

RED



ERIC SHANFIELD

RED

Eric Shanfield | 2015 | 15'

poem by Anne Carson

for Rebecca Morgan

Soprano

Piano

Geryon was a monster. Everything about him was red.

So begins Anne Carson's retelling in verse of the story of the monster Geryon, killed by Herakles for his magical red cattle as part of his labors. This composition sets *Red Meat: Fragments of Stesichoros* from *Autobiography of Red*, the first of two novels in verse Carson has dedicated to reimagining Geryon's saga, originally told in a lost poem known as the *Geryoneis* ("The Geryon Matter") by the Greek poet Stesichoros in the seventh century, B.C.

All that remains of Stesichoros are some fragments and a story that he was struck blind by Helen of Troy for slandering or abusing her in print. An enconium then came to him in a dream and, having written it, his sight was restored. The palinode reads simply: No it is not the true story./No you never went on the benched ships./No you never came to the towers of Troy.

Red was written in the summer of 2015 and is dedicated to Rebecca Morgan, without whom it would not exist.

RED MEAT: FRAGMENTS OF STESICHOROS
translated by Anne Carson

I. GERYON

Geryon was a monster everything about him was red
Put his snout out of the covers in the morning it was red
How stiff the red landscape where his cattle scraped against
Their hobbles in the red wind
Burrowed himself down in the red dawn jelly of Geryon's
Dream

Geryon's dream began red then slipped out of the vat and ran
Upsail broke silver shot up through his roots like a pup

Secret pup At the front end of another red day

II. MEANWHILE HE CAME

Across the salt knobs it was Him
Knew about the homegold
Had sighted red smoke above the red spires

III. GERYON'S PARENTS

If you persist in wearing your mask at the supper table
Well Goodnight Then they said and drove him up
Those hemorrhaging stairs to the hot dry Arms
To the ticking red taxi of the incubus
Don't want to go want to stay Downstairs and read

IV. GERYON'S DEATH BEGINS

Geryon walked the red length of his mind and answered No
It was murder And torn to see the cattle lay
All these darlings said Geryon And now me

V. GERYON'S REVERSIBLE DESTINY

His mother saw it mothers are like that
Trust me she said Engineer of his softness
You don't have to make up your mind right away
Behind her red right cheek Geryon could see
Coil of the hot plate starting to glow

VI. MEANWHILE IN HEAVEN

Athena was looking down through the floor
Of the glass-bottomed boat Athena pointed
Zeus looked *Him*

VII. GERYON'S WEEKEND

Later well later they left the bar went back to the centaur's
Place the centaur had a cup made out of a skull Holding three
Measures of wine Holding it he drank Come over here you can
Bring your drink if you're afraid to come alone The centaur
Patted the sofa beside him Reddish yellow small alive animal
Not a bee moved up Geryon's spine on the inside

VIII. GERYON'S FATHER

A quiet root may know how to holler He liked to
Suck words Here is an almighty one he would say
After days of standing in the doorway
NIGHTBOLLSNORTED

IX. GERYON'S WAR RECORD

Geryon lay on the ground covering his ears The sound
Of the horses like roses being burned alive

X. SCHOOLING

In those days the police were weak Family was strong
Hand in hand the first day Geryon's mother took him to
School She neatened his little red wings and pushed him
In through the door

XI. RIGHT

Are there many little boys who think they are a
Monster? But in my case I am right said Geryon to the
Dog they were sitting on the bluffs The dog regarded him
Joyfully

XII. WINGS

Steps off a scraped March sky and sinks
Up into the blind Atlantic morning One small
Red dog jumping across the beach miles below
Like a freed shadow

XIII. HERAKLES' KILLING CLUB

Little red dog did not see it he felt it All
Events carry but one

XIV. HERAKLES' ARROW

Arrow means kill It parted Geryon's skull like a comb Made
The boy neck lean At an odd slow angle sideways as when a
Poppy shames itself in a whip of Nude breeze

XV. TOTAL THINGS KNOWN ABOUT GERYON

He loved lightning He lived on an island His mother was a
Nymph of a river that ran to the sea His father was a gold
Cutting tool Old scholia say that Stesichorus says that
Geryon had six hands and six feet and wings He was red and
His strange red cattle excited envy Herakles came and
Killed him for his cattle

The dog too

XVI. GERYON'S END

The red world And corresponding red breezes
Went on Geryon did not

PALINODE

No it is not the true story.
No you never went on the benched ships.
No you never came to the towers of Troy.

RED

I. GERYON

Anne Carson

Eric Shanfield

♩=126 *mf*

Ger - yon was a mon - ster ev - ery-thing a -

8

bout him was red Put his snout out of the co - vers in the

15

morn - ing it was red How stiff

22

the red land - scape where his cat - tle scraped a - gainst Their hob - bles in the

28

red wind Bur - rowed him - self down in the

This system contains measures 28 through 34. The vocal line begins with a whole note 'red' on a G4, followed by a half note 'wind' on a B4. There are two measures of rest, then a dotted quarter note 'Bur' on a G4, an eighth note 'rowed' on a B4, a quarter note 'him' on a G4, a quarter note 'self' on a B4, a quarter note 'down' on a G4, and a quarter note 'in' on a B4. The system ends with a quarter note 'the' on a G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

35

red dawn jel - ly of Ger - yon's Dream

This system contains measures 35 through 41. The vocal line starts with a quarter note 'red' on a G4, a quarter note 'dawn' on a B4, a quarter note 'jel' on a G4, a quarter note 'ly' on a B4, a quarter note 'of' on a G4, a quarter note 'Ger' on a B4, a quarter note 'yon's' on a G4, and a quarter note 'Dream' on a B4. A triplet of eighth notes follows. The piano accompaniment continues with the same rhythmic pattern as the previous system.

42

Ger - yon's dream be - gan red then slipped out of the vat

This system contains measures 42 through 48. The vocal line begins with a quarter note 'Ger' on a B4, a quarter note 'yon's' on a G4, a quarter note 'dream' on a B4, a quarter note 'be' on a G4, a quarter note 'gan' on a B4, a quarter note 'red' on a G4, a quarter note 'then' on a B4, a quarter note 'slipped' on a G4, a quarter note 'out' on a B4, a quarter note 'of' on a G4, a quarter note 'the' on a B4, and a quarter note 'vat' on a G4. The piano accompaniment continues with the same rhythmic pattern.

49

and ran Up - sail broke sil - ver

This system contains measures 49 through 55. The vocal line starts with a quarter note 'and' on a G4, a quarter note 'ran' on a B4, a quarter note 'Up' on a G4, a quarter note 'sail' on a B4, a quarter note 'broke' on a G4, a quarter note 'sil' on a B4, and a quarter note 'ver' on a G4. The piano accompaniment continues with the same rhythmic pattern.

55

shot up through his roots like a pup

This system contains measures 55 through 60. The vocal line begins with a melodic phrase in 2/4 time, moving from a half note to a quarter note, then a half note, and ending with a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *f* (forte) is present in measure 60.

61

Se - cret pup

This system contains measures 61 through 66. The vocal line has a long rest in measure 61, followed by a half note in measure 62, and then a half note in measure 63. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *f* is present in measure 61.

67

At the front end of a - no - ther red day

This system contains measures 67 through 72. The vocal line starts with a half note in measure 67, followed by a half note in measure 68, and then a half note in measure 69. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *v* (accrescendo) is present in measure 70.

RED

II. MEANWHILE HE CAME

Anne Carson

Eric Shanfield

$\text{♩} = 108$

p A - cross the salt knobs it

6 *p* was Him Knew a - bout the home -

11 *mp* gold Had sight - ed red smoke

15 *mp* a - bove the red spires *mf*

RED

III. GERYON'S PARENTS

Anne Carson

Eric Shanfield

$\text{♩} = 126$

f

If you per - sist in wear - ing your mask at the sup - per ta -

6

ble Well Good - night Then they said and drove him

12

up Those hem - orrhag - ing stairs

17

ff

to the hot dry Arms To the tick - ing

22 *p*

red ta - xi of the in - cu - bus

27 *p* *mf* *p* *mf*

Don't want_ to go want to_ stay_

33 *ff*

Down - stairs_ and

38

read Don't want_ to

43

go want to stay

48

Down - stairs and read

RED

IV. GERYON'S DEATH BEGINS

Anne Carson

Eric Shanfield

$\text{♩} = 96$

mp

Ger-yon walked the red length of his mind and an-swered No

mp

*non Red/meno Red.
una corda sempre →*

5

It was

l.h.

9

mur-der_ And torn_ to see the cat - tle lay_

Pno.

14

p

All these dar-lings said_ Ger - yon And now_ me_

p sotto voce

Pno. *p*

RED

V. GERYON'S REVERSIBLE DESTINY

Anne Carson

Eric Shanfield

♩=144 *mf*

His mo-ther saw it mo-thers are like that

6 *f*

Trust me she said

12 *mp*

En - gi - neer of his soft - ness You

17

don't have to make up your mind right a - way

22 *mf* *f* *mf*

Be - hind her red right cheek Ger - yon could see

27 *p*

Co - il of the hot

32 *mp*

plate start - ing to glow

RED

VI. MEANWHILE IN HEAVEN

Anne Carson

Eric Shanfield

$\text{♩} = 76$

mp A - the - na was look - ing

mp Red. Red. *sim. al fine*

4 down through the floor Of the

8 glass - bot - tomed boat A - the - na point - ed

12 *mp* Zeus looked *mf* Him

[A:] Red.

RED

VII. GERYON'S WEEKEND

Anne Carson

Eric Shanfield

$\text{♩} = 108$

mf

La-ter well la-ter they left the bar

mf

Red. *Red.* *sim.*

4

went back to the cen-taur's Place the

7

cen-taur had a cup made out of a skull Hold-ing three Mea-sures of wine

10

mp

Hold-ing it he drank Come o-ver here you can

mp

Red. *Red.*

14

Bring your drink if you're a-fraid to come a-lone.

18

The cen-taur Pat-ted the so-fa be-side him

p *Ped.* *sim.*

23

Red-dish yel-low small a-live a-ni-mal

mp *non Ped.*

28

Not a bee moved up Ger-yon's spine on the in-side

mp *mf* *rit.* *Ped.* *non Ped.* *8va*

RED

VIII. GERYON'S FATHER

Anne Carson

Eric Shanfield

$\text{♩} = 112$ *f*

A qui - et root_ may know _____

f

5 *Ped.* *Ped.* *Ped.*

how to hol - ler _____

8 *Ped.* *Ped.*

He liked to Suck words

mf

11 *Ped.* *Ped.* *mf*

Here is an al - might - y one

14

he would say Af - ter days of stan - ding

17

in the door - - way

20

Ped.

23

NIGHT - BOLL - - SNORT - ED

RED

IX. GERYON'S WAR RECORD

Anne Carson

Eric Shanfield

♩=92
mp

Ger-yon lay on the ground co-ver-ing his ears

rit. *sim.*

6

The

10

rit. *p*

sound Of the hor-ses like ro-ses be-ing burned a-live

RED

X. SCHOOLING

Anne Carson

Eric Shanfield

$\text{♩} = 176$

f

In those days the po - lice were weak

9

Fa - mily was strong Hand in hand the first day Ger-yon's mo-ther took him to...

16

School She neat - end

21

his lit-tle red wings and pushed him In through the door

RED

XI. RIGHT

Anne Carson

Eric Shanfield

$\text{♩} = 126$

f
non Ped.

4
f
Are there ma-ny lit-tle boys who think they are a Mon-ster?

7
But in my case I am

10
right said Ger-yon to the Dog

14

they were sit-ting on the bluffs

Ped.

Detailed description: This system covers measures 14 to 17. The vocal line starts in 4/4 time with the lyrics 'they were sit-ting on the bluffs'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a 'Ped.' (pedal) marking. The time signature changes to 3/4 for measures 15 and 17, and returns to 4/4 for measures 16 and 18.

18

ff 2nd x only

Ped.

Detailed description: This system covers measures 18 to 20. The piano accompaniment continues with a consistent eighth-note pattern. Measure 19 is marked with a forte dynamic (*ff*) and includes the instruction '2nd x only'. The system concludes with a double bar line and repeat dots. Pedal markings are present throughout.

21

The dog re-gard-ed him Joy - - ful - ly

f

Detailed description: This system covers measures 21 to 23. The vocal line begins with the lyrics 'The dog re-gard-ed him Joy - - ful - ly'. The piano accompaniment is marked with a forte dynamic (*f*) and maintains the eighth-note rhythmic pattern. The time signature changes to 3/4 for measures 22 and 23.

24

ff

Detailed description: This system covers measures 24 to 27. The piano accompaniment continues with the eighth-note pattern. Measure 25 is marked with a fortissimo dynamic (*ff*). The system ends with a double bar line and repeat dots. Pedal markings are present.

RED

XII. WINGS

Anne Carson

Eric Shanfield

$\text{♩} = 132$

mf Steps off a scraped March sky and sinks Up in - to the

mf blind At - lan - tic morn - ing One small Red

mp dog jump - ing a - cross the beach miles be - low

mf Like a freed sha - dow

Red.

RED

XIII. HERAKLES' KILLING CLUB

Anne Carson

Eric Shanfield

$\text{♩} = 80$
p sotto voce *p mezzo voce*

Lit-tle red dog_ did not see it_____ he felt it All_

p
Red. *una corda*

6 *p norm.*

E - vents car-ry E - vents car-ry but one

RED

XIV. HERAKLES' ARROW

Anne Carson

Eric Shanfield

$\text{♩} = 144$

Ar-row means kill It part - ed Ger - yon's skull

5 like a comb - Made

8 The boy - neck lean At an odd -

11 slow an - gle

14

side - ways

3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This system covers measures 14 to 16. The vocal line begins in measure 14 with a whole rest, followed by a half note G4 in measure 15 and a quarter note G4 in measure 16. The piano accompaniment features a consistent eighth-note triplet pattern in both the right and left hands. The key signature has three flats (B-flat, E-flat, A-flat).

17

as when a Pop - py shames it - self

ff

ff

Detailed description: This system covers measures 17 to 19. The vocal line starts in measure 17 with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4 in measure 18. The piano accompaniment continues with the eighth-note triplet pattern. A forte (*ff*) dynamic marking is present in both the vocal and piano parts. A fermata is placed over the final note of the piano part in measure 19.

20

in a whip of Nude breeze

[D \flat]

Detailed description: This system covers measures 20 to 22. The vocal line begins in measure 20 with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4 in measure 21. The piano accompaniment continues with the eighth-note triplet pattern. A forte (*ff*) dynamic marking is present in the piano part. A fermata is placed over the final note of the piano part in measure 22. A chord symbol [D \flat] is indicated below the piano part in measure 20.

23

Detailed description: This system covers measures 23 to 25. The vocal line consists of whole rests in all three measures. The piano accompaniment continues with the eighth-note triplet pattern in both hands.

26

Ar-row means kill

RED

XV. TOTAL THINGS KNOWN ABOUT GERYON

Anne Carson

Eric Shanfield

$\text{♩} = 92$
p

He loved light - ning He lived on an is - land His

6
mo - ther was a Nymph of a ri - ver that ran to the sea His

10
Fa - ther was a gold Cut - ting tool Old scho - li - a say -
mf

15
— that Ste - si - cho - rus says that Ger - yon had six hands and
p sub.

mf
p sub.
Red.

RED - XV. TOTAL THINGS KNOWN ABOUT GERYON

20

six feet and wings He was red and

mp

25

His strange red cat - tle ex - ci - ted en - vy Her - a - kles came and

29

killed him for his cat - tle The dog too

p sotto voce

RED

XVI. GERYON'S END

Anne Carson

Eric Shanfield

♩=126

mf

The red world

9

And cor-res-pond-ing red bree - zes went on

17

2nd x

25

p

Ger - yon did not

31

mf sub.

attacca senza pausa

RED

XVII. PALINODE

Anne Carson

Eric Shanfield

$\text{♩} = 126$
f

No it is not the true sto - ry.

ff

5

No you

10

ne - ver went on the benched ships.

fff

15

No you ne - ver came

fff

20

to the tow-ers of Troy.

Musical score for measures 20-24. The vocal line begins with the lyrics "to the tow-ers of Troy." The piano accompaniment features a complex rhythmic pattern with changing time signatures: 3/8, 7/8, 4/4, 3/4, and 3/4. The key signature is three flats (B-flat major/D-flat minor).

25

Musical score for measures 25-30. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A first ending bracket labeled "1." spans measures 29-30. The key signature remains three flats.

31

Musical score for measures 31-35. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A second ending bracket labeled "2." spans measures 34-35. A dynamic marking of *8^{va}* is present above the right hand in measure 32. The key signature remains three flats.

36

Musical score for measures 36-40. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *cresc. through repeat* is present in the right hand, leading to a final dynamic marking of *fff*. The key signature remains three flats.