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A Eulogy to Words

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Brian Mark  
A Eulogy to Words

*a multimedia work for Chamber Orchestra,  
tape, and pre-recorded electronics*

November, 2012

## A Eulogy to Words

*A Eulogy to Words* is a multi-media composition for chamber orchestra, pre-recorded electronics, and tape, featuring the audio document of Virginia Woolf's BBC Broadcast from 29 April 1937 ("Words Fail Me" series). The Society of Authors in London, who hold rights and ownership of this document, had granted permission for me to use this recording in my composition. *A Eulogy to Words* was premiered at the Royal Academy of Music's Composers Platform concert on 21 November, 2012, conducted by Michael Alexander Young. Below is the transcript from the surviving audio file:

*...Words, English words, are full of echoes, of memories, of associations. They have been out and about, on people's lips, in their houses, in the streets, in the fields, for so many centuries. And that is one of the chief difficulties in writing them today – that they are stored with other meanings, with other memories, and they have contracted so many famous marriages in the past. The splendid word "incarnadine," for example – who can use that without remembering "multitudinous seas"? In the old days, of course, when English was a new language, writers could invent new words and use them. Nowadays it is easy enough to invent new words – they spring to the lips whenever we see a new sight or feel a new sensation – but we cannot use them because the English language is old.*

*You cannot use a brand new word in an old language because of the very obvious yet always mysterious fact that a word is not a single and separate entity, but part of other words. Indeed it is not a word until it is part of a sentence. Words belong to each other, although, of course, only a great poet knows that the word "incarnadine" belongs to "multitudinous seas." To combine new words with old words is fatal to the constitution of the sentence. In order to use new words properly you would have to invent a whole new language; and that, though no doubt we shall come to it, is not at the moment our business. Our business is to see what we can do with the old English language as it is. How can we combine the old words in new orders so that they survive, so that they create beauty, so that they tell the truth? That is the question.*

*And the person who could answer that question would deserve whatever crown of glory the world has to offer. Think what it would mean if you could teach, or if you could learn the art of writing. Why, every book, every newspaper you'd pick up, would tell the truth, or create beauty. But there is, it would appear, some obstacle in the way, some hindrance to the teaching of words. For though at this moment at least a hundred professors are lecturing on the literature of the past, at least a thousand critics are reviewing the literature of the present, and hundreds upon hundreds of young men and women are passing examinations in English literature with the utmost credit, still – do we write better, do we read better than we read and wrote four hundred years ago when we were un-lectured, un-criticized, untaught? Is our modern Georgian literature a patch on the Elizabethan? Well, where then are we to lay the blame? Not on our professors; not on our reviewers; not on our writers; but on words. It is words that*

*are to blame. They are the wildest, freest, most irresponsible, most un-teachable of all things. Of course, you can catch them and sort them and place them in alphabetical order in dictionaries. But words do not live in dictionaries; they live in the mind.*

*If you want proof of this, consider how often in moments of emotion when we most need words we find none. Yet there is the dictionary; there at our disposal are some half-a-million words all in alphabetical order. But can we use them? No, because words do not live in dictionaries, they live in the mind. Look once more at the dictionary. There beyond a doubt lie plays more splendid than Antony and Cleopatra; poems lovelier than the Ode to a Nightingale; novels beside which Pride and Prejudice or David Copperfield are the crude bunglings of amateurs. It is only a question of finding the right words and putting them in the right order. But we cannot do it because they do not live in dictionaries; they live in the mind. And how do they live in the mind? Various and strangely, much as human beings live, ranging hither and thither, falling in love, and mating together. It is true that they are much less bound by ceremony and convention than we are. Royal words mate with commoners. English words marry French words, German words, Indian words, Negro words, if they have a fancy. Indeed, the less we enquire into the past of our dear Mother English the better it will be for that lady's reputation. For she has gone a-roving, a-roving fair maid.*

*Thus to lay down any laws for such irreclaimable vagabonds is worse than useless. A few trifling rules of grammar and spelling is all the constraint we can put on them. All we can say about them, as we peer at them over the edge of that deep, dark and only fitfully illuminated cavern in which they live – the mind – all we can say about them is that they seem to like people to think before they use them, and to feel before they use them, but to think and feel not about them, but about something different. They are highly sensitive, easily made self-conscious. They do not like to have their purity or their impurity discussed. If you start a Society for Pure English, they will show their resentment by starting another for impure English – hence the unnatural violence of much modern speech; it is a protest against the puritans.*

*They are highly democratic, too; they believe that one word is as good as another; uneducated words are as good as educated words, uncultivated words as good as cultivated words, there are no ranks or titles in their society. Nor do they like being lifted out on the point of a pen and examined separately. They hang together, in sentences, paragraphs, sometimes for whole pages at a time. They hate being useful; they hate making money; they hate being lectured about in public. In short, they hate anything that stamps them with one meaning or confines them to one attitude, for it is their nature to change.*

*Perhaps that is their most striking peculiarity – their need of change. It is because the truth they try to catch is many-sided, and they convey it by being many-sided, flashing first this way, then that. Thus they mean one thing to one person, another thing to another person; they are unintelligible to one generation, plain as a pikestaff to the next. And it is because of this complexity, this power to mean different things to different people, that they survive.*

*Perhaps then one reason why we have no great poet, novelist or critic writing today is that we refuse to allow words their liberty. We pin them down to one meaning, their useful meaning, the meaning which makes us catch the train, the meaning which makes us pass the examination...*

*Duration: 10'*

# A Eulogy to Words

Brian Mark

...Words, English words, are full of echoes....  
♩ = 60

And that is one of the chief difficulties in writing them today-

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Harp

Piano

...Words, English words, are full of echoes....  
♩ = 60

And that is one of the chief difficulties in writing them today-

*con Sordino*  
*div.*  
*n* *pp* *p*

*con Sordino*  
*n* *pp* *p*

*con Sordino*  
*n* *pp* *p*

*con Sordino*  
*n* *pp* *p*

Violin I, II

Violin III, IV

Viola I

Viola II

Violoncello I

Violoncello II

Contrabass

**The splendid word "incarnadine,"** **In the old days, of course, when English** **Nowadays it is easy enough to invent new words**

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hp.

Pno.

Vln. I, II

Vln. III, IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

15 - but we cannot use them because the English language is old You cannot use a brand new word

FL. *mf* *mp*

Ob. *p* *mp* *mf* *p*

B♭ Cl. *mf* *mp* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

Hp. *mp* *p* *mf* *mp* *p*

Pno. *mp* *p*

15 - but we cannot use them because the English language is old You cannot use a brand new word

Vln. I, II *mf* *mp*

Vln. III, IV *mf* *mp*

Vla. I *mf* *mp*

Vla. II *mf* *mp*

Vc. I *mf* *mp*

Vc. II *mf* *mp*

Cb. *mf* *mp*

-yet always mysterious fact-

Indeed it is not a word until it is part of a sentence.

*fluttertongue*

Musical score for woodwinds and piano. The score is in 7/8 time and consists of five systems. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), and Piano (Pno.). The woodwinds play melodic lines with various dynamics including *mf*, *mp*, *p*, and *pp*. The piano part features a *secco (plucked)* texture with a *pp* dynamic. A key signature change to C# minor is indicated by a 'C#' and 'A#' symbol.

-yet always mysterious fact-

Indeed it is not a word until it is part of a sentence.

*off the string*

Musical score for strings. The score is in 7/8 time and consists of seven systems. The instruments are Violin I (Vln. I), Violin II (Vln. II), Violin III/IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The strings play a rhythmic accompaniment with a *pp* dynamic. The Violin I and II parts include *off the string* passages. The Viola I and II parts also include *off the string* passages.

To combine new words with old words  
is fatal to the constitution of the sentence.

In order to use new words properly  
you would have to invent a whole new language;...

The musical score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), and Harp (Hp.). The second system includes Piano (Pno.), Violin I (Vln. I, II), Violin III/IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).

The score begins at measure 27. The woodwinds and strings play a melodic line with dynamic markings of *mf*, *f*, *mp*, and *p*. The piano part is marked *normale* and *p*. The lyrics are placed above the woodwind staves. A harp part is indicated by a symbol above the Hp. staff. The score concludes with a double bar line and repeat dots.

Our business is to see what we can do with the old English language.

....That is the question....(delay echoes)

Musical score for woodwinds and piano. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Piano (Pno.). The woodwinds play a melodic line with various dynamics including *pp* and *p*. The piano part features a short melodic phrase with dynamics *mp* and *p*. There are asterisks (\*) above the woodwind staves and a circled asterisk (\*) below the piano staff, indicating specific performance instructions.

Our business is to see what we can do with the old English language.

....That is the question....(delay echoes)

Musical score for strings and cellos. The score includes parts for Violin I and II (Vln. I, II), Violin III and IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vc. I), Cello II (Vc. II), and Contrabass (Cb.). The violins play a melodic line with dynamics *n*, *p*, *gliss.*, and *mp*. The cellos and contrabass play a rhythmic accompaniment with dynamics *p* and *pp*. There are asterisks (\*) above the violin staves and a circled asterisk (\*) below the cello/contrabass staves, indicating performance instructions.

\* Start slowly and then accelerate the rhythm of the notes until the end of the passage.

40 **And the person who could answer that question...** **-every newspaper you'd pick up...**

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), and Piano (Pno.). The second system includes Violin I & II (Vln. I, II), Violin III & IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).

Key performance markings include *mf*, *gliss.*, *p*, *mp*, *pp*, and *pizz.*. The Harp part includes specific chord markings:  $E^b$  and  $G^b$ . The score features various time signatures and dynamic markings throughout.

But there is, it would appear, some obstacle in the way,

- at least a hundred professors....

48

Fl. *mp* *mf* *mf*

Ob. *mf* *mp* *mf*

B. Cl. *pp*

Bsn. *p* *p*

Hn. *p* *p*

Hp. *p* *p*

Pno. *p*

*A<sup>b</sup>* *B<sup>b</sup>* *E<sup>b</sup>*

But there is, it would appear, some obstacle in the way,

- at least a hundred professors....

48

Vln. I, II *p* *mf* *mp* *gliss.* *unis.*

Vln. III, IV *p* *mf* *mp* *gliss.* *unis.*

Vla. I *gliss.* *mf* *mp* *p*

Vla. II *gliss.* *mf* *mp* *p*

Vc. I *gliss.* *mf* *mp* *p*

Vc. II *gliss.* *mf* *mp* *p*

Cb. *mf* *mp* *p*

at least a thousand critics are reviewing  
the literature of the present,...

still - do we write better, do we read better...

Musical score for woodwinds and piano. The score is in 4/4 time and consists of five systems. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Piano (Hp. and Pno.). The woodwinds and piano play a melodic line starting at measure 53, marked *pp*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with triplets in the left hand. The piano part includes dynamic markings *pp*, *mp*, and *mf*. The woodwinds have dynamic markings *pp* and *mp*. The bassoon and horn parts have dynamic markings *p*. The piano part includes chord changes to B♭ and D#.

at least a thousand critics are reviewing  
the literature of the present,...

still - do we write better, do we read better...

Musical score for strings and violas. The score is in 4/4 time and consists of six systems. The instruments are Violin I and II (Vln. I, II), Violin III and IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The strings play a melodic line starting at measure 53, marked *pp*. The violas play a rhythmic pattern of eighth notes, marked *mp* and *mf*. The violoncello and contrabass parts have dynamic markings *mp* and *mf*. The violin parts have dynamic markings *mp* and *mf*. The viola parts include dynamic markings *mp* and *p*, and the instruction "off the string arco".

Is our modern Georgian literature... Well, where then are we to lay the blame? -but on words...

59

Fl. *mf* *mp* *p* *mf* *mp*

Ob. *mf* *mp*

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

Bsn. *p* *p*

Hn. *p* *p*

Hp. *mp* *p* *pp*

Pno. *pp* *p* *slow roll.*

Vln. I, II *p*

Vln. III, IV *p*

Vla. I *mf* *p* *mp* *mf* *mp* *p* *arco* *mp*

Vla. II *mf* *p* *mp* *mf* *mp* *p* *arco* *mp*

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

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

Cb. *p* *mf* *p* *pizz.* *mp*

D# F# G#

Solo *mp*

But words do not live in dictionaries; they live in the mind.

They are the wildest, freest, most irresponsible,....

Musical score for woodwinds and strings, measures 65-70. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), and Piano (Pno.). The lyrics are: "They are the wildest, freest, most irresponsible,...." followed by "But words do not live in dictionaries; they live in the mind." in the next system. Dynamics include *p*, *mp*, and *mf*. The Harp part includes chords: D<sup>♯</sup>, F<sup>♯</sup>, G<sup>♯</sup> and A<sup>♭</sup>. The Piano part includes a double bar line with an asterisk (\*).

They are the wildest, freest, most irresponsible,....

Musical score for strings, measures 65-70. The score includes parts for Violin I, II (Vln. I, II), Violin III, IV (Vln. III, IV), Viola I, II (Vla. I, II), Violoncello I, II (Vc. I, II), and Contrabass (Cb.). The lyrics are: "They are the wildest, freest, most irresponsible,...." followed by "But words do not live in dictionaries; they live in the mind." in the next system. Dynamics include *mf*, *f*, *div. mp*, *mp*, *unis.*, and *p*. Performance instructions include *div.*, *arco*, and *unis.*

71

If you want proof of this, consider how often in moments....

If you want proof of this, consider how often in moments....

\* Start slowly and then accelerate the rhythm of the notes until the end of the passage.

\*\* Play notes in any random order as fast as you can. Change pattern in notes when indicated. Start to oscillating gliss on second eighth of 1st beat of bar 79 to given notation on beat 3.

\*\*\* Play notes in any random order as fast as you can. Change pattern in notes when indicated. Proceed to normal notation from second eighth of beat 1 in bar 79.

78 *normale* *fluttertongue* **Look once more at the dictionary.** **-poems lovelier then the Ode to a Nightingale;..**

Fl. *p* *mp* *mf* *mp* *p* *mp*

Ob. *normale* *p* *mp* *mf* *mp* *p* *mp*

B♭ Cl. *p* *mp* *mp* *p* *mp*

Bsn. *p* *mp* *mp* *p* *mp*

Hn. *p* *mp*

Hp. *p* *mf* *mp* *mp*

Pno. *mp*

B♭ E♭ G# C#  
A♯ A♯ G# G#

78 *div. arco sul Ponticello* *oscillating gliss.* **Look once more at the dictionary.** **-poems lovelier then the Ode to a Nightingale;..**

Vln. I, II *mf* *mp* *p* *mp*

Vln. III, IV *div. arco sul Ponticello* *gliss.* *mf* *mp* *p* *mp*

Vla. I *p* *mp* *slow gliss.* *p* *mp*

Vla. II *p* *mp* *slow gliss.* *p* *mp*

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

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

Cb. *p* *mp* *p*

It is true that they are much less bound by ceremony and convention than we are...

-only a questions of finding the right words...

And how do they live in the mind?

84  
Fl. *p* *mf* *mp* *mf* *mp* *p*  
Ob. *p* *mf* *mp* *mf* *mp* *p*  
B. Cl. *p* *mf* *mp* *mf* *mp* *p*  
Bsn. *mp* *mf* *mp* *mp* *mf* *p*  
Hn. *mp* *mf* *mp*  
Hp. *mf* *mp* *mp* *mp*  
Pno. *mf* *mp* *mf* *mp* *p*

-only a questions of finding the right words...

And how do they live in the mind?

It is true that they are much less bound by ceremony and convention than we are...

84  
Vln. I, II *mp* *mf* *mp* *mf* *mp* *p*  
Vln. III, IV *mp* *mf* *mp* *mf* *mp* *p*  
Vla. I *mp* *mf* *mp* *mf* *mp* *p*  
Vla. II *mp* *mf* *mp* *mf* *mp* *p*  
Vc. I *mp* *mf* *mp* *mf* *mp* *p*  
Vc. II *mp* *mf* *mp* *mf* *mp* *p*  
Cb. *mp* *mf* *mp* *mf* *mp* *p*

Royal words mate with commoners. English words marry French words,...

better it will be for that lady's reputation.  
For she has gone a-roving, a-roving fair maid...

Musical score for woodwinds and strings, measures 90-94. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), and Piano (Pno.). The music is in 3/4 time and features various dynamics such as *p*, *mf*, *mp*, and *pizz.*. The woodwinds play melodic lines with some triplets and sixteenth-note patterns. The strings provide harmonic support with sustained chords and rhythmic patterns.

Royal words mate with commoners. English words marry French words,...

better it will be for that lady's reputation.  
For she has gone a-roving, a-roving fair maid...

Musical score for strings, measures 90-94. The score includes parts for Violins I & II (Vln. I, II), Violins III & IV (Vln. III, IV), Violas I & II (Vla. I, II), Cello (Cb.), and Double Bass (B.). The music is in 3/4 time and features various dynamics such as *p*, *mf*, *mp*, *pp*, and *pizz.*. The strings play sustained chords and rhythmic patterns, with some parts featuring glissandos and pizzicato effects.

This page of the musical score, titled "A Eulogy to Words", contains measures 95 through 100. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), Piano (Pno.), Violins I and II (Vln. I, II), Violins III and IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).

The score is written in a common time signature (C) and features a variety of dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *p* (piano). The Flute and Oboe parts begin in measure 95 with a rest, followed by a series of sixteenth-note passages starting in measure 96. The Clarinet, Bassoon, and Horn parts play a steady eighth-note accompaniment. The Harp provides a rhythmic accompaniment with chords and arpeggios. The Piano part features a consistent eighth-note pattern. The Violin and Viola sections play sixteenth-note passages, with the Violoncello and Contrabass parts alternating between arco (bowed) and pizzicato (pizz.) techniques. The score concludes in measure 100 with a final chord and a fermata.

Thus to lay down any laws for such irreclaimable vagabonds is worse than useless.

-the mind- all we can say about them...

Musical score for woodwinds and strings (Flute, Oboe, Clarinet, Bassoon, Horn, Harp, Piano) for measures 100-104. The score includes dynamic markings such as *p*, *mp*, and *mf*, and performance instructions like *(light accent)* and *>*. The piano part includes chord markings: E, F, and A<sup>b</sup>.

Thus to lay down any laws for such irreclaimable vagabonds is worse than useless.

-the mind- all we can say about them...

Musical score for strings (Violin I & II, Violin III & IV, Viola I & II, Violoncello I & II, Contrabass) for measures 100-104. The score includes dynamic markings such as *mf*, *mp*, and *mf*, and performance instructions like *(arco)*, *(light accent)*, and *slow gliss.*

-but to think and feel about them,  
but about something different...

They do not like to have their purity or their impurity discussed.

-they will show their resentment....

*accel.*

$\text{♩} = 90$

Musical score for woodwinds and strings. The score is in 4/4 time and consists of two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), and Piano (Pno.). The second system includes parts for Violin I and II (Vln. I, II), Violin III and IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The lyrics are: "-but to think and feel about them, but about something different..." followed by "They do not like to have their purity or their impurity discussed." and "-they will show their resentment...". Performance instructions include *accel.*, *mp*, *mf*, *p*, *sfz*, *off the string unis.*, and *oscillating glass*. A tempo marking of  $\text{♩} = 90$  is present. The piano part includes chord markings G# and B A.

-but to think and feel about them,  
but about something different...

They do not like to have their purity or their impurity discussed.

-they will show their resentment....

*accel.*

$\text{♩} = 90$

Musical score for strings. The score is in 4/4 time and consists of two systems. The first system includes parts for Violin I and II (Vln. I, II), Violin III and IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The lyrics are: "-but to think and feel about them, but about something different..." followed by "They do not like to have their purity or their impurity discussed." and "-they will show their resentment...". Performance instructions include *accel.*, *mp*, *mf*, *p*, *off the string unis.*, and *oscillating glass*. A tempo marking of  $\text{♩} = 90$  is present.

-but to think and feel about them,  
but about something different...

They do not like to have their purity or their impurity discussed.

-they will show their resentment....

\* Start slowly and then accelerate the rhythm of the notes until the end of the passage.  
 \*\* Secco notes slowly accelerating until a rapid, accented tremelo is attained.  
 \*\*\* ad lib. in similiar matter

*poco a poco rit.* -----  $\text{♩} = 70$

-hence the unnatural violence of much modern speech; it is a protest against the puritans.

Musical score for woodwinds and strings. The score is in 2/4 time and consists of six staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Harp (Hp.). The music begins at measure 113. The woodwinds play a melodic line with dynamics ranging from *mf* to *mp*. The harp provides accompaniment with dynamics from *mp* to *p*. The strings are indicated by a series of vertical lines with '+' signs, suggesting a rhythmic pattern.

*poco a poco rit.* -----  $\text{♩} = 70$

-hence the unnatural violence of much modern speech; it is a protest against the puritans.

Musical score for strings. The score is in 2/4 time and consists of six staves: Violin I and II (Vln. I, II), Violin III and IV (Vln. III, IV), Viola I and II (Vla. I, II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The music begins at measure 113. The violins play a melodic line with dynamics from *f* to *mp*. The violas and cellos provide accompaniment with dynamics from *f* to *mp*. The contrabass plays a rhythmic pattern with dynamics from *f* to *mp*.

They are highly democratic, too; they believe that one words is as good as another...

there are no ranks or titles in their society.

Musical score for woodwinds and piano. The score is in 4/4 time and consists of 11 measures. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), and Piano (Pno.). The Flute part has dynamics *mp*, *mf*, *p*, *mp*, and *mf*. The Oboe part has dynamics *mp*, *mf*, and *p*. The Bass Clarinet part has dynamics *pp* and *p*. The Bassoon part has dynamics *pp* and *p*. The Horn part has dynamics *pp* and *p*. The Harp part has dynamics *pp* and *p*. The Piano part has dynamics *p* and *pp*. There are some markings like *pp*, *p*, *mp*, *mf*, and *p* throughout the score.

They are highly democratic, too; they believe that one words is as good as another...

there are no ranks or titles in their society.

Musical score for strings. The score is in 4/4 time and consists of 11 measures. The instruments are Violin I and II (Vln. I, II), Violin III and IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The Violin I and II parts have dynamics *pp* and *p*. The Violin III and IV parts have dynamics *pp* and *p*. The Viola I and II parts have dynamics *pp* and *p*. The Violoncello I and II parts have dynamics *pp* and *p*. The Contrabass part has dynamics *pp* and *p*. There is a marking *unis.* above the Violin I and II parts in the final measure.

126

They hang together, in sentences...      They hate being useful; they hate making money;...

Fl. *p* *mp* *mf* *mp* *p*

Ob. *mp* *mf* *mp* *p*

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

Bsn. -

Hn. *mp* *p*

Hp. *mp* *slow gliss.* *D<sub>2</sub>* *G<sub>2</sub>* *B<sup>#</sup>*

Pno. *mp* *f*

Vln. I, II 126 *gliss.* *mf* *p*

Vln. III, IV *gliss.* *mf* *p*

Vla. I *gliss.* *mf* *p*

Vla. II *gliss.* *mf* *p*

Vc. I *gliss.* *mf* *off the string* *mf*

Vc. II *gliss.* *mf* *off the string* *mf*

Cb. *mf* *mf*

-or confines them to one attitude, for it is their nature to change.

132

Fl. *f* *ff*

Ob. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Hp. *mf* *f* *mf* *f* *f* *ff* *f*

Pno. *f* *ff*

Vln. I, II *pp* *pp* *f* *ff*

Vln. III, IV *pp* *pp* *div.* *f* *ff*

Vla. I *pp* *pp* *f* *ff*

Vla. II *pp* *pp* *f* *ff*

Vc. I *f* *ff*

Vc. II *f* *ff*

Cb. *f* *ff*

D# B# D# C# B#

132

-or confines them to one attitude, for it is their nature to change.

It is because the truth they try  
to catch is many-sided,...

137

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hp.

Pno.

Vln. I, II

Vln. III, IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*mf* *mp* *p* *ff* *slow gliss.* *div.* *mp* *unis.* *arco* *pizz.* *mp*

B $\flat$  A $\flat$  F $\flat$  G $\sharp$  B $\flat$  G $\flat$

-flashing first this way, then that.--

142

Fl. *p* *mp*

Ob. *p*

B. Cl. *p* *mp*

Bsn. *mp* *p* *mp*

Hn. *mp* *mf* *mp* *mf* *mp* *p*

Hp. *p* *pp* *mp*

C# A  
E b G#  
D# A#  
E# F#

Pno. *mp*

142

-flashing first this way, then that.--

Vln. I, II *pp*

Vln. III, IV *pp*

Vla. I

Vla. II

Vc. I *gliss.*

Vc. II *gliss.*

Cb. *arco*

And it is because of this complexity, this power to mean different things....

*poco a poco rit.*

Perhaps then one reason  
why we have no great poet...

We pin them down  
to one meaning....

$\text{♩} = 60$

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), and Piano (Pno.). The music is in 4/4 time and features a *poco a poco rit.* marking. Dynamics range from *pp* to *p*. The Harp part includes a *mf* dynamic. The Piano part includes a *p* dynamic and a *mf* dynamic. The score is divided into measures 148, 149, 150, 151, and 152.

And it is because of this complexity, this power to mean different things....

*poco a poco rit.*

Perhaps then one reason  
why we have no great poet...

We pin them down  
to one meaning....

$\text{♩} = 60$

Musical score for strings. The score includes parts for Violin I and II (Vln. I, II), Violin III and IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (Cb.). The music is in 4/4 time and features a *poco a poco rit.* marking. Dynamics range from *pp* to *mp*. The Violin I and II parts include markings for *con Sordino div.* and *senza Sordino unis.*. The Violin III and IV parts include a *con Sordino* marking. The Viola I and II parts include a *senza Sordino* marking. The Violoncello I and II parts include a *senza Sordino* marking. The Double Bass part includes a *senza Sordino* marking. The score is divided into measures 148, 149, 150, 151, and 152.

meaning which makes us catch the train, the meaning which makes us pass the examination...

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), and Piano (Pno.). The music is in 4/4 time. The Oboe part features a melodic line with dynamics *mp*, *mf*, *mp*, and *pp*. The Bass Clarinet part has dynamics *mf*, *mp*, and *pp*. The Harp part has dynamics *mp* and *pp*. The Piano part is mostly silent.

meaning which makes us catch the train, the meaning which makes us pass the examination...

Musical score for strings. The score includes parts for Violin I & II (Vln. I, II), Violin III & IV (Vln. III, IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The music is in 4/4 time. The Violin I & II parts have dynamics *mf*, *mp*, and *n*. The Viola I and II parts have dynamics *mf* and *mp*. The Violoncello I and II parts have dynamics *mf* and *p*. The Contrabass part has dynamics *mf* and *p*. There are asterisks (\*) above measures 159 and 160 in the Violin I & II, Viola I, and Viola II parts, indicating a repeat.

\* Repeat ad lib. until niente

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