

CASPER HAUSER SONGS



ERIC SHANFIELD

CASPER HAUSER SONGS

Eric Shanfield | ENS.2008.4 | 2008-2017 | 30'

poem by Neil Azevedo

Baritone

2 Bass Clarinets in B $\flat$

Bassoon

2 Cellos

Contrabass

⇒Score in C. Bass Clarinets sound an octave lower than written and do not require an extension.

⇒Contrabass requires a C extension.

⇒ It may be useful to amplify the voice or both the voice and instruments. In the latter case all performers should be amplified (not the strings only, for instance).

In 2008 I by chance discovered the book *Ocean* by the poet Neil Azevedo in a dollar bin at the Strand Bookstore in Manhattan, and opening it at random a multipart poem about Casper Hauser caught my eye. As a child I'd been fascinated by the story of the youth who claimed to have grown up with no knowledge of the outside world, and I loved Azevedo's strange, evocative texts, so I immediately composed a half hour song cycle setting them.

However, *Casper Hauser Songs* never seemed quite right, but I wasn't sure why. Eventually I realized the original rock-influenced instrumentation (including baritone sax and electric guitar) was to blame. Although the melodic and harmonic character of the songs may often—deliberately—resemble popular forms, the work sits firmly in the classical tradition, and as such it made sense to recast it for a more acoustic ensemble.

Over the next several years I made different versions of the piece for various instrumentations, including solo piano, until in 2017 I finally settled on a rich sextet of low woodwinds and strings. As I worked on these arrangements I found myself extensively rewriting the piece, so that by the time I arrived at this final score the material had been virtually recomposed entirely from the bottom up, though the songs retain their original shapes and character.

CASPER HAUSER SONGS

by Neil Azevedo

1. The Dark Lament of His Mouth

Before I was done being born, earthlight
cluttered the floor; small insects fingered my back
and chest, my walls tranquil with the velvet
drape of roots and with cement's cold breath.
In a chain's motion, I heard the mole's thoughts
in darkness lit by my hands. I heard my heart
and the writhing tails of rats. I broke
(as an act of silence) their awful paws,
felt my way into a voice I held
inside my claws, as birds resemble sleep.
That was where I saw my Other—the person
I could please, a fog on the dark glass
nocturnal in reflection, my veiled vessel
to whom I said, *I want to be a horseman.*

2. Solitude

And now, a child, there on the floor, quiet
as wood; when smiling, a ceramic bowl,
and ceasing to be or finding myself
still—light dimming my invisible veins.
Always on Advent eve, the horror glass,
sterility of the clock, fingers thrilled
with a fire, the whole world in bed early.
Strange illuminations. From my room
earth's darkness miles deep. And so it begins
in the auspice of rain, in getting up
from the glass, loosening water, in men,
in their laughter, in memorizing tricks.
This is the silent genius of the deaf—
eyes watering, lips wondering: "Jesus."

3. Whiteness

Closer to gods I enter my limp, carefully
step through heaven, where children sully
hot stone, where we keep to ourselves,
most things the burnished pearl of owl's
claw, *snow in siege*, the eyes of community
painless light. Where boys become a human room
for animals to fight; slim breeds,
thin as the thief's hand, as the plum's skin,
bleed. Where those that come closest die.
Then pleasure. Then we speak the language
restive from a throat, wild, an ugly
tongue by which I will consider these
new things (away from the room) you—like my
rat-bloodied hand, like my sacred heart.

4. On the Albino Farm...

...the artisans assume their human shape.
Their practiced claws wake to find my name,
to carve me into fruit, my likeness veiled
beneath the harvest of the field. In heat
the sheets haunt stalks; in their drained skin
they discover winter, scurry for a snow
they plant deep into the color of men.
The specters hear me speak; they listen
for my voice and feed. The demons live
inside my speech and stutter in my throat—
they make me say the things I didn't mean
and search the earth for sound. They sing without
a voice. They wait to live, dissolve to sleep.
They eat. They burn. They harbor all the deaf.

5. First Light

Smoke travels from a burning horse
injured by the dark, then slaughtered.
Flames finger its shape in the field.
Fire, black and swift, cleans the meat off bones
and finds the stud's ash, its final form
loosed over a sodden earth; an odor
veils the bright grass as the moist
scent of char holds my breath to the past.
Scared, I retreat to the familiar,
the deaf light of the rabbit, the speed
from his chalk-covered hands
mimicking movement from where I speak:
a voice hidden inside my mouth,
not dark but lusterless, and deep.

6. *Der Erlkönig*

I see you now, lit by myself: evening's
disguise, color of mist, semblance of vines,
the pleach of clouds swollen with hail.
We touch the ground swiftly; you've shown
me how to hide, to escape in *flight's shadow*.
I see you in the shine of the horse
in hooves moist with alfalfa, slower
in bean spears and in dirt hay-fragrant.
And I follow through the hands of trees
galloping to accept your gifts, Majesty,
with need to be bells warning of frost.
With love, now, show me how to move.
I have come home to lie down in you—
saintlike and febrile at dusk.

7. To My Body

It is you they want. We have never been
in love. I'm sorry you've had to be cold,
a handful of lice, animal of my heart.
Where have you been? I shall not
look to worry about what you're about
to do to me in an act of omission.
I will no longer contest your being
heavy and always home. Since you're the wanted,
why not give you to their white hand?
Because as I watch, I want you myself.
How awful that we've grown so attached,
that each betrayal brings my fingers back
to you. For tonight, lie with me: I will
be puncture and breath, and you will like that.

8. That the Night Please Us

That's when I woke into the dark white owls,
in medicine. I had become alone.
It was the time before I finished dying,
before I looked for fever in rain,
an illness I could give permission.
Alive in the shaded world of men,
I knew you as pain, as specific need,
as the cold thing that was foreign.
I will always misunderstand the omen,
the obvious image laced in the mind:
all of the life I was not forgetting.
Few appearances are like this. That is why,
ill-lit, I ache as you enter my throat,
rising, a sound in the crowd of the dark.

9. *Ich will ein Reiter werden*

The more you see, the more you will return
to me, where nothing is a memory,
where we remember this is the same. I am
place: no secret hearth, no oubliette,
just a simple room, a carcass wrapped
in hood: small light, susurrus, and mud.
Hot with fall and shadows on my hair,
my hands lumber onto sand, my knees
release the earth, the grotesque
bulging in the throat, the whole world
coming like a color. As poinsettias
darken by daylight, skin turns heavy
under the douse of sun, the lush and hail
of night: black hurrying hooves.

CASPER HAUSER SONGS

1. THE DARK LAMENT OF HIS MOUTH

Neil Azevedo

Eric Shanfield

$\text{♩} = 100$

Bass Clarinet 1 in B $\flat$

Bass Clarinet 2 in B $\flat$

Bassoon

Baritone

Violoncello 1

Violoncello 2

Contrabass

f

p

fp

f

f

pizz.

f

Be - fore I was done_ be - ing born,

arco

f

3 3 3 3

6

9

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

— earth - light_ clut-tered the floor...

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

11

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.



17

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

arco

23

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mp

mp

pizz.

small in - sects fin-gered my back— and

29

33

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

chest.

35

B. Cl. 1 *mp*

B. Cl. 2

Bsn.

Bar. *mp*

my walls_____ tran-quil with the vel - vet drape of roots_____ and with

Vc. 1

Vc. 2

Cb.



41

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

ce - ment's cold breath.

In a

Vc. 1 *1st x only*

Vc. 2

Cb.

46

mf *p* *mf* *p* *mf* *p* *mf* *mf* *mf*

47

B. Cl. 1 *mf* *p* *mf* *p* *mf* *p*

B. Cl. 2 *mf* *p* *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p* *mf* *p*

Bar. chain's mo - tion I heard the mole's thoughts in dark - ness lit by my hands.

Vc. 1

Vc. 2

Cb. *p*

53

57

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. *p* *f*

Bar. I heard my heart and the wri

Vc. 1 *p* arco *f*

Vc. 2 *p sub.* arco *f*

Cb. pizz. *p* *f*

58 61

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

- thing tails of rats. I broke(as an act of si - lence) their

Vc. 1

Vc. 2

Cb.

p sub. *f*



63 65

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

aw - ful paws,

Vc. 1

Vc. 2

Cb.

68 **69**

B. Cl. 1

B. Cl. 2

Bsn.

Bar. *f*

Vc. 1

Vc. 2

Cb.

felt my way in - to a voice I held in - side my claws, as *espress.*

75 **81**

B. Cl. 1

B. Cl. 2

Bsn.

Bar. *f*

Vc. 1

Vc. 2 *pizz.*

Cb. *arco* *pizz.*

birds re - sem - ble sleep. That was where I saw my O - ther

[illegible]

101 **104**

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

p my veiled ves-sel *p* to whom I said,

Vc. 1

Vc. 2

Cb.

110 **113**

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

pp sotto voce I want to be a horse-man.

Vc. 1

Vc. 2

Cb.

pp ricochet (strike once per note) *sim.* *pizz.*

pp col legno *arco*

CASPER HAUSER SONGS

2. SOLITUDE

Neil Azevedo

Eric Shanfield

Tempo: ♩=80

Bass Clarinet 1 in B $\flat$
Bass Clarinet 2 in B $\flat$
Bassoon
Baritone
Violoncello 1
Violoncello 2
Contrabass

7

B. Cl. 1
B. Cl. 2
Bsn.
Bar.
Vc. 1
Vc. 2
Cb.

mf

And now, a child, there on the floor, quiet as wood; when smi - ling, a cer - a - mic bowl,

12 14

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

and ceas-ing to be, or find-ing my-self still

16 18

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

light dim - ming my in - vi - si - ble veins.

pizz.

20

B. Cl. 1

B. Cl. 2

Bsn.

Bar. *p sotto voce*

Al-ways on Ad - vent eve, the hor-ror glass, ste - ri - li - ty of the clock, fin - gers thrilled with a fire,

Vc. 1 *pizz.*

Vc. 2

Cb.

25

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

the whole world in bed ear - ly.

Vc. 1 *pizz.*

Vc. 2

Cb.

30 34

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

f

f

Strange il - lu - mi-na-tions.

From my room

arco

p *f*

f

37 39

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

earth's dark-ness miles deep.

And so it be-gins

mp

arco

mf

mp

mf

mp

f

mp

[illegible]

[illegible][illegible]

CASPER HAUSER SONGS

3. WHITENESS

Neil Azevedo

Eric Shanfield

Sheet music for the first system of "3. WHITENESS". The score includes parts for Bass Clarinet 1 in B $\flat$, Bass Clarinet 2 in B $\flat$, Bassoon, Baritone, Violoncello 1, Violoncello 2, and Contrabass. The tempo is marked $\text{♩} = 140$. The key signature is one flat (B $\flat$). The time signature is 5/8. The music features a repeating eighth-note pattern in the woodwinds, with a pizzicato entry in the cellos and double basses in the final measure.

Sheet music for the second system of "3. WHITENESS". The score includes parts for Bass Clarinet 1, Bass Clarinet 2, Bassoon, Baritone, Violoncello 1, Violoncello 2, and Contrabass. The system begins with a measure rest marked with a box containing the number 9. The Baritone part has lyrics: "Clo-ser to gods I en-ter my limp,". The string parts (Violoncello 1, Violoncello 2, and Contrabass) play an arpeggiated pattern marked *arco* and *mp*.

32

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

most things the bur - nished pearl of



38

40

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

ow - l's claw, snow

43

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

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

in seige, the eyes of com -



48

50

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

f *p* *f* *p* *mf* *f* *f* *p* *f* *p* *f* *p*

mu - ni - ty pain - less light.

56 58

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

p

p

66

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mp

mp

mp

mp

mp

mp

74

B. Cl. 1 *mf*

B. Cl. 2 *mf*

Bsn.

Bar.

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

82

B. Cl. 1

B. Cl. 2

Bsn. *mf*

Bar.

Vc. 1

Vc. 2

Cb.

90

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. *f*

Bar.

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*



98

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

106

B. Cl. 1 *mf*

B. Cl. 2 *mf*

Bsn. *mp*

Bar. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. *mp*

Where boys be-come a hu - man room_____ for a - ni - mals_____ to



115

B. Cl. 1 *fp*

B. Cl. 2 *fp*

Bsn. *mp* *fp*

Bar. fight;_____

Vc. 1 *fp*

Vc. 2 *fp*

Cb. *fp*

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. *f*

Bar. *f*
slim breeds, thin as the thief's hand, as the plum's skin, bleed.

Vc. 1 *f* pizz. arco *p* *mp*

Vc. 2 *f* *p* *mp*

Cb. *f* pizz.

131

B. Cl. 1

B. Cl. 2

Bsn. *p* *mp* *p* *mp*

Bar.

Vc. 1 *sim.*

Vc. 2 *sim.*

Cb. arco *p* *mp* *p* *mp*

136

B. Cl. 1 *p*

B. Cl. 2 *p*

Bsn.

Bar. *p*
Where those who come clos - est, _____ die. _____

Vc. 1

Vc. 2

Cb.

141

143

B. Cl. 1 *mp*

B. Cl. 2 *mp*

Bsn.

Bar. *mp*
Then plea - sure. Then we _____

Vc. 1

Vc. 2

Cb.

146

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mf

p

mf

pizz.

mf

sul tasto

mf

speak the lan - guage res - tive from a throat, wild, an ug - ly



151

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

tongue by which I will con - si - der these new things (a -

157

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

way from my room) you - like my rat blood - ied hand,

163 164

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mp

mp

mp

mp

mp

norm.

sim.

pizz.

like my sa - cred heart.

CASPER HAUSER SONGS

4. ON THE ALBINO FARM...

Neil Azevedo

Eric Shanfield

♩=96

5

Bass Clarinet 1 in B $\flat$

Bass Clarinet 2 in B $\flat$

Bassoon

Baritone

Violoncello 1

Violoncello 2

Contrabass

...the ar-ti-sans as-sume their hu

6

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

- man shape. Their prac-ticed claws wake to find my name,

Vc. 1

Vc. 2

Cb.

11 13

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

f

to carve me in - to fruit,

Vc. 1

f

Vc. 2

Cb.

15

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

my like-ness veiled be - neath the har - vest of the field.

Vc. 1

Vc. 2

Cb.

19

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

1st x only

f

23

25

23

25

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

f

f

In heat the

23

25

27

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

sheets haunt stalks; in their drained skin they dis - co - ver win - ter, —

Vc. 1

Vc. 2

Cb.

31

33

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

scur-ry for — a snow they plant deep in - to the co-lor of men. —

Vc. 1

Vc. 2

Cb.

35 37

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

==

41 45

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mf

mf

The spec - ters hear me speak;

49 53

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

they lis-ten for my voice and feed.

Vc. 1

Vc. 2

Cb.

mf

57 61

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

The de-mons live in-side_ my speech...

Vc. 1

Vc. 2

Cb.

mf

64 67

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mf

mf

and stu - tter in__ my throat

72 75

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mf

78 81

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mf

mf

they make me say___ the things I did - n't mean

83

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mf

and search the earth for

87

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. *ff*

Bar. *ff*
sound.

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

91

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

95

B. Cl. 1

decresc.

B. Cl. 2

decresc.

Bsn.

Bar.

Vc. 1

decresc.

Vc. 2

pizz.
decresc.

Cb.

pizz.
decresc.



103

109

B. Cl. 1

p

B. Cl. 2

p

Bsn.

p

Bar.

p

Vc. 1

p

Vc. 2

p

Cb.

p

They sing with-out a

115

111

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

voice.

They wait to live, — dis-solve to sleep.

Vc. 1

Vc. 2

Cb.

mp 3

119

125

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

—

They eat.

Vc. 1

Vc. 2

Cb.

p 3

133

127

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

p

They burn. They har bor all the



135

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

fp *non cresc.* *mf* *f*

fp *non cresc.* *mf* *f*

fp *non cresc.* *mf* *f*

fp *non cresc.*

deaf.

mf *f*

mf *f*

mf *f*

5. FIRST LIGHT

Eric Shanfield

11

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. *ff*

Bar.

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *pizz.* *ff*

1st x only

2nd x

2nd x

2nd x

17

B. Cl. 1

B. Cl. 2 *f*

Bsn. *f*

Bar. *f*

Smoke tra - vels from a burn - ing horse in - jured by the dark, then

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

23 24

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

slaugh - tered.

f

p

28 32

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

Flames fin - ger_ its shape in the field. Fire,

f

33

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

black and swift, cleans the meat off bones and finds the stud's ash,

38

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

fp *f* *fp* *f* *fp* *f*

fp *f* *fp* *f* *fp* *f*

f

its fi - nal form__

arco

f

44 47

B. Cl. 1 *fp* *f* *p* *fp* *f* *fp*

B. Cl. 2 *fp* *f* *p* *fp* *f* *fp*

Bsn. *fp* *f* *p* *fp* *f* *fp*

Bar. *fp* *f* *p* *fp* *f* *fp*

loosed o - ver a sod - den earth;

Vc. 1 *fp* *f* *p* *fp* *f* *fp*

Vc. 2 *fp* *f* *p* *fp* *f* *fp*

Cb. *fp* *f* *p* *fp* *f* *fp*

pizz. *p* *f* *p*



50

B. Cl. 1 *f* *fp* *f* *p* *f* *fp*

B. Cl. 2 *f* *fp* *f* *p* *f* *fp*

Bsn. *f* *fp* *f* *p* *f* *fp*

Bar. *f* *fp* *f* *p* *f* *fp*

an o - dor veils the bright grass as the moist scent of char holds my

Vc. 1 *f* *fp* *f* *p* *f* *fp*

Vc. 2 *f* *fp* *f* *p* *f* *fp*

Cb. *f* *fp* *f* *p* *f* *fp*

56 57

B. Cl. 1 *f p sub. f p f p f p*

B. Cl. 2 *f p f*

Bsn. *f p sub. f p f p f p*

Bar. breath to the past.

Vc. 1

Vc. 2 *3 3 3 3 3 3 3 3 3 3 3 3*

Cb. *p f* arco

60 61

B. Cl. 1 *f p f*

B. Cl. 2 *p f*

Bsn. *f p f*

Bar. *f*
Scared, I re-treat to the fa-mi-liar,

Vc. 1

Vc. 2 *3 3 3 3 3 3 3 3 3 3 3 3* *sim.*

Cb. *3 3 3 3 3 3 3 3 3 3 3 3*

65

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

the deaf light of the rab - bit,

p sub.

p sub.

fp

f

p

f

p

pizz.

p sub.

70

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

the speed from his chalk co - vered hands

f

p

f

f

f

p

75

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

f *p* *f*

mi - mick-ing_ move-ment from where I speak:

81

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

p *f* *p sub.* *f*

p *p sub.* *arco* *p*

sul pont. *f* *f* *f*

89

87

B. Cl. 1 *p* *ff*

B. Cl. 2 *p* *ff* 7

Bsn. *p* *ff*

Bar. *ff*

a voice hid - den in -

Vc. 1 *norm.* *p* *ff*

Vc. 2 *norm.* *p* *ff*

Cb. *norm.* *p* *pizz.* *ff*

91

molto rit.

B. Cl. 1

B. Cl. 2

Bsn.

Bar. side my mouth, not dark but lus - ter - less, and deep.

Vc. 1

Vc. 2

Cb.

CASPER HAUSER SONGS

6. DER ERLKONIG

Neil Azevedo

Eric Shanfield

$\text{♩} = 138$ 5

Bass Clarinet 1 in B $\flat$

Bass Clarinet 2 in B $\flat$

Bassoon

Baritone

mf

I _____ see you now, _____

Violoncello 1

Violoncello 2

mf

Contrabass

8

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

lit by my - self: _____

Vc. 1

Vc. 2

Cb.

16 **17**

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

mf

alternate between norm. and pont. through 33

Vc. 2

Cb.

21

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

mf

eve-ning's dis- guise, co - lor of mist, sem- blance of vines, the pleach of clouds swo - len with hail.

Vc. 1

Vc. 2

Cb.

26 **29**

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

31 **33**

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

We touch the ground— swift - ly;

35

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mf

mf

you've shown me how to hide, to es - cape_ in flight's

40

41

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

sha - dow.

45 *1st x only*

B. Cl. 1

B. Cl. 2 *1st x only*

Bsn.

Bar.

Vc. 1 *mf*

Vc. 2

Cb.

49 *mf*

50

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

53 *mf*

I see— you in the shine of the horse

alternate between norm. and pont. through 70

[illegible]

69

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

And I fol-low through the hands of trees

75 77

B. Cl. 1 *p* Solo

B. Cl. 2 *3*

Bsn. *3*

Bar. *p*

gal - lop - ing to ac - cept your gifts, Ma - jes - ty,

Vc. 1

Vc. 2

Cb. *3*



81 85

B. Cl. 1 *mp* *mf*

B. Cl. 2 *mp* *mf* *3*

Bsn. *3* *mf*

Bar. *mp* *3*

with need to be bells warn - ing of frost.

alternate between norm. and pont. to 93

Vc. 1 *mp* *mf* *3*

Vc. 2 *mp* *mf*

Cb. *mf*

91 93

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

ff

ff

ff

ff

ff

p

ff

pizz.

5

5

5

With love, now, show me how to move.

96

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

pizz.

f

f

f



102

105

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mf

mf

mf

mf

108

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

[illegible]

The musical score continues from measure 123. The vocal part has lyrics "saint - like and fe - brile at dusk." under measures 123-126. The instrumental parts include B.C. 1, B.C. 2, Bsn., Bar., Vc. 1, Vc. 2, and Cb. Dynamics range from *p* to *ff*. Measure numbers 123, 124, 125, 126, and 127 are indicated above the staves.

CASPER HAUSER SONGS

7. TO MY BODY

Neil Azevedo

Eric Shanfield

$\text{♩} = 100$

Bass Clarinet 1 in B $\flat$

Bass Clarinet 2 in B $\flat$

Bassoon

Baritone

Violoncello 1

Violoncello 2

Contrabass

4 5

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

It's you they want.

15

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

a hand-ful of lice, a - ni-mal of my heart.

18

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

20

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

f

Where have you been?

Vc. 1

molto sul pont.
f

Vc. 2

Cb.



22

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

I shall not look to wor - ry a - bout what you're a - bout

Vc. 1

Vc. 2

Cb.

24

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

to do_ to me_ in an act_ of o-mis sion._

Vc. 1

f

norm.

Vc. 2

arco

Cb.

arco



28

B. Cl. 1

B. Cl. 2

Bsn.

f

Bar.

f

I will no long_ er con-test_ your be - ing hea - vy_ and al - ways

Vc. 1

Vc. 2

Cb.

31

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. *ff*

Bar. *ff*
home.

Vc. 1 *ff* pizz.

Vc. 2 *ff*

Cb. *ff*

34

B. Cl. 1

B. Cl. 2

Bsn.

Bar. *ff*
Since you're the want - ed, _____

Vc. 1

Vc. 2

Cb. *ff*

37

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

ff

why not give your-self_ to their white_____ hand? Be-cause as I watch

Measure 37: B. Cl. 1 and B. Cl. 2 play eighth-note patterns. Bsn. is silent. Bar. has lyrics. Vc. 1 has chords. Vc. 2 has sixteenth-note runs. Cb. has chords.

Measure 38: B. Cl. 1 and B. Cl. 2 play eighth-note patterns. Bsn. is silent. Bar. has lyrics. Vc. 1 has chords. Vc. 2 has sixteenth-note runs. Cb. has chords.

Measure 39: B. Cl. 1 and B. Cl. 2 play eighth-note patterns. Bsn. is silent. Bar. has lyrics. Vc. 1 has chords. Vc. 2 has sixteenth-note runs. Cb. has chords. Dynamics include *ff*.

40

41

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

pizz.

I want you my - - - self._____

Measure 40: B. Cl. 1 and B. Cl. 2 play eighth-note patterns. Bsn. is silent. Bar. has lyrics. Vc. 1 has chords. Vc. 2 has sixteenth-note runs. Cb. has chords.

Measure 41: B. Cl. 1 and B. Cl. 2 play eighth-note patterns. Bsn. is silent. Bar. has lyrics. Vc. 1 has chords. Vc. 2 has sixteenth-note runs. Cb. has chords. Dynamics include *pizz.*

Measure 42: B. Cl. 1 and B. Cl. 2 play eighth-note patterns. Bsn. is silent. Bar. has lyrics. Vc. 1 has chords. Vc. 2 has sixteenth-note runs. Cb. has chords.

43

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

Solo

ff

6

6

6

6

6

6

3

3



46

47

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

arco

6

6

6

6

6

6

6

6

mf

mf

mf

49

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

How aw-ful that we've grown so at tached, that each be-tray - al brings

52

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

— my fin - gers back to you.

55

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. *f*

Bar. *f*

Vc. 1 *f* *sim.* *fp*

Vc. 2 *f* *sim.* *fp*

Cb. (pizz.) *f* arco *f*

59

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. *ff*

Bar. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff* pizz.

For to - - night, lie with me:

63 65

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

I will be punc - ture and breath, and you will like that.

Vc. 1

Vc. 2

Cb.

Solo

sim.

sim.

arco

66

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

69

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

ff

71

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

CASPER HAUSER SONGS

8. THAT THE NIGHT PLEASE US

Neil Azevedo

Eric Shanfield

$\text{♩} = 138$

Bass Clarinet 1 in B $\flat$

Bass Clarinet 2 in B $\flat$

Bassoon

Baritone

Violoncello 1

Violoncello 2

Contrabass

mf

mf

off the string

mf

off the string

mf

7

9

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

That's when I woke in-to the dark white ow-ls,

13 17

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

in me - di-cine.

Vc. 1

Vc. 2

Cb.

19

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

espress.

mf

mf

I had be-come a - lone. It was the time be-fore I fi - nished dy - ing,

Vc. 1

Vc. 2

Cb.

25

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

mf

be-fore_ I looked for fe-ver in rain, an

on the string

Vc. 1

Vc. 2

Cb.

31

35

B. Cl. 1

B. Cl. 2

Bsn.

mf

f

ill - ness I could give per-mis - sion.

on the string

Vc. 1

Vc. 2

Cb.

f

on the string

37 *espress.* **41**

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

f

A - live — in the sha-ded world of

Vc. 1

Vc. 2

Cb.

43

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

men, I knew you — as pain, as spe - ci - fic need, as the cold thing that was for - eign.

Vc. 1

Vc. 2

Cb.

49 51

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

55 59

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

61

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

f

mf

off the string

mf

off the string

sim.

mf

67

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

3

I will al-ways mis-un-der-stand the o - men, the ob-vi-ous i - mage laced in__ the

73

75

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

mind:

Vc. 1

Vc. 2

Cb.

mf

Solo

f

79

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

all of the life I was not for-get - ting. _____

Vc. 1

Vc. 2

Cb.

f

on the string

f

pizz.

f

86 87

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

91

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

95 *W* *tr* **96**

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

fp *f* *f* *p* *f*

Few ap - pea - ren - ces are like this _____ That is why, ... ill - lit, I



100

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

f

ache as you en - ter my throat, _____

104

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. *ff* 6 6 6 6 6 6 6 6 6 6 6 6

Bar. *ff* *ff* ri - - - sing.

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

108 ♩=120 *Meno mosso*

B. Cl. 1 *fff*

B. Cl. 2 *fff* 3 3 *ffff*

Bsn. *fff* *ffff*

Bar. *fff* 3 3 *ffff*
a sound in the crowd of the dark.

Vc. 1 *fff* *ffff*

Vc. 2 *fff* *ffff*

Cb. *fff* *ffff*

CASPER HAUSER SONGS

9. ICH WILL EIN REITER WERDEN

Neil Azevedo

Eric Shanfield

5

♩=88

Bass Clarinet 1 in B $\flat$

Bass Clarinet 2 in B $\flat$

Bassoon

Baritone

p

p mezzo voce

The more you see, the more you will re-turn

Violoncello 1

Violoncello 2

Contrabass

14

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

p sotto voce

mp

mp norm.

to me, where no-thing is a me-mo-ry, where we re-mem

Vc. 1

Vc. 2

Cb.

15 20

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

ber this is the same. I am place:

mf

mf

mf

mf

mf

23 27

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

no se - cret hearth, no ou - bli - ette, just a sim - ple room,

mf

mf

mf

mf

mf

30 33

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

— a car - cass wrapped in hood:— small light, su - sur - rus,— and mud.

Vc. 1

Vc. 2

Cb.

37 41

1st x only

B. Cl. 1

1st x only

B. Cl. 2

1st x only

Bsn.

mp *mp*

Bar.

mp

Hot with fall— and sha - dows on my hair,—

flaut. *mp*

Vc. 1

flaut. *mp*

Vc. 2

flaut. *mp*

Cb.

50

53

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

f

ff

sim.

the whole world co-ming like a co - lor.

56 **57**

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mf

mf

mf

mf

As poin - ³ set-tias dark-en by ³ day - light, skin turns

62 **65**

B. Cl. 1

B. Cl. 2

Bsn.

Bar.

Vc. 1

Vc. 2

Cb.

mf

mp

mp

pp

mp

mp

p

mp

p

mp

p

hea - vy un-der the douse of sun, the lush and hail of night: sub-tone ³

70

B. Cl. 1

mf

pp

sub-tone

B. Cl. 2

pp

mf

pp

Bsn.

pp

mf

pp

mf

pp

Bar.

hoofs.

Vc. 1

pp

mf

pp

Vc. 2

mf

pp

Cb.

pp

mf

pp