

## INFORMATION TO USERS

This reproduction was made from a copy of a manuscript sent to us for publication and microfilming. While the most advanced technology has been used to photograph and reproduce this manuscript, the quality of the reproduction is heavily dependent upon the quality of the material submitted. Pages in any manuscript may have indistinct print. In all cases the best available copy has been filmed.

The following explanation of techniques is provided to help clarify notations which may appear on this reproduction.

1. Manuscripts may not always be complete. When it is not possible to obtain missing pages, a note appears to indicate this.
2. When copyrighted materials are removed from the manuscript, a note appears to indicate this.
3. Oversize materials (maps, drawings, and charts) are photographed by sectioning the original, beginning at the upper left hand corner and continuing from left to right in equal sections with small overlaps. Each oversize page is also filmed as one exposure and is available, for an additional charge, as a standard 35mm slide or in black and white paper format.\*
4. Most photographs reproduce acceptably on positive microfilm or microfiche but lack clarity on xerographic copies made from the microfilm. For an additional charge, all photographs are available in black and white standard 35mm slide format.\*

\*For more information about black and white slides or enlarged paper reproductions, please contact the Dissertations Customer Services Department.

**UIMI** University  
Microfilms  
International



8611321

**Andreacchi, Peter**

PART I: AN EXAMINATION OF THE RELATION OF TEXT TO MUSIC IN  
CLAUDE DEBUSSY'S "TROIS POEMES DE MALLARME" (AND) PART II:  
THE LEGEND OF SAINT JULIAN: AN OPERA-ORATORIO IN ONE ACT.  
(ORIGINAL COMPOSITION)

*City University of New York*

Ph.D. 1986

**University  
Microfilms  
International** 300 N. Zeeb Road, Ann Arbor, MI 48106



**PLEASE NOTE:**

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark .

1. Glossy photographs or pages \_\_\_\_\_
2. Colored illustrations, paper or print \_\_\_\_\_
3. Photographs with dark background \_\_\_\_\_
4. Illustrations are poor copy
5. Pages with black marks, not original copy
6. Print shows through as there is text on both sides of page \_\_\_\_\_
7. Indistinct, broken or small print on several pages
8. Print exceeds margin requirements \_\_\_\_\_
9. Tightly bound copy with print lost in spine \_\_\_\_\_
10. Computer printout pages with indistinct print \_\_\_\_\_
11. Page(s) \_\_\_\_\_ lacking when material received, and not available from school or author.
12. Page(s) \_\_\_\_\_ seem to be missing in numbering only as text follows.
13. Two pages numbered \_\_\_\_\_. Text follows.
14. Curling and wrinkled pages \_\_\_\_\_
15. Dissertation contains pages with print at a slant, filmed as received \_\_\_\_\_
16. Other Some print on music pages unreadable  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

University  
Microfilms  
International



AN EXAMINATION OF  
THE RELATION OF TEXT TO MUSIC  
IN CLAUDE DEBUSSY'S  
TROIS POEMES DE MALLARME

by

Peter Andreacchi

A dissertation submitted to the  
Graduate Faculty in Music in partial  
fulfillment of the requirements for  
the degree of Doctor of Philosophy,  
The City University of New York.

1986

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

12/20/85  
date

20 Dec 1985  
date

Joel Lester  
Chairman of Examining Committee  
Roger S. Groot  
Executive Officer

Prof. Leo Kraft

Prof. H. Wiley Hitchcock

Prof. Joel Lester  
Supervisory Committee

The City University of New York

## PREFACE

The topic of the relation of text to music is at once the most problematic and the most interesting one that can be dealt with in a vocal composition--this is especially so when the poet in question is Mallarmé and the composer Debussy. It is maintained throughout this paper, however, that difficult questions that seem ultimately to evade precise, uncontestable solutions should not be discreetly avoided but addressed with all available techniques.

It will be evident throughout this paper that the greater portion of analysis has been musical rather than poetic: this writer is primarily a musician. The discussions of poetry herein attempt no ground-breaking insights. Rather, this writer has striven to attain a familiarity with Mallarmé's style, and has been content to enlist the aid of experts in any detailed discussion of poetry.

As a musician, this writer has felt more at home in making critical decisions and in formulating personal conclusions. The literature in this field has not been as helpful as might have been expected. A. B. Wenk's book, Debussy and the Poets, contains the only in-depth examination of the Trois Poèmes de Mallarmé. In the course of the upcoming analysis, many problems will be seen in Wenk's handling of both musical and musical-poetic matters. On the other hand, S. Jarocinski, in his book Debussy, has proven to be extremely stimulating in his discussion of musical symbolism. In fact, his symbolic

approach to the music of Debussy has been to an extent adopted in this paper, somewhat at the expense of the traditional view of Debussy's technique as closely related to Impressionist painting.

Two works of relatively high repute which have also proven rather unhelpful are Lawrence Berman's dissertation on the evolution of harmonic thinking in Debussy, and Robert Moevs' article on Debussy's 'Cello Sonata, which deals by implication with the late Debussy style in general. The Berman dissertation is a very thorough work, and is helpful in placing various harmonic elements of French Impressionism in historical perspective. Yet rarely does this studied work deal with provocative questions of aesthetic principles; the "how" of Debussy interests Berman more than the "why" behind it. This writer finds himself harboring even greater reservations about the basic principles underlying Moevs' approach. This will be seen in the course of the analysis of the second song of this group, Placet futile.

The literature in French has proven more interesting overall. This is particularly true regarding the wave of research in the field of semiotics appearing in recent times.

In closing, I would like to thank, first of all, my adviser, Professor Joel Lester, my readers, Professor H. Wiley Hitchcock and Professor Leo Kraft, and Professor Royal Brown for special and gracious assistance with my French. I would also like to thank Phyllis Katz for typing this paper, as well as for

making numerous helpful suggestions. Lastly, I wish to thank my wife, Margaret, for cooking the pasta which gave me the energy and inspiration to complete this project, and my sons, Gregory, Steven, and Bart, for just being around!

Abstract

The Legend of Saint Julian

an opera-oratorio in one act

by

Peter Andreacchi

Adviser: Professor Robert Starer

The Legend of Saint Julian uses a text based on a short story by that title by Gustave Flaubert, translated by Wallace Fowlie, and adapted by the composer. The designation "opera-oratorio" signifies the flexible nature of the work: it is designed to be performable semi-staged in concert form, or fully staged in an opera house. In either case, the extensive use of a narrator, as well as the intentionally static "stained-glass" effects in the movement of the drama, are reminiscent of baroque oratorio, as is the employment of harpsichord accompaniment for the narrator, preceding each of the four scenes.

Saint Julian is a medieval legendary figure whose story

Abstract

Page Two

appears in the stained-glass windows of a church to which the narrator alludes. As a young nobleman, Julian is a vicious hunter. One day, slain animals rise up and speak to him (presumably in French), cursing him to the effect that he will kill his own parents. Julian flees his home in fear, but years later accidentally fulfills this grim prophecy. His penance is then severe. Ultimately, he aids a dying leper who reveals his true identity as Jesus: he and Julian are transfigured, and carried aloft to heaven amid angels and saints.

Musically, the work blends medieval gestures with modern touches. It calls for the following characters:

Narrator: Bass-baritone	Wife: Soprano
Father: Baritone	Leper-Jesus: Baritone
Mother: Soprano	Page: Spoken
Julian: Tenor	Chorus: SATB

The orchestra consists of 2 flutes (1 doubling piccolo); 2 oboes; 2 B<sup>b</sup> clarinets; 2 bassoons; 2 C trumpets; 2 horns in F; 1 percussion player; strings, and harpsichord.

The duration of the work is approximately 1 hour and 30 minutes.

## CONTENTS

Chapter One:	Symbolism in language and in music.....	1
Chapter Two:	<u>Soupir</u> .....	18
Chapter Three:	<u>Placet Futile</u> .....	35
Chapter Four:	<u>Eventail</u> .....	55
Chapter Five:	Conclusions.....	66

CHAPTER ONE:  
SYMBOLISM IN LANGUAGE AND IN MUSIC

A symbol is "that which suggests something else by reason of relationship, association, convention..."<sup>1</sup> This chapter examines the use of symbols in four areas: 1) in language generally, 2) in the poetry of Mallarmé, 3) in music generally, and 4) in Debussy's music in particular.

Language consists of symbols. Convention assigns fixed connotations to arbitrary sounds. Linguists may hypothesize that the sounds of language originally bore a direct and non-arbitrary relation to that which they symbolize, but for our purposes it suffices to state that in modern times, language consists mostly of apparently arbitrary symbols. Thus a language only makes sense when the listener is familiar with the meanings of its symbols.

Beyond this broad basis of conventional meaning, other kinds of symbolism in language exist and are typically exploited in special situations. Poetry, with its use of rhythm, rhyme, onomatopoeia, and other devices, as well as with its emphasis on auxiliary meaning and striking word combinations, possesses a more highly developed network of symbols than does everyday prose.

It is in connection with this specialized use of language

---

<sup>1</sup> Webster's New Collegiate Dictionary, 2nd Edition, (Springfield, Mass.: G. & C. Merriam Co., 1949), p. 860.

that Mallarmé and his associates came to be known as the "Symbolists." The Mallarmé scholar Robert Greer Cohn describes how Mallarmé's

words and the images they delineate (symbols) reach out in all directions...toward other words and images of the 'net' in a constellar pattern, resembling the web at the center of which he saw himself installed as a 'sacred Spider.' His words are richly connotative, ambiguous, suggestive; they saturate the air with overtones which emerge when they marry the overtones of other terms. This implies...not a vagueness, as is sometimes thought, but a greater precision...<sup>2</sup>

A poem by Mallarmé, then, utilizes all the fixed symbols of language, at the same time that it draws on a deeper level, or added dimension of symbolic meaning. This appears not only in the special care allotted to questions of rhythm and sound-quality manifested in some fashion by all poetry, but more particularly in the means by which images and concepts are communicated. For while Mallarmé "uses a quite standard vocabulary,"<sup>3</sup> it is the combination and association of these familiar terms that is unique. New mutual relations between common terms result in novel effects, while composite impressions may crystallize through the accumulation of subordinate imagery. Further, key words take on a double-symbolic function. As a single example, azur denotes the commonly held image of the color blue at one

---

<sup>2</sup> Robert Greer Cohn, Toward the Poems of Mallarmé, (Berkeley: U. of California Press, 1965), p. 3-4.

<sup>3</sup> Cohn, p. 4.

level, while simultaneously connoting, in Mallarmé's oeuvre, an abstract concept of "the ideal," as A. B. Wenk points out.<sup>4</sup>

These aspects of Symbolist poetry which distinguish it from other poetry represent rather musical elements of language. Certainly this description is apt with reference to poetic care over rhythm and sound-quality. In addition, fluidity and ambiguity, hallmarks of the Mallarmé style, are concepts also commonly associated with music. Further, it may be noted that in a Mallarmé poem, it is not what happens that is typically significant, but the aura of emotions created which vibrates through the common surroundings. This represents a transposition of significance away from that which is literally occurring toward a world of feeling, where isolated terms become inadequate and clusters of images are necessary to approximate ungraspable feelings. That this tendency toward elusive, emotional expression at the expense of clear, unambiguous intellectual meaning represents a particularly musical aspect of poetry is a theme to be developed in the ensuing discussion of musical symbolism.

Symbolism in music does not operate in precisely the same way as literary symbolism. Whereas in language, the sounds of symbols generally seem arbitrary, bearing no apparent integral relation to that which they signify, in music, the quality of sound is central to what is expressed. Musical sounds possess significance without needing to be linked to any linguistic "explanation."

---

<sup>4</sup> A. B. Wenk, *Debussy and the Poets*, (Berkeley: U. of California Press, 1976), p. 247.

The French semiotics scholar, Jean-Jacques Nattiez, discusses at length the relation of musical symbolism to linguistic symbolism. In comparing the two, Nattiez begins by enumerating the pertinent characteristics of a note:

...We may note first that the four parameters, pitch, duration, intensity, timbre, exist in the sounds of language, but not in the same manner (pitch is primary in music, but determined, in language, by the individual manner of speech--as far as we actually know); one could analyze the place accorded to each of these parameters in the framework of different systems of reference..."<sup>5</sup>

Nattiez concludes that "the auditory character of music and of language are both founded on linear modes of semiotic systems, in opposition to such systems as those found in painting and cinema."<sup>6</sup>

The above similarities and distinctions being noted, it may now be asked, with all due caution, what it is that music signifies. This difficult question, perhaps ultimately unresolvable, has been dealt with brilliantly by Suzanne Langer in her book, Philosophy in a New Key. For Langer (as well as for numerous earlier writers on music including Wagner, Riemann, and Kurth), music "articulates forms which language cannot set forth,"<sup>7</sup> and these forms come from the realm of emotion and feeling. Further, music "has all the earmarks of

---

<sup>5</sup> Jean-Jacques Nattiez, Situation de la Semiologie Musicale (Paris: Editions du Seuil, 1971), p. 7. Translated by Peter Andreatchi.

<sup>6</sup> Nattiez, p. 7.

<sup>7</sup> Suzanne Langer, Philosophy in a New Key, (Cambridge: Harvard U. Press, 1963), p. 232.

a true symbolism except one: assigned connotation. It is a form that is capable of connotation, and the meanings to which it is amenable are articulations of emotive, vital, sentient experiences. But its import is never fixed."<sup>8</sup> Thus "music at its highest, though clearly a symbolic form, is an unconsummated symbol."<sup>9</sup>

In recent times, S. Jankelevitch expands the concept of music as symbolism without fixed connotation. "Music," he writes, "a language at once ambiguous and ambivalent, and even capable of meaning more than one thing at a time--a language which is in fact the opposite of a language--music never has to make a choice between one meaning rather than another, as is the case with rational speech. It lends itself to a great variety of interpretations, all of which are valid..."<sup>10</sup>

This idea of plurality of meaning is brought forward, not regarding the nature of music, but of poetry, by Edward T. Cone in "Words into Music: The Composer's Approach to the Text:"

What the composer does, then, when he sets a poem to music, is to choose one among all its forms... it might well be termed a latent form of the poem... The composer's task is to make the latent form patent by presenting it through the more specific, inflexible, and immediate form of music...<sup>11</sup>

---

8 Langer, p. 240.

9 Langer, p. 240.

10 S. Jankelevitch, preface to S. Jarocinski, Debussy, (Krakow:) 1966, Eng. translation 1975. p. ix

11 Edward T. Cone, "Words into Music: The Composer's Approach to the Text," in Sound and Poetry, English Institute Essays (N.Y.: Columbia U. Press, 1956), p. 9.

Thus, two well-known scholars seem to be in complete disagreement: for Jankelevitch, music is adaptable to various interpretations; while for Cone, it is poetry which possesses flexibility and the potential for multiple meaning.

One might answer Jankelevitch by proposing that music may in fact possess a single, particular meaning which simply has no precise linguistic equivalent (perhaps this meaning is too specific for words). The apparent "variety of interpretations" to which music is subjected, then, may be seen as linguistic approximations or attempts at definition. Langer has already been quoted to this effect where she characterizes music as articulating forms "which language cannot set forth."<sup>12</sup> Yet she seems to infer from our inability to define musical significance in words the notion that musical symbolism, therefore, is by nature mutable, shifting, and lacking in "permanent contents."<sup>13</sup> One might question how, given her inability to satisfactorily define what these contents are, Langer can speak with any assurance of their mutable quality. Perhaps instead, music opens up a realm of feeling wherein verbal distinctions blend and dissolve. Language polarizes emotional qualities such as "sad" and "happy" as opposites: might there be a concept, or emotional state elicited by music, not general or vague, but specific at the same time that it is comprehensive, which contains both "happy" and "sad" as parts of something larger?

---

<sup>12</sup> Langer, p. 232.

<sup>13</sup> Langer, p. 240.

For the limits of language seem to be at the borders of emotion. Words denoting feelings are at once categorical and imprecise--they are "imperfect symbols."

What the above argument is driving toward is the notion of unity of meaning, or immutable significance, as a necessary condition for integrity and coherence in a work of art. Robert Greer Cohn develops this theme in connection with Mallarmé: his prerequisites for poetic significance may aptly be ascribed to music as well: "I should like to make plain," writes Cohn, "nonetheless, that I do not believe there are various possible interpretations of Mallarmé...There is only one meaning to a Mallarmé poem, or any other authentic poem. True, the meaning may be exceedingly complex, polyvalent, ambiguous (in the well-known Empsonian sense); it may be constructed in places like music, with overtones achieved through a sort of verbal equivalent of chords...All this...does not alter the basic condition of integrity, or authenticity, or inner harmony."<sup>14</sup> If music too possesses specific, immutable significance, which, however, eludes linguistic definition due to its very nature, this would simultaneously account for why, on the one hand, one's perception of what music expresses does not seem vague or imprecise, but vivid and distinct, and, on the other hand, why attempts at characterizing musical expression vary from one person to another, and even from one listening to the next in the case of the same person.

---

<sup>14</sup> Cohn, p. 7.

### Symbolism in Debussy

S. Jarocinski has made an important contribution to the study of musical symbolism in his book, Debussy. Jarocinski argues soundly that the general public has been misled for decades into associating Debussy's music with the techniques and aesthetics of Impressionist painting; this obscures a deeper affinity between Debussy and the literary school of Symbolist poetry.<sup>15</sup> For Jarocinski, Debussy is the founder of a new kind of symbolism in music, and it is the abandonment of functionality--the liberation of sound from traditional associations of tension and resolution--which is at the heart of Debussy's novel contribution. Jarocinski writes,

"The dissonant chords have by now ceased to be a transition between two tonalities; they no longer prepare a resolution--they dispense with it altogether and claim equality--with the result that all the laws of gravitation and interdependence are flouted: everything is called into question again and takes on an ambiguous, polyvalent character, while the parallel chords clearly mark a new stage in the evolution of 'thinking in sound.' Trusting to his own instinct, Debussy broke the traditional rules, instituted a new musical language, and a new kind of Symbolism; he allowed his hearer's imagination free play, enabling it to explore a vaster realm, liberated from the narrow bondage of the traditional system."<sup>16</sup>

---

<sup>15</sup> Jarocinski, p. 158.

<sup>16</sup> Jarocinski, p. 158.

This description of musical symbolism bears an unmistakable relationship to the exposition earlier in this chapter of Mallarmé's use of language. Both cases seem to deal with the idea of new meaning or significance arising from the combination of familiar terms in novel mutual relations and associations. Yet, Jarocinski seems to go much too far in the direction of what is new and unexpected in Debussy, and in so doing, fails to note the equal importance for this composer of powerful forces of tradition, association, and memory. For one is faced with an apparent paradox: if "all the laws of gravitation and interdependence" are simply "flouted," one must ask why Debussy would have bothered to retain an essentially traditional vocabulary of tertian harmony and largely diatonic melody, along with a predilection for projecting large, unified tonal frameworks. Certainly the musical air of the early twentieth century (most notably in Vienna) was filled with experiments which seemed more drastic in their rebellion from tradition. It may be proposed, to resolve this apparent paradox, that Debussy utilized rather common pitch structures in order to create a wonderful sense of tension through the unusual arrangement of familiar terms.

As a concrete example of this principle, let us examine Debussy's use of the so-called "dominant-seventh chord." In the common-practice period from the Baroque era through late Romanticism, the sound of the dominant-seventh chord is associated with root motion down a fifth or up a fourth, resulting in an especially strong cadential gesture, and yielding the standard formula of tension followed by resolution in a tonal setting. It might

be argued that vertical structures which appear to be dominant-seventh chords in Debussy's music are misinterpreted by such a designation. The analyst who so defines such a chord could be accused of carrying "nineteenth-century baggage" into a context where such terminology is invalid. But it must be emphatically objected here that such "baggage" is as necessary as it is valid and indeed unavoidable in meaningful analysis: Debussy was heir to a rich tradition in which for centuries, listeners expected dominant-seventh chords to resolve in the accustomed manner. When Debussy does the unexpected--when the familiar tension is suspended, foregoing resolution and taking on exciting new meaning by virtue of its context--an important aspect of Debussy's style is evidenced. Yet the very characterization of the new relationships as "unexpected" points to another, equally important part of Debussy's symbolic language. Wherein lies the excitement, the quality of surprise, of revelation, except in the tension created between one's expectation of resolution and Debussy's unwillingness to fulfill this? In fact, this tension is guaranteed in Debussy's work by a sensitive balance between instances where traditional sounds do resolve as expected (often at major formal divisions), and instances where these tendencies are thwarted. Thus one might complete Jarocinski's view of a "new Symbolism" in Debussy by acknowledging not only the concept of liberation from traditional functionality, but also its occasional reinforcement, to produce a delicate balance of tension and release and to insure an element

of surprise. In the words of Herbert Eimert,

Debussy is the least revolutionary among the great renovators of music. More than any other man he altered his musical environment, the music of the late nineteenth century. But he did not rebel against it, he transformed it delicately and with gentle decisiveness, by altering its content of tension. The newness of his contribution was a saving in traditional terms. 17

As one might expect, then, in a symbolic language, elements of tradition, association, and memory are integral to an understanding of that which is new.

There is at least one other important element of Debussy's style which may be seen as contributing to the formation of a new musical symbolism. This may be termed a reversal of the respective roles of various musical parameters. In the musical tradition to which Debussy was heir, pitch elements--melody and harmony--frequently exhibit qualities of change and direction to a higher degree than do elements of rhythm, texture, timbre, and dynamics. In the music of Debussy, the reverse is often true. Pitch acquires a certain "frozen," static, non-directional quality, while the elements of rhythm, texture, timbre, and dynamics tend to change quickly, unexpectedly, and frequently.

With regard to the static treatment of pitch, one may note first of all the importance of parallel harmonies not only in obliterating functionality, but also in drawing one's attention

---

<sup>17</sup> Herbert Eimert, "Debussy's 'Jeux,'" Die Reihe 5, (1961), 3.

away from what the chord does (resolve, progress), and toward what it is: the sameness of quality in parallel chords focuses attention on the sonorities themselves--a case of "sound for sound's sake." Closely related to this is the preference shown by Debussy for repetition of ideas rather than sequential transposition. True repetition heightens the degree to which one's perception of the musical idea is connected with literal, precise equivalence of register (the listener's identification of a relationship coming not generally through a recognition of an interval pattern, but of such a pattern occurring specifically at a fixed pitch level). Further, Debussy's melodies seem to curl self-admiringly about some fixed point, in an ornamental, non-directional way, suggesting the composer's term "arabesque." Herbert Eimert, writing of "Jeux," expresses the notion that such melodies, in an orchestral setting, become linked in a special way to their timbres. In Eimert's words,

Movement and timbre of a sound cannot be separated; the kinetic curves of time are colored--this goes far beyond Wagner and beyond the merely muffled sounds of impressionist music. When one listens hard to the sound, 'listens in' to it, psychology suddenly mutates into naturalism. The metallicly bright brass of "Jeux," reduced from themes to arabesques, and released from the thematic box of tricks, seems already to be settled 'outside,' and the softly trembling mass of melting outlines seems to contain a stream of acoustic essence. Lack of meaning in thematic terms becomes true significance, the symbol of colored kinetic curves, in which time passes, blooms.<sup>18</sup>

---

<sup>18</sup> Eimert, p. 4.

Static treatment of pitch material in Debussy is manifested in at least one other important form: whereas common-practice tonality is characterized by modulation schemes which shift the tonic focus in a piece while usually retaining either a major or minor scale association, Debussy tends to remain in one tonal area for long periods of time, with variety of pitch deriving from shifting inflections of mode within a fixed tonic-octave.<sup>19</sup>

To this point in the discussion of the relation of words to music, symbolic qualities in both fields have been noted; some differences have been acknowledged, as well as some similarities. A distinction has been drawn between the symbolism of language and music generally, and the special, heightened uses of symbols on the part of Mallarmé the poet, and Debussy the composer, respectively. The central question for this chapter thus presents itself: in vocal music, where the two independent art forms meet and become interdependent, what is the relation of music to poetry--what does the one contribute to the other?

This question may be dealt with through analysis of a concrete musical example. In the first of the Trois Poèmes de Mallarmé, entitled Soupir, the text at measure 21 speaks of the "infinite langor" of the October azure. The richly chromatic, fully-voiced chords, mostly in parallel motion, seem to this writer perfectly fitted to this poetic notion. Yet it is not that the chords

---

<sup>19</sup> A clear illustration of this is provided by Debussy's "L'Isle Joyeux" for piano, wherein "A" is the tonal center: Debussy uses A-Lydian, A-whole-tone, A-Aeolian, etc., each section possessing a characteristic modal flavor.

are "blue" that makes the setting effective. The music seems a profound, somber commentary on the concept of "infinite langor." But why is this so? Is it because the line of text in question has been fitted to the one and only musical setting which perfectly expresses the emotional state suggested? Certainly not, for the number of possible successful alternative musical settings for this line of text is perhaps infinite. Does then the opposite situation exist, namely, that the musical idea has been placed with the set of words which best defines its emotional content? Again the answer must be negative, for one can imagine any number of texts which would work well in conjunction with the musical phrase in question.

An understanding of this issue may be facilitated through reference back to an earlier discussion in this chapter. In defense of the unity or integrity of musical meaning against Jankelevitch, who was attributing to music a mutable, adaptable quality, this writer proposed to explain differences among verbal descriptions of the same piece of music as being "linguistic approximations" of something which is not amorphous, but too specific to be defined simply in words. In this vein (to return to Soupir) the relation of poetry to music may be viewed as follows: the impression of the text--infinite langor has certain emotional affinities (as would other compatible poetic ideas) with the musical concept embodied in the tones, rhythms, textures, etc., to which the poetic line is set. This proposal safeguards the unity and integrity of meaning in music, for instead of making music the slave of the words by viewing it

as capable of adapting its meaning, it points to a common ground, an abstract emotional area shared by the poetic sense and the musical sense. This is not to say that the whole meaning of the musical idea or of the poetic thought has been revealed; rather, there seems to exist what may be termed an accord through intersection: a portion of the musical meaning has been harmonized with an aspect of the poetic sense. This intersection or merger of qualities seems to take place at that higher level where the Symbolists sought to blend or merge the art forms. Indeed, one may speak here of the power of "universal analogy" and of the "ultimate harmony or connectivity of all reality..."<sup>20</sup>

In elucidation of the above, Jarocinski may be cited as drawing a distinction between "whole meaning" and "partial meaning" in a comparison of musical symbolism with some aspects of ancient Greek culture. Jarocinski himself quotes Thrasybulas Georgiades from "Musik und Rhythmus bei den Griechen" as follows:

The Greek language is a language of masks. It does not evoke a living physiognomy....One cannot guess the speaker's thoughts; one does not know whether his intentions are good or bad, whether he is happy or in a bad temper. The Greek language is like the masks used in Greek tragedy. There too, the lack of facial expression does not diminish the expressive force--on the contrary it enhances it. In this way the Greek spoken word can have a powerful, animal-like demoniacal and somber sonority and not, as in modern cultures, one that is subjective, dynamic, and internal.<sup>21</sup>

---

<sup>20</sup> Cohn, p. 3.

<sup>21</sup> Jarocinski, p. 34.

The crucial point here is that the powerful effect described by Georgiades does not derive from any indecisiveness on the part of his speaker. Tension instead is created by means of the tantalizing gap which is opened between what the speaker knows (equivalent for the purposes of this paper to the "whole musical meaning") and what the speaker divulges (equivalent to that portion of musical expression which intersects with poetic meaning).

What emerges from this examination of symbolism is the realization that an important dividing-line exists, not so much between language and music, as between denotative and connotative modes of expression (in semiotic terms, between logical codes and aesthetic codes). Jean-Jacques Nattiez concludes that "We need not restrict ourselves to a comparison of music and language, but may compare music with aesthetic forms of language such as poetry."<sup>22</sup> Indeed, earlier in this chapter, in the discussion of symbolism in poetry, it was pointed out that poetic care over sound-quality (evident in such devices as rhyme), rhythm, and abstract, emotional content, indicates what this writer termed a "musical" use of language.<sup>23</sup> Yet this last point bears elucidation.

---

<sup>22</sup> Nattiez, p. 8.

<sup>23</sup> Nicholas Ruwet, in Language, Musique, et Poésie (Paris: Editions du Seuil, 1972) has elaborated on the idea that poetry's use of reiteration creates an affinity with music's use of time.

tion. In what sense can emphasis on emotional content be regarded as representing a musical aspect of poetry? Hans Keller argues that musical understanding is emotional, and as such is of a different nature from the intellectual understanding associated with conceptual logic.<sup>24</sup> In "The Nature of Musical Understanding," Keller points to the one-dimensional quality of conceptual logic to which he opposes music's second, added dimension--a dimension wherein expectations are aroused, only to be happily denied by what he calls "meaningful contradictions...which remain powerfully--logically--related to the unrealized background implications."<sup>25</sup>

What then can be said of the combination of poetry and music? If poetry, in the first place, operates according to aesthetic rather than logical principles, and thus vibrates with emotional tensions, setting a poem to music further imbues a text with emotional connotation. The two dimensions opened up (the one by the poetic setting, the other by the music) need not be identical; rather, in a successful union, an intersection of complementary qualities seems to take place.

---

<sup>24</sup> Hans Keller: "The Nature of Musical Understanding," Musical Newsletter, iii/4 (Oct. 1973).

<sup>25</sup> Keller, p. 16.

CHAPTER TWO: SOUPIR

Mon âme vers ton front où rêve, o calme soeur,  
 Un automne jonché de taches de rousseur,  
 Et vers le ciel errant de ton oeil angélique  
 Monte, comme dans un jardin mélancolique,  
 Fidèle, un blanc jet d'eau soupire vers l'Azur!  
 --Vers l'Azure attendri d'Octobre pâle et pur  
 Qui mire aux grands bassins sa langueur infinie  
 Et laisse, sur l'eau morte où la fauve agonie  
 Des feuilles erre au vent et creuse un froid sillón,  
 Se traîner le soleil jaune d'un long rayon.

My soul toward your brow where dreams, my calm sister,  
 An autumn scattered with freckles of russet,  
 And toward the wandering heaven of your angelic eye  
 Mounts up as in some melancholical gardens  
 Faithful, a white jet sighs towards the Azure!  
 Towards October's tender, pale and pure Azure  
 Which reflects in great basins its infinite langour  
 And lets, on dead water where the tawny death-throes  
 Of leaves wander windswept and scoop a cold furrow,  
 The yellow sun creep of a long drawn-out ray. 26

In beginning a detailed analysis of the first of the Trois Poèmes de Mallarmé, (Soupir), it may be helpful to articulate some basic differences between the demands of poetic logic and the demands of musical logic with regard to the nature of formal organization. In telling a story or in projecting a thought or image, the poet may progress from one point to another (be it a question of syntax or of the passage of time). Musical narrative, however, not only may progress from one point to another (as in a modulatory scheme or a deployment of themes), but may also return (to a tonic key or a previously heard idea). Of course, a poetic thought can also recur, but

---

26 Translated by Roger Fry in Mallarmé, Poems (New York: Oxford University Press, 1937).

it may be generalized that the notion of return is more typical of music than poetry.

The song Soupir manifests this difference. The first six measures are devoted to an opening musical gesture and its development. After these first six bars, the opening idea does not recur until the very end of the song. The text, however, does not precisely recapitulate any exact phrase or image at its conclusion. Yet one may nevertheless find an interesting connection here between poetic and musical structures: the poem comprises one long, complex sentence. By not subdividing this structure into smaller, independent units (stanzas or shorter sentences), Mallarmé creates a tension as the reader is forced to knit together all the imagery in search of a composite meaning of the one extended thought. Musically, Debussy achieves an analogous tension through the proliferation of small, ever-changing ideas. The listener, again, strains to incorporate in the understanding all the various textures, rhythms, and harmonies, waiting all the while for the release provided by the return of a familiar element, and this release is delayed until the very end of the song.

The immediate repetition of the opening idea, heard in measures four and five, may serve as an example of another way in which the formal organization of poetry differs from that of music. A composer gives an immediate reiteration of an idea (be it exact repetition or sequence) partly to delimit the musical idea itself. That is, the listener understands what the motive is partly through hearing it again, the repetition fixing the

limits of the first appearance. This notion of delimiting a musical idea by immediate repetition is unnecessary in poetry, though poetic ideas may recur for emphasis or for structural reasons.

We may now proceed to consider Soupir from three perspectives, as the focus of this chapter.

The first perspective may be termed purely musical. Quite apart from any question of relationship to the text is the musical demand for balance between variety (of key, theme, texture, register, etc.) and unity. The previous discussion already notes that factors which contribute to a sense of variety in Soupir predominate over unifying elements. Here the parameters of rhythm and texture in particular exhibit a quality of change. The dynamic level, too, constantly fluctuates, though within the narrow scope from "ppp" to "p." The only truly static element in this song is harmony: A $\flat$  represents the only significant bass-note over the first twenty-three measures. Along with the unifying effect of harmonic material in Soupir, the other binding structural element is represented by the brief return of the opening idea at the conclusion of the song.

Our second perspective deals with the specific, moment-to-moment relation of music to text. The thematic material contained in the piano part of the song does not manifest this specific relation to the poetry. Rather, it is the voice part in Soupir which possesses this particular affinity. This moment-



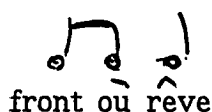
syllable which would not naturally receive stress in spoken delivery, and in so doing draws a special attention to the word of which the syllable is a part. Clear examples of this technique are found in measure eleven, on the preposition vers and again, with the same word, at measure eighteen. In both of these cases, vers receives the metric stress of downbeat. In measure eighteen, one might naturally expect the rhythmic placement to yield



so that the destination (l'Azur) pointed out by the preposition is aligned with the weight of the downbeat. By placing the active, directional word (vers) in the stressed position in the measure, and by syncoating the word of destination (l'Azur), Debussy achieves the following effect: the image of concept of motion, of reaching or striving, symbolized by the preposition, takes on primary importance, while that which is striven after (the object of the preposition) recedes somewhat. Of course, this serves to enhance the central poetic thought and title of the song: in a sigh (soupir) it is the gesture, the motion, the aspiration which counts--that which one sighs toward by definition is not to be attained; this very unattainability causes the sigh.

In addition to subtle rhythmic affinities in the moment-to-moment relation of voice line to text, there are also corres-

pendences between the poetry and the pitch elements of the vocal melody in this song. One notices immediately in Debussy's music the predominantly athenatic, speechlike quality of the voice part, reflected not only in the syllabic style and sensitively paced rhythms discussed above, but also in the sphere of melodic contour. Particular syllables are chosen by Debussy to be highlighted as momentary melodic peaks, which connect audibly, one to the next, forming an upper line of stressed notes and syllables. Thus through the first four measures of the vocal part (mm 7-10) there is a gradual ascent in the vocal register from one stressed syllable to the next, an ascent culminating in the high F of [rous]seur. Through these four measures, the melodic peaks align with the main metric accents (the first and third beats of each measure), with the important exception of



where the high pitch, B<sup>b</sup>, on the second beat of measure 8, seems necessary to create the syncopated effect mentioned earlier.

Another means whereby the pitch material of the voice part relates to the text is demonstrated in measures 11 and 12. To this point in the song, the melody has been diatonic in the key of A<sup>b</sup>. The active connotation of the word vers and

its importance created through metric placement have been mentioned. In addition, the first chromatic tone of the melody is placed on this word, further enhancing its dynamic, directional quality. In fact, the note in question, E<sup>b</sup>, ushers in a sudden, momentary shift in key center, moving away from A<sup>b</sup> and toward a region of E. The fresh pitches of measures 11 and 12 complement the shift in word-imagery toward a sense of motion all the more strikingly by virtue of being unaccompanied.

This discussion of the moment-to-moment relation of the music to the text may conclude with an investigation of why Debussy may occasionally be found to set the same phrase of text, upon repetition, in a different metric fashion than the first setting embodied. The phrase vers l'Azur again may serve the purposes of this discussion. Arthur B. Wenk points out that Mallarmé uses the preposition vers four times in the first half of the poem, each time in association with higher aspiration: vers ton front, vers le ciel, vers l'Azur, and Vers l'Azur. The second and third appearances of this idea feature the accented metric position of vers noted above. The last appearance, in measure 19, seems to represent a return to a rhythmic setting which again complements the natural stress of the words in a spoken delivery. Yet close examination reveals another possible purpose for this rhythmic setting: in this last instance, neither vers nor l'Azur represents the goal of the poetic image. Through reiteration, Mallarmé

fills out the image so that l'Azur here is specified as attendri d'Octobre pâle et pur. Debussy accordingly shifts the musical emphasis toward the new element in the image, climaxing with a melodic peak and durational accent on Octobre: to insure the success of this effect, the downbeat stress formerly associated with vers must be abandoned.

So far, Soupir has been examined both with regard to purely musical considerations and with regard to the moment-to-moment relation of the music to the text. It remains to investigate a final aspect of this song which is most crucial. This aspect is the relation of the composite musical image-series. Just as in the poem there seems to be a central thought arising from a sort of "image-cluster"<sup>27</sup> wherein related ideas are combined and juxtaposed, so too the music appears to accumulate small, ever-changing ideas whose function seems less to reflect the specific line of poetry with which they happen to coincide, than it is, when the song is completed, to create an analogous overall impression, or image-cluster, which harmonizes with the poetic effect.

The first analytic task in elucidating the above concept must be the enumeration of the basic themes or images of the poem, along with the recognition of the significance of their arrangement, and the determination of the nature of the total effect they contribute toward, achieved through this selection

---

<sup>27</sup> Cohn, p. 2.

and deployment of imagery. Secondly, an attempt must be made to distinguish among the various small musical ideas contained in Soupir; their arrangement too shall be noted, and the total musical effect to which they contribute shall be examined. Analysis of Soupir shall conclude with a discussion of how the composite musical image-cluster harmonizes with the overall poetic impression.

In Soupir, Mallarmé employs nine poetic images, or ideas, which may be designated as follows:

- 1) the soul soaring
- 2) dreaming autumn, scattered with freckles of russet
- 3) the wandering heaven of your angelic eye
- 4) melancholical gardens
- 5) a white jet sighing
- 6) October's azure
- 7) langor reflected in great basins
- 8) windswept leaves on dead water
- 9) the creeping yellow sun with its long-drawn ray.

Above, mention was made of how the four-fold use of the preposition vers propels the first half of the poem forward in its upward-reaching imagery. This sense of striving and of ascent culminates in l'Azur at the center of the poem. L'Azur represents for Mallarmé the "ideal,"<sup>28</sup> and, as such, can never

---

<sup>28</sup> Wenk, p. 247.

be attained. Thus the imagery of the second half of the poem points earthward, featuring the reflection in the water, as well as the death-throes of leaves. Wenk believes that this mirror effect "can also be found in the syntactical structure of the poem. The first half contains all the forward movement--the subject and the verb [âme; monte]. The second half is only an extended prepositional phrase, a release of the tension built up in the first half."<sup>29</sup>

It would appear that the overall poetic impression of Soupir can best be summed up in the title itself, which, translated, is "Sigh." It symbolizes a typically Mallarméan notion, insofar as its meaning is ambiguous: one may sigh in hope and aspiration, or one may sigh in a spirit of resignation, or one may even sigh in experiencing a curious mixture of these emotions. All the subordinate imagery in the poem seems to contribute to the vividness of this main idea, represented by the central image of the fountain (which may be seen as symbolizing the poet's aspiring soul) sighing toward the azur (which then could represent the loved one in idealized form), and this is the main simile on which the poem is built.

Musically, there are no fewer than eight distinct thematic ideas contained in the piano part of Soupir. These short, musical "images" are rendered mutually distinct by the clearest possible process--the immediate repetition of each idea. As mentioned earlier, these repetitions delimit each musical idea while

---

<sup>29</sup> Wenk, p. 248.

simultaneously emphasizing their static nature, and crystallizing each of them in the listener's memory. The musical treatment in Soupir amounts to a rather extreme manifestation of Debussy's tendency to accumulate a large number of motives in a relatively short space of time: the contrast between this style and the nineteenth-century tradition of organic motivic development cannot be exaggerated.

The first of these musical ideas (mm. 1-3), heard at the outset of the song, possesses a peculiar quality which relates to the quality of the Mallarmé poem. What is referred to here is the gradual unfolding of the tonality of A<sup>b</sup>. The succession of fifths in the first two measures of the song creates some unsureness as to which tone will emerge as the tonic: the A<sup>b</sup> in measure 4 dispels this uncertainty, subsuming all previously-heard tones within, as it were, its gravitational pull, aided by its low registral placement. The diminished reiteration of the thematic idea in measure 4, with A<sup>b</sup> established as a clear tonal anchor beneath it, becomes a case not of simple repetition, but of clarification of the tonal aspect of this idea.

When this motive recurs at the song's end, it becomes clear that this sonorous combination of tones is central to the musical structure in this song. If one posits a relation between this musical motive and the main poetic idea in the text, embodied in the word soupir, one may then note the apparent significance of the following characteristics of the musical motive:

1) the sequence of linear fifths reaches upward, which relates to the poetic concept of striving; 2) the melodic peak of the idea is on F, which sounds as the added sixth of the harmony. Common-practice would resolve such a tone downward into a stable chord-tone (E<sup>b</sup>). Yet this resolution is denied, so that the music remains poised expectantly, lingering ambivalently and hopefully, one might say, in a poetic sense, unwilling rather than unable to resolve. In fact, in measure two, even before A<sup>b</sup> enters to clarify the tonality, the musical line begins to fall, but reaches up once again (measure three) seeming to grasp at "the ideal," and then falls slower, with greater reluctance.

Objections might be raised at the mention of the sense of expected resolution in a musical style in which so many traditional functions are seemingly ignored. Such objections may be answered, as they were in the introductory chapter of this paper, by stating that the tension and the ambiguous quality of this musical style can only exist in a context of commonly understood tradition. Without expectation of resolution (brought about by Debussy's use of traditional sounds) there can exist no surprise at its absence (effected by novel combinations of those traditional sounds). In the words of Jarocinski,

"So as not to break all ties with tradition, and in order to keep in contact with his hearers, Debussy tried to keep within the boundaries of tonality and functional harmony; but he extended them to extreme lengths, and through the medium of pure sound, freed from any representational function, he prepared the way for the new thinking

of today."<sup>30</sup>

Tonal aspects in Debussy's music, then, are elements necessary to establish the desired network of associations in the memory and in the imagination.

Examination of the various small musical motives found in Soupir, and of their mutual relations, may now continue with mention of the one-bar idea heard in measure 9, which is immediately repeated in measure 10. This motive is distinctly set off from the opening idea by the intervening silence of the piano part (during which the voice enters). A comparison of the respective registers of the two motives in question shows that in the second motive (measure 9) the lower register of the piano, prominent in the opening motive, is abandoned in favor of dense, tightly voiced chords in the upper and middle registers. A subtle gesture, arising from an unusual relation of melody and rhythm to dynamics, perceptible in this second motive, may be also be associated with the poetic soupir concept. The staccato triplets at the end of the pattern (measure nine) represent motion, and this feeling is supported by the melodic leaps in octaves. Yet this activity is paradoxically wedded to a "diminuendo" effect. Thus the dynamic indication seems to belie the sense of increased activity suggested through rhythmic and melodic parameters. This state of affairs seems not unrelated to the ambivalent concept of sighing, wherein emotions of hopefulness and resignation may intermingle.

---

<sup>30</sup> Jarocinski, p. 157.

At the same time, there is a certain ambiguity in the harmonic aspect of this motive. Wenk describes the two chords in question as "enriched diminished-seventh chords."<sup>31</sup> While there may be some question as to how properly to name these chords, Wenk's is one attempt which may be dismissed as inaccurate: the unstable nature of diminished seventh chords derives from the lack of any perfect interval in their construction which would delineate a clear harmonic root. The addition to such a chord of a new note which creates a perfect interval in conjunction with another note of the chord automatically gravitates all tones toward the rooted center. This would seem to be the function of the tone C in the first chord of measure 9: with C as root, E, G, and B $\flat$  become submerged as members of a dominant-seventh harmony, while D $\flat$  and E $\flat$  surface as the minor ninth and minor tenth, respectively. Ambiguity here arises from the fact that the reasoning whereby C may be perceived as root may also be applied to the tone E $\flat$ . In that case, an "E $\flat$ " dominant-seventh chord would emerge, with E $\flat$  functioning as an enharmonic minor ninth, and with C as the thirteenth. It must be stated that neither C nor E $\flat$  is given the acoustical priority of low registral placement, though E $\flat$  is the highest sounding pitch, as well as the dominant in the overall tonal structure. The ambiguous character is enhanced rather than resolved by the parallel motion

---

<sup>31</sup> Wenk, p. 253.

to a second chord, identical in quality with the first: this motion eschews function, leaving the full meaning of the chord unpronounced, in the realm of potential.

It will not be necessary to give a detailed account of the musical qualities inherent in every short idea in Soupir. It may suffice to mention that the next small motive and its development occupy measures 14 through 18. The following idea, comprising measures 19 and 20, leads smoothly to a closely related motive in measures 21 through 23. This last motive was discussed in detail in a portion of the introductory chapter of this paper. Regarding all of the above musical ideas, one may note the common utilization of the technique of repetition immediately following each initial statement. Nicholas Ruwet has stressed the importance of exact repetition in the music of Debussy, and in his article, "Note sur les duplications dans l'oeuvre de Claude Debussy," he suggests that these musical repetitions may be related to certain grammatical parallels found in poetry.<sup>31</sup> Along this line of thinking, it may also be suggested that musical repetition, so prevalent in Soupir, may be related to Mallarmé's use in this poem of rhyming couplets, a technique which, too, groups related sounds in pairs.

The last musical idea to be discussed in detail is found in measures 24-25. Regarding this motive, Wenk states, "The accompaniment...suggests dead leaves in stagnant

---

<sup>31</sup> Ruwet, p. 18.

water through the use of static harmonies and the dark, low notes of the piano."<sup>32</sup> This relationship Wenk proposes might be more carefully formulated as follows: The deployment of clusters, the low register, the soft, receding dynamics, and the non-rooted, whole-tone harmonies suggest an emotional content not uncomplementary to the emotional content evoked by the poetic image of dying leaves in stagnant water.

A summary of the findings connected with the concept of the "relation of the composite poetic image-series to the composite musical image-series" may now be given. Firstly, the selection and arrangement of various images, concepts, or ideas, in poetry and in music, yield an overall, unified impression (in poetry as well as in music) with all subordinate, individual ideas contributing to the "large picture." In Soupir, the poetic impression harmonizes with the musical impression; thus one is not faced predominantly with a question of individual musical motives depicting specific aspects of the poem. This is evident from the following facts: 1) there are not as many musical motives as there are poetic images 2) the beginnings and endings of the motives do not always coincide with the beginnings and endings of the phrases or images of the poem 3) the musical repetitions and recapitulation bespeak an independence of formal organization grounded in the needs of musical logic, which are different from the formal

---

<sup>32</sup> Wenk, p. 250-251.

demands of language. All of the musical ideas employed by Debussy have qualities compatible with the main poetic concept of sighing. The constant changes in musical profile serve at least two purposes: 1) a purely musical function, by varying texture, register, rhythm, harmony, etc., and 2) a function of creating a web of associated ideas analogous to the poetic image-cluster. Wenk's notion that Debussy's setting represents an attempt to sort out the phrases and clauses which complicate the poem's grammatical structure seems absurd from two angles. Firstly, one must wonder who (certainly not Debussy) would want to "sort out" anything in a Mallarmé poem, when grammatical involutions are so crucial to the whole poetic aesthetic. Secondly, one must further ask how this peculiar function can be attributed to music, which too, in the case of Debussy, acts to create an intricate network of connections quite independent of the poetic syntax.

CHAPTER THREE: PLACET FUTILE

Princesse! à jalouser le destin d'une Hébé  
 Qui point sur cette tasse au baiser de vos lèvres,  
 J'use mes feux mais n'ai rang discret que d'abbé  
 Et ne figurerai même nu sur le Sévres.

Comme je ne suis pas ton bichon embarbé,  
 Ni la pastille ni du rouge, ni jeux mièvres  
 Et que sur moi je sais ton regard clos tombé,  
 Blonde dont les coiffeurs divins sont des orfèvres!

Nommez-nous...toi de qui tant de ris framboisés  
 Se joignent en troupeau d'agneaux apprivoisés  
 Chez tous broutant les vœux et bêlant aux délires,

Nommez-nous...pour qu'Amour aïe d'un éventail  
 M'y peigne flute aux doigts endormant ce bercail,  
 Princesse, nommez-nous berger de vos sourires.

---

Princess, envying the lot of Hebe  
 (Conjured onto this cup by your lips' kiss)  
 I spend my ardor, but hold only the modest rank of abbe  
 And won't be portrayed, even nude, on Sevres china.

As I am not your lapdog swathed in beard,  
 Nor the jujube, nor rouge, nor dainty sports,  
 and as I know your glance falls on me shut,  
 Blonde with goldsmiths as divine hairdressers,

Name us...you whose raspberry-scented laughter  
 Becomes a flock of tame lambs  
 Browsing on everyone's desires; bleating in rapt transports,

Name us...so that Love winged with a fan  
 May paint me, flute in hand, putting that fold to sleep,  
 Princess, name us shepherd of your smiles. 33

An examination of the relation of text to music in Placet futile will reveal similarities as well as striking differences when compared with the treatment found in Soupir. Therefore it may be noted here that the concluding chapter

---

33 Wenk, p. 316 Translated by Edward Morriss.

of this paper will serve not only to summarize the principles behind each song, but to compare procedures from song to song, deriving from this comparison some understanding of both elements of Debussy's style which are most consistent, and those elements which tend to vary topically.

Analysis may begin with an examination of the poem, Placet futile, separated from the musical setting. Herein it is immediately noticeable that the general tone, the vocabulary, the imagery, and the sense of structure are all markedly different from those elements of the poem, Soupir. Seemingly disparate allusions to mythology, eighteenth-century galanterie, and pastoral scenery are skillfully drawn together, bound by an underlying gentle sense of irony. René Bray views the poem Placet futile as a particularly good example of poetic préciosité, which he describes as "l'art qui joue...Pure construction de l'imagination, il établit sa loi dans l'artifice, son oeuvre ne répond à rien, qu'à elle-même."<sup>34</sup>

A certain classicism of form in this poem is achieved through the traditional division of the text into stanzas and through the employment of a set rhyme scheme. Regarding the poetic imagery found in Placet futile, Wenk notes that

"The standard props of eighteenth-century art are all to be found here: bearded lapdogs, pastilles, and assumed appearances. One thinks of Madame de Pompadour, under whose patronage young artists like Boucher painted cupids, flutes, and fans, and the great porcelain makers of Sèvres who decorated their cups with portraits of Hebe."<sup>35</sup>

---

<sup>34</sup> René Bray, La Préciosité et le Precieux, (Paris: Editions Albin Michel, 1948), p. 396.

<sup>35</sup> Wenk, p. 256.

As was the case with Soupir, the title of the present poem may serve as a key to understanding an underlying sentiment of the poem, a basic emotional tone. But, whereas in the former poem the title tantalizingly maintained (or foreshadowed) the ambiguous quality of the poetry, causing the poem to remain suspended, as it were, in mid-air, unresolved, the present poem seems to achieve a kind of clarification or resolution by virtue of its title. That is, if one were to read Placet futile without knowledge of the title, one might indeed wonder whether or not the entreaty of the speaker in this poem is met with sympathy by the woman toward whom he is affectionate: the title's qualification of this entreaty as "vain" completes an otherwise unresolved aspect of the poem. Since titles are generally read before the poems that follow, this foreknowledge serves to color all the impressions which follow in the body of Placet futile.

Mallarmé's predilection for evoking an image rather than overtly presenting it may be seen in the poet-narrator's self-description, which is given completely in terms of negatives. The writer is known through things which he is not: he "won't be portrayed nude...", he is "not your lapdog..., nor the jujube, nor dainty sports." This type of description emphasizes the unspoken futility of the speaker, who perhaps senses the "vainness" of his entreaty.

Musically, there are two important elements in Placet futile which exhibit a sense of Classicism, and in so doing, complement the poetic style. Firstly, in the realm of struc-

acteristic of development in the music bears a striking though inexact resemblance to the text. As we noted earlier, the structural differences between text and music (as, for instance, the fact that in Placet futile, poetic stanzas number four while musical sections amount to five), seem to be understood best by acknowledging that, to some extent, the demands of musical logic are different from those of poetic logic.

The fact is, the very means by which musical structure is articulated are quite different from the techniques of poetic division. In Placet futile, beginnings of poetic stanzas are delineated by elements which are new: a new rhyme is introduced, as well as a new train of thought with new attendant imagery. In the music, however, sections are delineated by a common element: specifically, each reiteration of the main motive in Placet futile seems to signify a new beginning. This procedure is not, of course, peculiar to Debussy: rondo, as well as other musical forms define new sections by thematic reiteration. One may generalize here to the effect that a basic distinction between musical form and poetic structure may be seen in music's tendency to reiterate in delineating sections, as opposed to poetry's tendency toward change and variety as qualities associated with formal division. Thus, with both music and text following the respective natures of their formal demands, one should not be surprised to find an absence of precise correspondence or formal alignment.

The use of a single, clearly defined motive, and the consequent structural division of the music in Placet futile,

are not the only indications of Debussy's sensitivity to the classical tone of the text. The character indication-tempo marking at the start of the song provides an unmistakable sign that Debussy is making a deliberate musical allusion to a very civilized eighteenth-century ambiance. The use of Minuet rhythm and tempo insures an immediate and rich stream of associations for the cultured listener, and, it must be insisted, the importance for Debussy of history, memory, allusion, and--what is found here--extra-musical associations stemming from cultural and social traditions, cannot be exaggerated. Thus, the very essence of the musical gesture in Placet futile harmonizes wonderfully with the classical allusions of the poem. The musical allusions never get in the way of the poetry, either by clashing or by seeming redundant. For these two types of allusion--musical and poetic--operate in different spheres: the classical "Minuet" feeling of the music works at a general level, permeating the entire musical texture with its deliberate rhythm; the poetic references to eighteenth-century galanterie, etc., operate at a more specific moment-to-moment level in the form of various images which are juxtaposed with other contrasting, complementary images.

Now that some similarities in Placet futile between musical and poetic allusions to classicism have been suggested, the discussion may proceed with an examination of the significance of tonality in this song, its relation to the text, and its relation to the use of tonality as employed in Soupir. The following well-

known quotation from Mallarme deals not with music, but with poetry:

Nommer un objet, c'est supprimer les trois quarts de la jouissance du poeme qui est faite de definir peu à peu: le suggérer, voilà le rêve. C'est le parfait usage du mystere qui constitue le symbole: évoquer petit à petit un objet pour montrer un État de l'ame ou, inversement, choisi un objet et en dégager un état de l'ame, par une série de déchiffrements. 36

Something of this aesthetic seems to permeate Debussy's musical thinking also, and this is highly evident in Placet futile in relation to the use of tonality. Certainly, Debussy is not unique in his predilection for harmonically ambiguous openings nor in his tendency to have a tonal center emerge gradually, sometimes crystallizing only in the final cadence. Indeed, much standard nineteenth-century repertory may be seen to exploit such concepts to some degree. Yet, it seems precisely this question of degree which distinguished Debussy's interest in this area from that of other composers: again and again in his work, a mysterious aura of harmonic ambiguity gradually metamorphoses into a clear sense of key. The use of special non-functional techniques such as parallelism and of ahierarchical pitch formations such as the whole-tone scale contribute to the increased proportions of musical space which Debussy allots to the ambiguous. In fact, and most crucially, when those elements which obscure tonality begin to consume more time than the brief patches of tonal lucidity, one's attention

---

36 Stéphane Mallarmé, Oeuvres Complètes, Edited by H. Mandor and G. Jean-Aubry (Paris: 1965), p. 869.

shifts somewhat from the anticipation of resolution, so long delayed, toward an interest in the ambiguous elements as things in themselves. In Jarocinski's words, "The dissonant chords have by now ceased to be a transition between two tonalities; they no longer prepare a resolution--they dispense with it altogether, and claim equality..."<sup>37</sup>

The first seven measures of Placet futile illustrate the process of "emerging tonality" quite clearly. Measure 1, with its gentle parallel thirds and decrescendo indication bears only the subtlest suggestion of association with the key of G minor, caused by the descent of the melody from D (the dominant) through G (the tonic). Both the F $\sharp$ , which clashes with the G, and the E $\flat$ , which constitutes chromatic passing motion, serve to lessen the force of G as a tonic sound. Measure 2 contains a surprising chromatic shift to a chord whose root is a tritone distance from G: a D $\flat$  dominant ninth harmony. The juxtaposition of these two unrelated sounds furthers the sense of tonal ambiguity engendered in measure 1. It is as if the traditional sequence of tonic-dominant has been altered to contain the "wrong" dominant--a dominant which possesses the expected tension but which immediately established a gravitational attraction antithetical to the key center just established. Yet that first tonal implication (G minor) has not been abandoned permanently. In measure 3 the harmony slides up

---

<sup>37</sup> Jarocinski, p. 158.

chromatically, creating a dominant-seventh chord on D, and this represents the "true" dominant of G minor. Thus the first three measures of Placet futile may be seen as suggesting an overall unified tonal feeling, with an implied tonic moving to a dominant, and with a "vagrant harmony" (measure 2) interpolated for purposes both of obscuring the larger tonal motion of the phrase, and, significantly, of hinting, through the chromatic D  $\flat$  dominant, at a remote tonal region--G  $\flat$  major--to be explored much later in the song. The overall suggestion of G in the first phrase, it should be stressed, is of the subtlest nature, as it avoids the tonic triad, instead implying G through the melodic contour and through the tendency chord of the dominant (measure 3).

This dominant chord does in fact resolve traditionally insofar as root movement is concerned, landing on a G chord in measure 4. Yet there, too, an unequivocal tonic sound is eschewed in favor of another dominant chord, which serves to suspend the previous tension rather than resolve it, though the tonic note--G--does sound clearly on the downbeat. As it turns out, this G chord (measure 4) is the first in a series of parallel major triads (sounding below a sonorous cluster, F-G), the effect of which is to dispense with the functional aspect usually associated with tonality. Yet here too a preference for "g" may be noted in the recurrence of the G dominant on the next downbeat (measure 5). Measure 6 contains a beautiful example of Debussy's typically seam-

less connection of the functional with the non-functional: by means of this technique, moments of tonal punctuation alternate with stretches of harmonic ambiguity. In this measure, the parallel motion ceases, giving way to converging contrary motion which re-establishes a degree of independence in the voice-leading. Most importantly, the last chord in measure 6 acts as subdominant to a G minor tonic triad on the down-beat of measure 7: this creates a point of tonal, structural significance--a plagal cadence through which the tonality of G minor finally arrives. The opening motive, which is aligned with this harmonic goal, is transformed in meaning by its new tonal context; the immediate repetition of the motive in measure 8 seems to indicate a desire of the composer to dwell on the new-found tonal stability. (In a discussion devoted to the treatment of thematic material in this song later in this chapter, the issues touched on here of thematic repetition and transformation through harmonic context is elaborated in greater detail.)

It may be well at this point in the analysis to pause and note that two of the issues raised in the preceding discussion have been dealt with by other writers, and deserve comment.

A. B. Wenk has arrived at very different conclusions from those offered in this paper regarding the harmonic significance of the opening measures of Placet futile. For Wenk, measure 1 is pronouncedly pentatonic (based on F), while measure 2 utilizes a portion of the whole-tone realm: these

two special formations--pentatonic and whole-tone scales--will, by opposing one another, create the peculiar harmonic flavor of the entire song. Wenk goes so far as to suggest that the pentatonic portion of the opening motive (measure 1) perhaps represents "placet" to the "futile" significance of the whole-tone segment (measure 2).<sup>38</sup>

One might argue that, if measure 1 contains a pentatonic element in the upper voice, it is obscured or rendered impure by the parallel motion in thirds below the melody, whose lower part employs various tones foreign to the pentatonic scale on F. Greater still is the objection which may be raised to Wenk's whole-tone interpretation of measure 2: here, the downbeat chord is a not-uncommon dominant ninth--the scalar continuation in the bass immediately introduces tones foreign to the whole-tone scale in question, notably A<sup>b</sup>, which insures an unequivocal root association for D<sup>b</sup>.

To be sure, pentatonic and whole-tone elements both figure prominently in this song, as well as in the song to follow-- Eventail. Yet there is danger in assigning a fixed connotation to either formation, which Wenk suggests by pairing pentatonic with placet and whole-tone sound with futile. This would seem to imply a direct correspondence and interdependence of text and music of a sort which would deprive both systems of any integral formal life.

---

<sup>38</sup> Wenk, p. 263.

On the other hand, Wenk points with insight to measures 27-28, where he finds that pentatonic material "governs the entire texture at the point at which the pastoral images appear most strongly..."<sup>39</sup> He also observes that this area bears reference all the way back to measure 2. Yet, whereas Wenk sees this relationship as one deriving from similarities of whole-tone sound, it seems that an infinitely more subtle connection across these twenty-seven measures is achieved by Debussy: it has been pointed out that measure 2 contains a D<sup>b</sup> dominant sound which not only serves to obscure the tonal motion of measure 1 (tonic) to measure 3 (dominant), but which also establishes its own harmonic tendency, or gravitational pull. This barest hint of another tonality at the opening of Placet futile is delayed in its realization for twenty-seven measures, but ultimately, the tension engendered through the D<sup>b</sup> dominant finds release in the expansive pentatonicism on G<sup>b</sup> in measures 27-28.

In addition to Wenk, Robert Moeus can also be quoted here: his articles, "Intervallic Procedures in Debussy..." deals not with the Trois Poèmes de Mallarmé, but with another late Debussy piece, the Cello Sonata. Moeus' arguments may be applied to the harmony found in Placet futile, which is the subject of the present inquiry.

This paper, along with Wenk, has acknowledged the exis-

---

<sup>39</sup> Wenk, p. 263.

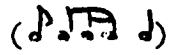
tence in this song of pentatonic and whole-tone elements side by side, along with other types of pitch arrangement. Regarding later Debussy style generally, Moevs infers a great concern on the part of this composer to effect smooth transitions from the "tonal hemisphere" (represented by pentatonicism) to the "anti-tonal hemisphere" (represented by whole-tone sounds). Moevs further deems this supposed concern critical to the avoidance of tasteless stylistic inconsistency.<sup>40</sup> A problem with this type of reasoning is that analytic terminology may obscure the fluid nature of music: the words "whole-tone" and "pentatonic," to a degree, suggest the mutually exclusive categorization of totally unrelated things--concepts of tonal and anti-tonal hemispheres make this division graphic. Such rigid classification leads to the conclusion that these diametrically opposed systems of sound must require careful accommodation at points of intersection so as not to disrupt the unity of style: such a concern exists only in the imagination of the theorist--with actual music there is no problem. In fact, there is no tremendous difference between the way Debussy juxtaposes rooted elements with non-rooted elements, and the manner in which common-practice harmony contrasts leading-tone diminished-seventh chords (anti-tonal, tritone formations) with tonic triads (rooted, tonal sounds). In both


---

<sup>40</sup> Robert Moevs: "Intervallic Procedures in Debussy..." PNM xiii/89 (1969).

cases a concern for some balance of tension and resolution engenders the harmonic variety.

Further, Moeus fails to acknowledge the fact that Debussy's entire oeuvre testifies to an aesthetic wherein principles of sudden contrast and juxtaposition of unrelated events seem to create form, in contradistinction to the organically (and for Debussy, artificially) unified procedures of nineteenth-century symphonic practice. This aesthetic may be seen manifested not only in the pitch realm of Debussy's music but also in the deployment of textures, timbres, registers, rhythms, and dynamics. Of course, this is not a matter of Debussy not being careful or skillful but of his having a different intent from that of the practitioners of the symphonic style: with Debussy one enters into questions of irrationality, spontaneous imagination, and colorful imagery (in a metaphorical sense), all governed by an acute sense of proportion.

Analysis of Placet futile may now resume with a careful examination of the relationship of the five separate appearances of the main musical motive, found in measures 1, 17, 19, 24, and 29. The way in which the different musical context transforms the meaning of this motive in measure 7 (through tonal clarification) has been noted earlier. To this observation may be added the idea that through the contextual transformation or evolution of meaning, what remains constant is the theme itself. That is, the head of the motive () recurs in measure 7 in precisely the same rhythm, register, texture (of

parallel thirds), and, in fact, with the same pitches found in measure 1. This thematic reiteration in measure 7 suddenly ceases being precise on the third beat (compared with the third beat of measure 1 and the continuation in measures 2 and 8, respectively). The next occurrence of the motive, found in measure 19, features exactly the same peculiar treatment of thematic reiteration: again the motive head () is represented in precisely the same pitches and rhythms, and again the continuation of the motive changes, veering off suddenly in another tonal direction. A difference between the thematic presentation in measure 7 and that in measure 19 lies in the harmonic approach to the beginning of the motive. Whereas the motive in measure 7 emerges in a defined tonal context due to the functional, cadential approach to this moment, the motive as presented in measure 19 seems to appear as if out of the blue: it lacks tonal preparation, since the melody immediately preceding it hovers statically on upper members of an E<sup>b</sup> dominant sonority, harmonically unrelated to G. This lack of tonal preparation for the return of the motive in measure 19 reintroduces the element of tonal ambiguity associated with the opening measure of this song.

The appearance of the motive in measure 24 is unique in Placet futile, insofar as it is in the form of a transposition, rather than an exact repetition. The very significant reasons why this instance, and this instance only, strays from the practice of precise reiteration shall be examined presently. Here it may be noted that the motive in this case is prepared harmonically by a func-

tional tendency chord in the preceding measure, the effect of which is to render the tonal significance of measure 24 manifest and unequivocal. Thus a relationship of clear tonal contexts is established between measure 7 and measure 24; at the same time, tonal ambiguity, which is characteristic of the other thematic reiterations due to their peculiar contexts, results in connections between thematic presentations in measures 1, 17, and 29. However, whereas the cadential motive in measure 6 clarified the key of G minor and led to the interpretation of the opening of measure 7 (the tones B<sup>b</sup> and D) as third and fifth of this tonality, the tendency of measure 23 pulls in a different harmonic direction. If measure 24 bore the same tonal significance as measure 7, the implied key center at measure 24 would be E<sup>b</sup> minor, with the opening tones of this measure, G<sup>b</sup> and B<sup>b</sup>, functioning as third and fifth of that key, respectively. Instead, G<sup>b</sup> major seems to prevail, with the above-mentioned tones suggesting a function as root and third in this major key context. This is due to the harmonic insinuation which immediately precedes the motive: measure 23 contains an elaborate dominant harmony, rooted on D<sup>b</sup>--the special quality of the dominant chord lies in its ability to pull toward a stable tonic; thus the motive undergoes a transformation of significance even when it is a question of comparing two similarly tonal treatments (measures 7 and 24). As mentioned earlier, the G<sup>b</sup> tonality suggested at measure 24 attains luxurious overttness in measures 27-29; at the same time, the local dominant preparations of measures 23

and 26-26 reinforce the large-scale, subtle preparation for this tonality first hinted at in measure 2.

In measure 29, the final appearance of the motive is untransposed, and once again is changed to take on slightly new harmonic meaning in its continuation (measure 30).

The various occurrences of the main motive in Placet futile have been analyzed and compared in detail in order to provide groundwork for the following questions: 1) Why does this motive occur so much more frequently than did the motive in Soupir? 2) Why do four out of five of the appearances of this motive begin in precisely the same way? 3) Why, in each of these instances, does the material quickly become altered, in each case moving toward some new tonal implication? 4) What may be said of the sole instance of thematic transposition, found in measure 24? It is hoped that the answers which will be proposed to these questions will shed some light on the unique relation of text to music in Placet futile.

It seems that the first three out of the four questions listed above may be answered at the same time. It may first be helpful to step back from the analysis of the song to this point in order to obtain a clear perspective of the nature of thematic treatment utilized by Debussy here. This treatment may be summarized as follows: one main musical motive pervades the entire song; this motive intermittently surfaces, delineating structure; it is immediately recognizable in its precise identity each time, yet, after momentarily being perceived,

this motive metamorphoses unexpectedly, presenting some new facet of itself, so that one never may speak confidently, in the long run, of solidly grasping the entire motive in all of its mutable potential.

Next, one may inquire whether any such idée fixe runs through Mallarmé's poem. The answer is obvious: the poet's obsession in Placet futile is with the women whom he is entreating. She permeates the poem as the motive permeates the song; sometimes she is explicitly invoked, as in the honorific title, Princesse; other times she is alluded to metaphorically. She is quite like Debussy's musical motive, or rather, it seems modeled on her, in that she too is always the same (for the image of the loved one in the mind of the obsessed is idealized, and fixed in stone), yet her sameness is not so simple a thing in reality (for the poet tells us that she is elusive, perhaps even evasive, and ultimately unattainable).

If this notion of the musical motive in Placet futile symbolizing the object of desire in the poetry through a general, non-specific correlation of treatments is granted as plausible, the unusual characteristics of Debussy's motive may be explained: identity of pitch, register, dynamic level, and texture contribute to a highly developed, carefully wrought sense of idealized representation. The minute specificity of the symbol embodies great power in enhancing the vividness of recollection: the object invoked by the symbol appears in a form seemingly close to its essence. On the other hand, the harmonic mutability of the motive's continuations blurs the limits of the conception, causing

a "magical" disappearance of profile at the moment one seems to have grasped the significance of the symbol clearly. Further, these differentiated continuations (one cannot speak here of "endings") also serve to suggest an infinity of potentials; in such a case, of course, one cannot, by definition, speak of attaining total comprehension.

The fourth question raised above, concerning the use of thematic transposition in one instance, remains to be dealt with. The attempt through this paper has been to demonstrate a general relation of compositional principles existing between Mallarmé's poems and Debussy's music. It has been argued here that the exigencies of musical organization are not always the same as those of poetry, and that this discrepancy of artistic needs between mediums occasionally manifests itself in a degree of mutual formal independence. It would seem that such is the case in measure 24 of Placet futile. That is, Debussy may have felt that, while the idea of symbolizing obsession with the beloved of the poem through precise musical reiteration of theme was valid as a general principle, the strict realization of this plan would lack musical variety. That is, five precise repetitions of a motive in a rather short song would not satisfy the needs of harmonic motion. The one transposition of the motive to the G<sup>b</sup> tonal setting creates the wonderfully subtle harmonic link back to measure 2 described earlier--this kind of cross-association of ideas itself yields a truer reflection of the Mallarméan network of symbols than any slavish sense of harmonic stasis would. It

may be noted further that transposition is the only factor in the thematic presentation in measure 24 which constitutes an element of change from the original: parameters attendant to pitch, namely register (generally), dynamics, underlying harmony, and texture, all appear in measure 24 the same as in all the other appearances of the motive. It may be suggested, then, that the single case of thematic transposition, found in measure 24, exists for purposes of articulating an interesting musical structure, and bears no significant relation to any aspect of the text.

CHAPTER FOUR: EVENTAIL

O rêveuse, pour que je plonge  
 Au pur délice sans chemin,  
 Sache, par un subtil mensonge,  
 Garder mon aile dans ta main.

Une fraîcheur de crépuscule  
 Te vient à chaque battement  
 Dont le coup prisonnier recule  
 L'horizon délicatement.

Vertige! voici que frissonne  
 L'espace comme un grand baiser  
 Qui, fou de naitre pour personne,  
 Ne peut jaillir ni s'apaiser.

Sens-tu le paradis farouche  
 Ainsi qu'un rire enseveli  
 Se couler du coin de ta bouche  
 Au fond de l'unanime pli!

Le sceptre des rivages roses  
 Stagnant sur les soirs d'or, ce l'est,  
 Ce blanc vol fermé que tu poses  
 Contre le feu d'un bracelet.

O dreamer-girl, if you'd have me plunge  
 Into pure pathless delight,  
 Manage, through a subtle lie  
 To keep my wing in your hand.

A freshness of twilight  
 Comes to you at each beat  
 Whose imprisoned stroke thrusts back  
 The horizon delicately.

Vertigo! see how shivers  
 Space like a great kiss  
 Which, mad at being born for no one,  
 Can neither spurt up nor be calmed.

Do you sense the fierce paradise  
 Like a buried laugh  
 Flow from a corner of your mouth  
 Deep into the unanimous fold!

The scepter of pink shores  
 Stagnant on golden evenings, this it is,  
 This closed white wing you place  
 Against the fire of a bracelet. 41

In the words of Robert Greer Cohn, "Mallarmé expresses his exquisitely subtle, playful, yet keenly tender--with a hint of veiled voluptuousness--love for his daughter Genevieve through the voice of the fan, evoking the impressionist atmosphere of a crepuscular, vaguely ornate late nineteenth-century salon, à la Renoir, Morisot, Veillard, Proust, and suggesting beyond it a glimpse of (civilized, French) nature surrounding the intimate interior scene."<sup>42</sup>

---

<sup>41</sup> Wenk, p. 317. Translated by Robert Greer Cohn.

<sup>42</sup> Cohn, p. 113.

A. B. Wenk, it must be acknowledged, provides a succinct, perceptive interpretation of Eventail (the poem):

It is the fan who speaks, addressing the girl as Réveuse. The fan beckons her to hold it in such a way that it may dive into pure, trackless delight. This can be accomplished "par un subtil mensonge." Mallarmé liked to refer to the fan as the wing of a bird (aile) which in open position it resembles. The wing gives the illusion of flight, but it is actually held fast in the girl's hand. The lines "Sache...main" establish a tension preserved throughout the poem between the free and the fixed, between the fictive and the real.

With each stroke comes the coolness of twilight, that hour which is neither night nor day, as the fan pushes back the horizon, the line of separation between earth and sky, between reality and imagination. The similarity between the curve of the fan and the curve of the horizon weakens the distinction between the real and the fictive.

"Vertige!" The oscillation of the fan and of reality produces a dizziness in the mind of the dreaming girl. The space between the horizon of the earth and the horizon of the fan trembles uncertainly: belonging to neither the real nor the imaginary it can neither spring up nor subside but remains suspended like a kiss, "fou de naïtre pour personne".

The girl experiences this fierce paradise as she rests the fan, now closed, at the corner of her mouth. The bird has alighted; the wing has closed into a unanimous fold. The laugh which had been stifled flows to the very depths of the closed fan. The tension is released; that which had been restrained--literally entombed--is set free. The tension between the real and the fictive is likewise resolved as the dreaming girl becomes the sovereign of the world which the fan has revealed. The symbol for a potential other-world has become the scepter which rules the rosy shores colored by the setting sun.

Mallarmé's fan crosses freely between the world of imagination and the world of reality. In the first stanza, the fan, securely held in the girl's hand, is also a wing which can fly into pure delight. In the last stanza the scepter is simply this, the "vol ferme" placed against the sun-reflecting bracelet. The two worlds are separated by a narrow boundary expressed by words like "horizon," "rivage," and "paradis."

(etymologically a "place walled in"). We can gain entrance to the other world not by crossing the boundary but by dissolving it in imagination. The passage is "sans chemin;" it is achieved "par un subtil mensonge" which draws back the horizon delicately. 43

In examining the relation of this wonderfully subtle, richly associative poem to Debussy's musical setting, it may be well to begin by commenting briefly on what was described in Chapter Two of this paper as the "moment-to-moment relation of text to music" manifested in the voice part of the song.

In the analysis of Soupir found in Chapter Two, the voice part was described as recitative-like: the rhythmic pacing as well as the inflections in the melodic contour were seen as arising from a sensitive attempt by Debussy to intensify (without altering) the normal rhythmic and inflexional tendencies of the spoken text. Key words or syllables were seen to be highlighted through "exaggerated" duration by being precipitously "rushed into," through being preceded by quicker rhythms, or by being placed in a conspicuous register or metric position. Thus, the voice part was characterized as basically nonmotivic; the point was made that it is not surprising to find the most detailed (and easiest to describe) relationship of text to music in this realm of the voice part, since herein the music is wedded to the text most directly.

---

<sup>43</sup> Wenk, p. 265-266.

A discussion of the kinds of relationships summarized above was omitted in the analysis of Placet futile (Chapter Three of this paper) because, to a high degree, the same kinds of observations made in this regard in Soupir could be made in Placet futile; it was thought to be more interesting to stress those aspects of the latter song which revealed a novel treatment. The same may be said of the present song, Eventail: the focus in the present chapter will be on the richer yield afforded by an examination of the multi-leveled, indirect relation of the poetry to the piano part of Debussy's setting.

Yet it seems wise at this stage to point out a few telling aspects of the voice part in Eventail, in order to support the assertion made above about the consistency of Debussy's technique in this area.

In Eventail the very first entrance of the voice, in measure 5, displays an interesting rhythmic treatment.



embodies two important accents: metrically, "O" receives the emphasis of downbeat, while durationally, "rê" dominates the measure, creating a second, syncopated accent (the sixteenth-note activity on the downbeat pushes forward, contributing to the syncopation). Debussy's rhythmic setting here vivifies the

ambivalent nature of the father-fan's feelings: the music rushes ahead impetuously, then ritards abruptly. This lingering on what Cohn calls the "caressing quality" of éuse<sup>40</sup> also seems to heighten the feelings of langour associated with the dreamer. Throughout the initial line of the poem, Debussy's use of small melodic intervals suggests a closer affinity with natural speech inflection than with pure melody.

Cohn detects many instances of onomatopoeia in Eventail, such as where he notes that "something brilliant and acute comes through the 'u,' 'e,' and 'i' of 'pure délice'; 'onge' is deeply sensual, voluptuous..."<sup>41</sup> It may be noted that generally Debussy selects such particularly expressive sounds from the poem and sets them in relief either by durational emphasis or by strong beat-placement. This tendency may be seen in the chromatic approaches to both the "graphically shivering"<sup>42</sup> "frisson" (measures 28-29 of the song) and "farouche" (measures 38-39). The above acknowledgement of Debussy's sensitivity to special sound qualities from Mallarmé's poetry serves as a reminder of a general principle brought forth in the introductory chapter of this paper: sound in poetry (and quintessentially in Mallarméan poetry) cannot be dismissed as arbitrary symbolization to the degree that it can in normal prose. The comprehensive utilization of sound-qualities together with sensitively paced rhythms yield a poetic style in the case of

---

<sup>40</sup> Cohn, p. 113.

<sup>41</sup> Cohn, p. 113.

<sup>42</sup> Cohn, p. 114.

Mallarme which is to a high degree "musical." This may in part account for the recitative-like, amelodic rendering of the voice part by Debussy which avoids superimposing another music directly upon the highly musical text. Instead, Debussy's treatment of the voice (this consideration includes the frequent, striking sparseness of accompaniment) allows the listener to perceive directly the melody and tone-color of the poetry; Debussy's vocal setting basically enhances a music already existing. Thus it is in the indirect relation of the poem to the piano part that Debussy's contribution becomes more separable from the inherent musicality of the poem--and thus more an interpretation.

In dealing, then, with the relation of the piano part to the text in Eventail, it may be well to refer to another concept proposed in the introductory chapter of this paper--the idea that a special type of musical symbolism is found in the music of Debussy. This symbolism was characterized as possessing a peculiar tension, as common sounds sometimes behaved according to traditional laws of functionality, and other times eschewed function, attaining new, independent significance through novel contexts. This phenomenon of musical tension may be seen to permeate Eventail. For convenience, patterns of pitch (scalar as well as harmonic) may be temporarily divided into two basic systems in this song: a hierarchical system and an ahierarchical system. The hierarchical system would contain all tonal-related formations: diatonic and pentatonic scale

fragments, and rooted harmonies (major and minor triads, dominant harmonies, and functional root progressions). The ahierarchical system would contain the whole-tone and chromatic elements of the song as well as instances of "coloristic," nonfunctional harmonic motion. By this point in the paper it will be clear that this writer sees a sensitive balance in the Trois Poèmes de Mallarmé between tonally defined elements and ambiguous harmonies, as well as a calculated tension maintained between the traditional functional usage of common musical terms and the surprising negation of functionality with respect to those same terms. What is especially fascinating about Eventail is what may be described as an apparent reversal of musical logic and order whereby not only do traditional sounds sometimes become divorced from functionality--this amounts to an ahierarchical treatment of hierarchical material--but also ambiguous sounds behave functionally--and this amounts to a hierarchical treatment of ahierarchical material.

Four concrete examples will now be cited; each embodies a treatment outlined above, to wit, 1) a traditional hierarchical formation which obeys the laws of functionality, 2) a traditional hierarchical formation which is treated ahierarchically, 3) an ambiguous, ahierarchical formation, devoid of any functional or tonal context, and 4) an ahierarchical formation which assumes a quality of functionality.

Measures 36 and 38 together constitute an instance of a hierarchically structured chord which functions traditionally.

(It is significant that such an instance is rare in the Trois Poèmes de Mallarmé, and therefore assumes greater magnitude in tonal delineation, representing as it does a clear cadential point.) The sonority at measures 36 and 38 is that of a dominant seventh chord rooted on C, with dissonance added above the basic chord (the D<sup>b</sup> appoggiatura) and with chromatic passing motion on the second beat of the measure. Despite the interpolation of passing notes in measure 39, resolution to the "expected" region of F is achieved at measure 40, where the strongly rooted pentatonic flavor is further solidified through the use (sparing in this song) of the warm lower register of the piano.

Instances of rooted, hierarchical structures behaving ahierarchically abound in Eventail. Measures 2 and 3, as well as measures 13-16, serve to illustrate the use of dominant harmonies (with clearly audible roots) which eschew any sense of tonal orientation or function, and move freely, in parallel fashion, to other chords of identical quality.

Measures 27-33 reveal the combination of two ahierarchical elements without a trace of tonal association, as whole-tone fragments shift up and down chromatically. The reference in the text during this section to vertigo and shivering space suggests an association in Debussy's thinking between virtual instability and non-rooted, ambiguous harmony, although Wenk rather glibly wonders whether "our identification of reality with

tonality has any validity..."<sup>43</sup> implying, of course, a similar relation between the unreal or chaotic and the non-tonal.

Finally, Eventail may be seen to possess moments which, isolated, appear harmonically ahierarchical and nonrooted, but which assume functional significance in actual context. Measures 34, and 35 may be cited in this regard. Both of these measures comprise purely their respective whole-tone constituents, and thus would seem to bear no more tonal significance than did the harmony of the previous seven measures. Yet two crucial differences render the two measures in question special. Firstly, registrally, Debussy selects one tone from each whole-tone group and separates them as clear bass-notes: this contributes to a feeling that these pitches attain a certain priority, verging on a sense of "rootedness." Secondly, the movement of the first of these special roots (in measure 34, G) to the next root (in measure 35, C) is functional: that is, it is root movement up a cadential perfect fourth. The result is what some theorists call a "whole-tone dominant,"<sup>44</sup> that is, an ambiguous whole-tone harmony which functions as a traditional dominant. Measures 57 and 58 contain a similar treatment of a B whole-tone dominant which resolves to E at the conclusion of the song.

The above examples point to a certain degree of reversal of musical logic and order, as suggested earlier. A. B. Wenk,

---

<sup>43</sup> Wenk, p. 270.

<sup>44</sup> Ludmilla Ulehla, Contemporary Harmony. (New York: The Free Press, 1967), p. 90.

whose work has largely been criticized in this paper, will be given credit here for the way in which he comments on how the peculiar musical language of Eventail harmonizes with the poetry of Eventail: "Debussy uses tonality," Wenk writes,

to convey in music the idea of a virtual world, parallel to the real world, which can be entered by dissolving the boundary which ordinarily separates them. The tonal movement in his song setting is from G $\flat$  to F to E. According to the circle of fifths, the classical chemin which connects one key to another, these keys are very remote from one another, but if there were some way to dissolve the usual tonal boundaries, they would be very close, only a semitone apart. Debussy produces just this effect through the use of the whole-tone and chromatic scales, both of which...have the power to weaken our sense of tonality."<sup>45</sup>

In concluding the analysis of Eventail, the question of the significance of the main musical motive in this song may be raised, since so much importance was ascribed to the recurrent theme of Placet futile. To the extent that thematic recurrences signify points of structural delineation, it must be acknowledged again that here, neither the number nor the placement of musical divisions coincides with the poetic structure (there are three statements of the musical theme, but five poetic stanzas); and again it may be emphasized that musical structure and verbal syntax arise from different needs, and that nothing could be

---

<sup>45</sup> Wenk, p. 266.

less interesting than a precise correspondence between them.

Regarding the main musical idea in Eventail, Wenk considers it "not unreasonable identify this motive with the spreading and closing of a fan."<sup>46</sup> One might question whether music serves a poem best through literal pictorialism, particularly when the song's title suffices quite well to evoke such a simple image as that of a fan. On the other hand, the fan as a symbol is not so simple. In Mallarmé's treatment it becomes associated with qualities of imprisoned ecstasy, ambivalent desire, and hidden pleasure; it also serves to symbolize regal authority as well as power of revelation. It may therefore be more pointed to speak of this musical motive evoking an emotional response congruent with the emotional response elicited by the fan in its symbolic capacity. In the rarefied artistic atmosphere where Debussy and Mallarmé meet, then, one may speak of music's relation to text as follows: music is a symbol of a symbol. That is, if the main theme of Eventail symbolizes a fan, it is the symbolic, Mallarméan significance of this fan which matters, both for the poem and for the music.

---

<sup>46</sup> Wenk, p. 269.

## CHAPTER FIVE: CONCLUSIONS

In looking back on the Trois Poèmes de Mallarmé one becomes aware of a strong underlying consistency of style and aesthetics both in the music and in the poetry. Yet, in each song, the different kinds of musical material seems to create a unique formal design, which, in turn, exists with a degree of independence from the poetic structure.

It is in the voice parts of these songs, not surprisingly, that the most direct relation of words to music is manifest. Debussy's endeavor seems to be to enhance and heighten an already existing "Mallarméan music" through subtleties of melodic inflection and rhythmic stress. The strongest similarities of treatment from song to song are to be found in this sphere, since Debussy's creative input here is subject to these self-imposed limitations.

The most interesting differences among the songs are to be seen in the indirect relation of words to music manifest in the piano parts. In Soupir the concept of an image-cluster, (poetic as well as musical) seems to govern structure: the overall formal impression arises from an accumulation of subordinate ideas whose relative placement seems dictated more by concern for variety through juxtaposition than for organic unity and continuity. In Placet futile a kind of idée fixe seems to permeate the musical texture, achieving central significance through frequent and precise reiteration. The musical treatment may be

viewed as symbolizing the poet's obsession with his beloved; the unexpected harmonic twists in the continuation of each thematic statement seem analogous to the ungraspable, fickle element in the woman of the poem--and this characteristic renders the poet's entreaty futile. In Eventail, a kind of reversal of musical order and logic, by which process hierarchical sounds behave ahierarchically, while ahierarchical sounds function in a hierarchical manner, seems analogous to Mallarmé's sense of willful confusion of reality and dream in the poem.

Generally speaking, Mallarmé delights in qualities of ambiguous meaning, gradual evocation, (as opposed to overt statement), and sonorous beauty. Debussy's musical language is fitted perfectly to this poetic style. This is evident in the composer's predilection for ambiguous harmonies, his tendency to reinterpret common sounds in novel contexts, his love of gradually unfolding and revealing tonality in the course of a composition, and his emphasis on sonorous quality through the abnegation of functionality and interest in harmonic stasis.

The symbolism of Debussy, then, has two aspects: the reinterpretation of common sounds through which new meanings emerge, and in the reordering of the traditional hierarchy of musical parameters, by virtue of which pure sound, divorced from conventional contexts, emerges as central, and almost palpable, in a very Mallarméan way.

One further point merits consideration. In the introductory

chapter of this paper, a distinction was drawn between the apparently arbitrary nature of symbolism in language and the decidedly nonarbitrary nature of symbolism in music. To clarify this distinction, this writer proposes the following separation of terms: let "symbol" be understood to denote arbitrary representation (as found in verbal language) which derives specific meaning through force of tradition or convention. Let music, then, be characterized as "allegory"--that is, extended metaphor. In allegory, there exists both a surface, literal meaning, and an additional, metaphorical interpretation of the literal sense. The crucial fact here is the presence of a nonarbitrary surface meaning, which is not dependent for significance on the allegorical interpretation. Suzanne Langer warns against a naive confusion of the "special, purely auditory characters" of music and "the feelings we mistake them for."<sup>47</sup> Is music, then, analogous to surface meaning, and does human emotional reaction to music represent a type of "allegorical interpretation" of the phenomenon? Or again, does music make its appeal because it is a wonderfully meaningful allegory for our emotions? And what of the reaction of text to music in this context? May this paper conclude with the suggestion that perhaps a double symbolism is involved in such a case? For a poetic text may be viewed as an allegorical interpretation of a musical structure which in turn may represent a kind of allegory of human feeling.

---

<sup>47</sup> Langer, p. 244-245.

### Bibliography

- Barraqué, Jean, "Debussy: ou l'approche d'une organisation autogène de la composition," In Debussy et l'Evolution, Edited by Edith Weber, Paris: Editions du Seuil, 1967, pp. 83-95.
- Bathori, Jane, Sur l'Interpretation des melodies de Claude Debussy, Paris: Les Editions Ouvrieres, 1953.
- Berman, Laurence D., "The Evolution of Tonal Thinking in the Works of Claude Debussy," Ph.D. Dissertation, Harvard University, 1965.
- Bray, René, La Préciosité et les Precieux, Paris: Editions Albin Michel, 1948.
- Cohn, Robert Greer, Toward the Poems of Mallarmé, Berkeley: University of Cal. Press, 1965.
- Cone, Edward T., "The Composer's Approach to the Text," In Sound and Poetry, Edited by N. Frye, New York: Columbia University Press, 1956.
- Debussy, Claude, Monsieur Croche et autres écrits, Edited by F. Lesure, Paris: Gallimard, 1971.
- Eimert, Herbert, "Debussy's 'Jeux'," In Die Reihe No. 5, 1961, pp. 3-15.
- Gervais, Francois, Le Notion d'arabesque chez Debussy, Paris: Richard-Messe, 1958.
- Gille, Jean-Charles, "Notions de symbolisme musical," In Cahiers Internationaux de Symbolisme No. 6, 1964, pp. 27-47.
- Jarocinski, Stefan, Debussy, Krakow: 1966, English trans., 1975.
- Keller, Hans, "The Nature of Musical Understanding," In Musical Newsletter, Vol. 3, No. 4, October, 1973, pp. 13-19.
- Langer, Suzanne, Philosophy in a New Key, Cambridge, Mass.: Harvard U. Press, 1963.
- Mallarmé, Stephane, Poems, Translated by Roger Fry with commentaries by Charles Mauron, New York: Oxford University Press, 1937.

- Mellers, Wilfrid, "The Final Works of Debussy," Music and Letters, XX (1939).
- Moevs, Robert, "Intervallic Procedures in Debussy," Perspectives in New Music, XIII, 1969.
- Mondor, Henri, "Stephané Mallarmé et Claude Debussy," Journal Musical Français 1, 25 Sept. 1951, 1,8.
- Nattiez, Jean-Jacques, "Situation de la semiologie musicale," La Semiologie de la Musique, Paris: Editions du Seuil, 1971, pp. 3-18.
- Nichols, Roger, Debussy, London: Oxford University Press, 1973.
- Noulet, E., L'Oeuvre Poétique de Stephané Mallarmé, Paris: Librairie Droz, 1967.
- Park, Raymond, "The Later Style of Claude Debussy," Dissertation, University of Michigan, 1967.
- Ruwet, Nicholas, Language, Musique, et Poésie, Paris: Editions du Seuil, 1972.
- Ulehla, Ludmilla, Contemporary Harmony, New York: The Free Press, 1967.
- Vallas, Léon, The Theories of Claude Debussy, Musicien Français, Translated by Marie O'Brien, New York: Dover Publications, 1967.
- Wenk, Arthur B., Claude Debussy and the Poets, Berkeley and Los Angeles: U. of California Press, 1976.



# THE LEGEND OF SAINT JULIAN



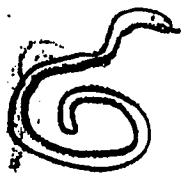
AN OPERA-ORATORIO IN ONE ACT



WITH A TEXT ADAPTED FROM GUYSTAVE FLAUBERT

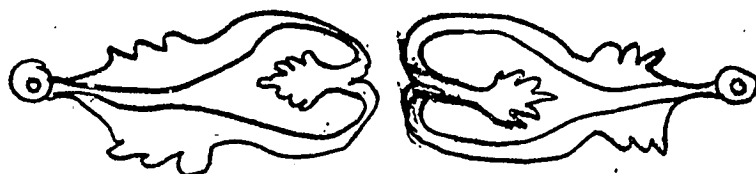
by PETER ANDREACCHI





## CHARACTERS:

NARRATOR: bass-baritone, MOTHER: soprano,  
FATHER: baritone, JULIAN: tenor,  
WIFE: soprano, LEPER-JESUS: baritone,  
CHORUS: SATB [spoken part: a PAGE]



## ORCHESTRA:

2 FLUTES (1<sup>st</sup> doub. Picc.), 2 OBOES, 2 B♭ CLARINETS,  
2 B♭S, 2 C TPTS, 2 F HORNS, 1 PERC. PLAYER  
(2 Tmp, Sus. Cymbal, Triangle, & Blocks), STRINGS



SCENE ONE PRELUDE

①

Con spirito

Handwritten musical score for the first system, including staves for Flute 1 & 2, Clarinet, and Bassoon.

Con spirito

Handwritten musical score for the second system, including staves for Flute 1 & 2.

Con spirito

Handwritten musical score for the third system, including staves for Flute 1 & 2, Clarinet, and Bassoon.

[The curtain should appear as the front of a large, old church, having four beautiful stained-glass windows. Each window should depict something from the narrator's tale; the first window relating to the first scene, etc. Thus the narrator can linger beside each and play off the images of each window in turn.]

Circle Blue Print Co., Inc.  
226 West 57th Street  
New York, N.Y. 10019

10 Staves

Flc WS  
Ob WS  
Bsclo WS  
Bsn WS

Handwritten musical notation for the first four staves. The Flute (Flc WS) and Oboe (Ob WS) parts feature melodic lines with slurs and accents. The Bassoon (Bsclo WS) part provides harmonic support with chords and single notes. The Bassoon (Bsn WS) part is mostly rests with some low notes. The music is in 4/4 time and includes dynamic markings like 'mf' and 'f'.

CTpts WS  
F Hcs WS

Handwritten musical notation for the Clarinet (CTpts WS) and French Horn (F Hcs WS) parts. Both parts are mostly rests, indicating they are not playing in this section of the score.

Vl 1  
Vl 2  
Vla  
Cck  
Kb

Handwritten musical notation for the Violin (Vl 1, Vl 2), Viola (Vla), Cello (Cck), and Double Bass (Kb) parts. The Violin and Viola parts have melodic lines with slurs. The Cello and Double Bass parts provide a rhythmic and harmonic foundation with chords and single notes. The music is in 4/4 time and includes dynamic markings like 'mf'.

Flc H2 4/4

Alc H2 (1) 4/4 (2) 4/4

BsClc 1+2 4/4

Bone 1+2 4/4

C Trp 1+2 4/4

F Hc 1+2 4/4

VII 4/4

VI 4/4

Vla 3/4

Cel 4/4

DB 4/4

Flc 1+2  
 Flc 1+2  
 BSCU 1+2  
 Bsns 1+2

Tras 1+2  
 F.Har 1+2

U11  
 U12  
 U1a  
 CEM  
 KB

Fl 1 & 2  
 Oboe 1 & 2  
 Bass Clarinet 1 & 2  
 Bass

Trumpets 1 & 2  
 Trombones 1 & 2

VII  
 VI 2  
 Vln  
 Cello  
 KB

Narrator onstage: a priest, with twinkling eyes,  
 he's delighted to share his tale with the audience.  
 He speaks, standing beside the first window

Andante moderato

Narrator  
Bass-Baritone

Do you know Do you know the story of Saint Julian?

Andante moderato

harpichord

Narr.

You find it on the stonyless windows of this

harpichord

Narr.

church in our small town.

harpichord

Fl I

Fl II

Narr.

Julian's father and mother lived in a castle on the slope of a hill

hps.

Fl I

Fl II

Narr.

They had a tower so long, the portcullis never was

hps.

Fl 1

Bl C1 1

Clarinet

Alto Sax

Tenor Sax

Narr.

Low reat. Birds made their nests in the cracks of the battlements

esp. 15

Fl 1

Bl C1 1

Narr.

As when the blaze of the sun was too strong,

hps.

Flute 1 & 2

Oboe

Bassoon 1 & 2

Reeds 1 & 2

Clarinets 1 & 2

F Horns 1 & 2

Trumpets

Harpsichord

Narrator / Bass-Baritone

The are chit, or who till day walk back and forth on the curtain wall, went

VII

VII

VII

Celli

KB

Circle Blue Print Co., Inc.  
 226 West 57th Street  
 New York, N.Y. 10019

In 2/2

F11

Violin

Narrator

into the watch tower  
 and still like a monk.  
 Inside,

hps.

F11

Violin

Narrator

cupboards over-  
 flowed with rain,  
 castles of stone were piled up in the cellars.  
 And

hps.

F11

Violin

Narrator

oak  
 coffers creaked with the weight of bags of  
 man

hps.

Conspirito  
D = J 2

Flute 1 & 2  
Oboe 1 & 2  
Clarinet 1 & 2  
Bassoon 1 & 2  
Trumpet 1 & 2  
Trombone 1 & 2

Piano  
Cello  
Double Bass

Conspirito  
D = J 2

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

Flute 1  
 Clarinet 1  
 Bassoon 1  
 Bass 1

Trumpet 1  
 Trumpet 2  
 Trombone 1  
 Trombone 2

Violin 1  
 Violin 2  
 Viola  
 Cello  
 Double Bass

Flute 1+2  
 Clarinet 1+2  
 Bassoon 1+2  
 Bass 1+2

Trumpet 1+2  
 Horn 1+2

Narr.

The good lord always wrapped in a coat lined with fox fur, walked about his

VII  
 VI  
 V  
 Cell  
 KB

Flute 1 & 2  
 Clarinet 1 & 2  
 Alto Sax 1 & 2  
 Bass Sax 1 & 2

Trumpet 1 & 2  
 Trombone 1 & 2

Voice

house, meet— ing out justice to his vassals. During the

Violin I  
 Violin II  
 Viola  
 Cello  
 Double Bass

FLUTE  
 Oboe  
 Clarinet  
 Bass

Cornet  
 Trumpet

Voice

Winter, he would watch the snowflakes fall, or have stories read to him.

Violin  
 Viola  
 Cello  
 Double Bass

Andante

2 Fls  
2 Obs  
2 Cls  
2 Bass

Andante

Wdr

With the first time

Andante

Harps

Andante

VII  
VIZ  
Vln  
Cell  
Cb

New

days of spring he went off on his mule, be-ride the

Hrp

solo cell.

cresc.

New

wheat turn-ing green, (p) and chattered with the peasants.

Hrp

solo cell.

molto esp.

Handwritten musical score for various instruments and voice. The score is organized into systems:

- Top System:** SFls, SObs, SFls Cls, SUBSns. Includes dynamics like *pp* and *poco*.
- Second System:** SCT, SFHns. Includes dynamics like *pp* and *poco*.
- Third System:** Nws. Includes the lyrics: "His wife was a lady of high lineage." and the instruction "Each".
- Bottom System:** Violin (vi), Viola (vln), Cello (Ccl), and Keyboard (KB). Includes dynamics like *molto* and *pp*.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes performance markings such as *pp*, *poco*, *molto*, and *tutti*.

Picc.

2 Fls  
2 Obs  
2 Clars  
2 Bass

2 Tpts  
2 Fhns

Voc

MORNING, she em-broiders altar cloths. After much praying to God,

Vi  
Vn  
Vcl  
Cell  
KB

Handwritten musical score for a band. The score is divided into two systems. The first system includes staves for Snare Drum (SFC), Tom (S Dc), Cymbal (S Cc), Bass Drum (2 B S W), Trumpet (2 F H A), Trombone (2 B C), Snare Cymbal (S C P), and Narrator (N W). The second system includes staves for Violin I (V I 1), Violin II (V I 2), Viola (V I), Cello (C E L), and Double Bass (K B). The music is in 4/4 time with a tempo marking of  $\text{♩} = \text{♩}$ . The lyrics are: "a son was born to her. There was".

Moderato

Ob1

OCII

Moderato

Nov

great re-joining then, and a huge banquet; the new mother was not present at this feast.

Brn1

Fl1

Ob1

OCII

Nov

She quietly stayed in bed.

Brn1

esp-

[ Lights dim; church facade and windows fade. ]

2 Fls  
2 Cls  
2 Basses

2 Trumpets  
2 Horns

Cymbal

Drum

VII  
VIZ  
VLA  
Cell  
KB

[Curtain up, revealing ornate bedroom, tapestry on wall, mother resting in bed, crib nearby. Music of feast below is heard.]

Handwritten musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for woodwinds, strings, and percussion. The instruments listed on the left are:

- SFls (Soprano Flutes)
- 2Obs (Oboes)
- 2Bscs (Bassoons)
- 2Bsns (Bass Saxophones)
- ΣC Trpt (Trumpets)
- ΣF Hrn (Horns)
- Sus-Cym (Suspended Cymbal)
- Tom (Tom-toms)
- VII (Violins)
- VII (Violins)
- Vla (Viola)
- Cell (Cello)
- KB (Double Bass)

The score consists of four measures. The woodwind and string parts are heavily annotated with performance markings, including accents, slurs, and dynamic markings. The percussion parts are more sparse, with some rhythmic notation for the cymbal and tom-toms. The key signature is one flat (B-flat), and the time signature is 4/4. A circled number '53' is in the top right corner.

Circle Blue Print Co., Inc.  
 226 West 57th Street  
 New York, N.Y. 10019

10 5000

SBCls   
 S F Hns   
 S   
 S   
 A

Narr   
 One evening she was awakened by the sound of heavenly voices. [Exits]

Cell   
 [Almost invisible at corner of stage]   
 p esp.

Tranquillo

SBCls   
 S F Hns   
 Mother (Sop)   
 [Startled; rising]   
 what heavenly voices

Tranquillo

S   
 S   
 A   
 Cell.   
 P Rem-jotee O mother, your son shall be a saint!

[Chorus of angels off stage]   
 (outside her window)

Mother (sop)

these? why re-joice?

S Re-joice, O no-ther, your son will be

S Re-joice, O no-ther, your son will be

A Re-joice, O no-ther, your son will be

Mother

my son, a saint?

S Saint - He will be - come a glo - rious saint

S saint - He will be - come a glo - rious saint,

A saint - He will be - come a glo - rious saint,

(p)

Mother

a - glorious saint!

S glorious saint! won - der - ful

S glorious saint! won - der - ful

A glorious saint! O - strange my - ste - ry -



Moderato

2 Flts  
2 Clars  
2 Basses

Moderato

2 C Trpts  
2 F Horns

Mother  
Father (Bar.)

Three days and four nights has this bang out  
as feet

Moderato

Violin I  
Violin II  
Viola  
Cello  
Kb

2 Fls  
2 Obs  
2 ALCl  
2 Bsns

2 CTAs  
2 FHS

Father

(Fad). The guests sit a-bout eat—ing the rarest spices, with

VII  
VI 2  
Vla  
Cell  
Kb

pizz.  
pizz.  
f pizz.  
pizz.  
pizz.

IFK  
 I Cb  
 I Cb  
 I Bnc

SCTrpt  
 SFHr

Father

diskens as bat as sheep. (p) For a-

V1  
 V2  
 V3  
 Cell  
 KB

(pizz)  
 (pizz)  
 (pizz)  
 (pizz)  
 (pizz)

2 Fls  
2 Obs  
2 B♭ Cls  
2 B♭sns

2 CTs  
2 FNs

Father

- moment a dwarf came out of the pas-try pie

VI1  
VI2  
Vln  
Cm  
Kb

(pizz)  
(pizz)  
(pizz)  
(pizz)  
(pizz)

Tranquilla

2 Flts  
2 Obs  
2 Bb Cls  
2 Bsns

2 C Trps  
2 F Horns  
Trio  
Sax  
Euph

Wdr  
Fdr

V1  
V2  
Vln  
Cll  
Kb

[He turns to the crib]

He is sleeping. Husband,

Mendels, how many child?

Sostenuto

SFLs  
 SCLC  
 2 BCLC  
 2 BSWs

SCTrs  
 SFHrs

Tri.

Mthn

Father

our son will be a saint!  
 A saint? Sostenuto

VII  
 VI2  
 Va  
 Cb  
 KB

2 Fls  
2 Obs  
3 BCl's  
3 Bsns

2 CTpts  
2 Fhcs

Mtr

VII  
VI 2  
Vla  
Cell  
KB

[She hesitates, then turns to him, animated yet restrained.]

2 Fls  
Saxs  
2 Bb Cls  
S Bsns

SCTpts  
S F Hrs

Vocals

This night I have received a sign from  
God At-night

VI  
VI2  
Vln  
Cell  
KB

SFls  
 2Cl1s  
 2RC1s  
 S.Rws

CTV  
 EFH

Choir

A choir of heavenly voices en-circled this house prophesying of this little babe —, Ju — li-an,

V11  
 V12  
 Vla  
 Cll  
 KB

2 Flc  
2 Obs  
2 Rlc  
2 Bsns

Musical score for woodwinds and brass instruments. The 2 Flutes (Flc) part has a circled '1' above the first measure. The 2 Oboes (Obs) part has a circled '1' above the first measure. The 2 Clarinets (Rlc) part has a circled '1' above the first measure. The 2 Bassoons (Bsns) part has a circled '1' above the first measure. The score includes notes, rests, and dynamic markings like 'pp'.

2 CTAs  
2 FHar

Musical score for Clarinet in A (CTAs) and Flute in A (FHar). The parts are mostly rests with some notes in the later measures. Dynamic markings like 'pp' are present.

Wdr

will be a saint. husband, do you believe me?

Vocal line for the soloist. The lyrics are: "will be a saint. husband, do you believe me?". The music is in a single staff with a treble clef and a key signature of one sharp.

v1  
v2  
vln  
vll  
KB

Musical score for strings: Violin I (v1), Violin II (v2), Viola (vln), Violoncello (vll), and Double Bass (KB). The parts consist of simple rhythmic patterns and notes.

Moderato (1)

2 Flts  
2 Obs  
2 Basses

Moderato

2 Trumpets  
2 Trombones

Baritone

Moderato

only too easily can I believe. And because you tell me this, I may now die

VII  
Vln  
Vla  
Cell  
Cbs

SFLs  
SCLs  
SBCls  
2Bns

SFTps  
SFHs

Father

-rest my self of a story which I have never thought to tell.

Vll  
Vla  
Vln  
Cell  
KB

Sostenuto

2 Flts 2/4

Echo 2/4

2 Clarinet 2/4

2 Basses 2/4

Sostenuto

2 Trumpets 2/4

2 Horns 2/4

Sostenuto

Flute 2/4

This very morning, I stood outside the postern gate. Having bidden farewell to a

Sostenuto

Violin 2/4

Viola 2/4

Violoncello 2/4

Double Bass 2/4

2 Flts  
2 Obs  
2 BCl's  
2 Bsns

2 CFl's  
2 FFl's

Father

quest

(breath)

Suddenly

VI  
V2  
Vn  
Cln  
KB

2 Fls

2 Cls

2 BCl

S. Horn

2 C Trp

E Fltr

Muted

off mute

(pizzicato)

Violon

Out of the mist, a beggar rose up before me. He was ~~glaring~~ with glaring eyes.

Vln

Vla

Chr

Cel

KB

2 Fls (1) *tr.* *mf*

2 Obs

Wdck

2 Bsns *mf* *mp*

ECT, K

S.F. Hcs *mf* *#F* *mp*

Baritone

Like one-in-spi-rit, he stammered these words: " Ah! oh! your son, your son,

Vcl

Vln

Vla

Cel

Kb

2 Fls  
2 Cls  
2 BCl  
2 Bsns

2 Trp  
2 F Har

Father

much blood, much glory, always happy, an Emperor's family."

W  
Vln  
Vln  
Cm  
Cb

2 Flc  
 2 Clc  
 2 Bcllc  
 2 Bcsw

Handwritten musical notation for woodwinds. The staves are labeled 2 Flc, 2 Clc, 2 Bcllc, and 2 Bcsw. The notation includes various notes, rests, and dynamic markings such as 'p' and 'ff'. There are also some handwritten annotations like 'p' and 'ff' with arrows pointing to specific notes.

2 Trp  
 2 Ftr

Handwritten musical notation for trumpets and trombones. The staves are labeled 2 Trp and 2 Ftr. The notation includes notes, rests, and dynamic markings like 'p' and 'ff'.

2 Ftr

Handwritten musical notation for a second set of trombones, labeled 2 Ftr. The notation includes notes, rests, and dynamic markings.

VII  
 VI2  
 Va  
 Cs  
 Kb

Handwritten musical notation for strings. The staves are labeled VII, VI2, Va, Cs, and Kb. The notation includes notes, rests, and dynamic markings like 'p' and 'ff'. There are also some handwritten annotations like 'p' and 'ff' with arrows pointing to specific notes.

I after but his vision to having slept too little. And if I speak anyone but you I will be laughed at.

Handwritten musical score for the first system, including staves for SFls, Sobs, SPlcl, SBass, SCTpt, and SFHr.

SFls  
 Sobs  
 SPlcl  
 SBass  
 SCTpt  
 SFHr

Handwritten musical score for the vocal part (Father) with lyrics: "Yet, I am dazzled by the glo... ry destined for this".

Father  
 Yet, I am dazzled by the glo... ry destined for this

Handwritten musical score for the second system, including staves for Violin I (VI I), Violin II (VI 2), Viola (Vla), Cello (Cll), and Double Bass (KB).

VI I  
 VI 2  
 Vla  
 Cll  
 KB

Circle Blue Print Co., Inc.  
 225 West 57th Street  
 New York, N.Y. 10019

2 Flts *f* *ff*

SAs

SBCs

2 Basses

2 CTpts

2 FTns

Eather

child, although the promise is intricate in mysterious words.

VII

VII

Vla

Cell

KB

2 Flc 4/4

LCs 4/4

S. B. Clk 4/4

S. B. Sck 4/4

SC Tpk 4/4

S. Fl Hr 4/4

Mother

Father

These signs must remain our secret, yet I shall cherish this child as marked by God.

VN 4/4

VI 4/4

Vln 4/4

Cell 4/4

KB 4/4

p pizz

arco mf

*Soyously*

2 Flts  
2 Obs  
2 Clars  
S Bass

*Soyously*

2 C Trps  
SF Horns

*Soyously*

Mother  
Father

Julian, Julian, blessed Julian, our son Julian, chosen by God.

*Soyously*

VII  
VIZ  
Vla  
Cell  
K-B

*mandiv*

IFls 9/8 6/8 5/8 7/8

Lucs 9/8 6/8 5/8 7/8

2RLCs 9/8 6/8 5/8 7/8

2RLms 9/8 6/8 5/8 7/8 *mp*

ICTp 9/8 6/8 5/8 7/8

IFH 9/8 6/8 5/8 7/8

Mother 9/8 6/8 5/8 7/8

Father 9/8 6/8 5/8 7/8

o Julian our son Julian, blessed Julian chosen by God.

V11 9/8 6/8 5/8 7/8

V12 9/8 6/8 5/8 7/8

Vln 9/8 6/8 5/8 7/8

Cl 9/8 6/8 5/8 7/8

CB 9/8 6/8 5/8 7/8

2 Fls  
2 Cls  
2 Bb Cls  
2 Basses

2 C Trps  
2 F Horns

Mother  
Father

Put his crib with the finest down.      Wrapped in a mantle of wool.

Warmly will he be wrapped.

V11  
V12  
Vln  
Cn  
Kb

2 Fls  
2 Obs  
2 Clars  
2 Bsns  
ICTM  
2 F Horns  
Mother  
Father  
Vll  
Vla  
Cm  
LCS

warily will he be wrapped.  
Pack his crib with the finest down - wrapped - in a mantle of wool.

Handwritten musical score for a choral and instrumental ensemble. The score includes parts for strings (SFls, 2Cls, 2BbCl, 2Bsns, 2C Tpts, 2FHA), Mother and Father voices, and various instruments (Vln, Vla, Cello, KB). The lyrics are: "Mystery — scathby Godly wondrous pro — phecy." and "O prophesy scathby Godly wondrous pro — phecy." The score is written in a mix of 8/8 and 6/8 time signatures.

Handwritten musical score for strings and woodwinds. The score includes staves for:

- 2 Fls (Flutes)
- 2 Obs (Oboes)
- 2 Bsns (Bassoons)
- 2 Trns (Trumpets)
- 2 Troms (Trombones)

The music is written in 3/4 time and features complex rhythmic patterns and melodic lines. A circled number '53' is visible in the top right corner.

Handwritten musical score for strings, consisting of two staves:

- 2 Vlns (Violins)
- 2 Vlas (Violas)

The staves are mostly empty, with some faint markings and a few notes at the end of the piece.

Handwritten musical score for voices and piano accompaniment. The vocal parts are:

- Melody (Soprano)
- Father (Tenor)

The piano accompaniment is written on a single staff. The lyrics are:

Glory be to God, - O glo-ry. g/6

The music is in 3/4 time and features a melodic line with lyrics and a piano accompaniment.

Handwritten musical score for a string quartet. The staves are:

- V1 (Violin I)
- V2 (Violin II)
- Vn (Viola)
- Cn (Cello)
- Kb (Double Bass)

The score includes various performance instructions such as *pizz* (pizzicato), *arco* (arco), and *cresc* (crescendo). The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Circle Blue Print Co., Inc.  
 225 West 57th Street  
 New York N.Y. 10019

3 Flts  
2 Obs  
2 Bb Cls  
2 Bsns

2 Trumpets  
2 Trombones

Mouth  
Footh

Violin I  
Violin II  
Viola  
Cello  
Double Bass

2 Fls  
2 Clr  
2 Bb Clr  
2 Bsns  
SCTA  
SFHAS

Mother  
Father

Sullivan Sullivan, blessed Sullivan, Sullivan our son Sullivan choruses God!

V1  
V2  
Vln  
Vla  
Cell  
Kb

*Piu allegro*

6

2 Flc  
2 OSc  
2 BCl (1)  
2 BCl (2)  
2 BCl (3)  
2 BCl (4)  
2 BCl (5)  
2 BCl (6)

*Piu allegro*

2 C Trp  
2 F Horn

Julian!

*Piu allegro*

Julian!

Mother  
Father

*Piu allegro*

V1  
V2  
V3  
Cb  
Kb

Handwritten musical score for a jazz ensemble. The score is divided into two systems. The first system includes staves for 2x16, 2x6s, 2x16c, 2x6ms, 2xTb, and 2xHr. The second system includes staves for Vn1, Vn2, Vla, Cel, and Kb. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings like 'stac.'. The 2x16 and 2x16c parts feature complex rhythmic patterns with many beamed notes. The 2x6s part has a melodic line with some slurs. The 2x6ms part has a bass line with some rests. The 2xTb and 2xHr parts have melodic lines with some slurs. The Vn1 and Vn2 parts have complex rhythmic patterns with many beamed notes. The Vla, Cel, and Kb parts have melodic lines with some slurs.

Handwritten musical score for the first system, featuring:

- SFls** (Soprano Flutes): Melodic line with a circled 5 above the staff.
- 2 Clar** (Two Clarinets): Rested.
- 2 BCl** (Two Bass Clarinets): Melodic line with a circled 5 above the staff.
- 2 Basses** (Two Basses): Melodic line with a circled 5 above the staff.

Annotations include a circled 5 above the SFls staff and a circled 5 above the 2 BCl staff. A circled 5 is also present at the top right of the page.

Handwritten musical score for the second system, featuring:

- EC Tpt** (Extra C Trumpets): Rested.
- 2 F Horn** (Two French Horns): Rested.

Blank musical staves for the third system.

Handwritten musical score for the fourth system, featuring:

- VII** (Violins): Melodic line with a circled 5 above the staff.
- VII** (Violas): Melodic line with a circled 5 above the staff.
- Vla** (Violas): Melodic line with a circled 5 above the staff.
- Cell** (Celli): Melodic line with a circled 5 above the staff.
- KB** (Kb): Melodic line with a circled 5 above the staff.

Annotations include a circled 5 above the VII staves and a circled 5 above the KB staff. The text "usc div." and "usc div." is written above the VII staves.

(Curtain down)

End of  
Scene One  
Circle Blue Print Co., Inc.  
225 West 57th Street  
New York, N.Y. 10019

# SCENE TWO

59

## PRELUDE

*con spirito*

2 Flc  
2 Ocl  
2 BClk  
2 Bsn

*con spirito*

2 CTpts  
2 F Hrn

*con spirito*

V11  
V12  
Vla  
Cell  
KB

1st 2nd

SFls

2Osc

2RCh

2Bom

1st 2nd

SCTFl

Fl

1st 2nd

Vn1

Vn2

Vla

Cel

Kb

1st 2nd (5)

2 Flts  
Sops  
2 Bsns  
2 Bsns

2 CTAs  
2 FHns

VII  
VI2  
Vla  
Cell  
KB

Circle Blue Print Co., Inc.  
225 West 57th Street  
New York, N.Y. 10019

2 Fls  
2 Obs  
1 Blnk  
2 Bsns

2 C Tpts  
2 F Hns

vi1  
vi2  
vln  
cel  
kb

2 Flts  
2 Obs  
2 Basses  
2 Bsns

1 CTN  
2 FHN

Vcl  
Vln  
Vla  
Cell  
Kb

1 Flc  
2 Clar  
2 BScf  
2 Bsm

2 Cpt  
3 Fhw

Vll  
Vla  
Vlc  
Cb  
Kb

[ Narrator onstage: He goes near to the second window. ]

Fl 1

4/4

Andante dolce

Aprach

Fl 1

Narr (Bass)

Aprach

When Julian was seven, his mother brought him to

Narr. *pray*

Hps.

solo cello

Narr. *make him brave — his father lifted him up — on a large — horse.*

Hps.

solo cello *mp esp.*

*Marcato*

1 Fls  $\frac{2}{4}$

2 Clars  $\frac{2}{4}$

2 BCLs  $\frac{2}{4}$

2 Bsns  $\frac{2}{4}$

1 C Trp  $\frac{2}{4}$  *Marcato*

2 F Horns  $\frac{2}{4}$

Narr.  $\frac{2}{4}$

Hrs  $\frac{2}{4}$

*Marcato*

W1  $\frac{2}{4}$  *div. b*

V12  $\frac{2}{4}$  *div. b*

Vln  $\frac{2}{4}$

Vcl  $\frac{2}{4}$

WBS  $\frac{2}{4}$

2 Fls (1) *p*

2 Obs

2 Bb Cls

2 Bsns

5 CTpts

2 F Hrs

*esp.*

Narr

An old monk taught him Holy Scriptures, A rabbi numbers, Latin letters, and how to make charming

VII

VII 2

Vla

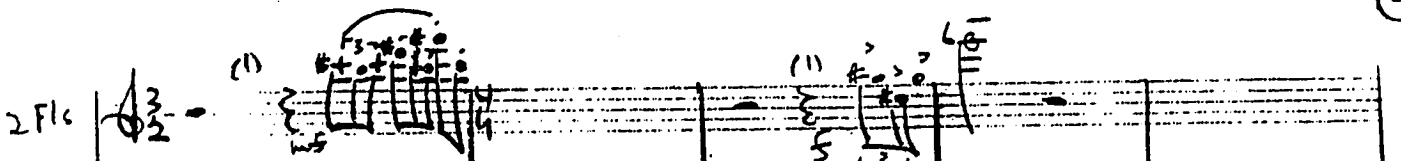
Cell

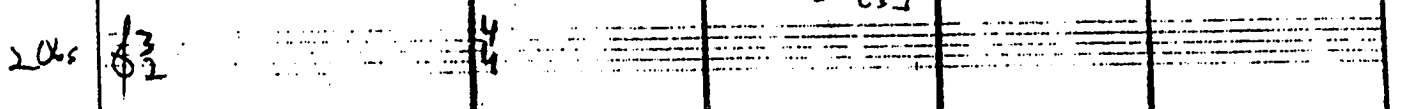
bB

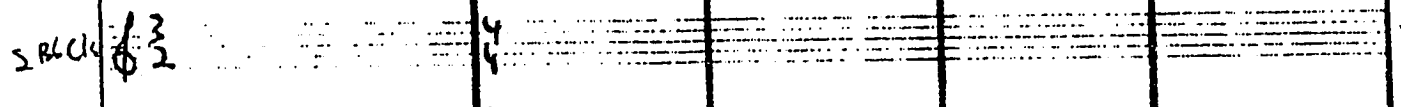
*unis.*

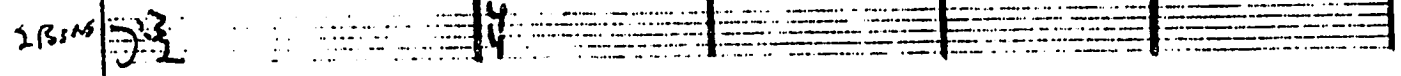
*unis.*

*p*

2 Flc  $\frac{3}{2}$  (1) 


2 Oboe  $\frac{3}{2}$  

2 Clarinet  $\frac{3}{2}$  

2 Bassoon  $\frac{3}{2}$  

2 Trumpet  $\frac{3}{2}$  

2 French Horn  $\frac{3}{2}$  

Now   
 pictures on vellum. Together they worked high — in a turret, a-way — from noise.

VI  $\frac{3}{2}$  

VI  $\frac{3}{2}$  

VI  $\frac{3}{2}$  

VI  $\frac{3}{2}$  

KB  $\frac{3}{2}$  

Handwritten musical score for a symphony orchestra. The score is written on ten staves, labeled on the left as follows: 2 Fls, 2 Obs, 2 BCl's, 2 Bsns, 2 Trp's, 2 F Horns, New (Narrator), VI, VI<sup>2</sup>, Vla, Cello, and KB. The music is in 4/4 time and consists of three measures. The first measure contains rests for most instruments, with some initial notes in the woodwinds. The second measure features more active woodwind and string parts. The third measure is marked *Largo* and *dolce*, with a circled number '70' in the top right corner. The *New* part includes the lyrics: "Sometimes a group of pilgrims knock <sup>knock</sup> ~~knock~~ at the door. Their wet clothes steamed before the hearth." The score includes various musical notations such as dynamics (p, mf, f, esp.), articulation (accents, slurs), and performance instructions.

Circle Blue Print Co., Inc.  
 225 West 57th Street  
 New York, N. Y. 10019

Musical score for woodwinds and strings. The score is written in 4/4 time. The instruments are:

- 2 Flutes (2 Fls)
- 2 Oboes (2 Obs)
- 2 Bassoons (2 Bsns)
- 2 Clarinets in C (2 C Trps)
- 2 Horns in F (2 F Hns)

The key signature has one sharp (F#). The score includes dynamics such as *pp* (pianissimo) and *p* (piano). There are also some handwritten annotations like '(1)' and '(2)' in the bassoon part.

Vocal line with lyrics: "when they had eaten heartily, they told the story of their travels :". The music is in 4/4 time and includes a fermata at the end of the phrase.

Musical score for strings. The instruments are:

- Violin I (VI I)
- Violin II (VI II)
- Viola (VI A)
- Cello (CEL)
- Double Bass (K B)

The score is in 4/4 time and includes dynamics such as *p* (piano), *sub p.* (sub-piano), and *dolce* (dolce). There are also some handwritten annotations like '3-1' and '3-1' in the string parts.

*Allegro non troppo*

*Allegro non troppo*

*Forse*

*spiccato*

The courses of ships on the four seas, the journeys on foot through the burning

This system contains the first two staves of the score. The top staff is a vocal line in bass clef with a 3/4 time signature. The bottom two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Allegro non troppo'. The piano part includes dynamic markings like 'Forse' and 'spiccato', and various articulations such as accents and slurs.

*Allegro non troppo*

*Piano*

sand, the cruel — ty of the pen-guins, the caves of Syria, the man — ger and the

This system contains the next two staves. The vocal line continues with lyrics: 'sand, the cruel — ty of the pen-guins, the caves of Syria, the man — ger and the'. The piano accompaniment is marked 'Piano' and includes dynamic markings like 'p' and 'pp'. The tempo remains 'Allegro non troppo'.

*Allegro non troppo*

*Forse*

sepulcher. Then they would give the young lured shells from their cloaks:

This system contains the final two staves. The vocal line concludes with the lyrics: 'sepulcher. Then they would give the young lured shells from their cloaks:'. The piano accompaniment is marked 'Forse' and includes dynamic markings like 'f' and 'ff'. The tempo remains 'Allegro non troppo'.

*Largo dolce* *Andante*

2 Fls *p* *mp*

2 Obs

2 Clcks *p*

2 Bass

2 Trp *dolce* *largo* *Andante* *p*

2 F Hrn

Nov *Largo dolce* *Andante*

Hpschd

Vl *Largo dolce* *Andante*

Vl2

Vn

Vla

Kb

2 Flc  
2 Obs  
2 Bb Cl  
2 Bsn  
2 C Tr  
2 F Horn

Nov  
Harp

When Julian eighteen formed  
Made up a pack of hounds for him, and a falconry.  
Rabbit's nests, hocks,

V1  
V2  
Vn  
Cb  
KB

2 Flts  
2 Clars  
2 Rel Clars  
2 Basses  
2 Trpns  
2 F Horns

Novo  
Hr.

wolf-traps, and all kinds of snares were also made. But Julian scorned these easy devices.

VII  
VI2  
Vln  
Cello  
Kb

*S pizz*  
*S pizz*  
*S pizz*  
*S pizz arco p*  
*S pizz*

*solo*

*Perante sostenuto*

2 Flts  
2 Clars  
2 Bb Clars  
2 Basses

*Perante sostenuto*

2 Ctrns  
2 F Horns

*intensity*

*Perante sostenuto*

He would go out in the heat of the sun, in the rain, in storms,

V.1  
V.2  
Vln  
Cello  
Kb

2 Fls  
2 Obs  
2 BCLs  
2 Basses

Cresc.

2 Ctr. Trp.  
2 F Horns

Timpani (G, C)

Cresc.

Narr.

drank spring water from his hands, ate crabapples as he trot-ted,

Cresc.

VII  
VI  
V  
Cell  
KB

piu f

piu f

piu f

piu f

piu f

Cresc.

2 Fls  
2 Obs  
2 Clk  
2 Bsn  
2 C Trb  
2 F Horn  
Timp

Voc

and come back in the middle of the night, there's in his hair and the smell of wild beasts on him.

Viol  
Vla  
Vln  
Cm  
Cb

*non div.*

*Largo dolce*

2 Flts *P*

2 Obs *P*

2 Clarinet *P*

2 Basses *P*

*Largo dolce*

SC Tpts

2 F Horns

*Largo dolce*

*p* (whispered)

He became one of them. When his mother kissed him,

*Largo dolce*

v1

v2

vln

vcl

kb

Marcato  
D = J

2 Fl. 1  
2 Cl. 3  
2 B. Cl. 3  
2 B. S. 3  
S. C. Trp. 3  
S. F. Hr. 3

... He boldly accepted her embraces and seemed to be dreaming of deep things. - D = J

Marcato

Voc.

Hr.

div. 6  
Vll 3  
Vln 3  
Vla 3  
Cell 3  
Kb 3

pp

Marcato  
D = J

Fltn 1

Narrator

one winter morning he left before day-break, with a crossbow on his

Harp

RH LH RH LH

RH LH

Fltn 2

Narrator

shoulder, and arrows at his saddle-bow

Harp

[Curtain up, revealing the edge of a forest. The Narrator exits.]

*Allegro non troppo*

2 Flts  
2 Oboes  
2 Clarineti  
2 Bassoons

*Allegro non troppo*

1st Trpt  
2nd Trpt  
Timp (A, E)

*Allegro non troppo*

*cresc. poco*

Julian (Tenor)

*Allegro non troppo*

VII  
VI2  
Vn  
Vla  
Cb

2 Fls  
2 Obs  
2 Bb Cls  
2 Bsns

2 Cori  
2 F Horns  
Timp

Julian

Viol  
Vla  
Vcl  
Cb  
Kb

*Non div.*

[Julian appears, armed to hunt.]

2 Flts  
2 Obs  
2 RClas  
2 Basses

2 Trumpets  
2 Horns  
Timpani

Julian

Winter morning, winter morning in the forest, A strong wind is blowing in the forest.

VII  
VIII  
IX  
X  
XI

2 Flts  
2 Clars  
2 Bsns  
2 Trbns

2 C Trps  
2 F Horns  
Timp

Tullius

Drops of ice stick to my cloak. The ground is a frozen sheet.

Vll  
Vla  
Vcl  
Cb  
KB

p pizz

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes staves for:

- 2 Flutes (2 Flts)
- 2 Oboes (2 Obs)
- 2 Clarinets (2 Clars)
- 2 Bassoons (2 Bsns)
- 2 Trumpets (2 Trps)
- 2 Horns (2 Horns)
- Timpani (Timp.)
- Julian (Vocal Soloist)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Cello (Vcl)
- Double Bass (Kb)

The vocal line for Julian includes the lyrics: "All the animals knew my name. At my coming they all dis-perse!"

Handwritten annotations include dynamic markings such as *mp*, *p*, and *poco*, and performance directions like *arco*. There are also some handwritten notes in parentheses, such as "(11)".

2 Fls  
Saxs  
2 Bsns

2 Trbns  
2 F Horns  
Timp

Julian

*piano*  
winter morning - I am master, I am master of -

W1  
W2  
Vln  
Cell  
Kb

*(non dir)*

2 Fls  
2 Obs  
2 Bsns  
2 Clars  
2 Saxs  
Timp  
Tuba  
Tr  
Tbn  
Piano

8 (C#) this place!

Mysterioso

2 Fls. 4/4

2 Obs. 4/4

(1) Clarinet 4/4

2 Bsns. 4/4

Mysterioso

EC Trumpet 4/4

SFHm 4/4

Mysterioso

Julian 4/4

Mezza Voce.

When I was still a boy, I caught a pigeon.

Mysterioso

VI 4/4

VI 2 4/4

VI 3 4/4

VI 4 4/4

VI 5 4/4

1 Fls  
2 Fls  
1 Bb Cl  
2 Bsns

1 C Trp  
1 F Horn

Tuba

He struggled to es-cape, my fingers crushed his neck, his eyes - bulged, in a desperate struggle to

Vln I  
Vln II  
Vla  
Celli  
1 Bb

(1)

2 Flts *mf* *dim*

2 Obs

2 Piccl

2 Basses

2 Trpts

5 F Horns

Juliana *live*

The bird becomes limp

VII

VII

VII

Cell

KB

*p pizz*

*p pizz*

*p pizz*

*p pizz*

*p pizz*

2 Fl.  
2 Obs.  
2 Cls.  
3 Bsns.

2 C Tpts.  
2 F Horns

Sullivan

*mp* *sub.p* *f* *>* *>* *>* *p*

An overwhelming sweet-miss came over me. I faint

vi  
vi2  
vln  
cel  
cb

arco

*f* arco

2 Fl<sub>1</sub>  
 2 Cl<sub>1</sub>  
 2 B♭ Cl<sub>2</sub>  
 2 Bass

2 CTpts  
 2 F Hrs

Julian  
 (faint) - ec in ecstasy!  
 diminuendo

V1  
 V2  
 Va  
 Cell  
 Kb

Allegro  
non troppo

2 Flts  
2 Obs  
2 Bsns  
2 Trns

Musical score for woodwinds and brass instruments. It consists of four staves: 2 Flutes (2 Flts), 2 Oboes (2 Obs), 2 Bassoons (2 Bsns), and 2 Trumpets (2 Trns). The music is written in a common time signature (C) and features a series of chords and melodic fragments across several measures.

Allegro  
non troppo

2 Cori  
2 Faghi  
Timp

Musical score for reeds and timpani. It consists of three staves: 2 Cor Anglais (2 Cori), 2 Bassoons (2 Faghi), and Timpani (Timp). The timpani part includes a dynamic marking 'p' and a series of rhythmic patterns.

Allegro  
non troppo

Violini

Musical score for violins (Violini). The staff shows a melodic line with some rests and a final note marked with a fermata.

Then

Allegro  
non troppo

vi  
v2  
vln  
Cell  
Cb

Musical score for string instruments. It consists of five staves: Violin I (vi), Violin II (v2), Violin III (vln), Cello (Cell), and Double Bass (Cb). The music is primarily chordal in nature.

2 Fls  
2 Obs  
2 Bb Cls  
2 Basses

2 C Trps  
2 F Horns  
Timp

Tuba

Come ye, allye, come ye, come ye from the forest, pay me homage, I am the King of the forest.

VII  
VI 2  
VI 1  
Cell  
1-B

IFlc  
 Solo  
 S BLCr  
 S Bems

Handwritten musical score for strings. The top staff (IFlc) features a melodic line with a dynamic marking of *mp* and a circled '1'. The lower staves (Solo, S BLCr, S Bems) provide harmonic accompaniment. The music is written in a 4/8 time signature.

SCTpk  
 S F Har  
 Timp

Handwritten musical score for woodwinds and timpani. The top staff (SCTpk) and middle staff (S F Har) show melodic and harmonic lines. The bottom staff (Timp) contains rhythmic patterns. The time signature is 4/8.

Julian

Handwritten musical score for voice (Julian). The lyrics are: "The smell of your blood is sweet aro-ma, makes my heart leap." The music is in 3/8 time.

V1  
 V2  
 Vla  
 Cell  
 Kb

Handwritten musical score for violins (V1, V2), viola (Vla), cello (Cell), and double bass (Kb). All parts are marked *p pizz* (piano pizzicato). The music is in 3/8 time.

SFls

SCLs

SRCls

S/Bsrd

2CTrps

2FHns

Temp

Solmn

the crunch of your bones causes me shivers of de-

VII

VII2

Vla

Cell

KB

2 Fls  
2 Obs  
2 Clar  
2 Bsns

Non cresc.  
Non cresc.  
p

1 C Trp  
1 F Horn  
Timp

(1) (2)

Soprano  
p - light

(piano)  
Come ye, come ye  
Come ye! Come ye! I am master of

Vl  
Vla  
Vc  
Cell  
KB

f

Handwritten musical score for orchestra and voice. The score includes staves for strings (1st, 2nd, 3rd, 4th), woodwinds (Flute, Clarinet), percussion (Tympani), and brass (Trumpet, Trombone, Horn, Violin, Viola, Cello, Double Bass). The vocal line includes the lyrics "8 (of) this place!". The music features complex rhythmic patterns, including sixteenth-note runs and dynamic markings like "dim" and "p".

Circle Blue Print Co. Inc.  
 225 West 42nd Street  
 New York 36, N.Y.

*Andante  
Misterioso*

2 Fls

2 Cls

2 Bsns

2 C Tpts

2 Tbrs

Sus. cym.

Triangle

Sullyan

S  
A  
T  
B

*Andante  
Misterioso*

Violin I

Violin II

Viola

Cello

Double Bass

Get back

Sullyan

Sullyan get back.

[ Forest animals appear (the chorus). They encircle Sullyan, now menacing, now cowering. ]

2 Fls

2 Cbs

2 B.Cb

2 Bsns

2 CTpts

2 F Hns

Sus Cym

Tri

Julian

S  
A  
T

VII

VI2

Uk

Cll

KB

Beats I kill with blow of the knife.

Bulls with an

Get back Julian Get back.

[Julian lashes out at the animals as he sings.]

Handwritten musical score for a band. The score includes staves for various instruments and a vocal line. The instruments listed on the left are:

- SFls
- 2Obs
- SBCls
- 2BSns
- ICTpts
- SFHn
- SaxCym
- Trm
- Julian
- S
- A
- T
- B
- V11
- V12
- Vln
- Cell
- KB

The score is written in 4/8 time. The vocal line (Julian) includes the lyrics: "write bears with a long pointed spear, a pack of wolves with only a". There are also handwritten annotations such as "exc.", "Get back", and "Julian get back." on the vocal staff.

Handwritten musical score for a jazz ensemble. The score includes staves for various instruments and a vocal line. The instruments listed on the left are:

- SFls
- 2 Ubs
- 2 BCl
- 2 Bns
- 2 CTr
- 2 FHar
- 2 Cym
- Tri
- Sax
- T
- S
- Vll
- Vlz
- Vln
- Cel
- KB

The vocal line (Julian) contains the lyrics: "stick. Bearc I kill with blows of the knife." and includes performance directions such as "Get back", "Sultan", and "Julian". The score features complex rhythmic patterns and melodic lines across all staves.

Handwritten musical score for a scene. The score includes parts for various instruments and a vocal line.

- 2 Fls:** Flute parts, starting with a key signature of one sharp (F#).
- 2 Obs:** Oboe parts, starting with a key signature of one sharp (F#).
- 2 Bsns:** Bassoon parts, starting with a key signature of one sharp (F#).
- 2 Clar:** Clarinet parts, starting with a key signature of one sharp (F#).
- 2 F Horns:** French Horn parts, starting with a key signature of one sharp (F#).
- Trp:** Trumpet part, starting with a key signature of one sharp (F#).
- Julian:** Vocal line with lyrics: "Bulls with an axe - Wild bears with a long pointed spear. A pack of..."
- Drums:** Percussion parts labeled "back" and "Julian get back."
- VI 1:** Violin I part.
- VI 2:** Violin II part.
- Vln:** Viola part.
- CEL:** Cello part.
- CON:** Double Bass part.

The score is written on ten staves. The vocal line (Julian) includes lyrics: "Bulls with an axe - Wild bears with a long pointed spear. A pack of...". There are handwritten annotations like "Get back" and "Julian get back." near the vocal line. The music is in 4/4 time and features various rhythmic patterns and dynamics.

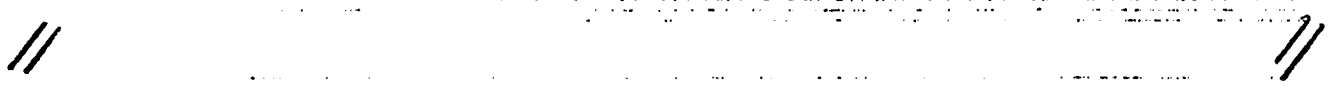
Handwritten musical score for a full orchestra and vocal soloist. The score includes staves for 2 Flutes, 2 Clarinets, 2 Bassoons, 2 Trumpets, 2 Trombones, 3 Saxophones, and a Soloist (Julian). The music is in 4/4 time and features complex rhythmic patterns and melodic lines. The Soloist part includes lyrics: "wolves with only a", "Get back", "Julian Julian", and "He steps, as if waking from a dream". The score is heavily annotated with performance instructions and dynamic markings.

Fl 2

Julian

I have been hunting in some vague — country for a long — time having no thought, no

Bsn 2



Fl 2

Julian

memory of anything at all. All has been accomplished with the ex-perience in a

Sus. Cym.

Bsn 2

Handwritten musical score for a scene. The score includes staves for various instruments and vocalists. The instruments listed on the left are: 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Bassoons (2 Bsn.), 2 Clarinets (2 Clar.), 2 Trumpets (2 Trp.), 2 Trombones (2 Trbn.), 2 Saxophones (2 Sax.), and Timpani (Timp.). The vocalists listed are: Sullivan (S), Menezil (M), and Sulian (Su). The lyrics for the vocalists are: "dream!", "Menezil", "Sulian", and "have mercy!". The score is written in a single system with three measures. The notation is dense and includes many accidentals and dynamic markings.

[Animals appear in increasing numbers; they circle Sullivan, entreating, as he slays them.]

Handwritten musical score for a scene. The score includes parts for various instruments and vocalists. The instruments listed on the left are: 2 Fls, 2 Cls, 2 Piccls, 2 Basses, 2 Trpts, 2 Fl Har, Sax Gtr, Tric, Violin, Viola, Violoncello, and KB. The vocal parts are for Julian and Mummy. The lyrics for Julian are: "a roc buckwinds a deer appears." The lyrics for Mummy are: "Mummy!", "Julian have mercy!", and "Mummy!". The score is written in a single system with multiple staves. The key signature has one flat (B-flat) and the time signature is 4/4. The music is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a band. The score includes staves for various instruments and a vocal line. The instruments listed are:

- 2 Flts
- 2 Clar
- 2 Bb Cls
- 2 Basses
- 2 C Tr
- 2 F Hrn
- Sax/Alto
- Trp
- Soloist
- Drum
- Vi 1
- Vi 2
- Vn
- Cy
- KS

The vocal line includes the lyrics: "A bad-ger comes out of a hole, a pea-cuck spreads its tail, I kill them".

There are handwritten annotations such as "Have mercy" and "Soloist" near the vocal line.

Copyright © 1950 by ...  
 270 West ...  
 New York, N.Y. 10019

Handwritten musical score for a jazz ensemble. The score includes staves for 2 Flutes, 2 Clarinets, 2 Bassoons, 2 Trumpets, 2 Trombones, Saxophone, and Piano. The vocal line features lyrics: "Sullivan have mercy", "Julian have mercy", "Sullivan have mercy", and "Julian have mercy". The piano part includes chords and melodic lines for the left and right hands.

Cresc - - - - - sf

2 Fls  
Sobs  
2 Basses  
2 Bsns  
E C Trp  
E F Horn  
Sic Cym  
Tri.

Sultan

appear, but I will not tire of killing!

Sultan, Sultan.  
Sultan, Sultan.  
Sultan, Sultan.  
Sultan, Sultan.

Cresc.

U11  
U12  
Uk  
Cell  
Kb

[The animals fall dead one by one at Sultan's blows.]

*diminuendo*

SFLs  
Sabs  
2BCLs  
2BWS

*p*  
*pp*

*diminuendo*

SFLts  
SFLws  
SAltn

S  
A  
T  
B

Sullian Sullian  
Sullian Sullian

*p*

*diminuendo*

W  
Vlz  
Cln  
Cb

*mp*  
*ppizz*  
*mp*  
*ppizz*

[All the animals are dead.]

2 Fls 4/4

2 Obs 4/4

2 B.C. 4/4

2 Bsns 4/4

SCTP 4/4

ZFH 4/4

Sullivan 4/4

Soprano 4/4

Tenor 4/4

Do my eyes deceive me? The beasts I've slain rise up from the ground. I am powerless, they will de-

VII 4/4

VI 2 4/4

Vln 4/4

Cell 4/4

Kb 4/4

(The animals begin to rise. They approach Sullivan, who shrinks back in terror.)

SFlts  
 SObs  
 2 BClk  
 2 Bwn  
 SFlts  
 SFlts  
 Sutan  
 S  
 T

Musical score for woodwinds and strings. The woodwinds (SFlts, SObs, 2 BClk, 2 Bwn) play a rhythmic pattern of eighth notes. The strings (SFlts, SFlts) play a similar pattern. The Sutan part has a melodic line with a trill. The S and T parts are mostly rests.

Ull  
 Vl2  
 Vla  
 Cll  
 KB

Musical score for strings. The Violins (Ull), Violas (Vla), and Cellos (Cll) play a melodic line with a crescendo. The Double Basses (KB) play a rhythmic pattern of eighth notes.

[The animals encircle Julian. He sinks to his knees, head in hands.]

*Andante con moto*

2 Flts  $\frac{6}{8}$

2 Obs  $\frac{6}{8}$

2 Bb Cls  $\frac{6}{8}$

2 Basses  $\frac{6}{8}$

2 Ctrbs  $\frac{6}{8}$

2 F Horns  $\frac{6}{8}$

*Andante con moto*

S  $\frac{6}{8}$

A  $\frac{6}{8}$  *p*

T  $\frac{6}{8}$  *p*

B  $\frac{6}{8}$  *p*

A curse on you, fer-ocious heart. You shall kill your father and your mother, your moth-

A curse on you, fer-ocious heart. You shall kill your

A curse on

*Andante con moto*

VII  $\frac{6}{8}$

VI  $\frac{6}{8}$  *arco p*

Vla  $\frac{6}{8}$  *arco p*

Cell  $\frac{6}{8}$  *arco p*

KB  $\frac{6}{8}$  *arco p*

[Julian looks up.]

Copyright © 1994 by the American Music Company, Inc.

2 Fls  
2 Obs  
2 Bsns  
2 Horns  
2 Trps  
2 Troms

S  
A  
T  
B

W1  
W2  
Vln  
Cm  
Cb

musical score with lyrics: A curse on you treacherous heart, A curse. (Chor) then. You shall kill your father and mother. A curse. father and your mother, your mother. A curse. you, treacherous heart, you shall kill your father and your mother. A

(1) muted P  
(2) muted P  
(2) (cresc) F

arco

2 Fls

2 Obs

BSS Cls

Clars

Sax

Tpt

Tbn

T

B

V1

V2

Va

Cll

Kb

A curse on you ferocious heart, ferocious heart, ferocious heart, ferocious heart

Copyright © 1995 by the American Music Company, Inc.





2 Flts  
2 Obs  
2 Clars  
2 Bsns  
2 Ctrpts  
2 Trbns

1st  
2nd  
3rd

Violin  
Viola  
Cello  
Bass

Inchert - *sf* A curse on you fe-rocious heart. You shall kill your father and your mother. A

you - *sf* A curse on you fe-rocious heart. You shall kill your father and your mother. A

ferocious heart. A curse on you fe-rocious heart. You shall kill your father and your mother. A

curse on you A curse on you fe-rocious heart. You shall kill your father and your mother. A

2Fl  
Sax  
S BSCb  
Σ Brass  
S  
T  
S

Handwritten musical notation for woodwinds and strings. Includes parts for 2 Flutes, Saxophone, 3 Bassoons, Violins I, Violins II, Violas, Cellos, and Double Basses. The score features complex rhythmic patterns and dynamics markings such as 'p' and 'mp'.

VII  
V12  
Va  
V11  
Kb

Handwritten musical notation for violas and cellos. Includes parts for Viola, Violin II, Violin I, and Cello/Double Bass. The score features melodic lines and dynamics markings such as 'p' and 'mp'.

[Sultan buries his face in his hands]

End of Scene 2

Dr. Solo

Handwritten musical score for the first system. It includes a drum solo part at the top, followed by staves for Violin I (V1), Violin II (V2), Viola (Vla), Cello (Cell), and Double Bass (KB). The score is in 4/4 time and contains several measures of music with dynamic markings such as *6p*, *cresc.*, and *p*.

Dr. Solo

Handwritten musical score for the second system. It continues the parts from the first system, including the drum solo and the string sections (V1, V2, Vla, Cell, KB). The notation includes various musical symbols, accidentals, and dynamic markings like *pp*, *mp esp.*, and *p*.

Ob solo

Ul1

Ul2

Uls

Cell

KB

mp

120

Ob solo

Ul1

Ul2

Uls

Cell

KB

mf

p

Ob solo

VII

VII

VII

CEL

KB

Narrator onstage. He goes to the third window.

*Grazioso*

Fl. solo

*Grazioso*

Hpich

*cresc.*

*Allegro con spirito*

Nav

*Allegro con spirito*

Hps-

Nav

*f*

Su- lan fled from his home and was

Hps-

*f*

*(p)*

Nav

not seen again. He joined a group of ad- ven

Hps-

(ven)-tu-rers.

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a few notes and rests. Below it, the lyrics "(ven)-tu-rers." are written. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and melodic lines.

He knew hun-ger fe-ver and

The second system of the handwritten musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing the lyrics "He knew hun-ger fe-ver and". The lower staff is a piano accompaniment with a grand staff, including a dynamic marking "(p)" for piano.

ver-min. He grew ac-cus-tomed to the sight of

The third system of the handwritten musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing the lyrics "ver-min. He grew ac-cus-tomed to the sight of". The lower staff is a piano accompaniment with a grand staff.

Now dying men -

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note G4, followed by a half note A4, and a quarter note B4. The lyrics "Now dying men -" are written below the notes. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord of G2, B2, and D3, followed by a series of chords and melodic lines.

(5)

The second system of music is a piano accompaniment in bass clef. It contains five measures of music, with a circled number "5" above the first measure. The notation includes various chords and melodic fragments, some with slurs and ties.

Now His muscles hard-ened through con-tact with

The third system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note G4, followed by a half note A4, and a quarter note B4. The lyrics "Now His muscles hard-ened through con-tact with" are written below the notes. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord of G2, B2, and D3, followed by a series of chords and melodic lines.

(P)

The fourth system of music is a piano accompaniment in bass clef. It contains five measures of music, with a circled "P" above the first measure. The notation includes various chords and melodic fragments, some with slurs and ties.

or - mor - As he was strong, prudent, cour - a - geous -

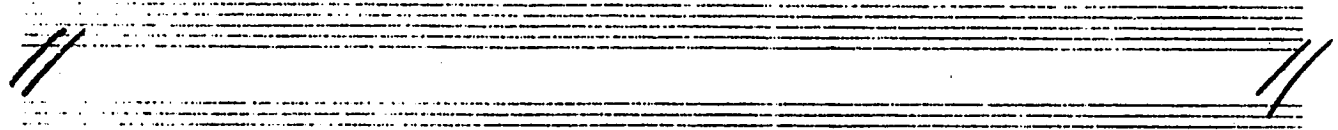
The fifth system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note G4, followed by a half note A4, and a quarter note B4. The lyrics "or - mor - As he was strong, prudent, cour - a - geous -" are written below the notes. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord of G2, B2, and D3, followed by a series of chords and melodic lines.

(P)

The sixth system of music is a piano accompaniment in bass clef. It contains five measures of music, with a circled "P" above the first measure. The notation includes various chords and melodic fragments, some with slurs and ties.

Narr

Good and wise, He received the command of a company.



Narr

Ah Ah

Piu allegro

Wdr  $\text{D}^2 = \text{E}$

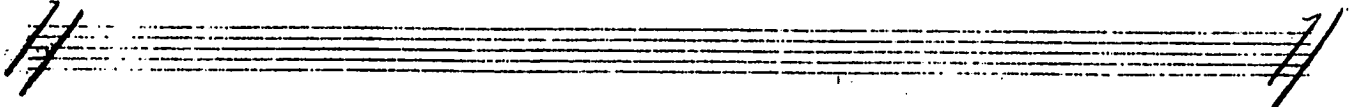
with a knotted

Timp (E<sub>3</sub>, A<sub>3</sub>)

*p*

Hps.

accel. — Piu allegro



Wdr

rope he would scale the walls of citadels — at night —, swinging — with the wind, while

Timp

Hps.

New *p* molten lead poured from the battlewounds. more than twenty times

Timp *p*

Hps.

New *Tempo primo (Allegro giusto)*  
(times) he was believed dead.

Timp *Tempo primo (Allegro giusto)*  
*Allegro giusto* *accel.*

Hps. *Tempo primo*

*New*

Cassell. - - - - ritard. - - - -

*Apr.*

*Piu allegro*

*Sus. Cym.*

*Tri.*

Thanks to divine favor he always re-covered because he pro-tec-ted

*Sus. Cym.*

*Tri.*

*New*

churchmen, orp-hans, widows, and most of all old men -

Sax Cym  
Tri.  
New

Runaway slaves, peasants in revolt, battalions without fortune, dulce

Sax Cym  
Tri.  
New

All kinds of daring men crowded under his banner and he formed an army of his own. It grew

Sax Cym  
Tri.  
New

large, he became famous, he was sought after.

Tempo Primo  
Allegro giusto

Now

Sul - i - ad fought Scandi -

Tempo Primo  
Allegro giusto

na - vi - ans covered with fishscales, black men with round shields

Now

of - hip - po - potamus hiding

Now

full - colored sea - di-ans

Hps.

mount - ed on reel - asses, brand - ishing broad - swords,

Hps.

Now

bright - er than mir - cors.

Hps.

Now *p.* Ju - li - an, no other, slew the riper of Mi - lan.

*Hps.*

Now *p.* Ju - li - an, no other slew the dragon of Ober - bir - bach.

*Hps.*

Now Ah Ah

*Hps.*



Fl solo

Novo

Recit.

Julian was des... zed with

Org.

Fl solo

Grazioso

Novo

love all the more be-cause un-til then he had lived very charitely.

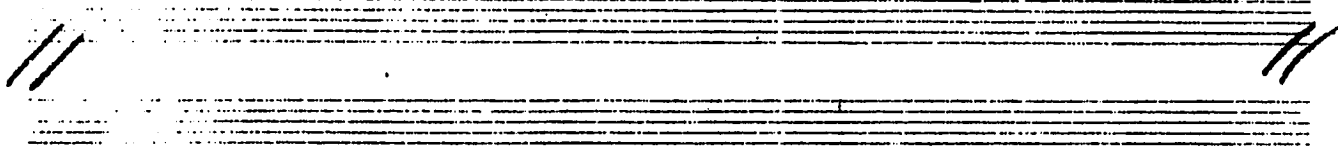
Grazioso

Org.

Fl Solo

Narr

Mps



Fl Solo

Narr

Mps

[Narrator exits]

116

Allegretto  
grazioso

2 Fls  
2 Obs  
2 BCl's  
2 Basses

Allegretto  
grazioso

2 C Tr's  
2 F Horns

wife (sopr.)

Allegretto  
grazioso

VII  
VI2  
Vla  
Cell  
KB

non div.  
p pizz

[Curtain up, revealing interior of sumptuous room inside castle.  
Julien and his wife gaze out at peaceful scene.]

Handwritten musical score for a symphony orchestra. The score is written on ten staves, each with a label on the left:

- SFlc**: Flute 1, starting with a *p* dynamic.
- SFlr**: Flute 2, mostly silent.
- SBBcls**: Bassoon, starting with a *CD* (Crescendo) marking.
- SBrns**: Bassoon, with *mp* and *mf* dynamics.
- SCTpts**: Clarinet in C, mostly silent.
- SF Hs**: Clarinet in F, with a *p* dynamic.
- Wife**: Violin I, mostly silent.
- WII**: Violin II, with *mf* dynamics.
- WII2**: Violin II, with *mf* dynamics.
- WIII**: Violin III, with *mf* dynamics.
- WIII2**: Violin III, with *mf* dynamics.
- WIII3**: Violin III, with *mf* dynamics.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first two measures are marked with '1' and '2' above the staff. The piece concludes with a double bar line.

Handwritten musical score for a symphony orchestra. The score is arranged in systems. The instruments listed on the left are:

- 1st Flutes (1st Fls)
- 2nd Flutes (2nd Fls)
- 2nd Clarinets (2nd Cls)
- 2nd Bassoons (2nd Bsns)
- 2nd Trumpets (2nd Trps)
- 2nd Horns (2nd Hns)
- Winds (Winds)
- Violins I (Vln I)
- Violins II (Vln II)
- Violas (Vla)
- Cellos (Cll)
- Double Basses (Kbs)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- dim.* (diminuendo) above the strings.
- p* (piano) in several places.
- arco* (arco) below the double basses.
- Handwritten annotations like "5" and "4" are present in some staves.

The score is divided into measures by vertical bar lines. The notation is dense, particularly in the woodwind and string sections.

11

2 Fls

2 Obs

2 Basses

2 Bsns

2 Clarinet

2 Bassoon

Wife

Julian, my lord, here we live in peace.

Vln

Vla

Vcl

Cel

Kb

pizz

2 Fls  
2 Obs  
2 Basses

2 Clarinets  
2 Bassoons

Voice

You rest — amidst a people surpris-ingly wild. Each day a crowd passes be-

vi1  
vi2  
va  
cel  
kbs

2 Fls  
Sax  
SRL Cls  
2 Bass

2 Cpts  
2 Trps

1st Vc  
2nd Vc

neath this window with reflections. And yet you dream of a-no-ther

Vln 1  
Vln 2  
Vla  
Vcl  
Cb

2 Fls  
2 Obs  
2 Cls  
2 Bsns

2 Trps  
2 Ebns

Wife

place. Orange trees, my love, orange trees surround our home.

W1  
W2  
Vla  
Cm  
Kb

pizz

non cresc. 148

2 Fl  
2 Cls  
2 BCLs  
S. Bsns

SCTP  
S F H

voice

white flo-wers slope down- to the edge of a bay, a bay where pink shells crunch under-

non cresc.

121  
112  
Vn  
Cn  
KBD

2 Fls  
Sops  
EBCls  
S Bone

2 Tpts  
2 F Horns

Wdr  
- foot.

dim. - - - - pp

vi  
vz  
vln  
vcl  
kb

arco

SFlc

Sobs

2RLCs

2Bws

SCTops

E-5 Hns

wfc

Sulane, my lady, here the sky is always blue. Behind us

Dr

M2

Uln

Cel

ks

pizz

2Flc  
2dc  
SRLC  
SBLM

Scp  
Str

wtr

a forest spreads in the shape of a fan  
Trees - bend under the breeze from the sea

vi  
vi  
u  
cb  
kb

2 Flts  
2 Obs  
2 BCl  
2 Bass

2 Trp  
2 Tromb

Tri.

Viola

Violin I  
Violin II

Vln 3  
Cello  
Kb

and forth the mountains. And yet - I sense, they were not at peace.

Misterioso

2 Fls 2/4

2 Obs 2/4

2 Clar 2/4

2 Bass 2/4

2 C Flts 3/4

2 Flts 3/4

*p*

Misterioso

MEZZA VOCE

8 Sometimes in a dream I see my-self as our fa-ther, Adam,

Misterioso

V1 2/4

V2 2/4

Str 3/4

Cell 2/4

1/3 2/4

*p*

2 Flts  
2 Obs  
2 Clarinet  
2 Bass

2 Trumpet  
2 Horn

Soprano

as our fa-ther, A-men, in Para-dise, among the ani-mals.

V1  
V2  
V3  
V4  
Cello  
Kb



SFls  
SObs  
SBlk  
SBass

mp

SFls  
SFlnc

Tuba

two by two from elephants and lions, to crinies and ducks, as on the day when they

W1  
W2  
Vln  
Cell  
KB

mf

Handwritten musical score for the upper section, including staves for 2 Flutes (2 Fls), 2 Oboes (2 Obs), 2 Bassoons (2 Bsns), 2 Bass Clarinets (2 BCLs), 2 Clarinets (2 Cls), and 2 Basses (2 Bbs). The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mp* and *p*. A circled number '153' is present in the upper right corner.

Handwritten musical score for the lower section, including staves for Violin (Violin), Viola (Viola), Violoncello (Vcllo), and Contrabass (Cb). The Violin staff includes the lyrics: "entered No-ah's ark. In the dark of a cavern, I hurl in-fallible". The score contains various musical notations, including slurs, ties, and dynamic markings.

Circle Blue Print Co., Inc.  
225 West 57th Street  
New York, N.Y. 10019

Handwritten musical score for a symphony orchestra. The score is arranged in systems with the following parts:

- 2 Fls**: Flutes
- 2 Obs**: Oboes
- 2 Bb Cls**: Clarinets in B-flat
- 2 Bsns**: Bassoons
- 2 Trps**: Trumpets
- 2 F Hrs**: French Horns
- Solm**: Soloist (labeled "javelins")
- W**: Woodwinds
- Vn**: Violins
- Vla**: Viola
- W**: Woodwinds
- CB**: Cello
- DB**: Double Bass

Handwritten annotations include:

- (mute off)**: Above the first Trumpet staff.
- Others appear — without end!**: Below the Soloist staff.
- non**: Above the Woodwinds staff.
- non**: Above the Violin staff.
- non**: Above the Viola staff.
- non**: Above the Woodwinds staff.
- Carlo**: Below the Double Bass staff.

The score is written in a 4/4 time signature and features complex rhythmic patterns, including triplets and sixteenth notes. There are several dynamic markings such as *f* (forte) and *p* (piano). The notation includes various articulations like accents and slurs.

Handwritten musical score for a symphony orchestra and woodwinds. The score is arranged in systems of staves. The instruments listed on the left are:

- Σ Fls (Flutes)
- Σ Obs (Oboes)
- Σ RLCb (English Horns)
- Σ Basses (Bassoons)
- Σ CTrpt (Trumpets)
- Σ F Horn (French Horns)
- Time (A, E) (Timpani)
- Solm (Solo Violin)
- Viol (Violins)
- Vla (Violas)
- Vcl (Violoncellos)
- Con (Contrabass)
- DB (Double Bass)

The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *p*), and articulation marks. The piece concludes with a double bar line and repeat signs.

2 Fls 4/4

Sops 4/4

2 BCl 4/4

S Bsns 4/4

2 Ctr 4/4

S Flts 4/4

Write

Sullivan

W

V2

V3

CB

But, my good lord, some friends have invited you to the hunt, but you always refuse.

Yes, I refuse, hoping by this

SFls  
 Sobs  
 2 Fl C1  
 S Bass  
 S C Tpt  
 S F Horn  
 Wite  
 Sultan  
 U1  
 U2  
 U3  
 CU1  
 KB

mp  
 (1)  
 (2)  
 P esp.  
 dolce-  
 Then go to the hunt, my lord.  
 penance to turn aside mis-fortune. Yet, my dear sire, becomes un-bearable.  
 esp.  
 p

(12)

2 Fls  
2 Obs  
2 Bsns  
2 Clars  
2 Trpts  
2 Trbns  
Violin I  
Violin II  
Viola  
Cello  
KB

Soprano  
Tenor

After all these years your father and mother are probably dead. Let us at- tend to our prayers.

Adagio

wife  
Julian  
W1  
W2  
W3  
W4  
KB

and then to bed

Adagio

[They kneel and pray]

wife  
Julian  
W1  
W2  
W3  
W4  
KB

[A rattling at the window brings Julian to his feet.]

2 Flc  
2 Obs  
2 RClb  
I Bsn

2 C Trp  
2 F Horn

wife  
Julian

what is it?  
In the shadows, I saw the forms of animals.

forte  
The temptations are too strong.

V1  
V2  
V3  
V4  
V5

Julian takes down his  
quiver and arrows.

wife

Julia

vi1

vi2

va

cel

kb

[She watches as he exits; then she stares out the window. Night has fallen.]

vi1

vi2

va

cel

kb

[A page knocks and enters.]

Page "Two strangers insist on seeing the wife of the lord,  
(spoken) as the lord is absent."

wife "Send them to me."  
(spoken)

[Exit page]

Non troppo Allegro

187

2 Flts

2 Clar

2 Bass Cls

1 Bass W

Non troppo Allegro

2 Trumpets

2 Trombones

Mother

Father

Non troppo Allegro

Violin I

Violin II

Viola

Cello

Double Bass

[Enter Sullian's parents. They look aged, worn, and poor.]

2 Fl  
 2 Clar  
 2 Bb Cls  
 2 Bsns

2 CTpts  
 2 F Hds

Mother  
 Father

We bring Julian news of his parents.  
 But first, tell us, does he still love his

W  
 VZ  
 Vla  
 Cel  
 KB

2 Fls  
2 Obs  
2 Clar  
2 Bsns

Script  
S Flts  
Wife  
Mother  
Father

Does he ever speak of them?  
parents?

oh yes, yes.  
Ah ———! We are his parents!

Ah ———! We are his parents!

V1  
V2  
Voc  
Cell  
Cb

[They all embrace.]

S.A.:

S.D.S.

S.B.C.I.

S.B.S.S.

2 C.T.P.

S.F.H.S.

Wife

Mother

Father

We have been searching for several years -

We despaired and believed he was dead -

All our fur-tune has been spent!

U1

U2

Ua

Uc

Ud

Handwritten musical score for a full orchestra and vocal soloists. The score is arranged in systems with the following parts:

- 2 Flts** (Flutes)
- 2 Obs** (Oboes)
- 2 Clars** (Clarinets)
- 2 Basses** (Bassoons)
- 2 Cpts** (Corns)
- 2 F Horns** (French Horns)
- Truba** (Trumpets)
- Mrther** (Mellophone)
- Father** (Vocal Soloist)
- VI 1** (Violin I)
- VI 2** (Violin II)
- Vla** (Viola)
- CV** (Violoncello)
- KB** (Kb. Bass)

The score includes various musical notations such as dynamics (*p*, *mp*), articulation (*acc.*, *stacc.*), and phrasing slurs. The vocal parts have lyrics written below the notes.

**Mrther:** All our fortune has been spent!

**Father:** We have been searching for several years. We despaired and believed he was dead.

2 Fls  
2 Obs  
2 RCLs  
2 Bass

2 C Trp  
2 Flts  
Wtc  
Mdn  
Fath

o. So had!  
Master  
So had!  
Pian!  
oh,

U1  
U2  
U3  
Cb  
KB

fr. p. (+)  
f div.  
rondio

Handwritten musical score for a choir and orchestra. The score includes parts for 2 Flutes, 2 Oboes, 2 Bassoons, 2 Clarinets, 2 Saxophones, Trumpets, Trombones, Violins I and II, Viola, Cello, and Double Bass. The vocal parts are labeled 'Mother' and 'Father'. The lyrics are: "Julian, Julian, Master Julian, Julian, Master Julian, chosen by God!".

Grazioso  
(poco meno mosso)

2 Flts  
2 Obs  
2 Bsns  
2 Basses

Grazioso  
(poco meno mosso)

E C Trp  
S F Horns  
Wife  
Mother  
Father

Grazioso  
(poco meno mosso)

U1  
U2  
Uk  
Cb  
KB

2 Fls  
2 Obs  
2 B.C. Cls  
S Bsns

SCTPs  
SFHns  
Wife  
Mother  
Father

Julian, this night, shall embrace both.  
O joy, O rapture, I shall embrace son!  
prophecy!

He is at  
A wife surpassing beautiful.  
The gipsy's words have been fulfilled. He is at

W1  
W2  
Vln  
Cello  
KB

The musical score is handwritten and consists of several systems of staves. The first system includes:

- Σ Fls**: Flute part with a melodic line starting in the second measure.
- Σ Obs**: Oboe part with a melodic line starting in the first measure.
- 2 BClars**: Clarinet part with a melodic line starting in the first measure.
- Σ Basses**: Bassoon part with a melodic line starting in the first measure.

The second system includes:

- Σ CTrs**: Trumpet part, mostly rests.
- Σ F Horns**: French Horn part, mostly rests.
- Wife**: Vocal soloist part with lyrics: "peace. I beg you, fatigued ones, lay down in my bed."
- Mother**: Vocal soloist part, mostly rests.
- Father**: Vocal soloist part with lyrics: "peace."

The third system includes:

- V1**: Violin I part with a melodic line.
- V2**: Violin II part with a melodic line.
- Vla**: Viola part with a melodic line.
- Cel**: Cello part with a melodic line.
- Wb**: Double Bass part with a melodic line.

Dynamic markings include *p* (piano) and *p pizz* (piano pizzicato) in the lower strings.

NOA CRESC - 12.77

2FLK

Sops

SFSCLC

SBSWS

2CTP/LC

SFH/LC

WVFC

Tomorrow —, you shall be — hold your son —

NOA CRESC -

V1

V2

Vla

Cel

KB

STC  
 SO.  
 SBC  
 SBC

SC  
 SF

WV

The day's about to dawn.  
*drum*

The small birds are waking.  
*pp*

VI  
 VI  
 M  
 C  
 KB

[They lie down. She blows out a candle & moves near the window.]

[She exits.]

Misterioso

SRs  
Lobs  
SRcls  
SRbws

Misterioso  
metal  
S Trp  
S Flts

mezzo voce. (to no one in particular)

Julian

To-night the forest was en-chanted.

Misterioso

U1  
U2  
Uc  
Cell  
KB

(Julian enters through another door. He is smeared with mud and blood, and half crazed.)

SFls  
 SFls  
 2 BCl  
 2 Bsn

2 CTps  
 2 F Hrn

(pp)  
 Tuba  
 A su- per ior power was destroy ing any strength. The animals I be

W1  
 W2  
 W3  
 Celli  
 KB

Handwritten musical score for a symphony orchestra. The score includes staves for strings (SFls, SClr, SBrn, I Brn), woodwinds (SOPR, SFLU), brass (TRP, TRB, TRG, TRF), and percussion (Cym, Wd, Vln, Vla, Cel, Kb). The music is in 2/4 time and features complex rhythmic patterns and dynamics such as *mp* and *p*. A circled number '186' is present in the top right corner.

Lyrics for the vocal part (Soprano):  
 hunted in the past re-turned to-night. They enclosed me slowly, I was suf-

2 Fls  
2 Obs  
2 BCLs  
2 Bsns

2 CTAs  
2 FHand

Julian

fo-ca-tung- I walked with arms stretched

U1  
U2  
U3  
Cell  
KB

p  
pizz  
pizz  
p pizz  
p pizz  
p pizz

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes staves for Flutes (2 Fls), Oboes (2 Obs), Clarinets (2 BCl), Bassoons (2 Bas), Trumpets (2 Trp), Trombones (2 Trbn), Timpani (Timp), Violins (Vln), Violas (Vla), Cellos (Cll), and Double Basses (KB). The vocal soloist part is for Julian, with lyrics: "God like a blind man without strength to call for mercy - As I ar-". The score features various musical notations such as dynamics (p, f), articulation (accents, slurs), and performance instructions like "(exhausted)".

(Through the darkness, he sees a form in his bed and goes toward it.)

1874

SFLs  
SCLs  
2RLCs  
SCLM  
ECLHs  
SFLHs  
Timp.  
Julian  
U1  
U2  
U3  
CU1  
KB

grived here, I thought: if animals are de-nied me, I shall mas-sacre humans!

P, Mezza voce.  
mp

*Adagio*

SFlc

Scls

2B6Cl

SBrns

*Adagio*

SCTp/c

SFlm

Timp

SJulian

But then, dear wife, the thought of you  
softened my heart.

*Adagio*

W1

W2

W3

Cell

Kb

[He turns toward the bed.]

(1)

SFls

SAs

SACls

SBase

SCT/B

SFls

Solo

I cannot see your sleeping face.

all

VR

Vk

Cl

KB

[He bends to kiss her.]

2 Flc  
 2 Obs  
 2 B♭ Cl (1)  
 2 B♭ Cl  
 2 Bass

2 Cpt  
 2 Ftr

[Sullivan starts violently.] (spoken) "What! Am I losing my  
 mind? The touch of a beard?  
 And beside him — the woman's long hair!"

[He pauses, then hushed:] "No... a mistake."

Sullivan

[He touches the two faces again →]

W1  
 W2  
 W3  
 Cey  
 KBD

Presto

Sultry  $\frac{4}{2}$   $\frac{5}{8}$

Yes! A beard! A man with my wife!

Timp  $\frac{4}{4}$

f cresc.

[He pounces on them, foaming and stabbing.]

Julia  $\frac{4}{4}$

Timp  $\frac{4}{4}$

trm (trm)

[He steps back; all is silent.] [His wife appears at the door with a lamp. She sees all, drops the lamp and runs away silently.]

Adagio

197

SFLs  
SFls  
SBlcb  
SBrca

Adagio

2(T)rn  
2(F)rn

Adagio

Timp  
Timp (trun) (trun)

Ilia

(A gasp)

O, Father!

Adagio

W1  
W2  
Vca  
W4  
KB

[Julian gets the lamp and brings it toward the corpses.]

Handwritten musical score for the first system. The staves are labeled on the left as follows: *Ob1*, *Silb*, *U1*, *U2*, *Vn 3/4*, *Cell*, and *KB*. The *Ob1* staff contains a melodic line with various accidentals and dynamics. The woodwind and string staves show rhythmic patterns and some melodic fragments. The *U1*, *U2*, *Vn 3/4*, *Cell*, and *KB* staves have dynamic markings such as *p* and *f*.

Handwritten musical score for the second system. The staves are labeled on the left as follows: *Ob1*, *Silb*, *U1*, *U2*, *Vn 3*, *Cell*, and *KB*. The *Ob1* staff continues the melodic line with dynamics like *mp* and *Oh*. The *U1* and *U2* staves feature complex rhythmic patterns with dynamic markings like *p*. The *Vn 3*, *Cell*, and *KB* staves are mostly empty, indicating rests for these instruments in this section.

STs 4/4  
 SCS 4/4  
 2 BSC 4/4  
 2 Bm 4/4

SCTPs 4/4  
 SFH 4/4

Julia 4/4  
 8 part, four mother!

W1 4/4  
 W2 4/4  
 W3 3/4  
 W4 4/4  
 KB 4/4

[He turns to the audience. He seems frozen. At the End of last chord, he stretches his arms heavenward and Scene III remains that way.]

SCENE FOUR  
PRELUDE

192

Poco adagio

2 Flts  
2 Obs  
2 Bsns  
2 Trps  
2 Trbns  
Soprano  
Alto  
Tenor  
Bass  
Violin I  
Violin II  
Viola  
Cello  
Double Bass

*Poco adagio*  
*Poco*  
*P* Kyrie elei-son, Kyrie elei-son.  
*P* Kyrie elei-son, Kyrie elei-son.  
*P* Kyrie elei-son, Kyrie elei-son.  
*P* Kyrie elei-son, Kyrie elei-son.

[Narrator onstage - he moves near to the left window. Behind him, as if from within the church, a choir is heard.]

Handwritten musical score for SATB choir and instruments. The score includes parts for SATB voices, strings, woodwinds, and brass. The lyrics are "Christe eleison, eleison. Kyrie eleison." The notation is in a single system with multiple staves. The SATB parts are on the left, and the instrumental parts are on the right. The SATB parts include lyrics: "Christe eleison, eleison. Kyrie eleison." The instrumental parts include strings, woodwinds, and brass. The score is written in a single system with multiple staves. The SATB parts are on the left, and the instrumental parts are on the right. The SATB parts include lyrics: "Christe eleison, eleison. Kyrie eleison." The instrumental parts include strings, woodwinds, and brass.

last

Handwritten musical score for SATB choir and piano accompaniment. The score is written on ten staves. The vocal parts are labeled on the left as SATB (Soprano, Alto, Tenor, Bass) and include lyrics in Latin: "lei-son, kyrie lei-son, ei lei-son." The piano accompaniment includes parts for 2 Flutes (2 Fls), 2 Clarinets (2 Clar), 2 Bassoons (2 Bsns), 2 Saxophones (2 Sax), 2 Trumpets (2 Tr), 2 Trombones (2 Trbn), 2 Horns (2 Hr), 2 Drums (2 Dr), and 2 Basses (2 B). The score features various musical notations such as notes, rests, dynamics (p, pp), and articulation marks. The key signature is one flat (B-flat major or D minor) and the time signature is 4/8. The score concludes with a final measure marked with a fermata and a double bar line.

Allergo

2 Flts  
2 Obs  
2 Clar  
2 Bass

Allergo

2 Ctrpt  
2 Fltr

Allergo

Hrpn

Allergo

Vl  
Vs  
Vc  
Cell  
Cb

Handwritten musical notation for the first system, including staves for J Flute, S Oboe, 2 Clarinets, and 2 Basses. The notation features vertical lines and some notes, with a circled '11' at the beginning.

Handwritten musical notation for the second system, including staves for S. Trumpet and 2 Trombones. The notation consists of vertical lines.

Handwritten musical notation for the third system, including a staff for Horns. The notation includes notes and rests, with the word "legato" written above the staff.

Handwritten musical notation for the fourth system, including staves for W, V2, Vln B, Vln D, and Vln G. The notation features vertical lines and some notes, with the word "Pia" written above the staff.

1 Flts  
2 Flts  
2 BCl's  
2 Bsns  
2 C Tpts  
2 F Horns

Narrator  
Apron

He went off  
begging his

WI  
VX  
M3  
C4  
KB

STG  
 Sops  
 SBCK  
 SBrns  
 SCpts  
 SFNw

Now  
 way through the world.

In a spirit of hu-mility he would ~~be his stamp~~

Hpr.

VII  
 VII  
 Vla  
 C4  
 KB

2 Flts  
2 Obs  
2 Bsns  
2 Trps  
2 F Horns

Now

Then all would flee from him as they made the sign of the cross

V1  
V2  
V3  
Cb  
Kb

Recit.

100

Handwritten musical score for the first system, including staves for SFcs, Sds, JSCS, JSCS, SCS, and SFH.

Handwritten musical score for the first system, including staves for SFcs, Sds, JSCS, JSCS, SCS, and SFH. The notation is sparse, with vertical bar lines and some notes in the later measures.

Recit.

Handwritten musical score for the second system, including staves for New and Apr. Includes a handwritten note: "Sometimes the need to mingle with others made".

Handwritten musical score for the second system, including staves for New and Apr. The Apr staff contains a melodic line with notes and rests. A handwritten note above the Apr staff reads: "Sometimes the need to mingle with others made".

Recit.

Handwritten musical score for the third system, including staves for V1, V2, V3, V4, and V5.

Handwritten musical score for the third system, including staves for V1, V2, V3, V4, and V5. The notation is sparse, with vertical bar lines and some notes in the later measures.

*dolce*

him go down into a town. He would watch through windows the long banby tables where

*dolce*

grandparents - held little children on their knees -

Sobs would choke him, and he would go back to the country.

*Allegro giusto  
ma non troppo*  
Narr.

Thus, bearing the weight of his memory,

*Allegro giusto  
ma non troppo*  
Hps. *forte*

he travelled through many countries.

He came to a river which was dan-

-gerous to cross because of its violence.

An old boat raised its prow

*New*

a — mong the reeds. And the thought came to him to spend his life

*Apr.*

*New*

in the service of others — — He built a kind of roadway which reached to the

*Apr.*

*Rest.*

*New*

channel. Then he repaired the boat and made a hut for himself with clay

*Apr.*



*Nuv*

Quickly Julian would jump into his barge. He would ask

*Acc*

*Nuv*

nothing for his work. *Allegro*

*Acc*

(Allegro)

268

2 Fls (7/8)

2 Obs (7/8)

2 BCLs (7/8)

2 Bsns (7/8)

(Allegro)

2 (Tpts) (7/8)

2 F Horns (7/8)

(Allegro)

Wpns (7/8)

(Allegro)

V1 (7/8)

V2 (7/8)

V3 (7/8)

V4 (7/8)

V5 (7/8)

Handwritten musical notation for the first system, including staves for 2 Flts, 2 Obs, 2 Piccolo, and 2 Basses. The notation includes various notes, rests, and dynamic markings.

Handwritten musical notation for the second system, including staves for 2 Trumpets and 2 Trombones. These staves are currently empty.

Handwritten musical notation for the third system, including a staff for the Bassoon. The notation includes various notes and rests.

Handwritten musical notation for the fourth system, including staves for Violin I, Violin II, Viola, Cello, and Double Bass. The notation includes various notes, rests, and dynamic markings.

STL  
 LCL  
 SBL  
 SBL

SCFL  
 SFKL

Nps

U1  
 U2  
 Ua  
 U4  
 KB

[Exit Narrator]

Allegro

2 Flts  
2 Clars  
2 Bb Clars  
S Bsns

mf  
mp  
poco

Allegro

2 Flts  
2 Fl Hrs

Julian

Allegro

VI  
V2  
Vn  
Cll  
KB

mp  
poco

[Curtain up, revealing the interior of a simple hut with a stool, a table with a candle burning, a mat of leaves for a bed, and a hole for a window. Julian rises and sings as if thinking aloud.]

2 Fls

2 Obs

2 Cls

2 Bass

3 Cpts

2 F Hrs

T. Tenor

Here I spend my days. On one side - barren plains

U1

U2

U3

U4

KB

2 Fl  
2 Cl  
3 BCl  
S. Bass

2 C Trp  
2 Horns

T. 1  
stretch - as far as the eye can see - In front of me - the great ri-ver rolls forth -

W1  
W2  
W3  
W4  
KB  
C. Bass

2 Flts  
2 Obs  
2 Bb Cls  
2 Bass

2 CT Perc  
2 F Horns

Tuba

its green waves - Months pass when I see no-one.

W1  
W2  
Wdr  
Cell  
Kb

(pizz)

Handwritten musical score for the first system, including parts for Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The notation includes notes, rests, and dynamic markings such as *mp*.

Handwritten musical score for the second system, including parts for Soprano (Soprano) and Alto (Alto). The notation includes notes and rests.

Handwritten musical score for the third system, including parts for Soprano (Soprano) and Alto (Alto). The lyrics "I close my eyes and try to remember the past." are written below the notes.

Handwritten musical score for the fourth system, including parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Cello), and Bass (Bass). The notation includes notes, rests, and dynamic markings such as *mp*.

Con Spirito

2 Fls  
2 Obs  
S B Cls  
S Bsns

Con Spirito

S Flts  
S Flus

[Suddenly animated, remembering]

Tuba

The castle appears!

Con Spirito

W1  
W2  
Vn  
Vla  
Cb  
Kb

251s  
 SCS  
 SBLCLs  
 SBLs

Handwritten musical notation for the first system, including staves for 251s, SCS, SBLCLs, and SBLs. The notation is in 4/4 time and features various chords and melodic lines.

SCLs  
 SFLw

Handwritten musical notation for the second system, including staves for SCLs and SFLw. The notation continues the musical piece with complex chordal structures.

Tuba

Handwritten musical notation for the Tuba part, including a note indicating "with page boys and hounds."

M1  
 M2  
 M3  
 Cell  
 KB

Handwritten musical notation for the lower instruments: M1, M2, M3, Cell, and KB. The notation shows rhythmic patterns and chordal accompaniment.

2 Fls  
2 Obs  
2nd Cl  
3 Bsns

2 Cpts  
2 Fins

Soloist

Under a vine arbor stands a beautiful lady -

VII  
V2  
V3  
V4  
V5

2 Fl  
2 Ob  
2 Cl  
2 Bass

2 Trp  
2 F Horn

Tuba

with a blond-haired boy and an old

WI  
W2  
W3  
W4  
KB

2 Flts  
2 Obs  
2 Bcls  
2 Basses

2 Trpts  
2 Trbns

Sulphur

WI  
W2  
Vln  
Vla  
CB  
KB

2 Flts  
2 Obs  
2 Piccls  
2 Bsns

2 C Flts  
2 F Horns

Soprano

The two corpses — are there! Ah! poor father, poor, poor mother.

He throws himself on the bed.

W1  
W2  
W3  
W4  
KBD

Allegro

STs  
2ds  
2Bcks  
S Bsns

Allegro

ECTP  
SFBns

Suliva

Allegro

W1  
W2  
Vn  
Cb  
Vb

2 Flc  
 2 Ols  
 2 Piccl  
 2 Bass

2 Trp  
 2 F Horn

Sullivan  
 Soprano  
 Baritone

[offstage, remote] A voice? [He listens]  
 Sullivan!

Handwritten musical score for a symphony orchestra. The score includes staves for strings (SPTs, Scls, SRI, SRS), woodwinds (SCT, SCL), brass (Slt, Lp), and a keyboard (KBD). The music is in 2/2 time and features a dynamic range from *p* to *ppp*. A tempo marking of *poco* is present. A circled number '253' is in the top right corner.

**String Parts:**  
 SPTs: Treble clef, mostly rests.  
 Scls: Treble clef, starts with a half note G4.  
 SRI: Treble clef, starts with a half note G4.  
 SRS: Treble clef, melodic line with a slur and *poco* marking.

**Woodwinds:**  
 SCT: Treble clef, mostly rests.  
 SCL: Treble clef, mostly rests.

**Brass and Keyboard:**  
 Slt: Treble clef, starts with a half note G4.  
 Lp: Treble clef, mostly rests.  
 KBD: Treble clef, starts with a half note G4.

**Violins:**  
 V1: Treble clef, starts with a half note G4.  
 V2: Treble clef, starts with a half note G4.

**Viola:**  
 Vn: Treble clef, starts with a half note G4.

**Lyrics:**  
 No, just the sound of the waves.

5 Fls  
5 Obs  
2 Bsns  
2 Bsns

5 Fls  
5 Obs

5 Trumps  
Leger

[Loud; close]

(Juliano stands, listening)

(forte; closely)

Julian!

W1  
W2  
Vcl  
Cell  
Kb

mf

cresc

[Julian goes to the door, holding the candle.]

[He opens the door.]





2 Flts  
2 Obs  
2 Bassoons  
2 Trombones

2 Clarinets  
2 Bassoons

Vocal  
Lipno

leper.  
You seem a skeleton with scales.  
Your breath is like <sup>some</sup> thick fog.

W1  
W2  
Vn  
Vla  
Cell  
KB

SA, Sx, Sx, Sx, Sx

25pts, 25 Hrs

Solism, Lepo

And, yet, you have the majesty of a king! Will you hear my story?

W, W2, W3, W4, W5

2 Fls  
2 Sax  
2 Clarinet  
2 Bassoon

2 Trumpet  
2 Trombone

Julian  
Lepor

I am hungry!

[ Julian fetches old bacon and crusts of black bread. ]

Violin I  
Violin II  
Viola  
Cello  
Double Bass

(Lepor solemnly: steps forward, and seats himself on the stool)

Non troppo  
allegro

trill

Violin I

Violin II

Viola

Cello

Double Bass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Drum

Percussion

Violoncello

Double Bass

Violin I

Violin II

Viola

Cello

Double Bass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Drum

Percussion

Violoncello

Double Bass

mezzo voce

I have killed my father and have.

Non troppo  
allegro

Violin I

Violin II

Viola

Cello

Double Bass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Drum

Percussion

Violoncello

Double Bass

[Lepore devours the food during Suteki's tale.]

Picc.  $\frac{4}{8}$   $\text{D}^{\flat} \text{E}^{\flat} \text{F} \text{G} \text{A}^{\flat} \text{B}^{\flat}$   
 Fl. 2  
 Obs.  
 S. Clar.  
 S. Sax.  
 S. Trp.  
 S. Horn  
 Euph.  
 Tromb.

S. Sing.  
 (fort)

I killed my mother, in penance I have sought this solitary place.

U1  
 U2  
 U3  
 Celli  
 Kb.

f (pizz)  
 f (pizz)  
 f (pizz)  
 f (pizz)  
 f (pizz)

P



Picc.  
 Fl.  
 Obs.  
 E. Clar.  
 B. Clar.  
 R. Clar.  
 Sax.  
 Trp.  
 Trombone

Handwritten musical score for woodwinds and brass instruments. The staves are labeled Picc., Fl., Obs., E. Clar., B. Clar., R. Clar., Sax., Trp., and Trombone. The music is written in a complex, multi-measure format with various time signatures and dynamic markings.

Solo  
 Forte  
 The wind — brings sounds — like the death — rattle!

Handwritten musical score for a solo instrument, likely a saxophone or trumpet, with lyrics. The lyrics are "The wind — brings sounds — like the death — rattle!". The music is marked "Forte" and includes various melodic lines and rests.

M.  
 Vln.  
 Vla.  
 Cello  
 KB

Handwritten musical score for string instruments: Violin (Vln.), Viola (Vla.), Cello (Cello), and Double Bass (KB). The score includes dynamic markings such as "pizz" (pizzicato), "mf", and "mp".

Picc  
 Fl  
 Obs  
 2 Bass  
 2 Tromps  
 2 Horns  
 Sus Cym  
 Tri  
 Suba  
 Vln  
 Vln  
 Vla  
 Cell  
 Cb

The drops of morn-ing dew re-mind me of heav-ier drops

Picc.  
 Fl.  
 Oboe  
 Bassoon  
 Clarinet  
 Bassoon  
 Trumpet  
 Trombone  
 Tuba  
 Snare  
 Cymbals  
 Triangle  
 Timpani  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Contrabass  
 Koto

mp  
 p  
 f  
 arco  
 pizz  
 (drops)

Each morning the sun spreads blood over the

Handwritten musical score for a full orchestra and voice. The score includes staves for Piccolo (Picc), Flute (Fl), Oboe (Obs), Clarinet (Clar), Bassoon (Bsn), Trumpet (Tpt), Trombone (Tbn), Percussion (Perc), Violin I (V1), Violin II (V2), Viola (Vn), Cello (Cly), and Double Bass (Kb). The vocal line is for a Soprano (Sopr). The lyrics are: "clouds. Each night in my dreams, My part- (Mezzo voce)". The score is heavily annotated with performance markings such as *mf*, *f*, *ppizz*, and *p*. The music is written in a key with one flat and a 2/4 time signature.

Picc  
 Fl 2  
 Sobs  
 2 Bb Cl  
 2 Bsns  
 2 Cor 1  
 2 F Horn  
 Sus Cym  
 Tri  
 Tuba  
 U1  
 U2  
 U3  
 Cell  
 KB

- side  
 be giasa-jah

Picc. 4/8  
 Flt. 4/8  
 Sops. 4/8  
 Sop. Alt. 4/8  
 S. Bass 4/8  
 T. Tromb. 4/8  
 T. Trumpet 4/8  
 Sus. Cym. 4/8  
 Tri. 4/8  
 Violin I 4/8  
 Leper 4/8  
 Violin II 4/8  
 Viola 4/8  
 Vln. 3/4  
 Cell. 5/4  
 D. Bass 5/4

I am thirsty!

[The leper finishes the food and looks at Suban.]

[Sultan fetches his only jug of wine.]

Picc. *tr.*  
 Fl 1 *p*  
 Fl 2 *p*  
 2 Bk  
 2 Bsn  
 2 C Trp  
 2 F Horn  
 Sus Cym  
 Trm  
 Julian *(cheerful voice)*  
 I made for myself an iron-spiked hairshirt; on my  
 W1  
 W2  
 W3  
 Cell  
 KB

[The leper drinks greedily.]

Picc  
 Fl  
 Obs  
 2 BCl  
 2 Bsns  
 2 C Tpts  
 2 F Horns  
 Sus Cym  
 Tri.  
 Tuba  
 V1  
 V2  
 V3  
 Cell  
 KB

knees I climbed every hill with a chapel at the top —

Picc  
 Fl  
 S. Clar.  
 2 B. Clar.  
 3 Bass  
 2 C. Trp.  
 2 F. Horn  
 Sus. Cym.  
 Tri.  
 Tuba  
 W1  
 W2  
 W3  
 W4  
 W5

But my pitiless thought darkened the tabernacle, and tor-tured me

Handwritten musical score for a choir and orchestra. The score includes parts for Percussion (Perc), Flute I (Fl I), Flute II (Fl II), Clarinet (Cl), Bassoon (Bsn), Saxophone (Sax), Trumpet (Tri), Trombone (Tbn), Violin I (Vn I), Violin II (Vn II), Viola (Vla), Cello (Cll), and Double Bass (KB). The vocal line is for Tenor (Tbn) with lyrics: "in the mac-er-a-tion of my penance-". The score features various musical notations including notes, rests, and dynamic markings such as *pp* and *p*. A large bracketed section is labeled "Epasionately" with an arrow pointing to the vocal line. The time signature is 4/8.

Picc  
 Fl 1  
 2 Fls  
 2 Bb Cls  
 2 Basses  
 S.C. Tuba  
 2 F Horns  
 Sus Cym  
 Tri.  
 Julian  
 Lepers  
 W1  
 W2  
 W3  
 W4  
 W5

hear me, Leper?  
 I am cold.  
 I am cold.

[The leper sounds weaker.] [Julian hesitates, then fetches a rough blanket and drapes it over the Lepers.]

Handwritten musical score for a full orchestra and vocal soloist. The score includes parts for Percussion (Perc), Flute I (Fl I), Oboe (Obs), Clarinet (Cl), Bassoon (Bsns), Trumpet I (Tpts), Trumpet II (Tpts II), Trombone (Tbn), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Vcl), and Double Bass (Kbd). The vocal soloist part is for Julius (Julius).

The music is in 2/8 time. The vocal line includes the lyrics: "On a mountain top I thought to end my life! But the ab-".

Handwritten annotations include dynamic markings such as *mf* and *f*, and performance instructions like *arco* and *arco mf*. There are also various musical notations including slurs, accents, and articulation marks throughout the score.

Handwritten musical score for a jazz ensemble. The score includes parts for Piccolo, Flute, Trombone, Saxophones (SBCs, SBCs), Trumpets (LFTs, RFTs), Percussion (Cym, Tri.), Violin, Viola, Violoncello, and Double Bass. The music is in 3/8 time and features a melody with lyrics: "D-bys throw me back ; Now I spend my life pro-viding". The score includes various musical notations such as dynamics (pizz), articulation (tr), and performance instructions like "more acc".

Handwritten musical score for a band. The staves are labeled as follows from top to bottom: Picc., Fl., Sobs, SBCls, TRBsns, 2 Cpts, 2 F Horns, Trp., Tuba, and 123456789101112. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'mp', and 'pp'. There are also some handwritten annotations and circled areas.

others with safe journey -

*Piu allegro*

247

SFls  
 Scls  
 SBLcls  
 SBss

*Piu allegro*

SFlts  
 SFlhs

*Piu allegro*

Soliam

You tremble and grow weak, your eyes no longer

*Piu allegro*

vl1  
 vl2  
 vln  
 vcl  
 vcb

[Soliam looks at the Leper with concern.]

2 Fls  
Sops  
SRCLs  
2 Bsns  
2 Cpts  
2 Fhrs  
Julian  
Lepor  
W1  
W2  
Va  
Cl  
KB

mp  
mp  
p  
poco

shine.  
Your bed!  
[weakly]

[Julian half-draws the Lepor into bed.]

S Fls

S Obs

2 R Cls

S Bsns

S C Trp

S F Horns

Julian

Lepros

[Breathing fast and shallow]

It is like ice in my bones, come close to me!

W1

W2

W3

Cell

KBs

[The leper groans; Julian tends to him.]

2 Flk  
2 Obs  
2 Bsns  
2 Bsns

2 CTAs  
2 F Horns

Julia  
Lepor

W1  
W2  
W3  
Cell  
WB

[Julia gets under the blanket and lies beside the leper.]

(1)

1 Flt

2 Obs

2 BCl

2 Brass

2 Fln

2 Fbn

Julian

Lapen

Vi

Vs

Vla

Cel

KB

{ The lights begin to fade slowly. }

Handwritten musical score for various instruments. The score is written on ten staves, each with a different instrument label on the left:

- S Flr:** Flute part with notes and dynamics like *pp* and *dim.*
- S Obs:** Oboe part, mostly rests.
- S RCLC:** Clarinet part with notes and dynamics like *pp* and *dim.*
- S Bass:** Bassoon part with notes and dynamics like *pp* and *dim.*
- S Cpts:** Trumpets part, mostly rests.
- S F Hrn:** French Horn part, mostly rests.
- Julian:** Solo part for Julian, mostly rests.
- Leper:** Solo part for the Leper, with notes and lyrics: "whole body!".
- VI:** Violin I part, mostly rests.
- VI:** Violin II part, mostly rests.
- Ve:** Viola part, mostly rests.
- Cel:** Cello part, mostly rests.
- KB:** Double Bass part, mostly rests.

[Lights continue to Fade.]  
 Julian embraces the Leper.

[Darkness.]

Poco adagio

1  $b_2$   $\overset{\circ}{+}$   $\overset{\circ}{+}$   $\overset{\circ}{+}$  253

SFls  $\frac{4}{4}$

Soss  $\frac{4}{4}$

TRCL  $\frac{4}{4}$

EBws  $\frac{4}{4}$

Poco adagio

ECFls  $\frac{4}{4}$

SFlms  $\frac{4}{4}$

Trln  $\frac{4}{4}$

Lgnd  $\frac{4}{4}$

Poco adagio

VI  $\frac{4}{4}$

VI  $\frac{4}{4}$

Vcl  $\frac{4}{4}$

Cel  $\frac{4}{4}$

KB  $\frac{4}{4}$

[In darkness.]

Handwritten musical score for various instruments and voices. The score includes staves for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Obs.), Bassoon (Bsn.), Clarinet in Bb (Cl. Bb), Clarinet in A (Cl. A), Saxophone (Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.).

Key markings and annotations include:

- forte* (written above the Flute 1 staff)
- mp* (mezzo-piano, written in multiple places)
- p* (piano, written in the Violin 2 staff)
- Chri-ste!* (written below the Flute 1 staff)
- [In the darkness, sounding amazed, impassioned.]* (written below the Bassoon staff)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings. The notation is handwritten and includes many accidentals and slurs.

Maestoso

IFCs  
 2Cbs  
 2RLCs  
 2Rsm  
 SCFls  
 2Fhrs  
 2Cys  
 Jesus  
 Clapn

Maestoso

S  
 A  
 T  
 B

Maestoso

1st  
 2nd  
 3rd  
 4th  
 5th

[Lights as suddenly.]

[The scene is transformed. Hosts of angels and saints with palm branches (the choir) form a V-shape stretching back to the center of the stage. In their midst stand Julian and beside him, the leper who has revealed his true identity. As Jesus, he is radiant. They all sing to Julian, welcoming him to Paradise.]

Circle Blue Print Co., Inc.  
 225 West 57th Street  
 New York, N.Y. 10019

Handwritten musical score for SATB choir and instruments. The score includes parts for Flute 1, Flute 2, Recorder, Bassoon, Clarinet, Trumpet, Trombone, and various woodwinds. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "In tuo adven- tu sus- ci piat te Mar- tyr". The music is in 3/4 time and features dynamic markings like "mp" and "p".

Handwritten musical score for a choir and orchestra. The score includes parts for Soprano (SFL), Alto (Lob), Tenor (2BL), Bass (SBL), Piano (P), Trumpet (Tpt), Flute (Fl), Clarinet (Cl), Saxophone (Sax), Trombone (Tbn), and Double Bass (DB). The lyrics are in Latin: "Et per ducant te In civitatem sanctam Jerusalem". The score is written in a 3/4 time signature and features various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for 'Chorus Angelorum'. The score includes the following parts and lyrics:

- 2 Flts**: Flute parts, starting with a first ending bracket.
- 2 Clar**: Clarinet parts.
- 2 Bsns**: Bassoon parts.
- 2 Trom**: Trumpet parts.
- S Flute**: Solo flute part.
- Soprano**: *ru sa lem -*
- Alto**: *ru sa lem -*
- Tenor**: *(Tenor) ru sa - lem -*
- Bass**: *ru sa lem -*
- Chorus**: *Cho - rus An - ge - lo - rum*
- Violin I**: *mp*
- Violin II**: *mp*
- Viola**: *mp*
- Cello**: *mp*
- Double Bass**: *mp*

SFls  
 SFls  
 2Fls  
 SFls  
 SFls  
 SFls  
 Jesus  
 S  
 A  
 T  
 B  
 W1  
 W2  
 W3  
 W4  
 WBS

Te - sus - ci - pi - at - Et cum  
 cla - rus An - te - lo - rum sus - ci - pi - at.  
 An - te - lo - rum sus - ci - pi - at.  
 - lo - rum sus - ci - pi - at.  
 sus - ci - pi - at.

2 Fl  
2 Obs  
2 Cl  
2 Bsns  
2 Trpts  
2 Trbns  
Sopr  
Alto  
Tenor  
Bass  
Vln I  
Vln II  
Vla  
Vcl/Db

La - za - ro qui domi pauper - re, Ac - ter - nam  
 Quo domi pauper - re, Ac - ter - nam  
 Quo domi pauper - re, Ac - ter - nam  
 Quo domi pauper - re, Ac - ter - nam



Lo stesso tempo

SFls

2Obs

3BCLs

2Bsns

Lo stesso tempo

2C Tpts

2F Hrn

Timp (F, C)

Lo stesso tempo

W1

W2

W3

Cell

KB

( Solemnly the procession moves backstage. Julian and Jesus, hand in hand, are the last to turn and begin their exit. )

Handwritten musical score for a symphony orchestra. The score is arranged in systems. The first system includes:

- 2 Flutes (2 Fls)
- 2 Oboes (2 Obs)
- 2 Clarinets (2 Cls)
- 2 Bassoons (2 Bsns)
- 2 Trumpets (2 Trps)
- 2 Trombones (2 Trbns)
- Timpani (Timp)

The second system includes:

- Violins (Vl)
- Violas (Vla)
- Violas (Vla) - second staff
- Cello (Cell)
- Double Bass (Cb)

The score contains various musical notations including notes, rests, dynamics (mf, mp), and articulation marks. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

Handwritten musical score for a symphony orchestra. The score is divided into four systems. The first system includes strings (Violins I, Violins II, Violas, Cellos/Double Basses), woodwinds (Flutes, Clarinets), and Timpani. The second system includes strings (Violins I, Violins II, Violas, Cellos/Double Basses). The third system includes strings (Violins I, Violins II, Violas, Cellos/Double Basses). The fourth system includes strings (Violins I, Violins II, Violas, Cellos/Double Basses). The score features various musical notations including notes, rests, dynamics (mf, mp, pp), and articulation marks. A circled number '24' is in the top right corner.

Circle Blue Print Co.  
 225 West 57th Street  
 New York, N.Y. 10019

2 Fls  $\text{3/8}$

2 Obs  $\text{3/8}$

2 Bb Cl  $\text{3/8}$

2 Bass  $\text{3/8}$

2 CTAs  $\text{3/8}$

2 F Horns  $\text{3/8}$

Tempo  $\text{3/8}$

M  $\text{3/8}$

W2  $\text{3/8}$

Vn  $\text{3/8}$

Vl  $\text{3/8}$

Kb  $\text{3/8}$

Circle Blue Print Co. Inc.  
225 West 57th Street  
New York, N. Y. 10019

Handwritten musical score for a symphony orchestra. The score is arranged in systems. The first system includes parts for 2nd and 1st Violins (2As, 2As), 2nd and 1st Violas (2As, 2As), 2nd and 1st Cellos (2As, 2As), and 2nd and 1st Basses (2As, 2As). The second system includes parts for 2nd and 1st Flutes (2As, 2As), and Timpani (Timp). The third system includes parts for Violins (V1, V2), Violas (Va), Cellos (Vc), and Double Basses (Cb). The notation is dense and includes various musical symbols such as notes, rests, dynamics (mf, f), and articulation marks. The score is written in a single system with multiple staves per system.

Handwritten musical score for a symphony. The score includes the following parts and markings:

- Σ Fls:** Flutes, dynamic *pp*.
- Σ Obs:** Oboes, dynamic *mf*.
- 2 Cls:** Clarinets, dynamic *mf*.
- 2 Bsns:** Bassoons, dynamic *mf*.
- 2 C Trps:** Trumpets.
- Σ F Horns:** French Horns, dynamic *mp*.
- Timp:** Timpani.
- Jesus:** Soloist part with lyrics "A-ter-nam".
- S A T B:** Soprano, Alto, Tenor, Bass vocal parts with lyrics "A-ter-nam".
- VI I:** Violin I, dynamic *pp*.
- VI 2:** Violin II, dynamic *mf*.
- Vln:** Viola, dynamic *pp*.
- Cell:** Cello, dynamic *pp*.
- K B:** Double Bass, dynamic *pp*.

Dynamic markings include *pp*, *mf*, *cresc.*, and *mf cresc.*. The score is written in 2/4 time and features various musical notations such as slurs, accents, and articulation marks.

[The procession has reached the back. They turn to face the audience.]

Handwritten musical score for a Requiem. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- SFls (Soprano Flute)
- SBr (Soprano Clarinet)
- SBCls (Soprano Clarinet)
- 2 Bsns (Two Bassoons)
- SCTpts (Soprano Cor Anglais)
- SFHrn (Soprano Horn)
- Timp (Timpani)
- Julian (Soloist)
- Sesus (Soprano Saxophone)
- SATB (Soprano, Alto, Tenor, Bass)
- W1 (Woodwind 1)
- W2 (Woodwind 2)
- Wn (Woods)
- Cel (Cello)
- Kb (Double Bass)

Key features of the score include:

- Lyrics: "Actus nam", "Habes", and "Requiem" are written below the SATB and Julian staves.
- Dynamic markings: *pp* (pianissimo) and *p* (piano) are used throughout.
- Tempo/Character markings: *And* and *Andante* are present.
- Handwritten annotations: "trumpet" and "trumpets" are written near the Timp staff.
- Handwritten numbers: "8" is written below the Julian staff.
- Handwritten notes: "with 12" and "11" are written above the SFls staff.



2 Fls  
2 Obs  
2 BCl  
2 Bsns  
2 Cpts  
2 F Hrs  
Timp  
V1  
V2  
Va  
Cell  
KB

[Curtain; then Narrator enters for the final time.] *attacca*

*Allegro* *Con Spirito*

Handwritten musical score for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music includes quarter notes, eighth notes, and rests. The bass staff begins with a bass clef and a 4/4 time signature, containing mostly quarter notes and rests. The tempo and mood are indicated as *Allegro* and *Con Spirito*.

*Alps.*

Handwritten musical score for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music includes quarter notes, eighth notes, and rests. The bass staff begins with a bass clef and a 4/4 time signature, containing mostly quarter notes and rests. The tempo and mood are indicated as *Alps.*

[ Narrator glances at the windows, then turns to the audience. ]

(Con Spirito)

2 Fls (4/4) - *ff*  
 2 Obs (4/4)  
 2 Bsns (4/4) *mf*  
 2 Basses (4/4)

(Con Spirito)

2 Ctrns (4/4)  
 2 FHS (4/4)  
 Aprs (4/4) *mf*  
 Narr (Bass) (4/4)

And that is the story of Saint Ju — lian —

(Con Spirito)

W1 (4/4)  
 W2 (4/4)  
 W3 (3/4)  
 W4 (3/4)  
 W5 (4/4)

2 Fls  
2 Bass  
S. R. C. S.  
2 Bass

2 Trombones  
2 Horns  
Aps-  
New

more or less

W1  
W2  
Vn  
Cello  
K.B.

Fl 1  $\text{4/4}$

Harp

*piano*

Nov

As you find it on the stained-glass windows

Fl 1

Harp

Nov

of this church in our small

2 Fls  
2 Obs  
2 R. Cls  
2 Basses  
2 Contraltos  
2 F Horns

Horn  
Trumpet

Vln  
Vla  
Vcll  
Cb

[He begins his exit.]

(a2)

Σ Fls

Σ Clar

Σ Bass

Σ C Trp

Σ F Horn

W1

W2

W3

Cell

K/B

Fls  
Obs  
RCL  
Bass

1  
#  
poco cresc.

CT  
LFH

V  
A  
Vc  
Cb  
KB

pizz  
pizz  
pizz  
pizz  
pizz

[The Narrator exits.]

Fine