

Bound

by

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of the requirements for the degree of
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DEDICATION

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

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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

Garrett Schumann

Mysteriously ♩ = 132

(spoken, ad lib.)

Mezzo-soprano

It is June.

Bass Clarinet in B \flat

Mysteriously ♩ = 132

f sempre

Alto Saxophone

Violoncello

f sempre

Percussion A

Percussion

Drum Set

f sempre

B. Cl.

Vc.

Dr.

7

B. Cl.

Vc.

Dr.

Measures 7-9 of the musical score. The Bassoon (B. Cl.) part features a melodic line with eighth and quarter notes, including slurs and accents. The Violoncello (Vc.) part provides a harmonic accompaniment with sustained chords. The Drums (Dr.) part consists of a steady eighth-note pattern.

10

B. Cl.

Vc.

Dr.

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

Measures 10-12 of the musical score. The Bassoon (B. Cl.) part continues its melodic line. The Violoncello (Vc.) part plays sustained chords. The Drums (Dr.) part maintains the eighth-note pattern, with dynamic markings *p < f*, *p*, and *f* *sempre* indicated below the staff.

13

B. Cl.

Vc.

Dr.

Measures 13-15 of the musical score. The Bassoon (B. Cl.) part continues its melodic line. The Violoncello (Vc.) part plays sustained chords. The Drums (Dr.) part maintains the eighth-note pattern.

16

B. Cl.

Alto Sax.

Vc.

Dr.

pp

p < f p < f p *f sempre*

Drum Set

A Half a Fast, mysteriously ♩ = 66

20

B. Cl.

Alto Sax.

Vc.

Dr.

ff

ff

ff

p

p

p

ff

24

ord. *p* *mp* *pp*

M-S. *it is June,*

B. Cl. *pp* *mf* 3 3 3

Alto Sax. *pp* *pp* *mf* 3

Vc. *pp* *mf* 3

Dr. *p < mf*

29

p < mp *pp*

M-S. *it is June, June*

B. Cl. *p* *pp*

Alto Sax. *p* *pp*

Vc. *p* *pp*

attaca

Bound I

Moderate ♩ = 72

Mezzo-soprano

p *pp* *mp* *p*

the head, the head of gar - lic

Clarinet in B♭

Alto Saxophone

p *pp* *pp* *p* *pp*

Violoncello

pizz.

p sempre

Glockenspiel

Glockenspiel

39

M-S.

mf *p* *mp* *p*

you gave to me to keep in my pock-et

Cl.

p *mp* *pp* *p* *pp*

Alto Sax.

p *mp* *pp* *p* *pp*

Vc.

45

M-S. *mp* *p* *p<*
 in my pock-et or palm, the

Cl. *pp* *mp* *pp*

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

Vc.

Glock. *p* l.v.

49

M-S. *mf* *p* *p* *mp*
 head of gar - lic you gave to me to ward off de - mons,

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

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

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

53 *pp* *mf* *f* 3 7

M-S. *pp* is a me - -

Cl. *mp* *pp* *f* 3

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

Vc. *mp* *pp* pizz. *f* 3

Glock. *mp* 3

55 *mp* *p* 5/4

M-S. - ta - phor, for the

Cl. *pp* *f* *pp*

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

Vc. *f* *pp* *f*

Glock. *p*

C Faster, ethereal

$\text{♩} = 88$

59 *mp* *p* *mp*

M-S. way we are bound, the way we are bound,

C Faster, ethereal

$\text{♩} = 88$

arco, sul tasto

Vc. *p* sempre, legato possible

Vibraphone

Vib. *p* sempre

63 *p* *mp* *p*

M-S. in our hearts, bound in our hearts,

Vc.

Vib.

D

67 *mp* *p* *mp* *p*

M-S. and minds the way we are bound, bound in our

D

Alto Sax. *p* *mp* *p*

Vc. *mp* sempre

Vib. *mp* sempre

71

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

hearts and minds bound

Alto Sax. *mp* *mp* *p*

Vc. *mp* *mp* *p*

Vib. *pp*

75

Cl. *p* *mf* *molto rall.* *pp*

Alto Sax. *p* *mf* *pp*

Vc. *pp* *mf* *pp*

Vib. *pp*

E Like the beginning
 ♩ = 72

M-S. *p* < *mp* *p*
 the head of gar - lic is a

E Like the beginning
 ♩ = 72

Cl. *p* *pp* *pp*

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

Vc. pizz. *p* *f* *p* *sempre*

83 *mp* *p* < *mp* *p*

M-S. *pp* *mp* *pp* *mp* *pp*
 ma - ny cham-bered heart it is a hand

Cl. *pp* *mp* *pp* *mp* *pp*

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

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

87 *mp* *pp* *p* *mp*

M-S. *3* *3* with fif teen fin gers it is an ear

Cl. *p* *mf* *p* *3* *p*

Alto Sax. *p* *mf* *p* *pp*

Vc. pizz. arco *p* *mf* *p*

90 *pp* *p* *mf*

M-S. *3* *3* *3* with an en - tire sec tion of tim-pa-ni drums

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

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

Vc. *mp* *pp* *p*

93

M-S. *p*

Cl. 5 6 7

Alto Sax. 5 6 7

Vc. 5 6 7

F Once More Dark and Ethereal

94

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

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

Cl. *f* **F** Once More Dark and Ethereal

Alto Sax. *f*

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

97

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

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

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

Vc. arco *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Glock. Glockenspiel *p* *sempre*

101

M-S. *mp* *p*

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

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

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

Glock.

106 *mp* *poco rit.*

M-S. or hip or pores cry out, when be-side me

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

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

Glock. *p* *pp*

109 *mf* *p* *mp* *pp* *p*

M-S. you cry, you cry in your

Cl. *p* *pp* *p* *ppp*

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

Glock. *p* *pp*

112

M-S.

sleep,

pp

Cl.

Vc.

p *pp* *p* *pp*

pizz.

Glock.

Interlude II: "There Are Things I Have Forgotten"

115 **Fast, Startling** ♩ = 132

M-S.

Cl.

Alto Sax.

Vc.

Dr.

Drum Set

ff *mf* *pp* *ff* *tr* *pp* *ff* *tr* *ff* *p* *ff* *ff*

arco sul pont.

G

118

Cl. *p* *f* *pp sub.*

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

Vc. *p* *f* *pp sub.*

122

M-S. (spoken, ad lib.)
there are things I have forgotten.

Cl. *ppp*

Alto Sax. *ppp*

Vc. *ppp*

Dr. Glockenspiel l.v.

Interlude III: "The Virginal Blue Glow"

Fast, Energetic and Confident ♩ = 132

Mezzo-soprano

ord. *p* *mf*

The vir - gi-nal blue glow be yond the

Fast, Energetic and Confident ♩ = 132

Percussion A

p *mf*

131

M-S. *mp* *mf*

— hills, the vir - gi-nal blue glow be-yond the hills,

Perc.

134

M-S. *p* *mf* *p* *mf*

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

Perc. *mp* *mf* *mp* *mf*

137

M-S. *p* *mf*

The vir - gi-nal blue glow be-yond the

Perc. *f* *p* *mf*

141

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

Perc.

144

M-S. *mp* and the sud - den_ *mf* flesh_ pink, *mp* the sud-den flesh *mf* pink, *mp* the sud-den

Perc. *mp* *mf* *mp* *mf* *mp*

147

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

Perc. *mf* *mp* *mf* *p*

150

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

Perc. *mf*

153

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

Perc. *mp* *mf*

156 *f* *mp* *f* *mp*

M-S. *f* *mp* *f* *mp*

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

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

158 *mf* *mp* *f* *mp*

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

Perc. *f* *mf*

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

161 *f* *mp* *mf*

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

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

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

164 *f*

M-S. *f*

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

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

168

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

co - - lor, and how did I miss it?

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

The musical score consists of two staves. The top staff, labeled 'M-S.', is a vocal line in treble clef. It begins at measure 168 with a half note 'co', followed by a whole rest, another half note 'lor,', and a quarter rest. The lyrics continue with 'and how did I' over a series of eighth and sixteenth notes, followed by 'miss it?' over a half note and a quarter rest. Dynamic markings are *mf* (measures 168-169), *mp* (measure 170), *mf* (measure 171), and *f* (measure 172). The time signature changes from 5/4 to 4/4 between measures 170 and 171. The bottom staff, labeled 'Perc.', is a percussion line in a grand staff. It features a snare drum and a bass drum. The snare drum plays a continuous eighth-note pattern in measures 168-170, then rests in measure 171, and plays a half note in measure 172. The bass drum plays a continuous eighth-note pattern in measures 168-170, then rests in measure 171, and plays a half note in measure 172. Dynamic markings are *mf* (measures 168-170) and *f* (measure 171). The time signature changes from 5/4 to 4/4 between measures 170 and 171. The score ends with a double bar line.

Interlude IV:

"The Early And Inert Highway"

Cold and Steady ♩ = 58

Mezzo-soprano

Bass Clarinet in B \flat

Soprano Saxophone

Violoncello

175

H

B. Cl.

Sop. Sax.

179

B. Cl.

Sop. Sax.

183

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

Sop. Sax. 3 3 3 3 3 3 3

187

B. Cl. *pp* *mp*

Sop. Sax. 3 3 3 3 3 3 3

191

I *p* *mp* *p* *p*

M-S. the ear - ly the

B. Cl. *p* *pp*

Sop. Sax. 3 3 3 3 3 3 3

195

mp *p* *mp* *p* *mp*

M-S. ear - ly and i - nert high -

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

Sop. Sax. 3 3 3 3 3 3 3

199

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

way

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

Sop. Sax.

Vc. *pp* *sempre*

202

B. Cl. *pp*

Sop. Sax.

Vc.

attaca

Bound III

A Little Faster, Dark ♩ = 66

205

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

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

A Little Faster, Dark ♩ = 66

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

sempre legato

210

M-S. *3* *p* *mp* *p* *pp* *p*

boat with the wa - ter, this year no

B. Cl. *mp* *p*

K More Open, Expressive

215

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

hour of strange si - lent breath when the moon

K More Open, Expressive

B. Cl. *mp* *p*

L Suddenly Still

219

M-S. *3* *3* *p* *pp*

fi - nal - ly sets this year

L Suddenly Still

B. Cl. *mp* *3* *pp* *sempre*

223 *< p > pp* *mp* *> p*

M-S. a whis- per comes af-ter the wa - ter there is

B. Cl.

M With More Passion

228 *mf* *> p* *mp* *mf* *p*

M-S. no, no cra - dle in side the grot - to a -

B. Cl. *mp* *mf* *p* *mp* *mf*

M With More Passion

233 *mp* *< mf* *p*

M-S. - ny-more the bell the bell rings out harsh a -

B. Cl. *p* *mp* *mf*

237 *mp* *< mf* *p*

M-S. gain where once where once the air was filled with

B. Cl. *p* *mp* *mf* *mp*

N Cold, Sorrowful

241 *mp* *p* *pp*

M-S. *vo* - *ces* this year this

B. Cl. *p* *pp*

246 *mp* *pp* *p*

M-S. year this year no dan - cing not

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

252 *pp* *p*

M-S. once this year no dan - cing not

B. Cl. *pp* *p*

255 *pp* *p* *pp* *p*

M-S. once, no feast, no feast

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

259 *pp* *< p* 3 3 *pp*

M-S. *pp* *< p* 3 3 *pp*

— to fol - - low feast —

B. Cl. *pp* *ppp*

The musical score consists of two staves. The top staff is for the Mezzo-Soprano (M-S.) and the bottom staff is for the Bass Clarinet (B. Cl.). Measure 259 is in 6/4 time and contains the lyrics 'to fol - - low feast'. The M-S. part has a triplet of eighth notes. The B. Cl. part has a triplet of eighth notes. Measure 260 is in 5/4 time and contains the lyrics 'feast'. The M-S. part has a triplet of eighth notes. The B. Cl. part has a triplet of eighth notes. Dynamics include *pp*, *p*, and *ppp*.

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

Fast, mercurial ♩ = 132

Mezzo-soprano

Bass Clarinet in B \flat

Soprano Saxophone

Violoncello

Percussion

Percussion A

f *ff* *p sub.* *pp*

pizz. arco

f *ff* *p* *mp*

p *f* *ff*

266

B. Cl.

Sop. Sax.

Vc.

Perc.

pp *p* *pp*

p *pp* *f* *ff*

pp *p* *pp* *pp sempre*

To Perc.

p

O Glassy

272

M-S. *p* *<* *mp* 3
the wild

Sop. Sax. *pp*

Vc.

Glock. **Glockenspiel**
p *sempre*

Detailed description: This block contains the musical score for measures 272 through 276. The M-S. part begins with a rest, followed by a triplet of eighth notes (G4, A4, B4) with lyrics 'the wild'. The Sop. Sax. part has a triplet of eighth notes (G4, A4, B4). The Vc. part has a triplet of eighth notes (G4, A4, B4). The Glock. part has a triplet of eighth notes (G4, A4, B4). Dynamics include *p*, *pp*, and *mp*.

277

M-S. *p* *<* *mp* 3
wheat, the wild

Vc.

Glock.

Detailed description: This block contains the musical score for measures 277 through 281. The M-S. part begins with a triplet of eighth notes (G4, A4, B4) with lyrics 'wheat, the wild'. The Vc. part has a triplet of eighth notes (G4, A4, B4). The Glock. part has a triplet of eighth notes (G4, A4, B4). Dynamics include *p* and *mp*.

P Gradually Lose Control

282

M-S. *p* wheat

B. Cl. **P** Gradually Lose Control

Bari. Sax. *f* *p* 3

Vc.

Glock.

286

B. Cl. *pp*

Bari. Sax. *pp* *p*

Vc.

Glock.

289

B. Cl. *f* *p* *f* ³ ₃

Bari. Sax. *f* *p* *f* ³

Vc. pizz. ³

Glock. ³ ³ ³ ³ ³ ³

293

B. Cl. *pp*

Bari. Sax. *pp*

Vc. arco sul pont. *f* *p sub.*

Perc. Percussion A *p* *f*

296

Vc. (sul pont.)

Perc. *p*

298

B. Cl.

pp *p*

Bari. Sax.

pp *p*

Vc.

ord.

f p sub.

Perc.

f

Detailed description: This system covers measures 298 to 300. The B. Cl. and Bari. Sax. parts are in bass clef and play a sustained note that begins at *pp* and crescendos to *p* by measure 299. The Vc. part is in bass clef and features a complex, fast-moving rhythmic pattern. It starts with a dynamic of *f*, then shifts to *p* and includes a *sub.* (sustained) marking. The Perc. part is in common time and plays a single accented note at *f* in measure 298.

300

B. Cl.

mp

Bari. Sax.

mp

Vc.

Detailed description: This system covers measures 300 to 302. The B. Cl. and Bari. Sax. parts are in bass clef and play a melodic line that begins at *mp*. In measure 301, both parts feature a triplet of eighth notes. The Vc. part continues the complex rhythmic pattern from the previous system, maintaining a consistent texture. The system concludes in measure 302 with a 5/4 time signature change.

302 **Q Explosive**

M-S. *mf* *ff*
the wild wheat

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

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

Vc. *ff* *mf* *ff*

Percussion A

Perc. *p* *ff*
Drum Set

305 **R Glassy again**

M-S. *ff* *mf* *fp* *ff* *mp*
the wild wheat sha -

B. Cl. *ff* *mf* *fp* *ff* *mp*

Bari. Sax. *ff* *mf* *fp* *ff* *mp*

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

310

M-S.

king, _____ in _____ the wind. _____

B. Cl.

p

Bari. Sax.

p

Vc.

p

Detailed description: This block contains the musical score for measures 310 through 313. The vocal line (M-S.) is in treble clef, 3/4 time, with lyrics 'king, _____ in _____ the wind. _____'. The instrumental parts (B. Cl., Bari. Sax., Vc.) are in bass clef. B. Cl. and Bari. Sax. are in 3/4 time, and Vc. is in 4/4 time. All instrumental parts start with a piano (*p*) dynamic. The score shows a key change from 3/4 to 4/4 between measures 311 and 312.

314

M-S.

B. Cl.

pp

Bari. Sax.

pp

Vc.

pp *p* *pp*

sul pont.

Detailed description: This block contains the musical score for measures 314 through 315. The vocal line (M-S.) is in treble clef. The instrumental parts (B. Cl., Bari. Sax., Vc.) are in bass clef. B. Cl. and Bari. Sax. are in 3/4 time, and Vc. is in 4/4 time. The dynamics for B. Cl. and Bari. Sax. are *pp*. The Vc. part starts with *pp*, has a *p* dynamic in measure 315, and ends with *pp*. The Vc. part includes the instruction 'sul pont.' in measure 315.

Bound: V

36

Fast, Precise, Violent ♩ = 132

Mezzo-soprano

Bass Clarinet in B \flat

Baritone Saxophone

Violoncello

Drum Set
(on the rim of the ride cymbal)

f *sempre* *mf* *f* *p* *mf* *p*

318

B. Cl.

Bari. Sax.

Vc.

Dr.

mf *p* *ff* *f* *sempre* *p* *mf* *p*

321

B. Cl.

Bari. Sax.

Vc.

Dr.

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. *mf*

Bari. Sax. *f* *sempre*

Vc. *f* *sempre*

Dr. *p*

329 *f* *sempre*

M-S. the wave breaks

B. Cl. *f* *mf*

Bari. Sax.

Vc.

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

331

M-S. *blue and green*

B. Cl. *f* *mf*

Bari. Sax.

Vc.

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

333

M-S. *in the co - lours eve-ry*

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

Bari. Sax.

Vc.

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

336

M-S. *thing*

B. Cl.

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. *mf* *f*

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 p 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. *- ving_ goat_ necks_____ the house, the*

B. Cl. *mf f*

Bari. Sax.

Vc.

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

356

M-S. *house that sits, the house that sits, sits*

B. Cl. *mf f*

Bari. Sax.

Vc.

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

359

M-S. *like an eye on the hill*

B. Cl.

Bari. Sax.

Vc.

Dr.

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

362

M-S. *e-very-thing, e - very- thing.*

B. Cl.

Bari. Sax.

Vc.

Dr.

mf p *mf p* *mf p* *mf*

T A Little More Calmly

365

M-S. *dis - ap - pears*

B. Cl. *f sempre*

Bari. Sax.

Vc. *p* *f*

Percussion A

Dr. *p* *f*

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

368

B. Cl.

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

Dr. *p* *f* *p* *f*

mf *mf*

371

B. Cl.

Vc.

Dr.

p *f*

p *f*

mf

374

M-S.

B. Cl.

Vc.

Dr.

mf *f* *mf* *mf*

and af - ter this

p *f* *p* *f*

p *f* *p* *f*

mf *mf*

377 *f* *mf* *mf*

M-S. clo - sing in there is

B. Cl.

Vc. *p* *f*

Dr. *p* *f* *mf*

380 *f* *mf* *f*

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

B. Cl.

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

Dr. *p* *f* *p* *f* *mf* *mf*

383

M-S. *mp* *mf*
in - dis -

B. Cl.

Vc. *p* *f*

Dr. *p* *f*
mf

386

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

B. Cl.

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

Dr. *p* *f* *p* *f*
mf *mf*

U

389

B. Cl.

Bari. Sax.

Vc.

Dr.

f

f *p sub.*

mf *f* *p sub.*

f

392

B. Cl.

Bari. Sax.

Vc.

Dr.

f *p sub.*

f *p*

mf *f* *p sub.*

f *p sub.*

f *p sub.*

Drum Set

f

f *p sub.*

395 **V More Forcefully**

B. Cl.

Bari. Sax.

Vc.

Dr.

Percussion A

f

mf \leftarrow *f*

mf \leftarrow *f*

f

398

M-S.

B. Cl.

Bari. Sax.

Dr.

mf \leftarrow *f* \leftarrow *mf*

there is the im - pulse to pro - tect the

mp *sempre*

f sub. *mp* *sempre*

8vb ----- |

mp *sempre*

f sub. *mp* *sempre*

mp *sempre*

f sub. *mp* *sempre*

410

M-S. *mp* *f* *mf*⁵²

e-ven turned up - - side down, —

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

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

Vc. *mp* *f* *mf*

Dr. *f* sub. *mp* sempre

414

M-S. *mf* *f* *mf*

the brain — knows

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

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

Vc. *mf* *f* *mf*

Dr. *f* sub. *mp* sempre

418 f $mf < f$ mf

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

B. Cl. f sub. mp sempre

Bari. Sax. f sub. mp sempre

Vc. f $mf < f$ mf

Dr. f sub. mp sempre

422 f mf mf **W With A Little Desperation**

M-S. al - ways vio - lence the

B. Cl. f **W With A Little Desperation**

Bari. Sax. f mf f mf f

Vc. f mf

Dr. f mf sempre

426

M-S. *f* *mf* *f*
bo - dy saw the wave, the bo - dy felt

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

Vc. *mf* *f* *f*

Dr. *f* sub. *mf* sempre

429

M-S. *mf* *f* *mf* *f* *mf*
the wave, the bo - dy saw the wave com - ing

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

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

Dr. *f* sub.

432

M-S. *mf* the bo - dy — felt — the —

Bari. Sax. *mf* — *f* *mf* — *f* *mf* — *f*

Vc. *mf*

Dr. *mf* sempre

435

M-S. *f* — wave — co - ming *mf*

B. Cl. *mf* *f* *p sub.*

Bari. Sax. *mf* *f* *mf* *f* *p sub.*

Vc. *f* *mf* *f* *p sub.*

Dr. *f* *mp*

438

X**With Incredible Power**

B. Cl.

Bari. Sax.

Vc.

Dr.

ff

f

ff

f

ff

f

f *sempre*

440

M-S.

B. Cl.

Bari. Sax.

Vc.

Dr.

f

the

mf

ff

mf

ff

mf

ff

442 *ff*

M-S. *ff* *f*

wave

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

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

Vc. *mf* *f* *ff*

Dr.

444 *f* *ff* *f* *f*

M-S. *f* *ff* *f* *f*

the wave the

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

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

Vc. *f* *f* *ff*

Dr.

446 *ff* *f* *f* *ff*

M-S. wave, the wave,

B. Cl. *f* *ff*

Bari. Sax. *f* *ff*

Vc. *f* *ff*

Dr. *f* *ff*

Y Relentlessly Violent

448 *f*

M-S.

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

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

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

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

456

M-S. *mf* <

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

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. *cra - - - - - shes al - ways*

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*

462

M-S. —

B. Cl. *f ff f ff*

Bari. Sax. *f ff f ff*

Vc. *f ff f ff*

Dr. *f ff f ff*

464

M-S. *cra - - - - - shes al - ways*

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 sempre, quasi ad lib.*

466

M-S. *al - ways*

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

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

Vc. *f ff f ff f ff*

Dr. *f ff f ff f ff*

469

M-S.  al - ways

B. Cl.  *f* *ff*

Bari. Sax.  *f* *ff*

Vc.  *f* *ff*

Dr. 

472

M-S.  al - ways, al - ways, al - ways

B. Cl.  *f* *ff*

Bari. Sax.  *f* *ff*

Vc.  *f* *ff*

Dr. 

475

M-S. *mf*

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

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

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

Dr. *5/4*