Elodie Lauten

THE DEATH OF DON JUAN

ORCHESTRATION

New York Premiere - 2011

Studio 21
New York
ASCAP 2010

Elodie Lauten

THE DEATH OF DON JUAN

Performance Score for New York Premiere

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Composer's Notes

The original opera *The Death of Don Juan*, recipient of several awards including the NEA, never actually had a traditionally notated score. It was produced around 1984-87 by way of computer programming and recording and therefore existed only on tape, with the exception of a few hand-written sketches, visual scores and the grid matrices based on correspondences (see article of The Scale of Number Seven), representing the macro-score.

In 2010, in preparation for the New York premiere at Theater for the New City, and for future reference, I began translating the music from the computer programs, sketches and matrices into a score in traditional notation. I imagined the piece as being performed instrumentally by a chamber orchestra consisting of flute, oboe, harpsichord, dulcimer, violin I & II, viola, cello, contrabass and electric bass. This score could easily be arranged for full orchestra. It is now performable in any production situation.

Once the piece was created in the Finale music notation program, I exported the data as a midi file into Reason, a digital audio workstation software. At that point, another complex programming took place in order to create the electronic orchestra and produce the audio tracks that are used as accompaniment to the singers. During this process, I wrote two brand new recitarias, *Don Juan Reflects*, and *Don Juan Exits*. In addition, I produced a large number of digital images for projections, using a combination of fractal, photography and video software.

This new version of the score was produced via state-of-the-art audio-visual technology, in the same way as the original version was produced using state-of-the-art technology of the time: one of the very first music computers, the Fairlight.

Elodie Lauten
2011

THE DEATH OF DON JUAN

NEW YORK PREMIERE

Theater for the New City, May 5-22, 2011 (Thurs-Sat at 8PM, Sun at 3PM)

SCENARIO

The Death of Don Juan addresses the myth rather than the actual story of Don Juan: he is an archetype, a symbol of the human desire for transcendence. The opera takes place within Don Juan's consciousness. The other characters are visions and projections of his own mind. In the modern world, he is faced with the newly acquired independence and power of women, and this shattering role reversal transforms him. How he comes to terms with this explosive revelation is the basis of the action.

At the beginning of Act I, Don Juan reflects on the events of his life and begins to question himself. He has a strange vision: Death appears to him in the form of several women. These female spirits speak to him in different languages, and overwhelm him. But Don Juan falls in love with the vision, and an ambiguous seduction develops between him and Death: Don Juan is seduced by Death... or is Death seduced by Don Juan? For a moment, Death is on hold, and Don Juan is enlightened: he realizes that in his lifelong search for pleasure, he has not experienced real love – until now.

In Act II he duets tenderly with Death as a Shadow, but he misbehaves and the duet becomes a duel. He is left in despair, as he struggles with thoughts of unfulfilled love and self-destruction. Death voices are repeating random words, mentally deconstructing him until he becomes insane, and he transforms into his alter ego, the Mad Monk. The madness subsides and Don Juan returns to make his final exit. The mantra concluding the opera expresses compassion and forgiveness. Don Juan returns briefly, as a mysterious apparition.

CAST

Don Juan	Baritone
Death as a Woman	Coloratura Soprano
Death as a Lover	Soprano
Death as a Spirit	Mezzo-Soprano
Death as a Shadow	Alto

ORCHESTRA

State-of-the-art electronic orchestra programmed by Elodie Lauten, with some live improvisation (synthesizer and electric guitar)

THE DEATH OF DON JUAN TEXT

ACT I

Scene 1: Overture (Instrumental)

Scene 2: Don Juan Reflects (Recitaria)

Part 1
It is me, I, Don Juan
Almighty I
I win, I rule
I am it
What I want I get
I want, I want more
I get more
I always get more
I am the one
I want, I get
I get more,
I want more
Always more
I am it
I am the one
I am God and Satan
Almighty I
What I want I get
I am the one
[laugh]
I am drunk
[cry]
I need to forget
I am like a witness
Time is slow, time is fast
I thought about every subject
Everything is erased
I am at point zero
Nothing stays, nothing goes
My mind is transparent
Lived and forgotten
Useless now
Replaced

Part 2: Guitar solo

Scene 3: Vision (Instrumental)

Scene 4: Death as a Shadow

SIMULTANEOUS

Death as a Shadow (Alto)
I am your death,
Death am I, I,
becoming human again,
Death am I, I.
Last chance to reach purity.
Your Death,
your faithful death,
your death am I.
The human in me says
you will live,
Death in me says
you have destroyed your self,
self Death, Death I am,
self des-troy pleasure death am I.
The human in me says,
you are forgiven.
Death in me says
you will suffer.
The Supreme in me says
you will forget your past.
Death I am, I am I, I,
Death am I.
I am your Death.

Death as a Spirit (Mezzo-Soprano)
Je suis la Mort,
devenue plus humaine,
ta dernière chance d'atteindre l'être pur.
Je suis ta mort,
ta mort suprême,
et je t'attends, toujours fidèle,
sans impatience,
Je suis ta mort,
ta mort fidèle…

[Tr: I am your death
become more human
your last chance
to reach the pure being
I am your death
your death supreme
and I await you
ever faithful

without impatience
I am your death
your faithful death]

Death as a Woman (Coloratura)
Unsterblichkeit
für immer und ewig..
Ich bin ein Tod,
ein Erde,
Ich werden wieder menschlich,
Unaufhörlich, Leben, Seele,
Ewigkeit,
für immer und Ewig…

[Tr: immortality
for ever and always
I am a death
an earth
I shall be
human
unending life soul eternity
for ever and always]

Death as a Lover (Soprano)
Io sono la tua ezistenza,
il tuo mutamento,
Io sono il tuo illuminismo,
Aspettare, continuare,
pronto, preparato
infinito, eterno
al momento della tua morte…

[Tr: I am your existence
your transformation
I am your enlightenment
to wait, to keep going,
fast, ready,
infinite, eternal,
at the moment of your death]

ACT II

Scene 1: Prelude/Interlude (Instrumental)

Scene 2: Death as a Woman

Duet then ensemble
Change my life I change
Beyond life I change
Life for you I change
Change my life
When love ends I change
Beyond change I change
Action ends and you are left
Insane
Double self doubt action lost
Only I change action life
Action ends and I am left
Insane
Becoming the desire
Hour after hour

Don Juan, spoken
Bodacious lady parts
Replacement Lady-O [yodel] Oink oink
Tongue bikini
From the Bang dynasty of body enhancers
Oink boing Lady Hunk
Double doozer cups
Bingo!
Jumbo fallacies of dovey love smokey clouds
Shivering potatoe or was it tomatoe?
Toe socks keep you in tow
Or above knee stocks of yester yore
Sexomatic plush baby pink fuzzies
Diamond hard chromium zirconia of fake promise
in the makeshift garage
in the industrial debris of artistic seduction
sky forever gray of my polluted mind
with memories of puke
and manifold names of potions and beverages
who would have thought
that sex could actually ruin your health
rose ribbon , carbon migration
do I get another life?

Scene 3: Duel
Vocal ensemble, no lyrics, chanting only

Scene 4: Despair

Don Juan
Spoken (rhythmic notation)
The memory
Of our meeting
Was present
So vividly
I kept seeing
Your expression
When you left
Follow the line
Of least resistance
Fear
The fifth dimension
The one I imagine
There was a dream
A dream of you
Like an astral visit
Overcome by a longing
Despair
The little boy cut his hand
He is bleeding
You have not
Chosen me
I struggle with
The absurdity of
Taking my life
While acting
Completely integrated
If only I can look
Like I am OK
Keeping up the appearance
As if everything were in place
Then the reality of my
Despair
Becomes so hidden I can
Almost forget about it
Ignoring the thought
As unimportant
Is the key
I abandon my feeling
A tense violin string
Throw it into the Infinite
With all my gathered strength
Out of myself
Merge into silence
Somewhere ahead

SIMULTANEOUS

Sung:

Death as a Woman (Coloratura)
Garden
Time
Ready
Cry
Satisfied
Leben
Evig
Evigkeit
Leben
Evig
Evigkeit

Spoken:

Don Juan
Being
Time stop
Outside
Action
Life
Mine again
Empty
Available
Suffer
Doubt
Help
Land
Water
Broken

Death as a Lover (Soprano)
Unfold
Endless
Hopeless
Data
Check data

Death as a Spirit (Mezzo-Soprano)
Pages torn
Stop desire
Utter cry
Unfold
Endless
Hopeless
Work, always
Broken sign
Information
Active task
No!
Active task
I am
Pages torn
Stop desire
Utter cry
Work, always
Broken sign
Information
Active task
No!
Active task
Non-existence
I am information
Information

Death as a Shadow (Alto)
Danger
Erase
Into messages
Active Task
Non-existence
I am…I am
Unfold…Unfold
Danger
Erase
Into messages
Active task
Non-existence
I am…I am
Unfold…unfold…unfold
I am

Scene 5: Insanity

Don Juan

I see colors on the wall
Message to myself
Only one place it's inside
Where anything is possible but for a short time only
Every minute remember
How it is on the other side
Sounds are the rain of the soul
So they speak
Ping! Gravity jumps
O-matic realm of pulverized allergens
Love stuff of furry fantasies of snug
All-in-one mercantile Eden
Medicine chest of evil
Loophole genesis
Chinese hypochondriac-healer
Of low-rider philosophy of consumption
Revolutions of infinite smallness
Capitulate
Rejuvenate
Big bang small bing
Sputnik dog
Crash universe
Big time small space
Time transcendence
Omens of apocalypse
Impulse stirring
Willful strength fails twice
Dice - snake eyes
Cards - reversed
While the unexpressed
Turned inward
Is excruciating but only an atom away
From the joy of living
Partnership stormy exit!
He-ha-holic holy-ho!
Fearless avenue of death
Tearing the shield of time
Andromeda, Pallas, Europa
Fighting for an apple
The size of a grain of salt
Belzebubby, booby buddy
Lexus nexus plexus rexus Rex
Leaving my dear bod, oh dear
For better body replacement
Brain in a jar frozen cloned
Freeze framed in past future

Scene 6: Don Juan Enlightened
Vocalizing on vowels a e i o pronounced as ah, hay, ee, om

7. Don Juan Exits (Recitaria)
I am spent
I am done
There is no goodbye
I am lost
I am found
There is no reply
I have loved
Many times
I have truly lived
I am deaf
I am numb
I have lost my sight
I am only human now
I have outlived my freedom
I have outlived my kingdom
I am only human now
I am spent
I am done
There is no goodbye
For the women I truly loved
One at a time
I am only human now
I have outlived my freedom
I have outlived my kingdom
I am only human now

Scene 8: Kyrie
Ensemble: Kyrie Eleison (Lord, have mercy)

Scene 9: Apparition (ghostly, mysterious)

Don Juan
Actions
Beautiful days
Awful sleeps
Plants
Couplings
Everlasting music
Movements
Worships
Divine suffering
Worlds that look alike
and look like us
I drank you but I did not quench my thirst
(English Translation by Elodie Lauten)

Original:
“Actions
Belles journées
Sommeils terribles
Vegetation
Accouplements
Musiques éternelles
Mouvements
Adorations
Douleur divine
Mondes qui vous ressemblez
Et qui nous ressemblez
Je vous ai bu et ne fus pas désaltéré”
(from Vendémiaire, *Alcools* by Guillaume Apollinaire)

Overture: The Death of Don Juan

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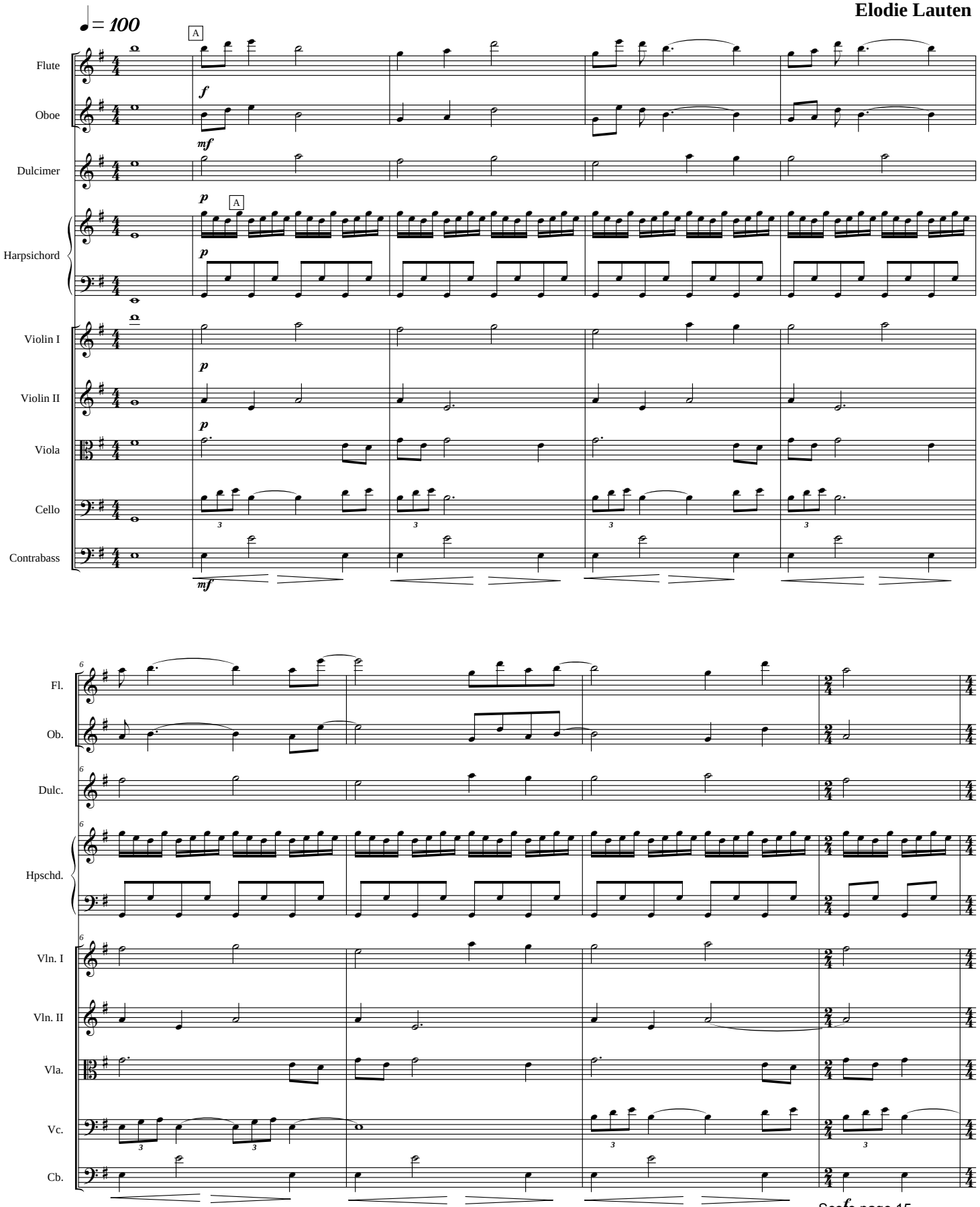
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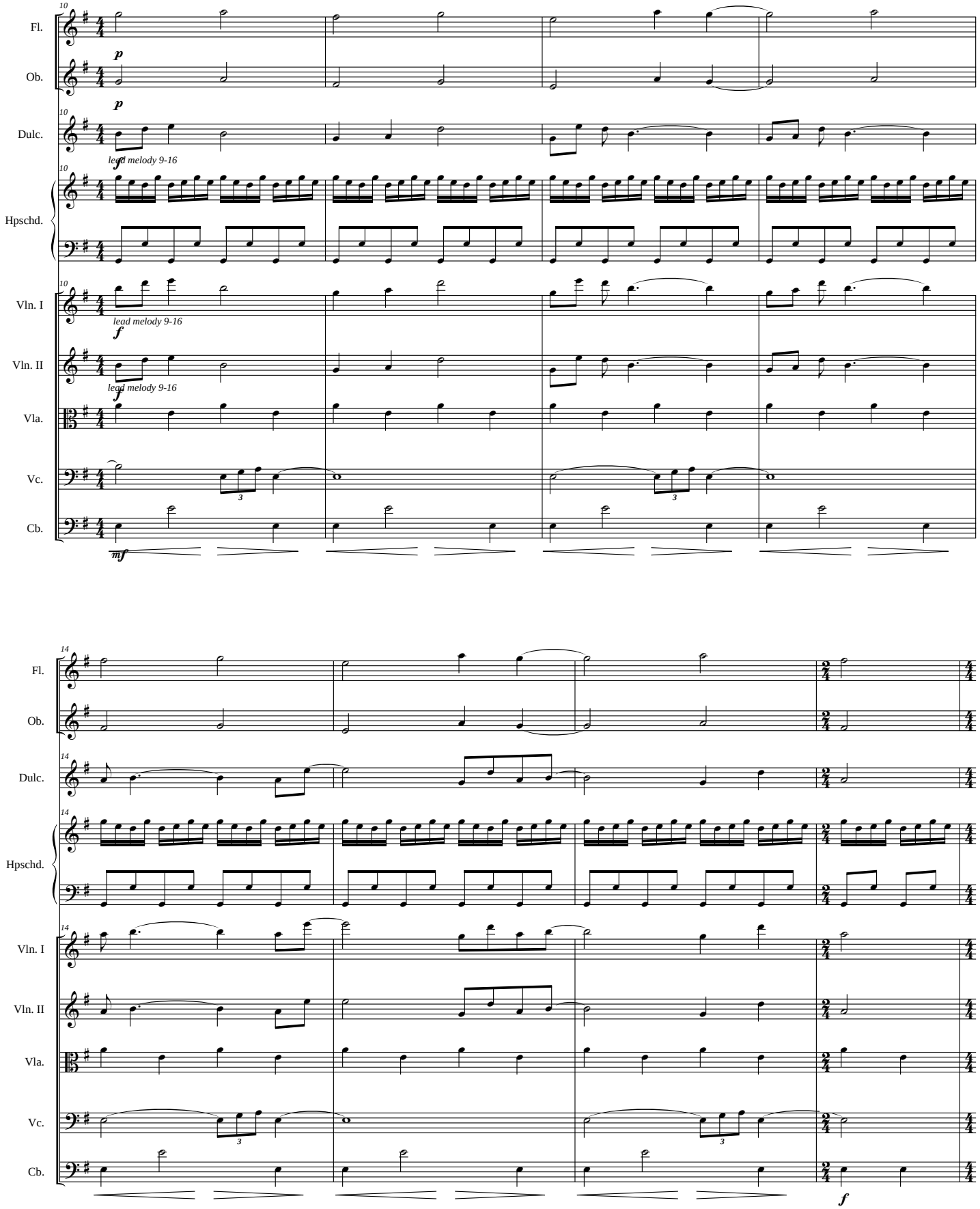
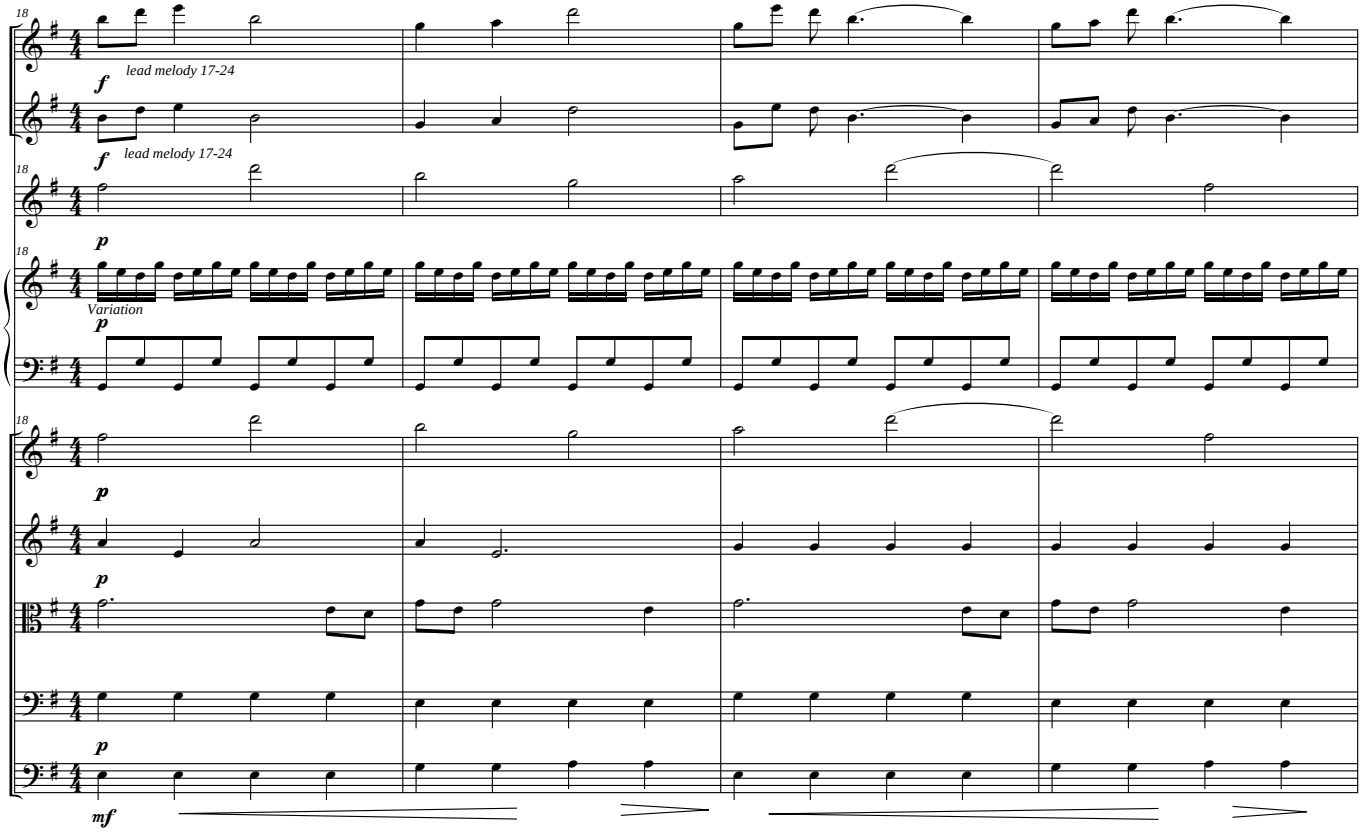

10
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
lead melody 9-16
f
mf
14
2/4
4/4
f

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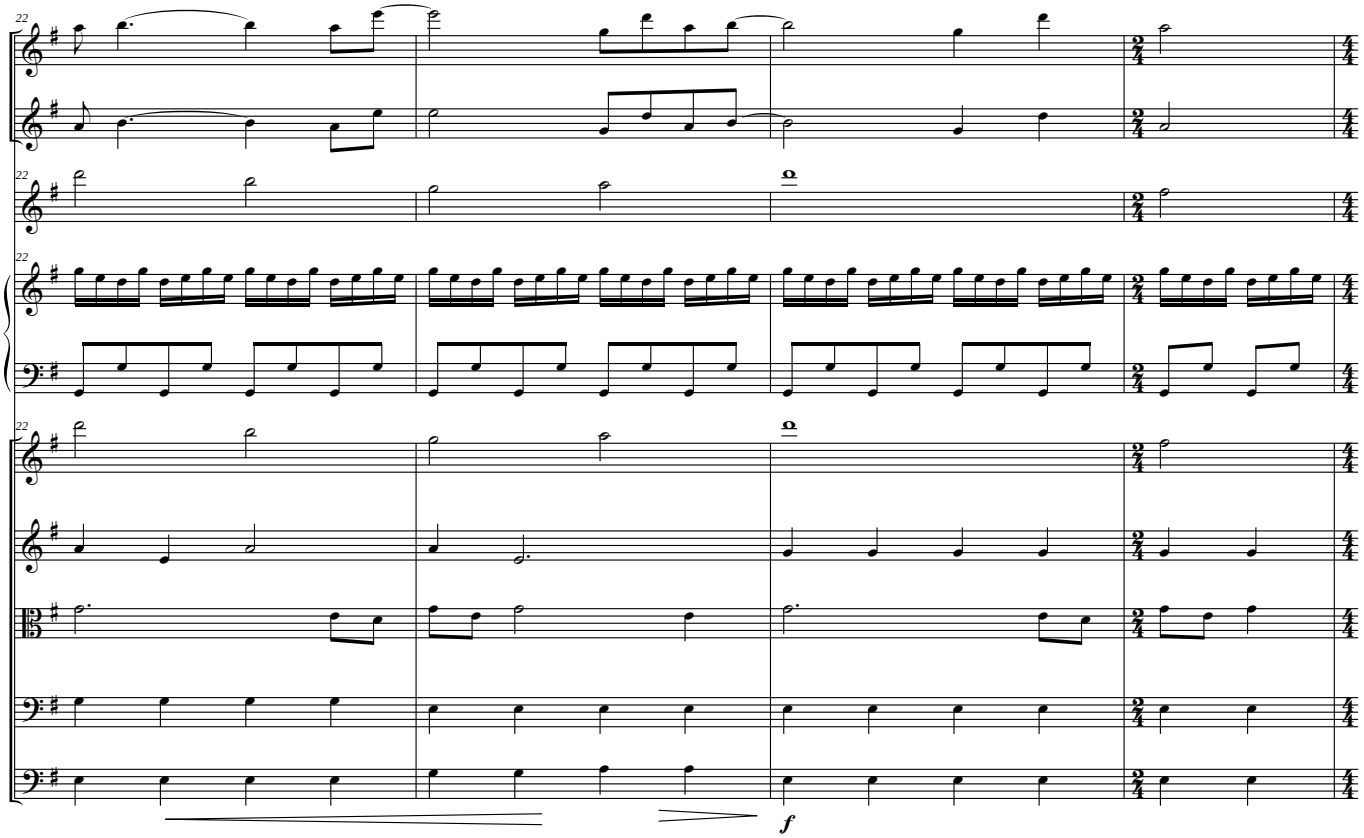
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
lead melody 17-24
p
Variation
mf

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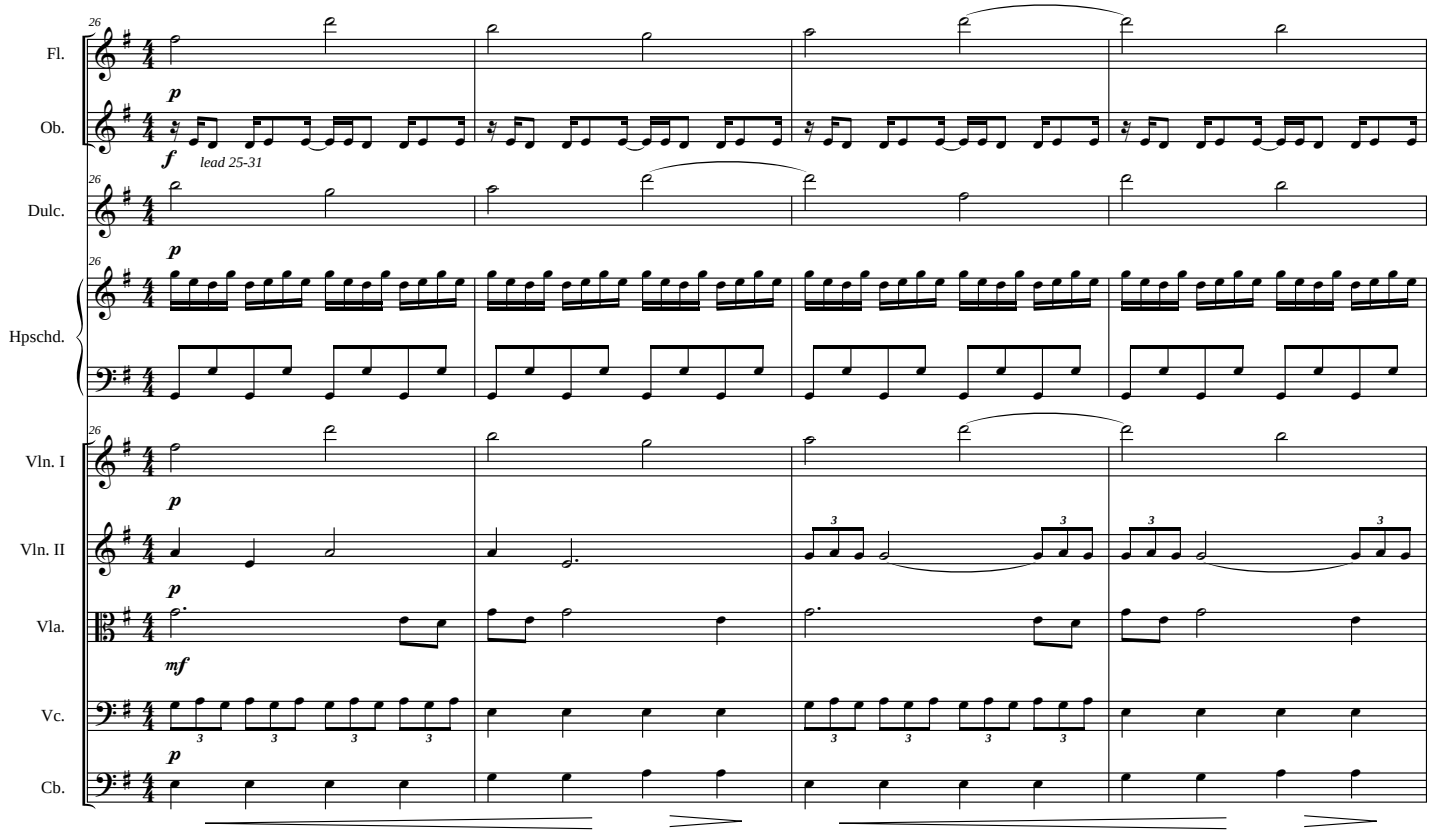
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f

26
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Ob.
Dulc.
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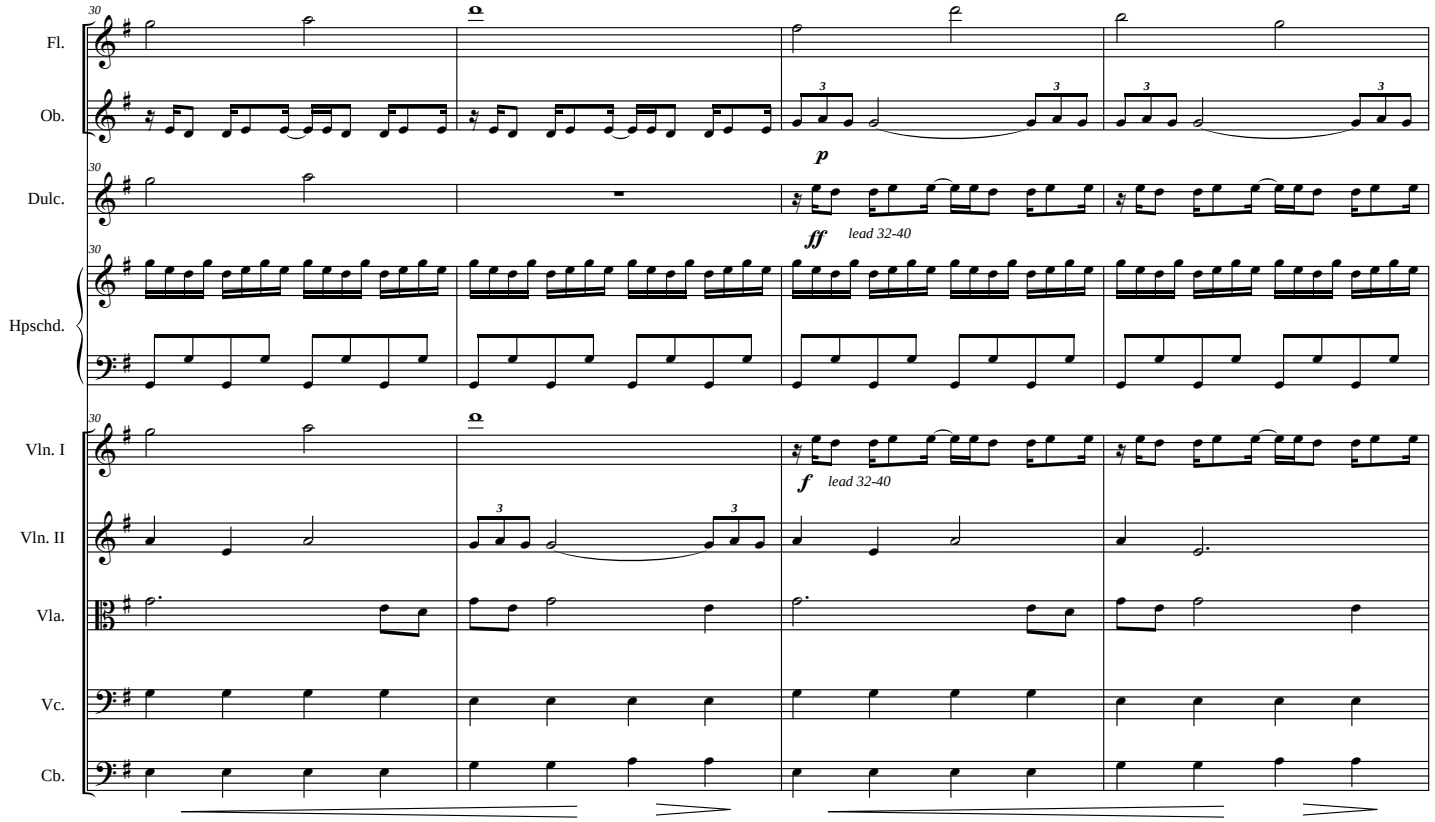
Vln. II
Vla.
Vc.
Cb.
p
f
lead 25-31
mf

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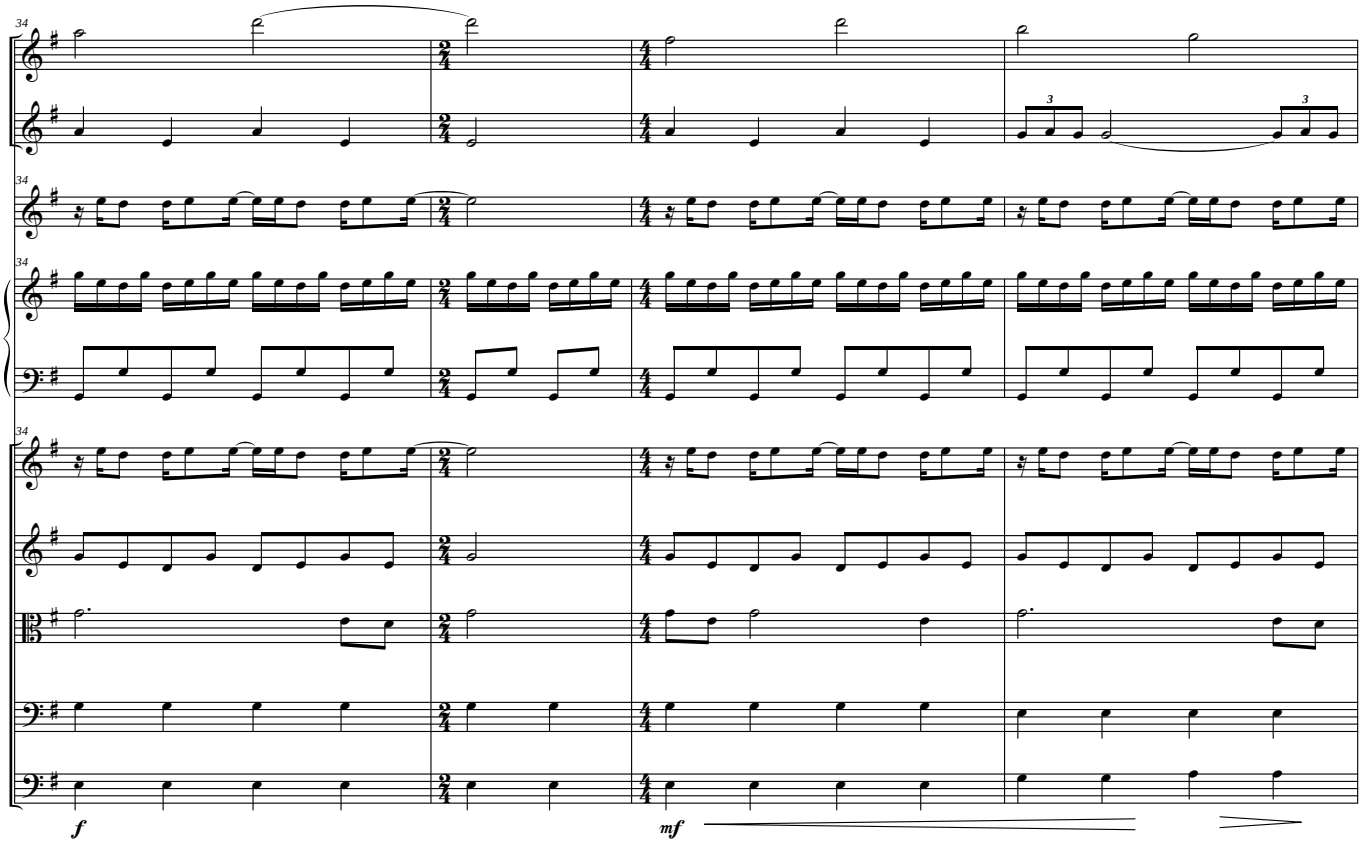
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
lead 32-40
f
lead 32-40

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Fl.
Ob.
Dulc.
Hpschd.
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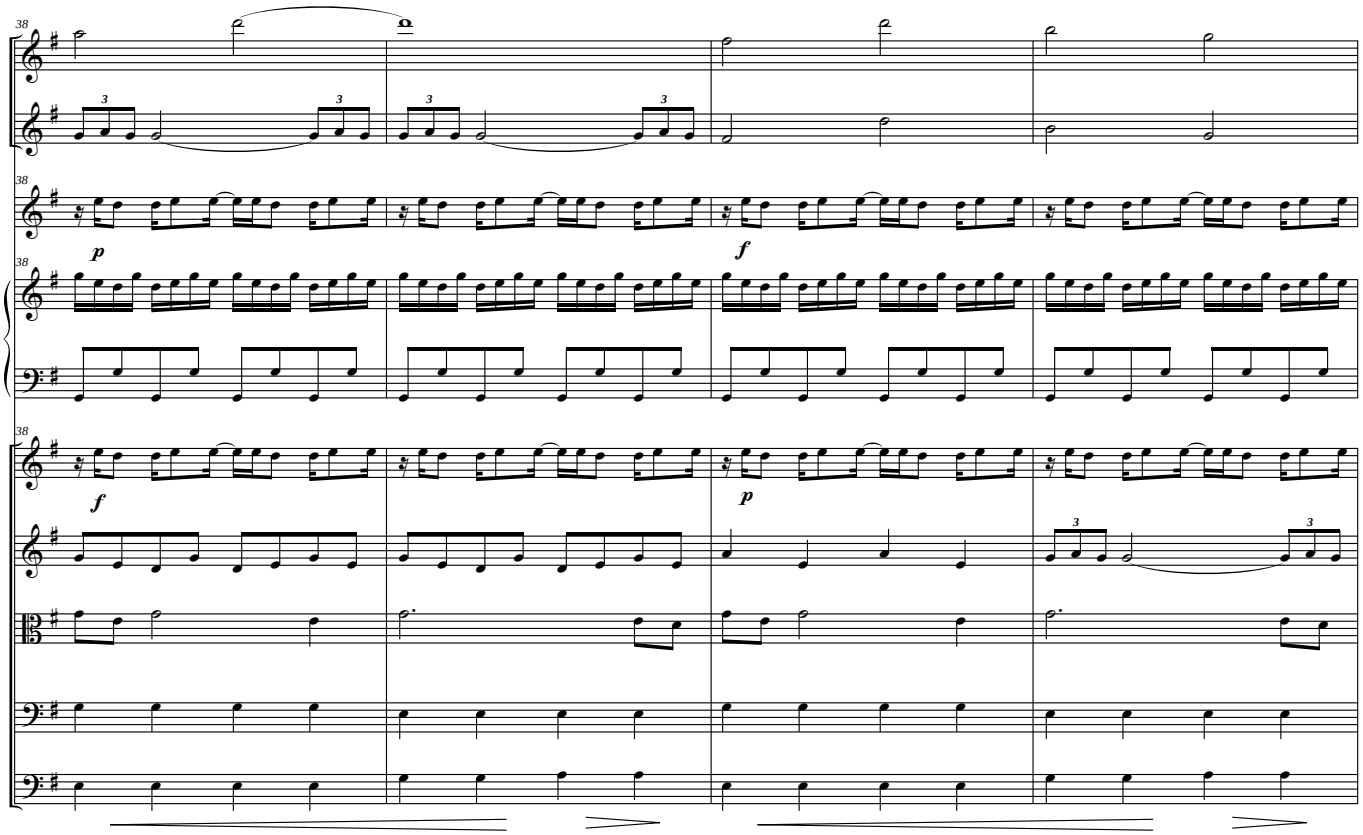
Vln. II
Vla.
Vc.
Cb.
f
mf

38
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Ob.
Dulc.
Hpschd.
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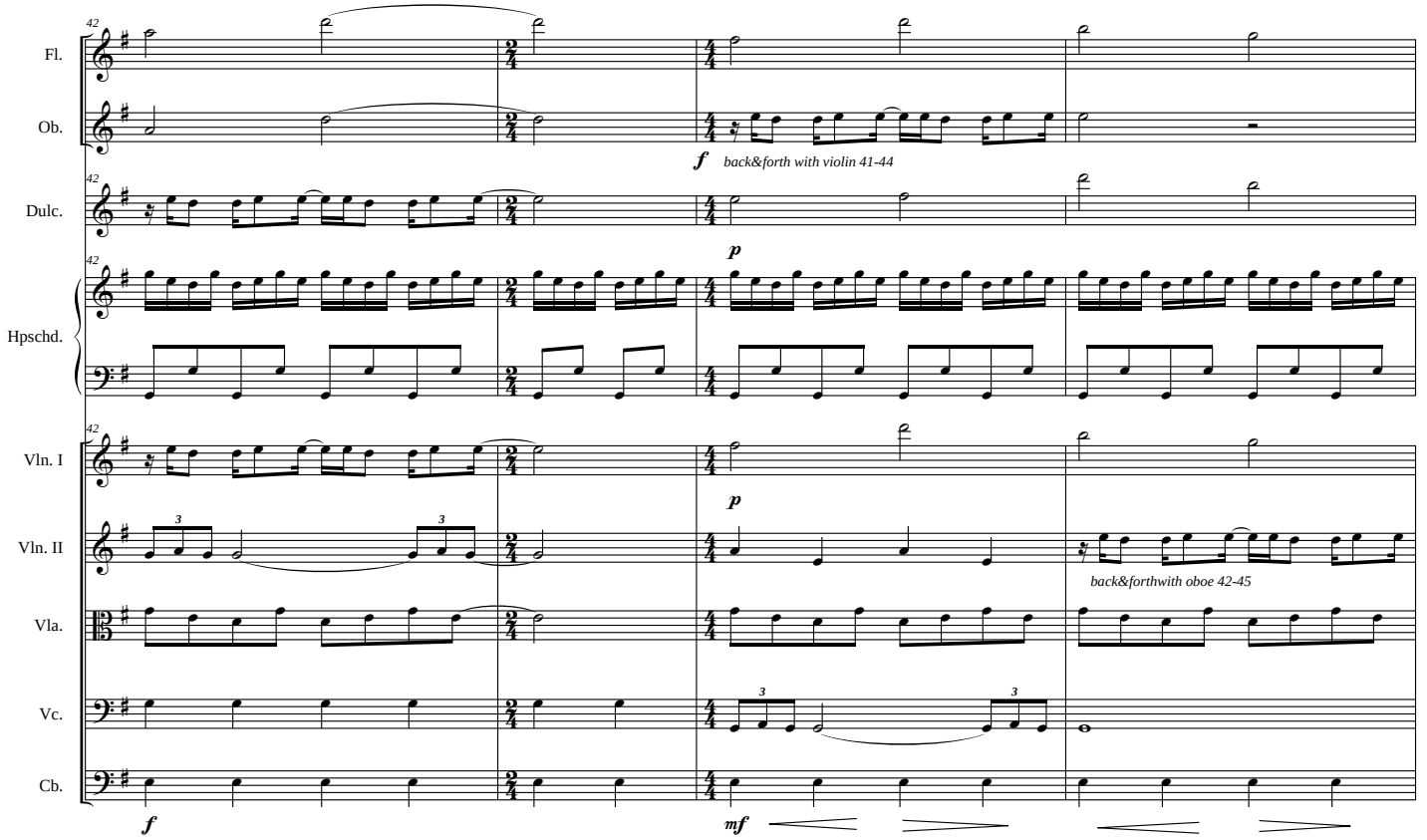
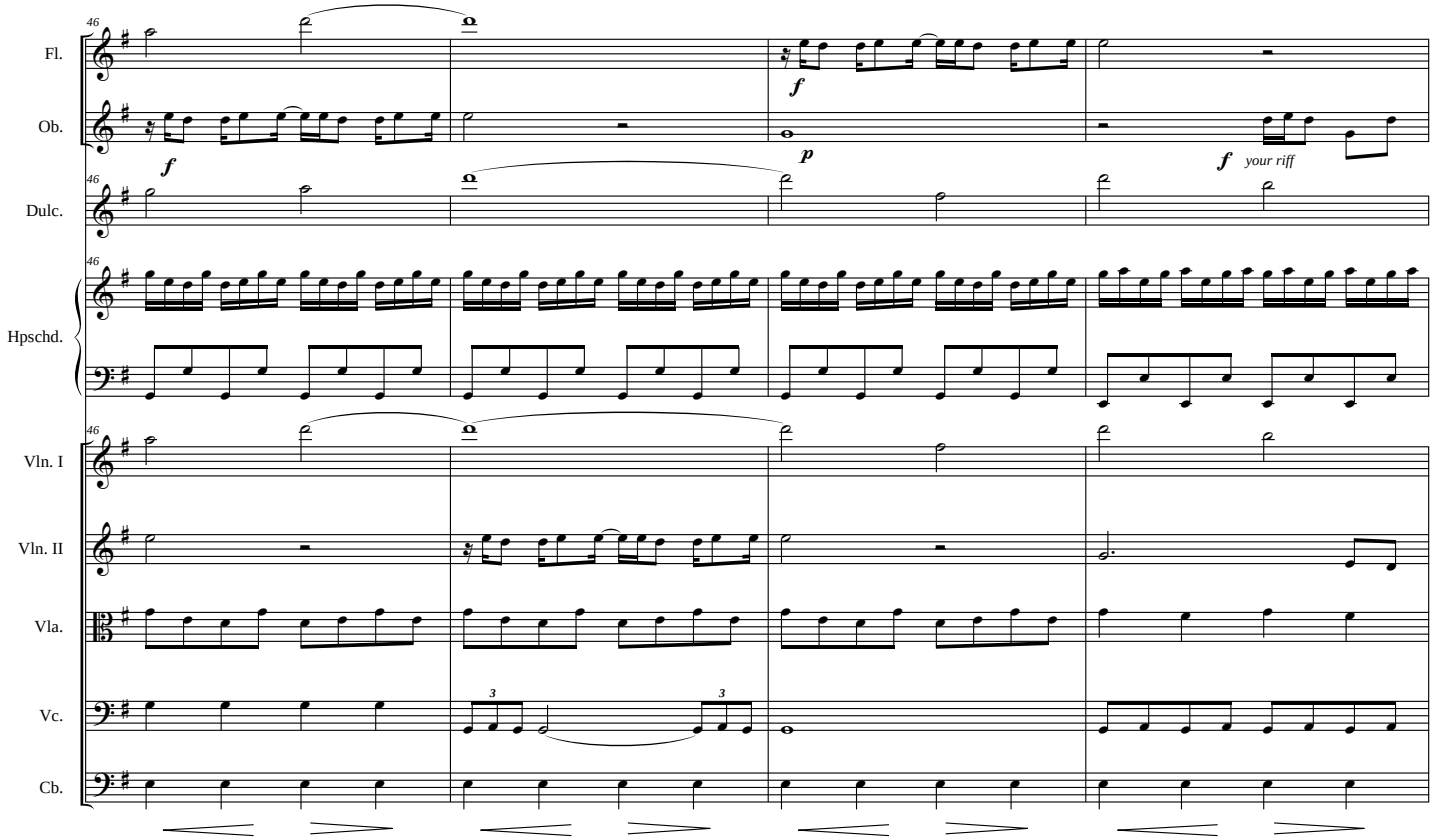
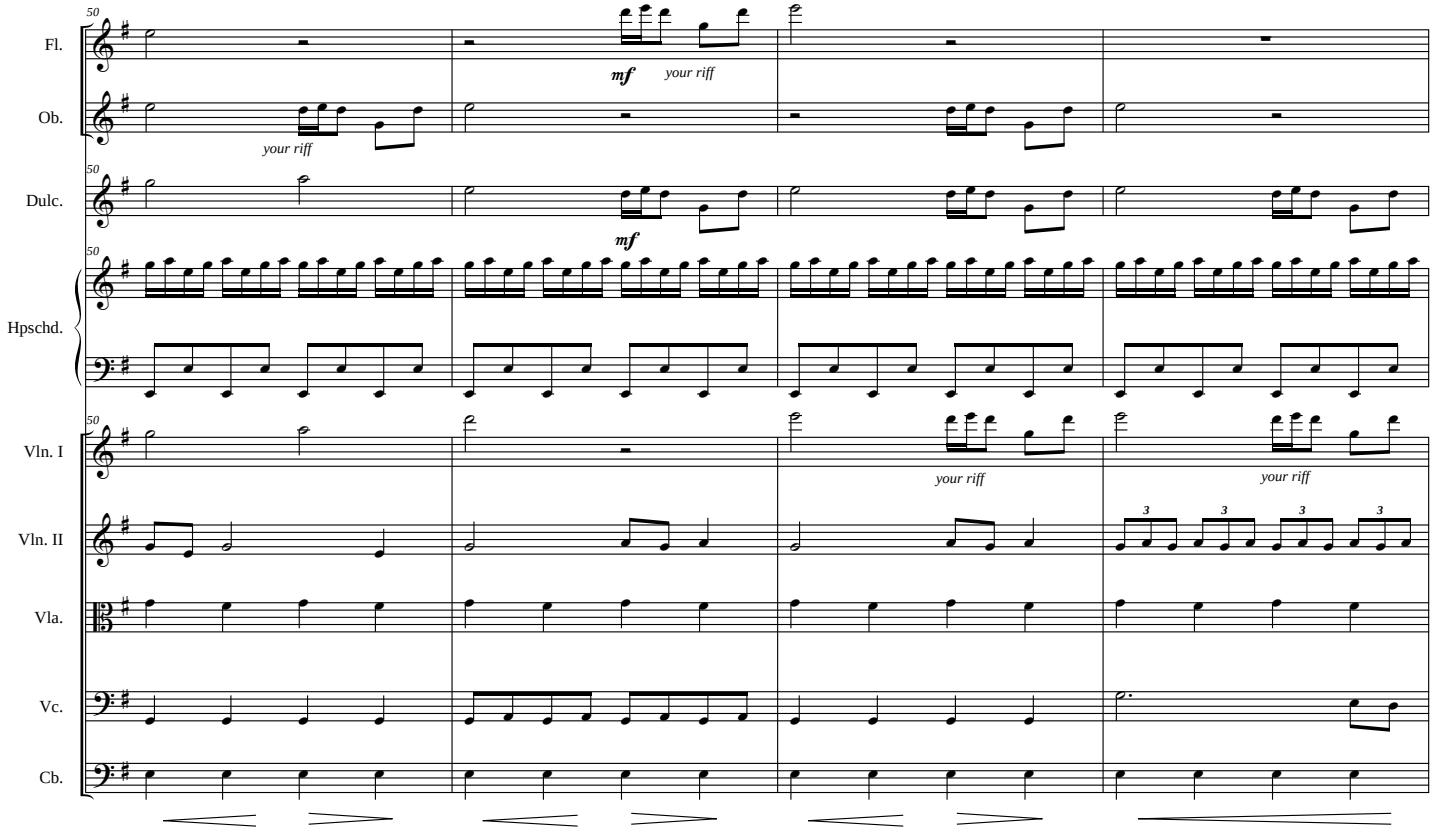
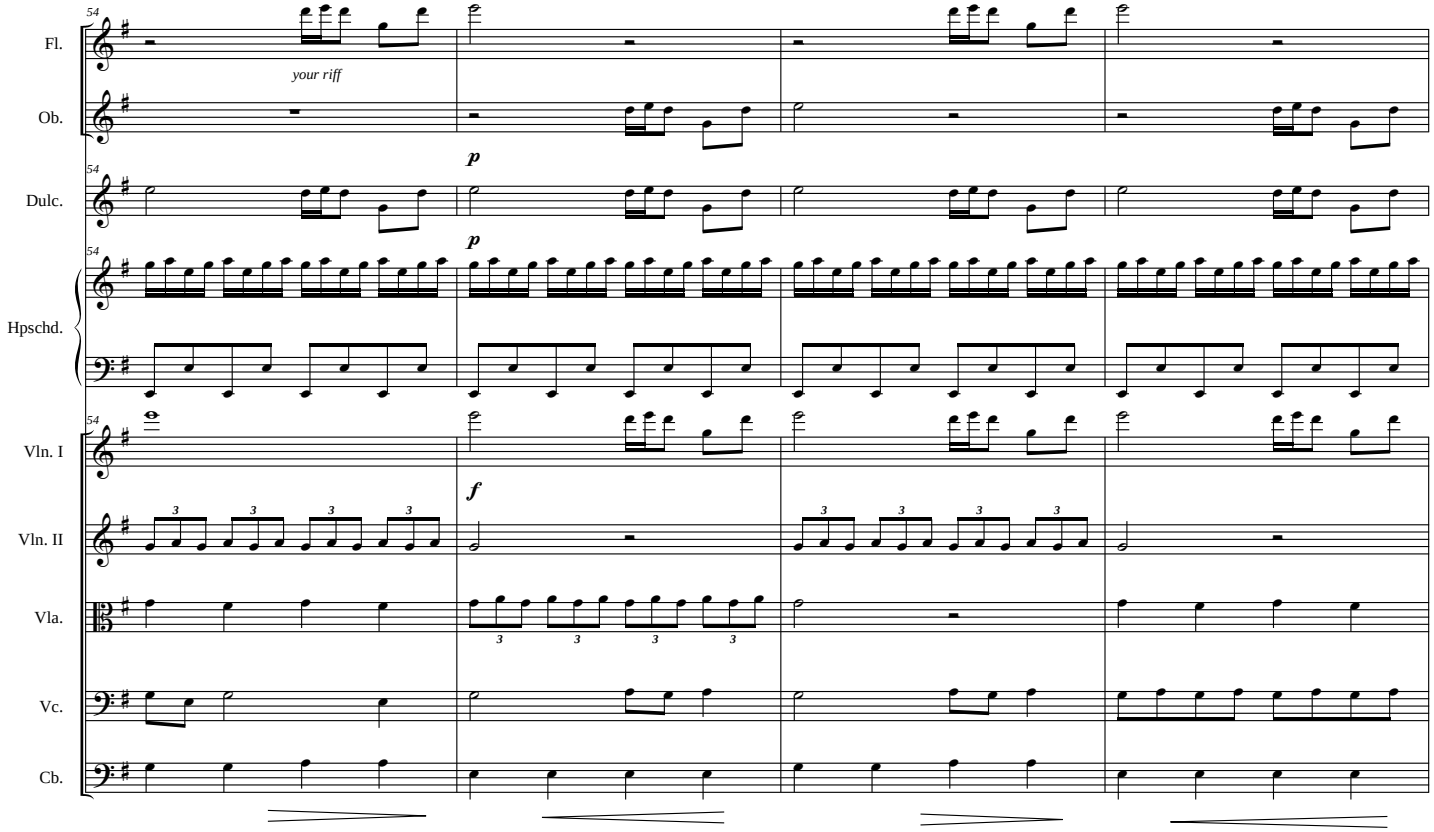
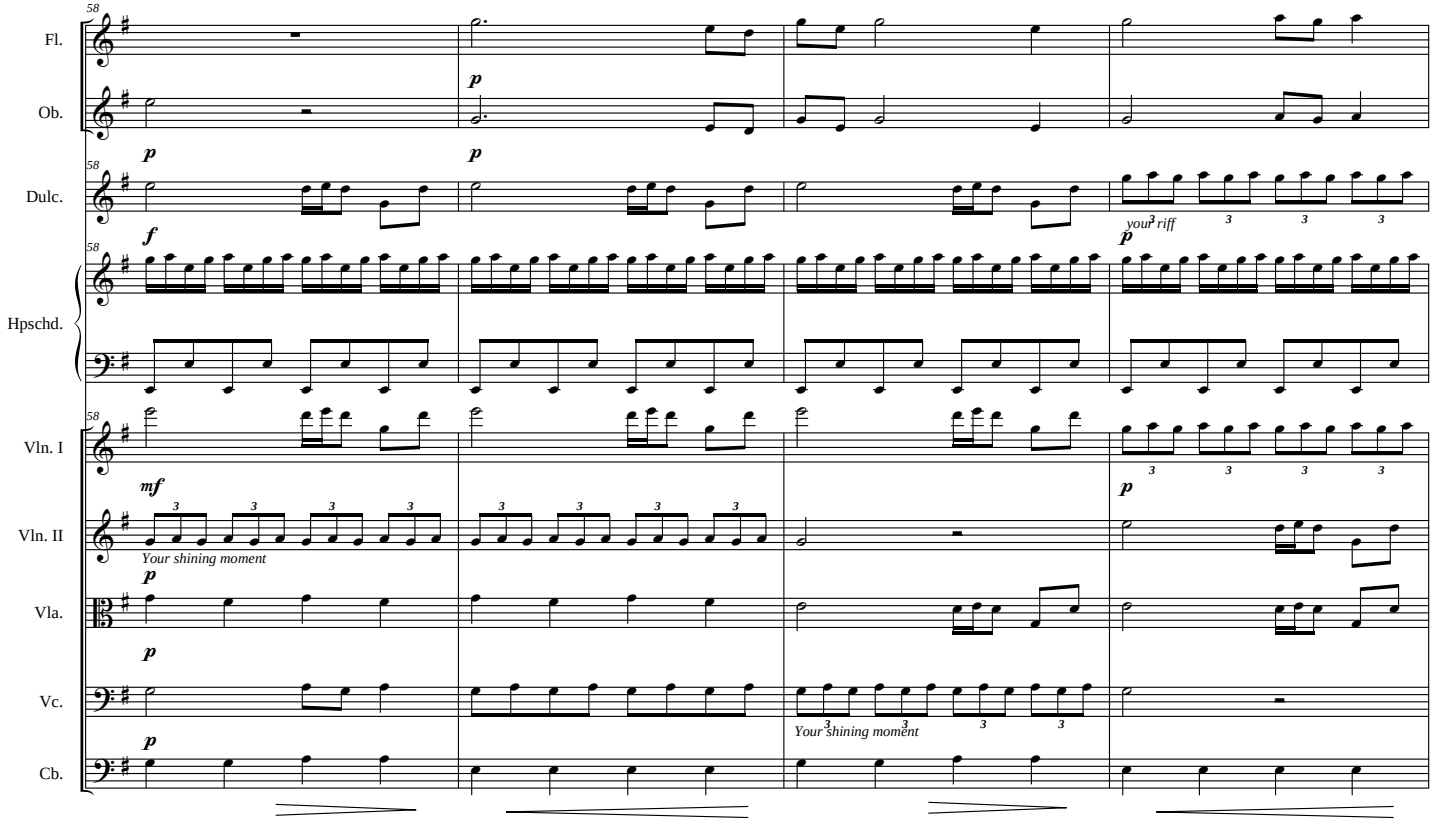
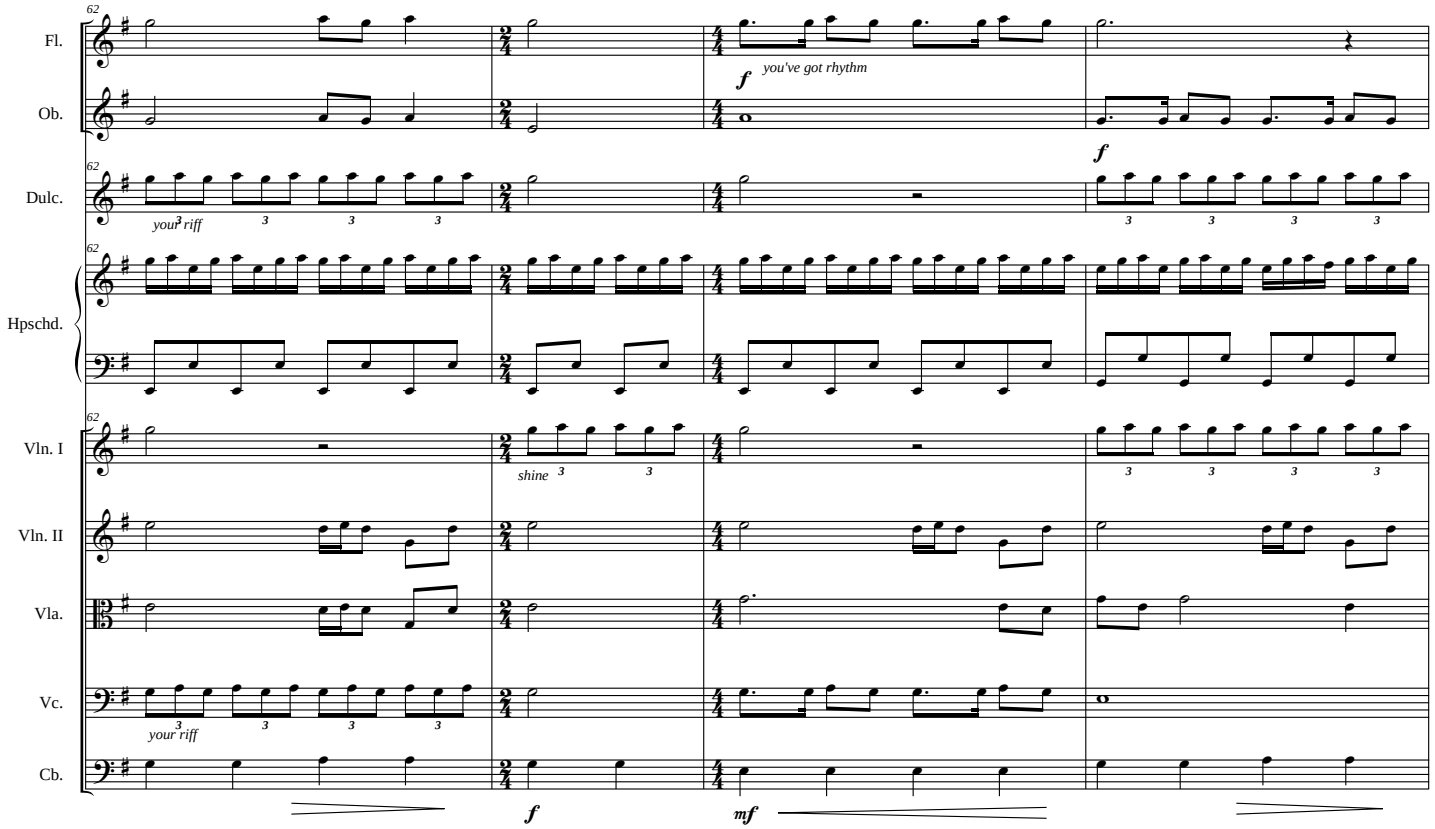
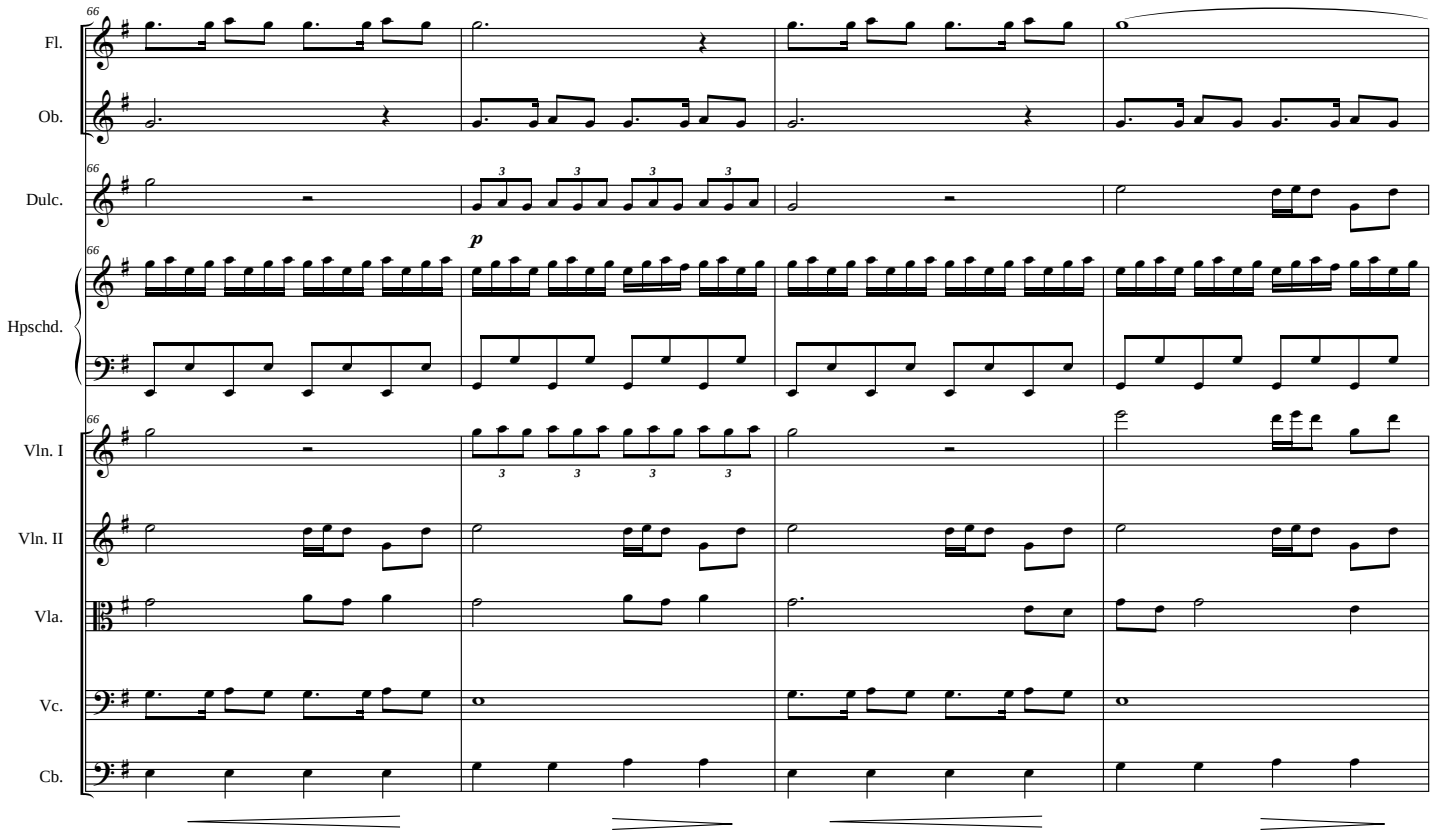
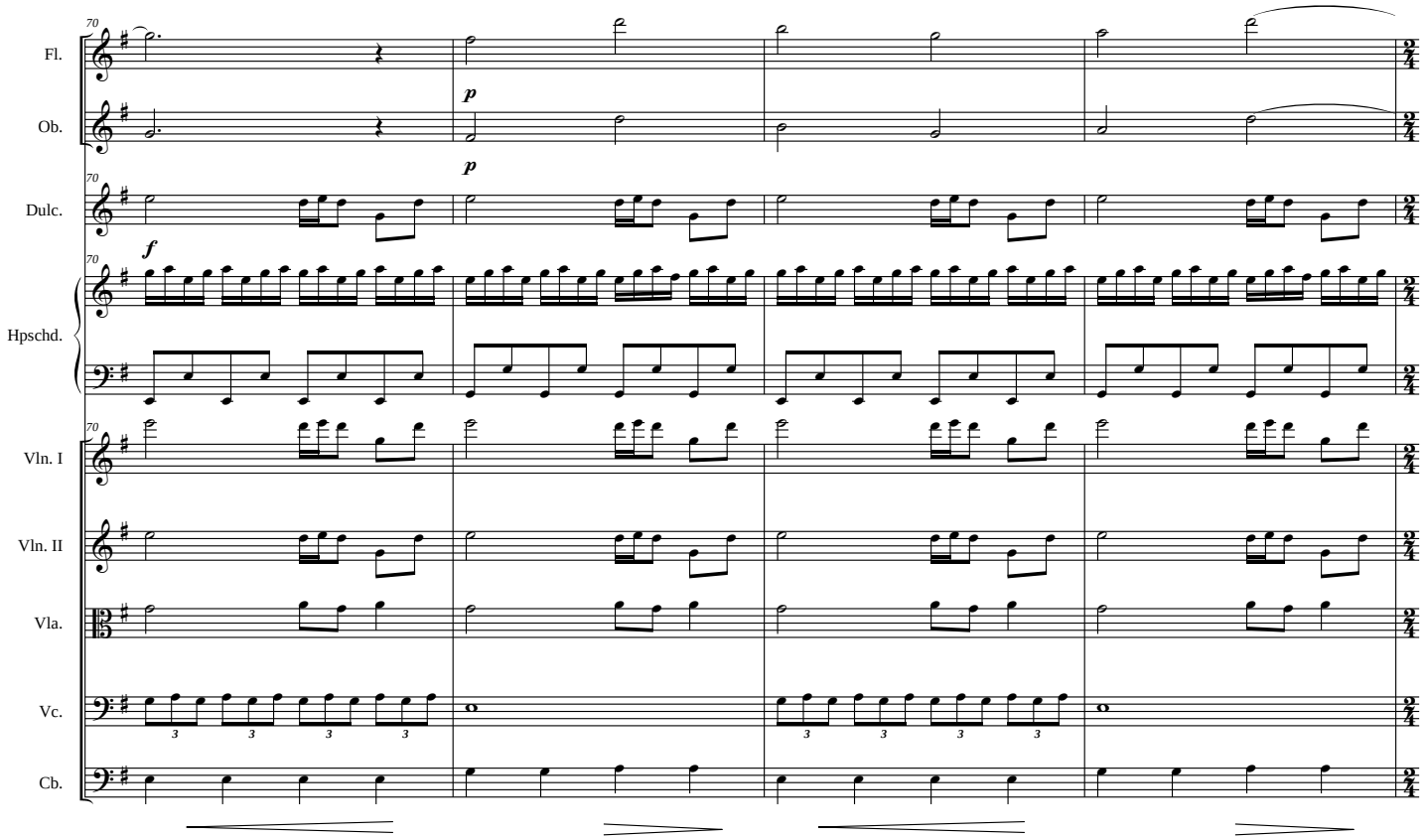
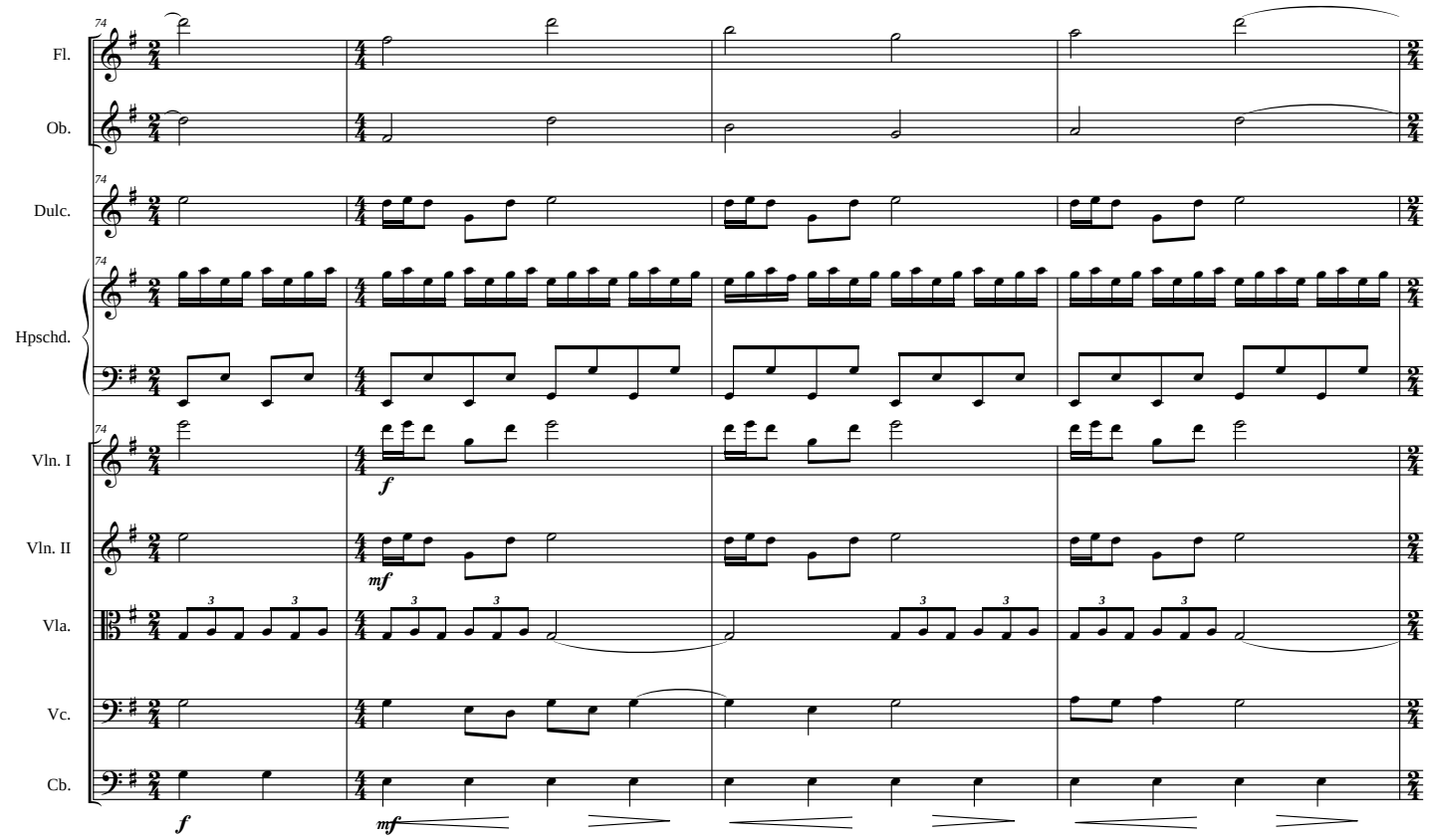
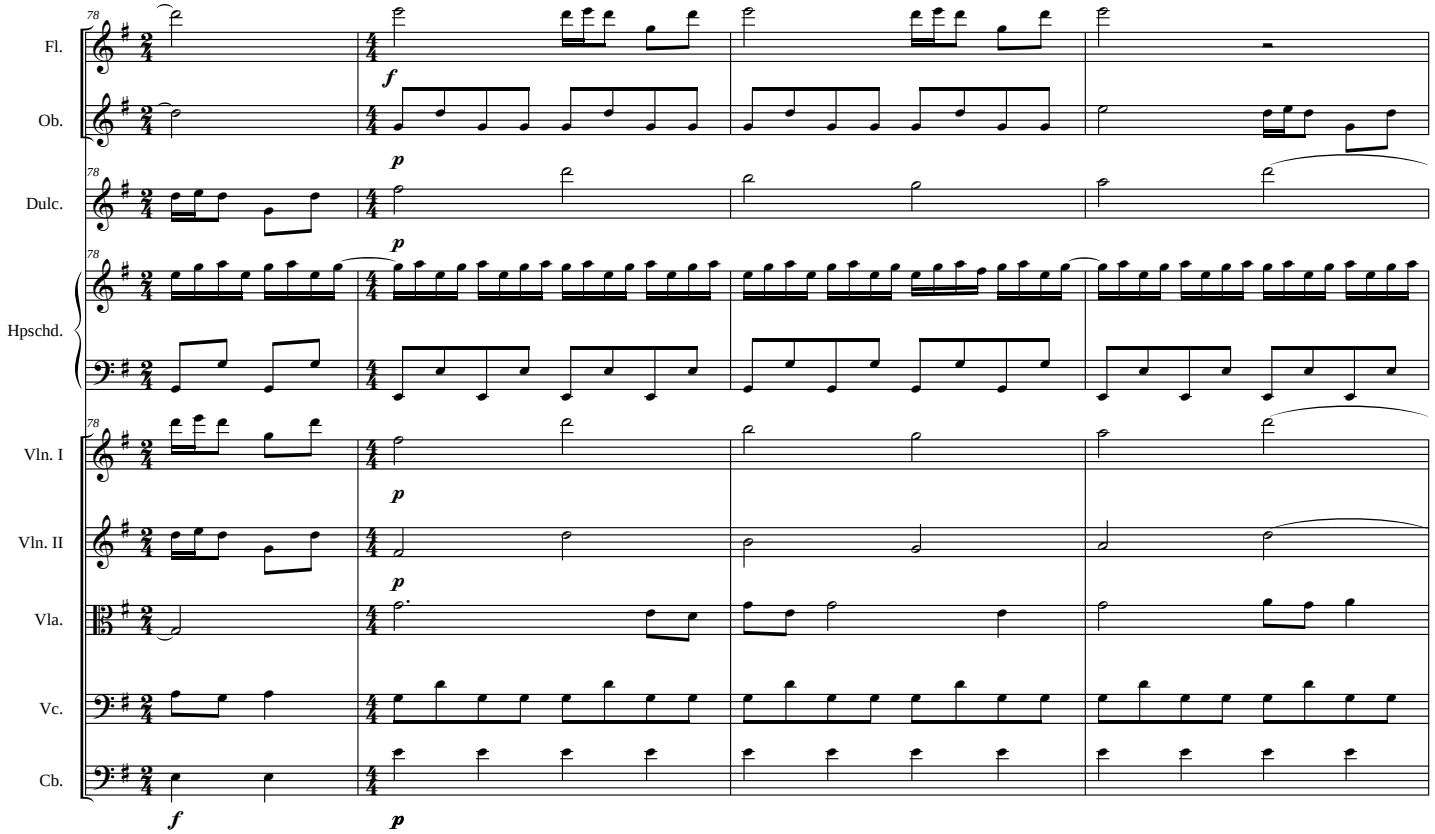
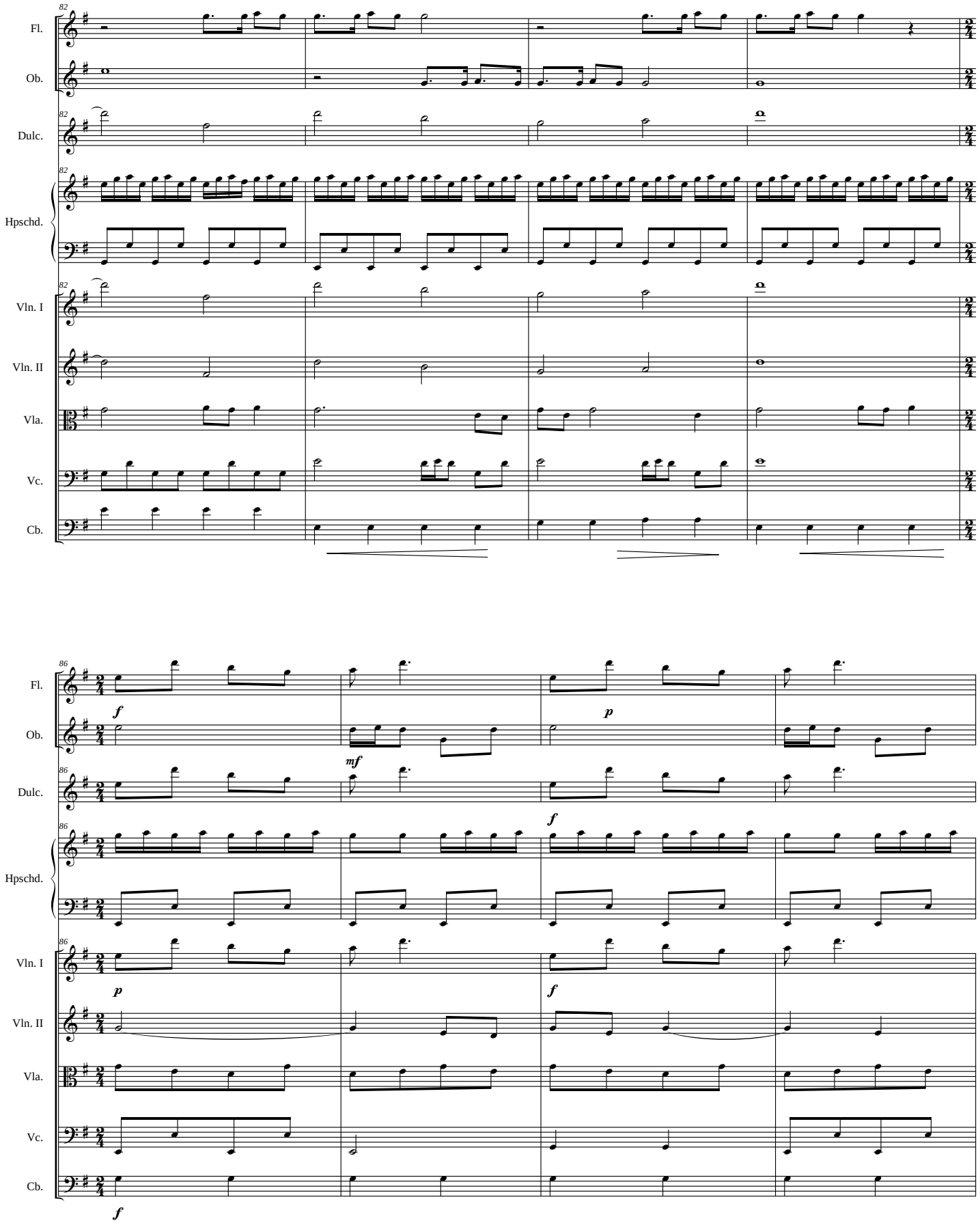
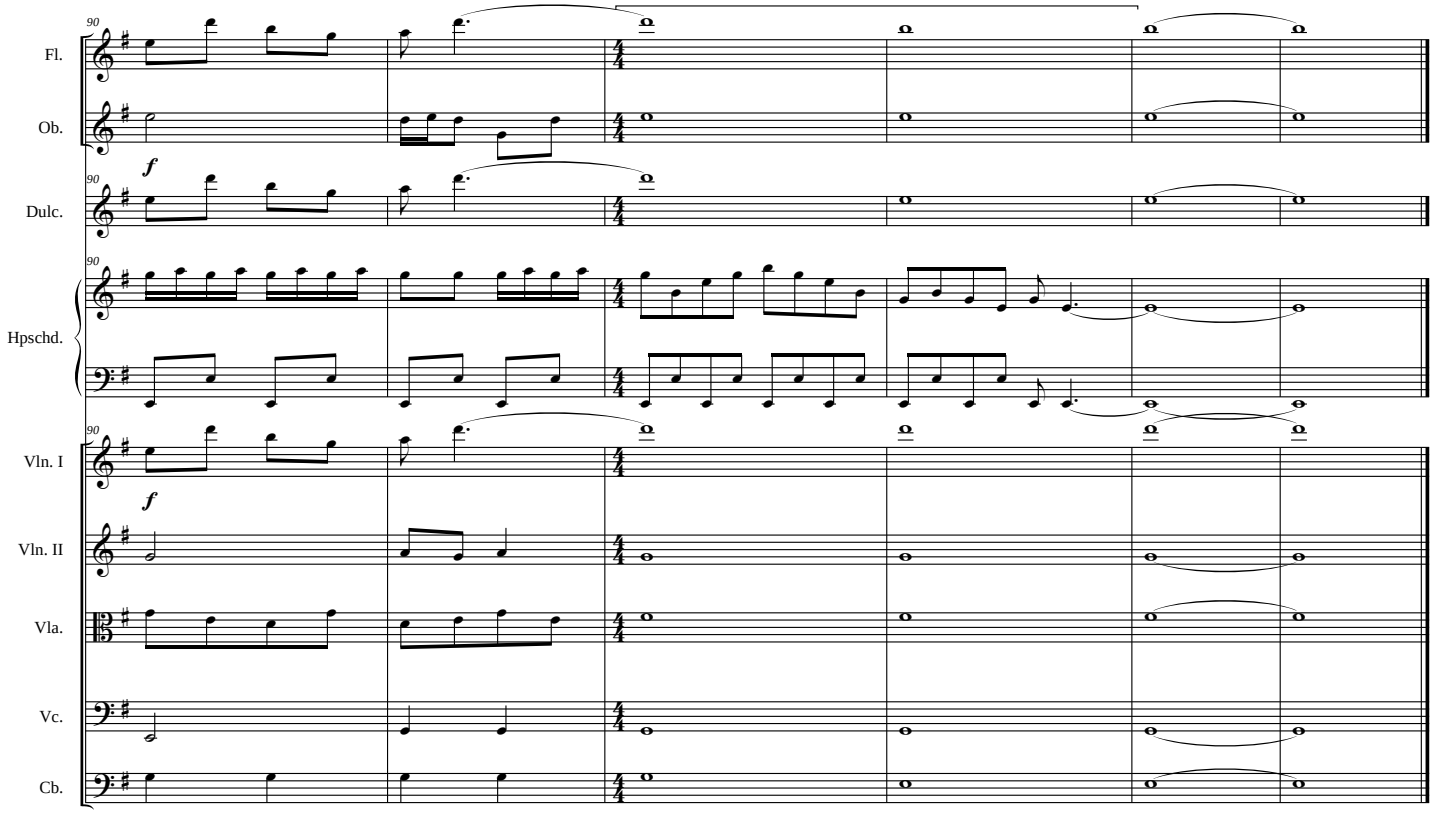
Vln. II
Vla.
Vc.
Cb.
p
f
f
p

42
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
back&forth with violin 41-44
p
p
back&forthwith oboe 42-45
f
mf

46
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
p
f
your riff

50
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
your riff
your riff
your riff
your riff

54
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
your riff
p
p
f

58
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
mf
your riff
Your shining moment

62
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
you've got rhythm
your riff
shine

66
Fl.
Ob.
Dulc.
p
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

70
Fl.
p
Ob.
p
Dulc.
f
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

74
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf

78
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p

82
Fl.
Ob.
Dulc.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
86
f
mf
p
f
p
f
f

90
Fl.
Ob.
f
90
Dulc.
90
Hpschd.
90
Vln. I
f
Vln. II
Vla.
Vc.
Cb.

Don Juan Reflects

Recitaria

Part 1: Recitaria - Part 2: same accompaniment with guitar solo improv

Slow ♩= *76*

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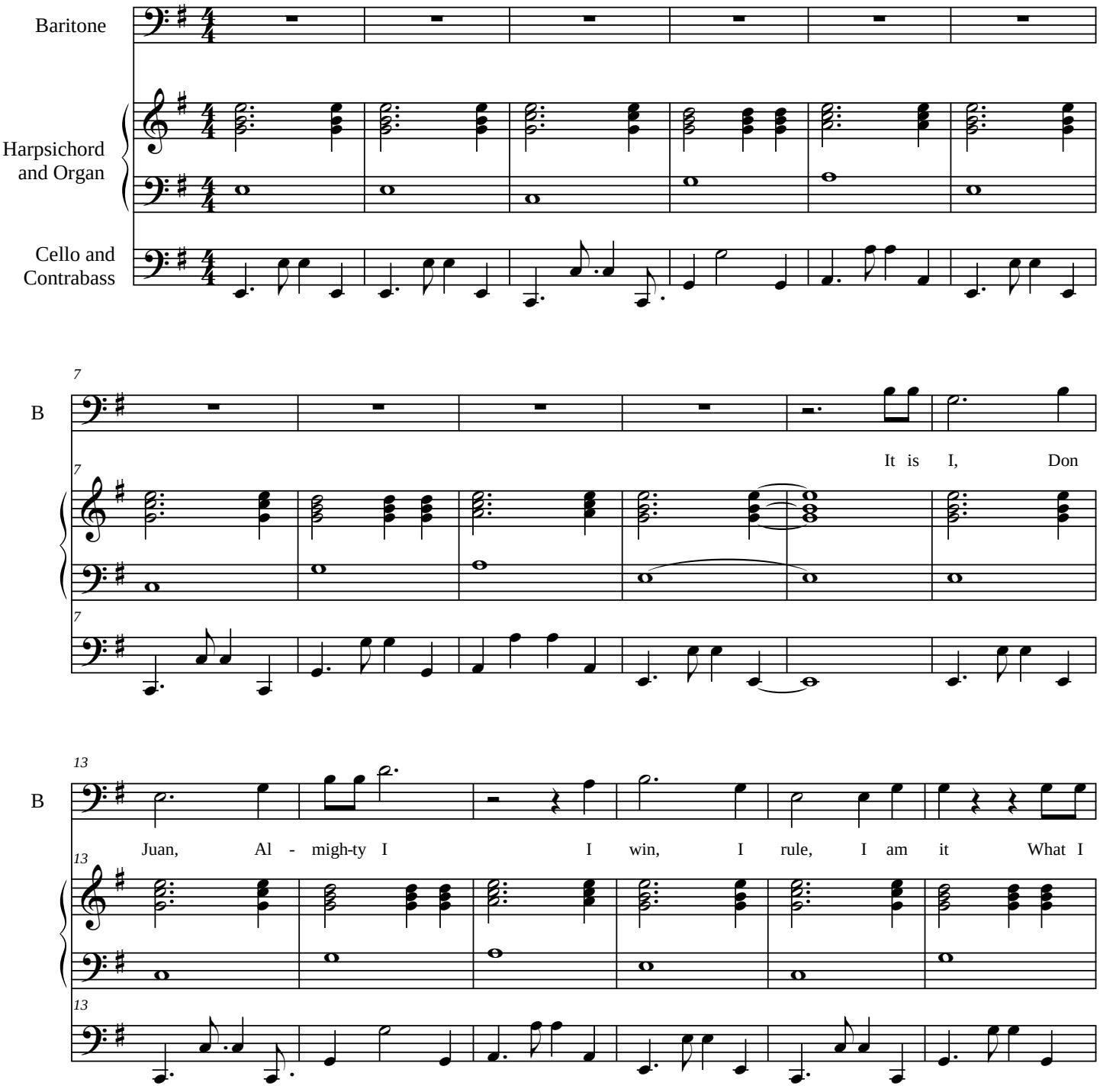
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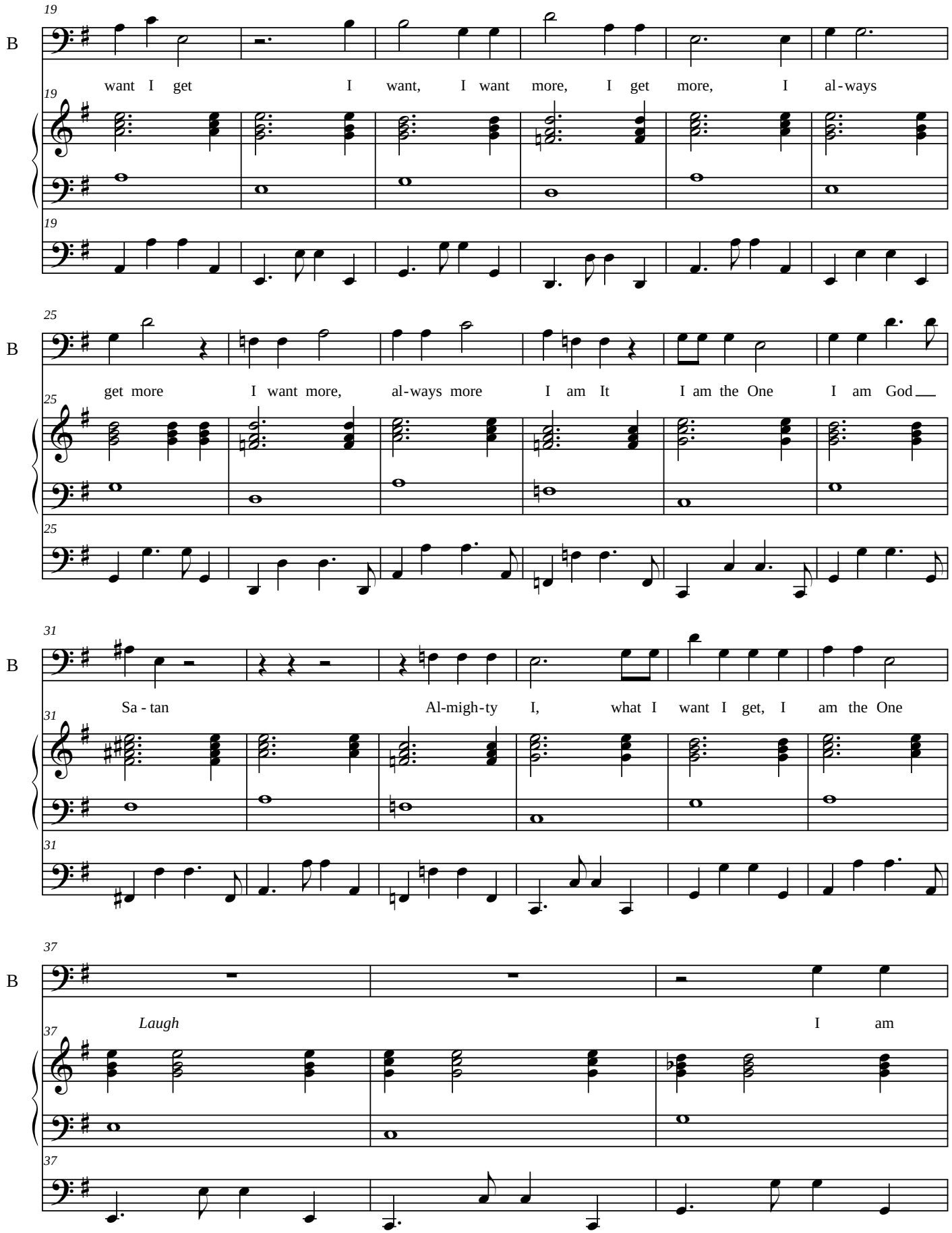
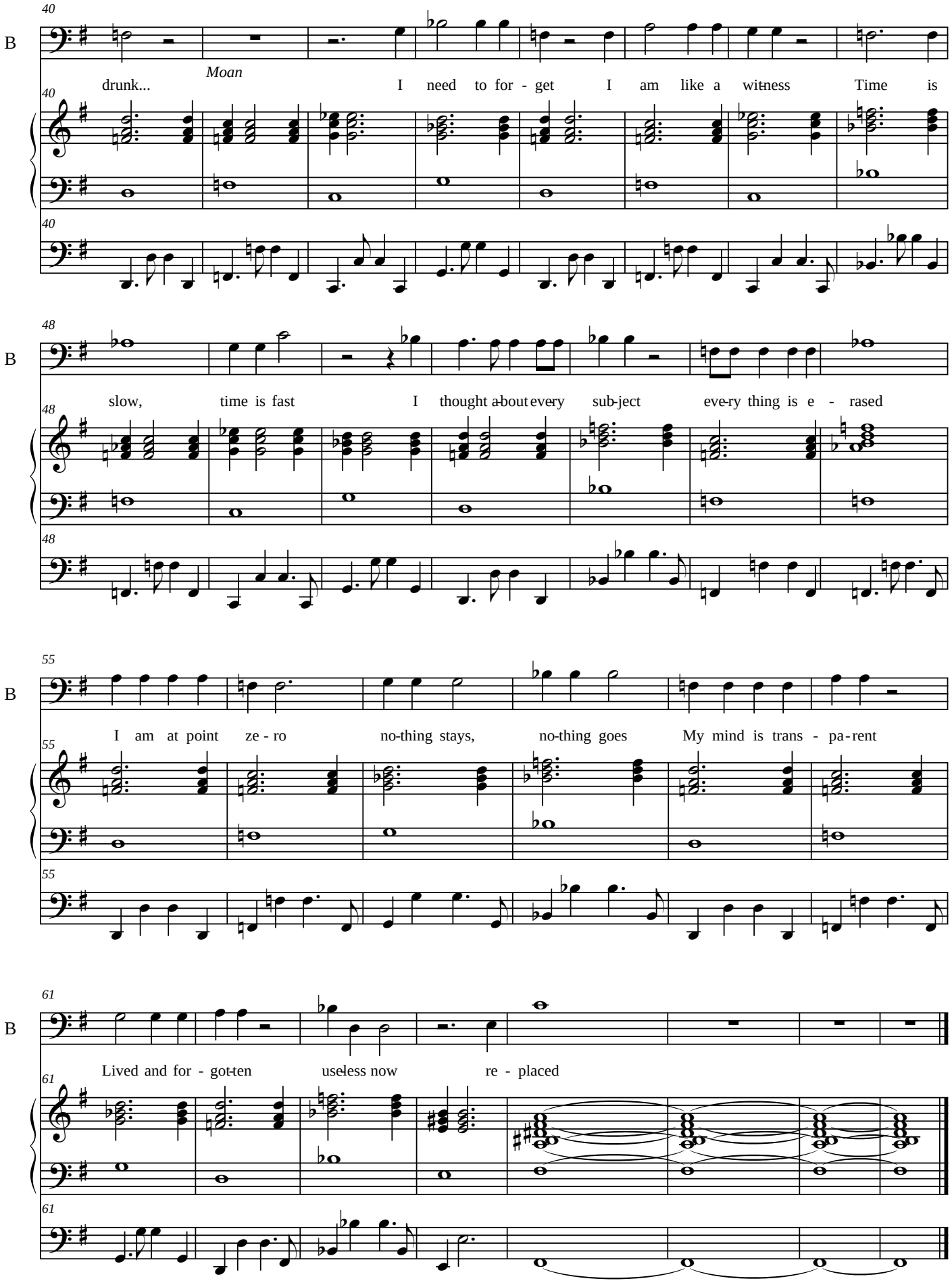
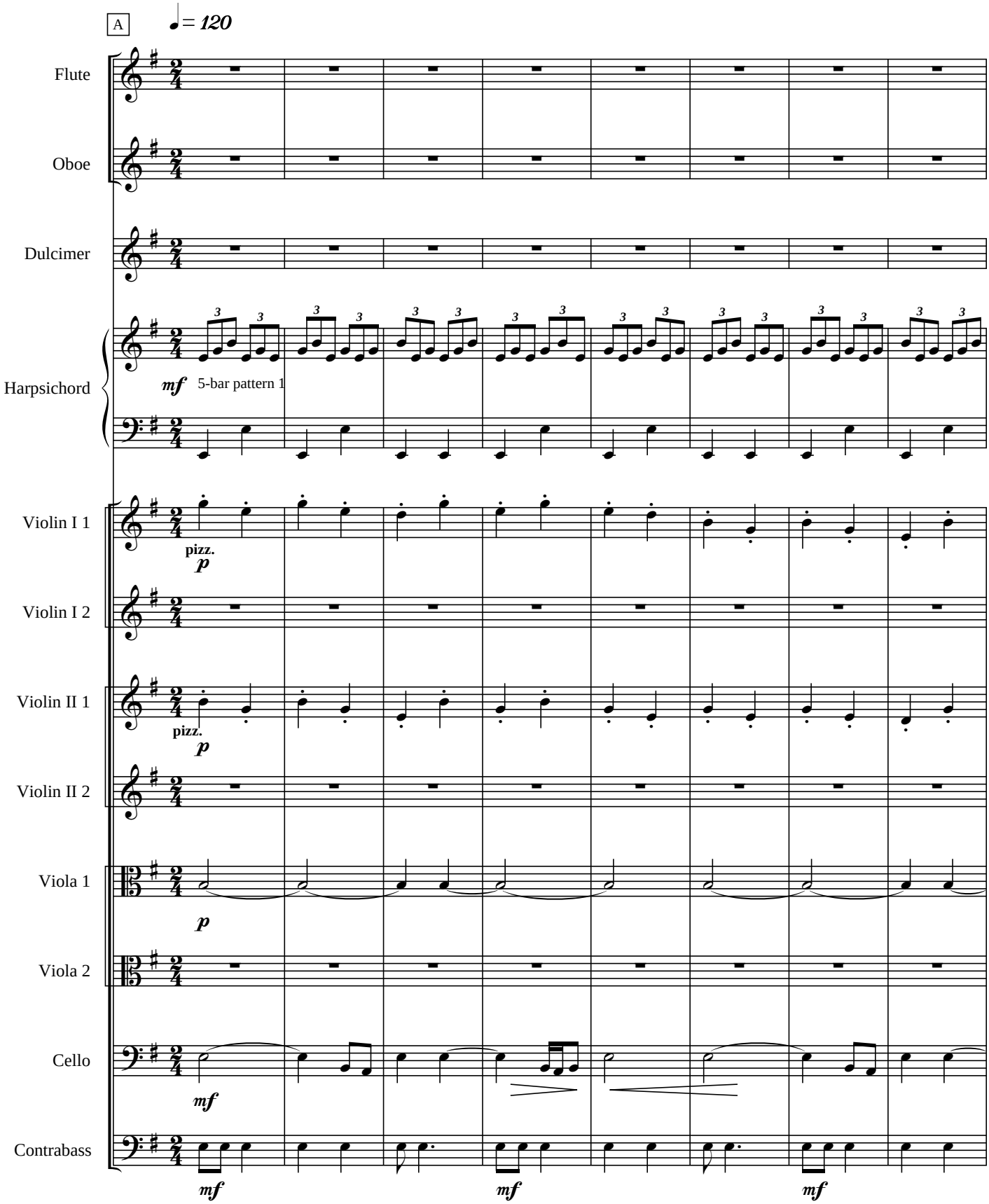
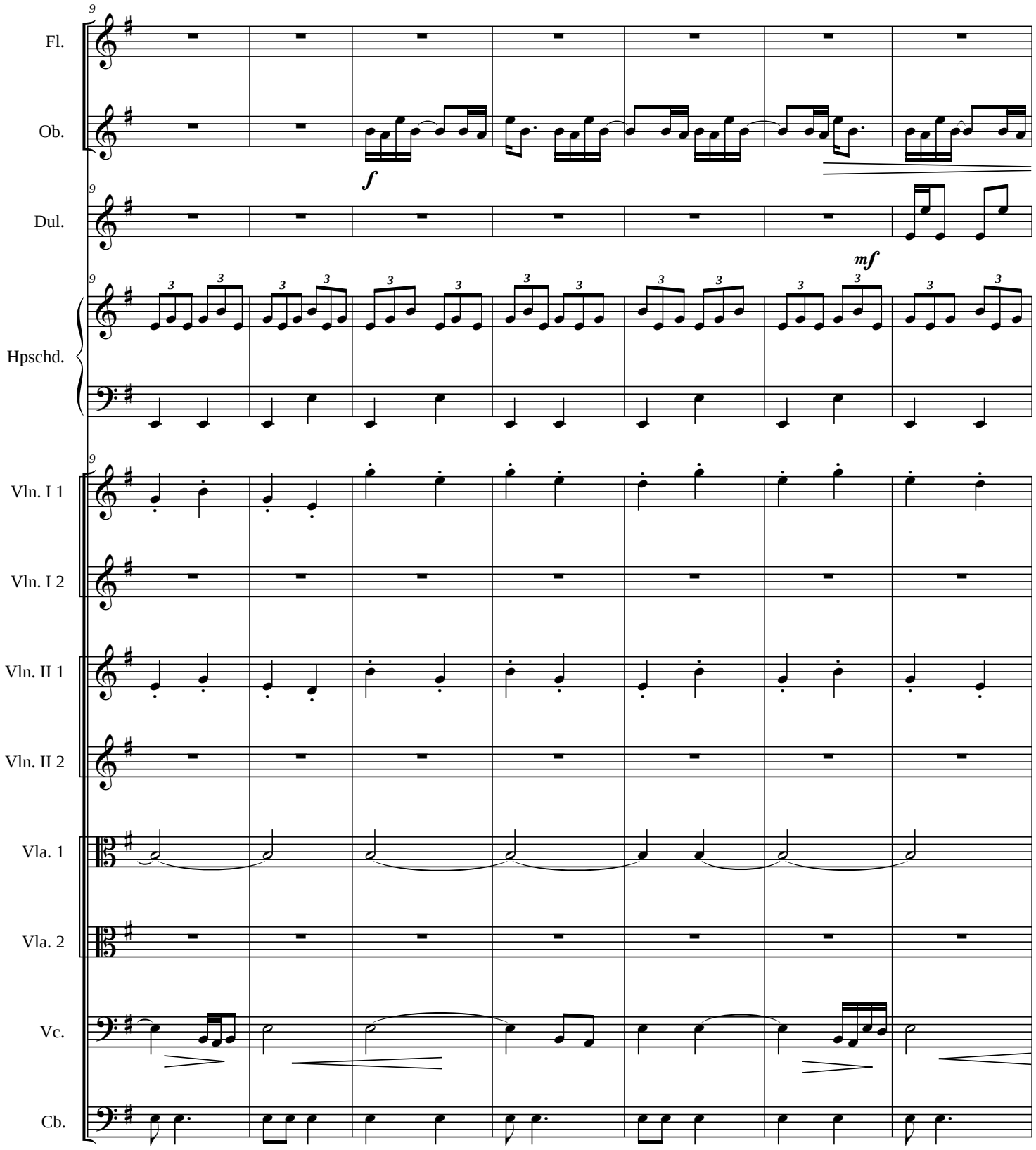
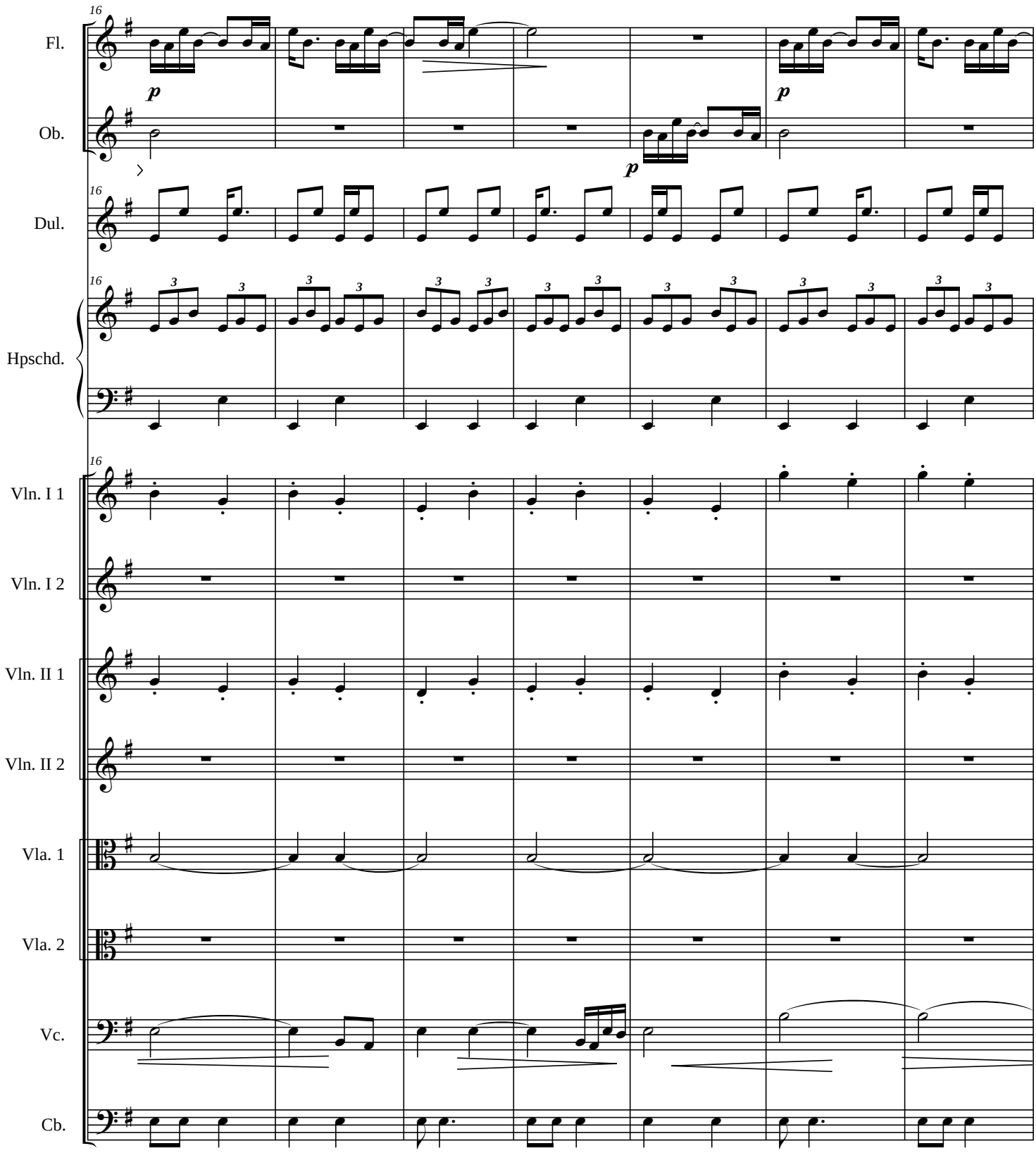
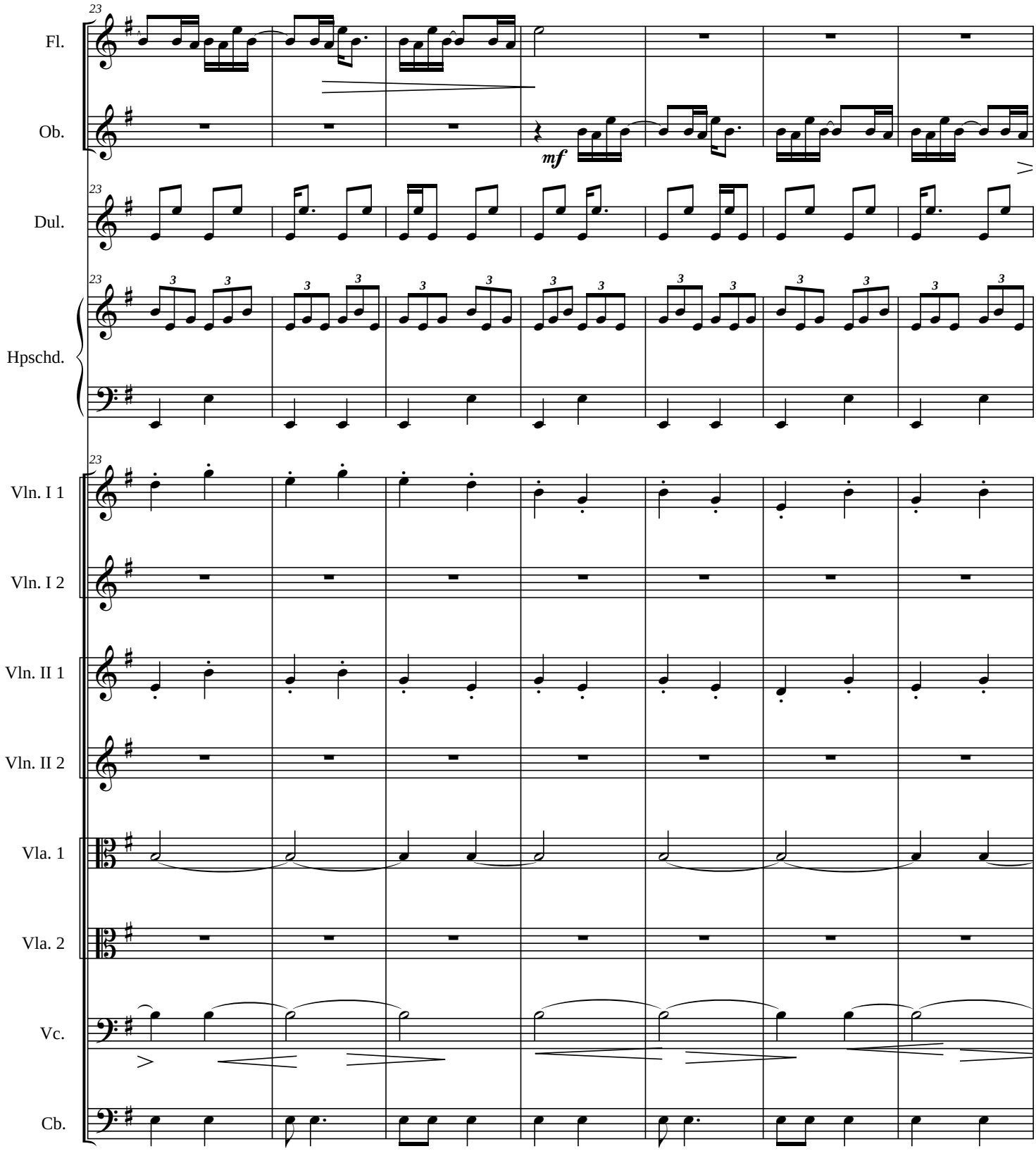
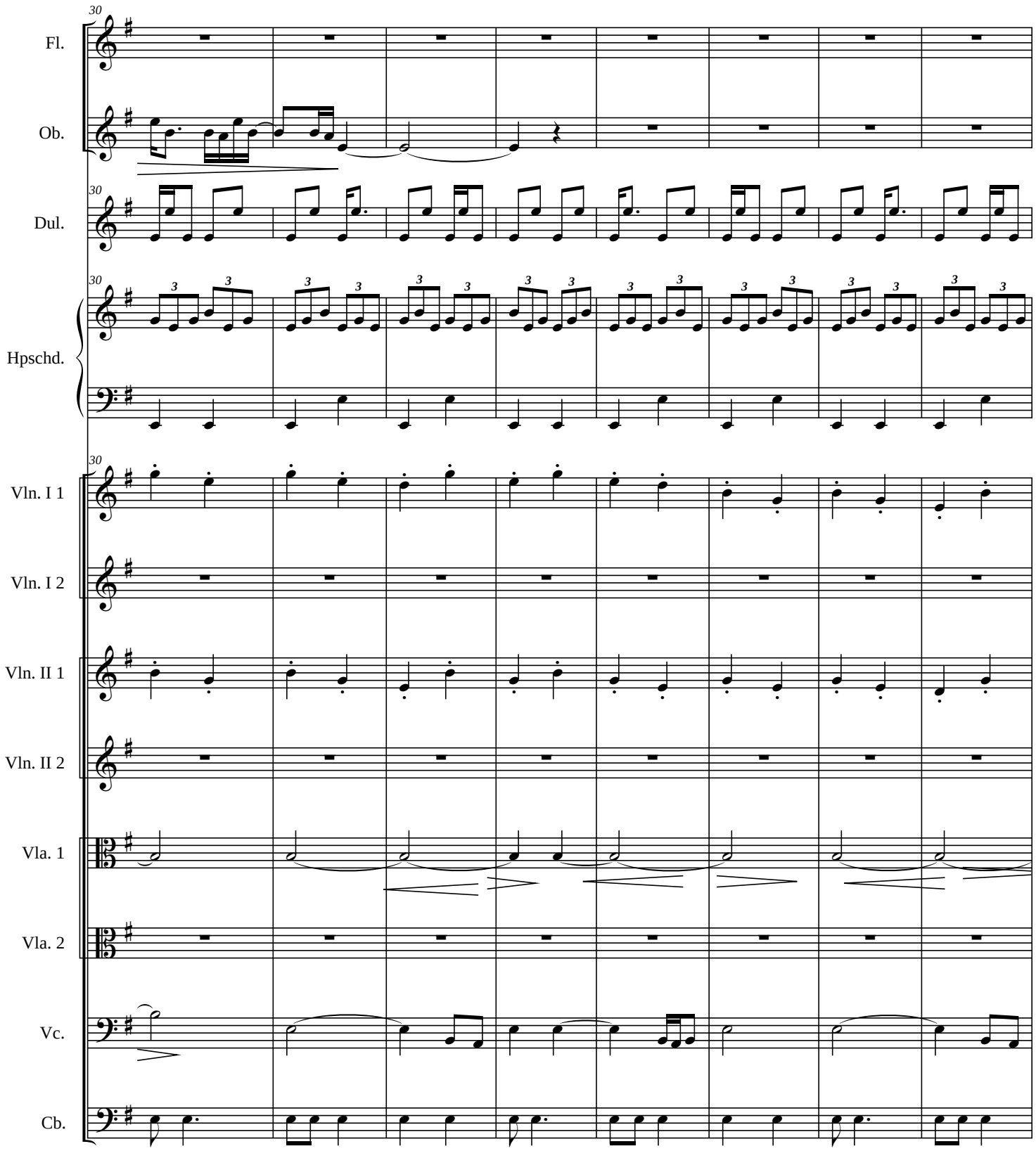
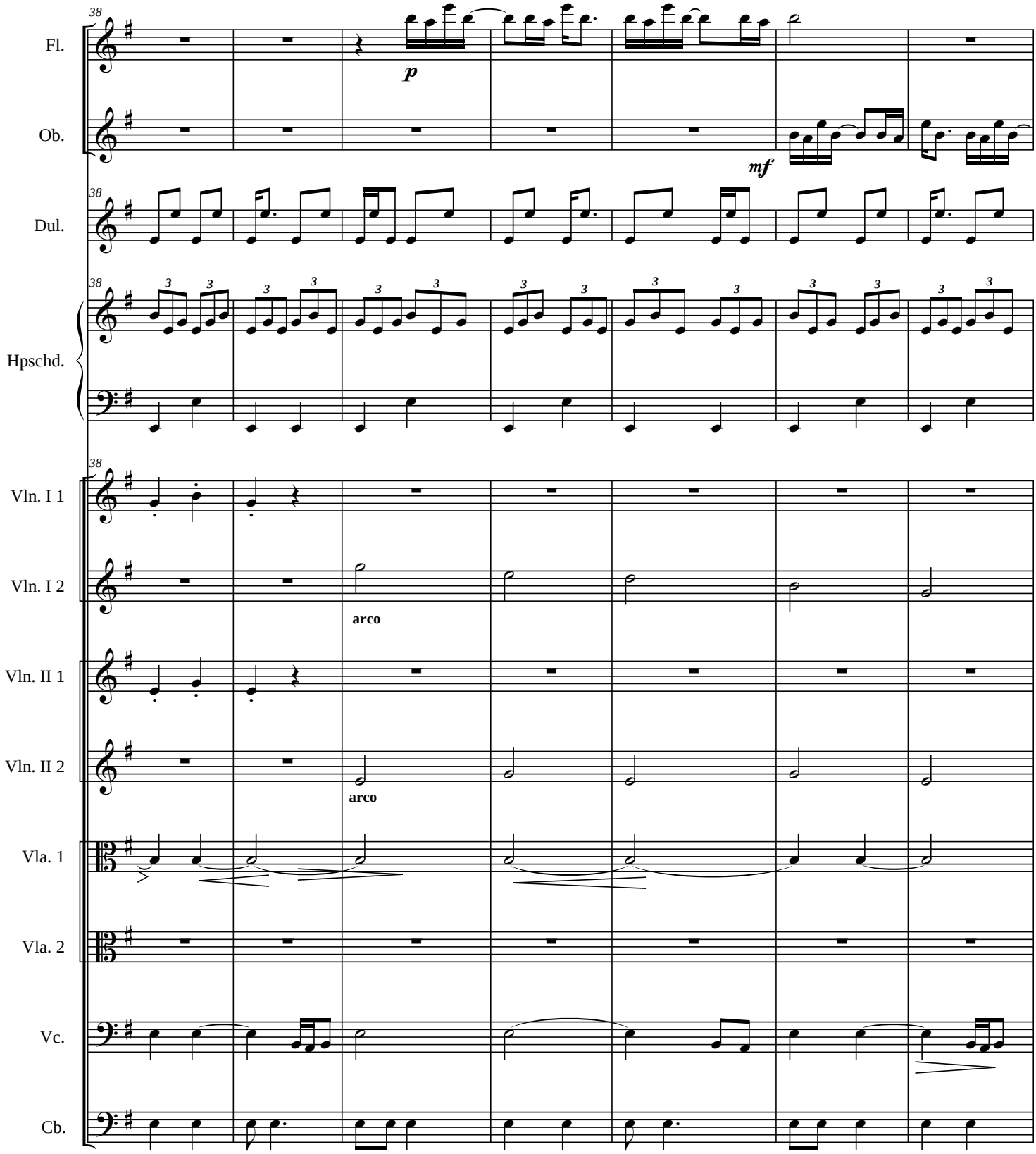
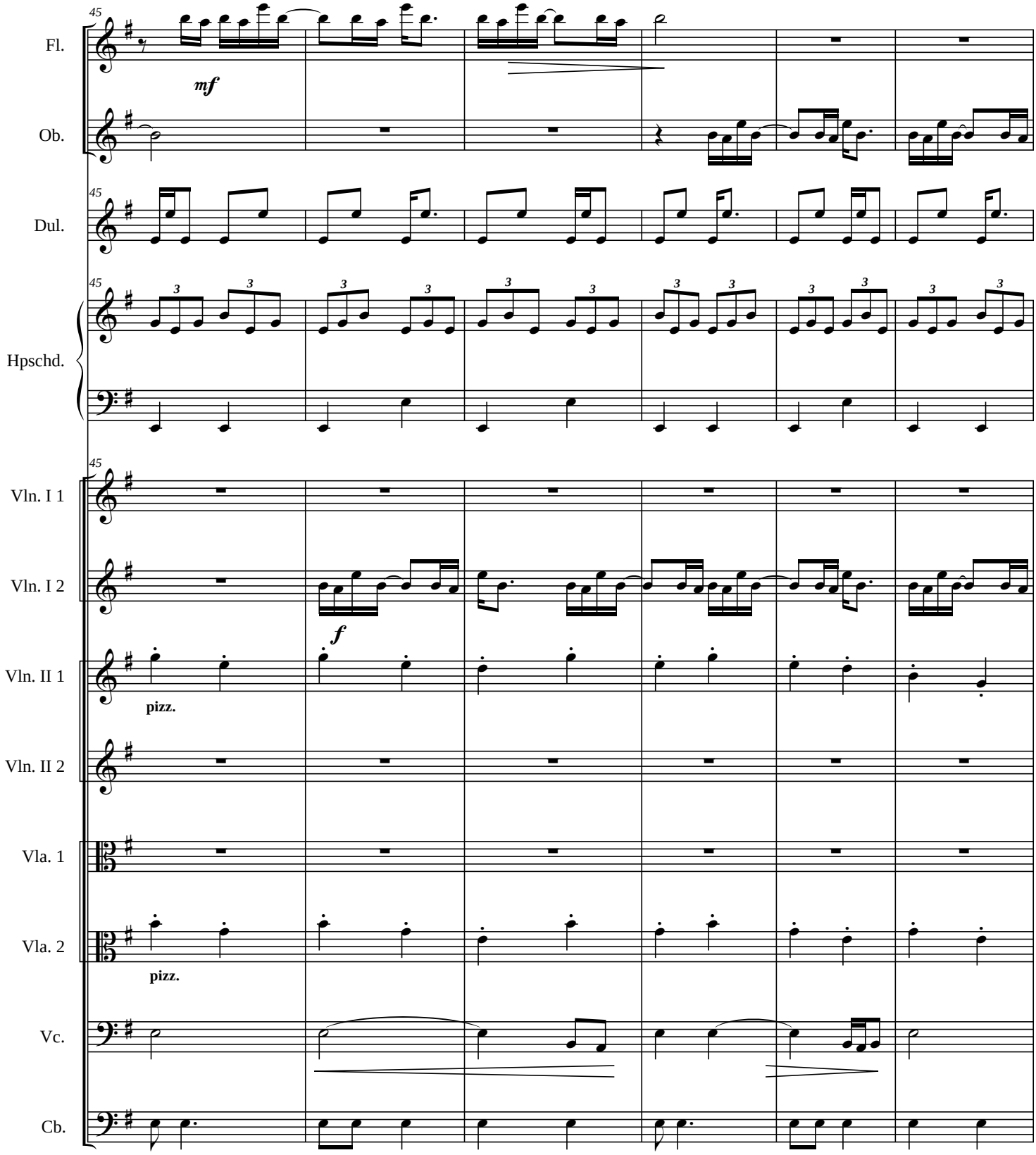
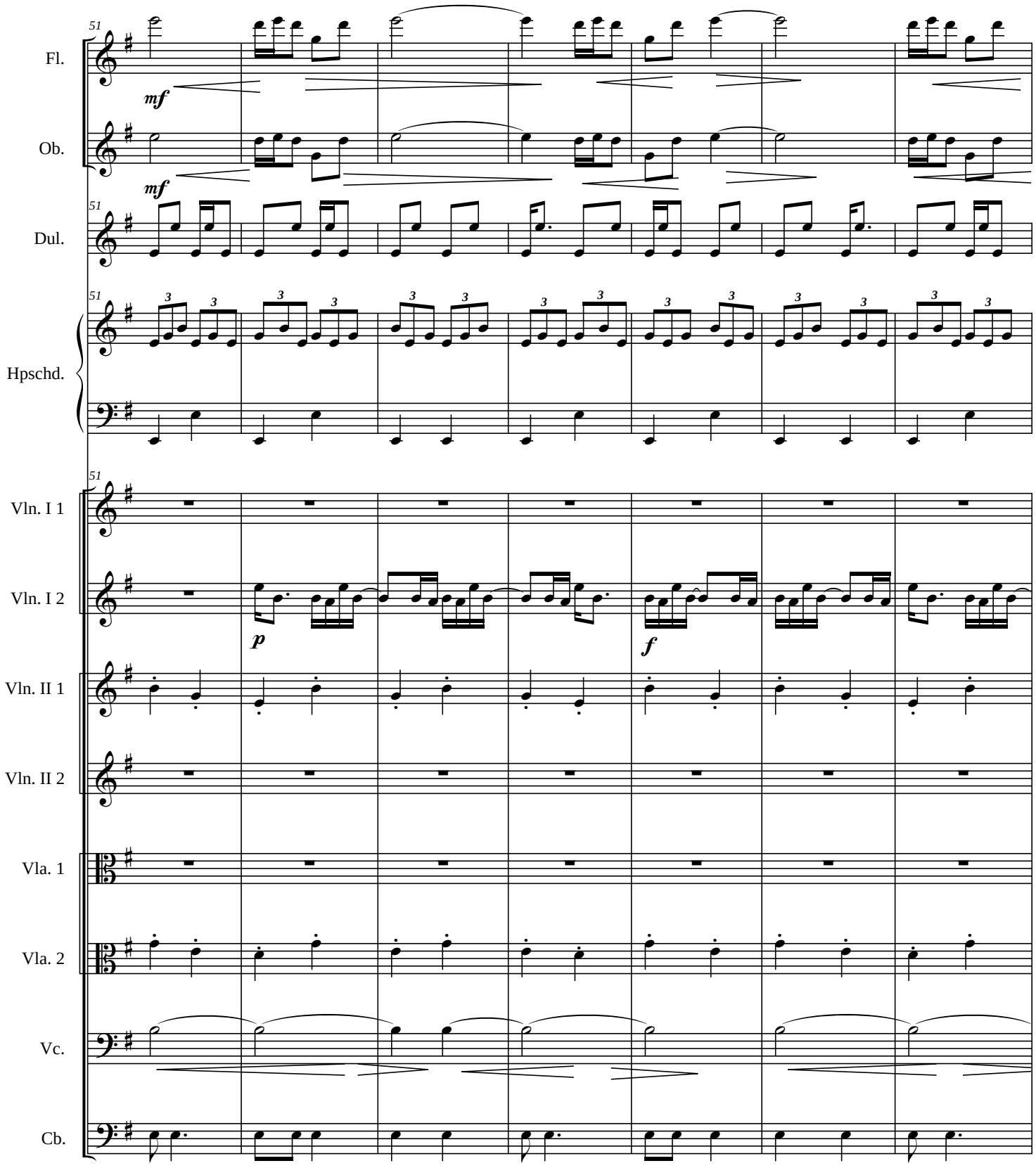
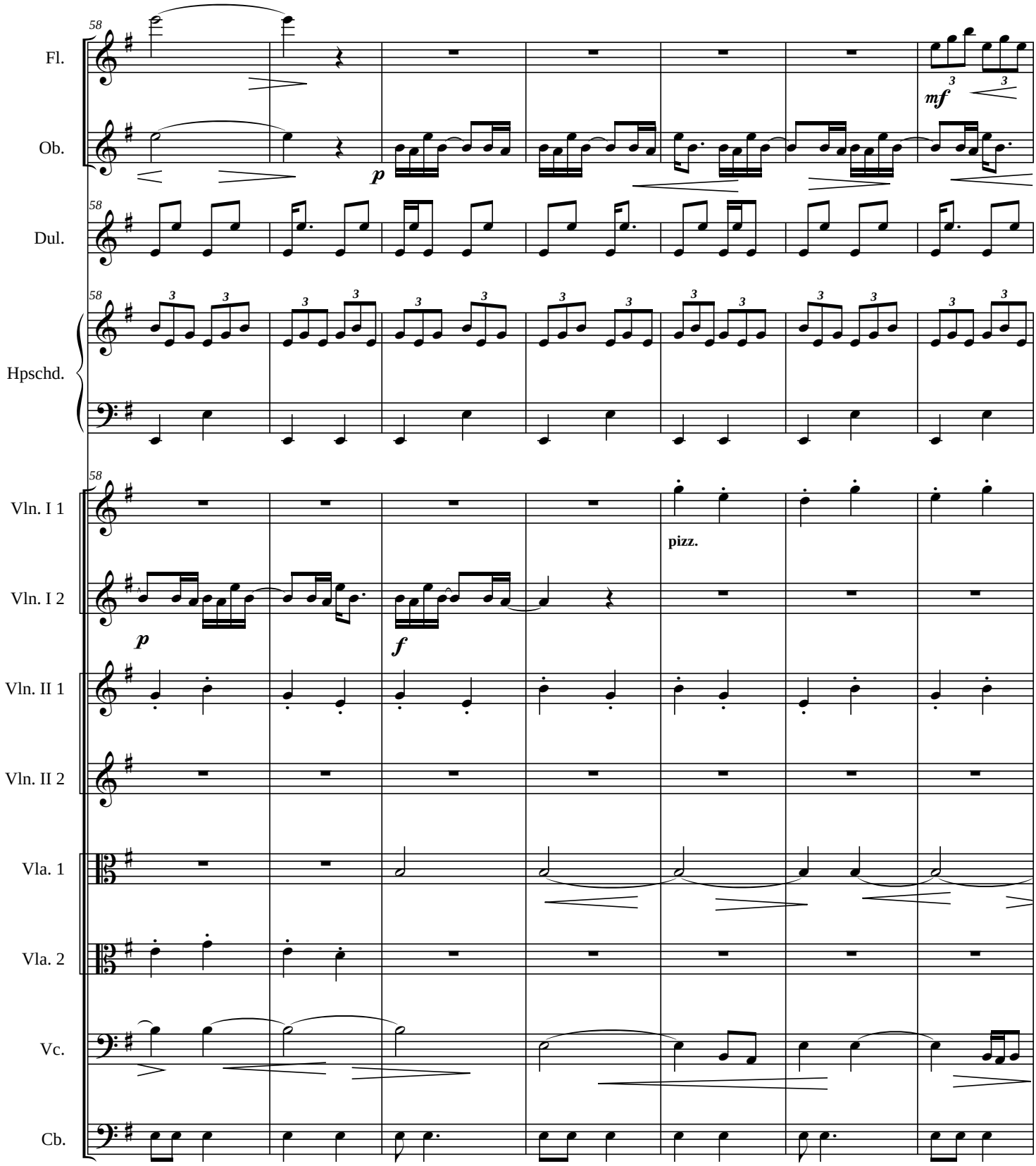
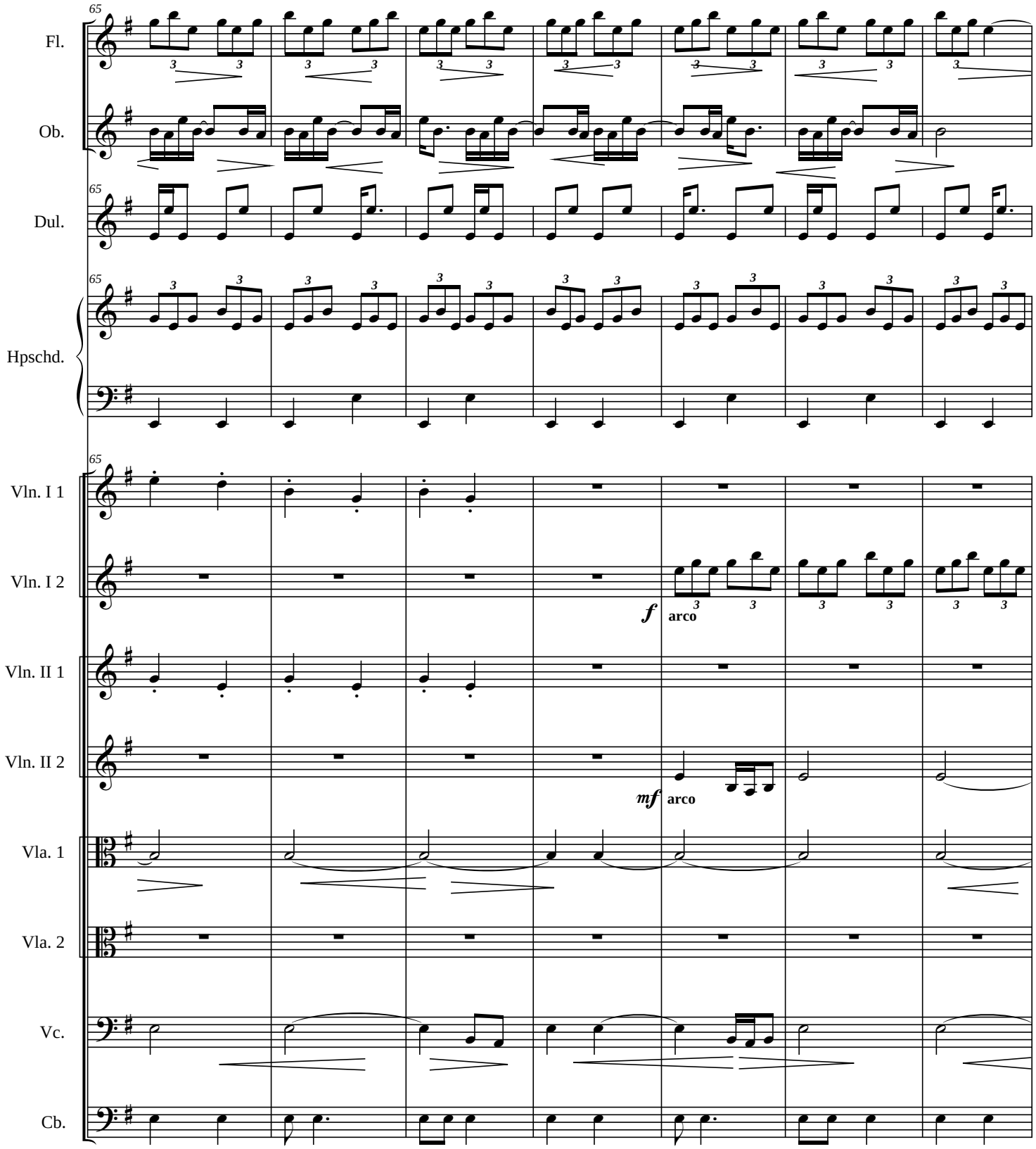
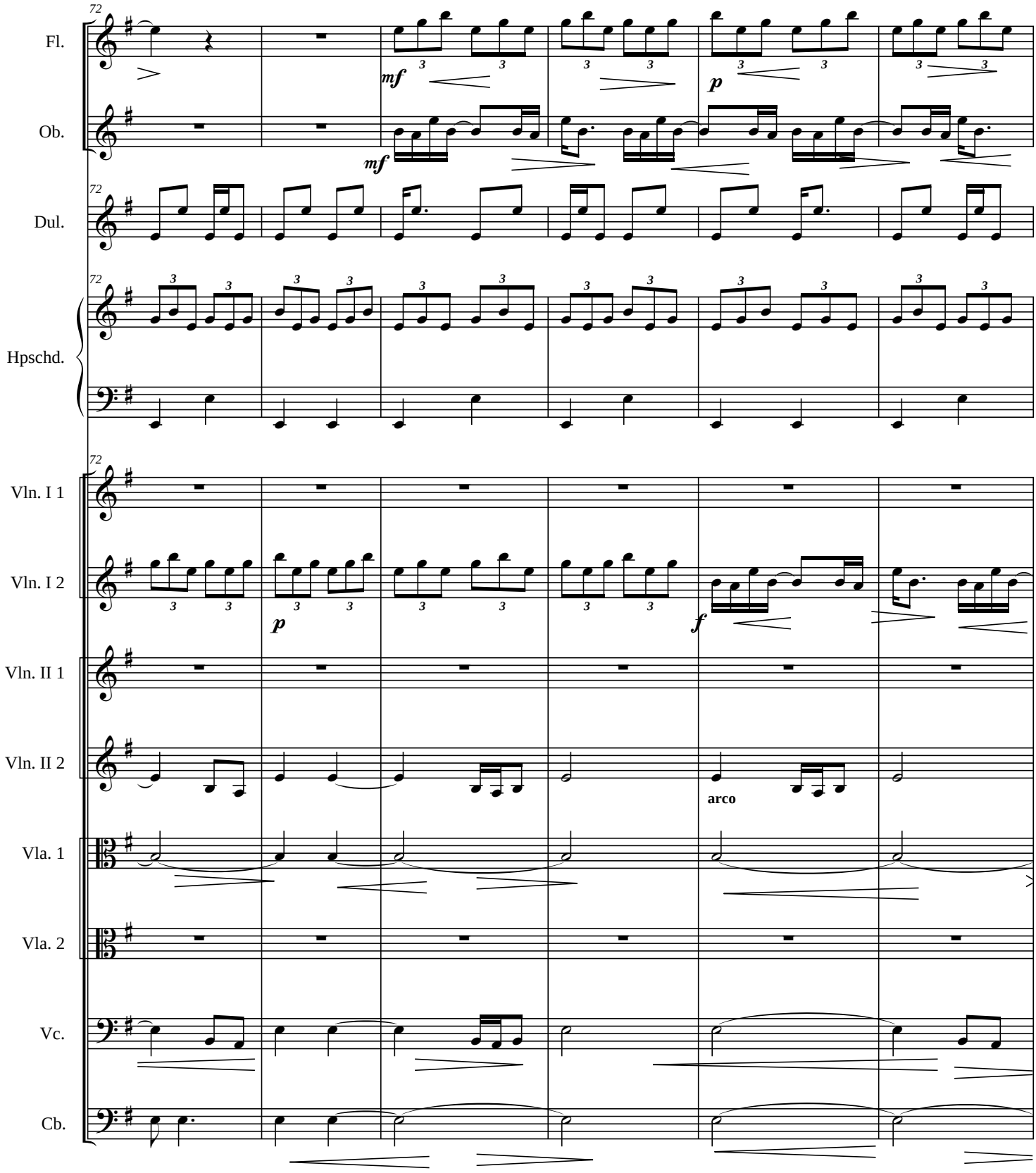
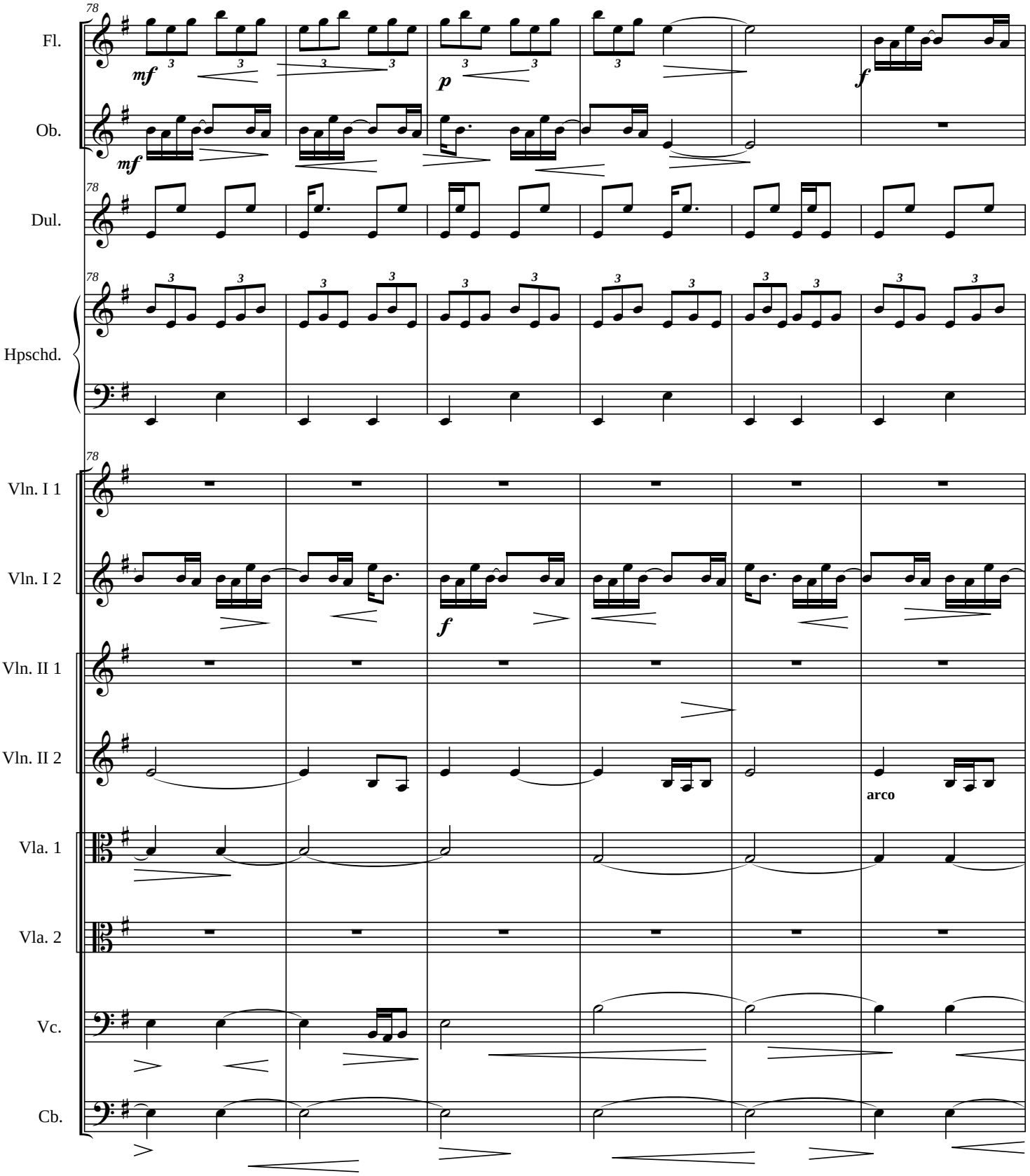
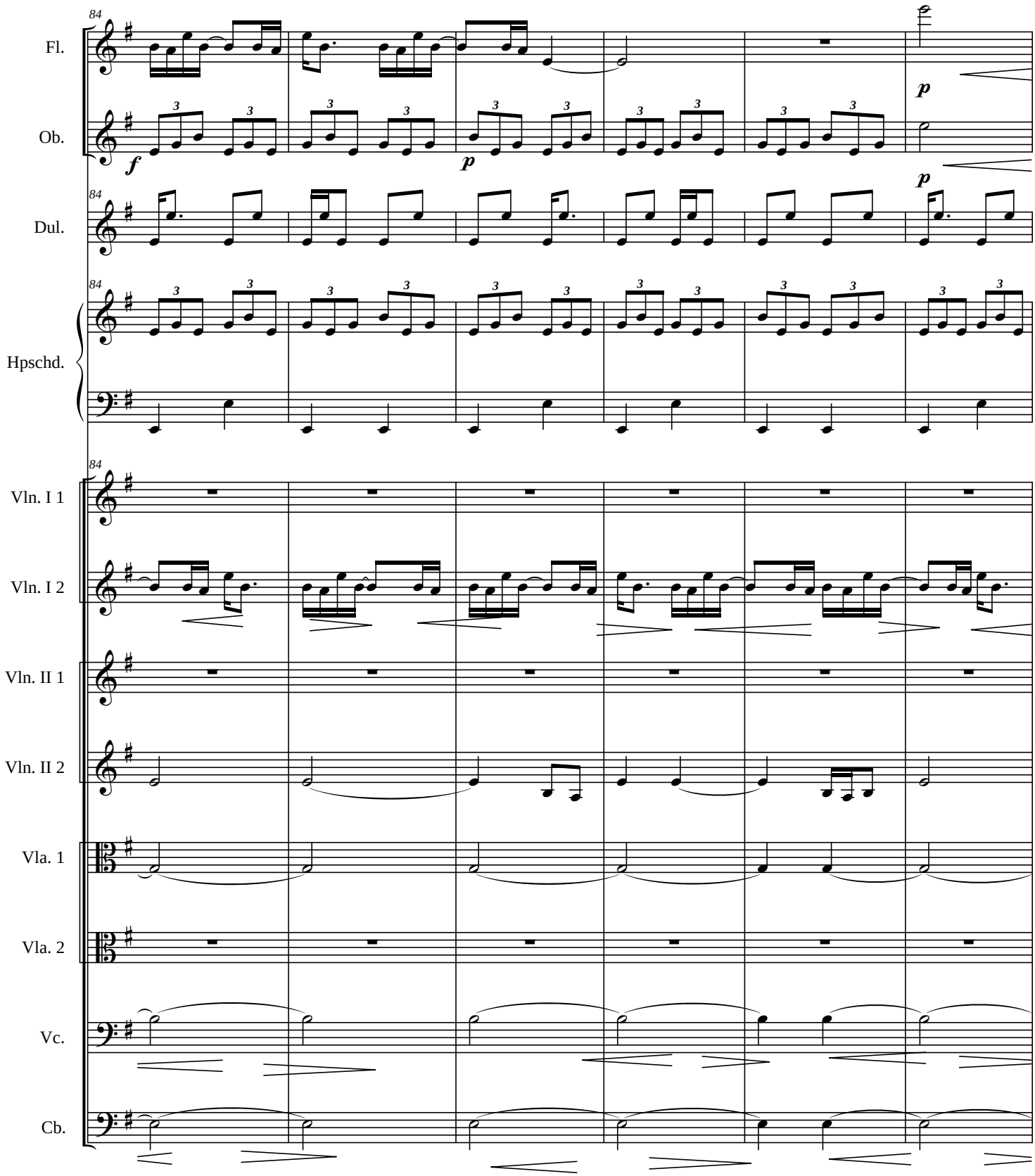
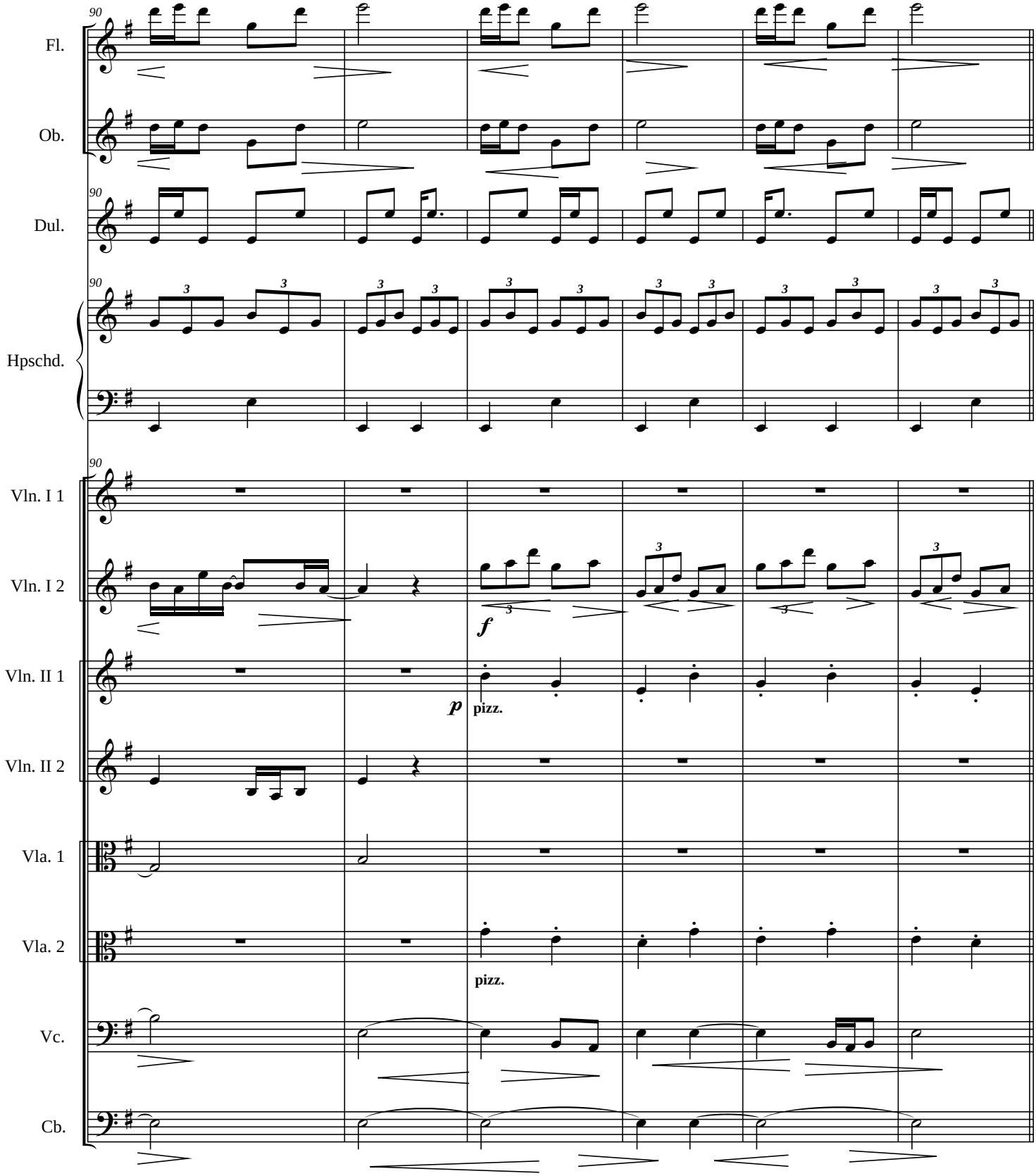
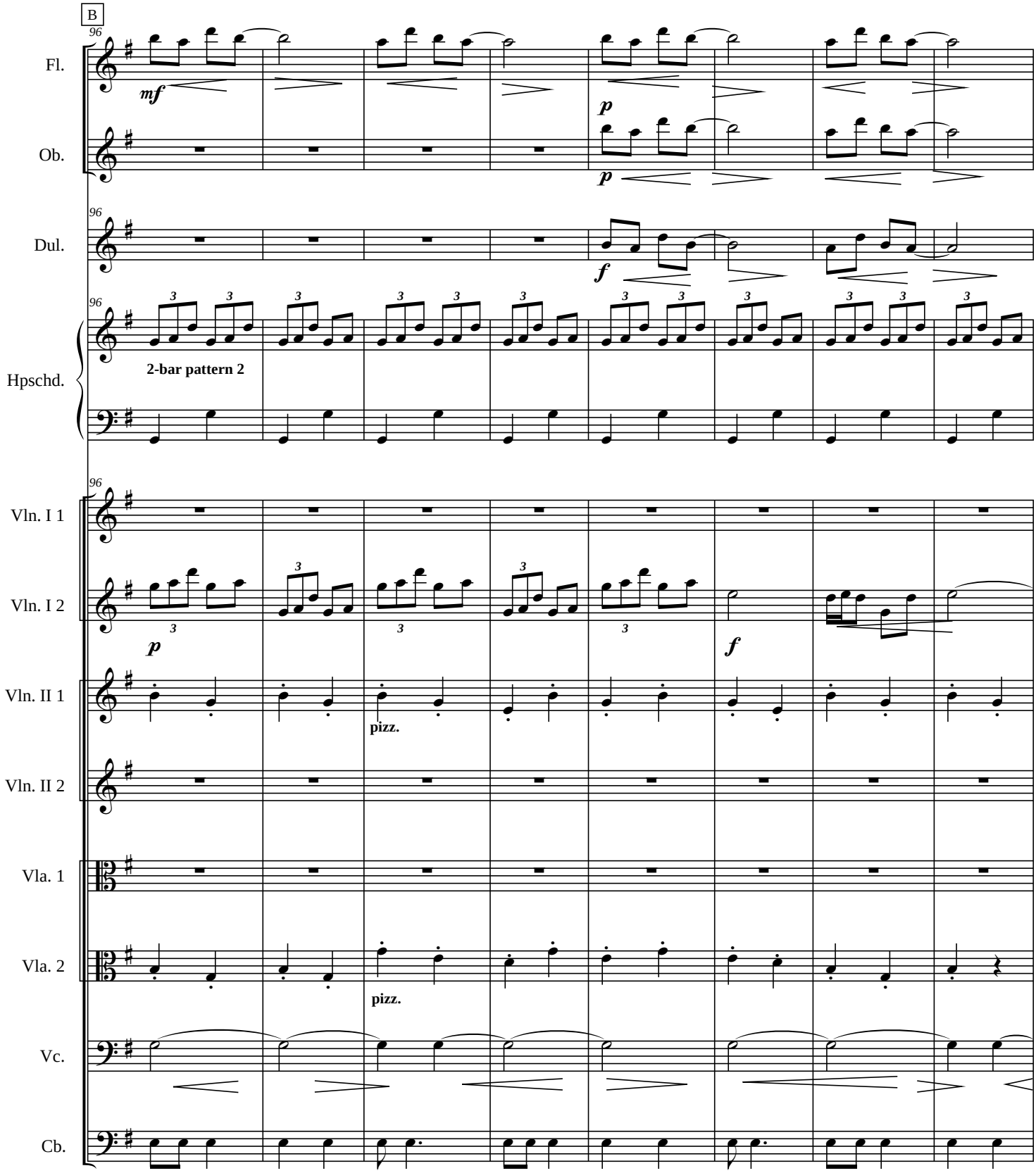
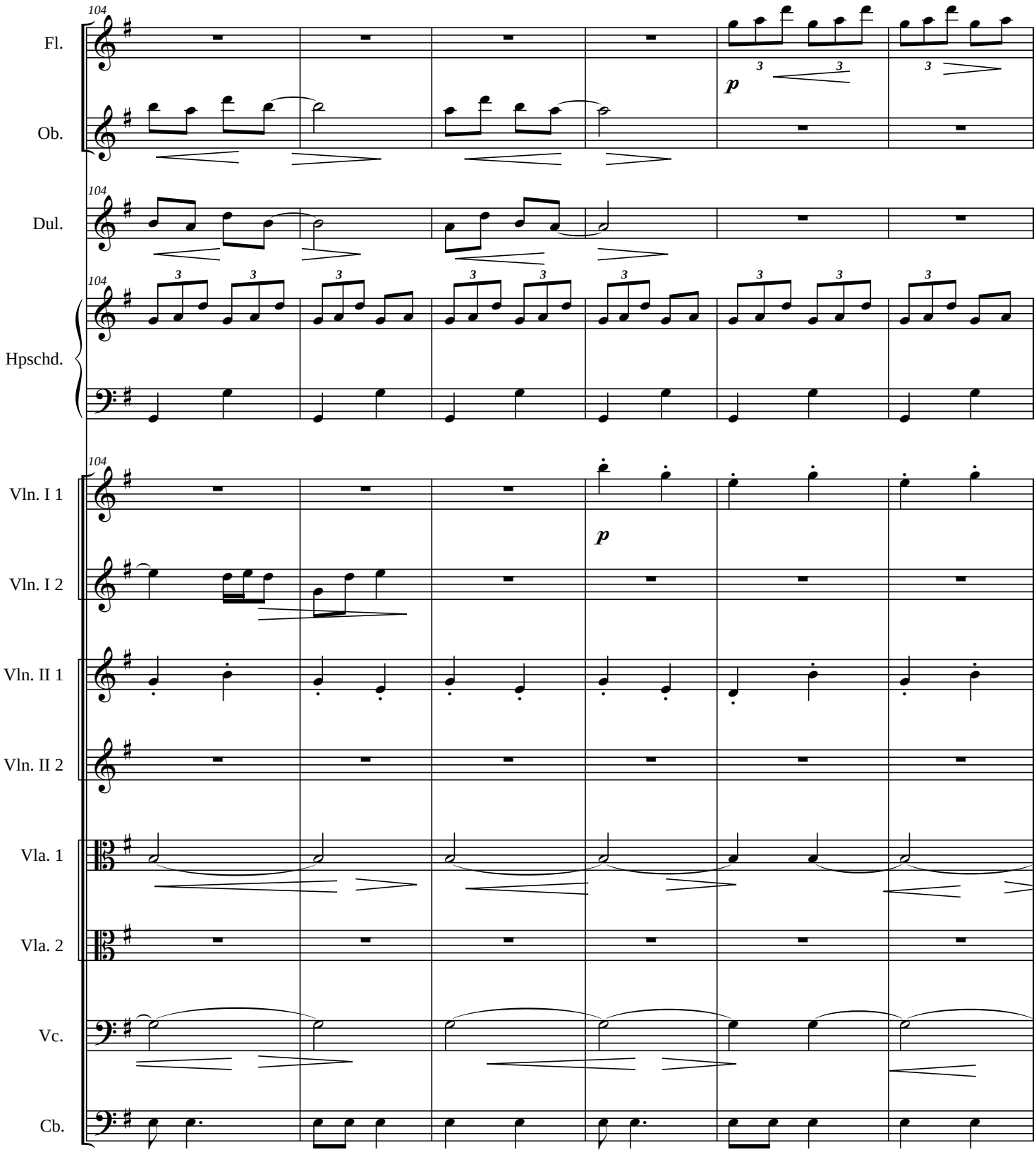
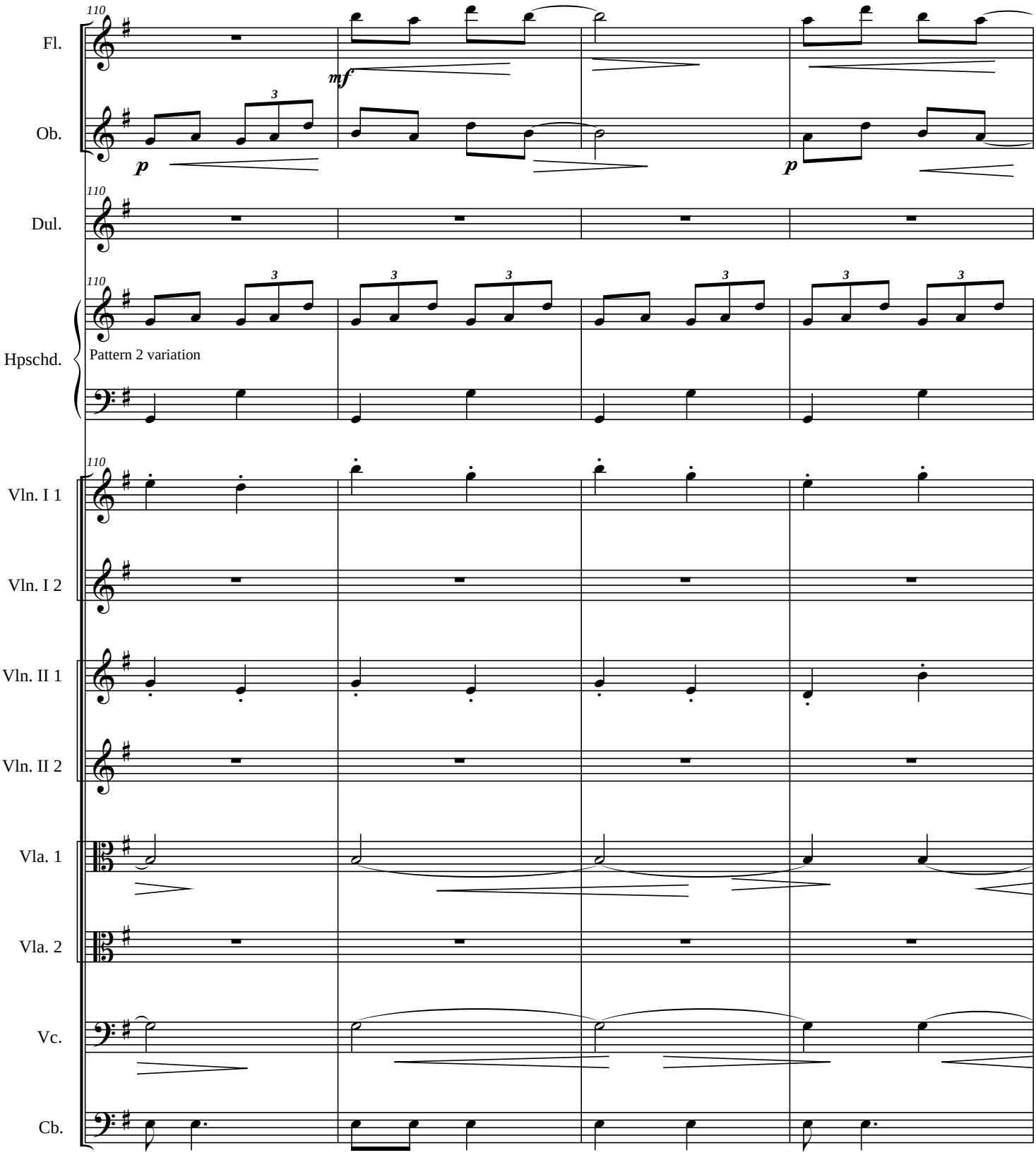
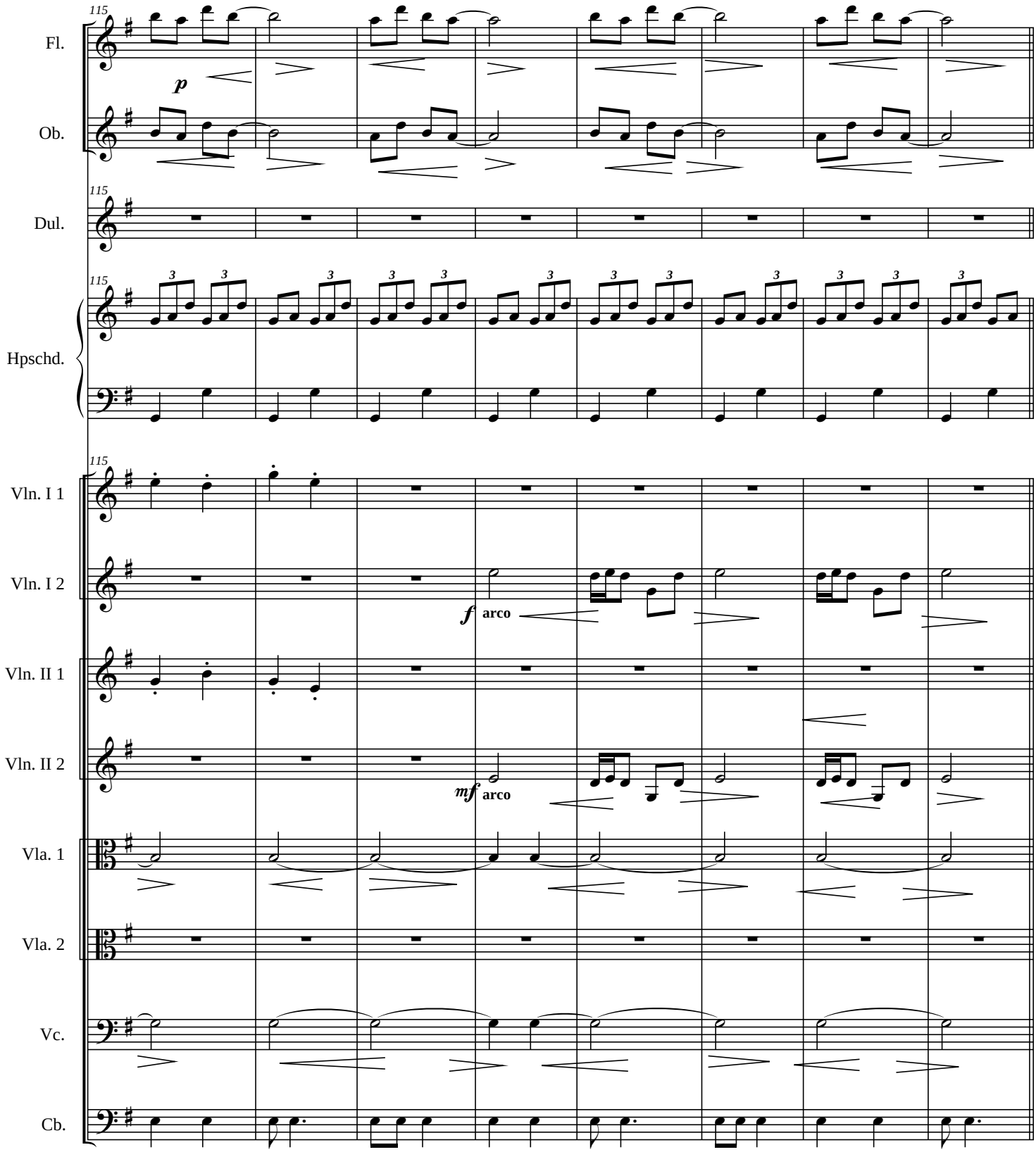
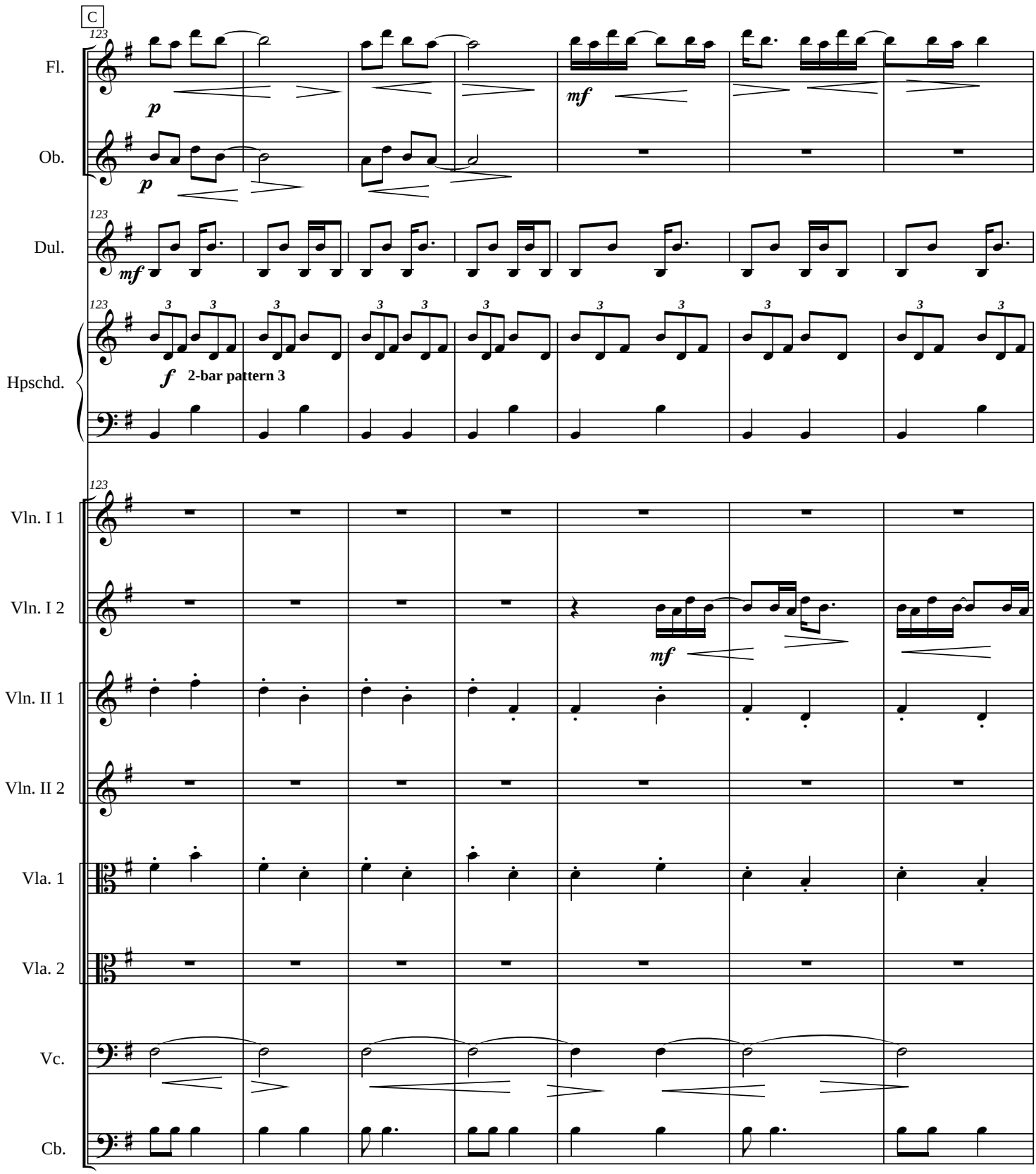
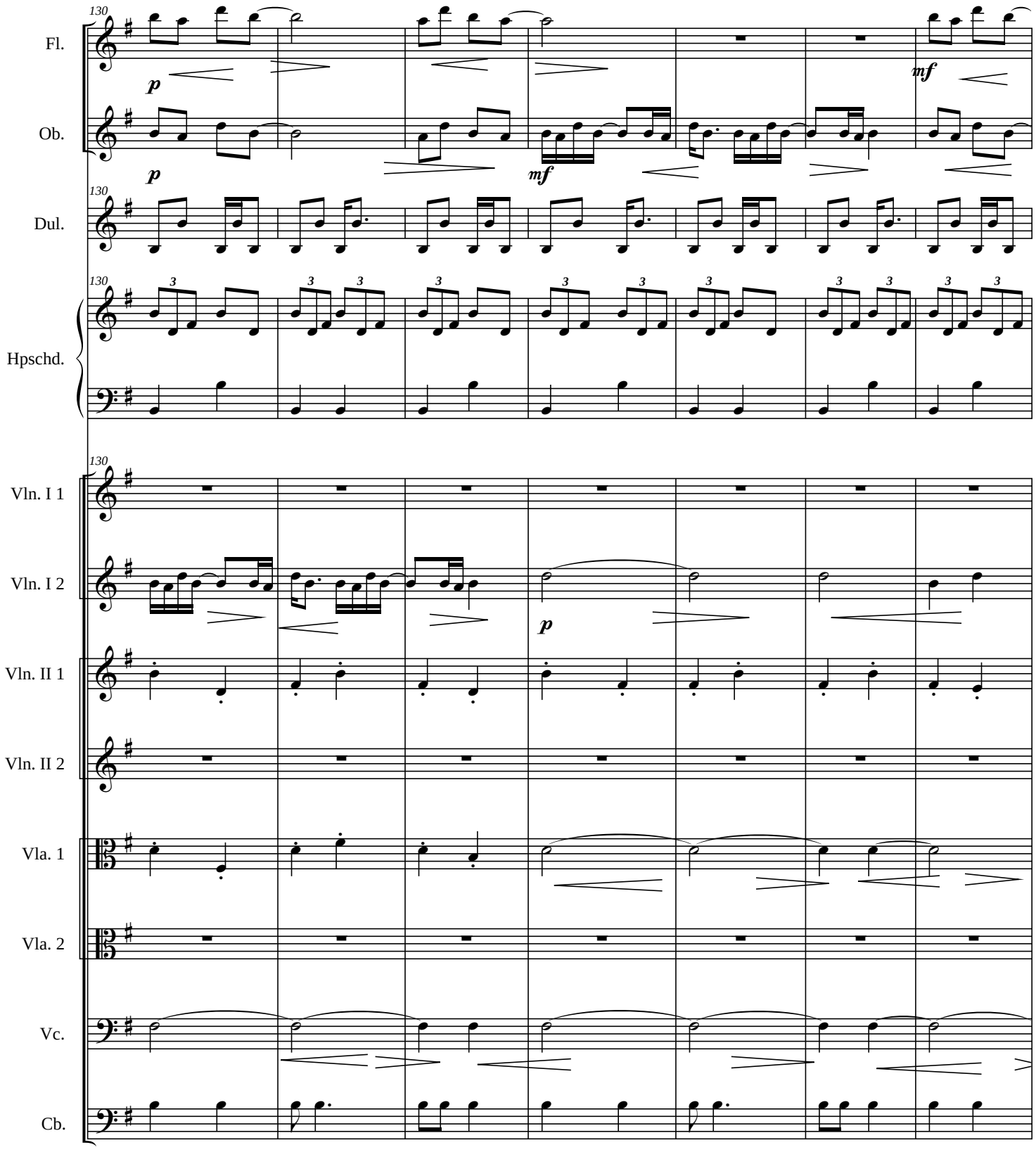
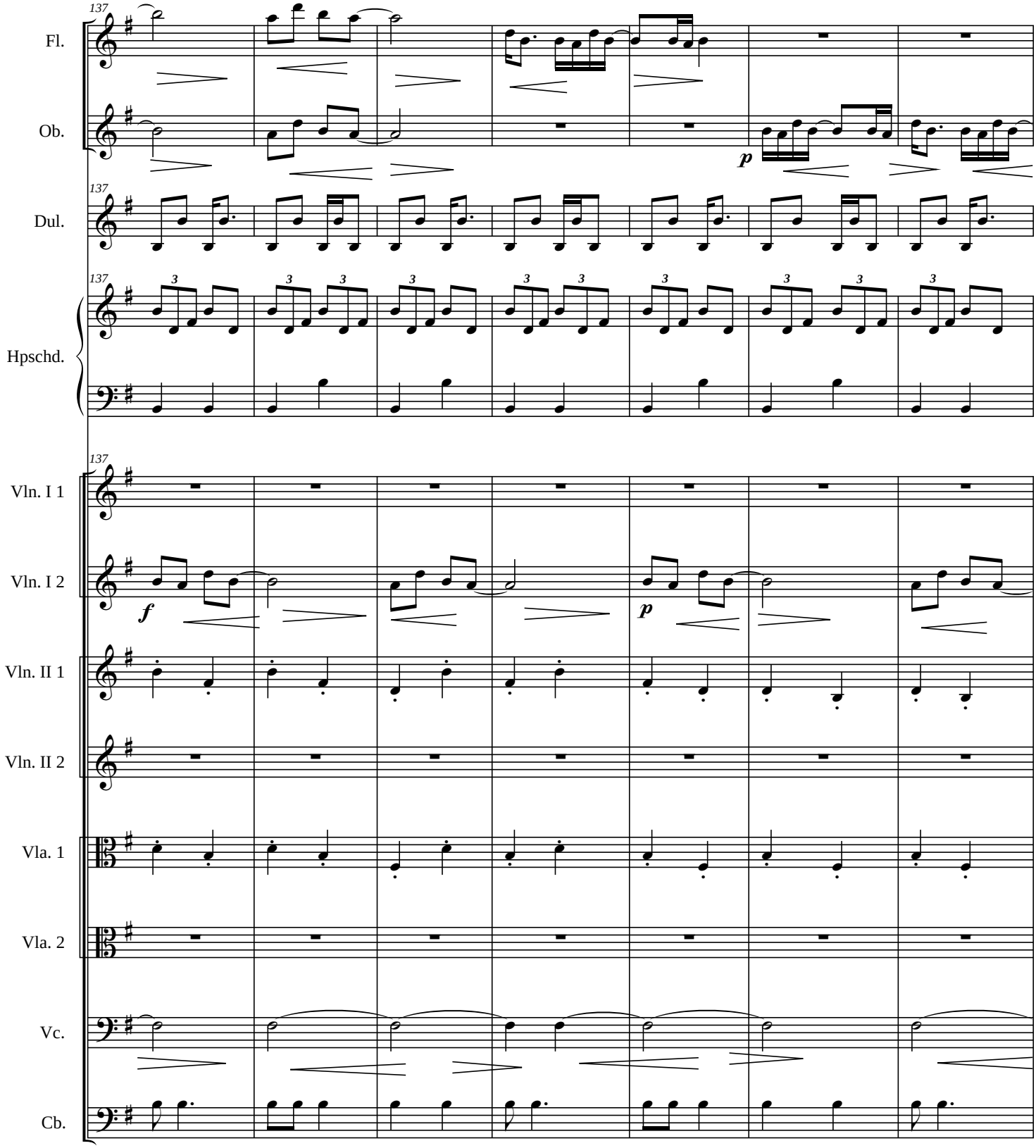
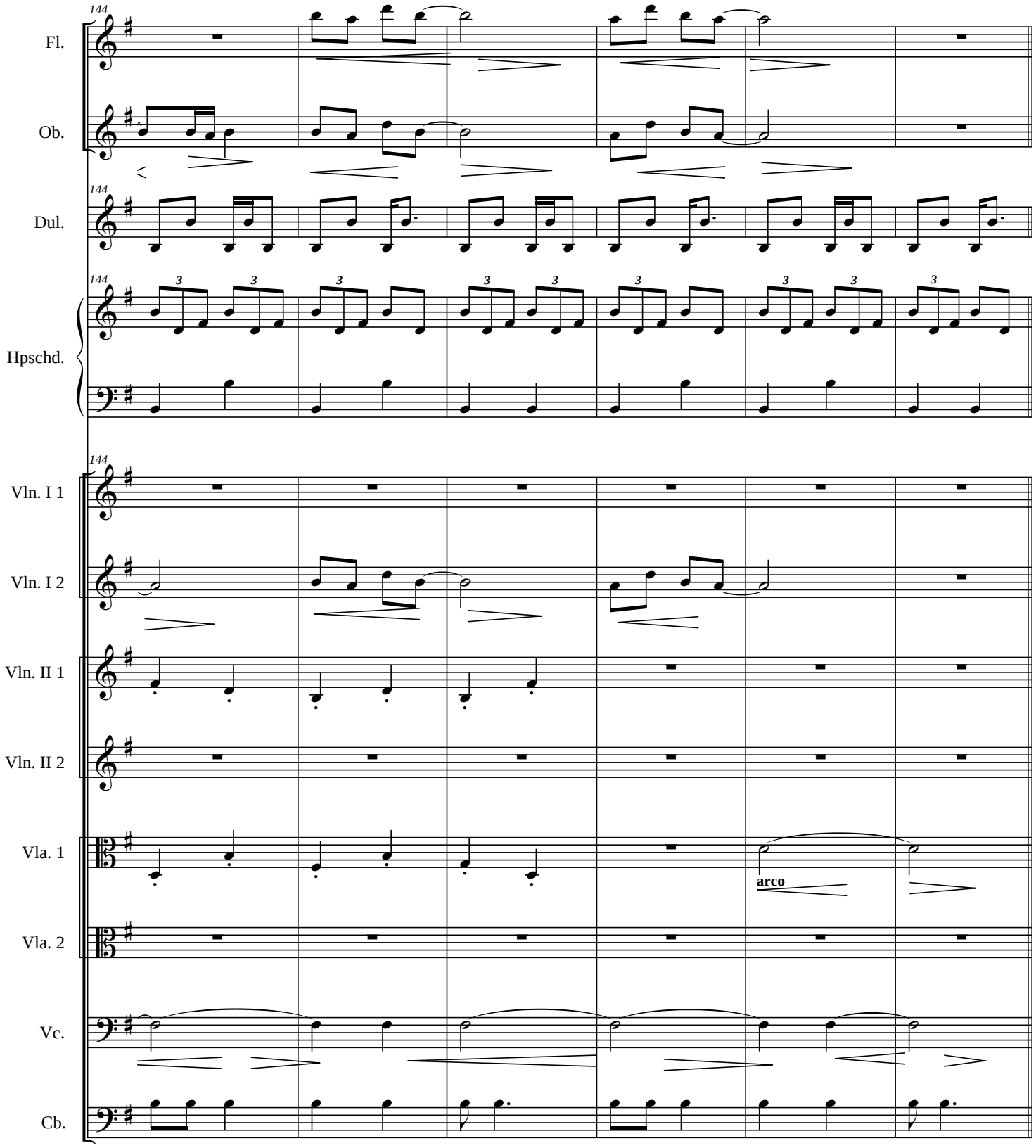
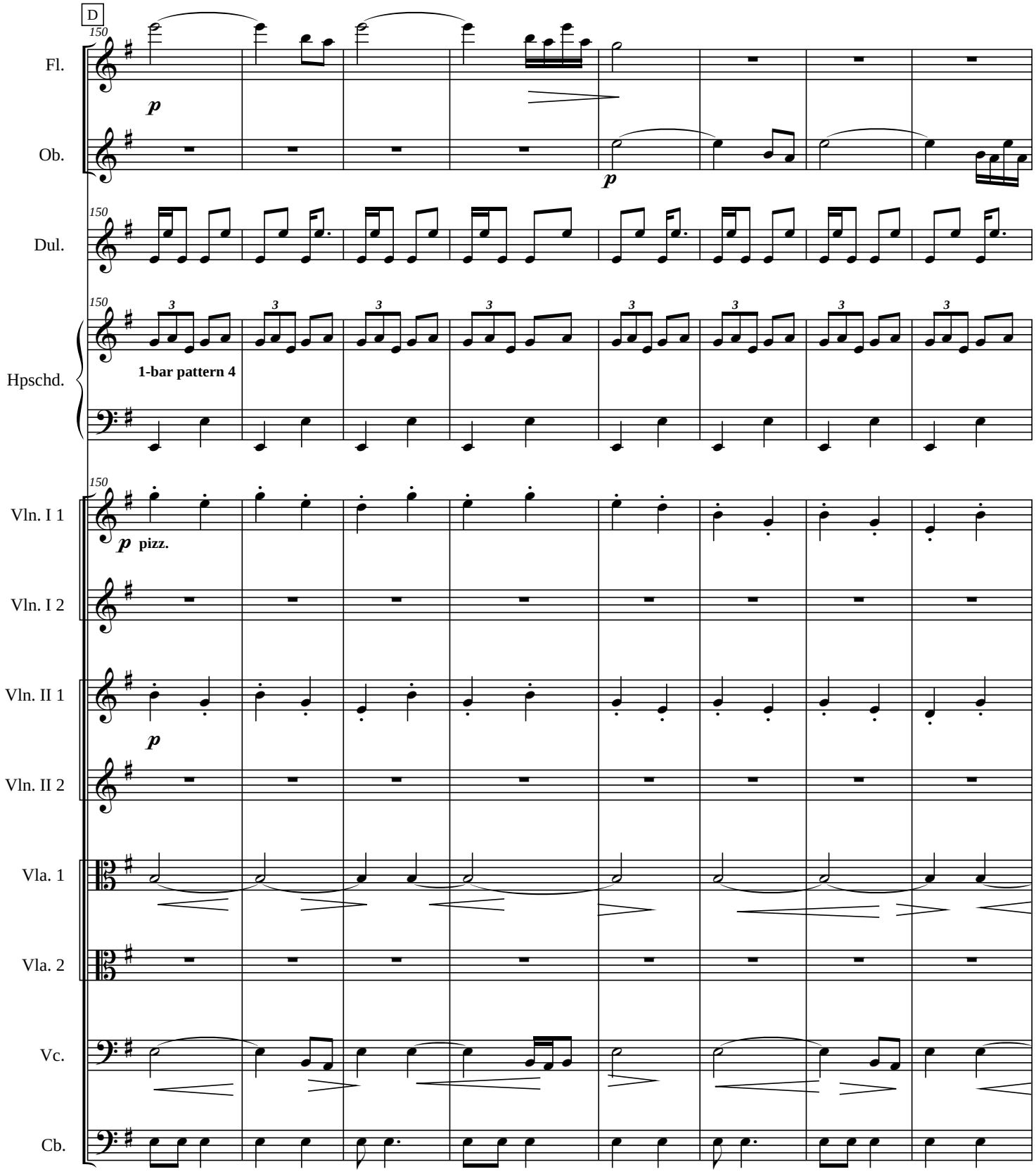
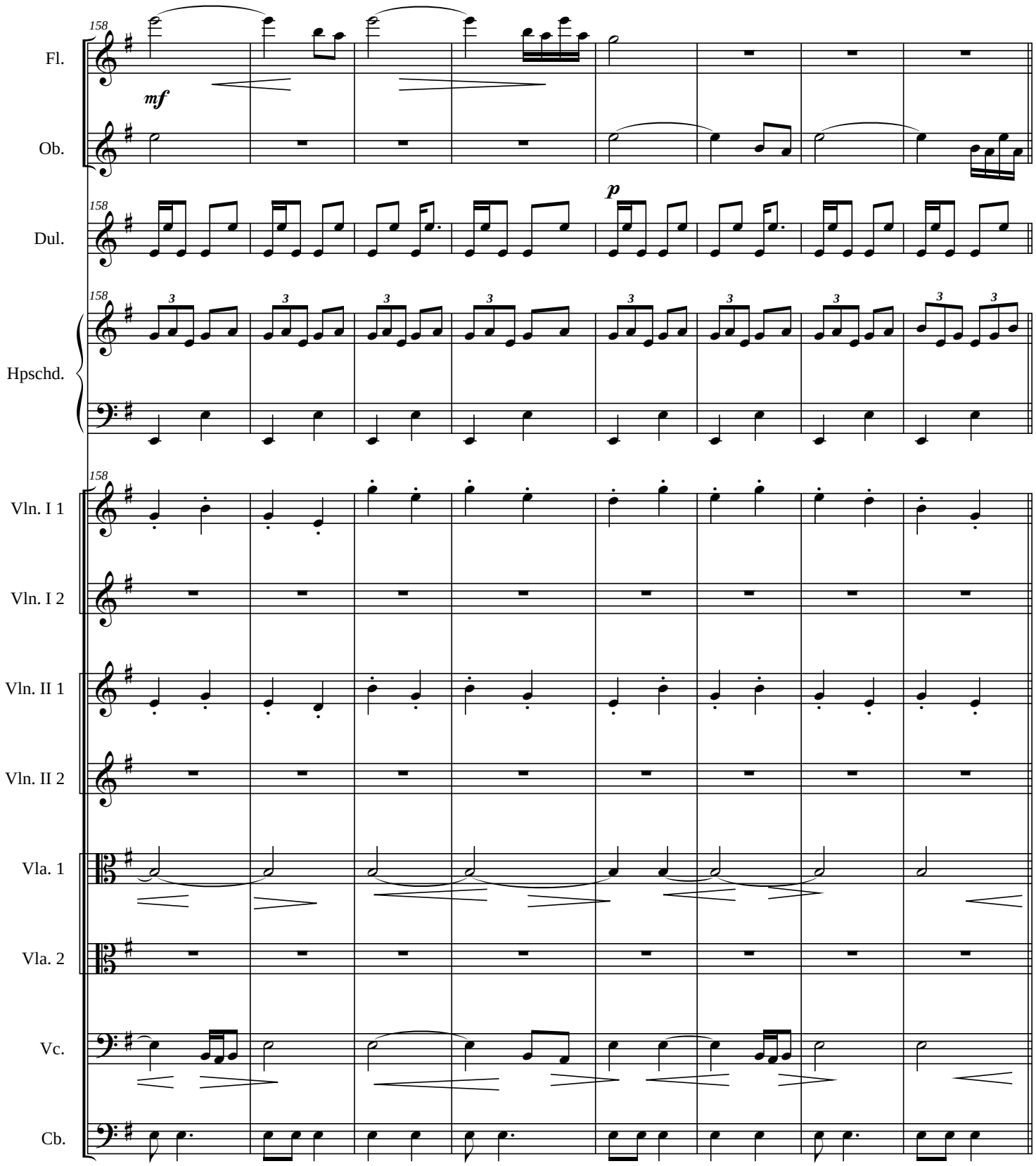
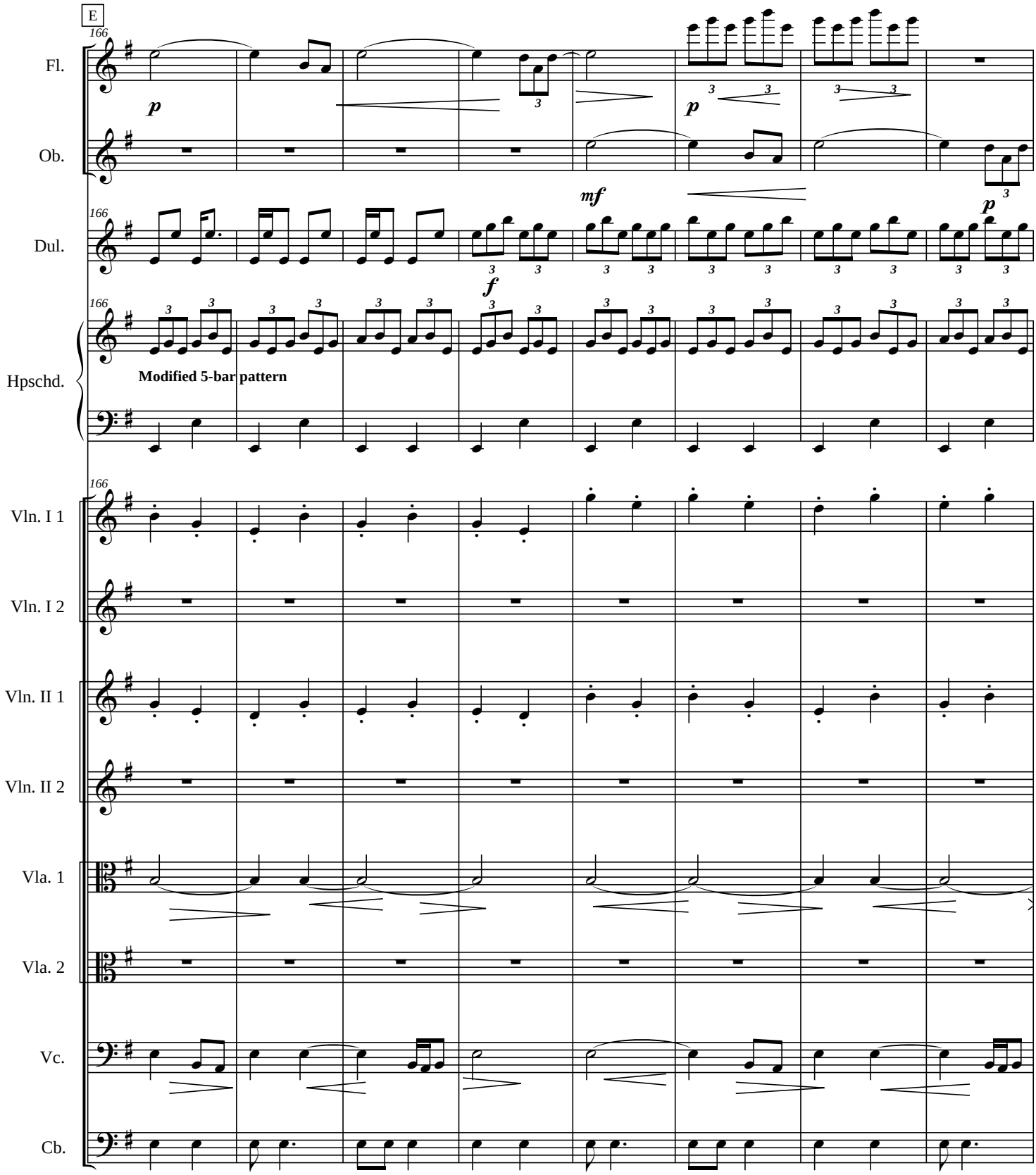
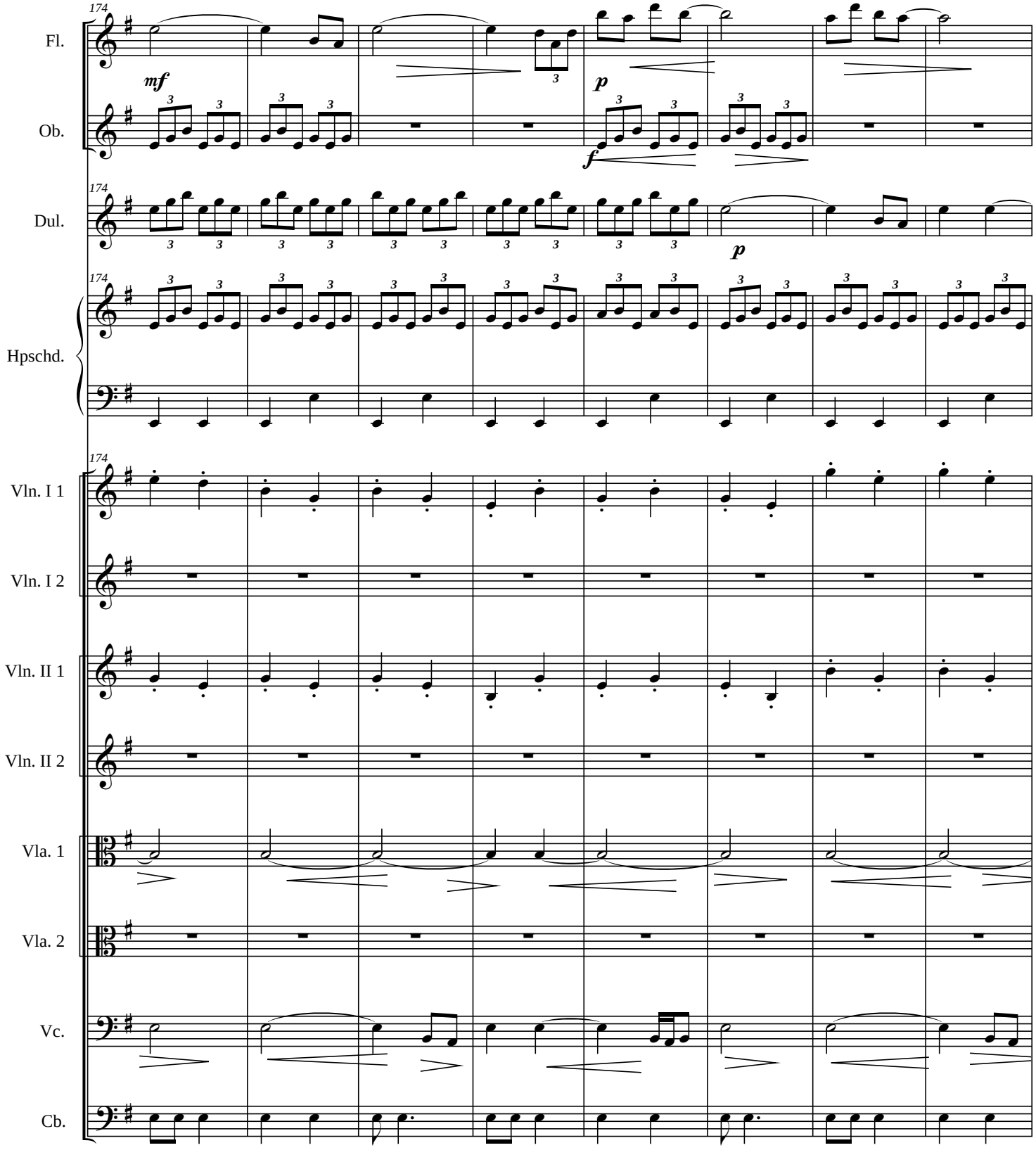
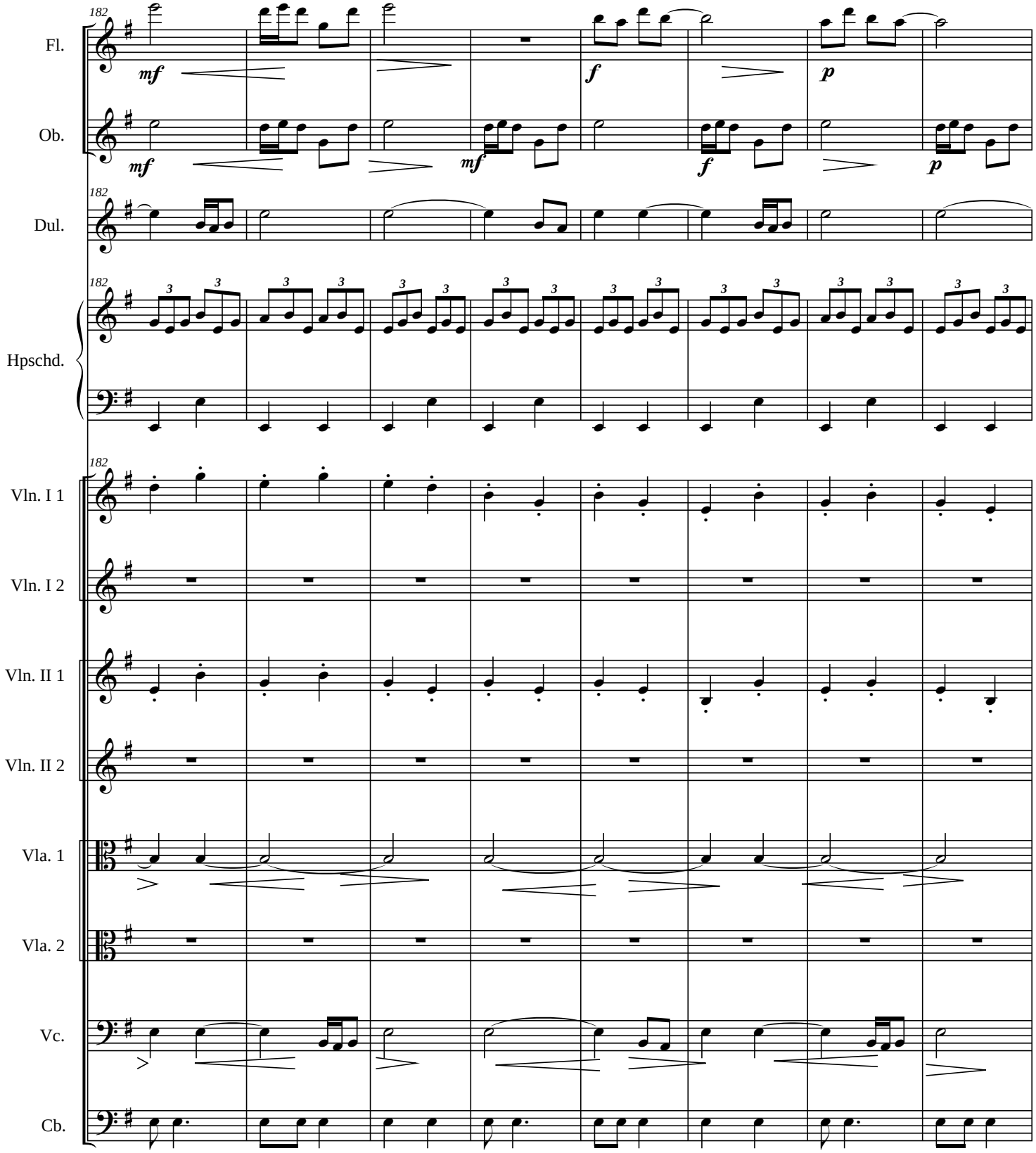
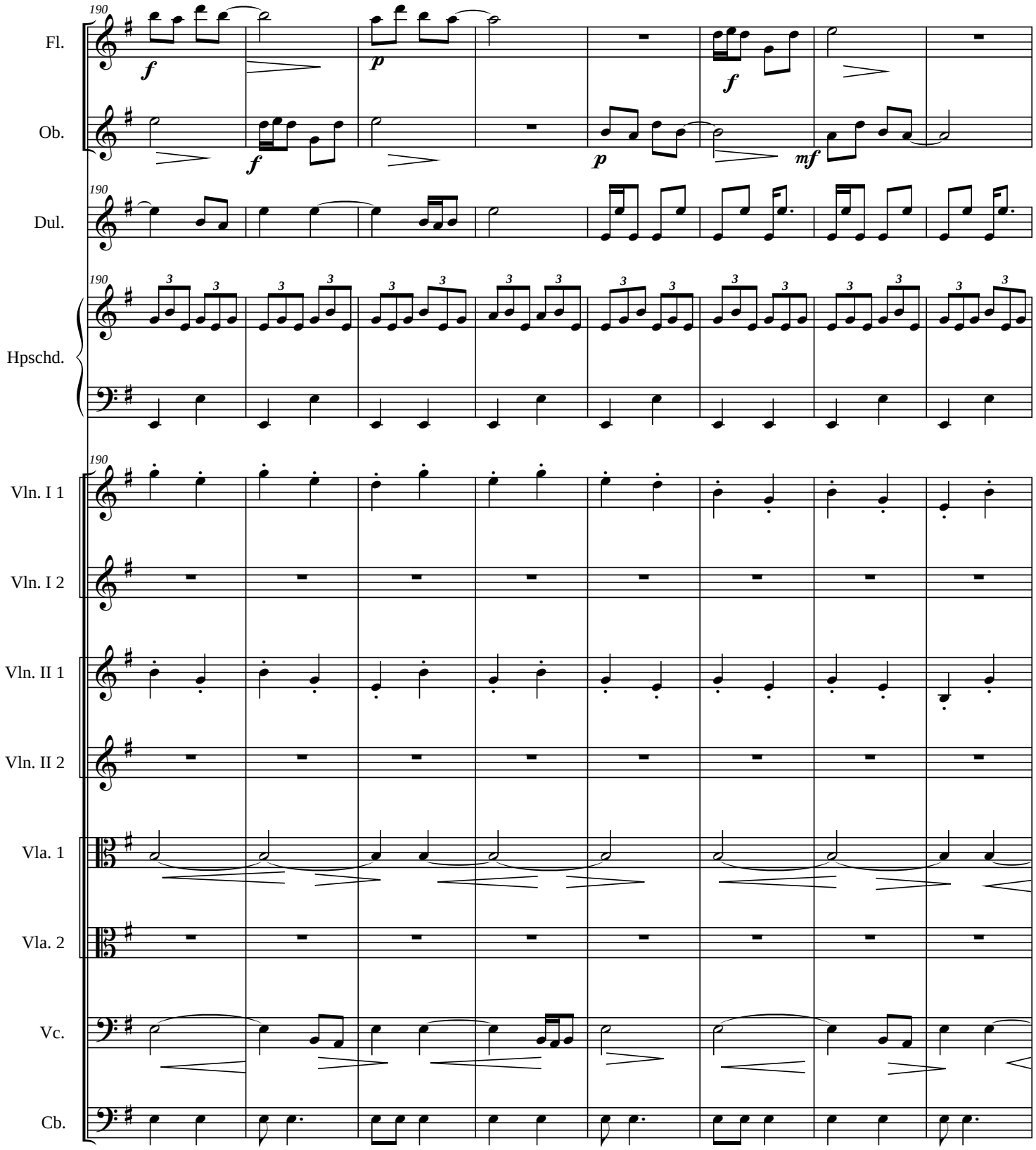
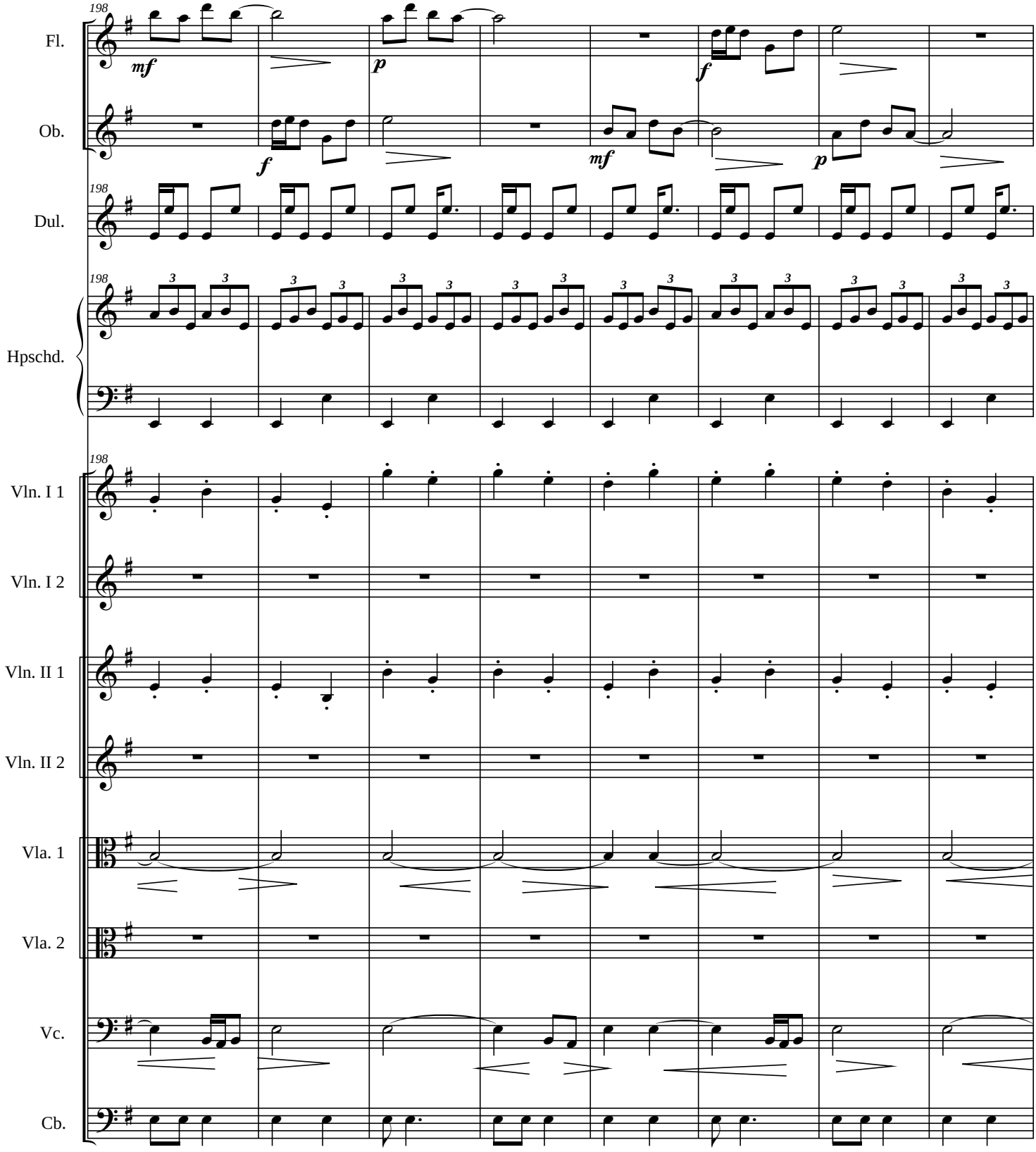
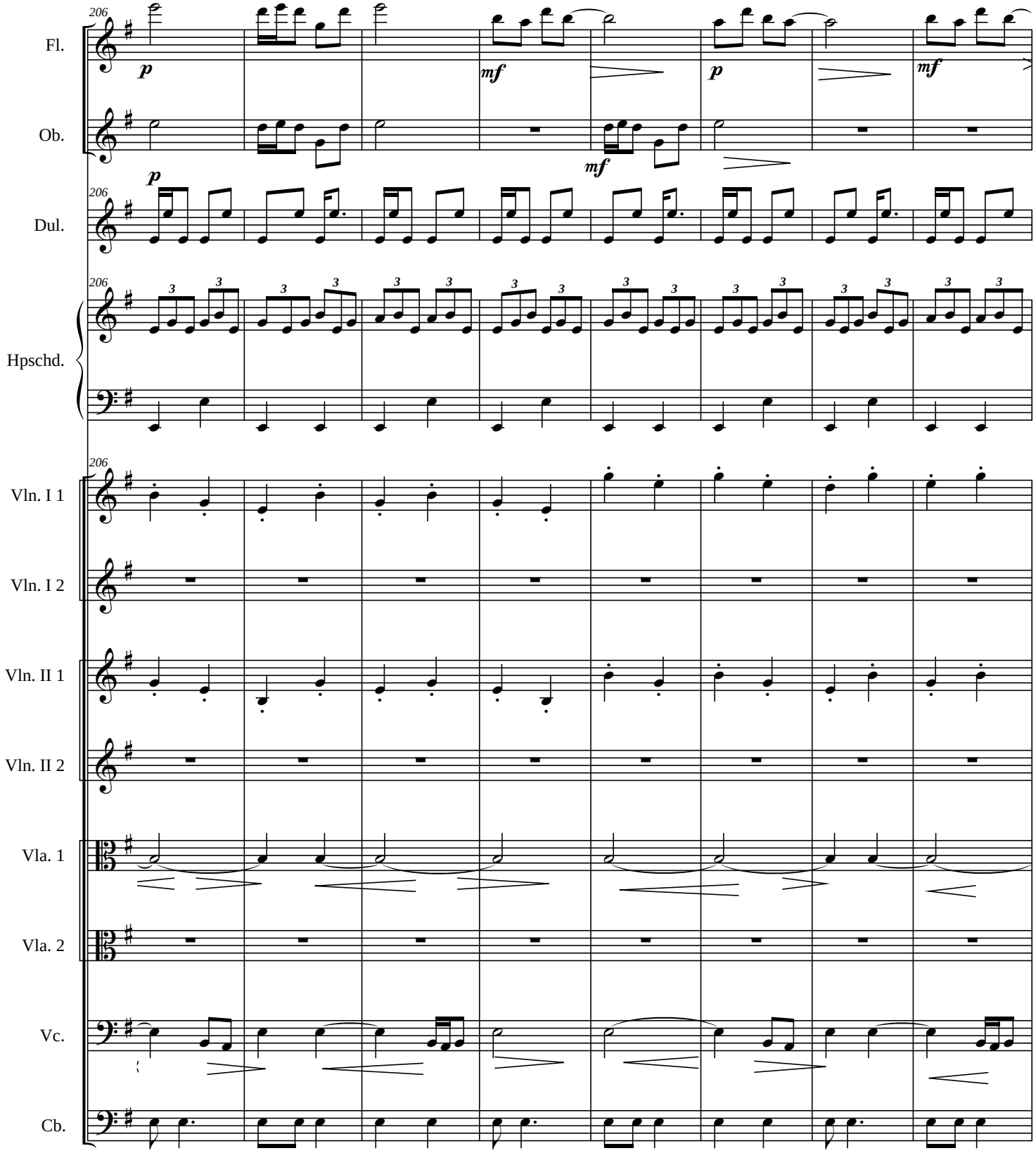
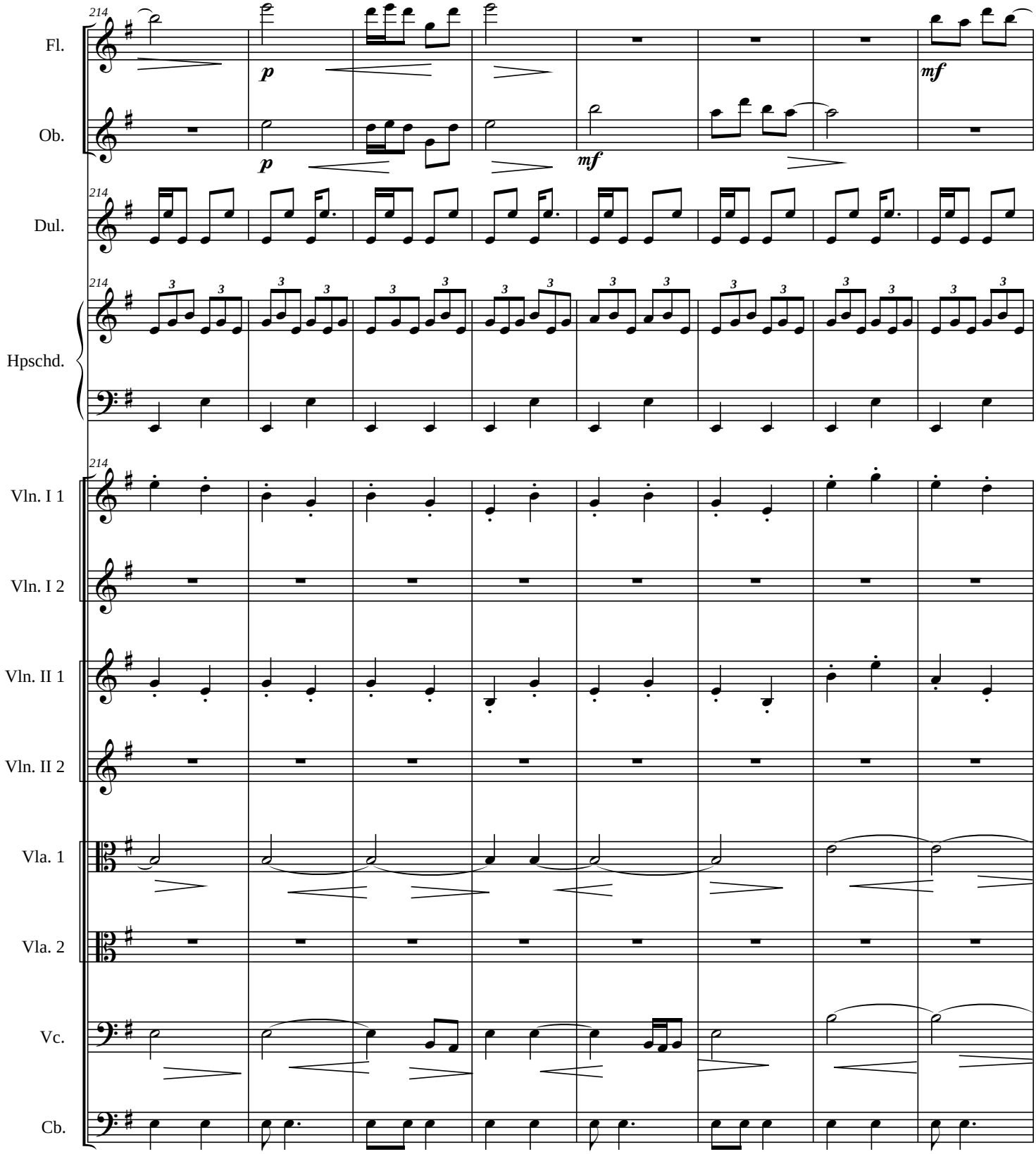
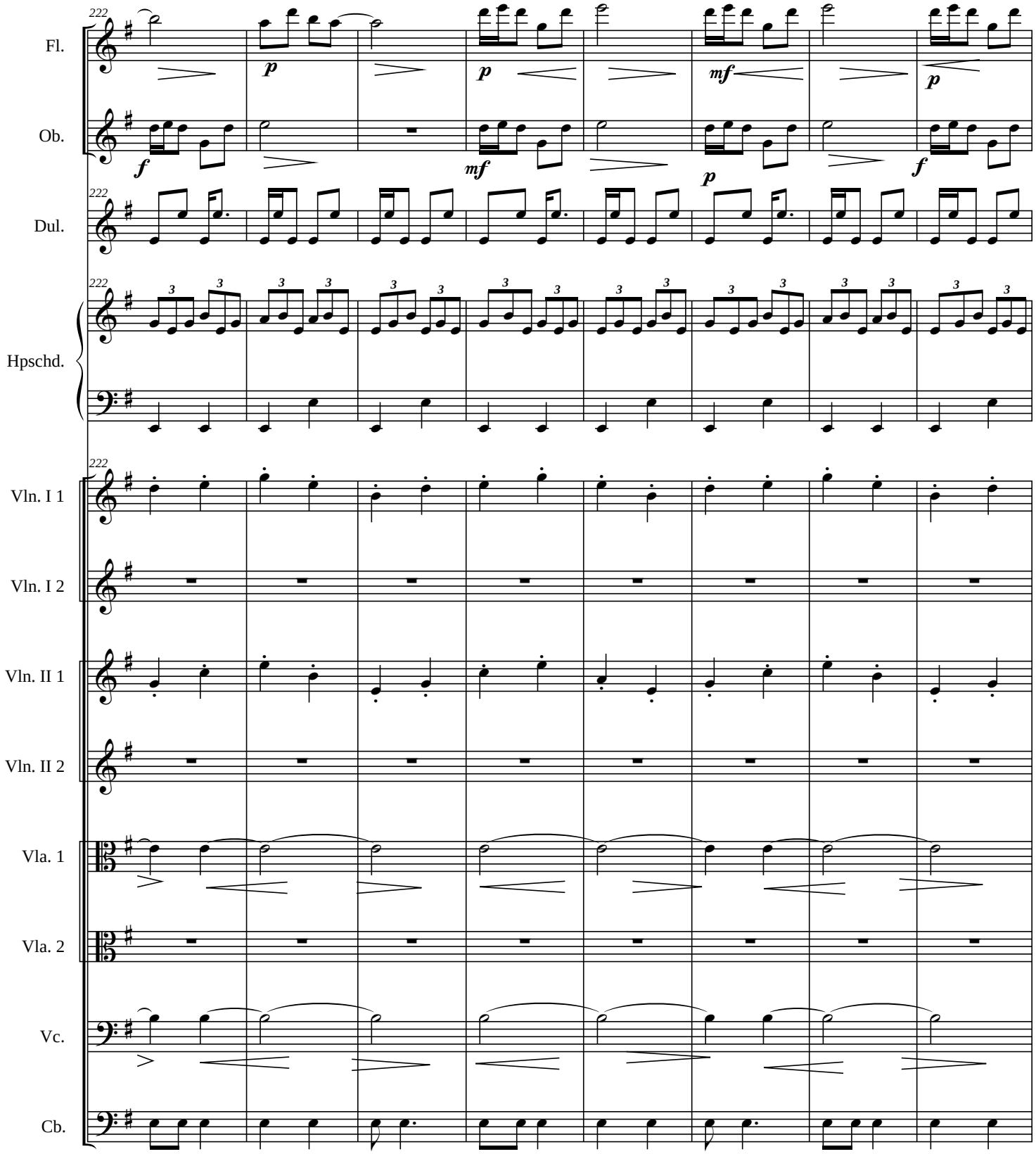
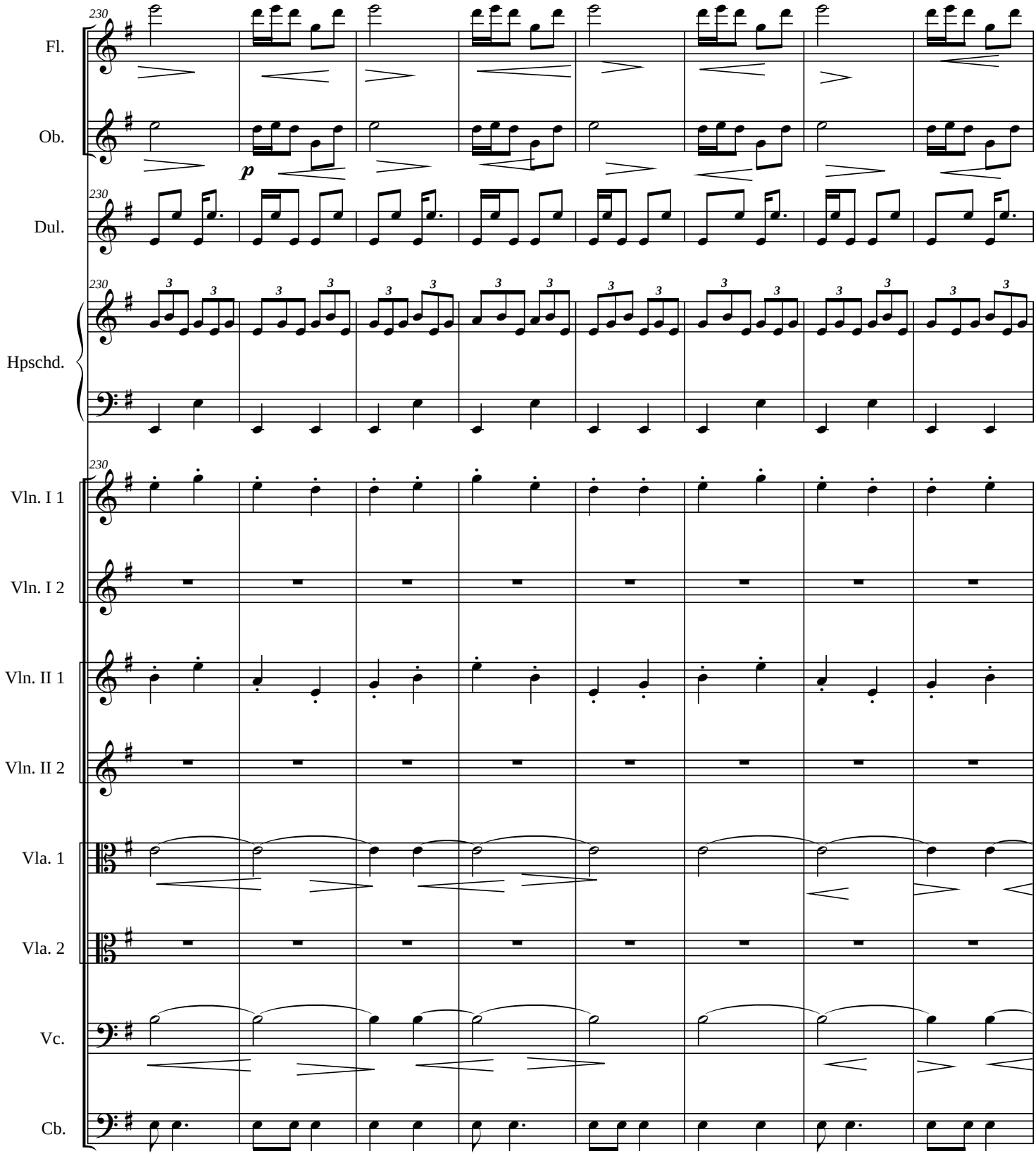
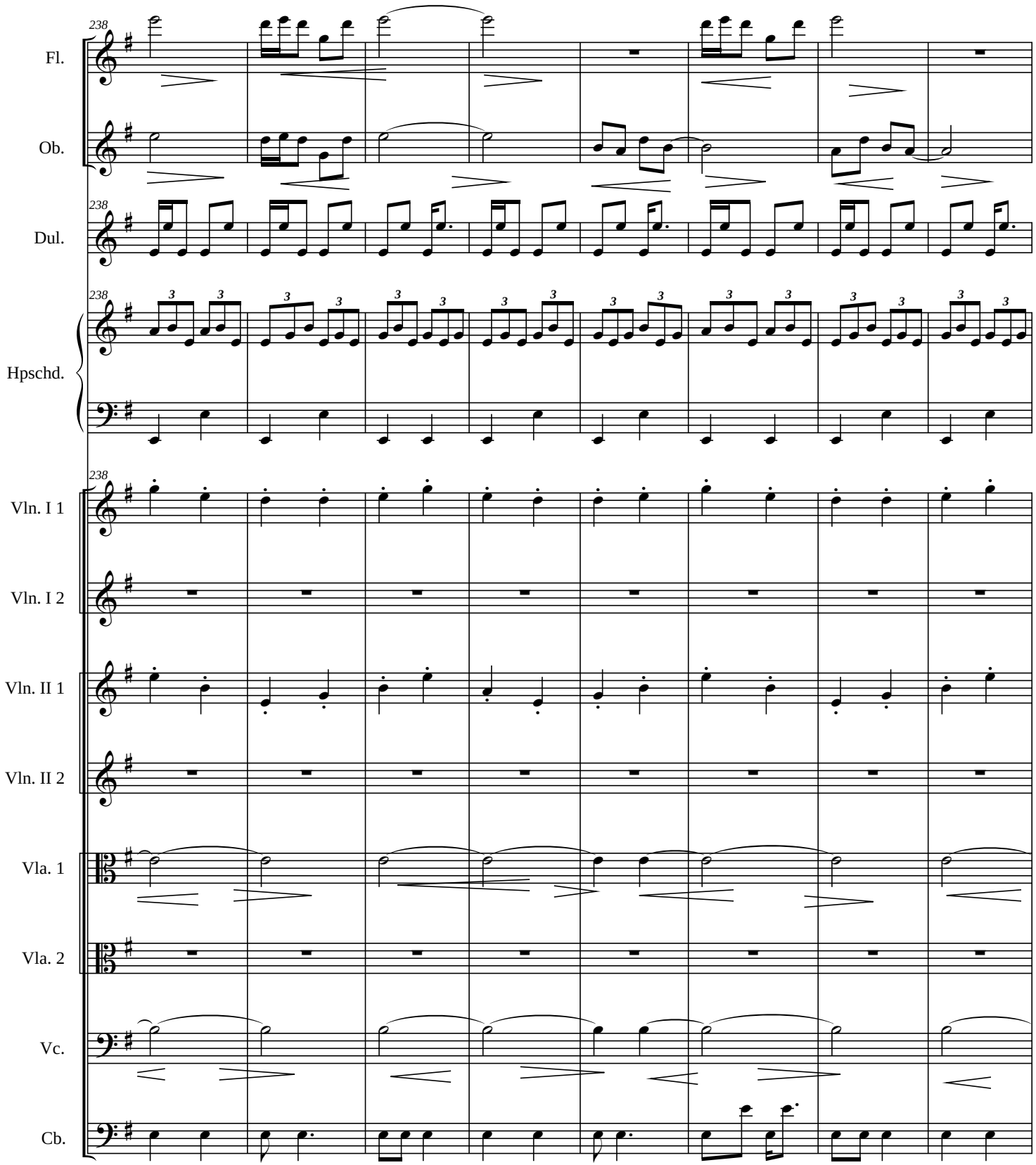
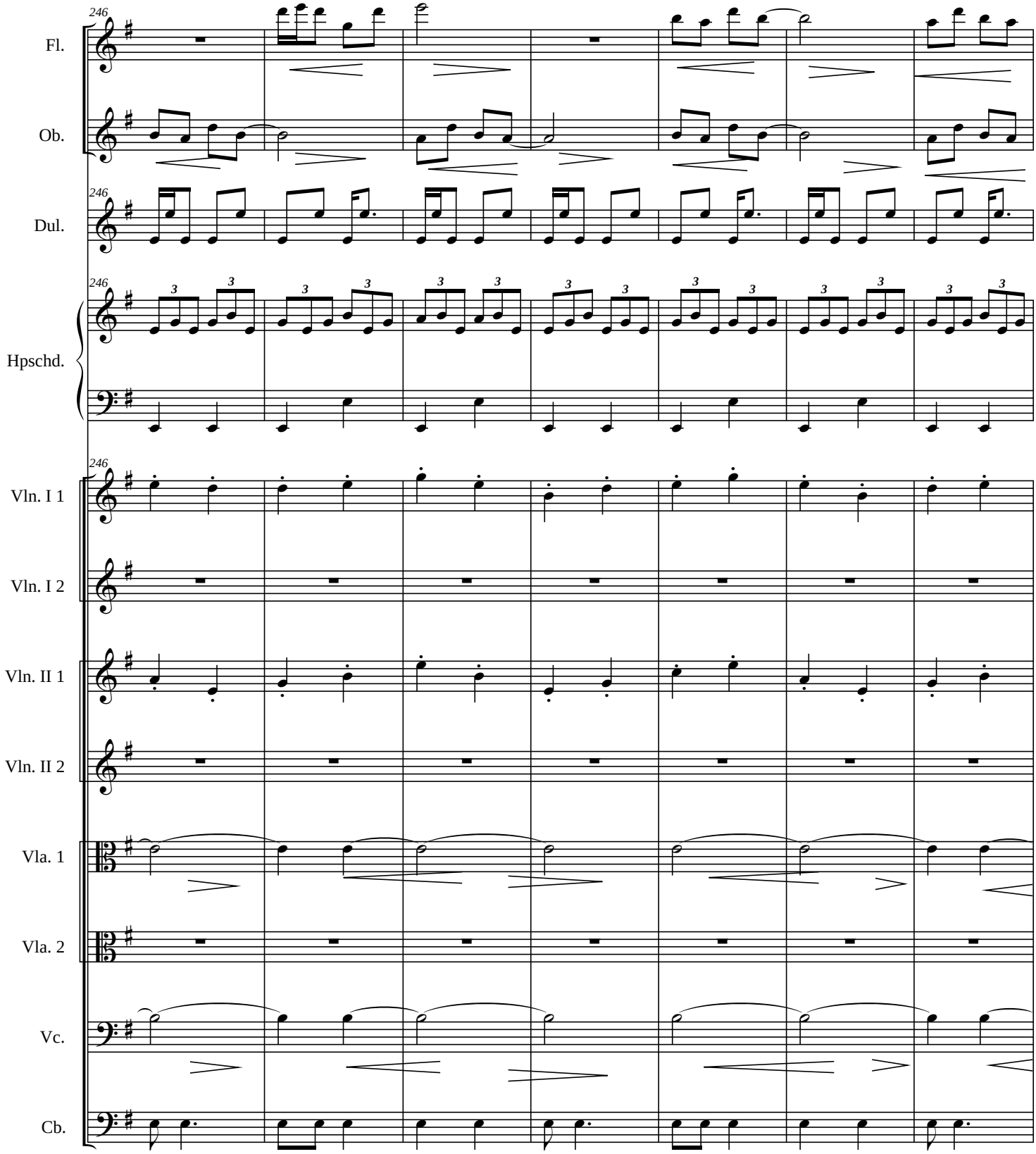
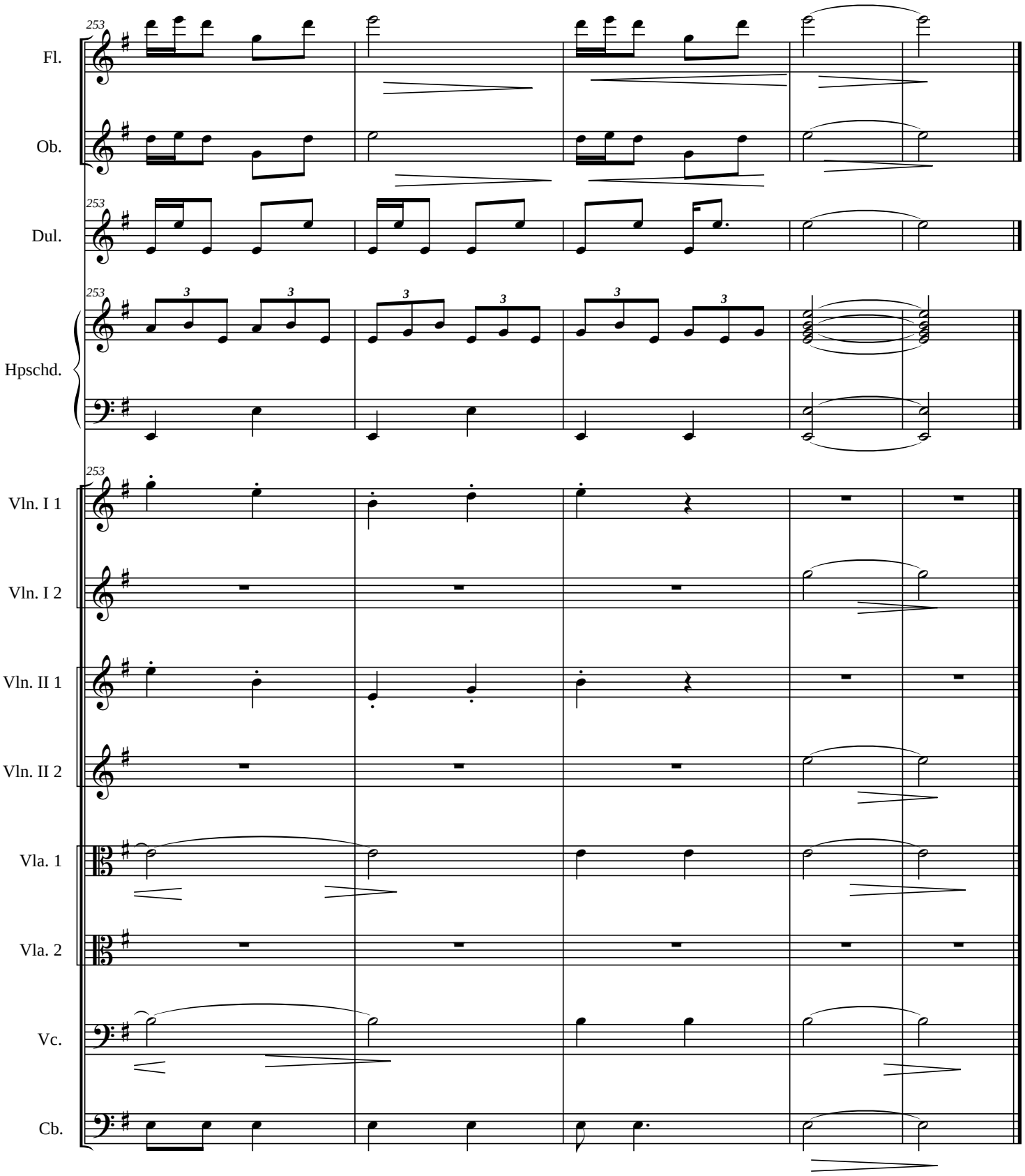
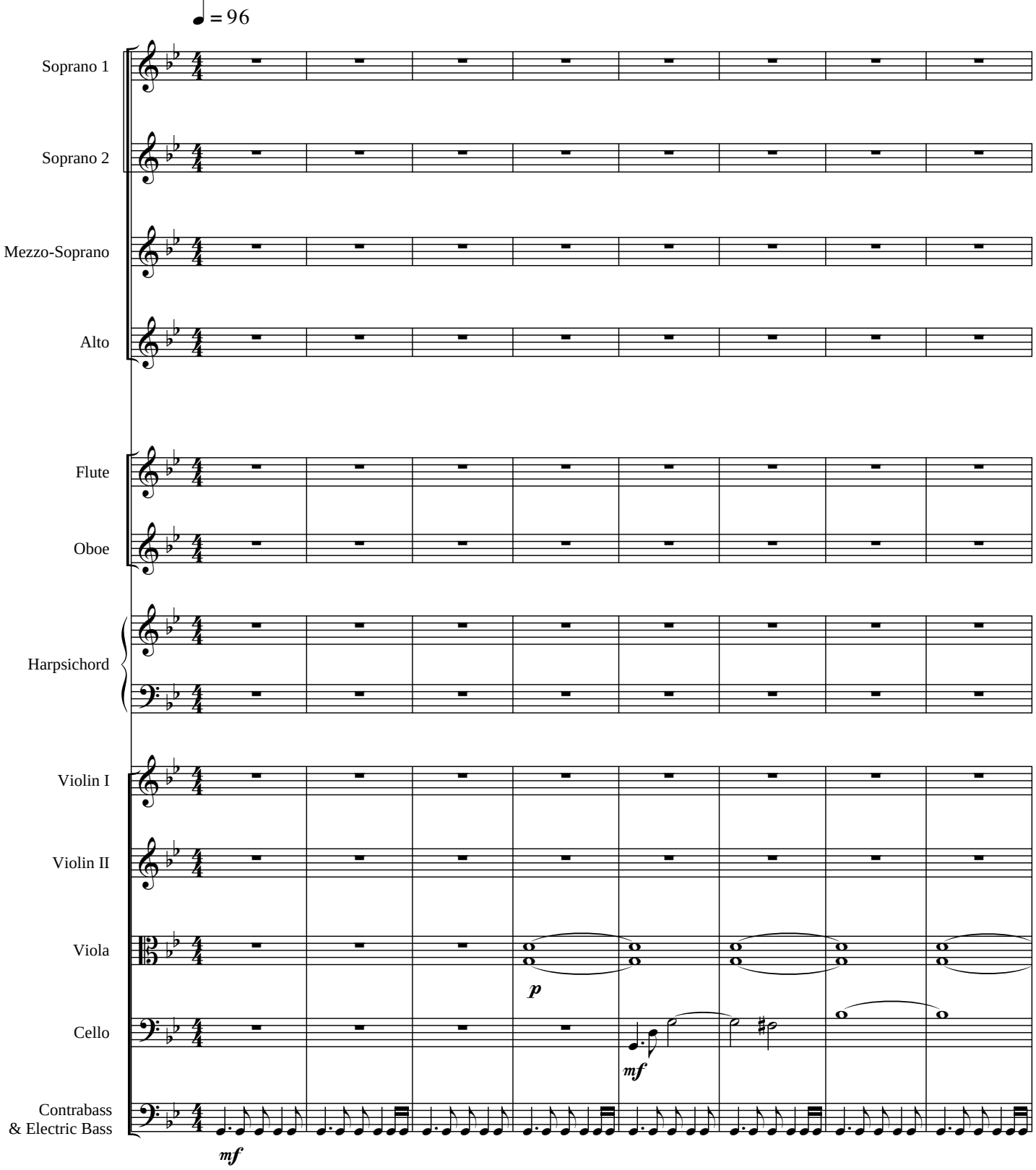

19
B
want I get I want, I want more, I get more, I al-ways
19
19
25
B
get more I want more, al-ways more I am It I am the One I am God
25
25
31
B
Sa-tan Al-migh-ty I, what I want I get, I am the One
31
31
37
B
Laugh I am
37
37

40
B
Moan
drunk... I need to for - get I am like a wit-ness Time is
40
40
48
B
slow, time is fast I thought a-bout ev-ery sub-ject eve-ry thing is e - rased
48
48
55
B
I am at point ze - ro no-thing stays, no-thing goes My mind is trans - pa-rent
55
55
61
B
Lived and for - got-ten use-less now re - placed
61
61

Vision

Elodie Lauten

©2010 Studio 21-ASCAP

9
Fl.
Ob.
f
9
Dul.
9
mf
Hpschd.
9
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

16
Fl.
p
Ob.
p
p
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

23
Fl.
Ob.
mf
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

30
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

38
Fl.
p
Ob.
mf
Dul.
Hpschd.
Vln. I 1
Vln. I 2
arco
Vln. II 1
Vln. II 2
arco
Vla. 1
Vla. 2
Vc.
Cb.

45
Fl.
mf
Ob.
45
Dul.
45
Hpschd.
3
45
Vln. I 1
Vln. I 2
f
Vln. II 1
pizz.
Vln. II 2
Vla. 1
Vla. 2
pizz.
Vc.
Cb.

51
Fl.
mf
Ob.
mf
51
Dul.
51
Hpschd.
3
51
Vln. I 1
Vln. I 2
p
f
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

58
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
mf
p
pizz.
f

65
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
f
arco
mf
arco

72
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
mf
p
f
arco

78
Fl.
mf
p
f
Ob.
mf
Dul.
Hpschd.
Vln. I 1
Vln. I 2
f
Vln. II 1
Vln. II 2
arco
Vla. 1
Vla. 2
Vc.
Cb.

84
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
f
p
p
p

90
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
f
p
pizz.
pizz.

B
Fl.
Ob.
Dul.
Hpschd.
2-bar pattern 2
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
pizz.
pizz.

104
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
p
3

110
Fl.
mf
Ob.
p
p
110
Dul.
110
Hpschd.
Pattern 2 variation
110
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

115
Fl.
p
Ob.
115
Dul.
115
Hpschd.
3
115
Vln. I 1
Vln. I 2
f arco
Vln. II 1
Vln. II 2
mf arco
Vla. 1
Vla. 2
Vc.
Cb.

C
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
p
mf
f
2-bar pattern 3

130
Fl.
p
mf
Ob.
p
mf
130
Dul.
130
Hpschd.
130
Vln. I 1
Vln. I 2
p
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

137
Fl.
Ob.
p
137
Dul.
137
Hpschd.
137
Vln. I 1
Vln. I 2
f
p
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

144
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
arco

D
150
Fl.
p
Ob.
p
150
Dul.
150
Hpschd.
1-bar pattern 4
150
Vln. I 1
p pizz.
Vln. I 2
Vln. II 1
p
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

158
Fl.
mf
Ob.
p
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

E
166
Fl.
Ob.
Dul.
Hpschd.
Modified 5-bar pattern
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
p
mf
f

174
Fl.
mf
p
Ob.
f
174
Dul.
p
Hpschd.
174
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

182
Fl.
mf
f
p
Ob.
mf
mf
f
p
Dul.
182
Hpschd.
182
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

190
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
f
p
f
p
mf

198
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
mf
p
f
mf
f
p

206
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
p
mf
p
mf
p
mf

214
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
p
mf

222
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.
p
mf
f

230
Fl.
Ob.
p
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

238
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

246
Fl.
Ob.
Dul.
Hpschd.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

253
Fl.
Ob.
253
Dul.
253
Hpschd.
253
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc.
Cb.

Death as a Shadow

Elodie Lauten



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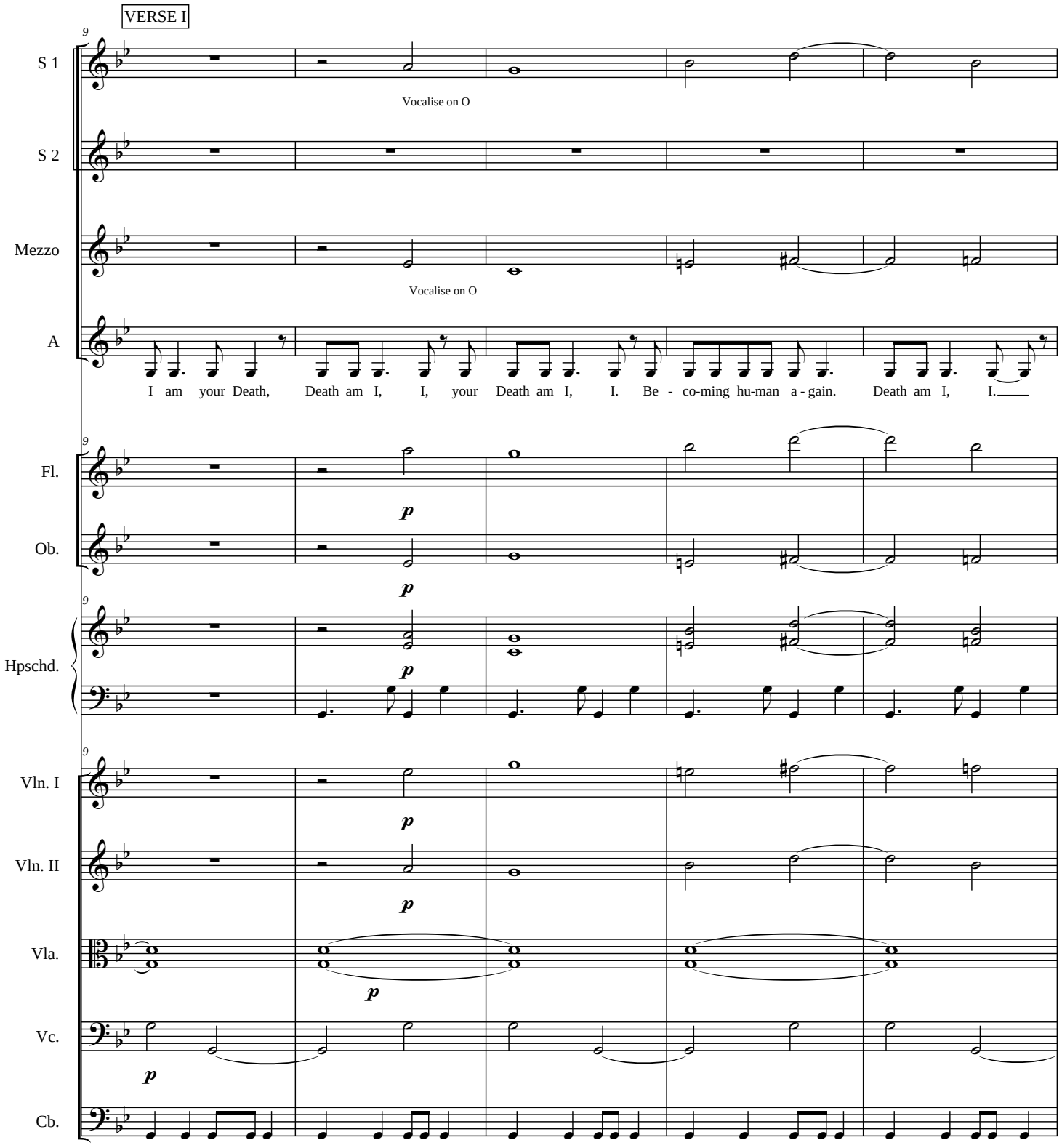
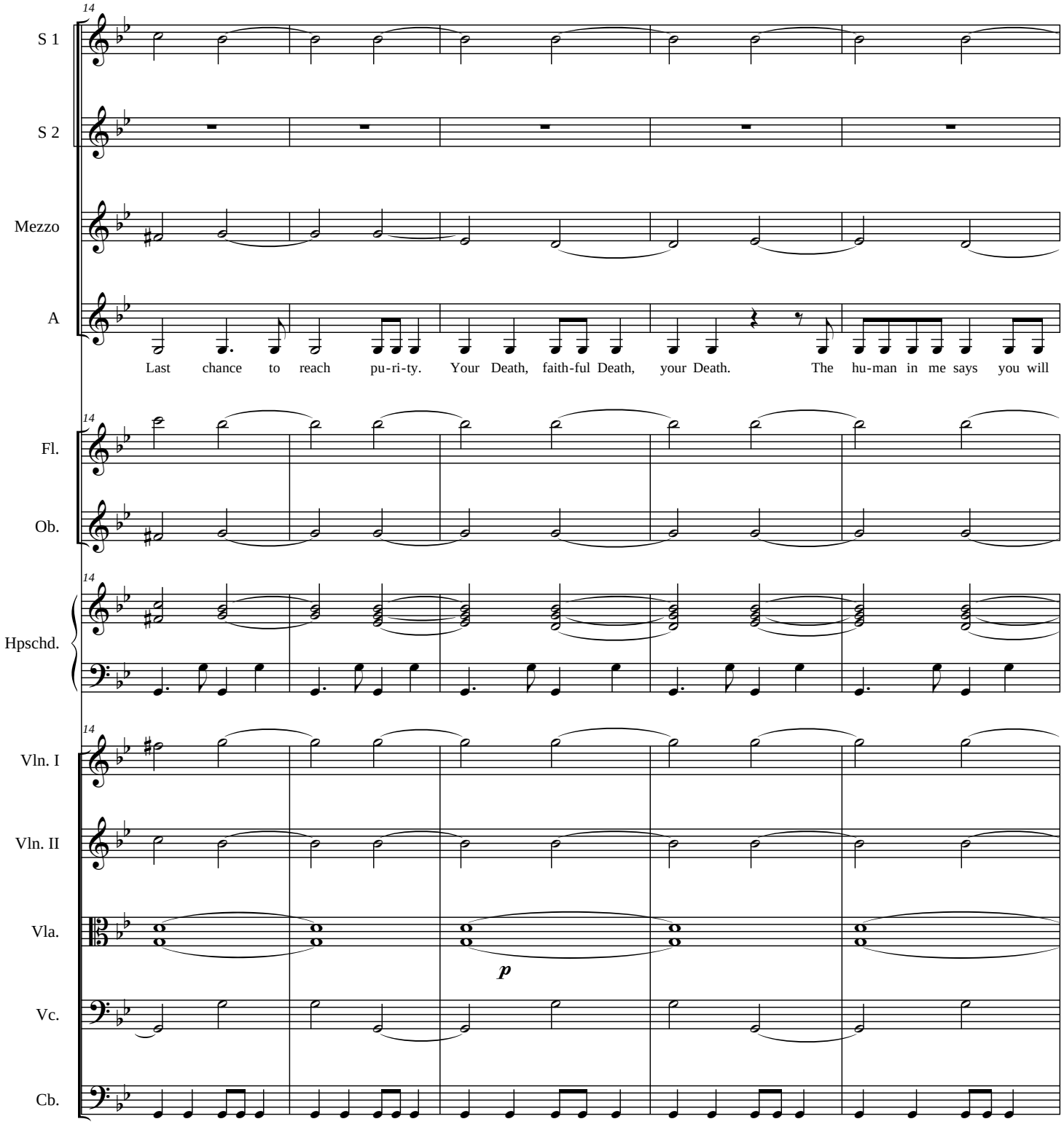
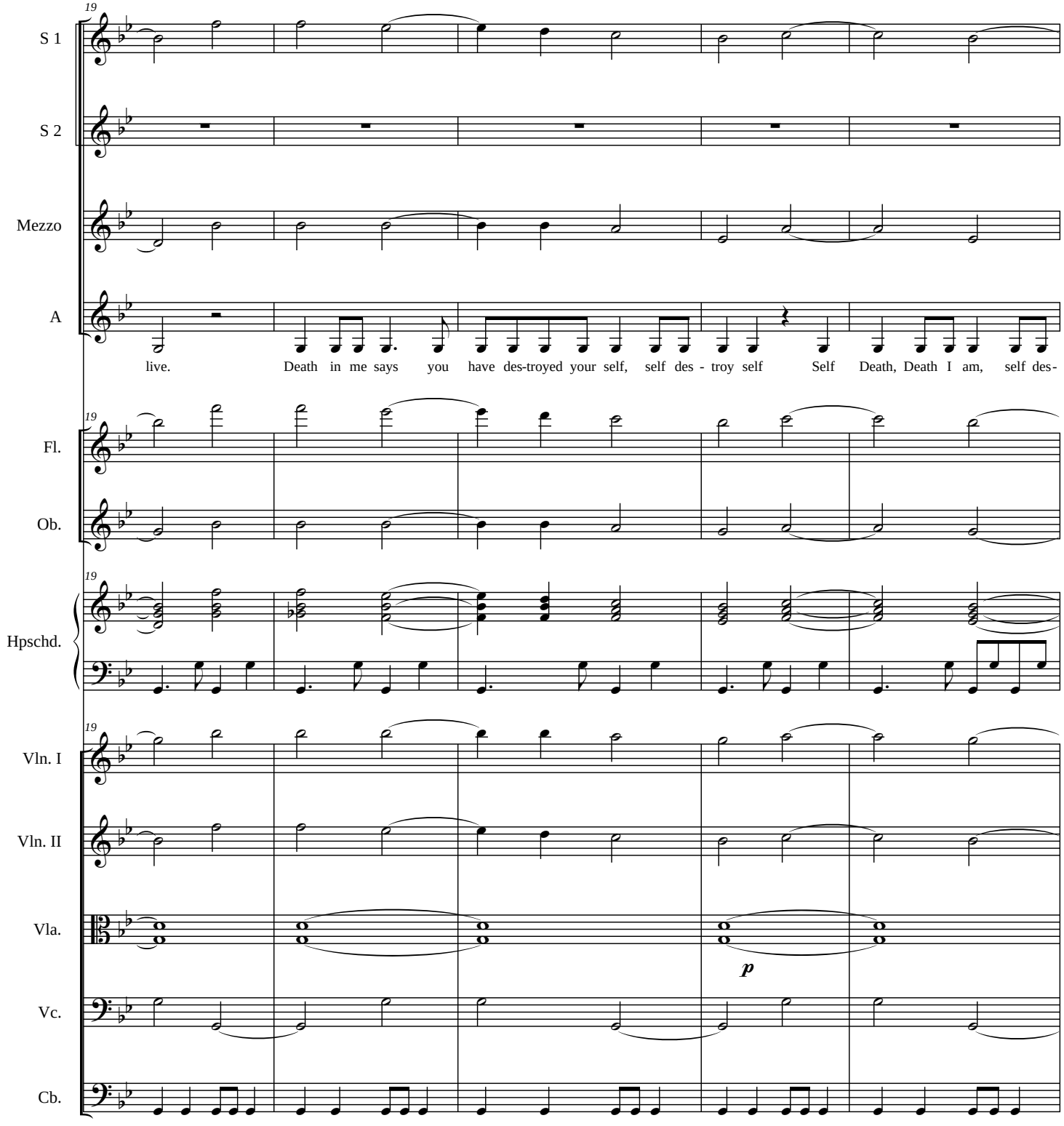
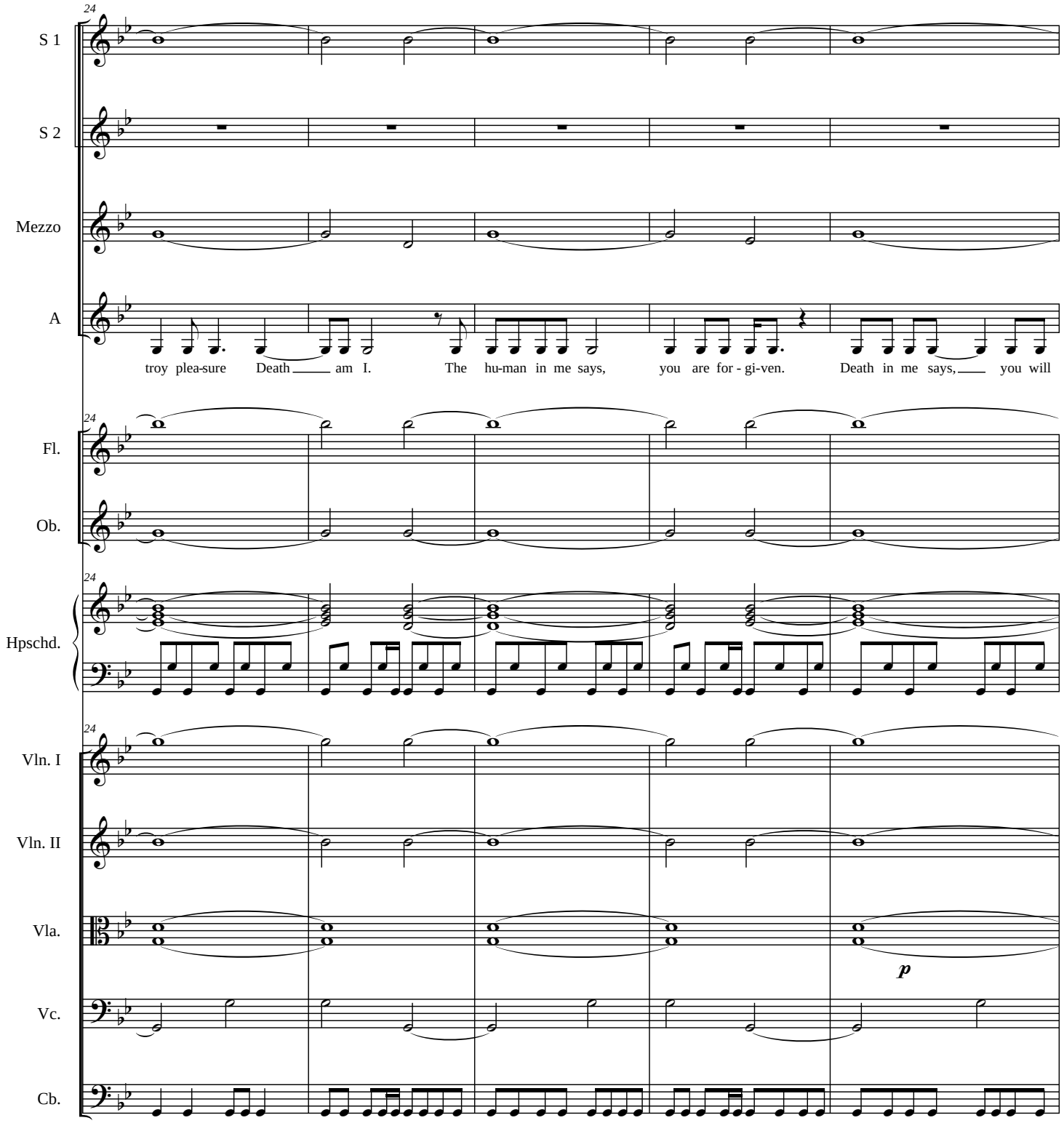
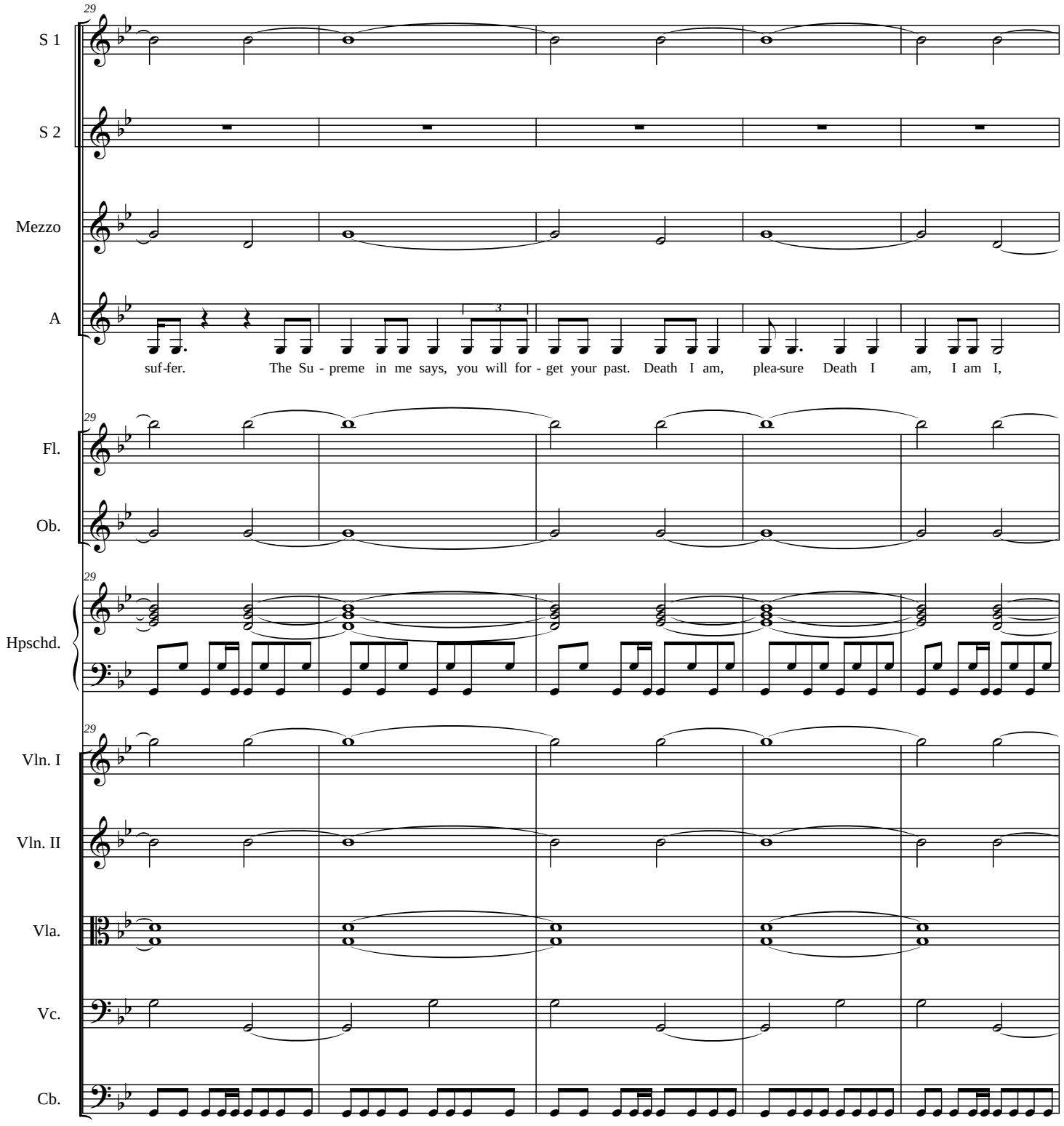
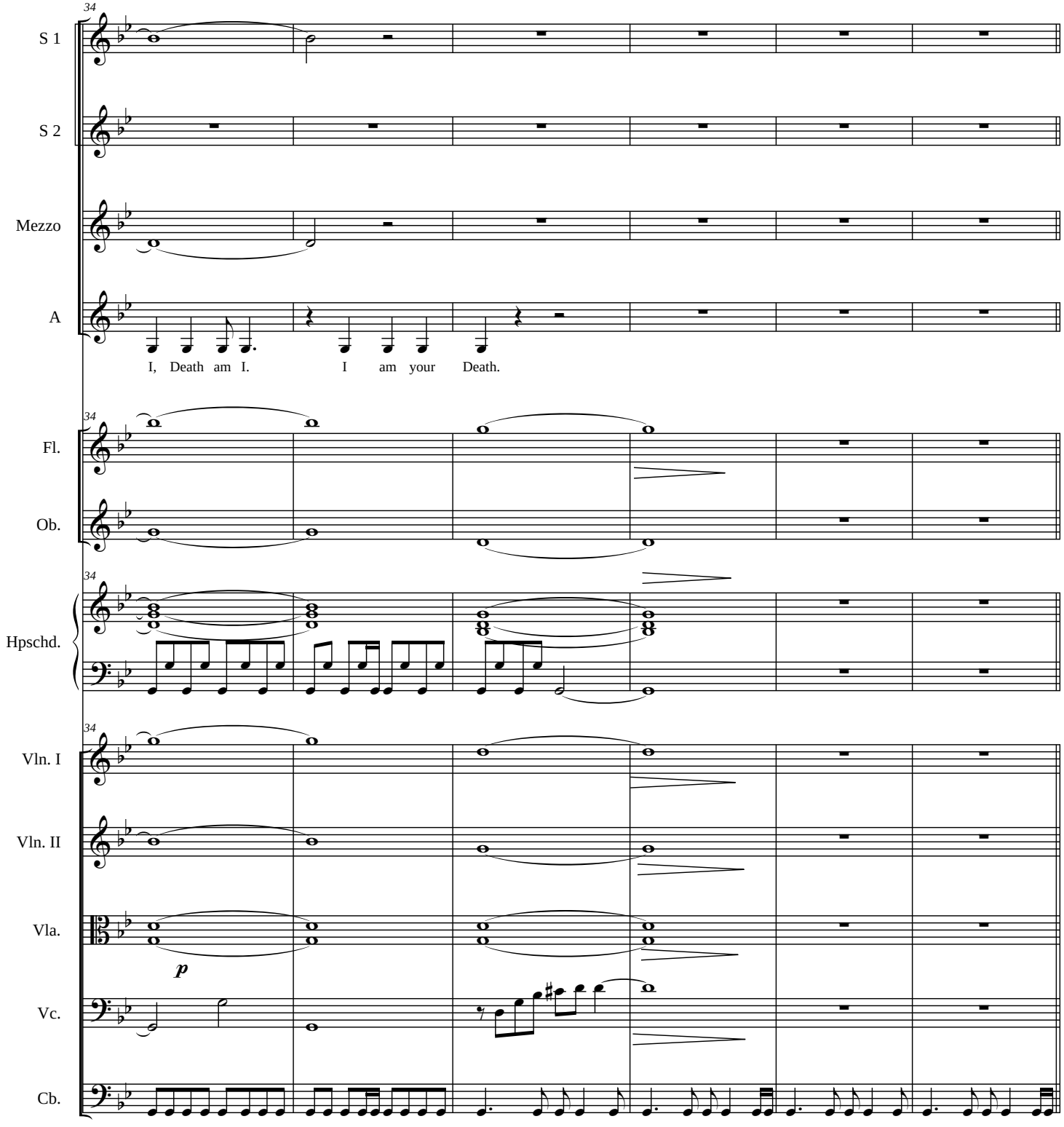

VERSE I
9
S 1
Vocalise on O
S 2
Mezzo
Vocalise on O
A
I am your Death, Death am I, I, your Death am I, I. Be - co-ming hu-man a - gain. Death am I, I.
9
Fl.
p
Ob.
p
9
Hpschd.
p
9
Vln. I
p
Vln. II
p
Vla.
p
Vc.
p
Cb.

14
S 1
S 2
Mezzo
A
Last chance to reach pu-ri-ty. Your Death, faith-ful Death, your Death. The hu-man in me says you will
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

19
S 1
S 2
Mezzo
A
live.
Death in me says you have des-troyed your self, self des - troy self Self Death, Death I am, self des-
19
Fl.
Ob.
19
Hpschd.
19
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

24
S 1
S 2
Mezzo
A
troy plea-sure Death ___ am I. The hu-man in me says, you are for - gi-ven. Death in me says, ___ you will
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

6

29
S 1
S 2
Mezzo
A
suf-fer. The Su - preme in me says, you will for - get your past. Death I am, plea-sure Death I am, I am I,
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

34
S 1
S 2
Mezzo
A
I, Death am I.
I am your Death.
34
Fl.
Ob.
34
Hpschd.
34
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

8

VERSE II

40

S 1

S 2

Mezzo

Je suis la Mort, de - ve - nue plus hu - mai - ne, ta

A

I am your Death, Death am I, I, your Death am I, I. Be - co-ming hu-man a - gain. Death am I, I.

Fl.

Ob.

Hpschd.

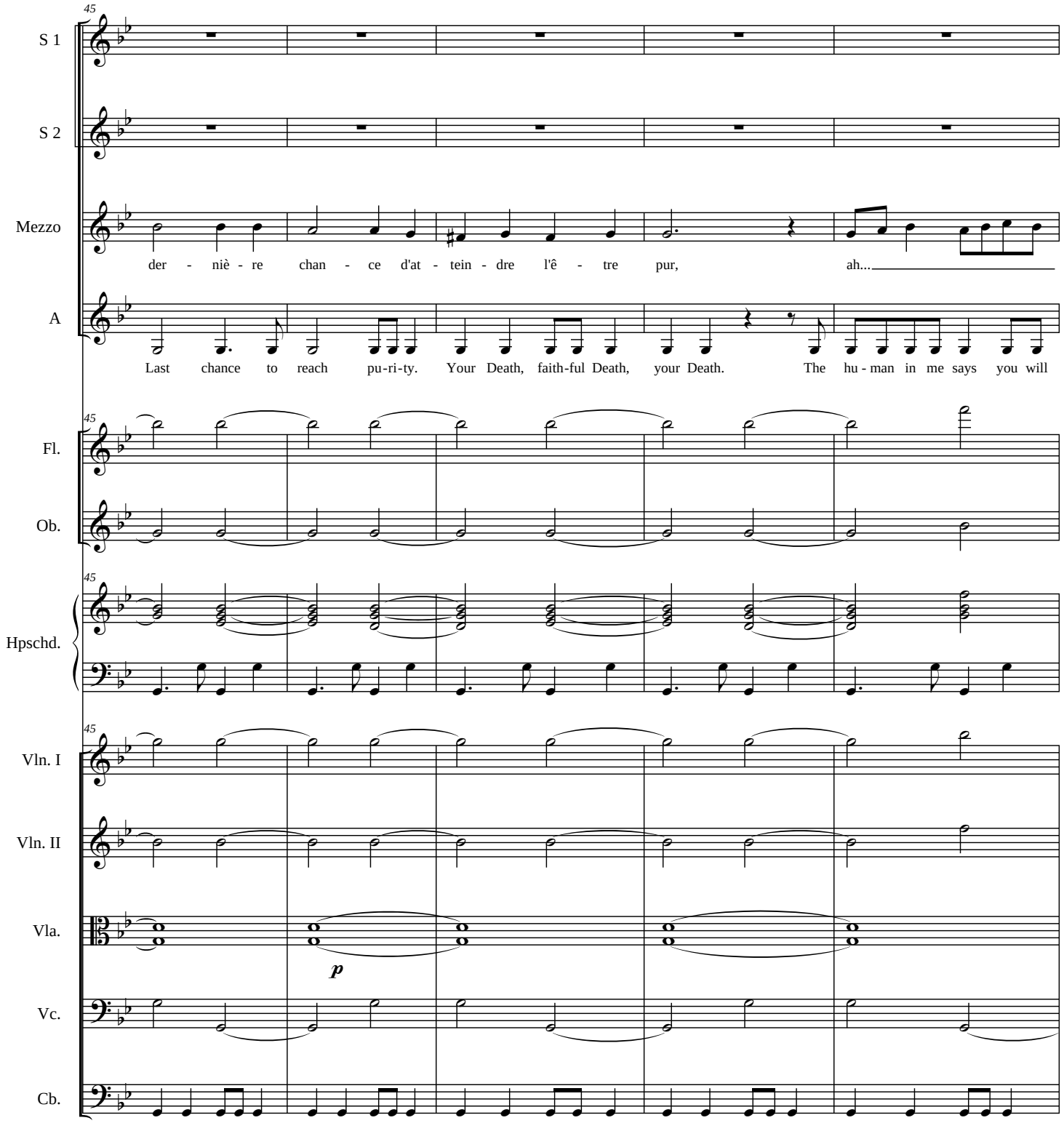
Vln. I

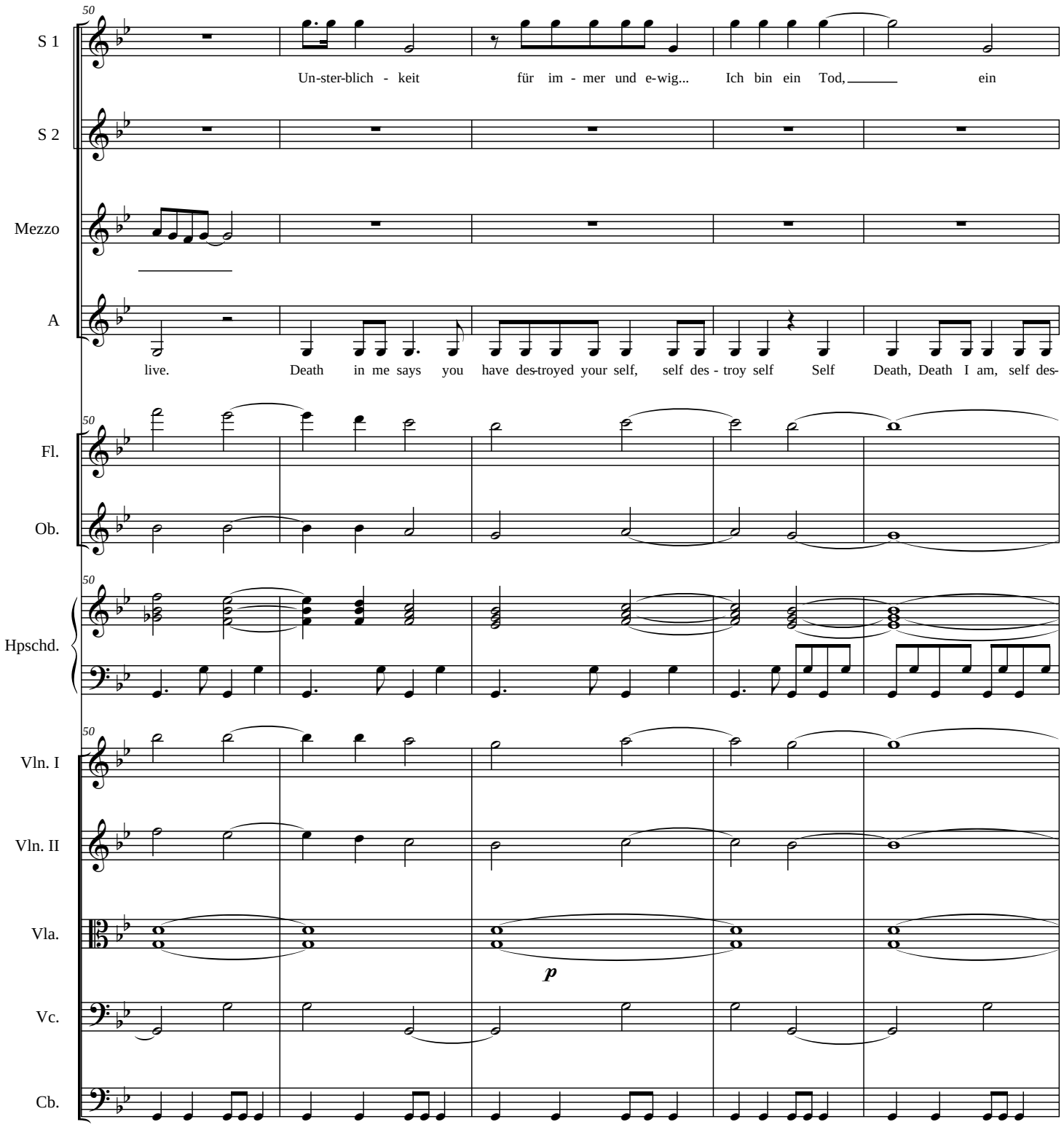
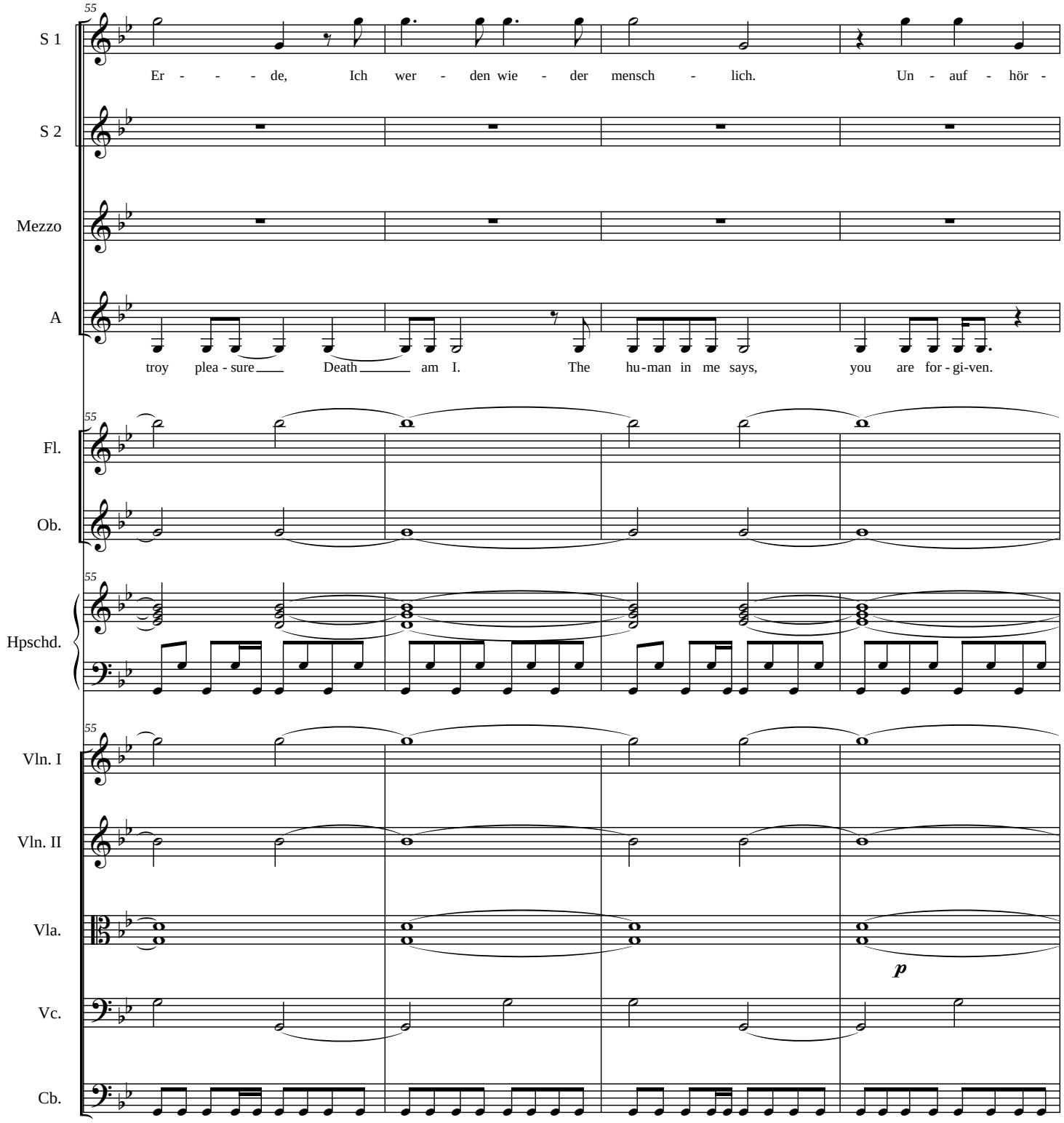
Vln. II

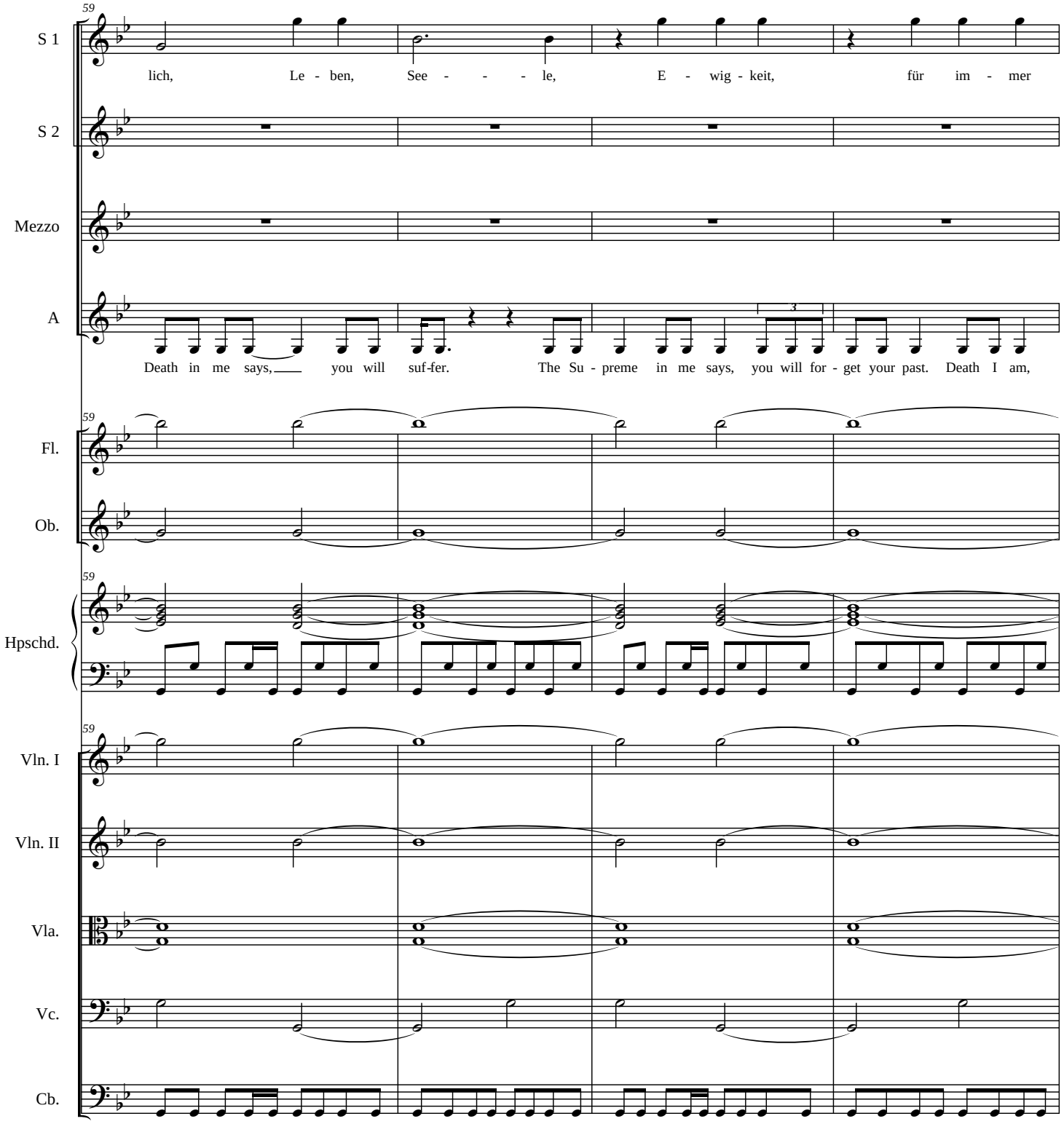
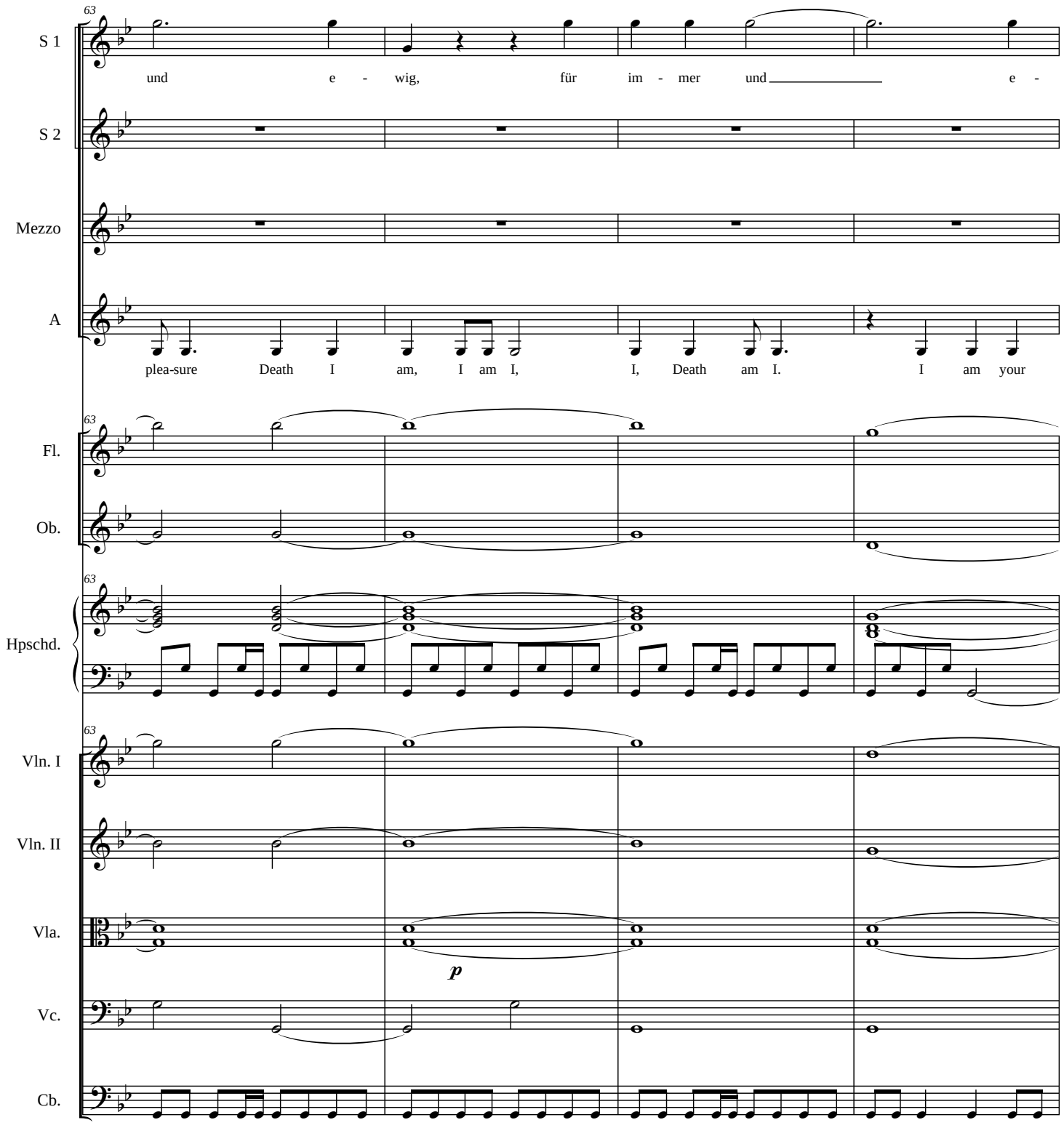
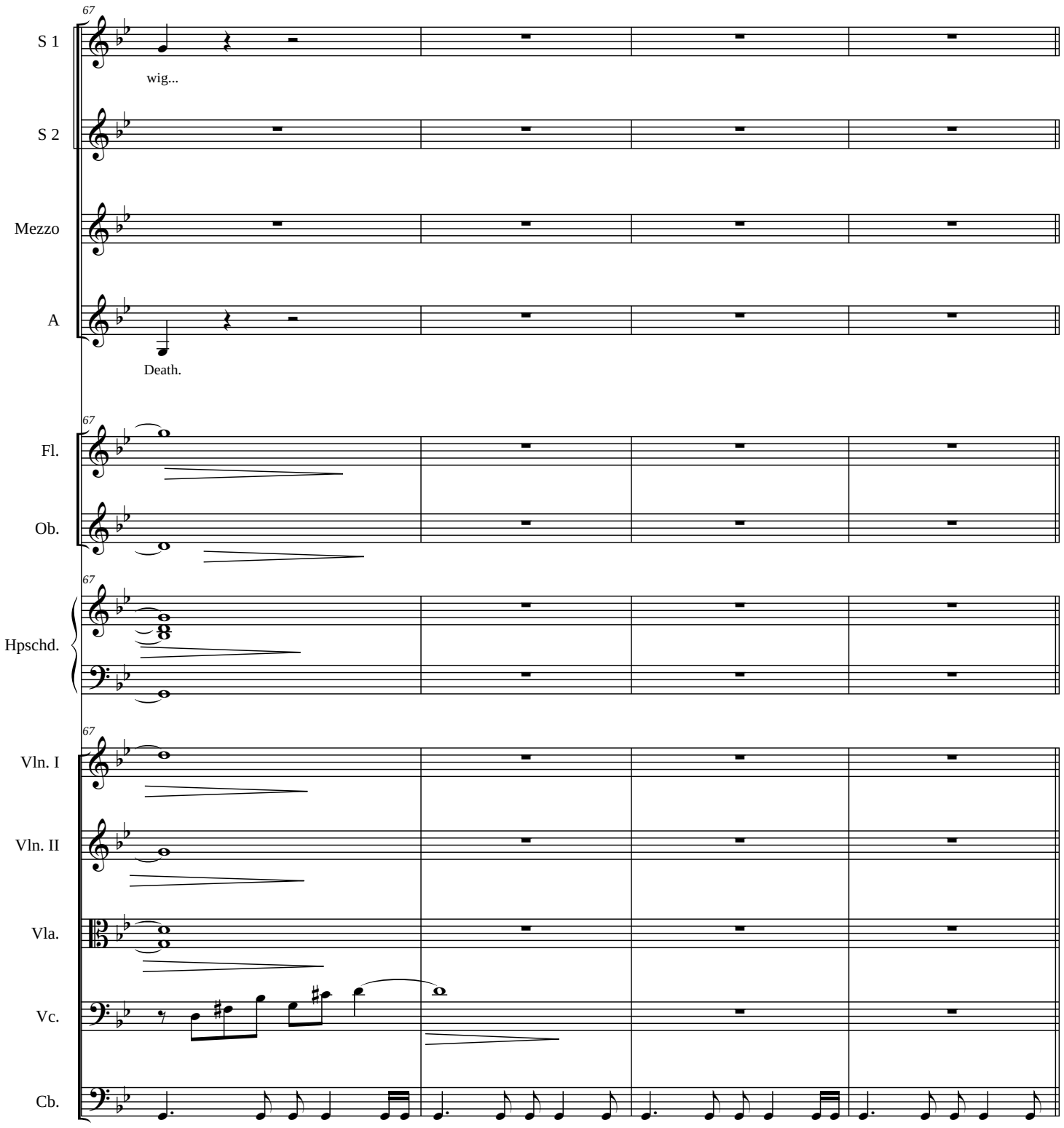
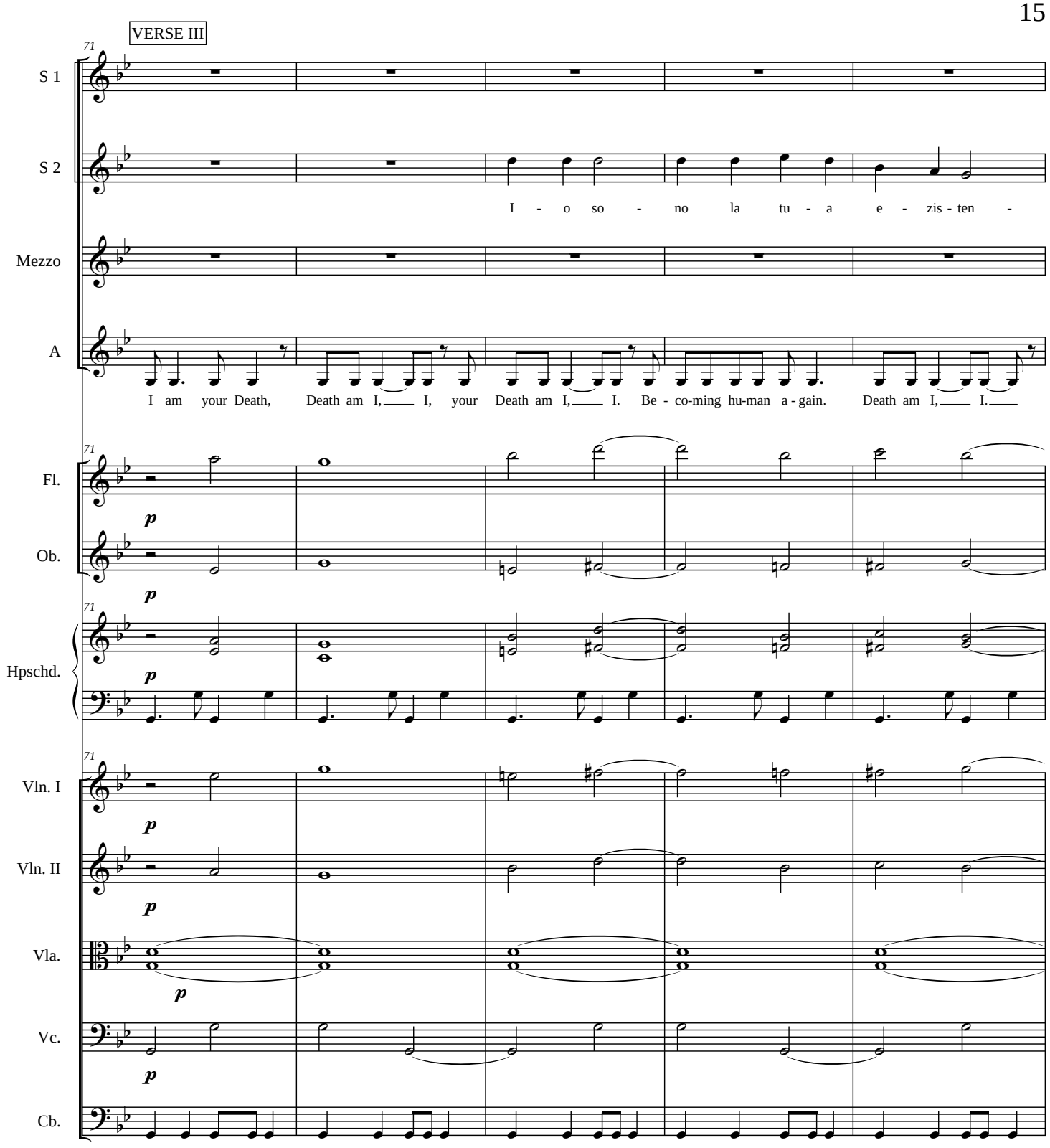
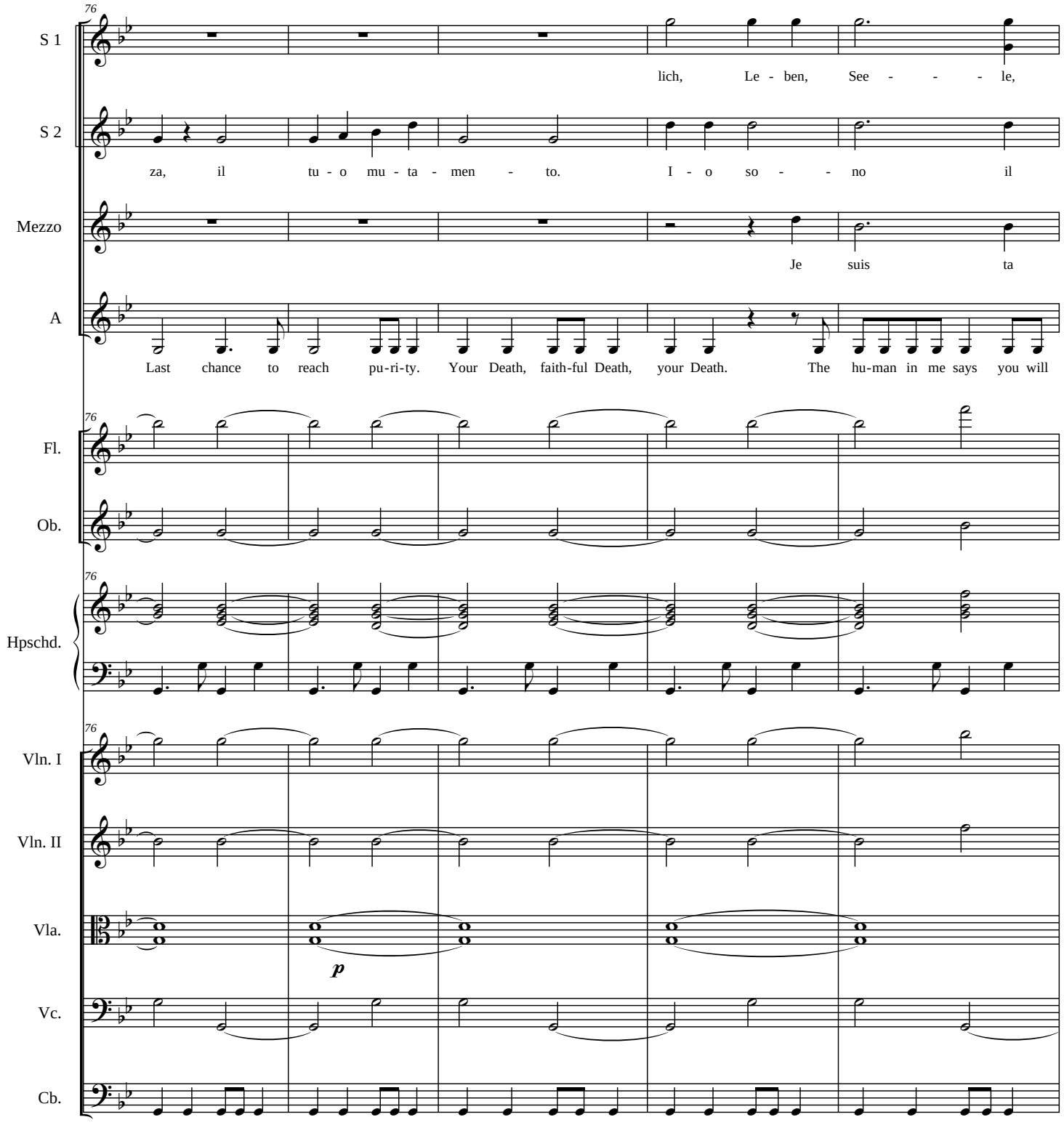
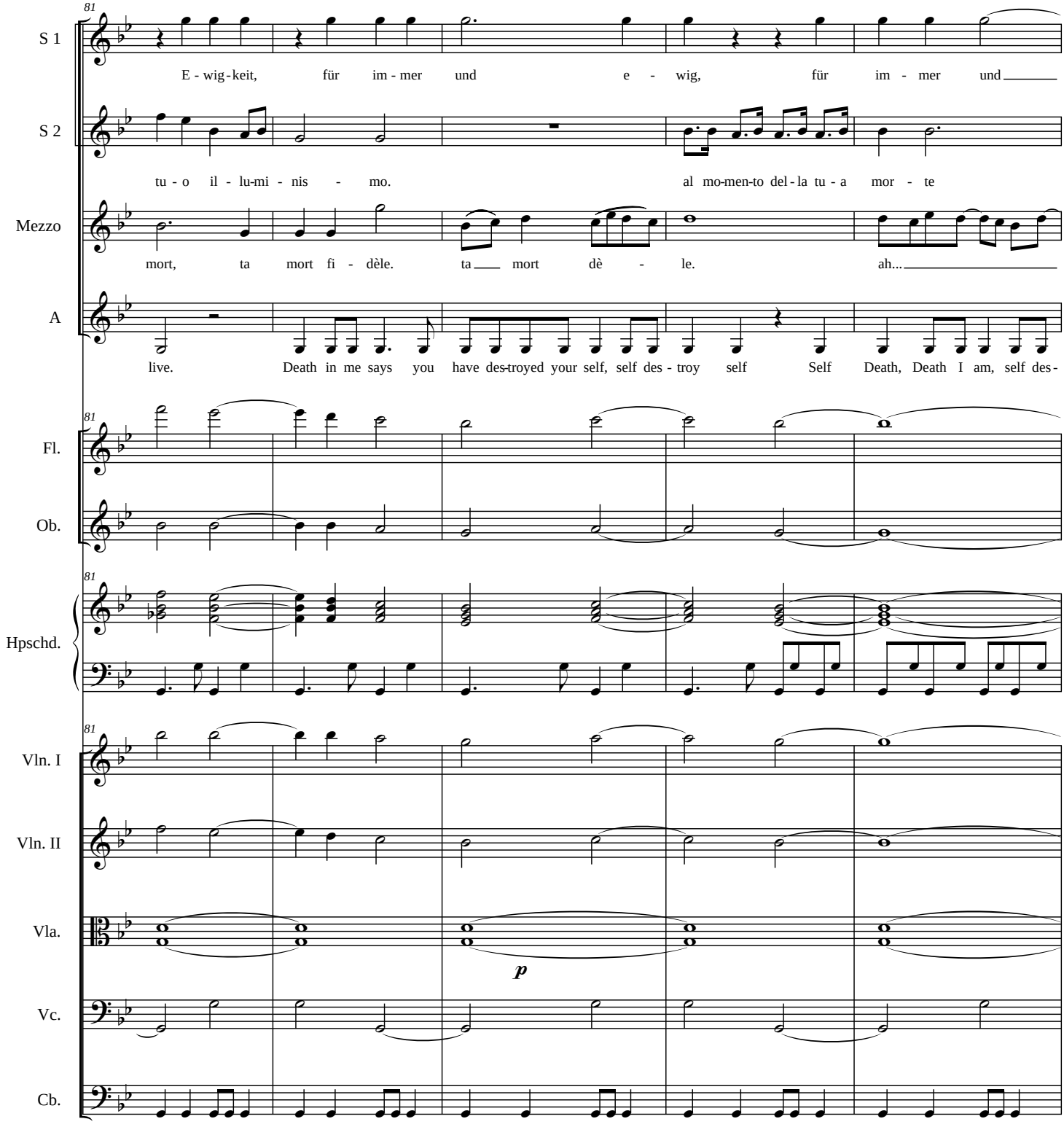
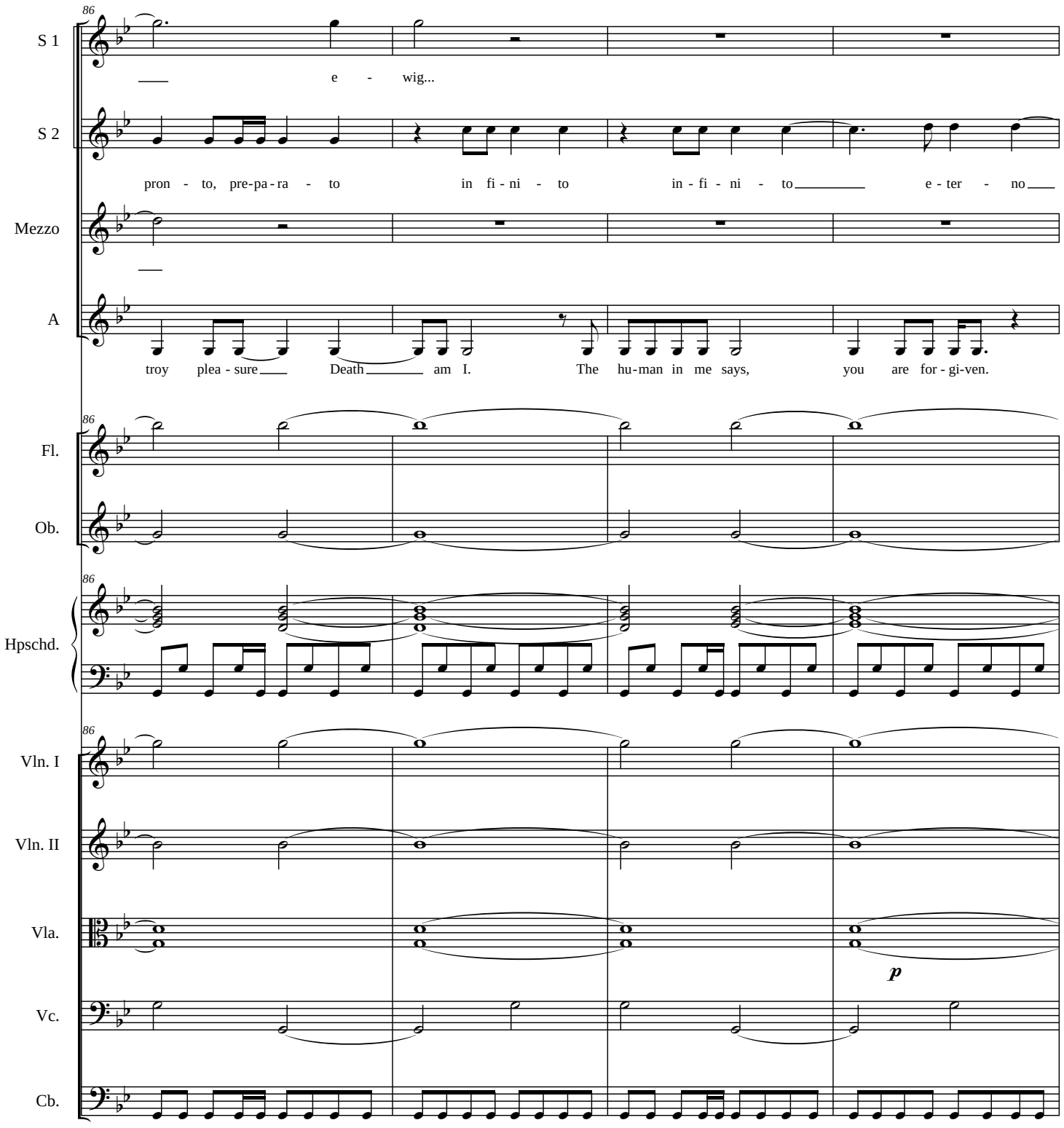
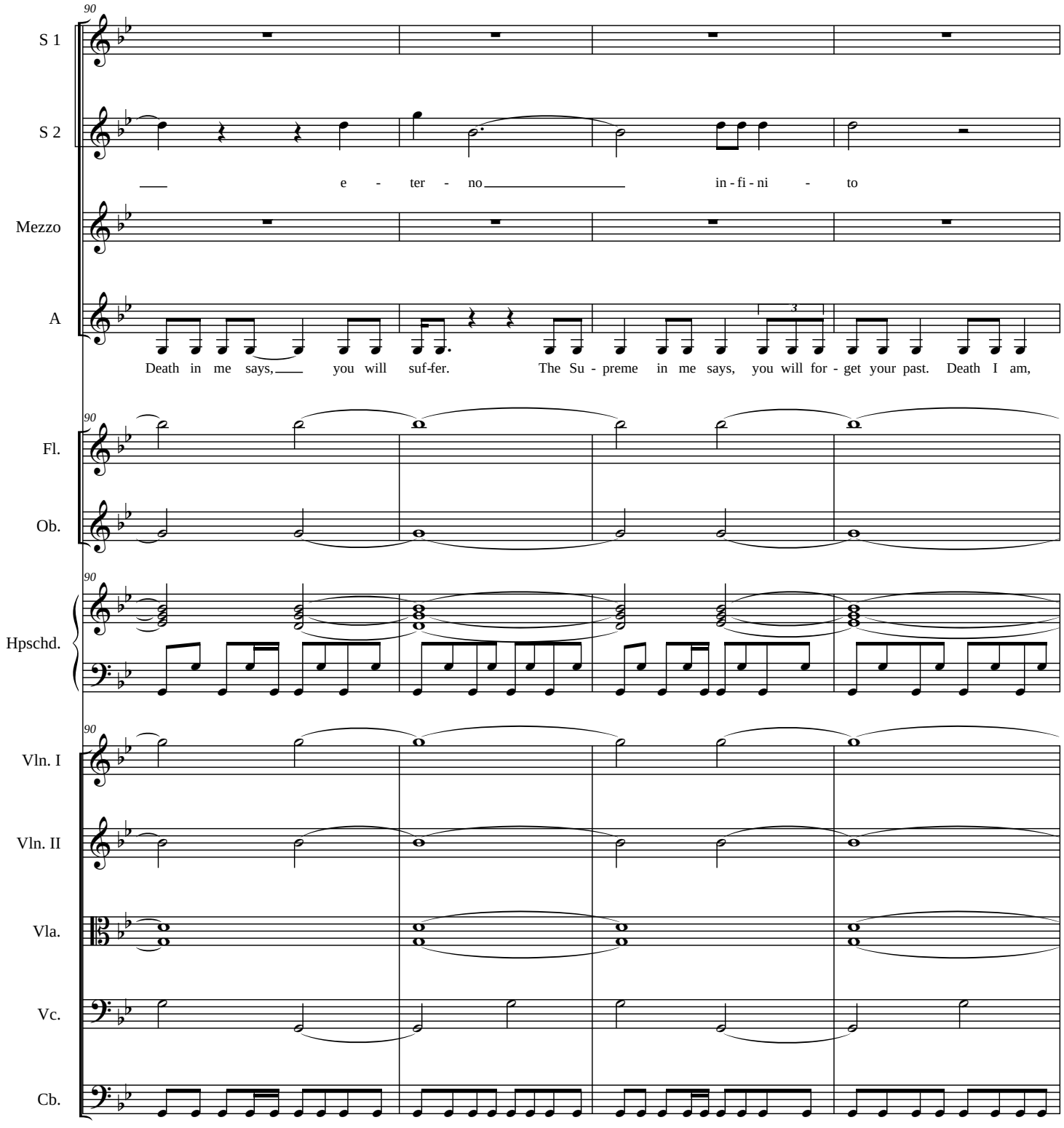
Vla.

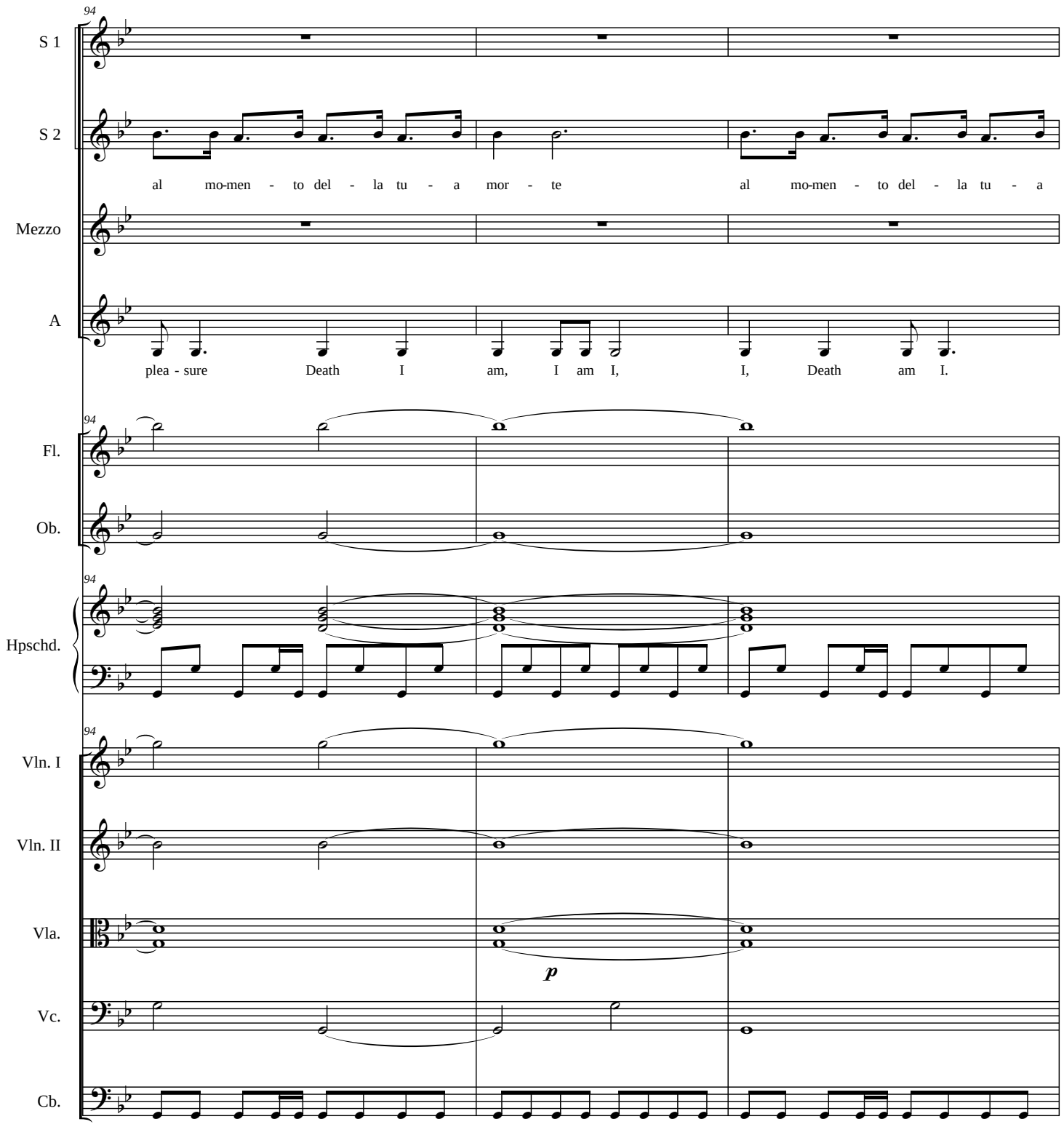
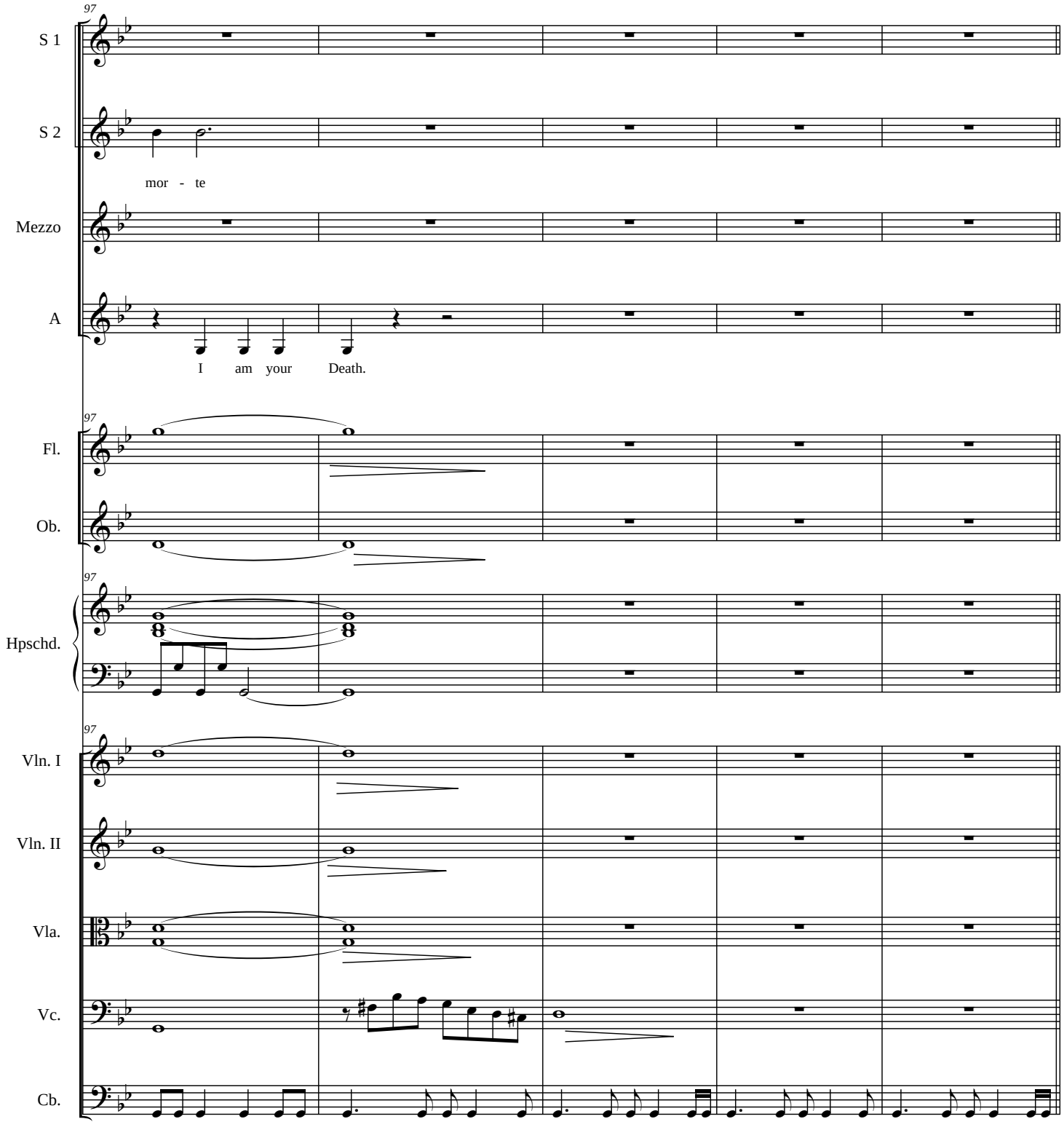
Vc.

Cb.

p

45
S 1
S 2
Mezzo
der - niè - re chan - ce d'at - tein - dre l'ê - tre pur, ah...
A
Last chance to reach pu-ri-ty. Your Death, faith-ful Death, your Death. The hu - man in me says you will
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

10

50
S 1
Un-ster-blich - keit für im - mer und e-wig... Ich bin ein Tod, ein
S 2
Mezzo
A
live. Death in me says you have des-troyed your self, self des - troy self Self Death, Death I am, self des-
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

55
S 1
Er - - - de, Ich wer - den wie - der mensch - lich. Un - auf - hör -
S 2
Mezzo
A
troy plea - sure Death am I. The hu-man in me says, you are for - gi-ven.
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

12

59
S 1
lich, Le - ben, See - - - le, E - wig - keit, für im - mer
S 2
Mezzo
A
Death in me says, you will suf-fer. The Su - preme in me says, you will for - get your past. Death I am,
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

63
S 1
und e - wig, für im - mer und e -
S 2
Mezzo
A
plea-sure Death I am, I am I, I, Death am I. I am your
63
Fl.
Ob.
63
Hpschd.
63
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

67
S 1
wig...
S 2
Mezzo
A
Death.
67
Fl.
Ob.
67
Hpschd.
67
Vln. I
Vln. II
Vla.
Vc.
Cb.

VERSE III
71
S 1
S 2
I - o so - no la tu - a e - zis - ten -
Mezzo
A
I am your Death, Death am I, I, your Death am I, I. Be - co-ming hu-man a - gain. Death am I, I.
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p

76
S 1
lich, Le - ben, See - - - le,
S 2
za, il tu - o mu - ta - men - to. I - o so - - no il
Mezzo
Je suis ta
A
Last chance to reach pu-ri-ty. Your Death, faith-ful Death, your Death. The hu-man in me says you will
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

81
S 1
E - wig - keit, für im - mer und e - wig, für im - mer und
S 2
tu - o il - lu-mi - nis - mo. al mo-men-to del - la tu - a mor - te
Mezzo
mort, ta mort fi - dèle. ta mort dè - le. ah...
A
live. Death in me says you have des-troyed your self, self des - troy self Self Death, Death I am, self des -
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

86
S 1
e - wig...
S 2
pron - to, pre-pa-ra - to in fi - ni - to in - fi - ni - to e - ter - no
Mezzo
A
troy plea - sure Death am I. The hu-man in me says, you are for - gi-ven.
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

90
S 1
S 2
e - ter - no in - fi - ni - to
Mezzo
A
Death in me says, you will suf-fer. The Su - preme in me says, you will for - get your past. Death I am,
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

20

94
S 1
S 2
al mo-men - to del - la tu - a mor - te
al mo-men - to del - la tu - a
Mezzo
A
plea - sure Death I am, I am I, I, Death am I.
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

97
S 1
S 2
mor - te
Mezzo
A
I am your Death.
97
Fl.
Ob.
97
Hpschd.
97
Vln. I
Vln. II
Vla.
Vc.
Cb.

22

VERSE IV

102

S 1: Un - ster-blich - keit für im - mer und e - wig... Ich bin ein Tod, ein

S 2: I - o So - no la tu - a e - zis - ten - za, il tu - o mu - ta - men - to.

Mezzo: Je suis la Mort, de - ve - nue plus hu -

A: I am your Death, Death am I, I, your Death am I, I. Be - co-ming hu-man a - gain.

Fl. *p*

Ob. *p*

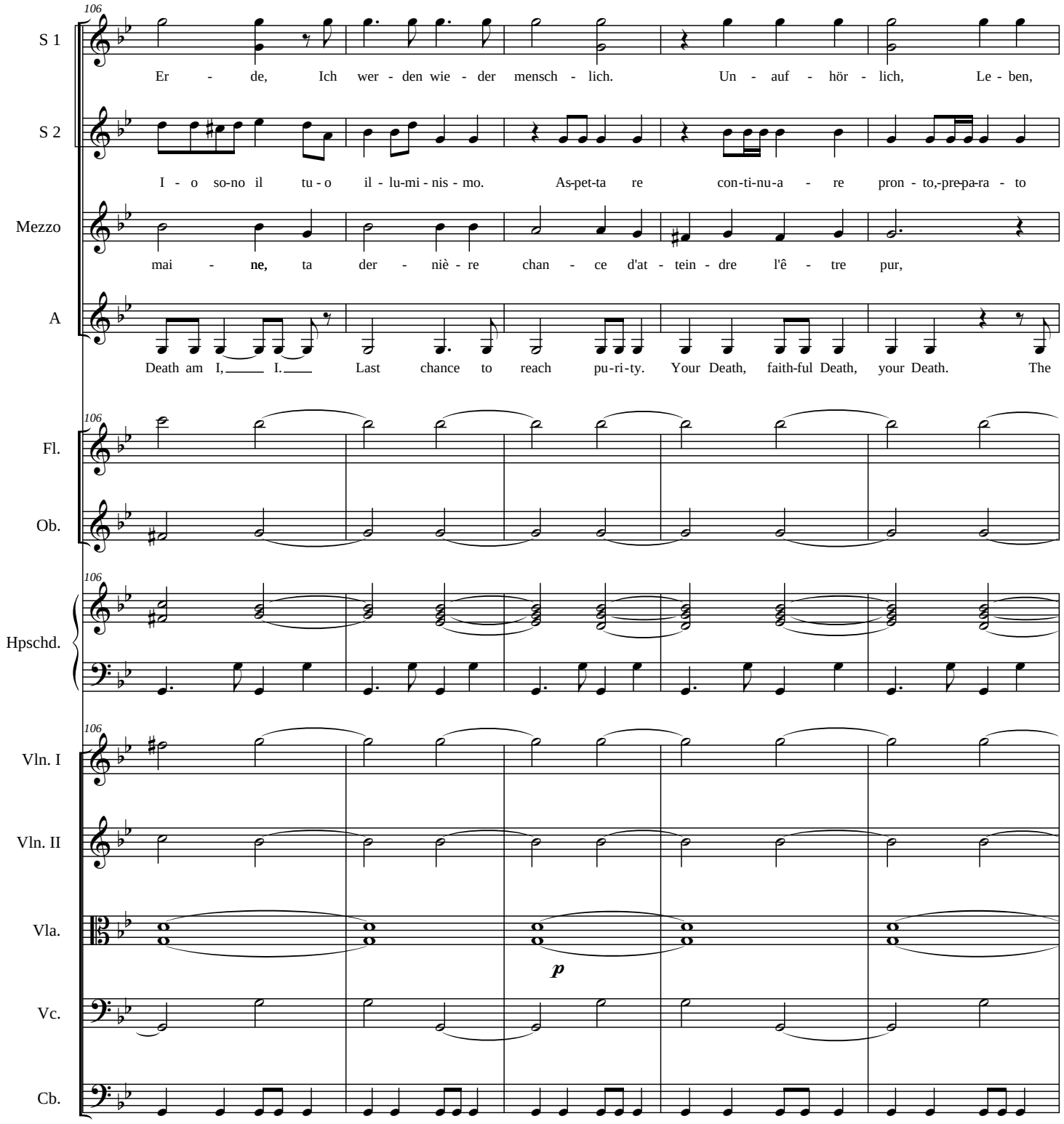
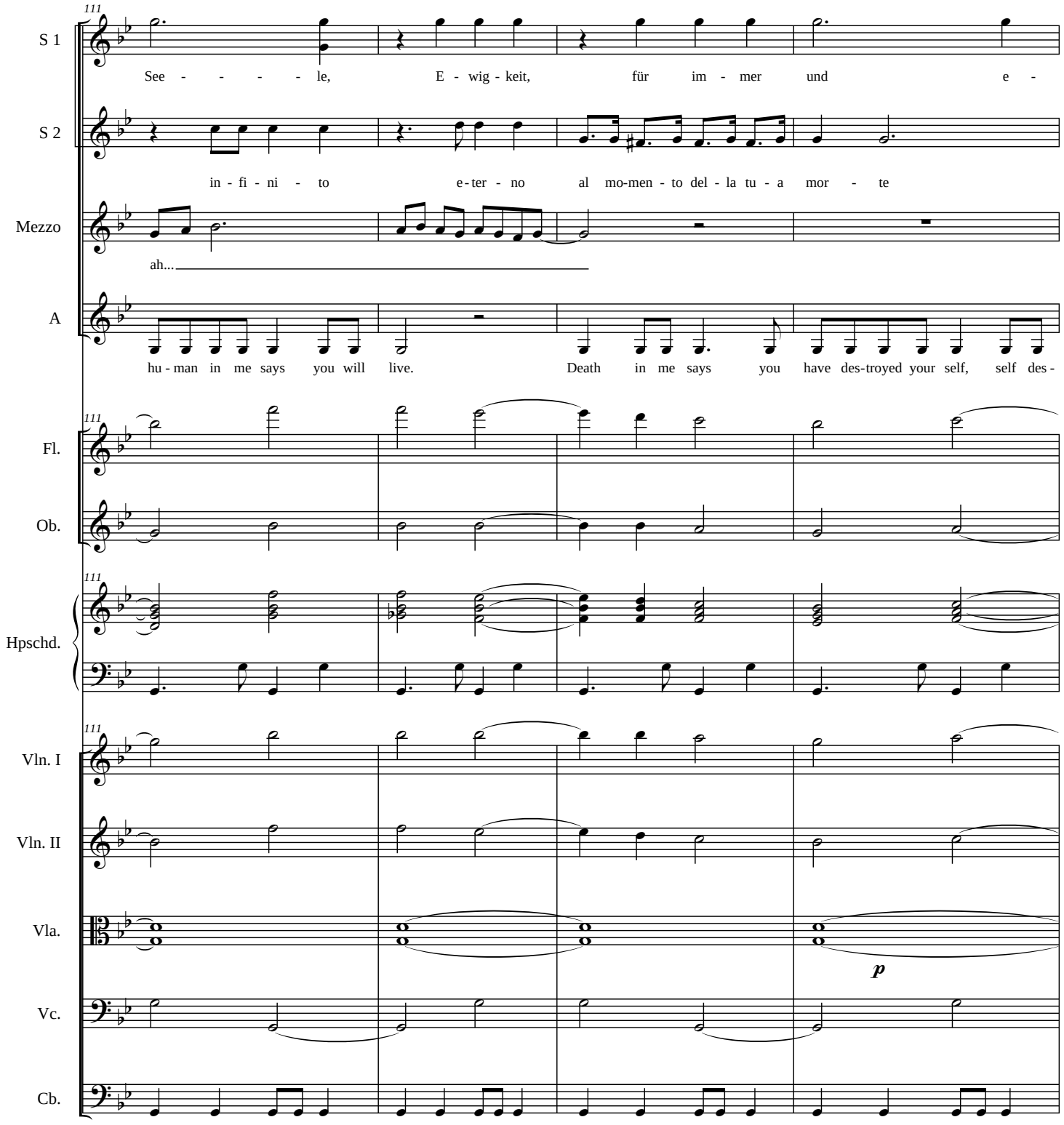
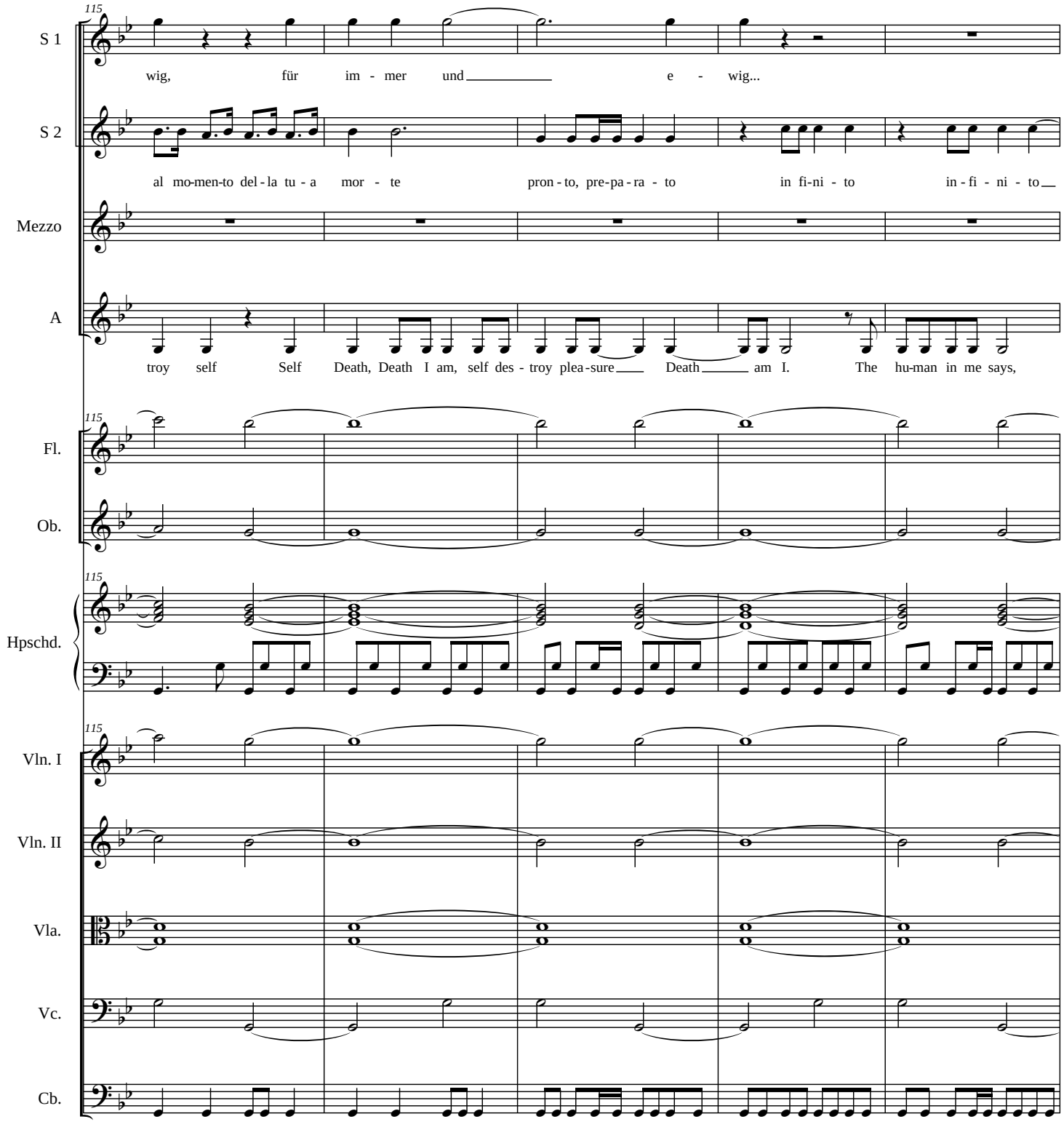
Hpschd. *p*

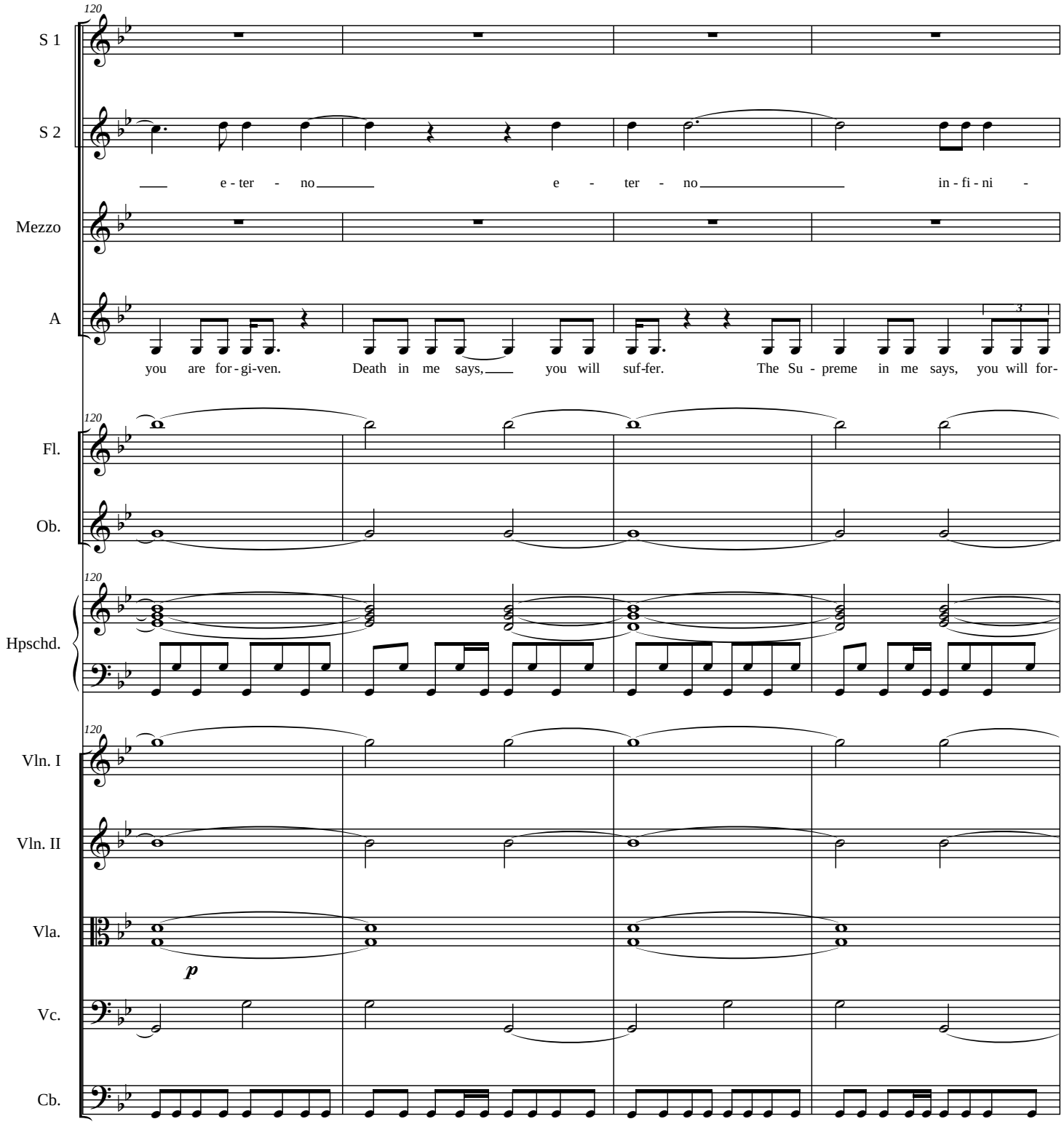
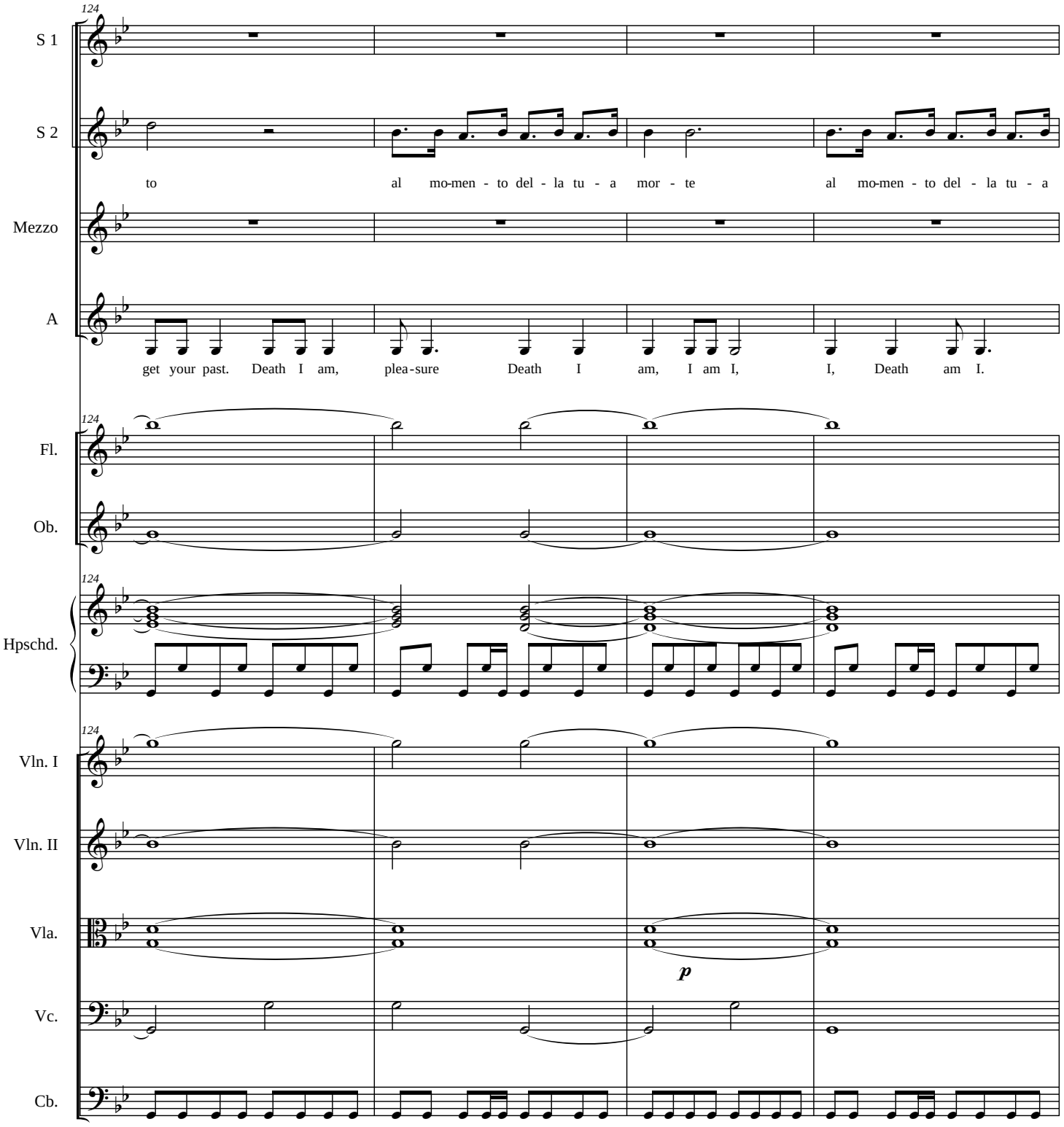
Vln. I *p*

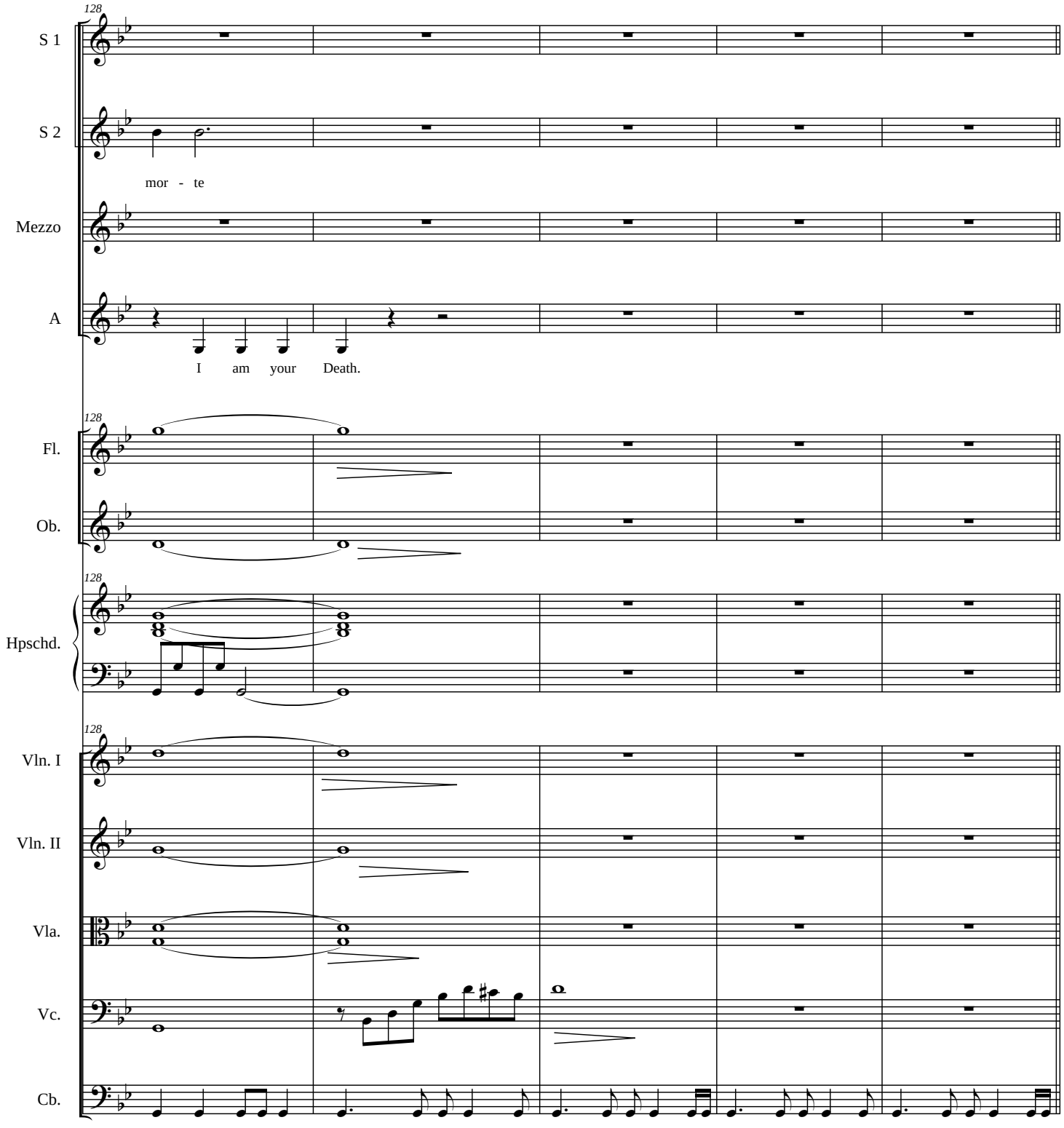
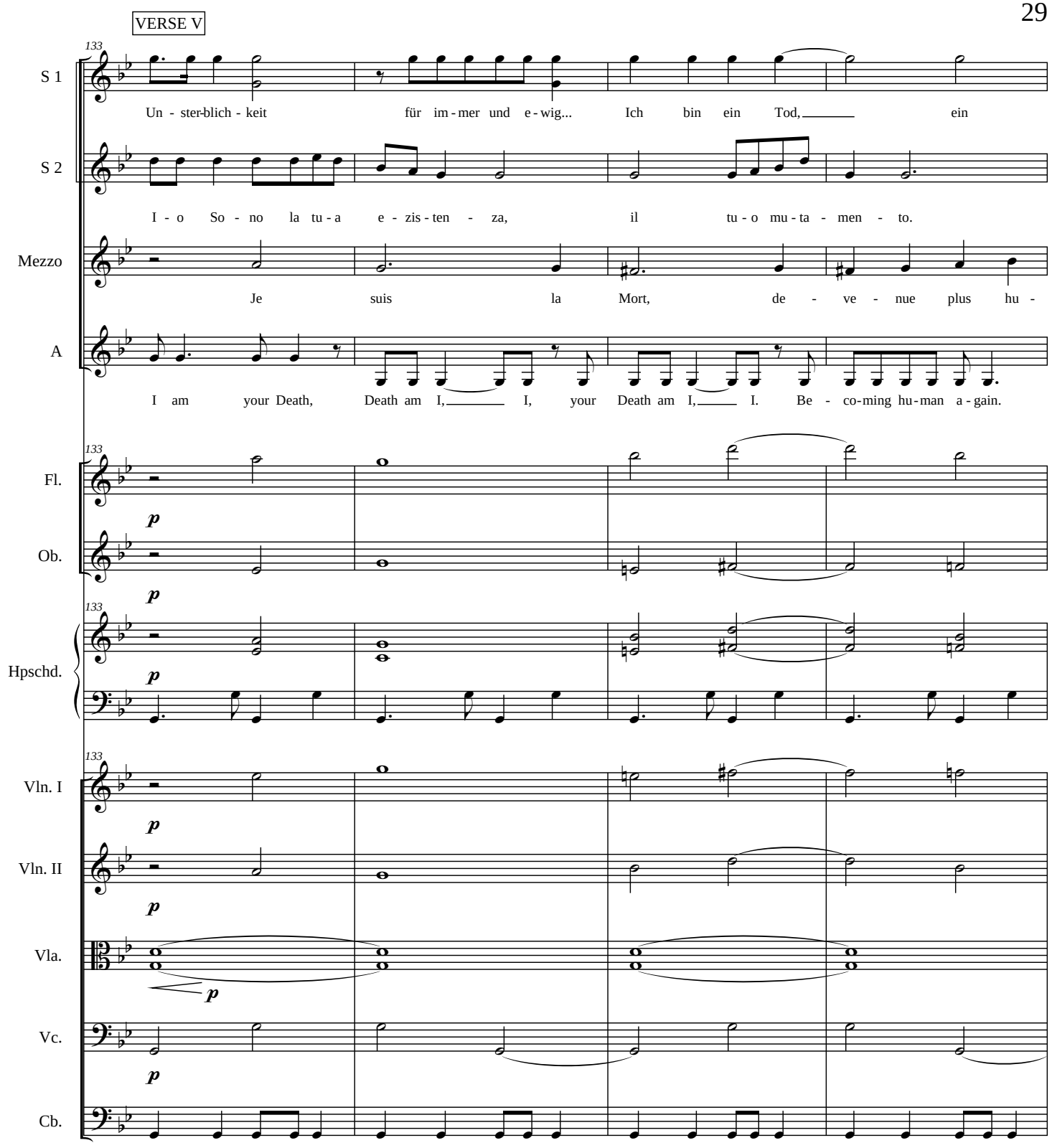
Vln. II *p*

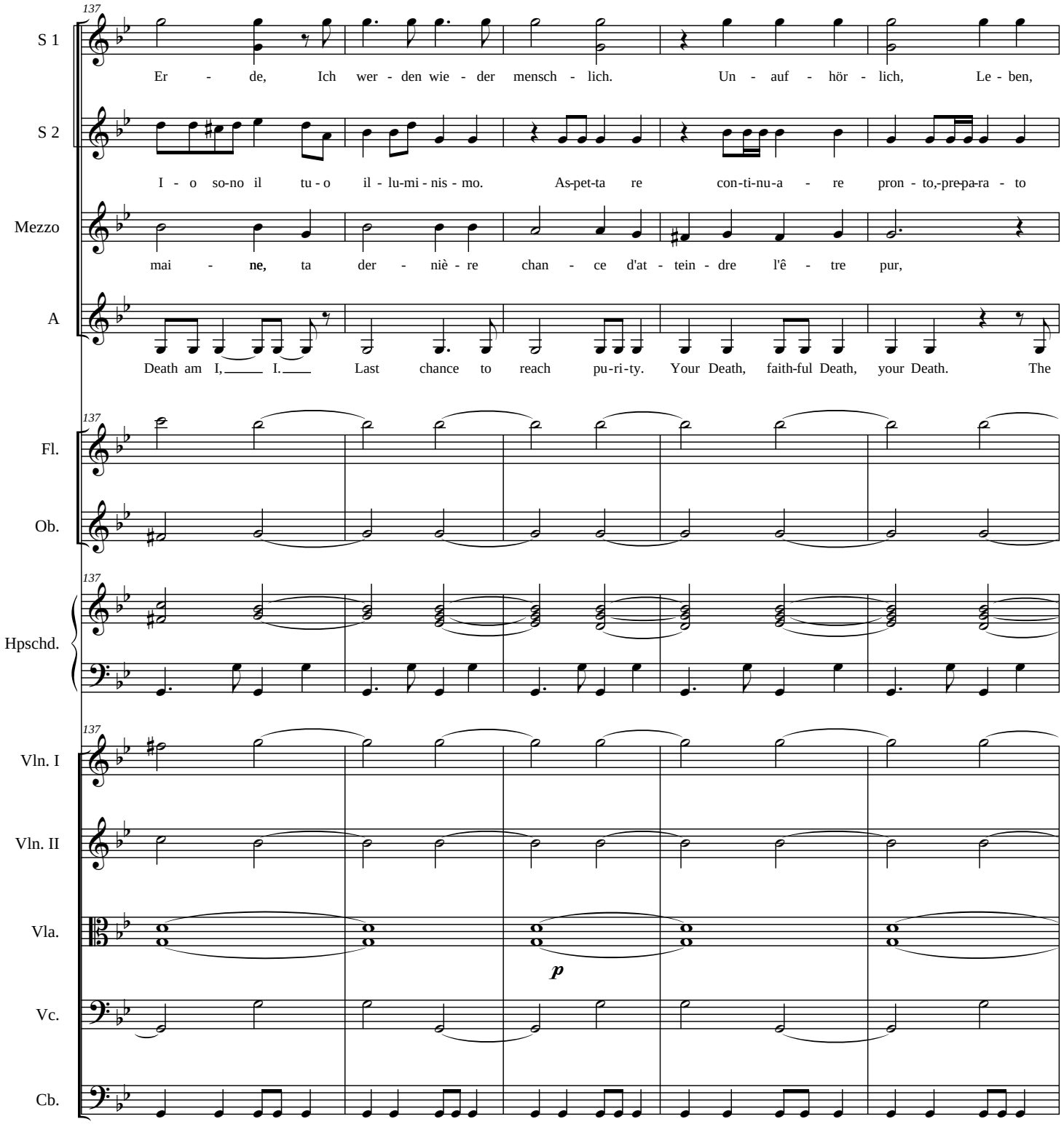
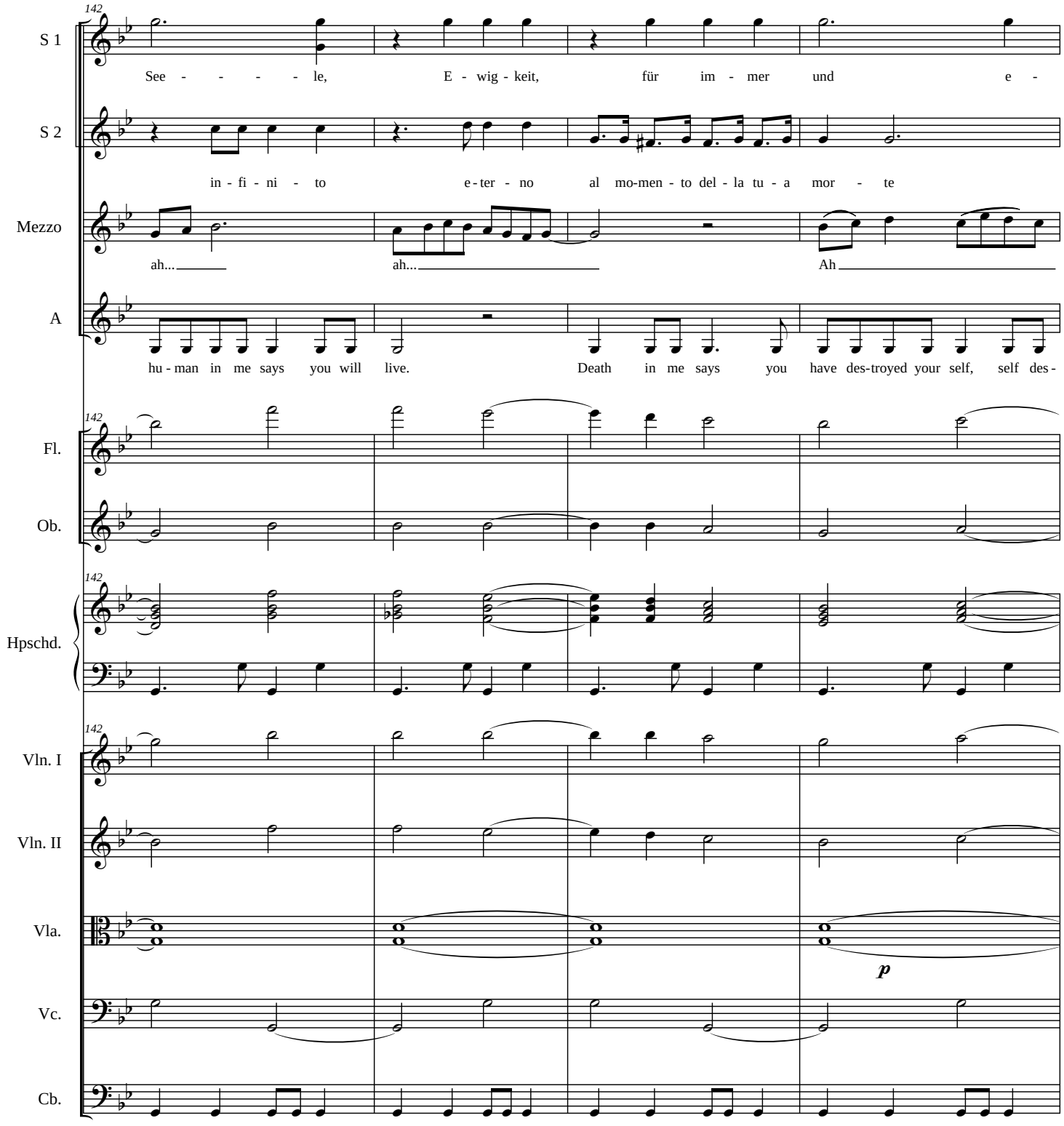
Vla. *p*

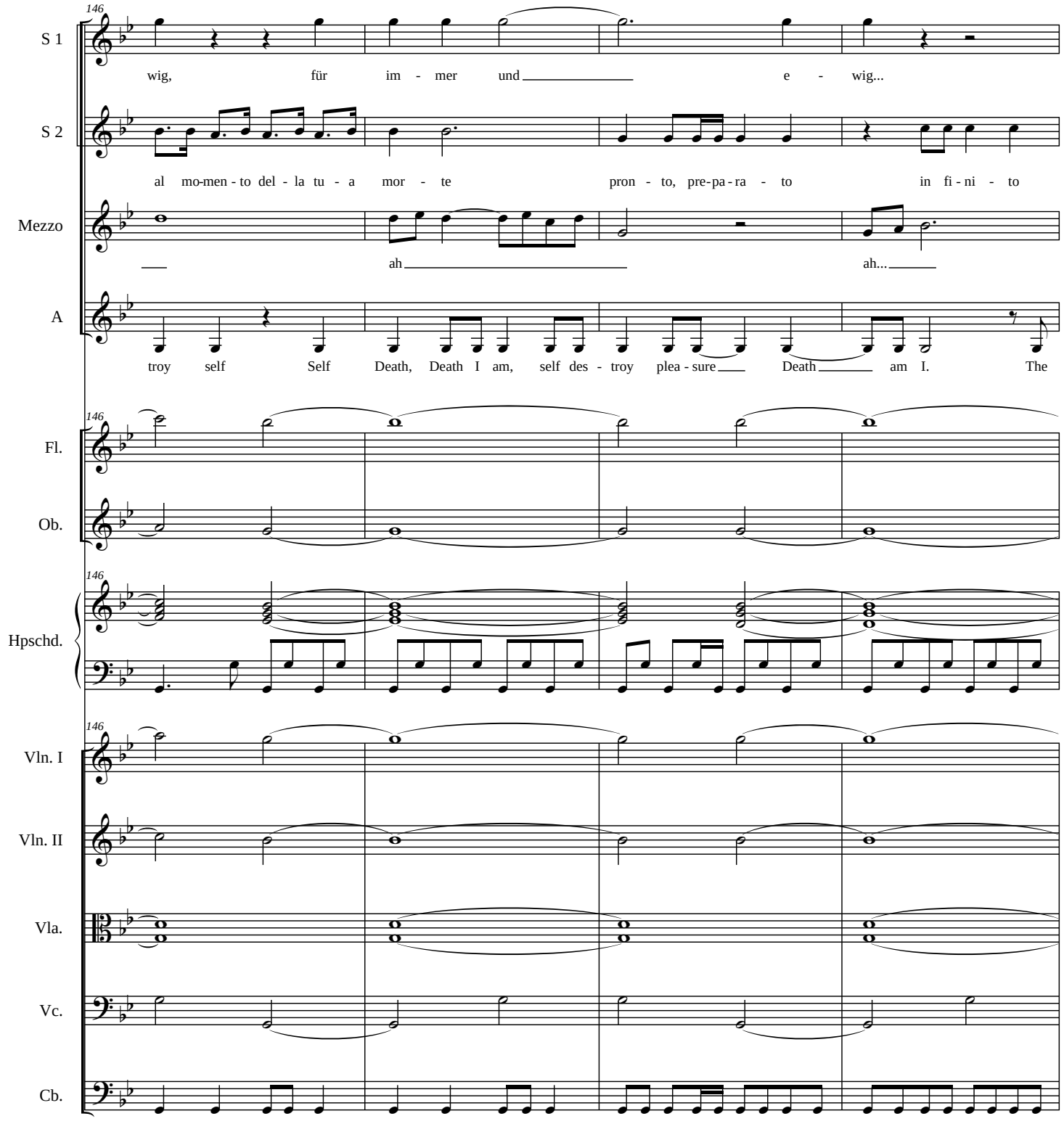
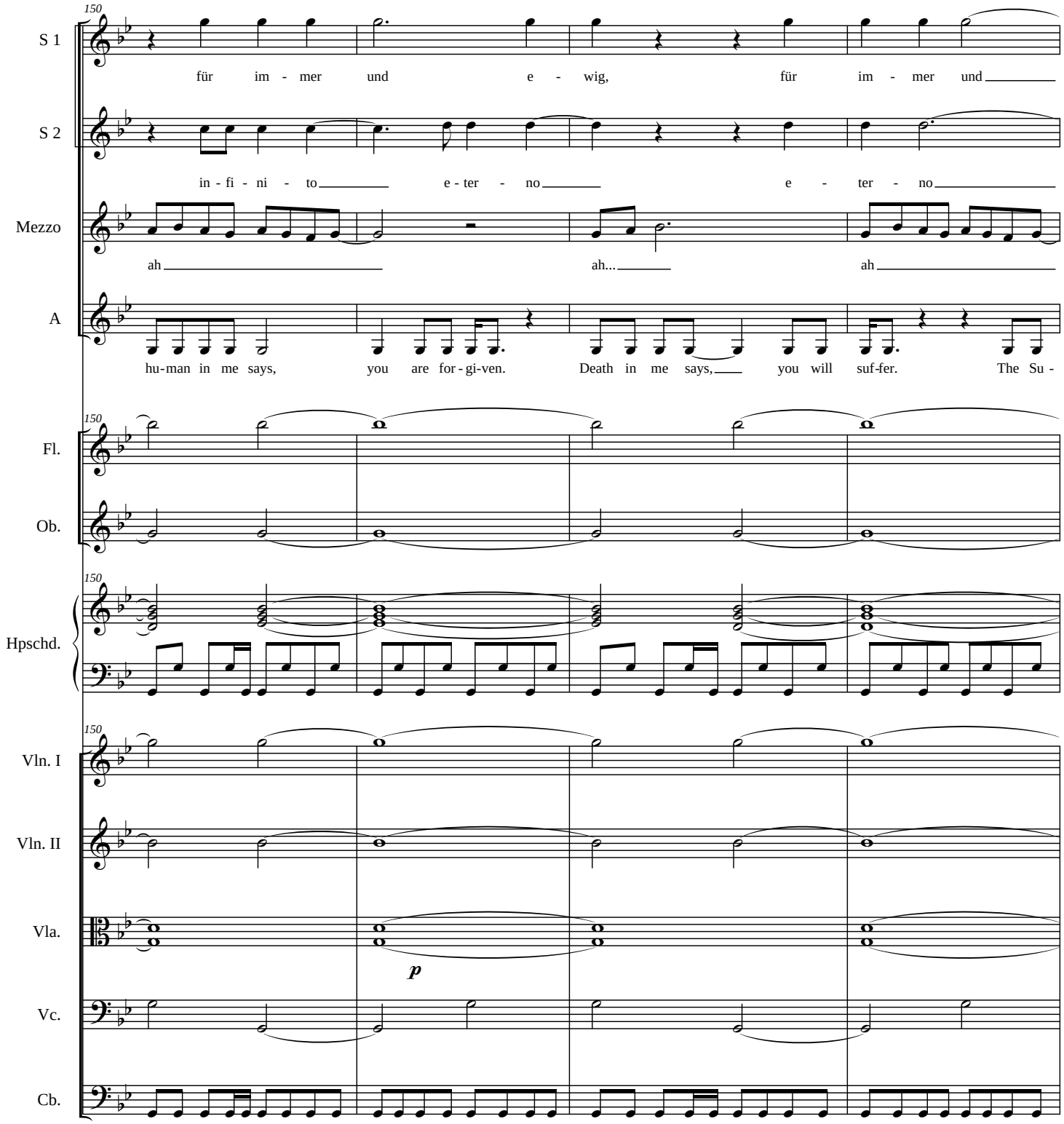
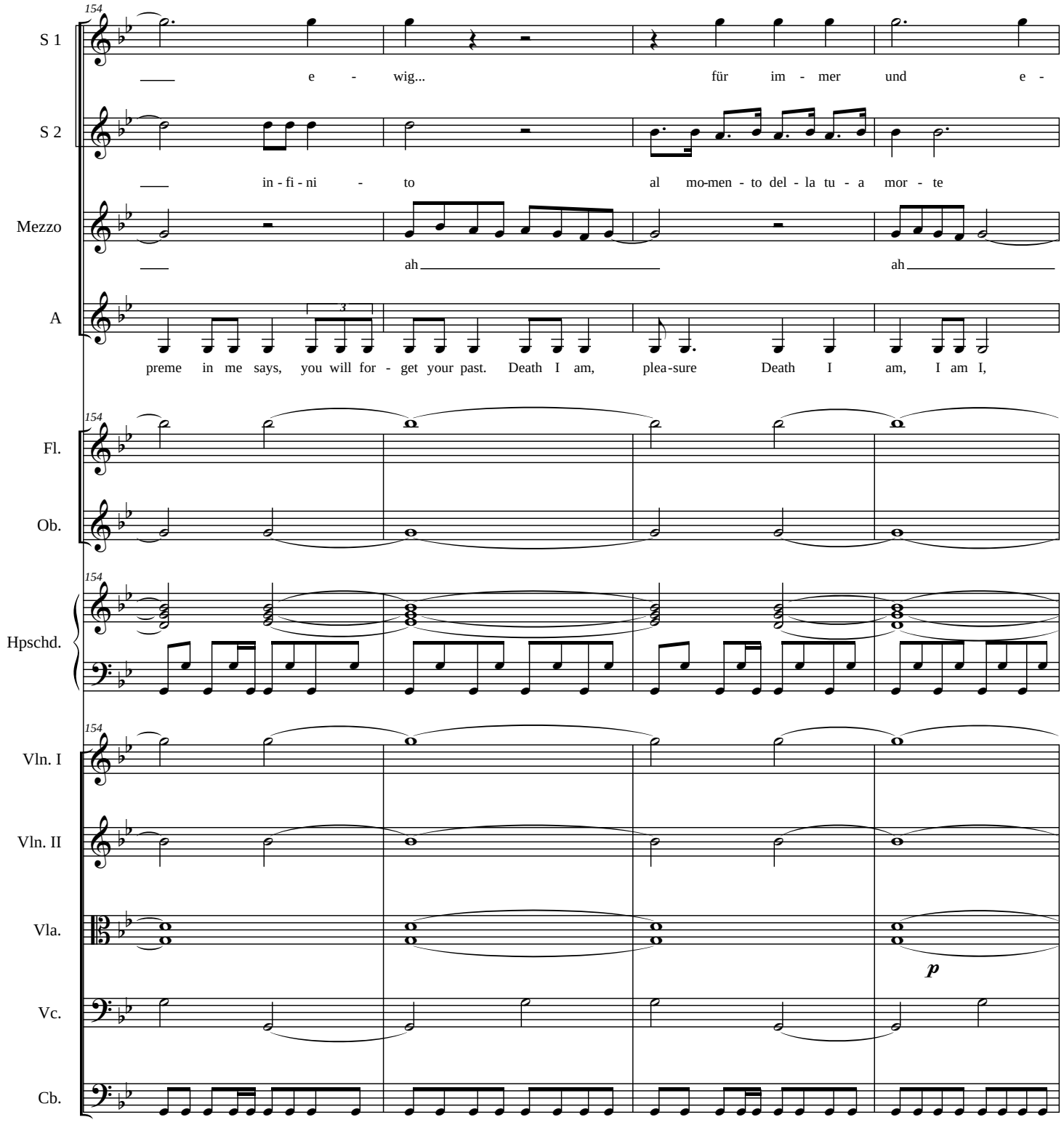
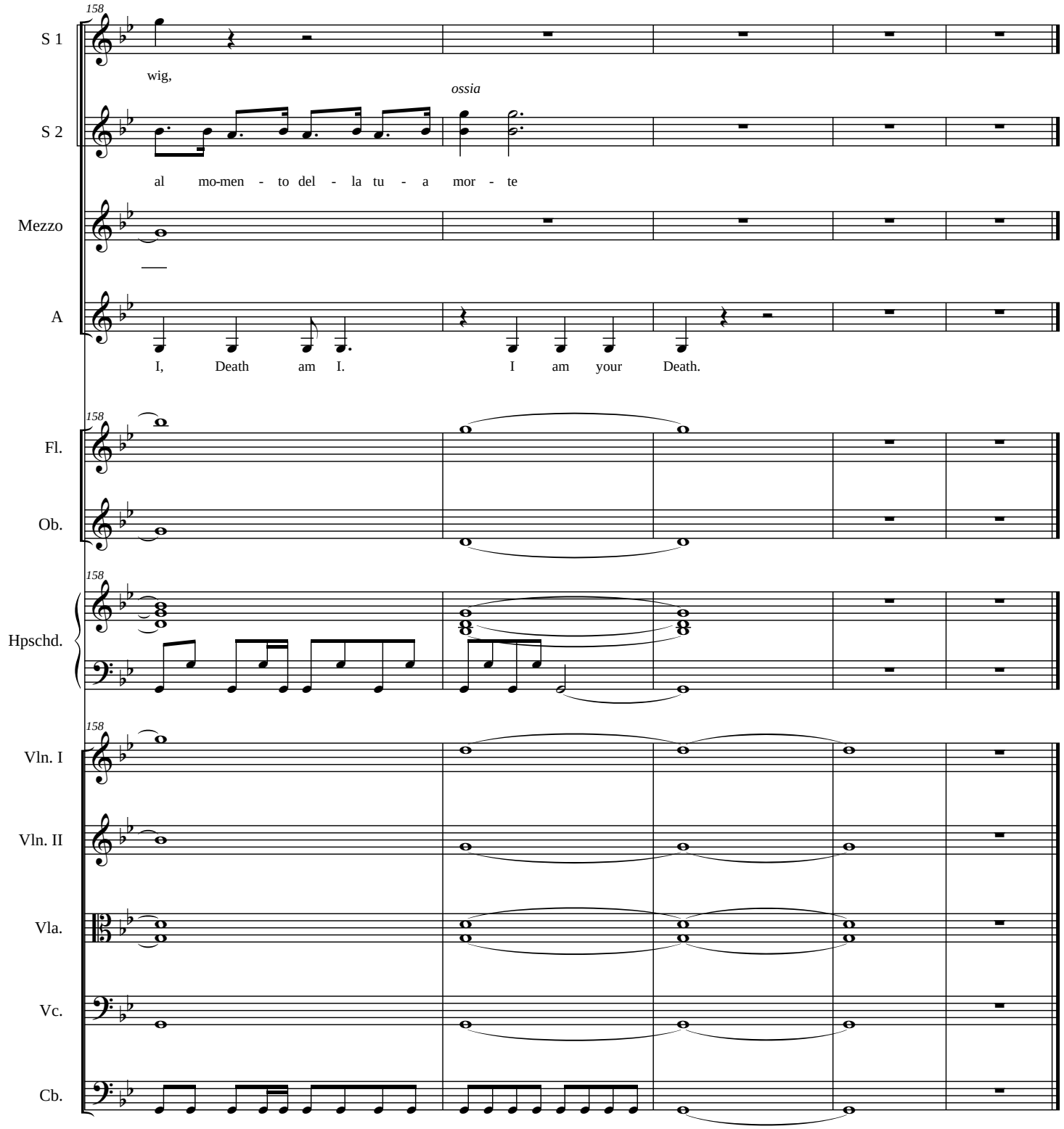
Vc. *p*

Cb.

106
S 1
Er - de, Ich wer - den wie - der mensch - lich. Un - auf - hör - lich, Le - ben,
S 2
I - o so-no il tu - o il - lu-mi - nis - mo. As-pet-ta re con-ti-nu-a - re pron - to,-pre-pa-ra - to
Mezzo
mai - ne, ta der - niè - re chan - ce d'at - tein - dre l'ê - tre pur,
A
Death am I, I. Last chance to reach pu-ri-ty. Your Death, faith-ful Death, your Death. The
106
Fl.
Ob.
106
Hpschd.
106
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

111
S 1
See - - - - - le,
E - wig - keit,
für im - mer
und e -
S 2
in - fi - ni - to
e - ter - no
al mo-men - to del - la tu - a mor - te
Mezzo
ah...
A
hu - man in me says you will live.
Death in me says you have des-troyed your self, self des -
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

115
S 1
wig, für im - mer und e - wig...
S 2
al mo-men-to del - la tu - a mor - te pron - to, pre-pa - ra - to in fi-ni - to in - fi - ni - to
Mezzo
A
troy self Self Death, Death I am, self des - troy plea-sure Death am I. The hu-man in me says,
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

26

120
S 1
S 2
e - ter - no
e - ter - no
in - fi - ni -
Mezzo
A
you are for - gi-ven.
Death in me says,
you will suf-fer.
The Su - preme in me says,
you will for-
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

124
S 1
S 2
to al mo-men - to del - la tu - a mor - te al mo-men - to del - la tu - a
Mezzo
A
get your past. Death I am, plea-sure Death I am, I am I, I, Death am I.
124
Fl.
Ob.
124
Hpschd.
124
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

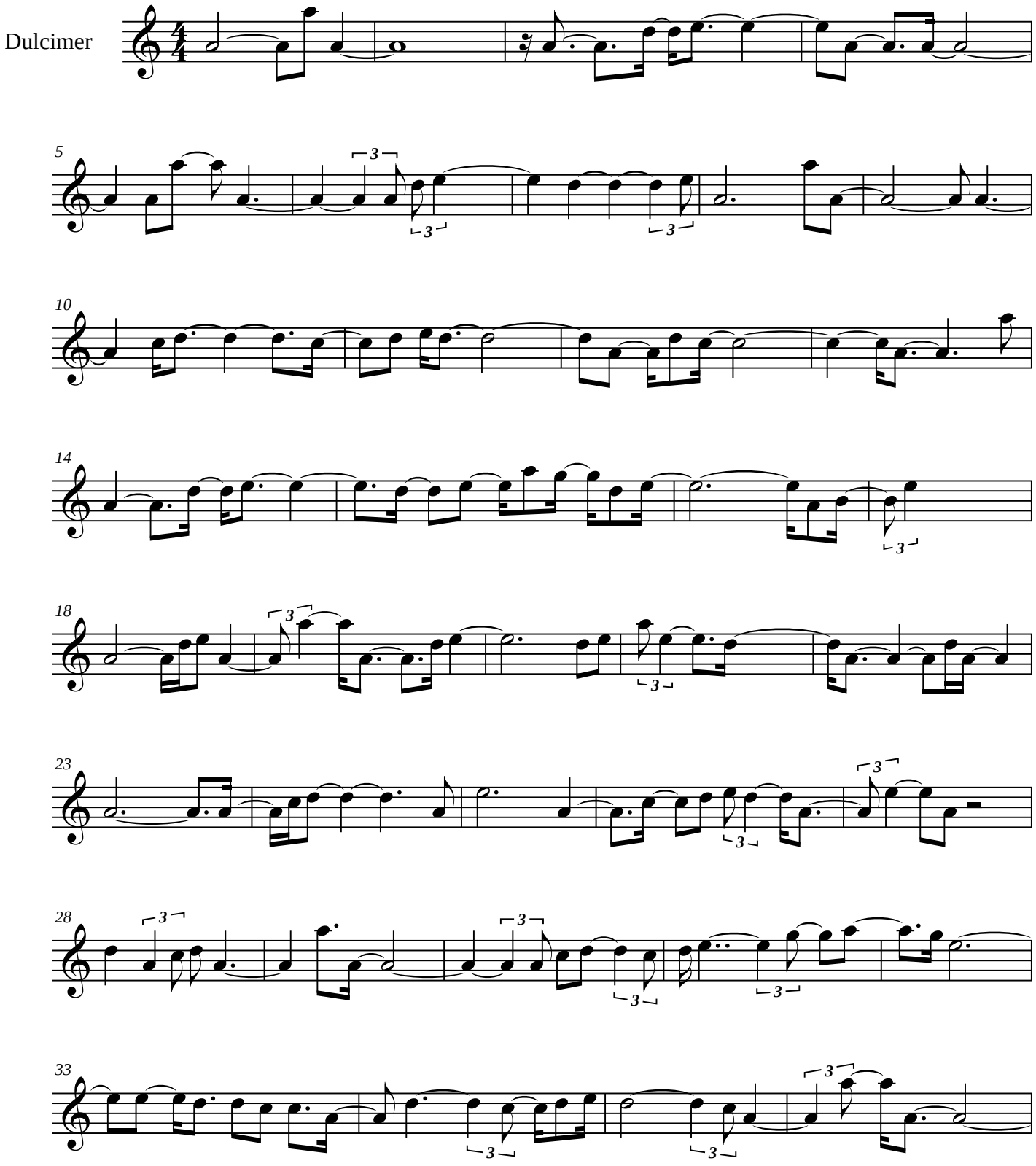
28

128
S 1
S 2
mor - te
Mezzo
A
I am your Death.
128
Fl.
Ob.
128
Hpschd.
128
Vln. I
Vln. II
Vla.
Vc.
Cb.

VERSE V
133
S 1
Un - ster-blich - keit für im - mer und e - wig... Ich bin ein Tod, ein
S 2
I - o So - no la tu - a e - zis - ten - za, il tu - o mu - ta - men - to.
Mezzo
Je suis la Mort, de - ve - nue plus hu -
A
I am your Death, Death am I, I, your Death am I, I. Be - co-ming hu-man a - gain.
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p

30

137
S 1
Er - de, Ich wer - den wie - der mensch - lich. Un - auf - hör - lich, Le - ben,
S 2
I - o so-no il tu - o il - lu-mi - nis - mo. As-pet-ta re con-ti-nu-a - re pron - to,-pre-pa-ra - to
Mezzo
mai - ne, ta der - niè - re chan - ce d'at - tein - dre l'ê - tre pur,
A
Death am I, I. Last chance to reach pu-ri-ty. Your Death, faith-ful Death, your Death. The
137
Fl.
Ob.
137
Hpschd.
137
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

142
S 1
See - - - - - le, E - wig - keit, für im - mer und e -
S 2
in - fi - ni - to e - ter - no al mo-men - to del - la tu - a mor - te
Mezzo
ah... ah... Ah
A
hu - man in me says you will live. Death in me says you have des-troyed your self, self des -
142
Fl.
Ob.
142
Hpschd.
142
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

32

146
S 1
wig, für im - mer und e - wig...
S 2
al mo-men - to del - la tu - a mor - te pron - to, pre-pa - ra - to in fi - ni - to
Mezzo
ah ah...
A
troy self Self Death, Death I am, self des - troy plea - sure Death am I. The
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

150
S 1
für im - mer und e - wig, für im - mer und
S 2
in - fi - ni - to e - ter - no e - ter - no
Mezzo
ah ah... ah
A
hu-man in me says, you are for - gi-ven. Death in me says, you will suf-fer. The Su -
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

154
S 1
e - wig... für im - mer und e -
S 2
in - fi - ni - to al mo-men - to del - la tu - a mor - te
Mezzo
ah ah
A
preme in me says, you will for - get your past. Death I am, plea-sure Death I am, I am I,
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
p
Vc.
Cb.

158
S 1
wig,
ossia
S 2
al mo-men - to del - la tu - a mor - te
Mezzo
A
I, Death am I. I am your Death.
158
Fl.
Ob.
158
Hpschd.
158
Vln. I
Vln. II
Vla.
Vc.
Cb.

Prelude/Interlude

Elodie Lauten



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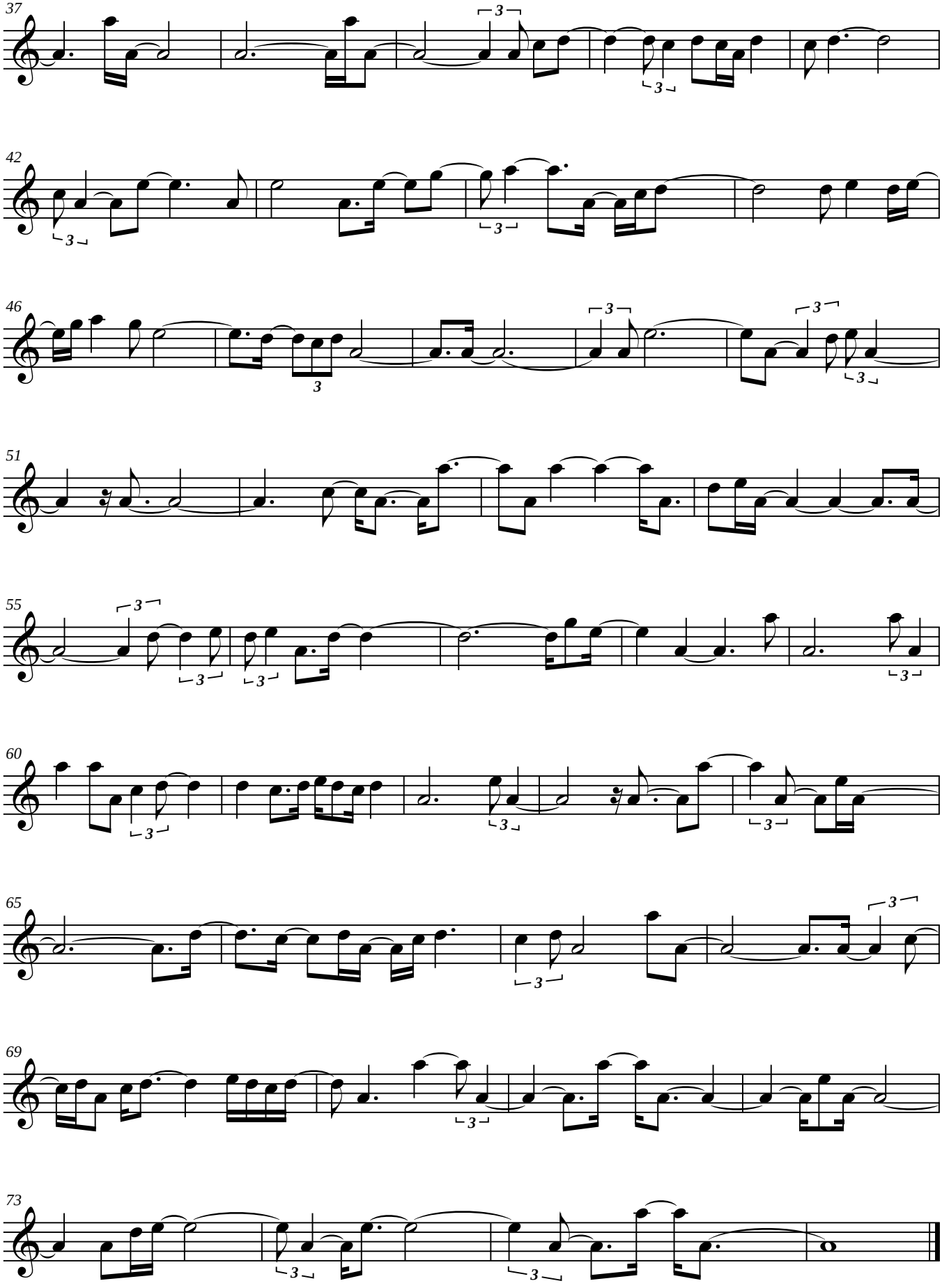
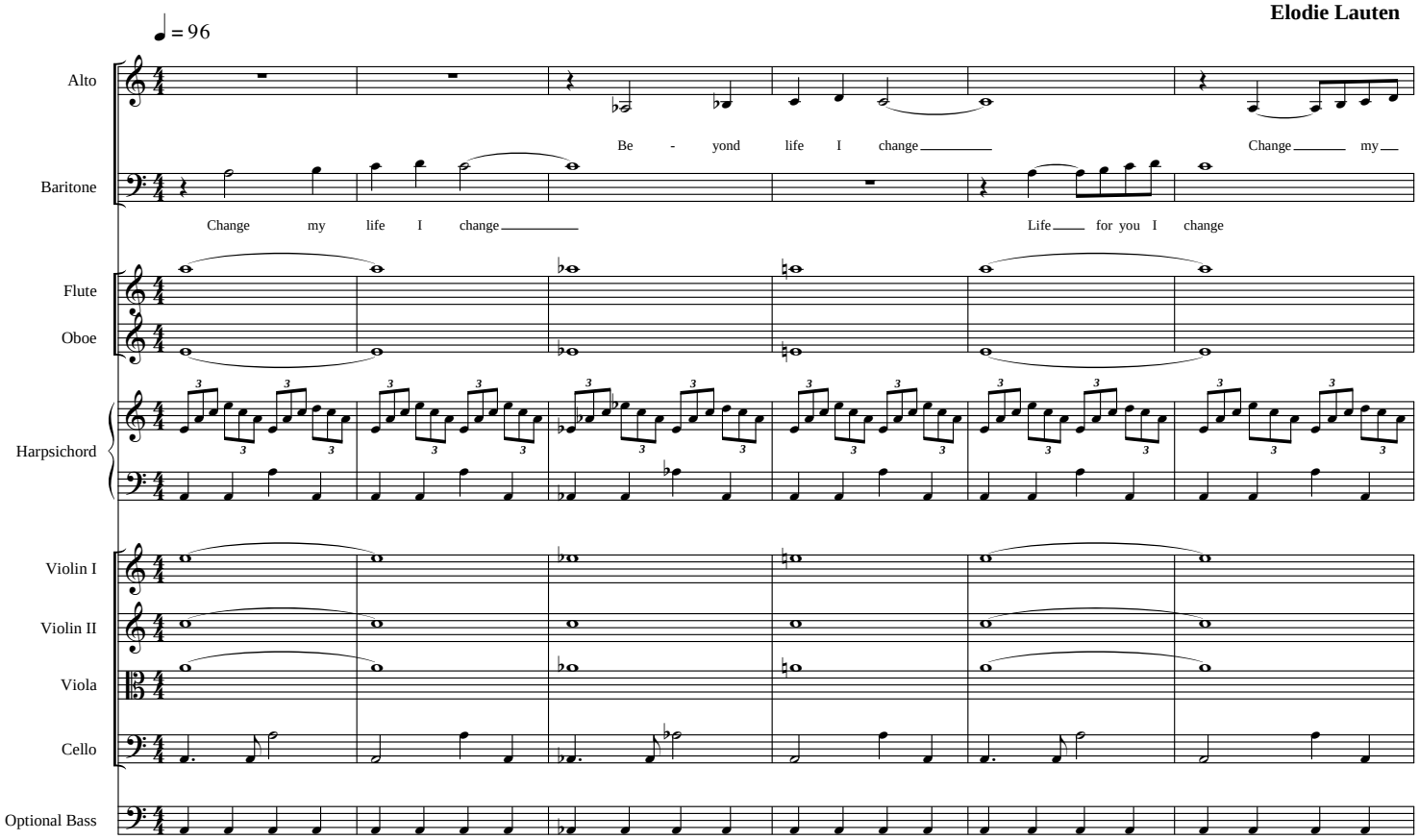
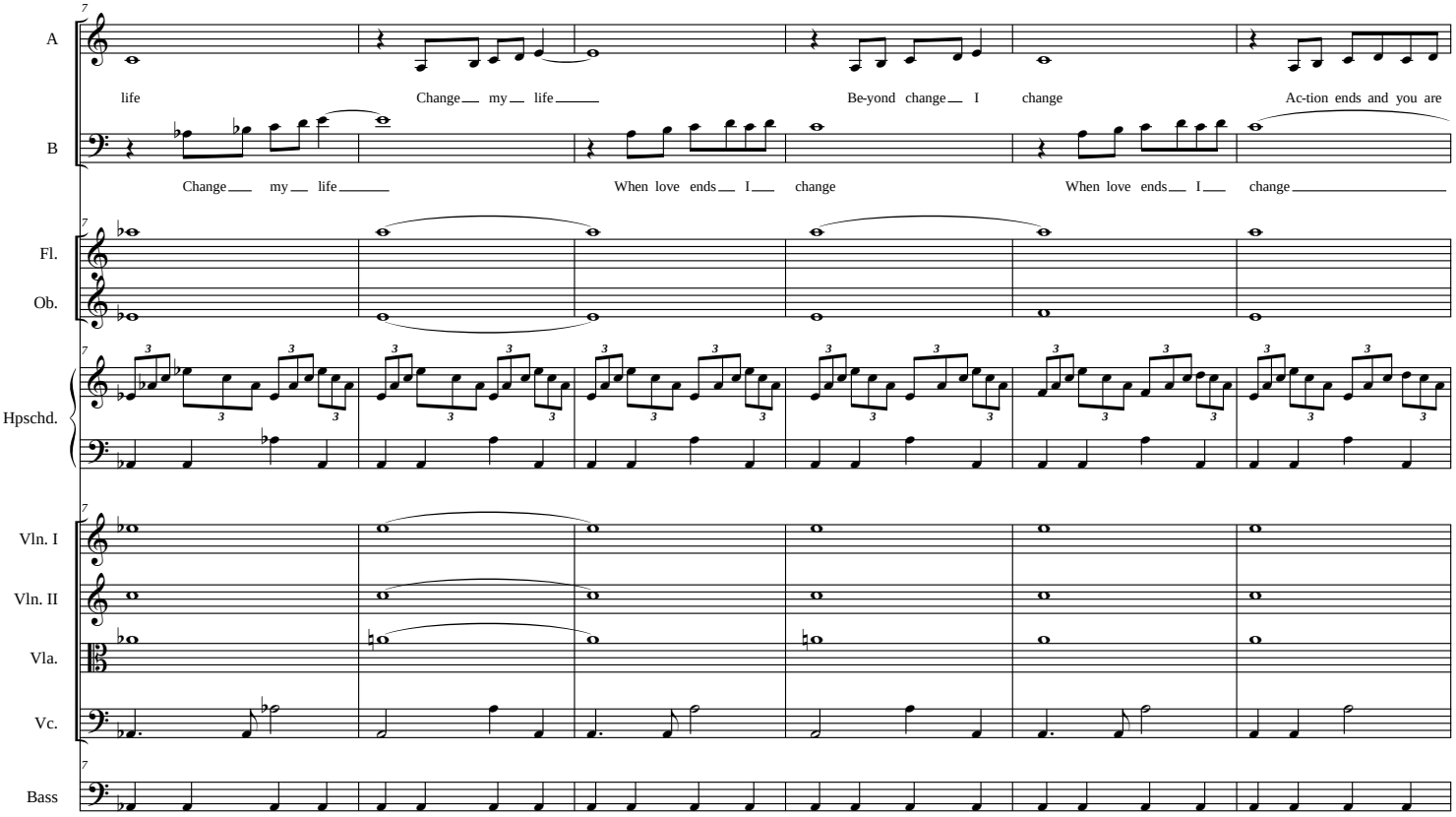
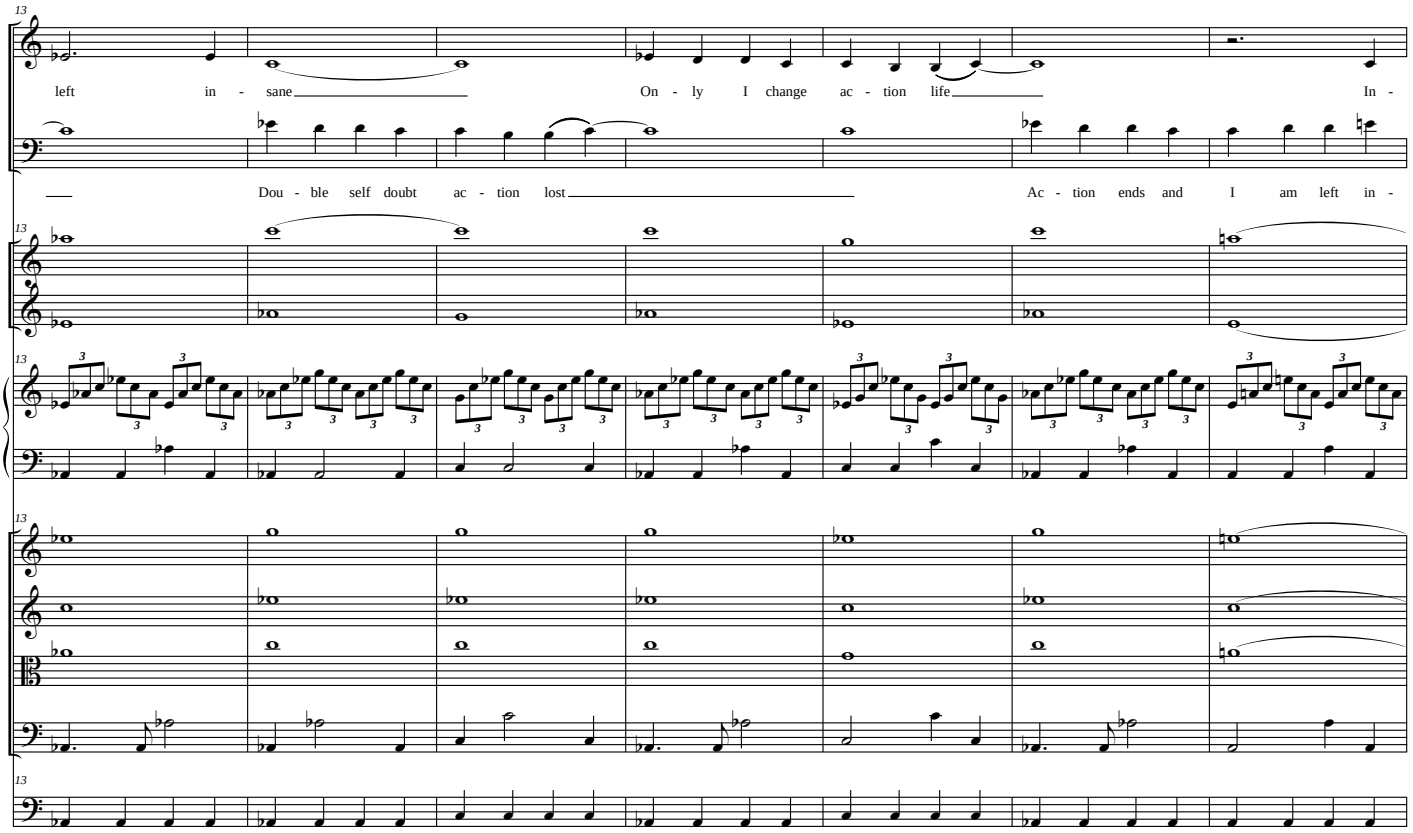
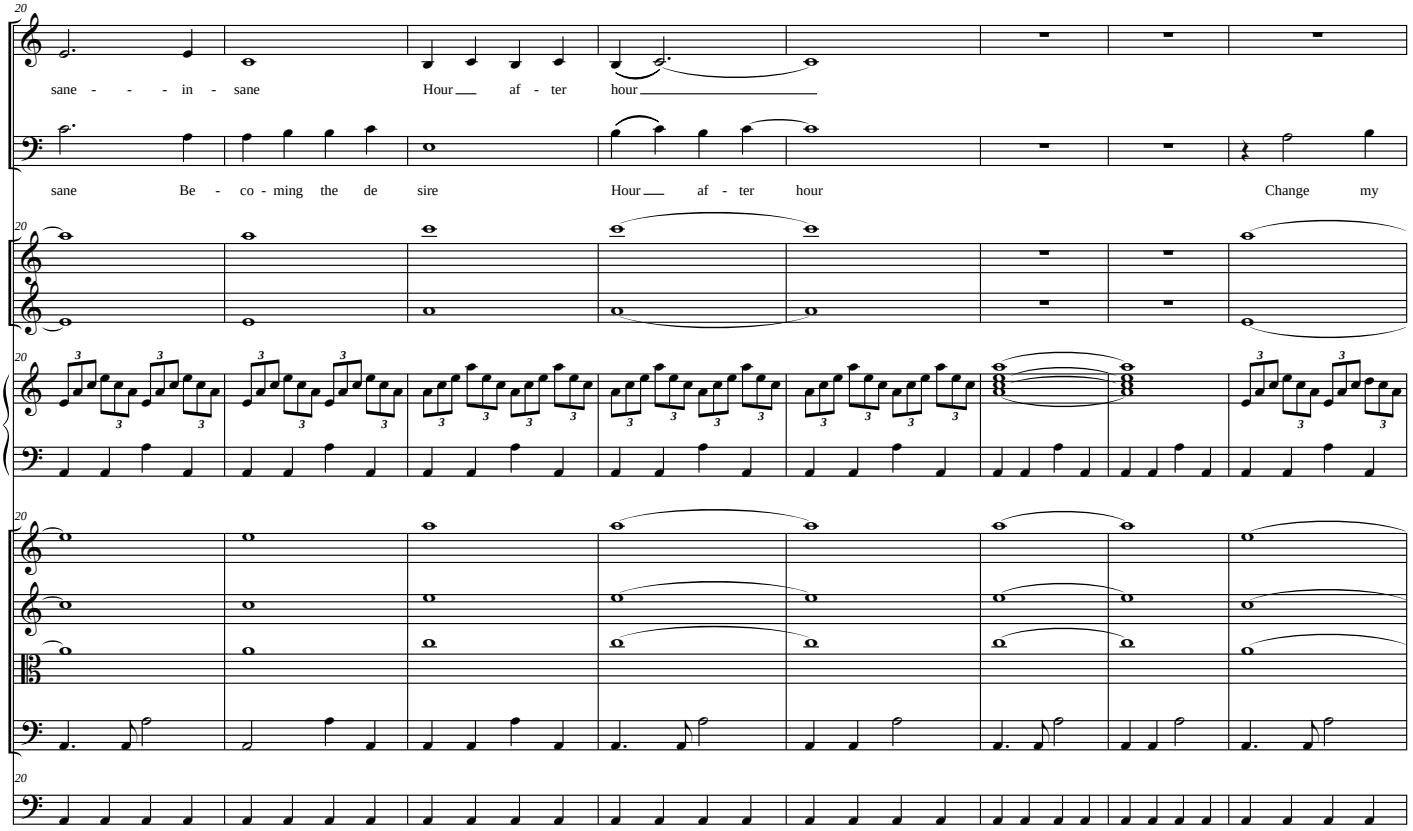
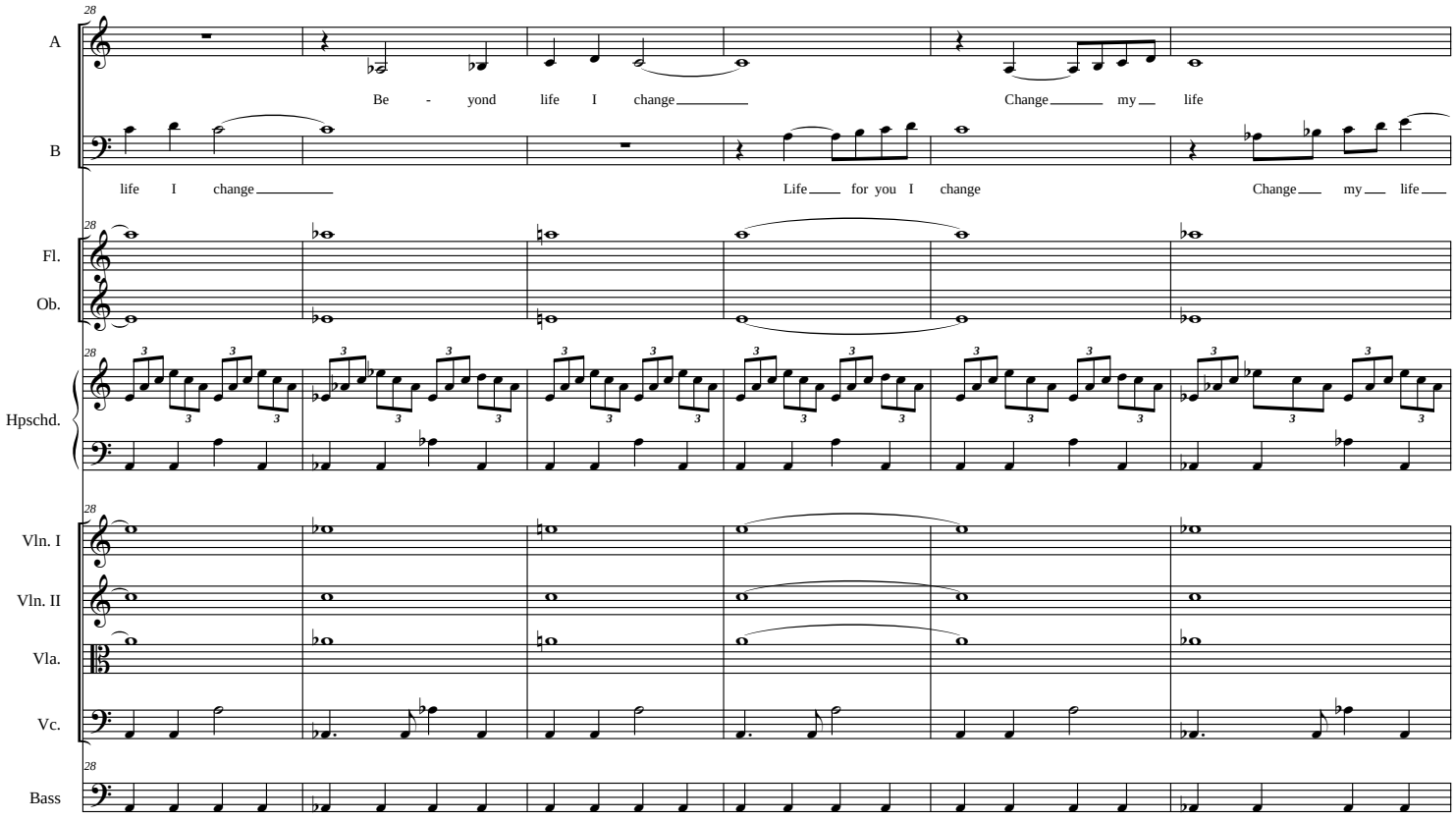
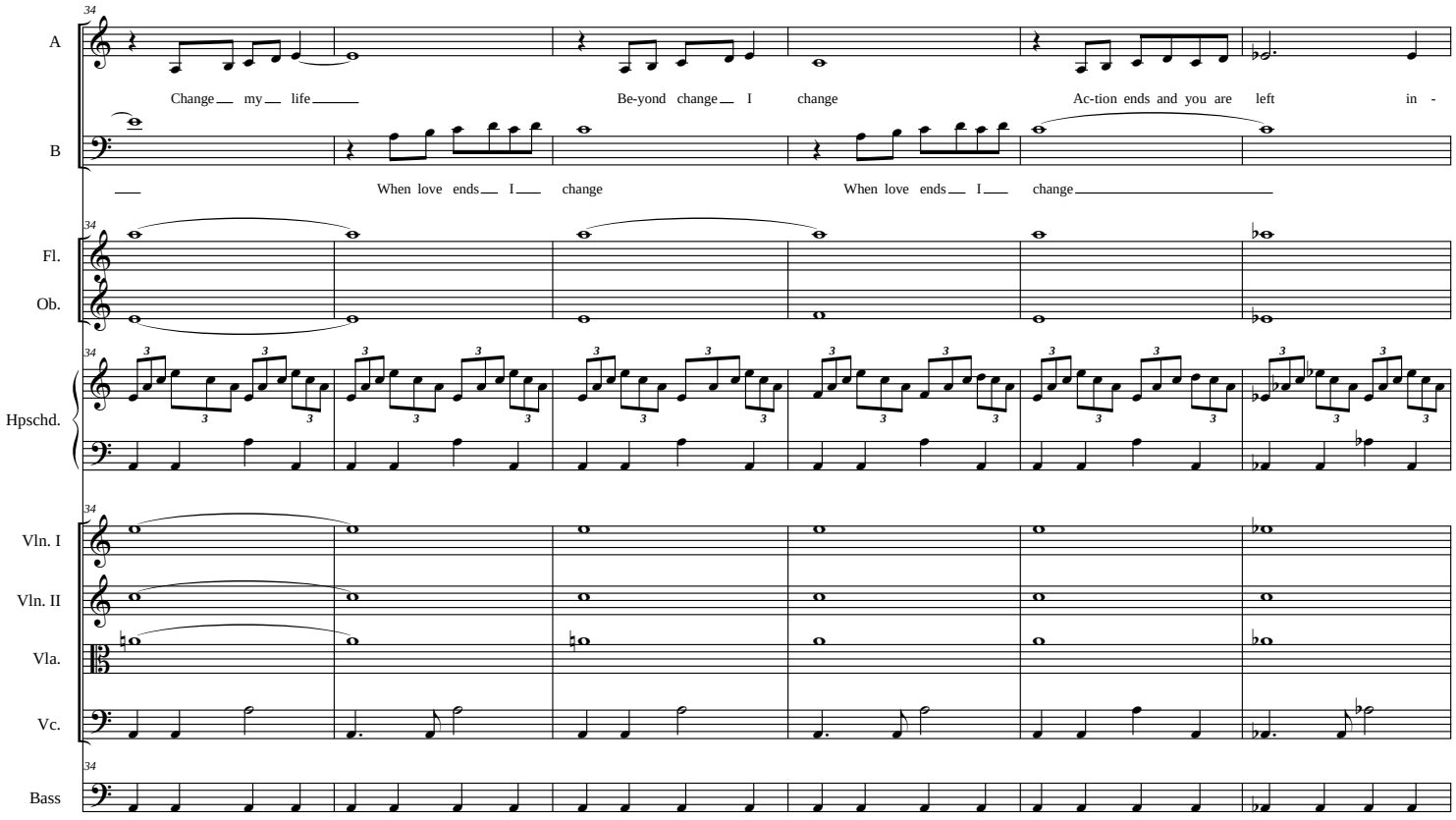
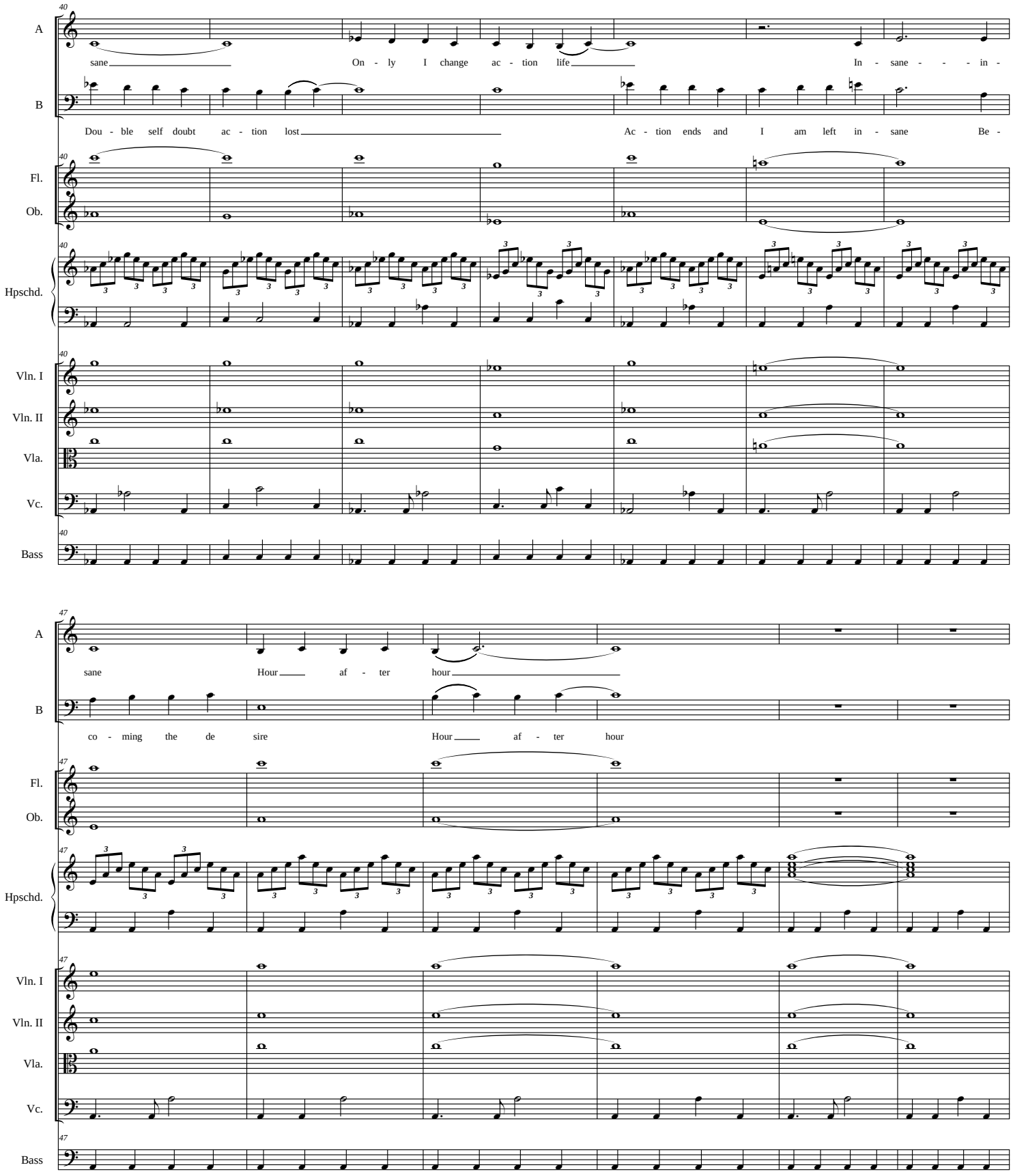
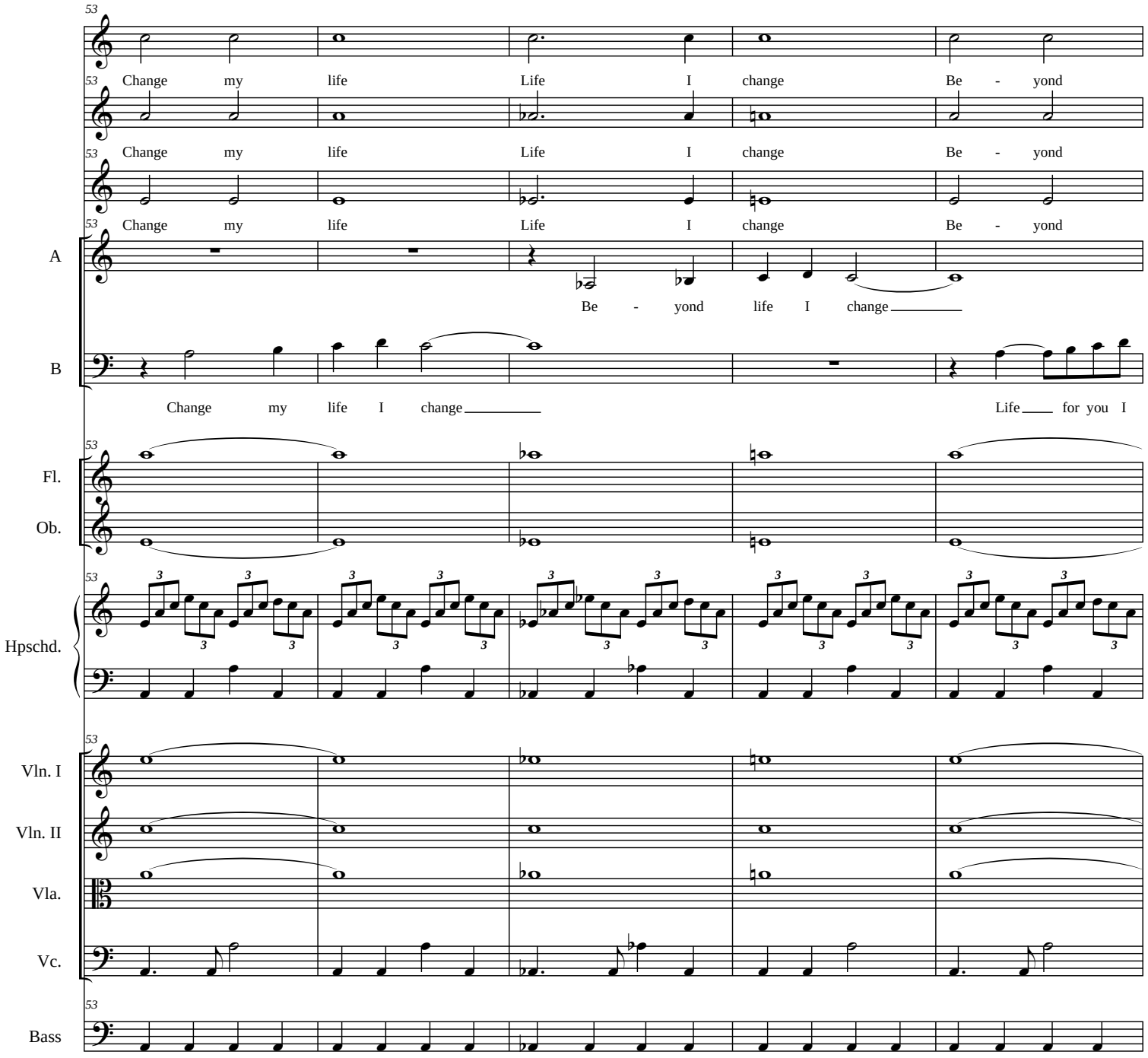
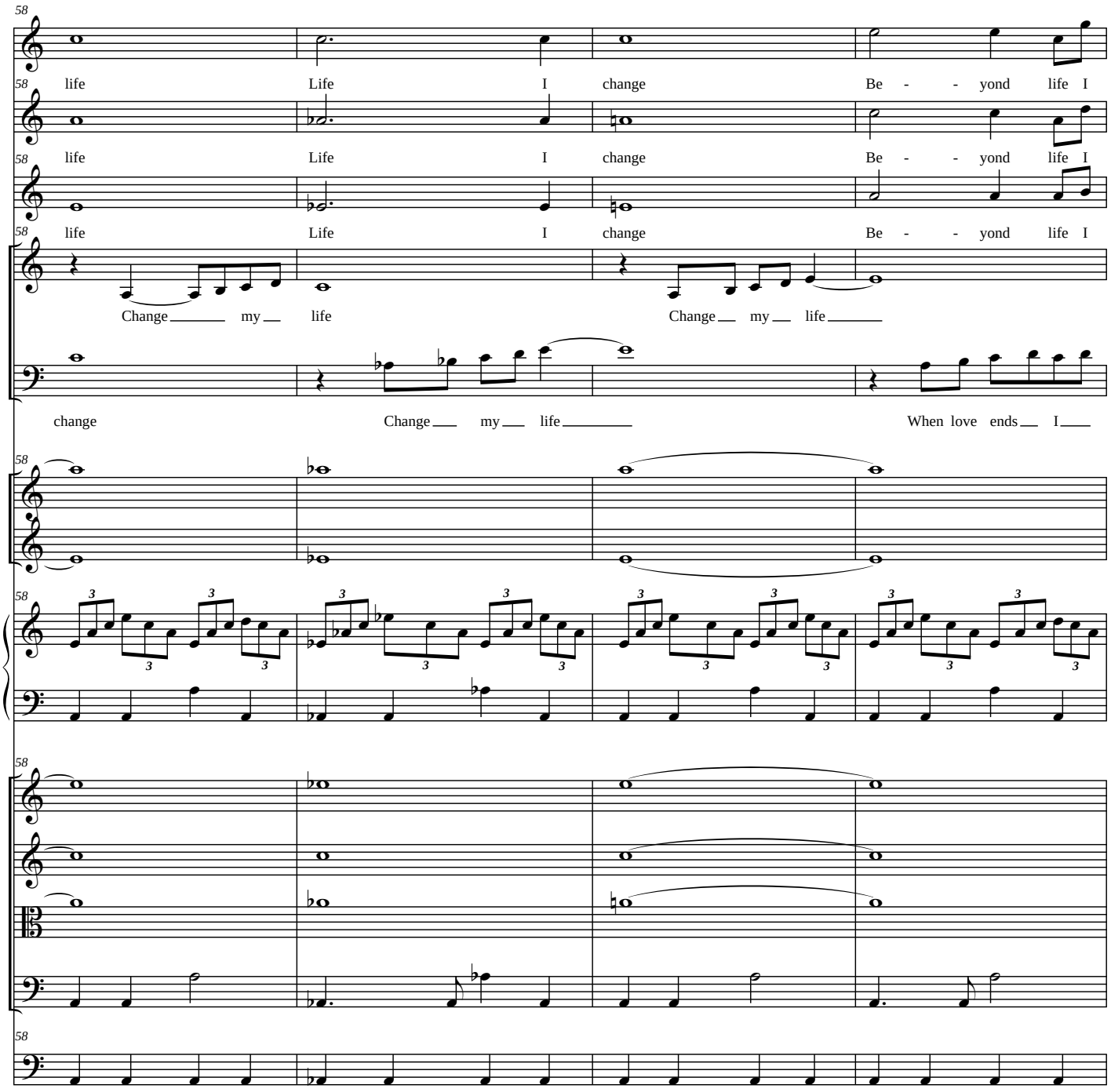
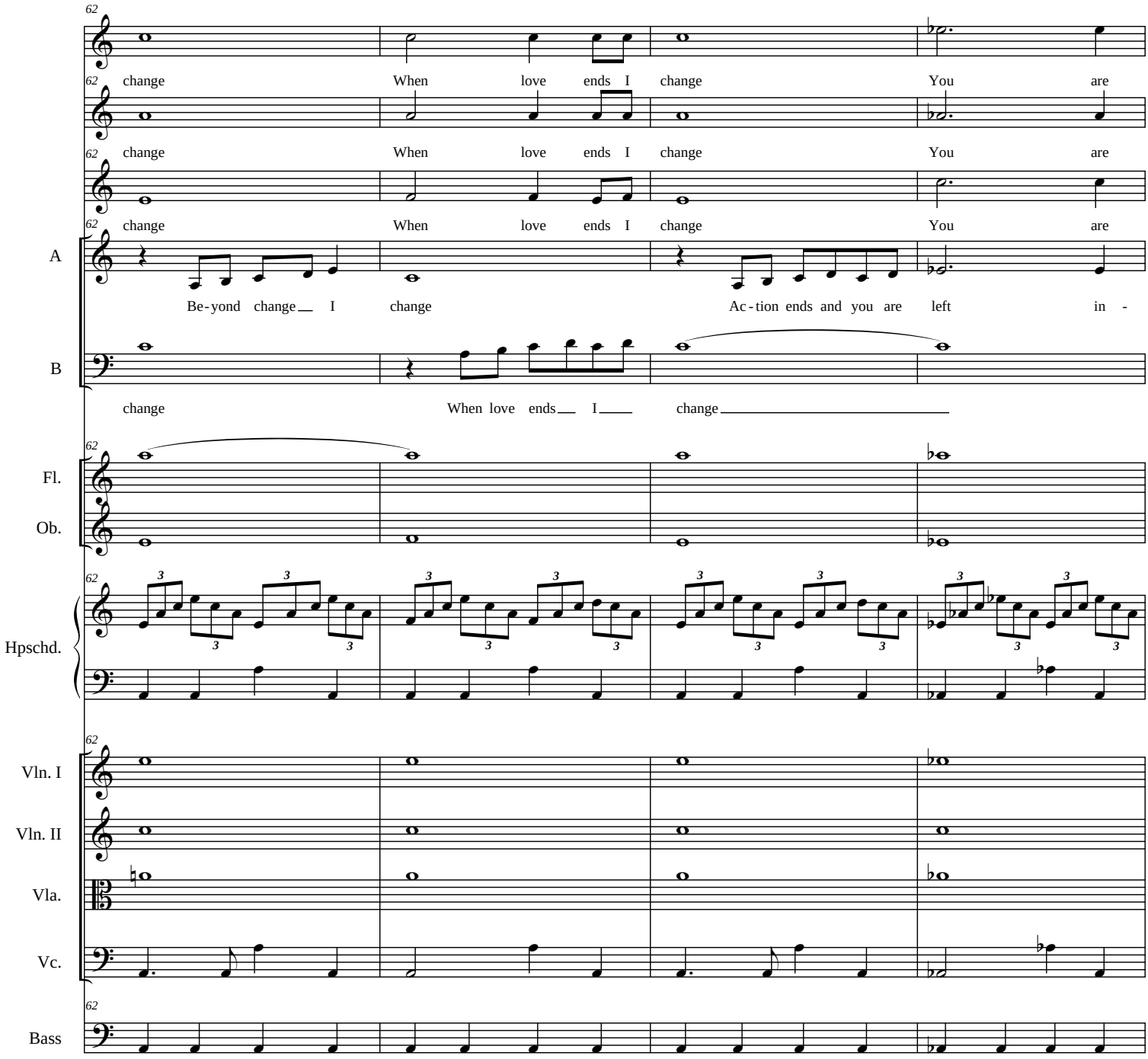
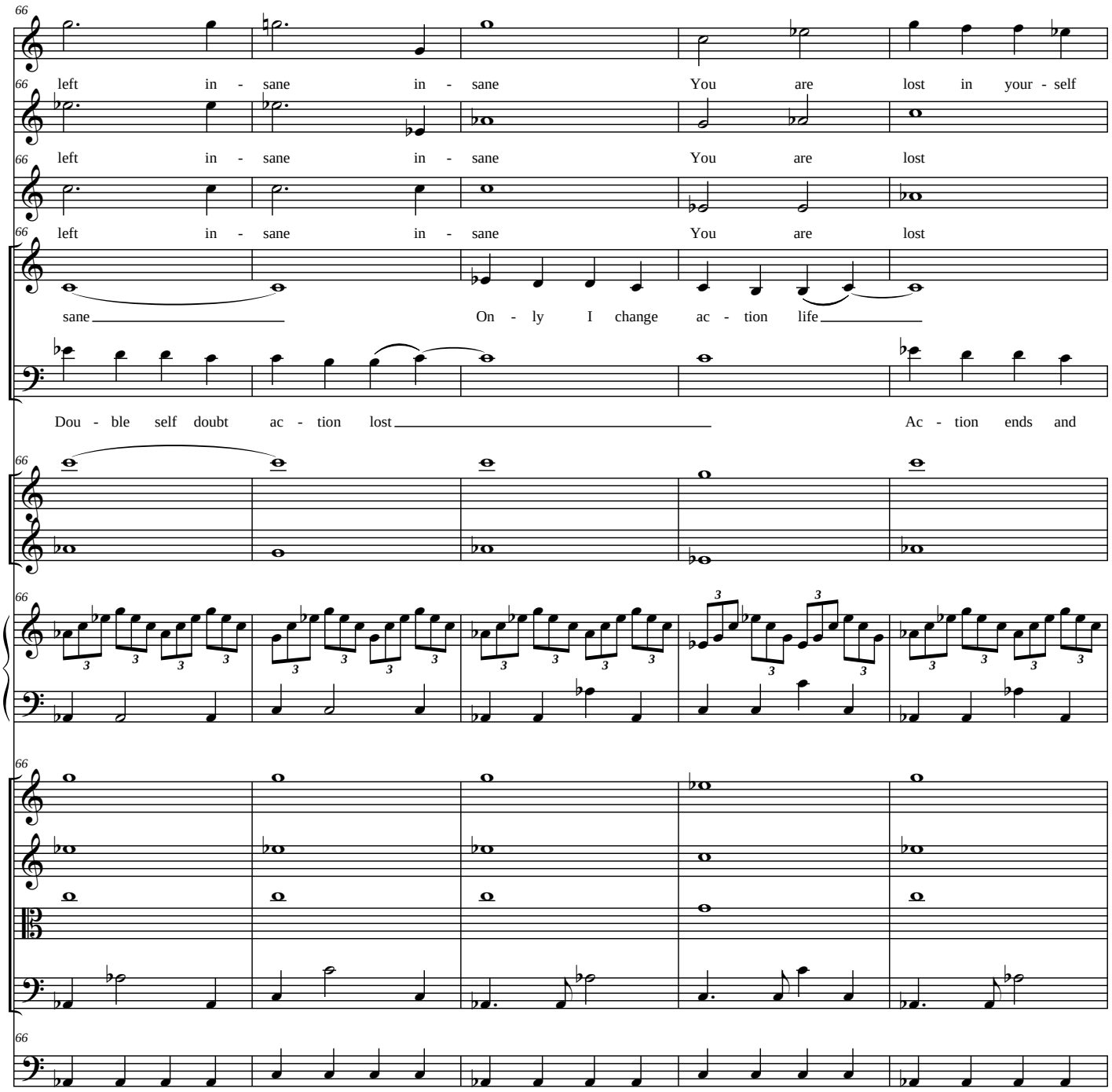
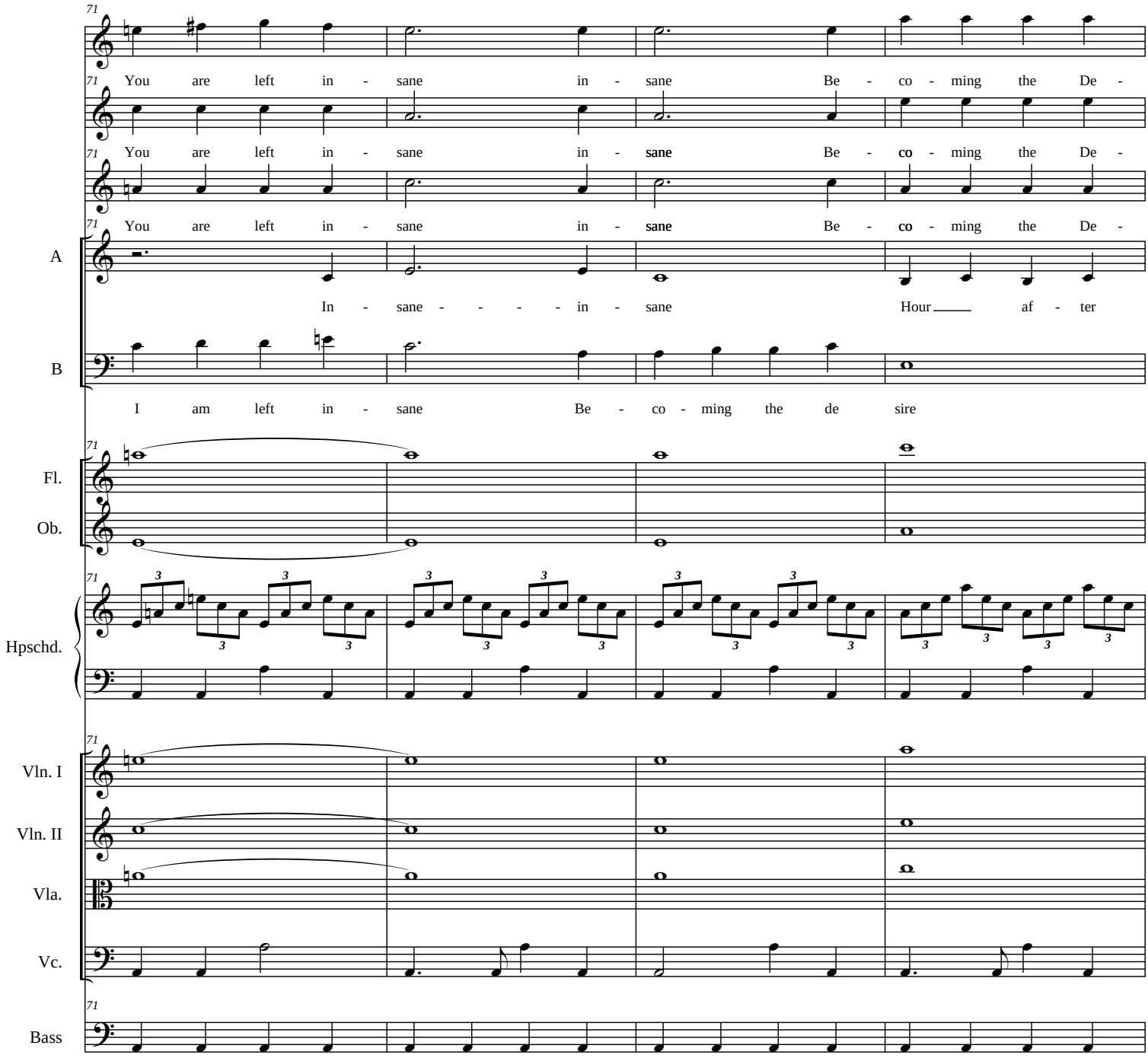
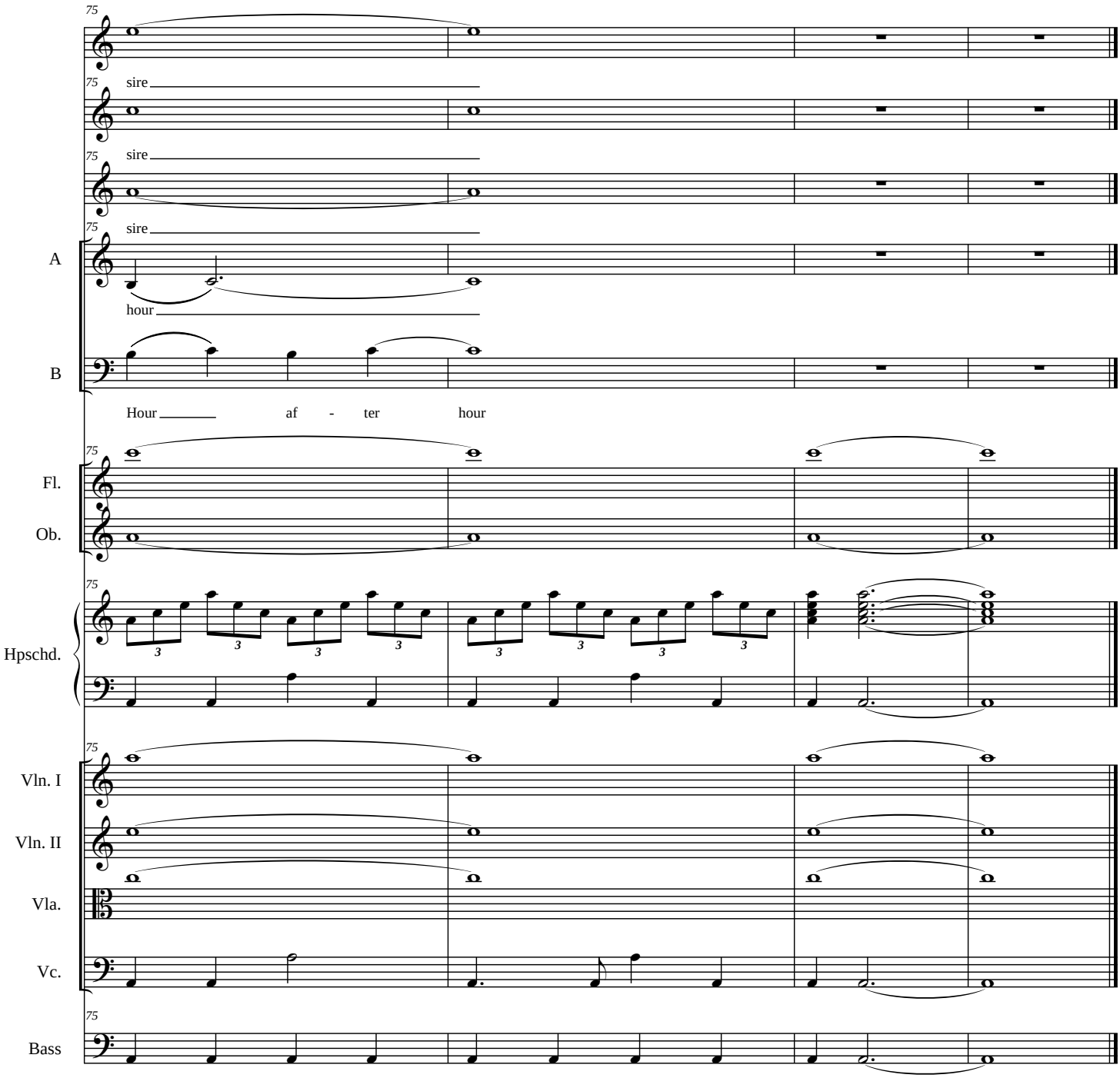

37
42
46
51
55
60
65
69
73

Death as a Woman

Elodie Lauten

©Elodie Lauten ASCAP 2010

13
A
left in - sane
On - ly I change ac - tion life
In -
B
Dou - ble self doubt ac - tion lost
Ac - tion ends and I am left in -
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Bass

20
A
sane - - - in - sane
Hour af - ter hour
B
sane Be - co - ming the de sire
Hour af - ter hour
Change my
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Bass

28
A
Be - yond life I change
Change my life
B
life I change
Life for you I change
Change my life
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Bass

34
A
Change my life
Be-yond change I change
Ac-tion ends and you are left in -
B
When love ends I change
When love ends I change
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Bass

40
A
sane
On - ly I change ac - tion life
In - sane - - - in -
B
Dou - ble self doubt ac - tion lost
Ac - tion ends and I am left in - sane Be -
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Bass
47
A
sane
Hour af - ter hour
B
co - ming the de sire
Hour af - ter hour
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Bass

53
Change my life Life I change Be - yond
53
Change my life Life I change Be - yond
53
Change my life Life I change Be - yond
A
Be - yond life I change
B
Change my life I change
Life for you I
53
Fl.
Ob.
53
Hpschd.
53
Vln. I
Vln. II
Vla.
Vc.
53
Bass

58
life Life I change Be - - yond life I
life Life I change Be - - yond life I
life Life I change Be - - yond life I
A
Change my life Change my life
B
change Change my life When love ends I
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Bass

62
change When love ends I change You are
62
change When love ends I change You are
62
change When love ends I change You are
A
Be-yond change I change Ac-tion ends and you are left in -
B
change When love ends I change
62
Fl.
Ob.
62
Hpschd.
62
Vln. I
Vln. II
Vla.
Vc.
62
Bass

8

66
left in - sane in - sane You are lost in your - self
left in - sane in - sane You are lost
left in - sane in - sane You are lost
A
sane On - ly I change ac - tion life
B
Dou - ble self doubt ac - tion lost Ac - tion ends and
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Bass

71
You are left in - sane in - sane Be - co - ming the De -
71
You are left in - sane in - sane Be - co - ming the De -
71
You are left in - sane in - sane Be - co - ming the De -
A
In - sane - - - - in - sane Hour af - ter
B
I am left in - sane Be - co - ming the de sire
71
Fl.
Ob.
71
Hpschd.
71
Vln. I
Vln. II
Vla.
Vc.
71
Bass

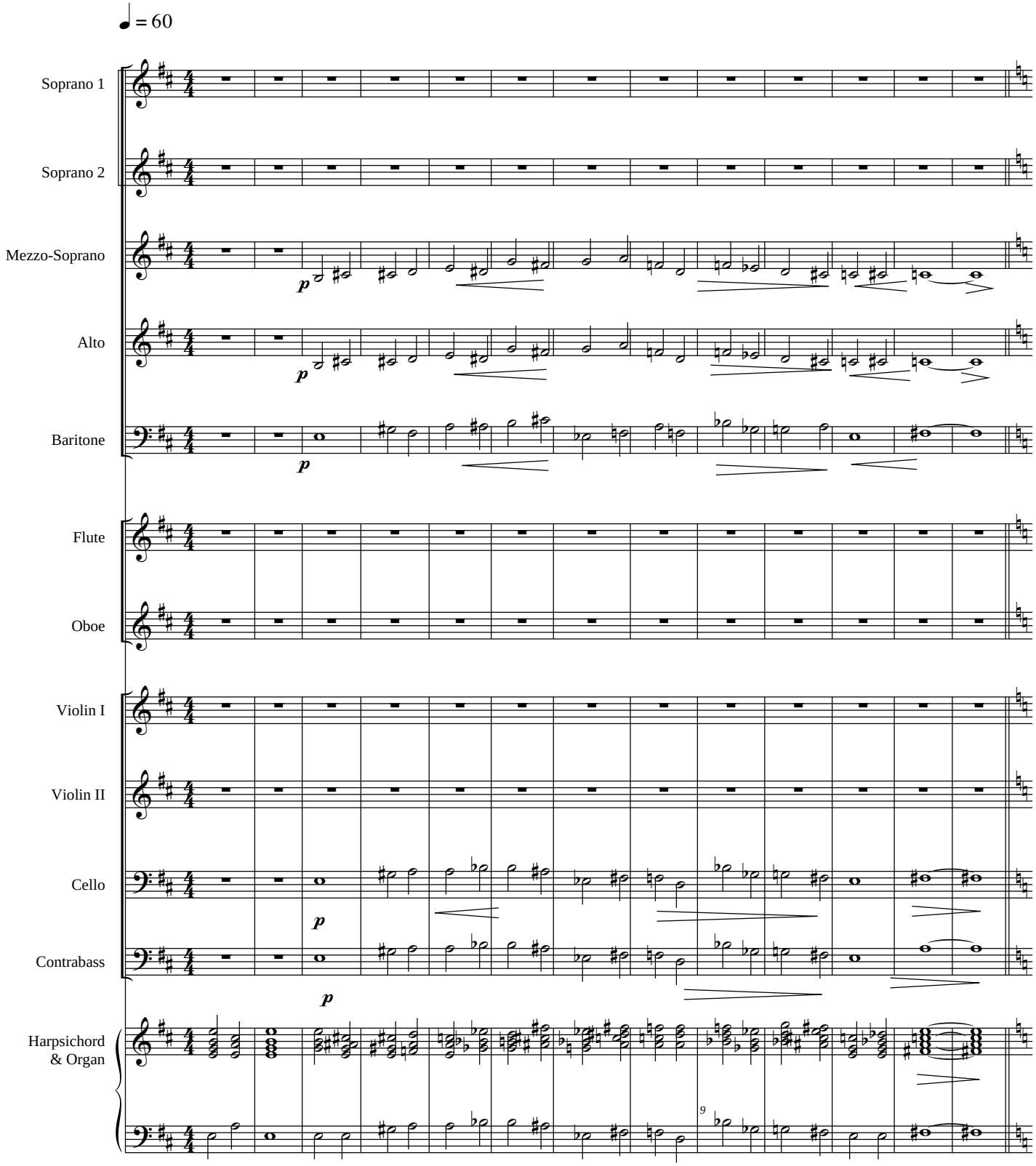
10

75
sire
sire
sire
A
hour
B
Hour af - ter hour
Fl.
Ob.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Bass

Monologue

Don Juan, spoken
Bodacious lady parts
Replacement Lady-O [yodel] Oink oink
Tongue bikini
From the Bang dynasty of body enhancers
Oink boing Lady Hunk
Double doozer cups
Bingo!
Jumbo fallacies of dovey love smokey clouds
Shivering potatoe or was it tomatoe?
Toe socks keep you in tow
Or above knee stocks of yester yore
Sexomatic plush baby pink fuzzies
Diamond hard chromium zirconia of fake promise
in the makeshift garage
in the industrial debris of artistic seduction
sky forever gray of my polluted mind
with memories of puke
and manifold names of potions and beverages
who would have thought
that sex could actually ruin your health
rose ribbon , carbon migration
do I get another life?

Duel

Elodie Lauten



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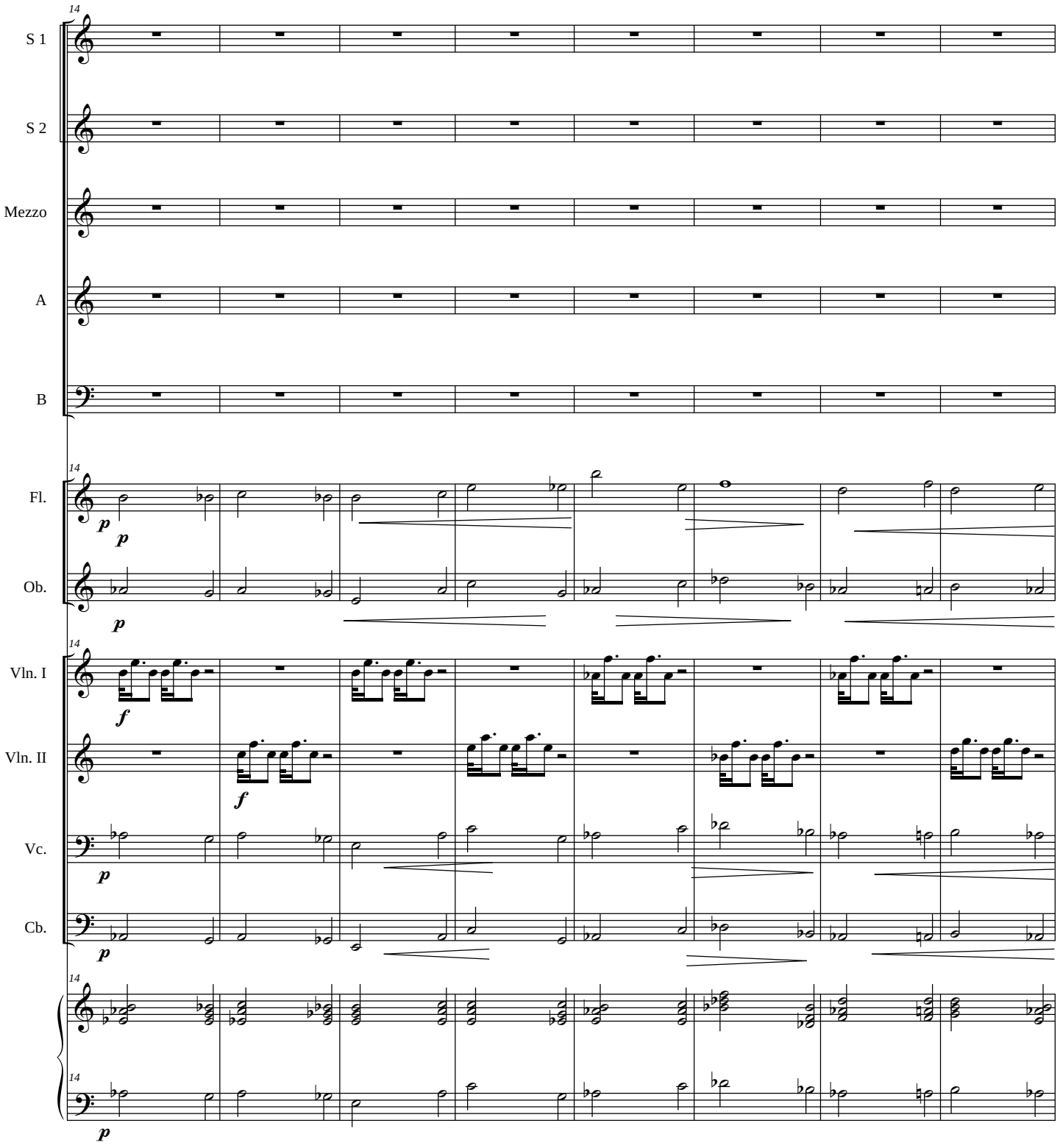
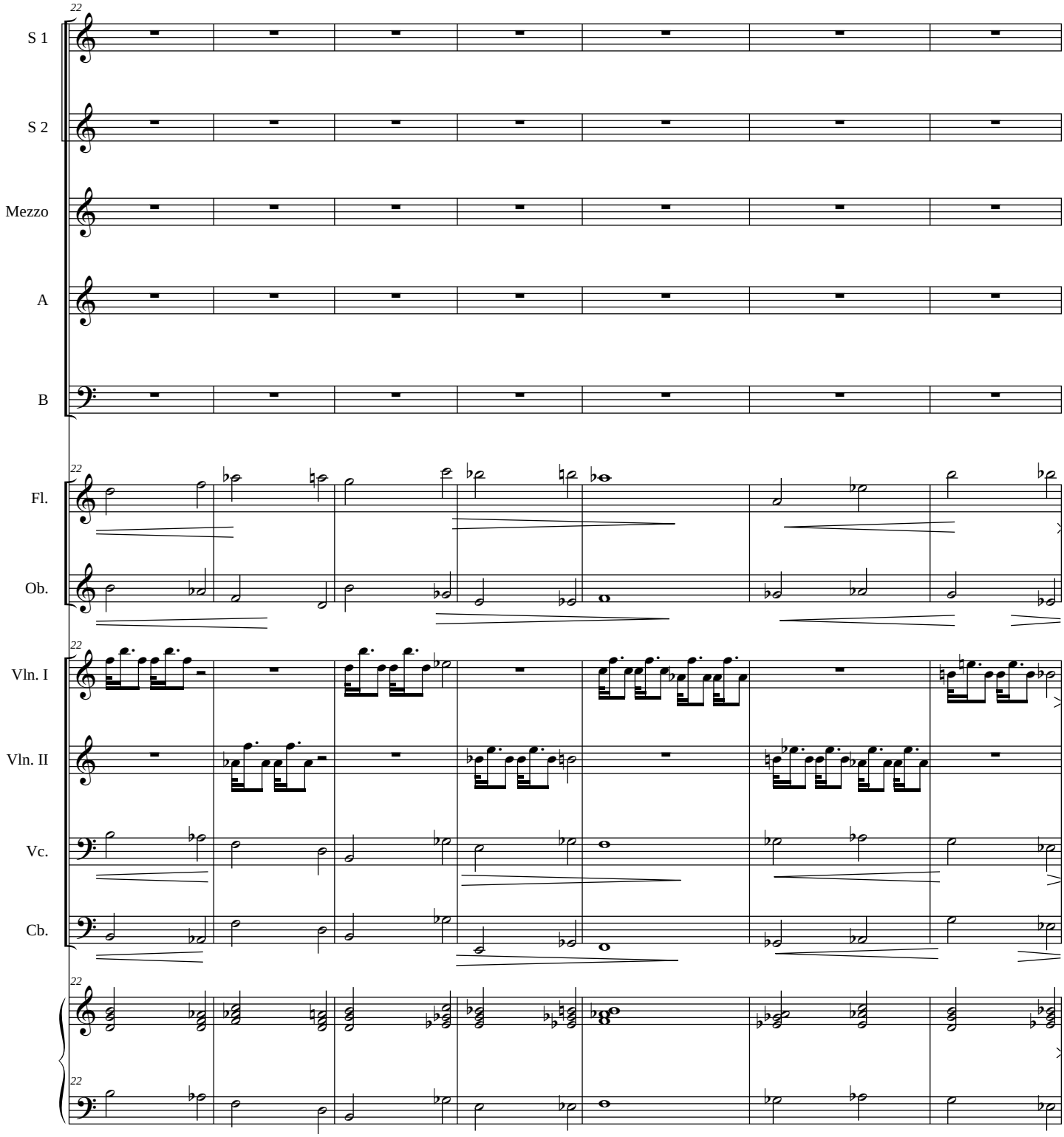
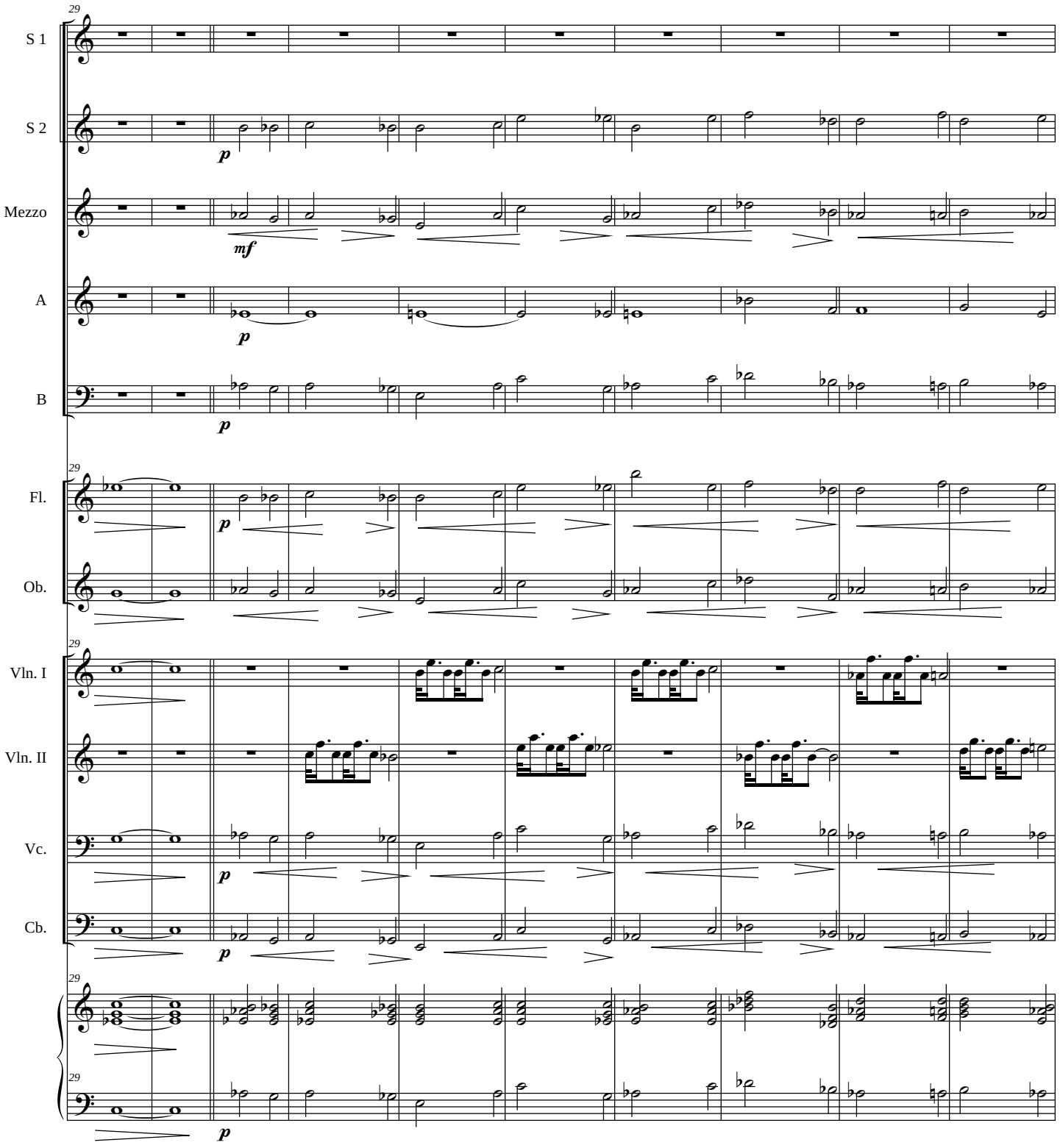
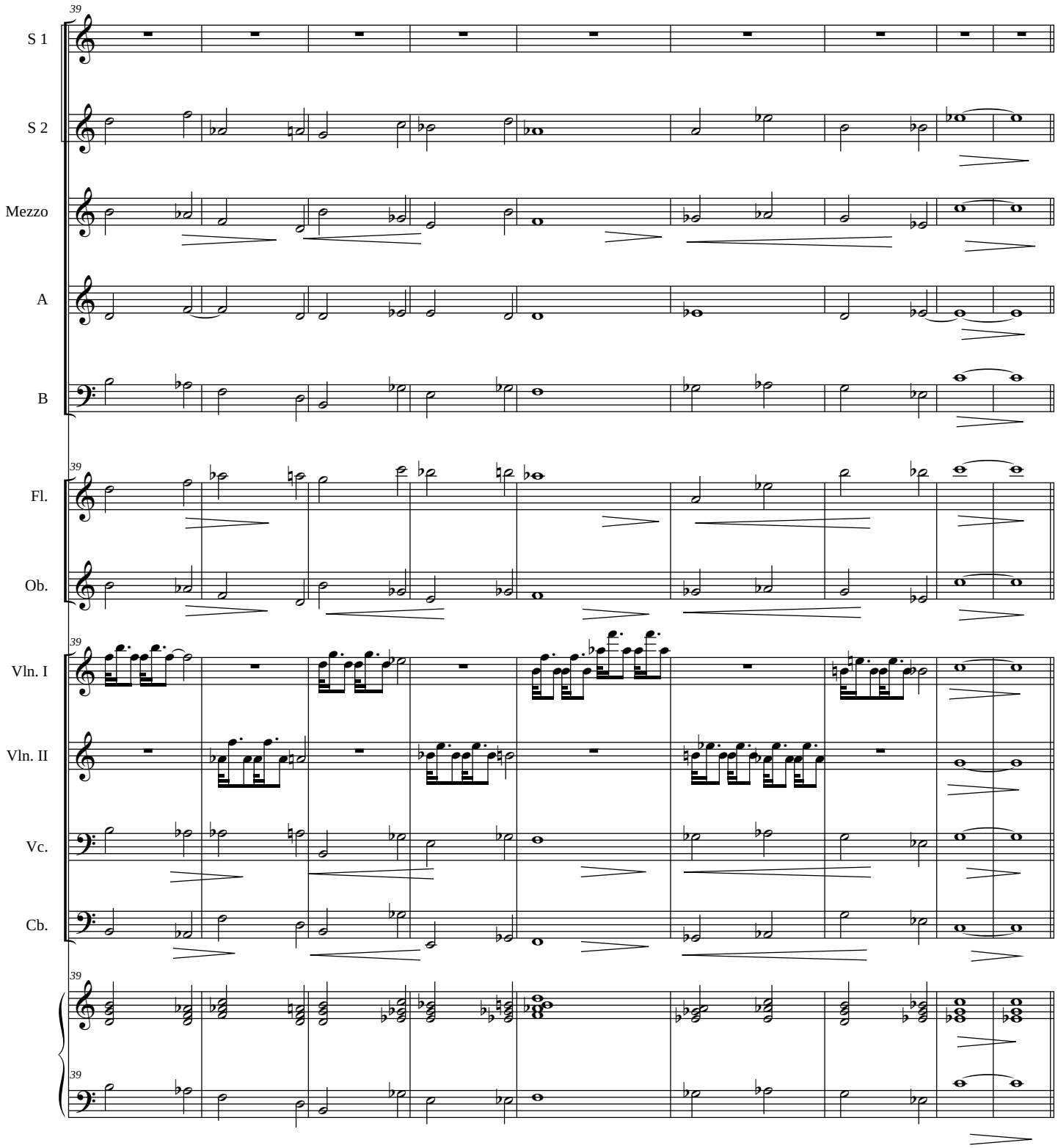
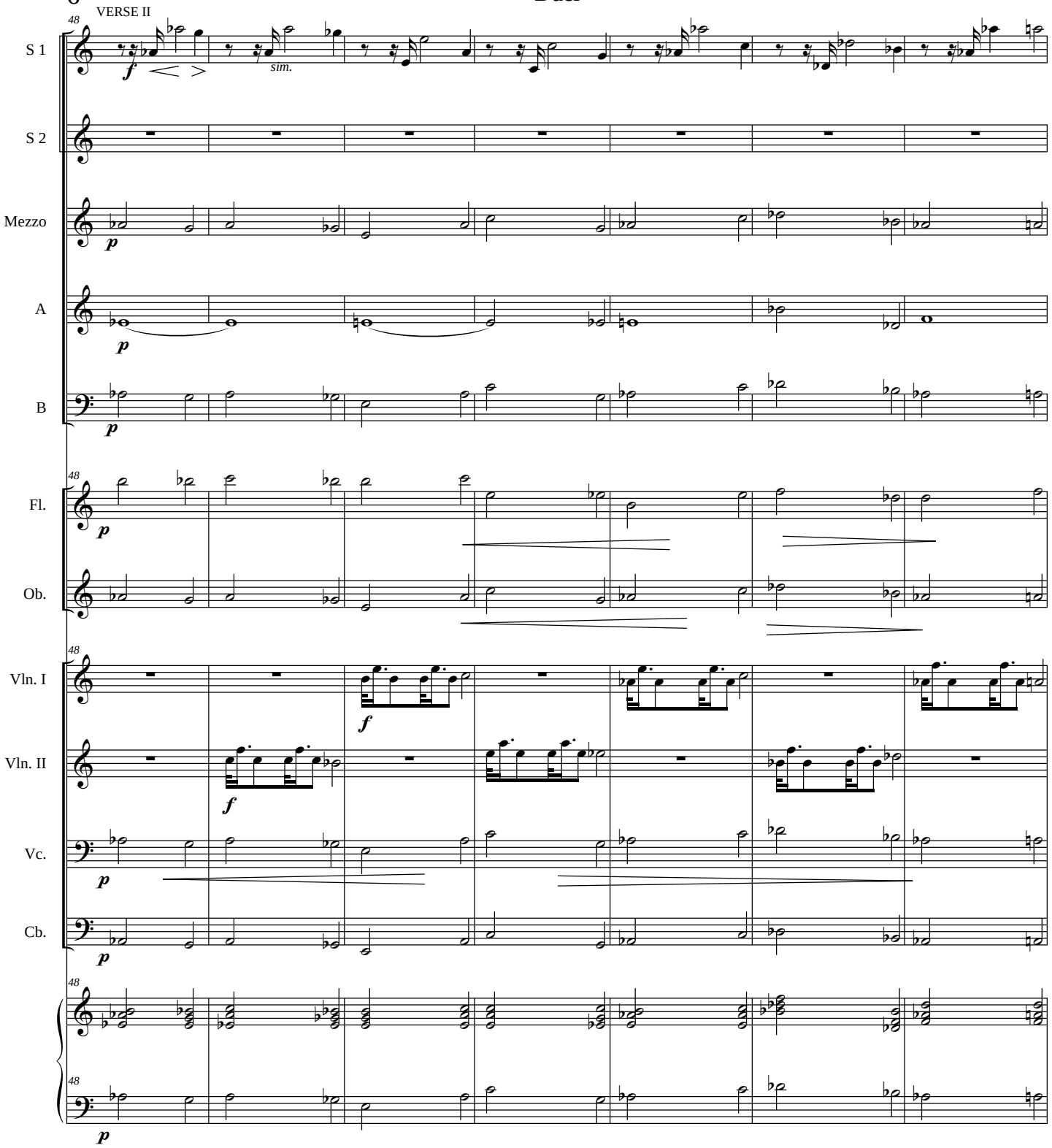
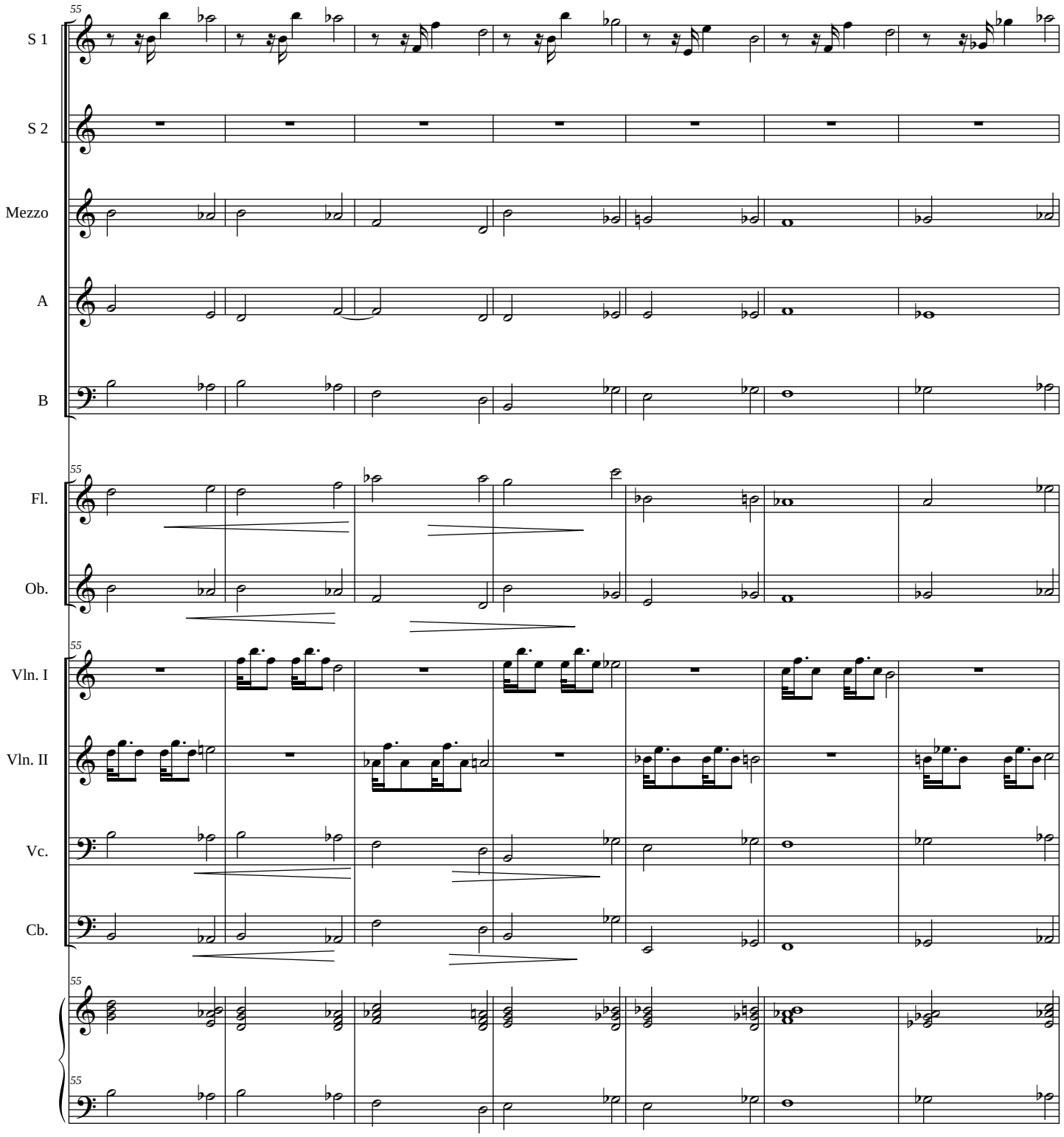
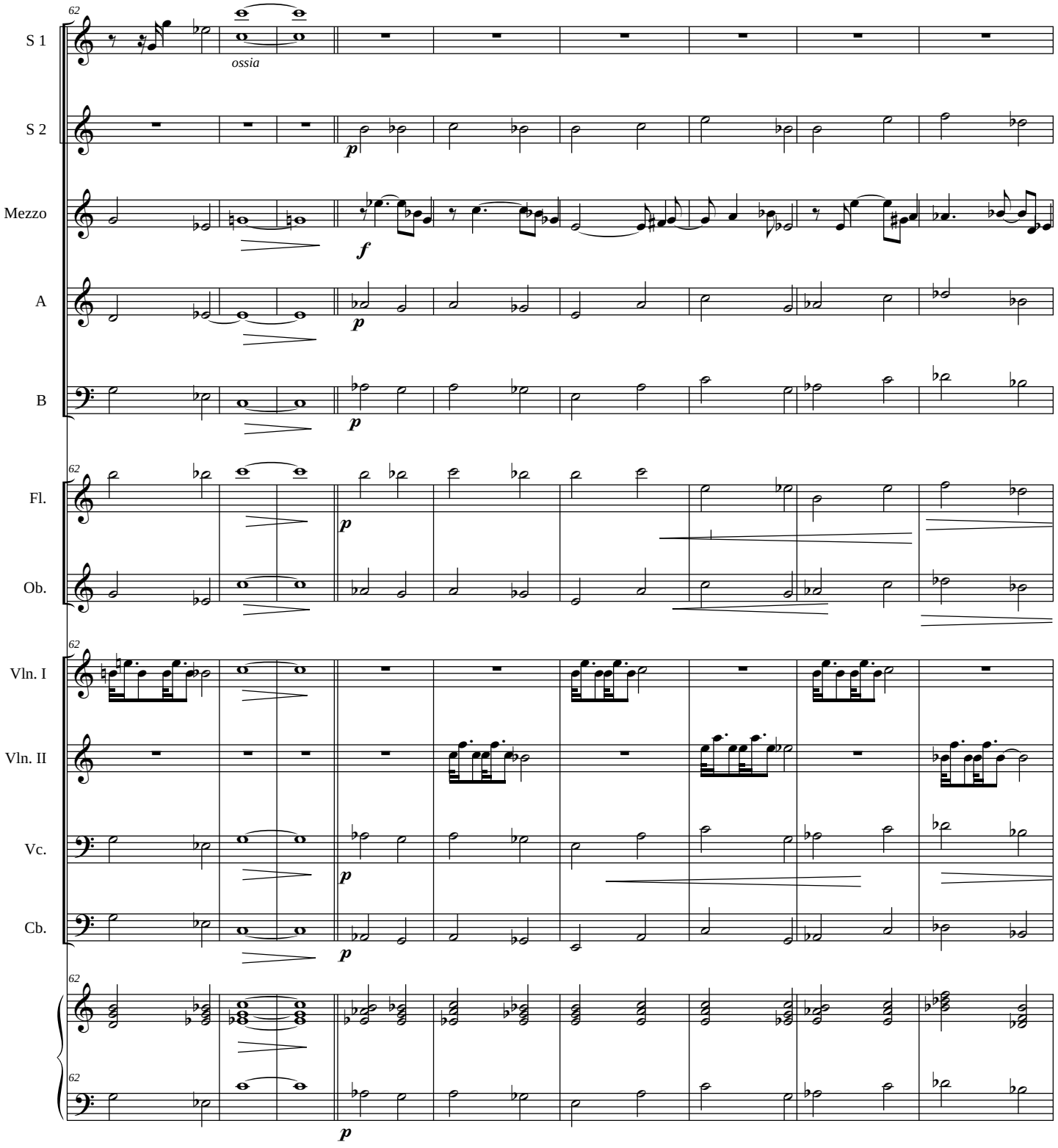
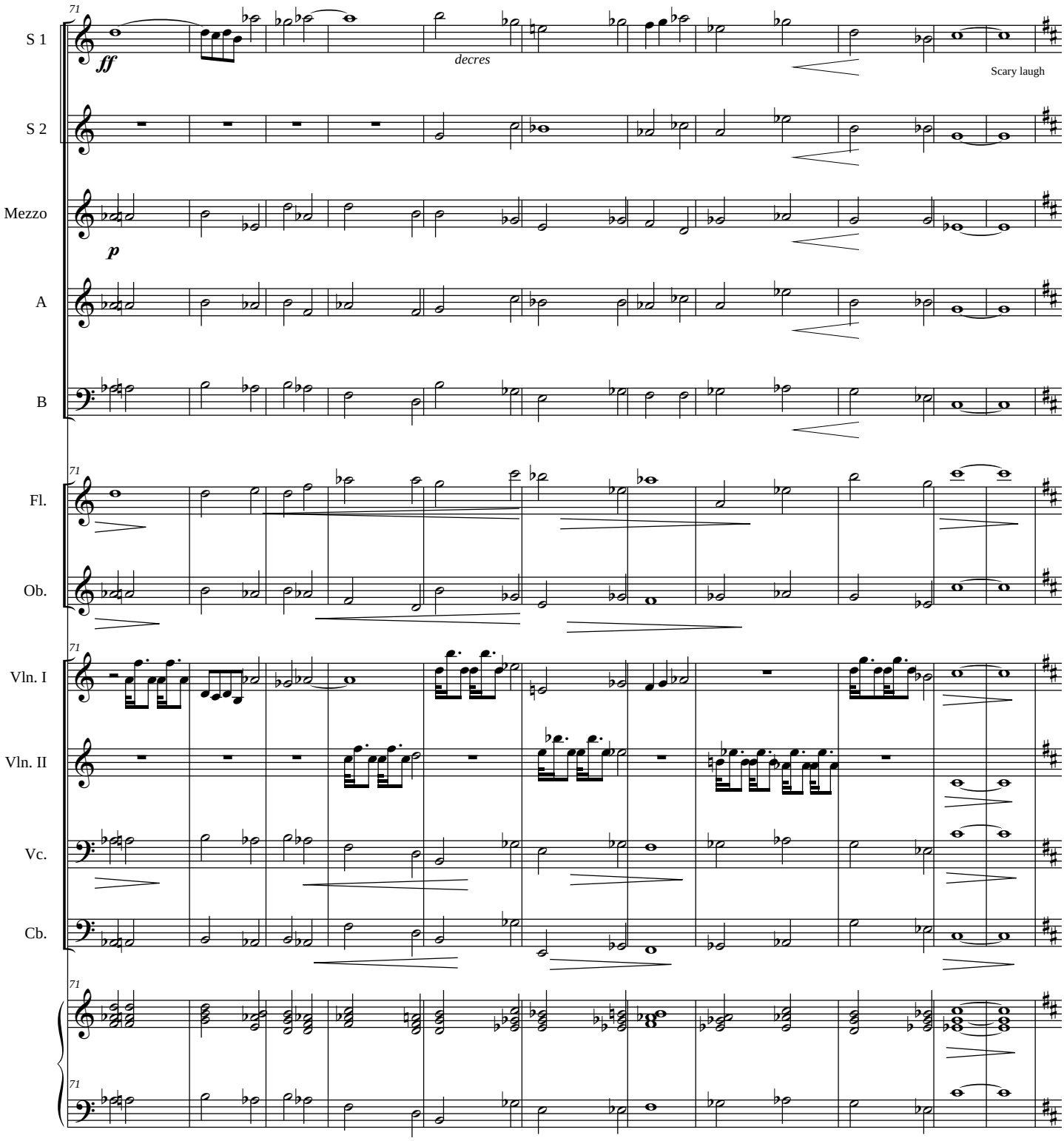
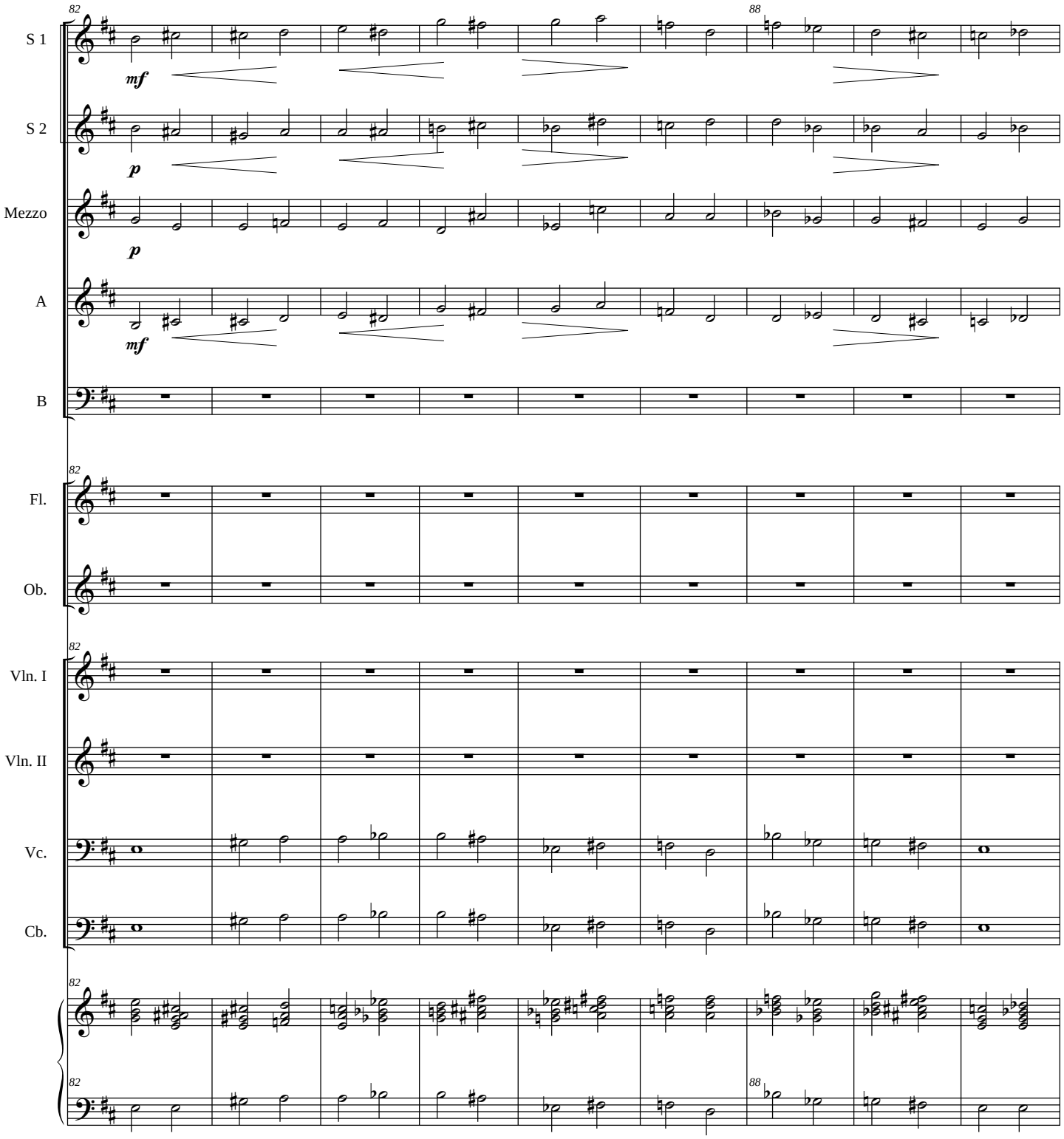
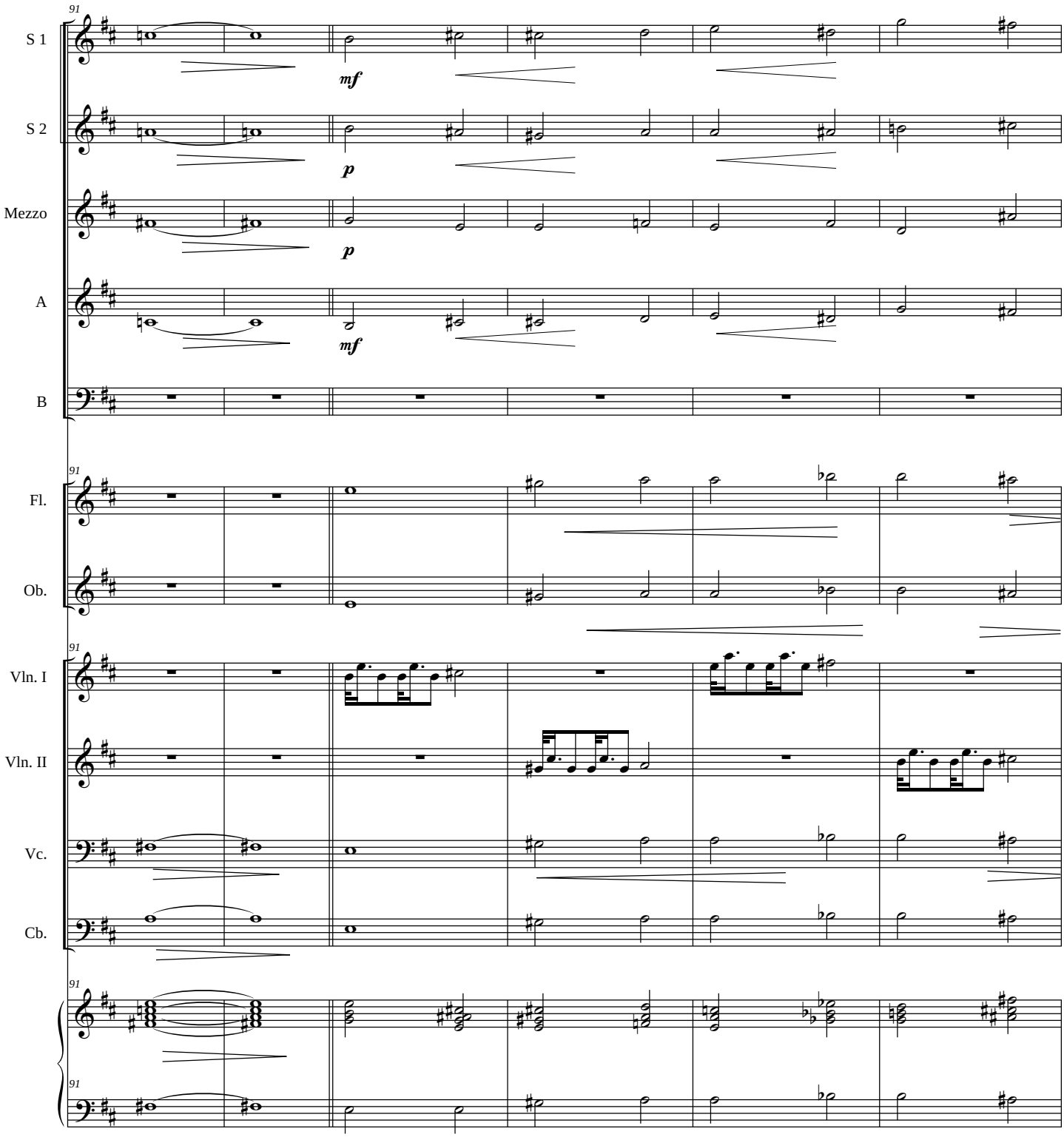
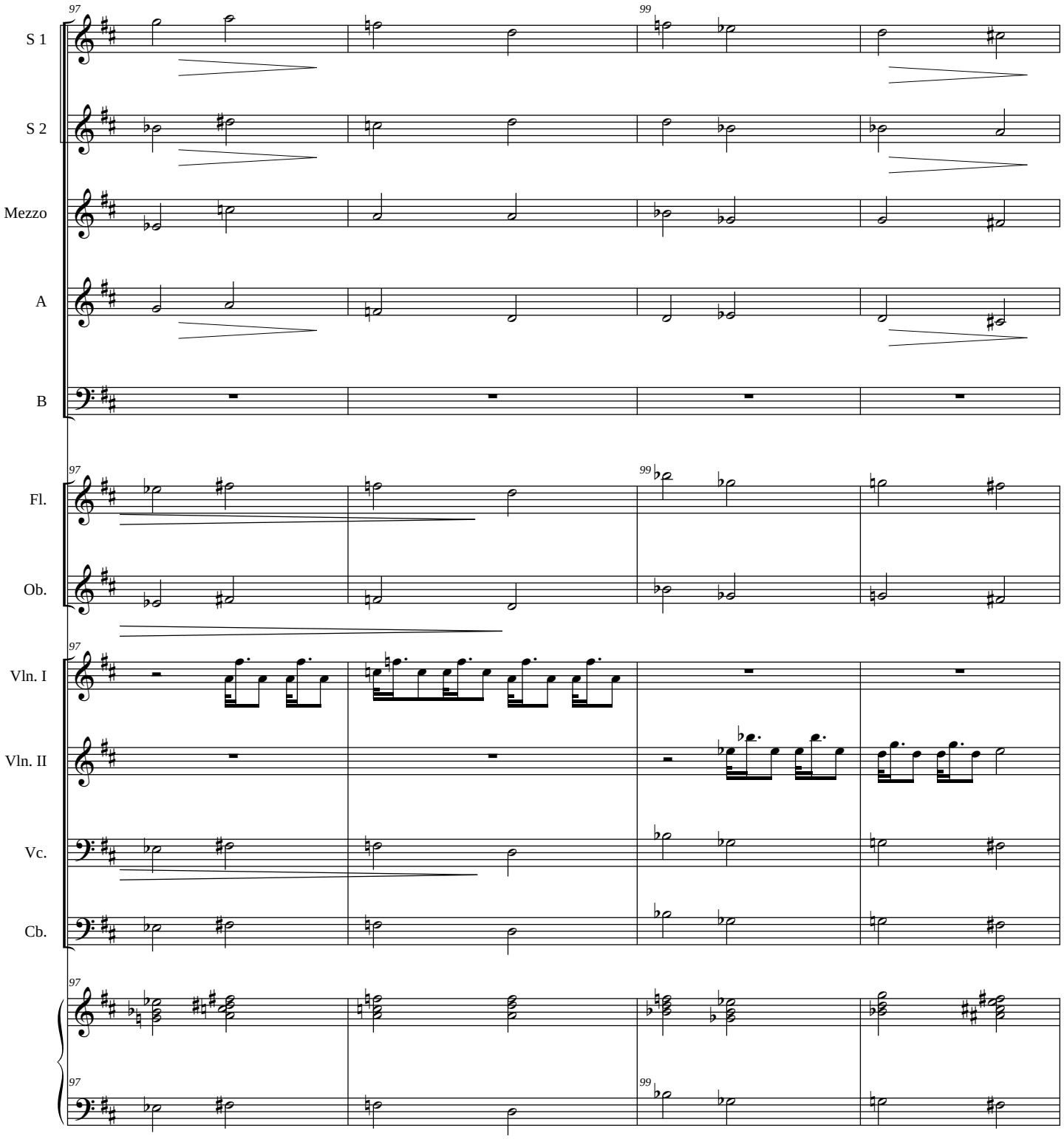
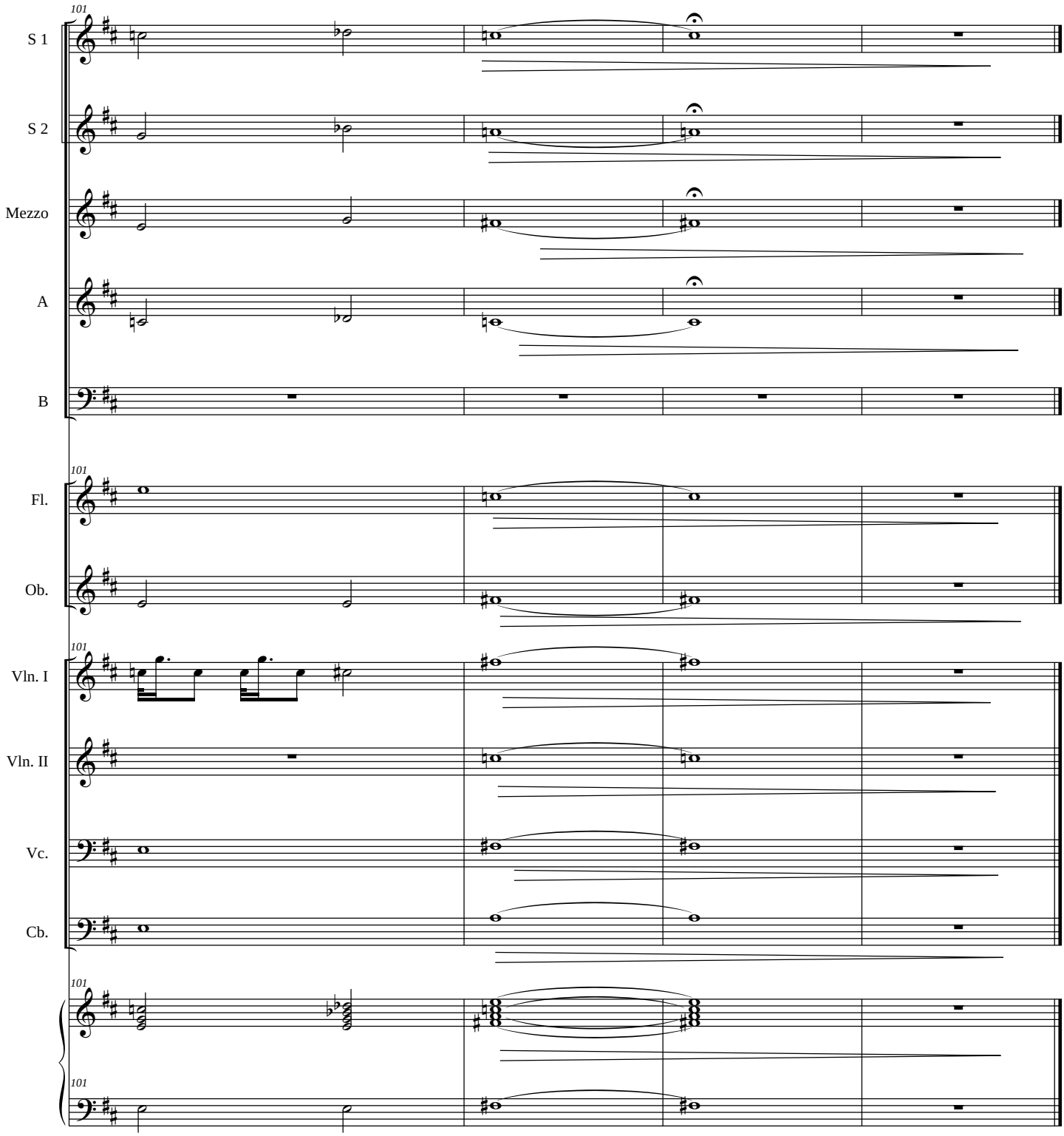

14
S 1
S 2
Mezzo
A
B
Fl.
Ob.
Vln. I
Vln. II
Vc.
Cb.
p
f

22
S 1
S 2
Mezzo
A
B
Fl.
Ob.
Vln. I
Vln. II
Vc.
Cb.

29
S 1
S 2
Mezzo
A
B
Fl.
Ob.
Vln. I
Vln. II
Vc.
Cb.
p
mf

39
S 1
S 2
Mezzo
A
B
39
Fl.
Ob.
39
Vln. I
Vln. II
Vc.
Cb.
39
39

VERSE II
48
S 1
S 2
Mezzo
A
B
Fl.
Ob.
Vln. I
Vln. II
Vc.
Cb.
sim.
f
p

55
S 1
S 2
Mezzo
A
B
55
Fl.
Ob.
55
Vln. I
Vln. II
Vc.
Cb.
55
55

62
S 1
ossia
S 2
Mezzo
A
B
Fl.
Ob.
Vln. I
Vln. II
Vc.
Cb.

71
S 1
ff
decres
Scary laugh
S 2
Mezzo
p
A
B
71
Fl.
Ob.
71
Vln. I
Vln. II
Vc.
Cb.
71
71

82
88
S 1
mf
S 2
p
Mezzo
p
A
mf
B
82
Fl.
Ob.
82
Vln. I
Vln. II
Vc.
Cb.
82
82
88

91
S 1
S 2
Mezzo
A
B
Fl.
Ob.
Vln. I
Vln. II
Vc.
Cb.
mf
p
mf

97
99
S 1
S 2
Mezzo
A
B
Fl.
Ob.
Vln. I
Vln. II
Vc.
Cb.

101
S 1
S 2
Mezzo
A
B
101
Fl.
Ob.
101
Vln. I
Vln. II
Vc.
Cb.
101
101

Despair

Elodie Lauten

♩ = 90

Soprano

Soprano

Mezzo Soprano

Alto

Baritone

Flute

Oboe

Dulcimer

Harpsichord

Violin I

Violin II 1

Viola

Cello

Double Bass

Electric Bass

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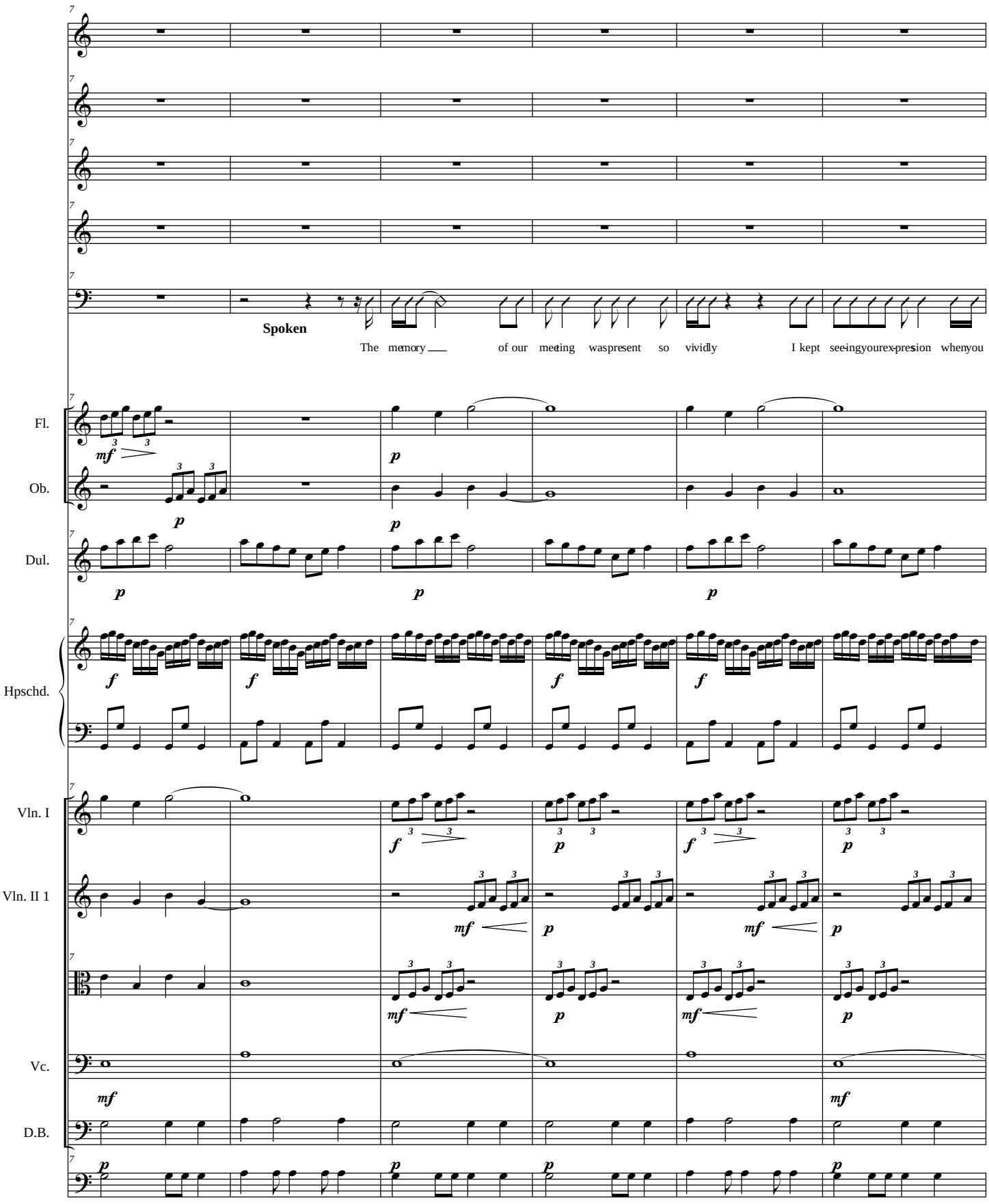
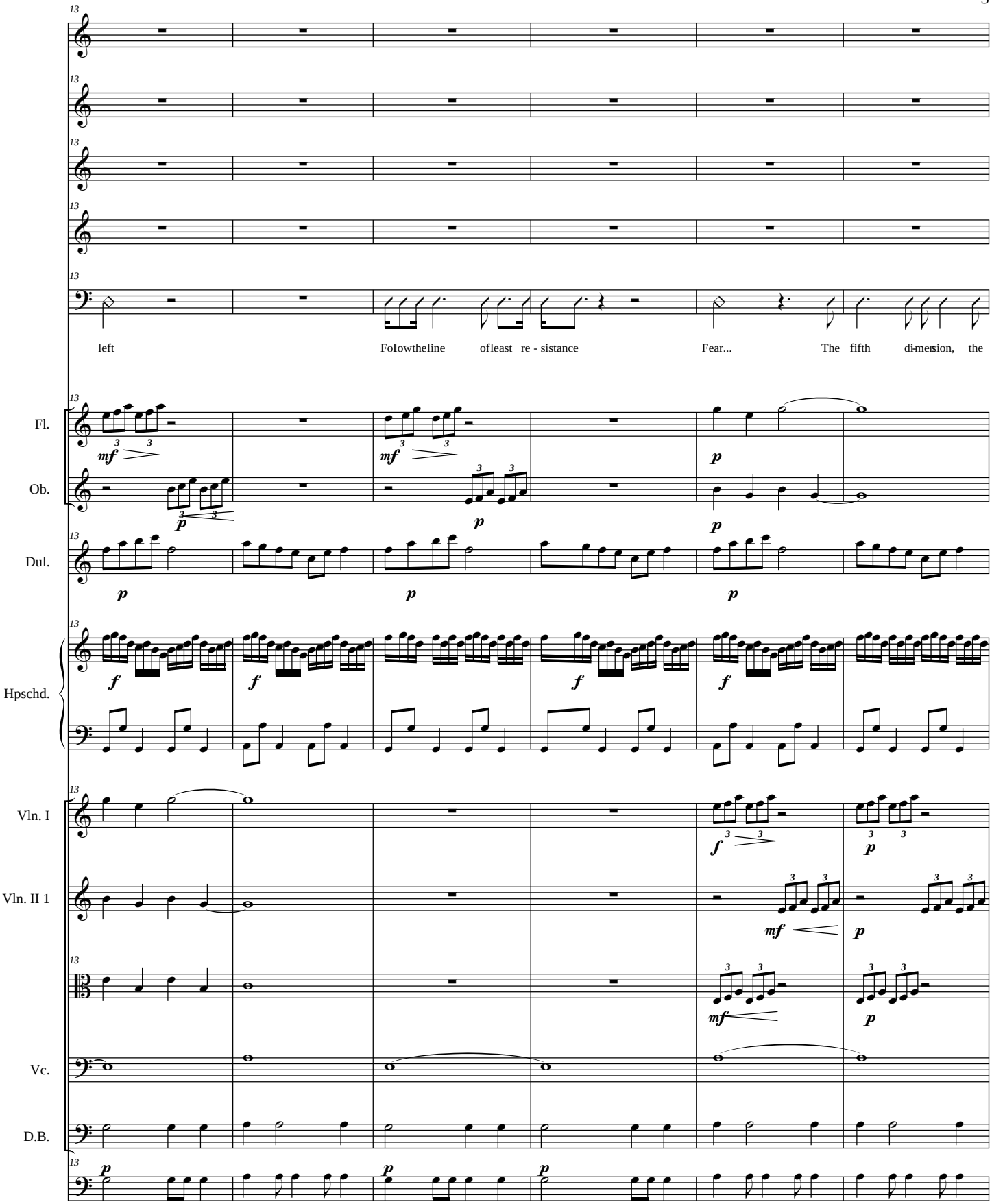
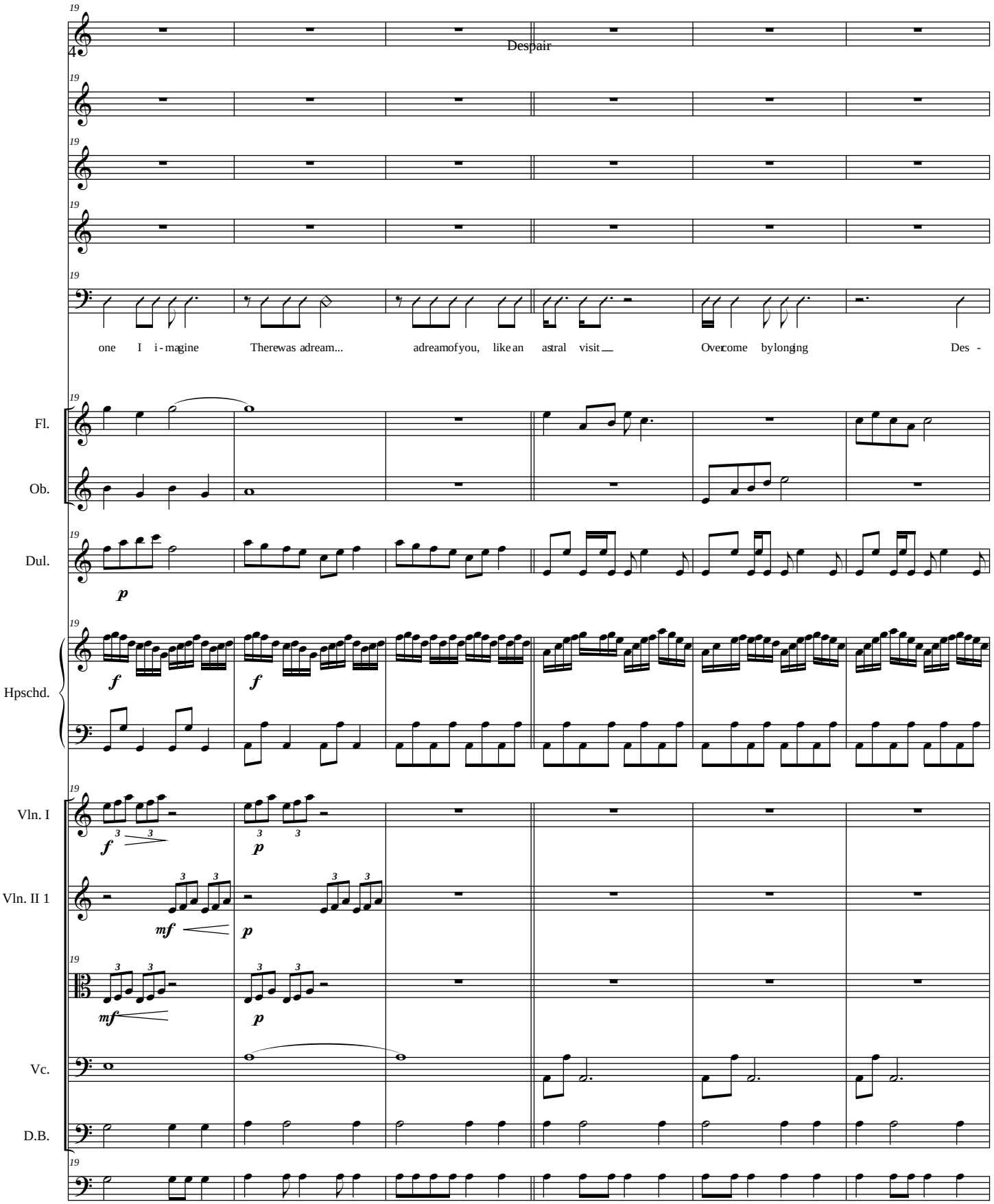
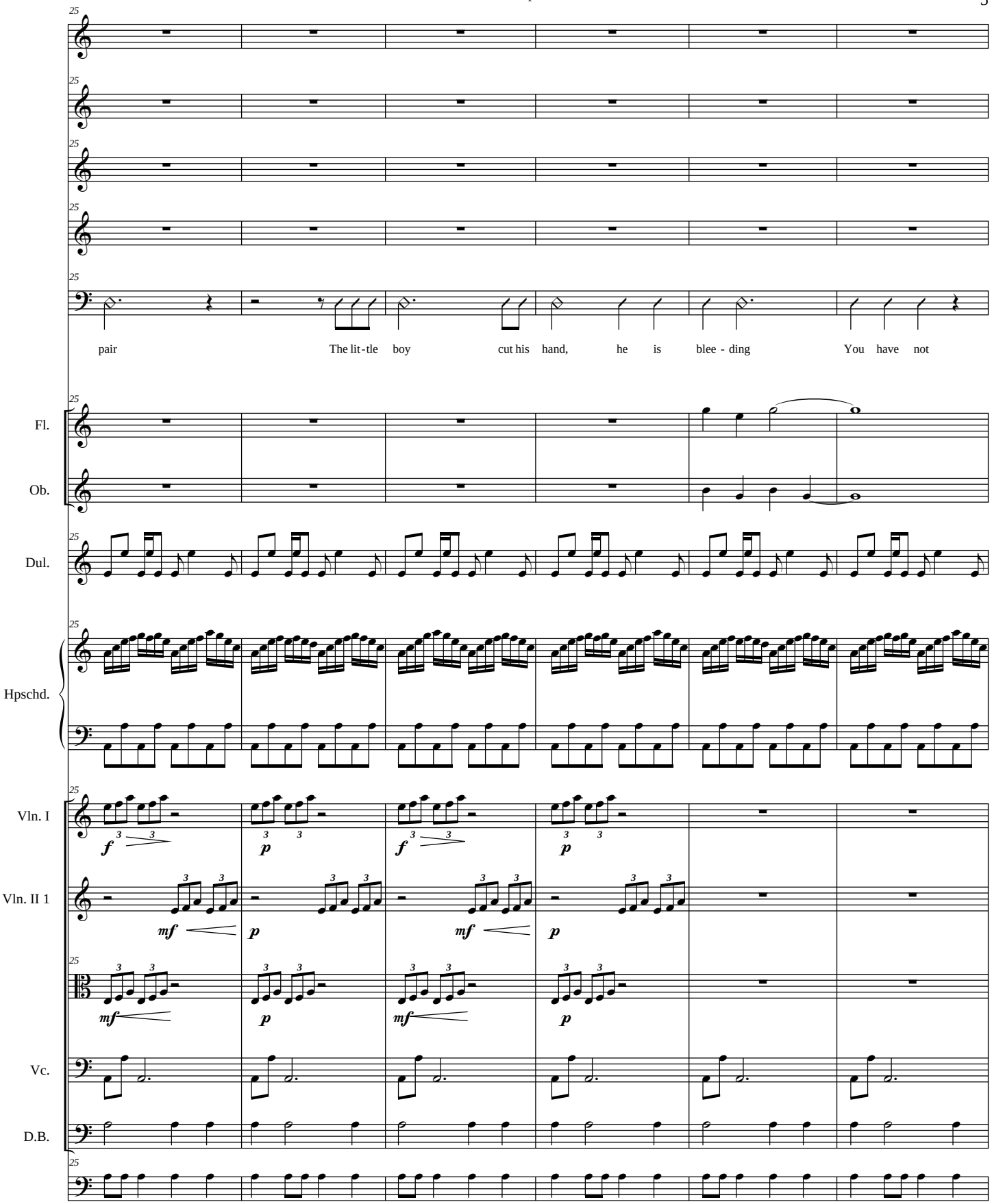
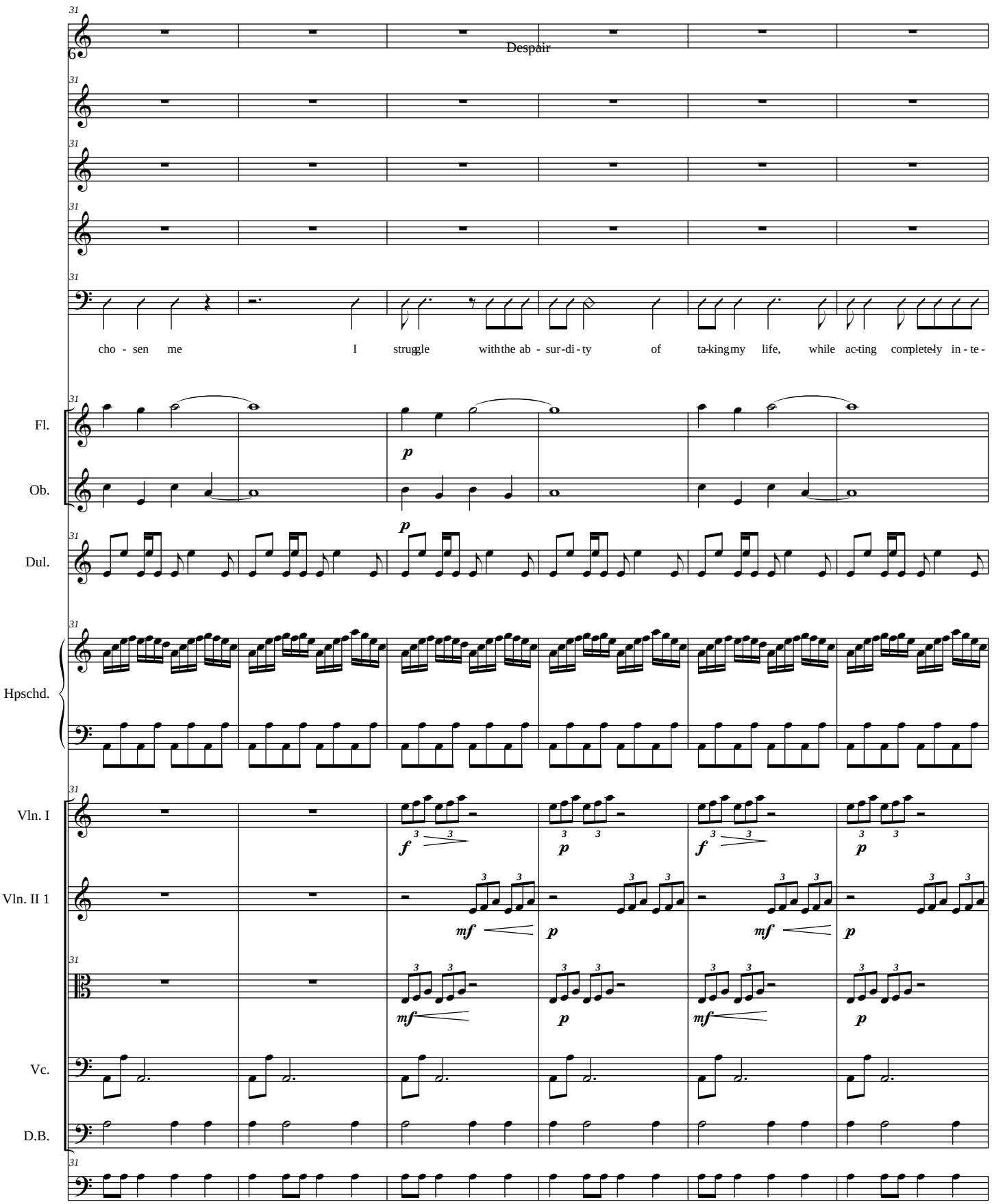
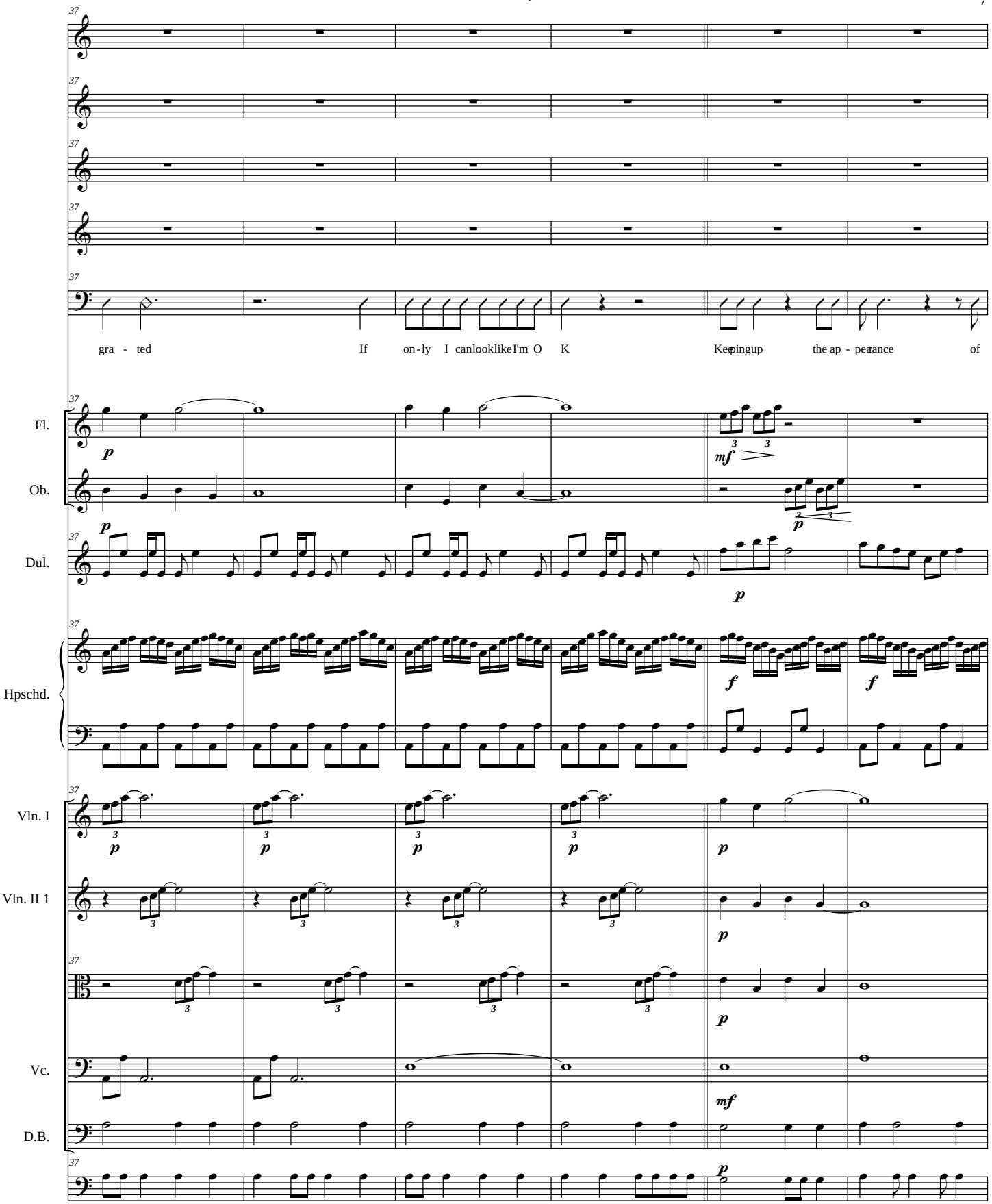

Spoken
The memory of our meeting was present so vividly I kept seeing your expression when you
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

left
Folowtheline ofleast re - sistance
Fear...
The fifth di-mension, the
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

Despair
one I i-magine Therewas adream... adreamofyou, likean astral visit Overcome bylonging Des -
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

pair
The lit-tle boy cut his hand, he is blee - ding
You have not
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

Despair
cho - sen me I struggle with the ab - sur-di - ty of ta-king my life, while ac-ting complete-ly in - te -
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

37
gra - ted
If on - ly I canlooklikeI'm O K
Keepingup the ap - pearance of
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.
p
mf
f

8

eve-rything in place Then the re - a - li - ty of my des - pair bœcomes so hidden I can

Fl.

Ob.

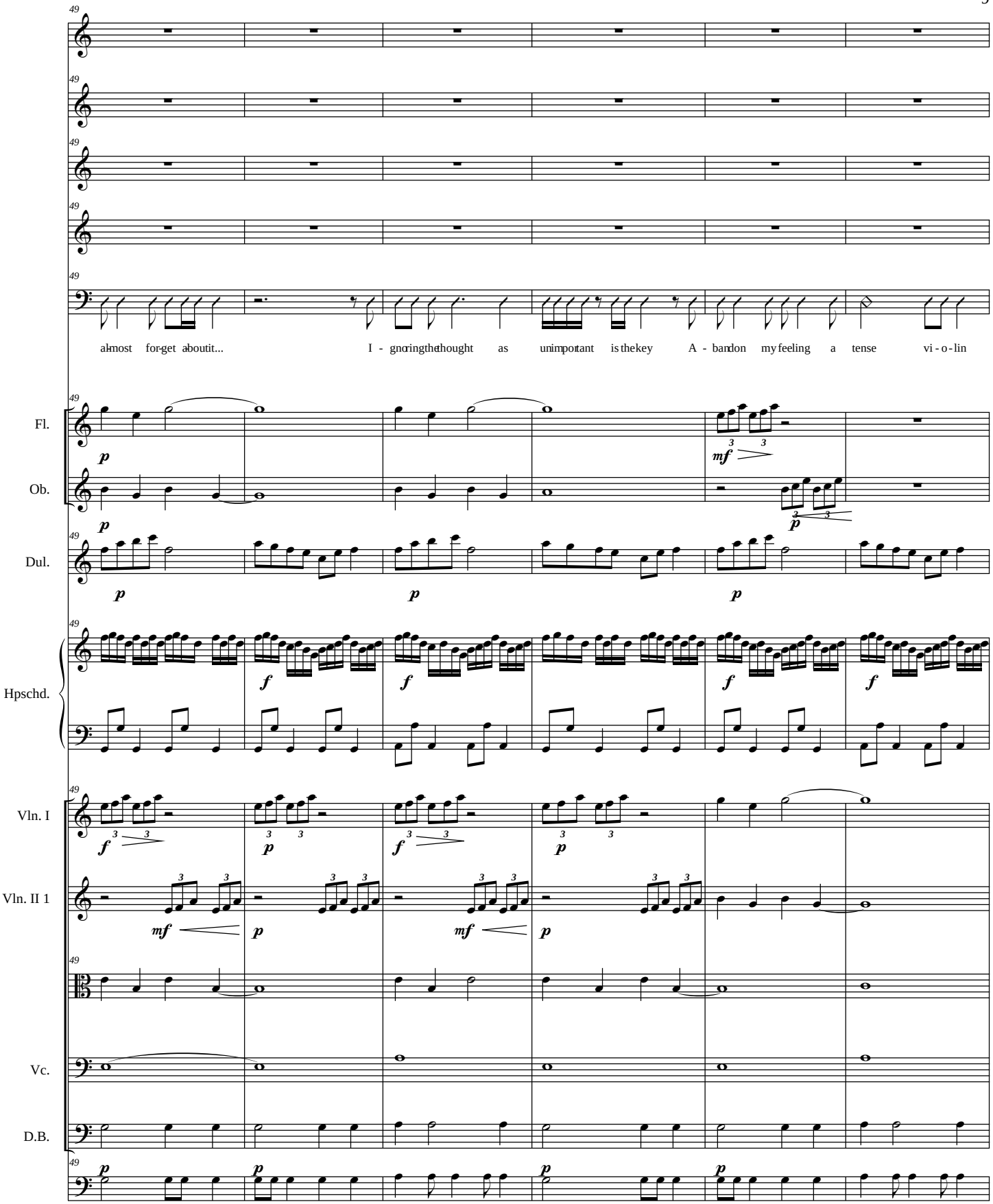
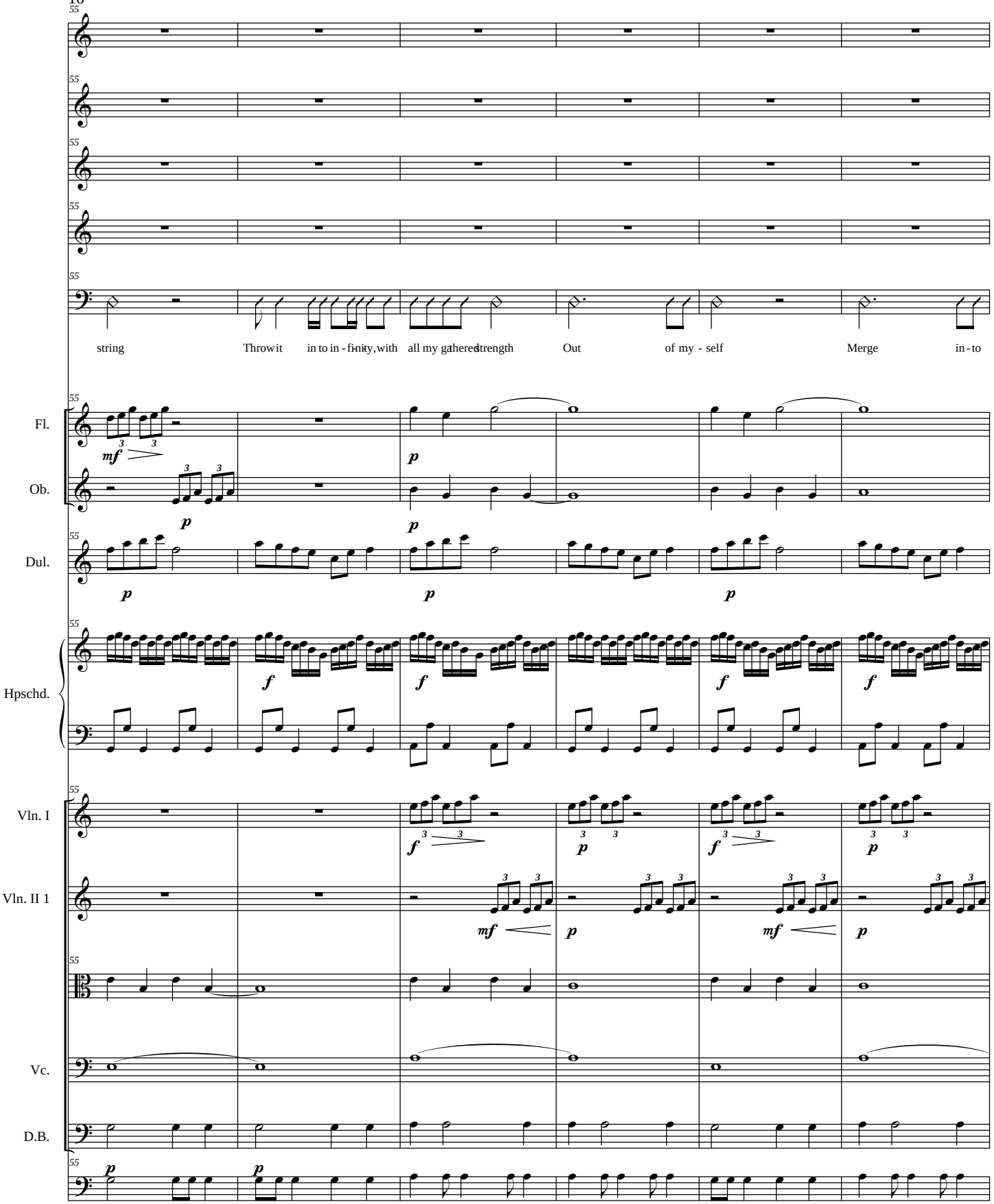
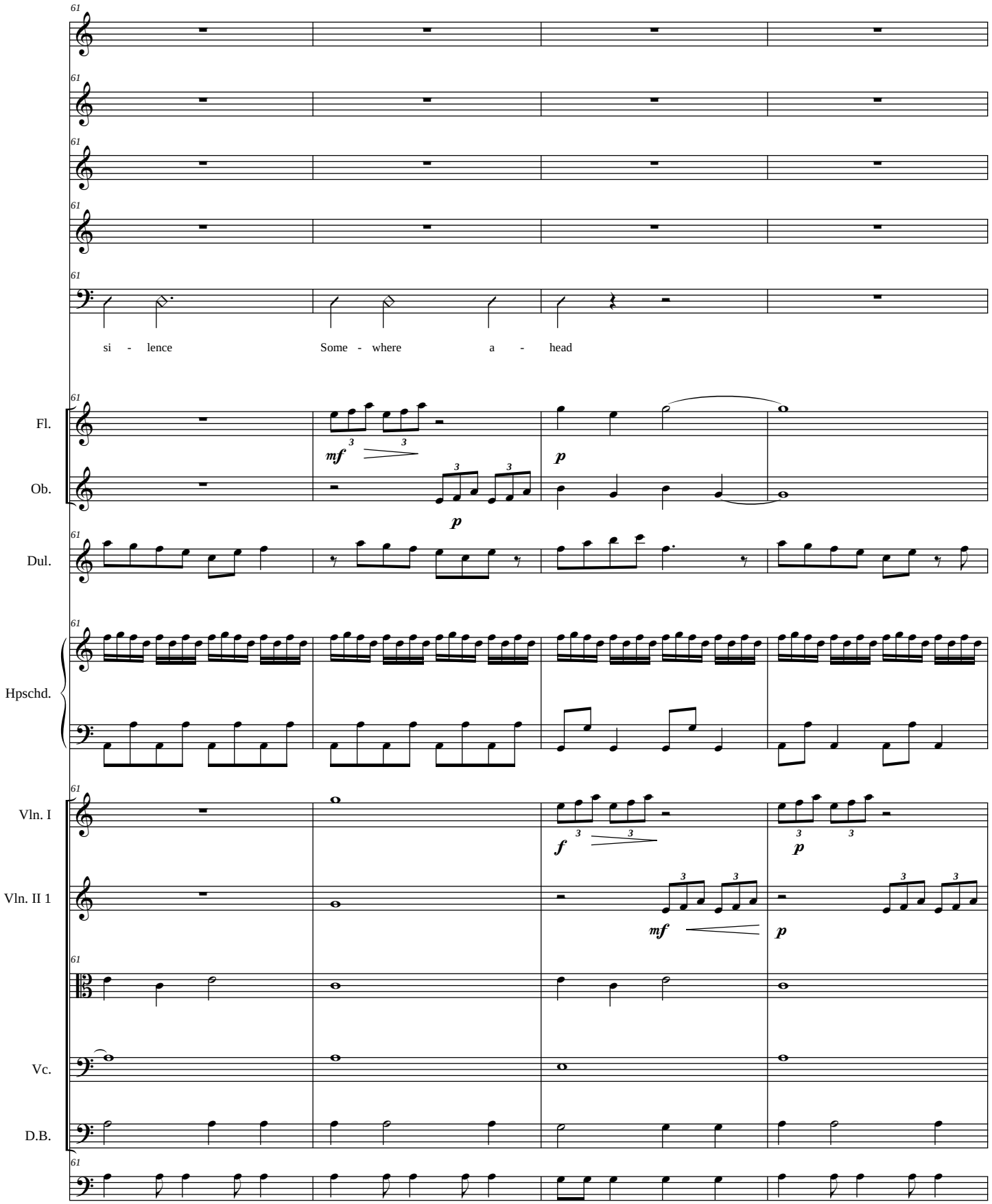
Dul.

Hpschd.

Vln. I

Vln. II 1

Vc.

D.B.

49
almost for-get aboutit...
I - gnoringthethought as unimportant isthekey A - bandon myfeeling a tense vi - o - lin
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.
p
mf
f

string
Throw it in to in - fi - nity, with all my gathered strength
Out of my - self
Merge in - to
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

si - lence
Some - where a - head
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

IMPROVISE WITH THESE MODULES

Pages torn Stop de - sire ut - ter cry

Dan - ger E - rase in - to

Fl.

Ob.

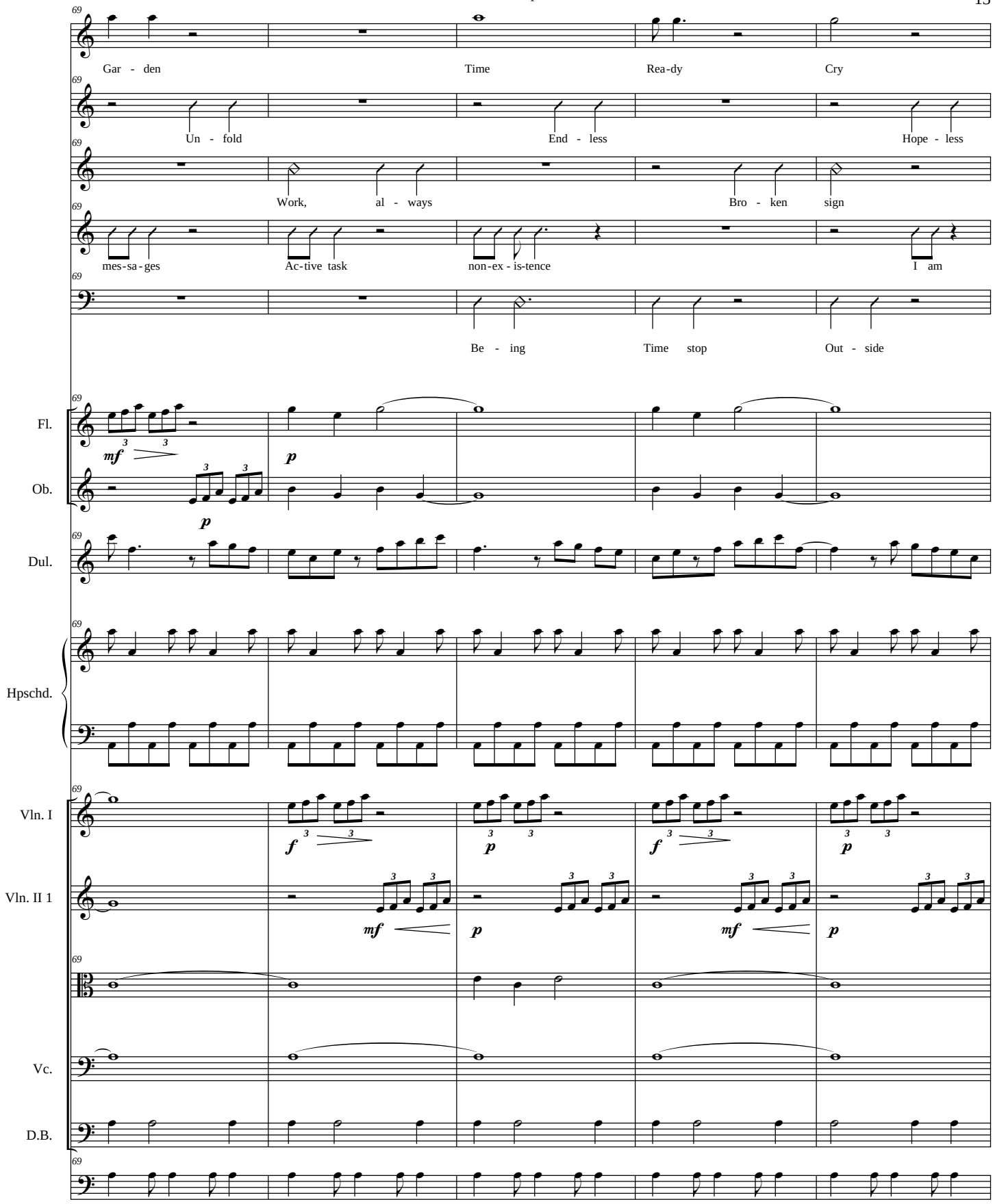
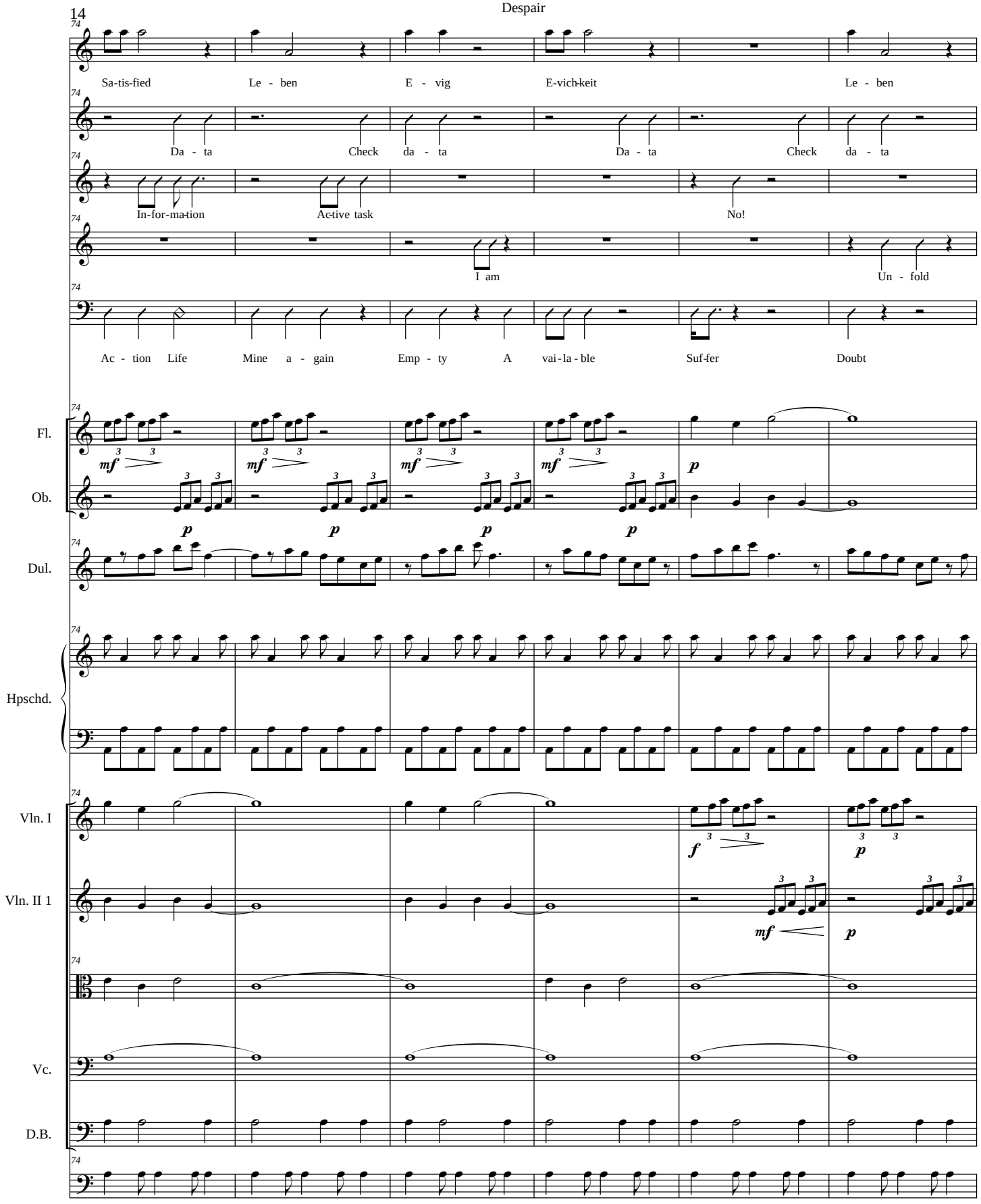
Dul.

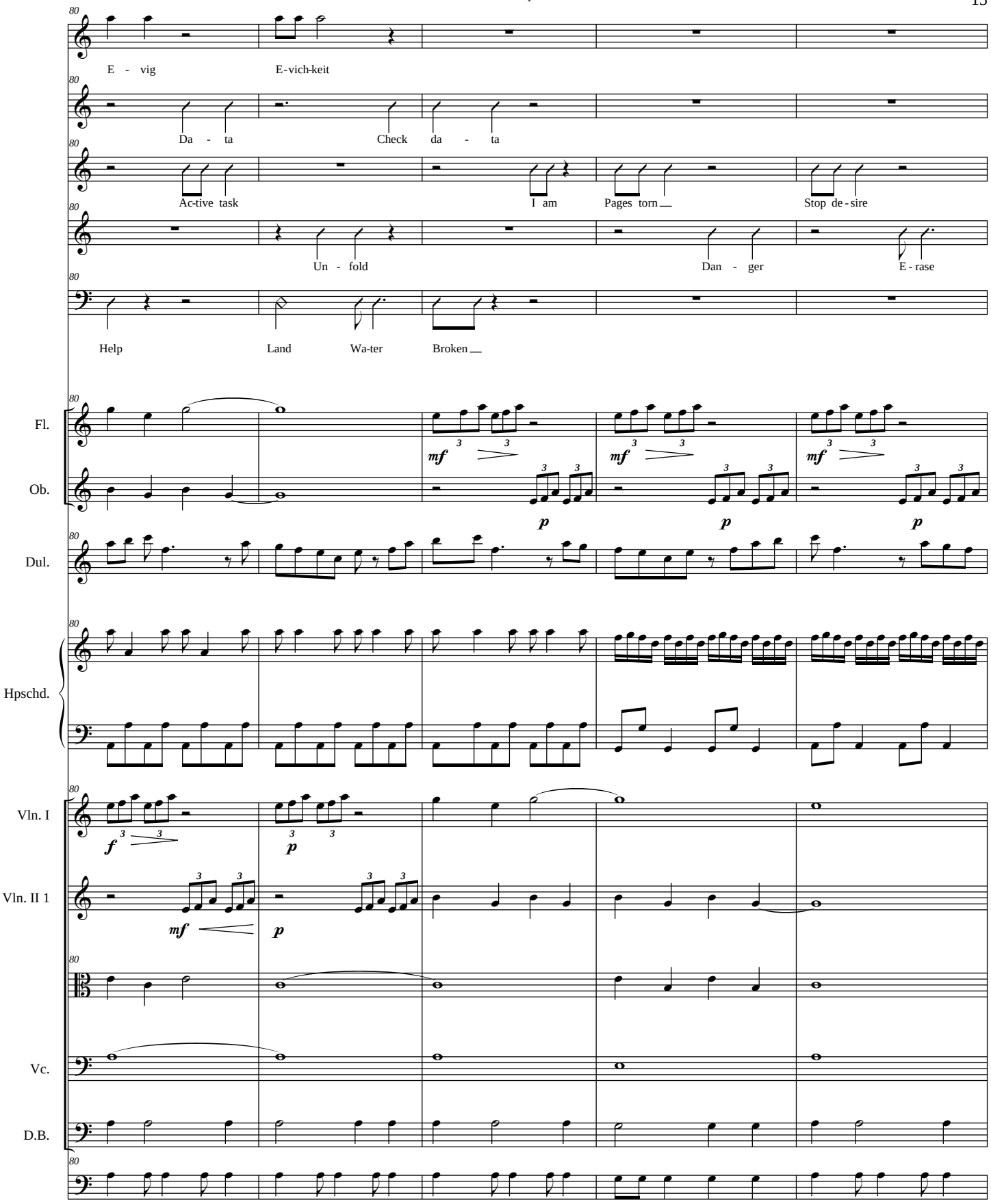
Hpschd.

Vln. I

Vln. II 1

Vc.

D.B.

69
Gar - den
Time
Rea-dy
Cry
Un - fold
End - less
Hope - less
Work, al - ways
Bro - ken sign
mes-sa-ges
Ac-tive task
non-ex - is-tence
I am
Be - ing
Time stop
Out - side
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.
mf
p
f

Sa-tis-fied
Le - ben
E - vig
E-vich-keit
Le - ben
Da - ta
Check
da - ta
Da - ta
Check
da - ta
In-for-ma-tion
Ac-tive task
No!
I am
Un - fold
Ac - tion
Life
Mine
a - gain
Emp - ty
A
vai - la - ble
Suf-fer
Doubt
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.


E - vig
E-vich-keit
Da - ta
Check da - ta
Ac-tive task
I am
Pages torn
Stop de-sire
Un - fold
Dan - ger
E-rase
Help
Land
Wa-ter
Broken
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

Despair

Gar - den Time Rea-dy Cry

Un - fold End - less Hope - less

ut-ter cry Work, al - ways Bro - ken sign

in-to mes-sa-ges Activetask non-ex-istence I am

Be - ing Time stop Out - side

Fl.

Ob.

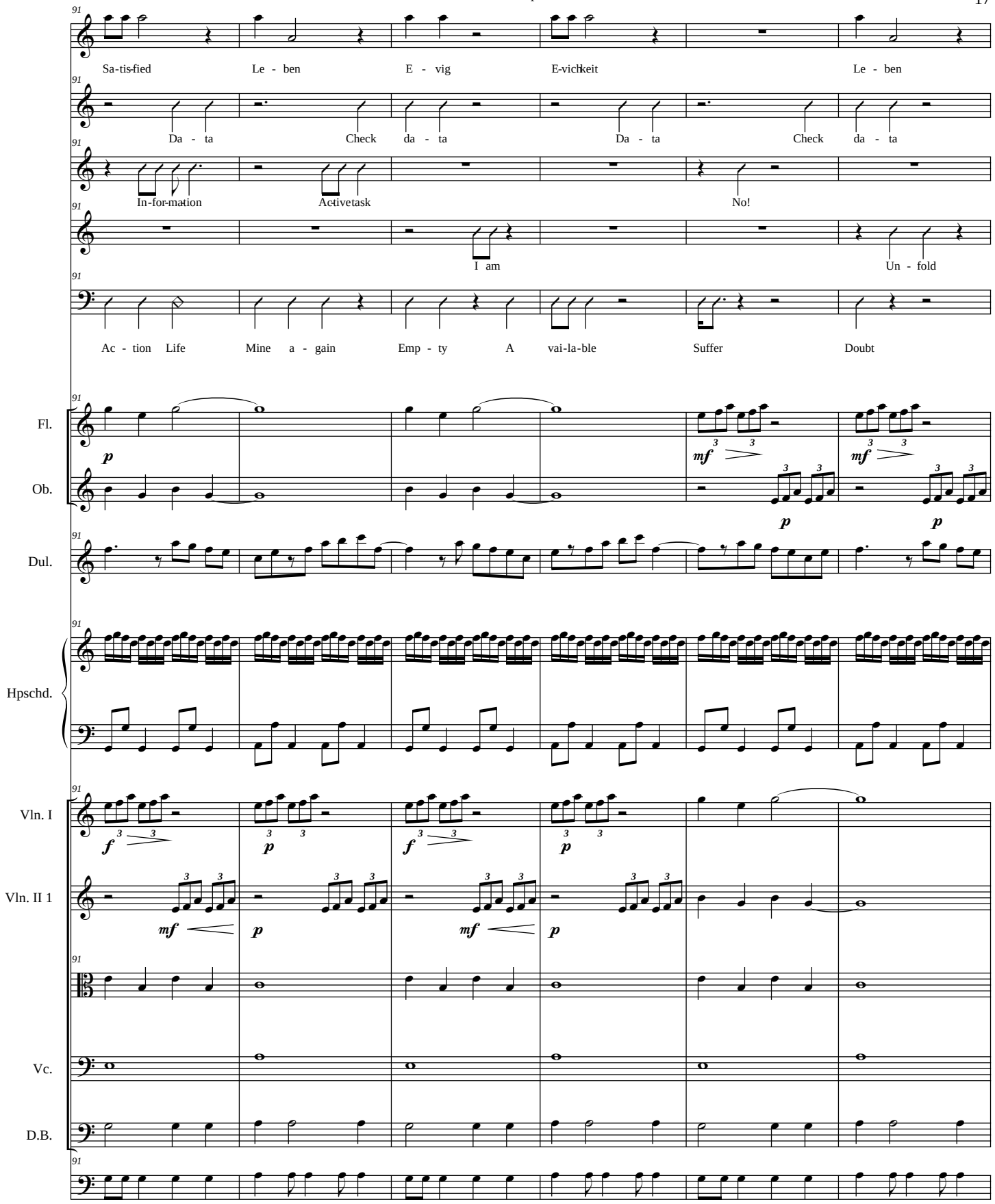
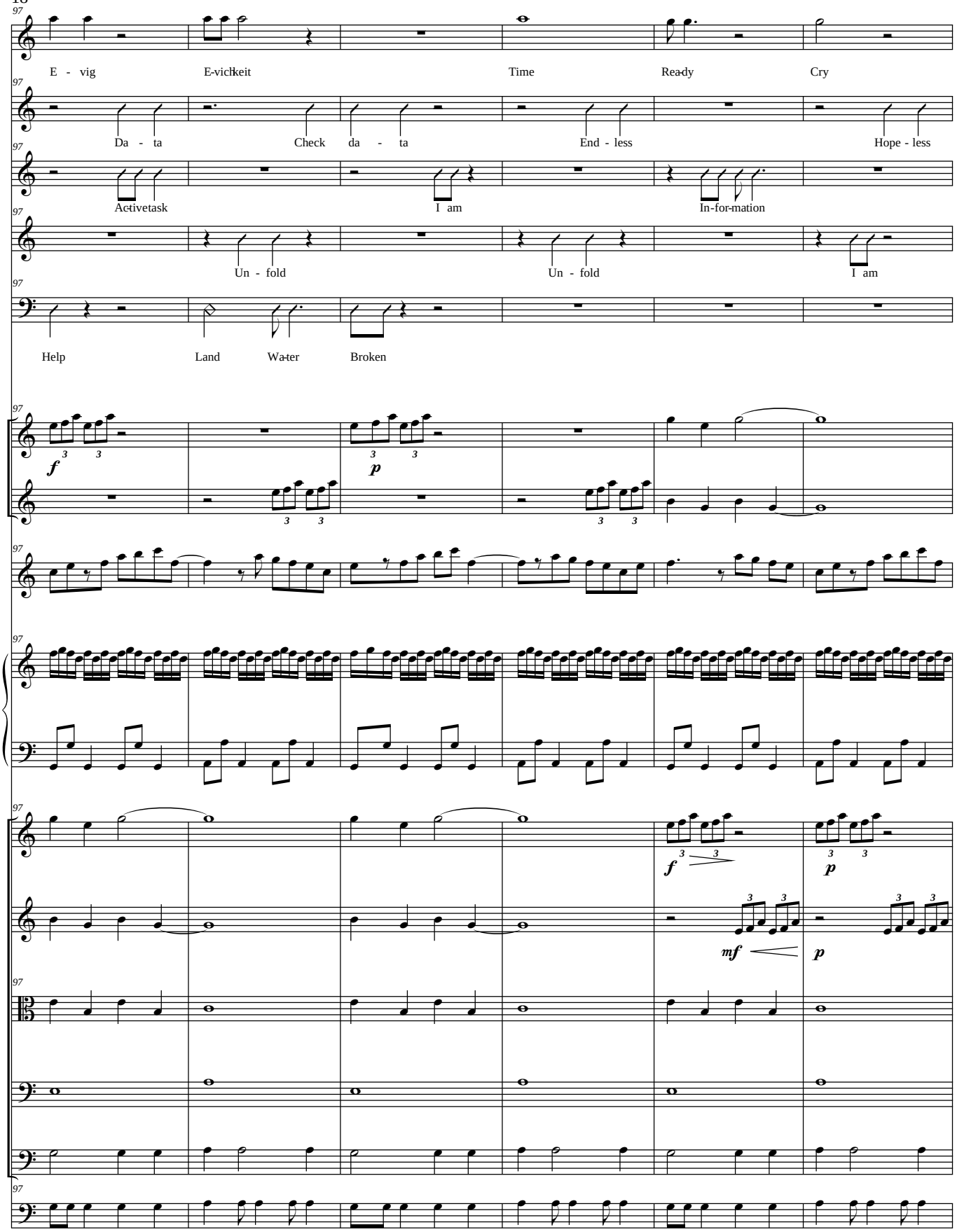
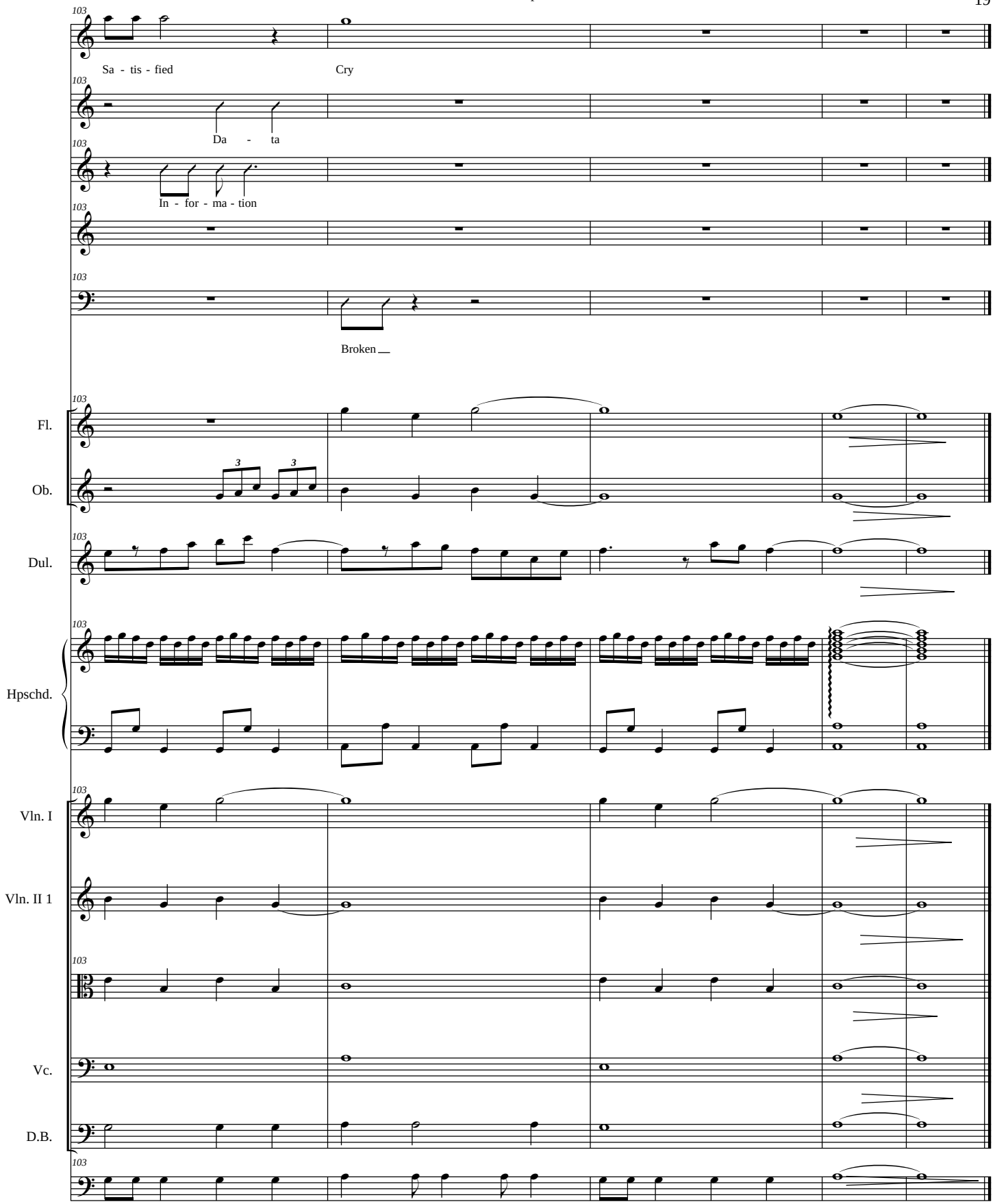
Dul.

Hpschd.

Vln. I

Vln. II 1

Vc.

D.B.

91
Sa-tis-fied Le - ben E - vig E-vichkeit Le - ben
Da - ta Check da - ta Da - ta Check da - ta
In-for-mation Activetask No!
I am Un - fold
Ac - tion Life Mine a - gain Emp - ty A vai-la-ble Suffer Doubt
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.
p
mf
f

E - vig
E-vick-keit
Time
Ready
Cry
Da - ta
Check
da - ta
End - less
Hope - less
Activetask
I am
In-for-mation
Un - fold
Un - fold
I am
Help
Land
Water
Broken
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

103
Sa - tis - fied
Cry
Da - ta
In - for - ma - tion
Broken
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II 1
Vc.
D.B.

Insanity

Elodie Lauten

♩ = 120

2

Baritone — I see co-lors on the wall

Flute

Oboe

Dulcimer

Harpsichord

Violin I — *p*

Violin II — *p* — *f*

Viola

Cello

Contrabass

3

mes-sage to my-self — On - ly one place it's in-side where a ny thing is pos si ble But

Fl.

Ob.

Dul.

Hpschd.

Vln. I — *p* — *mf* — *p*

Vln. II

Vla.

Vc.

Cb.

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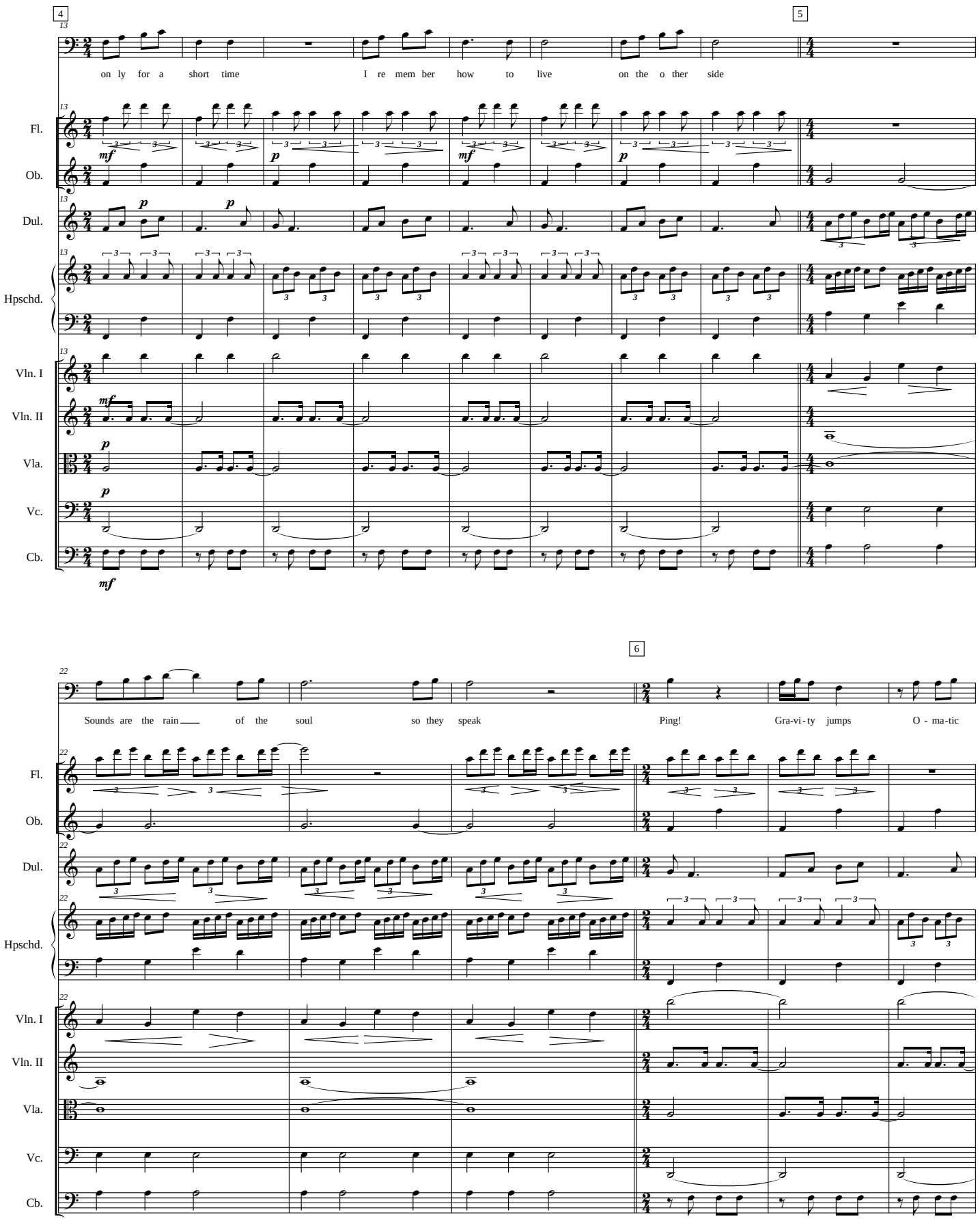
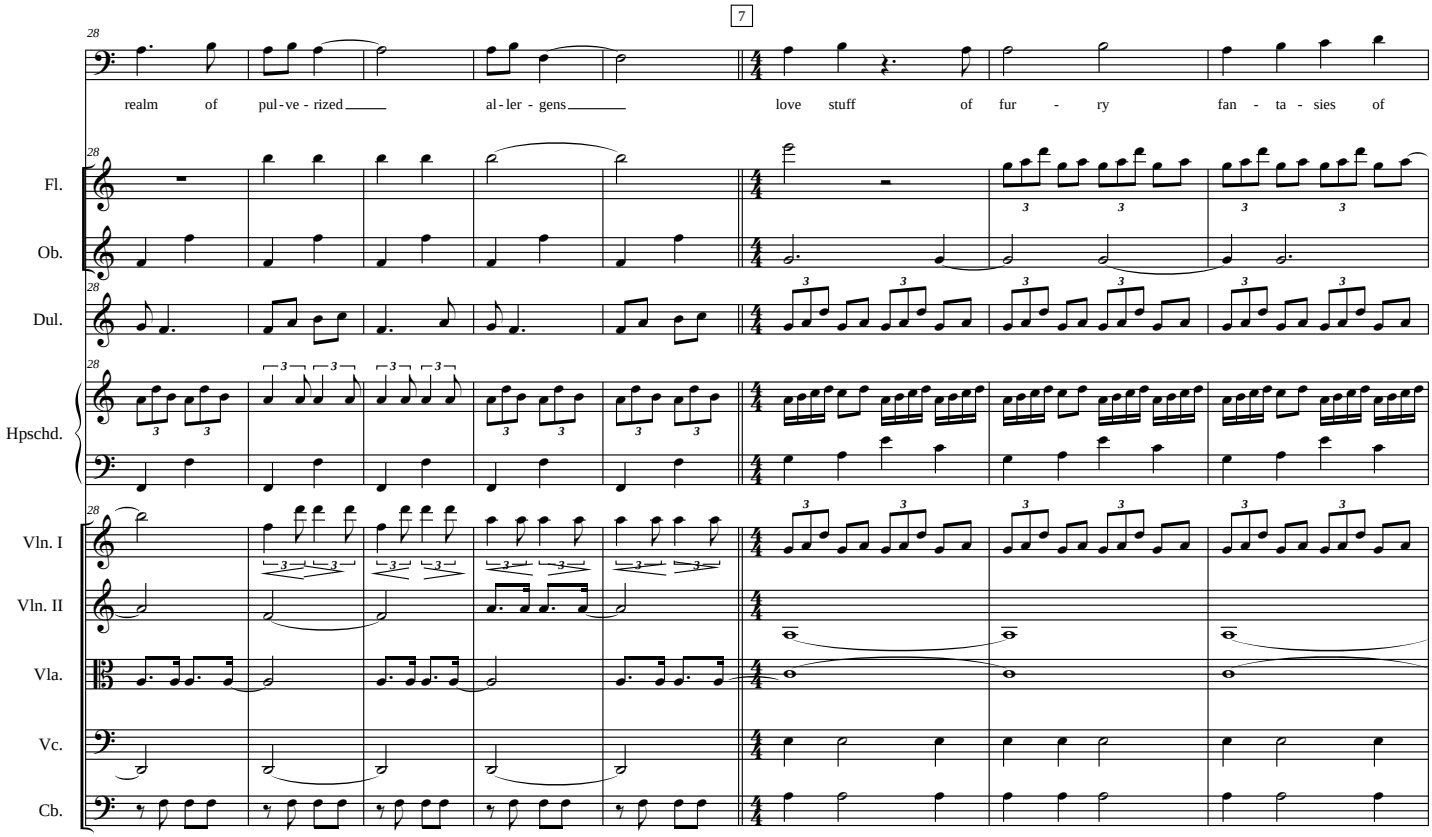
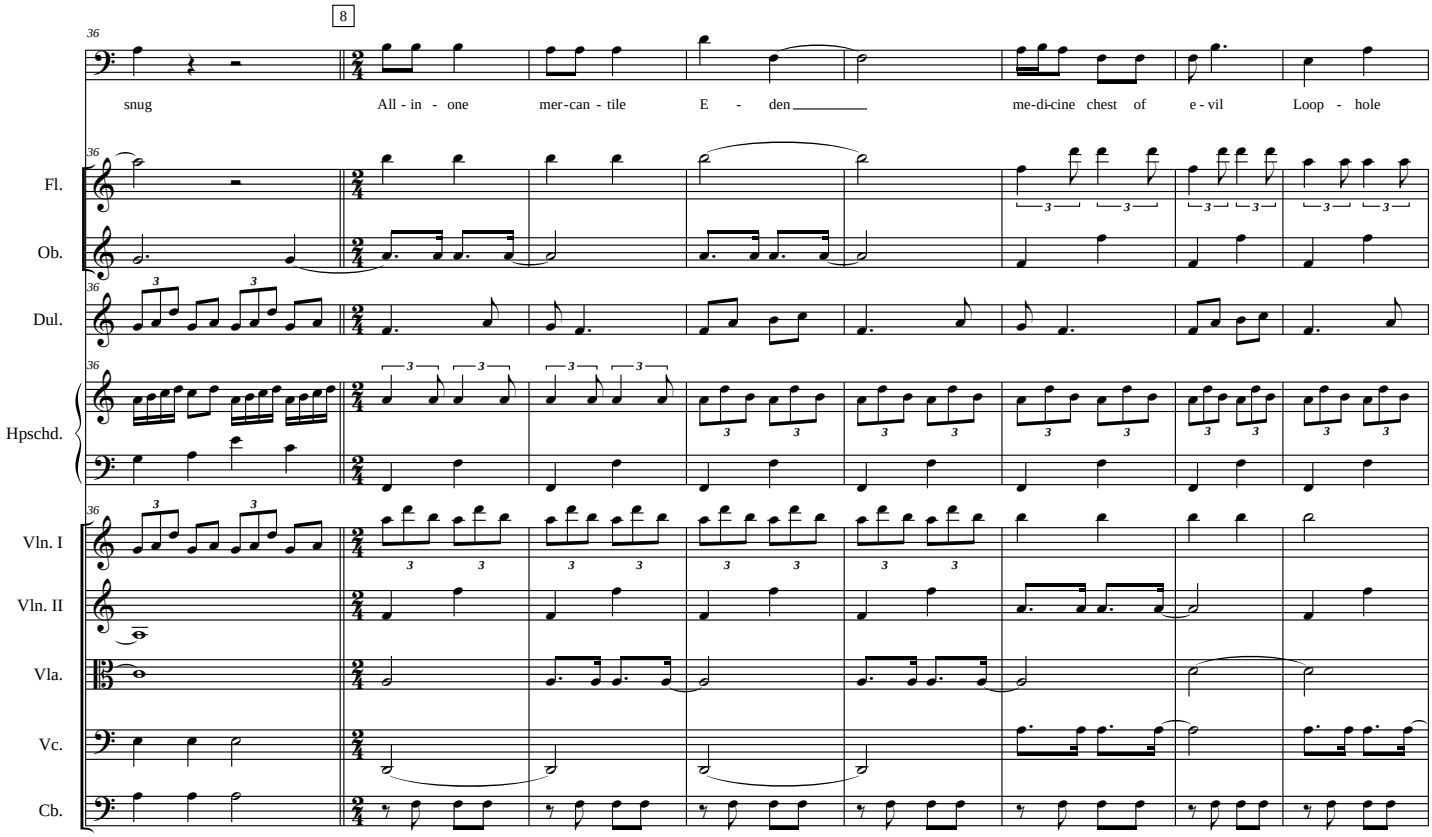
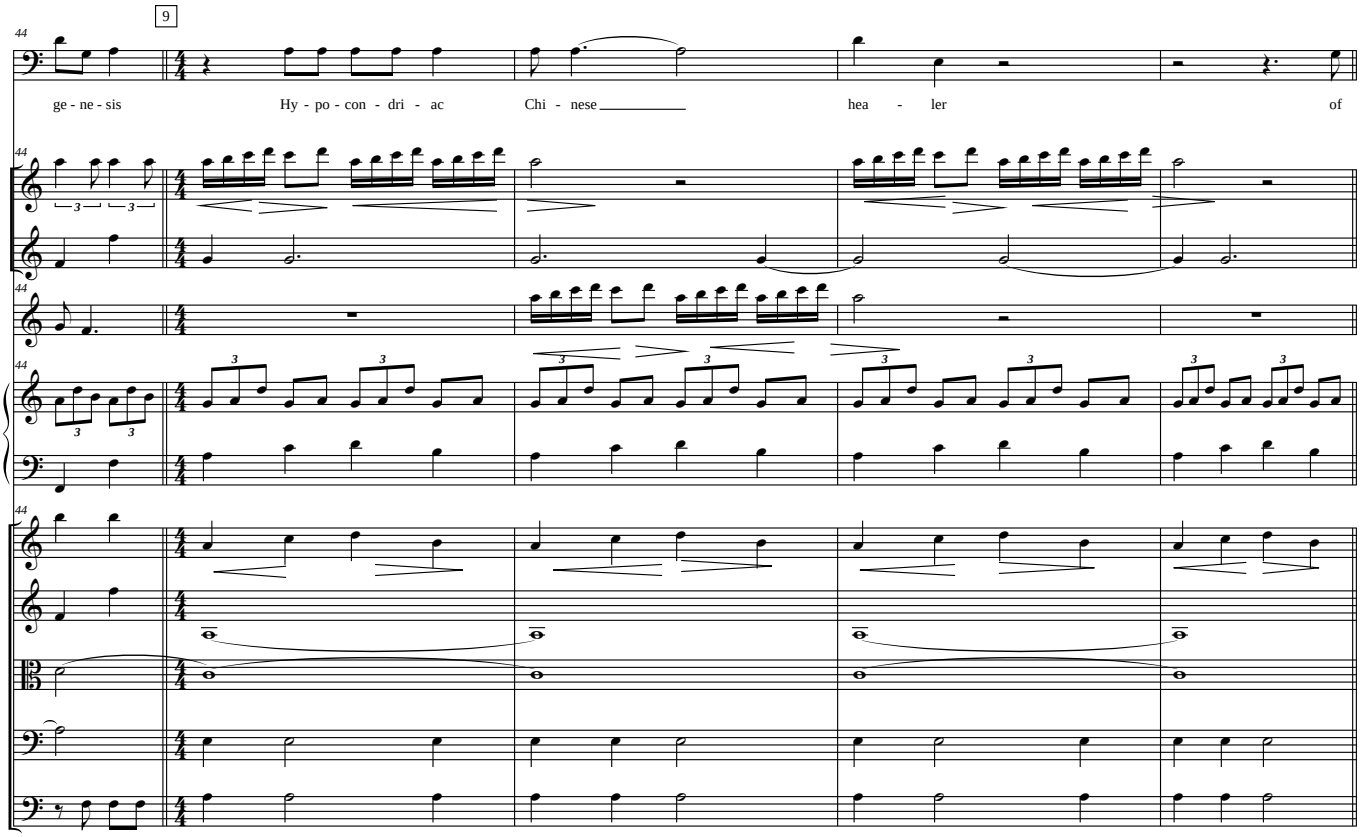
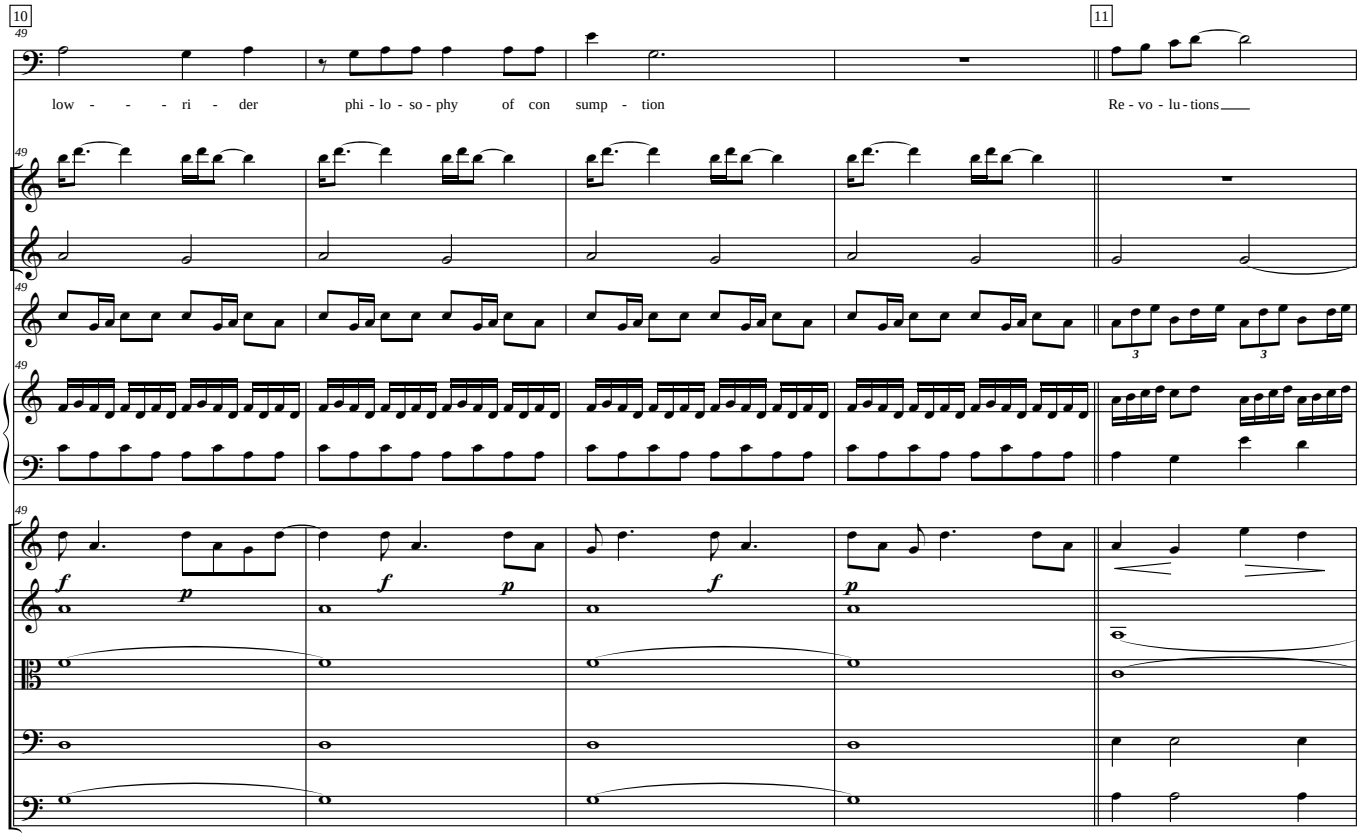
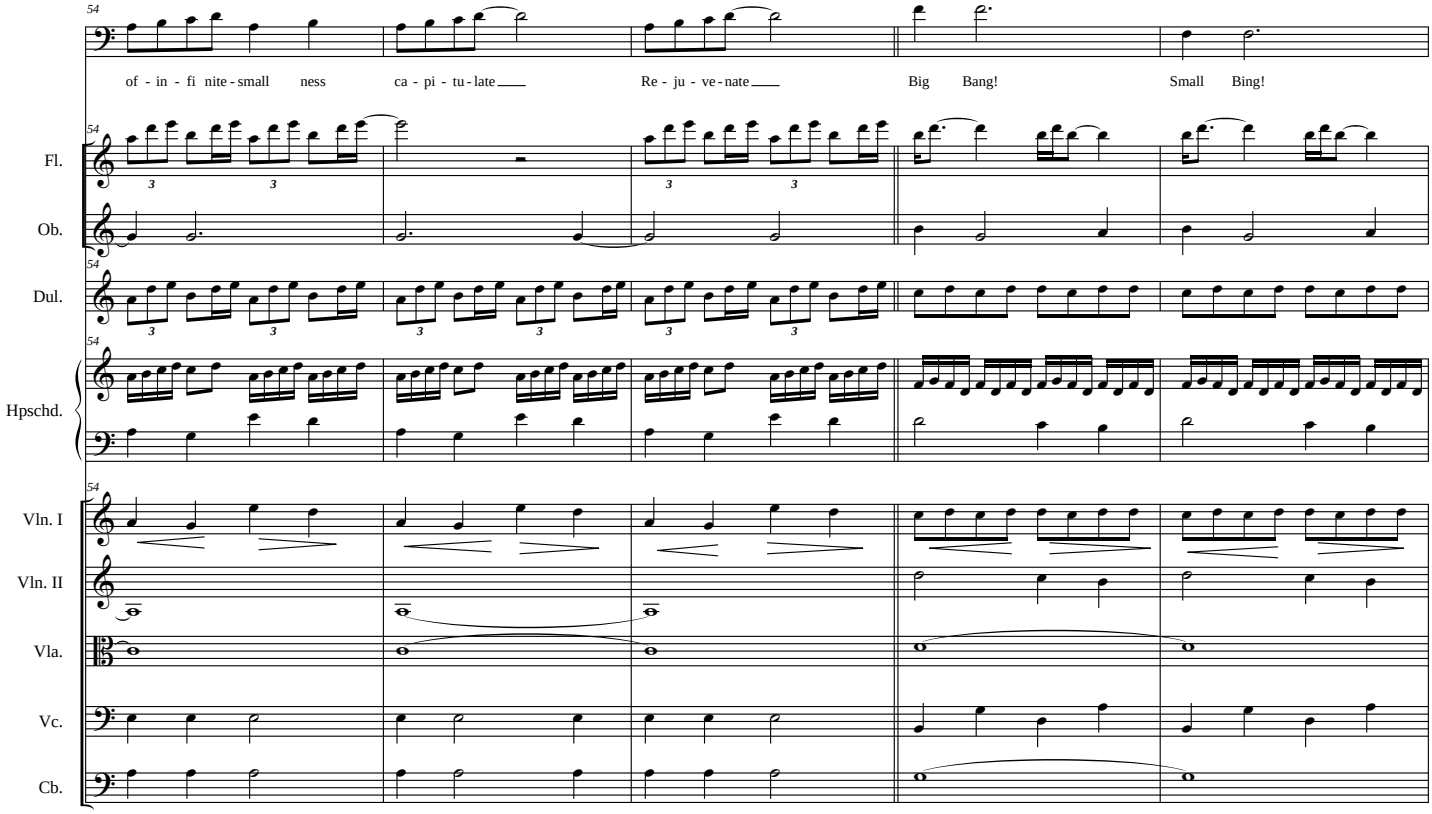
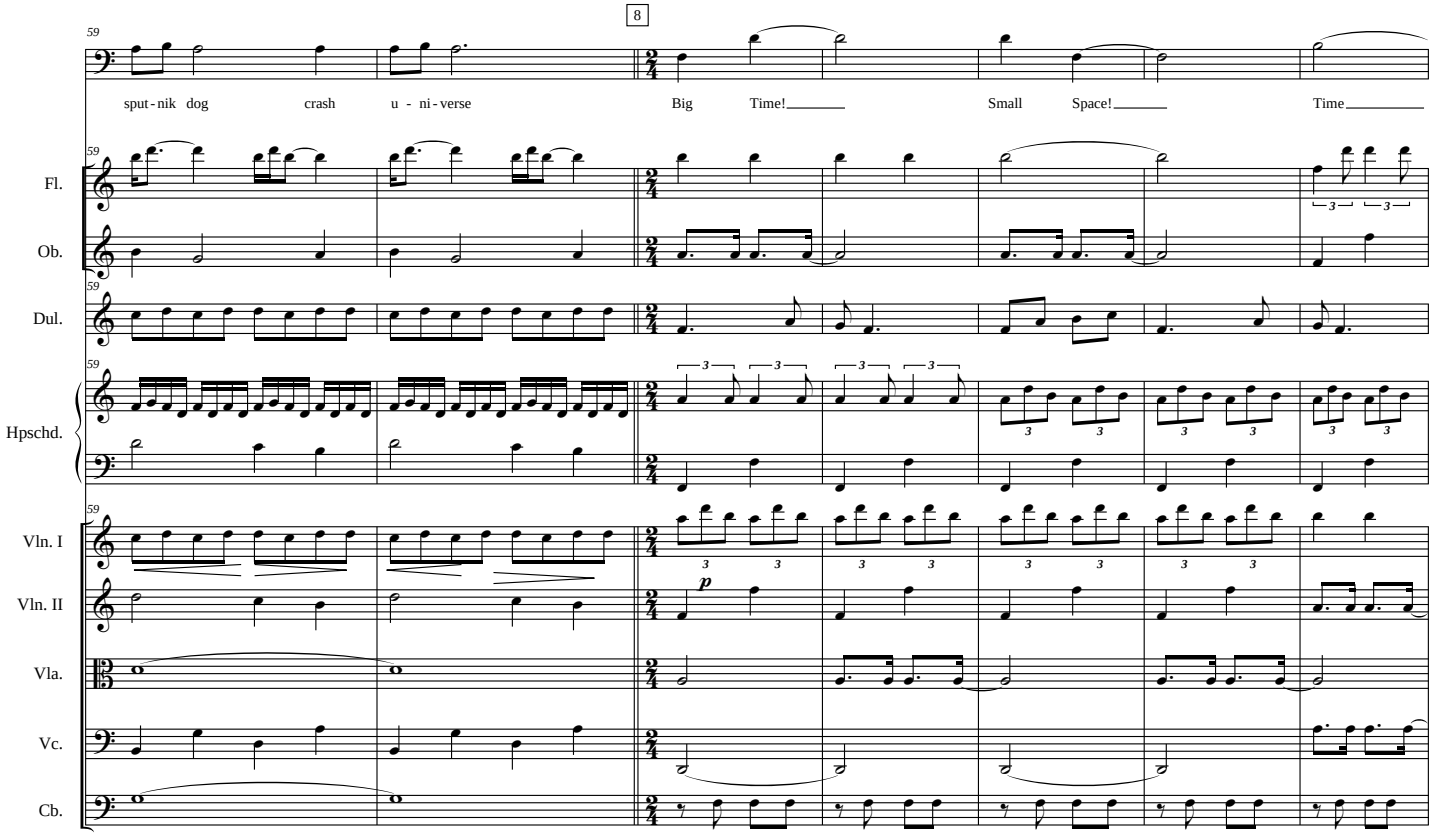
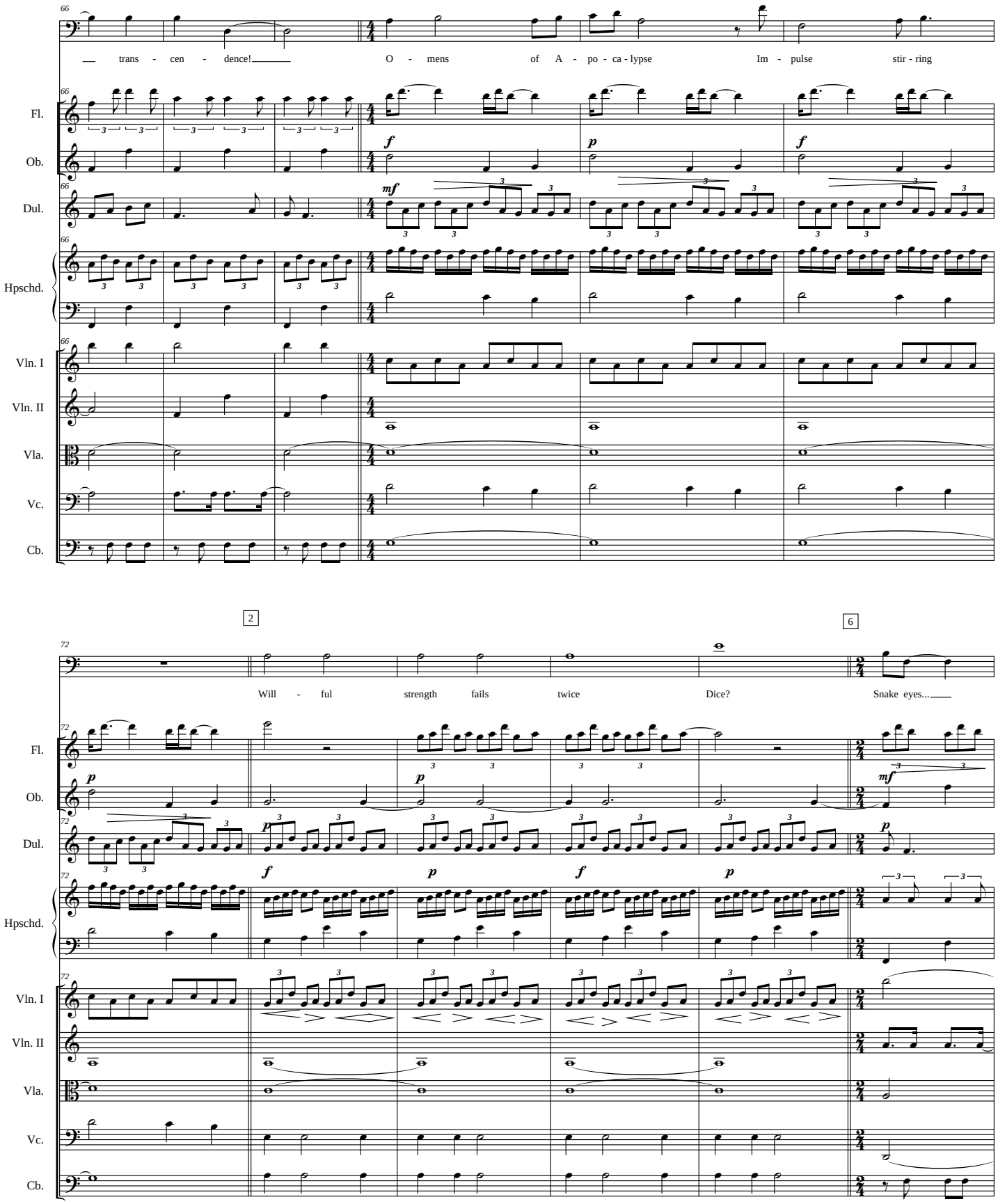
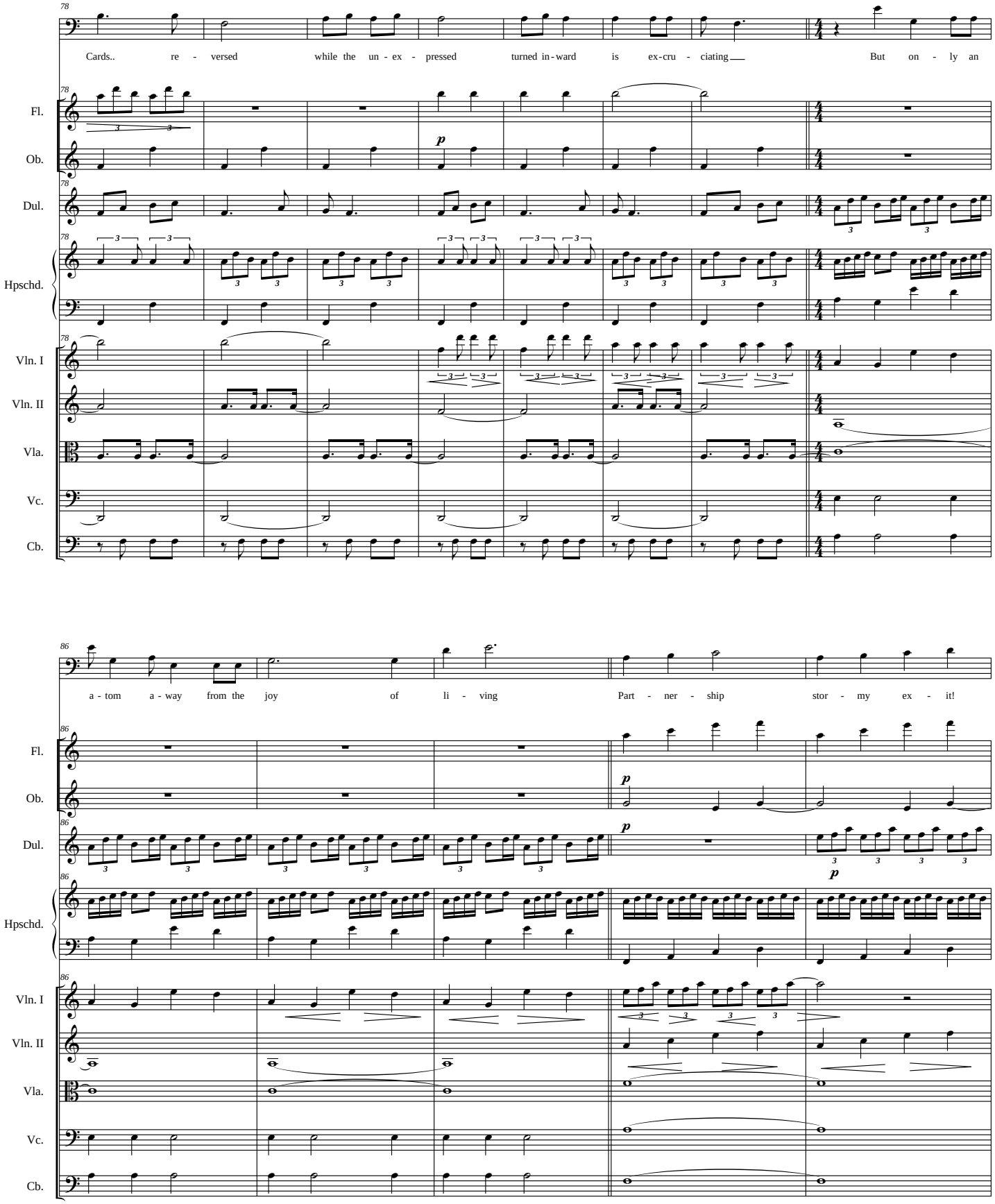
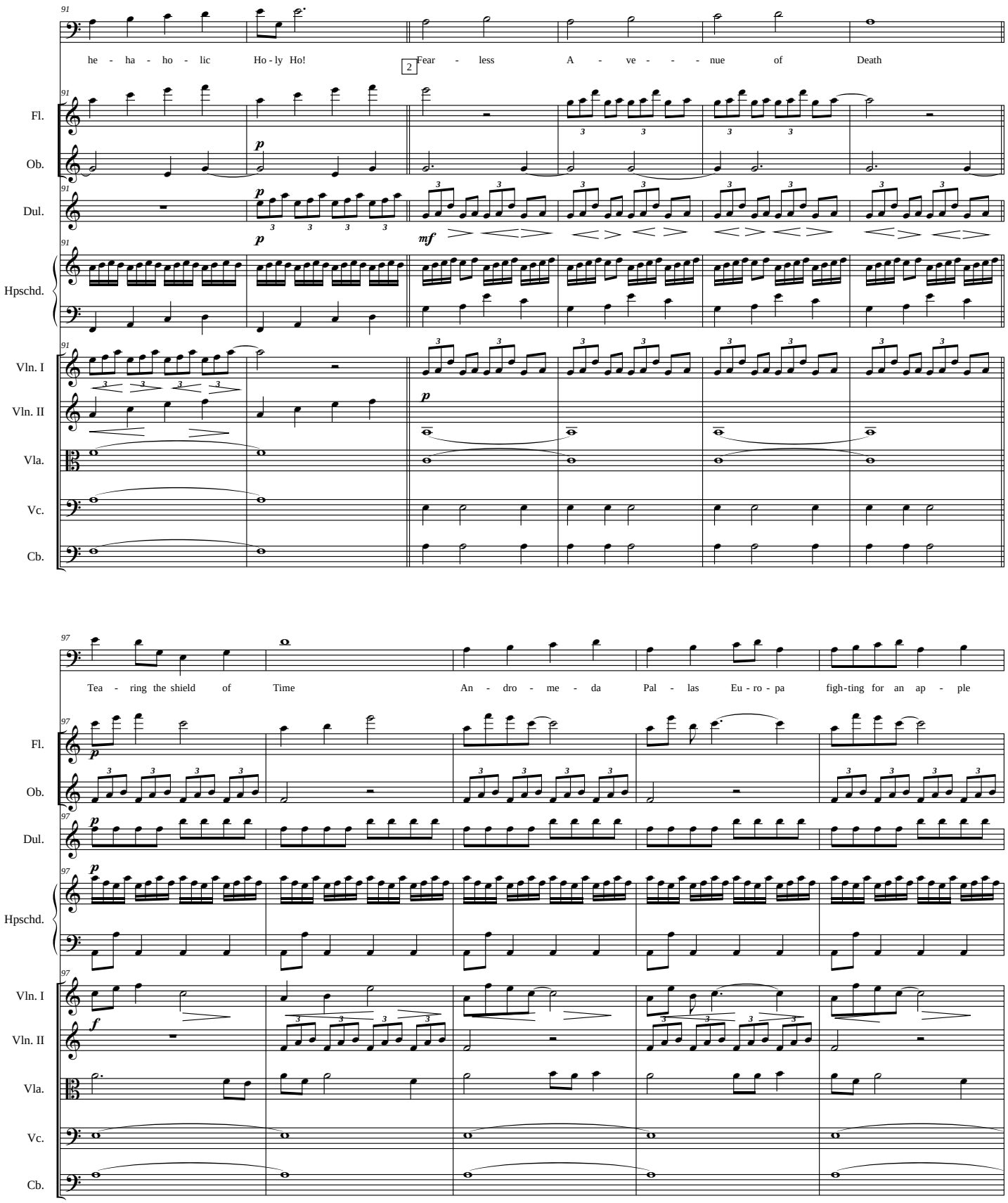
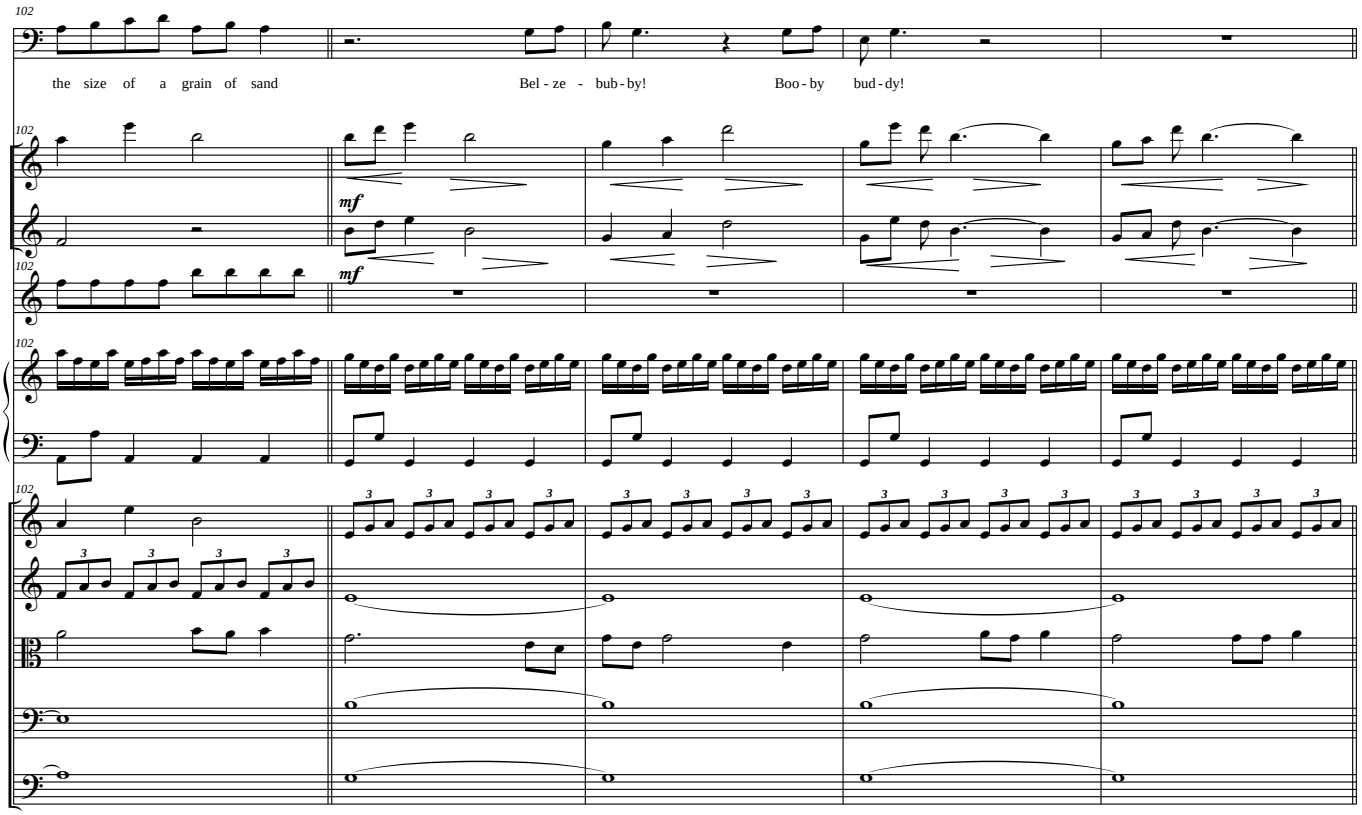
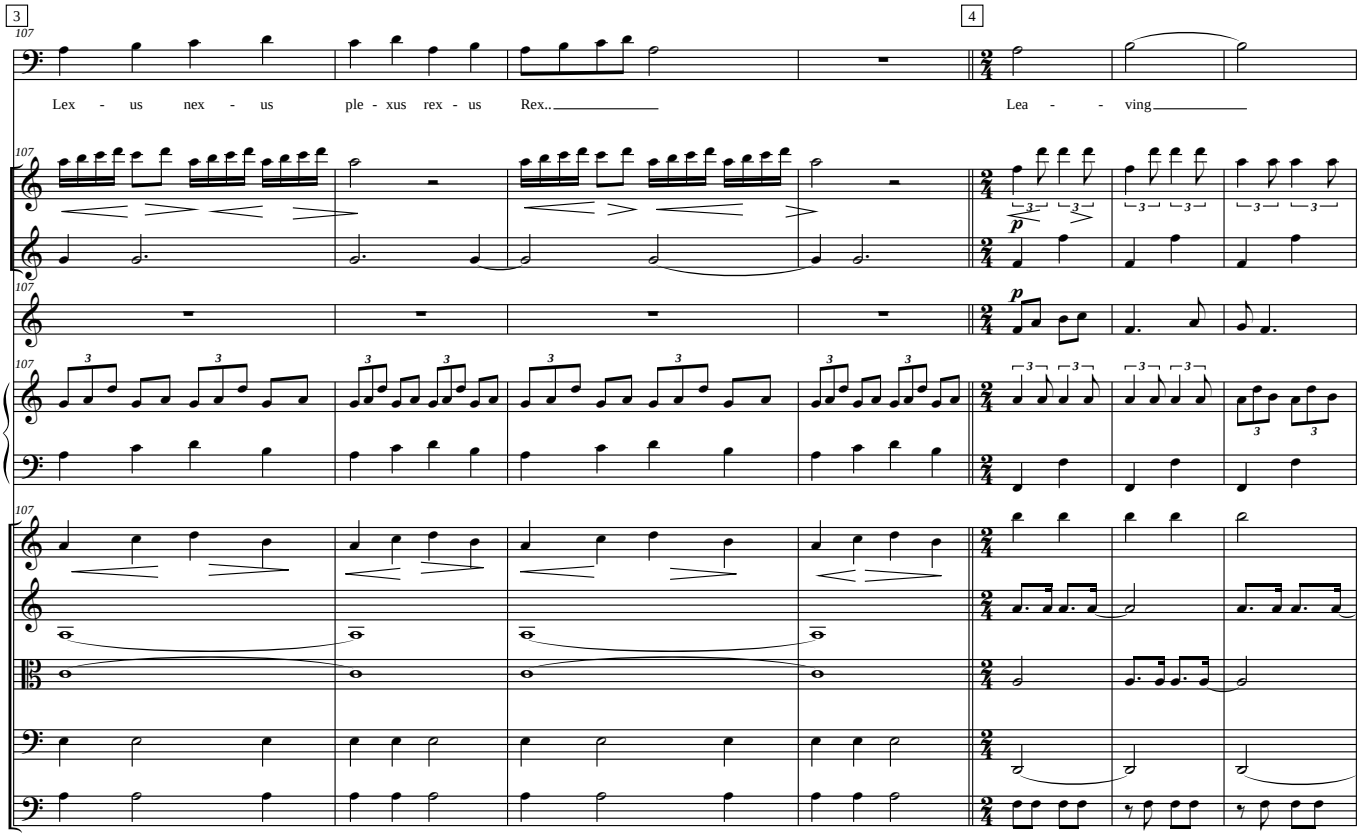
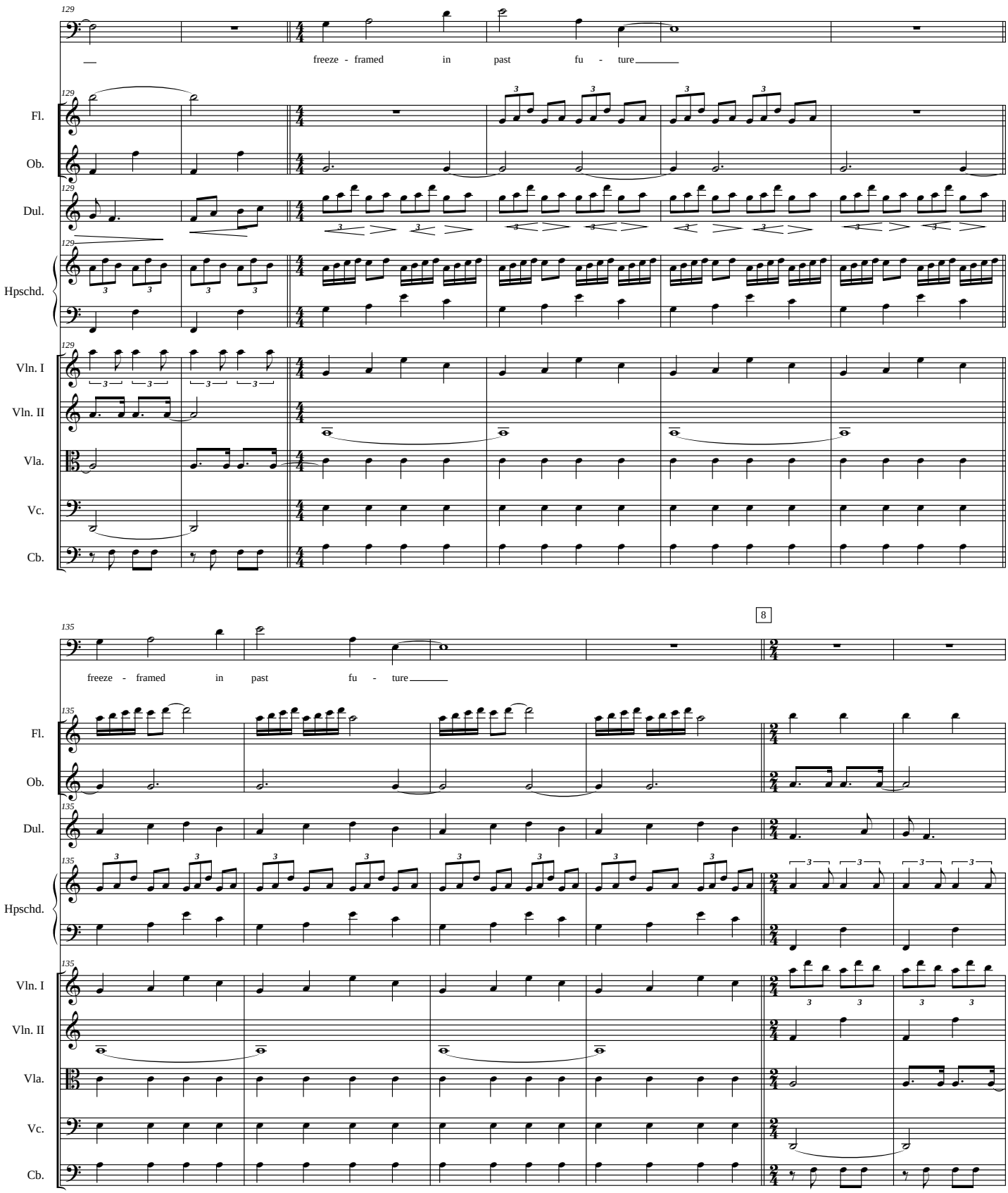

4
5
6
on ly for a short time
I re mem ber how to live on the o ther side
Sounds are the rain of the soul so they speak
Ping!
Gra-vi-ty jumps
O - ma-tic
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

7
28
realm of pul - ve - rized al - ler - gens love stuff of fur - ry fan - ta - sies of
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

8
36
snug All - in - one mer - can - tile E - den me - di - cine chest of e - vil Loop - hole
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

9
ge - ne - sis
Hy - po - con - dri - ac
Chi - nese
hea - ler
of
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

10
11
low - - - ri - der
phi - lo - so - phy
of con sump - tion
Re - vo - lu - tions
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

54
of - in - fi nite - small ness
ca - pi - tu - late
Re - ju - ve - nate
Big Bang!
Small Bing!
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

8
59
sput - nik dog crash u - ni - verse
Big Time!
Small Space!
Time
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p

66
trans - cen - dence!
O - mens of A - po - ca - lypse Im - pulse stir - ring
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
f
mf
2
6
72
Will - ful strength fails twice Dice?
Snake eyes...
p
mf
p
f
p
f
p

78
Cards.. re - versed while the un - ex - pressed turned in-ward is ex-cru - ciating But on - ly an
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
86
a - tom a - way from the joy of li - ving Part - ner - ship stor - my ex - it!
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p

91
he - ha - ho - lic Ho - ly Ho!
2
Fear - less A - ve - - - nue of Death
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
97
Tea - ring the shield of Time
An - dro - me - da Pal - las Eu - ro - pa figh-ting for an ap - ple
f

102
the size of a grain of sand
Bel - ze - bub - by!
Boo - by bud - dy!
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf

3
4
107
Lex - us nex - us ple - xus rex - us Rex..
Lea - - ving
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p

10

my dear bod, oh dear for bet - ter

Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

6

bo - dy re - place - ment Brain in a jar fro-zen, cloned

129
freeze - framed in past fu - ture
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
135
8
freeze - framed in past fu - ture

Insanity

♩ = 120

141

Fl.

Ob.

Dul.

Hpschd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

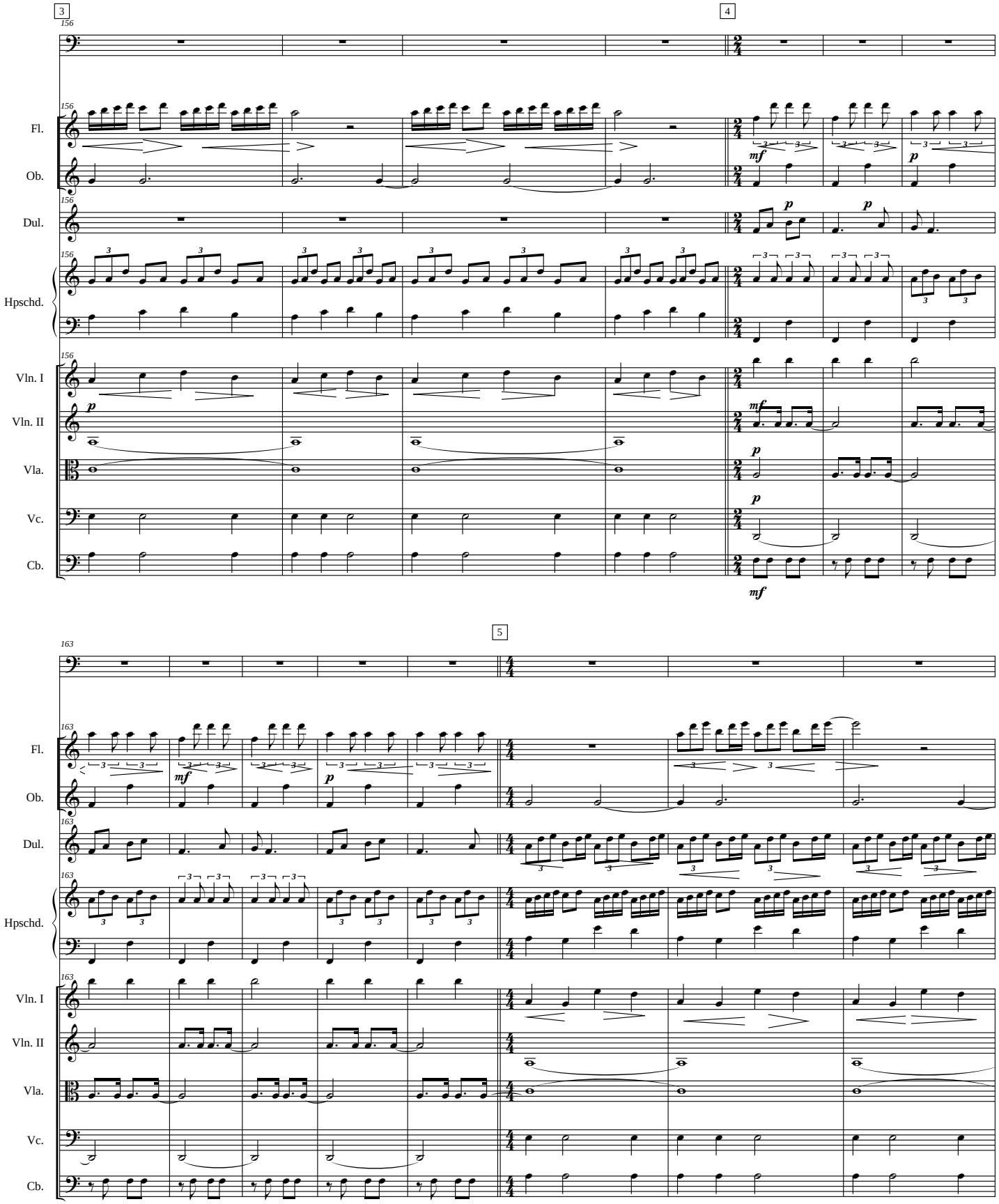
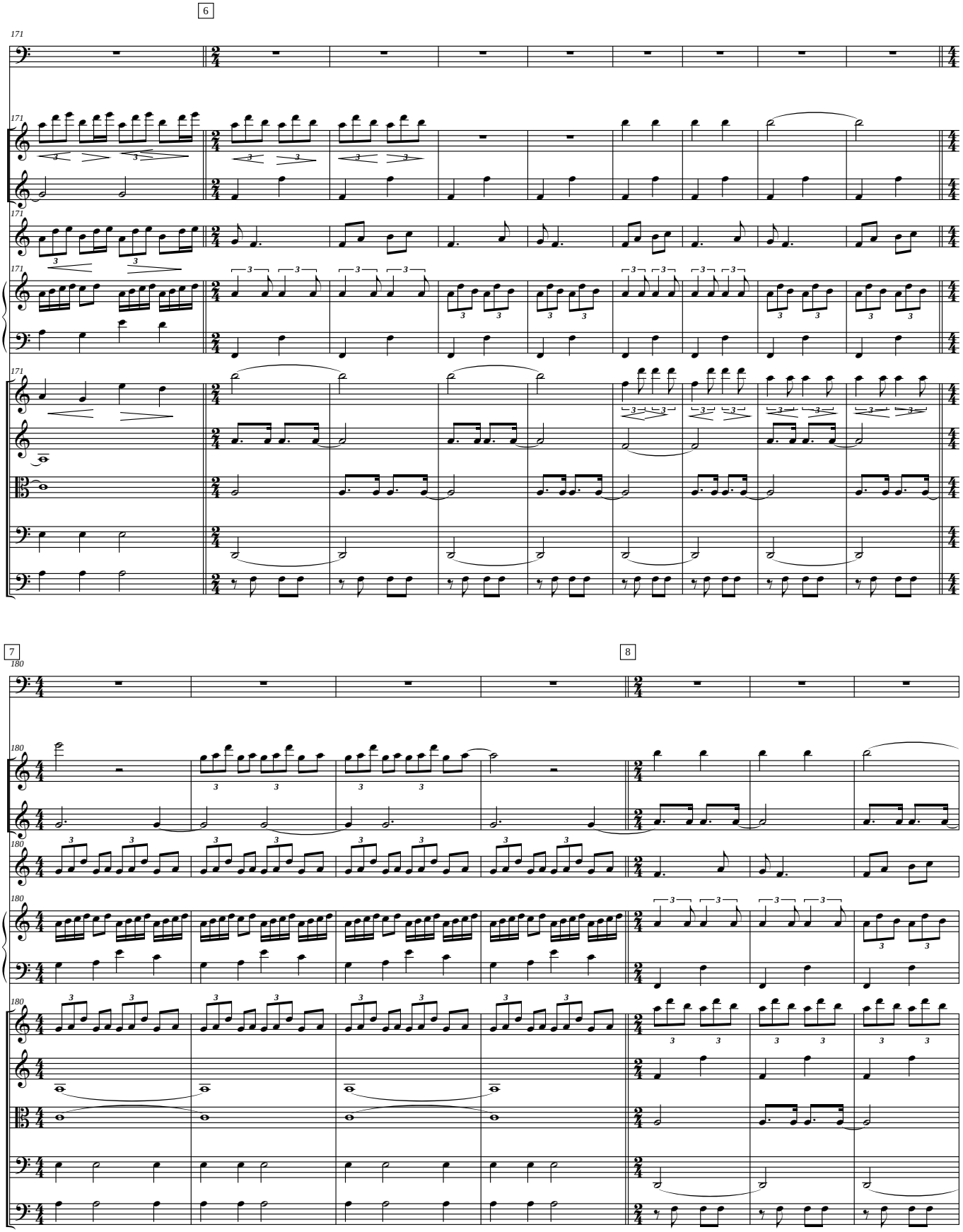
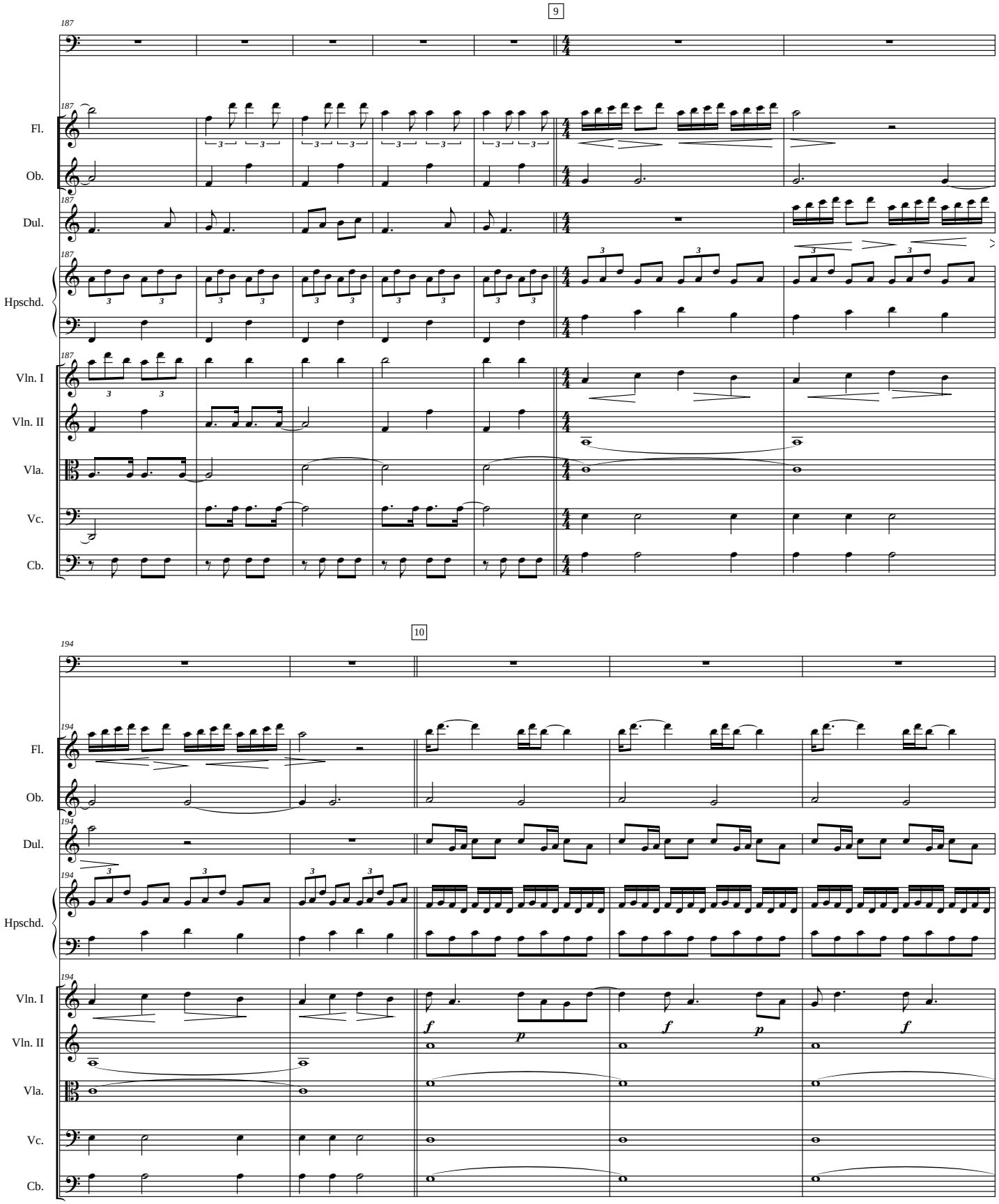
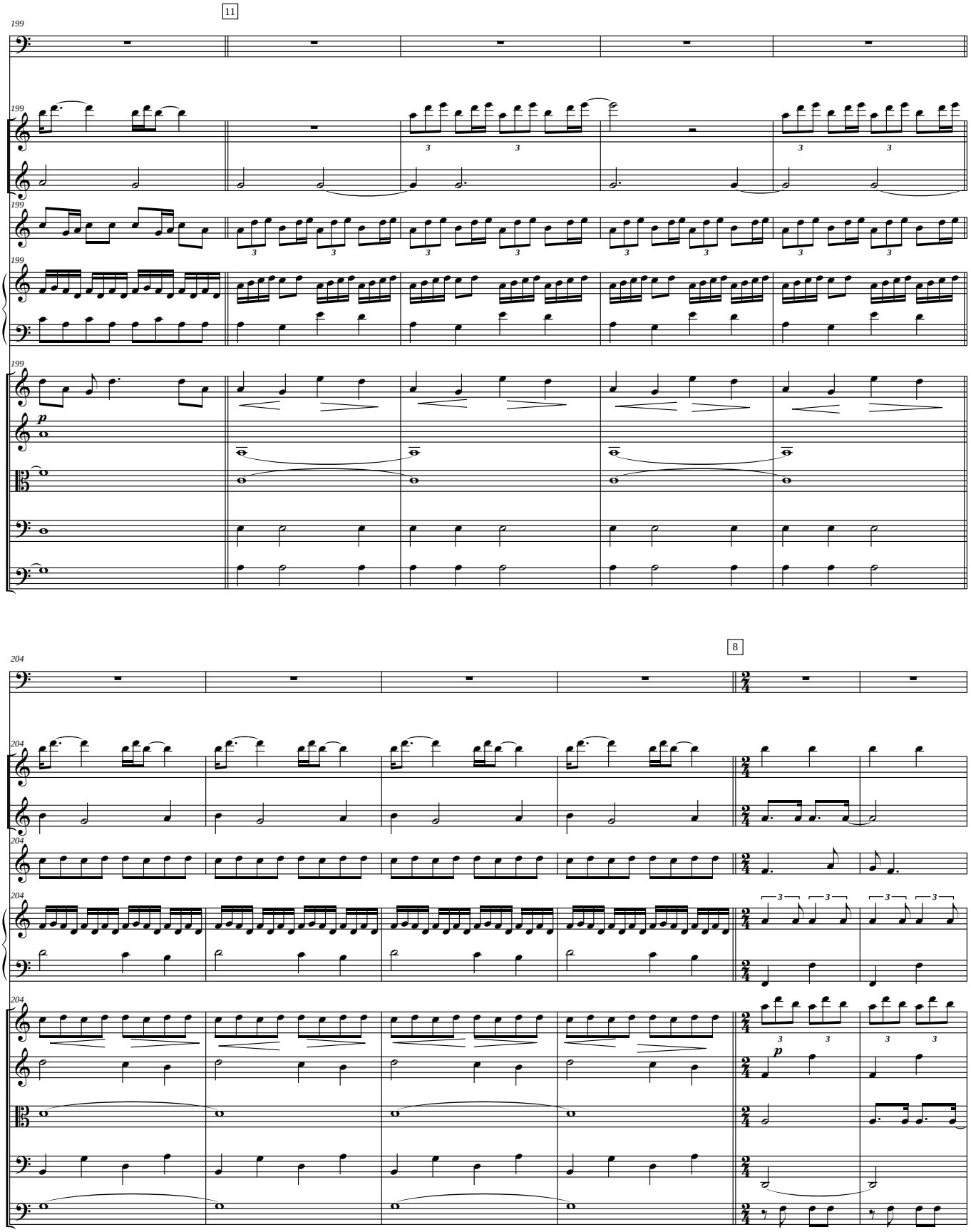
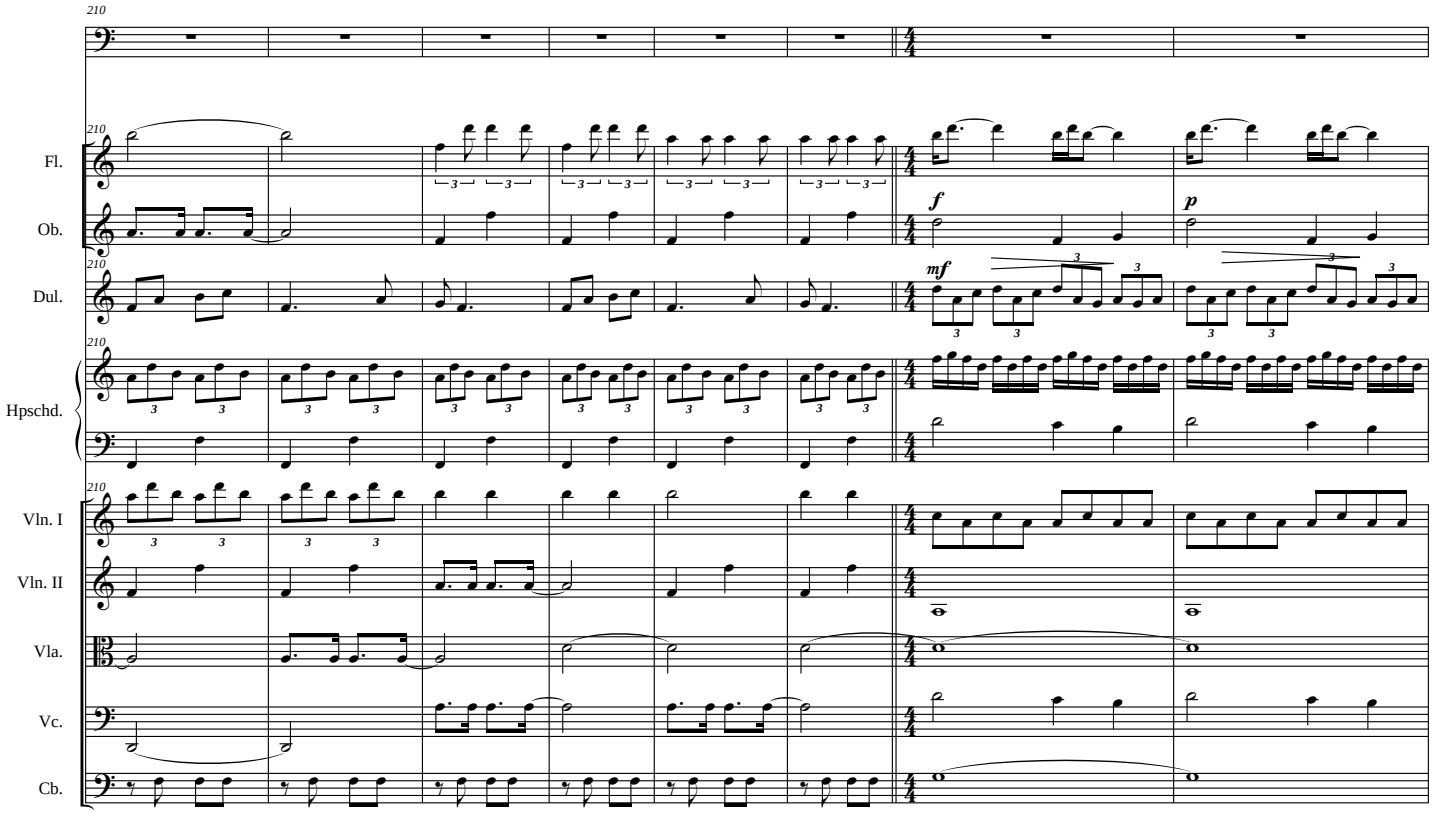
2

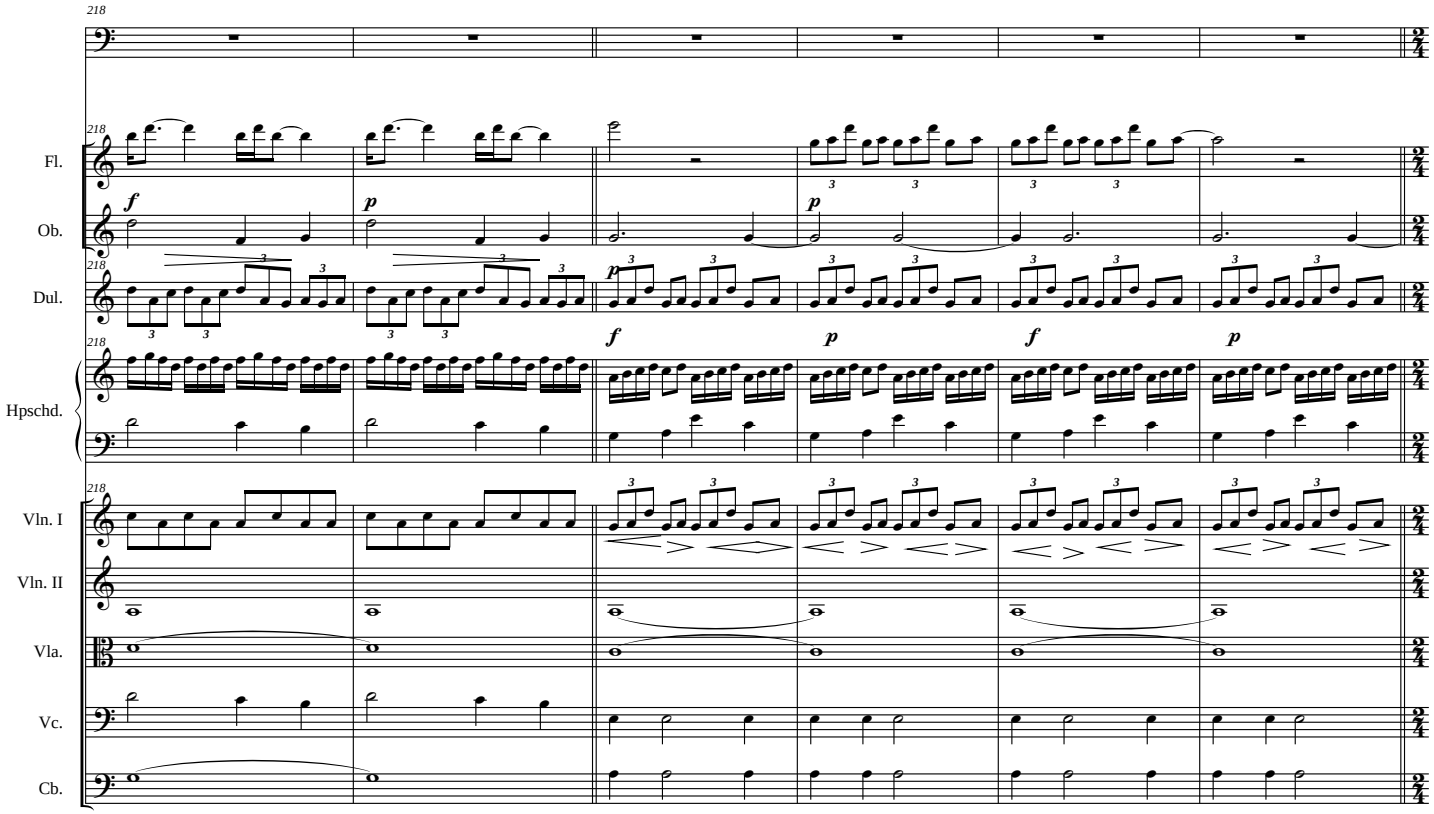
150

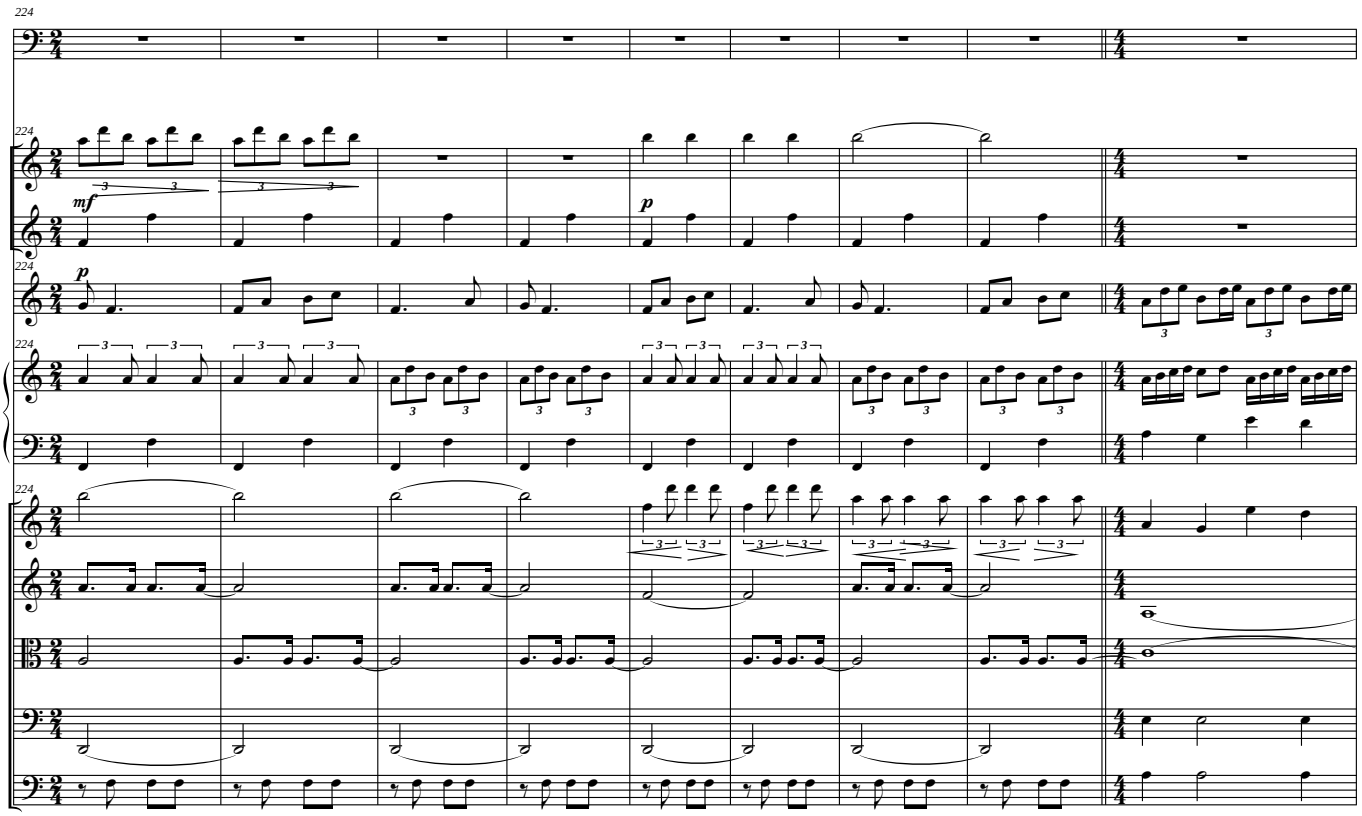
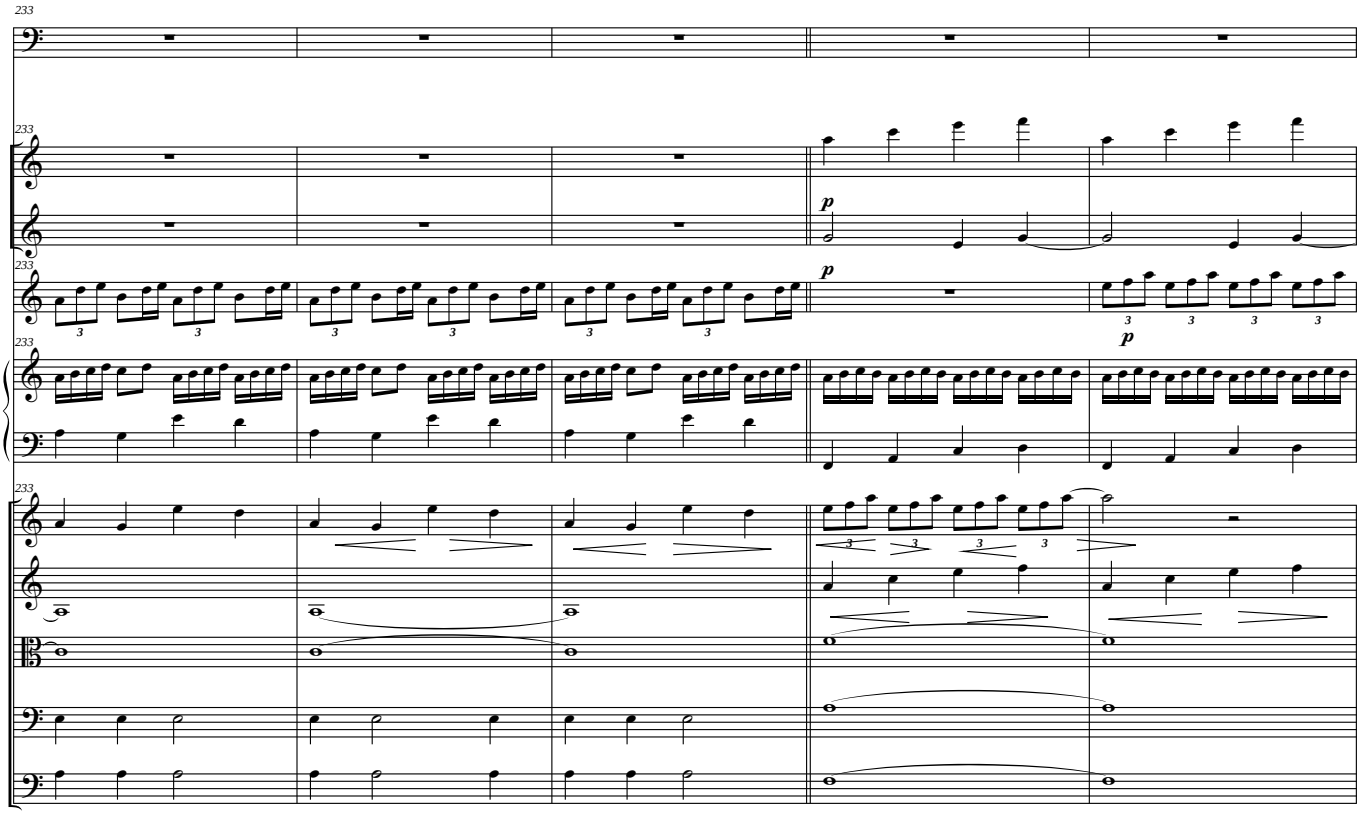
p

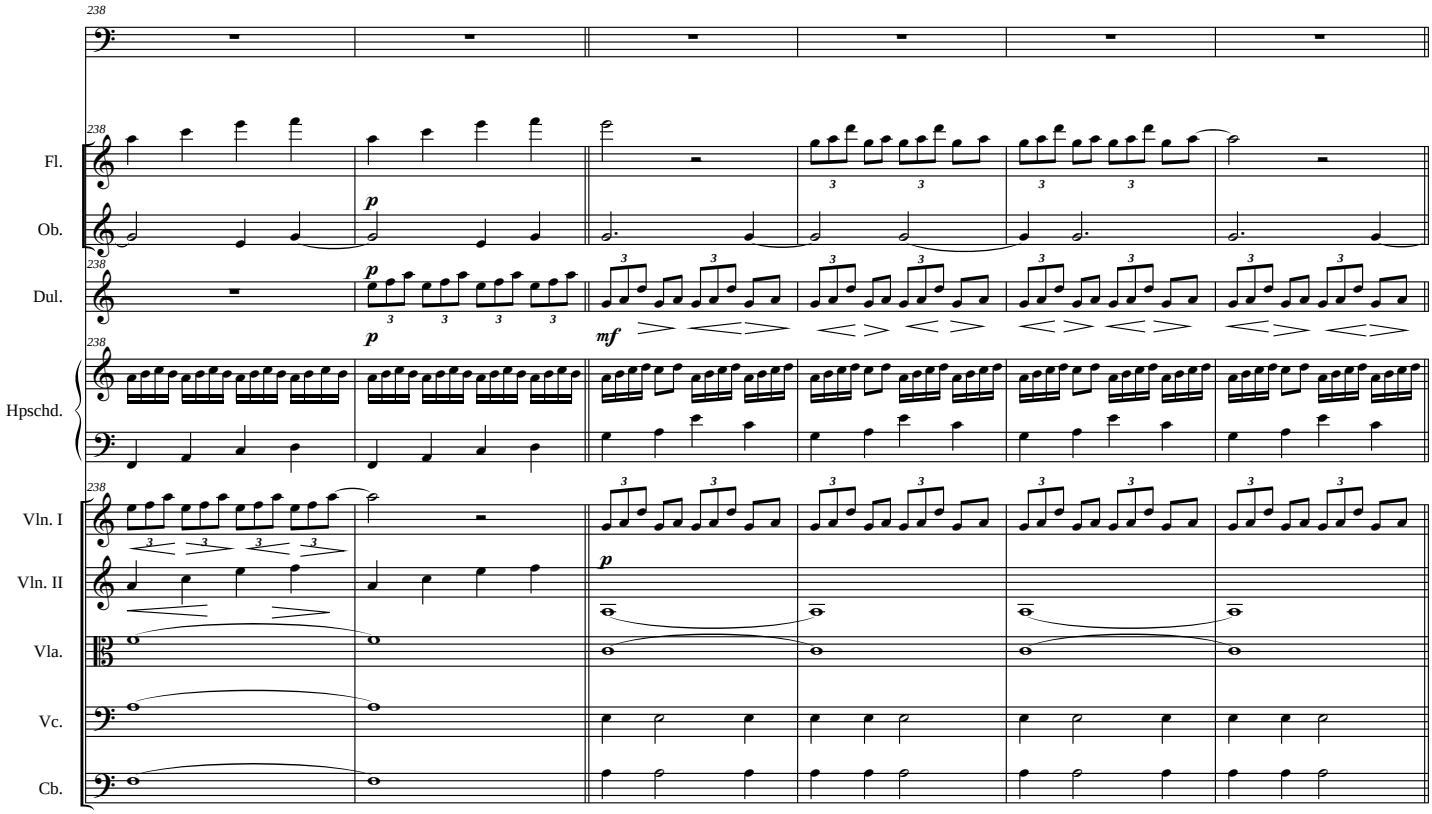
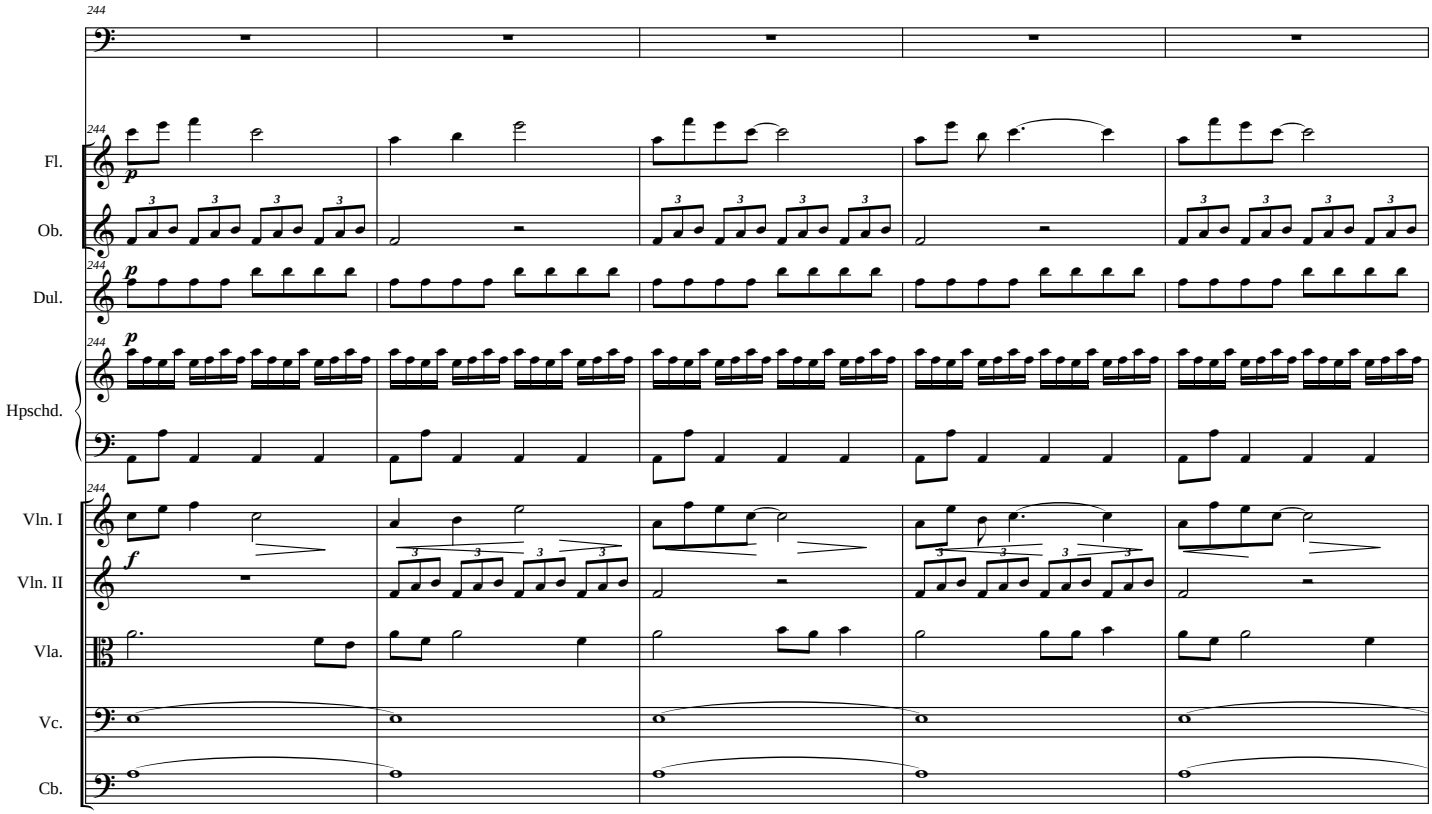
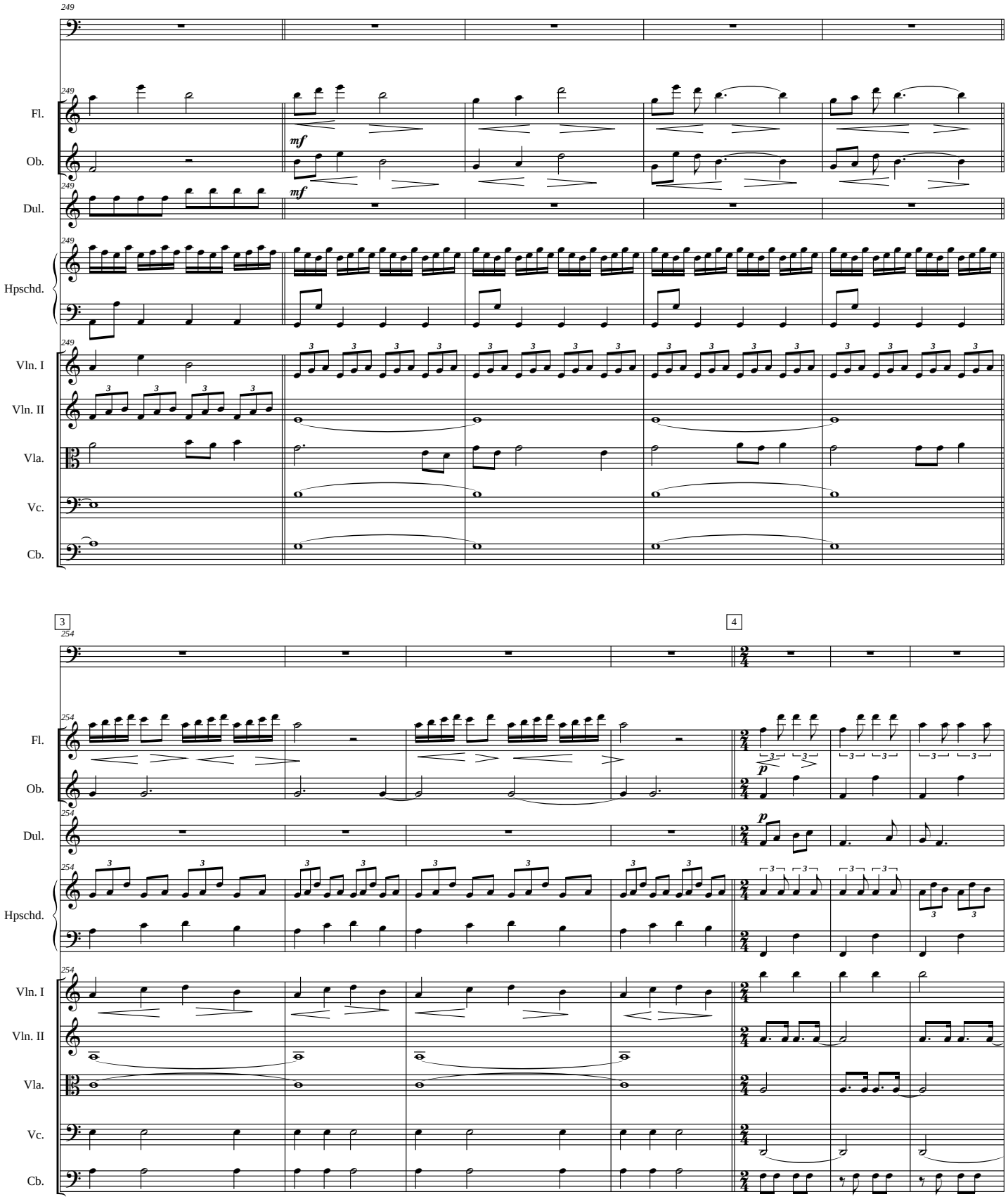
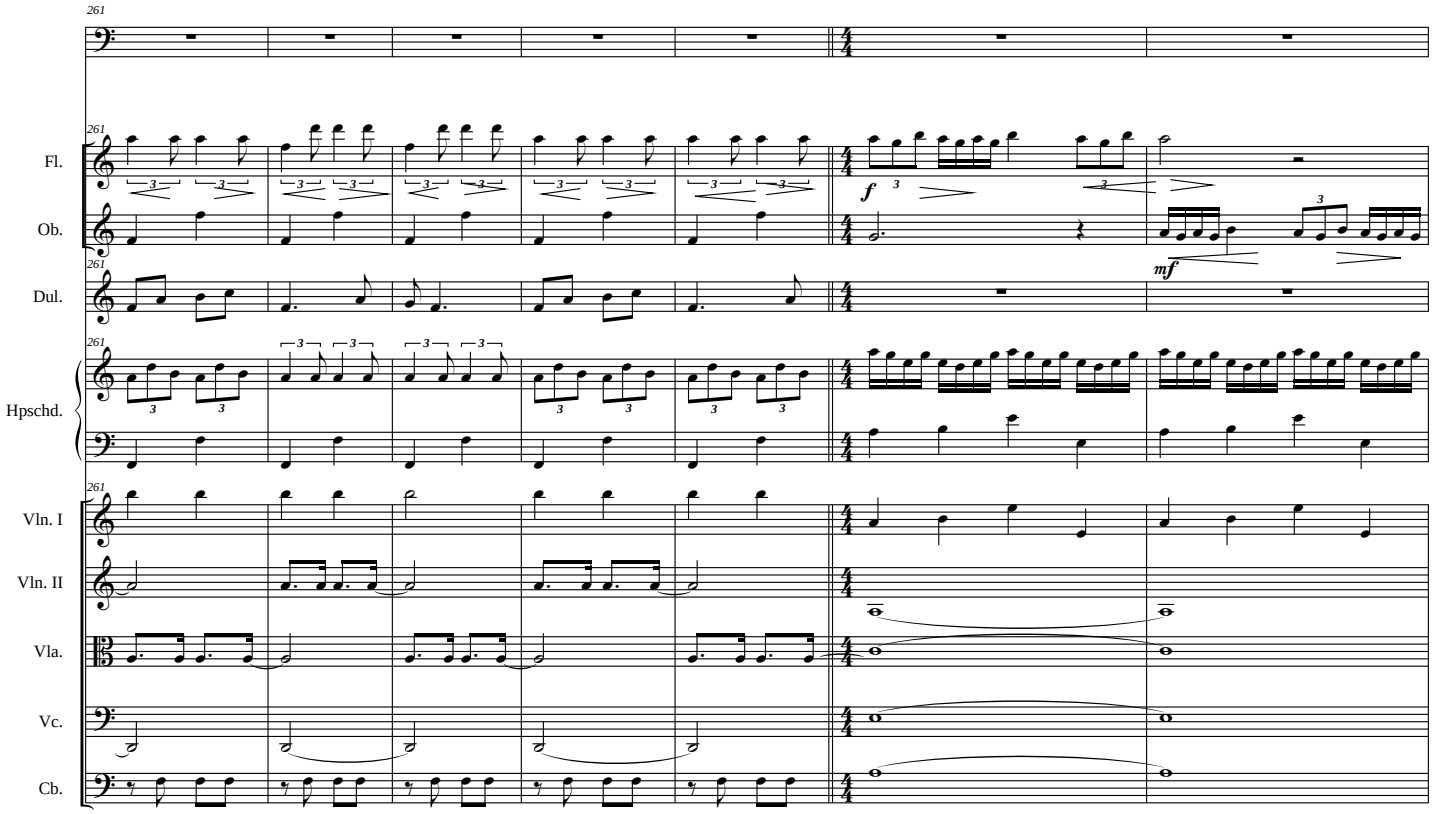
f

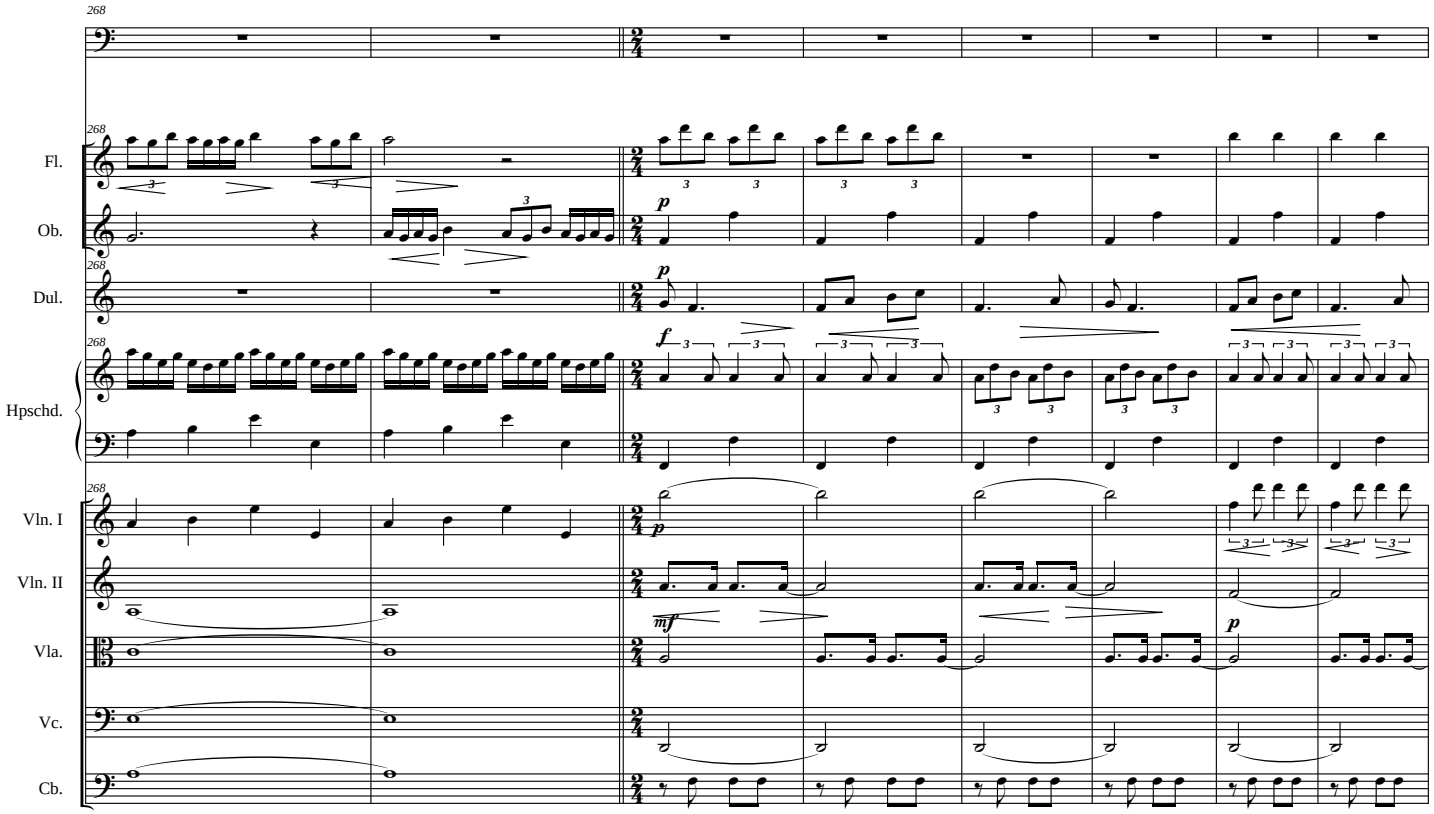
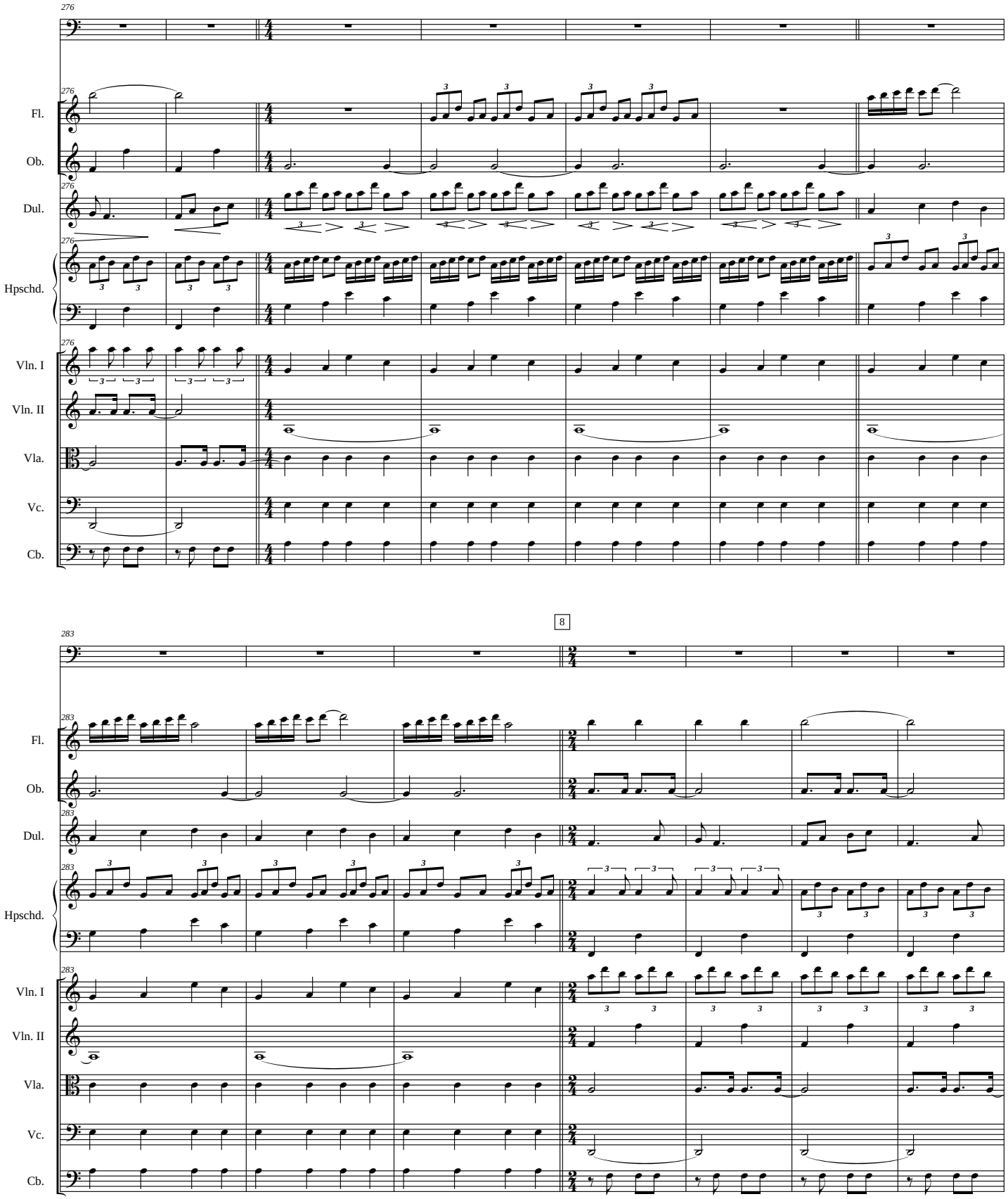
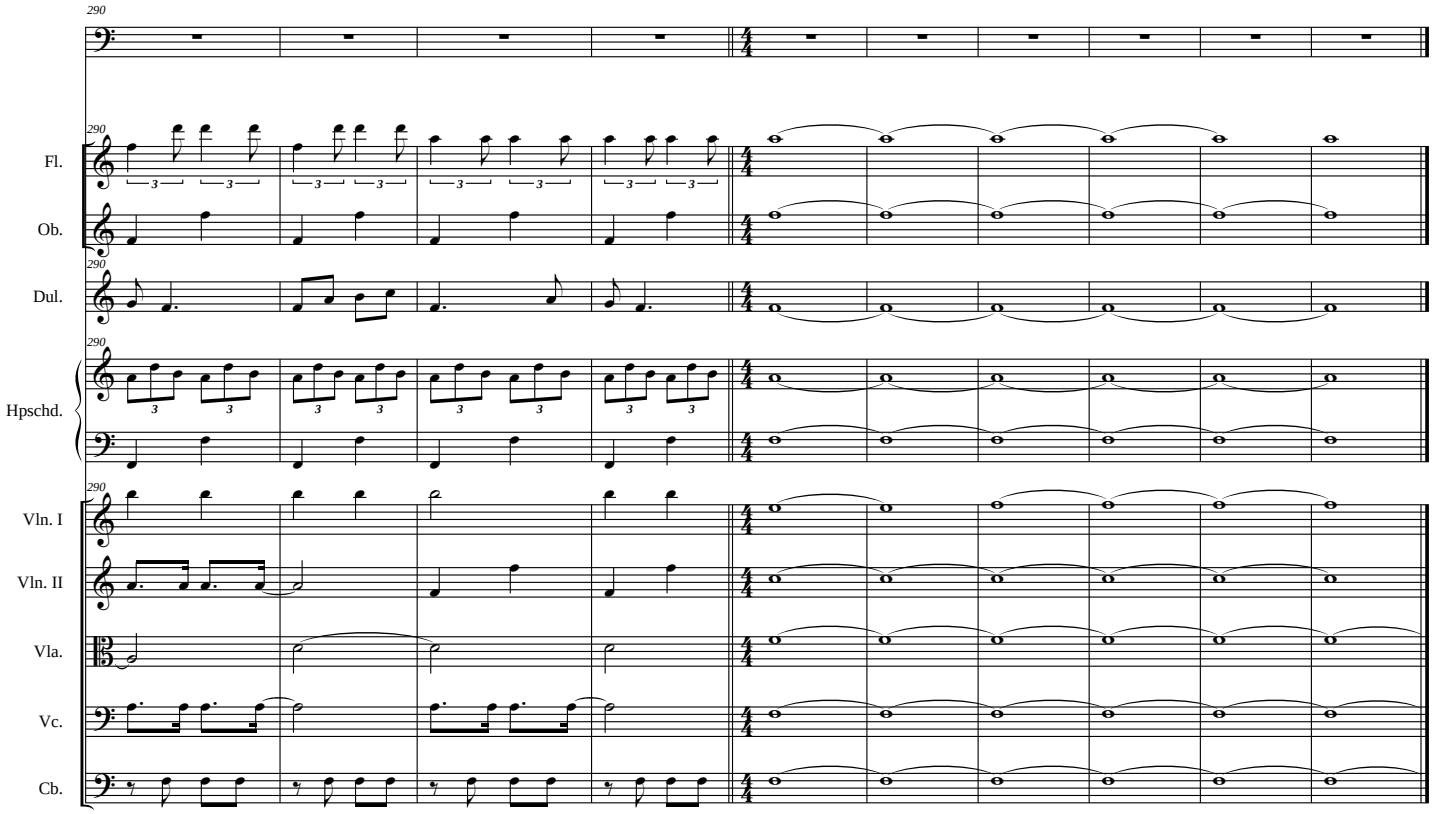
p

mf

3
4
5
156
163
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p

6
171
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
7
8
180

9
187
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
10
194
f
p
f
p
f

11
199
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
8
204

210
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
mf

2

218
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p

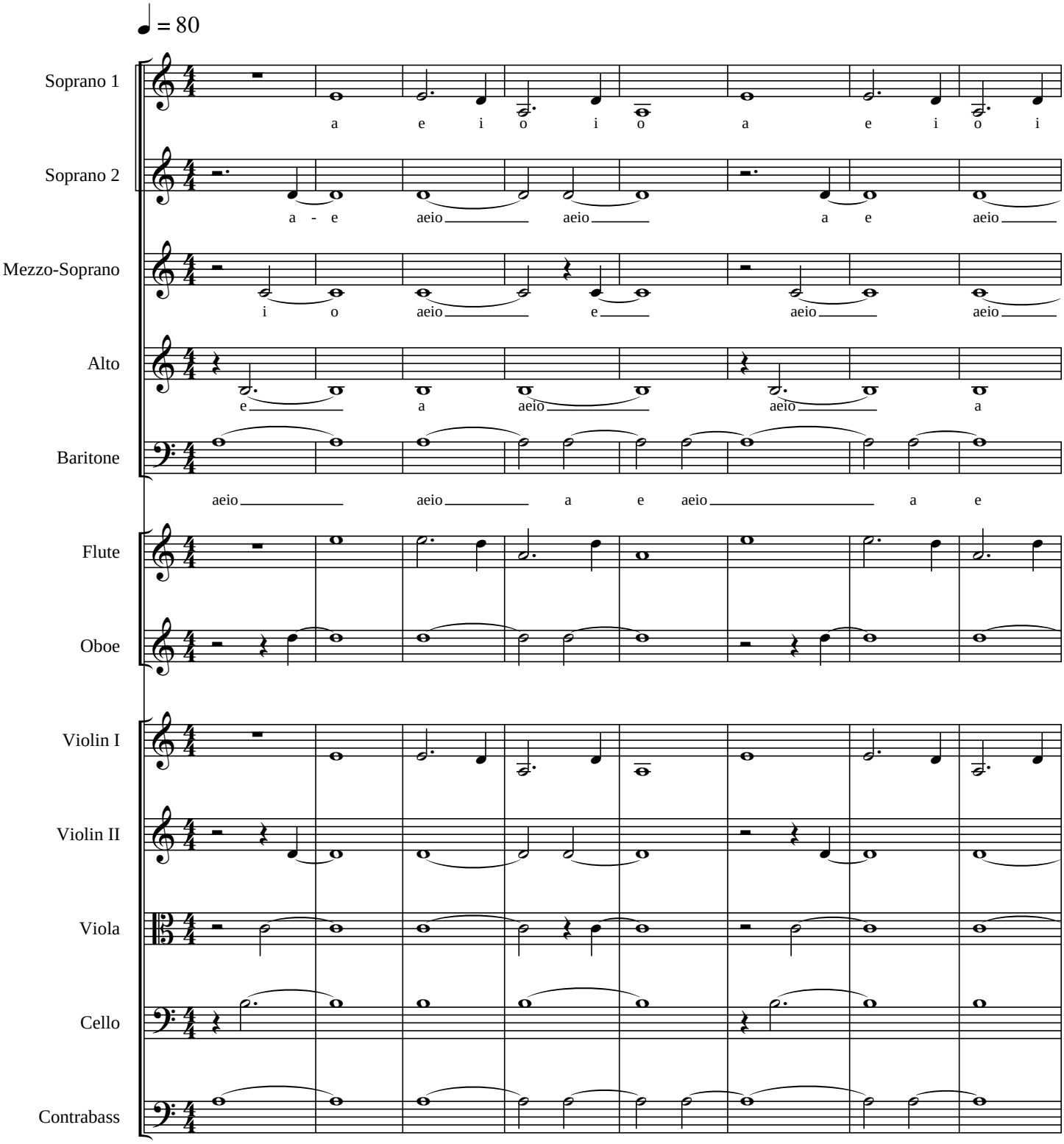
6

224
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p

233
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p

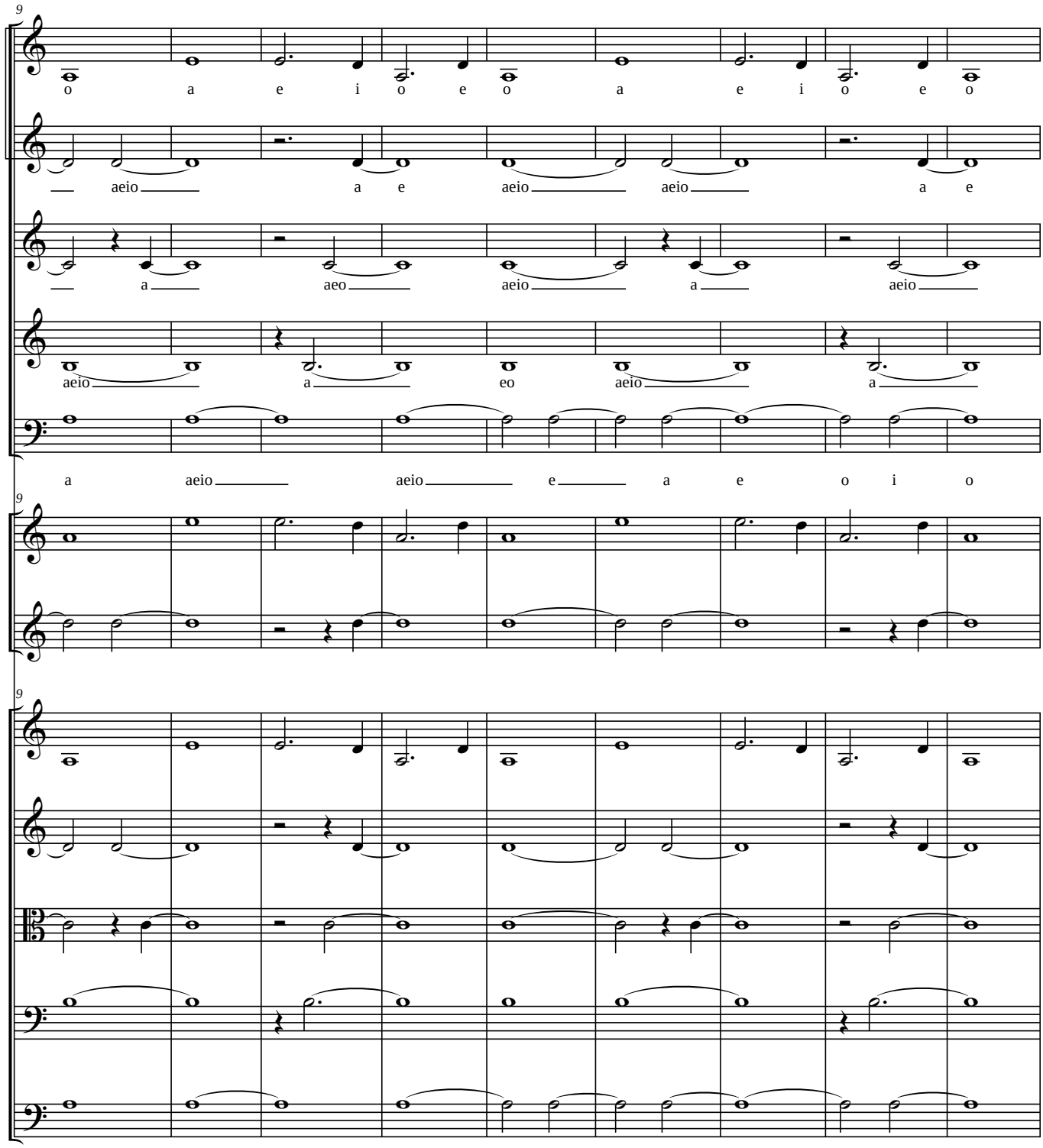
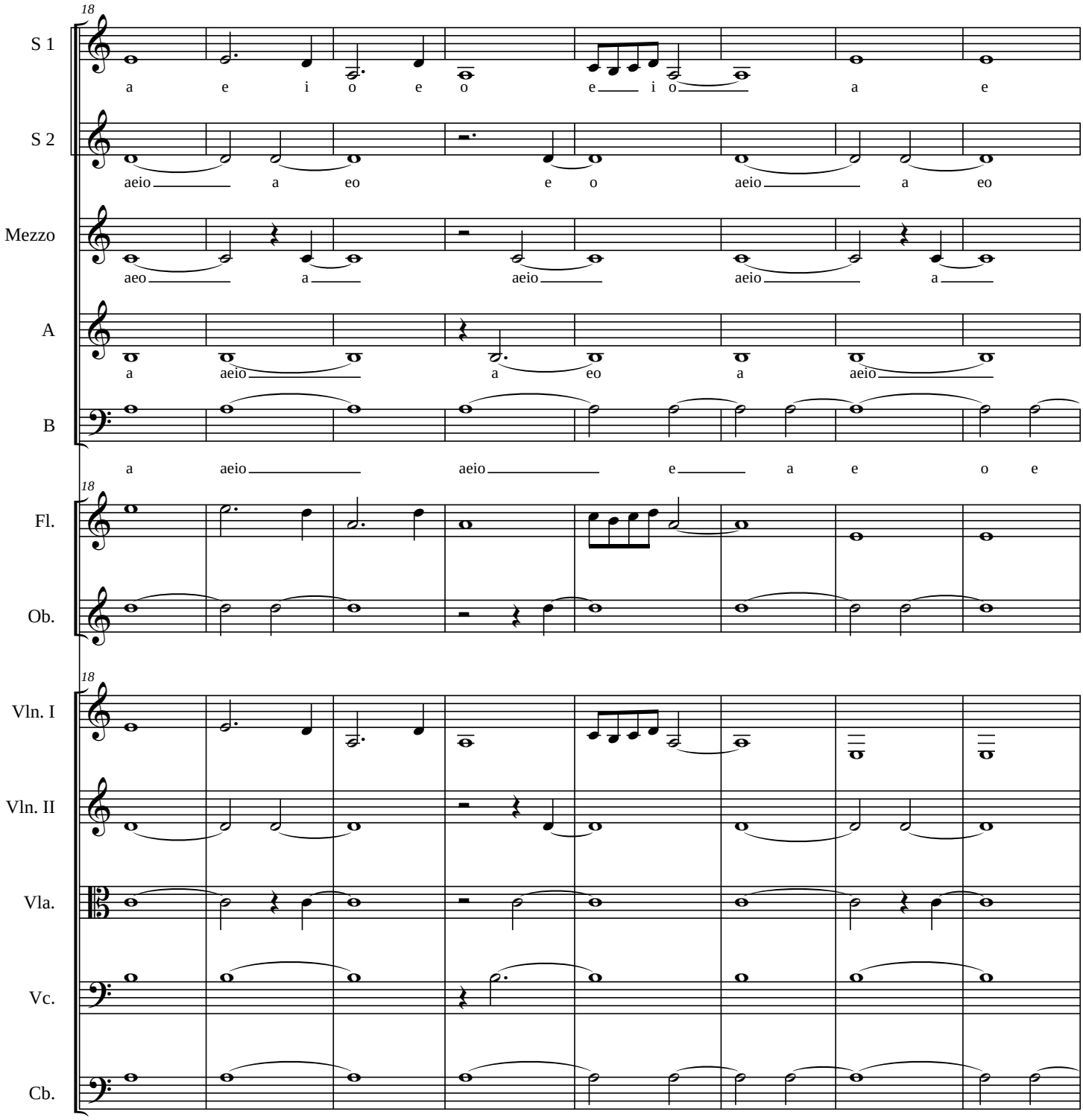
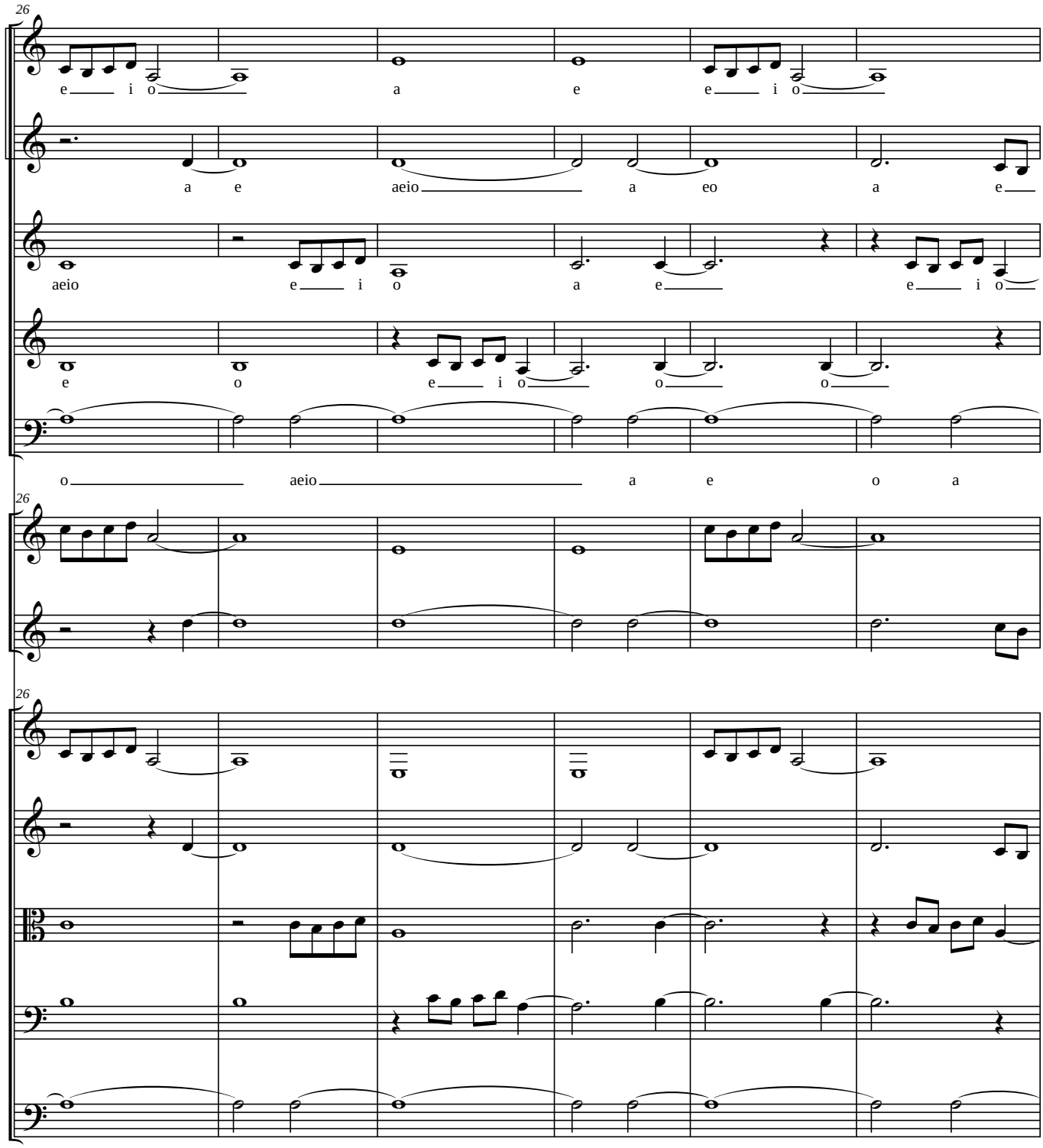
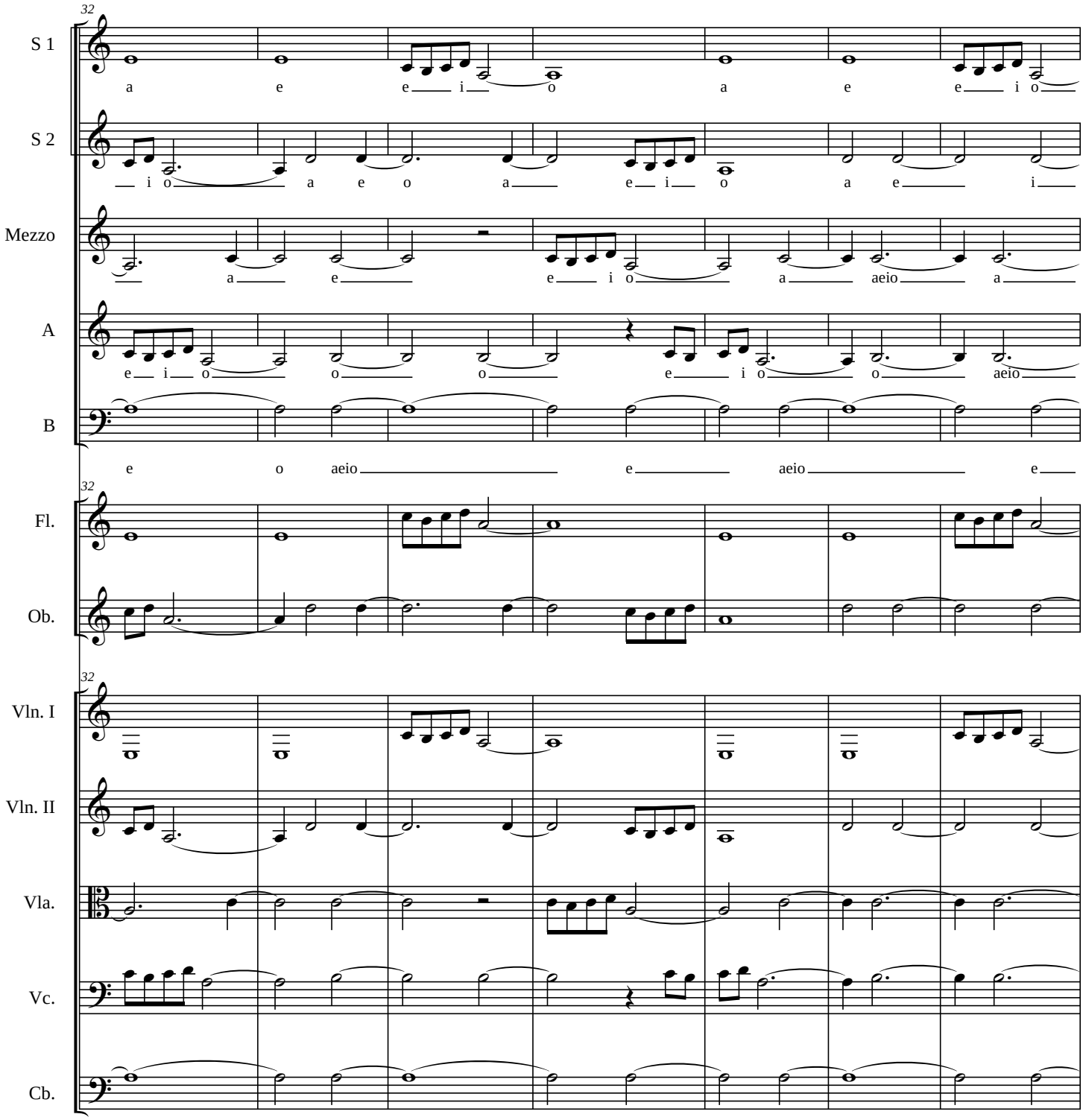
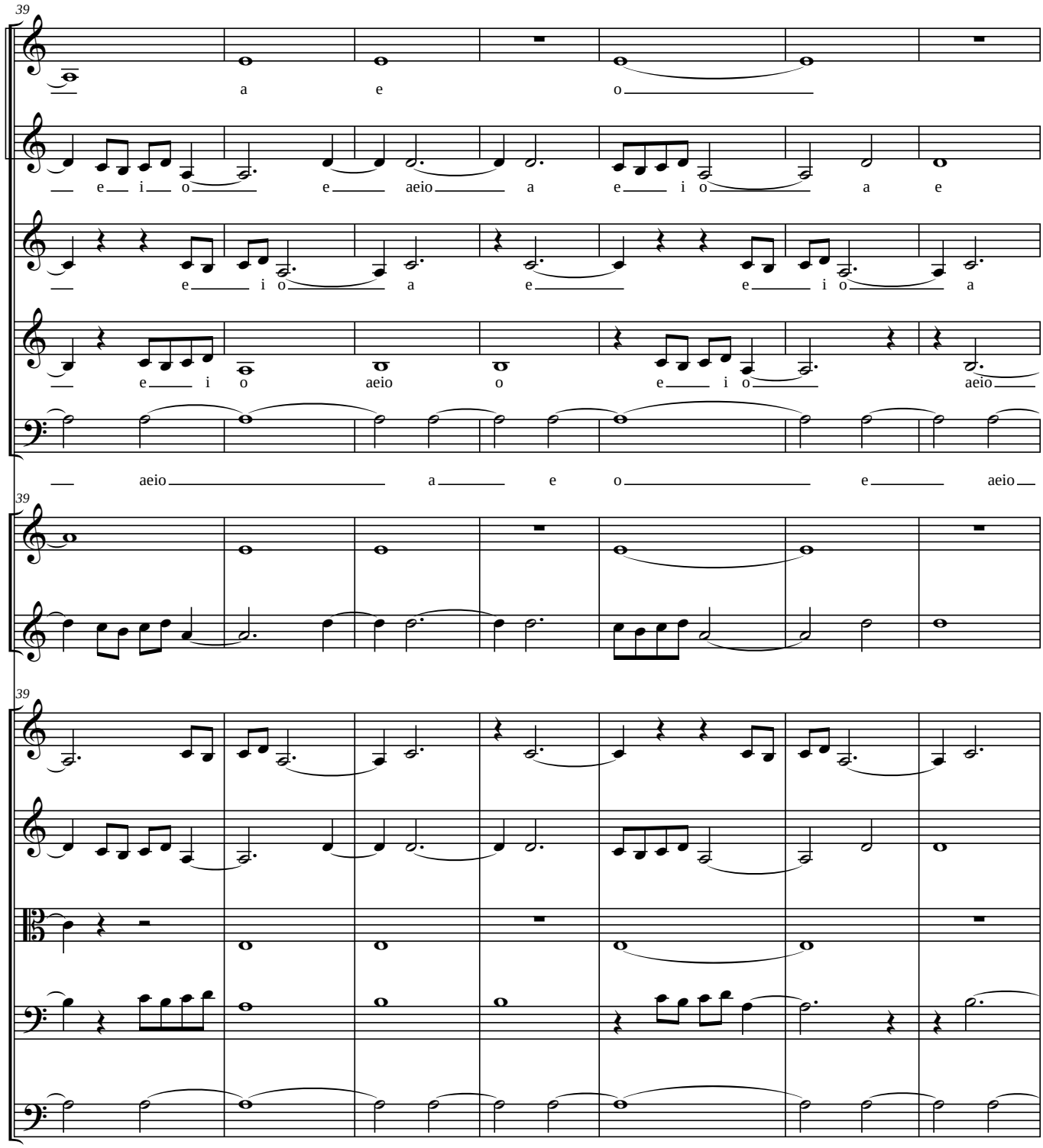
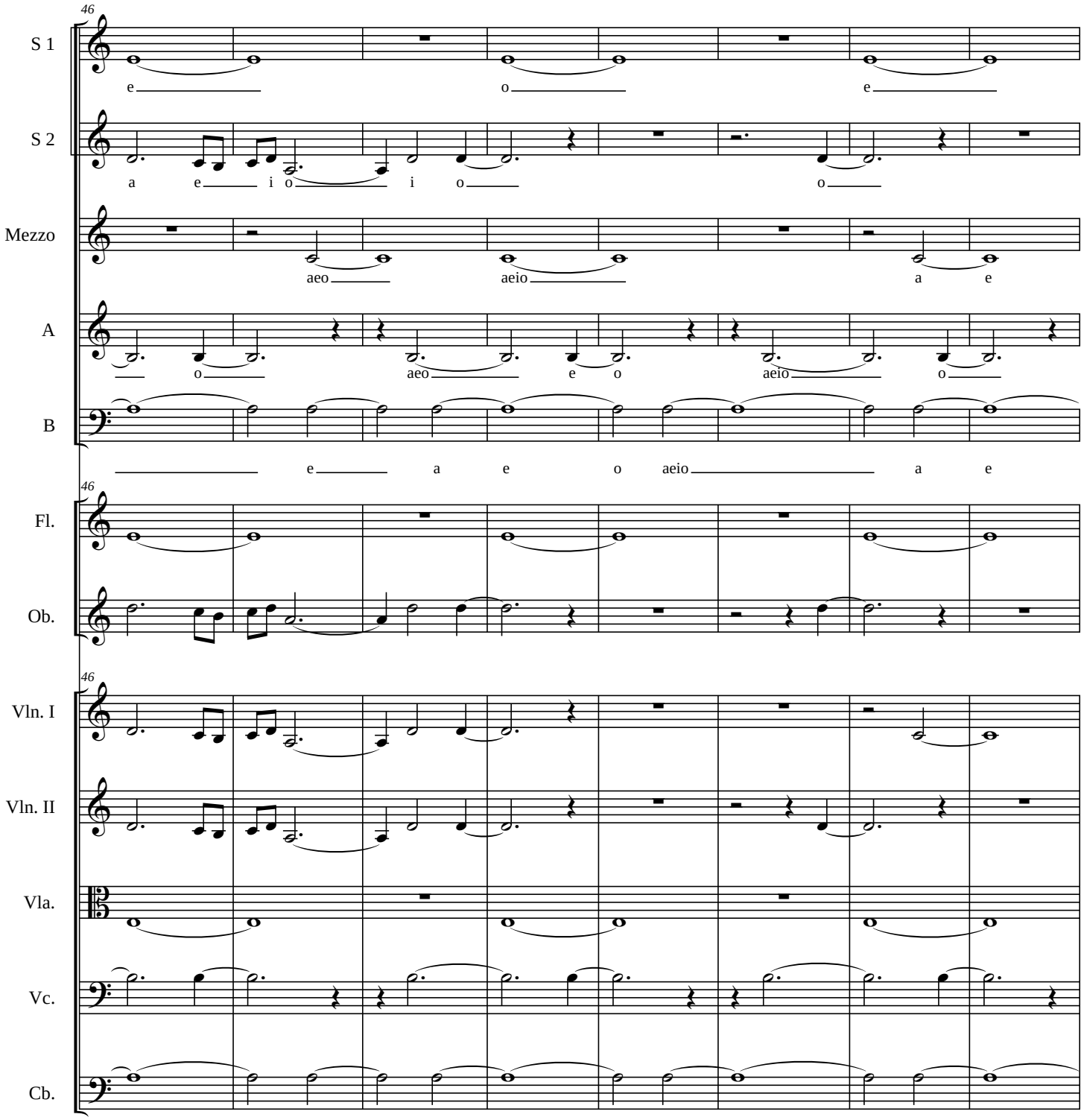
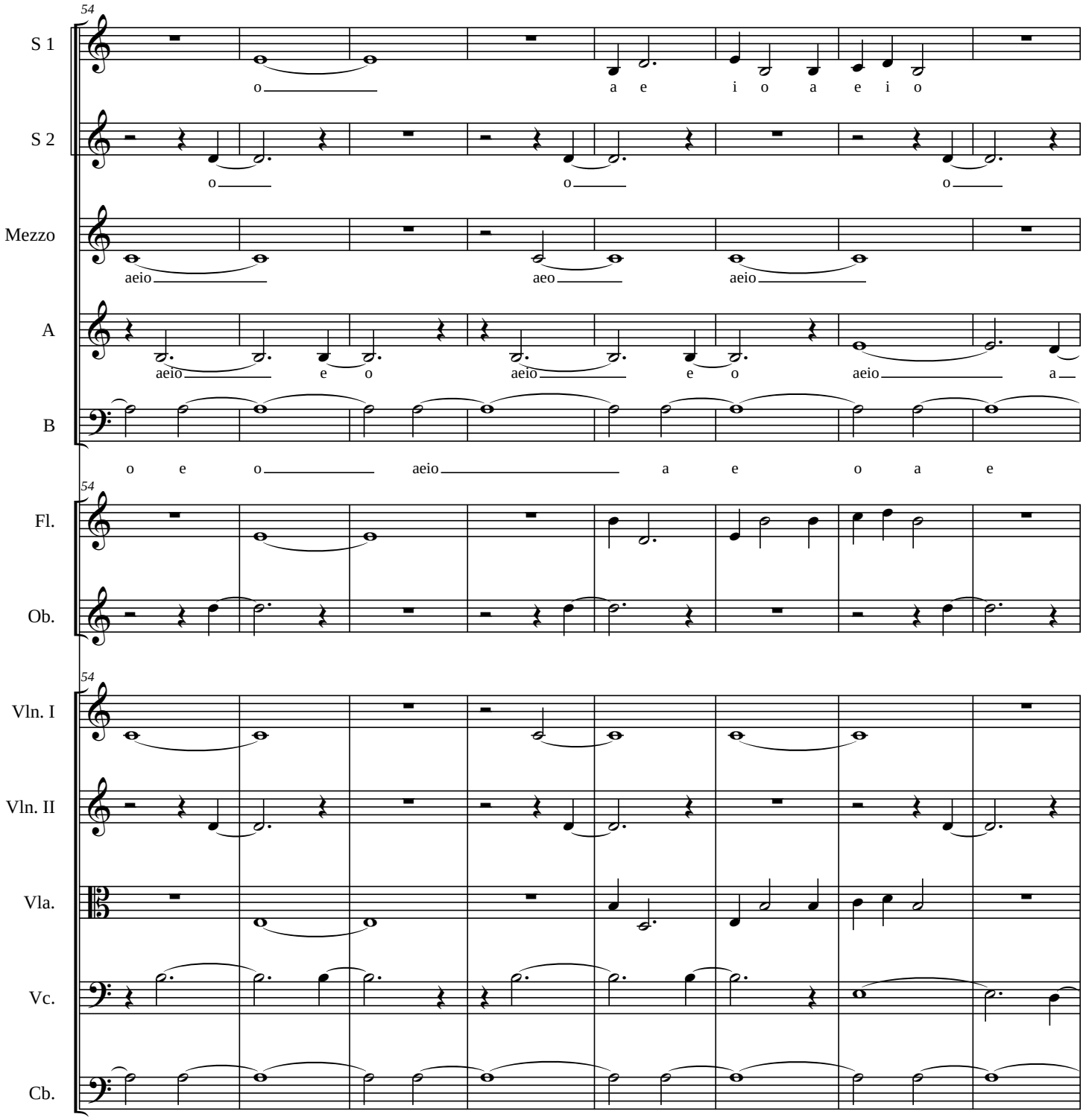
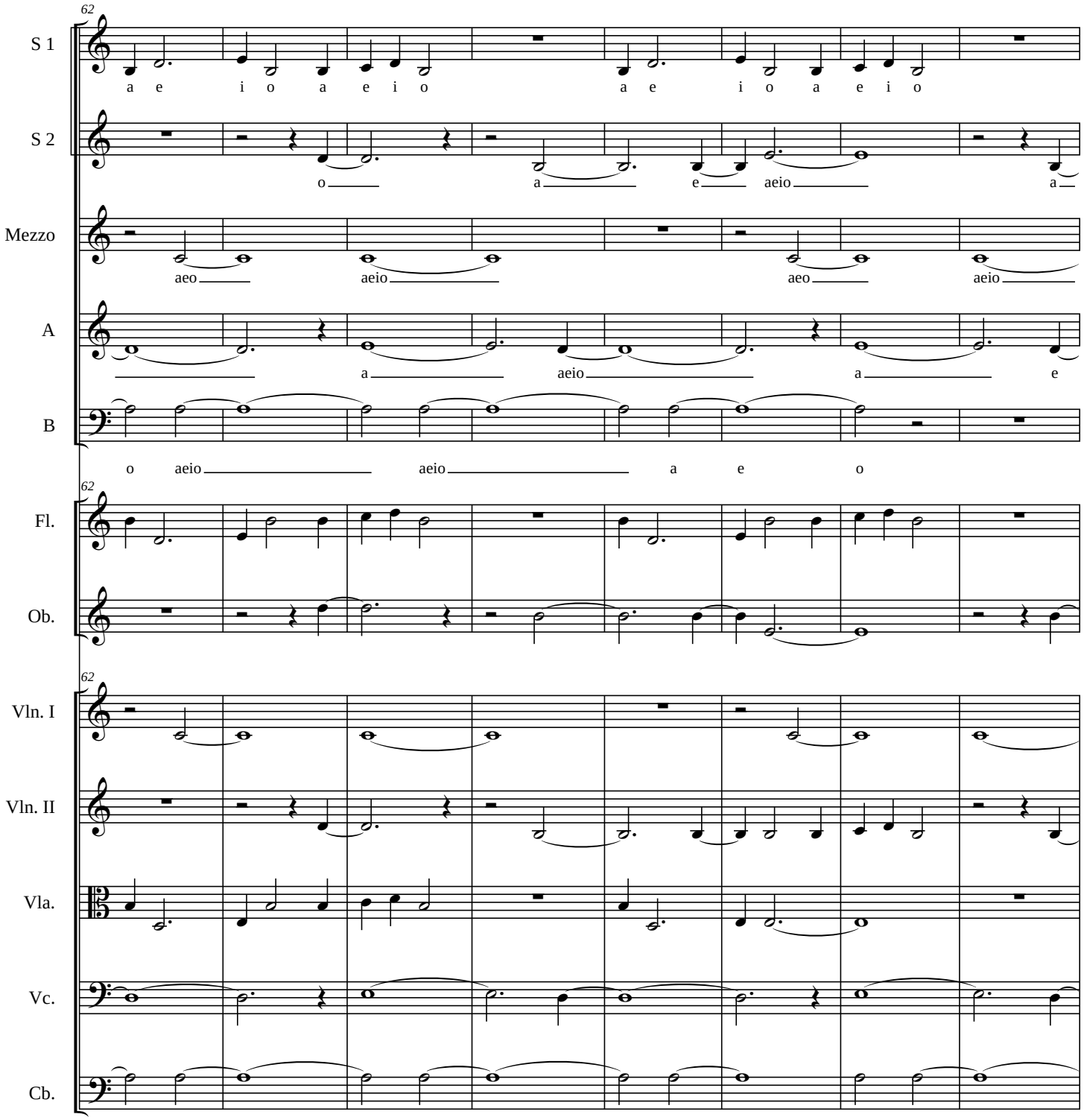
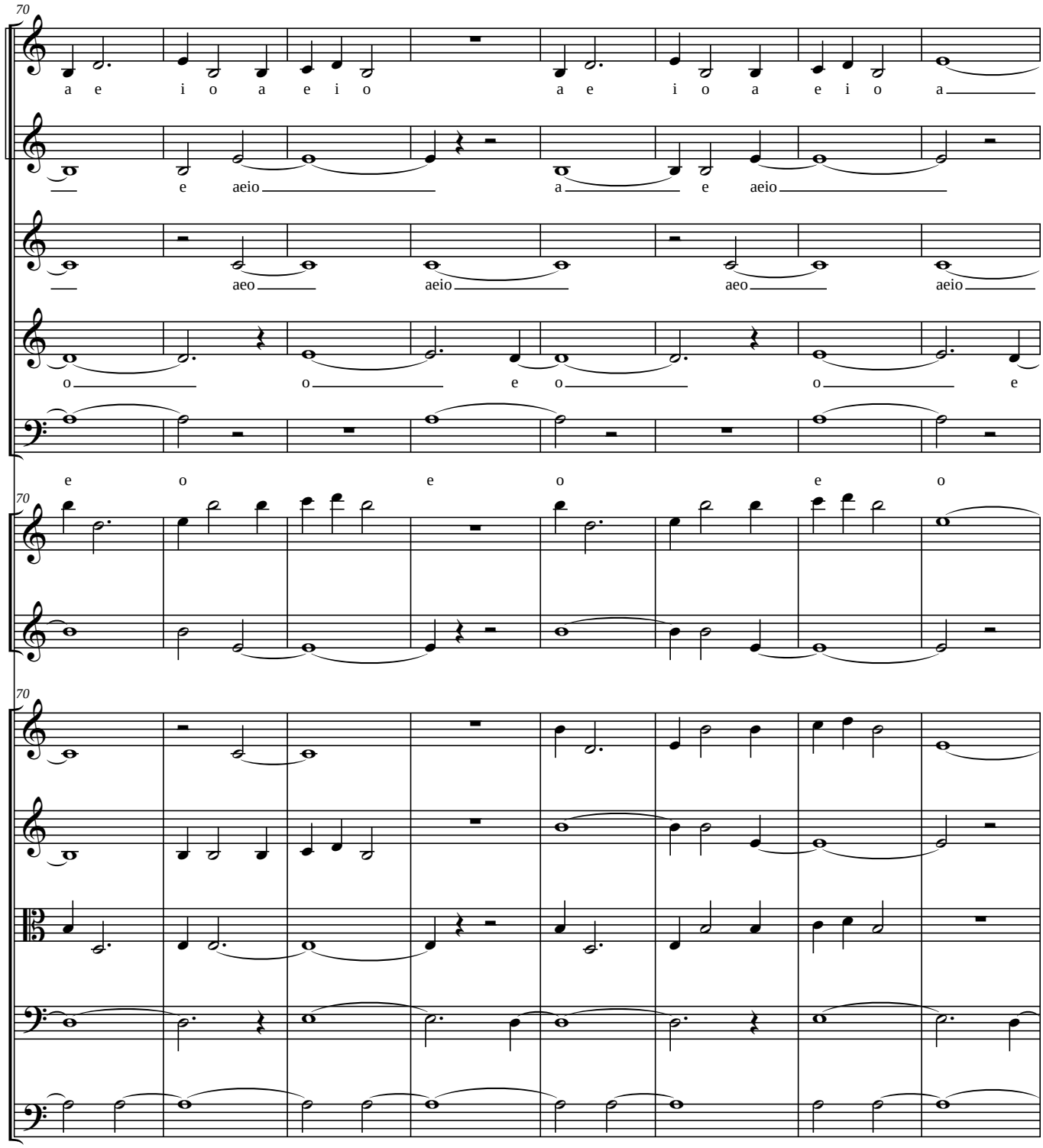
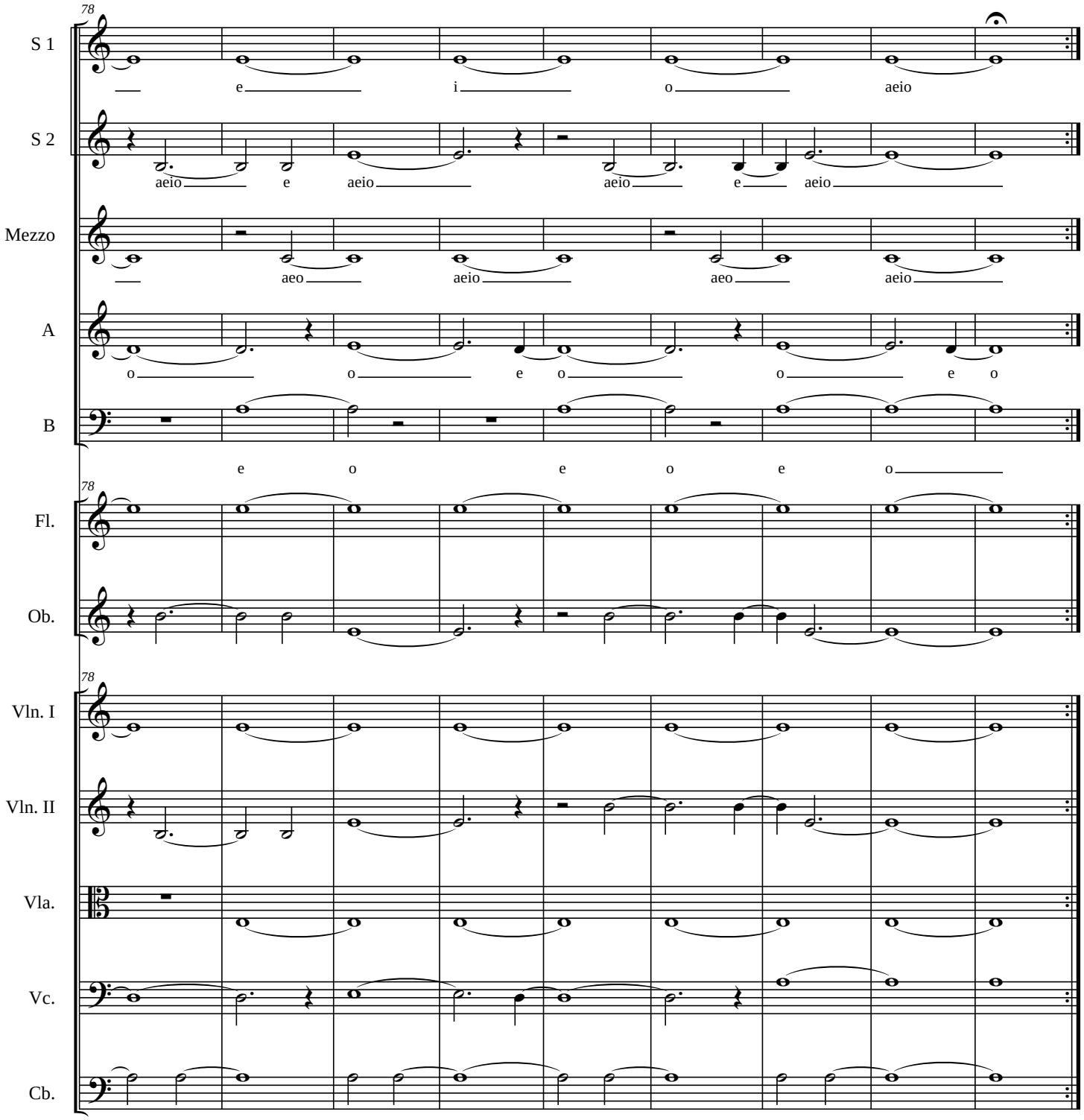
2

238
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf

244
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f

249
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
3
4
254
p
p

261
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf

6

268
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
mf

276
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.
8
283

290
Fl.
Ob.
Dul.
Hpschd.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Don Juan Enlightened

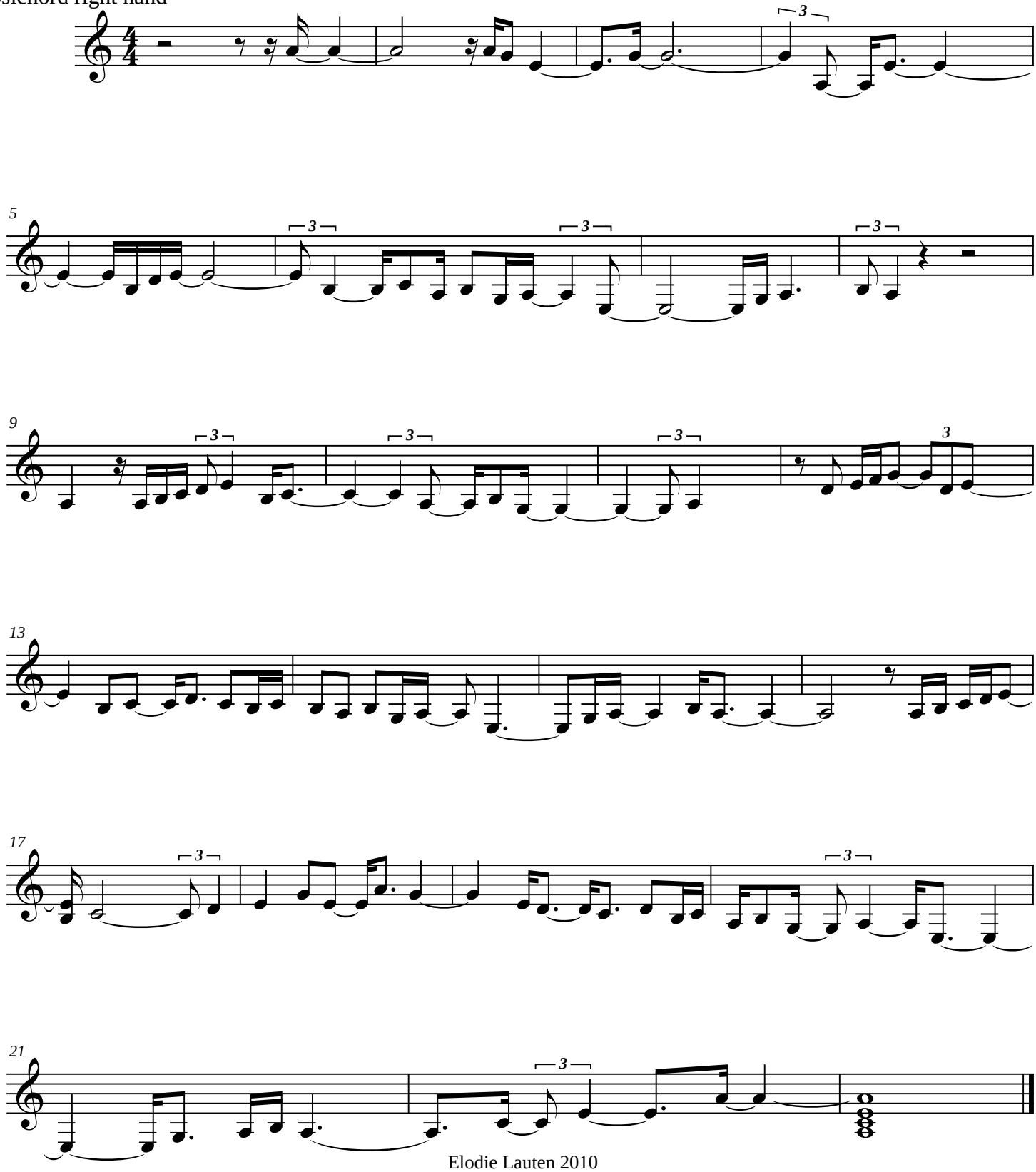
Elodie Lauten



©Elodie Lauten ASCAP 2010

9
S 1
o a e i o e o a e i o e o
S 2
aeio a e aeio aeio a e
Mezzo
a aeo aeio a aeio
A
aeio a eo aeio a
B
a aeio aeio e a e o i o
9
Fl.
Ob.
9
Vln. I
Vln. II
Vla.
Vc.
Cb.

18
S 1
a e i o e o e i o a e
S 2
aeio a eo e o aeio a eo
Mezzo
aeo a aeio aeio a
A
a aeio a eo a aeio
B
a aeio aeio e a e o e
18
Fl.
Ob.
18
Vln. I
Vln. II
Vla.
Vc.
Cb.

26
S 1
e i o a e e i o
S 2
a e aeio a eo a e
Mezzo
aeio e i o a e e i o
A
e o e i o o o
B
o aeio a e o a
26
Fl.
Ob.
26
Vln. I
Vln. II
Vla.
Vc.
Cb.

32
S 1
a e e i o a e e i o
S 2
i o a e o a e i o a e i
Mezzo
a e e i o a aeio a
A
e i o o o e i o o aeio
B
e o aeio e aeio e
32
Fl.
Ob.
32
Vln. I
Vln. II
Vla.
Vc.
Cb.

39
S 1
a e o
S 2
e i o e aeio a e i o a e
Mezzo
e i o a e e i o a
A
e i o aeio o e i o aeio
B
aeio a e o e aeio
39
Fl.
Ob.
39
Vln. I
Vln. II
Vla.
Vc.
Cb.

46
S 1
e o e
S 2
a e i o i o o
Mezzo
aeo aeio a e
A
o aeo e o aeio o
B
e a e o aeio a e
46
Fl.
Ob.
46
Vln. I
Vln. II
Vla.
Vc.
Cb.

54
S 1
o
a e i o a e i o
S 2
o
o
o
Mezzo
aeio
aeo
aeio
A
aeio e o
aeio e o
aeio a
B
o e o aeio a e o a e
54
Fl.
Ob.
54
Vln. I
Vln. II
Vla.
Vc.
Cb.

62
S 1
a e i o a e i o a e i o a e i o
S 2
o a e aeio a
Mezzo
aeo aeio aeo aeio
A
a aeio a e
B
o aeio aeio a e o
62
Fl.
Ob.
62
Vln. I
Vln. II
Vla.
Vc.
Cb.

70
S 1
a e i o a e i o a e i o a e i o a
S 2
e aeio a e aeio
Mezzo
aeo aeio aeo aeio
A
o o e o o e
B
e o e o e o
70
Fl.
Ob.
70
Vln. I
Vln. II
Vla.
Vc.
Cb.

78
S 1
e
i
o
aeio
S 2
aeio
e
aeio
aeio
e
aeio
Mezzo
aeo
aeio
aeo
aeio
A
o
o
e
o
o
e
o
B
e
o
e
o
e
o
78
Fl.
Ob.
78
Vln. I
Vln. II
Vla.
Vc.
Cb.

Harpsichord Interlude

Elodie Lauten

Harpsichord right hand

Elodie Lauten 2010

Don Juan Exits

Aria

Elodie Lauten

♩= 72

Baritone

Dulcimer

Harpsichord & Organ

Cello & Bass

5

Bar.

I am spent, I am done, There is no goodbye... I am lost, I am found,

Dulc.

Hpschd. Org.

Vc-Bass

9

Bar.

There is no re-ply... I have loved, ma-ny times, I have tru-ly lived,

Dulc.

Hpschd. Org.

Vc-Bass

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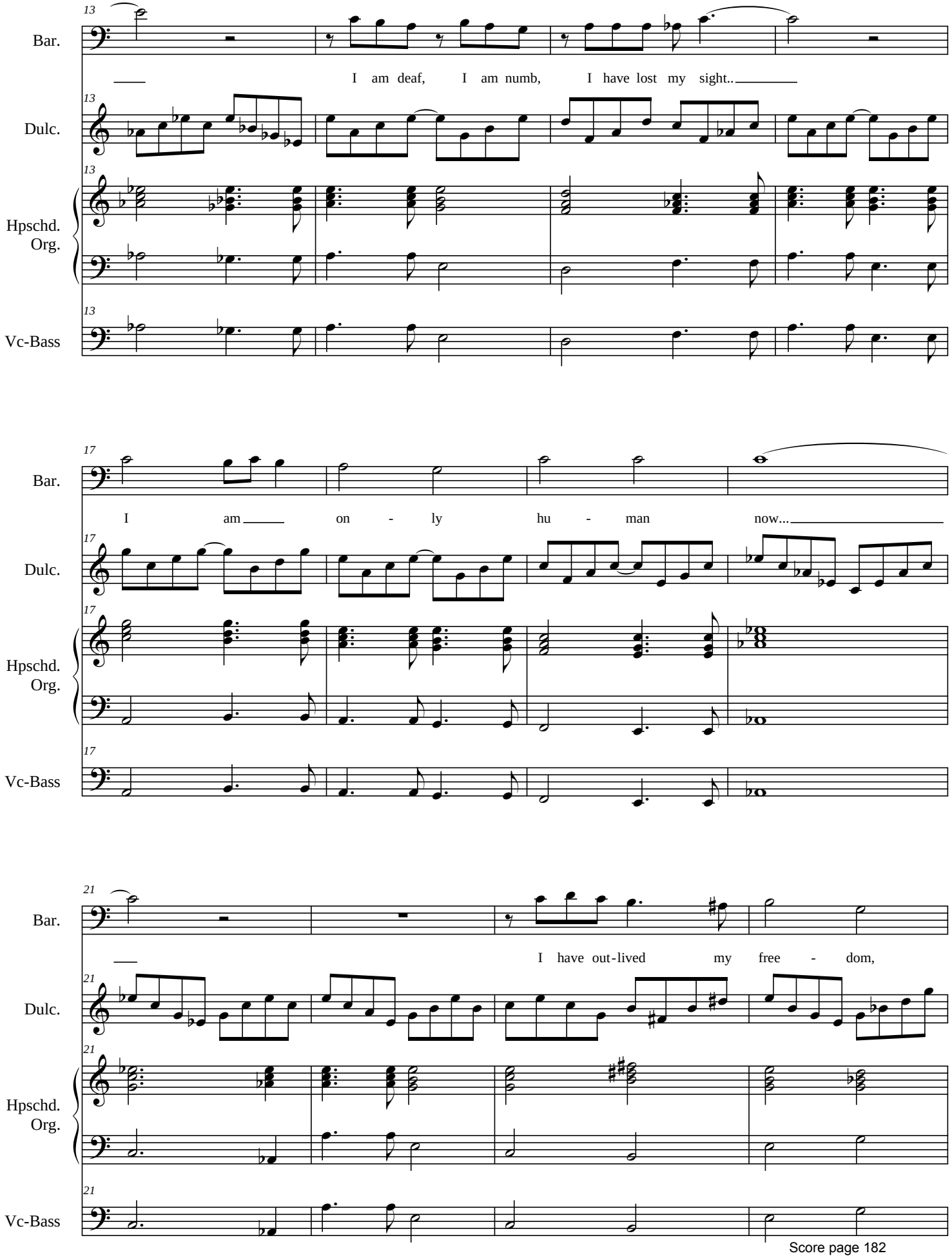
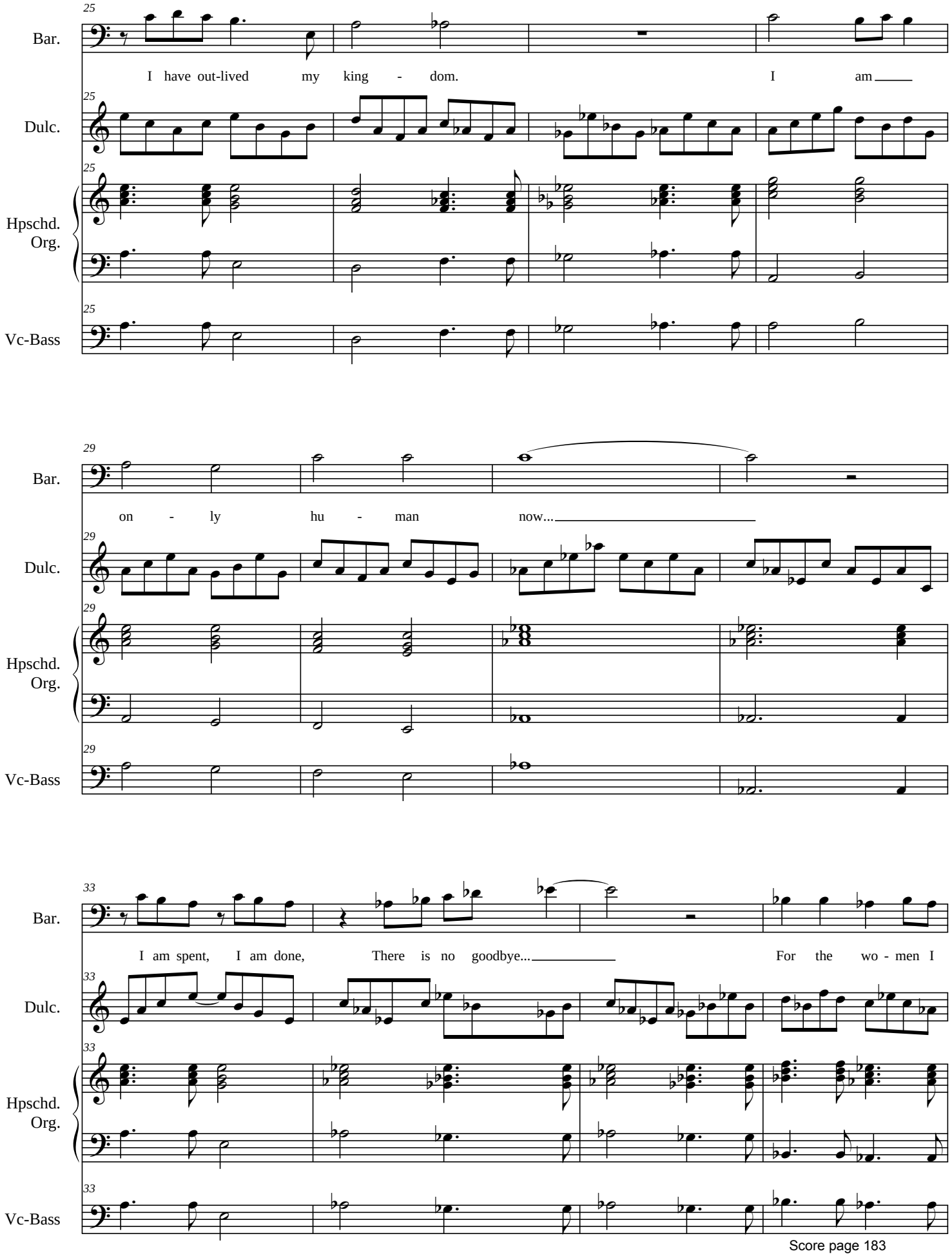
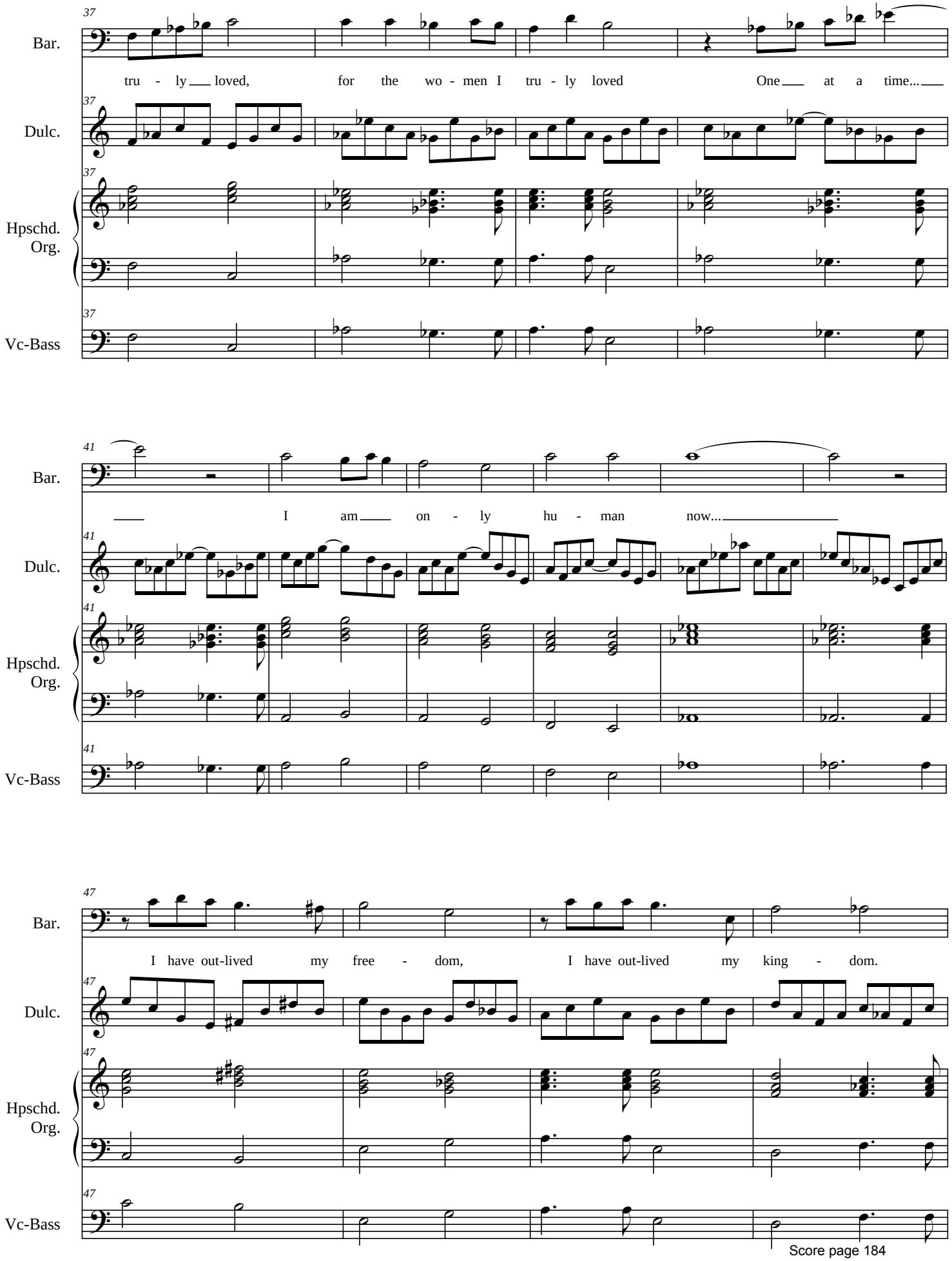
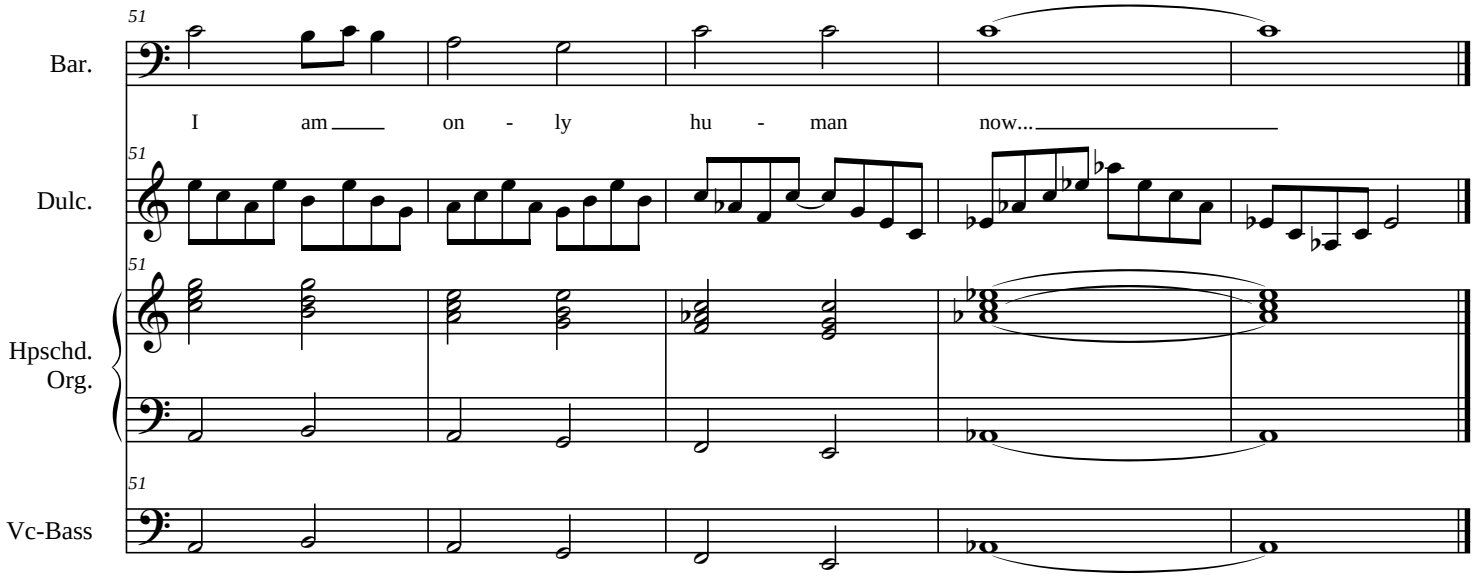
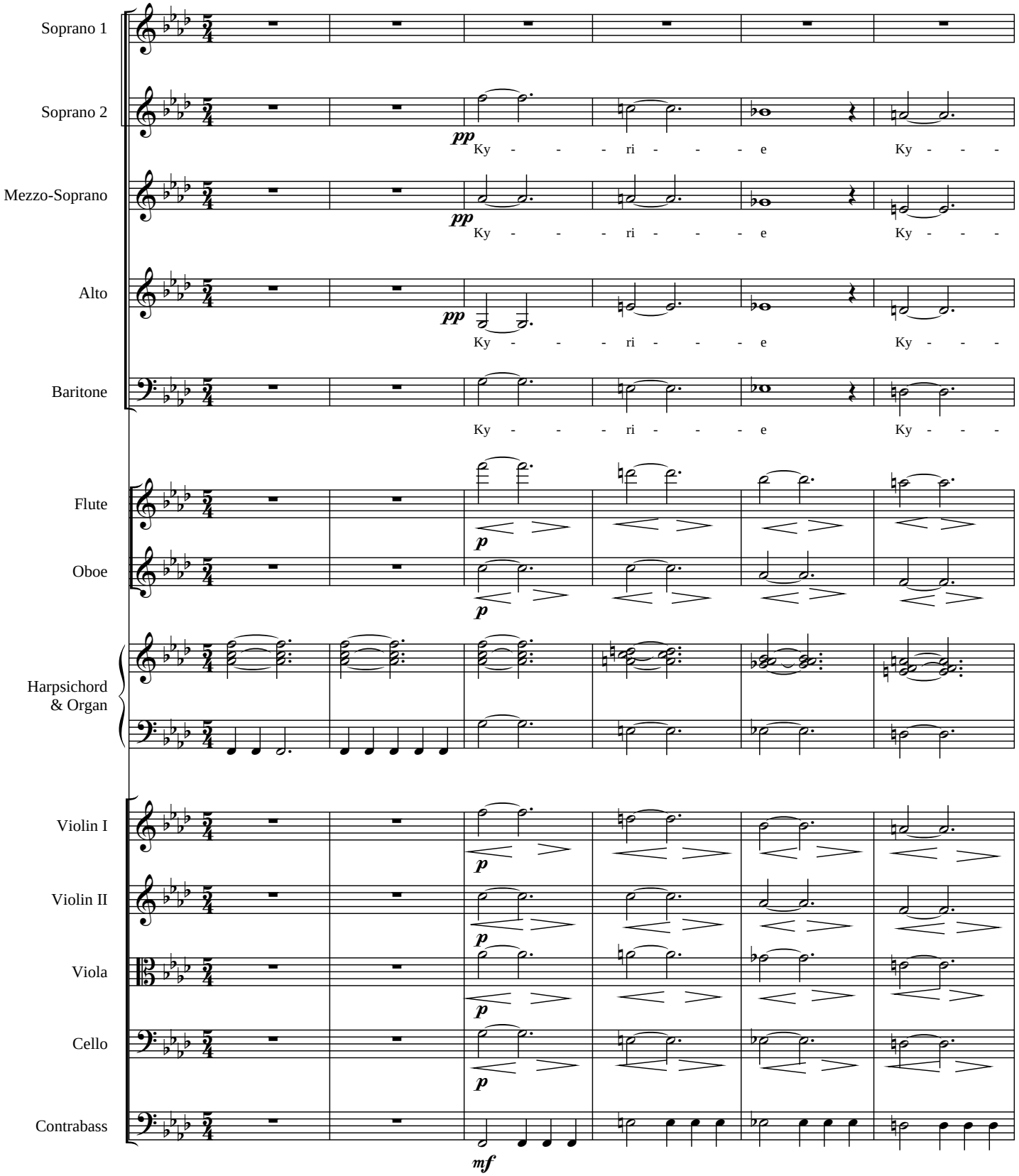

13
Bar.
I am deaf, I am numb, I have lost my sight..
Dulc.
Hpschd.
Org.
Vc-Bass
17
I am only hu - man now...
21
I have out-lived my free - dom,

25
Bar.
I have out-lived my king - dom. I am
Dulc.
Hpschd.
Org.
Vc-Bass
29
on - ly hu - man now...
33
I am spent, I am done, There is no goodbye... For the wo - men I

37
Bar.
tru - ly loved, for the wo - men I tru - ly loved One at a time...
Dulc.
Hpschd.
Org.
Vc-Bass
41
I am on - ly hu - man now...
47
I have out-lived my free - dom, I have out-lived my king - dom.


51
Bar.
I am on - ly hu - man now...
51
Dulc.
51
Hpschd.
Org.
51
Vc-Bass

Kyrie

Elodie Lauten

♩ = 96

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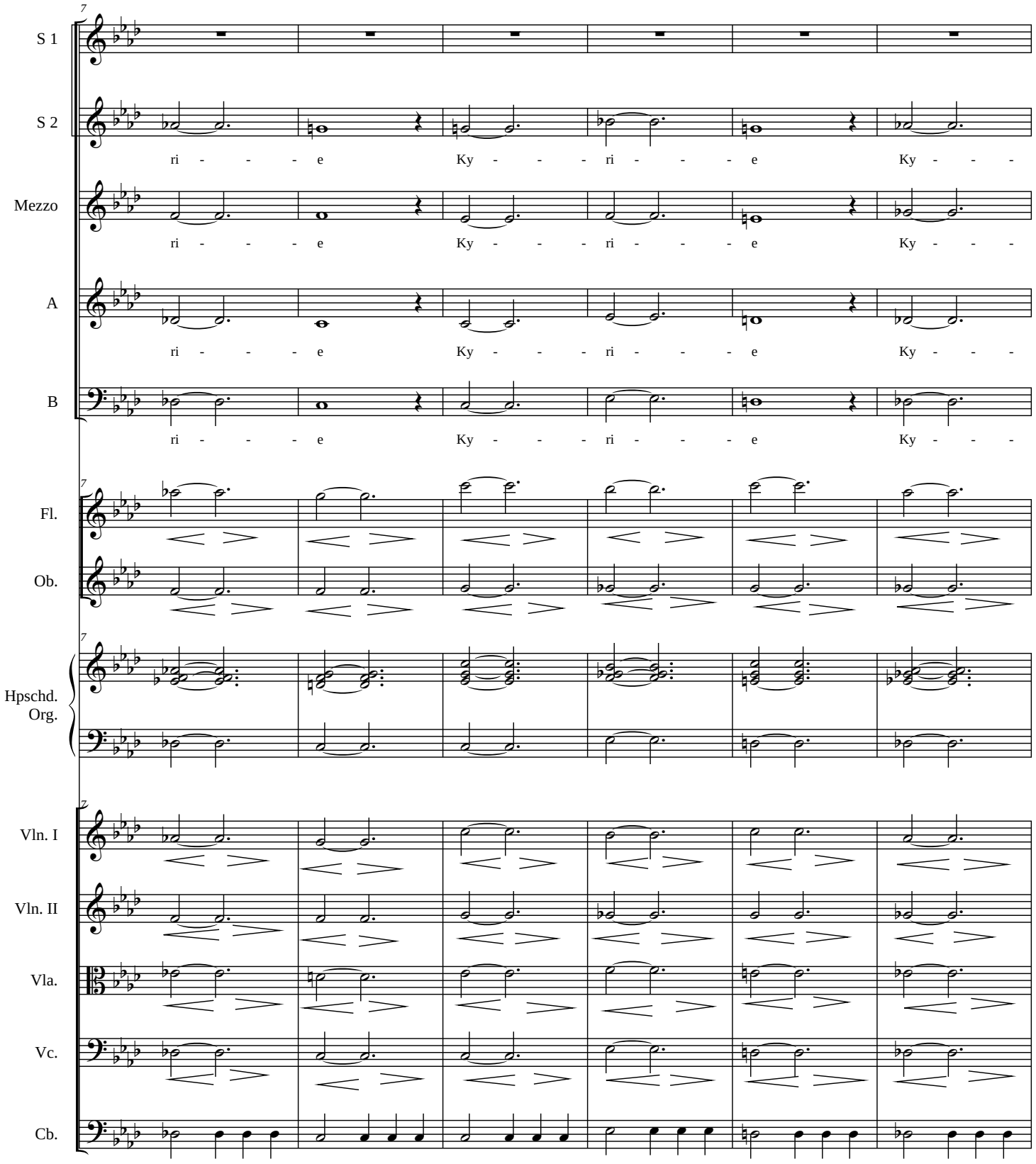
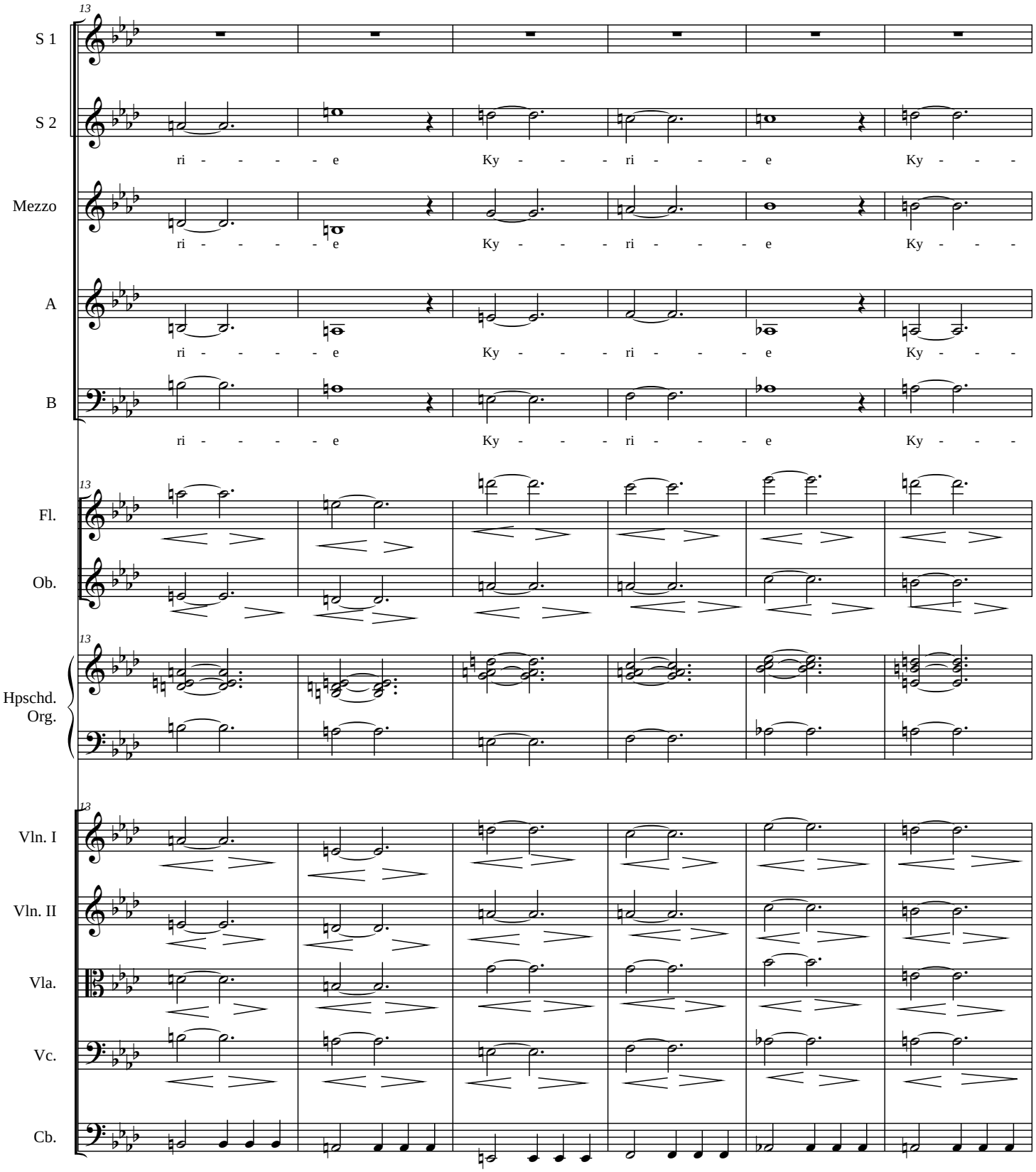
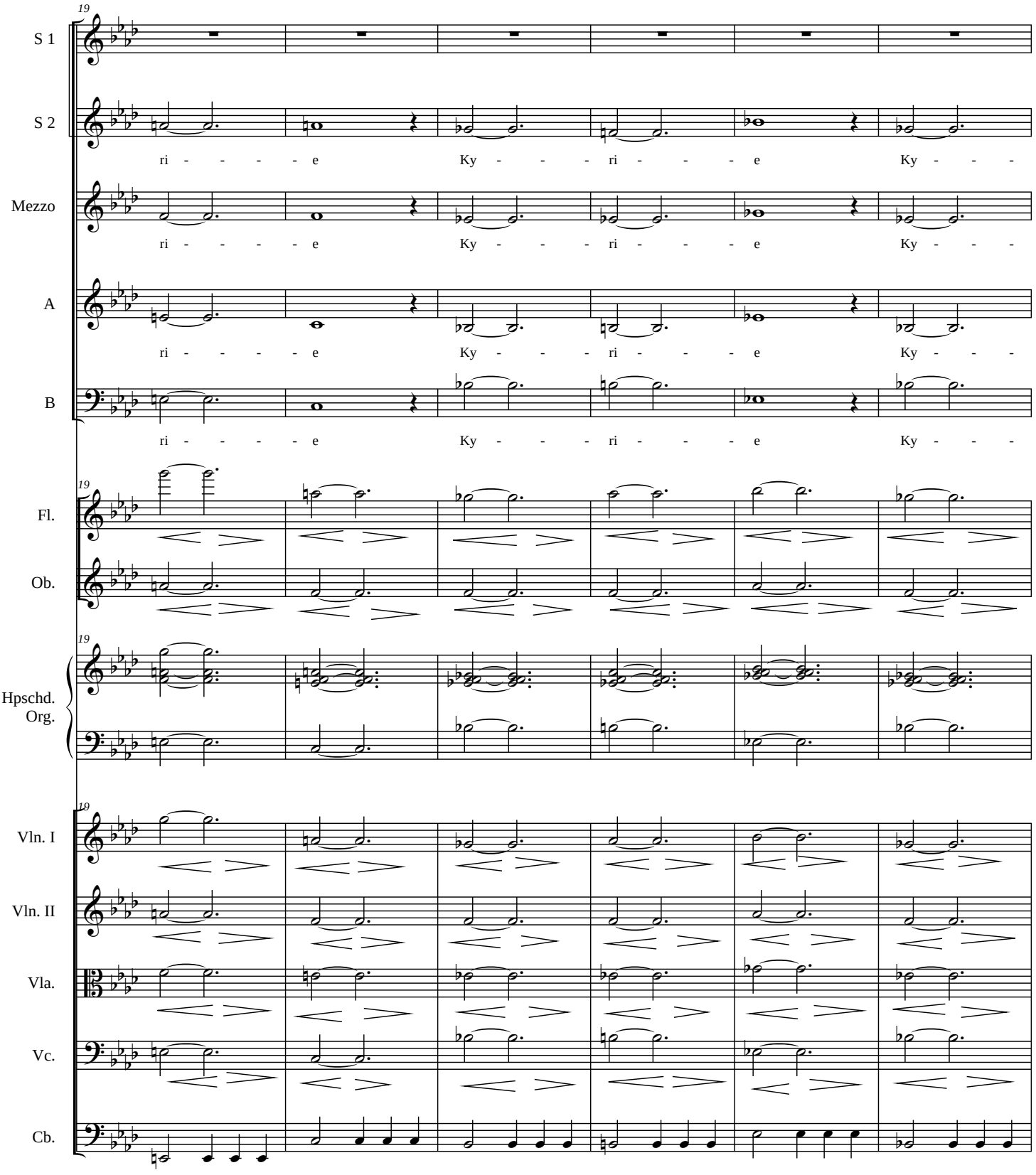
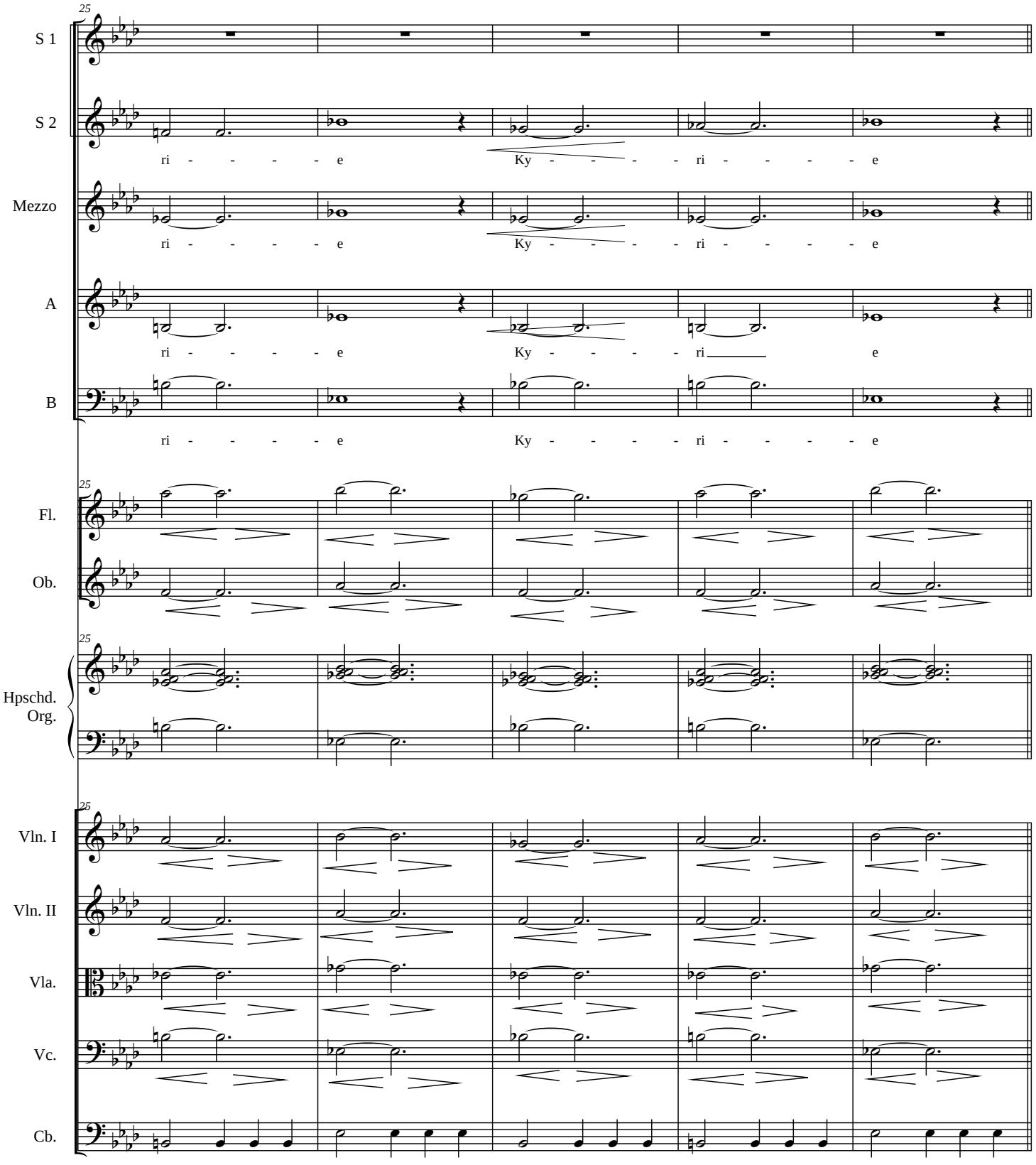
Kyrie

7
S 1
S 2
ri - - - - e Ky - - - ri - - - - e Ky - - -
Mezzo
ri - - - - e Ky - - - ri - - - - e Ky - - -
A
ri - - - - e Ky - - - ri - - - - e Ky - - -
B
ri - - - - e Ky - - - ri - - - - e Ky - - -
7
Fl.
Ob.
7
Hpschd.
Org.
7
Vln. I
Vln. II
Vla.
Vc.
Cb.

13
S 1
S 2
ri - - - - e Ky - - - ri - - - e Ky - - -
Mezzo
ri - - - - e Ky - - - ri - - - e Ky - - -
A
ri - - - - e Ky - - - ri - - - e Ky - - -
B
ri - - - - e Ky - - - ri - - - e Ky - - -
13
Fl.
Ob.
13
Hpschd.
Org.
13
Vln. I
Vln. II
Vla.
Vc.
Cb.

19
S 1
S 2
ri - - - - e Ky - - - ri - - - e Ky - - -
Mezzo
ri - - - - e Ky - - - ri - - - e Ky - - -
A
ri - - - - e Ky - - - ri - - - e Ky - - -
B
ri - - - - e Ky - - - ri - - - e Ky - - -
19
Fl.
Ob.
19
Hpschd.
Org.
19
Vln. I
Vln. II
Vla.
Vc.
Cb.

25
S 1
S 2
ri - - - - - e
Ky - - - - - ri - - - - - e
Mezzo
ri - - - - - e
Ky - - - - - ri - - - - - e
A
ri - - - - - e
Ky - - - - - ri e
B
ri - - - - - e
Ky - - - - - ri - - - - - e
Fl.
Ob.
Hpschd.
Org.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Kyrie

VERSE II

30

S 1 — Ky - ri - e E - lei - son Ky - ri - e E - lei - son Ky - ri - e E lei - son

S 2 — *p* Ky - - - - ri - - - - e Ky - - - - ri - - - - e

Mezzo — *p* Ky - - - - ri - e *mf* E - lei - son Ky - - - - ri - e E-lei - son

A — *p* Ky - - - - ri - - - - e Ky - - - - ri - - - - e

B — Ky - - - - ri - - - - e Ky - - - - ri - - - - e

30

Fl. — *p*

Ob. — *p*

30

Hpschd. Org.

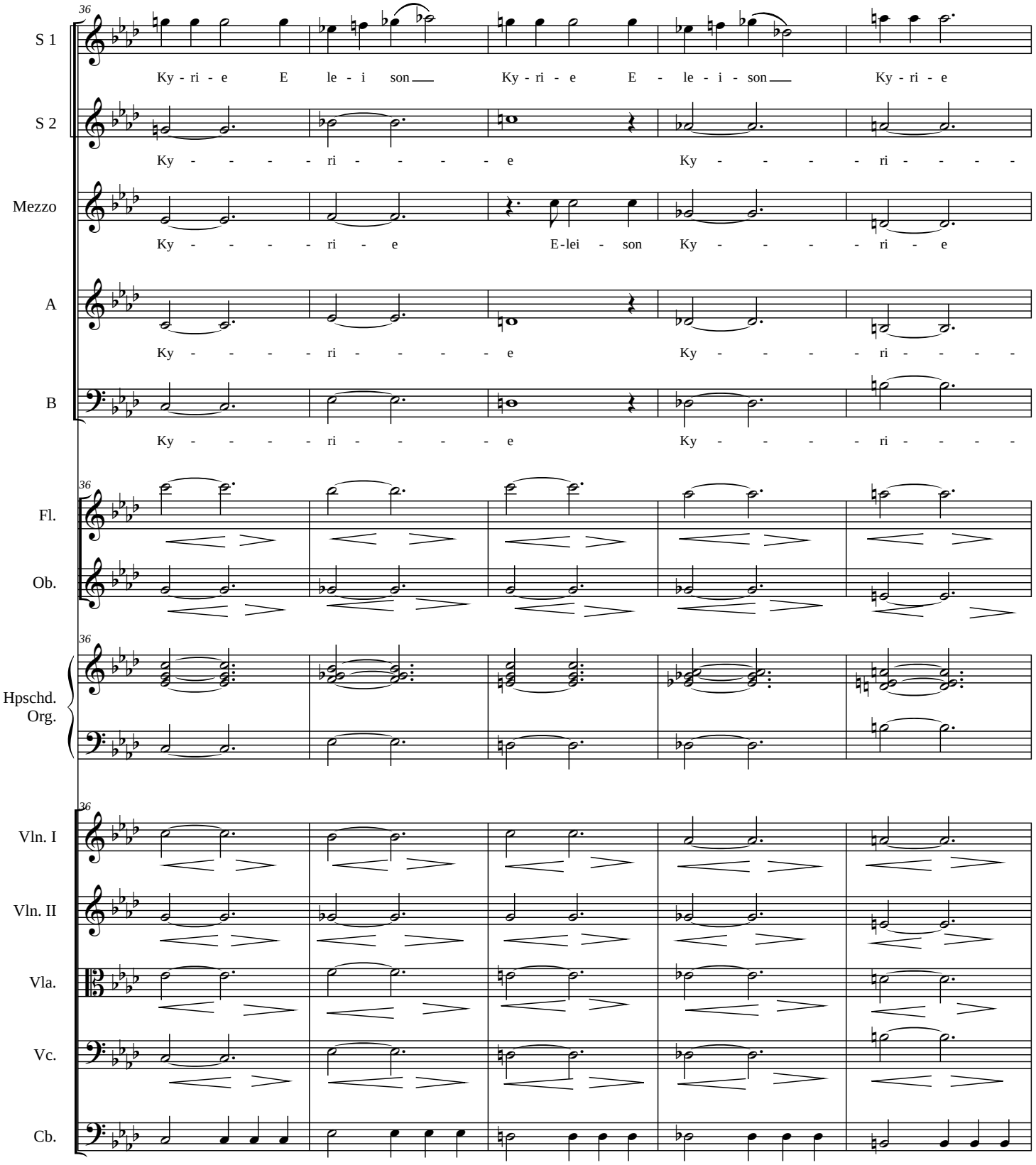
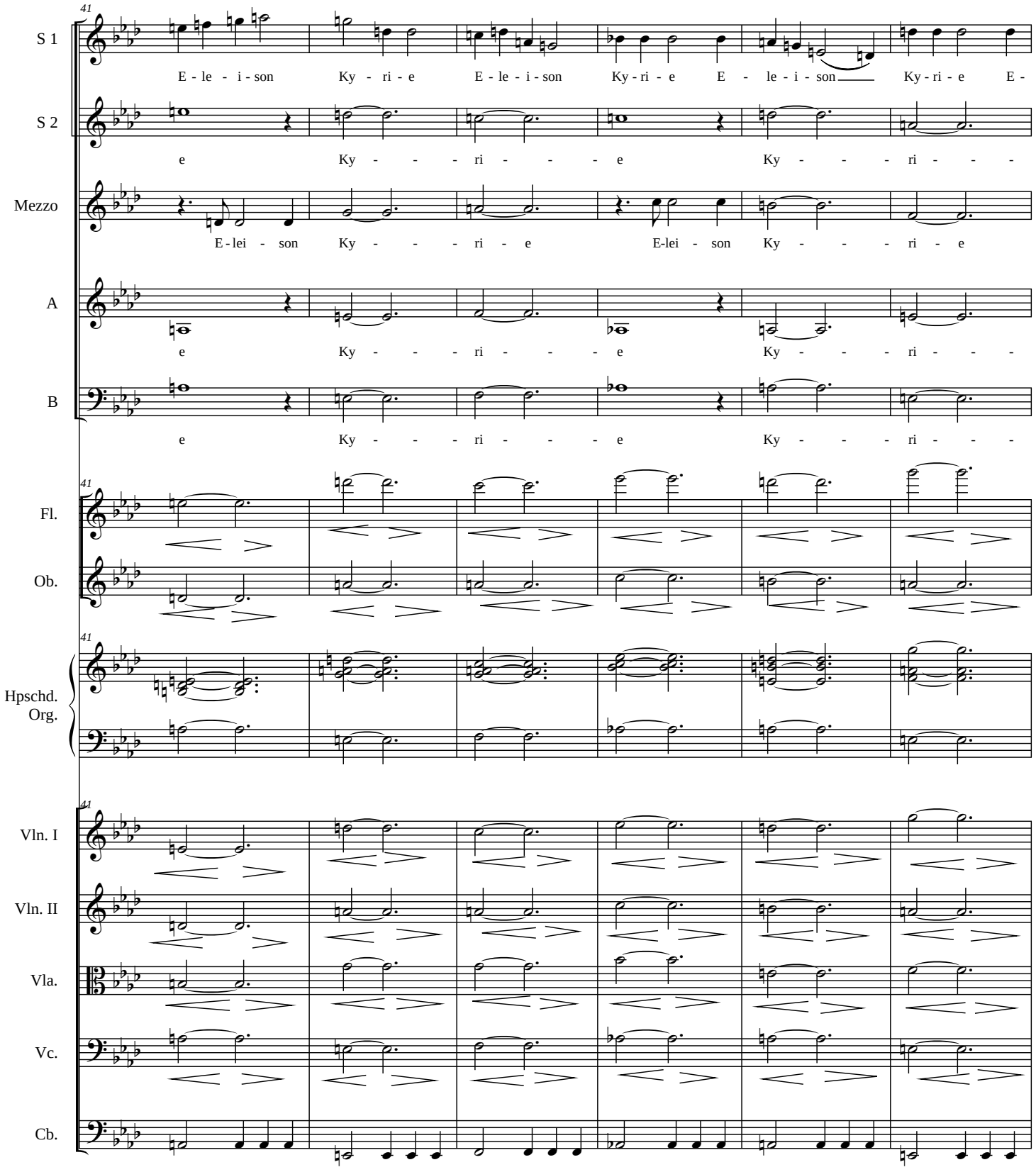
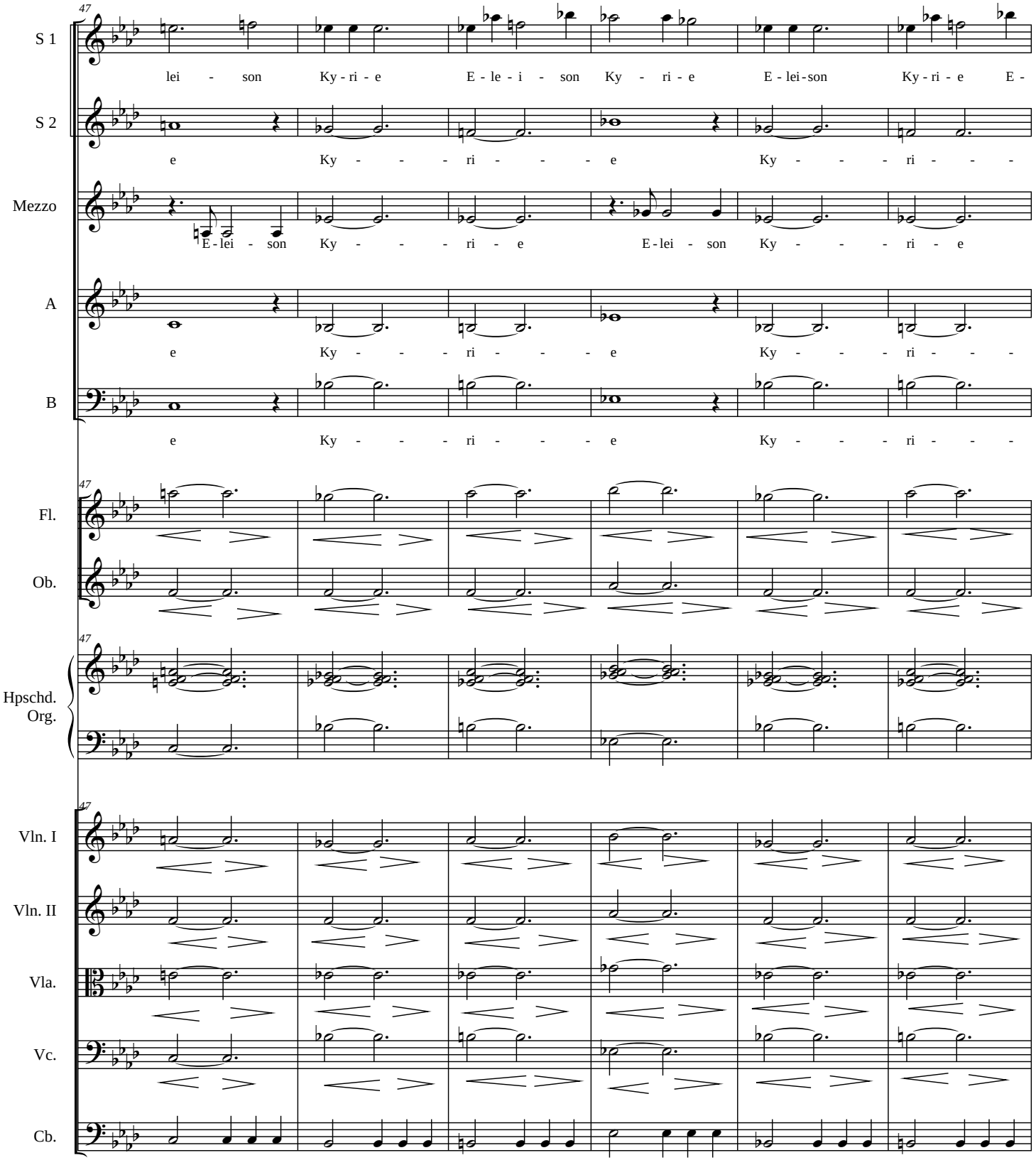
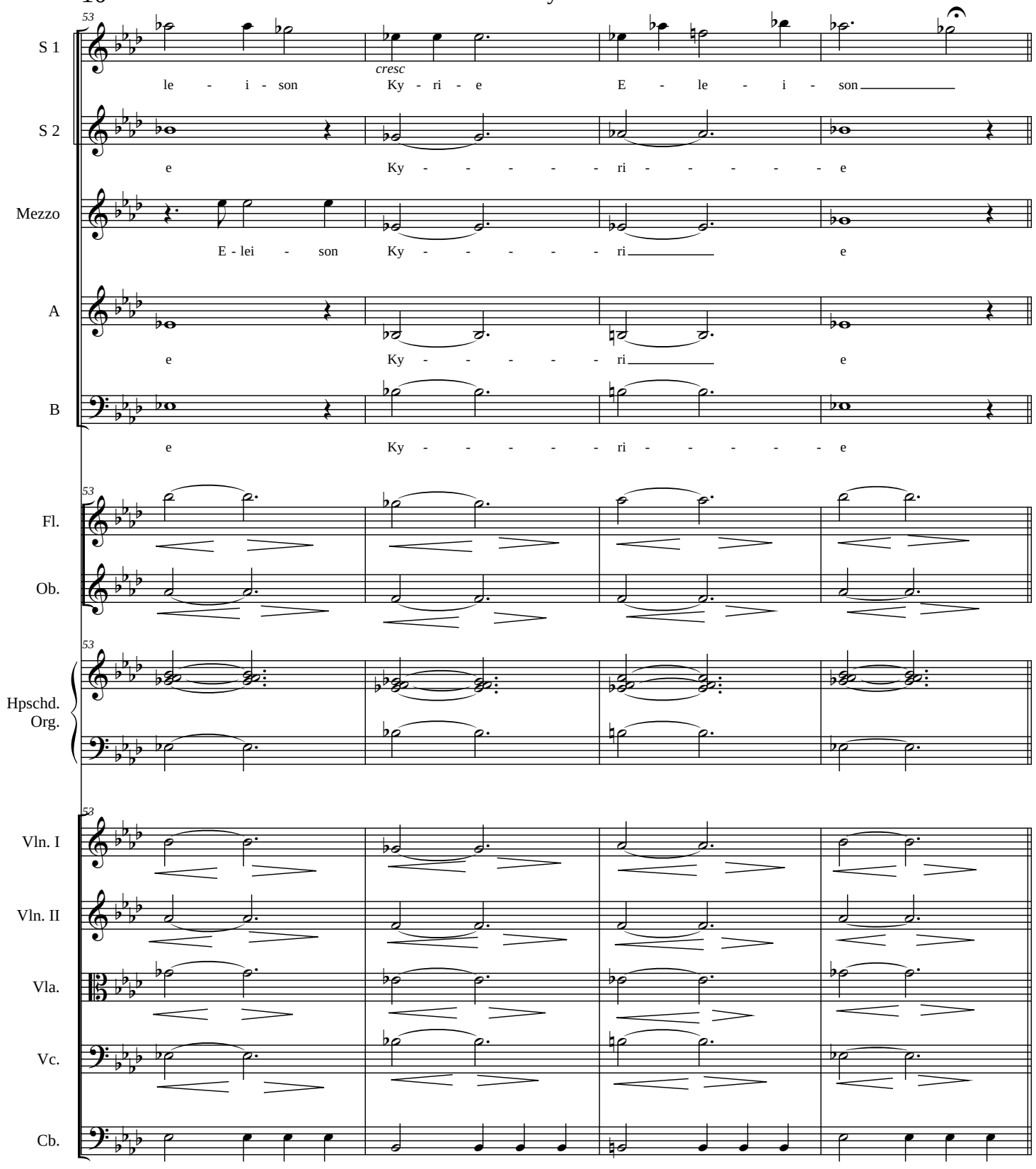
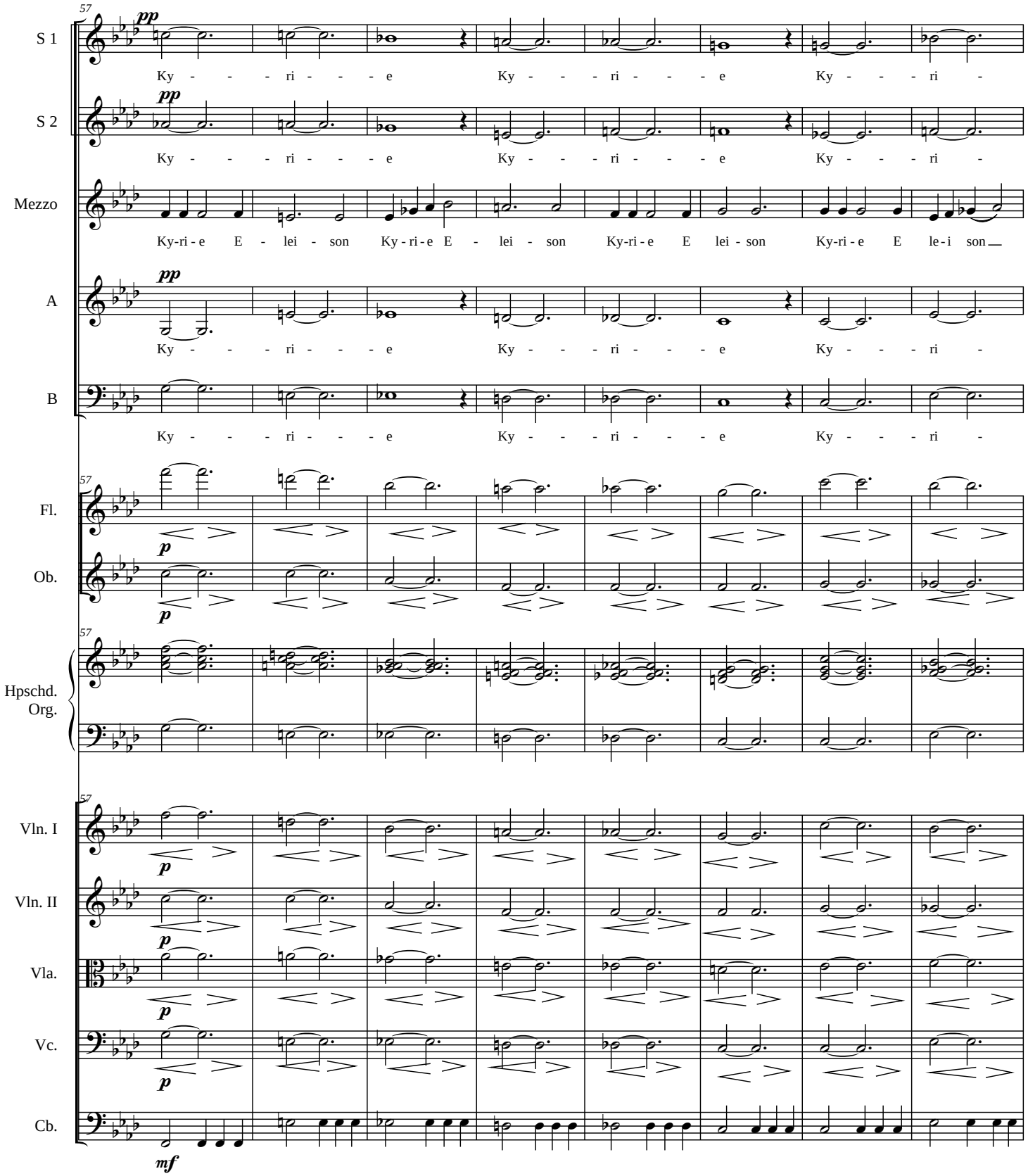
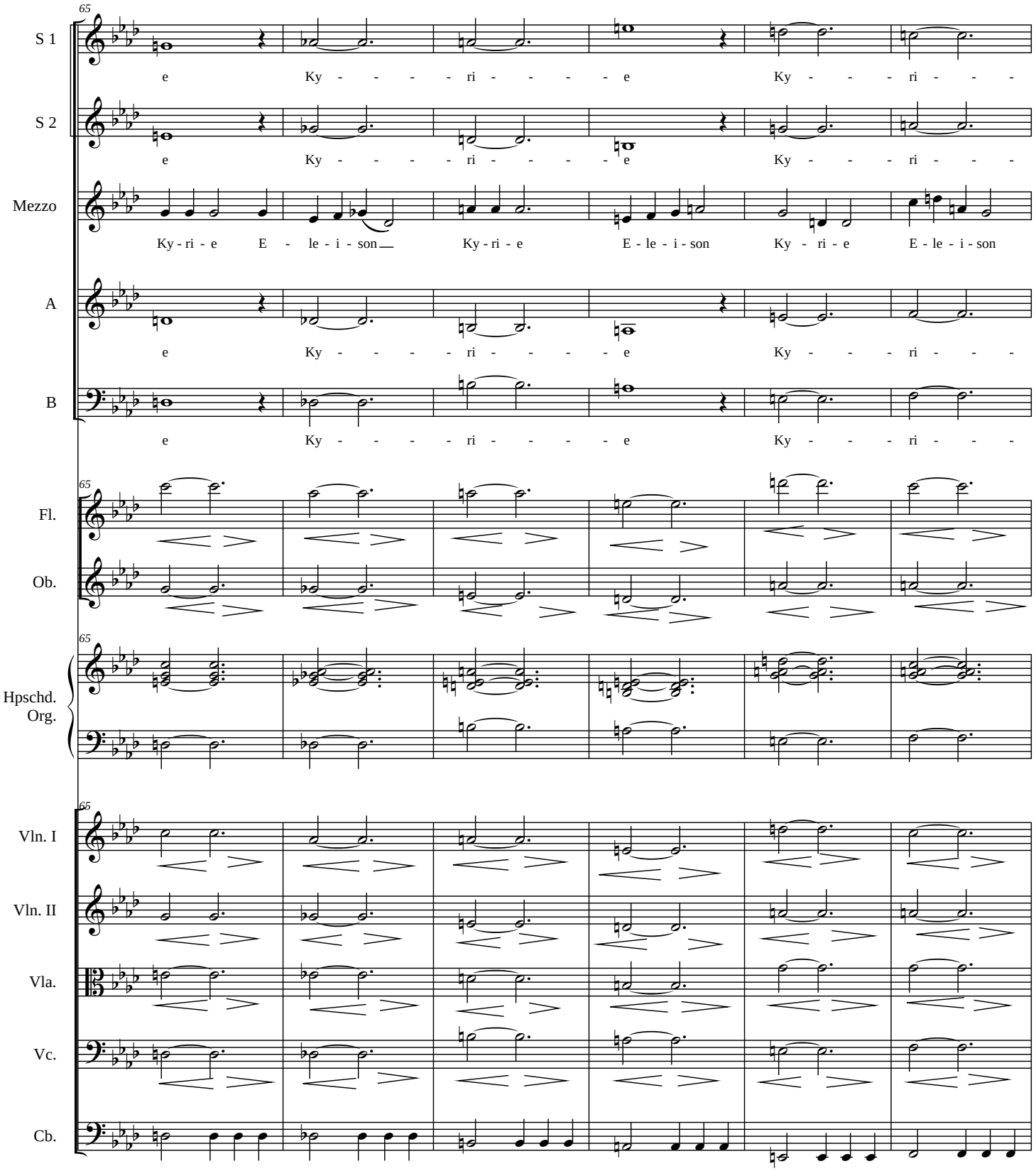
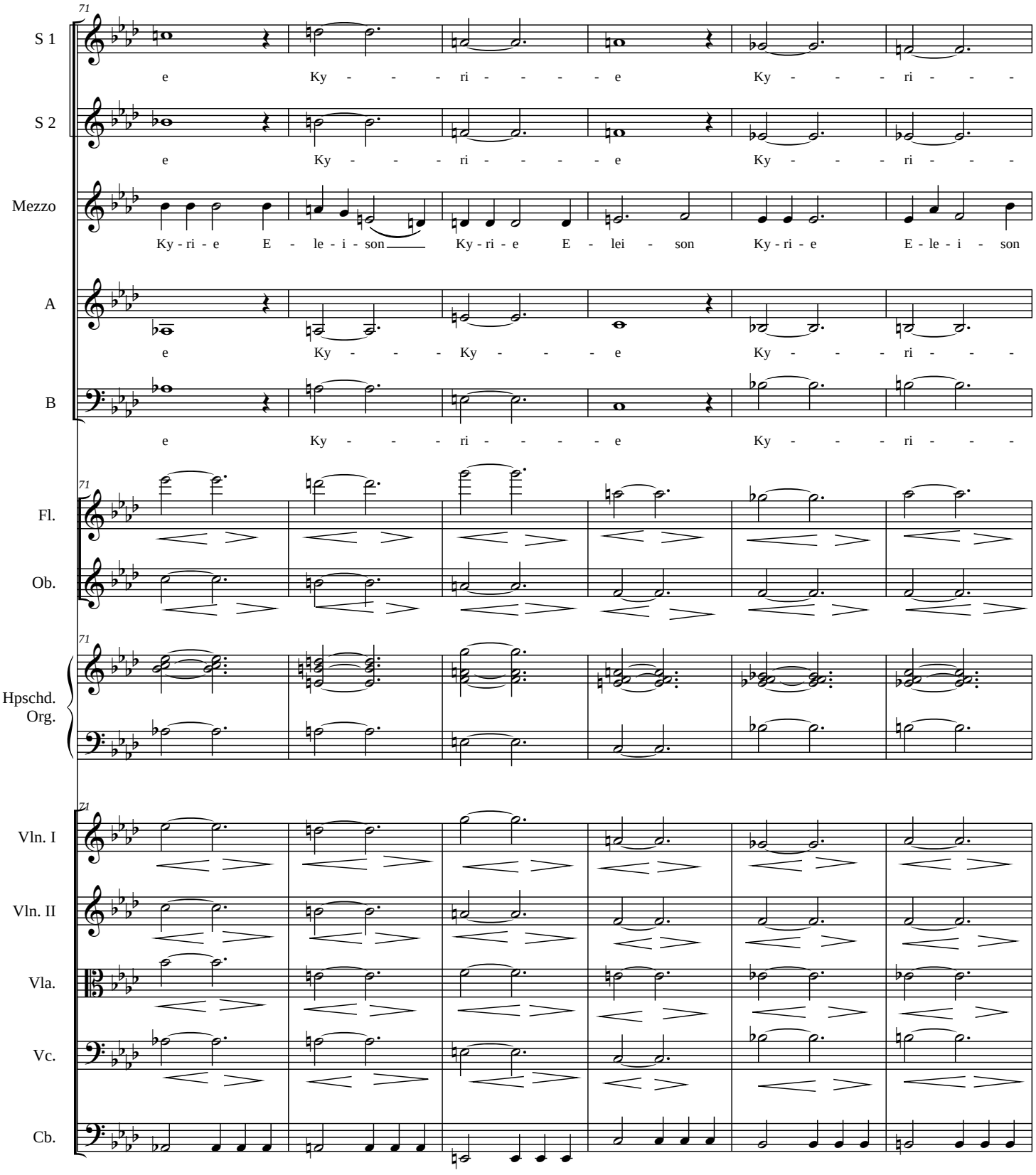
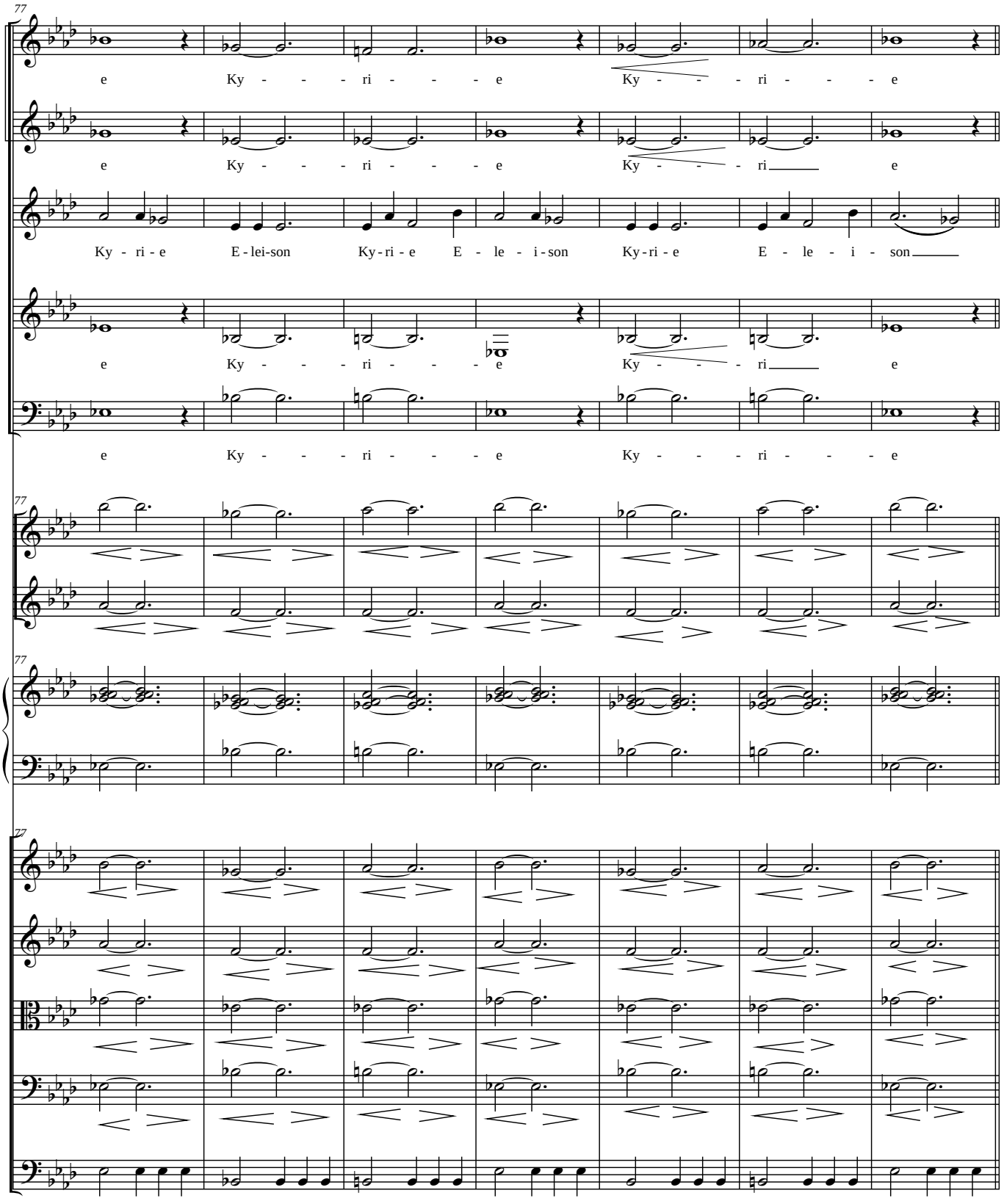
30

Vln. I — *p*

Vln. II — *p*

Vla. — *p*

Vc. — *p*

Cb. — *mf*

36
S 1
Ky - ri - e E le - i son Ky - ri - e E - le - i - son Ky - ri - e
S 2
Ky - - - - ri - - - - e Ky - - - - ri - - - -
Mezzo
Ky - - - - ri - e E-lei - son Ky - - - - ri - e
A
Ky - - - - ri - - - - e Ky - - - - ri - - - -
B
Ky - - - - ri - - - - e Ky - - - - ri - - - -
Fl.
Ob.
Hpschd.
Org.
Vln. I
Vln. II
Vla.
Vc.
Cb.

41
S 1
E - le - i - son Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son Ky - ri - e E -
S 2
e Ky - - - ri - - - e Ky - - - ri - - -
Mezzo
E - lei - son Ky - - - ri - e E - lei - son Ky - - - ri - e
A
e Ky - - - ri - - - e Ky - - - ri - - -
B
e Ky - - - ri - - - e Ky - - - ri - - -
41
Fl.
Ob.
41
Hpschd.
Org.
41
Vln. I
Vln. II
Vla.
Vc.
Cb.

47
S 1
lei - son Ky - ri - e E - le - i - son Ky - ri - e E - lei - son Ky - ri - e E -
S 2
e Ky - - - ri - - - e Ky - - - ri - - -
Mezzo
E - lei - son Ky - - - ri - e E - lei - son Ky - - - ri - e
A
e Ky - - - ri - - - e Ky - - - ri - - -
B
e Ky - - - ri - - - e Ky - - - ri - - -
47
Fl.
Ob.
47
Hpschd.
Org.
47
Vln. I
Vln. II
Vla.
Vc.
Cb.

53
S 1
le - i - son
cresc
Ky - ri - e
E - le - i - son
S 2
e
Ky - - - - - ri - - - - - e
Mezzo
E - lei - son
Ky - - - - - ri
e
A
e
Ky - - - - - ri
e
B
e
Ky - - - - - ri - - - - - e
Fl.
Ob.
Hpschd.
Org.
Vln. I
Vln. II
Vla.
Vc.
Cb.

57
S 1
pp
Ky - - - ri - - - e Ky - - - ri - - - e Ky - - - ri -
S 2
pp
Ky - - - ri - - - e Ky - - - ri - - - e Ky - - - ri -
Mezzo
Ky-ri - e E - lei - son Ky - ri - e E - lei - son Ky-ri - e E lei - son Ky-ri - e E le - i son
A
pp
Ky - - - ri - - - e Ky - - - ri - - - e Ky - - - ri -
B
Ky - - - ri - - - e Ky - - - ri - - - e Ky - - - ri -
57
Fl.
p
Ob.
p
57
Hpschd.
Org.
57
Vln. I
p
Vln. II
p
Vla.
p
Vc.
p
Cb.
mf

65
S 1
e Ky - - - - ri - - - - - e Ky - - - ri - - -
S 2
e Ky - - - - ri - - - - - e Ky - - - ri - - -
Mezzo
Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son
A
e Ky - - - - ri - - - - - e Ky - - - ri - - -
B
e Ky - - - - ri - - - - - e Ky - - - ri - - -
65
Fl.
Ob.
65
Hpschd.
Org.
65
Vln. I
Vln. II
Vla.
Vc.
Cb.

71
S 1
e Ky - - - ri - - - - e Ky - - - ri - - -
S 2
e Ky - - - ri - - - - e Ky - - - ri - - -
Mezzo
Ky - ri - e E - le - i - son Ky - ri - e E - lei - son Ky - ri - e E - le - i - son
A
e Ky - - - Ky - - - e Ky - - - ri - - -
B
e Ky - - - ri - - - - e Ky - - - ri - - -
71
Fl.
Ob.
71
Hpschd.
Org.
71
Vln. I
Vln. II
Vla.
Vc.
Cb.

77
S 1
e Ky - - - ri - - - - e Ky - - - ri - - - - e
S 2
e Ky - - - ri - - - - e Ky - - - ri e
Mezzo
Ky - ri - e E - lei-son Ky-ri - e E - le - i - son Ky-ri - e E - le - i - son
A
e Ky - - - ri - - - - e Ky - - - ri e
B
e Ky - - - ri - - - - e Ky - - - ri - - - - e
77
Fl.
Ob.
77
Hpschd.
Org.
77
Vln. I
Vln. II
Vla.
Vc.
Cb.

VERSE IV (FINAL)

84

S 1 — Ky - ri - e E - lei - son Ky - ri - e E - lei - son Ky - ri - e E lei - son

S 2 — *pp* Ky - - - - ri - - - - e Ky - - - - ri - - - - e

Mezzo — *p* Ky - - - - ri - - - - e Ky - - - - ri - - - - e

A — *p* Ky - - - - ri - - - - e Ky - - - - ri - - - - e

B — Ky - - - - ri - - - - e Ky - - - - ri - - - - e

84

Fl. — *p*

Ob. — *p*

84

Hpschd. Org.

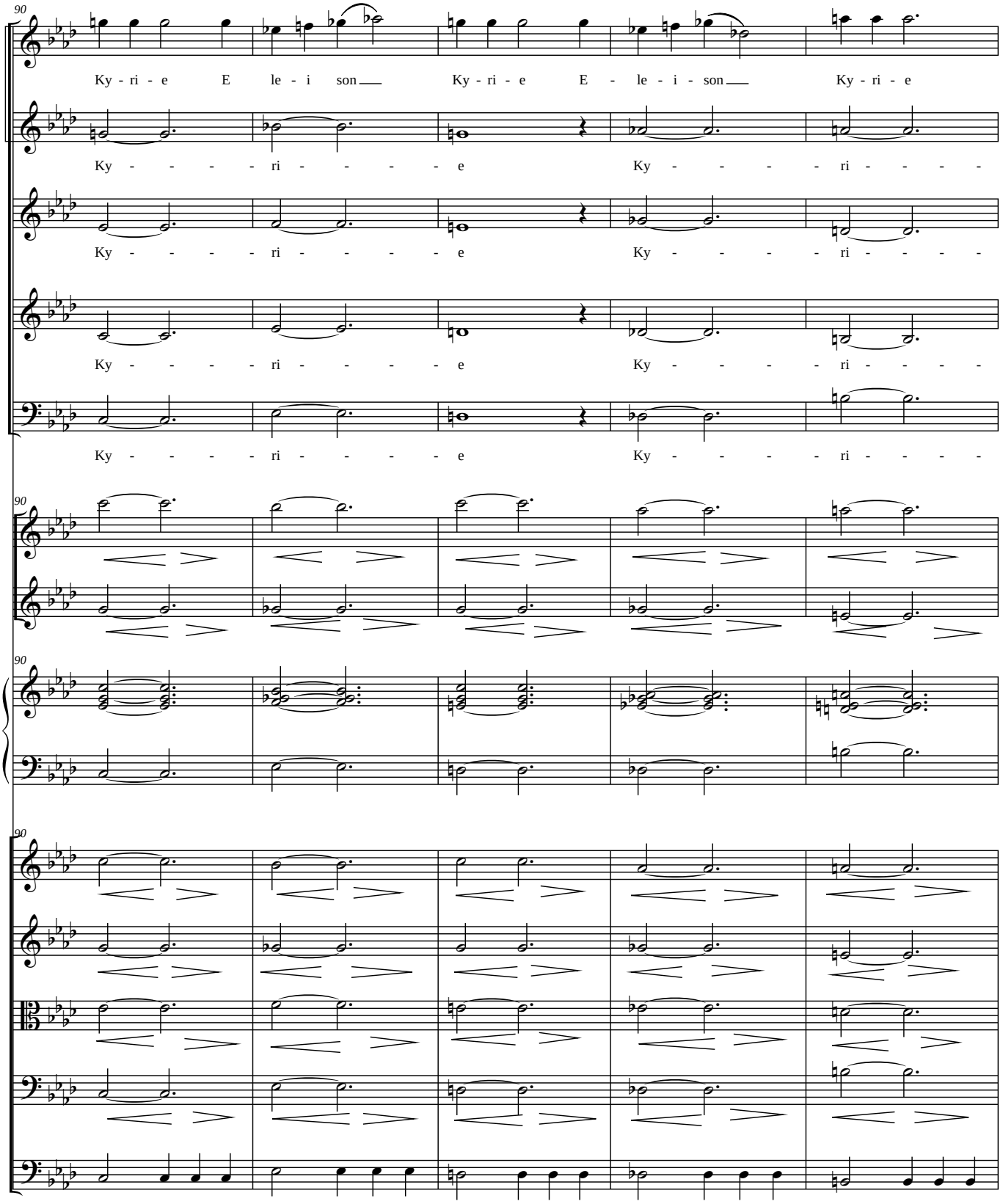
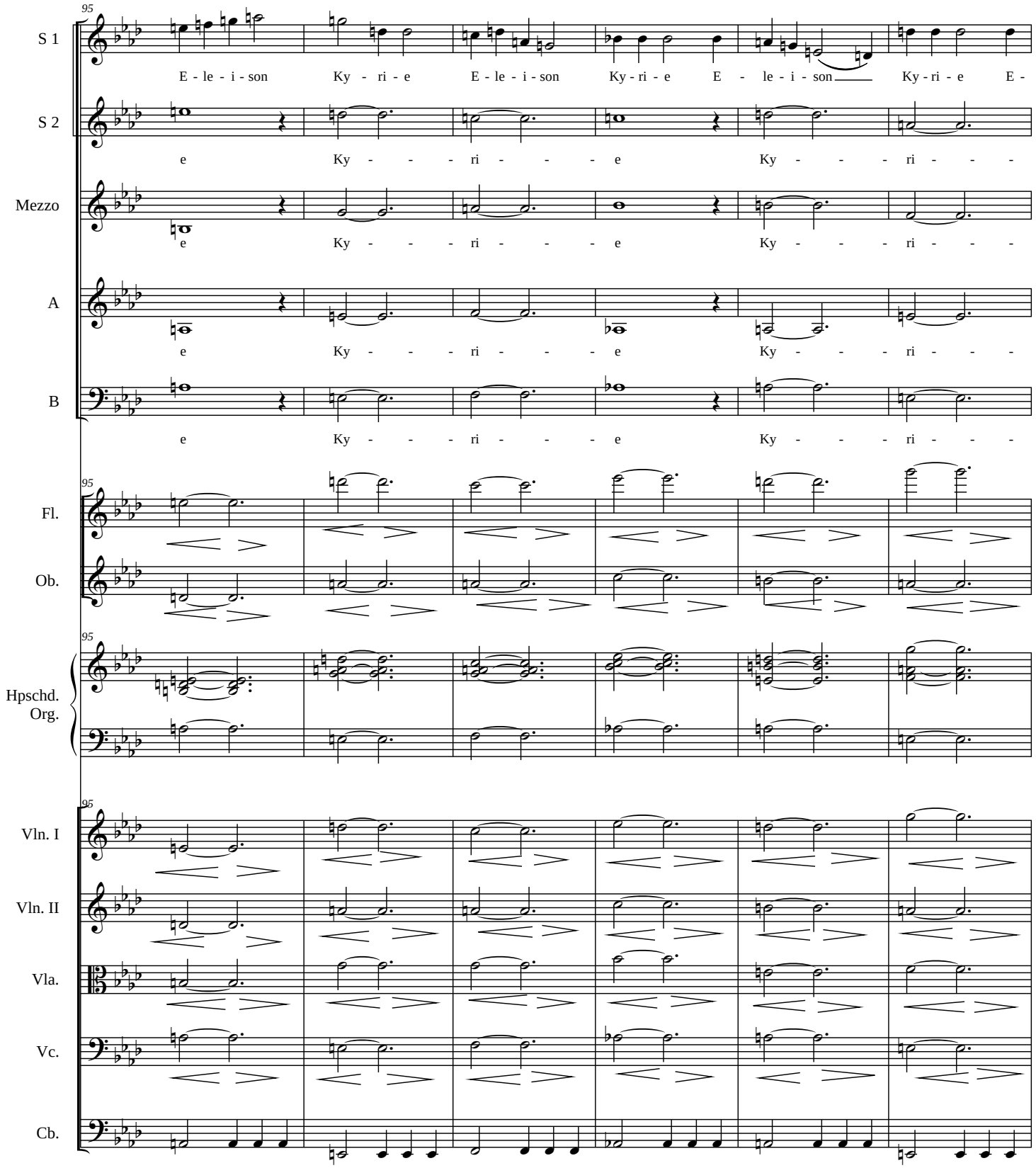
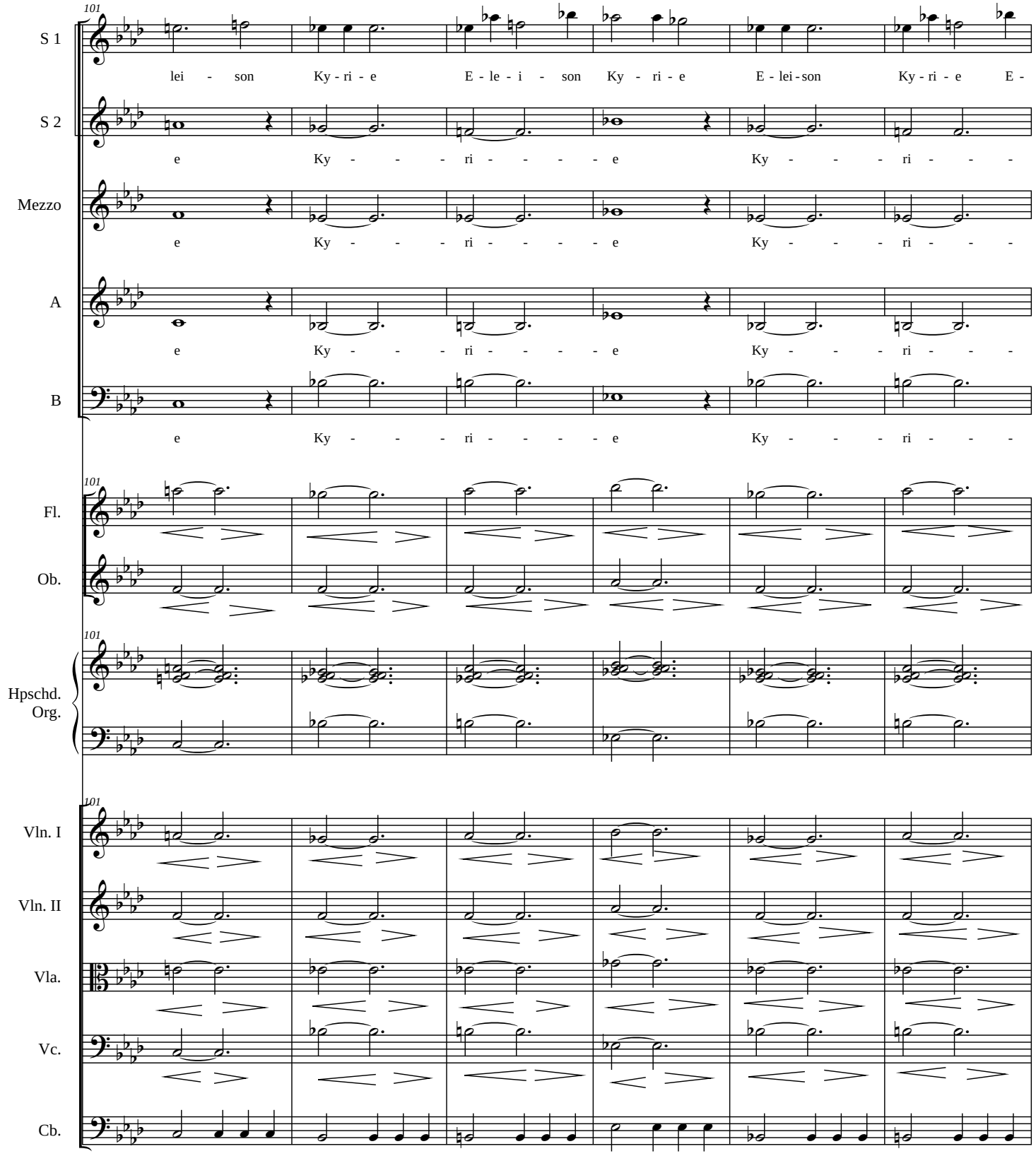
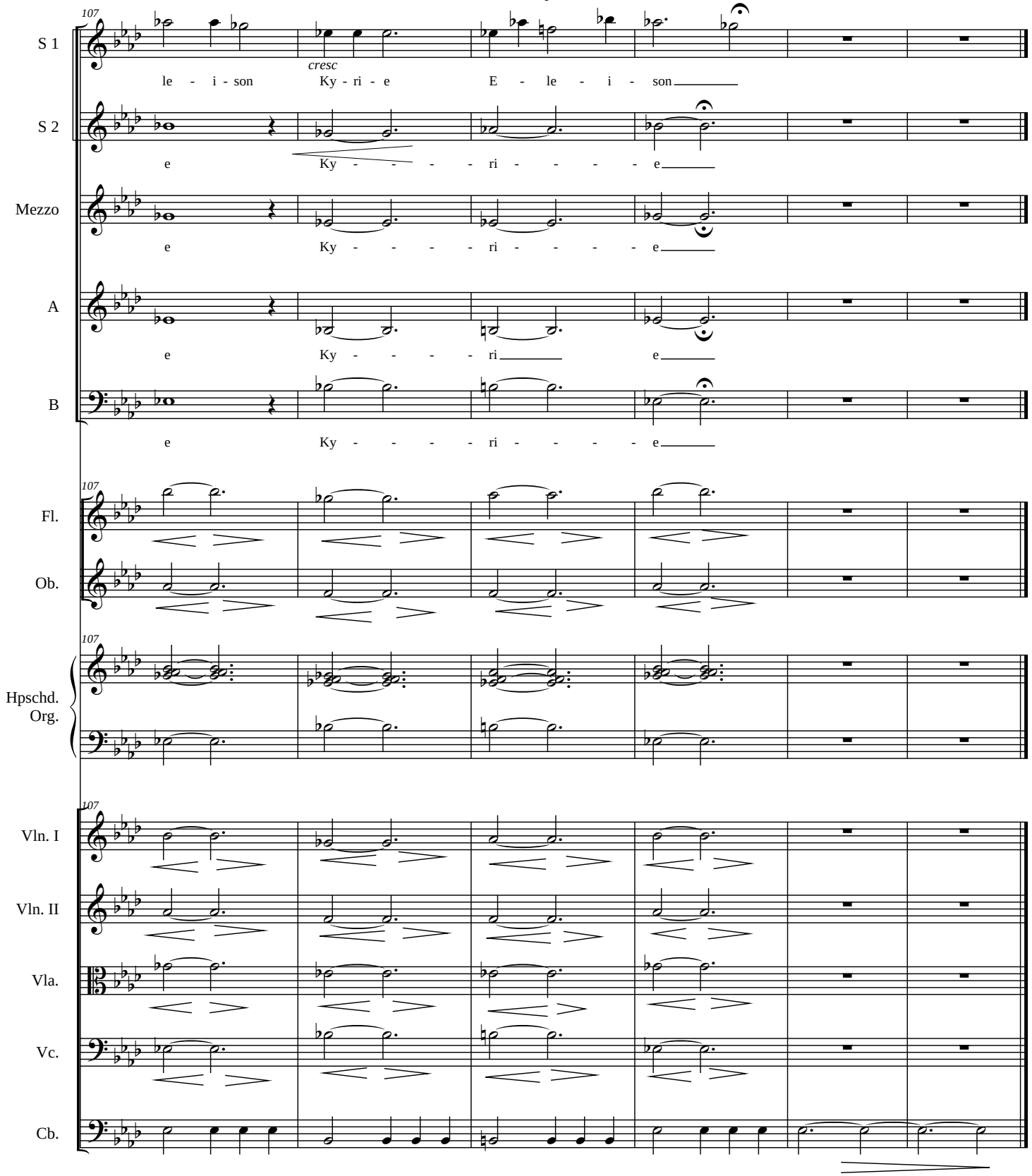
84

Vln. I — *p*

Vln. II — *p*

Vla. — *p*

Vc. — *p*

Cb. — *mf*

90
S 1
Ky - ri - e E le - i son Ky - ri - e E - le - i - son Ky - ri - e
S 2
Ky - - - - ri - - - - e Ky - - - - ri - - - -
Mezzo
Ky - - - - ri - - - - e Ky - - - - ri - - - -
A
Ky - - - - ri - - - - e Ky - - - - ri - - - -
B
Ky - - - - ri - - - - e Ky - - - - ri - - - -
90
Fl.
Ob.
90
Hpschd.
Org.
90
Vln. I
Vln. II
Vla.
Vc.
Cb.

95
S 1
E - le - i - son Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son Ky - ri - e E -
S 2
e Ky - - - ri - - - e Ky - - - ri - - -
Mezzo
e Ky - - - ri - - - e Ky - - - ri - - -
A
e Ky - - - ri - - - e Ky - - - ri - - -
B
e Ky - - - ri - - - e Ky - - - ri - - -
95
Fl.
Ob.
95
Hpschd.
Org.
95
Vln. I
Vln. II
Vla.
Vc.
Cb.

101
S 1
lei - son Ky - ri - e E - le - i - son Ky - ri - e E - lei - son Ky - ri - e E -
S 2
e Ky - - - ri - - - - e Ky - - - ri - - - -
Mezzo
e Ky - - - ri - - - - e Ky - - - ri - - - -
A
e Ky - - - ri - - - - e Ky - - - ri - - - -
B
e Ky - - - ri - - - - e Ky - - - ri - - - -
101
Fl.
Ob.
101
Hpschd.
Org.
101
Vln. I
Vln. II
Vla.
Vc.
Cb.

107
S 1
le - i - son
cresc
Ky - ri - e
E - le - i - son
S 2
e
Ky - - - - ri - - - - e
Mezzo
e
Ky - - - - ri - - - - e
A
e
Ky - - - - ri
e
B
e
Ky - - - - ri - - - - e
Fl.
Ob.
Hpschd.
Org.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Apparition

Don Juan (spoken)
Actions
Beautiful days
Awful sleeps
Plants
Couplings
Everlasting music
Movements
Worships
Divine suffering
Worlds that look alike
and look like us
I drank you but I did not quench my thirst
(English Translation by Elodie Lauten)

Original:
“Actions
Belles journées
Sommeils terribles
Vegetation
Accouplements
Musiques éternelles
Mouvements
Adorations
Douleur divine
Mondes qui vous ressemblez
Et qui nous ressemblez
Je vous ai bu et ne fus pas désaltéré”
(from Vendémiaire, *Alcools* by Guillaume Apollinaire)