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PRETORIA

## "THIS DARK CEILING WITHOUT A STAR"

A SYLVIA PLATH SONG CYCLE FOR MEZZO SOPRANO AND SIX  
INSTRUMENTALISTS

Clarinet in A  
Bass Clarinet in Bb  
Percussion I - marimba, vibraphone, glockenspiel  
crotales, suspended cymbal  
Percussion II - claves, large woodblocks, 3 tom-toms,  
chinese tom-tom, tenor drum, snare  
drum, bass drum  
Mezzo soprano - range: g - a"  
Piano, celesta - 1 player  
Viola

The score is transposed

DURATION: Approximately 19 minutes

"THIS DARK CEILING WITHOUT A STAR"

A Sylvia Plath Song Cycle for mezzo soprano and six  
instrumentalists

EVENT

How the elements solidify!-  
The moonlight, that chalk cliff  
In whose rift we lie

Back to back. I hear an owl cry  
From its cold indigo.  
Intolerable vowels enter my heart.

The child in the white crib revolves and sighs,  
Opens its mouth now, demanding.  
His little face is carved in pained, red wood.

Then there are the stars - ineradicable, hard.  
One touch: it burns and sickens.  
I cannot see your eyes.

Where apple bloom ices the night  
I walk in a ring,  
A groove of old faults, deep and bitter.

Love cannot come here.  
A black gap discloses itself.  
On the opposite lip

A small white soul is waving, a small white maggot.  
My limbs, also, have left me.  
Who has dismembered us?

The dark is melting. We touch like cripples.

## APPREHENSIONS

There is this white wall, above which the sky creates itself-  
Infinite, green, utterly untouchable.  
Angels swim in it, and the stars, in indifference also.  
They are my medium.  
The sun dissolves on this wall, bleeding its lights.

A gray wall now, clawed and bloody.  
Is there no way out of the mind?  
Steps at my back spiral into a well.  
There are no trees or birds in this world,  
There is only a sourness.

This red wall winces continually:  
A red fist, opening and closing,  
Two gray, papery bags-  
This is what I am made of, this and a terror  
Of being wheeled off under crosses and a rain of pietàs.

On a black wall, unidentifiable birds  
Swivel their heads and cry.  
There is no talk of immortality among these!  
Cold blanks approach us:  
They move in a hurry.

## CHILD

Your clear eye is the one absolutely beautiful thing.  
I want to fill it with color and ducks,  
The zoo of the new

Whose names you meditate-  
April snowdrop, Indian pipe,  
Little

Stalk without wrinkle,  
Pool in which images  
Should be grand and classical

Not this troublous  
Wringing of hands, this dark  
Ceiling without a star.

## BY CANDLELIGHT

This is winter, this is night, small love-  
A sort of black horsehair,  
A rough, dumb country stuff  
Steeled with the sheen  
Of what green stars can make it to our gate.  
I hold you on my arm.  
It is very late.  
The dull bells tongue the hour.  
The mirror floats us at one candle power.

This is the fluid in which we meet each other,  
This haloey radiance that seems to breathe  
And lets our shadows wither  
Only to blow  
Them huge again, violent giants on the wall.  
One match scratch makes you real.  
At first the candle will not bloom at all-  
It snuffs its bud  
To almost nothing, to a dull blue dud.

I hold my breath until you creak to life,  
Balled hedgehog,  
Small and cross. The yellow knife  
Grows tall. You clutch your bars.  
My singing makes you roar.  
I rock you like a boat  
Across the Indian carpet, the cold floor,  
While the brass man  
Kneels, back bent, as best he can

Hefting his white pillar with the light  
That keeps the sky at bay,  
The sack of black! It is everywhere, tight, tight!  
He is yours, the little brassy Atlas-  
Poor heirloom, all you have,  
At his heels a pile of five brass cannonballs,  
No child, no wife.  
Five balls! Five bright brass balls!  
To juggle with, my love, when the sky falls.

These poems are drawn from the following anthology:

SYLVIA PLATH, *Collected Poems*, Edited by Ted Hughes, Faber and Faber, London, 1981.

# EVENT

ADAGIO  $\text{♩} = c. 72$

CL. A

B. CL Bb

VIBRA.

PERC. I TOM-TOMS

PERC. II

SOP.

PIANO

Vla.

The musical score for 'EVENT' is written for a chamber ensemble. It begins with a tempo marking of 'ADAGIO' and a quarter note equal to approximately 72 beats per minute. The score is in 3/4 time. The instruments and their parts are as follows:

- CL. A:** Clarinet A, starting with a *p* dynamic and playing a melodic line.
- B. CL Bb:** Bass Clarinet Bb, playing a supporting line.
- VIBRA.:** Vibraphone, with a 'motor off' instruction. It features a series of tremolos and triplet patterns.
- PERC. I:** Percussion I (Tom-toms), playing a rhythmic pattern.
- PERC. II:** Percussion II, playing a rhythmic pattern with 'with hands' and 'cusc' markings.
- SOP.:** Soprano, playing a melodic line.
- PIANO:** Piano, playing a melodic line with a 'How' marking.
- Vla.:** Viola, playing a melodic line with a *p* dynamic.

Handwritten annotations include 'motor off' for the vibraphone, 'with hands' and 'cusc' for Percussion II, and 'How' for the piano part. Dynamics range from *p* (piano) to *pp* (pianissimo) and *mf* (mezzo-forte).





CL. A

B. CL. BB

I

PERC. TEN. DR. (T)

II

SOP. 19

PIANO

Vla.

MAR. *cresc. molto*

*p* *cresc. molto* *f/2.* *f/2. sfz.* *pp* *fff* *5* *pp* *fff* *S. CYM.* *Hard stick ff*

*pp* *mp* *f* *fff*

*COLA* *N.W. GO.*

CL. A

B. CL. BB.

I

PERC. TEN. DR.

II

SOP. 22

PIANO

Vla.

*L.V.* *VIBRA* *motor on*

*f* *pp* *f* *pp* *pp*

*IN\_TOLE\_RABLE* *VO\_NELS* *EN\_TER* *MY* *HEA* *RT.*

*ped* *p* *pp*



CL. A

B. CL. Bb.

VIBRA.

I

PERC. TOM-TOMS with hands

II

SOP.

PIANO

Vla.

26

THE CHILD IN THE WHITE CRIB RE\_VOLVES AND

CL. A

B. CL. Bb.

S. CYM

I

PERC. C. TOM-TOM

II

SOP.

PIANO

Vla.

30

SIGH

O PENS ITS MOUTH NOW, RE-MANING

CL A

B. CL Bb

S. CYM. L.V. VIBRA. *mf*

PERC. I L. W. BLKS. motor off *p* PED.

II

34

SOP. *p*

HIS LITTLE FACE IS CARVED IN PAIN-ED, RED WOOD.

PIANO

Vla. *sul pont.* *pp*

CL A. *mf* *cresc* *f* *pp*

B. CL Bb. *f* *pp*

PERC. I MARIMBA *mf*

II TOM-TOMS *mf* *hard sticks* TENOR DRUM *mf*

37

SOP. *f* *mf* *f*

THEN THERE ARE THE STARS — INERADIC-ABLE, HARD.

PIANO

Vla.

CL. A

B. CL. Bb

MAR.

I

PERC. TOM-TOMS

II

SOP.

PIANO

Vla.

41

ONE TOUCH: IT BURNS AND SICKENS. I CANNOT SEE

MP - 6

PP P sotto voce

ORL.

f 3

P

CL. A

B. CL. Bb

MAR.

I

PERC. TOM-TOMS

II

SOP.

C E L E S T I A

Vla.

44

YOUR EYES.

P

PRD



TEMPO PRIMO

CL. A

B. CL. Bb

GLOCK.

PERC. I SWARE DR.

PERC. II

53

STRINGENDO MOLTO

TEMPO PRIMO

SOP.

PIANO

Vla.

CL. A.

B. CL. Bb.

GLOCK.

PERC. I CLAVES

PERC. II

55

CROTALES

SOP.

CORNETTA

Vla.



CL. A

B. CL. Bb.

I

PERC. II

SOP. 65

PIANO

Vla.

*crescendo molto*

*ff* *p*

*mp*  
ON

CL. A

B. CL. Bb

I

PERC. C. TOM-TOM II

SOP. 67

PIANO

Vla.

*p* *mp* *poco cresc* *sfz p* *pp*

*VIBRA.* *p* *pp*

*C. TOM-TOM* *with hands* *p*

*THE OPPOSITE* *mp* *p*

*A SMALL WHITE* *mp* *p*





CL A

B. CL Bb

VIB.

I TEN. DR. *pp*

II BASS DR. *pp*

76

SOP *P* WHO HAS DISMEMBERED US (S)? *pp* *sempre pp* *P* THE

PIANO *pp*

Vla.

CL A

B. CL Bb

VIB.

I BASS DR. *pp*

II *pp*

80

SOP *pp* DARK IS MELTING. *pp* WE TOW...

PIANO *sempre pp*

Vla.

RALLENTANDO POCO A POCO

CL. A.

B. CL. Bb.

VIBRA.

I

PERC. B. DR. P.P.P. 3

II

SOP.

PIANO

Vla.

84

OH LIKE CRIP\_PLES.

# APPREHENSIONS

LENTO  $\text{♩} = c.60$

The musical score is arranged in a standard orchestral format with the following parts and markings:

- CL A.** (Clarinet in A): *Espress.*, *P*
- B. cl. Bb** (Bass Clarinet in Bb): *Espress.*, *P*
- MARIMBA**: *P*
- PERC.** (Percussion): **C. TOM-TOM with hands**, *pp*
- SOP.** (Soprano): *P*, *pp*, *THERE IS THIS*
- CHORUS** (Chorus): Two staves, both with rests.
- Vla.** (Viola): *P*, *pp*

The score is in 3/4 time and consists of four measures. The first two measures are in 3/4 time, and the last two are in 6/4 time. The key signature has one sharp (F#).

CL. A.

B. CL. Bb.

HARIMBA

I

PERC. II

SOP.

5

WHITE WALL (L), A-BOVE WHICH THE SKY CRE--

CORNETS A

Vla.

espress.

pp

mp poco cresc.

VIBRA motor on

p

mf

CL. A.

B. CL. Bb.

VIBRA

I

PERC. II

SOP.

8

ATES IT\_SELF INFIN-ITE, GREEN, UTTERLY UNTOUCHABLE.

CORNETS A

Vla.

PED

pp

p

mf

TOM-TOMS with hands

TENOR DRUM

CL. A.

B. CL. Bb.

I SUSP. CYM. L.v. VIBRA

PERC. II TEN. DR. sfz sfz

SOP. 11 ff

C. R. K. S. T. A.

Vla. PED SUL TASTO P

AN-GEAS SWIM (M) IN IT,

CL. A. cresc. mp f p

B. CL. Bb. MARIMBA

I TOM-TOMS with hands f

PERC. II with sticks f

SOP. 14 P mf f mp

PIANO pp

Vla. PED

AND THE STARS, IN INDIFFERENCE AL-SO.

CL. A.

B. CL. Bb.

GLOCK.

I

PERC. CH. TOM-TOM *pp*  
with hands

II

SOP. 17 *pp* *pp* *pp* *mp*  
THEY ARE MY MEDI-UM. THE

PIANO

Vla. *pp* *pp*

CL. A.

B. CL. Bb.

GLOCK.

I

PERC. CH. TOM-TOM

II

SOP. 20 *cresc* *f* *mp* *pp* *p* *pp* 3  
SUN (N) DIS SOLVES ON THIS WALL, BLEEDING ITS LIGHTS

PIANO

Vla. *pp*

CL. A. *p*

B. CL. Bb. *pp*

I *pp*

PERC. TEN. DR. (motor on) *p*

II *pp*

SOP. 23 *p* A GRAY WALL NOW,

PIANO *pp*

Vla. *pp*

CL. A. *mf* *molto cresc.* *ffz.* *fff*

B. CL. Bb. *fff*

I *fff*

PERC. SNARE DRUM *mf* *f* *fff*

II *fff*

SOP. 26 *f* *fff* SCREAMED

PIANO *fff*

Vla. *fff*

CLAWED AND BLOODY. IS THERE NOWAY OUT OF THE MIND--

CL. A. *fff* *mp*

B. CL. Bb. *SUSP. CYM.* *fff*

I PERC. SNARE DR. *sfzfff*

II *ff* *fff*

SOP. (D)?

PIANO

Vla. *molto espressivo* *SUL TASTO* *P*

29

CL. A. *fp* *sfzp*

B. CL. Bb. *fp* *sfzp*

I PERC. MARIMBA *mp* *f* *5*

II TOM-TOMS *mp* *f* *5* *with hands*

SOP. *mf* *f* *f*

PIANO

Vla.

32

STEPS AT MY BACK SPIRAL INTO A WELL.



CL. A.

B. CL. Bb.

MARIMBA

I

PERC. II

SOP.

35

THERE ARE NO TREES OR BIRDS IN THIS WORLD, THERE IS

C. CR. S. T. A.

Vla.

CL. A.

B. CL. Bb.

MARIMBA

I

PERC. TEN. DR.

II

36

ONLY A SOUR (UR) NESS.

PIANO

Vla.

SUL PONT. gliss. gliss.

Sul d mf p

CL. A.

B. CL. Bb.

MARIMBA

I

PERC. II

SOP.

PIANO

Vla.

41

THIS RED WALL WINCES CONTINUALLY: A RED

mf

ff

f

sfz

sfz

f

ORZ.

f

f

CL. A.

B. CL. Bb.

SUSP CYM. sfzp

I

PERC. II

SOP.

PIANO

Vla.

44

FIST (ST), OPENING AND CLOSING,

sfzff

sfzff

ff

ff

ff

ff

CL. A. *fz.*

B. CL. Bb. *fz.*

VIBRA. *fz.* (motor on)

PERC. SNARE DR. *fz.* *ff*

SOP. *fz.* *ff*

CORNETS I II

Vla. *pp* change bow imperceptibly

46

TWO GRAY, PAPERY BAGS

CL. A.

B. CL. Bb.

VIBRA. *pp*

PERC. *sempre p*

SOP. *mp* *mf*

CORNETS I II

Vla. *sempre pp*

49

THIS IS WHAT I'M MADE OF, THIS AND A TERROR OF BEING WHEEK

CL. A.

B. CL. Bb.

I

PERC. II

SOP.

CRISTAL

Vla.

53

PP

PPP

ED OFF UN DER CROS SES AND A RA IN OF PI. F. TAs.

CL. A.

B. CL. Bb.

I

PERC. II

SOP.

PIANO

Vla.

57

f con fuoco

crescendo molto

Susp. Cym.

SNARE DRUM.

fff

fff

8va

CL. A.

B. CL. Bb.

I

PERC. SNARE DR.

II

SOP.

PIANO

Vla.

SUSP. CYM.

*ff*

*l.v. a niente*

*diminuendo poco a poco*

*ppp*

60 *fff*

*mf*

ON A BLACK WALL,

*mf*

*fff*

*mf*

SUL PONT.

CL. A.

B. CL. Bb.

I

PERC. L. WALKS.

II

SOP.

PIANO

Vla.

HAR. #2 *pp*

63 *mf*

*mf*

*f*

*mf*

UNIDENTIFIABLE BIRDS (S)

SWIVEL THEIR HEADS AND CRY.

THERE IS NO

*f*

*mf*

*f*

Sul A

Sul B

CL. A. *pp*

B. CL. Bb. *VIB. #2. pp*

I *pp*

PERC. *TOM-TOMS.*

II *motor off with hands p*

SOP. **65**  
*pp*  
TALK OF IMMORTALTY A HONG THESE ----- (SE)! COLD ----- (L)

PIANO

Vla. *SUL PONT. mp p pp*

CL. A. *sempre pp*

B. CL. Bb. *VIB. sempre pp*

I *pp*

PERC. *p*

II *pp*

SOP. **68**  
*pp*  
BLANKS APPROACH US: THEY MOVE IN A HURRY.

PIANO

Vla. *ppp*

# CHILD

ADAGIO  $\text{♩} = c. 66$

Musical score for the piece "CHILD". The score is written for several instruments and includes the following parts:

- CL. A.** (Clarinet in A): Treble clef, 3/4 time signature. The melody begins in the third measure with a half note G4, followed by quarter notes F#4, E4, and D4.
- B. CL. Bb.** (Bassoon in Bb): Treble clef, 3/4 time signature. The melody begins in the first measure with a quarter note G4, followed by quarter notes F#4, E4, and D4.
- PERC.** (Percussion): Treble clef, 3/4 time signature. The part includes dynamic markings *pp* and *ppp* and is marked with *CAOTALES* in the first measure.
- SOP.** (Soprano): Treble clef, 3/4 time signature. The part is mostly silent.
- PIANO**: Treble and Bass clefs, 3/4 time signature. The part is mostly silent.
- Vla.** (Viola): Treble clef, 3/4 time signature. The part includes dynamic markings *pp* and *ppp* and is marked with *CAOTALES* in the first measure.

The score is in 3/4 time and begins with a tempo marking of *ADAGIO* and a metronome marking of  $\text{♩} = c. 66$ . The key signature is one sharp (F#).

CL. A.

B. CL. Bb.

CROT.

MARIMBA

I PERC. CLAVES

II

SOP.

PIANO

Vla.

5

*mp* YOUR CLEAR EYE IS THE ONE ABSOLUTELY BEAUTIFUL

*pp*

*pp*

PED

CL. A.

B. CL. Bb.

MARIMBA

I PERC. CLAVES

II

SOP.

PIANO

Vla.

9

THING --- (NG). I WANT TO FILL IT WITH COLOR AND

*mp*

*pp*

*p* poco cresc

PED

*pp*

*pp*

L.v.



CL. A.

B. CL. Bb.

I. PERC. MAR

II. PERC. VIBRA. motor off

SOP. 12

PIANO

Vla. PP

ducks,

THE ZOO OF THE NEW WHOSE NAMES YOU MEDITATE -

8va

PP

PED

CL. A.

B. CL. Bb.

I. PERC. VIB. SN. DR. wire brushes

II. PERC. without snare

SOP. 16

PIANO

Vla.

pp

sempre pp

motor on

CLAVES

AP\_RIK SNOW&ROP,

CL. A.

B. CL. Bb.

I PERC. CLAVES

II

SOP.

PIANO

Vla.

20

IN-DIAN PIPE (PE), LITTLE STALK WITHOUT WRINKLE,

8va

CROT.

SEMPRE PP

L.V. SEMPRE PP

PP

PP

PP

SUL TASTO

PP

CL. A.

B. CL. Bb.

I PERC.

II

SOP.

PIANO

Vla.

25

POOL IN WHICH IMAGES SHOULD BE GRAND AND CLASSICAL

8va

CROT.

PP

PP

MP

STRINGENDO POCO A POCO

CL. A.

B. CL. Bb.

I

PERC. SNARE DRUM

II

SOP.

PIANO

Vla.

30

hard sticks (with snares)

NOT

STRINGENDO POCO A POCO

SUL PONT.

crescendo

sul c

f

fff

f

fff

CL. A.

B. CL. Bb.

I

PERC. SUSP. CYM.

II

SOP.

PIANO

Vla.

33

molto crescendo

THIS TROUBLOW WRINGING OF HANDS (ds)

ALLOW THE SOUND TO RING UNTIL A ppp LEVEL IS REACHED

f

fff

sfzfff

fff

ped sfzfff

lv.

MOLTO MENO MOSO (♩ = c. 60)

CL. A. *molto espress.*

B. CL. Bb. *molto pp espress.*

VIBRA. *pp.*

I PERC. *BASS DR.* (motor off) *pp*

II *pp*

36

SOP. *pp* THIS DARK CEILING WITHOUT A

CORO I & II *pp*

Vla. *PED*

CL. A. *ppp*

B. CL. Bb. *ppp*

VIBRA. *ppp*

I PERC. *B. DR.* *ppp*

II *ppp*

39 *ppp*

SOP. *pp* STAR. THIS DARK CEILING WITHOUT A *ppp* STAR.

CORO I & II *sempre pp*

Vla. *PED*

# BY CANDLELIGHT

ANDANTE  $\text{♩} = c. 72$

Musical score for 'BY CANDLELIGHT' in 7/8 time, marked ANDANTE with a tempo of approximately 72 beats per minute. The score includes parts for Clarinet in A (CL. A.), Clarinet in B-flat (B. CL. Bb.), Vibraphone (VIBRA.), Percussion (PERC.), Soprano (SOP.), Piano (PIANO), and Viola (Via.). The piano part features a prominent left-hand accompaniment with a steady eighth-note pattern in the right hand and chords in the left hand. The percussion part includes a rhythmic pattern of eighth notes and quarter notes, marked *pp*. The other instruments are currently silent.

CL. A.

B. CL. Bb.

VIBRA.

motor off

PP

CLAVES

II

Sop.

CRISTINA

Vla.

legato

pp

pp

pp

CL. A.

B. CL. Bb.

VIBRA.

II

Sop.

CRISTINA

Vla.

mp

pp

mp

THIS IS WIN TER, THIS IS

sempre pp

Cl. A.

B.C. Bb.

VIBRA.

I

PERC. CLAVES

II

SOP.

10

NIGHT, SMALL LOVE —

C R I S T I A

Vla.

Cl. A.

B.C. Bb.

VIBRA.

I

PERC.

II

SOP.

13

A SORT OF BLACK HORSE -- HAIR, A

C R I S T I A

Vla.

CL. A.

B. CL. Bb.

VIBRA.

I

PERC.

II

SOP.

16

ROUGH, JUMB COUNTRY STUFF STERLED (Ed) WITH THE

Staccato pp

with hands

pp

Vla.

CL. A.

B. CL. Bb.

VIBRA.

I

PERC.

II

SOP.

19

SHEEN OF WHAT GREEN STARS CAN MAKE IT TO OUR GATE-

12/16

9/16

12/16

9/16

12/16

9/16

12/16

9/16

Vla.





CL. A. *Sempre pp*

B. CL. Bb. *Sempre pp*

I *CROT.* *pp*

PERC. I *TOM-TOMS*

II *pp*

SOP. **30**

DULL BELL TONGUES THE HOUR. *pp* *P* THE

PIANO

Vla. *Sempre pp*

CL. A.

B. CL. Bb. *CROT.*

I *pp*

PERC. I *TOM-TOMS*

II *pp*

SOP. **33**

MIR\_ROR FLOATS US AT ONE CAN\_DLE POWER.

PIANO

Vla.



CL. A

b. CL. Bb.

HAR.

I

PERC. TEN. DR. *sempre pp*

II

SOP.

PIANO

Vla.

42

*pp* ————— *p*

FLU ——— 10 IN WHICH WE MEET EACH OTHER,

*sempre pp*

PED —————

CL. A.

B. CL. Bb.

HAR.

I

PERC. TEN. DR.

II

SOP.

PIANO

Vla.

45

*pp* ————— *mp* ————— *dec.*

THIS HAL-OE-Y RA ———

*p*

*ppp*

*SUL TASTO*

CL. A

B.C. Bb.

PERC. I SNARE DR. MAR. II WIRE BRUSHES

SOP. 48 f

PIANO PED

Vla. SUL TASTO pp

DIANCE THAT SEEMS TO BREATHE (THE)

CL. A

B.C. Bb.

PERC. I SN. DR. MAR. II

SOP. 51

PIANO

Vla.

AND LETS OUR SHA... BOWS WITHER ON... LY TO

CL. A

B. CL. Bb.

I MAR.

PERC. TEN DR.

II

54

SOP.

BLON THEM HUGE A-GAIN, VI...O...LENT

PIANO

VIa.

CL. A.

B. CL. Bb.

I MAR.

PERC. SN. DR. crescendo poco a poco fast sticks

II

57

SOP.

GIANTS ON THE WALL (LL).

PIANO

crescendo poco a poco

VIa.

SUI PONT



MENO MOSSO ♩ = c. 63

CL. A

B. CL. Bb

Glock. *pp*

I

PERC. TOM-TOMS *pp*

II

SOP. **66** *pp* *mp* AT FIRST THE CANDLE WILL NOT

CORNETS

Vla. *pp* PED

CL. A

B. CL. Bb

Glock. *pp*

I

PERC. TOM-TOMS *sempre pp*

II

SOP. **69** *pp* *mf* *pp* BLO... OM AT ALL - IT SNUFFS ITS BUD TO ALMOST NOTHING,

CORNETS

Vla. *pp* PED



$\text{♩} = \text{♩}$

CLA. *pp*

B. CL. *pp*

Bb. *pp*

GLOCK.

I

PERC. TOM-TOMS *pp*

II *pp*

SOP. *pp*

CRESTA

Vla. *pp*

VIBRA. *pp*

motor off

PIANO

TO A DULL BLUE sub. (b). *pp*

CL. A.

B. CL. Bb. *espress.*

VIBRA. *pp*

I

PERC. *pp*

II

SOP. *mp*

PIANO

Vla. *f*

75

I HOLD MY BREATH UNTIL YOU CREAK TO LIFE,

CL. A.

B. CL. Bb.

VIBRA.

I

PERC. TOM-TOMS

II

SOP.

PIANO

Vla.

80

f

Tempo pp

P

mf

3

BALLED HEDGEHOG, SMALL AND CROSS. THE

CL. A.

B. CL. Bb.

VIBRA.

I

PERC. TOM-TOMS

II

SOP.

PIANO

Vla.

84

pp

f

mf

3

YELLOW KNIFE GR... OWS TALK. YOU CLUTCH YOUR BARS.

CL. A.

B. CL. Bb.

VIB.

PERC. I TOM-TOMS

PERC. II

SOP.

PIANO

Vla.

88

MP

MY SINGING MAKES YOU ROAR.

DF

PED

88

CL. A.

B. CL. Bb.

VIBRA.

PERC. I SN. DR.

PERC. II

SOP.

PIANO

Vla.

91

f

I ROCK YOU LIKE A BOAT ACROSS THE

ff

pp

PED

CL. A

B. CL. Bb.

I VIBRA.

PERC. C. TOM-TOM

II

SOP.

PIANO

Vla.

94

INDIAN CARPET, THE COLD FLOOR,

espress.

pp

VIBRA. pp

PED Sempit pp

w/ hands pp

CL. A.

B. CL. Bb.

I VIBRA.

PERC. C. TOM-TOM

II

SOP.

PIANO

Vla.

98

WHILE THE BRASS MAN KNEELS, BACK BENT, AS BEST HE CAN

pp

mp

CL. A.

B. CL. Bb.

VIBRA.

PERC. I

PERC. II

102

SOP.

PIANO

Vla.

HEF-TING HIS WHITE PIL-LAR WITH THE LIGHT

CL. A.

B. CL. Bb.

VIBRA.

PERC. I

PERC. II

106

SOP.

PIANO

Vla.

THAT KEEPS THE SK... Y AT BAY,

6. CYM. L.V.

I PERC. SN. DR. *crescendo molto* sfzfff

II

SOP. 110 L.V.

PIANO sfzfff L.V. ALLOW THE SOUND TO VIBRATE UNTIL A PIANISSIMO LEVEL IS REACHED.

Vla. L.V. sfzfff

PED sfzfff  
8va  
bassa

CL. A. sfzfff

B. CL. Bb. sfzfff

I PERC. SN. DR. f sfzfff

II

SOP. 112 THE SACK OF BLACK! IT IS EVERYWHERE, TIGHT! TIGHT!

PIANO sfzfff sfzfff sfzfff

Vla. sfzfff sfzfff sfzfff PED

CL. A

B. CL. Bb.

I

PERC. SN. DRUM

SOP.

PIANO

Vla.

115

HE IS YOURS, THE LITTLE BRASSY AT LAS

SUSP. CYM

ff

sf

fff

G.P. (BREVE)

CL. A.

B. CL. Bb.

I

PERC. GLOCK.

II

SOP.

CELESTA

Vla.

119

POOR HEIRLOOM, ALL YOU HAVE,

pp

P

CL. A

B. CL. Bb

I

PERC. II

SOP.

CORNET A

Vla.

GLOCK.

L. WBLKS

Sempre pp

Espress.

pp

123

mp

AT HIS HEELS A PILE OF FIVE BRASS CANNON -- BALLS,

Sempre pp

PED

CL. A

B. CL. Bb

I

PERC. II

SOP.

CORNET A

Vla.

GLOCK.

pp sotto voce

mp

NO CHILD, NO WIFE -- (FE). NO

SUL TASTO

pp

127



CL. A.

B. CL. Bb.

I

PERC. II

GLOCK.

L. WALKS.

131

SOP.

CHILD, NO WIFE. FIVE BALLS! FIVE BRIGHT BRASS BALLS!

C. KR. S. A.

Vla.

PED.

SUL TASTO

pp

CL. A.

B. CL. Bb.

I

PERC. II

GLOCK.

SOP.

C. KR. S. A.

Vla.

135

mp

TO JUGGLE

pp

CL. A.

B. CL. Bb. GLOCK. *pp* *pp* *pp*

I L. WBLKS.

II

SOP. 139 *pp* *pp* *pp*  
WITH, MY LOVE, WHEN THE SKY FALLS (S).

C K L E S T A *sempre pp* *p* *p*

Vla. *pp*

DEDICATED To : AUGUSTINA

NOVEMBER 28<sup>th</sup> 1988

Christopher L. James