

Flyover Country

For 9 Musicians

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2022

Transposing Score

Instrumentation

Male Narrator

Flute

Bass Clarinet in Bb

Piano/Electric Piano

Drum Set

Violin

Viola

Cello

Double Bass

Digital Sampler/Laptop

Conductor

Duration: ~ 1 hour, 20 minutes

Performance Notes

During the performance, each musician should be amplified using dynamic microphones attached to boom stands. The signal of each should then run to a mixing console where an engineer will balance the levels and diffuse the final output into the venue's stereo sound system.

The narrator may hold their own microphone and their levels should always remain higher than the rest of the ensemble, so that their voice is always audible when speaking.

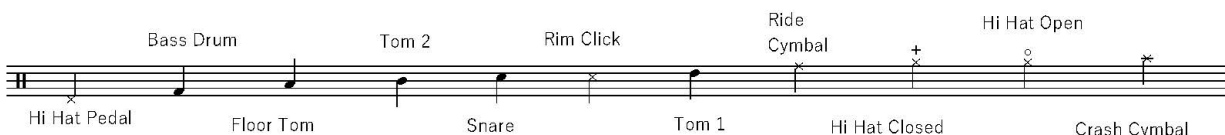
The ensemble may be arranged as necessary for each venue.

The double bass performer requires an instrument that features a C-extension on their fourth string.

The drummer and sound engineer may wish to place a plexiglass shield in front of the drums in order to curb some sound bleed, and if the snare proves too loud in the live mix, it may be dampened with a towel or bean bag as needed.

The drummer should use 5B drumsticks, or an equivalent, for the whole piece, unless otherwise noted.

The drum notation system for the piece can be found below:



The electric keyboard used in the work should feature a pitch-bend wheel, a usb port, and connect to a foot pedal to control volume. Ideally, the electric keyboard should be connected to a laptop running Ableton or a similar DAW. The tone of the keyboard should then be created in the DAW. It should sound somewhere between

the tone of an organ and a synth and should be incredibly dense in overtones and timbres. The performer may model the tone after that of a church organ with every stop activated, but the performer may choose their own tone.

If the performer cannot access a laptop, they may use the pre-set organ tone on the keyboard, but this is less desirable.

In movement 6, a performer needs to activate a sampler at mm. 170. The ensemble is responsible for creating a digital patch that can activate a sound sample of poet, John McCarthy, reciting the text indicated in the score. The sampling mechanism can be created in MAX/MSP and a key click can activate the sample.

An optional set of fixed video and fixed stereo electronics may be performed in conjunction with the piece. These elements should be activated when the conductor begins the piece and fade out after the last bar of notated music. The volume levels of this media should always be lower than that of the ensemble and should act as a digital backdrop, rather than another purely-musical element.

The narrator for the piece should identify as male and look to be over the age of 25. The delivery of the poetry should sound world-weary and sad. They should be recited with a certain grit of having lived through abject poverty and abuse, and should almost feel like the lines are coming from a diary. Above all, the narrator should sound determined and never tearful.

The narrator should read from the score in lieu of a part. During measures where the narrator speaks, bold text lies underneath blank spaces in his part. The text may be spoken with some flexibility in phrasing, but must fit in the designated spot. It should never bleed into a designated rest.

Specific performance instructions vary by movement and are listed below:

I. [If You Stay Long Enough]

Electric Keyboard – At the beginning of the movement, the piano should gradually fade in from piano and reach mezzo forte over the course of 20 seconds. It may either fade out or abruptly cut off at the end of the final measure of the piece.

Drum Set – The drum part should be played in a punk or post-punk style. When bowing the crash cymbal, use a heavily-rosined cello or double bass bow and freely bow the cymbal so that the sound melds with the rest of the ensemble.

Violin – At mm. 104, the performer should perform a grinding, scratching improv solo for 4 bars. This solo should speed up and get more intense and ugly as it progresses, and climaxes in a wash of noise. The performer should make this section atonal, incredibly overpressured, arrhythmic, and may perform it in any style they find fitting. I like to think about this section as a broken radio or malfunctioning speaker, but that is just one interpretation. The performer may make this solo their own, but it should be ugly.

Viola – Sections that feature headless stems should be performed atonally, and the performer should follow the contour of where they believe the note heads to lie. They should perform these sections as written in all other regards. Never repeat the same note more than two times in a row.

Cello – Sections that feature headless stems should be performed atonally, and the performer should follow the contour of where they believe the note heads to lie. They should perform these sections as written in all other regards. Never repeat the same note more than two times in a row.

Double Bass – Sections that feature headless stems should be performed atonally, and the performer should follow the contour of where they believe the note heads to lie. They should perform these sections as written in all other regards. Never repeat the same note more than two times in a row.

II. [Of Motherhood, A Fierce Drowning]

Piccolo – At mm. 30, the performer should perform articulated tongue rams with a sharp attack. These should mimic the same sound as the pizzicato strings. The notes floating in space should be played where the performer thinks they should be in the measure. The overall effect, when performed with the rest of the ensemble, should be a pointillistic cloud of sound.

At mm. 56, the notes should be performed as written and phrased with a considerable amount of breath sound in the note. The slash notation in the score and part indicates this technique.

The tongue rams in mm. 193 function the same way as they did in the beginning of the piece.

At mm. 223 and 231, the performer should speak the bolded text in unison with the rest of the ensemble. These phrases should be spoken in a distant, emotionally-removed way.

The piccolo should cut abruptly, in unison with the violin, after holding out the final note.

Bass Clarinet – At mm. 22, the performer should perform articulated mouth pops on the indicated notes with a sharp attack. These should mimic the same sound as the pizzicato strings. The notes floating in space should be played where the performer thinks they should be in the measure. The overall effect, when performed with the rest of the ensemble, should be a pointillistic cloud of sound.

At mm. 66, the performer should use the designated notes and create multiphonics built on the designated fundamental. The overall effect does not have to be tonal (but may be if the performer wishes) and may sound messy. The performer should choose multiphonics that come naturally to them on these notes and ones that they enjoy playing.

At mm. 197, the mouth pops return and should be interpreted the same way as they were at the beginning of the piece.

At mm. 223 and 231, the performer should speak the bolded text in unison with the rest of the ensemble. These phrases should be spoken in a distant, emotionally-removed way.

Piano – At mm. 1, the performer should perform the designated notes inside the piano using a wooden hammered dulcimer mallet. The notes floating in space should be played where the performer thinks they should be in the measure. The overall effect, when performed with the rest of the ensemble, should be a pointillistic cloud of sound.

At mm. 19, left hand chords should be performed as written.

At mm. 77, The notes floating in space should be played out of time and where the performer thinks they should be in the measure.

At mm. 106, the section that features headless stems should be performed atonally, and the performer should follow the contour of where they believe the note heads to lie. They should perform these sections as written in all other regards. Never repeat the same note more than two times in a row.

At mm. 130, the performer should use a playing card from a deck of cards and drag the plectrum towards them to create a long, synth-like tone.

At mm. 144, The performer should use 2 wooden hammered dulcimer mallets to perform the atonal rhythm indicated. The performer may choose the notes, but should never repeat the same note more than two times in a row. They may let these notes ring out a bit and bleed on top of each other.

At mm. 211, the performer should use the piano keys to perform all indicated notes and interpret the headless stems like they did in mm. 106

At mm. 223 and 231, the performer should speak the bolded text in unison with the rest of the ensemble. These phrases should be spoken in a distant, emotionally-removed way.

At mm. 224, the performer should switch back to the mallets and interpret the section like how they did at mm. 144. They should let the notes ring a bit and overlap on each other, except for the final note at mm. 259, which should be immediately silenced.

Drum Set – At mm. 9, the performer should bow the crash cymbal with a rosined double bass or cello bow. They should freely phrase this technique for the given allotment of time and should aim to create a glistening, strange texture. While bowing, they should add in articulated bass drum hits. These notes floating in space should be played where the performer thinks they should be in the measure. They should be played in time starting at mm. 21.

At mm. 32, the performer should start dropping coins on their snare drum. They should aim to drop the coins generally where the notes land in the measures, but don't have to be exact. They should leave the coins on the snare until the end of the movement, even when they are playing the snare with sticks. At the end of movement 2, clear the snare of the coins.

The cymbal bowing and coin dropping techniques are indicated multiple times through the movement via text. They should be interpreted consistently throughout the movement.

At mm. 223 and 231, the performer should speak the bolded text in unison with the rest of the ensemble. These phrases should be spoken in a distant, emotionally-removed way.

Violin – The notes floating in space should be played where the performer thinks they should be in the measure. The overall effect, when performed with the rest of the ensemble, should be a pointillistic cloud of sound. Aimless glissandi sections

feature gliss lines to tonal areas where the player should aim their gliss towards. These sections should sound atonal.

At mm. 25, the performer should perform the same aimless glissandi, but use the back of their bow instead of a traditional pizz to accomplish this effect.

At mm. 43, the performer should articulate the designated note with a strong attack.

At mm. 52, the performer should gliss the artificial harmonic up and down at random and out-of-sync with the rest of the strings until the end of mm. 60. They should not follow the notated gliss pattern for this section.

At mm. 63, the performer should create aimless glissandi in the designated direction. These may land on any note.

At mm. 75, the performer may use the designated fundamentals to ad lib artificial or natural harmonics on top of. These phrases should be articulated with a sharp attack and an immediate cutoff. They should feel like the harmonic version of a pizzicato.

At mm. 115, the section that feature headless stems should be performed atonally, and the performer should follow the contour of where they believe the note heads to lie. They should perform these sections as written in all other regards. Never repeat the same note more than two times in a row.

At mm. 123, triangle noteheads indicate that the performer should play the highest note possible. This should be accomplished on the IV string (G).

At mm. 223 and 231, the performer should speak the bolded text in unison with the rest of the ensemble. These phrases should be spoken in a distant, emotionally-removed way.

Viola – The notes floating in space should be played where the performer thinks they should be in the measure. The overall effect, when performed with the rest of the ensemble, should be a pointillistic cloud of sound. Aimless glissandi sections

feature gliss lines to tonal areas where the player should aim their gliss towards. These sections should sound atonal.

At mm. 23, the performer should perform the same aimless glissandi, but use the back of their bow instead of a traditional pizz to accomplish this effect.

At mm. 39, the performer should articulate the designated note with a strong attack.

At mm. 52, the performer should gliss the artificial harmonic up and down at random and out-of-sync with the rest of the strings until the end of mm. 60. They should not follow the notated gliss pattern for this section.

At mm. 63, the performer should create aimless glissandi in the designated direction. These may land on any note.

At mm. 75, the performer may use the designated fundamentals to ad lib artificial or natural harmonics on top of. These phrases should be articulated with a sharp attack and an immediate cutoff. They should feel like the harmonic version of a pizzicato.

At mm. 115, the section that feature headless stems should be performed atonally, and the performer should follow the contour of where they believe the note heads to lie. They should perform these sections as written in all other regards. Never repeat the same note more than two times in a row.

At mm. 223 and 231, the performer should speak the bolded text in unison with the rest of the ensemble. These phrases should be spoken in a distant, emotionally-removed way.

Cello – The notes floating in space should be played where the performer thinks they should be in the measure. The overall effect, when performed with the rest of the ensemble, should be a pointillistic cloud of sound. Aimless glissandi sections feature gliss lines to tonal areas where the player should aim their gliss towards. These sections should sound atonal.

At mm. 21, the performer should perform the same aimless glissandi, but use the back of their bow instead of a traditional pizz to accomplish this effect.

At mm. 35, the performer should articulate the designated note with a strong attack.

At mm. 52, the performer should gliss the artificial harmonic up and down at random and out-of-sync with the rest of the strings until the end of mm. 60. They should not follow the notated gliss pattern for this section.

At mm. 63, the performer should create aimless glissandi in the designated direction. These may land on any note.

At mm. 75, the performer may use the designated fundamentals to ad lib artificial or natural harmonics on top of. These phrases should be articulated with a sharp attack and an immediate cutoff. They should feel like the harmonic version of a pizzicato.

At mm. 223 and 231, the performer should speak the bolded text in unison with the rest of the ensemble. These phrases should be spoken in a distant, emotionally-removed way.

Double Bass – The notes floating in space should be played where the performer thinks they should be in the measure. The overall effect, when performed with the rest of the ensemble, should be a pointillistic cloud of sound. Aimless glissandi sections feature gliss lines to tonal areas where the player should aim their gliss towards. These sections should sound atonal.

At mm. 19, the performer should perform the same aimless glissandi, but use the back of their bow instead of a traditional pizz to accomplish this effect.

At mm. 31, the performer should articulate the designated note with a strong attack.

At mm. 52, the performer should gliss the artificial harmonic up and down at random and out-of-sync with the rest of the strings until the end of mm. 60. They should not follow the notated gliss pattern for this section.

At mm. 63, the performer should create aimless glissandi in the designated direction. These may land on any note.

At mm. 75, the performer may use the designated fundamentals to ad lib artificial or natural harmonics on top of. These phrases should be articulated with a sharp attack and an immediate cutoff. They should feel like the harmonic version of a pizzicato.

At mm. 223 and 231, the performer should speak the bolded text in unison with the rest of the ensemble. These phrases should be spoken in a distant, emotionally-removed way.

III. [Long Day Of The Factory Belt]

Drum Set – The drums in this section should have a resonant, heavy sound evoking factories. The performer may want to accomplish this effect using mallets of their choosing on the floor tom.

Piano – Square noteheads in the part indicate chords that should be played as atonal clusters. The performer should perform the grouping as indicated.

Violin – In mm. 1 and 84, X noteheads indicated the player should slowly and harshly drag the bow across the string to create a grating, slow noise effect on the indicated pitch.

Viola – In mm. 1 and 84, X noteheads indicated the player should slowly and harshly drag the bow across the string to create a grating, slow noise effect on the indicated pitch.

Cello – In mm. 1 and 84, X noteheads indicated the player should slowly and harshly drag the bow across the string to create a grating, slow noise effect on the indicated pitch.

Double Bass – In mm. 1, X noteheads indicated the player should slowly and harshly drag the bow across the string to create a grating, slow noise effect on the indicated pitch.

IV. [The Taste Of Copper]

Flute – At mm. 24, the performer should speak the bolded text in unison with the rest of the ensemble. This phrases should be spoken in a firm, direct, and emotionally-removed way.

At mm. 109, quietly repeat the bolded text until the end of the piece. The phrase should be repeated with some space in between each. This phrase should not be in unison with anyone else. Speak the phrase as if you are internally dwelling on the idea. It should feel very introverted.

Bass Clarinet – At mm. 1, headless stems should be performed atonally, and the performer should follow the contour of where they believe the note heads to lie. They should perform these sections as written in all other regards. Never repeat the same note more than two times in a row. This particular section should be very squeaky, messy, and harsh sounding. It should feel like textural background chatter.

At mm. 11, 18, and 77, this effect is the same.

At mm. 24, the performer should speak the bolded text in unison with the rest of the ensemble. This phrases should be spoken in a firm, direct, and emotionally-removed way.

At mm. 41, perform the headless stems atonally with staccato. This should no longer sound like an effect and should rather sound like an atonal rhythmic line.

At mm. 108, quietly repeat the bolded text until the end of the piece. The phrase should be repeated with some space in between each. This phrase should not be in unison with anyone else. Speak the phrase as if you are internally dwelling on the idea. It should feel very introverted.

Drum Set – At mm. 24, the performer should speak the bolded text in unison with the rest of the ensemble. This phrases should be spoken in a firm, direct, and emotionally-removed way.

At mm. 112, quietly repeat the bolded text until the end of the piece. The phrase should be repeated with some space in between each. This phrase should not be in unison with anyone else. Speak the phrase as if you are internally dwelling on the idea. It should feel very introverted. Don't stop drumming.

Electric Keyboard – At mm. 24, the performer should speak the bolded text in unison with the rest of the ensemble. This phrases should be spoken in a firm, direct, and emotionally-removed way.

At mm. 25, the performer should use the pitch bend wheel of their keyboard to bend the notes as indicated. The notated pitches can act as a gestural guide and exact pitches do not have to be precise.

At mm. 38 and 39, use the pitch bend wheel to accomplish the same effect with individual notes.

At mm. 40, square note heads indicate a cluster. This may be a tonal or atonal cluster. It should be very brief, abrupt, and shocking.

All subsequent clusters should be atonal and feel like percussive attacks.

At mm. 113, quietly repeat the bolded text until the end of the piece. The phrase should be repeated with some space in between each. This phrase should not be in unison with anyone else. Speak the phrase as if you are internally dwelling on the idea. It should feel very introverted.

Violin – At mm. 24, the performer should speak the bolded text in unison with the rest of the ensemble. This phrases should be spoken in a firm, direct, and emotionally-removed way.

Starting at mm. 62, triangle note heads indicate the performer should play the highest possible note on their 4th string (G). Through this section, they should use lighter and harsher pressure, as indicated by text instructions. The performer may slowly increase or decrease their pressure, in anticipation of the text instructions, or may abruptly change their pressure.

At mm. 117, quietly repeat the bolded text until the end of the piece. The phrase should be repeated with some space in between each. This phrase should not be in unison with anyone else. Speak the phrase as if you are internally dwelling on the idea. It should feel very introverted.

Viola – At mm. 24, the performer should speak the bolded text in unison with the rest of the ensemble. This phrases should be spoken in a firm, direct, and emotionally-removed way.

Starting at mm. 62, triangle note heads indicate the performer should play the highest possible note on their 4th string (C). Through this section, they should use lighter and harsher pressure, as indicated by text instructions. The performer may slowly increase or decrease their pressure, in anticipation of the text instructions, or may abruptly change their pressure.

At mm. 118, quietly repeat the bolded text until the end of the piece. The phrase should be repeated with some space in between each. This phrase should not be in unison with anyone else. Speak the phrase as if you are internally dwelling on the idea. It should feel very introverted.

Cello – At mm. 24, the performer should speak the bolded text in unison with the rest of the ensemble. This phrases should be spoken in a firm, direct, and emotionally-removed way.

Starting at mm. 62, triangle note heads indicate the performer should play the highest possible note on their 3rd string (G). Through this section, they should use lighter and harsher pressure, as indicated by text instructions. The performer may

slowly increase or decrease their pressure, in anticipation of the text instructions, or may abruptly change their pressure.

At mm. 122, quietly repeat the bolded text until the end of the piece. The phrase should be repeated with some space in between each. This phrase should not be in unison with anyone else. Speak the phrase as if you are internally dwelling on the idea. It should feel very introverted.

Double Bass – At mm. 24, the performer should speak the bolded text in unison with the rest of the ensemble. This phrases should be spoken in a firm, direct, and emotionally-removed way

Starting at mm. 62, triangle note heads indicate the performer should play the highest possible note on their 3rd string (A). Through this section, they should use lighter and harsher pressure, as indicated by text instructions. The performer may slowly increase or decrease their pressure, in anticipation of the text instructions, or may abruptly change their pressure.

At mm. 123, quietly repeat the bolded text until the end of the piece. The phrase should be repeated with some space in between each. This phrase should not be in unison with anyone else. Speak the phrase as if you are internally dwelling on the idea. It should feel very introverted.

V. [To Sever Anything]

Flute – At mm. 70, 93, and 95, headless stems should be performed atonally, and the performer should follow the contour of where they believe the note heads to lie. They should perform these sections as written in all other regards. Never repeat the same note more than two times in a row.

At mm. 127, play the indicated phrase while speeding up and slowing down independent of the ensemble. Do not rely on the conductor to determine your speed during this section. All other instruments should be freely changing tempo with this phrase and it should create a massive, blurry texture.

At mm. 143, return to the written tempo.

At mm. 159, accel. and ritard freely while interpreting the atonal, headless stems. Approach performing this section like mm. 127, with the only difference being the pitch of the notes.

At mm. 188, play the phrases at the written tempo and interpret them like all other headless stems.

At mm. 215, play the atonal, headless stems at the given tempo while articulating each note as much as possible.

Bass Clarinet – At mm. 70, 93, and 95, headless stems should be performed atonally, and the performer should follow the contour of where they believe the note heads to lie. They should perform these sections as written in all other regards. Never repeat the same note more than two times in a row.

At mm. 127, play the indicated phrase while speeding up and slowing down independent of the ensemble. Do not rely on the conductor to determine your speed during this section. All other instruments should be freely changing tempo with this phrase and it should create a massive, blurry texture.

At mm. 143, return to the written tempo.

At mm. 161, accel. and ritard freely while interpreting the atonal, headless stems. Approach performing this section like mm. 127, with the only difference being the pitch of the notes.

At mm. 188, play the phrases at the written tempo and interpret them like all other headless stems.

At mm. 215, play the atonal, headless stems at the given tempo while articulating each note as much as possible.

Drum Set – From mm. 198 to the end of mm. 210, the performer should perform a rock drum solo. They should take inspiration from drummers like Thor Harris of Swans or Sonic Youth's Steve Shelley.

Piano – At mm. 127, play the indicated phrase while speeding up and slowing down independent of the ensemble. Do not rely on the conductor to determine your speed during this section. All other instruments should be freely changing tempo with this phrase and it should create a massive, blurry texture.

At mm. 169, accel. and ritard freely while interpreting the atonal, headless stems. Approach performing this section like mm. 127, with the only difference being the atonal pitch of the notes.

At mm. 209, play the atonal, headless stems at the given tempo while articulating each note as much as possible.

At mm. 238, play the right-hand chord as a white note cluster.

Violin – At mm. 7, perform the headless stems with glissandi between each note as indicated.

At mm. 42, the performer should articulate each indicated note during the continuous glissando.

At mm. 127, play the indicated phrase while speeding up and slowing down independent of the ensemble. Do not rely on the conductor to determine your speed during this section. All other instruments should be freely changing tempo with this phrase and it should create a massive, blurry texture.

At mm. 164, accel. and ritard freely while interpreting the atonal, headless stems. Approach performing this section like mm. 127, with the only difference being the atonal pitch of the notes.

At mm. 207, play the atonal, headless stems at the given tempo while articulating each note as much as possible.

From mm. 238 to the end of the piece, the performer should not dwell on any indicated pitch. Continuously gliss without stopping, using the notated pitches as a guide as to where to be.

Viola – At mm. 7, perform the headless stems with glissandi between each note as indicated.

At mm. 127, play the indicated phrase while speeding up and slowing down independent of the ensemble. Do not rely on the conductor to determine your speed during this section. All other instruments should be freely changing tempo with this phrase and it should create a massive, blurry texture.

At mm. 167, accel. and ritard freely while interpreting the atonal, headless stems. Approach performing this section like mm. 127, with the only difference being the atonal pitch of the notes.

At mm. 207, play the atonal, headless stems at the given tempo while articulating each note as much as possible.

From mm. 238 to the end of the piece, the performer should not dwell on any indicated pitch. Continuously gliss without stopping, using the notated pitches as a guide as to where to be.

Cello – At mm. 7, perform the headless stems with glissandi between each note as indicated.

At mm. 127, play the indicated phrase while speeding up and slowing down independent of the ensemble. Do not rely on the conductor to determine your speed during this section. All other instruments should be freely changing tempo with this phrase and it should create a massive, blurry texture.

At mm. 170, accel. and ritard freely while interpreting the atonal, headless stems. Approach performing this section like mm. 127, with the only difference being the atonal pitch of the notes.

At mm. 207, play the atonal, headless stems at the given tempo while articulating each note as much as possible.

From mm. 241 to the end of the piece, the performer should not dwell on any indicated pitch. Continuously gliss without stopping, using the notated pitches as a guide as to where to be.

Double Bass – At mm. 7, perform the headless stems with glissandi between each note as indicated.

At mm. 127, play the indicated phrase while speeding up and slowing down independent of the ensemble. Do not rely on the conductor to determine your speed during this section. All other instruments should be freely changing tempo with this phrase and it should create a massive, blurry texture.

At mm. 174, accel. and ritard freely while interpreting the atonal, headless stems. Approach performing this section like mm. 127, with the only difference being the atonal pitch of the notes.

At mm. 207, play the atonal, headless stems at the given tempo while articulating each note as much as possible.

From mm. 241 to the end of the piece, the performer should not dwell on any indicated pitch. Continuously gliss without stopping, using the notated pitches as a guide as to where to be.

VI. [To Riven Stillness]

This is an open instrumentation piece. The flute, violin, and viola constitute high instruments. Bass clarinet, cello, and double bass are low instruments. The piano performs both parts.

Performers should play the material at a comfortable octave.

The pianist may choose to perform this movement simultaneously on the electric keyboard and grand piano, or on a single keyboard instrument of their choosing.

At mm. 170, an ensemble member should trigger a sound sample of the poet's voice reciting the indicated text.

VII. [Renders And Yields]

At mm. 157, the conductor stops counting time for the ensemble and lets them gradually slow down and morph into a cloud of sound

Piccolo – From mm. 97 to mm. 114, the performer should play the rhythm and phrasing as indicated by the headless stems. In this section, the performer should exclusively use notes derived from the C# Octatonic scale – C#, D, E, F, G, G#, A#, B. They may play these notes in any order and should only play a note two times in a row.

Bass Clarinet – At mm. 89, the performer should interpret the x noteheads as mouth pops. These notes should have a hard attack and sharp articulation. They should perform the notes where they think they should fall in the measure.

Piano/Electric Keyboard – The right hand of the performer should play the grand piano and the left hand should play the electric keyboard simultaneously.

At mm. 88, the performer should play the rhythm and phrasing as indicated by the headless stems. In this section, the performer should exclusively use notes derived from the C# minor scale – C#, D#, E, F#, G#, A, and B. They may play these notes in any order and should only play a note two times in a row.

From mm. 97 to mm. 114, the performer should play the rhythm and phrasing as indicated by the headless stems. In this section, the performer should exclusively use notes derived from the C# Octatonic scale – C#, D, E, F, G, G#, A#, B. They may play these notes in any order and should only play a note two times in a row.

At the end of the piece, the performer should play pointillistic, sparse notes as indicated, as if fading away.

Violin – At mm. 89, the performer should play the indicated pitches pointillistically and out of time.

At mm. 157, the performer should play the indicated notes out of time with the ensemble as they gradually slow in tempo. These notes should not line up with anyone else and should help create a fading wash of sound. Do not interpret these as quarter notes.

Viola – At mm. 89, the performer should play the indicated pitches pointillistically and out of time.

At mm. 157, the performer should play the indicated notes out of time with the ensemble as they gradually slow in tempo. These notes should not line up with anyone else and should help create a fading wash of sound. Do not interpret these as quarter notes.

Cello – At mm. 89, the performer should play the indicated pitches pointillistically and out of time.

At mm. 156, the performer should play the indicated notes out of time with the ensemble as they gradually slow in tempo. These notes should not line up with anyone else and should help create a fading wash of sound. Do not interpret these as quarter notes.

Double Bass – At mm. 89, the performer should play the indicated pitches pointillistically and out of time.

At mm. 156, the performer should play the indicated notes out of time with the ensemble as they gradually slow in tempo. These notes should not line up with anyone else and should help create a fading wash of sound. Do not interpret these as quarter notes.

I. [If You Stay Long Enough]

Dark $\text{♩} = 70$
20 seconds

Male Voice

Here is my only life

Flute

Bass Clarinet in B \flat

Drum Set

Digital Keyboard

Violin

Viola

Violoncello

Double Bass

4

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

6 A

M. Voice *a hymn pushed into my tongue like weld screws*

Fl. *sfz* *f*

B. Cl. *sfz*

Dr. *f*

D. Keyboard (5) *f*

Vln. *s.p.* *sfz* *f*

Vla. *sfz* *s.p.*

Vc. *sfz* *s.p.*

Db. *sfz* *s.p.*

9

M. Voice *the pulsing of a cricket inside a crow's mouth*

Fl. *mf*

B. Cl. *mf*

Dr. *mf*

D. Keyboard (8) *p*

Vln.

Vla.

Vc. *p*

Db.

11

M. Voice

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.



13

M. Voice

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.

B

15

M. Voice

for me, this flat land has held so much weight

I'll collect its fragments

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



18

M. Voice

the gospels of vacant parking lots

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

20

M. Voice **the quietude of single lane dirt roads**

Fl.

B. Cl.

Dr.

D. Keyboard *mp*

Vln. *s.p.*

Vla.

Vc.

Db.



21

M. Voice **off to the side, a new family watches their newborn play in a sandbox at the edge of a cornfield**

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

22

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



23

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

where possums go to die alone in the husks

24

M. Voice *while we go on existing*

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



25

M. Voice

Fl.

B. Cl. *mp* *f*

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

26

M. Voice

Fl.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.



27

M. Voice

dying alone is a privilege of privacy

Fl.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.

28

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



29

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

and here

30

M. Voice

you can posses it without any artifice

Fl.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.



31

M. Voice

Fl.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.

32

M. Voice

Fl.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.



33

M. Voice

Fl.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.

D

mf

35

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



37

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

39

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



41

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

43 E

M. Voice

no tall churches or taller skyscrapers here you can exit like walking to the chilled spring where ice sloughs off the evergreens

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



46 rit.

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

48

M. Voice and the shimmering reminds me of church bells

Fl.

B. Cl.

Dr.

D. Keyboard *mf*

Vln.

Vla.

Vc.

Db.



50

M. Voice and the acorns unearth themselves amid the dead-colored leaves that go on living a buried life

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

51

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

52

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

G Subito $\text{♩} = 90$

keeping the garden bed warm

mp *mf* *p* *mf* *s.t.* *ord.*

55

M. Voice *no place is sad if you stay long enough*

Fl. *mf*

B. Cl. *mf*

Dr. *mf*

D. Keyboard *mp*

Vln. *mp*

Vla. *mp*

Vc. *pizz*

Db. *mf*



59

M. Voice *and if you stay long enough*

Fl. *mp*

B. Cl. *mp*

Dr.

D. Keyboard *p*

Vln. *s.p.* *pp*

Vla. *s.p.* *pp*

Vc.

Db.

61

M. Voice

come visit the last used bookstore that holds the yellowed almanacs

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.

mf

mp

s.p.

15th



63

M. Voice

and historical indexes on pallid steel shelves layered with dust

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.

mp

arco

(5)

65

M. Voice **the loud dreams of farmers whose voices can still be heard**

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



H

67

M. Voice **even seen**

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

69

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

their clothes billowing like flags strapped to a clothesline

mf

with palm



71

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

72

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



73

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

74

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

>mp

(8)

(5)



75

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

taut and bouncing over a steep sea of buffalograss

76 rit.

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



77

M. Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

78

M. Voice

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.



79

M. Voice

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.

$\text{♩} = 60$

mp

freely bow crash cymbal

p

84

M. Voice

Picc.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.

s.t.

mp

s.t.

mp



91

M. Voice

Picc.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.

mp

mp

atonal, follow contour

K

M. Voice

Picc.

B. Cl. *mf*

Dr. *mf*

Keyboard
D. *mf*
(8)

Vln.

Vla. *mf*

Vc. *p* *ord. atonal, follow contour* *mf* *ord. atonal, follow contour*

Db. *mf*



L

M. Voice

Picc.

B. Cl. *pp*

Dr.

Keyboard
D. *pp*
(8)

Vln.

Vla.

Vc.

Db. *p* *grinding, scratching improv*

105 *accel.* ♩ = 70

M. Voice

Picc. *mp*
atonal, follow contour

B. Cl. *mp*

Dr.

D. Keyboard

Vln. *scratch tone improv climax*
(4)

Vla. *as written*

Vc. *as written*

Db. *as written*

108 **M**

M. Voice

Picc. *f*
as written

B. Cl. *f*

Dr. *f*

D. Keyboard

Vln. *as written*
f
s.p.

Vla. *f*
s.p.

Vc. *f*
s.p.

Db. *f*
s.p.

110

M. Voice

Picc.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.



112

M. Voice

Picc.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

how else do i give names to the wraiths of a landscape?

mf

mf

mf

mf

mf

mf

M. Voice here harsh versions of man's machinery tread through every year

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

==

M. Voice and between each season

Picc.

B. Cl.

Dr. *mp*

D. Keyboard *mp*

Vln.

Vla.

Vc.

Db.

122

N

M. Voice *a space opens up*

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

p < f

sfz f

f



124

M. Voice *and the sun unlocks a door in the ground with its brightness*

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

M. Voice *and if you imagine your ears to be a system of roots*

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



M. Voice *let them burrow into soil*

Picc.

B. Cl. *>mp*

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

129

0

M. Voice

Picc.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.



130

M. Voice

Picc.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.

M. Voice

Picc.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.



M. Voice

Picc.

B. Cl.

Dr.

D.
Keyboard

Vln.

Vla.

Vc.

Db.

133 rit.

Musical score for measures 133-134. The score includes parts for M. Voice, Picc., B. Cl., Dr., Keyboard, D., Vln., Vla., Vc., and Db. The tempo is marked 'rit.' (ritardando). The music features a complex rhythmic pattern with many sixteenth notes and rests, and a dynamic marking 'v' (forte) above the drum part.



134

Musical score for measures 134-135. The score includes parts for M. Voice, Picc., B. Cl., Dr., Keyboard, D., Vln., Vla., Vc., and Db. The tempo is marked '134' (likely a measure number). The music continues with a complex rhythmic pattern, similar to the previous page, with a dynamic marking 'v' (forte) above the drum part.

135.

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

with palm
8^{va}

136.

M. Voice

and you will hear beyond this voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

(8)

137.

M. Voice

Picc.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.



138.

M. Voice

Picc.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.

you will hear what solitude sounded like

139

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



140

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

141

M. Voice

before it was alone

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



142

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

143

M. Voice

a speck of dirt

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



144

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

145

M. Voice

Picc.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.



146

M. Voice

Picc.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.

147

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



Q

148 ♩ = 50

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

149

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



150

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

151 **R**

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



152

M. Voice

Picc.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

153

M. Voice **its body**

Picc.

B. Cl.

Dr.

Keyboard

Vln.

Vla.

Vc.

Db.



154

M. Voice

Picc.

B. Cl.

Dr.

Keyboard

Vln.

Vla.

Vc.

Db.

155 **S**

M. Voice *hollering fervent and raw* 10 seconds

Picc. 10 seconds

B. Cl. 10 seconds

Dr. 10 seconds

D. Keyboard *mp* *pp* 10 seconds

(f5)-----

Vln. 10 seconds

Vla. 10 seconds

Vc. 10 seconds

Db. 10 seconds

II. [Of Motherhood, a Fierce Drowning]

Claustrophobic

♩ = 140

Male Voice

Flute

Bass Clarinet
in B \flat

Piano
mf
pedal ad. lib

Drum Set

Violin
mf
pizz
aimless glissandi

Viola

Violoncello

Double Bass

5

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

A

mp

mp

pizz
sfz
pizz
sfz
pizz
sfz
pizz
sfz

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

mp - mf

aimless glissandi

p - mf

aimless glissandi

mf

aimless glissandi

mf

aimless glissandi

mf

aimless glissandi

freely bow



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

14

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



16

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

19 **B**

M. Voice

Fl. *mp*

B. Cl.

Pno. *as written*

Dr. *continue freely bowing*

Vln.

Vla. *col legno battuto*

Vc. *col legno battuto*

Db.



22

M. Voice

Fl.

B. Cl. *slap tongue* *mf*

Pno.

Dr.

Vln.

Vla. *col legno battuto*

Vc.

Db.

25

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln. *col legno battuto*

Vla.

Vc.

Db.



27

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

M. Voice

Fl. *tongue rams*

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



C

M. Voice

Fl.

B. Cl.

Pno. *mp*

Dr.

Vln.

Vla.

Vc.

Db. *s.p. arco* *f*

32

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

drop coins on snare

mp



34

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

s.p. arco

f

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

40

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



42

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

mf
s.p.
arco

44 **D**

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



46

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



E

M. Voice

the incessant silence of the central Midwest drove my mother mad

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

freely bow crash cymbal

mf

freely gliss up and down

ord. as written

mp

freely gliss up and down

p - mf

ord. as written

mp

freely gliss up and down

p - mf

ord. as written

mp

freely gliss up and down

p - mf

ord. as written

mp

freely gliss up and down

p - mf

M. Voice

Fl. *half pitch, half breath noise*

B. Cl. *mp mp*

Pno. *mp*

Dr.

Vln. (4)

Vla. (4)

Vc. (4)

Db. (4)



M. Voice

Fl. *between the gaps of noise* *the undulating wind passed like public trains between the rows of terraced houses in crowded cities*

B. Cl.

Pno.

Dr.

Vln. (8)

Vla. (8)

Vc. (8)

Db. (8)

62 F

M. Voice: there was no peace for her

Fl.

B. Cl.

Pno. *f* 15^{ma} 3 3 3 3 8^{va}

Dr.

Vln. *mf* 3 3 5

Vla. *mf* 3 3 5

Vc. *mf* 3 3 5

Db. *mf* 3 3 5



66

M. Voice

Fl. *mf* play multiphonic of your choice on fundamental

B. Cl. *mf*

Pno. (15) 3 3 3 3 3 3 (8) randomly drop coins

Dr. *mp - mf*

Vln.

Vla.

Vc.

Db.

68

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



70

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

G

as written

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

ord

drop coins

create natural and artificial harmonics use these tones as fundamentals

mp

create natural and artificial harmonics use these tones as fundamentals

mp

create natural and artificial harmonics use these tones as fundamentals

mp

create natural and artificial harmonics use these tones as fundamentals

mp

76 **H**

M. Voice

Fl.

B. Cl.

Pno. *pointilistic*
15^{mo}
mp

Dr. *as written*
mf

Vln.

Vla.

Vc.

Db.



78

M. Voice
she has never seen this world from any different angle

Fl.

B. Cl.

Pno. (5)
(8)

Dr.

Vln.

Vla.

Vc.

Db.

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

having lived only at her parents house and the house next door for fifty years

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

87

M. Voice: to not move like that means to measure

Fl. *ppp*

B. Cl.

Pno. (5) (6)

Dr.

Vln.

Vla.

Vc.

Db.



89

M. Voice: dust by the buckets of light casting shadows on the wall each day

Fl. *mp*

B. Cl.

Pno. (5) (6)

Dr.

Vln.

Vla.

Vc.

Db.

91

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

J

mf

mf

mf



93

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

mf

mf

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln. *as written*

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

97

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

until

mf

as written s.p.

as written s.t.

as written s.t.



99

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

rim clicks

sfz

f

101

M. Voice

an invisible voice seizes the skull and a landscape of zoysia invades the soft ground

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



104

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

L

p

atonal follow contour

mf

8^{va}

M. Voice **infertile seeds of motherhood and identity**

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

M

Sautillé

pp

Sautillé

p

112

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

mf

mf



114

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

N

ppp sfz

f

Sautillé
s.t.

p

Sautillé
s.t.

p

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

(f)

(sf)

mf

mf



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

mf

123



M. Voice *when a life grows this small*

Fl. *pp*

B. Cl. *pp*

Pno.

Dr. *drop coins*
highest possible note
ord. sul. IV. *mp*

Vln. *>mp*

Vla.

Vc. *pp*

Db. *pp*



125

M. Voice *turns this rough*

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

P

everything attacks it

sfz

f

p

slowly drag playing
card down the string
inside piano

f

as written

sfz

ord.

f

sfz

ord.

f

sfz

ord.

f

sfz

ord.

f

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

Q

M. Voice

Fl. *>mp*

B. Cl.

Pno. *slowly drag playing card down the string inside piano*

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl. *mf*

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

141

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



143 $\text{♩} = 200$

R

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

*with dulcimer mallets
inside piano
atonal*

mp

p

p

p

p

p

p

M. Voice

the skinny arms of the gingko in our backyard

Fl.

B. Cl.

mp

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

the deformed fingers of the sweetgum

dropping its daggers around the house like traps

Fl.

B. Cl.

Pno.

Dr.


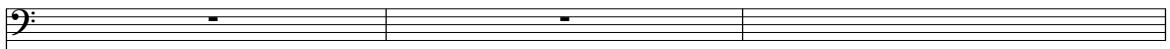
Vln.



Vla.



Vc.






Db.


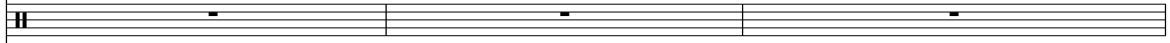
152



M. Voice   they were the only trees swaying in the pale light



Fl.  



B. Cl.  



Pno.  
 
 (8) 

Dr.  

Vln.  

Vla.  


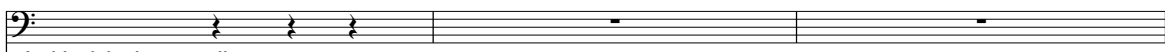
Vc.  


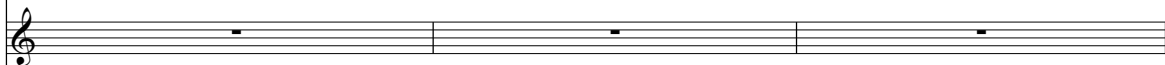
Db.  







155


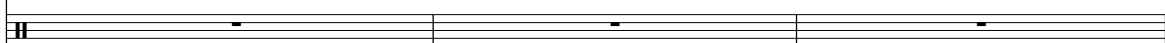
S


M. Voice   of a blank bedroom wall


Fl.  


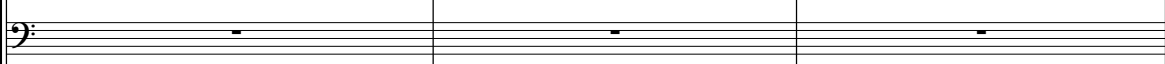
B. Cl.  


Pno.  
 
 (8) 

Dr.  

Vln.  

Vla.  

Vc.  

Db.  

M. Voice

but it was like a wave threatened to drag her under

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



T

M. Voice

and it did

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

M. Voice **eventually**

Fl.

B. Cl.

Pno.

Dr. *mp* **bow**

Vln.

Vla.

Vc.

Db.



U

accel.

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln. *col legno battuto* **pp**

Vla. *col legno battuto* **pp**

Vc. *col legno battuto* **pp**

Db. **pp**

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

mf

mf

mf

mf

mf



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

ord.

p

pedal ad. lib.



180 **V** ♩ = 140

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

p

p

p

arco ord.

fp

arco ord.

fp

arco ord.

fp

arco ord.

fp

M. Voice

a gentle rocking

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

mf

fp *fp* *fp* *fp* *fp* *mp*

fp *fp* *fp* *fp* *fp* *mp*

fp *fp* *fp* *fp* *fp* *mp*

fp *fp* *fp* *fp* *fp* *mp*



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

M. Voice

then a violent thrashing

Fl. *tongue rams*

mf

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl. *slap tongue*

mf

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

203 X

M. Voice: her depression, a fierce drowning between the slab lots of two houses that have settled forever at the bottom of Springfield, Illinois

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



Y

210

M. Voice: sometimes

Fl.

B. Cl.

Pno. *with keyboard atonal, follow contour*

Dr. *freely bow*

Vln. *pp*

Vla.

Vc.

Db.

M. Voice *ord.* when her eyes can't stay open and she cant sleep

Fl. *pp* *mp*

B. Cl.

Pno.

Dr.

Vln. *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Db. *pp*

220

M. Voice she'll ask *spoken*

Fl. do you hear the windchimes? *spoken*

B. Cl. do you hear the windchimes? *spoken*

Pno. do you hear the windchimes? *spoken*

Dr. do you hear the windchimes? *spoken*

Vln. do you hear the windchimes? *spoken*

Vla. do you hear the windchimes? *spoken*

Vc. do you hear the windchimes? *spoken*

Db. do you hear the windchimes? *spoken*

mp

Z

224

M. Voice

Fl. *as written*
f

B. Cl. *as written*
ord.
f

Pno. *with dulcimer mallets*
inside piano, atonal
f

Dr. *f*

Vln.

Vla.

Vc.

Db.



227

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

she hung them when she was nine at her parent's house next door

AA

231

M. Voice *And I can hear them too*

Fl. *spoken* *as written*
they're still ringing *ppp* *mf*

B. Cl. *spoken*
they're still ringing *ppp* *mf*

Pno. *spoken* *continue playing with mallets*
they're still ringing *mf*
8^{va}
15^{vb}

Dr. *spoken* *as written*
they're still ringing *p* *mf*

Vln. *spoken*
they're still ringing

Vla. *spoken*
they're still ringing

Vc. *spoken*
they're still ringing

Db. *spoken*
they're still ringing



235

M. Voice

Fl.

B. Cl.

Pno. *(8)* *(15)*

Dr.

Vln.

Vla.

Vc.

Db.

239

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

*aimless glissandi
s.t. - s.p.*

mp

*aimless glissandi
s.t. - s.p.*

mp

*aimless glissandi
s.t. - s.p.*

mp

*aimless glissandi
s.t. - s.p.*

mp



242

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

how comforting that must be to her, I think

freely bow

mp

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

249

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.



CC

251

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

then how terrifying

M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

ppp

arco ord. 8^{va}



M. Voice

Fl.

B. Cl.

Pno.

Dr.

Vln.

Vla.

Vc.

Db.

non vib.

f

ppp

non vib. 8^{va}

cut abruptly

cut abruptly

cut abruptly

III. [Long Day of the Factory Belt]

Heavy ♩ = 60

Male Voice

Flute

Bass Clarinet in B \flat

Drum Set

Piano

Violin

Viola

Violoncello

Double Bass

resonant sound

mf ————— *f*

f

cluster

f

8^{va}
pedal ad. lib.

s.p.
harsh pressure, drag bow slowly

mp ————— *f*

s.p.
harsh pressure, drag bow slowly

mp ————— *f*

s.p.
harsh pressure, drag bow slowly

mp ————— *f*

s.p.
harsh pressure, drag bow slowly

mp ————— *f*

ord. pressure

Detailed description of the musical score: The score is for a 5/4 time piece with a tempo of Heavy ♩ = 60. It features eight staves: Male Voice (bass clef, mostly rests), Flute (treble clef, melodic line with dynamics mf to f), Bass Clarinet in B-flat (treble clef, melodic line with dynamics mf to f), Drum Set (snare drum, marked f and resonant sound), Piano (grand staff, marked f, with a cluster in the right hand and a pedal ad lib. in the left hand), Violin (treble clef, marked mp to f, s.p. harsh pressure, drag bow slowly), Viola (alto clef, marked mp to f, s.p. harsh pressure, drag bow slowly), Violoncello (bass clef, marked mp to f, s.p. harsh pressure, drag bow slowly), and Double Bass (bass clef, marked mp to f, s.p. harsh pressure, drag bow slowly, ending with ord. pressure). The key signature has one sharp (F#).

4

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

(8)

Detailed description: This block contains the musical score for measures 4 and 5. The score is arranged in a system with ten staves. From top to bottom: Voice (bass clef, whole rest), Flute (treble clef, quarter notes G4, A4, B4, C5), Bass Clarinet (treble clef, quarter notes G3, A3, B3, C4), Drums (snare drum, quarter notes), Piano (grand staff, bass clef, quarter notes G2, A2, B2, C3), Violin (treble clef, whole note G4), Viola (alto clef, whole note G4), Violoncello (bass clef, whole note G4), and Double Bass (bass clef, eighth-note pattern). A rehearsal mark (8) is located below the piano part.



5

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

(8)

ord. pressure

Detailed description: This block contains the musical score for measures 6 and 7. The score is arranged in a system with ten staves. From top to bottom: Voice (bass clef, whole rest), Flute (treble clef, quarter notes G4, A4, B4, C5), Bass Clarinet (treble clef, quarter notes G3, A3, B3, C4), Drums (snare drum, quarter notes), Piano (grand staff, bass clef, quarter notes G2, A2, B2, C3), Violin (treble clef, whole note G4), Viola (alto clef, whole note G4), Violoncello (bass clef, whole note G4), and Double Bass (bass clef, eighth-note pattern). A rehearsal mark (8) is located below the piano part. The word "ord. pressure" is written above the cello staff in measure 7.

6

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



7

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Score for measures 98-100. Instruments include Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., and Db.



Score for measures 101-103. Instruments include Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., and Db.

10

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

ord. pressure



11

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

A

12

Voice

And what of my father

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

mp

mp

mp

sfz

sfz

sfz

sfz

sfz

sfz



14

Voice

who lost his father at 9? everyday after he threw a baseball at a church wall across the street from the only apartment he ever knew

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

mf

p

8^{va}

15^{va}

senza vib. ord.

mp

senza vib. ord.

mp

B

17

Voice: playing basketball on the sloped hill of a parking lot

Fl.

B. Cl.

Dr.

Pno. (8) (5)

Vln.

Vla.

Vc.

Db. pizz mf



20

Voice: with other lost kids on the North End until he moved in with my mother

Fl.

B. Cl.

Dr.

Pno. (8) (5)

Vln.

Vla.

Vc.

Db. p

Voice: in the only place she ever knew and together the two of them compared

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Voice: the only geographies they believed in when he thinks of this

Fl.

B. Cl.

Dr. very heavy

Pno. f

Vln. s.p. f

Vla. s.p. f

Vc. f

Db. f s.t. arco

C

30

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



31

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

his face reminds me of a barn's haymow rotting away

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Voice

Fl.

B. Cl.

Dr.

Pno.

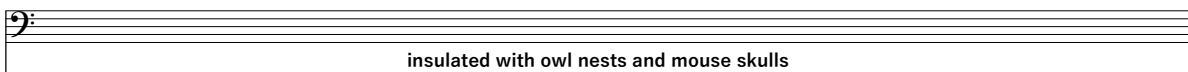
Vln.


Vla.


Vc.


Db.


34


Voice 


Fl. 


B. Cl. 

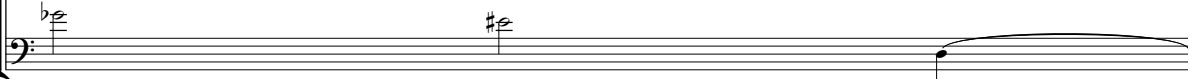
Dr. 

Pno. 

Vln. 


Vla. 


Vc. 


Db. 





35


Voice 


Fl. 

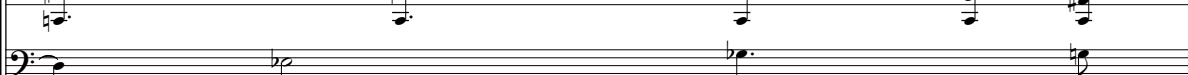
B. Cl. 

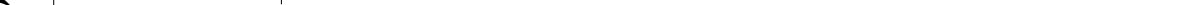
Dr. 

Pno. 

Vln. 

Vla. 

Vc. 

Db. 

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

this was his descent into the incinerating pleasure of normalcy



D

accel.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

38

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



39

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Score for measures 40-41. The score includes staves for Voice, Flute (Fl.), Bass Clarinet (B. Cl.), Drums (Dr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part features a complex rhythmic pattern with many accidentals. The strings play a steady eighth-note accompaniment.



Score for measures 42-43. The instrumentation remains the same as in the previous system. The piano part continues with its intricate rhythmic and melodic lines. The drums maintain their consistent pattern, and the strings provide a steady accompaniment.

42

Score for measures 42-43. The score includes staves for Voice, Flute (Fl.), Bass Clarinet (B. Cl.), Drums (Dr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The string section (Vln., Vla., Vc., Db.) plays a steady eighth-note accompaniment. The woodwinds (Fl., B. Cl.) and voice parts are currently silent.



43

Score for measures 44-45. The score includes staves for Voice, Flute (Fl.), Bass Clarinet (B. Cl.), Drums (Dr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part continues with its complex rhythmic pattern. The string section maintains the eighth-note accompaniment. The woodwinds (Fl., B. Cl.) and voice parts remain silent.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

work and bars

mf

f

mp

swing, lounge feeling

sffz

mf

pp

pp

pp

mp



Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

work and bars

long days of the factory belt hangover

work and bars

50

Voice: *work and bars*

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



53

Voice: *long days of the factory belt hangover* *how many days has he risen and questioned different versions of himself*

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

F

mf

s.t.

mf

mf

Voice

pinned to the clothesline where the wind flattened smoothed and beat out the wrinkles

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



G

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

67 rit.

Score for measures 67-71, marked *rit.* (ritardando). The score includes staves for Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., and Db. The woodwinds and strings play sustained notes, while the clarinet and bassoon play rhythmic patterns. The drums are silent.



72 H ♩ = 60

Score for measures 72-75, marked *H* (Horn) and $\text{♩} = 60$. The score includes staves for Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., and Db. The tempo is marked *mp* (mezzo-piano). The woodwinds play sustained notes, while the clarinet and bassoon play rhythmic patterns. The drums play a *straight* pattern with dynamics *p* and *sfz*. The piano plays chords with dynamics *mp*. The strings play sustained notes with dynamics *p* and *mp*.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

I believe it was hard for him to reach into a closet too small to contain the dreams that went missing and pull out a routinely painful,

79

Voice

uniformed version of himself

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



81

Voice

like removing an arm from a bush

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

83

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*harsh pressure,
slowly draw bow
s.p.*

*harsh pressure,
slowly draw bow
s.p.*

fp

fp

fp



85

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

finding it scratched by thistle and covered in cockleburs he
pretends don't hurt

87 J

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

mf

mf

mf

mf

s.p.

mf



88

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



K

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

when I look into the landscape behind his eyes

91

Voice **I believe it was too much for him to sludge everyday**

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



93

Voice **through the sedgegrass shadowed with sycamores and elms**

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

where littered white plastic bags floated through like ghosts

96

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



97

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

snagging on felled branches

Voice

yes

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Voice

his eyes grew to look like this

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

100

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



101

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



M

rit.
103

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

104

Score for measures 104-105. The score includes staves for Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., and Db. The Pno. part features a complex melodic line with many accidentals. The Vln. and Vla. parts play a rhythmic accompaniment of eighth notes. The Vc. and Db. parts provide harmonic support with sustained notes.



105

Score for measures 105-106. The score includes staves for Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., and Db. The Fl. part has a dynamic marking of *f* (forte) in measure 105. The Pno. part continues with its complex melodic line. The Vln. and Vla. parts continue with their rhythmic accompaniment. The Vc. and Db. parts provide harmonic support.

Score for measures 106-110. Instruments: Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., Db.



Score for measures 111-115. Instruments: Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., Db.

108

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



109 **N** ♩ = 45

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

it took me a long time to accept this

mp

mf

p *mf*

mf

ord. senza vib.

>mp

ord. senza vib.

>mp

ord. senza vib.

>mp

Voice

but his wife is asleep in a bed that is falling into the ground

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

115

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



118

0

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl. *ff*

Dr.

Pno. (8) (15)

Vln. *ord.* *ff*

Vla.

Vc.

Db.



Voice

Fl.

B. Cl. *mf*

Dr.

Pno. (8) (15)

Vln.

Vla.

Vc.

Db.

its different shades

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

and there is honor in the weathered crumpling of his face

127 rit.

Score for measures 127-132, marked *rit.* (ritardando). The score includes staves for Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., and Db. The piano part features a complex texture with multiple staves, including a grand staff with a dotted line between the upper and lower staves. The bassoon part has a whole note chord at the beginning of the section. The double bass part plays a rhythmic pattern of eighth notes.



128

Score for measures 128-132. The score includes staves for Voice, Fl., B. Cl., Dr., Pno., Vln., Vla., Vc., and Db. The piano part continues with the same complex texture as in measure 127. The bassoon part has a whole note chord at the beginning of the section. The double bass part plays a rhythmic pattern of eighth notes. The *mf* (mezzo-forte) dynamic marking is present in the viola part.

129

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

p



130

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

p

$\text{♩} = 35$

IV. [The Taste of Copper]

Dark ♩ = 130

Male Voice

Flute
p
atonal, follow contour
squeaking and harsh
mf

Bass Clarinet
 in B \flat
p

Drum Set
mf

Digital Keyboard
mf

Violin
mf

Viola

Violoncello
s.p.
pp

Double Bass
s.p.
pp

3

Voice

Fl.
mf

B. Cl.
mf

Dr.

D. Keyboard

Vln.
s.t.

Vla.

Vc.
mp

Db.
mp

5

Score for measures 5-7. The score includes staves for Voice, Fl., B. Cl., Dr., Keyboard (D. and Keyboard), Vln., Vla., Vc., and Db. The Flute part features a melodic line with a slur and a fermata. The Bass Clarinet part has a rhythmic pattern with a slur and a fermata, marked *ord.*. The Keyboard part has a melodic line with a slur and a fermata. The Violin part has a fast, repetitive rhythmic pattern. The Viola part has a rhythmic pattern with a slur and a fermata, marked *s.t.*. The Violoncello part has a long note with a slur and a fermata, marked *mf*. The Double Bass part has a rhythmic pattern with a slur and a fermata, marked *mf*.



A

Score for measures 8-10, starting with a section marker 'A' and a fermata symbol. The score includes staves for Voice, Fl., B. Cl., Dr., Keyboard (D. and Keyboard), Vln., Vla., Vc., and Db. The Flute part has a melodic line with a slur and a fermata, marked *p*. The Bass Clarinet part has a rhythmic pattern with a slur and a fermata. The Keyboard part has a long note with a slur and a fermata. The Violin part has a melodic line with a slur and a fermata. The Viola part has a melodic line with a slur and a fermata, marked *ord.* and *p*, followed by a rhythmic pattern marked *mf*. The Violoncello part has a rhythmic pattern with a slur and a fermata, marked *p* and *ord.*, followed by a rhythmic pattern marked *mf*. The Double Bass part has a rhythmic pattern with a slur and a fermata, marked *p* and *ord.*, followed by a rhythmic pattern marked *mf*.

11

Voice

Fl.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.

mf

squeaking and harsh

f

ord.

f

f

f

f

15

Voice

Fl.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.

B

when I had a loose tooth, my father yanked it out with a wet rag

squeaking and harsh

p

8^{va}

ffz

f

ffz

f

19

Score for measures 19-21. Instruments include Voice, Fl., B. Cl., Dr., Keyboard (D. and C.), Vln., Vla., Vc., and Db. The B. Cl. part features a *f* dynamic marking. The Vln. part features a *s.p.* dynamic marking. The Dr. part is silent.



22

Score for measures 22-24. Includes lyrics for the Voice part: "bloody at its root he set the tooth on the counter and said keep it as a souvenir". The B. Cl., Keyboard (D.), Vln., Vla., Vc., and Db. parts all feature a *spoken* dynamic marking. The Dr. part is silent.

25 **C**

Voice *as written* he left me alone after

Fl. *mf*

B. Cl.

Dr.

Keyboard *as written*
pitch bend with wheel

Vln. *mf*
as written
ord.

Vla. *mf*
as written
ord.

Vc. *mf*
as written
ord.

Db. *mf*
as written
ord.



27

Voice went to visit my mother in the hospital

Fl.

B. Cl.

Dr.

Keyboard *as written*

Vln.

Vla.

Vc.

Db.

29

Musical score for measures 29-31. The score includes parts for Voice, Flute (Fl.), Bass Clarinet (B. Cl.), Drums (Dr.), Keyboard (D. and Keyboard), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time. The Keyboard part features a complex rhythmic pattern with dynamic markings of *mp*. The Violin and Viola parts have *mp* markings and *s.t.* (staccato) markings. The Violoncello and Double Bass parts have *mp* markings.



32

D

Musical score for measures 32-34. The score includes parts for Voice, Flute (Fl.), Bass Clarinet (B. Cl.), Drums (Dr.), Keyboard (D. and Keyboard), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time. A key signature change to D major is indicated by a box labeled 'D' above measure 32. The Flute part has a dynamic marking of *>mp*. The Drums part has a dynamic marking of *mp*. The Keyboard part has a dynamic marking of *mp*. The Violin, Viola, Violoncello, and Double Bass parts have *ord.* (ordained) markings.

Voice

and I ran outside to plant my tooth among the rotting A and R train tracks behind our house

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.



Voice

dismantled and stacked

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

41 **E** ♩ = 100

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

white clover blossoms were growing all around the scrap

43

Voice

burning with the kind of rust
that stained my hands orange

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

mp

mf

atonal, regular tone

45

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

mf

47

Voice

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.



49

Voice

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.

51

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



53

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

p

as written

F

55

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

pp

s.t. choked sound highest possible note sul III



57

Voice

I believed if I planted my teeth they would grow into white clover

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

mp

mf

59

Voice **I shivered**

Fl.

B. Cl.

Dr. *mf*

D. Keyboard

Vln.

Vla.

Vc.

Db. *increasingly harsh pressure*



G

61

Voice **as the wind entered through my sleeves**

Fl.

B. Cl.

Dr. *pp*

D. Keyboard

Vln. *s.t. choked sound highest possible note sul IV*

Vla. *s.t. choked sound highest possible note sul IV*

Vc. *s.t. choked sound highest possible note sul III*

Db. *lighter pressure*

63

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

p

mf

harsher pressure

mf

harsher pressure

harsher pressure



65

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

mf

lighter pressure

lighter pressure

67

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



69

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

I was barefoot

71

Voice: and dirt caked my heels The taste of copper was drying

Fl.

B. Cl.

Dr.

Keyboard: *f* *p* *random, harsh clusters*

Vln. *lighter pressure* *harsher pressure*

Vla. *lighter pressure*

Vc. *lighter pressure*

Db. *lighter pressure* *harsher pressure*



74

Voice: in my gum's black socket as if I had just licked a battery

Fl.

B. Cl.

Dr.

Keyboard: *mp*

Vln. *mp* *lighter pressure* *harsher pressure*

Vla. *mp*

Vc. *lighter pressure*

Db. *lighter pressure* *mp*

77

Voice

it was cold

Fl.

B. Cl.

atonal, squeaky and harsh

p

Dr.

mp

D. Keyboard

8th

Vln.

3

p

Vla.

3

harsher pressure

p

Vc.

7

p

Db.

5

harsher pressure

p



79

Voice

it was cold

it was cold

Fl.

B. Cl.

f

Dr.

f

D. Keyboard

(8)

Vln.

Vla.

Vc.

Db.

Voice

and the whiteclover blossoms chattered

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.



Voice

and flinched

Fl.

B. Cl.

Dr.

Keyboard

D.

Vln.

Vla.

Vc.

Db.

87

Score for measures 87-88. The score includes parts for Voice, Flute (Fl.), B. Clarinet (B. Cl.), Drums (Dr.), Keyboard (D.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 87-88 are marked with a dynamic of *mf*. The Flute part features triplet patterns. The Keyboard part includes a section marked with a circled 8 (8) and a dashed line, indicating a specific performance instruction.



89

Score for measures 89-90. The score includes parts for Voice, Flute (Fl.), B. Clarinet (B. Cl.), Drums (Dr.), Keyboard (D.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 89-90 continue the orchestration. The Flute part features triplet patterns. The Keyboard part includes a section marked with a circled 8 (8) and a dashed line, indicating a specific performance instruction.

91

Voice

Fl.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.



93

Voice

Fl.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.

95

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.



97

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

99

Voice

Fl.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.



101

Voice

Fl.

B. Cl.

Dr.

D.

Keyboard

Vln.

Vla.

Vc.

Db.

103

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

p

sfz

f

p

L



105

Voice

Fl.

B. Cl.

Dr.

D. Keyboard

Vln.

Vla.

Vc.

Db.

I lay down in the grass on my back

I thought I would turn invisible

mp

f

f

f

108

Voice: *quietly keep repeating until end of piece* **the fleshy ends of white clover chewing the edges my skin**

Fl.: *quietly keep repeating until end of piece* **I thought I would turn invisible**

B. Cl.: **I thought I would turn invisible**

Dr.: *(Drum notation)*

D. Keyboard: *(Empty staves)*

Vln.: *(Empty staff)*

Vla.: *(Empty staff)*

Vc.: *(Empty staff)*

Db.: *(Empty staff)*



112

Voice: *(Empty staff)* **swallowing me into dirt**

Fl.: *(Empty staff)*

B. Cl.: *(Empty staff)*

Dr.: *(Drum notation)* **I thought I would turn invisible** *quietly keep repeating until end of piece*

D. Keyboard: **I thought I would turn invisible** *(Empty staff)*

Vln.: *(Empty staff)*

Vla.: *(Empty staff)*

Vc.: *(Empty staff)*

Db.: *(Empty staff)*

116 **M**

Score for measures 116-119. The score includes parts for Voice, Flute (Fl.), Bass Clarinet (B. Cl.), Drums (Dr.), Keyboard (D. Keyboard), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 116: Voice part has the instruction "face up".

Measure 117: Drums play a rhythmic pattern starting with a *mf* dynamic. The Keyboard part has the instruction "quietly keep repeating until end of piece".

Measure 118: Violin (Vln.) part has the lyrics "I thought I would turn invisible".

Measure 119: Viola (Vla.) part has the lyrics "I thought I would turn invisible". The Violoncello (Vc.) part has the instruction "quietly keep repeating until end of piece".



120

Score for measures 120-123. The score includes parts for Voice, Flute (Fl.), Bass Clarinet (B. Cl.), Drums (Dr.), Keyboard (D. Keyboard), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 120: Drums play a rhythmic pattern.

Measure 121: Violoncello (Vc.) part has the instruction "quietly keep repeating until end of piece".

Measure 122: Double Bass (Db.) part has the lyrics "I thought I would turn invisible".

Measure 123: Drums play a rhythmic pattern that ends with a decrescendo hairpin.

123

Voice: while the sky tried to remember the ground below

Fl.

B. Cl.

Dr. *f*

Keyboard (D. & B.):

Vln.

Vla.

Vc. quietly keep repeating until end of piece

Db. I thought I would turn invisible



125

Voice:

Fl. stop repeating

B. Cl. stop repeating

Dr. stop repeating *ff* stop repeating

Keyboard (D. & B.):

Vln. stop repeating

Vla. stop repeating

Vc. stop repeating

Db. stop repeating

V. [To Sever Anything]

Determined, With Resignation $\text{♩} = 120$

Male Voice

It is always winter again and the gutted deer hang from their hoists and gambrels and lose their blood in the snow

Flute

Bass Clarinet in B \flat

Drum Set

Piano

Violin

Viola

Violoncello

Double Bass

The musical score is arranged in a standard orchestral layout. It features a Male Voice part with lyrics, and instrumental parts for Flute, Bass Clarinet in B \flat , Drum Set, Piano, Violin, Viola, Violoncello, and Double Bass. The score is in 4/4 time and consists of 12 measures. The key signature has one flat (B \flat). The tempo is marked as 'Determined, With Resignation' with a quarter note equal to 120 beats per minute. The score includes various dynamics such as *sfz*, *p*, *f*, and *mf*, and articulation marks like accents and slurs. The Piano part includes a section marked '8^{va} Ped.' in the lower register. The Violin and Viola parts are marked 'm.s.p.' and 'ord.'.

7 **A**

Voice

Fl.

B. Cl.

Dr. *mf*

Pno. *mf*
(8)

Vln.

Vla.

Vc. *ord.*
pp *mf*

Db. *pp* *mf*

11

Voice

Fl.

B. Cl.

Dr.

Pno. (8)

Vln. *non. vib*

Vla. *non. vib*

Vc. *non. vib*

Db. *non. vib*

Voice: sometimes the blood is in my hair

Fl.

B. Cl.

Dr. *sfz*

Pno. *p*
pedal ad lib 8th

Vln. *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Db. *pp* *mf*



21 **B**

Voice: sometimes my hair is on fire and I'm singing to you with dirt in my mouth

Fl.

B. Cl.

Dr. *mp* *f*

Pno. *f*
(8).....

Vln. *sfz* *f*

Vla.

Vc. *sfz* *f*

Db.

24 C

Voice -

Fl. -

B. Cl. *f*

Dr. [Drum notation]

Pno. [Piano notation]

Vln. *f* *sub.*

Vla. *f* *sub.*

Vc. *f* *sub.*

Db. *f* *sub.*

27

Voice -

Fl. [Flute notation]

B. Cl. [Bass Clarinet notation]

Dr. [Drum notation]

Pno. [Piano notation]

Vln. *f* *sub.*

Vla. *f* *sub.*

Vc. *f* *sub.*

Db. *f* *sub.*

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

mf

f sub.

mf

f sub.

mf

pizz

mf

pizz

mf

mf

mf



Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

mf

f sub.

mf

f sub.

mf

mf

mf

mf

mf

mf

mf

36

Voice: I have no winter boots

Fl. *p*

B. Cl. *p*

Dr. *sfz*

Pno. *p*

Vln. *p arco*

Vla. *p arco*

Vc. *p arco*

Db. *p*

E

40

Voice: and my tennis shoes are wet with slush

Fl. *f*

B. Cl. *f*

Dr. *f*

Pno. *ff* with forearms

Vln. *mf sub.*

Vla. *mf sub.*

Vc. *mf sub.*

Db. *mf sub.*

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

pp

mf

pp

mf

pp

mf

pp

mf



rit. .

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

mf

p

8th pedal ad. lib

15th mb

non. vib

non. vib

non. vib

non. vib

56

-Subito ♩ = 120

Voice

the snow sounds like a jaw grinding

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

62

increasing intensity

Voice

its teeth in a very quiet room as I walk away with a knife in my hand to try and sever all that makes me

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

65

Voice: my father and my mother and these states crooked and flat with nothing in them and no one important

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



69 sudden realization



decreasing intensity

Voice: until I decide that's not true I don't want to sever anything

Fl. *mf* atonal, follow contour

B. Cl. *mf* atonal, follow contour

Dr. *sfz*

Pno. *mf*

Vln. *mf* s.t.

Vla. *mf* s.t.

Vc.

Db.

75

Voice

I don't want to sever anything I don't want to sever anything

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

p

mf

s.t.

mf

82

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

mf

sfz

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

I have to walk back to the deer

pp

mf

mp

ff

p

93

Voice

hooked and hanging

as written

mf

mf

mf

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



K

98

Voice

with its legs spread like a drunk man leaning out of a car window

mf

mf

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice: with his arms splayed and his eyes rolling back into his head as he tries to see

Fl. *mp*

B. Cl. *mp*

Dr.

Pno.

Vln. *mf* *ord.*

Vla. *mf* *ord.*

Vc. *mf* *ord.*

Db. *mf* *ord.*



Voice: the sky one last time before the blackout

Fl. *f*

B. Cl. *f*

Dr. *sfz* *f*

Pno.

Vln. *f*

Vla. *f*

Vc. *f*

Db. *f*

110

M

115

Voice: *this deer*

Fl.

B. Cl.

Dr.

Pno. *f*

Vln.

Vla.

Vc.

Db.



120

Voice: *this beautiful animal I'm slicing and dressing*

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

pp

pp

mp

p

mp



N

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

its liver and intestines fill my hands

my nails are so deep in blood

mp

accel and ritard at will

mp

accel and ritard at will

mp

accel and ritard at will

accel and ritard at will

accel and ritard at will

accel and ritard at will

accel and ritard at will

(4)

(4)

(4)

(4)

(4)

(4)

(4)

O

increasing intensity

Voice: they look caked in dirt its so cold

Fl. *mp - mf*

B. Cl. *mp - mf*

Dr. *sfz p*

Pno. *mp - mf*

Vln. *mp - mf*

Vla. *mp - mf*

Vc. *mp - mf*

Db. *mp - mf*

(4)

(4)

(4)

(4)

(4)

(4)

(4)



P

adamantly

Voice: its so cold its so cold

Fl. *mf*

B. Cl. *mf*

Dr.

Pno. (8) (12) (16)

Vln. (8) (12) (16)

Vla. (8) (12) (16)

Vc. *as written*

Db. *mf*

mf

Q

Voice

and I cant stop wiping snot
from under my nose

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

f

as written

(20)

sfz

mp

mf

mf

mf



R

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

accel and ritard at will

accel and ritard at will

Voice

my skull tries to suck it all
back up

Fl.

B. Cl.

Dr.

Pno.

sfz *f*

*accel and ritard at will
atonal, follow contour*

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*accel and ritard at will
atonal, follow contour*

Detailed description: This is a page of a musical score for a chamber ensemble. It features nine staves: Voice (bass clef), Flute (treble clef), Bass Clarinet (treble clef), Drums (percussion clef), Piano (grand staff), Violin (treble clef), Viola (alto clef), Violoncello (bass clef), and Double Bass (bass clef). The score is divided into four measures. The Voice part is mostly silent. The Flute, Bass Clarinet, and Drums parts have rhythmic patterns. The Piano part features sustained chords with vibrato. The Violin part has a complex, atonal melodic line with many grace notes. The Viola, Violoncello, and Double Bass parts have block chords. A performance instruction is placed above the Viola staff in the second measure.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*accel and ritard at will
atonal, follow contour*

pp

mf

Detailed description of the musical score: The score is arranged in a standard orchestral layout. The Voice part is a single line with a bass clef, containing whole rests. The Flute part is in treble clef, playing a melodic line with slurs. The Bass Clarinet part is in treble clef, playing a rhythmic line with slurs. The Drums part is in a standard drum notation, showing a consistent pattern of eighth notes. The Piano part consists of two staves (treble and bass clefs), with dynamic markings of *pp* and *mf*. The Violin part is in treble clef, playing a melodic line with slurs. The Viola part is in alto clef, playing a melodic line with slurs. The Violoncello part is in treble clef, playing a melodic line with slurs. The Double Bass part is in bass clef, playing a melodic line with slurs. Performance instructions are placed above the Piano and Viola parts.

Voice

It sounds like a throttle choking

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*accel and ritard at will
atonal, follow contour*

178

T

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



182

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

U

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

p

mf

atonal contour

190

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

this

3

3

3

Voice: the only life I know

Fl. *p*

B. Cl. *p*

Dr. *mf* *f* drum solo

Pno.

Vln. *s.p.* *pp* *mf*

Vla. *s.p.* *pp* *mf*

Vc. *s.p.* *pp* *mf*

Db. *s.p.* *pp* *mf*

Voice

Fl. *mf*

B. Cl. *mf*

Dr. (4)

Pno. *mf*

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



205

W

Voice

Fl.

B. Cl.

Dr. (8)

Pno.

Vln.

Vla.

Vc.

Db.

ord.
atonal, follow contour

pp
ord.
atonal, follow contour

pp
ord.
atonal, follow contour

pp
ord.
atonal, follow contour

pp
ord.
atonal, follow contour

pp

208

Voice

Fl.

B. Cl.

Dr. (12) as written

Pno. *pp* *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



X rit.

212

Voice

Fl. *atonal, follow contour*

B. Cl. *atonal, follow contour*

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

224

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



228

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Y

236. ♩ = 90

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

Voice

Fl.

B. Cl.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

let ring

p

f

8th

(8)

15th

ff

VI. [To Riven Stillness]

Driving and Desperate

♩ = 100

Male Voice

The first time I heard my friend say flyover country I had no clue I should have taken offense

High Instruments

Low Instruments

Drum Set

3 **A**

Voice

but I was young and rising five days a week to

High Inst.

Low Inst. *mp*

Dr.

7

Voice

work at a parking garage with relapsing alcoholics and sex offenders who tried to offer me advice in the form of

High Inst. *mp*

Low Inst. *f*

Dr.

10

Voice

cocaine knotted tightly in the cellophane of a cigarette box

High Inst. *f*

Low Inst.

Dr.

14

Voice

I wanted to stay there forever because I wanted what was familiar

High Inst.

Low Inst.

Dr. *f*

18

Voice *Bass Clef*
and what was comfortable to remain the same

High Inst. *Treble Clef*

Low Inst. *Bass Clef*

Dr. *Drum Set*

21

Voice *Bass Clef*
I was dumb too

High Inst. *Treble Clef*

Low Inst. *Bass Clef*

Dr. *Drum Set*

25

Voice *Bass Clef*
and I thought every place was the same then whether in Iowa

High Inst. *Treble Clef*

Low Inst. *Bass Clef*

Dr. *Drum Set*

29

Voice *Bass Clef*
or Indiana Missouri or Ohio

High Inst. *Treble Clef*

Low Inst. *Bass Clef*

Dr. *Drum Set*

B

mf

p

mf

33

Voice *Bass Clef*
All their drugs were the same

High Inst. *Treble Clef*

Low Inst. *Bass Clef*

Dr. *Drum Set*

mp

+

37

Voice *a vacant parking lot* *and a shaking of hands*

High Inst. *p*

Low Inst.

Dr.

41

Voice *all their breadlines were the same too* *smelling of antiseptic*

High Inst.

Low Inst.

Dr.

45

Voice *With twelve inch TVs holding auxillary cables in with scotch tape*

High Inst.

Low Inst.

Dr.

C

49

Voice *the linoleum tile gone grey*

High Inst.

Low Inst.

Dr.

53

Voice *under a thin layer of dust and scuff*

High Inst. *mf*

Low Inst. *mf*

Dr.

D

57

Voice black streaks from the chairs scooting and canned food stacked

High Inst.

Low Inst.

Dr.

E

60

Voice like tin pillars piled next to cracker boxes inside laundry baskets and it was at a breadline

High Inst.

Low Inst. *p* *f*

Dr. *mf* *f*

64

Voice somewhere outside of St. Louis

High Inst.

Low Inst.

Dr.

68

Voice its frowning arch far off in the distance of clouds

High Inst.

Low Inst.

Dr.

72

Voice that I let a man sell me baking soda in a ziploc bag

High Inst.

Low Inst.

Dr.

76

Voice

because he needed the money for a life out of his control

High Inst.

Low Inst.

Dr.

F

80

Voice

my friend and I wanted a free

High Inst.

Low Inst.

Dr.

mp

rim clicks

mp

84

Voice

meal before driving across state lines with a pound of marijuana under my old baby blankets in the back of a station wagon

High Inst.

Low Inst.

Dr.

mf

mf

mf

88

Voice

we got a good deal on the pot and we wanted to sell it

High Inst.

Low Inst.

Dr.

rit.

mf

93

G $\text{♩} = 80$

Voice

and keep driving

High Inst.

Low Inst.

Dr.

H

98

Voice: we both talked like we had a little

High Inst. *f*

Low Inst. *f*

Dr. *f*

102

Voice: too much hope I made a phone call

High Inst.

Low Inst.

Dr.

106

Voice: and quit my job and we drove on

High Inst. *accel.*

Low Inst.

Dr.

110

Voice

High Inst. *f*

Low Inst. *f*

Dr.

114

Voice: that night

High Inst.

Low Inst.

Dr.

♩ = 100

118

Voice **the moon was as thin and yellow as a toenail clipping Everything was quiet**

High Inst.

Low Inst.

Dr.

122

Voice **and free**

High Inst.

Low Inst.

Dr.

126

Voice

High Inst. *atonal, follow contour*

Low Inst.

Dr.

131

Voice **and it taught me how to riven stillness out of any given place**

High Inst.

Low Inst.

Dr.

136

Voice **accel.**

High Inst.

Low Inst.

Dr.

141

Voice

High Inst.

Low Inst.

Dr.

146

Voice

High Inst.

Low Inst.

Dr.

L

♩ = 130

Subito ♩ = 100

no two spaces are alike

mf

mp

mf

151

Voice

High Inst.

Low Inst.

Dr.

and it made sense when we pulled off at a rest stop

pp

155

Voice

High Inst.

Low Inst.

Dr.

M

we sat on a bench

f

159

Voice

High Inst.

Low Inst.

Dr.

staring up at a passing plane

the lights on its wings flashed

163

Voice

the plane pulled the clouds over the moon

High Inst.

Low Inst.

Dr.

167

Voice

just like stage curtains (they're just looking down)

High Inst.

Low Inst.

Dr.

N trigger sample of John's voice

ppp *mf*

171

Voice

(right here, calling us flyover country)

High Inst.

Low Inst.

Dr.

pp *mp*

178

Voice

he said it soft

High Inst.

Low Inst.

Dr.

O Subito ♩ = 90

mp

183

Voice

he seemed like a person who had just been profoundly affected by the sudden return

High Inst.

Low Inst.

Dr.

p *mp*

187

Voice

High Inst.

Low Inst.

Dr.

191

Voice

High Inst.

Low Inst.

Dr.

195

Voice

High Inst.

Low Inst.

Dr.

199

accel.

Voice

High Inst.

Low Inst.

Dr.

203



♩ = 100

rit.

Voice

High Inst.

Low Inst.

Dr.

Q

209

Voice

High Inst.

Low Inst.

Dr.

215

Voice

High Inst.

Low Inst.

Dr.

220

Voice

High Inst.

Low Inst.

Dr.

225

Voice

High Inst.

Low Inst.

Dr.

230

R

$\text{♩} = 75$

Voice

High Inst.

Low Inst.

Dr.

VII. [Renders and Yields]

Glacial ♩ = 60
12 seconds

A **B**

Male Voice

Flute

Bass Clarinet in B \flat

Piano

Digital Keyboard

Drum Set

Violin

Viola

Violoncello

Double Bass

pp *mp* *mf* *ppp* *mp* *mf* *pp* *mp* *mf* *pp* *mp* *mf*

pedal ad. lib

s.t. *ord. soft attack*

The image shows a musical score for a piece titled "VII. [Renders and Yields]". The score is for a full orchestra and includes a vocal line. The tempo is marked "Glacial" with a quarter note equal to 60 beats per minute. The time signature is 4/4. The score is divided into two sections, A and B, each lasting 12 seconds. The instruments are: Male Voice, Flute, Bass Clarinet in B-flat, Piano, Digital Keyboard, Drum Set, Violin, Viola, Violoncello, and Double Bass. The score includes various dynamics such as pp, mp, mf, and ppp, as well as performance instructions like "pedal ad. lib" and "ord. soft attack". The Male Voice part has a long rest followed by a note in section B. The Flute and Bass Clarinet parts have long rests followed by notes in section B. The Piano part features a "pedal ad. lib" section with a dynamic change from pp to mp. The Digital Keyboard part has a dynamic change from ppp to mp. The Drum Set part has a long rest followed by a note in section B. The Violin, Viola, Violoncello, and Double Bass parts have long rests followed by notes in section B, with dynamic changes from pp to mp and then to mf.

12

Voice

when the speck of dirt sings from its fallowed field abandoned by harvest

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.



17

C

Voice

and covered with frost a boredom emerges in that cold time

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

23

and patience
is tried

growl

p

mp

mp



D

28

ord.

p

f

f

mp

mp

31

E

Voice: It's like watching an icicle melt

Fl. *mf*

B. Cl.

Pno.

D. Key.

Dr.

Vln. *s.p.* *sfz* *f*

Vla. *s.p.* *sfz* *f*

Vc. *s.p.* *sfz* *f*

Db. *s.p.* *sfz* *f*



33

Voice: drop by drop

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

35

Voice

from a gutter only to freeze again on an old porch

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.



37

rit.

Voice

black from the fall's unswept leaf rot

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

ord.

40 **F** ♩ = 45

Voice

I have spent lifetimes
inside

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

46

Voice

watching a house be dismantled and rebuilt out of sunlight and freezing temperatures

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

Voice: but this is how I learned patience

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

pp *p* *mf* *ppp* *p* *mf* *s.t.* *mp* *p*



Voice: how to control my burning

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

ppp *s.t.* *mp*

Voice

the way switchgrass looks like a scalp
of hair on fire

Fl.

B. Cl.

pp

Pno.

D. Key.

Dr.

p

Vln.

Vla.

Vc.

Db.

s.t.



Voice

nodding back and forth in the wind

Fl.

B. Cl.

mf

Pno.

D. Key.

Dr.

ppp

Vln.

Vla.

Vc.

Db.

65 rit. $\text{♩} = 45$

Voice: when the thaw begets spring and a vastness unveils a roadside ditch

Fl. *pp* *mf*

B. Cl. *pp* *mf*

Pno. *pp* *mf*

D. Key.

Dr.

Vln. *s.t.* *p*

Vla. *s.t.* *p*

Vc.

Db. *p*



69 rit.

Voice: a green rectangular population sign counts the number of people within its small city limits

Fl. *pp* *mf*

B. Cl.

Pno. *pp* *mf*

D. Key.

Dr.

Vln.

Vla. *s.t.* *p*

Vc. *p*

Db.

J Subito $\text{♩} = 60$

Voice: where farmers thresh the wheat and windmills go on pushing the clouds away from the sky

Fl. *f*

B. Cl. *p*

Pno. *f*

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.



K

Voice: they let the light down on the water towers that look like giant golf tees

Fl. *p*

B. Cl. *p*

Pno. *mf*, *mp*, *pp*

D. Key.

Dr. *mf* with sticks

Vln. *mf* *s.p.*

Vla. *mf* *s.p.*

Vc. *mf* *s.p.*

Db. *mf* *s.p.*

81

Voice

poised and waiting for any benevolent hand to swing the weather

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.



85

L

Voice

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

88

88

Voice *scything their tops across green waves*

Fl. *(tr)*

B. Cl. *mouth pops*
f

Pno. *improvise melodic line in C# minor using this rhythm*
sparkling
pp
15^{ma}

D. Key. *mf*

Dr. *mf*

Vln. *f*
pizz

Vla. *f*
pizz

Vc. *f*
pizz

Db. *f*
pizz



90

90

Voice *when the dirt sings*

Fl.

B. Cl.

Pno. *f*
(fs)

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

92

Voice

a field of birds scatter in an unrecognizable pattern

Fl.

B. Cl.

Pno. (f5)

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.



94

Voice

and mystery is tilled

Fl.

B. Cl.

Pno. (f5)

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

96

96

Voice

as the sky widens out from the ground and vanishes everywhere

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

p

atonal

(fs)



99

99

Voice

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

Voice: such soft violence renders and yields this truth

Fl. *mp* *pp* *p*

B. Cl.

Pno. *pp*

D. Key. *p* *mp*

Dr. *mp* *s.t. arco* with mallets

Vln. *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*



Voice: each place is different in its silence in its upward reaching fields

Fl. *mp* *mf*

B. Cl. *mf* as written

Pno. *mp*

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

P

Voice

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.



Voice

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

it dares you to
misunderstand
its rhythms

Voice

its landlocked the of the prairie's flailing,
 and landmarked song imperfect order wild flutter

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

This musical score page, numbered 134, contains the vocal line and the first five measures of the orchestral accompaniment. The voice part, written in bass clef with a key signature of three sharps (F#, C#, G#), sings the lyrics: "its landlocked and landmarked song / the imperfect order / of the prairie's flailing, wild flutter". The orchestral parts include Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Double Bass (D. Key.), Drums (Dr.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The piano part features dense, sustained chords with a dynamic marking of *mf*. The strings (Vln., Vla., Vc., Db.) play a similar sustained harmonic texture, with dynamic markings of *f* and *mf*. The drum part shows a steady rhythmic pattern of eighth notes. The score concludes with a box labeled 'Q' in the top right corner.

Slow Down To A Glacial Pace
Slowly Disintegrating

rit.

143

Voice

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

mf

pp

mp

p - mf

out of rhythm s.t.

R - mf

152

Voice

Fl.

B. Cl.

Pno.

D. Key.

Dr.

Vln.

Vla.

Vc.

Db.

ppp

sporadically play note, let fade naturally

15 seconds

pp

pp

pp

pp

pp