

5-2017

The Transmutation of the Immutable Abyss

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THE TRANSMUTATION OF THE IMMUTABLE ABYSS

by

Amanda McCullough

A DOCTORAL DOCUMENT

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Tyler Goodrich White

Lincoln, Nebraska

May, 2017

THE TRANSMUTATION OF THE IMMUTABLE ABYSS

Amanda McCullough, D.M.A.

University of Nebraska, 2017

Adviser: Tyler Goodrich White

The Transmutation of the Immutable Abyss is a song cycle for a female voice and chamber orchestra, originally inspired by the instrumentation of a community theater pit orchestra. This piece sets eight poems by A. R. Ammons over eight movements. One primary goal of this piece was to combine elements of jazz and contemporary classical music.

The Transmutation of the Immutable Abyss also explores duality along with the combination of disparate elements to create a more complete whole. In a literal sense, jazz and classical elements coexist in varying amounts of prominence. Also in a literal sense, elements of tonality such as clear tonal centers are conflicting with moments of nontriadic, including the fifth movement which is serial. The narrative tells a story of metamorphosis and circularity, reflected in the selected poems of A. R. Ammons. Often the circularity of the text reflects opposing forces, creating again, a sense of duality.

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John Ammons c/o Writers' Representatives LLC

Acknowledgements

I would like to thank my committee, Drs. Tyler Goodrich White, Greg Simon, Joy Castro and Prof. Tom Larson. I would also like to thank my previous composition teachers, Drs. Eric Richards and Gordon McQuere.

Table of Contents

Instrumentation and Duration.....	vi
Performance Notes.....	vii
Introduction.....	viii
The Transmutation of the Immutable Abyss.....	1
I. Prologue.....	1
II. Songlet.....	19
III. Reflective.....	29
IV. Utensil.....	47
V. Small Song.....	62
VI. Hollows.....	67
VII. Utensil Reprise/Mirrorment.....	80
VIII. Sphere, Come Prima, Sphere.....	84
Bibliography.....	109
APPENDIX A: Text.....	110
APPENDIX B: Original Source Text.....	113
APPENDIX C: Movement V Matrix.....	116

Instrumentation and Duration

approx. 22'30"

Soprano/Mezzo-soprano

Flute/Piccolo

Oboe/English Horn

Clarinet in Bb

Trumpet/Flugelhorn in Bb

Trombone

Piano

Percussion 1

(Bass Drum, Glockenspiel, Chimes, Suspended Cymbal, Claves, Guiro, Tambourine)

Percussion 2

(Suspended Cymbal, Snare Drum, Triangle, Crotales)

2 Violins

Viola

Cello

Bass

Performance Notes

The housetop “^” accent is the only accent that indicates a tongue stop articulation. All other accents should be performed within the norms of modern “classical” performance practice.

The improvised trumpet and trombone solos should be muted. This choice of mutes is left up to the performer.

Any ossia in the vocal part can be taken at any time by the soprano/mezzo-soprano so the part will better fit her voice.

Introduction

The Transmutation of the Immutable Abyss explores duality and the combination of disparate elements to create a more complete whole. In a literal sense, jazz and classical elements coexist in varying amounts of prominence. Also in a literal sense, elements of tonality such as clear tonal centers, are conflicting with moments of nontriadic harmony, including the fifth movement which is serial. The narrative tells a story of metamorphosis and circularity, reflected in the selected poems of A. R. Ammons. Often the circularity of the text reflects opposing forces, creating again, a sense of duality. Examples of circularity in the text include the text of the third movement, *Reflective*; the text of the fifth movement, *Small Song*; and the inserted poem in the seventh movement, *Mirrorment*.¹ The main purpose for this piece was to create a musical world where elements of contemporary classical and jazz styles can coexist and transition between each other seamlessly.

The instrumentation of this piece² was originally inspired by the instrumentation of a pit orchestra. The original version was written as a warm up for the pit orchestra for the Lincoln Community Playhouse's 2016 production of *My Fair Lady*. The original version of the fifth movement was written for the composition portion of the comprehensive exam.

The text is a collection of poems from A. R. Ammons, arranged in an order to imply a metamorphosis or journey. The vocalist is given the opportunity to create a

¹ See Appendix A for text.

² Full instrumentation is listed on page vi

character (or multiple characters as would be appropriate particularly in the seventh movement) if she so chooses.

I. Prologue

The first movement is instrumental and its purpose is to set the stage for the singer in the second movement and throughout the rest of the piece. Another important element introduced in the first movement is the tritone motive. This motive is first introduced in mm. 1-2 as shown in the score reduction in Figure 1, below.

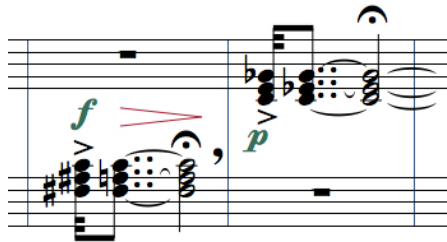


Fig. 1

The brief fanfare in the winds in m. 1 is immediately repeated a tritone above in m. 2. This pattern continues in mm. 3-4. This opening motive (and the smaller motive within) introduces the concept of duality that will be further explored in the text and in contrasting sections throughout the rest of the piece.

The form of the first movement is ternary with the contrasting B section beginning in m. 43 after a transition in mm. 27-42 and the return of A occurring in m. 55. Since the material in A does not return in its entirety, an argument could be made for this movement being a rounded binary. However, the B section is distinctly different in sound, using a more transparent texture and a slower tempo. Also, there is a tonal center of Bb in the B section while the A sections are less distinctly tonal. Bb is implied by

repetition in both the bass and melodic instruments and a modal mixture of Bb major and minor are implied in the melody in the strings and woodwinds. In the A sections, the repeated chords in the strings and piano are built from two tritones a minor second apart, or set class 4-9 (0167). Finally, the motivic and melodic content of the B section is very different from the two A sections.

The final chord of the movement contains a modal mixture of D major and minor triads with the major third only occurring in the trumpet. This chord acts as a dominant to the tonal center in the second movement, G minor. It also reinforces the sense of duality between tonal and nontriadic elements in the first movement.

II. Songlet

After a brief introduction in the piano and strings, the voice enters on the word “death”. Even though the piano and strings continue to prioritize G minor, the voice implies D/D minor as a tonal center and does not reach the pitch center until the cadence in m. 85 at the end of the first stanza of text. This cadence culminates on the word “leaves” where further word painting occurs with a sudden texture, dynamic and orchestration change.

Further examples of word-painting include: “unsteady” in m. 86, “we say, another adjustment as usual:” in m. 87, and “light” in m. 89. In m. 86, the word “unsteady” is set to a triplet creating a 2:3:4 ratio with the rhythms in the accompaniment. This hemiola creates an unsteady feeling in the declamation of the text. In m. 87, after the words “we

say”, the rest of the phrase is spoken instead of sung. Finally, in m. 89, the word “light” coincides with a G major chord before returning to G minor in the next measure.

The form of this movement can be described as unipartite, with a slightly varied repeat of the same material; in other words, subsections of A and A'. The movement as a whole prioritizes G minor, while the beginning of A' briefly detours into G major on the word “light”. This movement ends on a B major triad over E in the bass, acting like a dominant over the pitch center in the next movement which is E.

III. Reflective

In this movement, jazz elements finally begin to be introduced. For example, melodic fills are written in trumpet and oboe between mm. 109-116 to emulate improvised fills. The fills become more elaborate in m. 117 and are traded between the flute, oboe, and clarinet. Another element borrowed from jazz style is the simulated ride pattern in the triangle. The written parts in the piano were inspired by jazz piano comping patterns and the bass is reminiscent of a walking bass line.

The tonal center is E, based on the repeated bass line as seen in Figure 2:

Fig. 2

The main repeated melody throughout consists of a G and Bb at first, implying a minor mode with the inclusion of the tritone. As this melody/motive is harmonized, a B natural



Fig. 3

and D are added, implying a Locrian #2 mode. This harmony was originally added with the idea of creating parallel major thirds.

The form of this movement is also unipartite, repeating the melodic motive over the repeating bass line (a four bar idea that repeats a smaller two bar idea as seen in the reduction in Figure 3, above) until it is built up into a frenzy, just to return to a quiet, more intimate orchestration at the entrance of the voice near the end.

The vocal part at the end of this movement was transcribed from a melody sung with the text, over the existing bass and triangle parts. It is marked in straight time, but implies swing through the use of triplet figures. After the voice finishes setting the poem, the movement ends with an improvised trombone solo, playing on some of the modal aspects of the piece and continuing the four bar idea.

IV. Utensil

The fourth movement continues expanding the jazz elements in the previous movement and includes completely improvised bass and piano parts. The bass line from movement III is moved into the viola and cello parts (with slight rhythmic alterations)

while the bass walks underneath. Overall, this movement acts like the continuation and natural outgrowth of the previous movement.

The form of this movement is ternary, with a complete statement of the poem in each A section and a trumpet solo in the B section. Several changes occur in A' from the original A. These include: the pitch level of A' is up a fifth from A, the bass ceases walking and is playing sustained pitches on the bow, and the bass line moves up into the woodwinds, causing it to sound less like a bass line and more like an accompanimental gesture. The effect of these changes is that A' has a more floating ethereal character rather than a rhythmic character like its counterpart in A.

V. Small Song

Unlike the other movements, this movement was originally written with a soprano in mind and has the highest range of any of the movements. It also presents a distinct departure stylistically from the movements that came before it. Instead of including jazz elements, there is an emphasis on 12-tone construction throughout the movement.

The clarinet melody is derived from the row (in concert pitch): E, C, B, F#, G, D, Eb, C#, A, G#, F, Bb. The vocal melody is based on P9 with the addition of two dyads from R4 and P4 respectively: Db, A, Ab, Eb, E, B, C, (D, A), (Bb), Bb, F#, (Ab, E), F, D, G, Db. The notes in parentheses correspond with words repeated from the original text. The original text contains 12 words and 13 syllables (the final syllable repeating the same pitch as the row began). On page xiv, Figure 4 which shows how the pitch classes respond to the original words and repeated words (shown in parentheses).

Db	A	Ab	Eb	E	B	C	(D)	(A)
The	reeds	give	way	to	the	wind	(to)	(the)
(Bb)	Bb	F#	(Ab)	(E)	F	D	G	Db
(wind)	and	give	(and)	(give)	the	wind	a-	way

Fig. 4

The other wind and string instruments besides the clarinet are used to create atmosphere under the clarinet and voice. The rolled dyads are similar in construction to the dyads that began the piece in the piano as shown below in Figure 5. In the percussion, the bass drum with superballet mallet corresponds with the word “wind” in the text.

The form of this movement is unipartite, similar to other movements in this piece. Like other poems that are set in this song cycle, the text for this movement comes from Ammons’s book, *The Really Short Poems of A. R. Ammons*. These shorter poems are frequently conducive to simpler one-part structures.

The image displays two musical excerpts. The first, labeled 'Piano' and 'm. 1', shows a piano part in 3/4 time with a rolled dyad in the right hand and a single note in the left hand, marked with a forte dynamic (ffz). The second, labeled 'Pno.' and 'm. 228', shows a piano part in 3/4 time with a rolled dyad in the right hand and a single note in the left hand, marked with a piano dynamic (p).

Fig. 5

VI. Hollows

The form of this movement is ternary and consists of a B section that is also used as a transition of the A section back to itself. The motive in the woodwinds of the A

The whirl-wind lifts — mm. 265-6

ho - ly spun emp - ti - ness mm. 271-2

Fig. 6

section are an example of word-painting for the word “whirlwind”, consisting of sweeping groups of 32nd notes.

The piano dyads from I and V return in this movement as well, returning in the B section in order to distinguish it even further from the A sections. The tritone appears as well, although in more subtle ways than in previous movements. One example of the tritone motive is in the bass line, with a B-F in mm. 256-7 and D-G# in m. 264. In each case, the bass line eventually resolves to a perfect interval, either within the line (the B-F resolves to a pedal E) or as a harmonic interval (the D-G# resolves to a G natural in the cello and a C in the string bass). Another appearance of the tritone motive is what appears in the voice, as is shown in Figure 6, above.

In both examples, the span of the voice is a tritone. In the first example, this will “resolve” in the next phrase of the vocal line, which is the span of a perfect fourth. Another reason these vocal lines are the span of a tritone is because the vocal melody of this movement is pieced together from two natural minor scales a minor second apart: A \flat and A minor, which is a similar construction to the repeated chords in the first movement’s A section which will reappear in the final movement. The coexistence of these two scales create a sense of duality, which will become even more prominent thematically in the next movement.

VII. Utensil Reprise/Mirrorment

The main purpose of this movement is to transition from the sixth movement to the eighth and final movement; at 17 measures, it is barely long enough to stand on its own. The idea of duality is expressed most clearly in this movement by the juxtaposition of the two short poems “Utensil” and “Mirrorment”. The combination of these two poems creates the strange, less grammatically sound phrases: “How does the pot pray: birds are flowers flying wash me, so I gleam? And flowers prays, perched birds. Crack my enamel: let the rust in.” The text of “Utensil” has already been heard twice in the fourth movement and contains the same melodic contour as before, so it can easily be identified from “Mirrorment”. The difference between the two poems is brought to further clarity by the placement of the voice. The text of “Utensil” occurs in a higher mid-range octave while “Mirrorment” occurs in the register at the bottom or below the staff. The “Mirrorment” melody is a melody unique to this movement and is in response to the melodic fragments of “Utensil”. This duality between the two disparate texts and differences in registers creates an opportunity for the vocalist to create different characters. It also foreshadows the same process of combining two poems that will occur with longer poems in the final movement.

VIII. Sphere, Come Prima, Sphere

The text of this movement is the combination of the poems “Sphere” and “Come Prima”. Unlike the previous movement however, “Come Prima” is inserted in its entirety in the midst of “Sphere”. The insertion of “Come Prima” occurs right before the last

Event	Starting Measure	Ending Measure
Part A: “Ethereal and Sparkly”	323	336
Transition	336	338
Part B: “Movement I”	339	359
Transition	359	363
Part C: “Movement II”	364	373
Part A’: “Ethereal and Sparkly”/transition	374	381
Part D: Vamp Section	381	392
Part B: “True Return of Movement I”	393	408
Part A’/Coda	408	432

Fig. 7

stanza of “Sphere”; the last stanza coincides with the coda of the movement as the return of the material from the first movement in the previous section comes to gestural closure by departing from and returning to referential sonority.

The form of this movement can be described as through-composed. If only the style and character of each section is considered rather than the melodic material, there are repetitions of some sections, as is shown in the table in Figure 7, above. The ethereal, “sparkly” section that begins the piece is returned to several times during the movement (although with different melodic material) with contrasting sections in between.

The first contrasting section, beginning in m. 339 which marks a partial return to the A material of the first movement. The driving eighth notes in the strings and the rapid ascending passages in the woodwinds return while the melody (now in the vocal part) is different. Another differing section occurs beginning in m. 364, accompanying the return of the word “death” with the return of the music from the second movement, the first (and only other) occurrence of the word “death”. After another ethereal section, the orchestra vamps single measures of pointillistic bits of music as the vocalist recites the poem “Come Prima”. The final line of “Come Prima”, “I raise my hand”, ushers in the

final return of the first movement's A section, this time as a true repeat of the melodic and motivic material, without the voice. This section acts as the structural close of the movement and piece, ending with repeated chords that depart from and return to the referential sonority of the section to resemble a cadential gesture.

The final section acts as a coda and sets the final stanza of "Sphere". It returns to the style of the ethereal parts earlier in the movement. The pitch center of the final section is G, based on the repetition of G's in the vocal part in mm. 412-3 and the G pedal in the low strings when they enter in m. 418 through m. 423. In mm. 423-4, the melody in the voice is A-C#-D, mimicking a tonicization of the dominant. The ending measures prioritize D, reflected by the D in the bass, but to create ambiguity, the cello moves from a D to an Ab. The piece never returns to G despite longing to do so. Instead it ends with a D in the bass and bowed crotales, overlaid with three pizzicato Ab's in all the other string parts. This results in the audience feeling suspended, waiting for the ending to return with another phrase in G, a hope left unfulfilled.

Metamorphosis From A Text Perspective

The entrance of the text in the second movement introduces the beginning of a journey or metamorphosis with the lines "kisses us awake into / the new world and leaves" (2-3) and "here: we turn to where / a beam forms and set out" (8-9). The third movement, using the text from the poem "Reflective", follows its namesake in being reflective; the character portrayed in this piece by the singer talks about self reflection. An allusion to a willingness to accept change occurs in "Utensil" (IV) with the lines:

“prays, crack my enamel: / let the rust in.” (3-4). The text seems to imply that it is better to potentially gain “rust” through change rather than just standing still. The narrative of V and VI is a feeling of circular motion, rather than forward motion. Both speak metaphorically about wind and its circular or non-directional nature. The character’s metamorphosis is at a standstill. In VII, the character again acknowledges her yearning for change with the return of the text from “Utensil”, but in this reprise, it has been fragmented by another poem that is circular in nature: “Birds are flowers flying / and flowers perched birds.” (1-2). The final movement is characterized by a frenzy of text and rapid declamation, building to a climax. The coda of the movement reflects a return to calmness, whether or not the metamorphosis is truly complete with the lines from “Sphere”: “A warm unity, separable but / entire, / you the nucleus / possessing that universe.” (26-29).

Score
(Transposed)

The Transmutation of the Immutable Abyss 1

With Apprehension $\text{♩} = 80$
Piccolo

I. Prologue

Amanda McCullough

Flute, Piccolo

Eng. Horn

Oboe, English Horn

Clarinet in B \flat

Trumpet in B \flat , Flugelhorn in B \flat
(Straight Mute, Harmon, Cup Mute)

Trombone, (Straight Mute, Bucket, Cup Mute)

Voice

Piano

Percussion 1
Bass Drum, Glockenspiel,
Chimes, Suspended Cymbal,
Claves, Guiro, Tambourine

Percussion 2
Suspended Cymbal,
Snare Drum,
Triangle, Crotales

Violin I

Violin II

Viola

Cello

Double Bass

A Violently ♩ = 120

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice

Pno.

Perc. Bass Drum To Glock.
pp < *ff*

Perc. Suspended Cymbal To Snare
pp < *ff*

Vln. I pizz. *pp* arco *f*

Vln. II pizz. *pp* arco *f*

Vla. pizz. *pp* arco *f*

Vc. pizz. *pp* arco *f*

D.B. pizz. *pp* arco *f*

p *pp* *f*

6 7 8 9 10

Fl. Piccolo *f*

Ob. *f*

B♭ Cl. *f*

B♭ Tpt. Solo *ff*

Tbn. *ff*

Voice

Pno.

Perc. Glock. *f*

Perc. Snare Drum *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

11

12

13

14

This musical score page covers measures 15 through 18. The instruments and their parts are as follows:

- Fl.** (Flute): Starts with a rest, then plays a melodic line with triplets in measures 16 and 17. Dynamics include *ff*.
- Ob.** (Oboe): Similar to the flute, with a melodic line and triplets. Dynamics include *ff*.
- B♭ Cl.** (B-flat Clarinet): Melodic line with triplets. Dynamics include *ff*.
- B♭ Tpt.** (B-flat Trumpet): Melodic line with triplets. Dynamics include *ff*.
- Tbn.** (Tuba): Bass line with triplets. Dynamics include *ff*.
- Voice**: Silent throughout the measures.
- Pno.** (Piano): Accompaniment consisting of chords and rhythmic patterns in both hands. Dynamics include *ff*.
- Glk.** (Glockenspiel): Silent throughout the measures.
- Perc.** (Percussion): Silent throughout the measures.
- Vln. I** (Violin I): Rhythmic accompaniment with accents.
- Vln. II** (Violin II): Rhythmic accompaniment with accents.
- Vla.** (Viola): Rhythmic accompaniment with accents.
- Vc.** (Violoncello): Rhythmic accompaniment with accents.
- D.B.** (Double Bass): Rhythmic accompaniment with accents.

Measure numbers 15, 16, 17, and 18 are indicated at the bottom of the page.

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

B♭ Tpt.

Tbn.

Voice

Pno.

Glk. *f* *ff* To Bass Dr.

Perc. *f* *ff*

Vln. I

Vln. II

Vla.

Vc.

D.B.

19 20 21 22

B

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B♭ Tpt.

Tbn.

Voice

Pno. *mp*

Perc. *f* Bass Drum To Chimes

Perc. *f* To Crotales

Vln. I

Vln. II

Vla.

Vc.

D.B.

23 24 25 26 27

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

B♭ Tpt.

Tbn.

Voice

Pno. *pp*

Perc. Chimes *sfz*

Perc. Crotales Bowed

Vln. I

Vln. II

Vla.

Vc.

D.B. *pp*

28

29

30

Fl. *v*

Ob. *v*

B♭ Cl. *v*

B♭ Tpt.

Tbn.

Voice

Pno. *v*

Chm. *sfz*

Crt. *v* To Snare

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

D.B. *mp*

31

32

33

Fl. *v*

Ob. *v*

B \flat Cl. *v*

B \flat Tpt. *mp* *St. Mute*

Tbn. *mp* *St. Mute*

Voice

Pno. *v*

Chm. *sfz*

Crt.

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

D.B.

34

35

36

Musical score for measures 37-40. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Chimes (Chm.), Cymbals (Crt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 37 and 38 are marked with *pp* (pianissimo) for the woodwinds and strings. Measure 39 features a Chime entry marked *sfz* (sforzando) with the instruction "To Bass Dr." above it. The piano part in measure 39 includes *pizz.* (pizzicato) markings. Measure 40 continues with *pp* dynamics for the woodwinds and strings.

37

38

p

39

pp

40

D With Apprehension $\text{♩} = 80$
To Flute

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Rests in measures 41-45.
- Ob. (Oboe):** Measures 41-42: *f* (fornato). Measures 43-45: Rests.
- B♭ Cl. (Bass Clarinet):** Measures 41-42: *f* (fornato). Measures 43-45: Rests.
- B♭ Tpt. (Bass Trumpet):** Measures 41-42: *f* (fornato). Measures 43-45: Rests.
- Tbn. (Trombone):** Measures 41-42: *f* (fornato). Measures 43: gliss. *sfz*. Measures 44: gliss. *sfz*. Measure 45: simile *sfz*.
- Voice:** Rests in all measures.
- Pno. (Piano):** Measures 41-42: *f* (fornato). Measures 43-45: *sfz* (sforzando) with glissando markings.
- Chm. (Chimes):** Measures 43-45: Bass Drum *sfz*.
- Perc. (Percussion):** Measures 41-42: Snare Drum *sfz* (fornato), *p* (piano). Measures 43-45: Snare Drum *sfz*.
- Vln. I (Violin I):** Measures 41-42: *f* arco (fornato). Measures 43-45: *mp* (mezzo-piano) with glissando markings.
- Vln. II (Violin II):** Measures 41-42: *f* arco. Measures 43-45: *mp* with glissando markings.
- Vla. (Viola):** Measures 41-42: *f* arco. Measures 43-45: *mp* with glissando markings.
- Vc. (Violoncello):** Measures 41-42: *f* arco. Measures 43: gliss. *sfz*. Measures 44: gliss. *sfz*. Measure 45: simile *sfz*.
- D.B. (Double Bass):** Measures 41-42: *f* arco. Measures 43: gliss. *sfz*. Measures 44: gliss. *sfz*. Measure 45: simile *sfz*.

Measure numbers 41, 42, 43, 44, and 45 are printed below the corresponding staves.

Flute

Fl. *f*

Ob. *f*

B \flat Cl. *f*

B \flat Tpt. *f*

Tbn. *sfz* *sfz* *f*

Voice

Pno. *sfz* *sfz* *sfz*

Perc. *sfz* *sfz* *sfz*

Vln. I *f* *legato molto vibrato*

Vln. II *f* *legato molto vibrato*

Vla. *f*

Vc. *sfz* *sfz* *gliss. ^ sfz*

D.B. *sfz* *sfz* *gliss. ^ sfz*

46

47

48

49

Fl. *accel.*

Ob.

B \flat Cl.

B \flat Tpt. *Open mp*

Tbn. *mp*

Voice

Pno. *sfz mp*

Perc. *To Glock. sfz*

Perc. *sfz sfz mp f*

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *gliss. \wedge sfz mp*

D.B. *gliss. \wedge sfz mp*

50 51 52 53 54

E

Violently ♩ = 120
To Piccolo

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.:** Flute part, mostly silent with rests.
- Ob.:** Oboe part, featuring a melodic line starting in measure 56 with a forte (*f*) dynamic. It includes a triplet in measure 58 and accents in measures 59 and 60.
- B♭ Cl.:** Bass Clarinet part, mostly silent with rests.
- B♭ Tpt.:** Bass Trumpet part, mostly silent with rests.
- Tbn.:** Trombone part, mostly silent with rests.
- Voice:** Voice part, mostly silent with rests.
- Pno.:** Piano part, featuring a complex accompaniment with chords and moving lines in both hands, including accents.
- Perc.:** Percussion part, consisting of two staves with rests.
- Vln. I & II:** Violin parts, playing a rhythmic eighth-note pattern with a forte (*f*) dynamic.
- Vla.:** Viola part, playing a rhythmic eighth-note pattern with a forte (*f*) dynamic.
- Vc.:** Cello part, playing a rhythmic eighth-note pattern with a forte (*f*) dynamic.
- D.B.:** Double Bass part, playing a rhythmic eighth-note pattern with a forte (*f*) dynamic.

Measures 55 through 60 are indicated at the bottom of the score.

Fl. *ff* 3

Ob. *ff* 3

B♭ Cl. *f* *ff* 3

B♭ Tpt. *p* 7 *f* *ff* 3

Tbn. *p* *f* *ff* 3

Voice

Pno. *p* 7 *ff*

Perc. Glock. *f* *ff*

Perc. *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

61

62

63

64

Fl. *3*

Ob. *3*

B \flat Cl. *3*

B \flat Tpt. *3* *p* *7*

Tbn. *3* *p* *7*

Voice

Pno. *p* *7*

Glk. *f*

Perc. *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

65

66

67

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

Pno.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

ff

ff

To Sus. Cymbal

68

69

70

71

Detailed description: This page of a musical score covers measures 68 to 71. The instrumentation includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Glockenspiel (Glk.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 68-70 feature a dynamic of *f* for the brass instruments and *ff* for the Glockenspiel and Percussion. The Piano part has a complex texture with chords and arpeggios. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a rhythmic pattern of eighth notes. Measure 71 shows a change in dynamics and texture, with the Piano part becoming more active and the strings continuing their pattern. The score is written in a key with two flats and a common time signature.

This musical score page contains measures 72, 73, and 74. The instruments and their parts are as follows:

- Fl.**: Flute, starting with a dynamic of *f* in measure 72 and *ff* in measure 73.
- Ob.**: Oboe, starting with a dynamic of *f* in measure 72 and *ff* in measure 73.
- B♭ Cl.**: Bass Clarinet, starting with a dynamic of *f* in measure 72 and *ff* in measure 73.
- B♭ Tpt.**: Bass Trumpet, starting with a dynamic of *ff* in measure 72 and *ff* in measure 73.
- Tbn.**: Trombone, starting with a dynamic of *ff* in measure 72 and *ff* in measure 73.
- Voice**: No part is written for this instrument.
- Pno.**: Piano, playing a rhythmic accompaniment of eighth notes in both hands, with a dynamic of *ff* in measure 73.
- Glk.**: Glockenspiel, playing a single note in measure 73 with a dynamic of *ff*.
- Perc.**: Percussion, playing a suspended cymbal in measure 73 with a dynamic of *ff*.
- Vln. I**: Violin I, playing a rhythmic pattern with a dynamic of *ff* in measure 73.
- Vln. II**: Violin II, playing a rhythmic pattern with a dynamic of *ff* in measure 73.
- Vla.**: Viola, playing a rhythmic pattern with a dynamic of *ff* in measure 73.
- Vc.**: Violoncello, playing a rhythmic pattern with a dynamic of *ff* in measure 73.
- D.B.**: Double Bass, playing a rhythmic pattern with a dynamic of *ff* in measure 73.

Measure numbers 72, 73, and 74 are indicated at the bottom of the page.

With Quiet Resignation ♩ = 40

II. Songlet

F

Fl. Flute

Ob. Oboe

B♭ Cl. B♭ Clarinet

B♭ Tpt. B♭ Trumpet

Tbn. Trombone

Voice

Pno. Piano

Suspended Cymbal

Trgl. Triangle

Vln. I Violin I

Vln. II Violin II

Vla. Viola

Vc. Violoncello

D.B. Double Bass

75

76

p

77

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

Pno.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

Death,

78 79 80

Detailed description: This page of a musical score covers measures 78, 79, and 80. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Trigon (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 78 and 79 are marked with a fermata, indicating a pause. In measure 80, the music resumes. The vocal line begins with a piano (*p*) dynamic and the word "Death,". The piano accompaniment features a complex rhythmic pattern in the right hand and sustained chords in the left hand. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a melodic line in measure 80, also marked with a piano (*p*) dynamic. The Trigon part has a few notes in measure 80. The woodwinds and brass parts are mostly silent in this section.

Fl. *pp*

Ob. *pp*

B \flat Cl. *pp*

B \flat Tpt.

Tbn. *pp*

Voice
un - du - ly un - do - ing, kiss - es us a - wake in - to the

Pno. *pp*

Trgl. *pp*

Vln. I *pp*

Vln. II

Vla.

Vc. *pp*

D.B. *pp*

22

Fl. *f* *p*

Ob. *f* *p*

B \flat Cl. *f*

B \flat Tpt. *p* *f* *subito p*

Tbn. *f*

Voice *f* *subito p*
 new world and leaves us pre -

Pno. *f* *subito p*

Trgl.

Vln. I *f* *subito p*

Vln. II

Vla.

Vc. *f*

D.B. *f*

84 85

Fl.

Ob.

B \flat Cl.

B \flat Tpt. *p* Harmon $\overset{3}{\text{trill}}$

Tbn.

Voice
emp - ted and un - stea - dy oh,

Pno.

Trgl. *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

p

Voice

here we go, we say, a - no-ther ad - just - ment as us - u - al:

(spoken)

Pno.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for page 24. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Piano (Pno.), Trigon (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal line includes the lyrics: "here we go, we say, a - no-ther ad - just - ment as us - u - al:". The word "spoken" is written above the vocal line. A piano dynamic marking (*p*) is present. The score is written in a key signature of one flat and a common time signature. The music is arranged in a standard orchestral format with staves for each instrument and a vocal line.

rall.

G *a tempo*

25

The musical score is divided into two measures, 88 and 89. Measure 88 is marked *rall.* and measure 89 is marked **G** *a tempo*. The score includes the following parts:

- Fl.:** Rapid sixteenth-note passages in measure 88, followed by a sustained note in measure 89.
- Ob.:** Sustained notes in measure 88, followed by a sustained note in measure 89.
- B \flat Cl.:** Sustained notes in measure 88, followed by a sustained note in measure 89.
- B \flat Tpt.:** Sustained notes in measure 88, followed by a sustained note in measure 89.
- Tbn.:** Sustained notes in measure 88, followed by a sustained note in measure 89.
- Voice:** Sustained notes in measure 88, followed by a sustained note in measure 89.
- Pno.:** Chordal accompaniment in measure 88, followed by a sustained note in measure 89.
- Trgl.:** Sustained notes in measure 88, followed by a sustained note in measure 89.
- Vln. I & II:** Sustained notes in measure 88, followed by a sustained note in measure 89.
- Vla.:** Sustained notes in measure 88, followed by a sustained note in measure 89.
- Vc.:** Sustained notes in measure 88, followed by a sustained note in measure 89.
- D.B.:** Sustained notes in measure 88, followed by a sustained note in measure 89.

Dynamic markings include *f* (forte), *pp* (pianissimo), and *p* (piano). The word "light" is written below the piano part in measure 89. The word "Open" is written below the B \flat Tpt. part in measure 89.

88

89

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice

p

ap - pears to be the lea - der here: we turn to

Pno.

p

Trgl.

p

Vln. I

p

Vln. II

p

Vla.

p
pizz.

Vc.

p
pizz.

D.B.

p

90

91

Fl. *p* *f*

Ob.

B \flat Cl. *p* *f*

B \flat Tpt.

Tbn.

Voice
where a beam forms and set
f *p*

Pno. *f*

Trgl.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

92 *f* 93

Detailed description: This is a page of a musical score for orchestra and voice, covering measures 92 and 93. The score is written for a full orchestra and a voice part. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Trigon (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two measures, 92 and 93. In measure 92, the Flute and B-flat Clarinet play a half note, starting with a piano (*p*) dynamic. The Voice part has the lyrics "where a beam". The Piano part has a complex rhythmic pattern. In measure 93, the Flute and B-flat Clarinet play a half note, starting with a forte (*f*) dynamic. The Voice part has the lyrics "forms and set". The Piano part continues with a similar rhythmic pattern. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts all play a half note, starting with a forte (*f*) dynamic. The Trigon part is silent in both measures.

rall.

attacca

Fl. *p*

Ob.

B♭ Cl. *p*

B♭ Tpt.

Tbn.

Voice

out

Pno. *p*

Trgl. *p*

suspended cymbal
Scrape with triangle beater
n <

Vln. I *p*

Vln. II *p*

Vla. *p*
arco

Vc. *p*
arco

D.B. *p*

94 95 96

Reflective ♩ = 80

III. Reflective

The musical score is arranged in a standard orchestral format. The top staves include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), and Voice. The piano (Pno.) part is shown in grand staff notation. Below the piano are the percussion parts for Claves and Triangle. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 97: The Flute part begins with a dynamic marking of *f* and a sharp sign (#) above the staff. The Piano part has a dynamic marking of *mp* and an 8va marking in the bass clef. The Triangle part has a dynamic marking of *mp*. The Claves part has a dynamic marking of *mp*. The Double Bass part has a dynamic marking of *mp* and a pizz. marking.

Measure 98: The Flute part has a dynamic marking of *f*. The Piano part has a dynamic marking of *mp*. The Triangle part has a dynamic marking of *mp*. The Claves part has a dynamic marking of *mp*. The Double Bass part has a dynamic marking of *mp*.

Measure 99: The Flute part has a dynamic marking of *f*. The Piano part has a dynamic marking of *mp*. The Triangle part has a dynamic marking of *mp*. The Claves part has a dynamic marking of *mp*. The Double Bass part has a dynamic marking of *mp*.

Measure 100: The Flute part has a dynamic marking of *f*. The Piano part has a dynamic marking of *mp*. The Triangle part has a dynamic marking of *mp*. The Claves part has a dynamic marking of *mp*. The Double Bass part has a dynamic marking of *mp*.

Measure 101: The Flute part has a dynamic marking of *f*. The Piano part has a dynamic marking of *mp*. The Triangle part has a dynamic marking of *mp*. The Claves part has a dynamic marking of *mp*. The Double Bass part has a dynamic marking of *mp*.

H

Fl. *p* gliss. *p*

Ob.

B \flat Cl. *p* gliss. *p*

B \flat Tpt.

Tbn. *p* gliss.

Voice

Pno.

Clv.

Trgl.

Vln. I *p* gliss.

Vln. II

Vla. *p* gliss.

Vc.

D.B.

102 103 104 105 106 107

I

Fl. *mp*

Ob. *mp cresc.*

B \flat Cl. *mp cresc.* gliss.

B \flat Tpt. *mp* Harmon

Tbn. *mp cresc.* gliss.

Voice

Pno. *mp cresc.*

Clv. *mp cresc.*

Trgl. *mp cresc.*

Vln. I *mp cresc.* gliss.

Vln. II *mp cresc.* gliss.

Vla. *mp cresc.* gliss.

Vc. *mp cresc.* gliss.

D.B. *mp cresc.*

108

109

110

111

Fl. *mf*

Ob. *mf*

B \flat Cl. *mf* gliss.

B \flat Tpt. *mf* *f*

Tbn. *mf* gliss.

Voice

Pno. *mf*

Clv. *mf*

Trgl. *mf*

Vln. I *mf* gliss.

Vln. II *mf* gliss.

Vla. *mf* gliss.

Vc. *mf* gliss.

D.B. *mf*

112 113 114

Fl. *fp* *f*

Ob. *f* 3 3

B \flat Cl. 3 *f* *f*

B \flat Tpt. 3

Tbn. gliss. 3 *f*

Voice

Pno. *f*

Clv. *f*

Trgl. *f*

Vln. I gliss. 3 *f*

Vln. II gliss. 3 *f*

Vla. gliss. 3 *f*

Vc. gliss. 3 *f*

D.B. *f*

115 116

J 34

Fl. *f* 3 3 3 3 5 5 7

Ob.

B♭ Cl. gliss. 6

B♭ Tpt.

Tbn. gliss. *f* 3

Voice

Pno. *f*

Clv. *f*

Trgl. *f* 3

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

Vc. *f* 3

D.B. *f*

117 118

Fl. *3 5 7 3*

Ob. *3 3 5*

B♭ Cl. *3*

B♭ Tpt.

Tbn. *3*

Voice

Pno.

Clv.

Trgl. *3*

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

D.B.

The musical score for page 36, measures 121 and 122, features the following instruments and parts:

- Fl.:** Flute part with a whole rest in measure 121 and a quarter rest in measure 122.
- Ob.:** Oboe part with a complex melodic line in measure 121, including a 7th fingering, and a quarter rest in measure 122.
- B♭ Cl.:** Bass Clarinet part with a melodic line in measure 121, including 3rd and 5th fingerings, and a quarter rest in measure 122.
- B♭ Tpt.:** Trumpet part with an "Open" glissando in measure 121 and a triplet in measure 122.
- Tbn.:** Trombone part with a glissando in measure 121 and a triplet in measure 122.
- Voice:** Voice part with a whole rest in measure 121 and a quarter rest in measure 122.
- Pno.:** Piano part with chords in measure 121 and a whole rest in measure 122.
- Clv.:** Clarinet part with a rhythmic pattern of quarter notes in measure 121 and a quarter rest in measure 122.
- Trgl.:** Trigon part with a rhythmic pattern of quarter notes in measure 121 and a quarter rest in measure 122.
- Vln. I:** Violin I part with a whole rest in measure 121 and a whole note in measure 122.
- Vln. II:** Violin II part with a whole rest in measure 121 and a whole note in measure 122.
- Vla.:** Viola part with a whole rest in measure 121 and a whole note in measure 122.
- Vc.:** Violoncello part with a rhythmic pattern of quarter notes in measure 121 and a quarter rest in measure 122.
- D.B.:** Double Bass part with a rhythmic pattern of quarter notes in measure 121 and a quarter rest in measure 122.

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

Pno.

Clv.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

To Glock.

K

The musical score consists of the following parts:

- Fl.** (Flute): Rests in all measures.
- Ob.** (Oboe): Rests in all measures.
- B♭ Cl.** (B-flat Clarinet): Rests in all measures.
- B♭ Tpt.** (B-flat Trumpet): Rests in all measures.
- Tbn.** (Tuba): Rests in all measures.
- Voice**:
 - Measure 125: *mp* (mezzo-piano), quarter note G4, quarter note A4, quarter note B4, quarter note C5.
 - Measure 126: *mp*, quarter note D5, quarter note E5, quarter note F5, quarter note G5.
 - Measure 127: *mp*, quarter note A5, quarter note B5, quarter note C6, quarter note D6.
 - Measure 128: *mp*, quarter note E6, quarter note F6, quarter note G6, quarter note A6.
 - Measure 129: *mp*, quarter note B6, quarter note C7, quarter note D7, quarter note E7.
- Pno.** (Piano): Rests in all measures.
- Clv.** (Cymbal): Rests in all measures.
- Trgl.** (Triangle):
 - Measure 125: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
 - Measure 126: Quarter note D5, quarter note E5, quarter note F5, quarter note G5.
 - Measure 127: Quarter note A5, quarter note B5, quarter note C6, quarter note D6.
 - Measure 128: Quarter note E6, quarter note F6, quarter note G6, quarter note A6.
 - Measure 129: Quarter note B6, quarter note C7, quarter note D7, quarter note E7.
- Vln. I** (Violin I): Rests in all measures.
- Vln. II** (Violin II): Rests in all measures.
- Vla.** (Viola): Rests in all measures.
- Vc.** (Violoncello): Rests in all measures.
- D.B.** (Double Bass):
 - Measure 125: *mp*, quarter note G2, quarter note A2, quarter note B2, quarter note C3.
 - Measure 126: *mp*, quarter note D3, quarter note E3, quarter note F3, quarter note G3.
 - Measure 127: *mp*, quarter note A3, quarter note B3, quarter note C4, quarter note D4.
 - Measure 128: *mp*, quarter note E4, quarter note F4, quarter note G4, quarter note A4.
 - Measure 129: *mp*, quarter note B4, quarter note C5, quarter note D5, quarter note E5.

Measure numbers 125, 126, 127, 128, and 129 are indicated at the bottom of the page.

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

looked in at a mirror in me that had a weed in it

Pno.

Clv.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

130 131 132 133 134

mp

The musical score for measures 130-134 includes staves for Flute, Oboe, B-flat Clarinet, B-flat Trumpet, Trombone, Voice, Piano, Cymbal, Triangle, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal line contains the lyrics: "looked in at a mirror in me that had a weed in it". The piano part features a triplet in measure 132. The triangle part has a triplet in measure 132. The violin I part has a dynamic marking of *mp* in measure 132. The double bass part has a triplet in measure 132.

L

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

Solo (ethereal)
Emaj9(sus)

Pno.

Clv.

Trgl.

Vln. I

Vln. II

mp

Vla.

Vc.

D.B.

Emaj9(sus)

mp 135 136 137 138 139 140

p 3

Detailed description: This page of a musical score covers measures 135 to 140. The score is for a full orchestra and includes a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Cymbal (Clv.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a 'Solo (ethereal)' instruction for the voice part, which is accompanied by a piano accompaniment of Emaj9(sus) chords. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The violin parts play sustained notes with a tremolo effect. The double bass part plays a rhythmic pattern of eighth notes. The triangle and cymbal parts have specific markings for their playing technique. The page number 40 is in the top right corner, and a 'L' in a box is in the top left corner. The measure numbers 135 through 140 are printed at the bottom of the page.

M

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice

Pno.

Clv.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ethereal
Emaj9(sus)

p

Emaj9(sus) comp under
trombone solo

p

p

p

p

p

p

141 142 143 144

Detailed description: This page of a musical score covers measures 141 to 144. The score is for a large ensemble. The woodwind section (Flute, Oboe, Clarinet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are playing sustained notes, mostly marked *p* (piano). The Trombone part has a specific instruction: "ethereal Emaj9(sus)". The Piano part is marked "Emaj9(sus) comp under trombone solo" and consists of a rhythmic accompaniment of eighth notes. The Percussion part (Clavichord and Triangle) has specific rhythmic patterns, with the Triangle part featuring triplet markings. The Double Bass part has a rhythmic pattern of eighth notes. The overall mood is ethereal and delicate.

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

Pno.

Clv.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

145 146 147 148

Detailed description: This page of a musical score covers measures 145 through 148. The instrumentation includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Cymbal (Clv.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The woodwinds and voice parts are mostly silent, indicated by rests. The Trombone and Piano parts feature rhythmic patterns of slanted lines. The Triangle part has a melodic line with triplet markings. The string section (Violins, Viola, Cello, and Double Bass) plays sustained notes with long slurs across all four measures. The Double Bass part includes a dashed line in the first measure, likely indicating a specific performance instruction.

N

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

Pno.

Civ.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

A maj9

A maj9

A maj9

149 150 151 152

Detailed description: This page of a musical score covers measures 149 to 152. The score is for a large ensemble. The woodwind section (Flute, Oboe, Clarinet, Trumpet, Trombone) and strings (Violins I & II, Viola, Violoncello, Double Bass) are mostly silent, indicated by rests. The Trombone and Piano parts feature rhythmic patterns of slanted lines. The Voice part has rests. The Triangle part has a melodic line with triplets. The Double Bass part has a melodic line with slurs and rests. Chord markings for A major 9th (A maj9) are present in the Trombone and Piano staves.

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn. Emaj9(sus)

Voice

Pno. Emaj9(sus)

Glk. Glock.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B. Emaj9(sus)

153

154

155

156

O

Fl. *mp*

Ob. *p*

B♭ Cl. *p*

B♭ Tpt. Cup Mute *mp* 23-3

Tbn.

Voice

Pno.

Glk.

Trgl.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

D.B.

157 158 159 160 161

attacca

Fl. *p.* *mf.* *f.*

Ob.

B \flat Cl.

B \flat Tpt. *f.* *0-3*

Tbn. *A maj9* *fade out solo*

Voice

Pno. *Solo* *A maj9*

Glk.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B. *A maj9*

162 163 164 165 166

IV. Utensil

Serene ♩ = 100

The score is for a piece titled "IV. Utensil" with a tempo of 100 beats per minute. It features a variety of instruments and a conductor's score. The instruments and their parts are:

- Fl.** (Flute): Rests in measures 167-169, then plays a melodic line in measure 170.
- Ob.** (Oboe): Rests in measures 167-169, then plays a melodic line in measure 170.
- B♭ Cl.** (Bass Clarinet): Rests in measures 167-169, then plays a melodic line in measure 170.
- B♭ Tpt.** (Bass Trumpet): Rests in measures 167-169, then plays a melodic line in measure 170. Includes "Cup Mute" markings.
- Tbn.** (Tuba): Rests in measures 167-169, then plays a melodic line in measure 170. Includes "Cup Mute" markings.
- Voice**: Rests throughout.
- Pno.** (Piano): Accompaniment with chords: Cmaj9(#11), Gm, Cmaj9(#11), Gm. Includes "mp" dynamic.
- Gro.** (Gong): Rhythmic accompaniment with "mp" dynamic.
- Trgl.** (Triangle): Rhythmic accompaniment with "mp" dynamic, transitioning to "f" in measure 170.
- Vln. I** (Violin I): Rests in measures 167-169, then plays a melodic line in measure 170. Includes "mp" dynamic.
- Vln. II** (Violin II): Rests in measures 167-169, then plays a melodic line in measure 170. Includes "pizz." and "mp" dynamics.
- Vla.** (Viola): Rests in measures 167-169, then plays a melodic line in measure 170. Includes "mp" and "pizz." dynamics.
- Vc.** (Violoncello): Rests in measures 167-169, then plays a melodic line in measure 170. Includes "mp" dynamic.
- D.B.** (Double Bass): Accompaniment with chords: Cmaj7(#11), Gm, Cmaj7(#11), Gm. Includes "mp" dynamic.

Measures 167, 168, 169, and 170 are indicated at the bottom of the score.

This musical score page covers measures 171 through 174. The instruments and their parts are as follows:

- Fl.:** Starts with a forte (*f*) dynamic, remains silent until measure 174 where it plays a half note.
- Ob.:** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 172, playing a triplet of eighth notes.
- B♭ Cl.:** Starts with mezzo-piano (*mp*) dynamics, then moves to mezzo-forte (*mf*) in measure 172, playing a melodic line with triplets.
- B♭ Tpt.:** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 172, playing a melodic line with a triplet.
- Tbn.:** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 172, playing a melodic line with a triplet.
- Voice:** Remains silent throughout all measures.
- Pno.:** Provides harmonic accompaniment with chords: Cmaj9(#11) in measures 171 and 173, and Gm in measures 172 and 174. Dynamics range from *f* to *mp*.
- Gro.:** Plays a rhythmic pattern with a forte (*f*) dynamic in measure 171, then mezzo-piano (*mp*) in measure 172, and returns to *f* in measure 174.
- Trgl.:** Plays a melodic line with a mezzo-piano (*mp*) dynamic, featuring triplets in measures 171 and 174.
- Vln. I & II:** Both violins start with a forte (*f*) dynamic and remain silent until measure 174.
- Vla.:** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 172, playing a melodic line.
- Vc.:** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 172, playing a melodic line.
- D.B.:** Provides harmonic accompaniment with chords: Cmaj7(#11) in measures 171 and 173, and Gm in measures 172 and 174. Dynamics range from *f* to *mp*.

Measure numbers 171, 172, 173, and 174 are indicated at the bottom of the page.

P

Fl. *ff*
 Ob. *ff*
 B♭ Cl.
 B♭ Tpt. *ff*
 Tbn. *ff*
 Voice *p*
 Pno. *subito p* *ff*
 Gro. *subito p*
 Trgl. *subito p*
 Vln. I *ff*
 Vln. II *ff*
 Vla. *ff* *p*
 Vc. *ff* *p*
 D.B. *ff* *p*

solo fill under vocal solo
 G m7 G m7
 How does the pot _____ pray:

175 176 177 178

Fl. *ff*

Ob. *ff*

B \flat Cl. *ff*

B \flat Tpt. *ff*

Tbn. *ff*

Voice *ff* *p*
wash me — so — I gleam?

Pno. *Gm7 F#m7 Fm7 Em7*

Gro. *ff* *p*

Trgl. *f* *p*

Vln. I

Vln. II

Vla. *ff* *mp* *p*

Vc. *ff* *mp* *p*

D.B. *D7(b5) G9 Cm7 Gm7 F#m7 Fm7 Em7*

ff *p*

179 180 181 182

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute): Rests in all measures.
- Ob. (Oboe): *mp* melodic line with slurs and accents.
- B♭ Cl. (B-flat Clarinet): *mp* melodic line with slurs and accents.
- B♭ Tpt. (B-flat Trumpet): Rests in all measures.
- Tbn. (Tuba): Rests in all measures.
- Voice: *mp* vocal line with lyrics: "prays, crack my e - na - mel: let the rust".
- Pno. (Piano): Rhythmic accompaniment with slanted lines.
- Gro. (Gong): Percussion with triplet patterns.
- Trgl. (Triangle): Percussion with rhythmic patterns.
- Vln. I (Violin I): *mp* melodic line with slurs and accents.
- Vln. II (Violin II): *mp* melodic line with slurs and accents.
- Vla. (Viola): Rhythmic accompaniment.
- Vc. (Violoncello): Rhythmic accompaniment.
- D.B. (Double Bass): Rhythmic accompaniment with slanted lines.

Chord progressions for Pno. and D.B. are: Eb7, D7, Gm7, A7(b5), D9.

183

184

185

186

Q

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B♭ Tpt. *p* solo Am9 *mp* Dmaj7(#11) Am9 Dmaj7(#11)

Tbn.

Voice *p* in.

Pno. *mp* comp under trumpet solo Cmaj7(#11) Gm9 Cmaj7(#11)

Gro. *mp*

Trgl. *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *p*

D.B. *p* Gm9 *mp* Cmaj7(#11) Gm9 Cmaj7(#11)

Musical score for measures 191-194. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Snare Drum (Gro.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Chord progressions for Piano and Double Bass:

- Measure 191: Gm
- Measure 192: Cmaj7(#11)
- Measure 193: Gm
- Measure 194: Gm7

The score shows rests for most instruments in measures 191 and 192. In measure 193, the Snare Drum and Triangle play a rhythmic pattern with triplets. In measure 194, the Snare Drum and Triangle continue with a similar pattern. The Violin I and II parts have whole notes in measures 192 and 193, with a slur over the notes in measure 193.

191

192

193

194

Fl.

Ob.

B♭ Cl.

B♭ Tpt. *E7(b5) A9 Am7 E7(b5) A9*

Tbn.

Voice

Pno. *D7(b5) G9 Gm7 D7(b5) G9*

Gro.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B. *D7(b5) G9 Gm7 D7(b5) G9*

195

196

197

198

Musical score for measures 199-202. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Groove (Gro.), Trill (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 199-202 are marked with a mezzo-piano (*mp*) dynamic. The Flute and B♭ Clarinet parts feature a melodic line with a slur across all four measures. The Piano part includes a series of chords: Dm7, Am7, G#m7, Gm7, F#m7, F7 in measures 199-200, and Cm7, Gm7, F#m7, Fm7, Em7, Eb7 in measures 201-202. The Percussion part (Gro.) features a rhythmic pattern with triplets in measures 201 and 202. The Trill part (Trgl.) features a melodic line with triplets in measures 199 and 201. The Violin I and II parts feature a melodic line with a slur across all four measures. The Viola and Violoncello parts feature a melodic line with a slur across all four measures. The Double Bass part includes a series of chords: Cm7, Gm7, F#m7, Fm7, Em7, Eb7 in measures 201-202.

199

200

201

202

This musical score page covers measures 203 to 206. The instruments and parts are as follows:

- Fl.**: Flute, playing a melodic line with a slur across all four measures.
- Ob.**: Oboe, with rests in all four measures.
- B \flat Cl.**: Bass Clarinet, playing a melodic line with a slur across all four measures.
- B \flat Tpt.**: Bass Trumpet, with a slash indicating a rest in all four measures. Chord changes are indicated above the staff: E7, Am7, B7(b5), E9, Am7.
- Tbn.**: Trombone, with rests in all four measures.
- Voice**: No vocal line is present.
- Pno.**: Piano, with a slash indicating a rest in all four measures. Chord changes are indicated above the staff: D7, Gm7, A7(b5), D9, Gm7.
- Gro.**: Drum set, with rests in measures 203 and 204, and a pattern of eighth notes with triplets in measures 205 and 206.
- Trgl.**: Triangle, playing a melodic line with triplets in measures 203 and 206.
- Vln. I**: Violin I, with rests in all four measures.
- Vln. II**: Violin II, with rests in all four measures.
- Vla.**: Viola, playing a melodic line with eighth notes and slurs.
- Vc.**: Violoncello, playing a melodic line with eighth notes and slurs.
- D.B.**: Double Bass, with a slash indicating a rest in all four measures. Chord changes are indicated below the staff: D7, Gm7, A7(b5), D9, Gm7.

Measure numbers 203, 204, 205, and 206 are printed at the bottom of the page.

Musical score for measures 207-210. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Snare Drum (Gro.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Chord progressions for B♭ Tpt. and Pno. are as follows:

Measure	B♭ Tpt.	Pno.
207	Dmaj7(#11)	Cmaj7(#11)
208	A m	G m
209	Dmaj7(#11)	Cmaj7(#11)
210	A m	G m

Violin I and II parts are marked *pizz.* (pizzicato). The Snare Drum part features triplet patterns in measures 209 and 210. The Triangle part features triplet patterns in measures 209 and 210.

207

208

209

210

Fl.

Ob.

B \flat Cl.

B \flat Tpt. *fill*
A m *Dmaj7(#11)*
p

Tbn.

Voice
p
How does the pot pray:

Pno.

Gro.

Trgl. *p*

Vln. I

Vln. II

Vla. *arco*
p *arco*

Vc. *p* *arco*

D.B. *p* *arco*

p 211 212 213 214

Fl. *p*

Ob. *p*

B♭ Cl. *p*

B♭ Tpt. *p* fill Am Dmaj7(#11)

Tbn. *p* Cup Mute

Voice
wash me, so I gleam?

Pno.

Gro.

Trgl.

Vln. I *p* arco

Vln. II *p* arco

Vla.

Vc.

D.B.

215

216

217

218

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice

Pno.

Gro.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

prays, crack my e - na - mel: let _____ the rust

219 220 221 222

Detailed description: This page of a musical score covers measures 219 to 222. The score is arranged in a standard orchestral format with a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Drum (Gro.), and Triangle (Trgl.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal line is in the key of D major and features the lyrics: "prays, crack my e - na - mel: let _____ the rust". The vocal melody begins in measure 219 with a whole note, continues in measure 220 with a quarter note, and then has a long rest in measure 221. The instrumental parts for Flute, Oboe, Bass Clarinet, Bass Trumpet, and Trombone have rests in measures 219 and 220, with some notes in measure 221. The Piano part has rests in measures 219 and 220, and notes in measure 221. The Drum and Triangle parts have rests in measures 219 and 220, and notes in measure 221. The Violin I and II parts have long notes in measures 219 and 220, and notes in measure 221. The Viola part has notes in measures 219 and 220, and notes in measure 221. The Violoncello and Double Bass parts have notes in measures 219 and 220, and notes in measure 221.

Fl.

Ob.

B \flat Cl.

B \flat Tpt. C F \sharp

Tbn.

Voice in.

Pno.

Gro.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

223 224 225 226 227

Fl.

Eng. Horn

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

Pno.

Perc.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The score consists of multiple staves for various instruments. The B \flat Clarinet (B \flat Cl.) plays a melodic line starting in measure 228, marked *pp*, and ending in measure 233, marked *f*. The Piano (Pno.) accompaniment features chords, with dynamics *p* in measures 228, 229, and 231, and *f* in measure 233. Percussion includes Bass Drum, Triangle (*mp* in 228, *pp* in 231), and Triangle (*pp* in 228, *mp* in 229, *pp* in 230, *f* in 233). Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.) all play sustained notes marked *pp* across the measures. A *Reo* section is indicated with dashed lines and asterisks in measures 228, 229, and 231.

228 229 230 231 232 233

S

Fl. *pp* *mp* (Eng. Horn) *pp*

Ob. *pp* *mp* *pp*

B♭ Cl. *ff* *pp*

B♭ Tpt.

Tbn.

Voice *mp*
The reeds give way to the wind

Pno. *mp*

Perc. *f* *mp* *p*
* Rub head with Superball mallet

Trgl. *p*

Vln. I *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

D.B. *mp*

234 235 236 237 238

Fl. *mp* *ff*

Ob. *pp* *ff*

B \flat Cl. *p* *pp* *ff*

B \flat Tpt.

Tbn.

Voice *pp* *mp* *pp* *mp* *mp* *ff*
 to the wind and give and give the wind a - way

Pno. *fff*

Perc. Regular mallets *pp* *ff* *fff*

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B. *mp* *ff*

239 240 241 242 243 244

T

Fl. *pp*

Ob. *pp*

B \flat Cl. *p* *pp*

B \flat Tpt.

Tbn.

Voice

Pno. *pp*

Perc. Rub head with Superball mallet *p* *pp* Regular mallet *pp*

Trgl. *p* *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *pp*

Vc. *p* *pp*

D.B. *p* *pp*

245 246 247 248 249 250

rit.

attacca

Musical score for measures 251-254. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Percussion (Perc.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 251-254 are marked with *ppp* (pianissimo) dynamics. The score features various musical notations including notes, rests, slurs, and dynamic markings. A *rit.* (ritardando) marking is present above measure 251, and an *attacca* marking is present above measure 254. The piano part includes a *pp* (piano) marking and a *Sea* marking with a dashed line and an asterisk.

251

252

253

254

VI. Hollows

Spritely ♩ = 100

The score is written for a full orchestra. The tempo is marked 'Spritely' with a quarter note equal to 100 beats per minute. The key signature is one sharp (F#). The score is divided into three measures: 255, 256, and 257. The dynamic marking is mezzo-piano (*mp*). The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (Eng. Horn), Bass Clarinet (B♭ Cl.), Bass Trombone (B♭ Tpt.), Tuba (Tbn.), Voice, Piano (Pno.), Tambourine (Tamb.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 255: The Bass Clarinet and English Horn play a melodic line starting on G4. The Tambourine and Triangle play a rhythmic accompaniment. The strings are in a pizzicato texture.

Measure 256: The melodic line continues. The Tambourine and Triangle continue their accompaniment.

Measure 257: The melodic line concludes with a triplet of eighth notes. The Tambourine and Triangle continue their accompaniment.

255

256

257

Fl.
 Ob.
 B \flat Cl.
 B \flat Tpt.
 Tbn.
 Voice
 Pno.
 Tamb.
 Trgl.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Fl. *p*

Ob. *p*

B \flat Cl. *p*

B \flat Tpt. *p* Harmon

Tbn. *p* Bucket

Voice

Pno.

Tamb. *p*

Trgl. *p*

Vln. I

Vln. II

Vla.

Vc. *p*

D.B. *p*

260 261 262 263

U

Musical score for measures 264-267. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Tambourine (Tamb.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 264: Flute (Fl.) and Oboe (Ob.) play a melodic line. Bass Clarinet (B♭ Cl.) and Bass Trombone (B♭ Tpt.) play a bass line. Trombone (Tbn.) plays a bass line. Voice part is silent. Tambourine (Tamb.) and Triangle (Trgl.) play a rhythmic pattern. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) play a pizzicato (pizz.) line. Violoncello (Vc.) and Double Bass (D.B.) play a bass line.

Measure 265: Flute (Fl.) plays a melodic line. Oboe (Ob.) plays a melodic line. Bass Clarinet (B♭ Cl.) plays a bass line. Bass Trombone (B♭ Tpt.) plays a bass line. Trombone (Tbn.) plays a bass line. Voice part is silent. Tambourine (Tamb.) and Triangle (Trgl.) play a rhythmic pattern. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) play a pizzicato (pizz.) line. Violoncello (Vc.) and Double Bass (D.B.) play a bass line.

Measure 266: Flute (Fl.) plays a melodic line. Oboe (Ob.) plays a melodic line. Bass Clarinet (B♭ Cl.) plays a bass line. Bass Trombone (B♭ Tpt.) plays a bass line. Trombone (Tbn.) plays a bass line. Voice part is silent. Tambourine (Tamb.) and Triangle (Trgl.) play a rhythmic pattern. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) play a pizzicato (pizz.) line. Violoncello (Vc.) and Double Bass (D.B.) play a bass line.

Measure 267: Flute (Fl.) plays a melodic line. Oboe (Ob.) plays a melodic line. Bass Clarinet (B♭ Cl.) plays a bass line. Bass Trombone (B♭ Tpt.) plays a bass line. Trombone (Tbn.) plays a bass line. Voice part is silent. Tambourine (Tamb.) and Triangle (Trgl.) play a rhythmic pattern. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) play a pizzicato (pizz.) line. Violoncello (Vc.) and Double Bass (D.B.) play a bass line.

Dynamic markings: *mp* (mezzo-piano) are present throughout the score.

Vocal line: The whirl - wind lifts ___

Measure numbers: 264, 265, 266, 267

Fl. *pizz.*

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice
sand in - to it - self

Pno.

Tamb.

Trgl.

Vln. I *pizz.*

Vln. II

Vla.

Vc.

D.B.

268

269

270

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice

Pno.

Tamb.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ho - ly spun emp-ti-ness

To Sus. Cymbal

arco

p arco

p arco

p

271

272

273

274

rit. **V** Agitated ♩ = 152

Fl. *p* *ff* *p*

Ob.

B♭ Cl. *ff* *p*

B♭ Tpt. *f* *ff* *p*

Tbn. *f* *ff* *p*

Voice

Pno. *sffz* *sffz*

Tamb. *pp* *ff* *p*

Trgl. *ff*

Vln. I

Vln. II

Vla.

Vc. *p* *f* *ff*

D.B. *p* *f* *ff*

275 276 277 278 279 280 281

Fl. *p*

Ob.

B♭ Cl. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Voice

Pno.

Tamb. *

Trgl.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

282

283

284

285

286

Fl. *mp*

Ob. *mp*

B \flat Cl. *mp*

B \flat Tpt. *mp*

Tbn.

Voice

Pno.

Tamb. *mp*

Trgl. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

292 293 294

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

Pno.

Tamb.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

or to e -

295 296 297

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice
rect a tall a - nou - nce - ment where formed

Pno.

Tamb.

Trgl.

Vln. I
pizz.

Vln. II
pizz.

Vla.
pizz.

Vc.

D.B.

298 299 300 301

Detailed description: This page of a musical score covers measures 298 to 301. The score is for a large ensemble including woodwinds, brass, voice, piano, percussion, and strings. The key signature has one flat (Bb) and the time signature is 2/4. The woodwind section (Flute, Oboe, Clarinet, Trumpet, Trombone) has various melodic and rhythmic parts. The brass section (Trumpet, Trombone) is mostly silent. The voice part has lyrics: 'rect a tall a - nou - nce - ment where formed'. The piano part is silent. The percussion section includes a snare drum (Tamb.) and a triangle (Trgl.). The string section (Violins I & II, Viola, Violoncello, Double Bass) has pizzicato parts. The page number 78 is in the top right corner. Measure numbers 298, 299, 300, and 301 are at the bottom.

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice

Pno.

Tamb.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

emp - ti - ness is to be found.

302 303 304 305

Detailed description: This page of a musical score covers measures 302 to 305. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Trumpet (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Tambourine (Tamb.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal line in measure 302 contains the lyrics "emp - ti - ness is to be found." The score features various musical notations including melodic lines, rests, and dynamic markings. The piano part is mostly silent, indicated by whole rests. The percussion parts (Tamb. and Trgl.) have some activity in measure 303. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) provide harmonic support throughout the measures.

VII. Utensil Reprise/Mirrorment

With Building Tension $\text{♩} = 100$

Fl. *p*

Ob. *p*

B \flat Cl. *p*

B \flat Tpt.

Tbn.

Voice

Pno. *p* 8^{va}

Perc. Bass Drum *p*

Trgl. Triangle *p*

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

D.B. *p* C maj7(#11) Gm C maj7(#11) Gm

p 306

307

308

309

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B♭ Tpt. *mp* Cup Mute

Tbn. *mp* Cup Mute

Voice *mp*
How does the pot pray: Birds are flowers fly - ing

Pno.

Perc. *mp*

Trgl. *mp*

Vln. I

Vln. II

Vla. *mp* arco

Vc. *mp* arco

D.B. *mp* arco

310 311 312 313

X

Musical score for measures 314-317. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Percussion (Perc.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two flats (B♭, E♭). The voice part has lyrics: "wash me, so I gleam? and flow - wers". The string parts include dynamic markings like *mp* and performance instructions like *arco*.

314

315

316

317

attacca

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

Pno.

Perc.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

prays, perched birds crack my e - na - mel: let _____ the rust in.

To Chimes

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

318

319

320

321

322

Serene $\text{♩} = 80$
Piccolo

VIII. Sphere, Come Prima, Sphere

Y

Fl. *p*

Ob. *p*

B♭ Cl. *p*

To Flugelhorn

B♭ Tpt. *pp*

Tbn. *pp*

Voice *pp* recitative *p*
in the dark o-ri-gi-nal wa-ter, am-ni-o-tic in - fin-i-ty closed

Pno. *pp* *p*

Chm.

Trgl.

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *p*

D.B. *p*

323 324 325 326 327 328

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Flugelhorn

mp

Open

mp

Voice

bound-less in cir-cu-lar-i-ty:

(*mp*)

Pno.

Chm.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

Musical score for measures 334-338. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Chimes (Chm.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics range from *f* (forte) to *p* (piano). The vocal line includes the lyrics: "tame, hea-vy wa-ter, e-qui-li-brant, a-ny".

334

335

336

337

338

AA Allegro ♩ = 132

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Chamber Music (Chm.), Trigon (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The dynamic marking *p* (piano) is used throughout.

The vocal line in measure 340 contains the lyrics: "will for-ming to be - come con - sis - ten - cy of mo - tion a -".

Measures 339, 340, 341, and 342 are indicated at the bottom of the score.

Fl. *To Flute* *f*

Ob. *To Eng. Horn* *f*

B♭ Cl. *f*

B♭ Tpt.

Tbn.

Voice *f* recitative
ri - - - - - sing an -

Pno.

Chm.

Trgl.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

343 344 345 346

Detailed description: This page of a musical score covers measures 343 to 346. The woodwind section includes Flute (with a 'To Flute' instruction), Oboe (with a 'To Eng. Horn' instruction), and Bass Clarinet, all playing a melodic line with various ornaments and dynamics. The brass section (B♭ Trumpet, Trombone) is silent. The voice part features a recitative line with lyrics 'ri - - - - - sing an -'. The piano accompaniment is silent. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment with a dynamic of *f*. Measure numbers 343, 344, 345, and 346 are printed at the bottom of the score.

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

ni - hi - la - ted by its e - qual and op - po - site: an

Pno.

Chm.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

347 348 349 350 351

Detailed description: This page of a musical score covers measures 347 to 351. The vocal line features a melody with triplet markings and lyrics: "ni - hi - la - ted by its e - qual and op - po - site: an". The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass, all playing a rhythmic accompaniment of eighth notes. The woodwind section includes Flute, Oboe, Clarinet in B-flat, Bass Trombone, and Trumpet in B-flat, all with rests. The Percussion section includes Piano and Chimes. The Chimes part has a dynamic marking of *f* and includes a triplet in measure 351. The page is numbered 89 and has a rehearsal mark BB.

rit. -----

Fl.

Ob.

B \flat Cl.

B \flat Tpt.

Tbn.

Voice

e - ven com-plete ex - tent.

Pno.

Chm.

Trgl.

Triangle

Vln. I

Vln. II

Vla.

Vc.

D.B.

352 353 354 355 356

Detailed description: This page of a musical score covers measures 352 to 356. The tempo is marked *rit.* (ritardando). The score includes parts for Flute, Oboe, B-flat Clarinet, B-flat Trumpet, Trombone, Voice, Piano, Chimes, Triangle, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal line in measure 352 has the lyrics "e - ven com-plete ex - tent." The string section (Violins, Viola, Cello, and Double Bass) plays a rhythmic pattern of eighth notes with accents. The Chimes and Triangle parts have specific rhythmic markings. The woodwinds and brass are mostly silent in this section.

CC With Quiet Resignation ♩ = 40

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice *mp*
(there an e - den: how)

Pno.

Chm. *mp* To Glock. Glock.

Trgl. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

357 358 359 360 361

Detailed description: This page of a musical score covers measures 357 to 361. The score is for a full orchestra and a voice. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as quarter note = 40. The dynamic is mezzo-piano (mp). The woodwinds (Flute, Oboe, Clarinet, Trumpet, Trombone) and strings (Violins I & II, Viola, Violoncello, Double Bass) are mostly silent in these measures. The voice part enters in measure 359 with the lyrics "(there an e - den: how)". The Chimes (Chm.) and Triangle (Trgl.) have rhythmic patterns in measures 357-358. The Chimes play a melodic line in measure 359, marked "To Glock." and "Glock." in subsequent measures. The strings play a rhythmic accompaniment of eighth notes in measures 357-358, which then changes to a more melodic line in measure 359.

Fl.

Ob. Eng. Horn

B \flat Cl. *p*

B \flat Tpt.

Tbn.

Voice *p*
fo - reign and far a - way your death, ri - vu -

Pno. *p*

Glk. *p*

Trgl. To Crotales

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

362

363

364

Fl.

Ob.

B♭ Cl.

B♭ Tpt. (Flugelhorn) *p*

Tbn. *p*

Voice
lets tri-k-ling through ripe bowels,

Pno.

Glk.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

365 366 367

Detailed description: This page of a musical score covers measures 365, 366, and 367. The score is for a full orchestra and voice. The woodwinds (Flute, Oboe, Clarinet in B-flat) and brass (Trumpet in B-flat playing Flugelhorn, Trombone) parts are mostly silent, with the Flugelhorn and Trombone playing a soft (*p*) chord in measure 367. The voice part has the lyrics 'lets tri-k-ling through ripe bowels,'. The piano accompaniment features a complex rhythmic pattern in the right hand and sustained chords in the left hand. The strings (Violins I and II, Viola, Violoncello, Double Bass) play sustained notes with some melodic movement in the first violin part.

Flute

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with accents and slurs, starting in measure 369.
- Oboe (Ob.):** Plays a melodic line with slurs and accents.
- Bass Clarinet (B \flat Cl.):** Remains silent throughout the measures.
- Trumpets (B \flat Tpt.):** Play a melodic line with slurs.
- Trombones (Tbn.):** Play a melodic line with slurs.
- Voice:** Remains silent throughout the measures.
- Piano (Pno.):** The right hand plays a complex rhythmic pattern of chords, while the left hand plays a melodic line with slurs.
- Glockenspiel (Glk.):** Features a melodic line with accents and slurs.
- Trigon (Trgl.):** Remains silent throughout the measures.
- Violins (Vln. I, Vln. II):** Play melodic lines with slurs.
- Viola (Vla.):** Plays a melodic line with slurs.
- Violoncello (Vc.):** Plays a melodic line with slurs.
- Double Bass (D.B.):** Plays a melodic line with slurs.

368

369

370

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice

Pno.

To Chimes

Glk.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Flute, Oboe, Clarinet) and brass (Trumpet, Trombone). Below these are the vocal line and the piano accompaniment. The bottom section includes percussion (Glockenspiel, Triangle) and strings (Violins I and II, Viola, Violoncello, Double Bass). The score is divided into three measures, with measure numbers 371, 372, and 373 printed below the respective staves. Dynamics such as *p* (piano) are indicated in several parts. The piano part features a complex rhythmic pattern in the right hand and sustained chords in the left hand. The string section provides a harmonic foundation with long notes and some melodic movement in the violins.

371

372

373

FF

Musical score for measures 374-376. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Glockenspiel (Glk.), Crotales (Crt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/4 time. The voice part has lyrics: "turn to hea-vy wa - ter, in - fi - nite mul - ti - pli - ci - ty, in the". The piano part features sustained chords with a key signature change from one sharp to two sharps. The crotales part is marked *p* and includes the instruction "Crotales Bowed Freely".

374

375

376

GG With Building Tension ♩ = 80

Fl. — — — —

Ob. — — — —

B♭ Cl. — — — —

B♭ Tpt. — — — —

Tbn. — — — —

Voice *mf*
dee - pen - ning fil te ring ear - then womb that bears you for e ver be - yound the am - ni - on O

Pno. — — — —

Chm. *pp* Chimes *mf*

Crt. — — — —

Vln. I — — — —

Vln. II — — — — *mp*

Vla. *p* — — — —

Vc. — — — — *mp*

D.B. *subito pp* — — — —

377 378 379 380

HH Vamp

II Vamp

Fl. *p* *f* *f*

Oboe *p* *f* *f*

B♭ Cl. *p* *f* *f*

Trumpet *p* *f* *p* *f*

Tbn. *p* *f* *p* *f*

Voice
 bar-ri-er! Spoken Spoken
 I know there is perfection in the being of my being, that I am holy in amness as stars or paperclips, that the universe, moving from void to void, pours in and out through me:

Pno. *f* *f*

Chm. *p* *f* *subito p* *f*

Crt. *p* *f*

Vln. I *mf* *f* *subito p* *f*

Vln. II *f* *subito p* *f*

Vla. *f* *f*

Vc. *f* *f*

D.B. *f* *f*

381 382 383 384

JJ . Vamp

Fl. *f* *p*

Ob. *f* *p*

B♭ Cl. *f* *p*

B♭ Tpt. *p* *f* *p*

Tbn. *p* *f* *p*

Voice
Spoken
there is a point,
only itself,
that fills space,
an emptiness
that is plenitude:
Spoken
a void that is all being,

Pno. *subito p* *f*

Chm. *subito p* *f* *subito p*

Crt. *subito p* *f* *p*
To Sus. Cymbal

Vln. I *subito p* *f*

Vln. II *subito p* *f*

Vla. *subito p* *f* *p*

Vc. *subito p* *f*

D.B. *subito p* *f* *subito p*

385 386 387 388 389

KK Vamp

100

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice

Pno.

Chm.

Crt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

a being that is void:

I am perfect:
the wind is perfect:
ditchwater, running, is perfect:
everything is:

Last time only:

Spoken

Spoken

I raise my hand

(1st time only)

To Bass Dr.

Suspended Cymbal

mf

ff

mp

p

390 391 392

Detailed description: This is a page of a musical score for a piece titled 'KK Vamp'. The score is for a full orchestra and a solo voice. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Trumpet (B♭ Tpt.), Trombone (Tbn.), Piano (Pno.), Chimes (Chm.), Cymbals (Crt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time. The score is divided into two systems. The first system covers measures 390 and 391, and the second system covers measures 391 and 392. The vocal line has lyrics: 'a being that is void: I am perfect: the wind is perfect: ditchwater, running, is perfect: everything is: Last time only: Spoken I raise my hand'. The piano part has dynamics of *mf* and *ff*. The chimes part has a dynamic of *mf*. The cymbals part has a dynamic of *p*. The strings have dynamics of *mp*, *ff*, and *p*. The double bass part has a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

LL **Violently** ♩ = 120
To Piccolo

Fl.

Ob.

B♭ Cl.

B♭ Tpt.

Tbn.

Voice

Pno.

Perc. Bass Drum *ff*

Trgl.

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vc. *f* arco

D.B. *f* arco

393 394 395

Fl.

Ob.

B \flat Cl.

B \flat Tpt. *Solo*
ff

Tbn. *ff*

Voice

Pno.

Perc.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

396 397 398

Detailed description: This page of a musical score covers measures 396, 397, and 398. The instruments listed are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Piano (Pno.), Percussion (Perc.), Triangle (Trgl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, Oboe, and B-flat Clarinet parts are mostly silent, indicated by horizontal lines. The B-flat Trumpet part features a 'Solo' section starting in measure 396 with a fortissimo (*ff*) dynamic, playing a melodic line with a triplet in measure 397. The Trombone part also has a fortissimo (*ff*) dynamic, playing a lower melodic line. The Piano part provides a rhythmic accompaniment with chords and eighth notes. The Percussion and Triangle parts are silent. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts all play a steady eighth-note accompaniment throughout the three measures.

Piccolo

Fl. *f* *ff* *ff*

Ob. *f* *ff* *ff*

B♭ Cl. *f* *ff* *ff*

B♭ Tpt. *ff*

Tbn. *ff*

Voice

Pno.

Glock. *f* *ff*

Trgl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

399

400

401

This musical score page contains measures 402, 403, and 404. The instruments and parts are as follows:

- Fl.**: Flute part with triplet eighth notes.
- Ob.**: Oboe part with triplet eighth notes.
- B♭ Cl.**: Bass Clarinet part with triplet eighth notes.
- B♭ Tpt.**: Trumpet part with triplet eighth notes.
- Tbn.**: Trombone part with triplet eighth notes.
- Voice**: No vocal line is present.
- Pno.**: Piano accompaniment with a steady eighth-note pattern in both hands.
- Glk.**: Glockenspiel part, silent.
- Trgl.**: Triangle part, silent.
- Vln. I**: Violin I part with eighth notes.
- Vln. II**: Violin II part with eighth notes.
- Vla.**: Viola part with eighth notes.
- Vc.**: Violoncello part with eighth notes.
- D.B.**: Double Bass part with eighth notes.

Measures 402, 403, and 404 are indicated at the bottom of the score.

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

B♭ Tpt. *ff*

Tbn. *ff*

Voice

Pno. *f* *ff*

Glk. *f* *ff*

Trgl.

Vln. I *f* *ff* *subito pp*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

405 406 407 408

MM Serene ♩ = 80

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

B♭ Tpt. *pp* *Flugelhorn*

Tbn. *pp*

Voice *pp*
A warm u-ni-ty, se-pa-ra-ble but en-ti-re,

Pno. *sfz* *Rec.* -----

Glk.

Crt. *pp* *Crotales*

Vln. I

Vln. II *pp*

Vla. *pp*

Vc.

D.B.

409 410 411 412 413 414 415 416

Fl. *p* *sfz*
 Ob. *sfz*
 B♭ Cl. *sfz*
 B♭ Tpt. *sfz*
 Tbn. *sfz*
 Voice *f* *ff*
 you the nu - cle - us pos - ses - sing
 Pno. *sfz*
 Glk. *p*
 Cr. *pp* *ff* Suspended Cymbal
 Vln. I *sfz*
 Vln. II *sfz*
 Vla. *sfz*
 Vc. *sfz*
 D.B. *sfz*
 417 418 419 420 421 422 423 *sfz* 424

rit. *a tempo*

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

B♭ Tpt. *pp*

Tbn. *pp*

Voice *mp* *pp*
that u - ni - verse.

Pno. *ffz*

Glk. *pp* *p* *pp*
Crotales
Bowed Freely

Vln. I *pizz.* *p* *pp*

Vln. II *pizz.* *p* *pp*

Vla. *pizz.* *p* *pp*

Vc. *pizz.* *p* *pp*

D.B. *p* *pp*

425 426 427 428 429 430 431 432 ⁿ

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APPENDIX A: Text

Text as appears in the composition (Parentheses around italicized text denote repetition, Brackets denote the insertion of one poem into another, and a line indicates a separation between movements/sections of the piece):

I. [Voice tacets]

II. Songlet

Death, unduly undoing,
kisses us awake into
the new world and leaves

us preempted and unsteady:
oh, here we go, we say,
another adjustment as usual:

light appears to be the leader
here: we turn to where
a beam forms and set out

 III. Reflective

I found a
weed
that had a

mirror in it
and that
mirror

looked in at
a mirror
in

me that
had a
weed in it

 IV. Utensil

How does the pot pray:
wash me, so I gleam?

prays, crack my enamel:
let the rust in.

*(How does the pot pray:
wash me, so I gleam?)*

prays, crack my enamel:

let the rust in.)

V. Small Song

The reeds give
way to the

wind (*to the wind*) and give (*and give*)
the wind away

VI. Hollows

The whirlwind lifts
sand into itself to hide

holy spun emptiness or to
erect a tall announcement

where formed
emptiness is to be found.

VII. Utensil Reprise/Mirrorment

How does the pot pray:
[Birds are flowers flying]
wash me, so I gleam?
[and flowers]
prays,
[perched birds.]
crack my enamel:
let the rust in.

VIII. Sphere, Come Prima, Sphere

In the dark original water,
amniotic infinity
closed
boundless in circularity:

tame, heavy
water,
equilibrant,

any will forming to become—
consistency of motion
arising—
annihilated
by its equal and opposite:

an even, complete extent:

(there
an eden: how

foreign and far away
your death, rivulets
trickling through ripe bowels,

return to heavy water,
infinite multiplicity, in

the deepening, filtering
earthen womb
that bears you forever

beyond
the amnion, O barrier!)

[I know
there is
perfection in the being
of my being,
that I am
holy in amness
as stars or
paperclips,

that the universe,
moving from void to void,
pours in and out through me:

there is a point,
only itself,
that fills space,
an emptiness that is plenitude:

a void that is all being,
a being that is void:

I am perfect:
that wind is perfect:
ditchwater, running, is perfect:
everything is:

I raise my hand]

A warm unity, separable but
entire,
you the nucleus
possessing that universe.

APPENDIX B: Original Source Text

Songlet

Death, unduly undoing,
 kisses us awake into
 the new world and leaves

us preempted and unsteady:
 oh, here we go, we say,
 another adjustment as usual:

light appears to be the leader
 here: we turn to where
 a beam forms and set out

Reflective

I found a
 weed
 that had a

mirror in it
 and that
 mirror

looked in at
 a mirror
 in

me that
 had a
 weed in it

Utensil

How does the pot pray:
 wash me, so I gleam?

prays, crack my enamel:
 let the rust in.

Small Song

The reeds give
way to the

wind and give
the wind away

Hollows

The whirlwind lifts
sand into itself to hide

holy spun emptiness or to
erect a tall announcement

where formed
emptiness is to be found.

Mirrorment

Birds are flowers flying
and flowers perched birds.

Sphere

In the dark original water,
amniotic infinity
closed
boundless in circularity:

tame, heavy
water,
equilibrant,

any will forming or become—
consistency of motion
arising—
annihilated
by its equal and opposite:

an even, complete extent:
(there
an eden: how

foreign and far away
your death, rivulets
trickling through ripe bowels,

return to heavy water,
infinite multiplicity, in

the deepening, filtering
earthen womb
that bears you forever

beyond
the amnion, O barrier!)

A warm unity, separable but
entire,
you the nucleus
possessing that universe.

Come Prima

I know
there is
perfection in the being
of my being,
that I am
holy in amness
as stars or
paperclips,

that the universe,
moving from void to void,
pours in and out through me:

there is a point,
only itself,
that fills space,
an emptiness that is plenitude:

a void that is all being,
a being that is void:

I am perfect:
that wind is perfect:
ditchwater, running, is perfect:
everything is:

I raise my hand

APPENDIX C: Movement V Matrix

	I ₀	I ₈	I ₇	I ₂	I ₃	I ₁₀	I ₁₁	I ₉	I ₅	I ₄	I ₁	I ₆	
P ₀	E	C	B	G \flat	G	D	E \flat	D \flat	A	A \flat	F	B \flat	R ₀
P ₄	A \flat	E	E \flat	B \flat	B	G \flat	G	F	D \flat	C	A	D	R ₄
P ₅	A	F	E	B	C	G	A \flat	G \flat	D	D \flat	B \flat	E \flat	R ₅
P ₁₀	D	B \flat	A	E	F	C	D \flat	B	G	G \flat	E \flat	A \flat	R ₁₀
P ₉	D \flat	A	A \flat	E \flat	E	B	C	B \flat	G \flat	F	D	G	R ₉
P ₂	G \flat	D	D \flat	A \flat	A	E	F	E \flat	B	B \flat	G	C	R ₂
P ₁	F	D \flat	C	G	A \flat	E \flat	E	D	B \flat	A	G \flat	B	R ₁
P ₃	G	E \flat	D	A	B \flat	F	G \flat	E	C	B	A \flat	D \flat	R ₃
P ₇	B	G	G \flat	D \flat	D	A	B \flat	A \flat	E	E \flat	C	F	R ₇
P ₈	C	A \flat	G	D	E \flat	B \flat	B	A	F	E	D \flat	G \flat	R ₈
P ₁₁	E \flat	B	B \flat	F	G \flat	D \flat	D	C	A \flat	G	E	A	R ₁₁
P ₆	B \flat	G \flat	F	C	D \flat	A \flat	A	G	E \flat	D	B	E	R ₆
	RI ₀	RI ₈	RI ₇	RI ₂	RI ₃	RI ₁₀	RI ₁₁	RI ₉	RI ₅	RI ₄	RI ₁	RI ₆	