

WEAR

a fashion opera

Words and Music by Alastair White
Concept by Gemma A. Williams and Alastair White

For Gemma

*"And though I came to forget or regret all I have ever done,
yet I would remember that once I saw the dragons aloft on the wind
at sunset above the western isles; and I would be content."*

- Ursula K. Le Guin

First performed as part of the Tete-a-Tete festival in London on August 3rd, 2018.

The Designer: Kelly Poukens
The Writer: Sarah Parkin
The Model: Betty Makharinsky

Dancers: Alana Everett and Max Gershon
Piano: Ben Smith

Choreography by Alana Everett
Fashion by Derek Lawlor

Directed by Gemma A. Williams and Alastair White

Performers may change the score in any way they wish.

3/4 ♩ = 30

Piano *mp* *mf*

Pno.

Pno.

11 *p* *ppp poss*

17 *mf* *pp*

D Hours of tir - ed - ness in the wet wool pressed to my eyes wrapped by sa - tin cloth

Pno. *pp*

Ped. *mf*

21 *mf* *f* *p*

D Clasp of white bone cut in to the light throw - ing black - ness on to the la - cquered floor

Pno. *mf* *f* *p* *Ped.*

26 *ppp* *p* *ppp* *mf* *f* *p* 7

D in hours of aut - umn af ter the par - ties the moun-tains cry-stal draw-ing your brea - th short

Pno. *ppp* *p* *mf* *f* *p*

Red.

30 *f* *mp*

D For hours not them - selves so make you blind

W blind hours not them - selves

Pno. *f*

32 $\frac{5}{4} = 50$ *fff*

D dark-ness to send fools and chil - dren dreams

W dark-ness to send dreams

Pno. *fff*

Red.

34 *mp* *mf*

D in this al - one there's truth of corr-el - a - tion Two un-conn-ect ed- things made vio - lent ly a-like

W truth of corr-el-a-tion Two un-conn-ect ed- things made vio - lent ly__ a like

Pno. *mp* *mf* *p*

8^{va}

37 *ppp poss*

Pno. *ppp poss*

39 *pp* *fff*

D Such days and days of sleep-less-ness have nights Piled through one an-oth-er like a wooll-en weave

Pno. *fff*

rit. $\text{♩} = 30$

54

43 *f* *mp*

where hours re-a- lign and so con-tain their cruel - ty that no-thing could be loud

Detailed description: Vocal line for measure 43. It starts with a dynamic of *f* and includes three triplet markings over the notes. The tempo is marked *rit.* and $\text{♩} = 30$. The dynamic changes to *mp* towards the end of the measure. The lyrics are: "where hours re-a- lign and so con-tain their cruel - ty that no-thing could be loud".

Pno.

8va

54

Detailed description: Piano accompaniment for measure 43. It features a complex texture with tremolos and sustained chords. An 8va marking is present. The system ends with a large 5/4 time signature.

48 *pp*

Where once was sound see it be - comes

Detailed description: Vocal line for measure 48. It begins with a dynamic of *pp*. The lyrics are: "Where once was sound see it be - comes".

Pno.

pp *ppp*

Detailed description: Piano accompaniment for measure 48. It consists of a long, sustained chord with a tremolo effect. Dynamics range from *pp* to *ppp*.

49 *fff* *mp*

the bea-ting of wings at the win-dows swa-l lows caught in the holl - - y's gauze

Detailed description: Vocal line for measure 49. It starts with a dynamic of *fff* and includes three triplet markings. The dynamic changes to *mp* at the end. The lyrics are: "the bea-ting of wings at the win-dows swa-l lows caught in the holl - - y's gauze".

Pno.

fff *mf* *ppp*

8va

Detailed description: Piano accompaniment for measure 49. It features a complex texture with tremolos and sustained chords. Dynamics range from *fff* to *ppp*. An 8va marking is present.

10 D *mf* *p* *f*

The sound of such things is mem - ry on-ly for those un changed. In this way wooll-en rags and mount-ain rain re-turn like plague carts to call for grief

Pno. *mf* *p* *f*

53 D *mp* *p* **3/4**

where the light has end-ed there is ref-lec-tion on - ly where the light has end-ed there is ref-lec - tion on - ly

Pno. *mf* *p* *mf* *pp* *mp* *ppp* *mf* **3/4**

57 W *mf* **3/4** **3+5+7/8**

What in god's name are they on ab - out

Pno. **3/4** **3+5+7/8**

59 $\frac{3+5+7}{8}$ *mp* $\frac{3}{4}$ *mf*

W They were not al- ways — like this an-y-way Hi

Pno. *ff* *pp* *p* *ppp* *p* *ppp* *p*

8^{vb}

62 *mf* *pp* *mf* *pp* *mf* *p*

W hel - lo And you are?

Pno. *mf* *ppp* *mf* *pp* *mf* *p*

65 *f* *mf* *ppp* *quasi n.* *p* *ppp*

W Where did you meet

Pno. *f* *mf* *ppp* *quasi n.* *p* *ppp*

12

68 $\frac{4}{4}$ *mp*

W

Do you like the work? Are you eat-ing en- ough? Oh_____ You are

$3+5+2$ $2+5+3$

Pno.

$\frac{4}{4}$ *pp* *p* *ppp* *p* *mp* *p* *pp* *f* *q.n.* *ppp* *p*

$3+5+2$ $2+5+3$

4:5

Red.

71 $2+5+3$ $\frac{3}{4}$ $3+2+5$

W

You are so young so

$2+5+3$ $3+2+5$

Pno.

pp *p* *pp* *ppp* *p* *ppp*

4:5

7:4

5 3

W $\frac{3+2+5}{8}$ $\frac{4}{4}$

beau- ti - - ful so young

Pno. $\frac{3+2+5}{8}$ $\frac{4}{4}$

pp *p*

8va

4:5

5 7

7 5

W 75

Is there a - ny - one there? An - y - one?

Pno. *q.n.*

3 3

14

5+7+3
8

3
4

77

W

Are you still here?

Pno.

p *mf* *f* *mf* *f*

4:5 8:7 7 3 5

5+7+3 8 3 4

Red.



80

4
4 *mf*

3+2+5
8

4
4

D

The end of all things is that rea-ly you?

Pno.

mp *mf* *pp* *f* *mf* *f*

4:5 3 3 3+2+5 8 (F# B) 4:5

4 4 4 4

Red.

84 $\frac{4}{4}$ $\frac{7+5+3}{8}$ *mp* 15

W a fig - ure a sil - hou - ette blurred a-round its edge

Pno. $\frac{4}{4}$ $\frac{7+5+3}{8}$ *p* *mp* *ped.*

8:7 4:5



87 *p*

D It's true It's so won-der-ful to see you Like the sick -

W don't all things pass No it's not that Not I Not you I've come to

Pno. *mf* *p* *ppp*

92

D
ly col- our of dreams the ver- ti - go of de - ja - vu

W
ask would you do me a fa- vour an in - ter view

Pno.
p *q.n.* *ppp* *pp* *mp* *ppp* *p* *q.n.* *pp*

97

W
Though how diff- rent your work seems now What happ - ened?

Pno.
ppp *p* *ppp*

100

Pno.
p *mf* *f* *p* *ppp* *pp* *q.n.*

105 **2+3+5**
 D *mf* You don't know how I've longed to see you. Yet don't I re-mem ber_ **3**
 Pno. *pp* **8** **3** **4** *mp* **3**

108 *Ped.* **5+2+3**
 D *p* a ghoul? a crow? its teeth **5+2+3**
 Pno. *mp* *p* **8** **8** **3** **5** **3**

111 **5+2+3**
 D *mf* bright like the white stalks of em - pires? their mar - ble ru - ins their **3**
 Pno. **8** **3** **4** *q.n.* *ppp* *p*

18 ¹¹³

D *mp* *mf*

wreck-age of sacked towns sink - ing through skin as though it were quick - sand

Pno. *mp* *mf* *p* *mp* *ppp*

$3+5+2$
8

116

D *mf*

All things pass

W *mf*

per-haps though I'm sure I re-mem-ber it diff-erent - ly you were the one who moved on

Pno. *mf* *p*

$3+5+2$
8

120

W *p* *pp* *ff* *p*

All things but the last just that first quan - tum flash it's claw marks

Pno. *pp* *mp* *p* *mp* *ff* *p*

$3+5+2$
8

3
4

$2+3+5$
8

$2+3+5$
8

Ped.

122 $\frac{2+3+5}{8}$ *mf* *p* *mp* $\frac{3+2+5}{8}$ 19

W down our ev - ent - hor - i - zon all that an - y of us

Pno. *ppp* *4:5*

123 $\frac{3+2+5}{8}$ *mf* $\frac{3}{4}$ *mp* *p* *mf* *ppp*

W have the way that I rem-em-ber you on that last aw - ful day

Pno. *p* *mp* *mf* *p* *mf* *ppp* *mp* *p*

127 $\frac{5+3+2}{8}$

W Your words like lists in a ref - erence book the

20

129

W

$\frac{5+3+2}{8}$

$\frac{5+2+3}{8}$

$\frac{3}{4}$

cold un - - cha - ng - ing cruel - ty of

Pno.

$\frac{5+3+2}{8}$

$\frac{5+2+3}{8}$

$\frac{3}{4}$

mf

4:5

4:5

Red.

131

D

$\frac{3}{4}$

$\frac{3}{4}$

mp

Then

W

p

truth

Pno.

$\frac{3}{4}$

8va

$\frac{3}{4}$

ff

pp

p

Red.

3

3

135

D

sure - ly you re - mem - ber The feel - ing of fa - bric

Pno.



139

D

as it hung ag-ainst your neck ah My

Pno.

22 143

D *mf*
 brok - en It - al - ian we spoke ab - out the sti - tching The kids we danced

W *mf*
 we spoke ab - out the sti - tching O The

Pno.

149

D
 with at the bar by the can - al and we O you and I

W
 kids we danced with by the can - al and we you

Pno. *mp* *f*

8^{vb}

155

D

W

Pno.

you and I

and I

Ah

Oh

p

mp

f

3

5

7

(A)

(D)

160 ♩ = 70

D *p*
it seems I can't re-mem - ber ev - ry thing's so con-fused

W

Pno. *p* *ppp* *mp* *pp* *p* *ppp* *pp* *q.n* *mp* *p*

8vb *ppp* *q.n*



165 *mf* ♩ = 50

W Have you seen the news? The time - mach - ines. Some-thing's happ - ened. Have you seen the news?_

Pno. *mp*

171 *mp* *p* *mp*

D the fee - ling it - self Ah I can see in my

W The time - mach - ines. Some - thing's happ - ened.

Pno. *8va*

174 *p* *mp*

D mem - o - ry Ah Cold and white as quartz or

Pno.

177 *ppp* *mp*

D cry - o - lite. Ah Like truth Ah

Pno.

♩ = 70

180 *mf* **6/8** **4/4** **6/8**

D *mf* Un - chang - ing

W *mf* *mechanically* You are n't list-en - ing They say its all ov - er

8va Pno. *fff* *p* *mechanically* *ppp*

184 *fff* *expressively* *p* **6/8** **4/4**

185 **4/4** **6/8** **4/4** **6/8**

W The pap - - - ers are hys - - ter - ri - cal

Pno. *pp* *mechanically...and so on*

186 **6/8** Pno. **4/4**

fff *p* *f*

187 **4/4** W **6/8**

They say we're all going to

4/4 Pno. **6/8**

ff *pp*

188 **6/8** Pno. **4/4**

ppp *p* *f* *mp*

189 **4/4** W **6/8**

Some - things happ - ened, the time - - mach - ines

4/4 Pno. **6/8**

ppp *f*

191 **6/8** Pno. **4/4**

(C)(G#)

ppp *fff* *p*

28 **4/4** *mf* **6/8**

D The same pap - ers who were hys - ter - i - cal

Detailed description: A vocal line in 4/4 time, marked *mf*. The melody consists of eighth and quarter notes. The lyrics are "The same papers who were hysterical". The word "cal" is marked with a triplet of eighth notes.

Pno. **6/8** *p* **4/4** *fff*

(D*)

Detailed description: Piano accompaniment in 6/8 time, marked *p*. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A chord change to (D*) is indicated. The piece concludes with a *fff* dynamic.

194 **4/4** **6/8**

D ab - - out the ten - - ta - tive in - it - ial

Detailed description: A vocal line in 4/4 time. The melody features a triplet of eighth notes for "in - it - ial". The lyrics are "ab - - out the ten - - ta - tive in - it - ial".

195 **6/8**

D reg - - u - - la - - - - tion

Pno. **6/8** *pp* *fff* *mf* *ppp*

(E)

Detailed description: Piano accompaniment in 6/8 time. It features a complex rhythmic pattern with many beamed notes. A chord change to (E) is indicated. Dynamics range from *pp* to *ppp*.

196 **3** **3**

D of the tech - no - lo - gy there was one ar - ti - cle

Pno. *ppp* *fff* *p* *mf*

(E)

Detailed description: Piano accompaniment in 4/4 time. It features two triplet markings over eighth notes. A chord change to (E) is indicated. Dynamics range from *ppp* to *mf*.

198

D *I rem - em - ber in par - tic - u - lar shall I bring it up?*

Pno. *fff ppp mp p*

200 $\text{♩} = 30$

D *please please don't Per haps it was an op - in - ion*

W *please please don't Per haps it was an op - in - ion*

Pno. *mf*

203

W *that need-ed to be exp-ressed? It all seems so stu-pid Why do we do what we do?*

Pno.

30

W 206 **6/8** Both break out into laughter.

Pno. **6/8** *ppp* *mf* *p* (C) *f* *p* **6/8**

Pno. 208 *8va* *8vb* *fff* *mf* **6/8**

209 **6/8** ♩ = 50 *f*

D Like du - mb sal - mon To ma - ke love

W *mf*

Pno. *gleefully* (A#) *f* *mp* *Ped.*

Jump-ing miles of riv-er

212

D

W

Pno.

p *fff* *p*

al - one part - it - ioned by the si - - - lence

to swap the

(D)

215

D of wat - - - er

W dark of the wa - ter for the light of the weath - er gleam

Pno. *fff* *mf* *p*

8^{va} 7 3

4/4

216

Pno. *pp* *fff* *p* *fff* *ppp* *fff* *ppp* *fff* *ppp*

8^{va} 7 3

4/4

219 $\text{♩} = 70$

W
to swap the dark of the ri - ver with the li - - ght of the

Pno.
fff *mp* *ppp* *p* *f* *p*

(E)
(D#)

(G#)
(C)
(D) (A)

222

D
To search the squall of the curr - rent for the warmth of nests

W
wea - ther gleam to be

Pno.
mf *p* *f* *pp* *ff* *mp* *ppp* *ff*

(E)

34 226 4/4

W carr - ied down to the long slow mouth

Pno. *mf* *ppp* *fff* *mf* 4/4

229 6/8

Pno. *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *mf* 6/8

233 6/8

W in - di - stin - guish - ab - le in - dis - tin - guish - ab - le some - how some how

Pno. *p* *ppp* *f* *fff* *mf* *mp* *ppp* 6/8

237 *f*

W
from the seas - on they'd beg - un from the sea - son they'd beg -

Pno. *8va* *fff* *f* *fff* *p* *ppp* *mf*

239 $\text{♩} = 50$

W
un the net of e - ffort - pain_ and hatched

Pno. *mf* *mp* *ff* *pp* *f* *ppp*

36

242

W

eggs all to part

$\frac{4}{4}$ *mp* *f*

5

Pno.

fff *ppp* *mp* *fff*

7 3 3 5

Ped. Ped. *p* *q.n.*



244

W

From the space_ where they'd be - gun al - most al-most the same_ pink fish_ al - most

Pno.

f *ff* *mp* *f* *fff* *ppp* *fff* *ppp*

7 3 5 3 3 3 3

Ped. (E)

247

D
al-most the same pink fish

W
al-most the same dark wat - er al - most al - most (C) (D)

Pno.
f *mf* *fff* *mp* *ppp*

249

D
al-most the end al - most

W
al-most the end

Pno.
mf *fff* *pp* *p* *pp* *ppp* *ff* (E)

252

D *mp* the end of all things

W *mp* the first day al most *mf* the end of all things

Pno. *p* *pp* *ppp* *f* *mf* (E) (C#) (E)

255 Spoken: Did you ever use the technology, after everything you said?

D

W *mf* Yes of course who did-n't?

Pno. (D#)

258

W
but God! Oh! I used it for such stu - pid things

Pno.

260

W
chang-ing my out - fit half-way through a date Some - times back from the shop to

Pno.

262

W
get the right change fools! All of us! () the end of all things

Pno.

40 W 264 *f*

the end (C) of all things they say it

Pno. *f*

W 266 *p*

start-ed with a time

Pno. *p* *8va*

W 268 *f* *pp* **4/4**

a time ma - chine

Pno. *ff* *pp* *Red.* **4/4**

42 270 $\frac{4}{4}$ ♩ = 70

mp

D You're right I used it Just once I walked through the doors

Pno. *p* *pp* *p* *mp* *pp*

(C) *Red.*



276

D *mf* Ev - en if I wan - ted to

W *mp* What did you do? What have you done?

Pno. *p* *pp* *mf*

(B) *Red.* (D#)

280 *f* 3 3 *mp* 3 3

D I would-n't change a thing Look at the coll-ec - tion What were those words you used?

Pno. 8va 7 5 3 3 5 7 Ped. Ped.

283 *f* 3 3 *f* 3 3 *fff* *f* $\text{♩} = 30$ 6 8

D Cold white un - chang - ing Cold white un chang - ing

W The cruel ty of truth

Pno. 3 7 5 3 11:8 13:8 Ped. *fff*

44
M 288 $\frac{6}{8}$ *fff*

Pno. $\frac{6}{8}$ *fff*

M 290 $\frac{3+5+7}{8}$

Pno. $\frac{3+5+7}{8}$

D 292 $\frac{3+5+7}{8}$ $\text{♩} = 70$ *f*

Pno. $\frac{3+5+7}{8}$ *p* 5:3 7:5 11:7

293 $\frac{3}{4}$ $5+7+3$
 8 45

mp

Thick up - on the cuffs

Pno. $\frac{3}{4}$ $5+7+3$
 8 45

mf *pp* *f*

8^{va}

8^{vb}



294 $5+7+3$
 8 8

mf

the rot of old - ness and of age of age

Pno. $5+7+3$
 8 8

p *ppp*

7:5 11:7 5:3

8^{vb}

f *p*

46 $\frac{3+5+7}{8}$ $\frac{295}{8}$ *p*

D fly cubs fest - er - ing in the gar - ments made

Pno. $\frac{3+5+7}{8}$ *pp* *q.n.* *ppp*

$\frac{7+3+5}{8}$ $\frac{296}{8}$ *mf* *p* **6** **16**

D on - ly to be ag - ain un - wo - ven to be ag - ain un - made.

Pno. $\frac{7+3+5}{8}$ *ppp* *p* *ppp* *p* **6** **16**

$\frac{6}{16}$ $\frac{297}{16}$ *mf* *ppp* *mf* **3+7+5** **8**

D *mf* *ppp* *mf* **3+7+5** **8**

Pno. $\frac{6}{16}$ *ff* **3+7+5** **8**

298 $\text{♩} = 50$

3+7+5 $\frac{8}{8}$ *f*

D Fu - nny How love and hat - red

3 $\frac{4}{4}$ *mp*

so unpleas ant and strange

5+3+7 $\frac{8}{8}$

Pno. *fff* *mf* *f* *mp* *p*

ppp *mp*

8^{vb}

300 $\text{♩} = 50$

5+3+7 $\frac{8}{8}$ *mf*

D forge these pro - cess - es like fired

f

stone

p **5** $\frac{4}{4}$ *mf* **7+5+3** $\frac{8}{8}$

and safe

Pno. *p* *f* *ff* *p*

ppp *f* *mp* *ff*

8^{vb}

Red.

48 $\frac{7+5+3}{8}$ 302 $\frac{9}{8}$ $\frac{4}{4}$

D in our minds they re - main un - changed un - changed

Pno. $\frac{7+5+3}{8}$ $11:7$ $7:5$ $5:3$ $\frac{9}{8}$ $\frac{4}{4}$

mp *mf* *p* *mp* *pp* *p* *ppp*

mf *ppp*

304 $\frac{4}{4}$ ♩ = 70 $\frac{4}{4}$ $\frac{3}{4}$

D that time sat the pier We shell and dry cold beer

W As one when we up-on ate fish drank dry cold beer

Pno. $\frac{4}{4}$ *p* *q.n.*

313 $\text{♩} = 50$ *ppp* **6**

D I don't re - mem mem mem ba ba ba ah ah ah

W I don't re - mem mem mem ba ba ba ah ah ah *ppp*

Pno. *mp* 8^{va} $5:3$ $7:6$ $11:12$ **6**

3 3 $5:3$ $7:6$

||

317 $13:12$ (G) (D) (C#) (A#) **6**

Pno. 8^{vb}

emphasise disjunction and disorientation: a lack of sense and purpose; things happening for no reason

Pno.

319

mp *mf* *p* *f*

7:5 11:5

5:4 5:4 7:4 7:4



Pno.

322

pp *ff* *mf* *ppp* *fff* *mf*

13:5 4/4 7/8

11:8 11:8

rit.

Pno.

fff *mp* *f* *mp* *ff* *mp* *fff*

5 5 5 7 7 7

fff poss. *fff*

11:8 11:8 11:8

D

327 $\frac{3}{4}$

$\frac{4}{4}$ $\text{♩} = 50$ *mf*

It's true I don't

Pno.

ppp poss.

*Fist cluster at bottom of keyboard

331

D *f* know who you are I don't re - mem - ber Like the sick - - ly black-ness_ of sleep_____

W No it was nev-er that_ Nev-er I Nev-er you Let me switch it on One last time_ Tell me ab-out the fab - rics

336

D the ver-ti-go_ of no - thing- ness_____ It goes something like:

W _____ The mat-er - i - als_____ All things start with a time mach-ine You

Pno. _____

ppp ————— *p*
 *Cluster with both palms at bottom of keyboard

342

D *p* All things The end of all things *mf* The end of **4/4**

W know how it goes We've both been here be- fore_____

Pno. _____ *f* ————— *q.n.* **4/4**

348 **4/4** *f*

D All things start with a time mach - ine that stepp - ing through those doors you beg -

W *f* All things start with a time mach - ine that

4/4 *mf* *dark and uncompromising, like mill-wheels grinding grain*

Pno. *mf*

3 5 7

5 7 5

351 *Ped.*

D in ag - ain Padd - ling tem - p'ral streams like birth can - als the world em - er - ges new - born

W stepp - ing through those doors your beg - in ag - ain Padd - ling tem - p'ral streams like birth can - als

Pno. *f* *ff* *fff*

5 7 3

7 3

8^{va}

8^{ub}

54 356

p *mf* *mp* *mp*

D And so one by one our coun-tries filled with in - fants kids

W our coun-tries filled with in-fants

Pno. *ppp* *mp* *ppp* *f* *q.n.* *mp*

light and dreamy

*Cluster with both palms above the centre of the keyboard

Ped.

361

D weird and wobb-ling steps up-on the cos-mos fla - ttened them

W weird and wobb-ling steps up - on the cos - mos fla - ttened them

Pno. *pp* *p* *pp* *p*

11:8 *7* *11:8* *7* *13:8*

8va

364

mp *p* *mp* 55

D I was sick - ened by the change the flux the

W sick - ened by the change the flux

Pno. *mp* *pp* *mp*

5 11:8 5

11:8

mp

367

D ground ben - eath us al - ways re - a - ligned always shift - - - ing

W ground ben - eath us al - ways re - a - ligned

Pno. *ppp* *p* *ppp*

7 7 5

5 7 7

(C*) (G) (D) (C)

56 *mf* *mp* *pp*

D
 Looped like com - meas - ur - ab - le pearls. We lay dang - led

W
 Looped like com - meas - ur - ab - le pearls. we lay

Pno. *mp* *p*

370 *mf* *mp* *pp*

D
 on con - tin - gin - cies brit - tle twine and

W
 Bri - ttle twi - ne Change

Pno. *ppp* *q.n.*

372 *pp* *p* *pp* *ppp* *q.n.*

D
 on con - tin - gin - cies brit - tle twine and

W
 Bri - ttle twi - ne Change

Pno. *ppp* *q.n.*

374 4/4

D was sick-ened by the the change

W

Pno.

8

11:8 *ppp* *p* 7 *mp* *p* 5 *ppp*

7 *p* 5 *mp* 3 *p*



377 4/4 $\text{♩} = 70$

D I rem-em-ber with the rare vir-tue of tot-al clar-it-y a

mp *mf*

3

58 382

D *8va*

wom-an in a bar play-ing sol - it - aire Drink-ing clear tall drinks_ from a

Pno. *mechanical yet playful* *p*

385

D

cry - stal glass_ Her mush - room cash - mere plush and o - ver sized

Pno.

387

D

up-on boat - necked chiff-on her cuffs hang-ing ul-tra-ma-rine by her wrists like spouts that

Pno. *mp* *mf* *ff* *mp* *f*

390

D

carved the bod - y far bey-ond its self From bone to bas - alt from flesh to

Pno.

mf mp p mf f pp

393

D

pure clean form like a piv-ot she spun that world ar - ound her a fixed point a

Pno.

(D*)

mp f ppp p pp

396

D

peg from which the un - i - verse could hang some

Pno.

p

(D#)

60

398 *f* *mp*

D
 sin-gu-la-ri-ty ga-ther-ing-up the shards to sing that there is al-ways so much more_ to come

Pno. *mp* *ppp*

401 *mf* *f*

D
 Than lab-y-rinth-ine ob-liv-i-on_ feed-ing on eve-ning

Pno. *mp* *mf* *f* *mp*

♩ = 50 *f* *8^{vb}*

405 *f*

W
 Ob-jects have a power_ of poss-e-ssion and hyp-no-sis_ to catch pock-ets of time like fruit

Pno. *mf* 7 5 7

408

W
flies with fish - net gauze and nets of Bu - ra - no silk jeans and jack-ets ev - en mere hem and stich

Pno.

8^{va}

411

W
mask-ing scar_ and sweat pore Un - til we turn_ mot-ion-less-ly_ e - ter - nal

Pno.

8

(D)

7

3

7

p

♩ = 70

418 pp

D
For at least there were at least there have been beau - ti - ful things_____

422

D

W

mp

Ah

Oh

p 3 5 7

15^{ma}

Pno.

Red.

4/4

4/4

Detailed description: This page of a musical score is for measures 422-425. It features three staves: a vocal line (W), a piano accompaniment (Pno.), and a double bass line (Red.). The vocal line begins with a whole rest, followed by a melodic phrase starting on a half note G4, moving to A4, B4, and C5, with lyrics 'Ah' and 'Oh' underneath. The piano accompaniment consists of a complex, flowing sixteenth-note pattern in the right hand, marked with a piano (*p*) dynamic and including triplet, quintuplet, and septuplet markings. The left hand provides a steady bass line. The double bass line is mostly silent, with a few notes in the final measure. The score is in 4/4 time, with two 4/4 time signatures at the end of the page. A rehearsal mark '422' is placed above the first measure of the vocal line.

427 $\frac{4}{4}$ *mf*

W

Bet-ween the heart break and the tor-ment the flash_____ and the claw mark the first_____ and last_____

f *mp* *mf* *pp* *mf* *ppp*

Pno.

$\frac{4}{4}$ *pp* *p* *pp* *mp* *ppp* *mf* *ppp*

Red.

433 *mf*

D

Do you re - mem - - ber where we met?

$\frac{3}{4}$

64 $\text{♩} = 30$
 435 $\frac{3}{4}$ *f*

W
 No it has happ-ened so man - y times now I can't

Pno. *fff*

8^{va}

(D#)

Ped.

437

W
 re-mem - ber which was the first like peer - ing down a

Pno.

(C#) (A A#)

8^{va}

Ped.

439

W
ka - lai - do - scope of wings and eyes

Pno.



441

W
This is it its happ - en - ing it's happ - - - -

Pno.

8^{vb}

442

W

en - - - ing Help me Can you

Pno.

⑧

443

W

help me please help me help me I don't know you

Pno.

⑧

444 *mp*

D *mp*

Here look! It's so sim - ple Do you re-mem-ber this? Do you re-mem-ber sitt-ing here_ so long a - go? And this?

Pno. *p* *mf*

451 Spoken: We stored it in a volume of natural history.
We'd been at a wedding. They took our picture.

D

My dear friend you must re mem - ber

Pno.

♩ = 50

455 *mf*

W *mf*

We'd puzz-led ov - er the books trea - sure_ some-where there we stored the pic - - ture the

Pno.

459

W

spray - ing drink like a pea-cock's flair_ Your eyes cer - tain and quest - ion - ing_ Why

Pno.

462

W

learn or know the names of dead things? Ta - ttered pasts call to ev - ry pres - ent

465

W

Sec-rets bet-ween teeth in the death's head se-crets the oth-ers for-got or ig-nored

Spoken: Terrible irony - the shutter fell, corks popping and you saying how

Pno.

ppp poss

471

W

All we have on moths we have from books matte

Pno.

mf *ppp* *mf* *mp* *mf* *p* *f* *mp* *f* *ppp* *mf*

474

W
 pap - er and pen - cil lines looped on loam of lost tho - rax - es

Pno.

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

8^{va}

(C)

7 3 5

3 3 3

7

8^{vb}

476

W
 fan - tas - tic la - tin wing-spans spatch cocked to the page

Pno.

ppp *p* *ppp* *mp* *f* *p* *mf* *pp* *mf*

8^{va}

3 3 3

5 7 3

8^{vb}

481

W *mp* *f*

from cat - er - pill - ar to pop - lar hawk (D C#)

Pno. *pp* *mp* *f* *p* *f*

p *pp* *mp*

mp *f* *p*

8^{va}

(A#)

3 7 5 3 7

483

W *mp* *mf* *p*

moth horns un - peel on sca - lloped wings pink tinged

Pno. *pp* *p* *ppp* *mp* *ppp* *f* *p*

mp *ppp*

(D)

3 5 3 7

8^{vb}

13

485 *mf*

W

dust brown the terr - i - fy - ing cloth_ down stretched like sails_ a-cross the bones' dull-ness

ff

p

Pno.

ff

ppp

8va

(B)

11 7 5



487

Pno.

mf

pp

mf

72 $\text{♩} = 30$

490 *f*

W
Its eyes _____ flair _____ in flight _____ and pass - ion _____

Pno.

(A) (C A#)

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

mp *p*

8^{va}

8^{bb}

492 *p*

W
ill - - - u - - - sions _____ push - ing through the green _____

Pno.

ppp

8^{bb}

5/4

5/4

493 **5/4** $\text{♩} = 50$ *mf*

W as good as a - - ny game

Pno. *p* *f* *mp* *fff* *f*

(D#)

494 *ff*

W the moth's eyes wink be - hind will - ow bud

Pno. *fff* *p* *ppp*

495

Pno. *f* *ppp* *mf*

498

W *f* 3

Goat will - ow cat - - - kin filled that

Pno. *f* 8va

5 11

Ped.

499

W 3

ba - - - by's bell - y Till it

Pno. *fff* 7 13

(A#) (C#)

♩ = 30

504

W

f

Your eyes_ fix the lens_ like a pin_

like a pin pushed wings to card

Pno.

p

fff poss.

(C#)

5

11

(A)

Ped.

508

W

carved La - tin names ward - ing a - way time like a

ghoul like a vamp -

Pno.

(E)

(C#)

(G)

(F)

5

7

mf

8vb

8vb

511 $\text{♩} = 50$ **5/4**

pp

D Still bod-ies saved from change change is the mark of the death's head

W ire

Pno. *ppp poss.*

fff poss.

(E) (C#) (A#) (B) (F)

7 5

Red.

8.....

514 **5/4** *mf*

W Still bo-dies saved from change change is the mark of the death's

Pno. *mf* *ppp poss.* *fff poss.*

8^{vb} 15^{vb}

build from note into a cluster with the fist

78

516 *fff* $\text{♩} = 30$

W *mf* *3* *3*

head your hair caught in Ca-va like foam

Pno. *mp* *ppp poss.* *4:5*

(15)

(B
F
A)

*instead of a fist cluster, you may use palm to drum bottom strings inside the piano



518 *3* *3* *3* *3* *3*

W cast - ing rain - bows on ships' prows the deaths' head grin mo-tion-less says

Pno.

(15)

rall. *molto rubato* **mp** a tempo

520

D *The past teach-es us on - ly to re peat it in-def-in - it - ly*

W *how through that lens you looked and saw and changed a*

Pno.

(15)

522

W *ca-ter pi - llar_ in a clear glass pane and from mem-or-ies mo - sa-ics pieced to - geth - er_ all I have on... ah! ah!*

Pno.

(15)

*Pluck any string inside the piano, or mute the string inside and strike the key, in either the top, middle or bottom registers (you may choose any note within these) as indicated by the position on the stove.

80

M. *525* **6/8** *fff*
 Bronze greaves

Pno. **6/8** *fff*

mp
 Buck-led ben-eath a wheel

P



M. *528* *f* *p* *fff*
 Fing-ers wet with sun hold-ing splin-ters of skull

Pno. *fff*

Spoken: Purple plumes.
 A bank of rushes

ppp



M. *531* *p* *ppp*
 A wrap of plaid blown lone-ly a-cross the moor

Pno. *p* *ppp*



M. *533* *f* *p* *fff*
 Its brooch hacked clean to land up-turned in the bog

Pno. *ppp*

Spoken: A childs finger tracks sun-orange tartan.
 Across the river, the blackness of the copse

mp *f* *ppp*

f *p*
 Van-ish-es deer start

mf

Spoken: Sealskins caked in salt and human waste;
the intestines spilling

539 *mf*

M. High mast-ed ships_ gar-goyled_ at the prow_

Pno. *mf*

M. [Silence]

Pno. *p* *mf* *ppp*

mp

M. An up_ turned punn-et

Pno. *mp* *ppp*

Spoken: The insignia of Jupiter,
a four crested star.
Impossible shimmering
of nanotechnology

544

M. [Silence]

Pno. [Silence]

fff poss.

M. La - ser burns_ the smell_ of singed hair

Pno. *fff poss.*

p

M. Gasps and scream-ing lost with-in the vac-uum

Pno. *p* *q.n.*

549 *mp* *< f* *> p*

M. The itch_ of fall - out

mf *fff* *mf* *pp*

M. Plan-e-tar-y sur-vi-val-suit ripped, ragg - ed

Spoken: Oxygen. A cracked vizor.
The red dust swallows half a trade-marked glove.

M. [Silence]