

Red Wind

for Soprano, Narrator,
and Chamber Ensemble

الرياح الأحمر

featuring the poetry of
Nathaniel Mackey

Sid Richardson
(2017)

Red Wind

Instrumentation

Narrator (amplified **baritone**)

Soprano (unamplified) - with Egg Shaker

Bass Clarinet in Bb (with C extension) - with Egg Shaker

Trumpet in C (doubles on Flugelhorn in Bb) - with plunger, Harmon, cup, and wooden straight mutes; with Egg Shaker

Trombone - with plunger, Harmon, and straight mutes

Percussion

Contrabass

Percussion List

Bass Drum - mounted horizontally

Bell Tree

Bongos

Goat Hoof Rattle

Hi-hat

Kick Drum - with pedal

Mbira - may be substituted for any type of thumb piano

Metal Pipes (3)

Radio Set - played by Soprano

Rain Stick

Rawhide Maracas

Ride Cymbal

Riq

Seedpod Rattle - Juju seed pods are indicated, but may be substituted for any seedpod rattle

Snare Drum

Splash Cymbal

Suspended Cymbal - with bass bow

Tam-tam (Large) - with bass bow, Tam-tam beater, triangle beater, and superball friction mallet

Tom-toms (2)

Wood Block

General Notes

The radio set is played by the soprano in the third movement, *Anabatic Jukebox*. It should be an analog radio that includes a frequency tuner in the form of a dial. A set that provides a substantial amount of radio static or white noise while tuning is preferable.

The narrator should be amplified to the extent to which a comfortable speaking voice may be heard above the ensemble at any point during the performance.

 = note raised 1/4 of a tone

 = note raised 3/4 of a tone

 = note lowered 1/4 of a tone

 = note lowered 3/4 of a tone

 = A long pause of indefinite length, unless a duration is indicated above in seconds

Performance Notes

Soprano

"Hand tremolo" indicates to rapidly move the hand towards and away from the mouth while singing.

Resonance passages contain made-up language derivative of Mr. Mackey's poetry and its many influences. Pronunciations may vary, but clear declamation is paramount in these sections.

At all times when the soprano is singing with the ensemble the dynamics of the ensemble should be equal relative to the voice. For example, the trumpet's *forte* should be the same as the singer's.

Bass Clarinet

Slap tongue is indicated with an X through the staff of the note to which it applies.

Quarter tone fingerings are left to the discretion of the player.

In the section *Bell as in Bellow* from the third movement, *Anabatic Jukebox*, multiphonics are notated in the manner outlined by Bass Clarinetist Harry Sparnaay. The most important note to be brought out is the highest of the given dyad. The lower note of the dyad and any resultant tones in between the highest and lowest notes are subsidiary. Because these inner notes may vary given different fingerings, multiphonics are notated with a box through the stem.

"Timbral trill" indicates a bisbigliando or "color trill," a trill to the same note.

"Air tone" indicates to use the fingering that produces the written note, but instead of a normal tone just blow air through the instrument. Shape the oral cavity with the given vowels.

Trumpet

 = Oscillate with plunger; used in conjunction with growl effect.

The section that calls for Flugelhorn, *Blue Fasa Nova* from the third movement, *Anabatic Jukebox*, appears notated in Bb in the player's part but is notated in C in the score. All other sections written for trumpet appear in C in both the score and the part.

Quarter tone fingerings are left to the discretion of the player.

"Air tone" indicates to use the fingering that produces the written note, but instead of a normal tone just blow air through the instrument. Shape the oral cavity with the given vowels. Air tones sections also may call for reversal of the mouthpiece.

Performance Notes (continued)

Trombone

●  = Oscillate with plunger; used in conjunction with growl effect.

In the second movement, *Head Opening*, the player is called upon to improvise upper partials of a given fundamental pitch by varying the extent to which the hand is covering the Harmon mute. Target ranges for the partials are given, but the player may choose whatever partials of the harmonic series are most comfortably produced in this manner. In this section, the intended effect is accompanimental rather than soloistic.

In the fourth movement, *Anacoluthic Light*, the player is called upon to sing and play through the instrument simultaneously. In these instances, the sung pitch is always notated below the held pitch as the descending voice. Vowels are indicated in some instances, in which case shape the oral cavity with the given vowels, moving freely between them.

Percussion

The percussion setup for *Red Wind* is intended to be one extensive station. The ultimate layout, however, is left to the player's discretion.

Passages written for riq include a two-pitch melodic contour intended to contrast higher notes played on the rim of the instrument with lower notes played in the center. Notes played on the jingles are notated with X noteheads.

A bass bow is required to bow the suspended cymbal and tam-tam.

In the first movement, *A Night in Jaipur*, the bass drum should be mounted horizontally so that the riq may be placed on the drum head and played with the same beater in the passage mm. 118 - 152.

The metal pipes may be any size provided that they are all of different lengths from one another.

The fourth movement, *Anacoluthic Light*, calls for a goat hoof rattle and a juju seedpod rattle. If these instruments are not available, other shakers that fit the descriptions found in the score may be substituted.

The final movement, *Rag*, calls for an mbira for the ending section. An mbira is preferable, but any thumb piano may be substituted.

Contrabass

Bass harmonics sound an octave lower than written.

"Jazz pizz." indicates to employ a pizzicato in which the fleshy side of the finger closer to the thumb is used to push directly through the string rather than to pluck the string upwards.

"Overpressure" indicates to apply an inordinate amount of bow pressure to the string.

Program Note

Red Wind sets selected verses from Nathaniel Mackey's *Blue Fasa* (2015), which continues his two serial poems *Song of the Andoumboulou* and "Mu." His poetry braids these poems into several volumes, which exhibit themes of movement, migration, and transit. As Mackey points out in his introduction, *Blue Fasa* "announces an Eastern turn" to the poems. It constantly alludes to non-Western traditions and is highlighted by imagery from India to the Caribbean, California, the Sudan, and beyond.

Among his influences is fieldwork from a wide range of ethnographers, and specifically for *Blue Fasa*, Janice Boddy's *Wombs and Alien Spirits: Women, Men, and the Zār Cult in Northern Sudan* (1989). Boddy's work details the zār-possession rituals of the Hofriyati, a pseudonym she uses for the people of the village where she did her fieldwork. In this Islamic culture possession (by a zār, called a *jinni* in the Quran), is considered an affliction, one that occurs most frequently among Hofriyati women. The afflicted must be cleansed through a ritual that may involve dance, trance, animal sacrifice, and feasting. The trance-inducing chants invoked by the musicians in their efforts to coax individual spirits are called "threads," which are "pulled" when they are sung. Mackey's usage of this imagery from Boddy's fieldwork is strikingly evident in the excerpted passage from the poem "Hofriyati Head Opening." *Red Wind* takes its title from the Arabic name for a particular zār spirit that bothers the possessed, *rīh al-ahmar* or "red wind."

The narrative of *Red Wind* begins at the gaming table of the Hindu goddess Lakshmi. The "caught strings" evoke this romantic setting of "A Night in Jaipur," *Blue Fasa*'s opening poem. The themes of trance, dislocation, and multiple identities are highlighted in lines like "Insofar as there / was an I it wasn't hers." This thematic material is echoed in the second excerpt from "Hofriyati Head Opening:" "I was possessed. I wasn't there." Boddy finds a paradoxical aspect of the Hofriyati spirit tradition intriguing. The possessed are simultaneously themselves and alien beings. I have chosen to set passages that deal with this multiplicity of identity.

The middle and last movements of my work, *Anabatic Jukebox* and *Rag*, spring from Mackey's titles for the two sections of *Blue Fasa*. "Rāg" and "Rag," Mackey points out that these two related words are:

Both noun and verb—frayed social fabric, bareness of thread, torn cover, on the one hand, to disturb or to interrupt the rhythm or time in a piece of music, to syncopate, on the other. The book's band of travelers, a traveling band it seems at times, avail themselves, if not as performers at least as listeners to the ever-present "box," of ragging's brief against time, the bone it picks with history and the poverty of politics, ragging rag as if to redress it, ragging rag as if to inoculate themselves.

In their inclusion of elements of blues, *bossa nova*, jazz, and ragtime, these two movements allude to Mackey's constant process of signification, of reference to other cultural, musical, and poetic traditions. The penultimate movement, *Anacoluthic Light*, highlights the theme of multiple identities by juxtaposing the

Program Note

soprano, who represents the world of the spirits, and the narrator, representative of our own world.

Mackey employs Rasta-influenced terminology in *Blue Fasa*, which “runs claim and qualm as one, nomination and agnosis as one, proposing a subjunctive, qualified I, an alternate, unmortared I. Such a self, speaking or singing with a torn voice [...] laments cosmic dislocation, social disability, sexual distress, and other afflictions.” These societal afflictions are referred to by the Hofriyati as the “illness older than books.” This imagery is present in the last excerpt of my final movement, *Rag*, where the narrator is prevented from seeing the “light” by his own conflicting identity—the manifestation of which takes the form of books old and new. I interpret the ending of the excerpt as a commentary upon the problematic nature of societal conflict and the difficulties of confronting issues of identity and social status. *Red Wind* reflects the contingency of our own reality upon one that is inherently other, and aims to demonstrate the possibility of coexistence between the two realms.

Red Wind was written in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the Department of Music in the Graduate School of Duke University.

Red Wind

I. A Night in Jaipur	1
II. Head Opening	27
III. Anabatic Jukebox	44
IV. Anacoluthic Light	57
V. Rag	69

Duration: circa 27 minutes 30 seconds

NATHANIEL MACKEY
(b. 1947)

SID RICHARDSON
(b. 1987)

Red Wind

Score in C

I. A Night in Jaipur

♩ = 66 Meditative

Narrator

Soprano

Bass Clarinet

Trumpet

Trombone

Bell Tree with triangle beater **Riq** (Play Riq to have a two-pitch melodic contour)

Percussion

Contrabass

sfz *mf* *f* *p* *p* *sfz*

fp *pp* dynamic swelling to *mp* ad lib.

l.v. 5 5 6 6 slap

6 6

2 3

conductor cues

Sat gameless at the gaming table. Sitar glint knuckling the night's one luster spoke sputter, made sputter speak...

N.

S.

Tpt.

Riq

Cb.

jingles

p *p*

ord.

3

4 5 6

A diffuse kiss low to the ground blue reconnoiter.

Voice also known as

N.

S.

Tpt.

Riq

Cb.

7 8 9

Wrack Tavern.

11

N.

S.

Tpt.

Riq

Cb.

10 11 12

N.

S.

Tpt.

Riq

Cb.

13 14 15

f *> mf* *f* *3* *3* *3* *p*

S. *be my ah be my al - tar bar*

Tpt. *p pp sff pp mp pp* ord. *slow wa-wa*

Riq *mfz f* *jingle roll jingle hits* *pp mp*

Cb. *16 17 18 sffp*

molto vib. *poco vib.* *f* *3* *p*

S. *be my al - tar ah*

Tpt. *ppp mp pp mf pp p pp*

Riq *4/4 3/4*

Cb. *19 20 21 pp dynamic swells ad lib.*

3

S. *al tar*

Tpt. *ord. mp f sffz f p sffz* *growl + flz* *growl*

Riq *f 3* *sim. p mp 3 p*

Cb. *22 23 24*

N. *"Bar,*

S. *mf* *f* *3* *3* *bar* *be* *my* *al - tar*

Tpt. *mf* *p* *pp* *ord.* *Bongos*

Riq *sfz* *f* *3*

Cb. *25* *26* *molto* *ff* *sub. p*

25

be my altar," it sang...

N.

S. *espressivo, wailing* *p* *3* *mp* *f* *mf*

Tpt. *p* *mf* *sfz* *ord.* *growl*

Riq *p* *mf*

Cb. *27* *28* *29* *pp* *dynamic swells ad lib.*

Semi-sang, semi-wept, Lakshmi's bond an abatement.

N.

S. *p* *3* *pp* *mf* *3* *ah* *ah* *ah*

Tpt. *pp* *ppp* *ord.* *sim.*

Riq *pp* *3* *p*

Cb. *30* *31* *mfpp* *32*

Held but not had, had held, churchical girth.

Caught strings cut our thumbs...

N. *hum* *mf* *3* *hum* *f* *3* *mf* *3*

S. *ah* *mm* *ah*

Tpt. *mm* *mm* *mm* *ah*

Riq **Bongos**

Cb. *mf* *LH pizz.* *mf* *(arco)* *p*

33 34 35

Insofar as there was an I it wasn't hers we heard her insinuate, of late begun to be else-where, the late one

N. *mf* *p* *mp* *mf* *pp*

S. *sing* *(sing)* *hum* *sing* *ah*

Tpt. *pp* *p* *pp*

Riq *p* *mf* *slap*

Cb. *pp* *mf* *pp*

36 37 38

she'd one day be...

N. *wailing* *f* *mf* *3* *p* *sub. f*

S. *Bar* *be* *be* *my al - tar*

Tpt. *p* *mp* *p*

Riq *j.r.* *ord.* *3* *5* *f*

Cb. *molto* *ffp* *pp*

39 40 41

wailing vocalise

p *<mf>* *p* *<f>* *mf*

S. *ah ah ah ah ah*

Tpt. *rapid wa-wa* *ord. (open)* *slow wa-wa* *ord.*

Riq. *sim.* *pp* *f* *p* *pp sub. f* *mf* *f*

Cb. *ppp*

42 43 44

p *pp* *f molto espress.* *mf*

S. *ah ah ah ah ah*

Tpt. *slow wa-wa* *growl + flz* *ord.*

Riq. *mf* *p* *sub. f* *mf* *p* *pp*

Cb. *f* *pp*

45 46 47 48

3 *p*

S. *be my al - tar*

Tpt. *slow wa-wa* *ord.* *mp calm* *pp*

Riq. *p* *pp*

Cb. *mf* *p*

49 50 51

S. *mf* *f* *p* *sub. f* *p*
ah ah ah ah ah

B. Cl. *mf* *p*

Tpt. *mp* *mf* *p*
jingles on head sim. slow wa-wa fast wa-wa ord.

Riq *p* *mf* *p* *sfz* *mf*

Cb. *mp* dynamic swells *ad lib.*

52 53 54



S. *f* *mf* *f* *p* *molto* *mf* *f* *p*
be be my al - tar be my al tar

B. Cl. *f* *mf* *p* *mf* *p*

Tpt. *sub. f* *mf* *p* *mf* *p* *growl*
slow wa-wa ord.

Riq *p* *sfz* *p* *mp* *f* *p* *sfz* *sfz* *sub. p*

Cb. *mf* *p*

55 56 57

S. *mf* *p* *mf* *hand tremolo ord.* *< f* *ord.* *mf*
 ah ah ah ah ah ah
 B. Cl. *mf* *ord.* *p* *f* *mp* *mf*
 Tpt. *mf* *ord.* *f* *mp* *p* *fast wa-wa*
 Riq *f* *sub. p* *5* *mf* *p* *sfz* *sfz p* *sfz* *sfz* *sfz* *mp*
 Cb. 58 59 60

S. *f*
 ah al tar ah
 B. Cl. *p* *mf*
 Tpt. *mf* *ord., open bell sempre* *p* *mf* *f*
 Riq *f* *p* *sfz* *sfz* *f* *5*
 Cb. 61 62 63

65 ♩ = 66 **Tempo Primo**
Semi-sang, semi-wept

N.
 S.
 B. Cl.
 Tpt.
 Riq
 Cb.

64
 65
 66

hand tremolo
ff
f
ff
pp
sfz
f
fp
pp

jingle roll
slap
place Riq on Bass Drum head
cut-off with Riq
dynamic swells ad lib.


as we sat lost at the gaming table thumbs all thumbs, no thumbs to hold on with...
Held-not-

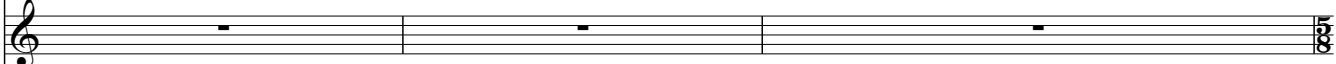
N.
 S.
 B. Cl.
 Tpt.
 Bongos
 Cb.

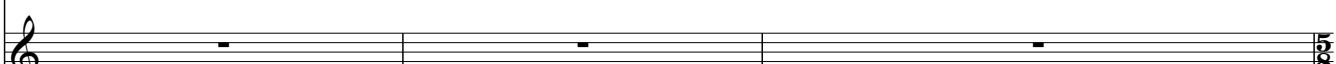
67
 68
 69

Bongos
mf
 3

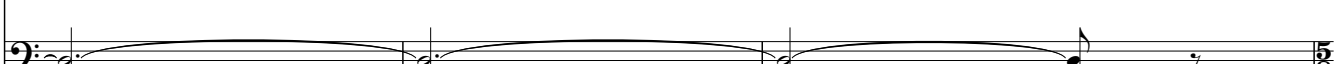
-had was her new way, what had its way with us, held-not-had her numb regret

N. 

S. 

Tpt. 

Bongos 

Cb. 

70 71 72

73 ♩ = 240; ♩♩ = 96 Dancing

N. 

S. 

Tpt. 

Bongos 

Cb. 

73 74 75

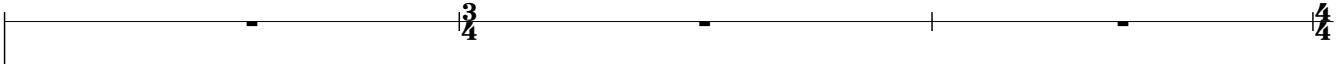
with medium hard sticks

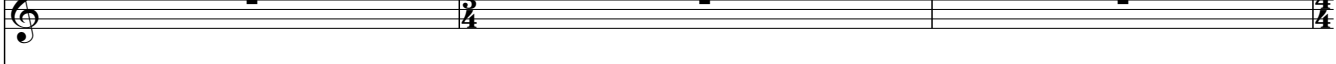
sffz *mf* *sffz* *mf* *f* *sffz* *mf* *sim.*

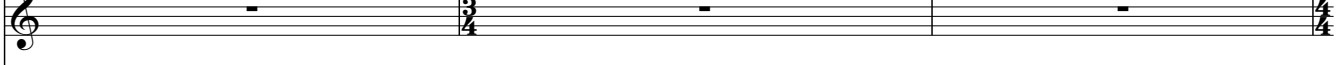
jazz pizz.

f

76 ♩ = ♩ (♩ = 120)

N. 

S. 

Tpt. 

Bongos 

Cb. 

76 77 78

mf *f* *sfz* *sub. mp* *sffz* *arco* *fp*

in 2 (♩ = 60)

N. *mf* Spoken, forlorn

S. *ord. mf*

Held but not had, had held, churchical girth.

B. Cl.

Tpt.

Tbn.

Perc.

Cb. *p* *pp* cut-off with voice

79 80 81 82

83 ♩ = ♩ (♩ = 60) **Maestoso feroce** Resonance I - Wrack Tavern's acrid bouquet

S. *f* in a bizarre, fantastic style *ff* *mf* *< f*

ord. Ka - li Ka - lu Ka Zar gi - sa - lo té - o té o

B. Cl. *f* *p* *mf* *pp* *mf* *pp* *mfz* *f*

Tpt. *f* *p* *mf* *pp* *flz.* *ord.* *pp* *mfz* *f* *flz.*

Tbn. *f* *p* *mf* *pp* *mf* *p* *f* *mfz*

Bell Tree with triangle Tam-tam with triangle beater Bell Tree *sim.*

l.v. *beater* *l.v.* continuous glissando *l.v.*

Perc. *sfz* *mp* *mf* *f*

Cb. *f* *p* *mf* *pp* *mf* *p* *ff* *mf*

83 84 85 86

accel.

S. *mf* < *f* *ff*
lu - ta lu - li mu - ni — Jai - pur

B. Cl. *p* *mf* with plunger mute *p* *mf* *sfz* *mf* *f* 5

Tpt. *sub. p* *mf* *sf* > *p* *mf* > *p* *mf* 3 *f* open bell sempre

Tbn. *sub. p* *sf* > *sf* > *p* *sf* > *p* *mf* < *f* 3 open bell sempre

Perc. Bongos with sticks Tam-Tam l.v. Bongos
mf 3 *p* *f*

Cb. 87 *sub. p* 88 *mf* 89 90

$\text{♩} = 72$

N. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{16}$ $\frac{3}{4}$ $\frac{7}{16}$

S. nasal, otherworldly 3 *f* *ff* *f*
dove - coo Za - raag — té o Vish nu

B. Cl. 5 *gliss.* *f* *p* *mf* *p* *gliss.* *mf* *gliss.* *f*

Tpt. (open) *p* with plunger $\frac{1}{2}$ + flz. ord. *f* *p* *mf* *p* *mf* < *f* >

Tbn. (open) *gliss.* *mp* *sfz* *f* *p* *mf* *p* *mf* *f* growl

Perc. Tam-tam Bongos with sticks
mf *p* *mf* *mf* <

Cb. 91 *sfz* 92 *mp* *mfz* 93 *mf* *p* 94 *mf* *f* <

△ □□ △

N. $\frac{7}{16}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

S. *mp* *f* *p* *mf* *f*
Ka - lu ka - li mu - sha

B. Cl. *p* *mf* *gliss.* *mp* *mf*
all $\frac{1}{2} +$ sim.

Tpt. *mp* *p* *mf* *mp*
all $\frac{1}{2} +$ sim.

Tbn. *mf* *p* *mf* *p* *mp*
all $\frac{1}{2} +$ sim.

Bongos *f* *p* *p* *mp* *mf*
3 3 3 6 7

Cb. *f* *mp* *mf* *p* *mp* *mf*
5 3 5

95 96 97 98

poco sostenuto, following singer ♩ = 72 a tempo

S. *mf*
Krish na's rem nant kiss

B. Cl. *mp* *p* *f* *mf* *7*
open bell

Tpt. *mp* *flz.* *pp* *ord.* *p* *open bell* *p*

Tbn. *p* *mf* *pp* *sfz* *f* *mf*

Bongos *mf* *p* *p* *f*

Cb. *mf* *f* *mf* *5*

99 100 101

S.

B. Cl. *gliss.* *f* *p* *gliss.*

Tpt. *open bell sempre* *f* *sub. p*

Tbn. *gliss.* *f* *mf* *gliss.* *sub. p*

Tam-tam *pp* *mp* *p* *pp* *l.v.*

Cb. *f* *mf* *f* *mp* *p* *mf* *solo, espress.*

102 103 104 105



S.

B. Cl. *mp* *pp* *p* *mp* *pp* *mp* *gliss.* *gliss.*

Tpt. *mp* *pp* *p* *poco* *pp* *p* *1/2 +*

Tbn. *mp* *pp* *p* *poco* *pp* *p* *1/2 +*

Bongos *Bongos with sticks on the edge -----> center -----> edge* *pp* *mp* *pp*

Cb. *f* *gliss.* *p* *mf* *3*

106 107 108 109

(following Cb.)

accel.

≡ ♪ = 100 Fastest yet

114

lamentando, in ballad style

mf

S. *caught strings cut our thumbs*

B. Cl. *pp* *fp* *pp*
with wooden mute

Tpt. *pp* *p*

Tbn. *pp*

Perc. *Riq placed on Bass Drum head, Ride Cymbal; with brushes*
dragging swing
mf *p* *mf* *p* *mf* *p* *p* *mf* *p* *mf*

Cb. *fp* *fp* *pp* *dynamic swells ad lib.*

118 119 120 121

p *f* *mf*

S. *caught strings caught strings caught strings caught*

B. Cl. *p* *mp* *p*

Tpt. *pp* *pp* *p*

Tbn. *pp*

Perc. *mf* *p* *sim.* *p* *mf* *p* *mf* *p*

Cb. *fp*

122 123 124 125

S. *p* strings cut our thumbs *mf* thumbs all thumbs no thumbs *p* to _

B. Cl. *poco* *ppp* *p* *pp* *p*

Tpt. *pp* *p* always somewhat heavy *pp*

Tbn. —

Perc. *mf* *p* bell ord. *sim.* 3 *p*

Cb. *fp* *pp* dynamic swells *ad lib.*

126 127 128 129

S. _ hold _ hold on hold on _ to

B. Cl. *pp* *p*

Tpt. *p*

Tbn. —

Perc. 3 *p* *mf* *p* *mf* *p* *mf* *p* 3

Cb. —

130 131 132 133

S. *mf* thumbs all thumbs *f* no thumbs to hold *p* on hold *mf* on

B. Cl. *fp* *sfz* *p* *fp*

Tpt. *mp* *p*

Tbn. —

Perc. *mf* *p* *p* *mf* *p* *mf* *3*

Cb. *fp* *sfz* *p* *mp* *pp* *fp*

134 135 136 137

S. *mp* *p* *mf* *3* *p* *mf*
— with hold on hold on with no thumbs to hold

B. Cl. *mf* *fp* *mf*

Tpt. *pp* *mp* *p* *mp*

Tbn. —

Perc. *p* *mf* *p* *mf* *p* *sim.*

Cb. *mp* *mf* *3* *fp* *mf*

138 139 140 141

S. *f* *mp* *f* *3* *3* *3*
 on with hold on Bar be be my al - tar

B. Cl. *fp* *p* *mf*

Tpt. *mf* *p* *pp* *p*
 with Harmon mute, stem in

Tbn. *p* *pp* *p*

Perc. *mf* *sfz* *p* *mf* *p* *sim.*

Cb. *fp* *mp* *fp* *mp*
 142 143 144 145

S. *f* *mp* *f* *3* *3* *3*
 be my al - tar be my al - tar *gliss.*

B. Cl. *p* *mp* *p* *molto*

Tpt. *mp* *3* *3*

Tbn. *p* *mp* *p* *molto*

Perc. *mf* *p* *pp* *mf* *p* *pp* *molto*

Cb. *p* *mp* *p* *molto*
 146 147 148 149 150

S.

B. Cl.

Tpt.

Tbn.

Perc.

Cb.

151 *f* 152 *p* 153 *mp* 154 *p* 155 *mf*

f *p* *pp* *p*

f *p* *mp* *poco f* *mp* *p*

molto *with hand*

solo, bluesy

3

S.

B. Cl.

Tpt.

Tbn.

Perc.

Cb.

156 *pp* 157 *pp* 158 *pp* 159 *pp*

pp *gliss.* *p*

bent *growl* *ord.* *f* *mf* *mp* *pp*

with hand *sim.* *pp* *ppp*

N.

S.

B. Cl.

Tpt.

Tbn.

Bongos

Cb.

160

161

162

163

sfz > mf sfz sfz p f sim. p f

jazz pizz.

f mf p < mf f mp mf



164 *f* *mf* 165 166 *f* 167 *mf* *f*

Sat gameless at the gaming table. *Sitar glint*

N. $\frac{2}{4}$ $\frac{3}{4}$

S. $\frac{2}{4}$ $\frac{3}{4}$

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$ *mf* *p*

Tpt. $\frac{2}{4}$ $\frac{3}{4}$

Tbn. $\frac{2}{4}$ $\frac{3}{4}$

Bell Tree $\frac{2}{4}$ $\frac{3}{4}$ *p* *poco*

Cb. $\frac{2}{4}$ $\frac{3}{4}$ *arco* *mp* *sempre* *III* *IV* (Bass harmonics sound an octave lower than written)

168 169 170



knuckling the night's one luster spoke sputter, made sputter speak... A diffuse kiss low to the ground blue reconnoiter.

N.

S.

B. Cl.

Tpt.

Tbn.

Bell Tree *Pick up Riq* *p* *poco* *pp*

Cb.

171 172

Voice also known as Wrack Tavern.

"Bar, be my altar," it sang...

173

N.

S.

B. Cl.

Tpt.

Tbn.

Riq.

Cb.

with cup mute

p

mf

3

174

N.

S.

B. Cl.

Tpt.

Tbn.

Riq.

Cb.

Semi-sang, semi-wept, Lakshmi's bond an abatement. Held but not had, had held churchical

p

ppp

3

girth. Caught strings cut our thumbs...

N.

S.

B. Cl.

Tpt.

Tbn.

Riq *ord. dance-like*

Cb.

175

176

177

ppp *p* *mf* *pp*

3 5 5



Insofar as there was an I it wasn't hers we heard her insinuate, of late begun to be else-where, the late one she'd

N.

S.

B. Cl.

Tpt.

Tbn.

Riq

Cb.

178

one day be... *Semi-sang, semi-wept as we sat lost at the gaming table, thumbs all thumbs*

N.

S.

B. Cl.

Tpt.

Tbn.

Riq

Cb.

179

p

Riq *3*

pp *mfz*

no thumbs to hold on with... *Held-not-had was her new way, what had its way with us,*

N.

S.

B. Cl.

Tpt.

Tbn.

Riq

Cb.

180

p *pp*

jingle hits

p *3*

held-not-had her numb regret

N.

S.

B. Cl.

Tpt.

Tbn.

Riq

Cb.

181

182

4"

cut-off with Riq

p

pp

ppp

jingle roll

pp

p

ppp

4"

cut-off with Riq

fp

pp

circa 8'

II. Head Opening

27

♩ = 100 **Ritualistic**

"Spoonful," I sang out, "Spoonful."

I was possessed.

N. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S. *mf* spoken (same rhythms as Narrator) *f* spoken in low chest voice

Spoon - ful Spoon - ful I was pos - sessed

B. Cl. *ff* non dim. senza sord. *ff* non dim.

Tpt. *ff* non dim. senza sord. *ff* non dim.

Tbn. *ff* non dim. *ff* non dim.

Metal Pipes brittle, articulated l.v. l.v.

Perc. *f*

Cb. *ff* non dim. *ff* non dim.

N. I wasn't there. I was a woman, a man, one or the other

S. *mf* spoken ord. (from here on, exact coordination with the narrator is not required. Instead the voices should be twinned, like a doppelgänger)

I was a wo man a man

B. Cl. *ff* non dim. *pp* *p*

Tpt. *ff* non dim.

Tbn. *ff* non dim.

Perc. *ff*

Cb. *ff* non dim. *mp*

4 5 6

sometimes both. *Spoonful my pledge and protest,* *I sang it*

N.

S. *half-whisper* *mp* *mfz* *p ord.*
some - times *both* *spoon*

B. Cl.

Tpt.

Tbn.

Perc. *Tom-toms* *pp* *mf* *pp* *ppp*

Cb.

7 8 9

f *p*

10 Energized but under the voice

soprano *I sang it* *baritone...* *They pulled a twig from under my skin,*

N.

S. *pp* *mf* (ossia 8va)

B. Cl. *ful* *3* *spoon - ful* *mf* *p*

Tpt.

Tbn.

Perc. *Toms* *3* *mf* *p* *Pipes* *Snare Toms* *Pipes* *p* *mf* *p* *mf*

Cb. *jazz pizz.* *3* *3* *mf* *p* *mf*

10 11 12

boiled it with onions, called it soup, spoonful, heart's

N. _____

S. _____

B. Cl. *bluesy*
pp *p* *mf*

Tpt. _____

Tbn. _____

Perc. **Toms** **Ride Cymbal**
p *mf*

Cb. 13 *3* *3* *3* 14 *3* 15 *f*

content... I stood on stilts, it seemed I saw England. I saw

N. _____

S. _____

B. Cl. *mp* *p*

Tpt. *pp* *mf* *3*

Tbn. *swing* *pp* *mf* *p*

Perc. _____

Cb. 16 *3* 17 18 *3*

frenzy all around, I wasn't there...

I wore thread.

N.

S.

B. Cl.

Tpt.

Tbn.

Perc.

Cb.

pp

mf

f

p

sfz

bluesy

pp

f

mf

mp

mf

Ride
up-tempo swing

Snare

Toms

19 *mf*

20

21 *f*



Thread led me on, I stood on stilts.

It seemed I saw Babylon...

N.

S.

B. Cl.

Tpt.

Tbn.

Perc.

Cb.

sfz

sfz

sfz

p

mf

p

pp

drop, dolce

mf

p

f

bluesy

mp

mp

mf

sub. pp

mf

Pipes

22 *mp*

23

24 *mf*

*Thread's far side,**cloth covered me,**there though I wasn't there.*

N.

S.

B. Cl.

Tpt.

Tbn.

Perc.

Cb.

25

26

27

mf

p

mp

f

pp

p

mp

gliss.

mf

p

pp

f

Pipes

Ride

Toms

unmeasured roll

poco rit.

N.

S.

B. Cl.

Tpt.

Tbn.

Perc.

Cb.

28

29

30

f

p

mf

pp

Toms

Ride

31 ♩ = ♩ (♩ = 100) **Punchy, in 2**

N.

S.

B. Cl.

Tpt.

Tbn.

Perc.

Cb.

New Orleans style, soloistic

31 32 33 34

N.

S.

B. Cl.

Tpt.

Tbn.

Perc.

Cb.

35 36 37 38

N. _____
 S. _____
 B. Cl. *flz.* _____ *ord.* _____
 Tpt. *flz.* *ff* *ord.* *sub. p* _____ *f* _____ *ff* _____
 Tbn. *flz.* *ff* _____ *ord.* _____ *ff* _____
 Perc. _____
 Cb. _____

39 40 41 42

46 Drum solo

N. _____
 S. _____
 B. Cl. _____ *flz.* *ord.* _____
 Tpt. _____ *flz.* *ord.* _____
 Tbn. _____ *flz.* *ord.* _____
 Perc. _____ *solo* _____
 Cb. _____ *snap* _____

fp *ff*
fp *ff*
fp *ff*
ffz

43 44 45 46

Score for measures 47-50. The Percussion part features a Wood block and rim block pattern.

Measures 47-50:

- Measures 47-48: Wood block pattern (quarter notes, eighth notes, and a triplet of eighth notes).
- Measure 49: Rim block pattern (quarter note, eighth notes, and a triplet of eighth notes).
- Measure 50: Wood block pattern (quarter notes, eighth notes, and a triplet of eighth notes).

Other instruments (N., S., B. Cl., Tpt., Tbn., Cb.) are silent in this section.



Score for measures 51-54. The Percussion part features a rim block pattern.

Measures 51-54:

- Measures 51-52: Wood block pattern (quarter notes, eighth notes, and a triplet of eighth notes).
- Measures 53-54: Rim block pattern (quarter notes, eighth notes, and a triplet of eighth notes).

Other instruments (N., S., B. Cl., Tpt., Tbn., Cb.) are silent in this section.

N.
 S.
 B. Cl.
 Tpt.
 Tbn.
 Perc.
 Cb.

55 56 57 58 59

Perc. *block* *3* *3*

N.
 S.
 B. Cl.
 Tpt.
 Tbn.
 Perc.
 Cb.

60 61 62 63

Perc. *purposeful* *ff* *sfz* *sfz* *sim.*

64 ♩ = ♩ (♩ = 100) **Ritualistic**
Spoonful filled me with distance, eminence, ghost what I was, guest I'd have been, Zar's new inhabitant

N. $\frac{4}{4}$

S. $\frac{4}{4}$

B. Cl. $\frac{4}{4}$

Tpt. $\frac{4}{4}$

Tbn. $\frac{4}{4}$

Perc. $\frac{4}{4}$

Cb. $\frac{4}{4}$

with Harmon mute

slowly uncover Harmon mute to produce ascending overtone series

improvise moving between partials 5 to 10 (D5 to D6) by opening and closing hand over the stem

pp

mp

ffz arco

ffz

sim.

p

mf

64 I

65

66



* When indicated, players should follow the three-lined staves as a guide for level of shaker rhythmic activity, the black noteheads as target/sustain points and traditional markings for dynamics

me... Thread led me on, fed me, twig taken out of my chest a new suit, spoonful's

N.

S. **Egg Shaker ***

Fast Med. Slow

ppp

p

poco

B. Cl. **Egg Shaker ***

Fast Med. Slow

ppp

p

pp

Tpt. **Egg Shaker ***

Fast Med. Slow

ppp

mp

pp

Tbn. *sim.*

Perc. $\frac{4}{4}$

sim.

Cb. $\frac{4}{4}$

(8)

67

68

69

gruel my regret.

"Spoonful," I groaned, again "Spoonful,"

N.

S. Fast Med. Slow

Voice

mf

spoon spoon spoon-ful

B. Cl. Fast Med. Slow

mf

pp

spoken, drawn-out

mf

mp

spoon - ful

Tpt. Fast Med. Slow

p

mp

groan

f

spoken

mf

spoon-ful spoon-ful

Tbn.

simile, improvise on partials 6-13 (C5 to D6) using hand over stem

mp

f

Perc.

8

Voice

spoken

mf

spoon spoon

Cb.

(8)-----

mute strings with left hand, grainy

gliss.

gliss.

sim.

70

71

72

p

I

II

mf

spoon so abrupt it broke thru...

Spoon my disguise, my redoubt, I was obsessed.

N.

S. Fast Med. Slow

half-whisper

f *mp* *pp* *ff* *molto* *p*

Voice

spoon - ful

spoon

B. Cl. Fast Med. Slow

half-whisper

f *sub. p* *pp*

Voice

spoon

Bass Clarinet

ord.

ff non dim.

Tpt. Fast Med. Slow

f *p* *mf* *pp*

Voice

spoon

Trumpet

rip

ff non dim.

Tbn.

slowly cover stem of Harmon mute to produce a descending overtone series

p

ord.

ff non dim.

Perc.

8

mfz

shout *sfz*

Pipes

f

l.v.

Voice

spoon

Cb.

highest possible notes

f *ff*

ord.

ff non dim.

73 74 75

*Thread my dismay, I was upset...**Spoon hit the side of my head, set me off, dystrophy's dance I knew...*

N.

S. Fast Med. Slow

mf sub. p mp

spoken mp spoon

B. Cl. Fast Med. Slow

Egg Shaker

pp mp pp

spoken mp spoon

Tpt. meditative

pp p mp

Tbn.

spoken mp spoon

Perc. Ride Cymbal swing

mp

Toms

mf p

spoken mp spoon

Cb. jazz pizz.

mp

76 77 78

Allegoric spill, allegoric sprawl. Allegory meant someone was watching...

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal duo and a small instrumental ensemble. The score is divided into systems, each containing staves for different instruments and voices.

System 1:

- Soprano (S.):** Features a vocal line with dynamics *mf*, *p*, *pp*, and *mp*. It includes a "Fast Med. Slow" tempo marking and a "sing any pitch *mf*" instruction.
- Voice:** A vocal line with a "spoon" sound effect.
- Baritone (B. Cl.):** Features a vocal line with dynamics *p* and *pp*. It includes a "Fast Med. Slow" tempo marking and a "spoken *mf*" instruction.
- Voice:** A vocal line with a "spoon" sound effect.
- Trumpet (Tpt.):** Features a melodic line with dynamics *p*, *mf*, *p*, *mp*, and *pp*. It includes a "5:4" time signature and a triplet.
- Trombone (Tbn.):** Features a melodic line with dynamics *mf*, *p*, and *mp*. It includes a "senza sord., swing" instruction.
- Percussion (Perc.):** Features a "Ride" pattern with dynamics *mf* and *p*, and a "Snare" pattern with dynamics *p* and *mf*.
- Voice:** A vocal line with a "spoken *mf*" instruction and a "spoon" sound effect.
- Cello/Bass (Cb.):** Features a bass line with dynamics *mf* and *f*. It includes a triplet.

The score is numbered 79, 80, and 81 at the bottom.

"Spoon," I said and said again, sighed more than said.

N.

S. Fast Med. Slow

spoken *mf* sprechstimme *p*

gliss.

spoon spoon

B. Cl. Fast Med. Slow

ppp

extended groan *f*

spoon

Tpt.

p *f* *p* *mf*

Tbn.

p *mf* *mf*

Perc.

Ride Pipes

p *mf* *p* *mf*

spoken *mf*

spoon

Cb.

mf

spoken *mf*

spoon

82 83 84

Spoon's alibi thread cut my lip, I lay entranced.

Spoon dug inside my skull,

N.

S. *spoken mf* *any pitch in chest voice mf*
spoon *spoon*

B. Cl. **Bass Clarinet**
bluesy
p *mf* *mp*

Tpt. *p*

Voice *spoken p*
spoon

Tbn. *p* *p* *mf*

Perc. **Pipes** **Ride** **Toms** **Snare**
p *pp* *mf* *p* *mf* *mp* *p*

Voice *spoken mp* *spoken p*
spoon *spoon*

Cb. *p* *mf*

Voice *spoken mf*
spoon

85 86 87

scooped out what was there...

Spoon lifted me up, let me down, I looked over my shoulder...

88 89 90 91

p *mf* *p* *mp* *p*

pp *p* *pp*

mp *p*

p *mp* *mf* *p* *sfz* *sfz*

mp *p*



Filled me.

Foreboding...

Fret

92 93 94 95

sfz *sfz* *p* *ppp*

mp *p* *ppp*

f *mf* *mp* *p* *ppp*

loud, biting

sfz *sfz* *sfz* *fffz*

mf *p*

circa 3'