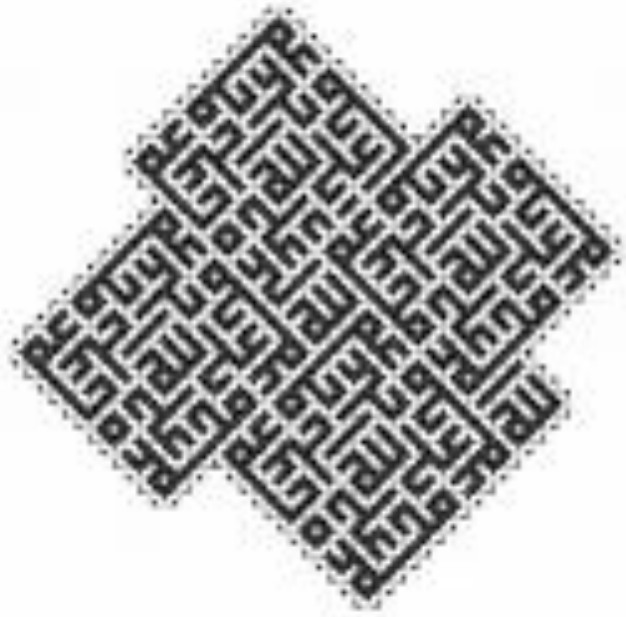


City of Passions
and Poetry



for soprano, piano and pre-recorded tape

Alastair Stout

City of Passions and Poetry

'Sun's Shining' by Forough Farrokhzaad
set to music for soprano, piano and *tape

i.
look at
the sorrow in my eye!
look how
drop by drop, the sorrow melts, I cry!
look how black my rebellious
black shadow is captivated by
sunshine's hand!
look! all
my
being is being ruined, desolated
a spark
of fire
pulls me to desire
it carries me
to the zenith.
it lays
a trap for me
it pulls me
in, hooked. look! -
my entire
sky
spills fills up in meteor
ball of flame

ii.
you came
from far, far away
from the realm of perfumes and lights
you have sat me down now
in the prow of a boat, made
of ivory, of clouds, of crystals
O my
tender hope! carry me!
carry me to city of passions
city of poetry
you pull me
towards the starry
way you seat me
above stars, above the
stars
look! see!
I got burned from the
stars

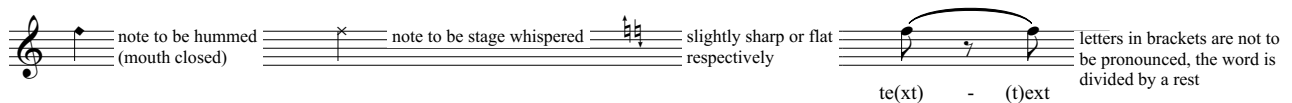
I was filled to brim
by stars. by stars of fever
like simple-hearted red fish
I came to be
a star-picker of night's pools
long
ago how far
it
was from our earth
to these bruised blue
blue balconies of sky!
your call
comes to me now for
the second time -
the call of angels' snowy wings
look where I've reached! - I
have come
to galaxies, to unfathomed vastness,
to the next
world

now that we are come on high
to the very heights, to the zenith
wash me with
waves of ocean-wine!
wind me in the fine
silk of your kiss!
desire me
in the endless
drawn-out, stretched-out nights
don't release me
ever again
don't separate me
from these stars

iii.
look how the wax of night on our path,
how it melts drop by drop!
my eyes' black flask
fills to the brim with sleep's wine
fills to the warm sound of your lullaby
look inside
the cradles of my poetry!
you bud! you sprout!
...and the sun comes out!

Performance notes

The following notation is used throughout the work:



In the second movement, words of the poem have occasionally been omitted. The soprano is to convey the impression that the lyrics have become lost in her thoughts, that the delights of reminiscing have moved the song to the point where music surpasses the words. I suggest the singer performs these moments, as well as any 'hummed' notes or extended melismas (such as at bar 38), with her eyes closed.

AS

The work lasts approximately 12 minutes.

*A tape part is available from the composer.

to Amy Stabnau

City of Passions and Poetry

1

FOROOGH FARROKHZAAD

ALASTAIR STOUT

$\text{♩} = 50$
→ tape fades in

f *fff* *mf* *f*

Tape

f look,

f

$\text{♩} = 60$ (against $\text{♩} = 50$ of tape)

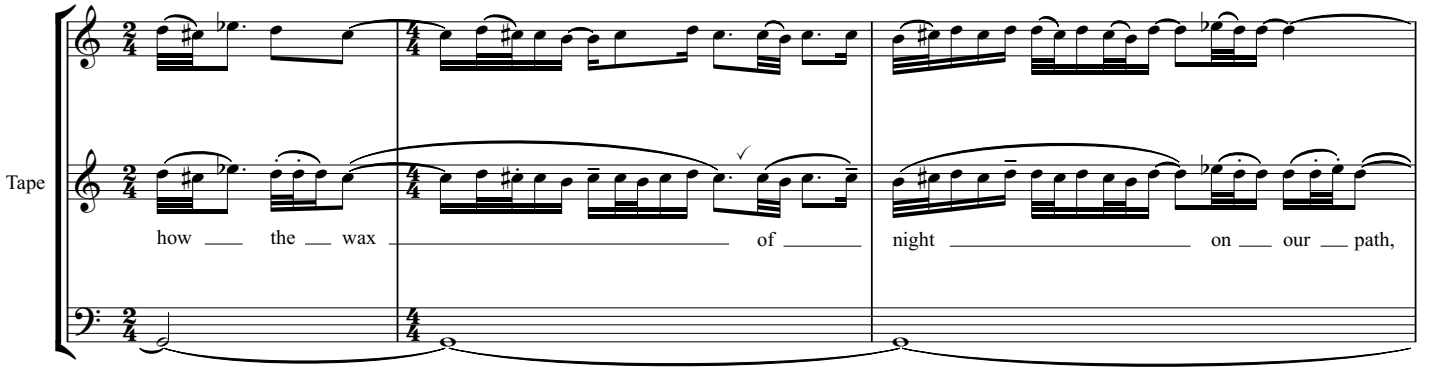
S.

Pno

p *f*

Tape

look



how the wax of night on our path,

This system contains the first three measures of the piece. The top staff is a treble clef with a 2/4 time signature. The middle staff is a treble clef with a 2/4 time signature, labeled 'Tape' on the left. The bottom staff is a bass clef with a 2/4 time signature. The lyrics 'how the wax of night on our path,' are written below the middle staff. The music features a complex rhythmic pattern with many sixteenth notes and slurs.



how it melts

This system contains measures 4 through 6. The top staff is a treble clef with a 3/4 time signature. The middle staff is a treble clef with a 3/4 time signature, labeled 'Tape' on the left. The bottom staff is a bass clef with a 3/4 time signature. The lyrics 'how it melts' are written below the middle staff. Dynamic markings *ff* and *f* are present. The music continues with complex rhythmic patterns.



drop by drop! my,

This system contains measures 7 through 9. The top staff is a treble clef with a 4/4 time signature. The middle staff is a treble clef with a 4/4 time signature, labeled 'Tape' on the left. The bottom staff is a bass clef with a 4/4 time signature. The lyrics 'drop by drop! my,' are written below the middle staff. Dynamic markings *fff* and *f* are present. The music features complex rhythmic patterns.



This system contains measures 10 through 11. The top staff is a treble clef with a 4/4 time signature. The middle staff is a treble clef with a 4/4 time signature, labeled 'Tape' on the left. The bottom staff is a bass clef with a 4/4 time signature. The music continues with complex rhythmic patterns and dynamic markings *fff* and *f*.

Tape

fff

Tape

f

gliss.

my eyes' black

Tape

p

flask fills to the brim

Tape

p

f

gliss. *gliss.*

with sleep's wine

4 **A**

Tape

Pno **A** (♩ = 60) *mp*

Ped. _____

8

Tape

Pno *mf* *mp* *p* *mf*

Ped. _____

11 **B**

Tape

S. *pp* *p*
look, _____ look, _____

Pno **B** *mp* *mf*

Ped. _____

14

Tape

S.

Pno

mp *p*

look, look,

mf *f* *mp* *f*

Ped.

17

Tape

S.

Pno

mp *p*

look, _

piu f *mp* *mf*

Ped.

20

Tape

S.

Pno

mf *p* *mf poco a poco piu agitato* *p* *mf*

look, look, look,

mp *f* *mp* *mf*

Ped.

23 C → tape fades out

Tape

S. *mp* *f* *p* *f* *molto agitato* *gliss.* *3*

look(k) - (l)ook look, look at the sor-row in my eye!

* see performance notes

Pno *f* *mf* *f*

Ped.

25 *mp* *f* *gliss.* *3* 11/16

S. look how drop by drop, the sor-row melts, I cry!

Pno *mf* *f* *mf* *mp* 11/16

Ped.

(♩ = ♪) (4+3+4)

27 *mf* *p* *mf* *p* *gliss.* 11/16 3/4 2/4

S. look how black my re-bell-ious black sha-dow_ is cap-ti-va-ted by

Pno *p* *mf* *p* *mf* 11/16 3/4 2/4

Ped.

29 *mf* *f* *gliss.* *f*

S. sun - shine's hand! look! all my be - ing is be - ing

Pno *f*

Ped.

31 *D* (2.3) *mf* *f*

S. ru - ined, de - so - la - ted a spark of fire pulls me to de

Pno *D* *mp* *mf* *ff* *f* *sempre f*

34 *mf* *f* *ff* *mf*

S. sire it car - ries me to the zen - ith. it lays a trap for me it

Pno *mf* *f* *ff* *mf*

(4+2+3)

S. 36 pulls me in, hooked. look!- my en - tire sky

Pno

ff *p* *f* *ff*

f *ff* *p* *mf*

f *f*

Red.

S. 39 spills fills up in me - teor ball of flame

Pno

mf *ff* *mf* *f*

fff poco

poco

poco

hold pedal into 2nd song...