

Evocations

For piano and optional vocalist

(Version for lower voices)

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This series of short pieces was loosely inspired by Debussy's practice of writing the titles of his Preludes for Piano at the end of each score rather than at the beginning. This back-titling has long been misunderstood as a caution against taking the titles too seriously, rather than as what it is, an affirmation of the power of evocation as opposed to description--something that Debussy learned from Mallarmé.

In *Evocations*, each piece concludes with an enigmatic statement that in one way or another comments on what has been heard--perhaps as an explanation or disclosure, perhaps as a critique or reflection, perhaps congenial, perhaps ironic--no one model fits. The statements come in alternate forms: one that can be spoken or sung by the pianist, and one to be performed by a singer. This score assumes high voice (the vocal lines may of course be sung either as written or an octave lower); there is a separate score for baritone.

In performances with a vocalist, the pianist is silent except when instructed otherwise. In whatever way the vocal parts are realized, the pieces are all evocations in the most literal sense of the term: they draw something out of the voice.

Like a collection of Preludes, this one is equally open to being played in full as a continuous whole and used as a source of short pieces to be played in any order or number as the performer(s) wish. A full performance will run about 25 minutes inclusive of pauses between pieces. The statements voiced at the end of each piece are drawn from varied sources, each used only once. All are in the public domain.

Evocations

I.

$\text{♩} = 88$

pp *cresc. sempre*

Red. sempre

5

8

f

Red.

10

cresc.

mp

* *Red. sempre*

8va

12 *cresc. sempre*

14

16 *f*
* *Red.* *

18 *cresc.*
* *Red.*

19 *ff* *rit.*
* *gradual release* *

a tempo

22 *ff*

23 * *Red.*

24

25 *Red.*

The upper staff for a vocalist; the lower staff for the pianist.
Unless otherwise instructed, the pianist sings or speaks only
in the absence of the vocalist.

Tempo guisto

29

p 3

So-li - tude,

29

p

So - li - tude,

29

pp 3

8va-

* Led.

32

reef, star, — No mat-ter what de-served — the white care — of our can-vass.

32

reef, star, — No mat-ter what de-served — the white care — of our can-vass.

32

Solitude, reef, star--
No matter what deserved
The white care of our canvass.

(Mallarme, "Salut")

II.

37 $\text{♩} = 160$ Freely

mf *cresc.*

42

f *f*

48

f

54

p

8^{va}

60

65

70

cresc.

f

75

cresc.

ff

80

3

85 *8va* - - - - -

85 86 87 88 89 90

91 *p* *f*

91 92 93 94

95 *ff* *f* *ff* *fff* *8va* - -

95 96 97 98 99 100

99 *f* *p* *8va* - -

99 100 101 102 103 104

105 *f*

105 106 107 108 109 110

110

Measures 110-114. Treble clef: Measure 110 has a triplet of eighth notes (F#, G, A) with an accent. Measures 111-114 continue with various chords and triplets. Bass clef: Measures 110-114 feature a melodic line with an accent in measure 110, a *p* dynamic in measure 111, and a *f* dynamic in measure 112. A triplet of eighth notes (F#, G, A) appears in measure 114.

115

Measures 115-118. Treble clef: Measures 115-118 feature chords and triplets. Bass clef: Measures 115-118 feature a melodic line with an accent in measure 115, a *cresc.* marking in measure 116, a *ff* dynamic in measure 117, and a *sf* dynamic in measure 118. A triplet of eighth notes (F#, G, A) appears in measure 118.

119

Measures 119-123. Treble clef: Measures 119-123 feature chords and triplets. Bass clef: Measures 119-123 feature a melodic line with an accent in measure 119, a *ff* dynamic in measure 120, and a triplet of eighth notes (F#, G, A) in measure 121. A *rit.* marking appears in measure 123.

124

Measures 124-128. Treble clef: Measures 124-128 feature chords and triplets. Bass clef: Measures 124-128 feature a melodic line with an accent in measure 124, a *rit.* marking in measure 125, and a triplet of eighth notes (F#, G, A) in measure 126. A *rit.* marking appears in measure 128.

129

♩ = 72

129 All that we see could be o - ther than it

129 All that we see could be o - ther than it

129 *mf* *p* 8va

137

♩ = 72

♩ = 72

137 is. All we can de - scribe at all could be o - ther than it is.

137 is. All we can de - scribe at all could be o - ther than it is.

137 (8va)

All that we see could be other than it is.
 All we can describe at all could be other than it is.

(Wittgenstein, *Tractatus* 5.634)

III.

♩ = 63

144

Measures 144-147. Treble clef. Dynamics: *p*, *mf*, *pp*, *mp*. The piece is in 5/4 time. Measure 144 has a half note G4 and a half rest. Measure 145 has a half note A4 and a half rest. Measure 146 has a half note B4 and a half rest. Measure 147 has a half note C5 and a half rest.

148

Measures 148-153. Treble clef. Dynamics: *f*, *p*, *mf*, *pp*. The piece is in 5/4 time. Measure 148 has a half note G4 and a half rest. Measure 149 has a half note A4 and a half rest. Measure 150 has a half note B4 and a half rest. Measure 151 has a half note C5 and a half rest. Measure 152 has a half note D5 and a half rest. Measure 153 has a half note E5 and a half rest.

154

Measures 154-159. Treble clef. Dynamics: *mp*, *f*, *p*, *mf*. The piece is in 5/4 time. Measure 154 has a half note G4 and a half rest. Measure 155 has a half note A4 and a half rest. Measure 156 has a half note B4 and a half rest. Measure 157 has a half note C5 and a half rest. Measure 158 has a half note D5 and a half rest. Measure 159 has a half note E5 and a half rest.

160

Measures 160-165. Treble clef. Dynamics: *pp*, *mp*, *f*, *ppp*. The piece is in 5/4 time. Measure 160 has a half note G4 and a half rest. Measure 161 has a half note A4 and a half rest. Measure 162 has a half note B4 and a half rest. Measure 163 has a half note C5 and a half rest. Measure 164 has a half note D5 and a half rest. Measure 165 has a half note E5 and a half rest.

167

p *mf* *pp* *mp*

171

p

And from the gar - dens dang - les

171

p

And from the gar - dens dang - les

171

p *ppp*

8^{va}

175

p

sum - mer like a heap of ma - ri - o - nettes, heads down,

175

p

sum - mer like a heap of ma - ri - o - nettes, heads down,

175

mp

8^{va}

178 (an octave lower if possible)

tired, — un-strung.

178 tired, — un-strung.

pp

8^{va} — — — — —

And from the gardens dangles
 Summer like a heap of marionettes,
 Heads down, tired, unstrung.

(Rilke, "Late Autumn in Venice")

$\text{♩} = 100$

IV.

183 *ppp* *cresc.* *pp* *f*

189 *ff* *p* *rit.* *a tempo* *p*

193 *rit.* *a tempo* *f* *p* *fp* *f* *p* *cresc.*

197 *f* *cresc.* *fz* *fz*

201 *ff* *fz* *fz* *fff* *fz*

The musical score is written for piano in a key with three sharps (F#, C#, G#). It consists of five systems of two staves each. The tempo is marked as quarter note = 100. The piece is labeled 'IV.' and contains measures 183 through 201. The notation includes various dynamics (ppp, pp, f, ff, p, fp, fz, fff), articulation (accents, slurs), and performance instructions (crescendo, ritardando, a tempo). Triplet markings (3) are used throughout the score.

rit. *a tempo*

204 *p* *ppp* *p* *cresc.*

207 *f* *sf* *sf*

211 *f* *f* *f* *I'm* *8va* *I'm* *8va*

211 *f* *p* *pp* *sfz*

The musical score is for a piano piece titled 'Evocations'. It consists of three systems of staves. The first system (measures 204-210) features a treble and bass staff with various dynamics including *p*, *ppp*, and *cresc.*, and includes triplets. The second system (measures 211-213) continues the piano part with dynamics *f* and *sf*. The third system (measures 214-217) introduces a vocal line in the upper staves, with lyrics 'I'm' and an octave shift marked *8va*. The piano accompaniment in this system includes dynamics *f*, *p*, *pp*, and *sfz*, along with triplets and a crescendo. The key signature changes from one sharp (F#) to two flats (Bb and Eb) at measure 207.

215 *p* *rit.* 3

drunk! I'm drunk with drink ing all the u - ni - verse

215 *p* 3

drunk! I'm drunk with drink - ing all the u - ni - verse

(8^{va})⁻¹

215 *sffz* *p* 3 3

218 *a tempo*

On the quay where I saw the wave run ____

218

On the quay where I saw the wave run ____

218 3

222 *rit.*

and the bar - ges sleep.

and the bar - ges sleep.

I'm drunk with drinking all the universe
On the quay where I saw the wave run and the barges sleep.

(Apollinaire, "Vendemiaire")

V.

225 $\text{♩} = 112$

p *cresc.*

229

p *pp* *p* *pp* *p* *cresc.*

233

f *p* *cresc.*

236

f *p cresc.* *pp* *p* *pp* *p*

240

f *p*

243

f *p* *f*

246

p *cresc.* *fp*

249

f *fp* *cresc.*

8va -

252

p *cresc.* *sf*

255

cresc. *fp* *mp cresc.* *sf*

258

accel.

cresc.

8va

sf

261

f

ff

fff

mp

8va

a tempo

264

The true i-mage of his-to-ry rush-es by us.

264

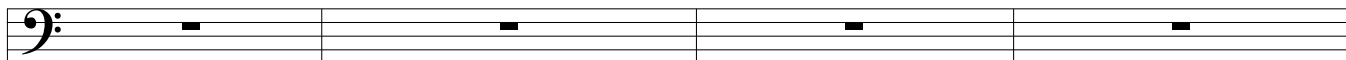
(*8va*)

The true i-mage of his-to-ry rush-es by us.

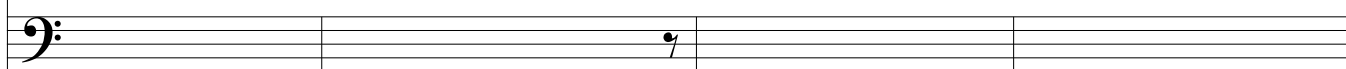
264

pp

268 Speak text below.



268 Spoken:



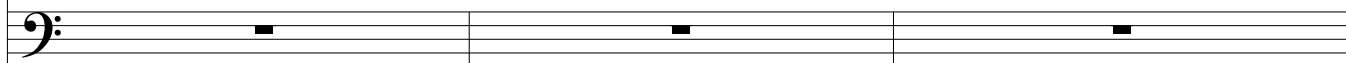
Only as an image that flares up in the instant of its recognition, never to be seen again,

Piano accompaniment for measures 268-271. The right hand features chords and triplets, while the left hand provides a rhythmic accompaniment with triplets. Measure numbers 268 and 271 are indicated at the start of their respective staves.

272

rit.

272

Piano accompaniment for measures 272-275. The right hand features melodic lines with triplets and slurs. The left hand features a complex rhythmic pattern with triplets and slurs. Dynamics include *fp* (fortissimo piano) in measure 272, *pp* (pianissimo) in measure 273, and *p* (piano) in measure 274. Measure numbers 272 and 275 are indicated at the start of their respective staves.

275 *a tempo* *rit.* *a tempo*

can the past _____ be re-cap - tured. _____

275 can the past _____ be re-cap - tured. _____

275 *pp* *p* *pp*

The true image of history rushes by us. Only as an image that flares up in the instant of its recognition, never to be seen again, can the past be recaptured.

(Walter Benjamin, "On the Concept of History")

VI.

279 $\text{♩} = 84$

f *p* *ten.* *Red.* *

282 *f* *p* *p* *Red.*

285 *cresc.* *f* *

287 *fp* *Red.* *

289 *pp* *p* *cresc.* *Red.* *

The musical score is for a piece titled 'Evocations, VI'. It is in 3/8 time with a tempo of quarter note = 84. The score is divided into five systems, each starting with a measure number: 279, 282, 285, 287, and 289. The piano part (left hand) has a sustained bass line in the left hand, often with a 'Red.' marking. The right-hand part has various melodic lines with dynamics like *f*, *p*, *cresc.*, and *fp*. There are also markings for 'ten.' (tension) and 'Red.' (redaction or reduction) and asterisks at the end of some measures.

291

fp sf sf cresc.

fp cresc.

Reh. * Reh. *

293

p

mf

Reh. *

295

f

p

Reh. *

297

sf sfz

sfzp

Reh. * Reh. *

299

pp

fp sf sf

Reh. *

301

cresc.

fp cresc.

Leo. *

303

f cresc.

Leo. *

305

f

cresc.

15^{ma}

Leo.

307

f

ten.

p

310

Leo. *

f p

8va

313

f *p* *ppf* *sf*

(8va) *8va*

318

f *p*

Red.

320

cresc. *f*

*

322

fp

324

sffz *fp*

326

8^{va}

sffz *sffz*

328

Reo.

330

Reo.

332

f *sffz* *sffz*

This musical score is for a piano piece titled 'Evocations' on page 28, covering measures 326 to 332. The score is written for a grand piano with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. Measure 326 begins with a treble clef staff containing a whole note chord (F#4, A4) and a bass clef staff with a continuous eighth-note pattern (F#3, G3, A3, B3, C4, D4, E4, F#4). Above the treble staff, there is a dashed line with a note labeled '8^{va}' (octave up). The right hand enters in measure 327 with a series of chords, some marked with 'sffz' (sforzando). Measure 328 features a whole rest in the treble and a continuous eighth-note pattern in the bass, marked 'Reo.' (pedal point). Measure 329 continues the eighth-note pattern in the bass, also marked 'Reo.', with a '*' symbol at the end of the measure. Measure 330 shows a treble staff with chords and a bass staff with a continuous eighth-note pattern, marked 'Reo.' and with '*' symbols. Measure 331 continues the eighth-note pattern in the bass, marked 'Reo.', with '*' symbols. Measure 332 begins with a treble staff featuring chords and a bass staff with a continuous eighth-note pattern, marked 'f' (forte) and 'sffz' (sforzando).

334 *rit.*

♩. = 72

334 You have seen the strange

334 You have seen the strange

p sfz p pp

8va

338

rit.

338 birds, have you not, that some-times rest u-pon our ri-ver in win-ter? —

338 birds, have you not, that some-times rest u-pon our ri-ver in win-ter? —

p

8va

Red. *

... you have seen
the strange birds, have you not, that sometimes
rest upon our river in winter?

(W. C. Williams, "Gulls")

♩ = 126

VII.

342

p RH

346

350

cresc.

354

f *sf*

sf

5

358

RH

sf

5

6

And.

*

360

7 5 *fp* *p*

Leg. * *Leg.* *

363

cresc. *f* *sfz* *sf*

Leg. * *Leg.* *

367

accel. *sf* *dim.* *p*

$\text{♩} = 158$

371

pp *p* *p*

5 3 3 3

374

rit. *fp* *dim.* *rit.*

8va $\text{♩} = 126$

5 3 3 3 3 3

378 *a tempo*

Let us build the build-ing ____ of light. ____ These are the

Let us build the build-ing ____ of light. ____ These are the

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

382

point-ings of our e - di - fice, which, like a gor-geous palm ____ shall tuft the com-mon-place.

point-ings of our e - di - fice, which, like a gor-geous palm ____ shall tuft the com-mon-place.

(8va)

Let us build the building of light . . .
 These are the pointings of our edifice,
 Which, like a gorgeous palm,
 Shall tuft the commonplace.

(Wallace Stevens, "Architecture")

VIII.

♩ = 96

387

fp

Red.

3

3

3

389

Red.

3

3

391

3

Red.

5

fp

3

Red.

3

393

rit.

3

3

3

p

Red.

a tempo

Red.

395

rit.

a tempo

fp

3

Red.

Red.

Red.

Red.

397

pp

dim.

ppp

rit.

8va

401

a tempo

rit.

una corda

ped.

p

dim.

404

a tempo

ten.

pp

p

tre corda

407

mf

ped.

409

mf

p

411

Measures 411-412. Treble and bass staves. Measure 411 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass, both marked *Red.* and ** Red. **. Measure 412 continues with a triplet of eighth notes in the treble, marked *Red.* and ** Red. **, and a triplet of eighth notes in the bass, marked *Red.* and ** Red. **.

413

Measures 413-414. Treble and bass staves. Measure 413 features a triplet of eighth notes in the treble, marked *fp* and *Red.*, and a triplet of eighth notes in the bass, marked *fp* and *Red.*. Measure 414 features a triplet of eighth notes in the treble, marked *sf* and *Red.*, and a triplet of eighth notes in the bass, marked *sf* and *Red.*. The tempo changes to *a tempo* at the start of measure 414.

415

Measures 415-417. Treble and bass staves. Measure 415 features a triplet of eighth notes in the treble, marked *fp* and *Red.*, and a triplet of eighth notes in the bass, marked *fp* and *Red.*. Measure 416 features a triplet of eighth notes in the treble, marked *fp* and *Red.*, and a triplet of eighth notes in the bass, marked *fp* and *Red.*. Measure 417 features a triplet of eighth notes in the treble, marked *ff* and *p*, and a triplet of eighth notes in the bass, marked *ff* and *p*.

418

Measures 418-421. Treble and bass staves. Measure 418 features a triplet of eighth notes in the treble, marked *dim.* and *pp*, and a triplet of eighth notes in the bass, marked *dim.* and *pp*. Measure 419 features a triplet of eighth notes in the treble, marked *dim.* and *pp*, and a triplet of eighth notes in the bass, marked *dim.* and *pp*. Measure 420 features a triplet of eighth notes in the treble, marked *dim.* and *ppp*, and a triplet of eighth notes in the bass, marked *dim.* and *ppp*. Measure 421 features a triplet of eighth notes in the treble, marked *dim.* and *ppp*, and a triplet of eighth notes in the bass, marked *dim.* and *ppp*. The tempo changes to *rit.* at the start of measure 418.

In performances with singer,
the voices together.

Tempo open; follow speech

(8^{va})-----

422 *Adagio* *pp* long

Spoken, *mezza voce*:

* A blue coat is guided

hum or play behind speaking voice

426 *ppp*

426

guided away, guided and guided away,

426

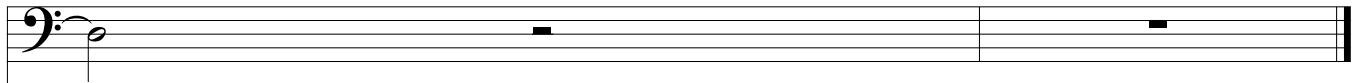
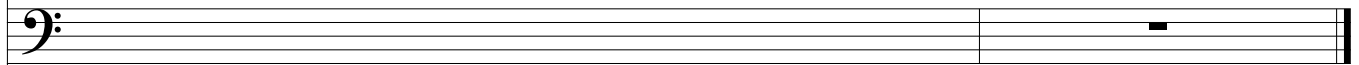
428

428 full voice, faster, a bit singsong

that is the particular color that is used for that length and not any width

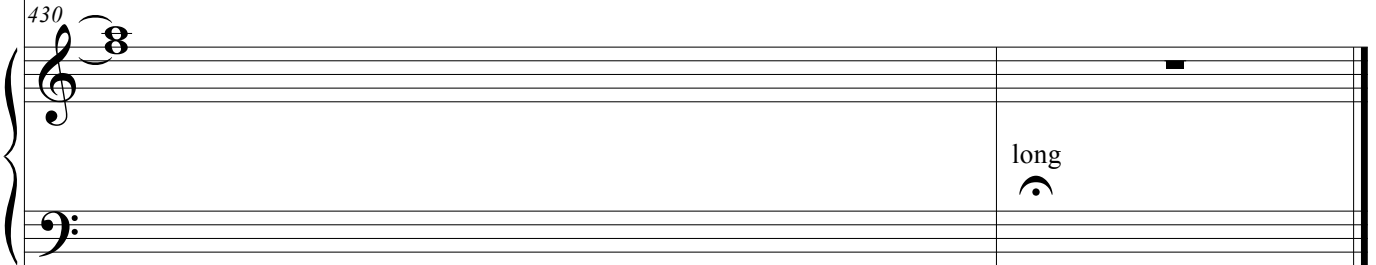
428 *ppp* 8^{va}-----

430

430 slowly, *sotto voce*, pause after "more"

not even more than a shadow.
 (8^{va}) - - - - -

430



long



A blue coat is guided guided away, guided and
 guided away, that is the particular color that is
 used for that length and not any width not even
 more than a shadow.

(Gertrude Stein, "A Blue Coat")

IX.

♩ = 48

432

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

438

p *pp* *p* *pp* *mp* *pp* *ppp*

444

pp *ppp* *pp* *ppp* *pp* *mf*

long

449

f *ff* *f* *fff* *mf* *p*

ten. *fff* *ff* *fff* *mf* *p*

fff *ff* *fff* *mf* *p*

460 *pp*

Morn-ing came: from the black deep a bark a-ris-es and rests ____ and

460 *pp*



Morn-ing came: from the black deep a bark a-ris-es and rests ____ and

465

rests. _____ What's hap-pened?

465 rests. _____ What's hap-pened? *8va* _____

403

pp

ppp

3

3

Morning came: from the black deep

Morning came: from the black deep
A bark arises and rests and rests . . .
What's happened?

(Nietzsche, "The Mysterious Bark")

$\text{♩} = 72$

X.

ten.

469

mp

p

f

fff

8va

5

6

3

473

pp

f

fff

8va

3

5

6

477

p

f

p

8va

5

3

fff

ff

481

cresc.

3

ff

484

3

f

p

8va

3

489

pp *p* *f* *fff*

In performances with singer,
the voices together.

493

Where-e-ver I go, mys-ter-i-ous fi-gures,

p *fff*

497

I see you, _____ turn - ing the

fff

498

pp

cor - ner, — mo - thers and sons; you, you, — you.

(8^{va})

498 *pp* *ppp*

501

One voice only.

I hast - en, I fol - low.

(8^{va})

501 *pp* *ppp*

Wherever I go, mysterious figures,
I see you, turning the corner, mothers
and sons; you, you, you. I hasten, I follow.

(Virginia Woolf, "An Unwritten Novel")