

You can't do that!

**A journey into vocal composition through an
exploration of musical genres and the
subversion of norms**

6. Then shuts the door

Katrin Klose

A thesis submitted for the degree of PhD
at the
Royal Conservatoire of Scotland
&
University of St Andrews



Royal Conservatoire
of Scotland



University of
St Andrews

2024

Full metadata for this thesis is available in
St Andrews Research Repository
at:
<https://research-repository.st-andrews.ac.uk/>

Identifier to use to cite or link to this thesis:
DOI: <https://doi.org/10.17630/sta/681>

This item is protected by original copyright

Katrin Klose (*1990)

THEN SHUTS THE DOOR

Text

Beauty is but a flower
 Which wrinkles will devour;
 Brightness falls from the air;
 Queens have died young and fair;
 Dust hath closed Helen's eye.
 I am sick, I must die.

Lord, have mercy on us!

*The soul selects her own society,
 Then shuts the door.*

Adieu, farewell, earth's bliss;
 This world uncertain is;
 Fond are life's lustful joys;
 Death proves them all but toys;
 None from his darts can fly;
 I am sick, I must die.

Lord, have mercy on us!

*She keeps her social distance of
 Six feet or more.*

Wit with his wantonness
 Tasteth death's bitterness;
 Hell's executioner
 Hath no ears for to hear
 What vain art can reply.
 I am sick, I must die.

Lord, have mercy on us!

*Unmoved, she notes the careless crowd
 Outside her gate;
 Unmoved, she notes the feckless folk
 Still tempting fate.
 I've known her from those foolish people
 Choose none
 Then turn her mind to friends she's meeting
 By phone.*

Extracted from:

Thomas Nashe – A Litany in Time of Plague (1592)

Felicia Nimue Ackerman – The soul selects her social distance (2020)

- The New York Times and The Emily Dickinson International Society Bulletin

Then shuts the door

Thomas Nashe / Felicia Nimue Ackerman

Katrín Klose (*1990)

ruhig/calm $\text{♩} = 60$

Bassgambe

Skordatur klingend/ sounding

pp mf pp

III IV III. I IV III V

f

II IV V IV VI VI III. V I

pp mf

VI I + VII VI II VII V

p mp pp

Sopran

A

Beau

III VII VI IV V+ VII VI VI VI I

fp f pp ff p

35

S. *mf*
-ty is but a flower which wrink - les_ will de-vour

G. *mf* *p* *p*

38 *f* *p*
S. Bright - ness falls from mh air

G. *mf* *p*

40 *mp*
S. Queens have died young and fair Dust hath

G. *mp*

42 *mf* *p* **B**
S. clo - sed He - len's eye
G. senza rit. *p*, meditativ / ethereal pizz.

44 *pp* sehr ruhig, schwebend / very calm, floating
S. I am sick, I must die.
G. *p*

49 *p* *pp*
S. Lord, have mer - cy on us.
G. *p*

The musical score consists of two staves: Soprano (S.) in treble clef and Bass (G.) in bass clef. The score is divided into five systems by measure numbers 35, 38, 40, 42, and 44. Measure 35 starts with a dotted quarter note followed by a half note. The soprano has a melodic line with grace notes and slurs. The bass part features eighth-note patterns. Measure 38 begins with a dynamic *f* for the soprano. Measures 40 and 42 show rhythmic patterns with sixteenth-note figures. Measure 44 is marked *pp* and describes a 'very calm, floating' performance. Measure 49 ends with a dynamic *p*. Various performance instructions like *mf*, *p*, *mp*, *pp*, and *mf.* are placed above the staves. The bass staff includes dynamics *3*, *5*, and *6/8*. The soprano staff includes dynamics *3*, *5*, and *6/8*. The bass staff also includes a dynamic *p*. The soprano part contains lyrics such as 'is but a flower which wrink - les_ will de-vour', 'falls from mh air', 'Queens have died young and fair Dust hath', 'clo - sed He - len's eye', 'I am sick, I must die.', and 'Lord, have mer - cy on us.'. The bass part provides harmonic support with its own melodic lines. Measure 42 is labeled with a large letter 'B' in a box.

64 *f*

S. Death all but toys mh his darts

G. *f* 6

66 *mp* **D** sehr ruhig, schwebend / very calm, floating *pp*

S. — fly meditativ / ethereal I am

G. pizz. 6/8

70 *p*

S. sick, I must die. Lord,

G.

74 *pp*

S. — have mer - cy on us.

G.

79 gesprochen / spoken *mf* 3

G. arco IV She keeps her so cial dis tance of six feet or more

E *mf* 3 *f* *p*

83 *mp* 3 *mp*

S. mh mh

G.

85 *f*
S. - Hell's e - xe - cu - tio-ner mh
G. 5 5 5 6 6

87 *f* *mp dolce*
S. - what vain
G. *mp*

88 *F*
S. art can re - ply meditativ / ethereal
G. 6/8 pizz.
91 sehr ruhig, schwebend / very calm, floating *p*
S. I am sick, I must die. Lord,
G. 96 *pp*

S. — have mer - cy on us.
G. 4

101 *G* eine Stimme soll aus der anderen hervorgehen / one voice should emerge from the other *pp* *mf*
S. — care-less crowd out side her gate;
G. arco III *mf* *pp* *pp* gate;
Un - moved, she notes the care - less crowd gate;

104

S. -

G. feck-less folk still temp - ting fate.

Un - moved, she notes the feck - less folk fate.

f *pp* *pp*

f *pp*

II

106

S. *mf* *3* *3* *mp*

I've known her from those foo - lish peo - ple Choose none *pp*

G. *mf* *3* *3* *mp* *I* none

108 *mf* frei gesprochen / freely spoken *mp*

S. Then turn her mind to By phone.

friends she's meeting

aufstehen und langsam zu einem zweiten, weiter entfernten Stuhl gehen / stand up and walk slowly towards a second seat standing farther apart

sich setzen, Altgambe nehmen / sit down and take alto viola da gamba **H**

G. *p*

115

G. *f* *p*

119

G. *mp* *mf* *p* *pp*

sehr ruhig, schwebend / very calm, floating

6/*8*

125

G. *p* *pp*