

(Los espejos) a mute theatre

for Bb clarinet, harp, mezzo-soprano and double bass

Alexander Kolassa

(2014/15)

Text by Jorge Luis Borges

Space, time and death also go out
As when light is no more,
And the simulacrum of mirrors fade...

(*La Recoleta*)

Nos acecha el cristal. Si entre las cuatro
Paredes de la alcoba hay un espejo,
Ya no estoy solo. Hay otro. Hay el reflejo
Que arma en el alba un sigiloso teatro

[...]

Dio ha creado las noches que se arman
De sueños y las formas del espejo
Para que el hombre sienta que es reflejo
Y vanidad. Pore so nos alarman

(*Los Espejos*)

At times in the evening a face
Looks at us out of the depths of a mirror;
*[Art should be like that mirror
Which reveals to us our own face]*

(*Ars Poetica*)

(Los espejos) a mute theatre

Instrumentation

Clarinet in Bb (as written)

Harp

Mezzo-soprano

Double Bass (w/extension)

Performance Note/Instructions

Players should be positioned in an approximate semi-circle, with harp and mezzo-soprano on the inside (though the mezzo-soprano should be closer to the central point than the harp).

Passages in which rhythmic notation is approximate are designated by a bracket above the staff which has a number that indicates (in seconds) said passage's duration. In this context, space between notes indicates a relative duration. Lines and arrows align entrances of new parts to a main reference melody, after which they proceed independently.

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(slow & somewhat freely) poco accel. Andante, but swiftly so (c. ♩ = 90)

Clarinet in B \flat

Harp

Mezzo-soprano

Double bass

pizz. arco

mf mp f mp mf p f p

mf

mp

mf mp f pp

f G4 gliss. mp pp

mf mp mf

pizz. arco

space, _____

A Poco meno mosso
20"

p

B4 mp

molto espressivo (somewhat improvised)

cresc. poco a poco

time and death al - so go out as when light is

A Poco meno mosso

pp f pp

mf

no more, and the sim - ul - la - crum of mir - ors fade.

gliss. gliss. ff

B Più mosso

Chords: D: C: B: E: G: A: b

Lyrics: Nos ac - - ec - ha el cris - tal. Si en - - tre

Dynamic markings: *pp*, *mf*, *mp*, *p*, *normale*

B Più mosso

Chords: E \flat

Lyrics: las cua - tro

Dynamic markings: *p*, *f*, *mp*, *mf*, *p*, *fp*, *pp*, *f*, *gliss.*, *norm.*, *pizz*, *arco*, *pp*

Performance instructions: *tr*, *10ⁿ*, *sul pont*, *norm.*, *pizz*, *arco*

A tempo

poco rit.

Chords: D \flat G \sharp A \sharp

Lyrics: Pa - - re - - des de la al - co - ba hay un

Dynamic markings: *pp*, *fp*, *mp*, *p*, *mf*, *mp*, *mf*

Tempo markings: A tempo, poco rit.

* multiphonics; here indicating just the first two overtones

15"

pp *f* *mp*

p

molto espressivo (somewhat improvised)

mp *f*

es - pe - jo [oo]

wide vibrato (progressively so)

fp *f*

C poco accel.

pp *mp* *pp* *mf* *pp*

pp *p* *pp* *pp*

D EGbAb

f *f*

fp *mf* *mp* *mf*

Ya no es - toy so - lo. Hay ot - -

C poco accel.

A tempo

p *mp* *p* *pp* *p* *f*

pp *mf* *pp*

f *mp* *pp*

p *f* *p*

ro. Ha el re - fle - jo

A tempo

f *p* *mp*

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in treble clef with lyrics: "Que ar - ma en el al - ba un - si - go - lo - so tea - tro". The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *fp*, *p*, *mp*, and *pp*. A *mf* dynamic is also present in the bass line. Performance instructions include "molto espressivo (somewhat improvised)" and "sul pont." with a double bar line.

D swiftly, but not too fast (c. ♩ = 86)

This system contains the vocal line and piano accompaniment for the second system. The vocal line is in treble clef. The piano accompaniment is in grand staff. Dynamics include *f*, *p*, and *mp*. Chord symbols *F#* and *F#* are indicated above the piano part.

D swiftly, but not too fast (c. ♩ = 86)

This system contains the vocal line and piano accompaniment for the third system. The vocal line is in treble clef. The piano accompaniment is in grand staff. Dynamics include *f*, *p*, *mf*, and *mp*.

poco rit.

This system contains the vocal line and piano accompaniment for the fourth system. The vocal line is in treble clef and includes fingerings 5, 5, and 3. The piano accompaniment is in grand staff. Dynamics include *f*, *mp*, and *ff*. Chord symbols *F#* and *F#* are indicated above the piano part.

poco rit.

This system contains the vocal line and piano accompaniment for the fifth system. The vocal line is in treble clef. The piano accompaniment is in grand staff. Dynamics include *fp*, *f*, and *mp*.

poco accel.

This system contains the first system of music. It features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase with dynamics *p*, *mf*, and *pp*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. Chord symbols $D^{\flat}C^{\flat}B^{\flat} E^{\flat}FGA$ are provided for the right hand. The system concludes with a *mp* dynamic.

This system contains the second system of music. The vocal line continues with dynamics *f*, *p*, *mf*, and *p*. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line. The system concludes with a *pp* dynamic.

E **Meno mosso**
 This system contains the third system of music. The vocal line begins with a rest, followed by a melodic phrase with dynamics *p*, *pp*, *p*, and *pp*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. Chord symbols $D^{\flat}C^{\flat}B^{\flat} E^{\flat}FGA$ are provided for the right hand. The system concludes with a *pp* dynamic.

Dio ha cre - a - do las no - ces que

E **Meno mosso**
 This system contains the fourth system of music. The vocal line continues with dynamics *mp*, *mf*, and *mp*. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line. The system concludes with a *pp* dynamic.

* the vibrato figure here indicates a gradual morphing between two different vowel sounds

15" 7

p *pp*

(glissando above the tuning peg) *mp*

B \flat *ff*

mf *p*

se ar - man

arco.

pp *ff*

F

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

mf

mf *f* *mf*

De su - - - eñ - - - os y las

F arco

p *mf* *pp* *f*

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

pp *mf*

D \sharp C \sharp E \flat A \sharp

f *mf* *f*

for - - - mas del es - pe - -

> p *mf* *p* *f* *pp* *f*

mp *f* *p*

A \sharp B \flat mp pp mf pp

mp *f* *f* *f* mf mf pp pp

- jo. [oo]

pizz. arco *f*

pp *f*

G L'istesso tempo

f *p*

mf pp

mf mp mf

[a:] Pa - - ra que el hom - bre sien -

G L'istesso tempo pizz. *f* pp mp

15"

fp > *f* *mf*

pp C \natural

gliss. *f* *mf*

ta que es re - fle - jo Y

arco *pp* *ff*

pp

pp $D\flat C\flat$

fp *mf* *pp*

va - ni - dad. Po - re - so nos

sul pont.

pp

H Poco più mosso

f *mf* *f*

al - ar - man

H Poco più mosso

f *mf*

pizz. arco

p *f* *mp*

mp *f* *mp*

mf

at times in the eve

mf *f* *mp* *f*

pizz. arco

Musical score for the first system. It consists of four staves: two for the piano accompaniment (treble and bass clef) and two for the vocal line (treble and bass clef). The piano part features complex rhythmic patterns with triplets and slurs, marked with dynamics *mp*, *f*, and *mf*. The vocal line includes lyrics: "ning a face looks at us out of". Dynamics *f*, *mp*, and *f* are indicated for the vocal line. The system concludes with a double bar line.

Musical score for the second system. It consists of four staves: two for the piano accompaniment and two for the vocal line. The piano part includes a section marked "I Molto meno mosso, solemne" with dynamics *pp* and *ff*. The vocal line includes lyrics: "the depths of a mirror". Dynamics *mf*, *f*, and *mp* are indicated. The system concludes with a double bar line.

Musical score for the third system. It consists of four staves: two for the piano accompaniment, one for a solo line (treble clef), and one for the bass line (bass clef). The piano part includes a section marked "I Molto meno mosso, solemne" with dynamics *mf* and *pp*. The solo line includes dynamics *pp* and *f*. The bass line includes dynamics *f* and *gliss.* (glissando). The system concludes with a double bar line.