

Stephen Lewis

A Woman in Paris

for soprano and percussion
(2017)

Percussion Map for A Woman in Paris

kick bass drum

congas

bongos

rosewood planks or woodblocks
(low to high)

suspended cymbals
(lowish and highish)

4/4

A Woman in Paris

Settings of Mina Loy's "Three Moments in Paris"

Stephen Lewis

I. One O'Clock at Night

$\text{♩} = 72$

espr.

Though you had ne - ver — pos - sessed me I had be - longed to you since the be -

gin - - - ning of time —

Marimba

mp very precise,
and felt in X/4 time

mp dream-like, very equal rhythms but supple

And sleep - i - ly I sat on your chair be - side you — Lean - ing a -

gainst your should - er — And your care-less arm — a - cross my back

17

ge - sti - cu - lat - ed (d) As your in - di - sput - a - ble

mp

20

male voice roared

connect *f* but not aggressive

mp *f* but don't overwhelm the singer

23

mp

25

(d) *p* Through my brain and
ppp ghostly
mp *semplice*

28

mf bo - dy Ar - gu - ing dyn - a - mic de - com - pos - i - tion _____ *mf* with passion *mp* suddenly cool *mp* Of which I was
mp *mf* *p* *mf* *mp*

30

un - der - stand - ing noth - ing _____ *pp* dream-like sharp accents, but legato
pp murmuring

♩ = 60

quasi parlando, very precise but with character

32

mp

ly And the on-ly less male voice of your

pp *sotto voce* 7:4 7:4 mf p

35

p senza vib.

pp

broth-er pu - gi - list of the in - tel - lect boomed as it seemed to me so

5:4 5:4 6:4 3:2 5:4 3:2

mp pp p pp

ord. vib.

mp dream-like, very equal rhythms but supple

38

sleep - y A - cross an in - ter - val of a thou - sand miles

3:2 3:2 7:4 3:2

mp mp

41

An in - ter - im of a thou - sand years

43

mp quasi parlando, half loving, half critical *p senza vib.*

But you who make more noise than a-ny man in the world when you clear your throat dea - fe - ning woke

46

$\text{♩} = 72$ *mp ord. vib.*

(k) me And I caught the thread of

48

ar - gu - ment Im - me - di - ate - ly as - su - ming my per - son - al men - tal at - ti -

50

tude And ceased to be a wo - man.

hold only for 3 beats
begin to notice the percussionist, and slowly walk around them on stage, finishing by the time you sing again

p < *f* > *pp*
very precise and deliberate; do not react to the singer's gaze
mp

begin slow, speed up toward the middle, then slow down again until the final two notes are very, very, slow.

54

57

Ah

like a VERY reasonable, informed discussion of something you don't actually fully understand

rit.

61

61

rit.

p *tentative*

3:2 3:2 5:4 5:4

free, expressive

$\text{♩} = 80$

64

$\text{♩} = 80$

free, expressive

3:2 3:2

Beaut - i - ful half - hour of being a mere wo - man The

mp

3:2 3:2

mp

3:2

very even

fleet, with alacrity

67

3:2 5:4 5:4 3:2 3:2

an - i - mal wo - man un - der - stand - ing no - thing of man But ma - ste - ry and the se - cur - i - ty of

3:2 5:4

5/4 5/4

70 *f* *Sprechstimme* $\text{♩} = 144$

im-part - ed phy - si - cal heat

In - dif - fer - ent to

high sus. cymbal;
very theatrical, impetuous

cresc. $\text{♩} = 144$

f

mf

72 *ff*

ce - re - bral gym - nast - ics

or re - gard - ing them as the

self - in - dul - gent play of

ff

75 *sung* *f* $\text{♩} = 144$

child - ren

Or the thun - der of a -

ff *ff* *ff* *ff*

this cymbal hit should cut off the percussionist

ff *ff* *ff* *ff*

this cymbal hit should cut off the percussionist

♩ = 72

quasi parlando, hushed

mp

81

lien gods But you woke

ff

mp

mp

Dampen the cymbal abruptly on the downbeat

87

me up A ny how who am I that I should cri ti cize your

mp

91

theo ries of pla stic ve lo ci ty "Let us go home..."

mp

imitating a man, but not TOO cartoonish!

94

she is tired... and wants to go to bed."

mp

f

p

98

6

7

100

5

5

repeat 4 times

II. Café du Néant

♩ = 66

mp
precise

3/4 4/4 3/16 6/8 2/4 3/4

Lit - tle ta - pers lean - ing

♩ = 66

Vibraphone

lock pedal down throughout this song

3/4 4/4 3/16 6/8 2/4 3/4

mf

n *mf* *mp* 5:4

6 *mf* *mf* *mp*

3:2 5:4 3:2

light - ed di - a - gon - al - ly Stuck in cof - fin ta - bles of the

f *mf* *mp*

n *mf* *mp* 5:4 *delicato*

9 *f* *mp* *delicato* *pesante*

3:2

Ca - fé du Né - ant Lean - ing to the breath of bait - ed bo - dies

Marimba

5:4 5:4 *mp* *f* *p* *mp* *mf* *p* 3:2 3:2

p

12
13

tender, nostalgic

still dream-like

Like young pop-lars — frin - ging the Loire — Eyes — that are

Vibraphone

n *mf* *mp* *delicato* *mp*

17

snapping back in focus

cresc.

full of — love — And eyes that are full of kohl Pro - ject - ing

Marimba

f *f* *mp* *cresc.*

p < *mf* >

20

f

light a - cross the ful - some am - bi - ente

mf *n*

22

p

Trail - ing the rest of the a - ni - mal be -

p *p*

26 *p* *p*
 hind them Tell - ing tales with no words
n *mp* *mf*

31 *p hushed* *pp*
 And lies of no con - se - quence One way or the oth - er
mp *delicato*

34 *f*
 The young lo -
 Vibraphone *f* *mp* *f* *f* *Marimba*
 rippling, like waves
f *mp* *f* *f*

36
 vers her - me - ti - cal - ly but - toned up in black to
f *p* *mf* *mp* *mf* *p* *f*

39

Black cra - vat To the blue pow - der edge dust - ing the yel - low

Vibraphone

42

threat What co - lor

Marimba

44

could have been your bo - dies When last you put them a - way

46

luxuriously, sultry

No - stal - gic youth Hold - ing your

Vibraphone

49

mis-tress 's pricked fing-er In the in-dif-fer-ent flame of the taper Syn-the-tic

52

sym-bol of LIFE In this fact-i-tious cham-ber of DEATH

55

The wo-man As u-su-al

affecting deflation, but only on the surface

59

Is smi-ling As brave-ly As it is gi-ven to her to be brave

but with conviction & a clear voice

63

Marimba

mp cresc. poco a poco

pp *pp*

67

mp

While the brand-y cher-ries In wink-ing glass-es

69

Are de-com-posing Har-mo-nious-ly With the

71

mf

flesh of spec-ta-tors And at

mf

73 *f cresc.*

— a gi - ven spot There is one who

75 *ff*

— Hav - ing the con - cen - tric light - ing fo - cused pre - cise - ly u - pon her — Pro - phet - i - cal - ly

77 *(let sound fade if necessary)*
subito pp

blos - soms in per - fect pu - tre - fac - tion — Yet there are cabs out - side the door.

III. Magasins du Louvre

$\text{♩} = 66$ *semplice*

p

All the vir-gin eyes in the world _____ are made of glass

$\text{♩} = 66$

Vibraphone

p

lock pedal down throughout this song

5

Long lines of box - es _____ Of _____

n *mp* *p*

p

9

_____ dolls _____ Propped a-against ban-ni-sters

p

n *mp*

12

Walls and pil - lars Hud-dled on shelves And com-po - site ba-bies with arms ex - tend - ed Hang _____

p

16 *p* *p* *p*

— from the ceil - ing Beck-on-ning Smil - ing In a pro-found

20

si - lence Which the shop walk-er left trail-ing — be-hind him When he am-bled to the fur-ther end of the

22 *ff* declamatory

gal-ler-y To an-noy the shop - girl All the vir-gin eyes — in the world — are made of glass

Vibraphone

with wood handles *ff* of mallets

f *f* *ff*

26 *mp* growing contemplative *p*

They a-lone have the ef-front-e-ry To stare through the hu-man soul See-ing no-thing Be-tween part - ed fring -

Marimba

f *f* *sfz* *pp*

*casual, conversational,
p seeing what is around you*

30

es One co-cotte wears a bowl - er hat and a sham - ca - mel-li - a And

34

one an ir - i - de-scent bo - a For there are two of them pass - ing And the so-

occasionally making judgments

37

li - ci-tous mouth of one is straight The o - ther curved to a sta - tic

*feeling happy yourself
with this act of
vulnerability in strangers*

40

smile And for a mo - ment their eyes re - lax to a flick - er of

43

e - le - ments un - con - di - tion - al - ly pri - me - val And now

45

a - vert - ed Seeks each oth - er's sur - rep - ti - tious - ly To know if the o - ther has seen

Vibraphone rit. p

*spoken in normal speaking rhythm and tempo
almost mumbling, yet well-enunciated,*

48 **pp** like a confession or an aside

While mine are in - ex - tri - ca - bly en - tan - gled with the pat - tern of the car - pet As eyes are apt to be

51

In their shame Ha - ving sur - prised a gest - ure that is ul - ti - mate - ly in - ti - mate

53

Vibraphone p dim. dwell in the vibraphone's sound non rit.

All the vir - gin eyes in the world are made of glass.

cut off with the "s" of "glass"