

About this work :

In the mythical accounting of the Passion of Christ according John, Pontius Pilate's wife is reported to have had dreams about the coming tragedy and perhaps even oracular glimpses of the ensuing End of Times. Excerpts from Charlotte Brontë's poetic rendition of this dream frame the choral cycle, in four small dreams which separate the larger movements (except III and IV), as well as introduce and conclude the work. The substance of the dreams is composed of macaronically married texts; ancient and familiar latin texts from the religion Jesus' death began and english texts by Brontë's romantic contemporaries, Byron and Keats (I, II and IV). The one outlying text is a short poem by Octavio Paz (III) which I have translated to english. This very special text supplies the the motivation behind this work in particular, and perhaps all art more generally:

From a probably real story of brutal death, was formed an old and cloudy myth, comes the vague and disturbing dream, which inspired poets, whose work I have collected together to compose music; in Paz' words "My hands/ invent another body of your body," the sculptor addressing his subject.

The english texts all relate directly to images in the latin poetry which runs throughout the large movemnets, forming a kind of referential web not unlike Benjamin Britten's *War Requiem*. It is recommended that the english be pronounced in a mannered British fashion, in keeping with the tenor of the 19th century texts.

Performance Notes :

The fourth movement requires the choir to split into two antiphonal bodies. I can think of three possible arrangements which can work for achieving this effect.

1. **Choirs which perform in mixed (non-sectionalised) formation** will have the simplest task : Those who will sing in Chorus I or II will stand on the left or the right respectively and simply separate, creating a gap before the fourth movement.

2. The Choir may be arranged as follows from the beginning;

FIRST TENORS	FIRST BASSES	SECOND BASSES	SECOND TENORS
FIRST SOPRANOS	FIRST ALTOS	SECOND ALTOS	SECOND SOPRANOS

and a gap may be created before the fourth movement.

3. **Those Choirs which wish to keep the sopranos and tenors together in sections** may use the following formation :

[SECOND TENORS]	FIRST TENORS	FIRST BASSES	[SECOND BASSES]
[SECOND SOPRANOS]	FIRST SOPRANOS	FIRST ALTOS	[SECOND ALTOS]

Either the second tenors and second sopranos, or the second basses and second altos will have to cross the chorus to the opposite side after the third movement, and the choir will create a gap to separate the choruses.

First Dream (Brontë)

page 4

I've quenched my lamp, I struck it in that start
 Which every limb convulsed, I heard it fall—
 The crash blent with my sleep, I saw depart
 Its light, even as I woke, on yonder wall;
 Over against my bed, there shone a gleam
 Strange, faint, and mingling also with my dream.
 I'd call my women, but to break their sleep,
 Because my own is broken...

I. By the Waters of Babel (Byron, ps. 137)

page 5

We sat down and wept by the waters
 Of Babel, and thought of the day
 When our foe, in the hue of his slaughters,
 Made Salem's high places his prey;
 And ye, oh her desolate daughters!
 Were scatterèd all weeping away.

While we sadly gazed on the river
 Which rolled on in freedom below,
 The demanded the song; but, oh never
 That the triumph the stranger shall know!
 May this right hand be withered for ever,
 Ere it string our high harp for the foe!

On the willow that harp is suspended,
 Oh Salem! its sound should be free;
 And the hour when thy glories were ended
 But left me that token of thee:
 And [never] shall its soft tones be blended
 With the voice of the spoiler by me!

*super flumina Babylonis ibi sedimus
 et flevimus cum recordaremur Sion*

*[by the waters of Babylon, there we sat down,
 yea, we wept, when we remembered Zion]*

Second Dream (Brontë)

page 14

I said I had no tears for such as he,
 And lo! My cheek is wet—mine eyes run o'er,
 I weep for mortal suffering, mortal guilt,
 I weep the impious deed—the blood self-spilt.

II. David's Lyre (Byron, Thomas of Celano) page 15

The harp the monarch minstrel swept,
 The King of men, the loved of Heaven,
 Which music hallow'd while she wept
 O'er tones her heart of hears had given,
 Redoubled by her tears, its chords are riven!
 It soften'd men of iron mould,
 It gave them virtues all their own;
 No ear so dull, no soul so cold,
 That felt not, fired not to the tone,
 Till David's lyre grew mightier than his throne!

It told the triumphs of our King,
 It wafted glory to our God;
 It made our gladden'd valleys ring,
 The cedars bow, the mountains nod;
 Its sound aspired to heaven and there abode!
 Since then, though heard on earth no more,
 Devotion and her daughter Love
 Still bid the bursting spirit soar
 To sounds that seem as from above,
 In dreams that day's broad light can not remove.

*Teste David cum Sibylla!
 Dies Irae! Dies illa Solvet saeculum in favilla*

*[As foretold by David and the Sybil!
 Day of wrath! That day Will dissolve the world in ashes]*

Third Dream (Brontë)

page 37

How can I love, or mourn or pity him?
 I, who so long my fettered hands have wrung;
 I, who for grief have wept my eye-sight dim;
 Because, while life for me was bright and young,
 He robbed my youth—he quenched my life's fair ray—
 He crushed my mind, and did my freedom slay.

III. Hands (Paz, John 6:30)**page 38**

[Mis manos
 abren las cortinas de tu ser
 te visten con otra desnudez
 descubren los cuerpos de tu cuerpo
 Mis manos
 inventan otro cuerpo a tu cuerpo]

My hands
 open the curtains of your being
 dress you with new nudity
 discover bodies in your body
 My hands
 invent another body of your body

*In manus tuas, Domine, commendo spiritum meum.
 Redemisti me Domine, Deus, Dei veritas*.*

*[Into your hands, O lord, I commend my spirit.
 You have redeemed me, O Lord God, Truth of God.]*

**original is "Deus veritatis" ("God of Truth")*

IV. The Nightingale (Keats, *Missa pro defunctis*) **page 49**

[...]
 Darkling I listen; and, for many a time
 I have been half in love with easeful Death,
 Call'd him soft names in many a musèd rhyme,
 To take into the air my quiet breath;
 Now more than ever seems it rich to die,
 To cease upon the midnight with no pain,
 [...]
 In such ecstasy!
 Still wouldst thou sing, and I have ears in vain—
 To thy high requiem become a sod.
 [...]

Dona eis requiem.

[Grant them rest.]

Final Dream (Brontë)**page 57**

Yet if I tell the dream—but let me pause.
 What dream? Erewhile the characters were clear,
 Graved on my brain—at once some unknown cause
 Has dimmed and rased the thoughts, which now appear,
 Like a vague remnant of some by-past scene;—
 Not what will be, but what, long since, has been.

Somnium Uxorem Pilati

Macaronic Choral Cycle for a cappella Mixed Voices, male and female soloists

Elliott James Encarnación, op. 4b (2014)

Charlotte Brontë (1816 - 55)

Pilate's Wife's Dream, London, 1846

First Dream

Freely, like chant ♩ = c. 60

All Sopranos & Altos

p I've quenched my lamp, I struck it in that start Which ev-'ry limb con-vulsed,

sub. p dolce I heard it fall— The crash blent with my sleep, I saw de - part— Its light,

f robustly ev - en as I woke, on yon-der wall; *dim.* *mp* *molto legato* Ov-er a-against my bed, there shone a gleam

Strange, faint, and ming - ling al - so with my dream. I'd call my wo - men,

but to break their sleep, *pp* Be - cause— my own is bro - ken... *attacca*

I. By the Waters of Babel

1 Langiud ♩ = c. 48

SOPRANOS

ALTOS

TENORS

BASSES

Reduction

p *esp.*
We sat down

p *esp.*
We sat down

chant like pp *div.* *mp* *pp*
su - per flu - mi - na Ba - by - lo - nis, Ba - - -

chant like pp *div.* *mp* *pp*
su - per flu - mi - na Ba - by - lo - nis, Ba - - -

S.

A.

T.

B.

mf

mf

and wept, wept by the waters Of Ba - bel,

and wept, wept by the waters Of Ba - bel,

- by - - - lo - - - nis, Ba - - - by -

- by - - - lo - - - nis, Ba - - - by -

S. free, be free, *dim.* Oh *mf*

A. free, its sound should be free, *p* *mf*

T. be free, sound, sound *p* *mf*

B. Oh Sa-lem! its sound should be free, *mp* *mf* *rythmic and wailing*

S. Sa-lem! its sound should be free; *mf*

A. should be free; *mp* *dim.* On the wil-low that *mf*

T. should be free; On the wil-low that *p* *mf*

B. should be free, should be free, its sound *mp*

S. *pp* *p* *pp* *attacca*
 soft tones be blend - ed With the voice of the spoil - er by me!

A. *pp* *p* *pp*
 soft tones be blend - ed With the voice of the spoil - er by me!

T. *mp* *pp*
 Si - on.

B. *mp* *pp*
 Si - on.

Charlotte Brontë (1816 - 55)
 London, 1846

Second Dream

7 Freely, like chant ♩ = c. 60

Sopranos & Altos

f ✓
 I said I had no tears for such as he, And lo! My cheek is wet -

p *pp*
 mine eyes - run o'er; I weep for mor - tal suf - fer - ing, mor - tal guilt,

p *dim.* *attacca*
 I weep the im - pi - ous deed - the blood self - spilt.

II. David's Lyre

Slowly ♩ (♩) = c. 52

The musical score is arranged in a vertical system with the following parts from top to bottom:

- SOPRANO I**: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a whole rest for the first measure and a whole note for the second measure.
- SOPRANO II**: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a whole rest for the first measure and a whole note for the second measure.
- ALTO I**: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a whole rest for the first measure and a whole note for the second measure.
- ALTO II**: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a whole rest for the first measure and a whole note for the second measure.
- TENOR I**: Treble clef, key signature of two flats (Bb and Eb), 12/8 time signature. The staff begins with a piano (*mp*) dynamic marking. The melody starts with a half note, followed by quarter notes, and ends with a half note. A vocal line with a slur and a fermata is written above the staff.
- TENOR II**: Treble clef, key signature of two flats, 12/8 time signature. The staff begins with a piano (*mp*) dynamic marking. The melody is identical to the Tenor I part. A vocal line with a slur and a fermata is written above the staff, with the marking *port.* (portamento) above the final note.
- BASS I**: Bass clef, key signature of two flats, 12/8 time signature. The staff begins with a piano (*mp*) dynamic marking. The melody is identical to the Tenor I part. A vocal line with a slur and a fermata is written above the staff.
- BASS II**: Bass clef, key signature of two flats, 12/8 time signature. The staff begins with a piano (*mp*) dynamic marking. The melody is identical to the Tenor I part. A vocal line with a slur and a fermata is written above the staff.
- Reduction**: A grand staff (treble and bass clefs) in the key signature of two flats and 12/8 time signature. It provides a piano accompaniment for the vocal parts, with a piano (*mp*) dynamic marking.

T. I *p* [lo] [lu] [lo]

T. II *p* [lo] [lu] [lo]

BARITONE or TENOR SOLO *mf*

B. I *p* [lo] [lu] [lo]

B. II *p* [lo] [lo] [lu]

The harp the

T. I *p* [lu]

T. II *p* [lu] [lo]

Solo *mf*

mon - arch min - strel swept, The

B. I *p* [lu] [lo] [lu]

B. II *mp* [lo] *p* [lu]

S. I *mf* *f* *Tes - te Da - vid*

S. II *mf* *f* *Tes - te Da - vid*

A. II *mf* *f* *Tes - te Da - vid*

A. II *mf* *f* *Tes - te Da - vid*

T. I *pp* *f* ** That felt not, fired not to the tone, Till Da - vid's lyre grew*

T. II *pp* *f* ** That felt not, fired not to the tone, the tone, Till Da - vid's lyre grew*

Solo *p* *cold,*

B. I *pp* *f* ** That felt not, fired not to the tone, Till Da - vid's lyre grew*

B. II *pp* *f* ** That felt not, fired not to the tone, the tone, Till Da - vid's lyre grew*

* pronounced : LAI-A, with the rhythm indicating a shift in the vowel

accel... ff

S. I
cum Si - byl - la!

S. II
cum Si - byl - la!

A. II
cum Si - byl - la!

A. II
cum Si - byl - la!

T. I
ff *sos.*
might-ier than his throne!

T. II
ff *sos.*
might-ier than his throne!

B. I
ff *sos.*
might-ier than his throne!

B. II
ff *sos.*
might-ier than his throne!

S. *mp* *sprechtimme mf*
 Di - es i - re! — *sprechtimme* our King, our King?

A. *mp*
 Di - es i - re! — our King, our King!

T. *sprechtimme mp*
sprechtimme It told, it told the tri-umphs of our King, *p* di - es i - re!

B. *mp* *f*
 It told, it told, it told the tri-umphs of our King, it —

S. *mf tr* *f*
 it — waft - ed, waft - ed, waft - ed

A. *ord.* *mf tr* *f*
 di - es il - la! waft - ed, waft - ed

T. *mf*
 it — waft-ed waft-ed the glo - - -

B. I *port.* *port. port.* *ord.* *mp*
 waft-ed, waft - ed, di - - - es

B. II *mf*
 waft-ed, waft - ed, the glo - - -

S. I
 a - s - pired *f* to hea - ven,

S. II
 a - s - pired *f* to hea - ven,

A. I
 a - s - pired *f* to hea - ven, *Di -*

A. II
 pired, *f* *Di - es i - ra!* *p* It

T. I
 a - s - pired *f* to hea - ven,

T. II
 pired, *f* *Di - es i - ra!* *p* It waft - ed,

B. I
 a - s - pired *f* to hea - ven,

B. II
 pired, *p* It told, *port.* It waft -

A single staff of piano accompaniment at the bottom of the page, featuring a treble clef and a key signature of one flat. The music consists of a series of chords and melodic fragments, primarily in the lower register.

S. I
tri - umphs, glo - ry, and there a-bode!

S. II
tri - umphs, glo - ry, and there a-bode!

A. I
- es il - la! Its sound as pired to hea ven and there a-bode!

A. II
made, It told, It waft- ed... and there a-bode!

T. I
p Di - es il - la il- la! Its sound as pired to hea ven...

T. II
It made, It told...

B. I
p Di- es, di- es, di- es i- ra!

B. II
- ed, It made, Its sound as pired to hea - ven...

Piano accompaniment

14 allarg.

S. *ff* *mf*
 Sol - vet sæ - clum in fa - vil - la;

A. *ff* *mf*
 Sol - vet sæ - clum in fa - vil - la;

T. I *f* *mp*
 [la] [lo]

T. II *f* *mp*
 [la] [lo]

BARITONE or TENOR SOLO

Bass clef staff with rests.

B. I *mf*
 in fa - vil - la...

B. II *mf*
 in fa - vil - la...

Piano accompaniment with grand staff.

Tempo I ♩ (♩) = c. 52

The musical score is written for voice and piano. It features the following parts:

- S. (Soprano):** Treble clef, 12/8 time signature. The vocal line is mostly silent in this section.
- A. (Alto):** Treble clef, 12/8 time signature. The vocal line is mostly silent in this section.
- T. I (Tenor I):** Treble clef, 12/8 time signature. The vocal line begins with a half note G4, followed by a quarter rest, then a half note F4, and continues with a melodic line. Dynamics include *p* and *mp*. A slur covers the first two measures. The lyrics "[lu]" are written below the notes.
- T. II (Tenor II):** Treble clef, 12/8 time signature. The vocal line begins with a half note G4, followed by a quarter rest, then a half note F4, and continues with a melodic line. Dynamics include *p* and *mp*. A slur covers the first two measures. The lyrics "[lu]" are written below the notes.
- Solo:** Bass clef, 12/8 time signature. The vocal line begins with a half note G2, followed by a quarter rest, then a half note F2, and continues with a melodic line. Dynamics include *mp*. The lyrics "To sounds that seem as from a -" are written below the notes.
- B. I (Bass I):** Bass clef, 12/8 time signature. The vocal line begins with a half note G2, followed by a quarter rest, then a half note F2, and continues with a melodic line. Dynamics include *mp*. A slur covers the first two measures. The lyrics "[lo]" and "[lu]" are written below the notes.
- B. II (Bass II):** Bass clef, 12/8 time signature. The vocal line begins with a half note G2, followed by a quarter rest, then a half note F2, and continues with a melodic line. Dynamics include *mp*. A slur covers the first two measures. The lyrics "[lo]" and "[lu]" are written below the notes.
- Piano:** Treble and bass clefs, 12/8 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical score for the first system, including vocal parts T. I, T. II, Solo, B. I, B. II, and piano accompaniment. Dynamics include *pp dim.*, *p*, and *attacca*. The Solo part includes the instruction "move." and a fermata. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Charlotte Brontë (1816 - 55)
London, 1846

Third Dream

Freely, like chant ♩ = c. 60

16

Sopranos & Altos

How can I love, or mourn, or pi-ty_him? I, who so long my fet-tered hands have wrung;

I, who for grief have wept my eye-sight dim; Be-cause, while life for me was bright and young,

He robbed my youth—he quenched my life's fair ray—He crushed my mind, and did my free dom slay.

III. Hands

Octavio Paz (1914 - 98)
Salamandra, 1958 - 61, tr. EJ Encarnación
John 6:30

17 Warmly ♩ = c. 72

SOPRANOS
In man - us tu - as, in div.

ALTOS
In man - us tu - as, com -

TENORS
In man - us tu - as, com -

BASSES
In man - us tu - as, in

Reduction

S.
man - us tu - as, div. *mf* *mf*
div. à3

A.
men - do spi - ri - tum me - um. In *mf*
div. à3

T.
men - do spi - ri - tum me - um. In *mf*

B.
man - us tu - as, com -

S. *f* *mf* *f*
 - mi - - - sti, Re - de - mi - sti

A. *mp* *f* *f*
 div. Re - de - mi - - - sti, Re - de -

T. *mf* *f*
 - sti, Re - de - mi - sti me, Re -

B. *mp* *f*
 div. Re - - de - mi - - - sti,

S. *mf* *pp* *dim.*
unis.
 ri - tas, ve - ri - tas.

Solo *mp* *dim. e rit.*
 My hands in-vent an - o-ther bo-dy of your bo-dy.

A. *mf* *pp* *dim.*
unis.
 ri - tas, ve - ri - tas.

T. *mf* *pp* *dim.*
 tas, ve - ri - tas.

pp *freely*
 BARITONE or TENOR SOLO
 In man - us tu - as...

B. *mf* *pp* *dim.*
 tas, ve - ri - tas.

IV. The Nightingale

22

ppp Distant, cool ♩ = c. 66 *cresc.*

CHOIR I

SOPRANOS & ALTOS
Dark-ling, I list - en, Dark-ling, I list - en, Dark-ling, I

*

TENORS & BASSES
Dark-ling, I list - en, Dark-ling, I list - en, Dark

CHOIR II

SOPRANOS & ALTOS
TENORS & BASSES

Reduction

SA. *mp* list - en, Dark - ling, *pp* I have

TB. ling, I list - en, *mp* S: and, for many a time,

CHOIR II

div. *mp*
A: and, for many a time,
T: and for many a time,
div. *mp*
B: and, for many a time,

Reduction

* See performance notes

SA. *mp* been half in love with Death, *pp* in many a mus-èd *mp* div.

TB. *p* half in love with ease ful Death, *mp* *pp* *pp* *pp* in *mp*

SA. Call'd him soft names

TB. *pp* Call'd him soft names, Call'd him...

SA. *div.* rhyme,

TB. many a mus-èd rhyme, SOPRANOS *p dim.* my qui - - - et

SA. ALTOS To take in - to the *f* air...

TB. TENORS *p dim.* my qui - - - et

BASSES *falsetto p* To take in - to the air...

SA. *mp* die, In such ec - sta-sy! *f* In such ec - sta

TB. *mp* die, *f* In such ec - sta

SA. *mf* die, To cease up on the mid - night

TB. *mf* die, To cease up - on the mid - night

SA. *ff* sy! In such ec - sta-sy! and I have ears in

TB. *ff* In such ec - sta-sy! Still wouldst thou sing,

SA. *f* with no pain, *ff* Ec - sta-sy! and I have ears in

TB. *f* with no pain, *ff* Still wouldst thou sing,

Final Dream

Charlotte Brontë (1816 - 55)
London, 1846

All Sopranos & Altos

pp **28** **Freely, like chant** ♩ = c. 60

Yet if I tell the dream— but let me pause. What dream? Ere - while the char-ac-ters were clear,

Graved on my brain— at once some un-known cause Has

dimmed and rased the thoughts which now ap-pear, Like a vague_ rem-nant of some by-past scene;—

Not what will be, but what, long since, has been.