

Carmilla

N.B: hereafter, double bar lines indicate a silent pause, responsive to the stage action.

Adam Yee (2012-2016)

Very Slow $\text{♩} < 40$

Flute *ppp*

Tenor Saxophone *ppp*

Violin *con sord.* *ppp*

Violoncello *con sord.* *ppp*

Harmonium RH *ppp*

Piano *ppp*

In the rapture of my enormous humiliation I live in your warm life *& you shall die sweetly die into mine* *I cannot help it as I draw near to you*

Fl. *ppp*

Ten. Sax. *ppp*

Vln. *ppp*

Vc. *ppp*

Harm. RH *ppp*

Pno. *ppp*

you in your turn will draw near to others *& learn the rapture of that cruelty which yet is love*

6 7 **Even Slower**

Fl.

Ten. Sax.

Vln.

Vc.

Horn. RH

Pno. *so for a while seek to know no more of me and mine but trust me with all your loving spirit*



Words in bold cue the music they precede throughout

[Spotlight on LAURA]

LAURA: In Styria, we, though by no means magnificent people, inhabit a castle, or schloss. Nothing can be more picturesque or **solitary**.

8 9 ♩=46 Music of Carmilla's Attacks

Fl.

Ten. Sax.

Vln.

Vc.

Horn. RH

Pno.

p

con sord.

p

p

LAURA: I must tell you of the first occurrence in my existence, which produced a terrible impression upon my mind. It was one of the very earliest incidents of my life which I can recollect. I was not frightened, for I was one of those happy children who are studiously kept in ignorance of **ghost** stories. [Lights reveal YOUNG LAURA asleep in her bed]

4

Musical score for measures 10 and 11. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Tenor Saxophone (Ten. Sax.), Violin (Vln.), Viola (Vc.), Horns (Harm. RH), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo/mood is marked *mp non espressivo*. Measure 10 features a triplet of eighth notes in the Flute, Tenor Saxophone, Viola, and Piano parts. Measure 11 features a triplet of eighth notes in the Flute and Tenor Saxophone parts.

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Musical score for measures 12 and 13. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Tenor Saxophone (Ten. Sax.), Violin (Vln.), Viola (Vc.), Horns (Harm. RH), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo/mood is marked *mp non espressivo*. Measure 12 features a triplet of eighth notes in the Flute, Tenor Saxophone, Viola, and Piano parts. Measure 13 features a triplet of eighth notes in the Flute and Tenor Saxophone parts. The score includes dynamic markings such as *mp non espressivo* and *7:8*.

[LAURA wakes, and realizes that she is alone.]

14 15

Fl. *mp non espressivo*

Ten. Sax. *mp non espressivo*

Vln. *mp non espressivo*
senza sord.

Vc. *mp calando*

Harm. RH *mp non espressivo*

Pno. *mp calando*

[CARMILLA appears, looking at YOUNG LAURA. CARMILLA caresses YOUNG LAURA, lies down beside her on the bed, and draws YOUNG LAURA towards her, smiling. YOUNG LAURA is soothed and sleeps.]

16 poco rall. 17 tempo

Fl. *mp norm.*

Ten. Sax. *mp norm.*

Vln. *mp*
senza sord.
W - i - l - l D - r -

Vc. *mp*
gliss.

Harm. RH *mp norm.*

Pno. *mp norm.*

18 19

Fl.

Ten. Sax.

Vln.

Vc.

Harm. RH

Pno.

a - w N - e - a - r T - o O - t - h - e - r - s

gliss. *mp* *ppp*



20 21

Fl.

Ten. Sax.

Vln.

Vc.

Harm. RH

Pno.

mp *poco*

[Suddenly, CARMILLA leans over YOUNG LAURA who wakes, startled, and cries out loudly. CARMILLA starts back, with her eyes fixed on YOUNG LAURA, and then vanishes. Fade out lights on the bed.]

Cue to continue: LAURA's cry

7

Musical score for measures 22-23. The score includes parts for Flute (Fl.), Tenor Saxophone (Ten. Sax.), Violin (Vln.), Viola (Vc.), Horns Right Hand (Horn. RH), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Measure 22 features a long, sustained note in the Flute. Measure 23 begins with a 'molto vibrato' marking and continues with a melodic line in the Flute, marked 'molto' and 'mp'. The Piano part provides harmonic support with chords and arpeggios. A large green watermark 'Sample Score Only' is overlaid on the score.

Musical score for measures 24-25. The score includes parts for Flute (Fl.), Tenor Saxophone (Ten. Sax.), Violin (Vln.), Viola (Vc.), Horns Right Hand (Horn. RH), and Piano (Pno.). The key signature is one flat and the time signature is 2/4. Measure 24 features a melodic line in the Flute with a 'poco' marking. Measure 25 continues the melodic line in the Flute, marked 'poco'. The Piano part provides harmonic support. A large green watermark 'Sample Score Only' is overlaid on the score.

LAURA'S FATHER: Do not be frightened. It was nothing but a dream. It cannot hurt you.

LAURA: But I was not comforted, for I knew the visit of the strange woman had been real. [Blackout.]

Musical score for measure 26. The score includes the Horns Right Hand (Horn. RH) part. The key signature is one flat and the time signature is 2/4. The measure contains a single chord marked 'ppp'. A large green watermark 'Sample Score Only' is overlaid on the score.

LAURA: I am now going to tell you something so strange that it will require all your faith in my veracity to believe my story.
 [Enter LAURA and LAURA'S FATHER together. LAURA'S FATHER is reading a letter.]

8

27 $\text{♩} = 40$ Music of Objects
 con sord.

Vln. *ppp*

Vc. con sord. *ppp*

Harm. RH *ppp*

I L - i - v - e I - n Y - o - u - r W - a - r - m L - i - f - e

LAURA'S FATHER: General Spielsdorf cannot come to us so soon as I had hoped. LAURA: And how soon does he come?
 LAURA'S FATHER: Not for two months, I dare say. And I am very glad now, dear, that you never knew Mademoiselle Rheinfeldt.
 LAURA: And why? LAURA'S FATHER: Because the poor young lady is dead. [Hands letter to LAURA]
 His letter appears to me to have been written very nearly in distraction.

30 Wie ein Kondukt
 sul pont. *ppp*

Vln. *ppp*

Vc. *ppp*

Harm. RH *ppp*

I n T - h e R - a p - t - u - r - e O - f M - y

LAURA: [reading] *"I have lost my darling daughter, for as such I loved her. I had no idea of her danger. I have lost her, and now learn all, too late. She died in the peace of innocence. The fiend who betrayed our infatuated hospitality has done it all. I thought I was receiving into my house innocence, gaiety, a charming companion for my lost Bertha. Heavens!*

36 norm.

Vln. *norm.*

Vc. *norm.*

Harm. RH *norm.*

E - n - o - t - m - o - u - s H - u - m - i - l - i - a - t - i - o - n

LAURA: ... *What a fool I have been! I devote my remaining days to tracking and extinguishing a monster, cursing my conceited incredulity, my despicable affectation of superiority, my blindness, my obstinacy — all too late. I cannot write or talk collectedly now.*

41

Vln.

Vc.

Harm. RH