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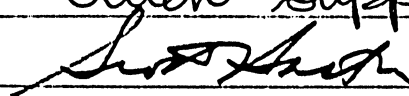
# UNIVERSITY OF CINCINNATI

\_\_\_\_\_ June \_\_\_\_\_ 19 86 \_\_\_\_\_

*I hereby recommend that the thesis prepared under my  
supervision by* \_\_\_\_\_ Mark Saya \_\_\_\_\_  
*entitled* \_\_\_\_\_ GLOSSOLALIA \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*be accepted as fulfilling this part of the requirements for the  
degree of* \_\_\_\_\_ Doctor of Musical Arts \_\_\_\_\_

**Approved by:**

\_\_\_\_\_ Allen Sapp \_\_\_\_\_  
\_\_\_\_\_  \_\_\_\_\_  
\_\_\_\_\_ Darrell Handel \_\_\_\_\_



# Glossolalia

for

6 narrators and 12 players

by

Mark Saja

based on the short story of the same name

by John Barth, from his collection

Lost in the Funhouse

## Instrumentation

female narrators:

Cassandra - medium voice

Philomela - low voice

Sheba's bird - high voice

male narrators:

Crispus - high voice

Unknown Pralmirt - low voice

John Barth - medium voice.

flute

B<sup>b</sup> clarinet

French horn

piano

xylophone

marimba

violin

viola

cello

harp

timpani

[orchestra bells  
guiro/rattle

Score in C

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# Cassandra

Lyric, mysterious ♩ = 66

Cassandra *mp* *Still breathless from tending Phœbus,*

Flute *pp* *always i.v.* *p* *mp*

harp *pp* *pp* *pp*

(D<sup>b</sup>C<sup>b</sup>B<sup>b</sup>E<sup>b</sup>F<sup>b</sup>G<sup>a</sup>)

*mp* *mf* *mp* *mp* *mp*

C. *suddenly I see it all- and all in vain. A horse excreting*

Fl. *mf* *mf* *mp*

h. *p* *mp* *mf* *f* *mf*

C. *Greeks will devour my city; none will heed her Apollo loved, and en-*

14

*mp* *p* *pp*

*mp* *p* *pp*

C. *downed with clear sight, and cursed when she gainsaid him. My honor*

20

*mp* *mf*

*p* *mf*

*p* *mp*

C. *thus castily purchased will be snatched from me by soldiers.*

25

*mp* *mf* *pp*

*mp* *mf* *pp*

*p* *mp* *p*



# Philomela

Bitter; insistent ♩ = 80

Philomela *mp* *P*

viola *roughly throughout* *Dear Procne: your*

marimba *pp* *P* *mp* *P* *mp* *P*

timpani *(C, Eb)* *< P* *< mp*

*mp* *mf* *P* *P* *P*

*wretched sister - she it is weaver thin robe. Regard it well: it*

va. *mf* *mp* *P*

m. *mf* *mp* *P*

t. *< mf* *> mp*

10 *hides her painful tale in its pointless patterns. Terens came and fetched her*

mf mp p f

mf mp mp p mp f mf

mp < mf < f > mf

14 *he conveyed her to Thrace but not to see her sister. he*

mf mf sub.p mp

mf mf p mp p

< mf < mf mp

18 *dragged her deep into the forest where he shackled her and*

f mf mp p

mf f mf mp mp

f mf mp p

*P* *mf* *mp* *P*  
 3 3 3 3 3

P. 21 raped her. Her tongue he then reversed, and concealed her, and the warbler for

VA. *P* *mp* *P* *mp*

M. *P* *mp* *P*

T. *pp* *> P* *P*

*mf* *P*

P. 25 vengeance, and death.

VA. *mf* *P* *mp* *pp*

M. *mp* *mf* *P* *mp* *pp*

T. *mf* *< mp* *P* *> pp*

# The Queen of Sheba's Talking Bird

*Fast, skittering* ♩ = 100

*mf* >

*Sheba's bird*

*violin*

*xylophone*

*guiro rattle*

*Sweet Sheba,*

*p* < >      *mp* 3 > *f*      *mp* 3

*S.b.*

*beloved highness: Solomon craves your throne! Beware his*

*vln.*

*x.*

*g.*

*r.*

*mf*

11 *craft; he mistranslates my pain into cunning counsel.*

*vln.*

*x.*

*g.*

*r.*

*mp* *mf*

18 *Hear what he claims your hoopoe sang: that its mistress the Queen no*

*vln.*

*x.*

*g.*

*r.*

*f* *mp*

21 *longer worships Allah! He bids you come now to his palace,*

*vln.*

*x.*

*g.*

*r.*

*mp*  $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$  *p*  $\overbrace{\quad\quad\quad}^3$  *mp*  $\overbrace{\quad\quad\quad}^3$

S.b. *to be punished for your error....* *But mine was a love song:*

26

vln. *mf* *mp* *p* *f* *mp* *p* *p*

x. *mf* *p* *mf* *p*  $\overbrace{\quad\quad\quad}^3$  *f* *mf* *mp*

g. *r.*

*mf*  $\overbrace{\quad\quad\quad}^3$  *mf*  $\overbrace{\quad\quad\quad}^3$   $\overbrace{\quad\quad\quad}^3$  *p*

S.b. *how I'd hymn you,* *if his tongue weren't beyond me -* *and yours.*

31

vln. *mp* *mp* *mf* *p* *mp* *p*

x. *p* *mf* *p* *p* *mf* *mp* *mf* *p*

g. *r.*

# Interlude 1

*Tempo rubato; with quiet intensity* ♩ = 66

flute  
clarinet  
French horn  
piano

*Pedal amply*

Detailed description: This system contains the first four measures of the piece. The flute, clarinet, and French horn parts are written in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The time signature is 3/4, which changes to 2/4 in the second measure and back to 3/4 in the third measure. Dynamics range from *fp* (fortissimo piano) to *mp* (mezzo-piano). The piano part includes a 'Pedal amply' instruction. The flute, clarinet, and French horn parts feature triplet markings and slurs.

Fl.  
cl.  
Fh.  
P.

Detailed description: This system contains measures 5 through 8. The flute (Fl.), clarinet (cl.), and French horn (Fh.) parts are in treble clef. The piano part (P.) is in bass clef. The time signature is 2/4, which changes to 3/4 in the second measure and back to 2/4 in the third measure. Dynamics include *mf sub p*, *f*, *mf*, and *P*. The piano part includes a '(Ped.)' instruction with a line extending to the end of the system. The flute, clarinet, and French horn parts feature triplet markings and slurs.

Handwritten musical score for the first system, measures 10-14. The score includes parts for Flute (Fl.), Clarinet (Cl.), F Horn (Fh.), and Piano (P.).

**Flute (Fl.):** Treble clef, 3/4 time signature. Measures 10-14 contain melodic lines with triplets and slurs. Dynamics range from *mf* to *mp*.

**Clarinet (Cl.):** Treble clef, 3/4 time signature. Measures 10-14 contain melodic lines with triplets and slurs. Dynamics range from *mf* to *mp*.

**F Horn (Fh.):** Bass clef, 3/4 time signature. Measures 10-14 contain melodic lines with triplets and slurs. Dynamics range from *mf* to *mp*.

**Piano (P.):** Grand staff (treble and bass clefs), 3/4 time signature. Measures 10-14 contain harmonic accompaniment with chords and moving lines. Dynamics range from *mp* to *mf*.

Measure numbers 10, 11, 12, 13, and 14 are indicated at the beginning of their respective staves.

Handwritten musical score for the second system, measures 15-19. The score includes parts for Flute (Fl.), Clarinet (Cl.), F Horn (Fh.), and Piano (P.).

**Flute (Fl.):** Treble clef, 3/4 time signature. Measures 15-19 contain melodic lines with triplets and slurs. Dynamics range from *f* to *p*.

**Clarinet (Cl.):** Treble clef, 3/4 time signature. Measures 15-19 contain melodic lines with triplets and slurs. Dynamics range from *f* to *p*.

**F Horn (Fh.):** Bass clef, 3/4 time signature. Measures 15-19 contain melodic lines with triplets and slurs. Dynamics range from *f* to *p*.

**Piano (P.):** Grand staff (treble and bass clefs), 3/4 time signature. Measures 15-19 contain harmonic accompaniment with chords and moving lines. Dynamics range from *mf* to *p*.

Measure numbers 15, 16, 17, 18, and 19 are indicated at the beginning of their respective staves.

(Ped.)

Handwritten musical score for Flute (Fl.), Clarinet (Cl.), and Bassoon (Fh.) with piano accompaniment (P.).

**Flute (Fl.):** Melodic line with slurs and accents. Dynamics include *mfpp*, *mp*, and *p*. Rhythmic markings include 2/4, 3/4, and 3.

**Clarinet (Cl.):** Melodic line with slurs and accents. Dynamics include *mfpp*, *mp*, and *p*. Rhythmic markings include 2/4, 3/4, and 3.

**Bassoon (Fh.):** Melodic line with slurs and accents. Dynamics include *mfpp*, *mp*, and *p*. Rhythmic markings include 2/4, 3/4, and 3.

**Piano (P.):** Accompaniment with chords and bass lines. Dynamics include *pp*, *p*, and *mp*. Rhythmic markings include 2/4, 3/4, and 3.

Measure numbers 21 and 26 are indicated on the left side of the score.

Continuation of the handwritten musical score for Flute (Fl.), Clarinet (Cl.), and Bassoon (Fh.) with piano accompaniment (P.).

**Flute (Fl.):** Melodic line with slurs and accents. Dynamics include *mf*, *p*, and *pp*. Rhythmic markings include 2/4, 3/4, and 3.

**Clarinet (Cl.):** Melodic line with slurs and accents. Dynamics include *mf*, *p*, and *pp*. Rhythmic markings include 2/4, 3/4, and 3.

**Bassoon (Fh.):** Melodic line with slurs and accents. Dynamics include *mf*, *p*, and *pp*. Rhythmic markings include 2/4, 3/4, and 3.

**Piano (P.):** Accompaniment with chords and bass lines. Dynamics include *mf* and *p*. Rhythmic markings include 2/4, 3/4, and 3.

Measure numbers 26 and 27 are indicated on the left side of the score.

(Ped.)

# Glossolalia 1

$\text{♩} = 80$

*Still breathless*

$\text{♩} = 80$  (D<sup>b</sup> C<sup>b</sup> B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> F<sup>b</sup> D<sup>b</sup> A)

*Dear Progne:*

$\text{♩} = 80$  *Sweet*

The score is divided into three systems. The first system includes vocal parts (C, A, S) and piano accompaniment (P, VA, M, T). The second system features piano accompaniment (P, VA, M, T) with a specific chord sequence. The third system includes vocal parts (S, V, X, G) and piano accompaniment (P, VA, M, T) with complex rhythmic patterns and triplets.

C. *from tending Phœbus, suddenly I see it all - and all in*

fl.

h.

P. *your wretched sister - she it is weaver this robe. Re-*

va.

m.

t.

v.b. *Sheba, beloved highness: Solomon craves your throne!*

vln.

x.

g.

C. *win.* A horse excreting Greek will devour my city;

Fl.

h.

P. 8 *gard it well: it hides her painful tale in its pointless patterns.*

va.

m.

t.

S.b. 10 *Beware his craft; he misrepresents my pain into cunning counsel.*

vl.

x.

tr.

C. *none will heed her Apollo loved, and endowed with clear sight,*

16

A. *Terseus came and fetched her off; he conveyed her to*

H.

P. *Terseus came and fetched her off; he conveyed her to*

12

Va. *Terseus came and fetched her off; he conveyed her to*

Vi.

T.

S.B. *Hear what he claims your hoops sang: that its mistress the*

15

V.M.

X.

G.

C. 21  
*and cursed when she gainsaid him. My honor thus costily purchased*

Handwritten musical score for C. 21. The vocal line (C.) has lyrics: "and cursed when she gainsaid him. My honor thus costily purchased". The accompaniment includes staves for Flute (fl.), Horns (h.), and Piano (P.). There are triplets marked with "3" above the notes.

P. 15  
*Trace... but not to see her sister. He dragged her deep into the*

Handwritten musical score for P. 15. The piano accompaniment (P.) has lyrics: "Trace... but not to see her sister. He dragged her deep into the". The score includes staves for Violin (va.), Viola (m.), and Cello/Double Bass (f.). There are triplets marked with "3" above the notes. At the end of the system, there are time signature changes:  $3+1$  over  $4+4$ .

S.b. 20  
*Queen no longer worships Allah! He bids you come now to his*

Handwritten musical score for S.b. 20. The vocal line (S.b.) has lyrics: "Queen no longer worships Allah! He bids you come now to his". The accompaniment includes staves for Violin (vln.), Viola (vi.), and Cello/Double Bass (g.). There are triplets marked with "3" above the notes.

C. 26  
*will be matched from me by soldiers.*

fl.

h.

P. 19  
*Forest, where he shackled her and raped her.*

va.

m.

t.

v.b. 25  
*palace, to be punished for your error. . . . But*

vln.

x.

g.r.

C. 31

*I see Agamemnon, my enslaver, meeting death in Mycenae.*

The Clarinet part features a melodic line with several triplet markings (3) and fermatas. The Flute part provides harmonic support with sustained notes and some triplet markings.

P. 21

*Her tongue he then severed, and concealed her, and the warbler for*

va. m. t.

The Viola part has a melodic line with triplet markings. The Mellophone and Trombone parts provide rhythmic accompaniment with eighth-note patterns and triplet markings.

S.b. 30

*mine was a love song: how I'd hymn you, if his tongue weren't beyond me -*

vl. x. g.

The Viola part features a melodic line with triplet markings. The Trumpet and Trombone parts provide rhythmic accompaniment with eighth-note patterns and triplet markings.

C. 38

*No more.*

P. 25

*vengeance, and death.*

V.b. 35

*and yours.*

# Crispus

Fierce, Angry ♩ = 88

*Crispus*  
4 *f* *mf* *mf* 3  
1 Crispus, a man of Corinth, yesterday looked on

*clarinet*  
3 *pizzicato* *throughout* *mp* *f*

*'cello*  
*mf*

*Cr.*  
4 *f* *mf* *mp* *mf* 3  
God. Today I rave. What things my eyes have seen can't be

*cl.*  
*mp* *f* *p* *mf*

*'c.*  
*f* *mp* *mf*

*Cr.*  
8 *rit. little by little -* *mf* *f* *mf* 3 3  
scribed or spoken All think I praise his sacred name, take my horrors for hymns.

*cl.*  
*p* *mf* *f* *mp* *p*

*'c.*  
*mp*

*mp*  $\text{♩} = 80$  *P* *mp*

Cr. 12 *my blasphemies for raptures. The holy writ's wrongly deciphered.*

Cl. *mp* *P* *pp* *mp* *P*

C. *P* *mp*

*mp* *rit. little by little -* *mf* *mp*

Cr. 16 *as beatitudes and blessings; in truth these are curses, maledictions,*

Cl. *pp* *mp* *pp* *mp* *pp*

C. *P*

*P*  $\text{♩} = 72$  *pp*

Cr. 20 *and obscene commandments. So be it.*

Cl. *mp* *pp* *P* *pp*

C. *pp*

# An Unknown Psalmist

*Expansive, remote* ♩ = 80

*An unknown psalmist*

*French horn*

*orchestra - bells*

*piano*

*silent*

*sar. pedal throughout*

*Ed' pelut'*

*The stars:* *pp* *mp*

*ppp freely vary between ppp 3 and mp*

*f mf mp f mf*

*Ps.*

*Fh.*

*b.*

*p.*

*kon - do nedode imba im - ba imba. Singe e - ru.*

*pp p pp mp pp mp*

*f mp mf f mf f mp*

*mf*

*p pp*

Pr. *Orumo imbo impe rute sce-lete. Impera scele lee lu-to.*

Fl. *Orumo imbo impe rute sce-lete. Impera scele lee lu-to.*

B. *Orumo imbo impe rute sce-lete. Impera scele lee lu-to.*

P. *Orumo imbo impe rute sce-lete. Impera scele lee lu-to.*

Pr. *Ombote scele te, be-re te kure kure. Sintz te lute sintz kure te ru-*

Fl. *Ombote scele te, be-re te kure kure. Sintz te lute sintz kure te ru-*

B. *Ombote scele te, be-re te kure kure. Sintz te lute sintz kure te ru-*

P. *Ombote scele te, be-re te kure kure. Sintz te lute sintz kure te ru-*

28

Pr. *-mata tau ru-mata. Onko kaera seata, tere lute, ilaa letelea' luto.*

Fh.

B.

P.

35

Pr. *Sol-12.*

Fh.

B.

P.

# Interlude 2

*Tempo rubato; with quiet intensity* ♩ = 66

violin

viola

'cello

harp

(D# C B E F# G A b)

vl. II

va.

c.

h.

Handwritten musical score for measures 10-14. The score is arranged in two systems. The first system contains measures 10-14. The instruments are Violin (vln.), Viola (va.), Cello (c.), and Horns (h.).

**Measure 10:** All instruments play a triplet of eighth notes. Dynamics: *mf*.

**Measure 11:** Similar triplet pattern. Dynamics: *mf*.

**Measure 12:** Similar triplet pattern. Dynamics: *mp*.

**Measure 13:** Similar triplet pattern. Dynamics: *mp*.

**Measure 14:** Similar triplet pattern. Dynamics: *mp*.

Key signature: one sharp (F#). Time signature: 3/4.

Handwritten musical score for measures 15-19. The score is arranged in two systems. The first system contains measures 15-19. The instruments are Violin (vln.), Viola (va.), Cello (c.), and Horns (h.).

**Measure 15:** Similar triplet pattern. Dynamics: *mp*.

**Measure 16:** Similar triplet pattern. Dynamics: *p*.

**Measure 17:** Similar triplet pattern. Dynamics: *mf*.

**Measure 18:** Similar triplet pattern. Dynamics: *mf*.

**Measure 19:** Similar triplet pattern. Dynamics: *mp*.

Key signature: one sharp (F#). Time signature: 3/4.

Handwritten musical score for Violin (vln.), Viola (va.), Cello (c.), and Harp (h.).

**Violin (vln.):** Treble clef, 2/4 and 3/4 time signatures. Dynamics: *mfpp*, *mp*, *p*. Includes triplets and slurs.

**Viola (va.):** Bass clef, 2/4 and 3/4 time signatures. Dynamics: *mfpp*, *mp*, *p*. Includes triplets and slurs.

**Cello (c.):** Bass clef, 2/4 and 3/4 time signatures. Dynamics: *mfpp*, *mp*, *p*. Includes triplets and slurs.

**Harp (h.):** Grand staff (treble and bass clefs), 2/4 and 3/4 time signatures. Dynamics: *pp*, *p*, *mp*. Includes chordal textures and slurs.

Handwritten musical score for Violin (vln.), Viola (va.), Cello (c.), and Harp (h.).

**Violin (vln.):** Treble clef, 2/4 and 3/4 time signatures. Dynamics: *mf*, *p*, *pp*. Includes slurs and fermatas.

**Viola (va.):** Bass clef, 2/4 and 3/4 time signatures. Dynamics: *mf*, *p*, *pp*. Includes slurs and fermatas.

**Cello (c.):** Bass clef, 2/4 and 3/4 time signatures. Dynamics: *p*, *pp*. Includes slurs and fermatas.

**Harp (h.):** Grand staff (treble and bass clefs), 2/4 and 3/4 time signatures. Dynamics: *mp*, *p*. Includes chordal textures and slurs.

# Glossolalia 2

*♩ = 72*

C.  $\frac{2}{4}$  *Still breathless*

A.  $\frac{2}{4}$  *i.v.*

S.  $\frac{2}{4}$  *i.v.*

*♩ = 72 (D<sup>b</sup> C<sup>b</sup> B<sup>b</sup> E<sup>b</sup> F<sup>b</sup> G<sup>A</sup>)*

P.  $\frac{3}{4}$

va.  $\frac{3}{4}$  *Dear Progne:*

m.  $\frac{3}{4}$  *i.v.*

f.  $\frac{3}{4}$  *(C-E<sup>b</sup>)*

*♩ = 72*

v.b.  $\frac{2}{4}$  *Sweet*

vln.  $\frac{2}{4}$

x.  $\frac{2}{4}$

g.r.  $\frac{2}{4}$

*(The guiro/rattle part is optional in this movement; a fifth percussionist is needed)*

*♩ = 72*

Cr.  $\frac{3}{4}$

cl.  $\frac{3}{4}$

'c.  $\frac{4}{4}$

*♩ = 72*

tr.  $\frac{2}{4}$

tr.  $\frac{2}{4}$

b.  $\frac{2}{4}$

p.  $\frac{2}{4}$  *silent*

C. *from tending Phœbus, suddenly I see it all - and all in*  
 Fl. *your wretched sister - she it is weaver this robe. Re-*  
 P. *Sheba, beloved highness: Solomon craves your throne!*  
 S. *Crispus, a man of Corinth, yesterday looked on God.*  
 Va. *Ed' palut' kon - do ne - do - de imba im - ba imba.*  
 Vn. *Ed' palut' kon - do ne - do - de imba im - ba imba.*  
 Vc. *Ed' palut' kon - do ne - do - de imba im - ba imba.*  
 Cr. *Ed' palut' kon - do ne - do - de imba im - ba imba.*  
 Cl. *Ed' palut' kon - do ne - do - de imba im - ba imba.*  
 C. *Ed' palut' kon - do ne - do - de imba im - ba imba.*  
 Fh. *Ed' palut' kon - do ne - do - de imba im - ba imba.*  
 B. *Ed' palut' kon - do ne - do - de imba im - ba imba.*  
 P. *Ed' palut' kon - do ne - do - de imba im - ba imba.*

C. *vain.* A horse exorcising Creker will de-vour my city;  
 A. *gard it well:* it hidar her painful tale in its pointless patterns.  
 P. *Beware his craft;* he mis-translates my pain into cunning counsel.  
 Cr. *Today I rave.* what things my eyes have seen can't be  
 Fh. *Singe e-ru.* Oru-mo imbo impe

The score is written on multiple staves, including:
 

- C. (Cello)
- A. (Alto)
- P. (Piano)
- 8 (Violins)
- va. (Viola)
- m. (Mandolin)
- f. (Flute)
- S.b. (Soprano)
- 10 (Violins)
- x. (Xylophone)
- g. r. (Guitar)
- Cr. (Cello)
- 4 (Clarinets)
- Cl. (Clarinet)
- 'C. (Cello)
- P. (Piano)
- 11 (Fiddle)
- Fh. (Fiddle)
- b. (Bass)
- P. (Piano)

C. 16 none will heed her Apollo loved, and endowed with clear sight,

P. 12 Terreur came and fetched her off; he conveyed her to

V. 15 Hear what he claims your hoopsak sang: that its might do the

Cr. 8 scribed or spoken. All think I praise His sacred name, take my

Pr. 10 rute sce - let e. Impe re sce re let tu - to.

32

C. 21 *and curv'd when he gain'd him. My honor thus coyly purchased*

A. 15 *Thrace... but not to see her sister. He dragg'd her deep into the*

H. 20 *Queen no longer worships Allah! He bids you come now to his*

P. 15 *horrors for hymns, my blasphemies for raptures. The holy*

Vi. 21 *Omba te vele te, ba-re te kure kure. Sinte te lute*

V. 21 *lute*

Cr. 21 *lute*

Cl. 21 *lute*

C. 21 *lute*

Pr. 21 *lute*

Fh. 21 *lute*

B. 21 *lute*

P. 21 *lute*

C. 26 *will be snatched from me by soldiers.*  
 Fl.  
 H.  
 P. 19 *forest, where he shackled her and raped her.*  
 Va.  
 M.  
 T.  
 V.B. 25 *palace, to be punished for your error... But*  
 Vln.  
 X.  
 G.  
 Cr. 15 *writes wrongly deciphered, as beatitudes and blessings;*  
 Cl.  
 'C.  
 R. 26 *sinte kuru te ru - mete tau ru - mete Onko Keere*  
 Fh.  
 B.  
 P.

C. 31 *1 see Aga-memnon, my enslaver, meeting death in Mycenae.*  
 Fl.  
 H.  
 P. 21 *Her tongue he then severed, and concealed her, and the warbler for*  
 Va.  
 M.  
 T.  
 S.b. 30 *mine was a love song: how I'd hymn you, if his tongue weren't beyond me-*  
 Vln.  
 X.  
 G.  
 Cr. 17 *in truth there are curses, maledictions, and obscene com-*  
 Cl.  
 'C.  
 Pr. 31 *scets, terse lute, ilee lute lee lute.*  
 Fh.  
 B.  
 P.

The musical score is written for a large ensemble. The vocal parts (C., S.b., Cr., Pr.) have lyrics in French. The instrumental parts include Flute (Fl.), Horn (H.), Violin (Vln.), Viola (Va.), Cello (C.), Double Bass (B.), Clarinet (Cl.), Bassoon (Fh.), Trumpet (Cr.), Trombone (T.), Saxophone (S.b.), and Piano (P.). The score features numerous triplets and complex rhythmic patterns. The lyrics are:

C. 31 *1 see Aga-memnon, my enslaver, meeting death in Mycenae.*  
 P. 21 *Her tongue he then severed, and concealed her, and the warbler for*  
 S.b. 30 *mine was a love song: how I'd hymn you, if his tongue weren't beyond me-*  
 Cr. 17 *in truth there are curses, maledictions, and obscene com-*  
 Pr. 31 *scets, terse lute, ilee lute lee lute.*

C. 36  
*No more.*  
 Fl.  
 H.

P. 25  
*vengeance, and death.*  
 Va.  
 M.  
 T.

S.b. 35  
*and yours.*  
 Vln.  
 X.  
 G. r.

Cr. 21  
*mandments. So be it.*  
 Cl.  
 C.

Pf. 36  
*See - 12.*  
 Fl.  
 B.  
 P.

# John Barth

## Elegiac ♩-72

John Barth

*mf*

*ill fortune, constraint and terror.*

violin

viola

'cello

harp

piano

*mf*

*f*

*mp*

J.B. 8

*generate quietful art; despair inspires. The laureled clairvoyants*

vn.

va.

'c.

h.

p.

*mf* *mf*

J.B. *mf* *mf*

14 tell our doom in riddles. sown in our robes are horrid tales, and the

vi. *p* *p* *mf*

va. *p* *p* *mf*

c. *p* *p* *mf* *mp*

h. *p* *p* *mf*

P. *p* *p* *mf* *mp*

*f* *mp*

J.B. *f* *mp*

20 speakers-in-tongues enounce atrocious tidings. The prophet

vi. *p* *p* *mp*

va. *solo-* *f* *mp*

c. *mp* *f* *mp*

h. *mp* *f* *mp*

P. *mf*

*P*  $\overbrace{\hspace{2cm}}^3$  *mp*  $\overbrace{\hspace{2cm}}^3$  *mf*  $\overbrace{\hspace{2cm}}^3$

25 birds seem to speak sagely but are shrieking their frustration

*v.b.*  
*vl.*  
*va.* *P*  $\overbrace{\hspace{2cm}}^3$  *mf*  $\overbrace{\hspace{2cm}}^3$  *mp*  
*c.* *P*  $\overbrace{\hspace{2cm}}^3$  *mf*  $\overbrace{\hspace{2cm}}^3$  *mf*  
*h.* *P*  $\overbrace{\hspace{2cm}}^3$  *mf*  $\overbrace{\hspace{2cm}}^3$  *mf*  
*p.* *pp*  $\overbrace{\hspace{2cm}}^3$  *mf*  $\overbrace{\hspace{2cm}}^3$  *mf*

*mf*  $\overbrace{\hspace{2cm}}^3$  *mp*  $\overbrace{\hspace{2cm}}^3$   $\overbrace{\hspace{2cm}}^3$   $\overbrace{\hspace{2cm}}^3$

31 The new leonart babble could we ken it might disclose a dark message

*v.b.*  
*vl.* *mp*  $\overbrace{\hspace{2cm}}^3$  *P*  
*va.*  $\overbrace{\hspace{2cm}}^3$  *P*  
*c.*  $\overbrace{\hspace{2cm}}^3$  *mp*  $\overbrace{\hspace{2cm}}^3$  *P*  
*h.*  $\overbrace{\hspace{2cm}}^3$  *mp*  
*p.*  $\overbrace{\hspace{2cm}}^3$  *mp*  $\overbrace{\hspace{2cm}}^3$

Handwritten musical score for a string ensemble, including parts for Violin I (V.I.), Violin II (V.II.), Viola (VA.), Violoncello (V.C.), Double Bass (A.), and Piano (P.).

The score is written on a system of six staves. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a dynamic marking of *P* (piano) and a triplet of eighth notes in the first measure. The Violin I part features a melodic line with a slur and a fermata over the first three measures, with the handwritten instruction "or prayer." written above it. The Violoncello and Double Bass parts provide harmonic support with chords and moving lines. The Piano part consists of chords in the left hand and a melodic line in the right hand.

Handwritten annotations include:

- P* (piano) dynamic marking at the beginning of the first measure.
- A triplet of eighth notes in the first measure.
- The instruction "or prayer." written above the Violin I staff.
- Slurs and fermatas in the Violin I part.
- Handwritten notes like "pp" and "P" in the Double Bass and Piano parts.