

In the sense of transparency

On a poem by George Oppen, written for Séverine Ballon

Andrew C. Smith

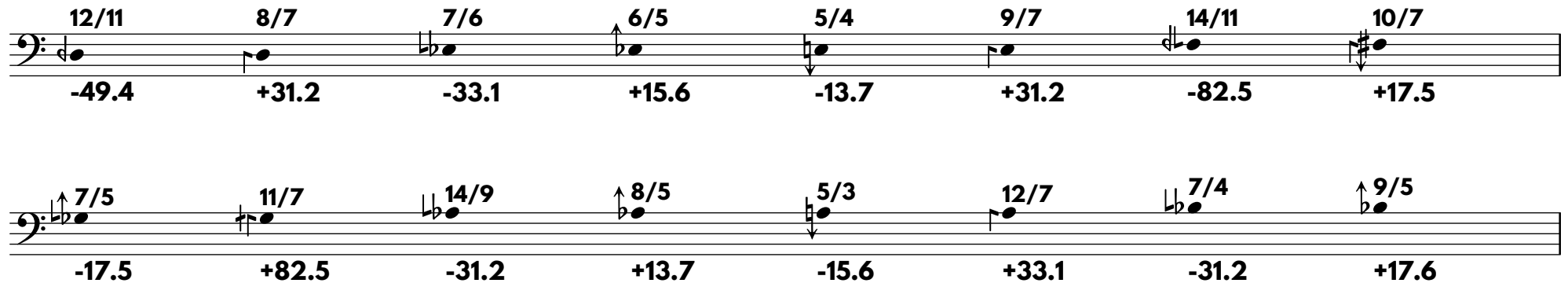
Performance notes

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

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



11-12 seconds per line, at the rhythm of speech

Bow pos. pont.
tasto

Pitch

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

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

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

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

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

6

Measure 6 of the musical score. The system consists of a vocal line and a bass line. The vocal line contains a series of slurs and accents. The bass line features a sequence of notes with various articulations: a half note with an accent, a quarter note with an accent, a quarter note with an 'x' and an accent, a quarter note with an 'x' and an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. The lyrics are: *obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous*.

7

Measure 7 of the musical score. The system consists of a vocal line and a bass line. The vocal line contains a series of slurs and accents. The bass line features a sequence of notes with various articulations: a half note with an accent, a quarter note with an accent, a quarter note with an 'x' and an accent, a quarter note with an 'x' and an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. The lyrics are: *obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous*.

8

Measure 8 of the musical score. The system consists of a vocal line and a bass line. The vocal line contains a series of slurs and accents. The bass line features a sequence of notes with various articulations: a half note with an accent, a quarter note with an accent, a quarter note with an 'x' and an accent, a quarter note with an 'x' and an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. The lyrics are: *obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous*.

9

Measure 9 of the musical score. The system consists of a vocal line and a bass line. The vocal line contains a series of slurs and accents. The bass line features a sequence of notes with various articulations: a half note with an accent, a quarter note with an accent, a quarter note with an 'x' and an accent, a quarter note with an 'x' and an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. The lyrics are: *obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous*. The dynamic marking **mf** is present at the beginning of the measure.

10

Measure 10 of the musical score. The system consists of a vocal line and a bass line. The vocal line contains a series of slurs and accents. The bass line features a sequence of notes with various articulations: a half note with an accent, a quarter note with an accent, a quarter note with an 'x' and an accent, a quarter note with an 'x' and an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. The lyrics are: *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

f 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

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

17

f 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

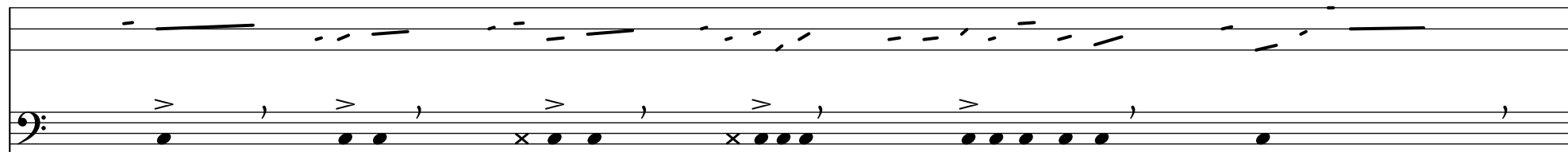
19

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

20

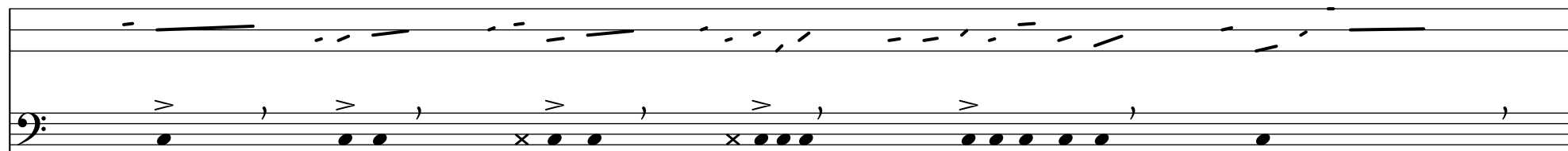
mf obsessed bewildered by the shipwreck of the sin-gu-lar we have chosen the meaning of being numerous

21



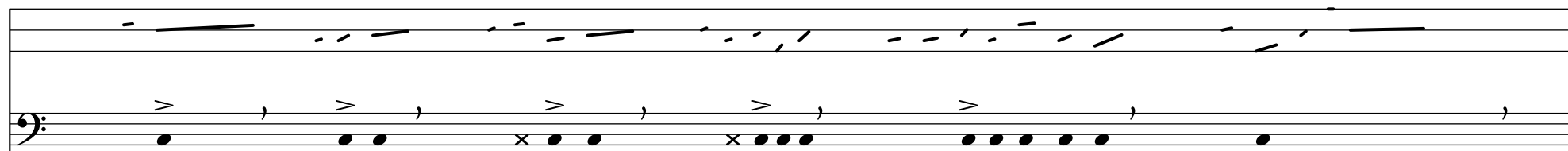
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22



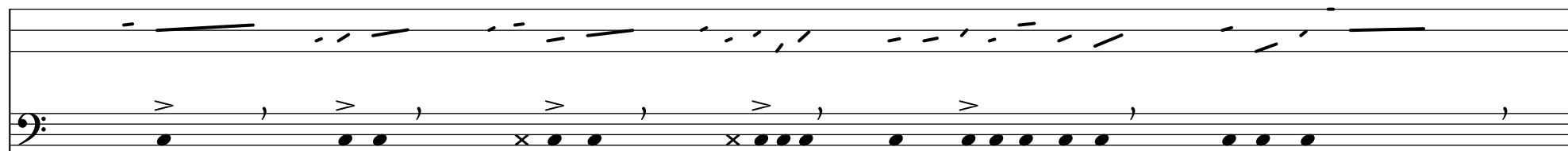
obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

23



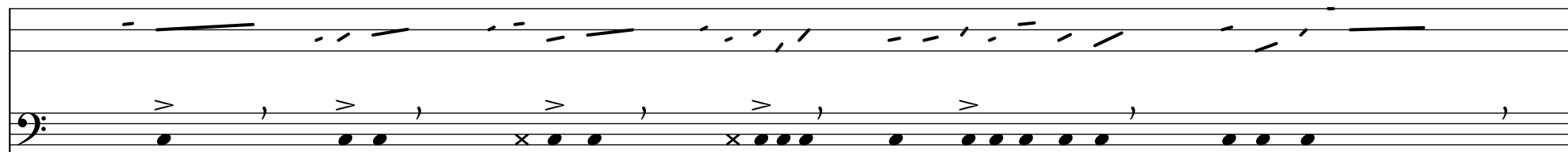
obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

24



p 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

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

27

28

pp

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

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

pp

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

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

p *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*

37

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

38

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

39

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

40

mf *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*

41

*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*

42

*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*

43

*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*

44

f*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*

45

*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

47

fff 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

48

f 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

mf

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

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

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

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

p

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

56

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

57

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

58

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

59

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

60

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

I4

61

Musical notation for system 61. The system consists of two staves. The upper staff contains a series of horizontal lines and dashes, representing a melodic line. The lower staff is a bass clef staff containing a series of notes and rests, with some notes marked with an accent (>) and some rests marked with an 'x'. The notes are mostly eighth and sixteenth notes.

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

Musical notation for system 62. The system consists of two staves. The upper staff contains a series of horizontal lines and dashes, representing a melodic line. The lower staff is a bass clef staff containing a series of notes and rests, with some notes marked with an accent (>) and some rests marked with an 'x'. The notes are mostly eighth and sixteenth notes. The system ends with a double bar line.

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