

here, the leafsighaway

a spectrum poem for large ensemble
and audience reading to themselves

during which everybody is alone
and nobody is,

during which nothing happens
and nothing stops happening, and
during which ink, somewhere,

is drying

Preface

This work is mutable, meaning that it has no fixed score or text. These pages in front of you represent just a single point along an infinitely variable range of possibilities. At its core this work is nothing but a computer program which manifests parts and texts using a variety of chance operations. With each running of the program, a new set of parts is generated which is completely different in its actual details, though the same in content and methods. Some elements are carefully composed while others are left more to chance. If the program can be compared to water vapor in the air, abstract and ungraspable, this score is its condensation into a droplet on a blade of grass. The actual performance might then be compared to the freezing of that droplet into a snowflake which the audience consumes - melting it and breathing it back into vapor.

General Notes

Each performer plays from a unique part and, for the duration of the piece, plays through it without any regard to the other players (except where boxed instructions indicate otherwise). The work should be performed in a flat space with the audience and players scattered among each other and facing in random directions. Special instructions in all parts are enclosed in boxes to prevent ambiguity with other text. There is no fixed length requirement or limit for performance, although the author believes that for most purposes a duration between 30 and 45 minutes is appropriate.

As a vital element of the work, each audience member is given a unique part to silently read to themselves over the course of the piece.

The performing forces should be divided into two groups of similar numbers: speakers and instrumentalists. At least three instrumentalists and three speakers are needed to realize the work, though a much larger number of each is encouraged. The instruments may be taken from any of the following possibilities:

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|------------------|--------------------|--------------|
| • Flute | • Trumpet in B♭ | • Vibraphone |
| • Alto Flute | • Horn in F | • Guitar |
| • Oboe | • Tenor Trombone | • Violin |
| • Clarinet in B♭ | • Tuba | • Viola |
| • Bass Clarinet | • Percussion | • Cello |
| • Bassoon | with 9 instruments | • Bass |

Players of instruments not included in the above list may play any similar instrument's part. Parts for all transposing instruments are written in their conventional transpositions.

This work is programmed in Python and uses Lilypond for music notation and a the typefaces Adobe Garamond Pro, Crimson Text, and Book Antiqua. Other software packages used include Python-Docx, PyPDF2, ReportLab, Tkinter, and PyCharm. The author is indebted to the creators of all of these tools, without which this work would have been significantly more difficult to make.