

Yvar Mikhashoff

Dialógos y Sombras de *Mélisande*

## Instrumentation

OBOE

HORN in F

CELLO

PERCUSSION 1

Vibraphone

Glockenspiel

Chime (C#)

PERCUSSION 2

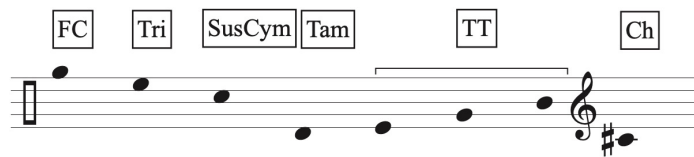
Finger Cymbal (large, heavy, long resonance)

Triangle

Suspended Cymbal

3 Tom-toms

Tam-tam



SOPRANO

SPEAKER

Score in C

Duration: c. 8'

This work is a projection of the character of Maeterlinck's *Mélisande*, a doubly superimposed impression of the *Mélisande* who flees the vile Bluebeard at the conclusion of *Ariane et Barbe-Bleue* and the *Mélisande* found weeping in the opening scenes of *Pelléas et Mélisande*. This musical portrait is of the *Mélisande* who would not return to Golaud's kingdom with him, who chooses instead to remain in the forest at nightfall, to become a shadow-world figure, an abstraction of herself; at the conclusion she is lost. The narrator is only a medium of transference for the voices of Pelléas, Golaud and Arkël - in the final measures of the piece a quotation from the final act of *Pelléas et Mélisande* of Debussy (a quiet homage to the title of the poem chosen by Garcia Lorca) is artistically related to the function of "Es is Genug" in the *Violin Concerto* of Alban Berg.

Visually, this work has a direct incarnation, the painting *Night* by Vassily Kandinsky (1907), one of the earliest manifestations of abstract art. It is a vision of the nocturnal Mélisande moving through a Symbolist universe of a mass of tiny points of color.

Mi sombra va silenciosa  
por el agua de la acecia.

My shadow moves silently  
Through the waters of the still stream.

One evening, I found her in tears beside a fountain, in the forest where I was lost. I know neither her age nor who she is, nor from where she comes: I dare not ask her for she has endured a terrible ordeal, and when I ask her what has happened, she weeps. . . (Golaud)

Por mi sombra están las ranas  
privadas de las estrellas.

Within my shadow are the secret  
Frogs of the stars.

The stars are numberless: I have never seen so many as on this evening ... Yet the moon is still above the sea... Stay no longer in the shadow, Mélisande... (Pelléas)

La sombra manda a mi cuerpo  
reflejos de cosas quietas.

My shadow sends to my body  
Reflections of quiet things.

How alone one is here. One hears nothing. There is always an extraordinary silence. One could hear the water sleeping ... (Pelléas)

Mi sombra va como inmenso  
cínife color violeta.

My shadow moves as a  
Great gnat of violet.

I see only the willow branches before the wall... Mélisande: Further down, in the garden; there... in the green darkness...

Cien grillos quieren dorar  
la luz de la cañavera.

One hundred crickets wish to  
Gild the light of the reed grass.

Yes, the sun is sinking into the sea... it is late... How are you, Mélisande? (Arkël)

Una luz nace en mi pecho  
reflejado, de las acequia

A light is born from my reflected  
Chest, from the still stream.

See how she sleeps ... softly, softly... one would think her soul was eternally cold... (Arkël)

FINE

June 19, 1977  
8:00 p.m.

*dedicated to Paul Schmidt*

# Shadows and Dialogues of Melisande

Maurice Maeterlinck  
Federico Garcia Lorca

Yvar Mikhashoff

$\text{♩} = 60$

Speaker

Soprano

Oboe

Horn in F

Cello  
*pp*

Percussion 1  
Finger Cymbal  
l.v. sempre

Percussion 2  
*pp*

The score is written in 4/4 time with a tempo of 60 beats per minute. The Speaker part consists of a series of short pulses. The Soprano, Oboe, and Horn in F parts are mostly silent, with some faint markings. The Cello part features a series of long, arched notes starting with a *pp* dynamic. Percussion 1 plays a Finger Cymbal with a *l.v. sempre* instruction. Percussion 2 plays a rhythmic pattern of eighth and sixteenth notes, including triplets and accents, starting with a *pp* dynamic.

9

Sp.

Sop.

Ob.

Hn.

Vc.

Perc. 1

Perc. 2

*rit.* **A** *a tempo*

Vibraphone motor off bowed

*pp*

4:3 3 3 3

17

Sp.

Sop.

Ob.

Hn.

Vc.

Perc. 1

Perc. 2

*pp* 3

Mi som - bra

3 3 3 3 3

25 **B**

Sp. *corta*

Sop. *p* *3* *corta mp*  
 va si - len - cio sa por el a - gua de

Ob. *corta*

Hn. *corta*

Vc. *corta*

Perc. 1 Glockenspiel mallet l.v. sempre Vb bowed *corta*

Perc. 2 *corta*

31 **C**

Sp. *mf* *pp*

Sop. *mf* *pp*  
 la'a - ce - quia. Un soir, je l'ai trouvée tout en pleurs au bord d'une fontaine, dans la forêt où je m'étais perdu...

Ob. *Cadenza* *sf pp* *3* *5* *mf* *pp*

Hn. *con vibrato* *gradualmente*

Vc. *sfz*

Vb./Gl. *f* motor on med.

Perc. 2 Triangle *f* Tom-toms *pp* *ppp*

**D**

Sp. je ne sais ni son âge ni qui elle est... car elle doit avoir eu une grande épouvante...

Sop.

Ob. 36 *pp* *mp*

Hn. *rubato* *pp* *p* *mp*

Vc.

Vb./Gl. 36

Perc. 2

41 *poco accel.* *rit.* *a tempo rubato* **E Poco più mosso**

Sp. et quand on lui demande ce qui lui est arrivée, elle pleure...

Sop.

Ob. 41 *poco f - pp* *pp* *p* *colla voce* *sf* *p*

Hn. *poco f - pp* *pp* *p* *colla voce* *sf*

Vc. *colla voce* *p* *sf*

Vb./Gl. 41 *pp* *Glock* *Vb* *Ped.*

Perc. 2

48

Sp.

Sop. *p* (spoken)  
 Por mi som - bra'es - tán las ra - nas pri -

Ob.

Hn. *p*

Vc. *p*

Vb./Gl. Glock *mf*

Perc. 2

53

Sp.

Sop. (whisper) *corta*  
 va - das, (las ra - nas) pri - va - das de las es - tre - las.

Ob. *corta*

Hn.

Vc. pizz. con vib.

Vb./Gl. Vb *corta*

Perc. 2 Tri wood *mf*



**F** *poco accel. a tempo* *accel.*

Sp. *Il y a d'innombrables étoiles, je n'ai autant vu que ce soir...*

Sop.

Ob. *pp*

Hn. *espressivo* *pp*

Vc. *mp* *mp* *mp* *mf* *mp* *f*

Vb./Gl. *pp* *Vb* arpeggiate freely through m. 62 - *mormorando*

Perc. 2 *ped.*

*rit. molto* *a tempo* *poco rit.* ----- **Tempo primo**

Sp. *Mais la lune est encore sur la mer.* *Ne reste pas dans l'ombre, Mélisande...*

Sop.

Ob. *f*

Hn.

Vc. *mf* *p* *mp* *p* *pp* *arco* *II* *I*

Vb./Gl. *ped.* *arpeggiate freely through m. 71*

Perc. 2 **FC** *pp*

67 G *molto rit.*

Sp.

Sop. *pp* *3* *3*  
 la som - bra man - da a'mi cuer - po

Ob. *pp* *3* *3* *9* *3* *rubato*

Hn. *pp* *3* *3*

Vc. *pp* *3* *3*

Vb./Gl. *pp* *3* *3* *Glock*

Perc. 2 *3* *Tri*

72 *a tempo* *3*

Sp.

Sop. *mp* *3* *3* *ppp* *p*  
 re - fle - jos de co - sas qui - e - - tas. Comme on est seul ici. On n'en-tend rien. *3*

Ob.

Hn.

Vc. *pizz.* *mp* *3* *p* *mf* *arco tratto col legno* *p* *3*

Vb./Gl.

Perc. 2 *3*

**H** Poco più mosso

76

Sp. il y a toujours un silence extraordinaire. on entendrait dormir l'eau...

Sop. (ce) *p* Mi

Ob. (spoken) *p* Si - len *pp* *pp*

Hn. (spoken) *p* Si - len (ce) *pp* *p*

Vc. Si - len (ce) *pp*

Vb./Gl.

Perc. 2 *p* Suspended Cymbal scrape circumference with coin

80

Sp.

Sop. som - bra va co - mo'in - men - so cí - ni - fe co - lor

Ob. *pp* *mp* *pp*

Hn.

Vc.

Vb./Gl.

Perc. 2

**I Poco meno mosso qua Tempo I**

84

Sp. *corta*

Sop. *mp* *pp* (1) (2) (3) (4) (cover mouth with hand) *corta*

vio - le - ta. sssssssssssssss zzzzzzz

Ob. *mf* *mp* *pp* *corta*

Hn. *mp* *pp* I and II sub pont. ord. IV

Vc. *pp* *mp* *pp* *ppp* *molto* *pp subito* *pizz.* *corta*

Vb./Gl. strike Vb with FC *f* *corta*

Perc. 2 *f* Tam-tam *ppp*

89 (extremely quiet and rather quickly)

Sp. Je ne vois que des branches du saule qui dépassent le mur.

Sop. *pp* Là bas dans le jar-din... dans le vert som-bre...

Ob. *pp*

Hn. *pp*

Vc. *pp*

Vb./Gl.

Perc. 2 *pp*

92

Sp.

Sop.

*mf*

Cien

Ob.

Hn.

*sfz*

Vc.

Vb./Gl.

Perc. 2

**J**

Sp.

Sop.

gril - los      quie-ren-do - rar      la   luz      de la ca - ña -

Ob.

*sfp*

Hn.

Vc.

Vb./Gl.

Perc. 2

96

Sp.

Sop.

ve - ra

(la...)

*p* (sung)

Ob.

Hn.

Vc.

Vb./Gl.

Perc. 2

98

Sp.

Sop.

(lu...)

Ob.

Hn.

Vc.

Vb./Gl.

Perc. 2

**K**

100

Sp.

Sop. *f* (*p*) *p* (vowel changes extremely gradual and subtle)

(o...)

Ob. *p*

Hn. senza sord.

Vc. *p*

Vb./Gl.

Perc. 2

103

Sp.

Sop. *cresc. poco a poco*

(a...) (e...)

Ob. *cresc. sempre* *mf* *f*

Hn. *cresc. sempre* *f*

Vc. *cresc. sempre* *sfz* *sfz*

Vb./Gl.

Perc. 2 *pp sempre*

**L** Tempo I

(almost shouted)

105

Sp. Mé - li - san - de... Méli - sande...

Sop.

Ob. (i...)

Hn.

Vc. arco I *pp*

Vb./Gl.

Perc. 2 *sffz* **FC** *pp* l.v. sempre

110

Sp. **M** (very calmly)

Sop. Oui, c'est le soleil qui se couche sur la mer... il est tard...

Ob.

Hn. *pp lontano*

Vc.

Vb./Gl. **Vb** *pp* Ped.-

Perc. 2



119

Sp.

Sop.

Ob.

Hn.

Vc.

Vb./Gl.

Perc. 2

Comment te trouve-tu,  
Mélisande?...

*ppp*

*niente*

*niente*

*pizz. poco marcato*

*mf*

*pp*

**N** Tempo di "Valse Lente"

Sp.

Sop.

Ob.

Hn.

Vc.

Vb./Gl.

Perc. 2

123

*p*

*pp*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

127

Sp.

Sop.

*p semplice*

U - na luz na - ce'en mi pech-o, re - fle - ja - do, de la'a-

Ob.

Hn.

Vc.

*mp* *mf poco sfz*

Vb./Gl.

*p* Glock

Perc. 2

132

Sp.

Regardez comme elle dort...

Sop.

ce - quia.

Ob.

*pp*

Hn.

Vc.

arco n.v. con sord. *pp* I/II III/IV I/II

Vb./Gl.

Chime *ppp lontano*

Perc. 2

*ppp*

138 **P** (almost a whisper)

Sp. *lentement...* *lentement... on dirait que son âme a froid pour toujours...*

Sop.

Ob.

Hn. *con sord.* *pp*

Vc. *p*

Vb./Gl. **Vb** *p* *ped.* *sim.* **Ch** **Vb** *pp* *pp*

Perc. 2 *pppp* *p*

143 *ritardando al fine* -----

Sp.

Sop.

Ob. *ppp* *niente*

Hn. *niente*

Vc. *pizz.* *mp* *pp*

Vb./Gl. **Ch** *ped.* *ppp*

Perc. 2 *ppp*

Austin, Texas  
 June 13, 1973  
 Wed. 3:35 a.m.