

GRADUATE RECITAL IN COMPOSITION

An Abstract of a Thesis
Submitted
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

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University of Northern Iowa
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This Study by: Joseph Carey

Entitled: Graduate Recital in Composition

has been approved as meeting the thesis requirement for the

Degree of Master of Music: Composition

Date

Dr. Jonathan Schwabe, Chair, Thesis Committee

Date

Dr. Alan Schmitz, Thesis Committee Member

Date

Dr. Rebecca Burkhardt, Thesis Committee Member

Date

Dr. April Chatham-Carpenter, Interim Dean, Graduate College

This Recital by: Joseph Carey

Entitled: Graduate Recital in Composition

Date of Recital: 29 March 2013 and 14 November 2013

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ABSTRACT

This graduate composition recital was a compilation recital of two separate events. The first was a public recital which took place on 29 March 2013. This recital included three main pieces: *in the day*, *cloak + dagger*, and *Fib*. The second event was a reading session of *Corpus Loci* by UNI Concert Chorale, which took place on 14 November 2013. This abstract will summarize the structural, rhythmic, melodic, and harmonic components of each of these pieces, and will recognize and acknowledge the many musicians who donated their time to make this recital possible.

in the day

in the day was originally written for a competition in January 2011. After extensive revisions it was premiered in Fall 2012 by Bel Canto Cedar Valley under the direction of Alice Pruisner. The following Spring it was performed by UNI Concert Chorale. On this recital, it was performed by an ad hoc group made up of singers from both ensembles. Mrs. Pruisner conducted and the soloists were Briar Kleeman and Kelly Bickle.

in the day is a setting of a poem by Stephen Crane. It was originally published in Crane's second collection of poetry, *War is Kind*, without a title. This musical setting is for choir SATB with soprano and alto soli and runs approximately three and a half minutes.

The form of *in the day* directly follows the form of the original poem (Appendix A). In the poem, narrative verses describing particular times of day (A, A', A'') alternate

with corporate, prayerful choruses (B, B', B''). Within this alternating form there are two sub-structural elements, one contained within the verses and one within the choruses. The verses create an obvious arch form by beginning with describing the night, moving through the morning and evening, and concluding back at the night. This arch form helps create a sense of finality to the end, but paradoxically, also sets up a sense of cyclic repetition—there is a feeling that the day will begin again.

The effect within the chorus sections is subtler and hinges upon a small change in the text that is repeated in each chorus. In the first two choruses, the second line is “Humble, idle, futile peaks are we.” In the third, this line is changed to “Thou hast made us humble, idle futile peaks.” This minor change of text belies a major change of meaning: in the first two choruses, the speakers take credit for their own humility, and in the third they acknowledge an external source. The sense of growth/change this creates helps to lend a sense of movement to the broader forms mentioned before—alternating, arch, and cyclic—which might otherwise seem static.

Musically, *in the day* emphasizes the structural aspects of the poem discussed above. First, it elucidates the difference between sections by setting the narrative verses as solo passages and the choruses for full choir. This helps the listener hear both structural elements (arch form and change) separately, but concurrently. Within the narrative solo verses, the arch form of the poem is emphasized by using the same material for the beginning and ending solos (mm. 1-6, 47-50). The internal design of these solo passages also contributes to the cyclical subtext of the arch form. The beginning/ending solo ends on the second scale degree, typically associated with a half-cadence in a V-I

paradigm—a cadence which needs to continue. The first time it occurs, it continues into the following chorus. When this solo is repeated at the end, the accompaniment in the rest of the choir fades out and all that is left is the soloist and the unresolved second. This creates a feeling of incompleteness, of needing to continue, and helps emphasize the cyclical nature of the text.

Minor changes are also used to bring out meaning in the chorus sections (B, B', B''). The choruses are constructed to have similar melodic and rhythmic contours. The differences are freely-composed, save for one: the first two choruses (B, B') establish a precedent that the third chorus intentionally breaks (B''). The first two choruses have the first line ending on a dominant chord, which is resolved to a tonic at the beginning of the second line. The third chorus breaks this pattern with a deceptive cadence (dominant to submediant). Establishing a V-I cadence pattern and then breaking it with a deceptive cadence is a common compositional device, but is worth mentioning because it is used here for specific word-painting effect. Here, the change of cadence types (from strong to uncertain) helps to underscore the growth found in the textual change of acknowledgement of credit (as outlined above).

Fundamentally, *in the day* is an exercise in setting text. Rather than force the poem into a musical structure, it mirrors the minutiae of the structure of the poem. In so doing it achieves a flexible and powerful structure for the piece.

cloak + dagger

cloak + dagger was originally written for a student composers recital in the fall of 2012. It is a piano quartet and runs approximately four minutes. It was performed on the March recital by Jessica Schick, Abigail Lee, Alyssa Adamec, and Megan Grey (piano, violin, viola, and cello, respectively).

Formally, *cloak + dagger* is somewhat difficult to define. It is in a roughly AA'BA'' form, but the A' and A'' sections also have drastic differences from the A section; in this regard, the piece can almost be considered through-composed. It is more accurate to think of the piece as structured around the struggle between two themes for dominance. Typically a thematic struggle would suggest sonata form, but in this case the struggle is more pervasive. In the beginning, the two themes alternate every few measures (and sometimes overlap). Later in the piece, each theme enjoys a period of dominance. During these periods, the dominant theme goes on for longer and longer periods without interruption from the other theme. The piece revolves around the escalation of this struggle. After the introduction of both themes, the first takes priority for a medium amount of time, then the second takes priority for a long time, then finally at the end the first takes priority again—this time eliminating the second theme and ending the piece.

The musical material of *cloak + dagger* owes much to the David Lang piece *Cheating, Lying, Stealing*. Lang uses a repetitive pattern throughout much of this work as a main motive. That motive, however, remains interesting throughout the ten-minute, single-movement piece. This is partially accomplished by incrementally varying the

rhythmic material very slightly to help keep the motive fresh. Exploring and showcasing this concept was a primary focus in the construction of *cloak + dagger*. It is used primarily in the first theme (example 1), which is varied as the piece goes on.

Example 1: cloak + dagger mm. 1-3.

The musical score is presented in two systems. The top system contains three staves for Violin I, Violin II, and Viola. Each staff begins with a rest for two measures, followed by a quarter note in the third measure. The Violin I and II parts are marked 'mute' and 'p' (piano), with a crescendo leading to 'n' (normal). The Viola part is marked 'p' and also has a crescendo to 'n'. The bottom system contains the piano part, which begins with a rest for two measures, followed by a melodic line in the bass clef starting on a half note in the third measure, marked 'pp' (pianissimo). A tempo marking of quarter note = 104 is shown above the first staff of each system.

This variation simultaneously keeps the repeated theme interesting (despite its brevity) and helps drive the escalation of the structural struggle between themes, as longer passages spin off of the variations. The second theme is also varied, but its variation is less specific and more freeform.

The melodic material of the first theme is constructed to be simple and easy to vary. It is also intended to create a static feeling. To this end, the fundamental skeleton of

the piece outlines a minor third up and back down (1-2-3-2-), with strong motion to the following tonic (the start of the next instance of the motive). This creates a looping, static feeling and basically functions (in a Schenkerian sense) as a prolongation of the first scale degree. This skeleton is then ornamented with alternating perfect fifths added above each note of the skeleton.

An interesting side effect of this melodic construction is the harmonic system that is created. Though the melodic skeleton described above (1-2-3-2-, in minor) seems to imply a minor scale, the addition of perfect fifths ornamenting above each of those notes implies a modal harmonic language which is embraced in the rest of the piece. Throughout, quartal and quintal harmony are used freely to introduce new and interesting notes, which in turn are used to prompt structural movement.

Fib

Fib was originally written for the spring 2012 student composers recital. It is a septet for flute, bass clarinet, violin, cello, harp, and two percussionists, and is approximately four minutes in length. It was performed on the March recital by Sarah Coleman, Madeline Young, Elizabeth Anderson, Megan Grey, Suzanne Sontag, Nat Hawkins, and Nic Addelia.

There are two central structural ideas in *Fib*. The first is the Fibonacci sequence. The Fibonacci sequence is a mathematical sequence where each number is the sum of the two previous numbers ($F_n = F_{n-1} + F_{n-2}$), with the defined first numbers 0 and 1 ($F_0 = 0, F_1 = 1$). This leads to the series (0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89...). This series is used as

foundational material throughout the piece. The second structural idea is a fib, a small lie that is usually forgiven because it is well-meaning. Both ideas make appearances in every aspect of the design of *Fib*.

Fib is constructed in an ABA' form. The first section (A) emphasizes the Fibonacci sequence. The second section (B) is freely-composed, breaking the established patterns and retroactively making the Fibonacci-emphasis a "fib" (the second structural element). The third section (A') brings these two ideas together: the mechanical elements of the first section are reassembled with the free instinct of the second section.

Within the first section, nearly every aspect of the musical material is drawn from the Fibonacci sequence. The first section begins with an introduction, which features large, clangy, rhythmic chords. Both the harmonic and rhythmic material in this chordal section are constructed from the Fibonacci sequence. The construction of the harmonic material began with a root pitch, in this case C. From there, each piece of the Fibonacci sequence is expressed by adding a new pitch that is that number of half-steps higher (for example, the beginning of the sequence (0, 1, 1, 2, 3, 5 is expressed as C, C#, C#, D, D#, F). This creates a dissonant chord which works well as introduction material. This chord is repeated several times, and the rhythm of these repetitions is also based on the Fibonacci sequence. To create the rhythmic material, each chord was given space (in eighth notes) equivalent to the corresponding number in the Fibonacci sequence (Example 2).

Example 2: *Fib*, mm. 1-5, bass clarinet.

Bass Clarinet in B \flat
(sounding pitch)

ff *pp* *ff*

1 1 2 3 5 8 13 21

This rhythmic pattern continues throughout the remainder of the A section. As the introductory chords give way to more melodic material, the same eighth-note implementation of the Fibonacci sequence continues to prompt new gestures/chords (for example, the chord at m. 9 in percussion 1 and the bass clarinet entrance in m. 11), but these events are further apart and less noticeably linked to the Fibonacci sequence since the numbers have started to get much higher. Finally, the first melodic section of the piece is also constructed from the Fibonacci sequence in the same manner as the harmonic material, by outlining the lower portion of the chord from the introduction.

The final event which is linked to the Fibonacci sequence is the beginning of the B section. At this point the Fibonacci basis is abandoned, as discussed above. The material of the B section is designed to be contrasting and is freely-composed, and eventually leads back into the A' section. This section resembles the A section but is more freely constructed, and ends itself and the piece with a repetition of the dissonant introductory chords.

Corpus Loci

Corpus Loci is a secular cantata on texts by Dr. Jeremy Schraffenberger. For this compilation recital, the UNI Concert Chorale provided a reading session of three of the

movements. These movements were scored for choir SATB, soprano and tenor soli, piano, and organ. Dr. John Wiles conducted, Lindsey O'Halloran played piano, Dr. Randall Harlow played organ, and the soloists were Michelle Monroe and Ethan Adams.

The first movement, "A History of Invention," is divided into three sections. These sections are in a roughly AA'B form. A and A' are not as closely linked as in some of the other works on this recital, and the B section material is drastically different. While the musical form of the other vocal pieces on this recital tends to line up with structural divisions in the original poems, this is not the case in "A History of Invention." Instead, the poem is structured around naming the various revolutionary inventions in early human history, in roughly chronological order (see Appendix B). Oftentimes musical material will be geared toward bringing out structural elements in the poem, but that is not the case in this setting. Instead, the music of "A History of Invention" follows the lead of the poem and focuses on a more through-composed process, without specifically accenting the structural words. This lends "A History of Invention" a slightly less formal structure than some of the other pieces on this recital.

The other compositional elements in "A History of Invention" are geared toward creating a folk-like atmosphere. Compound meters (6/8 with some 9/8) are used to create a lilting, pastoral feeling. The melodic material is folk-inspired and includes several pentatonic and almost-pentatonic motives (hallmarks of some folk styles), though the piece never dwells in one pentatonic collection for long. Finally, the harmonic material is based on a quartal/quintal paradigm, which has both folk and pentatonic connotations.

The second movement, “Ex Machina,” falls into a clear A A’ B A’’ form. The sections follow the paragraphs in the poem, with the first paragraph repeated. The first section is set for vocal solo, the second is the solo material set for chorus in canon, and the fourth section is the solo passage with a different text, set for duet. The third section is contrasting—it is homophonic and features more traditional harmony and voice leading.

The musical material echoes the sentiment of the poem. The poem has two clear moods: an almost reverent awe at the potential of machines at rest, and a wild celebration of activity of machines in motion. Both of these moods are echoed in the music. The reverential awe is represented in the A section by a chant-like solo. The solo material is picked up in the A’ section by the women of the choir, who start unison but gradually move away from each other to present the material in parallel fourths—similar in style to medieval organum (mm. 10-13). They are answered in canon by the men, who use the same technique. The fourth section sees this chant theme repeated in duet. The third section—the celebratory paragraph in the text—is markedly different. It is homophonic and rhythmic, and features sudden harmonic shifts.

“Unwrought” is the third and final movement of the set. It is through-composed, with four distinct sections. The first section is an instrumental introduction. The second section repeats the material of the first section, this time with the addition of the choir. Though this structural element might tempt some to describe this movement in structural terms (perhaps AA’BC), the focus on the voices is enough to make this section very

different; it is more accurate, therefore, to describe this movement as through-composed with some definable structural elements.

The musical material of “Unwrought” is very different from any of the other musical material on this recital, as a major component of the musical material is aleatoric. For the first half of the piece, up to half of the ensemble repeats spoken syllables at random. This creates a chattering effect, almost like a horde of insects—complementing Dr. Schraffenberger’s vision of the poem as a portrayal of the inevitability of decay. Harmonically, drones and harsh dissonances are used to give the piece an otherworldly atmosphere. A closer examination of these drones elucidates the harmonic skeleton of the piece: a falling progression which descends (or, decays) from the pitch A (during the introduction), to G (first choral entrances), to F (“And all that we have wrought goes under...”) through the end.

The rhythmic elements of “Unwrought” are also built to support the sinister, surreal feeling created with the harmonic and melodic elements. The rhythms of most of the piece are intended to be chant-like and match speech. Additionally, fermatas are used copiously to disrupt the feeling of a specific, constant meter.

The tension built by the first sections reach a boiling point in the middle of the piece (“And all that we have wrought goes under...”). The music becomes louder and more active, though still chant-like, as the chattering is taken over by aleatoric passages in the piano. After that release in the middle section, the final section is quiet and reflective, and moves into much more traditional tonal territory.

This recital took place over the course of two events in the spring of 2013 and the fall of 2013. It included *in the day*, *cloak + dagger*, *Fib*, and *Corpus Loci*, which together represent a wide range of compositional techniques expressed through a variety of ensembles, both vocal and instrumental. Finally, this recital would have been impossible without the enthusiastic help of a number of students and faculty musicians.

APPENDIX A

FORM IN UNTITLED POEM BY STEPHEN CRANE
BASIS FOR *IN THE DAY*

Section	Text
A	In the night Grey heavy clouds muffled the valleys, And the peaks looked toward God alone.
B	"O Master that movest the wind with a finger, Humble, idle, futile peaks are we. Grant that we may run swiftly across the world To huddle in worship at Thy feet."
A'	In the morning A noise of men at work came the clear blue miles, And the little black cities were apparent.
B'	"O Master that knowest the meaning of raindrops, Humble, idle, futile peaks are we. Give voice to us, we pray, O Lord, That we may sing Thy goodness to the sun."
A''	In the evening The far valleys were sprinkled with tiny lights.
B''	O Master, Thou that knowest the value of kings and birds, Thou hast made us humble, idle futile peaks. Thou only needest eternal patience; We bow to Thy wisdom, O Lord -- Humble, idle, futile peaks."
A	In the night Grey heavy clouds muffled the valleys, And the peaks looked toward God alone.

APPENDIX B

CORPUS LOCI—1. A HISTORY OF INVENTION

(Emphasis added.)

Fire sidles toward us
To *cook* the meat from our bones.

Our bodies, *dyed* with ash,
Seep into the *shelter* of the earth.

Spears of prairie tallgrass
Cling like doomed lovers to each other.

We bury our heads in our hands,
Clicking tongues like *beads*,

Making our beds with *arrowheads*,
Needles, the burnt leaves

Of *books*.
We bow again and again.

We shed our *clothes* and blow
Into the *flutes* of our twiddling thumbs.

We throw our *ropes* around the full
ceramic moon, dragging it back down

Into the *glaze* and *furnace* of our desires—
To have and to hold.

Someone row these paper *boats* from shore
And read the silken *writing* of the sea,
Until we're cast away like *bronze* chips
And slipped into its *waxen* waves.

Joseph Carey—Graduate Composition Recital

8:00pm—Davis Hall

Friday, 29 March 2013

in the day

Spring 2012 – Spring 2013

members of Concert Chorale and Bel Canto
Kelly Bickle, soprano; Briar Kleeman, alto
Alice Pruisner, guest conductor

electronic: meaningful_something (Fall 2012)

cloak + dagger

Fall 2012

Abigail Lee, violin
Alyssa Adamec, viola
Megan Grey, cello
Jessica Schick, piano

electronic: normal(not)normal (Spring 2013)

Crane Songs

Fall 2011 – Spring 2013

- I. Behold the grave of a wicked man
- II. I was in the darkness

Rhys Talbot, baritone
Tana Denning, piano
Madeline Young, clarinet
Megan Grey, cello

electronic: something_arbitrary (Fall 2012)

Fib

Spring 2012

Sarah Coleman, flute
Madeline Young, clarinet
Nat Hawkins, percussion
Nicolas Addelia, percussion
Suzanne Sontag, harp
Elizabeth Anderson, violin
Megan Grey, cello

in the day

stephen crane
(1871 - 1900)

joseph carey

alto solo

reverently $\text{♩} = 60$
mf

in the night grey hea - vy clouds muf - fled the

soprano alto

p

tenor bass

p ooo

ooo

4

a. solo

val - leys, and the peaks looked toward God a - lone.

s. a.

t. b.

mp

mp

o

o

7

s. *mf*
Mas - ter that mov - est the wind with a fin - ger, hum - ble,

t. *mf*
Mas - ter that mov - est the wind with a fin - ger, hum - ble,

10

s. *mp*
id - le fut - ile peaks are we. grant that we may run swift ly -

t. *mp*
id - le fut - ile peaks are we. grant that we may run swift ly -

13

s. *mf*
— a - cross the world to hud - dle in wor - ship at thy

t. *mf*
— a - cross the world to hud - dle in wor - ship at thy

15 *mf*

s. solo

in the morn-ing a noise of men at work came the clear blue

pp

a. feet. ooo.

t. b. feet. ooo.

pp

n. b.

18

s. solo

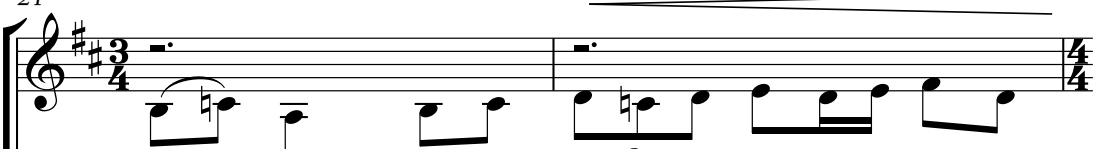
miles, and the lit tle black cit ies were ap - par-ent.

a.

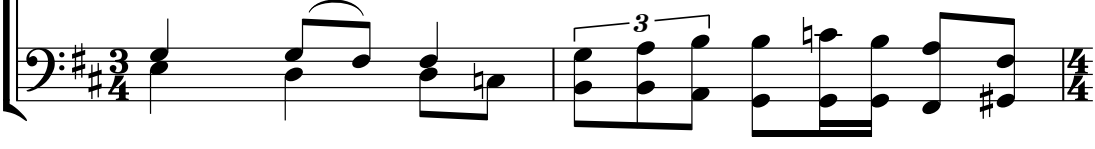
t. b.

mf

21


s. a. 

Mas ter, that know-est the mean-ing of rain-drops,


t. b. 

Mas - ter, that know-est the mean-ing of rain-drops,

23

s. a. 

hum-ble, id-le, fut-ile peaks are we. give voice to us, we pray, o

t. b. 

hum-ble, id-le, fu-tile peaks are we. give voice to us, we pray, o

26

s. a. 

Lord, that we may sing thy good-ness to the

t. b. 

Lord, o Lord, that we may sing thy good-ness to the

28 *mf* *<*

s. solo in the eve - ning the far val - leys were

a. solo *mf* in the eve - ning the far val leys were

s. *f* *mp* *n.b.* sun. nnn* ooo

a. *f* *mp* *n.b.* sun. nnn* ooo

t. *f* *mp* *n.b.* sun. nnn* ooo

b. *f* *mp* *n.b.* sun. nnn* ooo

31

s. solo sprin-kled with ti - ny lights.

a. solo sprin-kled with ti - ny lights.

s. ah o

a. ah o

t. ah o

b. ah o

* at m. 28, close to "nnn" on beat three; each choir member opens at their own pace to "ooo" on or before m. 30, then to "ah" on or before m. 31.

rall.

ff //

33

s. a. *n.b.* *ff* //

Mas-ter, thou that know-est the val-ue of kings and birds,

t. b. *n.b.* *ff* //

Mas-ter thou that know-est the val-ue of kings and birds,

36

s. a. *mf* *slower* *mp* *a tempo* //

thou hast made us hum-ble, i - dle, fut - ile

t. b. *mf* *mp* *n.b.* //

thou hast made us hum-ble, i - dle, fu - tile

40 *p* s. solo *mp* tutti *mp*

s. a. peaks. thous on-ly need est_ e-ter-nal pa - tience, we

t. b. peaks. ooo... we

44 *p* *n. b.* *p*

s. a. bow to thy wis dom_ o Lord, hum-ble, i-dle, fu - tile peaks. *n. b.*

t. b. bow to thy wis dom_ o Lord, hum-ble, i-dle, fu - tile peaks. *n. b.*

47 *mp*

a. solo

in the night grey hea - vy clouds muff-led the

s. a.

t. b.

50 *rall.*

a. solo

val - leys, and the peaks looked toward God a - lone.

s. a.

t. b.

cloak + dagger

Joseph Carey

$\text{♩} = 104$

p *n* *p* *n*

pp

7

n *mp* *n* *mp* *p*

12 w/o mute *p* *mp* mute *pizz.*

p *mp* *pizz.*

p *mp* *pizz.*

p *mp* *pizz.*

16 arco, w/o mute *mp* *mp* arco *mp* arco, w/o mute *mp*

arco, w/o mute *mp* *mp* arco *mp* arco, w/o mute *mp*

w/o mute, pizz. *mp*

20

mf *mf* *pizz.* *mp* *p* *p*

25

arco *mp* *pizz.* *mp* *arco* *p* *mf* *mp* *pizz.* *mp* *arco* *mp* *pizz.* *mp* *mf*

29

arco

arco

arco

mf

34

mp

mp

mp

mf

p

suddenly *f*

(w/o mute)

38 (w/o mute) arco

mf pizz. *p* arco

(w/o mute) pizz. (pizz.) *p* arco

mf pizz. arco

p

8^{va}

41

mf

mf

mp

mf

45

mf *ff* *mp*

50

mf *f* *f*

54

Musical score for measures 54-56. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is one sharp (F#). The time signature changes from 7/8 to 5/4, then to 4/4, and finally to 7/8. The music features complex rhythmic patterns, including sixteenth-note runs and slurs. The Grand Staff shows a piano accompaniment with chords and melodic lines.

57

Musical score for measures 57-60. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is one sharp (F#). The time signature changes from 7/8 to 4/4. The music features complex rhythmic patterns, including sixteenth-note runs and slurs. The Grand Staff shows a piano accompaniment with chords and melodic lines. Dynamic markings include *f* and *pizz.* (pizzicato).

62

Musical score for measures 62-65. The system consists of three staves (treble, alto, and bass clefs) and a grand staff system (treble and bass clefs). The music includes various rhythmic patterns and dynamics.

67

arco *mp* *f* pizz.

Musical score for measures 67-70. The system consists of three staves (treble, alto, and bass clefs) and a grand staff system (treble and bass clefs). The music includes various rhythmic patterns, dynamics, and articulation markings.

72

Musical score for measures 72-75. The score is in 5/4 time and consists of four staves. The top three staves are for a piano (treble, alto, and bass clefs), and the bottom two are for a grand piano (treble and bass clefs). The key signature has one sharp (F#). The piano part features a melodic line in the bass clef with eighth and quarter notes, and rests in the other two staves. The grand piano part features a complex texture with chords and moving lines in both hands.

76

Musical score for measures 76-79. The score is in 5/4 time and consists of four staves. The top three staves are for a piano (treble, alto, and bass clefs), and the bottom two are for a grand piano (treble and bass clefs). The key signature has one sharp (F#). The piano part features a melodic line in the bass clef with eighth and quarter notes, and rests in the other two staves. The grand piano part features a complex texture with chords and moving lines in both hands.

79

arco
mp *mf*

83

arco
f *ff*
arco
f *ff*
arco
f *ff*

6

Fl. *p* *ff* *ff*

B. Cl. *pp* *percussive cymbal*

P. 1 *p* *ff* *ff*

P. 2 *triangle* *bass drum* *mf*

Hp. *p* *pp* *ff* *ff*

Vln. *pp* *f* *f*

Vc. *pp* *f* *ff*

Detailed description: This page of a musical score covers measures 6 and 7. It features six staves: Flute (Fl.), Bass Clarinet (B. Cl.), Percussion 1 (P. 1), Percussion 2 (P. 2), Harp (Hp.), Violin (Vln.), and Viola (Vc.).
- Flute: Measure 6 has a melodic line starting on G4, moving up to B4, with dynamics *p* and *ff*. Measure 7 continues with dynamics *ff*.
- Bass Clarinet: Measure 6 has a low note on B2 with dynamics *pp* and a *percussive cymbal* effect. Measure 7 has a low note on B2 with dynamics *ff*.
- Percussion 1: Measure 6 has a low note on B2 with dynamics *p*. Measure 7 has a low note on B2 with dynamics *ff*.
- Percussion 2: Measure 6 has a *triangle* effect. Measure 7 has a *bass drum* effect with dynamics *mf*.
- Harp: Measure 6 has a low note on B2 with dynamics *p*. Measure 7 has a low note on B2 with dynamics *pp*.
- Violin: Measure 6 has a low note on B2 with dynamics *pp*. Measure 7 has a melodic line starting on G4, moving up to B4, with dynamics *f*.
- Viola: Measure 6 has a low note on B2 with dynamics *pp*. Measure 7 has a melodic line starting on G4, moving up to B4, with dynamics *f*.
- Dynamics: Various dynamics are used throughout, including *p*, *pp*, *f*, *ff*, and *mf*.
- Effects: *percussive cymbal*, *triangle*, and *bass drum* are indicated.

11

Fl. *flt.* *f*

B. Cl. *f*

P.1

P.2 *mf*

Hp. *f*

Vln. *f*

Vc. *f*

Detailed description: This page of a musical score covers measures 11 and 12. The instruments are Flute (Fl.), Bassoon (B. Cl.), Percussion 1 (P.1), Percussion 2 (P.2), Harp (Hp.), Violin (Vln.), and Viola (Vc.). Measure 11 features a flute solo with a 'flt.' marking and a dynamic of 'f'. The bassoon and harp also play with a dynamic of 'f'. Percussion 1 and 2 have rests. Measure 12 continues the flute solo with a dynamic of 'f'. The bassoon and harp continue with 'f'. Percussion 2 has a 'mf' marking. The violin and viola play with a dynamic of 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings.

16

Flt. *f*

Fl. *mf* *f*

B. Cl. *p* *f*

P.1 *f*

P.2 *f*

Hp. *mf*

Vln. *p* *cresc.*

Vc. *p cresc.*

3

3

3

3

5

Detailed description: This page of a musical score covers measures 16 through 19. It features six staves: Flute (Fl.), Bass Clarinet (B. Cl.), Percussion 1 (P.1), Percussion 2 (P.2), Harp (Hp.), Violin (Vln.), and Viola (Vc.). Measure 16 begins with a flute solo marked *f* and a triplet of eighth notes. The bass clarinet and harp enter in measure 17 with a *p* dynamic. Percussion 1 and 2 play a rhythmic pattern of eighth notes, with P.1 marked *f*. The violin and viola play a melodic line starting in measure 18, marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes in measure 19 with a *p cresc.* instruction and a final chord in the strings.

25

FL.

B. Cl.

P.1

P.2

Hp.

Vln.

Vc.

mf

mp

f

mp let ring

f

mf cresc.

Detailed description: This page of a musical score covers measures 25 to 30. It features seven staves: Flute (FL.), Bass Clarinet (B. Cl.), Percussion 1 (P.1), Percussion 2 (P.2), Harp (Hp.), Violin (Vln.), and Viola (Vc.).
- **Flute (FL.):** Measures 25-26 have a melodic line with a slur and a fermata. Measures 27-30 continue with a similar melodic line.
- **Bass Clarinet (B. Cl.):** Measures 25-26 have a bass line with a slur and a fermata. Measures 27-30 continue with a similar bass line.
- **Percussion 1 (P.1):** Measures 25-26 have a melodic line with a slur and a fermata. Measures 27-30 have a melodic line with a slur and a fermata.
- **Percussion 2 (P.2):** Measures 25-26 have a melodic line with a slur and a fermata. Measures 27-30 have a melodic line with a slur and a fermata.
- **Harp (Hp.):** Measures 25-26 have a melodic line with a slur and a fermata. Measures 27-30 have a melodic line with a slur and a fermata.
- **Violin (Vln.):** Measures 25-26 have a melodic line with a slur and a fermata. Measures 27-30 have a melodic line with a slur and a fermata.
- **Viola (Vc.):** Measures 25-26 have a melodic line with a slur and a fermata. Measures 27-30 have a melodic line with a slur and a fermata.
- **Dynamic markings:** *mf* (mezzo-forte) is marked at the beginning of measures 25 and 27. *mp* (mezzo-piano) is marked at the beginning of measures 26 and 28. *f* (forte) is marked at the beginning of measures 29 and 30. *mf cresc.* (mezzo-forte crescendo) is marked at the end of measure 30.
- **Performance instructions:** "let ring" is written above the harp staff in measure 27.

30

FL. *f* *mf* *f* *fp*

B. Cl. *f* *f*

P.1 *f* *f*

P.2 *mf* *p* *mf*

Hp. *f* *gliss.* *f*

Vln. *mf* *mf* *f*

Vc. *f* *gliss.* *f*

Detailed description: This page of a musical score covers measures 30 and 31. It features six staves: Flute (FL.), Bassoon (B. Cl.), Percussion 1 (P.1), Percussion 2 (P.2), Harp (Hp.), Violin (Vln.), and Viola (Vc.).
- Measure 30: Flute and Bassoon play a triplet of eighth notes (G4, A4, B4). Percussion 1 and 2 play a triplet of eighth notes (G4, A4, B4). Harp plays a triplet of eighth notes (G4, A4, B4). Violin and Viola play a triplet of eighth notes (G4, A4, B4).
- Measure 31: Flute and Bassoon play a quarter note (B4). Percussion 1 and 2 play a quarter note (B4). Harp plays a quarter note (B4). Violin and Viola play a quarter note (B4).
- Dynamics: Flute and Bassoon start at *f*, then *mf*, and end at *fp*. Percussion 1 and 2 start at *f*. Percussion 2 starts at *mf*, then *p*, and ends at *mf*. Harp starts at *f*, then *gliss.*, and ends at *f*. Violin and Viola start at *mf*, then *mf*, and end at *f*.
- Performance markings: Flute and Bassoon have a slur over the first two notes of measure 31. Percussion 1 and 2 have a slur over the first two notes of measure 31. Harp has a slur over the first two notes of measure 31. Violin and Viola have a slur over the first two notes of measure 31. The Viola part has a *gliss.* marking over the first note of measure 31.

Musical score for page 8, measures 35-42. The score is arranged in two systems. The first system includes Flute (FL.), Clarinet (B. Cl.), Percussion 1 (P.1), Percussion 2 (P.2), Harp (Hp.), Violin (Vln.), and Viola (Vc.).

Measure 35: Flute (FL.) has a *fl.* marking. Clarinet (B. Cl.) has a *f* marking. Percussion 1 (P.1) has a *f* marking. Percussion 2 (P.2) has a *mf* marking. Harp (Hp.) has a *f* marking. Violin (Vln.) has a *f* marking. Viola (Vc.) has a *f* marking.

Measure 36: Flute (FL.) has a *pp cresc.* marking. Clarinet (B. Cl.) has a *mf* marking. Percussion 1 (P.1) has a *mf* marking. Percussion 2 (P.2) has a *mf* marking. Harp (Hp.) has a *mf* marking. Violin (Vln.) has a *mf* marking. Viola (Vc.) has a *mf* marking.

Measure 37: Flute (FL.) has a *ff* marking. Clarinet (B. Cl.) has a *ff* marking. Percussion 1 (P.1) has a *ff* marking. Percussion 2 (P.2) has a *ff* marking. Harp (Hp.) has a *ff* marking. Violin (Vln.) has a *ff* marking. Viola (Vc.) has a *ff* marking.

Measure 38: Flute (FL.) has a *ff* marking. Clarinet (B. Cl.) has a *ff* marking. Percussion 1 (P.1) has a *ff* marking. Percussion 2 (P.2) has a *ff* marking. Harp (Hp.) has a *ff* marking. Violin (Vln.) has a *ff* marking. Viola (Vc.) has a *ff* marking.

Measure 39: Flute (FL.) has a *ff* marking. Clarinet (B. Cl.) has a *ff* marking. Percussion 1 (P.1) has a *ff* marking. Percussion 2 (P.2) has a *ff* marking. Harp (Hp.) has a *ff* marking. Violin (Vln.) has a *ff* marking. Viola (Vc.) has a *ff* marking.

Measure 40: Flute (FL.) has a *ff* marking. Clarinet (B. Cl.) has a *ff* marking. Percussion 1 (P.1) has a *ff* marking. Percussion 2 (P.2) has a *ff* marking. Harp (Hp.) has a *ff* marking. Violin (Vln.) has a *ff* marking. Viola (Vc.) has a *ff* marking.

Measure 41: Flute (FL.) has a *ff* marking. Clarinet (B. Cl.) has a *ff* marking. Percussion 1 (P.1) has a *ff* marking. Percussion 2 (P.2) has a *ff* marking. Harp (Hp.) has a *ff* marking. Violin (Vln.) has a *ff* marking. Viola (Vc.) has a *ff* marking.

Measure 42: Flute (FL.) has a *ff* marking. Clarinet (B. Cl.) has a *ff* marking. Percussion 1 (P.1) has a *ff* marking. Percussion 2 (P.2) has a *ff* marking. Harp (Hp.) has a *ff* marking. Violin (Vln.) has a *ff* marking. Viola (Vc.) has a *ff* marking.

40

FL. *p*

B. Cl. *cresc.*

P.1 *mf*

P.2 *mf*

Hp. *mf* let ring

Vln. *mp*

Vc. *p cresc.*

ff

ff

ff

f

ff

ff

f

ff

ff

51

FL. *mf* *p* *mf* *mp* *f* *mp* *f* *ff* *f* *ff* *p*

B. Cl. *mf* *p* *mf* *mp* *f* *mp* *f* *ff* *f* *ff* *p*

P.1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

P.2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *mp*

Hp. *mf* *p* *mf* *mp* *f* *mp* *f* *ff* *f* *ff* *p*

Vln. *p* *mf* *mp* *f* *mp* *f* *mp* *f* *ff* *f* *ff* *p*

Vc. *p* *mf* *mp* *f* *mp* *f* *mp* *f* *ff* *f* *ff* *p*

non-mute, at the bridge

non-mute, at the bridge

Tempo 1 (♩ = 132)

57

Fl.

B. Cl.

P.1

P.2

Hp.

Vln.

Vc.

rit.

subito *f*

subito *p*

subito *f*

subito *p*

f

mf

6

mf

mf

mpmf

ff

ff

let-ring

rit.

normal

subito *p*

subito *f*

f

f

mp

f

ff

ff

ff

Jeremy Schraffenberger

I. A History of Invention

Joseph Carey

Lively ♩ = 72

Piano

Organ

Gt.

Sw. *f*

p



6

Pno.

Org.

Ped.

f

9 *mf*

A. Fire si - dlestoward us To

Pno.

Org.

Ped.

13

A. breathe in the ghost of our bones. Our—

Pno.

Org.

Ped.

A. bo - dies_____ dyed with ash, Seep in - to the

Pno.

Org.

Ped.

A. shel - ter___ of the earth. *mf*

T. *mf*
Spears of prai-re

Pno. *p*

Org. *p*

Ped. *mp*

24

S.

A. *mf* *mp*
Cling like doom-ed lov - ers to each

T. *mf* *mp*
tall - grass— Cling like doom-ed lov - ers to each

B.

Pno.

Org.

Ped.

27 *mf*

S. We bu - ry our heads in our

A. *mf* o - ther. we bu - ry our heads in our

T. *mf* o - ther.

B. *mf* We bu - ry our heads in our

Pno.

Org.

Ped.

29

S. *f* Click - ing tongues like beads,

A. *f* Click - ing tongues like beads,

T. *f* Click - ing tongues like beads,

B. *f* Click - ing tongues like beads,

Pno.

Org.

Ped.

3¹ *p*

S. Ma-king our beds with ar - row-heads Nee-dles, the burnt leaves_ Of

A. Ma-king our beds with ar - row-heads Nee-dles, the burnt leaves_ Of

T. *f* Ma-king our beds with ar - row-heads Nee-dles, the burnt leaves_ Of

B. Ma-king our beds with ar - row-heads the burnt leaves_ Of

Pno.

Org.

Ped.

34

S. books. We bow a - gain and a -

A. books. We bow a - gain and a -

T. books. We bow a - gain and a -

B. books. We bow a - gain and a -

Pno.

Sw. *mp*

Org.

Ped.

39

S. gain.

A. gain.

T. gain.

B. gain.

Pno. *f*

Org. *f*

Ped.

45 *mf*

A. *mf* We shed our clothes and blow

B. *mf* We shed our clothes and blow

Pno.

Org. Sw., 4' *mp*

Ped. *f*

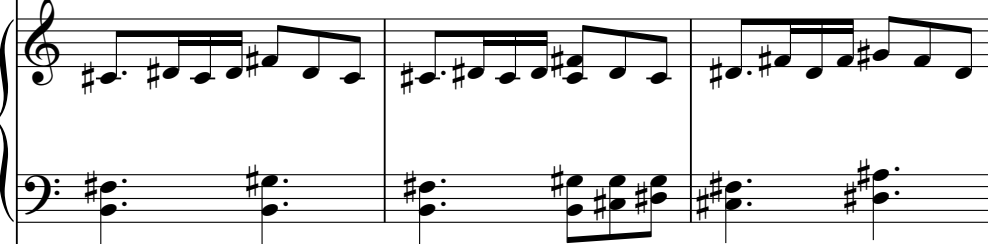
49

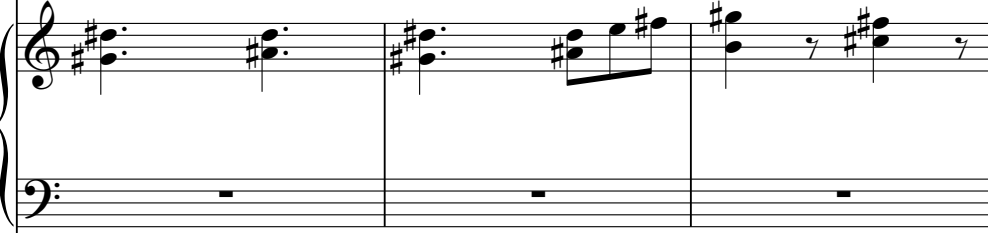
S.  We throw our

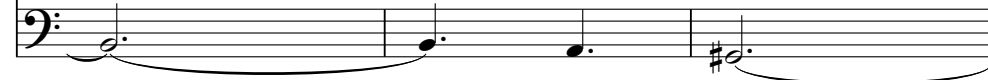
A.  In - to the flutes of our twid-dl-ing thumbs.

T.  We throw our

B.  In - to the flutes of our twid-dl-ing thumbs.

Pno. 

Org. 

Ped. 

52

S. ropes a - round the full cer - am - ic moon, drag-ging it

A. drag-ging it

T. 8 ropes a - round the full cer - am - ic moon,

B.

Pno.

Org. Gt. *f*

Ped.

56 *f*

S. *f*
back down In-to the glaze and furn-ace___ of our de sires—

A. *f*
back down In-to the glaze and furn-ace___ of our de sires—

T. *f*
drag-ging it back down In-to the glaze and furn-ace___ of our de sires—

B. *f*
drag-ging it back down In-to the glaze and furn-ace___ of our de sires—

Pno.

Org.

Ped.

61

S. to have and to hold.

A. to have and to hold.

T. to have and to hold. *mf* Some-one row these

B. to have and to hold.

Pno.

Org. Gt. Sw. *mf* *mp*

Ped. *mf* *mp*

68 *mp* *mf*

S. *mp* *mf*

Some-one row And read the sil - ken writ-ing of the

A. *mf*

And read the sil - ken

T. *mp* *mf*

pa-per boats from shore And read the sil - ken writ-ing of the sea,

B. *mp*

Some - one row these pa - per boats from shore

Pno. *mp*

Org.

Ped.

rall. Slower (♩ = 54 - 60)

72

S. sea, Un - till we're cast ² a-way like

A. ² writing of the sea, Un - till we're cast ² a-way like

T. Un - till we're cast ² a-way like

B. Un - till we're cast ² a-way like

Pno.

Org. rall. Slower (♩ = 54 - 60)

Ped.

rit.

75

S. *mp* *mf*
 bronze chips And slipped

A. *mp* *mf*
 bronze chips And slipped

T. *mp* *mf*
 bronze chips And slipped

B. *mp* *mf*
 bronze chips And slipped

Pno.

rit.

Org. *mp*

Ped.

79 *p*

S. in- to its wa - xen waves.

A. in- to its wa - xen waves.

T. in- to its wa - xen waves.

B. in- to its wa - xen waves.

Pno.

Org.

Ped.

2. Ex Machina

slow, laborious; out of time

Piano { Sw.

Organ { Gt. *p*

p



2 **chant** (♩ = 68?)
tenor (or soprano?) solo

T. They ga - ther_ their_ pin chers to-ge ther_ in__ the_ at-tit-tude

Pno.

Org.



3

T. of prayer. These smel ters and wel ders of bra ckets and joints. They_

Pno.

Org.

T. ⁴
8
drill _____ and _____ torch _____ and _____

Pno.

Org.



T. ⁵
8
wrench _____ them selves in - to the _____ deep - est

Pno.

Org.

6

T. 

8

sleep. 


Pno.

Org. 

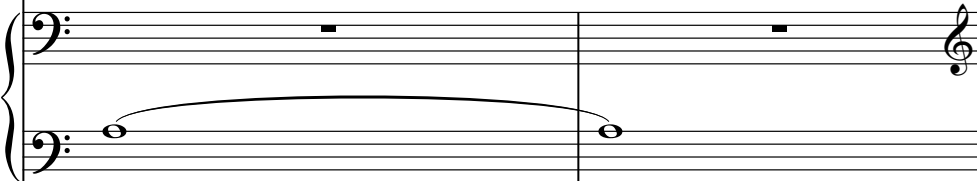
Org.



8

mechanical (♩ = 88) 

Pno.

Org. 

Org.

io

S. They ga - ther their pin

A. They ga - ther their pin

T.

B.

Pno.

Org.

Ped.

13

S. chers to - ge - ther in the at - tit - tude of prayer,

A. chers to - ge - ther in the at - tit - tude of prayer,

T. They ga - ther their pin

B. They ga - ther their pin

Pno.

Org.

Ped.

17

S. These smel-ters and wel-ders of bra-ckets and joints. — They —

A. These smel-ters and wel-ders of bra-ckets and joints. — They —

T. chers to - ge - ther — in — the — at - tit - tude of prayer,


B. chers to - ge - ther — in — the — at - tit - tude of prayer,

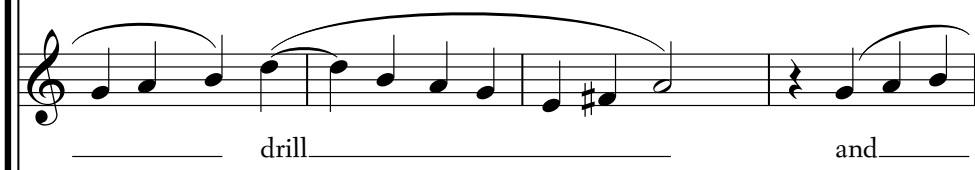
Pno.


Org.

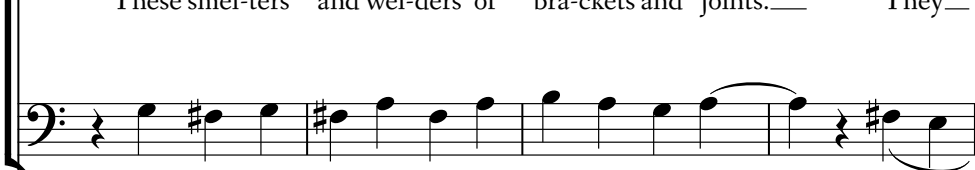
Ped.

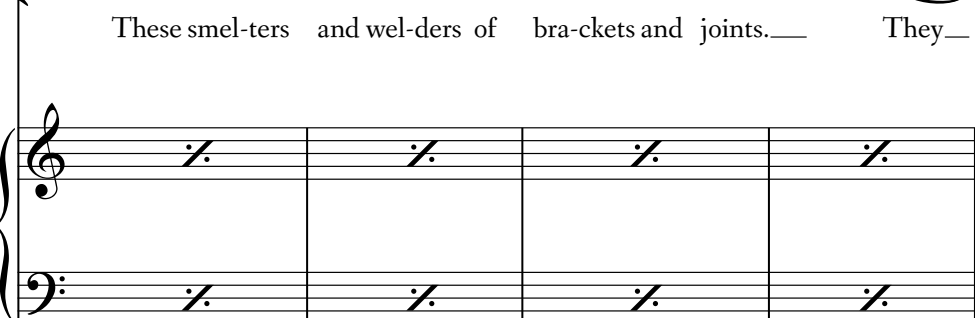
21


S. 
drill and

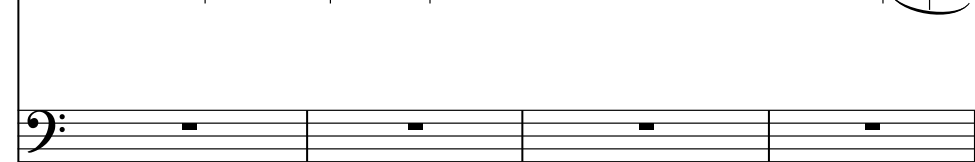
A. 
drill and

T. 
8 These smel-ters and wel-ders of bra-ckets and joints. They—

B. 
These smel-ters and wel-ders of bra-ckets and joints. They—

Pno. 

Org. 
These smel-ters and wel-ders of bra-ckets and joints. They—

Ped. 

25

S. — torch — and — wrench — them selves in -

A. — torch — and — wrench — them selves in -

T. 8 — drill — and — torch —

B. — drill — and — torch —

Pno.

Org.

Ped.

3^o

S. - to the deep - est sleep.

A. - to the deep - est sleep.

T. and wrench them selves in -

B. and wrench them selves in -

Pno.

Org.

Ped.

34

S.

A.

T.
8 - to the deep est

B.
- to the deep est

Pno.

Org.

Ped.

rit.

37

S.
A.
T.
B.
Pno.
Org.
Ped.

sleep.
sleep.

rit.

The musical score consists of seven staves. The vocal staves (Soprano, Alto, Tenor, Bass) are mostly empty, with the Tenor and Bass parts containing a whole note rest labeled 'sleep.'. The Piano part features a complex accompaniment with chords and moving lines in both hands. The Organ and Pedal parts are mostly empty, with the Organ's bass line containing a whole note rest. A 'rit.' (ritardando) marking is placed above the vocal staves and below the piano accompaniment.

39 **building** (♩ = 78)

(six part divisi)

S. Then, our world er - upts in a cel - e - bra - tion

A. Then, our world er - upts in a cel - e - bra - tion

T. Then, our world er - upts in a cel - e - bra - tion

B. Then, our world er - upts in a cel - e - bra - tion

(six part divisi)

Pno.

Gt.: celebratory voicing

Org.

Ped.

43

S. Of spark, switch-es and cir-cuit-ry

A. Of spark, switch-es and cir-cuit-ry

T. Of spark, switch-es and cir-cuit-ry

B. Of spark, switch-es and cir-cuit-ry

Pno.

Sw.: change

Org.

Ped.

46

S. flip - ping, Blue - white flash - es

A. flip - ping, Blue - white flash - es

T. flip - ping, Blue - white flash - es

B. flip - ping, Blue - white flash - es


Pno.

Org.

Gt.

Ped. more

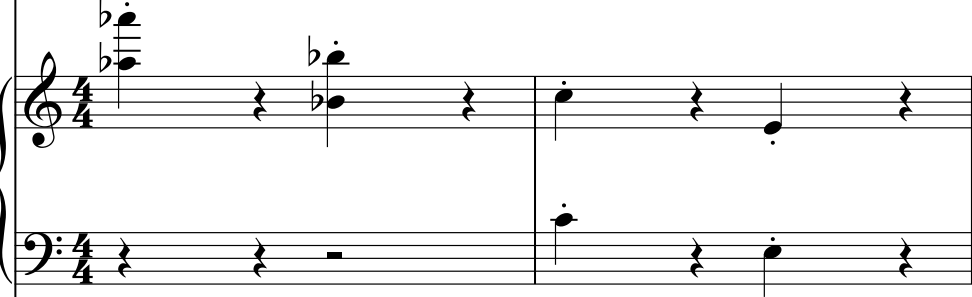
48

S. 
scent-ing the air e-lec - tric

A. 
scent-ing the air e - lec - tric

T. 
scent-ing the air e-lec - tric

B. 
scent-ing the air e-

Pno. 

Org. 

34

50

soprano solo

S.

Musical staff for Soprano (S.). It begins with a treble clef and a 50-measure rest. The first note is a half note G4 with a fermata. The staff continues with three measures of whole rests, followed by a final half note G4 with a fermata.

I -

A.

Musical staff for Alto (A.). It begins with a treble clef and a 50-measure rest. The first note is a half note G4 with a fermata. The staff continues with three measures of whole rests.

T.

Musical staff for Tenor (T.). It begins with a treble clef and an 8-measure rest. The first note is a half note G4 with a fermata. The staff continues with three measures of whole rests.

B.

Musical staff for Bass (B.). It begins with a bass clef and a 50-measure rest. The first note is a half note G2 with a fermata. The staff continues with three measures of whole rests.

lec-tric

Choir

Musical staff for the Choir (Soprano part). It begins with a treble clef and a 50-measure rest. The first note is a half note G4 with a fermata. The staff continues with three measures of whole rests. The fourth measure begins with a triplet of eighth notes: G4, A4, B4. The fifth measure has a half note G4 with a fermata. The sixth measure has a half note F4 with a fermata. The seventh measure has a half note E4 with a fermata. The eighth measure has a half note D4 with a fermata.

With the vol-can-ic salt of cre - a tion.

Musical staff for the Choir (Bass part). It begins with a bass clef and a 50-measure rest. The first note is a half note G2 with a fermata. The staff continues with three measures of whole rests. The fourth measure begins with a triplet of eighth notes: G2, A2, B2. The fifth measure has a half note G2 with a fermata. The sixth measure has a half note F2 with a fermata. The seventh measure has a half note E2 with a fermata. The eighth measure has a half note D2 with a fermata.

With the vol-can-ic salt of cre - a tion.

Org.

Musical staff for the Organ (Org.). It begins with a bass clef and a 50-measure rest. The first note is a half note G2 with a fermata. The staff continues with three measures of whole rests. The fourth measure has a half note G2 with a fermata. The fifth measure has a half note F2 with a fermata. The sixth measure has a half note E2 with a fermata. The seventh measure has a half note D2 with a fermata. The eighth measure has a half note C2 with a fermata.

Ped.

54 chant, more rhythmic (♩ = 68?)

35

S. mag - ine now, left to its own de - vi - ces And de
T. tenor solo I - mag - ine now, left
Choir nnn... nnn...
Org. 8', as quiet as possible
S. sires, what ring of stars, What bo - dies of work this co -
T. to its own de - vi - ces And de sires, what ring of stars, What
Choir
Org.

36

62

S. lon - nade Of me - chan - i - cal arms will cre -

T. bo - dies of work this co - lon - nade Of me -

Choir

Org.



65

S. ate.

T. chan - i - cal arms will cre - ate.

Choir

Org.

3. Unwrought

Jeremy Schraffenberger

Joseph Carey

slow march ♩ = 54

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs) and a 2/4 time signature. The tempo is marked 'slow march' with a quarter note equal to 54 beats per minute.

- Choir I:** Features a single note with a fermata in the treble clef. The bass clef contains a fermata with a slash and a wavy line, followed by an arrow pointing to the right. The instruction 'accented, repeated at random' is written above the staff.
- Choir 2:** Features a melodic line in the bass clef with notes and rests. Dynamics include *mf* (with 'sih' below) and *n*. A crescendo hairpin is shown between *mf* and *n*.
- Piano:** Features a melodic line in the bass clef with notes and rests. Dynamics include *pp* (with 'sss' below) and *f* (with 'ss' below). A crescendo hairpin is shown between *pp* and *f*. Another *pp* dynamic with 'sss' below is shown at the end of the system.
- Organ:** Features a melodic line in the treble clef with notes and rests. The tempo is marked 'slow march' with a quarter note equal to 54 beats per minute. Instructions include 'damp bottom two octaves with paper;' and 'pedal down until further notice'.
- Pedals:** Features a melodic line in the bass clef with notes and rests.

8

Ch. 1

(*simile*)

f *pp*

sih

Ch. 2

accented, repeated at random

f *mf* *pp*

ss sih

Pno.

pp

Org.

Sw.

mf

Ped.

p

The musical score is arranged in five systems. The first system, Ch. 1, has a treble clef staff with rests and a bass clef staff with a forte (*f*) dynamic and a *sih* marking, followed by a piano (*pp*) dynamic. The second system, Ch. 2, has a treble clef staff with rests and a bass clef staff with a forte (*f*) dynamic and a *ss* marking, followed by a mezzo-forte (*mf*) dynamic with a *sih* marking and a piano (*pp*) dynamic. The instruction "accented, repeated at random" is placed above the bass staff. The third system, Pno., has a grand staff with rests in the right hand and a piano (*pp*) dynamic in the left hand. The fourth system, Org., has a grand staff with rests in the right hand and a mezzo-forte (*mf*) dynamic in the left hand, with a "Sw." marking above the right hand. The fifth system, Ped., has a single bass clef staff with a piano (*p*) dynamic.

accented, repeated at random

15

Ch. 1

p *mf* *mp*
sss soh

f
sih

Ch. 2

p *mf* *mp*
sss soh

f
sih

Pno.

Org.

Gt.

ppp build to cluster spanning A-E
as indicated

Ped.

19

Ch. 1

Ch. 2

Pno.

Org.

Ped.

n *mp* *mp* *ppp* *mp*

sih *sih*

3

Detailed description of the musical score: The score is for page 38, starting at measure 19. It features five systems of staves. The first system, labeled 'Ch. 1', has a treble clef staff with a melodic line that begins with a fermata, followed by a crescendo leading to a dynamic of *n* (pianissimo), and then a dynamic shift to *mp* (mezzo-piano) with a fermata and a slash-through-dot articulation. The bass clef staff has a similar melodic line with a dynamic shift to *mp* and a fermata with a slash-through-dot. The second system, 'Ch. 2', has a treble clef staff with a melodic line and a dynamic of *n*. The bass clef staff has a melodic line. The third system, 'Pno.', has a treble clef staff with a melodic line and a bass clef staff with a melodic line and a dynamic of *ppp*. The fourth system, 'Org.', has a treble clef staff with a melodic line and a bass clef staff with a melodic line. The fifth system, 'Ped.', has a bass clef staff with a melodic line and a dynamic of *mp*. The score includes various musical notations such as fermatas, crescendos, dynamics, and articulations.

25

Ch. 1

Ch. 2

Pno.

Org.

Ped.

mp
sih

mf \rightrightarrows *n*
keh

mf \rightrightarrows *n*
teh

f *f* release pedal

3

32

Ch. 1

mp
Ten thou-sand night lamps

n

Ch. 2

p *mp*
sss sih

p *mp*
sss sih

Pno.

mp

pedal down until further notice

Org.

Ped.

Detailed description of the musical score: The score is for a multi-instrumental piece. It features five systems of staves. The first system, labeled 'Ch. 1', has two staves (treble and bass clef) with lyrics 'Ten thousand night lamps' and dynamic markings *mp* and *n*. The second system, labeled 'Ch. 2', also has two staves with lyrics 'sss sih' and dynamic markings *p* and *mp*. The third system, labeled 'Pno.', has two staves with a dynamic marking of *mp* and a pedal instruction 'pedal down until further notice'. The fourth system, labeled 'Org.', has two staves. The fifth system, labeled 'Ped.', has one bass clef staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

39

Ch. 1

dark- en And the sur-face of the lake

Ch. 2

mf
keh

Pno.

Org.

Ped.

dark ken And the sur-face of the lake

mf
keh

Pno.

Org.

Ped.

43

Ch. 1

qui-vers And twitch-es like dumb (m) mus cle.

qui-vers qui-vers And twitch-es like dumb (m) mus-cle.

Ch. 2

mp
sih

n

Pno.

Org.

Ped.

47 *p* *sfz mp*

Ch. 1
 sih soh

p *sfz mp*

Ch. 2
 sih soh *mp* *mf*
mf *n* We slip our ghost *mf*
mp
p *mf* *n* We slip our ghost

Pno.

Org.
 Sw. *p* build to cluster spanning G-D as indicated

Ped.

Ped. Ped. Ped.

Detailed description of the musical score: The score is for page 43, measures 47-50. It features five staves: Ch. 1 (two staves), Ch. 2 (two staves), Pno. (two staves), Org. (two staves), and Ped. (one staff). The music is in 3/4 time, changing to 2/2 at measure 50. Dynamics range from *p* (piano) to *mf* (mezzo-forte) and *sfz mp* (sforzando mezzo-piano). The lyrics are: 'sih soh', 'sih soh', 'We slip our ghost', and 'We slip our ghost'. The organ part includes a triplet in measure 47 and a swell ('Sw.') in measure 49 leading to a cluster spanning G-D. Pedal markings 'Ped. Ped. Ped.' are present at the end of the piece.

55 *mf* *mp*

Ch. 1

keh sip We are the

mf *mp*

keh sip

Ch. 2

mf *mp*

mf *mp*

Pno.

Org.

Ped.

f

Detailed description: This page of a musical score contains five systems of staves. The first system, labeled 'Ch. 1', consists of two staves (treble and bass clef) with lyrics 'keh sip We are the' and dynamic markings 'mf' and 'mp'. The second system, labeled 'Ch. 2', consists of two staves with dynamic markings 'mf' and 'mp' and hairpins indicating crescendos and decrescendos. The third system, labeled 'Pno.', consists of two staves with rests. The fourth system, labeled 'Org.', consists of two staves with a melodic line in the treble clef and rests in the bass clef, including a triplet of eighth notes. The fifth system, labeled 'Ped.', consists of a single bass clef staff with a melodic line starting with a forte 'f' dynamic and a slur over four notes.

60

Ch. 1

soft woo-den shells of boats,

Ch. 2

The click and sink of bones,

p (sih) *mf* keh *p* soh

(sih) *mf* keh *p* soh

Pno.

Org.

Ped.

Detailed description of the musical score: The score is for page 46, starting at measure 60. It features five staves. Ch. 1 (Soprano) has a treble clef and a 3-measure triplet of eighth notes. Ch. 2 (Alto) has a treble clef and consists of three measures of rhythmic patterns with dynamic markings *p*, *mf*, and *p*. The Piano (Pno.) part has a grand staff with a 3-measure triplet in the treble clef and a sustained chord in the bass clef. The Organ (Org.) part has a grand staff with rests in both staves. The Pedal (Ped.) part has a bass clef with a series of eighth notes beamed together.

65

Ch. 1

We stink and rot un-seem-ly as meat.

Ch. 2

n *f*
teh

n *f*
teh

Pno.

Org.

Ped.

Detailed description of the musical score: The score is for page 47, starting at measure 65. It features five staves: Ch. 1 (two staves), Ch. 2 (two staves), Pno. (two staves), Org. (two staves), and Ped. (one staff). Ch. 1 and Ch. 2 play a melody with lyrics 'We stink and rot un-seem-ly as meat.' in 7/8 time. Ch. 2 includes dynamics *n* and *f* with the word 'teh' below. The Organ part has a triplet in measure 69. The Pedal part has a sustained bass line with a slur over measures 69-70.

71

f *mf* *f*

Ch. 1

And all that we have wrought goes un - der And

f *mf* *f*

Ch. 2

n And all that we have wrought goes un - der And

n And all that we have wrought goes un - der And

f *ff* *mf*

Pno.

random notes between
the two notes indicated.
fast.

Org.

ff

Ped.

76

ff *f* *3*

Ch. 1
all our eyes go blank _____ And all our my-ri-ad tongues fall

ff *f* *3*

Ch. 2
all our eyes go blank _____ And all our my-ri-ad tongues fall

ff *f* *3*

ff *mf* *ff*

Pno.

Org.

fff *ff* *3*

Ped.

Detailed description of the musical score: The score is for page 49, starting at measure 76. It features five staves: Ch. 1 (top), Ch. 2, Pno., Org., and Ped. (bottom). The lyrics are 'all our eyes go blank _____ And all our my-ri-ad tongues fall'. The music is in 3/4 and 2/4 time signatures. Dynamics include *ff*, *f*, *fff*, and *mf*. There are triplets in measures 78 and 80. The Pno. part has a dynamic marking of *ff* > *mf* < *ff*. The Org. part has a dynamic marking of *fff* and a triplet in measure 80. The Ped. part has a triplet in measure 80.

81

still f > *mf* *mp*

Ch. 1

si-lent In the cruel mud of such fra - gil - it - y.

still f > *mf* *mp*

Ch. 2

si-lent In the cruel mud of such fra - gil - it - y.

still f > *mf* *mp*

si-lent In the cruel mud of such fra - gil - it - y.

>n

Pno.

Stop and
release pedal

p

Ped. _____

Org.

Ped.

The musical score is arranged in a vertical stack. At the top, a page number '50' is printed. Below it, the first system consists of two staves labeled 'Ch. 1' and 'Ch. 2'. Each channel has a treble and bass clef staff. The music is in 2/4 time with a key signature of one flat. The lyrics 'si-lent In the cruel mud of such fra - gil - it - y.' are written below the notes. Dynamic markings include 'still f', '> mf', and 'mp'. A hairpin crescendo is shown above the notes. The second system is similar to the first. The third system is for the piano (Pno.), with a bass clef staff and a grand staff. It contains the instruction 'Stop and release pedal' and a piano dynamic marking 'p'. A 'Ped.' line is drawn below the piano part. The fourth system is for the organ (Org.), with a grand staff. The fifth system is for the pedal (Ped.), with a bass clef staff.

87

p *mp* *mp* *mp* *mf*

Ch. 1
And all our limbs un - furl them-selves,

Ch. 2
And all our limbs un - furl them-selves,

Pno.
And all our limbs un - furl Like

Org.

Ped.
p

The image shows a page of a musical score, page 51, starting at measure 87. It features five systems of staves. The first system is for two voices, Ch. 1 and Ch. 2, with lyrics 'And all our limbs un-furl themselves,'. The second system continues the vocal parts. The third system is for the piano (Pno.), with lyrics 'And all our limbs un-furl Like'. The fourth system is for the organ (Org.), and the fifth system is for the pedal (Ped.). Dynamics include piano (p), mezzo-piano (mp), and mezzo-forte (mf). There are also triplets and slurs indicated in the vocal parts.

94

mf *f* *p*

Ch. 1

Like white flags, in-to the fin-al qui - et - ude

mf *f* *p*

Ch. 2

Like white flags, in-to the fin-al qui-et - ude

mf *f* *mp*

white flags, in-to the fin-al qui-et - ude

Pno.

mf *f* *mp*

Org.

p

Ped.

Detailed description of the musical score: The score is for page 52, starting at measure 94. It features five systems of staves. The first system is for Ch. 1, with a treble and bass clef. The second system is for Ch. 2, also with treble and bass clefs. The third system is for Pno., with treble and bass clefs. The fourth system is for Org., with treble and bass clefs. The fifth system is for Ped., with a bass clef. The lyrics are: 'Like white flags, in-to the fin-al qui-et - ude'. Dynamic markings include *mf*, *f*, *p*, and *mp*. There are three triplet markings (3) in the piano and organ parts. Pedal markings (Ped.) are present in the piano and organ parts. The key signature has one flat (B-flat).

100 *mp*

Ch. 1

Of this wa - - ter - y green still-ness.

mp

Of this wa - - ter - y green

Ch. 2

Of this wa - ter - y green

Of this wa - ter - y green still-ness.

Pno. *mp*

pedal down until further notice

Org.

Ped.

108

rall. **a tempo**

Ch. 1

still - ness. — still - ness still - ness. —

still - ness. — still - ness still - ness still - ness. —

Ch. 2

still - ness. — still - ness still - ness.

still - ness still -

Pno.

rall. **a tempo**

Org.

Ped.

Detailed description of the musical score: The score is for page 54, starting at measure 108. It features five staves: Ch. 1 (two staves), Ch. 2 (two staves), Pno. (two staves), Org. (two staves), and Ped. (one staff). The lyrics 'still - ness' are repeated across the vocal parts. The tempo changes from 'rall.' to 'a tempo' between measures 110 and 111. The piano part has some tremolos in the first two measures. The organ part has a sustained chord in the first two measures and a tremolo in the last two. The pedal part has sustained notes throughout.

112

Ch. 1

still ness... still ness... still - ness.

still ness... still ness... still ness...

Ch. 2

still ness... still ness... still - ness...

ness still - ness...

Pno.

Org.

Ped.

pedal stays down until nothing at all can be heard.

* Each singer holds the final chord as long as possible, finishing with an "ss."
The effect should be one of scattered endings.