

# Ben Morris

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*Commissioned by Sohap Ensemble*

## My First Drawing



for soprano and violoncello

text from *The Little Prince*  
by Antoine de Saint-Exupéry, trans. Katherine Woods

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# My First Drawing

for soprano and violoncello

**Total Duration:** ca. 5'20"

## Text

After some work with a colored pencil  
I succeeded in making my first drawing.  
My Drawing Number One.  
It looked like this:

I showed my masterpiece to the grown-ups,  
and asked them whether the drawing frightened them.  
But they answered: "Frightened?  
Why should anyone be frightened by a hat?"

My drawing was not a picture of a hat.  
It was a picture of a boa constrictor digesting an elephant.

But since the grown-ups were not able to understand it,  
I made another drawing:  
I drew the inside of the boa constrictor, so that the grown-ups could see it clearly.  
They always need to have things explained.  
My Drawing Number Two looked like this:

The grown-ups' response, this time,  
was to advise me to lay aside my drawings of boa constrictors,  
whether from the inside or the outside,  
and devote myself instead to geography,  
history,  
arithmetic  
and grammar.  
That is why,  
At the age of six,  
I gave up what might have been a magnificent career as a painter.

Grown-ups never understand anything by themselves,  
and it is tiresome for children to be always and forever explaining things to  
them.

commissioned by the Sohap Ensemble

# My First Drawing

for soprano and violoncello

Antoine de Saint-Exupéry (1900-1944)  
trans. Katherine Woods

Ben Morris

$\text{♩} = 92$  accompanies projected animation of drawing

Soprano

Violoncello

pizz. (hammer-on/pull-off)

*pp cresc.*

3

breve

arco

*ff*

rit.

molto rit.

5

6

with effort

$\text{♩} = 52$  accel.

$\text{♩} = 92$  molto rit.

pizz. (hammer-on/pull-off)

*pp*

*f*

*pp*

con vib.

10 A Delicate  $\text{♩} = 88$

*p relaxed, confident*

col legno batt.,  
half wood (ric.)

Af-ter some work with a co - lored pen-cil arco  
(ord.), harm. gliss up II.

*mp* fiddle "chop"

2 14

I succee ded in ma - king my first draw-ing My  
 col legno batt., half wood (ric.) .... .... .... .... arco (ord.), harm. gliss up IV.  
*mp*

poco rit. *mf calculated*

*J = 80*  
 approximate pitch, proud theatrical speaking

17

dra-wing nu-mber one it looked like this: pizz. (hammer-on/pull-off) arco  
 pizz. (con vib.)

*B* *J = 52* accel. *J = 72* rit.

*f* *pp* *f* *f* *f*

20 *J = 60* rit. *C* *J = 88*

pizz. (hammer-on/pull-off) con vib. *(J=88)* arco (ric.) arco (ord.) sim.  
*pp* *mf*

22 *mp*

I showed my mas-ter - piece to the grown ups and asked them whe-ther the  
 .... .... .... ....

25 rit. *J = 72* poco accel. *J = 80*

draw-ing fright-end them ord. → sul pont.  
*fp* *f* theatri-cally frightening 5 gliss. gliss.

28 D poco rit.  $\text{♩} = 72$

but they an - swered:  
s.p. → ord.

pizz.  
 $\text{mf}$  derpy

"Frigh- tened? why would a-ny-one be

32  $\text{♩} = 80$  approximate pitch, proud  
theatrical speaking

frigh-tened of a hat?"

My draw-ing was not a pic-ture of a hat. It was a pic-ture of a

rit.

arco

$\text{fp}$

35 E Dramatic  $\text{♩} = 60$

f

bo-a con-stric - tor di ges-ting an el - e - phant

poco rit.

molto rit.

$\text{ff}$

38 F  $\text{♩} = 84$

mp

But since the grown ups were not a-ble to un-der-stand

pizz.

sub p

41  $\text{mf}$

poco rit.

it I made a-no-ther draw-ing I drew the in - side of the

arco, s.p.

$\text{fp}$

48    **poco rit.**    **G** = 80    *mf* approximate pitch, proud  
 things\_ex-plained    My dra-wing nu-mber two    looked like this:  
 pizz.  
**f**

52    **H** = 92 accel.    project drawing

A musical score for piano, page 10, measures 11-12. The key signature is one sharp. Measure 11 starts with a dynamic of ***p***, followed by **cresc.**. The instruction **arco** is written above the notes. Measure 12 begins with a dynamic of ***p***, followed by **cresc.**. The measure number **3** is placed below the staff. The music consists of eighth-note patterns with grace notes and slurs, primarily in the bass clef staff. The right hand is implied by the context of the score.

54  $\text{♩} = 120$

*ff con forza*

**molto rit.**

Musical score for piano showing measures 56-57. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 56 starts at tempo  $\text{♩} = 52$  with a dynamic of *ff*. The first measure contains six eighth-note chords. The second measure begins with a fermata over the first note and ends with a fermata over the last note. Measure 57 starts at tempo  $\text{♩} = 76$  with a dynamic of *s.p.* The first measure contains six eighth-note chords. The second measure begins with a fermata over the first note and ends with a fermata over the last note. The bass staff shows continuous eighth-note patterns throughout both measures.

59 **I** *mf*  **Mournful**

ord. The grown ups— re - sponse this time

**fp** 

63  

was to ad - vice me to lay a-side my dra-wings of bo-a con-stric - tors

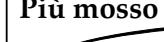
67 **poco rit.**  

whe-ther from the out-side or the in side and de-vote my- self in - stead to ge

71 **J**  *mf* oh, the horror 

o-gra-phy his-tor-y a - rith-ma-tic\_ and gram mar

**sub p** **fp** **ffp**

75 **f**  **K** *Più mosso* 

That is why at the

**f**

78

age of six I gave up what might have been a mag -

81

ni - fi - cent mag - ni - fi - cent mag -

molto rit.

83

ni - fi - cent car -

85

eer as a pain - ter

→ s.p. → flaut.

88 L Delicate  $\text{♩} = 80$

col legno batt., half wood (ric.)

Grown-ups ne-ver un-der- stand

p fiddle "chop"

91

an - y-thing by them - selves and it is ti - re - some for chil - dren

arc'o (ord.),  
harm. gliss up  
III.

col legno batt.,  
half wood (ric.)  
....

....

....

rit.

94

to be al - ways and for - e - ver ex - plain - ing things to them.

arc'o, harm. gliss up  
II.

sim.  
III.

IV.

*mf*

*mp* *n* *mp* *n* *fp*

project drawing

M  $\text{♩} = 52$   $\text{♩} = 72$

accel. molto rit.

97

pizz. (hammer-on/pull-off)

arco

$f$   $pp$   $ff$   $6$   $6$   $6$   $s.p.$   $ord., ric.$

$ffp$   $ff$