

CONFIGURATIONS



ERIC SHANFIELD

CONFIGURATIONS

Eric Shanfield | 2008 | 21'

poem by A. R. Ammons

Tenor Solo

Oboe/Cor Anglais

Clarinet 1 in B,

Clarinet 2 in B, Bass Clarinet (low C required)

Bassoon

Horn in F (mute required)

Trumpet in B, (straight mute required)

Acoustic Guitar (always played with fingers)

2 Violins

Viola

Cello

Score in C.

All grace notes to be played before the beat

Configurations consists of fourteen movements. Pauses between movements should be brief except after songs 4 and 10, when the pause should be longer.

CONFIGURATIONS

Configurations, for tenor and eleven instruments, is a setting of a poem by A.R. Ammons evoking, like most of his works, the natural world.

Although a happy coincidence, the title suggests the way this song-cycle works, with fourteen songs and an instrumental coda representing the fifteen possible permutations of the work's four basic musical ideas. The first four songs introduce one "theme" apiece, each with a characteristic melodic and harmonic profile, all kept simple and modal so it's easier to hear them combine later on. The next six songs pair the four ideas with one another, followed by four songs combining three ideas simultaneously, until finally in the coda all four ideas are heard together without the distraction of a vocal line.

The four themes are amalgamated in many different ways, from simply stacking one on top of another to more complicated operations like phasing and rhythmic compression. Sometimes the harmonies appear in different rhythmic guises or the melodies themselves create harmonies, but all basic harmonic relationships stay constant to preserve the cycle's unity and allow its structure to remain audible. Nevertheless, hopefully every song has a separate identity, each with its own characteristic sound world.

The slightly unusual instrumentation was chosen to create an autumnal hue in keeping with the imagery of the poem, an earthy mix of leafs, birds, nests, bones and shrubs. Accordingly, there are no especially high or low instruments; a preponderance of woody, stringy textures dominates, with a tempering of warm brass. The solo tenor voice generally stays inside the ensemble rather than ranging above or below, the vocal line supported and colored by the instruments.

His freely composed vocal melodies provide counterpoint to the increasingly familiar basic musical ideas as they combine and recombine for the twenty minutes or so it takes to travel from a single instrument playing the first idea to the entire ensemble playing all four at once in an instrumental coda inspired by Schumann's masterpiece *Dichterliebe*.

Configurations
by A.R. Ammons

1

when November stripped
the shrub,
what stood
out
in revealed space was
a nest
hung
in essential limbs

2

how harmless truth
is
in cold weather
to an empty nest

3

dry
leaves
in
the
bowl,
like wings

4

summer turned light
into darkness
and inside the shadeful
shrub
the secret
worked
itself into life:

icicles and waterpanes:
recognition:

at the bottom, knowledges
and desertions

5

speech comes out,
a bleached form,
nest-like:

after the events of silence
the flying away

of silence
into speech—

6

the nest is held
off-earth
by sticks;

so, intelligence
stays
out of the ground

erect on a
brittle walk of bones:

otherwise
the sea,

empty of separations

7

leaves
like wings
in the Nov
ember nest:

wonder where the birds are now that were here:
wonder if the hawks missed them:
wonder if

dry wings
lie abandoned,
bodiless
this
November:

leaves— out of so many
 a nestful missed the ground

8

I am a bush
I am a nest
I am a bird
I am a wind
I am a negg

I is a bush, nest, bird, wind, negg
I is a leaf

if I fall what falls:
the leaves fell and the birds flew away and winter came and

9

when
I
am bringing
singing those home
, two again
summer birds
comes
back

10

so what if
lots of
unfathomable stuff
remains,
inconceivable distances,

closed and open infinities:
so what if
all that, if

thunderstorms spill the eggs,
loosen the nest, strew it across
galaxies of grass and weeds:

who cares what remains when
only the interior
 immaterial
 configuration—

 shape—
 mattered, matters, immaterial, unremaining

11

there is some relationship between
proximity
to the earth and permanence:

a shrub puts itself into and out of
the earth at once,

earth and air united by a stem's
polar meshes of roots and branches:

earth
shrub
nest
leaf
bird

the bird is somewhere south, unoriented
 to these roots:
the leaves
 though they may not have wandered so far
are random:

earth
shrub
nest

goodbye, nest, if wind lifts you loose
goodbye, shrub, if ice breaks you down
goodbye,
goodbye

12

the shrub is nothing
 except part of my song:
the bird I never saw is part of my song and
 nothing else:

(the leaves are a great many little notes I lost
 when I was trying to make the song
 that became my silence)

13

the cockbird longs for the henbird
which longs for the nest
 which longs for the shrub which
longs for the earth
which longs for the sun which longs for

inside there the woodmeat is saying
please, please
let me put on my leaves
let me let the sap go

but the zero bark is saying
hush, hush
the time is not right
it's not the right time

the woodmeat is always right
but bark is knowing

CONFIGURATIONS

1

A.R. Ammons

Eric Shanfield

$\text{♩} = 116$

1 3

Cor Anglais

Clarinet 1 in B♭

Clarinet 2 in B♭

Bassoon

Horn in F

Trumpet in B♭

Acoustic Guitar

Tenor Solo

Violin I

Violin II

Viola

Violoncello

CONFIGURATIONS - 1

2

13

C. A.

Cl. 1

Cl. 2

Bsn.

This section shows the first four staves of the musical score. Measures 7 through 13 are shown. The instrumentation includes Clarinet 1, Clarinet 2, Bassoon, and Cello. Measure 7 starts with rests. Measures 8-10 have rests. Measure 11 begins with a bassoon note followed by a clarinet entry. Measure 12 features a sustained note from the bassoon. Measure 13 concludes with a bassoon note.

Hn.

Tpt.

A. Gtr.

This section shows the next three staves of the musical score. Measures 7 through 13 are shown. The instrumentation includes Horn, Trumpet, and Acoustic Guitar. Measure 7 has rests. Measures 8-10 have rests. Measure 11 begins with a horn note. Measure 12 features a sustained note from the trumpet. Measure 13 concludes with a guitar note.

T. Solo

when No-vem - ber stripped the shrub,

This section shows the Trombone Solo part for measure 13. The instrument enters with a melodic line. The lyrics "when No-vem - ber stripped the shrub," are written below the staff. The dynamic is marked *mp*.

Vln. I

Vln. II

Vla.

Vc.

13

This section shows the final four staves of the musical score. Measures 7 through 13 are shown. The instrumentation includes Violin I, Violin II, Cello, and Double Bass. Measure 7 has rests. Measures 8-10 have rests. Measure 11 begins with a violin line. Measure 12 features sustained notes from the double bass. Measure 13 concludes with a cello note.

CONFIGURATIONS - 1

3

15

C. A.

Cl. 1

Cl. 2

Bsn.

mf — *f*

Hn.

Tpt.

A. Gtr.

T. Solo

mf

what stood out in re - vealed space

Vln. I

f

Vln. II

f

Vla.

Vc.

CONFIGURATIONS - 1

4

21

C. A.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

mf

was _____ a nest

21

Vln. I

mf

Vln. II

mf

pizz.

Vla.

mf

pizz.

Vc.

mf

CONFIGURATIONS - 1

5

30

C. A.

Cl. 1

Cl. 2

Bsn.

mp mp mf mp mf > mp

mp

Hn.

Tpt.

A. Gtr.

T. Solo

mf

mp < *mf* > mp *mf* > mp > mp

hung _____ in es - sen - tial _____

30

Vln. I

Vln. II

Vla.

Vc.

mp

mp

CONFIGURATIONS - 1

6

38

39

C. A. *f*

Cl. 1 *f* TO BASS CLARINET

Cl. 2 *f*

Bsn. *f* *f* *mf*

Hn.

Tpt.

A. Gtr. *f* *f* *mf*

T. Solo *f* limbs

39

Vln. I *f*

Vln. II *f*

Vla. (pizz.) *f*

Vc. arco *f* pizz. *mf*

arco

CONFIGURATIONS

2

A.R. Ammons

Eric Shanfield

J=104

1

Cor Anglais

Clarinet 1 in B♭

Bass Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Acoustic Guitar

Tenor Solo

Violin I

Violin II

Viola

Violoncello

CONFIGURATIONS - 2

8

5

C. A. $\frac{9}{8}$ - $\frac{4}{4}$ - $\frac{9}{8}$ - $\frac{4}{4}$ - $\frac{6}{8}$

Cl. 1 $\frac{9}{8}$ - $\frac{4}{4}$ $\text{d} \text{d}$ $\frac{9}{8} \text{d. d. d. d.}$ $\frac{4}{4} \text{d}$ $\frac{6}{8}$
mp

B. Cl. $\frac{9}{8} \text{d. d.}$ $\frac{4}{4} \text{f}$ $\frac{9}{8} \text{f. f. f. f.}$ $\frac{4}{4} \text{f}$ $\frac{6}{8}$
mp

Bsn. $\frac{9}{8} \text{f. f. f. f.}$ $\frac{4}{4} \text{o}$ $\frac{9}{8} \text{d.}$ $\frac{4}{4} \text{d.}$ $\frac{6}{8}$

con sord.

Hn. $\frac{9}{8}$ - $\frac{4}{4} \text{d. d. d. d.}$ $\frac{9}{8} \text{d. d. d. d.}$ $\frac{4}{4} \text{d. d. d. d.}$ $\frac{6}{8}$
mp

Tpt. $\frac{9}{8}$ - $\frac{4}{4} \text{o}$ $\frac{9}{8} \text{f.}$ $\frac{4}{4} \text{f.}$ $\frac{6}{8}$
mp

A. Gtr. $\frac{9}{8} \text{f. f. f. f.}$ $\frac{4}{4} \text{f. f. f. f.}$ $\frac{9}{8} \text{f. f. f. f.}$ $\frac{4}{4} \text{f. f. f. f.}$ $\frac{6}{8}$

T. Solo $\frac{9}{8}$ - $\frac{4}{4} \text{o}$ $\frac{9}{8} \text{f. f. f. f.}$ $\frac{4}{4} \text{f. f. f. f.}$ $\frac{6}{8}$
mf

how harm - less truth is

5

Vln. I $\frac{9}{8}$ - $\frac{4}{4}$ - $\frac{9}{8}$ - $\frac{4}{4}$ - $\frac{6}{8}$

Vln. II $\frac{9}{8}$ - $\frac{4}{4}$ - $\frac{9}{8}$ - $\frac{4}{4}$ - $\frac{6}{8}$

Vla. $\frac{9}{8}$ - $\frac{4}{4}$ - $\frac{9}{8}$ - $\frac{4}{4}$ - $\frac{6}{8}$

Vc. $\frac{9}{8} \text{d. d. d. d.}$ $\frac{4}{4} \text{o}$ $\frac{9}{8} \text{d.}$ $\frac{4}{4} \text{d.}$ $\frac{6}{8}$

CONFIGURATIONS - 2

9

8

10

C. A. *mf*

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Grtr.

T. Solo
in cold wea-ther_ to an

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS - 2

10

12

C. A.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

open

mf

mf

emp ty nest

mf

mp

pizz.

mp

CONFIGURATIONS

3

A.R. Ammons

Eric Shanfield

$\text{♩} = 138$

1

Cor Anglais $\text{♩} = 138$

Clarinet 1 in B♭

Bass Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Acoustic Guitar

Tenor Solo

Violin I

Violin II

Viola *pizz.*

Violoncello

CONFIGURATIONS - 3

12

10

C. A.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

dry

10

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS - 3

13

19

14

C. A.

Cl. 1

B. Cl. *mf*

Bsn.

Measure 14: C. A. eighth-note pairs, Cl. 1 rests, B. Cl. eighth-note pairs, Bsn. rests. Measure 15: C. A. eighth-note pairs, Cl. 1 rests, B. Cl. eighth-note pairs, Bsn. rests. Measure 16: C. A. eighth-note pairs, Cl. 1 rests, B. Cl. eighth-note pairs, Bsn. rests. Measure 17: C. A. eighth-note pairs, Cl. 1 rests, B. Cl. eighth-note pairs, Bsn. rests. Measure 18: 2/4 time, C. A. rests, Cl. 1 rests, B. Cl. eighth-note pairs, Bsn. rests. Measure 19: 3/4 time, C. A. rests, Cl. 1 rests, B. Cl. eighth-note pairs, Bsn. rests.

Hn.

Tpt.

Measure 14: Hn. rests, Tpt. rests. Measure 15: Hn. rests, Tpt. rests. Measure 16: Hn. rests, Tpt. rests. Measure 17: Hn. rests, Tpt. rests. Measure 18: 2/4 time, Hn. rests, Tpt. rests. Measure 19: 3/4 time, Hn. rests, Tpt. rests.

A. Gtr.

Measure 14: A. Gtr. rests. Measure 15: A. Gtr. rests. Measure 16: A. Gtr. rests. Measure 17: A. Gtr. rests. Measure 18: 2/4 time, A. Gtr. eighth-note pairs, *mf*. Measure 19: 3/4 time, A. Gtr. eighth-note pairs.

T. Solo

leaves

in

Measure 14: T. Solo rests. Measure 15: T. Solo rests. Measure 16: T. Solo rests. Measure 17: T. Solo rests. Measure 18: 2/4 time, T. Solo rests. Measure 19: 3/4 time, T. Solo rests.

19

Vln. I

Vln. II

Vla.

Vc.

Measure 14: Vln. I rests, Vln. II rests, Vla. eighth-note pairs, Vc. rests. Measure 15: Vln. I rests, Vln. II rests, Vla. eighth-note pairs, Vc. rests. Measure 16: Vln. I rests, Vln. II rests, Vla. eighth-note pairs, Vc. rests. Measure 17: Vln. I rests, Vln. II rests, Vla. eighth-note pairs, Vc. rests. Measure 18: 2/4 time, Vln. I rests, Vln. II rests, Vla. eighth-note pairs, Vc. rests. Measure 19: 3/4 time, Vln. I rests, Vln. II rests, Vla. eighth-note pairs, Vc. rests.

CONFIGURATIONS - 3

14

21

C. A.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

mf

sul pont.

mf

the bowl,

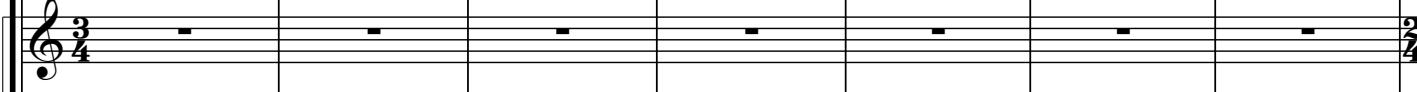
arco sul pont.

mf

28

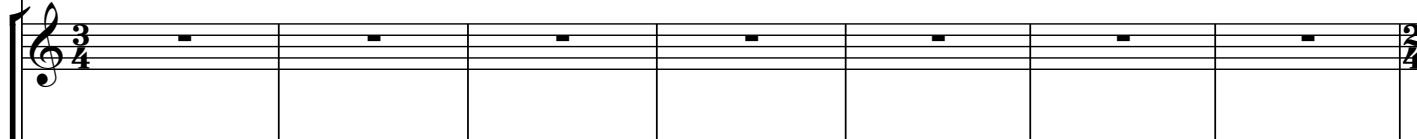
not slurred

C. A. 

Cl. 1 

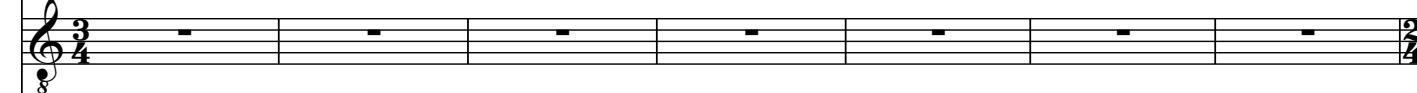
B. Cl. 

Bsn. 

Hn. 

Tpt. 

A. Gtr. 

T. Solo 

28

Vln. I 

norm.

Vln. II 

Vla. 

Vc. 

CONFIGURATIONS - 3

16

35

TO OBOE

C. A.

Cl. 1 *mf*

B. Cl. *mf*

Bsn. *mf*

Hn.

Tpt. *mf*

A. Gtr.

mf

T. Solo

like wings

37

Vln. I

Vln. II *pizz.* *mf*

Vla. *mf*

Vc. *mf*

CONFIGURATIONS

4

A.R. Ammons

Eric Shanfield

J=144

Oboe

Clarinet 1 in B♭

Bass Clarinet in B♭

Bassoon *mp*

Horn in F

Trumpet in B♭

Acoustic Guitar

Tenor Solo *mp*
8 sum - mer turned light

Violin I

Violin II

Viola

Violoncello *mp*

CONFIGURATIONS - 4

18

5

Ob. 68

Cl. 1 68

B. Cl. 68

Bsn. 68

Hn. 68

Tpt. 68

A. Gtr. 68

T. Solo 68
in - - - to dark-ness_

Vln. I 68

Vln. II 68

Vla. 68

Vc. 68

9

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
and in - side the shade - ful shrub

Vln. I

Vln. II

Vla.

Vc.

mf

mf

CONFIGURATIONS - 4

20

20 13

Ob. Cl. 1 B. Cl. Bsn. Hn. flt. non flt.

Tpt. A. Gtr. T. Solo Vln. I Vln. II Vla. Vc.

the se - - - cret

17

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
worked it - self in - to life:

Vln. I

Vln. II

Vla.
arco
mf

Vc.

CONFIGURATIONS - 4

22

21

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

i - - - ci - - - cles and

slightly sul pont.

mp

mp

mp

24

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
wa - - - ter - - panes:

Vln. I

Vln. II

Vla.

Vcl.

CONFIGURATIONS - 4

24

26

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vcl.

re

cog

CONFIGURATIONS - 4

25

28

Ob. $\frac{5}{8}$

Cl. 1 $\frac{5}{8}$

B. Cl. $\frac{5}{8}$ 3 3 $\frac{2}{4}$ 3 3 $\frac{6}{8}$ $\frac{2}{4}$
mf

Bsn. $\frac{5}{8}$ $\frac{2}{4}$ 6 $\frac{8}{8}$ $\frac{2}{4}$

Hn. $\frac{5}{8}$

Tpt. $\frac{5}{8}$

A. Gtr. $\frac{5}{8}$ 2 6 $\frac{8}{8}$ 2

T. Solo $\frac{5}{8}$: *mf* : *mf* $\frac{2}{4}$ 6 $\frac{8}{8}$ $\frac{2}{4}$
ni - tions

Vln. I $\frac{5}{8}$

Vln. II $\frac{5}{8}$

Vla. $\frac{5}{8}$ 2 6 $\frac{8}{8}$ $\frac{2}{4}$

Vc. $\frac{5}{8}$ $\frac{2}{4}$ 6 $\frac{8}{8}$ $\frac{2}{4}$
mf

20 31

Ob. $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

Cl. 1 $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

B. Cl. $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

Bsn. $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

Hn. $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

Tpt. $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

A. Gtr. $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

T. Solo $\frac{2}{4}$ *mf* - 6 8 at - 2 4 - 6 8 the

Vln. I $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

Vln. II $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

Vla. $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

Vc. $\frac{2}{4}$ - 6 8 - 2 4 - 6 8

34

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vcl.

W
tr

mf

bot - tom,
know - led - ges

CONFIGURATIONS - 4

28

37

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

and de - ser - tions

CONFIGURATIONS - 4

29

40

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gr.

T. Solo

Vln. I

Vln. II

(measured trem.)
sul pont. → molto sul pont. → bridge

Vla.

Vc.

p

p

p

CONFIGURATIONS

5

A.R. Ammons

Eric Shanfield

1

Oboe

3

Clarinet 1 in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Acoustic Guitar

Tenor Solo

Violin I

Violin II

Viola

Violoncello

f

mf

mp

f

mf

con sord. (straight mute)

p

arco

f

mf

mp

pizz.

5

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

speech comes out,

CONFIGURATIONS - 5

32

9

Ob.

Cl. 1

B. Cl.

Bsn. *mp*

Hn.

Tpt. *mp*

A. Grt.

T. Solo *mp*
a _____ bleached form, _____

Vln. I

Vln. II *pizz.* *mp*

Vla.

Vc.

16

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Grtr.

T. Solo

nest-like:

19

arco

Vln. I

Vln. II

Vla.

Vc.

mf

CONFIGURATIONS - 5

34

23

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

mf

open

mp

af - ter the e-vents of si - lence

CONFIGURATIONS - 5

35

CONFIGURATIONS - 5

36

37

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

41

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS - 5

38

45

Ob. $\frac{6}{8}$ 68

Cl. 1 $\frac{6}{8}$ 68

B. Cl. $\frac{6}{8}$ f 3 3 3 3 3 3 $\frac{3}{4}$ 6 6 6 68

Bsn. $\frac{6}{8}$ 3 3 3 3 3 3 $\frac{3}{4}$ 6 6 6 68

Hn. $\frac{6}{8}$ 3 3 3 3 $\frac{3}{4}$ 68

Tpt. $\frac{6}{8}$ 3 3 68

A. Grtr. $\frac{6}{8}$ 3 68

T. Solo $\frac{6}{8}$ si - lence in - to speech $\frac{3}{4}$ 68

45

Vln. I $\frac{6}{8}$ 68

Vln. II $\frac{6}{8}$ 68

Vla. $\frac{6}{8}$ 68

Vc. $\frac{6}{8}$ 68

CONFIGURATIONS - 5

39

CONFIGURATIONS

6

A.R. Ammons

Eric Shanfield

1 **3**

Oboe

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Acoustic Guitar

Tenor Solo

Violin I

Violin II

Viola

Violoncello

mf

the nest is held off - earth

con sord.

mf

con sord.

mf

11

Ob. 7

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

mf

mf

mf

mf

A. Gtr.

T. Solo

mf

by sticks

11

via sord.

Vln. I

Vln. II

Vla.

Vc.

via sord.

CONFIGURATIONS - 6

42

14

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

norm.

norm.

CONFIGURATIONS - 6

25

43

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

so, in-tel-li-gence stays____ out of the ground____

Vln. I

Vln. II

Vla.

Vc.

25

CONFIGURATIONS - 6

44

26

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Grtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

f

e - rect on a brit - tle walk of bones:

CONFIGURATIONS - 6

34

45

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

34

CONFIGURATIONS - 6

46

40

Ob. *mf*

Cl. 1 6 6 3 3 3 *tr* *tr*

Cl. 2 *mf*

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo *mf*
ther

40

con sord.

40

con sord.

40

con sord.

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS - 6

47

42

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *mp*

Hn.

Tpt.

A. Gtr.

T. Solo *mp*
wise the sea emp-ty of sep - a - ra - tions
(via sord.)

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

CONFIGURATIONS

7

A.R. Ammons

Eric Shanfield

1 $\text{♩} = 160$

Oboe : 5 : 8

Clarinet 1 in B \flat : 5 : 8

Bass Clarinet in B \flat : 5 : 8 p

Bassoon : 5 : 8

Horn in F : 5 : 8

Trumpet in B \flat : 5 : 8

Acoustic Guitar : 5 : 8

Tenor Solo : 5 : 8 p leaves like

Violin I pizz. : 5 : 8 p

Violin II : 5 : 8

Viola : 5 : 8

Violoncello : 5 : 8 p

5

CONFIGURATIONS - 7

49

CONFIGURATIONS - 7

50

13

Ob. *mp*

Cl. 1 *mp*

B. Cl. *mp*

Bsn. *mp*

Hn.

Tpt. *mp*

con sord. (straight mute)

A. Gtr.

T. Solo

13

Vln. I *mp*

Vln. II

Vla.

Vc. *mp*

arco

jeté

pizz.

mf

CONFIGURATIONS - 7

rit.

21 meno mosso $\downarrow=152$

51

III. *meine Messe* 18 51

Ob. Cl. 1 B. Cl. Bsn. Hn. Tpt. A. Gtr. T. Solo

rit. 21

Vln. I Vln. II Vla. Vc.

won - der where the birds are

CONFIGURATIONS - 7

52

23

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

now that were here: won - der if the hawks missed them:

open

mf

f

arco

f

CONFIGURATIONS - 7

53

29

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

accel.

CONFIGURATIONS - 7

54

34 piú mosso ♩=160

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

dry wings lie a - ban - doned,

34 arco

CONFIGURATIONS - 7

55

37

Ob. - *mf* 3 *mp*

Cl. 1 - *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. - *5*

Tpt. - *5* *mf* *mp*

A. Gtr. *mf* *mf* *5* *mp*

T. Solo *bo* - di - less *this* No - vem - ber:

Vln. I *sfp* *mf* *sfp* *mf* *5*

Vln. II - *5*

Vla. *sfp* *mf* *sfp* *mf* *5*

Vc. *mf* *5*

41

41

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Grtr.

V. II IV III VI

mp

T. Solo

mp

leaves

41

Vln. I

mp

Vln. II

pizz.

mp

Vla.

Vc.

46

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gr.

T. Solo
out of so many a nest-ful missed the ground

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS

8

A.R. Ammons

Eric Shanfield

1

3

Oboe

Clarinet 1 in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Acoustic Guitar

Tenor Solo

3

Violin I

Violin II

Viola

Violoncello

p

mp

V IV III IV sim.

sul pont.

sfz

7

9

Ob.

Cl. 1

Bsn.

B. Cl.

Hn.

Tpt.

A. Gtr.

V IV III IV sim.

mp

T. Solo

I am a bush I am a nest

A. Gtr.

T. Solo

9

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS - 8

60

12

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

I am a bird

I am a wind

Vln. I

Vln. II

Vla.

sfp > sfp >

sfp > sfp > sfp >

sfp > sfp > sfp >

Vc.

19 CONFIGURATIONS - 8

61

17

Ob. Cl. 1 Bsn. Bsn.

Hn. Tpt.

A. Gtr. T. Solo

I am a negg I is a bush, nest, bird, wind, negg,

damp

19

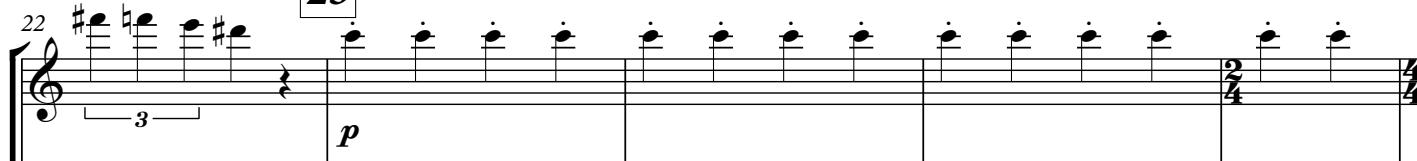
Vln. I Vln. II Vla. Vc.

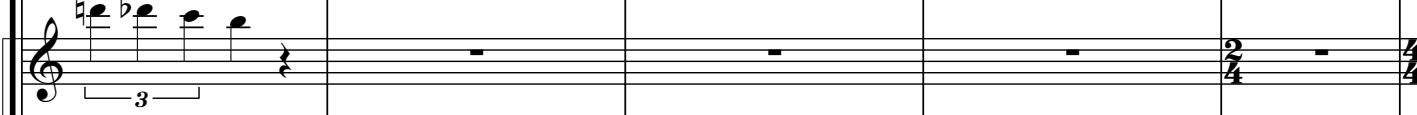
mf

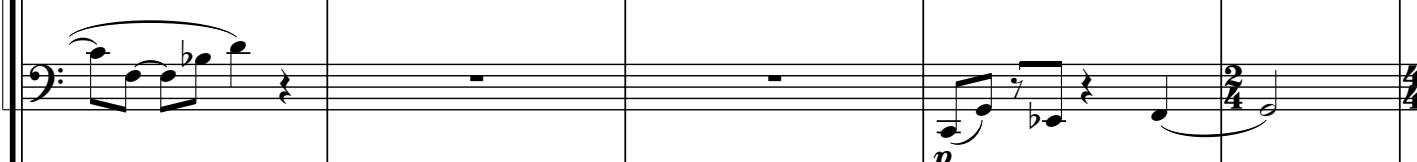
CONFIGURATIONS - 8

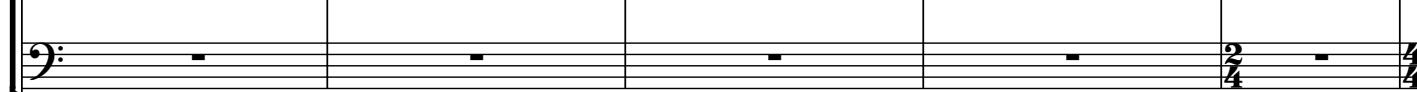
62

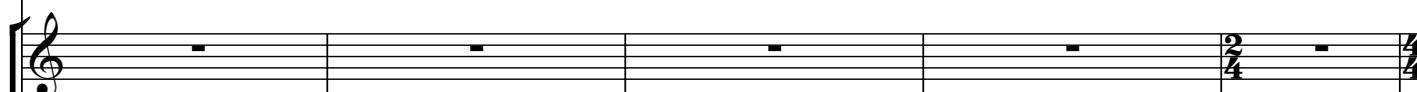
23

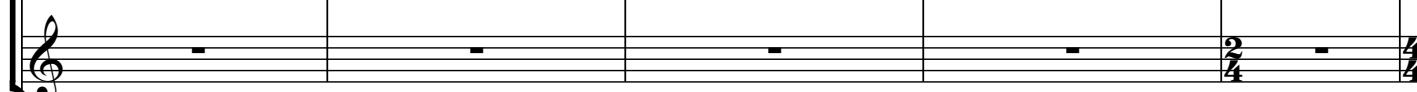
Ob. 

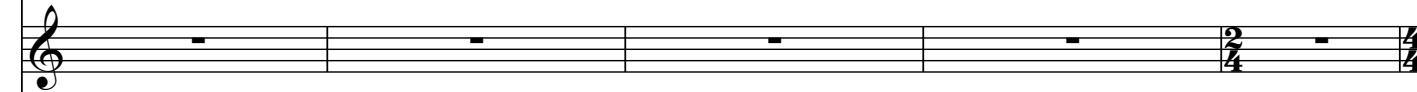
Cl. 1 

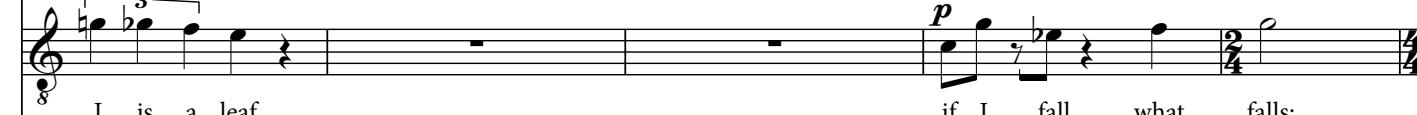
B. Cl. 

Bsn. 

Hn. 

Tpt. 

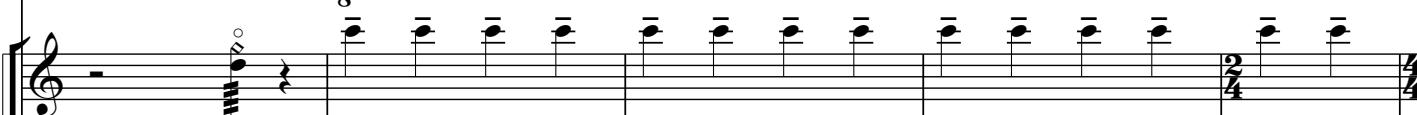
A. Gtr. 

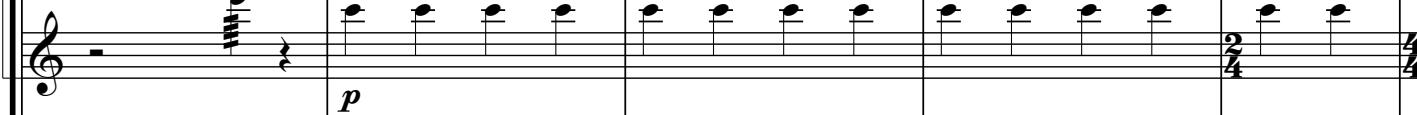
T. Solo 

I is a leaf if I fall what falls:

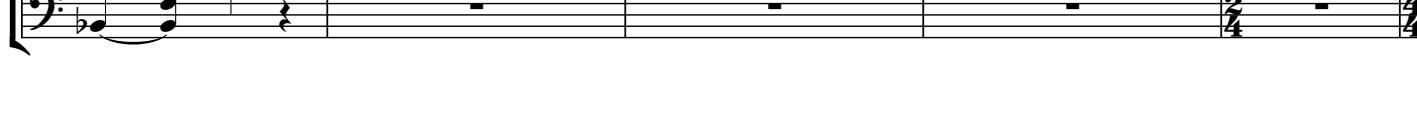
23

8va

Vln. I 

Vln. II 

Vla. 

Vc. 

CONFIGURATIONS - 8

27

Ob. *ppp*

Cl. 1

B. Cl.

Bsn.

TO B \flat CLARINET

Hn.

Tpt.

A. Gtr.

sul pont. 5 5

p *ppp*

ppp

T. Solo

8 the leaves fell and the birds flew a-way and win-ter came and

27

(8)

Vln. I *ppp*

Vln. II

Vla. *ppp*

Vc. *ppp*

CONFIGURATIONS

9

A.R. Ammons

Eric Shanfield

1 =100

Oboe

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Acoustic Guitar

Tenor Solo

Violin I

Violin II

Viola

Violoncello

3

CONFIGURATIONS - 9

65

4

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

when I am sing - ing,

espress.

CONFIGURATIONS - 9

66

8

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

sum-mer comes back bring-ing those two birds

Vln. I

Vln. II

Vla.

Vc.

8

10

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

12

TO BASS CLARINET

I II III

f ³

home _____ a-gain

12

CONFIGURATIONS

10

A.R. Ammons

Eric Shanfield

J=144

Oboe

Clarinet 1 in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Acoustic Guitar

Tenor Solo

so what if lots of un - fa-thom-a-ble stuff re-mains, in-con-ceiv - a - ble

Violin I

Violin II

Viola

Violoncello

5

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

dis - tan-ces, closed and o - pen in - fi - ni- ites:

CONFIGURATIONS - 10

70

10

Ob.

Cl. 1

B. Cl.

Bsn.

Hn. stopped + + + + + norm. 3

f

Tpt.

A. Gtr.

T. Solo so what if all that, if thun - der-storms spill the eggs, 3

Vln. I

Vln. II

Vla.

Vc. mp

15

Ob. *f*

Cl. 1 3 7 6

B. Cl.

Bsn.

Hn. 3

Tpt.

A. Gtr.

T. Solo
loo-sen the nest, strew it a - cross ga - lax - ies of grass and

Vln. I arco *mf* 3 3 5

Vln. II *mf* 3

Vla. *mf* 3

Vcl. *f*

CONFIGURATIONS - 10

72

19

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
weeds: who cares_ what re - mains when on - ly the in - ter - i - or im - ma -

(8)

Vln. I

Vln. II

Vla.

Vc.

f

24

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
ter-i-al con-fig-ur-a-tion shape

(8)

Vln. I

Vln. II

Vla.

Vcl.

CONFIGURATIONS - 10

74

29

Ob. *f*

Cl. 1

B. Cl. *f*

Bsn. *f*

Hn. *f* lip glisses.

Tpt. *f* *ff*

A. Grtr. *f* *ff*

T. Solo mat - tered, mat - ters, im - ma - ter - i - al, un - re - main - ing

(8)

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS

11

A.R. Ammons

Eric Shanfield

I ♩=116

Oboe

Clarinet 1 in B♭

Clarinet 2 in B♭

Bassoon

Horn in F

Trumpet in B♭

Acoustic Guitar

Tenor Solo

Violin I

Violin II

Viola

Violoncello

3 *píu mosso* ♩=152

The musical score consists of ten staves, each representing a different instrument. The instruments are listed vertically on the left side of their respective staves. The score is divided into two sections by a tempo change. The first section, marked 'I' with a tempo of ♩=116, includes parts for Oboe, Clarinet 1 in B♭, Clarinet 2 in B♭, Bassoon, Horn in F, Trumpet in B♭, Acoustic Guitar, and Tenor Solo. The second section, marked '3' with a tempo of ♩=152, includes parts for Violin I, Violin II, Viola, and Violoncello. Measure numbers 1 through 5 are positioned above the staves to indicate the progression of the music.

76

5

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

no accents

mf

11

9

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

mf

there is some re-la-tion-ship be tween prox -

11

Vln. I

Vln. II

Vla.

Vc.

no accents

mf

78

Ob.	-	-	-	-	-	$\frac{2}{4}$
Cl. 1	-	-	-	-	-	$\frac{5}{4}$
Cl. 2	-	-	-	-	-	$\frac{5}{4}$
Bsn.	-	-	-	-	-	$\frac{5}{4}$
Hn.	-	-	-	-	-	$\frac{5}{4}$
Tpt.	-	-	-	-	-	$\frac{5}{4}$
A. Gtr.	-	-	-	-	-	$\frac{5}{4}$
T. Solo	$\frac{8}{8}$	i - mi-ty 3 to the earth	and	per - ma-nence:		$\frac{5}{4}$
Vln. I	-	-	-	-	-	$\frac{2}{4}$
Vln. II	-	-	-	-	-	$\frac{5}{4}$
Vla.	$\frac{3}{8}$	3 -	-	-	-	$\frac{5}{4}$
Vc.	-	-	-	-	-	$\frac{5}{4}$

19

Ob.

Cl. 1 *mf*

Cl. 2 *mf*

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I *mf*

Vln. II

Vla.

Vc.

CONFIGURATIONS - 11

80

25

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

mf

a shrub puts it - self in - to and out of the earth at

25

28

Hn.

Tpt.

A. Gtr.

T. Solo

once, earth and air_ u - ni - ted by a stem's po - lar

30

33

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

non arp.

T. Solo

mesh - es of roots and branch - es:

Vln. I

Vln. II

Vla.

Vc.

38

40

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. hand gliss.
+ gliss.

Tpt. con sord. (straight mute)

A. Gtr.

T. Solo *f*
earth shrub nest leaf bird

40

Vln. I

Vln. II

Vla.

Vc. *f*

CONFIGURATIONS - 11

84

42

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

the bird is some-where south

mf cresc.

mf

45

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Grt.

T. Solo
un - or - i-ent-ed to these roots: the leaves though they may not have wan - ered so far are

Vln. I

Vln. II

Vla.

Vc.

86

49 meno mosso $\text{♩}=138$

Ob. $\text{♩}=\frac{2}{4}$ *ff*

Cl. 1 $\text{♩}=\frac{2}{4}$ *ff*

Cl. 2 $\text{♩}=\frac{2}{4}$ *ff*

Bsn. $\text{♩}=\frac{2}{4}$ *ff*

Hn. $\text{♩}=\frac{2}{4}$ *ff* via sord.

Tpt. $\text{♩}=\frac{2}{4}$ *ff*

A. Gtr. $\text{♩}=\frac{2}{4}$ strum non arp.

T. Solo $\text{♩}=\frac{2}{4}$ *ff* ran - dom: earth_____ shrub_____

Vln. I $\text{♩}=\frac{2}{4}$ *ff* 8va-

Vln. II $\text{♩}=\frac{2}{4}$ *ff*

Vla. $\text{♩}=\frac{2}{4}$ *ff* sim.

Vc. $\text{♩}=\frac{2}{4}$ *ff* sim.

CONFIGURATIONS - 11

55 meno mosso ♩=126

87

52

55 meno mosso $\text{♩} = 120$

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

55

con sord.

p

con sord.

p

57

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vcl.

good - bye, nest,
if wind lifts you loose

60

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

espress.

p

good - bye, shrub,

CONFIGURATIONS - 11

90

63

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
if ice breaks you down

Vln. I

Vln. II

Vla.

Vcl.

66

67

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

6

6

6

6

6

6

6

6

6

6

6

6

6

6

open
valve trem. 1-13

0-3

p

67

p

pizz. slightly sul pont.

p

CONFIGURATIONS - 11

92

68

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

dolce

p

dolce

p

good - bye, _____ good-

70

A musical score for orchestra and choir, page 93, configuration 11. The score consists of ten staves. From top to bottom: Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Alto Guitar (A. Gtr.), Tenor Solo (T. Solo), Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.). The score is divided into two measures by a vertical bar. The instrumentation includes woodwind instruments (Oboe, Clarinets, Bassoon, Horn, Trumpet) and brass instruments (Trumpet). The vocal parts are provided by the Alto Guitar and Tenor Solo. The Tenor Solo part includes lyrics: "bye," "good - bye," and "good-". The score uses a common time signature.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
bye, good - bye, good-

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS - 11

94

72

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Grtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

mp

mp

TO BASS CLARINET

mp

p

mp

bye

via sord.

mp

via sord.

mp

mp

mp

CONFIGURATIONS

12

A.R. Ammons

Eric Shanfield

1 **3**

Oboe **3**

Clarinet 1 in B♭

Bass Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Acoustic Guitar

Tenor Solo

Violin I **3**

Violin II **mf**

Viola **mf**

Violoncello

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CONFIGURATIONS - 12

96

5

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo *mf*
the shrub is no-thing ex - cept part of my

Vln. I

Vln. II

Vla.

Vc.

9

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

Cl. 1 $\frac{3}{4}$

B. Cl. $\frac{3}{4}$

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

Hn. $\frac{3}{4}$ *mf*

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

A. Gtr. $\frac{3}{4}$

T. Solo $\frac{3}{4}$
8 song

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vla. $\frac{3}{4}$ *mf*

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

CONFIGURATIONS - 12

98

13

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
the bird_ I ne - ver saw is part_ of my song and

Vln. I

Vln. II

Vla.

Vc.

17

Ob. *f*

Cl. 1 *f*

B. Cl.

Bsn. *f* 5

Hn. *f*

Tpt. *f*

A. Gtr. I/III II III II *f*

T. Solo 8

17

Vln. I

Vln. II

Vla. *f*

Vc.

CONFIGURATIONS - 12

100

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Grtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

20

I/V II III 3 sim.

f

and

5

5

23

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
no - thing else:

Vln. I

Vln. II

Vla.

Vc.

3

5

5

CONFIGURATIONS - 12

102 26

Ob.

Cl. 1

B. Cl. 6

Bsn.

Hn.

Tpt.

A. Gtr. non arp.

T. Solo

Vln. I

Vln. II

Vla. 5

Vc.

31

103

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

(the leaves are a great ma-ny notes I lost

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS - 12

104

33

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Grtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

non arp.

mf

f

mf

mf

Ob.

Cl. 1 *mf*

B. Cl.

Bsn.

Hn.

Tpt.

A. Grtr.

T. Solo
when _____ I _____ was
mf

Vln. I

Vln. II *mf*

Vla.

Vc.

CONFIGURATIONS - 12

106 41

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

try-ing to make the song_____ that be - came my si - lence)___

arco

mf

45

45

Ob.

Cl. 1

B. Cl.

Bsn.

mp

mf

mp

mp

mp

Hn.

Tpt.

mp

A. Gtr.

T. Solo

45

45

Vln. I

Vln. II

Vla.

Vc.

mp

CONFIGURATIONS

13

A.R. Ammons

Eric Shanfield

1

5

Oboe

Clarinet 1 in B♭

Bass Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Acoustic Guitar

Tenor Solo

Violin I

Violin II

Viola

Violoncello

p

con sord.

p

the

5

6

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

cock - bird longs for the hen-bird

CONFIGURATIONS - 13

110

13

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

11

mp

mp

mp

13 con sord.

mp

mp

This musical score page contains two staves of music for orchestra and piano. The top staff starts at measure 11, featuring entries from Oboe, Clarinet 1, Bassoon, Bassoon, Horn, and Trumpet. The bottom staff starts at measure 13, featuring entries from Alto Guitar and Tenor Solo. Measures 11 and 13 are separated by a blank space. The piano part is indicated by a vertical brace on the left and includes dynamic markings 'mp' and 'con sord.' (with soft pedal) over specific measures.

16

Ob. *mp*

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo *mp*
which longs for the nest

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains ten staves of music. From top to bottom, the instruments are: Oboe (Ob.), Clarinet 1 (Cl. 1), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Acoustic Guitar (A. Gtr.), Solo Trumpet (T. Solo), Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), and Bass (Vla.). The score is divided into measures by vertical bar lines. Measure 16 begins with the Oboe playing a sustained note followed by a melodic line. The Clarinet 1 and Bassoon provide harmonic support with eighth-note patterns. The Solo Trumpet enters in measure 17 with a lyrical melody, marked 'mp'. The Acoustic Guitar provides harmonic support with sustained notes. The Violins play eighth-note patterns, and the Cello sustains a note. The Bass remains silent throughout the section. The vocal line 'which longs for the nest' is written below the Solo Trumpet staff.

CONFIGURATIONS - 13

112 **21**

Ob. *mf*
 Cl. 1 *mf*
 B. Cl.
 Bsn. *mf* *3*

Hn.
 Tpt.
 A. Gtr.
 T. Solo *mf* *3*
 which longs for the shrub

21 via sord.

Vln. I
 Vln. II via sord.
 Vla. con sord. *mf*
 Vc. con sord. *mf*

Ob.

Cl. 1

B. Cl.

Bsn.

This section shows the musical score for measures 26 through 29. The instruments listed are Oboe (Ob.), Clarinet 1 (Cl. 1), Bassoon (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Alto Guitar (A. Gtr.), Trombone Solo (T. Solo), and Violin I (Vln. I). The score consists of six systems of music. The first system (measures 26-29) includes Ob., Cl. 1, B. Cl., Bsn., Hn., Tpt., A. Gtr., and T. Solo. The second system (measures 30-33) includes Ob., Cl. 1, B. Cl., Bsn., Hn., Tpt., A. Gtr., and T. Solo. The third system (measures 34-37) includes Ob., Cl. 1, B. Cl., Bsn., Hn., Tpt., A. Gtr., and T. Solo. The fourth system (measures 38-41) includes Ob., Cl. 1, B. Cl., Bsn., Hn., Tpt., A. Gtr., and T. Solo. The fifth system (measures 42-45) includes Ob., Cl. 1, B. Cl., Bsn., Hn., Tpt., A. Gtr., and T. Solo. The sixth system (measures 46-49) includes Ob., Cl. 1, B. Cl., Bsn., Hn., Tpt., A. Gtr., and T. Solo. Measure 26 starts with Ob. and Cl. 1 playing eighth-note pairs. Measures 27-29 show sustained notes from B. Cl. and Bsn. Measure 30 begins with a sustained note from B. Cl. followed by sustained notes from Bsn. and Hn. Measure 31 starts with a sustained note from Tpt. Measure 32 begins with a sustained note from A. Gtr. Measure 33 begins with a sustained note from T. Solo. Measure 34 begins with a sustained note from T. Solo. Measure 35 begins with a sustained note from T. Solo. Measure 36 begins with a sustained note from T. Solo. Measure 37 begins with a sustained note from T. Solo. Measure 38 begins with a sustained note from T. Solo. Measure 39 begins with a sustained note from T. Solo. Measure 40 begins with a sustained note from T. Solo. Measure 41 begins with a sustained note from T. Solo. Measure 42 begins with a sustained note from T. Solo. Measure 43 begins with a sustained note from T. Solo. Measure 44 begins with a sustained note from T. Solo. Measure 45 begins with a sustained note from T. Solo. Measure 46 begins with a sustained note from T. Solo. Measure 47 begins with a sustained note from T. Solo. Measure 48 begins with a sustained note from T. Solo. Measure 49 begins with a sustained note from T. Solo.

A. Gtr.

T. Solo

which longs for the earth _____

mp

3

This section continues the musical score for measures 26-29. It includes Alto Guitar (A. Gtr.) and Trombone Solo (T. Solo). The lyrics "which longs for the earth _____" are written below the staff. Measure 26 starts with a sustained note from T. Solo. Measures 27-29 show sustained notes from T. Solo. Measure 30 begins with a sustained note from T. Solo. Measure 31 begins with a sustained note from T. Solo. Measure 32 begins with a sustained note from T. Solo. Measure 33 begins with a sustained note from T. Solo. Measure 34 begins with a sustained note from T. Solo. Measure 35 begins with a sustained note from T. Solo. Measure 36 begins with a sustained note from T. Solo. Measure 37 begins with a sustained note from T. Solo. Measure 38 begins with a sustained note from T. Solo. Measure 39 begins with a sustained note from T. Solo. Measure 40 begins with a sustained note from T. Solo. Measure 41 begins with a sustained note from T. Solo. Measure 42 begins with a sustained note from T. Solo. Measure 43 begins with a sustained note from T. Solo. Measure 44 begins with a sustained note from T. Solo. Measure 45 begins with a sustained note from T. Solo. Measure 46 begins with a sustained note from T. Solo. Measure 47 begins with a sustained note from T. Solo. Measure 48 begins with a sustained note from T. Solo. Measure 49 begins with a sustained note from T. Solo.

Vln. I

Vln. II

Vla.

Vc.

via sord.

mp

This section continues the musical score for measures 26-29. It includes Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The lyrics "via sord." are written below the staff. Measure 26 starts with a sustained note from Vln. I. Measures 27-29 show sustained notes from Vln. I. Measure 30 begins with a sustained note from Vln. I. Measure 31 begins with a sustained note from Vln. I. Measure 32 begins with a sustained note from Vln. I. Measure 33 begins with a sustained note from Vln. I. Measure 34 begins with a sustained note from Vln. I. Measure 35 begins with a sustained note from Vln. I. Measure 36 begins with a sustained note from Vln. I. Measure 37 begins with a sustained note from Vln. I. Measure 38 begins with a sustained note from Vln. I. Measure 39 begins with a sustained note from Vln. I. Measure 40 begins with a sustained note from Vln. I. Measure 41 begins with a sustained note from Vln. I. Measure 42 begins with a sustained note from Vln. I. Measure 43 begins with a sustained note from Vln. I. Measure 44 begins with a sustained note from Vln. I. Measure 45 begins with a sustained note from Vln. I. Measure 46 begins with a sustained note from Vln. I. Measure 47 begins with a sustained note from Vln. I. Measure 48 begins with a sustained note from Vln. I. Measure 49 begins with a sustained note from Vln. I.

114 32

36 rit.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

non arp.

p

mp *3*

which longs for the sun

which longs for

36 rit.

via sord.

CONFIGURATIONS

14

A.R. Ammons

Eric Shanfield

1

Oboe $\text{♩} = 80$

Clarinet 1 in B♭

Bass Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Acoustic Guitar

Tenor Solo

Violin I *on the string* $\text{♩} = 80$ mp

Violin II

Viola

Violoncello *on the string* $\text{♩} = 80$ mp

CONFIGURATIONS - 14

116

5

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

7

7

5

7

7

9

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vcl.

mp

CONFIGURATIONS - 14

118 13

Ob. Cl. 1 B. Cl. Bsn.

Hn. Tpt.

A. Gtr. T. Solo

Vln. I Vln. II Vla. Vc.

Solo

mp

on the string

mp

This musical score page contains two systems of music, separated by a vertical bar. The top system includes parts for Oboe (Ob.), Clarinet 1 (Cl. 1), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Acoustic Guitar (A. Gtr.), Trombone Solo (T. Solo), and Violin I (Vln. I). The bottom system includes parts for Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). Measure 13 begins with a rest for most instruments. In the top system, the Oboe has a sixteenth-note pattern with grace notes, marked 'Solo' and 'mp'. The other woodwind parts have eighth-note patterns. The brass and strings play sustained notes. The Trombone Solo part has a sixteenth-note pattern. The bottom system starts with a rest. The Violin II part has a sixteenth-note pattern with grace notes, marked 'on the string' and 'mp'. The Cello and Bass parts have eighth-note patterns.

16

17

This musical score page contains two staves of music, each divided into three measures by vertical bar lines. The top staff includes parts for Oboe (Ob.), Clarinet 1 (Cl. 1), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Acoustic Guitar (A. Gtr.). The bottom staff includes parts for Trombone Solo (T. Solo), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vc.). Measure 16 starts with the Oboe playing eighth-note pairs in triplets (marked *mf*). Measures 17 begin with the Bassoon playing eighth-note pairs in triplets (marked *mp*). Measures 17 conclude with the Violin II and Double Bass playing sixteenth-note patterns.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

21

120

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

19

21

22

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

in - side there the wood - meat is say - ing

sul tasto

come sopra

mf

mf

mf

CONFIGURATIONS - 14

122

122 25

Ob. *mf*

Cl. 1

B. Cl.

Bsn.

Hn. *mf*

Tpt.

A. Gtr.

T. Solo *f* espress.
please, please

Vln. I

Vln. II

Vla.

Vc.

28

29

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

let me put on my leaves

29

Vln. I

Vln. II

Vla.

Vc.

T. Solo

norm.
mf

mf

124

33

Ob.

Cl. 1

B. Cl.

Bsn.

Measure 31: Ob. (G clef) has a note. Cl. 1 (G clef) has eighth-note pairs. B. Cl. (Bass clef) has a note. Bsn. (Bass clef) has eighth-note pairs. Measure 33: Bsn. (Bass clef) has sustained notes. Hn. (G clef) has a note. Tpt. (G clef) has a note. A. Gtr. (G clef) has a note. T. Solo (G clef) has a note. All other parts are silent.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

33

on the string

mf

on the string

pizz.

pizz.

Measure 33 (cont'd): Vln. I (G clef) has eighth notes. Vln. II (G clef) has eighth-note chords. Vla. (Bass clef) has eighth-note chords. Vc. (Bass clef) has eighth-note chords. The section ends with sustained notes and pizzicato markings.

35

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS - 14

125

mp

mf

let me

arco on the string

arco on the string

mf

This musical score page contains ten staves of music for an orchestra and a solo trumpet. The staves are grouped into two sections by vertical brackets. The first section (measures 1-3) includes parts for Oboe (Ob.), Clarinet 1 (Cl. 1), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Acoustic Guitar (A. Gtr.), and Solo Trumpet (T. Solo). The second section (measures 4-6) includes parts for Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), and Double Bass (Vla.). The Solo Trumpet part is prominent in the second section, featuring sustained notes and dynamic markings like *mp* and *mf*. The strings provide harmonic support with sustained notes and rhythmic patterns like eighth-note chords. The vocal parts (Horn, Trumpet, and Solo Trumpet) sing melodic lines with sustained notes and grace notes.

CONFIGURATIONS - 14

126 38

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo
let the sap go

ff

Vln. I

Vln. II

f

Vla.

f

Vc.

41

Musical score for measures 41-42. The score includes parts for Oboe (Ob.), Clarinet 1 (Cl. 1), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Acoustic Guitar (A. Gtr.). The bassoon part consists of eighth-note patterns. The other instruments play sustained notes or rests.

41

Musical score for measures 41-42. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vc.). The violin parts feature rapid sixteenth-note patterns. The cello and double bass parts consist of eighth-note patterns. The double bass part ends with the instruction "off the string".

128

44

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

f

f

but the ze - ro bark is say-ing

47

Ob. *f*

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt. *mf*

A. Gtr.

T. Solo *p* *bopo*
hush, hush
hush, hush

Vln. I

Vln. II

Vcl. *off the string*

Vc. *f*

CONFIGURATIONS - 14

130

50

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

the time ³ is not right it's not the right

50

Vln. I

Vln. II

Vla.

Vc.

52

Ob. *ff*

Cl. 1 *ff*

B. Cl. *ff* $\underline{\underline{3}}$ $\underline{\underline{3}}$ $\underline{\underline{3}}$ $\underline{\underline{3}}$

Bsn. *ff* $\underline{\underline{3}}$ $\underline{\underline{3}}$ $\underline{\underline{3}}$ $\underline{\underline{3}}$

Hn. *ff*

Tpt. *ff*

A. Gtr.

T. Solo *ff* time

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

CONFIGURATIONS - 14

132 53

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

54

Ob.

Cl. 1

B. Cl.

Bsn.

Hn. *ff*

Tpt. *ff*

A. Gtr. short, fast strums *fff*

T. Solo

Vln. I

Vln. II

Vla.

Vc.

2

2

134

56

56

Ob.

Cl. 1

B. Cl. *fff*

Bsn. *fff*

Hn.

Tpt. *fff* *con sord. (straight mute)* *3*

A. Gtr.

T. Solo *fff* *3* *b* the wood meat is al - ways

56

n.v.

Vln. I

n.v.

Vln. II

n.v.

Vla.

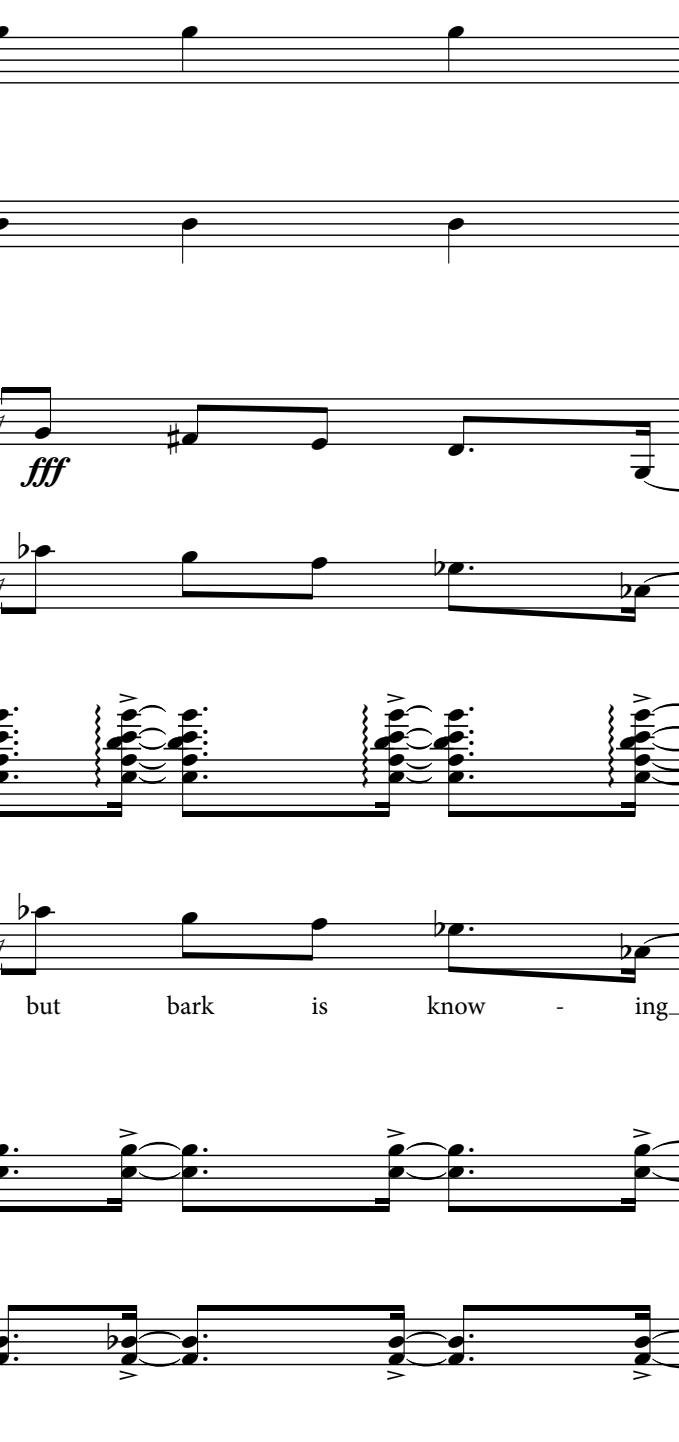
n.v.

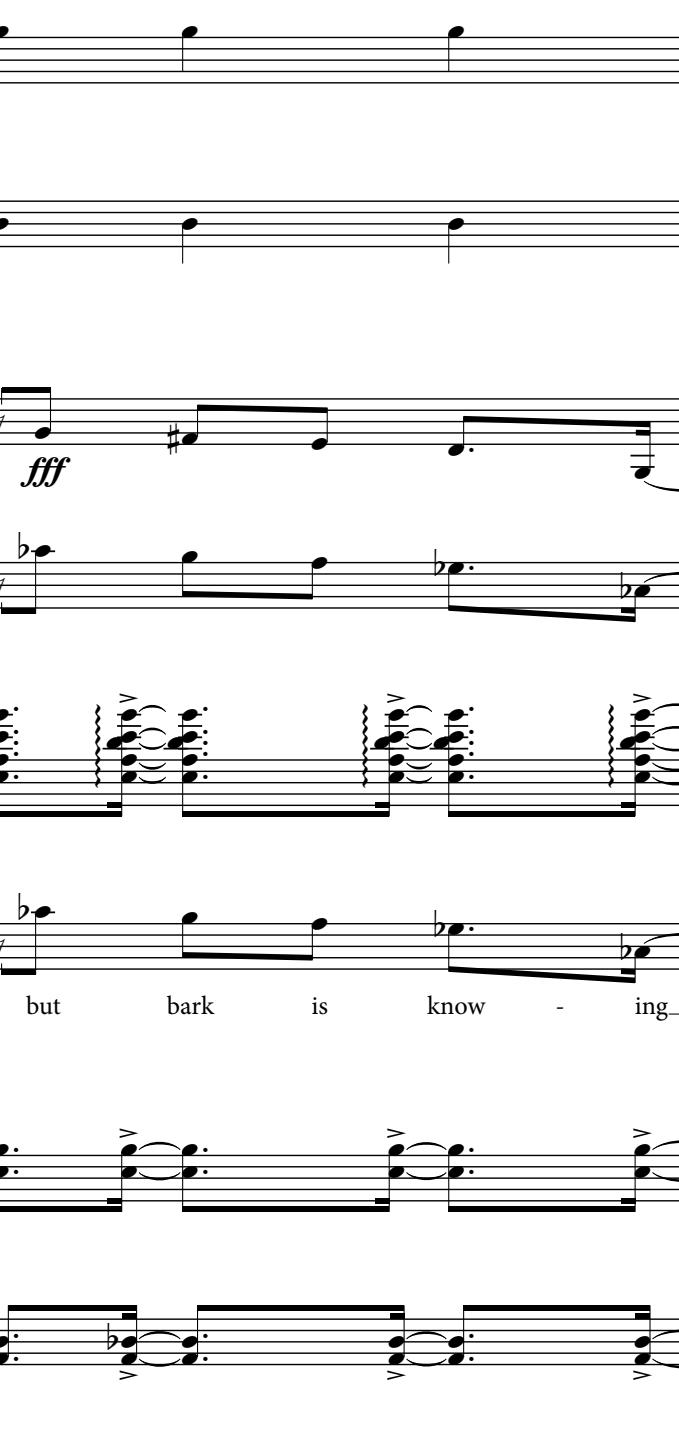
Vc. *fff*

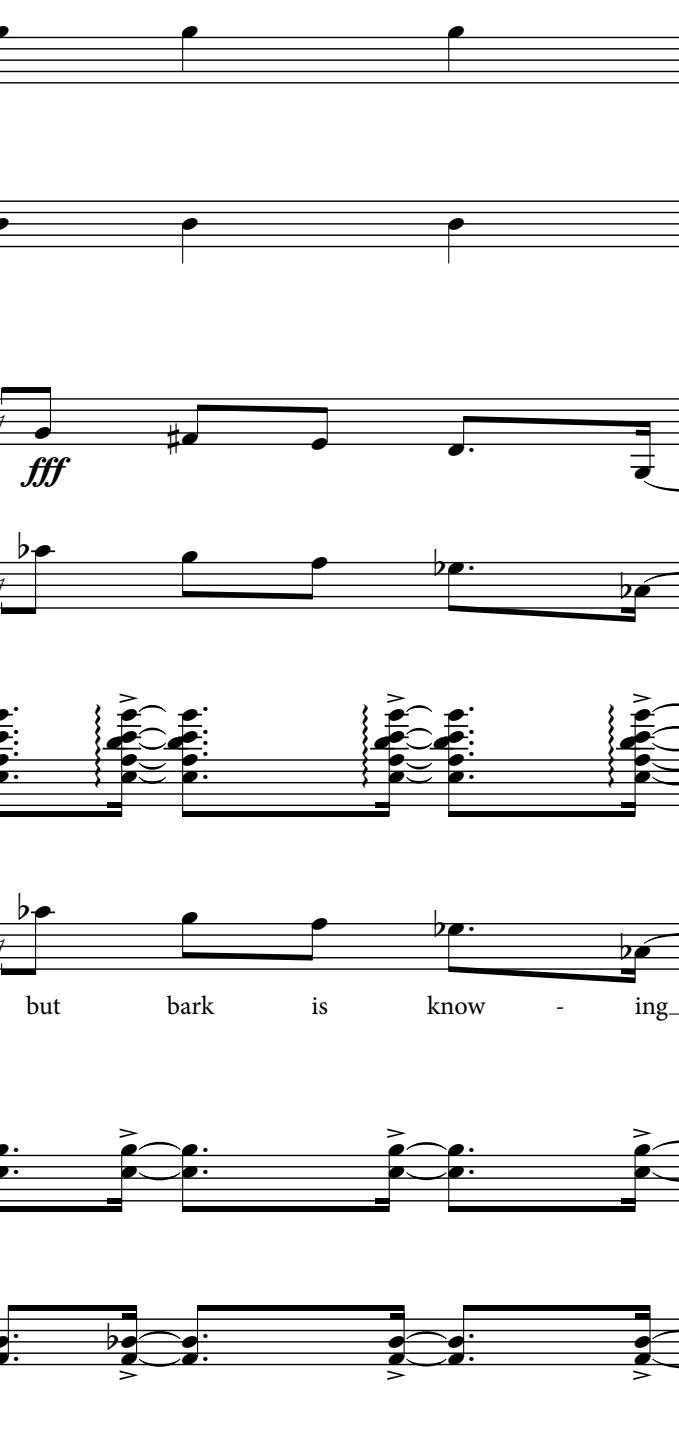
CONFIGURATIONS - 14

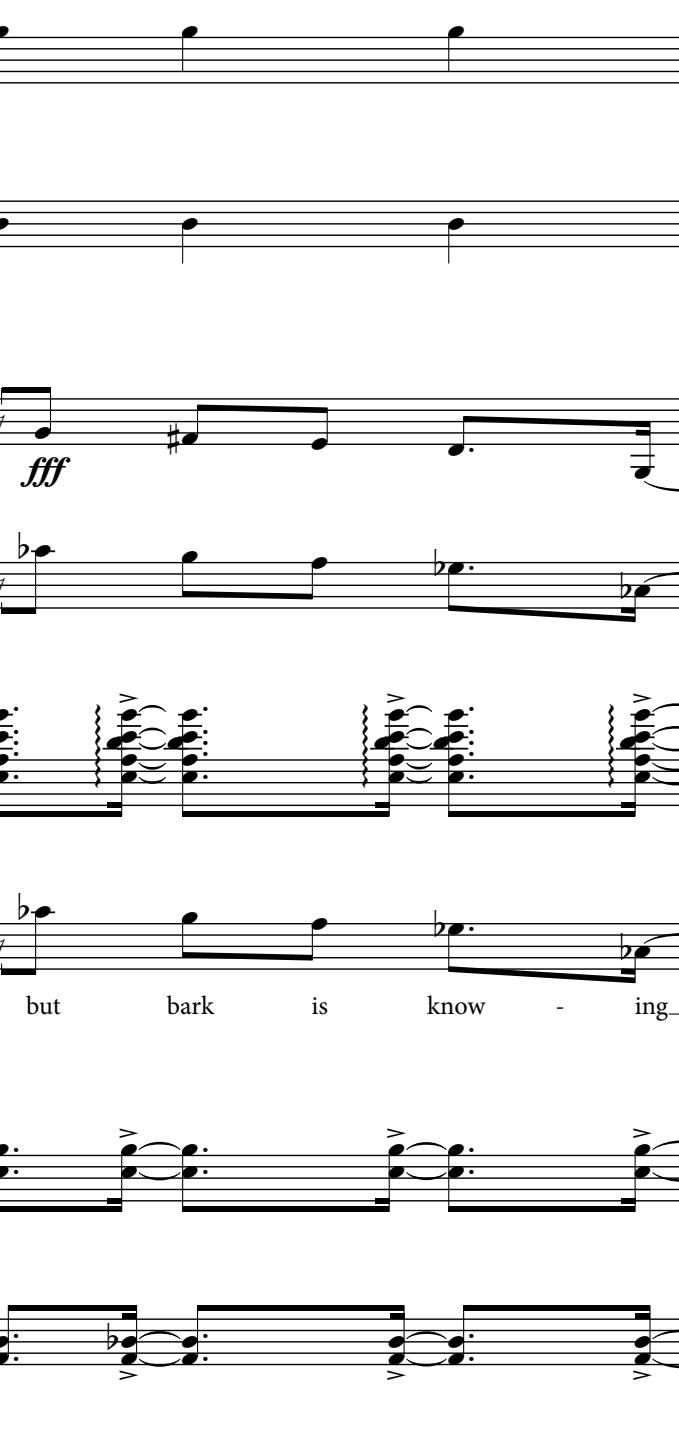
135

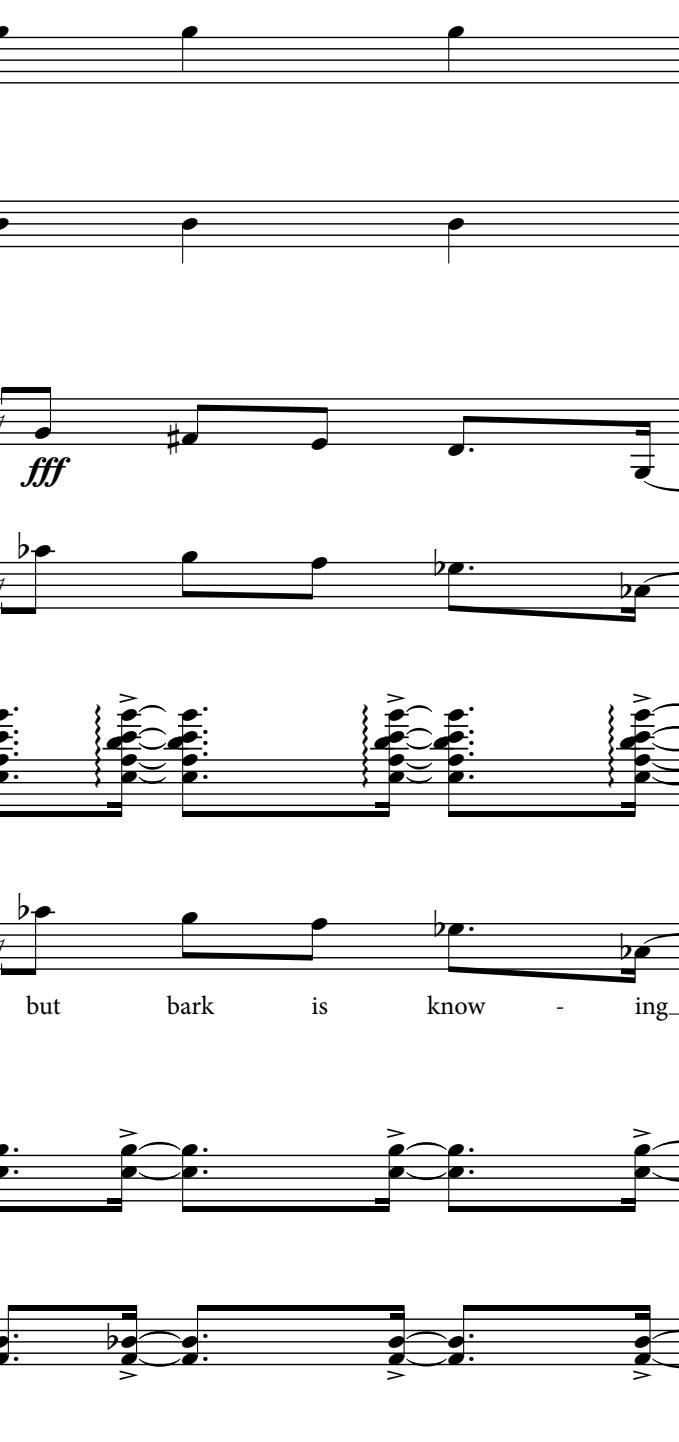
59

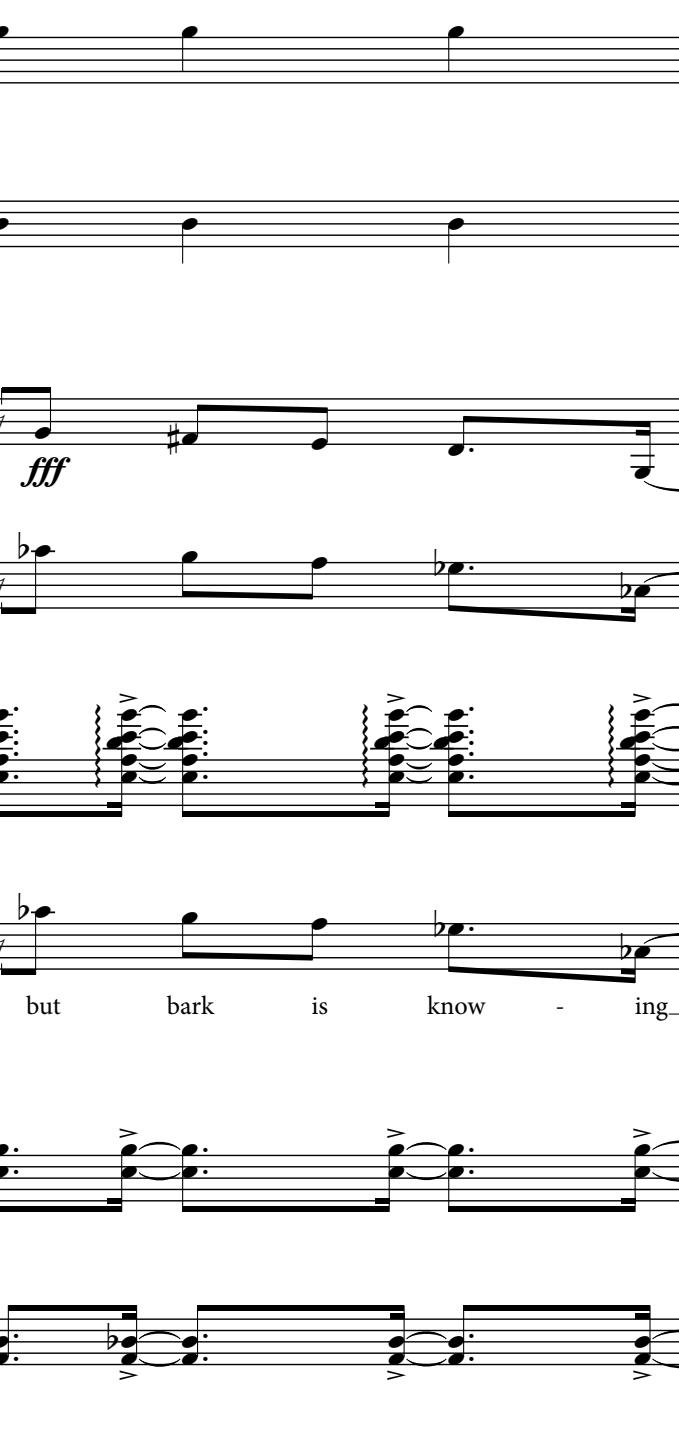
Ob. 

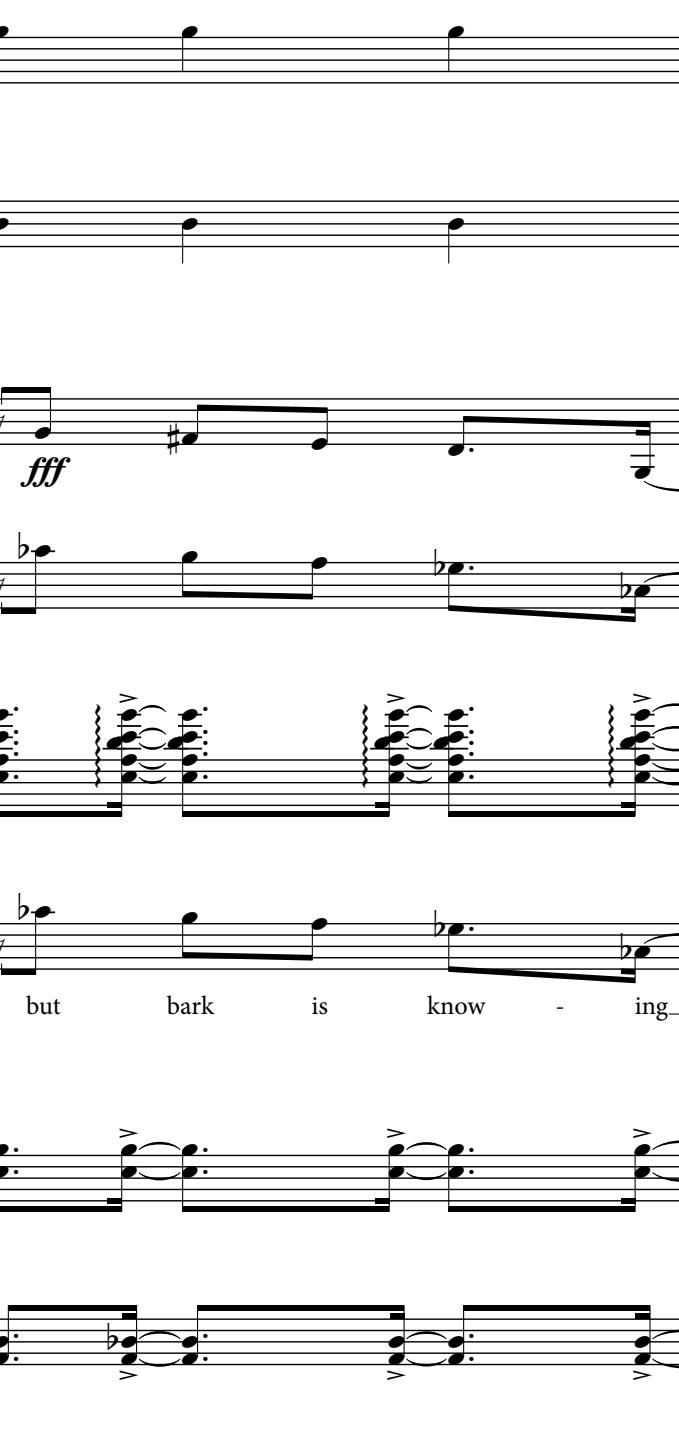
Cl. 1 

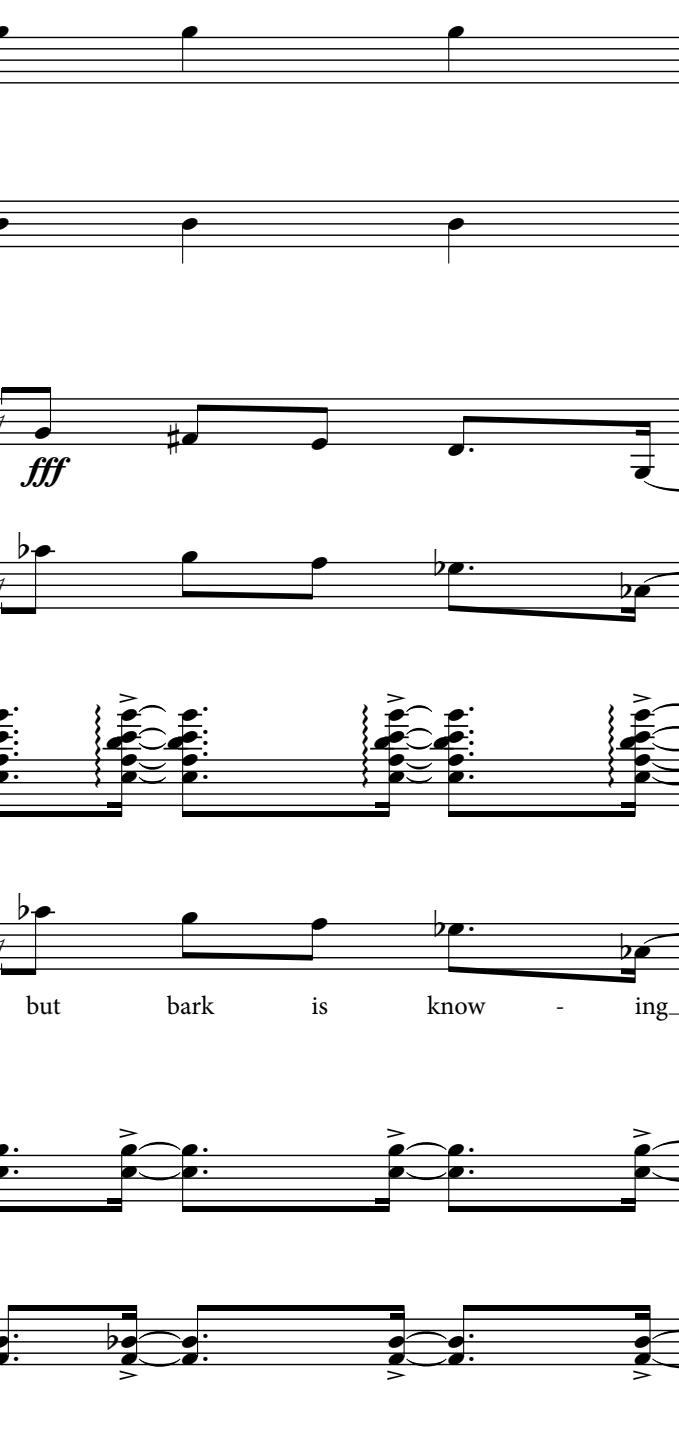
B. Cl. 

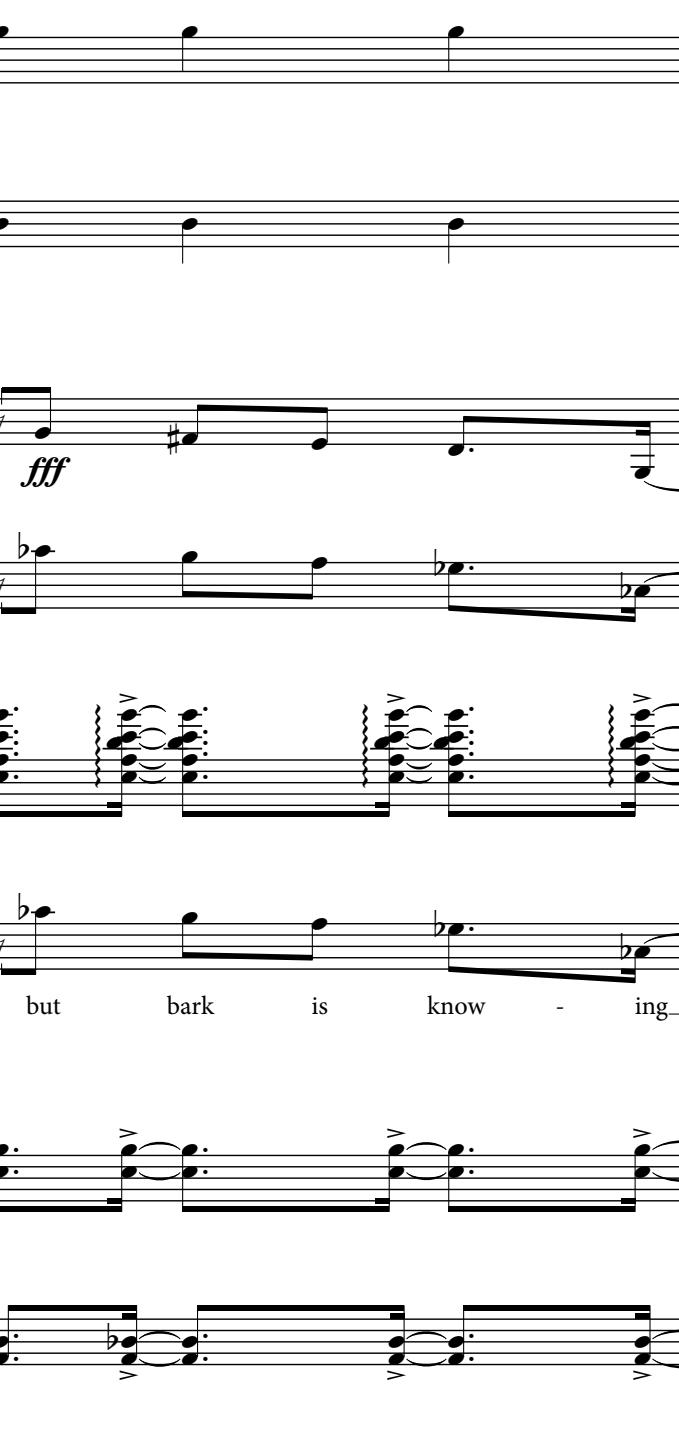
Bsn. 

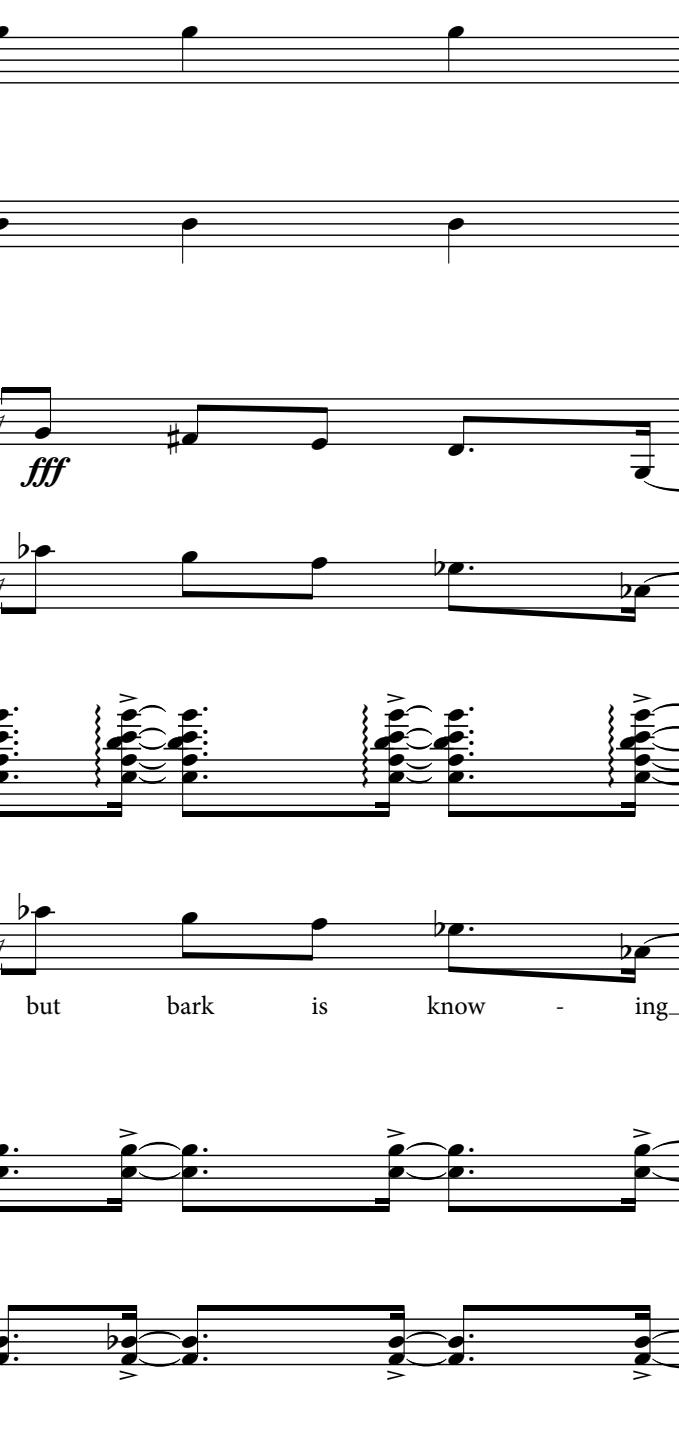
Hn. 

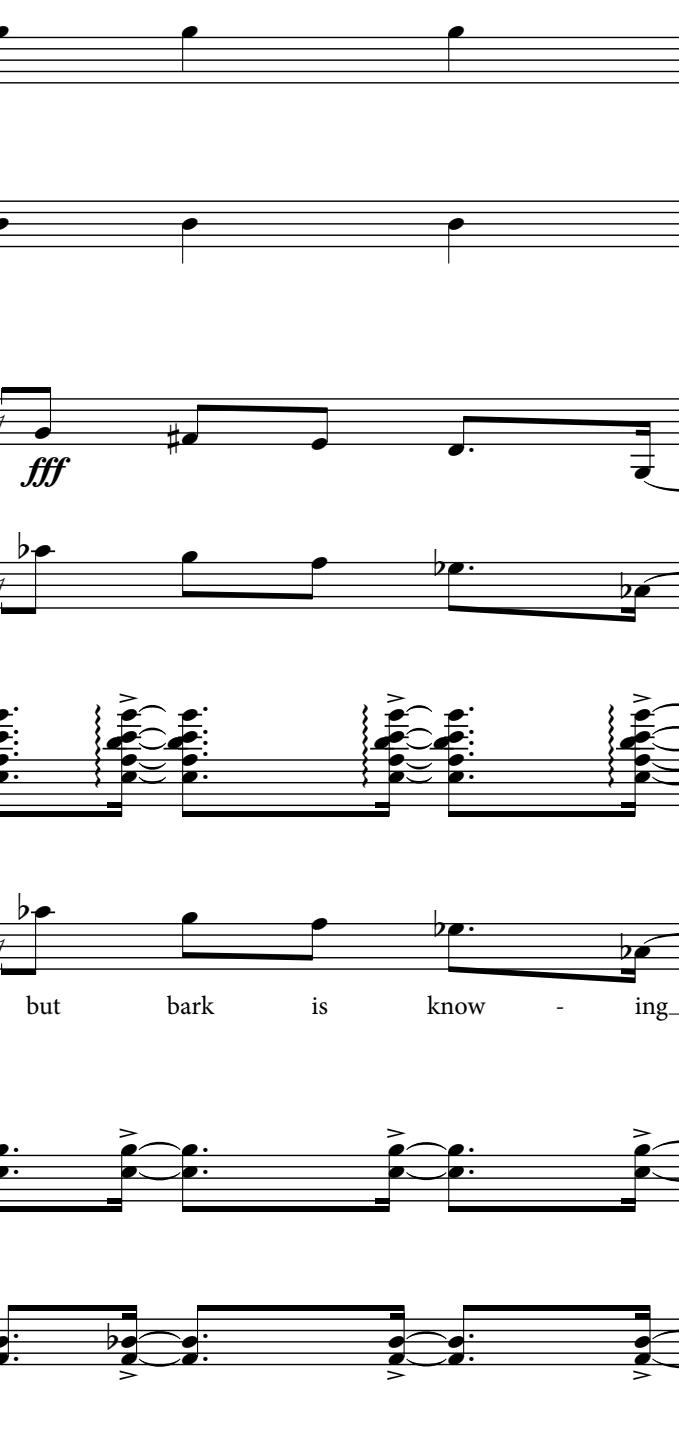
Tpt. 

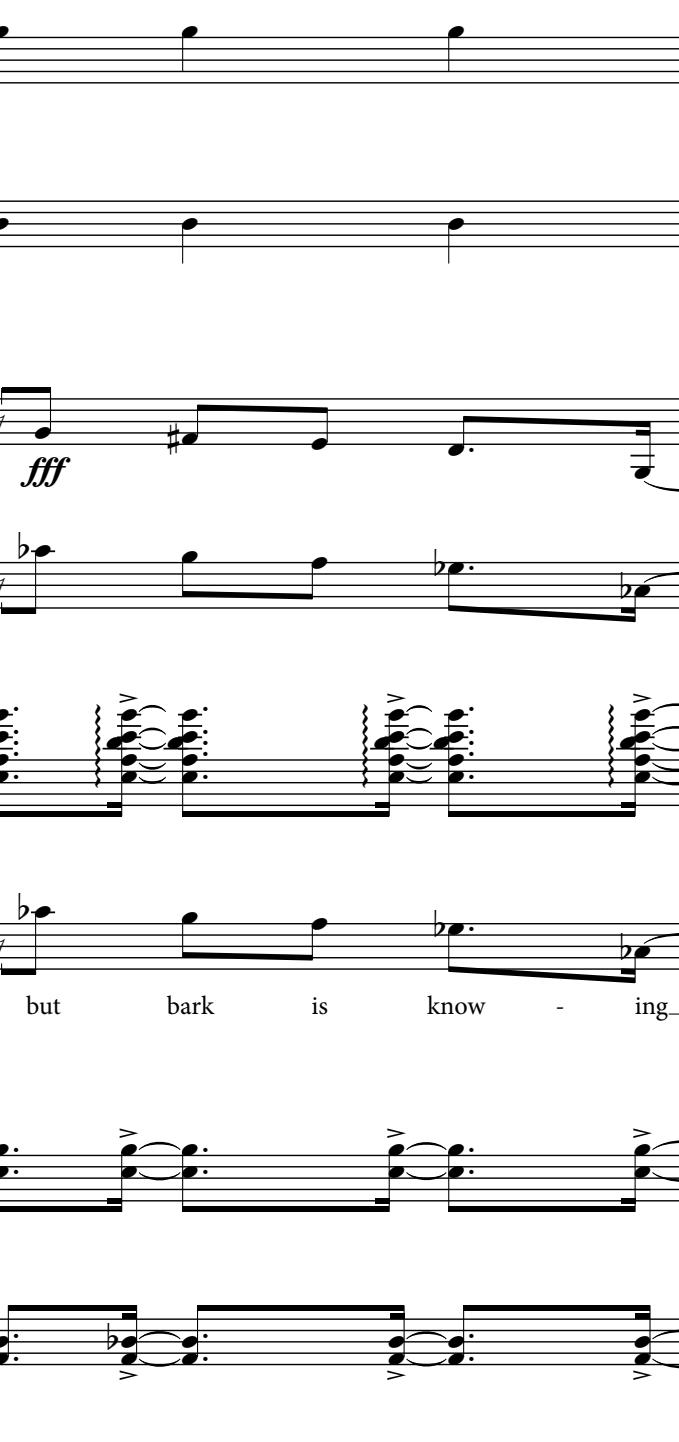
A. Gtr. 

T. Solo 

Vln. I 

Vln. II 

Vla. 

Vc. 

63 l'istesso tempo

61

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vcl.

non dim.

I II III IV sim.

63

non dim.

non dim.

non dim.

flaut.

p

66

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

69

p

p

69

This musical score page contains ten staves of music. The top five staves (Ob., Cl. 1, B. Cl., Bsn., Hn.) are mostly silent. The middle three staves (Tpt., A. Gtr., T. Solo) contain short note patterns. The bottom two staves (Vln. I, Vln. II) have sustained notes. Measure 66 starts with a measure rest. Measures 67-68 are mostly rests. Measure 69 begins with dynamic 'p' and eighth-note patterns for Cl. 1 and Vc. Measures 70-71 continue with eighth-note patterns for Cl. 1 and Vc. Measures 72-73 show sustained notes for Vln. I, Vln. II, and Vla. Measure 74 begins with eighth-note patterns for Vc. Measures 75-76 show sustained notes for Vln. I, Vln. II, and Vla. Measure 77 begins with eighth-note patterns for Vc. Measures 78-79 show sustained notes for Vln. I, Vln. II, and Vla. Measure 80 begins with eighth-note patterns for Vc. Measures 81-82 show sustained notes for Vln. I, Vln. II, and Vla. Measure 83 begins with eighth-note patterns for Vc. Measures 84-85 show sustained notes for Vln. I, Vln. II, and Vla. Measure 86 begins with eighth-note patterns for Vc. Measures 87-88 show sustained notes for Vln. I, Vln. II, and Vla. Measure 89 begins with eighth-note patterns for Vc. Measures 90-91 show sustained notes for Vln. I, Vln. II, and Vla. Measure 92 begins with eighth-note patterns for Vc. Measures 93-94 show sustained notes for Vln. I, Vln. II, and Vla. Measure 95 begins with eighth-note patterns for Vc. Measures 96-97 show sustained notes for Vln. I, Vln. II, and Vla. Measure 98 begins with eighth-note patterns for Vc. Measures 99-100 show sustained notes for Vln. I, Vln. II, and Vla.

CONFIGURATIONS - 14

138

71

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

73

p

con sord.

(*con sord.*)

p

Vln. I

Vln. II

Vla.

Vc.

73

p

76

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

140

81

Ob.

Solo

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

l.v.

A. Gtr.

T. Solo

Vln. I

con sord.

pp 6 *p*

Vln. II

con sord.

pp 6 *p*

Vla.

norm.

Vc.

p

This musical score page contains ten staves of music. The top section includes parts for Oboe (Ob.), Clarinet 1 (Cl. 1), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Acoustic Guitar (A. Gtr.), Trombone Solo (T. Solo), and Violin I (Vln. I). The bottom section includes parts for Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). Measure 81 begins with a dynamic of *p*. The Oboe has a sustained note. The Clarinet 1 part features eighth-note patterns. The Bassoon and Trombone Solo parts have eighth-note patterns. The Horn and Trumpet parts are silent. The Acoustic Guitar and Trombone Solo parts are silent. The Violin I and Violin II parts begin with sixteenth-note patterns labeled "con sord." followed by eighth-note patterns labeled "norm." with dynamics *pp*, 6, and *p*. The Cello and Bass parts have eighth-note patterns. Measure 81 ends with a dynamic of *p*.

83

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

CONFIGURATIONS - 14

142

85

Ob.

Cl. 1 *mp*

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla.

Vc.

89

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

ppp

non dim.

89

Vln. I

Vln. II

Vla.

Vc.

non dim.