

# Cézanne's Doubt,

a chamber opera for solo baritone, instruments,  
live-electronic signal processing and video projection  
(1996)

## Daniel Rothman

Cézanne's Doubt  
was composed  
with funding by the

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NATIONAL  
ENDOWMENT  
FOR THE  
ARTS

*Cézanne's Doubt*

*a chamber opera for baritone voice,  
clarinet, trumpet, cello,  
and electronic signal processing*

*Daniel Rothman*

## Cézanne's Doubt

a chamber opera by Daniel Rothman

In a letter to Clara Rilke, October 19, 1907, a year after Cézanne's death, Rainer Maria Rilke writes: "You surely remember... from the *Notebooks of Malte Laurids* the passage that has to do with Baudelaire and with his poem: "Une Charogne." I could not help thinking that without this poem the whole of development toward objective expression, which we now recognize in Cézanne, could have started... You can imagine how it moves me to read that Cézanne in his last years still knew this very poem entirely by heart and recited it word for word." But Cézanne himself wrote, only a month before he died at the age of 67: "I was in such great confusion that for a time I feared my weak reason would not survive... Now it seems I am better and that I see more clearly the direction my studies are taking. Will I ever arrive at the goal, so intensely sought and so long pursued? I am still learning from nature, and it seems to me I am making slow progress." The contrast between Cézanne's self-doubt and Baudelaire's confidence and humor dramatizes the meaning that the poem held for Cézanne, who memorized and recited it. Baudelaire's "Une Charogne" is a deconstruction of sight as intensely as Cézanne's own obsessive looking to see, trying to know...

Maurice Merleau-Ponty writes, in his seminal essay *Cézanne's Doubt*, that "it is Cézanne's genius that when the overall composition of the picture is seen globally, perspectival distortions are no longer visible in their own right but rather contribute, as they do in natural vision, to the impression of an emerging order, of an object in the act of appearing, organizing itself before our eyes." Rilke and Merleau-Ponty both write of Cézanne's vision, which was in opposition to the Impressionists, whom Cézanne felt that objects in their paintings were submerged, lost their proper weight, and were broken up in the spectrum. Merleau-Ponty perceives Cézanne's palette of eighteen colors—six reds, five yellows, three blues, three greens, and black—to reveal a different intention: "The use of warm colors and black shows that he wants to represent the object, to find it again behind the atmosphere." Rather than break up the tone he "graduated colors, a progression of chromatic nuances across the object's form and to the light it receives. Doing away with exact contours in certain cases, giving color priority over the outline... the object is no longer covered by reflections and lost in its relationships to the atmosphere and to other objects: it seems subtly illuminated from within, light emanates from it, and the result is an impression of solidity and substance. Moreover, Cézanne does not give up making the warm colors vibrate but achieves this chromatic sensation through the use of blue."

Obsessed and reclusive as he was, Cézanne was in constant crisis, wondering whether the novelty of his painting might not come from trouble with his eyes—that his life was based upon an accident of his body. Giacometti, in conversation with James Lord, refers over and over to Cézanne's inability to finish a piece after hundreds of sittings and slashed his canvases. His moods swung wildly between extreme arrogance about his work and despair, and his friend Zola abandoned him, considering him an idiot—"a failure and suicide." Finally, Rilke closes a letter to Clara on October 21, 1907, quoting Cézanne: "'Je continue donc mes études.' And the wish that was literally fulfilled: 'Je me suis juré de mourir en peignant.' As in some old Dance of Death picture, Death reached from behind for his hand, painting the last stroke himself, trembling with pleasure; his shadow had been lying a while on the palette and he had had time to choose from the open round of colors *the one* that pleased him best; when its turn came, he would seize the brush and paint..."

The similarities between Baudelaire's vision of nature and Cézanne's, as Rilke points out, goes beyond the invention of a technique to being the soul of its necessity. The poem is a link between Cézanne's artistic vision and his mortality while he attempts to make peace with himself; a peace made complicated by his failed relationship with Zola. But Zola, famous and rich, died before any reconciliation was possible leaving the humiliations suffered by him ringing in Cézanne's ears. At the end of his life and in a deluded state reciting (singing) *Une Charogne*, Cézanne gradually sheds his unfulfilled dependency to Zola and reconciles with himself through his son, Paul.

The combination of the text, the processing of the imagery of Mount Sainte-Victoire and Cézanne's sketches, and the music's tonal and timbral ambiguity, each contribute to a composite consciousness — Cézanne's — whose doubt is a crisis of the sublime.

## Cézanne's Doubt

### Performance notes

Cézanne's Doubt takes place in Cézanne's mind, his conversations with Zola, the poem of Baudelaire, his self-reflection, and his letters to his son, Paul. A performance should be dream-like and lost in time. To have such an effect requires an unusual stillness to the performance but not without a sense of forward motion. The music is extremely soft and tenuous and unfolds over a long span of time; it often connects from section to section by strands. Integrating the general musical idea with the subject, the tonal quality may be characterized by the clarinet multiphonics, which cannot be interpreted as intervals certain as a well-tuned piano. These sonorities are often made more complex due to the inherent nature of the clarinet which produces subtle acoustic resonances that allude to tones not actually played; since the harmonic spectra influences timbre, the clarinet sound is noticeably different. The tonal and timbral qualities are important for expression and projecting a mood, as well as a reference sonority for the ensemble blend, and it is therefore essential that the clarinetist develop as clear and supple a multiphonic sound possible.

I have tested all of the clarinet multiphonics on a Buffet model R-13 and a Selmer series 9\* with equally satisfactory results. In many cases there are several possibilities and the ones chosen are often for their tuning and timbre, occasionally convenience of fingering overrules. The fingerings are supplied in the score below the Bb stave.

The signal processing should not over balance the chamber-like quality of the slightly amplified ensemble. The amplification serves the purposes of creating an optimal blend with the signal processing and improves the balance within the ensemble itself.

*Cézanne's Doubt*

a chamber opera by Daniel Rothman

Text:

I.

*Rappelez-vous l'objet que nous vîme, mon âme,  
Ce beau matin d'été si doux:  
Au détour d'un sentier une charogne infâme  
Sur un lit semé de cailloux,*

*Les jambes en l'air, comme une femme lubrique,  
Brûlante et suant les poisons,  
Ouvrait d'une façon nonchalante et cynique  
Son ventre plein d'exhalaisons.*

Eh, oui, mon cher Emile, I often think of you...  
with infinite joy I would embrace you.  
You've been gone four years...

*Le soleil rayonnait sur cette pourriture,  
Comme afin de la cuire à point,*

Yes, I stopped seeing you  
— with you're fine rugs and insolent servants  
— enthroned like some old dirty bourgeois...  
you've grown stupid.

*Et de rendre au centuple à la grande Nature  
Tout ce qu'ensemble elle avait joint;*

I was your fool, your suicide  
Thank you — thank you for your insight...for your society.

II.

*Et le ciel regardait la carcasse superbe  
Comme une fleur s'épanouir.  
La puanteur était si forte, que sur l'herbe  
Vous crûtes vous évanouir.*

The sun is terrifying...

*Les mouches bourdonnaient sur ce ventre purride,  
D'où sortaient de noirs bataillons  
De larves, qui coulaient comme un épais liquide  
Le long de ce vivants haillons.*

*Tout cela descendait, montait comme une vague,  
Où s'élançait en pétillant;  
On eût dit que le corps, enflé d'un souffle vague,  
Vivait en se multipliant.*

All went well at first but it was not long before I found myself  
in the dark... perhaps I shall not have time to finish

...must work carefully — how slowly nature reveals herself...  
just as I begin to understand, it all evaporates...  
only color exists now

*Et ce monde rendait une étrange musique,  
Comme l'eau courante et le vent,  
Ou le grain qu'un vaneur d'un mouvement rythmique  
Agite et tourne dans son van.*

I should make a little hole in nature and pass through it; a minute of  
the world passes even as I try to grasp the full reality of what I see.

*Les formes s'effaçaient et n'étaient plus qu'un rêve,  
Un ébauche lente à venir,  
Sur la toile oubliée, et que l'artiste achève  
Seulement par le souvenir.*

III. Cher Paul,  
If I forget to write to you it is because I loose the awareness of  
time. The heat is appalling...no air at all... good for nothing but the  
expansion of metals... I am heavy and slow...

Dark sorrow oppresses me. I see no one, life terrifies me —  
Art worse... I paint. I go to church. I paint. I eat. I paint.

*Derrière le rochers une chienne inquiète  
Nous regardait d'un œil fâché,  
Epant le moment de reprendre au squelette  
Le morceau qu'elle avait lâché.*

Cher Paul,  
I rely on your guidance... at the end of my strength... illusions  
are no longer permitted.

— *Et pourtant vous serez semblable à cette ordure,  
A cette horrible infection,*

I would like you near me

*Etoile de mes yeux, soleil de ma nature,  
Vous, mon ange et ma passion!*

*Oui! telle que vous serez, ô la reine de grâce s,  
Après le derniers sacrements,  
Quand vous irez, sous l'herbe et les floraisons grasses,  
Moiser parmi les ossements.*

Cher Paul, I wait impatiently for my paint box you've mended;  
Cher Paul, add a palette with a hole large enough...

Hurry.

Soon a carriage will take me to the river... there are some large trees  
that form a vault over the water.

*Alors, ô ma beauté! dites à la vermine  
Qui vous mangera de baisers,  
Qui j'ai gardé la forme et l'essence divine  
De mes amours décomposés!*

Remember, my soul, the thing we saw  
 that lovely summer day?  
 On a pile of stones where the path turned  
 the hideous carrion –

legs in the air, like a whore – displayed,  
 indifferent to the last,  
 a belly slick with lethal sweat  
 and swollen with foul gas.

The sun lit up that rottenness  
 as though to roast it through,  
 restoring to Nature a hundredfold  
 what she had here made one.

And heaven watched the splendid corpse  
 like a flower open wide –  
 you nearly fainted dead away  
 at the perfume it gave off.

Flies kept humming over the guts  
 from which a gleaming clot  
 of maggots poured to finish off  
 what scraps of flesh remained.

The tide of trembling vermin sank,  
 then bubbled up afresh  
 as if the carcass, drawing breath,  
 by *their* lives lived again

and made a curious music there –  
 like running water, or wind,

or the rattle of chaff the winnower  
 loosens in his fan.

Shapeless – nothing was left but a drea  
 the artist had sketched in,  
 forgotten, and only later on  
 finished from memory.

Behind the rocks an anxious bitch  
 eyed us reproachfully,  
 waiting for the chance to resume  
 her interrupted feast.

– Yet you will come to this offence,  
 this horrible decay,  
 you, the light of my life, the sun  
 and moon and stars of my love!

Yes, you will come to this, my queen,  
 after the sacraments,  
 when you rot underground among  
 the bones already there.

But as their kisses eat you up,  
 my Beauty, tell the worms  
 I've kept the sacred essence, saved  
 the form of my rotted loves!

C  
 Cl.  
 Tpt (B $\flat$ )  
 Vc.  
 Vox  
 Elec.

Sempre p  
 Sord.  
 flautando  
 Sempre p  
 Sempre p

== Ceranne's doubt - Rothman I-1

C  
 Cl.  
 Tpt (B $\flat$ )  
 Vc.  
 Vox  
 Elec.

pp  
 non-diminuendo  
 f  
 f

C  
 Cl.  
 Bl.  
 Tpt.  
 Bb  
 Vc.  
 Vox  
 Elec.

== Ceraines Doubt - Rothman I-2

C  
 Cl.  
 Tpt.  
 Vc.  
 Vox  
 Elec.

freely · dream-like but coordinated ensemble

≡ Ceranne's Doubt · Rothman I-3

Cl.  
 Bb  
 Tpt  
 Bb  
 Vc.  
 Vox  
 Elec.

== Ceranne's Doubt - Rothman I-4

(c)  
 Cl.  
 Bb  
 Tpt  
 Bb  
 Vc.  
 Vox  
 Elec.

C  
 Cl.  
 Bb  
 Tpt.  
 Vc.  
 Vox  
 Elec.

Ce beau ma-fin d'été si doux:

## Corene's Doubt - Rothman 1-5

A hand-drawn musical score for "The Star-Spangled Banner". The score consists of five staves. From top to bottom: 1) Treble clef staff with two boxes containing handwritten lyrics "(c)" and "(d)". 2) Clarinet (Cl.) staff with a box containing handwritten lyrics "(e)". 3) Trombone (Tpt.) staff with handwritten lyrics "(f)" and circled "(g)". 4) Bassoon (Bsn.) staff with handwritten lyrics "(h)" and circled "(i)". 5) Bass clef staff labeled "Vox" (Vocals). The vocal part includes circled "(j)" and circled "(k)". The bassoon part includes circled "(l)" and circled "(m)". The bass clef staff is labeled "Elec." at the bottom.

Cl.

Vc. (is sounds)

Vc. Solo untrammled

Vox

Elec.

Sample entire system 1

**Cezanne's Doubt - Rothman I-6**

(coordinate with playback of system 1; notation is temporally proportionate)

(C) Cl. Vc. Vox Elec.

Tpt

Sub-part

ord. (plus)

Playback System 1

Elec.

(c)

C. 6

Cl.

B♭

Tpt. B♭

Vc.

Vox

Elec.

8 (in) - fâme sur un lit sombre de cailloux

playback  
Ver. 1st  
sample

≡ Cézanne's Doubt · Rothman I-1

c  
 Cl.  
 Bb  
 R  
 F  
 E  
 Tpt C  
 Vc.  
 Vox  
 les jambes en l'air comme une femme lubrique  
 Elec.

== Ceremonie's Doubt - Rothman I-8

c  
 Cl.  
 Bb  
 Tpt C  
 Vc.  
 Vox  
 Elec.

hp  
 p  
 II arco  
 \* hp  
 pizz.  
 quasi-falsetto  
 hp o o o o  
 8 Brû - lante et su - ante les poi - sons,

\* left hand pizz should be played with a lateral motion to allow the string to vibrate against the fingernail causing a slight buzz.

piano  
 smile - periodically ad lib.

Cl. (B) b3  
 Tpt C R.F.  
 Vc. (continue ad lib)  
 Vox Ou-vrait d'une fa-con non-chalante et  
 Elec.

Shift bow to bridge bowing long expressive strokes - almost toneless

== Céramique Doubt - Rothman I-9

Cl. (B) b3  
 Tpt  
 Vc. gradually shift back taking time for harmonic II  
 Vox cy-nique son breventre splein flex-hat-a-sions  
 Elec.

-144

XCC

Fl.

Cl.

Bsn.

Tpt.

Bs. Tpt.

Vc.

Vox

Elec.

(4)

*detache*

*sul pont.*

*grac.*

== Cézanne's Doubt Rothman I-10

Fl.

Cl.

Bsn.

Tpt.

Bs. Tpt.

Vc.

Vox

Elec.

(1)

(2)

(3)

(4)

(8)

L.V.

gliss.

Expressive:

long slow smooth phrase - acoustic beatings should be shaped  
between clarinet & cello.

Handwritten musical score for orchestra and trumpet solo. The score includes parts for Clarinet (Cl.), Bassoon (Bb), Trumpet (Tpt), Double Bass (Vc), Voice (Vox), and Electronics (Elec.). The score is divided into two systems. System 1 starts with a dynamic of  $\frac{4}{4}$  time signature,  $\text{F} \# \text{Bb}$ . It features a trumpet solo with various dynamics and articulations like  $\text{f}$ ,  $\text{p}$ , and  $\text{pp}$ . The strings provide harmonic support with sustained notes and rhythmic patterns. System 2 begins with a dynamic of  $\frac{3}{4}$  time signature,  $\text{F} \# \text{Bb}$ . It includes instructions for the trumpet: "3x each time slightly longer". The strings continue to provide harmonic support. The vocal part (Vox) has a melodic line with dynamic markings like  $\text{mp}$ ,  $\text{f}$ ,  $\text{poco sul pont.}$ ,  $\text{poco a poco...}$ , and  $\text{multi sul pont.}$ . The score concludes with a dynamic of  $\frac{2}{4}$  time signature,  $\text{F} \# \text{Bb}$ .

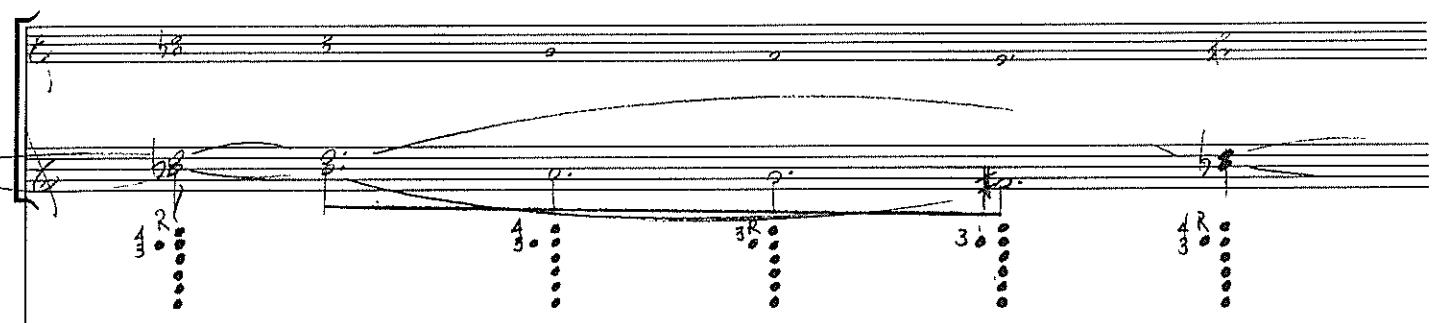
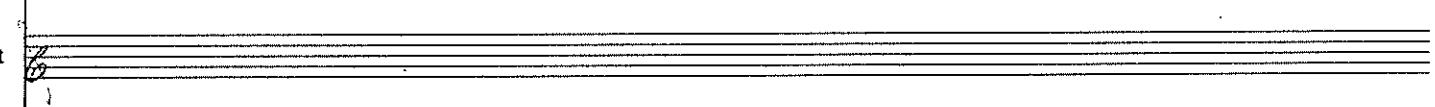
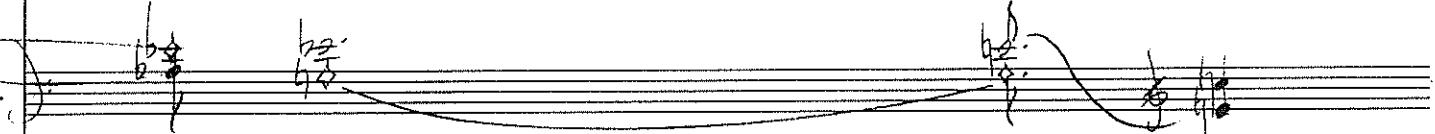
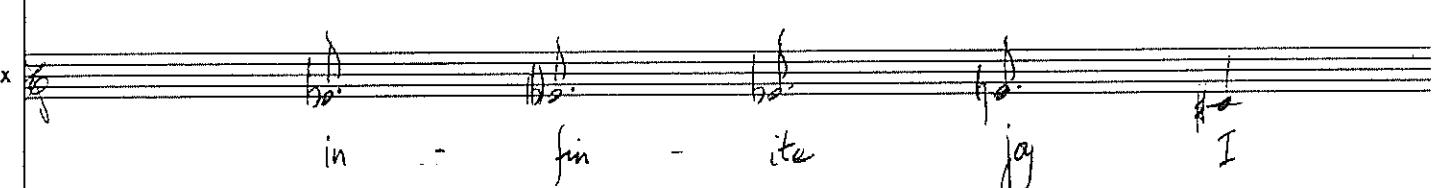
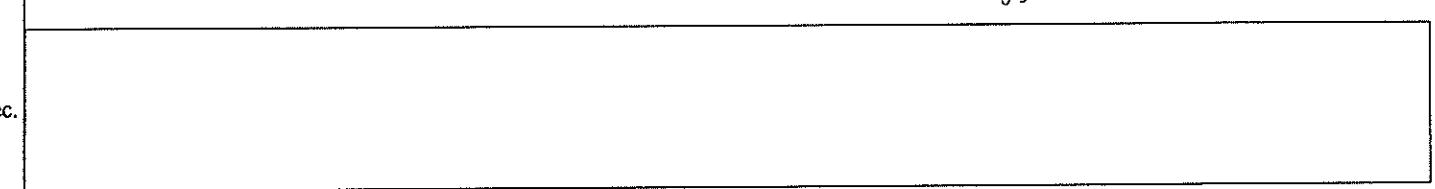
== Céanne's Doubt Rothman I-II

Handwritten musical score for orchestra and trumpet solo. The score includes parts for Clarinet (Cl.), Bassoon (Bb), Trumpet (Tpt), Double Bass (Vc), Voice (Vox), and Electronics (Elec.). The score consists of two systems. The first system starts with a dynamic of  $\frac{2}{4}$  time signature,  $\text{F} \# \text{Bb}$ . The strings play sustained notes, and the trumpet enters with a melodic line. The second system begins with a dynamic of  $\frac{4}{4}$  time signature,  $\text{F} \# \text{Bb}$ . The trumpet plays a rhythmic pattern labeled "sul pont." with a dynamic of  $\text{pp}$ . The strings provide harmonic support with sustained notes and rhythmic patterns. The vocal part (Vox) has a melodic line with dynamic markings like  $\text{pp}$ ,  $\text{f}$ ,  $\text{pp}$ , and  $\text{sul fasto}$ . The score concludes with a dynamic of  $\frac{2}{4}$  time signature,  $\text{F} \# \text{Bb}$ .

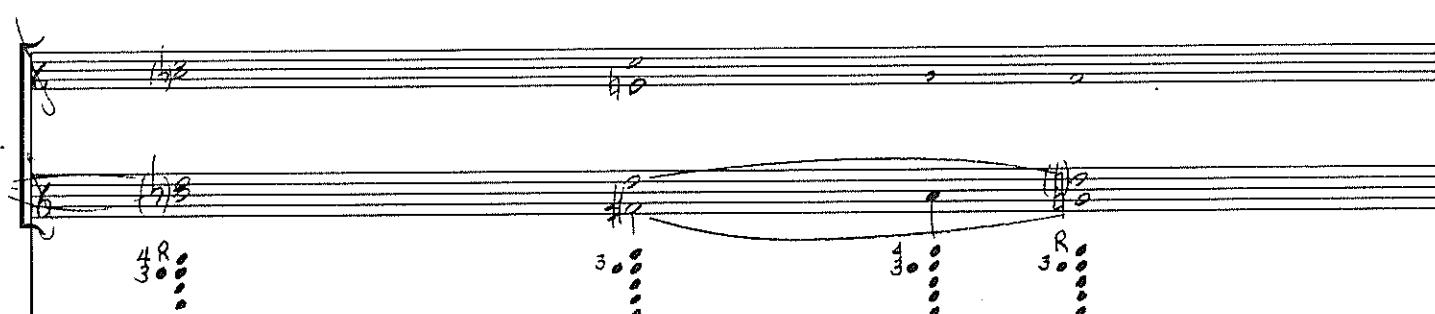
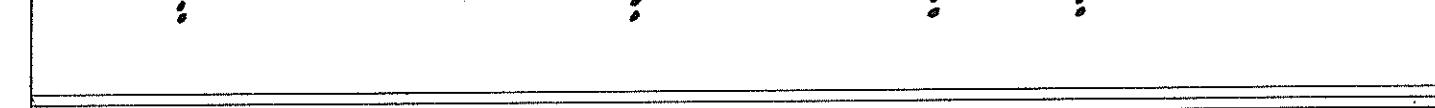
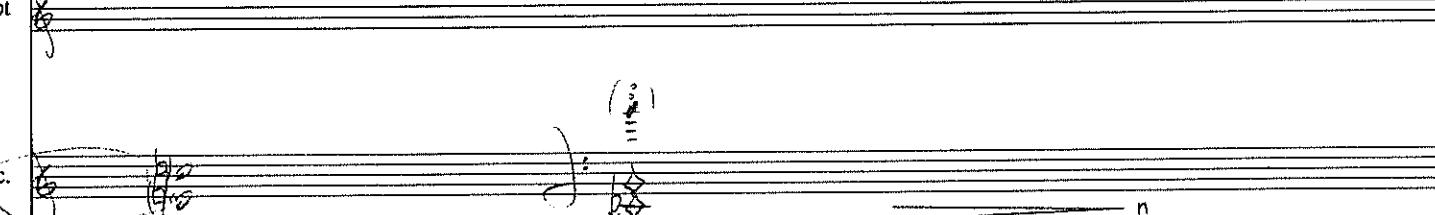
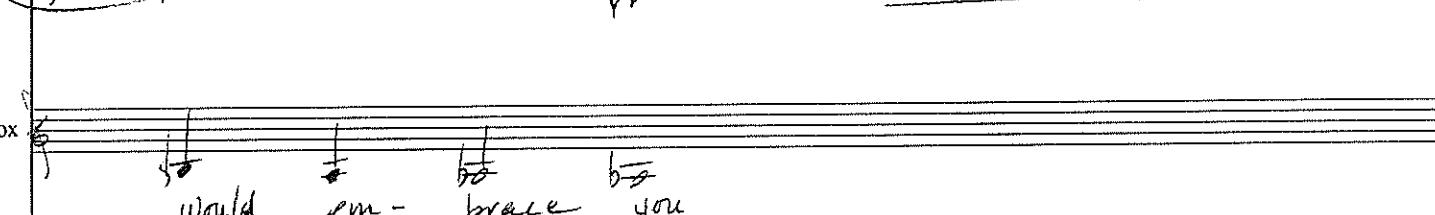
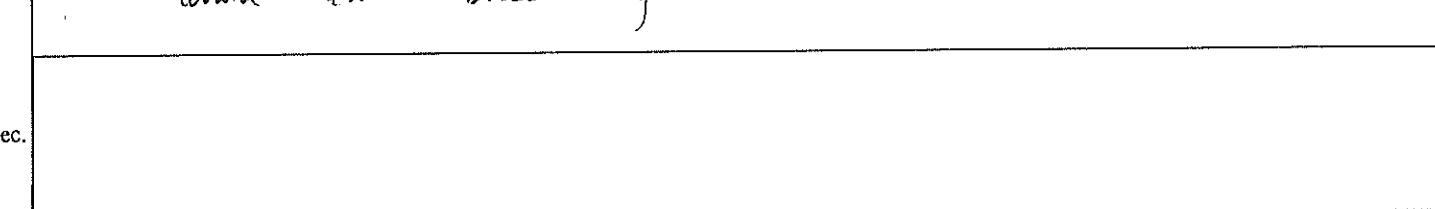
c  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

// Cézanne's Doubt Rothman I-12

c  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

Cl.   
 Tpt   
 Vc.   
 Vox   
 Elec. 

== Céanne's Doubt Rothman I-13

Cl.   
 Tpt   
 Vc.   
 Vox   
 Elec. 

Cl. *(#)*  
 Tpt. *(#)*  
 Vc. *(#)*  
 Vox. *(#)* *(#)* *(#)* *(#)* *(#)* *(#)*  
 Elec. *(#)* *(#)* *(#)*

*harmon note.* *(#)*  
*molto sul pont* *#* *poco a poco a lisando* *f (f#)* *poco a poco ad legato* *j (j#)* *subito arca normale*  
*(pinz)*

four years since you've been gone

*+ sample* *[e]* *+ sample* *[i]* *+ sample* *[o]*

# Céanne's Doubt Rothman I-14

Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

straight mute  
 ff - poco a poco gliss.  
 pp

Comme  
 a-fin

== Cézanne's Doubt Rothman I-15

Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

(E)  
 de la cuire à point

arco  
 pizz.  
 L.V.

C  
 Cl.  
 Tr.  
 Tpt.  
 Vc.  
 Vox  
 Elec.

improvisation

== Cézanne's Doubt Rothman 1-16

C  
 Cl.  
 Tr.  
 Tpt.  
 Vc.  
 Vox  
 Elec.

(Vocal L.)

pizz alto pizz alto pizz

Yes I stopped seeing you

vo: str. str. m. melo, viss. i. i. i. i.

Cl.  
 Bb  
 Tpt.  
 Bb  
 Vc.  
 Vox  
 Elec.

With your fine rugs . and in - sol - ent

== Cézanne's Doubt Rothman 5-17

Cl.  
 Bb  
 Tpt.  
 Vc.  
 Vox  
 Elec.

open  
 Ser-vant en-throned like some old dirty bair-gais

Cl.  
  
 Tpt.  
  
 Vc.  
  
 Vox.  
  
 Elec.

// Cézanne's Doubt Röthman 2-18

Cl.  
  
 Tpt.  
  
 Vc.  
  
 Vox.  
  
 Elec.

C  
 Cl.  
 Bb  
 Tpt (Bb)  
 Vc.  
 Vox  
 Elec.

Tout ce qu'en-sem - ble elle avait joint;

== Cézanne's Darbs Rothman I-19

C  
 Cl.  
 Bb  
 Tpt (Bb)  
 Vc.  
 Vox  
 Elec.

(b) gradually raise pitch (slightly squeezing forte)

falsetto

I was your fool... your see-i-side

C  
 Cl.  
 ♫  
 Tpt (b)  
 Vc.  
 Vox  
 Elec.

Thank you ... thank you for your insight...

== Céramme's Doubt Rothman S-20

C  
 Cl.  
 ♫  
 Tpt (b)  
 Vc.  
 Vox  
 Elec.

for your society

(1.1) (1.1) dec.

A handwritten musical score for five instruments: C (Clarinet), Cl. (Clarinet), Bb (Bassoon), Tpt (Trumpet), Vc (Double Bass), Vox (Vocals), and Elec. (Electric). The score consists of two systems of music. In the first system, measures 1-4, the instruments play eighth-note patterns. The Clarinet (C) and Bassoon (Bb) play eighth-note pairs (e.g., Bb-B, A-A, G-G). The Trumpet (Tpt) and Double Bass (Vc) play eighth-note pairs (e.g., E-E, D-D, C-C). The Vocals (Vox) and Electric (Elec.) parts are empty. Measure 5 begins with a single eighth note for each instrument. The second system starts with a single eighth note for each instrument in measure 6. The Clarinet (C) and Bassoon (Bb) play eighth-note pairs (e.g., Bb-B, A-A, G-G). The Trumpet (Tpt) and Double Bass (Vc) play eighth-note pairs (e.g., E-E, D-D, C-C). The Vocals (Vox) and Electric (Elec.) parts are empty.

== Cézanne's Doubt Rhythmic I-21

A handwritten musical score for five instruments: C (Clarinet), Cl. (Clarinet), Bb (Bassoon), Tpt (Trumpet), Vc (Double Bass), Vox (Vocals), and Elec. (Electric). The score consists of two systems of music. In the first system, measures 1-4, the instruments play eighth-note patterns. The Clarinet (C) and Bassoon (Bb) play eighth-note pairs (e.g., Bb-B, A-A, G-G). The Trumpet (Tpt) and Double Bass (Vc) play eighth-note pairs (e.g., E-E, D-D, C-C). The Vocals (Vox) and Electric (Elec.) parts are empty. Measure 5 begins with a single eighth note for each instrument. The second system starts with a single eighth note for each instrument in measure 6. The Clarinet (C) and Bassoon (Bb) play eighth-note pairs (e.g., Bb-B, A-A, G-G). The Trumpet (Tpt) and Double Bass (Vc) play eighth-note pairs (e.g., E-E, D-D, C-C). The Vocals (Vox) and Electric (Elec.) parts are empty.

C: G b200  
 J: f20  
 CL.  
 Bb:  
 Tpt.  
 Vc.: quasi. pianissimo  
 Vcl.: poco a poco cresc.  
 Vox.  
 Elec.

Cézanne's Doubt Rothman 5-22

End Part 1

C  
 Cl.  
 B  
 Tpt.  
 Vc.  
 Vox  
 Elec.

Legue  
Pt. 2

Cézanne's Doubt Part 2

quasi à la chitarra: harmonics should be clear and determine speed.

into vc.

n

arco

Vox

Et le ciel regardait la catastrophe superbe

Elec.

Cl.   
 B♭   
 Tpt   
 Vc.   
 Vox   
 Elec.

*meilleur sur pont mieux sur pont ora:*  
*(3)*

Comme une fleur s'élancourir

== Cézanne's Doubt Rothman II-24

Cl.   
 B♭   
 Tpt   
 Vc.   
 Vox   
 Elec.

*slow gliss. accentuation quickly at end fast gliss. deceleration into resolution I II*  
*II*  
*III*  
*IV*  
*fast gliss. leté*

le puen - tuer é-tait si forte,

C  
 Cl.  
 B♭  
 Tpt  
 Vc.  
 Vox  
 Elec.

*ord. II*  
*multo sul pont (a point)*  
*quasi-sul pont*  
*ord.*  
*I sul pont à point ord.*

que sur l'herbe vous crutes vous

= Cézanne's Doubt Rothman II-25

C  
 Cl.  
 B♭  
 Tpt  
 Vc.  
 Vox  
 Elec.

*use mute: talking*  
*ord → sul pont.*  
*I*

é van-ouir

C  
 Cl.  
 Bb  
 Tpt.  
 Vc.  
 Vox  
 Elec.

The score consists of five staves. The top three staves (C, Cl., Bb) have handwritten dynamics and articulations. The fourth staff (Tpt.) has a note labeled "spatially aligned with voice". The fifth staff (Vox) contains lyrics: "The sun is terrif(f)y-ing". The bottom two staves (Vc., Vox) are blank.

== Ceranne's Doubt Rothman 5-26

C  
 Cl.  
 Bb  
 Tpt.  
 Vc.  
 Vox  
 Elec.

The score consists of five staves. The top three staves (C, Cl., Bb) show sustained notes with dynamics. The fourth staff (Tpt.) features sustained notes with dynamics and markings like "mf", "mp", and "(pizz)". The fifth staff (Vox) is blank.

♪ 66 m.m.

A handwritten musical score for orchestra and voice. The score includes parts for C (Contra Bassoon), Cl. (Clarinet), Bb (Bassoon), Tpt. (Trumpet), Vc. (Double Bass), Vox (Voice), and Elec. (Electric). The vocal part has lyrics in French. The score is in 6/8 time, key signature is B-flat major (two sharps). Various performance techniques are indicated, such as grace notes, slurs, and dynamic markings like forte and piano. The vocal part includes lyrics: "les mouches pour d-on-naient sur ce ventre purri-de".

C  
Cl.  
Bb  
Tpt.  
Vc.  
Vox  
Elec.

les mouches pour d-on-naient sur ce ventre purri-de

== Cézanne's Doubt Rothman II-27

A handwritten musical score for orchestra and voice, continuing from the previous page. The score includes parts for C (Contra Bassoon), Cl. (Clarinet), Bb (Bassoon), Tpt. (Trumpet), Vc. (Double Bass), Vox (Voice), and Elec. (Electric). The vocal part has lyrics in French. The score is in 6/8 time, key signature is B-flat major (two sharps). The vocal part includes lyrics: "D'on sor faire-(nt) de noirs bat-tail-

C  
Cl.  
Bb  
Tpt.  
Vc.  
Vox  
Elec.

C  
 Cl.  
 Tpt.  
 Vc.  
 Vox.  
 Elec.

- ons de larves, qui cou-lai-ent co-mme un é-fais

= Cézanne's Doubt Rothman II-28

li- qui - de le long de ce vi-vants (n)ai - llons To - u - t

Cézanne's Dorst Rothman II-29

Handwritten musical score for orchestra and choir, page 12.

**Cl.** (C) (B) (A) (G) (F#) (E) (D) (C)

**Tpt** (B) (A) (G) (F#) (E) (D) (C)

**Vc.** (F#) (E) (D) (C) (B) (A) (G) (F#) (E) (D) (C)

**Vox** (F#) (E) (D) (C) (B) (A) (G) (F#) (E) (D) (C)

**Elec.**

Text below the vocal line:

Où s'el (l)an - gait en pe(t) til - (ant)

C.  
 Cl.  
 Tpt  
 Vc.  
 Vox.  
 Elec.

on eût dit que le co-rps  
 e-nflé dan souff-le

== Cézanne's Doubt Rothman II-30

C.  
 Cl.  
 Tpt  
 Vc.  
 Vox.  
 Elec.

Subito: bow hairpiece - long breath-like sounds

Vague, vi(v) - vait en se mu-ti-pli - ant

C  
 Cl.  
 Bb  
 Tpt  
 Solo: Sparse & melancholy  
 bowed tailpiece (amplified)  
 Vc.  
 Vox  
 Elec.

== Céanne's Doubt Rothman II-31

C  
 Cl.  
 Bb  
 Tpt  
 Continue solo  
 Vc.  
 Vox  
 Elec.

All went well at first

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

And it was not long be-fore I found my-self in the dark ...

= Cézanne's Doubt Rothman II-32

Cl.  
 Vc.  
 Tpt  
 Vox  
 Elec.

open  
 control beatings without comprising melody - rhythm is proportionate to allow the beatings to be melodically interpreted  
 must work carefully  
 fast beats

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

Rhythm and Lib.  
 how slowly nature re-veals her-self

== Ceranne's Doubt

Rothman II-33

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

just as I be-gi- -n to under-stand

C  
 Cl.  
 Bb  
 3 R b  
 F  
 4 R  
 (sord)  
 Tpt  
 (pizz) arco  
 Vc.  
 arco  
 Vox  
 it all ev - a p - (p)ov - ates  
 Elec.

== Cézanne's Doubt

Rothman

\$-34

C  
 Cl.  
 Bb  
 (1)  
 (2)  
 3 \*  
 Tpt  
 (1)  
 (2)  
 Bonobo pipe  
 Vc.  
 (1)  
 (2)  
 3 arco \* ossia  
 Vox  
 8  
 Elec.

\* clarinet & cello: Intensity of each pitch may change and be intermittent but between both instruments the tones should be sustained throughout.

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

*tempo ad lib.*  
 Et ce monde vendait une é-trange mu-sique



Cézanne's Doubt

Rothman

II-35

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

Comme l'eau courrente et le vent ou le grain qu'un renneur

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

d'u-n mo-re-meut rhythmic Agite et fourne dans son van.

// Ceranne's Doubt Rothman 36

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

(slow beats)  
 (pizz.)  
 I should make a little hole in nature and pass through it a minute of the

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

the  
 flamenco  
 World passes even as I try to grasp the full reality of what I see

== Ceramne's Doubt

Rothman II - 37

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

les formes s' effaçaient et n'e-tai-ent plus qu'un rêve

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

(l'ève)      Une ébauche le - nte à venir      sur la toile oublie - ée

== Cézanne's Doubt      Rothman      II - 38

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

quasi-echo  
 we wa  
 bi bi ba!  
 quasi-echo  
 sotto voce

et que l'ar - tiste a - chève      seulement par le souvenir

*clarinet solo (meas 8'): quality, flavor, intensity, and dynamic level of multiphonics  
Expressive may vary but consideration to the long line should influence  
long and continuous the performance of these variables; time should be given...*

A handwritten musical score for a clarinet solo. The score consists of five staves. The first two staves are for the clarinet (Cl.) in C and B-flat. The third staff is for the trumpet (Tpt). The fourth staff is for the bassoon (Vc.). The fifth staff is for the voice (Vox). The sixth staff is for electronic instruments (Elec.). The score includes dynamic markings like ff, f, and ff, and specific multiphonic notations involving glissandos and multiple notes per pitch.

== Cézanne's Doubts

Rothman

II - 39

A handwritten musical score for "Cézanne's Doubts" by Rothman. The score consists of five staves. The first two staves are for the clarinet (Cl.) in C and B-flat. The third staff is for the trumpet (Tpt). The fourth staff is for the bassoon (Vc.). The fifth staff is for the voice (Vox). The sixth staff is for electronic instruments (Elec.). The score includes dynamic markings like ff, f, and ff, and specific multiphonic notations involving glissandos and multiple notes per pitch.

C  
 Cl.  
 B♭  
 Tpt  
 Vc.  
 Vox  
 Elec.

== Cézanne's Doubt Rothman III - 40

(\*) fingering change produces slightly brighter quality

C  
 Cl.  
 B♭  
 Tpt  
 Vc.  
 Vox  
 Elec.

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.



Cézanne's Doubt

Rothman

IV-41

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

== Cézanne's Doubt Rothman III-42

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

A handwritten musical score for six staves. The staves are labeled from top to bottom: C, Cl., B♭, Tpt, Vc., Vox, and Elec. The C staff has dynamic markings  $\text{f}$ ,  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ . The B♭ staff has dynamic markings  $\text{f}$ ,  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ . The Tpt staff is blank. The Vc. staff is blank. The Vox staff is blank. The Elec. staff is blank. There are three vertical grace note patterns: one on the C staff between the first and second measures, one on the B♭ staff between the second and third measures, and one on the B♭ staff between the fourth and fifth measures.



Cézanne's Doubt

Rothman

$\text{ff}$  -  $f_3$

A handwritten musical score for six staves. The staves are labeled from top to bottom: C, Cl., B♭, Tpt, Vc., Vox, and Elec. The C staff has dynamic markings  $\text{f}$ ,  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ . The B♭ staff has dynamic markings  $\text{f}$ ,  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ . The Tpt staff is blank. The Vc. staff is blank. The Vox staff is blank. The Elec. staff is blank. There are two vertical grace note patterns: one on the C staff between the first and second measures, and another on the B♭ staff between the second and third measures.

C  
 Cl.  
 fb  
 Tpt  
 Vc.  
 Vox  
 Elec.

II-44

==

Cézanne's Doubt

Rothman

II-44

C  
 Cl.  
 fb  
 Tpt  
 Vc.  
 Vox  
 Elec.

Slow

10

## Cézanne's Doubt

Rothman

III - 45

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

The score consists of five staves. The first four staves are for instrumental parts: Clarinet (Cl.), Trombone (Tpt), Bassoon (Vc.), and Voice (Vox). The Clarinet staff features various dynamic markings like 'f', 'ff', and 'p'. The Trombone staff includes performance instructions such as 'blsp:' and 'R'. The Bassoon staff has dynamic markings like 'ff' and 'p'. The Voice staff contains the lyrics: 'to write to you, it is be - cause I'. The fifth staff is labeled 'Elec.' and is currently blank. The score is written on five-line music staves with black ink on white paper.

C.   
 Cl.   
 3b   
 fpt   
 Vc.   
 Vox   
 loose the a - ware - ness of time   
 Elec.

== Cézanne's Doubt Rothman III-46

C.   
 Cl.   
 3b   
 Tpt.   
 Vc.   
 Vox   
 Elec.

Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

(not too loud but intense)  
 groof  
 The heat is a-palling no air at all  
 Hint: gradual modulation w/delay

== Céanne's Doubt

Rothman

II - 47

Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

food for nothing but the ex-pansion of metals I am heavy and slow

C  
 Cl.  
 B♭  
 Tpt  
 Vc.  
 Vox  
 Elec.

8  
 Dark sorrow oppresses me I see no one life terrifies

== Cézanne's Doubts Rothman II - 48

C  
 Cl.  
 B♭  
 Tpt  
 Vc.  
 Vox  
 Elec.

8  
 me Art worse I paint I go to church

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

ff  
 ff  
 fff  
 pppp

I paint      I eat      I paint



Cézanne's Doubt

Rothman

II-49

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

n — fff — mp

motif sul pont      long: expressive      motif sul pont

ord.      ord.

Cl.  
 Bb  
 Tpt  
 Bb  
 Vc.  
 Vox  
 Elec.

sord. *b*  
 open  
 f  
 mf pp  
 dolce f  
 jeté ... ord. molto sul pont.  
 jeté ... ord. molto sul pont.

== Céanne's Doubt Rothman III-50

Cl.  
 Bb  
 Tpt  
 Bb  
 Vc.  
 Vox  
 Elec.

open *b*  
 sord. *b*  
 open f  
 f  
 jeté ... ord. molto sul pont.  
 ord. 3 pipe  
 ord. mf  
 Derrier - (r)e

C  
 Cl.  
 fl.  
 Tpt.  
 Bb.  
 Vc.  
 Vox.  
 Elec.

b100  
 3 R 4  
 f  
 open (1)  
 6  
 le rochers      une chienne in-quiete  
 trpt. delay w/breaths

== Céramne's Doubt

Rothman

III-51

C  
 Cl.  
 Bb.  
 Tpt.  
 Vc.  
 Vox.  
 Elec.

10  
 4 (b) ppp  
 10 (b) ppp  
 Impatient  
 Nous re-gar-dait dun œil fâché

C.  
 Cl.  
 Tpt.  
 Vc.  
 Vox.  
 Elec.

Epia - ut le moment de re-prendre auquel - let - te

// Cézanne's Doubt Rothman III-52

C.  
 Cl.  
 Tpt.  
 Vc.  
 Vox.  
 Elec.

le morceau quelle avait laché

sord.

C  
 Cl.  
 Tpt.  
 Vc.  
 Vox  
 Elec.

(Sola-)

cher Paul,

≡ Cézanne's Doubts Rothman III-53

≡ Céanne's Doubt Rothman III-54

C  
 Cl.  
 Tb  
 Tpt  
 Vcl.  
 Vox  
 Elec.

At the end of my strength...

C  
 Cl.  
 Tpt  
 (Sord.)  
 Vc.  
 Vox  
 Elec.

il-lu-sions are no longer per-mitted

= Cézanne's Doubt Rothman III - 55

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

poco sul pont.

Et pourtant vous seriez sembla-ble à celle

C  
 Cl.  
 Bb  
 Tpt  
 Vc.  
 Vox  
 Elec.

freely

A cette horrible infection

or dure

// Cézanne's Doubt Rothman II - 56

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

sonoro pizz.

pizz alla chitarra

l.v.

I would like you near me

Et oile de mes yeux

C  
 Cl.  
 Bb  
 Tpt C  
 Vc.  
 Vox  
 Elec.

Sol cil de ma nature      Vous      Non ange et ma      passion !

== Céianne's Doubt

Kothman

II-57

C  
 Cl.  
 Bb  
 Tpt C  
 Vc.  
 Vox  
 Elec.

C  
 Cl.  
 Bb  
 Tpt.  
 Vc.  
 Vox  
 Elec.

*molto sull'aria*

// Ceranne's Doubt Rothman III - 58

freely

C  
 Cl.  
 Bb  
 Tpt.  
 Vc.  
 Vox  
 Elec.

freely but in time with vc

freely but in time w/ frpt

C  
 Cl.  
 Bb  
 Tpt.  
 Vc.  
 Vox  
 Elect.

= Cézanne's Doubt Rothman II - 59

C  
 Cl.  
 Bb  
 Tpt.  
 Vc.  
 Vox  
 Elect.

C  
 Cl.  
 Tpt.  
 Bb  
 Vc.  
 Vox  
 8  
 Elec.

*unmuted but distant*

Oui! telle que vous seriez — à la leine de grâce,



Cézanne's Doubt

Rothman

III - 60

C  
 Cl.  
 Bb  
 Tpt.  
 Bb  
 Vc.  
 Vox  
 8  
 Elec.

après le dernier sacrements, Quand vous irrez sous l'herbe

C 148   
 Cl.   
 Tpt   
 Vc.   
 Vox   
 Elec.  
 et les floraisons grasses, Maiser parmi les ossements

= Cézanne's Doubts Rothman III - 61  
 slow - almost still

C bell-like (lontano) simile  
 Cl.    
 Tpt  
 Vc. (II) (I) very low expressive phrases with bowing changes (i.e. sulpent, col legno etc.) (me)  
 Vox  
 Elec.

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

4R  
 Ab  
 4R  
 Ab  
 4R  
 Ab

8va  
 (4)  
 8va  
 (4)

+144  
 +14f



Céanne's Doubt

Rothman

III - 62

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

4R  
 Ab  
 4R  
 Ab

8va  
 (4)  
 8va  
 (4)

+144  
 +14f

C  
 Cl.  
 Bb  
 R  
 E  
 Tpt  
 Bb  
 Vc.  
 Vc.  
 1144  
 1144  
 Vox  
 S  
 Cher Paul I wait im -  
 Elec.

二

Cézanne's Doubts

Rothman

IV-63

≡ Cézanne's Doubt Rothman III-64

C  
 Cl.  
 Tpt  
 Vc.  
 Vox  
 Elec.

ff  
 f  
 pp  
 (pizz)  
 l.v.  
 hole large enough hurry

C  
 Cl.  
 Tpt.  
 Vc.  
 Vox  
 Elec.

Soon a Cal-ria - ge will take me to the ri-ver

== Cézanne's Doubt Rothman III-65

C  
 Cl.  
 Tpt.  
 Vc.  
 Vox  
 Elec.

There are some large trees that form a vault.

≡ Cézanne's Doubt Rothman IV-66

Cl. (b) (b) R  
 Tpt. (b) (b) R  
 Vc. (b) (b)  
 Vox. Ahors 8 me hea-(du-)té 3 (chamming) !  
 Elec.

= .60

C  
Cl.  
Tpt  
Vc.  
Vox  
Elec.

*dite a la ver-mine qui vous ma-ngea de baise-*

*sul pont*  
*quasi mélanc*

*shifting in and out of falsetto*

=

Cézanne's Doubt

Rothman

III - 67

C  
Cl.  
Tpt  
Vc.  
Vox  
Elec.

*(pppp)*

*ord*

*softly in falsetto*

*- rs*

*Qui j'ai gar-dé*

C  
 Cl.  
 Bb (b) 3  
 Tpt.  
 Vc.  
 Vox  
 (soft fagotto)  
 la for - me et l'es-sence di- vi - ne De mes am -  
 Elec.

== Cézanne's Doubt Rothman IV - 68

C  
 Cl.  
 Bb (b) 3  
 Tpt.  
 Vc.  
 Vox  
 - mours de - compos - és!  
 Elec.