

# In the sense of transparency

On a poem by George Oppen, written for Séverine Ballon

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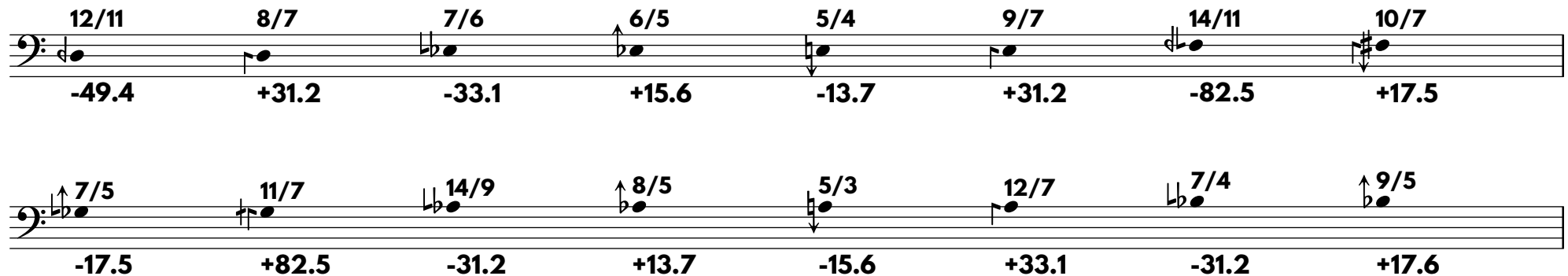
## Performance notes

- × = mute string with flats of fingers
- > = accents should be very subtle, light
- , = short pause

Bow speed and dynamic changes are only indicated every several measures. However, changes should be gradual throughout the piece, and should happen at each repetition. Only sustain the notes while there is a bow position marking below the indicated pitch. Rhythm should be taken from the speech of the poem in a provided mp3. The text printed within the system should be indicative of the speech rhythm, but the text itself should not be spoken. It is only there to assist in learning the rhythm, and where the accents line up with the recording.

## Tuning key

Helmholtz-Ellis accidentals, by Marc Sabat and Wolfgang Von Schweinitz



2

3

4

5

5 **1/6 bow (increasing)**

The musical score consists of two staves. The upper staff is a treble clef with a series of slurs and accents indicating a 1/6 bow. The lower staff is a bass clef with a series of notes and rests, including a crescendo marking. The lyrics are written below the bass staff.

**p** **crescendo**  
obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

6

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

7

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

8

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

9

**1/4 bow (increasing)**

**mf** **crescendo**  
obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

10

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

4  
II

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

12

obsessed bewildered by the shipwreck of the sin-gu-lar we have chosen the meaning of being numerous

13 **1/3 bow (increasing)**

**f** **crescendo**  
obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being numerous

14

obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

15

obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

16 **1/2 bow (increasing)**

fff obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

17

f **decrescendo** obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

18

obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

19

obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being numerous

20 **2/3 bow (increasing)**

mf **decrescendo** obsessed bewildered by the shipwreck of the sin-gu-lar we have chosen the meaning of being numerous

21

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

22

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

23

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

24

### 3/4 bow (increasing)

**p** **decrescendo**  
obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

25

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

26

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

27

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

28

**5/6 bow (increasing)**

**pp**  
**decrescendo**  
obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

29

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

30

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

31

**full bow**

**ppp**

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

clar-i-ty in the sense of transparen ce I don't mean that much can be explained clar-i-ty in the sense of silence

32

33

**full bow (decreasing)**

**pp** **crescendo**

clar-i-ty in the sense of transparen ce I don't mean that much can be explained clar-i-ty in the sense of silence

clar-i-ty in the sense of transparen ce I don't mean that much can be explained clar-i-ty in the sense of silence

34

35

clar-i-ty in the sense of transparen ce I don't mean that much can be explained clar-i-ty in the sense of silence

clar-i-ty in the sense of transparen ce I don't mean that much can be explained clar-i-ty in the sense of silence



36

**5/6 bow (decreasing)**
**p****crescendo***clar-i-ty**in the sense of transpar ence**I don't mean that much can be explained**clar-i-ty in the sense of silence*

37

*clar-i-ty**in the sense of transpar ence**I don't mean that much can be explained**clar-i-ty in the sense of silence*

38

*clar-i-ty**in the sense of transpar ence**I don't mean that much can be explained**clar-i-ty in the sense of silence*

39

*clar-i-ty**in the sense of transpar ence**I don't mean that much can be explained**clar-i-ty in the sense of silence*

40

**3/4 bow (decreasing)**
**mf****crescendo***clar-i-ty**in the sense of transpar-ence**I don't mean that much can be explained**clar-i-ty in the sense of silence*

clar - i - ty

in the sense of transparen-ence

I don't mean that much can be explained

clar-i-ty in the sense of silence

clar - i - ty

in the sense of transparen-ence

I don't mean that much can be explained

clar-i-ty in the sense of silence

clar - i - ty

in the sense of transparen-ence

I don't mean that much can be explained

clar-i-ty in the sense of silence

**2/3 bow (decreasing)**
**f****crescendo**

clar - i - ty

in the sense of transparen-ence

I don't mean that much can be explained

clari-ty in the sense of si-lence

clar - i - ty

in the sense of transparen-ence

I don't mean that much can be explained

clari-ty in the sense of si-lence

46

clar - i - ty in the sense of transparence I don't mean that much can be explained clari-ty in the sense of si-lence

**1/2 bow (decreasing)**

47

clar - i - ty in the sense of transparence I don't mean that much can be explained clari-ty in the sense of si-lence

**f decrescendo**

48

clar - i - ty in the sense of transparence I don't mean that much can be explained clari-ty in the sense of si-lence

49

clar - i - ty in the sense of transparence I don't mean that much can be explained clari-ty in the sense of si-lence

50

clar - i - ty in the sense of transparence I don't mean that much can be explained clari-ty in the sense of si-lence

**1/3 bow (decreasing)**

**mf** **decrescendo**

clar-i-ty in the sense of transparen-ence I don't mean that much can be explained clar-i-ty in the sense of silence

clar-i-ty in the sense of transparen-ence I don't mean that much can be explained clar-i-ty in the sense of silence

clar-i-ty in the sense of transparen-ence I don't mean that much can be explained clar-i-ty in the sense of silence

clar-i-ty in the sense of transparen-ence I don't mean that much can be explained clar-i-ty in the sense of silence

**1/4 bow (decreasing)**

**p** **decrescendo**

clar-i-ty in the sense of transparen-ence I don't mean that much can be explained clar-i-ty in the sense of silence

57

58

59

pp

*clar-i-ty*

clar-i-ty                      in the sense of *transparence*

*I don't mean that much can be explained*

*clar-i-ty in the sense of silence*

[illegible]

*clar-i-ty*

in the sense of transparency

*I don't mean that much can be explained*

*clar-i-ty in the sense of silence*

I4

61

Musical notation for system 61, measures 1-4. The system consists of two staves. The top staff contains a series of horizontal lines and dashes, representing a melodic or rhythmic sequence. The bottom staff is in bass clef and contains notes, rests, and dynamic markings. Measure 1: Top staff has a dashed line; bottom staff has a note with an accent (>) and a comma. Measure 2: Top staff has a dashed line; bottom staff has two notes with an accent (>) and a comma, followed by a rest marked with an 'x'. Measure 3: Top staff has a dashed line; bottom staff has a note with an accent (>) and a comma, followed by two notes with an accent (>) and a comma. Measure 4: Top staff has a dashed line; bottom staff has a note with an accent (>) and a comma, followed by a rest marked with an 'x' and a note with an accent (>).

*clar - i - ty*

*in the sense of transpar ence*

*I don't mean that much can be explained*

*clar-i-ty in the sense of silence*

62

**minimal bow**

Musical notation for system 62, measures 1-4. The system consists of two staves. The top staff contains a series of horizontal lines and dashes, representing a melodic or rhythmic sequence. The bottom staff is in bass clef and contains notes, rests, and dynamic markings. Measure 1: Top staff has a dashed line; bottom staff has a note with an accent (>) and a comma. Measure 2: Top staff has a dashed line; bottom staff has two notes with an accent (>) and a comma, followed by a rest marked with an 'x'. Measure 3: Top staff has a dashed line; bottom staff has a note with an accent (>) and a comma, followed by two notes with an accent (>) and a comma. Measure 4: Top staff has a dashed line; bottom staff has a note with an accent (>) and a comma, followed by a rest marked with an 'x' and a note with an accent (>).

**ppp**

*clar - i - ty*

*in the sense of transpar ence*

*I don't mean that much can be explained*

*clar-i-ty in the sense of silence*