

Songs and Silences to Poems by Wallace Stevens

For mezzo soprano and piano

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Songs and Silences to Poems by Wallace Stevens

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

--“Thirteen Ways of Looking at a Blackbird”

Six Significant Landscapes no. 1

An old man sits
In the shadow of a pine tree
In China.
He sees larkspur,
Blue and white,
At the edge of the shadow,
Move in the wind.
His beard moves in the wind.
The pine tree moves in the wind.
Thus water flows
Over weeds.

Tattoo

The light is like a spider.
It crawls over the water.
It crawls over the edges of the snow.
It crawls under your eyelids
And spreads its webs there--
Its two webs.

The webs of your eyes
Are fastened
To the flesh and bones of you
As to rafters of grass.

There are filaments of your eyes
On the surface of the water
And in the edges of the snow.

The Place of the Solitaires

Let the place of the solitaires
Be a place of perpetual undulation.

Whether it be in mid-sea
On the dark, green water-wheel,
Or on the beaches,
There must be no cessation
Of motion, or of the noise of motion,
The renewal of noise
And manifold continuation;

And, most, of the motion of thought
And its restless iteration,

In the place of the solitaires,
Which is to be a place of perpetual undulation.

The Valley Candle

My candle burned alone in an immense valley.
Beams of the huge night converged upon it,
Until the wind blew.
The beams of the huge night
Converged upon its image,
Until the wind blew.

Fabliau of Florida

Barque of phosphor
On the palmy beach,

Move outward into heaven,
Into the alabasters
And night blues.

Foam and cloud are one.
Sultry moon-monsters
Are dissolving.

Fill your black hull
With white moonlight.

There will never be an end
To this droning of the surf.

Gubbinal

That strange flower, the sun,
Is just what you say.
Have it your way.

The world is ugly,
And the people are sad.

That tuft of jungle feathers,
That animal eye,
Is just what you say.

That savage of fire,
That seed,
Have it your way.

The world is ugly,
And the people are sad.

Primordia no. 5

The birch trees draw up whiteness from the ground.
In the swamps, bushes draw up dark red,
Or yellow.
O boatman,
What are you drawing up from the rain-pointed water?
O boatman,
What are you drawing up from the rain-pointed water?
Are you two boatmen
Different from each other?

The Disillusionment of Ten O' Clock

The houses are haunted
By white night-gowns.
None are green,
Or purple with green rings,
Or green with yellow rings,
Or yellow with blue rings.
None of them are strange,
With socks of lace
And beaded ceintures.
People are not going
To dream of baboons and periwinkles.
Only, here and there, an old sailor,
Drunk and asleep in his boots,
Catches tigers
In red weather.

Songs and Silences to Poems by Wallace Stevens was composed in connection with a conference, "Absence, Silence, and Ellipsis in Words and Music," held by the International Association of Word and Music Studies (WMA) in London in 2013. Why Stevens? The poems (chosen partly, I confess, because they are out of copyright) belong to the early phase of the poet's career. The works from this phase typically set up a stark opposition between a banal, mundane reality and a sensuous, exotic, and fanciful imagination. What makes this opposition powerful rather than merely glaring is the constant intimation that the world without imagination is not banal for social or accidental reasons, but banal in essence. The unimagined world is in and of itself a void. Stevens's regular word for its condition is "poverty." Modernity, whose only wealth for Stevens was an abundance of lost illusions, made the knowledge of this poverty inescapable, however much we may wish to hide it from ourselves. And it is this surplus absence that compels the products of imagination to attain the force of surplus presence. The music of *Songs and Silences* seeks to unveil the haunting traces of this underlying emptiness--absence, silence, and ellipsis all in one--in ways that allow the paradoxical fullness of imagined things to find a voice.

Duration: about 18 minutes.

Significant Landscape I

$\text{♩} = 88$

Musical score for measures 1-3. The score consists of two staves. The top staff is treble clef, 4/4 time, and the bottom staff is bass clef, 4/4 time. Measure 1: Treble staff has a rest. Bass staff has a whole note. Measure 2: Treble staff starts with a dotted quarter note followed by eighth notes. Bass staff starts with a half note. Measure 3: Treble staff has a sixteenth-note pattern. Bass staff has a half note. Dynamics: *mp* (measures 2-3). Articulation: slurs and grace notes.

Musical score for measures 4-6. The score consists of two staves. The top staff is treble clef, 4/4 time. The bottom staff is bass clef, 4/4 time. Measure 4: Treble staff has a half note. Bass staff has a whole note. Measure 5: Treble staff has a sixteenth-note pattern. Bass staff has a whole note. Measure 6: Treble staff has a sixteenth-note pattern. Bass staff has a half note. Text: "An old man sits in the sha - dow of a pine tree in Chi-na." Articulation: slurs and grace notes.

Musical score for measures 9-11. The score consists of two staves. The top staff is treble clef, 4/4 time. The bottom staff is bass clef, 4/4 time. Measure 9: Treble staff has a half note. Bass staff has a whole note. Measure 10: Treble staff has a sixteenth-note pattern. Bass staff has a whole note. Measure 11: Treble staff has a sixteenth-note pattern. Bass staff has a half note.

Significant Landscape 1

11

He sees

14

lark - spur, blue and white, move at the edge of the sha-dow

19

— in the wind.

19

22

His beard moves in the wind. The

22

27

pine trees move in the wind.

27

31

Ped. * Ped. *

Significant Landscape 1

34

So wa - ter _____ flows _____

without Pedal

Reo.

38

o - ver weeds.

Reo.

*

Tattoo

Tattoo

$\text{♩} = 76$

41 **p**

The light is like a spi-der. It crawls o-ver the wa-ter. It

41

p

45

crawls o-ver the ed - ges of the snow. It

45

49

crawls un-der your eye-lids and spreads its webs there: its

49

Tattoo

54

a little softer

two webs:

two webs.

The webs of your eyes _____ are fast-en ed

54

a little softer

f

58

— to the flesh — and bones of you — as to raft-ers — or grass. —

58

sf

sf

p

62

— There are fil-a-ments — of your eyes — on the sur-face of the

62

mf

p

Tattoo

7

rit.

66

wa - ter _____ and in the edg - ges _____ of the snow. _____

66

8^{va} - - - - - *8^{vb}* - - - - -

The Place of the Solitaires

$\text{♩} = 88$

70 *mp* 3 3 3 3 3 3

Let the place of the so - li - taires _____ be a place of per - pe - tu - al

70 *mp* 3 3 3 3 3 3

72 un-du - la - tion, _____

72 *mf* 3 3 3 3 3 3

76 whe-³ther it be _____ in mid-sea _____ on the dark, green

76 *mf* 3 3 3 3 3 3

80 *wa-ter wheel, _____* Or *on the beach es, _____*

80 *there must be no ces - sa - tion of mo - tion _____*

83 *or of the noise of mo - tion _____ the re-*

p

Solitaires

89 *new-al of noise, and* *ma-ni-fold con-tin-u - a-tion.*

94 *accel.* *a tempo*

97 *accel.* *a tempo* *p* *3* *3*

But most of the mo-tion of thought,

f *#88* *88* *Leó.* ***

101

101

and its rest-less re-i-ter-a-tion, in the place of the

101

p

104

so - li - taires, which is to be a place of per - per - tu - al un - du -

104

p

rit.

f **p**

f **p**

sfz

107

la - - - tion.

107

The Valley Candle

$\text{♩} = 76$

p

109 My can-dle burned a - alone in an im - mense val-ley. Beams

$\text{♩} = 88$

long $\text{♩} = 76$

113 _____ of the huge night con-verged u - pon it un - til the wind blew,

$\text{♩} = 69$

117 un - til the wind blew.

8va

mp

pp

Let sound die away.

123

$\text{♩} = 88$

Then beams of the huge night _____ con-

123

mp

pp

Let sound die away.

128

long $\text{♩} = 76$

verged u - pon its i - mage _____ un - til the wind

128

131

long $\text{♩} = 66$ (a little slower than before)

blew, un - til the wind _____ blew. _____

131

8va-----

mf

Fabliau of Florida

$\text{♩} = 66$

135

Barque of phos - phor on the

p

139

138

palm - y beach, move ____ out-ward in-to hea - ven, ____

139

144

149

Foam ____ and

RH

154

cloud ____ are one. Sul - try moon mon - sters are dis-

159

solv - - - ing ____

p

RH

Fabliau

164 (♩=♪)

Fill your black hull with

164 8^{va} LH

white moon - light.

170 There will ne-ver be an

p

175 end

There will ne-ver be an

Musical score for 'Fabliau' featuring two staves. The top staff is in G major (indicated by a treble clef) and 8/8 time. It begins with a bass note followed by a melodic line. The lyrics 'end _____ to this dron - ing of _____ the surf.' are written below the notes. The bottom staff is in G major (treble clef) and 6/8 time. It features a bass line with eighth-note patterns. A brace groups the two staves. Measure numbers 180 are placed above both staves.

Gubbinal

$\text{♩} = 76$

186

192

Quasi 3/4

That strange flower, — the sun,

197

is just what you say. Have it your way.

8^{vb}

Gubbinal

19

Gubbinal

20

 $\text{♩} = 76$

213

$\text{is just what you say.}$ $\text{is just what you say.}$

216

 ff sempre That sa-vage, $\text{that sa-vage of fire,}$

220

 p that seed. Have it your way.

225

Have it your way.

225

p

accel.

229

pp

The world, the world is ug

229

p

233

rit.

ly, *the world is ug* - *ly* and the peo-ple are sad.

233

3

From "Primordia"

237 $\text{♩} = 116$

The

237 fp

Without Pedal

241

birch trees draw up white - ness from the ground.

241 fp

245

245 fp

249

In the swamps bush-es draw up dark red or

249

253

yel - low, _____ or? _____ The

253

257

birch trees draw up white - ness from the ground.

257

261

261 (8^{va}) ————— loco

fp *fp* *fp* *f* *p* *f*

265

O boat - man,

p *f* *fp*

269

O boat man, What are you

fp

273

draw-ing up— from the rain point - ed wa - ter? _____

273 8^{va}-

f

274 8^{va}-

fp

fp

fp

fp

275 8^{va}-

fp

fp

276 8^{va}-

fp

fp

277 8^{va}-

fp

fp

278 O boat - man, _____ O

279 8^{va}-

#*fp*

#*fp*

#*fp*

#*fp*

285 boat man, What are you draw-ing up from the

285 *8va-----* *f*

289 rain point ed wa - ter?

289 *8va-----* *15ma-* *15ma-----* *p*

293 O,

293 *fp* *fp*

*Hold key down to produce overtones until release sign

298 *rit.* *a tempo*

*

O, boat-men, are you two

298

fp *fp*

* Pronounce with an indefinite vowel
to sound like either "-man" or "-men."

303

boat-men dif - ferent from each o - ther?

303

f *sf* *sf*

* Hold key down to produce overtones until release sign

* Hold key down to produce overtones until release sign

Musical score page 307. The top staff shows a single note followed by four measures of rests. The bottom staff begins with a dynamic *sf*, followed by six measures of eighth-note patterns: a pair of eighth-note pairs with a fermata, a pair of eighth-note pairs with a fermata, a single eighth note, and a pair of eighth-note pairs with a fermata. The dynamic changes to *p* for the next measure, and to *fp* for the final measure. The score concludes with a single note marked with an asterisk (*).

311

The birch trees draw up white - ness _____ from the

311

Three staves of music in G clef, 2/4 time. The first staff has a fermata over the first note. The second staff starts with a sharp sign. The third staff ends with a fermata.

315

ground. _____ From the ground. _____

315

Three staves of music in G clef, 2/4 time. The first staff has a fermata over the first note. The second staff starts with a sharp sign. The third staff ends with a fermata.

319

From _____ the

319

Three staves of music in G clef, 2/4 time. The first staff has a fermata over the first note. The second staff starts with a sharp sign. The third staff ends with a fermata.

The Disillusionment of Ten O'Clock

$\text{♩} = 84$

322

323

p

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331

The hous - es are

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336

haunt-ed by white night-gowns.

336

342

None are green,

342

346

or pur-ple with green rings,

346

8va

mf

p

mf

Piano

*

350

or green with yel - low rings, _____ or

p *mf* *p*

Ped. * Ped. * Ped. *

354

yel-low with blue rings.

p *mf* *p*

Ped.

$\text{♩} = 96$

359

None of them are strange. with socks of lace and

sf *mf*

364

bead-ed cein-tures. long
ah!

364

p
8

367 rit. $\text{J} = 84$

Spoken:
People are not going to dream
(pause)
Of baboons and periwinkles.

367

pp

8

373

On - ly here and there, an old sai - lor,

373

p

mp cresc.

8

8

3

Re. *

Re. *

377

drunk, and a - sleep in his boots

377

mf *f* *ff* *ppp*

382

p *pp* *p*

Re. *

catch es

d = 63

387

ti - gers in red wea - ther.

387

pp