

SOR JUANA

A CHAMBER OPERA IN ONE ACT

MUSIC BY JOHN FLOYD CAMPBELL
LIBRETTO BY WANDA JAY CAMPBELL

BORN IN 1651 IN SAN MIGUEL NEPLANTLA, MEXICO, JUANA INÉS DE ASBAJE Y RAMÍREZ WAS THE ILLEGITIMATE DAUGHTER OF A SPANISH FATHER AND CREOLE MOTHER. AT AGE EIGHT JUANA WAS SENT TO LIVE IN MEXICO CITY WITH HER MATERNAL AUNT. BY THEN, SHE WAS ALREADY A VORACIOUS READER ON MANY SUBJECTS, AND BY AGE 13 HAD STUDIED GREEK LOGIC, LEARNED NAHUATL, AN AZTEC LANGUAGE SPOKEN IN CENTRAL MEXICO, AND WAS TEACHING LATIN TO YOUNG CHILDREN. AS SHE GREW OLDER, HER INTELLECTUAL REPUTATION AND PHYSICAL BEAUTY ATTRACTED A GREAT DEAL OF ATTENTION. IN 1669, AT AGE 21, SHE ENTERED THE CONVENT OF THE ORDER OF ST. JÉRÔME, WHERE SHE WOULD REMAIN UNTIL HER DEATH.

IN THE CONVENT, SOR JUANA, IN ADDITION TO HER RELIGIOUS DUTIES, WAS ALLOWED TO PURSUE HER MANY INTELLECTUAL AND ARTISTIC INTERESTS. SHE EVEN HAD HER OWN STUDY AND LIBRARY AND OFTEN HAD DISCUSSIONS WITH SCHOLARS FROM THE COURT AND THE UNIVERSITY. HER SMALL ROOM AT THE CONVENT WAS FILLED WITH BOOKS, SCIENTIFIC INSTRUMENTS, AND MAPS. IN ADDITION TO WRITING POEMS AND PLAYS, SOR JUANA'S STUDIES INCLUDED MUSIC, PHILOSOPHY AND NATURAL SCIENCE.

THE GREAT CRISIS IN THE LIFE OF SOR JUANA CAME IN 1691 AFTER SHE WAS ASKED BY THE BISHOP OF PUEBLA TO WRITE A CRITIQUE OF A 40-YEAR-OLD SERMON BY THE FAMED PORTUGUESE JESUIT, PADRE ANTONIO VIEIRA. AS A SISTER IN THE ORDER OF SAINT JEROME, SOR JUANA WAS WELL-KNOWN AS A LEADING INTELLECTUAL AND A MUCH LOVED POET KNOWN AS *LA DÉCIMA MUSA*. WITHOUT HER KNOWLEDGE, *LA CARTA ATENAGÓRICA*, A REBUTTAL OF PADRE VIEIRA'S VIEWS, WAS PUBLISHED. ALONGSIDE HER LETTER, ANOTHER LETTER FROM THE BISHOP (USING THE PSEUDONYM SOR FILOTEA) WAS PUBLISHED CRITICIZING SOR JUANA FOR USING HER TALENT AND INTELLECT TO WRITE SUPERFICIAL PLAYS AND POETRY, AND STUDY IRRELEVANT SECULAR SUBJECTS SUCH AS MATHEMATICS, SCIENCE, HISTORY, PHILOSOPHY, POETRY, MUSIC, AND DRAMA.

SOR JUANA WAS DEVESTATED BY THIS REBUKE OF HER INTELLECTUAL AND CREATIVE LIFE. IT WAS THREE MONTHS BEFORE SHE WROTE HER FAMOUS *LA RESPUESTA*. DESPITE THIS POWERFUL DEFENSE OF HER CREATIVE LIFE, AND, GENERALLY, A WOMENS' RIGHT TO AN EDUCATION, THE AUTHORITIES INSTRUCTED HER TO SELL HER BOOKS AND MUSICAL AND SCIENTIFIC INSTRUMENTS. SUBSEQUENTLY, SHE STOPPED STUDYING AND WRITING, ACTIVITIES THAT FROM HER EARLIEST YEARS HAD BEEN AS NATURAL TO HER AS BREATHING. IN 1695, SHE DIED WHILE NURSING THE SICK DURING THE PLAGUE. THERE WAS DEEP MOURNING AMONG THE COMMON PEOPLE AS WELL AS THE MOST ILLUSTRIOUS FIGURES OF MEXICO AND SPAIN.

WANDA JAY CAMPBELL

CAST OF CHARACTERS

LUCIA: SOPRANO
MARIA: ALTO
SOR JUANA: SOPRANO
MIGUEL: BARITONE
BISHOP OF PUEBLA: BARITONE/BASS
YOUNG MONK: BARITONE/BASS

SYNOPSIS OF SCENES

PRELUDE

SCENE I: AT THE CONVENT OF THE ORDER OF SAINT JEROME, MEXICO CITY, MARCH 1, 1691

SCENE II: IN SOR JUANA'S ROOM AT THE CONVENT

SCENE III: IN THE ALAMEDA, THE PARK NEAR THE CONVENT, THE SAME DAY

SCENE IV: IN THE BISHOP'S STUDY AT THE CONVENT OF THE ORDER OF SAINT JEROME

SCENE V: IN SOR JUANA'S ROOM AT THE CONVENT

SCENE VI: IN THE ALAMEDA, ABOUT TWO YEARS LATER

SCENE VII: AT THE CONVENT, THE SAME DAY

POSTLUDE

ORCHESTRATION

1 FLUTE
1 OBOE
1 CLARINET IN Bb
1 BASSOON

1 FRENCH HORN
1 TRUMPET
1 TROMBONE
1 TUBA

PERCUSSION: TIMPANI, MARIMBA, TUBULAR BELLS, TRIANGLE, SNARE DRUM, TAM TAMS

STRINGS

Sor Juana

a chamber opera in one act

Libretto: Wanda Jay Campbell

Composer: John Floyd Campbell

duration about 53-30 minutes

Andante ♩ = 72

Maestoso

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon), brass (Horn in F, Trumpet in Bb, Trombone, Tuba), and percussion (Timpani, Marimba, Tubular Bells, Snare Drum, Percussion 1, Percussion 2). The middle section features vocal parts for Sor Juana (Soprano), Lucia (Soprano), Maria (Alto), Baritone (Miguel), and Young Monk and Bishop (Baritone/Bass). The bottom section includes strings (Violin I, Violin II, Viola, Cello I, Cello II, Double Bass). The score is in 4/4 time and includes dynamic markings such as *p*, *ppp*, *mf*, and *mf'*. Performance instructions like *pizz.* and *arco* are also present.

This page of the musical score for "Sor Juana" includes the following instruments and parts:

- Flute (Fl.):** Features melodic lines with triplets and dynamic markings of *fp* and *f*.
- Oboe (Ob.):** Similar to the flute, with melodic lines and dynamic markings of *fp* and *f*.
- Bass Clarinet (B♭ Cl.):** Plays a rhythmic pattern of eighth notes with a dynamic marking of *ff*.
- Bassoon (Bsn.):** Features a rhythmic pattern of eighth notes with a dynamic marking of *ff*.
- Horn (Hn.):** Plays a melodic line starting at measure 12 with a dynamic marking of *mf*, later moving to *f*.
- Trumpet (B♭ Tpt.):** Plays a melodic line with a dynamic marking of *f*.
- Trombone (Tbn.):** Plays a melodic line with a dynamic marking of *f*.
- Tuba:** Plays a melodic line with a dynamic marking of *f*.
- Timpani (Timp.):** Features a rhythmic pattern with a dynamic marking of *f*.
- Maracas (Mrb.):** Plays a rhythmic pattern with a dynamic marking of *ff*.
- Tambourine (T.B.):** Plays a rhythmic pattern with a dynamic marking of *ff*.
- Snare Drum (S.Dr.):** Plays a rhythmic pattern with a dynamic marking of *ff*.
- Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2):** Both play rhythmic patterns with a dynamic marking of *ff*.
- Piano (Pho.):** Features a complex rhythmic pattern in the right hand and a bass line in the left hand, with a dynamic marking of *f*.
- Violin I (Vln. I) and Violin II (Vln. II):** Play melodic lines with dynamic markings of *fp* and *f*, and include a *cresc.* marking.
- Viola (Vla.):** Plays a melodic line with a dynamic marking of *fp* and *f*, and includes a *cresc.* marking.
- Violoncello I (Vc. I) and Violoncello II (Vc. II):** Play melodic lines with dynamic markings of *fp* and *f*, and include *cresc.* markings. Vc. II also includes *pizz.* and *arco* markings.
- Double Bass (D.B.):** Plays a melodic line with dynamic markings of *fp* and *f*, and includes *cresc.*, *pizz.*, and *arco* markings.

Sor Juana

6 *poco ritard* Andante ♩ = 72

Fl. *mp*

Ob. *p*

B♭ Cl. *mp*

Bsn. *p* *mp*

Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Tuba *mp*

Timp. *mp*

Mrb. *mp*

T.B. *mp*

S.Dr. *mp*

Perc. 1 *mp*

Perc. 2 *mp* *open triangle*

Pno. *mp*

Scene I: At the convent of the Order of Saint Jerome, Mexico City, March 1, 1691

Lucia and Maria enter *LUCIA mf* *MARIA mf*

A. O Do-mi-na spe-ci-o - sa vir - go prae-di-can - da _

B. O Do-mi-na spe-ci-o - sa vir - go prae-di - can - da _

Vin. I *mp*

Vin. II *mp*

Vla. *mp* *pizz.*

Vc. I *mp* *arco*

Vc. II *pizz.* *mp*

D.B. *p* *mp*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Mrb.

T.B.

S.Dr.

Perc. 1

Perc. 2

Pno.

A

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

D.B.

mp

p

mf

f

fff

Con sord.

arco

pizz.

Ma - ter ve - ne - ran - da, O gen - ni - trix glor - i - o - sa, O do - mi - na - trix or - bis gen - or - o - sa! Mae - ro - rem ab - stu - lis - ti. Mun - di - quem Ho - nor - as - ti;

Ma - ter ve - ne - ran - da, O gen - ni - trix glor - i - o - sa, O do - mi - na - trix or - bis gen - or - o - sa! Mae - ro - rem ab - stu - lis - ti. Mun - di - quem Ho - nor - as - ti;

Sor Juana

FL. 36 *mp grad. cresc.* *mf* *mf*

Ob. *mp grad. cresc.* *mf* *mp*

B♭ Cl. *mp grad. cresc.* *mf* *mp*

Bsn. *mp*

Hn.

B♭ Tpt.

Tbn. *mp*

Tuba

Timp. 36

Mrb. *mp grad. cresc.* *mf*

T.B. 36

S.Dr. 36

Perc. 1 36

Perc. 2 36

Pno. 36 *mp grad. cresc.* *mf* 38

A. *mf grad. cresc.* *f*
As - ti - dem su - per - as - ti, _____ Ge - ni - tor - em gen - nu - is - ti, I - de - que Om - ni - um Re - gi - na Dic - ta Fu - i - sti, _____
mf grad. cresc. *f*
As - ti - dem su - per - as - ti, _____ Ge - ni - tor - em gen - nu - is - ti, I - de - que Om - ni - um Re - gi - na Dic - ta Fu - i - sti, _____

B.

Vln. I 36 *mp grad. cresc.* *mf* *mp*

Vln. II 36 *mp grad. cresc.* *mf* *mp*

Vla. *mp grad. cresc.* *mf* *mp*

Vc. I *mp grad. cresc.* *mf* *mp*

Vc. II *mp grad. cresc.* *mf* *mp*

D.B. *mp grad. cresc.* *mf* *mp*