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A Cajun Tale

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A Cajun Tale

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Music
in
Composition

by

Daniel D. Schultz
B.M. Louisiana State University, 1970
M.M. Louisiana State University, 1972
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May, 2020

A Cajun Tale

For Soprano, Tenor and String Quartet

Dan Schultz

Libretto by Bennett Kirshner

2020

| | | |
|---|--------|-------|
| 1. Ouverture | p. 3 | 2'52" |
| 2. La Présentation | p. 10 | 4'18" |
| 3. Carencro's Complainte | p. 24 | 3'45" |
| 4. Bonjour, Bonne Journée | p. 35 | 0'52" |
| 5. Ensommeillé et Faim (Duo d'Amour) | p. 39 | 4'47" |
| 6. À Votre Santé, Mme. Carencro | p. 48 | 2'29" |
| 7. Que Diable? | p. 59 | 3'03" |
| 8. La Grande Évasion | p. 72 | 3'07" |
| 9. Le Pointe Culminant | p. 83 | 4'41" |
| 10. Finale et Leçon | p. 104 | 3'11" |
| (11. Sortie Le Marais de Rêve - Exit Music) | p. 114 | 2'27" |

Duration with narration App. 40 minutes

A Cajun Tale

Singers and Instrumentation

Soprano - Madame Carencro
Tenor - Compair Lapin and Narrator
Violin 1
Violin 2
Viola
Violoncello

As a chamber piece, this may be performed with or without a conductor. If with conductor, most of the instrumental and vocal cueing is superfluous..

The Story

This is the story of two Louisiana denizens and their challenges finding food, getting rest and raising families in the winter swamp. Madame Carencro is a red-headed buzzard whose husband abandoned the nest after Carencro hatched a brood of chicks. She's left to fend for herself and her family against odds. A neighbor of Carencro's, a shifty rabbit named Compair Lapin (accomplice Lapin) is a bit of a lazy moocher, content to sleep away the day.

The two carry on daily with cordial but cautionary regard for each other. Eventually Carencro comes to realize that the answer to her hunger problems might be living in the base of her tree. So she hatches (no pun intended) a plan.

Unsuspecting Lapin is caught in her trap and must use all of his wit to escape - which he did - to his friend Bouki's (a turtle who loves to cook) house. After that Lapin gets his revenge.

Songs - French - English Translation

1. Ouverture - Overture
2. La Présentation - Introduction
3. Carencro's Complainte - Carencro's Lament
4. Bonjour, Bonne Journée - Hello, A Good Day to You
5. Ensommeillé et Faim (Duo d'Amour) - Sleepy and Hungry (A Love Duet)
6. À Votre Santé, Mme. Carencro - Congratulations, Madame Carencro
7. Que Diable? - What the Devil?
8. La Grande Évasion - The Great Escape
9. Le Pointe Culminant - The Climax
10. Finale et Leçon - The End and the Moral
11. Sortie Le Marais de Rêve - Leaving the Sleepy Swamp

Note: The Cajun theme is "Jolie Blonde" (pretty blonde), a traditional Cajun waltz.

1. Overture

♩ = 120

Like a Cajun fiddler -
unrefined

The musical score is arranged in three systems, each with three staves: Violin 1 (top), Viola (middle), and Violoncello (bottom). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system (measures 1-5) features a Violin 1 part starting with a forte (*f*) dynamic, playing a melodic line with triplets. The Viola and Violoncello parts provide harmonic support with a mezzo-forte (*mf*) dynamic. The second system (measures 6-11) continues the melodic development in the Violin 1 part, with the Viola and Violoncello parts maintaining their accompaniment. The third system (measures 12-16) shows a dynamic shift in the Violin 1 part, moving from *f* to mezzo-piano (*mp*) and then back to *f*. A box labeled 'A' is placed above the final measure of this system. The Viola and Violoncello parts also show dynamic markings of *mp* and *f* corresponding to the Violin 1 part.

Ouverture

18

Vln 1

Vln 2

Vla

Vc.

mf

Musical score for measures 18-22. Vln 1 has a melodic line with triplets. Vln 2 has a rhythmic triplet accompaniment. Vla and Vc. provide harmonic support with chords and bass notes. Dynamics include *mf* and accents.

23

Vln 1

Vln 2

Vla

Vc.

Musical score for measures 23-27. Vln 1 continues the melodic line. Vln 2 continues the triplet accompaniment. Vla and Vc. continue the harmonic support. Accents are present on the Vc. part.

28

Vln 1

Vln 2

Vla

Vc.

rit. .

Musical score for measures 28-32. Vln 1 has a melodic line with triplets. Vln 2 has a rhythmic triplet accompaniment. Vla and Vc. provide harmonic support. The piece concludes with a ritardando (rit.) marking.

Ouverture

33 B $\text{♩} = 66$ ord.

Vln 1 *mp* *f* *mf* *f*

Vln 2 *mp* *p* *mf*

Vla *mp* *p* *mf* *mp*

Vc. *f* *p* *mf* *f* *p* *mf* *f* *p*

The singers make their way onto the stage and into positions.

37 *tr* $\text{♩} = 72$

Vln 1 *f*

Vln 2 *mp* *p* *mf*

Vla *p* *mf*

Vc. *mf* *f* *p* *mf* *f* *p* *f* *p*

Ouverture

41

Vln 1

Vln 2

Vla

Vc.

tr

mp *mf*

pizz. *arco*

f *mp*

f *mp* *p*

mf *f* *mp*

45

$\text{♩} = 76$

Vln 1

Vln 2

Vla

Vc.

tr

p *f* *mf* *f*

p *mf* *f*

arco *mf* *f*

tr *p* *mf* *f*

sul A

Ouverture

49 C

Vln 1
mf > f > mf f *mf* *f > mf*

Vln 2
pizz.
mp *mf*

Vla
mp *f*

Vc.
mp *f* *mp*

52

Vln 1
f > mf f *mf f > mf f > mf*

Vln 2
mp arco
mf > p

Vla
mp *mf*

Vc.
p *f*

Ouverture

56

Vln 1

f > *mf* > *mp* *f* > *mf* *f*

Vln 2

mf *f*

Vla

mp *mf*

Vc.

mp *mf* *8va* \square

60

Vln 1

mf

Vln 2

pizz. arco *tr* *tr* $\text{♩} = 66$ *tr*

mf *mp* *p*

Vla

tr *f* *mf* *p*

Vc.

f *mf*

Ouverture

64

tr

p mf

mp

sul A

Vln 1

Vln 2

Vla

Vc.

67

tr

rit.....

sul A

sul D
sul G

p

Vln 1

Vln 2

Vla

Vc.

2. La Présentation

(Cajun Theme) Carencro humming
continuously over the narration

♩ = 96

Mme. Carencro *mp* (Hum) *mp*

Compair Lapin

Violin 1 *mp* *p* *pp*

1st time only

Carencro

Lapin

Carencro continues to hum
over the narration

Carencro *p* *3*

Lapin

LAPIN narration begins around
here the first time through

LAPIN / NARRATOR (Spoken over music):

(Waking up from a dream)
How dare you!
(Realizing he is on stage)
Huh? What? Oh! Oh, is it time already? Well...
(brushes himself off)

...good evening, folks. I didn't realize we started so soon! Haha!
(He comes out of his hole, situates himself downstage
center, and changes some piece of clothing to indicate he
has turned from LAPIN into NARRATOR)
It's so strange, how one moment can change us from one sort of
being to another...

La Présentation

Carencro stops humming
at violin entry

13

A $\text{♩} = \text{♩}$ $p <$

Is -

begin after NARRATOR:
"one sort of being into
another"

Vln 1 $f > mf f$

Vln 2 p

Vla p

Vc. p

The musical score is arranged in six staves. The top staff is for Carencro, starting at measure 13 with a melodic line. The second staff is for Lapin, which is mostly silent. The third staff is for Vln 1, which begins its entry at measure 13 with a dynamic marking of $f > mf f$. The fourth staff is for Vln 2, which begins its entry at measure 13 with a dynamic marking of p . The fifth staff is for Vla, which begins its entry at measure 13 with a dynamic marking of p . The sixth staff is for Vc., which begins its entry at measure 13 with a dynamic marking of p . A box labeled 'A' is placed above the Carencro staff at measure 13, with a note indicating $\text{♩} = \text{♩}$ and $p <$. A performance instruction above the Carencro staff reads 'Carencro stops humming at violin entry'. Another instruction above the Vln 1 staff reads 'begin after NARRATOR: "one sort of being into another"'. The word 'Is -' is written below the Carencro staff at the end of the first phrase.

La Présentation

Carencro continues humming Cajun Theme softly, stopping briefly on "beats"

18

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

f

p

f

pp

pp

pp

pp

Is - - - n't it? - - - - - n't it? - - - - -

Is - - - - - n't it? - - - - -

The musical score consists of six staves. The top two staves are vocal parts for Carencro and Lapin. Carencro's part begins at measure 18 with a melodic line that includes a fermata over the final note. Lapin's part follows a similar melodic contour. The bottom four staves are for string instruments: Violin 1, Violin 2, Viola, and Violoncello. Each string part features a melodic line with a fermata at the end of the phrase. Dynamic markings include *f* (forte) for the vocal parts and *pp* (pianissimo) for the string parts. The score concludes with a double bar line and a fermata over the final notes of each part.

La Présentation

21

Carencero

Lapin

short narration here

short narration here

NARRATOR (Spoken): Anyway! We begin our evening with a taxonomic question; does anyone know why buzzards are bald?

With lousy dispositions?

Anyone at all?

Why, the mere presence of your eyes...

On NARRATOR'S downbeats

1st beat

2nd beat

3rd beat

4th beat

short narration here

Vln 1

f

On NARRATOR'S downbeats

1st beat

2nd beat

3rd beat

4th beat

short narration here

Vln 2

f

On NARRATOR'S downbeats

1st beat

2nd beat

3rd beat

4th beat

short narration here

Vla

f

On NARRATOR'S downbeats

1st beat

2nd beat

3rd beat

4th beat

short narration here

Vc.

f

On NARRATOR'S downbeats

1st beat

2nd beat

3rd beat

4th beat

short narration here

La Présentation

Narrator (Spoken): Tonight, to answer that question, we transport ourselves to many years ago.....

♩ = 72

22 **B** Carencro stops humming

Carencro

Lapin approach pitches in a "sing-song" way (Sprechstimme)

Vln 1

Vc. after NARRATOR: "years ago..." *mp* pizz.

in the thick of the A - - cha - fa - la - ya ba - sin

f *p*

25

Carencro

Lapin *ord.*

Vln 1 *mp*

Vln 2 *mp*

Vc.

where the old out - stretched oak tree is nest - led

where the old out - stretched oak tree is nest - led

La Présentation

narration
here
stop with Tenor
after "bayou"

28

Carenero
laz - i - y — in the damp soil Ah —————

Lapin
laz - i - ly — in the damp soil next to a me - an - d'ringba - you.

freely
nod here for cutoff

Vln 1
p *gliss.*

Vln 2
p

Vla
p

Vc.
arco
p

cut off with Tenor
after "bayou" narration
here

cut off with Tenor
after "bayou" narration
here

cut off with Tenor
after "bayou" narration
here

cut off with Tenor
after "bayou" narration
here

NARRATOR (Spoken):

Many creatures have come to call this tree home – in fact, at this moment, two owls, four roseate spoonbills, a tricolored heron, and a medley of coypus and swamp rats have etched out homes for themselves.

But tonight's tale is not about them, nor the community they've fostered.

Instead, it's about two residents -

La Présentation

31 C ♩ = 92

Carencro *mf* *p*

Lapin *f* narration begins around here

Ma - dame Car - en - cro,

NARRATOR (Spoken over music):

...the first red-headed buzzard to ever set foot in the bayou, a new mother who has come on hard times, and a rabbit.

But this, my friends, is not just any rabbit...this is the one-and-only, the diabolically deceptive, the cunning, conniving, sadistic and...

well, frankly, misunderstood...

Compaire Lapin!

(Narrator bows during following theme music)

begin immediately after NARRATOR "two residents"

Vla *f* *p*

Vc. *f* *mf*

La Présentation

40 D ♩ = 120

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

hold through the narration

continue immediately after NARRATOR: "Compair Lapin"

mp *p* *ff*

mp *mf* *ff*

f *mf*

48

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

mp *p*

mp *p*

La Présentation

rit.... narration here //

54

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

pp

poco

n

p

narration here //

narration here //

narration here //

narration here //

narration here //

pp

narration here //

NARRATOR (Spoken):

In any case, we begin our story on a quiet afternoon, shortly after a modest rainstorm, looking at the highest branch, where Carencro sits atop her nest, grooming her three hatchlings, wondering how she'll find the next meal for her family.

Her husband, you see, who should be scavenging for worms and carp, is around, but that's about all he is... around.

Oh, it breaks my heart! Carencro's first encounter with him had been so charmed – she was instantly smitten...

La Présentation

59 E $\text{♩} = 69$

Carencro

(Sprech.) *mf* Oh! _____ Oh! _____

Lapin

They locked wings in mid - air hold - ing on for dear life as

Vln 1

p _____ *mf* _____ *p* _____ *mp*

Vln 2

begin after
Tenor: "smitten"

p _____ *mf* _____ *p* _____ *mp*

Vla

p _____ *mf* _____ *p* _____ *mp*

Vc.

p _____ *mf* _____ *p* _____ *mp*

66 rit.....

Carencro

Lapin

mp _____ *mf* _____ *p*

they de - scend - ed down, down, down, and in - to...

Vln 1

pp

Vln 2

pp

Vla

pp

Vc.

pp

La Présentation

70 **F** ♩ = 94

Carencro

Lapin

Vln 1

scratch tone

ff

8va

strings repeat continuously over the narration.
Change to *mp* when narration begins and return to *ff* after Tenor: "maintain their sturdy frame"

Vln 2

ff scratch tone

8va

71

Carencro

Lapin

Narration begins
around here

NARRATOR (Spoken over music, changing into LAPIN and going back to his burrow):

Ah! That must be my cue...I get a little carried away whenever I'm with such...
(looking to the audience) esteemed company.

I'll retire back into my burrowed hole, where I commence the hard labor (sarcasm) that
all well-fed rabbits must perform to maintain their sturdy frame! (indicates sleeping)

Vln 1

Vln 2

La Présentation

72 $\text{♩} = 86$ *mf*

Carencro

Hush my bab - - - -

Lapin

continuation after narration CARENCRO: "Hush my ba-

Vln 1

continuation after narration CARENCRO: "Hush my ba-

Vln 2

ff *p*

73 *ghiss.*

Carencro

- - - - - ies.

Lapin

-bies." slowly to ord.

Vln 1

-bies." slowly to ord.

Vln 2

La Présentation

74 *mp*

Carencro *miss.*
Hush my bab - - - - - ies. I

Lapin

Vln 1 "Hush my bab-" stop after 2nd "babies" *n*

Vln 2 "Hush my bab-" stop after 2nd "babies" *n*

76 Spoken

Carencro
know you're hun - gry, Your fath - er will be home soon with din - er.

Lapin

Vla *p* < *mp* > *p*

81 *ord.* >

Carencro He will! You must be - lieve me._____

Lapin

Vla

La Présentation

84 *mp* $\text{♩} = 64$

Carencro *gliss*
Sleep now lit - - le

Lapin

Vla *Slower - more relaxed*
pp *p*

Vc. *pp* *p*

85 *mp*

Carencro *gliss*
ones. - - - - - Your hun - -

Lapin

Vla

Vc.

86 *rit.....*

Carencro
-ger will be sat - - ed soon._____

Lapin

Vla *end with soprano on "soon"*
n

Vc. *end with soprano on "soon"*
n

3. Carencro's Complainte

♩ = 86

Mme. Carencro *mf* *mp*
 Ngee! Ngee! Oh____
 (any screechy sound)

Violin 1 *mf* *mp* *mf* *mp* *mf* *mp* *f*

cue Vln 1 *f* *ff* *mp* *f*

5 Carencro
 Ngee! Oh____ Oo____ Ngee!

Sop. cue

Vln 1 *mp* *f* *mp*

♩ = 112

8 Carencro *mp* *f*
 Oh____ Does an - y - one know?____

Vln 1 *f* *mf* *arco*

Vc. *f*

Carencro's Complaine

12

Carencro *mf*,
Do you know —

Vln 1 *ppp* *p*

Vln 2 *ppp* *p*

Vla *ppp* *p* *mp*

Vc. *mp* *pp* *mp*

18

Carencro
— what it's like be - ing emp - ty wing - ed?

Vla *f* *mp* *mf*

Vc. *f* *mp* *mf*

Carencro's Complainte

23

Carencro

While all a - round _____ the world does teem with light, _____

Vln 1

Vln 2

Vla

Vc.

f *mp* *p*

f *mp*

28

Carencro

here in the seas - on _____ of life re - newed. Yes, _____

Vln 1

Vln 2

Vla

p *mf* *p*

mf *p*

mf

33

Carencro

my ba - bies are _____ grow - ing and plumed. _____

Vla

Vc.

f *mp*

p *p*

Carencro's Complainte

38 *f* *mp*

Carencro and yet.... I've

Vln 1 *p*

Vla *p*

42 **A** ♩ = 104

Carencro *mf* had no sight no smell of food to-day my hatch- lings are hun-
I must hunt and leave them be_____ where will it come from, —

Vln 1 *mp*

Vln 2 *mf* pizz.

Vla *mf* pizz.

Vc. *p*

Carencro's Complainte

45

Carencro

- - - - gry, my bel - ly is tight and their growth
 - from where will it bleat. Oh there must be some - thing

Vln 1

Vln 2

Vla

Vc.

1. 2.

B $\text{♩} = \text{♩}$ legato

48

Carencro

needs their eats. some - thing
 warm we can eat.

Vln 1

Vln 2

Vla

Vc.

Carencro's Complainte

53

Carencro

with fat on its face and meat on its knees.

Vln 1

Vln 2

Vla

Ve.

58

Carencro

A 'pos - sum would do a rat would suf - fice. or

Vln 1

Vln 2

Vla

Ve.

Carencro's Complainte

freely spoken as
in thought

64

a tempo

Carencro

may - be a dive is the way I'll plunge in the wa - ter find a cat - fish to

freely

Vln 1

freely

Vln 2

freely

Vla

freely

Vc.

Sop. cues strings

non legato

68

p

C *mf*

Carencro

f'let Mmmmm All we need is one be - -ing

on Sop. cue

Vln 1

mp on Sop. cue

Vln 2

mf pizz. *f*

Vla

mf

Vc.

on Sop. cue arco

mp

Carencro's Complainte

72

Carencro

one sa - vor - y ———— thing to — save — us — from

Vln 1

Vln 2

Vla

Vc.

75

Carencro

star - - ving. We could feed for ———— days. ————

Vln 1

Vln 2

Vla

Vc.

arco

Carencro's Complainte

79 spoken in rhythm D legato ord.

Carencro
A ro - dent, a fish, some - thing with fat on its face and meat

Vln 1
p *mf* *p*

Vln 2
mf

Vla
pizz. arco
mp *p* *mf* *mf* *p*

Vc.
pizz.
p *mf*

84

Carencro
— on — its knees. — — — — — A 'pos - sum would do a rat would suf -

Vln 1
mf *p*

Vln 2

Vla
mf *p* *mf* *p* *mf* *p* pizz.

Vc.

Carencro's Complainte
free tempo spoken
as a thought

90

Carencro

-fice. or may - be a dive is the way I'll plunge in the

Vln 1

mf p *mf* *mp*

Vln 2

mp

Vla

mp

Vc.

a tempo

95

Carencro

wa - ter find a cat - fish to f'let.

(Carencro spies Lapin)

Vln 1

mf

Vln 2

mf

Vla

mf

Vc.

mf

sul D
sul G

arco

Carencro's Complainte

99

Carencro

Spoken
p

A RAB - BIT!

Vln 1

Vln 2

Vla

Vc.

pp

pp

mp

p

mp

p

The musical score is arranged in five staves. The vocal line (Carencro) is on the top staff, with a rest for the first two measures and a spoken phrase 'A RAB - BIT!' in the third measure, marked with a piano (*p*) dynamic. The first violin (Vln 1) and second violin (Vln 2) parts feature a melodic line with slurs and accents, marked with pianissimo (*pp*) dynamics. The viola (Vla) part consists of sustained chords, marked with mezzo-piano (*mp*) and piano (*p*) dynamics. The cello (Vc.) part provides a bass line with slurs and accents, marked with mezzo-piano (*mp*) and piano (*p*) dynamics.

♩ = 96
languid 4. Bonjour, Bonne Journée

Mme. Carencro

Compair Lapin

Violin 1

Violin 2

Viola

Violoncello

mf

Why,

f

mf > p

mf > p

mf > p

mf

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

mf

And good

good morn - ing Ma - dame Car - en - - cro.

mp

mf

p

pp

mp

p

mp

Bonjour, Bonne Journée

9

Carencro
Lapin

morn - ing Com - pair La - - pin. wait, wait

Vln 1
Vln 2
Vla
Vc.

p mp p mp p mp

p mp p mp p mf

> p mp p mp p mf

p f

13

Carencro
Lapin

wait! Did - n't the sun just set? Oh, yes. I've been

Vln 1
Vln 2
Vla
Vc.

mp

p > pp mf > p mf > p mp >

p > pp mf > p mf > p mp >

p

Bonjour, Bonne Journée

17 *pp* *mf*

Carencro
We ne - ver talk, with you in the

Lapin
im - mersed in my stud - ies... with me in the

Vln 1

Vln 2
p *mp* *p* *mp* *p*

Vla
p *mp* *p* *mp* *p*

Vc.

20

Carencro
low - est bur - row, and me in the

Lapin
low - est bur - row, and you in the

Vln 1
f

Vln 2
mp *p* *mf* *mp* *p*

Vla
mp *p* *mf* *mp* *p*

Vc.

Bonjour, Bonne Journée

23 molto rit.

Carencro
Lapin
Vln 1
Vln 2
Vla
Vc.

high - est branch.
high - est branch.

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

SPOKEN:

CARENCRE: It is funny that we never talk - you in the lowest burrow, me on the highest branch.

LAPIN: Oh, I wouldn't call it funny. I'd call it natural! After all, what reason would a rabbit have to talk to one of its most powerful pred.....

CARENCRE: One of its most natural and powerful?.....

LAPIN: Pred...predicaments!

CARENCRE (perplexed, considering): One of its natural and most powerful... predicaments?

LAPIN: Us rabbits and buzzards never get along. Your chirps are so obnoxious. So, yes, it is a predicament. Anyway, I must resume my studies. I'm in the middle of first-hand research into the somatic, sonic wavelengths that reverberate through the body when one achieves a deep state of relaxation.

CARENCRE: That sounds fascinating.

LAPIN: Certainly! Good morning.

CARENCRE: You mean... good night.

5. Ensommeillé Et Faim (Duo d'Amour)

Each character singing to self without acknowledging the other

♩ = 66

Chorale

Mme. Carenero *p*

Compair Lapin *mp* *espressivo* How _____
Ah, _____ how good it feels to lie _____

Violin 1 *con sord.* *ppp* *pp* *mp*

Violin 2 *con sord.* *ppp* *pp* *mp*

Viola *con sord.* *ppp* *pp* *mp*

Violoncello *con sord.* *ppp* *pp* *mp*

Carenero *mp* *p* *pp* *mf*
I'd _____ love _____ to _____ eat.

Lapin *mf*
down on a _____ thick _____ bale of hay, _____

Vln 1 *p* *mp* *mf*

Vln 2 *p* *mp* *mf* *p*

Vla *p* *mp* *mf*

Vc. *p* *mp* *mf* *p*

Ensommeillé Et Faim (Duo d'Amour)

11 *p* *mf* *p*

Carencro
 Id_ just_ yearn_ to_

Lapin
mp *mf*
 and_ con - tem - plate_ the_ pas - sing_ clouds_ I_ can - not

Vln 1
p *pp* *p*

Vln 2
pp *p*

Vla
pp *p*

Vc.
pp *p*

16 *mp* *mf* *p*

Carencro
 chew How_ sad it is to go to bed_

Lapin
 see_ How_

Vln 1
mf *mp* *mf*

Vln 2
mf *p* *mp* *mf*

Vla
mp *mf*

Vc.
mp *mf*

senza sord.

Ensommeillé Et Faim (Duo d'Amour)

22 *p* *mf* *mf* *p* *mf*

Carencro
 _____ with - - out a worm _____ to slurp, not _____ a burp

Lapin
 _____ I _____ love _____ to _____ sleep.

Vln 1
p *pp* *mp* *mf*

Vln 2
p *pp* *mp* *mf*

Vla
p *mp* *mf*

Vc.
p *pp* *mp* *mf*

27 *p* *mf* *p* *mf* *f* **A** ♩ = 88

Carencro
 _____ to belch, _____ not a _____ drop to _____ sip.

Lapin
 _____ How I _____ love _____ to... _____

Vln 1
p *mp* *p* *mp*

Vln 2
p *p* *mp*

Vla
p *p* *mp*

Vc.
p *mp* *f*

Ensommeillé Et Faim (Duo d'Amour)

33

Carencro *mp* And— my_heart is—

Lapin *mp* The pil - low on my head is so soft,

Vln 1 *pp* *mp* *p* *mp*

Vln 2 *pp* *mp* *p*

Vla *pp* *mp* *p*

Vc. *mp* *p*

38

Carencro torn— by the pangs of my

Lapin and my feet_ are so warm.

Vln 1 *mf* *mp*

Vln 2 *mf* *mp*

Vla *mf* *mp*

Vc. *pp* *mf* *mp*

Ensommeillé Et Faim (Duo d'Amour)

43 *mp*

Carencro
stom - ach I must lure

Lapin
Yes, the safe - ty of slumb - er, my bed is ten-

Vln 1
(8) *p*

Vln 2
(8) *p*

Vla
p

Vc.
p

47 *mf* *f* *ff*

Carencro
— the rab - bit, trap the rab - bit, kill the rab - bit,

Lapin
- der and toast - y.

Vln 1
f

Vln 2
f

Vla
f

Vc.
f

Ensommeillé Et Faim (Duo d'Amour)

52 *rit.....*
mf *p* slowly - together

Carenero
 have the rab - it. How I'd love to

Lapin
mf *p* notes may be sung flat as if *p* dozing
 I am its loy - al ser - vant. How I love to

58 a tempo **B** ♩ = 76
mf

Carenero
 eat! How I yearn to chew! At _____ last...

Lapin
 sleep How I live to snooze! At _____ last...

Vc.
f *mf*

63 *mp espressivo*

Carenero
 And, _____ as I long to break _____
mp espressivo

Lapin
 And, _____ as I rest my wear - - - -

Vc.
mp espressivo *f* *p*

Ensommeillé Et Faim (Duo d'Amour)

67

Carenro

some bread and get in - to my bed,

Lapin

- - y head and get in - to my bed, I

Vc.

mf *p* *mp*

71

Carenro

I on - ly think of this.

Lapin

on - ly think of this.

Vc.

mf *p* *mp*

Ensommeillé Et Faim (Duo d'Amour)

75

Carenco
I on - ly think of this.

Lapin
I on - ly think of this.

Vln 1

Vln 2

Vla

Vc.

mp *p* *f*

mf *p* *mp*

79

Carenco
I want noth - ing more, need all things less. For this is -

Lapin
I want noth - ing more, need all things less. For this is -

Vln 1

Vln 2

Vla

Vc.

mp *p < mf*

mf *p*

f

Ensommeillé Et Faim (Duo d'Amour)

83

Carenicro
 _____ what I love _____ the best.

Lapin
 _____ what I love _____ the best.

Vln 1

Vln 2

Vla

Vc.

p

spoken in thym

87 *p* *mf*

Carenicro
 _____ Food! How I'd love to eat...

spoken in rythm

Lapin
 _____ Sleep! I need to snooze. I need to...

Vln 1
p *pp*

Vln 2
mf *pp*

Vla
p *pp*

Vc.
mf *p* *pp*

6. À Votre Santé, Mme. Carencro

♩ = 96
 CARENCRO gives
 downbeat for strings

approach pitches in a "sing-song"
 way (Sprechstimme)

Mme. Carencro
mp Hel - lo... Com - pair La - pin? How'r your stud... ies com - ing? Com - pair La
 changes to NARRATOR

Compair Lapin

Violin 1
mf After Carencro "hello"
 give downbeat
 on Carencro wide slow vibrato
 downbeat con sord.
 > *p*
 After Carencro "hello"
 on Vln I downbeat
 wide slow vibrato
 on Carencro
 downbeat

Violin 2
mf con sord.
 > *p*

Viola
mf After Carencro "hello"
 on Vln I downbeat
 on Carencro downbeat wide slow vibrato
 con sord.
 > *p*

Violoncello
mf After Carencro "hello"
 on Vln I downbeat
 on Carencro downbeat wide slow vibrato
 con sord.
 > *p*

À Votre Santé, Mme. Carencro

Spoken

Carencro
- pin?— Oh, you're not stud - y - ing. How in the world....

Lapin

Vln 1
After Carencro "Lapin?" give downbeat simile
After Carencro "studying" give downbeat simile
After Carencro "world" give downbeat ord. senza sord.

Vln 2
After Carencro "Lapin?" on Vln I downbeat simile
After Carencro "studying" on Vln I downbeat simile
After Carencro "world" on Vln I downbeat ord. senza sord.

Vla
After Carencro "Lapin?" on Vln I downbeat simile
After Carencro "studying" on Vln I downbeat simile
After Carencro "world" on Vln I downbeat ord. senza sord.

Vc.
After Carencro "Lapin?" on Vln I downbeat simile
After Carencro "studying" on Vln I downbeat simile
After Carencro "world" on Vln I downbeat ord. senza sord.

À Votre Santé, Mme. Carencro

3 A ♩ = 116

Carencro

Lapin

Vc.

change to LAPIN

after CARENCRO: "Ah ha"
rhythmical
ord.

mp

6

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

CARENCRO is "mudding" LAPIN's burrow

rhythmical
ord.

mp *mf*

rhythmical
ord.

mp

rhythmical
ord.

p

mp

À Votre Santé, Mme. Carencro

9

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

p *mf* *p*

p *mf*

f

mf

12

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

mf *p*

p

p

mf

À Votre Santé, Mme. Carencro

15

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

f *mp*

mf *p*

mf *p* *mp*

18

rit.....

B

♩ = 138

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

f *mf* *p* *f*

mf *p*

mf *p*

À Votre Santé, Mme. Carencro

22

Carencro

Lapin

Vln 1

Vln 2

Vla

mf *> p mf* *p* *mf* *p* *mf*

mf

25

Carencro

Lapin

Vln 1

Vln 2

Vla

mf

And when the rab - bit wakes, _____ he will try to es - cape. _____

mf *> p* *mf* *> p mf* *p*

À Votre Santé, Mme. Carencro

28 *mp* *mf*

Carencro

But the mud will have dried. And the sticks will be thick.

Lapin

Vln 1

mp 3

Vln 2

mf *p*

Vla

3 *p*

31

Carencro

And the sticks will be thick, and the stones will be stead-

Lapin

Vln 1

Vln 2

mp 3

Vc.

mp

À Votre Santé, Mme. Carencro

34 *mp*

Carencro

Lapin

Vln 1

Vc.

fast.

f

p

38 *mf* *mp* *mf*

Carencro

Lapin

Vln 1

Vc.

And I will be read - y. when he sits down, looks a - round,

mp

mp

À Votre Santé, Mme. Carencro

42

Carencro *f* *mp*
and ac - cepts that he has on - ly a few breaths

Lapin

Vln 1 *mp* *f*

Vla *mf*

Vc. *p*

46 *ff*

Carencro left.

Lapin

Vln 1

Vln 2 *f*

Vla *f*

Vc. *ff*

À Votre Santé, Mme. Carencro

♩ = 104
cue Strings

spoken
f

50

Carencro

and he will per - ish. And I will rel -

Lapin

Vln 1

Vln 2

Vla

Vc.

ff *mp* *mp* *mf*

pizz. arco

mp *mf*

pizz. arco

mp *mf*

pizz. arco

mp *mf*

LAPIN (Spoken, yawning):

Ah, another productive research session.

Well, time for me to nibble on some flowers in the meadow...if I can just open this damn door...hmmm.

I don't remember shutting the door. I don't recall the door being made of caked mud.

Hold on...did I even have a door?

À Votre Santé, Mme. Carencro

54

Carencro *mf* *f*
 - ish as I skin the rab - it, roast the rab - -

Lapin

Vln 1

Vln 2 *mp* *mf* *p* *mf* *f*
 pizz. espressivo arco

Vla *mp* *mf* *p* *mf*
 pizz. espressivo arco

Vc. *mp* *mf* *p* *mf*
 pizz. espressivo arco

59

Carencro *ff* *mf* *rit.....*
 - bit, slice the rab - bit, and eat the rab - - it.

Lapin

Vln 1 *ff* *mf* *mp*
 narration here

Vla *ff* *mp*
 narration here

Vc. *ff* *mp*
 narration here

7. Que Diable?

$\text{♩} = 168$

Mme. Carenero

Compair Lapin

Vln I give downbeat
immediately after
LAPIN:
"have a door?"

Violin 1

ff

f

Vln I give downbeat
immediately after
LAPIN:
"have a door?"

Violin 2

ff

f

Vln I give downbeat
immediately after
LAPIN:
"have a door?"

Viola

ff

f

Vln I give downbeat
immediately after
LAPIN:
"have a door?"

Violoncello

ff

f

Que Diable?

3

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

f

f

sul G
sul C

5

rall..... a tempo

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

Que Diable?

♩ = 76
mp

Carencro
Lapin
Vln 1
Vln 2
Vla
Vc.

In fact, you did not.

ff
ff
ff
ff pp

sul D
sul G

9

Carencro
Lapin
Vla
Vc.

(as if whispering to himself) Your great - est pre - dic -

p
Who said that?

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

Que Diable?

13

Carencro

- a - ment. stu - pid_ rab_ it, you *f*

Lapin

Vln 1

f *mf*

Vla

mp *f* *mp* *f*

Vc.

f *mp* *f* *mp*

17

Carencro

are trap_ t

Lapin

Vln 1

p *mf*

Vla

mp *f* *mp*

Vc.

f *mp* *f* *mp*

♩ = 120 *♩* = 72

Que Diable?

21 A $\text{♩} = 116$ *mf*

Carencro

Lapin *mp* This

O - kay, E - nough fun and games.

Vln 1 *p* *f* *mf* *f* *mf*

Vln 2 *f* *mf* *f* *mf*

Vla *pp* *f* *mf* *f* *mf*

Vc. *pp* *mf*

25 *mf*

Carencro is - n't fun and games. This is - n't fun and games.

Lapin

Vln 1 *mp* *p*

Vln 2 *mp* *p* *mp*

Vla *mp*

Vc. *mp* *mf* *p*

Que Diable?

28

Carenero

There will be more the same. *mf*

Lapin

But what of my

Vln 1

mp *p* *mp*

Vln 2

mf *mp p* *mp*

Vla

p *mp* *pp* *mp*

Vc.

mp *p* *mp*

31

Carenero

Say prayers for you're my prey. _____

Lapin

re - - earch? _____ What of my stud -

Vln 1

p

Vln 2

pp

Vla

p *mp* *p*

Vc.

pp *mp* *p* *mp*

Que Diable?

34

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

And by the end of the day,
ies.

mp p mp p mp

mp > p mp

p

mp

38

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

au - jour - d'hui,

p

p mp

p

p mf

p mp

Que Diable?

40 rit...

Carencro my child - - ren and I will

Lapin

Vln 1 *p*

Vln 2 *mf* *f* *mf* *gva*

Vla *f* *mf*

Vc. *p*

on beat 2 ♩ = 112
meno mosso

43 *f* *ff*

Carencro rip the flesh from your bones, taste and chew and swal - low,

Lapin

Vln 1 *p* *fp*

Vln 2 *f* *p* *fp*

Vla *f* *p* *fp*

Vc. *p* *fp*

Que Diable?

47

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

mf *p*

and have fresh rab - bit.

f

I am need-

f *pp* *tr* *mp*

f *pp* *tr* *mp*

f *pp* *tr* *mp*

f *pp* *tr* *mp*

f *pp* *mp*

B

sul G
sul C

52

Carencro

Lapin

Vln 1

Vln 2

Vc.

mf

And cook you in - to a stew.

mp

-ed, not for feed - ing Let

mp *p* *mp*

mp

mf *mp*

Que Diable?

Carencro
Lapin
Vln 1
Vln 2
Vla
Vc.

with a salt and pep - per roux. A
me out of my home!

p
p *mp* *mf*
p
mp

57
Carencro
Lapin
Vln 1
Vln 2
Vla
Vc.

dash of lime and cur - ry too. I'll serve you ov - er
It's get - ting hard - er to breathe.

mf *f*
8va
p
p
p

Que Diable?

60

Carencro

rice with your feet_ fine - - ly_ sliced and_ spiced._

p ————— *mf*

Lapin

mock desperation

Hur - ry, hur - ry, hur - ry, hur - ry, hur - ry, hur - ry, hur -

Vln 1

Vln 2

Vla

mf ————— *p*

Vc.

p ————— *mf* ————— *p*

63

Carencro

Hmmm_ And then we'll chomp a - way_

p

Lapin

- - - - - ry!

Vln 1

Vln 2

Vla

p ————— *pp*

Vc.

p

Que Diable?

67 *f*

Carencro
— at your ten - dons and

Lapin
Please help me get out side_

Vln 1
p

Vc.
f *p*

71 *mf* Carencro begins removing the mud door

Carencro
your fat. Your brains, your liv - er.

Lapin

Vc.
pp

75 *mp* *mf*

Carencro
Right, La - pin?

Lapin
finger to lips
Shhhh

Vln 1
mf

Vln 2
mf

Vla
mf

Que Diable?

79 *f* *pp*

Carenero

La - pin? La - pin?

Lapin

Vln 1 *pp*

Vln 2 *pp*

Detailed description: This is a musical score for a scene titled "Que Diable?". It features four staves. The top staff is for the character Carenero, with lyrics "La - pin? La - pin?". The second staff is for the character Lapin. The third and fourth staves are for Violin 1 and Violin 2, respectively. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The Carenero part starts with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. The violin parts also end with a pianissimo (*pp*) dynamic. There are slurs over the violin parts and a fermata over the Carenero part.

8. La Grande Évasion

♩ = 112

Carencro gasps

Mme. Carencro

Lapin leaps out!

Compair Lapin

Violin 1

Violin 2

Viola

Violoncello

ff *mp*

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

Riten.

spoken in rhythm

mf

Free - dom! Ha...

f *mf*

La Grande Évasion

A a tempo

10

Carencro

Lapin

Vln 1

Vc.

ha ha fool-ish bird. Oh, it's not eas-y be-ing

p *mf*

pizz. *mf* pizz.

p

18

Carencro

Lapin

Vln 1

Vc.

cle-ver, nev-er sim-ple be-ing smart. And I'm sor-ry, ve-ry sor-ry, Mad-ame

23

Carencro

Lapin

Vln 1

Vc.

Car-en-cro to break your hun-gry heart And ha ha ha Oh ha ha when

arco

La Grande Évasion

29

Carencro

Lapin
death closed in life came clos - er. And ha ha ha Oh ha ha

Vln 1
p — *mf* *f*

Vln 2
mf
arco

Vc.
mp — *mf* >

36

Carencro

Lapin
when death drew near life reached in. Yes, it did My es -

Vln 1
mf *f* pizz.

Vln 2
p *f* *mf*

Vc.
p pizz. *p*

La Grande Évasion

43

Carencro

Lapin

Vln 1

Ve.

mf *mp*

-cape from you is well de - served, I'll live on in his - to - ry, the hare

49

Carencro

Lapin

Vln 1

Ve.

p *f* *mf*

that en - dured your trap. And

55

Carencro

Lapin

Vln 1

Ve.

mf *f* *mf*

finger snap

you're the bird who lost her din - ner, just like that! And ha ha ha Oh

arco

La Grande Évasion

61

Carencro

Lapin
ha ha when death closed in life came clos - er. And ha ha ha

Vln 1
f *mf*

Vln 2
mp

Vc.
arco
p

68

Carencro

Lapin
Oh ha ha ha when death drew near life reached in. Yes, it did

Vln 1
mp pizz.

Vln 2
p

Vc.
mf *p* pizz.

La Grande Évasion

75

Carencro

Lapin

Vln 1

Vc.

And I hop to the hor - i - zon un - scathed and un - harmed. Such a charmed life I'm liv - ing,

81

rit...

B $\text{♩} = 88$ *mf*

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

I thought he was dead, _____ de-

and to a new home now _____ es - cape. _____

mf *p*

f *mp*

mp

mf *mp* *f* *mp*

arco

pizz.

arco

pizz.

La Grande Évasion

88

Carencro
-ceased in his bed. I thought he was done,

Lapin

Vln 1
mf

Vln 2

Vla

Vc.

mp

96

Carencro
My plan, they said, could end an - y - - one.

Lapin

Vln 1
p *mp*

Vln 2

Vla
p *mp*

Vc.

La Grande Évasion

103 *mf* *mp* *mf*

Carencro
— But that rab - it, Oh, that rab - bit. I've al - most

Lapin

Vln 1 *mf*

Vln 2 arco *p*

Vla *p*

Vc.

111 angrily *mp*

Carencro
had it. We're still fam - ished. I, I thought he was dead,

Lapin

Vln 1 *p* pizz. *mf* arco *p*

Vln 2 pizz. *mf* arco *mp*

Vla *mp*

Vc. arco *p* *mp*

La Grande Évasion

117 *mf*

Carencro
de - ceased in his bed. I thought he was done,

Lapin

Vln 1

Vln 2

Vla *mp* *mf*

Vc.

p *mf* *mp*

124

Carencro
My plan, they said, could end an - y -

Lapin

Vln 1 *mf* *mp*

Vln 2 *mf* *mp*

Vla *mf* *mp*

Vc. *mf* *mp*

La Grande Évasion

131

Carenco

- one. Hmm

Lapin

Vln 1

Vln 2

Vla

Vc.

Detailed description: This system covers measures 131 to 135. Carenco's vocal line starts with a fermata over the word 'one.' followed by 'Hmm'. The instrumental parts include Vln 1 with dynamics *p* and *mf*, Vln 2 with dynamic *p*, Vla, and Vc. The music features a mix of eighth and sixteenth notes with some slurs.

136

Carenco

Damn! This need won't be quelled

Lapin

Vln 1

Vln 2

Vla

Vc.

Detailed description: This system covers measures 136 to 140. Carenco's vocal line continues with 'Damn! This need won't be quelled'. The instrumental parts include Vln 1, Vln 2 with dynamic *mf*, Vla, and Vc. The music continues with similar rhythmic patterns and slurs.

La Grande Évasion

142

Carencro
by a dream, a mis - sion, his smell.

Lapin

Vln 1

Vln 2

Vla

pizz.

f

147

Carencro
So close, — clos - er than ev - er be - fore. If I ev - er find you...

Lapin

Vln 1

Vln 2

Vla

Vc.

rit..... narration here

Spoken angrily

narration here

narration here

narration here

narration here

narration here

narration here

narration here

f

pizz.

arco

arco

arco

arco

9. Le Pointe Culminant

LAPIN (Spoken):

I have escaped the clutches of the desperate buzzard.

I absconded through the brackish bayou, laughing all the way to the home of my dear friend, Bouki.

Bouki has a small hovel on the outskirts of the neighborhood where I knew the poor buzzard would never track me down.

Who, after all, would think to seek a rabbit in the home of a TURTLE?

$\text{♩} = 104$ $\text{♩} = \text{♩}$ sempre

Mme. Carencro

Compair Lapin

Violin 1

Viola

after LAPIN: "TURTLE?"

after LAPIN: "TURTLE?"

Carencro

Lapin

Vln 1

Vla

Oh the

shelled ones have learned how to hide at the turn of a

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

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

mf *p*

mf *p*

Le Pointe Culminant

8

Carencro

Lapin

Vln 1

Vla

neck or the slide of the eyes. For the

mf *p* *mf* *mp*

12

Carencro

Lapin

Vln 1

Vla

pre - da - tors do yearn for the tur - tle's neck burned to a crisp, and its

Le Pointe Culminant

16 A *mp* *p*

Carencro

La, la,

Lapin

legs in a heart - ty soup.

Vln 1

f *mp*

Vln 2

mp

Vla

f *mp* *p* *mp*

Vc.

mf *mp*

Le Pointe Culminant

20

Carencero *mp* *p* *mp*
 la, la, la, la, la, la, la,

Lapin start narration

LAPIN (Spoken over the music):

Bouki, he likes to cook, so he built a small nook
 in the back of a haystack
 near a forest that burned in a fire.

Here the wood is in piles for miles,
 so Bouki can cook all day.

And safe, he'll be safe from the hungry ones.
 Yes, he will be safe from the hungry ones.

Vln 1 *mf* *mp* *p* *mp* *p*

Vln 2 *mp* *p* *mp*

Vla pizz. *f* *mp* arco

Vc. pizz. *f* arco *mp*

Le Pointe Culminant

23 B

Carencro
la, la.

Lapin
Me too, from

Vln 1
p *mf* *p* *mf* *p*

Vln 2
p *mp* *p* *mf* *p* *mf* *p*

Vla
mf *p* *mf* *p*

Vc.
mf *p*

29

Carencro

Lapin
Car - en - cro and you. It is hard be - ing hid - den

Vln 1
mp

Vla
mp

Le Pointe Culminant

34

Carencro

Lapin

Vln I

Vla

Ve.

when your life is so dest - ined for great - ness,

mf *mp*

mp

38

Carencro

Lapin

Vln I

Vla

Ve.

for for - tune and fame. But I

p *mf*

mf

mf

Le Pointe Culminant

41

Carencro

Lapin

Vc.

can-not comp-lain, if the place where I stay has a bed and a tur-tle who

45

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

C *mp*

La, la, la,

p

cooks.

mp *p*

pizz. *mf* arco *mp*

p \leftarrow *mp*

mp \leftarrow *p*

Le Pointe Culminant

49 *p* *mp* *mf*

Carencro
 la, la, la, la, la, la, la, _____

Lapin
 start narration

LAPIN (Spoken over the music):

I mean, LOOK, it was heaven!

When I smelled the bread leaven,

And the shelled baker pulled out a fresh loaf,

For Bouki, you see,

Was a good friend to me,

And a caretaker too, at that.

And today he is cooking...

Vln 1 *mp* *mf* *mp > p* *mf*

Vln 2 *< mf* pizz. arco *mp* *mf*

Vla *mf* pizz. arco *mp*

Vc. pizz. arco pizz.

Le Pointe Culminant

54 *p* D

Carencro
— la.

Lapin
mf
To - day he is cook - ing

Vln 1
pizz. arco
mp *mf* *p* *mp* *mp*

Vln 2
pizz. arco
mp *mf* *p* *f* *mp*

Vla
pizz. arco
mp *mf* *p* *f* *mp*

Vc.
arco
mp *mf* *p* *mp*

59

Carencro

Lapin
as — I am just look - ing ab - sent - mind - ed - ly

Vln 1
mf

Vla
mf

Le Pointe Culminant

63

Carencro

Lapin

Vln 1

Vln 2

Vla

mis - sing my tree. I hear from out - side a

p mp *mf* *mp*

68

Carencro

Lapin

Vln 1

Vln 2

Vla

buz - zing, a chirp ing I rare - ly have heard in the light.

mf *mf* *mf*

Le Pointe Culminant

72

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

Spoken
mp *mf* *f*

Could it be? Is it she? The buz - ard and her chicks?

p *mf* *mf*

p *mf* *mf*

p *mf*

mf =

E A Capella

77 $\text{♩} = 184$ *f*

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

Weeks have passed since La - pin's es - cape, our for - tunes have since turned a -
wait - ed and fend - - ed, we wait ed for this!

p

p

p

p

Le Pointe Culminant

79 *mp*

Carenero

- round. See the plants and in - sects, - the worms and the rats have
and now we have bel - lies so full.

Lapin

82 *p*

Carenero

e - merged from the ground... and now sat - ed, we're on a tour of the town.
My ba - bies are old - der and al - most em - bold - ened to

Lapin

intentionally left blank

Le Pointe Culminant

86

Carencro

sat - ed and free the world list - ened to me and pro -
fly. To - night we re - joice as a fam - i - ly, and we

Lapin

2nd time only

Vc.

mp *mf* *mp*

89

Carencro

-vi - ded the nour - ish - ment sought. We
scamp - er a - long through the woods. We.....

Lapin

mf

That's it! That's her!

Vln 1

Vln 2

Vla

Vc.

mf *f*

F ♩ = 112

Le Pointe Culminant

93

Carencro

Lapin *f* *ff* *f* *ff*
That's it! That's her! That's it! That's her! With two lit - tle chicks, no,

Vln 1 *p* *mp* *mp*

Vln 2 *p* *mp*

Vla *p*

97

Carencro

Lapin *mf* *f*
three lit - tle chicks. And oh - ho, oh - ho what a chance. Bou - ki has just cooked a roux,

Vln 1 *mf*

Vln 2 *mf*

Vla *mf*

Ve. *mf*

Le Pointe Culminant

102

Carenero

Lapin

Vln 1

Vln 2

Vla

Vc.

mf *f* *mf* *f* *mf* *f* *mf* *f*

the fire's still hot. The fire is still hot. The fire is still hot. The ash - es I've got.

f *f* *p* *mf*

f *f* *p* *mf*

f *p* *mf*

f *p* *mf*

Detailed description of the musical score: The score is for a scene titled 'Le Pointe Culminant'. It features six staves: Carenero (top), Lapin (with lyrics), Vln 1, Vln 2, Vla, and Vc. The Carenero part is mostly silent with a few notes. The Lapin part has lyrics: 'the fire's still hot. The fire is still hot. The fire is still hot. The ash - es I've got.' The string parts (Vln 1, Vln 2, Vla, Vc) provide accompaniment with dynamic markings of *f*, *mf*, and *p*. The Vln 1 part has a crescendo from *f* to *mf*. The Vln 2 part has a crescendo from *f* to *mf*. The Vla part has a crescendo from *f* to *mf*. The Vc part has a crescendo from *f* to *mf*.

Le Pointe Culminant

109 rit.

Carenero

Lapin

Ash - es I've got. I've got. The ash - es I've got. Ash - es I've got. So I'll

Vln 1

Vln 2

Vla

Vc.

The musical score is for the piece 'Le Pointe Culminant'. It features five staves: Carenero (empty), Lapin (vocal line), Vln 1, Vln 2, Vla, and Vc. The vocal line (Lapin) has lyrics: 'Ash - es I've got. I've got. The ash - es I've got. Ash - es I've got. So I'll'. The string parts (Vln 1, Vln 2, Vla, Vc.) play a rhythmic accompaniment of eighth notes, with dynamics ranging from *f* to *ppp*. The score includes dynamic markings (*mf*, *f*, *ff*, *f*, *ppp*) and a *rit.* (ritardando) instruction at the end. The number 109 is written at the top left of the score.

Le Pointe Culminant

a tempo

115

Carencero

Lapin

Vln 1

Vln 2

Vla

Vc.

dump the burned stuff on you. and

ff *mf* *ff* *mf* *ff* *ff*

Le Pointe Culminant

122 *accelerando f* *f* ♩ = 120

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

What is hap - 'ning? Oh!

you. and you. and you.

mf

128 *ff*

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

Oh!

Le Pointe Culminant

132

Carencro

Random screeching and hollering
for 10 to 15 seconds

Lapin

Random laughing and chortling
for 10 to 15 seconds

Vln 1

Repeat continuously for 10 to 15 seconds
1st violin will indicate when to proceed to m. 136
scratch tone
8va

fff

Vln 2

Repeat continuously for 10 to 15 seconds
1st violin will indicate when to proceed
scratch tone

fff

Vla

Repeat continuously for 10 to 15 seconds
1st violin will indicate when to proceed
scratch tone
8va

fff

Vc.

fff

The musical score is written for six parts: Carencro, Lapin, Vln 1, Vln 2, Vla, and Vc. The time signature is 2/4. The Carencro and Lapin parts are marked with a treble clef and a key signature of one sharp (F#). The Vln 1, Vln 2, and Vla parts are marked with a treble clef and a key signature of one sharp. The Vc part is marked with a bass clef and a key signature of one sharp. The Vln 1, Vln 2, and Vla parts feature a continuous pattern of eighth notes, with the first two notes of each measure beamed together and marked with a '3' below them, indicating a triplet. The Vc part features a continuous pattern of eighth notes, with the first two notes of each measure beamed together and marked with a '3' below them, indicating a triplet. The Vln 1, Vln 2, and Vla parts are marked with a dynamic of *fff* and a *8va* marking. The Vc part is marked with a dynamic of *fff*. The score includes performance instructions for random sounds and continuous patterns.

Le Pointe Culminant

133

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

ff

134

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

fff

Detailed description of the musical score: The score is for a piece titled 'Le Pointe Culminant'. It consists of two systems of staves. The first system, labeled '133', includes parts for Carencro, Lapin, Vln 1, Vln 2, Vla, and Vc. The Vln 1, Vln 2, and Vla parts have a circled '8' above them, indicating an octave shift. The Vc part has a long note with a fermata and a forte (*ff*) dynamic marking. The second system, labeled '134', includes parts for Carencro, Lapin, Vln 1, Vln 2, Vla, and Vc. The Vln 2 part has an '8va' marking above it. The Vc part ends with a fortissimo (*fff*) dynamic marking.

Le Pointe Culminant

135

Carenero

Lapin

Vln 1

Vln 2

Vla

Vc.

The musical score is arranged in six staves. The top two staves, Carenero and Lapin, contain rests. The Vln 1 and Vln 2 staves feature a melodic line with eighth-note patterns, starting with a circled '8' and a key signature of one flat. The Vla staff plays a rhythmic accompaniment of eighth notes, also starting with a circled '8'. The Vc. staff contains rests. A repeat sign is present at the end of the first system, followed by a double bar line and a final measure. Dynamic markings of *ffff* are placed below the Vln 1, Vln 2, Vla, and Vc. staves.

10. Finale et Le Leçon

♩ = 86 *mf*

Mme. Carencro
The ash - es were scald - ing.

Compair Lapin

Violoncello
mp *p mp espressivo* *mf* *3*

Carencro
p

Lapin
mf
The birds, they were bald - ing.

Vc.
p mf *p mf* *mp* *p* *pp* *3*

Carencro

Lapin
p
In the flash of a fleet - ing scorch...

Vc.
ppp *p* *mf mp*

Finale et Le Leçon

11

Carenero

Lapin *f*

Now the torch of he - red - it - y passed

Vc.

15

Carenero

Lapin *p* *mf* *pp* *mf* *mp*

down through mill - enn - i - a in

Vc. *p* *mf* *mp*

19

Carenero

Lapin *mf* *mp* *mp* *mf* *mp*

the form of a buz - zard's bald

Vc. *p* *pp*

Finale et Le Leçon

23 A *mf*

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

The ash - es were scald - ing.

head.

pp *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

mp *p* *mp* *mf*

3

27 *p* *mf*

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

And I'm

To - day buz - ard's are bald

mf *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

pp *mf* *mp*

3

Finale et Leçon

30

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

still ap - palled. *mf* *p* *mf*

They're bald thanks to her and the

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

34

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

ash - es that poured on her head.

p *pp* *pp* *pp* *p* *pp* *p* *mf*

Finale et Le Leçon

37

Carencro

Lapin *mf*

Vln 1 *p* *pp* *p*

Vln 2 *p* *pp* *p*

Vla *p* *pp* *p*

Vc. *p* *mf* *f*

And _____ the rab - bits, they _____ still sleep _____ in

40

Carencro

Lapin *mf*

Vln 1 *pp* *mf* with moderate swing feel

Vln 2 *pp* *mf* with moderate swing feel

Vla *pp* *mf* with moderate swing feel

Vc. *pp* *mf* with moderate swing feel

their beds. So what is the les - son

B ♩ = 100

Finale et Le Leçon

44

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

learned from a meal al - most earned and the scalp that end - ed

48

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

burned, you see, that's for me to de - cide. Since I've been your

Finale et Leçon

52 C *mf*

Carencro
Oo_____ Oo_____

Lapin
guide and the Star, yes the Star, of the night, I'll say she was

Vln 1

Vln 2

Vla

Vc.

56 $\text{♩} = 92$

Carencro

Lapin
wrong to have thought that her prey had been caught. So it is to - night

Vln 1

Vln 2

Vla

Vc.

Finale et Le Leçon

61

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

we ac - know - ledge in a world that is law - less, that the

we ac - know - ledge in a world that is law - less, that the

65

Carencro

Lapin

Vln 1

Vln 2

Vla

Vc.

brains have out - wit - ted the beast.

brains have out - wit - ted the beast

rit.....

$\text{♩} = 120$

Finale et Leçon

D

69 *Tacet to the end*

Carencro *Soprano and Tenor slowly*
bow to each other and
shake hands

Lapin *Tacet to the end* *Soprano and Tenor slowly*
bow to each other and
shake hands

Vln 1 *playfully*
f

Vln 2 *mf*

Vla *mf*

Vc. *mf*

73

Carencro

Lapin

Vln 1

Vln 2 *mf*

Vla *mf*

Vc. *mf*

Finale et Le Leçon

78

Carenero

Lapin

Vln 1

Vln 2

Vla

Vc.

82

rit.....

Carenero

Lapin

Vln 1

Vln 2

Vla

Vc.

ff

ff

ff

ff

11. Sortie, Le Marais de Rêve

$\text{♩} = 60$

Violin 1
mp *f* *mp* *pp* *mp*

Violin 2
mp *pp*

Viola
mp *f* *p* *pp*

Violoncello
mp *mf*

7

Vln 1 *f* *mp* *edisse*

Vln 2 *mp* *p* *mf*

Vla *p* *mp* *mf* *f* *mf* *p*

Vc. *mp*

sul A

13

Vln 1 *f* *mf* *mp* *f*

Vln 2 *mp* *p* *pp* *mp* *mp*

Vla *mp* *p* *mp*

Vc. *mp* *p* *mp*

poco a poco

Sortie, Le Marais de Rêve

19

Vln 1

Vln 2

Vla

Vc.

ff mp f

p mf f mp f mp <

gliss.

sul D

gliss.

Detailed description: This system contains measures 19 through 24. The first violin (Vln 1) plays a melodic line with a dynamic range from fortissimo (ff) to mezzo-piano (mp) and forte (f). The second violin (Vln 2) has rests. The viola (Vla) and cello (Vc.) parts feature complex rhythmic patterns and glissandos. The viola part includes a sul D instruction. The cello part has a glissando in measure 24.

25

Vln 1

Vln 2

Vla

Vc.

f

mf

mf mp mf mp f

sul D

sul D

gliss.

gliss.

f mp f

Detailed description: This system contains measures 25 through 30. The first violin (Vln 1) plays a melodic line with a dynamic range from mezzo-forte (mf) to forte (f). The second violin (Vln 2) has rests. The viola (Vla) and cello (Vc.) parts feature complex rhythmic patterns and glissandos. The viola part includes a sul D instruction. The cello part has a glissando in measure 29.

31

Vln 1

Vln 2

Vla

Vc.

mp

mp

> mp f mp f

8va

gliss.

mp

Detailed description: This system contains measures 31 through 36. The first violin (Vln 1) plays a melodic line with a dynamic range from mezzo-piano (mp) to forte (f). The second violin (Vln 2) has rests. The viola (Vla) and cello (Vc.) parts feature complex rhythmic patterns and glissandos. The viola part includes a sul D instruction. The cello part has a glissando in measure 35 and an 8va instruction in measure 32.

Sortie, Le Marais de Rêve

The image displays a musical score for the piece "Sortie, Le Marais de Rêve". It consists of three systems of staves, each containing parts for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vc.).

System 1 (Measures 37-40):
- **Vln 1:** Starts at measure 37 with a *mf* dynamic. A slur covers measures 37-40. Dynamics change to *mp* at measure 38 and *p* at measure 39.
- **Vln 2:** Starts at measure 37 with a *mp* dynamic. Dynamics change to *p* at measure 38 and *mp* at measure 39.
- **Vla:** Starts at measure 37 with a *mp* dynamic. Dynamics change to *f* at measure 39.
- **Vc.:** Starts at measure 37 with a *p* dynamic. A slur covers measures 37-40. A marking "*p* sul A" is present at the beginning of the system.

System 2 (Measures 41-44):
- **Vln 1:** Starts at measure 41 with a *gliss.* marking. Dynamics change to *f* at measure 42 and *mp* at measure 43. A marking "*8va*" is present at the beginning of measure 43.
- **Vln 2:** Starts at measure 41 with a *mf* dynamic. Dynamics change to *f* at measure 42 and *mp* at measure 43.
- **Vla:** Starts at measure 41 with a *mp* dynamic. Dynamics change to *f* at measure 42 and *mp* at measure 43. A marking "sul D" is present at the beginning of measure 42.
- **Vc.:** Starts at measure 41 with a *p* dynamic. Dynamics change to *f* at measure 42 and *p* at measure 43. A slur covers measures 41-44.

System 3 (Measures 45-48):
- **Vln 1:** Starts at measure 45 with a *pp* dynamic. Dynamics change to *pp* at measure 46. A marking "sul A" is present at the beginning of measure 46. A marking "*gliss.*" is present at the beginning of measure 47.
- **Vln 2:** Starts at measure 45 with a *pp* dynamic. Dynamics change to *pp* at measure 46.
- **Vla:** Starts at measure 45 with a *pp* dynamic. Dynamics change to *pp* at measure 46. A marking "sul D" is present at the beginning of measure 46. A marking "*gliss.*" is present at the beginning of measure 47.
- **Vc.:** Starts at measure 45 with a *p* dynamic. Dynamics change to *p* at measure 46. A marking "*gliss.*" is present at the beginning of measure 47. A slur covers measures 45-48.

END

VITA

The composer, born in Wilmington, Delaware, obtained his Bachelor of Music and Master of Music degrees from Louisiana State University in Baton Rouge, Louisiana. He subsequently obtained a second Master of Music degree from Southeastern Louisiana University in Hammond, Louisiana. He entered the business world in 1977 and spent the next thirty-five years in the field of banking technology. Upon retirement, he returned to school to earn another Master of Music degree from The University of New Orleans.