

# LOGICAL FALLACIES

a song-cycle of poetry by Billy Mills

David Bremner

for Elizabeth Hilliard and Andreea Banciu  
commissioned by Limerick City of Culture 2014  
(a Made in Limerick project)

DURATION: 45 minutes

#### NOTES FOR PERFORMANCE

1. Accidentals apply only to the note they immediately precede, plus any repeated notes.
2. In general, the work should flow smoothly between movements. If desired, there can be a slightly more substantial breather before movement 6.
3. A flexible, intuitive approach is desired regarding dynamics; only very general guidelines are indicated in the score.
4. Periodically within the work, a portion of the range within a stave forms the compass of a new, blank stave. The extent of the range to be used is shown by a cluster-sign.

PREMIERE: first performed by Andreea Banciu and Elizabeth Hilliard, September 26th 2014, at the Irish World Academy, University of Limerick

#### TEXTS

All texts are from *Lares/Manes* (Shearsman Books, 2009) © Billy Mills, except:

'oh me walk', 'it is dark', and 'sweep quickly out to seawards' from *Loop Walks* (hardPressed poetry and Béal Festival, 2013) © Billy Mills

'the bee needs', 'listen: do not', and 'if there is nothing' from *Imaginary Gardens* (hardPressed poetry, 2012) © Billy Mills

1.

this song is not  
the world is

this song is not  
the world

Manor Street

gate  
walk  
garden

snails  
trike  
blue

trough  
float  
stairs

string  
cards  
school

lodge  
street  
gate

2.

Lough Gur

things are  
& are  
unplanned

we drift  
& drift  
in time

patterns  
of use:  
provisional

came here  
& lived  
one time

clear in crisp air hills  
road curves banks carmine  
grey beyond stratified  
light obliquely  
starlings & rock  
in dream wake integrity  
energy discrete flecks on  
a small ball turning  
outer reaches sweet  
insignificance home is

3.

oh me walk  
to the tomb  
below

sand & sea  
wind  
to cross

& enter  
fields  
of lichen

ruined stones  
a lake of  
swans not symbols

to me bell  
oh see  
a road

that ends  
by sea  
follow

the earth  
curved  
air only

& soon we go  
no more  
return

& follow  
the signs  
that follow

nearly familiar places seen  
daily walking or be  
here is new remove

comfort in numbers  
do it she said continuity  
5000 years

here & now taste actual  
world a word net delivers  
illusions knowing  
life effaced

dreaming we buy  
the things allowed  
select signified

nonsense ingredients  
economy drives  
myth of involvement  
nothing seems

if a tree  
yes the  
question is

air compressed  
expanding  
earth is

there yes  
this air  
unfolding is

trees swift stream below  
may in april listen  
driven to mate  
not cause: contingency  
marginal difference  
accumulates

free the word  
place is  
out there

place the word  
here stripped  
not there

strip the word  
is the place  
free there

the bee needs  
the flower needs  
the bee

the seed needs  
sun water  
proper medium

the process needs  
rhythm  
needs time

as needs be  
seen here

to need  
& yet  
deny

still  
in the garden  
beauty

the code  
unfolds  
in time

4.

(for Larry)

a poem  
is always a poem

a moth  
a moth

even  
a stranger

caught  
in a room

finding  
no exit

in a park  
by a river  
in another city

not the one I was born in  
not the one I live in now

a city at war  
with itself

listen: do not  
sing it is  
enough

ice rises  
forms  
this air

tattered leaves  
thin branches  
twigs rather

iced air  
enters all  
this is

not ending  
air  
again

5.

car park trees invisible river hills  
misted distant not overtly  
out there each clusters discretely  
things that are nothing  
happening here

6.	these lines we make weaving	across the bay listen people are sleeping stars see them still you cannot walk through undistinguished dark tides dragging the moon	now our children sleep & you
if there is nothing what is there	home		I wait relief
that which asks that which is asked of	which we do not know		.
& if there is	_____	diminished stand by water & feel little which is a state wind drives boats ashore empties the silence wave & walk on doggedly	in silence calm
rain on grass a sheen fine lines luminous grey the sky is certain we set out	moon is here light clear in the garden		now our children
to where it was we would arrive	now is night come ambiguous in the garden	whatever changes lives a method: the road climbs slowly & stops level see distant hills as if a badly painted backdrop	.
_____	moon is come quickly here in the garden		sleep & you I wait
it is dark & we are walking in the city	_____	in which little happens & words exceed it pack them away they're all we have as stay against disaster	.
it is dark & we are young & walking home	make matter wave		relief in silence calm now
& there is traffic a little between us	remember the way we did these things are indispensable	to be still & still moving light pours slowly through sweet & cold & never seen when nothing is said it's best said slowly	.
passing variously in the dark	breathe sweet air a single chord notes blend	7.	our children sleep
to cross at night these lines	the weave of things particular love is attention		& you I wait
bonding & parting a dance	_____	calm now our children sleep	.
the streets dark & alive	there is no blue but this fact of light absorbed reflected particulate waves pellucid oh the folds red soluble stone motion untypical hinges the machine allows nothing stubborn resistance clings		relief
weaving steadily between us	_____	relief in silence	.
the light absent shines	sweep quickly out to seawards into the gale the rain head down & legs braced against what must be day again unseen in the lee of		in silence calm now our children sleep
uncertain & clear in time	what it is to wake here in the wind the canvas pulling & the inescapable water hold it now the senses stretched taut lines mirroring	calm now our children sleep	.
		& you I wait	& you I wait relief in silence
			.
		relief in silence calm	.

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## 1.

**Soprano**

$\text{♩} = 63$  *mf*

this song is not the world is

**Viola**

*mf*

**S**

*rit.*

this song is not the world

**Vla.**

*rit.*

### Molto rubato

$\text{♩} = \text{c. } 63$

lyrical, evocative; all phonemes should be drawn out in duration where possible, but not to an extent where a word becomes incomprehensible

**S**

**Vla.**

*sonore*

*mp*

similar articulation for each note (poco tenuto); separate bows, legato

6

always at a dynamic that clearly rings out

S

Vla.

7

*mf*

S

gate walk

Vla.

8

S

garden

Vla.

9

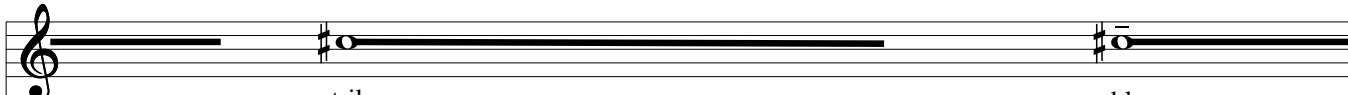
S

snails

Vla.

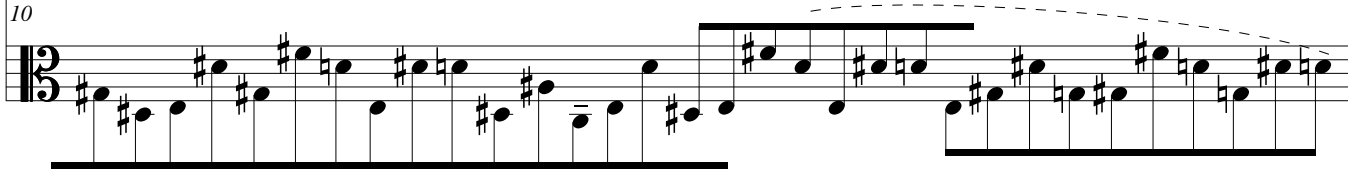
10

S



trike blue

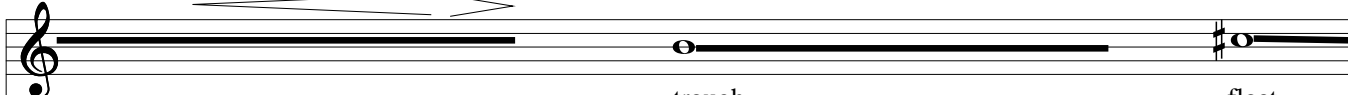
Vla.



Violoncello staff for measure 10, featuring a melodic line with slurs and dynamics.

11

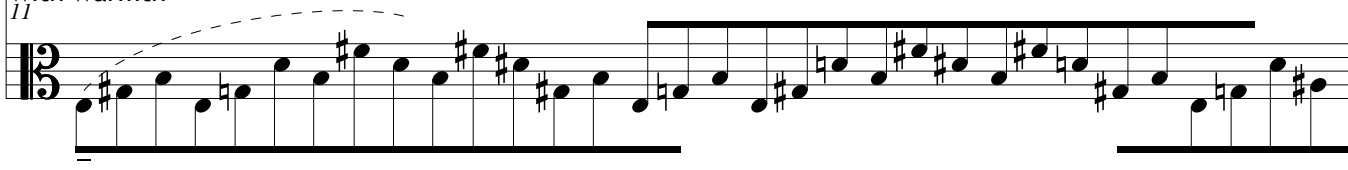
S



trough float

with warmth

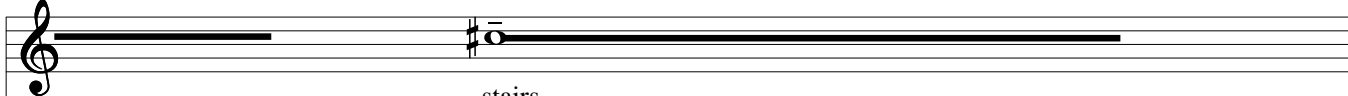
Vla.



Violoncello staff for measure 11, featuring a melodic line with slurs and dynamics, starting with the instruction "with warmth".

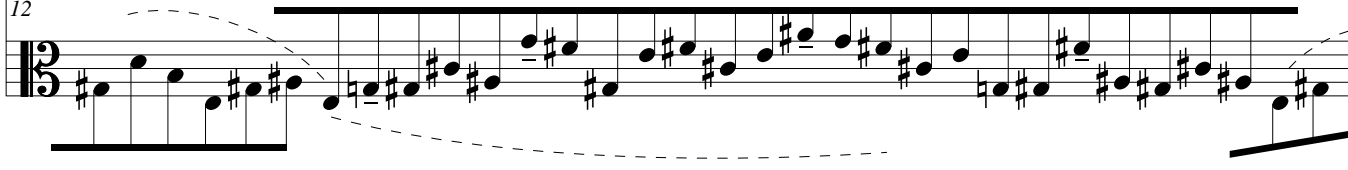
12

S



stairs

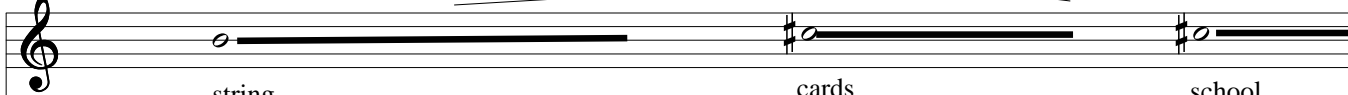
Vla.



Violoncello staff for measure 12, featuring a melodic line with slurs and dynamics.

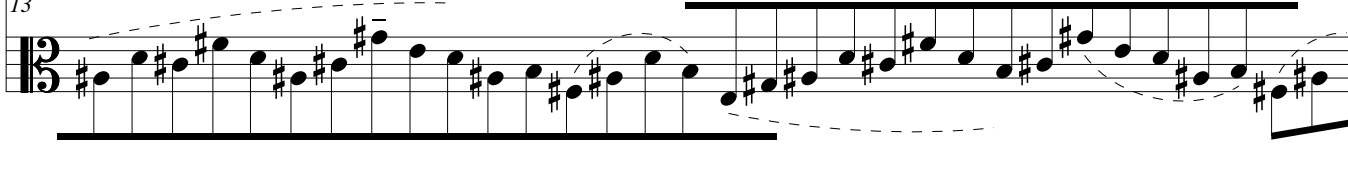
13

S



string cards school

Vla.



Violoncello staff for measure 13, featuring a melodic line with slurs and dynamics.

14

S

Vla.

This system covers measures 14 and 15. The vocal line (S) is mostly silent, with a long horizontal line indicating a rest. A hairpin crescendo is positioned above the vocal staff. The viola line (Vla.) features a melodic line with a dashed slur over measures 14 and 15. The key signature has one sharp (F#).

15

S

lodge street

Vla.

This system covers measures 15 and 16. The vocal line (S) has two notes: a whole note on a line (G4) labeled "lodge" and a whole note on a space (A4) labeled "street". A hairpin crescendo is positioned above the vocal staff. The viola line (Vla.) continues the melodic line from the previous system. The key signature has one sharp (F#).

16

S

gate

Vla.

This system covers measures 16 and 17. The vocal line (S) has a whole note on a space (A4) labeled "gate". A hairpin crescendo is positioned above the vocal staff. The viola line (Vla.) continues the melodic line. The key signature has one sharp (F#).

17

S

Vla.

This system covers measure 17. The vocal line (S) is silent, indicated by a long horizontal line. The viola line (Vla.) continues the melodic line with a dashed slur. The key signature has one sharp (F#).



Molto rubato

# 2.

more casual, less lyrical

18 ♩ = c. 72

S

things are

Vla.

18 *come prima*

Violoncello staff for measure 18, starting with a treble clef and a 3/4 time signature. The music is in a key with one flat (B-flat major or D minor). The melody consists of eighth and sixteenth notes, with some accidentals (sharps and flats). A dashed line indicates a slur over the first part of the measure.

S

19

& are unplanned

Vla.

19

Violoncello staff for measure 19, continuing the melody from measure 18. It features a complex rhythmic pattern with many accidentals. A dashed line indicates a slur over the first part of the measure.

S

20

we drift

Vla.

20

Violoncello staff for measure 20, continuing the melody. It features a complex rhythmic pattern with many accidentals. A dashed line indicates a slur over the first part of the measure.

S

21

& drift in time

Vla.

21

Violoncello staff for measure 21, continuing the melody. It features a complex rhythmic pattern with many accidentals. A dashed line indicates a slur over the first part of the measure.

22

S

22 with warmth

Vla.

23

S

patterns of use:

Vla.

24

S

pro-visional came here & lived

Vla.

25

S

one time

Vla.

26 *rit.* ----- *al* ♩ = 63

S

Vla.

27

S

Vla.

*poco a poco meno legato* -----

29 *p*

S

Vla.

*spoken*

clear in crisp air hills road curves banks

32

S

Vla.

car-mine grey be-yond stra-ti-fied light o-bli - quely star-lings

*col legno battuto, strings damped with left hand: stave indicates position to strike on string*

35

S

and rock in dream wake i - n - te - gri - ty

Vla.

35 fingers (low pitch)

bridge (high pitch)

37

S

en - er - gy di - screte flecks on a small

Vla.

39

S

ball tur - ning ou - ter rea - ches

Vla.

39

ric. ric.

41 rit.

S

sweet in - sig - ni - fi - cance home is

Vla.

41 rit.

ric.

## 3.

43  $\text{♩} = 60$  not necessary to precisely coordinate;  
continue at own tempo, roughly coordinating entries

S  $\text{mp}$  5:3 light, agile 5 5

oh me walk

Vla.  $\text{pp}$  senza vib, sul tasto

44 (NB not quintuplets)

S 5:3 5 3 5:3

to the tomb be - low

Vla.

45 5:3 5

S sand and sea wind

Vla.

46 5:3 5 5:3 3 5

S to cross and en - ter fields of

Vla.

47

S

li - chen ru - ined stones a

Vla.

48

S

lake of swans not sym - bols

Vla.

ord.

*ppp*

49

S

to me bell oh see a

Vla.

sul tasto

50

S

road that ends by sea fol - low

Vla.

51

S

the earth curved air on - ly

Vla.

52

S

and soon we go no more

Vla.

purposeful

53

S

re - turn and fol - low the signs that

Vla.

*accel.*

54

S

fol - low

Vla.

*poco sul pont.*

in speech rhythm; start off sung 'normally',  
 55 gradually transform to scat-singing by bar 61

S

nearly fam-il-iar places seen dai-ly walking or be

Vla.

*cresc.*

S

here is new re-move

Vla.

S

com-fort in num-bers do it she said con - ti-nu-i-ty

Vla.

*accel.*

S

five thousand years

Vla.

*al f* *ord.* *dim.* *poco a poco meno espress.*



64 intoned in jagged, heightened speech rhythm; deliberately push against the even rhythm in the viola. *Sempre legato* **f**

S

here and now taste actual

64 absolutely even (rhythm/dynamics/articulation/timbre)  
*al pp*

Vla.

68

S

world a word net delivers illusions knowing life effaced dreaming we buy the

Vla.

72

S

things allowed select signified nonsense ingredients economy drives myth of involvement

Vla.

76

S

nothing seems spoken  
if a

Vla.

slow, clear and painstaking, almost a parody of spelling the logic out in expressively to the longer spoken syllables

80

S

tree

yes

the

*pp*

Vla.

freely: start at speed of previous triplets, then gather pace

81

S

ques - tion

is

air

Vla.

82

S

com - pressed

ex - pan - ding

earth

Vla.

83

S

is

there

yes

this

air

*pp*

rit.

accel.

a tempo

rit.

Vla.

rit.

accel.

a tempo

accel.

84

S

un - - - fol - - ding is

Vla.

85

S

re-bow as necessary  
*presto*

Vla.

*cresc.*

86

S

spoken (turbulent, hurried)  
pitch-register *ad lib.* within range given

*f*

trees swift stream below may in april listen driven

not necessary to co-ordinate precisely  
but the passage should end together as marked

Vla.

87

S

to mate not cause: contingency marginal difference accumulates

*attacca*

Vla.

*al fff*

*attacca*

89  $\text{♩} = 60$  *mf espress.* *rit.*

S

free \_\_\_ the \_\_\_ word place \_\_\_ is \_\_\_ out there \_\_\_

Vla.

92 *accel. a tempo* *rit.*

S

place \_\_\_ the \_\_\_ word here \_\_\_ stripped \_\_\_ not there \_\_\_

Vla.

95 *accel. a tempo* *rit.*

S

strip \_\_\_ the \_\_\_ word is \_\_\_ the place \_\_\_ free there \_\_\_

Vla.

98 spoken reflectively, pitch-register & rhythm *ad lib.*

S

the bee needs the flower needs the bee the seed needs sun water proper medium

Vla.

98 *colla voce, semplice* *mp*

99

*rit. al fine*

S the process needs rhythm needs time as needs be seen here to need & yet deny

Vla.

99

*rit. al fine*

100

S still in the garden beauty the code unfolds in time

Vla.

100

# 4.

*sempre p*

101 vertical positions of words indicate their relative pitches within the given range

S

a poem is always a poem a moth a moth

Vla.

*♩ = 48 poco a poco accel.*

101 *sempre p*

102

S

even a stranger caught in a

Vla.

102

urgent

103

S

room finding no exit in a park by a river

Vla.

103

urgent

104

S

in an-oth-er city not the one I was born in not the one I

*poco rit. al fine*

Vla.

104

urgent *al ♩ = 104 poco rit. al fine*

105

S live in now a city at war with it-self

Vla.

Detailed description: This system contains the vocal line and violin accompaniment for measures 105 and 106. The vocal line is in a soprano clef with lyrics: "live in now a city at war with it-self". The violin part is in a bass clef, starting with a key signature of one sharp (F#) and a 7/8 time signature. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

106  $\text{♩} = 80$  *pp* 3

S lis - ten: do not sing

Vla.  $\text{♩} = 80$  sul pont. *ppp* 3

Detailed description: This system covers measures 106 and 107. The vocal line starts with a tempo marking of quarter note = 80 and a dynamic of *pp*. The lyrics are "lis - ten: do not sing". The violin part is in a treble clef, marked *ppp* and "sul pont." (sul ponticello). It features triplets and complex rhythmic patterns, with time signatures changing from 7/8 to 9/16, 5/16, 4/8, and 3/4.

110 3 3

S it is

Vla. 110

Detailed description: This system covers measures 110 and 111. The vocal line has lyrics "it is" and includes triplet markings. The violin part continues the accompaniment with complex rhythmic patterns and triplet markings. Time signatures include 3/4, 10/8, and 7/8.

113 3 3 3

S en - nough ice ri - ses forms

Vla. 113

Detailed description: This system covers measures 113 and 114. The vocal line has lyrics "en - nough ice ri - ses forms" and includes triplet markings. The violin part continues with complex rhythmic patterns and triplet markings. Time signatures include 7/8, 10/8, 7/8, 5/8, and 3/8.

117

S

this air tat-tered leaves

Vla.

poco sul pont.

re-bow as necessary

120

S

thin bran - ches

Vla.

123

S

twigs ra - - - ther

Vla.

125

S

spoken *f* iced

Vla.



126

S

air en - - - - - ters

Vla.

*pp* *mp*

127

S

all

Vla.

*mp* *p*

128

S

Vla.

130

S

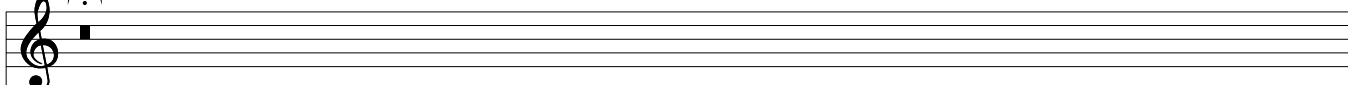
this is not ending air ag-ain

Vla.

*dim.* *rit.*

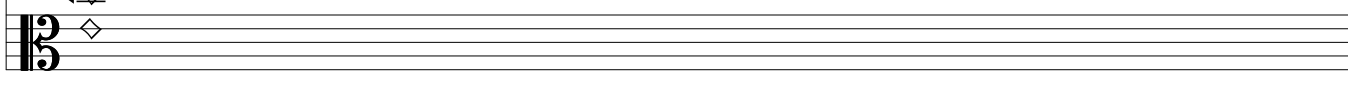
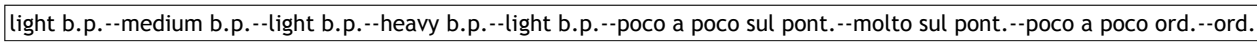
# 5.

135 c. 40"

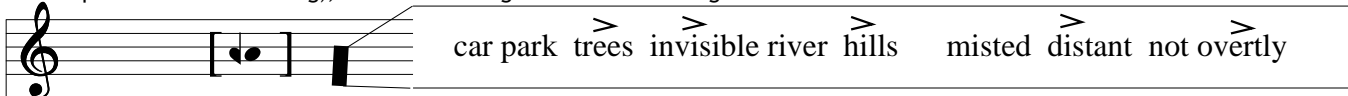
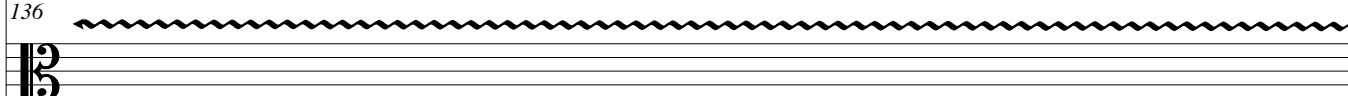
S 

repeat the following cycle (ad lib., feel free to linger to explore sonorities):

sul G & D (b.p. = bow pressure)

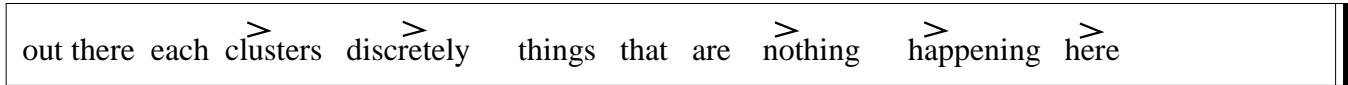
Vla.  135 

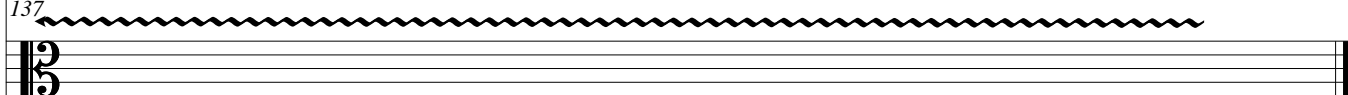
Spoken within the pitch-range indicated. Accented syllables should approximate as closely as possible to the note in brackets (while remaining spoken rather than sung), like a continuing resonance. Pitching *ad lib.* otherwise.

S  136 

car park trees invisible river hills misted distant not overtly

137

S out there each clusters discretely things that are nothing happening here 

Vla.  137

# 6.

carry the logic of the text through the rests

138 *flessibile* **f**

S

if  
carry the logic of the text through the rests  
re-bow as necessary

138 *flessibile*  
freely, rhapsodic **f**

Vla.

there —

140

S

is noth - ing

Vla.

142

S

what is

Vla.

144

S

there —

Vla.

146

S

that \_\_\_\_\_

Vla.

148

S

which \_\_\_\_\_

Vla.

149

S

asks

Vla.

150

S

*mf*

that \_\_\_\_\_

Vla.

151

S

which \_\_\_\_\_ is

Vla.

153

S

asked \_\_\_\_\_ of

Vla.

155

S

and \_\_\_\_\_

Vla.

*mp*

157

S

if \_\_\_\_\_ there

Vla.

159 *p*

S is \_\_\_\_\_ rain on

Vla. *p*

162

S grass a sheen \_\_\_\_\_

Vla. 5 5

164 *espress., flessibile*

S fine lines lum - in - ous \_\_\_\_\_ grey

Vla. 5 5 5 5

165 *cresc.*

S the \_\_\_\_\_ sky

Vla. *cresc.* 5

167

S

is cert - - - - ain

Vla.

169

S

we set

Vla.

170

S

out to where

Vla.

173

S

it was

Vla.

32

175

S

we

Vla.

176

S

would

Vla.

177

S

*f*

ar - rive

Vla.

179

S

*ad lib.*

Vla.

Spoken; pitch register *ad lib.* Rhythm free, except that syllables that immediately follow barlines should coordinate precisely with the viola note; these syllables can be somewhat lengthened and expressive

180

*rit.*

S

it is

Vla.

*rit.*



181 ♩ = c. 66

S 5/4 dark &amp; we are walking in the city - it is dark &amp; we are young &amp; walking 7/4

Vla. 181 *mf* very little rubato

184

S 7/4 home &amp; there is 9/4 traffic a little between us 4/4

Vla. 184 *mp*

186

S 4/4 passing 7/8 variously in the 5/4 dark to 7/4

Vla. 186

189

S 7/4 cross at night these lines 7/8 - 7/4

Vla. 189 with warmth

191

S  $\frac{7}{4}$  bonding & parting a  $\frac{6}{4}$  dance.

Vla. *191*

193

S - the streets  $\frac{9}{8}$  dark & al  $\frac{7}{8}$  ive  $\frac{4}{4}$

Vla. *193*

196

S  $\frac{4}{4}$  weaving steadily be  $\frac{5}{4}$  tween us the  $\frac{7}{8}$  light absent  $\frac{10}{4}$

Vla. *196*

199

S  $\frac{10}{4}$  shines uncertain & clear in  $\frac{6}{4}$  time these  $\frac{5}{4}$

Vla. *199*

201

S  $\frac{5}{4}$  lines we make  $\frac{11}{8}$  weaving  $\frac{13}{8}$

Vla. 201

203

S  $\frac{13}{8}$  home which we do not  $\frac{11}{8}$  know  $\frac{4}{4}$

Vla. 203

205 *rit.* ♩ = 60

S  $\frac{4}{4}$   $\frac{8}{4}$   $\frac{9}{4}$

Vla. 205 *rit.* ♩ = 60

207

S  $\frac{9}{4}$   $\frac{5}{2}$

Vla. 207

208 *molto rit.* moderately expressive, quasi-Baroque style, but *molto legato* *a tempo* breaths may be taken between the notes of any large downwards leap

S

moon

Vla. *molto rit.* moderately expressive, quasi-Baroque style *a tempo* *p* 3

210

S is here

Vla. 3 3

212

S light clear

Vla. 3 3 3 3 3

214 *poco rit.*

S 3 3 3 3

Vla. 3 3 3 *poco rit.*

216 *accel.* *a tempo*

S  
in the

Vla.

218

S  
gar - - - den

Vla.

220 *cresc.*

S  
in the gar - - - den

Vla.  
*cresc.*

222 *rit.*

S

Vla.  
*rit.*

Detailed description of the musical score: The score is for Soprano (S) and Viola (Vla.) parts. It consists of six systems of music. The first system (measures 216-217) shows the Soprano part with lyrics 'in the' and the Viola part. The second system (measures 218-219) shows the Soprano part with lyrics 'gar - - - den' and the Viola part. The third system (measures 220-221) shows the Soprano part with lyrics 'in the gar - - - den' and the Viola part. The fourth system (measures 222) shows the Soprano part with a whole rest and the Viola part. Performance markings include 'accel.' and 'a tempo' at the beginning, 'cresc.' (crescendo) in measures 220-221, and 'rit.' (ritardando) in measures 222. Triplet markings (3) are present throughout the score.

224 *accel.* *mp* *a tempo*

S  
now is

Vla.  
*mp*

226 *p* *espress.*

S  
night

Vla.  
*p*

228 *cresc.*

S  
come am - bi - gu - ous

Vla.  
*cresc.*

230

S

Vla.

Detailed description of the musical score: The score is for Soprano (S) and Viola (Vla.) parts. It consists of six systems of music. The first system (measures 224-225) features a Soprano line with lyrics 'now is' and a Viola line. The Soprano line has a triplet of eighth notes starting with a fermata. The Viola line has a triplet of eighth notes. The second system (measures 226-227) features a Soprano line with lyrics 'night' and a Viola line. The Soprano line has a triplet of eighth notes. The Viola line has a triplet of eighth notes. The third system (measures 228-229) features a Soprano line with lyrics 'come am - bi - gu - ous' and a Viola line. The Soprano line has a triplet of eighth notes. The Viola line has a triplet of eighth notes. The fourth system (measures 230-231) features a Soprano line and a Viola line. The Soprano line has a triplet of eighth notes. The Viola line has a triplet of eighth notes.

232 *poco rit.*

S

Vla.

234 *accel. a tempo*

S

Vla.

in the

236

S

Vla.

gar - - - den

238

S

Vla.

*molto rit. e dim.*

S 240

moon is

Vla. 240

*accel. a tempo*

S 242

come

Vla. 242

*mp*

S 244

quick ly

Vla. 244

*sul pont.*

S 246

here

Vla. 246



248 *accel.* *pp* *a tempo* *cresc.*

S in the

Vla. *pp* *accel.* *a tempo* *cresc.*

250 gar den

S

Vla. *sul pont.*

252

S

Vla. *pizz.* *arco* *pizz.* *arco* *pizz.*

254 *molto rit.* *Bartok pizz.*

S

Vla. *arco* *pizz.* *arco* *sul pont.* *molto rit.* *Bartok pizz.*

256 *a tempo*

S

Vla. *a tempo* increasingly jagged and reckless  
*arco* *ffz*

258

S

Vla. *sul pont.*

260

S

Vla. 7

262

S

Vla.

Detailed description of the musical score: The score is for Violin (Vla.) and Soprano (S). It consists of four systems of music, each with a Soprano staff and a Violin staff.   
 - System 1 (Measures 256-257): The Soprano staff has a whole rest. The Violin staff starts at measure 256 with a *ffz* dynamic and *arco* playing. It features a series of triplets (marked '3') that become increasingly complex and 'jagged' in rhythm.   
 - System 2 (Measures 258-259): The Soprano staff has a whole rest. The Violin staff continues the triplet patterns, ending with a *sul pont.* (sul ponticello) instruction.   
 - System 3 (Measures 260-261): The Soprano staff has a whole rest. The Violin staff begins with a 7-measure phrase (marked '7') followed by two 7-measure phrases with ratios of 7:3 and 7:5.   
 - System 4 (Measures 262-263): The Soprano staff has a whole rest. The Violin staff continues with more complex rhythmic patterns, including triplets and a final triplet.

264

S

Vla.

21:16

5

5:3

col legno battuto  
damped with l.h.  
top of stave = fingers  
bottom of stave = bridge

266 *accel.*

S

Vla.

266 *accel.*

ric. pizz. arco sul pont.

5

5

5:3

268

S

Vla.

♩ = 72 *mp*

5

5

5

5

9/4

268

ric. pizz. arco sul pont. pizz. ric. ric. ric. ric. ric. ric. ric.

♩ = 72 make

c.l.b.

9/4

270

S

Vla.

270

ric. pizz. ric. (tip of bow) sul pont. ric. c.l.b.

5

5

5

5

5

5

3

271 *mf*

S

mat - - - - - ter

Vla.

ric. ric. s.p. (tip of bow) ric. 5 ric. ric.

272

S

Vla.

273 *pp* *cresc.*

S

wave

Vla.

Improvise using figures from bars 267-270, but jumbled-up and chaotic

*f*

274 *ff* *attacca* = 66 -76

S

*ff* *attacca* = 66 -76


Vla.

*attacca* = 66 -76 heavy, full


*ff* *mf*

276

S

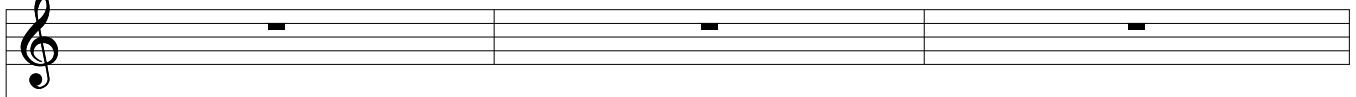


Vla.




279

S

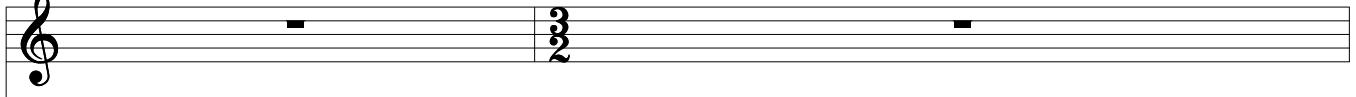


Vla.




282

S



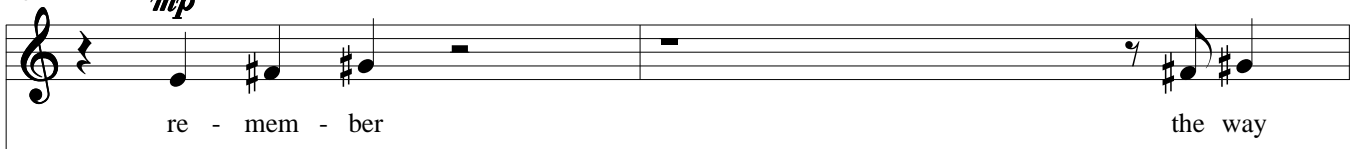
Vla.



*dim.*


284 Baroque dance-like *mp*

S



re - mem - ber the way

Vla.



*p*

286

S

we did these things are in-dis-pen-sa-ble

*molto rit.*

Vla.

289

S

289

slow down so that demis become tempo of quavers in next bar

Vla.

291

*a tempo*

S

breathe sweet air a sin-gle chord

Vla.

291

*a tempo*

293

S

notes blend

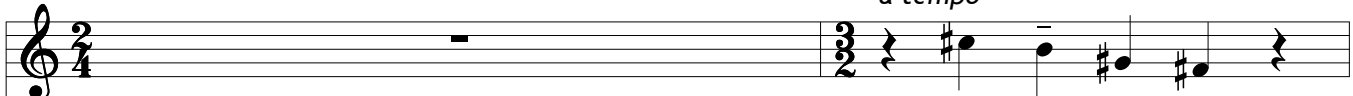
*rit.*


Vla.

293

*rit.*

295 *a tempo*


S  the weave of things

Vla.  *a tempo*

slow down so that demis become tempo of quavers in next bar

297 *molto rit.* spoken

S  par - ti - cu - lar love


Vla.  *molto rit.*

299 very slow

S  is at-ten - - - - tion

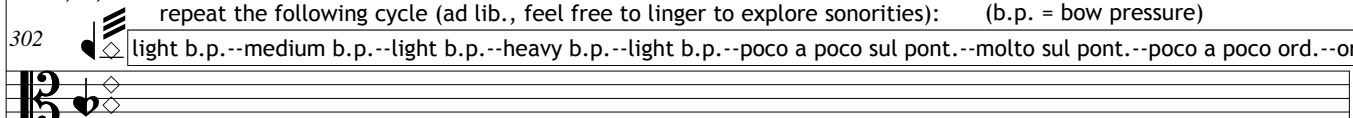
Vla.  very slow

302 c. 5" freely, slow speech rhythm *mp legato*

S  there is no blue but this fact of light ab - sorbed

sul C, G, D repeat the following cycle (ad lib., feel free to linger to explore sonorities): (b.p. = bow pressure)

302 light b.p.--medium b.p.--light b.p.--heavy b.p.--light b.p.--poco a poco sul pont.--molto sul pont.--poco a poco ord.--ord.

Vla.  move *ad lib.* from C&G to G&D and back

*pp*

303

S

re - flected par - ti - cu - late waves      pellucid oh the folds      red sol - u - ble stone

Vla.

303

end cycle at 'ord.'

poco a poco sul pont.-----

gliss.

304

S

motion un - typ - ic - al hinges      the mach - ine al - lows no - thing      stub - born res - ist - ance clings

Vla.

304

----- on the bridge

305

S

Spoken: quiet, intense, fast, light. Pitching free within given register;  
many of the phrases may rise in pitch at the end.

sweep quickly out to seawards into the gale the rain head down & legs braced  
against what must be day again unseen in the lee of what it is to wake here  
in the wind the canvas pulling & the inescapable water hold it now the senses

Vla.

305

Con sord. *espress.*

*p*

306

S

stretched taut lines mirroring across the bay listen people are sleeping stars see them still you cannot walk through undistinguished  
dark tides dragging the moon diminished stand by water & feel little which is a state wind drives boats ashore empties the silence wave  
& walk on doggedly whatever changes lives a method: the road climbs slowly & stops level see distant hills as if a badly painted backdrop

Vla.

306

*poco accel.*



307

S

in which little happens & words exceed it pack them away they're all we have as stay against disaster to be still and still moving  
light pours slowly through sweet & cold & never seen when nothing is said it's best said slowly

Vla.

307


*rit.*


if soprano has not finished  
yet, sustain note till she has

## 7.

308 spoken; for contour-pattern, relate each note to the previous two notes

S





Vla.


*pp*

*♩* = c. 80  
 start slow, then gather pace

the emphasis should always fall on the higher of each pair of notes

309 suspended, each syllable pronounced crisply *pp*


S



calm      now      our      children      sleep      &

Vla.

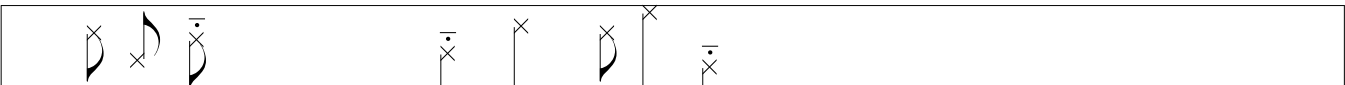
309



Vla.

310

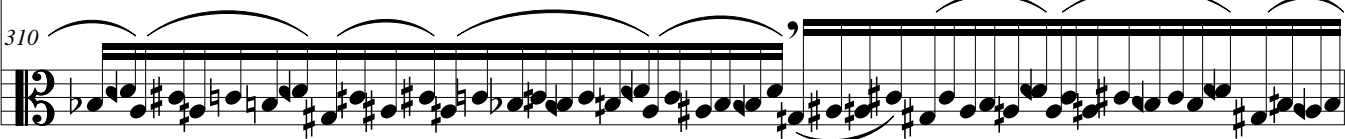
S



you I wait      rel - ief      in sil - ence

Vla.

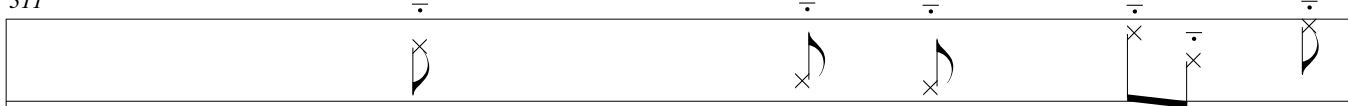
310



Vla.


311

S



calm now our chil-dren sleep

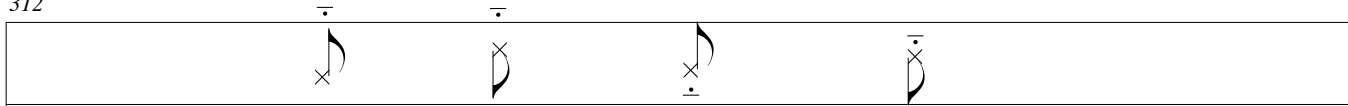
Vla.



hum quietly (a low pitch, almost imperceptible)

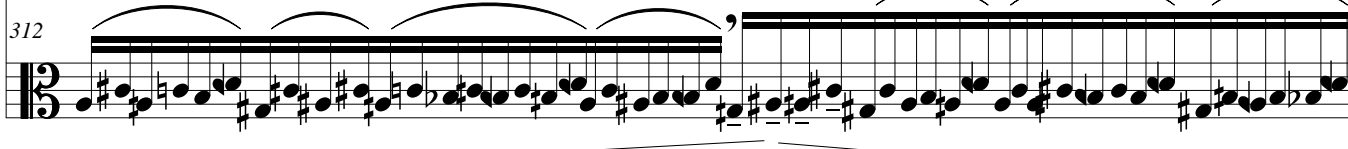
312

S



& you I wait


Vla.



*poco rit.* *a tempo*


313

S



-

Vla.



314

S

rel-ief in sil - ence calm

Vla.

315

S

now our children

Vla.

hum

rit.

316

S

sleep & you I wait rel-ief

Vla.

accel. a tempo

317

S

in sil - ence

*poco rit.* *a tempo*

Vla.

318

S

calm now oúr children

*poco rit.* *a tempo*

Vla.

319

S

-

Vla.

320

S

sleep and you

Vla.

321

S

I wait

*molto rit.*

Vla.

322

S

rel - ief in sil -

*accel.* *a tempo*

Vla.

323

S

ence calm now our

Vla.

324

S

chil - dren sleep & you I wait

Vla.

*rit.* *accel.* *a tempo*

325

S

rel - ief

Vla.

*rit.*

326

S

in sil - ence calm

accel. a tempo

Vla.

327

S

nōw oŭr chil-dren sleep

poco rit. accel.

Vla.

328

S

& you I wait rel -

a tempo poco rit.

Vla.



329

S

ief in sil - ençe

accel. a tempo

Vla.

330

S

-

riten. a tempo

Vla.

331

S

-

poco rit.

Vla.