

Elodie LAUTEN

OrfReo

Libretto by Michael Andre
ORCHESTRAL SCORE

Orfeo/Orfreo: Countertenor

Lethe: Mezzo Soprano

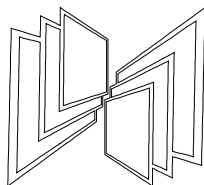
Crow/Persephone: Soprano

Cat/Lion: Bass-Baritone

Harpsichord, string quartet, contrabass, flute, oboe

Year composed: 2003

Version: November 2004



Studio 21
New York, NY
2004

Orfreo

an opera by Elodie Lauten Libretto by Michael Andre

Instrumentation: countertenor, soprano, mezzo, bass-baritone, harpsichord, string quartet, contrabass, flute, oboe. Time: 30'

Orfreo was premiered on June 2, 2004 at Merkin Concert Hall. It was produced and commissioned by Harpsichord Unlimited, and performed by the Queen's Chamber Band featuring Elaine Comparone, harpsichord and Marshall Coid, countertenor, conducted by Robert Palmer. The live recording was released in December 2004 on the Studio 21 label.

Composer's Notes

What's in a name... Orfreo is Orf-Ray-o, Orfeo reenacted by Ray...Ray Johnson, the conceptual artist who created mail art, disappeared in 1995. We know that he planned the date and time at which he would jump into the Peconic River, but the exact motives of his suicide remain a mystery. I have never known Ray personally, but I can relate to his despair. I found out about Ray and his art through his friends, Bobby Buecker and Michael Andre. Paradoxically, Ray's art is about attitude and humor: puns, absurdity and fun in daring. In the Soho art scene of the sixties and seventies, Ray Johnson was an important player who deserves to be remembered.

Orfreo relates Ray's experience to the classic myth of Orpheus and Dante's *Divine Comedy*. The river is the Lethe, the water that makes you forget, borderline between the dead and the living. The action takes place by the river at the moment he is about to cross over to the other side, to join his beloved Euridyce/Beatrice. It is in real time, in one short act. Orfreo interacts with characters from hell: Lethe the River, a Crow who is actually Persephone in disguise, and a Cat (or Lion). The mood of the piece is complex as there are two sets of subtext: the lyrical subtext of Orfeo, metaphor of the artist's despair and longing for his beloved, and the iconoclastic subtext of Ray's attitude and humorous approach to art. The Crow lightens the mood with off-the-cuff comments and quotes: "I'm not going to be a poet, that's for sure..."; as the lion declares: "Death is the only emperor" the crow replies: "The only emperor is the emperor of ice-cream" (quote from Wallace Stevens); the harpsichordist suddenly speaks: "lawyers lie but lyres – and lions – tell truth" (quote from Gregory Corso). In the exuberant finale, Orfreo is helped across the river by his new found friends and returns from hell with the two women – only one thing is certain, neither of them is Eurydice.

In the fall of 2002 Michael Andre sent me a two-page poem. He kept sending me countless, slight variations of these two pages, which inspired me to use the text freely. I broke it up into scenes, assigned the lines to the characters. I suggested the animal characters and Michael liked the idea. The two Orfreo arias are each built from three lines of the poem. I used both repetition and deconstruction in the vocal setting. The four singers: countertenor (Orfreo), mezzo (Lethe), soprano (Crow) and bass-baritone (Lion) act in turn as soloists and chorus. Contrasting dynamics are built into the piece to express a certain ambiguity of mood, neither light nor dark, but bitter and sweet: from very soft parts with harpsichord and cello to excited tutti (harpsichord, string quartet, contrabass, oboe and flute). The musical style is post-classic, with neo-Baroque elements and fast moving chords over an implied fundamental.

OrfReo

[text set to music]

I

Crow: Pussy cat, pussy cat, where have you been

Lion: Down in hell, according to its queen,

Orfeo's next on the dying machine.

Crow: I'm not going to be a poet, that's for sure.

Ensemble: Speak sense or keep silence, or sing, Orfeo

Lethe: She is dead but does she remember her life?

Sing, Orfeo.

IIa

Orfeo/Lethe: Does she remember her life?

Lethe: I do remember...

Orfeo: Answer or silence will drown your sense.

Lethe: She still remembers but cannot hear you,

Orfeo: Soon the spirit of Beatrice will fade,

But her soul will then be

Reborn.

IIb

Ensemble: Her soul will then be reborn – or not.

Lethe: She still remembers but cannot hear you,

Orfeo. Soon the spirit of Beatrice will fade,

But her soul will then be

Reborn. Sing! Earthly muse...

III

Orfeo: (aria)

I must wade across and tell her

All the things I forgot to say --

How I saw her eyes and found I sang.

IV

Lethe:

You have not fulfilled your purpose

And will merely drown.

I want all men to sing to my rhythm.

Ensemble: "Lawyers

Lie but lyres and lions tell truth." *[quoted from Gregory Corso]*

V

Orfeo:

What am I to do? The swimmer

Strokes the waves. What rhythm?
Devoid of her, how praiseworthy
Is the world? Her footsteps
Echo in my head
And I myself have lost the right to see.

VI

Persephone:
Diddle diddle rum dot
Def dubble dit dot.
His flowing darkness coils like the snake that bit
Beatrice.
The eddies bubble and pop
And are forgot
Like unloved souls
Always. Orfeo, you forget
Sweet sad serene
And peaceful death,
You drank from Lethe before
You were born and died.
The crow remembers you.

Finale

Ensemble:
Let Bea be finale of seem.
Death is the only emperor.

“The only emperor is the emperor of ice-cream.” [*quoted from Wallace Stevens*]
Ray Johnson committed suicide by drowning.
Some impish god pushes Beatrice into Lethe’s embrace.
They kiss, and she becomes Elodie, the composer.
Orfeo is surprised.
He will free them both from hell anyway.
The lion jumps over the moon,
The crow dons the cat’s cap and yowls.
Orfeo will free them both from hell.

ORFREO

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Overture

Elodie Lauten

[illegible]

Fl

Ob

VII

VIII

Vla

Vc

Cb

pizz.

arco

pizz.

arco

pont.

legato

cresc

cresc

cresc

cresc

11

Fl

Ob

VII

VIII

Vla

Vc

Cb

mf

f

pizz.

arco

mf

simile

16

Fl

Ob

VII

VIII

Vla

Vc

Cb

pizz.

pizz.

pizz.

marcato

pizz.

21

Fl

Ob

VII

VIII

Vla

Vc

Cb

26

Fl

Ob

VII

VIII

Vla

Vc

Cb

pizz. pp subito

mf

mf arco

arco

simile

31

Fl

Ob

VII

VIII

Vla

Vc

Cb

cresc

36

Fl

Ob

VII

VIII

Vla

Vc

Cb

f

41

Fl

Ob

VII

VIII

Vla

Vc

Cb

pp

p

mf

ppizz.

mf arco

p

mf

pizz.

arco

46

Fl

Ob

VII

VIII

Vla

Vc

Cb

pp

pp

f

pp

f

pp

f

pizz.

arco

51

Fl

Ob

VII

VIII

Vla

Vc

Cb

56

Fl

Ob

VII

VIII

Vla

Vc

Cb

p

p

p

p pizz.

arco

marcato

legato

Overture

7

61

Fl

Ob

VII

VIII

Vla

Vc

Cb

mf

mf

mf

3 3 3

66

Fl

Ob

VII

VIII

Vla

Vc

Cb

p

p

p pizz.

p pizz.

p pizz.

p pizz.

Fl

Ob

VII

VIII

Vla

Vc

Cb

76

cresc

f

76

cresc

f

76

cresc

f

9

This musical score page contains measures 86 through 89 of the first movement of 'The Swan' from Swan Lake. The instrumentation includes Flute (Fl), Oboe (Ob), Violin I (VII), Violin II (VIII), Viola (Vla), Violoncello (Vc), Contrabass (Cb), and Piano (P). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is written for a full orchestra with piano accompaniment. Measure 86 begins with a tempo marking of 'Andante' and a dynamic of 'p'. The woodwinds and strings play a melodic line, while the piano provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'cresc' (crescendo) and 'f' (forte). The piano part features a prominent arpeggiated figure in the right hand and a more active bass line in the left hand.

This image shows a page of a musical score for measures 90 through 94. The score is for a full orchestra and includes parts for Flute (Fl), Oboe (Ob), Violin I (VII), Violin II (VIII), Viola (Vla), Violoncello (Vc), Contrabass (Cb), and Piano (P). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is written in a standard musical notation with staves for each instrument. The measures are numbered 90, 91, 92, 93, and 94. The score includes various musical notations such as notes, rests, and dynamic markings.

I

Music: Elodie Lauten
Libretto: Michael Andre

$\text{♩} = 84$
fluid texture

Soprano
Persephone/
Crow
Mezzo
Lethe

Countertenor
Orfeo

Bass
Cat

Cello

Contrabass

Harpsichord
rubato

7

S
Pus-sy cat, pus-sy cat, pus-sy cat, pus-sy cat pus-sy cat, pus-sy cat, where have you been?

M

CT

B
Down in hell Ac -

7

Vc

7

Cb

12

S

M

CT

B

Vc

Cb

cor - ding to its queen Or - fe - o's next on the dy - ing ma - chine...

Mournful

Ah Ah

21

S

M

CT

B

Vc

Cb

I'm not go - ing to be a po - et that's for

Ah Ah Ah

Tacet 4 bars

25

S

M

CT

B

Vc

Cb

sure (laugh)

Ah Ah Ah

Ray

25

33

S

M

CT

B

Vc

Cb

Ah Ah

E - o E - o Ray

33

41

S Ray - - - fe - o Ray - - - fe - o Or - -

M Ray - - - fe - o Ray - - - fe - o Or - -

CT Ah Ah Ah Ah Ah

B Ray - - - fe - o O Ray - - - fe - o O Or - -

Vc 41

Cb 41

50

S fe - o Lethe clear as a bell Speak sense Or - - - - fe - o

M fe - o Speak sense O Or - - - - fe - o

CT Ah Ah Ah Ah Ah

B fe - o O purred Speak sense or keep si - lence keep si - lence

Vc 50

Cb 50

57

S Or - - - fe - o Speak sense Speak sense Or - - -

M Or - - - fe - o Speak sense Speak sense Or - - -

CT Be - - - a - trice

B Rrr(purring) Speak sense Speak sense Speak sense or keep

Vc 57

Cb 57

64

S fe - o Speak sense or keep si - lence Or - - - fe - o

M fe - o Speak sense or keep si - lence Or - - - fe - o

CT Ah Ah Ah

B si - lence Or - - - fe - o Re - o Re - o Re - o Re - o

Vc 64

Cb 64

71

S Speak sense or keep - - - si - - - lence

M Speak sense or keep - - - si - - - lence
piano and very relaxed

CT Orfeo tacet

B Ray - fe - o Or - - - fe - o Ray - - - fe - o

Vc 71

Cb 71

79

S or sing Or - fe - o *glissando*

M or sing Or - fe - o

CT

B Speak sense or keep si - lence Or - - - - - fe - o

Vc 79

Cb 79

84

S

M

CT

B

Vc

Cb

84

84

She is dead but does she re -

94

S

M

CT

B

Vc

Cb

94

94

mem - ber her life? Sing, Or - fe - o Sing, Or - fe - o

Tacet 4 bars

Ia

Music: Elodie Lauten
Libretto: Michael Andre

♩ = 120

Lethe

Orfeo

Flute

Oboe

Violin

Cello

M

CT

Fl

Ob

VI

Vc

Does she re - mem - ber

p

Musical score for "The Rose Tree" (Act 1, Scene 1). The score is for a vocal ensemble (M, CT, Fl, Ob, Vl, Vc) and piano. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The score is divided into measures, with measure numbers 15, 16, 17, 18, 19, 20, and 21 indicated. The vocal parts (M, CT, Fl, Ob, Vl, Vc) have lyrics: "Does she re - mem - ber her life her life". The piano part features a melody in the right hand and a bass line in the left hand, with a crescendo leading to a forte (f) dynamic.

22

M

22

CT

p Does she re - mem - ber her life *mf* Does she re - mem - ber

22

Fl

22

Ob

22

VI

22

Vc

p

29

M

CT

Fl

Ob

VI

Vc

mf Does she re - mem - ber Does she re -

Does she re - mem - ber her life her life *mf* Does she re - mem - ber Does she re -

36

M

CT

Fl

Ob

VI

Vc

p Does She re - mem - ber

mem - ber her life her life *p* Does She re - mem - ber

mf *p* cantabile

mf *p* cantabile

mf *p* cantabile

43

M

Does she re - mem - ber Does she re - mem - ber her life her life her

CT

Does she re - mem - ber Does she re - mem - ber her life her life her life her

Fl

Ob

VI

Vc

50

M

life?

CT

life her life?

Fl

Ob

VI

Vc

p

p

57

M

CT

57

Fl

Ob

57

VI

Vc

57

64

M

CT

64

Fl

Ob

64

VI

Vc

64

f I do re - mem - ber... *f* Ans - wer or si - lence will drown your

pp

pp

pp

p

Tacet

M

CT

Fl

Ob

VI

Vc

71

sense

mf

mf

mf

M

CT

Fl

Ob

VI

Vc

78

p She still re - mem - bers

f

pp

pp

pp

M 85 she still re - mem bers *mf* she still re - mem - ber but can - not hear you *f* Or -

CT 85

Fl 85

Ob 85 *mf*

VI 85 *mf*

Vc 85 *mf*

M 92 fray - o *mf* Soon the spi-rit of Be - a - trice will fade will fade

CT 92 *f* No! No! No!

Fl 92 *mf*

Ob 92 *mf*

VI 92 *mf*

Vc 92 *mf*

99

M

will fade but her soul but her soul will then be re - born

CT

No! her soul will then be re - born

Fl

99

Ob

99

VI

99

Vc

f

f

f

f

IIb

Lauten: Music
Andre: Lyrics

$\text{♩} = 55$

Crow

Lethe

Orfeo

Cat

Violin I

Violin II

Viola

Cello

Harpischord

f re - born fierce or not

f re - born

f re - born

purred with excitement
will then be re - born re born

mf tremolo through 9

mf tremolo through 9

mf tremolo through 9

mf

S

M

CT

B

Vl1

Vl2

Vla

Vc

5

not or not or not or not

be re - - - born *mf* her soul will

be re - - - born

be re be re be - - - re - born *mf* will then be re - - - born

5

20

S

M

CT

B

20

VI1

VI2

Vla

Vc

20

misterioso

pp

pp

pp

pp

spoken: If not, not...

27

S

M

CT

B

27

VI1

VI2

Vla

Vc

27

soon the spi-rit of Be - a - trice will fade but her soul will then be re -

35

S articulated or not re - born or not or not or not or

M legato born re - born articulated will then be re - born but her

CT legato re - born re born articulated will then be re - born will

B legato re - born re born articulated will then be re born re - born re -

Vl1 *mf*

Vl2 *mf*

Vla *mf*

Vc *mf*

41

S not re - born or not re - born or not or not or not or not

M legato soul will then be re - born will then be re - born will then be re -

CT legato then be re - born will then be re -

B legato born re - born will then be re - born will then be re born re

Vl1

Vl2

Vla

Vc

47

S *legato*
will she be re - born or not? or not or not or not or

M
born re - born will then be re - born her soul will then be re -

CT
born her soul will then be re - born will then be re born

B
born re born re born will then be re - born re born re

Vl1

Vl2

Vla

Vc

53

S
not articulated will she be re - born or not re - born or not or not

M
born re - articulated born will then be re - born will then be re - born re -

CT
will then be re - articulated born re - born will then be re - born will then be re -

B
born re articulated born re born re born re - born re - born re -

Vl1

Vl2

Vla

Vc

59

S will she be re - born?

M born re - born!

CT born re - born!

B born re - born!

59

Vl1 *p*

Vl2

Vla

Vc

p

everyone whispers:
Sing, Orfeo, sing Orfeo...

65

S

M *p*
Sing! earth - - - ly muse...

CT

B

65

Vl1

Vl2

Vla

Vc

65

Pause

III

Music: Elodie Lauten
Libretto: Michael Andre

♩ = 108

Orfeo

Violin I

Violin II

Viola

Cello

Harpichord

p sustained, dark

9

p I must wade a - cross and tell her All the things I for - got to say

Vl1

Vl2

Vla

Vc

17

How I saw her eyes and found I sang How I saw her eyes and

Vl1

Vl2

Vla

Vc

25

found I sang I saw her eyes_____

Vl1

Vl2

Vla

Vc

p

p

p

p

simile

simile

simile

33

I saw her eyes _____ I saw her eyes and

V11

V12

Vla

Vc

41

found I sang I must wade a - cross and tell her I must wade a -

V11

V12

Vla

Vc

49

cross and tell her I must wade a - cross and tell her

V11

V12

Vla

Vc

pp

pp

pp

pp

57

f I saw her eyes — I saw her eyes and found I sang and found I sang

V11

V12

Vla

Vc

mf

mf

mf

mf

V11

V11

81

I saw her eyes I saw her eyes I must

Vl1

Vl2

Vla

Vc

89

wade a - cross and tell her I must wade I must wade I must

Vl1

Vl2

Vla

Vc

97 *p subito* like a memory

wade I must wade I must wade I must wade a - cross and

V11

V12

Vla

Vc

105

tell her I must...

V11

V12

Vla

Vc

105

Sing or speak That wa - ter is kind of deep, Or - fe - o...

113

Vl1

Vl2

Vla

Vc

120

I must wade a - cross and tell her all the things I for - got to say How I

Vl1

Vl2

Vla

Vc

pp

pp

pp

pp

129

saw her eyes and found I sang How I saw her eyes and found I

V11

V12

Vla

Vc

cresc

cresc

cresc

cresc

137

sang and found I sang

ad lib

relax tempo

V11

V12

Vla

Vc

mf

mf

mf

mf

relax tempo

relax tempo

relax tempo

relax tempo

IV

Music: Elodie Lauten
Libretto: Michael Andre

$\bullet = 90$

This musical score is for Act IV and features the following instruments and vocalists:

- Vocalists:** Crow, Lethe, Orfeo, and Cat. All four parts are currently silent, indicated by whole rests.
- Woodwinds:** Flute and Oboe. Both parts play a melodic line consisting of eighth and sixteenth notes, with some rests.
- String Quartet:** Violin I, Violin II, Viola, and Cello. Violin I and II are silent. Viola and Cello play a rhythmic pattern of eighth notes.
- Contrabass:** Plays a steady eighth-note accompaniment. A "pizz" (pizzicato) marking appears in the third measure.
- Harpsichord:** Provides a harmonic and rhythmic foundation with chords and eighth-note patterns in both hands.

The score is written in 3/4 time, with a tempo marking of $\bullet = 90$ (beats per minute).

12

S

M

CT

B

Fl

Ob

Vl1

Vl2

Vla

Vc

Cb

pizz

and will mere - ly drown and will mere - ly drown... I want all men to

The musical score is for a scene in Act IV. It features four vocal parts: Soprano (S), Mezzo (M), Contralto (CT), and Bass (B). The vocal parts are accompanied by a woodwind section (Flute (Fl) and Oboe (Ob)), a string section (Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb)), and a piano. The vocal parts have lyrics: 'and will mere - ly drown and will mere - ly drown... I want all men to'. The piano part features a pizzicato section marked 'pizz'.

This musical score is for the song "Sing to My Rhythm" from the film "The Untouchables". It is arranged for vocal soloists (Soprano, Alto, Tenor, Bass) and a full orchestra. The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The vocal parts are written in treble and bass staves, with lyrics provided for the Soprano, Alto, and Tenor parts. The instrumental parts include Flute, Oboe, Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into five measures, with a repeat sign at the beginning of the first measure. The lyrics for the vocal parts are: "sing to my rhythm I want all men to".

Vocal Soloists:

- Soprano (S):** sing to my rhythm I want all men to
- Alto (M):** sing to my rhythm I want all men to
- Tenor (CT):** sing to my rhythm I want all men to
- Bass (B):** sing to my rhythm I want all men to

Instrumental Parts:

- Flute (Fl):** Flute part, starting on a whole note G4.
- Oboe (Ob):** Oboe part, starting on a whole note G4.
- Violin I (VI1):** Violin I part, starting on a whole note G4.
- Violin II (VI2):** Violin II part, starting on a whole note G4.
- Viola (Vla):** Viola part, starting on a whole note G4.
- Violoncello (Vc):** Violoncello part, starting on a whole note G4.
- Contrabass (Cb):** Contrabass part, starting on a whole note G4.

Piano (P): Piano accompaniment, starting on a whole note G4.

This musical score is for the piece "Sing to My Rhythm" by John Williams. It is a 5/4 time signature piece. The score is arranged for vocal soloists (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts are written in treble clef, and the instrumental parts are written in their respective clefs (treble for Flute, Oboe, Violin I, Violin II, Viola, and Piano; bass for Bassoon, Violoncello, Double Bass, and Piano). The score is divided into measures, with a final measure marked with a double bar line and a 5/4 time signature. The lyrics "sing to my sing to my sing to my rhythm" are written under the vocal parts. The score is a page from a larger manuscript, with the page number 22 indicated at the top left of each system.

First time, second time: all sing together; third time, Lethe solo

31

S L. Y. R. E. S. L. Y. R. E. S. L. Y. R. E. S. L. Y. R. E. S.

M *legato* Law - yers lie but ly - res tell truth ly - res tell truth

CT L. Y. R. E. S. L. Y. R. E. S. L. Y. R. E. S. L. Y. R. E. S.

B L. Y. R. E. S. and li - ons L. Y. R. E. S. L. Y. R. E. S.

Fl 31

Ob 31

Vl1 31

Vl2 31

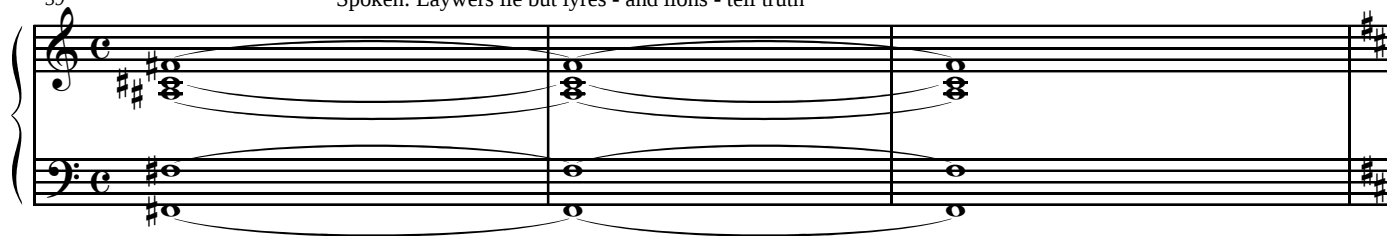
Vla 31

Vc 31

Cb 31

39

Spoken: Laywers lie but lyres - and lions - tell truth



42



45



48



V

Music: Elodie Lauten
Libretto: Michael Andre

$\bullet = 90$

Orfeo

Flute

Oboe

Violin I

Violin II

Viola

Contrabass

What am I to do?

mf legato

mf simile

mf legato

pizz p throughout

pizz p throughout

pizz p throughout

pizz p throughout

arco

arco

arco

arco

CT

Fl

Ob

Vl1

Vl2

Vla

Cb

What am I to do?

dreamy, p

the swim - mer strokes the waves

pizz

pizz

pizz

pizz

arco

arco

arco

arco

CT 13 what rhy - thm? *f* De - void of

Fl 13

Ob 13

Vl1 13

Vl2 13

Vla 13

Cb 13

CT 19 her how praise - wor - thy is the world?

Fl 19 *mf*

Ob 19

Vl1 19 pizz

Vl2 19 pizz

Vla 19 pizz

Cb 19 pizz

25

CT *mf* De - void of her how praise - - - wor - thy is the

Fl

Ob *pp* *pp*

Vl1 arco pizz arco

Vl2

Vla

Cb

31

CT world *p* Her

Fl

Ob

Vl1

Vl2

Vla

Cb

CT 37
footsteps e - cho in my head and I my-self have lost the right to see

Fl 37 *pp*

Ob 37 *p*

Vl1 37 *> >*

Vl2 37 arco *> >*

Vla 37 arco *> >*

Cb 37 arco *> >*

CT 43
and I my-self have lost the right to see *f* the right to see

Fl 43

Ob 43

Vl1 43 arco *pp*

Vl2 43 pizz

Vla 43 pizz

Cb 43 pizz

49

CT the right to see *f* I my-self have lost the right to see the

Fl *pp*

Ob

Vl1 pizz

Vl2

Vla

Cb

55

CT right to see the right to see

Fl

Ob

Vl1 arco pizz arco

Vl2

Vla arco

Cb arco

VI

Music: Elodie Lauten
Libretto: Michael Andre

♩ = 90

Persephone

Flute

Violin I

Violin II

Viola

Cello

Contrabass

mf did-dle did-dle did-dle did-dle did-dle did-dle

p

p

p

p

p eighth & quarter notes: pizz

rum dot def dub - ble dit dot *f* His flow - ing

Fl

Vl1

Vl2

Vla

Vc

Cb

mf

mf

mf

mf

mf

half & whole notes: arco

13

dark - ness coils like the snake that bit Be - a - trice

Fl

V11

V12

Vla

Vc

Cb

p

19

Did - dle did - dle did - dle did - dle did - dle dub - ble dit dot

Fl

V11

V12

Vla

Vc

Cb

p

25

Did - dle did - dle did - dle did - dle def dub - ble dit dot ed - dies bub - ble

Fl

V11

V12

Vla

Vc

Cb

31

ed - dies bub - ble ed - dies bub - ble and pop and are for -

Fl

V11

V12

Vla

Vc

Cb

37

got for got and are for -

Fl

V11

V12

Vla

Vc

Cb

43

got and are for - got and are for -

Fl

V11

V12

Vla

Vc

Cb

This musical score is for the song "The Rose Tree" from the opera "The Tales of Hoffmann". It features a vocal soloist (Soprano), a Flute (Fl), and a string ensemble (Violins I and II, Viola, Violoncello, and Contrabass). The score is in 3/4 time and G major. The vocal line includes the lyrics: "got def dub - ble dit dot and are for - got Like un -". The instrumental parts include a flute melody and a string ensemble accompaniment. The score is marked with a tempo of "Allegretto" and a dynamic of "mf".

61

lo - ved souls *p* Like un - lo - - - ved

Fl

61 *p*

Vl1

61 *pp*

Vl2

61 *pp*

Vla

61 *pp*

Vc

61 *pp*

Cb

61 *pp*

67

souls al - ways Or - fe - o Or - fe - o *p* you for

Fl

67

Vl1

67 simile *pp subito*

Vl2

67 *pp subito*

Vla

67 *pp subito*

Vc

67 *pp subito*

Cb

67 *pp subito*

73

get *mf* sweet sad se - rene and peace - - -

Fl

V11

V12

Vla

Vc

Cb

78

ful death you drank from Le - the be -

Fl

V11

V12

Vla

Vc

Cb

82 fore you were born and *f* died *p* the crow re - mem - bers you
a cappella

Fl

Vl1

Vl2

Vla

Vc

Cb

Tacet

Detailed description: This page contains musical notation for measures 82 through 85. The vocal line at the top includes lyrics: "fore you were born and *f* died *p* the crow re - mem - bers you" with "a cappella" written below. The instrumental parts include Flute (Fl), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Measures 82-84 show various musical textures with dynamics like *f* and *p*. Measure 85 is marked "Tacet" for the instruments. The score is written in a key with two flats and a common time signature.

Finale

Elodie Lauten: music
Michael Andre: lyrics

♩ = 126

The musical score is arranged in three systems. The first system contains four vocal staves: Soprano (Sop), Mezzo (Mez), Contralto/Tenor (CTen), and Bass. The second system contains four woodwind staves: Flute, Oboe, Violin I, and Violin II. The third system contains four string staves: Viola, Cello, Contrabass, and Harpsichord. The Harpsichord part is written in a grand staff (treble and bass clefs) and includes the instruction 'max shimmer' in the treble staff. The tempo is marked as ♩ = 126. The score is in common time (C) and consists of five measures. The vocal staves are empty. The woodwind and string staves contain musical notation, including rests, notes, and dynamic markings like 'p' (piano) for the Oboe and 'max shimmer' for the Harpsichord.

Sop

Mez

CTen

Bass

Flute

Oboe

Violin I

Violin II

Viola

Cello

Contrabass

Harpsichord

max shimmer

♩ = 126

p

68

Sop

Mez

CTen

Bass

Fl

Ob

VII

VIII

Vla

Vc

Cb

pizz.

11

Sop

11

Mez

11

CTen

11

Bass

f Let Bea be fi - na - le of

11

Fl

11

Ob

11

VII

11

VIII

11

Vla

11

Vc

11

Cb

arco

11

70

Finale

16

Sop

seem

16

Mez

seem

16

CTen

seem

16

Bass

seem

f Death is the

16

Fl

16

Ob

16

VII

16

VIII

16

Vla

16

Vc

16

Cb

16

Detailed description: This is a page of a musical score, page 70, titled 'Finale'. It features a vocal quartet and a full orchestra. The vocal parts (Soprano, Mezzo, Contralto, and Bass) are at the top, each with a '16' above the staff. They all have the lyric 'seem' under the first measure. The Bass part has the lyrics 'Death is the' under the last two measures, with a forte 'f' dynamic marking. The instrumental parts include Flute (Fl), Oboe (Ob), Violin I (VII), Violin II (VIII), Viola (Vla), Violoncello (Vc), and Contrabass (Cb), each with a '16' above the staff. The Piano part is at the bottom, also with a '16' above the staff. The score is in G major and 4/4 time. The vocal parts are in a homophonic setting. The instrumental parts provide a harmonic and rhythmic accompaniment. The piano part has a complex texture with many accidentals.

Finale

71

This musical score is for a piece titled "The Bratty". It features vocal soloists (Soprano, Mezzo-soprano, Contralto, and Bass) and a full orchestra. The score is written in 2/4 time and includes lyrics for the vocal parts.

Vocal Parts:

- Soprano (Sop):** The lyrics are "The bratty on - ly - em pe - ror is the em - pe - ror of ice - cream". The dynamics are *p* (piano) and *mf* (mezzo-forte).
- Mezzo-soprano (Mez):** No lyrics are present.
- Contralto (CTen):** No lyrics are present.
- Bass:** The lyrics are "on - ly em - pe - ror". The dynamics are *p* (piano) and *mf* (mezzo-forte).

Orchestral Parts:

- Flute (Fl):** The dynamics are *p* (piano) and *mf* (mezzo-forte).
- Oboe (Ob):** The dynamics are *p* (piano) and *mf* (mezzo-forte).
- Violin I (VII):** The dynamics are *p* (piano) and *mf* (mezzo-forte).
- Violin II (VIII):** The dynamics are *p* (piano) and *mf* (mezzo-forte).
- Viola (Vla):** The dynamics are *p* (piano) and *mf* (mezzo-forte).
- Violoncello (Vc):** The dynamics are *p* (piano) and *mf* (mezzo-forte).
- Double Bass (Cb):** The dynamics are *p* (piano) and *mf* (mezzo-forte).

Piano (P): The piano part is written in the bottom system, featuring a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The dynamics are *p* (piano) and *mf* (mezzo-forte).

26

Sop

26

Mez

26

CTen

26

Bass

Ray John - son com - mit - ted sui - i -
like a whisper

26

Fl

26

Ob

f

pp subito

f

pp subito

26

VII

26

VIII

f

pp subito

f

pp subito

26

Vla

26

Vc

f

pp subito

f

pp subito

26

Cb

f

pp subito

f

pp subito

26

Piano

[illegible]

36

Sop

36

Mez

36

CTen

36

Bass

36

Fl

36

Ob

36

VII

36

VIII

36

Vla

36

Vc

36

Cb

36

The musical score for measures 36-40 of the Finale. The vocal parts (Soprano, Mezzo, Contralto, Bass) are currently blank. The instrumental parts include Flute, Oboe, Violin I, Violin II, Viola, Violoncello, Contrabass, and Piano. The piano part features a prominent arpeggiated figure in the right hand, while the left hand provides a harmonic accompaniment. The woodwinds and strings play various melodic and harmonic lines, including arpeggiated figures in the woodwinds and strings.

41

Sop

Mez

CTen

Bass

Some im - pish god pu - shes Be - a - trice in - to Le - the's em -
agitated

41

Fl

Ob

mf

mf

41

VII

VIII

mf

mf

41

Vla

mf

41

Vc

mf

41

Cb

arco

mf

41

46

Sop

Mez

CTen

Bass

brace they kiss

and she be -

46

Fl

46 cantabile

Ob

46 cantabile

VII

46 cantabile

VIII

Vla

Vc

Cb

46

This musical score is for the song "The People's Choice" by George Gershwin. It is a full orchestral score with vocal parts. The score is written for Soprano (Sop), Mezzo-soprano (Mez), Contralto/Tenor (CTen), and Bass. The instrumental parts include Flute (Fl), Oboe (Ob), Violin I (VII), Violin II (VIII), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "comes E - lo - die, the com - po - ser". The score is marked with a forte (f) dynamic and includes a crescendo marking. The score is for measures 51 through 55.

56

Sop

f Or - - - fe - o Or - - - fre - o

56

Mez

56

CTen

56

Bass

56

Fl

cresc *mf*

56

Ob

cresc *mf*

56

VII

cresc *mf*

56

VIII

cresc *mf*

56

Vla

cresc *mf*

56

Vc

cresc *mf*

56

Cb

cresc *mf*

56

The musical score is for the Finale, page 78. It features a vocal quartet (Soprano, Mezzo, Contralto, Bass) and a full orchestra. The vocal parts have lyrics in Italian. The instrumental parts include Flute, Oboe, Violin I, Violin II, Viola, Violoncello, Contrabass, and Piano. The score includes various dynamics (crescendo, *f*, *mf*) and articulations (accents, slurs). The key signature has one flat (B-flat), and the time signature is 4/4.

61

Sop

Mez

Or - - - fe - o Or - - - fre - o is sur -

CTen

Bass

61

Fl

Ob

VII

VIII

Vla

Vc

Cb

pizz.

61

66

Sop

Mez

66

CTen

66

Bass

66

He will free them both from hell a - ny - way

p

66

Fl

66

Ob

66

VII

66

VIII

66

Vla

66

Vc

66

Cb

66

at *co*

pizz.

mf Free them both from hell

prised...

71

Sop

Free them both from hell a - ny - way

71 *f*

Mez

f Free them both from hell a-ny-way

71

CTen

f Free them both from hell

71

Bass

f free them both from hell a-ny-way

71

Fl

mf

71

Ob

mf

71

VII

mf

71

VIII

mf

71

Vla

mf

71

Vc

mf

71

Cb

mf

71

76

Sop *p* The li - on jumps o - ver the moon Cat and crow switch hats

76

Mez *p* The li - on jumps o - ver the moon

76

CTen *p* The li - on jumps o - ver the moon

76

Bass *p* Yow... *f* The

76

Fl

76

Ob

76

VII

76

VIII

76

Vla pizz. arco pizz.

76

Vc

76

Cb pizz.

76

Detailed description: This is a page of a musical score for a finale. It contains staves for four vocalists and seven instrumentalists, plus a piano. The vocal parts (Soprano, Mezzo, Contralto, and Bass) all sing the same lyrics: 'The lion jumps over the moon'. The Soprano part has a triplet of eighth notes on 'o - ver' and a final line 'Cat and crow switch hats'. The instrumental parts include Flute, Oboe, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Viola and Contrabass parts have 'pizz.' (pizzicato) markings. The Violoncello part has 'arco' (arco) markings. The piano part has a complex accompaniment with many sixteenth and thirty-second notes.

81

Sop

f glissando
Yow....

f Or - - -

Mez

CTen

Bass

crow dons the cat's cap and yowls_____

81

Fl

Ob

VII

VIII

Vla

Vc

Cb

81

arco

arco

Detailed description of the musical score: The score is for a finale, page 83. It features a vocal ensemble and a full orchestra. The vocal parts (Sop, Mez, CTen, Bass) are in the top system. The instrumental parts (Fl, Ob, VII, VIII, Vla, Vc, Cb) are in the middle systems. The piano part is at the bottom. The score includes various musical notations such as glissandos, arcos, and dynamic markings like 'f'. The lyrics for the vocal parts are 'crow dons the cat's cap and yowls' and 'Or - - -'. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

86

Sop

fe - - - - - o Or - fre - o Or - fre - o will free them both

86

Mez

86

CTen

86

Bass

86

Fl

86

Ob

mf

86

VII

86

VIII

mf

86

Vla

86

Vc

mf

86

Cb

mf

86

91

Sop

f free them both free them both *p* free them both from hell a - ny - way *f* free them both from

Mez

f free them both free them both *p* free them both from hell a - ny - way *f* free them both from

CTen

f free them both free them both *p* free them both from hell a - ny - way *f* free them both from

Bass

f free them both free them both *p* free them both from hell a - ny - way *f* free them both from

91

Fl

mf *pp* *mf*

Ob

mf *pp* *mf*

91

VII

mf *pp* *mf*

VIII

mf *pp* *mf*

91

Vla

mf *pp* *mf*

Vc

mf *pp* *mf*

91

Cb

mf *pp* *mf*

91

96

Sop

hell a-ny-way *f* Or - - - - fe - - o Or - - - - fre - o will

Mez

hell a-ny-way

CTen

hell a-ny-way

Bass

hell a-ny-way

96

Fl

mf

Ob

mf

96

VII

mf

VIII

mf

Vla

mf

Vc

mf

Cb

mf

96

101

Sop *f* free them both from hell a - ny - way *f* Or - - - - fre - - - o Tacet

Mez *f* free them both from hell a - ny - way *f* Or - - - - fre - - - o Tacet

CTen *f* free them both from hell a - ny - way Tacet

Bass *f* free them both from hell a - ny - way Tacet

101

Fl *p*

Ob *p*

101

VII *p*

VIII *p*

Vla *p*

Vc *p*

Cb *p*

101

106

Sop

Mez

CTen

Bass

Fl

Ob

VII

VIII

Vla

Vc

Cb

106

The musical score for measures 106-110 of the Finale. The vocal parts (Soprano, Mezzo, Contralto, Bass) are currently silent. The woodwinds (Flute and Oboe) play a melodic line starting on a half note G4, moving to A4, B4, and C5. The strings (Violins I & II, Viola, Violoncello, Contrabass) provide a harmonic foundation with a mix of eighth and sixteenth notes. The piano part features a complex, rhythmic accompaniment in the right hand, characterized by rapid sixteenth-note patterns and chords, while the left hand plays a more melodic line with eighth and sixteenth notes.

111

Sop

111

Mez

111

CTen

111

Bass

f Free them both from hell

f Free them both from hell

f Free them both from hell

f Free them both from hell

111

Fl

111 cresc

Ob

cresc

mf

mf

111

VII

cresc

mf

111

VIII

cresc

mf

111

Vla

cresc

mf

111

Vc

cresc

mf

111

Cb

cresc

mf

111

116

Sop *f* Or - - - fre - o Or - - - fre - o will *f* free them

Mez *f* free them

CTen *f* free them

Bass *f* free them

116 *mf*

Fl *mf*

Ob *mf*

VII *mf*

VIII *mf*

Vla *mf*

Vc *mf*

Cb *mf*

116

121

Sop

both from hell *p* Free them both from hell *f* Free them

Mez

both from hell *p* Free them both from hell *f* Free them

CTen

both from hell *p* Free them both from hell *f* Free them

Bass

both from hell *p* Free them both from hell *f* Free them

Fl

121

Ob

121

VII

121

VIII

121

Vla

121

Vc

121

Cb

121

126

Sop *p* Free them Free them both Free them both from hell Singers exit

Mez *p* Free them Free them both Free them both from hell

CTen *p* Free them Free them both Free them both from hell

Bass *p* Free them Free them both both hell

Fl *pp*

Ob *pp*

VII *pp*

VIII *pp*

Vla *pp*

Vc *pp*

Cb *pp* arco

126

[illegible]

[illegible]

This musical score page contains measures 141 through 144. The vocal parts (Soprano, Mezzo-soprano, Contralto, and Bass) are shown at the top, with measure numbers 141, 142, 143, and 144 written above each staff. The instrumental parts include Flute (Fl), Oboe (Ob), Violin I (VII), Violin II (VIII), Viola (Vla), Violoncello (Vc), and Contrabass (Cb), all starting at measure 141. The Piano part is at the bottom, also starting at measure 141. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mp* (mezzo-piano).

146

Sop

Mez

CTen

Bass

146

Fl

Ob

146

VII

VIII

Vla

Vc

Cb

146

f

f

f

f

f

f

f