

La Ville Engloutie (2007)

for wind ensemble

Robert Carl

The Center for Ligurian Studies of the Bogliasco Foundation is thanked for providing the ideal circumstances for composition of this work.

Written for Glen Adsit and the Hartt Wind Ensemble

In Memoriam N.O.

Instrumentation:

4 Flutes (#4 doubling piccolo)

3 Oboes (#3 doubling English horn)

3 clarinets in Bb

Bass Clarinet

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

3 Bassoons

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Euphonium

Tuba

Timpani (3 drums: 26", 29", 32")

4 Percussion:

I: Suspended Cymbal (S.C.), high; snare drum; Tam-tam (medium); Marimba
II: Suspended Cymbal, medium; Bass Drum (medium); Tam-tam*; Vibraphone
III: Glockenspiel; Slapstick; Suspended Cymbal, medium
IV: Suspended Cymbal, low*

**) one instrument, played by both performers*

Contrabass

*(All instruments are **one to a part**)*

Duration: c. 12'

I didn't grow up with New Orleans, but over about three years leading up to Katrina, circumstances began to lead me to visit it regularly, and I fell in love with the place, its great spirit, sensuality, and utterly unique culture. As such it became at least a small part of me.

***La Ville Engloutie** is an evocation of New Orleans and a lament for what it has become, a ghost town (something I saw in person just a few months after the levees broke). The piece is structured around a "cantus" of the standard "Do You Know What It Means to Miss New Orleans?", heard throughout the work, first in the saxophone quartet. This is progressively surrounded by swirling figures which "flood" the original tune, until it is overwhelmed. The piece ends with the fullest statement of the original melody as a ghostly dirge, though even here it is ragged and punctured.*

For any artist to deal with this tragedy, one has to worry that trying to create anything of any beauty out of such pain and destruction is perhaps a self-indulgence. I can only hope that if the work has any merit, it will remind us of the precious legacy that has been squandered by both disaster and neglect, something, alas, the passage of time seems to make ever-easier to ignore or forget. ---Robert Carl

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Robert Carl

(♩ = 56)

Flute 1

Flute 2

Flute 3

Flute 4

Oboe 1

Oboe 2

Oboe 3

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet
(Very soft, a ghost of a sound) *pp* > *ppp* (dynamics simile) *pp*

Soprano Sax.
ppp < *pp* > *ppp* (dynamics simile) *pp*

Alto Sax.
ppp < *pp* > *ppp* (dynamics simile) *pp*

Tenor Sax.
ppp < *pp* > *ppp* (dynamics simile) *pp*

Baritone Sax.
ppp < *pp* > *ppp* (dynamics simile) *pp*

Bassoon 1, 2

Bassoon 3

(♩ = 56)

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1

Trumpet in C 2, 3

Tenor Trombone 1, 2

Bass Trombone

Euphonium

Tuba

(♩ = 56)

Timpani

Percussion 1

Percussion 2
(small Tam-Tam) *ppp* (small Bass Dr.) *ppp* *ppp*

Percussion 3

Percussion 4
(low S.C.) *ppp* *ppp*

Contrabass

A

10

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1,2

Bsn. 3

A

10

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

T. Tbn. 1, 2

B. Tbn.

Euph.

Tuba

A

10

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cb.

B

20

Fl. 1 *pp* *pppp*

Fl. 2 *pppp* *n.*

Fl. 3 *pp* *pppp*

Fl. 4

Ob. 1 *p* *mp* *mf* *p* *mp* *mf*

Ob. 2 *mf* *p > pp* *mp* *mf > p*

Ob. 3

Bs. Cl. 1 *pppp* *n.*

Bs. Cl. 2 *p* *pppp*

Bs. Cl. 3 *pp* *pppp*

B. Cl. *pp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

S. Sax. *pp* *p* *mp* *p* *mp* *p* *mp* *p*

A. Sax. *pp* *p* *mp* *p* *mp* *p* *mp* *p*

T. Sax. *pp* *p* *mp* *p* *mp* *p* *mp* *p*

B. Sax. *pp* *p* *mp* *p* *mp* *p* *mp* *p*

Bsn. 1,2

Bsn. 3

B

20

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

T. Tbn. 1,2

B. Tbn.

Euph.

Tuba

B

20

Temp. *pp* *n.*

Perc. 1 *pppp* *(S.C.)* *pp* *p*

Perc. 2 *pppp* *(S.C.)* *pp*

Perc. 3 *(Glockenspiel)* *mp*

Perc. 4

Cb. *pp*

C

29

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1,2

Bsn. 3

29

C

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

T. Tbn. 1, 2

B. Tbn.

Euph.

Tuba

29

C

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

29

Cb.

D (Note to conductor: The musical layer following the rhythms of the flutes should be very delicate, senza vibrato, a "haze" settling over the foreground sound)

35

Fl. 1 *ppp* *pp*

Fl. 2 *ppp* *pp*

Fl. 3 *pp* *pp*

Fl. 4 *Piccolo* *mf* *mp* *p* *pp* *ppp*

Ob. 1 *p* *pp* *mp*

Ob. 2 *English Horn* *mp* *mf* *mp*

Ob. 3 *mp* *mf* *mp*

Bs. Cl. 1 *pp*

Bs. Cl. 2 *pp*

Bs. Cl. 3 *(dynamics simile)* *mf > mp*

B. Cl. *mp* *mf* *mp* *pp* *(dynamics simile)*

S. Sax. *mp* *mf* *mp* *mf > mp* *(dynamics simile)*

A. Sax. *mp* *mf* *mp* *mf > mp* *(dynamics simile)*

T. Sax. *mp* *mf* *mp* *mf > mp* *(dynamics simile)*

B. Sax. *mp* *mf* *mp* *mf > mp* *(dynamics simile)*

Bsn. 1, 2

Bsn. 3

D

35

Hn. 1, 2 *pp* *(dynamics simile)*

Hn. 3, 4 *p < mp > p* *(dynamics simile)*

C Tpt. 1 *p < mp > p* *(dynamics simile)*

C Tpt. 2, 3 *p < mp > p* *(dynamics simile)* *(end 2.)* *3. (cup mute)*

T. Tbn. 1, 2 *p < mp > p* *(dynamics simile)* *(1. change to cup mute)*

B. Tbn. *pp* *p < mp > p*

Euph. *pp*

Tuba *p* *mp* *p* *pp* *p* *mp* *p*

D

35

Temp. *p* *ppp* *mp* *mf* *mp > p* *mp* *mf*

Perc. 1

Perc. 2 *(Bass Drum)* *p < mf* *mp > p* *mp* *mf* *mp > p* *mp*

Perc. 3

Perc. 4

Cb. *p* *mp* *p* *pp* *p* *mp* *p*

44 E

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

T. Tbn. 1, 2

B. Tbn.

Euph.

Tuba

44 E

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

44

Cb.

53 **F**

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Fl. 3 *mp* *mf*

Fl. 4 (Switch to Flute) *mp* *mf* *f* *mf*

Ob. 1 *mp* *mf* *f* *mf*

Ob. 2 *mp* *mf* *f* *mf*

Ob. 3 (Switch to oboe) *mp* *mf* *f* *mf*

Bs. Cl. 1 *mp* *mf*

Bs. Cl. 2 *mp* *mf* *f* *mf*

Bs. Cl. 3 *mf* *f* *mp* *mf* *f* *mf*

B. Cl. *mp* *mf* *f* *mf*

S. Sax. *mf* *f* *mp* *mf* *f* *mf*

A. Sax. *mf* *f* *mp* *mf* *f* *mf*

T. Sax. *mf* *f* *mp* *mf* *f* *mf*

B. Sax. *mf* *f* *mp* *mf* *f* *mf*

Bsn. 1,2 *a2* *mp* *f* *mp* *mf* *f* *mf*

Bsn. 3 *mp* *mf* *f* *mp* *mf* *f* *mf*

Hn. 1,2 *a2* *mf* *f* *ff* *f* *ff* *f* *ff* *mf* *f*

Hn. 3,4 *mf* *f* *ff* *f* *ff* *f* *ff* *mf* *f*

C Tpt. 1 *mf* *f* *ff* *f* *ff* *f* *ff* *mf* *f*

C Tpt. 2,3 *mf* *f* *ff* *f* *ff* *f* *ff* *mf* *f*

T. Tbn. 1,2 *mf* *f* *ff* *f* *ff* *f* *ff* *mf* *f*

B. Tbn. *mf* *f* *ff* *f* *ff* *f* *ff* *mf* *f*

Euph. *mp* *mf* *ff* *f* *ff* *f* *ff* *mf* *f*

Tuba *mf* *f* *ff* *f* *ff* *f* *ff* *mf* *f*

Timp. *mf* *f* *mp* *sf* *mp* *fff* *mf* *fff*

Perc. 1 (S.C.) *p* *mp* *mf* *fff* *mp* *fff* *mp* *fff* *mf* *fff*

Perc. 2 *mf* *f* *fff* *mp* *fff* *mp* *fff* *mf* *fff*

Perc. 3 (Slapstick) *fff* *fff* *mp* *fff* *mp* *fff* *mf* *fff*

Perc. 4 (S.C.) *mp* *f* *mp* *f*

Cb. *mf* *f* *mp* *mf* *f* *mf*

62 **G**

Fl. 1 *f* *mf* *cresc.*

Fl. 2 *f* *mf* *cresc.*

Fl. 3 *f* *mf* *cresc.*

Fl. 4 *f* *mf* *cresc.*

Ob. 1 *f* *mf* *cresc.*

Ob. 2 *f* *mf* *f* *mf* *cresc.*

Ob. 3 *f* *mf* *f* *mf* *cresc.*

Bs. Cl. 1 *f* *mf* *< f >* *mf* *f* *mf* *cresc.*

Bs. Cl. 2 *f* *mf* *< f >* *mf* *f* *mf* *cresc.*

Bs. Cl. 3 *f* *mf* *< f >* *mf* *f* *mf* *cresc.*

B. Cl. *f* *mf* *f* *mf*

S. Sax. *f* *mf* *< f >* *mf* *f* *mf*

A. Sax. *f* *mf* *< f >* *mf* *f* *mf*

T. Sax. *f* *mf* *< f >* *mf* *f* *mf*

B. Sax. *f* *mf* *< f >* *mf* *f* *mf*

Bsn. 1,2 *f* *mf* *< f >* *mf* *f* *mf*

Bsn. 3 *f* *mf* *< f >* *mf* *f* *mf*

Hn. 1,2 **G** *ff* *f* *ff* *f* *ff* *f*

Hn. 3,4 *ff* *f* *ff* *f* *ff* *f*

C Tpt. 1 *ff* *f < ff > f* *ff* *mf* *f* *ff* *f*

C Tpt. 2,3 *ff* *f* *ff* *f* *ff* *f*

T. Tbn. 1,2 *ff* *f* *ff* *f* *ff* *f*

B. Tbn. *ff* *f* *ff* *f* *ff* *f*

Euph. *ff* *f* *ff* *f* *ff* *f*

Tuba *ff* *f* *ff* *f* *ff* *f*

62 **G**

Timp. *mp* *sf* *mf* *sf* *mp* *sf*

Perc. 1 *sf* *mp* *sf* *sf* *mf* *sf* *mp* *sf*

Perc. 2 *sf* *mf* *sf* *mf* *sf* *mf* *sf* *mp* *sf*

Perc. 3 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Perc. 4 *mp* *sf* *mp* *f* *mp* *f* *mp* *f*

62 **G**

Cb. *f* *mf* *f* *mf*

69 **H**

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Fl. 3 *f* *ff*

Fl. 4 *f* (Switch to Piccolo) *mp*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Ob. 3 *f* *ff*

Bs. Cl. 1 *f* *ff*

Bs. Cl. 2 *cresc.* *f*

Bs. Cl. 3 *cresc.* *f*

B. Cl. *f* *mf* *f*

S. Sax. *cresc.* *f*

A. Sax. *cresc.* *f*

T. Sax. *f* *mf* *f*

B. Sax. *f* *mf* *f*

Bsn. 1, 2 *f* *ff*

Bsn. 3 *f* *ff*

Hn. 1, 2 *ff* *f* *ff*

Hn. 3, 4 *ff* *f* *ff*

C Tpt. 1 *ff* *f* *ff*

C Tpt. 2, 3 *ff* *f* *ff*

T. Tbn. 1, 2 *ff* *f* *ff*

B. Tbn. *ff* *f* *ff*

Euph. *ff* *f* *ff*

Tuba *ff* *f* *ff*

Timp. *mp* *f* *mf*

Perc. 1 *p*

Perc. 2 *sf* *mp* *mf*

Perc. 3 *p* (S.C.)

Perc. 4 *p* *mp*

Cb. *f* *ff*

72

Fl. 1 *fff* *mf*

Fl. 2 *fff* *mf*

Fl. 3 *fff* *mf*

Fl. 4 *fff* *mf*

Ob. 1 *fff* *mf*

Ob. 2 *fff* *mf*

Ob. 3 *fff* *mf*

Bs. Cl. 1 *fff* *mf*

Bs. Cl. 2 *fff* *mf*

Bs. Cl. 3 *fff* *mf*

B. Cl. *fff* *mf*

S. Sax. *fff* *mf*

A. Sax. *fff* *mf*

T. Sax. *fff* *mf*

B. Sax. *fff* *mf*

Bsn. 1, 2 *fff* *mf*

Bsn. 3 *fff* *mf*

Hn. 1, 2 *fff* *mp* *mf*

Hn. 3, 4 *fff* *mp* *mf*

C Tpt. 1 *fff* *mp*

C Tpt. 2, 3 *fff* *mp* *mf*

T. Tbn. 1, 2 *fff* *mp* *mf*

B. Tbn. *fff* *mp* *mf*

Euph. *fff* *mp* *mf*

Tuba *fff* *mp* *mf*

Timp. *fff* *f* *fff* *fff*

Perc. 1 *mp* *mf* *f* *fff* *mf*

Perc. 2 *f* *fff* *fff* *mf* (Slapstick)

Perc. 3 *mp* *mf* *f* *fff* *mf*

Perc. 4 *mf* *f*

Cb. *fff* *mf*

75 **I** (♩ = 42)

Fl. 1 *f* *ff* *fff* *mp < mf* *p*

Fl. 2 *f* *ff* *fff* *mp* *mf* *p*

Fl. 3 *f* *ff* *fff* *mp* *mf* *p*

Fl. 4 *f* *ff* *fff*

Ob. 1 *f* *ff* *fff* *mp* *pp*

Ob. 2 *f* *ff* *fff* *mp* *pp*

Ob. 3 *f* *ff* *fff* *mp* *pp*

Bs. Cl. 1 *f* *ff* *fff* *mp < mf* *p*

Bs. Cl. 2 *f* *ff* *fff* *mp* *mf* *p* *mp* *pp*

Bs. Cl. 3 *f* *ff* *fff* *mp* *mf* *p*

B. Cl. *f* *ff* *fff* *mp* *pp*

S. Sax. *f* *ff* *fff* *mp* *pp*

A. Sax. *f* *ff* *fff* *mp* *pp*

T. Sax. *f* *ff* *fff* *mp* *pp*

B. Sax. *f* *ff* *fff* *mp* *pp* *mp < mf >*

Bsn. 1, 2 *f* *ff* *fff* *mp* *a2*

Bsn. 3 *f* *ff* *fff* *mp* *a2*

Hn. 1, 2 *f* *ff* *fff* *mp* *pp* *a2*

Hn. 3, 4 *f* *ff* *fff* *mp* *a2*

C Tpt. 1 *f* *ff* *fff* *mp* *pp* *a2*

C Tpt. 2, 3 *f* *ff* *fff* *mp* *pp* *a2*

T. Tbn. 1, 2 *f* *ff* *fff* *mp* *mf >* *a2*

B. Tbn. *f* *ff* *fff* *mp* *mf* *a2*

Euph. *f* *ff* *fff* *mp* *a2*

Tuba *f* *ff* *fff* *mp* *a2*

Timp. *mf* *f* *ff* *pp*

Perc. 1 *fff* *mf* *fff*

Perc. 2 *fff* *mf* *fff*

Perc. 3 *fff* *fff*

Perc. 4 *mp* *f*

Cb. *f* *ff* *fff* *mp*

(Very free, plunger mute)

(Tr. 2, 3 both harmon mutes, stem in)

(plunger mute)

(Woodwinds as soft as possible, higher notes may turn into harmonics to maintain desired balance and texture)
(Achingly slow; may also be conducted in 8/8)

84 **J** (♩ = 36) **K** (Very delicate fluttertongue)

Fl. 1 *ppp* *n.* *p*

Fl. 2 *ppp* *n.* *p*

Fl. 3 *ppp* *n.* *p*

Fl. 4 *ppp* *n.* *p*

Ob. 1 *mp* *n.* *p*

Ob. 2 *ppp* *n.* *p*

Ob. 3 *ppp* *n.* *p*

Bs. Cl. 1 *ppp* *n.* *p*

Bs. Cl. 2 *ppp* *n.* *p*

Bs. Cl. 3 *ppp* *n.* *p*

B. Cl. *ppp* *n.* *p*

S. Sax. *ppp* *n.* *p*

A. Sax. *ppp* *n.* *p*

T. Sax. *ppp* *n.* *p*

B. Sax. *ppp* *n.* *p*

Bsn. 1,2 *mp > pp* *ppp* *n.* *p*

Bsn. 3 *pp* *ppp* *n.* *p*

Hn. 1,2 *pp* *n.* *p*

Hn. 3,4 *pp* *a2* *p*

C Tpt. 1 *(mute out)* *(Sweet and Mournful; Molto Rubato; Ensemble colla trumpets)* *pp* *f*

C Tpt. 2,3 *(Harmon mute, stem in)* *mp < mf* *mf < f* *(straight mute)* *mp > pp* *p*

T. Tbn. 1,2 *mp > pp* *(Ensemble chords are like a sultry haze, surrounding the trumpet melody, very pure yet diffuse)* *(straight mute)* *pp* *p*

B. Tbn. *mp > pp* *(straight mute)* *pp* *p*

Euph. *pp* *ppp* *n.* *p*

Tuba *pp* *ppp* *n.* *p*

Timp. *ppp* *n.* *p*

Perc. 1 *Marimba (soft mallets)* *pp < p* *pp < p* *pp*

Perc. 2 *(Tam-Tam)* *mp*

Perc. 3

Perc. 4 *(S.C.)* *p < mp*

Cb. *pp* *ppp* *n.* *p*

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Bsn. 1, 2, Bsn. 3, Hn. 1, 2, Hn. 3, 4, C. Tpt. 1, C. Tpt. 2, 3, T. Tbn. 1, 2, B. Tbn., Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Cb.

96 L

mp, mf, f, p, pp, a2

Vibraphone*)
Glockenspiel

*) Motor off, medium yarn mallets, pedal lightly on each beat

M (Con Rubato)

The score is arranged in 20 staves, grouped into two systems of 10 staves each. The instruments are as follows:

- System 1 (Measures 104-114):** Fl. 1-4, Ob. 1-3, B. Cl. 1-3, B. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Bsn. 1-2, Bsn. 3, Hn. 1-2, Hn. 3-4, C Tpt. 1, C Tpt. 2-3, T. Tbn. 1-2, B. Tbn., Euph., Tuba, Tmp., Perc. 1-4, Cb.
- System 2 (Measures 104-114):** Hn. 1-2, Hn. 3-4, C Tpt. 1, C Tpt. 2-3, T. Tbn. 1-2, B. Tbn., Euph., Tuba, Tmp., Perc. 1-4, Cb.

The score includes dynamic markings such as *pp*, *mp*, *p*, and *mf*. A box labeled 'M' is placed above the first measure of each system. Performance directions include *(straight mute)* and *(note that piccolo and tuba are one dynamic higher)*. Rehearsal marks are present above the first measure of the first and second systems.