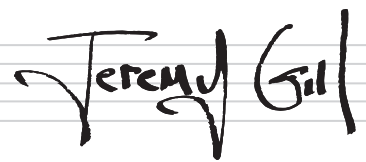


Ode

for mezzo-soprano, flute/piccolo, cello, and piano



Jeremy Gil

Ode

a dramatic cantata for mezzo-soprano, flute/piccolo, cello, and piano
texts by Keats, Mesomedes, Pindar, Rochberg, Thomas, Wilde, and Wordsworth

Commission

commissioned by Marshall Levine, Harriet Potashnick Levine,
and the Dolce Suono Ensemble for the Dolce Suono Trio

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Premiere

27 February 2009 at First Unitarian Church, Philadelphia, PA
by Donna Morein, Mimi Stillman, Yumi Kendall, and Charles Abramovic

Instrumentation

mezzo-soprano
flute (doubling piccolo)
violoncello
piano

Duration

approximately 20 minutes

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Ode

I. Seikilos

Helas!

What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

John Keats (1795-1821)
Ode on a Grecian Urn

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.

Dylan Thomas (1914-1953)
*Do Not Go Gentle Into That Good Night**

Hóson zês, pháinou;
mēdén hólōs sý lýpoû.
pros olígon ésti to dzên:
to télos ho chrónos apaiteî.

For as long as you're living, shine,
don't you feel at all sad.
Life is for a short time;
time demands its toll.

Unknown (1st century A.D.)
Seikilos Epitaph (trans. Ralph Rosen)

II. Dithyramb

*The whirling of the drums begins
beside the holy Great Mother,
and the castanets clatter
while the feast is lit by bright pine-torches.
The loud shrieking of the Naiads is roused,
their wailing and whooping as their necks arch back
in the wild clamour.
The mighty thunderbolt, breathing fire,
twirls in the midst, and the spear of the Earth-shaker,
while the mighty shield of Pallas
rumbles with the hissing of its thousand snakes.
Artemis the shepherdess strides swiftly through,
yoking the tribe of lions in Bacchic frenzy. . .*

Pindar (c. 518-438 B.C.)
The Descent of Heracles (or Cerberus) (trans. Richard Stoneman)

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III. Helas!

ié! ié!

To drift with every passion till my soul
Is a stringed lute on which all winds can play,
Is it for this that I have given away
Mine ancient wisdom, and austere control?
Surely there was a time I might have trod
The sunlit heights, and from life's dissonance
Struck one clear chord to reach the ears of God.

Oscar Wilde (1854-1900)
Helas!

IV. Paeon

*O glorious lyre, joint treasure of Apollo,
And of the Muses violet-tressed,
Your notes the dancers' step obeys, leading
The festal's joyous glory;
And the singers heed your bidding,
When on the vibrant air your prelude strikes,
To guide the harmonies of choral song.
Your power subdues the lightning's sword
Of everlasting flame. On the sceptre
Of Zeus, his swift wings folded on his side,
The eagle sleeps, the king of birds,*

*When o'er his arching head your melodies
Have thrown a mist of shadowy dark,
A gentle seal upon his eyes. And he slumbers,
His smooth and supple back
Rising and falling, held
By your flowing tones in thrall.*

Pindar
Pythian I (trans. G. S. Conway)

V. Epitaph

*And I cast no shadow
On waves, or sand*

*Paul Rochberg (1944-1964)
Untitled*

What though the radiance which was ever so bright
Be now forever taken from my sight,
We will grieve not, rather find
Strength in what remains behind;
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring
Out of human suffering;
In the faith that looks through death.

*William Wordsworth (1770-1850)
Ode*

VI. Hymn

Chionoblephárou páter Āoûs,
rhodóessan hós ántyga pólōn
ptānoîs hyp' íchnessi diōkeis,
chryséaisin agallómenos kómais,
peri nōton apeírítōn ouranoû
aktîna polýstrophon amplékōn,
aíglās polyderkéa pánān
peri gaían hápāsan helíssōn;
potamoí dé séthen pyrós ambrótou
tíktousin epératon hāmérān.
soímén chorós eúdios astérōn
kat' Ólympon ánakta choreúei
áneton mélos aién aeídōn,
Phoibēídi terpómenos lýrāi,
glauká dé pároithe Selánā
chrónon hōrion hāgemoneúei
leukōn hypo sýrmasi móschōn;
gánytai dé té soi nóos eumenēs
polyeímona kósmon helíssōn.

Father of snow-eyed Dawn,
that drivest thy rosy chariot
in thy steeds' soaring steps,
glorying in thy golden hair,
twining thy ever-circling beam
about the limitless back of the sky,
winding the thread of radiance
round the whole earth,
while the rivers of thy immortal fire
bring the lovely daylight to birth.
For thee the serene chorus of the stars
dances on Lord Olympus,
ever singing a happy song,
delighting in Phoebus' lyre,
and the pale Moon in front
leads time and season on
with her white heifers' drawing;
and thy benevolent heart is glad
as it keeps the richly arrayed universe revolving.

*Mesomedes (early 2nd century, A.D.)
Hymn to the Sun (trans. M. L. West)*

Commissioned by Marshall Levine and Harriet Potashnick Levine and the Dolce Suono Chamber Music Concert Series for the Dolce Suono Trio--Mimi Stillman, flute, Yumi Kendall, cello, and Charles Abramovic, piano--with Donna Morein, mezzo-soprano

ODE

a dramatic cantata for mezzo-soprano, flute/piccolo, cello, and piano

I. SEIKILOS (J. Keats, D. Thomas)

J. Gill
(2008)

♩ = 69

ff e stridente

Voice

He - las! What men or gods are these?

ff

3

Piano

ff e strepitoso

f

poco

f

8^{va}

15^{ma}

8^{vb}

8^{vb}

8^{vb}

ped.

sempre, al fine

3

What mai - dens loth? What mad pur - suit? What strug - gle

f

15^{ma}

15^{ma}

15^{ma}

f

sim.

8^{vb}

8^{vb}

8^{vb}

(8)

poco

5

to es - cape? _____ What pipes and tim - brels? _

15^{ma} *8^{va}* *15^{ma}* *15^{ma}*

(8)-----] *8^{vb}* *8^{vb}*

7

What wild_ ec - sta - sy? _____

rit. *rit.*

(15^{ma}) *8^{va}* *15^{ma}* *15^{ma}* *15^{ma}* *15^{ma}* *15^{ma}* *15^{ma}*

dim. molto

(8)----] *8^{vb}*

9 **tempo** *mp, molto espr.*

And you, my

tempo *mp* *8^{va}* *8^{va}* *15^{ma}*

8^{vb} *8^{vb}* *8^{vb}*

11

fa - ther, there on the sad height, curse,

(8)-----| 8^{va} 15^{ma} 8^{vb}

13

bless, me now with your fierce tears, I

(8)----| 8^{va} 15^{ma} 8^{vb}

15

pray. Hó - son zês, pháí - nou;

p. lontano

dim. molto pp possible non rubato 8^{vb}

18

mē - dén hó - lōs sý l̄y - poû. pros o - lí - gon és - ti to dzên:

col canto *non rubato* *col canto* *sim.*

(8)-----

20

to té - los ho chró - nos ap - ai - teî. *a niente*-----

col canto

(8)----- | (Ped.)-----

II. DITHYRAMB

*The whirling of the drums begins
beside the holy Great Mother,
and the castanets clatter
while the feast is lit by bright pine-torches.
The loud shrieking of the Naiads is roused,
their wailing and whooping as their necks arch back
in the wild clamour.
The mighty thunderbolt, breathing fire,
twirls in the midst, and the spear of the Earth-shaker,
while the mighty shield of Pallas
rumbles with the hissing of its thousand snakes.
Artemis the shepherdess strides swiftly through,
yoking the tribe of lions in Bacchic frenzy...*

Pindar (trans. Richard Stoneman)

♩ = 160

Flute
later piccolo

Violoncello

♩ = 160

Piano

pp *cresc.* *molto*

8^{vb}

4

mf.
ma intenso

f

(8)-----|

7

mp

8va

10

più f

f

8va

13

p cresc.

17

f

secco, cresc.

8va

20

f *f* *mf* *simile*

f, secco *f, secco* *più f*

cresc. *simile*

(8)-----

24

f, stridente *sf*

f *p, accomp.*

8^{vb}-----

27

simile

f *p*

(8)-----

30

sf *simile* *p*

(8)-----

33

p cresc. poco a poco *p cresc. poco a poco* *p* *cresc.* *p*

(8)-----

37

ff *f* *f espr.* *p*

Ped. *8^{va}*

(8)-----

40

6

3

3

cresc. poco a poco

(8).....

43

6

3

3

3

46

6

3

3

p senza vibrato

p

molto cresc.

sf

58

3 3 *più* 3 3 3

(15)

(8)

60

3 3 3 3 3 3 *molto* 5 *trem., sul pont.* *pp*

mp

62

cresc. poco a poco 5 *f* 3 3 *meno* 3

poco cresc.

64

cresc. e accel.

sfz

66

poco a poco norm.

ff

68

(norm.)

f

69

cresc.

71

f

72

8^{vb}

74

dim.

accel.

dim.

ff

mp

cresc. molto

(8)...

76

cresc. poco a poco

cresc. poco a poco

78

8va

ff

81 un poco più mosso (♩ = 88)

Musical score for measures 81-85. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is marked "un poco più mosso" with a quarter note equal to 88 beats per minute. The piano part begins with a forte dynamic (*f*) and a heavy character (*pesante*), which then softens (*dim.*) in measure 84. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

86

Musical score for measures 86-90. The tempo remains "un poco più mosso". The piano part continues with a steady eighth-note bass line and chords. The vocal line in measure 86 is marked *f*, *giocoso e chiaro*. In measure 89, the vocal line is marked *dolente*. The piano part is marked *p* (piano) throughout this section.

91

Musical score for measures 91-95. The tempo remains "un poco più mosso". The piano part continues with a steady eighth-note bass line and chords. The vocal line in measure 91 is marked *simile*. In measure 94, the piano part is marked *cresc.* (crescendo). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

96

simile

102

meno f

107

meno f

112 *rallentando* " to picc.

più p

rallentando

morente

117 rit. G.P.

G.P.

rit.

G.P.

122 *meno mosso* (♩ = 72) e rit. *picc:* ♩ = 66 *lunga*

pp

pp *meno*

meno mosso (♩ = 72) e rit. ♩ = 66

8va *lunga*

pp *secco* *lunga*

3 *3* *3*

8va *8vb*

130 **molto stentando** **molto più mosso** (♩ = 116)

molto f *giocosamente*

pizz. *f* *giocosamente*

molto stentando **molto più mosso** (♩ = 116)

p leggero

15^{ma} 8^{va}

133 **affrettando al**

8^{va}

affrettando al

cresc.

136 ♩ = 160 (← ♩ = ♩ →) **ff**

arco **ff**

♩ = 160 (← ♩ = ♩ →)

cresc. molto **ff**

Ped. 8^{va}

142

3 3 3 3 3

143

ff

3 3 3 3 3

8^{va} 3 15^{ma}

ff

8^{vb}

145

3 3 3 3 3

ff

cresc.

ff

(15)

3

mp

(8)

147 **accel.**

151 **un poco stentando**

p cresc.

p cresc.

un poco stentando

8va

sf *poco* *f cresc.*

154 **sf**

8va

sf

8vb

III. HELAS! (O. Wilde)

♩ = 54

f *3* *3* *3*

Voice

f *3* *3* *3*

i - é! i - é! To drift, to drift, to

sul pont.

Violoncello
(pizzicato)

optional: III = A \flat

f (stop) (sim.)

5

(veloce) **allargando** (meno mosso) *mp* *3* **rit.**

drift with e - v'ry pas - sion till my soul is a string - ed lute on which all

7

sub. tempo

3

winds can play,

accel. rit. accel. rit.

norm. r. l. r. l. r. l. r. l. (pause) r. l. r. l. r. l.

f *p* *mf* *p* *f* *p* *mf*

(♩ ♩)

10

mp *3* *cresc.* *3*

is it for this that I have gi - ven a - way

III. *3* *sim.*

p *f* *p* *mf* *p*

12 *legato, rubato*
mf tempo (un poco pressante)

— mine an - cient wis - dom, — and au - stere — con - trol? —

f *mf* *sonore*

16

sempre arp. (*un poco tenuto*)

22

quasi un eco (*un poco tenuto*)

un poco dim. *poco a poco dim.*

28

p *espr.* *non arp.* *p* *espr., rubato*

35 **rit.** - - - **tempo primo**

mp ³

Sure - ly

poco a poco ---- sul tasto

pp

39

³ ³ ⁴ *sempre p*

there was a time I might have trod the sun - lit

col canto

un poco allargando

43

heights, and from life's dis-so-nance

dim. poco a poco a niente

48 **adagio** ⁴ ⁴ **tempo**

struck one clear chord to reach the ears of God.

sul pont. *f* (stop)

53

norm., battuto con le mani

mp *dim. a niente*

(sim.)

IV. PAEAN

*O glorious lyre, joint treasure of Apollo,
 And of the Muses violet-tressed,
 Your notes the dancers' step obeys, leading
 The festal's joyous glory;
 And the singers heed your bidding,
 When on the vibrant air your prelude strikes,
 To guide the harmonies of choral song.
 Your power subdues the lightning's sword
 Of everlasting flame. On the sceptre
 Of Zeus, his swift wings folded on his side,
 The eagle sleeps, the king of birds,*

*When o'er his arching head your melodies
 Have thrown a mist of shadowy dark,
 A gentle seal upon his eyes. And he slumbers,
 His smooth and supple back
 Rising and falling, held
 By your flowing tones in thrall.*

Pindar (trans. G. S. Conway)

♩ = 60

Flute

Violoncello

p, come un intimo canto

♩ = 60

Piano

p, largo e sostenuto

Ped.

5

cresc.

cresc.

9

dim.

sempre cresc.

f

dim. molto

etc.

13

p

espr.

p

più f e cresc.

17 *espr.* *f*

sempre cresc. *f*

21 *mp* *cresc.*

molto *mp cresc.*

sub. p *un poco cresc.*

24 *mf cresc.* *f, con la massima espressione*

mf cresc. *f, con la massima espressione*

sub. p *cresc. poco a poco*

33 (come prima)

tutta forza

non dim.

35

mp cresc. molto

V. EPITAPH

(W. Wordsworth)

*And I cast no shadow
On waves, or sand*

Paul Rochberg

l'istesso tempo (♩ = 60), ma molto rubato

Flute

f sempre *lunga* *p* **un poco accel.** *rit.*

6 *un poco accel.* *rit.* *ten.* *pp* *mf* *mp*

Mezzo (spoken*):

What though the radiance which was ever so bright

Be now forever taken from my sight, We will grieve not,

11 *staccatissimo* *lunga* **come prima** *molto rit.* **meno mosso** **allarg.** *p, dolcissimo*

rather find Strength in what remains behind;

15 **allarg.** **tempo, come prima** *p cresc. molto* *f, espr.*

19 **accel.**

In the primal sympathy Which having been must ever be;

23 **a tempo stentando** *sub. f* *mf* *mp*

In the soothing thoughts that spring Out of human suffering;

27 *p* *pp* *morente* *molto ten.* *molto ten.* *molto ten.*

In the faith that looks through death.

*the singer should speak without affectation and at a normal pace; the flutist should prolong her pauses to allow the singer to finish her lines; but neither should effect a dialogue: each performer should operate within her own sphere, as if unaware of the other

VI. HYMN (Mesomedes)

♩ = 138

Voice

Piccolo

Percussion*

Piano

♩ = 138

Chi-o-no - ble-phá-rou pá-ter Ā - oûs,

* The cellist plays "percussion" throughout by drumming on the body of the instrument. A small frame drum may be used instead, if preferred, or if the cellist is unable to produce a volume sufficient to balance with the rest of the ensemble.

3

rho - dó - es - san hós án - ty - ga pó - lōn ptā - noîs_hyp' ích - nes - si di - ō - keis,

5

f

f *sim. sempre*

f

7

chry - séai - sin a - gal - ló - me - nos kó - mais, pe - ri nô - ton a - peí - ri - ton ou - ra - nou̇

mp

mp

mp

9

ak - tî - na po - lý - stro - phon am - plé - kōn,

f

f

f

11

f

13

aí - glas po - ly - der - ké - a pá - nān_ pe - ri gaî - an há - pā - san he - lís - son;

mp

mp

15

po - ta - moí dé sé - then py - ros am - bró - tou tík - tou - sin ep - é - ra - ton hā - mé - rān.

mp

17

Musical score for measures 17-18. The score is in 2/4 time and features a treble clef, a bass clef, and a piano (p) dynamic marking. The melody in the treble clef consists of eighth and sixteenth notes, with a trill-like figure in the second measure. The bass clef part provides a steady accompaniment of eighth notes. The piano part is written in grand staff notation, with the right hand playing a sequence of eighth notes and the left hand playing a similar pattern.

19

Musical score for measures 19-20. The score is in 2/4 time and features a treble clef, a bass clef, and a piano (p) dynamic marking. The melody in the treble clef continues with eighth and sixteenth notes, including a trill-like figure. The bass clef part continues with eighth notes. The piano part continues with eighth notes in both hands.

21

soí - mén cho - rós eú - di - os as - té - rōn kat' O - lym - pon á - nak - ta cho - reú - ei

mp

mp

23

án - e - ton mé - los ai - én a - eí - dōn, Phoi - bē - í - di ter - pó - me - nos l̄y - rai,

mp

25

p

glau - kã de pá - oi - the Se - lã - nã chró - non hõ - ri - on hã - ge - mo - neú - ei

pp

pp

pp

27

cresc. poco a poco

leu - kôn hy - po sýr - ma - si mós - chõn; gá - ny - tai dé té soi nó - os eu - me - nês

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

29 *cresc. sempre*

po - ly - eí - mo - na kós - mon he - lís - sōn.

cresc. sempre

f

cresc. sempre

f

cresc. sempre

f

31

33

gá - ny - tai dé té soi nó - os eu - me - nés

f sempre

f sempre

f sempre

35

po - ly - eí - mo - na kós - mon he - lís - sōn.