

Four Poems of Wallace Stevens

for
Soprano and Chamber Ensemble

for Patrice Pastore
and the Sati Ensemble

I

Joel Feigin
1985
revised 1996

Andante con moto ($\text{♩} = 72$)

Flute

Percussion

Cello

Soprano

Piano

Fltg

trem. (ripple roll)

ppp

fff

ff

p agitato

Who__ is my

8va - - - loco

ff

p

Lento.

1

Fl.

Perc.

Vcl.

Sop.

Pno.

f

spp

ff

fa - ther in this world, in this house, at the spir - it's

8va - - - loco

sf

Lento

6

(*Lento.*)

*

poco accel. -----

Fl.

Perc.

Vcl.

Sop. *f* *mp cantabile*

base? My fa — ther's fa - ther, his fa - ther's fa - ther,

Pno. 8

a tempo

Fl.

Perc.

Vcl.

Sop.

Pno. 12

his

8va loco

pp 6

Red. * *Red.* *Red.* *Red.*

Fl.

Perc.

Vcl.

Sop.

Pno.

15 (R_{ed.}) * R_{ed.} ppp (echo)

pp → X

cantabile

molto p

molto p cantabile

sha - dows like winds.

8va - 1

pp 6

accel. — —

Fl.

Perc.

Vcl.

Sop.

Pno.

17 * R_{ed.} 6 (echo) 8va- ppp pp 3 R_{ed.}

Go back to a par - ent be - fore thought,

3

3

3

3

3

accel.

Fl.

Perc.

Vcl.

Sop.

Pno.

19

molto f passionato

f, *sempre f*

be-fore speech, at the head of the

pp

8va

7

Reo.

*

Agitato ($\text{J}=88$)

Fl.

Perc.

Vcl.

Sop.

Pno.

21

pizz.

sff

pizz. *take pencil*

ff

col legno battuto

ff

past.

They go to the cliffs of Mo - her

8va

sf

sf

Reo.

rit.

Fltg

Fl. *Perc.* *Vcl.* *Sop.* *Pno.*

ff *ff* *ff* *ff* *ff*

trem. *arco* *colla voce* *colla voce* *colla voce*

colla voce → *v*

ris-ing out of the mist *a - bove the real* *ri - sing out of pre - sent*

8va *loco* *colla voce*

25

Andante ($\text{J}=69$)

Fl. *Perc.* *Vcl.* *Sop.* *Pno.*

pp *v* *pp* *Red. harm.* *pp*

time _____ *and place,* _____ *a - bove*

ppp(echo) *legg.*

Red. *Red.*

29

rit. - - - - - ($al\downarrow=54$)

Fl.

Perc.

Vcl.

Sop.

Pno.

the wet green grass.

31

3 3 3 3

3 3 3 3

3 3 3 3

Tempo ($\text{♩}=60$)

Fl. *dolciss.*
 Perc. *pp* *pp* *dolciss.* *p cantabile*
 Vcl.
 Sop. This is not land - scape, full _____ of the som - nam -
 Pno. *pp*

33

Fl.

Perc.

Vcl.

Sop.

Pno.

36

bu - la - tions of po -

p

f

3

3

3

p

6

6

36

*

Red.

Fl.

Perc.

Vcl.

Sop.

Pno.

f

poco

Tam. *2 xylo. sticks*
2 mar. sticks

pp

poco

p

3

p

poco

e - try *and* *the sea.*

This is my fa -

trem.

fff

ppp

pp

38

Red.

*

Red.

Red.

Red.

Fl.

Perc.

Vcl.

Sop.

pizz.

half-spoken

ther or may - be, it is as he was. A like - ness,

Pno.

42

*

rit. (♩=54)

Fl.

Perc.

Vcl.

arco

pizz.

p espress

(sung) *p espress e molto cantabile*

one of a race of fa - thers: earth and sea

Pno.

46

rit. Adagio ($\text{J}=54$)

Fl.

Perc.

Vcl.

Sop.

Pno.

51

trem.

col legno battuto

p

n.

air.

p

ff

8va

p

sff

8va

p

f

n.

attaca II

II. Misterioso, l'istesso tempo

($\text{J}=54$)

Fl.

Perc.

Vcl.

Sop.

Pno.

1

*)

temple blocks

p

f

n.

2 snare drums

p

3 bongos

pizz. gliss.

p misterioso

f

***) \blacktriangleleft*

p

**) \nearrow*

***) \nearrow*

1

2

Rehd.

*) glide with fleshy part of finger-tips

**) hit with flat of hand

Fl.

Perc.

Vcl.

Sop.

Pno.

4 snare drums

Sus. Cym

tom-tom

sff fpp

cluster, arm on keyboard

sff

this measure freely: the cymbals do a gradual ritardando, and the voice is very free, using a natural speech-rhythm; the verse part, until m. 26, is very free

Adagio

verse part, until m. 26, is very free

Fl.

Perc. *hi-hat*

Vcl.

Sop. *p spoken* 3 *sung*

Pno.

A - mong the old men ____ that you know there is one un -

6

Fl.

Perc.

Vcl.

Sop.

named that broods on all the rest in hea- vy thought. They are

Pno.

8

Fl.

Perc.

Vcl.

Sop.

no - thing ex - cept in the un - i - verse of that sing - le

Pno.

12

Fl.

Perc.

Vcl.

Sop.

mind. He re-gards them out-ward - ly and knows them in - ward - ly.

Pno.

16

Fl.

Perc.

Vcl.

Sop.

temple blocks

pp

sff

The sole. em_____ per - or of what they are_____

Pno.

20

Fl.

Perc.

Vcl.

Sop.

Pno.

25

3
4

3
4

3
4

p

pp

3

pp

3

pp

dis - tant, yet close e - nough to wake

poco rit.

Fl.

Perc.

Vcl.

Sop.

Pno.

29

f

p

f

3

3

3

3

the chords a - bove you bed to -

8va

mp

pp

3

loc

Red.

Red.

*

a tempo

accel. *rit.*

Fl. *pp*

Perc. *pp*

Vcl. *pp*

Sop. night

Pno. *pp*

32

Red.

attacca III

Detailed description: The musical score consists of five staves. The first staff (Flute) has a treble clef and includes dynamic markings *pp*, a crescendo line, a '3' above a note, and a decrescendo line with 'n.'. The second staff (Percussion) shows a pattern of eighth notes. The third staff (Double Bass) has a bass clef and a 'pp' marking. The fourth staff (Soprano) contains the word 'night'. The fifth staff (Piano) has a treble clef and includes dynamic markings *pp*, a '3' over a measure, a '3' under a note, a grace note, a fermata over a note, and a decrescendo line. Measure 33 begins with a dynamic '8va' (octave up).

III

Molto agitato ($\text{J}=72$)

Flute *ff* *Fltg* *ff*

Percussion *Tom-toms* *ff* *ff*

Cello *sf* *on the beat, very accented*

Soprano

Piano

1

Fl. *5:4*

Perc.

Vcl. *L.H. pizz.* *ff* *on the beat, very accented*

Sop.

Pno.

f agitato

Re-al - i-ty, re -

p sff

secco!
grace notes before the beat

5

Fl.

Perc.

Vcl.

Sop.

Pno.

Fl.

Perc.

Vcl.

Sop.

Pno.

al - i - ty, is an ac - tiv - i - ty of the

gva

loco

non vib

harm.

most au - gust i - ma - gin - a - tion.

gva

n.

Fl.

Perc.

Vcl.

Sop.

Pno.

Fri - day night we drove home from Corn - wall to Hart - ford late.

molto p

Fl. *p dolce*

Perc.

Vcl.

Sop. It was not a night blown in a glass-works

Pno. 17 *lococo* *p* *pp* *Rit.* *colla voce*

Fl. *colla voce*

Perc. *colla voce*

Vcl. *colla voce*

Sop. *pp* *sensa misura* in Vi-en-na or Ven-ice mo_- tion-less gath-er - ing time and

Pno. 19 *lococo* *pp* *colla voce* *Rit.* ***

Allegro

ma sensa misura, quasi cadenza

Allegro ($\text{♩}=96$)

Musical score page 21. The score includes parts for Flute (Fl.), Percussion (Perc.), Clarinet (Vcl.), Soprano (Sop.), and Piano (Pno.). The piano part has two staves. The first staff shows a dynamic of *f marcato* with a tempo marking of *non legato*. The second staff continues the piano part. The vocal parts (Sop. and Vcl.) have rests. The flute part has a dynamic of *ff*. The percussion part has a dynamic of *ff*. The clarinet part has a dynamic of *ff*. The soprano part has dynamics of *half-spoken* and *dust.* The piano part has dynamics of *ff* and *ff*. The score ends with a repeat sign and the number 21.

Fl. *sf* ff *sf*

Perc.

Vcl. *sf* *ff* *f* *molto cantabile*

Sop. *sung* There was a crush of strength in a grind - ing go - ing

Pno. 8va-
loco *f* *p*

23

Fl.

Perc.

Vcl.

Sop.

round un-der the front of the west-ward even - ing star.

Pno. 25

pizz. gliss.

pp

p

sf

ff

pizz. gliss.

8vb-

ped.

Fl.

Perc.

Vcl.

Sop.

The vi - gor of glo -

modo ord.

Pno. 28

ff

f

*) grace notes on the beat

rit. - - - - - *poco* - - - *al*

Fl. *f*
 Perc.
 Vcl. *ff*
 Sop. ry a glit - ter - ing in the veins
 Pno. *sf* *f* *sf* *sf*

29 * Ped. Ped. Ped. Ped. ♩=66 Ped.

Fl. -

Perc. *pp* 3 3 6 l.v.

Vcl. - *col legno battuto* *p* 5

Sop. as things e - merged

pizz. gliss.

modo ord.

dolciss.

loc 3

8vb

31

Fl.

Perc.

Vcl.

Sop.

col legno battuto

(8^{va})

Pno.

lococo

key clicks

Fl.

Perc.

Vcl.

Sop.

Pno.

key clicks

Fl.

Perc.

Vcl.

Sop.

Pno.

lococo

8^{va}

key clicks

Fl.

Perc.

Vcl.

Sop.

Pno.

lococo

8^{va}

et al

Fl.

Perc.

Vcl.

Sop.

Pno.

Adagio ($J=52$)

modo ord.

half sung

Rcd.

Adagio ($\downarrow=52$)

modo ord.

spoken, in a natural rhythm, not necessarily coordinated with the instruments

the vis - i - ble trans - for - ma - tions of sum - mer night an ar - gen - tine ab - strac - tion ap - proach - ing

Fl.
Perc.
Vcl.
modo ord.
spoken, in a natural rhythm, not necessarily coordinated with the instruments
Sop.
the vis - i - ble trans - for - ma - tions of sum - mer night an ar - gen - tine ab - strac - tion ap - proach - ing
Pno.

Meno Mosso (♩=48)

Fl.

Perc.

Vcl. *pizz.* *arco*
pp

Sop. *sung*

form and sud - den - ly de - ny - ing it - self a - way. There was an

Pno. { 38

38

38

Fl.

Perc.

Vcl. *arco* *p* *n.* *p* *molto cantabile* 38

Sop. in - so - lid bil - low - ing of the so - lid. Night's 38

Pno. { 40

40

* *p* *molto cantabile* *p* *molto cantabile*

poco rit. -----

Fl.

Perc.

Vcl.

Sop.

p cantabile

pp *R&d.*

pp

moon---light--- lake was nei - ther wa--- ter--- nor

Pno.

43

pp

a tempo (J=48)

Solo, senza misura

Fl.

Perc.

Vcl.

Sop.

Fltg

molto agitato

sff

sff

Sop.

Pno.

air.

L.H.

R&d.

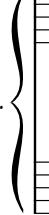
*

46

freely, everything off the beat *more precise*
 $(\text{J}=48)$

Fl. *p* *3 pp*
Perc. *pp*
Vcl.

molto p espress
→ 

Sop.
Pno. 
48

attacca IV



IV

Adagio (♩=48)

Flute: -
 Percussion: 4
 Cello: -
 Soprano: 4 *pp* 3 3
 The palm _____ at the end of the mind
 Piano: 4 *pp* 8^{va}
 1 8^{vb} loco 4 *pp* 8^{vb} 4 *pp*

Musical score page 3. The score includes parts for Flute (Fl.), Percussion (Perc.), Violoncello (Vcl.), Soprano (Sop.), and Piano (Pno.). The time signature is $\frac{3}{4}$. The vocal part (Sop.) has lyrics: "be-yond the last thought ris-es in the bronze dis-tance". The piano part includes dynamic markings *loco*, *f*, *pp*, *8va*, and *8vb*.

Fl. *p dolce*

Perc. *trem.*

Vcl. *pp misterioso*

Sop. *p*

a

Pno. *pp*

6

Red.

Fl. *p*

Perc. *ten. colla voce*

Vcl.

colla voce

Sop. *(,)*

gold - feath-ered bird sings in the palm with - out

Pno. *p*

9

Red.

Fl.

Perc.

Vcl.

Sop.

hu - man mean - ing with - out hu - man feel - ing a for - eign

Pno.

12 Red. *

pp

secco!

Piu mosso (♩=81)

rit.

Fl.

Perc.

Vcl.

p cantabile

Sop.

song. You know then that it is not the rea - son that makes us hap - py -

Pno.

15 Red. Red. Red. Red. Red. Red. Red. Red.

Fl.

Perc.

Vcl.

Sop.

Pno.

19

p dolce

3

or un-hap - py: the bird sings its

sempr p

3

** Ped.*

Molto adagio
($\text{J}=46$)

Fl.

Perc.

Vcl.

Sop.

Pno.

22

3

pp

p 3

Ped.

pp

feath - ers shine.

8va repeat as fast as possible

3

p 3 sf

Ped. Ped.

Fl.

Perc.

Vcl.

Sop.

Pno.

25

v □ *pp dolciss.* *Red.*

pp

pp

The palm stands _____ at the edge of space.

loco

pp dolciss.

Red.

Red.

Fl.

Perc.

Vcl.

Sop.

Pno.

28

5

p

p cantabile

The wind moves _____ slow _____ ly in the

8va - 1

loco

pp

5

accel.

Fl. (e) *sf* *p* 12 *gliss*

Perc. *f* *pizz.* *f* *sff* *Red.*

Vcl. *f* *mp* *f* *sff* *Red.*

Sop. branch - es. The bird's fire fang - led

Pno. *mp* *ff* *Red.* *Red.* *vib* ***

30

(♩=46) *poco rit.* *tempo* (♩=46)

Fl. *—* *—* *—* *—*

Perc. *pp* *(Red.)* *** *ppp*

Vcl. *—* *—* *—* *—*

Sop. *p* *feath - ers* *dan - gle* *down.* *pp*

Pno. *p* *misterioso* *3* *3* *3* *p* *8va -* *** *Red.*

32

Red.

Fl. *pp* 3

Perc. *ppp*

Vcl.

Sop.

Pno. *ppp* 36

molto p
(2 soft mallets)
(2 hard mallets)

n. *pp* *n.*

n.

8va *p*

* *Rd.*

Fl.

Perc. *pp* *harm.*

Vcl. *pp*

Sop.

Pno. *pp* 40 *dolciss.* *pp* *#G:*

G *pick up triangle btr* *pp*

8va *pp* *pp*

8vb *Rd.*

*