

UNIVERSITY OF CALIFORNIA

Santa Barbara

Part One: The Dramatic Function of Off-Stage Music in Bizet's *Carmen*

Part Two: A Portfolio of Compositions

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Music

by

Katherine Rosemary Saxon

Committee in charge:

Professor Joel Feigin, Chair

Professor Clarence Barlow

Professor Curtis Roads

June 2014

The dissertation of Katherine Rosemary Saxon is approved.

Clarence Barlow

Curtis Roads

Joel Feigin, Committee Chair

June 2014

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VITA OF KATHERINE ROSEMARY SAXON
May 2014

EDUCATION

Bachelor of Arts in Music, Williams College, June 2003 (magna cum laude)
Master of Arts in Music Composition, University of Oregon, June 2006
Doctor of Philosophy in Music Composition, University of California,
Santa Barbara, June 2014 (expected)

PROFESSIONAL EMPLOYMENT

Summer 2001: Archivist, Williams College Archives, Williams College
July 2000: Summer Internship, Mass MOCA and Bang on a Can
2002-03: Teaching Assistant: Electronic Music, Department of Music, Williams College
2007-10: Teaching Assistant: Music Theory, Department of Music, University of California,
Santa Barbara
2010-2011: Instructor of Record: Musicianship, Department of Music, University of
California, Santa Barbara
2011-2012: Teaching Associate: Music Composition Department of Music, University of
California, Santa Barbara
2012-Present: Conductor: Santa Barbara Treble Clef Chorus, Santa Barbara
2013-Present: Music Director: Carpinteria Community Church, Carpinteria

PUBLICATIONS

“The Return of Silence,” Unpublished thesis submitted in partial fulfillment of the
requirements for the Master of Arts degree in Music, University of Oregon, 2006. 101 pp.

Polarities: exploring the contemporary expanse. Record release featuring compositions
“East of the Sun/ West of the Moon,” and “Vox Dilecti Mei.” Navona Records, 2014.

AWARDS

Winner of Berkshire Symphony Concerto Competition, Williams College, 2000

Phi Beta Kappa, Williams College 2003

Robert C. Barrow Memorial Prize for Music, Williams College, 2003

Special Award for Composition and Performance, University of Oregon, 2006

Winner of UCSB Orchestral Composition Competition 2009

First Place Corwin Award for Music Composition (Vocal), University of California, Santa
Barbara, 2010

First Place Corwin Award for Music Composition (Chamber), University of California, Santa Barbara, 2011

First Place San Francisco Choral Artists New Voices 2012 Competition

Fricke Fellowship, tuition support for 2012-13, University of California Santa Barbara

First Place Corwin Award for Music Composition (Chamber), 2013

Outstanding Service Awards: Graduate 2013 – 2014, Music Department, University of California, Santa Barbara

FIELDS OF STUDY

Major Field: Music Composition

ABSTRACT

Part I

The Dramatic Function of Off-Stage Music in Bizet's *Carmen*

by

Katherine Rosemary Saxon

Part I

Why does everyone love George Bizet's *Carmen*? What does Bizet do, both musically and dramatically, to make this timeless work of art so effective? In Part I of this dissertation, I focus an aspect of these questions, namely, what makes the final scene, Don José and Carmen's last duet, so powerful? How does Bizet create an atmosphere of utter despair? I believe the answer lies in part with Bizet's use of off-stage music.

In this dissertation, I explore the dramatic function of each off-stage musical instance in the opera. I also include analyses of other musical and dramatic passages that are either related to the off-stage passages, or to themes of space and distance. I conclude that Bizet's continuous use of off-stage music heightens the dramatic tension of each act and ultimately propels the drama toward the final scene. Thus, when Bizet uses off-stage music in the final scene, he is able to create eerie, disturbing on-stage silences that frame the tragic ending.

Part II

Part II of my dissertation is a portfolio of compositions. The majority of these works were presented during my Ph.D. recital on June 3, 2012. *A Game* was played by the UCSB symphony during their winter term concert in 2009. UCSB's Ensemble for Contemporary Music programmed *Quilt I* on a concert in late May 2012.

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Part I

I know the voices dying with a dying fall
Beneath the music from a father room.

T. S. Eliot The Love Song of J. Alfred Prufrock

The Dramatic Function of Off-Stage Music in Bizet's *Carmen*

The world of *Carmen* is so extraordinarily vibrant that it reaches beyond the bounds of the stage. With music, Bizet creates two dramatic arenas, one on stage and one behind the scenes, or off stage. Off-stage music is critical to the opera's dramaturgy; it defines and creates physical, emotional and social spaces throughout the opera. While many operas use off-stage music, no other major standard of the repertoire employs it as much as *Carmen*, and Bizet features off-stage music prominently in every act of the opera.

By using off-stage music, Bizet creates the illusion of distance and space between settings and characters. Bizet and his librettists also expand this concept through language, setting, and even orchestration choices. The creation of these distances and spaces ultimately heightens conflict and supports the dramatic themes of each act.

Bizet also employs silence and the contrast between on- and off-stage music to enhance the conflict and dramatic effect. While silence is a common dramatic device in music, Bizet cleverly uses off-stage music to create silence on-stage. In this case, two settings or arenas occur simultaneously, in which there is sound in the off-stage space, yet we actively hear silence on stage. The contrast between the two spaces, and intended silence

on stage, frames the action, augments the dramatic conflict, and highlights the themes of isolation and despair.

In this dissertation, I examine Bizet's use of off-stage music in each act of the opera, in addition to sections related to the off-stage musical material, and themes of distance, space and even, silence. Each act of *Carmen* has its own distinct mood; therefore, I divide my analysis according to each act. The one exception is the third section titled Act III "Fortune est là-bas," in which I present an analysis of the transition between Acts II and III in addition to an analysis of Act III.

It is my hope that my analysis of these relationships between space, music and drama in this well-known opera will inspire musicians and scholars to explore this topic. Specifically, I encourage others to ask more questions about how these various aspects function together in either works of the past or as a topic for composers to consider in works of the future.

Act I

Unseen Places Restricted Spaces

*A public square in Seville. To the right, the door of the tobacco factory. In the middle, a fountain. Up-stage, a useable bridge. On the left, the guard house. When the curtain rises, Corporal Morales and the soldiers are standing in front of the guardhouse. People stroll in the square.*¹

During the first act, off-stage music and sound serves three primary functions: it redirects the attention of the audience, it enlarges the map of the opera by creating unseen

¹ Dibbern, Mary. *Carmen: A Performance Guide*. Hillsdale, N.Y.: Pendragon Press, 2000, pg 12. "Une place à Seville. A droite la porte de la manufacture de tabac. Au milieu une fontaine. Au fond un pont praticable. A gauche le corps de gaurde. Au lever du rideau, le brigadier Moralè et les soldats sont groupés devant le corps de garde."

locations, and it establishes a thematic undercurrent of restriction and control by becoming a stand-in for industrial and military hierarchies.

From the outset of the opera, locations embody groups of people. In the first act, the guardhouse represents the soldiers and the factory represents the cigarette girls. The third group, whom we see strolling in the square, is the local population of Seville. The square and its fountain exemplify this local population,² who function as a foil to the underclass girls and occupying soldiers.³ The locals appear mostly in crowds as “young men,” or “citizens” of the chorus. The stage space is set up so that the dramatically important groups, the cigarette girls and the soldiers, are seen opposing each other, but are also positioned on the edges of the local space. This positioning reinforces that both of these groups exist outside the bounds of the local society, albeit, in each case for different reasons. The girls are an underclass. On the other hand, the soldiers are outsiders, a non-local occupying force, so while they are privileged, they are not really fully integrated in to the local community.⁵ They live apart from it and obey a slightly different set of rules and regulations.

The Changing of the Guard

Initially the soldiers appear to be in control of the square. Susan McClary argues that the musical style and the lyrics of the opening chorus “Drole gens” encourage the audience to see the locals of Seville as “odd people” through the eyes of the soldiers.⁶ But an off-stage bugle call disrupts the connection between the audience and the soldiers because the soldiers

² The fountain is often removed from the staging so as to provide a more open space for movement.

³ Later, in the second act, they will also work as a foil against the gypsies.

⁵ McClary, Susan. *Georges Bizet, Carmen*. Cambridge. New York: Cambridge University Press, 1992, pg 67 “Even if they (the soldiers) are ostensibly a Spanish army, they are of a significantly different class and ethnic constituency”

⁶ McClary, 67.

and the audience will each respond differently to the sound of the bugle. For the soldiers, the call requires an active physical response. The audience anticipates the soldiers' response to the bugle and now turns their attention to the soldiers.

The off-stage bugle call is answered by an onstage bugle call.⁷ The answering call is both brighter and louder, drawing attention to the distance between the first call and its response. The distance between the calls reflects the soldiers' physical situation. As they travel between the barracks and the guardhouse they physically cross the distance that is sonically marked by the two bugles. To further emphasize this distance/gap, Bizet gives plenty of time for the "fife and drum" music that is supposedly traveling with the guard, to be heard as if approaching from a distance. He creates this illusion by using graduated dynamics and graduated orchestration, but it is made all the more believable by using the real distance of the off-stage bugle first.

The initial bugle call is also constructed in an unbugle-like way, so that it creates a point of tonal instability. This musical moment leads directly into the "fife and drum" material that follows it and is maintained throughout the scene. All the pitches of the bugle call, given in Example 1 B., can be played within the overtone series (Example 1.A), except for the lowest note, C#. This note is shifted to the piccolos where it becomes a prominent grace note and the leading tone of the "fife and drum" music in the new key of D (See Example 1 C.); however, the resolution of the C# in the octave introduced by the bugles is not completed until the exit of the children's chorus at the end of the scene. Thus this tiny detail introduced by the off-stage bugle call lays out a musical implication that will not be resolved until the end of the scene.

⁷ The on stage bugle call is commonly performed from the orchestra pit, but it has a similar effect.

Example 1.

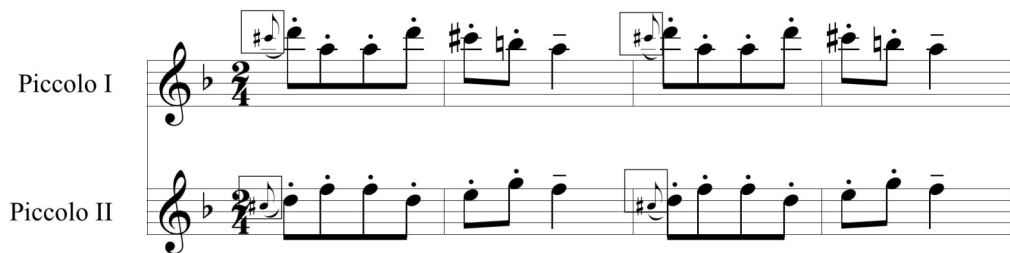
A. Overtone Series for A



B. The bugle call



C. The C# used as the grace note leading tone of the “fife and drum” music.



The off-stage bugle call also disrupts the sonic boundaries of the stage and expands the space of the opera into unseen locations. In this case, the bugle represents the barracks, the location to which the current guard members return and from which the relief guard comes. It is the soldiers' home base where they live, sleep and eat their meals.

The changing of the guard reinforces the enlarged map of the opera already implied by the off-stage bugle call. It also reminds us that the barracks of Seville are but one in a larger

military structure throughout Spain.⁸ The bugle call becomes a sonic representation of an invisible and overarching authority. This larger hierarchical military structure operates efficiently by restricting space in which its members live. The lyrics of the children's march that accompanies the changing of the guard make the strictures of soldierly behavior clear by focusing on the constraints of posture and time.

Example 2: Children's March

<i>Nous marchons la tête haute</i>	We march heads held high
<i>Comme de petites soldats</i>	Like little soldiers,
<i>Marquant sans faire de faute,</i>	Keeping time, without any errors,
<i>Une, deux,</i>	One, two,
<i>Marquant le pas.</i>	Keeping time with our feet.
<i>Les épaules en arrière</i>	Our shoulders back
<i>Et la poitrine en dehors,</i>	And our chests up,
<i>Les bras de cette manière,</i>	Our arms in this way
<i>Tombant tout le long du corps.</i>	Fall straight down. ⁹

Although the main focus of the children's march is the lighthearted music and the spectacle of the children, the lyrics and implied choreography do subtly convey the undercurrent of restriction and control. As we will see this theme continues to resurface in later scenes.

The Factory Bell

On the opposite side of the square, facing the guard house, is the cigarette factory. The factory bell sounds, calling the girls back from their lunch break. The lives of the girls who work in the factory are regulated much like the soldiers, but their signal is a bell, not a bugle. Like the bugle, the bell represents the authority that governs the factory.

⁸ We learn, for instance in the opera's dialogue version, that Don José is from the region of Navarre, a Northern area of Spain, making him practically French. See: insert source for this here.

⁹ Dibbern, 21 - 22

The arrival of the girls, like the changing of the guard, is a public spectacle. The bell is also responsible for drawing the audience's attention to the shift in scene. This time it is the "young men" and "citizens" instead of the children, who gather in anticipation and prepare the audience for the action.

The action that occurs between the two rings of the factory bell can be understood as a normal series of events in the local space of the square. These events happen during a lunch hour, in a crowd, and during broad daylight. Although even a modern audience may be titillated, the locals of Seville accept the events that occur between the two bells as perfectly mundane. Even Carmen's disruptive "Habañera", with its marked chromatic excess,¹⁰ and her "floral assault," in which she throws a bunch of cassia flowers from her bodice at Don José before running away, are contained between the ringing of the factory bells.

Example 3: Outline of events in between the two rings of the Factory bell.

Factory Bell – first ring

The soldiers and local men clamor for arrival of the factory girls

Entrance and song of the Cigarette Girls

The soldiers and the local men clamor for "Carmencita"

Entrance of Carmen

"Habañera"

The soldiers and local men ask for Carmen to choose one of them for her lover

"floral assault"¹¹ - Carmen "chooses" Don José – the fate motif from Prelude resurges

"Habañera" Chorus reprise with Cigarette Girls

Everyone laughs¹²

Factory Bell – second ring

¹⁰ McClary, 75.

¹¹ McClary's term. 79

¹² The laughter and the ringing of the bell are marked in different orders in different editions. Sometimes laughter occurs first, and the bell rings second. Presumably, performances also take liberties with this detail. I have seen a few performances that have dispensed with the bell entirely.

The recapitulation of the Habañera Chorus, the laughter, and the ringing of the very public factory bell quickly balance the private intensity of Don José and Carmen's first encounter. The chorus' material is not nearly as chromatic as the material from the verse, making it seem less tonally threatening. The girls taunt Don José, and the lyrics draw attention to love's disdain for rules and obedience, playing with the undercurrent of restriction and control by rebelling against it. Ironically, as they sing about Love's disobedience, the girls obediently return to the factory.

Example 4. The girls' final chorus of the Habanera

<i>L'amour est enfant de Bohême,</i>	Love is a gypsy child
<i>Il n'a jamais, jamais connue de loi;</i>	He has never, never obeyed the law;
<i>Si tu ne m'aimes pas, je t'aime!</i>	If you don't love me, I love you;
<i>Si je t'aime, prends garde à toi</i>	If you love me, watch out for yourself! ¹³

The laughter that follows the final *Habañera* Chorus signals that everyone believes Carmen's choice of Don José is just a joke; and the ringing bell further disrupts any lingering dark mood cast by the return of the fate motif from the Prelude during the "floral assault." Furthermore, the bell empties the stage, drawing the audience's attention to the now emptying space of the stage as our eyes follow the girls back to the factory, the soldiers back to the guardhouse, and the locals back to their day. Once the bell has stopped, we are left with a very different picture: a now emptier square with Don José picking the flowers up at his feet.

Thus the mundane strictures of the life in the shape of the restricted schedule of the cigarette factory girls impose upon the pivotal moment that determines the trajectory of the opera - Carmen's choice of Don José. Before this we have had no major signs that anything

¹³ Dibbern, 35

is amiss in Seville, but the tension between the restricted life of the factory and the carefree love portrayed in the “Habañera” do not seem destined to continue in perfect accord.

The off-stage screaming from inside the factory is the first confirmation of a serious disruption in the orderly life of Seville. The soldiers, charged with maintaining order over the factory girls, amusingly have difficulty getting them to cooperate. Lieutenant Zuniga, a new arrival to the city, tries to sort out who is responsible for the commotion. Eventually it is decided that Carmen is the culprit and she is sent, under Don José’s watch, to prison, a fate that she escapes by seducing him.

Carmen’s rebellion during her interrogation with Zuniga and her escape from bondage are made all the more powerful by the environment of restriction set up earlier in the act by the restricted spaces of both the soldiers and the factory girls. Both these groups of people are controlled by unseen powers of authority, embodied sonically in the opera by off-stage sounds -- the soldiers are governed by bugle calls, the factory girls by the sound of the bell.

Act II

We Three Men of Seville Are Variations on Masculinity

Lillas Pastia’s tavern. As the curtain rises Carmen, Frasquita and Mercedes are eating with the officers. Gypsy women dance accompanied by gypsy men playing guitars and tambourines.¹⁴

In Act II, offstage music and sounds herald the entrances of three men into Lillas Pastia’s tavern: Escamillo, Don José, and Lieutenant Zuniga. These men are foils for each other since each has some interest in Carmen. The off-stage music defines the social and

emotional world from which each character makes his entrance. In the midst of this veritable catalogue of masculinity, a bugle call is heard from off-stage, recalling the restrictions established in the opening act, this time, with more serious consequences.

Long Live Escamillio!

As the tavern closes and Zuniga prepares to leave along with the rest of the officers, an unaccompanied male chorus is heard off-stage. Zuniga, who is at the door and can see them, informs us that they are part of a torchlight street procession. How might the characters within the opera hear Escamillio's procession? I believe they hear it as shouting and cheering in rhythm, perhaps with some tendencies of pitch; the sort of semi-musical performance one hears at parades and rallies. In other words, cheerleading. The lyrics are not particularly poetic and could be imagined as shouting. The music is also non-lyrical. It is not a song, but rather a call-and-response pattern, focused on rhythm and supported by a somewhat strange, but ultimately tonal progression (See Example 5).¹⁵

Example 5: Escamillio's Entourage

Vivat! Vivat le Toréro!
Vivat! Vivat Escamillio!
Vivat!

Long live! Long live the Bullfighter!
Long live! Long live Escamillio!
Long live!¹⁶

¹⁴ Dibbern, 78 "Chez lillas Pastia; une taverne. Au lever du rideau Carmen, Frasquita et Mercédès sont à table avec les officiers. Dans de bohémiennes accompagnée par des bohemians reclant de la guitare et jouant du tambour de basque".

¹⁵ Note the iii chord in the second measure.

¹⁶ Dibbern, 88

Chorus
(Behind the Scene)

Vi - vat! Vi - vat le To - ré - ro!

Vi - vat! Vi - vat le To - ré - ro! Vi - vat! Vi - vat Es - ca - mil -

C: V I iii I⁶ V⁴₃ I V I iii

Vi - vat! Vi - vat Es - ca - mil - lio! Vi - vat! Vi - vat! Vi - vat!

lio! Vi - vat! Vi - vat Es - ca - mil - lio! Vi - vat! Vi - vat! Vi - vat!

C: (iii) I V⁴₃ I V⁷/IV IV I ii⁶₅ V I

Escamillio's procession is an example of the "very large proportion of the music [that] is realistic in the sense of being real singing within the stage world. The opera is full of songs, dances, military fanfares, outdoor choruses, and parades,"¹⁷ or *diegetic* music,¹⁸ that is, music or sound that is heard by the characters within the story. What Bizet has written for Escamillio's entourage is a highly stylized representation of cheerleading. The part-singing allows the group to sound larger and fuller and the harmonies at the end of the chorus, particularly the V⁷/IV and the predominant ii, anticipate the excitement of the coming scene.

Against the order of the magistrate and the wishes of the owner, Zuniga invites the procession into the tavern. After a twelve bar orchestral interlude the male chorus is repeated onstage receiving full orchestral support, and the added vocal support of everyone in the tavern.

The management of the musical material in this short scene gives us three valuable pieces of information about Escamillio's status. First, the local community supports him. This is shown by introducing him with group singing in the streets of the city. Second,

¹⁷ Abbate and Parker, *A History of Opera*. New York, NY: W.W. Norton, 2012, pg 336.

¹⁸ Gorbman, Claudia. *Unheard melodies: narrative film music*. London: BFI Pub.; Bloomington: Indiana University Press, 1987, pg 22. Although there has been quite a bit of debate surrounding the usefulness of this term, no one seems to have come up with a better term, and it is a useful distinction to be able to make, although lacking in nuance, a point which even after defining the term, Gorbman concedes herself.

Zuniga, a military official, recognizes that Escamillio has enough clout to keep the tavern open even though his own status cannot. Third, all the other social groups in the opera respect Escamillio: soldiers, civilians¹⁹, and gypsies, men and women, since they all join with Escamillio's entourage to repeat the cheerleading.

Escamillio, his entourage and the soldiers all leave, and only the gypsies remain. They do not really belong in Seville: they are perpetual outcasts. Even the location of the tavern, which is their meeting place, is on the edge of the city "*près des ramparts de Séville*."²⁰ The tavern closes and the gypsies discuss their business plans. Carmen begs to be excused from the plot, so that she can rendezvous with Don José.

A Lonely Dragoon D'Alcala

Now we hear Don José sing two verses of a folk-like military song, "Dragoon d'Alcala," from offstage, as he makes his way from the barracks to the now-closed tavern. The directions read "from the wings, as if very far away,"²¹ and on the second verse the directions call for "the voice to approach slowly."²² This illusion of crossing a distance is reminiscent of the earlier distance crossed by the soldiers from the barracks to the square, and also evokes the other distances Don José has crossed, emphasizing his foreign-ness to the space he is now approaching. Don José's foreign-ness among the gypsies is compounded by his isolation from the community of soldiers. Although this isolation has been present from the beginning of the opera,²³ Don José's unaccompanied solo performance of "Dragoon d'Alcala" foreshadows his loss of honor and end of his tenure with the military at the conclusion of the Act II.

¹⁹ Seville-ians

²⁰ Bizet, Georges. *Carmen*. Act I, No. 10 Seguillia and Duet.

²¹ Dibbern, 113. The original French reads "dans la coulisse, de très loin".

²² Dibbern, 114. "la voix se rapproche peu à peu"

Additionally, “Dragoon d’Alcala” is heard, played by the orchestra during the entr’acte. These different presentations of “Dragoon d’Alcala” during the entr’acte and during the third act yield contrasting effects and illustrate Don José’s isolation from the military as well as his general sense of loneliness. During the entr’acte the melody is played in the same octave as will be sung by Don José, by two bassoons in unison. They are supported by a military rhythm on the snare and a light, but well-spaced and grounded pizzicato accompaniment in the strings. Although one bassoon would give enough volume, the two in combination can produce, at times, a rather raunchy chorus effect.²⁴ This is especially true of the trill on the E-natural that occurs in the fourteenth and fifteenth bars. The dotted rhythms, grace notes and articulations all take advantage of the particular color of the bassoon in this register, which can in turns be pompous, comedic, jolly or awkward. The chorus effect of the two bassoons could be understood as a representation of the soldiers entertaining themselves through song, perhaps passing the time at camp in the evening. After an interlude, the melody returns an octave higher in the solo clarinet and then jumps up yet another octave to the flute before it fragments and drops through four successive octaves, sounding in the oboe, clarinet, and then finally returning to the bassoons. The effect is as if the tune is being sounded over a greater and greater distance until it can no longer be heard, once again drawing our attention to Bizet’s focus on distance.

Taken together, the entr’acte and Don José’s performance of Dragoon D’Alcala have an unbalanced symmetry. Both repeat the melody twice, with an interlude in between. Both are in the same key of G minor/G major. The entr’acte starts loud and potentially “raunchy,” but then softens and disappears; conversely, Don José’s version begins quietly, from a great distance and comes closer. Even though the dynamics mirror each other, Don José, who is

²³ McClary 72 “In both versions, [Don José] distances himself from the other soldiers”

but a single person singing from off-stage, blocked by curtains and sets, will not match the volume of the two bassoons playing from the orchestra pit, nor will his singular voice have the jolly chorus effect of the two bassoon: he will always remain singular and alone.

We can imagine the missing harmonies and drums during Don José's unaccompanied performance because the tune has already been heard with a memorable timbre and straightforward accompaniment during the entr'acte. The memory of these "missing" parts makes it possible to hear the silence that surrounds Don José. This off-stage silence is a crucial part of the music and drama, evoking Don José's isolation from his comrades in the military.²⁵

Carmen draws attention to the Don José's song, and soon Frasquita, Mercedes, Remendado and Dancaïro, all of whom had doubted that Don José would come, are looking out of the shutters, watching him approach the tavern. The women comment on his good looks, and the men want Carmen to persuade Don José to join the gypsy's smuggling band. Their gaze further focuses the audience's attention out into the silent street. The tavern space is not silent; the orchestra punctuates the gypsy's conversation with sparse string chords. As the gypsies hassle Carmen about Don José, it becomes more apparent how out of place Don José will be in the gypsy space of Lillas Pastia's tavern: objectified by the women, and used by the men.

The Tattoo – An Interruption

Even if Don José does not belong in the space of Lillas Pastia's tavern, he is at least welcomed. The door is opened and Carmen, though teasing him and arousing his jealousy,

²⁴ I discussed this passage in a conversation with bassoonist Anne Power on December 29th, 2013. This depends on the will of the conductor.

²⁵ This might be self-imposed isolation if we are to believe McClary's interpretation of his actions in the first act. See footnote 21.

promises to dance for him alone. All seems to be going well, until Don José calls Carmen's attention to the sounding of the tattoo, calling the soldiers to return to the barracks for the evening. Two trumpets are heard off-stage. The music creates the illusion of coming toward the tavern and then passing again into the distance: it starts and remains at a dynamic of *ppp* for sixteen bars, then crescendos for eight bars to *forte*. The trumpets sustain the *f* dynamic for only four-and-a-half bars before a diminuendo for the remaining twelve-and-a-half bars of the call to a *p*. The dynamics are accompanied with the indications "sound of bugles nearing" and then "the bugles recede." Thus, the bugles cross the distance from the barracks to near the tavern and then move back, evoking the unseen barracks and the city beyond the tavern walls. The bugles also retrace the path Don José has just recently taken to arrive at the tavern, and in some very real sense, they seek to lead him home.

Don José and Carmen's reactions to the tattoo illustrate their very different places in Seville's society.²⁶ As a soldier Don José's life is restricted by bugle calls, and he calls Carmen's attention, and the attention of the audience, to the bugles, fully expecting that she will accord them the same respect that he does. By way of contrast, Carmen's response "long live the music that appears from nowhere!"²⁷ denies the source of the music, the barracks, and thus denies the authority that the bugles represent. She appropriates the bugle call and keeps dancing, grateful for the accompaniment.²⁸ Carmen's dismissal of the bugles' authority confuses Don José, who stops her a second time to explain to her what the tattoo means. She is undaunted and after the bugles have faded she mimics their call, mocking Don José's desire to return to the barracks. Bizet has the orchestra participate in this joke by mocking the bugle's call with the winds, prefiguring Carmen's gesture with the flute,

²⁶ Civil Society

²⁷ Dibbern 127. "vive la musique/Qui nous tombe du ciel!" An alternate translation of the second line might be "That falls on us from the sky" Courtesy of Aaron Manela.

²⁸ McClary 96.

clarinet and bassoon. This particular combination uses the brightness of the flute and the buzz of the bassoon that at the quiet dynamic and staccato has a quality that is perfect for imitating the stuffiness and brass-like timbre of the bugle call, but only by imitation. The strings punctuate the final note of the gesture with a comically harsh *mf* sixteenth note, setting up Carmen's *forte* (?) entrance. The dramatic diminution of the once noble bugle call only adds to the nagging mockery. Example 6 A shows the first two bars of the tattoo and a simplified melodic version, and below it, 6 B shows Carmen's imitation of the tattoo.

Example 6.

A: The Tattoo

Trumpets

Melodic simplification

Segment imitated by Carmen

Detailed description: This block contains two musical staves in 4/4 time with a key signature of one flat. The top staff, labeled 'Trumpets', shows a rhythmic pattern of eighth notes and dotted eighth notes. The bottom staff, labeled 'Melodic simplification', shows a simplified version of the melody. A bracket under the bottom staff indicates the 'Segment imitated by Carmen'.

B: Carmen's Imitation of the Tattoo

Woodwinds

Strings

Carmen

mais! _____ Ta ra ta ta C'est le clai - ron qui

Detailed description: This block contains three musical staves in 2/4 time with a key signature of one sharp. The top staff is for Woodwinds, with parts for flute (fl.), clarinet (cl.), and bassoon (bsn.), marked with a piano (p) dynamic. The middle staff is for Strings, marked with a mezzo-forte (mf) dynamic. The bottom staff is for Carmen, with lyrics: 'mais! _____ Ta ra ta ta C'est le clai - ron qui'. Dynamics include mezzo-forte (mf) and forte (f). The flute part has a 'fl.' marking above it.

It is not likely that Carmen misunderstands Don José, since the Tattoo is sounded every night. She simply has no need to respect it, or the authority it represents, or Don José. Don José misinterprets Carmen's overtures, confusing her behavior with his bourgeois ideas about love, while she is simply flirting and, in a sense, repaying a debt. As McClary points out "she abides by the gypsy law that requires the paying of debts: José went to prison after they made their pact that they make during the Seguidilla in the opening act, and she is prepared to uphold her end of the bargain by dancing and drinking with him."²⁹ Don José and Carmen's wildly divergent responses to the Tattoo reveal two people too different in their personal opinions and positions in society to be capable of mutual respect, let alone a healthy loving relationship. Again, the trigger that creates this initial conflict between the main characters comes from outside the frame of the stage, and yet it has an enormous effect upon Carmen and Don José. The sounding of the tattoo brings back the atmosphere of restriction and control from the first Act, against which Carmen had rebelled.

Carmen continues to mock Don José's fear of being late. Don José responds by exerting control over Carmen. He forces her to listen to him – often productions have him hit her or choke her,³⁰ then once he has secured her attention he makes his final plea, the beautiful "Flower Song," to which Carmen responds, "No! you do not love me."³¹ She then makes her final offer, to join the gypsies – an offer so ridiculous she knows he will turn it down; but she has promised the leaders of the smuggling group she will try to recruit him. She challenges him to take her away to the mountains, to desert the army and leave behind his life of restrictions, of answering to people. But he will not – he has his honor. That is the end of it. They say farewell. He is at the door, the threshold of the space, when someone knocks –

²⁹ McClary 94.

³⁰ The only indications in the score here are "*violemment*" "violently".

Knock, Knock... ...Who's There?

There is nothing the least bit musical about the way that Lieutenant Zuniga makes his entrance. He simply knocks on the door.³² The knock reinforces the closed nature of the tavern and the boundary of the stage. When both Carmen and Don José respond to the knock with silence it traps them inside the space of the tavern and binds them together once more in kind of conspiracy. This silence freezes the lingering sexual tension, bitter words and romantic overtures that were at the point of release, and which were supposed to remain private, with Don José's imminent departure.

Zuniga is unfazed by the silence that follows his knock. Before entering he calls, "Holà! Carmen, holà! Holà!" from beyond the door. When there is no answer he forces the door, presumably locked or barred in some way, and breaks into the intimate and tense atmosphere of the tavern unawares. He believes that his authority gives him the right to enter the establishment, regardless of the silence following his knock and the lack of response to his call. When he enters and sees Don José with Carmen he speaks to Carmen first and insults Don José. It is Zuniga's interest in Carmen that prompts Don José to renew his own interest in her.³³ Don José attacks Zuniga, but Carmen steps in to stop the fight. She calls for help, and gypsies flood the space from the side doors. After assaulting a superior, Don José is forced to defect from the military and throw in his lot with the gypsies in spite of his earlier protests. He is distraught, but the gypsies are happy to have one more in their

³¹ Dibbern, 135 "*Non! tu ne m'aimes pas*"

³² For those attending the dialogue version of Carmen (and who were paying attention) Zuniga indicated he would return after the sounding of the tattoo. This could be used to argue that the bugles herald Zuniga's return, but in the case of either a first time audience members, or those watching the recitative version, in which Zuniga only indicates that he will "return later," this does not strike me as entirely honest.

³³ Furman 175. "If it were not for Zuniga.. José would leave Carmen to return to his barracks"; "For José, desire is always triggered by someone else, determined by another"

band of smugglers. To cheer him up they sing a joyful chorus in praise of freedom and liberty.

Comparison

Using the off-stage music as a frame to compare Escamillio, Don José and Zuniga yields three different masculinities each supported by a different social and emotional situation as well as an overarching trajectory for the whole act.

Example 7:

	Escamillio	Don José	Zuniga
Door position:	Open	Closed, but unlocked	Closed, locked
Sonic Forces:	Chorus	Solo voice	Knock
Material:	Cheering/Cheerleading	Military Folk Song	Unpitched hit
Social rank	Toreador (civilian)	Soldier	Officer

First we are presented with Escamillio. He is touted as the masculine ideal, charismatic and popular. Everyone respects him. Next we are reintroduced to Don José, the tortured romantic loner, a point made palpable by his unaccompanied solo entrance. He is at least somewhat desirable, though, for his good looks. Finally, we have the return of Zuniga, whose only defining characteristic is his status in the military,³⁴ but as we have just seen, in the gypsy space of the Tavern, military clout is not worth much. Bizet does not make Zuniga a villain, but he purposely makes his entrance so bland and banal in contrast with the other men that it argues for Zuniga's undesirability.

In Example 7 it is easy to see that as the act progresses the tavern becomes a more and more exclusive and closed space: first the door is open, then shut, but unlocked, and then finally shut and locked/barred. The space itself can be seen as welcoming or repelling each

³⁴ One might also note that Zuniga is possessed of a singularly bad sense of timing, which while necessary for the forward trajectory of the plot, does not seem to result in winning him any favors with the ladies.

of the men, according to their desirability: Escamillio, being the most generally agreed as desirable is welcomed easily, whereas Zuniga forces himself into the space. The music follows a similar pattern. It begins with a group, Escamillio's entourage, and eventually is reduced to a small, but effective, non-musical sound, Zuniga's knock.

The offstage music allows yet another distinction to be made among these men. Both Don José and Zuniga are alone and announce themselves, but Escamillio is announced by his parade. This popular support makes Escamillio's status a different sort of power than the military power bestowed on Zuniga or Don José; the community chooses to support Escamillio and Escamillio has earned that respect though his deeds in the bullring. Zuniga assumes his military power is worth more than it is and for his misjudgment, the gypsies capture and utterly humiliate him, leaving only Escamillio as a rival for Carmen's affection.

Act III

“Fortune est là-bas”

*A deserted area in the mountains*³⁵

While in the first two acts off-stage music and sounds functioned to direct the attention of the audience toward important locations or coming actions, in the third act Bizet uses off-stage sound to pull the audience's aural attention away from important action to create dramatic on-stage silence. Furthermore, the theme of distance links the end of the second act to the third.

³⁵ Dibbern, 145 “Une site sauvage dans la montagne.” “Sauvage” can also be translated as “wild”.

The third act takes us “là-bas,” or “over there,” to the mountains that Carmen and the gypsies tout as a place of freedom. Carmen emphasizes this in her final plea to Don José at the end of the second act. After denying the “Flower Song” as proof of his love, she tells Don José that, if he really loved her, he would take her away on his horse into the mountains. Mercédès later uses the same image when she tells her own love fortune in the card scene: “He seats me on his horse and into the mountains he carries me away.”³⁶ Carmen idealizes the mountain location and draws attention to distance by repeating the phrase “là-bas.” She uses it twenty-two times, normally repeating it twice “Là-bas, là-bas” at the beginning of each phrase, making it the focal word of her lyric argument.

In final chorus of Act II, the gypsies pick up the strain from Carmen’s previous argument and equate the countryside, mountains and open sky with freedom and therefore happiness. The first set of phrases concludes with the characteristic “Là-bas, là-bas,” and in the next phrase this word transforms into “La liberté!” Their idealization of the “life of the wanderer”³⁷ and places beyond the city puts the gypsies in opposition to the regimented lifestyles associated with the city.

The allure of the gypsy life is maintained through the entr’acte – a beautiful *pastorale* featuring a solo flute – but this is quickly contrasted with the harsh reality of the desolate night mountains as the curtain rises.³⁸ The promised “là-bas” is not ideal, and yet, the E_b major of the *pastorale* and the C minor of the harsh mountains are linked harmonically as relative keys and by a G pivot in the horn, whose timbre links the two sections seamlessly together. It is used extensively in the second half of the *pastorale* and it has connotations of both the pastoral and distant. The extreme dynamics of the bell tones

³⁶ Dibbern 156. “Il me campe sur son cheval Et dans la montagne il m’entraîne”

³⁷ Dibbern, 144. “la vie errante”

used in the horns to open Act III also give a sense of distance and depth to the sound. The related keys and related timbres allow Bizet to show that the imagined place and real place are two sides of the same coin – fantasy and reality share a grain of truth.

Example 8.

End of the Pastorale Entr'acte

E \flat : I _____

Opening of Act III

G pedal/pivot

C: i _____

It becomes clear that the mountains are hardly the ideal place that the gypsies evoked in Act II. The gypsies are a nomadic people, welcome nowhere, and the mountainous space is still under the control of the regiment. Carmen and the other women are needed to help the

³⁸ McClary 100

group get past the three soldiers who are guarding the mountain pass. The gypsies' desire for freedom is ultimately frustrated and unrealistic. They are unable to escape the controls of civilization. So even though the opera's setting has moved to the promised land of the mountains, the gypsies continue to sing "fortune là-bas, là-bas." They will always be on the move, pursuing an ever-distant goal.

Toreador Engarde!

Escamillio leaves the city and goes into the mountains searching for Carmen. He comes upon Don José standing guard over the gypsy merchandise, watching for signs of pursuit. Don José shoots at Escamillio but misses. The two talk, and Don José, learning of Escamillio's intentions with Carmen, engages him in a knife fight. When Escamillio's knife breaks, Carmen returns in time to prevent Don José from killing Escamillio. The rest of the gypsies return and Escamillio is asked to leave, but before departing he invites everyone to come see the bullfights back in Seville. Escamillio's "Toreador Song" in Act II has already established the Seville arena as a location within the space of the opera. His invitation entices both the gypsies and the audience with a more desirable place, now that the mountains have proved disappointing, while also foreshadowing the setting of the fourth act.

Micaëla is then discovered hiding among the rocks. She convinces Don José to leave Carmen and return to his dying mother. But as Don José and Micaëla are about to leave, Escamillio is heard offstage singing his "Toreador Song." Escamillio's singing reinforces his invitation to the arena. The distance inherent in his off-stage performance emphasizes the distance between the mountains and the location of the arena where the actions described in his song will take place.

Although the characters on stage hear Escamillio singing alone, Bizet supports him with pizzicatos in the strings. From off-stage and completely outside of what should be his zone of influence, beyond the city walls, defeated and rescued by a woman, Escamillio still has the support of the orchestra. First, this is quite different from all the other occurrences of off-stage music in the opera. All previous instances have been carried out in some sense realistically, using only the off-stage musical forces. Only this particular off-stage performance violates this principle. Bizet's use of the orchestra to support Escamillio particularly distinguishes Escamillio's recapitulation of the "Toreador Song" from Don José's performance of "Dragoon D'Alcala." I propose that the Bizet uses the orchestra as an indicator of both status and belonging and that this difference reveals the difference in both self-esteem and status of the two characters. The orchestra buoys Escamillio's singing, adding to his power while remaining barely noticeable except for the fullness that the light harmonic touch gives to his song. Even in the wilderness, Escamillio maintains some of his status. The orchestral support could also be read as an indication of his confidence. Status and confidence are both characteristics that Don José lacks. Not surprising then is the absence of orchestra accompaniment for his "Dragoon D'Alcala."

Bizet's decision to provide or withhold accompaniment in these two off-stage situations has implications for how the surrounding dramatic silences are heard. In the case of "Dragoon D'Alcala," the silence was heard off-stage surrounding Don José as he crossed the city toward the tavern, but Escamillio's performance creates a silence, which most keenly felt on the space of the stage.

This on-stage silence is reinforced by the actions of the characters. Upon hearing Escamillio's voice, stage directions indicate that Don José stops his exit with Micaëla:

“Don José leads Micaëla away; hearing Escamillio’s voice he stops, hesitating”.³⁹

In many productions the whole scene freezes, the lack of motion mirroring the silence. The tension is bigger than the budding love triangle between Carmen and Don José and Escamillio. Much like the tavern space in Act II, the space holds the tension, waiting to release it until the characters exit the stage. The gypsies want Don José gone. They attempted to evict him from the group, but were only able to because of Micaëla’s information about his dying mother. He had been nothing but trouble: reckless, out of control, and idiotic. So when he hesitates, they fear he will not leave and they will continue to be stuck with him. From Don José’s perspective, not only does Carmen now desire Escamillio, but the gypsies, his former companions, now clearly disrespect him, making him an outcast among outcasts. The orchestra is also unsympathetic to Don José’s suffering. It extends Escamillio’s off-stage “Toreador Song” with an eleven-bar coda and closes with a triplet fanfare. The audience, Carmen, and the gypsies all look for a better fortune “la-bas” in the Seville arena, as Micaëla and Don José miserably scurry home to his dying mother. As the final fanfare plays, the audience is left looking once again at the desolate mountain landscape, now devoid of characters. The contrast between the festive mood of the music and the dark and empty stage creates a sense of unease.

Escamillio’s off-stage performance of the “Toreador Song” helps enhance the sense of unease: It contributes to the tension on stage dramatically, but also enhances this tension with silence: it moves the action away from being seen on stage to being unseen off-stage. This creates a double vision in the minds of the audience. Hearing Escamillio, we imagine

³⁹ Dibbern 191. “Don José entraîne Micaëla; en entendant la voix d’Escamillio, il s’arrête hésitant.”

him singing rather carefree in spite of his earlier humiliation, but on-stage the stage directions read: “Carmen wants to run away; Don José threateningly blocks her way”.⁴⁰

Carmen is now firmly looking “la-bas,” to fulfill her romantic desires. This elsewhere is made astoundingly clear by placing Escamillio and his “Toreador Song” off-stage. But pursuing Escamillio will mean returning to the city and its life of restriction, a life against which Carmen has already rebelled in Act I. Whatever Carmen’s true desire, is it not questionable that it could be fulfilled in the city, a place of restriction? But now that the alternative location has proven unpleasant and plagued by similar problems, there seems little choice. One might as well choose the more pleasant prison.

Act IV

Frustrated Desires Viva! Voyez! Victory!

*A square in Seville. Upstage the walls of the old arena. The entrance to the arena is covered with a long curtain.*⁴¹

In the fourth act Bizet uses illusions of distance to guide the attention of the audience during the opening procession and shift their attention to the unseen space of the arena. Bizet again exploits the ability of the off-stage music to create on-stage silence to underscore the drama of the Carmen and José’s final duet

Heeding Escamillio’s invitation, we return to Seville. The darkness of the mountain pass is banished. An eager crowd waits outside the arena for the bullfights to begin. Only the outer walls of the arena are visible at the back of the stage. Like the cigarette factory in the

⁴⁰ Dibbern 191. “Carmen veut s’élancer; Don José, menaçant, lui barre le passage”. Alternate directions read “Carmen rushes toward him (Escamillio’s voice)” Dover score, pg 474

first act, the space of the arena exists beyond the stage, extending the opera's compass beyond the borders of the theater. The arena embodies all who gather to see the bullfights: the poor and wealthy, women and men, soldiers, citizens, and even gypsies. But two characters will be excluded from this seemingly inclusive space: Carmen and Don José.

The Seville bullfights are a festive civic event. In the opera, the toreros process through the city streets to the square outside the arena. The crowd calls out to the members of the procession as they arrive, helpfully explaining the procession for the benefit of the audience. Although none of the processional music takes place offstage, Bizet uses it to create the illusion of the parade arriving from a distance and then departing into the arena. Bizet titillates the audience, showing them the procession, but withholding spectacle of the bullfight itself.

Don José and Carmen's final duet is punctuated by four interruptions of the off-stage chorus and brass ensemble, which relates the action of the bullfight happening in the arena simultaneously with the on-stage action. The alternation between and juxtaposition of the personal Don José-Carmen tragedy on-stage and the public spectacle of the bullfight off-stage imbues the unfolding personal conflict between the two isolated characters with dramatic irony and an atmosphere of loneliness and despair. The off-stage ensemble reminds the audience of the largeness and vivaciousness of the world beyond the space of the stage, while creating palatable silences on stage, which makes the figures of Don José and Carmen, appear small, alone, and so terribly human.

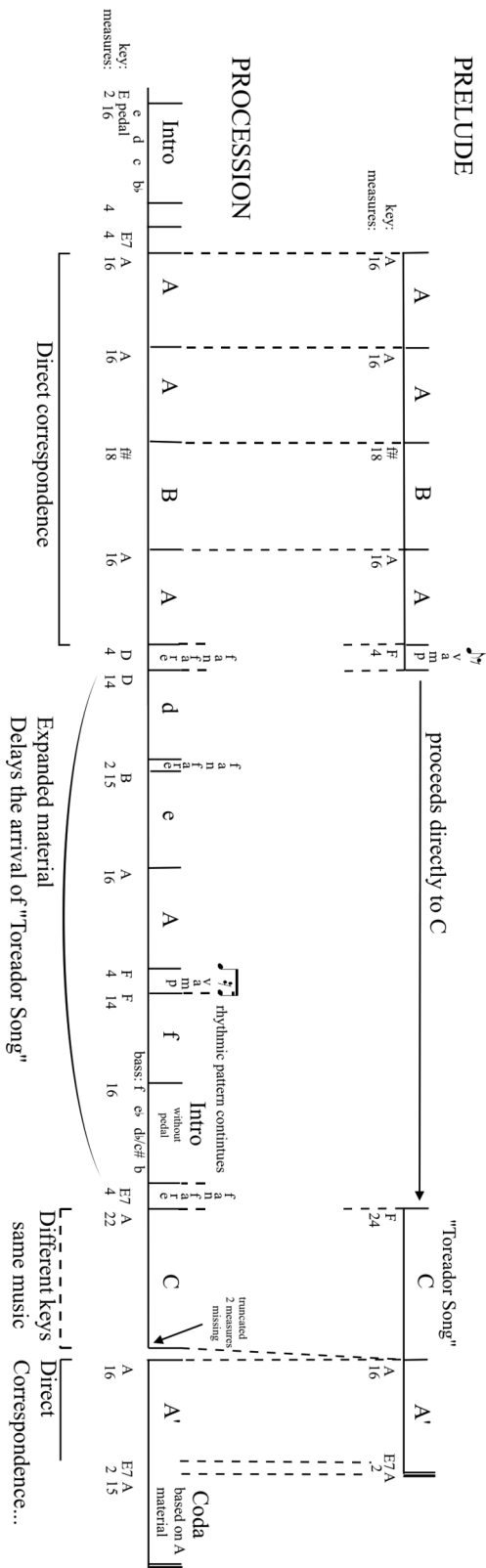
⁴¹ Dibbern, 192 "Une place à Seville. Au fond du théâtre les murailles des vieilles arenas. L'entrée du

The Procession and Parade Band

Bizet uses the procession to reestablish the grandness of the city of Seville and the atmosphere of fun present in the many on-stage number in the first act. The length of the procession corresponds the distance that must be traveled by the procession to reach the arena. It also implies that a large number of people are involved. The procession, with all its people, full of color and excitement, serves as both a precursor and a contrast to the empty stage and tense and fatal duet that follows.

The procession to the arena is an elaborate recapitulation of the prelude (see Example 9) – until the fate motif. The recap finally concludes with the return of the fate motif during Carmen and Don José's final duet, during which the off-stage interruptions act as echoes of the prelude/ procession material. The chart below details the formal aspects of the procession.

Example 9.



The structure of the procession is designed to exaggerate the exhilaration and excitement associated with the arrival of Escamillio and his “Toreador Song.” Other important differences are an introduction and a coda. The introduction gives Bizet time to shape the entrance of the parade and give it the illusion of coming from a distance. The coda acts as a counterweight, balancing the much larger form of the procession and finishing it off with extra flourishes and flares appropriate to the festive setting.

The extent to which the procession is experienced as diegetic music bears further examination. Bizet would have been familiar with military bands used in civic parades in Paris, and likely modeled the procession after Parisian parades.⁴² He sets up the winds as the primary color for the procession by opening with a wind color, the bassoon, and then adding more winds over the course of the introduction. Horns provide subtle fanfare figuration, adding a brassy coloring. This gives the sound a “Parade Band” timbre. Even when the full orchestra enters, the wind and brass remain prominent, maintaining a “Parade Band” timbre. Wind trills conclude each phrase and Bizet has trumpets join the melodic lines at the cadence of each A section. In fact, Abbate and Parker list the procession as part of their list of “real” music featured in the opera, designating it as a “parade”.⁴³ Interestingly, there are no performers present on stage to give the impression that the band exists. The illusion of the band is created by Bizet’s orchestration and by a few diegetic markers. Built into the extended middle section of the procession are brass fanfares that herald the different groups of toreros. Like the bugle calls, it is clear that these fanfares are diegetic, occurring within the story.

⁴² The 19th century was a golden age for French military bands; this was especially true of the earlier part of the century. There were marching bands and mounted band on horseback. There were also separate companies devoted only to providing fanfares.

⁴³ Abbate, 336. “The opera is full of songs, dances, military fanfares, outdoor choruses, and parades.”

Exit Music

At the end of the procession as the crowd enters the arena to watch the bullfights, Bizet creates the illusion that the “Parade Band,” located in the orchestra pit but firmly associated with the crowd, is also moving off-stage into the arena. Once the “Parade Band” has been moved off-stage, Bizet replaces them with an actual small off-stage ensemble of brass instruments: two trumpets and three trombones. The exit music during which this transition occurs contrasts the diegetic “Parade Band,” which plays a nearly complete rendition of the A theme from the procession, with an emergent non-diegetic orchestra that takes over to support Don José and Carmen in their final duet. Example 10 outlines the structure of this transition.

Procession Exit Music

Deictic

"Parade Band"

Orchestra

A

orchestral forces (melody): fl, pic, cl a 2
 orchestral forces (acc.): bsn a 2, hn 4 part harmony,
 timp, triangle
 dynamic: *f*
 key:

phrase 1

phrase 2

phrase 3

phrase 4

fl, pic
 cl 2 part harmony, bsn 1
 hn 2 part harmony, triangle
mf dim.

f
 cl 2 part harmony, bsn 1
 hn 2 part harmony
pp dim.

g* br*
 * the above parts are
 in in two part harmony
ppp

music that
 might be imagined

vc and db/continue

vn
 va

Non-Deictic
 Orchestra

chromatic bass
 descent
 d

orchestral forces : strings

dynamic: *f* *dim.* *p*

c chromatic bass
 descent
 a

strings

mf *dim.* *p*

d# chromatic bass
 descent
 b

strings

p *dim.* *pp*

vc, bd hold-----

Example 10.

Unlike the procession, where the strings were used in support of the winds, Bizet keeps the “Parade Band” wind and string timbres separate. The strings are united in forte octaves, to compete with the winds’ sound.

The orchestration used for the “Parade Band” sound at the beginning of the Example 10 is a classic example of band orchestration. Bizet removes the instruments with the most carrying power from the ensemble as they move farther away. The fourth phrase fades into the distance, with only two strains played in harmony, first by the clarinets and then by the bassoons. At *ppp*, these instruments lose their distinctness; for example, at quiet dynamics the bassoon’s color is similar to distant brass. Thus Bizet achieves a transition to the off-stage brass ensemble. The illusion complete, the entire cast and the imaginary “Parade Band” leave the stage for the excitement of the arena, leaving Don José and Carmen alone on the stage to enact the final tragedy.

Interruptions of the Final Duet

While everyone else goes into watch the bullfight in the arena, Don José and Carmen stay behind with the non-diegetic orchestra. Don José is now an outlaw, dismissed from the regiment, unwanted by even the gypsies, his mother dead. Carmen has always been an outcast: she is a gypsy, kicked out of the cigarette factory. Though she now seems accepted by the larger society, this is only because she is Escamillio’s paramour. Don José and Carmen’s position in this scene, outside the walls of the arena, with everyone else celebrating inside, uses distance and a wall to embody their separation from mainstream Seville society.

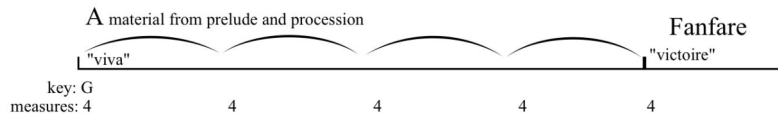
Bizet uses the offstage chorus and brass ensemble to respond to Carmen and Don José's argument at key dramatic moments.⁴⁵ Carmen spies Don José once the crowd has exited the stage; he tries to convince her to leave with him, but she refuses. The first interruption is cued by Carmen's declaration of liberty and refusal to give into Don José's pleas. In next segment of their argument Don José is fixated on Escamillio, Carmen's new lover. He questions her about him, and she proclaims she loves him, cuing the second interruption. In the third part of their confrontation Don José's accuses Carmen of laughing at him with Escamillio and yet stubbornly insists that she follow him. She still refuses, baiting him to strike her, which signals the third interruption. Don José refuses to give up, so in their last confrontation Carmen throws away the ring he gave her. This proves to be the last straw. He curses her, and to the strains of the fourth interruption, she kills her.

The formal structure of the interruptions is a truncated version of the procession/prelude, consisting of only themes A and C, AA-C and the form helps to propel the final scene to its terrible conclusion. The reuse of thematic material gives it a self-consistency that counterbalances the exciting upward tonal movement from G-major to A-major. By reusing the A material for the off-stage ensemble Bizet also signals the inevitable return of Escamillio's "Toreador Song." The complete statement of the A theme and the fanfare in the first interruption set up a precedent, again a fanfare or vamp signals Escamillio's Toreador song, further heightening anticipation. The truncated second interruption creates an even greater need for fulfillment and closure. Example 11 shows the structure of the interruptions without the intervening onstage material.

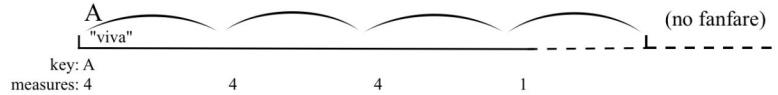
⁴⁵ For a well done harmonic analysis of the Final Duet and Chorus please see Andrew Pau's 2012 dissertation entitled "An Analytical Study of Bizet's Carmen: Melody, Text Setting, Harmony, and Form".

Example 11:

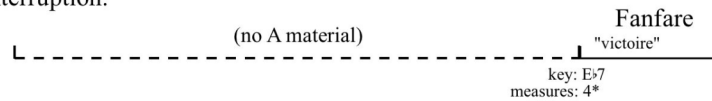
First Interruption:



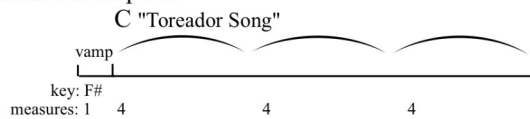
Second Interruption:



Third Interruption:



Fourth Interruption:



The brass orchestration used for the off-stage ensemble also gives the illusion of a much larger ensemble. The first trumpet plays the melody for the first three phrases and then the second trumpet plays in harmony with the first on the final phrase.⁴⁶ The three trombones provide rich harmonic support. The final trumpet fanfare is in harmony (mostly thirds). When heard from behind the scenes it gives the impression of a much larger ensemble. This is due to a few factors. Normally brass play the melodic lines in orchestral *tutti* passages. Also, from a distance, the instruments with the best carrying power are the brass. The material has also become so familiar as an orchestral *tutti*, that the sound of the bigger ensemble remains “ringing” in one’s ears. All of these factors contribute to the illusion of

⁴⁶ This mimics Bizet’s earlier orchestration of this phrase in the Procession/ Prelude.

grandness in the off-stage ensemble, making it seem louder and more boisterous, and thus making the empty stage where Don José and Carmen remain seem emptier and quieter by contrast.⁴⁷

In general the interruptions add tension by delaying the on-stage action, creating silence, and adding textual irony. During each interruption, the stage becomes uncomfortably silent, creating tension. As Dahlhaus pointed out “there are no words where the tragedy of Carmen and Don José is really acted out.”⁴⁸

Silence, like the distance, is a larger force at work in the opera. Metaphorical silences are feature of a number of Carmen’s songs. In Act I, when asked by Zuniga to speak, Carmen refuses and sings, “Tra, la, la,” essentially remaining silent on the subject of the fight in the factory. Later when Don José tells her not to speak to him she claims that she is only “singing to [herself],”⁵⁰ a form of being silent. In either case she is playing with what it means to speak and what it means to stay silent. In this case, silence is an act of defiance. Silence could also be a representation of the void between Don José and Carmen, as Dahlhaus seems to feel it. She will not accept Don José’s feelings and, without that acceptance, he will never leave her alone. Don José never shows any interest in understanding Carmen’s point-of-view, only in making her understand his, and thus there is no point in communication.

There is some ambiguity in the unspoken drama during these moments of silence. After all, what do we know about the relationship between Don José and Carmen? Nothing much. They are together for six months, but we rarely see them together; not once do they sing an

⁴⁷ I was completely fooled by this when I attended my first performance of Carmen at the LA Opera. I thought there was a whole offstage mini orchestra! and was completely surprised and a tad embarrassed to discover that it was only a small brass ensemble.

⁴⁸ Dahlhaus, Carl. *Realism in Nineteenth Century Music*. Cambridge; New York: Cambridge University Press, 1985, pg 92.

⁵⁰ Dibbern, 74 “je chante pour moi-même”.

impassioned duet.⁵¹ What we see is the beginning of their relationship (Act I and Act II), the dissolution of their relationship (Act III), and the tragic result of Don José's inability to move beyond his obsession with Carmen. (Act IV).

The ambiguity of these silences creates an atmosphere of tension, fear and dread as the audience waits for something to happen. The stage directions present during each are simple and powerful, but leave extra time for either stasis or movement. The tension is pregnant with meaning, but the particular nature of that meaning can, and will differ with each performance. The only guarantee is that the silence creates tension.

In the closing section of this dissertation I analyze the duet in a more detailed chronological fashion, drawing attention to the various ways in which off-stage music, distance and silence interact to contribute to the drama.

During the beginning of the duet Carmen occasionally speaks of herself in the third person, creating metaphorical distance between her and Don José. The two begin the final duet each in the first person, but Don José prompts Carmen's move to the third person by declaring, "Yes, we are both going to start another life [together], Far from here under other skies."⁵² This statement reveals the depth of Don José's desperation and delusion – he believes that Carmen will leave with him and go to America.⁵³ In response to his irrational behavior she distances herself from him by using the third person pronoun. This also engages her stage persona, giving her a larger presence, like an animal puffing itself up to make itself look bigger and scarier. She is unable, however to completely make the transition, and continues to vacillate between first and third person, constantly exposing her self to both the audience and Don José. Here the grammatical choice of pronouns in the

⁵¹ Dahlhaus, 87

⁵² Dibbern 200 "Oui, nous allons tous doux Commencer une autre vie, Loin d'ici sous d'autres cieux"

⁵³ Dibbern 200

libretto illustrates the pulling of distances between Don José and Carmen. Even though Carmen closes this section of the duet with a definitive declaration in the third person, this is also the last statement she makes in the third person.

Libre elle est née et libre elle moura!

Free she was born and free she will die!

The chorus responds to Carmen's "moura" with:

Viva! La course est belle.

Hurray! The bullfight is wonderful.

"Viva" in this context would be best understood as a general exclamation, but it carries with it connotations of life. In a long interruption, the chorus describes the events of the bullfight – itself a scene of violence and death. The chorus repeatedly encourages "Voyez," "Look;" but the audience cannot see the bullfight, only the empty silent stage with Don José and Carmen. The offstage chorus leaves off with a resplendent fanfare and "Victoire!" The three important words "Viva," "Voyez," and "Victoire" all begin with an alliterative and fricative "v." These words cut through the curtains and be heard over the distance, even if all the other words are lost. The meaning of each of these three words, "life," "look," "victory" do a good job of quickly summing up not only the spectacle of Seville, but also of Carmen herself in Act I: full of life, calling attention to her body, victorious over those who would bind her. As the audience recalls that first impression, we are invited then to contrast it with this now bleaker Carmen – alone and trapped, and fighting, but still losing – she has no tricks, nor any songs to sing, so in spite of her brilliant dress⁵⁴, she seems diminished.

⁵⁴ The stage directions indicate that Carmen is to enter "brilliantly dressed" along with Escamillo when he arrives as part of the procession: "Escamillo paraît ayant auprès de lui Carmen radieuse et dans un costume éclatant". This reflects her new higher social status as Escamillo's paramour.

This first off-stage interruption is quite long, and some productions take quite a bit of liberty in adding extra movement on-stage during it. But stillness is implied in the stage directions.

En entendant les cris de la foule qui acclame Escamillio dans le cirque, Carmen fait un geste de joie. Don José ne la perd pas de vue. Sur la fin du chœur, Carmen veut entrer dans le cirque; mais Don José se place devant elle et lui barre le passage.

Hearing the shouts of the crowd cheering for Escamillio in the arena, Carmen makes a joyful gesture. Don José does not take his eyes away from her. At the end of the chorus, Carmen tries to enter the arena; but Don José stands in front of her and blocks her way.⁵⁵

The most important aspects of the directions have to do with Carmen's body, which she uses to make a "gesture," and Don José's eyes, which he uses to observe her body. During this the chorus will be calling "Voyez!" The off-stage music frames the stage, so that audience can view the eerie silent tableau.

The timing is also very specific. During this interruption Carmen is not to attempt her entrance into the arena until after the chorus has finished. Her motion toward the arena resumes the stage-action, as Don José asks, "Where are you going?"⁵⁶

In the second section of the duet Carmen's focus is to enter the arena, returning in some sense to Escamillio. Don José, delusional as he is, will not give up his notion that Carmen is supposed to follow him. Carmen replies to Don José tersely, at first, then with anger, and finally, in unabashed frustration declares her love for Escamillio. This is emphasized two dramatic key shifts first from C to A_b, and then a deceptive resolution from a V in the key of D_b resolving to A as she finishes her phrase⁵⁷:

⁵⁵ Dibbern, 203.

⁵⁶ Dibbern, 204 "Où vas-tu"

Je répéterai que je l'aime!
I will repeat that I love him!

This cues the response from the offstage chorus:

Viva! La course est belle.
Hurray! The bullfight is wonderful

Here there is less immediate textual conflict between “Viva” and “l’aime” than “Viva” than “moura” from the previous interruption. The lessening of the textual conflict softens Carmen’s character as we feel her become exhausted at Don José’s stubborn advances.

During the second interruption the only stage direction is that Carmen tries again to enter the arena and Don José stops her. The on-stage silence provides an unsettling back-drop for a skirmish between Carmen and Don José, while the off-stage music is ironic.⁵⁸ Bizet disturbs the on-stage silence and cuts off the off-stage ensemble with the entrance of the fate motif in C, imitating the sort of violent impatience we have just witnessed Don José enact on Carmen. The return of the fate motif completes the recap of the prelude. The off-stage orchestra fades to silence before the final phrase of the A material can be heard. This leaves the second interruption unfinished, adding to the sense of unease, and musically contributing to the sense of forward motion. In a live performance the entrance of the pit orchestra is particularly effective because it breaks into the silence created by the offstage ensemble. It is an extremely powerful moment because the combination of silence and irony, which precede the arrival of the fate motif is full of suspense and unease. Then with the sudden introduction of the fate motif that suspense turns to real fear and dread.

The return of the fate motif signals the moment when Don José comes to understand that Carmen no longer loves him, if she ever did.

⁵⁷ Pau, 213.

As the fate motif moves to E minor Don José persists in his advances. His tactic turns threatening as he reveals deeper fears: that Carmen and Escamillo will laugh at him. He calls Carmen a wretch and claims that she will follow him, but Carmen refuses to concede.

The third interruption responds to Carmen telling Don José:

Eh bien! Frappe-moi donc, ou laisse-moi passer

Well! Strike me then, or let me pass⁵⁹

The chorus responds:

Victoire!

Victory!

The response from the off-stage ensemble is the fanfare that we had expected at the end of the previous A material, though presented in a distant key. The single trumpet line that enters over the last syllable of Carmen's "passer" allows for a very brief moment of stillness before the chorus comes in with the "Victoire." This brief stillness also allows the gravitas of Carmen's line to set in: it is the last time she foreshadows her death. The call of "Victory" is ironic, but also confounding. Whose victory?⁶⁰

As the call of victory fades Don José asks Carmen to follow him one last time, calling her a demon. Her decisive final response is to take the ring he gave her and throw it away, declaring, "No! This ring, formerly, you gave it to me. Here!"⁶¹ The final word has several

⁵⁸ Most productions have Don José physically assault Carmen in some manner to keep her from entering the arena.

⁵⁹ Dibbern 205. This passage is often translated in super/sub titles as "kill me, or let me pass".

⁶⁰ McClary reads this literally as Escamillo's victory in the bullring. But various scholars have read the end of Carmen as Don José "victory" in some sense because by killing Carmen, Don José possesses her. Perhaps this is true in the moment of violence, but because Don José is basically mentally unstable (the stage directions indicate this with "hysterical") I don't think it can really be understood as a victory.

⁶¹ Dibbern, 206. "Non! Cette bague, autrefois, tu me l'avais donnée. Tiens!"

meanings that revolve around possession. Nelly Furman reads “Carmen’s final word [as] at one and the same time an assertion of freedom and as recognition of enslavement.”⁶²

In response to Carmen casting off his ring Don José screams:

Eh bien damnée!
Well, be damned!

The fourth and final interruption is quite different from the previous three. The most important aspect is that it finally moves to the “Toreador Song,” but it is also the only interruption that comes as a response to Don José and the only interruption that is coordinated with music from the non-diegetic orchestra in the pit. Dramatically it is also a moment of great irony. All of these changes serve to support Don José’s psychological breaking point.

A fanfare-vamp plays for a single bar under the final syllable of “damnée” before the chorus joins in for the final rousing chorus of the “Toreador Song”:

Toréador, en garde!
Toreador, on guard!

For the vamp and for the first bar of the “Toreador Song” the non-diegetic orchestra remains silent. The vamp prepares the audience for the arrival of the “Toreador Song,” and also gives a brief moment of stillness. A song celebrating her new lover answers Don José’s final curse of Carmen. It stands in for Escamillio and completes the love triangle.

The stage directions read:

Il s’élance vers Carmen. Carmen veut fuir; mais Don José la rejoint a l’entrée du cirque – il la frappe; elle tombe et meurt. Don José, éperdu, s’agenouille auprès.

He rushes toward Carmen. Carmen tries to flee; but Don José blocks her at the entrance to the arena – he stabs her; she collapses and dies. Don José, hysterical, kneels next to her.⁶³

⁶² Furman, Nelly. “Languages of Love in *Carmen*” in *Reading Opera*. Princeton, N.J.: Princeton University Press, 1988, pg 180.

Like in act two, when Zuniga's return to the tavern renewed Don José's interest in Carmen, here it is Escamillo's presence, which becomes manifest in the "Toreador Song" that provides Don José with his impetus to violence. Many productions choose to have Carmen murdered during the on-stage silence created during the vamp and the first bar of the "Toreador Song. In this case, the non-diegetic orchestra enters after and functions as commentary as she sinks to the floor, Don José watching, as she dies – a silent tableau, framed by the off-stage music, but this time with the welling up of the music from the orchestra pit. Bizet combines the off-stage chorus and ensemble with the pit orchestra, pitting the celebration of "Toreador Song" against the melancholy melody loosely related to the material of the fate motif. Don José becomes a tragic figure of loneliness surrounded in silence and compressed between the two musics, one from off-stage and one from the pit orchestra.

After this moving countermelody calms, and dissipates we hear the off-stage ensemble now seeming to address only Don José. Unfettered by music from the pit orchestra, they proclaim one last time "Toreador, love awaits you!"⁶⁴ before the pit orchestra comes crashing in again with the fate motif in the final key of the opera, F#. Having silence in the pit orchestra, and on the stage, before this entrance of the fate motif makes it more powerful, meaningful and ironic. Generally conductors even delay the entrance of the pit orchestra so that it does not completely obscure the final note of the off-stage chorus.

Stage directions indicate that during this moment of silence when the last phrase of the chorus is being sung that the crowd is to return to the arena, but many productions leave the chorus off-stage. It is both inconvenient to move a large chorus quickly, but also detrimental

⁶³ Dibbern, 205

to the dramatic impact because it undoes the sphere of utter isolation that now surrounds Don José. Although off-stage music plays no part in the remaining twelve remaining bars of the opera, the ending chords and timbre are reminders of off-stage world – the glory and vivaciousness of Seville. The closing chord is F# major, a chord most suited to the “Toreador Song”. The chord is voiced with high winds and horns to give a touch of the bright “Parade-Band” timbre used earlier in the act for the procession. The horns cut though the sound on the lower final F#, linking it to the brass in the off-stage brass ensemble.

Bizet’s masterful handling of the effects of distance and silence from the entrance of the procession until the end of the opera yields powerful dramatic effects. During the procession he creates the illusion of a band present with the crowd on stage. This illusion includes the effect of the ensemble arriving and then departing into the unseen arena, where he replaces them with a real off-stage ensemble of brass instruments. This ensemble along with the now off-stage chorus provides a counterpoint to Don José and Carmen’s final duet.

The atmosphere of loneliness and bleakness that surrounds the final duet is partly a function of its placement right after the boisterousness of the grand procession. This atmosphere is only strengthened by the interruptions of the chorus and ensemble during the climax of the duet culminating in the Carmen’s murder. These interruptions create on-stage silences that eerily frame the actions taking place on the stage and also provide piquant moments for the re-entrances of the pit orchestra, which bring the opera to its tragic conclusion.

As modern audiences we are accustomed to this technique from watching films. What Bizet is doing during the final duet is repeatedly redirecting our attention from the diegetic music filtering in from the arena to the background, non-diegetic music from the

⁶⁴ Dibbern, 93 “Toreador, l’amour t’attend!” Some productions chose this moment of on-stage silence

orchestra and back again, to let us hear the thoughts and feelings of the dramatic characters Carmen and Don José ironically interspersed with the grand jubilation of the bullfight. And what is amazing hearing and seeing this taking place in a theater, is the three dimensional experience of the sound/spectacle, which is nearly impossible to capture on a recording. The off-stage ensemble is behind the stage, Carmen and Don José are on the stage, and the pit orchestra is in front of the stage, so that there three layers of space. During the duet, when the majority sound is passed repeatedly between the off-stage ensemble and the pit orchestra, it creates a sense of space and distance between the two groups of musicians, and the space on the stage surrounding the Carmen and Don José is left mostly empty in between. This creates a feeling of vast emptiness and utter despair around the main characters, which is ultimately what I believe Bizet, wanted to portray at the end of Carmen, a tale which concludes in an utter failure of communication and understanding, the characters as isolated from each other as they are from the audience and from the bullfight; and it is against this feeling of despair that the harsh brightness and the supreme irony of the last major chord can be felt.

Part II

A Portfolio of Compositions

Orchestra:

A Game

Chamber Ensemble:

Strange Woods for flute choir

Quilt I for flute, clarinet, violin and cello

East of the Sun/ West of the Moon for flute viola and piano

Vocal:

Memories of Silver for mezzo soprano and piano

Sea Fever, a song cycle for baritone and piano

Choral:

The Lamb for two-part mixed chorus and organ

Summer Fruits, three poems by Jane Hirshfield for chorus

Kubla Khan for SATBB chorus

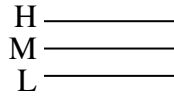
A GAME
for orchestra

Katherine Saxon
2008

A GAME

how to play

The staff shows three registers, high, medium and low. The performer is to choose a pitch in the register indicated as it relates specifically to their instrument and capabilities.



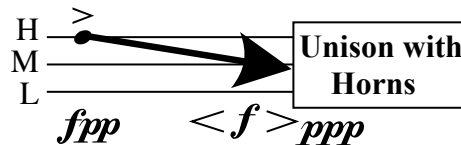
A double whole note indicates a held pitch. When multiple performers are indicated to hold in unison, they need to choose a note before the performance in consultation with each other.



A solid note head with an arrow indicates a "moving pitch." The performer should choose a pitch in the designated range which is unique from other players in their vicinity and then move as steadily and smoothly as possible towards a unison with the instrument indicated. Gradual variations in speed are encouraged. A unique speed is also encouraged.

Woodwinds and brass should use chromatic scales or pitch bend. Strings should use glissandos. Double stops are permitted.

If the performer over-shoots the unison they should turn around and approach it from the other direction. When/if the held pitch is out of range, the performer should get as close as possible and then drop out as gracefully as possible.



When the performer is within a whole step of the unison he/she should swell and then diminuendo as he/she reaches the unison. This figure is marked in the score where appropriate. The exception is in segments 2 - 5 where the performers should remain quiet till the end of the segment if possible (Some instruments will find it necessary to crescendo as they rise or fall in register. This is OK and to be expected).

Breathes, re-entrances, string crossings, and bowchanges should be done as quietly as possible.

All times are approximate. Wait for the conductor's numbered cues.

*The clarinets and French horns will need to consult with each other beforehand to decide what two pitches they will be playing within their sections, and between their two sections for the opening segment and segment 1. The clarinets should be playing a pitch at least a minor 3rd higher than the horns. Bassoons will need to choose a pitch for segment 3. Double basses and cellos will need to decide on a pitch to use in segments 8 and 9.

HAVE FUN

A GAME

KATHERINE SAXON
2008

110 sec. 1 60 sec.

Pic. H M L
Off Stage
Enter and be Seated Individually. Begin to play once Seated.
Unison with Horns
fpp $\langle f \rangle$ *ppp*

Fl. H M L
Off Stage
Enter and be Seated Individually. Begin to play once Seated.
Unison with Horns
fpp $\langle f \rangle$ *ppp*

Ob. 1. H M L
Off Stage
Play Together. Then Enter and Be Seated Individually
2. H M L
sfz
Be Seated Individually. Begin to play once Seated.

Cl. 1. H M L
On Stage. Standing
2. H M L
ppp $\langle f \rangle$ *ppp* last time niente
Swell duration a lib and independent. One swell per breath. Stagger breathe. Repeat completely within the given time.
Unison with Horns
fpp $\langle f \rangle$ *ppp*

Bsn. 1. H M L
Off Stage
All clarinets unison on chosen pitch
2. H M L
Play Together. Then Enter and Be Seated Individually
sfz

110 sec. 1 60 sec.

Tpt. 1. H M L
On Stage. Seated.
2. H M L
On Stage. Seated.
3. H M L
On Stage. Seated.

Hn. 1. H M L
On Stage. Seated.
2. H M L
On Stage. Seated.
3. H M L
On Stage. Seated.
4. H M L
On Stage. Seated.
All horns unison on chosen pitch
Stand
p $\langle f \rangle$ *p*
Swell duration a lib and independent. One swell per breath. Stagger breathe. Repeat completely within the given time.
Stand
p $\langle f \rangle$ *p*
Swell duration a lib and independent. One swell per breath. Stagger breathe. Repeat completely within the given time.

Tbn. 1. H M L
On Stage. Seated.
2. H M L
On Stage. Seated.
3. H M L
On Stage. Seated.

Tuba H M L
On Stage. Seated.

Triangle
Perc. Tam Tam
Windchimes
3 Tom-toms
Toms
110 sec. 1 60 sec.

110 sec. 1 60 sec.

Vln. I H M L
Off Stage. Enter and be Seated Individually. Begin to play once Seated.
Unison with Clarinets
fppp $\langle f \rangle$ *ppp*

Vln. II H M L
Off Stage. Enter and be Seated Individually. Begin to play once Seated.
Unison with Clarinets
fppp $\langle f \rangle$ *ppp*

Vla H M L
Off Stage. Enter and be Seated Individually. Begin to play once Seated.
Unison with Clarinets
fppp $\langle f \rangle$ *ppp*

VC H M L
Off Stage. Enter and be Seated Individually. Begin to play once Seated.
Unison with Clarinets
fppp $\langle f \rangle$ *ppp*

DB H M L
Off Stage. Enter and be Seated Individually. Begin to play once Seated.
Unison with Clarinets
fppp $\langle f \rangle$ *ppp*

The score is organized into five numbered sections with the following durations: 2 (3 sec.), 3 (3 sec.), 4 (2 sec.), and 5 (1 sec.).

Section 2 (3 sec.): Features unison playing for Flute and Bassoons. Dynamics range from *fpp* to *sfz*. Includes a "Stand" instruction for the Flute part.

Section 3 (3 sec.): Continues unison playing for Flute and Bassoons. Dynamics range from *fpp* to *sfz*. Includes a "Be Seated" instruction for the Flute part and a note: "All bassoons unison on chosen pitch".

Section 4 (2 sec.): Features unison playing for Bassoons and Piccolo. Dynamics range from *fpp* to *pp*. Includes a "Stand" instruction for the Bassoons part.

Section 5 (1 sec.): Features unison playing for Tubas and Piccolo. Dynamics range from *fpp* to *ff*. Includes a "Be Seated" instruction for the Tubas part.

Lower Horns: A group of six parts (Horn 1-6) that remain silent until Section 4, where they play "Bells Up! and HOLD (horn - pop)" with a dynamic of *sfz*. In Section 5, they play "Lower bell along with drop in pitch" with a dynamic of *fpp*.

Percussion: A Tom part that remains silent throughout the entire score.

6 20 sec. 7 16 sec.

H M L
H M L
H M L
H M L
H M L
H M L

Each performer should play a unique pitch. If in unison with another player move slowly and gracefully to a unique pitch. Repeat as often as necessary. Stagger breathe.

Each performer should play a unique pitch. If in unison with another player move slowly and gracefully to a unique pitch. Repeat as often as necessary. Stagger breathe.

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Each performer should play a unique pitch. If in unison with another player move slowly and gracefully to a unique pitch. Repeat as often as necessary. Stagger breathe.

6 20 sec. 7 16 sec.

H M L
H M L
H M L
H M L
H M L
H M L
H M L
H M L

6 20 sec. 7 16 sec.

Perc. let ring... triangle let ring... wind chimes

p *ppp*

6 20 sec. 7 16 sec.

Stand
Your Highest Possible Note

fp *ff* *p*

One swell per bow. Changes of bow should be of different lengths. Repeat completely within the given time.

Begin Playing Glissandos Individually. use artificial harmonics

Unison with Concert Master

sfz *fff*

Begin Playing Glissandos Individually. use artificial harmonics

Unison with Concert Master

sfz *fff*

Begin Playing Glissandos Individually. use artificial harmonics

Unison with Concert Master

sfz *fff*

Begin Playing Glissandos Individually. use artificial harmonics

Unison with Concert Master

sfz *fff*

Begin Playing Glissandos Individually. use artificial harmonics

Unison with Concert Master

8 12 sec. **9** 4 sec. **10** 1 sec.

H
M
L

H
M
L

H
M
L

H
M
L

H
M
L

8 12 sec. **9** 4 sec. **10** 1 sec.

H
M
L

H
M
L

H
M
L

H
M
L

H
M
L

H
M
L

8 12 sec. **9** 4 sec. **10** 1 sec.

Perc. let ring.....

8 12 sec. **9** 4 sec. **10** 1 sec.

H
M
L

H
M
L

H
M
L

H
M
L

H
M
L

H
M
L

ppp non vibrato moving to *MOLTO VIBRATO!!* *ppp* increase width to minor third *ff* sliding extra wide sloppy trill *ff*

Begin Individually upon chosen pitch.

Begin Individually upon chosen pitch in unison or octaves with Double Bases

Changes of bow should be of different and individual lengths.

Changes of bow should be of different and individual lengths.

11 **12**

40 sec.

Begin Individually.

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

H M L A 440 *pp* *mp* *pp* last time tie into final bar Swell duration a lib and independent. One swell per breath. Stagger breathe. Repeat completely within the given time.

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

11 **12**

40 sec.

Bells Up! and Down Immediately afterwards.

H M L *sfz* Bells Up! and Down Immediately afterwards.

H M L *sfz* Bells Up! and Down Immediately afterwards.

H M L *sfz* Bells Up! and Down Immediately afterwards.

H M L *sfz* Bells Up! and Down Immediately afterwards.

H M L *sfz* Bells Up! and Down Immediately afterwards.

H M L *sfz* Bells Up! and Down Immediately afterwards.

H M L *sfz* Bells Up! and Down Immediately afterwards.

11 **12**

40 sec.

Perc. let ring... Tam-tam *mf*

11 **12**

40 sec.

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

H M L *fpp* $\langle f \rangle$ *ppp* Unison with Oboe

slow tremelo ordinario non-vib.

STRANGE WOODS

a madrigal for flute choir

Katherine Saxon
2010

C score

STRANGE WOODS

a madrigal for flute choir
adapted from a poem by Edgar Allen Poe

Katherine Saxon
2010

Moderately Fast, Playful and Mischievous $\text{♩} = 100$

Flute 1: *p cantabile*
Flute 2: *p cantabile*
Flute 3: *p cantabile*
Flute 4: *f p*
Flute 5: *f p f p*
Flute 6: *f p f p*
Alto Flute: *fp f*
Bass Flute: *f*

7

Fl. 1: *mf p f p*
Fl. 2: *mf p f p*
Fl. 3: *f solo cantabile p*
Fl. 4: *f*
Fl. 5: *f*
Fl. 6: *f*
A. Fl.: *f fp f*
B. Fl.: *fp f fp f*

14

Majestic (slightly slower) ♩ = 84

Fl. 1: *mf*, *p*, *f*, *p*, *f*, *cantabile*

Fl. 2: *mf*, *p*, *f*, *p*, *f*, *cantabile*

Fl. 3: *mf*, *p*, *f*, *p*, *f*, *cantabile*

Fl. 4: *solo*, *f*, *f*, *cantabile*

Fl. 5: *f*, *p*, *pp*, *f cantabile*

Fl. 6: *f*, *p*, *pp*, *f cantabile*

A. Fl.: *f*, *f*, *p*, *pp*, *f cantabile*

B. Fl.: *fp*, *f*, *f cantabile*

21

rit. ----- Agitated!
(♩ = 96)

Fl. 1: *mf*, *mp*, *p*, *pp*, *tr*, *molto ff*

Fl. 2: *mf*, *mp*, *p*, *ff*, key claps

Fl. 3: *mf*, *mp*, *p*, *ff*, key claps

Fl. 4: *mf*, *mp*, *p*, *ff*, key claps

Fl. 5: *mf*, *mp*, *p*

Fl. 6: *mf*, *mp*, *p*, key claps

A. Fl.: *mf*, *mp*, *p*, *ff*, key claps

B. Fl.: *mf*, *mp*, *p*, *ff*, key claps

27

Fl. 1 *sfz* *mp* *f* *mf* *fp* *f* *mf* *fp* *f* *ff*

Fl. 2 *f* *mf* *fp* *mf* *fp*

Fl. 3 *f* *f* *fp*

Fl. 4 *f*

Fl. 5 key claps *ordinario* key claps *ordinario*

Fl. 6 key claps *f* *mf cantabile* *ordinario* key claps *mf cantabile* *ordinario*

A. Fl. *f* *mf cantabile* *ordinario* key claps *mf cantabile* *ordinario*

B. Fl. *f* *mf cantabile* *ordinario* key claps *mf cantabile* *ordinario*

34

Fl. 1 *f* *ff* *f*

Fl. 2 *f* *ff* *f*

Fl. 3 *f* *ff* *f*

Fl. 4 *ordinario* *f* *ff* *f*

Fl. 5 key claps *f* *ordinario* *f cantabile* *ordinario* *ff* *f*

Fl. 6 key claps *f* *ordinario* *f cantabile* *ordinario* *ff* *f*

A. Fl. key claps *f* *ordinario* *f cantabile* *ordinario* *ff* *f*

B. Fl. key claps *f* *ordinario* *f cantabile* *ordinario* *ff* *f*

40

Majestic ♩ = 84

rit. ----- Cheeky, Naughty ♩ = 110

Fl. 1 *f* *fp*

Fl. 2 *f* *fp*

Fl. 3 *f* *p cantabile* solo

Fl. 4 *fp*

Fl. 5 *fp*

Fl. 6 *f* *fp*

A. Fl. *f*

B. Fl. *f* *p cantabile* solo

48

Fl. 1 *fp* *mf* *fp* *mf* *f*

Fl. 2 *fp* *mf* *fp* *mf* *f*

Fl. 3 *fp* *mf* *fp* *mf* *f*

Fl. 4 *fp* *mf* *fp* *mf* *f*

Fl. 5 *fp* *mf* *fp* *mf* *f*

Fl. 6 *mf* *fp* *mf* *fp* *mf* *f*

A. Fl. *fp* *mf* *fp* *mf* *fp* *mf* *f* *mf*

B. Fl. *fp* *mf* *fp* *mf* *fp* *mf* *f* *mf*

Alternate Bass Flute *fp* *mf* *fp* *mf* *fp* *mf* *f*

54

Fl. 1 *cantabile*
mf *p* *mp* *mf* *f*

Fl. 2 *cantabile*
mf *p* *mp* *mf* *f* *f*

Fl. 3 *p* *mf* *f* *f*

Fl. 4 *p* *mf* *f* *f*

Fl. 5 *p* *mf* *f*

Fl. 6 *p* *mf* *f*

A. Fl. *f* *fp*

B. Fl. *f* *fp*

Alternate Bass Flute *f* *fp*

60

Fl. 1 *f* *ff* *p* *fp* *f*

Fl. 2 *f* *ff* *mp* *f* *fp* *f*

Fl. 3 *f* *ff* *mf* *f* *fp* *f*

Fl. 4 *f* *ff* *f* *p*

Fl. 5 *f* *f* *f* *fp* *< mf* *mp*

Fl. 6 *f* *ff* *f* *fp* *< mf* *mf*

A. Fl. *f* *ff* *fp* *< mf* *f*

B. Fl.

66

Fl. 1 *p* *f*

Fl. 2 *mp* *p* *f*

Fl. 3 *p* *p* *f*

Fl. 4 *fp* *f* *f*

Fl. 5 *fp* *f* *f* *f*

Fl. 6 *fp* *f* *fp* *f*

A. Fl. *f* *fp* *f*

B. Fl. *f* *f* *f*

72

Mysterious $\text{♩} = 64$

Fl. 1 *mp* *ff*

Fl. 2 *mp* *f* *ff*

Fl. 3 *p* *cresc. poco a poco* *f* *ff*

Fl. 4 *p* *cresc. poco a poco* *f* *ff*

Fl. 5 *pp* *cresc. poco a poco* *f* *ff*

Fl. 6 *pp* *cresc. poco a poco* *f* *ff*

A. Fl. *pp* *cresc. poco a poco* *f*

B. Fl. *pp* *cresc. poco a poco* *f*

77 Lively! ♩ = 110

Majestic ♩ = 102

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

A. Fl.

B. Fl.

84

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

A. Fl.

B. Fl.

poco accel. ----- a tempo (♩ = 102)

90

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Fl. 5
Fl. 6
A. Fl.
B. Fl.

96

accel. ----- rit. ----- Slow and Free ♩ = 64

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Fl. 5
Fl. 6
A. Fl.
B. Fl.

Fl. 1: *pp*, *ppp*, *pppp*

Fl. 2: *pp*, *ppp*, *pppp*

Fl. 3: *pp*, *ppp*, *ppp*, *mp*, *ppp*

Fl. 4: *p*, *ppp*, *ppp*, *mp*, *ppp*

Fl. 5: *p*, *ppp*, *ppp*, *mp*, *ppp*

Fl. 6: *p*, *ppp*, *ppp*, *mp*, *ppp*

A. Fl.: *p*

B. Fl.: *p*

Dynamic markings include *pp*, *ppp*, *pppp*, *p*, *mp*, and *ppp*. Performance instructions include *breath only* and *tr* (trills).

Quilt I

for flute, clarinet, violin and cello

Recto: Chanson de toile

Verso: Chanson d'étoile

Katherine Saxon
2010

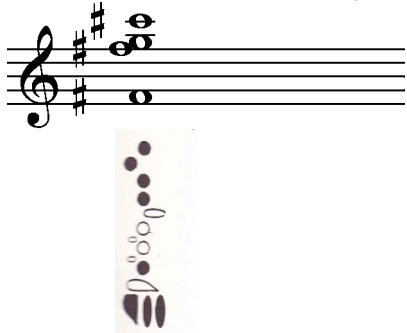
Performance notes:

In the violin and cello parts, a + indicates that the note is to be plucked with the left hand.

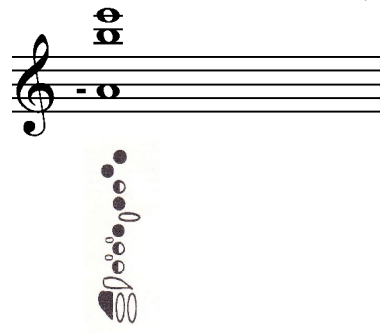
Flute Multiphonics:

The following flute multiphonic fingerings are from *Tone Development Through Extended Techniques* by Robert Dick. Each is listed with its first occurrence in the music. In measures 38- 41 use the multiphonic fingering and glide between the pitches. Pitch bend and other artifacts are completely appropriate. A - indicates that a note will be naturally slightly flat, and + indicates a note will be naturally slightly sharp.

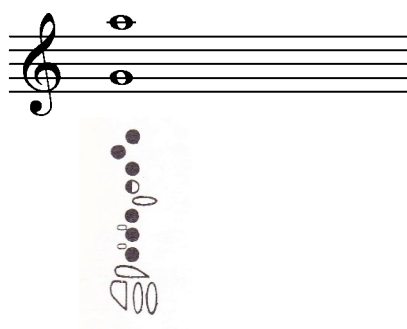
#1 Recto: Chanson de toile, measure 95.



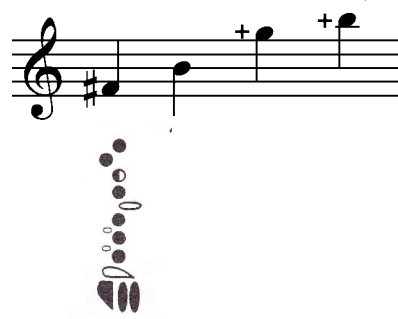
#3 Verso: Chanson d'étoile, measure 17.



#2 Verso: Chanson d'étoile, measure 5.



#4 Verso: Chanson d'étoile, measure 38.



During “Verso: Chanson d'étoile,” from measures 38 to 43, the slurred notes are all to be played with the multiphonic fingering #4. The sound may be breathy, but this is intentional.

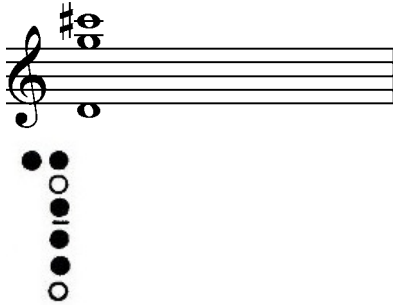
When the performer slurs from one note to the next two simultaneous pitches may sound.

These brief moments of simultaneity are to be encouraged.

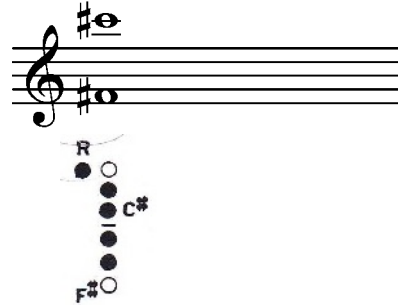
Clarinet Multiphonics:

The following clarinet multiphonic fingerings are from *New Directions for Clarinet* by Phillip Rehfelt.

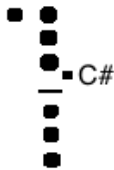
#1 Recto: Chanson de toile
Measure 95.



#2 Verso: Chanson d'étoile
Measure 6.



If volume proves difficult, the following multiphonic fingering can be substituted for multiphonic #1 at measure 95 of “Recto: chanson de toile,” but “Verso: chanson d'étoile” should use only the previous two fingerings.



C score

Quilt I

Recto: Chanson de toile

Katherine Saxon

2010

Devious and Playful, ♩ = 86 - 92

Flute

Clarinet in B \flat

Violin

Cello

Fl.

B \flat Cl.

Vln.

Vc.

Fl.

B \flat Cl.

Vln.

Vc.

lightly
p *f* *poco sub.* *f*

lightly
p *f* *poco sub.* *f*

cantabile
pp *fp* *fp* *pizz.* *mf* *arco*

cantabile
p *fp* *fp* *mf* *tr*

lightly
p *f* *poco sub.* *f* *pizz.* *mf*

p *pp* *fp* *fp* *mf*

13 *molto espressivo*

Fl. *f* *ft.* *mp* *molto vib.*

B♭ Cl. *f* *p* *p* *mf*

Vln. *cantabile* *fp* *fp* *fp*

Vc. *arco* *even gliss.* *simile* *pp* *mp* *p* *mf* *p*

17

Fl. *p* *f*

B♭ Cl. *p* *molto vib.!* *ppp* *ff* *fp* *ff* *p* *f* *ord.*

Vln. *pizz.* *f* *pp* *mp* *pp* *mf* *pp* *f* *ord.*

Vc. *pizz.* *ff* *f* *(pizz.)* *p* *f*

21

Fl. *p*

B♭ Cl. *lightly* *p* *fp*

Vln. *cantabile* *ff* *p*

Vc. *pizz.* *p*

26

Fl. *cantabile*

B♭ Cl.

Vln. *lightly*
p

Vc. *arco lightly*
p

poco

30

Fl. *mf* *fp* *f* *p* *p* *f*

B♭ Cl. *f* *fp* *f* *p* *p*

Vln. *ff* *p* *p* *f*

Vc. *f* *p* *f* *p* *mf* *f*

tr

35

Fl. *f*

B♭ Cl. *f*

Vln. *molto vib.!* *f* *p* *sul pont.*

Vc. *ff* *mp* *f* *fp* *f*

cantabile

39 *cantabile*

Fl. *fp* *mf*

B♭ Cl. *f*

Vln.

Vc. *fp* *mf* *mf* *cantabile*

44 *cantabile*

Fl. *mf* *cantabile* *ff*

B♭ Cl. *mf* *ff*

Vln. *f* *ord.* *ff*

Vc. *mf* *ff*

49

Fl. *f* *p*

B♭ Cl. *f* *p*

Vln. *mp* *f* *fp* *f* *fp* *I sul pont. II molto vib.!*

Vc. *pizz.* *sub. p*

53

Fl. *tr*
cresc. poco a poco
tr

B♭ Cl. *tr*
cresc. poco a poco

Vln. *cresc. poco a poco*
f
rit.

Vc. *cresc. poco a poco*
ff

57 *a tempo* (♩ = c. 92)

Fl. *ff*
f

B♭ Cl. *ff*
a tempo (♩ = c. 92)
ord.
f

Vln. *f*

Vc. *arco*
fp cresc. poco a poco

61

Fl. *fp*
f

B♭ Cl. *fp*
mf
f

Vln. *ff*

Vc. *f*
pizz.

65

Fl. *f* *p f sub.*

B♭ Cl. *f* *p f sub.*

Vln.

Vc.

70

Fl. *poco rit.----- a tempo* (♩ = c. 92) *p*

B♭ Cl. *p*

Vln. *f* *pizz.* *p* *arco* *tr* *fp*

Vc. *lightly arco* *p* *< f > p*

75

Fl. *cantabile* *pp* *fp* *f*

B♭ Cl. *lightly* *p*

Vln. *con sord.* *pp*

Vc. *sul pont. molto vib.!* *fp*

80

Fl. *lightly*

B♭ Cl. *f cantabile*

Vln. *f* ord. *fp* senza sord. *f*

Vc. *fp* *mf*

84

Fl. *mf*

B♭ Cl. *f*

Vln. *pesante* *ff*

Vc. *fp* *fp* *ff* *mf*

89

Fl. *pesante* *ff*

B♭ Cl. *ff* *fp* *ff*

Vln. *ffp* *f* *fp* ord.

Vc. *molto vib.!*

92

Fl. *ff* *ff*

B♭ Cl. *ff* *f*

Vln. *ff*

Vc. *ff* *molto vib. !* *ord.*

96

Fl. *p* *f* *ff*

B♭ Cl. *p* *ff* *p < f*

Vln. *ff* *p < f*

Vc. *ff* *p < f*

100

Fl. *p < ff* *8va*

B♭ Cl. *cantabile* *p* *ff*

Vln. *ff* *cantabile*

Vc. *p* *ff*

* Fingerings for multiphonics are listed in the performance notes at the beginning of the score.

104 (8^{va}) - - ,

Fl.
B♭ Cl.
Vln.
Vc.

108

Fl.
B♭ Cl.
Vln.
Vc.

ff
pp sub.
ff
pp sub.
pizz.
fff
fff
fff

Verso: Chanson d'étoile

Mysterious, ♩ = c. 72

Flute

Clarinet in B♭

Violin

Cello

p

p

p

non. vib.

ord.

6

Fl.

B♭ Cl.

Vln.

Vc.

pp

pp

pp

11

Fl.

B♭ Cl.

Vln.

Vc.

p

mp

p

pp

p

p

16

Fl. *mf* *pp* *p*

B♭ Cl. *mp*

Vln. *p* *mp*

Vc. *p* *mp*

22 Slightly Faster (♩ = c. 84)

Fl. *p*

B♭ Cl. *p*

Vln. *pp*

Vc. *pp*

Slightly Faster (♩ = c. 84)

29 a tempo (♩ = c. 72)

Fl. *p*

B♭ Cl. *p*

Vln. *p* *pp*

Vc. *p* *pp*

a tempo (♩ = c. 72)

non. vib. *pp*

ord. non. vib. ord.

34

Mysterious, $\text{♩} = c. 72$
freely, nonsynchronized

Fl.

B \flat Cl.

Vln.

Vc.

col legno
pp

Mysterious, $\text{♩} = c. 72$

40

Fl.

B \flat Cl.

Vln.

Vc.

p

p

ord.

pizz.

arco

p

45

Fl.

B \flat Cl.

Vln.

Vc.

rit. -----

rit. -----

EAST OF THE SUN/
WEST OF THE MOON

a trio for flute, viola, and piano

Katherine Saxon
2012

East of the Sun/West of the Moon

commissioned by Margaret Halbig, Calisa Hildebrand and Shannon McCue

I.

East of the Sun

Katherine Saxon
2012

Bright and Bold! (♩ = 72)

Musical score for Flute, Viola, and Piano. The score is in G major (one sharp) and consists of two systems. The first system is in 4/4 time, and the second system is in 3/4 time. The tempo is marked 'Bright and Bold!' with a quarter note equal to 72 beats per minute. The dynamics are marked *ff* (fortissimo) and *fff* (fortississimo). The piano part features triplets and accents, with markings for *Leo.* and *8vb*. The flute and viola parts include trills and accents. A box with the number '4' is located at the beginning of the second system.

7

Fl. *ffp* *ffp* *fff*

Vla. *ffp* *ffp* *fff*

Pno. *ff* *fff* *ff*

Reo. (Reo.) * (Reo.) * (Reo.) * (Reo.) *

10

Fl. *ff* *fff* *mp*

Vla. *ff* *fff* *poco rit.*

Pno. *fff*

Reo. (Reo.) * (Reo.) *

* Clear and pedal slightly to bring out bass line

II. here is a desert

Viola

non-vib. ponticello → *sul tasto* → *ponticello* → *behind bridge*
 → *vib.* → *molto-vib.* → *extremely wide vib.*
PPP ————— *fff*
spiccato **attaca**

* The vibrato can be as much as a whole step. The most important thing is the "wildness" and chaos of the sound.

** The bow should move from an extreme ponticello position to the other side of the bridge.

*** These notes should be played on the short lengths of string between the bridge and the tail piece.

III. the wonderful moo-moo bird

Accidentals and microtones:

♯ lowers a sharpened tone by approximately 1/4 of a tone.

Rhythm and meter: Most of this movement is to be played uncoordinated between the two players. This is indicated with dotted bar-lines. Measures 26 - 29 are to be coordinated and this is indicated with solid bar-lines.

Playful ♩ = 76

The musical score is divided into three systems, each with a Flute (Fl.) and Viola (Vla.) part. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Playful' with a quarter note equal to 76 beats per minute. Measure numbers 4, 10, and 7 are indicated in boxes at the start of their respective systems. The score features various dynamic markings such as *fp*, *f*, *p*, *sf*, *mf*, *pp*, *ff*, and *mp*. Trills (*tr*) and accents (>) are used throughout. The first system (measures 1-10) shows the Flute playing a melodic line with a trill in measure 3 and the Viola providing a rhythmic accompaniment. The second system (measures 11-20) features more complex rhythmic patterns and trills in both parts. The third system (measures 21-30) continues with intricate melodic and rhythmic development, including a trill in measure 29.

10

Fl. *pp* *f* *p* *fp* *p* In time

Vla. *pp* *pp* *f* *p* *fp*

breve

13

Fl. *mf* *ff*

Vla. *mp* *f* *ff*

In time *molto accel.*

15

Fl. *p* *ffp* *p f* *ppp*

Vla. *fp* *ffp* *p* *pp* *ppp*

to flutter tonguing

begin a little later than notated and continue uncoordinated

uncoordinated with flute

IV. The City of Many Towers

Grave (♩ = c. 50)
molto espressivo

Flute
f > *p* *p* < > *mf* < > *p* *f* < > *p*

Viola
f *pp* < > *mf* *f* > *p*

Piano
pp *mf* *f*

8^{va} * 8^{va} *

poco rit. -----

Fl.
f > *mp* *mf* < > *p* *f* > *p*

Vla.
f *f* > *p* *mf* > *p* *mp* *p*

Pno.
f *mf* *pp* *f*

8^{va} * 8^{va} *

poco rit. -----

11 a tempo

Fl. *p* *mf* *p*

Vla. *f* *fp* *mf* *pp*

Pno. *ff* *p* *mf*

V.

here is where the northwind blows

Fl. *fp* *f* *p* *pp* *fp* *f* *p* *ppp* *mf*

wind-whistle* setting into pitch wind-whistle breve

timbral trill wind-whistle attaca

diminuendo to air *pp* *f* niente

normal diffuse

multiphonic and alternate fingerings: continue with same fingering

* Overblow the instrument to create a sound that is mostly air with a little bit of shifting pitch.

VI.
The City of Many Towers (reprise)

In the distance (♩ = c. 50)

Musical score for Flute, Viola, and Piano. The score is in 2/2 time and consists of three systems. The Flute part starts with a rest, followed by a melodic line with dynamics *f*, *ppp*, and *mf*. The Viola part starts with a melodic line with dynamics *mf*, *f*, and *mf*. The Piano part features a harmonic accompaniment with dynamics *mp*, *f*, *ff*, and *mf*. The score includes performance markings such as *molto espressivo*, *8^{va}*, and *8^{va}*. The Flute part includes a *rit.* marking.

Musical score for Flute, Viola, and Piano. The score is in 2/2 time and consists of three systems. The Flute part starts with a rest, followed by a melodic line with dynamics *p*. The Viola part starts with a melodic line with dynamics *mf*, *mp*, *p*, and *pp*. The Piano part features a harmonic accompaniment. The score includes performance markings such as *rit.*, *non. vib, sul tasto*, and a box containing the number 5.

VII. here there are peculiar fishes

Moderato (♩. = c. 52) *cantabile*

Flute *p* *mf* *p*

Viola *pizz.* *p*

Piano * *pizz.* *f* *mf*

Ped. sempre

5

Fl. *p* *f* *p* *mp* *fp* *mp* *p* *arco molto espressivo ***

Vla. *f* *pizz.* *p* *pizz.*

Pno. *f* *p* *f* *pizz.*

* For these pizz. glissando gestures, the pitches are approximate.

** Use portamento when indicated by lines

9

Fl. *mf* *f* *p* *fp* *f*

Vla. *mf* *f* *pizz.* *mf*

Pno. ord. *f* *pizz.* ord. *pp*

13

Fl. *p* *f* *p* *mp* *fp* *f* *p* *pp* *rit.*

Vla. *f* *mf* *mp*

Pno. ord. *p* *pizz.* *pizz.* *pizz.* *mp* *pizz.* *pp* *♯ ped.*

VIII. Don't Walk Too Near the Edge

Recklessly! (♩ = 120 - 140+)

Flute

Viola

Piano

3

Fl.

Vla.

Pno.

ff

f

pp

pp



ff

p

Sost. Leo.

similie

8^{vb}

* Piano Clusters: If preceded by a  the cluster should be played on the white keys
 If preceded by a  then the cluster should be played on the black keys
 If the cluster is not designated for either black or white keys it should be vaguely chromatic in nature. It is not necessary that all the notes be sounded.

Clusters should be played with forearms

6

Fl. *f* *fp*

Vla. *f*

Pno. *mf* *ff*

(*Leg.*) *mf* *ff* *

9

Fl. *f*

Vla.

Pno. *ff*

fp *Sost. Leg.* *f* *

12

Fl. *fp* 5 5 5 *f* *ff* *breve*

Vla. *f* *ff* *breve*

Pno. *mf* *f* *ff*

15

Fl. *mp* 5 5 5 5 5 *fp* *f* *mf*

Vla. *fp* *f* *mf*

Pno. *sub. pp* *pp* *mf*

18

Fl. *ffp* 5 5 5 5 *ff*

Vla. *ff*

Pno.

Sost. Leo.

8^{ub}

20

Fl. *fp* 5 5 *ff*

Vla.

Pno.

Sost. Leo.

8^{ub}

3

3

*

23

Fl. *fp* 5 5 *ff* *fp* 5

Vla.

Pno.

(Leo.) * *

25

Fl. *ff* *p*

Vla.

Pno.

27

Fl. *mf* *ff*

Vla. *mf* *ff*

Pno. *f* *ff*

Musical score for measures 27-29. The Flute (Fl.) and Viola (Vla.) parts feature trills (tr) and dynamic markings of *mf* and *ff*. The Piano (Pno.) part features chords and a crescendo leading to *ff*.

30

Fl. *fff* *fp* *ff*

Vla. *fff*

Pno. *fff*

Musical score for measures 30-32. The Flute (Fl.) and Viola (Vla.) parts feature trills (tr) and dynamic markings of *fff*, *fp*, and *ff*. The Piano (Pno.) part features chords and a dynamic marking of *fff*.

33

Fl. *fp* 5 5 *ff* *ffp* 5 5 6 *ffp* *ff*

Vla. *fff*

Pno.

Sost. Ped.

35

Fl. *ff* 5 5 5 5

Vla. *fff*

Pno. *15^{ma}*

* *8^{vb}*

37

Fl.

Vla.

Pno.

fff

fff

5 5 5 3

39

Fl.

Vla.

Pno.

p

f

p

ff

knock on viola body with fist or knuckle

f

slap outside of piano case with palms

ffff

fff

catch the echo of the cluster

Xeo.

- * Play highest note available
- ** Play lowest note available
- *** Play nearest available cluster of notes

44

Fl.

Vla.

Pno.

(Rec.)

47

Fl.

Vla.

Pno.

(Rec.)

8^{va} jet whistle **

STOMP *

STOMP *

fff

fff

fff

*

* The violist and pianist loudly stomp on floor.

** The flautist should choose their highest and loudest jet whistle.

IX. An Empty Cage



TACET

(approximately 4.33 seconds)

X. West of the Moon

At A Great Distance (♩ = c. 40)

The musical score is arranged in three systems. The first system includes parts for Flute, Viola, and Piano. The Flute and Viola parts begin with a 7/8 measure, followed by a 2/4 measure, a 4/4 measure, and a 3/4 measure. The Piano part is written in a grand staff with a 7/8 measure, a 2/4 measure, a 4/4 measure, and a 3/4 measure. Dynamics include *p*, *mf*, *pp*, *mf*, and *f*. The Piano part features *ppp* dynamics and includes markings for *Leo.* and *8vb*. The second system continues the Flute and Viola parts, with a *rit.* marking above the Flute staff. Dynamics range from *p* to *ppp*. The Piano part continues with *Leo.* and *8vb* markings. The third system shows the Flute and Viola parts concluding with a *ppp* dynamic. The Piano part concludes with a *Leo.* and *8vb* marking. A box containing the number '5' is located at the beginning of the Flute staff in the second system.

XI. the path that leads to No-Place

Mysterious (♩ = c. 48)

The musical score is written in 4/4 time and consists of two systems. The first system includes staves for Flute, Viola, and Piano. The Flute and Viola parts are mostly rests with a fermata over the first measure. The Piano part begins with a *pp* dynamic and a *sed. sempre* marking. It features a melodic line in the right hand that moves from *p* to *mf*, and a bass line with a *pp* dynamic. The second system starts at measure 5, indicated by a box containing the number 5. The Flute (Fl.) part has a melodic line with triplets and a *pp* dynamic. The Viola (Vla.) part also has a melodic line with triplets and a *pp* dynamic. The Piano (Pno) part features a right-hand melody with a *f* dynamic and a *pp* dynamic, and a bass line with a *mp* to *mf* dynamic. Both systems include *8va* markings and various articulations like slurs and accents.

9

Fl. *p*

Vla. *p*

Pno. *8va*

13

Fl. *p*

Vla. *mp*

Pno. *mf* *p* *8va*

17

cantabile

Fl. *mf* *p*

Vla. *cantabile* *mf* pizz.

Pno. *f* *p*

(8^{va})

Detailed description: This system covers measures 17 to 20. The Flute part begins with a melodic line marked *cantabile* and *mf*, ending with a dynamic shift to *p*. The Viola part also starts with a *cantabile* line at *mf*, followed by a pizzicato passage. The Piano accompaniment features a *f* dynamic in the first measure, a *p* dynamic in the second, and a sustained chord in the final measure with an *8va* marking.

21

Fl. non vib. *ppp*

Vla. arco *ppp*

Pno. *f* *pp*

8^{va}

8^{vb}

Detailed description: This system covers measures 21 to 24. The Flute part is marked *non vib.* and *ppp*. The Viola part is marked *arco* and *ppp*. The Piano part starts with a *f* dynamic, followed by a *pp* dynamic. It includes a triplet in the first measure and an *8vb* marking. An *8va marking is present in the final measure, which also contains a fermata symbol.*

Memories of Silver

mezzo soprano and piano

Katherine Saxon
2007

Memories of Silver

adapted from "Silver" by Walter de la Mare

Katherine Saxon
2007

Largo ♩ = 54 - 60

pp < > ³

Slow - ly, — si - lent - ly now —

ppp

This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics "Slow - ly, — si - lent - ly now —". The piano accompaniment features a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

4

— the moon — walks — the night in her sil - ver shoes.

This system contains measures 3 and 4. The vocal line continues with the lyrics "— the moon — walks — the night in her sil - ver shoes.". The piano accompaniment continues with the same texture as the first system.

7

— This way, that, she peers, sees — sil - ver fruit

pp

This system contains measures 5 and 6. The vocal line continues with the lyrics "— This way, that, she peers, sees — sil - ver fruit". The piano accompaniment continues with the same texture as the first system.

10

on sil - ver trees. —

ppp

13 Moving forward ♩ = 58 - 62 rit. -----

The win - dows

p

p

mp

p

18 Sparkling ♩ = 46

catch her beams be - neath

pp

pp

20

sil - - - ver - - - thatch.

22

poco accel. ----- ♩ = 54

mp

A mouse scampers

pp *mp* *mfpp*

25

p *rit.* ----- *pp*

by with sil - ver claw and sil - ver eye

ppp *p*

28

pp

And list-less fish in wa-ter gleam by

ppp

32

rit. -----

ppp

sil-ver reeds in her sil-ver stream. (m)

ppp

36

molto rit. -----

molto rit.

NG

Sea Fever

four poems by John Masefield

for baritone and piano

- I. An Old Song Resung
- II. Chirstmas Eve at Sea
- III. Sea Fever
- IV. Mother Carey

Katherine Saxon
2008

Commissioned by Jeremy Jennings
I - An Old Song Resung

John Masefield (1878-1967)

Katherine Saxon
2008

Allegro ♩ = 86-92

Viewing distant shores with pebbles underfoot

Piano introduction in D major, 3/8 time. The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment. Dynamics range from *f* to *p*.

9 *f* **With Swagger and Confidence**

I saw a ship a - sail - ing, a-sail - ing, a-sail - ing,

Musical score for measures 9-15. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The piano part features a steady eighth-note accompaniment. Dynamics include *f*.

16

With em' - ralds and ru - bies and sap - phires in her hold;

Musical score for measures 16-21. The vocal line continues in the bass clef, and the piano accompaniment remains in the grand staff. Dynamics include *f*.

22 *p cresc.* -----

And a bo - sun in a blue coat bawl - ing at the rail - ing, Pip - ing through a

Musical score for measures 22-28. The vocal line continues in the bass clef, and the piano accompaniment is in the grand staff. Dynamics include *p cresc.* and *p*.

28 *(cresc.)* ----- *f*

sil - ver call that had a chain of gold; The sum - mer wind was

(cresc.) ----- *f*

33 *dim.* ----- *p*

fail - ing and the tall ship rolled.

p *mp > p* *mf*

39 *f*

I saw a ship a - steer - ing, a - steer - ing, a - steer - ing,

f

45

With ros - es in red thread worked up - on her sails; With

52 *p cresc.* -----

sacks of purple am - e-thysts, the spoils of buc-ca-neer - ing, Skins of musk-y

58 *(cresc.)* ----- *poco rit.* ----- *a tempo*

yel - low wine and silks in bales, Her mer - ry men were cheer-ing,

63 *dim.* ----- *p*

haul - ing on the brails.

70 *mf molto legato*

I saw a ship a - sink - ing, a - sink - ing, a - sink - ing,

76

With glit - ter - ing sea - wa-ter spalsh - ing on her decks,

82

With sail - ors in her spir-it room, sing - ing songs and drink-ing,

88

Pull-ing clar-et bot-tles down and knocking off the necks, — The brok - en

mf cresc. — *rit.* — *f* — *a tempo ff*

94

glass was chink-ing as she sank a - mong the wrecks.

dim. poco a poco — *molto rit.* — *attaca*

II - Christmas Eve at Sea

John Masefield

Katherine Saxon
2008

Andante (♩ = 72) *Freely*
Peaceful *pp*

A Wind is rustl-ing, "southand soft." Coo-ing a qui - et coun-try tune, The

pizz. on strings

ppp

pp

6

cresc. poco a poco *mp*

calm sea sighs, _____ and far a - loft _____ The sails _____ are ghost - ly _____ in the

10

p *pp*

moon. Un-qui-et ripples lisp and purr, A block there pipes and chirps i'the sheave, The

ordinario (on keys)

p

* *And.*

16 *cresc. poco a poco* *sub. ppp*

wheel-ropes jar, the reef - points stir Faint - ly and it is

dim. poco a poco

20 *pp* *ppp* *pp* *p*

Christ - mas Eve. The hushed sea ___ seems to hold her breath, and

pp

8^{vb} *Leg.*

24 *animated* *pp* *cresc. poco a poco*

o'er the gid-dy, sway-ing spars, Si - lent and ex-cel-lent as Death, The

ppp

Leg.

29 *mp*

dim blue skies are bright with stars. To-

mp *dim. poco a poco*

Leg.

34

mp *p*

night be-neath the drip-ping bows, Where flashing bubbles burst and throng, The

p

38

sub. pp

bowwash mur-murs and sighs and soughs A message from the an-gels' song.

ppp

*

Leo.

III - Sea Fever

John Masefield

Katherine Saxon
2008

Andante $\text{♩} = 48$
Slowly flowing like water

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The music is in the key of D major and 6/8 time.

6 *mf*

I must go down to the seas a-gain, to the lone - ly sea and the sky, ——— And

This system contains the first line of lyrics. It features a vocal line with a melisma (indicated by a long horizontal line) and a piano accompaniment. The piano part includes a change in time signature from 6/8 to 3/4.

11

all I ask is a tall — ship and a star to steer her by, ——— And the

This system contains the second line of lyrics. It features a vocal line and a piano accompaniment. The piano part includes a change in time signature from 3/4 to 6/8.

15

wheel's kick and the wind's song and the white sail's ——— shak-ing, ——— And a

This system contains the third line of lyrics. It features a vocal line and a piano accompaniment. The piano part includes a triplet of eighth notes in the vocal line and a change in time signature from 6/8 to 3/4.

19 *mf*
 gray mist on the sea's face, and a grey dawn — *expressivo with molto rubato* a -

23 *a tempo*
 break-ing. — *f* I must go down — to the seas

27 *f*
 — a - gain, for the call of the run - ning tide Is a wild call and a

31 *ff* *mf legato*
 clear call that can - not be de - nied; And all I ask is a

35 *f* rit.-----a tempo *mf*

wind - y day with the white clouds fly-ing, And the flung spray and the

39 *f* poco accel.----- rit.-----a tempo
With greater urgency

blown spume, and the sea - gulls cry - ing.

43 *mf*

I must go down to the seas a - gain, to the va - grant gyp - sy -

47 *cresc.*

life, To the gull's way and the whale's way where the

simile cresc.

50 *rit.* *ff* *returning to tempo* *f* *a tempo*

wind's like a whet - ted knife; And all I ask is a

8va *ff* *f* *dim. poco a poco*

53 *meno mosso*

mer - ry yarn from a laugh - ing fel - low - rov - er,

mf

leg.

56

p

And a qui-et sleep _____ and a sweet _____ dream

mp *p*

8va

60

rit. ----- a tempo
whispered
ppp *attaca*

— when the long trick's _____ o-ver.

pp *ff*

IV - Mother Carey

John Masefield

Katherine Saxon
2008

Vivace ♩ = 140
Raving Drunkenly *f*

Moth-er Ca-rey She's the moth-er o' the wit-ches 'N' all them sort o'

8va

f

This system contains the first two measures of the piece. The vocal line is in bass clef with a 2/4 time signature. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both in 2/4 time. The key signature has one flat (B-flat). The first measure is a whole rest for the vocal line and a half note chord in the piano. The second measure contains the vocal melody and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *f* is present. An *8va* marking is above the piano part.

6

rips; She's a fine — gell to look at, but the hitch is, She's a sight too fond of

This system contains measures 3 through 6. The vocal line continues with the melody. The piano accompaniment maintains the rhythmic pattern. The time signature changes to 3/4 for measure 5 and back to 2/4 for measure 6. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

11

ships. She lives u - pon an ice-berg to the norred, 'N' her man he's Da - vy Jones, 'N' she

This system contains measures 7 through 10. The vocal line continues with the melody. The piano accompaniment maintains the rhythmic pattern. The time signature changes to 3/4 for measure 8 and back to 2/4 for measures 9 and 10. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

17

combs the weeds u - pon her forred With poor drowned sail - or's bones. She's the

p

sub.p

This system contains measures 11 through 14. The vocal line continues with the melody. The piano accompaniment maintains the rhythmic pattern. The time signature changes to 3/4 for measure 12 and back to 2/4 for measures 13 and 14. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *p* is present. A *sub.p* marking is present in the piano part.

22 *mf* *p* *mf cresc.* -----

moth-er o' the wrecks, 'n' the moth-er Of all _____ big winds as

8va

mf sub. p *mf* *cresc.* -----

28 *(cresc.)* ----- *f*

blows; She's up to some de - vil - ry or oth - er When it storms or sleets or

(cresc.) ----- *f*

34 *ff* *spoken* **Prestissimo** *ad lib.*

snows. The noise of the wind's her scream-in'. "I'm ar - ter a

ff

pizz. inside the piano if possible*

39

plump, young, fine, Brass - but - toned, beef-y - ribbed young sea-m'n So as me 'n' me mate kin

* If the timing of the passage of the construction of the piano prevents the playing of this on the strings, the pianist is welcome to perform it on the white keys of the piano keyboard instead.

44 growled *a tempo* *f* > *mp* < *f* > *mf* *cresc. poco a poco* -----

(x)
dine." She's a hungry old rip 'n' a cruel For sail-or-men like we, She's give a

f *p cresc. poco a poco*

50 (*cresc.*) ----- *poco rit.* ----- *a tempo* *f* *mf*

man - y ma - rin - ers the gruel 'N' a long sleep un - der sea. She's the

(*cresc.*) *f*

55 *cresc. poco a poco*

blood o' many a crew u - pon her 'N' the bones of man - y a wreck, 'N' she's

p cresc. *8vb*

59 *ff* (•) (•)

bar - na - cles a - grow-in' on her 'N' shark's teeth round her neck. I ain't

ff

64

never had no school-in' Nor read no books like you, But I knows t ain't

8^{va}

69

health-y to be fool-in' With that there grist - ly two. You're young, you

74

thinks, 'n' you're lair - y, But if you're to make old bones, Steer

78

clear, I says, o' Moth - er Ca-rey, 'N' that there Da - vy Jones

ff

spoken growled

* to be played on the lowest 5-7 white notes on the piano

*

The Lamb

two-part mixed chorus and organ

Katherine Saxon
2008

Commissioned by the First Presbyterian Church of Albany, GA

The Lamb

Dedicated to Katherine and Gene Clark
and Shelly, Monty and Maggie Cox

Poem by William Blake (1757 - 1827)

Katherine Saxon
2008

Gently ♩ = c. 76

mp

Women

Men

Organ

8' (+ 4') flutes

p

8' only

Lit-tle Lamb who

Detailed description: This system contains the first five measures of the piece. It features four staves: Women (soprano), Men (bass), Organ (grand staff), and a separate staff for 8' only. The Women and Men parts have lyrics 'Lit-tle Lamb who'. The Organ part includes dynamics *p* and *mp*. The tempo is marked 'Gently ♩ = c. 76'.

W

M

6

f

mf

made thee? Dost thou know who made thee? Gave thee Life and bid thee feed, By the

Detailed description: This system contains measures 6 through 10. It features three staves: Women (soprano), Men (bass), and Organ (grand staff). The Women and Men parts have lyrics 'made thee? Dost thou know who made thee? Gave thee Life and bid thee feed, By the'. The Organ part includes dynamics *f* and *mf*. A box with the number '6' is placed above the first measure of the Women part.

6

mf

p

Detailed description: This system contains measures 11 through 15. It features three staves: Women (soprano), Men (bass), and Organ (grand staff). The Organ part includes dynamics *mf* and *p*. A box with the number '6' is placed above the first measure of the Women part.

11 *p* *mf* *mp*

W
stream and o'er the mead. Gave thee cloth - ing of de - light, Soft - est cloth - ing, wool - y,

M

11 *pp* *mf* *p*

16 *mf* *f*

W
bright. Gave thee such a gen - tle voice, Mak - ing all the vales re - joice.

M

16 bright. Gave thee such a gen - tle voice, — Mak - ing all the vales re - joice.

+ 16' *f*

21 *mp* *p* *mf*

W
Lit - tle Lamb who made thee? Dost thou know who made thee? Lit - tle

M

21 *p* ad lib. (if needed)

26

W Lamb _____ I'll tell thee, Lit-tle Lamb _____ I'll tell thee, He is called _____ by thy

M Lit-tle Lamb _____ I'll tell thee, Lit-tle Lamb _____ I'll tell thee, He is called by thy

26

26

31

W name For He calls him-self a Lamb. He is meek and He is mild, He be-

M name For He calls him - self a Lamb.

31

ad lib. (if needed)

31

36

W came a lit - tle child. I a child and thou a

M came a lit - tle child. I a child and thou a

36

36

40 *p* rit.-----
 W lamb We are called by His name. Lit-tle Lamb God bless thee! Lit-tle
 M

40 rit.-----
 W
 M - 16'

45 *a tempo* *molto rit.*-----
 W Lamb God bless thee!
 M

45 *a tempo* *molto rit.*-----
 W
 M

SUMMER

FRUITS

Three Poems by Jane Hirshfield

*You Put Apples to Your Lips
Speed and Perfection
Music Like Water*

Katherine Saxon
2010

YOU PUT APPLES TO YOUR LIPS

Jane Hirshfield*

Katherine Saxon
2010

Abundantly (♩ = c. 60)
mf

Soprano
Ju - ly _____ and the rich ap - ples once a - gain fall - ing.

Alto
Ju - ly _____ and the rich ap - ples once a - gain fall -

Tenor
Ju - ly and the rich ap - ples once a - gain fall -

Baritone
Ju - ly and the rich ap - ples, rich ap - - - ples

Bass
Ju - ly and the rich ap - ples fall - ing. You

5

S
You put them to your lips, as you were meant to, en - ter a sweet - ness

A
ing. You put them to your lips, — as you were meant to, en - ter a sweet - ness

T
ing. You put them to your lips, as you were meant to, en - ter a sweet - ness the

Bar.
fall - ing. You put them to your lips, as you were meant to, en - ter a sweet - ness the

B
put them to your lips, as you were meant to, en - ter a sweet - ness the

*"For A Wedding On Mount Tamalpais", from *The October Palace*, copyright ©1994 by Jane Hirshfield. Used by permission.

9 *rit.* **Calmly flowing** (♩ = c. 72)

mp

S Ev - 'ry thing loves this way,

A Ev - 'ry thing loves this way,

T 8 earth wants to give. *mp* Ev - 'ry thing loves this

Bar. earth wants to give. *mp* Ev - 'ry thing loves this

B earth wants to give. *mp* Ev - 'ry thing loves this

14

mf *f*

S loves this way, in gold hon - ey, in gold moun - tain

A *mf* *f* loves this way, in gold hon - ey, in gold moun - tain

T 8 way, in gold hon - ey, in gold moun - tain

Bar. way, in gold hon - ey, in gold moun - tain

B way, in gold hon - ey, in gold moun - tain

18

p delicately

S grass, that car-ries light-ly the shadow of hawks,

p delicately

A grass, — that car-ries light-ly — the sha-dow shadow of hawks, the

p delicately

T grass, that car-ries light-ly — the sha-dow , the sha - dow of hawks, the

pp *p*

Bar. grass, gold moun - tain grass, the shadow ,

pp *p*

B grass, gold moun - tain grass, the shadow ,

21

p *cresc. poco a poco*

S And the dry grass-es, the live oaks

mp

A sha-dow of clouds pass-ing by, passing by. the

p *cresc. poco a poco*

T sha-dow of clouds pass-ing by, passing by. And the dry grass-es, the

p *cresc. poco a poco*

Bar. sha - dow of clouds pass - ing, clouds pass-ing by. And the dry grass-es, the

p *cresc. poco a poco*

B sha - dow of clouds pass - ing, clouds pass-ing by. the

24

S — andbays, taste the ap - ples' deep sweet - - - - - ness, the

A live oaks andbays, taste the ap - ples' deep sweet - - - - - ness, the

T live oaks andbays, taste the ap - ples' deep sweet - ness, sweet - ness, the

Bar. live oaks and bays, taste the ap - ples' deep deep sweet - ness, the

B live oaks and bays, taste the ap - ples' deep deep sweet - ness, the

27

S ap - - - - - ples' deep sweet-ness be-cause you

A ap - - - - - ples' sweet-ness, deep sweet - ness be-cause you

T ap - - - - - ples' sweet-ness, deep sweet - ness, deep sweet-ness be-cause you

Bar. ap - ples' deep, deep sweet-ness, deep sweet - ness, deep sweet-ness be-cause you

B ap - ples' deep sweet-ness, deep deep sweet-ness be-cause you

ff *rit.* *mp* *mp* *mp* *p* *mp* *p* *mp* *ff* *fp* *p* *mp*

Tenderly (♩ = 54 - 60)

31

rit. -----

S
taste it, as you were meant to,

A
taste it, as you were meant to, *tast - ing the life that is*

T
taste it, as you were meant _____ to, as you were meant to, taste the life that is

Bar.
taste it, as you were meant _____ to, as you were meant to, taste the life _____ that is

B
taste it, as you were meant to, taste the life that is

34 *poco animato* (♩ = 60 - 66)

S
mp while be - low, the foghorns bend to their work, bring - ing

A
mp yours, while be - low, the foghorns bend to their work, bring - ing

T
p yours, be - low, bend to their work,

Bar.
p yours, be - low, bend to their work,

B
p yours, be - low, bend to their work,

37

S
home what is com - ing home, — bless - ing what

A
home what is com - ing home, — bless - ing what

T
bring - ing home com - ing home, — blessing what

Bar.
bring - ing home com - ing home, — blessing what

B
bring - ing home com - ing home, — blessing what

40

S
mf goes, *p* bless - ing what goes, —

A
mf goes, *p* bless - ing what goes, bless - ing what

T
mf goes, *p* bless - ing what goes, bless - ing what

Bar.
mf goes, *p* bless - ing what goes, what

B
mf goes, *p* bless - ing what goes, bless - ing what

43

p freely ad. lib.

S
— bless - ing what goes. _____

A
goes, blessing what goes. Ju - ly

T
goes, bless - ing what goes, Ju - ly

Bar.
goes, bless - ing what goes. Ju - ly

B
goes, bless - ing what goes. Ju - ly

mf

mf

mf

mf

mf

SPEED AND PERFECTION

Jane Hirshfield*

Katherine Saxon

Tumbling (♩ = 60 - 63)

mp molto legato

Musical score for the first system of "Speed and Perfection". It features five vocal parts: Soprano, Alto, Tenor, Baritone, and Bass. The Soprano part has the lyrics "How quick-ly the sea-son of a-pri-cots is o-ver". The Baritone part has the word "How" at the end. The music is in 6/8 time and consists of four measures. The tempo is marked "Tumbling" with a quarter note equal to 60-63 beats per minute, and the dynamics are "mp molto legato".

Musical score for the second system of "Speed and Perfection". It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). A box with the number "4" is in the top left corner. The Soprano part has the lyrics "How quick-ly the". The Alto part has the lyrics "How quick-ly the sea-son of a-pri-cots is o-ver". The Baritone part has the lyrics "quick-ly the sea-son of a-pri-cots is o-ver a sin-gle night's wind is e-". The music is in 6/8 time and consists of four measures. The dynamics are "mp" for the Alto and "mf" for the Soprano.

* "Speed and Perfection" from *Given Sugar, Given Salt*, copyright © 2001 by Jane Hirshfield. Used by permission.

8

S sea-son of a - pri - cots is o - ver a sin - gle night's wind _____ is e-nou(gh). - [f]

A a sin - gle night's wind _____ is e-nou(gh). - [f] _____

mf

T How quick-ly the sea - son of a - pri - cots is o - ver a sin - gle night's wind _____

Bar. nou(gh). - [f] _____ a sin - gle night's

mf

B How quick-ly the sea - son of a - pri - cots is o - ver

12

rit. ----- *a tempo*
(♩. = 60 - 63)

S _____ lift-ing one, then the next.

A lift-ing one, then the next, the next.

T _____ then the next. one, then the next.

Bar. wind _____ is e - nou(gh). - [f] lift-ing

Pensively ad lib.

B I kneel on the ground,

17

S *mp* Eat - ing those I can, *f* Eat -

A *mp* Eat - ing those I can, *f* Eat -

T *p* lift - ing one, then the next. *mf* Eat - ing those I

Bar. one, then the next. one, then the next. Eat - ing those I

B lift - ing one, then the next, then the next.

21

S *rit.* *ff* - ing those I can, *a tempo pp* be - fore the bruise - [wind sounds]* *f*

A *ff* - ing those I can, *pp* be - fore the bruise - ap - pear.

T *ff* can, those I can, *pp* be - fore the bruise - [wind sounds]* *f*

Bar. *ff* can, those I can, *pp* be - fore the bruise - How *pp*

B *f* Eat - ing those I can, *ff* be - fore the bruise - [wind sounds]* *f*

*To create wind sounds begin with a soft [h] and then blow air through [u] shaped lips. Vary the speed of the air to create higher and lower pitches.

25 **Tumbling** (♩. = 60 - 63)

S *pp* How quick-ly the

A *pp* How quick-ly the sea-son of a - pri-cots is o - ver.

T

Bar. quick-ly the sea-son of a - pri-cots is o - ver. the sea-son of a - pri-cots

B

29

S season of a - pricots is o - ver. How quickly the sea-son [wind sounds]*

A *pp* How quickly the sea-son of a - pri-cots is o - ver. [wind sounds]*

T *pp* How quickly the season, the season is o - ver. [wind sounds]*

Bar. *pp* How quickly the sea-son of a - pri-cots the sea-son of a - pricots is o - ver.

B *pp* How quickly the sea-son of a - pri-cots is o - ver. *ppp* [m]

*To create wind sounds begin with a soft [h] and then blow air through [u] shaped lips. Vary the speed of the air to create higher and lower pitches.

MUSIC LIKE WATER

Jane Hirshfield*

Katherine Saxon
2010

Gently Flowing (♩ = c. 60)

Soprano 1
How, on a sum-mer night,

Alto 1
How, — How, on a sum-mer night, —

Tenor 1
How, on a sum-mer night, —

Bass 1
How, on a sum-mer night,

Soprano 2
How, — How, on a sum-mer night, the my -

Alto 2
How, — How, on a sum-mer night, the my -

Tenor 2
How, — How, on a sum-mer night, the my -

Bass 2
How, — How, on a sum-mer night, the my -

* "The Music Like Water" from *Of Gravity and Angels*, copyright © 1988 by Jane Hirshfield.
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5 **Unhurried** (♩. = c. 54)

S 1 *f* and break a - gainst the dark and stop,

A 1 *f* and break a - gainst the dark and stop,

T 1 *mp* and that mus-ic con-

B 1

Unhurried (♩. = c. 54)

S 2 ster-ious few bird notes rise, break a - gainst the dark and stop,

A 2 ster-ious few bird notes rise, break a - gainst the dark and stop,

T 2 ster - i - ous Oo _____ and that

B 2 ster - i - ous Oo _____

10

S 1 and that mus-ic con-tin - ues af - terward,

A 1 and that mus-ic con - tin - ues af - terward,

T 1 tin - ues, con-tin - ues, con - tin - ues af - ter -

B 1 and that mus-ic con - tin-ues, con-tin - ues, con - tin - ues af - ter -

S 2 and that mus-ic con-tin - ues af - terward,

A 2 and that mus-ic con-tin - ues, con-tin - ues af - terward,

T 2 mus-ic con-tin - ues, con - tin - ues, con - tin -

B 2 and that mus-ic con-tin - ues, con - tin -

14

ff *rit.* -----

S 1 for a long time;

A 1 for a long time; *mp* How

T 1 ward, for a long time; *mp* How

B 1 ward, for a long time;

rit. -----

S 2 for a long time; mm...

A 2 for a long time; mm...

T 2 ues for a long time; mm...

B 2 ues for a long long time; mm...

* Close to a hum. Rearticulate repeated notes and phrase groupings.

18 **Flowing Forward** (♩ = c. 72)

mp *p* *mf*

S 1
How you move in me un - til sil - ence * it - self is mov -

A 1
you move in me un - til sil - ence * it - self is mov -

T 1
you move in me un - til sil - ence * it - self is mov -

B 1
How you move in me un - til sil - ence * it - self is mov -

Flowing Forward (♩ = c. 72)

pp

S 2

A 2

T 2

B 2

* The closing [s] should be delicate and a tiny bit elongated

22

S 1 *pp* ing *mf* how they do not stop, *f* the

A 1 *pp* ing *mf* how they do not stop, *f* the

T 1 *pp* ing as those few notes, *mf* do not stop, *f*

B 1 *pp* ing as those few notes, *mf* do not do not stop, *f*

S 2 *f* how they do not stop,

A 2 *f* how they do not stop,

T 2 *p* pre-cise-ly as those few notes, *mf* do not stop, *f*

B 2 *p* pre-cise-ly as those few notes, *mf* do not do not stop, *f*

26

rit. -----
p

S 1
mu-sic like wa - - - ter find-ing its

A 1
mu-sic like wa - - - ter find-ing its way;

T 1
8
the mu-sic like wa - - - ter find-ing its

B 1
mf
the mu-sic like wa - - - ter find-ing its way; find-ing its

S 2
f
the mu-sic like wa - - - ter find-ing its way; *pp*

A 2
f
the mu-sic like wa - - - ter find-ing its way; *p*

T 2
8
the mu-sic like wa - - - ter find-ing its way;

B 2
mf
the mu-sic like wa - ter find-ing its

30 Gently (♩ = c. 56) Flowing Forward (♩ = c. 72)

S 1 *mf* how what we be - gin nn.* *p* *f*** how

A 1 *mf* how what we be - gin nn.* *p*

T 1 *pp* way; we on - ly think is ours, _____ *mf*

B 1 *pp* way; we on - ly think is ours, _____ *mf*

S 2 *mf* how what we be - gin nn... _____ *p*

A 2 *mf* how what we be - gin nn... _____ *p*

T 2 *pp* way; we on - ly think is ours, _____ *mf*

B 2 *pp* way; we on - ly think is ours, _____ *mf*

* Close to [n].

** This phrase (mm. 34 - 37) may be sung by either a soloist or the entire section

35

p **Delicately** (♩. = c. 48)

S 1 quickly it pass-es from reach, _____ un - til it is ut-ter-ly

A 1 _____ un -

T 1 *pp* _____

B 1 *pp* _____

S 2 *mf* **Delicately** (♩. = c. 48) *pp*

A 2 *mf* *pp*

T 2 *pp* *mf* *pp*

B 2 *pp* *mf* *pp*

some o-ther life throat-ing the air [r] _____

some o-ther life throat-ing the air [r] _____

some o-ther life throat-ing the air [r] _____

some o-ther life throat-ing the air [r] _____

* Close gently to an American [r]

39

S 1
love - ly, love - ly, love - - - ly.

A 1
til it is ut-ter-ly love - ly, ut-ter-ly love - - - ly.

T 1
p
un - til it is ut-ter-ly love - - - ly.

B 1
p
un - til it is ut-ter-ly love - - - ly.

S 2
p
it is love - - - ly and

A 2
p
it is love - - - ly and

T 2
p
it is love - - - ly and

B 2
p
it is love - - - ly and

43

p

S 1
how I am changed by you _____

A 1
how I am changed by you _____

T 1
8
how _____ I am changed by you

B 1
how I am changed by you _____

S 2
changed. and change

A 2
changed. and change —

T 2
8
changed. and change —

B 2
changed. and change —

S 1
how we

A 1
how we will-ing - ly hol-low our throats for the

T 1
how we will-ing - ly hol-low our throats for the song, —

B 1
how we will-ing - ly hol-low our throats for the song, —

S 2
you, — how we will-ing - ly

A 2
you, — how we will-ing - ly hol-low our

T 2
you, — how we will-ing - ly hol-low our throats for the song, —

B 2
you, — how we will-ing - ly hol-low our throats for the song, —

mf
f
p cresc.
f
fp
f
mf
mf
f
f
mf
mf

50

S 1
will-ing - ly hol-low our throats for the song, how the mus - ic chains

A 1
song, _____ our throats for the song, how the mus - ic

T 1
8 how we hol-low our throats for the song, how the mus - ic

B 1
will-ing - ly hol-low our throats for the song, how the mus - ic

S 2
will-ing - ly hol-low our throats for the song, _____ how the mus - ic

A 2
throats for the song, our throats for the song, _____ how the mus - ic

T 2
8 how we hol-low our throats for the song, _____ how the mus - ic

B 2
will-ing - ly hol-low our throats for the song, _____ how the mus - ic

55

S 1
f *p* *mp* *mf* *p*
 * but the song _____ on a sum-mer night,

A 1
p *mp* *mf* *p*
 chains us, How, on a sum-mer night, —

T 1
p *mp* *mf* *p*
 chains us, How, on a sum-mer night, —

B 1
p *mp* *mf* *p*
 chains us, How, on a sum-mer night,

S 2
f *p* *mp* *mf* *p*
 * but the song _____ on a sum-mer night, on a

A 2
p *mp* *mf* *p*
 chains us, How, — on a sum-mer night, — on a

T 2
p *mp* *mf* *p*
 chains us, How, — on a sum-mer night, — on a

B 2
p *mp* *mf* *p*
 chains us, How, on a sum-mer night, on a

* The two soprano lines (mm. 55 - 57) may sung by a soloist from each section, or the entire section.

60

S 1 *f* how it breaks and stops *p* and *f*

A 1 *f* how it breaks and stops *p* and *f*

T 1 *p* how we falt - er

B 1 *p* how we falt - - - er

S 2 *f* summer night, how it breaks and stops, *p*

A 2 *f* summer night, how it breaks and stops, *p*

T 2 *p* sum - mer night, how we falt - er

B 2 *p* sum - mer night, how we falt - - - er

* The lower note may be treated as either an ossia, or as a divisi.

65

S 1 *ff*
 still the notes rise, — still rise be - yond. —

A 1 *ff*
 still the notes rise — stil rise - be - yond, —

T 1 *f* *ff*
 8 and still the notes rise be - yond be-yond, be -

B 1 *ff*
 be-yond be -

S 2 *f* *ff*
 and still the notes rise be - yond —

A 2 *f* *ff*
 and still the notes rise — be - yond —

T 2 *f* *ff*
 8 and still the notes rise be - yond. be-yond, be -

B 2 *ff*
 be-yond, be -

70

S 1 *pp*
How _____

A 1 *pp*
How _____

T 1 *pp*
yond. How _____

B 1 *pp*
yond. How _____

S 2 *pp* *mp*
us, how they com - plete them - selves in the

A 2 *pp* *mp*
us, how they com - plete them - selves in the

T 2 *pp* *mp*
yond us, how they com - plete them - selves in the

B 2 *pp*
yond us,

74

p *pp*

S 1 and si - lence com-pletes us,

p *pp*

A 1 and si - lence com-pletes us,

p *pp*

T 1 and si - lence com-pletes us,

p *pp*

B 1 and si - lence com-pletes us,

mp

S 2 si - lence com-pletes us,

mp

A 2 si - lence com-pletes us,

mp

T 2 si - lence* com-pletes us,

mp

B 2 sim-ple as those

* The closing [s] should be delicate and a little bit elongated

77

S 1 *mf* *pp*
 — that an - swer the dark on a sum-mer night

A 1 *mf* *pp*
 — that an - swer the dark on a sum-mer night

T 1 *mf* *p mp*
 — that an - swer the dark on a sum-mer night and fall

B 1 *mf* *pp*
 — that an - swer the dark on a sum-mer night

S 2 *mf* *pp*
 on a sum - mer night

A 2 *mf* *pp*
 on a sum - mer night

T 2 *mf* *p mp*
 on a sum - mer night and fall

B 2 *mf* *pp*
 few notes on a sum - mer night

80

p *rit.* *pp*

S 1 and fall still. [l]...* and fall still.

A 1 and fall still. [l]...* and fall still.

T 1 still. and fall still.

B 1 and fall still. [l]...* and fall still.

p *rit.* *pp*

S 2 and fall still. [l]...* and fall still.

A 2 and fall still. [l]...* and fall still.

T 2 still. and fall still.

B 2 and fall still. [l]...* and fall still.

* close to an [l] sound

KUBLA KHAN

for mixed chorus SATBB

Katherine Saxon
2011

KUBLA KHAN

Samuel Taylor Coleridge

Katherine Saxon
2011

Aggressive ♩ = 84

Soprano
Alto
Tenor
Baritone
Bass
Piano reduction for rehearsal only

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

In Xa Xa Xa Xa In
In Xa Xa Xa Xa In
In Xa Xa Xa Xa In
In Xa Xa In
In Xa Xa In
In Xa Xa In

* "Xa" is to be pronounced "ZA" as the first syllable of the word "Xanadu."

5

ff *fp* *f*

S Xa - na - du did K! Ku - bla Khan A state - ly

A Xa - na - du did K! Ku - bla Khan A state - ly

T Xa - na - du did K! Ku - bla Khan A state - ly

Bar. Xa - na - du did K! Ku - bla Khan A state - ly

B Xa - na - du did K! Ku - bla Khan A state - ly

ff *fp* *f*

10

ff *f*

S plea - sure - dome de - cree: Where Alph, the sa -

A plea - sure - dome de - cree: Where Alph, the sa -

T plea - sure - dome de - cree:

Bar. plea - sure - dome de - cree: Where Alph, the sa - - cred

B plea - sure - dome de - cree: Where Alph, the sa - - cred

ff *f*

moving ahead ♩ = c. 96

14

S *fp*
 - - cred ri - ver, ra-nn, ra - nn, ra - nn, ra - nn, ra - nn, ra - nn, ra - nn, ra - nn,

A *fp*
 - - cred ri - ver, ra-nn, ra - nn, ra - nn, ra - nn, ra - nn, ra - nn, ra - nn, ra - nn,

T *f*
 Through ca - - - - vens mea - sure -

Bar. *f*
 ri - ver, - - - - ran, Through ca - - - - vens mea - sure -

B *f*
 ri - ver, - - - - ran, Through ca - - - - vens mea - sure -

f

17

S *mf* *rit.* ----- ♩ = 60
 ra - nn, ra - nn, rā - nn, rā - nn rā - nn,

A *mf*
 ra - nn, ra - nn, rā - nn, rā - nn rā - nn,

T *f*
 less to man - nn ra - nn, ra - nn ra - nn ran, Down to a sun-less

Bar. *f*
 less to man - nn ran, Down to a sun - - - - less

B *f*
 less to - - - - man Down to a sun - - - - less

mf

20 **Delicately** ♩ = 72

S *p* So twice five miles of fer - tile ground

A *p* So twice five miles of fer - tile ground *mp* With walls and to - wers were

T *mp* sea. *mp* With walls and to - wers were

Bar. *p* sea. *pp*

B *mp* sea. *pp*

20 *mp* *p* *mp*

24

A girdl - ed round: *p* Where

T *mf* girdl - ed round: And there were gar - dens bright with sin - uous rills,

Bar. *mf* And there were gar - dens bright with sin - uous rills,

B *mf* And there were gar - dens bright with sin - uous rills,

24 *mf* *p*

27

p

S Where blos - somed man - y an in - cense bear - ing tree;

A blos - somed man - y an in - - - cense bear - ing tree;

T

Bar. *mf* And here were for - rests

B *mf* And here were for -

mf

31

A *f*

T *mp* En - fold - ing sun - ny spots of green - er - y. *p* [>] But

Bar. *mp* an - cient as the hills. En - fold - ing sun - ny spots of greener - y. *p*

B - rests an - cient as the hills. *f*

mp *mp* *p* *f*

36 **Slower** ♩ = 60

S *f* *mf* *f p*
But oh! that ro - man - tic chasm - mm

A *fp* *mf* *f p* *p*
oh! that ro - man - tic chasm - mm which slant - ed

T *f* *fp* *f p* *p*
But oh! But oh! that deep chasm - mm which slant -

Bar. *f* *fp* *f p* *p*
But oh! that deep chasm - mm which slant - ed Down

B *f* *fp* *f p*
But oh! But oh! that deep chasm - mm

make a note about "Chasm that it is supposed to go to a hum

40 *pp* *pp* *pp* *sffz*

A Down the green hill a - thwart a ce - darn co - ver!

T 8 - ed Down the green hill a - thwart a ce - darn co - ver!

Bar. the green hill Down the hill a - thwart a ce - darn co - ver!

B

44

ff *p* *sweetly*

S A sav - age place! as ho - ly and en - chant - ed,

A *ff* *p* *ffmp* *niente*
A sav - age place! sss _____ as

T *ff* *p* *ffmp* *niente*
A sav - age place! sss _____

Bar. *ff* *p* *ffmp* *niente*
A sav - age place! _____

B *ff* *p* *ffmp* *niente*
sav - age place! sss _____

48

mp *mp* *mf* *mf*

S ho - ly, en - chant - ed

A ho - ly and en - chant - ed ho - ly,

T as ho - ly and en - chant -

Bar. _____ As *mf*

B _____ As *mf*

51

S *f* By wo - man

A *mf* en-chant - ed en-chant-ed, *p* haunt-ed *f* By

T *mf* 8 - ed, en-chant - ed en-chant-ed, *p* haunt-ed

Bar. e're be-neath the wan - ing moon was haunt-ed

B e're be-neath the wan - ing moon was haunt-ed

54

S - wail - ing, wail - ing for her *p* de - mon lo - ver,

man wail - - - ing, wail-ing for her *p* de - mon lo - ver,

A wo - man wail - ing for her *p* de - mon lo - ver

T 8 And from this *f*

Bar. And from this *f*

B And from this *f*

And from this *f*

58 *moving forward* ♩ = c. 72

p

S with cease - less tur - moil seeth - ing,

p

A with cease - less tur - moil seeth - ing, *mf*

T chas - mm, As *mf*

Bar. chas - mm, As *mf*

B chas - mm, As

58

62

mf *f* *mp*

S As if this earth in fast thick pants were breath-ing, A *mp*

mf *f* *mp*

A As if this earth in fast thick pants were breath-ing, A

f *mp*

T if this earth in fast thick pants were breath-ing, A

f *mp*

Bar. if this earth in fast thick pants were breath-ing, A

f *mp*

B if this earth in fast thick pants were breath-ing, A

62

66

S *f*
might - y foun - tain mo - ment - ly was forced; _____ half

A *f*
might - y foun - tain mo - ment - ly was forced; _____ half

T *f mp*
might - y foun - tain mo - ment - ly was forced; A - mid whose swift half -

Bar. *f mp*
might - y foun - tain mo - ment - ly was forced; A - mid whose swift half -

B *f*
might - y foun - tain mo - ment - ly was forced; _____

66

69 *sfz* **Weighty** ♩ = 72

S *sfz*
in - ter - mit - ted burst,

A *sfz*
in - ter - mit - ted burst,

T *f*
in - ter - mit - ted burst, Huge frag - ments vault -

Bar. *f*
in - ter - mit - ted burst, Huge frag - ments vault - ed like re-bounding

B *f*
Huge frag - ments vault - ed like re-bounding hail, Huge

69 *sfz*

73

S *mf* Or chaf - fy grain be - neath the thresh - er's

A *mf* Or chaf - fy grain be - neath the thresh - er's

T *mf* ed like re - bound - ing hail, Or chaf - fy grain be - neath the thresh - er's

Bar. hail, re - bound - ing hail,

B frag - ments

a little faster ♩ = 84

76

S *f* flail; *mp* dan - cing once ev - er

A *f* flail; *mp* dan - cing once ev - er

T *f* flail; *f* It flung up mo - ment - ly the

Bar. *mp* And 'mid these rocks at and *f* It flung up mo - ment - ly the

B *mp* And 'mid these rocks at and *f* It flung up mo - ment - ly the

76

80 *sweetly* ♩ = 96
mp

S
 Five miles me - an - der - ing with maz - y

A
 Five miles me - an - der - ing with maz - y

T
 sa - cred ri - ver.

Bar.
 sa - cred ri - ver.

B
 sa - cred ri - ver.

80 *mp*

84 *mf*

S
 mo - tion Then

A
 mo - tion Then

T
 Through wood and dale the sa - cred ri - ver ran, ra - nn,

Bar.
 Through wood and dale the sa - cred ri - ver ran, ra - nn,

84 *mf*

87

S reached the ca - verns mea - sure - less to man,

A reached the ca - verns mea - sure - less to man,

T 8 ra - nn, ra - nn, ra - nn, ra - nn, ra - nn,

Bar. ra - nn, ra - nn, ra - nn, ra - nn, ra - nn, *f* And sank in

B *f* And sank in

87

90

S *mf* tu - mult *pp* *f* sss. *f*

A *mf* tu - mult *pp* *f* sss. *f*

T 8

Bar. *p* tu - mult to a life - less o - cean;

B *p* tu - mult to a life - less o - cean;

90

93 **Aggressive** ♩ = 84

pp *p*

S *pp* *p*
 K! An - ces - tral voi - ces pro - phe - sy - ing

A *pp* *p*
 K! An - ces - tral voi - ces pro - phe - sy - ing

T *f* *mp*
 8 And 'mid this tu - mult Ku - bla heard from far voi - ces pro - phe - sy - ing

Bar. *p*
 tu - mult An - ces - tral voi - ces pro - phe - sy - ing

B *p*
 tu - mult An - ces - tral voi - ces pro - phe - sy - ing

93

97 **Delicately** ♩ = 72

f *mf*

S *f* *mf*
 war! The sha - dow of the dome of plea - sure Float - ed

A *f* *mf*
 war! The sha - dow of the dome of plea - sure Float - ed

T *f* *pp*
 8 war! Hmm

Bar. *f* *pp*
 war! Hmm

B *f* *pp*
 war! Hmm

97 *mf*

101

S mid - way ³ on the waves; Where was heard the mingl - ed mea - sure From the

A mid - way ³ on the waves; Wherewas heard the mingl - ed mea - sure From the

T ⁸ Hmm

Bar. Hmm

B Hmm

101

105

S *f* *accel.* foun - tains and the caves. It was a mi - ra - cle of rare de -

A foun - tains and the caves. It was a mi - ra - cle of rare de -

T ⁸ *mf* It was a mi - ra - cle of rare de -

Bar. *mf* It was a mi - ra - cle of rare de -

B *mf* It was a mi - ra - cle of rare de -

105

109

S *sub.p*
vice, A sun - ny pleasure dome with caves of

A *sub.p*
vice, A sun - ny pleasure dome with caves of

T *sub.p*
vice, A sun - ny pleasure dome with caves of

Bar. *sub.p*
vice, A sun - ny pleasure dome with caves of

B *sub.p*
vice, A sun - ny pleasure dome with caves of

p

113 **Tranquil** ♩ = 76 - 88

S *f* *pp*
ice! sss Ah

A *f* *pp*
ice! sss Ah

T *mp*
ice! A dam-sel with a dul-ci-mer In a vi-sion once I

Bar. *f* *pp*
ice! sss

B *f* *pp*
ice! sss

mp *pp*

117

S Ah Ah

A Ah Ah

T 8 saw: It was an A-bys-sin - ian maid, And on her dul-ci-mer she played,

122 *poco rit.* ♩ = c. 68

S

A

T 8 Sing - ing of Mount A - bo - ra. *p* Could I re - vive with - in me Her

Bar. *p* Could I re - vive with - in me Her sym -

poco rit.

127 Kubla Khan

p *mf*

T
8 sym-phon - y and song, _____ delight 'twould win me, That with mus - ic

Bar.
- phon - y and song, _____ delight 'twould win me, That with mus - ic

B
To such a deep de-light 'twould win me, That with mus - ic

132

S
That sun - ny

A
f I would build that dome in air, That sun - ny

T
8 loud and long, _____ I would build that dome in air, That sun - ny

Bar.
loud and long, _____ I would build that dome in air, That sun - ny

B
loud and long, _____ I would build that dome in air, That sun - ny

138

S dome! those caves of ice! ss—

A dome! those caves of ice! ss—

T dome! those caves of ice! And all who hear should see

Bar. dome! those caves of ice! And all who hear should see

B dome! those caves of ice! And all who hear should see

143

S And all should cry, Be - ware! Be-ware!

A And all should cry, Be - ware! Be-ware!

T them there, And all should K! cry, — Be - ware! Be-ware!

Bar. them there, And all should K! cry, — Be - ware! Be-ware!

B them there, And all should K! cry, — Be - ware! Be-ware!

147

S His flash - ing eyes, his float - - - ing hair!

A His flash - ing eyes, his float - - - ing hair!

T His flash - ing eyes, his float - - - ing

Bar. His flash - ing eyes, his float - - - ing

B His flash - ing eyes, his float - - - ing

147

150

S Weave a cir - cle round him thrice, Weave a

A Weave a cir - cle round him thrice, Weave a cir - cle round him

T hair! Be - ware!

Bar. hair! Be -

B hair! Be - ware!

150

152 *mf*

S cir - cle round him thrice, Weave a cir - cle round him thrice, And

A thrice, Weave a cir - cle round him thrice, And close your eyes with

T Be - ware! His

Bar. ware! Be - ware!

B Be - ware!

154

S close your eyes with ho - ly dread, And close your eyes with ho - ly dread, And

A ho - ly dread, And close your eyes with ho - ly dread, And close your eyes with

T flash - - - - - ing eyes, his

Bar. Be - ware! Be

B His flash - - - - - ing eyes,

154

156

S close your eyes with ho - ly dread, And close your eyes with ho - ly dread, And

A ho - ly dread, And close your eyes with ho - ly dread, And close your eyes with

T float - - - - ing hair! Be -

Bar. ware! his float - - - - ing hair!

B his float - - - - ing hair!

158

S close your eyes And close your eyes with dread, Be - ware!

A ho - ly dread, And close your eyes with dread, Be - ware!

T ware! Be - ware! Be - ware!

Bar. Be - ware! Be - ware!

B Be - ware! Be - ware! Be - ware!

158

160 **Tranquil** ♩ = 52

S *p* For he on hon-ey - dew hath fed, And *pp*

A *pp* For he on hon-ey - dew hath fed, And *pp*

T *pp* For he on hon-ey - dew hath fed, And *pp*

Bar. *pp* For he on hon-ey - dew hath fed, And *pp*

B *pp* For he on hon-ey - dew hath fed, And *pp*

165 *p* drunk K! the milk K! of Pa - ra - dise. *molto rit.* ----- ss

A *p* drunk K! the milk K! of Pa - ra - dise. ----- ss

T *p* drunk K! the milk K! of Pa - ra - dise. ----- ss

Bar. *p* drunk K! the milk K! of Pa - ra - dise. ----- ss

B *p* drunk K! the milk K! of Pa - ra - dise. ----- ss