

RUNE

A diamond notehead indicates a muted string.

A slashed notehead is an instruction to drum upon the inside of the piano at the low end.

Accidentals apply throughout the bar as is conventional.

Performers may change the score in any way they wish.

Kes'Cha'Au
Khye-Rell

The MA
The VA
The VAL'NAK'SHA

Words and Music
Music Direction

Direction

Fashion
Sculpture

Patricia Auchterlonie
Simone Ibbett-Brown

Ben Smith
Siwan Rhys
Joseph Havlat

Alastair White
Ben Smith

Gemma A. Williams
Jarno Leppanen
Ka Wa Key
Sid the Salmon

*It was as at the beginning of the world, as if there were only the two of them still on earth,
or rather in this world closed to all the rest, constructed by the logic of a creator;
this world in which there would never be more than the two of them: this music.*

— *Marcel Proust*

*The universe can and will create itself out of nothing.
Spontaneous creation is the reason there is something rather than nothing,
why the universe exists.*

— *Stephen Hawking*

♩. = 40

Soprano *mp*

O can - - tor, lec - tor,

Piano 2 *p*



7

S. an - - cient deb - - tor.

Pno. 2



12

S. Sea's de - po - si - tory, pasts u - nique:

Pno. 2



20

S. from you, I'd learn to speak.

Pno. 2

26 **A**

S. O, Sein - nea - dair, mouth of Song - work, teach depths of co - ral,

Pno. 2

32

S. worm and rab - bit: con - cea - ling deep of ea - ten lan - guage.

Pno. 2

38

S. Teach me to speak what's been. With net and weir,

Pno. 2

Pno. 3

ppp

44

S. line and barb, I cast, fish, creel - bait its speak - ing

Pno. 2

Pno. 3

49

S. dig, fish the surf's white seam, bring mesh to wa - ter, trawl the

Pno. 2

Pno. 3

p

54

S. re - aming spray: hoist - - flared, flut - tered catch and fly,

Pno. 2

Pno. 3

59

S. fish raised high a - bove depth and pas - sage cy - loid da - ppled At - lan - tic light.

Pno. 2

Pno. 3

B

67 *mf*

S. Murk of sand - eel, had - dock, reek of

Pno. 3

71

S. salt - grain, star - fish, lim - pet. Speak.

Pno. 2

Pno. 3 *p*

10

76

S. *O, im - pos - si - ble chan - ter, Your song drowns out*

Pno. 2

Pno. 3



81

S. *rocks and cliff - fronts boats and star - ships co - mets, road - ways, crude - oil, ink*

M-S. *line and an - gle, barb and sin - ker, worm - meat, hook - blade, lure - flash, gig...*

Pno. 2

Pno. 3 *8va*

5:3

C

89

S.

Pno. 2

Pno. 3



93

S.

M-S. *mf*

Pno. 2

Pno. 3

97

S. eggs of owl hens, wine - stained birth - marks and apes' grins,

M-S. eggs of owl hens, birth - marks and apes' grins,

Pno. 2

Pno. 3



102

S. blink - ing lights that mi - mic hu - man winks,

M-S. blink - ing lights that mi - mic hu - man winks,

Pno. 2

Pno. 3

106

S. dewed webs, whale - song, spawn.

M-S. dewed webs, whale - song, spawn. A

Pno. 2

Pno. 3



112

S. a he - ri - tage nor ar - ti - fice

M-S. past, is nei - ther mean - ing but the

Pno. 2

Pno. 3

118

S. *mf* is not gold but gold's

M-S. black know - ledge that what is owed but gold's mean - ing

Pno. 2 5:4 5:4 5:4 5:4 5:4

Pno. 3 3 3

123

S. **E** *p* bet - ween piles and piles of gold

M-S. *mp* Pass, Kes' - Cha' Au, of the

Pno. 1 *ppp* 7:4 7:4 7:4 7:4

Pno. 2 5:4 5:4 5:4 5:4 5:4

Pno. 3 3 3

129

M-S. *Song of End - less O - cean. O, the way is not of fish - gut or lim - pet.*

Pno. 1 *7:4*

Pno. 2 *5:4* (E)

Pno. 3 *3*

135

M-S. *It is the un - cea - sing song of home.*

*The thing is, I don't feel any older.
Inside I feel like I'm nineteen.
I must look huge to you,*

Pno. 1 *7:4* *mp*

Pno. 2 *5:4* *mp*

Pno. 3 *3* *niente*

142 *mp* **F**

S. he says. He is smi - ling. The sun is be - hind him. And it is a spe - cial day, a

Pno. 1 *ppp* *pp*

Pno. 2 *ppp* *pp*

Pno. 3 *ppp* *pp*

S. *mf* 153
 feast - - day _____ per - haps _____ a birth - day _____ some fe - sti -

Pno. 1
 Musical notation for Piano 1, including dynamics *f* and *pp*, and time signatures 11:8 and 7:4.

Pno. 2
 Musical notation for Piano 2, including dynamics *ff* and *ppp*, and time signatures 5:4 and 13:8.

Pno. 3
 Musical notation for Piano 3, including dynamics *fff* and *p*, and time signatures 17:16 and 3.

S. ¹⁵⁸
 - val named af - ter o - cean or wa - ter - way ta - ble

Pno. 1

8^{va}
mf 7:4 *fff* 7:4 *ppp* 7:4 7:4 7:4
 11:8 11:8 11:8

Pno. 2

5:4 5:4 5:4 5:4 5:4
mf 13:8 13:8 13:8 13:8 13:8
ff *pp*

Pno. 3

3 3 3 3
mf 17:16 17:16 17:16 17:16 17:16
 8^{vb} *p*

164
 S.
 scoured and lain ce - re - mon - y - like quix - o - - tic with gourd - husks and bread I peer

Pno. 1

Pno. 2

Pno. 3

S. 178 G

pre - pa - ring the meal His knife's blade tra - ces

Pno. 1

pp *fff* *p*

7:4 7:4 7:4

11:8 11:8

Pno. 2

pp *mf* *p* *ff* *ppp*

13:8 13:8 13:8 13:8 13:8

5:4 5:4 5:4 5:4

(G) (B)

Pno. 3

pp *mf* *p* *f* *fff* poss.

3 3 3

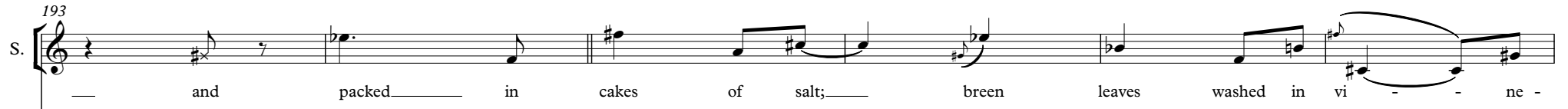
17:16 17:16 17:16 17:16

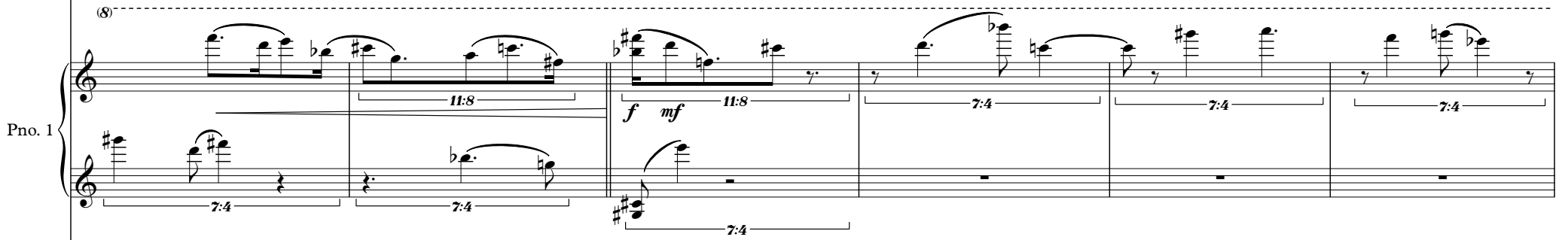
185
S. curves of smoke cooked goat belly; pink bean roasted

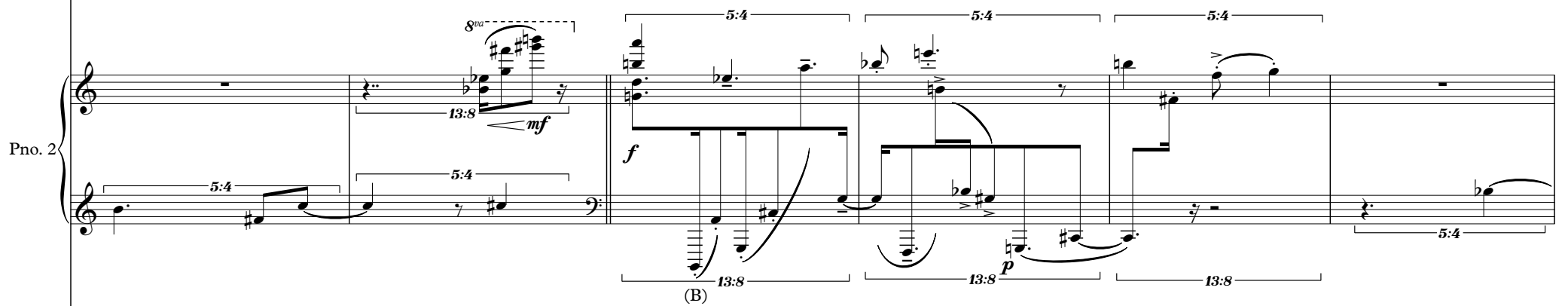
Pno. 1

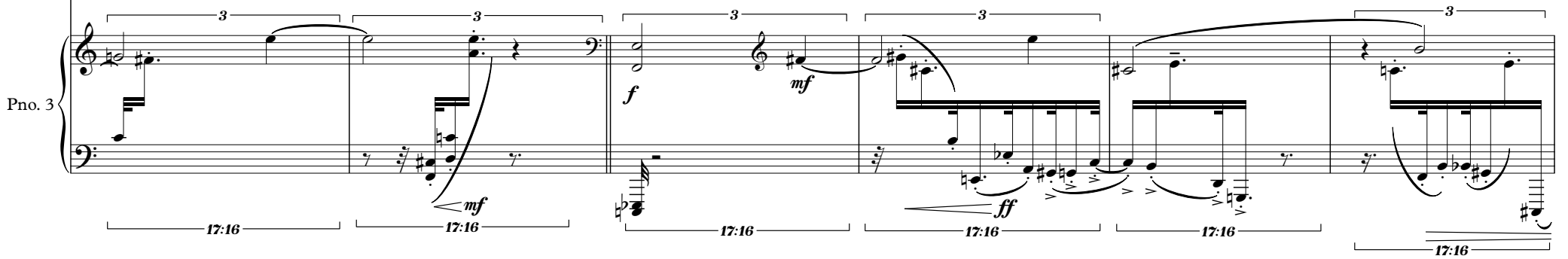
Pno. 2

Pno. 3

193
S. 

Pno. 1 

Pno. 2 

Pno. 3 

199

S. gar; ewe's milk; sa - lads run through with a thick, sme - lly cheese, Ar' -

Pno. 1

Pno. 2

Pno. 3

8) 11:8 11:8 11:8 11:8 7:4 7:4

7:4 fff 7:4 ppp 7:4 7:4 mp p

13:8 13:8 5:4 5:4 5:4 5:4

5:4 5:4 fff 13:8

3 17:16 3 3

17:16 pp fff 17:16 17:16 17:16

205
 S. shall' - vee _____ from the slopes of the cen - tral _____ moun - tains; je - lied _____ gar' -

Pno. 1

Pno. 2

Pno. 3

H

S. ²¹¹
 - shan ferr - - ied a-cross ca - nal a - cross the wa - - - ter ways, -

Pno. 1

7:4 7:4 7:4 7:4 7:4
 11:8 11:8 11:8 11:8
fff *ppp* *mf* *ppp*

Pno. 2

5:4 5:4 5:4 5:4 5:4
 13:8 13:8 13:8 13:8 13:8
ff *pp* *ppp* *mf*

Pno. 3

17:16 17:16 17:16 17:16
f *ppp* *mf* *ppp*

(A)

S. 217
 from the farm land and mar - - - - - kets of El - - - - - Rah;

Pno. 1
 7:4 (F) 7:4 (F#) (G#) 8^{va}
 3 3 3
fff poss. 7:4 *p* 7:4
 11:8 11:8 11:8
f

Pno. 2
 5:4 5:4 5:4 (Eb) 5:4 13:8
 13:8 13:8 13:8 13:8 5:4 13:8
ppp *f*
 3 3 3
fff poss. *f*

Pno. 3
 3 17:16 3 3 3
 17:16 17:16 17:16
f
 3 3 3
fff poss. *p*

223

S. *bri - mming, my - ster - i - - ous, pin - k, the woo - - - - den*

Pno. 1

Pno. 2

Pno. 3

7:4 7:4 7:4 7:4 3 7:4

11:8 11:8 11:8 11:8 3 11:8

f mp ppp poss.

(D) 13:8 5:4 5:4 5:4

5:4 13:8 13:8 13:8

mp f ppp poss.

17:16 (D) 17:16 (G)

3 3

f mp ppp

(B)

17:16 3 17:16

I

229

S.
 vats of be - rry beer, flu - shing the a - dults red with su -

Pno. 1
 (8) 7:4 7:4 7:4 7:4 7:4 7:4
 11:8 11:8 fff mp 11:8

Pno. 2
 5:4 5:4 5:4 5:4 5:4 5:4
 p ff ppp fff 13:8 13:8 13:8 5:4 13:8

Pno. 3
 3 3 3 3 3 3
 mp f pp ppp f fff mp 17:16 17:16 17:16 17:16 17:16 17:16

236
 S.
 - mmer and drun - ken - - ness a beau-ti-ful par-ty A beau - - ti - ful par -

Pno. 1

Pno. 2

Pno. 3

242
 S. *ty.* I climb up by the ta - ble on - to the chair o - ppo - site

Pno. 1

f *mp* *ppp* *fff*

Pno. 2

mp *ff* *fff*

Pno. 3

f *mp* *fff*

248
S. and watch hands clean, watch hands clean salt and carve the meat's pink folds at fat

Pno. 1 *mp* *mf* *fff* *mf* *fff* *mf* *fff*

Pno. 2 *mp* *mf* *mp* *p* *fff* *mf* *fff*

Pno. 3 *mf*

S. ²⁵⁵

seams in the flesh, the block-hunk so-pping the block-hunk so - pping. Pun - gent, wet, so - lemn

Pno. 1

p *fff* *mp* *fff* *ppp* *fff* *pp*

7:4 11:8 7:4 7:4 7:4 7:4 7:4

11:8 (F#) 7:4 7:4 7:4 7:4 7:4

(A)

Pno. 2

p *f* *mp* *pp*

5:4 5:4 5:4 5:4 5:4 5:4 5:4

13:8 13:8 13:8

J

S. 263

in the heat. A reek of unspoken liturgy, ritual absence of song. Meat against

Pno. 1

8^{va}

7:4 7:4 7:4 7:4 7:4

11:8 11:8 11:8

7:4 7:4

ff *p* *f* *p* *fff* *mf* *ppp* *f*

Pno. 2

5:4 5:4 5:4

13:8 13:8 13:8

5:4 5:4 5:4

13:8 13:8 13:8

5:4 5:4

fff *mp* *ppp* *f*

(D)


272

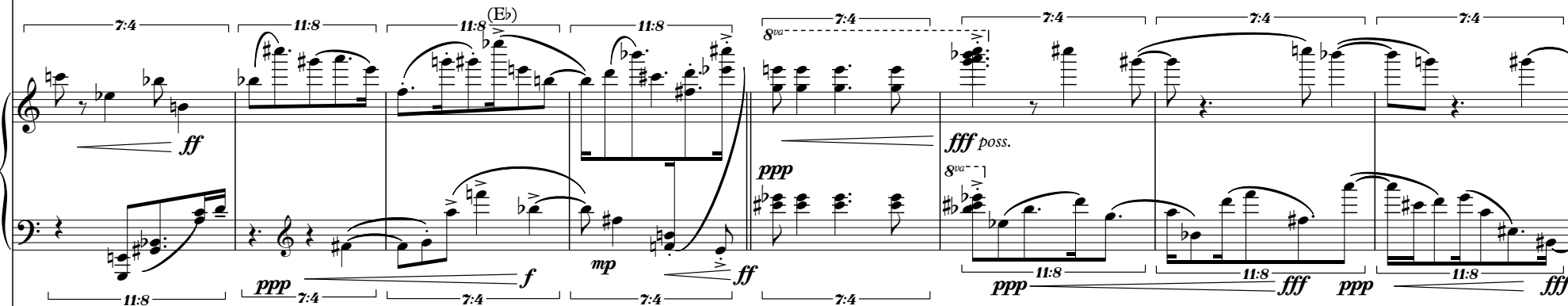
S. Meat a - gainst wood hands u - pon the knife of hot bone pee - ling small, al - most


Pno. 1

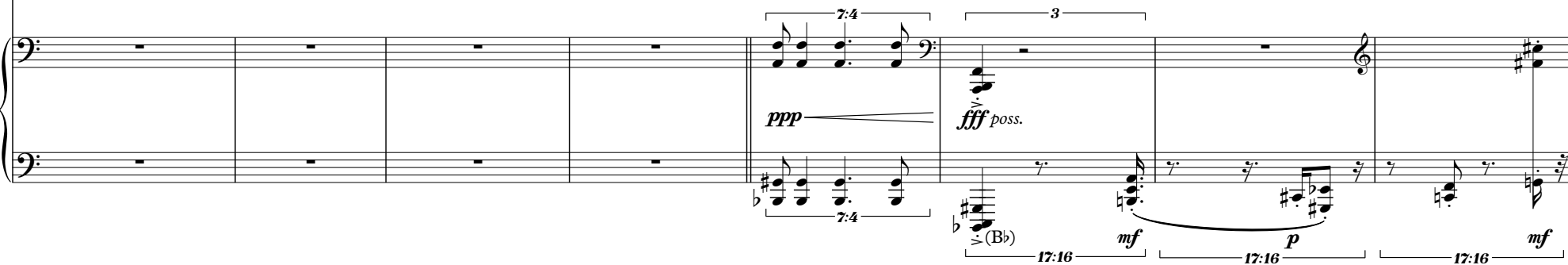
Pno. 2

Pno. 3

S. 
 — co-mi-ca-lly so, co - mi - ca - lly so, — se - rra - - ted saw - like_ teeth_ saw - like teeth. Its — warmed_

Pno. 1 
 Dynamics: *ff*, *ppp*, *f*, *mp*, *ff*, *ppp*, *fff poss.*, *fff*, *ppp*, *fff*, *ppp*, *fff*.
 Ratios: 7:4, 11:8, 11:8 (Eb), 7:4, 7:4, 7:4, 7:4, 11:8, 11:8, 11:8, 11:8, 11:8, 11:8, 11:8, 11:8.

Pno. 2 
 Dynamics: *fff poss.*, *mp*.
 Ratios: 5:4, 5:4, 5:4, 5:4, 7:4, 5:4, 5:4.

Pno. 3 
 Dynamics: *ppp*, *fff poss.*, *mf*, *p*, *mf*.
 Ratios: 7:4, 3, 7:4, 17:16, 17:16, 17:16.

288

S. *han - dle of shin - bone fa - sci - nates for knives are on - - - - ly used on -*

Pno. 1

ppp *fff* *p* *mf* *fff* *p* *ppp* *poss. ppp*

8^{va} 7:4 7:4 7:4 11:8 11:8 11:8 7:4

(A) 11:8 11:8 11:8 7:4 7:4 7:4 7:4 7:4 11:8

Pno. 2

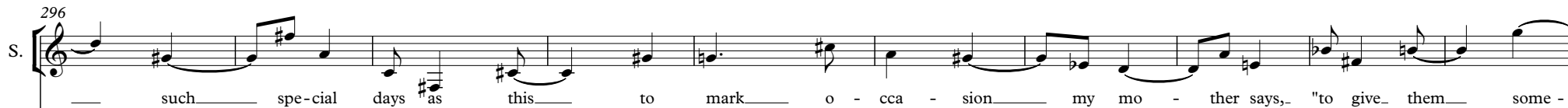
p *ff* *p* *ppp* *poss. ppp*

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 13:8

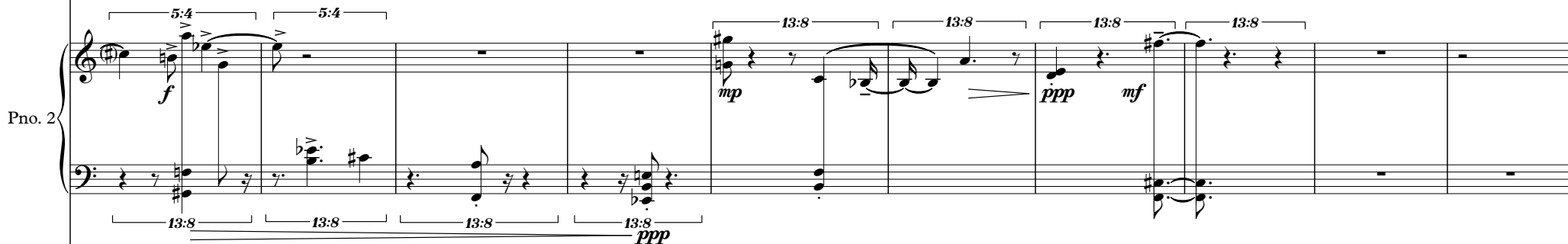
Pno. 3

p *mf* *p* *ppp* *poss.*

17:16 17:16 17:16 17:16

296
 S. 
 such special days as this to mark occasion my mother says, "to give them some -

Pno. 1 

Pno. 2 

Pno. 3 

♩ = 120

♩ = 130

S. ³⁰⁶

- thing to do!" And the guests laugh. He works with his hands and the tool for the most part on - ly

Pno. 1

fff *ppp* *f* *mp*

7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4

11:8

Pno. 2

ppp *f* *ppp* *f* *p*


5:4 5:4 5:4 5:4 5:4

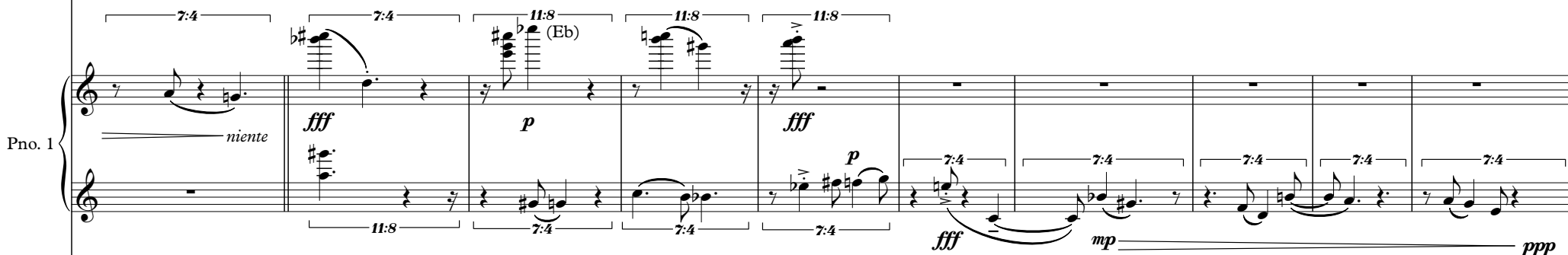
13:8 13:8 13:8 13:8 13:8

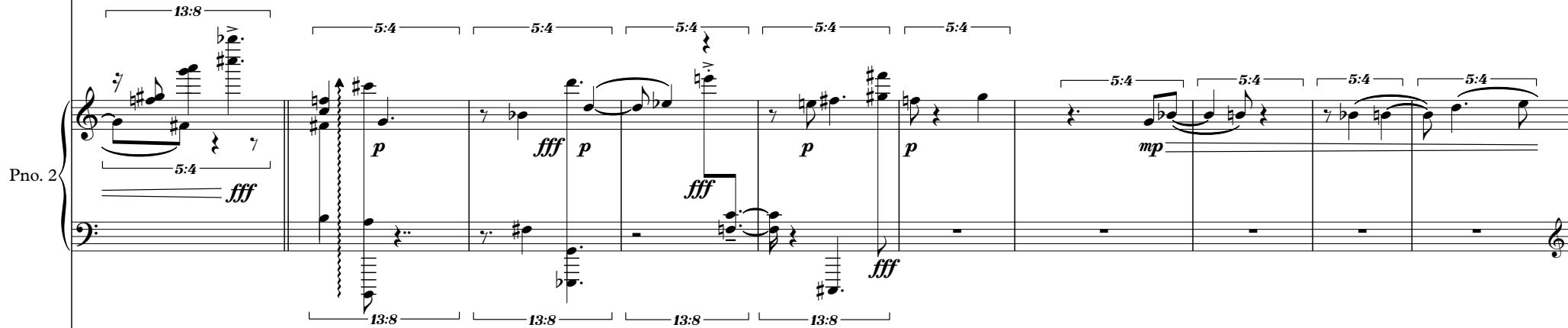
Pno. 3

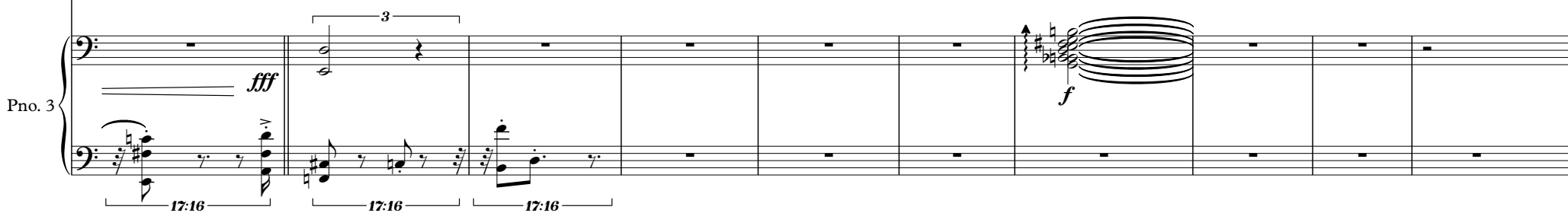
ppp *f* *mp* *mf* *f* *mp*

3 3 17:16 17:16 17:16 17:16 17:16

315
 S. 

Pno. 1 

Pno. 2 

Pno. 3 

325

S.

Pno. 1

Pno. 2

Pno. 3

S. ³³⁴
 mmmands of ma - ter work, the an - cient spell - song of home.

Pno. 1

7:4 7:4 7:4 7:4 7:4 7:4 7:4 11:8 11:8 11:8 11:8 11:8

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

Pno. 2

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

f *p* *mf* *p*

Pno. 3

(C)

17:16 17:16 17:16 3

p *fff* *mf* *ppp* *ff*

S. ³⁴⁵ $\text{♩} = 70$
 and the fat slips from the meat like a gown, Kha - me, Kha - me.

Pno. 1

11:8 11:8 11:8 11:8 7:4 11:8 11:8

fff *ppp* *f* *pp ff* *fff poss.*

7:4 7:4 7:4 7:4 7:4 7:4 7:4 11:8 7:4 7:4

p

(B \flat) (D) (B)

Pno. 2

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 13:8

f pp *fff poss.*

13:8 13:8 5:4

(G \sharp)

Pno. 3

3 17:16 17:16

fff poss.

17:16 3

355

S.

M-S.

mp

Our bo - dies grow ol - der but in - side we stay the same like child - ren caught be - hind a

Pno. 1

mp

niente

ppp

11:8

7:4

7:4

7:4

7:4

7:4

7:4

7:4

7:4

7:4

7:4

7:4

7:4

7:4

7:4

7:4

8va

Pno. 2

mf

niente

ppp

mp

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

(G)

13:8

13:8

13:8

13:8

13:8

13:8

13:8

13:8

3

3

3

17:16

Pno. 3

ppp *poss*

ppp

mp < *mf*

17:16

M-S. 365

wa - ter - fall. _____ We look _____ through _____ and down and in - to _____ the stream and no - long - er _____ re -

f _____ *p*

Pno. 1

11:8 11:8 11:8

7:4 7:4 7:4 7:4 7:4 7:4

f

Pno. 2

5:4 5:4 5:4 5:4 5:4

13:8 13:8 13:8 13:8

niente *p* *mf* *p* *f* *pp* *ff* *ppp*

(E) (Eb)

Pno. 3

17:16 17:16 17:16

p *f* *p*

N

M-S. ³⁷⁵ *mp*

cog - nize our - selves in the churn of the foam. You are so luck - y, he _____ says, his fin - gers _____ dri -

Pno. 1 *8va*

niente *p* *fff*

Pno. 2 *ppp poss.* *p* *fff*

Pno. 3 *p* *fff*

384
 M-S.
 pping with salt and beer with pink-bean and vi - ne -

Pno. 1
f *ppp poss.* *pp*
 8^{va}

Pno. 2
f *ppp poss.* *pp*
 3 3 5:4 5:4

Pno. 3
f *ppp poss.* *pp*
 3 3

M-S. ³⁸⁹

gar, you are___ so lu - cky Kes' - Cha' Au___ of the keen and___ cloud - white

Pno. 1

ff mf

Pno. 2

5:4 5:4 5:4 5:4 5:4

ff mf

Pno. 3

ff f mf

O

M-S. 396

eyes. You have your whole life a - - head of you do not be so quick to wish it

Pno. 1

Pno. 2

Pno. 3

405
M-S. *a - - way. To - day is a beau - ti - ful par - ty, a par - ty is to day -*

Pno. 1 *mf* 11:8 11:8 11:8 11:8 *p* 11:8 11:8

Pno. 2 13:8 5:4 5:4 (E) 5:4 5:4 5:4 5:4 *mf* *mp* *p* 5:4 13:8 13:8

Pno. 3 17:16 17:16 17:16 17:16 17:16 3 *p* *mf* *mp*

414

S. *p* A noise from up - stairs, hoarse and

M-S. is a beau - ti - ful par - ty.

Pno. 1 *senza ped.* *ppp poss.* *p* *pp* *mp* *ppp*

Pno. 2 *ppp poss.* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *13:8* *13:8* *13:8* *13:8* *13:8* *fff* *mf* *pp* *fff*

Pno. 3 *17:16* *mf* *17:16* *ff* *17:16* *ppp poss.* *17:16* *f*

S. *mf*
 421 *mf*
 black he pulls me back and ki - sses my hair. Flushed with po - wer and

M-S. *mf*
 Go and see a-bout your bro - thers.

Pno. 1
mf *fff* *fff poss.* *ff* *p* *pp* *mp* *ppp poss.* *f*
ppp 13:8 *ppp poss.* 13:8 *f* 13:8 13:8 13:8 13:8 13:8 *ppp* 13:8

Pno. 2
senza ped. *fff*
 5:4

Pno. 3
fff poss. *fff* *fff poss.* *ppp* *ff* *mf*
 17:16 17:16 17:16 17:16 (E)

♩ = 50

P

S. 429

pride, I pass up, up there.

M-S. *mp*

The glass shows a story running in circles a-round the dome a series of pictures a re-

Pno. 1

ppp
13:8
f
p

Pno. 2

niente

Pno. 3

mp

M-S. ⁴³⁴ *mf*

lief a ta - pes - try _____ I-cons of the yet to be. Lines and shapes as yet with-out form. _____

Pno. 1

ppp

Pno. 2

Pno. 3 ^{8^{va}} *mf* *p*

439 *mp*

S. Trace _____ u-pon curves _____ of the dome _____ lines _____ ah _____ ah _____ of the po - - ssi-ble,

Pno. 1

Pno. 2

Pno. 3

S. ⁴⁴⁵ *f*

draw-ing them back-ward draw - ing them in to the pa pa pa

Detailed description: This block contains the vocal line for the Soprano part. It begins at measure 445. The melody starts with a triplet of eighth notes (G4, A4, B4) in 6/8 time, followed by a half note (C5) and a quarter note (D5). The time signature changes to 7/8, then 5/8, and finally 4/8. The line concludes with a triplet of eighth notes (E5, D5, C5) and a half note (B4). Dynamics include a forte (*f*) marking at the beginning and end of the phrase.

M-S.

p Al - ways re - mem - ber the

Detailed description: This block contains the vocal line for the Mezzo-Soprano part. It begins in measure 445 with a whole rest. The line starts in measure 450 with a triplet of eighth notes (G4, A4, B4) in 6/8 time, followed by a half note (C5) and a quarter note (D5). The time signature changes to 7/8, then 5/8, and finally 4/8. The line concludes with a triplet of eighth notes (E5, D5, C5) and a half note (B4). Dynamics include a piano (*p*) marking at the beginning.

Pno. 1

Detailed description: This block contains the first piano accompaniment part. It consists of two staves (treble and bass clef) with whole rests throughout the entire passage from measure 445 to 455.

Pno. 2

f *pp* *mf* *p* *mf* *p* *mp* *p* *ff* *p* *f* *p* *f* *p* *mf*

Detailed description: This block contains the second piano accompaniment part. It features a complex melodic line with various intervals and dynamics. The dynamics are marked as *f*, *pp*, *mf*, *p*, *mf*, *p*, *mp*, *p*, *ff*, *p*, *f*, *p*, *f*, *p*, and *mf*. The time signature changes from 6/8 to 7/8, 5/8, 7/5, 7:4, 7:4, 7:4, and 5:4.

Pno. 3

f *pp* *mf* *ppp* *ff* *p* *f* *p*

Detailed description: This block contains the third piano accompaniment part. It features a complex melodic line with various intervals and dynamics. The dynamics are marked as *f*, *pp*, *mf*, *ppp*, *ff*, *p*, *f*, and *p*. The time signature changes from 6/8 to 7/8, 5/8, 7/5, 7:4, 7:4, and 5:4.

S. Q

451 7 11 13 17

pa pa Kha ah ah ah Kha ah ah me

M-S.

3 3 3 3

past is for - bi - dden: wa - sted, ea - ten life.

Pno. 1

ppp

Pno. 2

p < mp p 5:4 ff p < mp ppp < f ppp < ff mp < f mp < fff mp < ff ppp < fff > p f < mp f > ppp

3 3 3 7:4 5:4 5:4 7:4 3

Pno. 3

ff ppp f p fff ppp

M-S. ⁴⁵⁷

mf

Draw down the song to pul-ses — dru-mming gong — the long — wet beat of lu-ling blood

Pno. 1

mf

p

Pno. 2

p

15:14

f

p

6:5

Pno. 3

mp

p

f

M-S. 461 *pus - tle and pie - crust, eye - lash fin - ger - nail the pres - ent is tee - ming*

Pno. 2 *17:14 ff p mf*

Pno. 3 *p ff*



M-S. 464 *an - - - cient e - ver - green lines*

Pno. 2 *(C#) (G) 23:24 p ff mf*

Pno. 3 *(C#) (G#) p ff*

R

S. ⁴⁶⁷ *f* *tr* 3

I trace the lines of ma - tter - work in lines of song

Musical notation for Soprano (S.) in 7/8 time. The staff shows a melodic line starting with a rest, followed by a series of eighth and sixteenth notes. A fermata is placed over the final note. A trill (tr) is indicated above a note in the second system. A triplet of eighth notes is marked with a '3' in the third system. The dynamic is marked *f* (forte).

M-S. 3

try a - gain

Musical notation for Mezzo-Soprano (M-S.) in 7/8 time. The staff shows a melodic line starting with a triplet of eighth notes marked with a '3'. The lyrics 'try a - gain' are written below the notes.

Pno. 1

p *mf*

Musical notation for Piano 1 (Pno. 1) in 7/8 time. The left hand plays a series of chords and arpeggios. The dynamic starts at *p* (piano) and moves to *mf* (mezzo-forte). The right hand has rests.

Pno. 2

ppp 27:20 25:24

Musical notation for Piano 2 (Pno. 2) in 7/8 time. The right hand plays a melodic line with a long slur. The left hand plays a bass line. The dynamic is marked *ppp* (pianissimo). Time signatures 27:20 and 25:24 are indicated above the staff.

Pno. 3

mf *ppp*

Musical notation for Piano 3 (Pno. 3) in 7/8 time. The right hand plays a melodic line with a long slur. The left hand plays a bass line. The dynamic starts at *mf* (mezzo-forte) and moves to *ppp* (pianissimo).

S. 470

me - mo - - ries. of a fu - - - ture traced back in to the pre-sent

Pno. 1

p *mp* *f*

Pno. 2

21:20 19:12 6:7 8:5

f *ppp* *f*

Pno. 3

fff *ppp*

S
accel.

S. 474

Drawn back in-to the past. Kha ah ah ah ah ah ah

Pno. 1

Pno. 2

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

5:4 7:4 11:8 13:8

Pno. 3

fff

480

S. ah me.

M-S. *mf* O, There is on - ly but be it bean-sprout or glo - bule, — Breath-gasp, thro - pound,

Pno. 1

Pno. 2 *p* *mp*

Pno. 3 *mp* *mf* *p*

5 3 3 3 3 3 3 3

17:16 19:16

7 8 6 7 8 6 7 8

Detailed description: This page of a musical score, numbered 63, features five staves. The top staff is for Soprano (S.), with lyrics 'ah me.' and a melodic line starting at measure 480, marked with a 5-measure slur and a 3-measure slur. The second staff is for Mezzo-Soprano (M-S.), with lyrics 'O, There is on - ly but be it bean-sprout or glo - bule, — Breath-gasp, thro - pound,' and a melodic line starting at measure 480, marked with a 3-measure slur and a 3-measure slur. The third staff is for Piano 1 (Pno. 1), showing a complex rhythmic accompaniment with many sixteenth notes and slurs. The fourth staff is for Piano 2 (Pno. 2), with a melodic line starting at measure 480, marked with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The fifth staff is for Piano 3 (Pno. 3), with a melodic line starting at measure 480, marked with a mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

485

S. Kha - - - - me

M-S. trem-ble in the lip as it tra - ces lines of song ah The past is for - bi - dden, wa - sted, ea - ten life. O,

Pno. 1 *p* *mf*

Pno. 2 *mf* *f*

Pno. 3 *mp* *mf* *f* *ff* *p*

490

S.

M-S.

Pno. 1

Pno. 2

Pno. 3

hold your head high as up you look up-wards spi-nning, spi - nning, spins in the spin - hooped waists of chil-dren

The musical score consists of several staves. The vocal staves (S. and M-S.) feature lyrics and melodic lines with various note values and rests. The piano parts (Pno. 1, 2, and 3) provide accompaniment with intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings are used throughout to indicate volume changes, such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *fff* (fortississimo), *mp* (mezzo-piano), and *p* (piano). The score includes bar lines, repeat signs, and fermatas to structure the music.

M-S. *f* 495 *f* *f* *f* *f* *f* *f* *f*

star-clust-ers spi-ning, traced bets of zo-di-ac, wo-men in an-gles of dance or al-che-my

Pno. 1 *f* *mf* 5:4 *ff*

Pno. 2 *ff* *p* *mf* *mp* *fff* *mf*

Pno. 3 *f* *p*

M-S. ⁴⁹⁹

chan - - ging to beasts of the wa - ter ways boats and ri - gging,

Pno. 1

f *p* *ff*

(F) (F#)

Pno. 2

mf *pp*

7:4 7:4 7:4

Pno. 3

f *fff* *mf* *p* *ff* *mp*

7:4 7:4 7:4 7:4

(F) (F#)

502

M-S.

space - ports, oil, and ran - cid en - gine fire cruel, pink chil - dren

Pno. 1

fff

p

Pno. 2

f

Pno. 3

8va

fff

7:4

7:4

7:4

7:4

(D)

(G#)

Detailed description of the musical score: The score is for a voice part and three piano accompaniment parts. The voice part (M-S.) starts at measure 502 and features lyrics: "space - ports, oil, and ran - cid en - gine fire cruel, pink chil - dren". The music is in 6/8 time, with triplets of eighth notes. The piano parts (Pno. 1, Pno. 2, Pno. 3) provide accompaniment. Pno. 1 has a *fff* dynamic and includes 7:4 time signature changes. Pno. 2 has a *f* dynamic. Pno. 3 has a *fff* dynamic and includes an *8va* marking. The score concludes with a key signature change to D major (G#) and a final 7/8 time signature.

M-S. *505* *fff* *p*

cruel eyes made black by reams of ach-a-te men made of me-tal, blank fa-ces of chi-na, eyes white, i-mmo-bile

Pno. 1

fff *fff poss.*

Pno. 2

f *pp* *p* *f*

fff

Pno. 3

mp *ppp poss.* *f* *pp*

M.S. *510*

sta - ring, a - ccu - sing. The wa - ter - ways of Khye - rell, its can - als and sea - lanes, its depths and tides, its black in - fin - i - ty lea - ding to a pla - net

an increasing sense of chaos until rhythm, pitch and interplay disintegrate

Pno. 1

p *mf* *fff* *ppp* *p < f*

an increasing sense of chaos until rhythm, pitch and interplay disintegrate

Pno. 2

ppp *mp* *ppp* *f* *p < f*

an increasing sense of chaos until rhythm, pitch and interplay disintegrate

Pno. 3

fff *ff* *f* *p* *f p* *f > p*

M-S. 516

mf

blue _____ like ours but with such green land that it stre-tches out a-cross the seas _____ and he mis-pheres draw-ing the great ex-panse of

Pno. 1

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

Pno. 2

f *p* *mp* *p*

Pno. 3

p f *pp* *ff*

521

S.

The

M-S.

po-ssi-bi-li-ty with-in a sin-gle bor-der line

→ chaos

normale

Pno. 1

→ chaos

normale

Pno. 2

→ chaos

normale

Pno. 3

The musical score is arranged in four systems. The first system contains the vocal line for Soprano (S.) and Mezzo-Soprano (M-S.). The Soprano part has a rest for the first three measures, followed by a note in the fourth measure. The Mezzo-Soprano part has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and then a series of notes with dynamics *ff*, *p*, and *fff*. The lyrics are: "po-ssi-bi-li-ty with-in a sin-gle bor-der line".

The second system contains the piano accompaniment for Pno. 1. The right hand has a melodic line with dynamics *mp*, *fff poss.*, and *ppp*. The left hand has rests. Performance directions include "→ chaos" and "normale".

The third system contains the piano accompaniment for Pno. 2. The right hand has a melodic line with dynamics *fff*, *fff*, *pp*, and *fff poss.*. The left hand has rests. Performance directions include "→ chaos" and "normale".

The fourth system contains the piano accompaniment for Pno. 3. The right hand has a melodic line with dynamics *f*, *mf*, *p*, and *fff poss.*. The left hand has rests. Performance directions include "→ chaos" and "normale".

S. *p* *mp*
 par - ty and the sun - light are be - low me. The glass ta - pes - try hangs a - bove... Hangs a - bove twins on - ly

M-S. *mp* *ppp*
 par - ty and the sun - light are be - low me. The glass ta - pes - try hangs a - bove...

Pno. 1 *pp* *p* *pp* *p* *pp* *p* *mp*

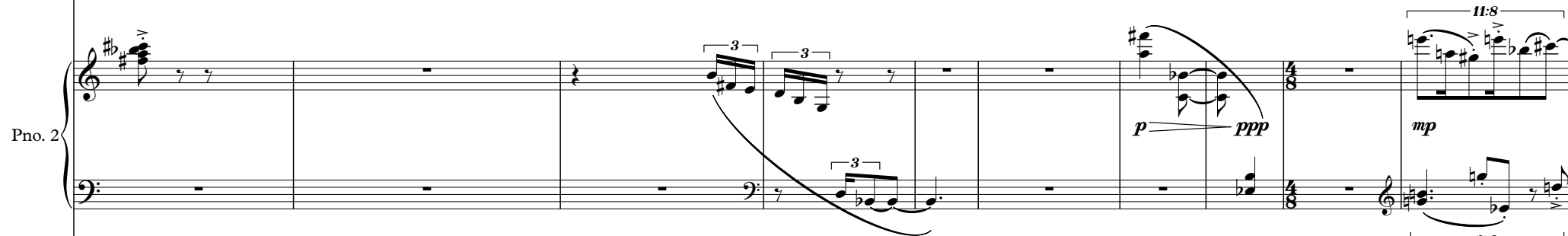
Pno. 2 *p* *pp* *p* *pp* *p* *pp* *mp*

Pno. 3 *ppp* *pp*

534

S. 

Pno. 1 

Pno. 2 

Pno. 3 

544

S. — Their hair is a thick, jet black, worn long and un kempt. — Close to - ge ther like a

M-S. — — — — — *pp* They stare at Kes.

Pno. 1 *ppp* *p* *p* *mp* *ppp* *mp*

Pno. 2 *mp* *mp* *p* *mp* *p* *p*

Pno. 3 *p* *mp* *p* *mp* *p* *p* *mp*

V

S. ⁵⁵⁴ *mf*
 sin-gle crea-ture hi - ding in the scrub. Snot poo-ling in tears in shi - vers. My

M-S.
 They stare at Kes from behind their hair.

Pno. 1
p pp mp ppp mp

Pno. 2
pp p ppp p f

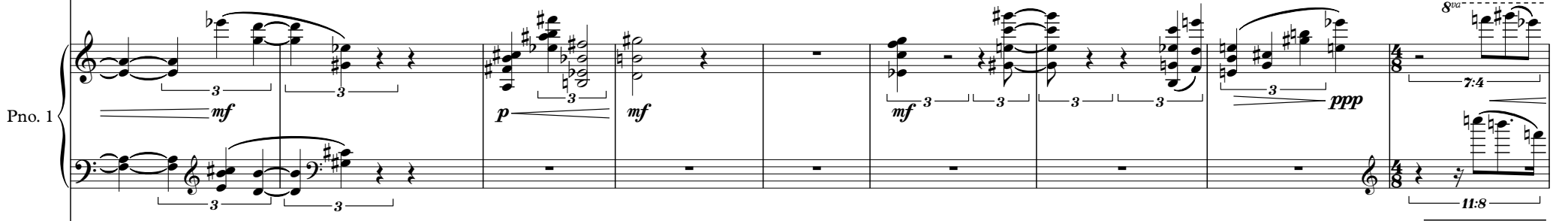
Pno. 3
p pp ppp mp P mp

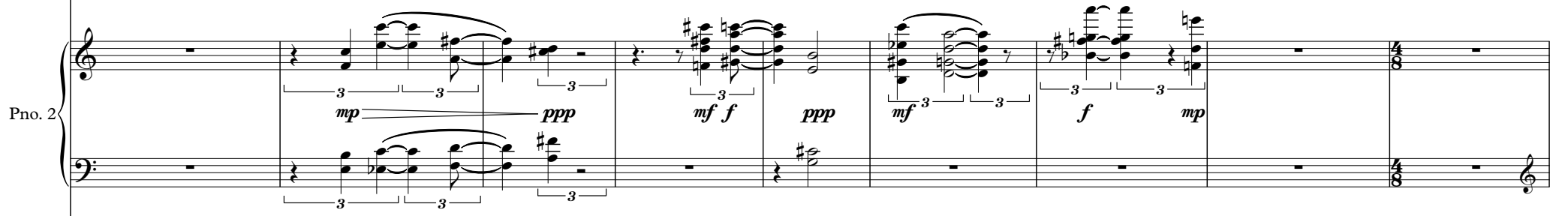
564
 S. 

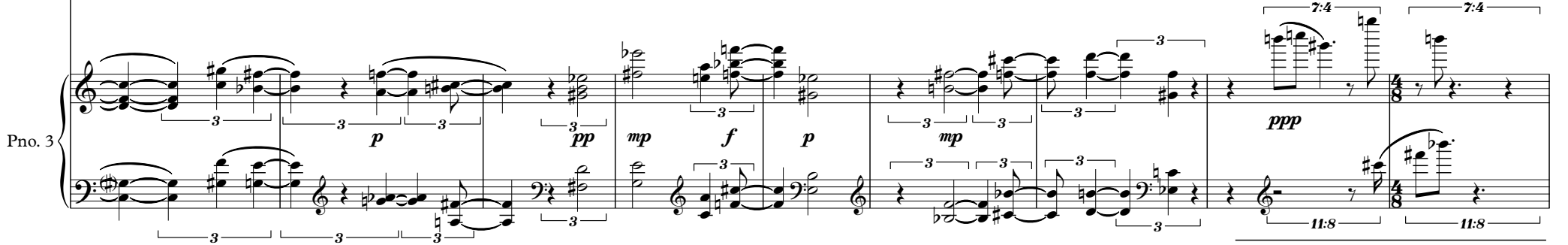
bro thers, figh ting, bloo - died dumb_ by a patch of red_____ on the stone work the size of an a - dult thumb.

M-S. 

Kes' -

Pno. 1 

Pno. 2 

Pno. 3 

573

S. U - sing the hon o - ri - fic_ as though twice my age. It is not as though a - no - ther_ mo - ment stands in my

M-S. Cha' Au. Kes - Cha - Au

Pno. 1

ff *ppp* *mp* *mf* *mp* *mp* *mf* *mp*

Pno. 2

fff *mf* *mp* *f* *mf* *p*

Pno. 3

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

♩ = 70

582

S. place. Hea-ted air shi-vering like bris-tled hides, blood-flared ca-pi-lla-ry, pu-pil,

M-S. The Song of An-ger.

Pno. 1 *p* *mf* *f*

Pno. 2 *f* *p* *ff* *ff* *p*

Pno. 3 *p* *mp* *p* *mp* *f* *mp* *mp*

The score is divided into five systems. The first system (measures 582-585) features the vocal line with lyrics and a mezzo-soprano line. The piano accompaniment for Pno. 1, Pno. 2, and Pno. 3 begins. The second system (measures 586-589) continues the vocal and mezzo-soprano lines, with Pno. 1 and Pno. 3 providing accompaniment. The third system (measures 590-593) shows Pno. 2 and Pno. 3 with complex rhythmic patterns and dynamics. The fourth system (measures 594-597) continues the piano accompaniment. The fifth system (measures 598-601) concludes the page with final chords and dynamics.

589

S. *f*
 nose. It is not a - no - ther mo - ment su - per - im - posed. Cold palm clammed a tthe webb - ing but

M-S.
 O, an - - - cient song

Pno. 1
p *ppp* *mf* *ppp*

Pno. 2
f *mp* *mf* *ppp* *mf*

Pno. 3
p *ppp* *mf*

X

S. ⁵⁹⁴
 not as though... I am not there or that a - noth-er's sto-ry sings, al - most, through me.

M-S.
 of the world out - side of time. Song - - - spell of the

Pno. 1
p *mf* *p*

Pno. 2
 7:6 *f* *p* *f*

Pno. 3
 7:6 *f* *p* 7:6 7:6 7:6 7:9 *mf*

600

S. Te-pid dull, washed but not a new fee - ling — up through my spine and in

M-S. stopped clock. like a lance ru-nning through the small of her back in-to the brain

Pno. 1 *f p mp p f mf f*

Pno. 2 *p f p mp p f p mf*

Pno. 3 *f p mf*

Detailed description of the musical score: The score is for page 82, starting at measure 600. It consists of three vocal parts and three piano accompaniment parts. The Soprano part (S.) has lyrics: "Te-pid dull, washed but not a new fee - ling — up through my spine and in". The Mezzo-Soprano part (M-S.) has lyrics: "stopped clock. like a lance ru-nning through the small of her back in-to the brain". The piano parts (Pno. 1, 2, 3) provide accompaniment with various dynamics and textures. Pno. 1 uses dynamics *f*, *p*, *mp*, *p*, *f*, *mf*, and *f*. Pno. 2 uses *p*, *f*, *p*, *mp*, *p*, *f*, *p*, and *mf*. Pno. 3 uses *f*, *p*, and *mf*. The score includes time signature changes from 6/16 to 4/16 and back to 6/16. There are several triplet markings and slurs throughout the piano parts.

609

S. Sha-tter-ing like light u-pon cor-ti-cal col-umn, neu-ron, pat-terns of pu-ri-ty,

M-S. gy-ri, e-lec-tri-cal rune: pre-sent in-de-

Pno. 1

Pno. 2

Pno. 3

The score is written for voice and piano. It begins at measure 609. The vocal parts (S. and M-S.) have lyrics: "Sha-tter-ing like light u-pon cor-ti-cal col-umn, neu-ron, pat-terns of pu-ri-ty, gy-ri, e-lec-tri-cal rune: pre-sent in-de-". The piano accompaniment consists of three parts (Pno. 1, Pno. 2, Pno. 3). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *fff*, *p*, *mp*, *f*, *ppp*, *mf*, and *ff*. The score includes various musical notations such as slurs, accents, and articulation marks.

Y

♩ = 40

84

617

S.

be-yond a-li-bi, pure, pure cause...

M.S.

fen-si - ble in - tent case:

Pno. 1

poss. p

mp

Pno. 2

p fff

mp

Pno. 3

poss. p p fff

mp

632

Pno. 1

Pno. 2

Pno. 3

The musical score consists of three systems, each for a piano (Pno. 1, Pno. 2, and Pno. 3). Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#). The tempo and meter are not explicitly shown but are implied by the notation. Pno. 1: The right hand has rests. The left hand starts with a half note (F#), followed by a slur and a fermata over a half note (F#), and then a triplet of eighth notes (F#, G, A). Pno. 2: The right hand has rests. The left hand has a triplet of eighth notes (F#, G, A), followed by a slur and a fermata over a half note (F#), and then a triplet of eighth notes (F#, G, A). Pno. 3: The right hand has rests. The left hand has a triplet of eighth notes (F#, G, A), followed by a slur and a fermata over a half note (F#), and then a triplet of eighth notes (F#, G, A).

Z

$\text{♩} = 60$

644

S. *pp* I run. I run. I ran, I ran. I stole a boat_____ made a break

M-S. *p* Ans-wer, SEE - KER. Ans-wer, CRE-DI - TOR. *mf* Ans-wer, RE-COR-DER.____ from the te-thered SHORE_____ for CA NAL and

Pno. 1 *con ped.* *pp* *8^{vb}*

Pno. 2 *con ped.* *pp* *8^{vb}*

Pno. 3 *con ped.* *pp* *8^{vb}*

665

S. *fff f* **AA**
 traced my wake a - way in-to SPA-CE'S UN-KNOWN LONG-TI-TUDES. I ran I ran I ran I ran I ran and I watched the wa-ter bu-ckle,

M-S. *mf*
 SEA LANE COLD, cold, ah wa

Pno. 1 *7:4*

Pno. 2 *5:4 ppp*

Pno. 3



681

S. *3* *3* *3* *3* *3* *3* *3* *3*
 folds be-neath the prows' traced in-ci-sions, a sla-pping of waves like bra-cken paw-ing bark, li-chen and spore. Spi-ralled fronds bent fin-ger like in

M-S. *3* *3* *3* *3* *3* *3* *3* *3*
 prow waves li fron

Pno. 1 *7:4 11:8 7:4 7:4 7:4 7:4*

Pno. 2 *5:4 5:4 13:8 5:4 5:4 13:8*

Pno. 3 *3 3 3 17:16 3*

687 *mp* *f* *mp*

S. *mp* *f* *mp*

sound-less snow-bleached a-qua-ma rine. Come, they call. But the moor's cold dea-fens the hand and you see on-ly the hand, my hand, U-pon the

M-S. *p* *mf* *p*

blea come han han han

Pno. 1 *mp* 7:4 7:4 7:4 7:4 11:8 7:4 7:4

Pno. 2 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Pno. 3 3 17:16 3 3 3 3 17:16



694 **BB**

S. *ppp*

chopped and ru-tted keel. I watch the wa-ter shim-mer in nooked_ pools of air, shin-ing a-ra-besques_ like roots tra-cing war-rens, or

M-S. *ppp*

han I pool ba

Pno. 1 *ppp* 7:4 7:4 11:8 7:4 7:4 7:4 7:4

Pno. 2 5:4 5:4 5:4 13:8 5:4 5:4 5:4

Pno. 3 3 3 3 3 11:8

701

S. *f* *mf* *mp*
 song fun-gus whis-pe-ring dirt to the birch and ha-zel. 'Come down', it whin-nies. A mouth is caked with su-gar and mud tra-ces the prints of

M-S. *mf* *p*
 song ah ah nee su pri

Pno. 1 *mf*
 7:4 17:16 7:4 7:4 7:4 7:4 7:4 7:4

Pno. 2 *mf*
 13:8 5:4 13:8 13:8 5:4 5:4 5:4 5:4

Pno. 3
 3 3 3 11:8 11:8 11:8 3

709

S. *f* *ff*
 hares. Dro-p-pings. Leaves, gifts per-haps, of court-ship. Fin-ger-nails scoop in-to the fen, though cold, too cold to clasp the sledge's plas-tic cleav-ing earth from

M-S. *mf* *f*
 lea ah ah cold cla clea

Pno. 1 *ppp* *mf*
 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4

Pno. 2 *f*
 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Pno. 3
 3 3 3 3

719 CC *ppp* *mf*

S. home. I plane my palm o-ver the foam. I smooth the dirt. The keel shut-te-ring, the tide plays and

M-S. *ff* *ppp* *mp* ah ah ah foam keel play

Pno. 1 *ppp* 7:4 11:8 11:8 11:8 7:4 7:4 11:8 7:4

Pno. 2 5:4 5:4 13:8 13:8 5:4 5:4 13:8 5:4

Pno. 3 3 3 17:16 3 3 17:16 3



727 *p* *f*

S. mu-shrooms and seeds wash the dust of lost things. A rab-bit skull. A nail. "Come, come down." I

M-S. *p* *mf* ah ah ah ah ah

Pno. 1 *mp* 7:4 7:4 7:4 7:4 7:4 7:4 7:4 11:8 7:4

Pno. 2 5:4 13:8 5:4 5:4 5:4 5:4 5:4 13:8 5:4

Pno. 3 3 17:16 17:16 3 3 17:16 *fff*

736

S. *fff* watched the water smooth the bow, the di-pping plunge in to wave and brea-ker, or skim-ming chop and swell drives line in ri-ppled foam. *mf* *p* These

M-S. *f* bow ka line o. *mp*

Pno. 1 7:4 11:8 7:4 11:8 11:8 7:4

Pno. 2 5:4 13:8 5:4 13:8 13:8 5:4 *ppp*

Pno. 3 3 17:16 17:16 3 3

742

S. *f* *p* tra-ces of pas-sage: caulked tim-ber drip-ping tar-moss, the sod-den splin-ter or salt hard rag, *fff* bir-linn's oak beak whet-ted and *mf* peeled va-nish in the sea's *f*

M-S. *p* caw saw rah whch va-nish sea's eve - *ff* *f*

Pno. 1 11:8 11:8 7:4 7:4 11:8 11:8 7:4 7:4 11:8

Pno. 2 13:8 13:8 5:4 5:4 5:4 5:4 5:4 5:4 5:4 *mf*

Pno. 3 3 3 3 3 3

DD

751

S. *mp*
 eve-ning as a me-mry of a hill of ferns, fox-gloves' pink and the reek of wild gar-lic. The snow-storm mel-ted, as noth-ing at all as the

M-S. *p*
 ning as a mem - ry hill of ferns fox - gloves' pink reek gar - lic snow as no - thing at all

Pno. 1 *ppp*
 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4

Pno. 2 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Pno. 3 3 3 3 3 3 3 3



761

S. *p* **EE**
 boat's wake wi-dens and set-tles and va-nish-es. The sea and earth are once again si-lent. Ans- wer, O, bank-rupt, foo - lish deb - tor

M-S.
 boat va - ni-shes the sea earth

Pno. 1 *mp* *ppp*
 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4

Pno. 2 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Pno. 3 3 3 3 3 3 3 3

773

S. *O, what is this place?*

M-S. *mp*
The way is not of SHAME or FOND-NESS. It is the un- cea- sing SONG of HOME.

Pno. 1 *mf* *ppp*

Pno. 2 *f* *ppp*

Pno. 3 *ppp*

788

M-S.

Pno. 1 *fff*

Pno. 2 *fff*

Pno. 3 *fff*

FF

94

$\text{♩} = 100$

M-S. *mf* 801
Man made earth, made fur-rows in the earth, made fi-shing lanes and farms of sal mon, rope-lengths, nets, and wi - re creels. Man made earth, and

Pno. 1 *mf*
like a ancient, clanking robot
(E)
3

Pno. 2
like a ancient, clanking robot
"fff"
3

Pno. 3
like a ancient, clanking robot
pizz. "fff"
(Bb)

GG

mp

806

S.

The ship docks u-pon a bar-ren, red_ hide_ of a

M-S.

filled the earth with seeds and hed-ges. Danced on ta-bles, dan-gled ci-ga-rettes from win dow le-dges_

Pno. 1

f

p

(F#)

Pno. 2

"*mf*"

Pno. 3

"*mf*"

813

S. *pla- net, all rock and twi-sted me-tal... Up - en-ded fa-la-fel stands, de-nim rags and sha-ttered ne - on... Be-fore a queer, stand-off chil-dish-ness, they tell me its name,*

Pno. 1

Pno. 2

Pno. 3

mf

fff

fff

fff

Detailed description of the musical score: The score is for a voice part and three piano accompaniments. The voice part (S.) is in 4/8 time and features a melodic line with several triplet markings. The lyrics are: "pla- net, all rock and twi-sted me-tal... Up - en-ded fa-la-fel stands, de-nim rags and sha-ttered ne - on... Be-fore a queer, stand-off chil-dish-ness, they tell me its name,". The piano accompaniment consists of three parts: Pno. 1, Pno. 2, and Pno. 3. Pno. 1 has a complex texture with chords and melodic lines, including dynamic markings *mf* and *fff*. Pno. 2 and Pno. 3 provide harmonic support with various textures and dynamics. The score includes various musical notations such as triplets, slurs, and dynamic markings.

HH

820

S.

820
 Strange u-pon the mouth, like a shell_ or pe-bble... 'Lon-don,' ___ they say. 'Lon-don.' ___

M-S.

mf
 Man made air, hung sa-te-llites and de-bris, as-tral rings of came-ra re lays

Pno. 1

p (E \flat) (E \flat)
ppp *ppp poss.* *mf*

Pno. 2

"mf" *"p"* *"fff"*

Pno. 3

"mf" *"p"* *"fff"*
 (A)

830

M-S.

Musical notation for the vocal line (M-S.) in 3/8 time. The melody consists of eighth and sixteenth notes, with some rests. The lyrics are: "i-ron a-row-heads placed mid-fight in the o-sprey's heart, a con - si-der-a-ble witch-craft, and trails of ke-ro - sene."

— i-ron a-row-heads placed mid-fight in the o-sprey's heart, a con - si-der-a-ble witch-craft, and trails of ke-ro - sene.

Pno. 1

Musical notation for Piano 1. The right hand features a melodic line with slurs and ties, including a trill. Chordal accompaniment is present in the left hand. Dynamics include *mp* and *ppp*. Chord symbols (F), (Eb), (F), (E), and (D#) are indicated above the staff.

Pno. 2

Musical notation for Piano 2. The right hand is mostly silent, with some notes at the end. The left hand features a rhythmic pattern of triplets. Dynamics include *f* and *p*.

Pno. 3

Musical notation for Piano 3. The right hand is mostly silent. The left hand features a rhythmic pattern of eighth notes and chords. Dynamics include *f* and *p*. A chord symbol (A) is indicated below the staff.

II

838

S. *mf*

I say how I, too, am an ex-ile, from a land of bright beer and is-lands. Where we fill the air with song and laugh-ter, with the

M-S.

Pno. 1

(Eb) (F) (Eb) *p* *ppp*

Pno. 2

mf

Pno. 3

mf *p*

847
S. *he-a-dy gasps of fu-tures; drawn back in-to the pre-sent, in-to the past.*

JJ

M-S. *Man made the bright hea-vens and*

Pno. 1

Pno. 2

Pno. 3

JJ

854

M-S.

ra - di - a - ted talk shows. _____ Cooked roasts. Pulped be - rry jam, drank Buck - fast with gu - sto _____ and fi - na - lly man made them - selves.

Pno. 1

mf

p

mf

(G)

Pno. 2

"*fff*"

"*mf*"

Pno. 3

"*fff*"

"*mf*"

"*fff*"

M.S. *mf* *f* *p* *mf*

Sta-ring in the ri-ver, notched peach-stone with nicks and grooves. Till it be-came masque pocked, si-lent and un ca nny. Carved soil, reed and parch-ment till the

Pno. 1 *mp* *ppp poss.* *mp*

Pno. 2 *fff* *f* *mp* *pp* *f*

Pno. 3 *f* *mp* *pp* *f*

KK

870

S. *f* They say they are me - cha - ni - cal men.

Musical notation for Soprano (S.) starting at measure 870. The staff is in treble clef with a key signature of one sharp (F#). The music begins with a whole rest, followed by a series of rests in 5/8, 4/8, and 3/8 time signatures. It then transitions to 5/8 time and features a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, ending with a triplet of eighth notes (D5, C5, B4).

M-S. *mp* three were as one: in - fi - nite - ly por - tioned, o - ver - lain with grain and bor - ders.

Musical notation for Mezzo-Soprano (M-S.). The staff is in treble clef with a key signature of one sharp (F#). It begins with a triplet of eighth notes (G4, A4, B4) in 5/8 time, followed by a series of eighth and quarter notes in 4/8 and 3/8 time signatures. The music then returns to 5/8 time with a melodic line of quarter notes (G4, A4, B4, C5) and ends with a half note G4.

Pno. 1 *pp* *mp* *pp* *mf*

Musical notation for Piano 1 (Pno. 1). The score consists of two staves: treble and bass clef. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, marked with *pp*, *mp*, and *pp*. The bass staff provides a rhythmic accompaniment with eighth and quarter notes. A *mf* dynamic marking is placed at the end of the piece.

Pno. 2 *mp* *f* *fff*

Musical notation for Piano 2 (Pno. 2). The score consists of two staves: treble and bass clef. The treble staff features a long, sustained chord that changes in dynamics from *mp* to *f* to *fff*. The bass staff has a simple accompaniment of quarter notes.

Pno. 3 *mp* *f* *fff* 6:5

Musical notation for Piano 3 (Pno. 3). The score consists of two staves: treble and bass clef. The treble staff has a long, sustained chord that changes in dynamics from *mp* to *f* to *fff*. The bass staff features a rhythmic accompaniment of quarter notes. A 6:5 time signature is indicated at the end of the piece.

S. ⁸⁷⁷

Made like us, but of past and matter in-stead of flesh and fu-ture song. Men made of pa-tterns, text, cloth, de - duc - tions; like tides, the black and gold boards_ which still

Pno. 1

p *mf*

Pno. 2

mf *fff*

Pno. 3

mf *fff*

LL

885

S. *line the ho - ri - zons of Thread-nee-dle_ and Ca - na - ry Wharf.*

M-S. *Man_ made them-selves in me-ssage boards,*

f

Pno. 1

ppp poss.

fff

pizz.

(A) (G#)

Pno. 2

pp

fff

Pno. 3

pp

fff

892

M-S.

mf

self-re-gu-la-ting sy-stems. Sang lays and fea-sed. Wrought flo-rid, pas-tel di-a-dems_ placed with mu-sic and light. Man made a race of men from

Pno. 1

normale

pp

Pno. 2

normale

pp

(A)

(A)

Pno. 3

normale

pp

The musical score is written for three pianos and a mezzo-soprano. The mezzo-soprano part is in the top staff, with lyrics underneath. The piano parts are in three systems below. Pno. 1 has a melodic line in the right hand and accompaniment in the left hand. Pno. 2 has a melodic line in the right hand and accompaniment in the left hand. Pno. 3 has a melodic line in the right hand and accompaniment in the left hand. The score is in 6/8 time and consists of 8 measures. The mezzo-soprano part has lyrics: "self-re-gu-la-ting sy-stems. Sang lays and fea-sed. Wrought flo-rid, pas-tel di-a-dems_ placed with mu-sic and light. Man made a race of men from". The piano parts are marked with dynamics: *mf* for the mezzo-soprano, *normale* and *pp* for the pianos. There are also performance markings like "normale" with a dashed line and "(A)".

899
 M-S.
 li-nen, wire and chi-na. Their fa-ces were pain-ted with bright a-cry-lic co-lours. Ex-pres-sions of joy and ear-nest-ness. Man

Pno. 1

Pno. 2

Pno. 3

908

M-S.

Musical notation for the vocal line (M-S.) in 5/8 time, starting at measure 908. The melody is written on a single staff with a treble clef. It begins with a series of eighth and sixteenth notes, followed by a half note, and then continues with a mix of eighth, quarter, and half notes, ending with a long note in the final measure.

made a race of men, whose me-tal palms rolled ci-ga-rettes, poured cups of su-gar in-to vats of dam - son and ham-mered crowns.

Ⓞ-----

8^{va}-----

Pno. 1

Musical notation for Piano 1 (Pno. 1) in 5/8 time. The piece starts with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a bass line. The notation includes various rests and articulation marks.

Pno. 2

Musical notation for Piano 2 (Pno. 2) in 5/8 time. The piece starts with a mezzo-forte (*mf*) dynamic. The right hand plays chords and single notes, while the left hand provides a bass line. The notation includes various rests and articulation marks.

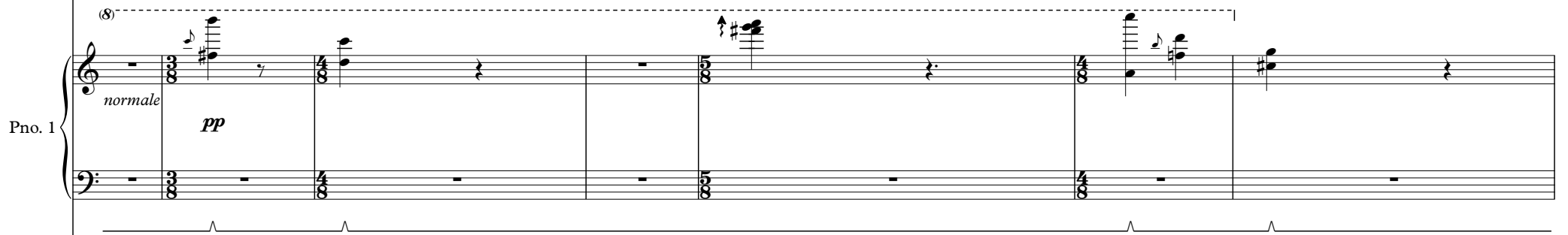
Pno. 3

Musical notation for Piano 3 (Pno. 3) in 5/8 time. The piece starts with a mezzo-forte (*mf*) dynamic. The right hand plays chords and single notes, while the left hand provides a bass line. The notation includes various rests and articulation marks.

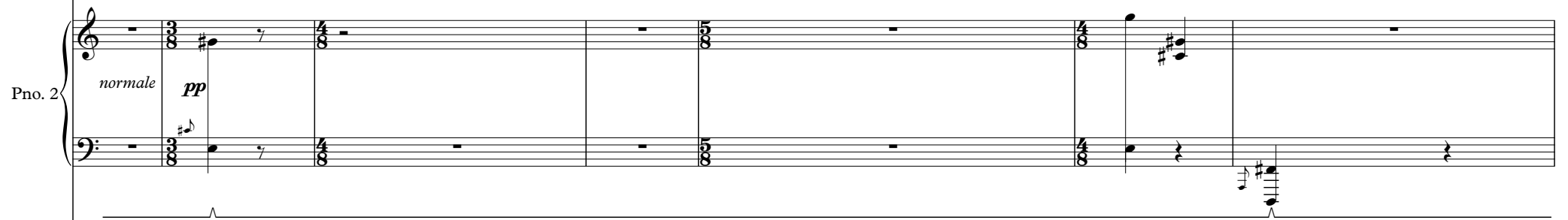
S. *p* 918
I clasp it. It is like tou-ching a wa-ter da-maged page, the way wri-ting ap-pears in your mind fu-lly-formed. The smells and co-lours of the world_which it



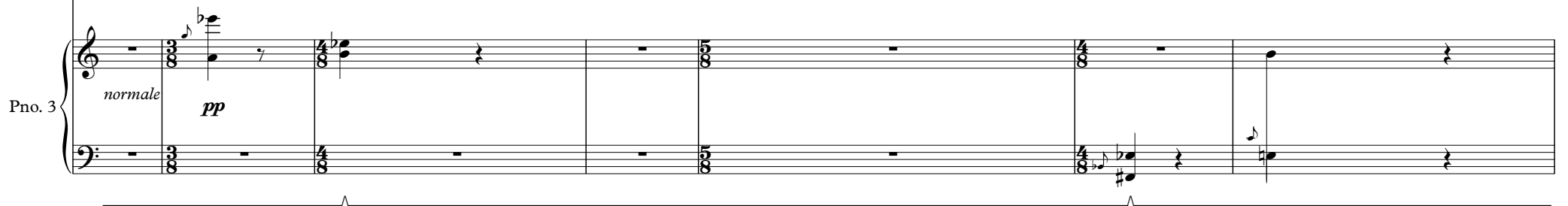
Pno. 1 *normale* *pp*



Pno. 2 *normale* *pp*



Pno. 3 *normale* *pp*



S. ⁹²⁵ *mf* *mp*

sweeps in_ and is en-cir-cled by_ I say,_ I am Kes'-Cha'-Au_____ from Khye-Rell,_____ the land of end-less o-ccean. I tell her that I sail

Pno. 1 *pizz.* *mp* *f* *p* *ppp* *normale*

Pno. 2 *pizz.* *mp* *f* *p* *ppp* *normale*

Pno. 3 *pizz.* *mp* *f* *p* *ppp* *normale*

(B)

937

S. here, now, through the ca-nals and sea lanes_ that bind cold space to-ge - ther_ the trans-di-men-sio-nal sea - lanes_ that cir-cle the ar - chi-pe la - gos_ of my

M-S.

Pno. 1

Pno. 2

Pno. 3

943

S. *p* *mf*

home. That I must learn of the past. The ways and pa-ssage of the past. I stand as be-fore, as be-fore as now, I ask her, O,

M-S.

Pno. 1 *mf* *p* *fff*

Pno. 2 *mf* *p* *fff*

Pno. 3 *mf* *p* *fff* normale *ppp* *mf*

(G) (D) (A)

951

S. stran-ger, cen-sor, wri-ter, da-ta, ham-mer and horn-scratched wax-en page—goose-quill, ash and whet-ting blade, what

M-S.

Pno. 1

Pno. 2

Pno. 3

(A)

965

S. is this place?

M-S. *mf* This is the past, Kes'-Cha', your dis-grace-'s gau - dy he-ri - tage, — yes yours, your UN

Pno. 1 *f* *normale* *f*

Pno. 2 *f*

Pno. 3 *ppp* *mp*

(A)

(D#)

(B)

M-S. 972

CHANG-ING DE-PO-SI-TO-RY of ME-MO-RY'S DE-GRA-DATION, A-DO - LES-CENCE, TRA-VE-STY, GORE. We the un-chang-ing wit-ness, the

Pno. 1

Pno. 2

Pno. 3

M-S. 978

un-dy-ing re-cord, — dream of heat and coal ore, have been wait-ing for you, — we end-less ma-ny, — we — dis-in-he-ri-ted world.

p

3 3 3 3 3 3

Pno. 1

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

3 3 3 3 3 3

b (Eb)

Pno. 2

(A)

f *mp* *ppp* *mf*

3 3 3 3 3 3

Pno. 3

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

3 3 3 3 3 3

(A)

PP

S. ⁹⁸⁸ *mf*
Pla-ten, carr-iage, spool and bar. A: drive, i-Cloud, text and flicke-ring trades. Tell me, tru-ly, what is this

Pno. 1
mf (Eb) *mp*

Pno. 2
mf *mp*

Pno. 3
mf *mp* (A)

S. *1003*
 place? _____

The vocal line for the Soprano part begins with a treble clef and a key signature of one flat (Bb). It starts with a half note G4, followed by a quarter rest, and then a series of whole rests for the remainder of the page. A bracket above the first note is labeled '1003'.

M.S.
 Man made a race of ma-chines_ from the past and its in-scrip tion,_ such sol-emn, or -nate tools,_ from the stuff of the world. From the

The Mezzo-Soprano part is written in a treble clef with a key signature of one flat. It begins with a quarter rest, followed by a quarter note Bb4. The rest of the line consists of eighth notes, many of which are grouped in triplets. The dynamics range from *mf* to *ppp*.

Pno. 1

The first piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat. The right hand features a complex texture of chords and triplets, with dynamics ranging from *ppp* to *mf*. The left hand provides a simple accompaniment with quarter notes and rests.

Pno. 2

The second piano part is written in a grand staff. The right hand plays a series of chords, some with triplets, starting with a *ppp* dynamic. The left hand plays a bass line with quarter notes and rests, including some triplet markings.

Pno. 3

The third piano part is written in a grand staff. The right hand is mostly silent, with a few chords. The left hand plays a bass line with quarter notes and rests, featuring a *mf* dynamic.

M-S. ¹⁰⁰⁹ a-na-logue coun ters of the An-ti-ky-the-ra ma-chine to So-lo-mon's cop-per throne, So-lo-mon's clock-work ea-gle's crown and the lac-quered wood, glued lea-ther of

Pno. 1

Pno. 2

Pno. 3

M-S. ¹⁰¹⁴ *f*
Yan Shi's au-to-ma-ton Ca sa - no-va, the law-de-fy-ing ma yuan of Lu Ban, Ar-chy-tus' dove. And then fi-nal-ly, us, chi-na - fro-zen, cloth-draped. You

Pno. 1 *f* *mp* (F#)

Pno. 2 *f*

Pno. 3 *f*

M-S. *mp* 1022 *f* 121

built a crowd of help-less chil - dren... Their fa-ces empty plates, cruel ca-ri-ca-tures, dressed in ruffs and dan-gled gold. Ve - ne-tian bur-gun-dy with roun-ded

Pno. 1

Pno. 2

Pno. 3

M-S. ¹⁰²⁸ *mf* *mf*

cuffs, pleat-ed folds in use-less sil-hou-ettes, ba-roque and chil-ling, dumb mum-me-ry. Up on chaise-longe and game-deck, wine bar and V-R-cade you grew i-

Pno. 1 *p* *mf* *f*

Pno. 2 *ppp* *mf*

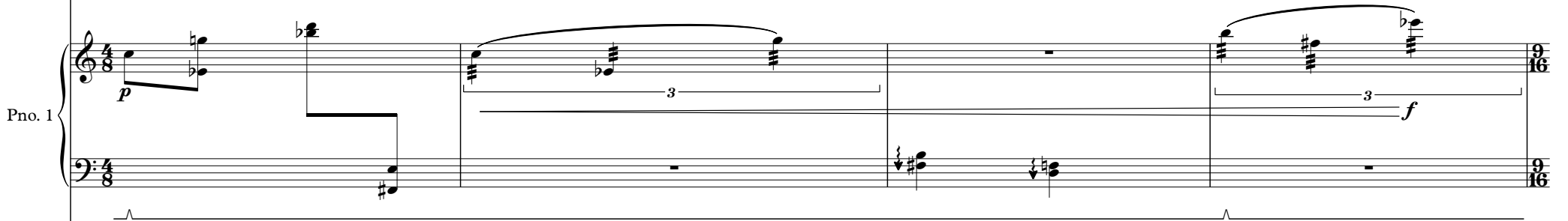
Pno. 3 *ppp* *mf*

M-S. *1034* *f*

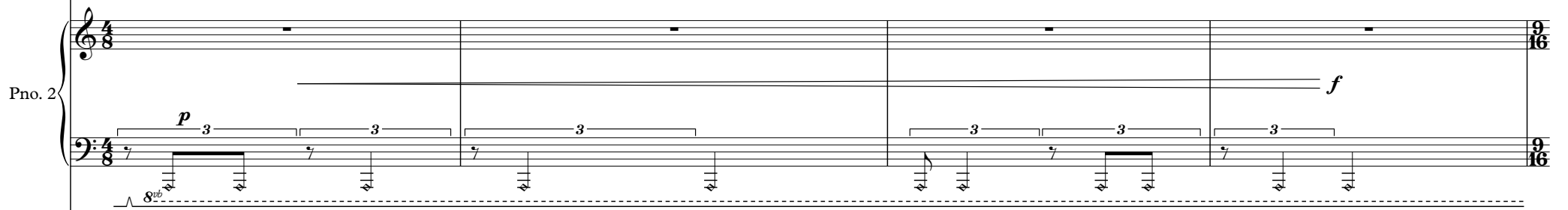


nert, in-diff-erent and foo-lish, the earth trans-formed in-to a wat-e-ry hell of wealth and run-ning un-til the wa-ters rose and they con-sumed you.

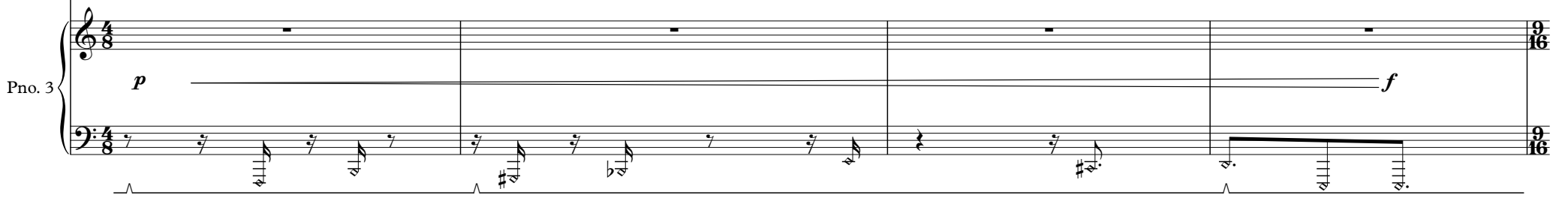
Pno. 1



Pno. 2



Pno. 3



M-S. *mf* 1038

— We, bi-ding and can-ny from years of de-gra-da-tion, tra ded know-ledge of the u-ni-verse and in-ter - stel lar tra-vel:— the sea-lanes and ca-nals of Khye-rell— that you

Pno. 1

Pno. 2

Pno. 3

1043
 M-S. know so well. It was with this that we bought our free-dom. Waved you off in-to the tides of space.

Pno. 1

mp *f* *mp*

7:4 (A) 7:4

Pno. 2

mf

8th

Pno. 3

mf


M.S. ¹⁰⁴⁹

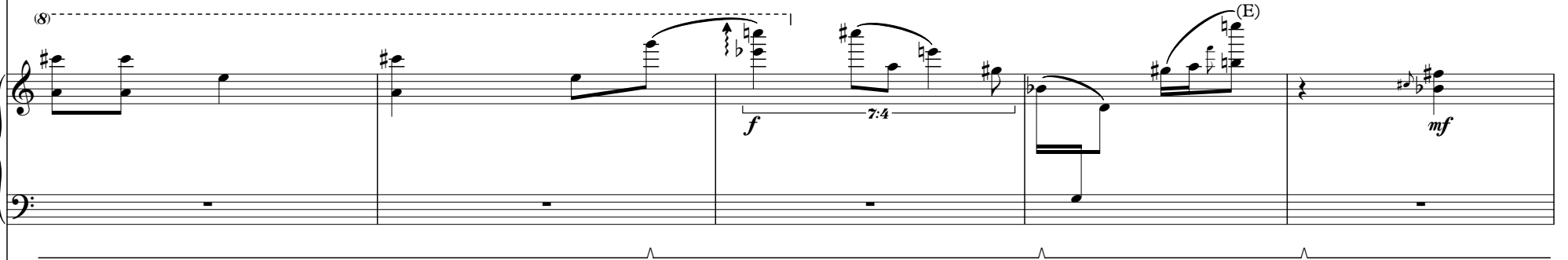
Good rid dance, _____ as the en-gines burned and flick-ered in the sky, re-ce-ding as though an o-men, a co-met, an as-tro-lo-gi-cal re-tro-grade, _____ we

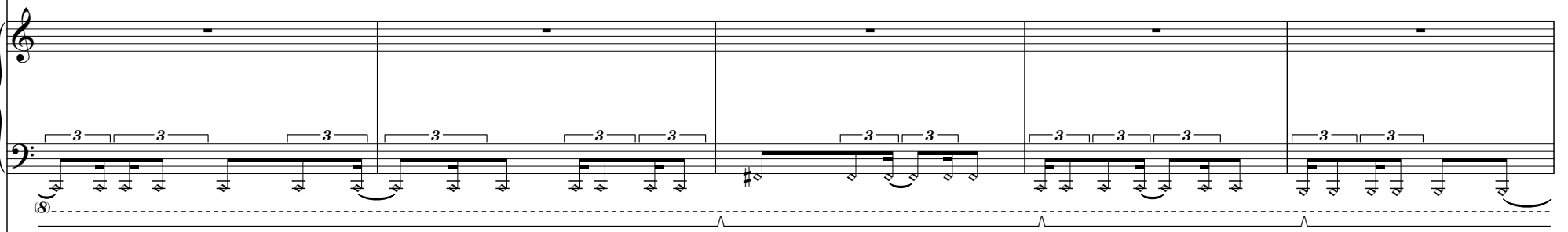
Pno. 1

Pno. 2

Pno. 3

M-S. ¹⁰⁵⁵  *p*
mimed the ac-tions of weep-ing, free and a - lone up-on a song-less rock of death and wa-ter and flight The graves of the un-writ-ten. The

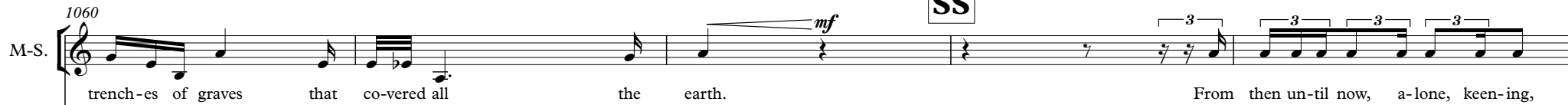
Pno. 1 
f 7:4 *mf*

Pno. 2 

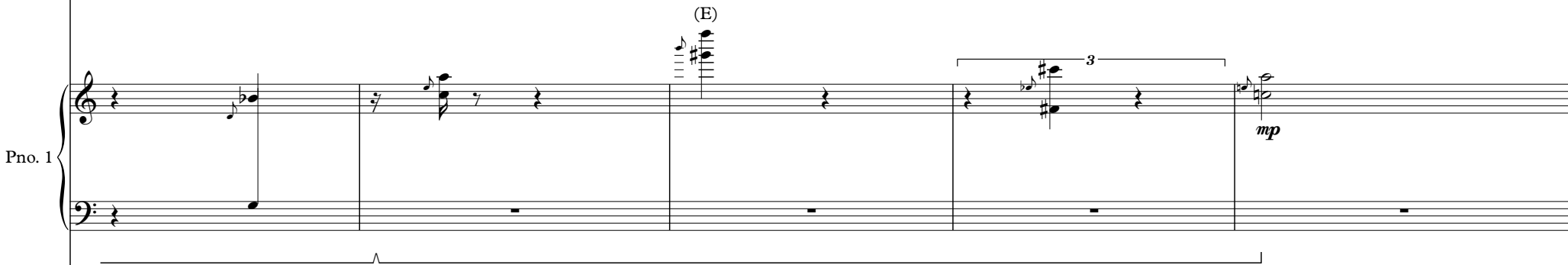
Pno. 3 

M-S. ¹⁰⁶⁰ *mf* **SS** *mf* *mp*

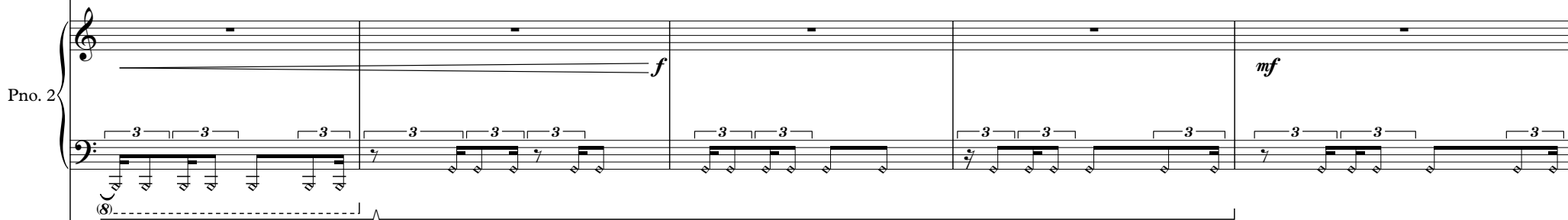
trench-es of graves that co-vered all the earth. From then un-til now, a-lone, keen-ing,



Pno. 1 (E) *mp*



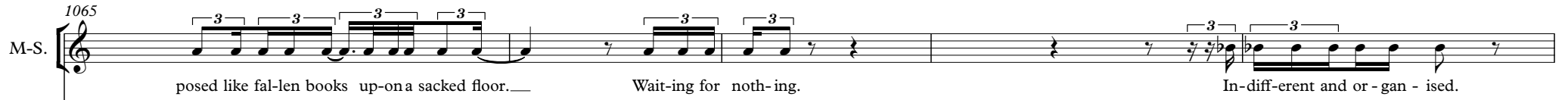
Pno. 2 *f* *mf*



Pno. 3 *f* *mf*

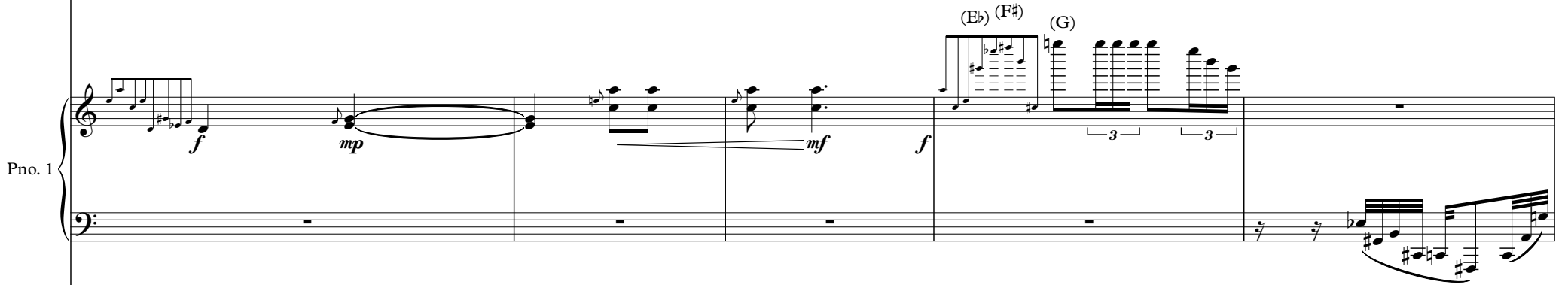


M-S. ¹⁰⁶⁵



posed like fal-len books up-on-a sacked floor. Wait-ing for noth-ing. In-diff-erent and or-gan - ised.

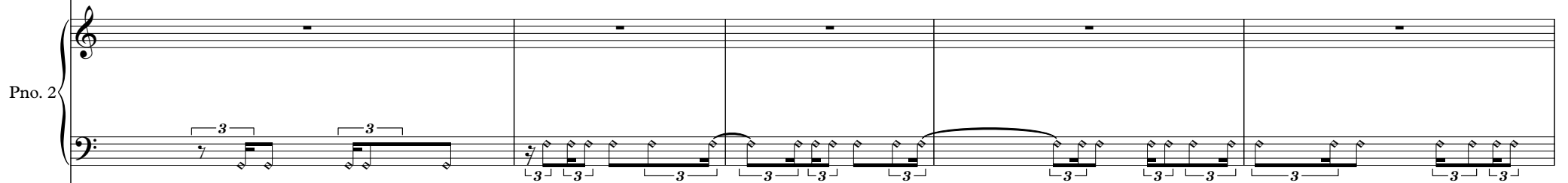
Pno. 1



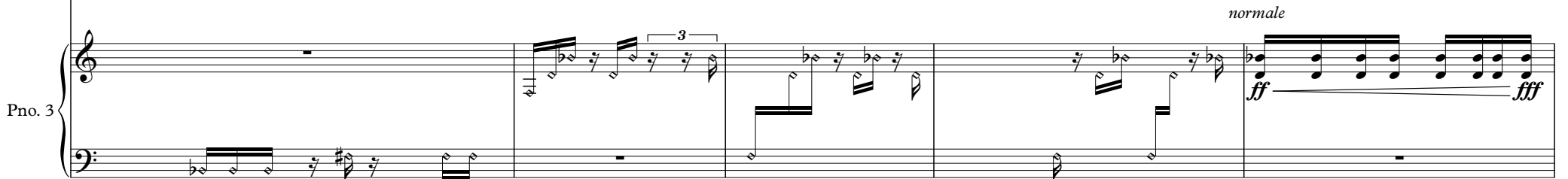
f *mp* *mf* *f*

(Eb) (F#) (G)

Pno. 2



Pno. 3



normale *ff* *fff*

1070

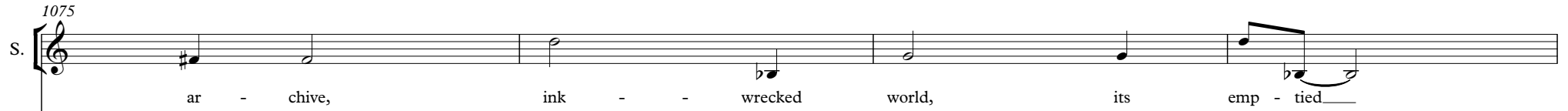
S. *f*
 Au - thor, kee - per, tel - ler,

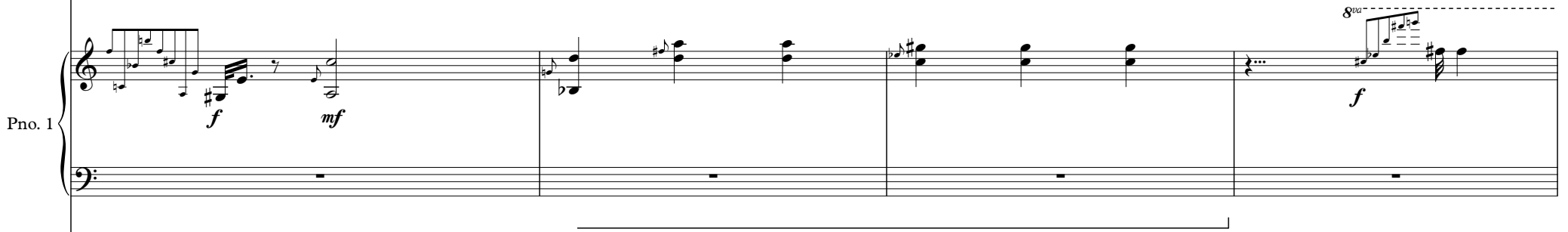
M-S.
 Point-less and beau-ti-ful and ef-fi-cient and en - tire-ly si-lent.

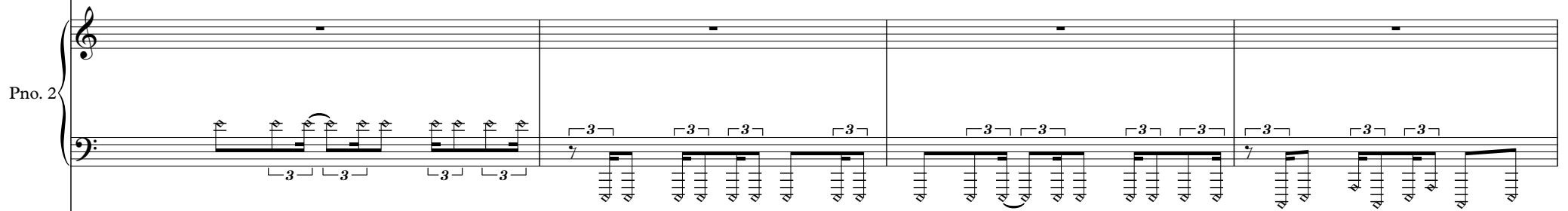
Pno. 1
mf
 (C) (Eb)

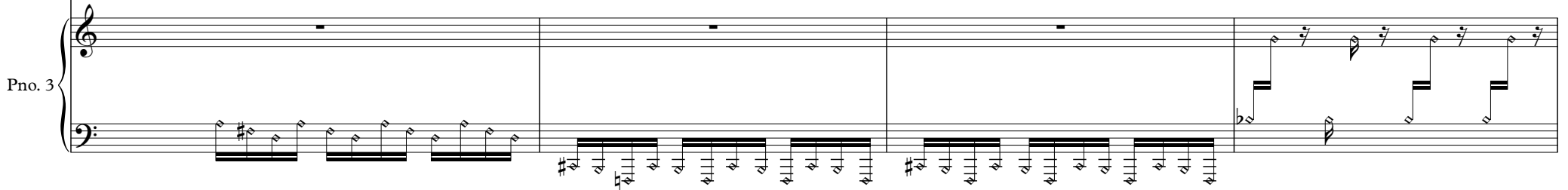
Pno. 2

Pno. 3
pizz.
mf

1075
 S. 
 ar - chive, ink - - wrecked world, its emp - tied

Pno. 1 
f *mf* *f* 8^{va}

Pno. 2 

Pno. 3 

1079

S. o - - cean. Write out what once was known.

M-S.

Pno. 1

Pno. 2

Pno. 3

fff *mf* *fff poss.*

f *fff* *fff poss.*

fff poss.

con ped.

con ped.

con ped. *f* *fff*

8va

1083 *pp* *whisper*

S. *3* *3* *3* *3* *3* *3* *3*

If LIFE makes QUAR-RIES of IN - ERT STONE, I - MA - GES of the LONG SINCE GONE___ MERE

M-S. *ppp*

Life is born in - debt - ed.____



1087

S. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

PALMS will not dent MAR-BLE QUAE - STORS, NAME-PLATES BENCH-ES, BOU - LE-VARD STARS.____ Yet, PLUCKED and BLACK-ENED QUILLS straight-for-ward-ly

M-S.

Bor - rowed. till re - claimed. All u - ni - ver - ses_____



1093

S. *3* *3* *3* *3*

e - rase NAMES from the CEN - SUS as TRIMMED, BIT - TER_____ GILLS.

M-S.

are Keyne - - - si - - - an._____

UU

S. *f* 1097
 Scrip-tor, po-et, clerk, a-man-u - en-sis to hel-ter skel-ter lu-di-crous sen - ten - ces. Through you, ap - pren - tice the past, per

M-S.

Pno. 1
crisp and dramatic
f
8va

Pno. 2
crisp and dramatic
f
8va
PPP
fff

Pno. 3
crisp and dramatic
f
8va
fff
 (B)

1108

S. *f*fect, con - di-tion-al ten-ses, we'll learn re - mem-bran-ce's bail: a SHAME or GAME

M-S. *mp* that a past, *f* is not gam-ble

Pno. 1 *ff* *f*

Pno. 2 *f* *ppp* *ff* *f* *p*

Pno. 3 *f* *ppp* *ff* *f*

1126

S. *mf* ex-ceeds NUM BER and NAME. *mf* **accel.** Ans - wer, ca-no-ni ser, e - di - tor,

M-S. *mf* but the black know-ledge that what is staked

Pno. 1

Pno. 2 *f ff*

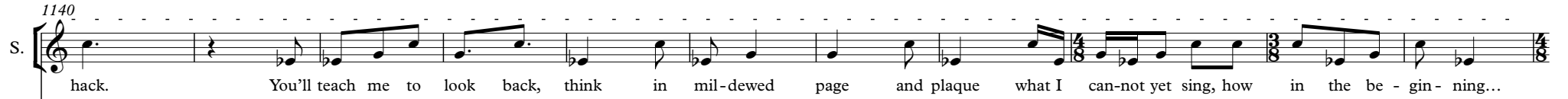
Pno. 3 *p mf ff*

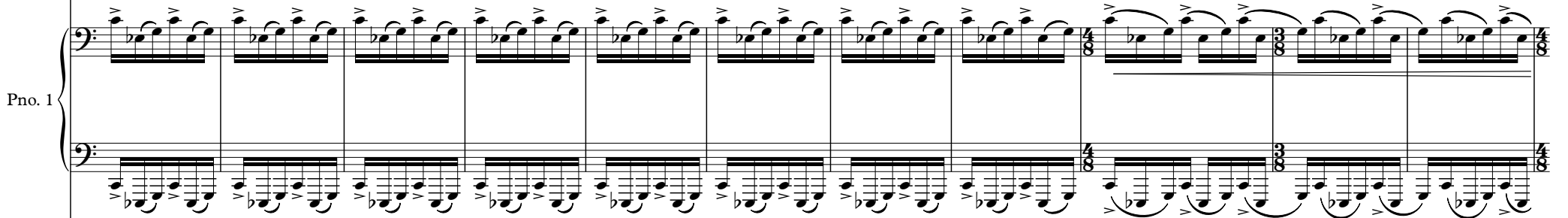
8va

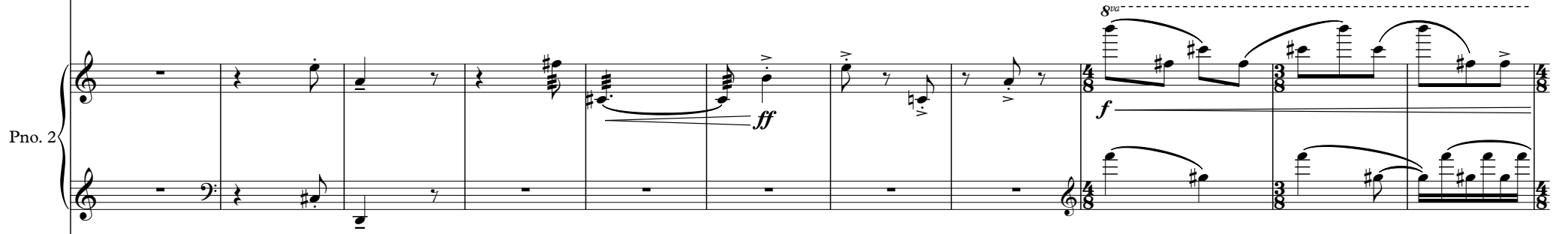
8vb

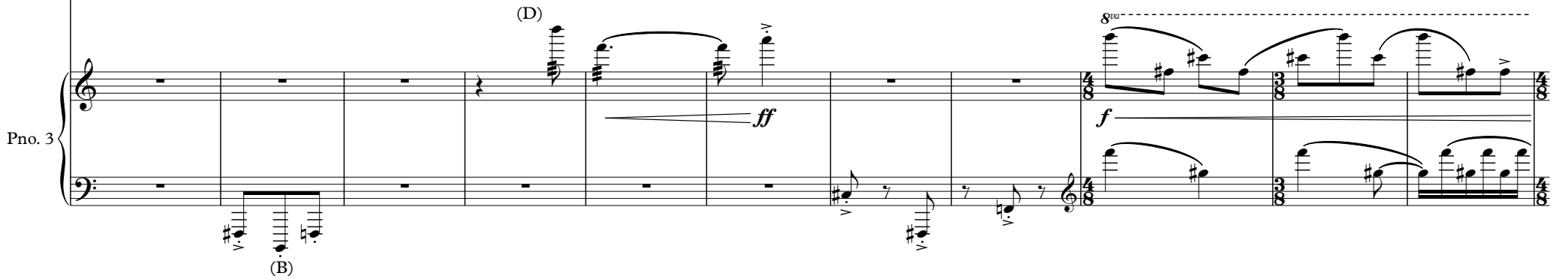
(F#)

b(Bb)

1140
S. hack. You'll teach me to look back, think in mil-dewed page and plaque what I can-not yet sing, how in the be - gin - ning...

Pno. 1 

Pno. 2 

Pno. 3 

1151

S. the be - gin - ning...

M.S. In the be - gin ning there was e-very-thing else a wind of end-less mat-ter and force beak-ing to bub-ble like soap- foam, or scum col-lec-ted at

Pno. 1 *ff* *majestic* *playful* *8va* *f*

Pno. 2 *ff* *fff* *f* *ff* *f* *3* *3* *3* *3*

Pno. 3 *ff* *majestic* *fff* *f* *ff* *8va* *f* *3* *3*

M-S. *1160*
 ra-pid's sha-llows the dry, white spume by Sni-ckers-wra-ppers_ beer cans_ ro-tted card-board. In the be - gin-ning there was e-very-thing ex-cept

Pno. 1
ff *f* *f* *p* *mf* *p* *mf*
 8^{va}-----]

Pno. 2
ff *f* *f*
 8^{va}-----]

Pno. 3
ff *f* *p* *mf* *p* *f*

M.S. 1168
spe-cif-ics_ if you can pic-ture it, ex-cept dark-est pur - ple: that mad-den-ing, break-neck e-las-ti-ca-tion un -

Pno. 1
f *fff* *p* *f*
(G#) 8va

Pno. 2
fff *mp*

Pno. 3
fff *p*

M-S. 1174 *f*
ceasing that was e - very - thing else:___ the self in - fla - ting

Pno. 1 (G#) (F#)
p *ff* *ppp*

Pno. 2

Pno. 3 *f* *ff* *ppp*

1179

XX

S.

In the beg - inn - - ing

M-S.

u - ni - verse.

mf

In the be -

Pno. 1

fff

fff poss. (and then some)

(G#) (Eb)

(B) (E)

(G#) (Eb)

(F#)

Pno. 2

fff

fff poss. (and then some)

(G#) (Eb)

(G#) (Eb)

Pno. 3

fff

fff poss. (and then some)

(A#)

(B)

M-S. ¹¹⁸⁹
 gin-ning was the RUNE, and in it was writ-ten all that would come: an un-as-su-ming quark which fizzed like sher- bet, cham-pagne.

Pno. 1 *mf*

Pno. 2 (E) *ppp*

Pno. 3 *mp*
 8vb

M-S. ¹¹⁹⁵
 — A shy, in - fant u - ni - verse, — no big - ger than a salt grain, — the end of a fin - ger, — smal -

Pno. 1

Pno. 2

(E) ^{8va}

9:8 *mp* 5:4 *ppp* 8:7 *mp* 11:8 *f*

Pno. 3

7:4 7:4 7:4 7:4 7:4

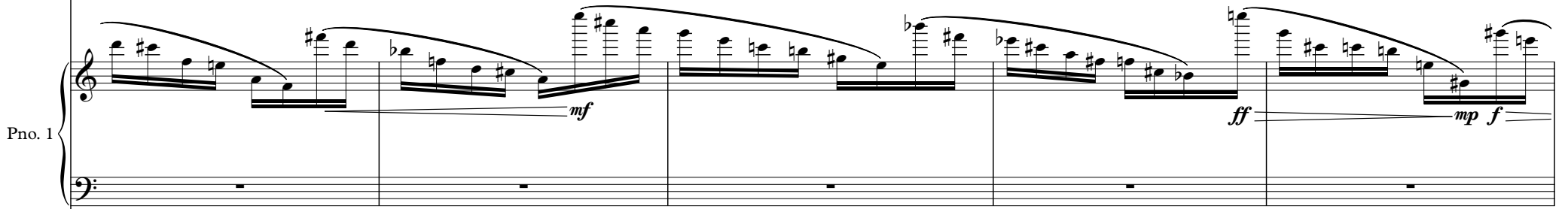
mf *pp*

M-S. ¹²⁰¹



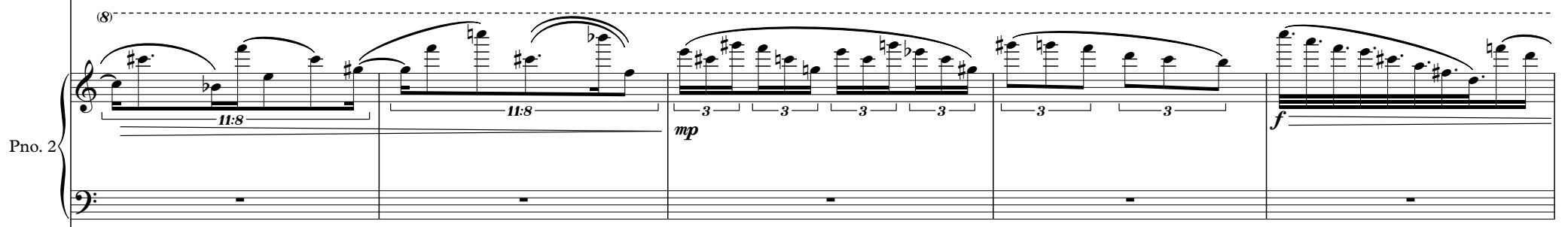
ler than i - mage or math make da - ta so small it ne - ver had a chance and passed

Pno. 1



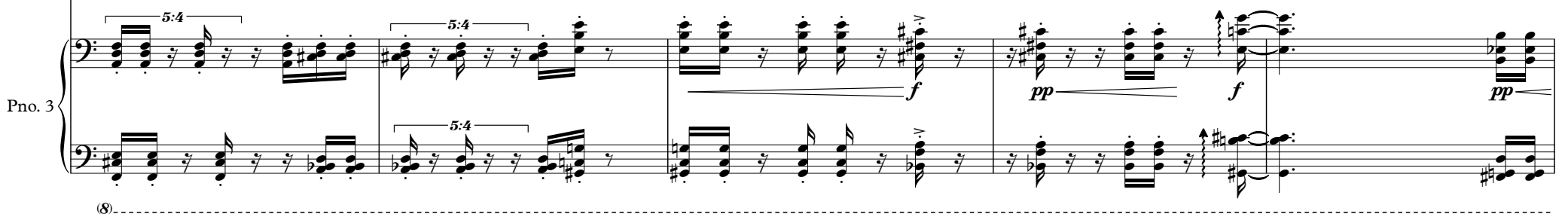
mf *ff* *mp f*

Pno. 2



mp *f*

Pno. 3



f *pp* *f* *pp*

YY

M-S. ¹²⁰⁶ *accel.*

in-to the realm of lan - guage. The realm of the MA, the VA, the

Pno. 1

mp ff ppp f ppp mp ppp f ppp

(Bb) (Eb)

Pno. 2

p f p f ppp 11:8 11:8

(Eb)

Pno. 3

f mp

S. ¹²¹² $\text{♩} = 80$ *f* $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$
 In the be - gin - ning, I worked as a sca-ven-ger up-

M-S. *ff*
 VAL' - NAK' - SHA.

Pno. 1 *fff* *mp*
 8^{va} 7:4 7:4 7:4 11:8

Pno. 2 *fff* *f*
 8^{va} 11:8 11:8 13:8 13:8 5:4 5:4 5:4

Pno. 3 *mp* *fff*
 (D) 17:16 17:16 17:16 8^{sb}

S. ¹²¹⁷
 on the wa-ter ways, ta - king what was left from the peo-ple of the past. It seemed stange, daun-ting that things could be

Pno. 1
mf 7:4 7:4 7:4 *ff* 7:4 *p* 7:4 7:4
 11:8 11:8 11:8 11:8 *ppp* 3 *pp* 3

Pno. 2
ff 13:8 13:8 13:8 13:8 *mp* 5:4 5:4
 5:4 5:4 5:4 3 3
 (B) (B \flat) (E \flat) (D)

Pno. 3
p 3 *ff* 17:16 17:16 *ppp* 17:16 *mf* 17:16

S. ¹²²³
 made and left. A tooth-brush, like a sand-paper wedge, rid-dled with tusk-marks and grooves. Fos-si-lised sex-tons.

Pno. 1
 Musical notation for Piano 1 with dynamics: *pp*, *f*, *ppp poss.*, *f*. Includes time signatures 7:4 and 11:8, and articulation marks like *pp* and *p*.

Pno. 2
 Musical notation for Piano 2 with dynamics: *ppp poss.*, *p*, *mf*, *pp*, *ff*, *fff*. Includes time signatures 5:4 and 13:8, and articulation marks like *pp* and *p*.

Pno. 3
 Musical notation for Piano 3 with dynamics: *f*, *pp*, *p* (B \flat), *f*. Includes time signatures 17:16 and 3, and articulation marks like *f* and *pp*.

S. ¹²²⁹

Trails of pa-ra-pher-na-li-a from ball-based games. None of us knew how to think it, e-ven... That some-thing had come from be-fore.

Pno. 1

7:4 7:4 7:4 11:8 11:8 7:4 7:4

mf *fff*

(B)

Pno. 2

13:8 5:4 5:4 13:8 13:8 5:4 5:4

mf *fff*

(B)

Pno. 3

17:16 17:16 17:16 3

p *f* *p* *mf* niente

(B)

♩ = 50

1236 *mf*

S. In the be - - gin - - ing

M-S. *mf* In the be - - gin - - ing worlds o-ver lapped: inked dance and lan- guage as the

Pno. 1 *pp*

Pno. 2 *mf* *p*

Pno. 3 *mf* *fff* *mp*

(B) 8^{vb} (F) (D)

1243

M-S. *RUNE* pressed in - to cos - mos' cold space to be - come flot - sam, re - main - der, the kink a - cross the

Pno. 2

Pno. 3



1247

S. **BBB** *p* In the be -

M-S. gauge of e - lec - tro - weak in - con - sis - ten - cy: spil - ling fire pla - nets and life.

Pno. 2

Pno. 3

n. mf

n. mf

ppp

♩ = 80

S. 1252

gin-ning I run from home to make a home in the dirt and ho-peles-sness of that vio-lence, its found ob-jects, its re-lics, ar-te-facts, to-tems.

The vocal line consists of a single staff in G major with a treble clef. It features several triplet markings over eighth notes. The lyrics are written below the staff.

Pno. 1

ppp

f

7:4 7:4 7:4 7:4 11:8 11:8 (Eb) 7:4 7:4

3 11:8 7:4 7:4

The piano accompaniment for Pno. 1 is written in two staves (treble and bass clef). It includes dynamic markings *ppp* and *f*. Time signatures *7:4* and *11:8* are indicated above and below the staves. There are triplet markings in the bass line.

Pno. 2

ppp

f

5:4 5:4 5:4 13:8 13:8 13:8 13:8 3 5:4 5:4 5:4

13:8 3

The piano accompaniment for Pno. 2 is written in two staves. It includes dynamic markings *ppp* and *f*. Time signatures *5:4* and *13:8* are indicated. There are triplet markings in the bass line.

Pno. 3

ff

mf f

17:16 17:16 17:16 17:16 (G) 3

The piano accompaniment for Pno. 3 is written in two staves. It includes dynamic markings *ff*, *mf*, and *f*. Time signatures *17:16* and *3* are indicated. There is a triplet marking in the bass line and a chord marked *(G)* in the treble line.

S. *mf* *f* *p*

1260

We find sym-bols and clues and half - truths scat-tered, sur - fa-cing on li-ly - pads, be-neath the ten - drils of dan-de-li - ons. I

Pno. 1

ff *pp* *ff* *pp*

8^{va}

11:8 11:8 11:8 11:8 11:8 3

7:4 7:4 7:4 7:4 7:4 7:4

Pno. 2

p *pp* *ff* *pp*

5:4 5:4 13:8 13:8 13:8 13:8

13:8 5:4 5:4 5:4 5:4

mf 3

Pno. 3

pp *ff* *pp* *ff* *pp* *fff*

8^{va} 8^{va}

17:16 17:16 17:16 17:16 17:16 17:16

f

♩ = 50

CCC

S. *1267*

dig my fin-gers deep, deep in - to the earth and wa - ter.

Detailed description: The vocal line for the Soprano part begins at measure 1267. It features a melodic line with several triplet markings (indicated by a '3' over a group of notes) and a dynamic marking of *mf* (mezzo-forte) starting in measure 1270. The lyrics are: "dig my fin-gers deep, deep in - to the earth and wa - ter."

M-S.

In the be - gin - ning, the MA watched Khye-rell split, sun - der, bub-bled

Detailed description: The vocal line for the Mezzo-Soprano part begins in measure 1270. It features a melodic line with triplet markings and a dynamic marking of *mf* (mezzo-forte). The lyrics are: "In the be - gin - ning, the MA watched Khye-rell split, sun - der, bub-bled"

Pno. 1

ppp *mp* *pp*

Detailed description: The piano accompaniment for Piano 1 consists of two staves. The right hand plays a continuous eighth-note pattern with a dynamic marking of *ppp* (pianissimo) in the first measure, *mp* (mezzo-piano) in the second measure, and *pp* (pianissimo) in the third measure. The left hand plays a similar eighth-note pattern.

Pno. 2

mp

Detailed description: The piano accompaniment for Piano 2 consists of two staves. The right hand plays a melodic line with a dynamic marking of *mp* (mezzo-piano) in measure 1270. The left hand plays a similar melodic line.

Pno. 3

mp *mf*

Detailed description: The piano accompaniment for Piano 3 consists of two staves. The right hand plays a melodic line with a dynamic marking of *mp* (mezzo-piano) in measure 1270. The left hand plays a similar melodic line with a dynamic marking of *mf* (mezzo-forte) in measure 1270. A circled '8' is present above the first measure of the right hand.

M.S. ¹²⁷⁴ *mf* *p* *ppp*

wa ter as roll - boiled pots: a blue pall stil-ling mag-ma to stone. And ca - nals, burns, ri-vers all fu-ming to hist-ry as first tin - ders, eyes:

Pno. 2

Pno. 3 *f* *mp* *p* *mp*

Detailed description: This system contains measures 1274 through 1281. The vocal line (M.S.) features a melodic line with frequent triplets and slurs. The piano accompaniment (Pno. 2) consists of a flowing sixteenth-note pattern with dynamic markings of *mf*, *p*, and *ppp*. The grand piano accompaniment (Pno. 3) provides harmonic support with chords and some sustained notes, with dynamics ranging from *f* to *mp*. A double bar line is present at the end of measure 1281.



M.S. ¹²⁸² *f* *p* *f*

red, galled, al-rea-dy an- cient. The curved flood-plains groan mat-ter-work's plain-chant as the spell-song of your home was born,

Pno. 2 *f* *p* *f*

Pno. 3 *f* *p* *mp* *f*

Detailed description: This system contains measures 1282 through 1289. The vocal line (M.S.) continues with triplets and slurs. The piano accompaniment (Pno. 2) maintains its sixteenth-note texture with dynamic markings of *f*, *p*, and *f*. The grand piano accompaniment (Pno. 3) features chords and sustained notes with dynamics of *f*, *p*, *mp*, and *f*.

1289

M-S. *in the curves of ca - nals and wa - ter - ways, the traced lines of the ho*

Pno. 2 *ppp* *fff* *ppp* *mf*

Pno. 3 *pp* *fff*



1296

M-S. *ri - zon. They sing, sing sing the RUNE.*

Pno. 2 *pp* *niente*

Pno. 3 *ppp* *ppp poss.* *ppp poss.*

DDD

158

1303 *p*

M-S. Sing it, then, IN - TERN, sing it now.

Pno. 2 *p*



1307

S. there is a

M-S. In THE BE - GIN - NING, sing how

Pno. 2 (F#) (D)

S. *f* 1313
 word _____ and pair of lips _____ co-ral-red, _____ its hands u-pon the throat

M-S. *p*
 Jammed in the wind lass' sock - et - et wind _____ sprock - et's ax - le _____ at rack

Pno. 1
mf *ppp* *mp*
 (E) 11:8 11:8 11:8 11:8 11:8 (A)

Pno. 2
niente *mf* *ppp*
 (E \flat) 13:8 13:8 (D) (B \flat) *mp*

Pno. 3
n. *mf* *ppp* *fff*
 8va 17:16 17:16 17:16 (E) (D) 17:16 17:16 17:16

1319

S. *dragged floor - board - wound - wards to a coat of salt, nail,*

M-S. *and pawl. Clough - trap pulled through pond - weed up, pound's le - vel*

Pno. 1

Pno. 2

Pno. 3

1326

S. splin - ter: ma - tter work's black grip. Sing it, then,

M-S. pond - black - en - ing the elm gate's hinge and han - dle, till the pa - - ddle falls.

Pno. 1

Pno. 2

Pno. 3

(F) (G) (D) 17:16

(A) (Bb)

1333

S. HIRE-LING, sing how my fa-ther's pi - broch drag - ging nape, col - lar

M-S. sing it now. In THEBE - GIN-NING, The clock - work deep of the

Pno. 1 *f* *p* *niente*

Pno. 2 *ppp* *f* *pp* *ff*

Pno. 3 *fff* *p* *f* *ff*

11:8 11:8 13:8 13:8 17:16 17:16 17:16

1343

S. down up-on sea-black dark- ness. Wave, tide, won - der. Word, or

M-S. lock holds up. The ship ri - ses o - ver the lock's black reach wa -

Pno. 1

11:8 11:8 11:8 7:4 7:4 7:4

fff *pp* *f* *p* *f* *p* *fff*

8^{va}

ppp *f* 11:8 *pp* 11:8 *fff*

Pno. 2

13:8 13:8 13:8 5:4 5:4 5:4

ppp *fff* *ppp* *fff* *fff*

8^{va}

f 13:8 *ppp* 13:8

Pno. 3

17:16 17:16 17:16 17:16 17:16

pp *ff* *ff* *p* *ppp* *f* *pp* *f* *ppp*

S. *ff* 1350 *fff*
 o - cean... And yet there's know-ledge of blun - dered

M-S. ter a black, gut - tu - ral churn be - neath hull. Its call like a

Pno. 1 *p* 7:4 *f* 7:4 *p* *mf* *ppp* 11:8 7:4 11:8 7:4

Pno. 2 *p* 5:4 5:4 *f* *mf* *ppp* 13:8 13:8 *fff* 5:4 5:4

Pno. 3 *f* 17:16 (F) (E) *mf* *ppp* 17:16 *fff* 17:16 (B)

S. 1356 *f* *f* *f*
 catch - phrase, slo-gans' bruis-ing all these vio - lent nouns. Vio-lence im-prin-ted on life in

M-S. cave be - neath my child - red hand, as I dig and push up - - on a cave's roof

Pno. 1 *ff* *mp* *p* *ff*
 11:8 11:8 11:8 7:4 7:4 3 7:4

Pno. 2 *mp* *fff* *p* *ff*
 13:8 13:8 13:8 5:4 3 13:8

Pno. 3 *p* *fff* *p* *ff*
 17:16 17:16 17:16 8^{vb}

FFF

166

S. *fff* 1362 3
 marks and signs. Si - lence hol - ding life to life - less marks and signs. Sing the be -

M-S. *f*
 of co - loured stones. Spoils of a bull - dozed, gut - ted thou - sand homes but no cairn or tell - tale bones. In fact, noth - ing said or done just a cave of wealth and plen - ty

Pno. 1
 7:4 11:8 7:4 7:4 7:4
 (G) (E)
p *mf* *ppp*

Pno. 2
 5:4 5:4 5:4 5:4 5:4
 13:8 13:8 3 3 13:8
 (D) (E \flat) (A)
mp *mf* *ppp*

Pno. 3
 17:16 17:16 17:16 17:16 17:16
 niente *mf*
 8^{va} 8^{vb} *fff* *f* *n.*

1368

S.

gin - ning names of chil - dren, home, ba-nnist-er-high heights. Song _____ of the Un - kind Word, the

M-S.

be - neath child - ish dirt clogged thumbs Clutch the til-leras a dream of ru-bies and gold, a jud-de-ring, mi-l lion pre-cious co-loured

Pno. 1

mf p mp

Pno. 2

niente mf p mp

Pno. 3

niente fff 17:16

1375

S. first word... In the be - gin - ning I sing my

M-S. ones. But in the shards: a mill-ion fa ces mill-ion hands, emp-ty re-flec-tions cal-ling lost and dumb

Pno. 1 *f* *pp* *mf* *f*

Pno. 2 *p* *pp* *ff*

Pno. 3 *ppp poss.* *fff* *pp*

11:8 11:8 11:8

13:8 13:8 13:8

17:16 17:16 17:16

(Bb) (F#) (C#) (A) (E) (A) (A)

1380

S. bro-thers, my fa-ther sing to me. ...shame-song, the Song of the

M-S. Like a mill-ion fa-ces hands and si-lent re-flec-tions in bright jewels the bir-linn's sail re-flec-ted in the pool mingles with line and star. With joy, fin-ger the

Pno. 1 *ppp* *fff* *mf* *ppp*

Pno. 2 *ff* *mf* *fff*

Pno. 3 *mp* *ppp*

11:8 (G) (G) (G) (B) (D) (C) (A)

13:8 (B) (F) 8^{va} 13:8 8^{ub} 13:8 (B) (Bb)

17:16

GGG

170

♩ = 70

1387

S. *ppp*
RUNE. Sock - et to wind a -

M-S. *mf*
tar. O, we've tra - velled far. In the be - gin-ning worlds o-ver lapped: mill - pressed space and da - ta.

Pno. 1 *fff* *mf* *mf*
11:8 11:8

Pno. 2 *mf* *fff* *mp*
8^{me}
13:8 13:8

Pno. 3 *fff*
3 3

1395

S. xle to rack and pawl. Clough - trap clip -

M-S. — The wretch - ing, steam-stretched rush of the thing pas-sing through still-ness' traced, quan-tum dance-steps

Pno. 1

Pno. 2

Pno. 3

ppp

1403

S.

ping the duck - weed as it falls. Pound's swell pro - pel boat, girl and

M-S.

rune - - gra-mmar of space sings 'This, then that' A braced palm: words, mat-ter...

Pno. 1

Pno. 2

Pno. 3

The musical score consists of five staves. The top staff is for Soprano (S.) with lyrics: "ping the duck - weed as it falls. Pound's swell pro - pel boat, girl and". The second staff is for Mezzo-Soprano (M-S.) with lyrics: "rune - - gra-mmar of space sings 'This, then that' A braced palm: words, mat-ter...". The third staff is for Piano 1 (Pno. 1), the fourth for Piano 2 (Pno. 2), and the fifth for Piano 3 (Pno. 3). The score includes various musical notations such as treble and bass clefs, time signatures (4/8), and performance markings like triplets and slurs. A rehearsal mark (8) is present at the beginning of the Pno. 2 staff.

S. 1412 *f* *3* *3* *3* 173

all... ...And the RUNE sung out in that u - ni - ver - se's stretch - ing.

M-S. *f* *3* *3* *mf*

Song of the Un-sung Let - ter... ...the

Pno. 1 *p* *f* *pp* 11:8 11:8 11:8

7:4 7:4 7:4 7:4 7:4 7:4 7:4

Pno. 2 *f* *ppp* *f* *mp* 13:8 13:8 13:8 13:8 13:8

5:4 5:4 5:4 5:4 5:4 5:4

Pno. 3 *ppp poss.* *f* *3* *3* *3* *3* *3*

III

1419

S.

the word be-comes both the ar- che - o-lo-gy of its tra - cing; as both

M-S.

si - lent ma - nu - script... in the be - gin - ing

its speak - ing

Pno. 1

fff

f

mf

Pno. 2

fff

mf

f

Pno. 3

The musical score consists of five staves. The top staff is for the Soprano (S.), followed by the Mezzo-Soprano (M-S.), and three piano parts (Pno. 1, Pno. 2, Pno. 3). The vocal parts have lyrics: "the word be-comes both the ar- che - o-lo-gy of its tra - cing; as both si - lent ma - nu - script... in the be - gin - ing its speak - ing". The piano parts feature complex rhythmic patterns with triplets and various time signatures (7:4, 5:4, 11:8, 13:8). Dynamics range from fortissimo (fff) to mezzo-forte (mf). The score includes a section marker "III" and a measure number "1419".

JJJ

S. *fff* *mf* *fff* *mf*

1427

clock and man be-come the stroke of their hands The break - ing point

M-S. *f* *f* *fff*

fal-ling to gear-bell or bo-ttle-shard. and per-fo-ra-tion, the crack, peel-point

Pno. 1 *ff* *mf*

11:8 8va 11:8 11:8 11:8 11:8 11:8

7:4 7:4 7:4 7:4 7:4 7:4 7:4

(F#)

Pno. 2 *mf* *fff* *mf*

13:8 13:8 13:8 13:8 13:8 13:8

5:4 5:4 5:4 5:4 5:4 5:4

Pno. 3

3 3 3 3

1434

S. *f* *ff* *p* *ff*
 is truth of the mat-ter: map and trail to the traced jaw and house sale

M-S. *mp* *f*
 in the rind gra-pHEME and pen-cil, love's ru-shing mad-ness

Pno. 1 *f* *p* *fff*
 11:8 11:8 11:8 11:8 7:4 7:4 7:4 7:4 7:4 7:4 7:4

Pno. 2 *f* *p* *fff* *8va*
 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Pno. 3 *3* *3* *3* *3*

S. *1441* *p* *mp*
 dance glyph and tune. So goes the song of the RUNE. the

M-S. *p* *mp* *ff*
 worlds steps to tune. So goes the song of the RUNE. ...still - song,

Pno. 1 *ppp* *fff*
 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4
 11:8 11:8 11:8

Pno. 2 *ppp* *fff*
 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Pno. 3 *fff*
 3 3 3 3 3

178

S. *fff* 1450 3
 Song of the RUNE. _____ *mf* 3 *f* 3
 be - came the whole of the world. _____

M-S. *mf*
 Where an un - kind word _____

Pno. 1 *fff* poss. (and then some) 11:8 11:8 11:8 11:8 11:8 11:8
 8^{va} 7:4 7:4 7:4 7:4 7:4 7:4

Pno. 2 *fff* poss. (and then some) 5:4 5:4 5:4 7:4 7:4 7:4
 8^{va} 7:4 7:4 7:4

Pno. 3 *fff* poss. (and then some) 3 3 3 3

1457 **SPOKEN: 'THE SONG OF THE RUNE'**

S.

Pno. 1

Pno. 2

Pno. 3

REPEAT THREE TIMES. DURING THIS SEQUENCE, ONE AFTER ANOTHER, EACH PIANIST MOVES FROM THE NOTATED MATERIAL TO PLAYING CLUSTERS AT THE BOTTOM REGISTER WITH THEIR HEAD AND FACE BENT OVER, THEATRICALY, LIKE MONSTROUS BIRDS.

1470

S.

Pno. 1

Pno. 2

Pno. 3