

Dear Pauline ~

Sept. 4, 1979

Here's some pieces that you might be able to make use of in classes, workshops, etc. Three of them, "Yoda's morning song", it's "instrumental extension" and "frog pond at dusk" were published in "From Wheelock Mountain" by Michael Byron (it was a collection of various pieces and writings ~~of mine~~ ^{of mine}). The other two, "Illuminations from Fantastic Gardens" (for Elaine Summers, 1964!) and the "overture to Fantastic Gardens" will be in Pieces/Anthology #4 - but I thought you'd like to see them - and I hope you enjoy them.

now out of print

Recently I saw Bill Hellerman and we talked about your performance at Lenox. I'm sorry that I couldn't be there - I misunderstood what was happening; thought that you were going to do a Sonic Meditation with audience, of which I would be one. I didn't realize that you had planned a piece which was to include me as a performer. I hope that didn't complicate or upset things. As it turned out, those last few days with my son, Marvin, were very important and so I couldn't have come but... Now he's a "neighbor" of yours; at least in San Diego and

he seems so unbelievably far away.

If there are any prospects of my performing at your school or through other nearby facilities I'd appreciate your help and/or advice. It could be a program of solo violin pieces including my own "Sauterjys" and include workshops in improvisation, extensions of instrumental & vocal techniques & contemporary notation practices, etc. (If you need more info, reviews, etc I'll be glad to send whatever.)

It was good to see you in Vermont.

I hope all's well with you

Malcolm

fall
winter
spring

address.

Malcolm Goldstein

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Brunswick, Maine

04011

OVERTURE

TO

FANTASTIC GARDENS

(for chorus and piano +/or other instruments)

-Malcolm Goldstein

(revised and extended
Sept. 1976, Norwich, Vt.)

(Malcolm Goldstein)

Overture to Fantastic Gardens

(1964; revised + extended Sept. 1976)

for chorus and piano and/or other instruments.

(can be performed alone or simultaneously with
"Illuminations from Fantastic Gardens — see below*")

vocal score/part: each singer of the chorus should have a copy of the vocal score/part (one page). each singer may start anywhere and follow any path of connecting lines from box to box (soundings and silences). upon reaching a "dead end", at the end of a path, reverse direction to continue performing and follow any path.

: in each box is indicated: 1) a number for the seconds of sounding; 2) the dynamics (\geq means either or both in any combination); 3) the registration (high, middle or low); (also, ∞ means as long as possible in one breath.)

[the pitch to be sung is one that has been sounded by the pianist—"conductor" or any instrumentalist immediately before singing; or, if there has been a silence, the last instrumental pitch remembered. the pitch, in whatever register sounded, is then transferred to the appropriate register of the singer — high, middle or low.

in placing the pitch in the appropriate register some practice is needed; if a "wrong" pitch comes forth, do not change, i.e. slide, to the right pitch — but rather sustain the pitch that has sounded; but, with practice, it would be best if the pitch were an echo/resonance of the instrumentalist's pitch.]

: upon each line, within parentheses, is the number of seconds of silence between the boxes of sounding.

- : choice of text : possibilities to be worked out by the ensemble:
 - all sing the same text (for example, if the "Overture" is performed with "Illuminations from Fantastic Gardens" then the text of "After the Deluge" by Rimbaud could be used by all.) (or)
 - each person could choose their own text. (or)
 - several texts could be used, but each performed by its own group and each group in its own space. (or...etc.)

: manner of singing : each sounding of an individual can be of a word, syllable or letter of the text, with all these possible ways of sounding the text explored; i.e., variety of verbal clarity ↔ sound textures.

piano and/or instrumental part (3 pages, with a total of 30 phrase-

units; each player to have the complete 3 pages to play from.):

- : pitches free - it is the specific pitches performed that give the pitch material to the singers.
- : a single phrase-unit can be played or several grouped together successively (or by the piano, also, simultaneously); the choice of phrase is dependent on what is happening in the overall texture; it can be repeated, be endlessly different, etc.
- : it is important that the pianist - "conductor" (and/or other instrumentalists) LISTEN TO WHAT IS BEING SOUNDED BY THE CHORUS - TO RESPOND AND RESHAPE THE PITCH COMPLEX. (choose phrase-units and pitches in response to what is the overall texture-pitch complex and consider where it might move to - allow for static moments, sudden shifts and/or gradual modulations, where and when suitable.)
- allow for silences of varied lengths, sometimes very long, in the instrumental texture (though at least one choral

voice should be sustaining the sound.)

explore variety of density of articulation (solo and groups; sometimes thick and active; sometimes with lots of silences.)

: notation:

- registration relative to position (high-low) within phrase-unit.
- size indicates loudness and/or density.
- duration relative to the other events within phrase-unit (reading left to right): a phrase-unit can be played at any tempo (the same phrase-unit can be played to last 5 seconds on one occasion and 45 seconds on another), but the relative duration of each articulation within the phrase-unit remains constant.

[specific piano indications: both the keyboard and inside the piano can be used:

□ = white note cluster. ▣ = white and black note cluster.

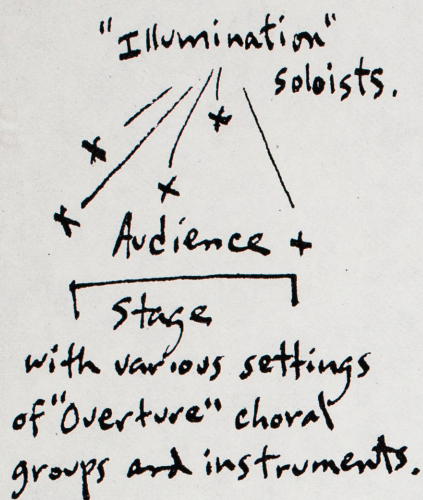
■ = a sustained homogenous, complex texture of constant dynamic (trills, figurations, etc.)

[other instruments: when it is not possible to literally realize specific symbols, adapt the notation to your instrument; or form a grouping with other instruments to sound that passage as an ensemble.

duration of performance (various possibilities): 1) prearranged duration, e.g. 15 minutes; 2) determined by all members of the chorus finishing their text; 3) the pianist- "conductor" hearing an appropriate, organically-arrived-at ending and cueing the other performers to stop; etc.; 4) when performed with "Illuminations" see below.

* [When performed simultaneously with "Illuminations from Fantastic Gardens":

considerations:



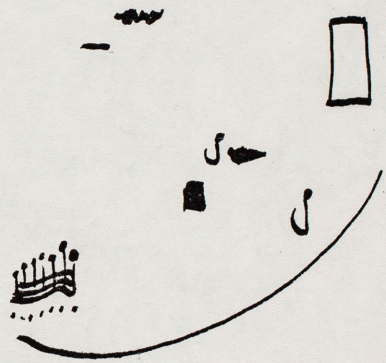
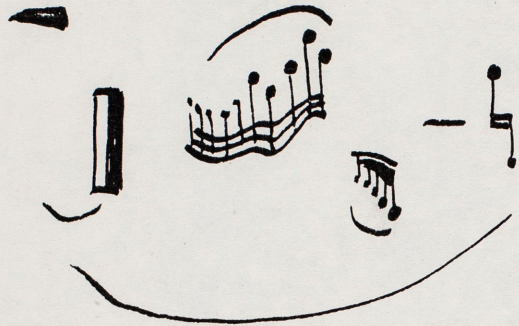
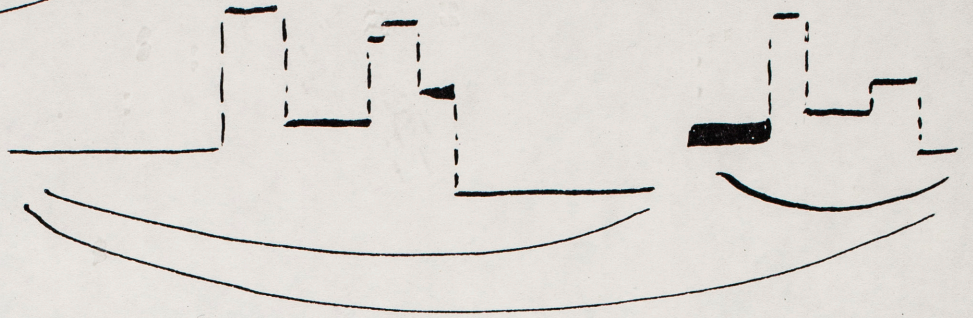
- size of the choral and instrumental ensemble and level of dynamics (not to overwhelm the "Illumination" singers — allow for a transparent texture of varying thicknesses, through which the solo parts generally can be heard, though sometimes submerged.)
- spacial distribution to clarify sound materials and differentiate ensembles. (the illustrated setup is one possible arrangement.)
- text of chorus: possibly all use Rimbaud's "After the Deluge" (Louise Varèse translation — same as soloists.)

sequence of performance:

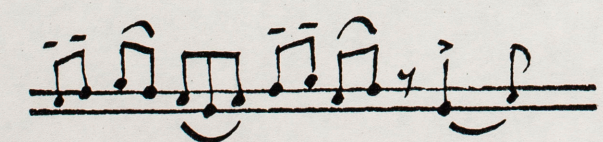
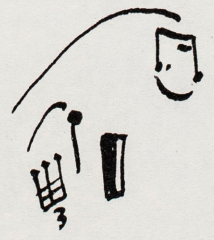
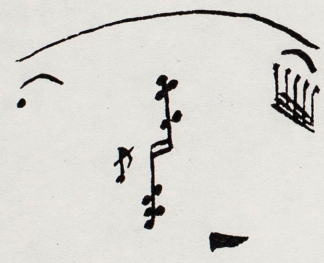
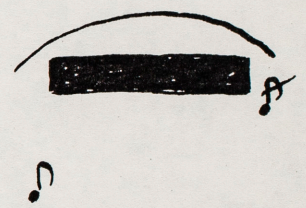
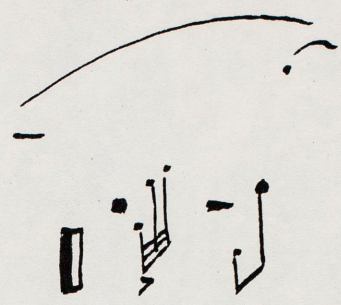
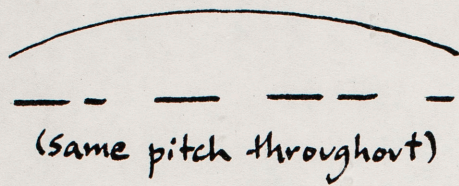
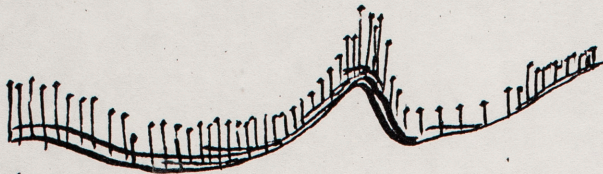
Beginning: all "Overture" performers (instruments and chorus) begin and, after a few minutes, "Illuminations" soloists enter.

Ending: "Overture" performers should listen for the last page of "Illuminations", prepare to stop within 30 to 60 seconds when that page is reached, and allow the soloists of "Illuminations" to work out their gradual diminuendo, culminating in the final solo, with the "Overture" performers silent. It can end this way or the "Overture" performers can enter again and present a short, generally soft coda.

— Moh H —



(staccato
or legato) (softly)



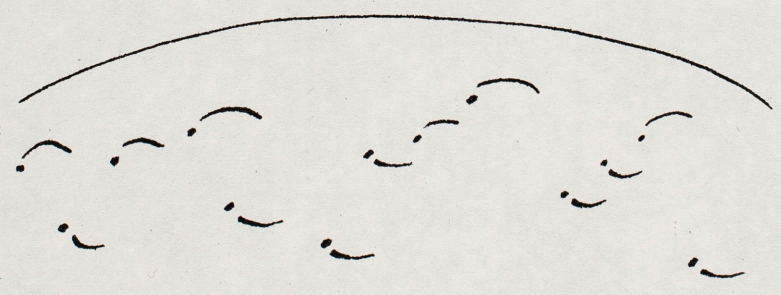
(all whole steps)



(staccato)



(a low pitch, softly sustained)



After the Deluge (from "Illuminations") - Arthur Rimbaud

As soon as the idea of the Deluge had subsided,
A hare stopped in the clover and swaying flowerbells, and said a prayer
to the rainbow, through the spider's web.

Oh! the precious stones that began to hide, — and the flowers that
already looked around.

In the dirty main street, stalls were set up and boats were hauled
toward the sea, high tiered as in old prints.

Blood flowed at Blue Beard's, — through slaughterhouses, in circuses,
where windows were blanched by God's seal. Blood and milk flowed.

Beavers built. "Mazagrans" smoked in the little bars.

In the big glass house, still dripping, children in mourning looked
at the marvelous pictures.

A door banged; and in the village square the little boy waved
his arms, understood by weather vanes and cocks on steeples everywhere,
in the bursting shower.

Madame*** installed a piano in the Alps. Mass and first communions
were celebrated at the hundred thousand alters of the cathedral.

Caravans set out. And Hotel Splendid was built in the chaos of ice
and of the polar night.

Ever after the moon heard jackals howling across the deserts of thyme,
and eclogues in wooden shoes growling in the orchard. Then in the violet
and budding forest, Eucharis told me it was spring.

Gush, pond, — Foam, roll on the bridge and over the woods; — black
palls and organs, lightning and thunder, rise and roll; — waters
and sorrows rise and launch the Floods again.

For since they have been dissipated — oh! the precious stones
being buried and the opened flowers! — it's unbearable! and
the Queen, the Witch who lights her fire in the earthen pot
will never tell us what she knows, and what we do not know.

(translated by Louise Varèse; New Directions Paperbook)

YOSHA'S MORNING SONG

for solo voice, singing.

to be sung simply — the moment of each sound alive with the immediacy of discovery; awakening to the possibilities of the voice, sounding. (varieties of tonal qualities of syllables, the registrations of the voice, the energy of dynamics and articulation.)

(not to be sung in a theatrical or dramatic manner by intention.)

each line about 30 seconds; each line consists of graphic-melodic contour and "text" to be sung:

: graphic notation = pitch (melodic) contour; proportional space on page = duration (including blank space for silence) (// = very long silence); thickness of contour line = loudness, intensity; occasional suggestions of interval (3rds, 4ths, etc.) within melodic contour.


: syllables = "text": sounding quality of melodic curve with occasional additional information for the manner of singing the syllables.

: other sounds: [sneeze], [cough], etc. in as natural a manner as possible.


—Malcolm Goldstein—

Sheffield, Vt. July. 1972



yâ (tight voice, growl)



la (tongue moving in mouth)


mya u



ih yah u

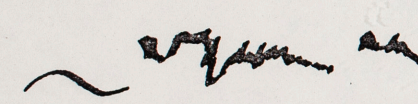

ga ul a ga ul a yeah



yashe mul ah buh l b l



al u



yu uh



da bu

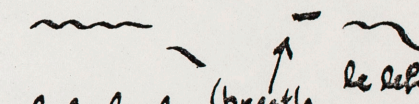

lu gra (hard voice)



gra [laugh]



[talk] ?

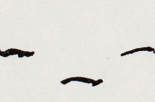

[laugh]

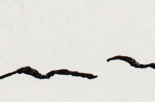

da bu



le le le le (breath in sounding u)


ih le le chuh



mah l


ah u



duh

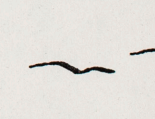

uh


(uh) →


(uh) →



(uh) → uh oh



ee ey hye


ih oh




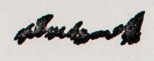
nuh (drone, low and soft, undulating — for about 2 minutes, with silences occasionally)

//


ma (moderately low pitch)



e (beautiful pitch ?)

[deep breathing in]










 niya ca nuh yee-aaw



[moving around]




 feh (moderate pitch range)







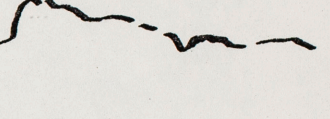
 uh yeeah uh uh (squeek like)








 ah (squeek like) nedaw





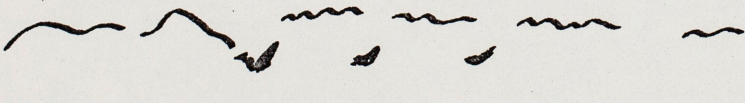
 stô


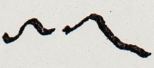

 nuh yuh ee uh pa (ah)ô ô nuh we or dee


 eah dya yeeah bah or ah bah be ah e o euh yeeah

 yeeah uh yuh uh uh ah uh ah uh

 [sneeze] yee a dee pa ba beeow beeow bu




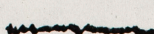
 ah uh dwee

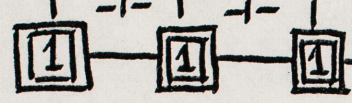
YOSHA'S MORNING SONG EXTENDED (for instruments)

- [• to be performed ^{with} a singer, performing "Yosha's morning song". (preferably a small ensemble; perhaps a trio).
 - or as an instrumental, chamber ensemble (trio, etc.; perhaps an octet being the maximum number — not too thick a sound; and so that all can hear one another.)
- one page of 19 sounds and phrases: the material to be played —
 - by any instrument (any timbre, and possibly one instrumentalist playing several timbres/instruments, if desired.)
 - indications in brackets [] are for instruments, like guitar, piano, etc., where some adjustments are necessary to realize the sound.
 - tempo of each event is variable, as is often the pitch, registration, loudness, timbre, etc. (except where specifically indicated) — being dependent upon time limitations of the moment (see below) and the expressive dynamic of the ensemble.
 - one page of a labyrinth map indicating:
 - in boxes, the number of sound/events to take place within the time (number of seconds) indicated above or alongside the box. (*see addenda page)
 - numbers, on lines, between boxes, indicate the seconds of silence between sound/events.
 - in addition, some boxed in events have additional instructions which might indicate specific choice of events, or the way in which variable events should be realized.

(continued)

- (sustained), means a choice of a single thing like :

f or  or  or deeply breathing in , etc.
"bending" a pitch high register, squeaky

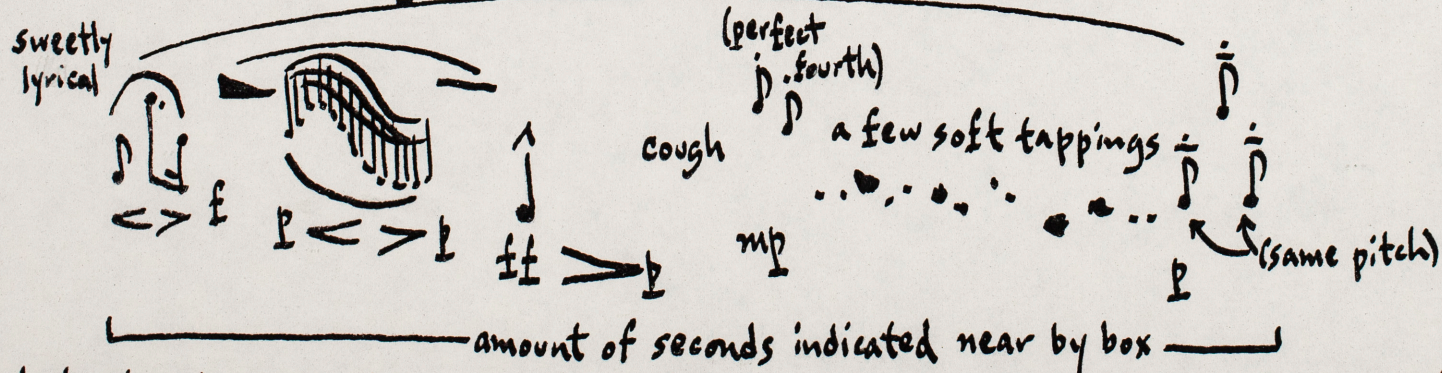
- double boxes, i.e.  etc. , mean a repeat of the same sound/event, in each successive double box.

• the manner of realization: starting anywhere in the labyrinth, follow the path in any direction (without immediate backtracking or pacing back and forth), trying to explore the whole terrain eventually and keeping ears open to the whereabouts of others.

- (if performed with "Yosha's morning song", the instrumentalists should begin first, allowing the singer their silent duration as indicated on the first line of the vocal score, and then stopping with the final sound of the song.)

- (if performed as an instrumental piece, the duration is open, to be determined by the performers, though probably not less than 10 minutes.)

* addenda: in performing the number of sound/events as indicated in a box (for example:



• what should occur is a collage of various sound/events one after another,

(continued)

accel. ritard
f mp

mp (a perfect fourth)

staccato

p ff

deeply breathing in

mp f
(L = a different timbre)

a low sustained note
moderate or soft dynamic

unevenly accel.
and more and more
like rattling (noise-like.)

ff > p
[chord]

sweetly lyrical
[vibrato]

"bending" a pitch

(staccato or legato)

scratch/squeek
sweetly
f mp
[rub fingernail on string] [vibrato]

[chord]

p f

cough

like mumbling

a few soft tappings, like:

high register (squeaky)

[rubbing fingernail on string; etc.]

[use chords; articulate on beginnings of rhythm notated and glissando as indicated.]

8va etc.

slowly exploring 1/2 and whole steps around a pitch/registration (like as above); high register; softly; in one breath or bow.

["bend" up] (again)

ff mp
[chord] [chord] [chord]

MARIN'S SONG OF ORIGIN

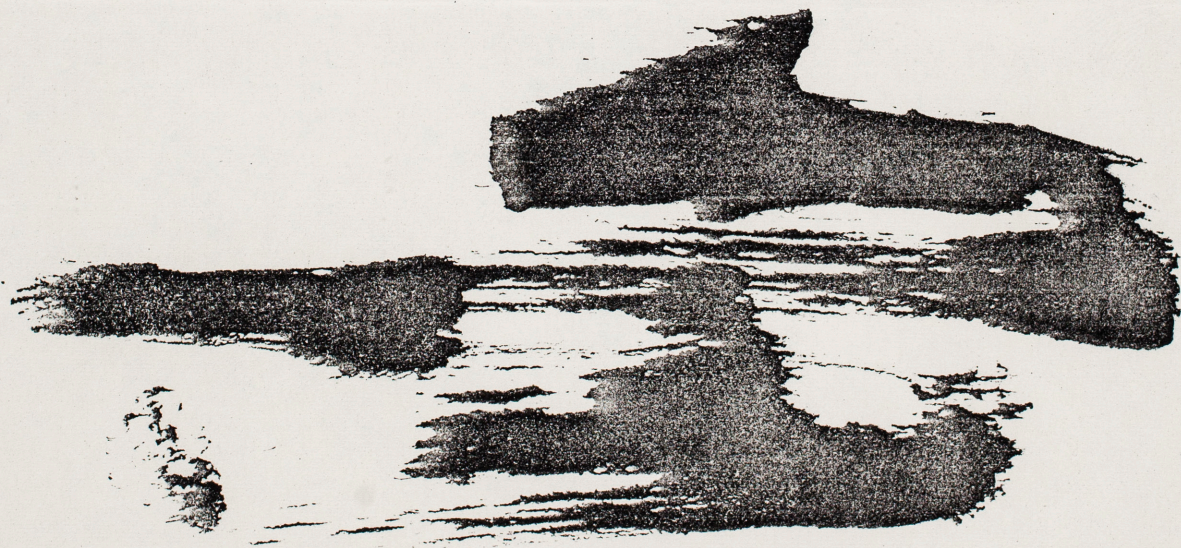
IL MA

(from the sky)



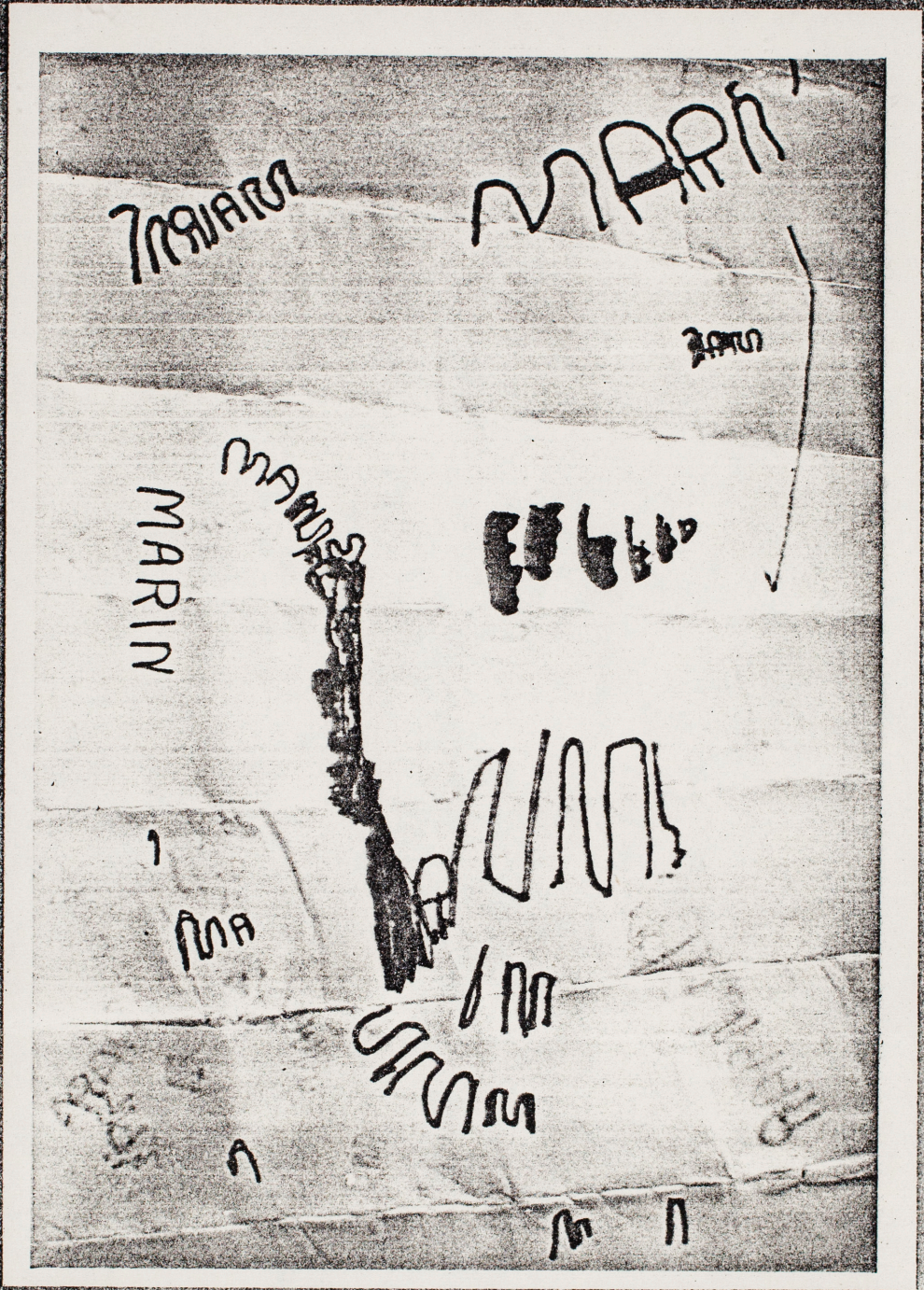
MAR

(of the sea)



IN

—Mel Gr



MARIN'S SONG OF ORIGIN

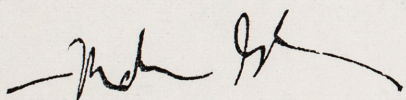
from the sky
of the sea

the vertical & the horizontal

opposition of forces, unresolving
energies unyielding and with sudden
shift and new balance;
and again

(of Ilmarinen, eternal smith!)

the hard and the soft
at once,
present.



a theater piece (for people
speaking, sounding, moving
and with objects.)

a ritual
of meetings
and offerings.

[the audience seated
in a circle around the performers,
objects placed around on floor
at the perimeter;
if possible, one area of the
encircled space lit intense red
and the rest with no special
lighting.]

To begin with:

- one performer in center, standing, reading from the "Kalevala (or poems of the Kalevala district)" compiled by Elias Lönnrot, Harvard University Press: page 58 (last three lines) to the end of page 60; & simultaneously
- the other performers, scattered around near the perimeter, kneeling and seated on the floor, talking to the audience about one or more of the objects* — discussing with them and evoking comments from them: personal statements, observations, associations, etc.

* [objects to be included:

- variety of mechanical + electrical motors of various soundings.
- chain saw.
- teddy bear.
- anvil (with both the age of use upon it + a good resonance).
- heavy hammer + spikes (or nails 5 - 12 inch).
- block of wood (if possible, a stump or large chunks of trees, rather than milled wood).
- "junk" material (car brake drums, pots + pans + tops, pieces of metal, etc.).
- pillow.
- toy motorcycle (with motor sound as it's pedaled).]

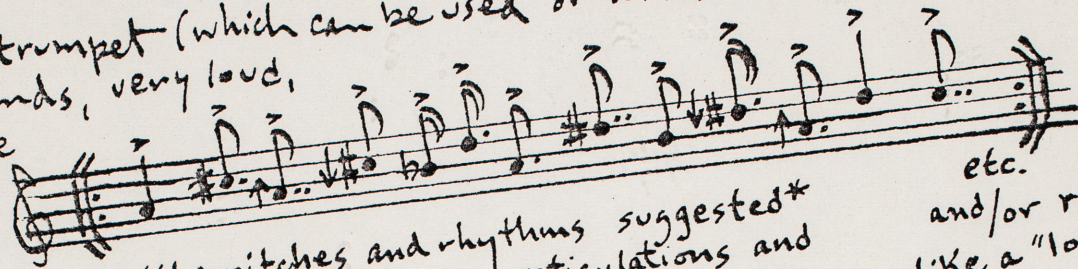
Then: whenever anyone has finished this prelude, which might last for some time, then each at their own timing continues on to the ritual extending into the "vocabulary" of materials (words + statements and soundings + movements) listed on the following pages.

Soundings and movements:

Punch(ing).

wind sounds
(of the air)

like a trumpet (which can be used or with
cupped hands, very loud,
each note
accented:



(the pitches and rhythms suggested*
to indicate irregular articulations and
levels: explore the interval of a
major 3rd, with extensions, modulations,
microtonal deviations, etc.)

etc.
and/or repeated
like a "loop".

[*need not be as exactly notated.]

CHAIN SAW

airplane sounds.
and cars, etc.
"rewind-up"
sounds.

THE SOUNDS OF VARIOUS MOTORS
(EACH SEPARATE AND
IN VARIOUS COMBINATIONS).
major
or
flatted
major
third,
by two
people.

HAMMERING (the motion, without sound).

running and stumbling.

HAMMERING:

(upon anvil,
spikes into wood,
fist upon floor)

starting
chain saw
(the motion,
without
sounds).

building one's own "percussion" set
of found ("junk") objects:
playing it
by oneself, and
also
several together, trying to
ride around
on toy
motorcycle.

Looking for a place to kiss (on someone)
and kissing.
make
an ensemble.

words and statements:

"I'm this old." (indicating with four fingers; as if finding out in the process of unfolding fingers).

"... lovingly, and said to himself, 'Silly old Bear!'"

"always will be angry maybe"

"... high-peaked hat all askew and/or movement.)

a listing of bears, i.e.:

- "bruin bear,
- black bear,
- panda bear,
- etc.

"cub" (always end with the word "cub".)

(RED, expressed as a sound/texture and/or quality of movement.)
"I really love you!"

"A lick of honey' murmured [Pooh] Bear to himself, 'or not as the case may be! And he gave a deep sigh, and tried very hard to listen to what Owl was saying."

"... thrusts it into the depths of the forge."

"I not your fren."

"NOW[!]" (separately, but also as heterophonic "chorus", random with variety of dynamics and/or crescendo.)

Procedures and considerations in working with the listed materials:

- : A "vocabulary" of words + statements, soundings + movements is given; these are the materials that are utilized, shaped and expressed in "Marin's song of origin". In preparation for working through the piece with the full ensemble, each performer should first determine for themselves the particular meaning(s) of each of the given materials. This can be done through meditation upon, as well as physical activities with, the words, soundings and movements.

The manner of realizing the given material should not be theatrical, but rather an expression of some essentially real and personal sense/experience. At the first rehearsal each person should offer each of the materials of the complete vocabulary (performing and discussing when necessary) to the full ensemble.

- : A major consideration of "Marin's song of origin" is the juxtaposition of hard and soft, aggressive and tender, etc. materials with no intended resolution; simply, always somehow, a new balance of energy or quality (individual and/or group) arrived at.... to again be changed.... (The poem on page 3 is offered as another way of

clarifying this image; so also the calligraphy on the title page, visually as well as with variants of name origin — as something to meditate upon.)

: The piece is to be improvised, though the ensemble might decide to (provisionally) set certain things (spacings, group events, etc.); but this should never be done to the point of losing the essentially improvisational quality.

: In working with the materials in the process of the piece (rehearsal and performance):

— each of the materials can be expressed as a single event and/or ~~in~~ combinations and juxtapositions (within each individual's part and/or as an ensemble phrase).

repeated — ~~repetitions~~ ^{any of} the vocabulary of material can be ~~used~~ freely and in any manner, combination or variation, as grows out of the situation. (consider nuances of inflection, duration, dynamic, physical placement, etc.)

— movements and words can be combined in ways that need not make "sense" (i.e. rationally to be explained); explore revelation of new meanings (of words, sounds, movements, etc.) by juxtaposition sequentially and/or simultaneously of materials (individually and/or various groupings of people) to create phrases of various durations.

— as for focus, material (words, etc.) can be offered simply on its own (without any particular person

to receive it), as well as to the audience (one or several persons) and to other performers; the focus should always vary, depending upon the actual situation.

Sometimes performers should affect each other, sometimes not ~ but it should always be real. (viz. lack of acknowledgment of one talking/relating to another is because of self-involvement, rather than intentionally ignoring someone else.)

— always an awareness of the balance of one's own momentum and the group dynamic. (allow for solo event and/or several such events, as well as a weaving together of activities of several or all individuals.)

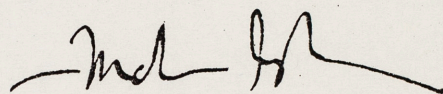
— the total texture expressed should be shaped with an awareness of space and flow (density of activity/energy and spiritual density, as well as/and as related to physical space; non-action and silence as well are important participating elements in the total fabric); so the "space" between moments of realization of materials (words and/or movements) is an important consideration).

[the photograph of the page of Marin's writing of his name might suggest the fluidity of possibilities of texture.]

— the objects are used freely in any way desired.

The ending: after each performer comes to their appropriately felt conclusion, they, each on their own, sit down at the perimeter of the circle; when all are sitting, then each chooses one of the objects and discusses it with the audience near them for a few minutes and then ends.

[Total duration: a minimum of 30 minutes.(?)]



Malcolm Goldstein
Norwich, Vermont Jan. 8, 1978

"Illuminations

from Fantastic Gardens"

for vocal ensemble

by - Malcolm Goldstein
1964

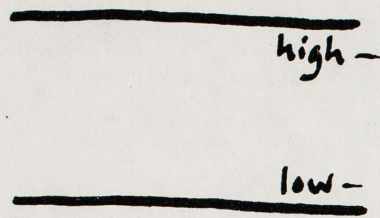
[For Elise Summers, performed at Judson Memorial Church 1964]

[Poetry translation copyright granted from New Directions]

Instructions for performance:

Notation:

1) pitch-ranges



} indicates the natural range
of each singer's voice

2) loudness:

indicated by the size of the letter, or word, or syllable, etc.

3) rhythmic articulation:

indicated by the length of the letter, (etc.) as read, as usual, from left to right. Spaces between words, letters, etc. are silences (viz. rests) and should be realized proportional to their length.

Each line (ie. system on a page) should take generally about 20 seconds to complete.

4) intensity (eg. vibrato, etc.):

indicated by the thickness of the lines constructing the letter, etc. (viz. thick lines indicates with vibrato in proportion to its relative thickness).

5) sound of fragmented letters, syllables, etc. determined by how they would sound in that particular complete word as usually spoken.

6) tone quality (timbre): as suggested by the visual appearance of the letter, etc. on the page, though much of the manner of realization

is left to the imagination of the singer. Curved lines, of course, suggest something quite different than angular or fragmented lines, and this should be taken as a point of departure for their interpretation. Sliding tones (ie glissandi) are indicated by lines extending the original letter or syllable and ascending and/or descending through various registers. (This should be realized even if it is a consonant or a letter, like "s", that would not usually be sung in this manner.)

- 7) All manners of realization of the notated text should be based upon a singing voice, not a speaking voice quality.
- 8) The complete ^{score} is, as well, each singers individual part. The text reads simply from left to right, with each line (system on the page) being sung in order, starting at the top. (There are generally about six lines, or systems, on a page). (Pages 3, 4, 5 - the random structured pages - do not fit into this outline; instructions for their realization are on page 2a.)

(over)

Performance : 1) A minimum of 3 and a maximum^(?) of 5 singers (solo voices) is suggested. The wider the range (i.e. mixed male and female), probably the better.

2) Each singer should think of him or herself as a soloist, each with their own specific manner of realizing the notation and each moving at their own pacing (conditioned by the average 20 second per line average).

(The only place which is an exception to this is the fourth line on page 8.) Thus the beginning of the piece (page 1 & 2) and most of the end will be a kind of heterophonic canon (though only rarely perceptible to the audience.)

3) To begin the music on page 1, one person begins and within a few seconds (1-5 seconds) of their entrance all should have begun singing. The cues, soloists, ~~and~~ leaders probably should be determined before performance but this is not essential.

4) Arranging the singers in different parts of the hall is effective but not essential.

Text : "Illuminations" (Après le Déluge) - English translation (New Directions editions)
(to clarify notation) by Arthur Rimbaud by Louise Varèse

Mr. Gold

as soon as the **A** **DE** an of the **Te** **lu** **ge** had **S** **ubs** ^{idol,}

a ^{har} **e** in the **fl** **wer** and **pu** **ay** **ing** **fl** **ower**
stopped

BEL **(L)** **S**, and said a prayer to the **sun** **bow**,

through the **P** **I** **er** **d** **we** **h**. **O**

(h?) the **pre** **ci** **ous** **ST** **nes**

THA **T** **Be** ^{gan} **To** **A** **nd** the **fl** **ower** **er** **the** **fl** **ow** **er**
(inid)

that I ^{ready} LOOK ^{ed} a Round

Oh! ^{around.}
the flowers that began
the precious stones
to hide and ~~already~~ looked

until cue
for cut-off.

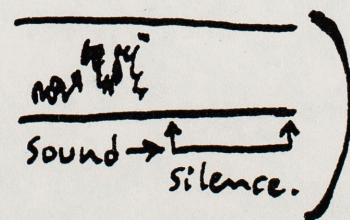
[Upon finishing this first line at the top of page 2, continue to repeat the phrases of this last sentence as indicated to the left, above. (Repeat the word or phrase groups:

- a) moving from any grouping to any other not relying upon their order in the original sentence; and/or
- b) revolving about one or another grouping several times (and even parts within the grouping).)

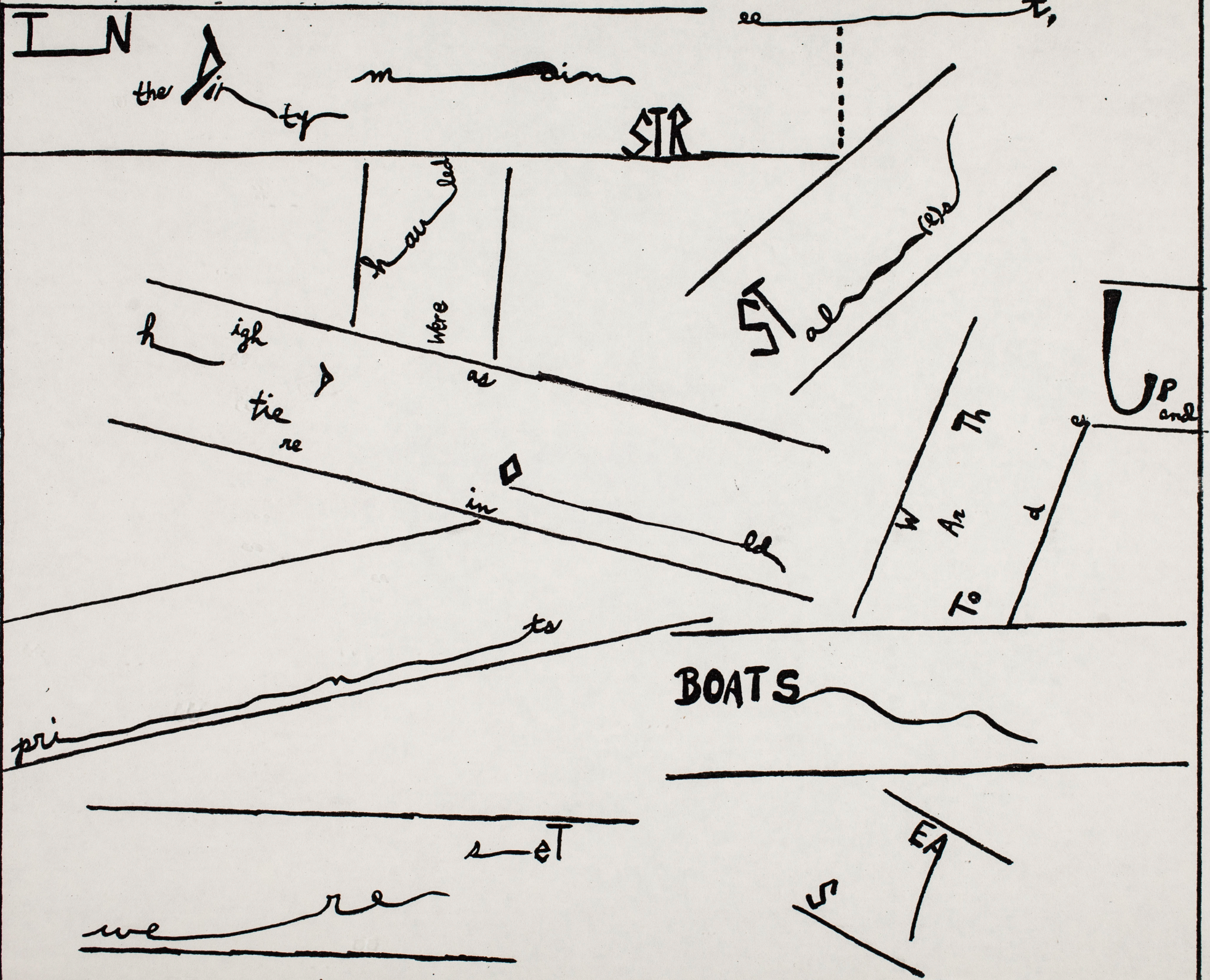
Sing in this manner continuously - without hesitation and generally gradually increasing intensity and loudness.]

[Instructions for pages 3, 4, 5 :]

After cut-off cue for singers completing page 2 (suggest one singer, loudly + in prolonged manner, sing "Oh!" until all stop) - wait a few seconds; then a solo singer enters with the material at the top of page 3 ("In the dirty main street"). In the midst of "...et" (from "street") other singers enter with material chosen at random from page 3. All phrase groups (indicated by ==) must be realized before going on to page 4, etc. and then page 5. Silences between phrase groups suggested by position on page (close to other phrase groups or widely isolated) and by space remaining in the phrase group area (eg.



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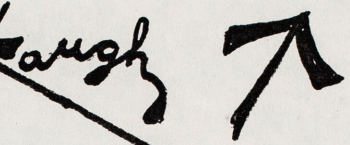
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[When everyone has completed singing the material on pages 3,4,5 someone begins page 6. This will be the cue for all to start singing page 6; to be performed as at the beginning of the piece, but with this additional possibility: That phrases be omitted. When this happens, however, the singer choosing to omit a phrase should imagine singing it, viz. silently to himself, so as not to get too far ahead of the others.]

6.

In the big house, glass dri in Morning OKed
hi ————— ee
dri chil in ————— lo
ppi ng, dren

a the m re lous ctur sr.
or pi

a DOO R and in the ledge square
no et;
Pa


the He WAIVED HIS ARMS stood by
E li bo ————— y Jun der

STEE Ples
wea ther vones and cocks on every where,

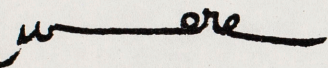
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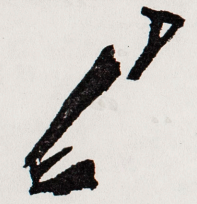
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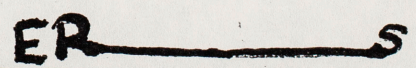
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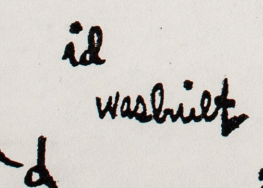

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⊙ [When all singers have completed up to this point wait about another 5-10 seconds in silence before continuing.]

[The next sentence of text, viz. "Then.....Spring", to be sung as rhythmically in unison as possible.]

[Then continue immediately on in the free phrasing manner of the beginning of the piece]

Then in the violet and budding forest, Euc haris told me it was Spring.

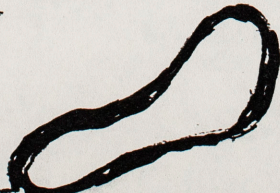
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[When all singers have completed the last line of the text they should repeat over and over, straight through, "will never tell us what she knows, and what we do not know", continually, gradually getting softer and decreasing intensity, and increasing the silences between sound-phrase groups.][After a time when this decrescendo-fragmentation process has reached a fairly disintegrated moment a soloist sings, from page 9, "Oh! the precious stones being buried and the opened flowers", in a lyrical manner, subdued and in moderately proportioned dynamics; ending the piece upon the word, "flowers".]