

*Commissioned by the Definiens Project
for Tony Arnold*

BRASSICA:

A Song Cycle on Genetic Engineering
*for soprano, clarinet (and bass clarinet), bassoon, piano
violin, cello & bass.*

Poems by Jim Cocola
Music by Alexander Elliott Miller

Brassica: A Song Cycle on Genetic Engineering

- I. Prologue: "From this black iron prison - "
- II. "Peer reviewer of a peer reviewer of a peer reviewer - "
- III. "Corn pollen on milkweed - "
- IV. "C A G T C A G T C A - "
- V. "The best things in life should not throw stones - "
- VI. "Destroy the thing you do not understand - "
- VII. Epilogue: "Stranger, as you travel along that track - "

Poems by Jim Cocola

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Approximate Duration: **25 minutes**

SCORE IN C, except for the bass, transposed at the octave.

Instrumentation

Clarinet/Bass Clarinet

Bassoon

Soprano

Piano

Violin

Cello

Bass

Program Note

Brassica is song cycle based on seven poems by Jim Cocola that relate to the subject of genetic engineering. Jim Cocola is writing a sequence of poems on this subject called *Rapeseed*, from which I have selected these seven poems to set to music in my work, *Brassica*.

Jim and I met while in residence at the MacDowell Colony in New Hampshire. I heard him give a live reading from the sequence for the artists at the colony and immediately became inspired to set his work as a song cycle. Many things struck me about this performance: the revealing, disturbing and even comically grotesque mood of the poems, the musically rhythmic nature of Cocola's language, and the theme of DNA, best expressed in the central poem 'C A G T C A G T C A,' a genetic code.

Three out of four of these "DNA" letters are also musical notes, of course. Once I wrote a code for myself and determined to use the note F# to represent "T", I found that I loved the sound of these four "DNA" notes, and felt that they reflected the emotional qualities that I wanted for a piece about genetic engineering: an attractive, seductive and mysterious surface with eerie and potentially dangerous undertones. These four notes: A, C, F# and G feature very prominently in this piece, and are essentially its "musical DNA."

The work is book ended by short haiku-like poems that function as prologue and epilogue, with five larger poems in the center. The prologue makes musical references to cloning, and the epilogue refers to "recombination" by combining excerpts and elements of all of the preceding movements.

Below are some minimal "cues" to unraveling the five central poems, as they have been set to music in my song cycle:

II. *Peer reviewer of a peer reviewer of a peer reviewer* - is the first major setting of the cycle, and is the poem featuring the most strongly implied disapproval regarding the genetic engineering of crops. It is constructed of a list of seemingly disjointed and satirical references to scientific terminology relevant to genetic engineering. References are made to the common Round Up herbicide, and crops that are "Round Up Ready" - crops genetically mutated to be resistant to the herbicide, as well as "generally recognized as safe" - a standard FDA designation for food quality.

III. *Corn pollen on milkweed* - is a list of species whose DNA have been blended to produce new characteristics (some combinations on this list have been realized, others are imagined). The second line references one of the best known genetically modified organisms: the "fish-tomato," a modified tomato whose DNA is blended with the DNA of an arctic flounder (a species of fish that does not freeze in arctic waters). The tomato thus acquires the fish's "anti-freeze" characteristic and survives spring frosts.

IV. *C A G T C A G T C A* - is the aforementioned poem built of a hypothetical DNA strand (coincidentally, a large part of this sequence happens to be found in the genetic code of a snail). The sequence of letters in stanzas 1, 2, 4 and 5 is in fact based on a simple pattern. Stanza 3, however, breaks the pattern (musically and poetically), and uses codes to suggest a deeper set of meanings within the poem (reflecting the idea that only a small percentage of our DNA actually defines who we are, and all the rest is "junk DNA"). Like the Prologue and much of the Epilogue as well, this movement is set using only the notes C, A, G and F#.

V. *The best things in life should not throw stones* - is the longest setting of the cycle. No specific references to genetic engineering are made in this poem; rather, the poem itself creates a linguistic metaphor for the concept of recombination (such as the fish - tomato). Cocola has combined excerpts of common sayings, and I have attempted to musically mirror his "recombinant" ideas (a technique known as "perverb" - a portmanteau of perverse proverb).

VI. *Destroy the thing you do not understand* - similarly does not reference engineering directly, but creates another linguistic metaphor, in this case, for genetic diseases. The poem begins as a villanelle. However, the proper rhyming scheme of the villanelle is corrupted and altered as the poem progresses, as if acquiring a disease itself. The repeated "and and and....." mirrors the similar repetitions in the genetic code of a diseased organism, when part of a genetic code repeats as if on a feedback loop.

Alexander Elliott Miller
Anaheim, California
November 2012

TEXT

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I. From this black iron prison -

From this black iron prison,

I deliver these dark sounds—

II. Peer reviewer of a peer reviewer of a peer reviewer -

Peer Reviewer of a Peer Reviewer of a Peer Reviewer.
Consumer of a Consumer of a Consumer.

Roundup the Roundup. Roundup the Roundup.
Roundup the Roundup. Roundup the Roundup.

Ready to Ready to Roundup the Roundup Ready.
Resist the Resistible Rise of the Roundup Resistant.

Peer Reviewer of a Peer Reviewer of a Peer Reviewer.
Consumer of a Consumer of a Consumer.

Generally Known as Generally Recognized as Safe.
Generally Known as Generally Recognized as Dangerous.

Xenohormones and Xenophobes. Mobile Telephones. Drones.
Clones. Clones. Clones. Clones. Clones. Clones. Clones.

Peer Reviewer of a Peer Reviewer of a Peer Reviewer.
Consumer of a Consumer of a Consumer.

What What You Eat Eats. What What You Heat Heats.
What What You Beat Beats. What What You Treat Treats.

Substantial Equivalence. Inadmissible Evidence.
Inconsequential Evidence. Circumstantial Equivalence.

Peer Reviewer of a Peer Reviewer of a Peer Reviewer.
Consumer of a Consumer of a Consumer.

III. Corn pollen on milkweed -

Corn pollen on milkweed, monarch larvae twisting in the rain:

So that a part of a flounder is a part of antifreeze is a part of a tomato.

So that a part of a hamster is a part of alcohol is a part of tobacco.

So that a part of a moth is a part of not bruising is a part of a potato.

So that a part of a firefly is a part of insecticide is a part of corn.

So that a part of a daffodil is a part of beta carotene is a part of rice.

So that a part of a petunia is a part of immunity is a part of a cucumber.

So that a part of brazil nut is a part of something is a part of sunflower.

So that a part of me is a part of you is a part of whom.

So that:

IV. CAGTCAGTCA

| | |
|-------|-------|
| CAGTC | AGTCA |
| GTCAG | TCAGT |

| | |
|-------|-------|
| AGTCA | GTCAG |
| TCAGT | CAGTC |

| | |
|-------|-------|
| ATTAC | CGATT |
| TACTC | GAGAG |

| | |
|-------|-------|
| GTCAG | TCAGT |
| CAGTC | AGTCA |

| | |
|-------|-------|
| TCAGT | CAGTC |
| AGTCA | GTCAG |

V. The best things in life should not throw stones -

The best things in life should not throw stones. Absence shall set you free.
A fool and his money make the heart grow fonder. Great minds are soon parted.

Behind every good man is another man's treasure. Many hands killed the cat.
The squeaky wheel is in the eye of the beholder. Patience is the spice of life.

What you don't know begins at forty. Dead men should be seen and not heard.
A friend in need is a man's best friend. An apple a day is a bowl of cherries.

Beggars make good neighbors. Curiosity gets the grease. Misery is its own reward.
Crime is never done. Flattery conquers all. Good fences shall inherit the earth.

VI. Destroy the thing you do not understand -

Destroy the thing you do not understand
Or brace for reversal and disarray
If you cannot submit to this demand

Defiance stands opposed to 'and' and 'and'—
You must be firm. Allow for no delay:
Destroy the thing you do not understand

When something augured does not go as planned
Resist reworking and accept dismay
If you cannot submit to this demand

You must be firm. Allow for no delay:
Resist reworking and accept dismay
Destroy the thing you do not understand

Defiance stands opposed to 'and' and 'and'
And 'and' and 'and' and 'and' and 'and' and 'and' and 'and' and 'and'
Destroy the thing you do not understand

If you cannot submit to this demand
Destroy the thing you do not understand
Destroy the thing you do not understand
If you cannot submit to this demand

VII. Stranger, as you travel along that track -

Stranger, as you travel along that track,
pause to wonder who hath wrought what.

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for soprano, clarinet (and bass clarinet), bassoon, piano
violin, cello & bass.

SCORE in C

Poems by Jim Cocola

Music by Alexander Elliott Miller

I. Prologue: "From this black iron prison - " ♩ = 66

Tranquil Surface with Eerie Undertones

Play 4x

The musical score for the Prologue is written in 4/4 time with a tempo of ♩ = 66. It features seven staves: Clarinet, Bassoon, Soprano Voice, Piano, Violin, Cello, and Bass. The Clarinet part begins with a *ppp* dynamic and a melodic line. The Bassoon part is mostly rests. The Soprano Voice part has a *whistle (sounds 8^{va}):* annotation and dynamics of *pp*, *mp*, and *pp*. The Piano part has a *f* dynamic in the first half and *pp* in the second, with *8^{va}* and *8^{vb}* markings. The Violin part starts with *mf* and *ppp* dynamics. The Cello part starts with *pp* and has a *(IV)* marking. The Bass part starts with *pp*. The score concludes with a repeat sign and a *pp* dynamic.

*repeats should
be cold, identical
and unexpressive,
like clones.*

Spoken freely & poetically: attacca:

Voice

From this black iron prison, I deliver these dark sounds.

II. "Peer reviewer of a peer reviewer of a peer reviewer -"

Grotesque & Agitated

$\text{♩} = 112$

Cl. *pp*

Bsn. *fp* — *fz* *f* forcefull, half-spoken

Voice *speak loudly* contour:
Peer Re-view - er of a Peer Re-view - er of a Peer Re-view-er Con - su-mer of a Con - su-mer of a Con -

Pno. *f*

Vln. *pizz.*

Vc. *f* *pizz.*

B. *f*

Cl. *mf*

Bsn. *mf*

Voice *fff* shout *f* sarcastic, mockingly *
su-mer Round up the Round Up Round up the Round Up Round up the Round Up

Pno. *fz* *fz* *fz*

Vln. *mf* *fz* *fz* *fz*

Vc. *arco* *mf* *f* *fz* *fz* *fz* *jete*

B. *fz* *fz*

* = gradually bend up 1/4 tone, like a "blue" note, with a throaty, gutsy, bluesy growl

Cl. ¹³ *mp* *f* *p*

Bsn.

Voice
Round up the Round Up Rea - dy to Rea - dy to Round up the Round up

Pno.

Vln. *ff* *p*

Vc. *ff* *p*

B. *fz*

rit.

Cl.

Bsn.

Voice
Rea-dy Re - sist the re - sist - a - ble rise of the Round Up re - sis - tan - t

Pno. *p*

Vln. *mf* *p*

Vc. *mf* *p*

B. *p*

* = loud, pronounced, percussive "t" sound, no pitch.

23 a tempo

Measures 23-25:

- Cl.:** *pp*, dynamics increase to *fz* and *fz*.
- Bsn.:** *fp*, dynamics increase to *fz* and *fz*.
- Voice:** *f* forcefull, half-spoken; *fp*, dynamics increase to *fz* and *fz*; *f* speak loudly contour: *fz*.
- Pno.:** *f*, dynamics increase to *fz* and *fz*.
- Vln.:** *pizz.*
- Vc.:** *f*, dynamics increase to *fz* and *fz*.
- B.:** *f*, dynamics increase to *fz* and *fz*.

Measures 26-28:

- Cl.:** *p*, dynamics increase to *ff*.
- Bsn.:** *p*, dynamics increase to *ff*.
- Voice:** *fff* shout; *f* speak strongly and authoritatively (pitch contours:); *fz*.
- Pno.:** *f*, dynamics increase to *ff*.
- Vln.:** *p*, dynamics increase to *ff*.
- Vc.:** *p*, dynamics increase to *ff*.
- B.:** *p*, dynamics increase to *ff*.

Lyrics:

Peer Re-view - er of a Peer Re-view - er of a Peer Re-view-er Con - su-mer of a Con - su-mer of a Con -
 su - mer Ge - ner - all - y known as Gen - er - all - y Re - cog-nized as

29

Cl.

Bsn.

Voice *(smile)* **f**
 safe. Ge - ner - all - y known as Gen - er - all - y Re - cog - nized as Dan - ge - rous!
(8^{va})

Pno. *mp* **f** *fff* loud clusters w/open hands
Xco. *8^{vb}*

Vln. *mf*

Vc. *mf*

B. *pizz.* *mf*
mf

33

Cl. *p* *f* *ppp*

Bsn. *p* *f* *p* *ppp*

Voice *mf*
 Xe - no - hor - mones and xe - no - phobes mo - bi - le te - le - phones

Pno. *mf* *ff* *p*

Vln. *mf* *ff*

Vc. *p* *ff* *ppp*

B. *p* *ff* *ppp*

36

Cl. *pp*

Bsn.

Voice *mf* spoken simply and clearly (while staring at the audience with a creepy, unmoving smile, held through all repeats). (ad lib exact rhythm/metric placement of both "clones" on repeats, feel free to move by a beat or two in either direction.)

drones Clones. Clones.

Pno. *mf* *pp*

Vln. *ppp* *mfp* (IV)

Vc. *p*

B. *p*

44

44

Cl.

Bsn.

Voice *f* strong, percussive whisper (in time, no pitch, strong consonants)

Clones. Peer Re-view - er of a Peer Re-view - er of a Peer Re-view-er Con - su-mer of a Con - su-mer of a Con -

Pno.

Vln.

Vc.

B. *pizz.* *p*

47

Cl.

Bsn.

Voice su-mer What what you Eat ___ Eats What

Pno.

Vln.

Vc.

B.

51

Cl.

Bsn.

Voice what you Heat ___ Heats What what you Beat ___ Beats What what you Treat ___ Treats

Pno.

Vln.

Vc.

B.

54

Cl. *mp*

Bsn. *mp*

Voice *ff* nearly shouted, firmly, angrily; in time. (heavy, "punchy" accents) *mp*

Sub-stan-tial E - qui-va-lence In - ad - miss - i - ble Ev - i-dence In - con - se - quen - tial

Pno. *mf*

Vln. *mf*

Vc. *f marc.*

B. *fz*

60

Cl. *mf* *f*

Bsn. *mf* *fp* *fz*

Voice *f*

Ev - i-dence Cir - cum - stan - tial E - qui-va-lence Peer Re-view - er of a Peer Re-view -

Pno. *ff*

Vln. *ff*

Vc. *f pizz.* *fz*

B. *ff*

Cl. *fp fz*

Bsn. *fp fz*

Voice
 er of a Peer Re-view-er Con - su-mer of a Con - su-mer of a
speak loudly contour: (suddenly cut off)

Pno. *p sub.*

(8vb)

Vln. *p*

Vc. *fz*

B. *fz p sub.*

Cl. *change to Bass Clarinet*

Bsn.

Voice
 Con - su - mer
mf whispered in time, with a tone both seductive and threatening

Pno. *depress silently*

(8vb)

Vln. *pp ppp*

Vc.

B.

III. "Corn pollen on milkweed - " ♩ = 136

Fast, fun & lively

BASS CLARINET:

Cl. *pp*

Bsn. *pp*

Voice *mf* spoken, rhythmic guide:
Corn po - llen on milk - weed Mon - arch lar - vae twi - sting in the

Spoken *hiss: p*
s

Pno. *brush strings inside piano*
f p sub. f sub. p sub. f sub. p sub.

Spoken *hiss: p*
s

Vln. *pp*

Spoken *hiss: p*
s

Vc. *arco pp*

Spoken *hiss: p*
s

B. *pp*

71

Cl.

Bsn.

Voice

rain

So that a part of a

Spoken

...sah

Pno.

Spoken

...sah

Vln.

Spoken

...sah

Vc.

Spoken

...sah

B.

mf

f

f

75

Cl. *pp* *mf* *p* *mf*

Bsn. *p* *fp* "percussively" *f* more legato *mp* *sf* *p*

Voice
floun - der is a part of an - ti freeze is a part of a to - ma - - - - to

Pno. *mf* *mp*
hit strings with palms inside piano (pitches not specific, RH/LH:)

Vln. *p*

Vc. *p*

B. *f* *p* *f* *mf* *p*
pizz. > arco

Cl. *pp* *pp*

Bsn. *p* *fp*

Voice
So that a part of a ham - ster is a part of al - co

Pno. *f* *mf*
depress silently
(wait for keys to be silently depressed before releasing sustain pedal)

Vln. *mf* *pp* *p*

Vc. *mf* *pp* *p*

B. *mf* *pp* *f* *p* *f*
pizz. >

82

Cl. *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Voice *mf* *p* *mf* *pp*
 hol is a part of to - ba - - - cco

Pno. *mp* *f*

Vln. *mf* *p*

Vc. *mf* *p*

B. *mf* *p* *mf* *p*

arco

86

Cl. *mp*

Bsn. *mp*

Voice *mf*
 So that a part of a moth is a part of not bru - sing is a part of a po -

Pno. *mf*
 (pedal freely) (loco)

Vln. *mf*
 (bounce bow percussively on muffled, pitchless strings)

Vc. *mf*
 (bounce bow percussively on muffled, pitchless strings)

B. *mf*

89

Cl. *p mp*

Bsn. *p mp*

Voice *f*
- ta - to So that a part of a fi - re fly is a part of in - sec - ti -

Pno. *mf*
(8^{vb})

Vln. *p mf*

Vc. *p mf*

B. *p mf*

94

Cl. *p sub. mf ppp*

Bsn. *p sub. mf ppp*

Voice *mf*
cide is a part of corn. ah So that a

Pno. *mp*
depress silently
(8^{vb})

Vln. *p sub. mf pp fz*
grad. gliss.

Vc. *p sub. mf pp fz*
grad. gliss.

B. *p sub. mf pp fz*

98

Cl. *pp* *mf* *p* *mf*

Bsn.

Voice *f* *mf*
 part of a da - fo - dil is a part of be - ta - ca - ro - tene is a part of ri - - - ce

Pno. *brush* *mf* *hit* *mp*

Vln. *p*

Vc. *p* *pizz.* *arco*

B. *f* *p sub.* *f* *mf* *p*

102

Cl. *p* *pp* *mf*

Bsn.

Voice *f* *mf* *ff*
 So that a part of a pe - tun - ia is a part of im - mu - ni -

Pno. *3* *f* *depress silently* *brush* *mf*
 (wait for keys to be silently depressed before releasing sustain pedal)

Vln. *mf* *pp* *p*

Vc. *mf* *pp* *p* *pizz.* *arco*

B. *mf* *pp* *f* *p sub.* *f* *mf*

106

Cl. *p* *mf* *p*

Bsn.

Voice *mp*
 ty is a part of a Cu - cum - ber

Pno. *mp* *hit* *f* *mp* *3*

Vln. *mf* *tasto* *pp sub.*

Vc. *mf* *tasto* *pp sub.*

B. *mf* *pp*

110

Cl. *pp* (balance w/strings)

Bsn. *mf* (bring out)

Voice

Pno.

Vln. *pp*

Vc. *pp*

B. *mp* *pizz.* *arco*

114

Cl.

Bsn.

Voice *p* *mf* *more legato* *p*
 So that a part of a bra - zil nut is a part of some - thing — is a part — of a sun - flo - wer —

Pno.

Vln.

Vc.

B. *pizz.* *arco* *pizz.*

118

Cl.

Bsn.

Voice *mp* *more legato, gentle & tenderly*
 So that a part of me is a part of you is a part of —

Pno. *hit* *pp* *p*
arco *ppp* *ppp*

Vln.

Vc.

B. *arco* *ppp*

123 *change to Clarinet*

Cl.

Bsn.

Voice

whom (m) s so that (t)

Spoken

hiss: *p*

percussive whisper, strong consonants in time

Pno.

ppp *mp* *pp sub.* *ff*

Spoken

hiss: *p*

percussive whisper, strong consonants in time

Vln.

Spoken

hiss: *p*

percussive whisper, strong consonants in time

Vc.

Spoken

hiss: *p*

percussive whisper, strong consonants in time

B.

IV. "CAGTCAGTCA -" ♩ = 72 (♩ = 36)

Calm, cold & clinical

Pno.

133

CLARINET:

Cl. *pp*

Bsn. *pp*

*spoken plainly, in a clinical,
creepy monotone, in time*

pp

Voice *mf* *p* *mf* *p*

C A G T C T C A G T

Pno. *mp*

Vln. *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

*spoken plainly, in a clinical,
creepy monotone, in time*

mf *p*

Spoken A G T C A

Vc. *pp*

*spoken plainly, in a clinical,
creepy monotone, in time*

mf *p*

Spoken G T C A G

B. *pp*

137

Cl.

Bsn.

Voice

Pno.

Vln.

Spoken

Vc.

Spoken

B.

mf *p* *mf* *p*

A G T C A C A G T C

mfp *ppp* *mfp* *ppp* *mfp* *mfp* *ppp*

mf *p*

T C A G T

mf *p*

G T C A G

8^{va}

8^{vb}

141 Suddenly Faster ♩ = 104

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

f *ff* *ff* *p* *f* (flutter tongue)

A T T A C C G A tttttt

(loco)

ff heavy marc.

8^{vb}

(loco)

fz

tr

Musical score for measures 145-150. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Voice, Piano (Pno.), Violin (Vln.), Viola (Vc.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 2/4. The music features dynamic markings such as *p*, *mf*, *f*, and *ff*. The voice part has lyrics: T A C T C G A G A G. The piano part includes a section marked *8^{va}* (8va) with a dashed line. The bass part includes a section marked *8^{vb}* (8vb) with a dashed line. The score concludes with a *fff* dynamic marking.

150 a tempo ♩ = 72 (♩ = 36)

Musical score for measures 150-155. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Voice, Piano (Pno.), Violin (Vln.), Spoken, Viola (Vc.), Spoken, and Bass (B.). The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4. The music features dynamic markings such as *pp*, *mf*, *mp*, *fff*, *mfsp*, and *ppp*. The voice part has lyrics: G T C A G. The piano part includes a section marked *8^{va}* (8va) with a dashed line. The bass part includes a section marked *8^{vb}* (8vb) with a dashed line. The score concludes with a *pp* dynamic marking.

152

Cl.

Bsn.

Voice

Pno.

Vln.

Spoken

Vc.

Spoken

B.

mf *p* *mf* *p*

A G T C A T C A G T

mf *ppp* *mf* *ppp* *mf* *ppp*

mf *p*

C A G T C

#

155

Cl.

Bsn.

Voice

Pno.

Vln.

Spoken

Vc.

Spoken

B.

rit. -----

ppp

mf *p*

G T C A G

mf *ppp* *mf* *ppp*

mf *p*

A G T C A

mf *p*

C A G T C

Pno.

pp *ppp*

V. "The best things in life should not throw stones - " ♩ = 124

Eclectic, playful and a little ridiculous

164

Cl. *ff*

Bsn.

Voice

Pno. *ff* *ff* *fff*

Vln. *ff* *fff* *IV. molto vib.*

Vc. *ff* *arco* *pizz.* *3* *molto vib.* *fff*

B. *ff* *(arco)* *pizz.*

f slap muted, pitchless strings
w/fingers over, audibly striking fingerboard.

168

Cl. *p* *ff* *sim.* *p*

Bsn. *mp*

Voice

Pno. *p*

Vln. *f* *grad. gliss.*

Vc. *f* *grad. gliss.*

B. *f* *pizz.* *ff driving forward*

172

Cl. *ff* (alarm-like shrieking)

Bsn. *f* *ppp*

Voice

Pno. *ff* fierce and over the top *8vb*

Vln. *ff* *pizz.* *arco*

Vc. *ff* *p* *arco*

B. *ff* *p*

177

Cl. *ppp*

Bsn. *ff* *p* *mf* "simply" *ff sub.*

Voice
The Best Things in Life The Best Things Best Things The Best The Best Things in Life should

Pno.

Vln. *pizz.* III. IV. *pp*

Vc. *pizz.* *pp*

B. *ff* *p*

Suddenly Slower ♩ = 72

179

Cl. *ff*

Bsn. *ff*

Voice *agitated*
not throw stones A... A... A...
mf *sighing* *molto espressivo*

Pno. *f* *mf* (*pedal freely*) *p* *mf*
8^{vb}

Vln. *arco* *ff*

Vc. *arco* *ff*

B. *ff*

182

Cl.

Bsn.

Voice *pp* *mf*
Ab sence. A... A... A...
mf

Pno. *p* *mf* *p* *mf*
8^{vb}

Vln.

Vc.

B.

186 *rit.*

Cl. *pp*

Bsn.

Voice *p* *pp* *pp*
Ab - sence shall set you free you

Pno. *p* *8va* *8vb*

Vln. *p*

Vc.

B. *p*

190

Cl.

Bsn. *pp*

Voice *ad lib.* *in tempo*
free ah A fool a fool a fool a fool and his

Pno.

Vln.

Vc. *pizz. immediate gliss.* *mp*

B. *pizz. immediate gliss.* *mp*

193

Cl.

Bsn.

Voice

mf molto espressivo *f* *mf*

mo-ney m - ake make the

Pno.

mf *p* *mf*

g^{ub}

Vln.

mf pizz.

Vc.

B.

197

Cl.

Bsn.

Voice

p *p* *mf* *p*

heart m - make the heart the heart grow

Pno.

p *mf* *p* *mf* *p*

Vln.

Vc.

B.

mp spoken plainly (attempt to match the soprano's pitch, tone, accent, intonation, etc., as if "thinking alike")

201

Cl. *mp* Great minds Great minds

Bsn. Great minds Great minds

Voice *p* fon - der *mp* spoken plainly, ascending pitch contour Greatminds Greatminds *mp* are

Pno. *pp* *ff*

Vln. *arco* *ff*

Vc. *pizz.* *ff*

B. *arco* *ff*

207 a tempo ♩ = 124

206

Cl.

Bsn. *pp*

Voice soon par - ted

Pno. *ff*

Vln. *ff* IV, molto vib.

Vc. *mp* immediate gliss. *arco* *pizz.* *ff* *fff* molto vib.

B. *mp* *pizz.* immediate gliss. *ff* *fff*

f slap muted, pitchless strings w/fingers over, audibly striking fingerboard.

210

Cl. *ff* *p* *ff* *sim.*

Bsn. *mp*

Voice

Pno. *ff* *fff* *p*

Vln. *f*

Vc. *f*

B. *pizz.* *ff driving forward*

214

Cl. *p* *ff*

Bsn. *f*

Voice

Pno. *ff* *Sub.*

Vln. *grad. gliss.* *ff*

Vc. *grad. gliss.* *pizz.* *ff*

B. *ff*

219

Cl. ^{2/18} *p*

Bsn. *p*

Voice

Pno. *fz* *fz* *fz*

Vln. *mf*

Vc. *f*

B.

f slap muted, pitchless strings
w/fingers over, audibly striking fingerboard.

Cl. ²²¹ *mf*

Bsn. *mf* *pp* *pp*

Voice
Be - hind Eve - (ve) - ry good man Eve - ry good man is an

Pno. *fz* *fz* *fz* *fz*

Vln. *f* *ff* *f* *ff*

Vc. *pizz.*

B.

224

Cl.

Bsn.

Voice *mf* oth - er oth - er man's *f* trea - sure *mf* chattered playful, wide random jumps in pitch contour ma - ny ma - ny ma - ny ma - ny *ff*_{sub.} ma - ny hands

Pno.

Vln.

Vc.

B.

227

Cl.

Bsn.

Voice *f* pitchless, percussive voice with very strong consonants, in time killed the cat! *ff* the squeaky wheel

Pno.

Vln. *pizz.* *f*

Vc. *f*

B. *f*

Slower ♩ = 104

230

Cl. *p*

Bsn. *p*

Voice

Pno. *mf*

(Sub)

Vln. *arco* *mp cresc.* *full, rich bowing* *f* (IV)

Vc. *full, rich bowing* *f*

B.

236

Cl. *rit.* *a tempo*

Bsn. *p*

Voice *mf dolce* *f* *mp* *p*
 is in the eye the eye of the be - hol - der

Pno. *pp*

(Sub)

Vln. *p* *pp*

Vc. *p* *pp* *pp*

B. *pp*

a tempo ♩ = 124

242

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

p tenderly *mf* *pp* *ppp* *ff* sub. *ff* sub. *pp* *ff* sub.

oo *8va* *(8va)* *(loco)* *pizz.*

spoken firmly in time Patience

248

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

pp *ppp* *f* spoken louder, with a tone of brazen arrogance; in time. *fz* *pizz.* *arco* immediate gliss. *ff*

is the spice of life

254

Cl. *ff*

Bsn.

Voice

Pno. *ff* *ff* *fff*

Vln. *arco* *ff* *IV. molto vib.* *fff* *molto vib.*

Vc. *pizz.* *arco* *3* *fff*

B. *(arco)* *ff* *pizz.* *fff*

f slap muted, pitchless strings
w/fingers over, audibly striking fingerboard.

258

Cl. *p* *ff* *sim.* *p*

Bsn. *mp* *p sub.*

Voice

Pno. *p*

Vln. *f* *p*

Vc. *f* *p*

B. *pizz.* *ff driving forward* *p* *p sub.*

This musical score page contains measures 262 through 265. The instruments and parts are arranged as follows:

- Cl. (Clarinet):** Treble clef, 7/8, 4/4, 3/4, 4/4. Starts with a half note, followed by quarter notes. Dynamic: *ff*.
- Bsn. (Bassoon):** Bass clef, 7/8, 4/4, 3/4, 4/4. Starts with a half note, followed by quarter notes. Dynamic: *f*.
- Voice:** Treble clef, 7/8, 4/4, 3/4, 4/4. Silent.
- Spoken:** Treble clef, 7/8, 4/4, 3/4, 4/4. Silent.
- Pno. (Piano):** Treble and Bass clefs, 7/8, 4/4, 3/4, 4/4. Treble part has chords and quarter notes. Bass part has chords and quarter notes. Dynamic: *ff*. Includes a *sub* marking in the bass line.
- Spoken:** Treble clef, 7/8, 4/4, 3/4, 4/4. Silent.
- Vln. (Violin):** Treble clef, 7/8, 4/4, 3/4, 4/4. Starts with a half note, followed by quarter notes. Dynamic: *ff*.
- Spoken:** Treble clef, 7/8, 4/4, 3/4, 4/4. Silent.
- Vc. (Violoncello):** Bass clef, 7/8, 4/4, 3/4, 4/4. Starts with a half note, followed by quarter notes. Dynamic: *ff*. Includes a *pizz.* marking.
- Spoken:** Treble clef, 7/8, 4/4, 3/4, 4/4. Silent.
- B. (Bass):** Bass clef, 7/8, 4/4, 3/4, 4/4. Starts with a half note, followed by quarter notes. Dynamic: *ff*.

Cl. *ppp* *ppp* *pp*

Bsn. *ppp* *ppp* *pp*

Voice *mf* spoken ominously, in time
 3
 What you don't know

Spoken *whispered, repeated over and over, with a random rhythm, creating indistinct "chatter"*
 "what you don't know"

Pno. *mf*
leg.

Spoken *whispered, repeated over and over, with a random rhythm, creating indistinct "chatter"*
 "what you don't know"

Vln. *ppp* *fz* *ppp* *fz* *mf*

Spoken *whispered, repeated over and over, with a random rhythm, creating indistinct "chatter"*
 "what you don't know"

Vc. *arco* *ppp* *fz* *ppp* *fz* *mf*

Spoken *whispered, repeated over and over, with a random rhythm, creating indistinct "chatter"*
 "what you don't know"

B. *arco* *ppp* *fz* *ppp* *fz*

270

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

mf *f*

be - gins be - gins at for - ty

mf *pp*

f (*heavy*)

pp *p* *f*

pp *p* *f*

f *pp*

f *pp*

274

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

p (*ossia*)

Dead men Dead men should be should

n

n

279

Cl. *pp*

Bsn. *pp*

Voice *(port.) p pp sub.(shadow "seen") p₃ p pp sub. p₃*
be _____ seen - (n) and not heard seen - (n) and not

Pno.

Vln. *p pp* *tasto ord.*

Vc. *p p*

B.

284

Cl. *pp* *ppp cresc.*

Bsn. *pp* *ppp cresc.*

Voice *p pp sub. p₃ ppp cresc.*
heard seen - (n) and not heard

Pno. *pp*

Vln. *pp p ppp cresc.* *tasto ord.*

Vc. *p ppp cresc.*

B. *ppp cresc.*

(distantly evoking The Beatles'
"With a Little Help From My Friends")

rit. ----- Slower ♩ = 96 ----- *a tempo*

growl

289

Cl. *fff* *pp* *fff*

Bsn. *fff* *pp* *fff*

Voice *f* *ff* *pp* *mf* *p sultry* *fff*

Ah A friend in need is a man's best friend *8^{va}*

Pno. *fff* *pp* *fff*

Vln. *fff* *pp* *fff*

Vc. *fff* *pp* *fff*

B. *fff* *pp* *fff*

294

293

Cl. *fff*

Bsn. *fff*

Voice *8^{va}* *spoken with delight, like it's your favorite line in the poem!* *(x)(x)* *(this line of text should have a free, natural contour and rhythm up until the word "cherries," which should be in time and serve as a count-off for the ensemble)* *8^{va}*

An apple a day is a bowl of cherries

Pno. *fff*

Vln. *fff* *pizz.* *mf* *arco* *3*

Vc. *fff* *pizz.* *mf* *arco* *3*

B. *fff* *pizz.* *f*

296

Cl. *ff* *p* *ff* *sim.*

Bsn. *mf*

Voice

Pno. *ff* *fff* *p*

Vln. *arco* *IV. molto vib.* *fff* *molto vib.* *f* *fz*

Vc. *fff* *f* *fz*

B. *ff driving forward*

301

Cl. *p* *ff*

Bsn. *p* *ff*

Voice

Pno. *ff*

Vln. *ff*

Vc. *pizz.* *ff*

B. *ff*

Cl. 

Bsn. 

Voice 

Pno. 

Vln. 

Vc. 

B. 

Cl. 

Bsn. 

Voice 

Pno. 

Vln. 

Vc. 

B. 

rit. -----

314

Cl.

Bsn.

Voice

Spoken

Pno.

Spoken

Vln.

Spoken

Vc.

Spoken

B.

mf

mf

fz (* = voice as "sah")

o - si - ty gets the grea - se *

arco

p < *fz*

arco

p < *fz*

mf

p

arco

p < *fz*

p_{sub.}

318

Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Voice *ff* shout, free contour in time
mf spoken loudly and firmly
ff sim.
 Mi-se-ry Mi-se-ry is its own re - ward Crime

Spoken *ff* nearly shouted, firmly, angrily.
 Mi-se-ry! Crime! Crime!

Pno. *p* *cresc.* (a little pedal with chord changes)
 8^{vb}

Spoken *ff* nearly shouted, firmly, angrily.
 Mi-se-ry! Crime! Crime!

Vln. *p* *cresc.*

Spoken *ff* nearly shouted, firmly, angrily.
 Mi-se-ry! Crime! Crime!

Vc. *p* *cresc.*

Spoken *ff* nearly shouted, firmly, angrily.
 Mi-se-ry! Crime! Crime!

B. *p* *cresc.*

321

Cl.

Bsn.

mf

mf

Voice

mf

ff

Crime is never done Flatter - y con-quests all good

Spoken

Fla-tter-y!

Good

Pno.

mf

(8vb)

Spoken

Fla-tter-y!

Good

Vln.

mf

Spoken

Fla-tter-y!

Good

Vc.

mf

Spoken

Fla-tter-y!

Good

B.

mf

324

Cl. *ff* *fff* *growl*

Bsn. *ff* *fff*

Voice *ff* *boldly proclaimed!!!*
(free contour, in time)
fen - ces shall in - her - it the earth.

Spoken fen - ces

Pno. *ff* *fff*
(8^{vb})

Spoken fen - ces

Vln. *ff* *fff*

Spoken fen - ces

Vc. *ff* *fff*

Spoken fen - ces

B. *ff* *fff*

327 *growl* *change to Bass Clarinet*

Cl. *ff*

Bsn. *ff*

Voice

Pno. *ff* *audibly, but safely shut keyboard lid* *f*

Vln. *arco* *8^{vb}*

Vc. *arco* *ff* *pizz.* *ff* *arco*

B. *ff* *pizz.* *ff* *fz* *fz*

VI. "Destroy the thing you do not understand - " ♩ = 72

Deep, dark and haunting

330 **BASS CLARINET:**

Cl. *ppp*

Bsn.

Voice

Pno. *ppp* low, indistinct "rumbling" *(sempre 8^{vb})*

Vln.

Vc. *ppp* *mp* *ppp* *ppp* *mp*

B. *arco* *pp* *ppp* *mp* *pp* *ppp* *mp*

336

334

Cl.

Bsn.

Voice *dolce, cantabile* *p* *mf* *p* *mf* *p*
 De - stroy the thing you do not un - der - stand

Pno.

Vln.

Vc. *pp* *pp* *mp* *pp*

B. *pp* *mp* *pp*

340

Cl.

Bsn.

Voice *p* *mf*
 or brace for re - ver - sal and dis - a - rray If you can not sub -

Pno.

Vln.

Vc. *pp* *mf*

B. *pp* *mf*

345

Cl.

Bsn.

Voice *p* *mf* *p* *pp*
 mit to _____ this de - mand

Pno.

Vln. *p* *f* *pp sub.* *p*

Vc. *pp* *mp*

B. *mp*

351

350

Cl.

Bsn.

Voice *p* *f* *p sub.* *ppp*
 De - fi - ance stands opp - osed to _____ and _____ and _____ and _____

Pno.

Vln.

Vc. *pp* *mp* *pp*

B. *pp* *mp*

355

Cl. *pp*

Bsn. *p*

Voice *mf* *fp* *f*

You must be firm allow for no delay Destroy the thing

Pno.

Vln.

Vc. *pizz.* *p*

B.

360

Cl. *p*

Bsn.

Voice *p* *pp*

you do not understand

Pno.

Vln.

Vc. *arco* *ppp* *p* *ppp* *p* *fz* *mp* *jete*

B.

366

364

Cl. *ppp* *mf* *ppp* *pp*

Bsn.

Voice

When some - thing au - gured does not go as planned

Pno.

Vln.

Vc.

B. *pp* *mp* *mp*

369

Cl. *mp* *p* *ppp*

Bsn.

Voice

Re - sist re - working and ac - cept dis - may If you can not sub - mit to this de -

Pno. *pppp*

Vln. *pp*

Vc.

B. *p*

378

375

Cl. *pp*

Bsn. *p*

Voice *mf* with greater urgency
mand you must be firm a -

Pno. *ppp* *p*

Vln. *mfp* *fz* *p*

Vc. *pizz.* *p* *arco* 3 *f* *mf marc.*

B.

379

Cl. 3

Bsn. 3

Voice *f*
llow for no de - lay Re - sist re - wor-king and ac - cept dis - may De - stroy the thing

Pno. 3 3 3 3

Vln. 3 3 3 3

Vc. *f* *pizz.* *arco* 3 *f* *mf marc.* 3 3 3 3

B. 3 3 3 3

383 *change to Clarinet*

Cl. *mp* *ff* *mf* *ppp*

Bsn.

Voice
you De - stroy Ah the thing you do not un - der-stand

Pno.

Vln.

Vc.

B.

391

389

Cl.

Bsn.

Voice
De - fi - - - - - ance stands o - pposed to

Pno.

Vln.

Vc.

B.

394 5x

Cl.

Bsn.

Voice *pp* with the cold, dead creepiness of a broken record repeating... *ppp* *mp* *mf*
and and and and and De - stroy the

Pno.

Vln.

Vc.

B.

400

Cl.

Bsn.

Voice *pp* *ppp* *pp* *mp*
thing you do not un - der - stand hm

Pno.

Vln.

Vc.

B.

407 *poco rit. al fine*

406

Cl. 

Bsn. 

Voice *pp* *p (freely)*
 If you can not submit to this demand Destroy the thing you

Pno. 

Vln. 

Vc. 

B. 

411

Cl. 

Bsn. 

Voice *ppp* *fading to whisper*
 do not understand Destroy the thing you do not un - der -

Pno. 

Vln. 

Vc. 

B. 

415

Cl.

Bsn.

Voice

ppp *whisper*

stand If ___ you ___ can not sub - mit ___ to this ___ de - mand

Pno.

Vln.

Vc.

B.

VII. Epilogue: "Stranger, as you travel along that track - "

Voice

Spoken freely & poetically:

Stranger, as you travel along that track, pause to wonder who hath wrought what.

CLARINET:

Cl. *pp*

Bsn. *fp fz*

Voice *f forcefull, half-spoken*
speak loudly
contour:

Peer Re-view - er of a Peer Re-view - er of a Peer Re-view-er Con - su-mer of a Con - su-mer of a Con -

Pno. *f*

Vln. *pizz.*

Vc. *f fz*

B. *f*

Cl. *ff*

Bsn. *ff*

Voice *fff shout*
f

su - mer De -

Pno. *ff fff*

Vln. *f marc.*

Vc. *f marc.*

B. *arco ff marc. fz*
slap strings

426

Cl. *mf*

Bsn. *mf*

Voice
stroy Ah the thing you

Pno. *ff*

Vln. *mf*

Vc. *mf*

B. *f marc.*

429

Cl.

Bsn.

Voice
do not un - der - stand

Pno.

Vln.

Vc.

B.

f forceful, percussive, airy, voiceless whisper with strong consonants

A T T A C

432

Cl. *ff* heavy marc.

Bsn. *ff* heavy marc.

Voice (flutter tongue)
C G A tttttt t

Pno. *ff* heavy marc. *ff* (finger clusters, approximate pitches)

Vln. *ff* heavy marc.

Vc. *ff* heavy marc.

B. *fz* *ff*

8^{vb} (loco)

437

Cl. *p*

Bsn. *p*

Voice *mf* spoken with a free, natural contour, approximate rhythmic guide:
Gen-er - all - y known as gen - er - all - y re - cognized as safe

Pno. *mp*
hit strings with palms inside piano (pitches not specific, RH/LH)

Vln. *pizz.* *mf*

Vc. *mf* *arco* 3
in time, but played with a slightly sloppy feeling of chaotic improvisation, almost messy and scattered.

B. *p*

8^{vb}

439

Cl.

Bsn.

Voice

Gen-er-all-y known as gen-er-all-y re-cog-nized as to-ma-to Gen-er-all-y known as gen-er-all-y re-cog-nized as

Pno.

Vln.

Vc.

B.

p

mf

p

mf

442

Cl.

Bsn.

Voice

corn pol-len on milk-weed mon-arch lar-vae twisting in the sub-stan-tial e-quiv-a-lence of a peer-re-view-er

Pno.

Vln.

Vc.

B.

p

3

3

445

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

of a peer-re-view-er of a peer-re-view-er of a con-su-mer of a con-su-mer

mf

448

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

of a con-su-mer of a bowl of cher-ries so that a part of you

pp

pizz.

p

453

Cl.

Bsn.

Voice

Spoken

Pno.

Spoken

Vln.

Spoken

Vc.

Spoken

B.

mp

p

(port.)

p

is a part of me is a part of whom - (m) so that crime is ne-ver done

p

8vb

8vb

458

Cl. *p*

Bsn. *p*

Voice *f speak loudly*
Crime Crime is ne-ver done

Spoken *f shout*
Crime! Crime!

Pno. *mf*
gwb

Spoken *f shout*
Crime! Crime!

Vln. *arco mf*

Spoken *f shout*
Crime! Crime!

Vc. *arco mf*

Spoken *f shout*
Crime! Crime!

B. *arco mf*

461

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

ff

f forcefull, half-spoken

ff

ff

ff

ff

Peer Re-view - er of a Peer Re-view - er of a Peer Review-er De - stroy Ah

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

mf

ff

Ah

468

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

472

Cl.

Bsn.

Voice

Pno.

Vln.

Vc.

B.

Musical score for measures 476-480. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Voice, Piano (Pno.), Violin (Vln.), Viola (Vc.), and Bass (B.). The key signature has one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns with slurs and accents. Dynamics include *p*, *mf*, *f*, *ff*, and *fff*. The Piano part includes a large slur over the first two measures and a *fff* dynamic. The Bassoon part has a *mf* dynamic. The Violin part has a *fff* dynamic. The Viola part has a *fff* dynamic. The Bass part has a *fff* dynamic. The Voice part is silent.

478

Musical score for measures 478-482. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Voice, Piano (Pno.), Violin (Vln.), Viola (Vc.), and Bass (B.). The key signature has one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns with slurs and accents. Dynamics include *pp*, *fff*, *mp*, and *mf*. The Clarinet part has a *pp* dynamic. The Bassoon part is silent. The Voice part is silent. The Piano part includes a large slur over the first two measures and a *fff* dynamic. The Violin part has a *p* dynamic. The Viola part has a *p* dynamic. The Bass part has a *p* dynamic. The Piano part includes a *fff* dynamic and a *mp* dynamic. The Bass part has a *fff* dynamic. The Violin part has a *fff* dynamic. The Viola part has a *fff* dynamic. The Bass part has a *fff* dynamic. The Voice part is silent.

8^{va} ---
(white key gliss.
w/excessive force & violence)
(loco)
fff *mp* *mf*
Lo → *fff* (loco)
8^{vb} ---

Play 3x

482

Cl.

Bsn.

Voice

whistle:
pp *mp* *pp*

Pno.

Vln.

Vc.

B.

ppp

rit. al fine

Voice

Pno.

fff *mp* *mp*

(loco)

(loco)

Voice

f no pitch, airy, dying exhaling sound

ke

n

Pno.

pp