

Mezzo-soprano, clarinet, piano, cello

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Rubato quasi un recitativo

Clarinet in Bb

Voice

Piano

Violoncello

p

mp

The world that just yest-er- day_ felt sweat-y and per-son-al_ as a swamp with

p

8va

ped.

p

Detailed description: This musical system is in 4/4 time and marked 'Rubato quasi un recitativo'. It features four staves: Clarinet in Bb (treble clef), Voice (treble clef), Piano (grand staff), and Violoncello (bass clef). The Clarinet part begins with a whole rest followed by a half note G#4. The Voice part starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a triplet of G5, A5, B5. The Piano part has a whole rest in the right hand and a half note G#3 in the left hand. The Violoncello part has a whole rest followed by a half note G#2. Dynamics include piano (*p*) and mezzo-piano (*mp*). A piano pedal line is shown below the piano staff.

Voice

Pno.

Vc.

f *mf* *mp*

hands, I pass through to - day cleansed and

8va

ped.

mf

mp

Detailed description: This musical system is in 2/4 time and marked 'Allegretto (♩ = 96)'. It features three staves: Voice (treble clef), Piano (grand staff), and Violoncello (bass clef). The Voice part starts with a triplet of eighth notes G4, A4, B4, followed by a half note C5, and then rests. The Piano part has a triplet of eighth notes G#4, A#4, B4 in the right hand and a half note G#2 in the left hand. The Violoncello part has a whole rest. Dynamics include forte (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*). An 8va marking is present above the piano staff. A piano pedal line is shown below the piano staff.

7

Voice

free, a mere at - tend-ant to pub-lic mat - ters.

Pno.

A

10 *rit.* - - - - **Maestoso** (♩ = 80)

Voice

The Mu -

Pno.

ff

Ped.

13

Cl.

Voice

ni - ci - pal Build - ing so grand and out of place fac - ing

Pno.

Vc.

ff *f* *ff* *sfz* *sfz* *sfz*

mf

Ped.

f

16

4 Cl. *sfz* *sfz*

Voice

Pno. *mp* *8vb* *Red.*

Lu-cy's di - ner re - ceived me this morn-ing in - to its

19

Cl. *p*

Voice *f*

Pno. *p*

Vc. *p*

marb-le in-ter - i - or, and a slick thrill re -

poco rit.

22

Cl. *p* *mp*

Voice *mp*

Pno. *pp*

sid - ing be-tween sure-ness and hu - mi - li - ty

B26 **Piu Mosso** ♩ = 88

Cl. *mp*

Voice

frisked me as I ap-proached the win-dow

Cl. *f* *mf*

Voice

hold-ing with both hands my bright yel-low bou-quet of park-ing tick-ets.

Pno. *Ped.*

Vc. *f* *mf*

C**Tempo I**

Cl. *N* *ff* *mp* *mp*

Voice

I paid

Pno. *ff* *mp* *p* *Ped.*

Vc. *ff* *mp*

39

Voice

heart-i - ly, for this morn-ing I dis-cov-ered a ne - on green stick-er, stuck re -

Pno.

42

Voice

lent-less-ly to my car's clear breast like an "A" im - ply-ing the town's pow-er to

Pno.

Vc.

mf

rit. **D** Andante

45

Voice

drag her a way in shame. Af-ter I paid, I peed in a

Pno.

Vc.

mf *p* *mf*

Red.

p

51

Cl. 


Voice 

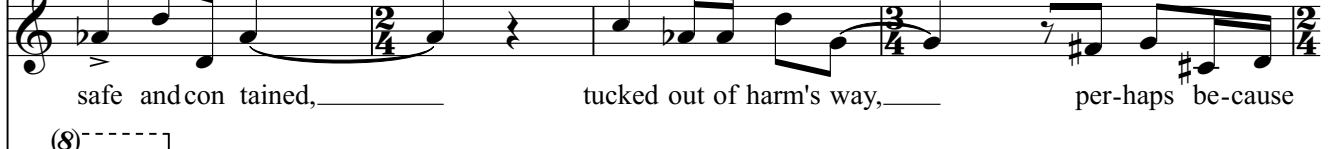
 sun-ny im-mac-u-late stall that made me (I'm a lit-tle em - bar -assed to say) feel
15^{ma} *8^{va}*

Pno. 

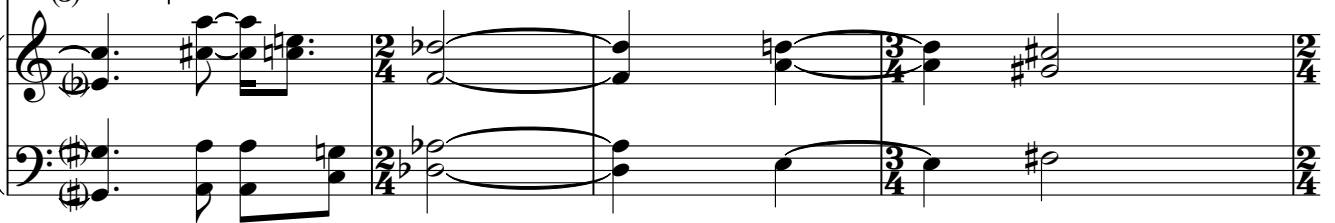
Vc. 

55

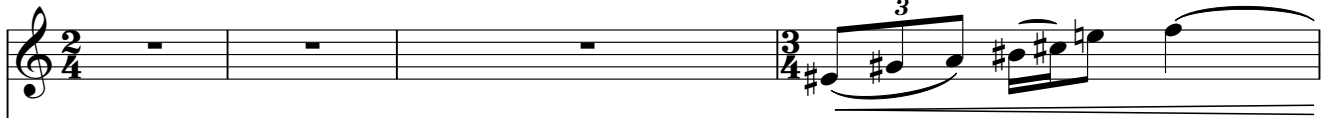
Cl. 

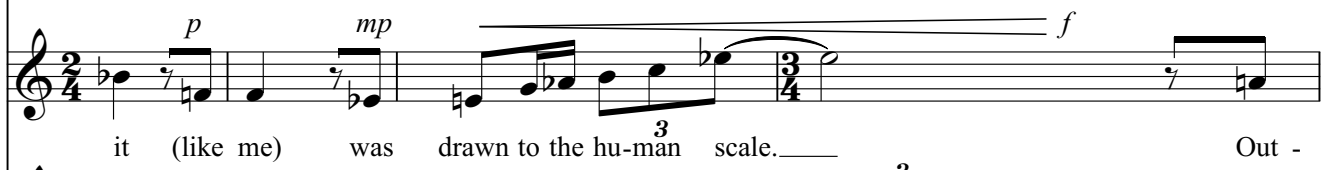
Voice 

 safe and con tained, _____ tucked out of harm's way, _____ per-haps be-cause
(8) *7*

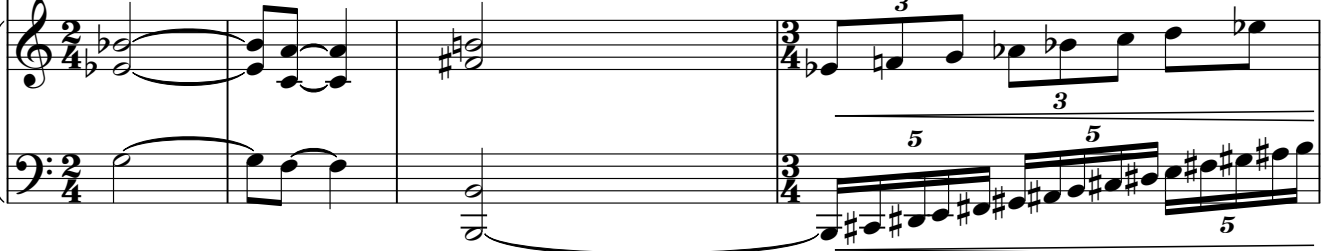
Pno. 

59

Cl. 

Voice 

 it (like me) was drawn to the hu-man scale. _____ Out -
3

Pno. 

63

Cl. *f* *mp*

Voice *mp* *mf*

Pno. *mf* *p*

Vc. *p* *ppp*

side, I de-scend-ed the grand stone stair to the street. Now I

68

Voice *p* *mf*

Vc. *p*

sit in a ver-y diff-er-ent sort of room in the base- ment of a build- ing_ at the un-i-vers-i -ty

74

Cl. *p* *mf*

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

Pno. *Ped.*

Vc. *p*

the one ded-i-cat-ed_ to the stu-dy of arch-i-tect- ure. But to - day we con

80

Cl.

Voice

Pno.

Vc.

f *mf*

vene for an-oth-er a na-tion-al pur-pose: to get our tax-es done at the ver-y last

F Andante

85

Cl.

Voice

Pno.

f *mp*

mo-ment for free. We've all wait-ed long-er than we meant to

Ped.

94

Cl.

Voice

Vc.

mf *p*

and for that we'll wait es-pec-ial-ly long to - day in this long

G

103

Cl. *mp*

Voice *mp*

Pno. *mp*

Vc.

nar- row wait-ing room with a hodge-podge of chairs placed too near.

111

Cl. *mf*

Voice *mf*

Pno.

Vc.

___ for us to feel sep-ar- ate___ from one a-noth-er Things rise ir-re - press-ab-ly to the

H

116

Cl. *f* *mp*

Voice *f* *mp*
 sur face like cream. A

Pno. *f* *p*

Vc. *mf* *pp*

119

Voice *sub. f*
 quite large hand-y - man a - cross from me sud - den - ly

Pno.

Vc.

121

Voice
 says to whom-ev - er might hear that he got his sti - mu - lus mon - ey, but it's

Pno. *Ped.*

Vc. *Ped.*

124

Cl. *mp* 3 3 3 3

Voice *p* *sub. f*
 caught in the re-volv-ing door circ-ling straightback in-to what he owes. Now he

Pno. *Red.*

Vc. *mp* 3 3 3 3

I *molto accel.*

128 *sub. p* *mf* 3 3 3 3

Voice laughs and looks ser - ene. Now the young wo- man_ with the

Pno. *p* *Red.*

Vc. *ff* 3

each string from highest to lowest behind the bridge

132

Voice

hon-ey-spar-row voice, which suits the green shirt perched at the ledge of her dark

Pno.

f *sub. mp*

135

Cl.

mf *f* *mf*

Voice

shoul - ders, flirts with the coll-ege stud- ent_ be-hind the desk, the one re -

Pno.

mf *mp* *mp*

138

Cl.

Voice

spen-si-ble for "in take." And now the young blond guy, hand- some in a

Pno.

mf *f* *mp*

142

Voice

sail-boat sort of way, ment-ions to the "in- take" fel- low_ his de- sire to be ta-ken in._

Pno.

Vc.

mp 3 3

146

Voice

He has a voice and I can on-ly guess it comes from deep with-in_ his

Pno.

Vc.

f Ped. opt. 8va

150

Voice

bo- dy_ Some-thing a-bout this space, its gray car-pet, gray chairs, gray

Pno.

Vc.

J *mp* **molto accel.** *pizz.* *p* *sfz*

156

Cl. *p* 3 3 3 3

Voice *f* 3 *mp*
 walls and flim-sy par - tit - ions, make bod - ies seem more like

Pno. *sfz* *sfz* *sfz* *sfz* *sfz*
p

Vc.

159

Cl. 3 3 3

Voice *mf* 3 *f* *mp*
 bod - ies, more full of their own blood and move - ment.

Pno. *sfz* *sfz* *sfz* *sfz* *sfz*

Vc.

16

K Allegro

162

Cl. *ff*

Voice *f*

Pno. *sfz* *ff*

Vc. *ff*

And sudd-en-ly, from the no-where hall-way, in walks my

Andante ♩ = 72

166

Cl. *p* *mp* *ff*

Voice *ff*

for-mer stu-dent, Kathe-rine, the one who could-n't stand me_ be cause I asked her to stay a-wake.

L

171

Cl. *f* *mp*

Voice *f* *mp*

Vc. *pp* *mp*

Look a-way, fo-cus_ on the quest-ions the guy is ask-ing some-one else now.

sul pont. pizz.

177

Voice: They are calm - ing and stand - ar as wat - er in a sun - lit

Pno. *pp*

Vc. *f*

M

180

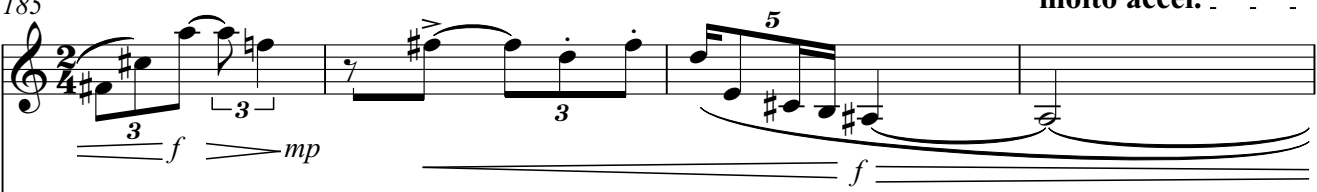
Cl.

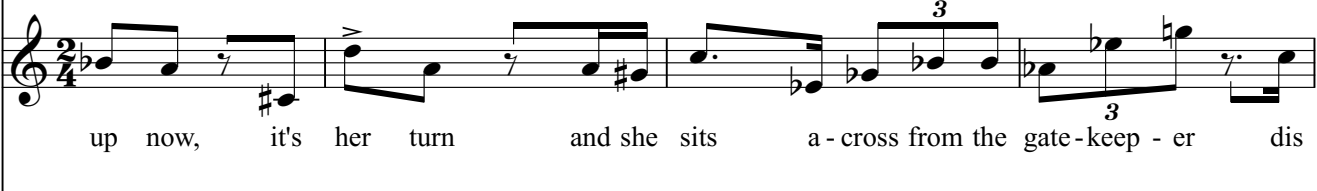
Voice: creek that melts some thing in my calves, and moves up - wards. But Kathe-rine's

Pno.


Vc. *ff* *mp* arco

185 **molto accel.**


Cl. 


Voice 

up now, it's her turn and she sits a-cross from the gate-keep-er dis


Pno. 


189 **poco rit.**

Cl. 

Voice 

tur-bing the wat-er's flow. She did-n't like me. That com-puls-ion_ that punc tures so

Pno. 

Ped. 

196 *mf* *p* **N** *mp* 19

Voice

much of our time, un-til time be-gins to feel like a com-pul-sion to beliked. Did you

Pno.

sfz *sfz* *sfz* *sfz*

8vb

202 **Freely**

Cl.

N *mf* *N* *mf* *N*

Voice

know the root of time means "to stretch or ex tend"? Fun-ny, Liz said just yes-ter-day, we

Pno.

p *p*

Vc.

mf *p* *mf* *p* *mf*

O

molto rit.

208

Cl. *mf* *N* *mf* *mp* *mf* *f* *mf*

Voice al-ways think of it as a con - straint. It stretch-es be-yond us, leaves us out, like a

Pno. *p* *mf* *p* *8va* *p*

Vc. *p* *mf* *p*

213

Voice *f*

herd of girls leaves one girl's heart con- strained by the mid-dle school bath- room.

Pno. *f* *slow roll* *Red.*

217 **a tempo** *pp*

Pno. *mp* *pp* *mp*

222

Voice *mp* 3 3

Like stu-dents who talk or sleep in class as if you are a T V, plugged

Pno. *p*

Ped. _____

227

Voice 3 3

in at the front of the room. It looks at us blank-ly and looks a - way and thumbs pri - vate

Pno. *sfz*

random tapping of thumbs on piano lid

Vc. *p* *Ped. sul tasto* 3

232

Cl. **P** 3

Voice *p* 3 3

mess-a- ges_ on its cell phone. Or is that too con - temp-or-ar-y_ for time?

Pno. *p*

Vc.

molto accel.

238 *mp* *pp*

Voice
May-be time's look is more like the sea. The

Pno.

Ped.

243 *mp*

Voice
sea. The il - lust - ri - ous, con -

Pno.

246 **Q** *Andante* *mp*

Voice
sum - ing, un - fath - om - a - ble sea. Sounds so

Pno.

249

Cl.

Voice

Pno.

Vc.

mf *f*

3 3

fun-ny here, al-most im - poss-i - ble, al-most re - pealed by the sound of

sfz

252

Cl.

Voice

Pno.

Vc.

col legno

3

co-py mach-ines, calmpleas-ant- ries, the tick TOCK of the stap ler_ giv-ing ord - er_ to each re

256 **rit.**

Cl. *f* *pp*

Voice *mp* *p*

Pno. *f* *pp*

Vc. *f* *pp*

turn, all of it free, and, there - fore, un-hurr-ied. I could stay here all day, all

264 **R** **Andante**

Voice *mf* *mp*

Pno. *ped.*

Vc. *p* *sul tasto*

week. A beau-ti-ful Ind-i-an-wom-an walks in now. Per-fect tim- ing, she

270 **S**

Cl. *mf* *mp* *mf*

Voice *mf* *mp* *mf*

Pno.

Vc.

says, since she ar - rives at just the mo-ment her name is called. Per-fect tim- ing.

274

Cl. *f* *mf* *p* *f* *mp* *mf* *mp*

Voice *mp*

Pno.

Vc. *p*

Her shirt has a car-toondraw-ing, to scale, of ribs form-ing an emp-ty cage, a

280 rit. T

Cl. *N* *mf*

Voice *mp*

Pno.

Vc. *f*

cher-ry - red heart beat-ing out-side of them. — Kathe-rine e - mer-ges from the

284

Cl. *f* *mp* *mp* *f*

Voice *f* *mp* *mp* *f*

back, and she is oh, my she sits down next to me. — We

288

Cl. 


Voice 


Vc. 

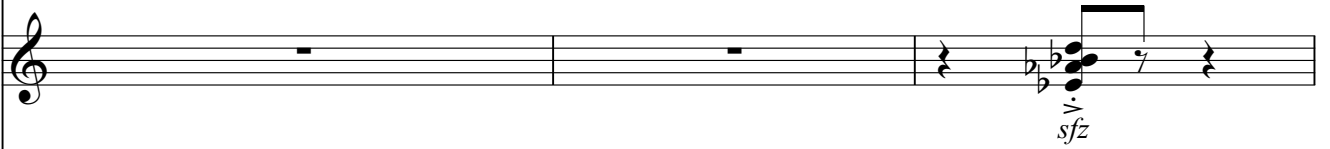
mf

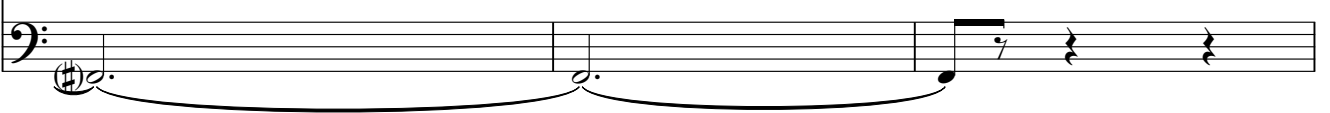
p

292

Cl. 

Voice 

Pno. 


Vc. 

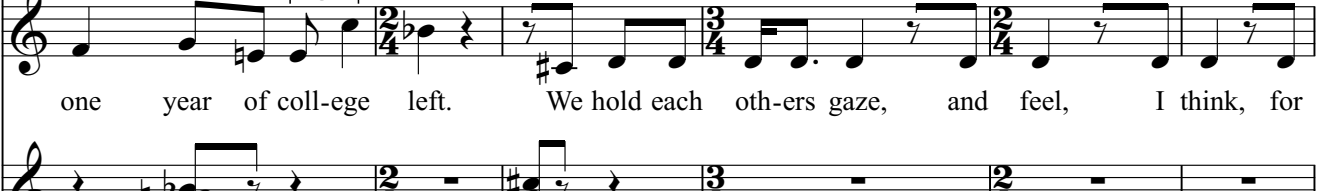
U *molto accel.*


f

sfz

295

Cl. 

Voice 

Pno. 

mf

Andante

301 rit.

Cl.

Voice

giv - en. Per - fect

mf

Pno.

ff

8va

Ped.

304

Voice

tim - ing, says a young man in gym shorts whose friend will get to pre - pare his tax - es.

Pno.

mp

8va

308

Voice

— due to per - fect tim - ing. — And now oh, it's some - thing the wom - an sit - ting with the

Pno.

mp

lightly tap fingertips on lowest strings inside piano

Ped.

313

Cl. *p* *mf* *p* *mf* *f*

Voice

gate-keep-er, her nails are like the long, curved

Pno.

Vc.

317

Cl. *mp* *mf* *mp* *gliss.* *gliss.*

Voice

rinds of a strange fruit, fal-len a long way, long a - go, from its tree.

Vc.

322 **V** Andante $\text{♩} = 72$

Cl.

Voice

Real-ly, they must be sev-en inch-es long, ten ev-en, and are paint-ed mid-night blue,

Pno.

Ped.

327

Cl.

Voice with e - nam-eled stars burst-ing the length of them. She is

Pno.

mf

331 **W**

Voice look-ing for some thing, look-ing in her gray purse for some-thing im-port-ant, and the

Pno.

mp

334

Voice nails, the drag a-long the gray tab-le top, with an eer-ie, an-i-mal sound, and they

Pno.

Vc. pizz. arco

339

Voice

carve cos - mic shapes in the space a-round her purse, a-round her tax forms, which

Pno.

tap fingertips on low strings

move to high strings

Vc.

Ped.

X

343

Voice

rust-le and slide on the tab - le. I can't make them up, these fig-ures

Pno.

slide fingers along strings

Vc.

p

mp

Ped.

349

Cl.

Voice

Pno.

Vc.

sfz *sfz*

mf *mp* *f* *mf*

float ing a-gainst a milk-y gray-sceen, more bo-dy here, in the free tax off-ice, in the

355

Cl.

Voice

Pno.

Vc.

fp *fp*

mp *mf* *mp*

base-ment of an ug-ly build-ing, used for the stud-y of arch-i-tect-ure, got-ten to by

32 *accel.* *rit.*

359

Cl.

Voice

hall- ways_ and stairs and doors that lead back out in - to the sun-waxed wind, the

Pno.

Vc.

363 **Y** *a tempo* $\frac{3}{4}$

Voice

six-ty five-deg-ree con-text, ribbed with trees, lined in blue silk_ and bells ring-ing from a

Pno.

f *mf* *mf*

Red.

368 **molto rit.**

Voice
tow - er meant to in - spire grand - eur and hope, a pub - lic

Pno.

371

Cl.

Voice
dig - ni - ty to time and its eff - ort - less reach.

Pno.

Vc.

pp

p

rumble on lowest strings using fingertips

ppp