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Two Tigers, Confucius, Charon, and a Witch: for narrator, bass, piano, and percussion.

Alan Stringer

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I. Two Tigers

Colla voci (The bass and piano take their cues and time values from the speaker, not from the time values of the notes.)

English
Italiano
Portuguese

Narrator/actor: The Buddha once told this parable.

Bass

7:

Piano &

7: percussion:

1
X (an A)
Bell
(let ring)

There was once a man who was crossing a field and met a

7: - - - trem

7:

a tiger. [Pause.]

Running, he came to a great

Allegro

7: repeat continuously

7: 8va lower

mF

ped.

8va

+ 8va

ped

I-2

cliff and caught hold of a root and swung over the side

piano

seagull gliss.

mp

ped.

of the cliff. But at the bottom of the cliff was another

piano

+8va

+8va

tiger. [Pause.]

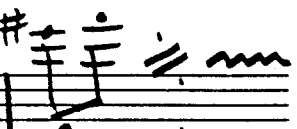
trem. cul tasso
to cul ponticello

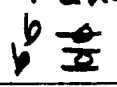
Repeat
3 times.

p

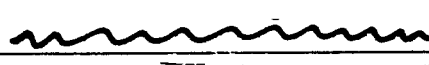
8va lower
ped.

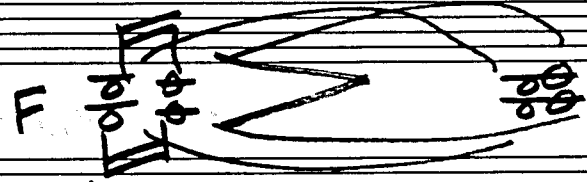
Soon two little mice came along and began to gnaw on the vine.

7: Various pizz. ad libitum played quickly in the harmonics range  Repeat continuously.


 ped.

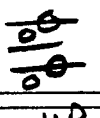
The man looked in terror at the tiger below. [Pause] But then

7: Trem. cul tasso to cul ponticello 

7:  ped.

he saw a strawberry vine. He picked a strawberry and ate it.

7:  pizz.

 up 8va

pp ped.

I-4

How delicious it was.

Handwritten musical notation on a staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody consists of two measures, each containing a half note. The first measure is marked with a forte (f) dynamic and the second with a piano (p) dynamic. The notes are both A's, indicated by the handwritten text "X (an A)" below each note. The first note is also marked with a bell symbol (X) and the second with a bell symbol (X). The notes are connected by a slur. The handwritten text "PP" is written below the first note, and "Bell" is written below the second note. The handwritten text "X (an A) (to ring)" is written below the second note.

228
544
No 34

thousands of flood gates had been opened in his arteries, and his brain was the common price in the torrents men. He saw nothing but a blur around the blood bobbed away in quick waves, till his seemed drained and empty, and he stood nervelessly, dumbly watching the child bearing its burden with slow, relentless steps nearer and the group that waited sheep-like to receive him. And curious, compelled Lester to turn his head to fugitives, the cab had started at his pace on the station.

In that moment, Lester was running faster than he present had ever seen a man run, and—he was going away. For that stray fraction of his life some impulse beset him, some hint of the shock he came from, he ran unflinchingly towards danger. He stooped and took the Easter egg as one tries to scoop up the ball by a football. What he meant to do with it he had not thought of; the thing was to get it. But the child had seen his eyes and sweetmeats if it safely gave the hands of the kindly old gentleman; it uttered a cry but it held to its charge with limpet grip. Lester's knees, tugging savagely at the tightly clasped burning cries rose from the scandalized onlookers, threatening ring formed round him, then he recoiled as he shrieked out one hideous word. Barbara heard the word and saw the crowd race away, she heard sheep, saw the Prince forcibly hustled away, she saw the Prince's attendant; also she saw her son lying prone in a paralyzing terror, a spasm of daring shattered by the unexpected resistance, still clutching frantically for safety, at that white-satin gown, crawling even from its deadly neighbourhood, able to scream and scream. In her brain she was conscious of balancing, or striving to balance, the act of courage which had flung him grandly on to the point of danger. It was only for the minute that she stood watching the two ensembles, the infant with its wooden obstinate face, the boy with its dogged resistance, and the boy limp and nearly dead with a terror that almost stifled his head over them, the long gala streamers flapping

gaily in the sunshine. She never forgot the scene; but then, it was the last she ever saw.

Mrs. Barbara carried her scarred face with its sightless eyes as bravely as ever in the world, but at Eastertide her friends were careful to keep from her ears any mention of the child's Easter symbol.

CONVERSATION PIECE

from the Analects of Confucius

Tselu, Tseng Hsi, Jan Ch'iu and Kunghsi Hua were sitting together one day and Confucius said, "Do not think that I am a little bit older than you and therefore am assuming airs. You often say among yourselves that people don't know you. Suppose someone should know you, I should like to know how you would appear to that person."

Tselu immediately replied, "I like to rule over a country with a thousand carriages, situated between two powerful neighbors, involved in war and suffering from famine. I like to take charge of such a country, and in three years the nation will become strong and orderly."

Confucius smiled at this remark and said, "How about you, Ah Ch'iu?"

Jan Ch'iu replied, "Let me have a country sixty or seventy *li* square or perhaps only fifty or sixty *li* square. Put it in my charge, and in three years the people will have enough to eat, but as for teaching them moral order and music, I shall leave it to the superior man."

(Turning to Kunghsi Hua) Confucius said, "How about you, Ah Ch'ih?"

Kunghsi Hua replied, "Not that I say I can do it, but I'm willing to learn this. At the ceremonies of religious worship and at the conference of the princes, I should like to wear the ceremonial cap and gown and be a minor official assisting at the ceremony."

"How about you, Ah Tien?"

The latter (Tseng Hsi) was just playing on the *seh*, and with a bang he left the instrument and arose to speak. "You know my ambition is different from theirs."

"It doesn't matter," said Confucius, "we are just trying to find out what each would like to do."

Then he replied, "In late spring, when the new spring dress is made, I would like to go with five or six grownups and six or seven children to bathe in the River Ch'i, and after the bath go to enjoy the breeze in the Wuyi woods, and then sing on our way home."

Confucius heaved a deep sigh and said, "You are the man after my own heart."

THE HUSBAND AND THE PARROT

from 1001 Nights

A certain man and a merchant to be married a fair wife, a woman of perfect beauty and grace, symmetry and loveliness, of whom he was very jealous, and who contrived successfully to keep him from travel. At last an occasion compelling him to leave her, he went to the bird market and bought for one hundred gold pieces a she-parrot, which he set in his house to act as duenna, expecting her to acquaint him on his return with what had passed during the whole time of his absence, for the bird was cunning and cunning and never forgot what she had seen and heard.

Now his fair wife had fallen in love with a young Turk, who used to visit her, and she feasted him by day and lay with him by night. When the man had made his journey and won his wish he came home, and at once causing the Parrot to be brought to him, questioned her concerning the conduct of his consort whilst he was in foreign parts.

Quoth she, "Thy wife hath a man friend who passed every night with her during thine absence."

Thereupon the husband went to and bashed her with a bashing everybody.

The woman, suspecting that she had been tattling to the master, called them upon their oaths, who kept the secret, but that the Parrot heard her with our own ears."

Upon this the woman bade one mill under the eaves and grind the water through the eaves roof and and left washing a mirror of blood long night.

Next morning when the husband was entertained by one of his friends before him and asked what was away.

"Pardon me, O my master, neither hear nor see aught by night and the thunder and lightning night."

As it happened to the suetounded and cried, "But we a this is not the time for rains and."

"Ay, by Allah," rejoined the what my tongue hath told thee.

Upon this the man, not knowing the plot, waxed exceeding wroth; been wrongfully accused, put the Parrot from her cage and such force that he killed her.

Some days afterward one him the whole truth, yet won the young Turk, his wife's love when he bared his blade and of the neck and he did thus the wain, laden with r. Then the mer told him the truth anent all grievously for her loss, when

Adagio

II. Conversation Piece

Baritone
No. 30

bass

piano

The musical score is written on 12 staves, organized into six systems of two staves each. The top staff is for the bass (bass clef, 7/4 time) and the bottom staff is for the piano (treble clef, 7/4 time). The score includes various musical notations such as chords, single notes, and slurs. Handwritten annotations include 'slide up' with arrows indicating upward movement, '1st endings' with dashed lines, and 'final ending' with a double bar line. A large section of the score is bracketed and labeled 'The piano accompaniment is used only on the last time through.' in the piano part. The tempo is marked 'Adagio' at the top left.

Conversation Piece - cont.

II-2

Instructions: The bass plays the melody on the first page continuously under the narration, but stops abruptly on the word "bang." The melody is then played once more with the piano accompanying, beginning on the words "In late spring."

The piano plays these bits of sound effects on the following words. These do not affect the bassist's playing of the melody. He continues.

piano

F +8r1a "thousand carriages" F b P. "war and suffering" F b P. "take charge" F b P. "strong and orderly"

Not fast

piano

mP Lped

Repeat continuously under Jan Chiu's words from "let me have a country" to "superior man." Stop abruptly.

piano

mP

Repeat continuously from "At the ceremonies of religious worship" to "assisting at ceremony." stop unobtrusively.

Pianist: At the ^{word,} "bang," the pianist strikes the most resonant part of the wood of the piano or its bench twice quickly. [Then to 1st page for accompaniment.]

722
X
Dunsany
20-57
1930

CHARON

Lord Dunsany

Charon leaned forward and rowed. All things were one with his weariness.

It was not with him a matter of years or of centuries, but of wide floods of time, and an old heaviness and a pain in the arms that had become for him part of the scheme that the gods had made and was of a piece with Eternity.

If the gods had even sent him a contrary wind it would have divided all time in his memory into two equal slabs.

So grey were all things always where he was that if any radiance lingered a moment among the dead, on the face of such a queen perhaps as Cleopatra, his eyes could not have perceived it.

It was strange that the dead nowadays were coming in such numbers. They were coming in thousands where they used to come in fifties. It was neither Charon's duty nor his wont to ponder in his grey soul why these things might be. Charon leaned forward and rowed.

Then no one came for a while. It was not usual for the gods to send no one down from Earth for such a space. But the gods knew best.

Then one man came alone. And the little shade sat shivering on a lonely bench and the great boat pushed off. Only one passenger; the gods knew best. And great and weary Charon rowed on and on beside the little, silent, shivering ghost.

And the sound of the river was like a mighty sigh that Grief in the beginning had sighed among her sisters, and that could not die like the echoes of human sorrow failing on earthly hills, but was as old as time and the pain in Charon's arms.

Then the boat from the slow, grey river loomed up to the

coast of Dis and the little, silent shade still shivering stepped ashore, and Charon turned the boat to go wearily back to the world. Then the little shadow spoke, that had been a man.

"I am the last," he said.

No one had ever made Charon smile before, no one before had ever made him weep.

ELSA WERTMAN

Edgar Lee Masters

I was a peasant girl from Germany,
Blue-eyed, rosy, happy and strong.
And the first place I worked was at Thomas Greene's.
On a summer's day when she was away
He stole into the kitchen and took me
Right in his arms and kissed me on my throat,
Turning my head. Then neither of us
Seemed to know what happened.
And I cried for what would become of me.
And cried and cried as my secret began to show.
One day Mrs. Greene said she understood,
And would make no trouble for me,
And being childless, would adopt it.
(He had given her a farm to be still.)
So she hid in the house and sent out rumors
As if it were going to happen to her.
And all went well and the child was born—They were so
kind to me.
Later I married Gus Wertman, and years passed.
But—political rallies when sitters-by thought I was crying
At the eloquence of Hamilton Greene—
That was not it.
No! I wanted to see
That's my son! That's my son!

III. Charon

Bass

Lento

Expressively

Piano

Handwritten musical score for 'III. Charon'. The score is written on 12 staves, with the first two staves for Bass and the remaining ten for Piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. The first staff has a tempo marking 'Lento' and a dynamic marking 'mf'. The second staff has a tempo marking 'Expressively'. The score is divided into measures by vertical bar lines. There are some handwritten annotations and corrections throughout the score, including a 'Basso' marking at the beginning and a 'Piano' marking later. The score ends with a double bar line and a series of wavy lines indicating a tremolo or a specific musical effect.

bass

piano

Bring out the
melody (the
up-stemmed notes)

8va lower

The musical score is written on 12 staves. The first system consists of two staves: a bass staff and a piano staff. The second system consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The fifth system consists of three staves. The sixth system consists of three staves. The score includes various musical notations such as notes, rests, beams, and slurs. There are also some handwritten annotations and corrections.

III. - 3 -

8va lower

Stringer, A.
Box III, No. 33
Nar.

IV. The Wise King by Kahlil Gibran

Alan Stringer

Use music cues to
begin sections *
otherwise just
continue reading.

* Once there ruled in the distant
city of Wirani a king who
was both mighty and wise.

Bass 7:4 Allegro

Piano 4/4

F strong accents simile

* And he was fear for his might

* and loved for his wisdom.

* Now in the heart of that
city was a well,
whose water was cool
and crystalline,

Slower

Slower

IV. - 2 -

from which all the
inhabitants drank,

even the king and his
courtiers; for there
was no other well.

Bass

Piano

* One night when all
were asleep, a
witch entered the
city and poured
seven drops of
strange liquid into
the wells,

The third system of the handwritten musical score consists of two staves. The top staff is labeled 'Bass' and the bottom staff is labeled 'Piano'. The time signature is 3/4. The music begins with a single note on the Bass staff, followed by a whole rest. The Piano staff has a series of notes with various accidentals (sharps, flats, and naturals). The system concludes with a double bar line and a final chord on the Piano staff.

IV - 3 -

* and said, * "From this hour he who drinks this water shall become mad."

* Next morning all the inhabitants, save the king and his lord chamberlain, drank from the well and became mad, even as the witch had foretold.

And during the day the people in the narrow streets and in the market places did naught but whisper to one another, "The king is mad. Our king and his lord chamberlain have lost their reason. Surely we cannot be ruled by a mad king. We must dethrone him."

IV - 7-

* That evening the king
ordered a golden goblet
to be filled from the
well.

IV - 5 -

* And when it was brought to him he drank deeply, and gave it to his lord chamberlain to drink.

This trill 4 may be played up one octave, in the harmonics range.

trem.

* And there was great rejoicing

fl.

trem.

trem.

ped.

in that distant city of Wirani, because the king and its lord chamberlain had regained their reason.

cresc.

FF

IV - 6 -

Handwritten musical notation on a three-staff system. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The notation includes various notes, rests, and dynamic markings such as accents (>) and slurs. The system is divided into two measures by a vertical bar line, with a double bar line at the end of the second measure.

Eight empty musical staves, each consisting of five lines, arranged in four pairs. These staves are provided for additional musical notation.