

# TWO SONGS OF SAUL WHEELER



ERIC SHANFIELD



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Eric Shanfield

texts by Saul Wheeler

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Countertenor or Soprano

Marimba

Although Saul and I had not worked together in some time, over the past several years he had sent me various poems and things he had written for fun, and I chose two of these to set as a kind of gift to him. To emphasize the oddity of the lyrics, I chose a countertenor—a male soprano—to declaim his texts (although it can also be performed by a soprano). Accompanied originally by cellos, I later made a (much better) version for marimba.

When I asked him for titles he came up with “Arguile” and “Anger Inaction”. I have no idea what relation they have to the texts or what they even mean. Not that it matters. I’m not even sure “arguile” is a word, though you must have a lot of guile to wear argyle.

## TWO SONGS OF SAUL WHEELER

Saul Wheeler

### I. Arguile

There are no reasons  
To blame the seasons.  
Indeed they're massive  
But also passive.

They have their function.  
They are a junction.  
Between the he's and she's and we's that form our lives.

Beyond everything there must be weather  
We need tepidity to tan our leather.

There are no reasons  
To blame the seasons.  
Indeed they're massive  
But also passive.

We need frigidity to make our mixed drinks  
We need lots of rain to endorse our sinks.

There's no way we could live without weather.

### II. Anger Inaction

Suspended, somnolent, the great beast lies dormant, pensively awaiting the vacuum's swift charge.  
Below, the beast's shadow, a Wright brotherly creation, prepares to slink skyward banished from high.  
Angered by ions, the great beast kinetic, from gyration's passion Sirocco is summoned.  
Splintered, transposed, displaced to the perimeter, defiled, degraded, hell's handmaiden lies vanquished.  
Captive in their oasis the populace lounges, thankful for convection, this summer's salvation.

# TWO SONGS OF SAUL WHEELER

## I. ARGUILE

Saul Wheeler

Eric Shanfield

$\text{♩} = 152$

*mf*

There are no rea - sons\_\_\_\_\_ To

4

blame the sea - sons\_\_\_\_\_ In - deed they're mas - sive\_\_\_\_\_ But al - so pas - sive\_\_\_\_\_

7

They have their func tion\_\_\_\_\_ They are a junc - tion\_\_\_\_\_ Be - tween the he's and she's and we's\_ that

10

*f*

form our lives. Be - yond ev - ery - thing there must be wea - ther.

*f*

TWO SONGS OF SAUL WHEELER - I. ARGUILE

13

Musical score for measures 13-15. The vocal line begins with a long note on a high pitch, followed by a rest and then the lyrics "We need te - pi - di - ty\_". The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

16

Musical score for measures 16-18. The vocal line continues with the lyrics "to tan our lea - ther\_". The piano accompaniment continues with the same rhythmic pattern as in the previous system.

19

Musical score for measures 19-20. The vocal line begins with the lyrics "There are no rea - sons\_ To blame the sea - sons\_ In -". The piano accompaniment features a more active bass line with eighth notes. The dynamic marking *mf* is present in both the vocal and piano staves.

21

Musical score for measures 21-22. The vocal line continues with the lyrics "deed they're mas - sive\_ But al - so pas - sive.". The piano accompaniment continues with the active bass line pattern.

23 *mp*

We need fri - gi - di - ty \_\_\_\_\_ to make our mixed drinks. \_\_\_\_\_

*mp*

26 *mp*

We need lots of rain \_\_\_\_\_ to en - dorse our \_\_\_\_\_

29 rit. . . . . ♩=126

\_\_\_\_\_ sinks.

*mf*

33 *mf*

There's no way we could live with - out wea - ther. \_\_\_\_\_

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## II. ANGER INACTION

Saul Wheeler

Eric Shanfield

$\text{♩} = 168$

Musical score for the first system, measures 1-4. It features a vocal line and a piano accompaniment. The piano part starts with a piano (*p*) dynamic and changes to forte (*f*) at measure 3. The tempo is marked as quarter note = 168.

5 *f*

Sus-pen - ded, som-no - lent, — the great beast lies dor - mant,

9 *p* *f*

pen - sive - ly a - wait - ing the vac - uum's swift charge. Be -

13

low, the beast's sha - dow, — a Wright bro-ther-ly cre - a - tion, — pre -



17

pares to slink for - ward, ba - nished from high.

21

An-gered by i - ons, the

25

great beast ki - ne - tic, from gy - ra - tion's

29

pas - sion Si - roc - co is

33 *mf*  
 sum - moned. splin - tered, trans -

36  
 posed, dis - placed to the pe - ri - me - ter,

39 *f*  
 de - fi - led, de -

43  
 gra - ded, Hell's hand - mai - den lies

47

van - quished.

*p sub.* *f* *p* *f*

50

Cap-tive in their o - a - sis the

*p* *f* *p* *f* *p* *f*

53

pop - u - lace loun - ges, thank - ful for con -

*p* *f* *p* *f* *p*

56

vec - tion, this sum - mer's sal - va - tion.

*f* *p* *f* *p* *f* *ff*