Matière: Le Palais de la mort

for mezzo-soprano/speaker and
six instrumentalists

Ian Pace

Dedicated to Christopher Fox

Composed April-June 2021

First Performance: 14 June 2021
Summer Sounds Festival, City, University of London
Georgia Mae Bishop (mezzo/speaker),
City Pierrot Ensemble, conducted
Joshua Ballance

Voices and Instruments

Mezzo-soprano/speaker
Flute
Percussion (Snare Drum, 4 Tom-Toms, Pedal Bass Drum, 4 Suspended Cymbals, 5 Temple Blocks, 2 Gueros, Vibraslap, Flexatone, Whip, Thunder Sheet, Xylophone, Whistle, Paper to crumble)
Electric Organ
Piano
Violin
Violoncello

First performance: Georgia Mae Bishop, mezzo-soprano/ speaker; City Pierrot Ensemble: Nancy Ruffer, flute; Emma Arden, percussion; Ben Smith, electric organ; Ian Pace, piano; Madeleine Mitchell, violin; Joseph Spooner, violoncello; Joshua Ballance, conductor

Programme note

1. A very untidy state
2. Cannot go
3. Cold, selfish, animal and inferior
4. And pleasures banish pain
5. Le Palais de la mort

This piece began to form in my mind at the time of a visit to Haworth Parsonage in summer 2019, looking round the house and in particular the square piano in one of the front rooms, and collections of music owned by Emily and Anne Brontë in particular. After reading further about the musical dimensions to the Brontë family, I began to form fantasies in my mind of a certain bombastic playing on the part of Emily (the most talented pianist of the siblings), incorporating some of the (then) popular pieces which she and Anne had in her collection, and developed an interest in creating a work of music which would be unquestionably from the present day, but incorporated aspects of the music which would have been heard in the Brontë household.

The original idea was for a piano piece, which became *Pitter-Pottering* (2021), and consists essentially of the piano part to the first movement. This consists of a continuous thread of material, derived obliquely from the *Pastoral Rondo* by Daniel Steibelt (1765-1823), which was in the Brontë music collection, and which in other guises also underpins the third and fifth movements. This is combined with derivations from a range of marches, waltzes, quadrilles, operatic overtures, and sonatas. I also started to imagine that this piece might be part of a wider work for ensemble attempting to capture something of the wider world of the Brontë sisters, and Emily in particular. I was not interested in writing some sort of musical evocation of the moors, nor really in setting Emily's remarkable mature poems (as various others have done, but these do not seem to me literary works requiring of any musical elaboration). Rather, the world of the Brontë sisters was the starting point for a free creative fantasia informed by aspects of their biographies, musical interests, and wider aspects of their writings. A wish to emphasise the contemporary perspective suggested to me use of some sounds, for example percussion instruments such as the flexatone and vibraslap, or a whistle, to emphasise the sense of artifice, together with the use of a synthetic electric organ (never to be played on any type of real organ), to counteract any wider assumptions of aspirations to verisimilitude. Gradually, from reading more of the work, biographies, letters, diaries and occasional writings of the Brontës, and scholarship thereupon, the piece began to take shape in my mind, and was composed relatively quickly during an otherwise troubled period between late April and June 2021.

Music played a prominent place in the Brontë household. Branwell studied the flute and organ, while Emily and Anne studied the piano, while Anne also sang. Emily was probably the most talented pianist, while Charlotte was the least musically inclined, in part because of having to give up piano study because of acute short-sightedness. Another important musical presence in the Brontë milieu was the organ installed at Haworth in 1834. Branwell in particular was deeply excited by the installation of this new instrument, parodied by Charlotte in her juvenile writing 'My Angria and the Angrians')

Anne Brontë collected a song book in 1843, consisting of a range of hymns, folk-songs and a few classical numbers. Branwell Brontë, kept a flute book, from as early as 1831 (aged 14), consisting of similar music for flute and piano accompaniment. These have been published in rare but invaluable scholarly annotated editions by Akiko Higuchi – *Anne Brontë's Song Book/Branwell Brontë's Flute Book: An Annotated Edition* (Tokyo: Yushodo Press, 2002) – as a companion volume to the same author's *The Brontës and Music: Music in the seven novels by the three Brontë sisters* (Tokyo: Yushodo Press, 2005), tracing the many allusions to music throughout the sisters' works. These, together with John Hennessy's *Emily Jane Brontë and her Music* (York: York Publishing Services, 2018), are my most important sources. Other studies include Robert K. Wallace's attempt to map *Wuthering Heights* onto three Beethoven Sonatas (*Emily Brontë and Beethoven: Romantic Equilibrium in Fiction and Music* (Athens, GA and London: University of Georgia Press, 1986)), and Gregory Pepetone's similar comparison of Charlotte Brontë's *Villette* with Robert Schumann's *Kreisleriana* ('Kaleidoscopic imagination: a comparison of Robert Schumann and Charlotte Brontë' (DMA Dissertation: University of Iowa, 1984)), but these are both highly speculative, and afford a central role for now-canonical works of Beethoven and Schumann which they had by no means yet securely achieved during the Brontë sisters' lifetimes. There is no evidence that the family owned a single complete Beethoven sonata.

Anne and Branwell's collections, together with a range of music collected by Anne and Emily as catalogued in Hennessy, served as source materials for this work, not so much to directly quote (except in the singing of 'Ye banks and braes o' bonny Doon' and 'As down in the sunless retreats', both in Anne's songbook, which appear in the final movement), as to plunder for musical attributes, though clearer allusions to the hymns in particular surface during some of the mezzo's arias in the third and fourth movements, as well as in the organ part. The flute part is derived almost wholly from material in Branwell's book (not least also his rendition of 'Ye banks and braes o'bonny Doon') but heavily modified – subject to quasi-serial techniques, cut up, with pitches and rhythms displaced, and developed in various other ways.

The first movement, 'A very untidy state' is a somewhat cacophonous portrait of the world of the Brontë household, with the *Pitter-Pottering* piano part as the fundamental thread, combined in places with the flute material, distant sounds of the organ vaguely heard, free elaboration or 'commentary' from the percussion, and occasionally sonic 'background' from the strings.

The second movement, 'Cannot go' is a free setting of part of a relatively juvenile 1837 poem (whose relative simplicity made it more apt to set to music), to represent the apprehensive young Emily, afraid of but fascinated by the external world, with its strange sounds and sensations.

Both Charlotte and Emily Brontë travelled to Brussels in February 1842, where they were taught languages by Constantin Heger, at the Pensionnat Heger. Charlotte remained in Belgium for two years, and the country featured in her novels *Villette* and *The Professor*, though she was extremely rude about the country and its people in a letter to her friend Ellen Nussey, probably from July 1842, part of which I quote in the introduction to movement 3 (met by an evocation of *charivari*, which Charlotte herself describes in *Jane Eyre* as 'the "rough music" made with kettles, pans, tea-trays, etc., in public derision of an unpopular person'). Emily, who

had less of a cosmopolitan inclination than her sister, was notoriously ill-at-home in Belgium and unlike her sister made little attempt to integrate into this new milieu. Some have speculated that she might have heard performances by Berlioz and Liszt during her time in Brussels, but there is no evidence available to substantiate this. Both sisters returned to England after the death of their aunt Elizabeth Branwell in October 1842; Charlotte would return the following January and stay another year, but Emily never did so.

The third movement, 'Cold, selfish, animal and inferior', named after Charlotte's atrocious characterisation of Belgians, attempts however to imagine Emily playing in a piano trio with representatives of the then new Belgian schools of violin and cello playing. Taking a basic rhythmic and gestural structure from Daniel Auber's duet 'Amour sacré de la patrie', from *La Muette de Portici*, a performance of which preceded the beginnings of the Belgian Revolution on 25 August 1830 (the revolutionary crowds sang this duet following the performance), I combine this with material and stylistic allusions to the violin playing of Charles de Bériot and cellist François Servais, while the piano clumsily attempts to provide a half-hearted accompaniment to them in the right hand, whilst continuing with the basic Steibelt-derived material in the left, mostly in a different metre. The movement ends with a setting of the text from Mendelssohn's *Infelice*, of which he made two versions, the first from 1834 featured a concertante part for de Bériot to play alongside the singing of his Spanish wife Maria Malibran, representing Emily's yearnings to return home.

The fourth movement, 'And pleasures banish pain', is a counterpart to the second. I use the text of the Hymn 'Prospect', collected by Anne, but in a very different musical setting (with a nod in the direction of Charles Ives), to symbolise the more mature Emily, after her Brussels trip, rooted in the domestic environment but still drawn to the mysterious forces which she perceived in the immediate natural vicinity.

The gothic elements in Emily's writing in particular are notorious, and can be dated back to her early juvenile writings, not least the poems about the fictional island of Gondal. These elements can be found in her siblings' writings from the time as well, but it was Emily, much more than the others, who developed these into her mature work. Not to respond to these seemed to me to miss a vital dimension, so I deliberately chose some of the most manneristic musical representations – xylophone, temple blocks (or 'skulls') and thunder sheet, all of which are extremely prominent in the last movement, 'Le Palais de la mort'. This movement, and the work as a whole, takes its title from one of the *devoirs*, essays which served as French writing exercises, which both Charlotte and Emily wrote under the tutelage of Monsieur Heger, and which have been published complete in an authoritative edition (Charlotte Brontë and Emily Brontë, *The Belgian Essays: A Critical Edition*, edited and translated Sue Lonoff (New Haven, CT and London: Yale University Press, 1996)).

The Haworth parsonage was a scene of death, a 'Palais de la mort' of its own, during 1848-49; Branwell died on 24 September 1848 (aged 31), Emily on 19 December 1848 (aged 30), then Anne on 28 May 1849 (aged 29), all probably from a variety of tuberculosis. Charlotte a further six years, and died on 31 March 1855 (aged 38) probably for different reasons related to complications with pregnancy. Their father, Irish Anglican priest Patrick Brontë, outlived all of them and died on 7 June 1861 (aged 84); his oldest daughter Maria and Elizabeth had both died in 1825 (aged 12

and 11 respectively); their mother, his wife, Maria Branwell, had died in 1821 (aged 38). In the final movement, the flute, piano and voice could be said to 'represent' the characters of Branwell, Emily and Anne respectively, all of whose material comes to an end, with two of them leaving the stage in the manner of Haydn's 'Farewell' Symphony. But this is superseded by the world of Emily's gothic fantasies, with two pieces of text from her 'Le Palais de la mort'. The organ remains a persistent background presence (as in the whole work, except for the 'Belgian' third movement), representing the world of Patrick which continues after all the siblings are gone.

Matière: Le Palais de la mort is dedicated to long-term collaborator, friend and confidante, composer and writer Christopher Fox.

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Performance Instructions

The piece can be adapted to the dimensions of various different stages or other environments, but the basic principles should apply to the layout:

- The two string players should be positioned together, stage left, facing each other but not directly facing the audience.
- The percussionist should be in the centre of the stage, with however much room they require for their instruments.
- The flautist should be stage right, almost opposite the string players, but a little further back in the stage.
- The pianist should play an upright piano (if this piano is a little out-of-tune, though not very seriously so, it is better to keep it in this way rather than tune it), and should also be stage right, towards the side of the stage, but so that they do not block the view of the flautist.
- The organist should play any type of electric organ or keyboard which has an organ 'setting' – it is absolutely fine, even desirable, for this setting to sound a little synthetic. They should ideally be placed off-stage, not visible, but connected to an amplifier placed in the middle of the stage. If not possible, they should be at an place well to the side of other players.
- The singer/speaker should be at the front of the stage, but off-centre, towards stage left. For the final section of movement 5, after finishing singing, they should shift to a parallel position towards stage right, so away from the string players. They must not block the view of the percussionist. The singer/speaker should also have a chair, and sit down when they have no activity.
- A mirror image of the above can also be adapted.

The piece runs *attacca* in the order Introduction – Movement 1 – Movement 2 – Transition – Movement 3 – Movement 4 – Movement 5.

All 'notated' spoken text is an approximation, essentially little more than a guide to help coordinate with the other players. The speaker should not adopt here any artificially rhythmically defined manner of delivery, nor anything resembling *Sprechgesang*. The speaker should use a microphone, in order to project, in each of the spoken passages, and also for the sung material in movement 5.

In movements 1 and 5, the piano and the organ provide the basic 'threads' running through each. Otherwise, rhythmic synchronisation is indicated approximately – it is essentially important that other players start and end their segments at around the times indicated, but not a problem if this is not achieved exactly. Similarly, the microtones for the string parts in these movements are more indications of pitch distortions than very precise pitches, while many of the more intricate rhythms should be interpreted as means of avoiding unwanted metrical regularity or synchronisation, rather than needing to be extremely precise.

The piece can be performed with or without a conductor.

Text sources

Introduction: Emily Brontë, diary entry for 24 November 1834

Cannot go (Movement 2): Emily Brontë, poem ‘The Night is Darkening Round Me’ (1837)

Transition: Charlotte Brontë, letter to Ellen Nussey, probably July 1842

Cold, selfish, animal and inferior (Movement 3): Italian text by Pietro Metastasio for Felix Mendelssohn-Bartholdy, concert-aria *Infelice* (1834).

And pleasures banish pain (Movement 4): Isaac Watts, hymn, ‘There is a land of pure delight’ (1704)

Le Palais de la Mort (Movement 5): Reverend Patrick Brontë, letter to Ebenezer Rand, 26 February 1849; folksongs Ye banks and braes o’ bonny Doon’ and ‘As down in the sunless retreats’; French text from Emily Brontë, *Matière: Le Palais de la Mort, devoir* written in Brussels, 1842.

Translations

Infelice

Ah ritorna, età dell'oro, alla terra abbandonata, se non fosti immaginata nel sognar felicità. Fu il mondo allor felice che un tenero arboscello, un limpido ruscello le genti alimentò. Ah ritorna, bell'età.

Ah return, golden age, to your abandoned land, if you were more than the fancy of happy dreams. The world was merry then when a young sapling, a limpid stream, sustained the people. Ah, return, beautiful age.

Matière: Le Palais de la mort

inspirés par moi l’ami fidèle deviendra un ennemi mortel, la femme trahira son mair, le domestique son maître; nul sentiment ne peut me resister; je traverserai la terre sous les bannières du ciel et les couronnes seront comes des pierres sous mes pieds. Quant aux autres candidats ils ne sont pas dignes d’attention; la Colère est irrasionnable [barbarisme’]; la vengeance est partiale; la Famine peut être vaincue par l’industries; la Peste est capricieuse. Votre premier minister doit être quelqu’un qui est toujours près des hommes, qui les entoure et les possède; décidez donc entre l’Ambition et moi, nous sommes les seuls sur lesquels votre choix peut [‘or puisse’] hésiter.

inspired by me, the faithful friend will become a mortal enemy, the wife will betray her husband, the domestic his master. No sentiment can withstand me; I will traverse the earth between heaven’s banners and crowns will be as stones beneath my feet. As for the other candidates, they are unworthy of attention; Wraths is irreasonable [*barbarism*]; vengeance is partial; Famine can be conquered by industry; Plague is capricious. Your prime minister must be someone who is always close to men, who surrounds and possesses them. Decide then between Ambition and me; we are the only ones between whom your choice can [*might*] hesitate.

les voûtes, les chambres et les galleries résonnaient du bruit des pas qui allaient et venaient, comme si les ossements qui jonchaient leur pavé s'étaient subitement réanimés [breath] et la Mort, regardant du haut de son trône, sourit hidieusement [organ chord held on this word] de voir quelles multitudes accouraient à lui server.

the vaults, the chambers, and the galleries resounded with the noise of steps that came and went, as if the bones that lay strewn about the pavement had suddenly come back to life; and Death, looking down from the height of her throne, smiled hideously to see what multitudes hastened to serve her.

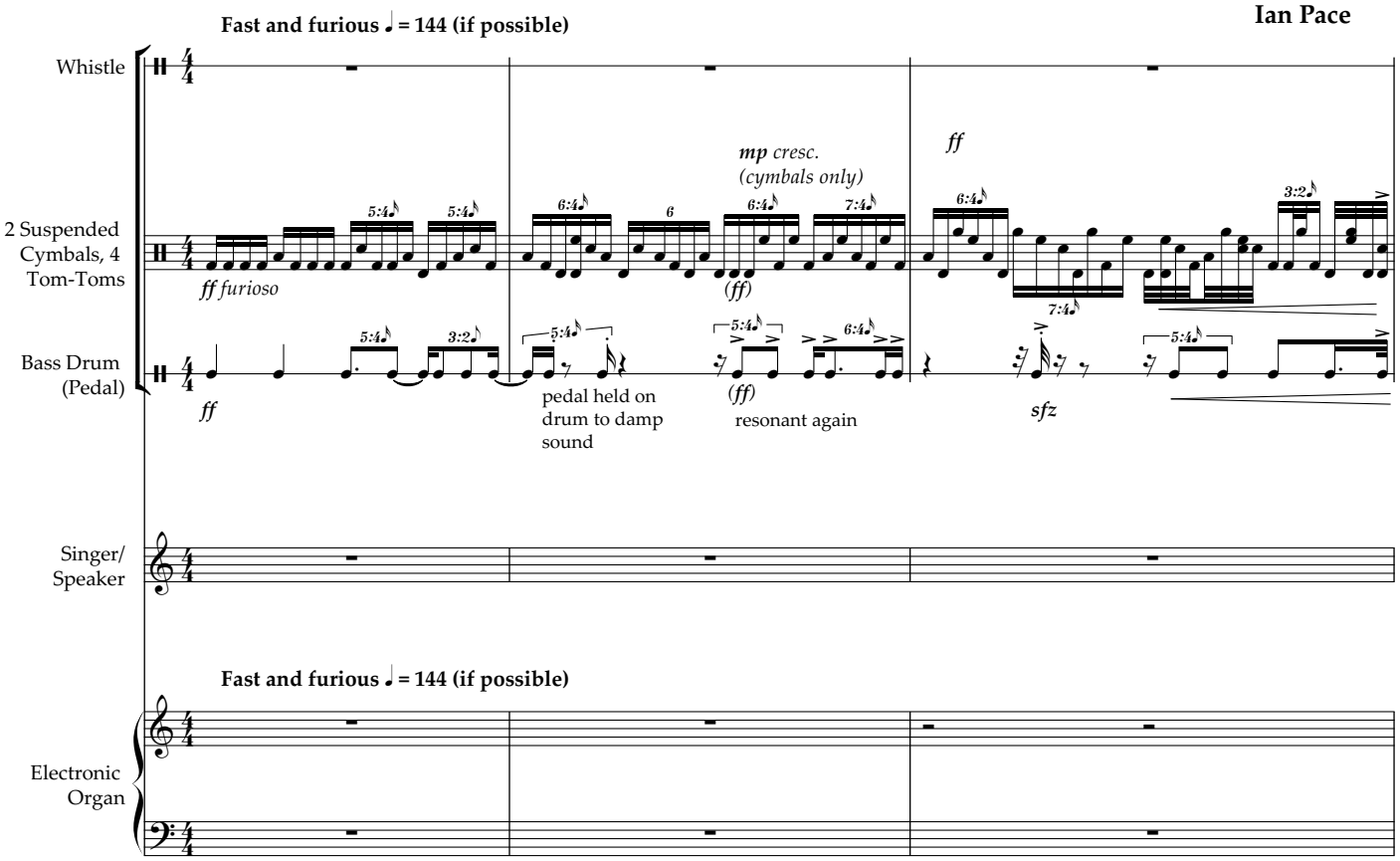
(From translations in Charlotte and Emily Brontë, *The Belgian Essays: A Critical Edition*, edited and translated by Sue Lonoff (New Haven, CT and London: Yale University Press, 1996). Passages in square brackets indicate corrections made by Constantin Heger to Emily Brontë's text.)

Matière : Le Palais de la mort

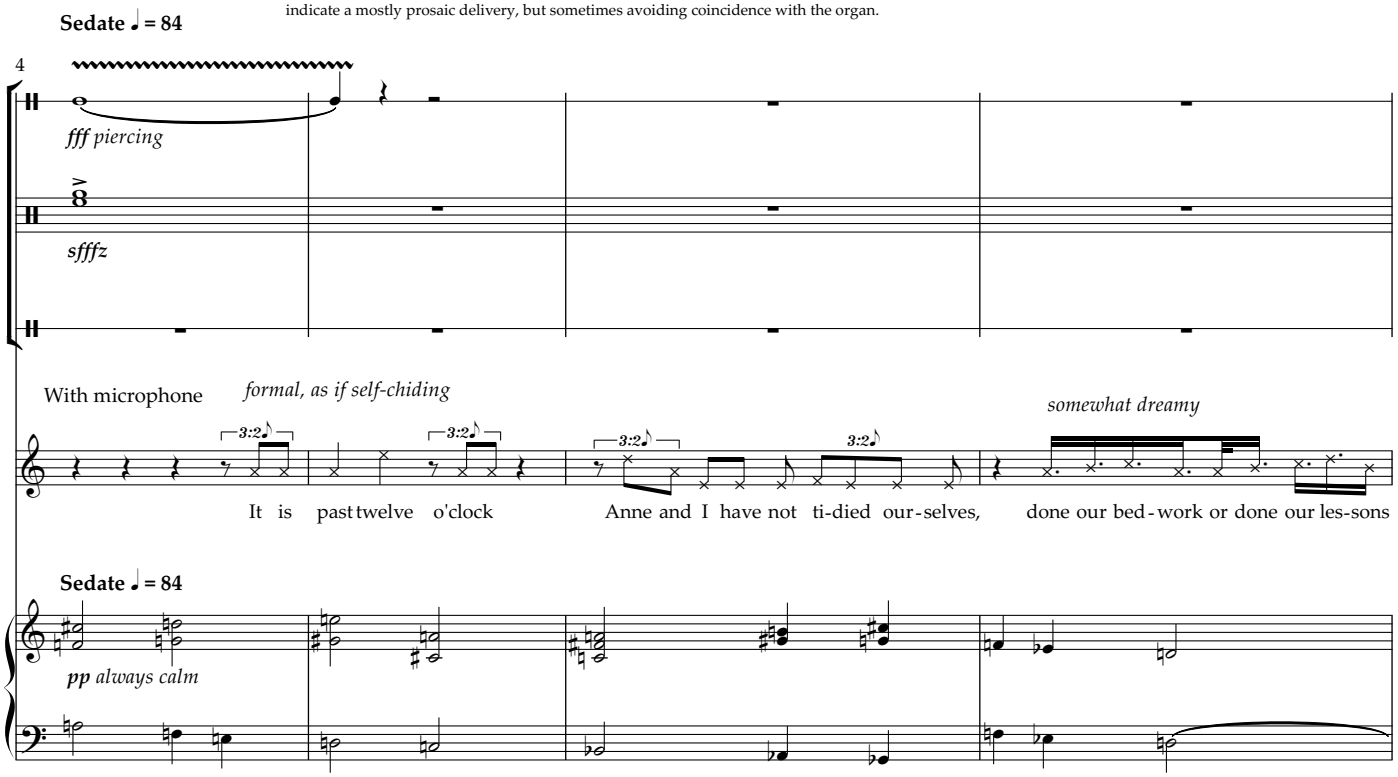
For mezzo-soprano/speaker, flute, percussion,
electronic organ, piano, violin, cello

Introduction

Ian Pace



Here and elsewhere in the piece, noteheads with an x for the speaker indicate that the text is to be spoken (not in the manner of *Sprechgesang*), not sung. The 'pitches' indicate just approximate inflection, and the rhythms are similarly approximate, to indicate a mostly prosaic delivery, but sometimes avoiding coincidence with the organ.



8

returning back to reality *as if somewhat excited*

and we want to go out to play we are go-ing to have for Dinn-ner Boiled Beef, Tur-nips, po-ta-toes and ap-ple pud-ding. The Kit-chin is in a ve

11

beginning formal, self-chiding again, becoming dreamy once more

ry un-tid-y state Anne and I have not done our mu-sic ex-er-cise which

14

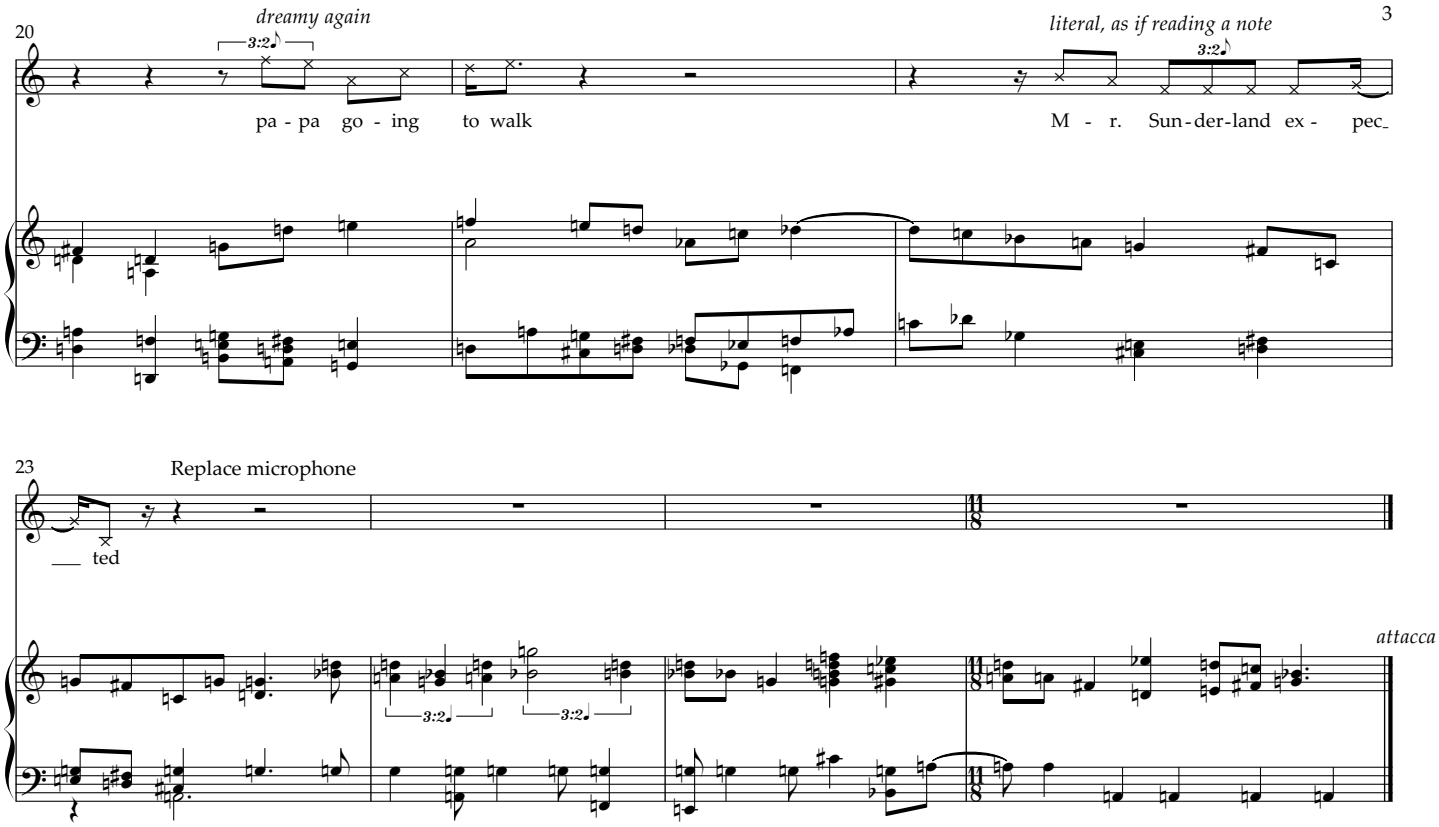
lost in a new thought *strident* *suddenly childish, approaching the rhythm of a nursery rhyme*

con-sists of B ma-jor Ta-by said onmy put-ting a pen in her face Ya pit ter pot-ter-ing there in-stead of pil-ling a po-tat-e I ans-wered

17

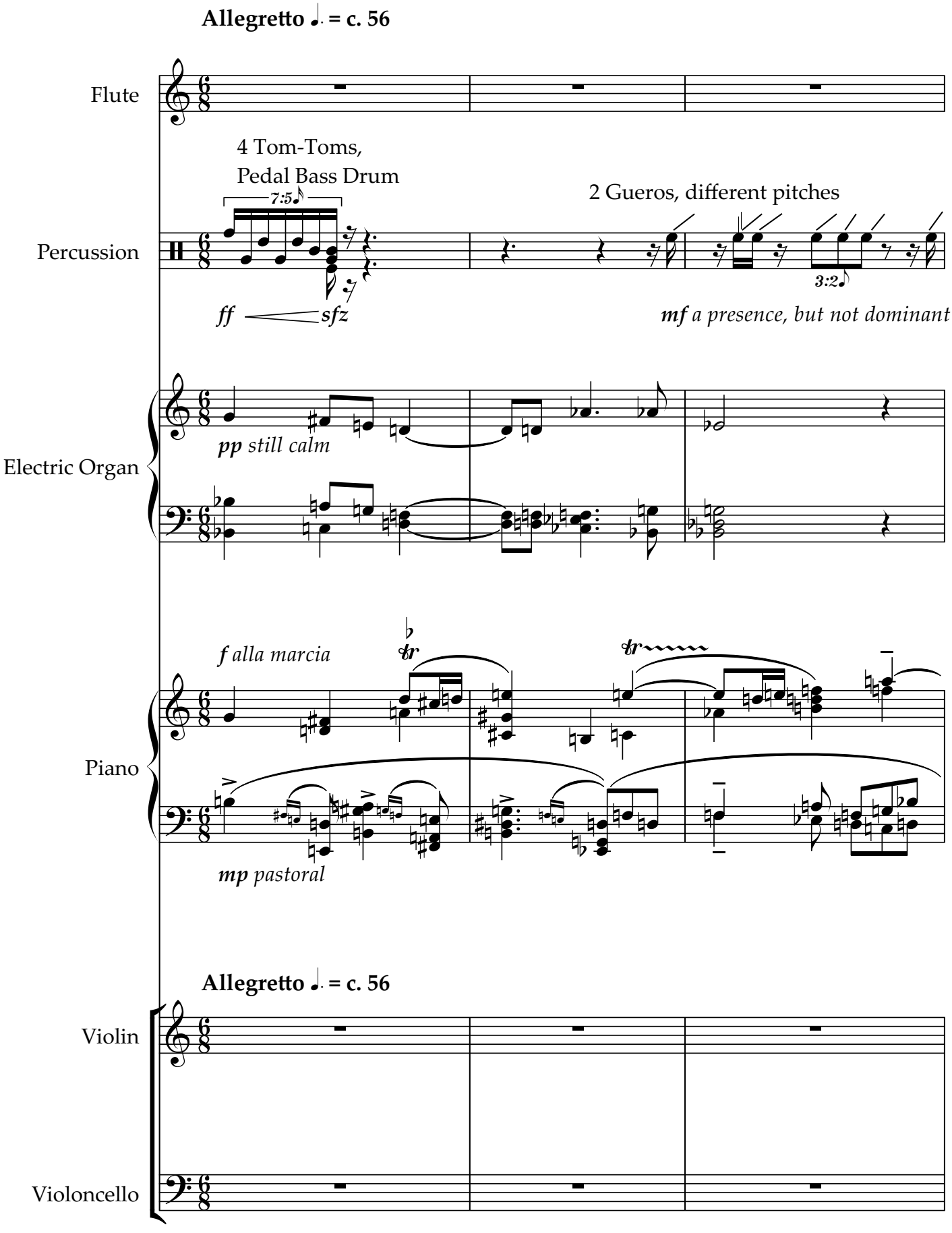
suddenly formal again *wide-eyed* *half-childish*

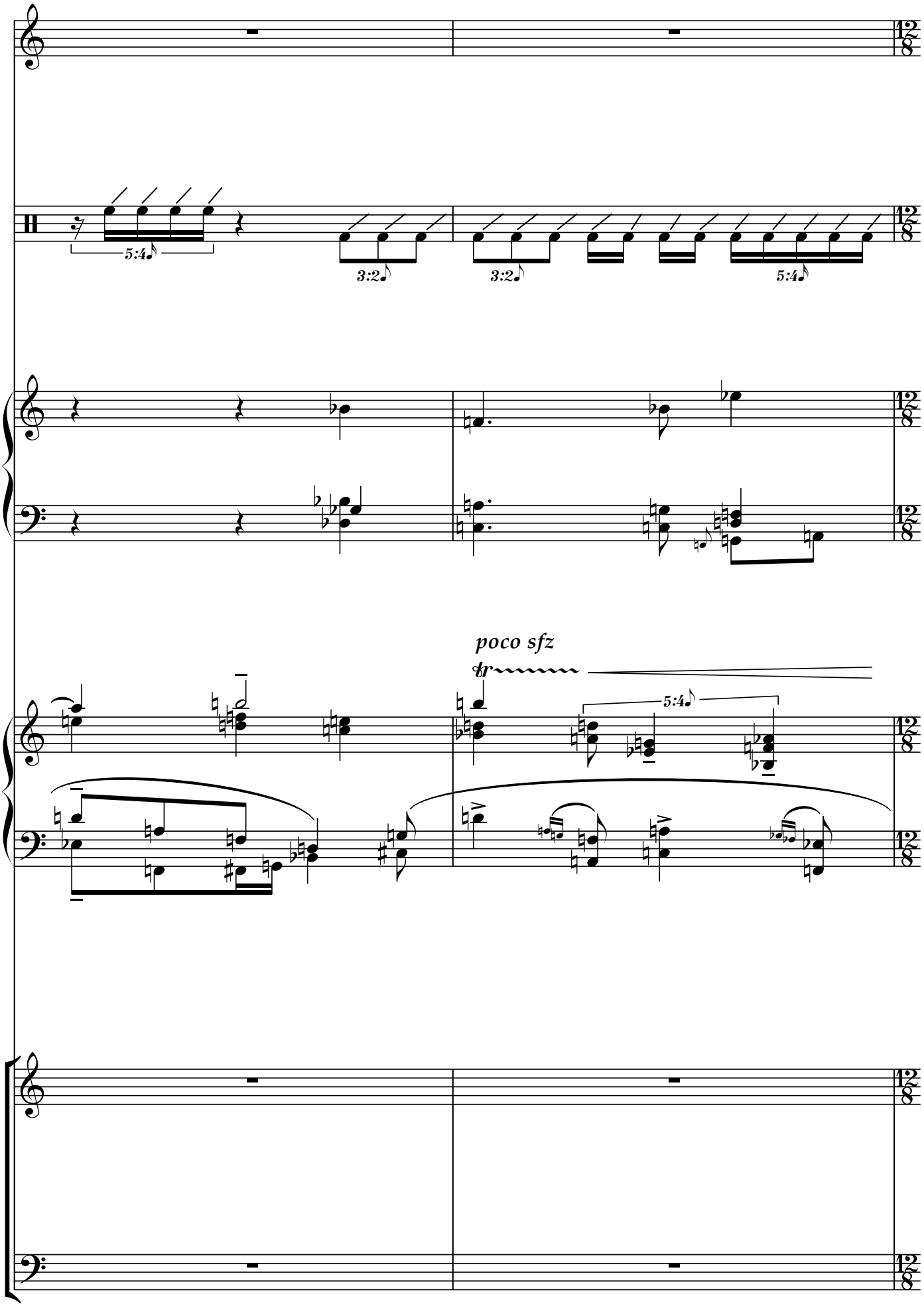
O Dear, O Dear, O Dear I wil di-rect - ly with that I get up take a knife and be - ginpil-ling (fin-ished) pil-ling the po-tat-toes

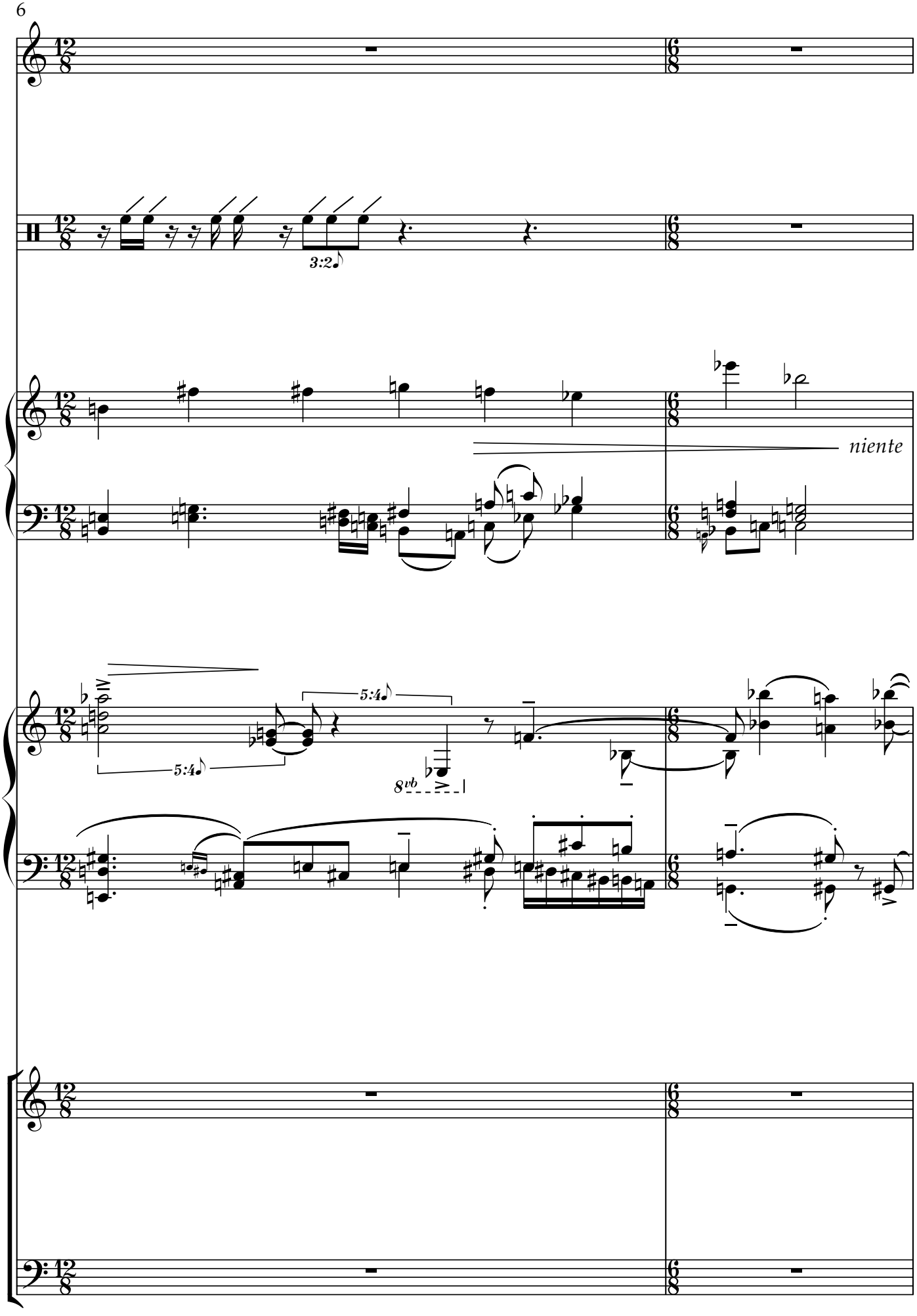

20
dreamy again
3:2
literal, as if reading a note
3:2
pa - pa go - ing to walk
M - r. Sun - der - land ex - pec_

23
Replace microphone
___ ted
attacca
3:2
3:2

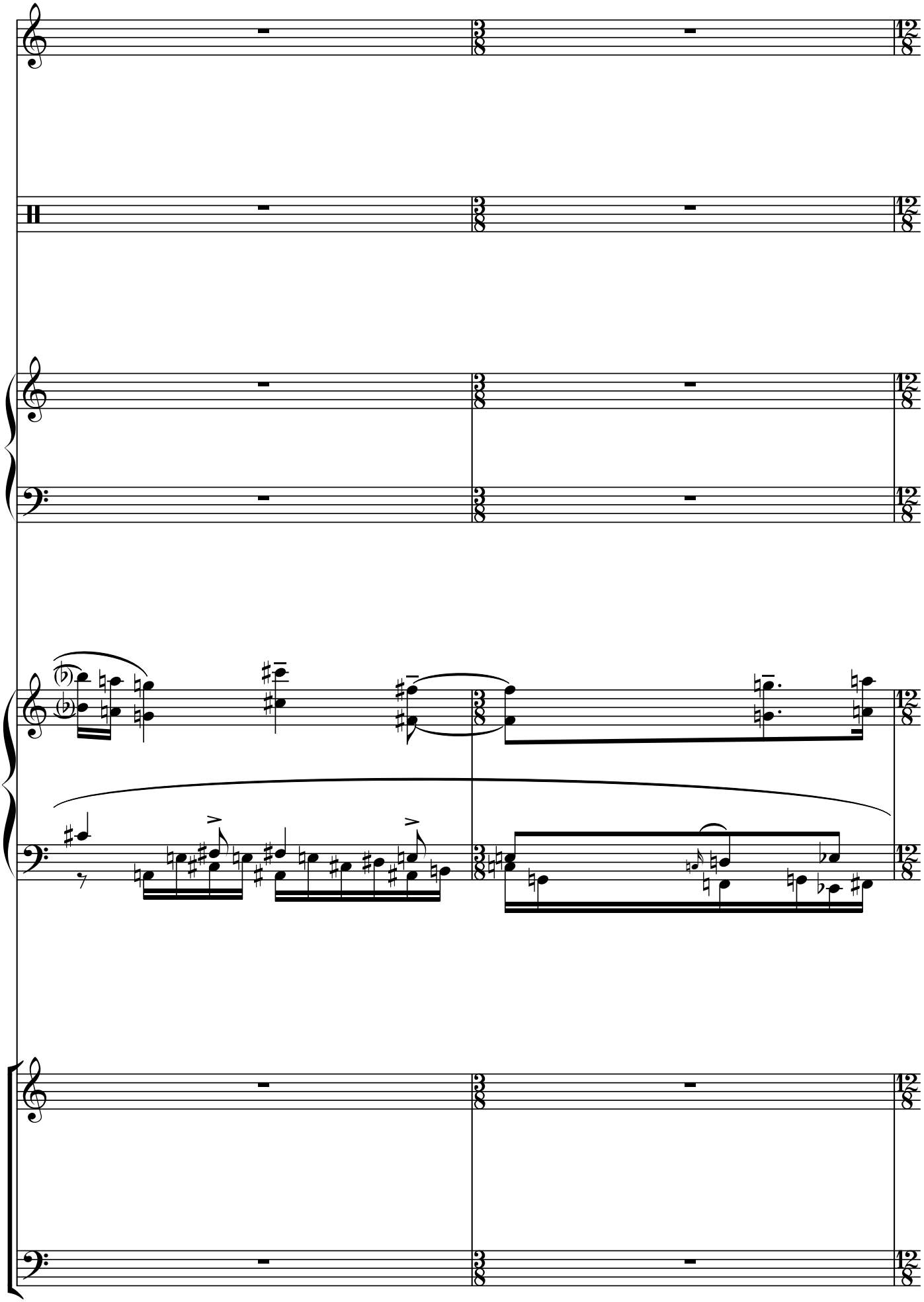
1. A very untidy state




5:4
3:2
3:2
5:4
poco sfz
tr
5:4


6
3:2
niente
5:4
5:4
8vb

8



10

Vibraslap

ff

4 Tom-Toms,
Pedal Bass Drum

ff

7:5

3:2

3:2

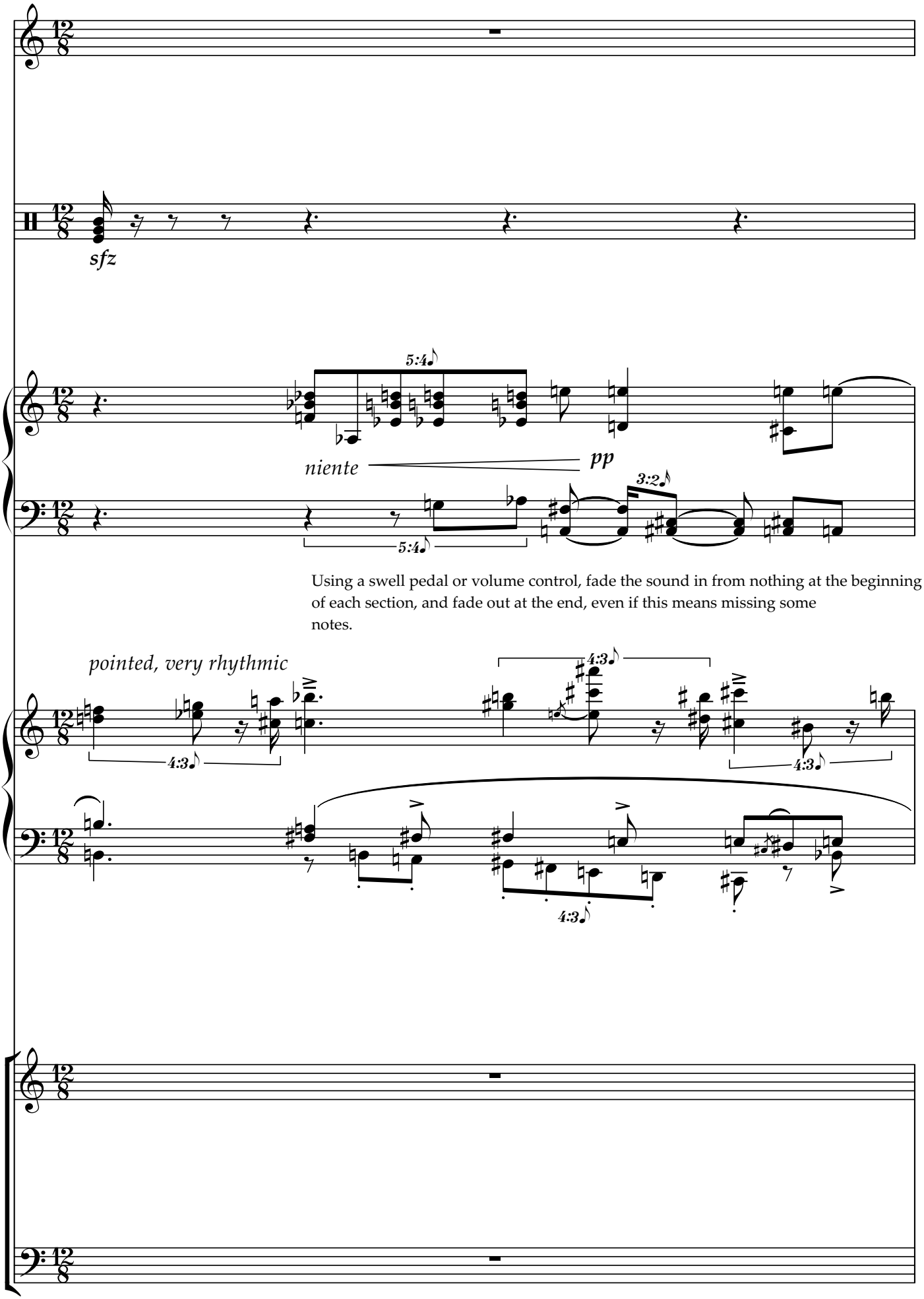
3:2

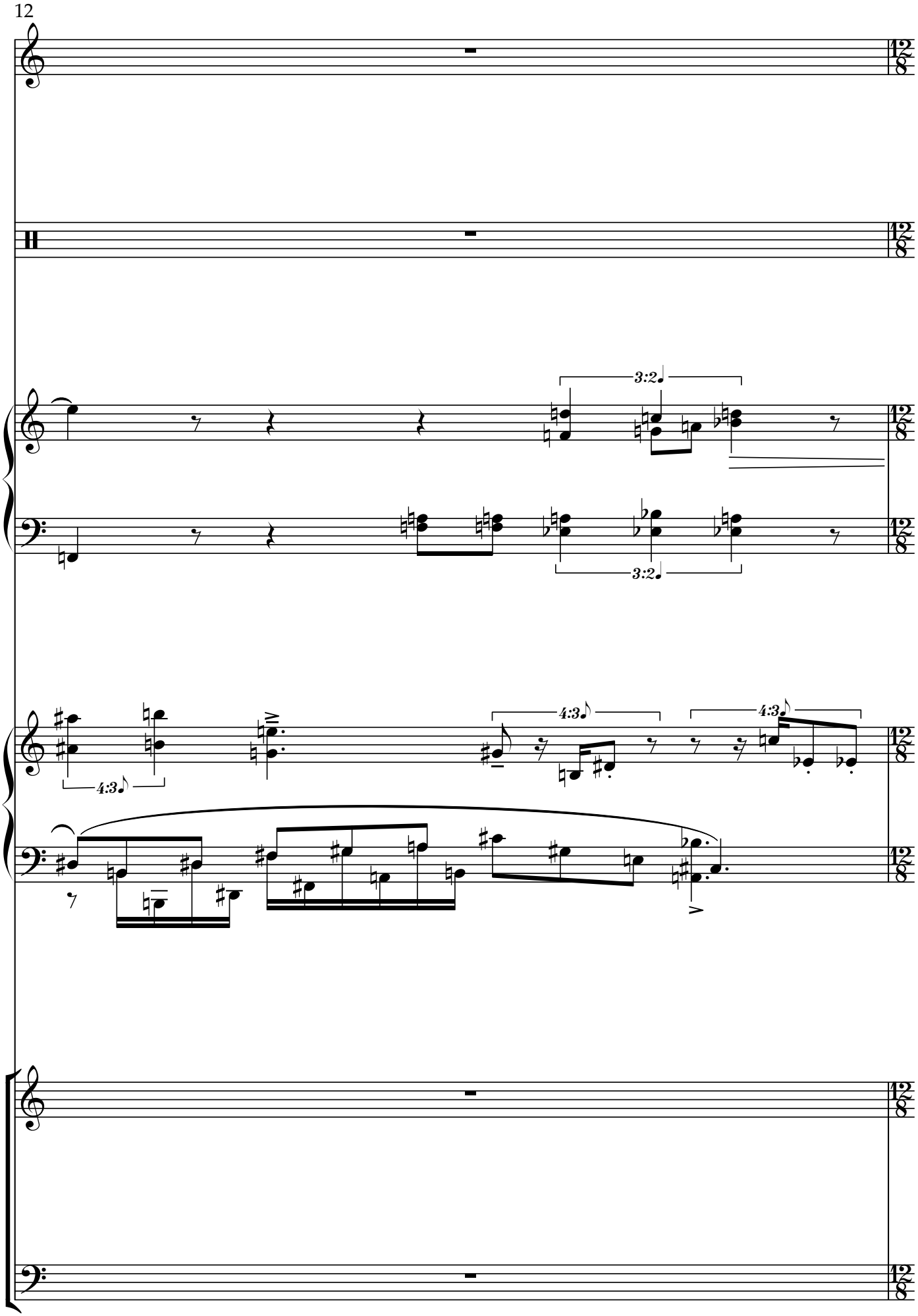
3:2

3:2

3:2

11


sfz
5:4
niente
pp
3:2
5:4
Using a swell pedal or volume control, fade the sound in from nothing at the beginning of each section, and fade out at the end, even if this means missing some notes.
pointed, very rhythmic
4:3
4:3
4:3
4:3


12
3:2
3:2
4:3
4:3
4:3

13

4 Suspended
Cymbals

ppp! *a distant shimmer*

niente

ff

5:4

5:4

5:4

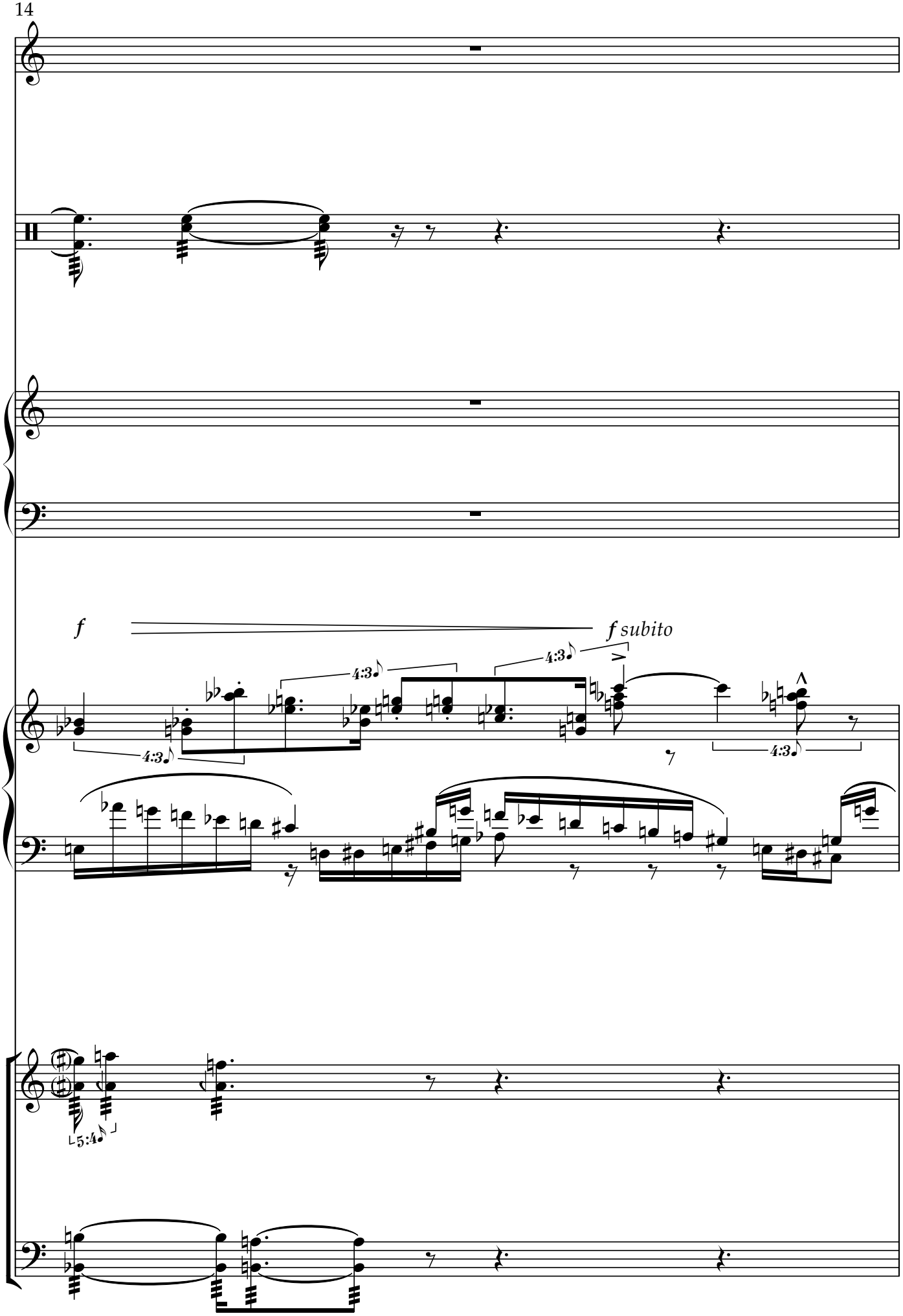
ppp! *a distant shimmer*

3:2

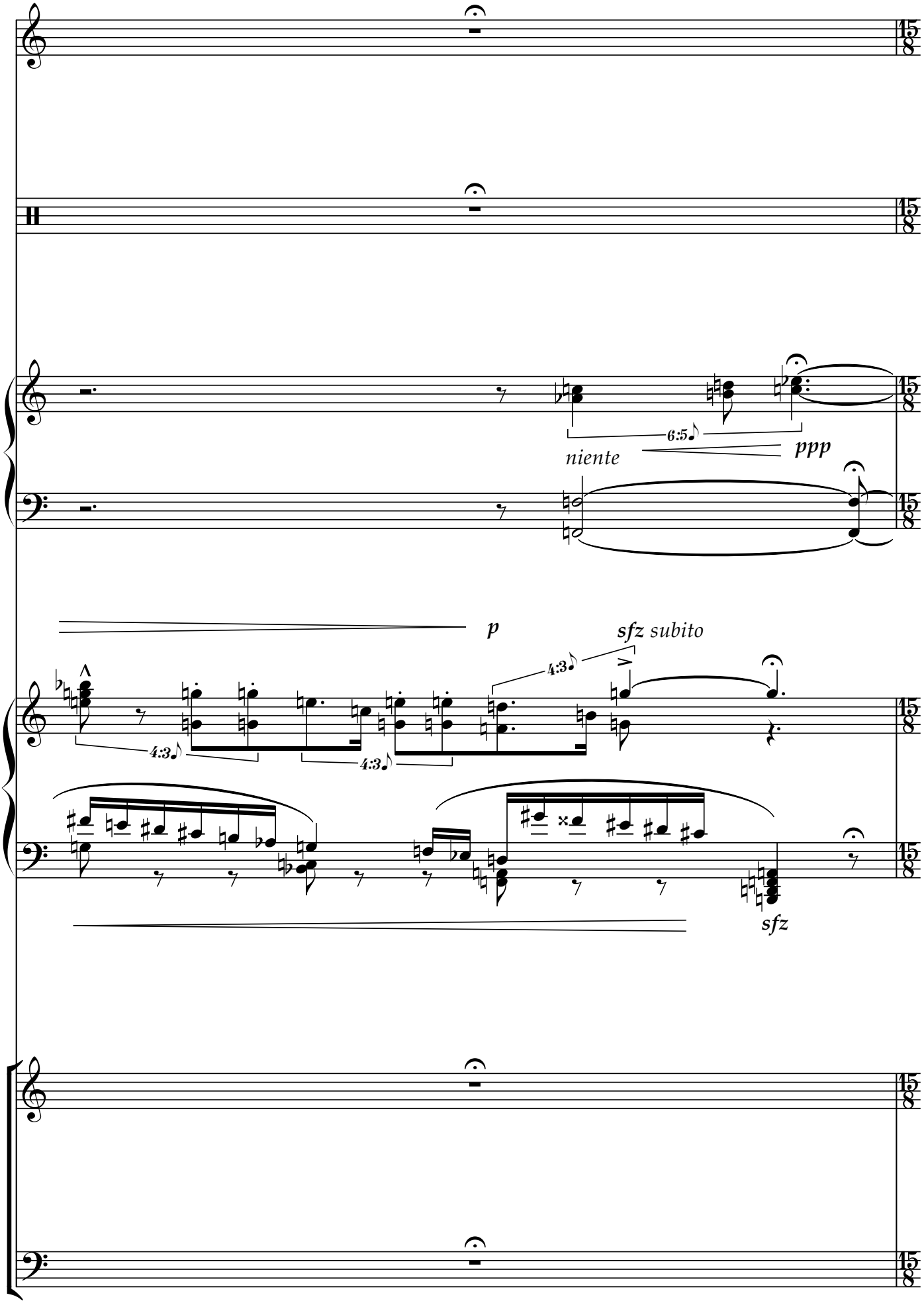
5:4

5:4

ppp! *a distant shimmer*


14
f
f subito
4:3
4:3
4:3
4:3
5:4

15



16

3:2

niente

3:2

Free, cadenza

mp *cresc. e. accel*

5:4

5:6

17

Five temple blocks,
felt mallets

very free

5:3

mf ***sfz***

8:6

7:6

7:6

vivo

f

7:6

7:6

18

f always bright and spiritful

High suspended cymbal,
2 higher tom-toms
Pedal bass drum

p

niente

p

niente

f in waltz time

mp pastoral

19

4 Suspended
Cymbals

ppp! a distant shimmer

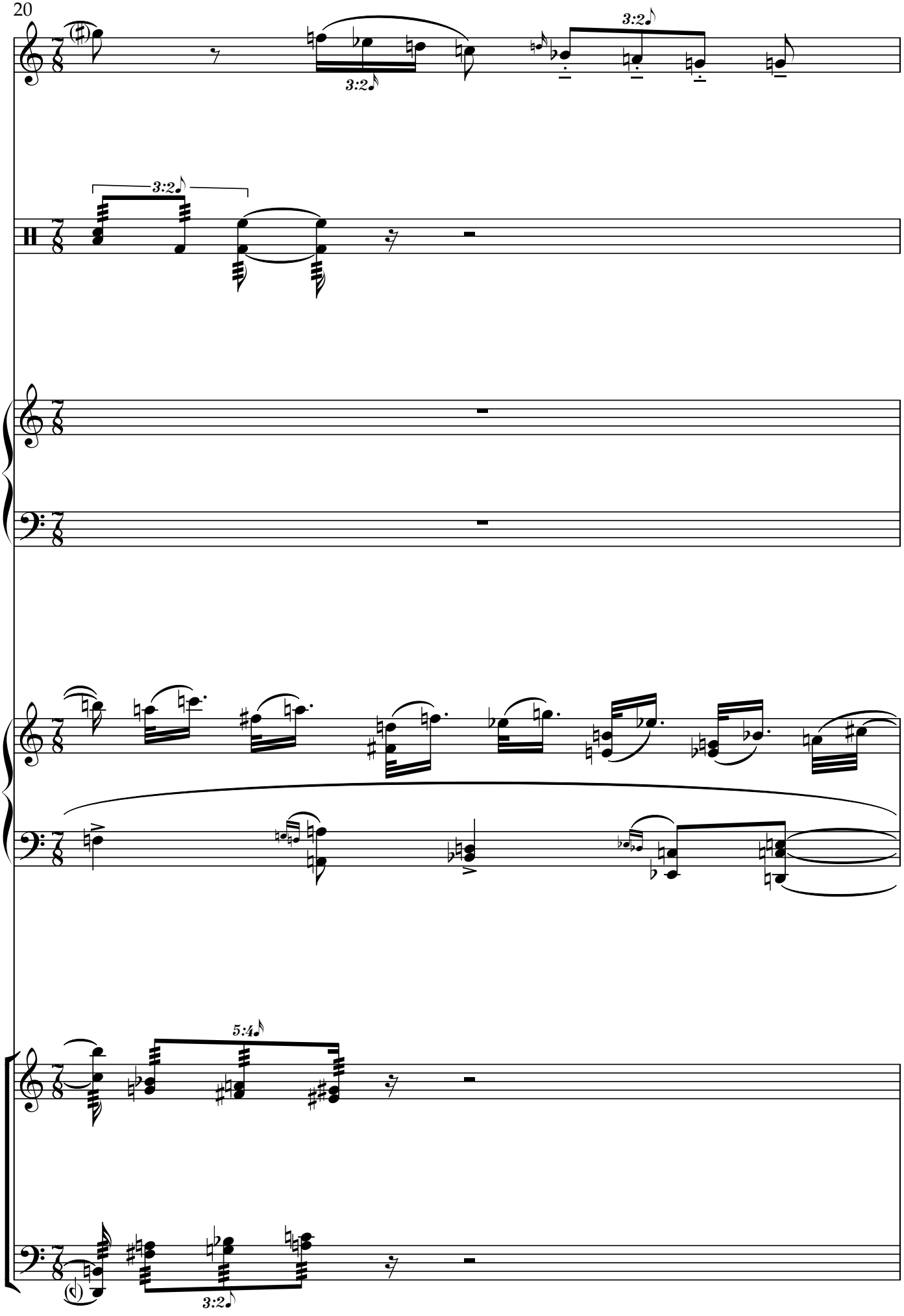
5:4 5:4 5:4 5:4

5:4

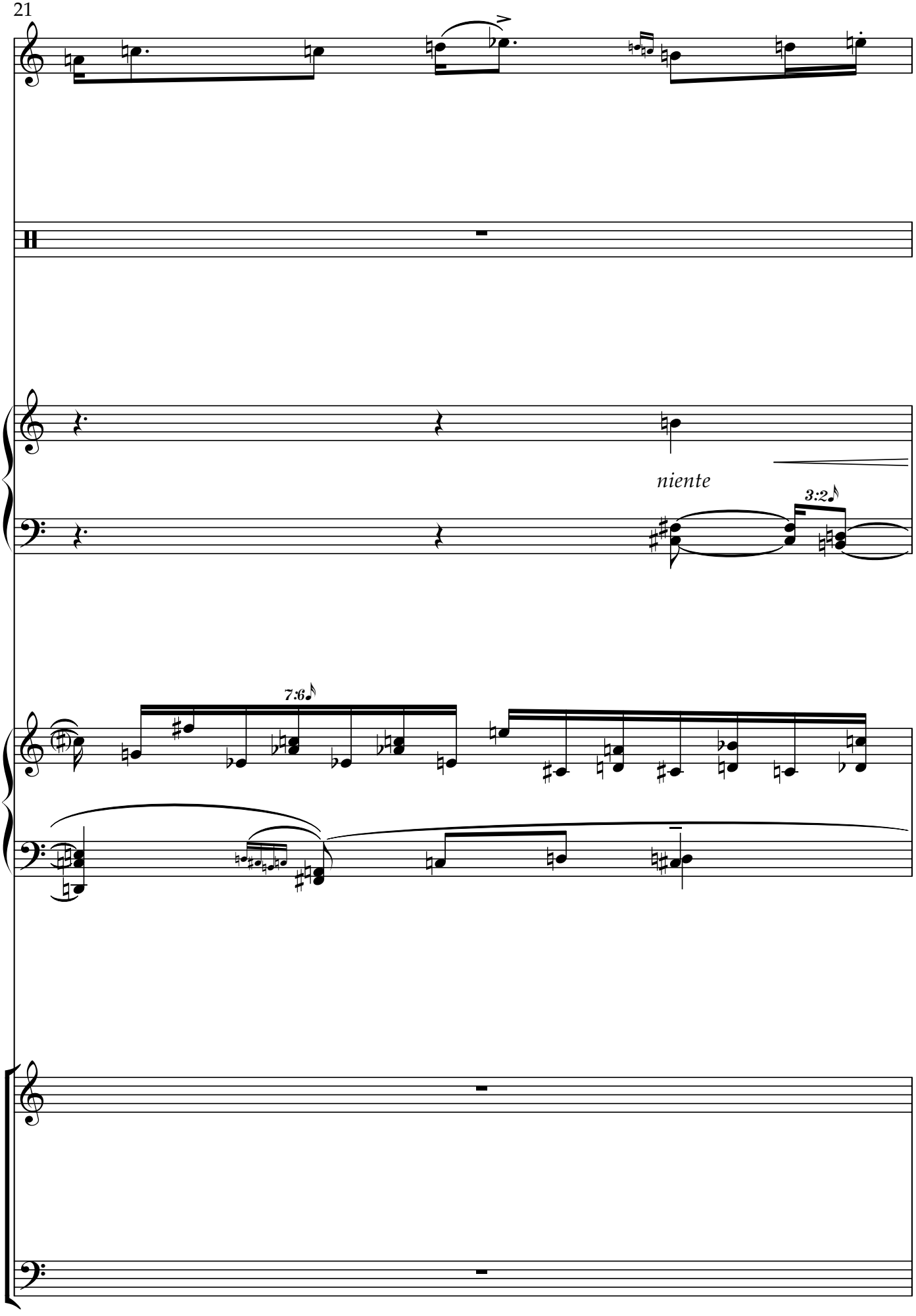
ppp! a distant shimmer

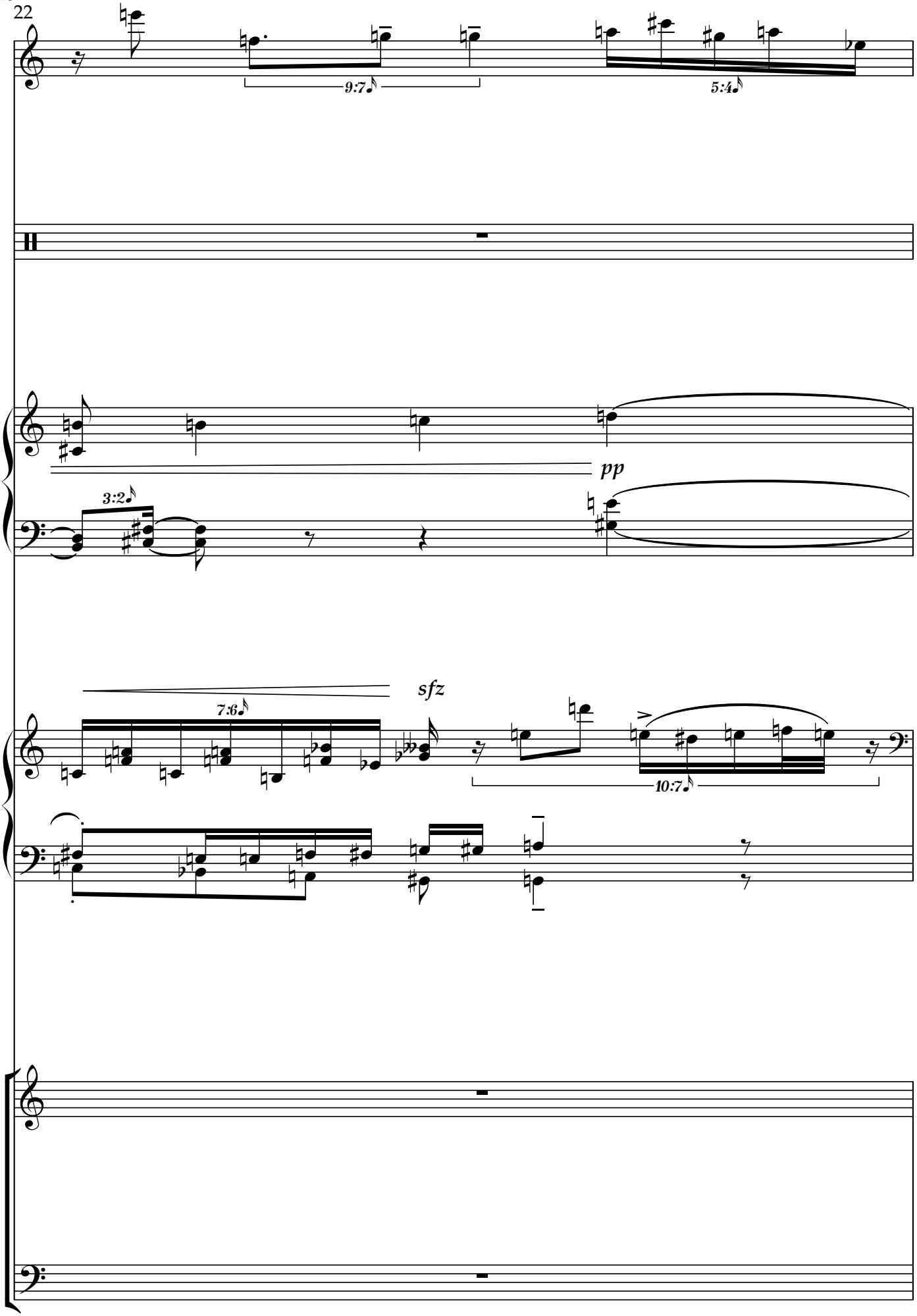
3:2 5:4 5:4

ppp! a distant shimmer


20
3:2
3:2
3:2
3:2
5:4
3:2

21




22
9:7
5:4
pp
3:2
sfz
7:6
10:7

23

10:7

5:4

f robust

melodic

tr

(lower note only)

25

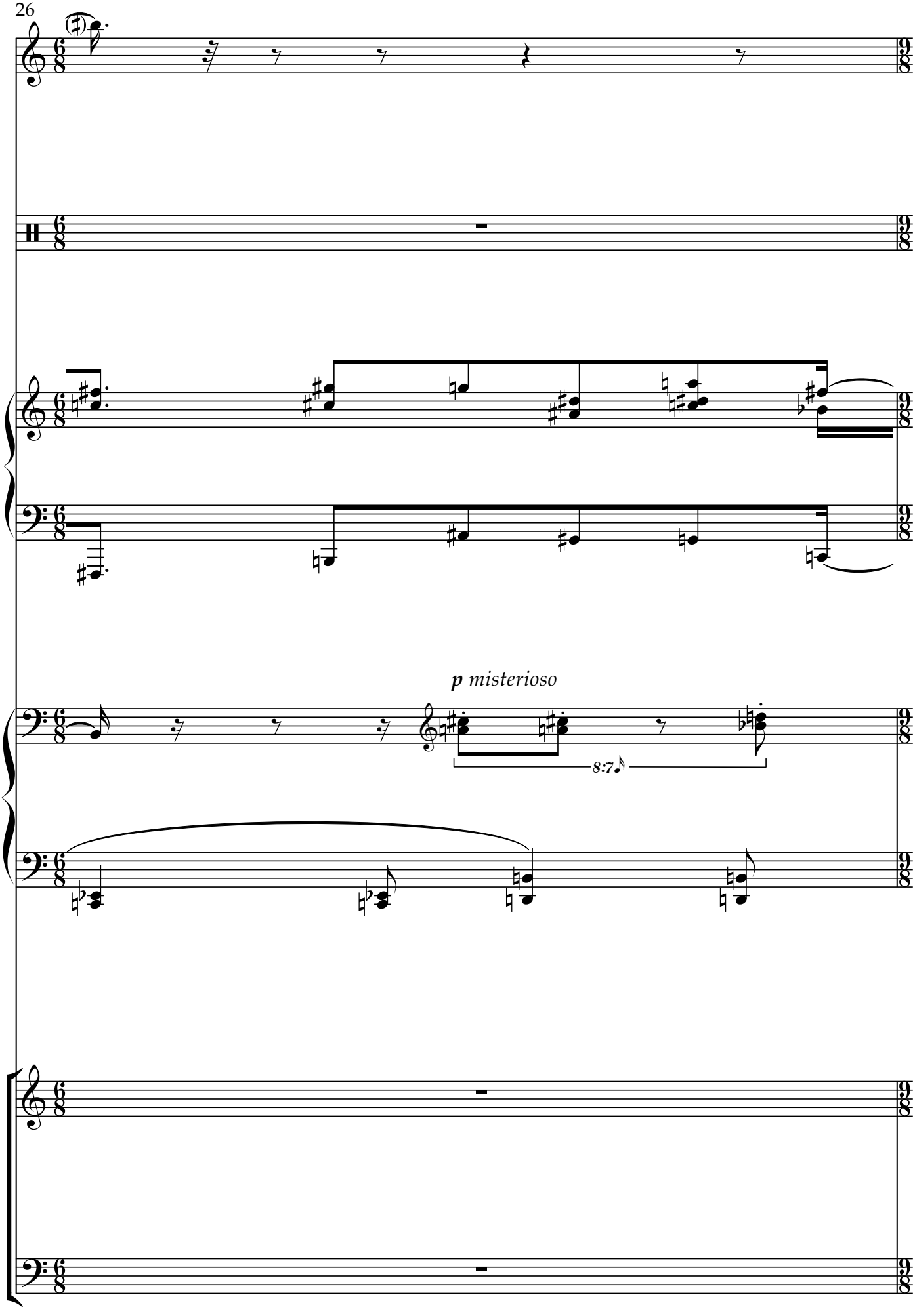
molto bravura

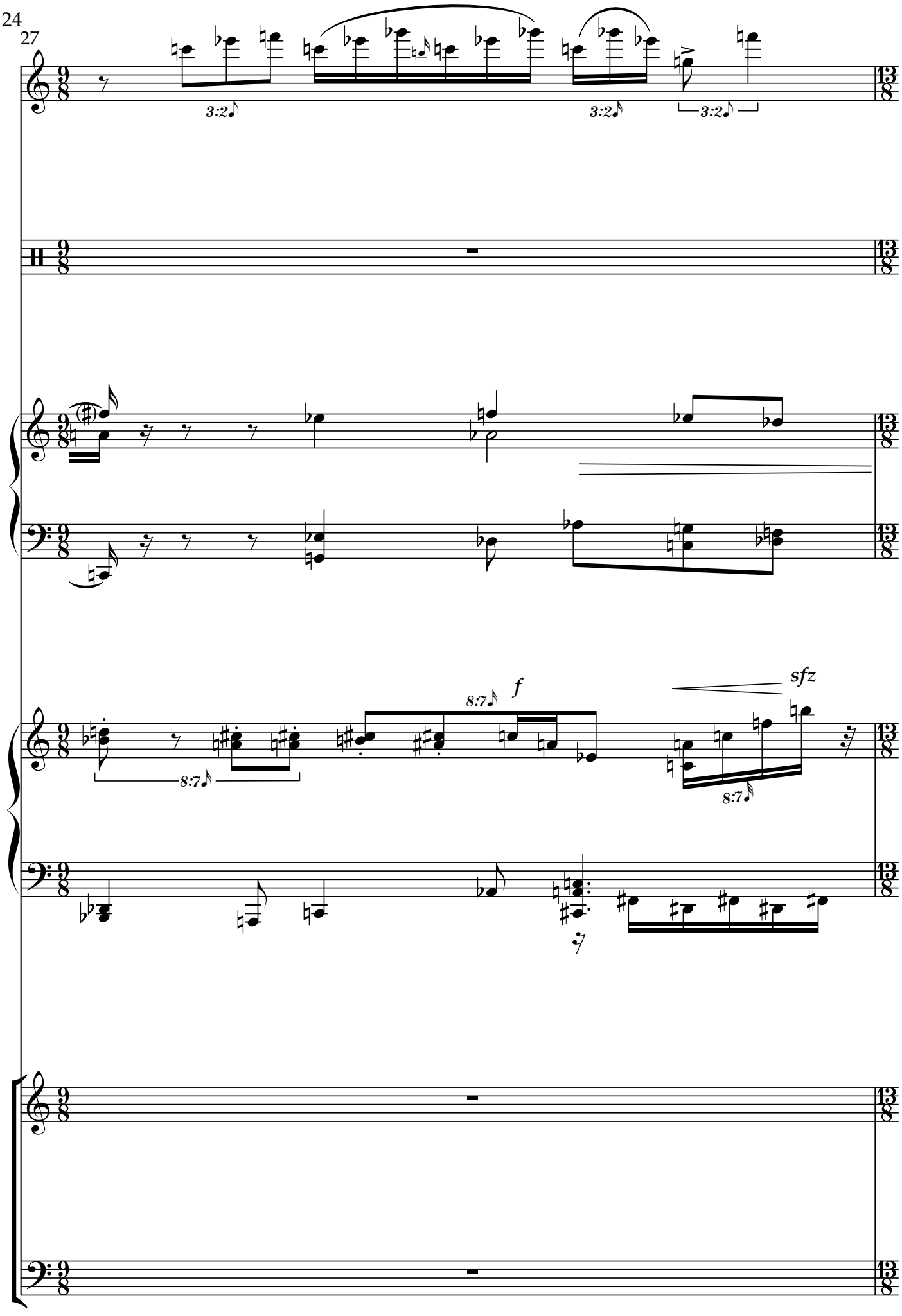
5:4

5:4

5:4

26




27
3:2
3:2
3:2
8:7
f
8:7
sfz
8:7

28

3:2 3:2

niente

ff reckless and wild, detached

4:3 4:3 4:3 4:3 4:3

(sempre **mp**)

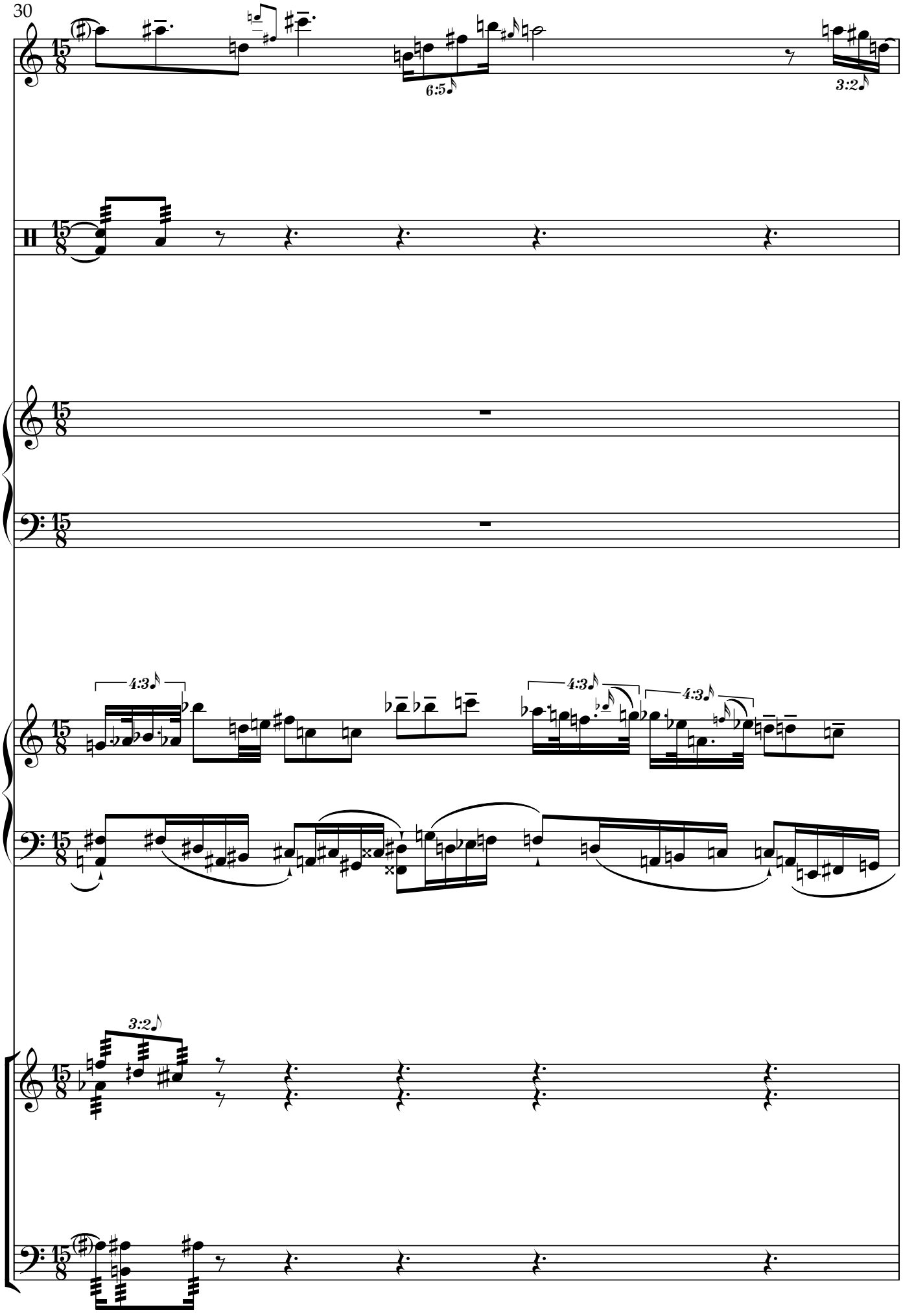
29

4 Suspended Cymbals

ppp! a distant shimme

ppp! a distant shimmer

ppp! a distant shimmer


30
6:5
3:2
4:3
4:3
4:3
3:2

31

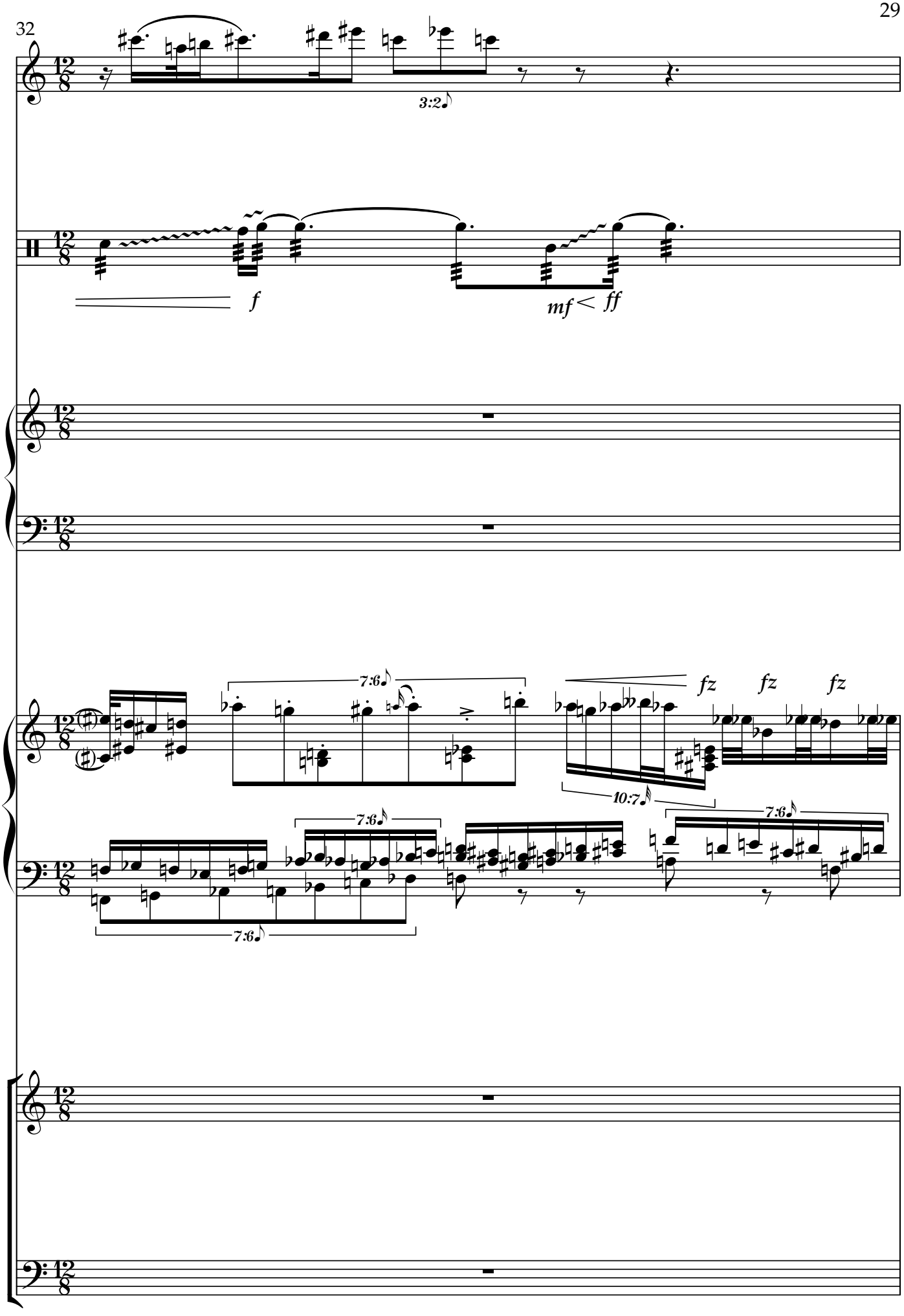
5:4 6:4 3:2 5:3

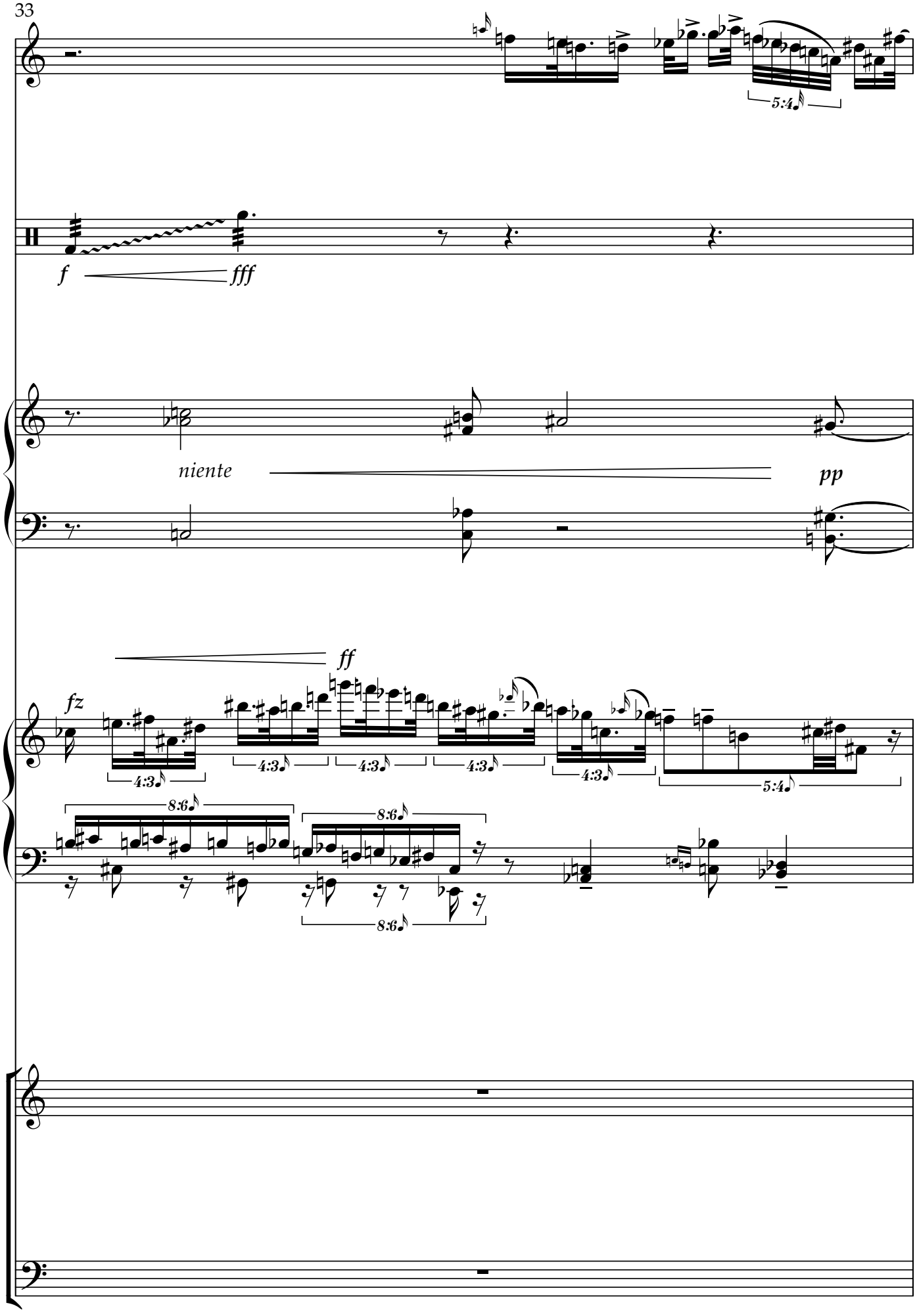
Flexatone

p *mf* *mp*

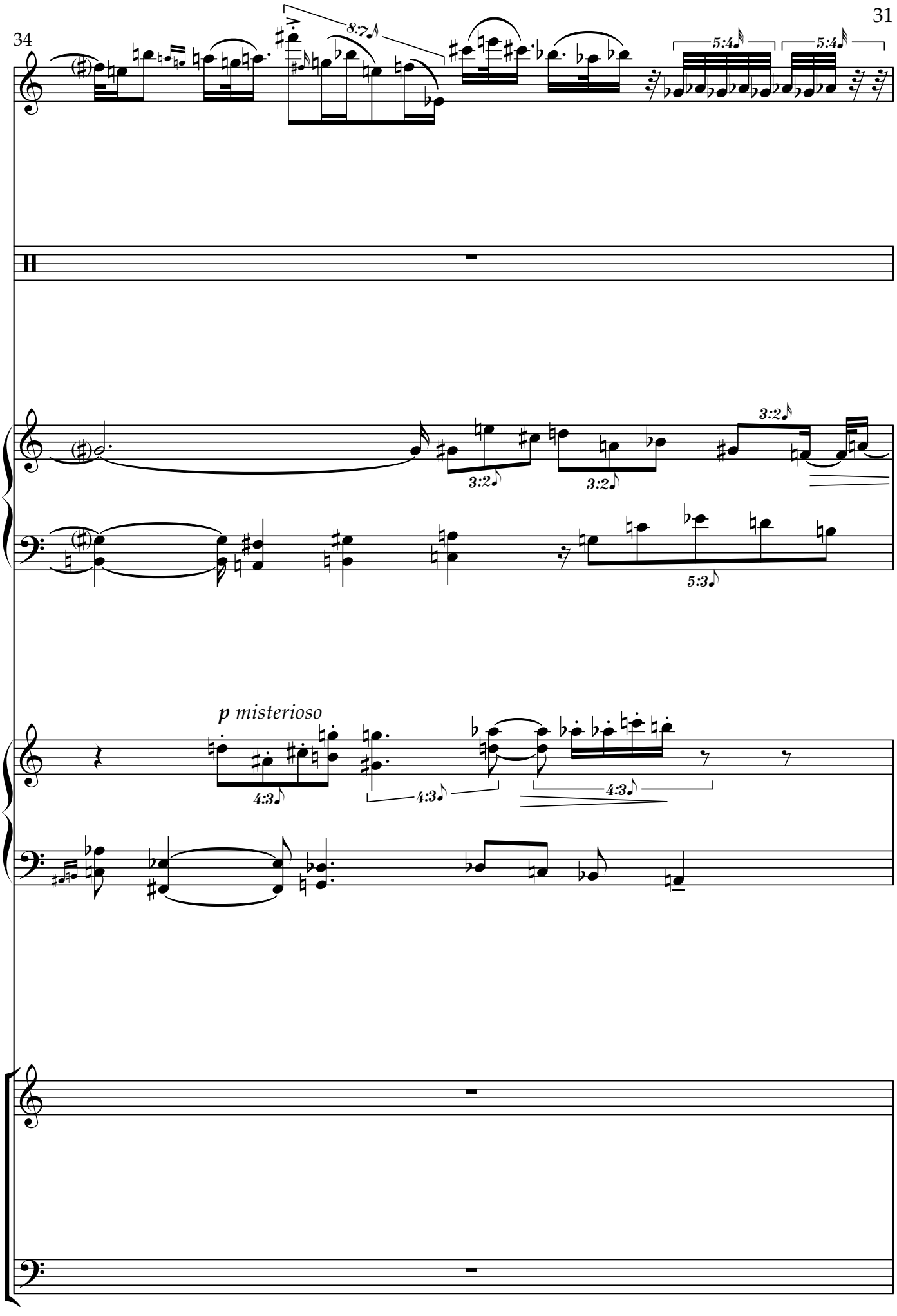
3:2 7:6 7:6 7:6 7:6

32




33
5:4
f
fff
niente
pp
ff
fz
4:3
4:3
4:3
4:3
5:4
8:6
8:6
8:6

34



35

Vibraslap

4 Suspended Cymbals

p

ppp! *a distant shimmer*

3:2

niente

(***mp*** *sempre)*

rapido

ppp! *a distant shimmer*

4:3

ppp! *a distant shimmer*

4:3

36

5:4

6:4

3:2

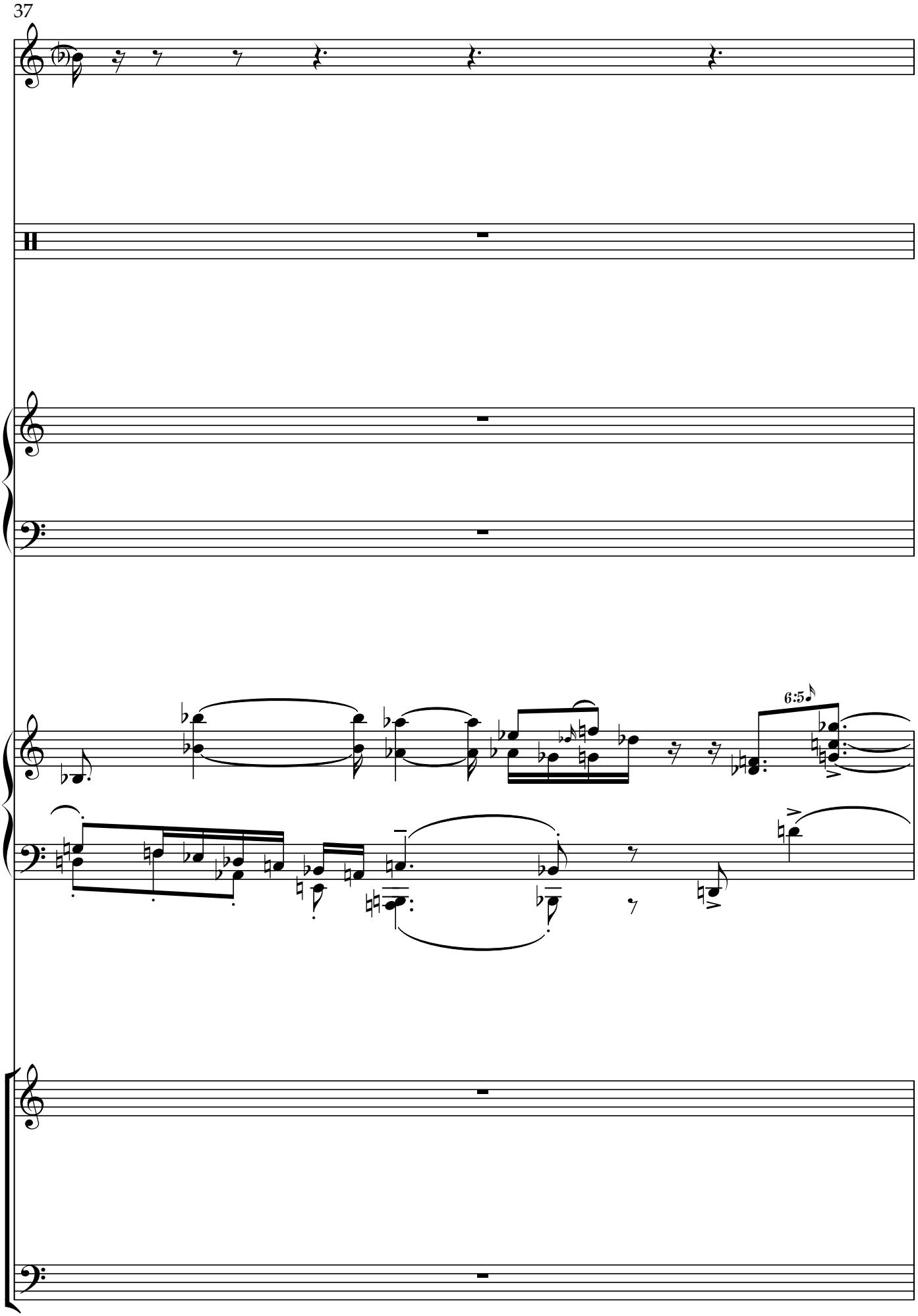
5:4

f alla marcia, somewhat strident

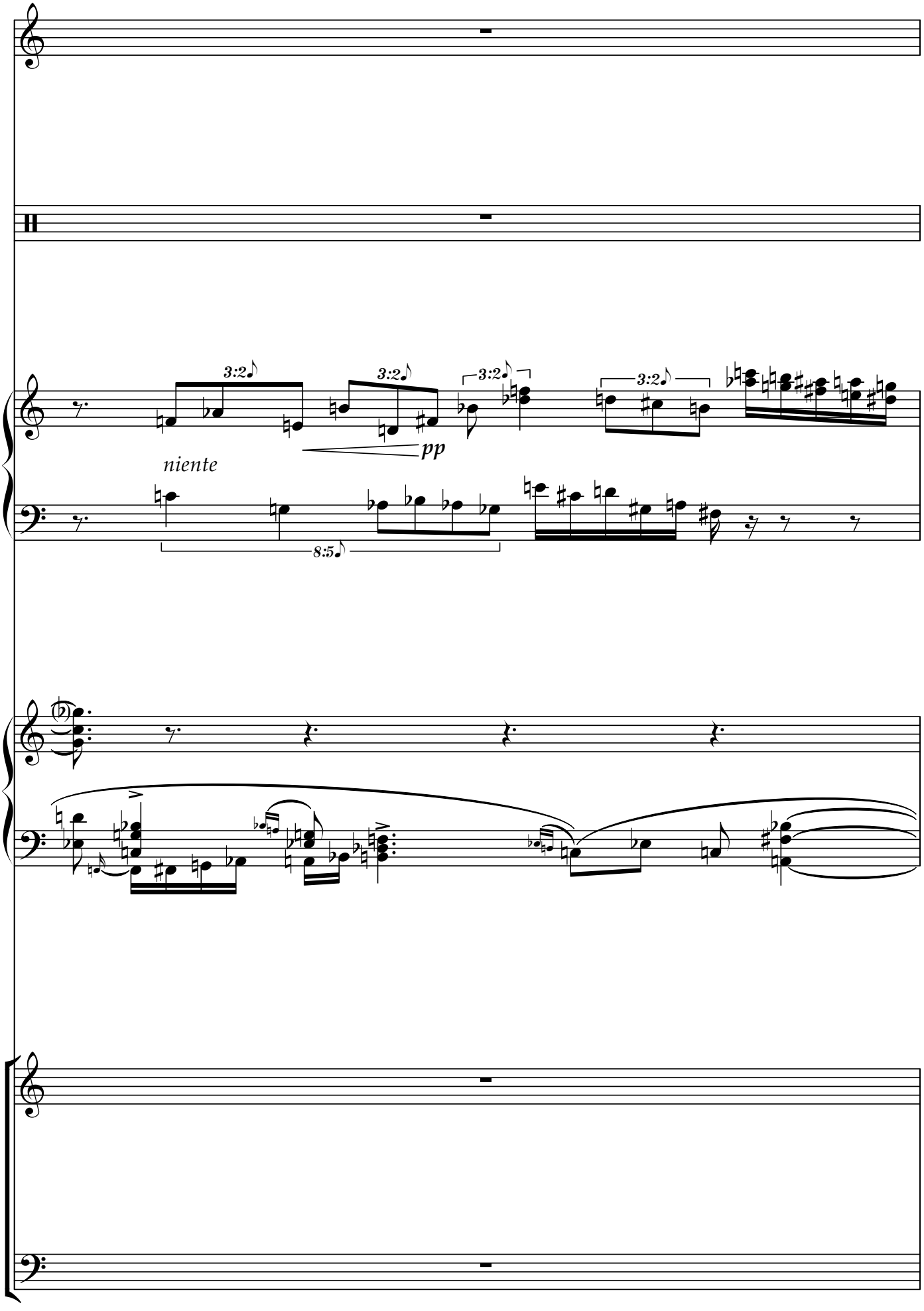
5:4

3:2

3:2


37
6:5

38



39

6:5

niente

6:5

40

High suspended cymbal, snare drum
four tom-toms, pedal bass drum

6:4

6:4

5:4

f

cresc.

Allegro moderato ♩ = 112

41

(let ring)

(Snare drum)

fffz

sfz

sfz

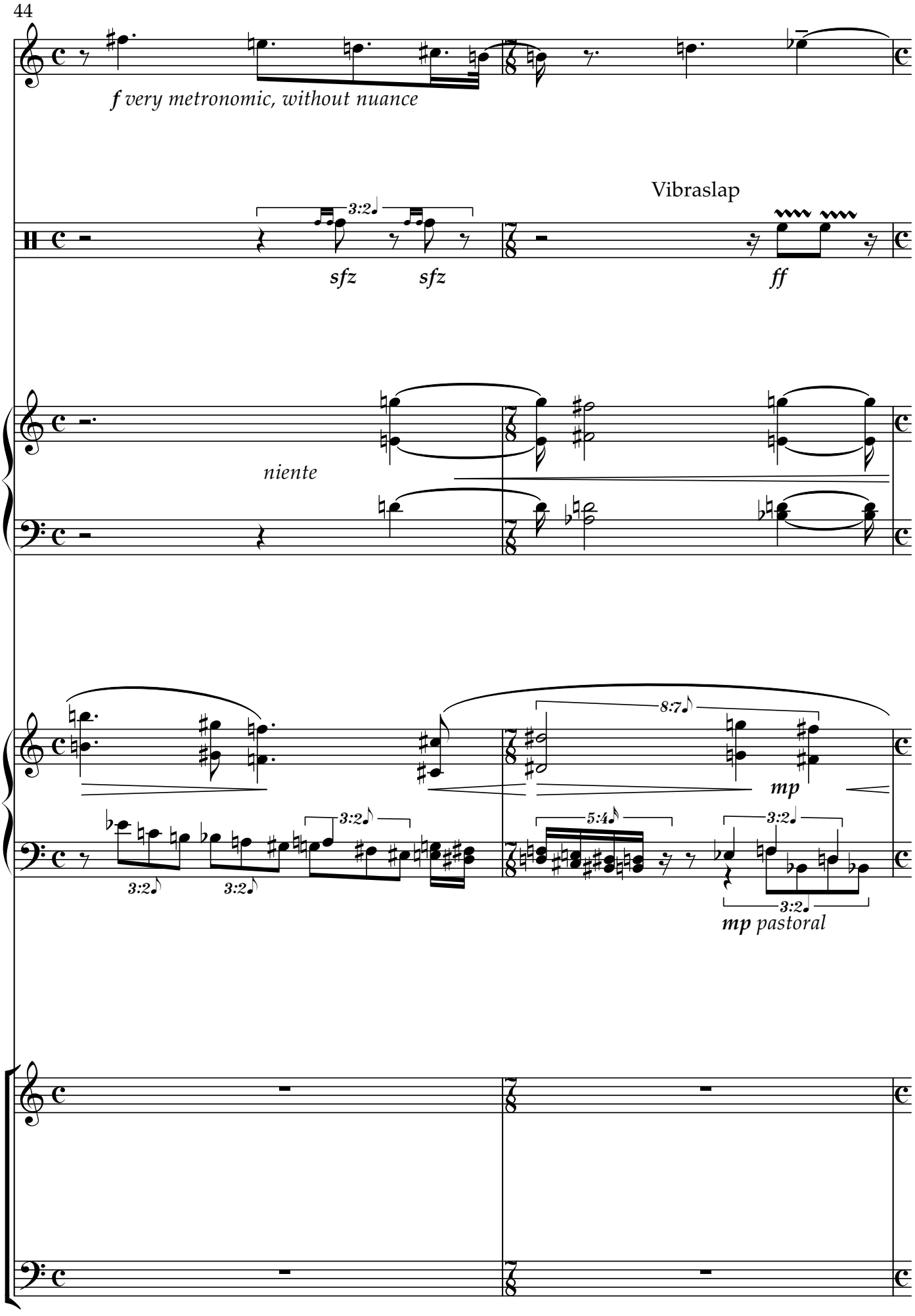
f

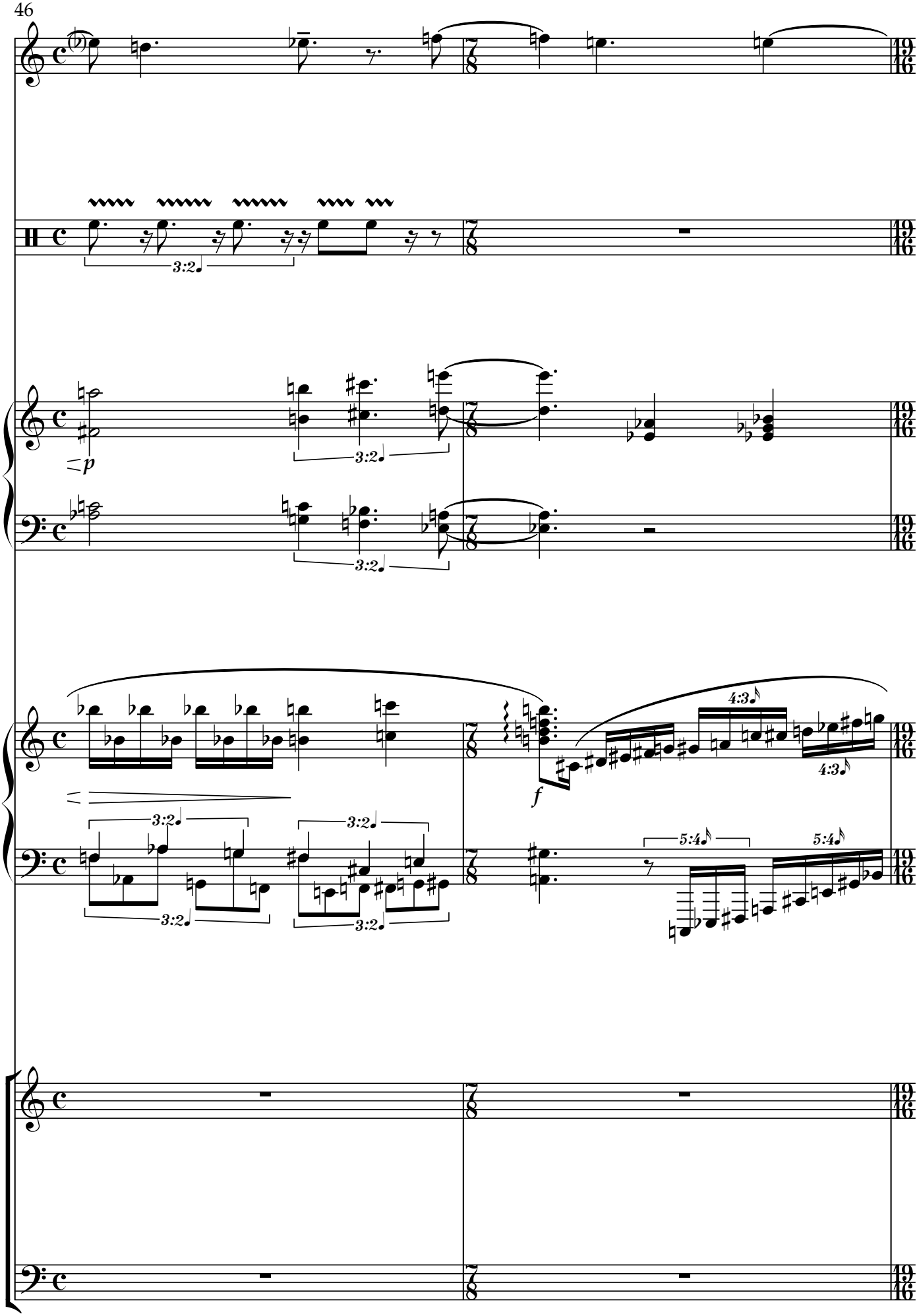
3:2

7

p *misterioso*

Allegro moderato ♩ = 112


44
f very metronomic, without nuance
Vibraslap
3:2
sfz
sfz
ff
niente
8:7
mp
3:2
5:4
3:2
3:2
3:2
mp pastoral

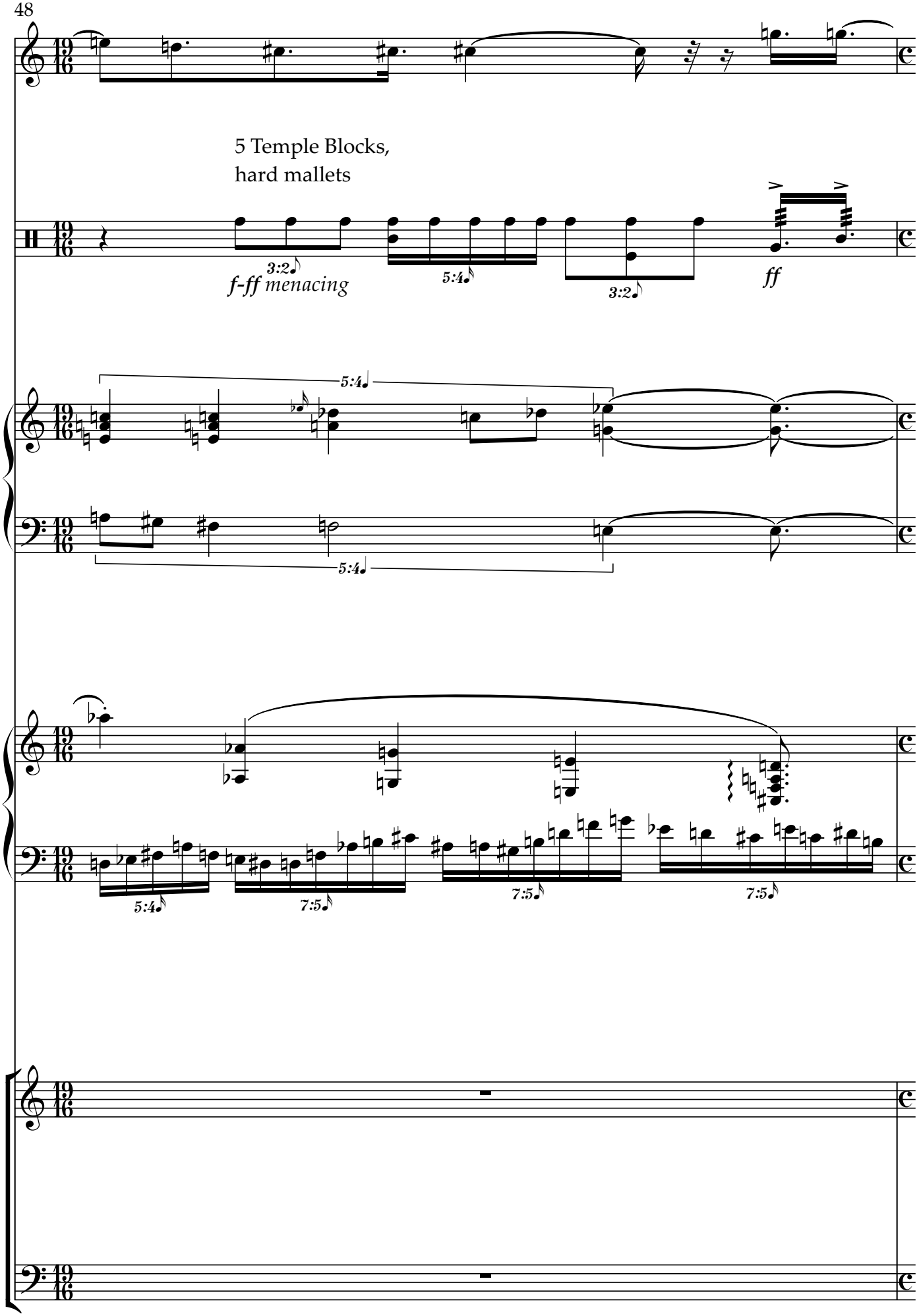

46
3:2
3:2
3:2
3:2
3:2
3:2
4:3
4:3
5:4
5:4

48

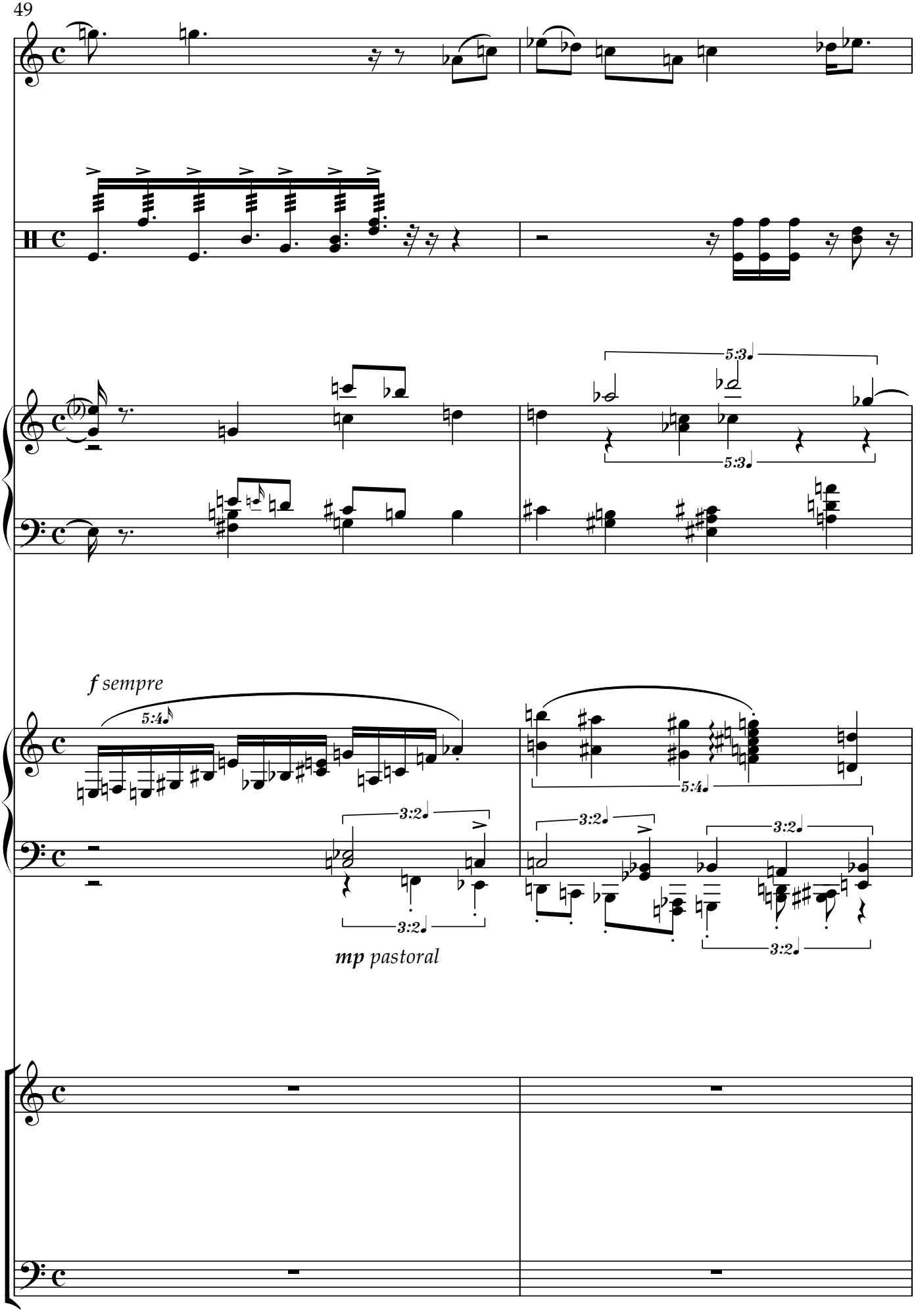
5 Temple Blocks,
hard mallets

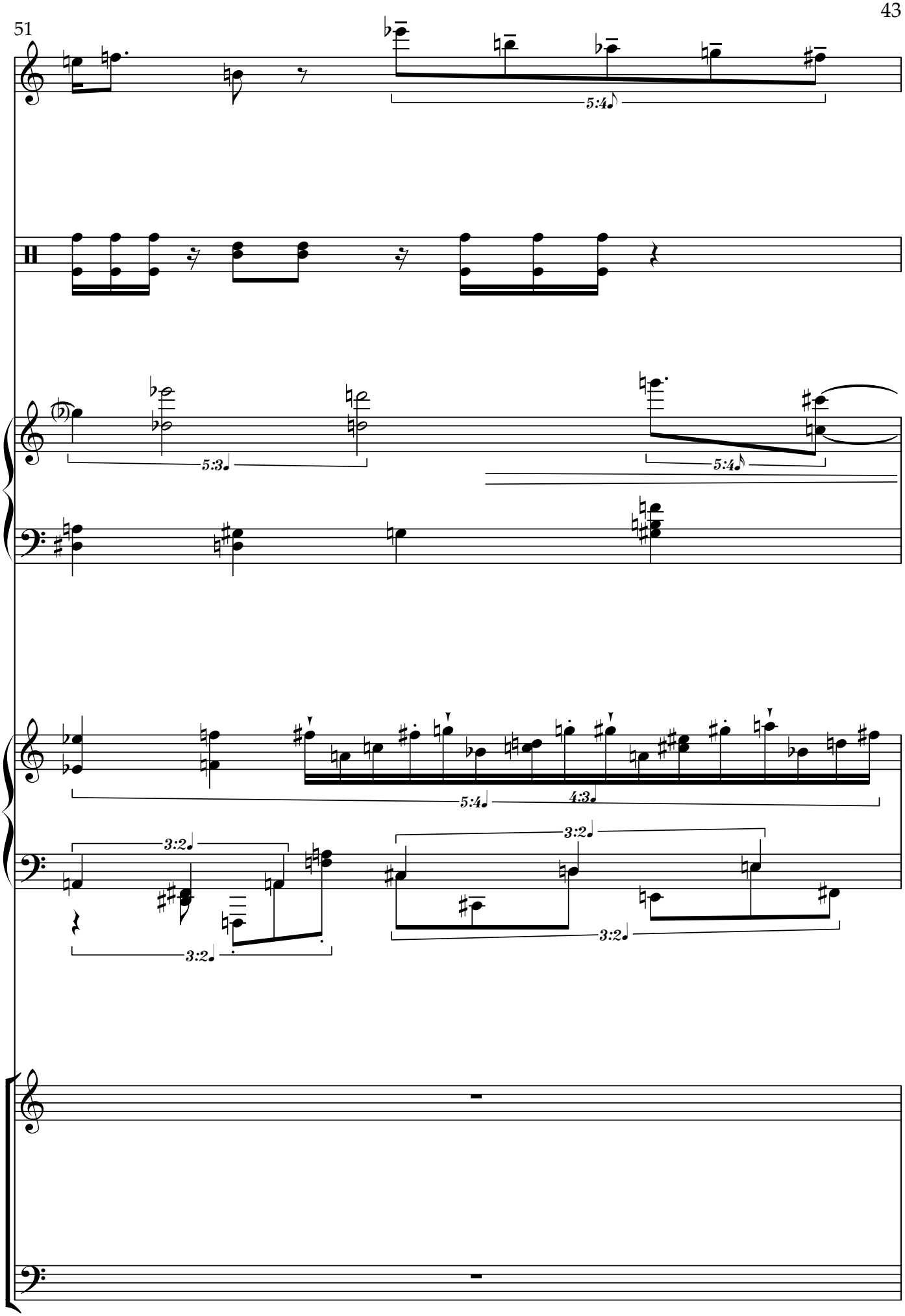
f-ff menacing

ff



49




51
5:4
5:3
5:4
5:4
4:3
3:2
3:2
3:2
3:2

52

5:4

6:4

4 Suspended Cymbals
(soft mallets)

4:3

p slightly more than sstrings

ppp! a distant shimmer

5:4

5:4

niente

7:4

7:4

7:4

7:4

8:5

p misterioso

ppp! a distant shimmer

ppp! a distant shimmer

3:2

53

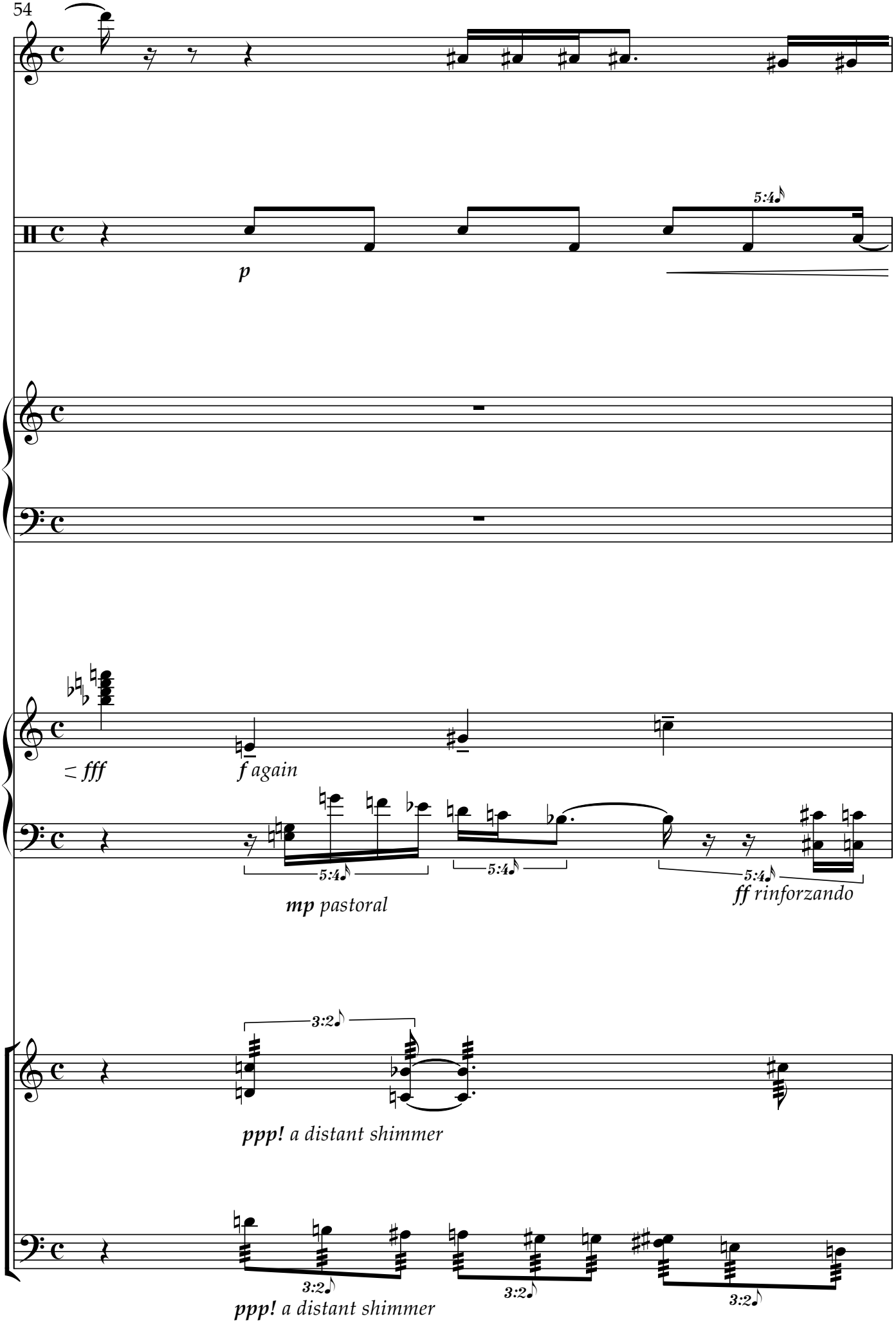
spirited again

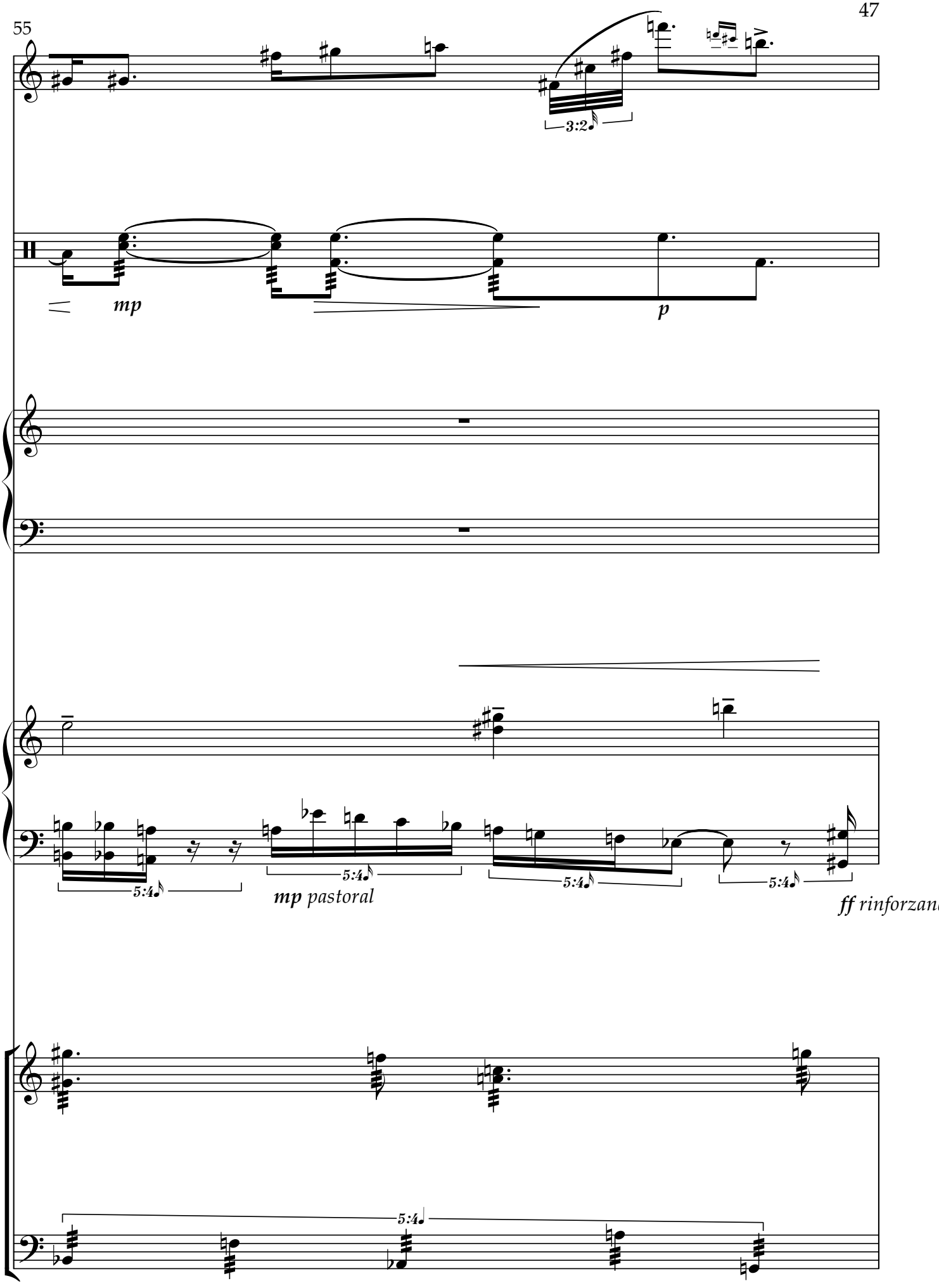
3:2

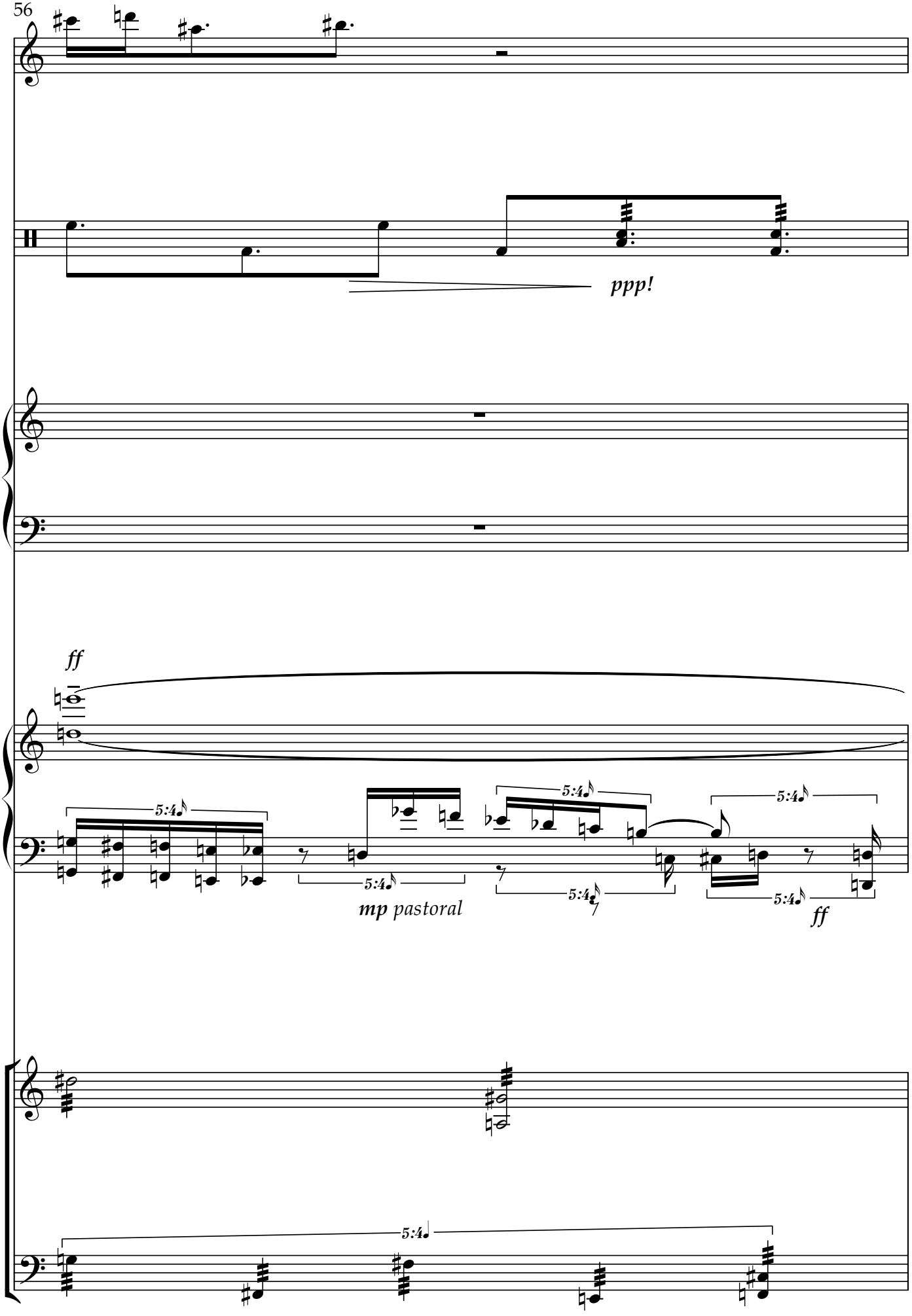
3:2

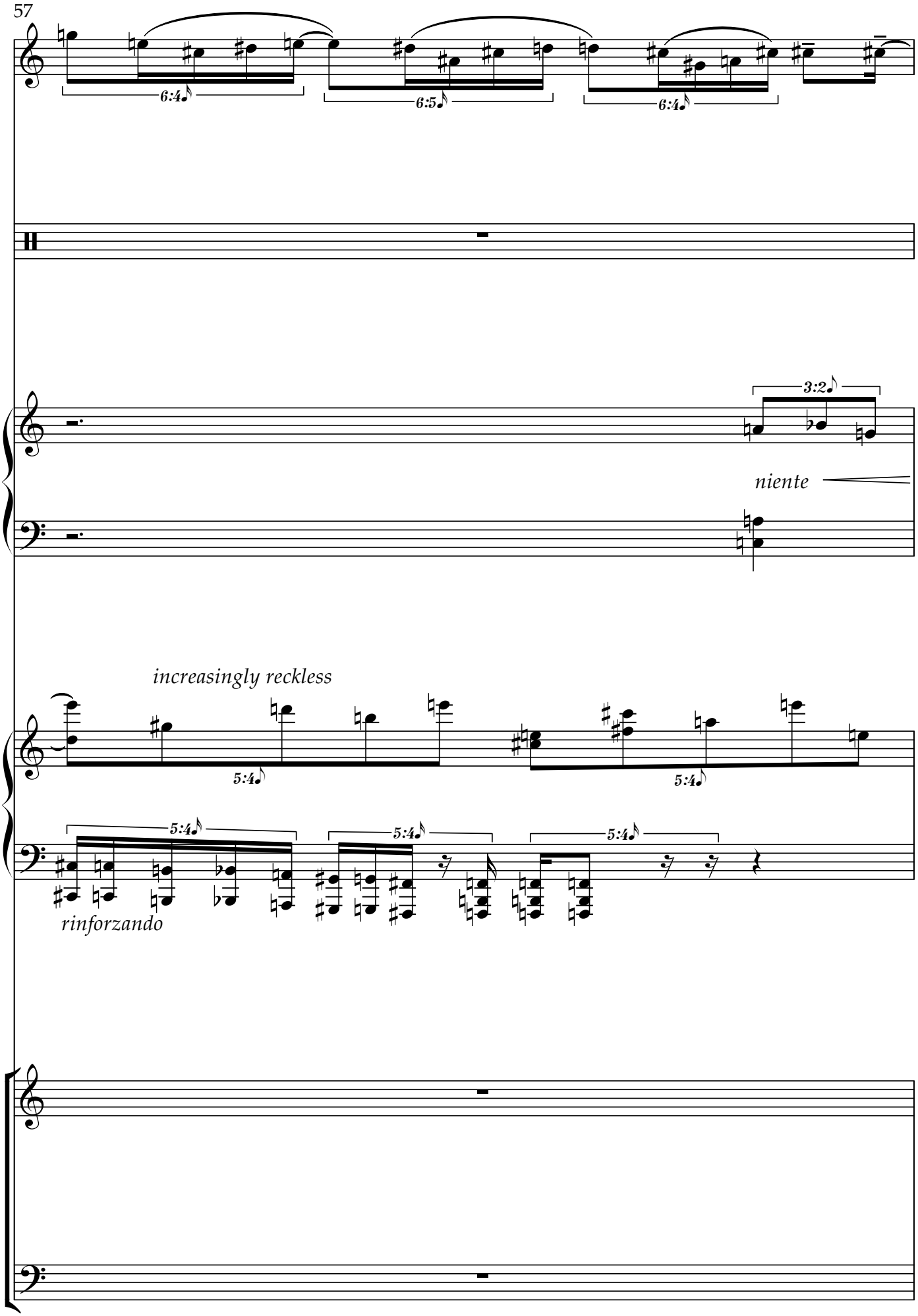
3:2

54

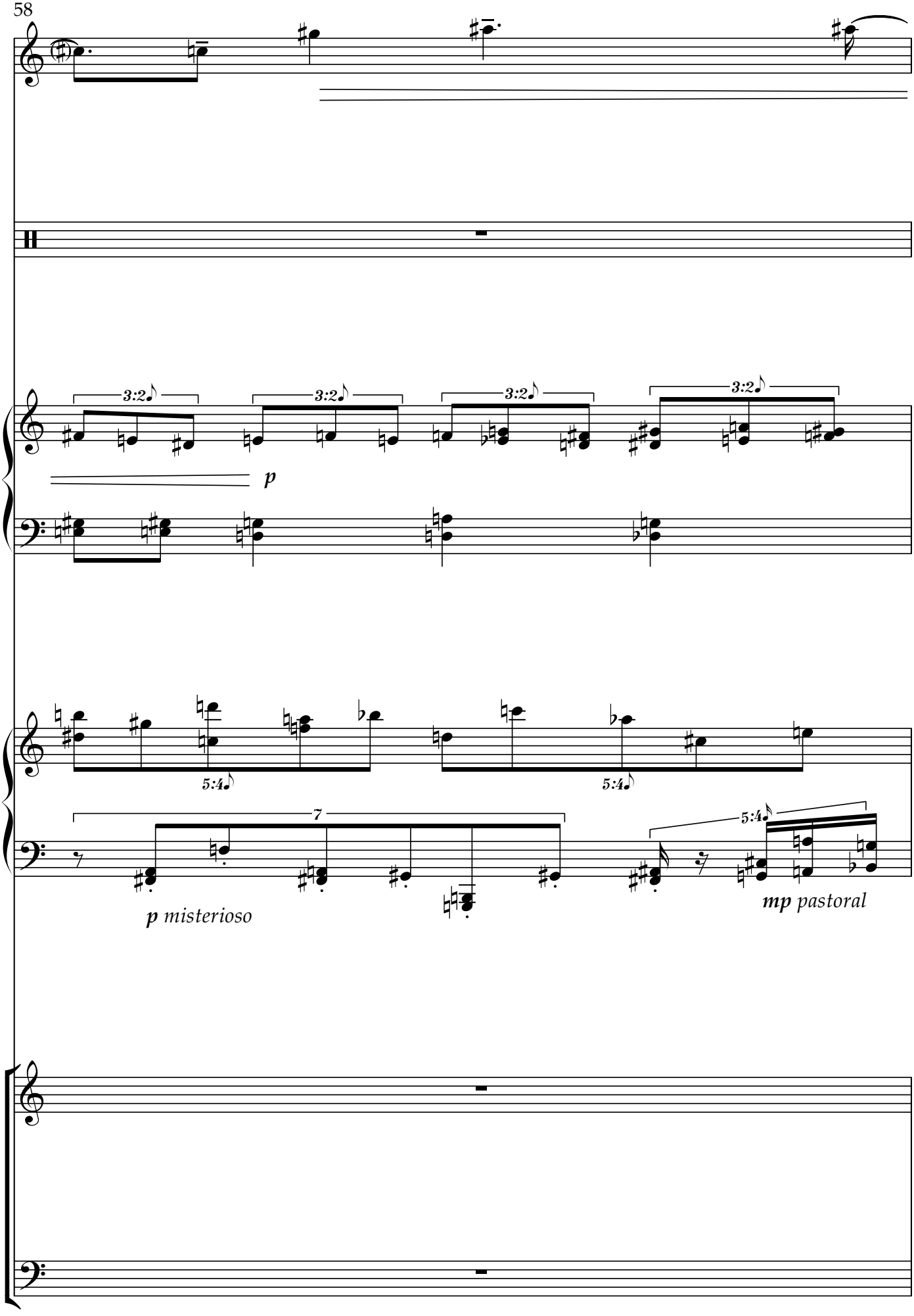

5:4
p
= fff
f again
5:4
5:4
5:4
mp pastoral
ff rinforzando
3:2
ppp! a distant shimmer
3:2
3:2
3:2
ppp! a distant shimmer

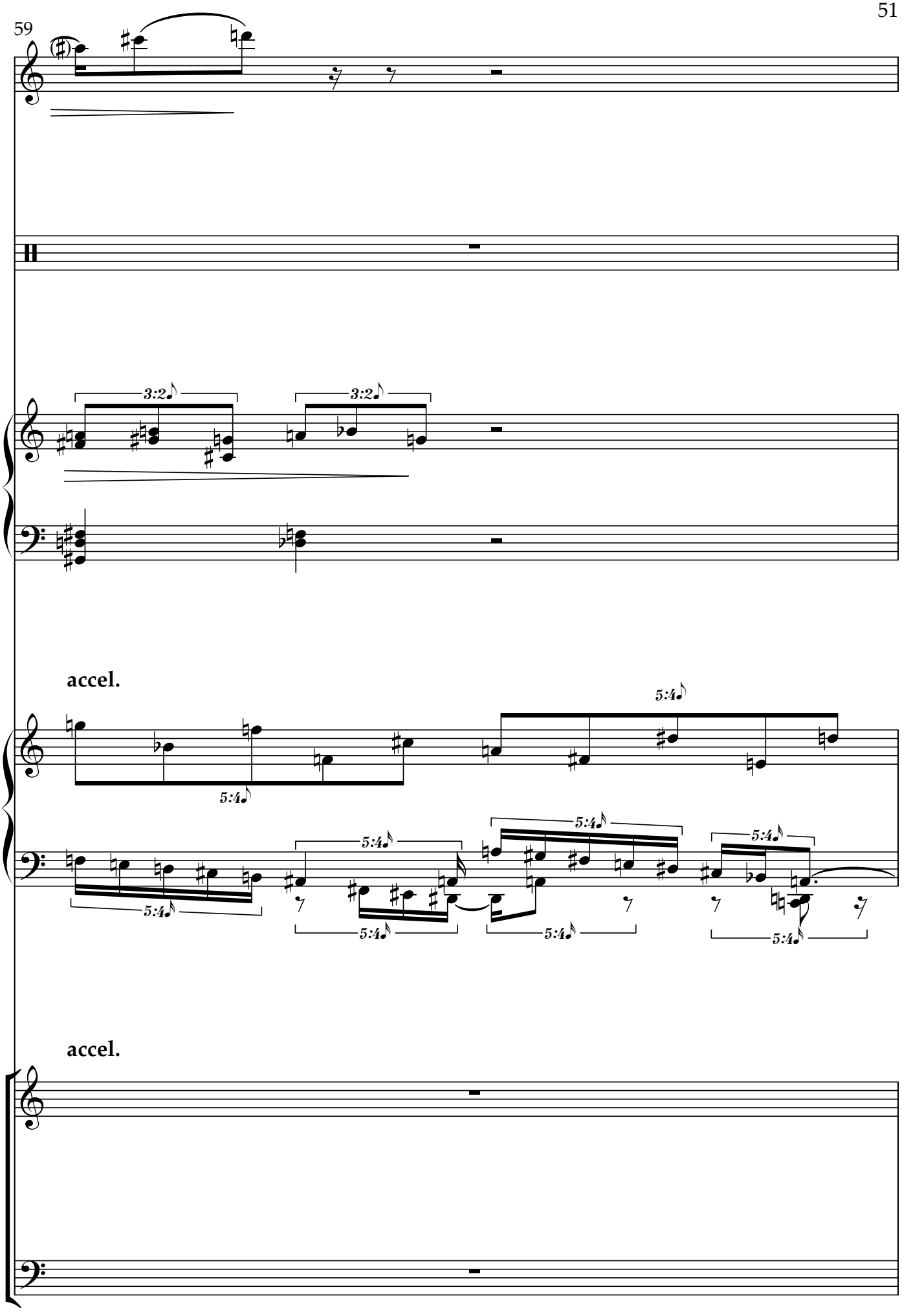

55
3:2
mp
p
5:4
mp pastoral
5:4
5:4
5:4
ff rinforzan
5:4


56
ppp!
ff
5:4
mp pastoral
ff

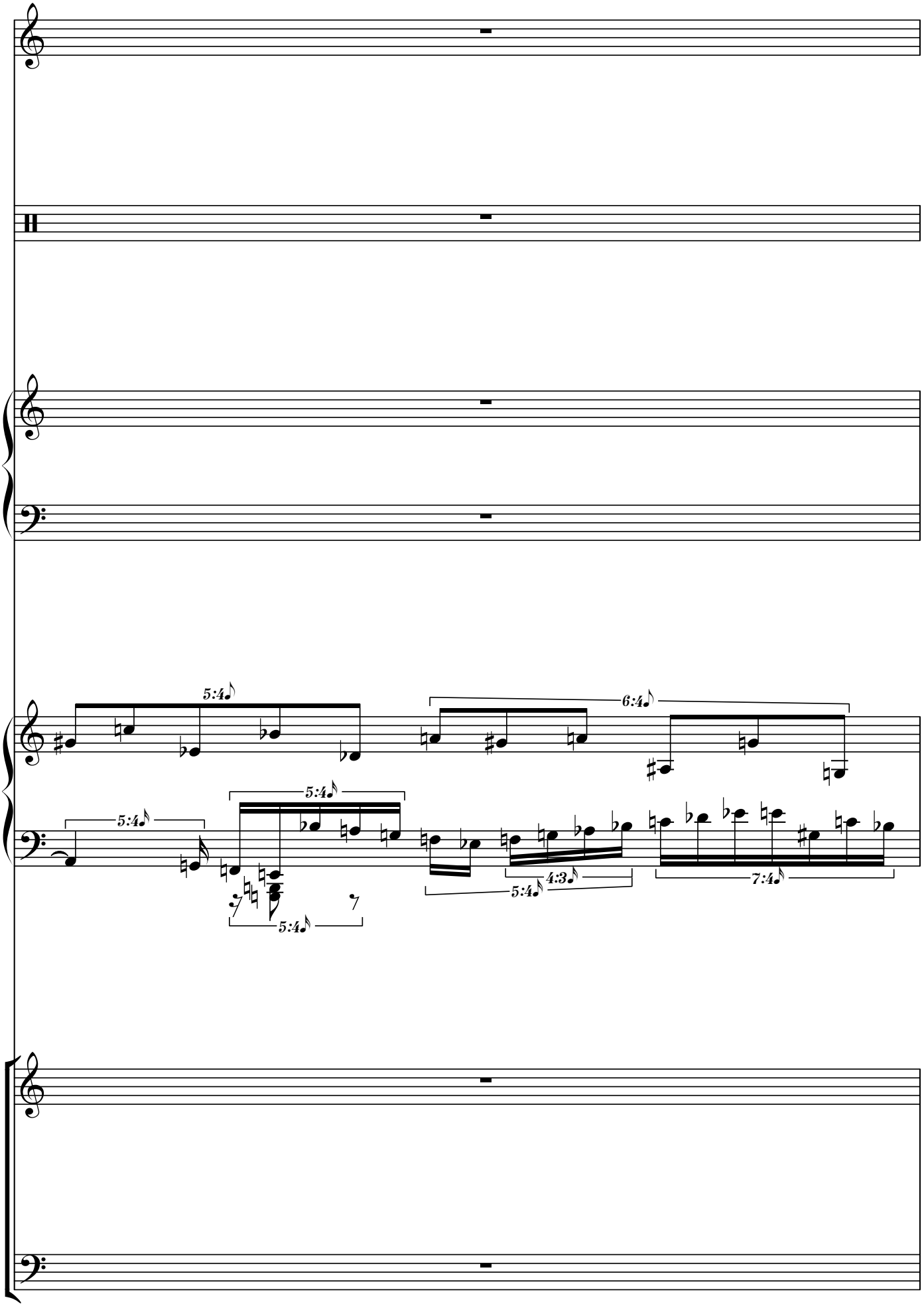

57
6:4
6:5
6:4
3:2
niente
increasingly reckless
5:4
5:4
5:4
5:4
5:4
rinforzando

58




59
3:2
3:2
accel.
5:4
5:4
5:4
5:4
5:4
5:4
5:4
accel.

60



61

High suspended cymbal,
Four tom-toms

f

sempre accel possible

6:4 5:4 7:4 6:4 7:4 6:4

sempre accel possible

62

Allegretto ♩. = c. 56

4 Suspended Cymbals

6:5

l.v.

sffz

ppp! *a distant shimmer*

f *alla marcia, somewhat detached*

3:2

3:2

mp *pastoral*

Allegretto ♩. = c. 56

ppp! *a distant shimmer*

ppp! *a distant shimmer*

63

6:4

mp somewhat forlorn

3:2

ppp! a distant shimmer

legatissimo

3:2

3:2

5:4

5:4

5:4

3:2

ppp! a distant shimmer

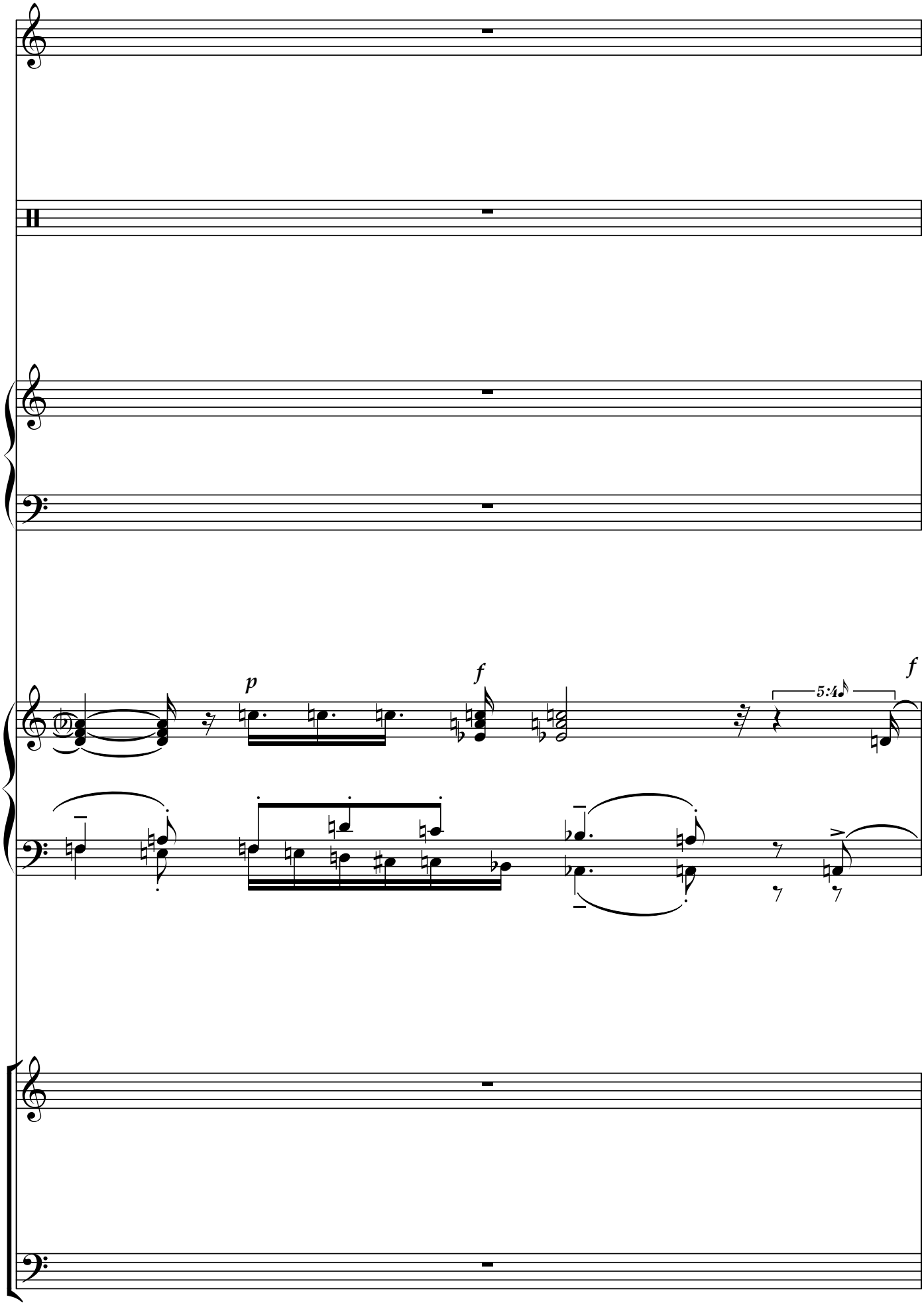
ppp! a distant shimmer

64

detached again

5:4

65



66

5 Temple Blocks,
hard mallets

5:3

f-ff menacing

legatissimo

5:4

5:4

5:4

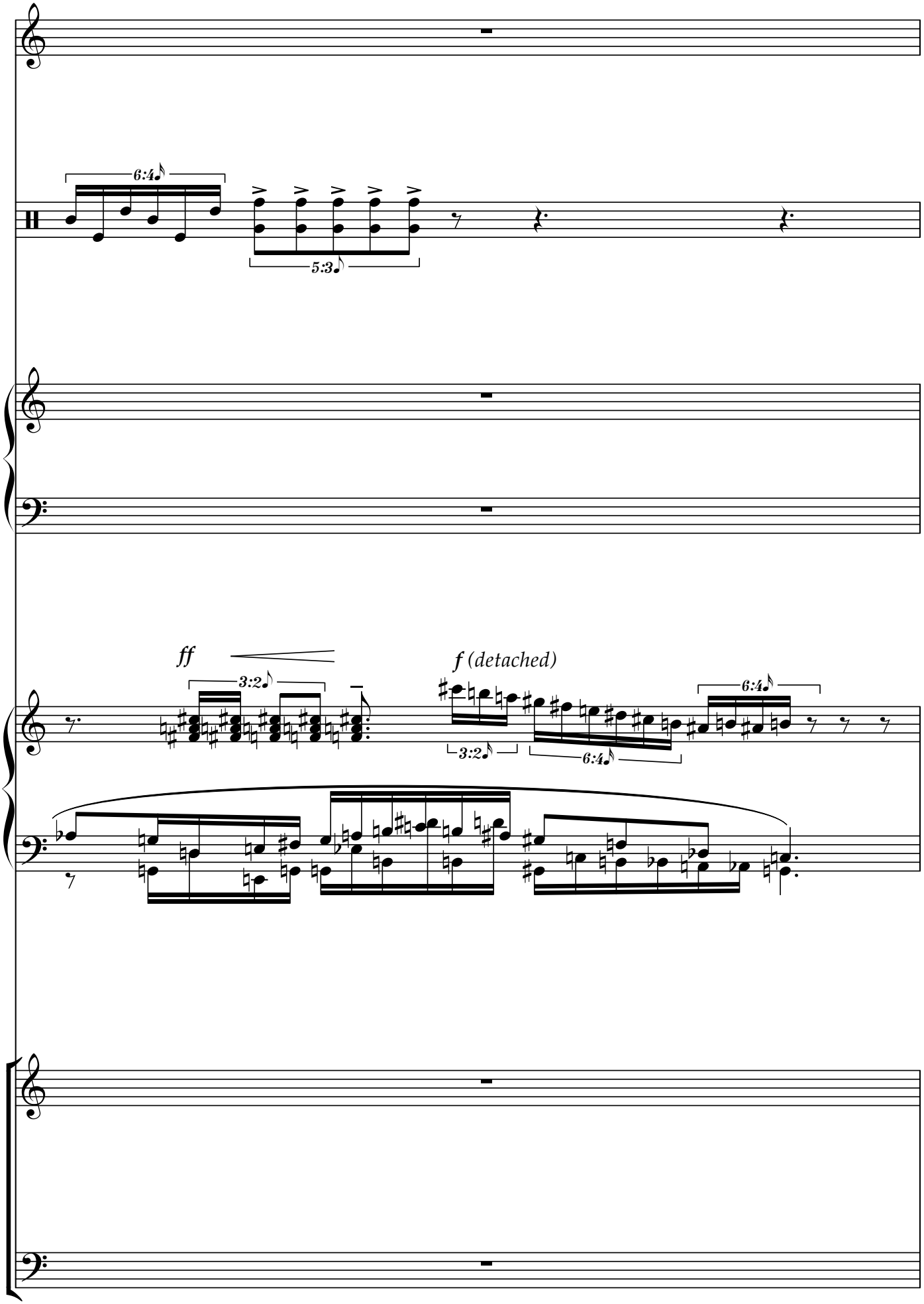
5:4

detached

ff

3:2

67



68

4 Suspended Cymbals

ppp! *a distant shimmer*

legatissimo

5:4

5:4

5:4

5:4

5:4

4:3

5:4

ppp! *a distant shimmer*

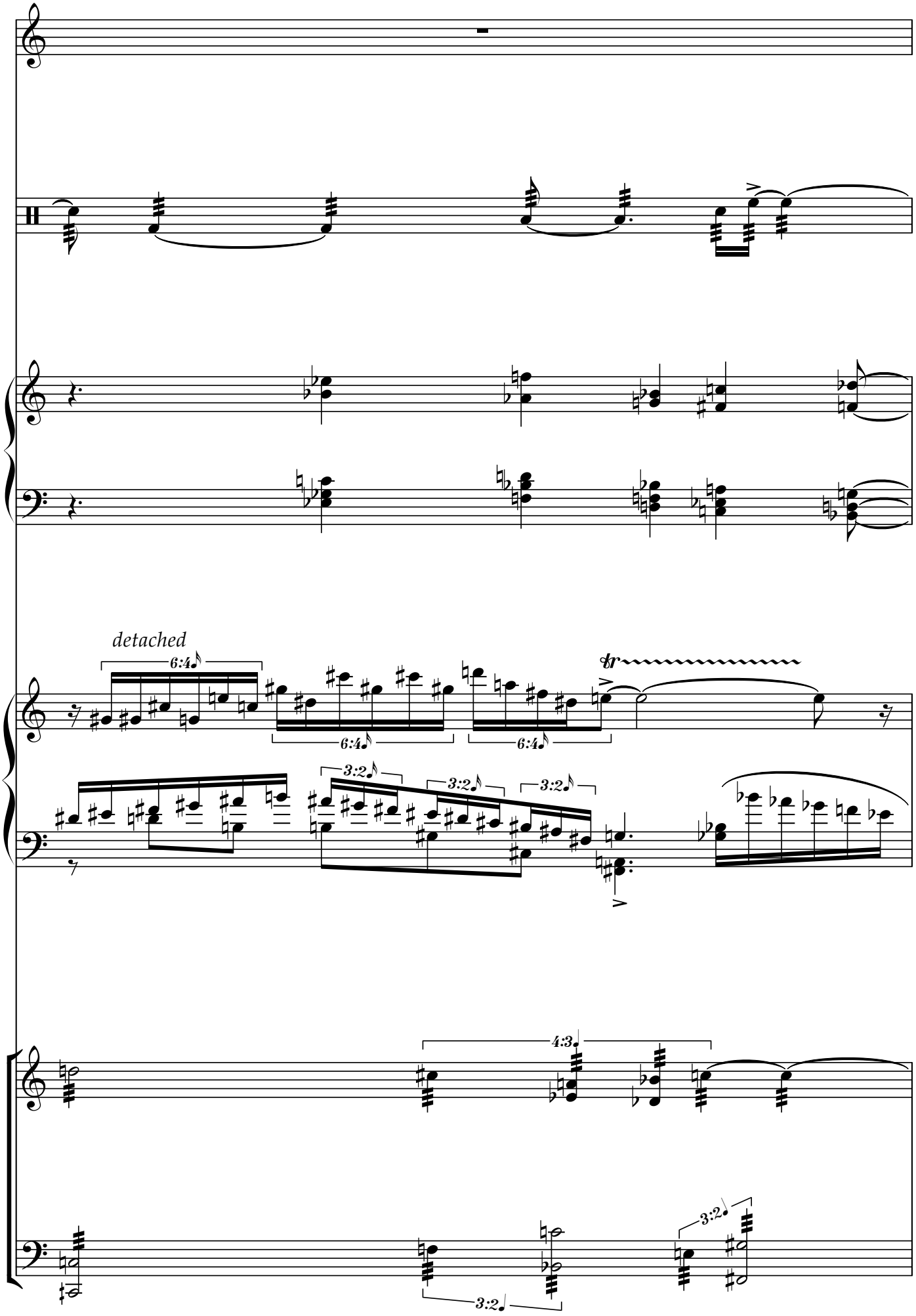
3:2

3:2

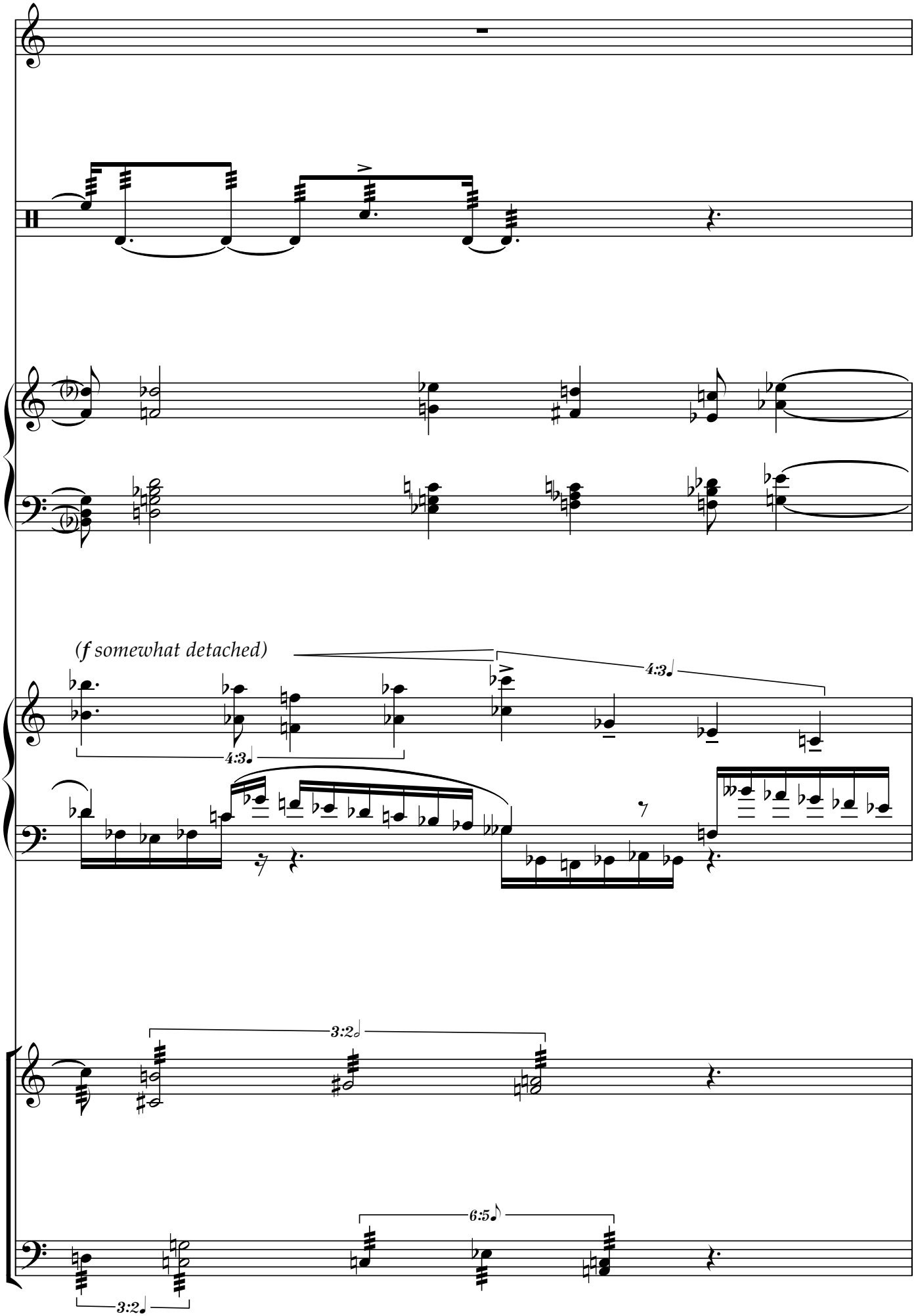
3:2

ppp! *a distant shimmer*

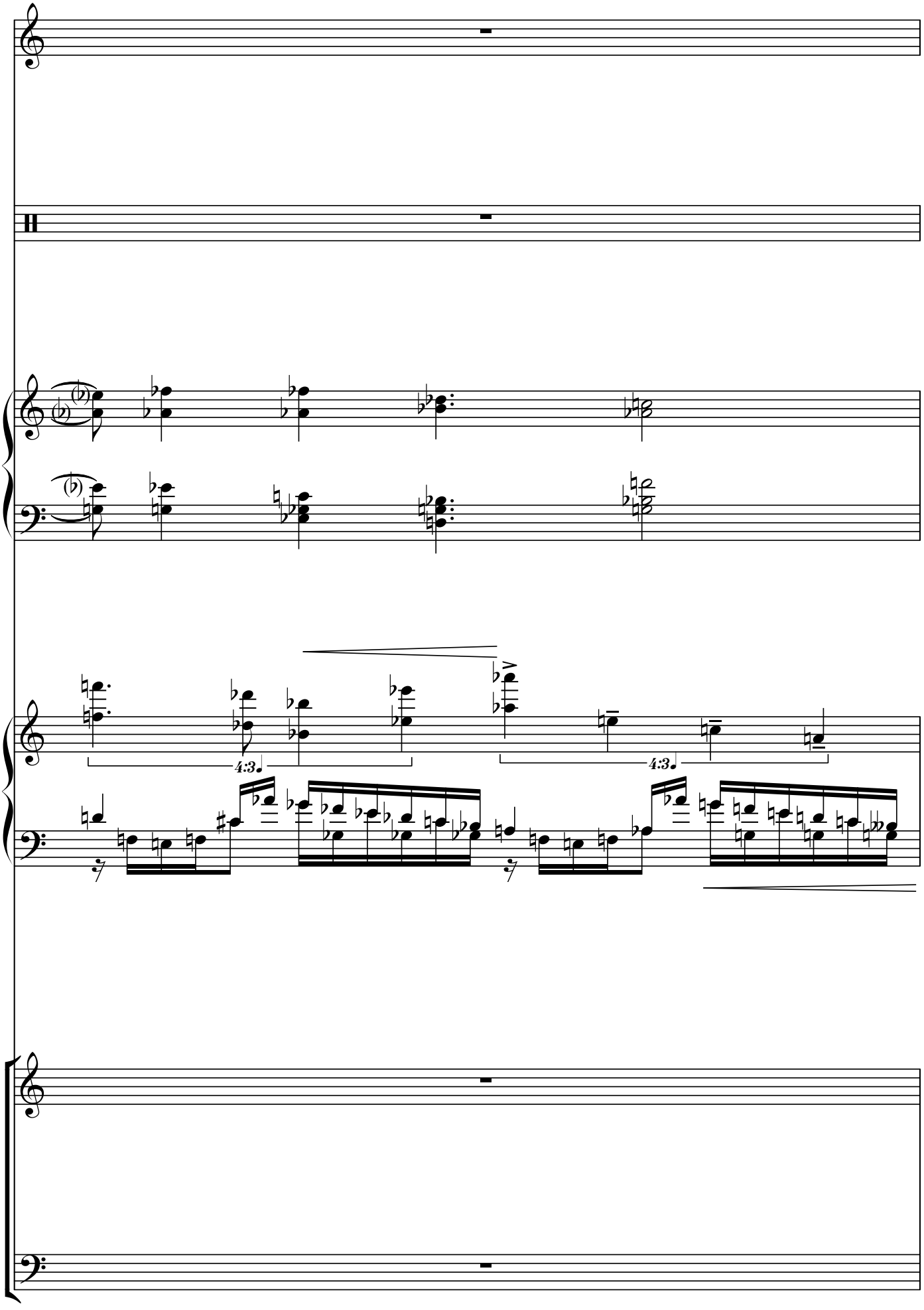
69



70



71



72

Flexatone

mf *ff*

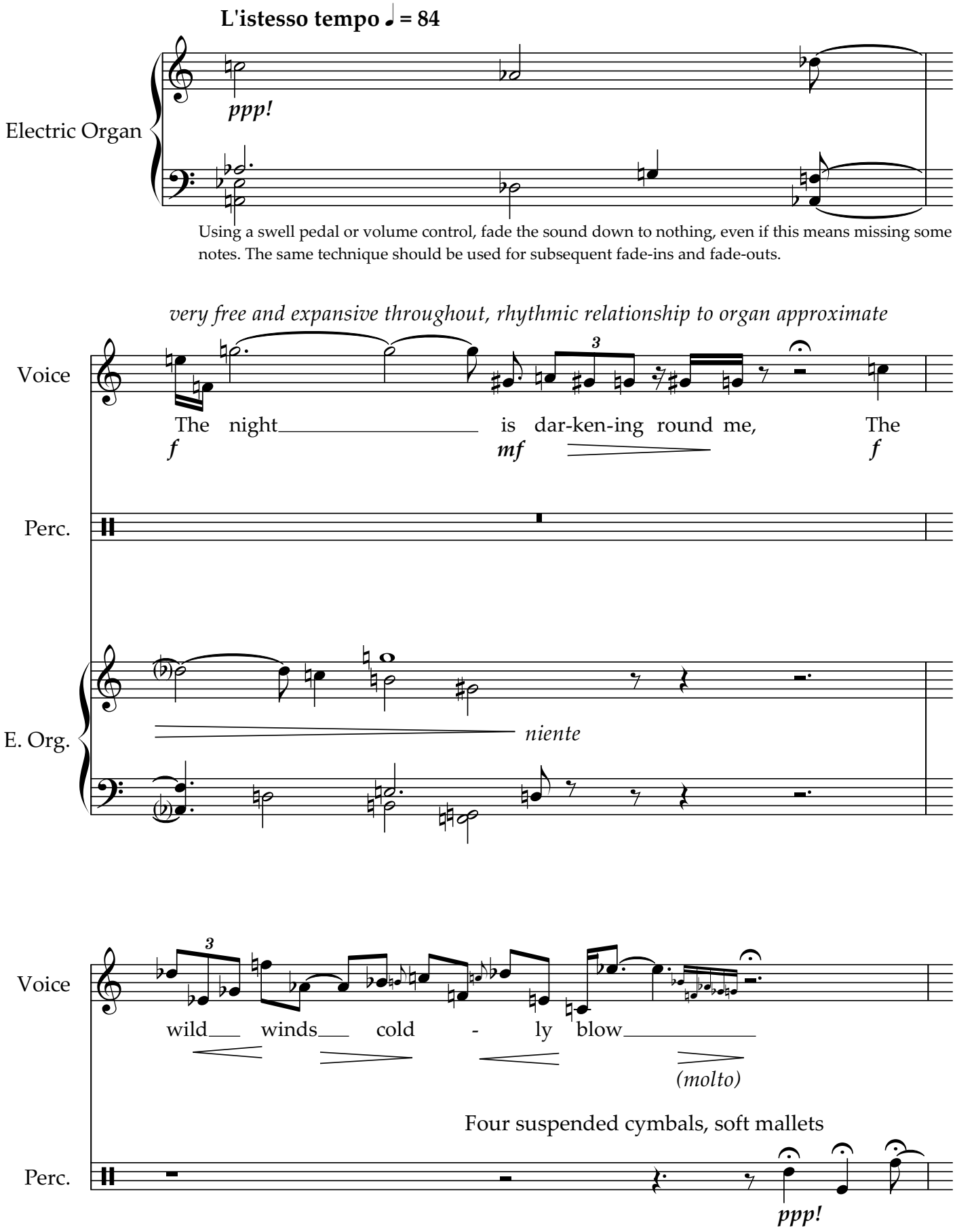
attacca

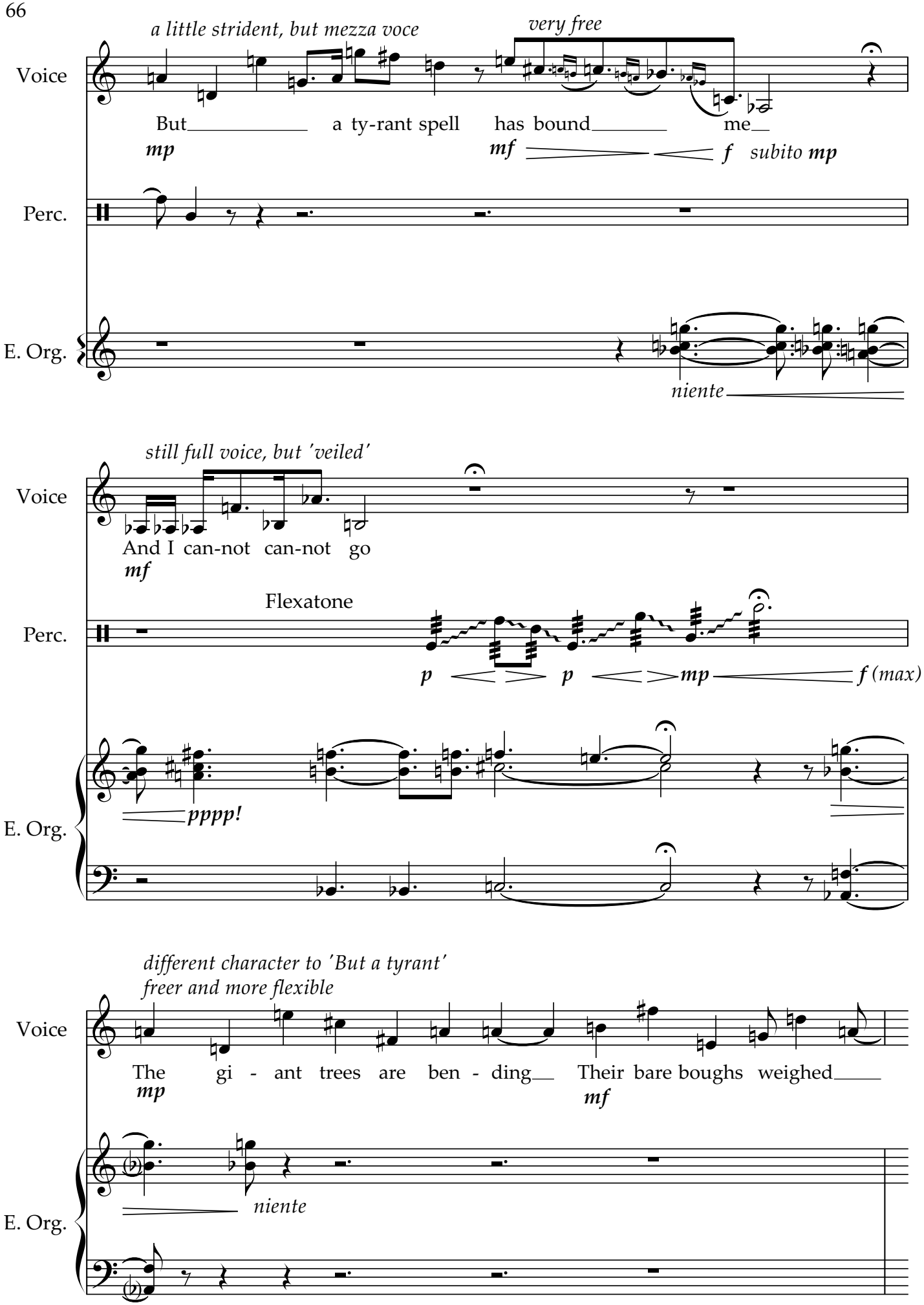
legatissimo *sffz*

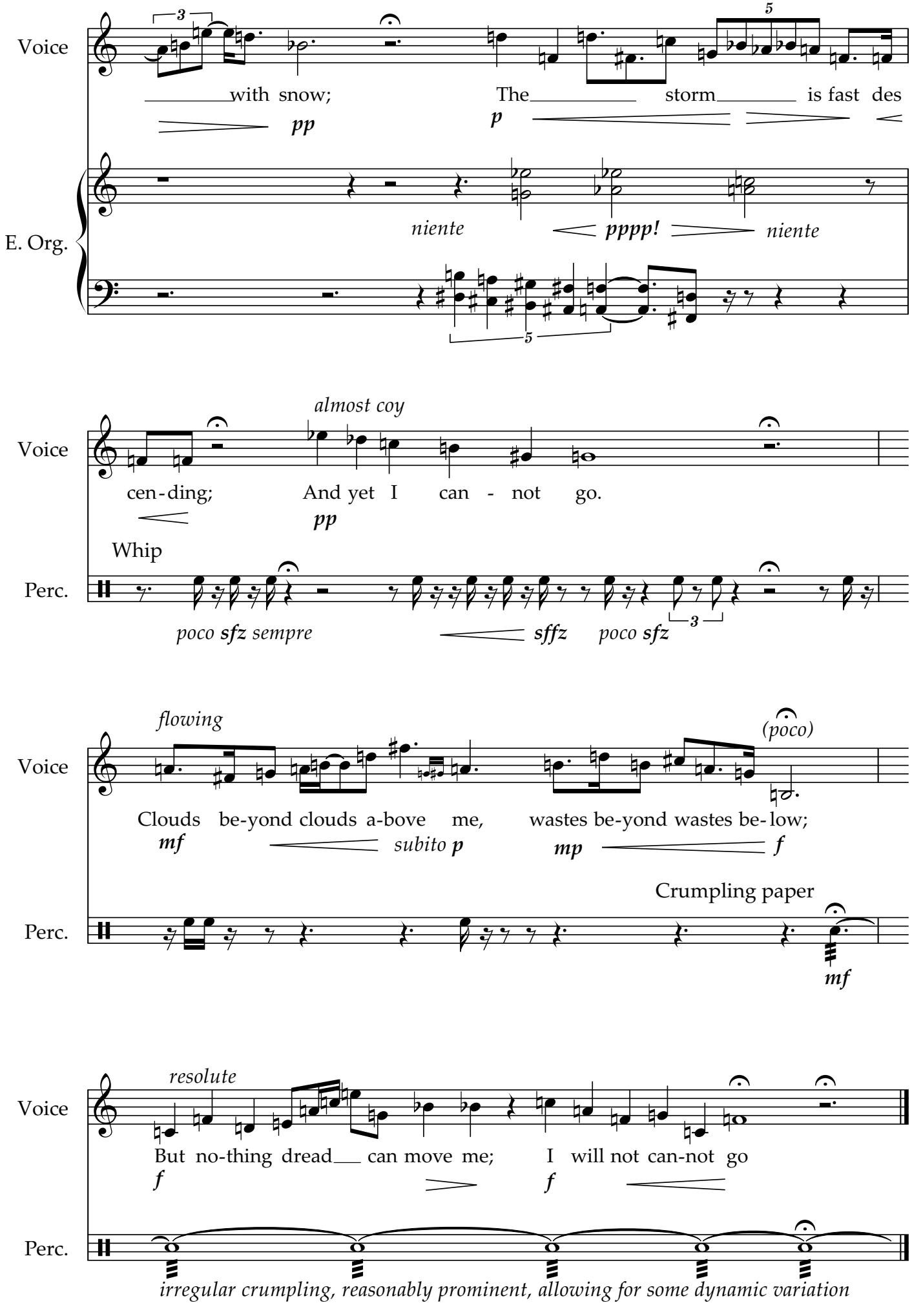
5:4 5:4 5:4 5:4

sfz

2. Cannot Go


L'istesso tempo ♩ = 84
Electric Organ
ppp!
Using a swell pedal or volume control, fade the sound down to nothing, even if this means missing some notes. The same technique should be used for subsequent fade-ins and fade-outs.
very free and expansive throughout, rhythmic relationship to organ approximate
Voice
The night is dar-ken-ing round me, The
f mf f
Perc.
E. Org.
niente
Voice
wild winds cold - ly blow
(molto)
Four suspended cymbals, soft mallets
Perc.
ppp!


a little strident, but mezza voce
very free
Voice
But a ty-rant spell has bound me
mp
mf
f subito mp
Perc.
E. Org.
niente
still full voice, but 'veiled'
Voice
And I can-not can-not go
mf
Flexatone
Perc.
p
p
mp
f (max)
pppp!
E. Org.
different character to 'But a tyrant'
freer and more flexible
Voice
The gi - ant trees are ben - ding Their bare boughs weighed
mp
mf
niente
E. Org.


Voice
with snow;
The storm is fast des
pp
p
E. Org.
niente
pppp!
niente
almost coy
Voice
cen-ding;
And yet I can - not go.
pp
Whip
Perc.
poco sfz sempre
sffz
poco sfz
flowing
(poco)
Voice
Clouds be-yond clouds a-bove me,
wastes be-yond wastes be-low;
mf
subito p
mp
f
Crumpling paper
Perc.
mf
resolute
Voice
But no-thing dread can move me;
I will not can-not go
f
f
Perc.
irregular crumpling, reasonably prominent, allowing for some dynamic variation

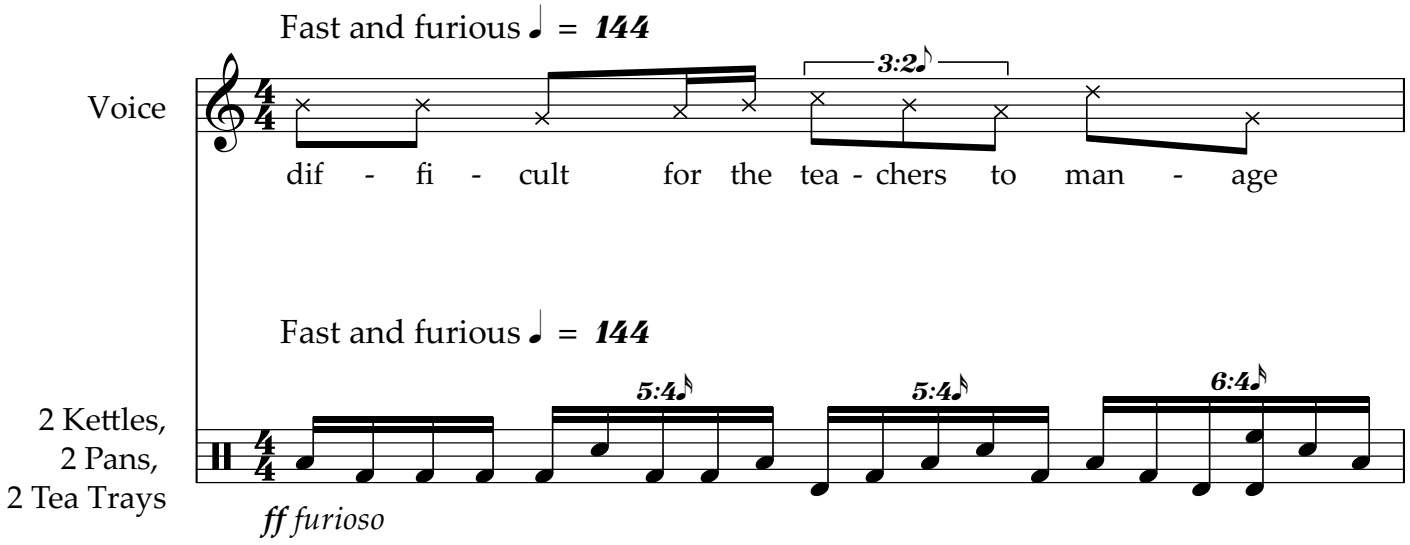
Transition (Movement 2 to Movement 3)

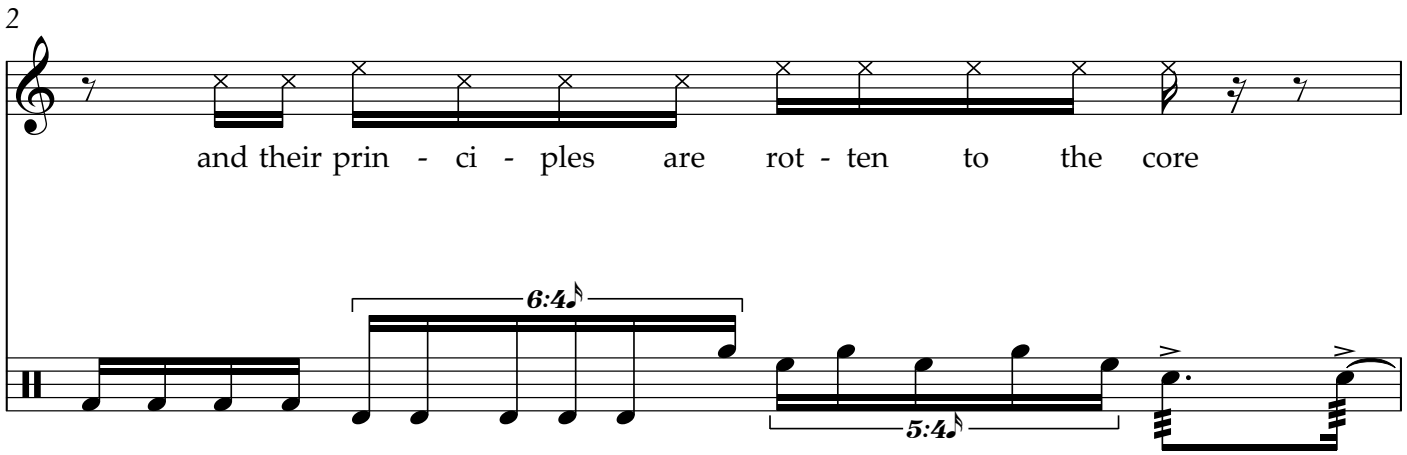
Speaker (*using microphone*)**:** I have been happy in Brussels because I have always been fully occupied with the employments that I like—Emily is making rapid progress in French, German, Music and Drawing—Monsieur & Madame Heger begin to recognise the valuable points of her character under her singularities.

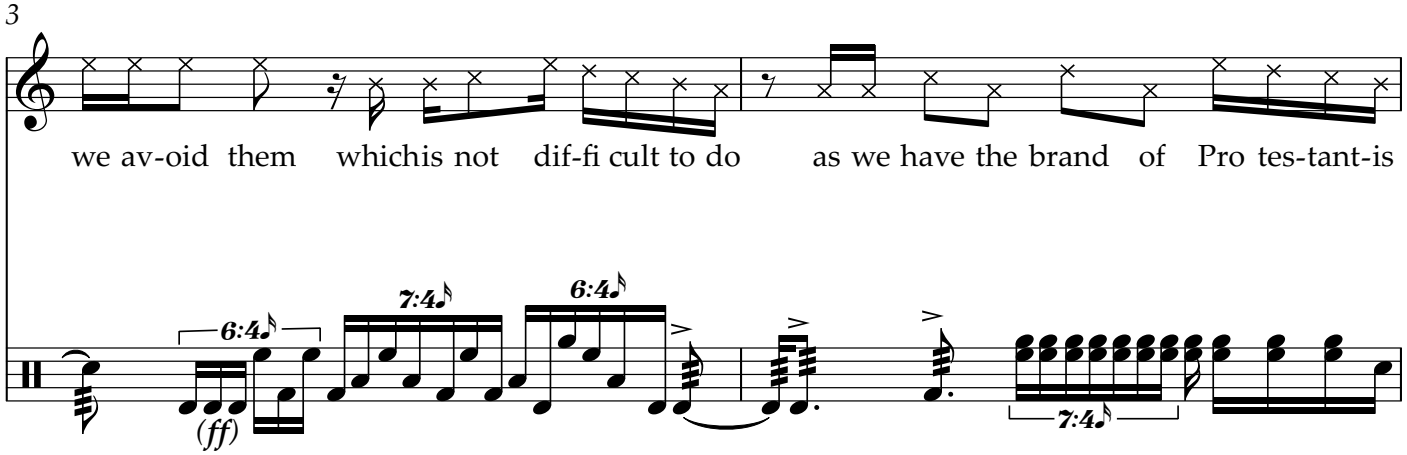
If the national character of the Belgians is to be measured by the character of most of the girls in this school, it is a character singularly cold, selfish, animal and inferior—they are besides very mutinous and [difficult for the teachers to manage—and their principles are rotten to the core—we avoid them—which is not difficult to do—as we have the brand of Protestantism and Anglicism upon us.]

[The percussionist should continue making irregular sounds with the crumpling paper from the end of the second piece. From the first word 'difficult' above, the percussion shifts suddenly to the material below, in a frenzied manner. The speaker should continue the same tone and basic rhythm as before, so as not to suggest any shift in delivery other than raising her voice and shouting (and using the microphone) more to try and be heard over the percussion.

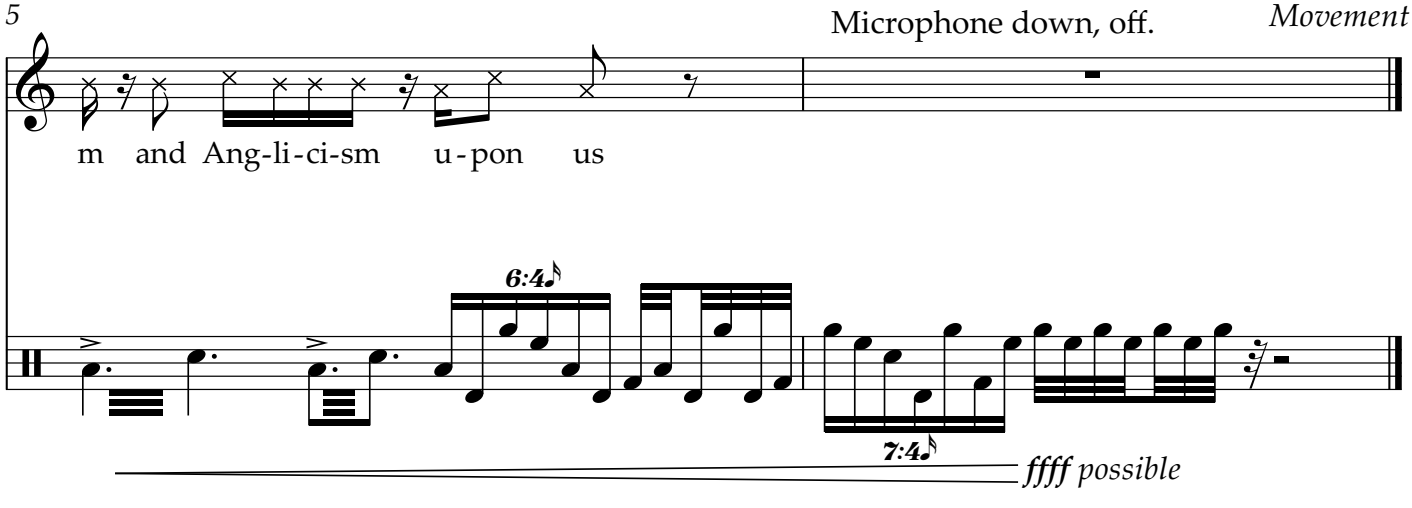
The rhythms for the speaker are very approximate, and only a rough guide. If the percussionist reaches the end of their part before the speaker does, they should improvise in the same manner. Whatever happens, the percussionist should stop very soon after the final 'upon us']



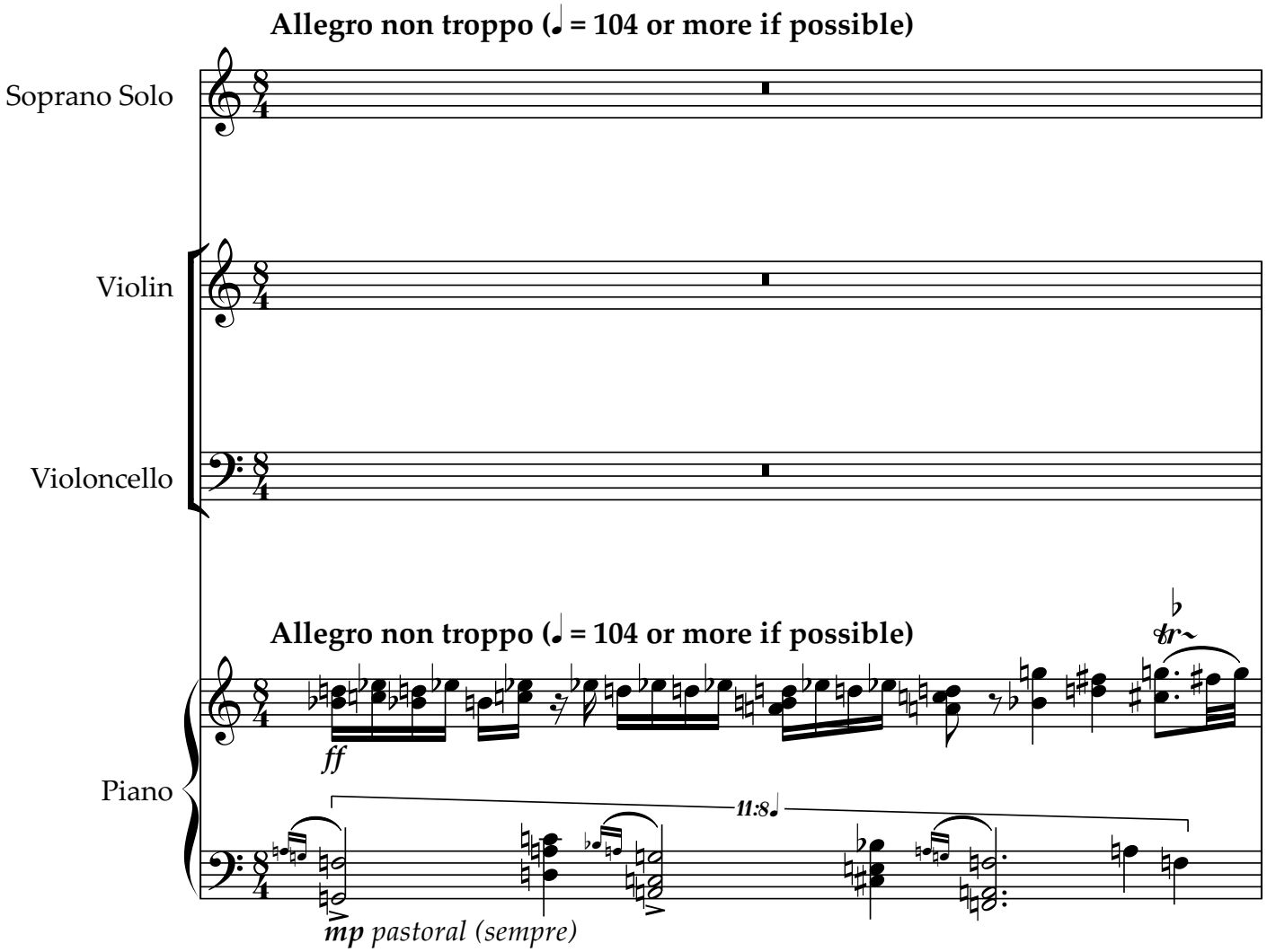


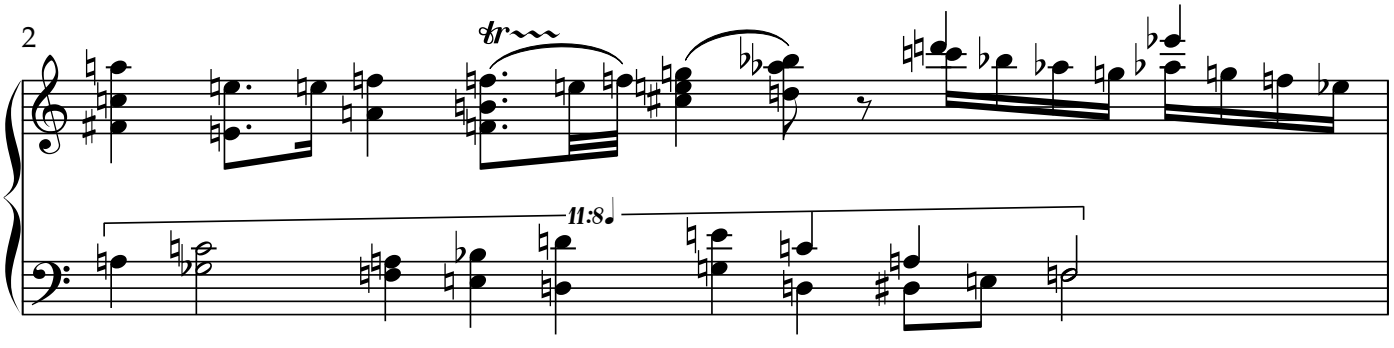


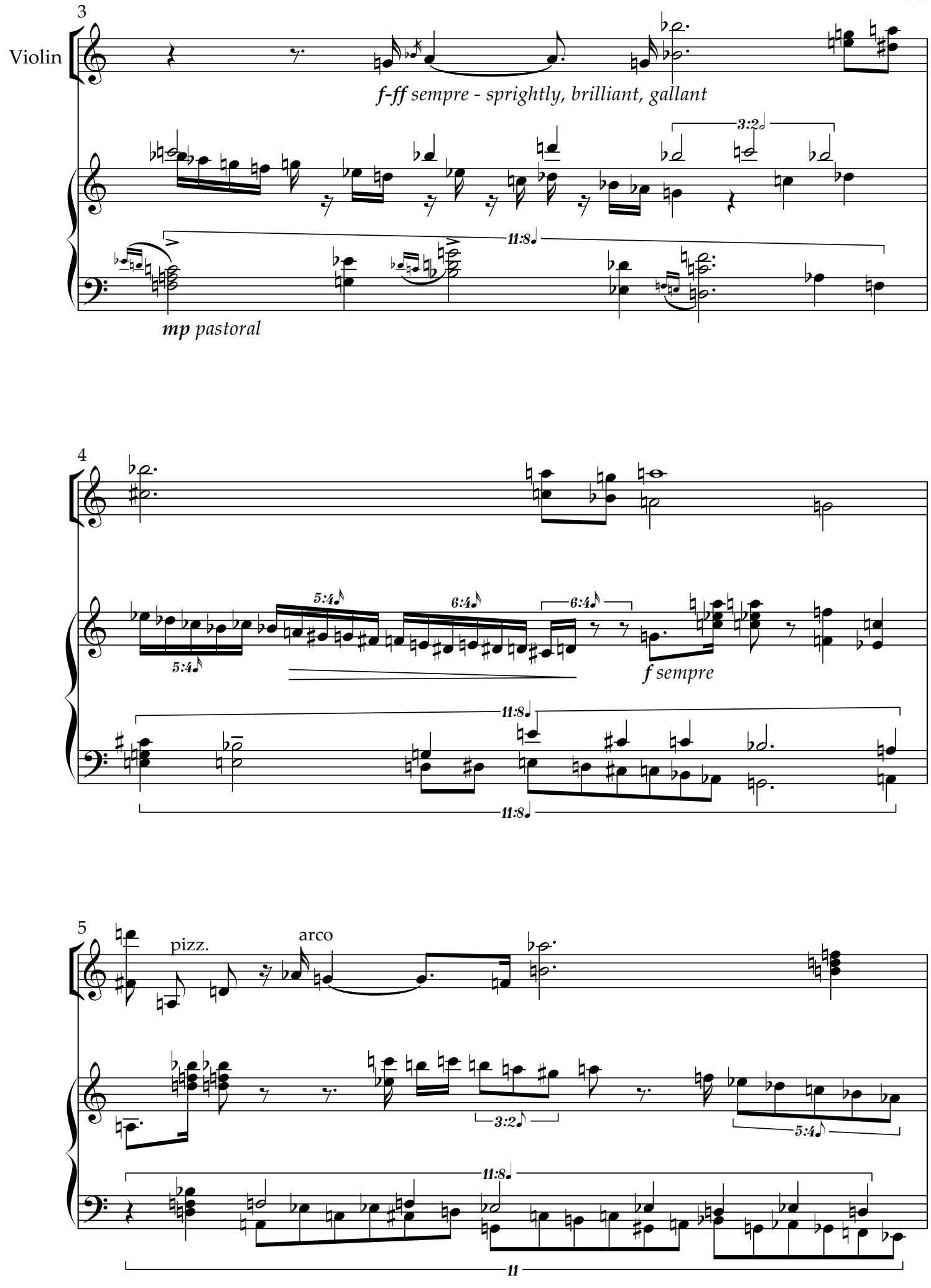
Short pause (5"-10") before Movement 3

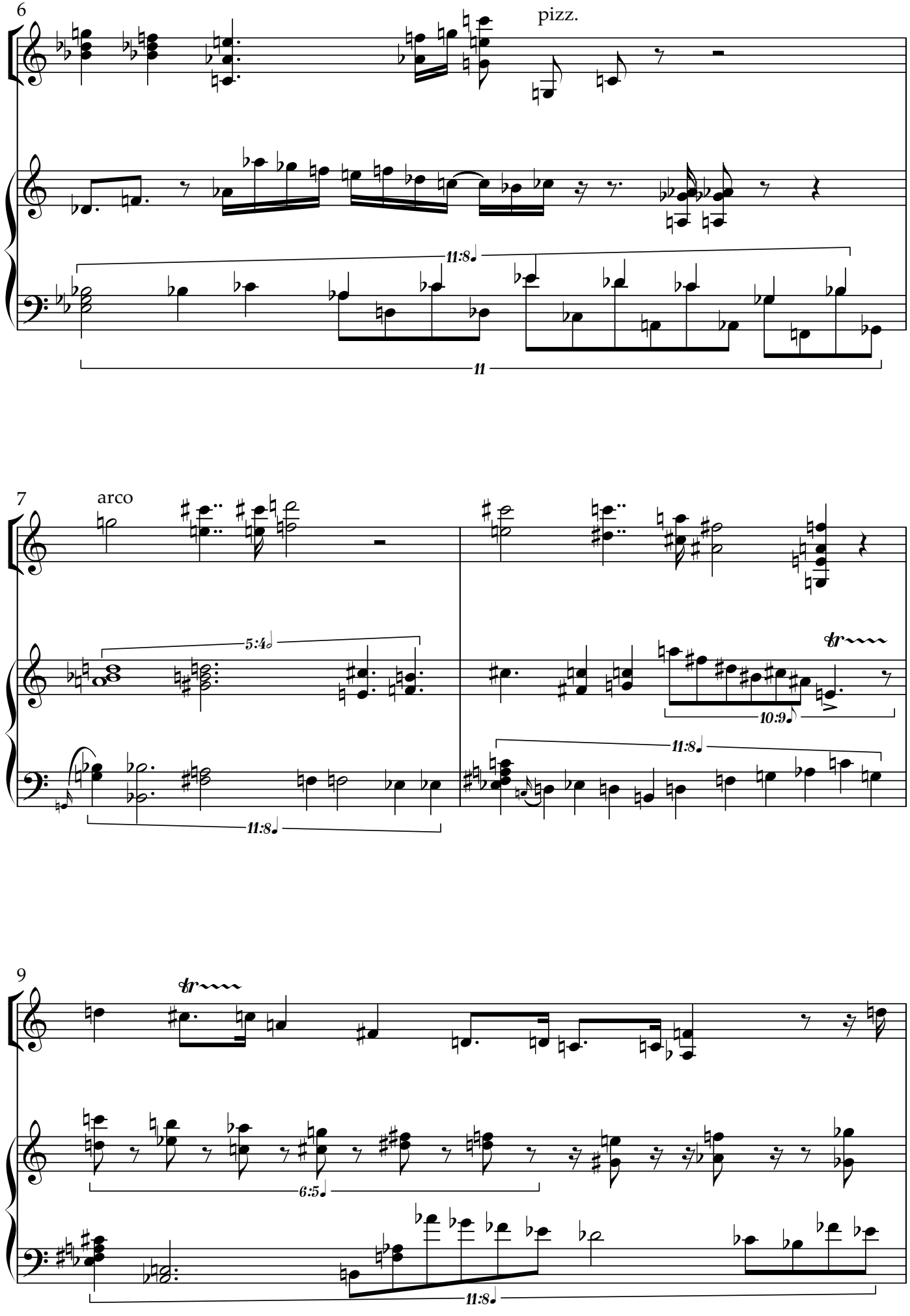


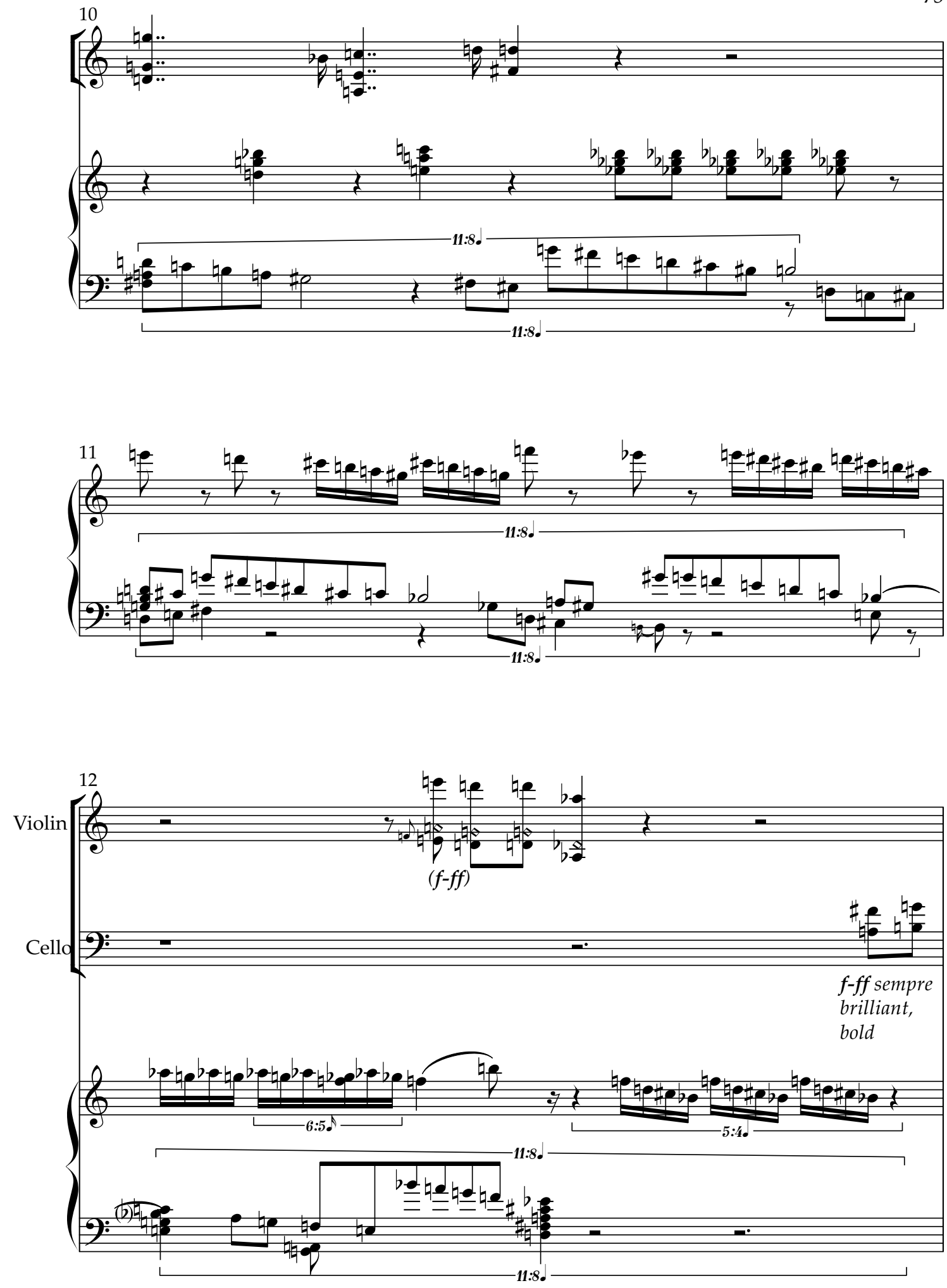
3. Cold, selfish, animal and inferior

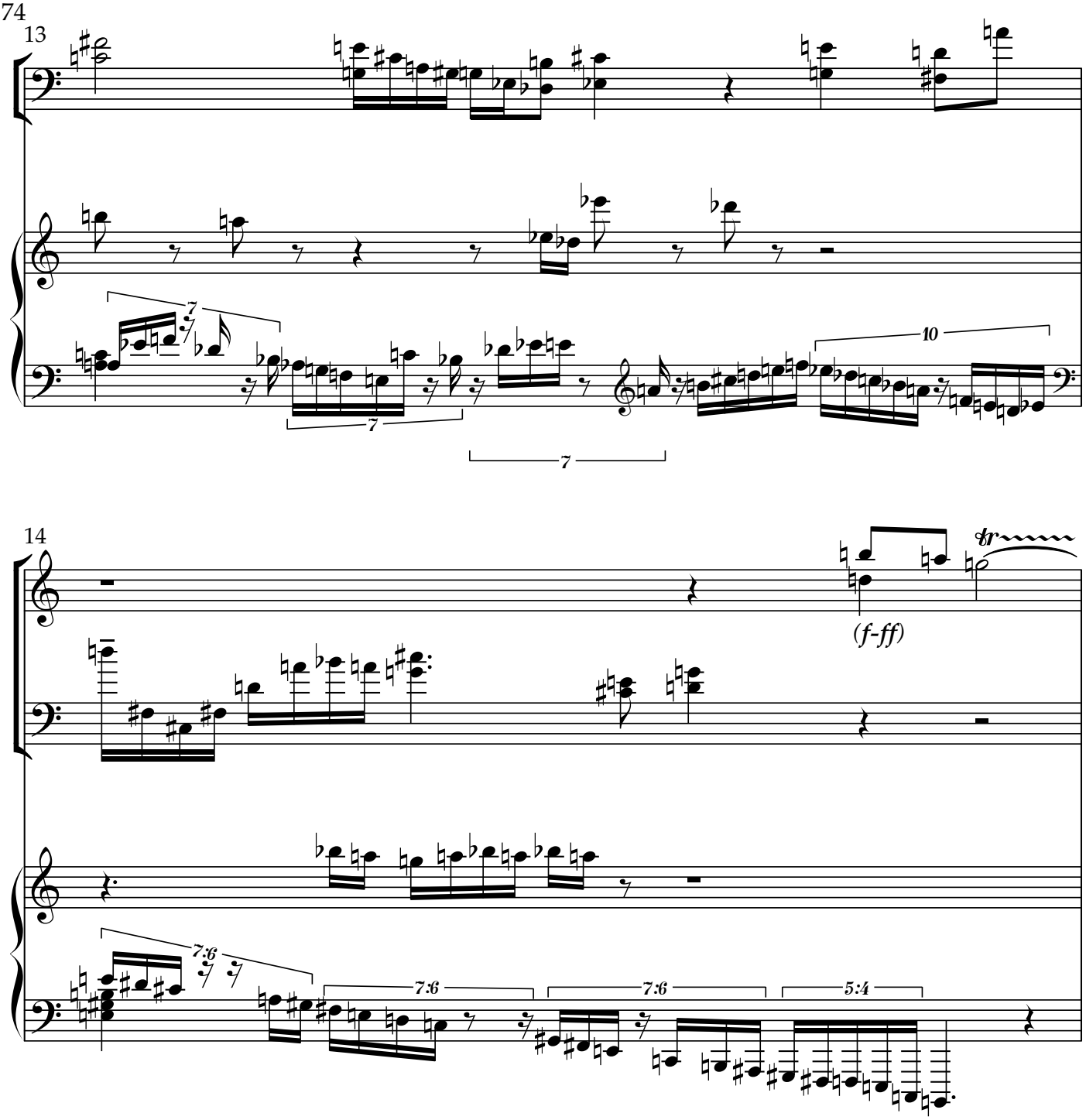





3
Violin
f-ff sempre - sprightly, brilliant, gallant
3:2
11:8
mp pastoral
4
5:4
6:4
6:4
5:4
f sempre
11:8
11:8
5
pizz.
arco
3:2
5:4
11:8
11


6
pizz.
11:8
11
7
arco
5:4
10:9
11:8
11:8
9
6:5
11:8


10
11
12
Violin
Cello
(f-ff)
f-ff sempre
brilliant,
bold
11:8
6:5
5:4


13
7
7
7
10
14
(f-ff)
tr
7:6
7:6
7:6
5:4

15

(tr)

(f-ff)

11:8

16

11:8

11:8

17

11:8

18

11:8

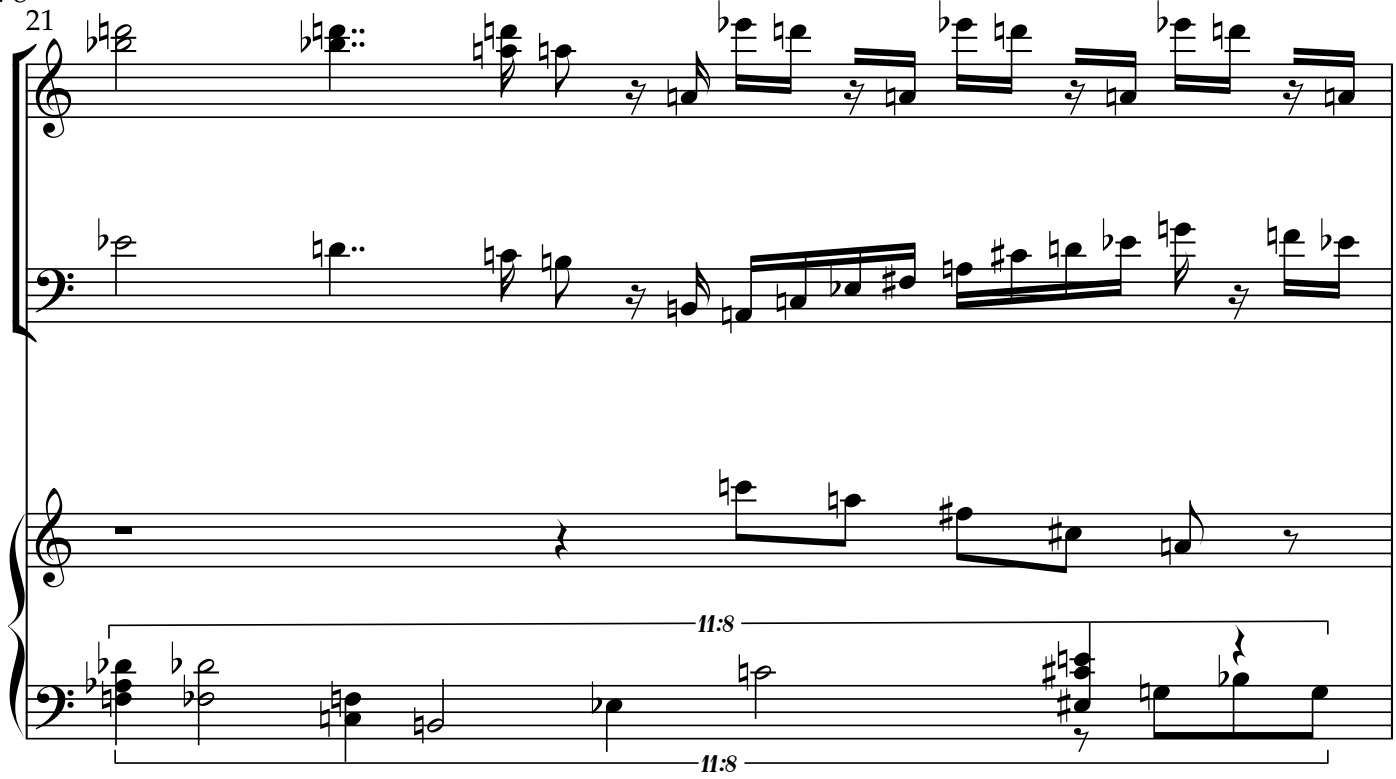
tr

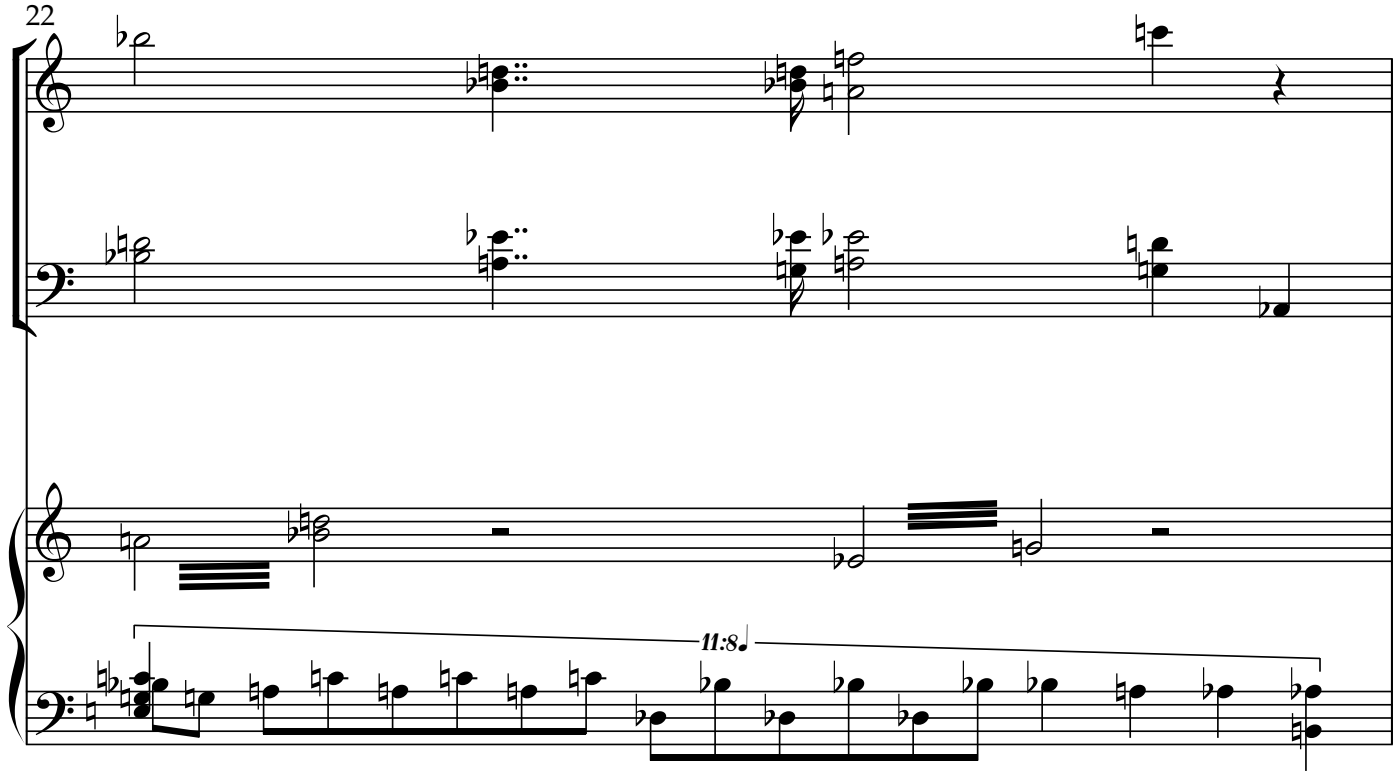
19

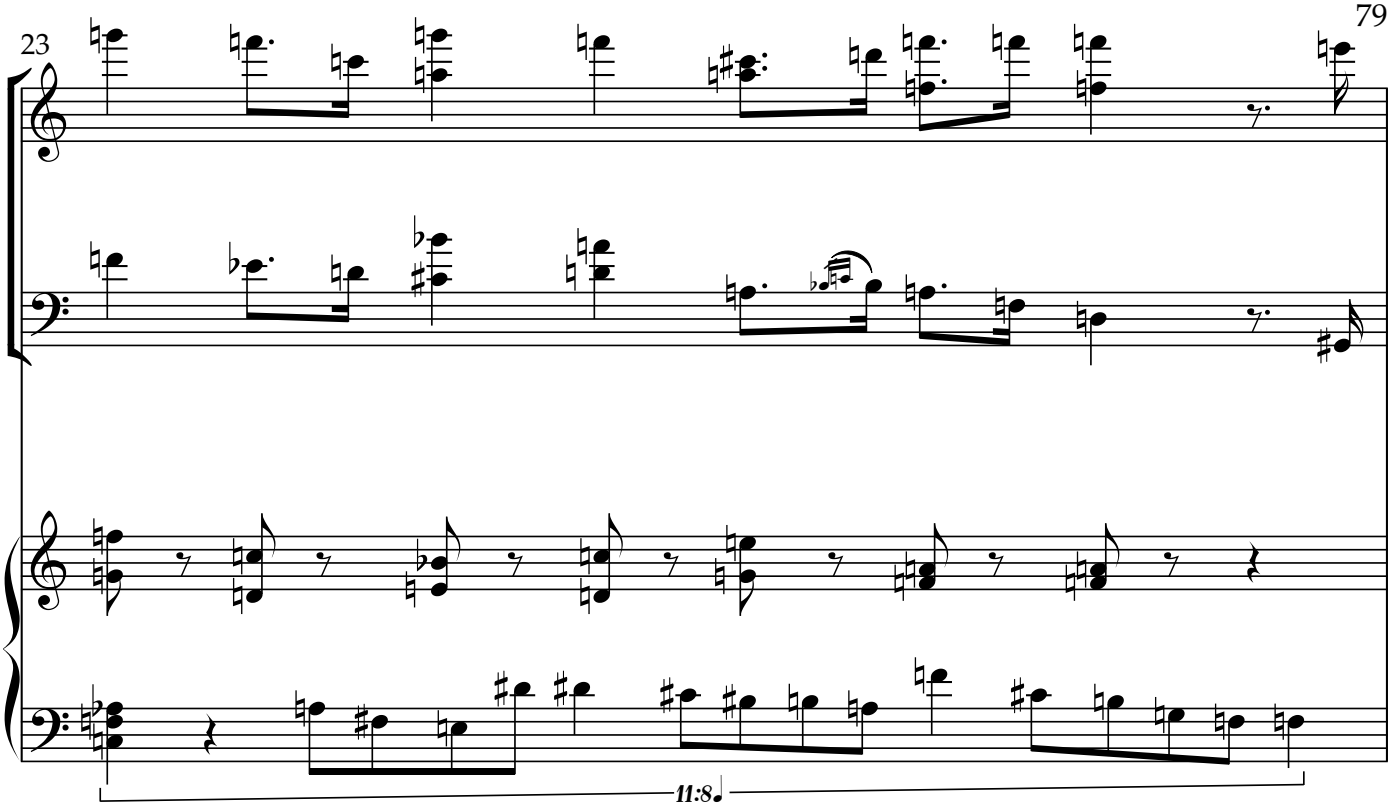
11:8

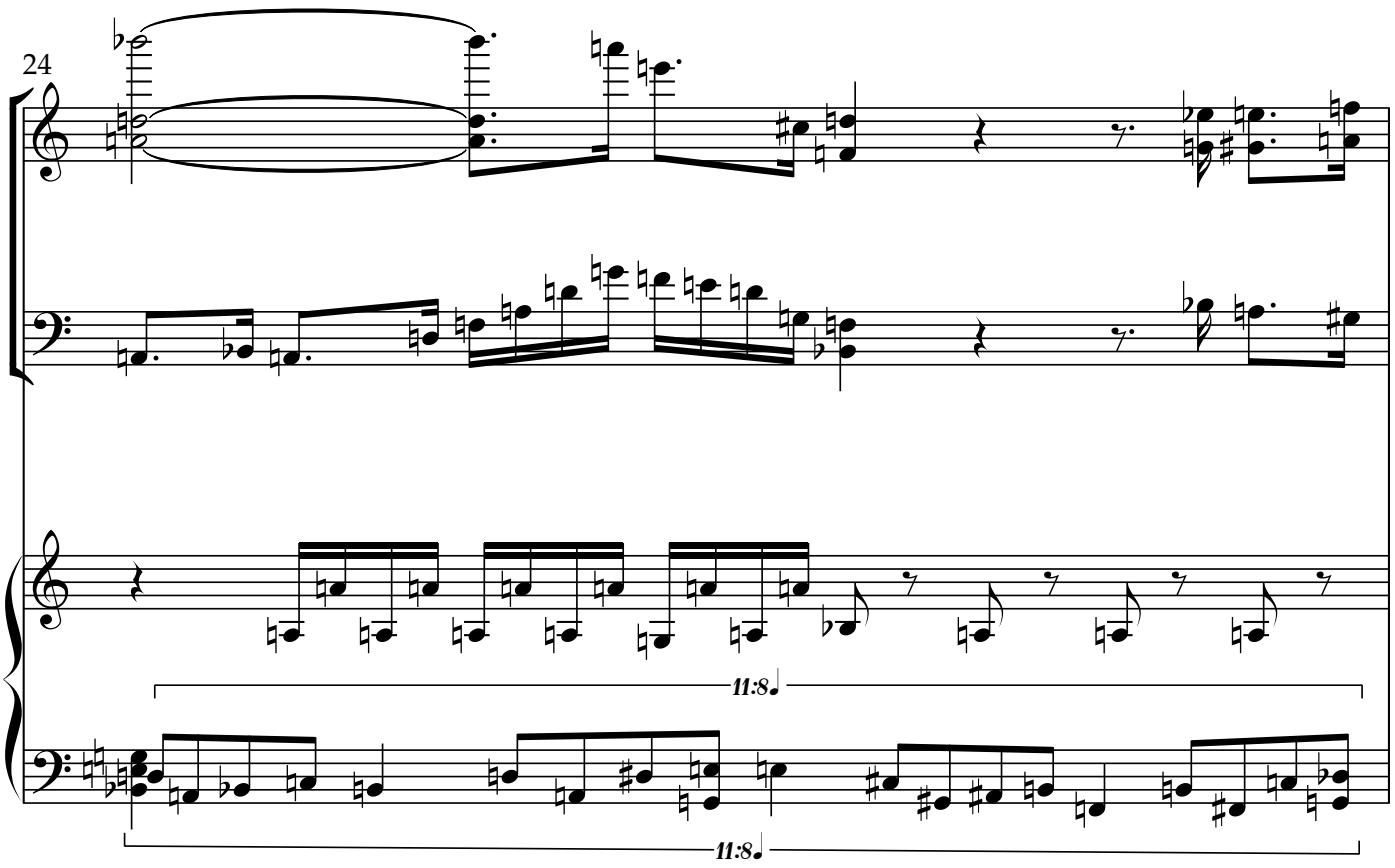
20

11:8

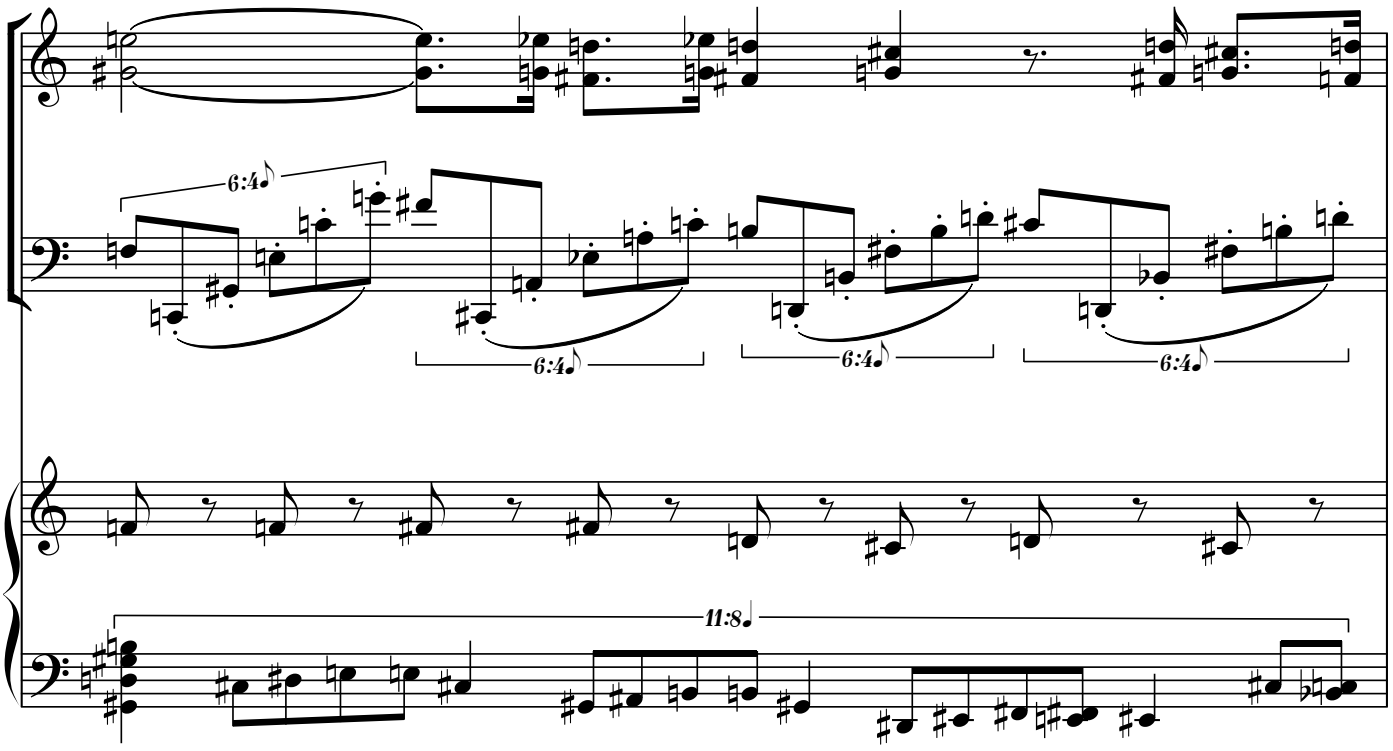

21
11:8
11:8


22
11:8

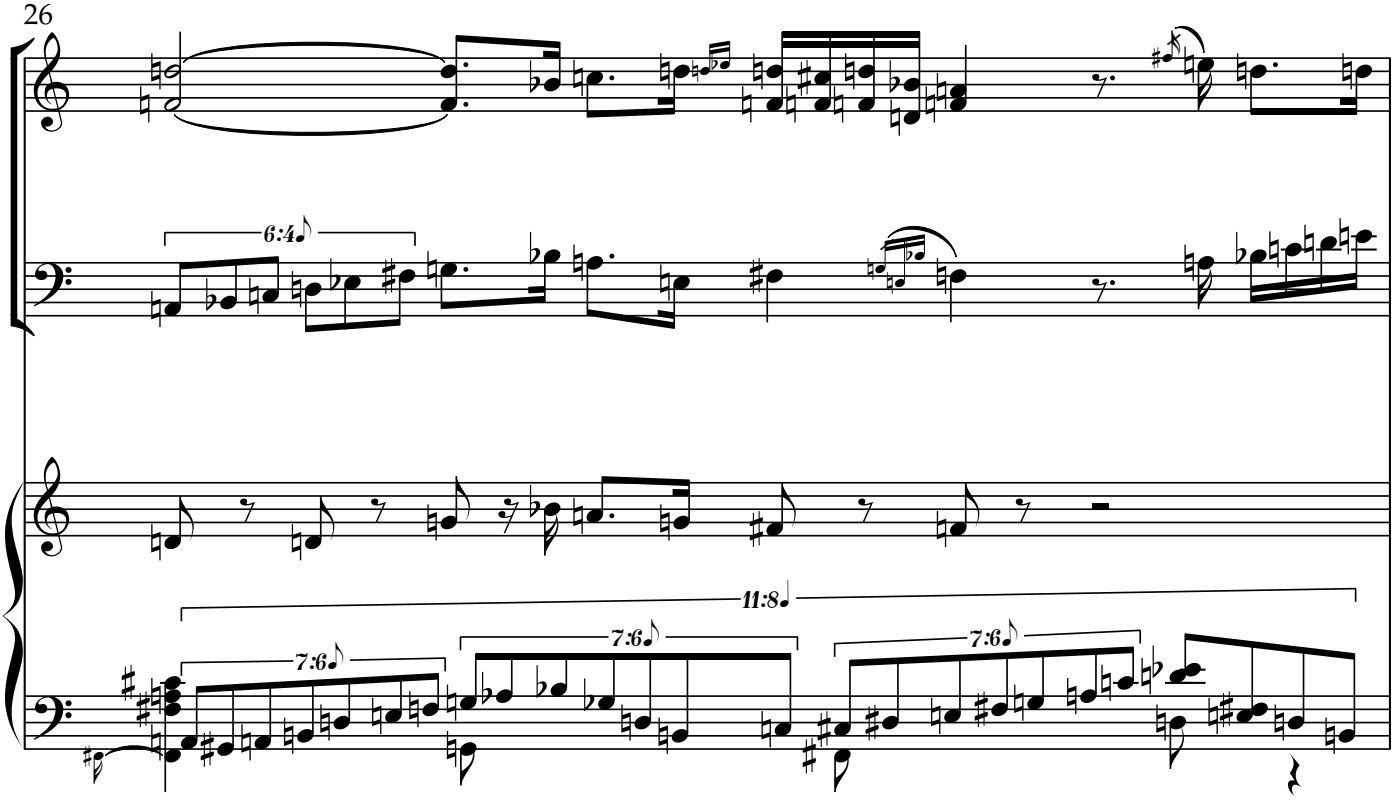

23
11:8

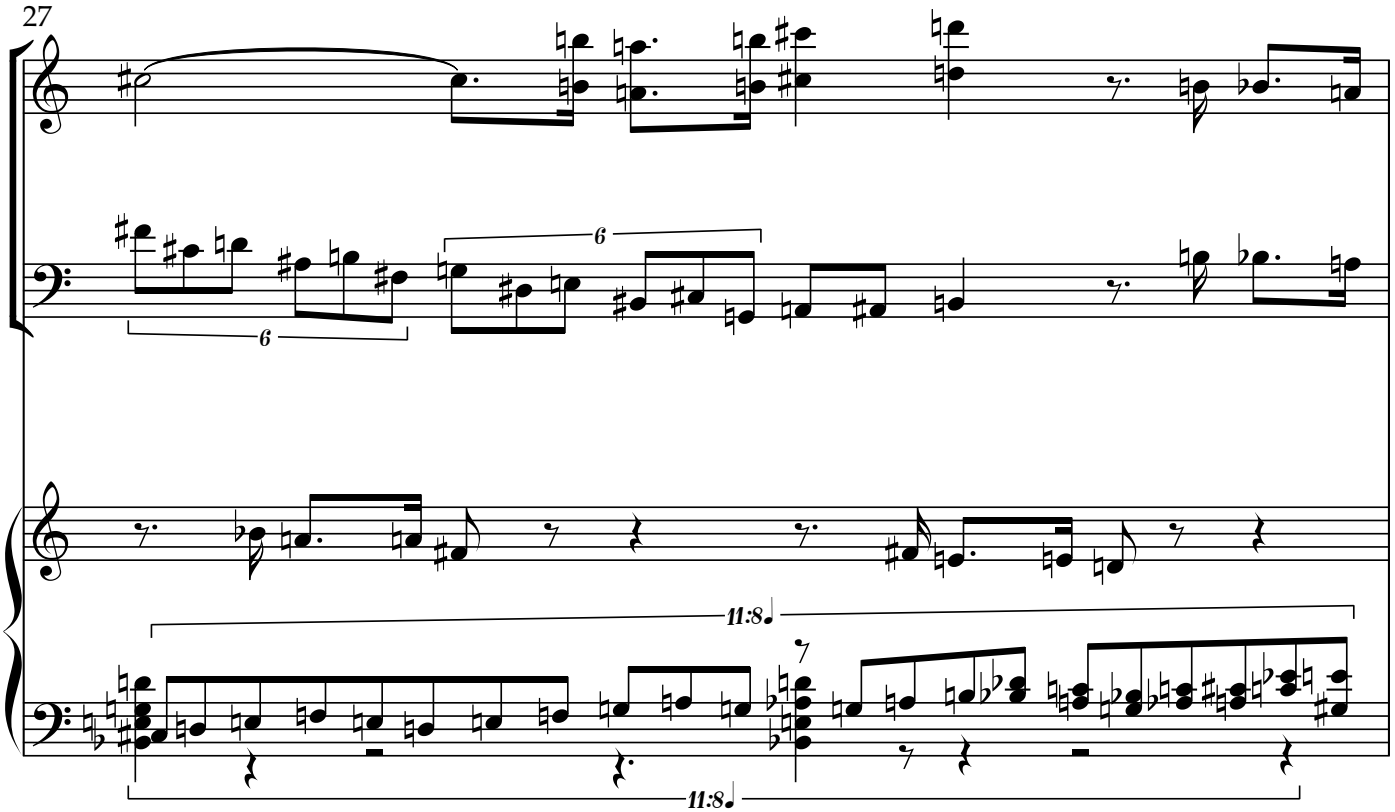

24
11:8
11:8

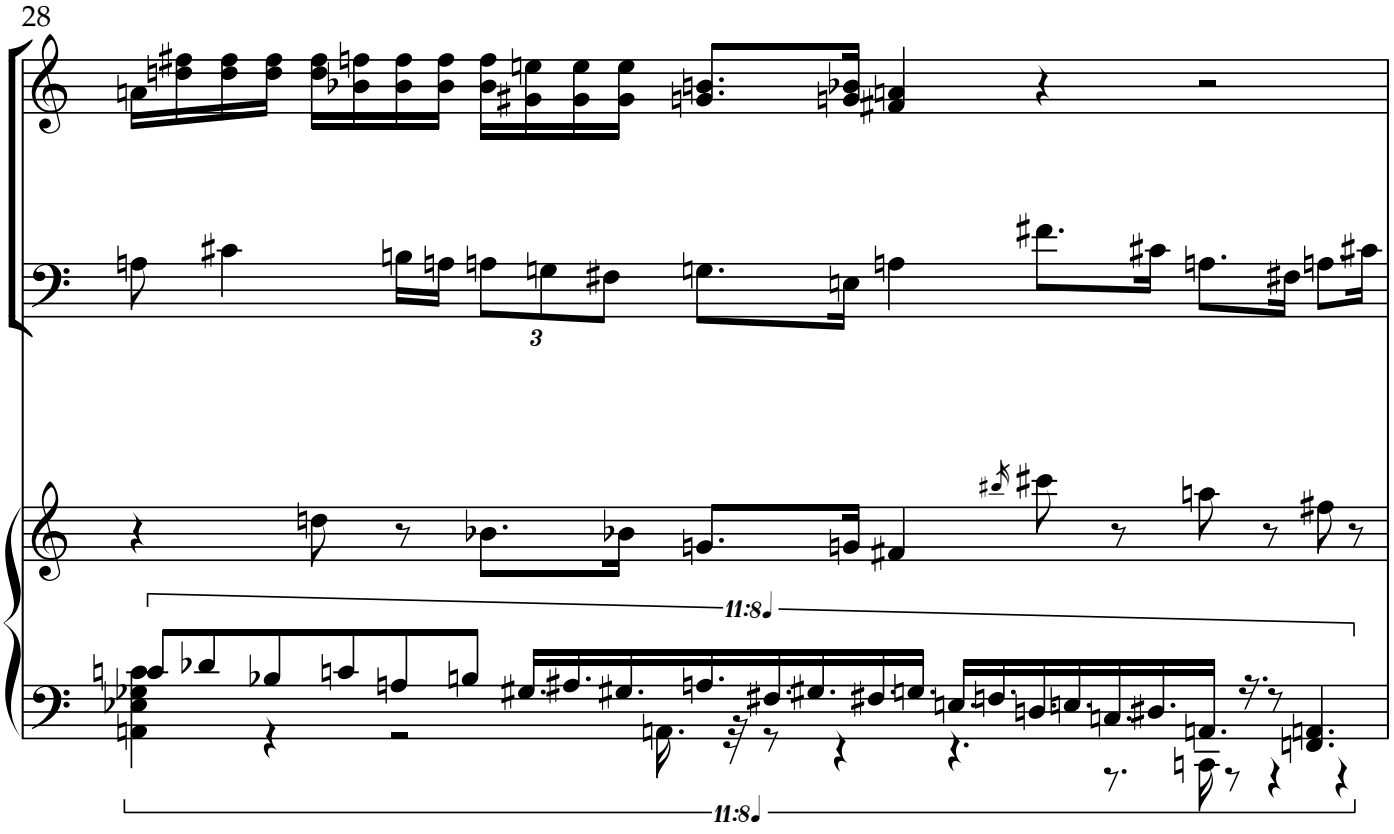
25



26




27
6
6
11:8
11:8


28
3
11:8
11:8

29

pizz

arco

6:4

11:8

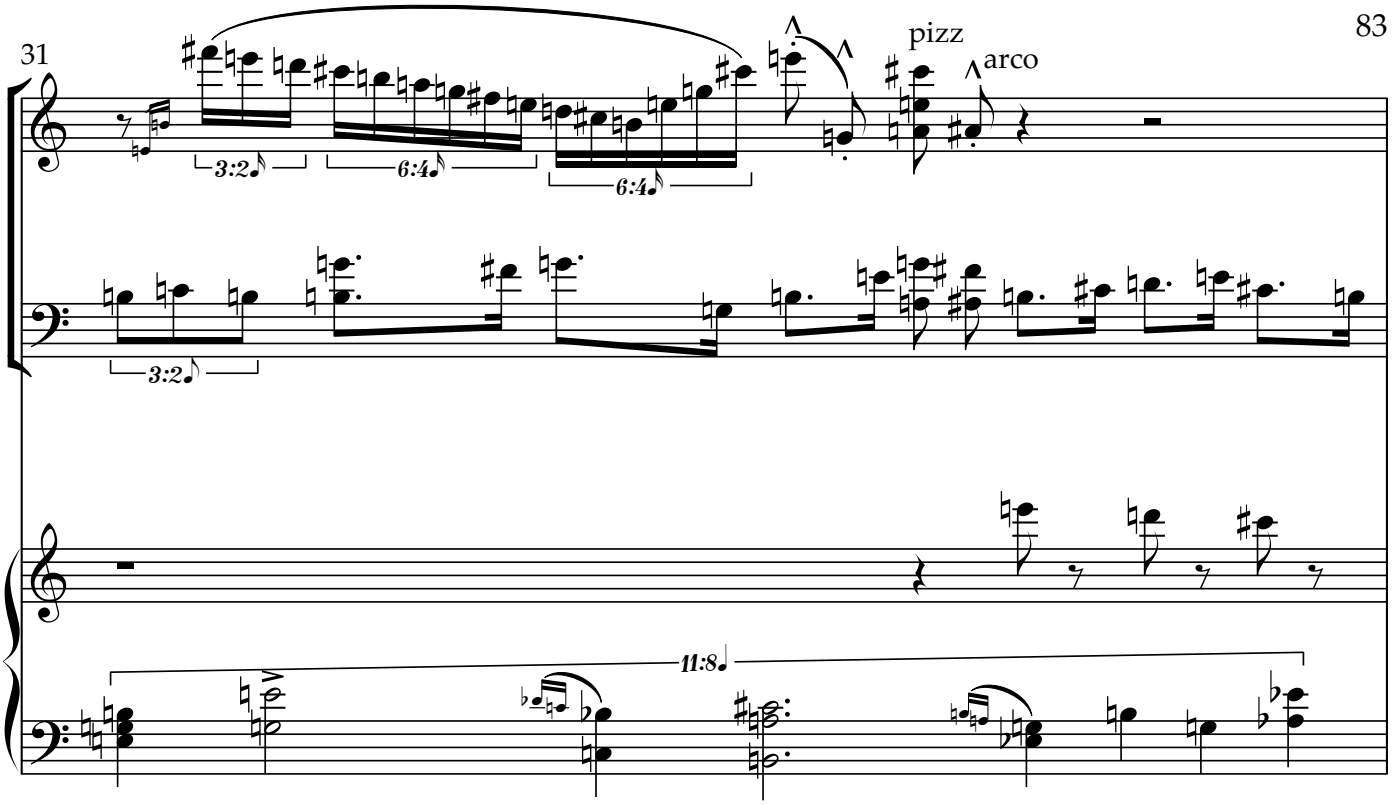
30

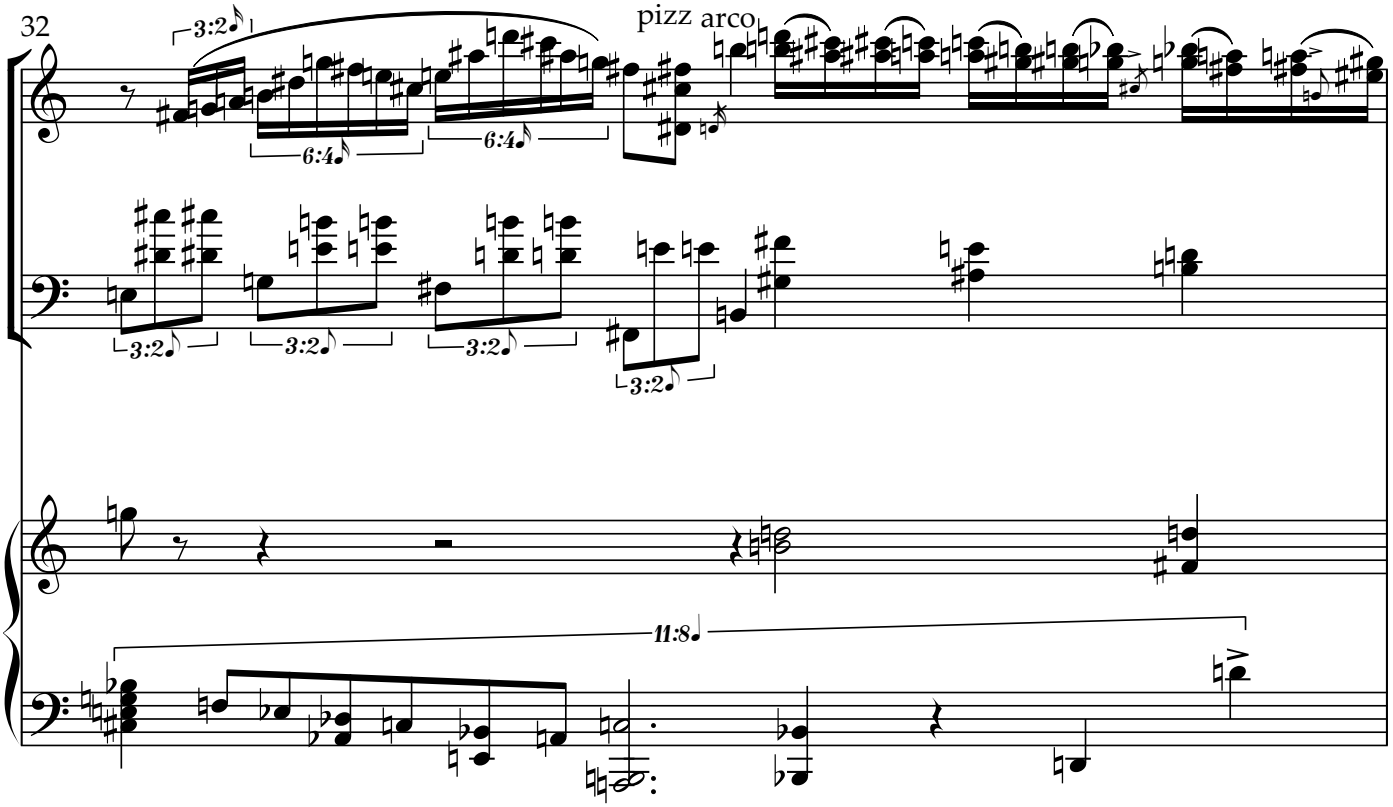
pizz

arco

6:4

11:8


31
pizz
arco
3:2
6:4
6:4
3:2
11:8


32
3:2
pizz arco
6:4
6:4
3:2
3:2
3:2
3:2
11:8

33

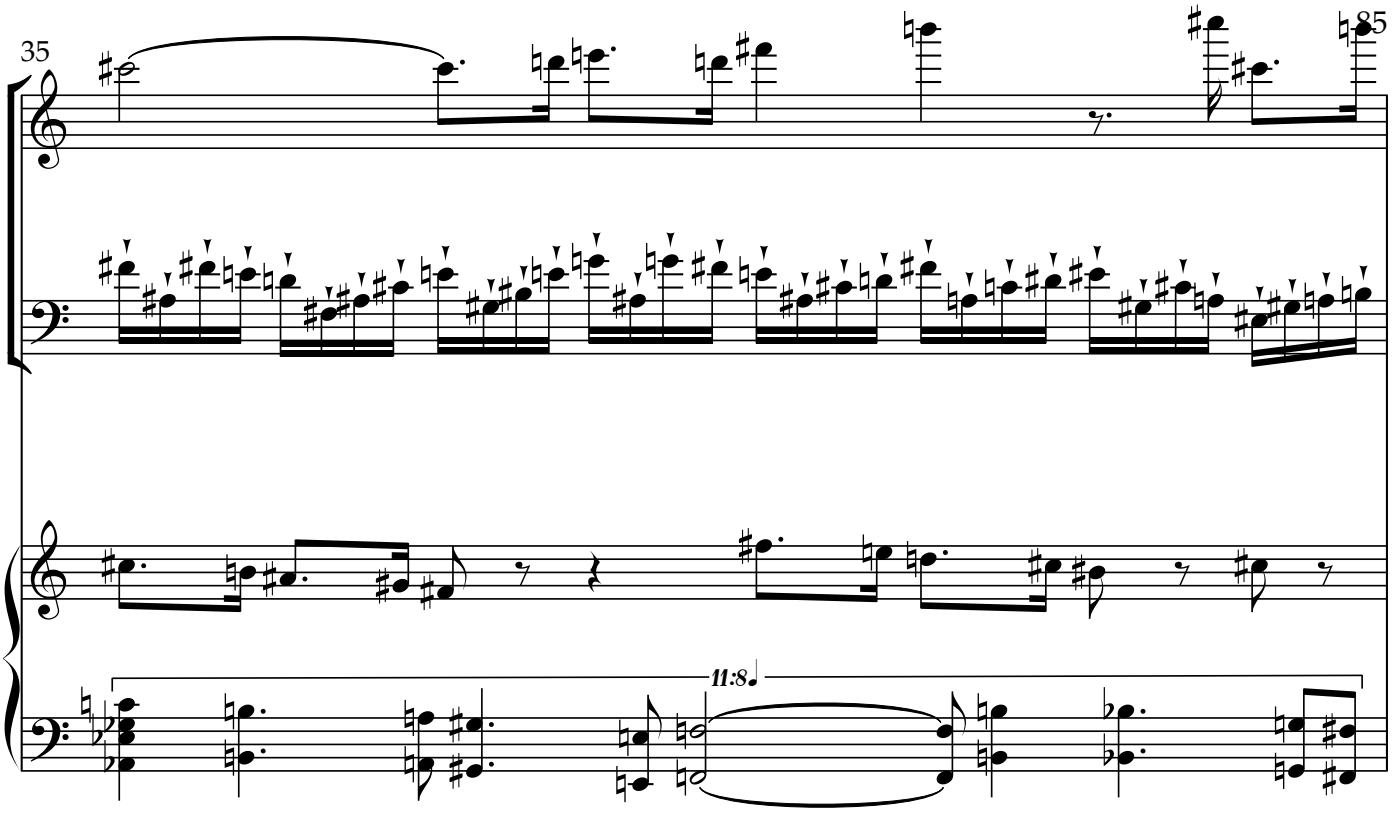
11:8

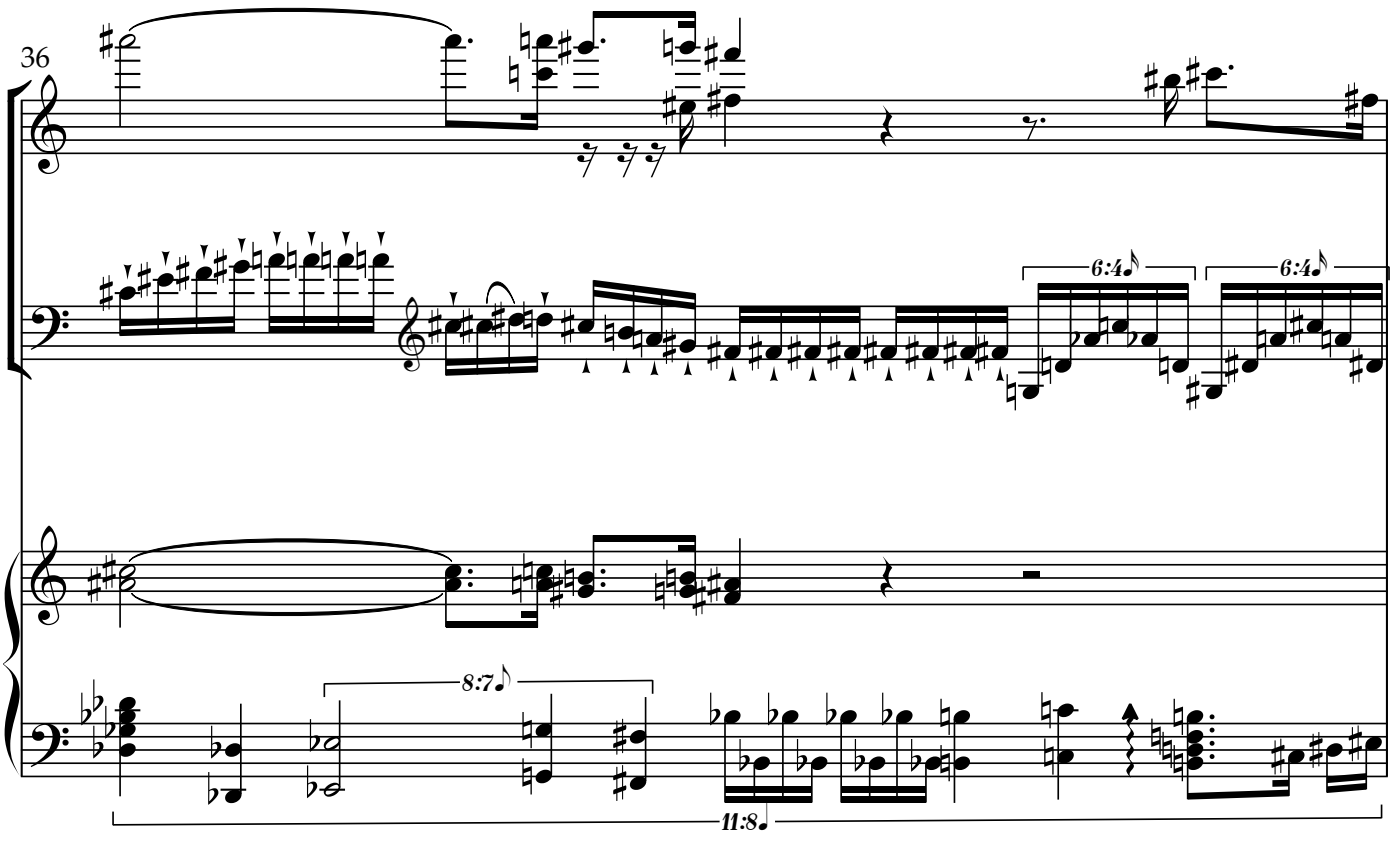
11:8

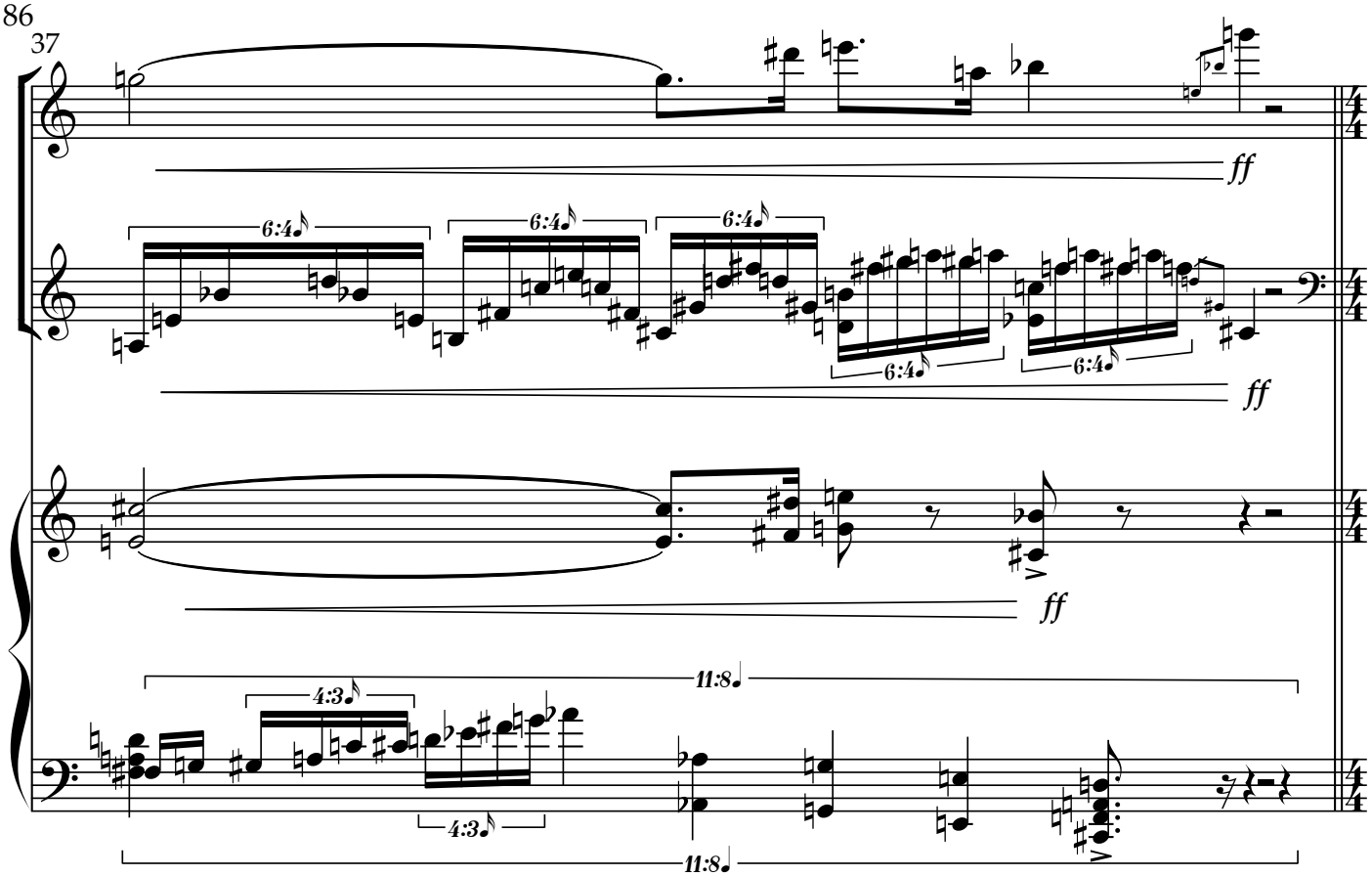
34

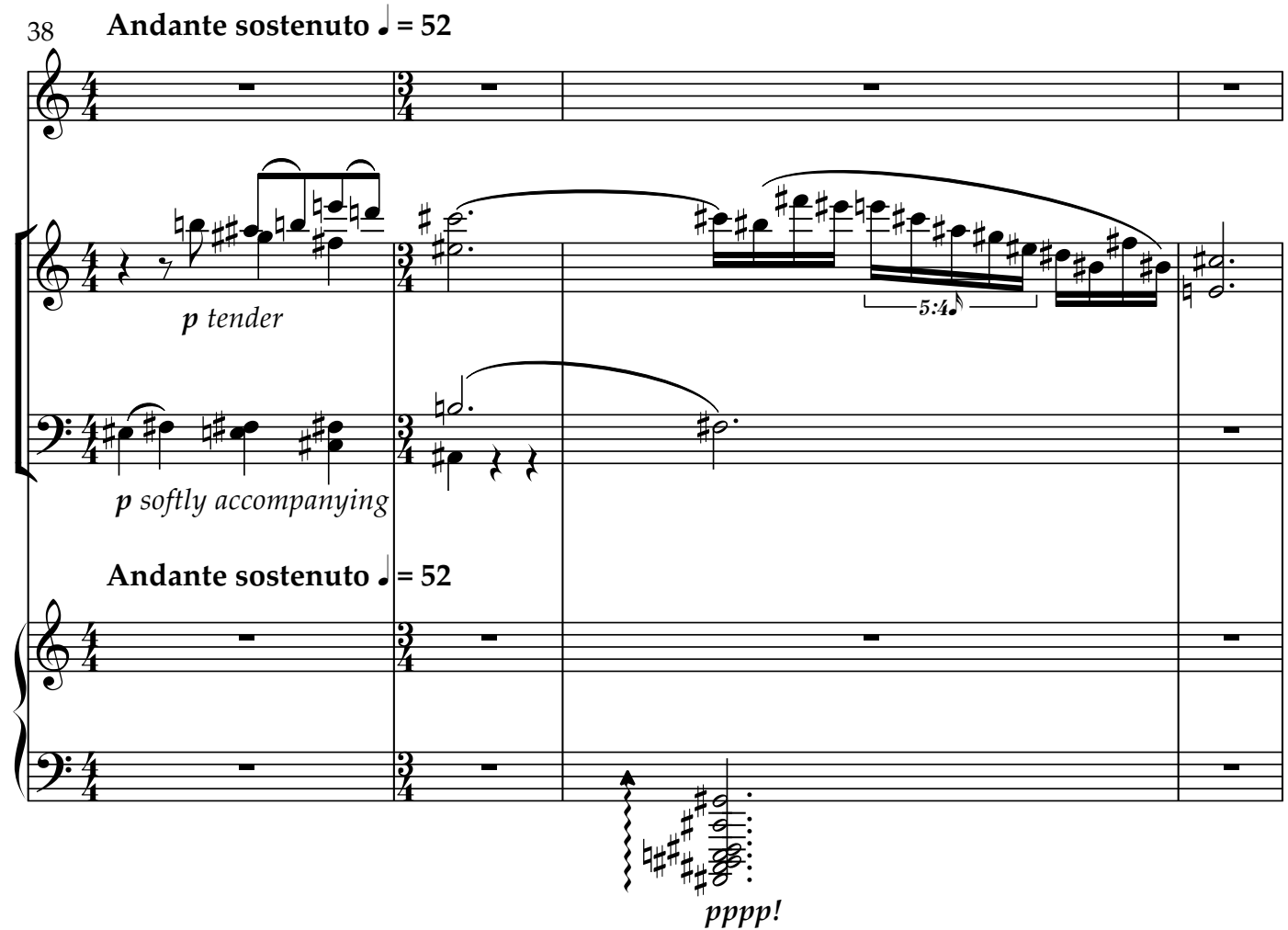
3:2

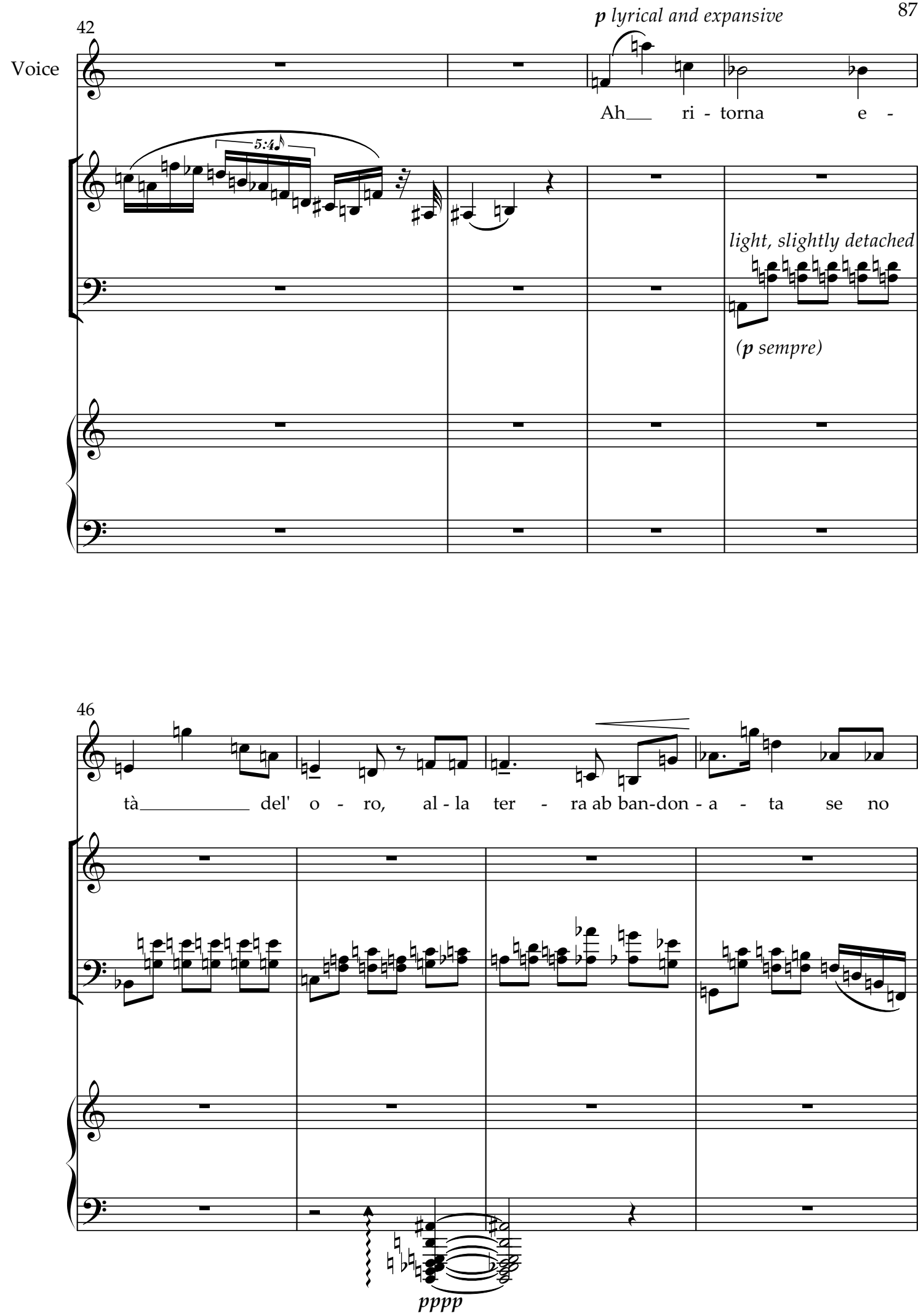
11:8


35
85
11:8


36
6:4
6:4
8:7
11:8


37
ff
6:4
6:4
6:4
6:4
6:4
ff
ff
11:8
4:3
4:3
11:8


38
Andante sostenuto ♩ = 52
p tender
5:4
p softly accompanying
Andante sostenuto ♩ = 52
pppp!


42
Voice
p lyrical and expansive
Ah___ ri - torna e -
5:4
light, slightly detached
(p sempre)
46
tà_____ del' o - ro, al - la ter - ra ab ban-don - a - ta se no
pppp

50

fosto im-mag-i - na - - ta nel sog - nar fe - li - i -

p-mp espressivo

54

tà nel sog - nar nel sog- nar fe - li - ci -

poco rit.

poco rit.

ppp

58 **a tempo**

tà fuil mon - - do allor fe -

a tempo

ppp

60

li - ce cheun te - - nero ar - bo -

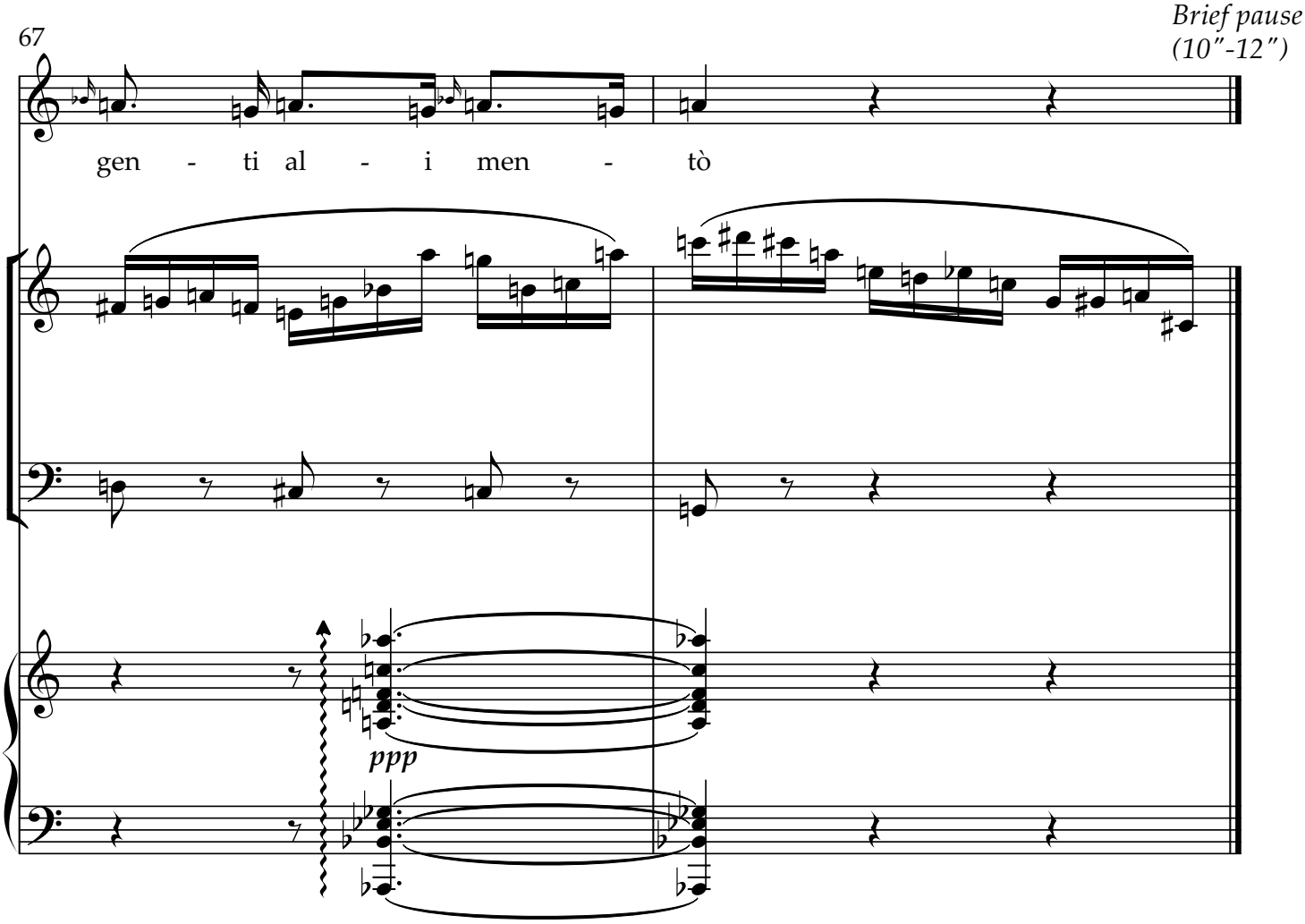
62

scel - lo un lim - - pi - do ru -

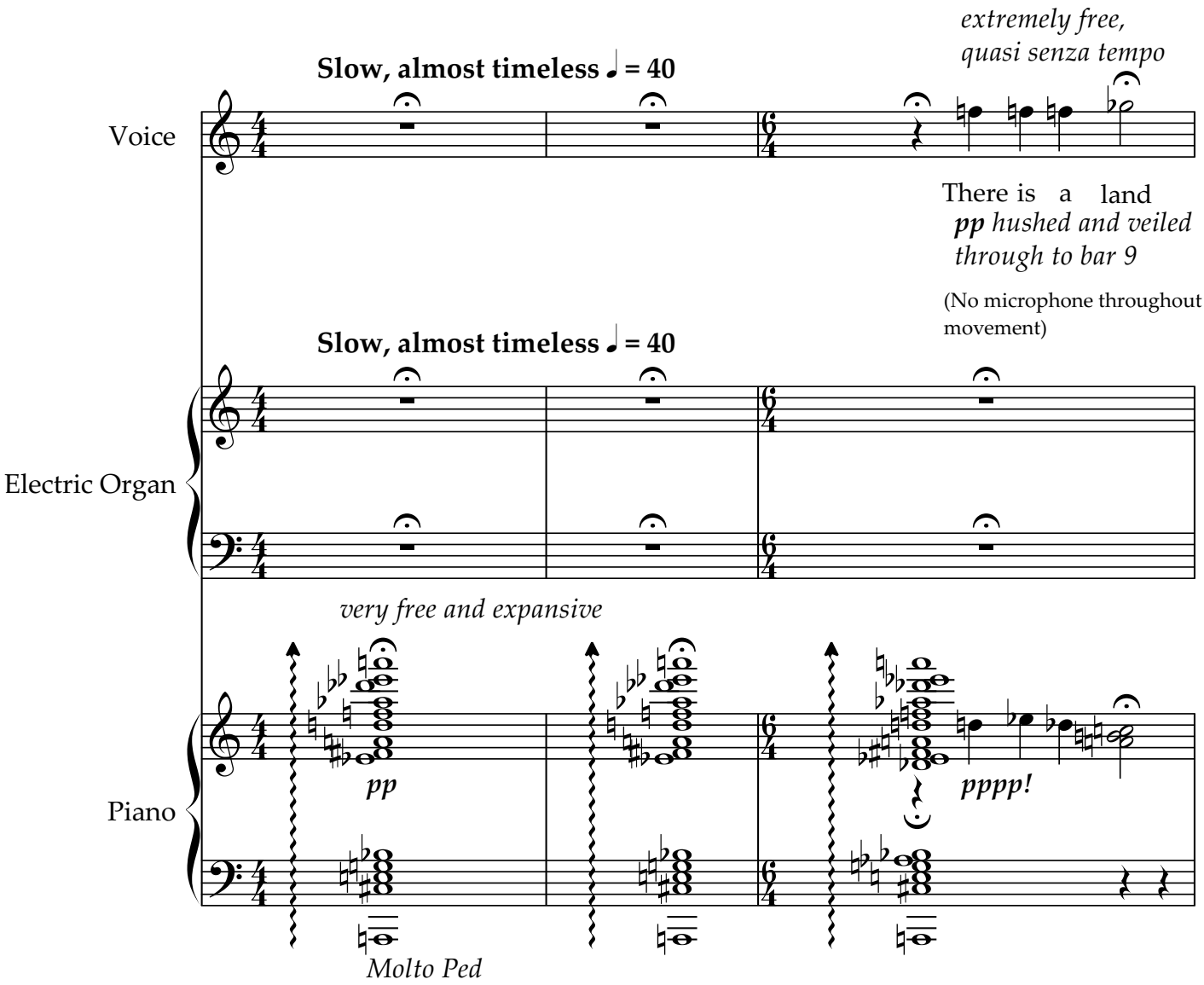
ppp

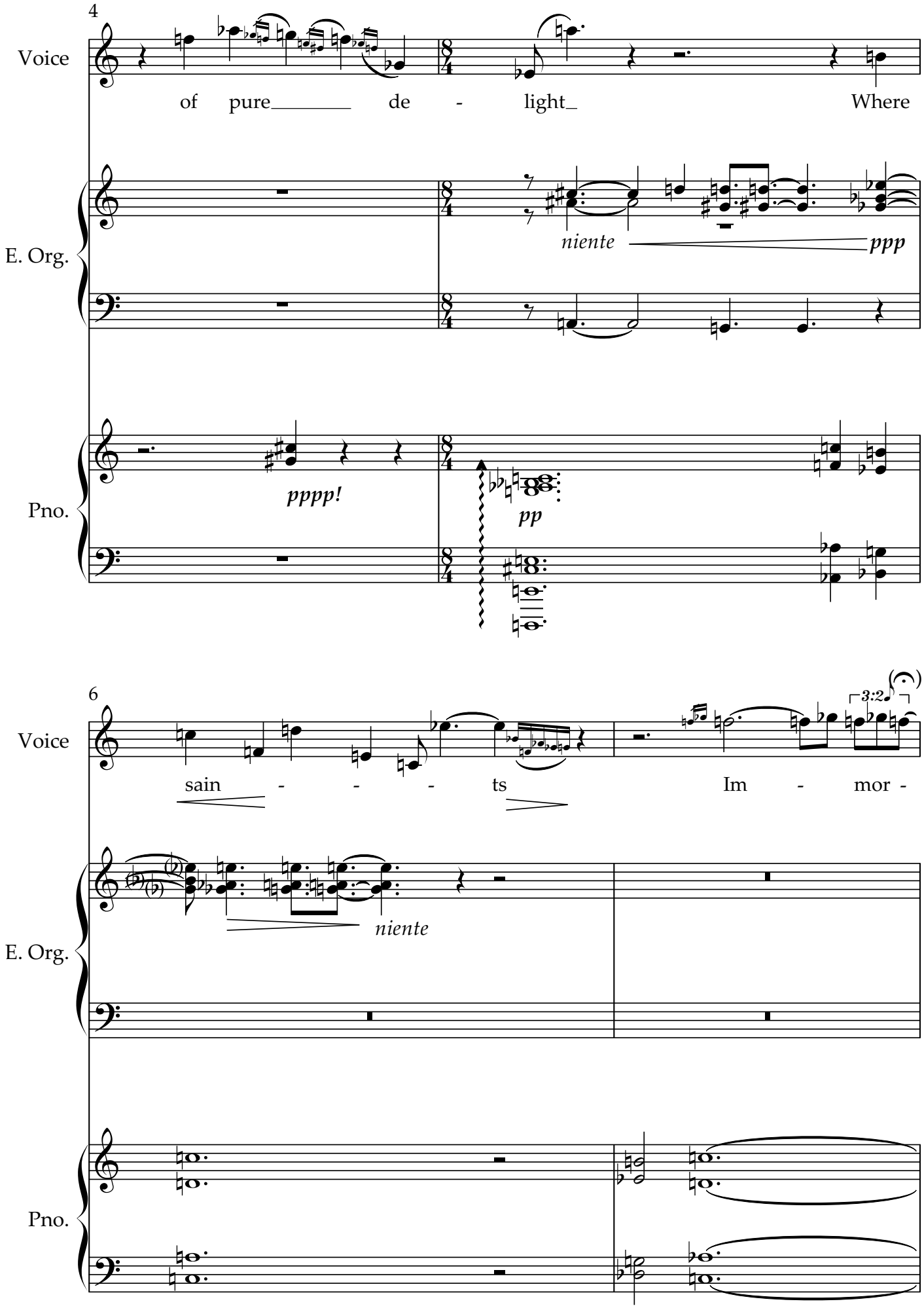
64

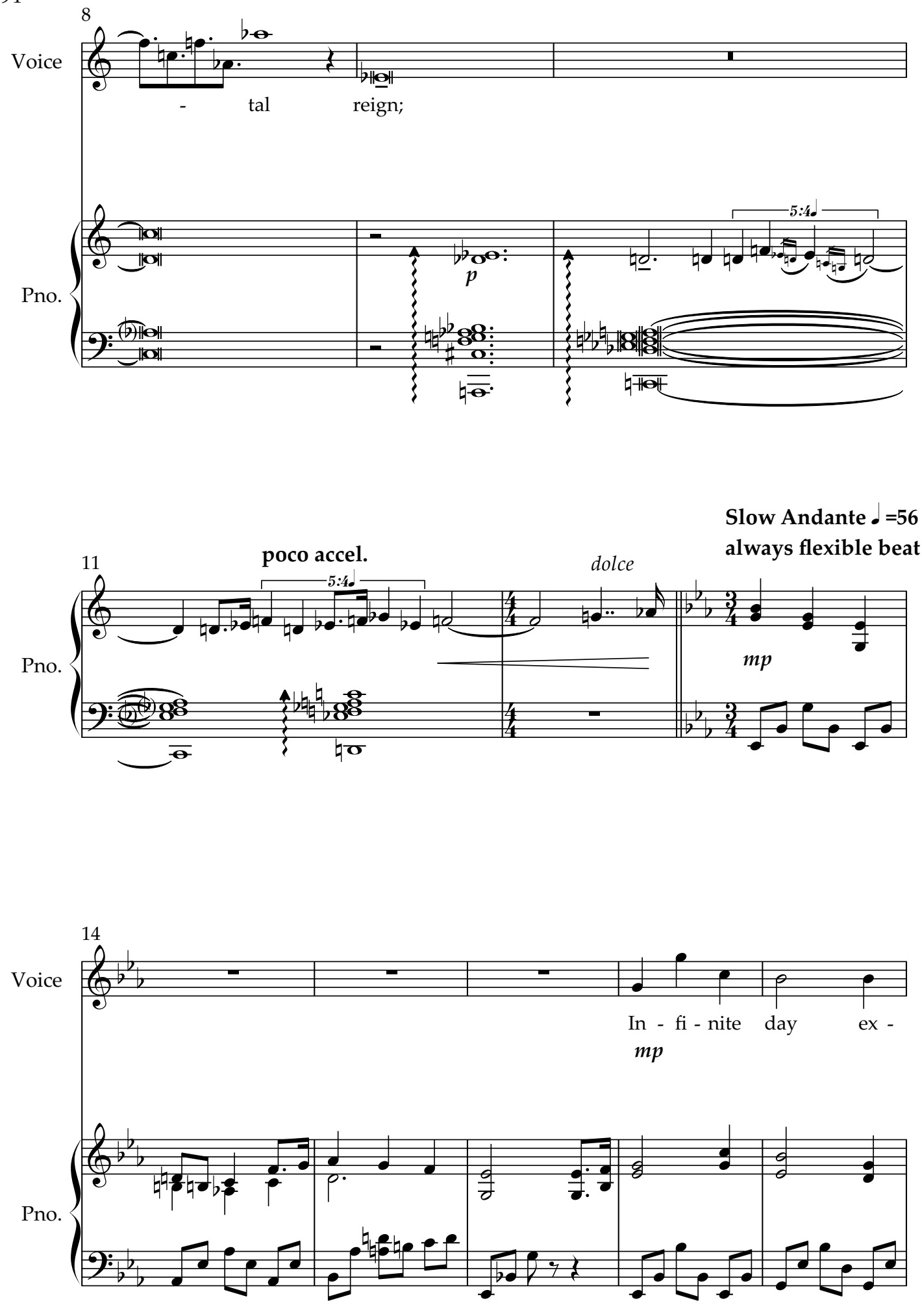
scel - lo le genti a - li - men - tò le

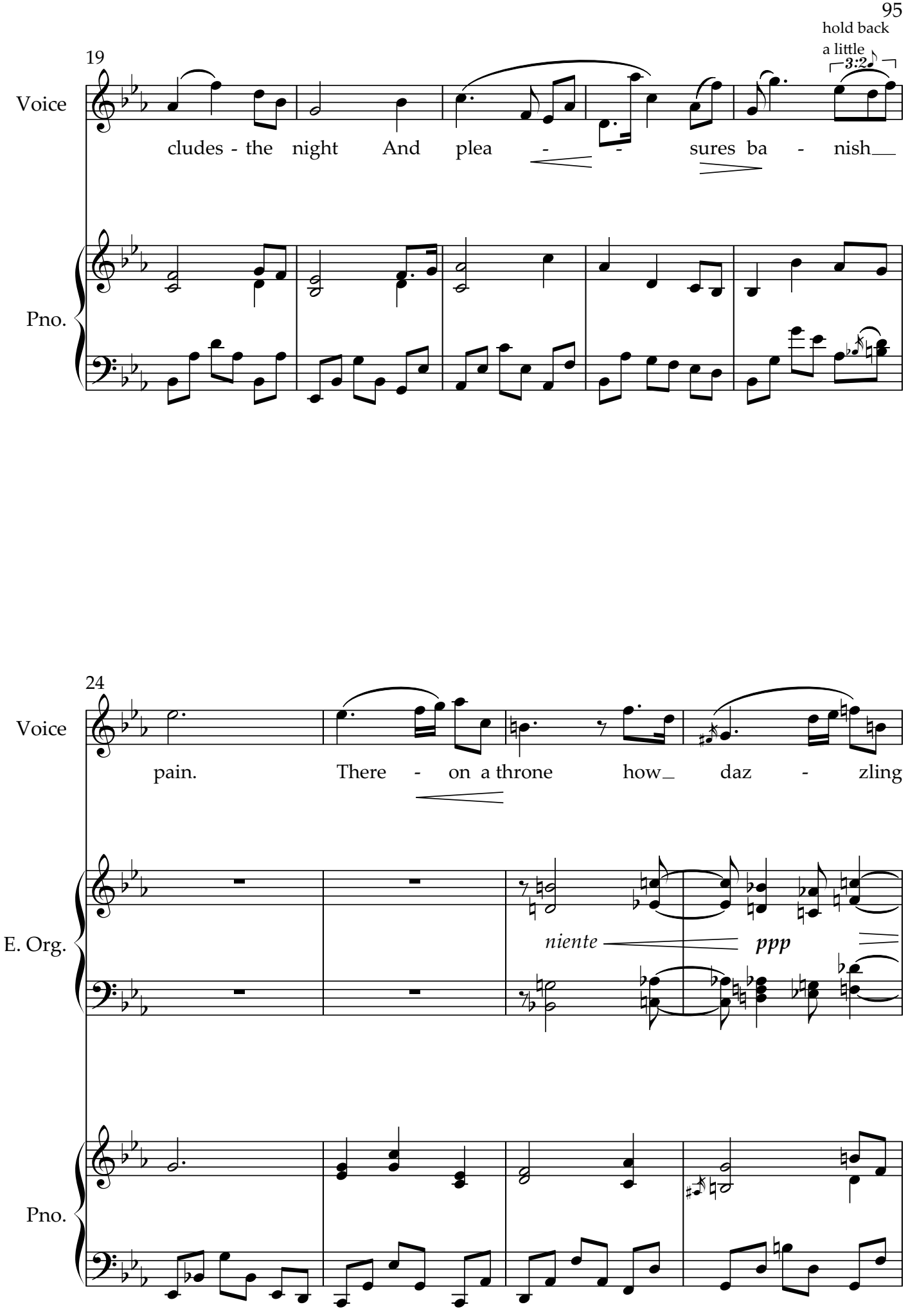

67
Brief pause
(10"-12")
gen - ti al - i men - tò
ppp

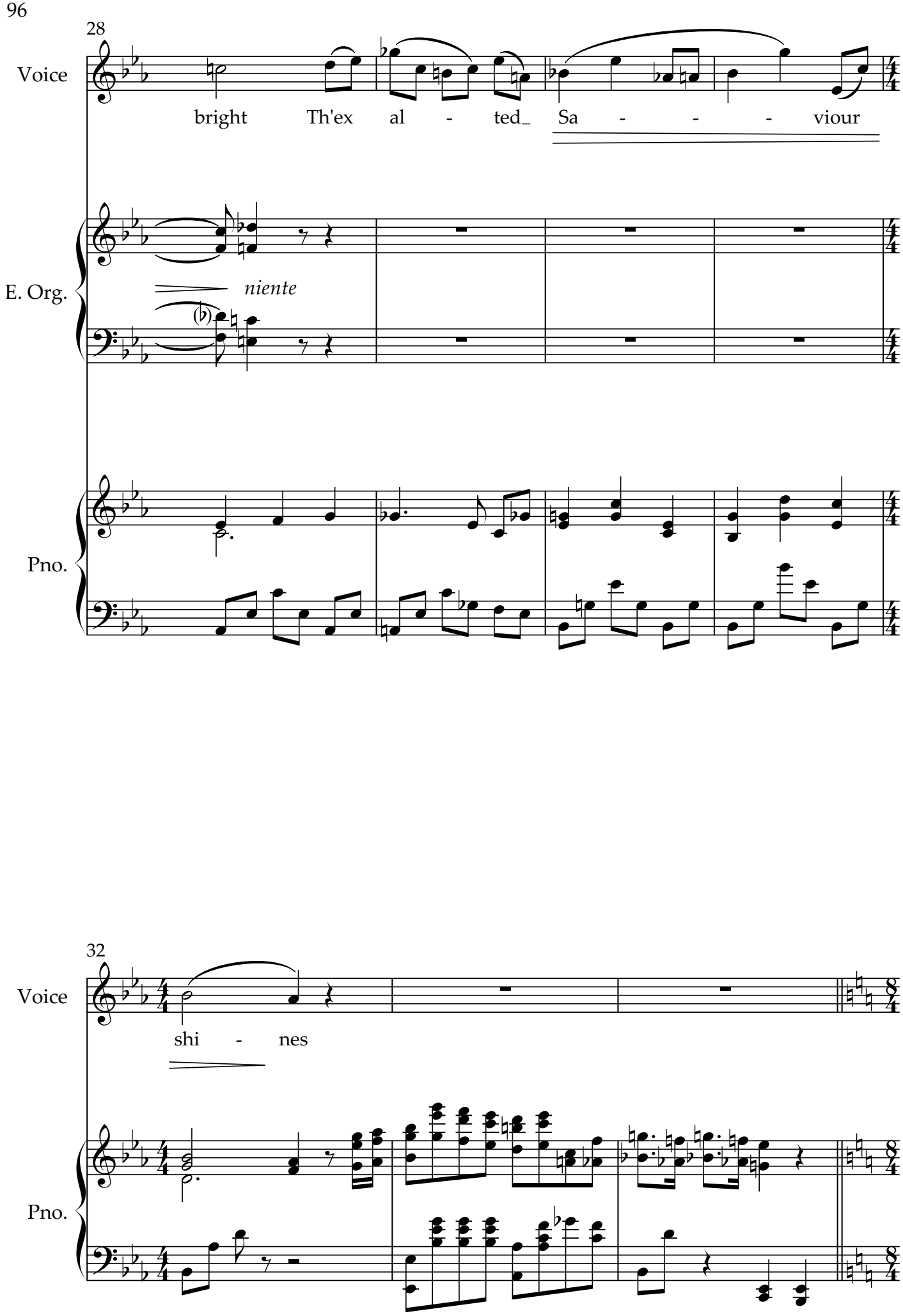
4. And pleasures banish pain

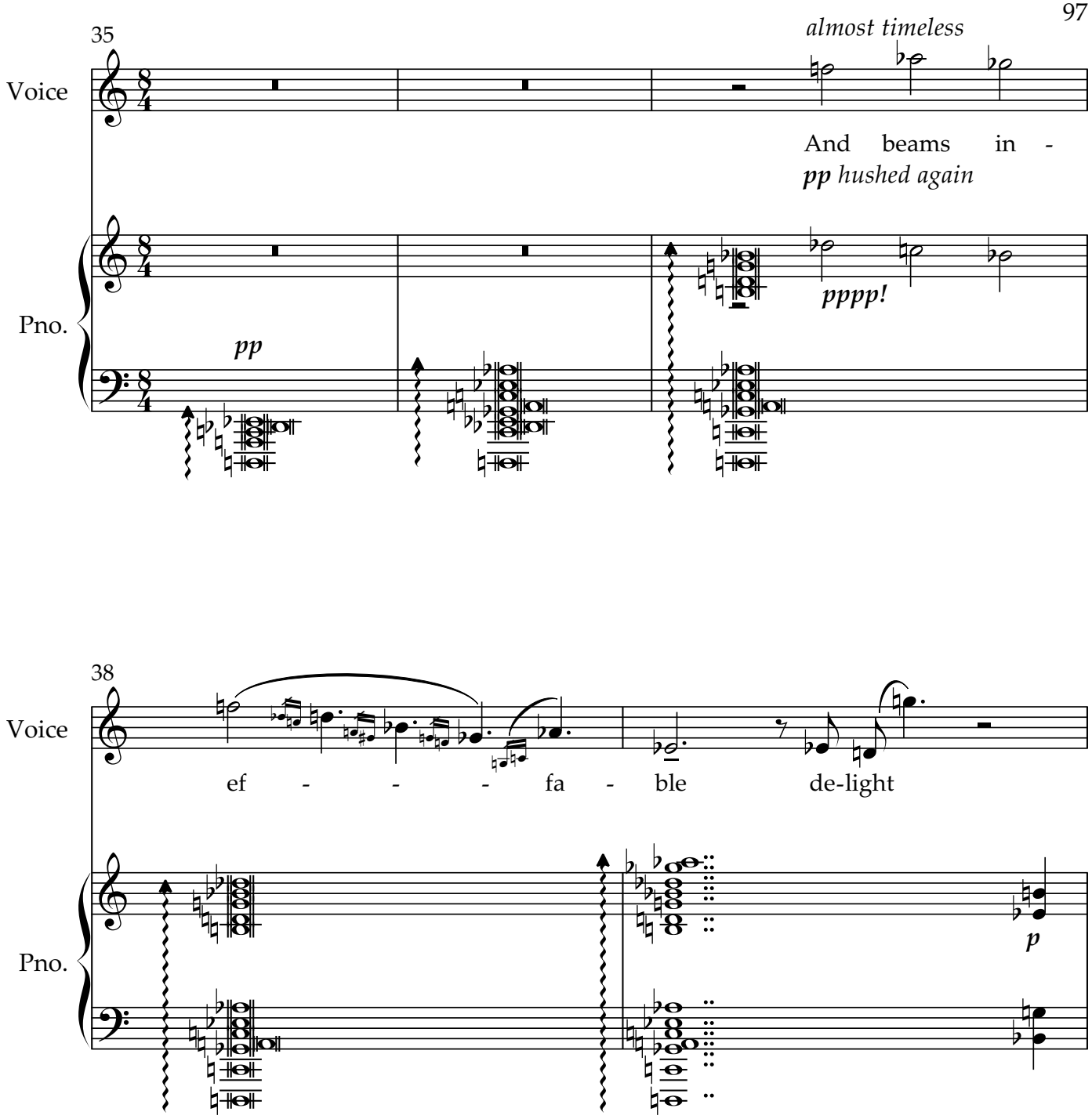


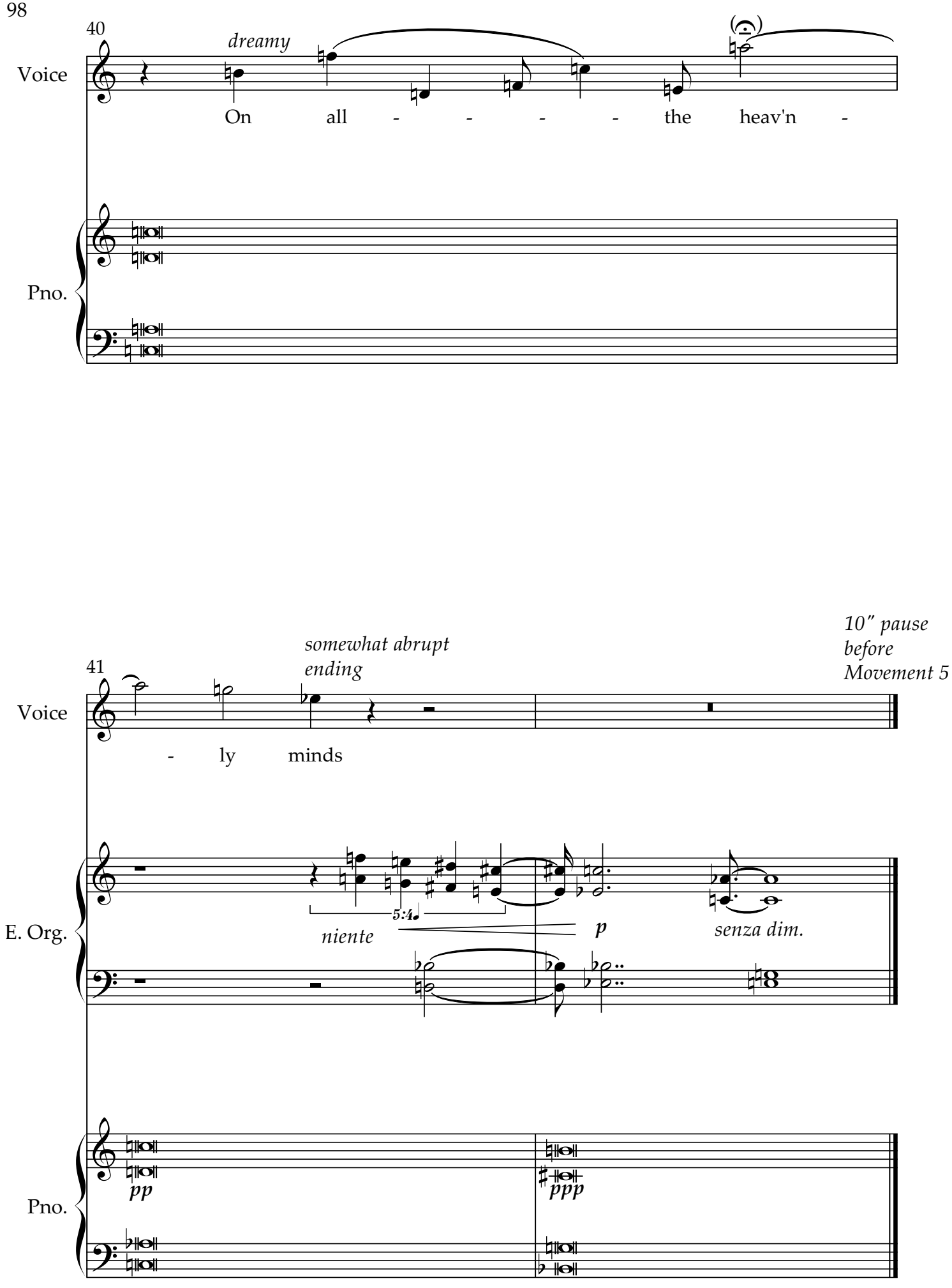

4
Voice
of pure_____ de - light_ Where
E. Org.
niente
ppp
Pno.
pppp!
pp
6
Voice
sain - - - ts Im - mor -
3:2
E. Org.
niente
Pno.


8
Voice
- tal reign;
Pno.
p
5:4
11
poco accel.
5:4
dolce
Slow Andante ♩=56
always flexible beat
Pno.
mp
14
Voice
In - fi - nite day ex -
mp
Pno.


19
hold back
a little
3:2
Voice
cludes - the night And plea - - sures ba - nish
Pno.
24
Voice
pain. There - on a throne how daz - zling
E. Org.
niente
ppp
Pno.

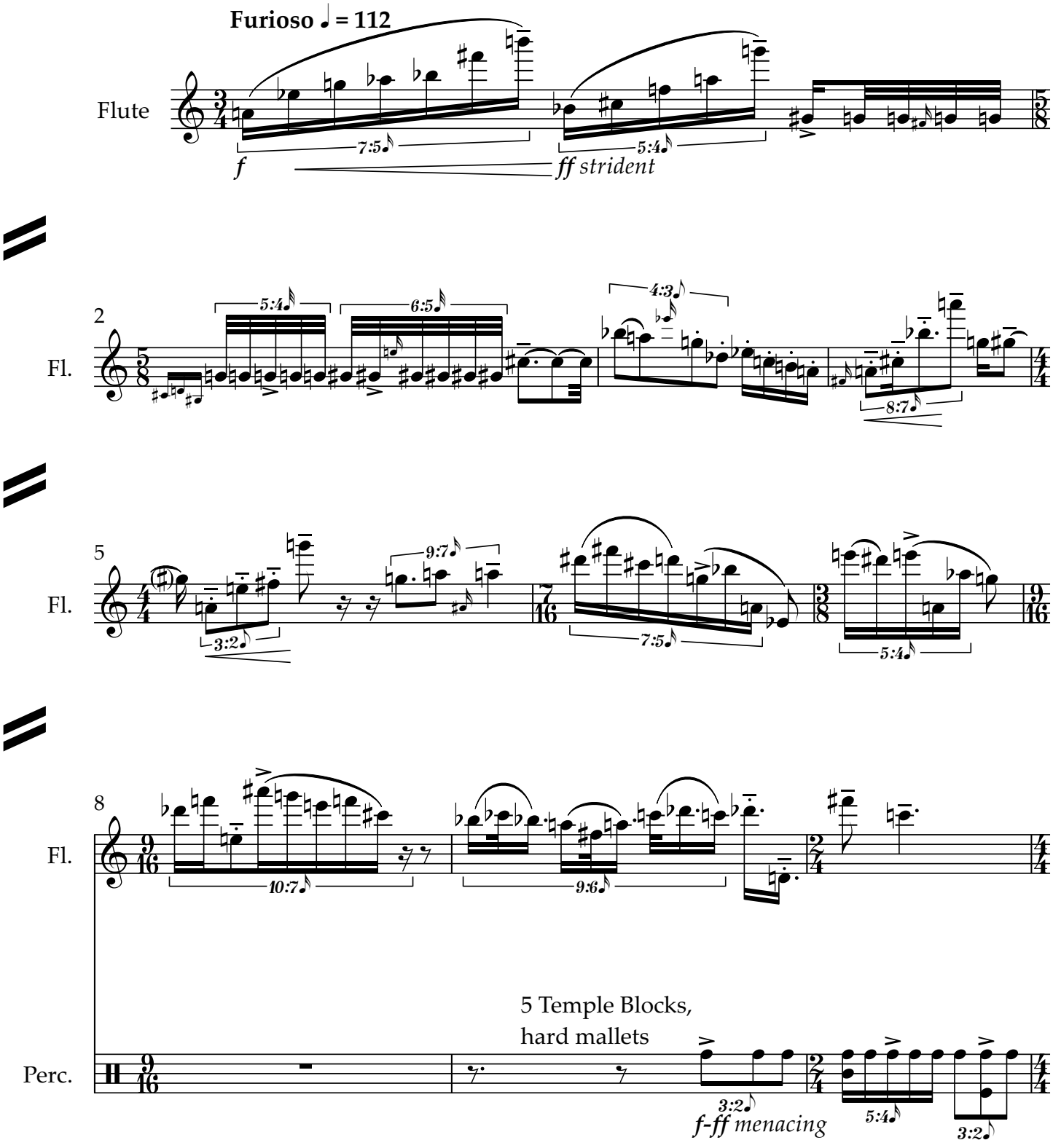

28
Voice
bright Th'ex al - ted_ Sa - - - viour
E. Org.
niente
Pno.
32
Voice
shi - nes
Pno.

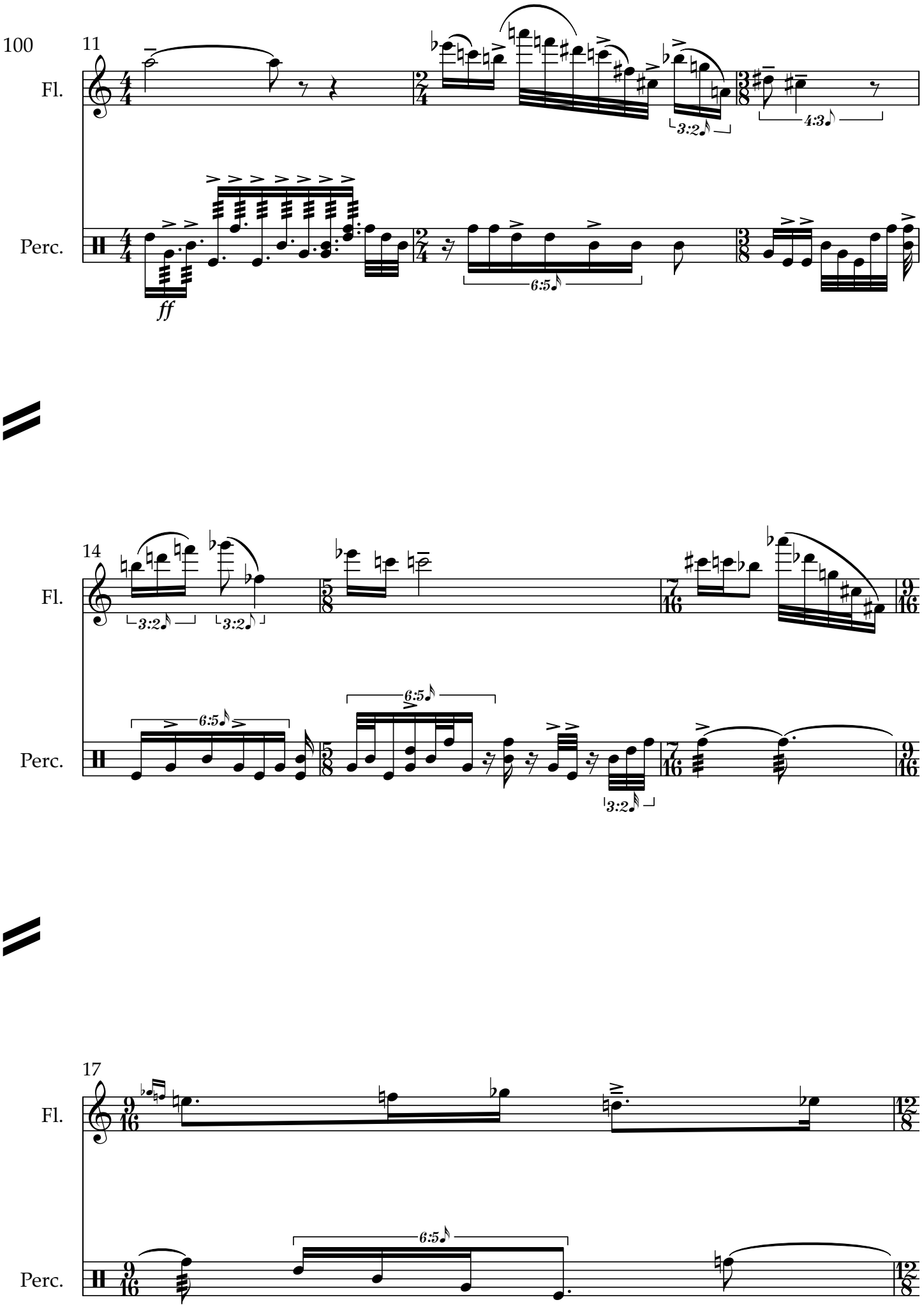

35
Voice
Pno.
almost timeless
And beams in -
pp hushed again
pp
pppp!
38
Voice
Pno.
ef - - - fa - ble de-light
p


40
dreamy
Voice
On all - - - - the heav'n -
Pno.
41
somewhat abrupt ending
10″ pause before Movement 5
Voice
- ly minds
E. Org.
5:4
niente
p
senza dim.
Pno.
pp
ppp

5: Le Palais de la mort

Speaker (*slightly under-tempo, very enunciated tone of voice; with microphone for whole movement*): I have indeed had my ample share of trouble - But it has been the Lord's Will - and it is my duty to resign - My Only Son has died and soon after him, a beloved Daughter died also - For these things we may weep, since Christ himself wept over his dead friend - and also over the living inhabitants of Jerusalem - Yet, while we grieve, it should be without hope. [*Slight pause, 3"-5", before flute begins*]




100
11
Fl.
Perc.
ff
3:2
4:3
6:5
14
Fl.
Perc.
3:2
3:2
6:5
6:5
3:2
17
Fl.
Perc.
6:5

Allegretto ♩. = c. 56

18

Fl.

ff sempre

7:5 7:5 5:4 5:4 6:5

Perc.

5:4 7:5

To Thundersheet

Notes in square brackets can be omitted if found impractical

As if singing to oneself, though projected. Using microphone to ensure audibility.

Voice

bon nie Doon, How can ye bloom

mf-f

Throughout this movement, the organist can alter their volume to ensure the presence of their sound, so long as the effect remains of an instrument 'in the background'

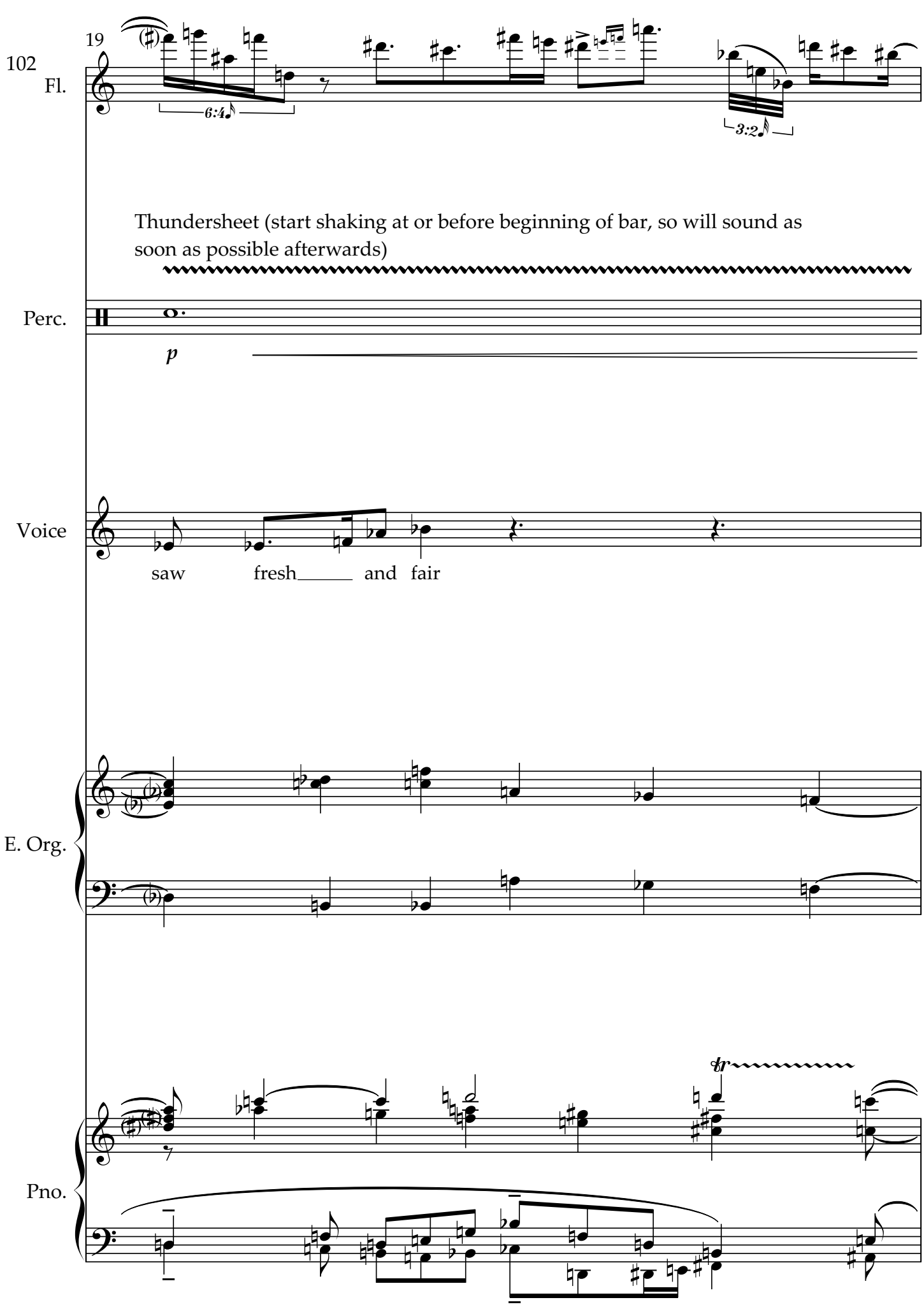
E. Org.

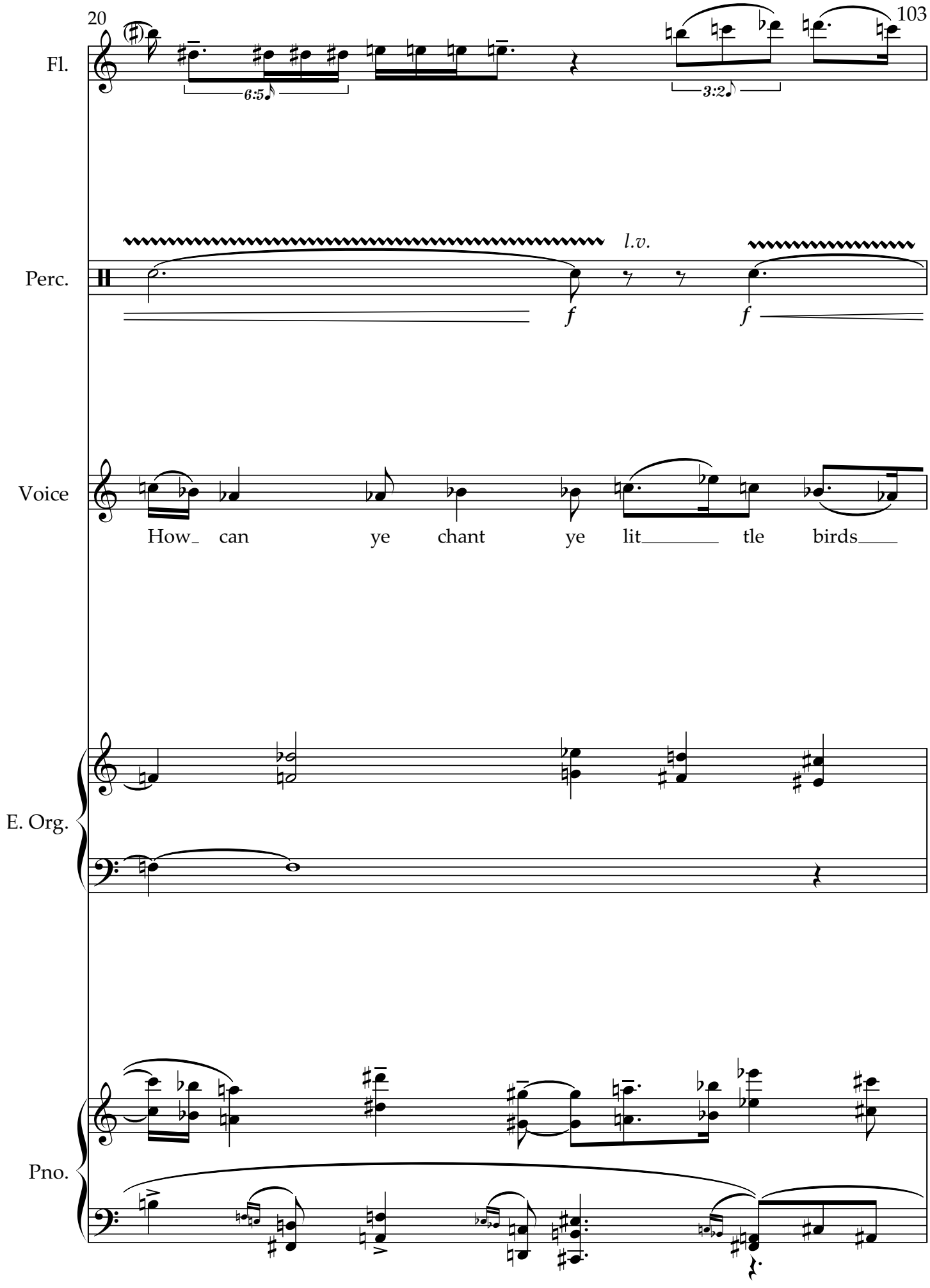
p

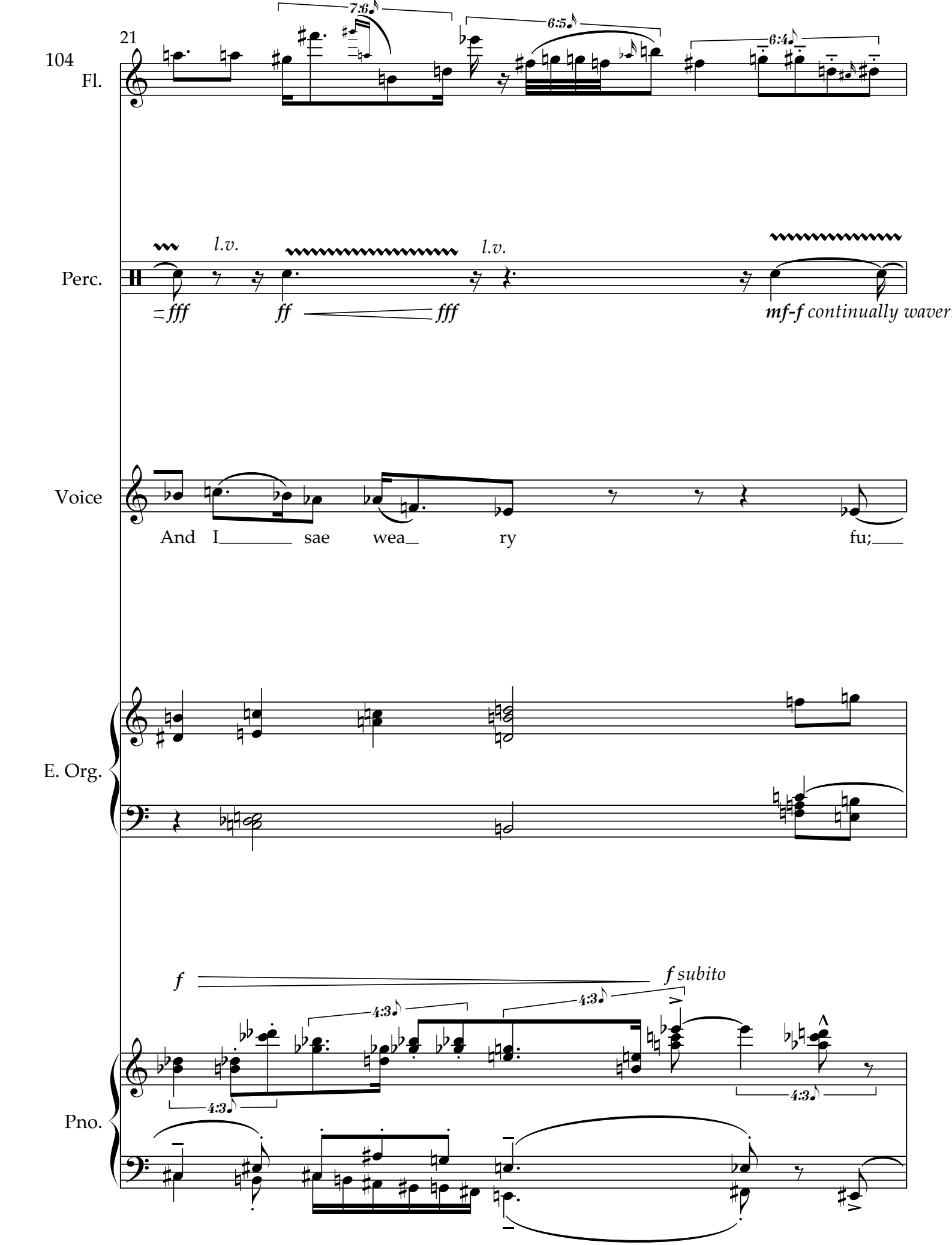
f alla marcia

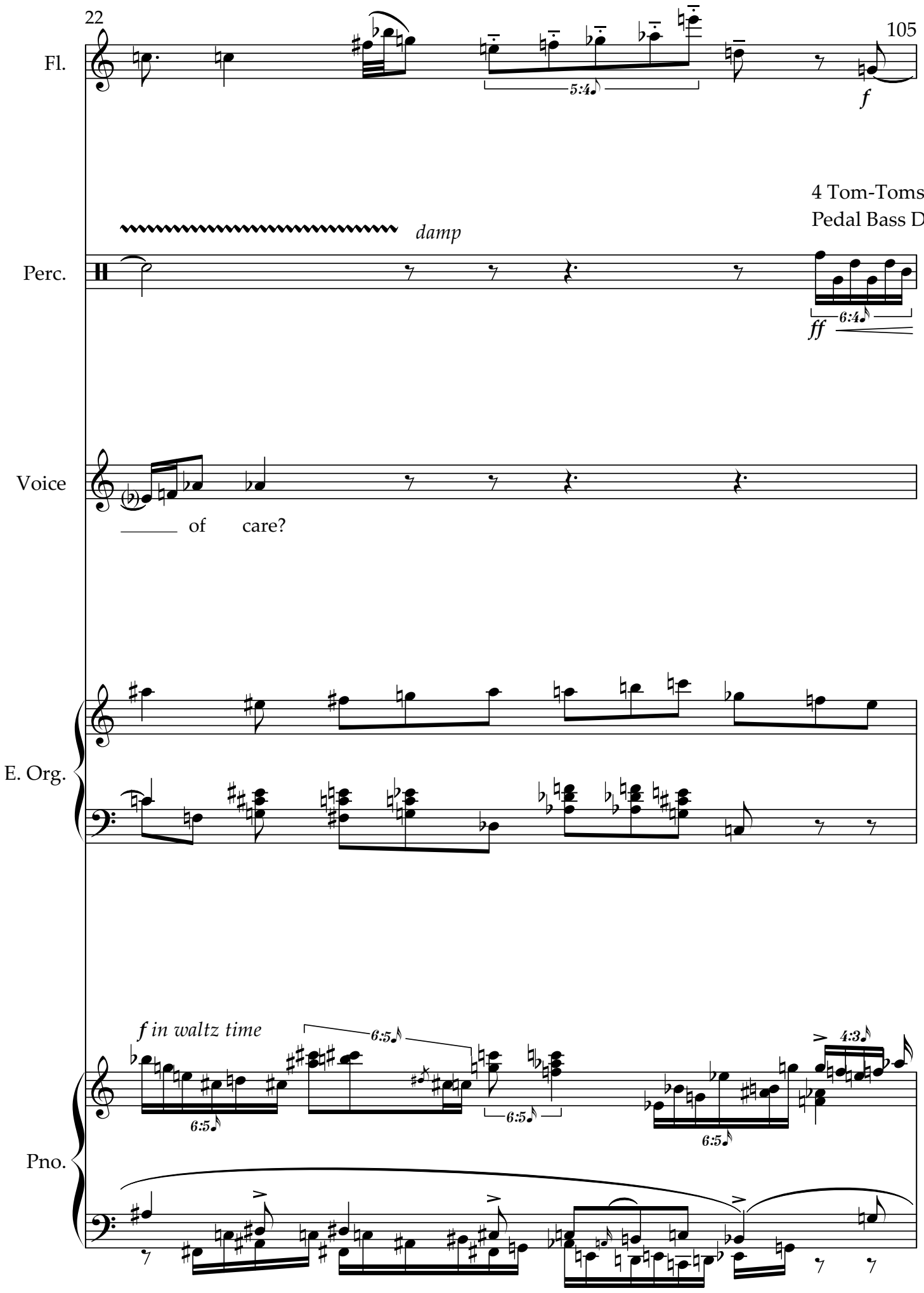
Pno.

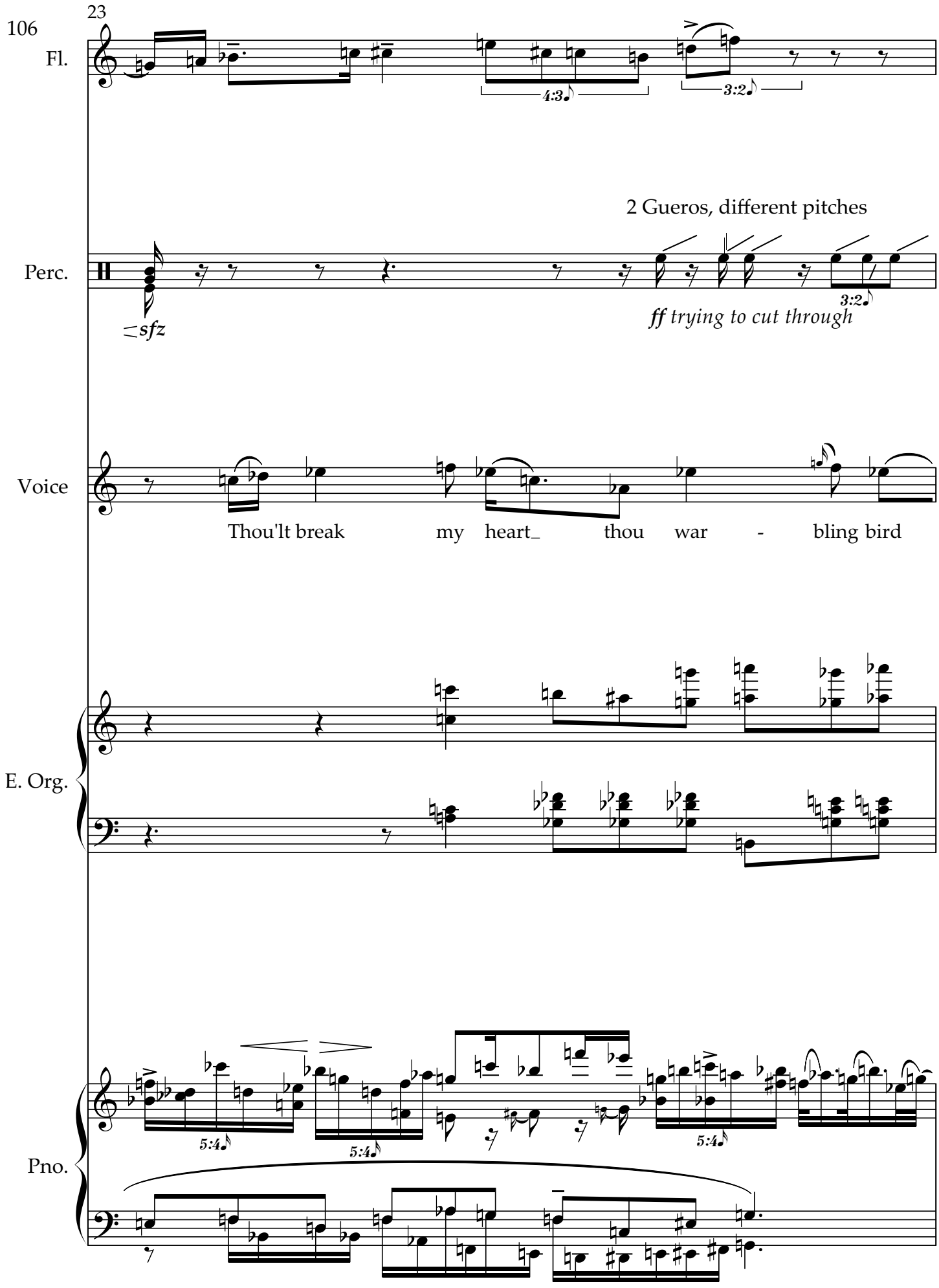
mp pastoral

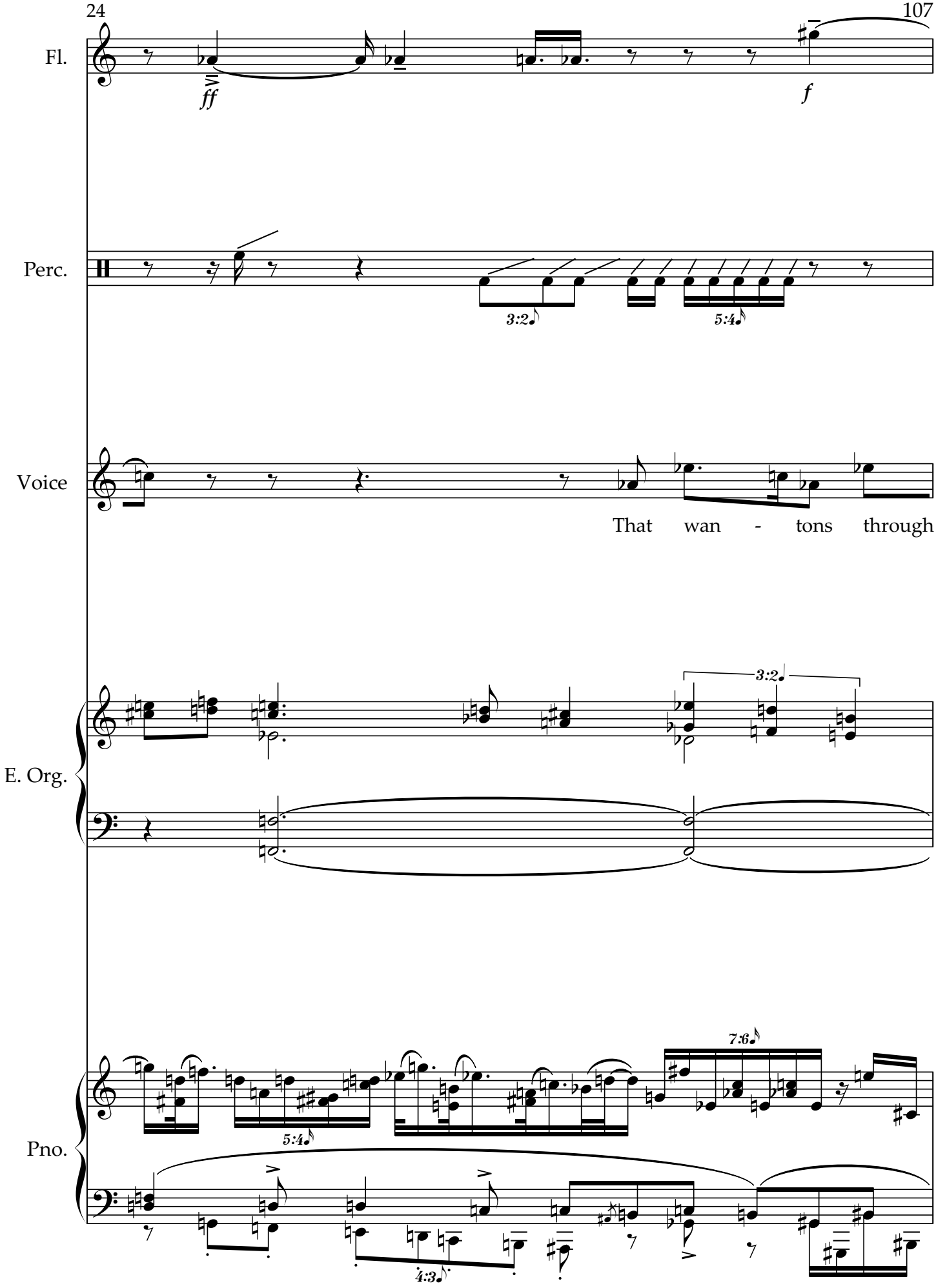

19
102
Fl.
6:4
3:2
Thundersheet (start shaking at or before beginning of bar, so will sound as soon as possible afterwards)
Perc.
p
Voice
saw fresh and fair
E. Org.
tr
Pno.


20
103
Fl.
6:5
3:2
Perc.
l.v.
f
f
Voice
How_ can ye chant ye lit_____ tle birds____
E. Org.
Pno.


104
21
Fl.
7:6
6:5
6:4
Perc.
l.v.
l.v.
=fff
ff
fff
mf-f continually waver
Voice
And I sae wea ry fu;
E. Org.
f
f subito
4:3
4:3
4:3
4:3
Pno.


22
105
Fl.
5:4
f
4 Tom-Toms,
Pedal Bass Drum
damp
Perc.
6:4
ff
Voice
of care?
E. Org.
f in waltz time
6:5
6:5
6:5
4:3
Pno.


106
23
Fl.
4:3
3:2
2 Gueros, different pitches
Perc.
sfz
3:2
ff trying to cut through
Voice
Thou'lt break my heart_ thou war - bling bird
E. Org.
Pno.
5:4
5:4
5:4


Fl.
ff
f
Perc.
3:2
5:4
Voice
That wan - tons through
E. Org.
3:2
Pno.
5:4
7:6
4:3

25

Fl.

Perc.

Voice

___ the flower - ing thorn

E. Org.

Pno.

sfz

10:7

7:6

Vln.

3:2

5:4

5:4

fff

Vc.

5:4

fff

26

Fl.

Xylophone

Perc.

3:2

5:4

4:3

f menacing

Voice

Thou

E. Org.

f

Pno.

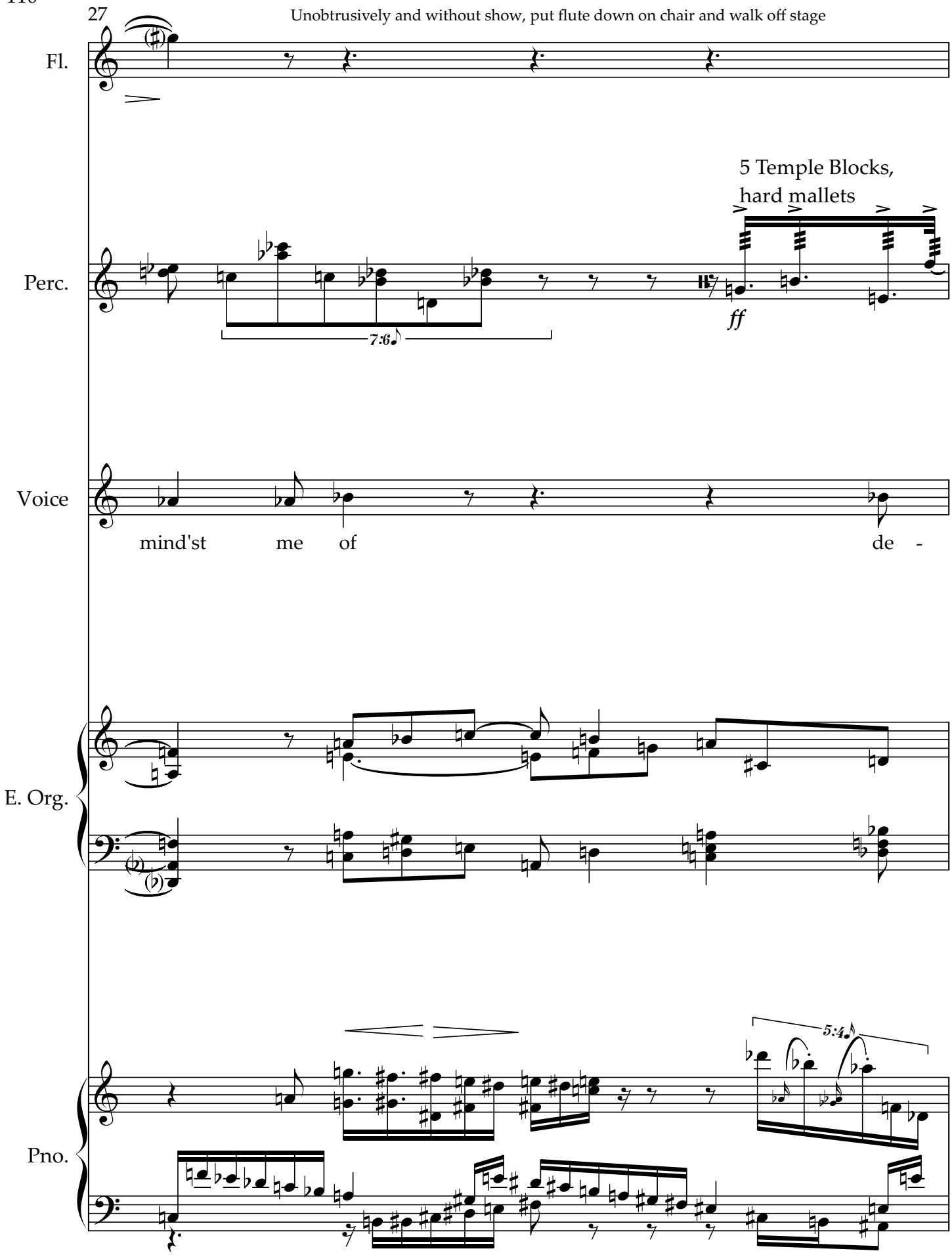
5:4

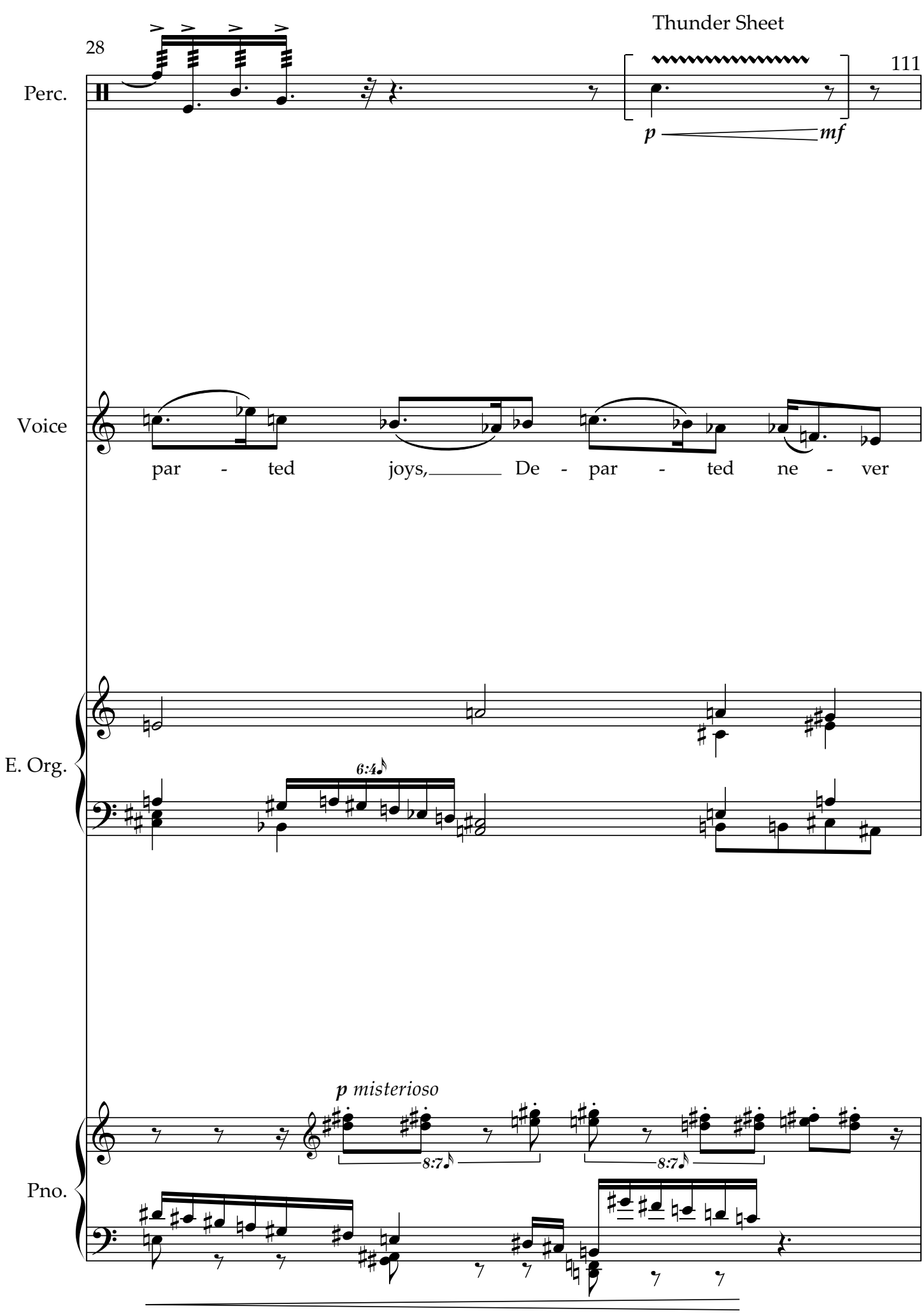
Vln.

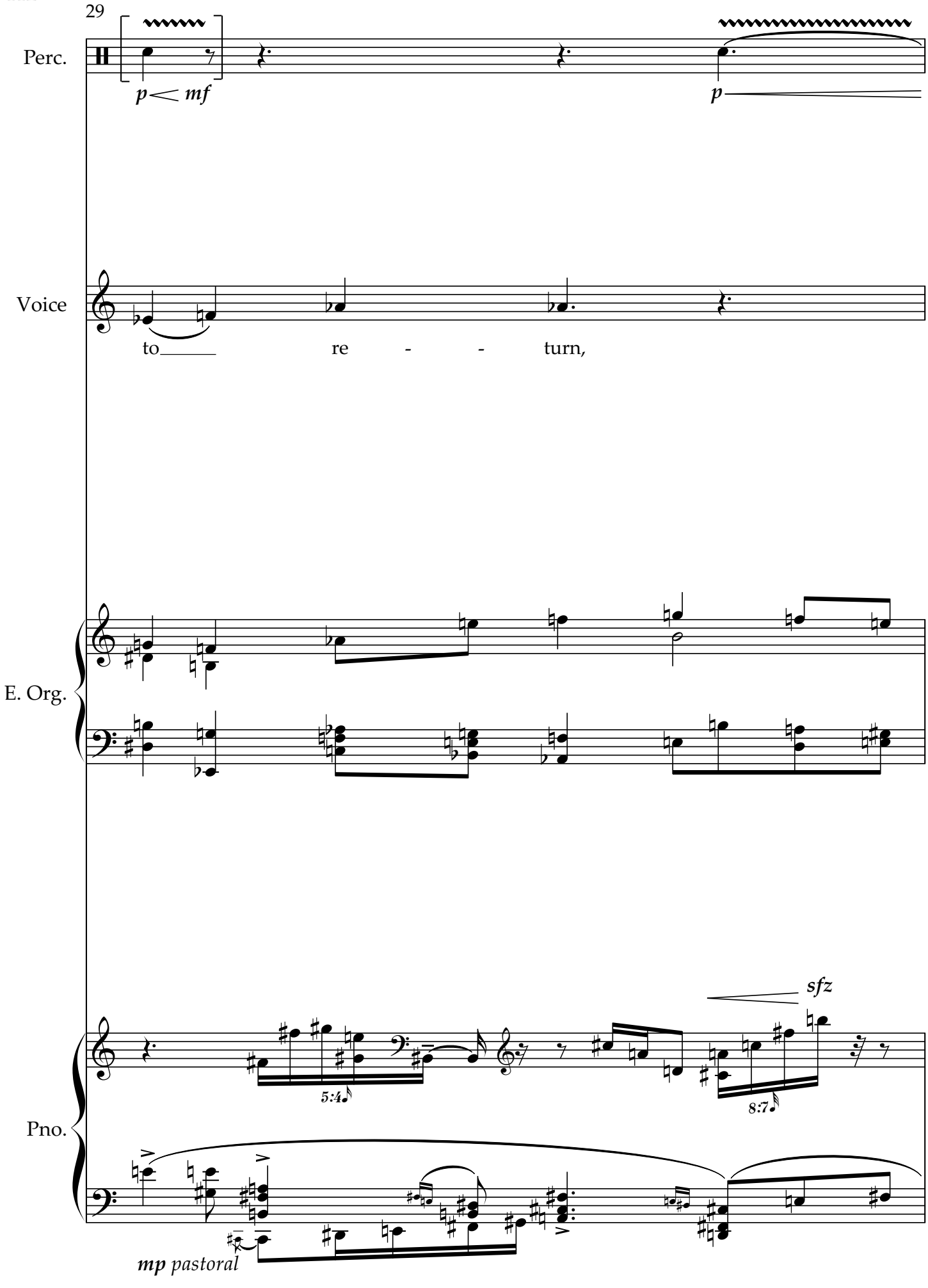
pp

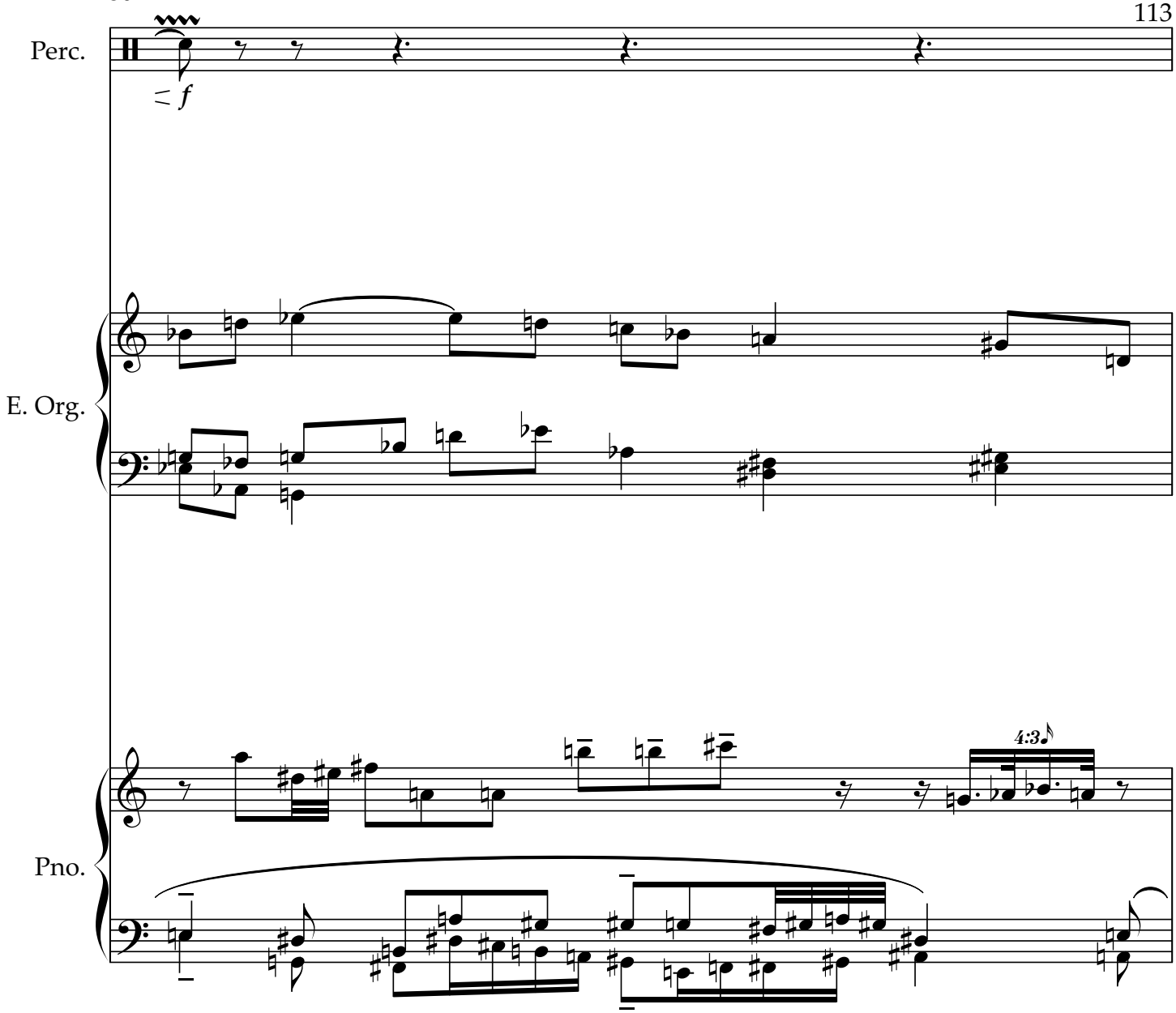
Vc.

pp


27
Unobtrusively and without show, put flute down on chair and walk off stage
Fl.
5 Temple Blocks,
hard mallets
Perc.
7:6
ff
Voice
mind'st me of de -
E. Org.
5:4
Pno.


28
Thunder Sheet
111
Perc.
p
mf
Voice
par - ted joys, De - par - ted ne - ver
E. Org.
6:4
p misterioso
8:7
8:7
Pno.


29
Perc.
p < mf
p
Voice
to re - - turn,
E. Org.
sfz
5:4
8:7
Pno.
mp pastoral


Perc.
= f
E. Org.
Pno.
4:3

31

4 Suspended Cymbals

Perc.

mf *ff*

Voice

As down in the sun-less re-treats of the O -

E. Org.

3:2

Pno.

4:3 4:3

32

Perc.

3:2

mf *ff* *p*

Voice

cean Sweet

E. Org.

3:2

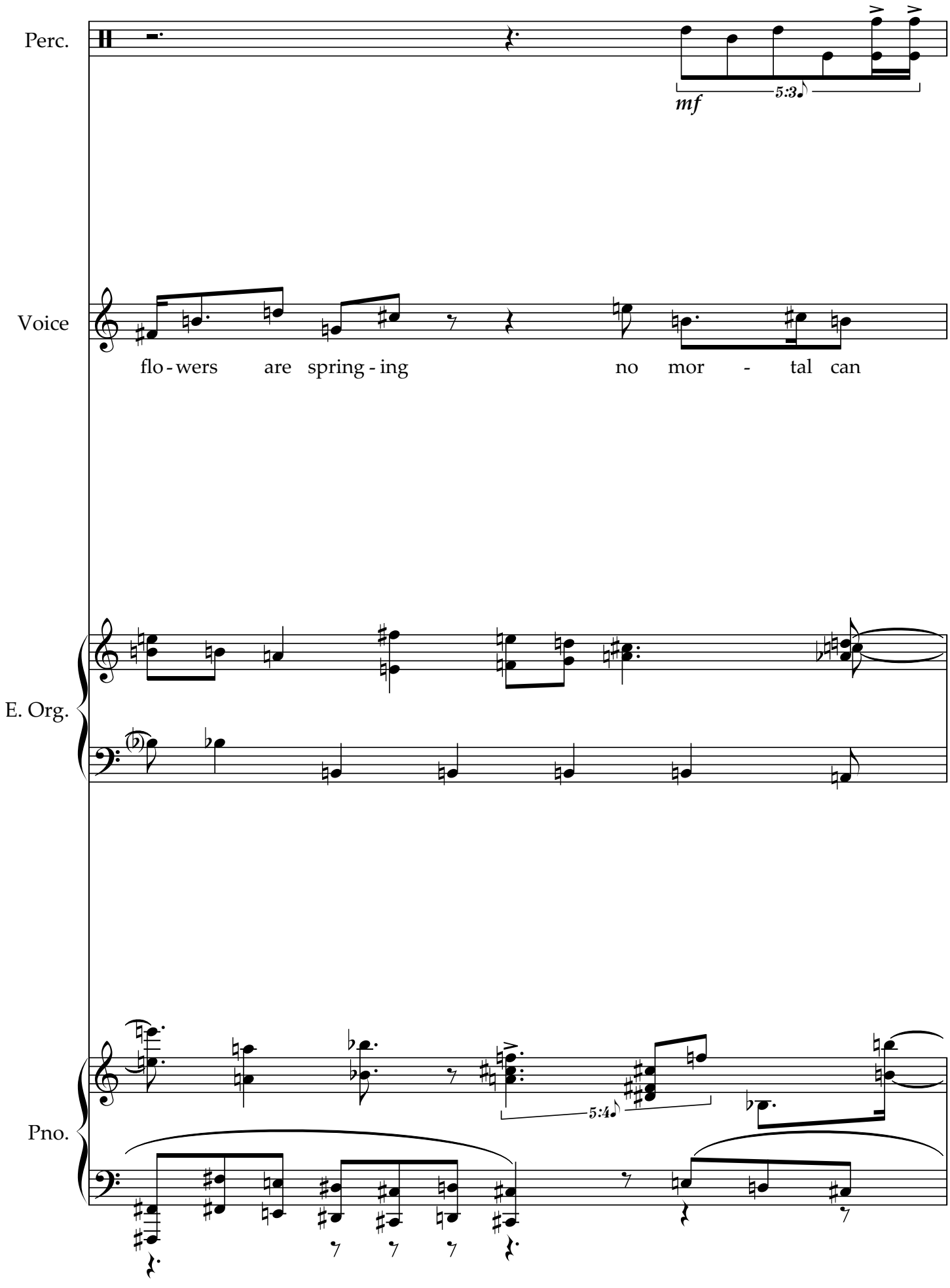
Pno.

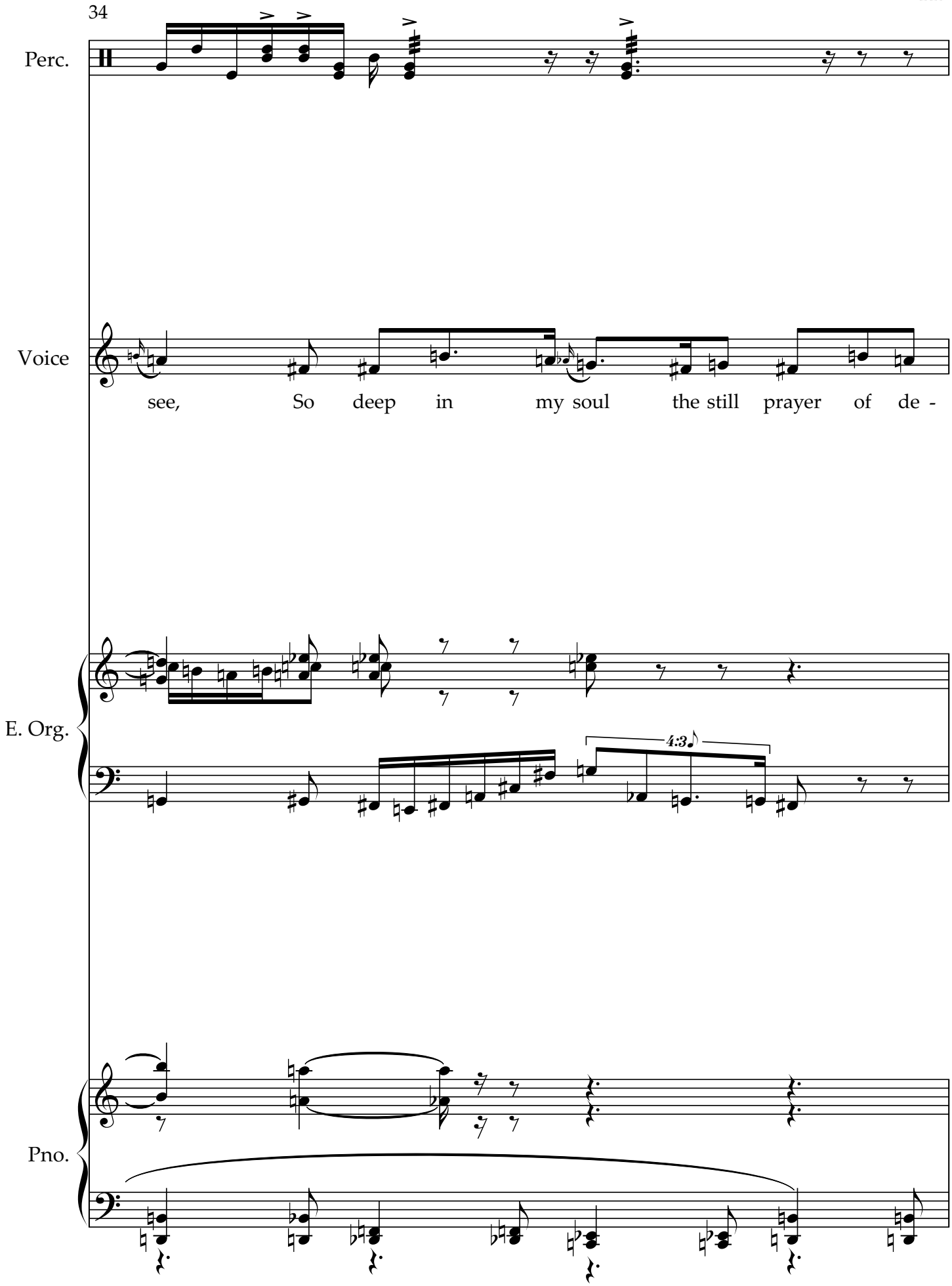
f alla marcia

4:3 4:3

tr

(lower note only)


33
Perc.
mf
5:3
Voice
flo - wers are spring - ing no mor - tal can
E. Org.
Pno.
5:4


34
Perc.
Voice
see, So deep in my soul the still prayer of de -
E. Org.
4:3
Pno.

35

Snare Drum

Flexatone

Perc.

sfz

p <

Voice

vo - tion

Un - heard by the

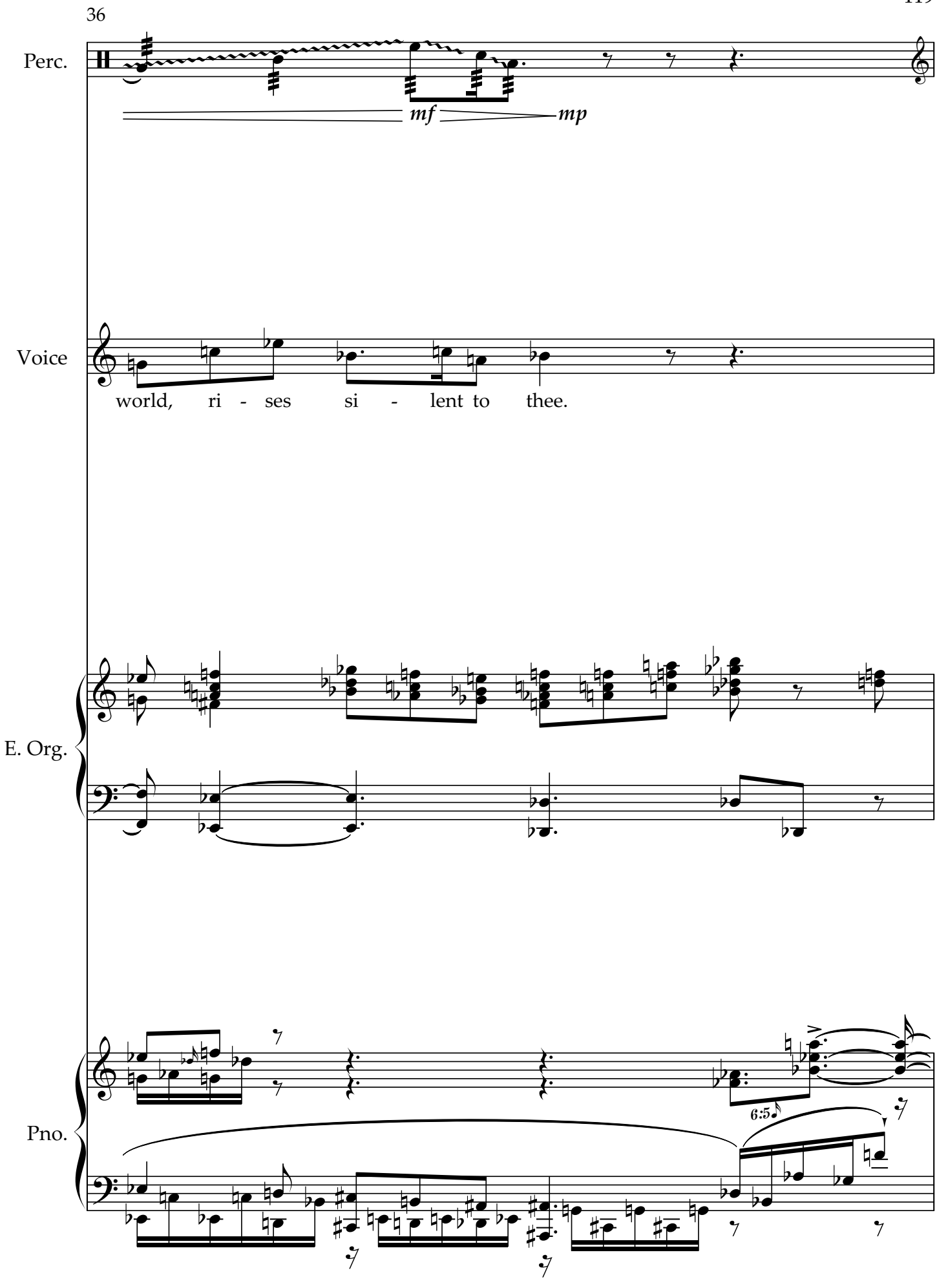
E. Org.

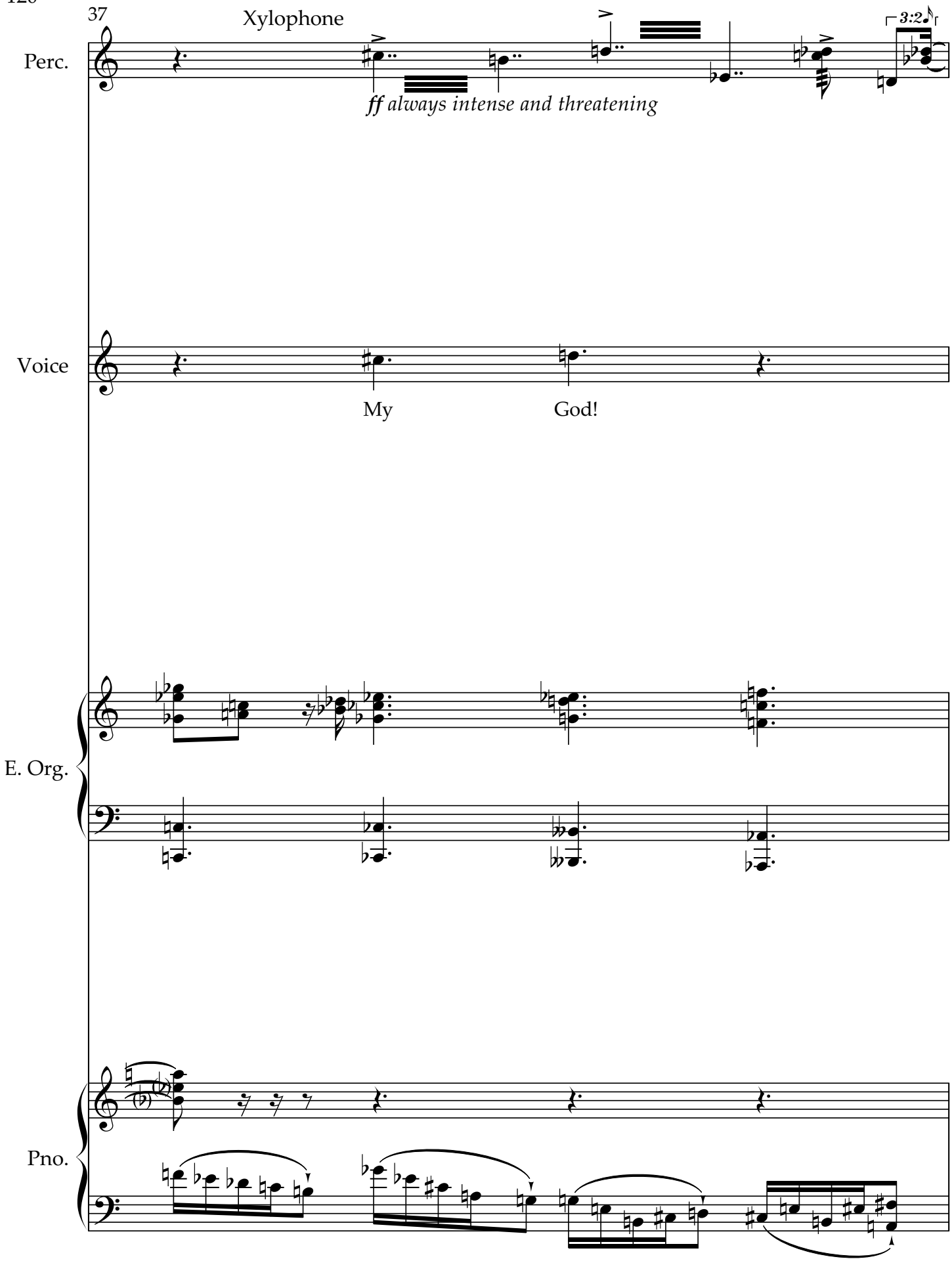
4:3

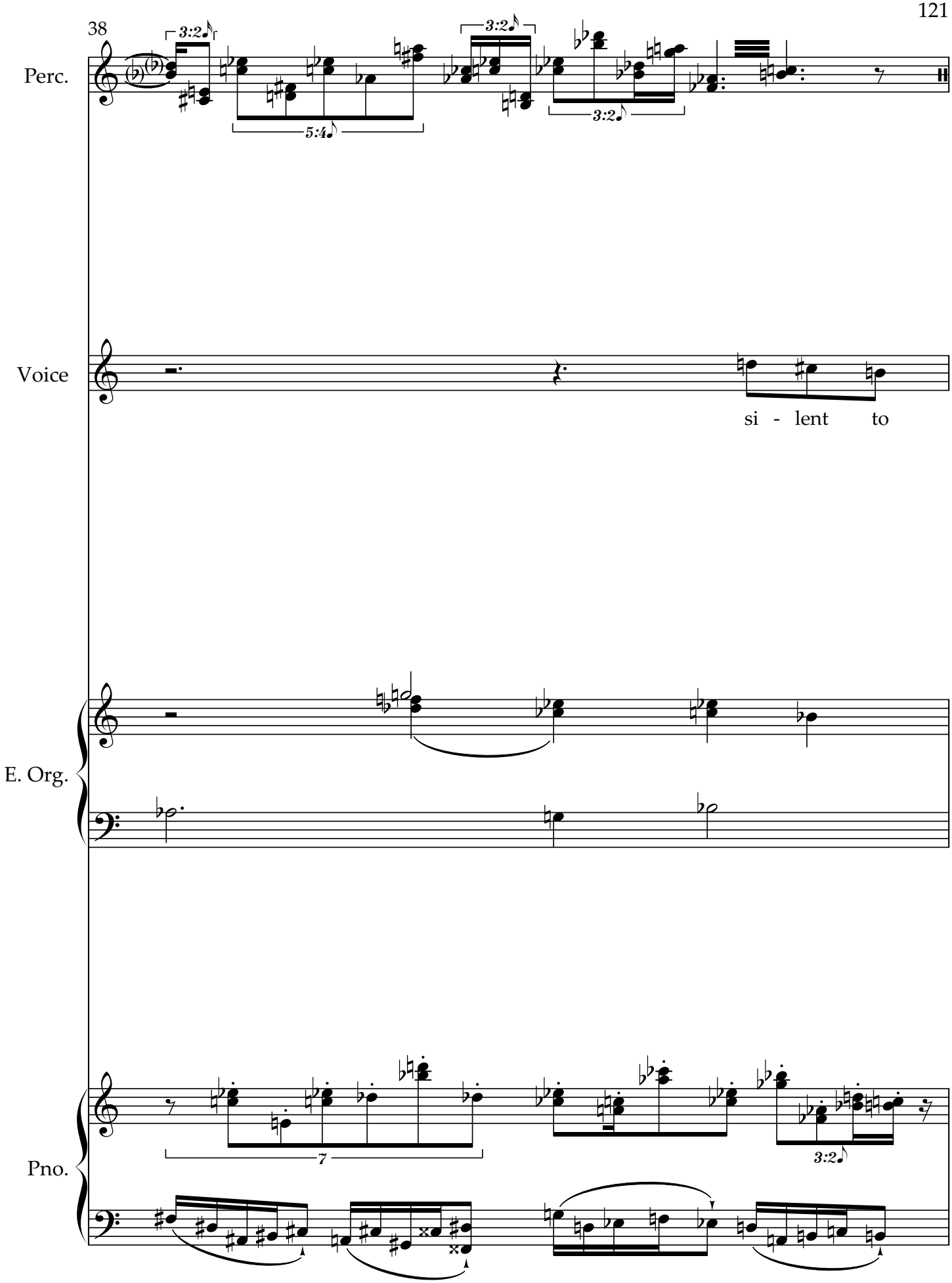
Pno.

fz *fz* *fz*

(*sempre* ***mp***)


36
Perc.
mf
mp
Voice
world, ri - ses si - lent to thee.
E. Org.
Pno.
6:5


37
Xylophone
Perc.
ff always intense and threatening
3:2
Voice
My
God!
E. Org.
Pno.


38
Perc.
3:2
5:4
3:2
3:2
Voice
si - lent to
E. Org.
Pno.
7
3:2

5 Temple Blocks

Thunder Sheet

39

Perc.

ff

6:5

f

Voice

thee.

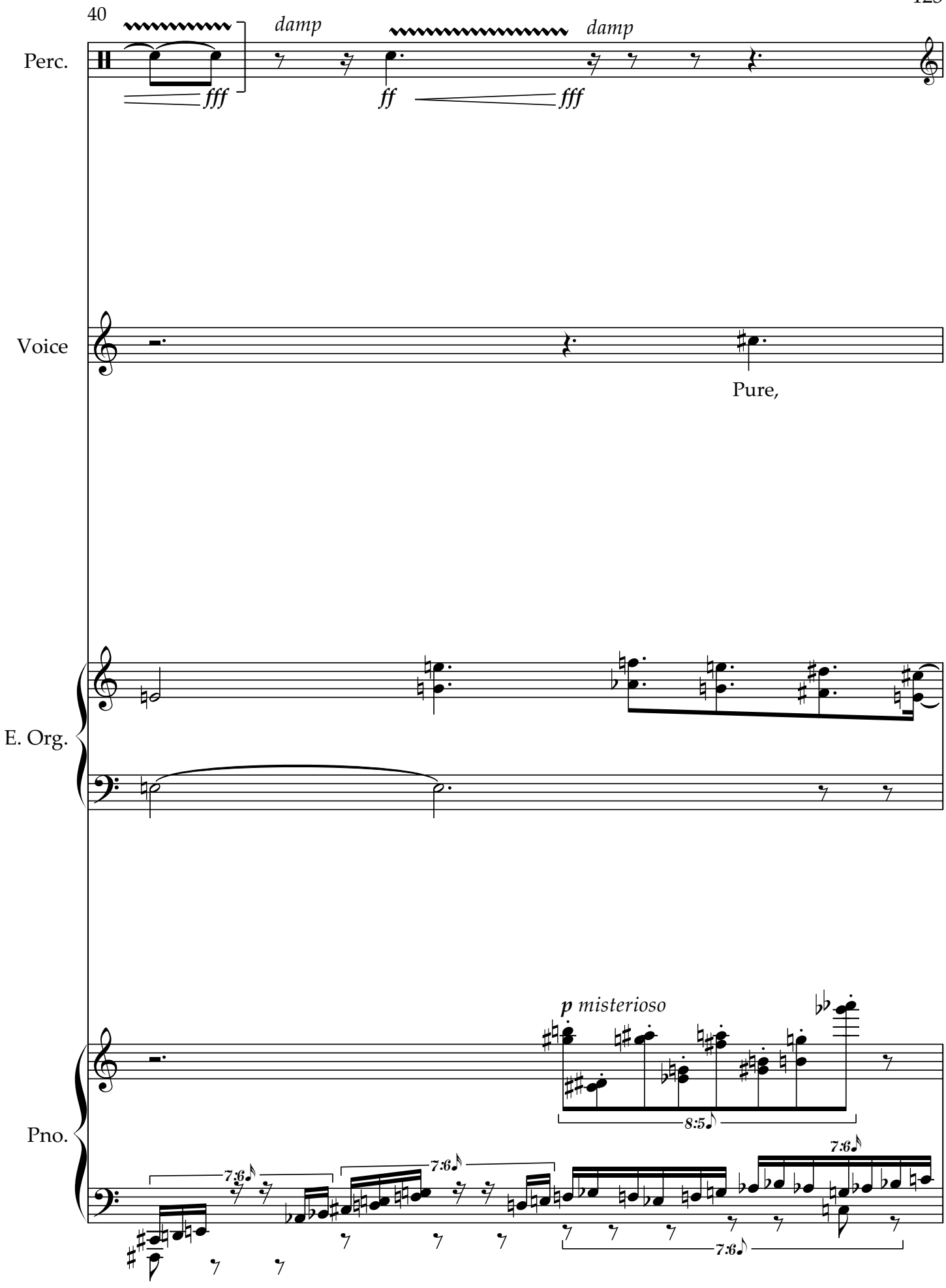
E. Org.

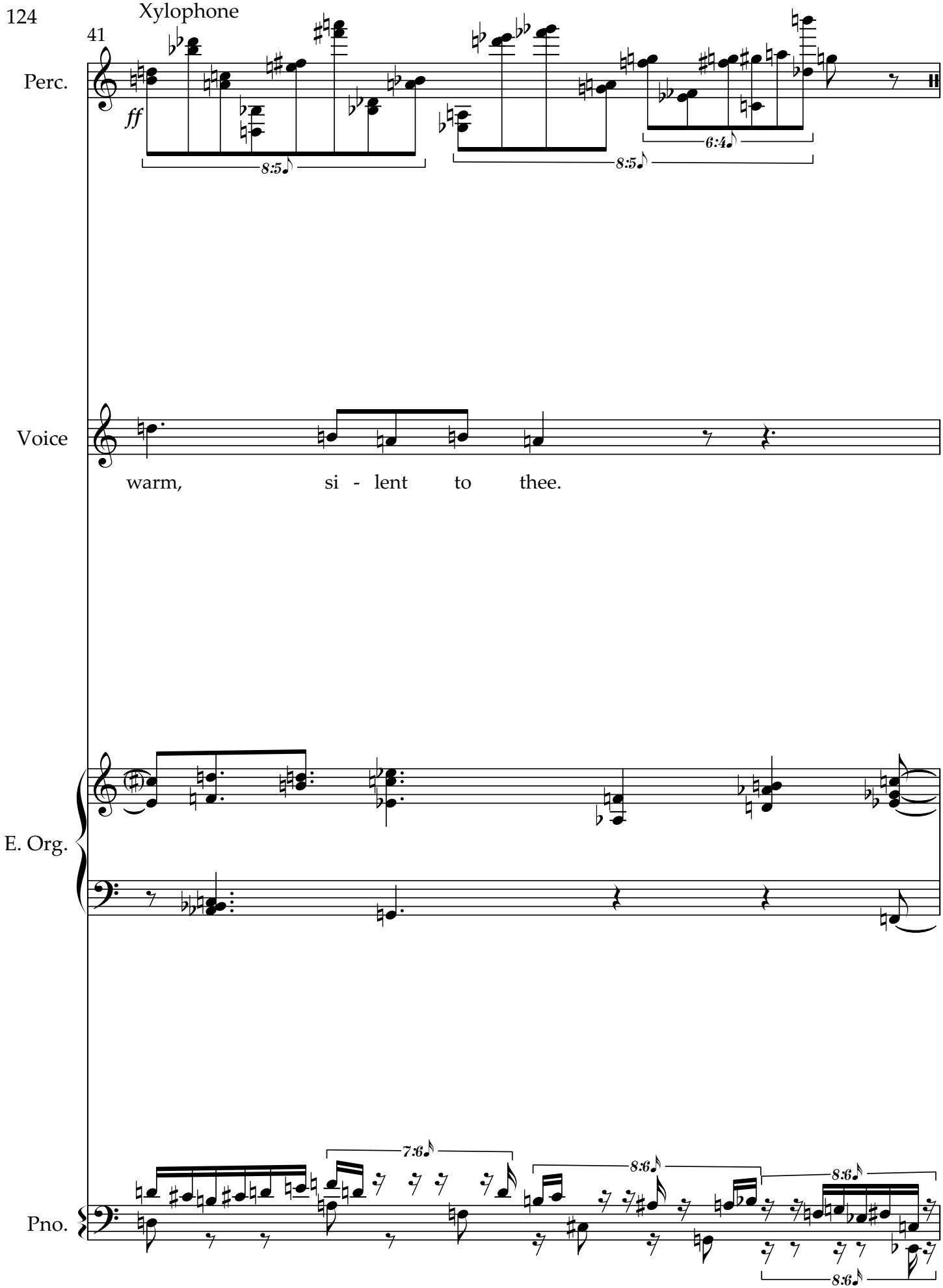
Pno.

5:4

7:6

7:6


40
Perc.
damp
fff
ff
damp
fff
Voice
Pure,
E. Org.
Pno.
p misterioso
8:5
7:6
7:6
7:6
7:6


Xylophone
41
Perc.
ff
8:5
8:5
6:4
Voice
warm, si - lent to thee.
E. Org.
Pno.
7:6
8:6
8:6
8:6

42

Perc.

ff

5:4

6:4

Voice

So deep in my

E. Org.

Pno.

Vln.

fff

5:4

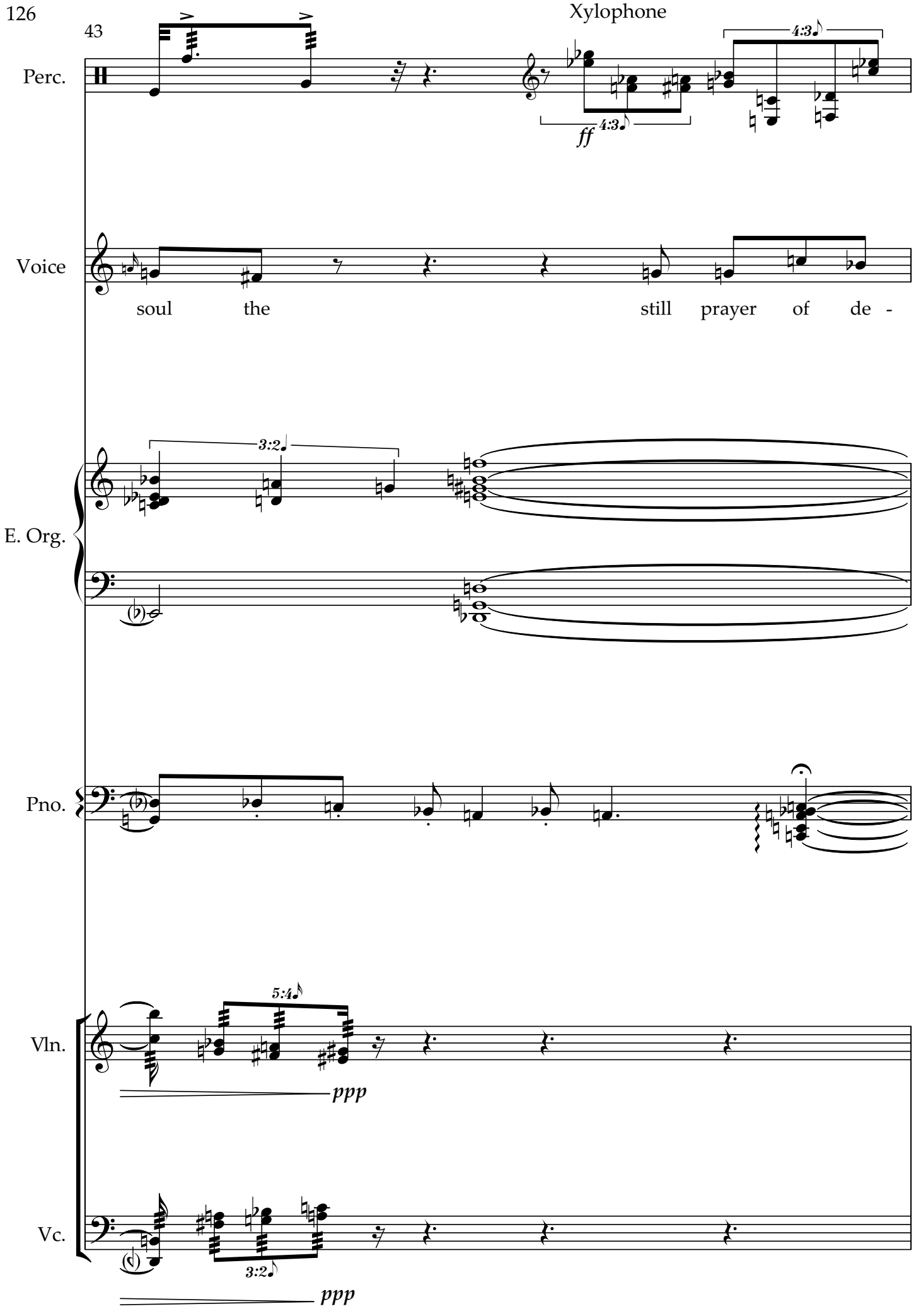
Vc.

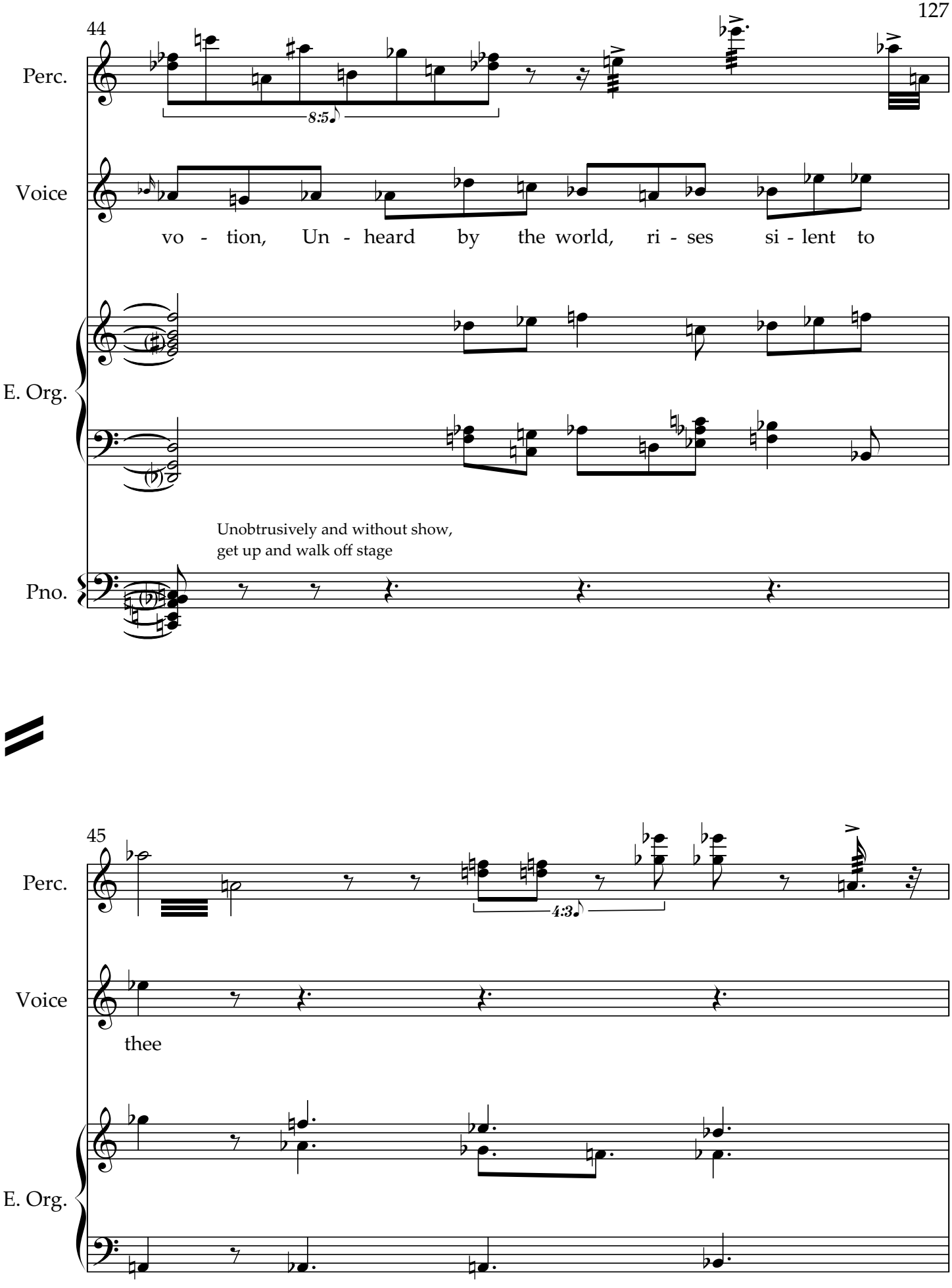
fff

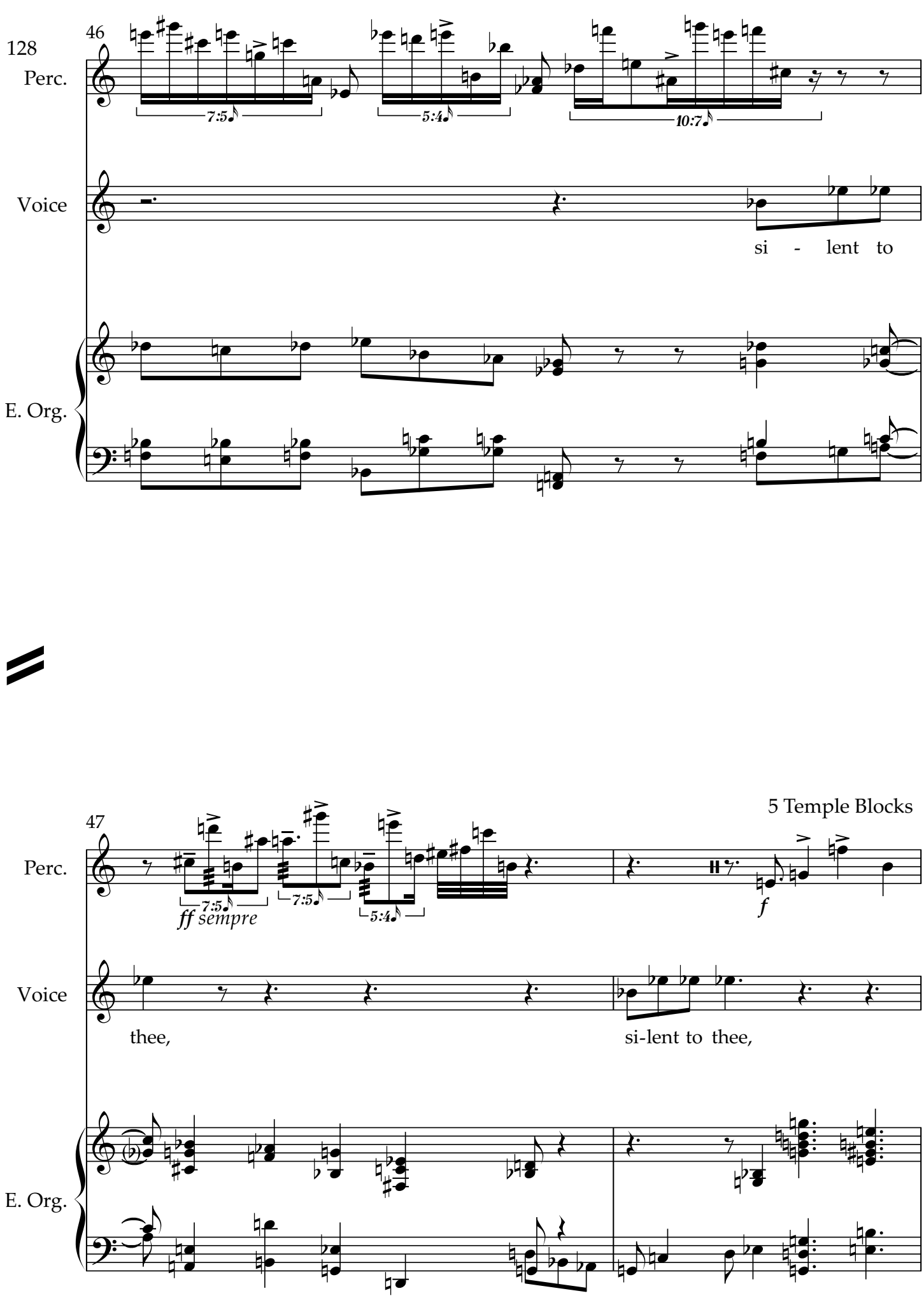
3:2

5:4

5:4


43
Xylophone
Perc.
4:3
ff
4:3
Voice
soul the still prayer of de -
3:2
E. Org.
Pno.
5:4
Vln.
ppp
Vc.
3:2
ppp


44
Perc.
8:5
Voice
vo - tion, Un - heard by the world, ri - ses si - lent to
E. Org.
Unobtrusively and without show,
get up and walk off stage
Pno.
45
Perc.
4:3
Voice
thee
E. Org.


128
46
Perc.
7:5
5:4
10:7
Voice
si - lent to
E. Org.
47
5 Temple Blocks
Perc.
ff sempre
7:5
7:5
5:4
f
Voice
thee,
si-lent to thee,
E. Org.

49
Perc.
damp
f
ff
f
Voice
My God,
E. Org.
51
Perc.
damp
fff
Voice
ri - ses
3:2
3:2
E. Org.

Xylophone

52

Perc.

5:4

f ff mf

3:2 3:2

Voice

si - lent to thee

E. Org.

Vln.

3:2

fff ppp

Vc.

fff ppp

53

Perc.

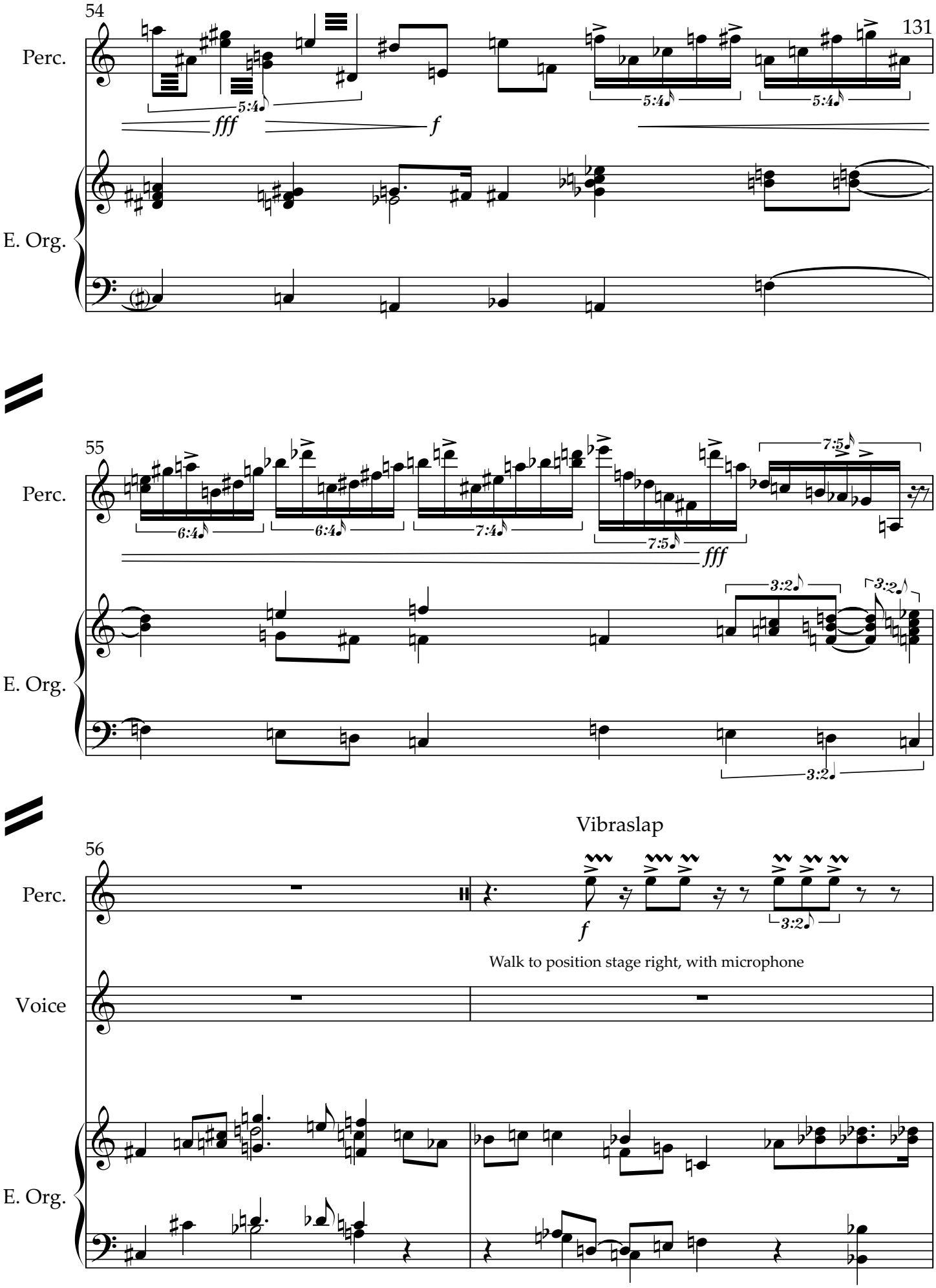
5:4 5:4

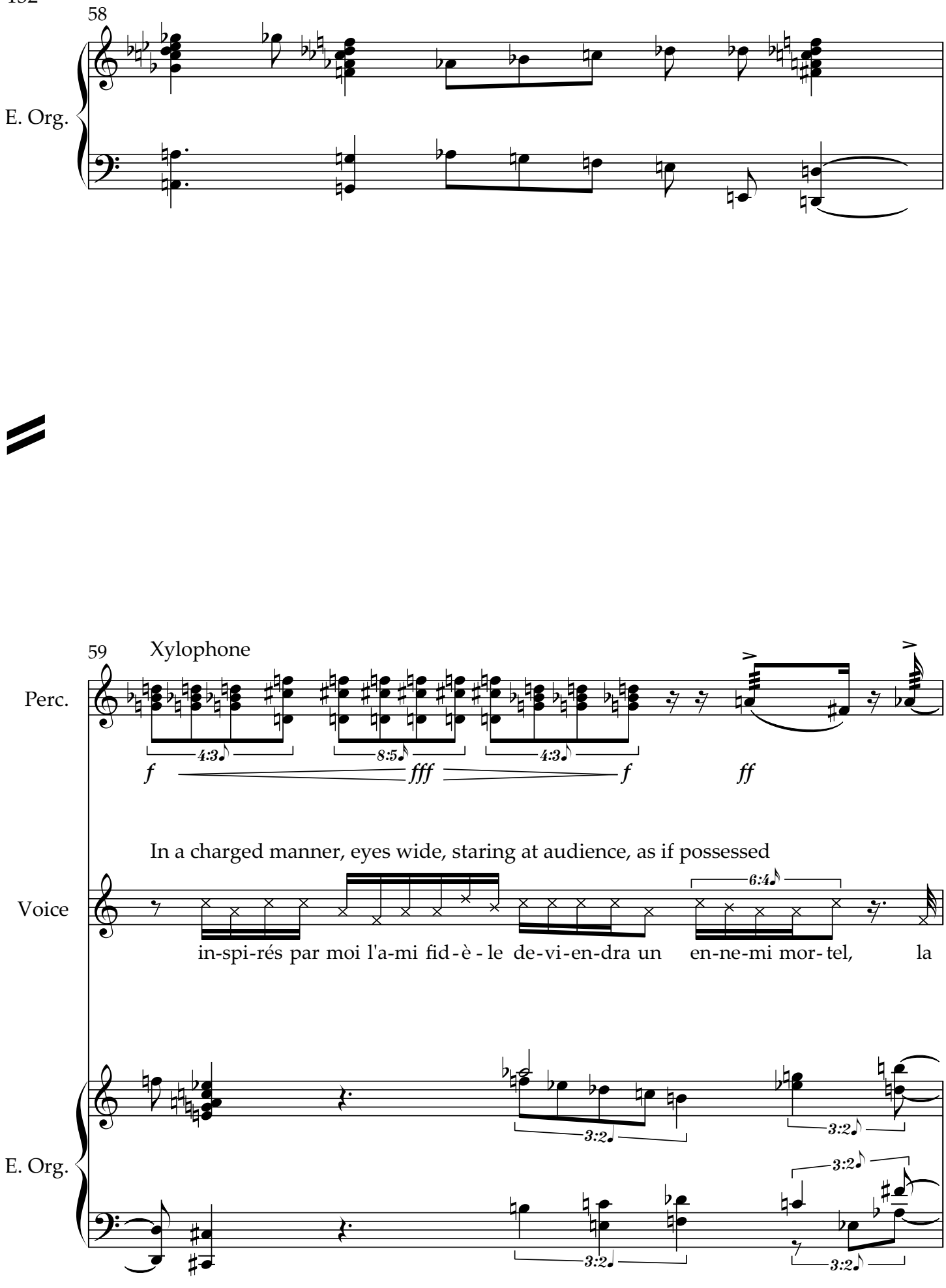
f

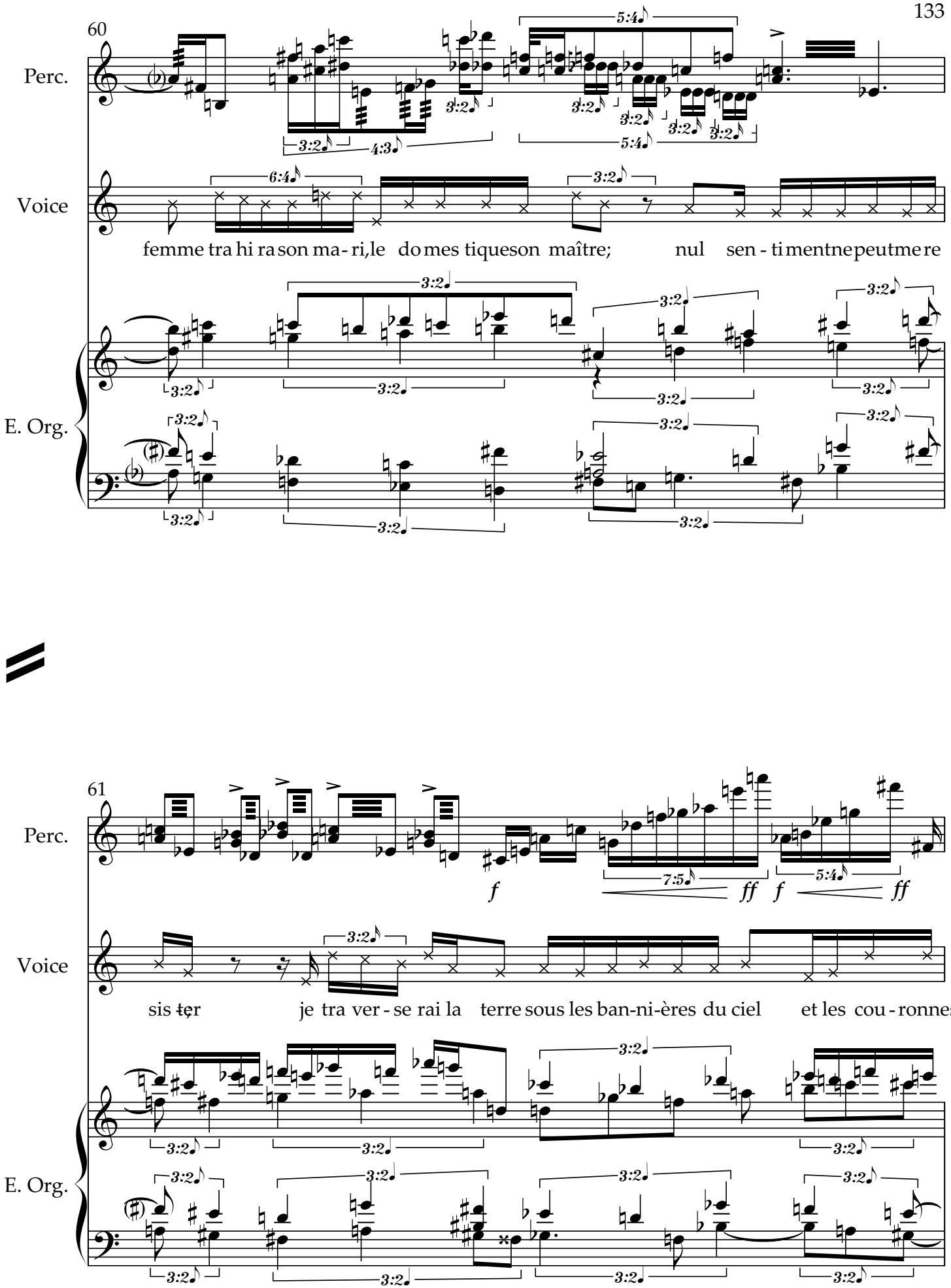
Voice

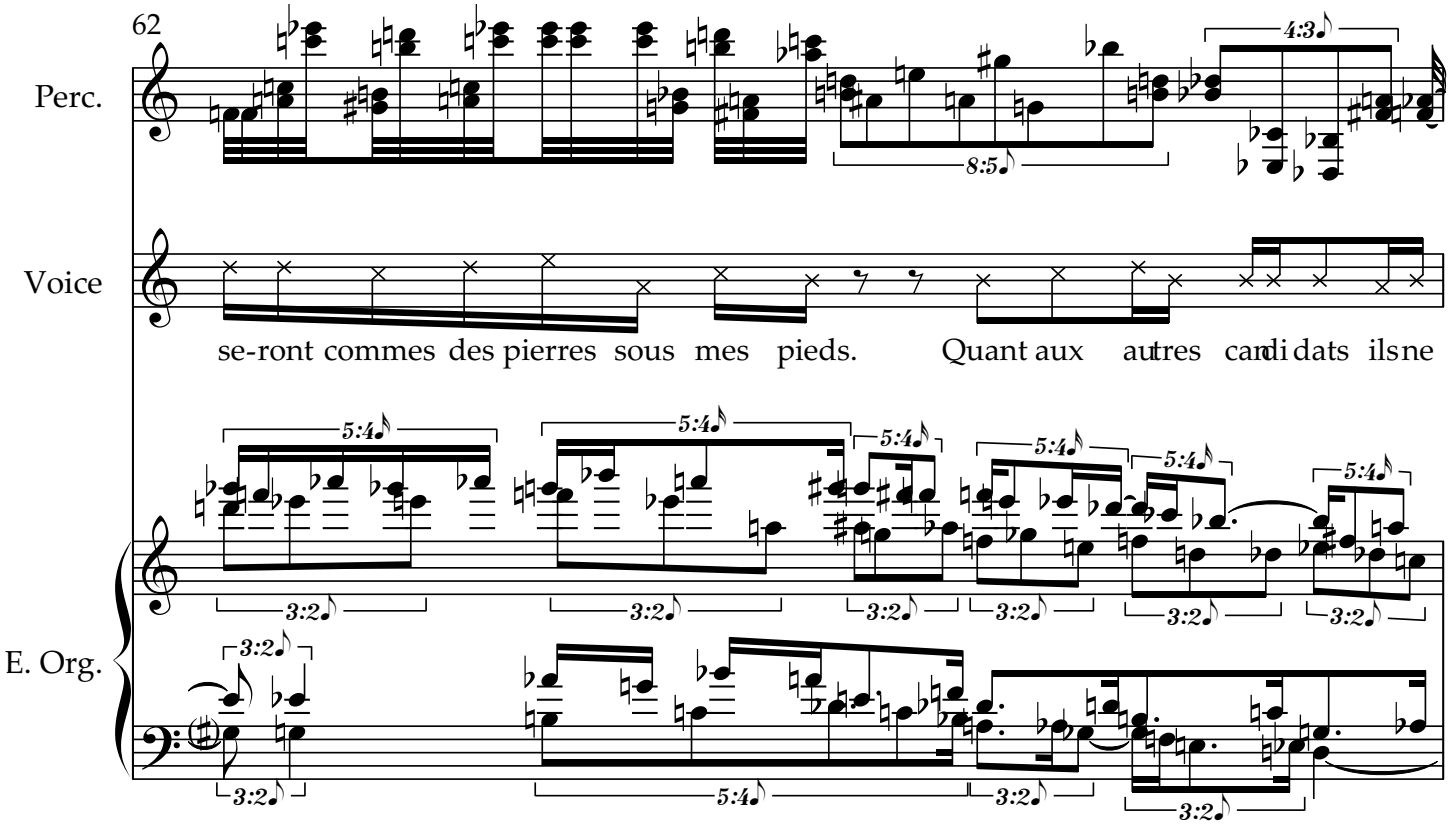
Turn and sit with back to audience

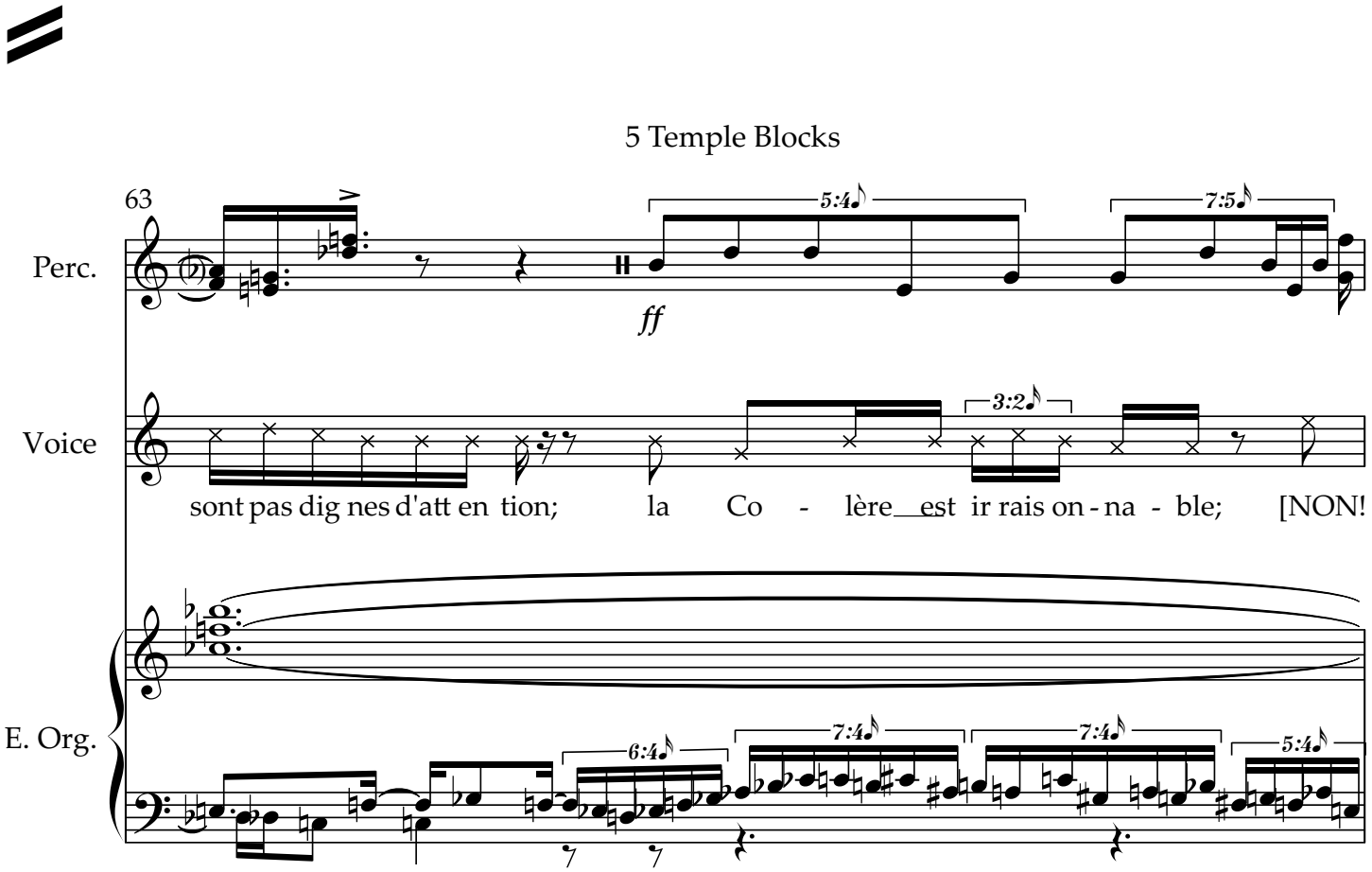
E. Org.

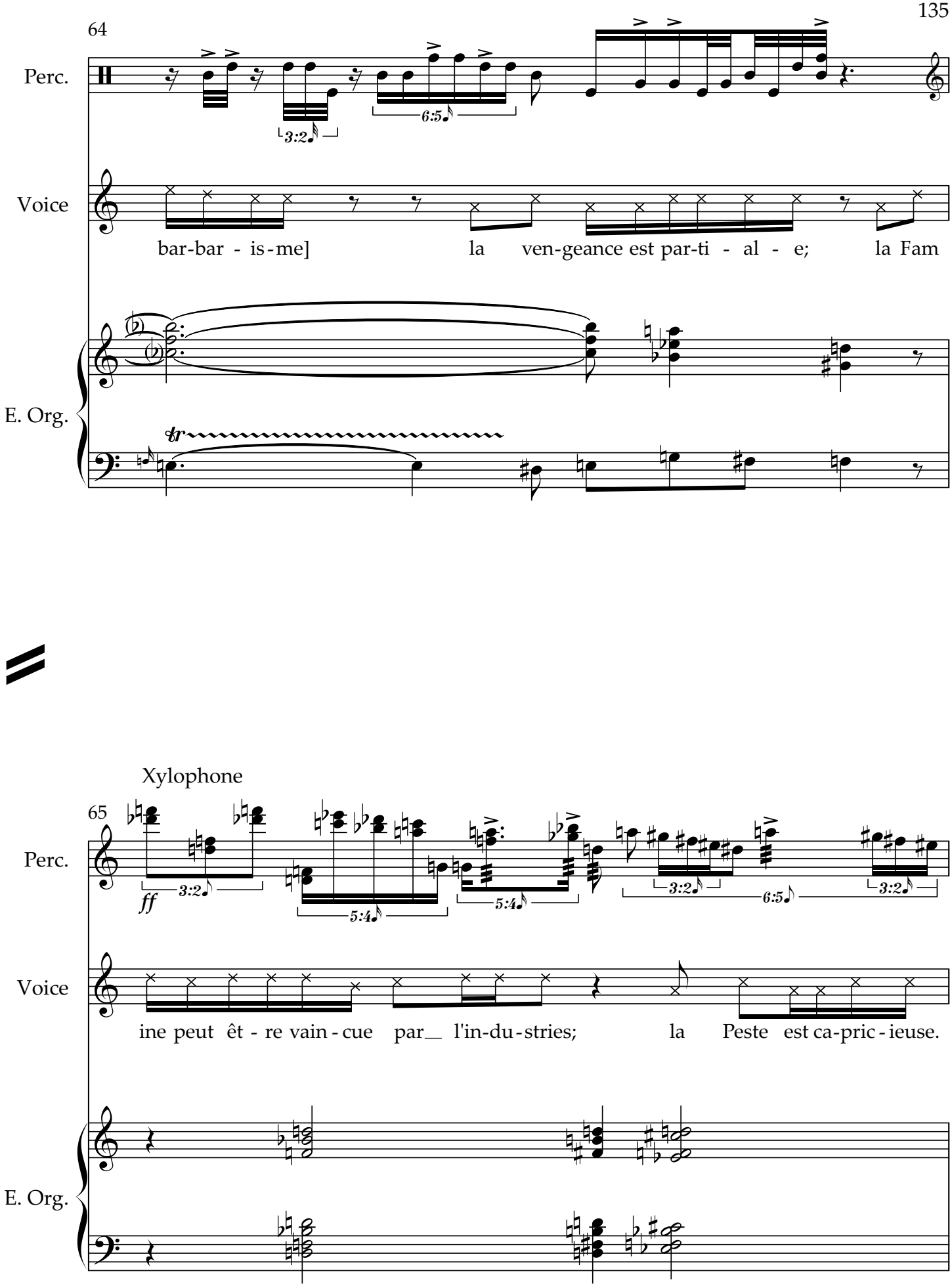

54
Perc.
5:4
5:4
5:4
fff
f
E. Org.
55
Perc.
6:4
6:4
7:4
7:5
7:5
fff
3:2
3:2
3:2
E. Org.
Vibraslap
56
Perc.
f
3:2
Walk to position stage right, with microphone
Voice
E. Org.


58
E. Org.
59
Xylophone
Perc.
4:3
8:5
4:3
f
fff
f
ff
In a charged manner, eyes wide, staring at audience, as if possessed
Voice
6:4
in-spi-rés par moi l'a-mi fid-è-le de-vi-en-dra un en-ne-mi mor-tel, la
E. Org.
3:2
3:2
3:2
3:2
3:2

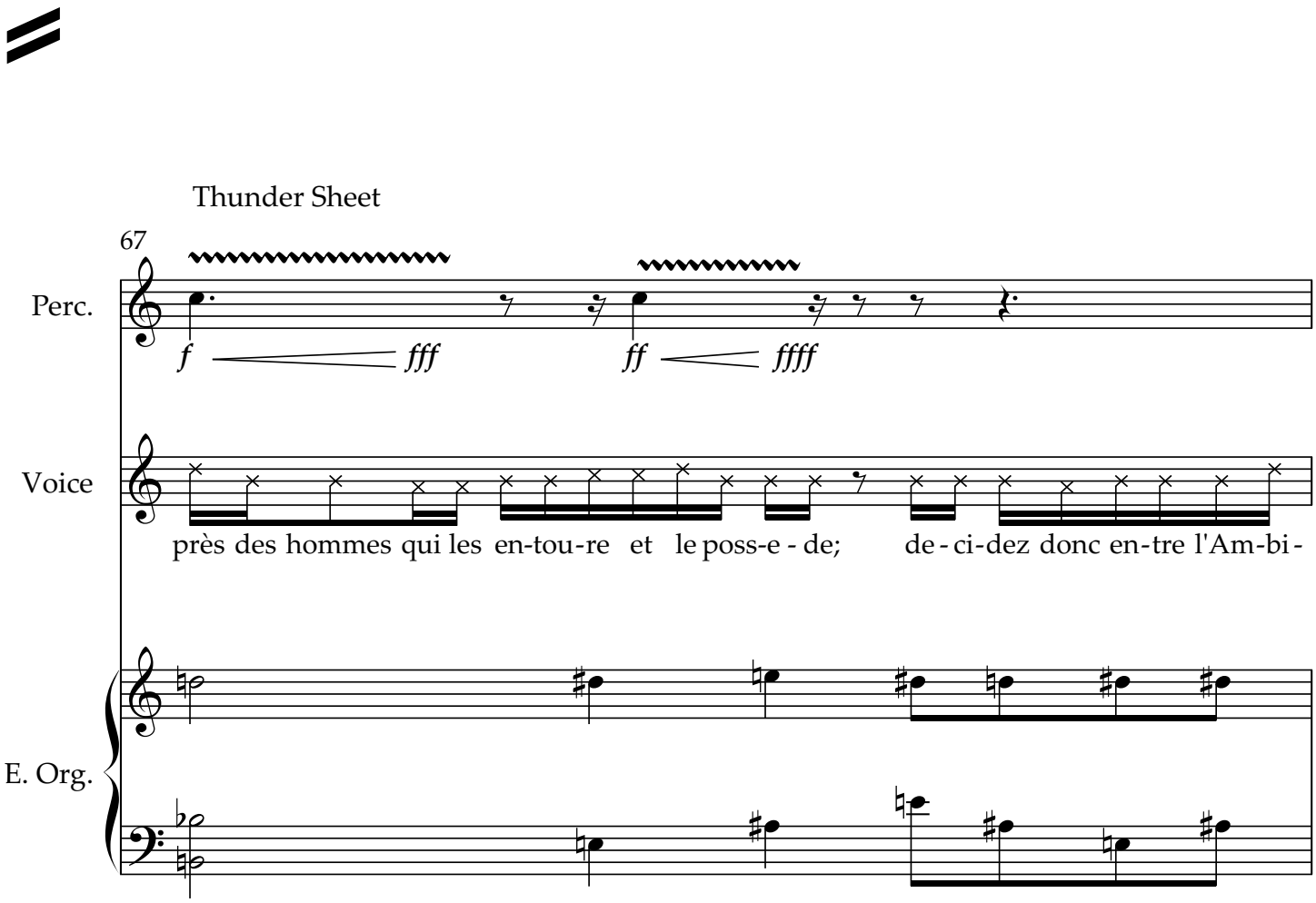

60
Perc.
Voice
femme tra hi ra son ma- ri, le do mes tique son maître; nul sen - ti ment ne peut me re
E. Org.
61
Perc.
f
ff
f
ff
Voice
sis ter je tra ver - se rai la terre sous les ban-ni-ères du ciel et les cou - ronnes
E. Org.

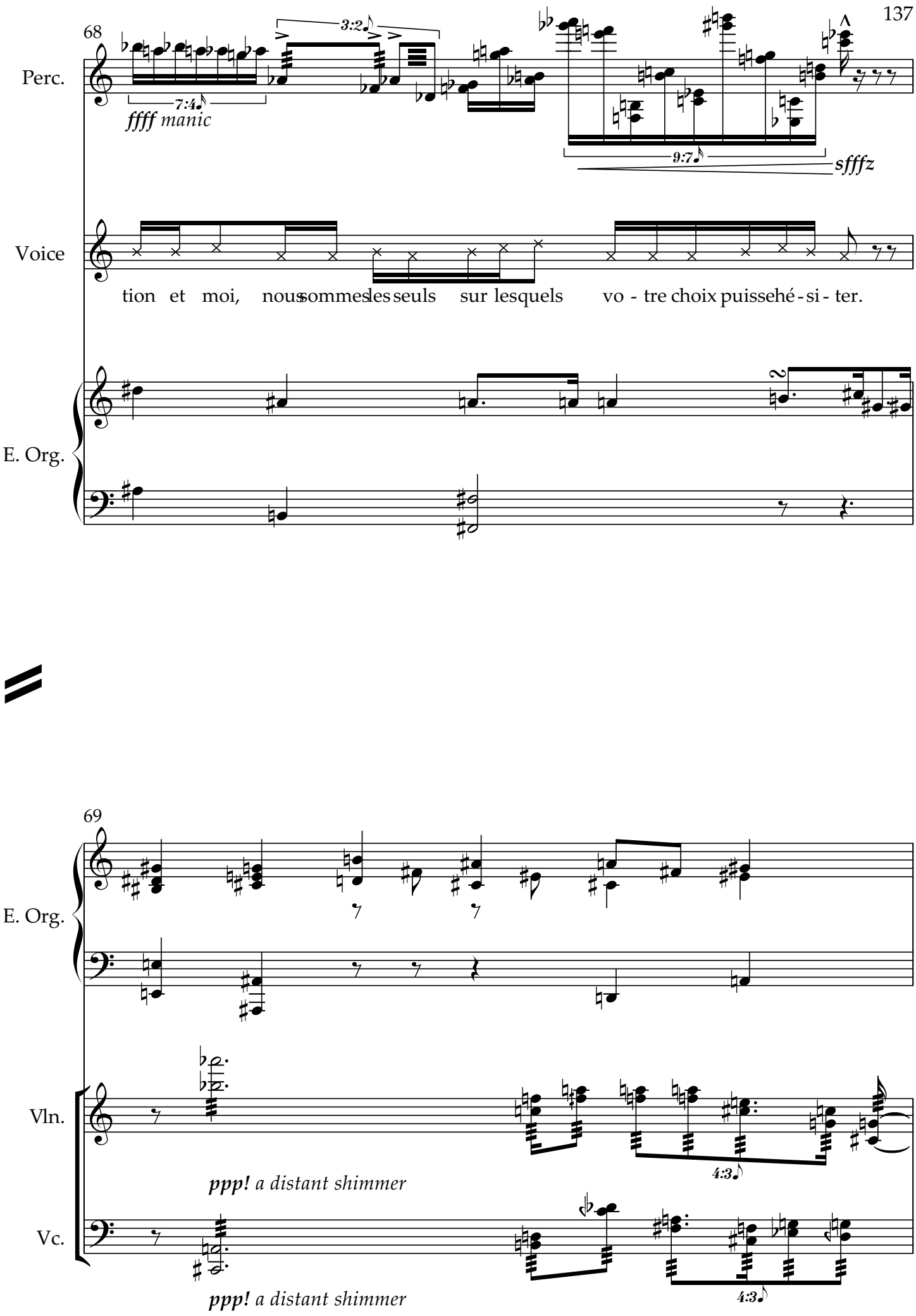

62
Perc.
Voice
se-ront commes des pierres sous mes pieds. Quant aux autres candidats ils ne
E. Org.

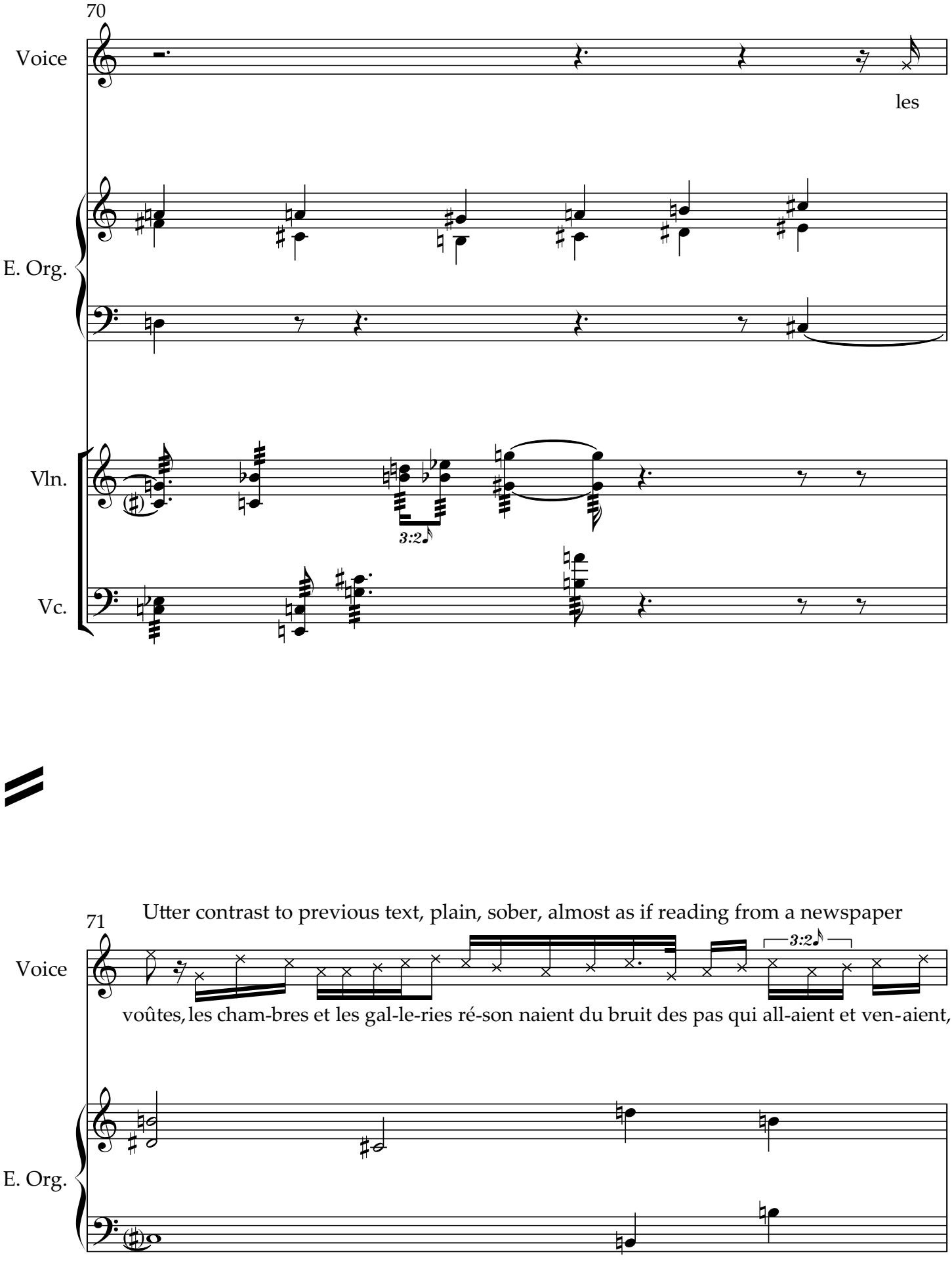

5 Temple Blocks
63
Perc.
ff
Voice
sont pas dig nes d'att en tion; la Co - lère est ir rais on - na - ble; [NON!
E. Org.


64
Perc.
3:2
6:5
Voice
bar-bar - is-me] la ven-geance est par-ti - al - e; la Fam
E. Org.
tr
Xylophone
65
Perc.
ff
3:2
5:4
5:4
3:2
6:5
3:2
Voice
ine peut êt - re vain - cue par__ l'in-du-stries; la Peste est ca-pric - ieuse.
E. Org.

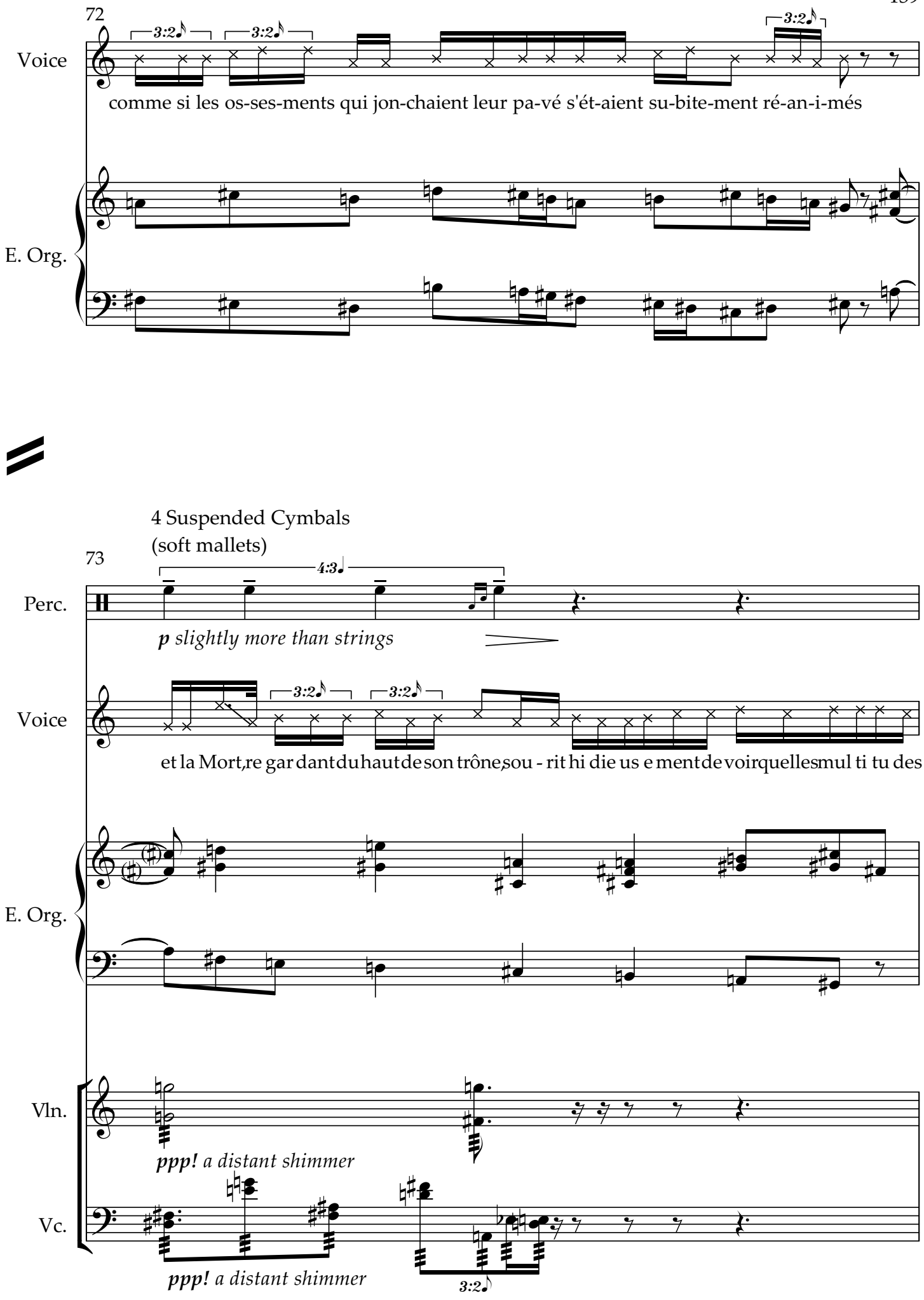
66
3:2
3:2
3:2
Perc.
Voice
Vo-tre pre-mi - er min-is - ter doit êt - re quel-qu'un qui est tou-jours
E. Org.


Thunder Sheet
67
Perc.
f
fff
ff
ffff
Voice
près des hommes qui les en-tou-re et le poss-e - de; de - ci-dez donc en-tre l'Am-bi -
E. Org.


68
Perc.
3:2
7:4
ffff manic
9:7
sfffz
Voice
tion et moi, nous sommes les seuls sur les quels vo - tre choix puisse hé - si - ter.
E. Org.
69
E. Org.
Vln.
ppp! a distant shimmer
4:3
Vc.
ppp! a distant shimmer
4:3



Utter contrast to previous text, plain, sober, almost as if reading from a newspaper


72
Voice
3:2
3:2
3:2
comme si les os-ses-ments qui jon-chaient leur pa-vé s'ét-aient su-bite-ment ré-an-i-més
E. Org.
4 Suspended Cymbals
(soft mallets)
73
Perc.
4:3
p slightly more than strings
Voice
3:2
3:2
et la Mort,re gar dant du haut de son trône,sou - rit hi die us e ment de voir quelles mul ti tu des
E. Org.
Vln.
ppp! a distant shimmer
Vc.
ppp! a distant shimmer
3:2

74

Voice

ac - cour-aient à lui ser - ver.

E. Org.

75

4 Suspended Cymbals
(soft mallets)

Perc.

ppp! *a distant shimmer*

E. Org.

3:2

Vln.

ppp! *a distant shimmer*

Vc.

ppp! *a distant shimmer*

76

Pause of 8"-12",

Fl.

abrupt stop

E. Org.