

**An Algorithmic Approach to the Analysis of Glenn Branca's *Symphony No. 6*
(*Devil Choirs at the Gates of Heaven*)
and
sea garden., a Song Cycle in Four Books with Poetry by H.D. [Original Composition]**

by

Ryan McMasters

Bachelor of Music, Duquesne University, 2009

Master of Music, University of Hartford, 2011

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This dissertation was presented

by

Ryan McMasters

It was defended on

March 20, 2023

and approved by

Mathew Rosenblum, Professor, Music

Eric Moe, Andrew W. Mellon Professor, Music

Amy Williams, Professor, Music

Michael Heller, Associate Professor, Music

Richard Randall, Associate Professor, Carnegie Mellon University, Music

Dissertation Co-Chair: Mathew Rosenblum, Professor, Music

Dissertation Co-Chair: Amy Williams, Professor, Music

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Ryan McMasters, PhD

University of Pittsburgh, 2023

Glenn Branca's 1989 *Symphony No. 6 (Devil Choirs at the Gates of Heaven)* for nine electric guitars, electric bass, and drums is hailed by Tim Holmes as "one piece of music [that] could be all music" and a "time-bomb ticking inside the locked citadel of music history." This project uses the syntax of the popular programming language Ruby to take an algorithmic approach to the analysis of several sections of Branca's guitar-driven, hard-hitting exploration of timbre and time and makes a case for algorithmic analysis as a synthesis of traditional analytic approaches and contemporary musical computer programming concepts. Further applications of this type of analysis are proposed, including the development of a new musical programming language, OREAD, to help composers and performers engage with algorithmic music in a vernacular more closely resembling interpreted programming languages. The accompanying original song cycle, based on "Sea Garden," a collection of poems by H.D., includes examples of this language and represents an approach to writing for the voice that is heavily influenced by Branca's use of texture, direction, and intensity.

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1.0 Introduction

Consider first the hairline bristle of Wagnerian climax c/w the ascending major triad 'ah-ah-ah-ah flattened seventh)-WAAAAA' of 'Twist & Shout' (they're playing simultaneously); distill whatever peak febrile intensity you've ever experienced musically into a single shimmering pinprick of white noise [remember lysergic vision: the collapse of polarities : god=not-god: the micro-wave/ micro-tonal tapestry continually weaving/ unweaving]; the attack and decay of each note expanding exploding into sub-atomic operas. Multiply to the nth degree.

-Tim Holmes, Liner Notes to Symphony No 6.

The liner notes for the 2006 re-release of the recording of Glenn Branca's *Symphony No. 6 (Devil Choirs at the Gates of Heaven)* paint a picture of a slash-and-burn guitar-and-drum laden sonic wasteland full of nuance and fury. While such visions of über-grandeur might be avoided in the unravelling of the piece that is to follow, Branca's use of sheer sonic power to deliver both violent and mollified textures takes center stage (or studio, in this case) as the unifying feature of these five distinctively potent movements. The music Branca made leading up to *Symphony No. 6* exhibits constant refinement, yet *Symphony No. 6* lets loose with a barrage of visceral and potent gestures that harken back to his first recordings with Theoretical Girls; the music that follows No. 6 continues his trend of refinement yet remains obsessed with several musical facets that are cemented in *Symphony No. 6*. This analysis project aims to identify and expand on Branca's synthesis of raw sonic power (from his early work as a No Wave rocker) with refined

compositional techniques (from his experiments with just intonation and structure that directly precede *Symphony No. 6*) through his use of both timbral (harmonic and spatial) and temporal (rhythmic and proportional) distortion throughout the composition, recording, and mixing of *Symphony No. 6*.

1.1 Glenn Branca: Making Some Noise

Coming from an experimental theater background, Branca's (b. October 6, 1948, Harrisburg, PA; d. May 13, 2018, New York, NY)¹ path to composition is woven through the highly successful Soho No Wave bands Theoretical Girls and the Static.² After leaving both bands, Branca formed his own group, honing his individual style on the road, rather than in the academy³. Reflecting on his writing after the 1981 album *The Ascension*, Branca concluded that he had "already done everything [he] could in the rock context"⁴ and turned to creating distortion-filled and tuning-obsessed electric guitar Symphonies, equipped with a new found appreciation and application of music theory.⁵ Branca's subsequent Symphonies and concert music display a hard rock approach to composition and performance that mirrors trends in minimalism and spectral music while remaining fiercely devoted to the sonic aesthetics that made his No Wave music

¹ Gann, Kyle. *American Music in the Twentieth Century*. (New York: Schirmer Books, 1997), 301.

² Masters, Marc, *No Wave*, (London: Black Dog Publishing, 2007), 112-115.

³ Masters, *No Wave*, 129.

⁴ Masters, *No Wave*, 130.

⁵ Masters, *No Wave*, 132.

popular. His contributions to contemporary classical music, while acknowledged in histories of the twentieth century, have yet to be given the same level of analysis and representation as many of his contemporaries. Preliminary research (through ProQuest and SMT abstracts) reveals no dissertations or theses focused on the music of Glenn Branca, though his name appears in several papers on popular music relating to the No Wave rock scene, and particularly the band Sonic Youth. To this end, I feel that a comprehensive study of one of his symphonies is greatly overdue.

This paper will begin the analytical discussion of Branca's music by compiling a diverse set of analytical tools, including a self-designed software suite that will successfully address his compositional and performance processes in *Symphony No. 6*. and can subsequently be applied to other works by both Branca and music constructed through similar means.

1.2 Symphony No. 6 (Devil Choirs at the Gates of Heaven)

Branca's symphonies, starting with 1981's *Symphony No. 3 (Tonal Plexus)*, represent a self-described departure from the previously song-format works both for Branca's bands and his own newly-formed ensemble. The works are longer in length and tend to fixate on one sonic idea, whether a new tuning system, freshly invented instrument, or rhythmic concept. *Symphony No. 6* is, in a way, a return to Branca's No Wave roots after 1984's *Symphony No. 5 (Describing Planes of an Expanding Hypersphere)*. While *Symphony No. 5* similarly utilizes electric guitar, drums, and varying levels of distortion, *Symphony No. 6* is less obsessed with clean tones, perfect combinations of just intervals, and tidy resolutions. In *Symphony No. 6*, commissioned by the Mass

Council for the Arts New Works Program,⁶ Branca works with a palette of sonic density, rather than cleverly mapped tuning systems and uses nine electric guitars, one electric bass, and a drum set as its maximum instrumentation.

A work purely for the recording studio, the piece exists in two forms: *Symphony No. 6 (Angel Choirs at the Gates of Hell) in four movements* (1987)⁷ and *Symphony No. 6 (Devil Choirs at the Gates of Heaven) in five movements* (1988).⁸ The longer, 1988 version, adds The Fifth Movement, which Tim Holmes describes as “the entwining of daemonic and celestial threnody...”⁹ and is the version recorded by the Glenn Branca Ensemble on Blast First in 1989.¹⁰ Through studio over-dubs and remixing, the revised movement combines elements and compositional techniques from the previously completed four movements and cements this version as a piece that can (and does) only exist as a studio recording. Compared to the production characteristics of the recording of *Symphony No. 5* (recorded 1984), Branca and producer Wharton Tiers opted for a (subjectively) less polished sound in *Symphony No. 6*, which says as much about Tiers as a producer as Branca as a composer. The production and mixing of other records by Tiers in the same year, notably

⁶ Tim Holmes, liner notes for Glenn Branca, *Symphony No. 6 (Devil Choirs at the Gates of Heaven)*, Glenn Branca Ensemble, recorded 1988, Atavistic Records, 2006, CD.

⁷ Glenn Branca, “glenn branca: the official website,” Glenn Branca Official Website, accessed December 15, 2018, <https://www.glennbranca.com>.

⁸ Branca, “glenn branca: the official website.”

⁹ Holmes, liner notes for Glenn Branca *Symphony No. 6*,

¹⁰ Glenn Branca, *Symphony No. 6 (Devil Choirs at the Gates of Heaven)*, Blast First BFFP 39, 1989, CD.

releases from Dinosaur Jr*, Sonic Youth, and Nick Cave,¹¹ all feature this more distortion laden and lightly mixed sound, which ultimately adds a layer of interpretation and complexity to the analysis of a work for which the recording represents the composer's preferred presentation.

Symphony No. 6 is also Branca's last symphony from his first rock-driven phase of symphonies. *Symphony No. 7 (Graz)* (1989) is Branca's first work for traditional orchestra, and more closely resembles the work of minimalist composers John Adams and Philip Glass than the junk-tuning romps of Sonic Youth or Theoretical Girls. The rest of Branca's output oscillates between the guitar driven sound of his first phase and the symphonic grandeur of later works, drawing the two ever closer in works like *Symphony No. 11 (The Nether Lands)* (2000) for orchestra and chorus and *Symphony No. 15 (Running Through the World Like An Open Razor)* (2000), described by the composer as "music for strange orchestra in seven movements."¹² Scattered between the symphonies are chamber works for both his band, the Glenn Branca Ensemble (four electric guitars, bass, and drums, a format that most closely resembles the ensemble of *The Ascensions*), and other commissions for orchestra, chorus, or sound installation.¹³ *Symphony No. 6*, while highly emblematic of Branca's previous career in No Wave rock bands and early style, clearly contains all the compositional elements that continue to make Branca a unique voice as both a symphonist and composer for his own ensemble.

¹¹ Wharton Tiers, "Fun City Clients 1982-2006," Wharton Tiers Official Website, accessed December 15, 2018, https://www.whartontiers.com/fun_city/fun-city-clients.

¹² Branca, "glenn branca: the official website."

¹³ Branca, "glenn branca: the official website."

1.3 Methodologies for audio analysis

1.3.1 Digital Capture of Files

Given the nature of Branca's composition/performance practice, which makes use of notation only as a vague road map, the official recording of this piece (originally issued in 1989 on the Blast First label, reissued in 2006 on Compact Disc by Atavistic) will serve as the score for the majority of this analysis. All audio files used for analysis have been imported using the .WAV conversion codec in iTunes (release 12.5.4.42) and opened in REAPER v6 for tempo mapping, manipulation, and spectral analysis. The original vinyl recording and CD recording are, for the purposes of this project, sonically identical and thus timings used in the subsequent chapters are in reference to the CD timings.¹⁴

1.3.2 Listening Systems for Analysis

Equally critical to the method of importing and manipulating files are the variety of listening systems upon which the following analysis has been made. Several early listenings were made on less-than-critical listening systems, including the use of low fidelity headphones and a car stereo in noisy environments. While these early listenings provided clues about the rhythmic relationships or large-scale structural features found within Symphony No. 6, their usefulness for identifying minute variations in timbre or overtone content has proven limited. The most critical listenings, upon which many conclusions of this project have been drawn, were conducted on the

¹⁴ Glenn Branca, *Symphony No. 6 (Devil Choirs at the Gates of Heaven)*, Atavistic, 2006, CD.

following system: the aforementioned .WAV files were hosted in REAPER for playback using a Focusrite Scarlett 18i20 USB 2.0 audio interface set at a 48 kHz sample rate and 24 bit resolution, through JBL LSR305 bi-amplified studio monitors which have been calibrated and positioned for as flat a frequency response as possible in a studio-like listening environment. This listening system provided the widest sound stage, greatest clarity, and the most objectively flat listening experience possible, short of listening to the original recordings at the studio in which they were mixed and mastered. This system, which combined visual information in the form of spectral graphs and tempo mapping and audible information, was both the most revelatory in terms of the piece itself and artifacts present in the CD recording that arose as a result of the transfer from vinyl to digital formats (e.g. a perceivable shift in noise floor after a given movement, clicks and pops that exist outside the recorded sound that are either stochastic in their occurrence or, at least, in a different realm of periodicity than the music being recorded).

2.0 Methodology: Why Ruby?

In finding an approach to the music of Glenn Branca, much of which is either algorithmically generated or at least may be interpreted as such, turning to computer programming language syntax is an obvious choice. While using computers for analysis is not new to music theory, including early work by James Tenney on the music of Carl Ruggles,¹⁵ the incorporation of these languages as a grammar for analysis can account for loops, iteration, and complex, concurrent data structures. Their use as an analytical tool, or, at least, an alternate means of understanding algorithmically constructed or influenced music, with some adaptation, provides a level of insight specific to a new approach to music making and analysis. This approach invites the listener to both experience the piece from the perspective of a performer, highlighting individual components of the overall soundscape and as conductor/composer, harboring the secrets of the large-scale formal, timbral, and rhythmic structures of the music. While not able to express certain facets of music (timbral specifics, purely analog phenomena, psychoacoustic effects, etc.), the use of algorithmic language analysis in conjunction with other approaches, including in this project, creates a new approach to understanding a given piece and a potential for a unique guided-listening experience.

A growing community of music makers use both general and music-specific languages to generate sound, and being able to use these tools to analyze music created by different means will only broaden creative possibilities within the field. The ultimate choices for this project – Ruby

¹⁵ James Tenney, “The Chronological Development of Carl Ruggles’s Melodic Style (1977),” In *From Scratch: Writings in Music Theory*, (Chicago, IL: University of Illinois Press, 2015), 180.

and Sonic Pi – combine natural yet powerful grammar, wide acceptance by both musicians and computer programmers, and are both highly customizable making them ideal for adaptation for various musical concepts.

2.1 Interpreted Coding Languages for Musical Analysis

When considering classes of programming languages based on their comparative merits (and to avoid unnecessarily complicated languages like machine code), two categories quickly emerge: compiled and interpreted languages. Compiled languages, while demonstrably faster¹⁶ than interpreted languages, do not feature the same kind of flexibility, including dynamic typing¹⁷ and a wider adoption rate among the existing sonic coding languages such as Sonic Pi and SuperCollider, both of which feature interpreted structure and server/client relationships. On the surface, compiled languages like C, C++, and Haskell may resemble interpreted languages and therefore could be used as tools for the analyses to follow. Ultimately, the use of interpreted syntax and structure proved most beneficial for the task at hand. To select a language for analysis, a brief overview of the most popular scripting and musical languages follows.¹⁸

¹⁶ “Interpreted vs Compiled Programming Languages: What’s the Difference?,” freeCodeCamp, January 10, 2020, [https://www.freecodecamp.org/news/compiled-versus-interpreted-](https://www.freecodecamp.org/news/compiled-versus-interpreted-languages/#:~:text=In%20a%20compiled%20language%2C%20the,reads%20and%20executes%20the%20code.)

[languages/#:~:text=In%20a%20compiled%20language%2C%20the,reads%20and%20executes%20the%20code.](https://www.freecodecamp.org/news/compiled-versus-interpreted-languages/#:~:text=In%20a%20compiled%20language%2C%20the,reads%20and%20executes%20the%20code.)

¹⁷ freeCodeCamp, “Interpreted vs Compiled.”

¹⁸ “11 Most In-Demand Programming Languages,” Berkeley Extension, accessed January 10, 2023, <https://bootcamp.berkeley.edu/blog/most-in-demand-programming-languages/>.

2.2 Other Potential Languages and Their Relative Merits

2.2.1 JavaScript (ECMA-262)

JavaScript, the language upon which a large portion of the internet is built and the most popular language for coding,¹⁹ is a potential choice for an analysis syntax given its popularity and ability to be transformed to fit a variety of applications. A variety of extensions for JavaScript exist for music creation, including the powerful web API based `tone.js`,²⁰ which is used for “interactive music in [a] web browser” and “aim[s] to be familiar to both musicians and audio programmers.”²¹ While this level of adoption in the audio world and far reaching cross applications are certainly appealing, the end goal of JavaScript is to build tools “for performing computations and manipulating computational objects within a host environment,”²² a worthy task, but somewhat removed from the goal of creating a meaningful algorithmic based representation of a given piece of music (or components thereof).

¹⁹ “ECMA-262, 13th edition, June 2022 ECMAScript 2022 Language Specification,” ECMA International, accessed January 3, 2023, <https://262.ecma-international.org/13.0/>.

²⁰ “Tone.js,” Tone.js, accessed January 3, 2023, <https://tonejs.github.io>.

²¹ Tone.js, “Tone.js.”

²² ECMA International, “ECMA-262.”

2.2.2 Python

Python, another in-demand and powerful scripting language,²³ features a grammar and syntax that is not entirely dissimilar to Ruby but lacks clarity in its ability to express algorithms as clearly for human interpretation. While a step closer to vernacular programming than JavaScript, Python's syntax utilizes control structures and organizational features that, for programming, are clear and concise but, do not, ultimately lend themselves to the goal of expressing algorithmic music in terms that can be interpreted by both human and computer. Several other music theory and musicological projects, including the popular music21,²⁴ use Python to conduct corpus and other data-driven analyses, but the output of the code, rather than the language of the code itself, is the eventual goal. Python is a close second to Ruby in terms of grammar and syntax, but the benefits of being able to use Ruby within Sonic Pi and its slightly more humanistic syntax make it the most likely choice for analysis.

2.2.3 SuperCollider

SuperCollider, which is largely text-based and not dissimilar from Sonic Pi in its overall approach to syntax, is a standalone language that mirrors C++ at times but ultimately demands its own specific grammar. A powerful tool for creation (the winning language combination of Ruby and Sonic Pi use SuperCollider in the background for sound generation), it lacks a broader

²³ Berkeley Extension, "11 Most In-Demand."

²⁴ "music21: a toolkit for computer-aided musicology," music21, accessed January 2, 2023, <http://web.mit.edu/music21>.

acceptance in the computer programming community and therefore has limited appeal as a tool for demonstrating how music may be expressed as concise algorithms in this project and beyond.

2.3 Ruby and Sonic Pi: A Vernacular Choice

Of all the languages that could be considered for musical analysis, Ruby is an obvious choice due to its simple syntax, relatively wide implementation in professional programming, and, perhaps most importantly, its pre-existing use in algorithmic music as the language underneath the popular coding environment from Sam Aaron called Sonic Pi. Ruby, developed by Yukihiro “Matz” Matsumoto, is intended to be “a language of careful balance,”²⁵ combining the flexibility of JavaScript with the object-oriented nature of Python, building on both to deliver an experience that is “natural, not simple.”²⁶

While Ruby can be used to implement sound libraries and web-based applications (similar to `tone.js` from JavaScript), what makes it a clear choice as the grammar of analysis for algorithmically derived or inspired music is its use as the interface language for Sonic Pi, an open source music creation and coding environment from Sam Aaron. Sonic Pi, which is a fusion of Ruby front end (syntax) and SuperCollider back end (synthesis and audio playback), is a powerful tool for amateur and professional musicians and is designed as both a tool to get students interested in coding and to get musicians thinking about music creation in new ways.²⁷ Sonic Pi contains the

²⁵ “About Ruby,” Ruby.org, accessed December 10, 2022, <https://www.ruby-lang.org/en/about/>.

²⁶ Ruby.org, “About Ruby.”

²⁷ “Sonic Pi,” Sonic Pi, accessed December 10, 2022, <https://sonic-pi.net>.

full implementation of Ruby, including advanced data structures and control beyond the included tutorials and documentation, making it an excellent way to audition analyses generated in Ruby and reinterpret traditionally notated pieces as text-based computer programs. While musical analysis may not have been the goal of Matsumoto or Aaron, the combined flexibility of Ruby and the musical possibilities presented in Sonic Pi make the syntax of Ruby the most straightforward and far-reaching choice for the sample analyses and adaptations presented below.

3.0 A few Examples from Glenn Branca's *Symphony No. 6*

Presented in the order in which the concept of algorithmic analysis was first conceived for and applied to this piece, the following examples highlight the translation of extant examples from Branca's notes or the results of multiple listening passes. The Ruby scripts have been generated in the Sonic Pi IDE and adhere as closely as possible to executable code, with exceptions made for cases of analytical clarity.

3.1 Second Movement: The Inspiration

The Second Movement: the hive shatters, each fragment a labyrinth swirl, the ascent, the inexorable and endless harmonic climb to the Gates of Heaven, the point where the knowable demands access to the invisible.

-Tim Holmes, Liner Notes to Symphony No 6.²⁸

Perhaps the simplest sounding of the five movements, movement 2 was the inspiration for the analytical approach taken for the rest of this project. It is easy to describe the overall process of this movement: two sets of voices start in unison, one voice remains fixed as the other ascends an octave, and this gesture is repeated a second time with a drum set back beat as accompaniment.

²⁸ Holmes, liner notes for Glenn Branca *Symphony No. 6*,

This structure mirrors that of Rhys Chatham's *Guitar Trio*,²⁹ but the two pieces vary wildly in their sonic result. While Chatham's piece invites the listener to approach the subtle changes in timbre presented through each section, Branca grabs the ear through loudness and combination/difference tones that become present and diminish as the sliding voice passes through certain just intonation relationships. These difference tones, combined with the overall saturation of the guitar sound, create an abrasive yet always forward-moving texture.

To describe the piece in these terms, however, requires more verbal dexterity than is strictly necessary. An algorithmic summation of the structure and motion can, in a short block of code, convey the essential motion(s) of the movement and closely aligns with Branca's approach to performance and conducting.

To begin, the interlocking guitar voices can be described as independent loops with slightly different functions:

```
1 #guitar voice 1
2 loop do
3   play E3
4 end
5
6 #guitar voice 2
7 i = 0
8 1200.times do |i|
9   play E3 + i/100
10 end
```

Figure 1 Ruby representation of the Second Movement

²⁹ Grayson Haver Currin, "Guitar Trio Is My Life!," Pitchfork, March 11, 2008,

<https://pitchfork.com/reviews/albums/11263-guitar-trio-is-my-life/>.

In Figure 1, lines preceded by # are inserted as comments, used as labels and/or descriptors, a common practice in coding. The first loop, #guitar voice 1, is a simple infinite loop in Ruby, which describes how the first voice merely plays the pitch E3 for the entire piece. Through the conglomeration of multiple performers in each voice, this layer becomes a single, sustaining sound through the entire movement. The second, a moving voice, requires slightly more analysis and instruction than the first. By using Ruby's increment function (`|i|`) after setting the variable `i`'s initial state to 0, the ever-ascending line can be described as a loop of 1200 repetitions (`1200.times do`) that add 1 cent to E4 on each repetition.³⁰ As an introduction to the type of algorithmic analysis carried out in this project, this particular representation makes several compromises in the representation of an objectively analog phenomenon, namely, a smooth, non-incremental glissando across the neck of the guitar and highlights the challenge of interpreting some experiences in the digital realm. While not a true reflection of the experience of the performer, the use of the 1200 cents-per-octave system is an attempt to relate numerical and algorithmic structures to a concept familiar to most musicians and highlights the need for a programming language for human interpretation such as OREAD, described in Chapter 4. Other similar concessions are made throughout this project, but the overall value of algorithmic representation of certain facets of Branca's music outweighs the need for an absolute representation within the algorithm itself.

To describe the entirety of the movement, with its binary structure and added drums, requires a few more lines of analytical code. Simply wrapping the entire system in a repeat yields:

³⁰ In Ruby (and Sonic Pi), the default unit of pitch is the MIDI integer per half-step system. The incremented value must be scaled by 1/100 to accommodate for the adaptation of cents to MIDI values.

```

1  2.times do
2
3    #guitar voice 1
4    loop do
5      | play E3
6    end
7
8    #guitar voice 2
9    i = 0
10   1200.times do |i|
11     | play E3 + i/100
12   end
13
14 end

```

Figure 2 Second Movement with repetition

To express the addition of the drums on the second repeat, which grow in complexity and intensity as the movement continues, requires the establishment of several variables in Ruby. If the complexity of the rhythmic pattern (i.e., the increased addition of cymbals, rolls, and overall activity) can be expressed as a variable “complex”, one approach to the description of the drum component could mimic the second guitar voice quite easily with a few substitutions in language.

```

1  #drum pattern
2  complex = 0
3  100.times do |complex|
4    play drumFill + complex/100
5  end

```

Figure 3 Second Movement drum fill in Ruby

In the above example, “100.times do” is an attempt to scale the intensity of the pattern from 0% - 100% and “complex/100” scales the percentage to a decimal value, similar to the pitch scaling in the guitar algorithms. These relationships are somewhat arbitrary in this analytical context, but merely attempt to give reasonable numerical values to given conditions.

However, to more accurately represent the evolution of the drum part from simple floor tom, to kick and snare, to all-out fill, a more complicated algorithm must be generated.

```
1 #drum pattern
2 motif = [floorTom, kickSnare, drumFill]
3 i = 0
4 3.times do |i|
5   play motif[i]
6 end
```

Figure 4 Three stages of drum pattern

A synthesis of the first and second algorithms yields the most accurate representation of the overall drum performance as the drum fill section (starting at 7:10) does grow in complexity as described in the first approach to the algorithm. Additionally, at 4:38 a subsection of the guitar and bass voices breaks away from the upper groups and introduces a lower octave of E than the opening two lines, serving to increase density and complement the introduction of the drums.

```

1  repeat = 1
2  2.times do |repeat|
3    #guitar voice 1
4    loop do
5      play E3
6    end
7    #guitar voice 2
8    i = 0
9    1200.times do |i|
10     play E3 + i/100
11   end
12 end
13
14 when repeat == 2
15 #guitar voice 3
16 loop do
17   play E2
18 end
19 #drum pattern
20 motif = [floorTom, kickSnare, drumFill]
21 i = 0
22 3.times do |i|
23   play motif[i]
24 end
25 if motif == drumFill
26   complex = 0
27   100.times do |complex|
28     play drumFill + complex/100
29   end
30 end

```

Figure 5 The Second Movement as Ruby code

The net result of the drums and new sub-octave voice, when added to the guitar voice tracks, creates a holistic picture of the movement and paves the way for the analysis of other sections of the symphony and of subsequent movements.

3.2 First Movement: A Look at The Text

The First Movement: The Devil Choirs in boot camp, the diabolical sturm und drang of fading needlepoint memory of every goddam 'rock' riff you ever heard strung along the DNA/DEW line, microscopic melodies tangling the cilia in metallic buzz, the Fibonacci Sequence spiraling into beehive swarm.

-Tim Holmes, Liner Notes to Symphony No 6.³¹

If the Second Movement inspired the use of algorithmic analysis, the First Movement confirms Branca's intent and strict adherence to a system based on a single data set. The only publicly available page from the entire symphony is a chart of pitches, rhythms, and processes that unfold over the entire movement. The image quality of the chart leaves much room for interpretation, but through a reconciliation of the recording and the chart, a holistic understanding of the structure of this movement may be inferred.

³¹ Holmes, liner notes for Glenn Branca *Symphony No. 6*,

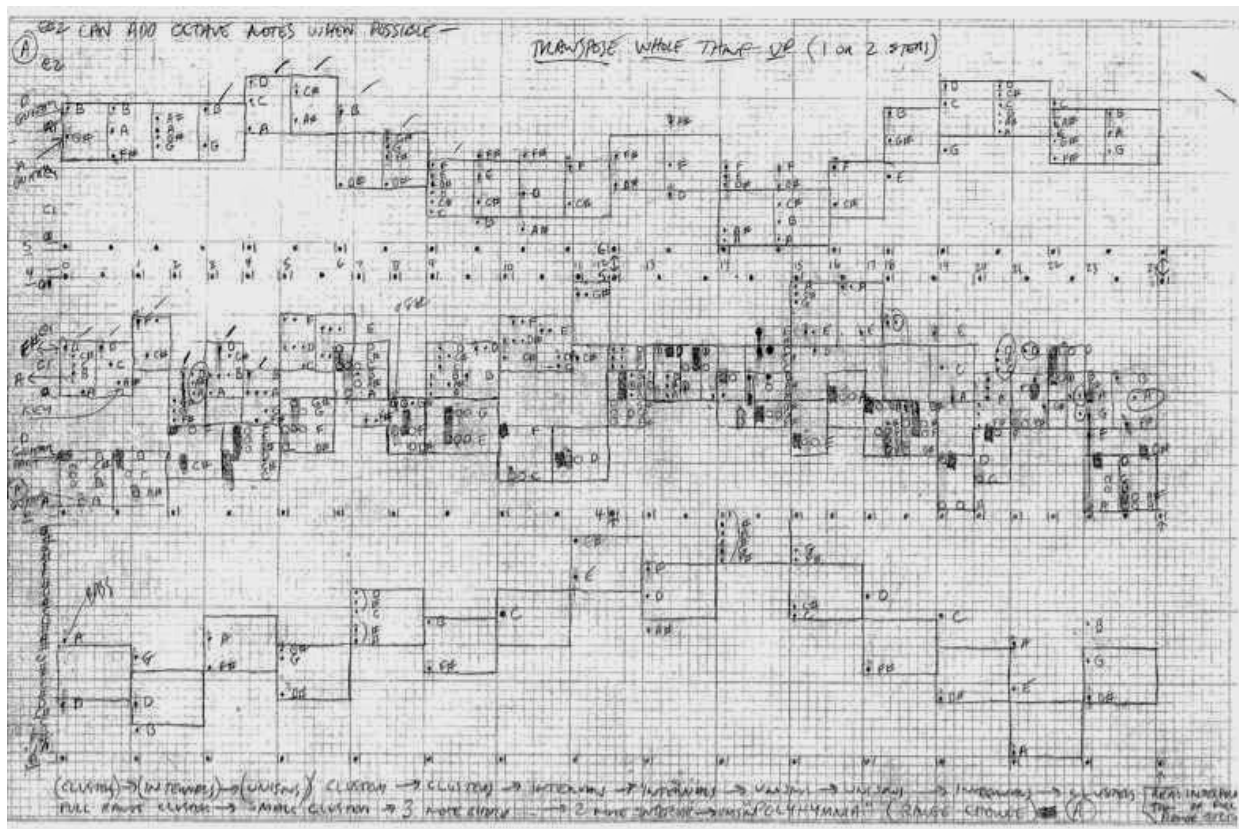


Figure 6 Branca's chart for *Symphony No. 6: The First Movement*

From this single chart, Branca creates a movement that evolves in processes, guided by an over-arching set of principles. The entire chart is repeated multiple times while different information from the rectangular cells, indicated pitch classes, and rhythmic layers (dots in between rectangular voices) are used to generate new material based on the form presented at the bottom of the page: 1. Clusters, 2. Intervals, 3. Unisons, 4. Clusters, 5. Clusters, 6. Intervals, 7. Intervals, 8. Unisons, 9. Unisons, 10. Intervals, 11. Full Range Clusters, 12. Small Clusters, 13. 3 Note Clusters, 14. 2 Note Clusters, 15. "POLYRHYTHMIA" (RANGE CLUSTERS), and 16.

Return to A.³² To decipher how each section and approach relate to the chart above, and to introduce the algorithmic structures of this movement, it proves helpful to begin with the basses.

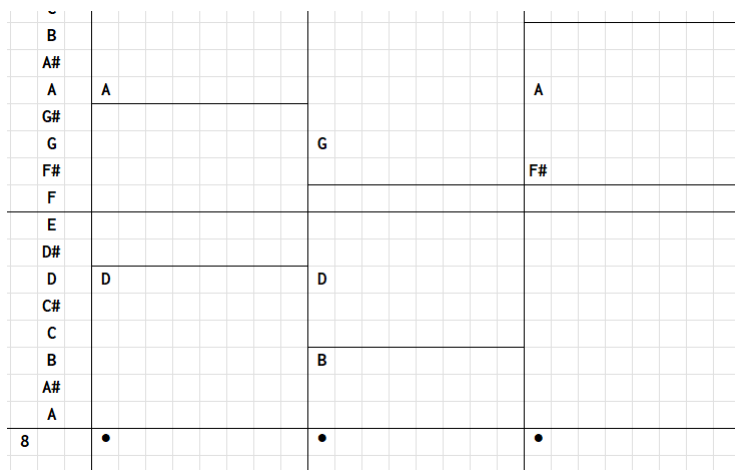


Figure 7 Bass parts reinterpreted

The above figure is a reinterpreted representation of the original chart based on careful listening and comparison. Each box, pitch name, and relative position is used throughout different sections to indicate parameters for interpretation. To begin, Branca specifies pitches for every member of the group within a given rectangle. These pitches are used in both the Unison and Interval subsections of the movement. Algorithmically speaking, in the bass part, Branca indicates an array of pitches to be iterated once every eight eighth notes,³³ which can be expressed as:³⁴

³² These interpretations of the written text are based on the single, low-resolution image available of the chart and the corresponding activity in the recording. Pitches referenced hereafter are based on a close inspection of the chart and confirmation through transcription of the audio itself.

³³ This interpretation of metrical subdivision assumes the repeating kick-snare pattern represents the quarter note throughout the movement.

³⁴ In Ruby, a '#', typically used to indicate a sharp, triggers a comment, which alters the structure of the code. To avoid this, Sonic Pi uses the conventions of 's' for sharp and 'b' for flat. These conventions will be used for the duration of this analysis.


```

1 pitches = [[D1,A1],[B0,D1,G1],[FS1,A1]]
2 i = 0
3 loop do
4   play pitches[i]
5   sleep 8
6   i = i +1
7 end

```

Figure 8 First three measures of bass part in Ruby

In this representation of the first three measures of the chart, the array ‘pitches’ contains the notes specified on the page and the ‘loop’ statement rotates through the array once per 8 metrical units. This representation describes the Interval sections of the movement and can be expended to include the pitch arrays for all 15 “measures” of 8 beats. The upper guitar parts (top of the chart), can be expressed as easily as the basses simply by modifying the input pitches and frequency of repetition.

```

1 pitches = [[Gs1,B1],[Fs1,A1,B1],
2           | | | | | [G1,Gs1,A1,As1],[G1,B1]]
3 i = 0
4 loop do
5   play pitches[i]
6   sleep 5
7   i = i +1
8 end

```

Figure 9 Upper guitar parts expressed in Ruby

The upper guitar parts follow a similar process, but repeat every 5 beats rather than every 8. The inner voices may be similarly expressed, and the combination of representing several voices together is matter of simply combining the lines of code (with some variable specification).

```

1 pitches_bass = [[D1,A1],[B0,D1,G1],[FS1,A1]]
2 i = 0
3 loop do
4   play pitches_bass[i]
5   sleep 8
6   i = i +1
7 end
8
9 pitches_upper_guitar = [[Gs1,B1],[Fs1,A1,B1],
10  ||||| [G1,Gs1,A1,As1],[G1,B1]]
11 i = 0
12 loop do
13   play pitches_upper_guitar[i]
14   sleep 5
15   i = i +1
16 end

```

Figure 10 Bass and upper guitar parts in Ruby

While the chart form of the score clearly demonstrates the polyrhythmic interlockings of the parts, the algorithmic notation illustrates the concurrency of the processes and the individual mandate for each group of performers.

By extracting the process (repeating every 8 or 5 beats) from the input (in this case, individual pitches), the application of Branca's various processes can utilize the same loop function with different input states. Full Range Clusters, as specified in the 11th subsection, substitute individual pitches with clusters of 6 half steps, as indicated by boxes in the chart. Often, these boxes include the pitches from the Clusters or Intervals, but, as a rule, they span 6 chromatic half steps and may fall above or below their pitch array counterparts. To reduce and express this construction in Ruby involves the use of a few more lines of code, but is just as straightforward.

```

1 root_upper_guitar = [Fs1,Fs1,Fs1,Fs1,A1,A1,
2 | | | | | | | | | | Ds1,Ds1,C1,C1,C1,C1]
3 root = 0
4 loop do
5   i = 0
6   6.times do #to fill out the Full Range Cluster
7     play root_upper_guitar[root] + i
8     i = i+1
9   end
10  sleep 5
11  root = root + 1
12 end
13
14
15
16 root_bass = [Ds1,C1,Fs1,Ds1,A1,Fs1,A1]
17 root = 0
18 loop do
19   i = 0
20   6.times do #to fill out the Full Range Cluster
21     play root_bass + i
22     i = i+1
23   end
24   sleep 8
25   root = root + 1
26 end

```

Figure 11 Full Range Clusters expressed in Ruby

If the process of filling out each Full Range Cluster involves the generation of 6 chromatic half-steps, a simple ‘6.times do’ command coupled with an incrementation will generate clusters. While more concise approaches creating this array of half-steps exist for coding environments, the loop-based structure presents a picture of what most closely aligns with the sonic result and intention.

The above processes may be applied to the other sections of the movement, but no moment is as ear-grabbing or as clearly demonstrative of the significance of the algorithmic approach to the composition and performance of this movement than the “POLYRHYTHMIA” section, which arrives around 10:10 in the recording. At this moment, Branca combines Full Range Clusters and four layers of polyrhythm against a straight-ahead 4 beat rock drum pattern.

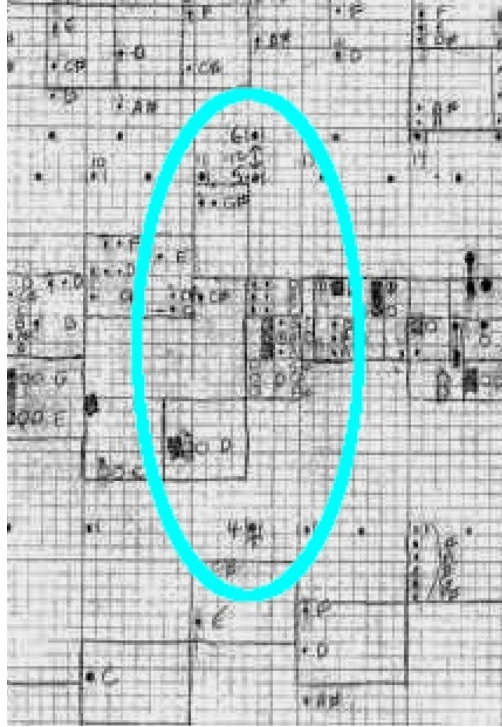


Figure 12 Temporal ratio shift

Midway through the roadmap, Branca changes the temporal relationships (5:4:6:8 to 6:5:4:8, upper to lower, respectively), which can be easily accounted for in algorithmic notation.

A complete set of concurrent algorithms for the “POLYRHYTHMIA” section is as follows:

```

1  #upper guitar
2  root_upper_guitar = [Fs1,Fs1,Fs1,Fs1,A1,A1,
3                      Ds1,Ds1,C1,C1,C1,C1,Ds1,
4                      Ds1,A0,A0,C1,Fs1,A1,A1,Fs1,Fs1]
5  root = 0
6  12.times do
7    i = 0
8    6.times do #to fill out the Full Range Cluster
9      play root_upper_guitar[root] + i
10     i = i+1
11   end
12   root = root + 1
13   sleep 5
14 end
15
16 10.times do
17   i = 0
18   6.times do #to fill out the Full Range Cluster
19     play root_upper_guitar[root] + i
20     i = i+1
21   end
22   root = root + 1
23   sleep 6
24 end
25
26 #middle_guitar
27 root_middle_guitar = [A1,A1,C1,Fs1,A1,Fs1,Ds1,
28                      A1,A1,C1,C1,Ds1,Fs1,A1,A1,
29                      Fs1,Fs1,Ds1,Fs1,Ds1,Ds1,A1,
30                      C1,Fs1,A1,A0,A0]
31 root = 0
32 30.times do
33   i = 0
34
35   6.times do
36     play root_middle_guitar[root] + i
37     i = i + 1
38   end
39   sleep 4
40   root = root + 1
41 end

```

Figure 13 POLYRHYTHMIA upper and middle guitars in Ruby

```

44 #low guitar
45 root_low_guitar = [A1,A1,C2,C2,Ds2,A2,Ds2,Ds2,
46                   |C2,C2,A1,A1,A1,A1,Ds2,Ds2,
47                   |Ds1,A1,Fs1,Fs1,Fs1,Fs1]
48 root = 0
49
50 10.times do
51   i = 0
52   6.times do
53     play root_low_guitar[root] + 1
54     i = i + 1
55   end
56   sleep 6
57   root = root + 1
58 end
59 12.times do
60   i = 0
61   6.times do
62     play root_low_guitar[root] + 1
63     i = i + 1
64   end
65   sleep 5
66   root = root + 1
67 end
68
69
70
71
72 #bass
73 root_bass = [Ds1,C1,Fs1,Ds1,A1,Fs1,A1,Ds2,C2,Fs2,C2,Fs1,Ds1,Ds1]
74 root = 0
75 15.times do
76   i = 0
77   6.times do #to fill out the Full Range Cluster
78     play root_bass[root] + i
79     i = i+1
80   end
81   sleep 8
82   root = root + 1
83 end

```

Figure 14 POLYRHYTHMIA low guitar and bass in Ruby

The full expression of the POLYRHYTHMIA section in Ruby illustrates the simplicity of the algorithmic approach to this movement as influenced by the only extant example of ‘notation’ for the entire symphony. A few modifications notwithstanding, this script would be executable in Sonic Pi and, while it would not convey the intensity or timbral qualities of the section or movement, the intersection of pitch and rhythm would be clearly realized and recognizable. Yet to fully realize the potential of algorithmic based analysis in Ruby, specifically in *Symphony No. 6*, an examination of the Fourth Movement proves most beneficial.

3.3 Fourth Movement: Further Analysis

The Fourth Movement: the new ordering of the swarm, the pummel becomes a drill, a humming double-helix lateral staircase screwing its way into the marrow of divine matter.

-Tim Holmes, Liner Notes to Symphony No 6.³⁵

While the First and Second Movements encouraged the use of algorithmic analysis and confirmed Branca's approach to composition through the interpretation of the score as a graphical algorithm, the Fourth Movement is an all-out confirmation of an implied algorithmic process at work. This movement, consisting of a hocketed middle ground layer on top of the ever-present 4/4 drums with swelling descant chords (often dyads of a perfect fifth or fourth) floating overhead, is steadfast in its approach to timbral evolution as a direct result of the algorithm in process.

The opening measures feature four distinct guitar voices, each with their own consistent cell for repetition. Each layer is built around an alternation between a given note and its chromatic lower neighbor, a rule that remains in place for the entire movement. The complexity of sound arrives from cells of different lengths entering at different moments throughout the movement. While not a problem for traditional notation, this approach to hocket is easily expressed in algorithmic terms.

³⁵ Holmes, liner notes for Glenn Branca *Symphony No. 6*,

```

1  loop :a do
2    2.times do
3      2.times do
4        play :C4
5        sleep 0.5
6        play :B3
7        sleep 0.5
8      end
9      sleep 1
10   end
11   play :C4
12   sleep 0.5
13   play :B3
14   sleep 1.5
15 end
16
17 loop :b do
18   sleep 1
19   2.times do
20     play :A3
21     sleep 0.5
22     play :Gs3
23     sleep 0.5
24   end
25 end

26
27 loop :c do
28   2.times do
29     play :G3
30     sleep 0.5
31     play :Fs3
32     sleep 0.5
33   end
34   sleep 1.5
35 end
36
37 live_loop :d do
38   sleep 2
39   loop do
40     2.times do
41       play :D4
42       sleep 0.5
43       play :Cs4
44       sleep 0.5
45     end
46     sleep 1
47   end
48 end

```

Figure 15 The four guitar algorithms in Ruby

As the movement evolves, new layers enter the hoquet, largely sticking to the central pitch/lower neighbor motif (e.g. C B C B), but the pattern is interrupted at 3:03 with a new pattern of three notes followed by a lower neighbor (G4, G4, G4, F#4). This pattern falls in line with the algorithm as its frequency in repetition is consistent, but after this particular entrance, the hoquet becomes more and more dense with each successive voice using its own approach to the tone/lower chromatic neighbor convention.

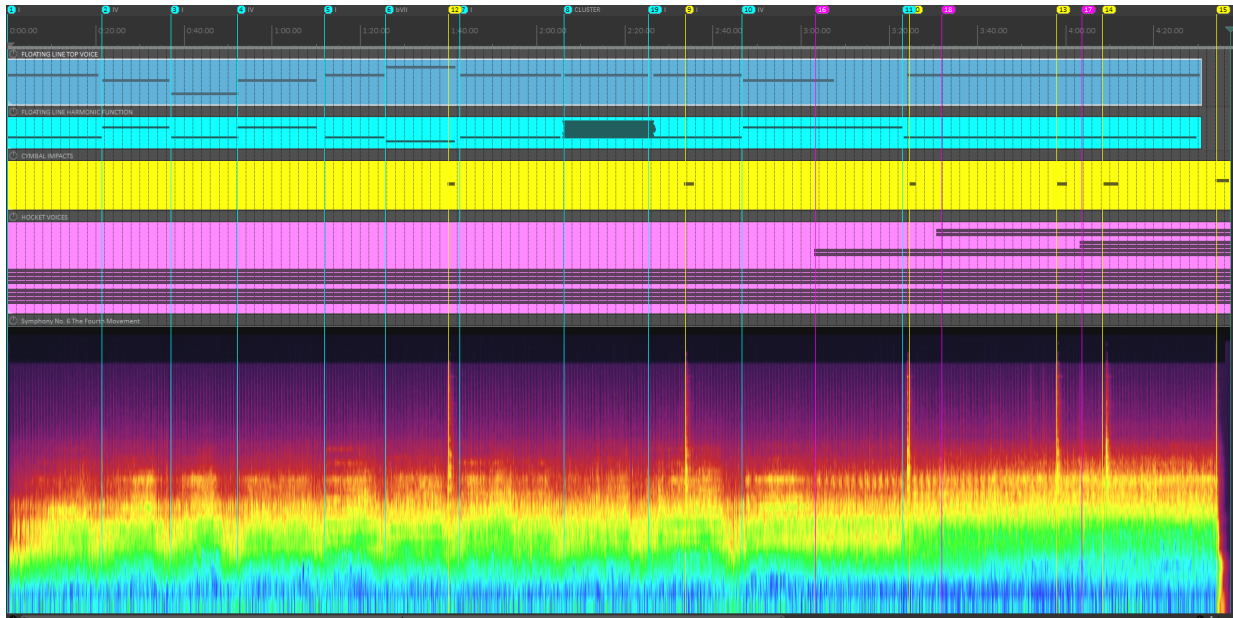


Figure 16 Spectral, chordal, and motivic analysis of the Fourth Movement in Reaper

In the above figure, the magenta lane represents the chromatic figures as they enter throughout the movement, the blue lane follows the top voice of the floating line; the cyan lane describes the relative harmonic function of the floating line chords; and the yellow lane highlights the few moments of structural impact as signified by cymbal crashes. As new layers enter, it becomes increasingly more difficult to decipher individual voices as a majority of the chromatic octave between G3 and C5 becomes fully saturated. The maximum density of the hocketed voices is finally reached at 4:03 and sustains in intensity until the end of the movement.

The upper floating line, in stark contrast to the ever-complex layer below, remains relatively simple and consistent throughout the movement. Each chord in the line swells to a maximum volume and recedes, except the last entrance (3:25), which arrives and sustains its intensity until the end of the movement. While the waveform analysis of this movement highlights

the hocket and pulsing drums, the spectrogram quickly reveals the shape and duration of each floating line chord as they all activate the highest register of the movement.³⁶

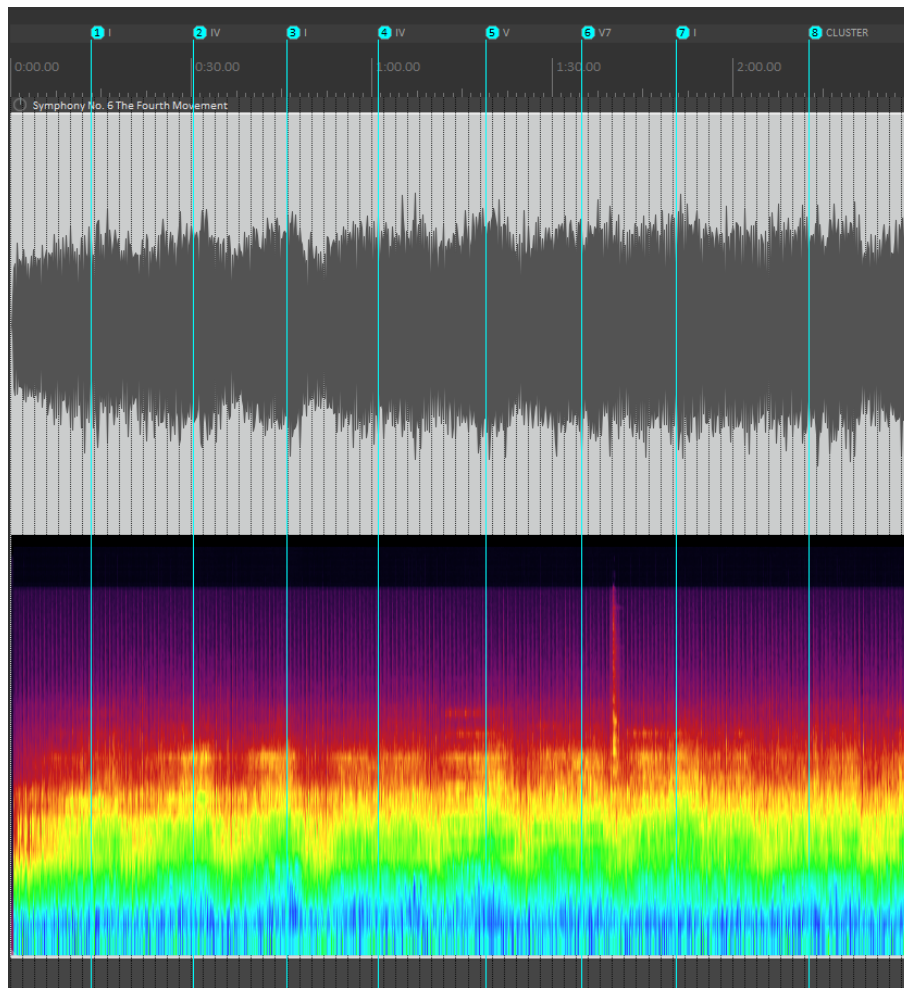


Figure 17 Waveform (top) and spectral (bottom) analysis of the Fourth Movement in Reaper (0:00 – 2:30)

³⁶ For this example, the Reaper waveform and spectrogram images are used as they most accurately convey the relationship between loudness and harmonic saturation.

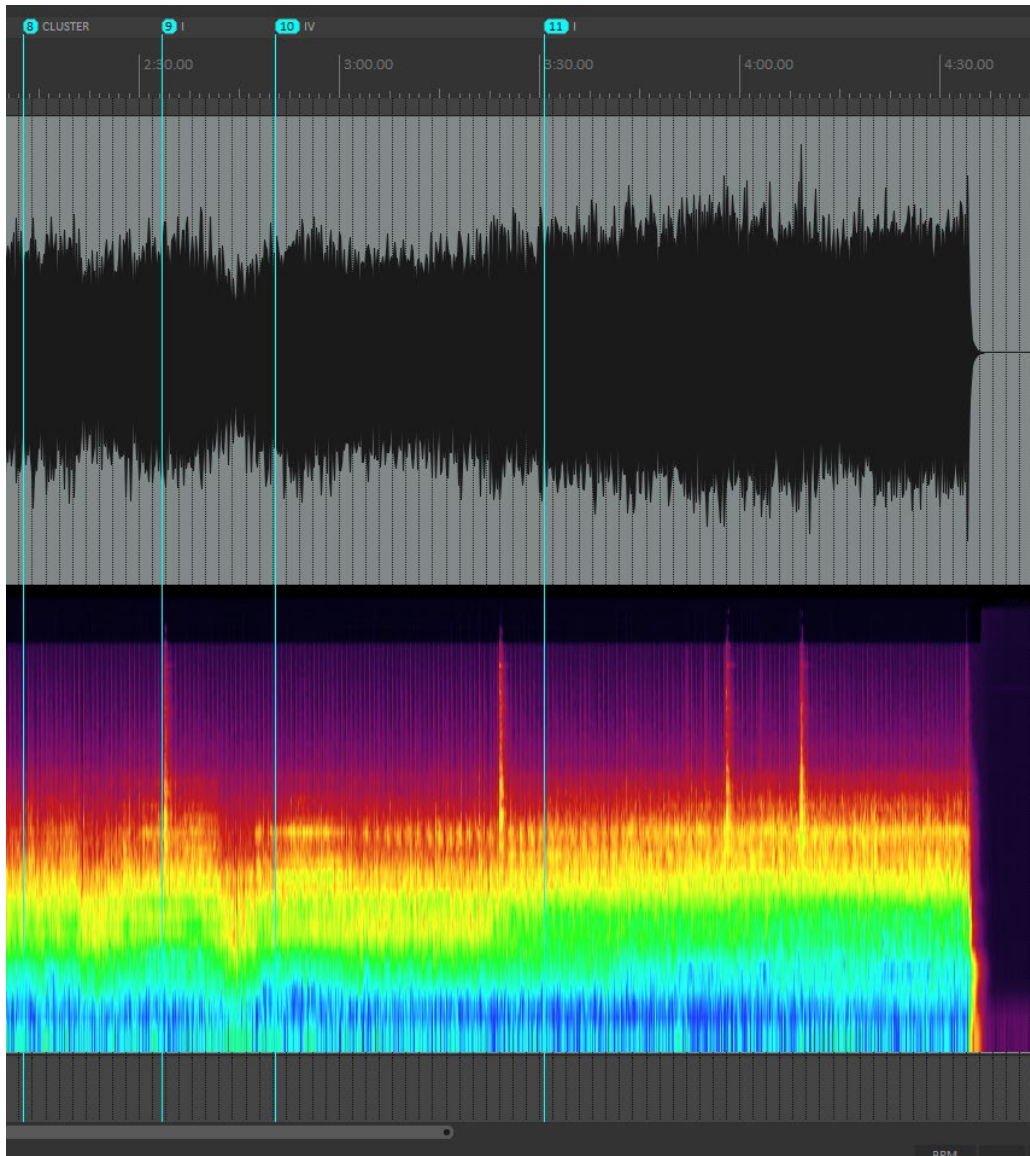


Figure 18 Spectral and waveform analysis of the Fourth Movement in Reaper (2:30 - end)

In the above figures, floating lines appear as gentle rise-and-fall shapes (most clearly seen in the green band) and their volume peaks are indicated by each vertical cyan line. Cymbal crashes present as sharp yellow-red spikes in both figures. The chords,³⁷ which are relatively evenly

³⁷ Numbers appearing in cyan boxes at the top of the figure correspond with each floating line chord event. Their approximate harmonic function is also provided.

spaced, outline a surprisingly tonal progression for the first half, centered in E major: I-IV-I-IV-I-bVII-I. Only at the eighth chord event is there any deviation from the simplicity, where the chord becomes a chromatic cluster from E4 to G#4, suggesting the influence of the lower material. After this single event, however, Branca returns to I-IV-I to end the movement atop an exceedingly chaotic ocean of dense chromatic activity. The spectral overview of the top layer, combined with the algorithmic approach to the middle ground provide a holistic overview of the process in this movement and open the door to continue this approach for the two remaining movements.

3.4 The Third Movement: A Hybrid Approach

The Third Movement: the pummeling of the Gates, the shrill jack-hammer nattering of all souls whose desire exceeds the limits of the flesh, the radiant pulse of pneumonic energy.

-Tim Holmes, Liner Notes to Symphony No 6.³⁸

While the First, Second, and Fourth Movements allow for the expression of significant portions of their content to be represented in the above algorithmic analyses, the remaining movements require a multi-faceted approach to analysis that includes both algorithms to describe temporal events and spectral analysis to show trends in timbral evolution.

³⁸ Holmes, liner notes for Glenn Branca *Symphony No. 6*,

The Third Movement follows a relatively simple process: an array of fifteen cluster classes are combined with four rhythmic values to push the motion of the movement forward and create intensity in density and time. The constant drum beat pins the entire movement together, much like the rest of the symphony, and provides a baseline level of noise against which to analyze the relative densities of each cluster class. Within each cluster, there are variations at the individual performer level, but large-scale changes in density and register happen at distinct moments. To describe the rhythmic progression in Ruby is relatively straightforward as compared to the previous movements:

```
1 23.times do
2   1.times do
3     play cluster
4     sleep 4
5   end
6 end
7
8 35.times do
9   2.times do
10    play cluster
11    sleep 2
12  end
13 end
```

Figure 19 The first two rhythmic sections in Ruby

It is possible to explicitly state all six rhythmic sections in the above manner, but an extraction of the number of measures (the first line in each above block of code) and their associated durations (the second line) into separate arrays allows for an extremely concise expression of the rhythmic structure:

```

1 measures = [23,35,35,57,9,33]
2 beats = [1,2,4,8,4,8]
3 i = 0
4 measures.size.times do
5   measures[i].times do
6     beats[i].times do
7       play cluster
8       sleep 4.0/beats[i]
9     end
10  end
11  i= i + 1
12 end

```

Figure 20 Rhythmic algorithm of the Third Movement in Ruby

Determining that the movement consists of six sections, each with various diminutions of whole note values, is only part of the story of the evolution of sound across the five and a half minutes of the Third Movement. Moving at a pace independently from the rhythmic patterns, the array of clusters conveys much of the forward momentum of the movement. A change in cluster is sometimes coincident with a rhythmic shift (4:23), but often serves as an independent indicator of a new section. Unlike the Second Movement, which gradually evolves, these sudden and drastic cluster events are a clear demarcation of the structure of the movement.

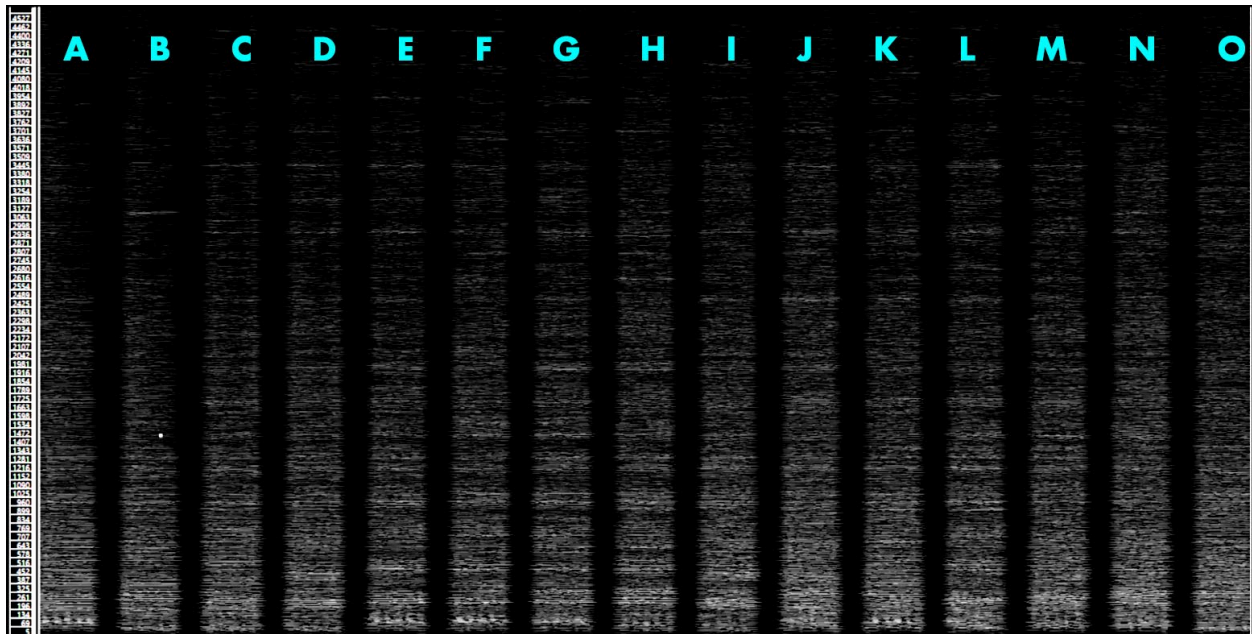


Figure 21 A spectral view of the 15 tone clusters³⁹

A spectral analysis of each cluster (presented above as equal length extracted samples from the recording, listed in appearance order from left to right) reveals the relative densities in timbre that evolve across the piece. Clusters A and B are relatively low in density while the final clusters, N and O are the most complex and saturated moments of the movement. The visualization of saturation and timbre, devoid of rhythm, highlights the tonal building blocks of the movement and the integration of these clusters to the rhythmic Ruby code above yields a result that fully explains the construction of the movement.

³⁹ Spectral analysis was generated in Sonic Visualizer using dB² weighting with a window size of 1024.

```

1 #clusters
2 cluster_array = [A,B,C,D,E,F,G,H,I,J,K,L,M,N,O]
3 cluster_length = [12,22,16,19,9,9,19,7,14,14,16,9,8,9,7]
4
5 i = 0
6 cluster_array.size.times do
7   $cluster = cluster_array[i]
8   sleep cluster_length[i]*4
9   i = i + 1
10 end
11
12 #rhythms
13 measures = [23,35,35,57,9,33]
14 beats = [1,2,4,8,4,8]
15
16 i = 0
17 measures.size.times do
18   measures[i].times do
19     beats[i].times do
20       play $cluster
21       sleep 4.0/beats[i]
22     end
23   end
24   i = i + 1
25 end

```

Figure 22 The Third Movement pitch and rhythm in Ruby

The above Ruby code, used in conjunction with the chart of cluster densities, displays the independent movements of rhythmic and timbral densities throughout the movement and closely aligns with Branca’s extraction of rhythm and pitch in the single page of score available for the First Movement.

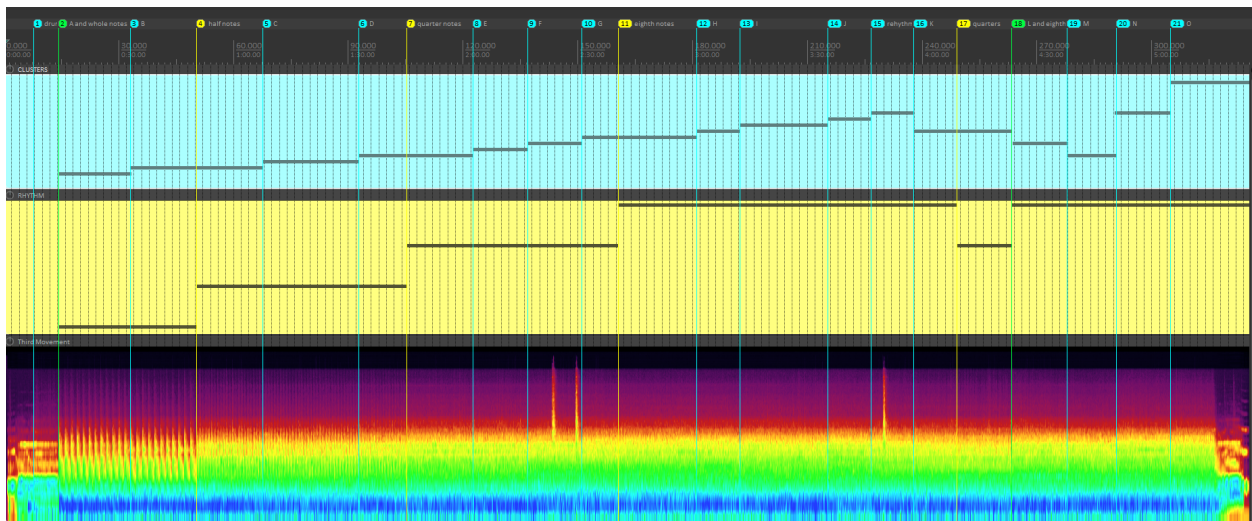


Figure 23 Spectral, cluster, and rhythmic analysis of the Third Movement in Reaper

The above figure uses MIDI piano roll notation to indicate relative duration and density of the clusters (blue lane, higher is more dense) and the rhythmic base-unit (yellow lane, whole notes to eighth notes, bottom to top). Cluster events are labeled in the top timeline by cyan markers, rhythmic shifts by yellow, and moments of cluster-rhythmic coincidence by green. It can be seen from the integration of cluster duration vs spectral density, that Branca tends to hold on to clusters with the most timbral density (e.g. N and O) for shorter durations while using the relatively less dense clusters as pivot points for the rhythmic shifts, creating an interlocking relationship between density and motion.

3.5 The Fifth Movement: Bringing it All Together

*The Fifth Movement: the entwining of daemonic and celestial
threnody, polyhymnody, absorption and subsumption of consonant-dissonant
conflict, puncturing the transparent membrane, infinity, collapse, question
mark, exclamation point...*

-Tim Holmes, Liner Notes to Symphony No 6.⁴⁰

The Fifth Movement, of all the movements, benefits least from an algorithmic approach to analysis. While creating micro-level algorithms to describe the individual guitar parts or drum patterns may be of some interest, the monolithic structure of these twelve minutes stand up best to

⁴⁰ Holmes, liner notes for Glenn Branca *Symphony No. 6*,

an examination of overall timbre and loudness, with a potential descriptive algorithm generated as a result.

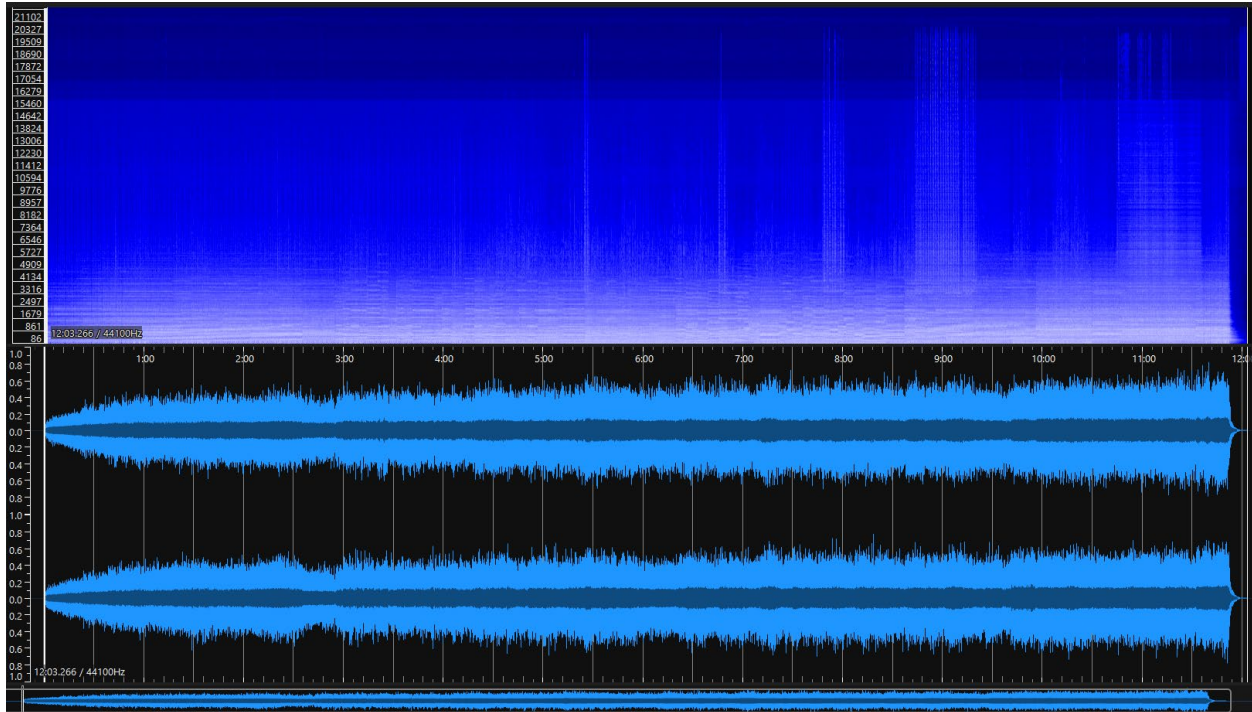


Figure 24 Spectral and waveform analyses of the Fifth Movement

When comparing the full-range spectrogram and waveform, two slightly different stories of this movement emerge. The waveform shows a clear and rapid rise in loudness over the first minute, then a gradual climb to the finish (the slight dip between 2:30 and 3:00 notwithstanding), while the spectrogram bears out a much more varied set of timbres.

The spikes in density (e.g. 5:30) are full cymbal crashes, that trigger new cluster densities, each of which seems to rise much like the Second Movement towards the next event. These particular relationships become more apparent in a spectrogram of more limited scope:

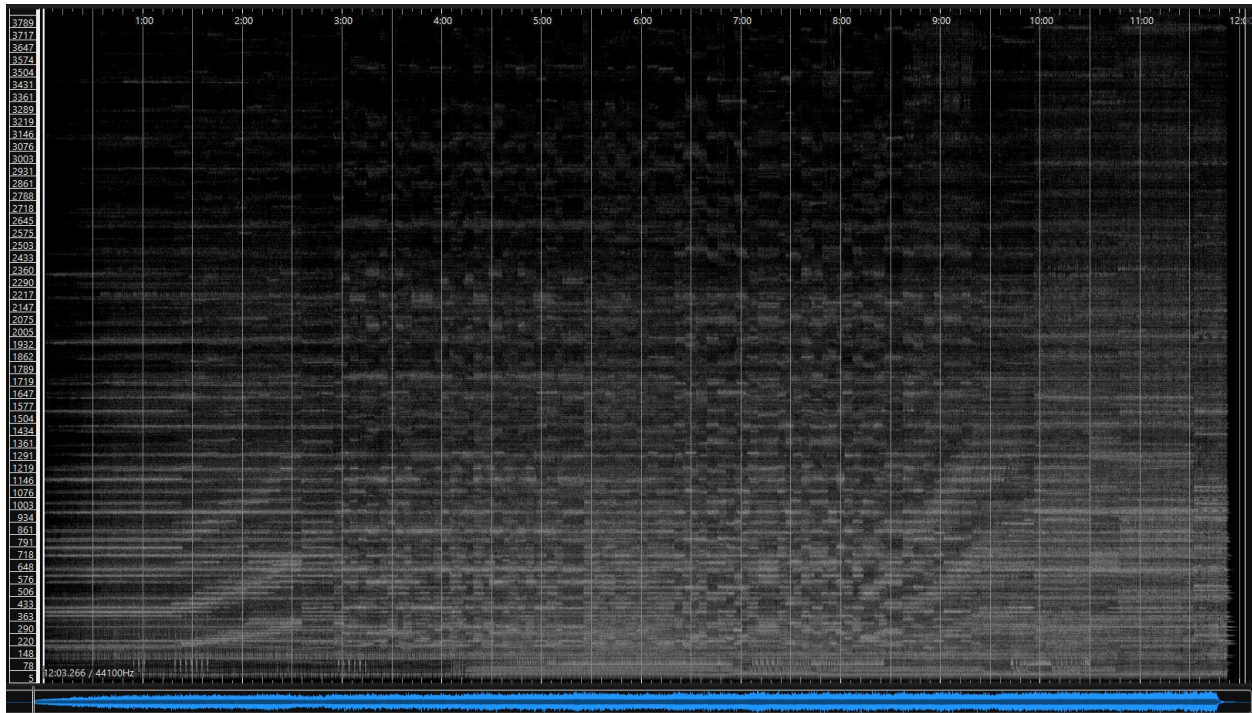


Figure 25 Spectrogram of the Fifth Movement (0-4000 Hz)

A closer look at the spectra between 0 and 4000 Hz highlights the underpinning of the Fifth Movement: moments of stasis, movement, and oscillating complexity alternating over the 12-minute span. Notably, the dip in volume reflected in the waveform above corresponds to the relative stasis of 2:30, a moment that is not immediately apparent in the wide-range spectrogram. The large-scale structure of the movement is also more clearly reflected in this limited band of spectra, including the two moments of rapid pitch ascension (1:30 and 8:00). These revelations within the various visual representations of the sound recording can, ultimately, be expressed in Ruby, but the concise presentation of techniques and sections of this particular movement through spectral and waveform analysis prove to be most invaluable.

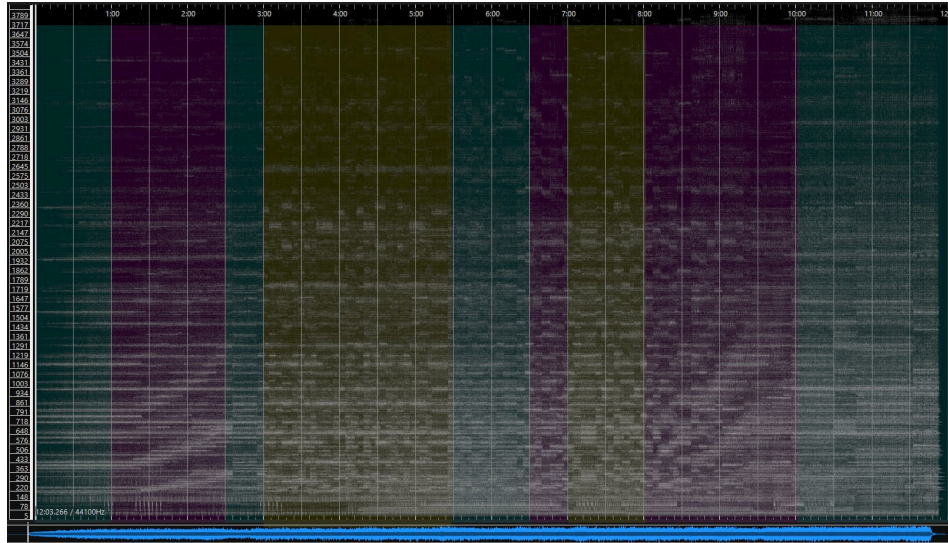


Figure 26 Colorized spectrogram of the Fifth Movement (0-4000 Hz)

The moments of stasis (cyan in the figure above) borrow early cluster material from the First Movement while the moments of ascension (magenta) draw on the process outlined in the Second Movement. Material highlighted in yellow most closely resembles music from the Third Movement but is a manifestation of new material to come. These two moments (3:00-5:25 and 7:00-8:00) most clearly resemble what Holmes describes in the liner notes as “[the] absorption and subsummation of consonant-dissonant conflict”⁴¹ and can be clearly seen on the spectrogram as an oscillation between harmonically stable spectra and inharmonic clusters.

⁴¹ Holmes, liner notes.

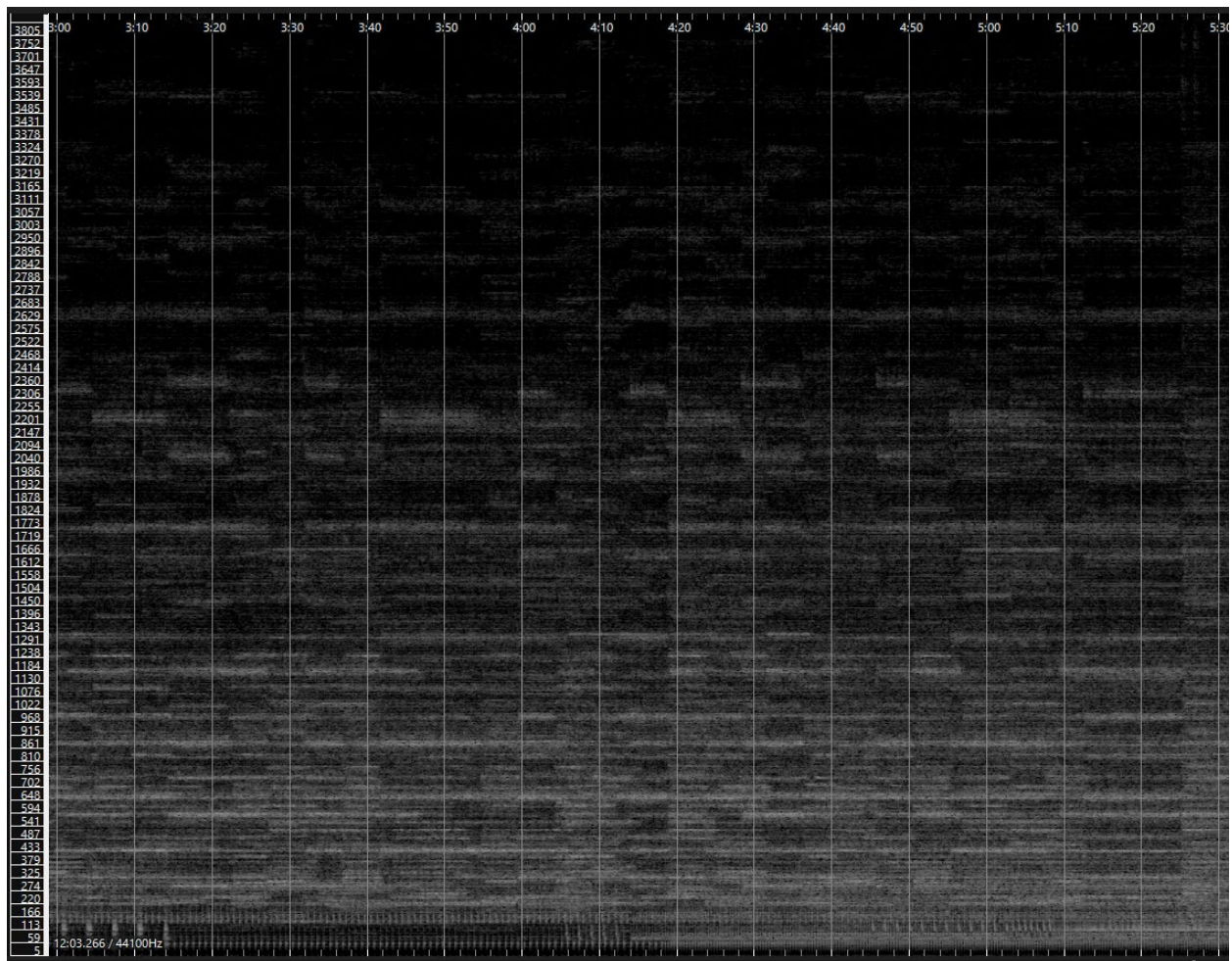


Figure 27 Moments of harmonic and inharmonic spectra in the Fifth Movement (3:00-5:30)

In the first section of oscillation, Branca abruptly changes chords every three measures, occasionally using octaves in the highest register to pivot between these moments, a technique upon which he expands in the second section of consonant-dissonant conflict.

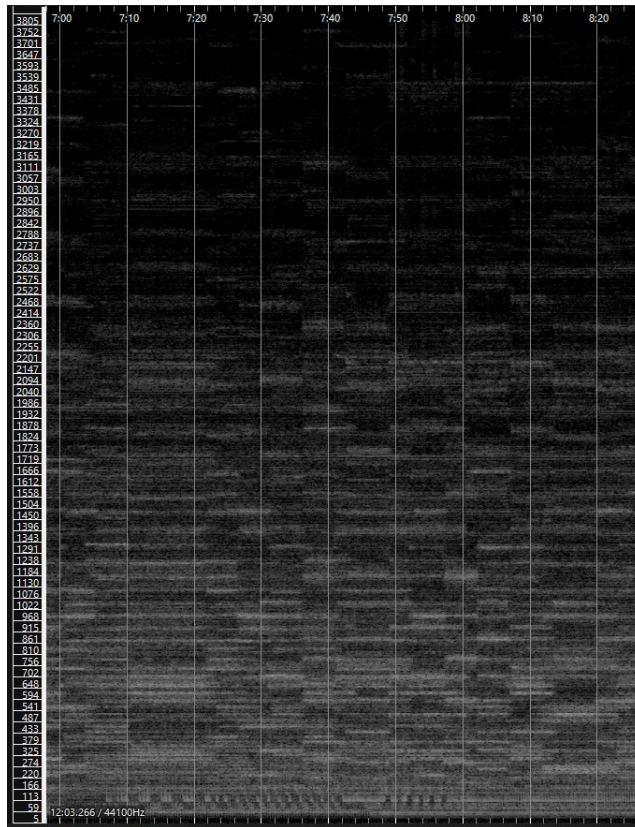


Figure 28 Harmonic and inharmonic spectra (7:00-8:00)

The seventh minute brings with it a more interlocked structure, as if to represent an intensifying struggle between the titular Devil Choirs and presumed angels before the conclusion of the symphony. These chords maintain an average harmonic rhythm of three measure units but utilize more frequent pivot points within a given timbre to swing between stable and unstable vertical distributions. The harmonies in this moment are denser and more complex than the first moment (3:00-5:25) and use short bursts of harmonic stability to pivot between events, as if to subvert the traditional tonal concept of using dissonance as preparation for consonance. This increased rapidity of the internal stasis-motion duality catapults the movement forward and provides a crucial texture-timbre relationship against which Branca builds the contrastingly slow push to the finish from the eighth minute onward.

To understand Branca's retrogression in terms of pace towards the conclusion of the Fifth Movement, a larger scale glimpse at form is in order. While early moments in the movement hint at music from the previous movements, the cymbal crash at 5:30 ushers in a new set of textures and levels of saturation. The music that emerges, specifically from the third magenta section onward, is altogether more extreme in its rate of ascension and overall saturation. If the final push at 10:43 is considered a coda to this movement, the relative proportions of each spike roughly line up with whole number ratios (1:2 at 5:25, 2:3 at 6:45, 3:4 at 7:46, and 4:5 at 8:43), approximating nodes of the first five partials of the harmonic series. This theory is reinforced by the fact that the 1:2 moment is met with two crashes, the 3:2 with three. While Branca states this piece is not just-intonation centered, these proportions hint at his interest in ratios and symmetries. A simple Ruby explanation of these proportions could mathematically demonstrate these relationships but is perhaps more convoluted than a visual representation of peaks in a spectrogram.

```

1 dur_of_mvt_5 = 644 #seconds to coda
2
3 sleep dur_of_mvt_5/2
4 play crash
5 sleep dur_of_mvt_5/(3/2) - dur_of_mvt_5/2
6 play crash
7 sleep dur_of_mvt_5/(4/3) - dur_of_mvt_5/(3/2)
8 play crash
9 sleep dur_of_mvt_5/(5/4) - dur_of_mvt_5/(4/3)
10 play crash

```

Figure 29 Temporal nodes in Ruby

Similarly, each harmonic ascent following a temporal node (crash) can be described in a similar fashion to the Second Movement, yet the overall impact of the gesture serves to further the motion towards the coda, the most harmonically saturated moment in the entirety of *Symphony No. 6*. The comparison of relative rates of ascent and maximum values therefore carry more importance than the expression of process as described by the algorithm.

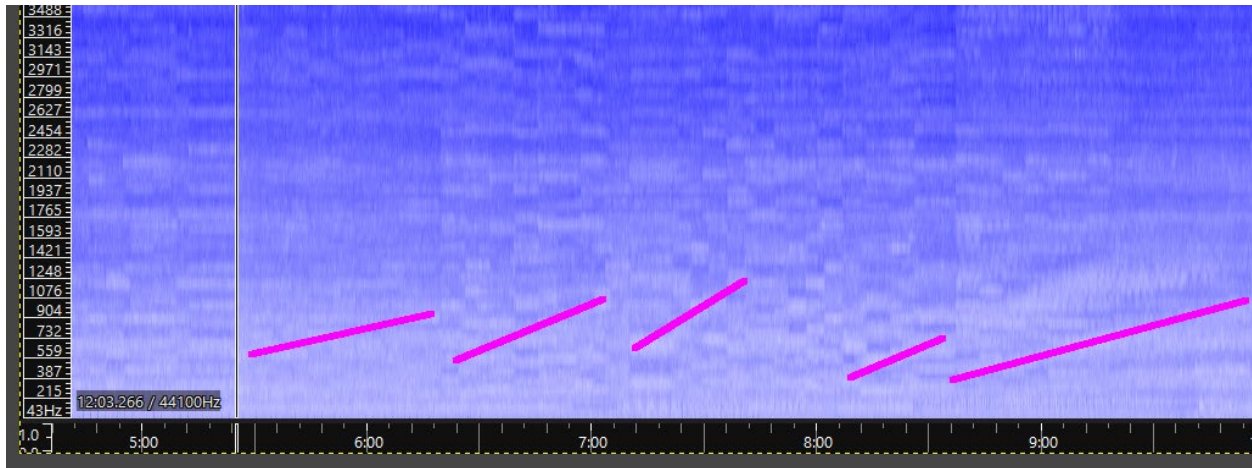


Figure 30 Approximate trends of pitch ascent in upper guitar voices

To that end, however, approximate rates of ascent over time (slopes) may be generated in Ruby (via the Sonic Pi interpreter) using a similar format to the delineation of the ratioed sections before.

```

1 dur_of_mvt_5 = 644 #seconds to coda
2
3 for dur_of_mvt_5/(3/2) - dur_of_mvt_5/(2/1)
4   rise 1
5 end
6
7 for dur_of_mvt_5/(4/3) - dur_of_mvt_5/(3/2)
8   rise 1.5
9 end
10
11 for dur_of_mvt_5/(5/4) - dur_of_mvt_5/(4/3)
12   rise 1.5
13 end
14
15 for dur_of_mvt_5 - dur_of_mvt_5/(5/4)
16   rise 2
17 end

```

Figure 31 Relative rates of ascent in Ruby

While these algorithmic representations may be of some use in understanding shapes and process, their use in conjunction with the spectrogram and waveforms for the Fifth Movement prove the most useful. The Fifth Movement is a sonic synthesis of material and techniques from the rest of the symphony so it is only fitting that a combination of the various analytical techniques

used throughout this project would yield the best result when looking at saturation and temporal proportions.

3.6 Other Considerations

Beyond the algorithmic, spectral, and waveform analyses of the individual movements, a few other considerations and trends throughout the entirety of *Symphony No. 6* merit discussion as they relate to Branca's compositional process and the overall listening experience for this piece.

Much of the above-analyzed timbral, rhythmic, and otherwise sensational content requires a steady frame of reference against which to create tension, resolution, and movement. This role is taken up almost entirely by the steadfast, four-on-the-floor style drumming of Stephan Wiscthern in each movement. The drum patterns more often than not remain grounded in 4/4 time with occasional accents and fills for color. Only in moments of absolute frenzy (the endings of the Second and Fifth Movements, specifically), do the drums leave their gridded position and contribute to the chaos.

The steadfastness of the drums contributes to a particularly interesting phenomenon in each movement of the symphony, as well. After hearing a movement from start to finish, the listener is left with a sense that the music accelerated in tempo gradually across the timespan of the music. Drop-the-needle style investigation reveals, however, that the tempi of each movement remain constant. This effect may very well be attributed to changes in the levels of timbral or rhythmic saturation occurring throughout each movement stimulating alterations in a listener's temporal perception, similar to the sensation of constant pitch ascension in a Shepard tone. Many of Branca's other works feature monolithic linear progression like the movements of *Symphony No.*

6 and the sensation of acceleration is similarly compelling. While this sensation falls outside the scope of this project, it is a trend in Branca's music that merits attention and consideration.

Lastly, the scale and scope of the entire symphony is worth discussing as Branca himself amended the original composition with the expansive Fifth Movement upon revision. The experience of listening to the first four movements alone does present the sensation of temporal compression and the necessity of the Fifth Movement feels inevitable (even if every attempt at subjective isolation of the original form of the work is colored by the knowledge of the existence of the Fifth Movement). Without the last movement, the piece is decidedly front end loaded, with the First Movement clocking in over sixteen minutes in length. Proportionally, the Second, Third, and Fourth Movements are roughly one half, one third, and one quarter the length of the First Movement, while the Fifth Movement is three quarters the length of the First Movement. These proportions, given other ratios discovered throughout the analysis, are certainly no accident and highlight Branca's adherence to guiding principles throughout his entire compositional process, whether in pitch, timbre, or duration.

4.0 Extensions and Applications

The analysis of Branca's *Symphony No. 6* prompts further investigation into the use of computer language syntax, and algorithmic structures in general, in both musical analysis, interpretation, and creation. While the approaches outlined above can be easily applied to other musics that stem from, or suggest, an algorithmic approach to creation, the extension of this work has proven useful in areas beyond theory alone. Two such projects, the adaptation of several pieces of standardly notated music and the development of OREAD, a language for human interpretation, have proven to be the most fruitful outcome of this research.

4.1 Translating Existing Pieces from Notation to Algorithms

The first extension of this approach to analysis comes in the form of the reinterpretation of existing works as functional algorithms in native computer music languages. In order to accomplish this task, whether for performance or study, a form of analysis must take place. To distill a notated piece to its algorithmic essentials and translate them into executable code is as practical an application for this work as any and has proven beneficial in a handful of real-world examples.

4.1.1 Eve Beglarian – *Until it Blazes*

Eve Beglarian’s 2001 piece, “Until it Blazes,” for piano or plucked string instrument and delay processing, while appearing as a formally notated score, follows two algorithmic processes and therefore lends itself well to reinterpretation as an algorithmic piece in Sonic Pi, using a few extended functions from Ruby that work natively in the Sonic Pi environment. The piece can largely be described as an array of pitches that is augmented as time goes on, which is easily represented in Ruby. The accent patterns move at a slower overall rhythm than the array of pitches, creating a hyper-metric array that is further amplified by the delay processing.



Figure 32 Excerpt from *Until It Blazes*

The above figure demonstrates how an array of three notes [C,B,E] is modified into hypermetric arrays through accent patterning. All three of these facets – a growing array of pitches, a non-congruous pattern of accents, and a dual channel delay processor – are easily accomplished in Sonic Pi using Ruby.

```

1  #until it blazes
2  #eve beglarian
3
4  use_bpm 99
5  use_synth :sine
6  use_synth_defaults attack: 0, release: 0, sustain: 0.75
7
8  #color = [0,64,0,64,0,64,0,64,0,64,0,64,0,0]
9  #color = [72, 71, 69, 67, 64]
10 color = [72,0,71,0,69,0,67,66,64,0]
11
12 $t = color.size
13
14 a = 1
15 b = 0.3*a
16 $d = 0
17
18 amp = Array.new(5,b)
19 amp.insert(0,a)
20 r = 2
21
22 live_loop :until_it do
23   with_fx :distortion, distort: $d do
24     i = 0
25     $t.times do |i|
26       amp2 = amp.tick
27       with_fx :echo, phase: 0.75 do
28         play [color[i]], pan: rrand(-1,0), amp: amp2
29       end
30       with_fx :echo, phase: 0.5 do
31         play [color[i]], pan: rrand(0,1), amp: amp2
32       end
33       sleep 0.5/r
34     end
35   end
36 end
37
38 100.times do
39   d=0
40   $d = $d + 0.01
41   sleep 0.01
42 end

```

Figure 33 *Until It Blazes* as Sonic Pi Code

The entirety of the piece, including written instructions concerning the crescendo and addition of distortion in the last measure and the stereo delay processing, is expressed in the above algorithm. This particular state of the code is the result of a complete performance, with the distortion component added and with the pitch array (color) in its final state. Lines 4-6 establish basic parameters about the piece: tempo (use_bpm 99), synthesis voice (use_synth :sine), and the shape of the envelope for the synthesizer (use_synth_defaults...). Lines 8-10 are the various arrays needed for adding pitches throughout the performance, each needed to be commented out (i.e. essentially “unarmed” for interpretation) at various stages of the performance. In 12-16, variables

are established to control amplitude of the unaccented (b) and accented (a) notes and \$t is defined as the number of values in the pitch arrays (used to control repetition in the following lines). Lines 18-36 is the code that controls the input to and output from the synthesizer during a performance, including the application of delay (:echo) and eventual inclusion of distortion, which is added when lines 38-42 are uncommented and sent to the interpreter. A successful performance of this version of the piece requires the performer to add values to the array of pitches labeled ‘color’ and update the script in real time, but this element can also be automated using the Ruby function ‘puts[.]’ Beglarian has authorized this realization for performance and views it as fully capturing the spirit of the piece as intended.⁴²

4.1.2 James Tenney – *Harmonium 1*

Similarly to *Until It Blazes*, James Tenney’s 1976 work *Harmonium 1* is easily expressed as an algorithmic process and was adapted for performance in SuperCollider for WOLFTRAP at the 2020 Beyond: Microtonal Festival. By treating each vertical harmony as a simple array of pitches, an interactive SuperCollider patch was created that allowed performers to activate notes as the arrays updated in clock-time. Cent derivations were translated to decimal values in MIDI and the overall effect of the piece remained (i.e., a slowly modulating set of harmonies that leveraged the naturally occurring “dominant seventh” chord between partials 4, 5, 6, and 7 of a given fundamental as a form of secondary dominant modulation). Tenney’s original score is elegantly notated and simple:

⁴² Eve Beglarian, telephone interview by Ryan McMasters, December 9, 2023.



Figure 34 James Tenney's *Harmonium 1*

In this case, the algorithmic representation and translation is much more complex, which is largely attributed to the demands of SuperCollider, rather than the concept of the piece itself. A collection of arrays was used to represent the measures of the piece:

```

26 //section 1
27 ~m01 = [0, 0, 69, 0, 0, 0];
28 ~m02 = [0, 76.02, 69, 0, 0, 0];
29 ~m03 = [84.86, 76.02, 69, 0, 0, 0];
30 ~m04 = [83.69, 76.02, 69, 0, 0, 0];
31 ~m05 = [83.69, 77.86, 69, 0, 0, 0];
32
33 //section 2
34 ~m06 = [83.69, 77.86, 69, 62, 0, 0];
35 ~m07 = [83.69, 76.69, 69, 62, 0, 0];
36 ~m08 = [83.69, 76.69, 70.86, 62, 0, 0];
37 ~m09 = [84.51, 76.69, 70.86, 62, 0, 0];
38 ~m10 = [84.51, 76.69, 70.86, 62, 55, 0];
39 ~m11 = [84.51, 76.69, 69.69, 62, 55, 0];
40 ~m12 = [84.51, 76.69, 69.69, 63.86, 55, 0];
41 ~m13 = [85.05, 76.69, 69.69, 63.86, 55, 0];
42 ~m14 = [85.05, 77.51, 69.69, 63.86, 55, 0];
43
44 //section 3
45 ~m15 = [85.05, 77.51, 69.69, 63.86, 55, 48];
46 ~m16 = [84, 77.51, 69.69, 63.86, 55, 48];
47
48 //section 4
49 ~m17 = [84, 77.51, 69.69, 63.86, 53, 0];
50 ~m18 = [84, 78.05, 69.69, 63.86, 53, 0];
51 ~m19 = [84, 78.05, 69.69, 62.69, 53, 0];
52 ~m20 = [84, 78.05, 68.86, 62.69, 53, 0];
53
54 //section 5
55 ~m21 = [84, 78.05, 68.86, 59, 0, 0];
56 ~m22 = [84, 74.86, 68.86, 59, 0, 0];
57 ~m23 = [84, 74.86, 66.02, 59, 0, 0];
58 ~m24 = [80.69, 74.86, 66.02, 59, 0, 0];
59
60 //section 6
61 ~m25 = [80.69, 74.86, 64, 0, 0, 0];
62 ~m26 = [80.69, 73.69, 64, 0, 0, 0];
63 ~m27 = [79.86, 73.69, 64, 0, 0, 0];
64
65 // end
66 ~m28 = [0, 0, 0, 0, 0, 0];
67

```

Figure 35 SuperCollider score for *Harmonium 1*

Additional lines of code, required to create the synthesizers, graphical interface for performance, and run the scheduling of measures over time, brought the total length of this piece to 318 lines. While considerably longer than the code for *Until It Blazes*, this difference is largely related to the contrast between Sonic Pi and SuperCollider rather than the merits of using either environment for the adaptation of notated scores for coded environments.

4.2 OREAD: a New Language for Performers

*Whirl up, sea-
whirl your pointed pines,
splash your great pines
on our rocks,
hurl your green over us,
cover us with your pools of fir.*

-H.D., Oread⁴³

Through the work done on this project, and other input from performers and collaborators, it became clear that a new language, suited for human interpretation, would be a useful way to translate algorithmic compositional ideas outside the confines of standard notation, graphic scores, or text-based instructions. Through several collaborations and revisions, I developed OREAD. OREAD borrows syntax from both SuperCollider and Ruby to convey algorithms, data structures, and performance techniques in a manner closer to the conception of the following pieces. The language has already undergone several modifications and a full code specification (including syntax, examples, and tutorials) is planned for future development.

⁴³ Hilda Doolittle, “Oread,” Poetry Foundation, accessed December 20, 2023, <https://www.poetryfoundation.org/poems/48186/oread>.

4.2.1 *For Adam Marks*

Pianist and Composer Adam Marks commissioned a short solo piece in mid-2020 and had been instrumental in the workshopping of OREAD. This piece, *For Adam Marks*, is the first piece conceived and notated exclusively in OREAD for a performer. While the language has evolved since this piece, the fundamental structures and emphasis on vernacular programming have not.

```
with_sustainPedal{
  loop{
    in_octave.random{
      play [D,F,A,[C,C#].choose].choose
      rest random(10")
    }
  }
}
```

Figure 36 *For Adam Marks*

From eight lines of OREAD, Marks was able to generate endless unique performances of widely varied lengths (the shortest around 2 minutes and the longest over an hour). Marks' feedback on the development of OREAD led to the inception of a new, longer piece for solo piano, which was in process when Marks passed away in 2021.

4.2.2 *There Is Nothing Else*

In the fall of 2020, SpacePants (Jennifer Beattie and Diana Wade) commissioned a work for electronics, voice, and viola to be performed and recorded at The Tank Center for Sonic Arts. The piece began as a text-based set of instructions, but the ensemble requested an OREAD based version to incorporate the language into their performance practice. Through several rounds of development, a very simple algorithm was generated to be used alongside a Sonic Pi script.

```

until_synchronized{
  voice_loop{
    with_note(harm["G",[8,9].choose]){
      (1..4)times.choose_sing("there", "is", "nothing", "else").choose
      rest random(10")
    }
  }

  viola_loop{
    with_ponticello{
      play listen.for voice_loop.harm
      rest listen.to voice_loop.rest
    }
  }
}

```

Figure 37 OREAD score for *There is Nothing Else*

Through the flexibility of both Ruby and Sonic Pi, the electronic component of the piece contains the OREAD text for the score, allowing for a single window to be used for all aspects of performance and recording.

```

1 #the background
2 live_loop :midi do
3   use_synth :tb303
4   play (hz_to_midi ((midi_to_hz 91)*[1,1.125].choose)), pan: rrand(-1,1), attack: 0, decay: 0.1, release: 0
5   sleep rand(10.0)
6 end
7
8
9 #the score
10 #
11 #until_synchronized{
12 #   voice_loop{
13 #     with_note(harm["G",[8,9].choose]){
14 #       (1..4)times.choose_sing("there", "is", "nothing", "else").choose
15 #       rest random(10")
16 #     }
17 #   }
18 #
19 #   viola_loop{
20 #     with_ponticello{
21 #       play listen.for voice_loop.harm
22 #       rest listen.to voice_loop.rest
23 #     }
24 #   }
25 #}

```

Figure 38 *There is Nothing Else within Sonic Pi*

This level of integration between Ruby, Sonic Pi, and OREAD have proven to be a most effective way to share, save, and perform pieces written in all three languages concurrently.

4.2.3 A few examples from *sea garden*.

OREAD as a language was developed after the composition of *sea garden*., yet proves useful in revision for a few key movements. In the score to follow, these movements exist in their original form, but are presented here as an alternative form of notation to be used by performers versed in OREAD. Several current limitations of OREAD have become clear through the translation of these movements, most notably the need for a more accurate way to represent rhythm in both strictly and loosely timed passages of music. These issues are well within the scope of future revisions of the language and highlight the need for flexibility in programming languages such as Ruby or Sonic Pi to accommodate new challenges.

4.2.3.1 Book 1, Song 3: the shrine

The first such movement from *sea garden*. to benefit from a translation to OREAD is Book 1, Song 3: *The Shrine*. The process of this movement is largely repetitive: the violinist follows along with the spoken text and alters the notes in their loop. An excerpt of the OREAD vs. standard notation versions demonstrates that both versions communicate the overall concept of the movement, allowing for the performer, should they choose, to reference either.

```

violin{
notes = [G4]
loop{
play notes.loop
}
while_loop{
listen.for (“...in their trading ships?”
then{
notes = [Bb4, G4]
}
listen.for (“...perished on your cliffs”)
then{
notes = [D4, G4]
}
listen.for (“...fastened to the rocks.”)
then{
notes = [F#4, G4]
}
listen.for (“...of cliff from the wind-blast”)
then{
notes = [A4, G4]
}
}
}

```

Figure 39 An excerpt from *the shrine* in OREAD and standard notation

While the OREAD version requires the performer to have a cursory understanding of the language, it conveys the process of the movement in a more compact version. Neither presentation is more correct than the other, but the text-based nature of OREAD allows for a simpler construction as compared to the issues posed by entering the standard notation version into a conventional notation program (Finale was used for this movement). OREAD is built for this kind of construction where standard notation programs simply are not.

4.2.3.2 Book 3, Song 3: *the cliff temple*

the cliff temple is a similar structure to *the shrine* in that performers are asked to follow along with the spoken text and modify how they manipulate a stack of rocks as the movement evolves.

each instrumentalist should have a pair of baseball sized rocks to use as percussion for this movement. the rocks will be dropped. a yoga mat or similar pad will be necessary for performances on nice floors.

rocks	soprano (spoken)
swirl rocks together. pause at will but the sound should be constant throughout this section	great, bright portal, shelf of rock, rocks fitted in long ledges, rocks fitted to dark, to silver granite, to lighter rock-- clean cut, white against white. high--high--and no hill-goat tramples--no mountain-sheep has set foot on your fine grass; you lift, you are the world-edge, pillar for the sky-arch. the world heaved-- we are next to the sky: over us, sea-hawks shout, gulls sweep past-- the terrible breakers are silent from this place. below us, on the rock-edge, where earth is caught in the fissures of the jagged cliff, a small tree stiffens in the gale, it bends--but its white flowers are fragrant at this height. and under and under, the wind booms: it whistles, it thunders, it growls--it presses the grass beneath its great feet.
continue rubbing rocks together, occasionally clicking them together.	i said: for ever and for ever, must i follow you through the stones? i catch at you--you lurch: you are quicker than my hand-grasp.

Figure 40 Text based excerpt from *the cliff temple*

This text-based approach has proven effective for this movement, but the OREAD version conveys the intention for the rock sounds more closely in line with the original intentions.

```

rocks{
  loop{
    rocks.swirl
    rest random
  }

  listen.for (“...the grass beneath its great feet.”)
  then{
    loop{
      rocks.[swirl, click].choose
      rest random
    }
  }
  listen.for (“...with his evil and his vice”)
  then{
    loop{
      rocks.drop(on_mat)
      rest random
    }
  }
}

```

Figure 41 Excerpt in OREAD from *the cliff temple*

4.2.3.3 Book 4, Song 7: *the city is peopled*

The final song of *sea garden*. – *the city is peopled* – features coordinated dyads, not unlike *There Is Nothing Else*, which are easily represented in a loosely timed, stemless standard notation. However, to free performers from any attachment to rhythmic representation, an OREAD version conveys the pitch information without any temporal information. This approach, on the surface, appears to complicate a non-issue with the score, but highlights the usefulness of OREAD in communicating a score in a form of non-traditional musical literacy. Subsequent development of OREAD will include a focus on rhythmic expression and interpretation.

```

sing{
  sop{
    text (the ci - ty )
    note (D5 D5 D5 )
  }
  mez{
    text (the ci - ty )
    note (D5 D5 D#5)
  }

  rest random(1")

  sop{
    text (is peo - pled)
    note (A4 A4 G4 )
  }
  mez{
    text (is peo - pled)
    note (A4 A4 A4 )
  }

  rest random(1")

  sop{
    text (with spir - its)
    note (D5 D5 E5 )
  }
  mez{
    text (with spir - its)
    note (D5 D5 D5 )
  }

  rest random(1")
}

sop{
  text (not ghosts)
  note (B4 B4 )
}
mez{
  text (not ghosts)
  note (B4 C#5 )
}

rest random(1")

sop{
  text (O, my love)
  note (F#4 G#4 B4 )
}
mez{
  text (O, my love)
  note (D4 C#4 D4 )
}

```

Figure 42 *the city is peopled* in OREAD

Figure 43 *the city is peopled* in standard notation

The standard notation example does clearly communicate the pitch-text relationship and approximate rhythmic pacing, but the OREAD version presents a cleaner, less cluttered approach.

OREAD cannot replace all the movements of *sea garden.*, especially those that are conceived and notated specifically with standard notation in mind, yet it represents a step forward in the adaptation of the algorithmically generated movements and promises to become a useful tool as the language develops through further collaborations.

5.0 Conclusions

As a snapshot of *Symphony No. 6 (Devil Choirs at the Gates of Heaven)*, the analytical section of this project serves to draw out several key conclusions concerning Branca's process. First, Branca's ability to generate incredibly complex sonic results through algorithmic processes, such as the extraction of individual layers from the chart for the First Movement or the deceptively simple system behind the Second Movement. While simple listenings might give a sense of scope and over-arching form, the investigations above reveal that the power of these components is a direct result of his careful planning and adherence to a system. Each movement establishes a performance algorithm and the sonic output stems directly from Branca's input changing over time, whether a change in number of voices (the Fourth Movement), register (the Second Movement), or harmonic-rhythmic interdependence (the Third Movement). Secondly, each movement features, in its own way, the timbral and rhythmic tension created by activity in the lower voice held in constant tension against an upper voice. The first two movements feature the most accessible versions of this technique through either rhythmic complexity (POLYRHYTHMIA) in direct contrast to a steadfast drum beat or the drone/slide system of the Second Movement. The subsequent movements weave together demonstrably more complex relationships between upper and lower voices culminating in the "consonant-dissonance conflict"⁴⁴ of the Fifth Movement's unrelenting push towards ultimate levels of density and

⁴⁴ Holmes, liner notes.

intensity. Third, and perhaps most impressive, is Branca's ability to return to 12-tone equal temperament after five symphonies that explored ever deeper systems of tuning and proportion.

While this analysis began as an attempt to approach the music of Glenn Branca through an algorithmic lens, both to closely mimic his intention as composer and performer and to relate processes already in existence within algorithmically generated computer music, the ultimate outcome proved more nuanced and multi-faceted than anticipated. Through the incorporation of spectral, waveform, and graphical analyses, the algorithmic genesis of the music expanded to a more holistic understanding. The algorithms generated for the Second Movement may convey the specific system at work in the generation of the music, yet the hybrid approaches used in subsequent movements provides the most accurate picture of this monumental piece of music. Branca's approach to form (just ratio proportions in the Fifth Movement), collisions of harmonic concepts (tonal harmony vs chromatic clusters in the Fourth Movement), and use of timbral density vs rhythmic density (most clear in the Third Movement) all lend themselves well to both algorithmic expression and other forms of analysis.

If writing music in algorithmic forms (and specifically in Ruby via Sonic Pi) is a part of a composer's creative process, the above analysis is potential practice at understanding non-computer based algorithmic music and inspiration for future endeavors. This approach can continue to reveal Branca's elaborate schemes for structure, timbre, and rhythm in other works.

Without the insights gained by the algorithmic interpretation of Branca's music, most of the work of the fourth chapter would not be possible. Through the distillation of many of the processes set forth in *Symphony No. 6* came a depth of understanding for the need for clear, concise algorithms in both computer-generated and human-generated music. Moreover, the recreation of existing pieces within Ruby, Sonic Pi, and SuperCollider as a result of analytical translation opens

up the possibility to expand traditionally notated music to performers outside of conventional musical literacies and practices. Perhaps the ultimate expression of this knowledge, both of Branca's process for communicating with his performers and his reliance on algorithmic structures, comes in the form of OREAD, which continues to expand what is possible in terms of transmission and reception of algorithmically generated music for human interpretation.

Appendix A sea garden.

sea garden.

a song cycle in four books with poetry by H.D.

soprano | soprano | mezzo-soprano
chamber ensemble

R . M c M A S T E R S

sea garden:

red sky (at night)

threnody 1 - antioch

book 1

- 1.1 sea rose
- 1.2 the helmsman
- 1.3 the shrine
- 1.4 mid-day
- 1.5 pursuit
- 1.6 the contest
- 1.7 sea lily

threnody 2 - cusseta

book 2

- 2.1 the wind sleepers
- 2.2 the gift
- 2.3 evening
- 2.4 sheltered garden
- 2.5 sea poppies
- 2.6 loss
- 2.7 huntress

threnody 3 - consecration

book 3

- 3.1 garden
- 3.2 sea violet
- 3.3 the cliff temple
- 3.4 orchard
- 3.5 sea gods
- 3.6 acon
- 3.7 night

threnody 4 - abbeville

book 4

- 4.1 prisoners
- 4.2 storm
- 4.3 sea iris
- 4.4 hermes of the ways
- 4.5 pear tree
- 4.6 cities
- 4.7 the city is peopled

threnody 5 - ortonville

red sky (at morning)

HILDA DOOLITTLE was born in 1886 in Bethlehem, Pennsylvania, and grew up in Upper Darby. Writing under the pen name H.D., her work as a writer spanned five decades of the 20th century (1911-1961), and incorporates work in a variety of genres. She is known primarily as a poet, but she also wrote novels, memoirs, and essays and did a number of translations from the Greek. Her work is consistently unique and original, both reflecting and contributing to the avant-garde milieu that dominated the arts in London and Paris until the end of World War II. Immersed for decades in the intellectual crosscurrents of modernism, psychoanalysis, syncretist mythologies, and feminism, H.D. created a unique voice and vision that sought to bring meaning to the fragmented shards of a war-torn culture. The development of H.D.'s increasingly complex and resonant texts is best understood when placed in the context of other important modernists, many of whom she knew intimately and all of whom she read avidly—especially poets such as Ezra Pound, T.S. Eliot, William Butler Yeats, William Carlos Williams, Marianne Moore, Wallace Stevens, and the Sitwells. Today she is read widely and admired for her innovative and experimental approaches to poetry.

-Poetryfoundation.org

'Sea Garden' was first published in 1916 by Constable and Company LTD. All texts used in this piece are from H.D. and are in the public domain.

vocal characters & types

THE ERINYE - high soprano

THE NERIED - soprano

THE HUNTRESS - mezzo-soprano

book 1

1.1 sea rose

rose, harsh rose, marred and with stint of petals, meagre flower, thin, sparse of leaf, more precious than a wet rose single on a stem -- you are caught in the drift. stunted, with small leaf, you are flung on the sand, you are lifted in the crisp sand that drives in the wind. can the spice-rose drip such acrid fragrance hardened in a leaf?

1.2 the helmsman

o be swift -- we have always known you wanted us. we fled inland with our flocks, we pastured them in hollows, cut off from the wind and the salt track of the marsh. we worshipped inland -- we stepped past wood-flowers, we forgot your tang, we brushed wood-grass. we wandered from pine-hills through oak and scrub-oak tangles, we broke hyssop and bramble, we caught flower and new bramble-fruit in our hair: we laughed as each branch whipped back, we tore our feet in half buried rocks and knotted roots and acorn-cups. we forgot--we worshipped, we parted green from green, we sought further thickets, we dipped our ankles through leaf-mould and earth, and wood and wood-bank enchanted us -- and the feel of the clefts in the bark, and the slope between tree and tree -- and a slender path strung field to field and wood to wood and hill to hill and the forest after it. we forgot--for a moment tree-resin, tree-bark, sweat of a torn branch were sweet to the taste. we were enchanted with the fields, the tufts of coarse grass in the shorter grass -- we loved all this. but now, our boat climbs -- hesitates -- drops -- climbs -- hesitates -- crawls back -- climbs--hesitates -- o be swift -- we have always known you wanted us.

1.3 the shrine

are your rocks shelter for ships-- have you sent galleys from your beach, are you graded--a safe crescent-- where the tide lifts them back to port-- are you full and sweet, tempting the quiet to depart in their trading ships? nay, you are great, fierce, evil-- you are the land-blight-- you have tempted men but they perished on your cliffs. your lights are but dank shoals, slate and pebble and wet shells and seaweed fastened to the rocks. it was evil--evil when they found you, when the quiet men looked at you-- they sought a headland shaded with ledge of cliff from the wind-blast. but you--you are unsheltered, cut with the weight of wind-- you shudder when it strikes, then lift, swelled with the blast-- you sink as the tide sinks, you shrill under hail, and sound thunder when thunder sounds. you are useless-- when the tides swirl your boulders cut and wreck the staggering ships. you are useless, o grave, o beautiful, the landsmen tell it--i have heard-- you are useless. and the wind sounds with this and the sea where rollers shot with blue cut under deeper blue. o but stay tender, enchanted where wave-lengths cut you apart from all the rest-- for we have found you, we watch the splendour of you, we thread throat on throat of freesia for your shelf. you are not forgot, o plunder of lilies, honey is not more sweet than the salt stretch of your beach. stay--stay-- but terror has caught us now, we passed the men in ships, we dared deeper than the fisher-folk and you strike us with terror o bright shaft. flame passes under us and sparks that unknot the flesh, sorrow, splitting bone from bone, splendour athwart our eyes and rifts in the splendour, sparks and scattered light. many warned of this, men said: there are wrecks on the fore-beach, wind will beat your ship, there is no shelter in that headland, it is useless waste, that edge, that front of rock-- sea-gulls clang beyond the breakers, none venture to that spot. but hail-- as the tide slackens, as the wind beats out, we hail this shore-- we sing to you, spirit between the headlands and the further rocks. though oak-beams split, though boats and sea-men flounder, and the strait grind sand with sand and cut boulders to sand and drift-- your eyes have pardoned our faults, your hands have touched us-- you have leaned forward a little and the waves can never thrust us back from the splendour of your ragged coast.

1.4 mid-day

the light beats upon me. i am startled-- a split leaf crackles on the paved floor-- i am anguished--defeated. a slight wind shakes the seed-pods-- my thoughts are spent as the black seeds. my thoughts tear me, i dread their fever. i am scattered in its whirl. i am scattered like the hot shrivelled seeds. the shrivelled seeds are spilt on the path-- the grass bends with dust, the grape slips under its crackled leaf: yet far beyond the spent seed-pods, and the blackened stalks of mint, the poplar is bright on the hill, the poplar spreads out, deep-rooted among trees. o poplar, you are great among the hill-stones, while i perish on the path among the crevices of the rocks.

1.5 pursuit

what do i care that the stream is trampled, the sand on the stream-bank still holds the print of your foot: the heel is cut deep. i see another mark on the grass ridge of the bank-- it points toward the wood-path. i have lost the third in the packed earth. but here a wild-hyacinth stalk is snapped: the purple buds--half ripe-- show deep purple where your heel pressed. a patch of flowering grass, low, trailing-- you brushed this: the green stems show yellow-green where you lifted--turned the earth-side to the light: this and a dead leaf-spine, split across, show where you passed. you were swift, swift! here the forest ledge slopes-- rain has furrowed the roots. your hand caught at this; the root snapped under your weight. i can almost follow the note where it touched this slender tree and the next answered-- and the next. and you climbed yet further! you stopped by the dwarf-cornel-- whirled on your heels, doubled on your track. this is clear-- you fell on the downward slope, you dragged a bruised thigh--you limped-- you clutched this larch. id your head, bent back, search further-- clear through the green leaf-moss of the larch branches? did you clutch, stammer with short breath and gasp: _wood-daemons grant life-- give life--i am almost lost._ for some wood-daemon has lightened your steps. i can find no trace of you in the larch-cones and the underbrush.

1.6 the contest

your stature is modelled with straight tool-edge: you are chiselled like rocks that are eaten into by the sea. with the turn and grasp of your wrist and the chords' stretch, there is a glint like worn brass. the ridge of your breast is taut, and under each the shadow is sharp, and between the clenched muscles of your slender hips. from the circle of your cropped hair there is light, and about your male torso and the foot-arch and the straight ankle. you stand rigid and mighty-- granite and the ore in rocks; a great band clasps your forehead and its heavy twists of gold. you are white-- a limb of cypress bent under a weight of snow. you are splendid, your arms are fire; you have entered the hill-straits-- a sea treads upon the hill-slopes. myrtle is about your head, you have bent and caught the spray: each leaf is sharp against the lift and furrow of your bound hair. the narcissus has copied the arch of your slight breast: your feet are citron-flowers, your knees, cut from white-ash, your thighs are rock-cistus. your chin lifts straight from the hollow of your curved throat. your shoulders are level-- they have melted rare silver for their breadth.

1.7 sea lily

reed, slashed and torn but doubly rich-- such great heads as yours drift upon temple-steps, but you are shattered in the wind. myrtle-bark is flecked from you, scales are dashed from your stem, sand cuts your petal, furrows it with hard edge, like flint on a bright stone. yet though the whole wind slash at your bark, you are lifted up, aye--though it hiss to cover you with froth.

book 2

2.1 the wind sleepers

whiter than the crust left by the tide, we are stung by the hurled sand and the broken shells. we no longer sleep in the wind-- we awoke and fled through the city gate. tear-- tear us an altar, tug at the cliff-boulders, pile them with the rough stones-- we no longer sleep in the wind, propitiate us. chant in a wail that never halts, pace a circle and pay tribute with a song. when the roar of a dropped wave breaks into it, pour meted words of sea-hawks and gulls and sea-birds that cry discords.

2.2 the gift

instead of pearls--a wrought clasp-- a bracelet--will you accept this? you know the script-- you will start, wonder: what is left, what phrase after last night? this: the world is yet unspoiled for you, you wait, expectant-- you are like the children who haunt your own steps for chance bits--a comb that may have slipped, a gold tassel, unravelled, plucked from your scarf, twirled by your slight fingers into the street-- a flower dropped. do not think me unaware, i who have snatched at you as the street-child clutched at the seed-pearls you spilt that hot day when your necklace snapped. do not dream that i speak as one defrauded of delight, sick, shaken by each heart-beat or paralyzed, stretched at length, who gasps: these ripe pears are bitter to the taste, this spiced wine, poison, corrupt. i cannot walk-- who would walk? life is a scavenger's pit--i escape-- i only, rejecting it, lying here on this couch. your garden sloped to the beach, myrtle overran the paths, honey and amber flecked each leaf, the citron-lily head-- one among many-- weighed there, over-sweet. the myrrh-hyacinth spread across low slopes, violets streaked black ridges through the grass. the house, too, was like this, over painted, over lovely-- the world is like this. sleepless nights, i remember the initiates, their gesture, their calm glance. i have heard how in rapt thought, in vision, they speak with another race, more beautiful, more intense than this. i could laugh-- more beautiful, more intense? perhaps that other life is contrast always to this. i reason: i have lived as they in their inmost rites-- they endure the tense nerves through the moment of ritual. i endure from moment to moment-- days pass all alike, tortured, intense. this i forgot last night: you must not be blamed, it is not your fault; as a child, a flower--any flower tore my breast-- meadow-chicory, a common grass-tip, a leaf shadow, a flower tint unexpected on a winter-branch. i reason: another life holds what this lacks, a sea, unmoving, quiet-- not forcing our strength to rise to it, beat on beat-- stretch of sand, no garden beyond, strangling with its myrrh-lilies-- a hill, not set with black violets but stones, stones, bare rocks, dwarf-trees, twisted, no beauty to distract--to crowd madness upon madness. only a still place and perhaps some outer horror some hideousness to stamp beauty, a mark--no changing it now-- on our hearts. i send no string of pearls, no bracelet-- accept this.

2.3 evening

the light passes from ridge to ridge, from flower to flower-- the hypaticas, wide-spread under the light grow faint-- the petals reach inward, the blue tips bend toward the bluer heart and the flowers are lost. the cornel-buds are still white, but shadows dart from the cornel-roots-- black creeps from root to root, each leaf cuts another leaf on the grass, shadow seeks shadow, then both leaf and leaf-shadow are lost.

2.4 sheltered garden

i have had enough. i gasp for breath. every way ends, every road, every foot-path leads at last to the hill-crest-- then you retrace your steps, or find the same slope on the other side, precipitate. i have had enough-- border-pinks, clove-pinks, wax-lilies, herbs, sweet-cress. o for some sharp swish of a branch-- there is no scent of resin in this place, no taste of bark, of coarse weeds, aromatic, astringent-- only border on border of scented pinks. have you seen fruit under cover that wanted light-- pears wadded in cloth, protected from the frost, melons, almost ripe, smothered in straw? why not let the pears cling to the empty branch? all your coaxing will only make a bitter fruit-- let them cling, ripen of themselves, test their own worth, nipped, shrivelled by the frost, to fall at last but fair with a russet coat. or the melon-- let it bleach yellow in the winter light, even tart to the taste-- it is better to taste of frost-- the exquisite frost-- than of wadding and of dead grass. for this beauty, beauty without strength, chokes out life. i want wind to break, scatter these pink-stalks, snap off their spiced heads, fling them about with dead leaves-- spread the paths

with twigs, limbs broken off, trail great pine branches, hurled from some far wood right across the melon-patch, break pear and quince-- leave half-trees, torn, twisted but showing the fight was valiant. o to blot out this garden to forget, to find a new beauty in some terrible wind-tortured place.

2.5 sea poppies

amber husk fluted with gold, fruit on the sand marked with a rich grain, treasure spilled near the shrub-pines to bleach on the boulders: your stalk has caught root among wet pebbles and drift flung by the sea and grated shells and split conch-shells. beautiful, wide-spread, fire upon leaf, what meadow yields so fragrant a leaf as your bright leaf?

2.6 loss

the sea called-- you faced the estuary, you were drowned as the tide passed.-- i am glad of this-- at least you have escaped. the heavy sea-mist stifles me. i choke with each breath-- a curious peril, this-- the gods have invented curious torture for us. one of us, pierced in the flank, dragged himself across the marsh, he tore at the bay-roots, lost hold on the crumbling bank-- other crawled--too late-- for shelter under the cliffs. i am glad the tide swept you out, o beloved, you of all this ghastly host alone untouched, your white flesh covered with salt as with myrrh and burnt iris. we were hemmed in this place, so few of us, so few of us to fight their sure lances, the straight thrust--effortless with slight life of muscle and shoulder. so straight--only we were left, the four of us--somehow shut off. and the marsh dragged one back, and another perished under the cliff, and the tide swept you out. your feet cut steel on the paths, i followed for the strength of life and grasp. i have seen beautiful feet but never beauty welded with strength. i marvelled at your height. you stood almost level with the lance-bearers and so slight. and i wondered as you clasped your shoulder-strap at the strength of your wrist and the turn of your young fingers, and the lift of your shorn locks, and the bronze of your sun-burnt neck. all of this, and the curious knee-cap, fitted above the wrought greaves, and the sharp muscles of your back which the tunic could not cover-- the outline no garment could deface. i wonder if you knew how i watched, how i crowded before the spearmen-- but the gods wanted you, the gods wanted you back.

2.7 huntress

come, blunt your spear with us, our pace is hot and our bare heels in the heel-prints-- we stand tense--do you see-- are you already beaten by the chase? we lead the pace for the wind on the hills, the low hill is spattered with loose earth-- our feet cut into the crust as with spears. we climbed the ploughed land, dragged the seed from the clefts, broke the clods with our heels, whirled with a parched cry into the woods: can you come, can you come, can you follow the hound trail, can you trample the hot froth? _ spring up--sway forward-- follow the quickest one, aye, though you leave the trail and drop exhausted at our feet.

book 3

3.1 garden

you are clear o rose, cut in rock, hard as the descent of hail. i could scrape the colour from the petals like spilt dye from a rock. if i could break you i could break a tree. if i could stir i could break a tree-- i could break you. o wind, rend open the heat, cut apart the heat, rend it to tatters. fruit cannot drop through this thick air-- fruit cannot fall into heat that presses up and blunts the points of pears and rounds the grapes. cut the heat-- plough through it, turning it on either side your path.

3.2 sea violet

the white violet is scented on its stalk, the sea-violet fragile as agate, lies fronting all the wind among the torn shells on the sand-bank. the greater blue violets flutter on the hill, but who would change for these who would change for these one root of the white sort? violet your grasp is frail on the edge of the sand-hill, but you catch the light-- frost, a star edges with its fire.

3.3 the cliff temple

great, bright portal, shelf of rock, rocks fitted in long ledges, rocks fitted to dark, to silver granite, to lighter rock-- clean cut, white against white. high--high--and no hill-goat tramples--no mountain-sheep has set foot on your fine grass; you lift, you are the world-edge, pillar for the sky-arch. the world heaved-- we are next to the sky: over us, sea-hawks shout, gulls sweep past-- the terrible breakers are silent from this place. below us, on the rock-edge, where earth is caught in the fissures of the jagged cliff, a small tree stiffens in the gale, it bends--but its white flowers are fragrant at this height. and under and under, the wind booms: it whistles, it thunders, it growls--it presses the grass beneath its great feet. i said: for ever and for ever, must i follow you through the stones? i catch at you--you lurch: you are quicker than my hand-grasp. i wondered at you. i shouted--dear--mysterious--beautiful-- white myrtle-flesh. i was splintered and torn: the hill-path mounted swifter than my feet. could a daemon avenge this hurt, i would cry to him--could a ghost, i would shout--o evil, follow this god, taunt him with his evil and his vice. shall i hurl myself from here, shall i leap and be nearer you? shall i drop, beloved, beloved, ankle against ankle? would you pity me, o white breast? if i woke, would you pity me, would our eyes meet? have you heard, do you know how i climbed this rock? my breath caught, i lurched forward-- stumbled in the ground-myrtle. have you heard, o god seated on the cliff, how far toward the ledges of your house, how far i had to walk? over me the wind swirls. i have stood on your portal and i know-- you are further than this, still further on another cliff.

3.4 orchard

i saw the first pear as it fell-- the honey-seeking, golden-banded, the yellow swarm was not more fleet than i, (spare us from loveliness) and i fell prostrate crying: you have flayed us with your blossoms, spare us the beauty of fruit-trees. the honey-seeking paused not, the air thundered their song, and i alone was prostrate. o rough-hewn god of the orchard, i bring you an offering-- do you, alone unbeautiful, son of the god, spare us from loveliness: these fallen hazel-nuts, stripped late of their green sheaths, grapes, red-purple, their berries dripping with wine, pomegranates already broken, and shrunken figs and quinces untouched, i bring you as offering.

3.5 sea gods

they say there is no hope-- sand--drift--rocks--rubble of the sea-- the broken hulk of a ship, hung with shreds of rope, pallid under the cracked pitch. they say there is no hope to conjure you-- no whip of the tongue to anger you-- no hate of words you must rise to refute. they say you are twisted by the sea, you are cut apart by wave-break upon wave-break, that you are misshapen by the sharp rocks, broken by the rasp and after-rasp. that you are cut, torn, mangled, torn by the stress and beat, no stronger than the strips of sand along your ragged beach. but we bring violets, great masses--single, sweet, wood-violets, stream-violets, violets from a wet marsh. violets in clumps from hills, tufts with earth at the roots, violets tugged from rocks, blue violets, moss, cliff, river-violets. yellow violets' gold, burnt with a rare tint-- violets like red ash among tufts of grass. we bring deep-purple bird-foot violets. we bring the

hyacinth-violet, sweet, bare, chill to the touch-- and violets whiter than the in-rush of your own white surf. for you will come, you will yet haunt men in ships, you will trail across the fringe of strait and circle the jagged rocks. you will trail across the rocks and wash them with your salt, you will curl between sand-hills-- you will thunder along the cliff-- break--retreat--get fresh strength-- gather and pour weight upon the beach. you will draw back, and the ripple on the sand-shelf will be witness of your track. o privet-white, you will paint the lintel of wet sand with froth. you will bring myrrh-bark and drift laurel-wood from hot coasts! when you hurl high--high-- we will answer with a shout. for you will come, you will come, you will answer our taut hearts, you will break the lie of men's thoughts, and cherish and shelter us.

3.6 acon

bear me to dictaeus, and to the steep slopes; to the river erymanthus. i choose spray of dittany, cyperum, frail of flower, buds of myrrh, all-healing herbs, close pressed in calathes. for she lies panting, drawing sharp breath, broken with harsh sobs, she, hyella, whom no god pities. dryads haunting the groves, nereids who dwell in wet caves, for all the white leaves of olive-branch, and early roses, and ivy wreaths, woven gold berries, which she once brought to your altars, bear now ripe fruits from arcadia, and assyrian wine to shatter her fever. the light of her face falls from its flower, as a hyacinth, hidden in a far valley, perishes upon burnt grass. pales, bring gifts, bring your phoenician stuffs, and do you, fleet-footed nymphs, bring offerings, illyrian iris, and a branch of shrub, and frail-headed poppies.

3.7 night

the night has cut each from each and curled the petals back from the stalk and under it in crisp rows; under at an unflinching pace, under till the rinds break, back till each bent leaf is parted from its stalk; under at a grave pace, under till the leaves are bent back till they drop upon earth, back till they are all broken. o night, you take the petals of the roses in your hand, but leave the stark core of the rose to perish on the branch.

book 4

4.1 prisoners

it is strange that i should want this sight of your face-- we have had so much: at any moment now i may pass, stand near the gate, do not speak-- only reach if you can, your face half-fronting the passage toward the light. fate--god sends this as a mark, a last token that we are not forgot, lost in this turmoil, about to be crushed out, burned or stamped out at best with sudden death. the spearsman who brings this will ask for the gold clasp you wear under your coat. i gave all i had left. press close to the portal, my gate will soon clang and your fellow wretches will crowd to the entrance-- be first at the gate. ah beloved, do not speak. i write this in great haste-- do not speak, you may yet be released. i am glad enough to depart though i have never tasted life as in these last weeks. it is a strange life, patterned in fire and letters on the prison pavement. if i glance up it is written on the walls, it is cut on the floor, it is patterned across the slope of the roof. i am weak--weak-- last night if the guard had left the gate unlocked i could not have ventured to escape, but one thought serves me now with strength. as i pass down the corridor past desperate faces at each cell, your eyes and my eyes may meet. you will be dark, unkempt, but i pray for one glimpse of your face-- why do i want this? i who have seen you at the banquet each flower of your hyacinth-circlet white against your hair. why do i want this, when even last night you startled me from sleep? you stood against the dark rock, you grasped an elder staff. so many nights you have distracted me from terror. once you lifted a spear-flower. i remember how you stooped to gather it-- and it flamed, the leaf and shoot and the threads, yellow, yellow - sheer till they burnt to red-purple in the cup. as i pass your cell-door do not speak. i was first on the list-- they may forget you tried to shield me as the horsemen passed.

4.2 storm

you crash over the trees, you crack the live branch-- the branch is white, the green crushed, each leaf is rent like split wood. you burden the trees with black drops, you swirl and crash-- you have broken off a weighted leaf in the wind, it is hurled out, whirls up and sinks, a green stone.

4.3 sea iris

weed, moss-weed, root tangled in sand, sea-iris, brittle flower, one petal like a shell is broken, and you print a shadow like a thin twig. fortunate one, scented and stinging, rigid myrrh-bud, camphor-flower, sweet and salt--you are wind in our nostrils. do the murex-fishers drench you as they pass? do your roots drag up colour from the sand? have they slipped gold under you-- rivets of gold? band of iris-flowers above the waves, you are painted blue, painted like a fresh prow stained among the salt weeds.

4.4 hermes of the ways

the hard sand breaks, and the grains of it are clear as wine. far off over the leagues of it, the wind, playing on the wide shore, piles little ridges, and the great waves break over it. but more than the many-foamed ways of the sea, i know him of the triple path-ways, hermes, who awaits. dubious, facing three ways, welcoming wayfarers, he whom the sea-orchard shelters from the west, from the east weathers sea-wind; fronts the great dunes. wind rushes over the dunes, and the coarse, salt-crusted grass answers. heu, it whips round my ankles! small is this white stream, flowing below ground from the poplar-shaded hill, but the water is sweet. apples on the small trees are hard, too small, too late ripened by a desperate sun that struggles through sea-mist. the boughs of the trees are twisted by many bafflings; twisted are the small-leafed boughs. but the shadow of them is not the shadow of the mast head nor of the torn sails. hermes, hermes, the great sea foamed, gnashed its teeth about me; but you have waited, were sea-grass tangles with shore-grass.

4.5 pear tree

silver dust lifted from the earth, higher than my arms reach, you have mounted, o silver, higher than my arms reach you front us with great mass; flower ever opened so staunch a white leaf, no flower ever parted silver from such rare silver; o white pear, your flower-tufts thick on the branch bring summer and ripe fruits in their purple hearts.

4.6 cities

can we believe--by an effort comfort our hearts: it is not waste all this, not placed here in disgust, street after street, each patterned alike, no grace to lighten a single house of the hundred crowded into one garden-space. crowded-- can we believe, not in utter disgust, in ironical play-- but the maker of cities grew faint with the beauty of temple and space before temple, arch upon perfect arch, of pillars and corridors that led out to strange court-yards and porches where sun-light stamped hyacinth-shadows black on the pavement. that the maker of cities grew faint with the splendour of palaces, paused while the incense-flowers from the incense-trees dropped on the marble-walk, thought anew, fashioned this-- street after street alike. for alas, he had crowded the city so full that men could not grasp beauty, beauty was over them, through them, about them, no crevice unpacked with the honey, rare, measureless. so he built a new city, ah can we believe, not ironically but for new splendor constructed new people to lift through slow growth to a beauty unrivalled yet-- and created new cells, hideous first, hideous now-- spread larve across them, not honey but seething life. and in these dark cells, packed street after street, souls live, hideous yet-- o disfigured, defaced, with no trace of the beauty men once held so light. can we think a few old cells were left--we are left-- grains of honey, old dust of stray pollen dull on our torn wings, we are left to recall the old streets? is our task the less sweet that the larve still sleep in their cells? or crawl out to attack our frail strength: you are useless. we live. we await great events. we are spread through this earth. we protect our strong race. you are useless. your cell takes the place of our young future strength. though they sleep or wake to torment and wish to displace our old cells-- thin rare gold-- that their larve grow fat-- is our task the less sweet? though we wander about, find no honey of flowers in this waste, is our task the less sweet-- who recall the old splendour, await the new beauty of cities?

4.7 the city is peopled

the city is peopled with spirits, not ghosts, o my love: though they crowded between and usurped the kiss of my mouth their breath was your gift, their beauty, your life.

two skies from sea garden

guitar tuning
[for all of sea garden.]

-31 cents
(V/7²)

gtr

slow.
relatively coordinated between L/R guitars.
tone: fuzz with lots of bass

red sky (at night)

8x
[each time slowing down the rake of the pick]

gtr

gtr

3x

4x
with slide:

2x

gtr

last x,
let ring
until sustain dies

CELLO

threnody 277 - antioch

fragile. very close to bridge.
sustain bowed pitch for length of dashed line.
no vibrato throughout.

SYMBOL KEY
] = stop bow suddenly
and hold until start of next note
(= release bow from string as usual

pp

[31]

$\text{III}/7^\circ$

~1:30

1.1 sea rose

mez Rose, harsh rose

mez marred with stint of pe - - - tals

mez mea - gre flow - er thin,

mez sparse of leaf

mez more pre - - cious

mez than a wet rose

mez sin - gle on a stem

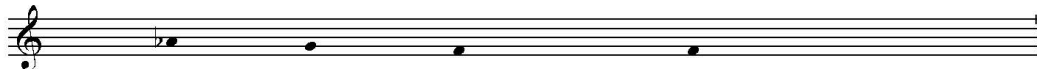
mez you are caught in the drift

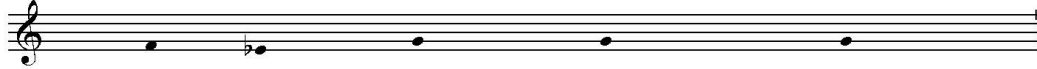
mez Stun - ted, with small leaf,


mez you are flung on the sand,

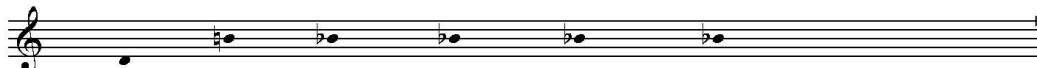
mez you are lif - - - ted

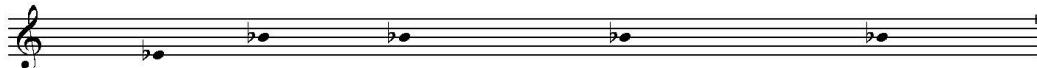
1.1 sea rose

mez 
in the crisp sand

mez 
that drives in the wind.

mez 
Can the spice - - - - rose

mez 
drip such ac - rid fra - grance

mez 
hard - ened in a leaf?

1.2 the helmsman

whispered

mez oh be swift we have al - ways known you wan - ted us.

vln *pp* 5

vlc *pp* 5

6 5" spoken naturally

mez we fled in-land with our flocks, we pas-tured them-in hol-lows cut off from the wind and the salt track of the marsh.
boat creak sound:
press bow firmly into strings
mute strings with hand
rock bow towards and away from the tail piece.

vln continue creaking, out of sync with cello MSP

vlc continue creaking, out of sync with violin MSP

1.2 the helmsman

11 sung, freely

mez

we wor-shipped in-land we stepped past wood-flow-ers, we for-got your tang, we brushed wood-grass.

vln

vlc

15

mez

we wan - dered from pine hills,

vln

15 ORD

vlc

15 ORD

17

mez

through oak and scrub oak bram - ble, we broke hys - sop and bram-ble,

vln

17

vlc

1.2 the helmsman

19

mez



we caught flow - er and new bram - ble fruit in our hair: we laughed as each branch whipped back,

19

vln



19

vlc



21

mez



we tore our feet in half bur - ied rocks and knot - ted roots and a - corn cups.

21

vln



21

vlc



23

mez



we for - got we wor - shipped, we par - ted green from green, we sought fur - ther thick - ets

23

vln



23

vlc



1.2 the helmsman

30

mez

we dipped our an - kles through leaf - mould and earth, and wood and wod - bank

vln

vlc

38

mez

en - chan - ted us la la la la sol la la mi la la sol fa sol fa la sol la la la la

vln

vlc

45

mez

la sol la la mi la la sol fa sol fa la sol la sol la sol la la sol la la sol sol la sol la la sol sol

vln

vlc

1.2 the helmsman

52

mez

la la la sol la sol la la mi la la sol fa la fa la sol la the feel of the clefts of the bark,

vln

AND

vlc

58

mez

the slope be-tween tree and tree a slen-der path strung field to field and wood to wood

vln

AND AND

vlc

61

mez

AND AND

and hill to hill and the for-est af-ter it. we for-got for a mo-ment tree res-in tree bark

vln

pizz.

vlc

pizz.

Detailed description: The image shows a musical score for three parts: mezzo-soprano (mez), violin (vln), and viola (vlc). The score is divided into three systems, each starting with a measure number (52, 58, and 61). The mezzo-soprano part includes lyrics and performance markings like 'AND'. The violin and viola parts include performance markings like 'pizz.' (pizzicato). The music is written in treble clef with a key signature of one flat (B-flat). The lyrics describe the feel of the clefts of the bark, the slope between trees, a slender path, and the forest after it.

1.2 the helmsman

71

mez
sweat of a torn branch were sweet to the taste we were en-chan-ted

vln
arco
IV

vlc
arco
IV

77

mez
with the fields, the tufts of corase grass in the shor-ter grass we loved all this. - [s]

vln

vlc

81

mez
but now, our boat climbs hes - i - tates drops climbs hes - i - tates

vln

vlc

1.2 the helmsman

			<div style="border: 1px solid black; padding: 2px;">whispered</div>
crawls back	climbs	hes - i - tates	o be swift we have al-ways known

mez			
	you wan - ted us.		
vln			
vlc			

1.3 the shrine

Are your rocks shelter for ships--have you sent galleys from your beach, are you
graded--a safe crescent--where the tide lifts them back to port--are you full of
sweet, tempting the quiet to depart in their trading ships?

4 Nay, you are great, fierce, evil--you are the land-blight--
you have tempted men but they perished on your cliffs.

7 Your lights are but dank shoals,
slate and pebble and wet shells and seaweed fastened to the rocks.

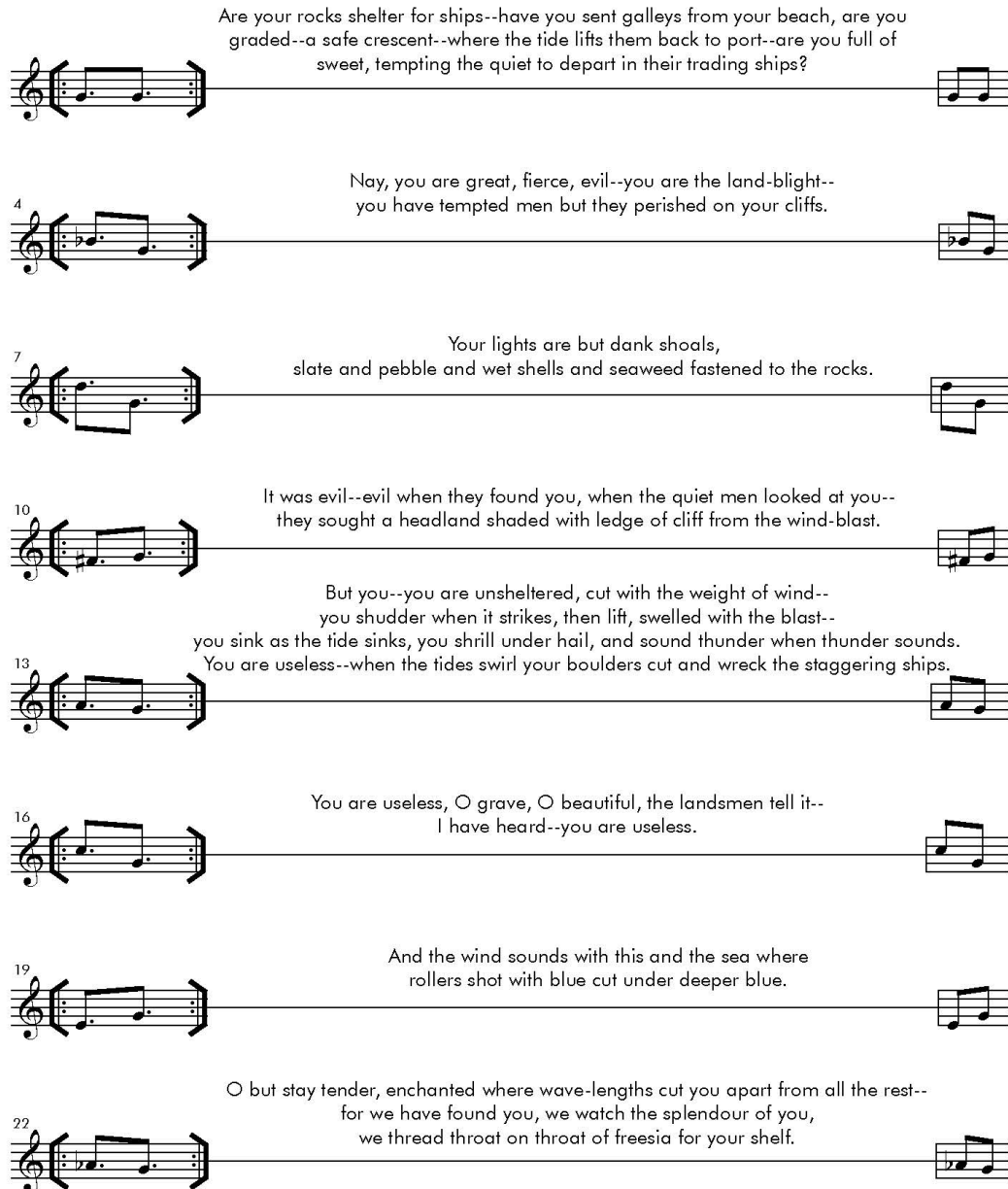
10 It was evil--evil when they found you, when the quiet men looked at you--
they sought a headland shaded with ledge of cliff from the wind-blast.

13 But you--you are unsheltered, cut with the weight of wind--
you shudder when it strikes, then lift, swelled with the blast--
you sink as the tide sinks, you shrill under hail, and sound thunder when thunder sounds.
You are useless--when the tides swirl your boulders cut and wreck the staggering ships.

16 You are useless, O grave, O beautiful, the landsmen tell it--
I have heard--you are useless.

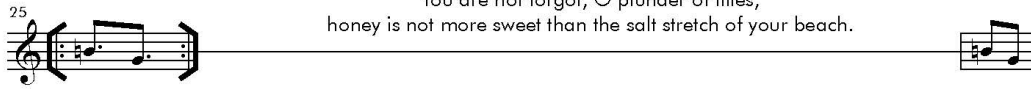
19 And the wind sounds with this and the sea where
rollers shot with blue cut under deeper blue.

22 O but stay tender, enchanted where wave-lengths cut you apart from all the rest--
for we have found you, we watch the splendour of you,
we thread throat on throat of freesia for your shelf.

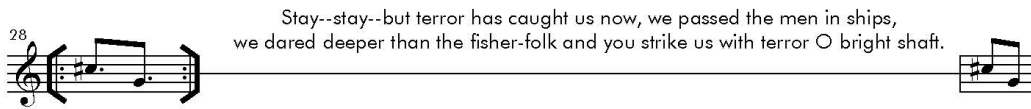
The image displays a musical score for the song 'the shrine'. It consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written between the staves, with line numbers 4, 7, 10, 13, 16, 19, and 22 indicating the start of each line. The music is written in a simple, melodic style with a consistent rhythm.

1.3 the shrine

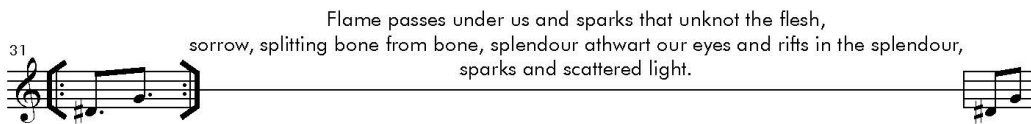
25 You are not forgot, O plunder of lilies,
honey is not more sweet than the salt stretch of your beach.

Musical notation for line 25, consisting of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a repeat sign at the beginning and end.

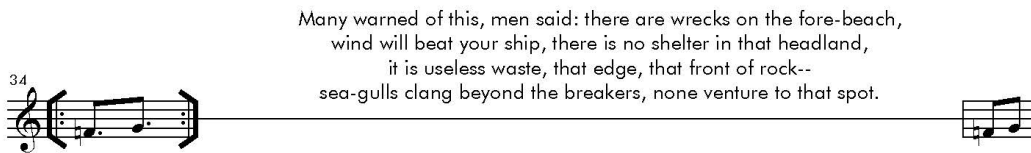
28 Stay--stay--but terror has caught us now, we passed the men in ships,
we dared deeper than the fisher-folk and you strike us with terror O bright shaft.

Musical notation for line 28, consisting of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a repeat sign at the beginning and end.

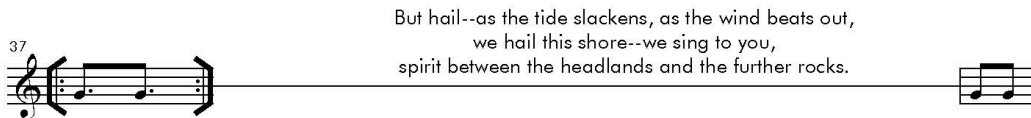
31 Flame passes under us and sparks that unknot the flesh,
sorrow, splitting bone from bone, splendour athwart our eyes and rifts in the splendour,
sparks and scattered light.

Musical notation for line 31, consisting of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a repeat sign at the beginning and end.

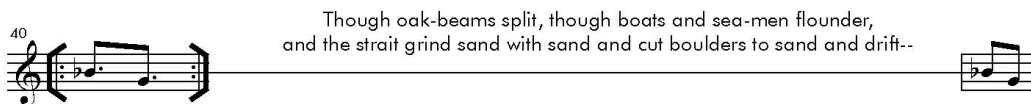
34 Many warned of this, men said: there are wrecks on the fore-beach,
wind will beat your ship, there is no shelter in that headland,
it is useless waste, that edge, that front of rock--
sea-gulls clang beyond the breakers, none venture to that spot.

Musical notation for line 34, consisting of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a repeat sign at the beginning and end.

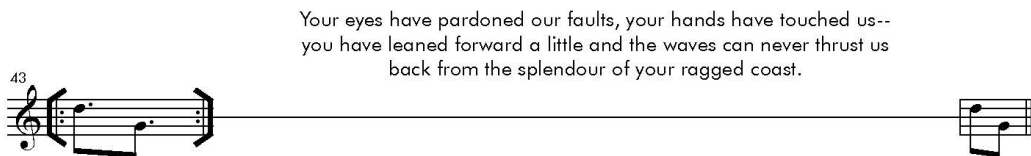
37 But hail--as the tide slackens, as the wind beats out,
we hail this shore--we sing to you,
spirit between the headlands and the further rocks.

Musical notation for line 37, consisting of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a repeat sign at the beginning and end.

40 Though oak-beams split, though boats and sea-men flounder,
and the strait grind sand with sand and cut boulders to sand and drift--

Musical notation for line 40, consisting of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a repeat sign at the beginning and end.

43 Your eyes have pardoned our faults, your hands have touched us--
you have leaned forward a little and the waves can never thrust us
back from the splendour of your ragged coast.

Musical notation for line 43, consisting of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a repeat sign at the beginning and end.

1.4 mid-day

♩ = 120

sop

the light beats u - pon me.

ds

suspended cymbal
with soft timpani mallet
swell to mp (not across the break) randomly throughout.

ppp
kick drum:
press beater against batter head. strike head with soft timpani mallet.
modulate pedal pressure to tighten/loosen the head in smooth shapes throughout

sop

i am star-tled a split leaf crack-les on the paved floor, i

ds

sop

am an-guished de-fea-ted. a slight wind shakes the seed

ds

1.4 mid-day

16

sop

16

ds

2/4

16 pods. my thoughts are spent as the black seeds. my thoughts tear me,

Detailed description: This system covers measures 16 to 20. The soprano part begins with a treble clef and a 4/4 time signature. It features a melodic line with a triplet of eighth notes in measure 18. The lyrics are: "16 pods. my thoughts are spent as the black seeds. my thoughts tear me,". The drum part is in 4/4 time, consisting of a steady eighth-note pattern with a snare drum on the second and fourth beats.

21

sop

21

ds

4/4

21 i dread their fe-ver. i am scat-tered in its whirld. i am scat-tered

Detailed description: This system covers measures 21 to 25. The soprano part starts with a treble clef and a 4/4 time signature. It includes a triplet of eighth notes in measure 22. The lyrics are: "21 i dread their fe-ver. i am scat-tered in its whirld. i am scat-tered". The drum part is in 4/4 time, continuing the eighth-note pattern with snare accents on the second and fourth beats.

26

sop

26

ds

2/4 4/4

26 like the hot shri-velled seeds. the shriv-elled seeds

Detailed description: This system covers measures 26 to 30. The soprano part begins with a treble clef and a 2/4 time signature, which changes to 4/4 in measure 27. It features a triplet of eighth notes in measure 28. The lyrics are: "26 like the hot shri-velled seeds. the shriv-elled seeds". The drum part is in 2/4 time initially, then changes to 4/4, maintaining the eighth-note pattern with snare accents.

31

sop

31

ds

2/4 4/4 2/4

31 are spilt on the path the grass bends with dust,

Detailed description: This system covers measures 31 to 35. The soprano part starts with a treble clef and a 2/4 time signature, changes to 4/4 in measure 32, and returns to 2/4 in measure 34. It includes a triplet of eighth notes in measure 32. The lyrics are: "31 are spilt on the path the grass bends with dust,". The drum part is in 2/4 time, changes to 4/4, and returns to 2/4, following the same eighth-note pattern with snare accents.

1.4 mid-day

36

sop

the grape slips un - der crack - led leaf: yet far be - yond the

ds

41

sop

spent seed - pods, and the black - ened stalks of mint, the pop - lar is bright

ds

45

sop

on the hill, the pop - lar spreads out, deep - roo - ted a - mong

ds

49

sop

trees. o pop - lar, you are great a -

ds

1.4 mid-day

54

sop

mong the hill stones, while i per-ish on the path a-mong the cre-vi-ces

54

ds

59

sop

of the rocks.

59

ds

1.5 pursuit

♩ = 180

The musical score consists of four staves, each with a 5/4 time signature. The tempo is marked as ♩ = 180. The mezzo-soprano (mez) and flute (fl) parts are entirely silent, indicated by a horizontal line with a bar across the staff. The violin (vln) part begins with a melodic line of eighth and quarter notes. The double bass (db) part provides a harmonic accompaniment with chords.

mez

fl

vln

db

1.5 pursuit

7

mez

What do I care that the

7

fl

7

vln

db

13

mez

stream is tram - pled, the sand

13

fl

13

vln

db

Detailed description: This is a musical score for a piece titled "1.5 pursuit". It consists of two systems of staves. The first system includes a mezzo-soprano (mez) line with lyrics "What do I care that the", a flute (fl) line with rests, a violin (vln) line, and a double bass (db) line. The second system includes a mezzo-soprano (mez) line with lyrics "stream is tram - pled, the sand", a flute (fl) line with rests, a violin (vln) line, and a double bass (db) line. The score is written in a common time signature and features various musical notations such as notes, rests, and slurs.

1.5 pursuit

18

mez



on the stream - bank still holds the print of your foot:

fl



vln




db




24

mez




the heel is cut deep I see an - oth -


fl



vln



db



1.5 pursuit

30

mez

er mark on the grass ridge of the bank it points toward the wood

fl

vln

db

35

mez

path I have lost the third in the packed earth.

fl

vln

db

1.5 pursuit

41

mez

But here a wild hy-a-cinth stalk is snapped: the pur-ple buds

41

fl

41

vln

41

db

46

mez

half ripe show deep pur-ple where your heel

46

fl

46

vln

46

db

1.5 pursuit

51

mez

pressed a patch of flow - er - ing grass, low, trail - ing

fl

vln

db

57

mez

you brushed this the green stems show yel - low green

fl

vln

db

1.5 pursuit

63

mez

where you lif - ted turned the earth - side to the light:

fl

63

vln

63

db

69

mez

this and a dead leaf - spine split a - cross show where you passed

fl

69

vln

69

db

1.5 pursuit

74

mez

fl

vln

db

82

mez

fl

vln

db

you were swift swift

1.5 pursuit

89

mez

here the for - rest ledge slopes rain has fur - rowed the roots

89

fl

89

vln

89

db

95

mez

your hand caught this

95

fl

95

vln

95

db

Detailed description: This is a musical score for a piece titled "1.5 pursuit". It consists of two systems of staves. The first system (measures 89-94) features a mezzo-soprano (mez) vocal line with lyrics: "here the for - rest ledge slopes rain has fur - rowed the roots". The vocal line is in 3/4 time, with a key signature of one flat. The instrumental parts include flute (fl), violin (vln), and double bass (db). The flute and violin parts have melodic lines with slurs and accents. The double bass part provides a rhythmic accompaniment with eighth notes. The second system (measures 95-98) continues the vocal line with lyrics: "your hand caught this". The instrumental parts continue with similar melodic and rhythmic patterns. The score includes various musical notations such as slurs, accents, and dynamic markings.

1.5 pursuit

104

mez

the root snapped un - der your weight. i can al-most fol-low

fl

104

vln

104

db

110

mez

the note where it touched this slen - der tree

fl

110

vln

110

db

Detailed description: The image shows a musical score for a piece titled "1.5 pursuit". It consists of two systems of music. The first system starts at measure 104 and features a mezzo-soprano (mez) vocal line with lyrics: "the root snapped un - der your weight. i can al-most fol-low". The instrumental parts include a flute (fl), violin (vln), and double bass (db). The flute and violin parts have melodic lines with slurs and accents. The double bass part provides a rhythmic accompaniment with eighth and quarter notes. The second system starts at measure 110 and features a mezzo-soprano (mez) vocal line with lyrics: "the note where it touched this slen - der tree". The instrumental parts continue with similar melodic and rhythmic patterns. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

1.5 pursuit

117

mez

and the next ans-wered and the next.

fl

vln

db

124

mez

and you climbed yet fur-ther

fl

vln

db

1.5 pursuit

132

mez

2 2 2 2

you stopped by the dwarf - cor - nel whirled on your heels

fl

132

vln

132

db

138

mez

2 2

dou-bled on your track. this is clear

fl

138

vln

138

db

1.5 pursuit

145

mez

you fell on the down - ward slope, you dragged

fl

145

vln

db

151

mez

a bruised thigh you limped you clutched this larch.

fl

151

vln

db

Detailed description: The image shows a page of a musical score for a piece titled "1.5 pursuit". The score is arranged in two systems. The first system covers measures 145 to 150, and the second system covers measures 151 to 156. The vocal part is for a mezzo-soprano (mez), with lyrics: "you fell on the down - ward slope, you dragged" (measures 145-150) and "a bruised thigh you limped you clutched this larch." (measures 151-156). The instrumental parts include flute (fl), violin (vln), and double bass (db). The music is in a 3/8 time signature, with frequent changes to 3/4. The key signature has one flat (B-flat). The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mezzo-forte* (mf) and *forte* (f).

1.5 pursuit

158

mez

fl

vln

db

164

mez

fl

vln

db

1.5 pursuit

166

mez

fl

vln

db

168

mez

fl

vln

db

did your head, bent back, search

1.5 pursuit

171

mez

fur - ther clear through the green leaf - moss of the larch bran - ches?

fl

vln

db

174

mez

did you clutch, stam -

fl

vln

db

1.5 pursuit

177

mez
mer with short breah and gasp:

fl

vln

db

180

mez
wood dae - mons grant life give life i am al - most lost.

fl

vln

db

1.5 pursuit

183

mez

for some wood dae - mon has light - ened your

fl

vln

db

186

mez

steps. I can find no trace of you

fl

vln

db

1.5 pursuit

189

mez

in the larch - cones and the un - der - brush.

fl

189

vln

189

db

192

mez

5

8

fl

192

5

8

vln

192

5

8

db

192

5

8

The image displays a musical score for a piece titled "1.5 pursuit". It is divided into two systems. The first system, starting at measure 189, includes a mezzo-soprano (mez) vocal line with lyrics "in the larch - cones and the un - der - brush.", a flute (fl) line, a violin (vln) line, and a double bass (db) line. The second system, starting at measure 192, features a mezzo-soprano (mez) line with rests and a 5/8 time signature, a flute (fl) line with eighth-note patterns and a 5/8 time signature, a violin (vln) line with eighth-note patterns and a 5/8 time signature, and a double bass (db) line with eighth-note patterns and a 5/8 time signature.

1.5 pursuit

The musical score for '1.5 pursuit' consists of four staves. The top staff is for mezzo-soprano (mez) and contains two whole rests, with a rehearsal mark '199' above the first staff. The second staff is for flute (fl) and the third for violin (vln); both contain a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note with an accent (>) and a dynamic marking 'v'. The bottom staff is for double bass (db) and contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note with an accent (>) and a dynamic marking 'v'. The score is written in treble clef for the upper parts and bass clef for the lower part.

1.6 the contest

♩ = 60

mez

your

vlc

pizz.

db

5

mez

sta - ture is mo - delled with straight tool - edge you are chi - seled like rocks that are eat - en

vlc

db

The musical score is written for four parts: mezzo-soprano (mez), violin (vlc), double bass (db), and another double bass (db). The tempo is marked as ♩ = 60. The key signature has one sharp (F#). The time signature is 5/4. The score is divided into two systems. The first system shows the mezzo-soprano part with the lyrics 'your', the violin part with a pizzicato marking, and the double bass part with a triplet. The second system shows the mezzo-soprano part with the lyrics 'sta - ture is mo - delled with straight tool - edge you are chi - seled like rocks that are eat - en', the violin part, and the double bass part with triplets. The score uses various musical notations including rests, notes, and triplets.

1.6 the contest

8
mez in - to by the sea. with the turn and grasp of your wrist and the

11
mez chords' stretch, there is a glint like worn brass. The ridge of your breast is taut, and

14
mez un - der each the sha - dow is sharp, and be - tween the clenched mus - cles of your slen - der hips.

vlc

db

vlc

db

mez

vlc

db

The score consists of three systems of music. Each system includes a vocal line for mezzo-soprano (mez) and three instrumental lines: violin (vlc), double bass (db), and another double bass (db). The vocal line is written in treble clef, and the instrumental lines are in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score features several triplet markings (indicated by a '3' over a group of notes) and changes in time signature from 4/4 to 5/4 and back to 4/4. The lyrics are: 'in - to by the sea. with the turn and grasp of your wrist and the chords' stretch, there is a glint like worn brass. The ridge of your breast is taut, and un - der each the sha - dow is sharp, and be - tween the clenched mus - cles of your slen - der hips.'

1.6 the contest

17
mez From the cir-cle of your cropped hair there is light, and a -

19
mez bout your male tor - so and the foot - arch and the straight an-kle.

21 [♩. = ♩.]
mez You stand ri - gid and migh - ty gra - nite and the ore in rocks;

The score consists of three systems. The first system (measures 17-18) features a mezzo-soprano vocal line with a triplet of eighth notes on the word 'cropped' and a dotted quarter note on 'hair'. The piano accompaniment includes a violin part with a sustained chord and a double bass part with a simple eighth-note line. The second system (measures 19-20) has a mezzo-soprano vocal line with a triplet of eighth notes on 'male' and a dotted quarter note on 'tor - so'. The piano accompaniment includes a violin part with a sustained chord and a double bass part with a simple eighth-note line. The third system (measures 21-22) features a mezzo-soprano vocal line with a triplet of eighth notes on 'migh - ty' and a dotted quarter note on 'gra - nite'. The piano accompaniment includes a violin part with a complex rhythmic pattern of eighth notes and a double bass part with a simple eighth-note line. The tempo is marked as 75 (♩. = ♩.).

1.6 the contest

23
mez a great band clasps your fore-head and its hea-vy twists of gold.

vlc

db

25
mez You are white a limb of cy-press bent un-der a weight of

vlc

db

28
mez snow. You are splen-did,

vlc

db

1.6 the contest

30

mez your arms are fi - re you have en - tered the hill - straights a sea treads

vlc

5

db

$\text{♩} = 94$
[$\text{♩} = \text{♩}$]

32

mez u - pon the hill - slopes. Myr - tle is a - bout your head,

vlc

15 5 6 5 3

16 4

db

15 5

16 4

34

mez you have bent and caught the spray; each leaf is sharp a - gainst the lift and

vlc

6 5 3 6 5 3

db

1.6 the contest

36

mez fur - row of your bound hair. The nar-cis-sus has cop-ied the arch of

vlc

db

38

mez your slight breath, your feet are cit-ron flow - ers, your knees cut from white-ash your thighs are rock-cis-tus.

vlc

db

41

mez You are splen - did, from the hol - low of your curved throat. Your shoul - ders are le -

vlc

db

1.6 the contest

44

mez

vel they have mel-ted rare sil-ver for their breadth.

ORD MST

vlc

db

49

mez

ON BRIDGE

vlc

db

1.7 sea lily

♩. = 60

The musical score is arranged in three systems, each with three staves: soprano (sop), flute (fl), and clarinet (cl). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as ♩. = 60. The soprano part includes lyrics: "reed," "slashed and torn but doubly rich such great heads as", and "yours drift up-on temple steps". The flute and clarinet parts provide accompaniment with rhythmic patterns.

sop

reed,

fl

cl

6

2

2

2

slashed and torn but doubly rich such great heads as

fl

6

cl

11

2

yours drift up-on temple steps

fl

11

cl

1.7 sea lily

16

sop

But you are shat-tered in the wind.

fl

cl

21

sop

myr-tle bark is flecked from you

fl

cl

26

sop

scales are dashed from your stem

fl

cl

1.7 sea lily

30

sop

fl

cl

sand cuts your pe - tal, fur - rows it with

34

sop

fl

cl

hard edge, like flint on a bright stone.

38

sop

fl

cl

yet though the whole wind slash at your

1.7 sea lily

42

sop

bark

you are lif-ted up,

fl

4 4 4

cl

46

sop

aye though it hiss to co-ver you with froth.

fl

46

cl

BASS CLARINET

threnody 73t - cusseta

♩ = 132

as connected as possible

ff

7

13

19

25

31

37

43

49

55

threnody 43t - cuseta



2.1 the wind sleepers.

whisper: fry: ---

whi - ter than the cru - st left by the ti - de

half pressed
IV

turn on and let vibrate
[~ 5th]

R

L

if no speaker, create similar timbral gestures on open D string of double bass.

we are stu - ng by the hurl - ed sa - nd and bro - ken shells

hold 's' and filter with lips, imitating the sound of holding a shell to the ear, following contour.

vln

R

L

2.1 the wind sleepers

vox

vln

cover all strings near nut

R

~

L

vox

vln

R

~

L

2.1 the wind sleepers

vox

tear - [r] tear - [r] tear us an al - tar an al - tar tug at the cli - ff bol - ders

vln

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

db

ff *ff* *ff*

vox

pile them with the rough stones! O! O! O!

long fall:

MSP

vln

ff

(0)

db

ffff

2.1 the wind sleepers

shouted, out of breath.

vox

we no long - er sleep in the wind. pro - pi - ti - ate us.

vln

MSP MST

db

vox

chant in a wail that ne - ver halts pace a cir - cle and pay tri - bute with a song

vln

II

f

db

harmonic improv on II, between 6th and 9th partials near nut

harmonic gliss to bridge versions of same harmonics

2.1 the wind sleepers

vox

la fa sol la fa solfa la sol la la fa sol la sol la la la la la sol la sol fasolla fa sol la sol fa la sol la

vln

ff wildly improvise.
 || moving between normal and overpressure harmonics

db

fff

vox

when the roar of a dropped wave breaks in - to it, pour-[r] met-ted words of sea hawks,

f

vln

|| MSP (MSP) normal

ff

continue to add Eb accents sporadically while sustaining D

db

2.1 the wind sleepers

high multiphonic
like a hawk or raptor

The musical score consists of three staves: **vox**, **vln**, and **db**.

- vox:** The vocal line is written in treble clef. It contains the lyrics: "and gull sand sea birds that cry cry!". Above the staff, there are five 'x' marks, two 'Δ' marks, and a dense block of vertical lines. To the right of the staff are three horizontal lines.
- vln:** The violin line is written in treble clef. It features a long, sweeping line that descends from the first measure to the second. A note in the second measure is marked with *mf*. A slur covers the notes in the second and third measures. The staff ends with a double bar line.
- db:** The double bass line is written in bass clef. It features a long, sweeping line that descends from the first measure to the second. A note in the second measure is marked with *MSP*. A slur covers the notes in the second and third measures. The staff ends with a double bar line.

Additional annotations include:

- "MSP to scratch tone" with a line pointing to the *MSP* annotation in the db staff.
- "l.v." above the final note of the vln staff.
- "l.v. turn off speaker" above the final note of the db staff.

2.2 the gift

spoken:

instead of pearls--a wrought clasp--a bracelet--will you accept this?

mez

vln

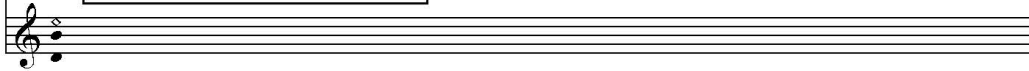


you know the script--you will start, wonder: what is left, what phrase after last night? this:

mez

vln

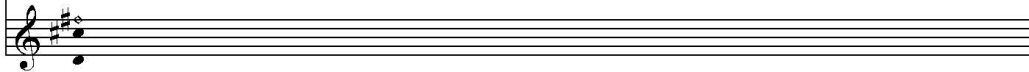
play each given diad repeatedly to match the rhythm and intensity of the spoken text.



the world is yet unspoiled for you, you wait, expectant-- you are like the children who haunt your own steps for chance bits-- a comb that may have slipped, a gold tassel, unravelled, plucked from your scarf, twirled by your slight fingers into the street-- a flower dropped.

mez

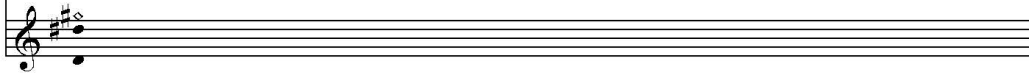
vln



do not think me unaware, i who have snatched at you as the street-child clutched at the seed-pearls you spilt that hot day when your necklace snapped.

mez

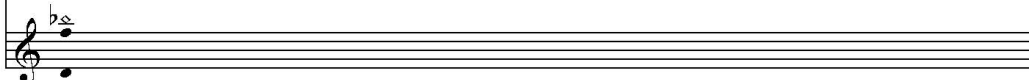
vln



do not dream that i speak as one defrauded of delight, sick, shaken by each heart-beat or paralyzed, stretched at length, who gasps: these ripe pears are bitter to the taste, this spiced wine, poison, corrupt. i cannot walk-- who would walk? life is a scavenger's pit--i escape-- i only, rejecting it, lying here on this couch.

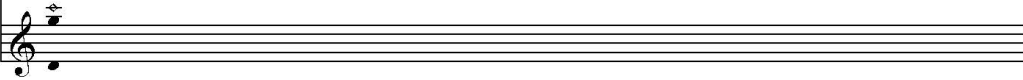
mez

vln

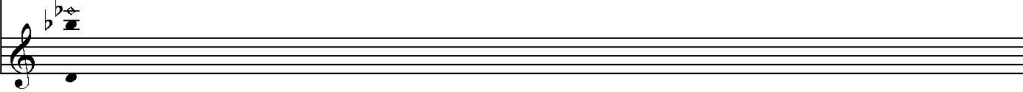


2.2 the gift

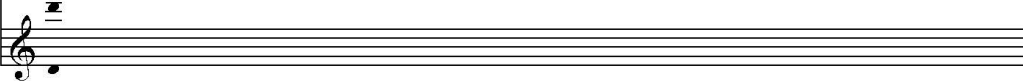
mez your garden sloped to the beach, myrtle overran the paths, honey and amber flecked each leaf, the citron-lily head--
one among many-- weighed there, over-sweet.

vln 

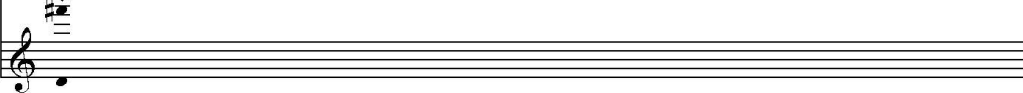
mez the myrrh-hyacinth spread across low slopes, violets streaked black ridges through the grass.

vln 

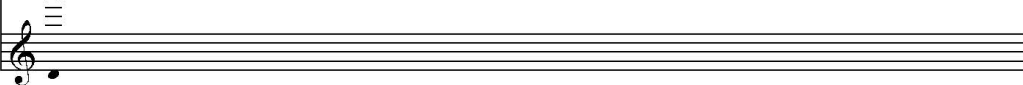
mez the house, too, was like this, over painted, over lovely-- the world is like this.

vln 

mez sleepless nights, i remember the initiates, their gesture, their calm glance. i have heard how in rapt thought, in vision,
they speak with another race, more beautiful, more intense than this. i could laugh-- more beautiful, more intense?

vln 

mez perhaps that other life is contrast always to this. i reason: i have lived as they in their inmost rites--
they endure the tense nerves through the moment of ritual.
i endure from moment to moment-- days pass all alike, tortured, intense.

vln 

2.2 the gift

this i forgot last night: you must not be blamed, it is not your fault; as a child, a flower--any flower tore my breast--
meadow-chicory, a common grass-tip, a leaf shadow, a flower tint unexpected on a winter-branch.

mez

vln

i reason: another life holds what this lacks, a sea, unmoving, quiet-- not forcing our strength to rise to it, beat on beat--
stretch of sand, no garden beyond, strangling with its myrrh-lilies-- a hill, not set with black violets but stones,
stones, bare rocks, dwarf-trees, twisted, no beauty to distract--to crowd madness upon madness.

mez

vln

only a still place and perhaps some outer horror some hideousness to stamp beauty, a mark--
no changing it now-- on our hearts.

mez

vln

i send no string of pearls, no bracelet--accept this.

mez

vln

2.3 evening

10"

own tempo.
painfully slow.

s

The light pas - ses from ridge to ridge,

vln

improvise with these pitches as block chords
plucked like guitar strumming

db

s

from flow - er to flow - er the hy - pat - i - cas wide spread

vln

db

s

un - der the light grow faint

vln

db

slower than violin.

2.3 evening

s

the pe - tals reach in - ward, the blue tips bend

vln

db

s

toward the blu - er heart and the flow - ers are lost.

vln

db

5

s

vln

slow down strumming.
small breath.
pick up bow.

db

The image shows a musical score for a piece titled "2.3 evening". It consists of three systems of staves. The first system has a vocal line (s) with lyrics "the pe - tals reach in - ward, the blue tips bend" and two empty instrumental staves (vln and db). The second system has a vocal line (s) with lyrics "toward the blu - er heart and the flow - ers are lost.", a violin line (vln) which is empty, and a double bass line (db) with two measures of music, the first measure containing a "5" below the staff. The third system has an empty vocal line (s), a violin line (vln) with the instruction "slow down strumming. small breath. pick up bow.", and an empty double bass line (db).

2.3 evening

slower.
softer.

s

The cor-nel-buds are still white, arco
no vib.
glassy. but sha-dows dart

vln

harp harmonics

db

+

s

from the cor-nel roots black creeps from root to root

vln

db

s

each leaf cuts an-oth-er leaf on the grass,

vln

db

2.3 evening

s
sha - dow seeks sha - dow,

vln

db

s
then both leaf and leaf-sha-dow are lost.

vln

db

2.4 sheltered garden

{SinOsc.ar(3000,mul:AudioIn.ar(1))!2}.play

I have had enough.
I gasp for breath.

Every way ends, every road,
every foot-path leads at last
to the hill-crest--
then you retrace your steps,
or find the same slope on the other side,
precipitate.

I have had enough--
border-pinks, clove-pinks, wax-lilies,
herbs, sweet-cress.

O for some sharp swish of a branch--
there is no scent of resin
in this place,
no taste of bark, of coarse weeds,
aromatic, astringent--
only border on border of scented pinks.

Have you seen fruit under cover
that wanted light--
pears wadded in cloth,
protected from the frost,
melons, almost ripe,
smothered in straw?

Why not let the pears cling
to the empty branch?
All your coaxing will only make
a bitter fruit--
let them cling, ripen of themselves,
test their own worth,
nipped, shrivelled by the frost,
to fall at last but fair
with a russet coat.

Or the melon--
let it bleach yellow
in the winter light,
even tart to the taste--
it is better to taste of frost--
the exquisite frost--
than of wadding and of dead grass.

For this beauty,
beauty without strength,
chokes out life.
I want wind to break,
scatter these pink-stalks,
snap off their spiced heads,
fling them about with dead leaves--
spread the paths with twigs,
limbs broken off,
trail great pine branches,
hurled from some far wood
right across the melon-patch,
break pear and quince--
leave half-trees, torn, twisted
but showing the fight was valiant.

O to blot out this garden
to forget, to find a new beauty
in some terrible
wind-tortured place.

2.5 sea poppies

$\text{♩} = 72$

s
am - ber husk flu - ted with gold fruit on the sand marked with a rich grain.

vln

eb

s
treasure, spilled near the shrub - pines to be on the boulders:

vln

eb

s
your stalk has caught root a - mong wet peb - bles and drift flung from the sea and gra - ted shells and split conch shells.

vln

eb

||

2.5 sea poppies

broad, intense.

f
s
beau - ti - ful wide - spread fi - re u - pon leaf
vln
eb

p
s
what mea - dow yeilds? so fra - grant a leaf
vln
eb

s
as your bright leaf?
[close to 'ff sound and fade]
vln
eb

2.6 loss

vox The sea called--
 you faced the estuary,
 you were drowned as the tide passed--
 I am glad of this--
 at least you have escaped.

vln The heavy sea-mist stifles me.
pp I choke with each breath--
 a curious peril, this--
 the gods have invented
 curious torture for us.

vc One of us, pierced in the flank,
 dragged himself across the marsh,
 he tore at the bay-roots,
 lost hold on the crumbling bank--

db Another crawled--too late--
 for shelter under the cliffs.

pp
 repeated breaths
 *

I am glad the tide swept you out,
 O beloved,
 you of all this ghastly host
 alone untouched,
 your white flesh covered with salt
 as with myrrh and burnt iris.

We were hemmed in this place,
 so few of us, so few of us to fight
 their sure lances,
 the straight thrust--effortless
 with slight life of muscle and shoulder.

So straight--only we were left,
 the four of us--somehow shut off.

And the marsh dragged one back,
 and another perished under the cliff,
 and the tide swept you out.

vox Your feet cut steel on the paths,
 I followed for the strength
 of life and grasp.

vln I have seen beautiful feet
 but never beauty welded with strength.
 I marvelled at your height.

vc You stood almost level
 with the lance-bearers
 and so slight.

db And I wondered as you clasped
 your shoulder-strap
 at the strength of your wrist
 and the turn of your young fingers,
 and the lift of your shorn locks,
 and the bronze
 of your sun-burnt neck.

*

All of this,
 and the curious knee-cap,
 fitted above the wrought greaves,
 and the sharp muscles of your back
 which the tunic could not cover--
 the outline
 no garment could deface.

I wonder if you knew how
 I watched,
 how I crowded
 before the spearsmen--
 but the gods wanted you,
 the gods wanted you back.

*

2.7 huntress

10"

The musical score is divided into two systems. The first system includes vocal lines and string accompaniment for violin (vln) and viola (vc). The vocal line starts with the lyrics "Come blunt your spear with us" and features a long melisma. The string accompaniment includes dynamic markings *fff* and *mf*, and a "scratch tone" section. The second system includes a vocal line with the lyrics "our pace is hot" and a string accompaniment with a dynamic marking of *mp* and a "DT: 3 Hz" marking.

vox
Come blunt your spear with us

vln
scratch tone normal
fff *mf*

vc
scratch tone normal
fff *mf*

db
ff *mp*

vox
3
our pace is hot

vln

vc
DT: 3 Hz

db
mp

2.7 huntress

4

vox

and our bare heels

vln

DT: 4 Hz

vc

db

mp

5

vox

in the heel - - - prints

vln

j n

vc

db

mp

Detailed description: The image shows a musical score for a piece titled '2.7 huntress'. It consists of two systems of staves. The first system starts with a measure number '4' and includes four staves: vocal (vox), violin (vln), viola (vc), and double bass (db). The vocal line has a melodic phrase with a slur over four notes, with lyrics 'and our bare heels' underneath. The violin and viola parts have a double bar line, and the double bass part has a few notes followed by a double bar line. A dynamic marking 'mp' is present. The second system starts with a measure number '5' and also has four staves. The vocal line continues with a slur over four notes, with lyrics 'in the heel - - - prints'. The violin and viola parts have a double bar line, and the double bass part has a few notes followed by a double bar line. A dynamic marking 'mp' is present. There are also some annotations: 'DT: 4 Hz' in the violin staff of the first system and 'j n' in the violin staff of the second system.

2.7 huntress

6

vox

we stand tense do you see

scratch tone × normal

vln

scratch tone × normal

vc

db

f

7

vox

are you al - rea - dy bea - - - ten

vln

vc

db

mp

2.7 huntress

8

vox

by the chance?

vln

vc

release pressure

slow harmonic gliss

0

db

9

own tempo, much slower than cello

vox

We lead the pace

repeat sporadically, allowing D string ring throughout

0

vln

+ fp

vc

[~] = 140

repeat in time

mf

db

p

2.7 huntress

10

vox

for the wind on the hills

vln

vc

db

mp

11

vox

the low hill is spot - - tered

vln

vc

db

mf

2.7 huntress

12

vox

with loose earth

vln

vc

db

13

vox

our feet cut in - to the crust

vln

vc

db

mp

2.7 huntress

14

vox

as with spears.

vln

vc

db

evenly spaced:

15

vox

We climbed the ploughed land

vln

fp

vc

repeat freely

mf

db

fp

2.7 huntress

16

vox

dragged the seed from the clefts

vln

fp

vc

fp

db

17

vox

broke the clods with our heels,

vln

fp

vc

fp

db

fp

2.7 huntress

18

vox
whirled with a parched cry

vln
fp

vc
VI VI

db
fp

19

vox
in - to the woods

vln

vc
f

db

Detailed description: This is a musical score for a scene titled '2.7 huntress'. It consists of two systems of staves. The first system, starting at measure 18, includes a vocal line (vox) with lyrics 'whirled with a parched cry', a violin line (vln) with a forte-piano (*fp*) dynamic, a viola line (vc) with two sixteenth notes (VI VI), and a double bass line (db) with a forte-piano (*fp*) dynamic. The second system, starting at measure 19, includes a vocal line (vox) with lyrics 'in - to the woods', a violin line (vln), a viola line (vc) with a forte (*f*) dynamic, and a double bass line (db). The vocal lines are in treble clef, while the instrumental lines are in bass clef. The score uses various musical notations including notes, rests, dynamics, and articulation marks.

2.7 huntress

20 as straight and powerful as possible
[think sacred harp]

vox
Can you come,
f

vln
shouted:
CAN YOU
f

vc
shouted:
CAN YOU
f

db
continue, random lengths of long note
f

21
vox
can you come,
f

vln
CAN YOU
f

vc
CAN YOU
f

db

2.7 huntress

22

vox
can you fol - low the hound trail,

vln
CAN YOU *f*

vc
CAN YOU

db

23

vox
can you tram - ple the hot froth? [hold 'th]

vln
CAN YOU *f*

vc
CAN YOU *f* slowly tune C down to Bb [for rest of piece]

db

2.7 huntress

24

vox

Spring up sway for - ward - - -

vln

vc

db

25

vox

fol - low the quick - est one,

vln

vc

db

The image displays a musical score for a piece titled '2.7 huntress'. It is divided into two systems, measures 24 and 25. The first system (measure 24) features a vocal line (vox) with the lyrics 'Spring up sway for - ward - - -'. The vocal line is written in a treble clef with a key signature of one flat and a common time signature. The lyrics are placed below the notes. Below the vocal line are staves for violin (vln), viola (vc), and double bass (db). The vln staff has a treble clef and a key signature of one flat. The vc and db staves have bass clefs and a key signature of one flat. The vc staff shows a triplet of chords, and the db staff shows a quintuplet of notes. A thick black bar is present below the vln and vc staves. The second system (measure 25) features a vocal line (vox) with the lyrics 'fol - low the quick - est one,'. The vocal line is written in a treble clef with a key signature of one flat and a common time signature. The lyrics are placed below the notes. Below the vocal line are staves for violin (vln), viola (vc), and double bass (db). The vln, vc, and db staves are empty. A thick black bar is present below the vln and vc staves.

2.7 huntress

26

vox

aye, though you leave the trail

vln

vc

db

27

vox

and drop ex - haus - ted at our feet.

vln

vc

db

threnody 448T - consecration

VIOLIN

♩. = 82

Violin score for threnody 448T - consecration, measures 1-7. The score is written in treble clef with a key signature of one sharp (F#) and a tempo of quarter note = 82. The dynamics are marked *fff* (fortissimo) at the beginning. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several accents (marked with a triangle) and dynamic markings (marked with 'V') throughout the passage. The score is divided into seven systems, each starting with a measure number (1, 2, 3, 4, 5, 6, 7).

threnody no. 3: consecration

Musical score for threnody no. 3: consecration, measures 8-15. The score is written on a single treble clef staff with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, often grouped with slurs and accents. Above the staff, there are various performance markings: 'V' (accents) and small squares above notes, and triangles above notes. The measures are numbered 8 through 15 on the left side of the staff.

threnody no. 3: consecration

Musical score for threnody no. 3: consecration, measures 16-23. The score is written in treble clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Above the notes, there are numerous triangular accents and 'v' marks, likely indicating breath marks or specific articulation. The melody is highly rhythmic and repetitive in nature, with some melodic leaps and sustained notes. The piece concludes with a final cadence in measure 23.

threnody no. 3: consecration

Musical score for threnody no. 3: consecration, measures 24-28. The score is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. Measures 24-28 are marked with measure numbers on the left. The notation includes various rhythmic values, slurs, and dynamic markings such as 'V' and triangle symbols. The piece concludes with a double bar line at the end of measure 28.

3.1 garden

mp

sop You are clear O rose, cut in rock, hard as the des-cent

cym

p

sop of hail. I could scrape the co-lour from the pe-tals

cym

9

sop 18 like spilt dye from a rock. If I could break you

cym 18

sop 28 I could break a tree. If I could stir I could break a tree

cym 28

sop I could break you.

cym 39

3.1 garden

48

sop

○ wind, rend o-pen the heat, cut a-part the heat, rend it to tat-ters.

cym

48

3 3 3 3 3 3

Fruit can - not drop through this thick air fruit can - not fall

55

cym

3 3 3 3 3

in - to heat that pres - ses up and blunts

63

cym

3 3 3 3 3 3 3 3 3 3

72

sop

the points of pears and rounds the grapes. Cut the heat

cym

72

3 3 3 3 3 3 3 3

80

sop

plough through it tur-ning it on ei-ther side of your path.

cym

80

3 3 3 3 3 3

3.2 sea violet

$\text{♩} = 92$

mez
The white vi-o-let is scen-ted on its stalk, the sea vi-o-let

cl
pizz.

vlc

4
mez
fra-gile as a-gate, lies fron-ting the wind a-mong the torn shells on the sand bank

cl

vlc

7
mez
the grea-ter blue vio-lets

cl

vlc

3.2 sea violet

10

mez
fflut - ter on the hill, but who would change for these

cl

vlc

12

mez
who would change for these one root of the white sort? Vio - let your grasp is frail

cl

vlc

15

mez
on the edge of the sand hill, but you catch the light frost, a star ed-ges with its fi-re.

cl

vlc

slowing...

3.3 the cliff temple

each instrumentalist should have a pair of baseball sized rocks to use as percussion for this movement. the rocks will be dropped. a yoga mat or similar pad will be necessary for performances on nice floors.

rocks

swirl rocks
together. pause
at will but the
sound should
be constant
throughout this
section

soprano (spoken)

great, bright portal, shelf of rock, rocks fitted in long ledges, rocks fitted to dark, to silver granite, to lighter rock-- clean cut, white against white.

high--high--and no hill-goat tramples--no mountain-sheep has set foot on your fine grass; you lift, you are the world-edge, pillar for the sky-arch.

the world heaved-- we are next to the sky: over us, sea-hawks shout, gulls sweep past-- the terrible breakers are silent from this place.

below us, on the rock-edge, where earth is caught in the fissures of the jagged cliff, a small tree stiffens in the gale, it bends--but its white flowers are fragrant at this height.

and under and under, the wind booms: it whistles, it thunders, it growls--it presses the grass beneath its great feet.

continue
rubbing rocks
together,
occasionally
clicking them
together.

i said: for ever and for ever, must i follow you through the stones? i catch at you--you lurch: you are quicker than my hand-grasp.

i wondered at you. i shouted--dear--mysterious--beautiful-- white myrtle-flesh.

i was splintered and torn: the hill-path mounted swifter than my feet.

could a daemon avenge this hurt, i would cry to him--could a ghost, i would shout--o evil, follow this god, taunt him with his evil and his vice.

drop rocks on
to ground (or a
soft mat placed
on stage), then
pick up and
repeat

shall i hurl myself from here, shall i leap and be nearer you?

shall i drop, beloved, beloved, ankle against ankle? would you pity me, o
white breast?

if i woke, would you pity me, would our eyes meet?

have you heard, do you know how i climbed this rock? my breath caught, i
lurched forward-- stumbled in the ground-myrtle.

have you heard, o god seated on the cliff, how far toward the ledges of your
house, how far i had to walk?

pick up rocks
and resume
swirling

over me the wind swirls. i have stood on your portal and i know-- you are
further than this, still further on another cliff.

continue
swirling 20-
30", each
player
dropping their
rocks every 5
seconds or so.

3.4 orchard

kick snare (snares off) tom bell edge

perc

2

sop

I saw the first pear as it fell the ho - ney see - king,

perc

9

sop

gol - den ban - ded, the yel - low swarm

perc

14

sop

was not more fleet than I, (spare us

perc

19

sop

from love - li - ness) and I fell

perc

23

sop

pros - trate cry - ing: you have flayed us

perc

3.4 orchard

30

sop

with your blos - soms, spare us the beau - ty of fruit - trees.

perc

37

sop

The ho - ney see - king paused not, the air thun - dered

perc

44

sop

their song, and I a - lone was pros - trate.

perc

52

sop

O rough - hewn god of the orc - hard, I bring you an of - fer - ing

perc

57

sop

do you, a - lone un - beau - ti - ful, son of the god,

perc

3.4 orchard

63

sop

spare us from love - li - ness:

perc

69

sop

these fal - len ha - zel - nuts, stripped late of their green sheaths, grapes,

perc

74

sop

red - pur - ple, their ber - ries drip - ping with wine,

perc

80

sop

pom - e - gran - ates al - rea - dy bro - ken, and shrun - ken figs

perc

86

sop

and quin - ces un - touched, I

perc

3.4 orchard

92

sop

bring you as of - fer - ing.

92

perc

Detailed description: The image shows a musical score for two parts: soprano (sop) and percussion (perc). The soprano part is on a single staff with a treble clef and a key signature of one flat. It begins at measure 92 with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The lyrics 'bring you' are under the first two notes, and 'as of - fer - ing.' are under the next three notes. The percussion part is on a single staff with a double bar line and a common time signature. It begins at measure 92 with a quarter note G4, a quarter note F4, and a quarter note E4. There are 'x' marks above the notes in measures 92, 93, 94, 95, and 96, indicating a specific percussion sound. The score ends with a double bar line.

3.5 sea gods

ALECTO

THE NERIED

DIANA

whispered:

they say there is no hope--
sand--drift--rocks--rubble of
the sea-- the broken hulk of a
ship, hung with shreds of
rope, pallid under the cracked
pitch. they say there is no hope
to conjure you-- no whip of the
tongue to anger you-- no hate
of words you must rise to
refute. they say you are twisted
by the sea, you are cut apart
by wave-break upon wave-
break, that you are misshapen
by the sharp rocks, broken by
the rasp and after-rasp. that
you are cut, torn, mangled,
torn by the stress and beat, no
stronger than the strips of
sand along your ragged
beach.

*loudly
wringing
hands*

*loudly
wringing
hands*

whispered:

*cave
whisper,
using
hand
as a
filter*

but we bring violets, great
masses--single, sweet, wood-
violets, stream-violets, violets
from a wet marsh. violets in
clumps from hills, tufts with
earth at the roots, violets
tugged from rocks, blue
violets, moss, cliff, river-
violets. yellow violets' gold,
burnt with a rare tint-- violets
like red ash among tufts of
grass. we bring deep-purple
bird-foot violets. we bring the
hyacinth-violet, sweet, bare,
chill to the touch-- and violets
whiter than the in-rush of your
own white surf.

*cave
whisper,
using
hand
as a
filter*

*picking
up and
dropping
rocks,
as in 3.3 the
cliff temple*

*picking
up and
dropping
rocks,
as in 3.3 the
cliff temple*

loud whisper (unvoiced):

for you will come, you will yet
haunt men in ships, you will
trail across the fringe of strait
and circle the jagged rocks.
you will trail across the rocks
and wash them with your salt,
you will curl between sand-
hills-- you will thunder along
the cliff-- break--retreat--get
fresh strength-- gather and
pour weight upon the beach.
you will draw back, and the
ripple on the sand-shelf will be
witness of your track. o privet-
white, you will paint the lintel
of wet sand with froth. you will
bring myrrh-bark and drift
laurel-wood from hot coasts!
when you hurl high--high-- we
will answer with a shout. for
you will come, you will come,
you will answer our taut
hearts, you will break the lie of
men's thoughts, and cherish
and shelter us.

3.6 acon

toy xylophone
(exact model: JA-RU 441435)

green purple pink yellow purple red

toy

snare drum rim tom drum rim kick rim (with stick)

ds

2 ♩ = 112

sop

2 sounds 3 octaves higher than written

toy

2 sticks

ds

6 free rhythm...

sop

bear me to Dic - tae - us, and to the steep slopes

6

toy

6

ds

3.6 acon

10
sop to the ri - ver Ery - man - thus. I choose spray of
10
toy
10
ds

14
sop Dit - tan - y, cy - per - um, frail of flow - er,
14
toy
14
ds

18
sop buds of myrrh, all heal - ing herbs, close pressed in
18
toy
18
ds

22
sop cal - athes. for she lies pan - ting,
22
toy
22
ds

3.6 acon

26
sop draw - ing sharp breath, bro - ken with harsh sobs,
26
toy
26
ds

30
sop she hy - el - la, whom no god pit - ies
30
toy
30
ds

34
sop dry - ads haun - ting the groves, ne - re - ids who
34
toy
34
ds

38
sop dwell in wet caves, for all the white leaves
38
toy
38
ds

3.6 acon

42

sop

of ol - ive branch, and ear - ly ro - ses,

toy

42

ds

46

sop

and i - vy wreaths, wo - ven gold ber - ries,

toy

46

ds

50

sop

which she once brought

toy

50

ds

51

sop

to your al - tars,

toy

51

ds

3.6 acon

53
sop bear now ripe fruits from ar - ca - di - a,
53
toy
53
ds

57
sop and as - syr - i - an wine to shat - ter her fe - ver.
57
toy
57
ds

61
sop the light of her face falls from its flow -
61
toy
61
ds

65
sop er, as a hy - a - cinth, hid - den
65
toy
65
ds

3.6 acon

69
sop in a far val - ley, per - ish - es u - pon burnt grass.

69
toy

69
ds

73
sop Pa - les, bring gifts,

73
toy

73
ds

77
sop bring your Phoe - ni - cian stuffs, and do you, fleet - foot - ed nymphs,

77
toy

77
ds

81
sop bring of - fer - ings, Il - ly - ri - an

81
toy

81
ds

3.6 acon

85

sop

i - ris, and a branch of shrub, and frail hea - ded

85

toy

85

ds

89

sop

pop - pies.

89

toy

89

ds

93

sop

93

toy

93

ds

3.7 night

free rhythm
(should more or less match a slow speaking pace)

sop

the night has cut each from each and curled the pe-tals

toy pno

suspended cymbal with soft mallet

perc

pp
kick drum or low tom (with soft mallet)

back from the stalk and un-der it in crisp rows;

toy pno

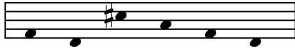






sop

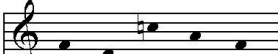

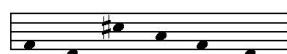



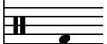


un-der at an un-fal-ter-ing pace, un-der till the rinds break, back till each bent leaf

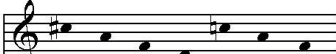

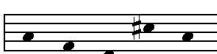







toy pno

perc

3.7 night


				
	is par - ted from its stalk;	un - der at a grave pace,		
toy pno				
				⋮

sop			
	un - der till the leaves	are bent back	till they drop u - pon earth,
toy pno			
perc			

sop				
	back till they are all bro-ken.	o night,	you take the pe - tals	
toy pno				
perc				


3.7 night

sop



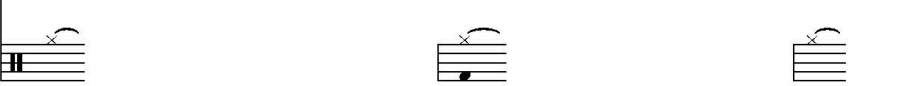
of the ro - ses in your hand, but leave the stark core of the rose

toy

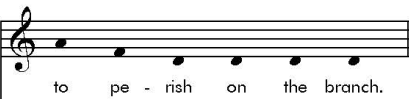


pno

perc

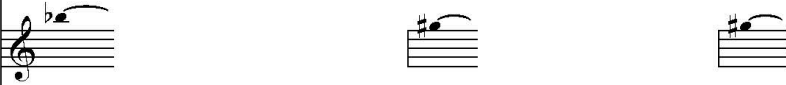


sop



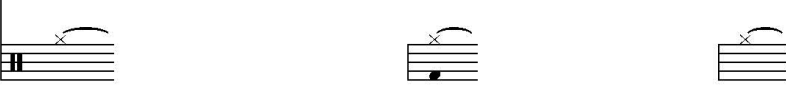
to pe - rish on the branch.

toy



pno

perc



FLUTE

threnody 33b - abbeville

articulation, phrasing, and breathing are up to you.
it should be violent and ferocious.

♩ = 100

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a tempo marking of ♩ = 100. The music is written in a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Numerous fingerings are indicated by numbers 1-7 below the notes. The score includes several slurs and accents, emphasizing specific phrases. The overall character is described as violent and ferocious.

threnody no. 4: abbeville

The image displays a musical score for a piece titled "threnody no. 4: abbeville". The score is written on ten staves of treble clef notation. The music consists of a series of eighth and sixteenth notes, often grouped into beamed patterns. Fingering numbers (3, 5, 6, 7) are placed below the notes to indicate fingerings for specific passages. The notation includes various rhythmic values and some accidentals (sharps and naturals). The overall style is that of a technical exercise or a short piece for a stringed instrument.

4.1 prisoners

$\text{♩} = 60$

The musical score is arranged in a system with eight staves. The vocal parts (soprano, mezzo-soprano, and flute) have lyrics. The instrumental parts include violin, viola, and double bass. The score is divided into four measures with time signatures 4/4, 7/4, 2/4, and 5/4. The key signature has one sharp (F#).

sop
i want this sight

sop
it is strange that i should want this sight of your face

mez
it is strange that i should want this sight of your face

fl

cl

vln

vlc

db

4.1 prisoners

5

sop

so i

sop

we have had so much: at an - y mo - ment now i may pass,

mez

we have had so much at an - y mo - ment now i may pass,

fl

cl

vln

vlc

db

Detailed description: This is a musical score for a piece titled "4.1 prisoners". The score is written for a vocal ensemble and a chamber orchestra. The vocal parts include Soprano (sop), Mezzo-soprano (mez), and Flute (fl). The instrumental parts include Clarinet (cl), Violin (vln), Viola (vlc), and Double Bass (db). The music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into four measures, with time signatures changing from 2/4 to 5/4, then back to 2/4, and finally to 9/4. The vocal parts have lyrics: "so i", "we have had so much: at an - y mo - ment now i may pass,", and "we have had so much at an - y mo - ment now i may pass,". The instrumental parts provide accompaniment, with the flute and clarinet playing melodic lines and the strings providing harmonic support.

4.1 prisoners

The musical score is for a piece titled "4.1 prisoners". It consists of eight staves. The first two staves are vocal parts for soprano (sop), and the next two are for mezzo-soprano (mez) and alto (fi). The bottom four staves are for instruments: violin (vln), viola (vlc), and double bass (db). The score is in 2/4 time and begins with a dynamic marking of *p* (piano). The vocal parts have lyrics: "stand" and "speak" for the first soprano; "stand near the gate," and "do not speak" for the mezzo-soprano and alto. The instrumental parts feature melodic lines with some triplets and rests.

sop *p* 2/4 - | 4/4 \dot{r} - | 2/4 - | 3/4 \dot{r} \dot{r} - | 2/4 -

stand speak

sop *p* 2/4 - | 4/4 \dot{r} \dot{r} \dot{r} \dot{r} - | 2/4 - | 3/4 \dot{r} \dot{r} \dot{r} - | 2/4 -

stand near the gate, do not speak

mez *p* 2/4 - | 4/4 \dot{r} \dot{r} \dot{r} \dot{r} - | 2/4 - | 3/4 \dot{r} \dot{r} \dot{r} - | 2/4 -

stand near the gate, do not speak

fi *p* 2/4 \dot{r} \dot{r} | 4/4 \dot{r} - \dot{r} | 2/4 \dot{r} \dot{r} | 3/4 \dot{r} \dot{r} \dot{r} | 2/4 \dot{r} \dot{r}

cl *p* 2/4 \dot{r} \dot{r} | 4/4 \dot{r} - \dot{r} | 2/4 \dot{r} \dot{r} | 3/4 \dot{r} \dot{r} \dot{r} | 2/4 \dot{r} \dot{r}

vln *p* 2/4 \dot{r} \dot{r} | 4/4 \dot{r} \dot{r} \dot{r} \dot{r} | 2/4 \dot{r} \dot{r} | 3/4 \dot{r} \dot{r} \dot{r} | 2/4 \dot{r} \dot{r}

vlc *p* 2/4 - | 4/4 \dot{r} \dot{r} | 2/4 - | 3/4 \dot{r} \dot{r} | 2/4 -

db *p* 2/4 - | 4/4 \dot{r} | 2/4 - | 3/4 \dot{r} | 2/4 -

4.1 prisoners

14

sop on - ly your face the

sop on - ly reach if you can, your face half-fron-ting the pas-sage

mez on - ly reach if you can, your face half-fron-ting the pas-sage

fl

cl

vln

vlc

db

Detailed description: This is a page of a musical score for a piece titled "4.1 prisoners". The score is arranged in a vertical system with eight staves. The top three staves are for vocal parts: Soprano (sop), Mezzo-soprano (mez), and Flute (fl). The next two staves are for woodwinds: Clarinet (cl) and Violin (vln). The bottom three staves are for strings: Violoncello (vlc) and Double Bass (db). The music is in 6/4 time, with a key signature of one sharp (F#). The score is divided into four measures, with time signatures changing from 6/4 to 2/4, then 8/4, and finally back to 2/4. The vocal parts have lyrics: "on - ly your face the" for the first soprano, and "on - ly reach if you can, your face half-fron-ting the pas-sage" for the second soprano and mezzo-soprano. The flute and clarinet parts have some notes underlined with double lines. The violin part has a simple melodic line. The cello and double bass parts have longer notes, some with slurs.

4.1 prisoners

18

sop

light fate this mark

sop

toward the light. fate god sends this as a mrk,

mez

toward the light god sends this as a mrk,

fl

ppp

cl

ppp

vln

ppp

vlc

db

Detailed description: This page of a musical score is titled '4.1 prisoners'. It features eight staves. The top four staves are vocal parts: Soprano (sop), Mezzo-soprano (mez), Flute (fl), and Clarinet (cl). The bottom four staves are instrumental parts: Violin (vln), Viola (vlc), and Double Bass (db). The score is in 3/4 time and consists of 18 measures. The key signature has one sharp (F#). The vocal parts have lyrics: 'light fate this mark' for the first soprano, 'toward the light. fate god sends this as a mrk,' for the second soprano and mezzo-soprano. The instrumental parts include dynamics like *ppp* and articulation marks like accents and slurs. The number '18' is written at the beginning of each staff.

4.1 prisoners

23

sop

we are in this

23

sop

a last to-ken that we are not for-got lost in this tur-mo-il,

23

mez

a last to-ken that we are not for-got lost in this tur-mo-il,

23

fl

23

cl

23

vln

23

vlc

23

db

The musical score consists of eight staves. The vocal parts (soprano and mezzo-soprano) have lyrics. The instrumental parts (flute, clarinet, violin, viola, and double bass) are in a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into four measures with time signatures 2/4, 10/4, 3/4, and 6/4. The vocal parts feature triplets and other rhythmic patterns. The instrumental parts provide harmonic support and melodic lines.

4.1 prisoners

27

sop

to be out,

27

sop

a bout to be crushed out, burned or stamped out

mez

a bout to be crushed out, burned or stamped out

27

fl

27

cl

27

vln

vcl

db

Detailed description: This is a page of a musical score for a piece titled '4.1 prisoners'. The score is arranged in a vertical staff system with eight parts. From top to bottom, the parts are: Soprano (sop), Soprano (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into measures by vertical bar lines. Above the first measure of each part, the number '27' is written. The vocal parts (sop, mez) have lyrics underneath them. The instrumental parts (fl, cl, vln, vcl, db) are written in standard musical notation with stems, beams, and slurs. The time signature changes from 2/4 to 6/4 in the second measure of each part, and then back to 2/4 in the third measure. The final measure of each part is marked with a 3/4 time signature.

4.1 prisoners

32

sop

best death. who brings

32

sop

at best with sud-den death. the spears - man who brings this

mez

at best with sud-den death. the spears - man who brings this

32

fl

cl

32

vln

vcl

db

Detailed description: This is a musical score for a scene titled '4.1 prisoners'. It features seven staves. The top three staves are vocal parts: Soprano (sop), Mezzo-soprano (mez), and Flute (fl). The bottom four staves are instrumental parts: Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The score begins at measure 32. The key signature has one sharp (F#) and the time signature is 6/4. The vocal parts have lyrics: 'best death. who brings' for the first soprano, and 'at best with sud-den death. the spears - man who brings this' for the second soprano and mezzo-soprano. The flute, clarinet, violin, and double bass parts provide accompaniment.

4.1 prisoners

34

sop

gold you all i had

34

sop

will ask for the gold clasp you wear un-der your coat. i gave all i had left.

mez

will ask for the gold clasp you wear un - der your cota. i gave all i had left.

34

fl

34

cl

34

vln

vlc

db

Detailed description: This is a page of a musical score for a scene titled '4.1 prisoners'. The score is written for a soprano (sop), mezzo-soprano (mez), flute (fl), clarinet (cl), violin (vln), viola (vlc), and double bass (db). The music is in 4/4 time. The vocal parts have lyrics: 'gold you all i had' (sop), 'will ask for the gold clasp you wear un-der your coat. i gave all i had left.' (sop), and 'will ask for the gold clasp you wear un - der your cota. i gave all i had left.' (mez). The instrumental parts include a flute, clarinet, violin, viola, and double bass. The score is divided into measures, with measure numbers 34 and 4 indicated at the start of each staff.

4.1 prisoners

38

sop

close soon

38

sop

press close to the por - tal, my gate will soon clang

38

mez

press close to the por - tal, my gate will sonn clang

38

fl

38

cl

38

vln

pizz.

38

vlc

38

db

Detailed description: This is a page of a musical score for a scene titled '4.1 prisoners'. The score is written for a vocal ensemble and a string quartet. It consists of eight staves. The vocal parts are Soprano 1 (sop), Soprano 2 (sop), and Mezzo-soprano (mez). The instrumental parts are Flute (fl), Clarinet (cl), Violin (vln), Viola (vlc), and Double Bass (db). The music is in 6/4 time, with a key signature of one sharp (F#). The score is divided into four measures, each with a different time signature: 6/4, 3/4, 5/4, and 2/4. The vocal parts have lyrics: 'close soon' for the first soprano, and 'press close to the por - tal, my gate will soon clang' for the second soprano and mezzo-soprano. The flute part has a 'pizz.' (pizzicato) marking in the third measure. The double bass part has a 'p.' (piano) marking in the first measure.

4.1 prisoners

42

sop

42

sop

42

mez

42

fl

42

cl

42

vln

vcl

db

to

and your fel - low wretch - es will crowd to the en - trance

and your fel - low wretch - es will crowd to the en - trance

Detailed description: This is a page of a musical score for a scene titled '4.1 prisoners'. The score is written for eight parts: Soprano (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The music is in 6/4 time, with a key signature of one sharp (F#). The score is divided into four measures, with a 3/4 time signature change in the second measure. The vocal parts (sop, mez) have lyrics: 'to' in the first measure, and 'and your fel - low wretch - es will crowd to the en - trance' in the second and third measures. The instrumental parts (fl, cl, vln, vcl, db) provide accompaniment. The flute and clarinet parts have some notes in the second and fourth measures. The violin part has some notes in the second and fourth measures. The cello part has a long note in the first measure and a long note in the third measure. The double bass part has a long note in the first measure and a long note in the third measure.

4.1 prisoners

46

sop

5/4 2/4 7/4

ah be - lov - ed, do speak.

46

sop

5/4 2/4 7/4

be first at the gate. ah be - lov - ed, do not speak.

46

mez

5/4 2/4 7/4

be first at the gate ah be - lov - ed, do not speak.

46

fl

5/4 2/4 7/4

mp

46

cl

5/4 2/4 7/4

mp

46

vln

5/4 2/4 7/4

mp arco

46

vcl

5/4 2/4 7/4

46

db

5/4 2/4 7/4

Detailed description: This is a page of a musical score for a scene titled '4.1 prisoners'. The score is arranged in a vertical staff system with eight parts: Soprano 1 (sop), Soprano 2 (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The music is in a key with one sharp (F#) and a 5/4 time signature. The score is divided into three measures: a 5/4 measure, a 2/4 measure, and a 7/4 measure. The vocal parts have lyrics: Soprano 1: 'ah be - lov - ed, do speak.'; Soprano 2: 'be first at the gate. ah be - lov - ed, do not speak.'; Mezzo-soprano: 'be first at the gate ah be - lov - ed, do not speak.' The instrumental parts include dynamics like *mp* and performance instructions like *arco*. There are triplets in the vocal lines and some complex rhythmic patterns in the instrumental lines.

4.1 prisoners

49

sop

6/4 3/4 6/4

you be re-leased

49

sop

6/4 3/4 6/4

i write this in great haste do not speak, you may yet be re-leased.

49

mez

6/4 3/4 6/4

i write this in great haste do not speak, you may yet be re-leased.

49

fl

6/4 3/4 6/4

49

cl

6/4 3/4 6/4

49

vln

6/4 3/4 6/4

49

vlc

6/4 3/4 6/4

49

db

6/4 3/4 6/4

Detailed description: This is a musical score for a scene titled '4.1 prisoners'. It features seven staves: Soprano (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), Viola (vlc), and Double Bass (db). The score is divided into three measures. The first measure is in 6/4 time, the second in 3/4, and the third in 6/4. The vocal parts (sop and mez) have lyrics: 'you be re-leased' in the first measure, and 'i write this in great haste do not speak, you may yet be re-leased.' in the second and third measures. The instrumental parts (fl, cl, vln, vlc, db) provide accompaniment. The flute and clarinet parts feature triplets in the first two measures. The violin and double bass parts have accidentals (sharps and flats) in the first two measures.

4.1 prisoners

52

sop

8/4

i am glad i have tas-ted

52

sop

8/4

i am glad e - nough to de - part though i have ne - ver tas - ted life

mez

8/4

i am glad e - nough to de - part though i have ne - ver tas - ted life

52

fl

8/4

cl

8/4

52

vln

8/4

vcl

8/4

db

8/4

Detailed description: This is a page of a musical score for a piece titled '4.1 prisoners'. The score is written for a vocal ensemble and a string quartet. It consists of eight staves. The vocal parts are Soprano (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), Viola (vcl), and Double Bass (db). The music is in 8/4 time and begins at measure 52. The vocal parts have lyrics: 'i am glad i have tas-ted' and 'i am glad e - nough to de - part though i have ne - ver tas - ted life'. The instrumental parts include a flute, clarinet, violin, viola, and double bass. The score is written in a standard musical notation style with treble and bass clefs, a key signature of one sharp (F#), and a 4/8 time signature.

4.1 prisoners

54

sop

54

sop

mez

54

fl

cl

54

vln

vcl

db

it is life,

as in these last weeks. it is a strange life,

as in these last weeks. it is a strange life,

mf

mf

f

+

+

Detailed description: This is a page of a musical score for a scene titled '4.1 prisoners'. The score is arranged in a vertical system with eight staves. The vocal parts (soprano, mezzo-soprano, and flute) have lyrics. The instrumental parts include clarinet, violin, viola, and double bass. The music is in 5/4 time and features a key signature of one sharp (F#). The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and breath marks. The page number '54' is written above the first staff of each vocal part.

4.1 prisoners

58

sop

fi - re

58

sop

pat-terned in fi-re and let-ters on the pri-son pave-ment.

mez

pat-terned in fi-re and let-ters on the pri-son pave-ment.

58

fl

mf

58

cl

mf

58

vln

vcl

db

Detailed description: This page of a musical score is titled '4.1 prisoners'. It contains seven staves of music. The first two staves are for soprano voices (sop), with the second staff including lyrics: 'fi - re', 'pat-terned in fi-re and let-ters on the pri-son pave-ment.', and 'mez' (mezzo-soprano) with identical lyrics. The remaining five staves are for instruments: flute (fl), clarinet (cl), violin (vln), viola (vcl), and double bass (db). The score is divided into three measures with time signatures of 8/4, 2/4, and 6/4. The flute and clarinet parts include a dynamic marking of *mf* (mezzo-forte). The violin part features a double bar line with a repeat sign (||) in the first measure. The double bass part has a plus sign (+) under a note in the second measure.

4.1 prisoners

61

sop

61

sop

if i glance up

mez

if i glance up

fl

cl

vln

vcl

db

Detailed description: This page of a musical score is for the section '4.1 prisoners'. It features eight staves. The top two staves are for soprano voices (sop), with the second staff including the lyrics 'if i glance up'. The third staff is for mezzo-soprano (mez), also with the lyrics 'if i glance up'. The fourth staff is for flute (fl), the fifth for clarinet (cl), the sixth for violin (vln), the seventh for viola (vcl), and the eighth for double bass (db). The score is in 5/4 time, with measures grouped in 4 and 3. The key signature has one sharp (F#). The number '61' is written above the first measure of each staff. The vocal parts have a melodic line with some rests. The instrumental parts provide a rhythmic and harmonic accompaniment.

4.1 prisoners

64

sop

7/4 2/4 6/4

on walls on floor,

64

sop

7/4 2/4 6/4

it is writ-ten on the walls, it is cut on the floor,

64

mez

7/4 2/4 6/4

it is writ-ten on the walls, it is cut on the floor,

64

fl

7/4 2/4 6/4

cl

7/4 2/4 6/4

vln

7/4 2/4 6/4

vcl

7/4 2/4 6/4

db

7/4 2/4 6/4

Detailed description: This is a page of a musical score for a piece titled '4.1 prisoners'. The score is arranged in a system with eight staves. The top two staves are for vocal parts: Soprano (sop) and Mezzo-soprano (mez). The bottom six staves are for instruments: Flute (fl), Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The music is in a 7/4 time signature, which changes to 2/4 and then 6/4 in the second and third measures of each system. The vocal parts have lyrics: 'on walls on floor,' and 'it is writ-ten on the walls, it is cut on the floor,'. The instrumental parts include various musical notations such as rests, notes, and articulation marks. The page number '203' is located at the bottom center.

4.1 prisoners

67

sop

67

sop

it is pat-terned-cross the slope of the roof.

67

mez

it is pat-terned-cross the slope of the roof.

67

fl

67

cl

67

vln

67

vcl

67

db

Detailed description: This page contains a musical score for a section titled "4.1 prisoners". The score is written for a vocal ensemble and a chamber orchestra. The vocal parts include Soprano (sop), Mezzo-soprano (mez), and Flute (fl). The instrumental parts include Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The score begins at measure 67. The vocal parts have lyrics: "it is pat-terned-cross the slope of the roof." The instrumental parts feature complex rhythmic patterns and dynamics. The time signature changes from 6/8 to 4/4 and back to 6/8. The key signature is one sharp (F#). The score is written in a standard musical notation style with various musical symbols and markings.

4.1 prisoners

71

sop

i am weak weak last night if the guard had left the gate

71

sop

i am weak weak last night if the guard had left the gate

71

mez

i am weak weak last night if the guard had left the gate

71

fl

pp

cl

71

vln

pp

vcl

pp

db

pp

Detailed description: This is a musical score for a scene titled '4.1 prisoners'. It features seven staves. The top three staves are for vocal parts: Soprano (sop), Mezzo-soprano (mez), and Flute (fl). The bottom four staves are for instruments: Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The vocal parts all sing the lyrics 'i am weak weak last night if the guard had left the gate'. The instrumental parts are marked with a piano (*pp*) dynamic. The score is in 2/4 time and includes various rhythmic patterns such as 3/4 and 1/4 notes. The key signature has one sharp (F#).

4.1 prisoners

78

sop un-locked i could not have ven-tured to es-cape but one thought serves me now

78

sop un-locked i could not have ven-tured to es-cape but one thought serves me now

mez un-locked i could not have ven-tured to es-cape but one thought serves me now

78

fl

cl

78

vln

vlc

db

Detailed description: This is a page of a musical score for a piece titled '4.1 prisoners'. The score is arranged in a vertical stack of staves. At the top, the section is identified as '4.1 prisoners'. The first three staves are for vocal parts: Soprano (sop), Soprano (sop), and Mezzo-soprano (mez). Each vocal line begins with a measure number '78' and contains the lyrics 'un-locked i could not have ven-tured to es-cape but one thought serves me now'. The vocal lines are written in treble clef with a key signature of one sharp (F#). The vocal parts feature a mix of quarter, eighth, and sixteenth notes, with some triplets and fermatas. Below the vocal parts are five instrumental staves: Flute (fl), Clarinet (cl), Violin (vln), Viola (vlc), and Double Bass (db). The flute part starts with a measure number '78' and contains a melodic line with some slurs. The clarinet part is mostly rests. The violin part starts with a measure number '78' and contains a melodic line with slurs. The viola part starts with a measure number '78' and contains a melodic line with slurs. The double bass part starts with a measure number '78' and contains a melodic line with slurs. The instrumental parts are written in treble clef for flute and violin, and bass clef for clarinet, viola, and double bass. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into measures by vertical bar lines, with some measures containing multiple time signatures (3/4, 1/4, 2/4).

4.1 prisoners

85

sop

with strength.

85

sop

with strength. as i pass down the cor - ri - dor

mez

with strength. as i pass down the cor - ri - dor

85

fl

cl

85

vln

vcl

db

Detailed description: This is a musical score for a scene titled '4.1 prisoners'. It features eight staves. The top four staves are vocal parts: Soprano 1 (sop), Soprano 2 (sop), Mezzo-soprano (mez), and Flute (fl). The bottom four staves are instrumental parts: Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The score is divided into three measures. The first measure is in 2/4 time, the second in 8/4, and the third in 3/4. The vocal parts have lyrics: 'with strength.' in the first measure, and 'with strength. as i pass down the cor - ri - dor' in the second and third measures. The instrumental parts provide accompaniment for the vocal lines.

4.1 prisoners

88

sop

8/4 4/4 7/4

88

sop

past desp-'rate fa - ces at each cell, your eyes and my eyes may meet.

8/4 4/4 7/4

mez

past desp-'rate fa - ces at each cell your eyes and my eyes may meet

88

fl

8/4 4/4 7/4

cl

8/4 4/4 7/4

88

vln

8/4 4/4 7/4

vlc

8/4 4/4 7/4

db

8/4 4/4 7/4

Detailed description: This is a musical score for a scene titled '4.1 prisoners'. It consists of eight staves. The top two staves are for vocal parts: Soprano (sop) and Mezzo-soprano (mez). The soprano part has a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure. The mezzo-soprano part has a melodic line in the first measure, a whole rest in the second, and a melodic line in the third. The lyrics for both are 'past desp-'rate fa - ces at each cell, your eyes and my eyes may meet.' The next three staves are for instrumental parts: Flute (fl), Clarinet (cl), and Violin (vln). Each of these three parts has a whole note in the first measure, a whole rest in the second, and a whole note in the third. The bottom three staves are for the string section: Violoncello (vlc) and Double Bass (db). Both have whole rests in all three measures. The time signature changes from 8/4 to 4/4 in the second measure of each staff, and then to 7/4 in the third measure. The key signature has one sharp (F#).

4.1 prisoners

91

sop

91

sop

mez

91

fl

cl

91

vln

vcl

db

you will be dark, un - kempt,

you will be dark, un - kempt,

MSP

MSP

The musical score is for a section titled "4.1 prisoners" starting at measure 91. It features seven staves: Soprano (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The vocal parts (sop and mez) have lyrics: "you will be dark, un - kempt,". The instrumental parts (vcl and db) include markings for "MSP" (Musical Staff Position) and dynamic markings. The score is written in 3/4, 4/4, and 2/4 time signatures.

4.1 prisoners

94

sop

94

sop

but i pray for one glimpse of your face

why do i want this?

mez

but i pray for one glimpse of your face

why do i want this?

94

fl

94

cl

94

vln

vcl

db

Detailed description: This page of a musical score is titled '4.1 prisoners'. It features eight staves. The top two staves are for vocal parts: soprano (sop) and mezzo-soprano (mez). The soprano part consists of whole rests in both measures. The mezzo-soprano part has a melodic line in the first measure, followed by a whole rest, and then a melodic line in the second measure. The lyrics 'but i pray for one glimpse of your face' are written under the first measure, and 'why do i want this?' under the second. The remaining six staves are for instrumental parts: flute (fl), clarinet (cl), violin (vln), viola (vcl), and double bass (db). The flute, clarinet, and violin parts consist of whole rests in both measures. The viola and double bass parts play a rhythmic accompaniment with eighth notes and rests, spanning across the two measures. The score is in 9/4 time, with a key signature of one sharp (F#). Measure numbers 94 and 5 are indicated at the beginning and end of the first and second measures respectively.

4.1 prisoners

96
sop 9/4

96
sop 9/4
i who have seen you at the ban - quet

mez 9/4
i who have seen you at the ban - quet

96
fl 9/4

96
cl 9/4

96
vln 9/4

96
vlc 9/4

96
db 9/4

Detailed description: This is a page of a musical score for a piece titled "4.1 prisoners". The score is written for a vocal ensemble and a chamber orchestra. It consists of eight staves. The vocal parts include Soprano (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), Viola (vlc), and Double Bass (db). The tempo is marked as 96. The time signature is 9/4. The key signature has one sharp (F#). The vocal parts have lyrics: "i who have seen you at the ban - quet". The instrumental parts include a flute, clarinet, violin, viola, and double bass. The score is marked with a rehearsal sign (96) at the beginning of each part.

4.1 prisoners

97

sop

10 5
4 4

97

sop

10 5
4 4

each flow - er of your hy - a - cinth - cir - clet white a - gainst your hair.

mez

10 5
4 4

each flow - er of your hy - a - cinth - cir - clet white a - gainst your hair.

97

fl

10 5
4 4

cl

10 5
4 4

97

vln

10 5
4 4

vcl

10 5
4 4

db

10 5
4 4

Detailed description: This is a page of a musical score for a piece titled '4.1 prisoners'. The score is arranged in a system with seven staves. From top to bottom, the staves are for Soprano (sop), Soprano (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), and Violoncello/Double Bass (vcl/db). The first five staves (sop, sop, mez, fl, cl) are vocal parts. The first soprano part has a whole rest in both measures. The second soprano and mezzo-soprano parts have a melodic line in the first measure (measures 10-14) and a whole rest in the second measure (measures 15-19). The lyrics 'each flow - er of your hy - a - cinth - cir - clet white a - gainst your hair.' are written below the second soprano and mezzo-soprano staves. The flute, clarinet, and violin parts also have whole rests in both measures. The violoncello and double bass parts have a rhythmic accompaniment consisting of a series of eighth notes in the first measure and a melodic phrase in the second measure. The time signature is 4/4, and the key signature has one sharp (F#). Measure numbers 10 and 5 are indicated above the first and second measures of each staff.

4.1 prisoners

99

sop

99

sop

why do i want this, when e - ven last night you star-tled me from sleep?

mez

why do i want this, when e - ven last night you star-tled me from sleep?

99

fl

cl

99

vln

ORD

vlc

ORD

db

Detailed description: This is a page of a musical score for the piece '4.1 prisoners'. It features seven staves. The top two staves are for vocal parts: Soprano (sop) and Mezzo-soprano (mez). Both vocal parts have lyrics: 'why do i want this, when e - ven last night you star-tled me from sleep?'. The vocal lines include triplets in the final measure of each line. The next three staves are for woodwinds: Flute (fl), Clarinet (cl), and Violin (vln). The Flute and Violin parts are mostly rests. The Clarinet part has a key signature of one sharp (F#) and is mostly rests. The bottom two staves are for piano accompaniment: Violoncello (vlc) and Double Bass (db). Both parts include 'ORD' markings above the first measure and dynamic markings like 'p' and 'f'.

4.1 prisoners

102

sop

102

sop

you stood a-against the dark rock, you grasped an el-der staff. so man-y nights

mez

you stood a-against the dark rock, you grasped an el-der staff. so man-y nights

102

fl

cl

102

vln

vcl

db

Detailed description: This is a page of a musical score for a scene titled '4.1 prisoners'. The score is arranged in a vertical staff system with eight parts. From top to bottom, the parts are: Soprano (sop), Soprano (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The vocal parts (sop, mez) include lyrics: 'you stood a-against the dark rock, you grasped an el-der staff. so man-y nights'. The instrumental parts (fl, cl, vln, vcl, db) are primarily rests, with some melodic lines in the vcl and db parts. The score is divided into three measures with time signatures of 7/4, 6/4, and 4/4. A rehearsal mark '102' is placed above the first measure of each part. The key signature is one sharp (F#).

4.1 prisoners

105

sop

105

sop

105

mez

105

fl

105

cl

105

vln

105

vcl

105

db

you have dis-trac-ted me from ter-ror. once you lif-ted a spear-flow-er

you have dis-trac-ted me from ter-ror. once you lif-ted a spear-flow-er

Detailed description: This is a page of a musical score for a scene titled '4.1 prisoners'. The score is written for a full orchestra and two vocalists. The vocal parts are for Soprano (sop) and Mezzo-soprano (mez). The instrumental parts include Flute (fl), Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The score is divided into two measures, each with a 9/4 time signature. The first measure is marked with a '105' above the staff. The vocal parts have lyrics: 'you have dis-trac-ted me from ter-ror. once you lif-ted a spear-flow-er'. The instrumental parts are mostly rests, with some activity in the cello and double bass parts.

4.1 prisoners

107

sop

107

sop

i re-mem-ber how you stopped to gath-er it and it flamed,

mez

i re-mem-ber how you stopped to gath-er it and it flamed,

107

fl

cl

107

vln

vcl

db

Detailed description: This page of a musical score is for the section '4.1 prisoners'. It features eight staves. The vocal parts (soprano and mezzo-soprano) have lyrics: 'i re-mem-ber how you stopped to gath-er it and it flamed,'. The instrumental parts include flute, clarinet, violin, viola, and double bass. The score is in 4/4 time, with a key signature of one sharp (F#). The first measure of each staff is marked with a rehearsal symbol (11) and the number 107. The second measure of each staff is marked with a rehearsal symbol (3) and the number 4. The vocal parts have a melodic line with lyrics underneath. The instrumental parts have various musical notations, including rests, notes, and slurs.

4.1 prisoners

109

sop

109

sop

the leaf and shoot and the threads, yel - low, yel - low

mez

the leaf and shoot and the threads, yel - low, yel - low

109

fl

cl

109

vln

vcl

db

Detailed description: This is a page of a musical score for a piece titled "4.1 prisoners". The score is arranged in a vertical staff system with eight parts. From top to bottom, the parts are: Soprano (sop), Soprano (sop), Mezzo-soprano (mez), Flute (fl), Clarinet (cl), Violin (vln), Violoncello (vcl), and Double Bass (db). The music is in 4/4 time, with a key signature of one sharp (F#). The score is divided into three measures. The first measure is in 4/4 time, the second in 3/4, and the third in 2/4. The vocal parts (sop and mez) have lyrics: "the leaf and shoot and the threads, yel - low, yel - low". The instrumental parts (fl, cl, vln, vcl, db) are mostly rests, with some melodic lines in the vcl and db parts. The number "109" is written above the first measure of each part.

4.1 prisoners

113

sop

113

sop

sheer till they burnt to red-pur-ple in the cup.

mez

sheer till they burnt to red-pur-ple in the cup. as i pass your cell door

fl

113

cl

113

vln

vcl

db

4.1 prisoners

115

sop

3/4 6/4

115

sop

3/4 6/4

mez

do not speak. i was first on the list

3/4 6/4

fl

3/4 6/4

cl

3/4 6/4

115

vln

3/4 6/4

vcl

3/4 6/4

db

3/4 6/4

Detailed description: This is a page of a musical score for a piece titled "4.1 prisoners". The score is arranged in a vertical staff system with eight parts: two soprano voices (sop), a mezzo-soprano (mez), flute (fl), clarinet (cl), violin (vln), viola (vcl), and double bass (db). The music is in 3/4 time, which changes to 6/4 time at the beginning of the second measure. The key signature has one sharp (F#). The vocal parts (sop, mez, fl, cl) have rests in both measures. The mezzo-soprano part has lyrics: "do not speak. i was first on the list". The violin part has a melodic line with a fermata in the first measure and a repeat in the second. The double bass part has a melodic line with a fermata in the first measure and a melodic line in the second measure. The number "115" is written above the first measure of each staff.

4.1 prisoners

117

sop $\frac{14}{4}$

sop $\frac{14}{4}$

mez $\frac{14}{4}$
they may for - get you tried to sheild me as the horse - men passed.

fl $\frac{14}{4}$

cl $\frac{14}{4}$

vln $\frac{14}{4}$

vlc $\frac{14}{4}$

db $\frac{14}{4}$

Detailed description: This is a page of a musical score for a scene titled '4.1 prisoners'. The score is written for a vocal ensemble and a chamber orchestra. It consists of eight staves. The vocal parts include two soprano (sop) parts, a mezzo-soprano (mez) part with lyrics, a flute (fl), a clarinet (cl), a violin (vln), a viola (vlc), and a double bass (db). The music is in 4/4 time and begins at measure 117. The vocal parts are mostly silent, with a single note in the soprano parts. The mezzo-soprano part has a melodic line with lyrics: 'they may for - get you tried to sheild me as the horse - men passed.' The instrumental parts include a flute, clarinet, violin, viola, and double bass, each with specific musical notation such as rests, notes, and dynamics.

4.2 storm

mez

fl

vln

vlc

fff a little flat compared to the flute.

fff

fff

mez

fl

vln

vlc

fff

4.2 storm

The musical score is divided into two systems. The first system (measures 7-9) is in 4/4 time. The vocal part (mez) begins with a *fff* dynamic and a triplet of eighth notes. A box labeled "screamed" is placed above the vocal line. The flute (fl) and violin (vln) parts feature rapid sixteenth-note passages with dynamics of *f*. The flute has fingerings 5, 6, 5, 5, 6, and a triplet. The violin has fingerings 6, 7, 5, 5. The cello (vlc) part provides a harmonic accompaniment with a dynamic of *f*. The second system (measures 10-12) is in 6/4 time. The vocal part (mez) has a triplet of eighth notes. The flute (fl) and violin (vln) parts continue with rapid sixteenth-note passages. The flute has fingerings 7, 5, 6, 6, 5, 5. The violin has fingerings 5, 5, triplet, 7, 5, 5, triplet. The cello (vlc) part continues with a harmonic accompaniment.

4.2 storm

13

mez

fl

vln

vlc

15

mez

fl

vln

vlc

the live branch the

branch is white, the

3

7

5

6

4

4

3

3

3

6

3

6

4

4

4

4

3

7

5

7

4

4

4

4

3

6

3

3

6

4.2 storm

17

mez

fl

vln

vlc

green crushed

6 6 4 5

6 4 7 6 7

4

19

mez

fl

vln

vlc

each leaf is rent like

6 7 6 7

6 6 7 7

4

4.2 storm

21
mez
split wood.

21
fl
6 6 4 5 7

21
vln
6 6 4 5

21
vlc
6 4

23
mez
f
You bur - den the trees with

23
fl
mf 7 3 3 7

23
vln
mf 3 5 6 7

23
vlc
mf

Detailed description: The image shows a musical score for a piece titled '4.2 storm'. It consists of two systems of staves. The first system starts at measure 21 and features a mezzo-soprano (mez) part with the lyrics 'split wood.' and a string ensemble (fl, vln, vlc) with complex rhythmic patterns. The second system starts at measure 23 and features the mezzo-soprano with the lyrics 'You bur - den the trees with' and the string ensemble. The score includes various musical notations such as clefs, time signatures (6/4 and 4/4), dynamics (f, mf), and fingerings (6, 5, 7, 3).

4.2 storm

25

mez

black drops,

fl

vln

vlc

27

mez

you swirl and crash

fl

vln

vlc

4.2 storm

29 *mf*

mez you have bro - ken off a wegh - ted leaf

fl *mp* 5 6 4 3 5 6

vln *mp* 3 3 4 5

vlc *mp*

31

mez in the

fl *p* 5 5 6 7

vln *p* 3 6 6

vlc *p*

4.2 storm

33 ^{1/4}

mez

wind, it

fl

7 7 6 5

vln

3 5 6 7

vlc

35

mez

is hurled out

fl

6 5 5 7 6 3

vln

3 6 6 6 3

vlc

4.2 storm

38 *p*
mez
whirls up and sinks,
fl *pp* 5 7 5 7 3
vln *pp* 3 6 6 6 6
vlc *pp*

41 *ppp*
mez
a green stone. _____
fl *ppp* 7 3 7 3 7 3
vln *ppp* 6 3 5 3
vlc *ppp*

Detailed description: The image shows a page of a musical score for a piece titled "4.2 storm". It consists of two systems of music. The first system starts at measure 38 and includes a mezzo-soprano vocal line and instrumental parts for flute (fl), violin (vln), and cello (vlc). The vocal line has the lyrics "whirls up and sinks,". The flute part is marked *pp* and features a complex rhythmic pattern with slurs and fingerings (5, 7, 5, 7, 3). The violin part is also marked *pp* and has slurs with fingerings (3, 6, 6, 6, 6). The cello part is marked *pp* and consists of a few chords. The second system starts at measure 41 and includes the same vocal and instrumental parts. The vocal line has the lyrics "a green stone. _____". The flute part is marked *ppp* and has slurs with fingerings (7, 3, 7, 3, 7, 3). The violin part is marked *ppp* and has slurs with fingerings (6, 3, 5, 3). The cello part is marked *ppp* and consists of a few chords. The page number 229 is at the bottom.

4.2 storm

The musical score is divided into two systems, each starting at measure 44 and 47 respectively. The Mezzo-soprano (mez) part is mostly silent, with rests in all measures. The Flute (fl) part features a complex melodic line with frequent sixteenth-note patterns and slurs. The Violin (vln) part provides a harmonic accompaniment with similar rhythmic patterns. The Violoncello (vlc) part consists of sustained chords, with the second system using a long note with a fermata.

System 1 (Measures 44-46):

- mez: Rests in all three measures.
- fl: Measures 44-46 contain sixteenth-note runs with slurs and fingerings 3, 5, 6, 7, 5, 5.
- vln: Measures 44-46 contain sixteenth-note accompaniment with slurs and fingerings 5, 6.
- vlc: Measures 44-46 contain sustained chords.

System 2 (Measures 47-49):

- mez: Rests in all three measures.
- fl: Measures 47-49 contain sixteenth-note runs with slurs and fingerings 6, 7, 7, 3.
- vln: Measures 47-49 contain sixteenth-note accompaniment with slurs and fingerings 5, 6, 7, 3, 6.
- vlc: Measures 47-49 contain sustained chords with a fermata in the second measure.

4.2 storm

The musical score consists of four staves, each labeled on the left: 'mez', 'fl', 'vln', and 'vlc'.
- The 'mez' staff (mezzo-soprano) is in treble clef and contains two whole rests, with a measure number '50' above the first staff.
- The 'fl' staff (flute) is in treble clef and contains a melodic line starting with a sharp sign (F#). It features two groups of seven sixteenth notes, each with a '7' below it, and ends with a fermata. A dynamic marking '*fff*' is placed below the staff.
- The 'vln' staff (violin) is in treble clef and contains a melodic line similar to the flute. It features two groups of seven sixteenth notes, with a '5' below the first group and a '7' below the second. A dynamic marking '*fff*' is placed below the staff.
- The 'vlc' staff (viola) is in bass clef and contains a sustained note with a fermata, with a dynamic marking '*fff*' below it.
- The number '50' is also written above the first staff of the flute and violin parts.

4.3 sea iris

♩ = 72

The musical score is written for soprano (sop), mezzo-soprano (mez), and violin (vln) parts. It is in 4/4 time with a tempo of 72 beats per minute. The key signature has one sharp (F#). The score is divided into two systems. The first system (measures 1-6) features a violin accompaniment with a 'MSP' (Musical Setting Pattern) and a dynamic marking of *p*. The vocal parts enter in measure 4 with the lyrics: "weed, moss - weed, root tang - led in sand,". The second system (measures 7-8) shows the vocal parts with the lyrics: "sea - i - ris,". The violin accompaniment continues with a triplet in measure 7.

sop

mez

vln

MSP

p

sop

4

weed, moss - weed, root tang - led in sand,

mez

weed, moss - weed, root tang - led in sand

vln

4

sop

7

sea - i - ris,

mez

7

sea - i - ris

vln

7

4.3 sea iris

9
sop brit - tle flow - er, one pe - tal
mez brit - tle flow - er, on pe - tal
vln

11
sop like a shell is bro - ken
mez like a shell is bro - ken
vln

13
sop and you print a sha - dow like a
mez and you print a sha - dow like a
vln

Detailed description: The image shows a musical score for three parts: soprano (sop), mezzo-soprano (mez), and violin (vln). The score is divided into three systems. The first system (measures 9-10) has lyrics: 'brit - tle flow - er, one pe - tal'. The second system (measures 11-12) has lyrics: 'like a shell is bro - ken'. The third system (measures 13-14) has lyrics: 'and you print a sha - dow like a'. The violin part features intricate, rhythmic patterns with many sixteenth and thirty-second notes. There are triplets of eighth notes in measures 11 and 12. The time signature changes to 3/4 in measure 13. The key signature has one sharp (F#).

4.3 sea iris

16

sop

thin twig.

mez

thin twig.

vln

19

sop

for - tu - nate one, scen - ted and sting - ing

mez

for - tu - nate one, scen - ted and sting - ing

vln

21

sop

rig - id myrrh - bud, cam - phor flow - er sweet and salt

mez

rig - id myrrh - bud, cam - phor flow - er sweet and salt

vln

4.3 sea iris

24

sop

4/4

you are wind in our nos-trils.

mez

4/4

you are wind in our nos-trils.

vln

24

27

sop

do

mez

do the mur - ex fish - ers

vln

27

30

sop

you

mez

drench you as they pass?

vln

30

Detailed description: This is a musical score for a piece titled "4.3 sea iris". It is written for three parts: soprano (sop), mezzo-soprano (mez), and violin (vln). The music is in 4/4 time. The first system (measures 24-26) shows the vocal parts with lyrics: "you are wind in our nos-trils." The violin part features a complex, rhythmic accompaniment with many sixteenth notes. The second system (measures 27-29) continues the vocal parts with lyrics: "do" (sop), "do the mur - ex fish - ers" (mez), and "do" (sop). The violin part continues with similar rhythmic patterns. The third system (measures 30-32) shows the vocal parts with lyrics: "you" (sop), "drench you as they pass?" (mez), and "you" (sop). The violin part continues with similar rhythmic patterns. The score includes various musical notations such as rests, notes, stems, and slurs.

4.3 sea iris

33

sop

do

mez

do your roots drag up co - lour from the sand?

vln

35

sop

ha you

mez

have they slipped gold un - der your

vln

37

sop

ri - vets of gold?

mez

ri - vets of gold?

vln

4.3 sea iris

39

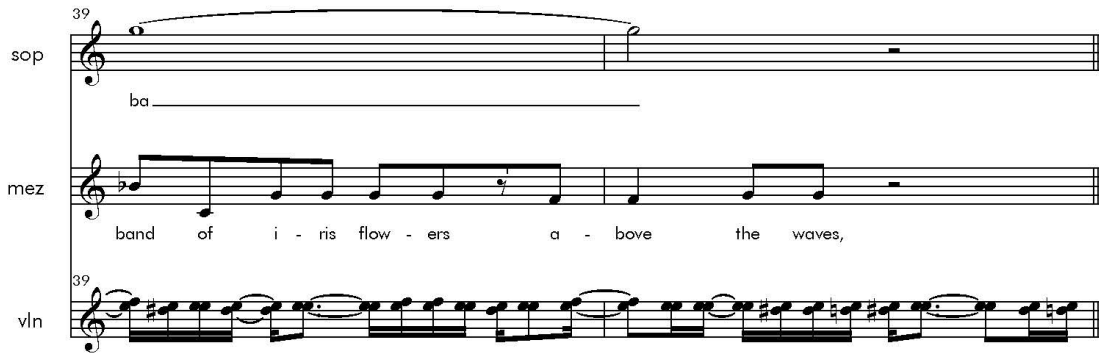
sop

ba

mez

band of i - ris flow - ers a - bove the waves,

vln



41

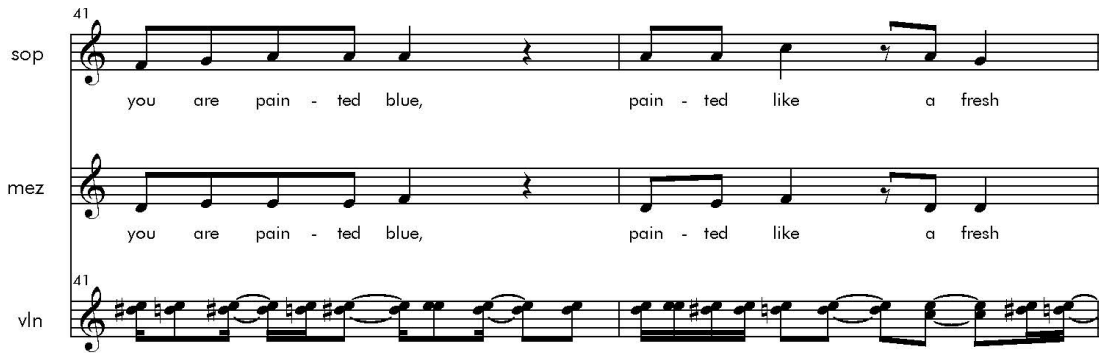
sop

you are pain - ted blue, pain - ted like a fresh

mez

you are pain - ted blue, pain - ted like a fresh

vln



43

sop

prow stained a - mong the

mez

prow stained a - mong the

vln



4.3 sea iris

45

sop

3
salt weeds.

mez

3
salt weeds.

45

vln

4.4 hermes of the ways

five pieces of cord or rope, approximately four feet in length are to be obtained. each instrumentalist should, for the duration of 4.4, swing the cord above their head to create a sound in the air. given that this is a strenuous activity, performers may speed up and slow down the rate of their cord to allow for rest.

15-20" of cord-wind

spoken:

"the hard sand breaks, and the grains of it are clear as wine.

far off over the leagues of it, the wind, playing on the wide shore, piles little ridges, and the great waves break over it.

but more than the many-foamed ways of the sea, i know him of the triple path-ways, hermes, who awaits.

dubious, facing three ways, welcoming wayfarers, he whom the sea-orchard shelters from the west, from the east weathers sea-wind; fronts the great dunes.

wind rushes over the dunes, and the coarse, salt-crusting grass answers.

heu, it whips round my ankles!"

10" of wind

"small is this white stream, flowing below ground from the poplar-shaded hill, but the water is sweet.

apples on the small trees are hard, too small, too late ripened by a desperate sun that struggles through sea-mist.

the boughs of the trees are twisted by many bafflings; twisted are the small-leafed boughs.

but the shadow of them is not the shadow of the mast head nor of the torn sails.

hermes, hermes, the great sea foamed, gnashed its teeth about me; but you have waited, were sea-grass tangles with shore-grass."

20" more of cord wind, fading as a group.

4.5 pear tree

sop

sil - ver dust lif - ted from the earth, high - er than my arms reach, you have moun - ted,

sop

all flat notes should be tuned
to the Ab harmonic in the bas (-41 cents)

cl

db

$11/11^\circ$ $1/8^\circ$

5

sop

○ sil - ver, high - er than my arms reach you front us with great mass;

sop

5

cl

db

4.5 pear tree

8

sop

no flow-er e-ver o-pened so staunch a white leaf, no flow-er e-ver por-ted sil-ver

sop

cl

db

11

sop

from such rare sil-ver; O white pear, your flow-er-tufts thick on the branch

sop

cl

db

4.5 pear tree

15

sop

bring sum - mer and ripe fruits in their pur - ple hearts.

15

sop

cl

db

The musical score consists of four staves. The top staff is for Soprano (sop) and contains the vocal line with lyrics: "bring sum - mer and ripe fruits in their pur - ple hearts." The second staff is also for Soprano (sop) and contains a vocal line. The third staff is for Clarinet (cl) and contains a melodic line. The fourth staff is for Double Bass (db) and contains a line with long, flowing notes and slurs.

4.6 cities

text spoken at a reading pace.

if two or more performers are speaking at the same time, strict coordination is not required.

while not speaking, performers should play the given note repeatedly ad libitum, lasting on breath or one bow.

fl
can we be-lieve by an ef-fort com-fort our hearts: it is not waste all this, not placed here in dis-gust,
one breath long.
repeat ad lib.

b cl
mf
one bow in length
repeat ad lib.

vln
mf
one bow in length
repeat ad lib.

vlc
mf
one bow in length
repeat ad lib.

db
mf

4.6 cities

5

fl

street af - ter street, each pat-terned a - like, no grace to light - en a sin - gle house of the hun-dred

b cl

vln

vlc

db

9

fl

crow-ded in - to one gar - den space. crow-ded

b cl

vln

vlc

db

crow-ded can we be-lieve,` not in ut-ter dis-gust, in i-ron-i-cal play

4.6 cities

14
fl

14
b cl
but the ma - ker of ci - ties grew faint with the beau - ty of tem - ple and space be - fore tem - ple,

14
vln

14
vlc

14
db

17
fl

17
b cl
arch u - pon per - fect arch, of pil - lars and cor - ri - dors that led out to strange court - yards and por - ches

17
vln

17
vlc

17
db

Detailed description: This is a musical score for a section titled "4.6 cities". It consists of two systems of staves. The first system starts at measure 14 and includes staves for fl (flute), b cl (baritone saxophone), vln (violin), vlc (viola), and db (double bass). The b cl staff contains the vocal line with lyrics: "but the ma - ker of ci - ties grew faint with the beau - ty of tem - ple and space be - fore tem - ple,". The second system starts at measure 17 and includes staves for fl, b cl, vln, vlc, and db. The b cl staff contains the lyrics: "arch u - pon per - fect arch, of pil - lars and cor - ri - dors that led out to strange court - yards and por - ches". The other instruments (fl, vln, vlc, db) have rests in all measures shown.

4.6 cities

20

fl

20

b cl

where sun - light stamped hy - a - cinth sha - dows black on the pave - ment.

20

vln

20

vlc

that the ma - ker of ci - ties grew faint

20

db

24

fl

from the in - cense trees

24

b cl

24

vln

24

vlc

with the splen - dour of pal - a - ces, paused while the in - cense flow - ers from the in - cense trees

24

db

4.6 cities

27

fl

27

b cl

27

vln

vlc

dropped on the mar-ble walk, though a-new, fash-ioned this street af-ter street a-like.

27

db

for a-las,

31

fl

31

b cl

crow - ded

31

vln

grasp beau - ty,

vlc

crow - ded

31

db

he had crow-ded the ci - tty so full that men could not grasp beau - ty, beau-ty was o - ver them,

4.6 cities

34
fl through them, mea-sure-less.

34
b cl a-bout them, mea-sure-less.

34
vln rare, so he built a new ci-ty,

34
vlc a-bout them,

34
db no cre-vice un-packed with the hon-ey, rare,

38
fl

38
b cl ah can we be-lieve,

38
vln not i-ron-i-cally but for new splen-dour

38
vlc new splen-dour con-struc-ted new peo-ple to lift through slow growth

38
db new peo-ple

4.6 cities

42

fl hi - de - ous first,

42

b cl to a beau - ty un - ri - valled yet and cre - a - ted new cells, hi - de - ous now

42

vln new cells,

42

vlc hi - de - ous now

42

db hi - de - ous first,

45

fl not hon - ey

45

b cl af - ter street,

45

vln spread lar - ve a - cross them, street af - ter street,

45

vlc but seeth - ing life. street,

45

db and in these dark cells, packed street af - ter street,

4.6 cities

49

fl
souls live, dis - fig - ured,

49

b cl
souls live, hi - de - ous yet o dis - fig - ured, de - faced,

49

vln
souls live, de - faced,

vlc
souls live,

49

db
souls live,

51

fl
we are left

51

b cl
can we think a few old ceels were left we are left

51

vln
old cells we are left

vlc
few we are left

51

db
with no trace of the beau-ty men once held so light. we are left

4.6 cities

55

fl

torn wings,

55

b cl

dull on our torn wings,

55

vln

grains of hon-ey, torn wings, we are left to re-call the old streets?

55

vlc

old dust of stray pol-len

55

db

59

fl

less sweet

59

b cl

59

vln

still sleep

59

vlc

or crawl out to at-tack our frail strength:

59

db

is our task the less sweet that the lar-ve still sleep in their cells?

4.6 cities

62
fl we live great e - vents. we are spread through this earth.

62
b cl we live great e - vents. spread

62
vln we live we a - wait great e - vents.

62
vlc you are use - less. we live spread

62
db we live

66
fl you are use-less. your cell takes the place of our young fu - ture strength.

66
b cl we pro - tect our strong race, you are use-less.

66
vln you are use-less.

66
vlc strong race, you are use-less.

66
db strong race, you are use-less.

4.6 cities

70
fl or wake

70
b cl gold that their lar-ve grow fat

70
vln though they sleep or wake to tor-ment and wish the dis-place our old cells

70
vlc thin rare gold

70
db

74
fl less sweet?

74
b cl find no hon-ey of flow-ers in this waste,

74
vln is our task the less sweet?

74
vlc sweet?

74
db though we wan-der a-bout,

4.6 cities

77

fl

ci - ties?

77

b cl

a - wait the new

77

vln

is our task the less sweet

beau - ty

77

vlc

who re - call the old splen-dour,

77

db

a - wait the new beau - ty of ci - ties?

4.7 the city is peopled

sop
the ci - ty is peo - pled with spir - its,

mezzo

sop
not ghosts, O, my love:

mezzo

sop
though they crow - - - ded be - - - tween

mezzo

sop
and u - surped the kiss of my mouth

mezzo


sop
their breath was your gift, their beau - ty, your life.

mezzo

DOUBLE BASS

threnody 68b - ortonville

approx pitch



harm no.

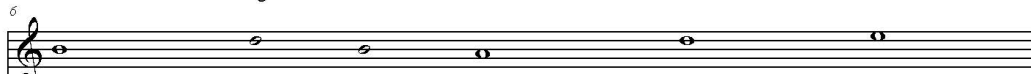
6 8 9 10 9 8 6

fff



wide nodal vibrato throughout.
center of vibrato should be given node.


approx pitch



harm no.

7 8 7 6 8 9

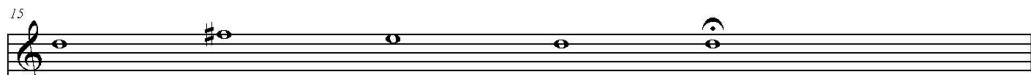
approx pitch



harm no.

10 11 12 10 9 8 9

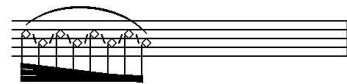
approx pitch



harm no.

8 10 9 8 8

pp



slow down vibrato
sustain 11/8° with ensemble

two skies from sea garden

red sky (at morning)

♩ = 160

the length of each open ended section is left to the performers.
move to the next section at or around the same time.

gtr

gtr

slide (top 3 strings only)
continue constant down-strokes

at the bridge

back down...
[and back to constant 8th notes]

random rhythms and wiggling
of slide near or at the bridge.

this should be exhausting and go on for a while.

gtr

let guitars ring (or feedback).

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