



voice

I am reading
“‘Huh! promising me a hundred children.’ Then she
waits for the God to show what he can do, and Siva (but
it can’t be Siva) is touched, and forced by her faith,
resuscitates the husband.”

And as I am reading
I hear a cry: Oooooooooo!
O God, the heart fails
I know it
it can happen next door
(see *Musée des Beaux Arts*)
while you are reading

“What I am telling here is the story according to
the expression of the group. But the Hindus do not know
how to paint, still less how to carve natural expressions.
That is why I am inclined to think that the woman’s
attitude should be a little more respectful.”

What can I do
but lunge from bed
the telephone...
no the moments spent
dialing may be her last
the kiss of life
how does it go?
Once I had to try it
on a boy he
was not dying he was
only a cub scout
but he could die
and I could if
I would
save him if
I was not timid
and I was

how *does* it go!
splayed out
in the bathroom she
was stepping
from the shower she
had no history
her heart was free
of history
I would stay with her
hammer the kiss of life
onto her
hold a mirror
over her lips

Ooooooooooooo!

She cries again
I am slow closing
the book.

“The Hindu does not rush. He is never elliptic.
He does not stand out from the group. He is the exact
opposite of the climax. He never bowls you over. In
the 125,000 verses of the Ramayanas, in the 250,000 of
the Mahabharata there is not a flash.”

I saw her once only
she was not
attractive
no one would call her
beautiful
I hear her music at night
Haydn
she plays when she is alone
as she is most nights
a working woman
up at seven
I hear the alarm
I hear her hum
as the coffee perks
as the bath runs
as the radio
softly conveys the news
that has occurre.

she has been called
as my grandmother would say
she is crossing over
as the spiritualists say

Ooooooooooooo!

a third time she cries
it must be terrible
it did not show mercy
with swiftness
I have heard that cry
I “respond” to that cry
as if it were caught
in my throat

Ooooooooooooo yes

she says Ooooooooooooo yes
I am in the doorway
with one foot raised
the foot stays raised
through the next cry
and the next cry
the foot is becoming
aware of something
the awareness moves
up through the ankle
into the calves
the knees and into the thighs
the thighs say
this neighbor of mine
is not dying
no she is not dying
the foot lowers itself
to the ground
one foot follows the other
back into the bedroom
the hands pick up
the book
the eyes are shy now
they feel foolish
but they must read
to the end.

Someone must think
she is beautiful.

October 2014

-James Tate
from *Absences* (1972)

flute

mostly breath

half breath, half tone

full tone

overblown (harmonic)

tongue attack

tongue ram (with closed mouthpiece, sounds M7 below)

mouthpiece rotation for semitone pitch change

fluttertongue transitions

tone transitions

closed mouthpiece

open mouthpiece

clarinet

mostly breath

half breath, half tone

full tone

tongue slap

fluttertongue transitions

tone transitions/smooth glissandi

violin/cello

harmonic finger pressure

harmonic (at position)

half-stopped finger pressure

left-hand pull-off

percussion

mute ringing cymbal/tam-tam

use handle of brush

global

alternate time scales

feathered beaming

duration changes over time

timbre change

continuation interruption termination

conditional brackets, actual pitches/timbre/dynamic partially dependent on other parameters

piano

mute firmly inside piano

While all pitches, timbres, and rhythms are correct,
wrestling with Sibelius and Illustrator for this score has proven an uphill battle -
with sufficient time, visual/design discrepancies and auxiliary string lines can be easily fixed.

The Distant Orgasm

words by James Tate

4 ♩ = 90

Jordan Kusel (b. 1992)

[illegible]

[illegible]

8 **5/4** *accel.* → C → 3 → (U) → C ---- // U ♩ = 90

Fl. *mf* *p* *mf* sh - ah sh - ah sh - ah *mf* *mf* *mp* *sf > mf*

B. Cl. *p* *5:4* *3:2* *smf* *smf* *p* *smf* *p* *smf* *smf* *p* *smf* *p*

Perc. br. *smfp* *smfp* *smf* *mf* *5:4* *mf* *smfp* *sfp* *sf > mf* *p*

Vln. 1 *smfp* *smfp* *smf* *mf* *5:4* *mf* *smfp* *sfp* *sf > mf* *p*

Perc. *smfp* *smf* *smfp* *smfp* *smfp* *sfp* *sf > mf* *p*

Vc. *smfp* *smf* *smfp* *smfp* *smfp* *sfp* *sf > mf* *p*

Perc. (Ooo) *n* (Ohh) *mf* (Oh) *5:4* *smp*

god, the heart fails I know it

accel. **5/4** *mf* *p* *3* *3/4* *2/4* ♩ = 90

Perc. *mf* *p* *3* *2/4* *p*

Perc. *!* *p*

Pno. *mf* *p* *3* *8^{vb}* *soft* *mp*

4

10

2/4

Fl.

B. Cl.

Perc.

Vln. 1

Perc.

Vc.

Perc.

Perc.

Perc.

Pno.

U → C

p

mp

p

3:2

st sp

3

it can hap - pen next door

mf

smf see(...) Musée des Beaux Arts

c. 3.5"

U → C → U

mp

p

mp

3:2

pp

mp

p

3:2

II/III

p

smp

I/II

p

smp

sp

5:4

while you are read - ing

pp

3

(fingers)

pp

c. 15"

"What I am telling here is the story according to the expression of the group. But the Hindus do not know how to paint, still less how to carve natural expressions. That is why I am inclined to think that the woman's attitude should be a little more respectful."

4/4

4/4

4/4

4/4 ♩ = 120

Fl. *mf*

B. Cl. *smf* *p* *f*

Perc. *w+h* *mst* *II* *3* *(h)* *mst* *mst* *st* *3* *mst* *3:2* *5:3* *3:2* *mst* *3:2* *mf*

Vln. 1 *sfz* *mf* *sp* *smf* *f* *p*

Perc. *w+h* *mst* *II* *3* *(h)* *mst* *mst* *st* *3* *mst* *3:2* *5:3* *3:2* *mst* *3:2* *p*

Vc. *sfz* *mf* *sp* *smf* *sff* *mf* *3:2* *5:3* *3:2* *mst* *3:2* *p*

Perc. *sf* *5* *sp* *3* *sf* *3* *5:4* *smf* *6:4* *7:4* *9*

What can I do but lunge from bed the te - le-phone no(!) the mo - ments spent dial - ing could be her last the kiss of life how does it go?

4/4 ♩ = 120

Perc. *5* *4* *rall.*

Perc. *2* *4* ♩ = 45

Perc. *3* *4*

Pno. *mf* *p* *ppp*

8^{vb} *soft* *8^{vb}*

This musical score is a complex orchestral and vocal composition. It features a variety of instruments and a vocal soloist, all working together to create a rich and dynamic sound.

Instrumentation:

- Flute (Fl.):** The top staff, starting at measure 20, plays a melodic line with dynamic markings of *mp*, *p*, *smf*, *ff*, *f*, *smf*, and *p*. It includes a trill and a long note with a breath mark.
- Bass Clarinet (B. Cl.):** The second staff plays a supporting line with dynamics of *mf*, *mp*, *f*, *fff*, *p*, *mf*, and *pp*.
- Violin 1 (Vln. 1):** The third staff plays a rhythmic pattern with dynamics of *p*, *smf*, *p*, *mf*, *fff*, *mp*, *f*, *fff*, and *p*.
- Violoncello (Vc.):** The fourth staff plays a similar rhythmic pattern with dynamics of *p*, *smf*, *p*, *mf*, *fff*, *mp*, *f*, *fff*, *mp*, *smf*, and *mf*.
- Percussion (Perc.):** There are three percussion staves. The first two play rhythmic patterns with dynamics of *p*, *smf*, *p*, *mf*, *fff*, *mp*, *f*, *fff*, *mp*, *smf*, and *mf*. The third staff plays a pattern with dynamics of *p*, *smf*, *p*, *mf*, *fff*, *mp*, *f*, *fff*, *mp*, *smf*, and *mf*.
- Piano (Pno.):** The bottom staff plays a supporting line with dynamics of *p*, *mf*, *soft*, *mf*, and *p*.

Tempo and Meter:

- The score begins with a tempo of $\text{♩} = 120$ and a meter of 4/4.
- At measure 20, the tempo changes to $\text{♩} = 60$ and the meter changes to 3/4.
- At measure 40, the tempo returns to $\text{♩} = 120$ and the meter returns to 4/4.
- At measure 60, the tempo changes back to $\text{♩} = 60$ and the meter changes back to 3/4.
- At measure 80, the tempo returns to $\text{♩} = 120$ and the meter returns to 4/4.

Lyrics:

save him if I was not ti - mid and I was (HOW DOES IT GO!) (sssss) played(!) ou - t(!) in the bath - room she was

The score is a complex and detailed musical work, featuring a variety of instruments and a vocal soloist. It includes a variety of musical notation, including notes, rests, dynamics, and tempo markings. The lyrics are written in a simple, clear font, and the overall layout is clean and professional.

soft)

8

22

Fl.

B. Cl.

Perc.

Vln. 1

Perc.

Vc.

Perc.

Perc.

Pno.

4/4 accel.

3/4 = 81

mp

n

mp

sf

sf

mf

p

sf

mp

pizz.

arco

sp

st

st

msp

mf

sf

m

sn

smfp

sf

p

sf

mp

f

sf

m

sn

smfp

smfp

step-ping from the show - er she had no hist - or - y her heart was free of hist - or - y I would stay with her

4/4 accel.

3/4 = 81

f

mf

p

mf

(cross-stick)

(rim)

f

mf

♩ = 162

25

Fl.

smfmp

smf *mp*

p *< smf > mp* *m*

sfmp *smfmp* *sn* *p* *mp*

3:2 *5:4*

B. Cl.

smfmp *pp* *n*

sfmp *smf* *p* *smfmp* *pp*

5:6 *3:2* *tr* *4:3*

Perc.

Vln. 1

sfmp *smfmp* *smfmp* *smfmp* *p* *mp*

br *3:2* *IV*

Perc.

Vc.

sfmp *smfmp* *smfmp* *smfmp*

3 *br.*

Perc.

ham-mer the kiss of life on - to her hold a mir - ror ov - er her lips

5:4 *3* *3* (freeze)

♩ = 162

rall.

Perc.

Perc.

Pno.

smf *smp*

3:2

9

10

Fl.

32

$\text{♩} = 108$

U

C

U

5:4

$mp < sff > [mf]$

$p < smf > p$

$p < mf > p$

accel.

3:2

B. Cl.

3:2

$[mp]$

p

mf

Perc.

msp

st

sp

mst

sp

(sp)

Vln. 1

4:3

3:2

3

Violin 1

3:2

msp

pp

smf

mp

pp

smf

sp

(sp)

Perc.

msp

st

sp

mst

sp

(sp)

Vc.

III

5:3

3:2

3:2 (pull)

4:3

3:2

pp

smf

mp

pp

smf

3:2

n

$\text{♩} = 108$

accel.

even and mechanical

3

3

3

7:10

(snare latch)

Perc.

mp

Perc.

mp

Pno.

162 ← ♩ = ♩ → 108

Fl.

B. Cl.

Perc.

Vln. 1

Vc.

Perc.

she cries a - gain I am slow clo - sing the book

162 ← ♩ = ♩ → 108

Perc.

Perc.

(snare off)

Pno.

rushed
 "The Hindu
 does not rush.

overly calm and elliptical
 He is
 never elliptic.

focused, proclamatory
 He does not stand
 out from the group.

restrained; perfect 61.8% climax
 He is the exact
 opposite of the climax.

forgetting not to stand out; perfect 38.2% reverse-climax
 He never
 bowls you over.

ego loss, etc., etc.
 In the 125,000 verses of the Ramayanas,
 in the 250,000 of the Mahabharata
 there is not a flash."

54

12

Fl.

B. Cl.

Perc.

Vln. 1

Perc.

Vc.

Perc.

Pno.

5/4 = 162 rall.

2/4

4/4 [♩ = 81] (open)

p

mf

mp

mf

p

tr

3:2

5:6

I saw her once on - ly she was not at - trac - tive no one would call her beau - ti - ful

5/4 = 162 rall.

2/4

4/4 = 81

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano, drums, and vocal parts. The score is divided into three systems, each with a key signature change and a time signature change.

System 1: The key signature changes to one flat (B-flat major/D minor) and the time signature is 3/4. The piano part features a complex rhythmic pattern in the right hand, including triplets and a 3:2 ratio. The vocal part begins with the lyrics "I hear her mu - sic at night".

System 2: The key signature changes to two flats (B-flat major/D minor) and the time signature is 5/4. The piano part continues with a similar rhythmic pattern. The vocal part continues with the lyrics "Hay - dn she plays when she is a - lone".

System 3: The key signature changes to three flats (B-flat major/D minor) and the time signature is 4/4. The piano part features a complex rhythmic pattern in the right hand, including a 7:8 ratio. The vocal part continues with the lyrics "I hear her mu - sic at night".

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g., *mp*, *p*, *mf*, *sfp*, *smf*). It also includes performance instructions like "brushes" and "soft)".

The musical score for "Coffee" by John Adams is presented in a multi-staff format. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics in Italian. The instrumental parts include Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Violin 1 (Vln. 1), Viola (Vc.), and Piano (Pno.). The score is divided into measures, with time signatures 3/4, 5/4, and 3/4 indicated. Key performance instructions include "neutrally hummed, barely audible (i) under percussion" for the vocal parts, "arco" for the strings, and "knuckle knock" for the piano. The score also includes dynamic markings such as *pp*, *p*, *mf*, and *smf*, as well as articulation marks like accents and slurs. The lyrics are: "I hear the a-larm I hear her hum as the cof - fee perks as the bath run s as the".

16

3/4 = 72 accel.

Fl.

B. Cl.

Perc.

Vln. 1

Perc.

Vc.

Perc.

ra-di-o soft-ly con-veys the news that has oc-curred in her sleep and now she is go-ing

3/4 = 72 accel.

(brushes)

(snares on)

Pno.

soft) p

162 rall.

(negligible tempo, but keep moving!)

162 ← ♩ $\frac{5}{4}$ ♩ → 108 rit. $\frac{1}{4}$ (Δ) [108 ← ♩ $\frac{4}{4}$ ♩ → 108] $\frac{5}{4}$ rit. $\text{♩} = 54$ accel. $\frac{4}{4}$

Fl. *pp* *smf* *pp* *sf* *f* *mf* *p* *ff* *mp* *sfmp* *n* *pp*

B. Cl. *sfp* *pp* *sfp* *pp* *sfpmp* *p*

Perc. *st* *sp* *3:2* *5:4* *st* *misp* *3:2* *5:3* *5:4* *6:4* *misp* *n* *misp* *mst.* *br.* *misp.* *III* *IV* *III* *IV* *5:4* *3:2* *3* *(decel)*

Vln. 1 *p* *sfp* *smf* *pp* *sfp* *pp* *[sf > p]* *pp* *p < sfmp* *[p < sf > mp]* *pp*

Perc. *misp* *st* *n* *5:4* *st* *3* *IV* *3* *5* *p* *[sfp]* *smf* *pp* *[sfp]* *pp* *[sf > p]* *p* *[sf > p]* *pp*

Vc. *p* *[sfp]* *smf* *pp* *[sfp]* *pp* *[sf > p]* *p* *[sf > p]* *pp* *mf* *[p < sf > p < smfmp]* *p* *[pull]* *5:4* *3*

Perc. *3* *3* *f* *5:6* *3:2* *(mouthed, quick V.S.)*

she has been "called" as my grand - mo ther would say, she is cros sing ov - er as the spir - i - tu-al - ists say

162 ← ♩ $\frac{5}{4}$ ♩ → 108 rit. $\frac{1}{4}$ [108 ← ♩ $\frac{4}{4}$ ♩ → 108] $\frac{5}{4}$ rit. $\text{♩} = 54$ accel. $\frac{4}{4}$

(brushes) *ppp*

Pno. *mp* *(soft)* *f*

18 Fl.

B. Cl.

Perc.

Vln. 1

Perc.

Vc.

Perc.

a third time she cries it must be ter - ri - ble it did not show mer - cy wi(th) swift - ness I have heard tha (t) cry, I "res - (p)o - (nd)"

Pno.

[illegible]

[illegible]

73 **6/4** ♩ = 60 accel. **5/4** ♩ = 108

Fl. *p* *smf* *smf* *mp* *p* *smf*

B. Cl. *mp* *m* *p* *sn*

Perc. **H**

Vln. 1 *mp* *p* *mp* *mf* *mp* *mf* *p < smfp* *< smp*

Perc. **H**

Vc. *p* *mp* *smf* *mp* *mf* *mp < sfmp* *p* *p* *smfmp*

Perc. **H**

lo - wers it - self to the ground one foot fol - lows the oth - er back in - to the bed - room the hands pick

5/4 ♩ = 108 accel. w/voice, ever so slightly behind

6/4 ♩ = 60 accel. quasi ♩ = 60 7:5 8va 3:2 5:4 5:4 5:4

Pno. *p* *smf*

(snare off)

The image shows a musical score for two parts: Percussion (Perc.) and Piano (Piano). The Percussion part is written on a single staff with a treble clef. It features a melody with notes corresponding to the lyrics "up the book" and "the eyes are". A bracket above the first three notes is labeled "5". The Piano part is written on two staves, with the upper staff using a treble clef and the lower staff using a bass clef. The Piano part also features a melody with notes corresponding to the lyrics "up the book" and "the eyes are". A bracket above the first three notes of the upper staff is labeled "5". The lyrics "up the book" and "the eyes are" are written below the respective staves.

V.S.

The musical score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: shy now they feel foolish but they. The melody consists of eighth and quarter notes, with triplets marked '3'. The accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including triplets and sixteenth notes. The piece ends with a double bar line.

V.S.

4

4

must read to the end.

4

4

V.S.

