

Bound

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music Composition)
in the University of Michigan
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Dissertation Committee:

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DEDICATION

To Shana, Mom, Dad, Nano, Jonathan, Matthew, and Frankie

ACKNOWLEDGMENTS

Bound would not have been possible without the support and guidance of all my composition teachers at the University of Michigan, Rice University, and elsewhere. I will always be grateful to Kristin Kuster, Erik Santos, Bright Sheng, Evan Chambers, Arthur Gottschalk, Richard Lavenda, Karim Al-Zand, Anthony Brandt, Sydney Hodkinson, Samuel Adler, and Robert Edward Smith for everything they have taught me about the craft of music composition.

Megan Ihnen, Chris Sies, Andy Hall, Jake Woollen, and Jason Paige also deserve my deepest thanks for the incredible skill, dedication, and artistry they brought to the premiere performance of *Bound*, as does Lauren Clark for the exquisite poetry she wrote for this piece.

I owe much to my colleagues in music at the University of Michigan. In particular, Michael Schachter, Chaz Allen, Joseph Prestamo, Evan Ware, Jeannette Fang, Jani Parsons, Annika Socolofsky, David Biedenbender, and Kevin Fitzgerald have most meaningfully lent me their wisdom, talent, and friendship over the last five years.

Additionally, I would like to thank Kevin Korsyn and PJ McGann of the University of Michigan along with Tony Gorry of Rice University, who have influenced my music by inspiring and mentoring my study of subjects beyond composition.

Finally, I need to thank Tony Kornheiser, Luke Burbank, Andrew Walsh, and Bill Simmons, whose podcasts have kept me entertained and stimulated through the last nine years of inputting manuscripts, formatting scores, and extracting parts, and whose wit and insights will continue to enliven the tedium of my compositional process for years to come.

PREFACE

Bound sets texts adapted from four poems by Lauren Clark, whom I commissioned specifically for this project. The five “Interlude” movements use lines excerpted from Lauren’s poem “Bound VI”, while “Bound I”, “Bound III”, and “Bound V” set individual poems of the same name.

Interlude I

It is June.

Bound I

The head of garlic you gave to me to keep in my pocket or palm, to ward off demons, is a metaphor for the way we are bound in our hearts and minds.

The head of garlic is a many-chambered heart, it is a hand with fifteen fingers, it is an ear with an entire section of timpani drums within.

It is to protect myself that I live in many bodies at once, it is to feel my elbow, or hip, or pores cry out, when beside me you cry in your sleep.

Interlude II

There are things I have forgotten.

Interlude III

The virginal blue glow beyond the hills and
the sudden flesh pink that replaces it. What
color came in between the pink and blue and
how did I miss it?

Interlude IV

The early and inert highway.

Bound III

This year, no joy seeps across the hull of
the boat with the water. This year, no hour
of strange silent breath with the moon
finally sets. This year, a whisper comes after
the water.

There is no cradle inside the grotto anymore.
The bell rings out harsh again where once
the air was filled with voices.

This year, no dancing, not once, no feast
to follow feast.

Interlude V

The wild wheat shaking in the wind.

Bound V

The wave breaks blue and green in the
colors. Everything, the orchard full of figs,
the road to the sea, the random music of

bells singing around a heard of moving goat
 necks, the house that sits like an eye on the
 hill, everything disappears.

 And, after this closing in, there is violence
 and the body is tossed indiscriminately.
 There is the impulse to protect the brain,
 the eyes, the neck, even in the dark blue.
 Even turned upside down, the brain knows
 history, the brain knows there is always
 violence.

 The body saw the wave, the body felt the wave,
 the body saw the wave coming, the body felt
 the wave coming. The wave crashes always.

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INSTRUMENTATION

Mezzo-Soprano

Clarinets:

Clarinet in B-flat
Bass Clarinet in B-flat

Saxophones:

Soprano Saxophone in B-flat
Alto Saxophone in E-flat
Baritone Saxophone in E-flat

Cello

Percussion:

Bongos (2)
Wood Block
High Tom
Low Tom
Mid Tom
Brake Drum
Bass Drum (with double pedal)
Large Ride Cymbal
Stacked Crash Cymbal
Stacked Splash Cymbal

C Score
Duration: ca. 21'

ABSTRACT
SUMMARY OF DISSERTATION COMPOSITION
BOUND

by

Garrett Sanders Schumann

Co-Chairs: Kristin Kuster and Erik Santos

I designed my composition *Bound*, and its premiere performance, to serve as the most substantive and holistic creative endeavor possible. To achieve this goal, I used funds from the Rackham school of music to underwrite the commission original poetry from Lauren Clark, an award-winning MFA student in Creative Writing here at the University of Michigan. Moreover, I also used these funds to hire Megan Ihnen, an internationally-renowned mezzo-soprano who specializes in contemporary music, and four members of Latitude49, an accomplished Midwest-based new music ensemble, to perform *Bound* in March, 2015. I programmed a full-length recital of my chamber music at First Presbyterian Church in Ypsilanti, MI at which *Bound*'s premiere acted as the closing and crowning performance. Finally, I arranged for an experienced audio engineer produce a professional-grade recording of the entire recital.

I worked on *Bound* for eight months from the point I received Lauren's newly-commissioned poetry, to the final changes I made leading up to the premiere on March 14, 2015. *Bound*'s longest three movements, "Bound", "Bound III", and "Bound V", each sets a different poem of Lauren's, which I altered only slightly to fit my musical ideas as best a possible. However, the five shorter movements, dubbed "interludes", use texts

excerpted and adapted from a fourth poem of Lauren's, "Bound VI". Thus, *Bound*'s three long movements are meant to act as the work's structural and narrative pillars, with the five interludes connecting and supplementing *Bound*'s musical and lyrical storytelling.

I consider *Bound* a major work because of its length, meticulous structure, and the complexity of its textual themes. *Bound* investigates the we try to make sense of and protect ourselves from the trauma we experience when our meaningful relationships dissolve. From its instrumentation to its fundamental motives, every aspect of *Bound*'s sound world is designed to convey the nuance and continuity of Lauren's poetry, which is simultaneously somber, wistful, and ardent. I believe *Bound* clearly respects the abstract and naturalistic imagery of the original text, while also conveying the poetry's deeper narrative of vulnerability, loss, and memory.

Interlude I:

"It Is June"

Lauren Clark

Mysteriously ♩ = 132

Garrett Schumann

(spoken, ad lib.)

Mezzo-soprano

It is June.

Mysteriously ♩ = 132

Bass Clarinet
in B♭**f** *sempre*

Alto Saxophone

Violoncello

f *sempre*

Percussion

Percussion A

f *sempre*

Drum Set

B. Cl.



Vc.



Dr.



7

B. Cl.

Vc.

Dr.

10

B. Cl.

Vc.

Dr.

p < f *p -- f* *f sempre*

13

B. Cl.

Vc.

Dr.

B. Cl.

Alto Sax.

Vc.

Dr.

p < f p < f p — f sempre

pp

Drum Set

A Half a Fast, mysteriously ♩ = 66

B. Cl.

Alto Sax.

Vc.

Dr.

ff

p

ff

p

ff

p

24

M-S. ord. ***p*** ————— ***mp*** ————— ***pp***

B. Cl.

Alto Sax.

Vc.

Dr.

it is June,

29

M-S. ***p*** ————— ***mp*** ————— ***pp***

B. Cl.

Alto Sax.

Vc.

it is June, June

attaca

Bound I

Moderate ♩ = 72

Mezzo-soprano

Clarinet in B♭

Alto Saxophone

Violoncello

Glockenspiel

39

M-S.

Cl.

Alto Sax.

Vc.

M-S. 45 *mp* *p* *p* <

in my pock-et or palm, the

Cl. *pp* *mp* *pp*

Alto Sax. *pp* *mp* *pp*

Vc.

Glock. l.v. *p*

This section shows five staves. The first staff (M-S.) has a treble clef, two sharps, and a 4/4 time signature. It starts with eighth-note pairs followed by a quarter note, then changes to a 3/4 time signature with eighth-note pairs. The second staff (Cl.) has a treble clef and a 4/4 time signature, with dynamics pp, mp, and pp. The third staff (Alto Sax.) also has a treble clef and a 4/4 time signature, with dynamics pp and mp. The fourth staff (Vc.) has a bass clef and a 4/4 time signature. The fifth staff (Glock.) has a treble clef and a 4/4 time signature, with a dynamic p and the instruction "l.v." above it. The vocal line continues from the previous measure, with lyrics "in my pock-et or palm, the".

B

M-S. 49 *mf* *p* *p* *3* *mp* *p*

head of gar - lic you gave to me to ward off de - mons,

B

Cl. *pp* *mp* *pp* *p* *3*

Alto Sax. *pp* *mp* *pp* *p* *3*

Vc. arco *pp* *mp* *pp* *p* *3*

This section begins with a box labeled "B". The first staff (M-S.) has a treble clef and a 4/4 time signature, with dynamics mf, p, p, 3, mp, and p. The lyrics "head of gar - lic you gave to me to ward off de - mons," continue. The second staff (Cl.) has a treble clef and a 4/4 time signature, with dynamics pp, mp, pp, p, and 3. The third staff (Alto Sax.) has a treble clef and a 4/4 time signature, with dynamics pp, mp, pp, p, and 3. The fourth staff (Vc.) has a bass clef and a 4/4 time signature, with dynamics pp, mp, pp, p, and 3. The vocal line continues with "head of gar - lic you gave to me to ward off de - mons,". The cello part includes an "arco" instruction.

7

M-S. *pp*

Cl. *mp* 5 *pp*

Alto Sax. *mp* 5 *pp*

Vc. *mp* 5 *pp*

Glock. *mp* 3

mf *f* 3
is a me - - -

3

f

pizz.

f *f* 3

M-S. *mp*

Cl. *pp* *f* *pp*

Alto Sax. *p* *f* *pp*

Vc. *f* *pp* *f*

Glock. *p*

- ta - phor, _____ for the

p 4

4

5

5

C Faster, ethereal

M-S. *mp* $\text{♩} = 88$

Vc. **C Faster, ethereal**
arco, sul tasto
 $\text{♩} = 88$
p semper, legato possible

Vib. **Vibraphone**
 $\text{♩} = 88$
p semper

M-S. *>p* $\text{♩} = 88$
mp $\text{♩} = 88$
>p $\text{♩} = 88$

Vc. *>p* $\text{♩} = 88$
mp $\text{♩} = 88$
>p $\text{♩} = 88$

Vib. *>p* $\text{♩} = 88$
mp $\text{♩} = 88$
>p $\text{♩} = 88$

D

M-S. *mp* $\text{♩} = 88$
>p $\text{♩} = 88$
mp $\text{♩} = 88$
>p $\text{♩} = 88$

Alto Sax. *mp* $\text{♩} = 88$
>p $\text{♩} = 88$
mp $\text{♩} = 88$
>p $\text{♩} = 88$

Vc. *p* $\text{♩} = 88$
mp $\text{♩} = 88$
mp semper

Vib. *mp* $\text{♩} = 88$
mp $\text{♩} = 88$
mp semper

way____ we_ are bound,____ the way____ we_ are bound,____
in_ our hearts,____ bound in our hearts,
and minds____ the way we are bound,____ bound in our

M-S. 71 *mp* *p* *mp* *p*

hearts and minds bound

Alto Sax. *3* *3* *3*

mp *mp* *p*

Vc. *4*

Vib. *4*

This section shows four staves. The first staff (M-S.) has a treble clef, a key signature of one flat, and a 4/4 time signature. It contains lyrics: "hearts and minds bound". Measure 71 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 72-74 show eighth-note pairs with grace notes. Measure 75 begins with a bassoon part. The second staff (Alto Sax.) has a treble clef, a key signature of one sharp, and a 4/4 time signature. Measures 71-74 show eighth-note pairs. Measure 75 begins with eighth-note pairs. The third staff (Vc.) has a bass clef, a key signature of one flat, and a 4/4 time signature. Measures 71-74 show eighth-note pairs. Measure 75 begins with eighth-note pairs. The fourth staff (Vib.) has a treble clef, a key signature of one flat, and a 4/4 time signature. Measures 71-74 show eighth-note pairs. Measure 75 begins with eighth-note pairs.

Cl. 75 *molto rall.* *3* *3* *pp*

p *mf* *p*

Alto Sax. *4* *3* *3* *2*

p *mf* *pp*

Vc. *4* *ord.* *3* *3* *2*

pp *mf* *pp*

Vib. *4* *pp*

This section shows four staves. The first staff (Cl.) has a treble clef, a key signature of one sharp, and a 4/4 time signature. Measures 75-78 show eighth-note pairs. Measure 79 begins with eighth-note pairs. The second staff (Alto Sax.) has a treble clef, a key signature of one sharp, and a 4/4 time signature. Measures 75-78 show eighth-note pairs. Measure 79 begins with eighth-note pairs. The third staff (Vc.) has a bass clef, a key signature of one sharp, and a 4/4 time signature. Measures 75-78 show eighth-note pairs. Measure 79 begins with eighth-note pairs. The fourth staff (Vib.) has a treble clef, a key signature of one sharp, and a 4/4 time signature. Measures 75-78 show eighth-note pairs. Measure 79 begins with eighth-note pairs.

E Like the beginning

M-S. $\text{♩} = 72$ $p < mp$ p
 the head of garlic is a

E Like the beginning

Cl. $\text{♩} = 72$ $p \geq pp$ pp
 Alto Sax. $p \geq p > pp$ pp
 Vc. pizz. $p \geq f$ p *sempre*

M-S. $p \geq mp$ $p \geq mp > p$
 ma - ny cham-bered heart it is a hand

Cl. pp $mp \geq pp$ pp $mp \geq pp$
 Alto Sax. $p \geq mp \geq pp$ $mp \geq pp$
 Vc. arco $p \geq mp \geq pp$ pizz. arco $p \geq mp \geq pp$

M-S. 87 ***mp*** ***pp*** ***p*** ***mp***
 with fif teen_ fin gers _____ it is an ear _____

Cl. ***p*** ***mf*** ***p*** ***p***
 Alto Sax. ***p*** ***mf*** ***p*** ***pp***
 Vc. ***p*** ***mf*** ***5*** ***p*** ***p***

pizz. arco

This section contains four staves. The first staff (M-S.) has a treble clef, a 3/4 time signature, and a key signature of one sharp. It features sixteenth-note patterns with dynamics ***mp***, ***pp***, ***p***, and ***mp***. The lyrics "with fif teen_ fin gers _____ it is an ear _____" are written below the staff. The second staff (Cl.) has a treble clef, a 3/4 time signature, and a key signature of one sharp. It shows eighth-note patterns with dynamics ***p***, ***mf***, and ***p***. The third staff (Alto Sax.) has a treble clef, a 3/4 time signature, and a key signature of one sharp. It shows eighth-note patterns with dynamics ***p***, ***mf***, and ***p***. The fourth staff (Vc.) has a bass clef, a 3/4 time signature, and a key signature of one sharp. It shows sixteenth-note patterns with dynamics ***p***, ***mf***, ***5***, and ***p***. The instruction "pizz. arco" is centered above the Vc. staff.

M-S. 90 ***pp*** ***p*** ***mf*** ***3*** ***3*** ***3***
 with an en - tire sec tion of tim-pa-ni drums _____

Cl. ***3*** ***pp*** ***3*** ***3*** ***3***
 Alto Sax. ***mp*** ***3*** ***pp*** ***3*** ***3*** ***3***
 Vc. ***mp*** ***pp*** ***p*** ***p***

This section contains four staves. The first staff (M-S.) has a treble clef, a 3/4 time signature, and a key signature of one sharp. It shows eighth-note patterns with dynamics ***pp***, ***p***, ***mf***, and ***3***. The lyrics "with an en - tire sec tion of tim-pa-ni drums _____" are written below the staff. The second staff (Cl.) has a treble clef, a 3/4 time signature, and a key signature of one sharp. It shows sixteenth-note patterns with dynamics ***3***, ***pp***, and ***3***. The third staff (Alto Sax.) has a treble clef, a 3/4 time signature, and a key signature of one sharp. It shows sixteenth-note patterns with dynamics ***mp***, ***3***, ***pp***, and ***3***. The fourth staff (Vc.) has a bass clef, a 3/4 time signature, and a key signature of one sharp. It shows sixteenth-note patterns with dynamics ***mp***, ***pp***, ***p***, and ***p***.

93

M-S. *p*

Cl.

Alto Sax.

Vc.

94

M-S.

F Once More Dark and Ethereal

Cl.

Alto Sax.

Vc.

F Once More Dark and Ethereal

a sec-tion of tim-pa-ni drums wi-

97

M-S. thin it is to pro - tect my self that I live in

Cl. arco

Vc. Glockenspiel

Glock. Glockenspiel

101

M-S. ma - ny bo - dies at once it is to feel my el-bow

Cl. Glockenspiel

Vc. Glockenspiel

Glock. Glockenspiel

M-S. 106 *poco rit.*

or hip or pores cry out, when be-side me

poco rit.

Cl.

Vc.

Glock.

M-S. 109 *mf* *p* *mp* *>pp* *p* *3*

you cry, you cry in your

Cl.

Vc.

Glock.

112

M-S. sleep,

Cl.

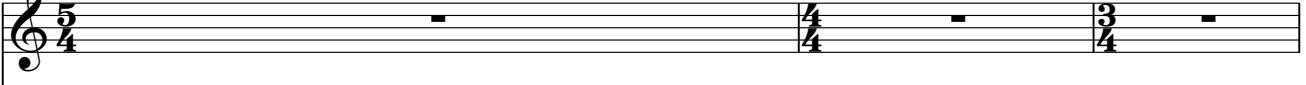
Vc. pizz.

Glock.

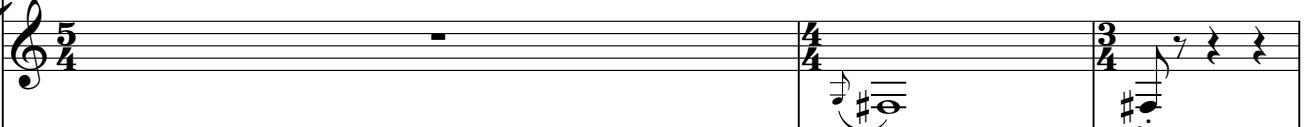
A musical score for four instruments: M-S. (Mezzo-Soprano), Cl. (Clarinet), Vc. (Violin), and Glock. (Glockenspiel). The score consists of four staves. The M-S. staff has a treble clef and a single note followed by a long, thin, wavy line. The Cl. staff has a treble clef and a single note. The Vc. staff has a bass clef and two groups of notes, each preceded by a dynamic marking: 'p' for the first group and 'pp' for the second. The Glock. staff has a treble clef with a sharp sign and a single note. The page number '112' is at the top left, and the page number '15' is at the top right.

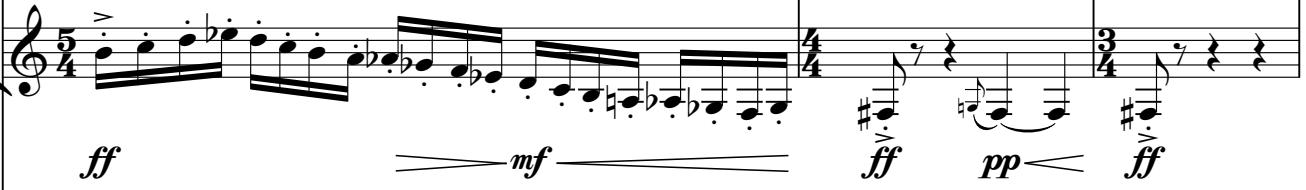
Interlude II:
"There Are Things I Have Forgotten"

115 **Fast, Startling** $\text{♩} = 132$

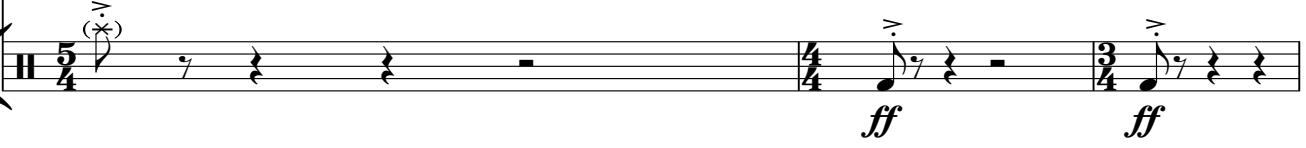
M-S. 

Fast, Startling $\text{♩} = 132$

Cl. 

Alto Sax. 

Vc. 

Dr. 

Drum Set

G

118

Cl. $\text{p} \rightarrow f$

Alto Sax. $\text{p} \rightarrow f$

Vc. $\text{p} \rightarrow f$

$pp \text{ sub.}$

$\frac{3}{4}$

122

(spoken, ad lib.)

M-S.

there are things I have forgotten.

Cl. ppp

Alto Sax. ppp

Vc. ppp

Glockenspiel

l.v.

Dr. $\frac{3}{4}$

Interlude III:
"The Virginal Blue Glow"

Fast, Energetic and Confident ♩ = 132

ord. *p* < *mf*

Mezzo-soprano

The vir - gi-nal blue__ glow__ be yond the

Fast, Energetic and Confident ♩ = 132

Percussion A

Percussion

p *mf*

131

>*mp* < *mf*

M-S.

— hills,____ the vir - gi-nal blue__ glow__ be - yond the_ hills,

Perc.

134

>*p* — *mf*

>*p*

———— *mf*

M-S.

and the sud - den flesh pink__ and the sud-den flesh__ pink,

Perc.

mp — *mf* *mp* *mf*

137

><*p*

< *mf*

M-S.

— The vir - gi-nal blue__ glow__ be-yond the

Perc.

<*f* *p* — *mf* *mf*

141

M-S. hills, The vir - gi-nal blue glow___ be-yond the hills,

Perc.

144

M-S. and the sud - den flesh___ pink, the sud-den flesh pink, the sud-den

Perc.

147

M-S. flesh___ pink that re - pla - ces it

Perc.

150

M-S. The vir - gi-nal blue glow___ be-yond the hills and the

Perc.

153

M-S. sud - den flesh pink that re- pla - ces it what

Perc.

M-S. 156 *f* > *mp* < *f* > *mp*

Perc. *f* > *mf* < *f* > *mf*

co - - lor, what co - - - lor came be -

M-S. 158 > *mf* < *mp* > *mp*

Perc. < *f* > *mf* <

tween the pink and blue, what co - - - lor, what

M-S. 161 *f* > *mp* > *mf*

Perc. < *mf* < *f* > *mf* < *f*

co - - - lor came be - tween the pink and blue, in be-tween, the

M-S. 164 < *f* > *mp* > *mf*

Perc. < *f* > *mf* < *f* > *mf* < *f*

pink and blue, what co - - - lor, co - - - lor, co - - - lor,

168

M-S. The vocal line starts with a melodic phrase consisting of eighth and sixteenth notes, followed by a rest. The dynamic is marked *mf*. The lyrics "co - lor," are sung. The dynamic changes to *mp* for the next phrase, which includes a rest and a single note. The dynamic then changes to *mf* for the phrase "and how did I miss it?", which concludes with a final dynamic *f*.

Perc. The percussion part consists of two staves. The top staff shows a continuous pattern of eighth-note pairs, with a dynamic marking *mf* below the staff. The bottom staff shows a similar pattern, with a dynamic marking *f* below the staff.

Interlude IV:
"The Early And Inert Highway"

Cold and Steady ♩ = 58

Mezzo-soprano

Bass Clarinet in B♭

Soprano Saxophone

Violoncello

175

H

B. Cl.

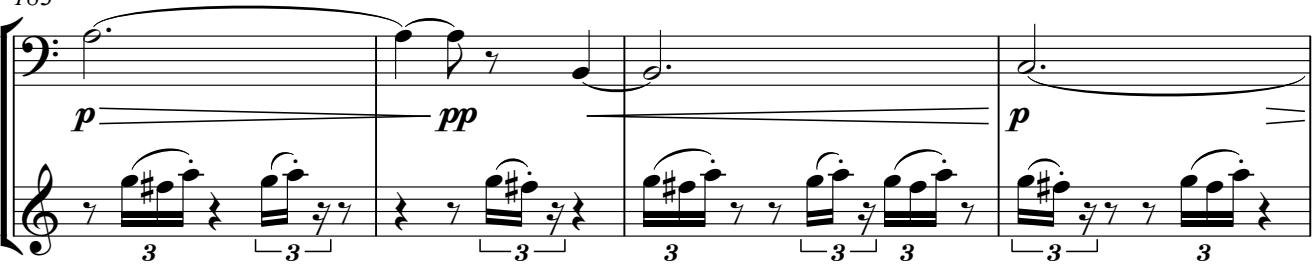
Sop. Sax.

179

B. Cl.

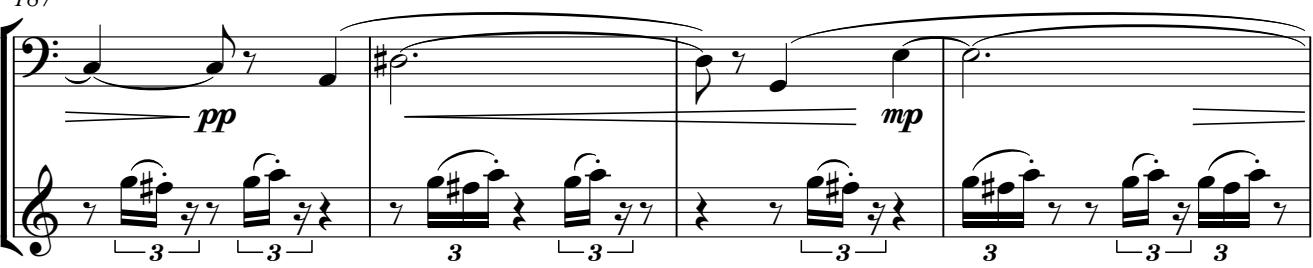
Sop. Sax.

183

B. Cl. 

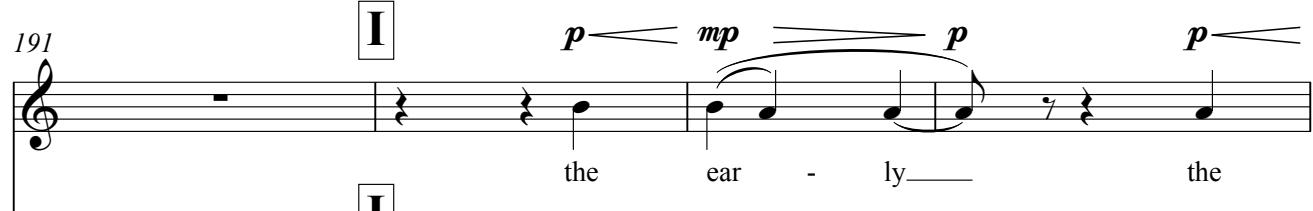
Sop. Sax.

187

B. Cl. 

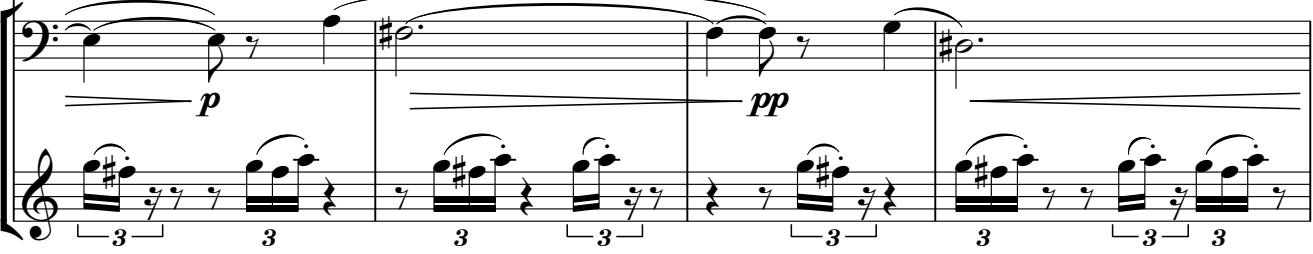
Sop. Sax.

191

M-S. 

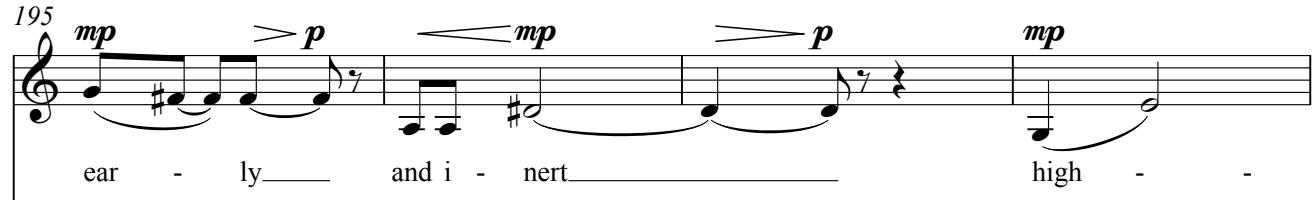
I

p — **mp** — **p** — **p** —

B. Cl. 

Sop. Sax.

195

M-S. 

mp — **>p** — **<mp** — **>p** — **mp** —

ear - ly — and i - nert — high —

B. Cl. 

Sop. Sax.

199

M-S. **J** *pp*
way

B. Cl. **J**

Sop. Sax.

Vc. *pp semper*

This section contains four staves. The first staff (M-S.) has a treble clef, a common time signature, and a dynamic of *pp*. The second staff (B. Cl.) has a bass clef, a common time signature, and dynamics of *pp* followed by *p*. The third staff (Sop. Sax.) has a treble clef, a common time signature, and sixteenth-note patterns with a 3 overline. The fourth staff (Vc.) has a bass clef, a common time signature, and sixteenth-note patterns with a 3 overline. Measure 200 begins with a repeat sign and continues the patterns from measure 199. Measure 201 begins with a repeat sign and continues the patterns from measure 199. Measure 202 begins with a repeat sign and continues the patterns from measure 199.

202

B. Cl. *pp*

Sop. Sax.

Vc.

This section contains three staves. The first staff (B. Cl.) has a bass clef, a common time signature, and a dynamic of *pp*. The second staff (Sop. Sax.) has a treble clef, a common time signature, and sixteenth-note patterns with a 3 overline. The third staff (Vc.) has a bass clef, a common time signature, and sixteenth-note patterns with a 3 overline. Measure 203 begins with a repeat sign and continues the patterns from measure 202. Measure 204 begins with a repeat sign and continues the patterns from measure 202. Measure 205 begins with a repeat sign and continues the patterns from measure 202. The section concludes with the instruction "attaca" at the end of measure 205.

Bound III

A Little Faster, Dark ♩ = 66

M-S. 205

This year, no joy seeps a-cross the hull of the

A Little Faster, Dark ♩ = 66

B. Cl.

semper legato

M-S. 210

boat with the wa - ter, this year no

B. Cl.

K More Open, Expressive

M-S. 215

hour of strange si - lent breath when the moon

K More Open, Expressive

B. Cl.

L Suddenly Still

M-S. 219

fi - nal - ly sets this year

L Suddenly Still

B. Cl.

pp sempre

223 *M-S.* $\begin{array}{c} < p \\ \text{a whis- per} \end{array}$ $\begin{array}{c} > pp \\ \text{comes} \end{array}$ $\begin{array}{c} 3 \\ \text{af-ter the wa - ter} \end{array}$ $\begin{array}{c} mp \\ \text{there is} \end{array}$

B. Cl. $\begin{array}{c} \text{3} \\ \text{3} \end{array}$

M With More Passion

228 *M-S.* $\begin{array}{c} mf \\ \text{no,} \end{array}$ $\begin{array}{c} > p \\ \text{no_} \end{array}$ $\begin{array}{c} 3 \\ \text{cra} \end{array}$ $\begin{array}{c} 3 \\ \text{-} \end{array}$ $\begin{array}{c} 3 \\ \text{dle} \end{array}$ $\begin{array}{c} mf \\ \text{in side} \end{array}$ $\begin{array}{c} 3 \\ \text{the} \end{array}$ $\begin{array}{c} p \\ \text{grot - to a -} \end{array}$

M With More Passion

B. Cl. $\begin{array}{c} mp \\ \text{mp} \end{array}$ $\begin{array}{c} mf \\ \text{mf} \end{array}$ $\begin{array}{c} p \\ \text{p} \end{array}$ $\begin{array}{c} mp \\ \text{mp} \end{array}$ $\begin{array}{c} mf \\ \text{mf} \end{array}$

233 *M-S.* $\begin{array}{c} mp \\ \text{- ny-more} \end{array}$ $\begin{array}{c} < mf \\ \text{the} \end{array}$ $\begin{array}{c} 3 \\ \text{bell} \end{array}$ $\begin{array}{c} > p \\ \text{the bell} \end{array}$ $\begin{array}{c} 3 \\ \text{rings} \end{array}$ $\begin{array}{c} 3 \\ \text{out} \end{array}$ $\begin{array}{c} 3 \\ \text{harsh} \end{array}$ $\begin{array}{c} 4 \\ \text{a -} \end{array}$

B. Cl. $\begin{array}{c} p \\ \text{p} \end{array}$ $\begin{array}{c} mp \\ \text{mp} \end{array}$ $\begin{array}{c} mf \\ \text{mf} \end{array}$

237 *M-S.* $\begin{array}{c} mp \\ \text{gain} \end{array}$ $\begin{array}{c} < mf \\ \text{where} \end{array}$ $\begin{array}{c} 3 \\ \text{once} \end{array}$ $\begin{array}{c} > p \\ \text{where} \end{array}$ $\begin{array}{c} 3 \\ \text{once} \end{array}$ $\begin{array}{c} 5 \\ \text{the air} \end{array}$ $\begin{array}{c} 3 \\ \text{was} \end{array}$ $\begin{array}{c} 3 \\ \text{filled} \end{array}$ $\begin{array}{c} 4 \\ \text{with} \end{array}$

B. Cl. $\begin{array}{c} p \\ \text{p} \end{array}$ $\begin{array}{c} mp \\ \text{mp} \end{array}$ $\begin{array}{c} mf \\ \text{mf} \end{array}$ $\begin{array}{c} mp \\ \text{mp} \end{array}$

N Cold, Sorrowful

M-S. 241 *mp* *p* *pp*

voi - ces - this year - this

N Cold, Sorrowful

B. Cl. *p* *pp*

M-S. 246 *mp* *pp*

year - this year - no - dan - cing not -

B. Cl. *p* *pp* *p*

M-S. 252 *pp* *p* *p* *p*

once - this year - no - dan - cing not -

B. Cl. *pp* *p*

M-S. 255 *pp* *p* *p* *pp* *p* *p*

once, - no feast, - no feast -

B. Cl. *pp* *p* *pp* *p*

M-S. 259 ***p*** <***p*** 3 3 ————— ***p***

— to fol - - low feast —————

B. Cl. 4# 4 ————— ***pp*** ————— ***ppp***

The musical score consists of two staves. The top staff is for 'M-S.' and the bottom staff is for 'B. Cl.'. Both staves are in common time (indicated by '4'). The key signature changes from G major (one sharp) to F major (no sharps or flats). The vocal part (M-S.) starts with a dynamic of ***p***, followed by a grace note and a sustained note with a dynamic of <***p***. This is followed by a sixteenth-note pattern (3 groups of 3) with a dynamic of 3, another sustained note with a dynamic of 3, and a sustained note with a dynamic of ***p***. The lyrics are: "— to fol - - low feast —————". The bottom staff is for 'B. Cl.' and is in common time (indicated by '4'). It starts with a dynamic of 4# (two sharps), followed by a sustained note with a dynamic of 4. This is followed by a sixteenth-note pattern (3 groups of 2) with a dynamic of 4, another sustained note with a dynamic of 4, and a sustained note with a dynamic of ***ppp***.

Interlude V:
"The Wild Wheat Shaking In The Wind"

Fast, mercurial $\text{♩} = 132$

Mezzo-soprano

Bass Clarinet in B♭

Soprano Saxophone

Violoncello

Percussion A

The score consists of five staves. The first staff (Mezzo-soprano) has a treble clef and a common time signature. The second staff (Bass Clarinet in B♭) has a bass clef and a common time signature. The third staff (Soprano Saxophone) has a treble clef and a common time signature. The fourth staff (Violoncello) has a bass clef and a common time signature. The fifth staff (Percussion A) has a common time signature. The music is divided into measures by vertical bar lines. Dynamics and performance instructions are included: 'pizz.' for the Soprano Saxophone, 'ff p sub.' for the Violoncello, 'arco' for the Violoncello, and dynamics 'f', 'ff', 'p', and 'mp' for various instruments.

266

B. Cl.

Sop. Sax.

Vc.

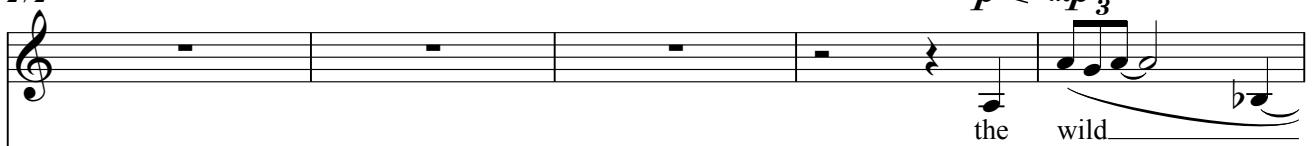
Perc.

The score consists of four staves. The first staff (B. Cl.) has a treble clef and a common time signature. The second staff (Sop. Sax.) has a treble clef and a common time signature. The third staff (Vc.) has a bass clef and a common time signature. The fourth staff (Perc.) has a common time signature. The music is divided into measures by vertical bar lines. Dynamics and performance instructions are included: 'pp', 'p', 'pp', 'f', 'ff', 'pp', 'pp', 'pp', 'pp', 'pp', 'pp', and 'pp sempre To Perc.'

O Glassy

272

M-S.

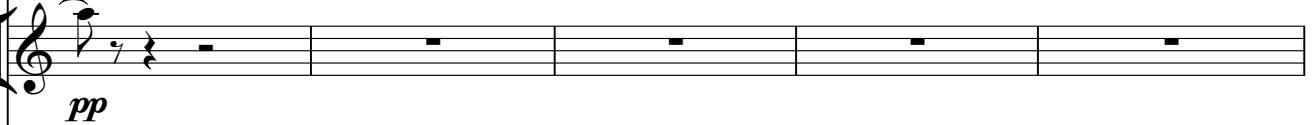


p < **mp** **3**

the wild

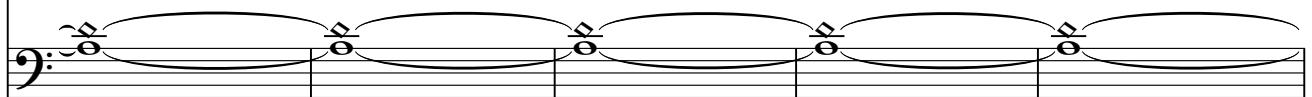
O Glassy

Sop. Sax.



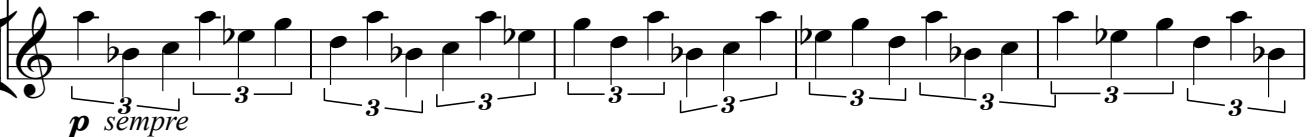
pp

Vc.



Glockenspiel

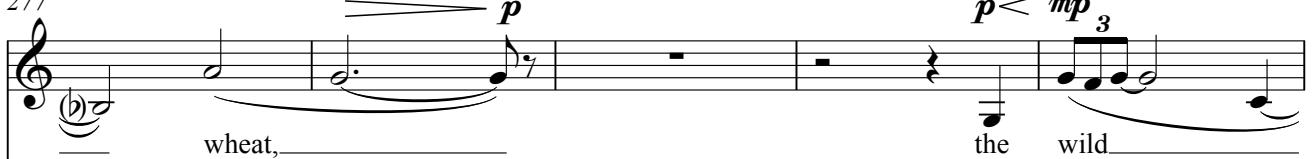
Glock.



p **semper**

277

M-S.



wheat,

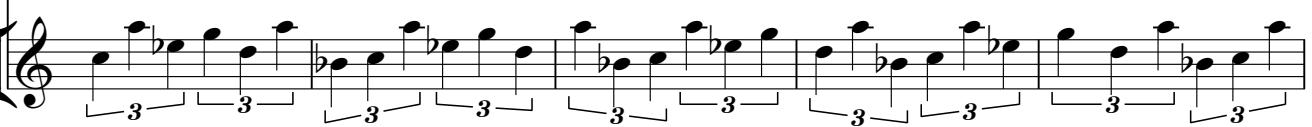
p < **mp** **3**

the wild

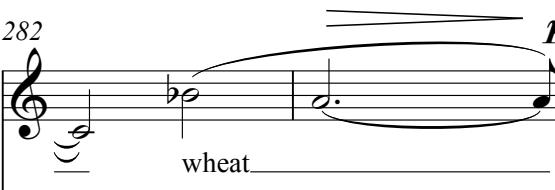
Vc.



Glock.

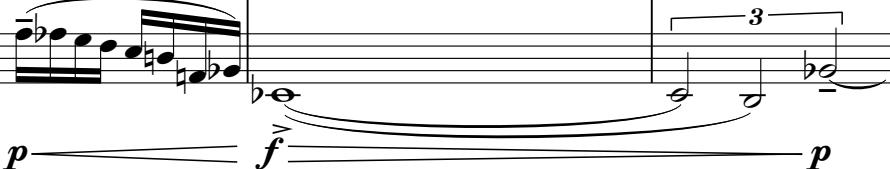


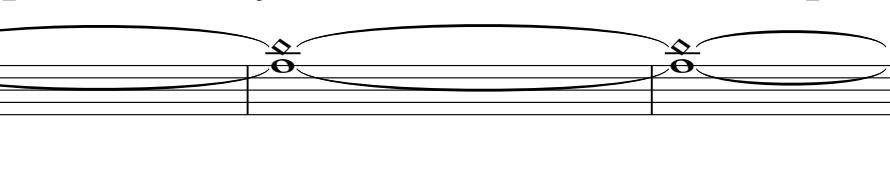
282

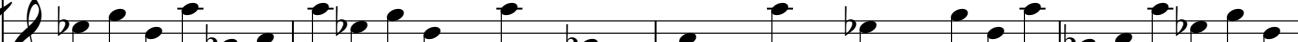
M-S. 

P Gradually Lose Control

B. Cl. 

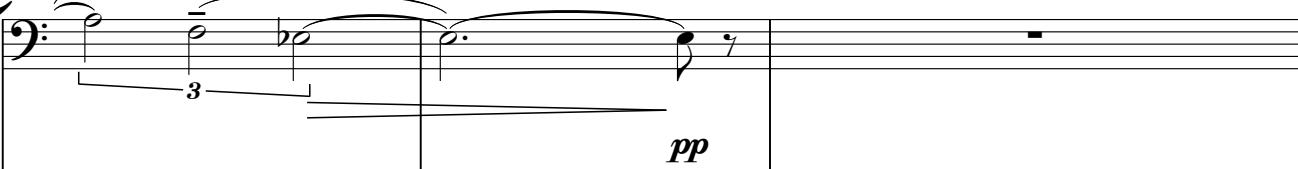
Baritone Saxophone 

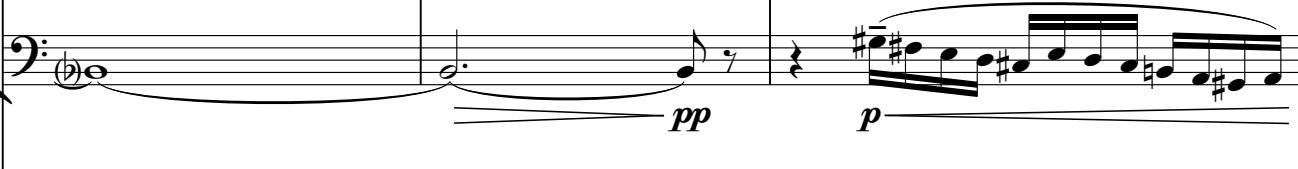
Bari. Sax. 

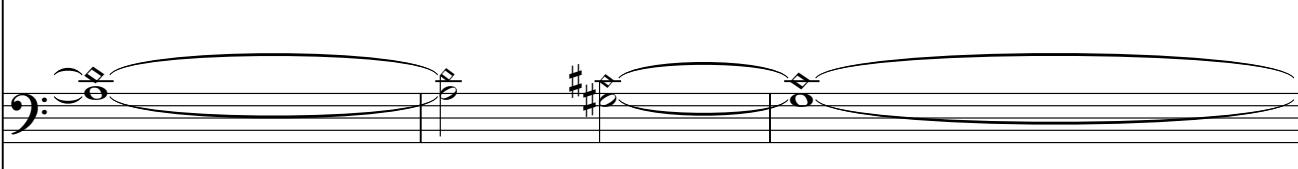
Vc. 

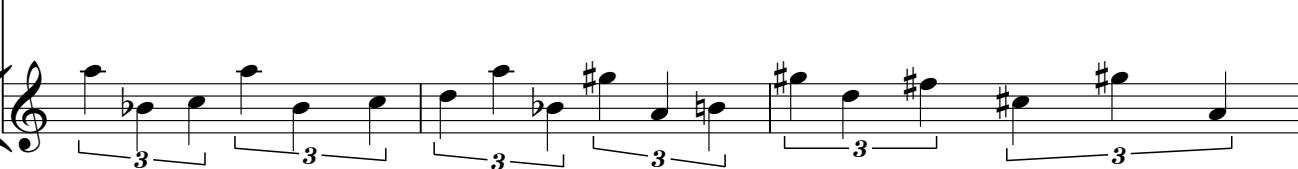
Glock. 

286

B. Cl. 

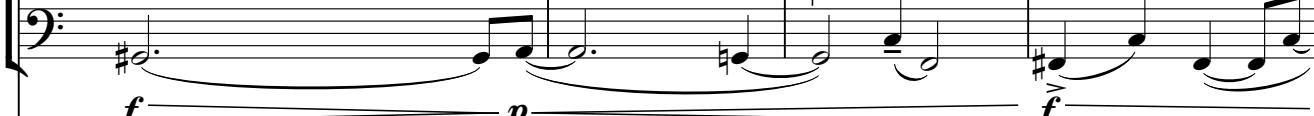
Bari. Sax. 

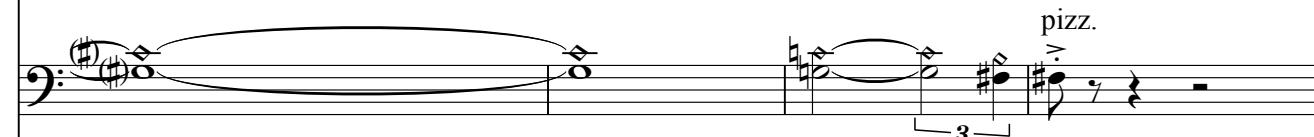
Vc. 

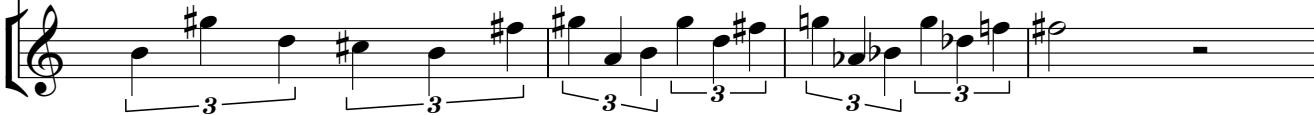
Glock. 

289

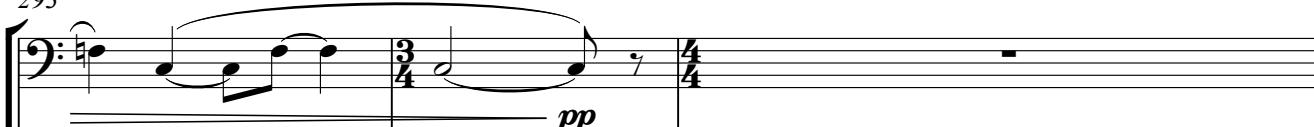
B. Cl. 

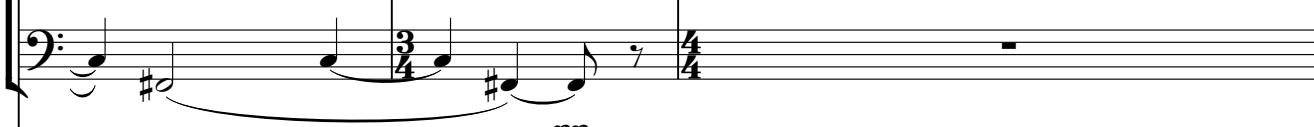
Bari. Sax. 

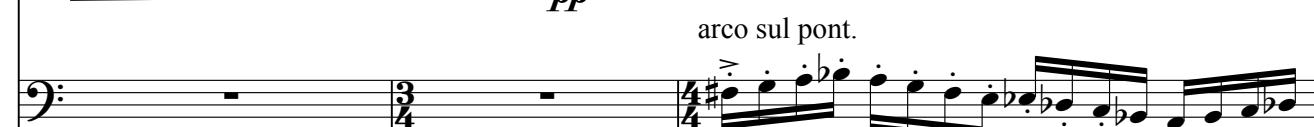
Vc. 

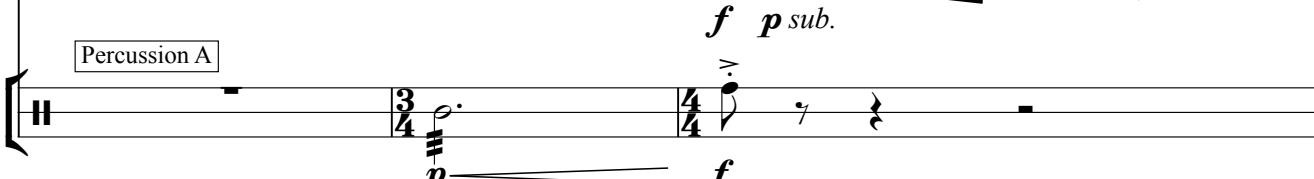
Glock. 

293

B. Cl. 

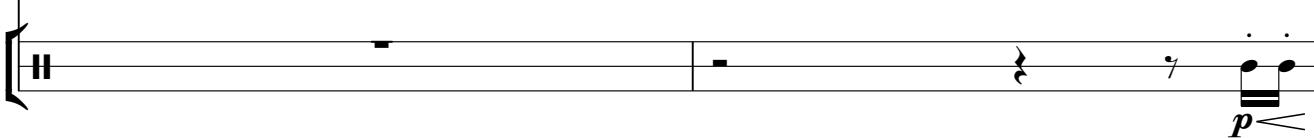
Bari. Sax. 

Vc. 

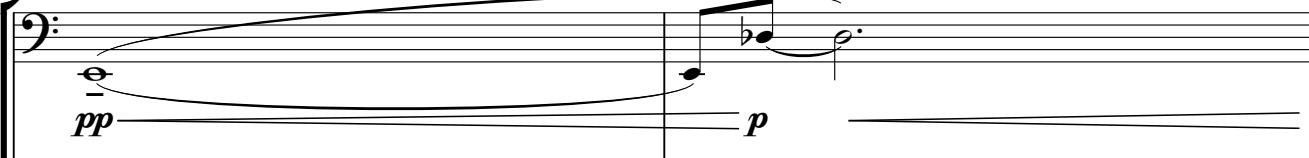
Perc. 

296

Vc. 

Perc. 

298

B. Cl. 

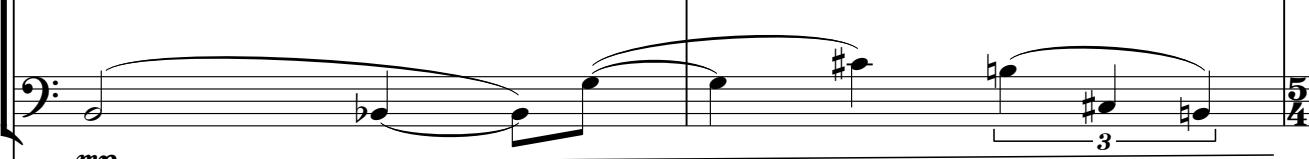
Bari. Sax. 

Vc. 

Perc. 

300

B. Cl. 

Bari. Sax. 

Vc. 

302 **Q** Explosive

M-S. - | the wild wheat

Q Explosive

B. Cl. |

Bari. Sax.

Vc.

Perc. |

Drum Set - |

305 **R** Glassy again

M-S. - |

R Glassy again

B. Cl. |

Bari. Sax. |

Vc. |

310

M-S. king, _____ in _____ the wind. _____

B. Cl.

314

M-S. _____

B. Cl. _____

Bound: V

Fast, Precise, Violent $\text{♩} = 132$

Mezzo-soprano

Bass Clarinet in B \flat

Baritone Saxophone

Violoncello

Drum Set

318

B. Cl.

Bari. Sax.

Vc.

Dr.

Fast, Precise, Violent $\text{♩} = 132$

Drum Set
(on the rim of the ride cymbal)

318

ff **f** *sempre*

ff **f** *sempre*

mf **p** **f** **> p** **mf** **p** <

321

B. Cl.

Bari. Sax.

Vc.

Dr.

mf *f*

mf *p*

mf *p*

mf *p*

324

M-S.

B. Cl.

Bari. Sax.

Vc.

Dr.

mf

ff

ff

ff

mf *p*

f

the wave breaks

327 **S** Tumultuously

B. Cl. $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \end{array}$

Bari. Sax. $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \\ f \text{ sempre} \end{array}$

Vc. $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \\ f \text{ sempre} \end{array}$

Dr. $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \\ p \end{array}$

$\begin{array}{c} \text{5/4 time} \\ mf \end{array}$

329 $f \text{ sempre}$

M-S. $\begin{array}{c} \text{Treble clef} \\ \text{5/4 time} \end{array}$

the wave breaks

B. Cl. $\begin{array}{c} \text{Bass clef} \\ \text{5/4 time} \\ f \end{array}$

Bari. Sax. $\begin{array}{c} \text{Bass clef} \\ \text{5/4 time} \end{array}$

Vc. $\begin{array}{c} \text{Bass clef} \\ \text{5/4 time} \end{array}$

Dr. $\begin{array}{c} \text{Bass clef} \\ \text{5/4 time} \\ mf \\ p \end{array}$

$\begin{array}{c} \text{4/4 time} \\ mf \\ p \end{array}$

$\begin{array}{c} \text{4/4 time} \\ mf \\ p \text{ sub.} \end{array}$

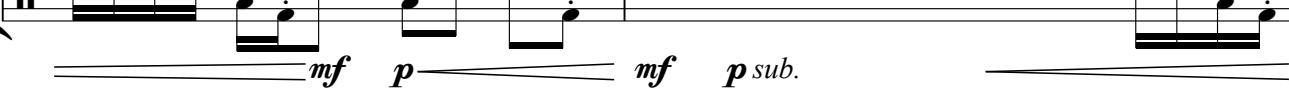
331

M-S. 

B. Cl. 

Bari. Sax. 

Vc. 

Dr. 

blue and green

333

M-S. 

B. Cl. 

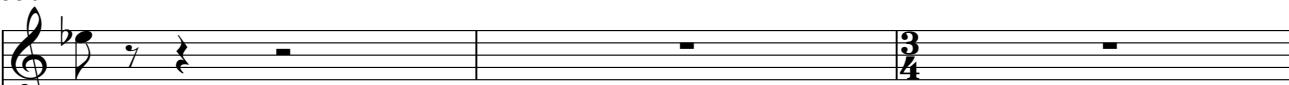
Bari. Sax. 

Vc. 

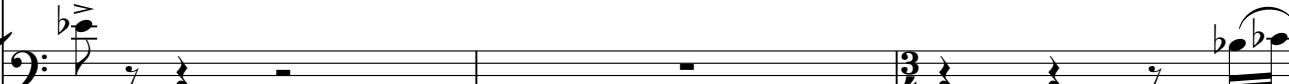
Dr. 

in the co - lors eve-ry

336

M-S. 

thing

B. Cl. 

mf <

Bari. Sax. 

Vc. 

Dr. 

mf p sub.

339

M-S. 

the__ or - chard____ the__ or -

B. Cl. 

f 

mf f

Bari. Sax. 

Vc. 

Dr. 

mf p 

mf p sub. 

mf p 

342

M-S. chard full of figs the road

B. Cl.

Bari. Sax.

Vc.

Dr. *mf p sub.* *mf p*

345

M-S. — to the sea

B. Cl. *mf* *f* *mf*

Bari. Sax.

Vc.

Dr. *mf p* *mf p* *mf sub.*

347

M-S. the ran - dom mu-sic of bells sing-ing

B. Cl. *f* *mf* < *f*

Bari. Sax.

Vc.

Dr. *mf* *p* *mf* *p* *mf* *p* < *mf* *p* < *mf* *p* <

350

M-S. bells singing a round a_____ herd_ of_ mo

B. Cl. *mf* < *f*

Bari. Sax.

Vc.

Dr. *mf* *p* sub. *mf* *p* < *mf* *p*

353

M-S. 

B. Cl.

Bari. Sax.

Vc.

Dr. 

356

M-S. 

B. Cl.

Bari. Sax.

Vc.

Dr. 

359

M-S. 

B. Cl.

Bari. Sax.

Vc.

Dr. 

362

M-S. 

B. Cl.

Bari. Sax.

Vc.

Dr. 

365

T A Little More Calmly

M-S.

B. Cl.

Bari. Sax.

Vc.

Percussion A

Dr.

368

B. Cl.

Vc.

Dr.

371

B. Cl.

Vc.

Dr.

p — *f*

p — *f*

mf

374

M-S.

mf — *f* — *mf* — *mf* —

and af - ter this

B. Cl.

Vc.

Dr.

p — *f*

p — *f*

p — *f*

mf

mf

377 *f*

M-S. clo - sing in there is

B. Cl.

Vc.

Dr.

mf

380 *f*

M-S. vio - - - lence and the bo - dy is tossed

B. Cl.

Vc.

Dr.

mf

383

M-S. *mp* in - dis -

B. Cl.

Vc.

Dr. *p* *f* *p* *f* *(*)*

mf

386

M-S. *f* cri - mi - nate - ly *mp*

B. Cl.

Vc. *p* *f* *p* *f*

Dr. *p* *f* *p* *f* *(*)*

mf *mf*

389

B. Cl.

U

B. Cl.

Bari. Sax.

Vc.

Dr.

f p sub.

mf < f p sub.

f

392

B. Cl.

f p sub.

f

mf < f p sub.

f p sub.

Drum Set

f

f p sub.

395

V More Forcefully

B. Cl.

Bari. Sax.

Vc.

Percussion A

Dr.

398

M-S. *mf* — *f* — *mf* —

there is the im - pulse to pro - tect the

B. Cl. *mp sempre* — *f sub.* *mp sempre* —

Bari. Sax. *mp sempre* — *f sub.* *mp sempre* —

Dr. *mp sempre* — *f sub.* *mp sempre* —

402 *f* — *mf* <*f* — >*mf* <*f* —

M-S. brain the eyes the neck

B. Cl. *f sub.* *mp* *sempre*
8vb

Bari. Sax. *f sub.* *mp* *sempre*

Vc.

Dr. *f sub.* *mp* *sempre*

406 *mf* *mp* — *mf* — *mp*

M-S. — even in the dark blue

B. Cl. *f sub.* *mp* *sempre*
8vb

Bari. Sax. *f sub.* *mp* *sempre*

Vc. *mf* *mp* — *mf* — *mp*

Dr. *f sub.* *mp* *sempre*

410

M-S. - - - even turned up - - - side down, -

B. Cl. *f sub.* *mp sempre*
8vb - - -

Bari. Sax. *f sub.* *mp sempre*

Vc. *mp* - - - *f* *3* - - - *mf*

Dr. *f sub.* *mp sempre*
(*) * * > >
(*) * * >
(*) * * * >
(*) * * *

414

M-S. - - - the brain knows

B. Cl. *f sub.* *mp sempre*
8vb - - -

Bari. Sax. *f sub.* *mp sempre*

Vc. *mf* < *f* - - - *mf* - - -

Dr. *f sub.* *mp sempre*
(*) * * > >
(*) * * >
(*) * * * >
(*) * * *

418 =f

M-S. hi-sto - ry— the brain knows there is

B. Cl.

Bari. Sax.

Vc. =f

Dr.

mf < f

f sub. mp sempre

f sub. mp sempre

mf < f

f sub. mp sempre

mf

422 *f*

M-S. al - ways vio - lence—

B. Cl.

Bari. Sax.

Vc.

Dr.

W With A Little Desperation *mf*

W With A Little Desperation

f

< *f mf* < *f* *mf* < *f*

f

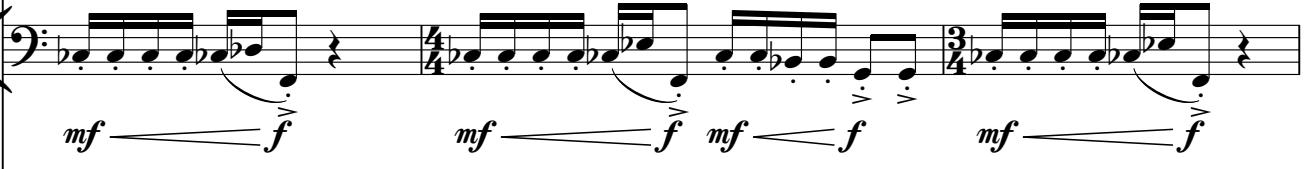
mf

f

mf sempre

426

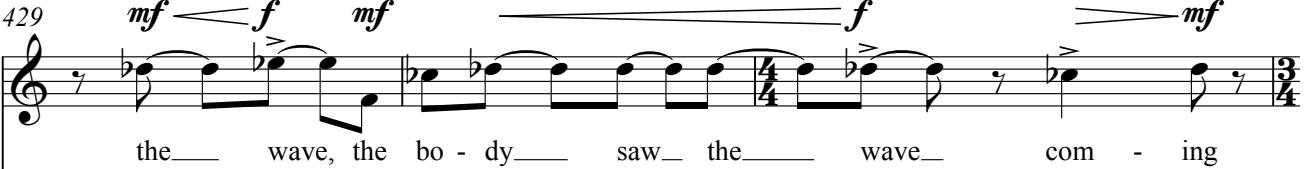
M-S. 

Bari. Sax. 

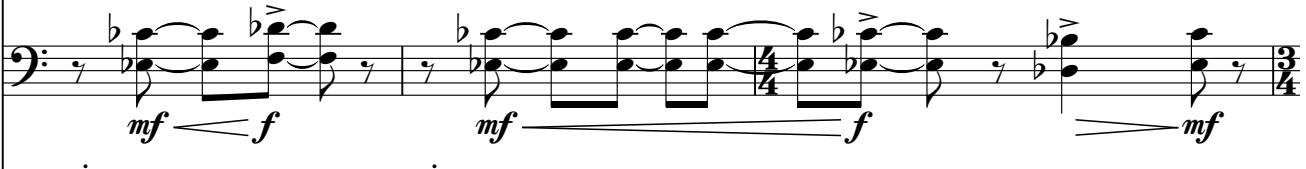
Vc. 

Dr. 

429

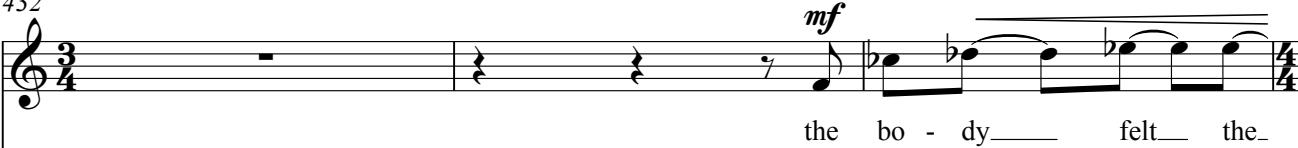
M-S. 

Bari. Sax. 

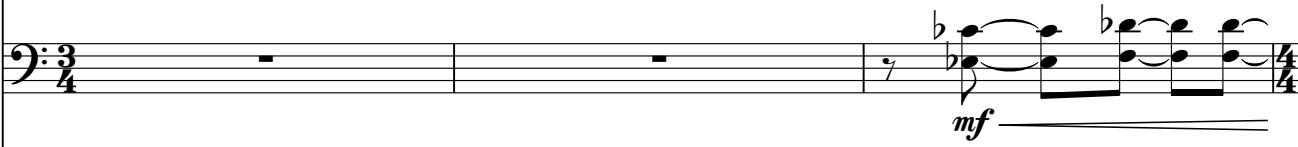
Vc. 

Dr. 

432

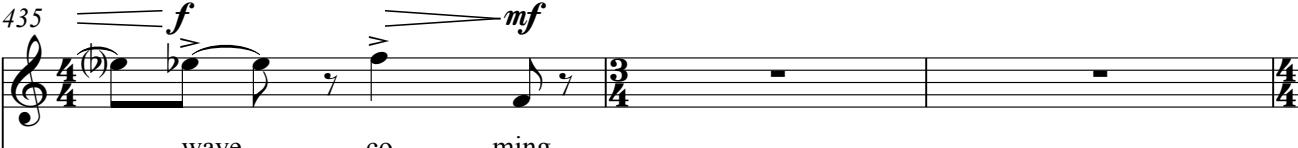
M-S. 

Bari. Sax. 

Vc. 

Dr. 

435

M-S. 

B. Cl. 

Bari. Sax. 

Vc. 

Dr. 

438 X With Incredible Power

B. Cl.

Bari. Sax.

Vc.

Dr.

f *ff* *f*

ff *f*

f semper

440

M-S.

B. Cl.

Bari. Sax.

Vc.

Dr.

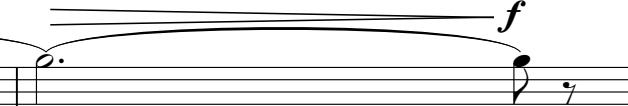
mf *ff*

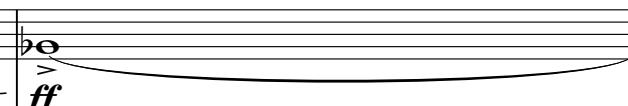
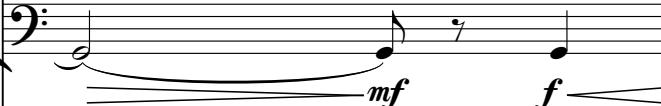
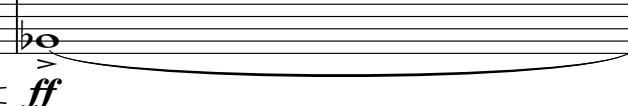
mf *ff*

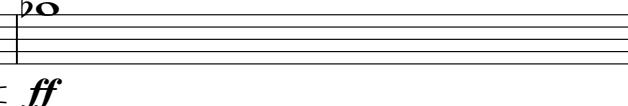
mf *ff*

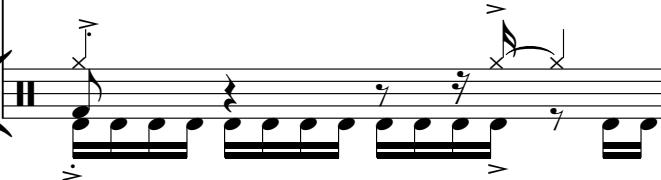
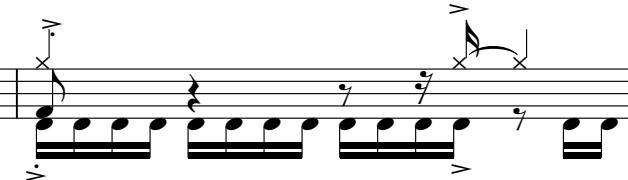
f the

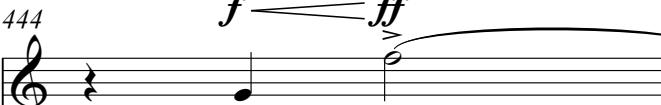
f semper

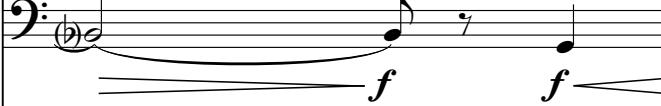
442 ***ff***  
M-S. wave _____

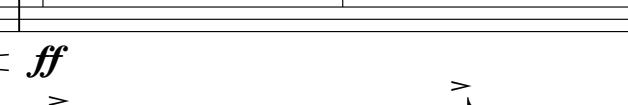
B. Cl.  
Bari. Sax.  

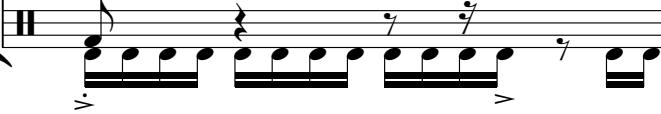
Vc.  

Dr.  

444  
M-S. the wave _____ the

B. Cl.  
Bari. Sax.  

Vc.  

Dr.  

446 *ff*

M-S. wave, the wave,

B. Cl.

Bari. Sax.

Vc.

Dr.

448 *f*

Y Relentlessly Violent

M-S. **Y Relentlessly Violent**

B. Cl.

Bari. Sax.

Vc.

Dr.

451

B. Cl.

Bari. Sax.

Vc.

Dr.

453

B. Cl.

Bari. Sax.

Vc.

Dr.

456

M-S. - *mf* < the

B. Cl. *f* *ff* *mf* *ff* *f* *ff*

Bari. Sax. *f* *ff* *mf* *ff* *f* *ff*

Vc. *f* *ff* *mf* *ff* *f* *ff*

Dr. *f* *ff* *mf* *ff* *f* *ff*

458 *f*

M-S. wave

B. Cl. *f* *ff* *f* *ff*

Bari. Sax. *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

Dr. *f* *ff* *f* *ff*

460 *f sempre*

M-S. 

B. Cl. 

Bari. Sax. 

Vc. 

Dr. 

462

M-S. 

B. Cl. 

Bari. Sax. 

Vc. 

Dr. 

464

M-S.

B. Cl.

Bari. Sax.

Vc.

Dr.

466

M-S.

B. Cl.

Bari. Sax.

Vc.

Dr.

469

M-S. al - ways _____

B. Cl. f ff ff ff

Bari. Sax. f ff ff ff

Vc. f ff ff ff

Dr. X - X X - X X - X X - X

472

M-S. al - ways, al - ways, al - ways, 5/4

B. Cl. f ff ff ff

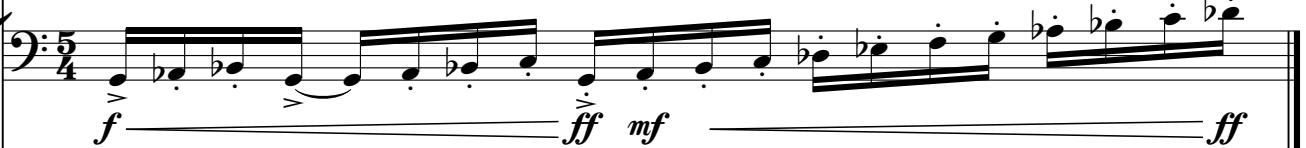
Bari. Sax. f ff ff ff

Vc. f ff ff ff

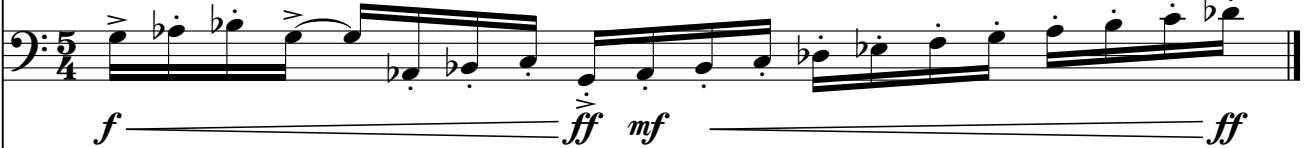
Dr. X - X X - X X - X X - X

475

M-S. 

B. Cl. 

Bari. Sax. 

Vc. 

Dr. 