

the light that blurred the stars
song cycle for voice and string quartet

music by Eliza Brown
poetry by Susan Stewart

2021

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duration ca. 22'

vocal range: G₃-A₅; tessitura: B₃-F₅

1. Field in Winter.....1
2. The Knot.....6
3. Piano Music for a Silent Movie.....12
4. Man Dancing with a Baby.....30
5. Cinder.....40

Co-commissioned by Spektral Quartet and Scrag Mountain Music
Written for Spektral Quartet and Mary Bonhag

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Program notes

the light that blurred the stars is a song cycle about human survival and renewal. It is scored for voice and string quartet and sets five poems by renowned American poet Susan Stewart.

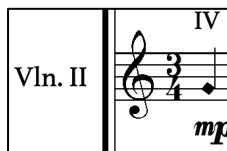
In the first months of the Covid-19 pandemic, I felt a few fundamental truths of human existence were distilled and suspended atop my conscious awareness. One: the world is full of suffering and destruction borne of human folly. Another, complementary: humans create – solutions, technologies, new humans, stories, meaning – to survive. Life is still worth living, and the things that make it so worth contemplating and celebrating, however large or small, and however tinged our perception of them may be with the cynicism borne of living the first truth. I'm not the first person to articulate these ideas, nor the last – but I think it's still worth affirming them (and making and experiencing art about them).

In those early months of the pandemic I also read through *Cinder*, Susan Stewart's 2017 book of new and collected poems, and found these truths and their perpetual tensions with one another reverberating throughout the collection. As a composer, I was also drawn in by the poems' abundant musicality – to read them was to hear their lines as melody, and to feel the ebb and flow of rhythmic energy across their forms. Susan graciously permitted me to set five poems which speak to these truths in unique but intersecting ways. Some find profundity in small, vivid moments of everyday life. Some expose the simultaneously creative and destructive results of human action. All link the course and events of human lives to other recurrent cycles of growth and decay, entangling us – and our actions – with day, season, non-human organism, ecosystem, epoch, cosmos. Together, my settings of these five poems respond to the last lines of the final song & poem, also titled *Cinder*: "Tell me, ravaged singer, / how the cinder bears the seed."

Life is seed and cinder, wonder and regret, hope and despair, and around again. Wherever we each may be on the spiral path through these ever-present dualities, and whatever the journey has cost us, we're still here, and we're going to sing about it.

Performance notes

- Accidentals carry through the bar
- Hairpins with no destination dynamic = small changes within local dynamic
- Abbreviations:
 - SP = sul ponticello
 - ST = sul tasto
 - OP = overpressure
 - ord. = ordinario
 - p. = poco
 - m. = molto
 - br. = bridge
- Harmonics: diamond notehead + string designation = touch location at harmonic pressure. Sounding pitches not given.



the light that blurred the stars

I. Field in Winter

Music by Eliza Brown
Poetry by Susan Stewart

Molto adagio (♩ = 44)

molto sostenuto, awed
mp

molto sostenuto, warm, reedy - like the vast eternal accordion of God. Harmonics cool, in contrast.

The world, — a mu-seum of it - self,

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

molto sostenuto, warm, reedy - like the vast eternal accordion of God. Harmonics cool, in contrast.

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

molto sostenuto, warm, reedy - like the vast eternal accordion of God. Harmonics cool, in contrast.

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

molto sostenuto, warm, reedy - like the vast eternal accordion of God. Harmonics cool, in contrast.

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

IV

⑧ **poco piu mosso** (♩ = 50)

Voice: the cold col-lon - nade__ of dy - ing elms. You

Vln. I: *p*, *mp*, *p*

Vln. II: *p*, *mp*, *p*, *piu fp*

Vla.: *p*, *mp*, *p*

Vc.: *p*, *mp*, *p*

⑮ **poco stringendo** *mf* **poco piu mosso** (♩ = 56)

Voice: can - not will a dream, though you, too, can fall, and fall a - sleep, and wake in

Vln. I: *mp*, *mf*

Vln. II: *mp*, *mf*, *piu fp*, (*mf*)

Vla.: *mp*, *mf*

Vc.: *mp*, *mf*

A

21 meno mosso (♩ = 50)

Voice
won - der.

Vln. I
f *mf* *f* *mp* *mf* *mp*

Vln. II
f *mf* *f* *mp* *mf* *mp* *fp* *mp* *mf* *mp* IV

Vla.
f *mf* *f* *mp* *mf* *mp*

Vc.
f *mf* *f* *mp* *mf* *mp* *fp* *mp* *mf* *mp*

29 piu mosso (♩ = 56)

Voice
p *mp*
There is no - where the white - ness has not touched take a

Vln. I
p *mp* *mf* IV

Vln. II
p *mp* *mf*

Vla.
p *mp* *mf* IV

Vc.
p *mp* *mf* IV

4

stringendo piu mosso (♩ = 66) subito meno mosso (♩ = 60)

35

Voice

look and see. The corners, the edge, of each thing ex -
float above everyone else, bright, suspended in limbo, not overpowering

Vln. I

Vln. II

Vla.

Vc.

f *mf* *sub. mp* *sub. mp* *sub. mp*

f *mf* *sub. mp* *sub. mp* *sub. mp*

f *mf* *sub. mp* *sub. mp* *sub. mp*

f *mf* *sub. mp* *sub. mp* *sub. mp*

41

molto rit. a tempo II (♩ = 50)

Voice

posed: you walked in - to a new trans - par - en - cy

poco vib., cooler sound than the others → non vib. quasi harmonic

Vln. I

Vln. II

Vla.

Vc.

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

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

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

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

46

Vln. I

Vln. II

Vla.

Vc.

III IV III IV III

IV IV III IV

IV

p

p

p

p

II. The Knot

Tempo di valse ma non troppo (♩ = 132)

solo - glimpses of a silver tangle

①

Vln. I

p *pp* *p* *mp* *s.p* *pp* *mp* *s.p* *mp*

III I III III I II III

A

⑩

Voice

mf conversational

The prob-lem was how to be - gin with the

Vln. I

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

III IV II I II III IV III

LH pizz. + arco

Vln. II

mf *mp*

Vla.

mf *mp*

Vc.

mf *mp*

18

Voice: end and then it turned out there were two ends:

Vln. I: p, mp, p, arco, brush

Vln. II: p, mp, p, arco, brush, pizz., mf

Vla.: p, mp, pizz. (L.V. poss.), mf

Vc.: III, IV, mf, fp, pp, fp, pp, mf

26

Voice: the end with - in the con - ti - nu - ing that, con - ti - nu - ing -

Vln. I: I, p, mf, p, arco, II, p, arco, brush, vib. espr., mp

Vln. II: arco, III, fp, mf, p, mp, pizz., mp, p

Vla.: arco, fp, p, mp, brush, pizz., mp, sub.p

Vc.: mp, fp, fp, mp, fp, fp

34

Voice

en - vel - oped the end. You passed your - self com - ing_ and go - ing, went through one

Vln. I

p *molto legato* *arco* *mp* *p* *mf* *p* *mp* *p* LH *pizz.* *arco* +

Vln. II

molto legato *arco* *mf* *mp* *p* *arco* +

Vla.

pizz. *molto legato* *arco* *mf* *mp* *p*

Vc.

mf *mp* *fp*

41

Voice

loop, then a - no - ther, what was be - hind drawn through at a slide un - til it

mp *mp* *molto rit.*

Vln. I

mp *arco* *p* *mp* *p*

Vln. II

mp *mp*

Vla.

mp *mp* *pizz.* *mf*

Vc.

mp *mp*

46 *f* *mf* **B** quietly rapturous
sub. *mp* $\text{♩} = 40$

Voice: *f* *mf* *mp*
rose be-fore you, sprung. Tan-gle like a bram-ble, like a rose,

Vln. I: *f* *mf* *sub. pp* *a tiny sting*

Vln. II: *f* *mf* *sub. pp* *a tiny sting*

Vla.: *f* *mf* *mp* *p*
arco
pizz.
arco, pale, non vib. except at fronts of notes
horn call, duet with voice

Vc.: *f* *mf* *sub. p*

51 *rit.* *p* **C** a tempo $\text{♩} = 40$ settling in, resigned
p

Voice: *p*
like a rose, like a rose, like a rose. Start, start a -

Vln. I: *mp* *pp* *p* *pizz.*

Vln. II: *mp* *pp* *p* *pizz.*

Vla.: *mp* *p* *mp* *p* *mp* *p*
warmer, poco vib.
quasi Palestrina

Vc.: *mp* *pp* *p*
warmer IV IV

58

Voice

gain a-against the tight - en - ing A knife could give up on pa - tience,

Vln. I

IV arco ppp p mp p L.H. pizz. +

Vln. II

arco p mp p

Vla.

II mp p

Vc.

p mp p

64

Voice

rueful, slightly mocking
mp
but you were born a - mong the dull and kind, who wait for Spring,
mf

Vln. I

arco mf pizz. arco, on string (dull) poco a poco appassionato mf

Vln. II

mf mp on string (dull) poco a poco appassionato mf

Vla.

mf mp fp mp on string (dull) poco a poco appassionato mf

Vc.

mf mp mf

a sardonic Baroque bird, momentarily (non vib.)

70 *rediscovering earnestness* *rapturous, again* *f* *mf*

Voice: and light-en-ing and light-ning.

Vln. I: *(but keep a bright edge in the sound)* *as bright and cutting as possible* *rejoin quartet sound* *(match violin II)*

Vln. II: *IV III* *full, Romantic, yearning* *gentling into contentment*

Vla.: *LH pizz.* *arco* *full, Romantic, yearning* *gentling into contentment*

Vc.: *full, Romantic, yearning* *gentling into contentment*

mf *f* *mp*

77 *poco rall.* *a tempo*

Vln. I: *III* *I*

Vln. II: *IV* *sub. p*

Vla.: *I*

Vc.: *III*

p *pp* *p* *mp*

III. Piano Music for a Silent Movie

① Folk ballad groove; inexorable (♩ = 44) *conspiratorial, sympathy-seeking, a little bitter*

Voice

The gos-sips whis-per their re - proa-ches was it

pp

Vc.

*pizz. non vib.
dull, secco*

pp

⑦ *poco accel.*

Voice

my fault I was too young for the war? A mud-dy rain spoils ev-'ry

Vln. I

poco SP caustic

p *pp*

Vln. II

poco SP caustic

p *pp*

Vc.

increasingly resonant

⑫ *p* ♩ = 48

Voice *p*
pic - nic, but the fields are thir - sty, the far - mers are poor. _____ My *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*
vib.

⑮ *your old charm starts shining through*

Voice
ta - lent lies in kis - sing and pre - ten - ding, and climb - ing bare foot up a trel - lis in the

Vln. I *mp*
non vib.
quasi harmonic

Vla. *p*

Vc. *mp*

18

mf

dark. The neighbors are sharpening their pitch-forks, though

poco SP, tight vib.

Vln. I

Vln. II

ord.

mp

mf > pp

mf > pp

Vla.

mf

Vc.

mf

A

21

rit. a tempo increasingly "in" the emotions of the story, poco accel.

no one dares to tell us. In the park I found her note pinned to a Linden, her

embodiment of your dashing young self

Vln. I

ord.

mp

Vln. II

ord.

mf

mp

Vla.

mp

Vc.

mp

arco

24 $\bullet = 54$

Voice

hair rib-bon snagged in a pine _____ All the wor-ld wor-ries_ a lov - ver, when

Vln. I

(with mock gravitas)

Vln. II

Vla.

Vc.

mf *mp* *mf* *mp* *mf* *mp*

28

Voice

all the wor-ld seems_ like a sign_ I crossed the weed - y ri-ver_ And floa - ted a-long to her

Vln. I

Vln. II

Vla.

Vc.

p *molto legato* *p* *molto legato* *p* *molto legato*

33

Voice *mf*
 door. She pro-mised me a por-trait of the ro - ses: For - e - ver Pearl, and
a distant echo - stay under cello and voice

Vln. I *mp*
a distant echo - stay under cello and voice

Vln. II *mp*

Vla. *mp*
 pizz. (L.V. poss.)

Vc. *mp*
*duet with voice - a dream of the French Baroque*₂

37

Voice *mp*
 Ma-la-koff's Tour, Gloire de Di - jon and Ma - re - chal, the Sou - ve - nir of Mal-mai - son; *the memory fades...*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*
 arco

Vc. *mp*

42

a rare moment of self-awareness

Voice: I *p* pro-mised her no-thing but trou- ble My êt-re had no__ rai - son.

Vln. I: *pp*

Vln. II: *pp*

Vla.: *pp*

Vc.: *pp* *cresc.*

B

suddenly re-focused on the story, with new urgency, excitement

47

Voice: *p* Her hens pecked the grain from my poc- kets; her cat ate the

Vln. I: *mp* > *p* *poco SP*

Vln. II: *mp* > *p* *poco SP*

Vla.: *mp* *pizz.* *p* *mp* *p*

Vc.: *mp* *LH pizz. +* *pizz.* *mp*

53 *mp* *mf* *mp*

Voice
but-ter-fat. You need-ed a cou-pon for cof-fee, so I brought her some cher-ries in my
ord, but nasal (meow)

Vln. I
mp *p*
ord, but nasal (meow)

Vln. II
ord.
mp *mf* *mp*

Vla.
mp arco *mf* *mp*

Vc.
arco *mf* *mp*

57 *mf*

pochissimo stringendo

Voice
hat. She stowed her wa-ter-co-lors in the row-boat I threw my books in the

Vln. I
poco SP → ord., molto legato
p *mp* sub. *mf*

Vln. II
poco SP → ord., molto legato
p *mp* sub. *mf*

Vla.
pizz. arco molto legato
p *mp* sub. *mf*

Vc.
pizz. arco
p *mp* sub. *mf*

61 poco rall. 19

mp f

Voice
stern; The oars dripped blue_a - cross our shoes and we banked in a bed of ferns. The

Vln. I mp f

Vln. II mp f

Vla. mp f

Vc. *molto legato* mp f

C

66 **a tempo** (♩ = 54)
with bravado - really playing the crowd now

Voice
cra-zy maid shat tered the porch roof while the mer-ry go round ne-ver

Vln. I *quasi fairground organ*

Vln. II *quasi fairground organ*

Vla. *quasi fairground organ*

Vc. *quasi fairground organ*

69

ff *spoken, quasi carnival barker* mf

stopped. Can-non poun-ded in the dis-tance (or was it thun-der?)

Voice

Vln. I

Vln. II

Vla.

Vc.

ff mf f

ff mf f

ff mf f

72

a little more internal, reflective

f mp

ev-'ry ear__ felt the pop. As for us, we were al-ways fal-ling,

Voice

Vln. I

Vln. II

Vla.

Vc.

f mp

sub. mf

sub. mf

sub. mf

sub. mf

f mp p

sweet, a little sad

sweet, a little sad

pale, legato

76

Voice: deep-er than the tides and the moon, — Deep-er than the quar-ry and the well, — and the

Vln. I: *revving up*

Vln. II: *revving up*

Vla.: *revving up*

Vc.: *revving up*

pp *mp* *p*

80 *prophetic - a warning* **D** *mf mp* *focused, back in the story again*

Voice: sha-dows that hide at noon. — All this fren-zy set the cocks a - crow - ing she

Vln. I: *echo of fairground organ*

Vln. II: *echo of fairground organ*

Vla.: *echo of fairground organ*

Vc.: *echo of fairground organ*

mf *mp* *p* *mf*

poco SP, caustic

84

Voice *sweeter, yearning*
let me choose a ta-ble and a chair, The o-live wood glowed to em - bers she

Vln. I *ord. mp* *sweeter, yearning*

Vln. II *ord. mp* *sweeter, yearning*

Vla. *mp* *sweeter, yearning*

Vc. *mp* *duet with voice - sweeter, yearning*

88

Voice *mf* *molto rall.* *a tempo* *suddenly mocking* *mp*
let me let down her hair. "I kissed his ear and his

Vln. I *mf*

Vln. II *mf* *suddenly mocking, a little nasal* *mp*

Vla. *mf* *suddenly mocking, a little nasal* *mp*

Vc. *mf* *mp*

103

cold, judgmental

mp p

Voice
fast and light as a moth. "Shame - ful," they said, "un - law - ful a

Vln. I
mp p pp p mp pp

Vln. II
mp p pp p pizz. mp pp

Vla.
pp p mp pizz.

Vc.
fp mp

107

barely masking pain by moralizing

mp

Voice
troth, in the end, is a troth." Love is a lapse and lo-vers liars the

Vln. I
mp p ord., cold mp

Vln. II
p mp p mp mournful vib. ord.

Vla.
p p ord., non vib. pizz. arco

Vc.
p mp p arco

molto rit.

meno mosso (♩ = 48)

trying and failing to regain focus -
with rapidly shifting emotions

113

113

Voice *p*
fa - ther weeps the mo - ther sighs. The wa - gons are cir - cling be -

Vln. I *p* *pp* *p*
IV III dark tone

Vln. II *p* *pp* *p*
dark tone

Vla. *p* *p*
dark tone

Vc. *mp* *p*
add vib. pizz.

119

119 *mp* *mf* *f* *poco accel.*

Voice
low the bed - room floor one laughs too much, the o - ther cries

Vln. I *mp* *mf* *mf*
brighter

Vln. II *mp* *mf*
brighter

Vla. *mp* *mf*
brighter

Vc. *mp* *mf*
arco

E a tempo III (♩ = 54)
 grim, steely - the story can't end
 happily now, but you're going to finish it.

124

Voice *mp*
 The ho-ney-suc-kle lost its ho-ney and the hens took their grain in - doors.

Vln. I *f* *mp* *p* *mp*
 poco SP, caustic

Vln. II *f* *mp* *p* *mp*
 poco SP, caustic

Vla. *f* *mp* *p* *sub.*
mf
 poco vib.

Vc. *f* *mp*

129

Voice *cresc.*
 Frost lev-eled the fer - ny banks and ice grew thick on the oars. I saw her face in the

Vln. I *p* *mp*
 ord. I *molto legato*

Vln. II *p* *mp*
 ord. IV *molto legato*

Vla. *> mp* *molto legato*
molto legato, vib. ord.

Vc. *mp*
 III

134

mf vulnerable yet prophetic - a last appeal to the crowd

Voice wa-ter. I saw his face in the glass. Some of us live in the pre-sent, and

Vln. I noble, elegaic mf

Vln. II noble, elegaic mf

Vla. noble, elegaic mf

Vc. noble, elegaic mf

rall.

poco meno mosso (♩ = 48)

139

pronouncing bitter truth f

Voice some of us live in the past, but it's the boot-blacks mar-ching to -

Vln. I f

Vln. II f

Vla. f

Vc. f

returning to your current self -
isolated, proud, defensive, resentful

142

mf mf

ward the fu-ture who tram-ple the sum - mer grass.

a little too bright - twists of the knife

mf mf

portentous poco SP, caustic

mf mf

portentous poco SP, caustic

mf mf

portentous

148

F

pp ♩ = 44, freely

The gos-sips whis-per their re - proa-ches was it

ord.

ord.

ord.

pizz. dull, secco L.V.

p pp p

154

Voice *p* *pp*
my fault I was too young for the war? A mud-dy rain spoils ev-'ry

Vc. *pp* *p* *pp* *dull, secco*

158

Voice *p* *wearily, with genuine sorrow* *molto rall.*
pic - nic, but the fields are thir - sty, the far - mers are poor._

Vc.

IV. Man Dancing with a Baby

♩ = 96 grand
mid-20th-century pop strings sound

Vln. I
f
mid-20th-century pop strings sound

Vln. II
f
mid-20th-century pop strings sound

Vla.
f
(arco) mid-20th-century pop strings sound

Vc.
f

♩ = 62 misty memory of a shuffle

Vln. I
pale, non vib. ord.
mp *pp* *mf* *p*

Vln. II
SP flaut. like brush on cymbal
mf *p* *mp* *mf* *p*
ord. → SP fl. → ord.

Vla.
IV
mf ord. *mf* *p*

Vc.
III
mf *pp* *mp* pizz.

A

14

Voice: *p* Be-fore__ ba-lance, *mp* be-fore coun-ting, be-fore the re-cord
 Vln. I: *mp* *pop* *warm*
 Vln. II: *p* *SP fl.* *poco SP, breathy* *ord., warm*
 Vla.: *mp* *p* *poco SP, breathy* *SP fl.* *p. SP* *ord., warm*
 Vc.: *mp* *p* *big round pizz sound (like "True Love Ways" bass)* *p* *arco, warm*

23

Voice: glis-tens and the nee-dle slides, Gra-ting, in-to the o - - - ver-
 Vln. I: *slight slow bow, OP - tiny crunch* *ord., pop*
 Vln. II: *slight slow bow, OP - tiny crunch* *ord.* *pop*
 Vla.: *slight slow bow, OP - tiny crunch* *ord.*
 Vc.:

30 *poco rall.* *p* *a tempo* *mp*

Voice: ture, there is the end Of weight, the lean-ing in-to no-thing

Vln. I: *mp* *p. SP → SP fl.* *p. SP* toward bridge *m. SP, almost no pitch*

Vln. II: *p* *p. SP* *→ SP fl.* *p. SP* toward bridge *p m. SP, almost no pitch*

Vla.: *p* *pizz.* *big round sound* *p*

Vc.: *p* *mp* *p*

39 **B** *p* *mp* *p* *mp* *p*

Voice: and then A caught breath, the re-cord lis-tens, the nee-dle slides O-ver slow-ly, and

Vln. I: *mp* *ord.* *p* *mp* *slight slow bow, OP-tiny crunch ord.*

Vln. II: *ord.* *mp* *p* *mp* *slight slow bow, OP-tiny crunch ord.*

Vla.: *ord.* *mp* *p* *mp* *slight slow bow, OP-tiny crunch ord.*

Vc.: *mp* *p* *arco* *mp* *p*

47 *cresc. 3* *mf*

Voice
all at once a-round us a wo-man's voice Stret-ches weight-less, lean - ing in-to no-thing.---

Vln. I *mp* *mf*

Vln. II *p* *cresc.* *mf*

Vla. *p* *cresc.* *mf*

Vc. *p* *cresc.* *mf*

54 *mp* *sub. mf* *mp* *p*

Voice
Like a clothes-line, the taut cho-rus: oh, hi-la-ri-ous Oh, ba-by, all a-round us,

Vln. I *mp* *sub. mf* *p*

Vln. II *mp* *sub. mf* *p* *p. SP*

Vla. *mp* *sub. mf* *p* *p. SP*

Vc. *mp* *mf* *p* *non vib., pale*

62 *mp* *rall.* *f* **C** *a tempo*

Voice: o-ver slow-ly a wo-man's voice ga-thers a-bove the pick me up, pick me up And the des-p'rate

Vln. I: *mf* *f* *pop*

Vln. II: *mp* *f* *pop*

Vla.: *mp* *f*

Vc.: *mp* *f*

68 *mf* *mp* *mf*

Voice: put, put me down. First the tight-rope, Then the light foot, and the taun-ting

Vln. I: *mf* *mp* *fp* *mf*

Vln. II: *mf* *mp* *fp* *mf*

Vla.: *mf* *mp* *fp* *mf*

Vc.: *mf* *mp* *mf*

bring out

75 *f* *really in the groove* *mf* *mp*

Voice: cho - rus Pick me up, pick me up. Oh, oh ba - by. The

Vln. I: *f* *really in the groove* *mf*

Vln. II: *f* *really in the groove* *mf* *mf*

Vla.: *f* *really in the groove* *mf*

Vc.: *f* *really in the groove* *mf*

80

Voice: slip-pe-ry floor shim-mers and spins like a re-cord while The light is swing-ing foot-loose on its

Vln. I: *mp* *p*

Vln. II: *mp* *p* *mp* *p* *mp* *p* *SP*

Vla.: *mp* *mp* *p* *mp* *p* *SP*

Vc.: *mp* *p* *mp*

84

Voice *p* rope Out of time. *mp* The sha - dows Slip, shim - mer - ing black, and
 Vln. I *p* *pp* *mp* SP fl.
 Vln. II *mp p* *pp* *mp* ord.
 Vla. *mp p* *pp* *mp* ord.
 Vc. *p* *pp p* *mp* *p* non vib. pizz. arco ord.

D $\leftarrow \text{♩} = \text{♩} \rightarrow$

Voice *f* broad, *passionato* spin a - cross the floor, Then turn back and pick up a - gain. Oh seed - pod
 Vln. I *mp* *f* broad, *passionato*
 Vln. II *p* *f* broad, *passionato*
 Vla. *p* *f*
 Vc. *f*

96 *mf* *mp* *tenderly p* *p*

Voice
stuck for just One mo-ment on the cat-tail, out of time, out of

Vln. I *mf* *mp* *p* *pp*
non vib. poco vib. SP fl. pizz.

Vln. II *mf* *mp* *p* *p*

Vla. *mf* *mp* *p* *p*
p. SP poco vib. on nut

Vc. *mf* *mp* *p* *p* *pp*
poco SP, breathy, non vib. poco vib.

104 *mp* *mf* *mp*

Voice
sha-dows, Dow-ny cheek a-gainst a beard: oh scrat-ches On the re-cord, oh ba-by, oh

Vln. I *p* *mp* *mf* *mp*
vib. ord. arco warm, molto legato

Vln. II *mp* *mf* *mp*

Vla. *p* *mp* *mf* *mp*
vib. ord. warm, molto legato

Vc. *mp* *mf* *mp*
vib. ord. warm, molto legato

129

Vln. I
bring out
p
bring out
bright, fast vib.

Vln. II
bring out
bright, fast vib.

Vla.
SP fl. → ord
bring out
bright, fast vib.

Vc.
arco
bring out
pizz.
mp

Detailed description: This is a page of a musical score for a string quartet, numbered 129 in the top left corner and 39 in the top right. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Vln. I and Vln. II staves are in treble clef, while the Vla. and Vc. staves are in bass clef. The Vln. I and Vln. II parts include triplets and are marked with dynamics *p* and *mp*. The Vln. I and Vln. II parts also feature performance instructions such as "bring out" and "bright, fast vib.". The Vla. part includes a dynamic marking *p* and a performance instruction "SP fl. → ord". The Vc. part includes performance instructions "arco" and "pizz." and a dynamic marking *mp*. The score is written in a common time signature and includes various musical notations such as notes, rests, and slurs.

V. Cinder

① **Molto adagio** (♩ = 44) *with wisdom and tenderness*

Voice **p** (4a)

We need-ed_

like the eternal accordion, but with more variation in timbre and inner turbulence (rhythmic & emotional)

Vln. I IV III IV *sim.* III III

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

Vln. II II II

mf > **p** **pp** **mp** **p**

like the eternal accordion, but with more variation in timbre and inner turbulence (rhythmic & emotional)

Vla. III II III II III

mf > **p** **p** **pp**

like the eternal accordion, but with more variation in timbre and inner turbulence (rhythmic & emotional)

arco

Vc. III

mf > **p** **pp** **mp** > **p**

⑤ *poco accel.* *mp* *poco piu mosso* ♩ = 52 41

Voice
 fire _____ to make the tongs _____ and tongs to hold us _____ from the flame;

Vln. I
mp *p* *mp* *p*

Vln. II
mp *p* *mp* *mp* *p*

Vla.
mp *p*

Vc.
mp *p* *mp* *p*

⑨

Voice
 we need-ed ash _____ to clean the cloth _____ and cloth to clean the ash-'s

Vln. I
mp *mf* *mp*

Vln. II
mp *mf* *mp*

Vla.
mp *mf* *mp*

Vc.
mp *mf* *mp* *mf*

13 *mf* *mp* *f* *mp* *p*

Voice
stain _____ we need-ed stars _____ to find our way _____ to

Vln. I
mf *p* *f* *mf* *mp* *p*

Vln. II
mf *p* *f* *mp* *p*

Vla.
mf *p* *f* *mp* *p*

Vc.
p *f* *mp* *p*

II III II *sim.*

3

IV

17 *poco rall.* *a tempo* **A**

Voice
make the light that blurred the stars; we need-ed death_

fast, shimmering vib.

Vln. I
mf *mp*

Vln. II
II III II_3 III
mf *mp* *p* *mp*

Vla.
mf *p* *mp*

Vc.
mf *p* *mp*

22

Voice *p*
 — to mark an end, an end that time in time could mend.

Vln. I *mp* *p* *mf* *f*
 III II

Vln. II *p* *f*

Vla. *p* *f*
 II III II I
 3

Vc. *p* *f*
 3

27

Voice *f* *mf* *mp* *poco stringendo* *mf*
 Born in love, the con-se-quence born of love, the need.

Vln. I *mf* *mp* *p* *mp* *mf*

Vln. II *mf* *mp* *p* *mp* *mf*

Vla. *mf* *mp* *p* *mp* *mf*
 3

Vc. *mf* *mp* *p* *mp* *mf*

B

a tempo

rall.

a tempo I (♩ = 44)

31

Voice *f* Tell me, ra - vaged sin - ger, how the cin - der bears the seed. *mp*
 Vln. I *f* *mp* *p*
 Vln. II *f* *mp* *p*
 Vla. *f* *mp* *p*
 Vc. *f* *mp* *p*

36

Vln. I *mp* *p* *sub. mp*
 Vln. II *mp* *p* *mp*
 Vla. *mp* *p* *mp*
 Vc. *mp* *p* *mp*

40

III IV *sim.* III

Vln. I
mf *p* *mp* *p*

Vln. II
mf *p* *pp*

Vla.
mf *p* *pp*

Vc.
mf *p* *pp*

42

I II L.V.

Vln. I
pp *mp*

Vln. II
 II I L.V.
p *pp* *mp*

Vla.
 II L.V.
pp *p*

Vc.
 L.V.
p