

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

JULIANA HALL

PROPRIETY

5 Songs for Soprano and Piano

on Poems by
Marianne Moore

CONTENTS

Merciful	5
Carnegie Hall: Rescued	13
Dream	26
Propriety	34
Melchior Vulpus	44

Cover design by David Sims.

MERCIFULLY

I am hard to disgust,
but a pretentious poet can do it;
a person without a tap root; and
impercipience can do it; did it.

But why talk about it—
offset by Musica Antiqua's
"Legendary Performance"
of impassioned exactitude.

An elate tongue is music. . . .
the plain truth—complex truth—
in which unnatural emphases,
"passi - on" and "divis - i-on,"
sound natural. Play it all; do;
except in uproars of conversation.

Celestial refrain. . . . My mind
hears it again. Without music
life is flat—bare existence.
Dirgelike David and Absalom. That.
Let it be that.

CARNEGIE HALL: RESCUED

"It spreads," the campaign—carried on
by long-distance telephone,
with "Saint Diogenes
supreme commander."
At the fifty-ninth minute
of the eleventh hour, a rescuer

makes room for Mr. Carnegie's
music hall, which by degrees
became (becomes)
our music stronghold
(accented on the "né," as
perhaps you don't have to be told).

Paderewski's "palladian
majesty" made it a fane;
Tschaikovsky, of course,
on the opening
night, 1891;
and Gilels, a master, playing.

With Andrew C. and Mr. R.,
"our spearhead, Mr. Star"—
in music, Stern—
has grown forensic,
and by civic piety
has saved our city panic;

rescuer of a music hall
menaced by the "cannibal
of real estate"—bulldozing potentate,
land-grabber, the human crab
left cowering like a neonate.

As Venice "in defense of children"
has forbidden for the citizen,
by "a tradition of
noble behavior,
dress too strangely shaped or scant,"
posterity may impute error

to our demolishers of glory. Jean Cocteau's "Preface
to the Past" contains the phrase
"When very young my dream
was of pure glory."
Must he say "was" of his "light
dream," which confirms our glittering story?

They need their old brown home. Cellist,
violinist, pianist—
used to unmusical
impenetrabilia's
massive masonry—have found
reasons to return. Fantasias

of praise and rushings to the front
dog the performer. We hunt
you down, Saint Diogenes—
are thanking you for glittering,
for rushing to the rescue
as if you'd heard yourself performing.

DREAM

*After coming on Jerome S. Shipman's comment concerning
academic appointments for artists.*

The committee—now a permanent body—
formed to do but one thing,
discover positions for artists, was worried, then happy;
rejoiced to have magnetized Bach and his family
“to Northwestern,” besides five harpsichords
without which he would not leave home.
For his methodic unmetronomic melodic diversity
contrapuntally appointed persistently
irresistibly Fate-like Bach—find me words.

Expected to create for university
occasions, inventions with wing,
was no trouble after master-classes (stiffer in Germany),
each week a cantata; chorales, fugues, concerti!
Here, students craved a teacher and each student worked.
Jubilation! Re-rejoicings! Felicity!
Repeated fugue-like, all of it, to infinity.
(Note too that over-worked Bach was not irked.)

Haydn, when he had heard of Bach's billowing sail,
begged Prince Esterházy to lend him to Yale.
Master-mode expert fugue-al forms since, prevail.

Dazzling nonsense . . . I imagine it? Ah! nach
enough. J. Sebastian—born at Eisenach:
its coat-of-arms in my dream: BACH PLAYS BACH!

MELCHIOR VULPIUS

c. 1560-1615.

a contrapuntalist—

composer of chorales
and wedding-hymns to Latin words
but best of all an anthem:
“God be praised for conquering faith
which feareth neither pain nor death.”

We have to trust this art—
this mastery which none
can understand. Yet someone has
acquired it and is able to
direct it. Mouse-skin-bellows'-breath
expanding into rapture saith

“Hallelujah.” Almost
utmost absolutist
and fugue-ist, Amen; slowly building
from miniature thunder,
crescendos antidoting death—
love's signature cementing faith.

PROPRIETY

is some such word
as the chord
Brahms had heard
from a bird,
sung down near the root of the throat;
it's the little downy woodpecker
spiraling a tree—
up up up like mercury;
a not long
sparrow-song
of hayseed
magnitude—
a tuned reticence with rigor
from strength at the source. Propriety is
Bach's Solfegietto—
harmonica and basso.

The fish-spine
on firs, on
somber trees
by the sea's
walls of wave-worn rock—have it; and
a moonbow and Bach's cheerful firmness
in a minor key.
It's an owl-and-a-pussy-

both-content
agreement.

Come, come. It's
mixed with wits;
it's not a graceful sadness. It's
resistance with bent head, like foxtail
millet's. Brahms and Bach,
no; Bach and Brahms. To thank Bach

for his song
first, is wrong.
Pardon me;
both are the
unintentional pansy-face
uncursed by self-inspection; blackened
because born that way.

— Marianne Moore

Catalog No. 8586

For my mother, Carolyn Jane Hall

Propriety

for Soprano and Piano

Mercifully

Marianne Moore

Juliana Hall

(b. 1958)

Energetically (♩ = 108)

The musical score is written for Soprano and Piano. It begins with a tempo marking "Energetically (♩ = 108)". The key signature has one sharp (F#), and the time signature is 4/4. The piano part starts with a forte (f) dynamic. The score is divided into three systems, with measures 3, 5, and 6 indicated. A large diagonal watermark "Reviewing is illegal copy" is overlaid on the score.

Permission to use *Mercifully* by Marianne Moore in a musical setting granted by Marianne Craig Moore, Literary Executor for the Estate of Marianne Moore. All rights reserved.

Music: © Copyright 1992 Juliana Hall Music. Copyright transferred 2017 to E. C. Schirmer Music Company, Inc.

© Copyright 2017 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

7 *ff*

I am

9

hard to dis-gust, but a pre-ten-tious

12 *f*

po-et can do it; a per-son with-out a tap root;

Carnegie Hall: Rescued

Marianne Moore

Juliana Hall

(b. 1958)

1 Excited (♩ = 112)

“It

spreads,”

the cam-paign car-ried on by

Permission to use *Carnegie Hall: Rescued* by Marianne Moore in a musical setting granted by Marianne Craig Moore, Literary Executor for the Estate of Marianne Moore. All rights reserved.

Music: © Copyright 1992 Juliana Hall Music. Copyright transferred 2017 to E. C. Schirmer Music Company, Inc.

© Copyright 2017 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

10 *f*

long - dis - tance tel - e - phone, with "Saint Di - o - ge - nes

Ped. * *Ped.* * *Ped.* *

12 *ff* *fff* *p* Suspenseful

su - preme com - man - der." At the

Suspenseful

ff *fff* *p*

Ped. * *Ped.* *

14 *mf*

fif - ty - ninth min - ute of the e - lev - enth

mf

Dream

Marianne Moore

Juliana Hall

(b. 1958)

1 Harpsichord-Like (♩ = 66)

mf

The com - mit - tee

Non Legato

mf

mf

3 now a per - ma - nent bod - y formed to do but one

5 thing, dis - cov - er po - si - tions for art - ists, —

mf

mf

Permission to use *Dream* by Marianne Moore in a musical setting granted by Marianne Craig Moore,
Literary Executor for the Estate of Marianne Moore. All rights reserved.

Music: © Copyright 1992 Juliana Hall Music. Copyright transferred 2017 to E. C. Schirmer Music Company, Inc.
© Copyright 2017 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

7 *f* *ff*

was wor-ried,— then hap-py; re-joiced to have

9 *f* *ff*

mag - ne - tized Bach and his fam - i - ly “to North - west - ern,”

11

be-sides five harp-si-chords with-out which he would not leave home.

Juliana Hall

(b. 1958)

Delicately (♩ = 112-116)

Permission to use *Propriety* by Marianne Moore in a musical setting granted by Marianne Craig Moore, Literary Executor for the Estate of Marianne Moore. All rights reserved.

Music: © Copyright 1992 Juliana Hall Music. Copyright transferred 2017 to E. C. Schirmer Music Company, Inc.

© Copyright 2017 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

9 *mp*

throat; it's the lit - tle down - y

11

wood - peck - er spi - ral - ing a tree

13 *mf* *f*

up up up like mer - cu - ry;

Copyright is illegal only

Melchior Vulpus

Marianne Moore

Juliana Hall

(b. 1958)

1 With warmth ($\text{♩} = 60$)

mp a con - tra - pun - ta - list *p* com - pos - er — of cho -

3 *mp* rales and wed - ding - hymns to Lat - in words *mp*

5 *mf* but best of all an an - them: — “God be praised for *mf*

Permission to use *Melchior Vulpus* by Marianne Moore in a musical setting granted by Marianne Craig Moore, Literary Executor for the Estate of Marianne Moore. All rights reserved.

Music: © Copyright 1992 Juliana Hall Music. Copyright transferred 2017 to E. C. Schirmer Music Company, Inc.

© Copyright 2017 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

8

con - quer - ing faith which fear - eth nei - ther

10

pain nor death." We have to trust this

12

art this mas - ter - y which none can un - der - stand.

mp

mf

mp

mf