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Music, School of

January 2005

Place of Execution

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Place of Execution

poem: Weldon Kees

II

Randall Snyder

2005

12

Fl. 1 *mf* *p* *fp*

Fl. 2 *mf* *p* *fp*

Ob. 1

Ob. 2

B♭ Cl. 1 *mp* *f* *mf* *p*

B♭ Cl. 2 *mf* *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1 Straight Mute *f p*

B♭ Tpt. 2 Straight Mute *f p*

Tbn. Straight Mute *f p*

Perc.

Timp.

Hp.

S *f* *p* 5.6

A *f* *p* 5.6

T *f* *p* 5.6

B *f* *p* 5.6

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

Vln. II *mf* *p* *f* *p*

Vla. *mf* *p* *fp* *f* *p*

Vc. *mf* *p* *fp* *f* *p*

D.B. *mf* *p* *fp* *f* *p*

we have come to know _____ and the ca - the - drals _____ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with

we have come to know _____ and the ca - the - drals _____ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with

we have come to know _____ and the vi - o - let streets _____ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with

we have come to know _____ and the vi - o - let streets _____ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with

rit..... A A Little Faster $\text{♩} = 80$
rit..... A A Little Faster $\text{♩} = 80$

Fl. 1 *p* *f* *p* *f* *f* *p* *mf*

Fl. 2 *p* *fp*

Ob. 1 *p* *f* *f*

Ob. 2 *p* *f* *p* *mf*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *fp*

Bsn. 1 *p*

Bsn. 2 *p*

Hr. 1 *pp* *mp* *p* *fp*

Hr. 2 *pp* *mp*

B♭ Tpt. 1 *pp* *mp*

B♭ Tpt. 2 *pp* *mp*

Tbn. *pp* *mp*

Perc. *pp* *mp*

Timp. *pp* *mp*

Hp. *pp* *mp*

S. *mf* friends at ev(e)ry door Great tow ers rich and yel - lo - wing and chur ning seas with cliffs to throw their break ing waves on ____

A. *mf* friends at ev(e)ry door Great tow ers rich and yel - lo - wing and chur ning seas with cliffs to throw their break ing waves on ____

T. *mf* friends at ev(e)ry door Great tow ers rich and yel - lo - wing and chur ning seas with cliffs to throw their break ing waves on ____

B. *mf* friends at ev(e)ry door Great tow ers rich and yel - lo - wing and chur ning seas with cliffs to throw their break ing waves on ____

Vln. I *mf* *p* *fp* *mf* *p* *f* *p* *mf* *p* *mf* *p* *f*

Vln. II *mf* *p* *fp* *mf* *p* *f* *p* *mf* *p* *mf* *p* *f*

Vla. *mf* *p* *f* *mf* *p* *f* *p* *mf* *p* *mf* *p* *f*

Vc. *mf* *p* *fp* *mf* *f* *mf* *p* *mf* *p* *mf* *p* *f*

D.B. *p* *fp* *mf*

[illegible]

39 *rit.* *a tempo*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* *>* *f* *>* *p* *p* *<* *>*

Ob. 2 *mf* *>* *f* *>* *p* *p* *<* *>*

B♭ Cl. 1 *p* *mf* *p* *mf* *>* *p* *p* *<* *>*

B♭ Cl. 2 *p* *mf* *p* *mf* *>* *p* *p* *<* *>*

Bsn. 1 *mf* *>* *f* *>* *p* *mf* *>* *p*

Bsn. 2 *mf* *>* *f* *>* *p* *mf* *>* *p*

Hr. 1 *p* *<* *mf*

Hr. 2 *p* *<* *mf*

B♭ Tpt. 1 *p* *<* *mf*

B♭ Tpt. 2 *p* *<* *mf*

Tbn. *p* *<* *mf*

Perc. 39

Timp. 39

Hp. 39

S *mf* *3* *p* *pp* *<* *mf* *mp* *<* *f* *p* *3*

hur-(ur)-ried to like tides where have the fa-ces gone the cur tained win-dows that o-pened on the park green fields green woods green dis-tan-ces

A *mf* *3* *p* *pp* *<* *mf* *mp* *<* *f* *p* *3*

hur-(ur)-ried to like tides where have the fa-ces gone the cur tained win-dows that o-pened on the park green fields green woods green dis-tan-ces

T *mf* *3* *p* *pp* *<* *mf* *mp* *<* *f* *p* *3*

hur-(ur)-ried to like tides where have the fa-ces gone the cur tained win-dows that o-pened on the park green fields green woods green dis-tan-ces

B *mf* *3* *p* *pp* *<* *mf* *mp* *<* *f* *p* *3*

hur-(ur)-ried to like tides where have the fa-ces gone the cur tained win-dows that o-pened on the park green fields green woods green dis-tan-ces

Vln. I *mf* *p* *pp* *<* *mp* *mf* *<* *fp*

Vln. II *mf* *p* *pp* *<* *mp* *mf* *<* *fp*

Vla. *mf* *p* *pp* *<* *mp* *mf* *<* *fp*

Vc. *mf* *p* *pp* *<* *mp* *mf* *<* *fp*

D.B. *mf* *p* *pp* *<* *mp* *mf* *<* *fp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc.

L. Gong

Timp.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mf

f

pp

ppp

mp > pp

mp > pp

mp > pp

mp > pp

mp > pp

mp > pp

the mir rored globes re - turn - ing our dis - tort - ed smiles

If we walk a - long the emp - ty fore ground of the sea The wind is cold and there is on - ly dark ness at our backs

C

[illegible]

65

Fl. 1 *mf* *p* *f*

Fl. 2

Ob. 1 *mf* *fp* *f* *p* *f*

Ob. 2 *mf* *fp* *f* *p*

B♭ Cl. 1 *mf* *fp* *f* *p*

B♭ Cl. 2 *mf* *fp* *f* *p*

Bsn. 1 *p < mf* *fp* *f*

Bsn. 2 *p < mf* *fp* *f*

Hr. 1 *f* *p*

Hr. 2 *p*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *p*

Perc. *mf*

Timp.

Hp. *mp*

S. — through a ti - dy u - ni - verse of arch - ing skies — weed stems debris white flakes of soggy nour - ish - ment and the moss on the cas - tle waved lang - uid -

A. — through a ti - dy u - ni - verse of arch - ing skies — weed - stems debris white flakes of soggy nour - ish - ment and the moss on the cas - tle waved lang - uid -

T. *mf* of arch - ing skies — and the moss

B. *mf* of arch - ing skies — and the moss

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

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*

D.B. *mf*

76

Fl. 1 *mp* *mp*

Fl. 2

Ob. 1 *mp* *p* *mf* *mp*

Ob. 2

B♭ Cl. 1 *mp* *p* *fp* *f p*

B♭ Cl. 2

Bsn. 1 *mp* *fp* *fp*

Bsn. 2 *mp*

Hr. 1

Hr. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc.

Timp.

Hp. *mf*

S. *ly* the quar - rels were con - stant

A. *ly* the quar - rels were con - stant

T. but e-ven then quar - rels were con - stant

B. but e-ven then quar - rels were con - stant

Vln. I *pizz* *f*

Vln. II *pizz* *f*

Vla. *pizz* *f*

Vc.

D.B.

Metodramatic

Fl. 1 *pp*

Fl. 2 *pp* take Flute

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *fp*

Bsn. 2

Hr. 1 *ff*

Hr. 2 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. *f*

Perc. *f* Toms *ff* coin *p*

Timp. *ff*

Hp. *f*

S. *ff* the slam ming of doors

A. *ff* the slam ming of doors

T. *ff* the slam ming of doors *mf* *p*

B. "Live my own life" "Night af-ter night I've tried to sleep" And one day some one broke the gold fish bowl or it fell;

Vln. I *arco* *ff*

Vln. II *arco* *ff*

Vla. *arco* *ff*

Vc. *ff* pizz *mf*

D.B. *ff*

[illegible]

95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc.

Timp.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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Fl. 1 *mf* *f* *f* *rit* *A-Tempo* $\text{♩} = 92$

Fl. 2 *f* *f* *take Picc* *p* *ff*

Ob. 1 *fp* *fp* *ff* *p* *ff* *p < mf*

Ob. 2 *fp* *fp* *ff* *p* *ff* *p < mf*

B♭ Cl. 1 *f* *ff* *p < mf*

B♭ Cl. 2 *f* *ff* *p < mf*

Bsn. 1 *fp* *fp* *ff* *f* *ff* *mf*

Bsn. 2 *fp* *fp* *ff* *f* *ff* *mf*

Hr. 1 *mp* *f* *pp* *mf*

Hr. 2 *mp* *f* *pp* *mf*

B♭ Tpt. 1 *mp* *f* *pp* *mf*

B♭ Tpt. 2 *mp* *f* *pp* *mf*

Tbn. *mp* *f* *pp* *mf*

Perc. *mf* *f* *pp* *mf*

Timp. *mf* *f* *pp* *mf*

Hp. *mf* *f* *pp* *mf*

S. *mf* *fp* *fp* *f*

A. *mf* *fp* *fp* *f*

T. *mf* *fp* *fp* *f*

B. *mf* *fp* *fp* *f*

Vln. I *p* *mf* *f* *p* *ff* *p* *< mf* *p*

Vln. II *p* *mf* *f* *p* *ff* *p* *< mf* *p*

Vla. *p* *mf* *f* *p* *ff* *p* *< mf*

Vc. *mf* *p* *ff* *p* *ff* *p* *< mf*

D.B. *mf* *p* *ff* *p* *ff*

What if the wa - ter flows down down down
 thou - sand miles from where you are? flows down down down

Fl. 1 *mf* *f* *p*

Fl. 2 *mf* *f* *p*

Ob. 1 *mf* *f* *p* *f*

Ob. 2 *mf* *f* *p* *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hr. 1 *sord* *mf p* *mf* *senza sord*

Hr. 2 *sord* *mf p* *mf* *senza sord*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc.

Timp.

Hp.

S. *mf* *or search ing at a door-way for the prop-er key*

A.

T. *mf* *More prob-ably you are con-duc-t ing an un-willed so-ci-o-log-i-cal in-ves-ti-ga-tion of a mid-dle class slum*

B. *mf* *or star-ing from a*

Vln. I *mf p* *f p*

Vln. II *mf p* *f p*

Vla. *mf* *pizz* *f*

Vc. *mf* *pizz* *f*

D.B.

rit. _____ rit. _____ $\text{♩} = 72$ $\text{♩} = 72$ rit. _____ $\text{♩} = 66$ $\text{♩} = 66$ A Tempo 1 $\text{♩} = 66$ Tempo 1 $\text{♩} = 66$

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hr. 1 *p* *mf* *fp* *mf* *fp* *f*

Hr. 2 *p* *mf* *fp* *mf* *fp* *f*

B♭ Tpt. 1 *p* *mf* *fp* *mf* *fp* *f*

B♭ Tpt. 2 *p* *mf* *fp* *mf* *fp* *f*

Tbn. *p* *mf* *fp* *mf* *fp* *f*

Perc.

Timp.

Hp.

S. streaked as though by tears the streets are dark - ened.

A. streaked as though by tears the day is mov-ing towards its un - spec-tac-u-lar con - clu sion the streets ____

T. streaked as though by tears

B. win-dow at Christ-mas ev-er - greens that smoul-der in an emp-ty lot

Vln. I *f* *p* *fp* *pp*

Vln. II *f* *p* *fp* *pp*

Vla. *arco* *fp*

Vc. *arco* *fp* *mf* *p* *fp* *ff* *pp*

D.B. *mf* *p* *fp* *ff*

Faster
Faster

$\text{♩} = 92$
 $\text{♩} = 92$

A Tempo $\text{♩} = 66$

Fl. 1 *mf* > *p*

Fl. 2 *pp*

Ob. 1 *mf* < *mf* *p* < *mf*

Ob. 2 *mf* < *mf* *p* < *mf*

B♭ Cl. 1 *mf* > *p*

B♭ Cl. 2 *mf* > *p*

Bsn. 1 *p* < *mf*

Bsn. 2 *p* < *mf*

Hr. 1 *senza sord.* *p* < *mp*

Hr. 2 *senza sord.* *p* < *mp*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. *senza sord.* *p* < *mp*

Perc.

Timp.

Hp.

S. *mp* *p* < *mf* *p* < *mf* *pp* *mp*

A. *p* < *mf* *mp* *pp* *mp*

T. *mp* *p* < *mf* *p* < *mf* *pp* *mp*

B. *mp* *p* < *mf* *pp* *f* *pp* *mp*

and the lights come on — we have arrived fi nal - ly at the cel - o - bra - tion where there is no thing to cel - o - brate

Vln. I *mp* > *f* > *p* *mf* < *mf* *p* < *mf* *pp*

Vln. II *mp* > *f* > *p* *mf* < *mf* *p* < *mf* *pp*

Vla. *pp* < *mp* > *mf* < *mf* > *mf* < *mf* *p* < *mf* *pp*

Vc. *mp* > *mf* < *mf* > *mf* < *mf* *p* < *mf* *pp*

D.B. *mp* > *mf* < *mf* > *p* > *pp*

accel..... Faster $\text{♩} = 92$

Fl. 1 *pp*

Fl. 2 *p*

Ob. 1 *mf* *p* *f*

Ob. 2

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

Bsn. 1 *mf* *f* *p*

Bsn. 2 *mf*

Hr. 1 *mf* *p* *mf*

Hr. 2 *mf* *p* *mf*

B♭ Tpt. 1 *mf* *p* *mf*

B♭ Tpt. 2 *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Perc.

Timp.

Hp.

S. *mp* *pp* *mp*

A. *mp* *pp* *mp*

T. *mp* *pp* *p*

B. *mp* *pp* *f*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

In a land scape of du-bi-ous in(t)rest with o-dors of un-ai-red rooms and the less plea-sant a-ro-ma of last years so-ci-o-ec-o-nom-ic pre-dictions an-er-u-bes-cent San-ta

In a land scape of du-bi-ous in(t)rest with o-dors of un-ai-red rooms and the less plea-sant a-ro-ma of last years so-ci-o-ec-o-nom-ic pre-dictions

In a land scape of du-bi-ous in(t)rest with o-dors of un-ai-red rooms and the less plea-sant a-ro-ma of last years so-ci-o-ec-o-nom-ic pre-dictions but dut dut dut dut dut dut

[illegible]

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Fl. 1 *mp* *f* *p* *mf*

Fl. 2 *mp* *f* *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

B♭ Cl. 1 *mf* *p* *mp* *p* *mf*

B♭ Cl. 2 *mf* *p* *mp* *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hr. 1

Hr. 2

B♭ Tpt. 1 *mf* *p*

B♭ Tpt. 2 *mf* *p*

Tbn.

Perc.

Timp.

Hp.

S *p* *mf* *f* *p* *mf* *p*

A *p* *mf* *f* *p* *mf* *p*

T *p* *mf* *f* *p* *mf* *p*

B *p* *mf* *f* *p* *mf* *p*

gone be-yond the col-lage of the roofs Be-low the rus-ty grill-work and the nailed-up doors thin mourn-ful cats the dir-ty snow the day takes on the

gone be-yond the col-lage of the roofs Be-low the rus-ty grill-work and the nailed-up doors thin mourn-ful cats the dir-ty snow the day takes on the

gone be-yond the col-lage of the roofs Be-low the rus-ty grill-work and the nailed-up doors prowl through the dir-ty snow the day takes on the

gone be-yond the col-lage of the roofs Be-low the rus-ty grill-work and the nailed-up doors prowl through the dir-ty snow the day takes on the

146

Vln. I *p* *mf* *f* *mf* *pp*

Vln. II *p* *mf* *f* *mf* *pp*

Vla. *p* *mf* *f* *mf* *pp*

Vc. *p* *mf* *f* *mf* *pp*

D.B. *p* *mf* *f* *mf* *pp*

rit...... **Tense** $\text{♩} = 52$ **Decelerative** $\text{♩} = 52$ *rit.*..... **Decelerative**

Fl. 1 *mf* *p* *f* *mf* *p* *mf* *ff* *p*

Fl. 2 *mf* *p* *f* *mf* *p* *mf* *ff* *p*

Ob. 1 *mf* *p* *f* *mf* *p* *mf* *ff* *p*

Ob. 2 *mf* *p* *f* *mf* *p* *mf* *ff* *p*

B♭ Cl. 1 *mf* *p* *f* *mf* *p* *mf* *ff* *p*

B♭ Cl. 2 *mf* *p* *f* *mf* *p* *mf* *ff* *p*

Bsn. 1 *p* *f* *mf* *p* *mf* *ff* *p* *mf*

Bsn. 2 *p* *f* *mf* *p* *mf* *ff* *p* *mf*

Hr. 1 *f* *mf* *mf* *p* *mf* *f*

Hr. 2 *f* *mf* *mf* *p* *mf* *f*

B♭ Tpt. 1 *p* *f* *fp* *f*

B♭ Tpt. 2 *p* *f* *fp* *f*

Tbn. *fp* *f*

Perc. *mf* *p* *<f* *f* *p* *mf* *ff* *mf*

Hp. *f* *mf* *ff* *mf*

S *mf* *f* *ff*

A *mf* *f* *ff*

T *mf* *f* *ff*

B *mf* *f* *ff*

Vln. I *div* *f* *mf* *p* *mf* *p* *mf* *ff* *fp*

Vln. II *div* *f* *mf* *p* *mf* *p* *mf* *ff* *fp*

Vla. *div* *f* *mf* *p* *mf* *p* *mf* *ff* *fp*

Vc. *mf* *p* *<f* *f* *p* *f* *p* *mf* *ff* *fp*

D.B. *mf* *p* *<f* *f* *p* *f* *p* *mf* *ff*

S col-or of the street_ What we have come to know are these e - merg - ing un-de-si - red views these va-cant and re - lent-less dawns that length-en toward a -

A col-or of the street_ What we have come to know are these e - merg - ing un-de-si - red views these va-cant and re - lent-less dawns that length-en toward a -

T col-or of the street_ What we have come to know are these e - merg - ing un-de-si - red views these va-cant and re - lent-less dawns that length-en toward a -

B col-or of the street_ What we have come to know are these e - merg - ing un-de-si - red views these va-cant and re - lent-less dawns that length-en toward a -

167

molto più

Fl. 1 *mf* *p* *mp* *ff* *p* *f* *fff* *mf* *p*

Fl. 2 *mf* *p* *mp* *ff* *p* *f* *fff* *mf* *p*

Ob. 1 *mp* *ff* *p* *f* *fff* *f* *p*

Ob. 2 *mp* *ff* *p* *f* *fff* *f* *p*

B♭ Cl. 1 *mf* *p* *mp* *ff* *p* *f* *fff* *mf* *p*

B♭ Cl. 2 *mf* *p* *mp* *ff* *p* *f* *fff* *mf* *p*

Bsn. 1 *ff* *fff* *f* *p*

Bsn. 2 *ff* *fff* *f* *p*

Hr. 1 *ff* *p* *f* *fff* *p*

Hr. 2 *ff* *p* *f* *fff*

B♭ Tpt. 1 *p* *ff* *p* *f* *fff*

B♭ Tpt. 2 *p* *ff* *p* *f* *fff*

Tbn. *p* *ff* *p* *f* *fff*

Perc. 167

Timp. *p* *ff* *f* *fff*

Hp. 167

S. *p* *mf* *ff* *mp* *f* *p* *mf*
no-ther af-ter - noon what we have come to know are false pre - dic-tions shat-tered prom-i-ses - and loss of hope -

A. *p* *mf* *ff* *mp* *f* *p* *mf*
no-ther af-ter - noon what we have come to know are false pre - dic-tions shat-tered prom-i-ses - and loss of hope -

T. *p* *mf* *ff* *mp* *f* *p* *mf*
no-ther af-ter - noon what we have come to know are false pre - dic-tions shat-tered prom-i-ses - our weak - ness and loss of hope -

B. *p* *mf* *ff* *mp* *f* *p* *mf*
no-ther af-ter - noon what we have come to know are false pre - dic-tions shat-tered prom-i-ses - our weak - ness and loss of hope -

Vln. I *p* *mp* *ff* *p* *f* *fff* *p* *pp*

Vln. II *mp* *ff* *p* *f* *fff* *p* *pp*

Vla. *ff* *p* *f* *fff* *p*

Vc. *ff* *p* *f* *fff* *p*

D.B. *ff* *f* *fff* *p* *pizz* *mf*

[illegible]

The image shows a page from a musical score, likely for a symphony or opera. It includes staves for various instruments and vocal parts. The instruments listed are Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet Bb 1, Clarinet Bb 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet Bb 1, Trumpet Bb 2, Trombone, Percussion (L. Gong), Timpani, Harp, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below them. The music is in 3/4 time. Dynamics such as *pp*, *mp*, *p*, and *cresc.* are indicated throughout the score. The page number 187 is visible at the top left.