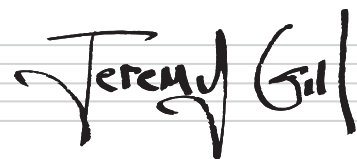


Carmen de Boheme

for mezzo-soprano and violin



Jeremy Gil

Carmen de Boheme

for mezzo-soprano and violin
text by Hart Crane

Premiere

18 October 2015 at Merkin Hall, New York, NY
by Duo Cortona (Rachel Calloway and Ari Streisfeld)

Instrumentation

mezzo-soprano
violin

Duration

approximately 8 minutes

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Carmen de Boheme

Hart Crane

(composed c. 1916, published 18 March 1918 in *Bruno's Bohemia*)

Sinuously winding through the room
On smokey tongues of sweetened cigarettes,—
Plaintive yet proud the cello tones resume
The andante of smooth hopes and lost regrets.

Bright peacocks drink from flame-pots by the wall,
Just as absinthe-sipping women shiver through
With shimmering blue from the bowl in Circe's hall.
Their brown eyes blacken, and the blue drop hue.

The andante quivers with crescendo's start,
And dies on fire's birth in each man's heart.
The tapestry betrays a finger through
The slit, soft-pulling:—and music follows cue.

There is a sweep,—a shattering,—a choir
Disquieting of barbarous fantasy.
The pulse is in the ears, the heart is higher,
And stretches up through mortal eyes to see.

Carmen! Akimbo arms and smouldering eyes;—
Carmen! Bestirring hope and lipping eyes;—
Carmen whirls, and music swirls and dips.
“Carmen!” comes awed from wine-hot lips.

Finale leaves in silence to replume
Bent wings, and Carmen with her flaunts through the gloom
Of whispering tapestry, brown with old fringe:—
The winners leave too, and the small lamps twinge.

Morning: and through the foggy city gate
A gypsy wagon wiggles, striving straight.
And some dream still of Carmen's mystic face,—
Yellow, pallid, like ancient lace.

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for Duo Cortona

CARMEN DE BOHEME

a theatrical fantasy on Pablo de Sarasate's *Carmen Fantasy*

CHARACTERS:

Carmen (Violin)
One of her many admirers (Mezzo-soprano)

BACKGROUND AND SETTING:

When Frasquita and Mercedes spotted Don José stalking Carmen at Escamillo's triumphant performance in Seville, they urged her to flee and she escaped with her life.

Her romance with Escamillo is short-lived, and after a series of diminishingly turbulent affairs, Carmen lives out her days performing "exotic" gypsy acts in regional theaters.

Mezzo-soprano

$\text{♩} = 72$ *molto* $p < p$ *espr.* $p < p$ *molto* p

"n" —

beginning offstage, or at least concealed from the singer and audience

Violin

7 *p* *espr.* *rit.* - - - - - ($\text{♩} = \text{c. } 56$) *accel. poco a poco* - - -
, *come un violino*

13 *cresc.* - - - - - ($\text{♩} = \text{c. } 92$) *rit.* - - - - - $\text{♩} = 72$ *f* $p < p$

Si - n - u - ous - ly

19 (*echo*)

wind - ing through the room "m" — On smo - key tongues of sweet - ened ci - ga - rettes, —

24 *più f*

"n" — Plain - tive yet proud, plain - tive yet proud,

31 *p*

plain-tive the cel-lo tones re-sume The an-dan-te of smooth hopes and

sord. sul IV *p molto* *espr.* *p molto*

37 *rit.* *accel.*

lost re-grets.

p *norm. 6*

43 *f, espr.*

♩ = 66

Bright pea-cocks drink from flame-pots by the wall, Just as ab-sinthe sip-ping wo-men shi-ver

f *dim. poco a*

48 *dim. poco a poco* *poco stent.*

through With shim-mer-ing blue from the bowl in Cir-ce's

poco *dim.*

51

hall.

53 ♩ = 60 (poco meno mosso)

Their brown eyes black-en, and the blue drop hue.

pp

poco

57 ♩ = 56 (ancora meno mosso)

The an - dan - te qui - vers with cre -

pp

60 **accel. poco a poco** - - - - - (♩ = c. 116) sub. ♩ = 56

scen - do's start, And dies

cresc.

f

senza sord.

64 (half-whisper) c. 3" ♩ = 60

on fire's birth in each man's heart. The ta - pes - try

pp

pizz. Carmen makes her way onstage, still out of view of the singer

69 *pp*

— be - trays a fin - ger through The slit, soft - pull - ing, soft -

rit. - - - - - c. 2"

74 pull - ing: and mu - sic fol - lows cue. c. 2"

78 $\text{♩} = 56$ singer hears Carmen, but does not yet see her

arco *p* *molto più* *ancora più* (*f*)

79 *mf, animato* sul pont. There is a sweep, — a shat - ter - ing, — a choir —

trem. *molto fp* *fp* *f* norm.

81 $\text{♩} = 60$ (più mosso) *p*

Dis - qui - e - ting of bar - ba - rous fan - ta - sy. The pulse is

trem. *ff* *pp* *f* *p*

pizz. (arp.) arco (r.h.)

84 in the ears, — the heart — is high - er, And stret - ches —

molto

← ♩ = ♩ = 60 →

87

up through mor - tal eyes to see.

poco pressando, affrettando **f**

89

Car - men! A - kim - bo arms and smould - ring eyes;—

f *mf* **p**

91

Car - men! Be - stir - ring hope and lip - ping eyes;—

f *poco ruvido*

93

Car-men whirls, and mu-sic swirls and dips. "Car-men!" "Car-men!"

ff **ff** **f**

96

"Car-men!" comes awed from wine - hot lips.

ff **f** **ff** **p** *cresc.*

← ♩ = ♩ = 135 →

119 $\text{♩} = 152$ (animato) *p*

port. "ah" → "m"

poco

124 *dim.* *morendo* distracted...

"na"

129 $\text{♩} = 160$ *boca chiusa* *darkening...*

sempre accel., wild!

ff

132 *n.*

pp

159

and through the fog - gy ci - ty gate A gyp - sy wa - gon wig - gles,

non cresc.

164

stri - ving straight. And some dream still of

8va

legato

n.

← ♩ = ♩ = 56 →

169 tempo (♩ = 56)

Car - men's mys - tic face, — Yel - low, —

un poco affrettando

p 3 3 6 *pp*

173

pal - lid, — like an - cient

quasi stentando

poco

177

lance.

ossia

scherzoso *pizz.* *arco* *pizz.* *arco*

più f 3 *psf* *n.*