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.

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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:
recognitions:

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

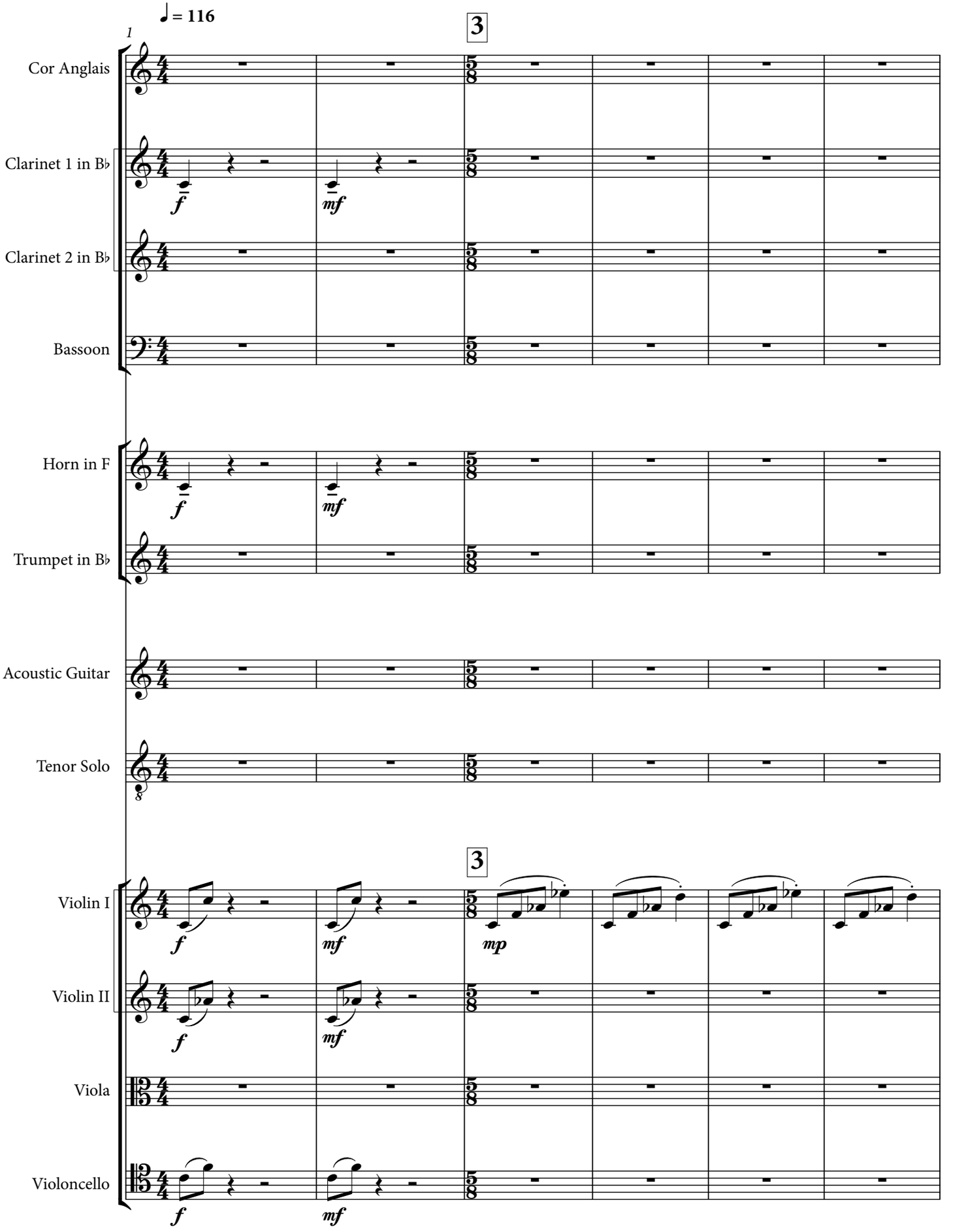
but the zero bark is saying
hush, hush
the time is not right
it's not the right time

the woodmeat is always right
but bark is knowing

CONFIGURATIONS
1

A.R. Ammons

Eric Shanfield



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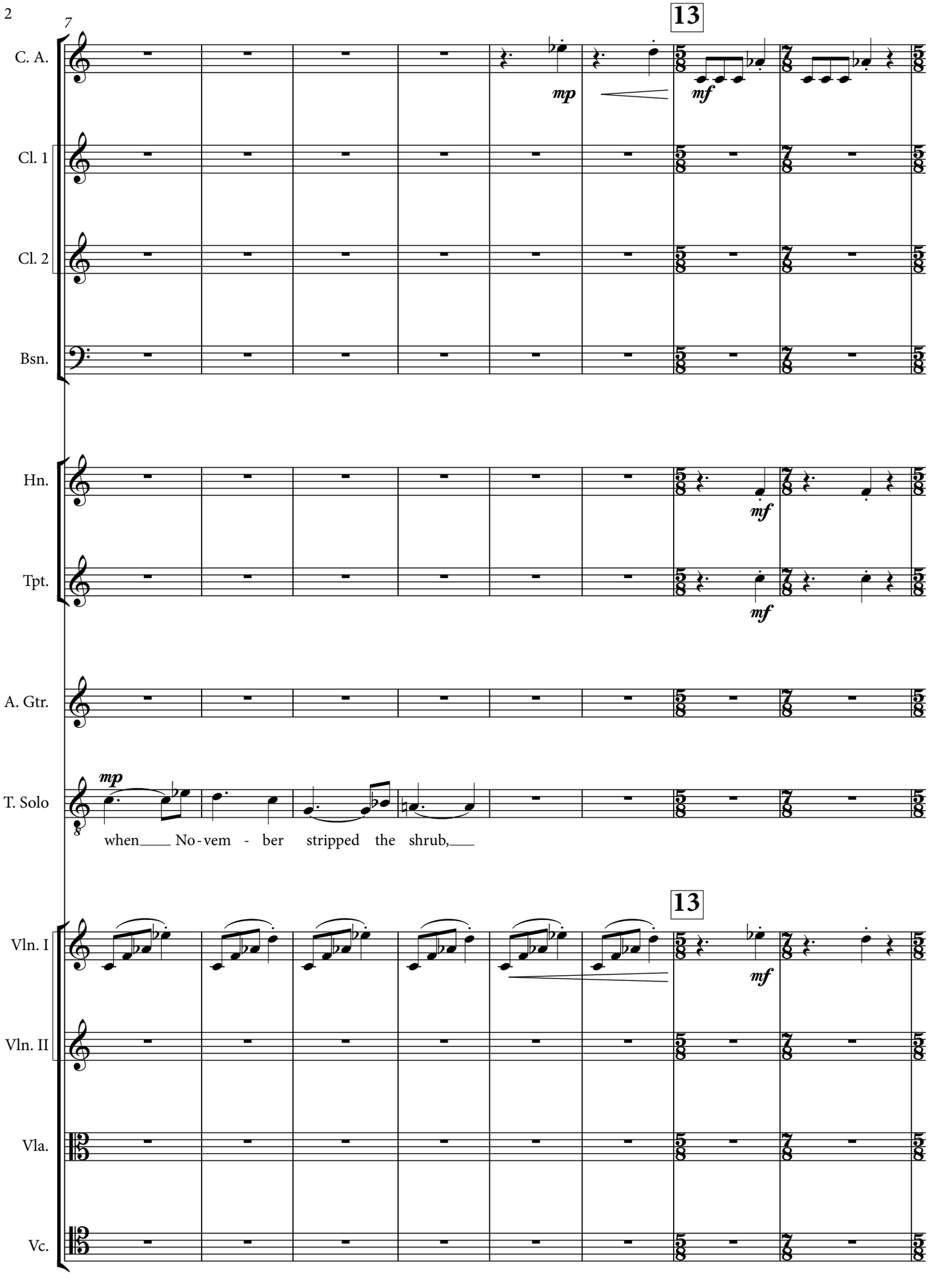
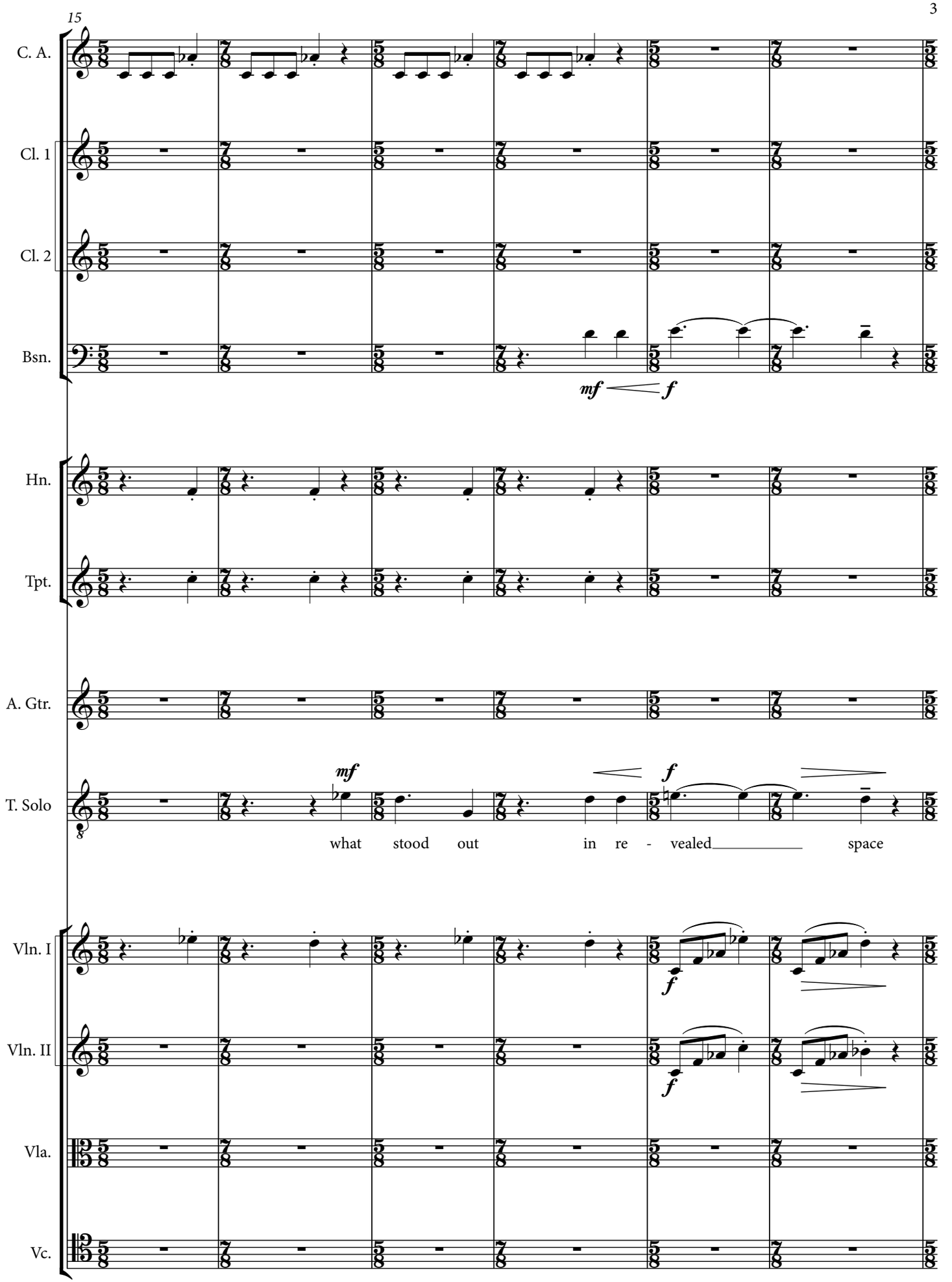
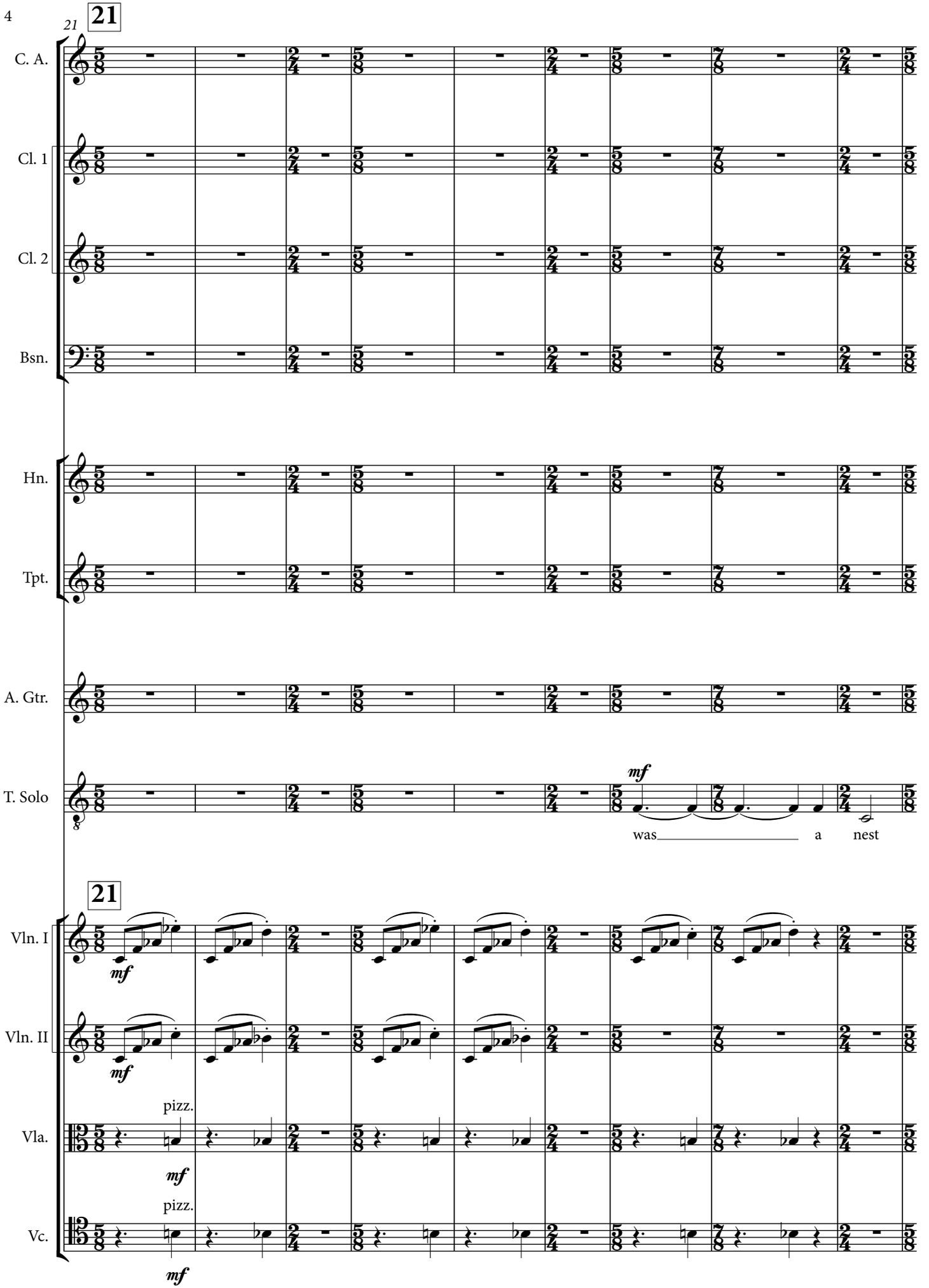
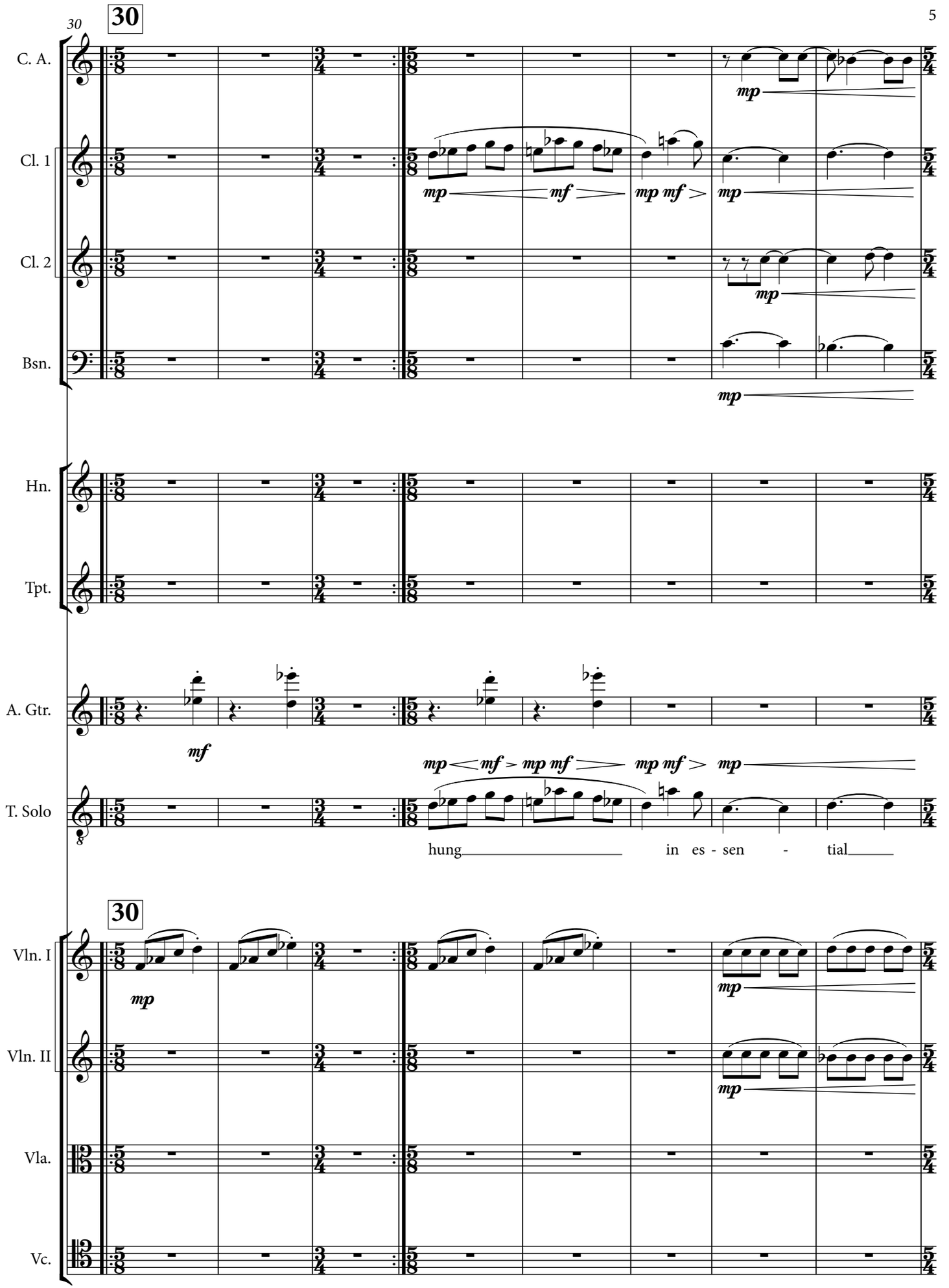
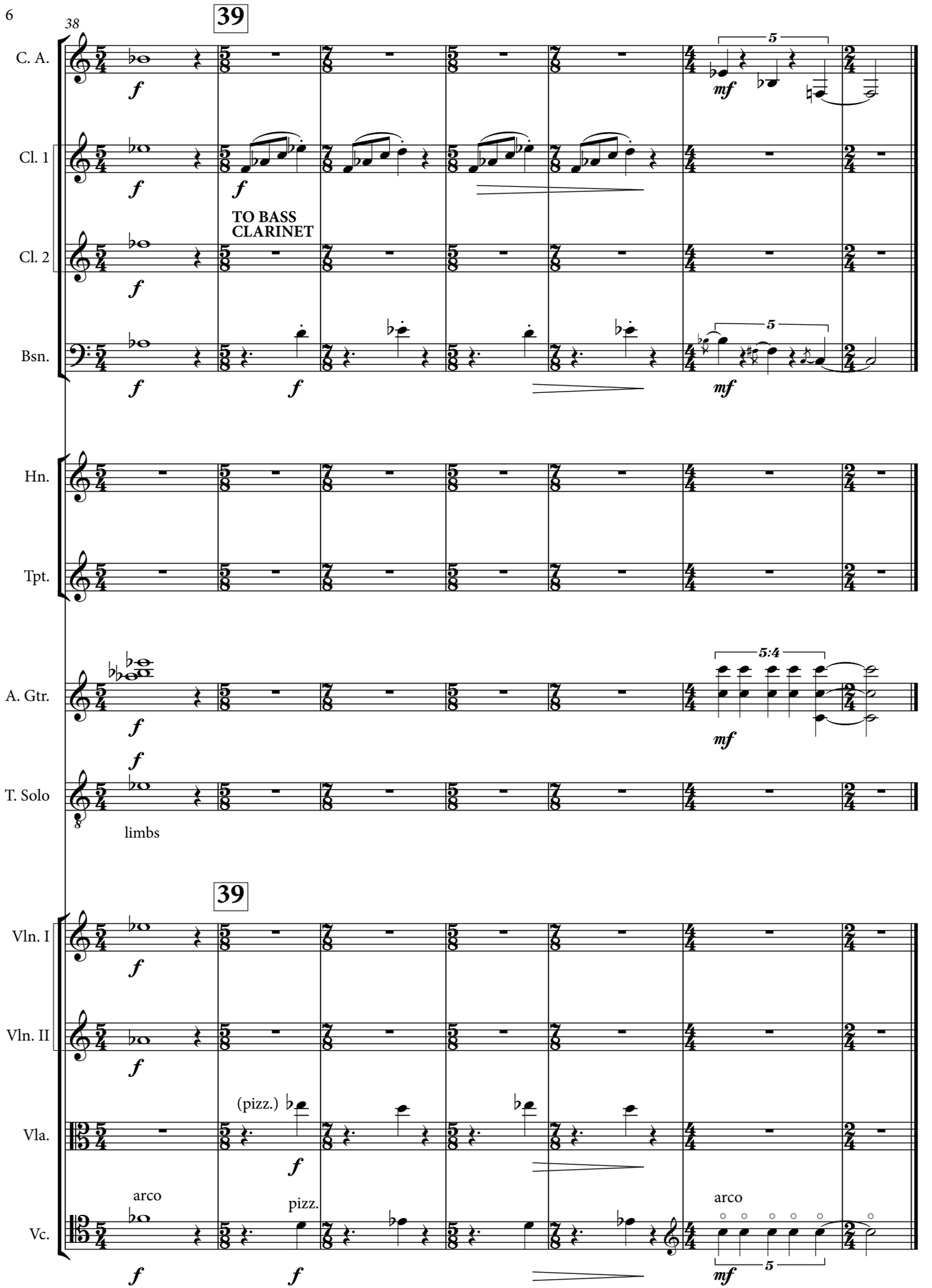

7
13
C. A.
mp
mf
Cl. 1
Cl. 2
Bsn.
Hn.
mf
Tpt.
mf
A. Gtr.
T. Solo
mp
when___ No - vem - ber stripped the shrub,___
13
Vln. I
mf
Vln. II
Vla.
Vc.


15
C. A.
Cl. 1
Cl. 2
Bsn.
mf
f
Hn.
Tpt.
A. Gtr.
T. Solo
mf
f
what stood out in re - vealed space
Vln. I
f
Vln. II
f
Vla.
Vc.


21
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

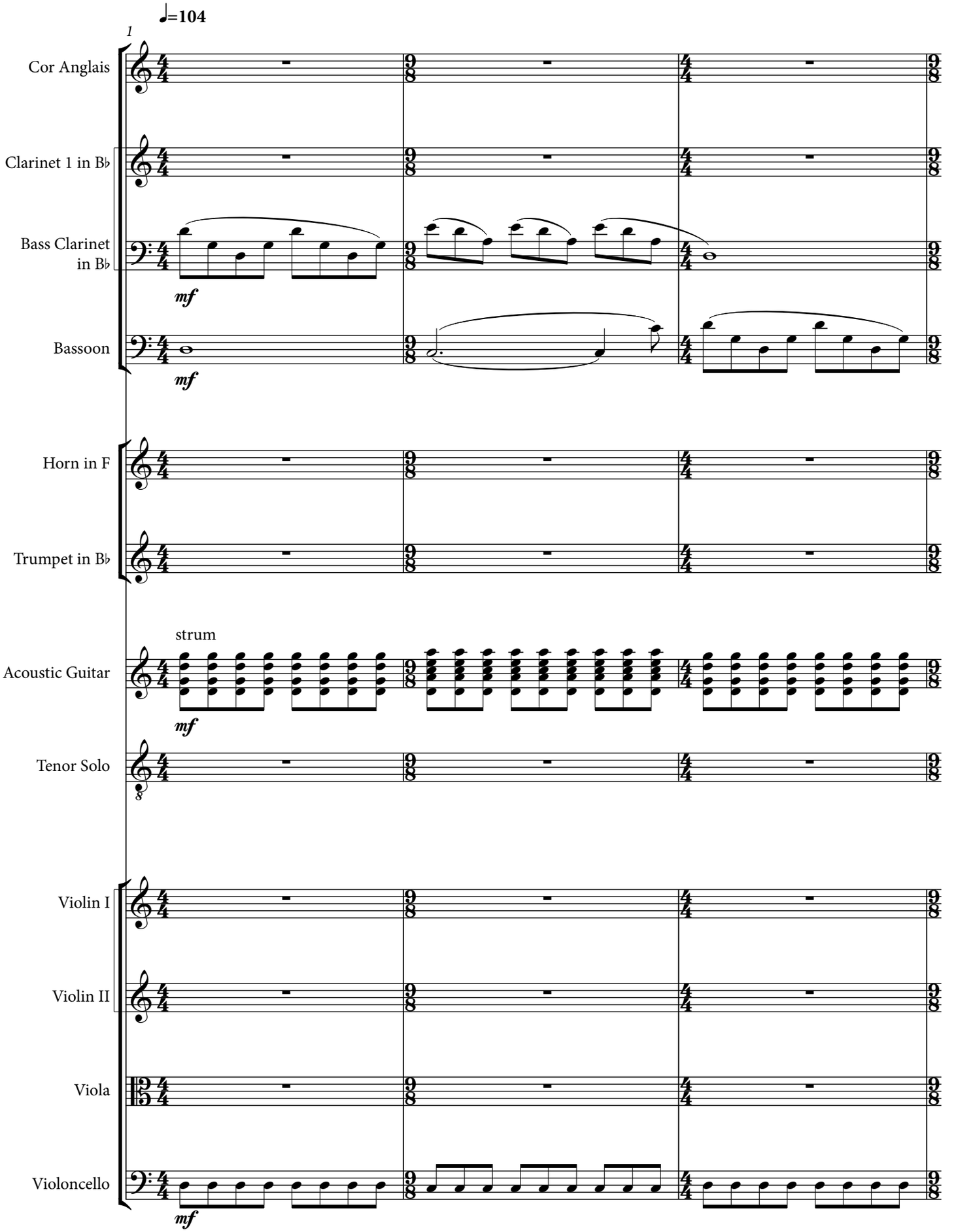

30
30
C. A.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
mp
mf
mp mf
hung
in es - sen - tial


38
39
C. A.
Cl. 1
Cl. 2
TO BASS CLARINET
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
limbs
39
Vln. I
Vln. II
Vla.
(pizz.)
arco
pizz.
Vc.
arco

CONFIGURATIONS
2

A.R. Ammons

Eric Shanfield



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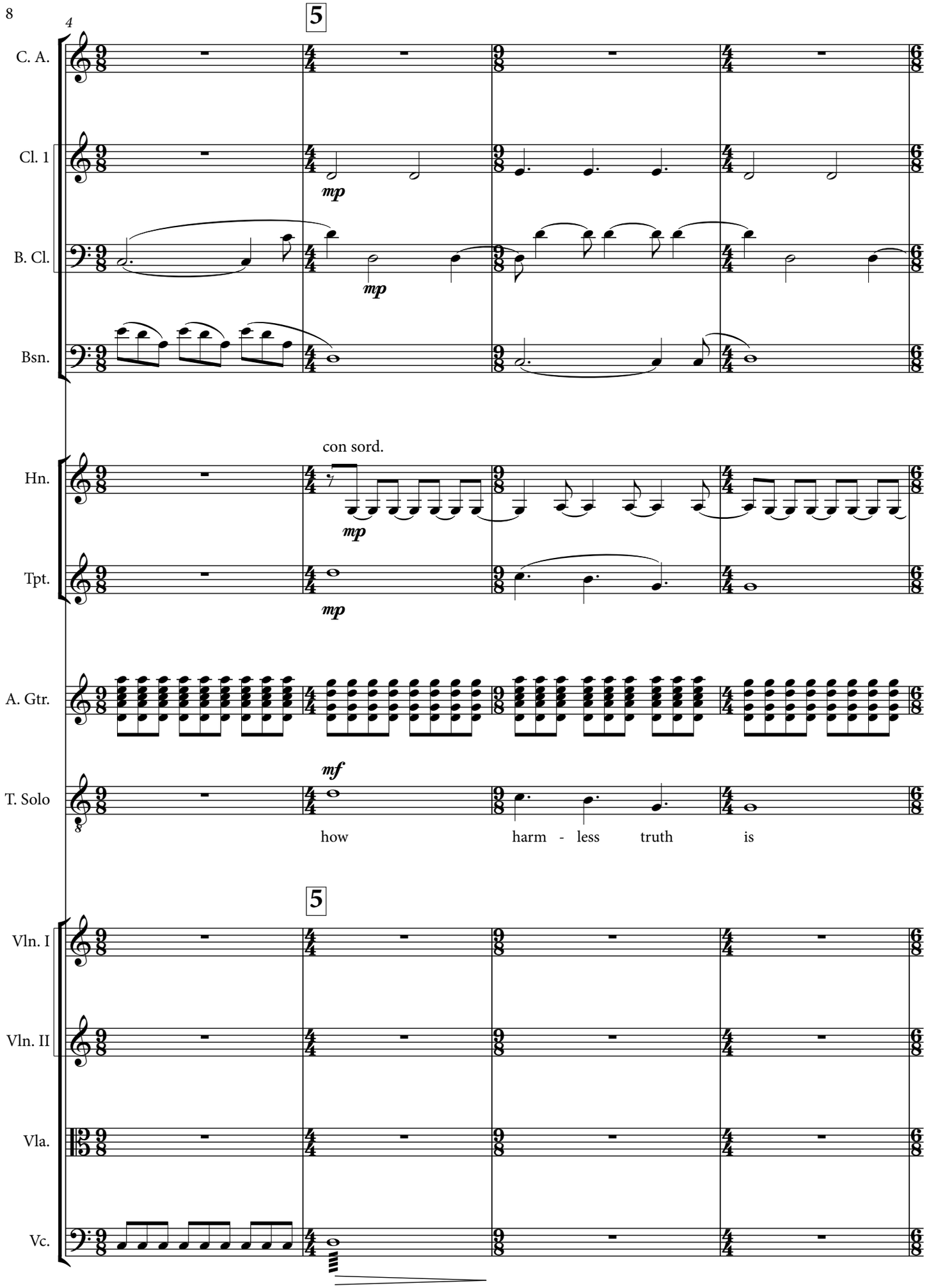
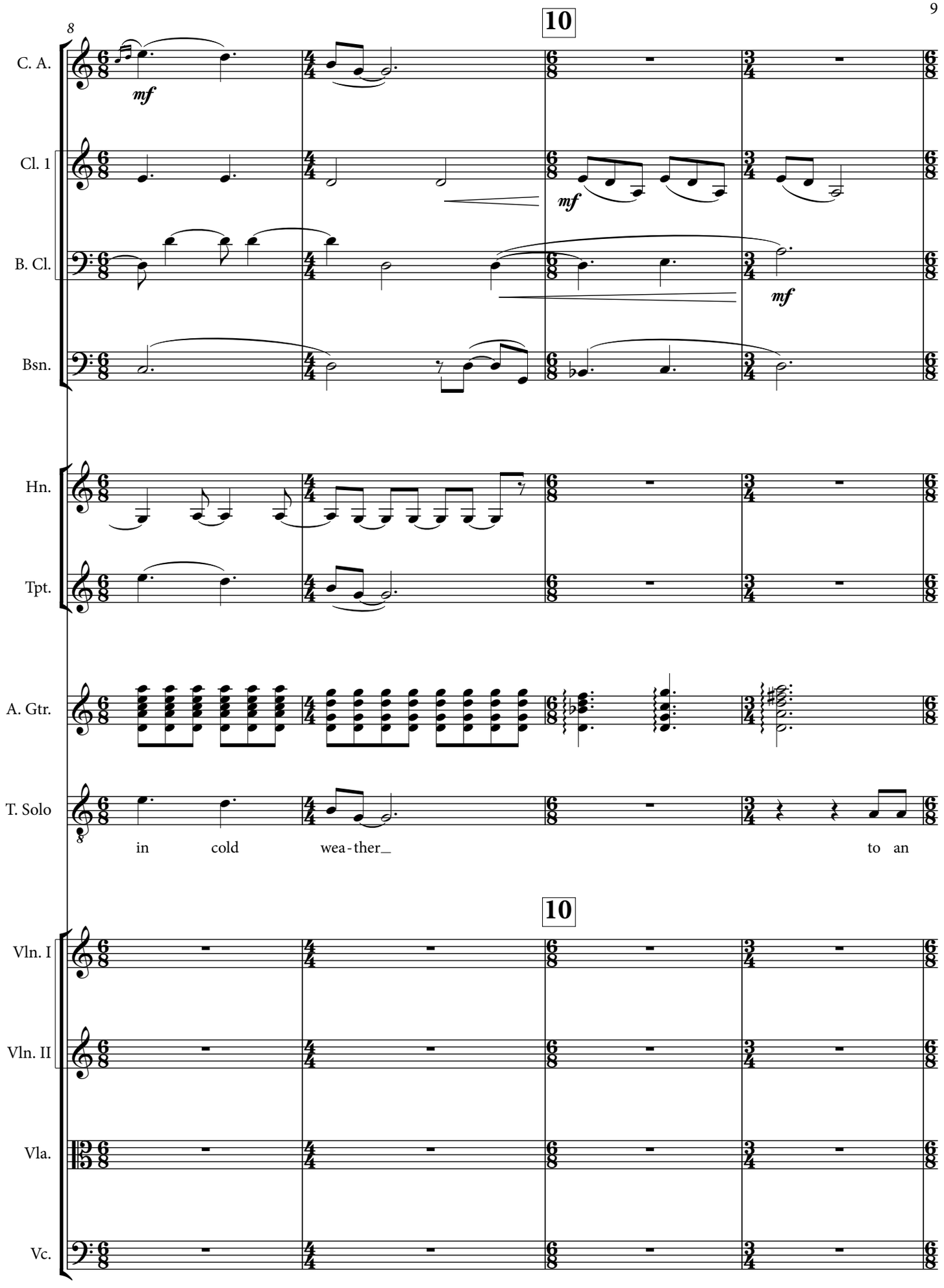
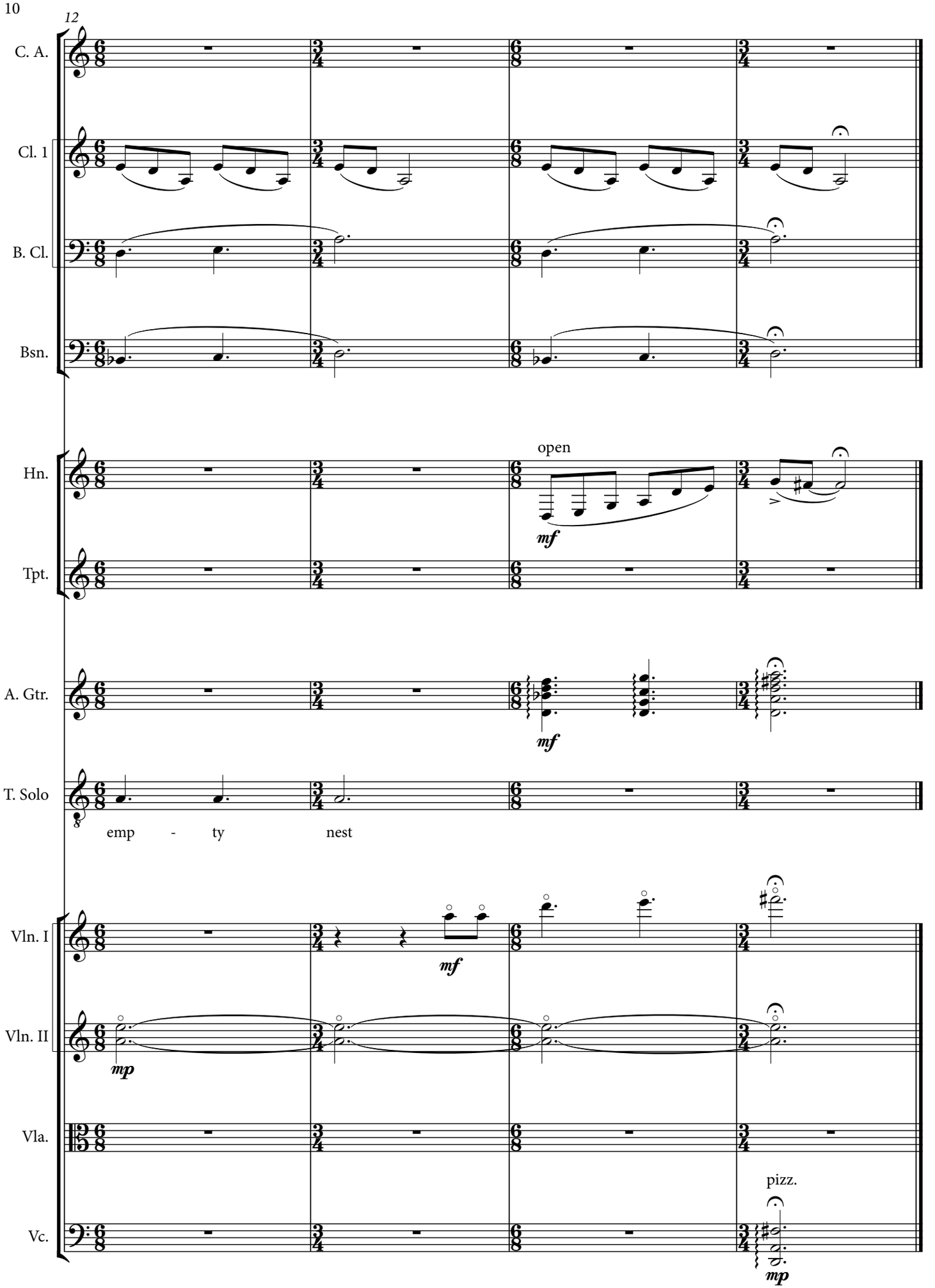

4
5
C. A.
Cl. 1
mp
B. Cl.
mp
Bsn.
con sord.
Hn.
mp
Tpt.
mp
A. Gtr.
mf
T. Solo
how harm - less truth is
5
Vln. I
Vln. II
Vla.
Vc.

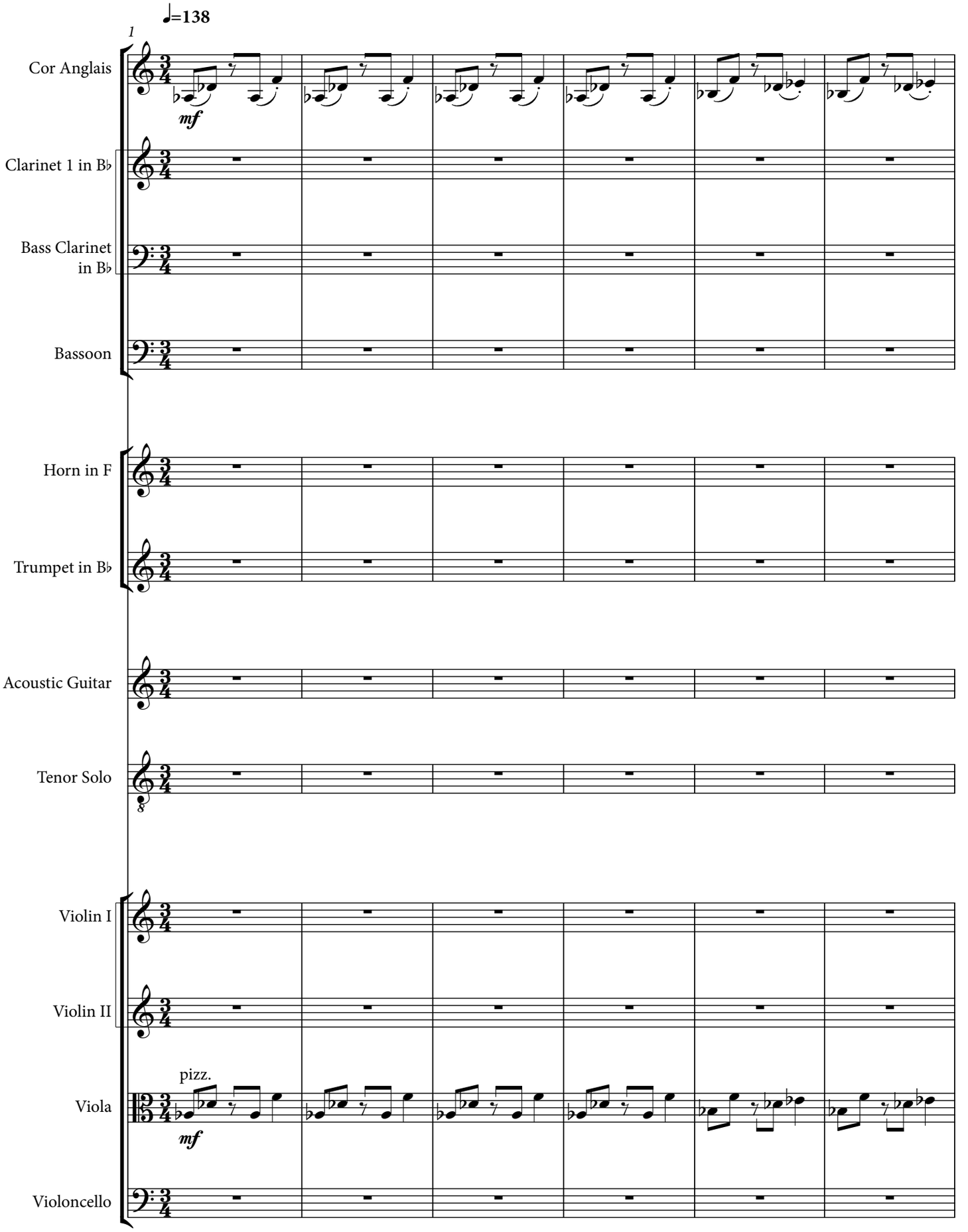

10
C. A.
mf
Cl. 1
mf
B. Cl.
mf
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
in cold wea-ther_ to an
10
Vln. I
Vln. II
Vla.
Vc.


12
C. A.
Cl. 1
B. Cl.
Bsn.
Hn.
open
mf
Tpt.
A. Gtr.
mf
T. Solo
emp - ty nest
Vln. I
mf
Vln. II
mp
Vla.
pizz.
Vc.
mp

CONFIGURATIONS
3

A.R. Ammons

Eric Shanfield



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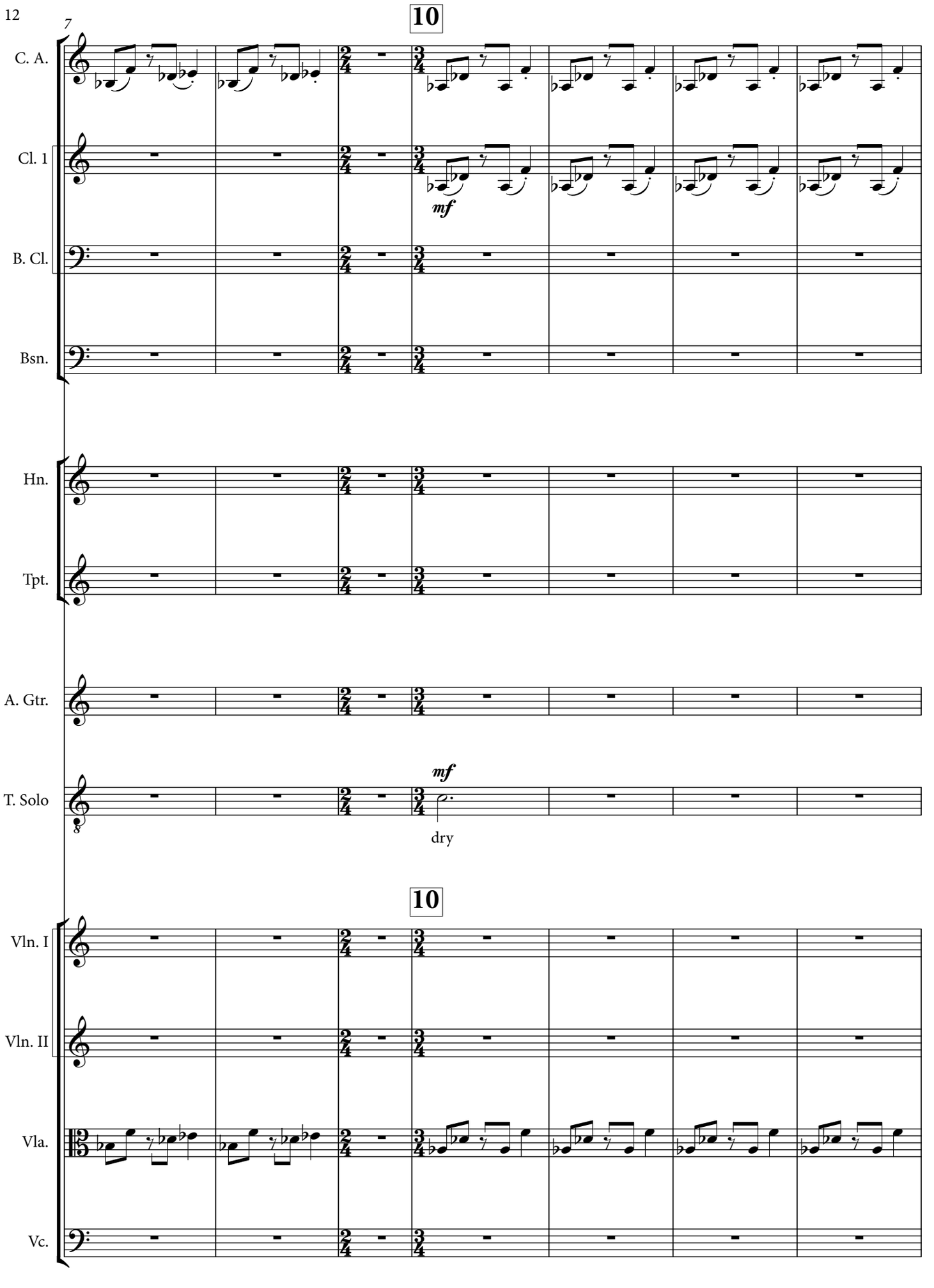
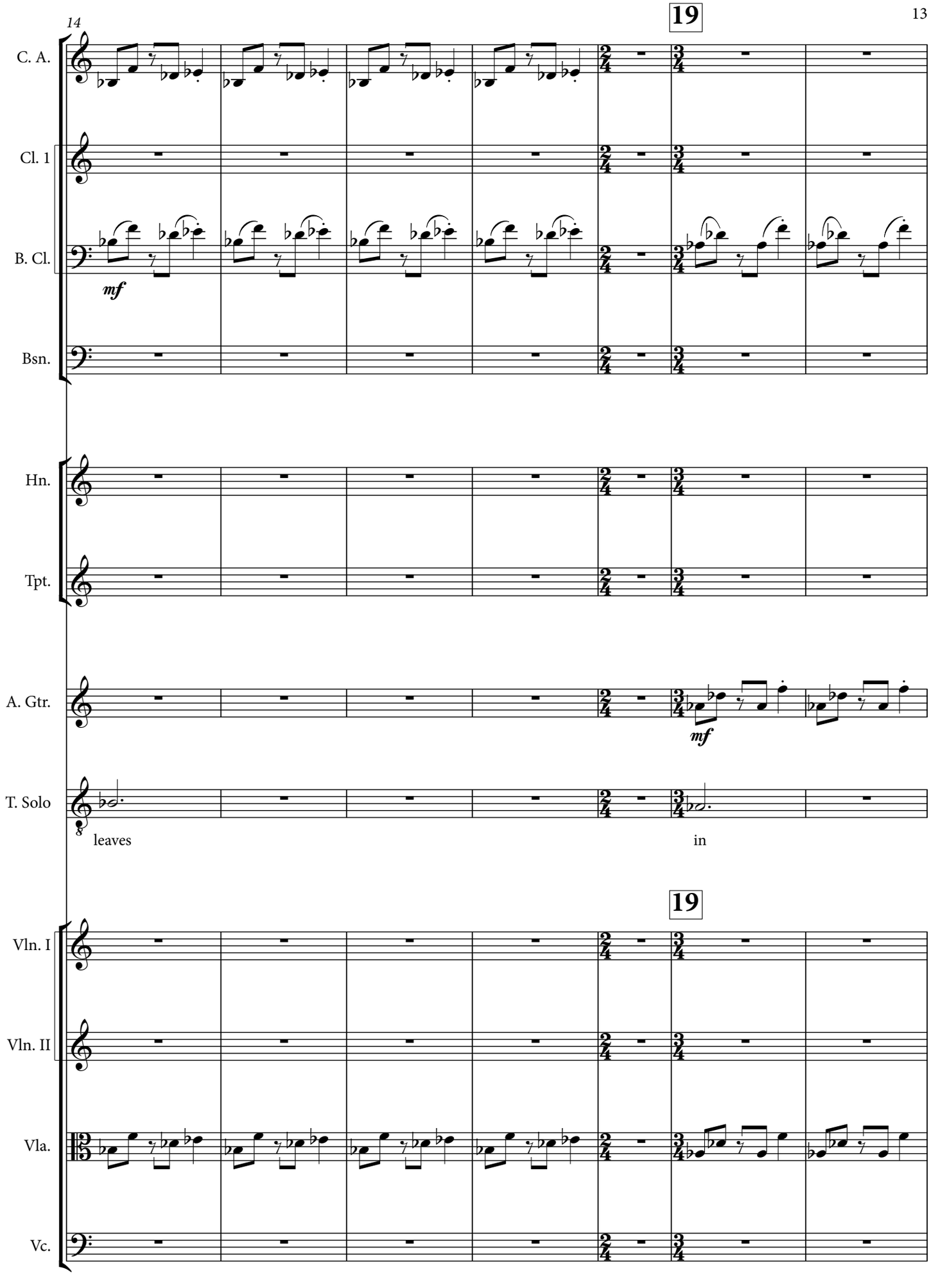
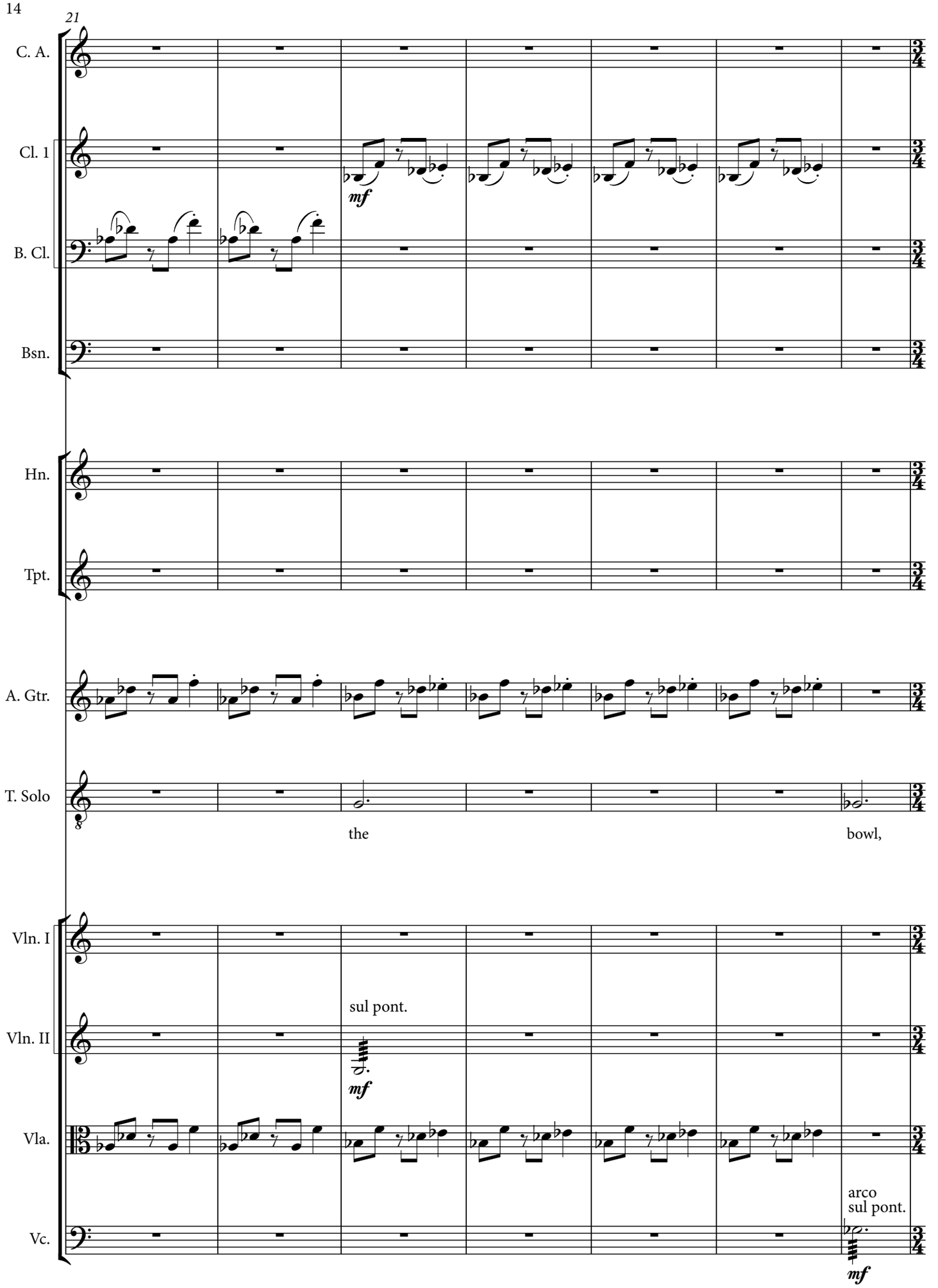
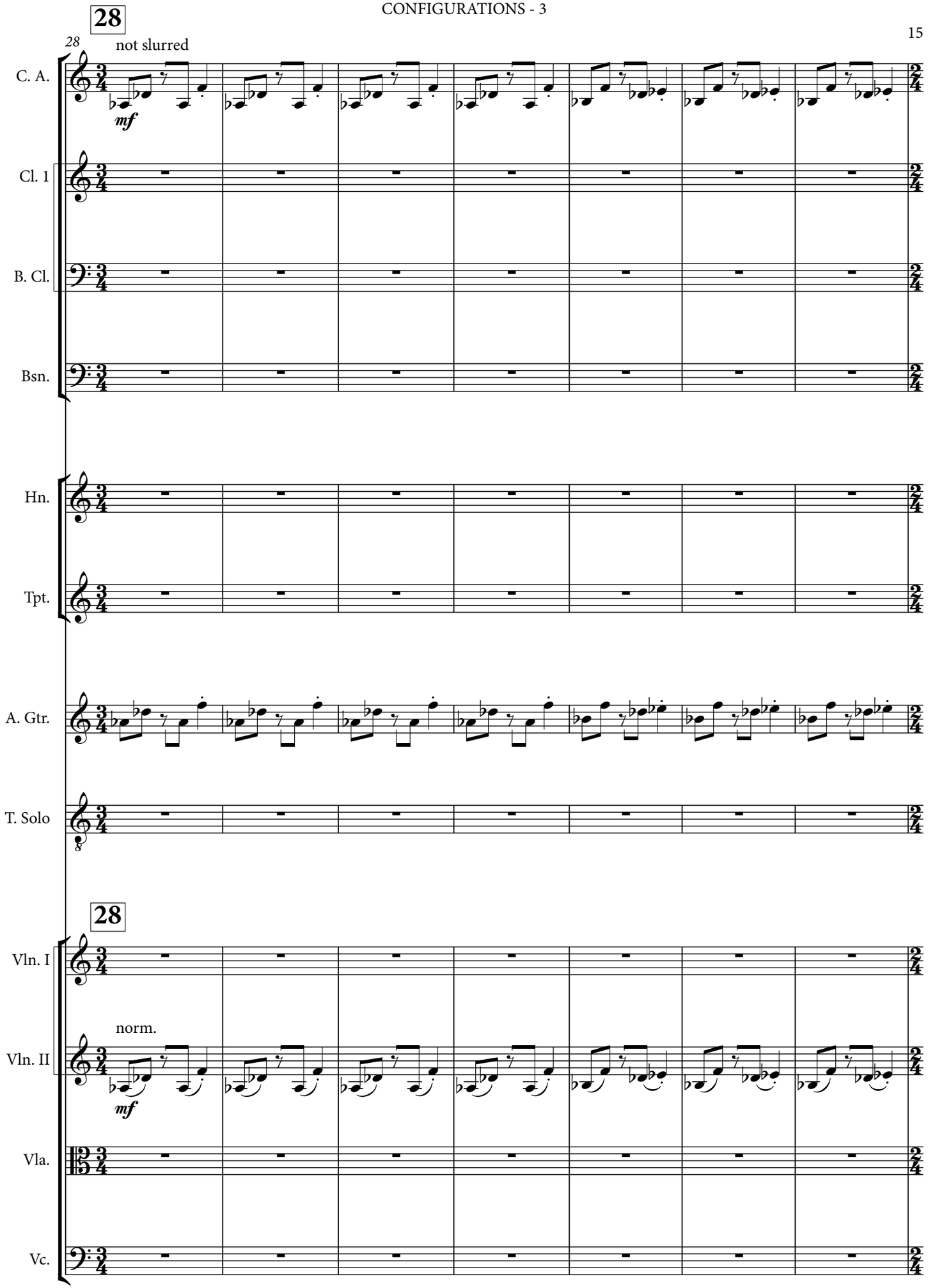
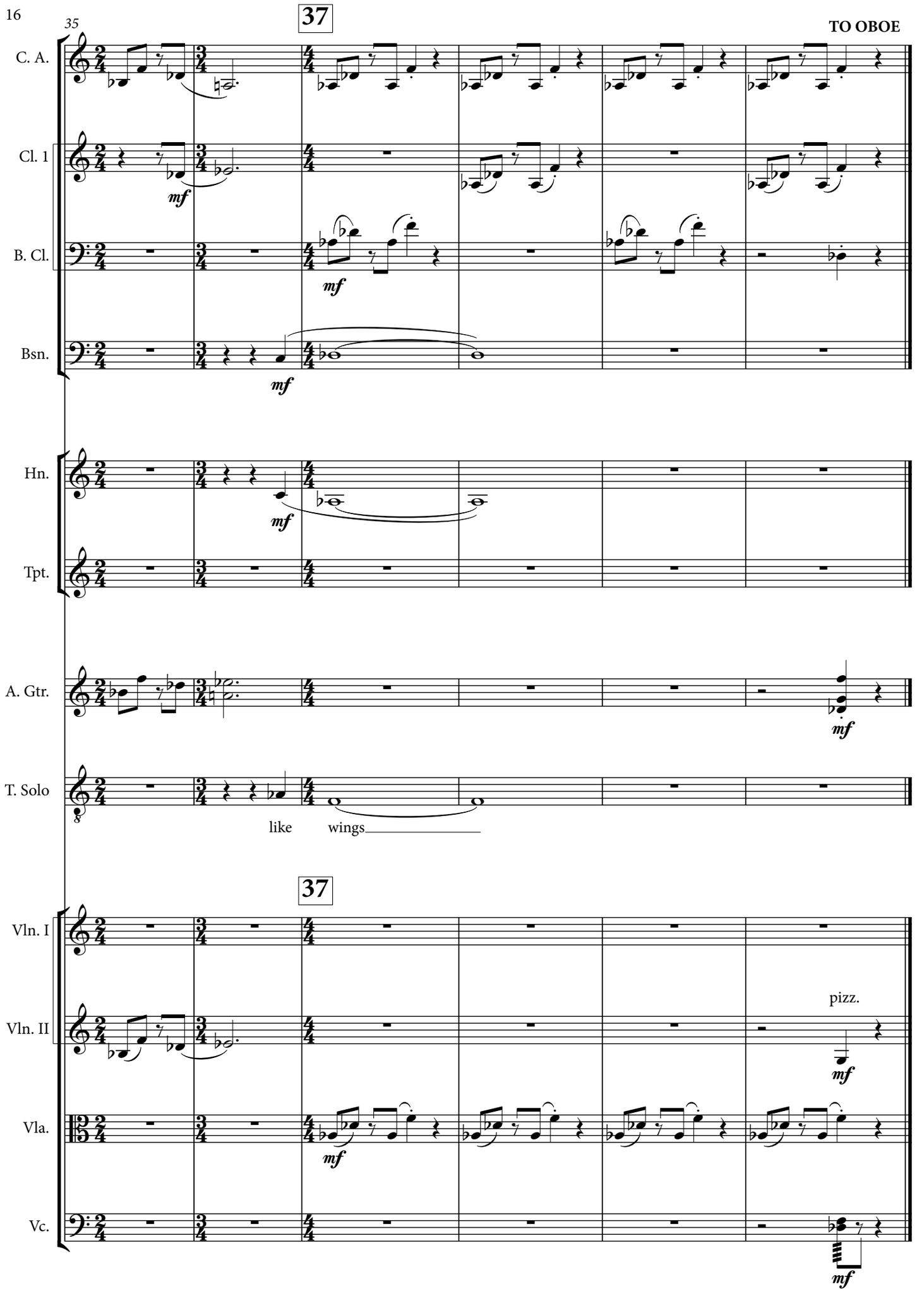

10
7
C. A.
Cl. 1
mf
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
mf
dry
10
Vln. I
Vln. II
Vla.
Vc.


19
14
C. A.
Cl. 1
B. Cl.
mf
Bsn.
Hn.
Tpt.
A. Gtr.
mf
T. Solo
leaves
in
19
Vln. I
Vln. II
Vla.
Vc.


21
C. A.
Cl. 1
mf
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
the
bowl,
Vln. I
sul pont.
Vln. II
mf
Vla.
arco
sul pont.
Vc.
mf

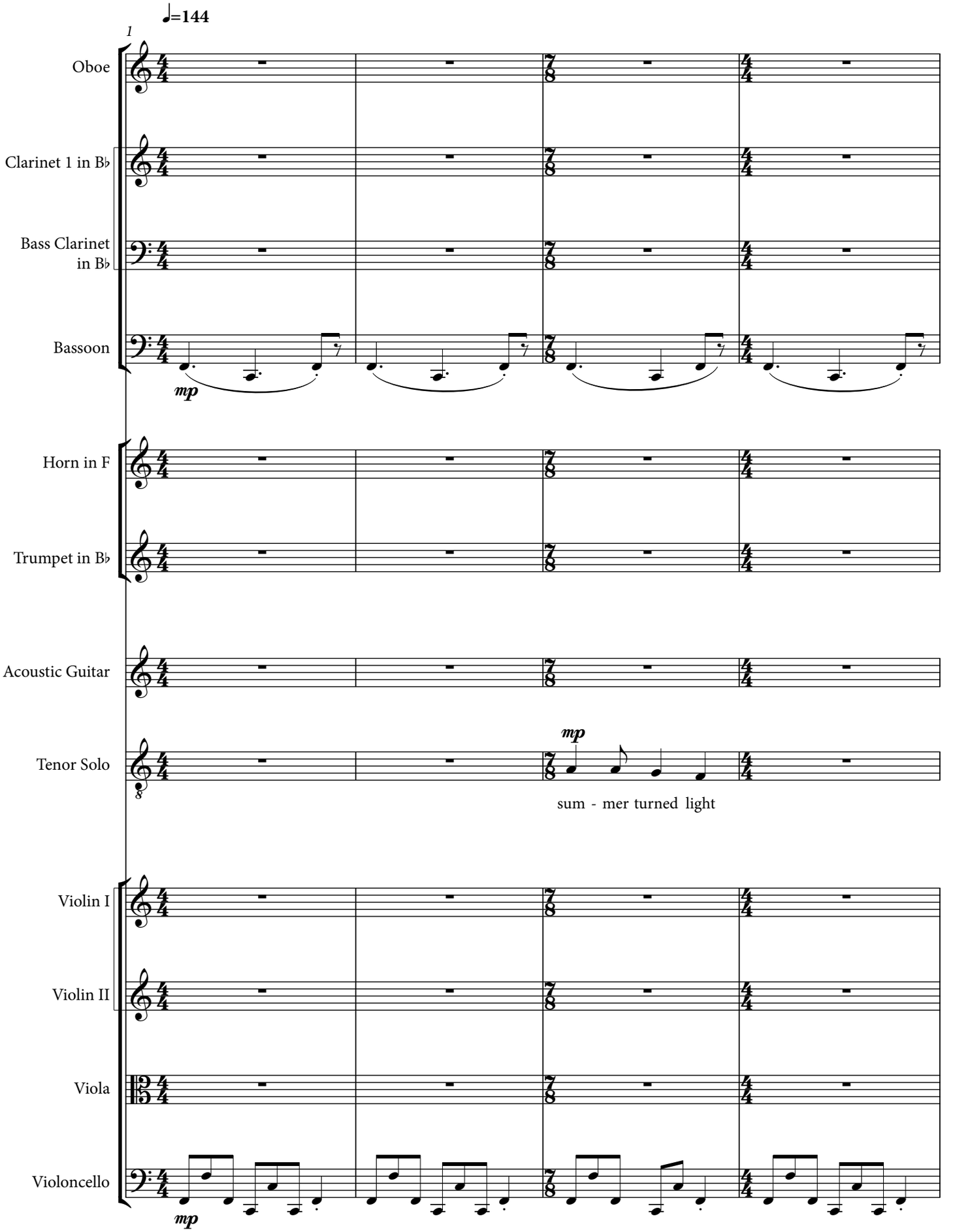

28
28
not slurred
C. A.
mf
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
28
Vln. I
norm.
Vln. II
mf
Vla.
Vc.


35
37
TO OBOE
C. A.
Cl. 1
mf
B. Cl.
mf
Bsn.
mf
Hn.
mf
Tpt.
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



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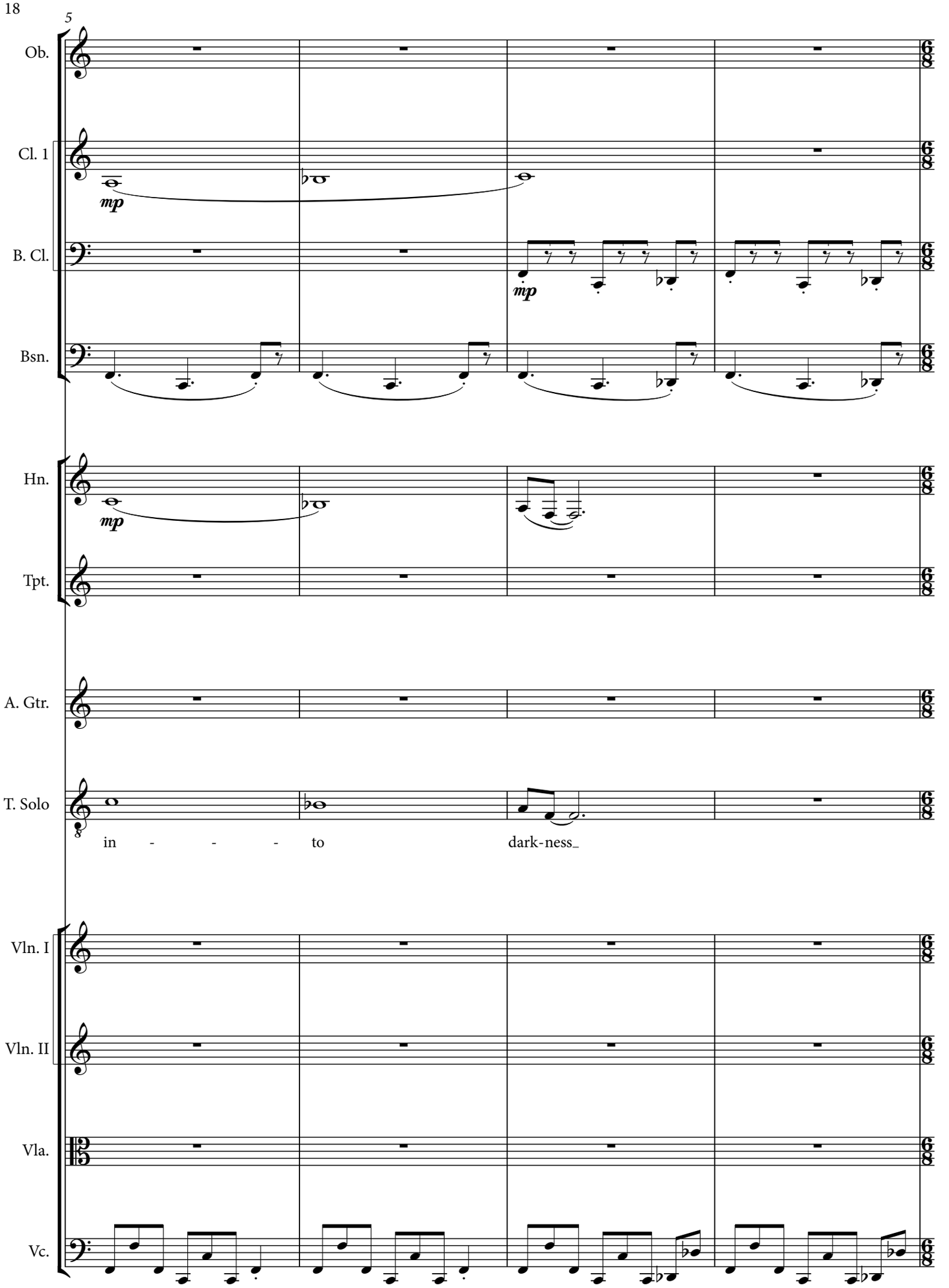
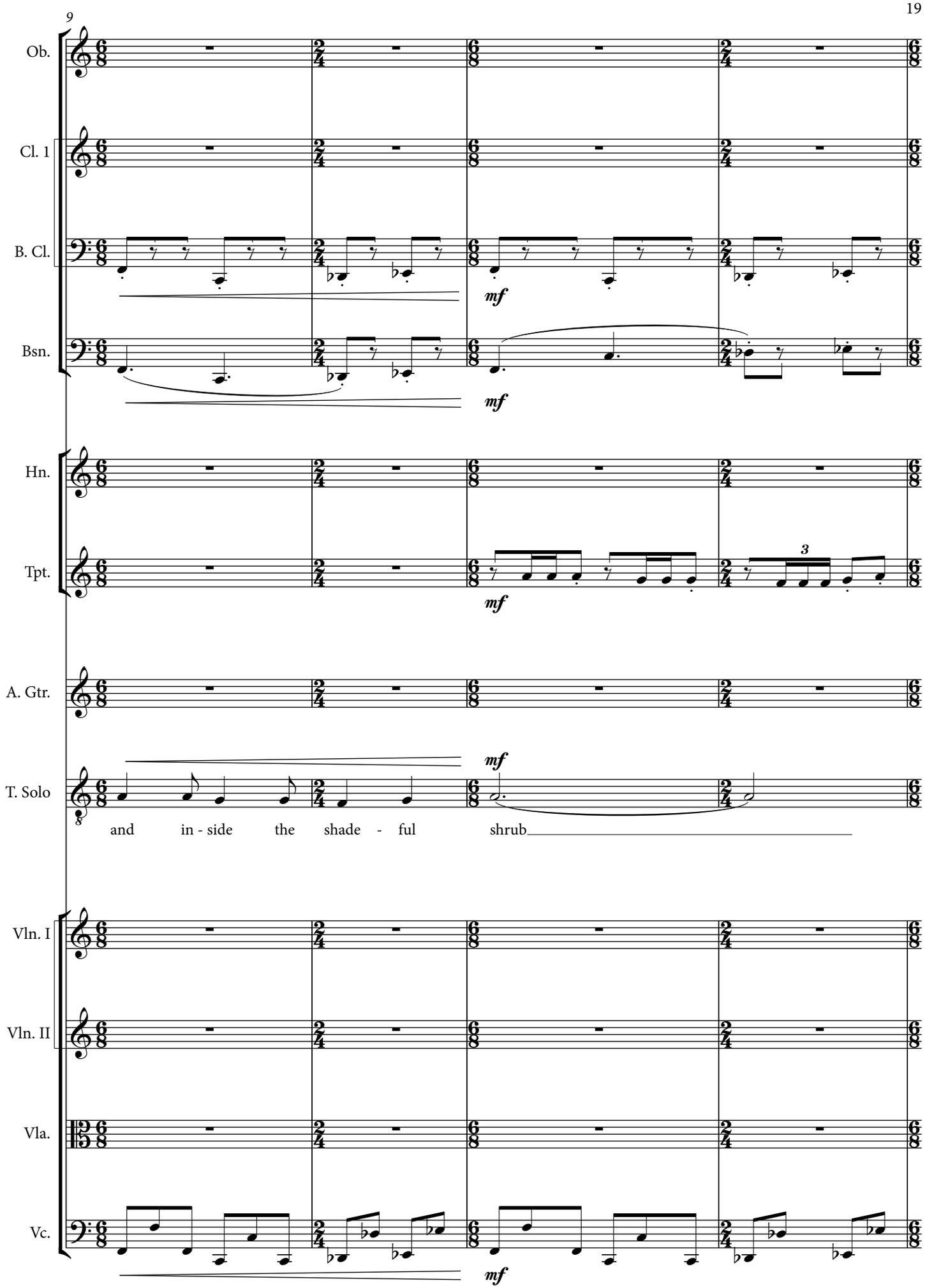
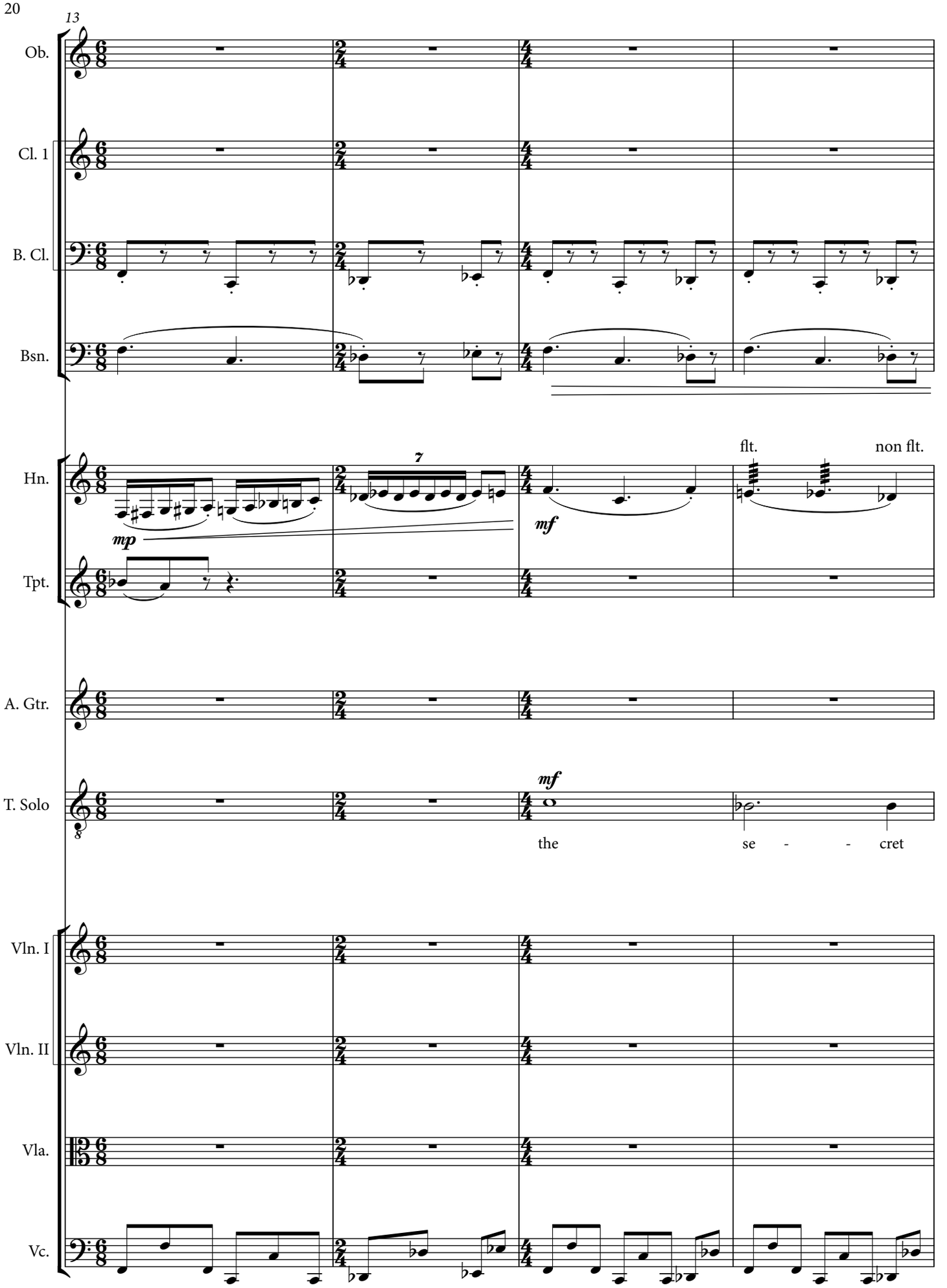
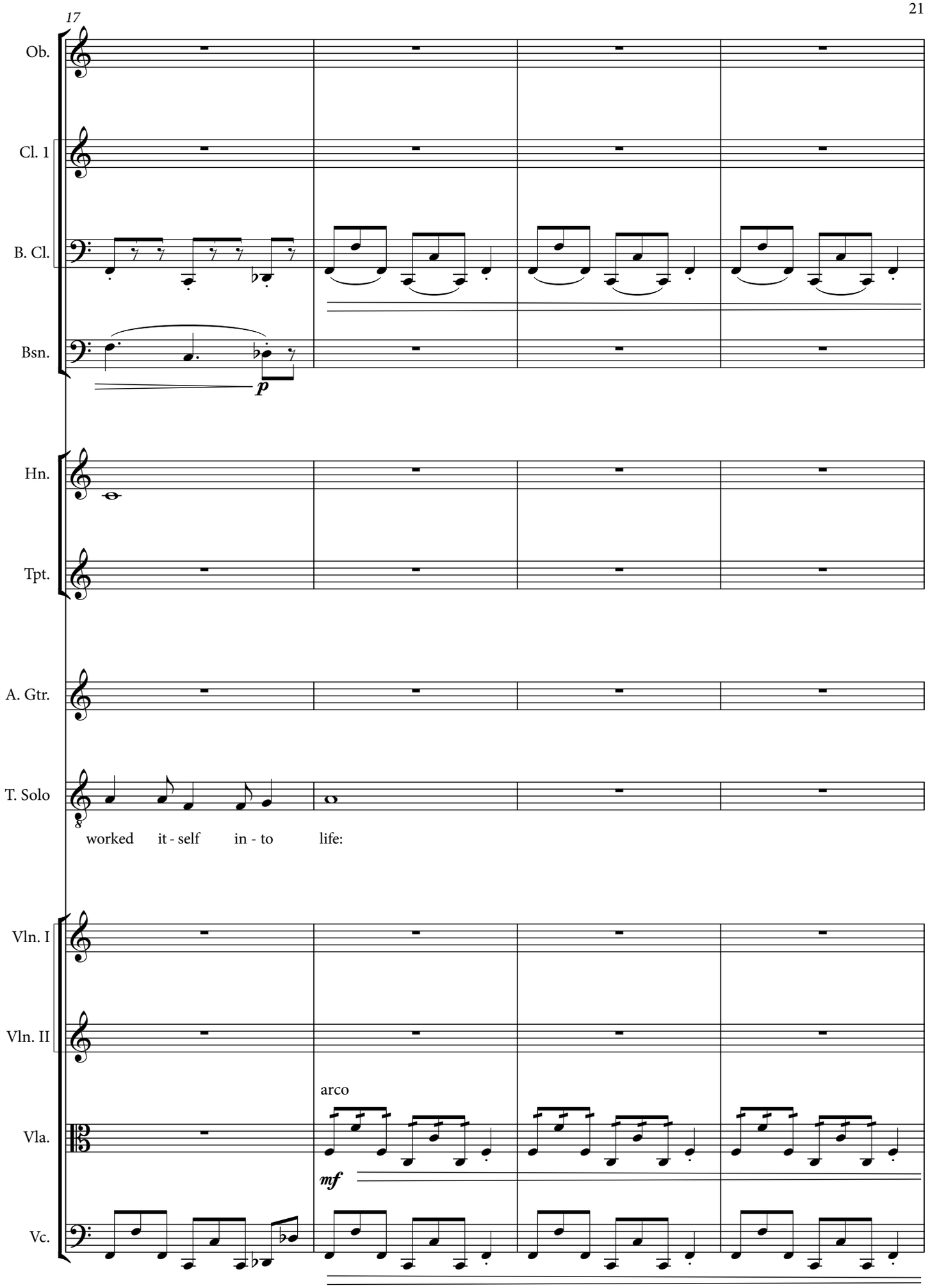
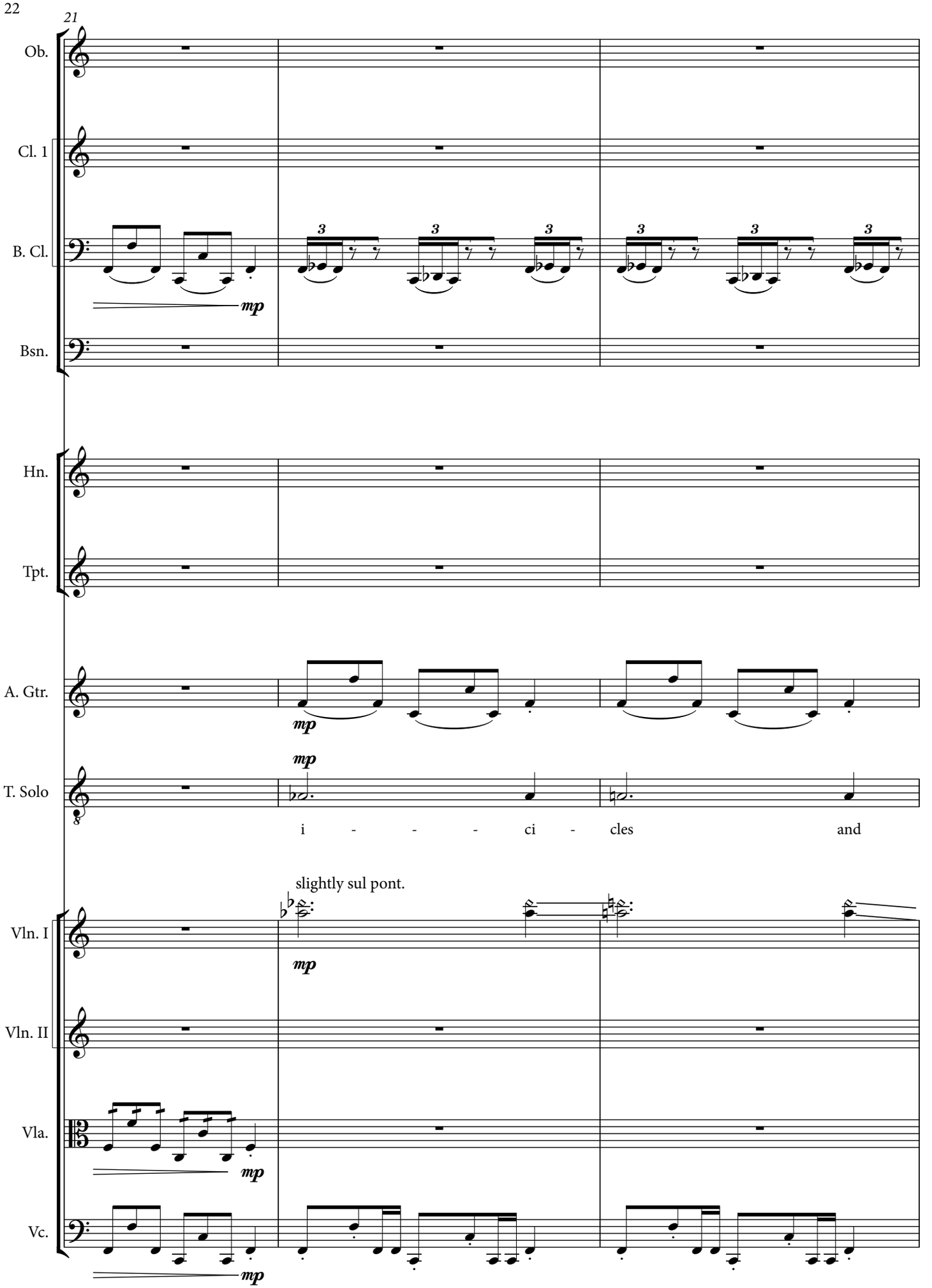
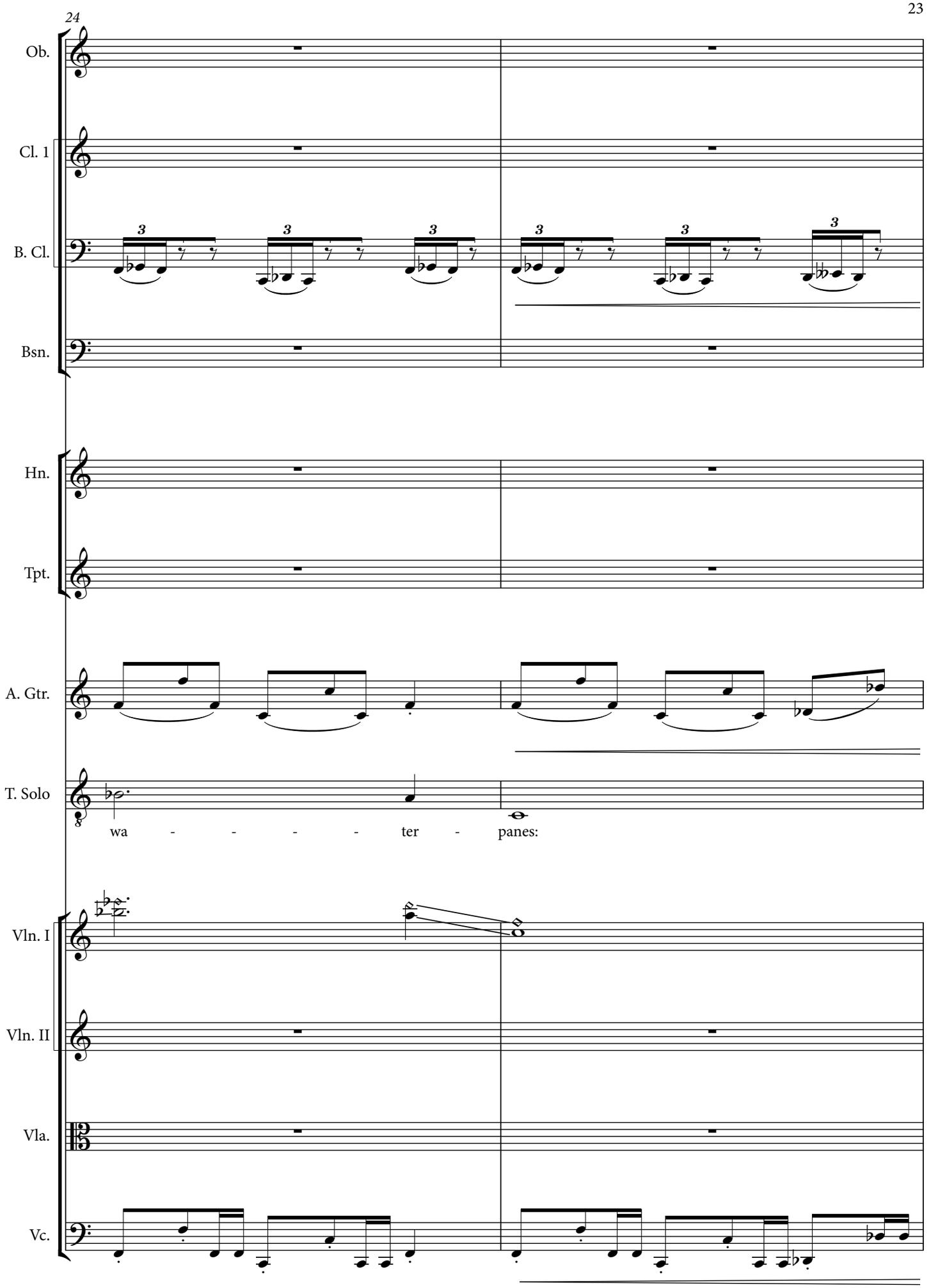

5
Ob.
Cl. 1
mp
B. Cl.
mp
Bsn.
Hn.
mp
Tpt.
A. Gtr.
T. Solo
in - - - to
dark-ness_
Vln. I
Vln. II
Vla.
Vc.

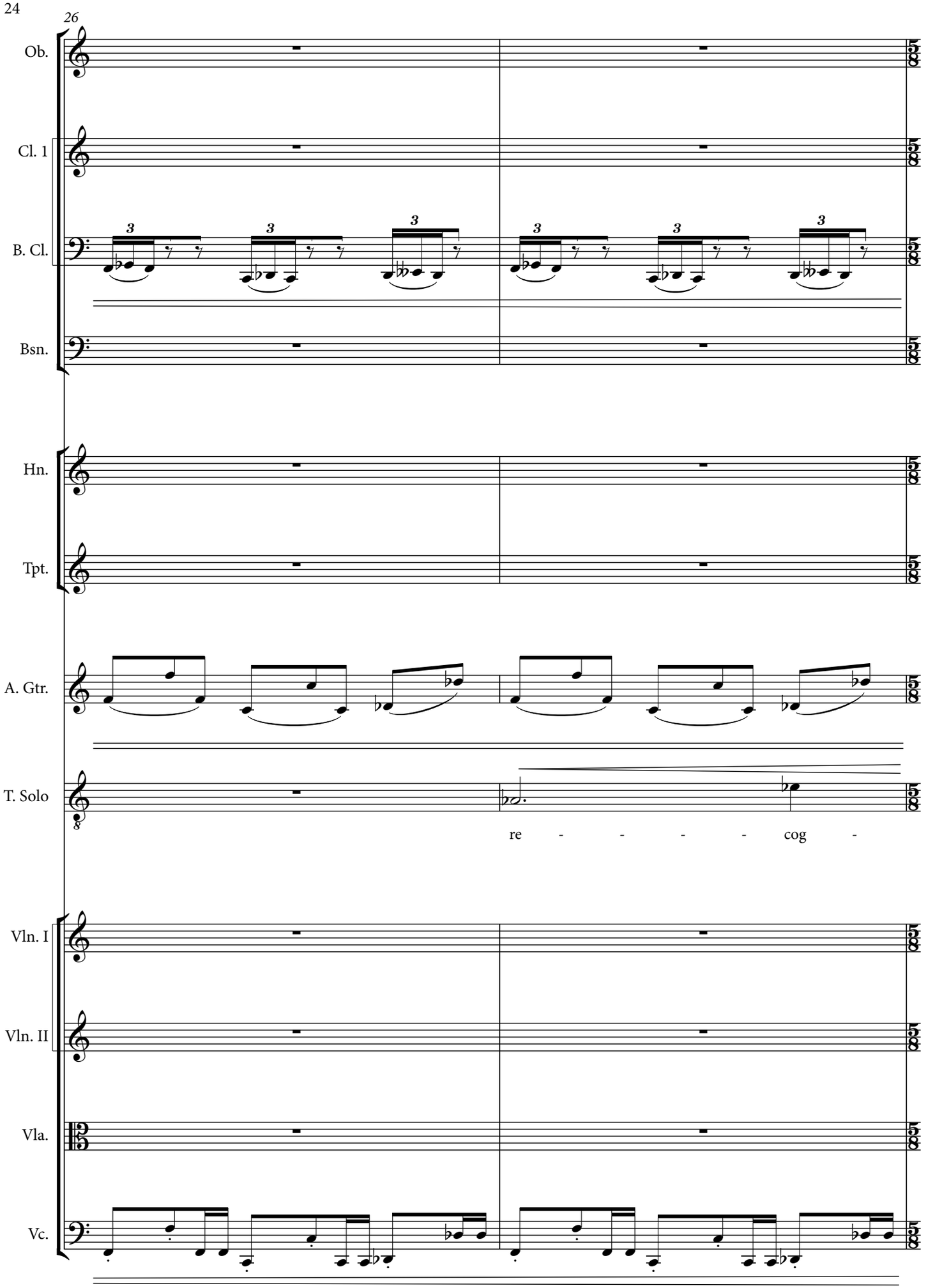

9
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
mf
3
and in - side the shade - ful shrub

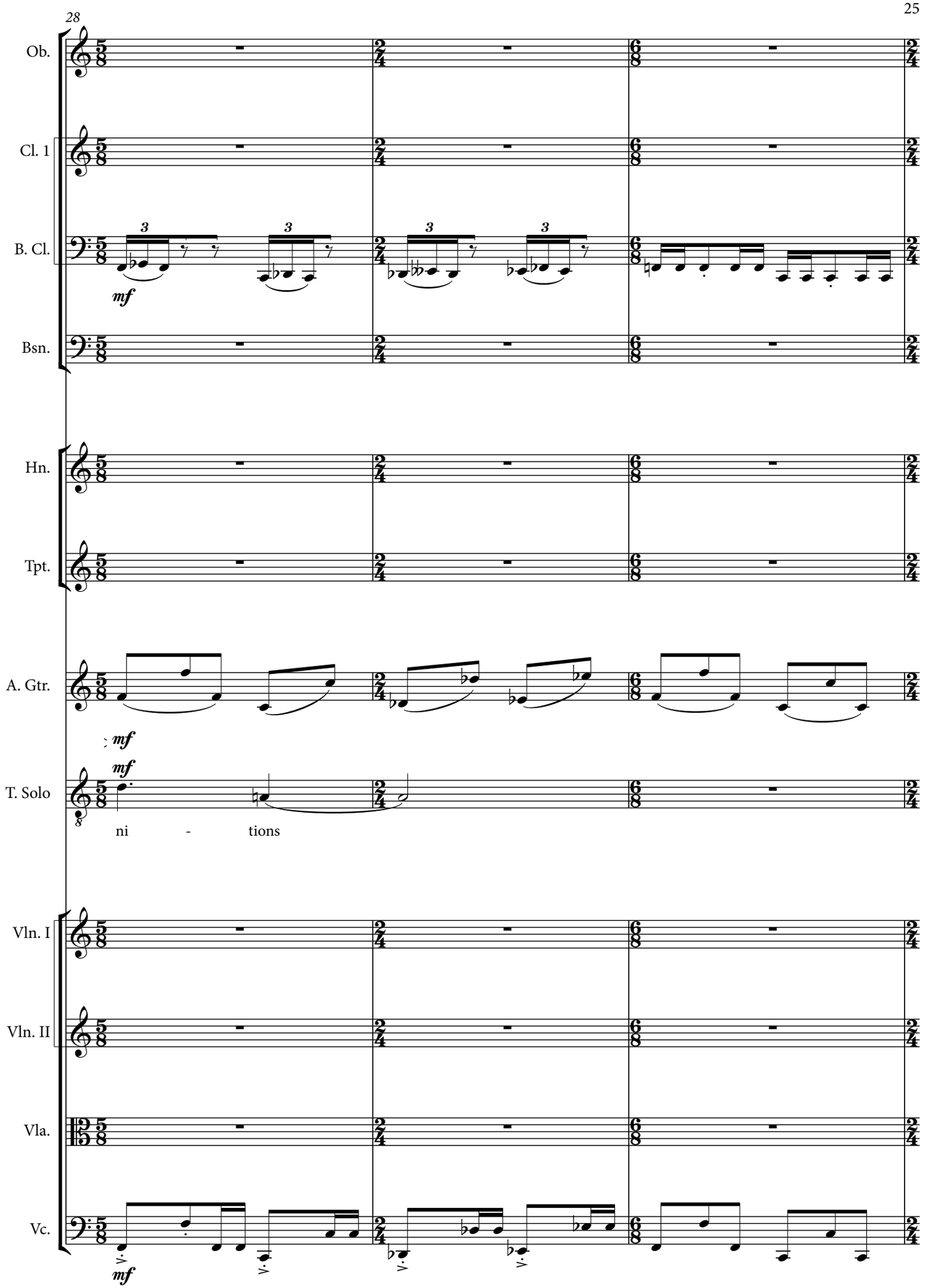

13
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
mp
7
mf
flt.
non flt.
mf
the
se - - cret

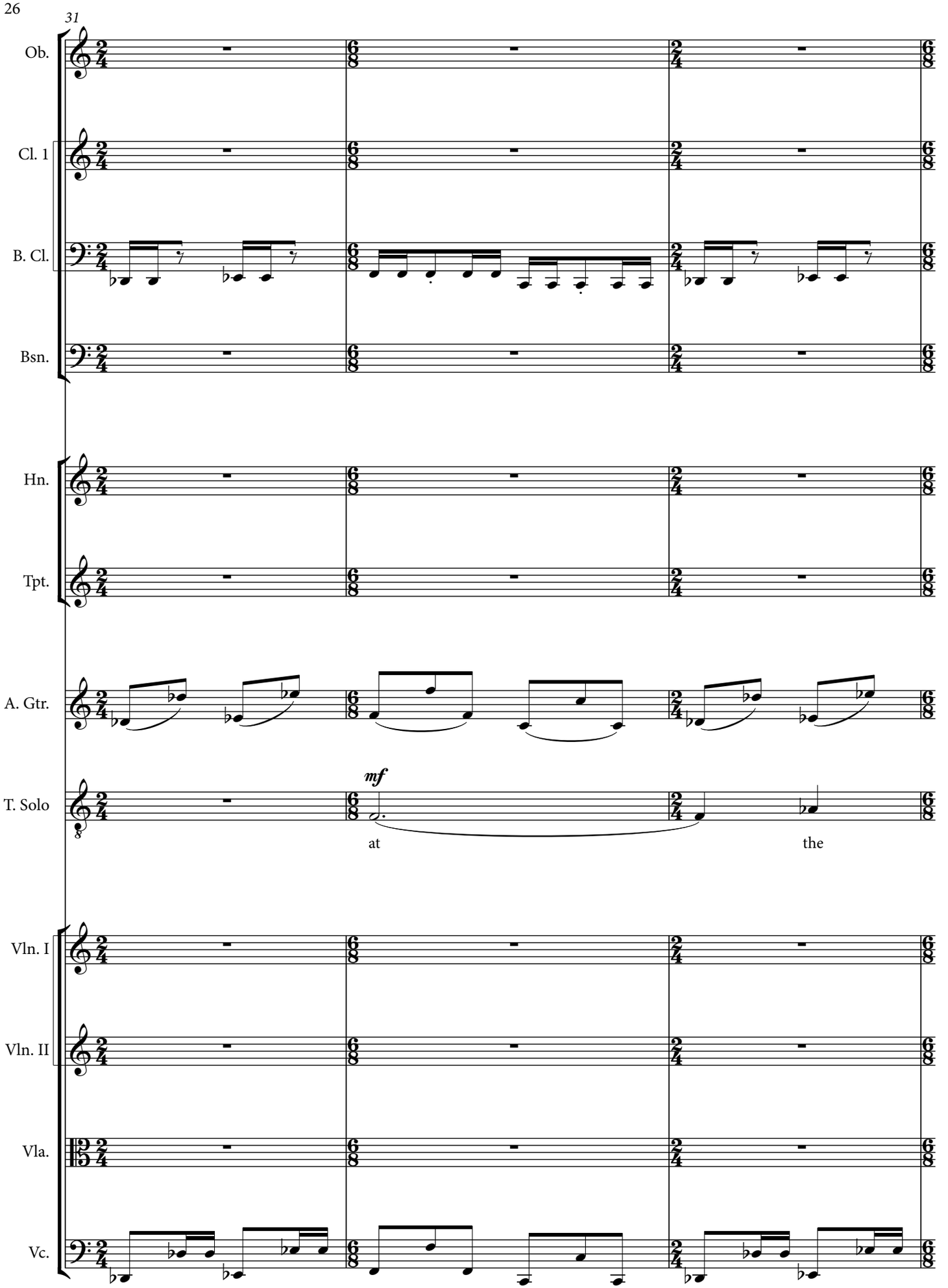

17
Ob.
Cl. 1
B. Cl.
Bsn.
p
Hn.
Tpt.
A. Gtr.
T. Solo
worked it - self in - to life:
Vln. I
Vln. II
arco
Vla.
mf
Vc.

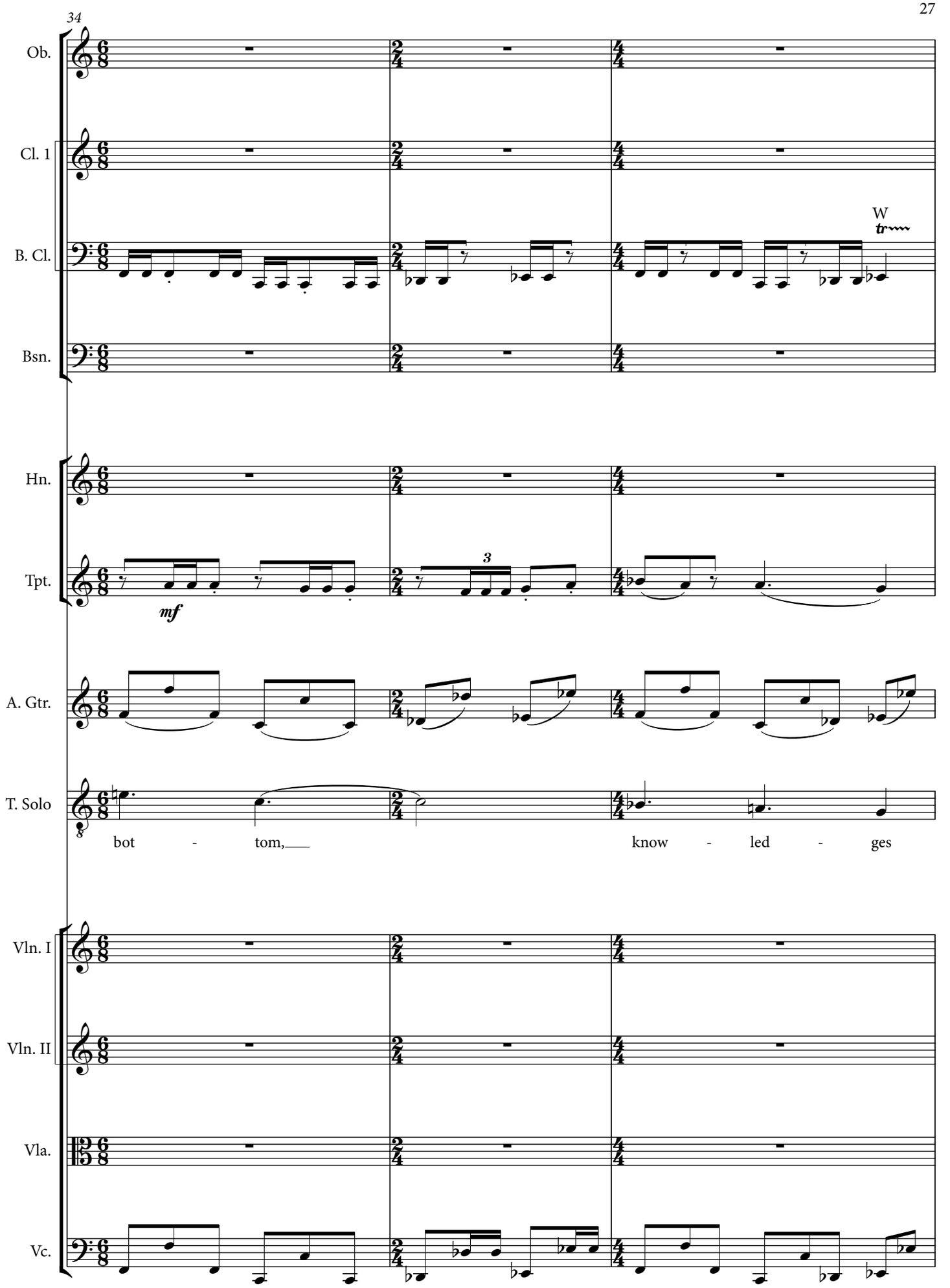

21
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
mp
3
i - - - ci - cles and
slightly sul pont.

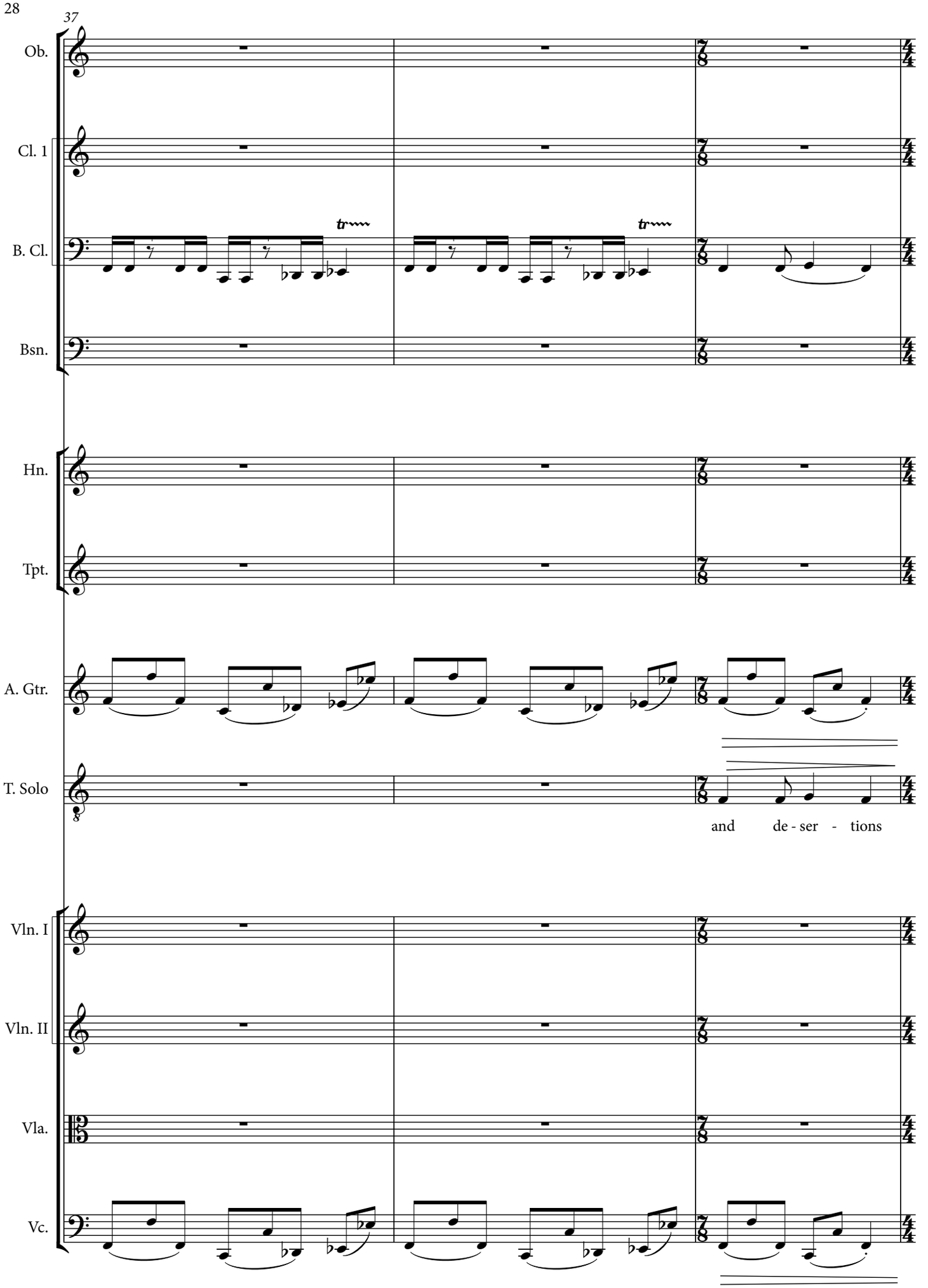

24
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
wa - - - - ter - panes:
Vln. I
Vln. II
Vla.
Vc.

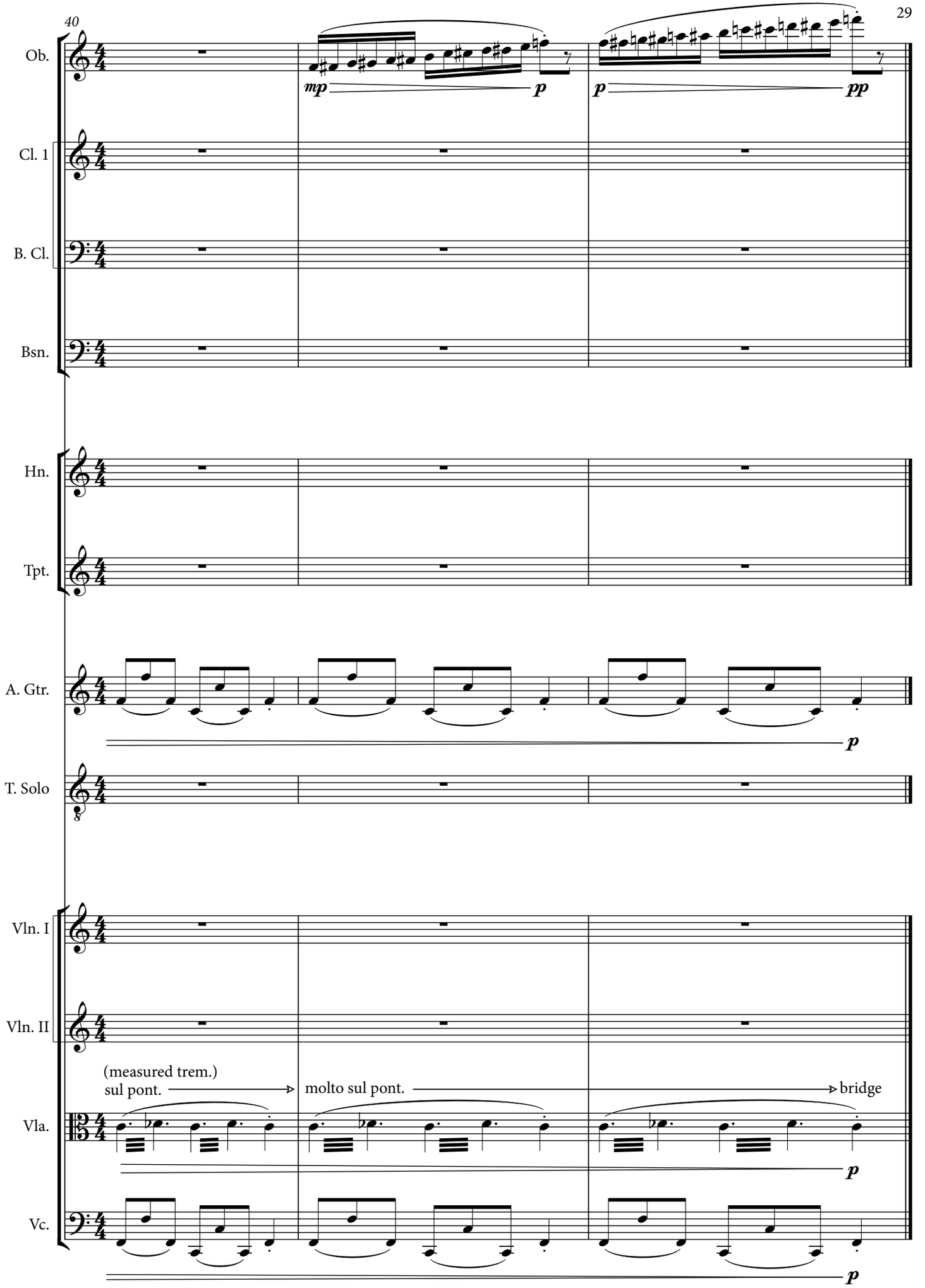

26
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
re - - - - cog -
Vln. I
Vln. II
Vla.
Vc.


28
Ob.
Cl. 1
B. Cl.
mf
Bsn.
Hn.
Tpt.
A. Gtr.
mf
mf
T. Solo
ni - tions
Vln. I
Vln. II
Vla.
Vc.
mf


31
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
mf
at
the
Vln. I
Vln. II
Vla.
Vc.


34
Ob.
Cl. 1
B. Cl.
W
tr
Bsn.
Hn.
Tpt.
mf
3
A. Gtr.
T. Solo
bot - tom,
know - led - ges
Vln. I
Vln. II
Vla.
Vc.

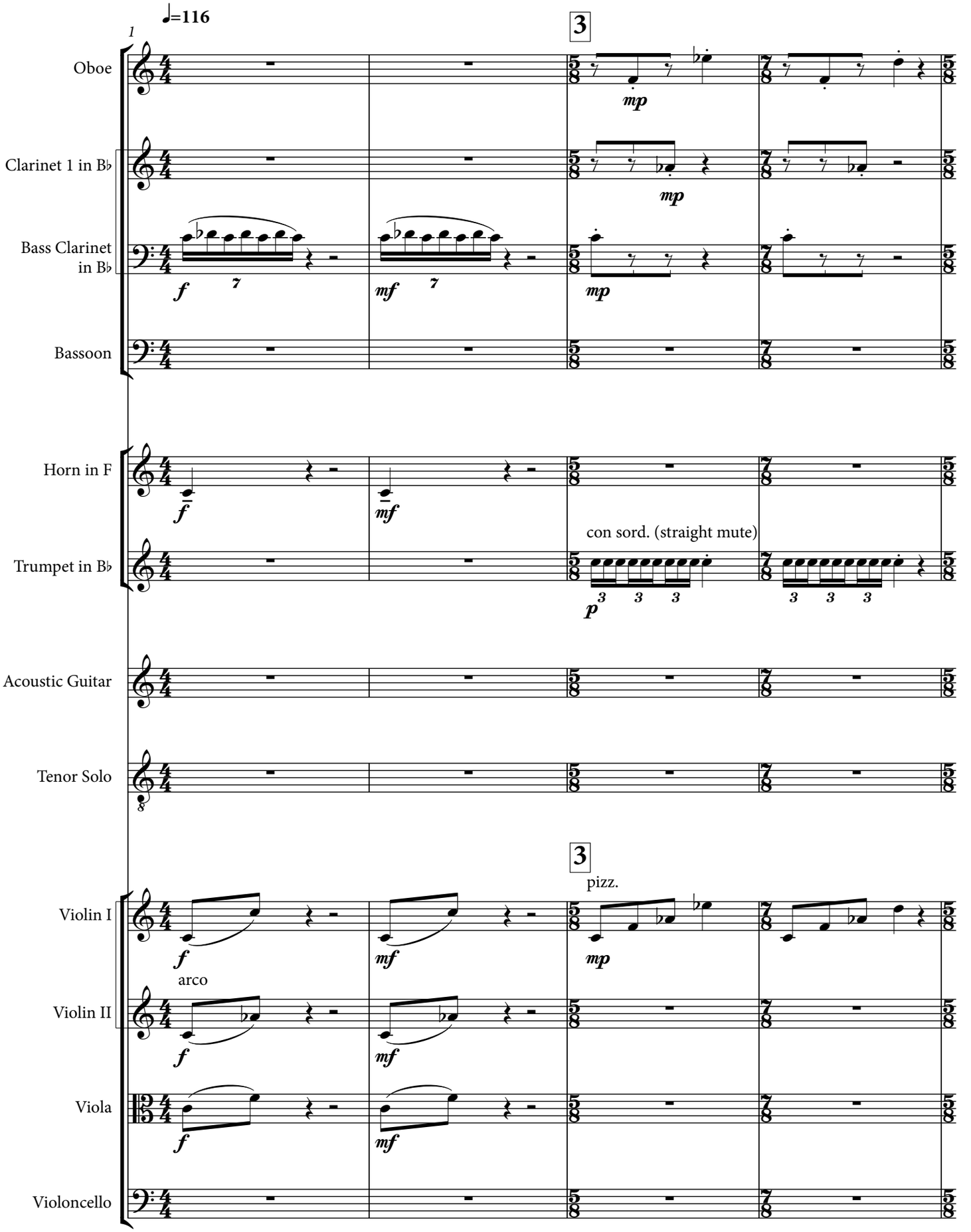

37
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
and de - ser - tions
Vln. I
Vln. II
Vla.
Vc.


40
Ob.
mp
p
p
pp
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
p
T. Solo
Vln. I
Vln. II
(measured trem.)
sul pont.
molto sul pont.
bridge
Vla.
p
Vc.
p

CONFIGURATIONS
5

A.R. Ammons

Eric Shanfield



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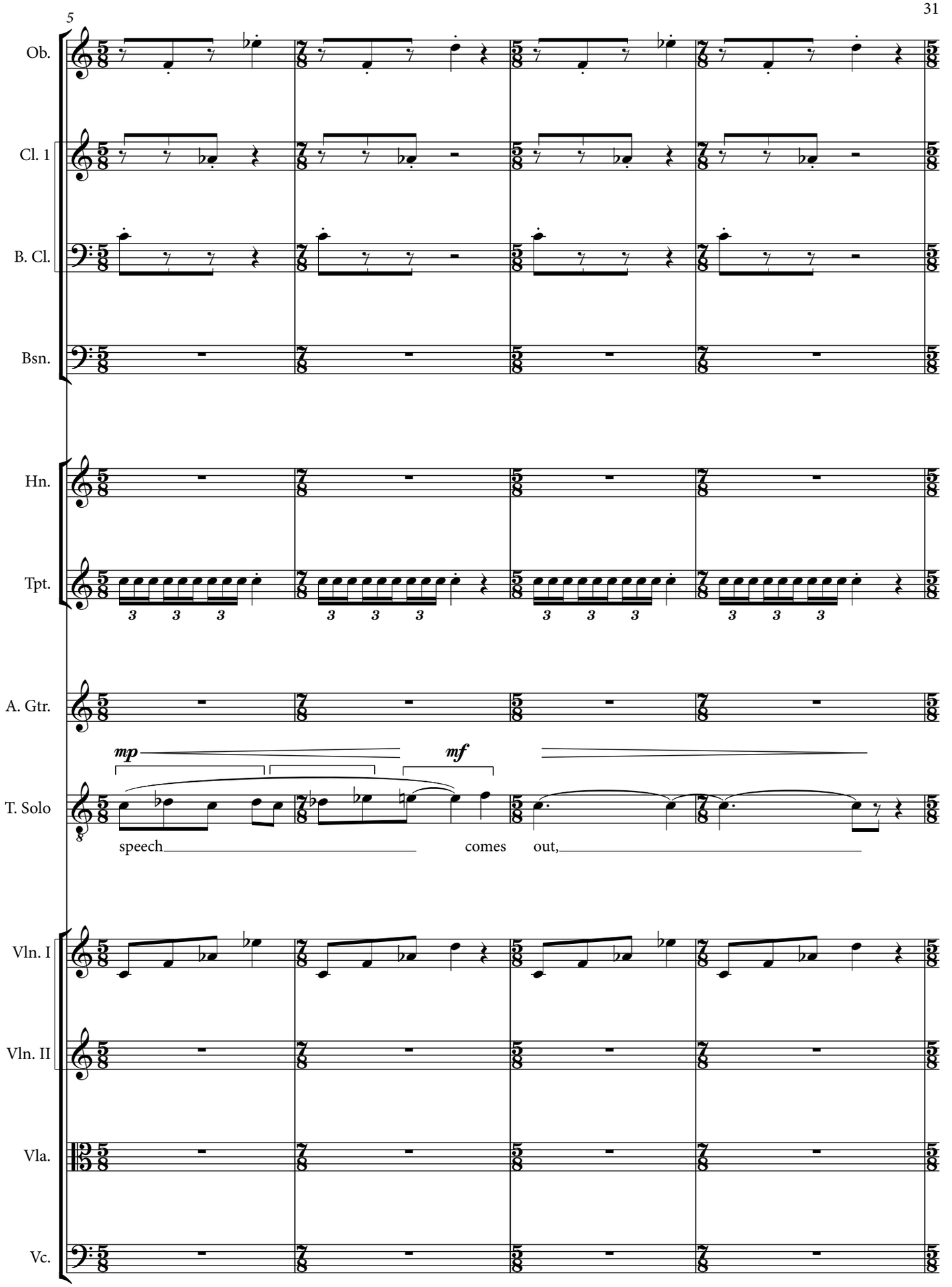

5
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
mp
mf
T. Solo
speech
comes
out,
Vln. I
Vln. II
Vla.
Vc.

9

9

Ob.

Cl. 1

B. Cl.

Bsn.

mp

Hn.

Tpt.

mp

A. Gtr.

T. Solo

mp

a bleached form,

9

Vln. I

pizz.

Vln. II

mp

Vla.

Vc.

19

16

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

mf

Tpt.

A. Gtr.

mf

T. Solo

mp

nest- like:

19

Vln. I

arco

mf

Vln. II

arco

mf

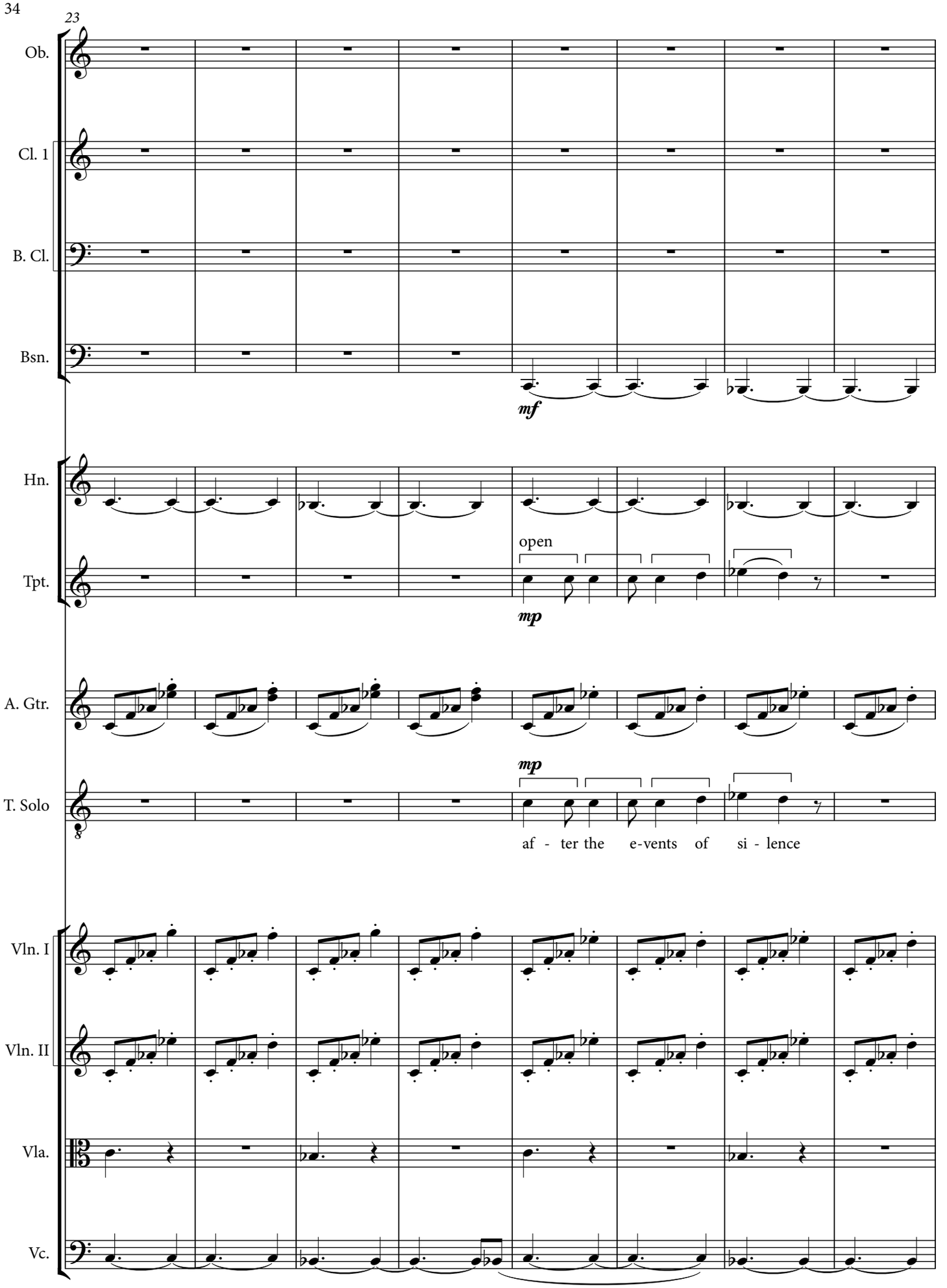
Vla.

pizz.

mf

Vc.

mf


23
Ob.
Cl. 1
B. Cl.
Bsn.
mf
Hn.
Tpt.
open
mp
A. Gtr.
T. Solo
mp
af - ter the e-vents of si - lence
Vln. I
Vln. II
Vla.
Vc.

31

35

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

the fly - ing a - way

35

Vln. I

Vln. II

not slurred

Vla.

Vc.

36

37

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

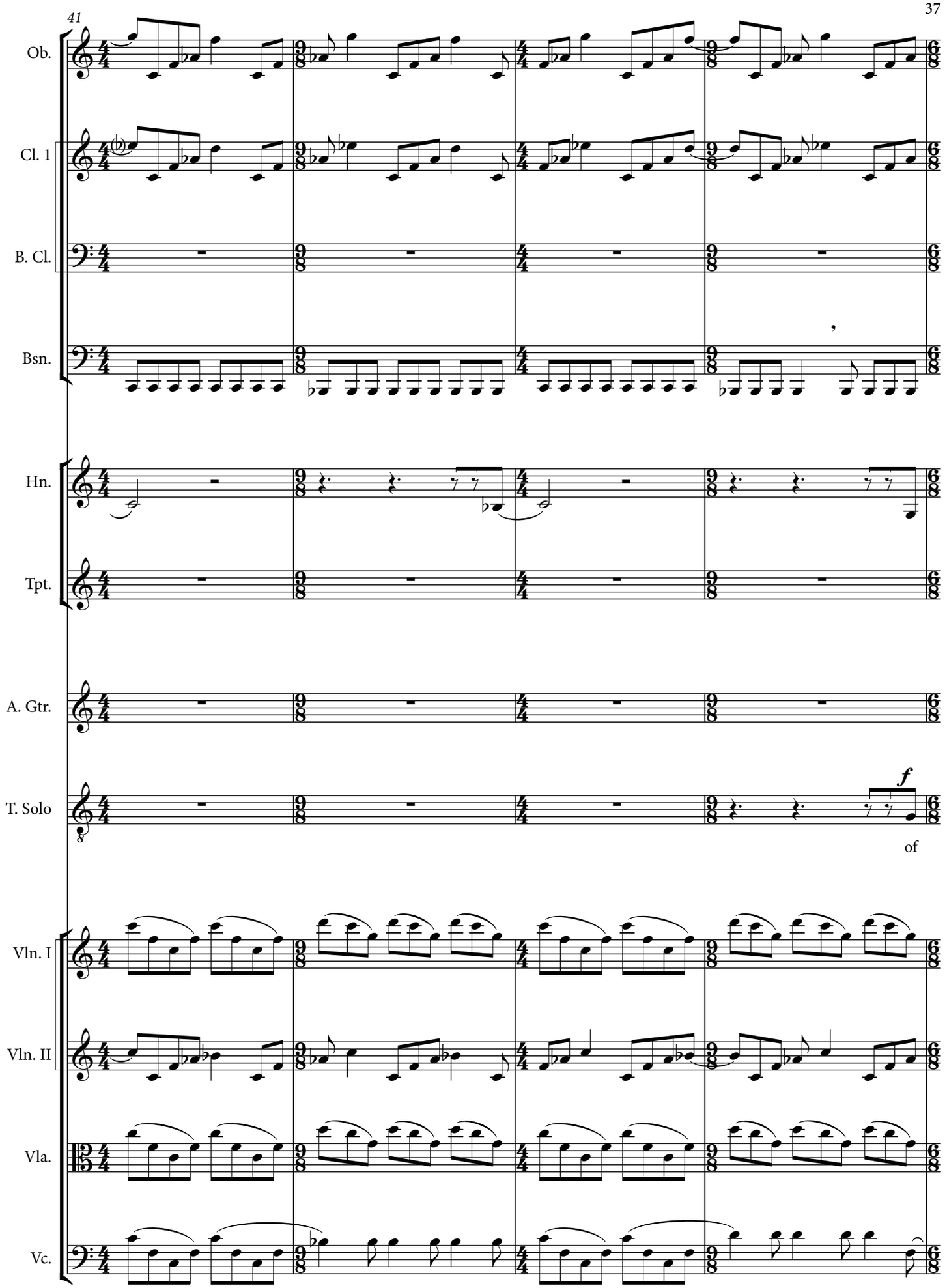
Vln. II

Vla.

arco

f

Vc.


41
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
f
of
Vln. I
Vln. II
Vla.
Vc.

45

45

Ob.

Cl. 1

B. Cl.

f

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

si - lence in - to speech

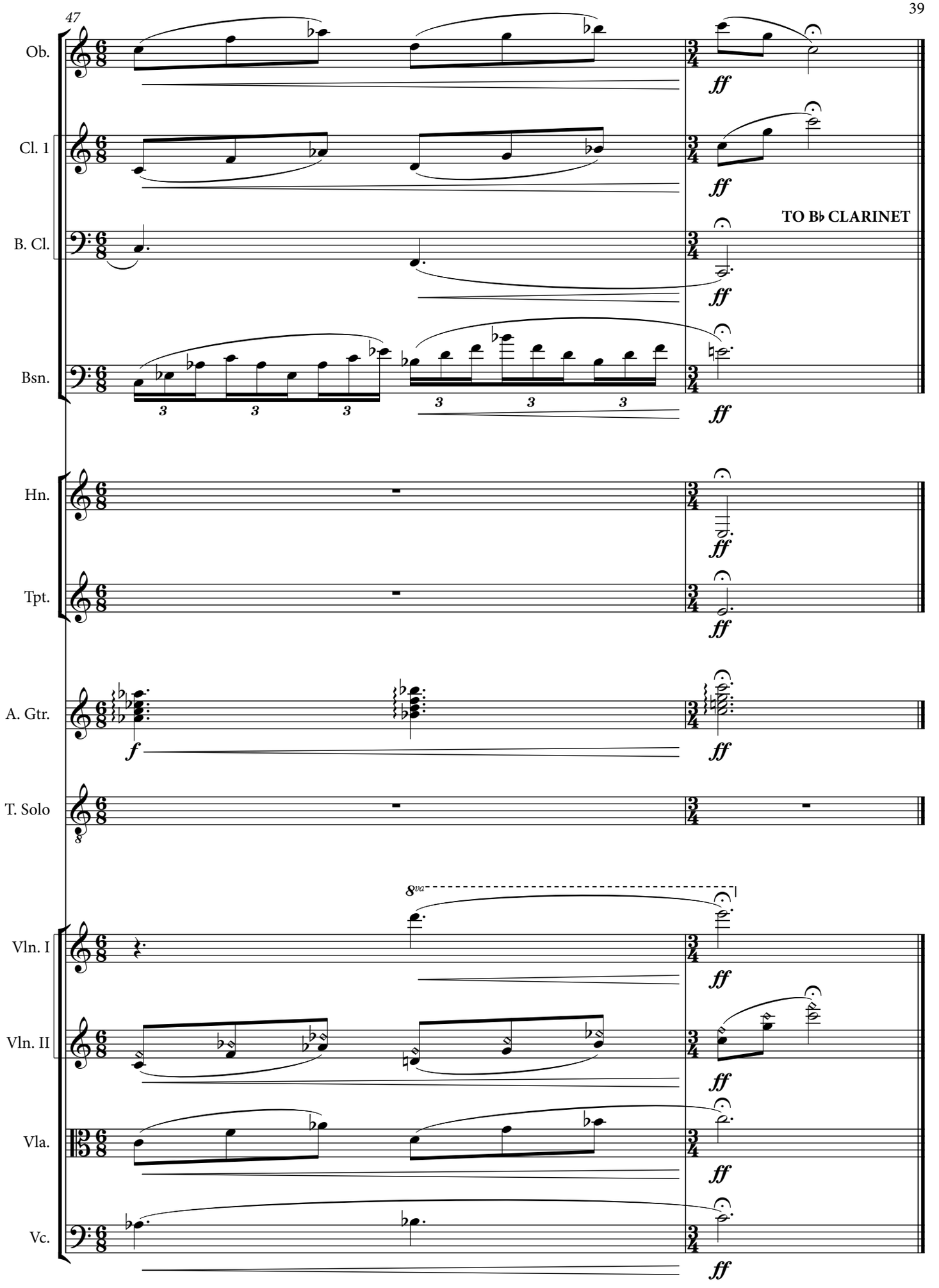
45

Vln. I

Vln. II

Vla.

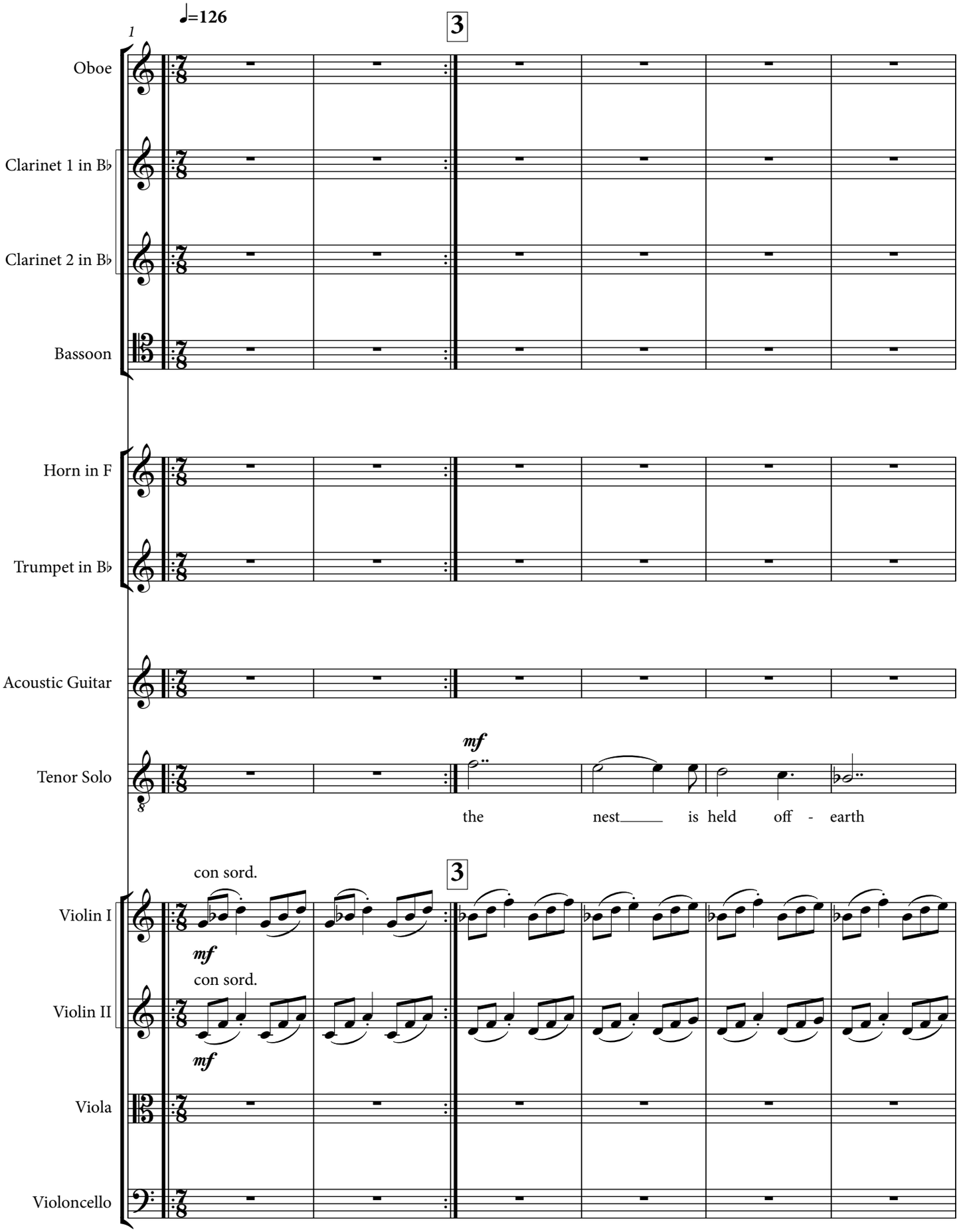
Vc.


47
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
TO B♭ CLARINET
ff
f
8va

CONFIGURATIONS
6

A.R. Ammons

Eric Shanfield



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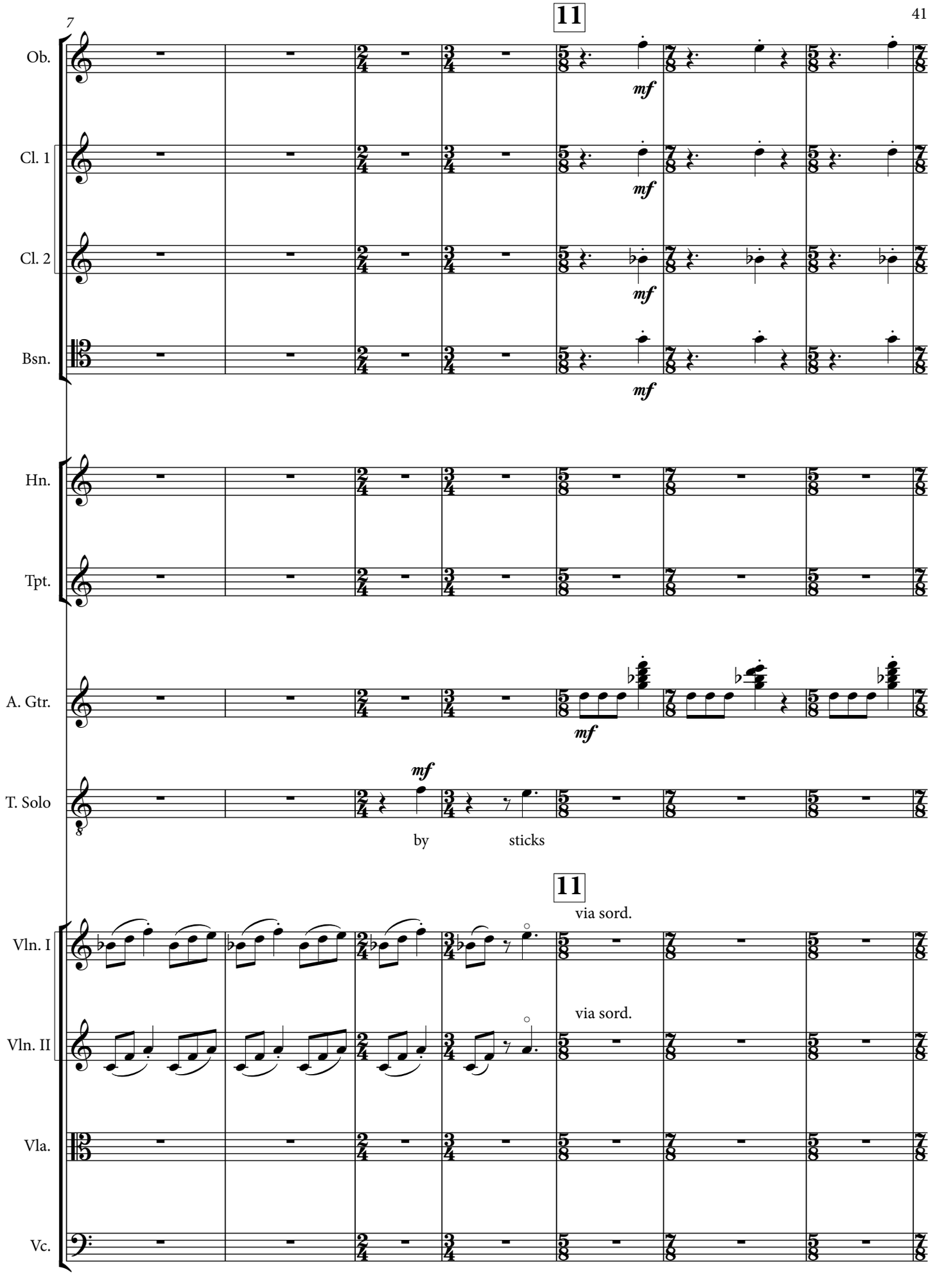
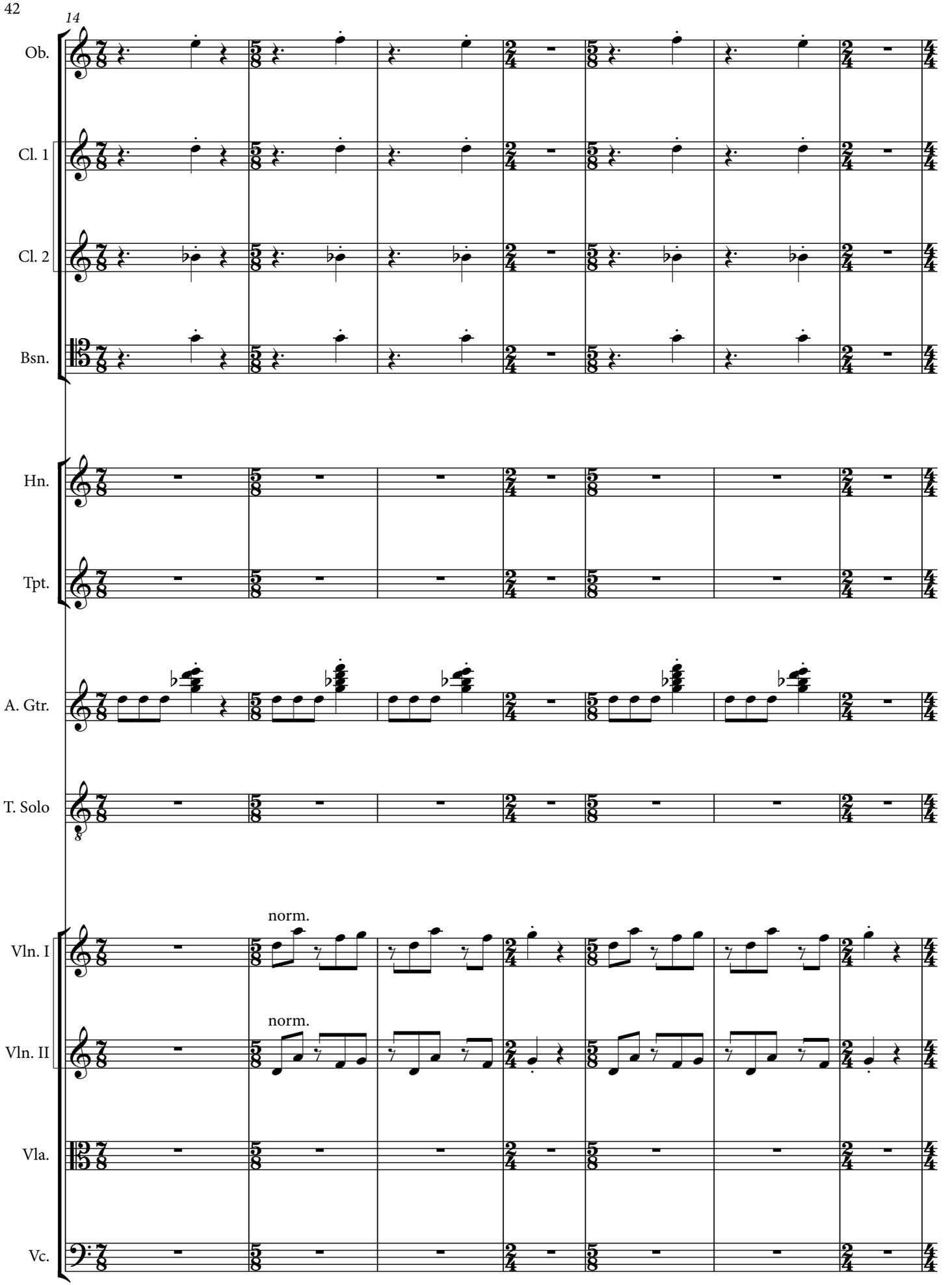
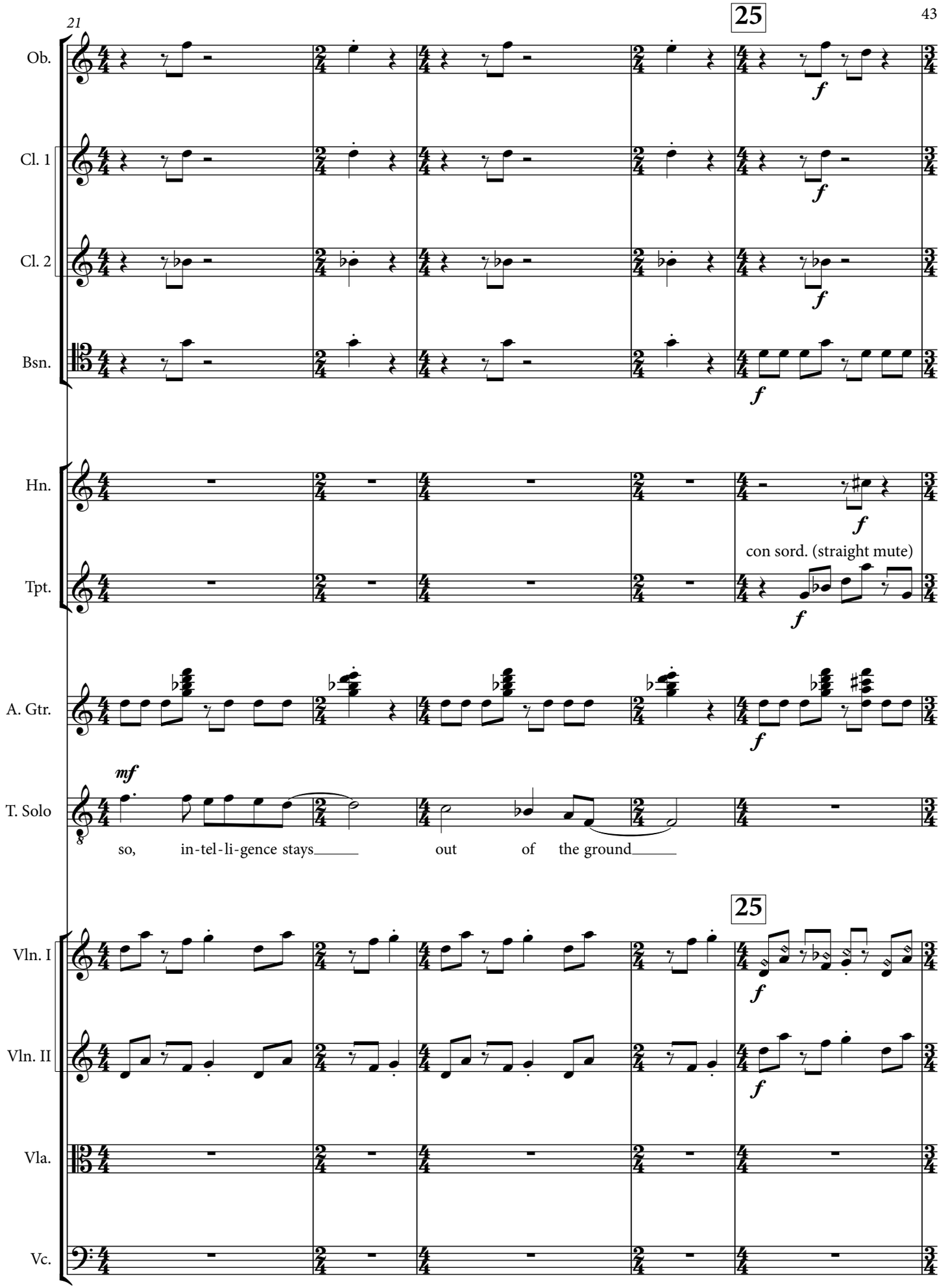
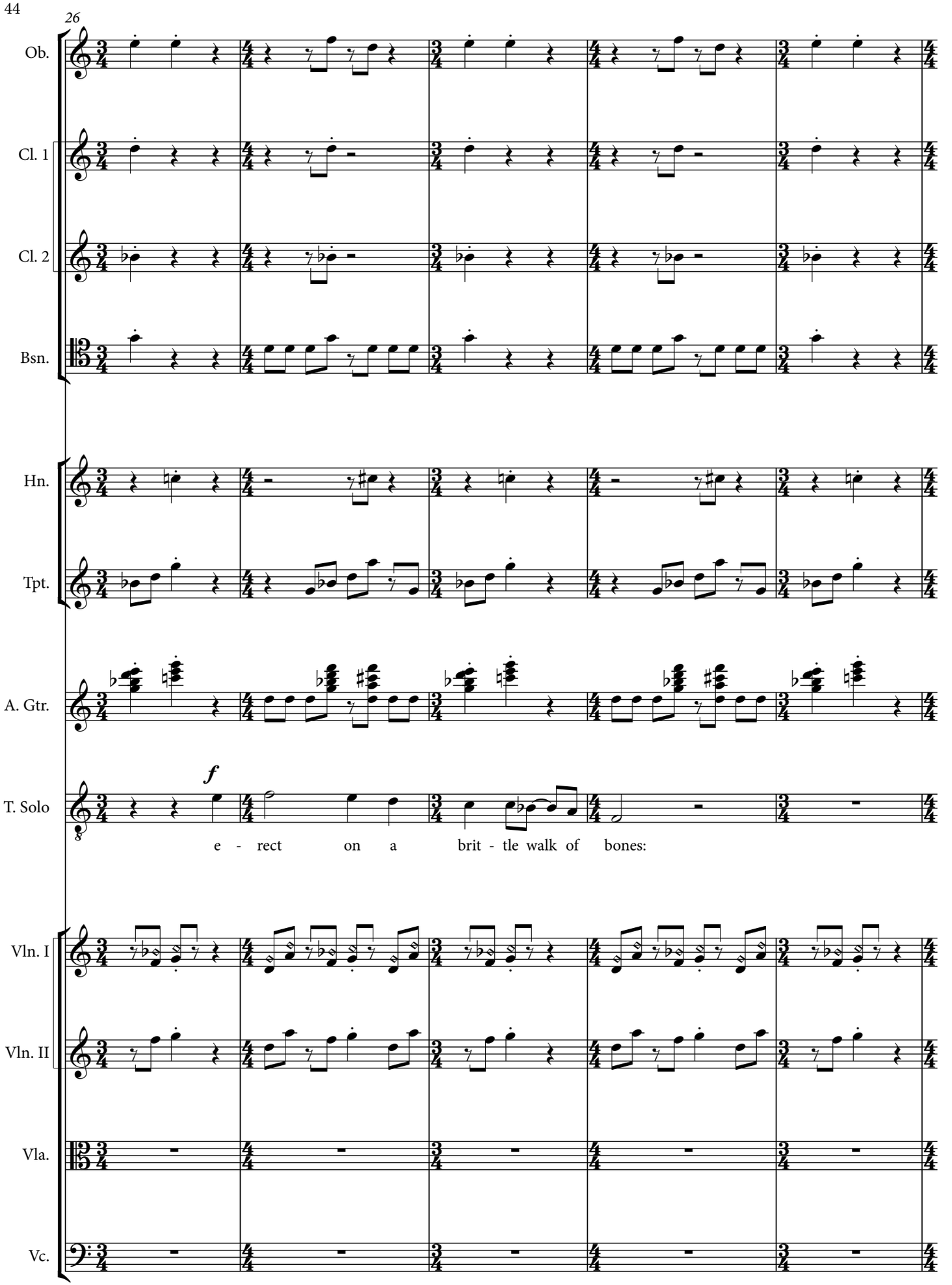
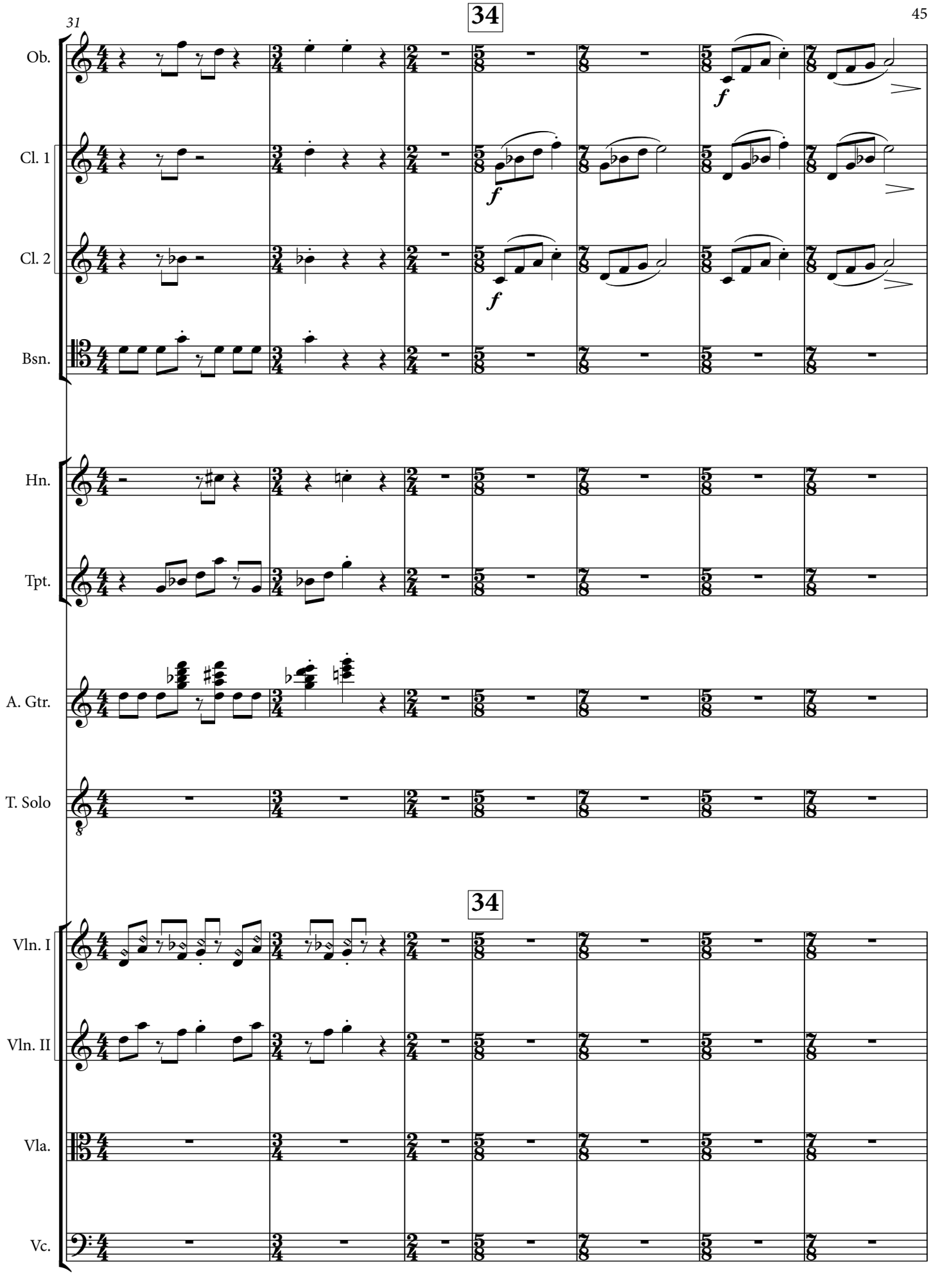
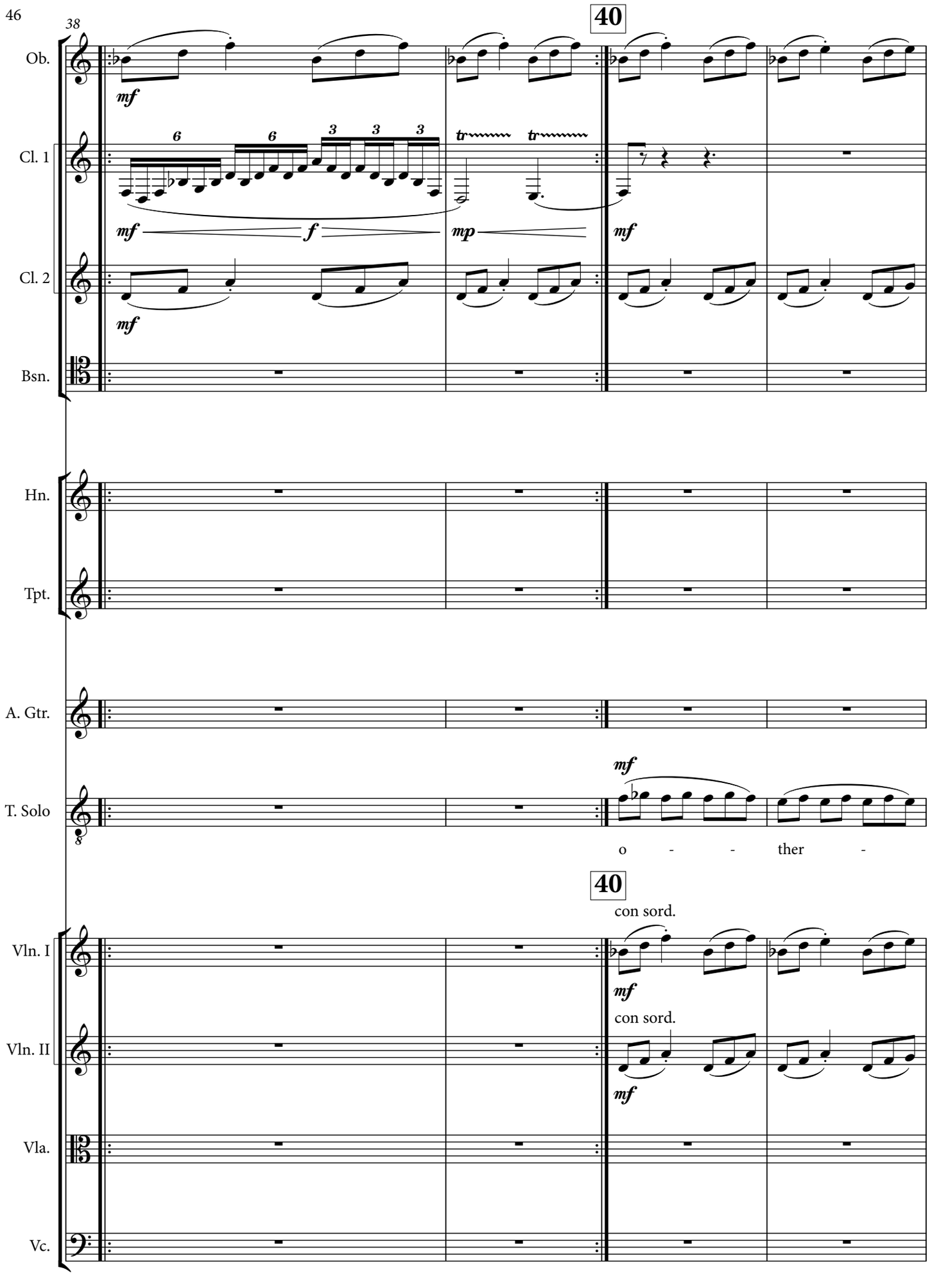

11
7
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
mf
by
sticks
11
via sord.
Vln. I
Vln. II
Vla.
Vc.

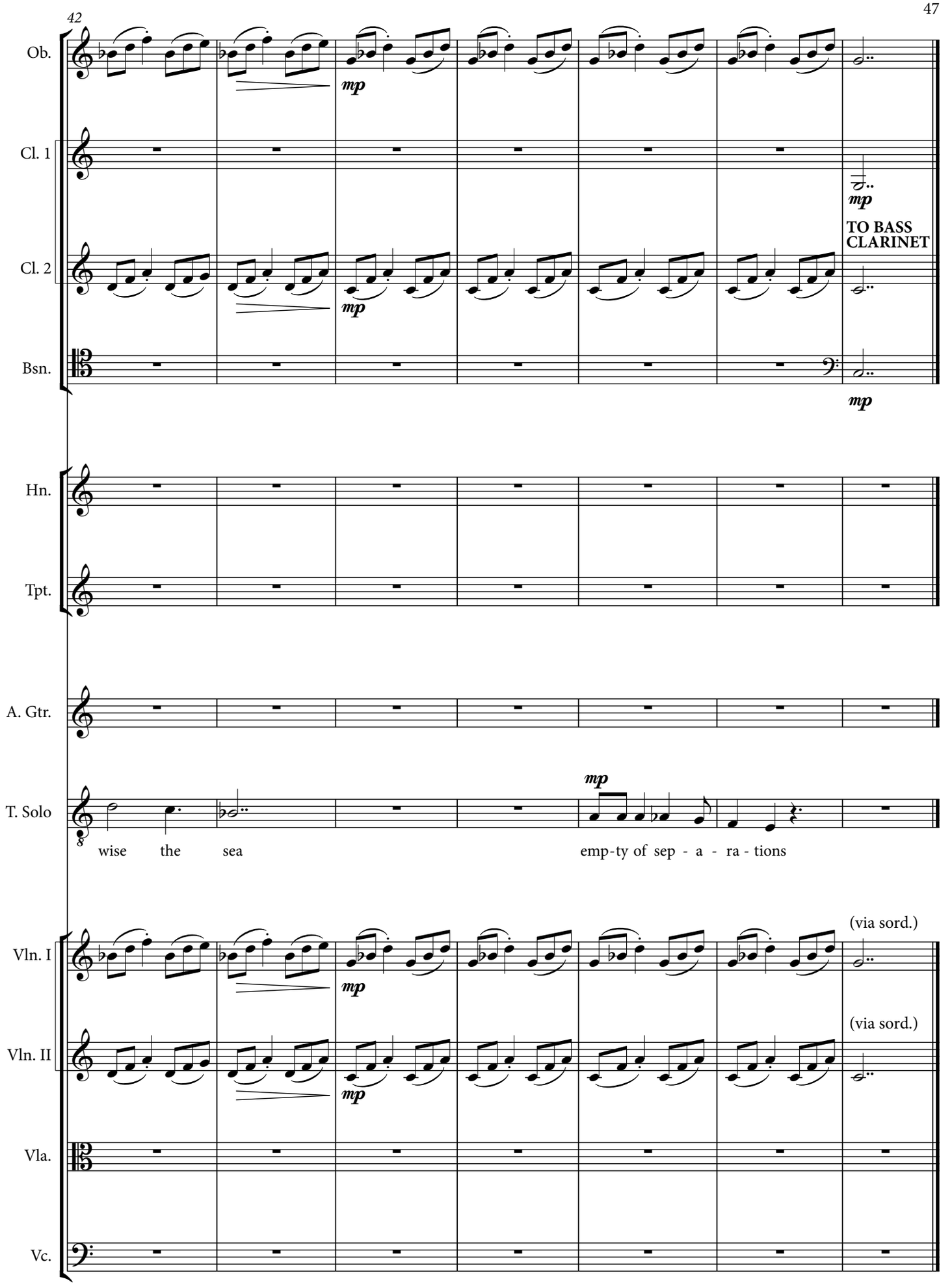

14
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
norm.
Vln. I
norm.
Vln. II
Vla.
Vc.


21
25
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
con sord. (straight mute)
A. Gtr.
T. Solo
mf
so, in-tel-li-gence stays out of the ground
25
Vln. I
Vln. II
Vla.
Vc.


26
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
f
e - rect on a brit - tle walk of bones:
Vln. I
Vln. II
Vla.
Vc.


34
31
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
34
Vln. I
Vln. II
Vla.
Vc.

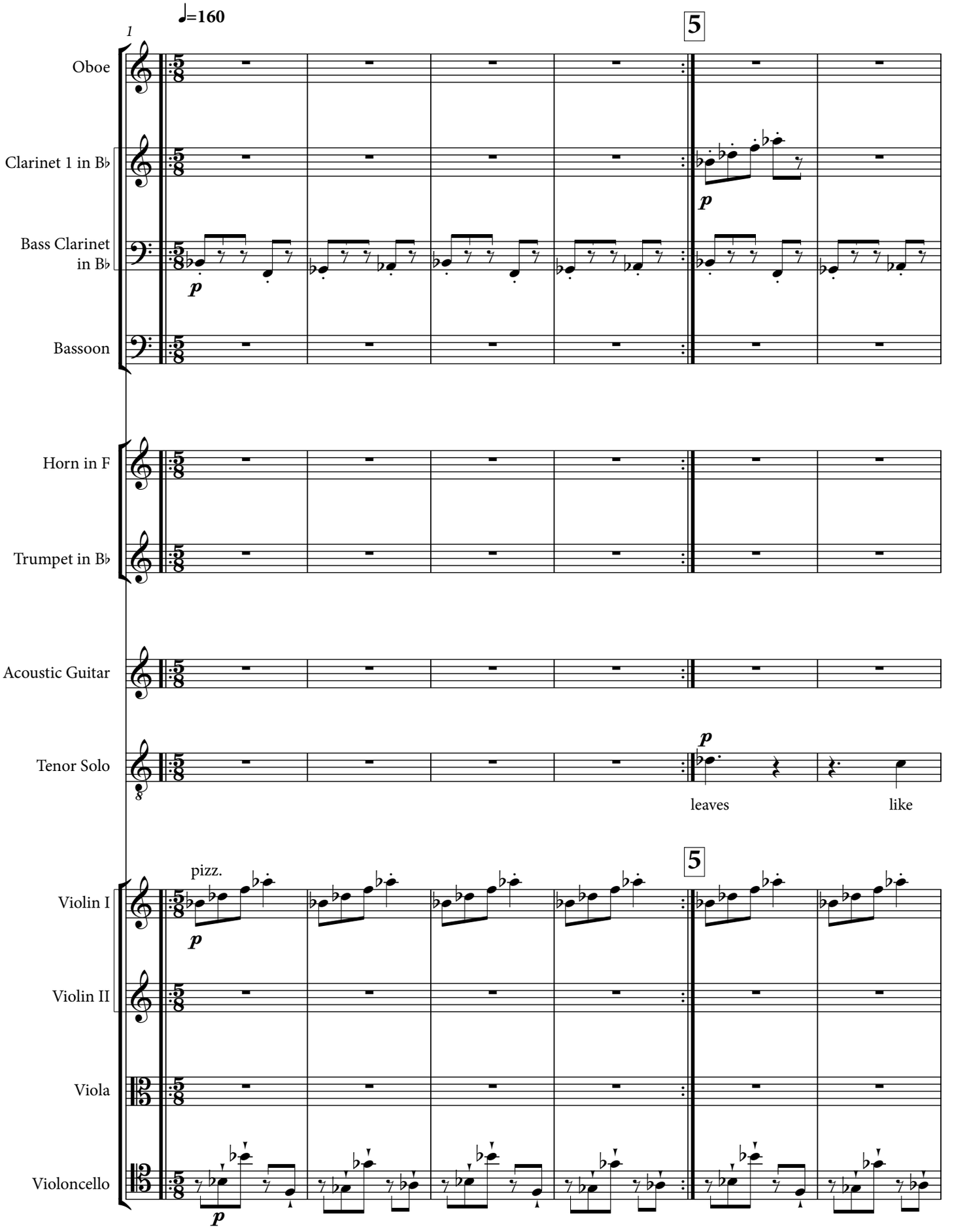

38
40
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
o - - ther -
40
con sord.
Vln. I
con sord.
Vln. II
Vla.
Vc.

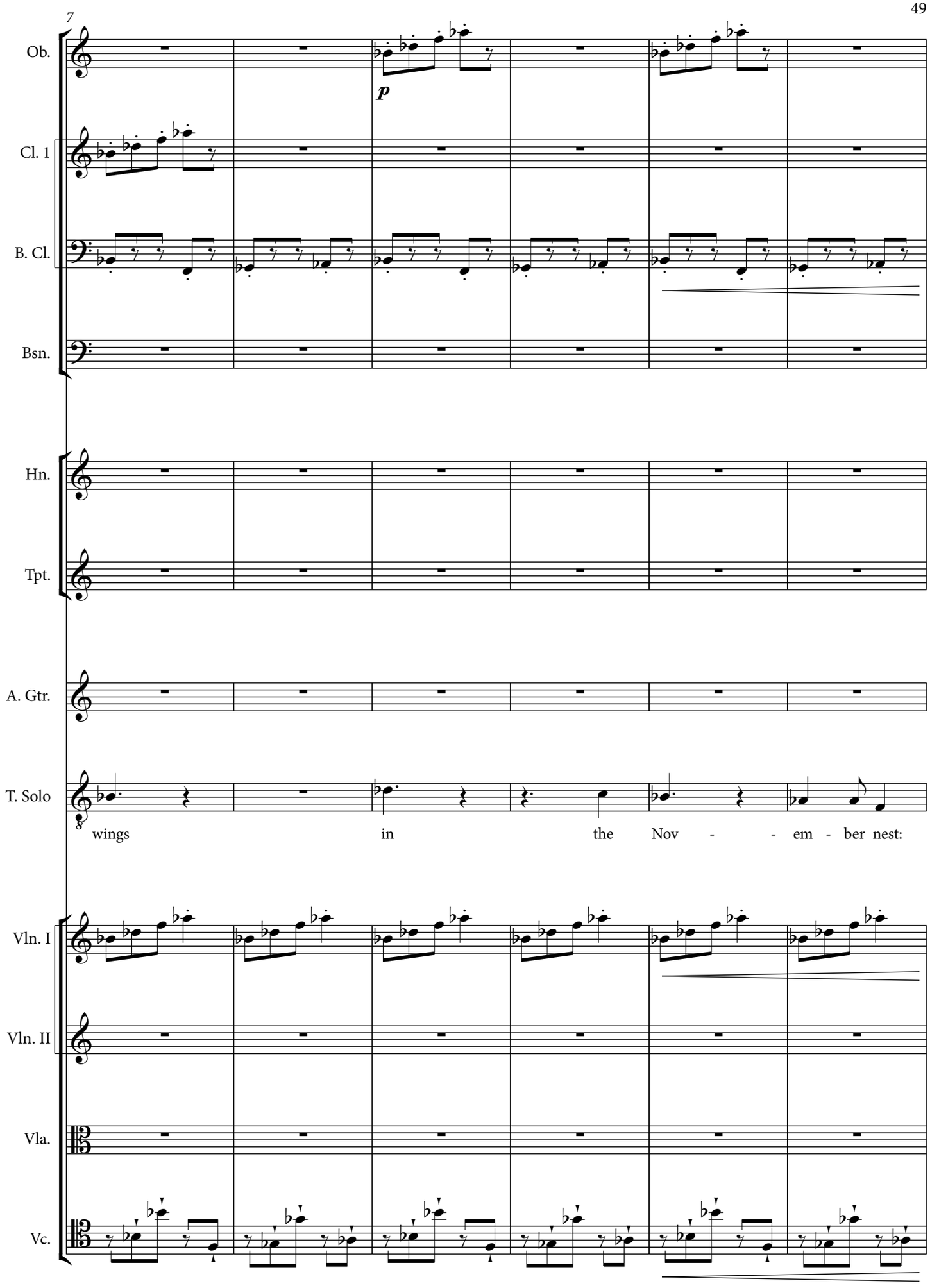

42
Ob.
mp
Cl. 1
mp
TO BASS CLARINET
Cl. 2
mp
Bsn.
mp
Hn.
Tpt.
A. Gtr.
T. Solo
mp
wise the sea
emp-ty of sep - a - ra - tions
(via sord.)
Vln. I
mp
(via sord.)
Vln. II
mp
Vla.
Vc.

CONFIGURATIONS
7

A.R. Ammons

Eric Shanfield




7
Ob.
p
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
wings in the Nov - - em - ber nest:
Vln. I
Vln. II
Vla.
Vc.

13

13

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

con sord. (straight mute)

Tpt.

A. Gtr.

T. Solo

13

arco

Vln. I

jeté

Vln. II

pizz.

Vla.

Vc.

mp

mf

18

rit.

21 meno mosso ♩=152

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

via sord.

A. Gtr.

T. Solo

won - der where the birds are

rit.

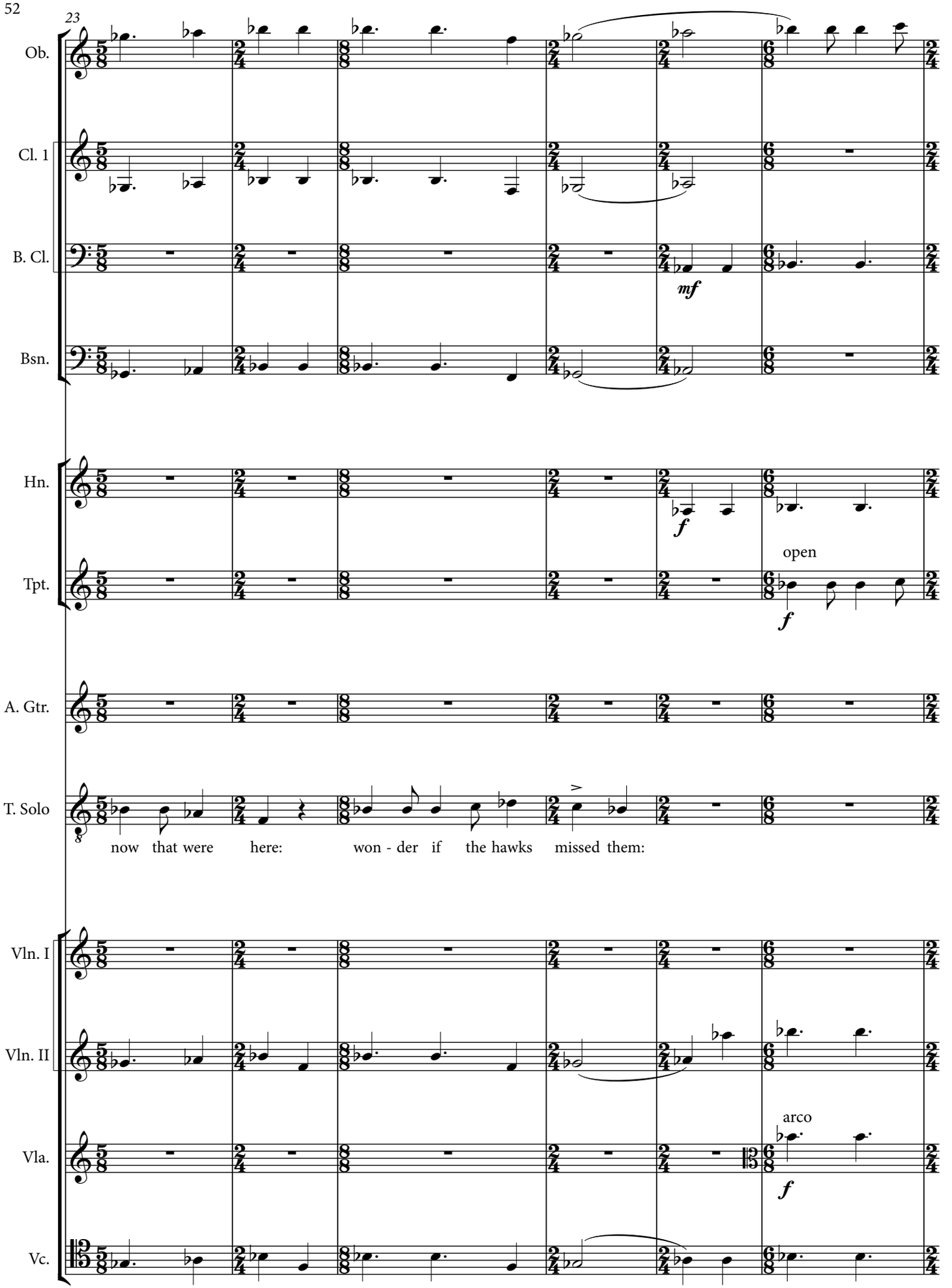
21

Vln. I

Vln. II

Vla.

Vc.


23
Ob.
Cl. 1
B. Cl.
mf
Bsn.
Hn.
f
Tpt.
open
f
A. Gtr.
T. Solo
now that were here: won - der if the hawks missed them:
Vln. I
Vln. II
Vla.
arco
f
Vc.

29

accel.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

f

won-der if

Vln. I

Vln. II

Vla.

Vc.

34 **34** **píu mosso ♩=160**

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

dry wings lie a - ban - doned,

34

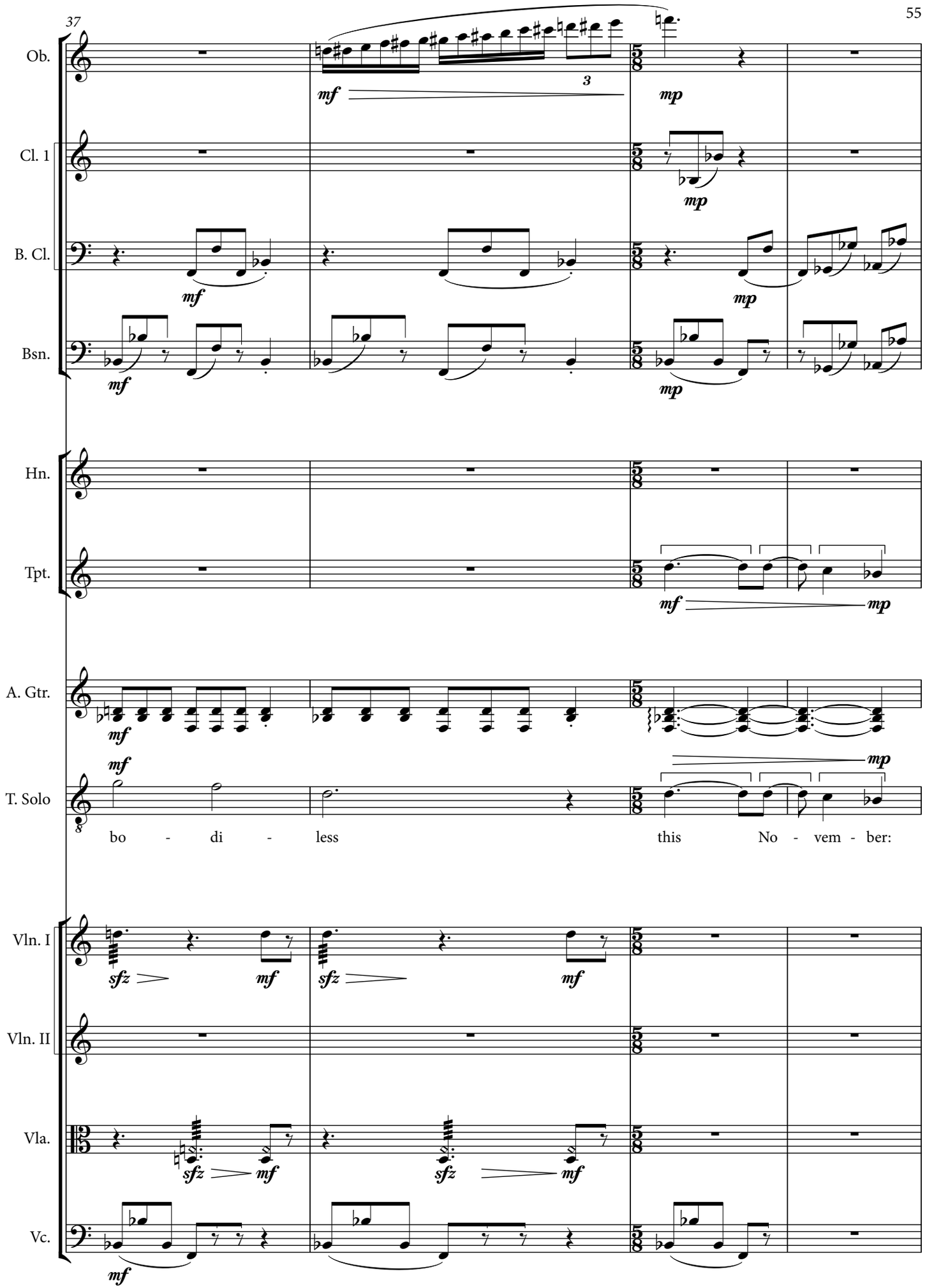
arco

Vln. I

Vln. II

Vla.

Vc.


37
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
mf
mp
sfz
3
bo - di - less
this No - vem - ber:

41

41

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

V II IV III VI

mp

T. Solo

mp

leaves

41

Vln. I

mp

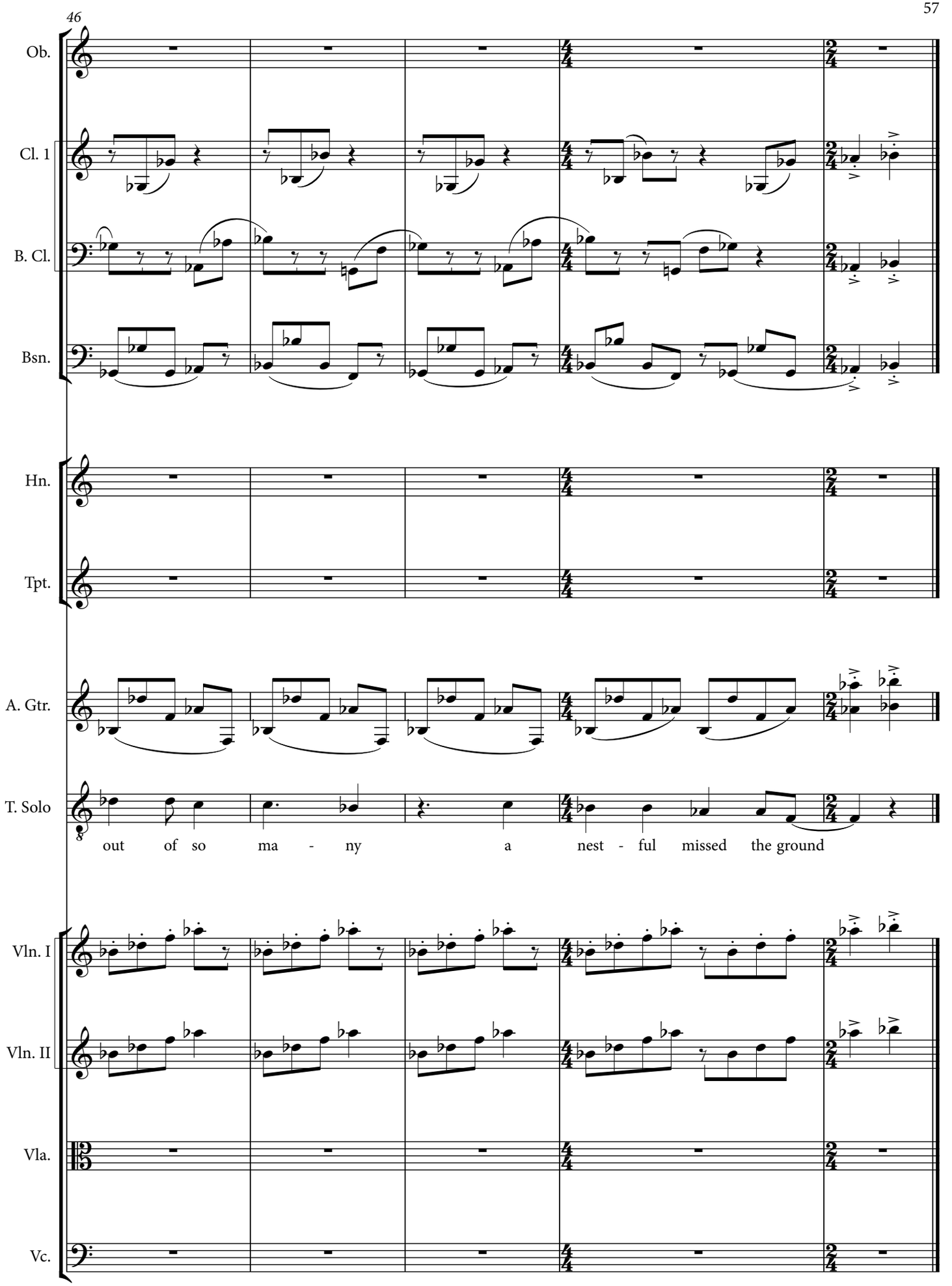
Vln. II

pizz.

mp

Vla.

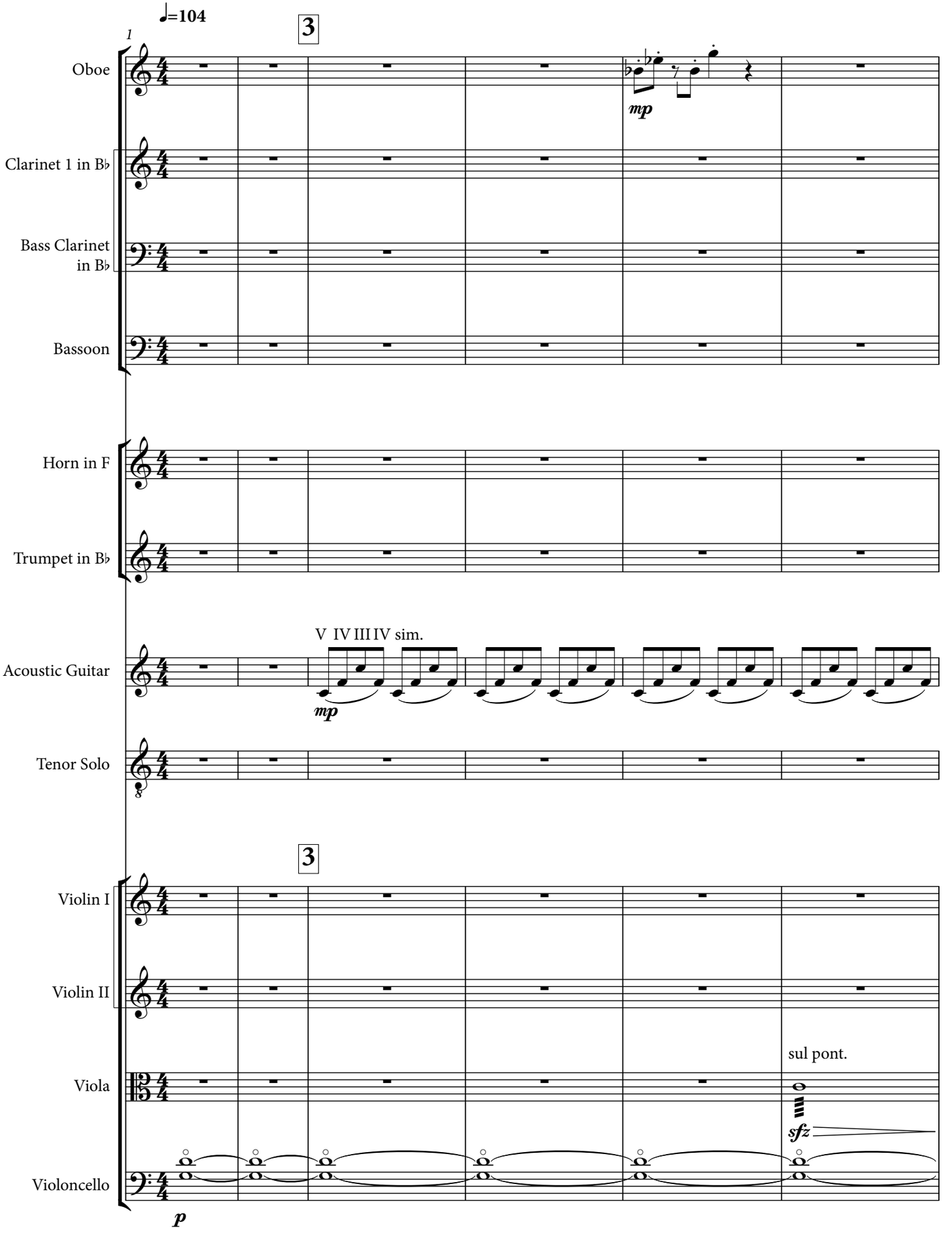
Vc.


46
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
out of so ma - ny a nest - ful missed the ground
Vln. I
Vln. II
Vla.
Vc.

CONFIGURATIONS
8

A.R. Ammons

Eric Shanfield



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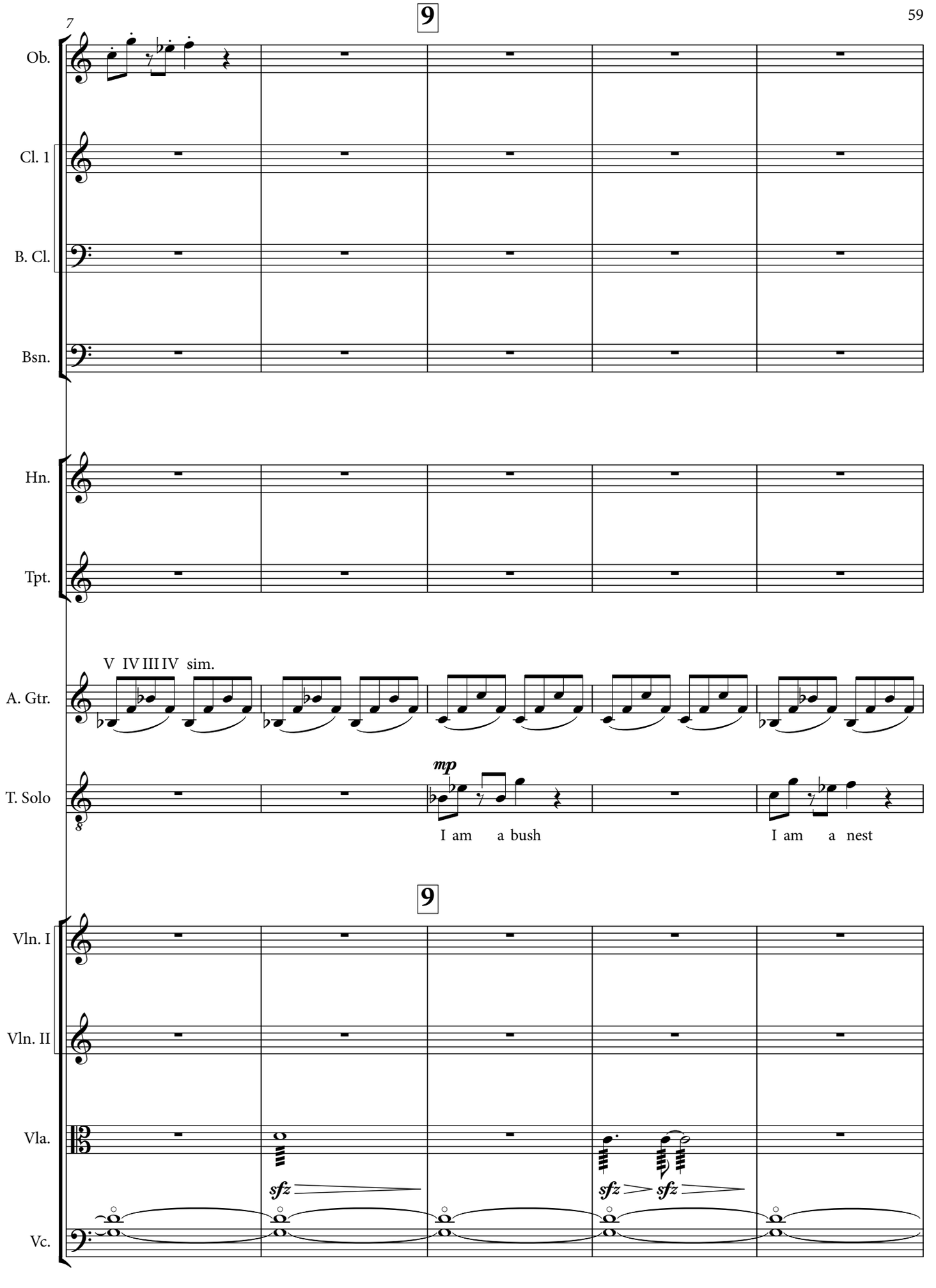
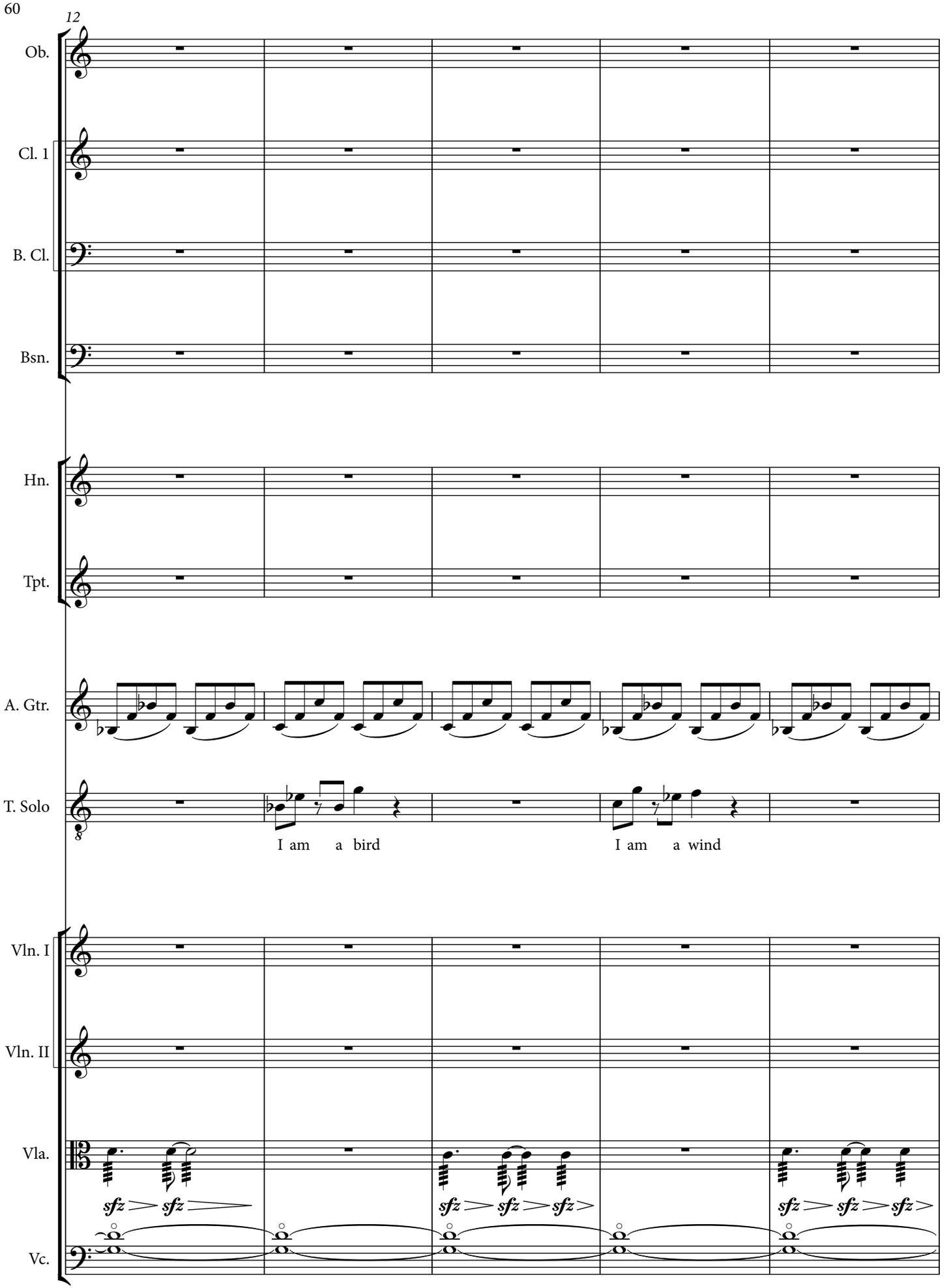
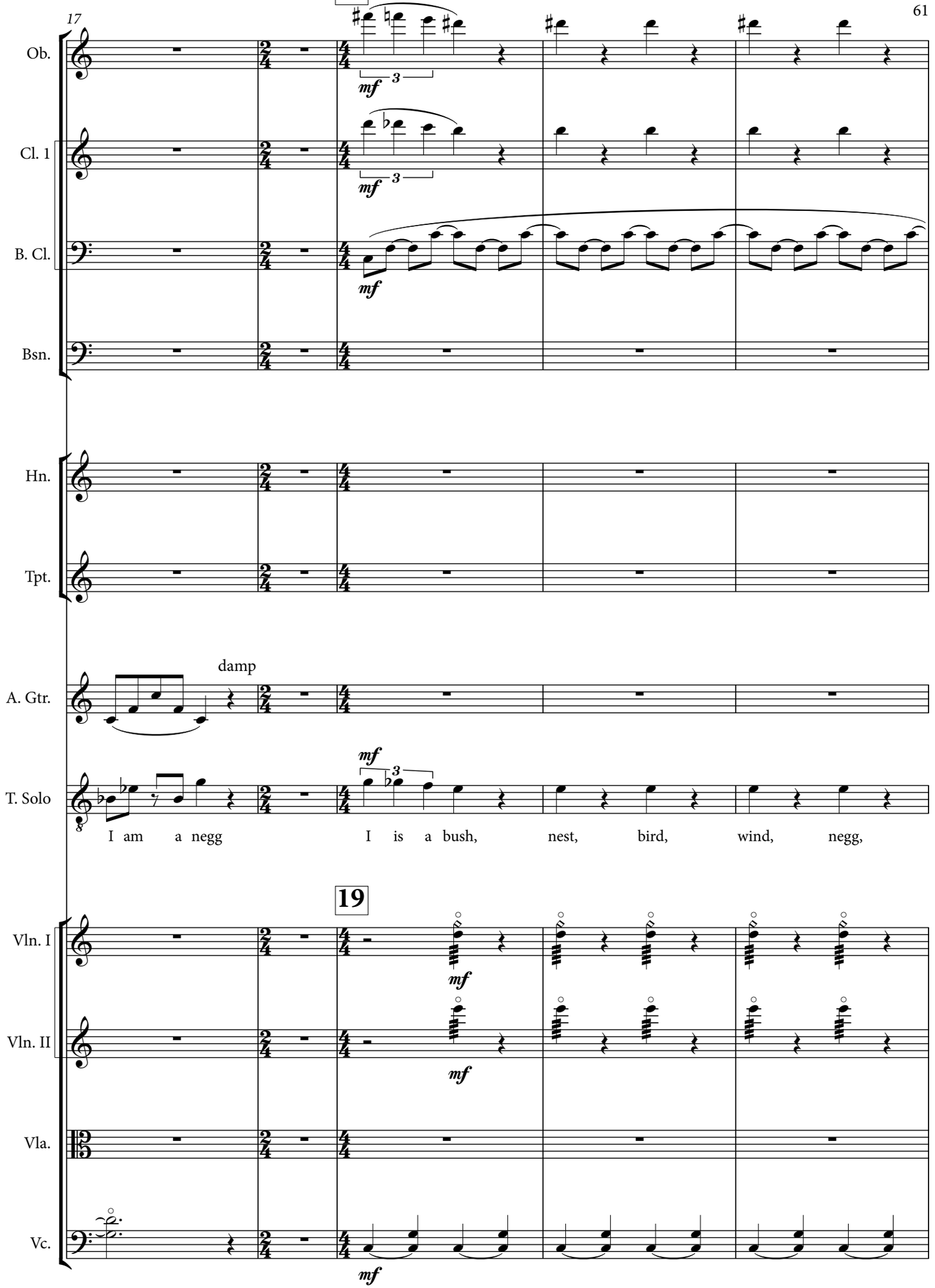
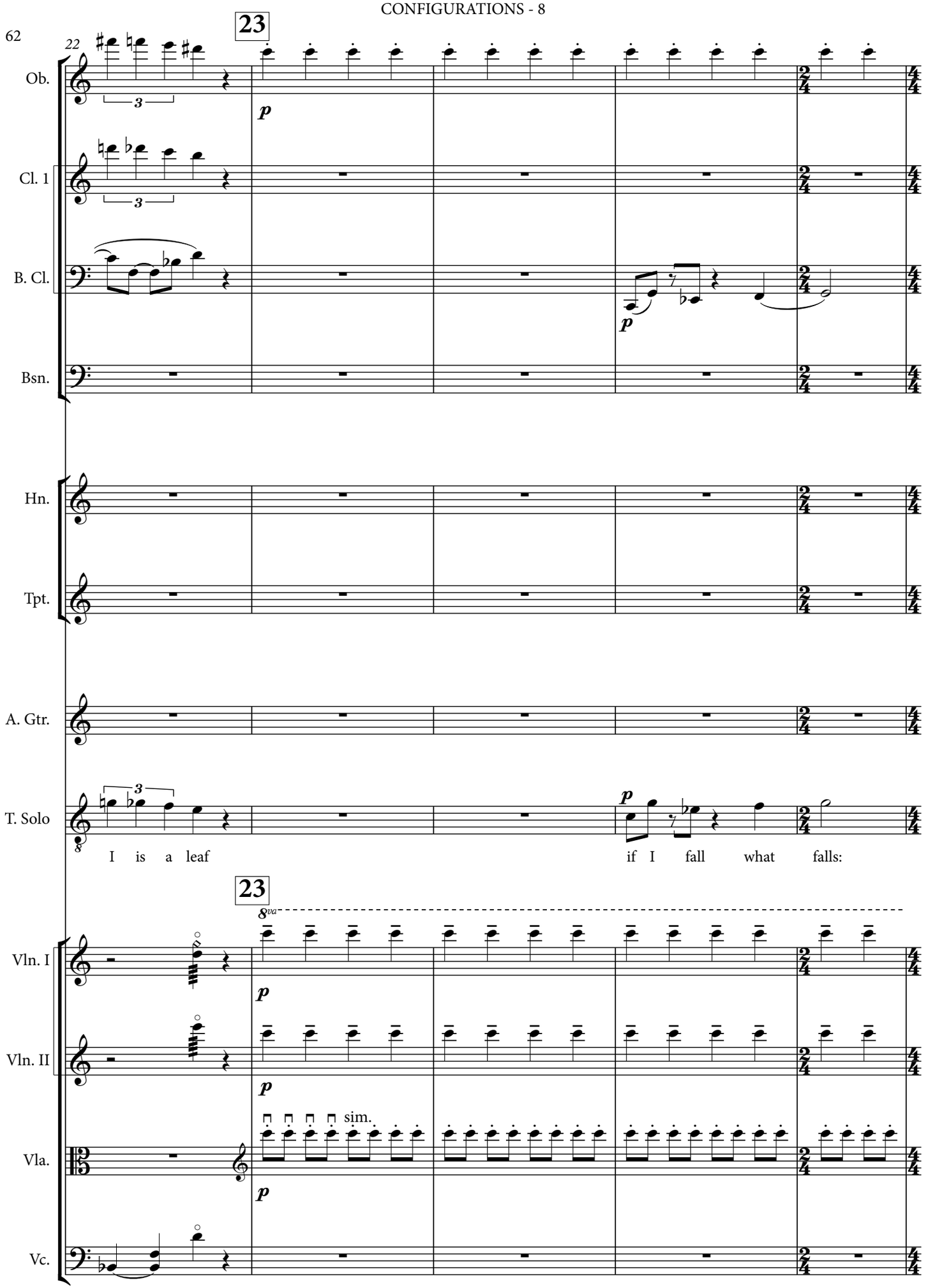
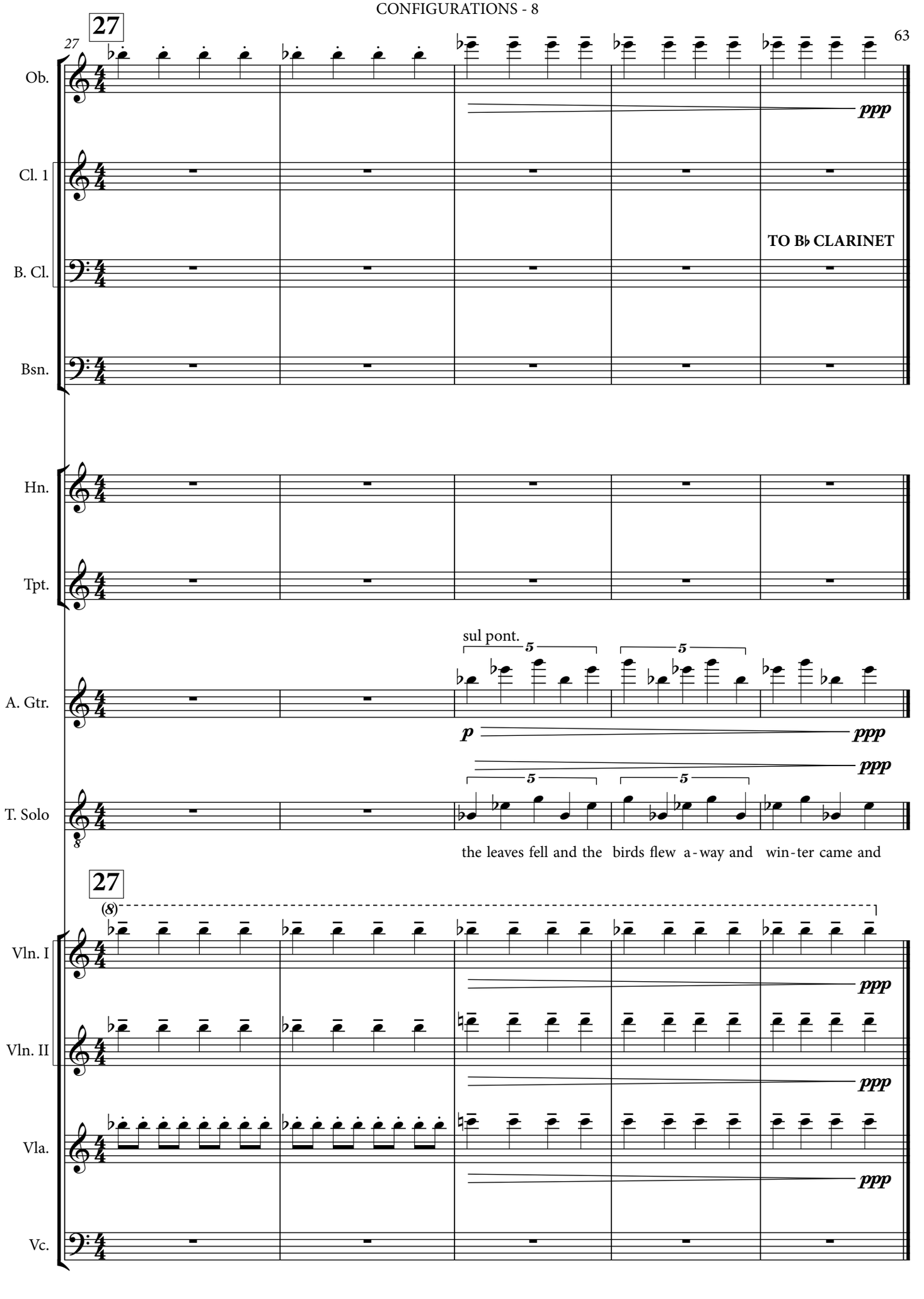

9
7
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
V IV III IV sim.
A. Gtr.
T. Solo
mp
I am a bush
I am a nest
9
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
sfz

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.
Vc.
sfz sfz
sfz sfz sfz
sfz sfz sfz


17
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
damp
T. Solo
mf
I am a negg
I is a bush, nest, bird, wind, negg,
19
Vln. I
Vln. II
Vla.
Vc.

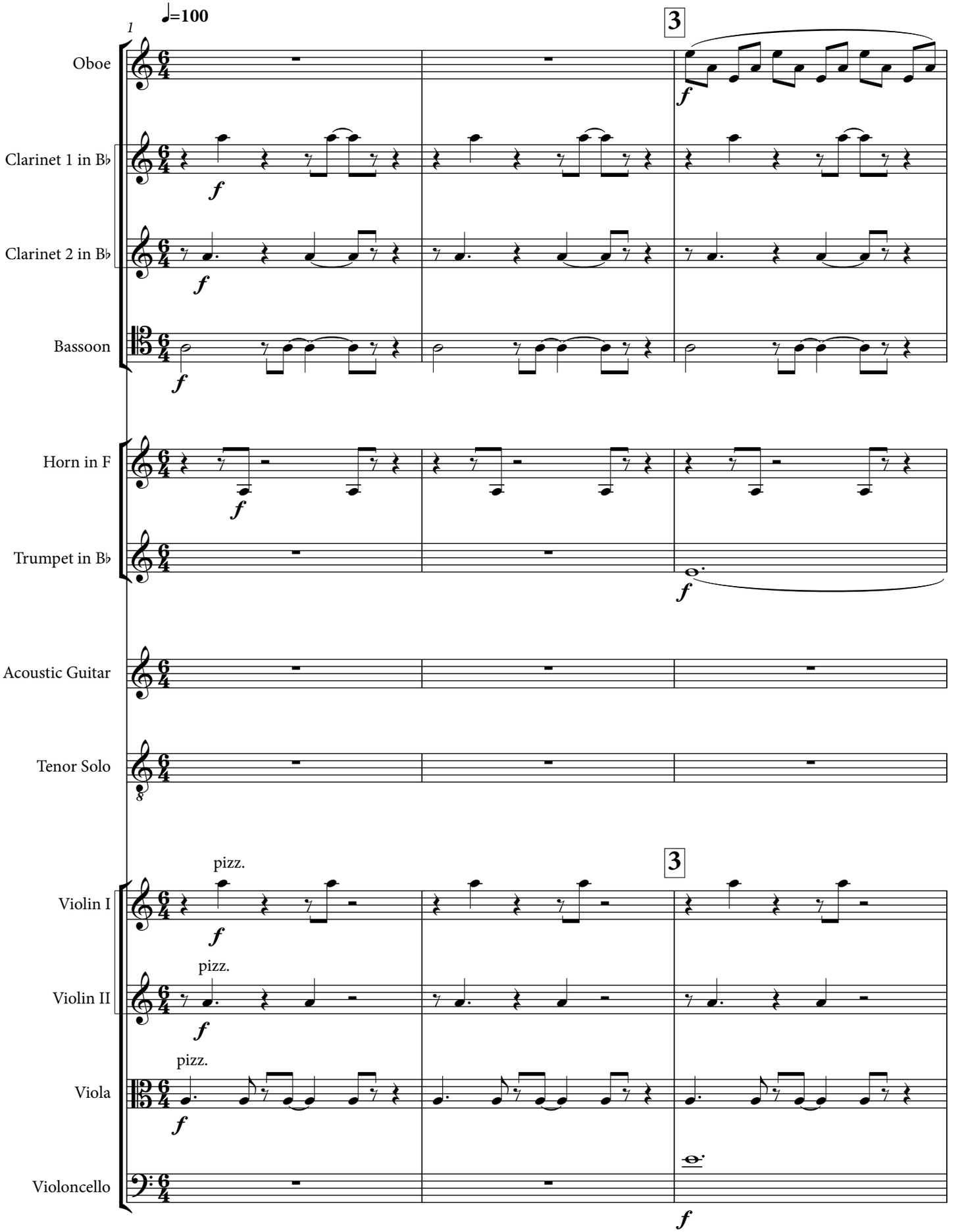

23
22
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
I is a leaf
if I fall what falls:
23
8va
Vln. I
Vln. II
Vla.
sim.
Vc.


27
27
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
ppp
TO B♭ CLARINET
sul pont.
p
the leaves fell and the birds flew a-way and win-ter came and

CONFIGURATIONS
9

A.R. Ammons

Eric Shanfield



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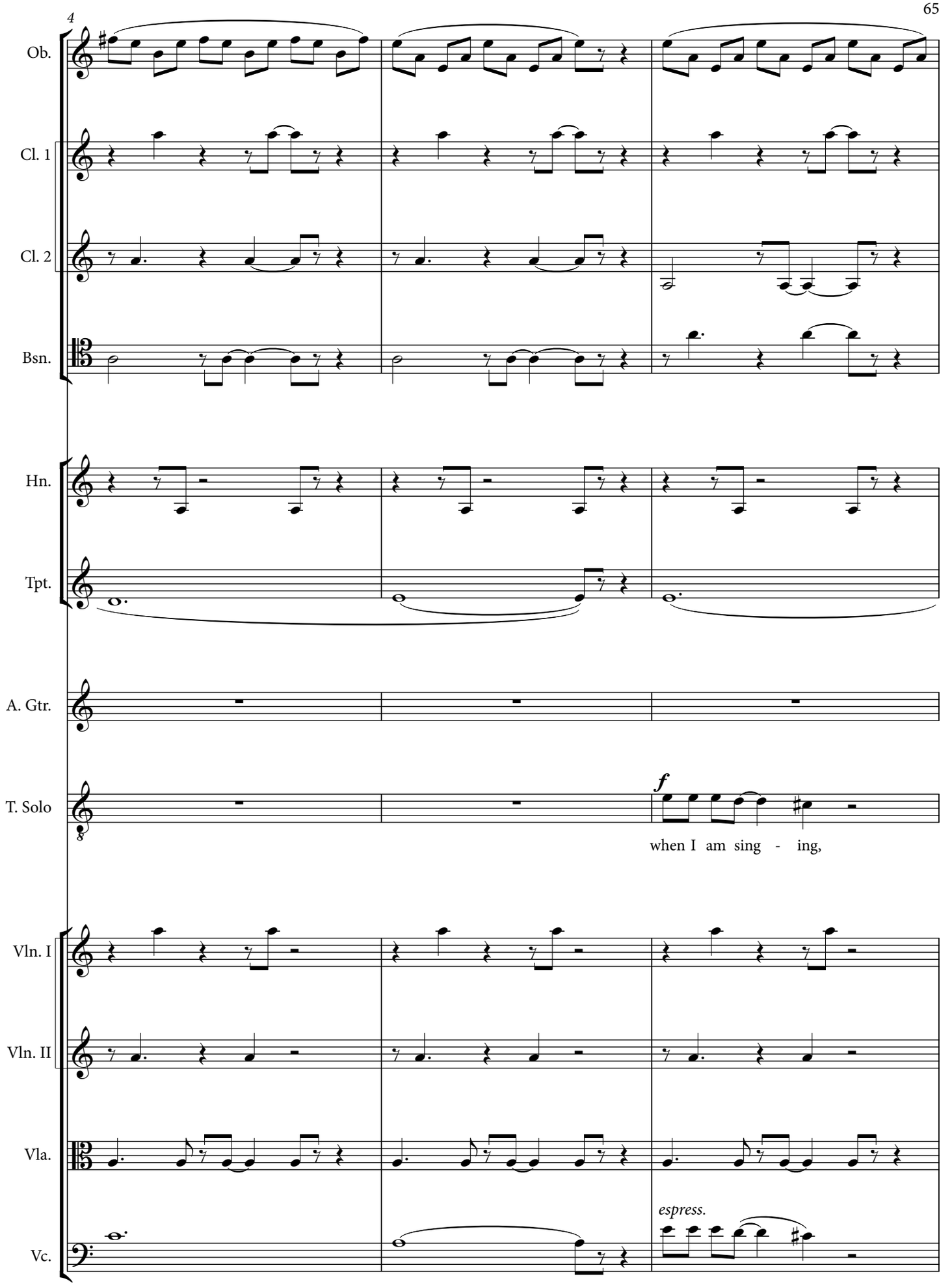
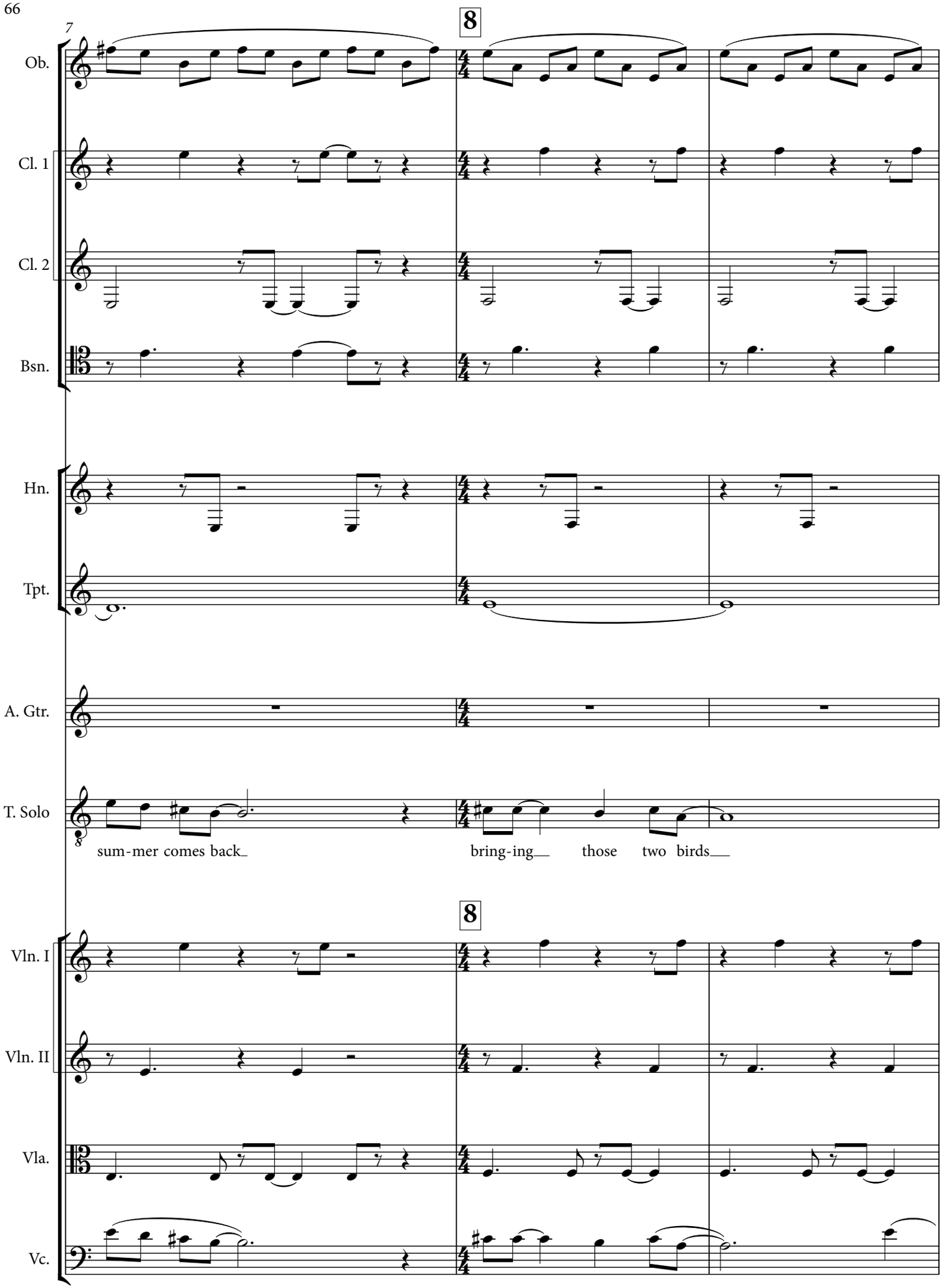
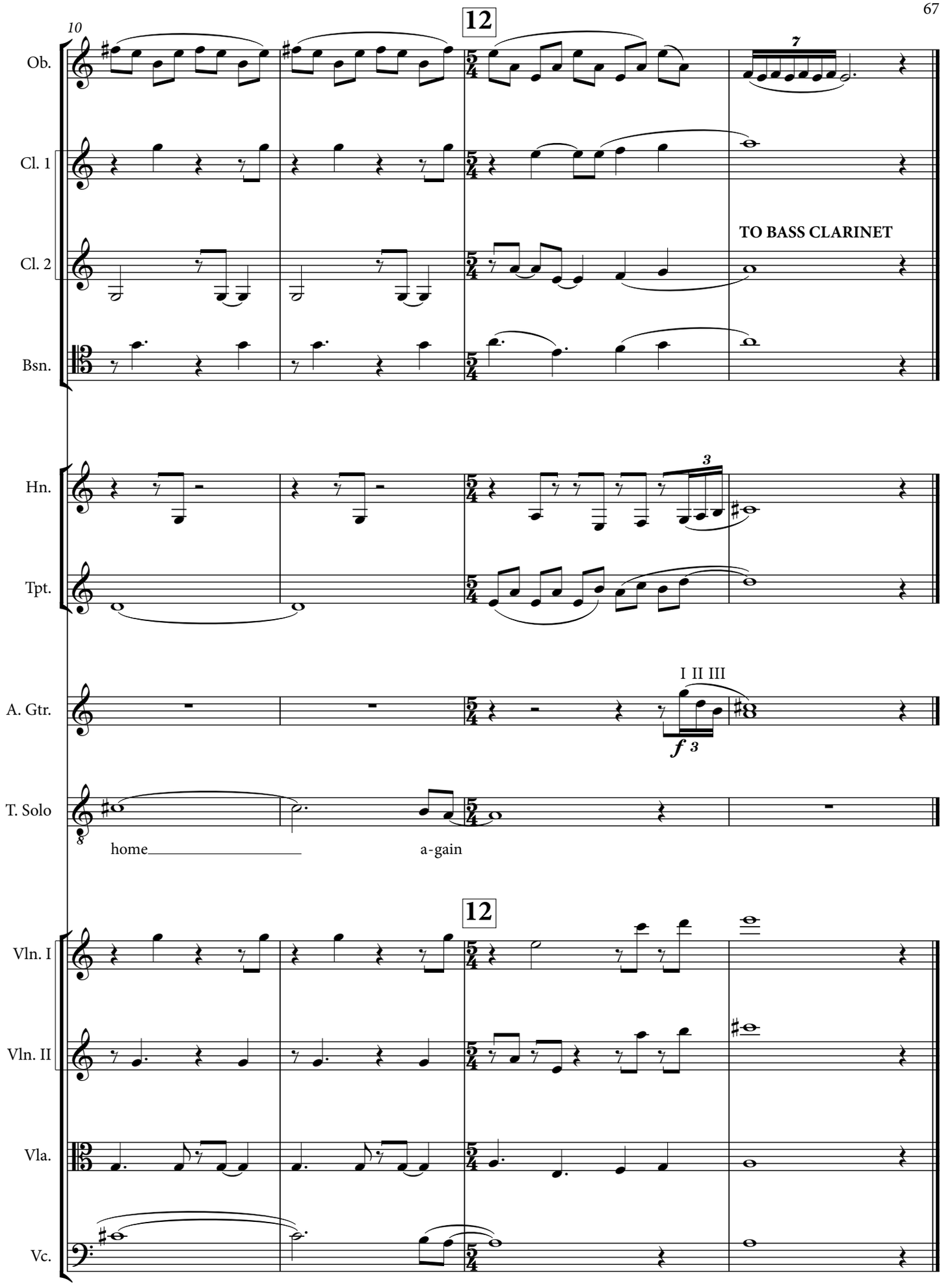

4
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
f
when I am sing - ing,
Vln. I
Vln. II
Vla.
espress.
Vc.

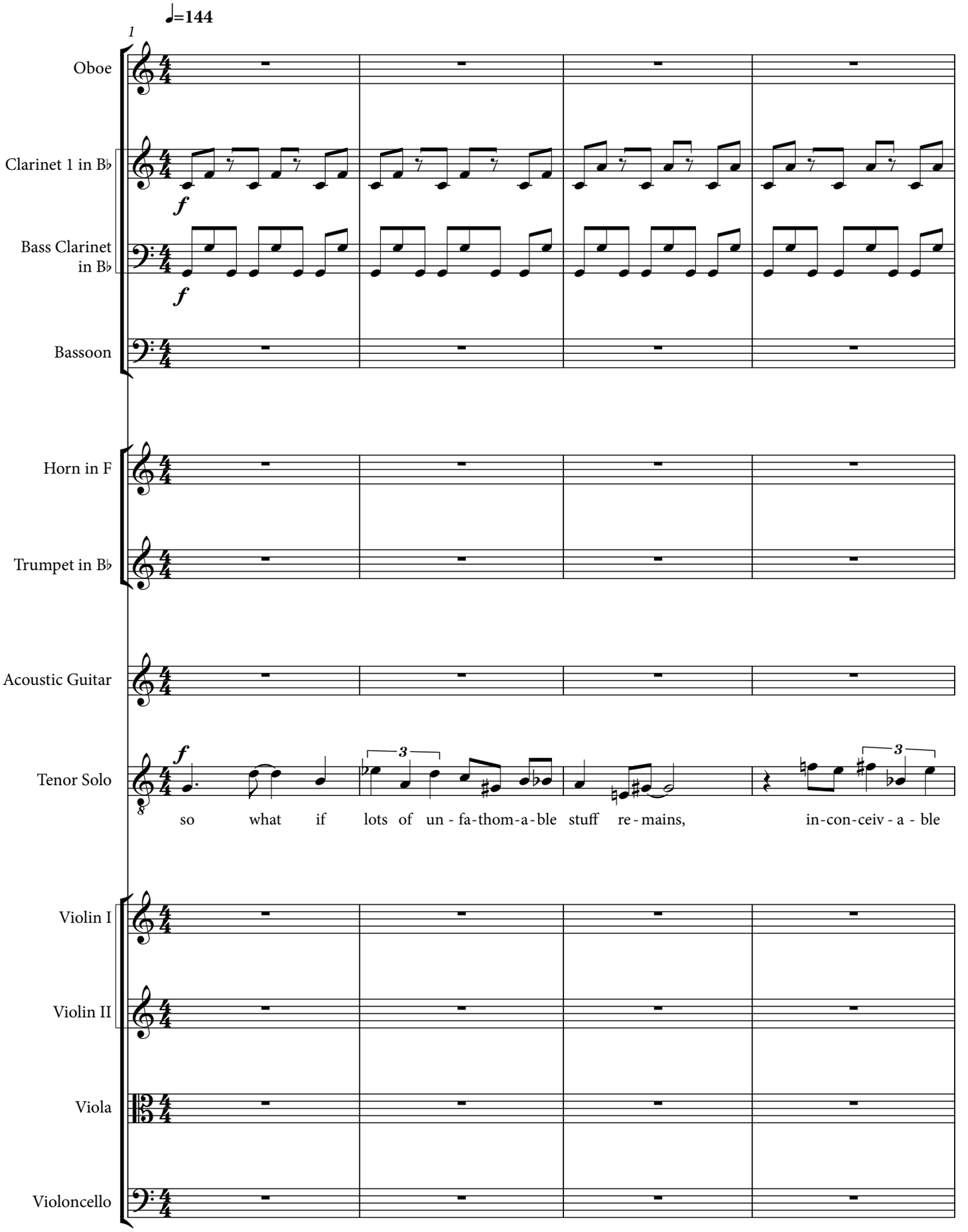

7
8
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
sum-mer comes back
bring-ing
those
two
birds
8
Vln. I
Vln. II
Vla.
Vc.


10
12
Ob.
Cl. 1
Cl. 2
Bsn.
7
TO BASS CLARINET
Hn.
Tpt.
3
A. Gtr.
I II III
f 3
T. Solo
home
a-gain
12
Vln. I
Vln. II
Vla.
Vc.

CONFIGURATIONS
10

A.R. Ammons

Eric Shanfield



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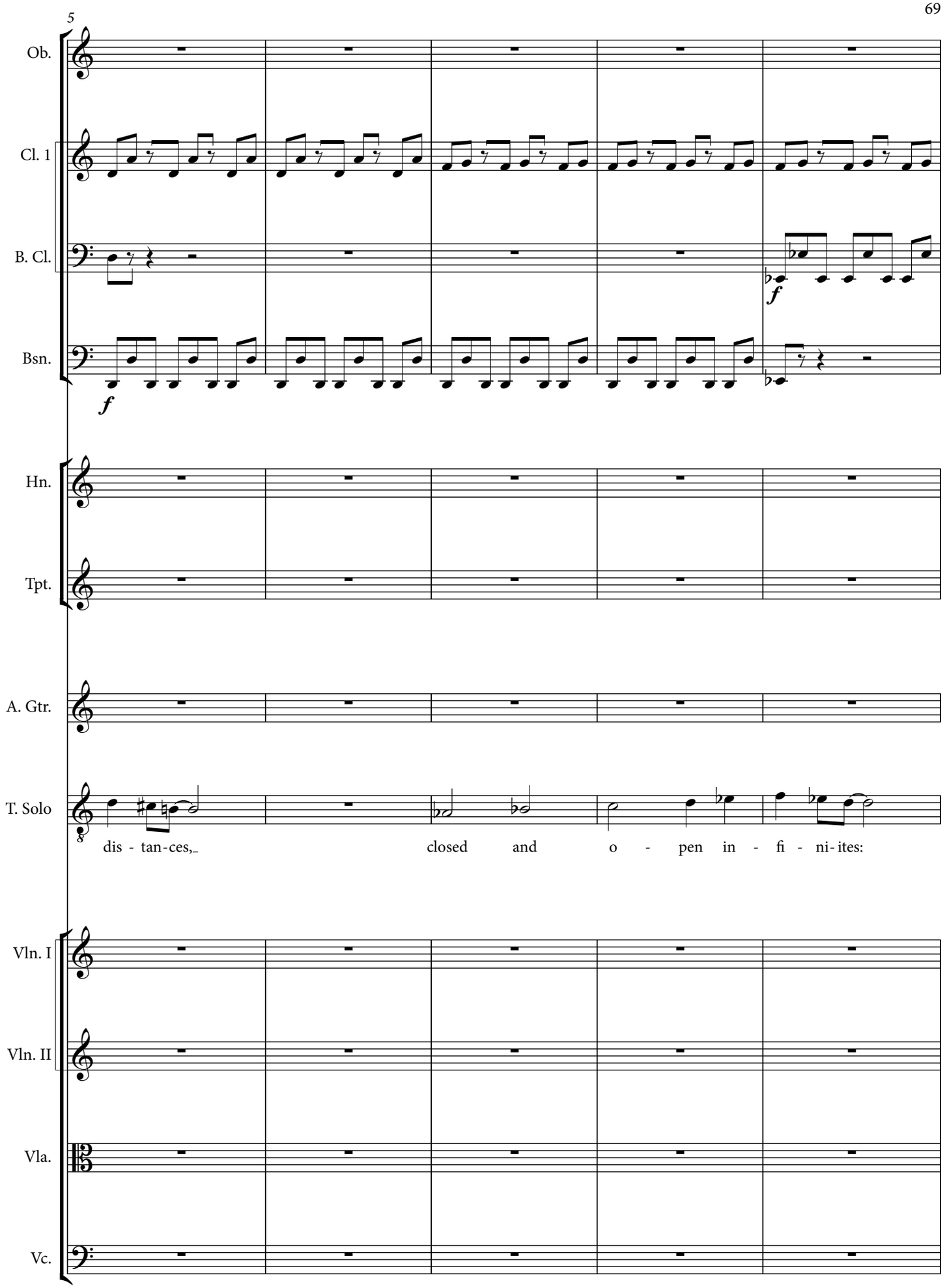
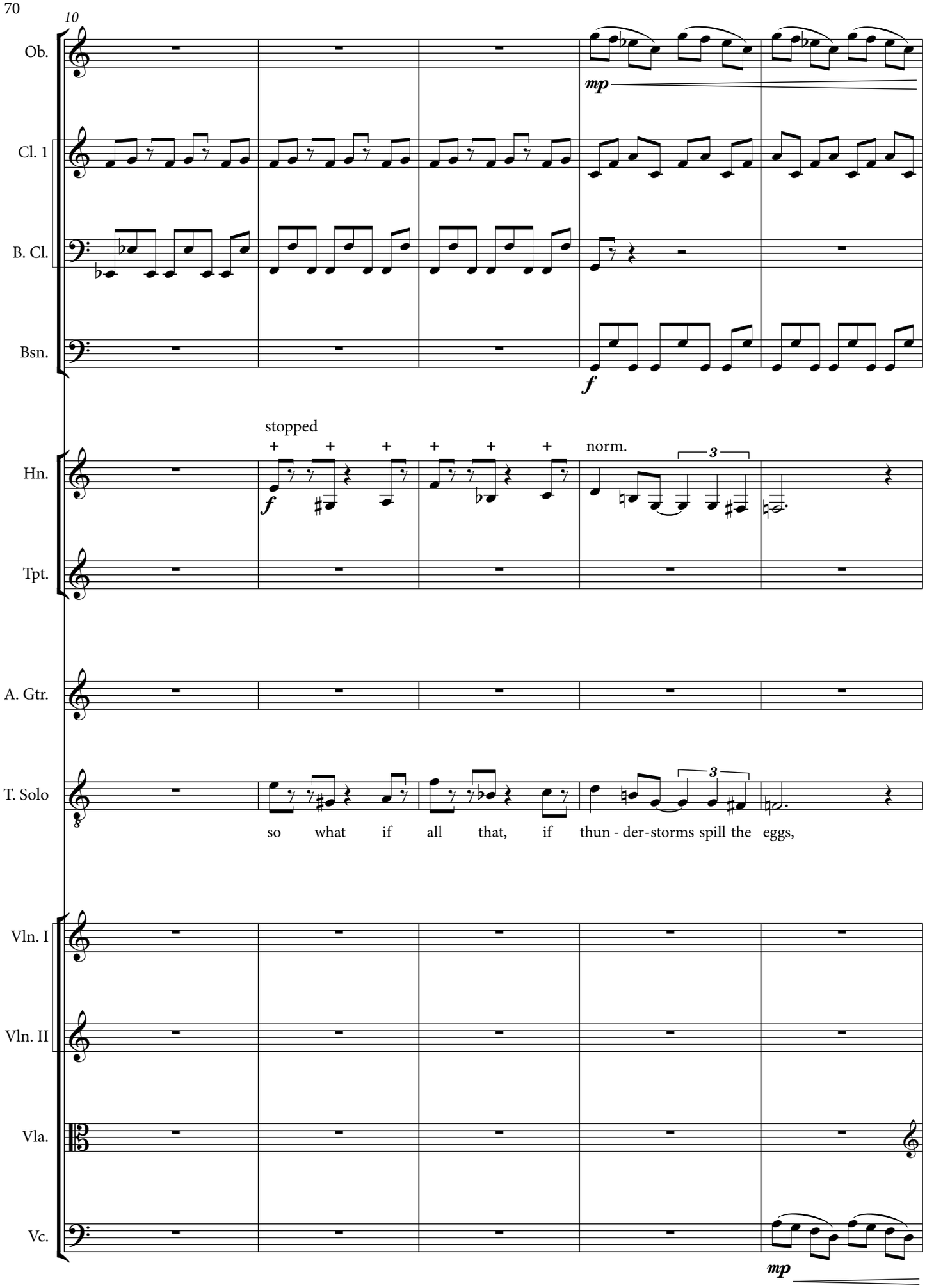
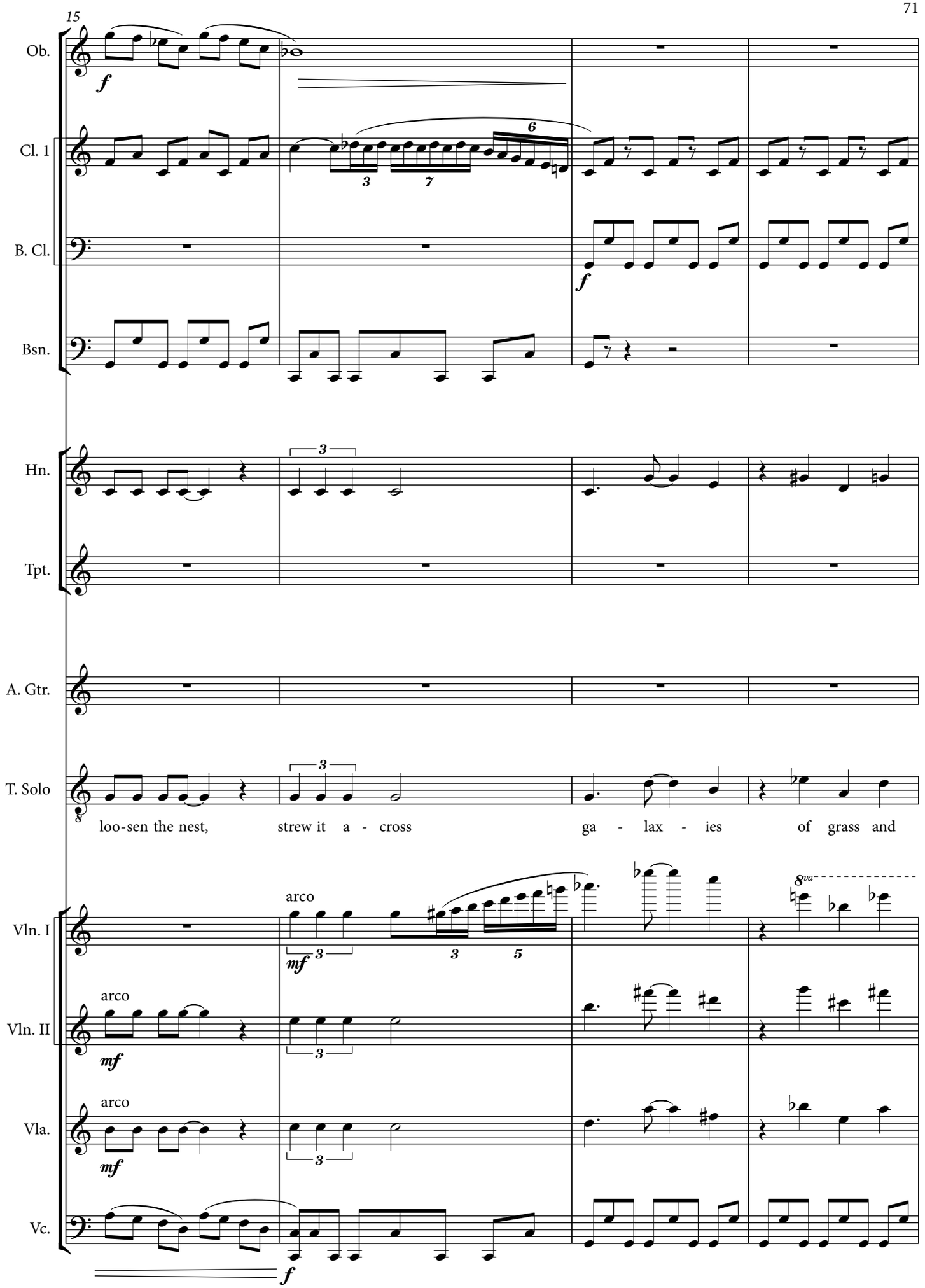
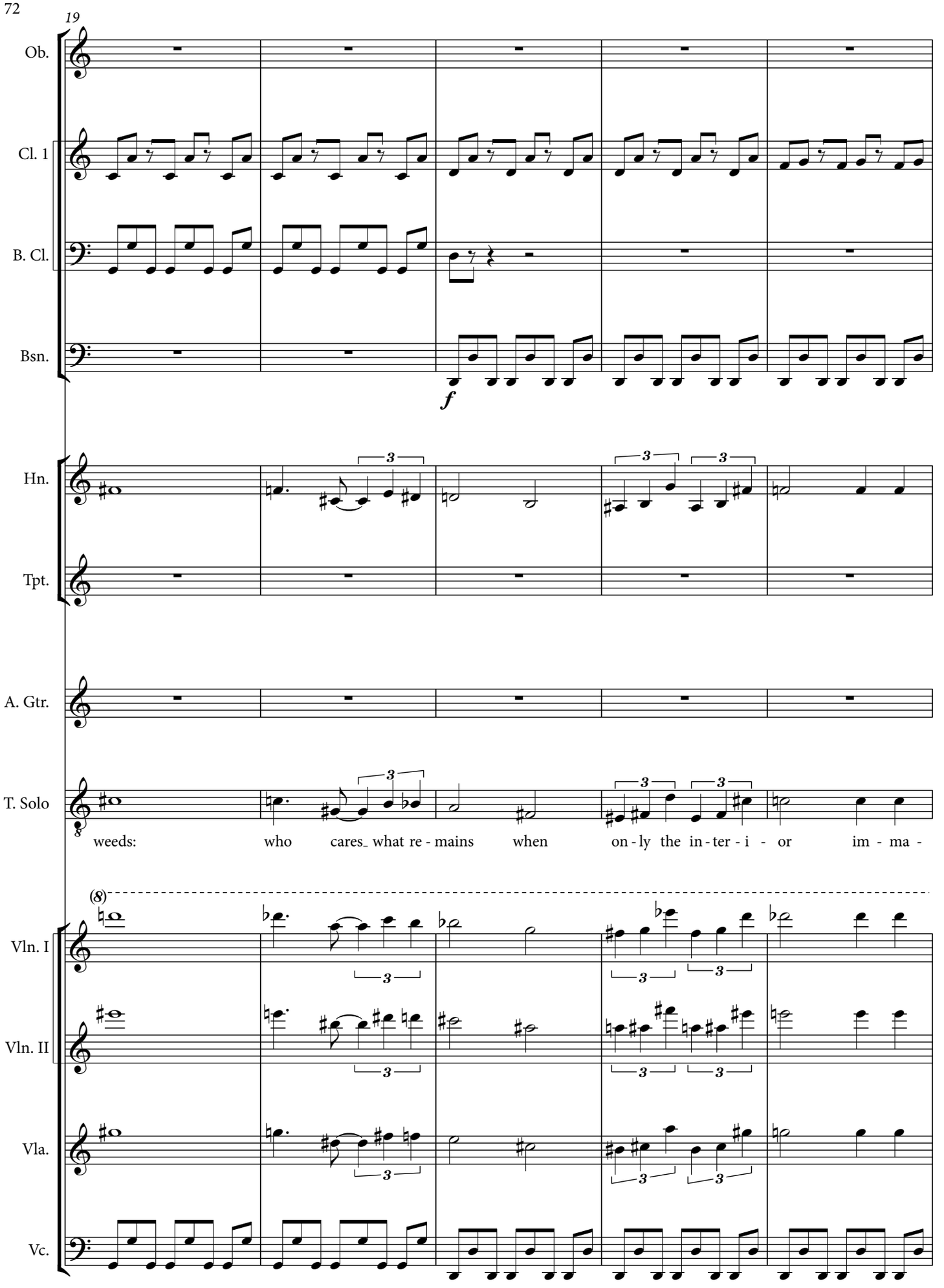
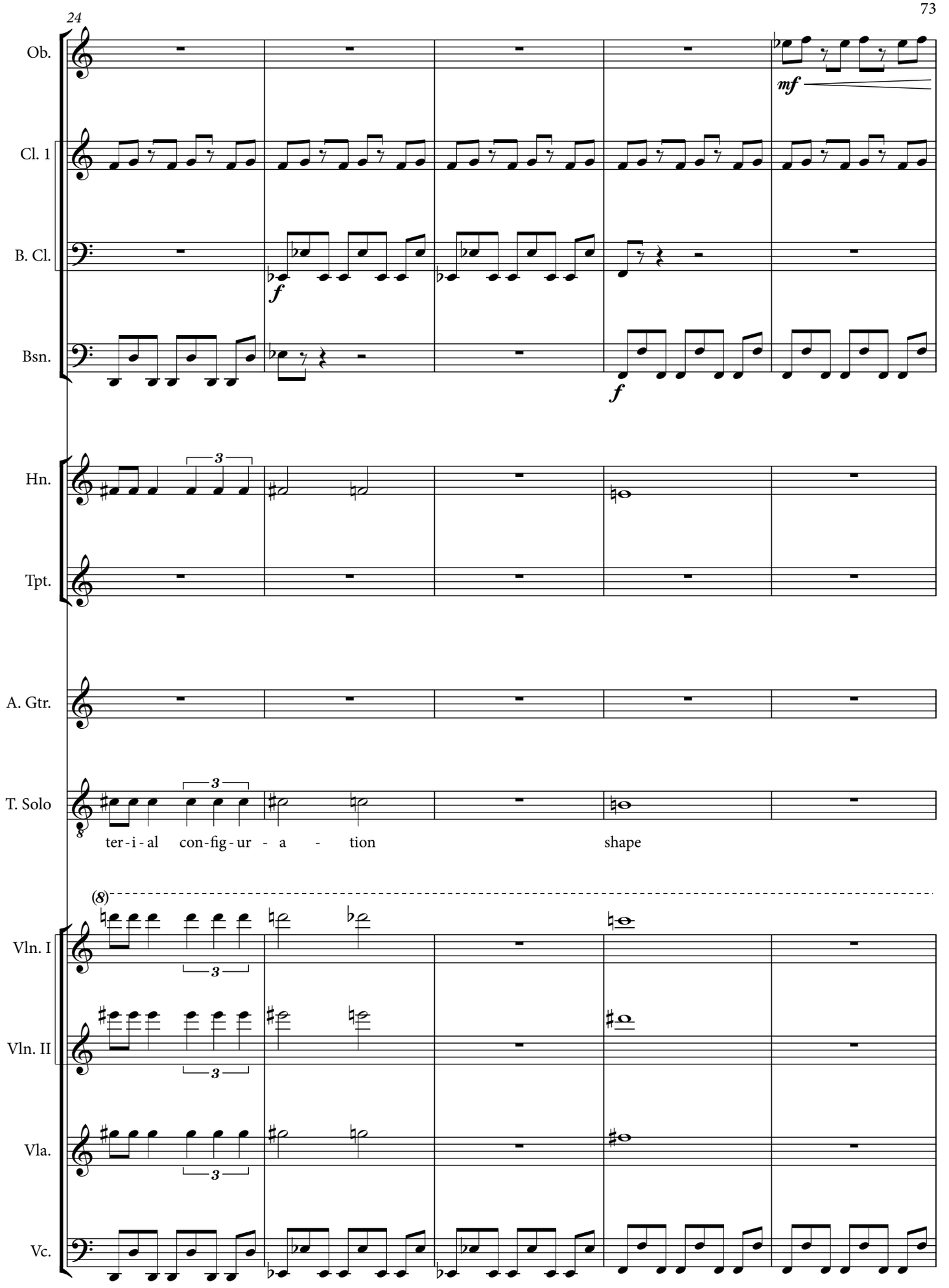
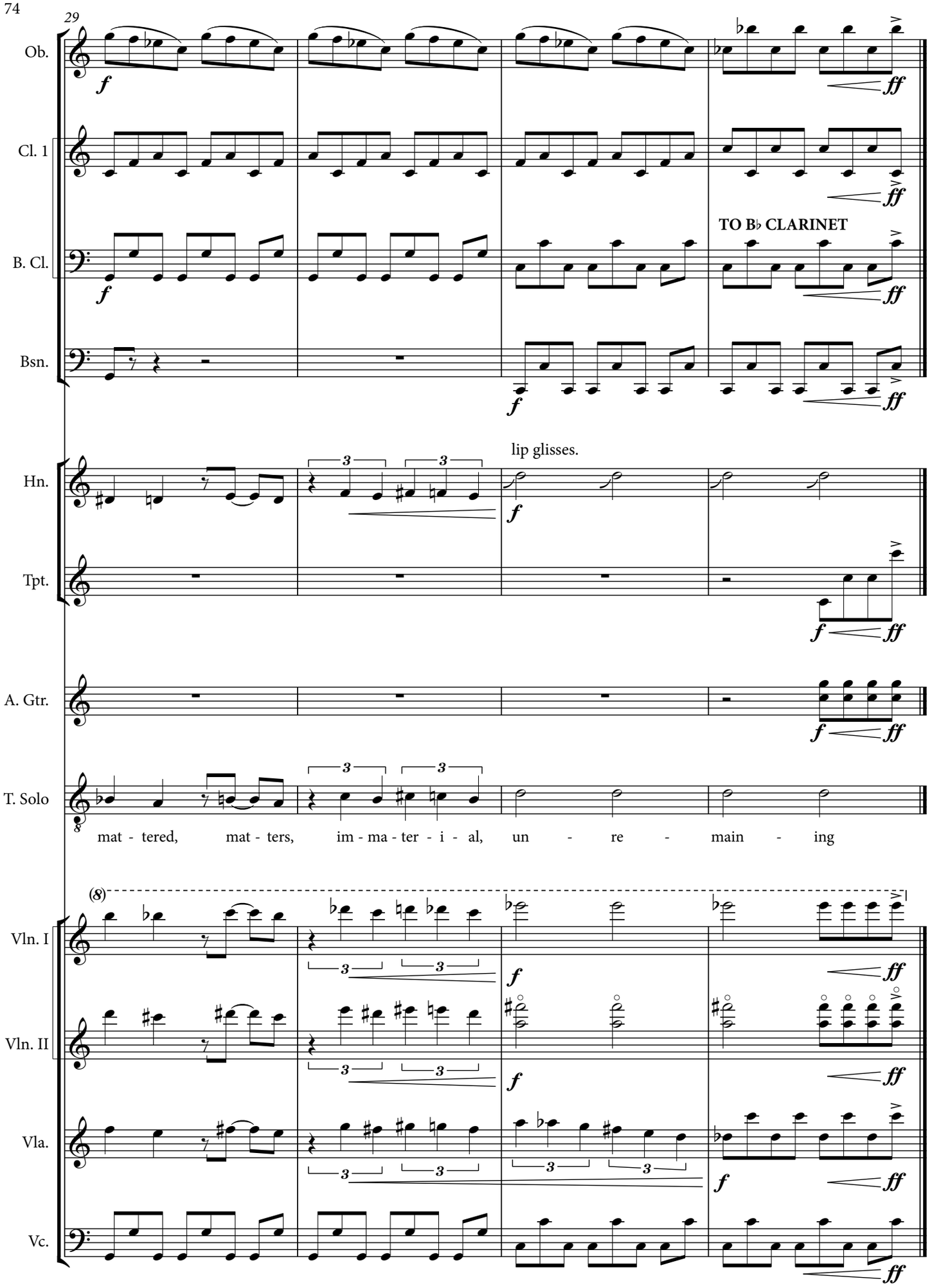

5
Ob.
Cl. 1
B. Cl.
Bsn.
f
f
Hn.
Tpt.
A. Gtr.
T. Solo
dis - tan-ces,_
closed and o - pen in - fi - ni-ites:
Vln. I
Vln. II
Vla.
Vc.


10
Ob.
mp
Cl. 1
B. Cl.
Bsn.
f
stopped
norm.
Hn.
Tpt.
A. Gtr.
T. Solo
so what if all that, if thun - der-storms spill the eggs,
Vln. I
Vln. II
Vla.
Vc.
mp


15
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
loo-sen the nest, strew it a - cross ga - lax - ies of grass and
Vln. I
Vln. II
Vla.
Vc.
arco
8va


19
Ob.
Cl. 1
B. Cl.
Bsn.
f
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.

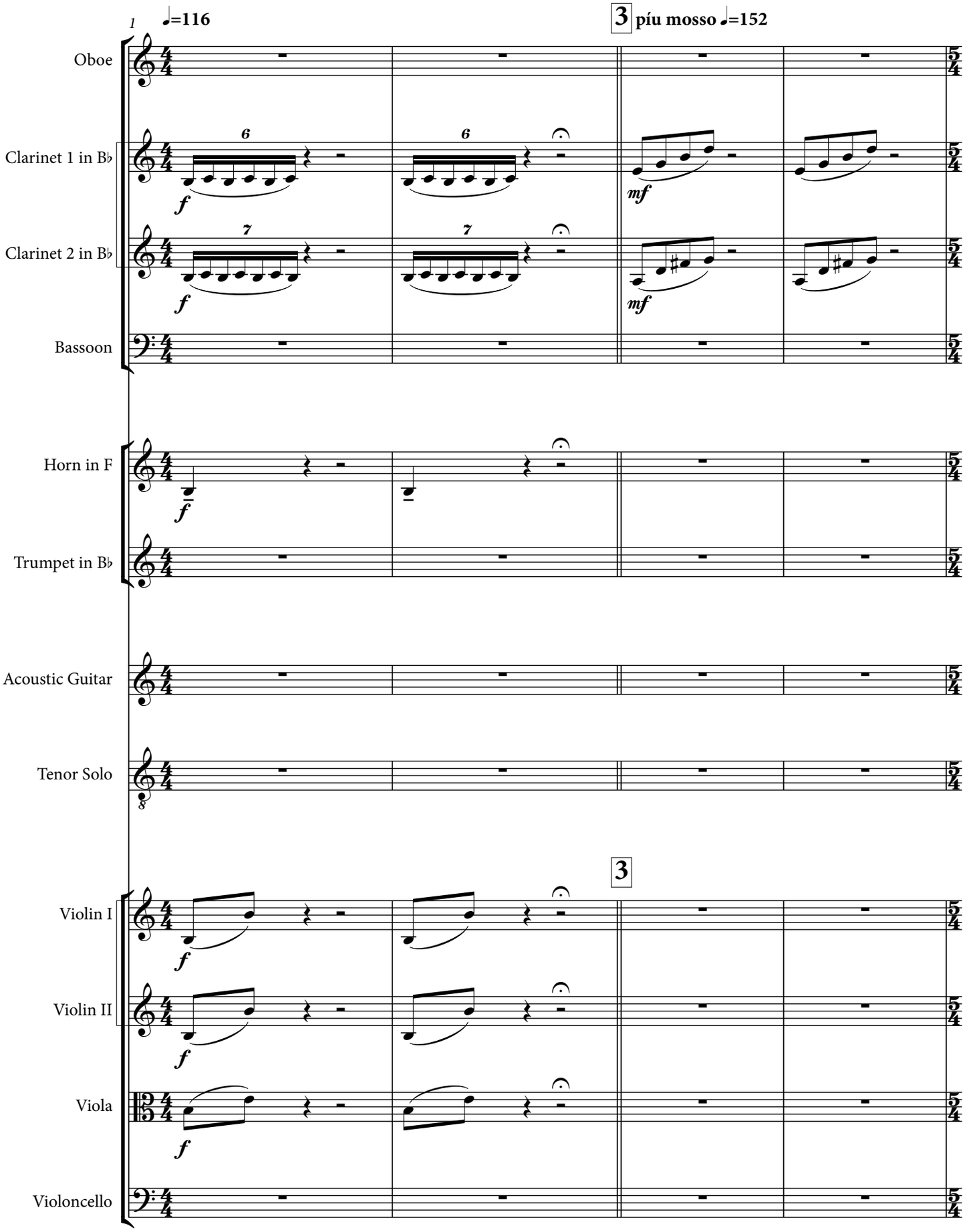

24
Ob.
mf
Cl. 1
B. Cl.
f
Bsn.
f
Hn.
3
Tpt.
A. Gtr.
T. Solo
3
ter-i-al con-fig-ur - a - tion
shape
(8)
Vln. I
3
Vln. II
3
Vla.
3
Vc.


29
Ob.
Cl. 1
B. Cl.
TO B♭ CLARINET
Bsn.
lip glisses.
Hn.
Tpt.
A. Gtr.
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



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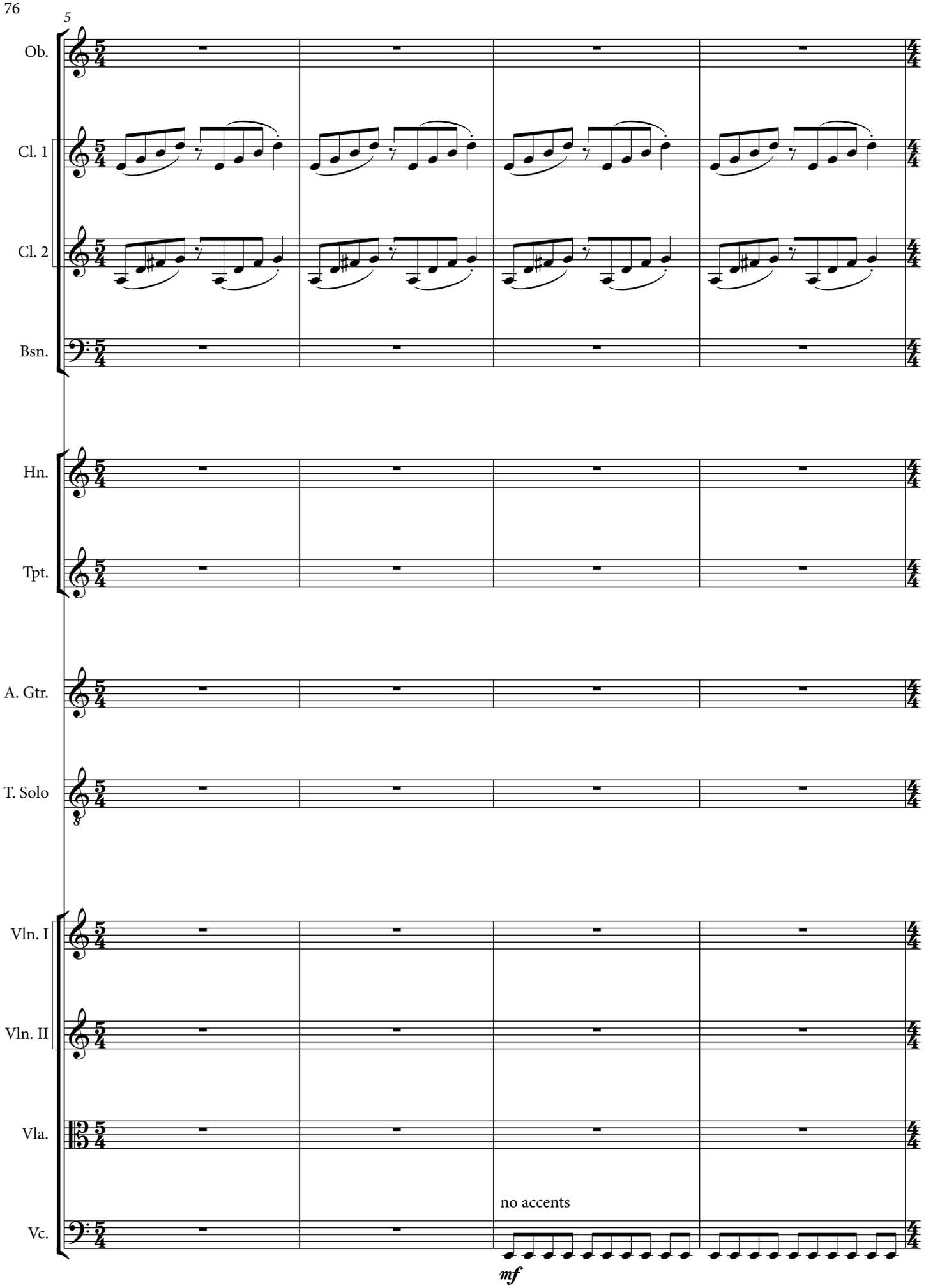
76


5
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
no accents
mf

9

11

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

mf

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

11

Vln. I

Vln. II

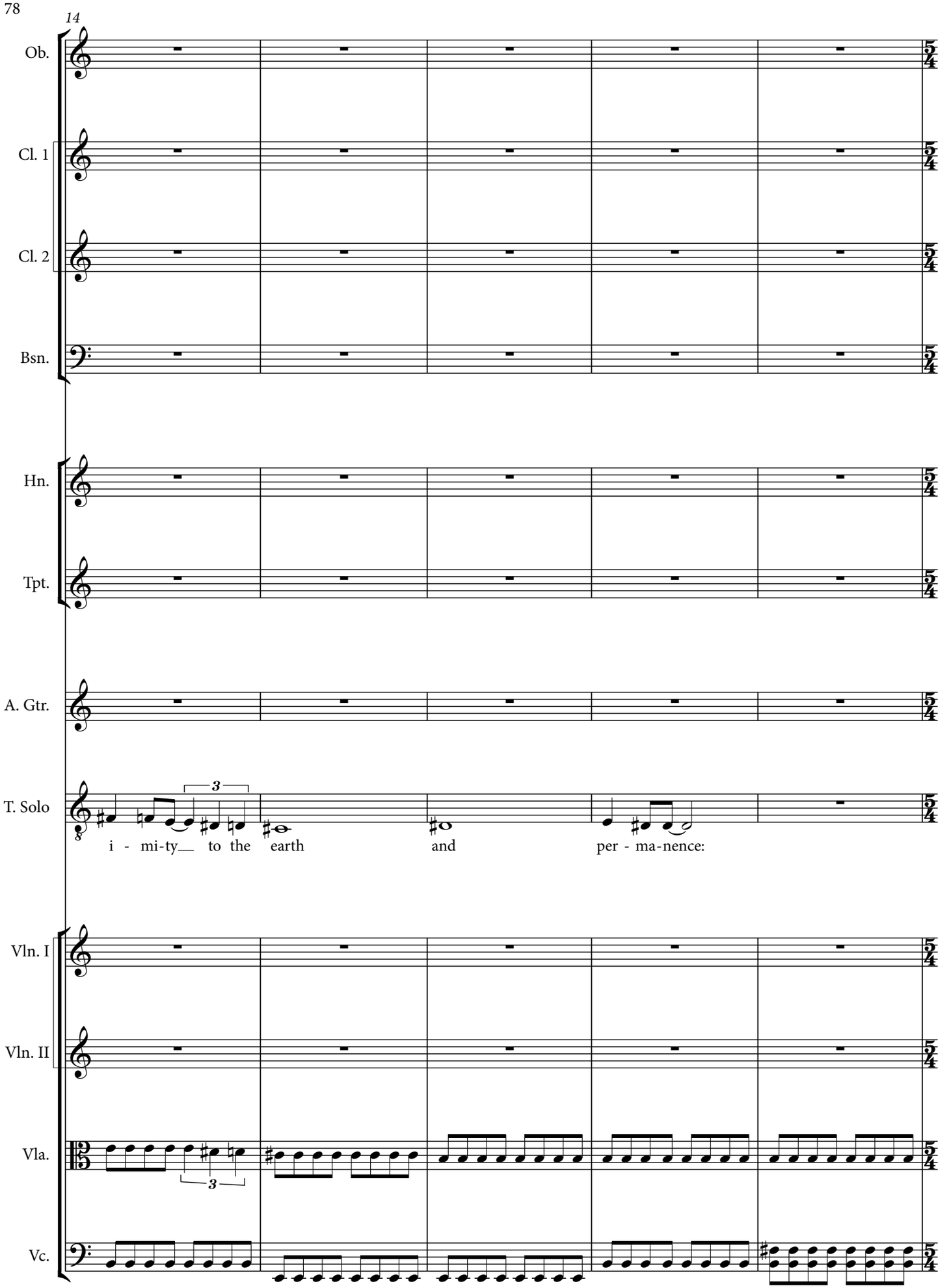
Vla.

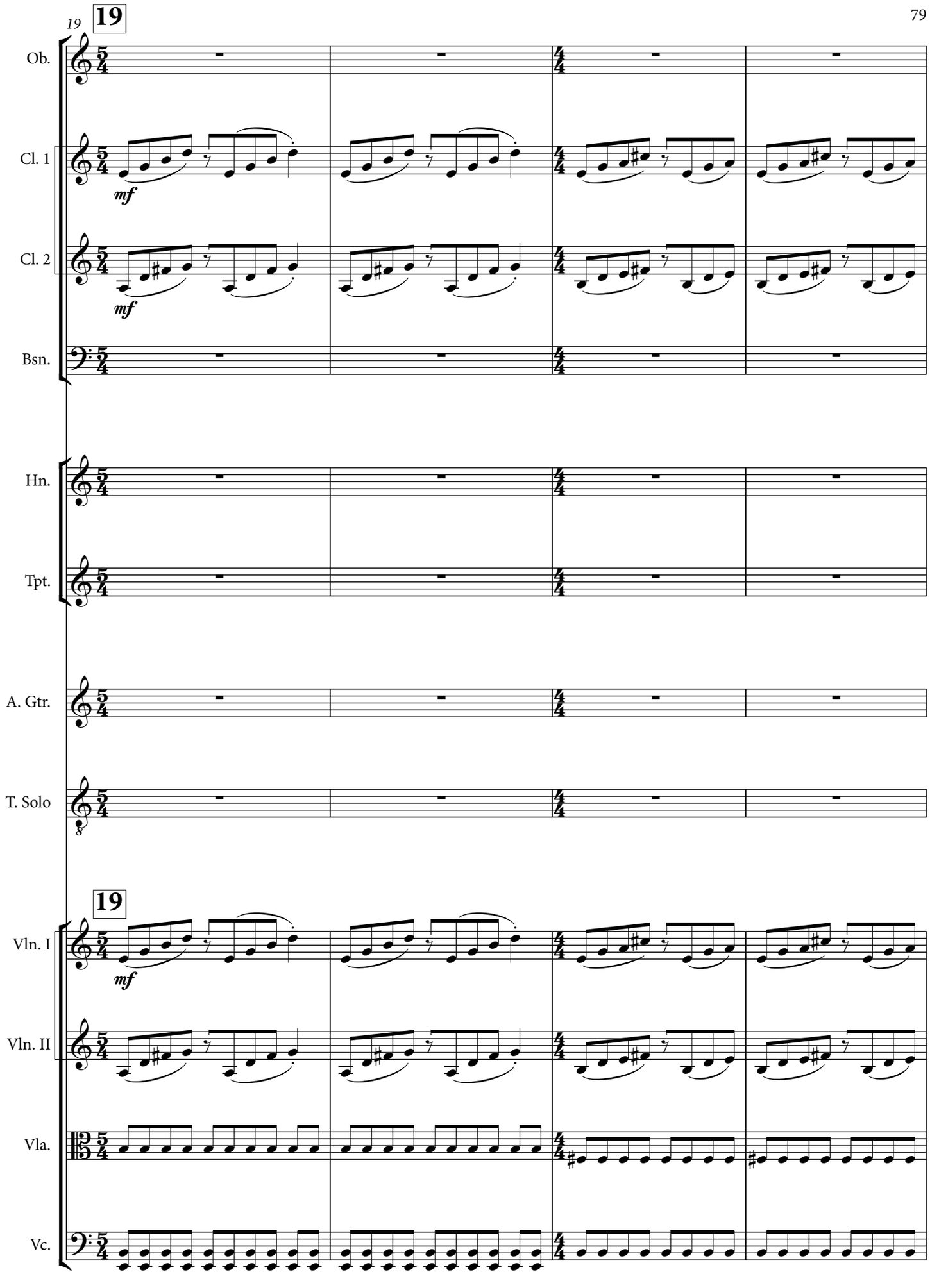
no accents

mf

Vc.

78


14
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
3
i - mi-ty__ to the earth and per - ma-nence:
Vln. I
Vln. II
Vla.
3
Vc.


19
19
Ob.
Cl. 1
mf
Cl. 2
mf
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
19
Vln. I
mf
Vln. II
Vla.
Vc.

80

23

25

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

mf

Tpt.

A. Gtr.

T. Solo

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

25

Vln. I

Vln. II

Vla.

Vc.

28

30

Ob.

Cl. 1

f

3

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

3

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

30

Vln. I

Vln. II

Vla.

Vc.

33

36

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

non arp.

A. Gtr.

T. Solo

mesh - es of roots and branch - es:

36

Vln. I

Vln. II

Vla.

Vc.

38

40

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

hand gliss.

+

gliss.

Tpt.

con sord. (straight mute)

f

A. Gtr.

f

T. Solo

earth shrub nest leaf bird

40

Vln. I

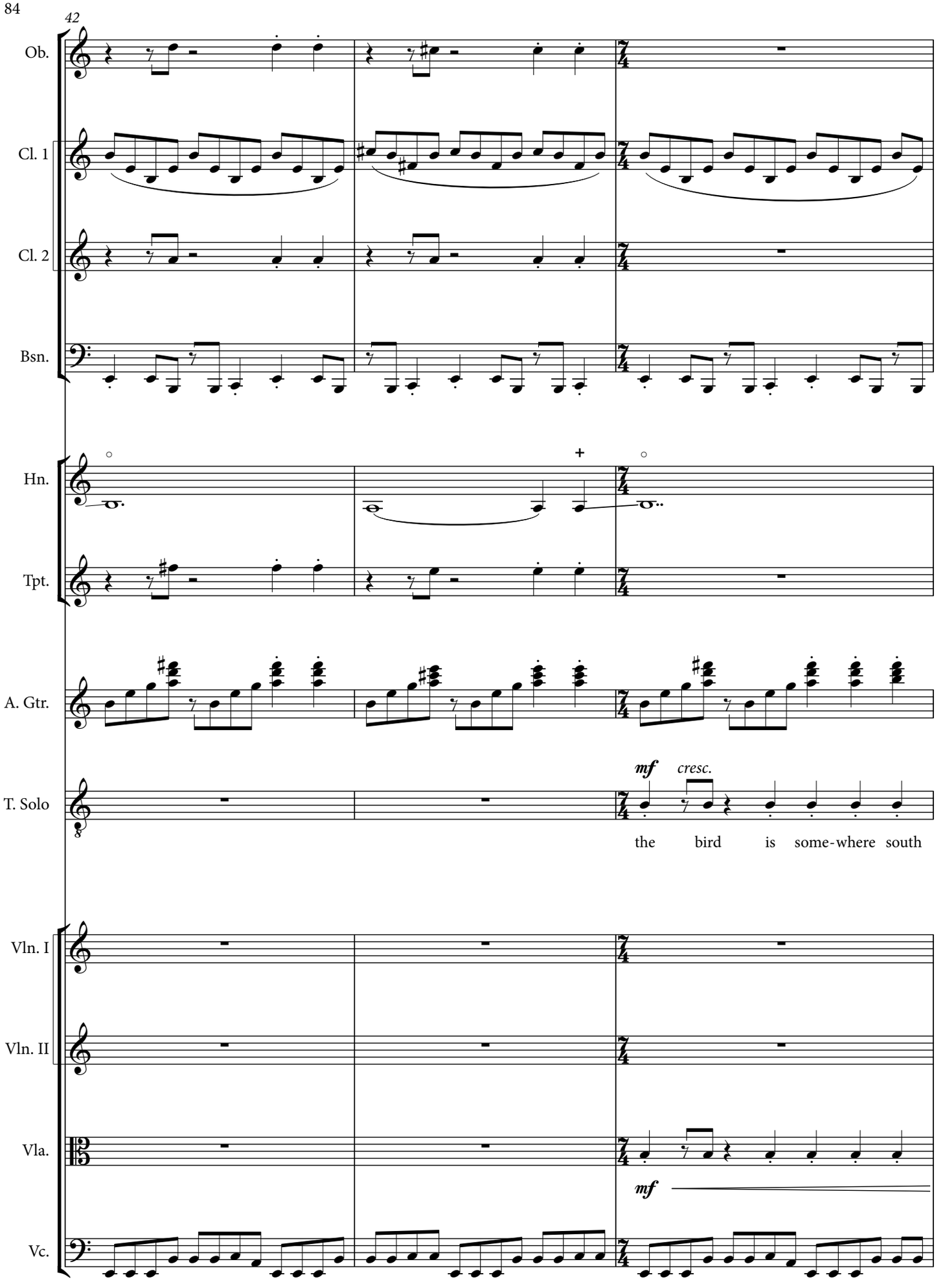
Vln. II

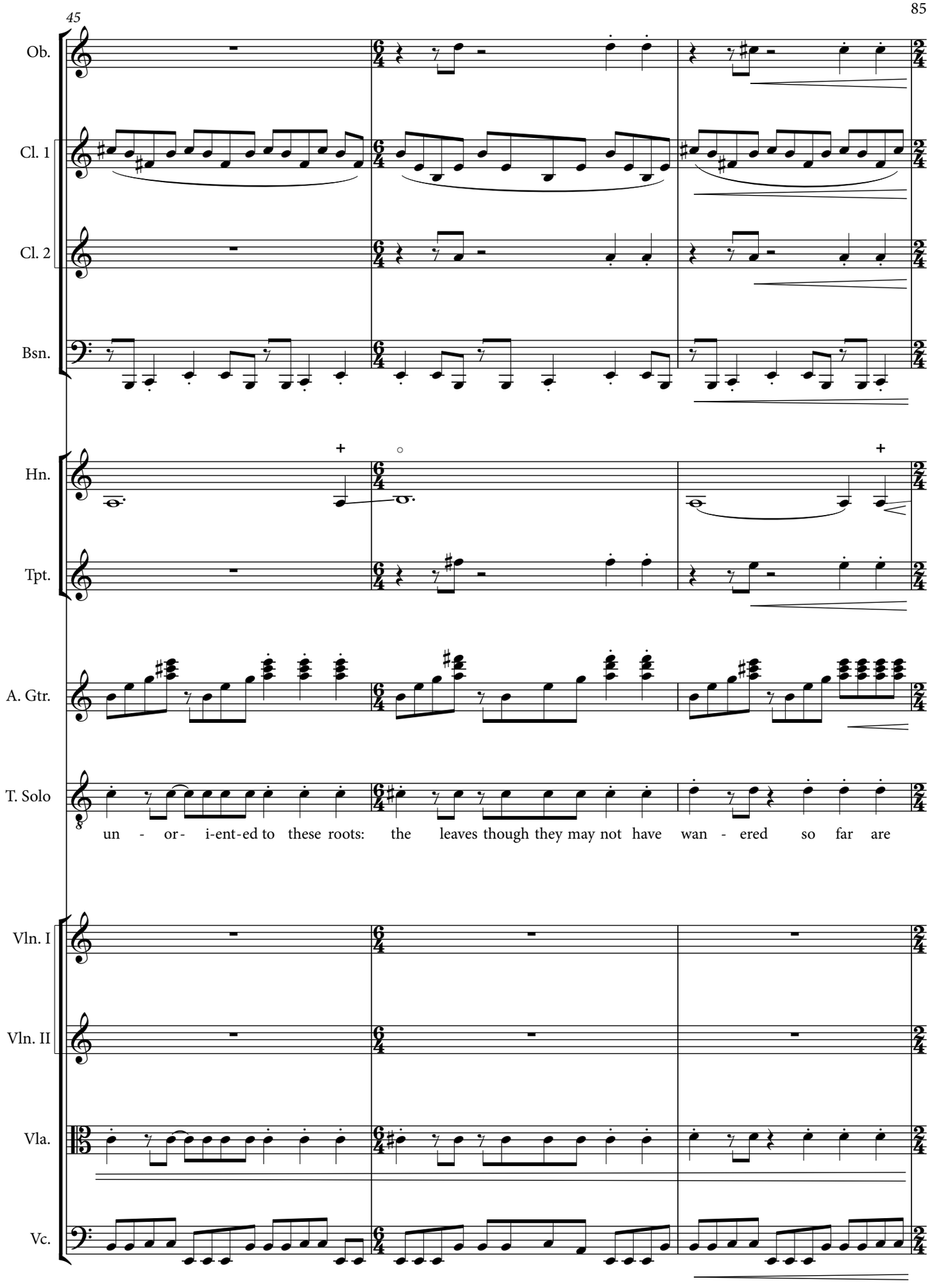
Vla.

Vc.

f

84


42
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
mf
cresc.
the bird is some-where south
Vln. I
Vln. II
Vla.
mf
Vc.


45
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
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

48

49 **meno mosso ♩=138**

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

via sord.

A. Gtr.

strum

non arp.

T. Solo

ran - dom:

earth_____ shrub_____

49

Vln. I

Vln. II

8va

Vla.

sim.

Vc.

sim.

ff

52

55 **meno mosso** ♩=126

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

nest_____

55

Vln. I

con sord.

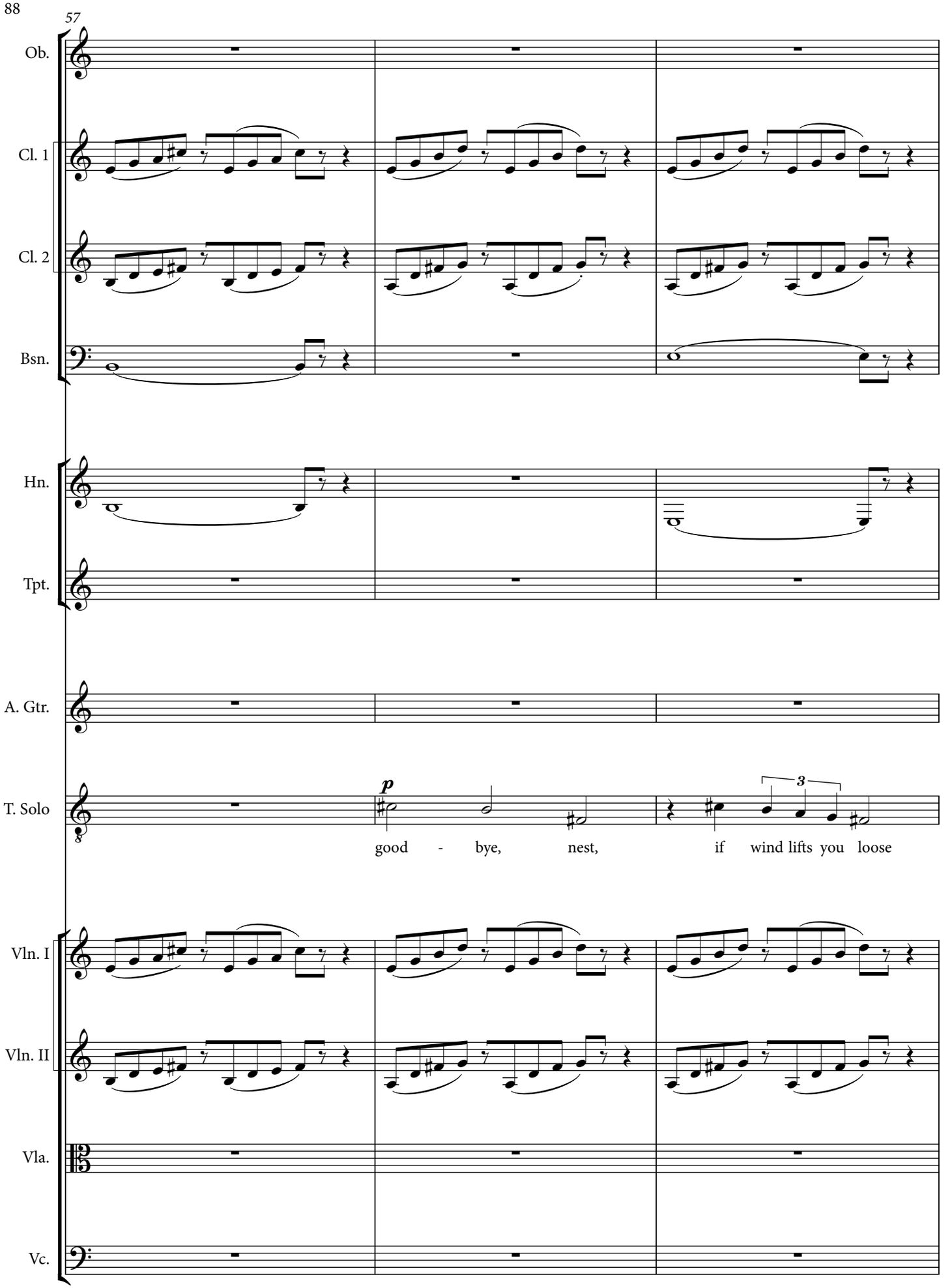
Vln. II

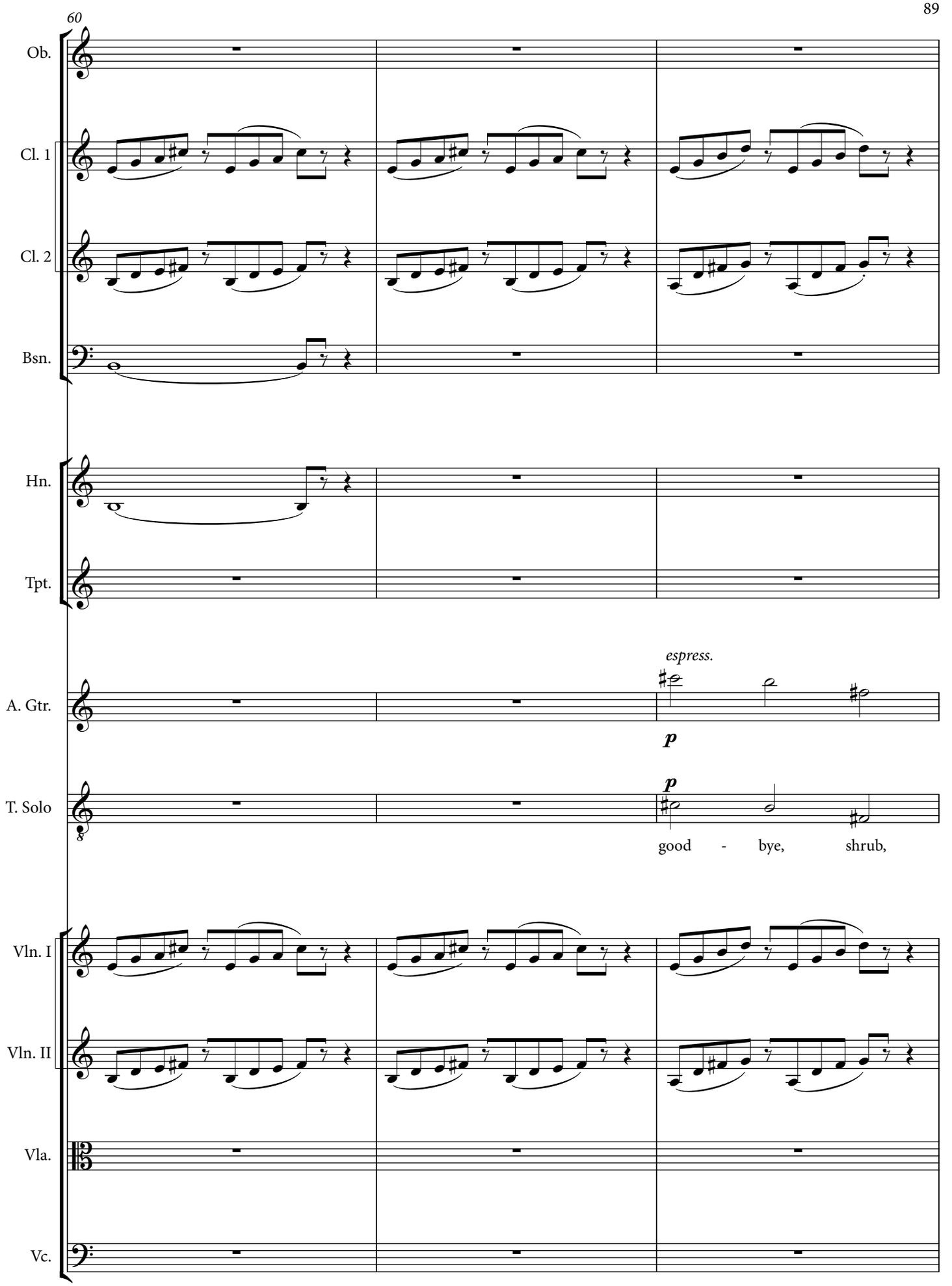
con sord.

Vla.

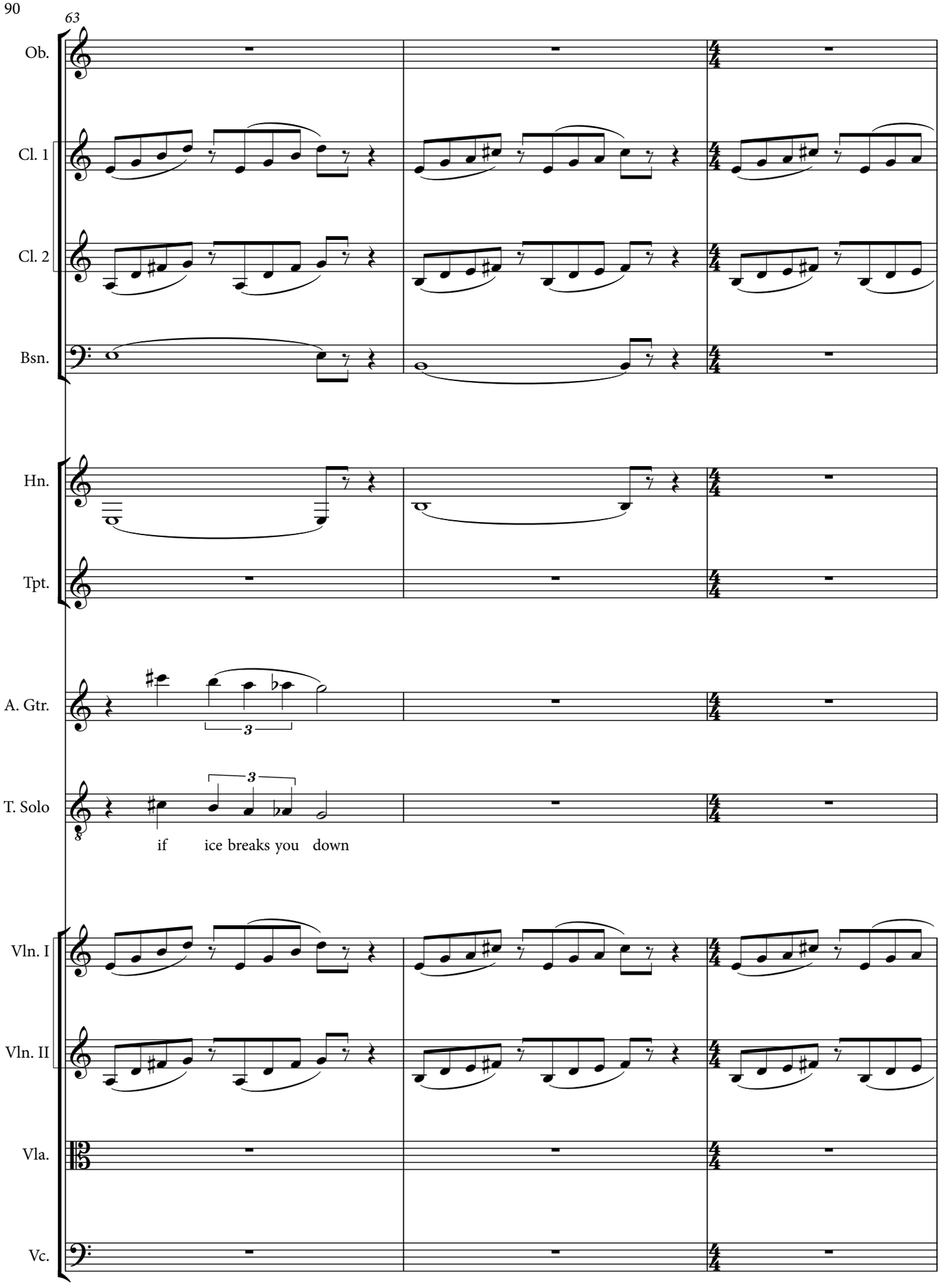
Vc.

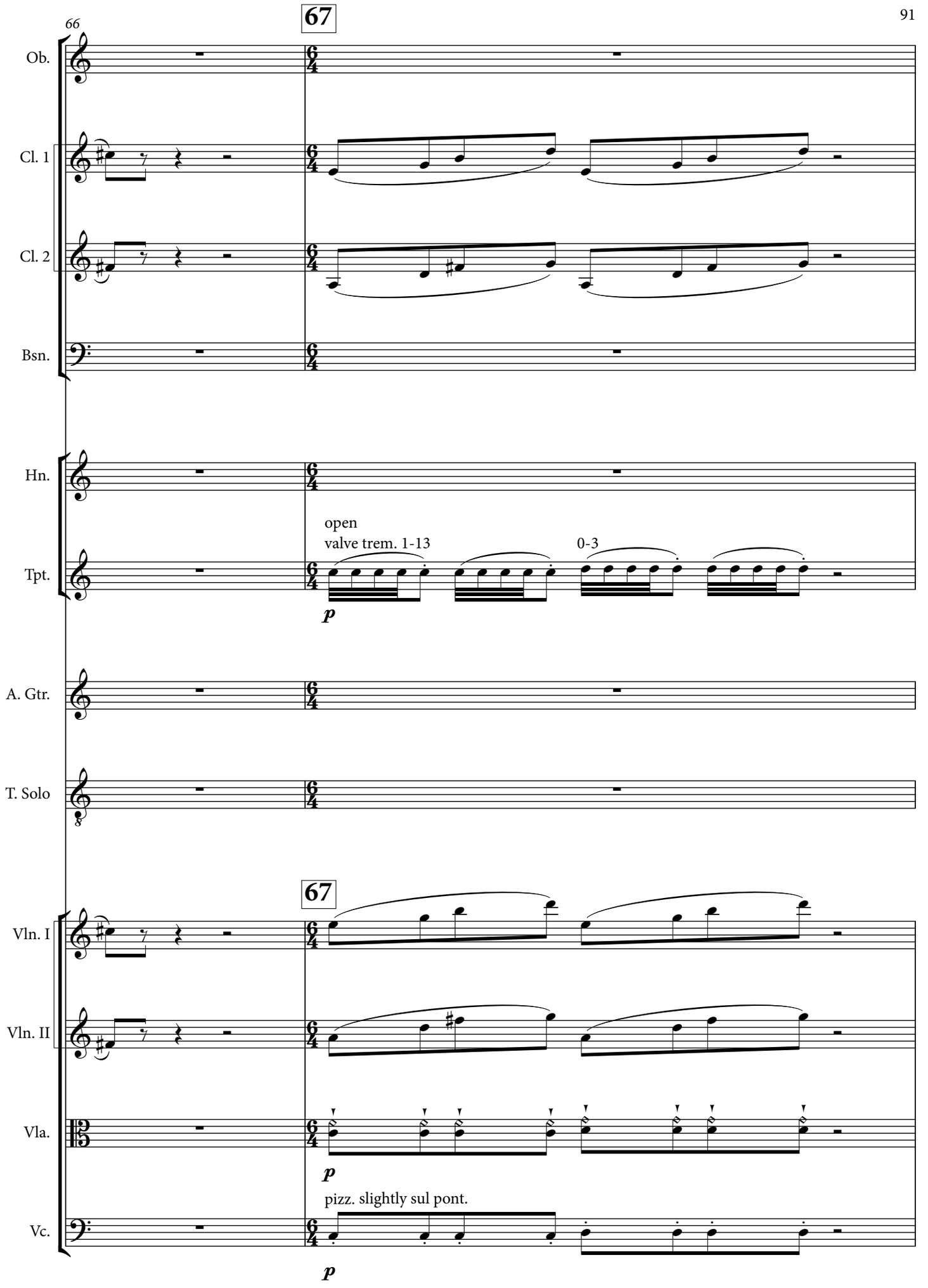
88


57
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
p
3
good - bye, nest, if wind lifts you loose
Vln. I
Vln. II
Vla.
Vc.

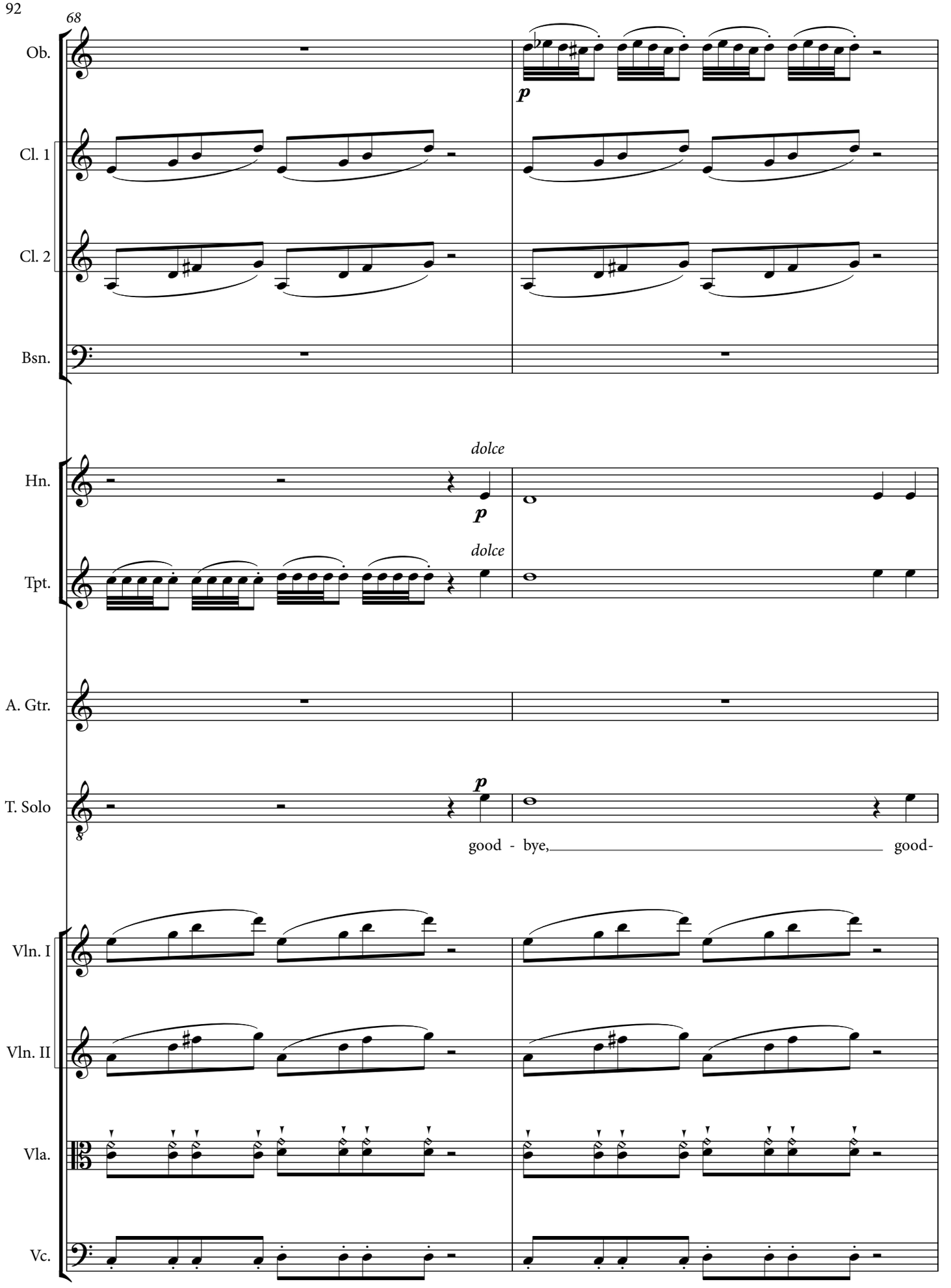

60
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
espress.
p
T. Solo
p
good - bye, shrub,
Vln. I
Vln. II
Vla.
Vc.

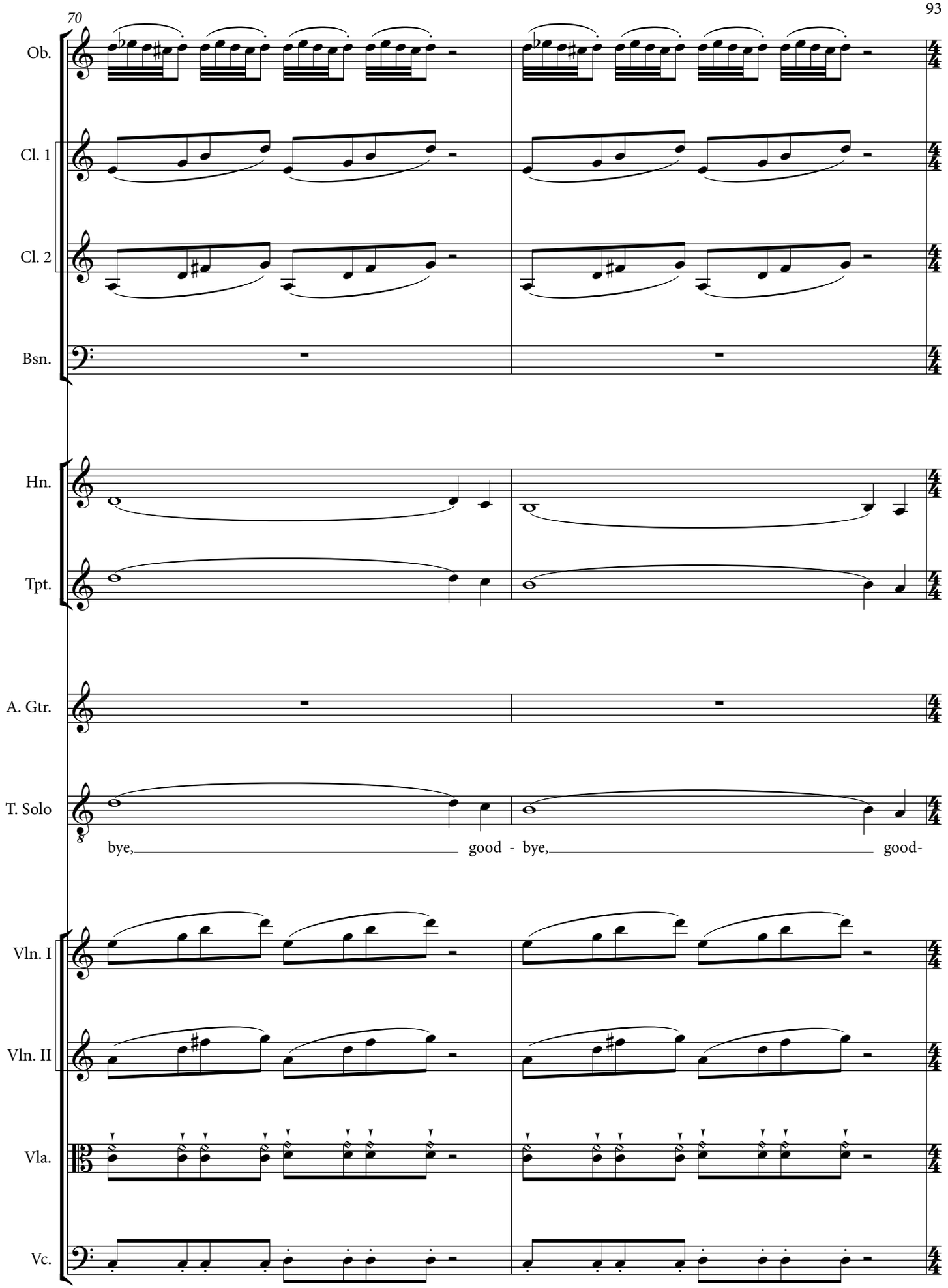
90


63
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
if ice breaks you down
Vln. I
Vln. II
Vla.
Vc.

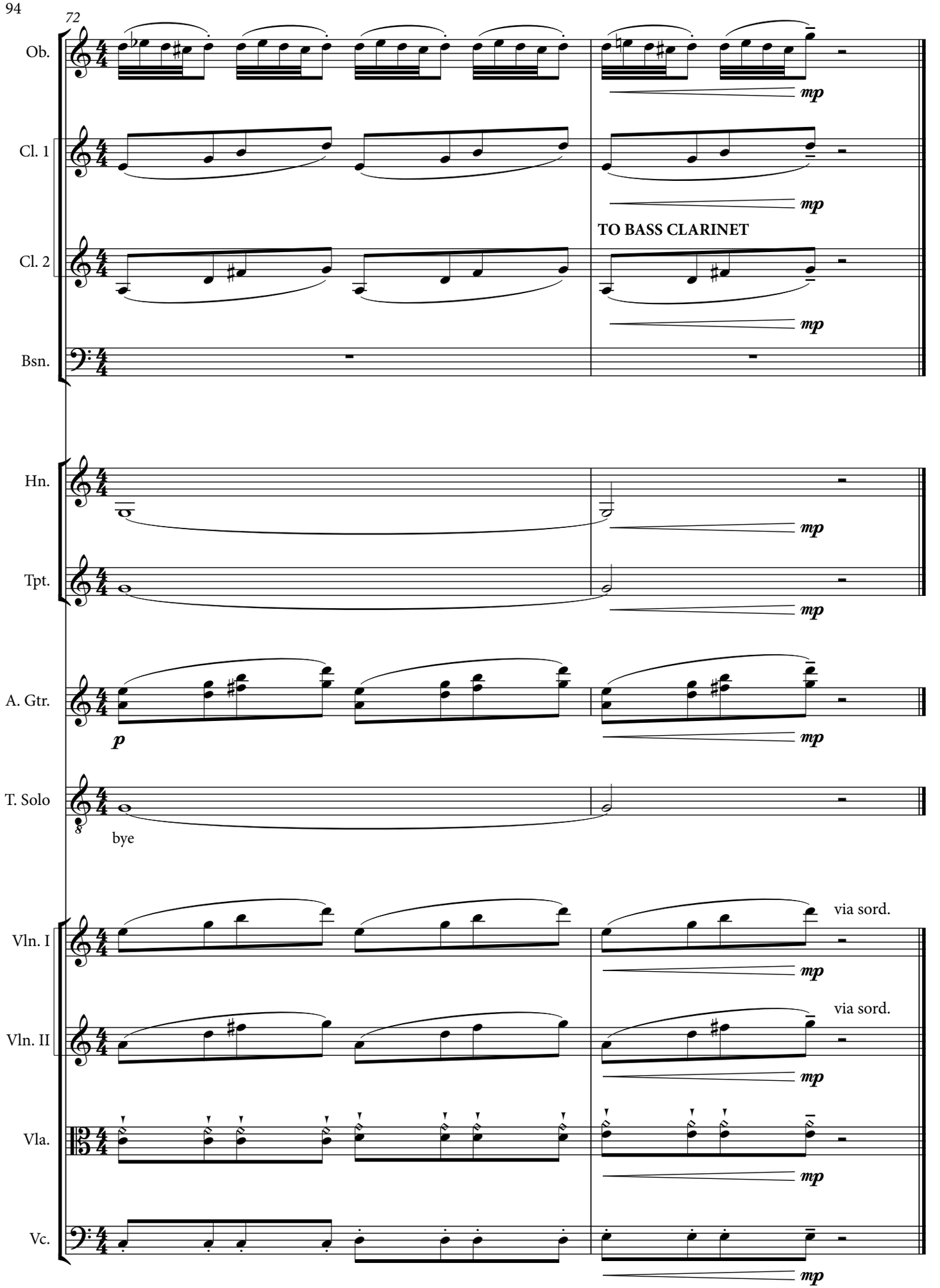

66
67
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
open
valve trem. 1-13
0-3
p
A. Gtr.
T. Solo
67
Vln. I
Vln. II
Vla.
p
pizz. slightly sul pont.
Vc.
p

92


68
Ob.
p
Cl. 1
Cl. 2
Bsn.
dolce
Hn.
p
dolce
Tpt.
A. Gtr.
T. Solo
p
good - bye,
good-
Vln. I
Vln. II
Vla.
Vc.


70
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
bye, good - bye, good-
Vln. I
Vln. II
Vla.
Vc.

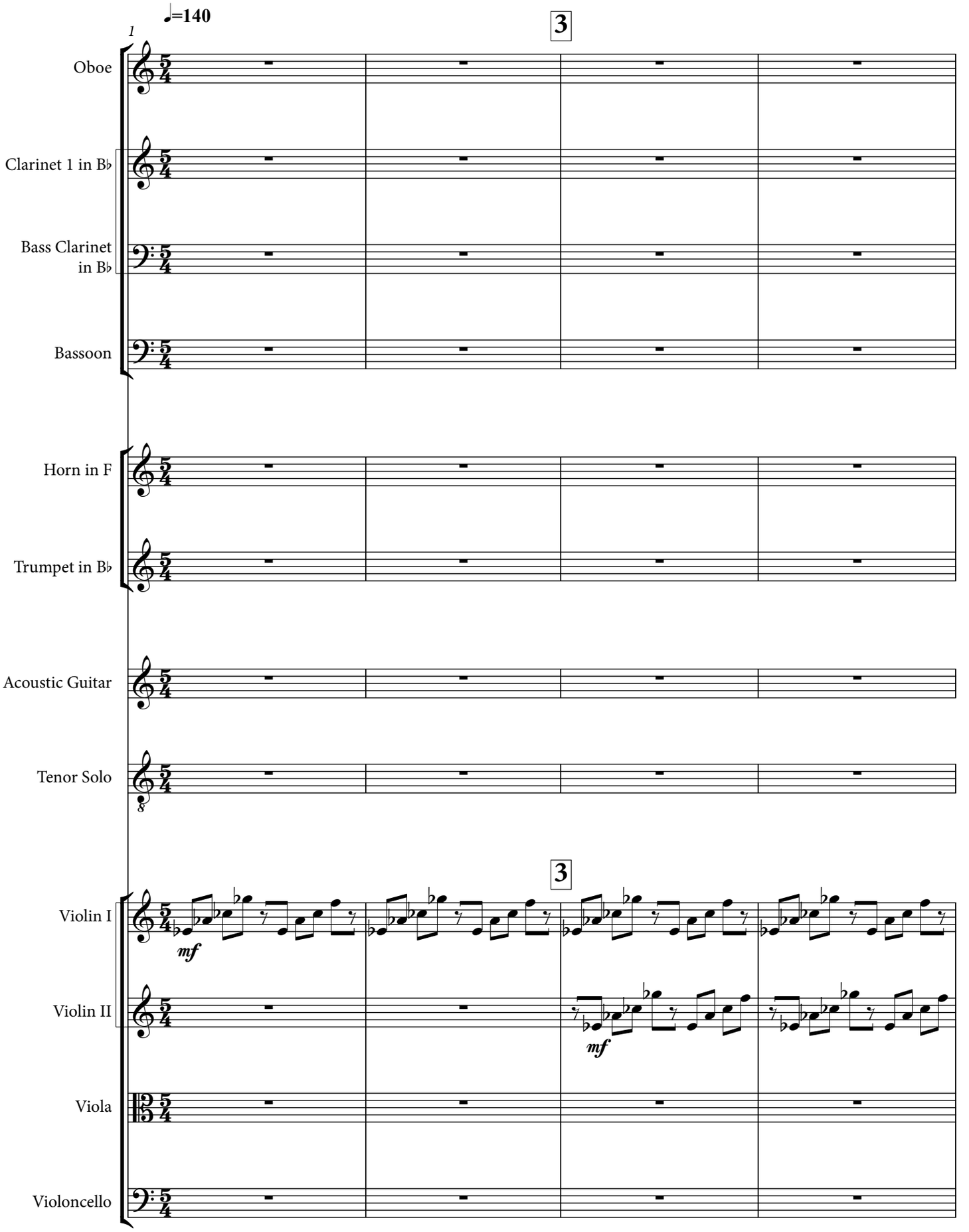
94


72
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
mp
p
TO BASS CLARINET
bye
via sord.
via sord.

CONFIGURATIONS
12

A.R. Ammons

Eric Shanfield



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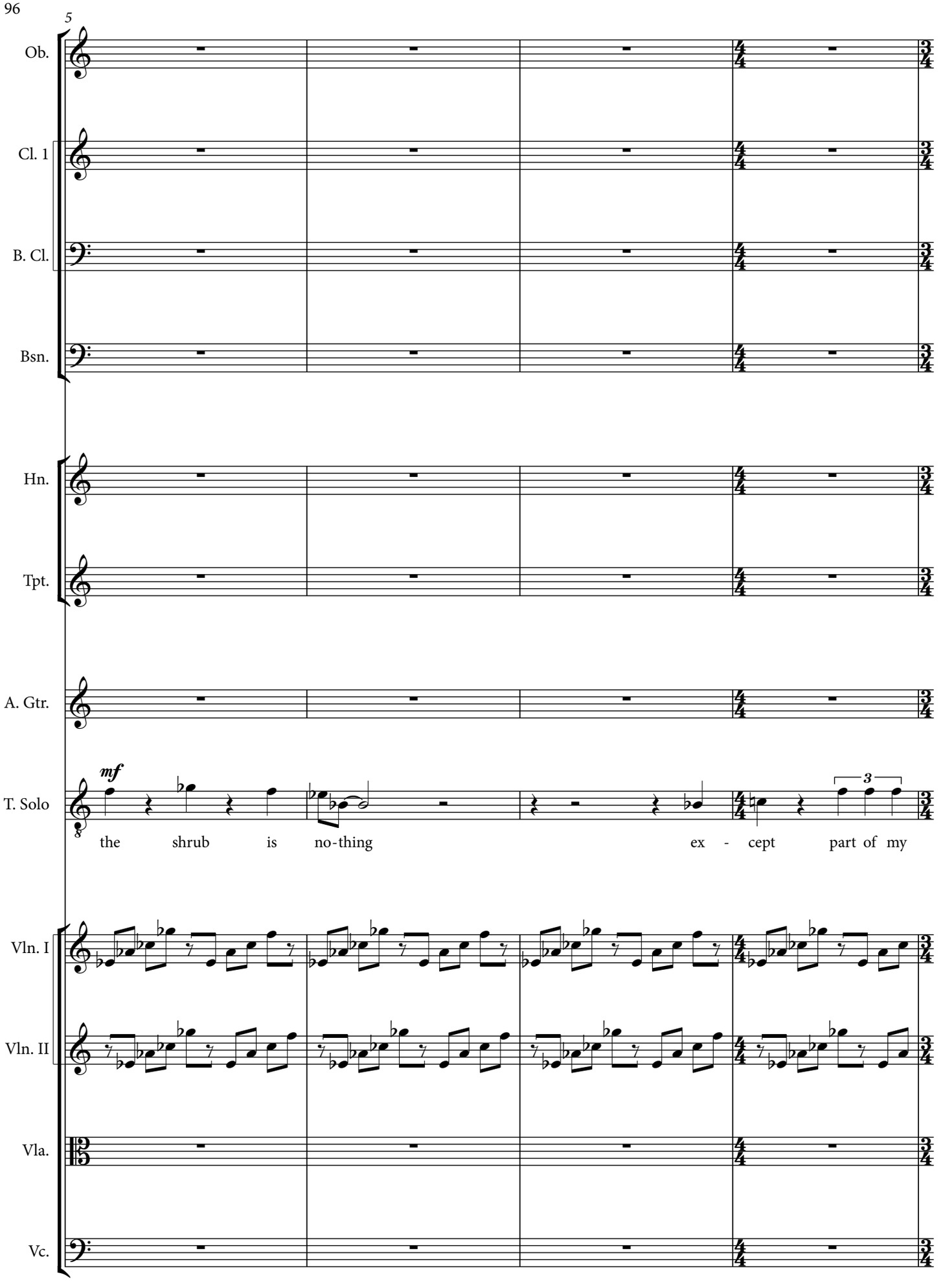
96


5
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
mf
3
the shrub is no-thing ex - cept part of my
Vln. I
Vln. II
Vla.
Vc.

9

9

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

mf

Tpt.

A. Gtr.

T. Solo

song

9

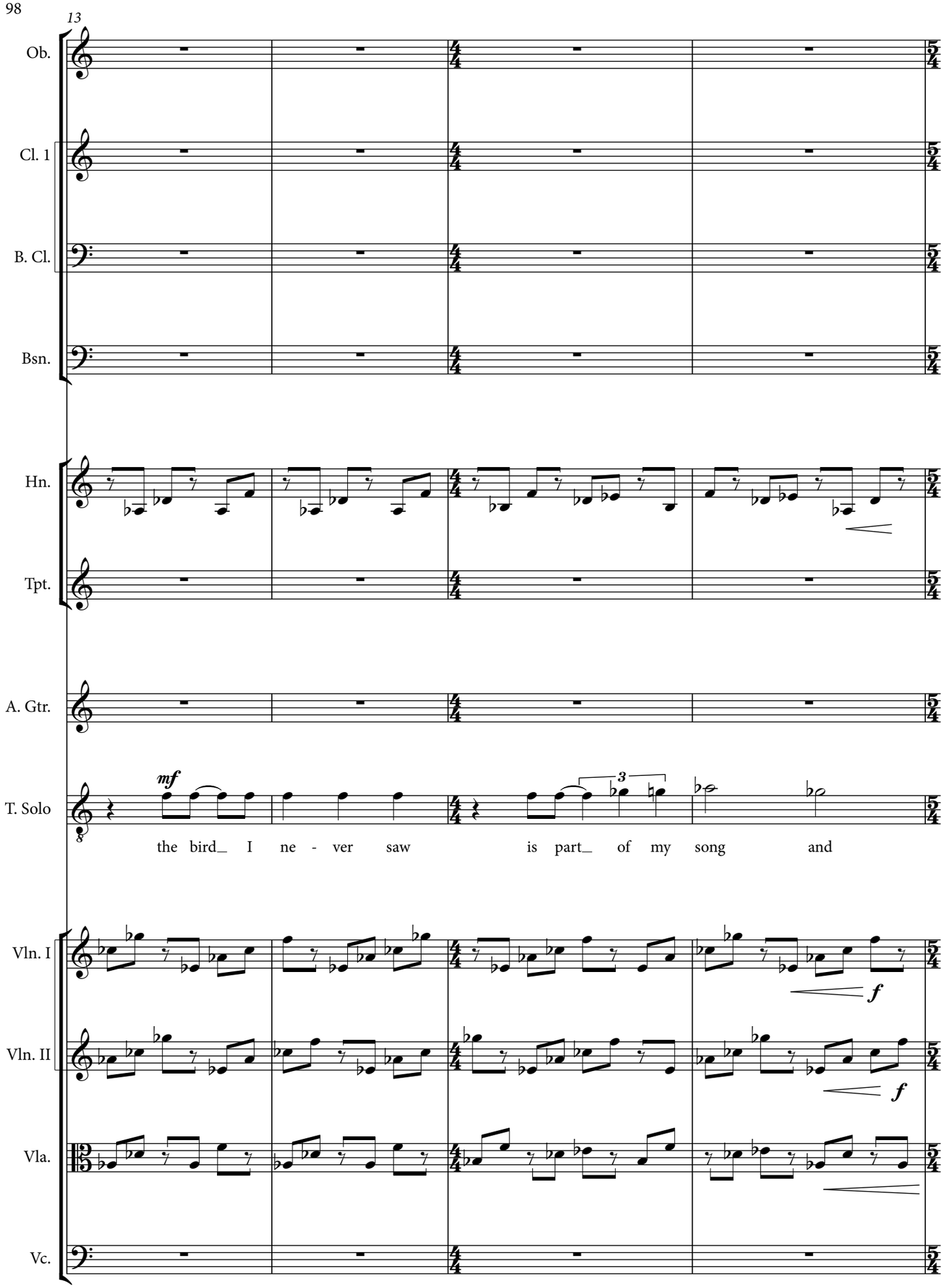
Vln. I

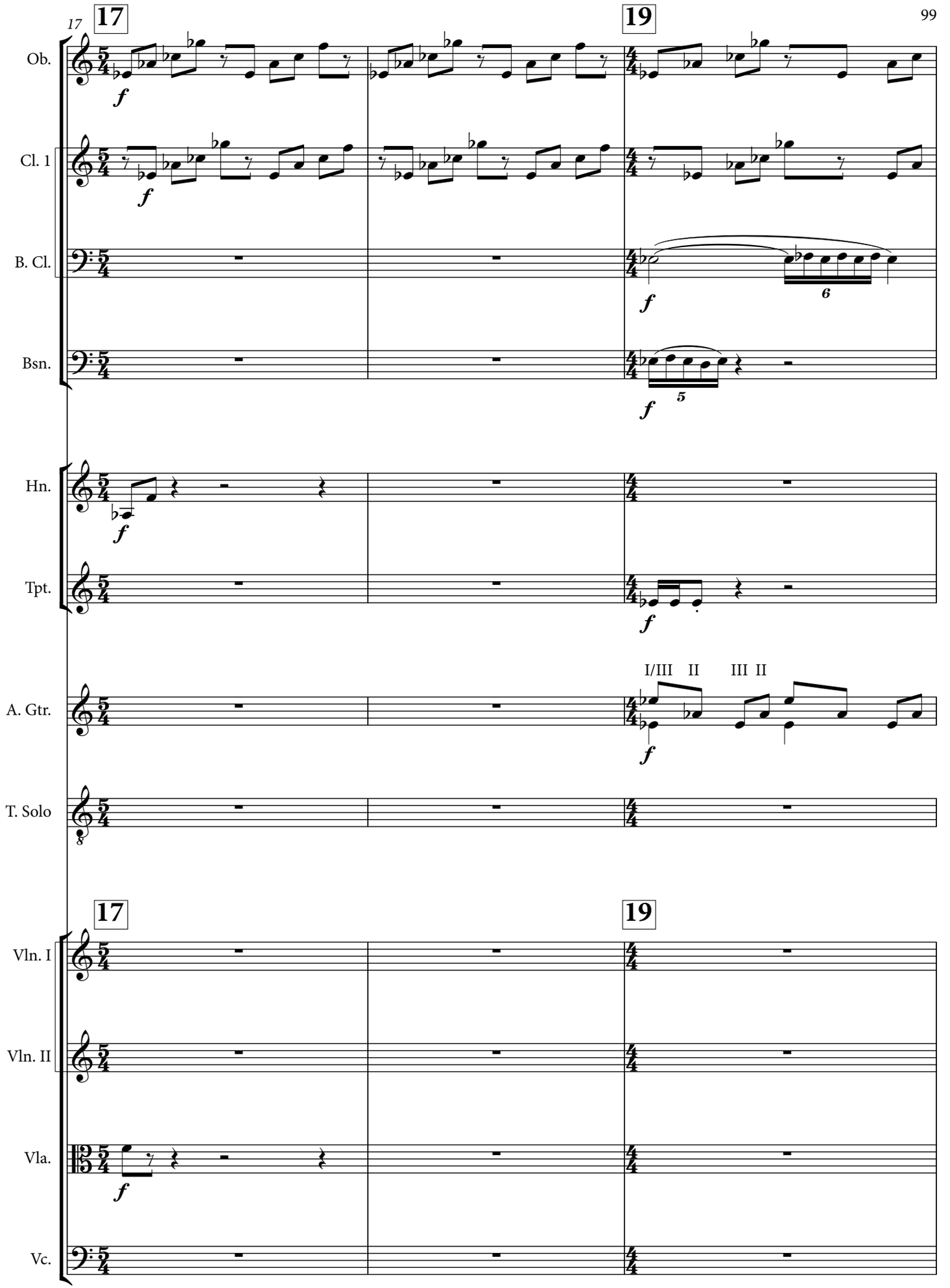
Vln. II

Vla.

mf

Vc.


13
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
mf
3
the bird_ I ne - ver saw is part_ of my song and
Vln. I
Vln. II
Vla.
Vc.
f
f


17
17
19
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
I/III II III II
T. Solo
17
19
Vln. I
Vln. II
Vla.
Vc.

100

20

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

I/V II III

sim.

T. Solo

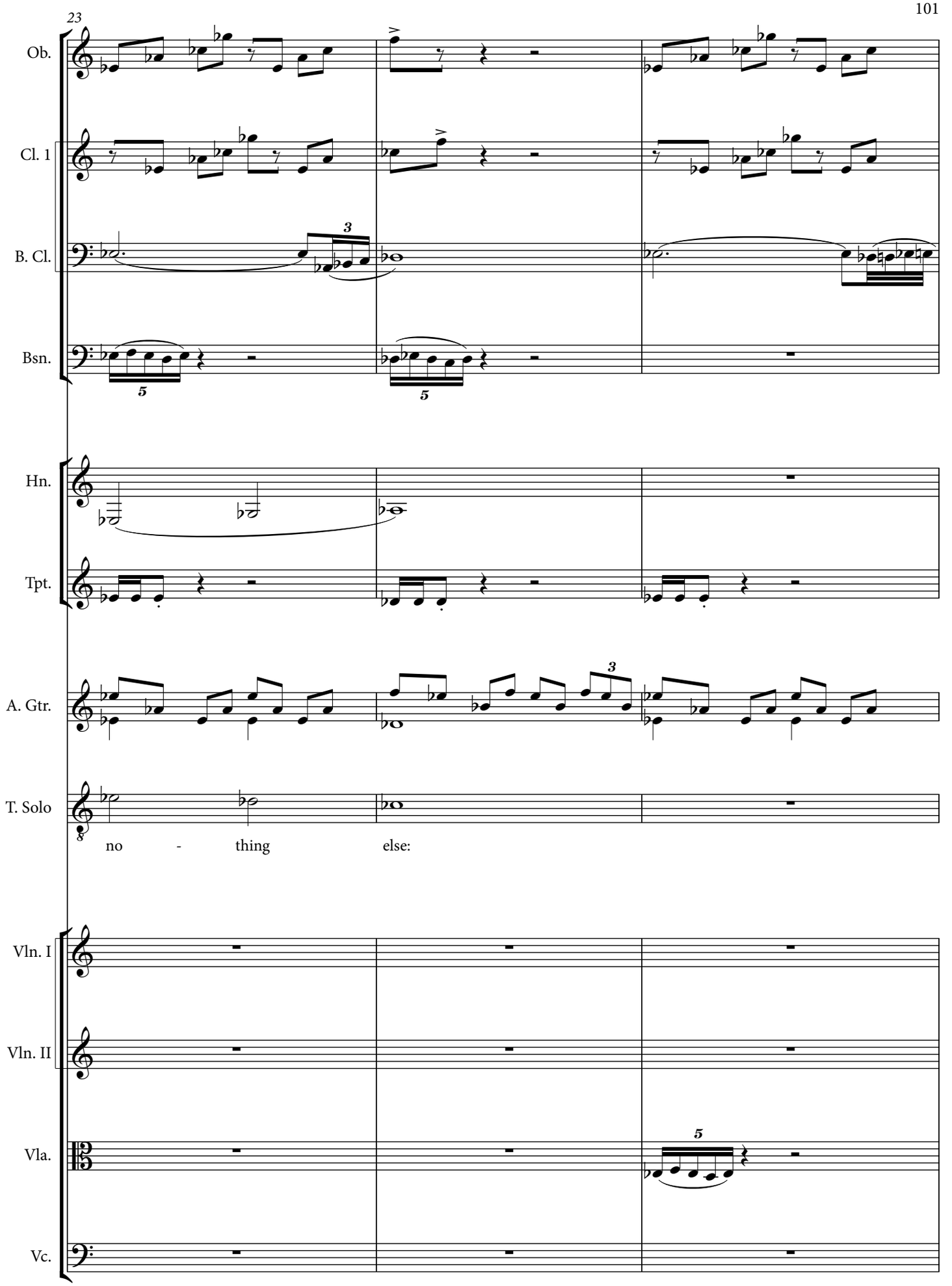
and

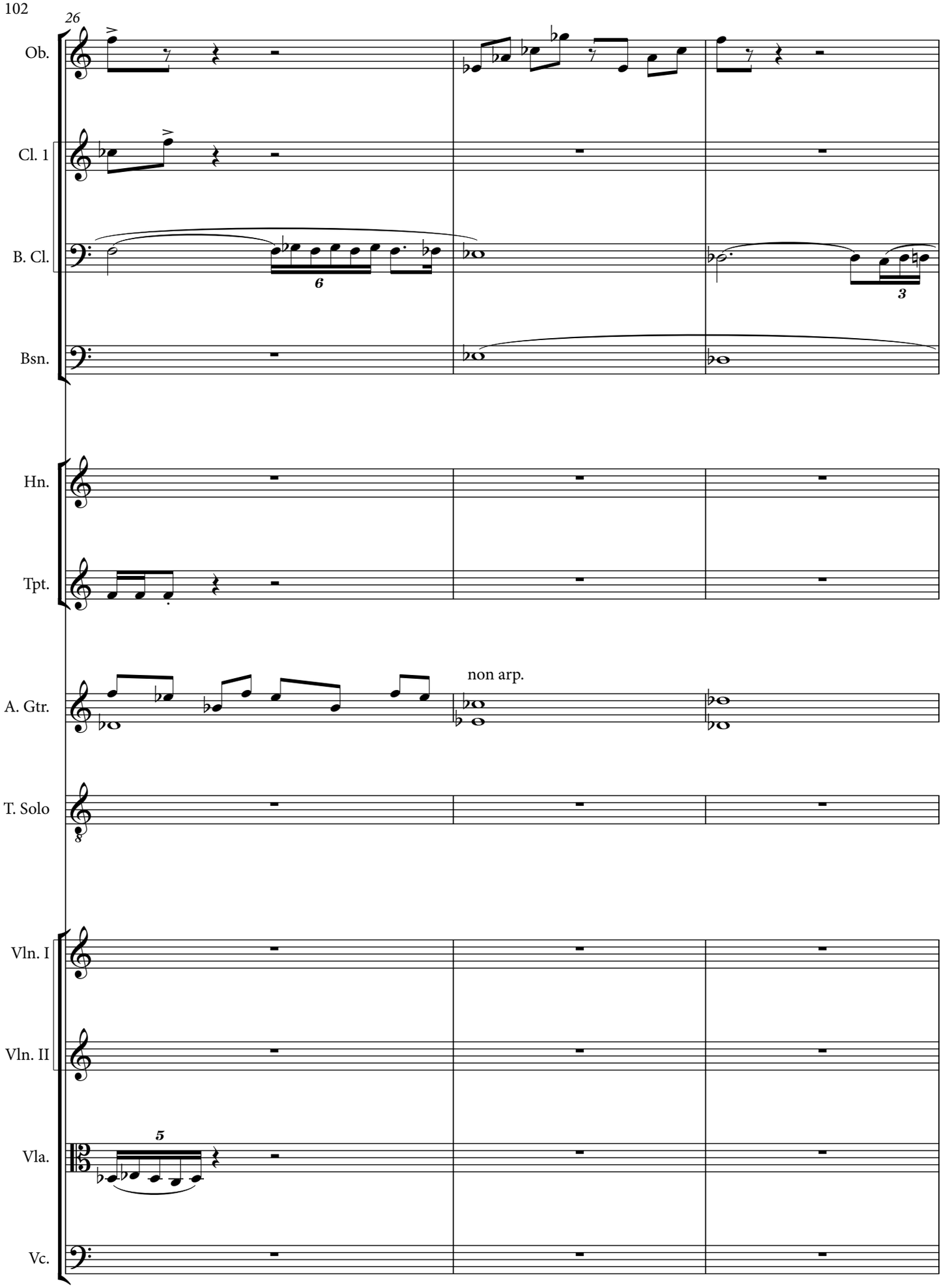
Vln. I

Vln. II

Vla.

Vc.


23
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
no - thing else:
Vln. I
Vln. II
Vla.
Vc.


26
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
non arp.
T. Solo
Vln. I
Vln. II
Vla.
Vc.

29

31

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

f

(the leaves____ are_____ a great ma - ny notes_ I lost

31

Vln. I

Vln. II

Vla.

Vc.

104

33

Ob.

Cl. 1

B. Cl.

mf

Bsn.

mf

Hn.

f

mf

Tpt.

non arp.

A. Gtr.

mf

T. Solo

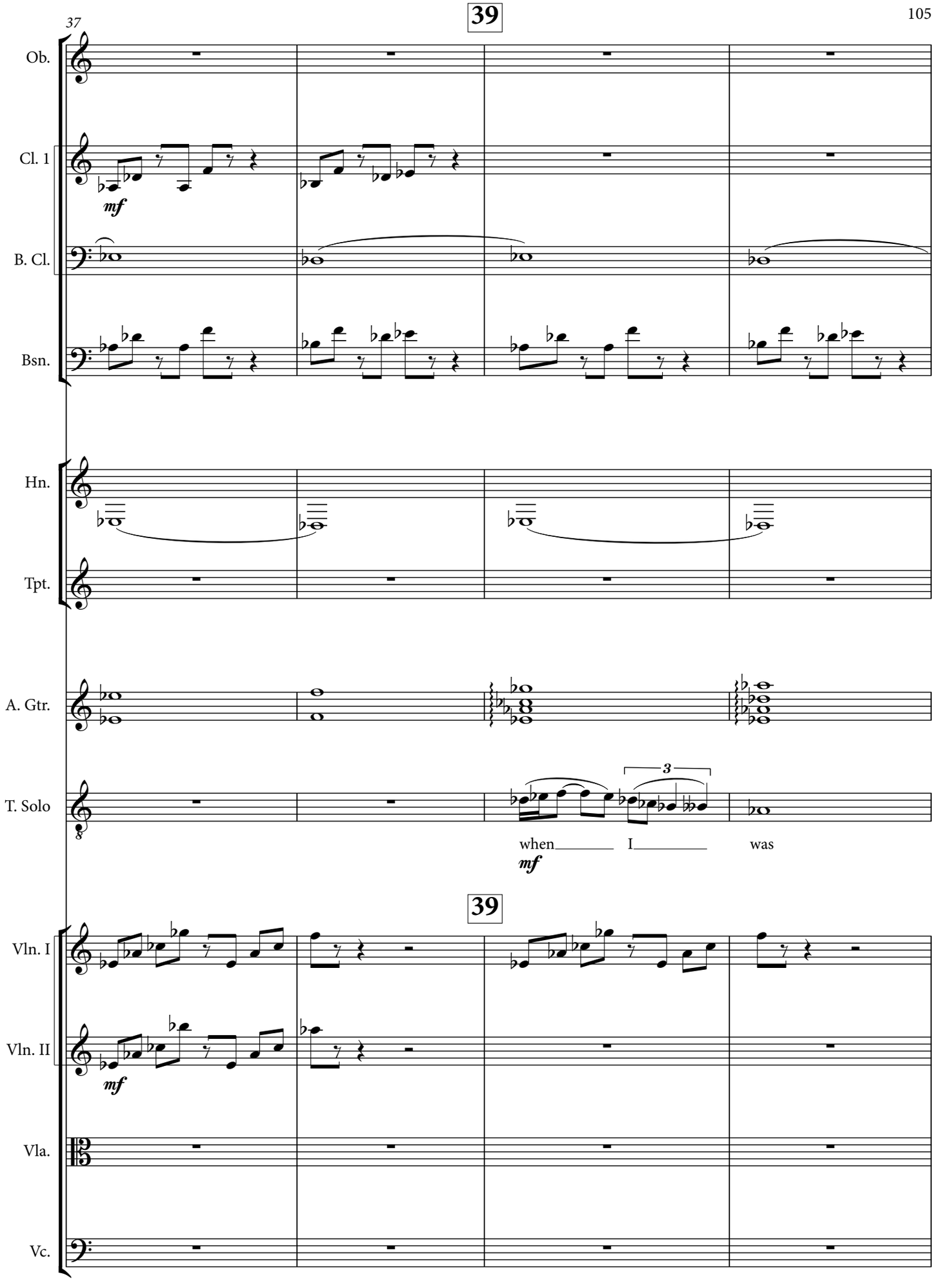
Vln. I

mf

Vln. II

Vla.

Vc.


39
37
Ob.
Cl. 1
mf
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
3
when I was
mf
39
Vln. I
Vln. II
mf
Vla.
Vc.

106

41

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

3

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

Vln. I

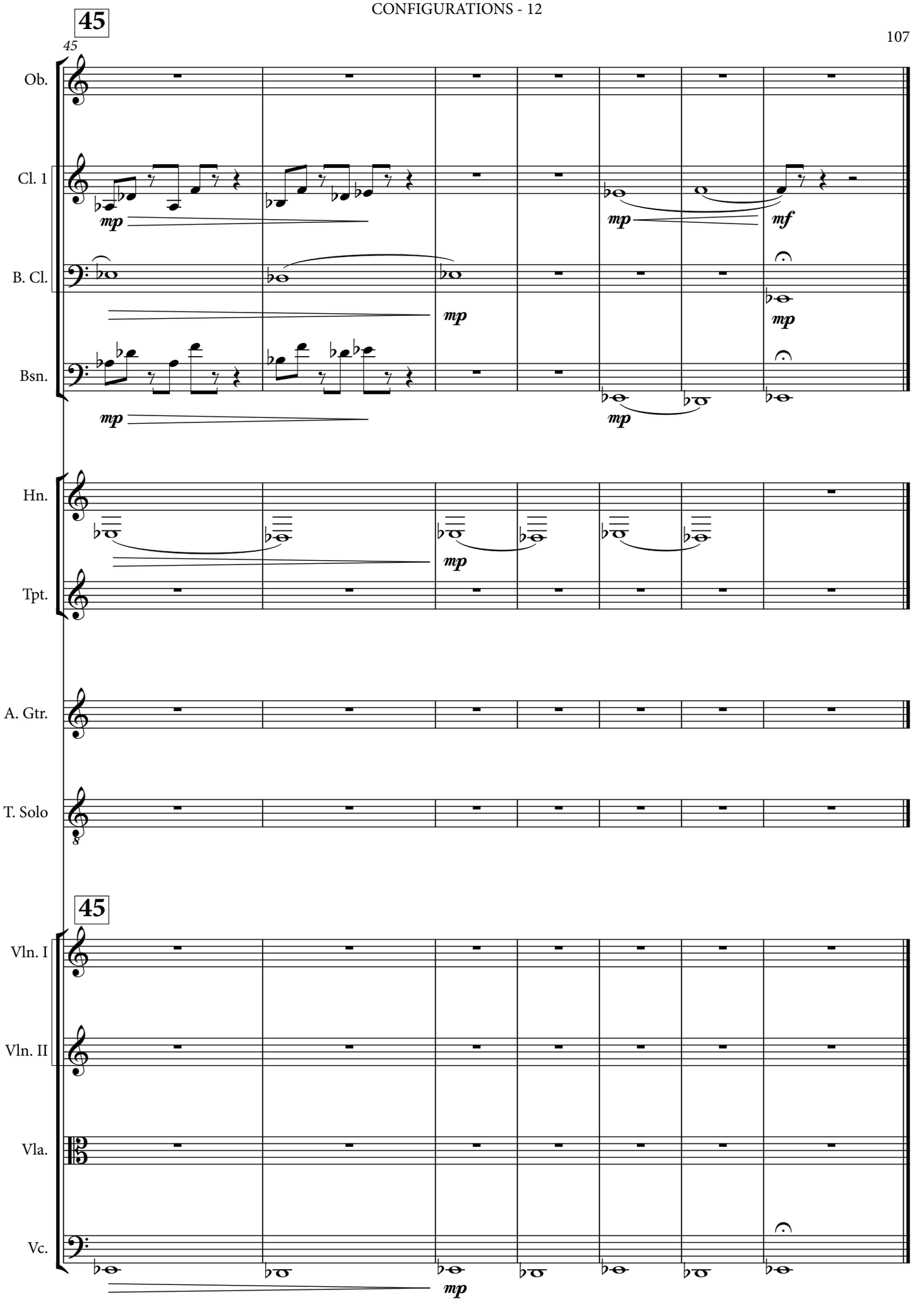
Vln. II

Vla.

Vc.

arco

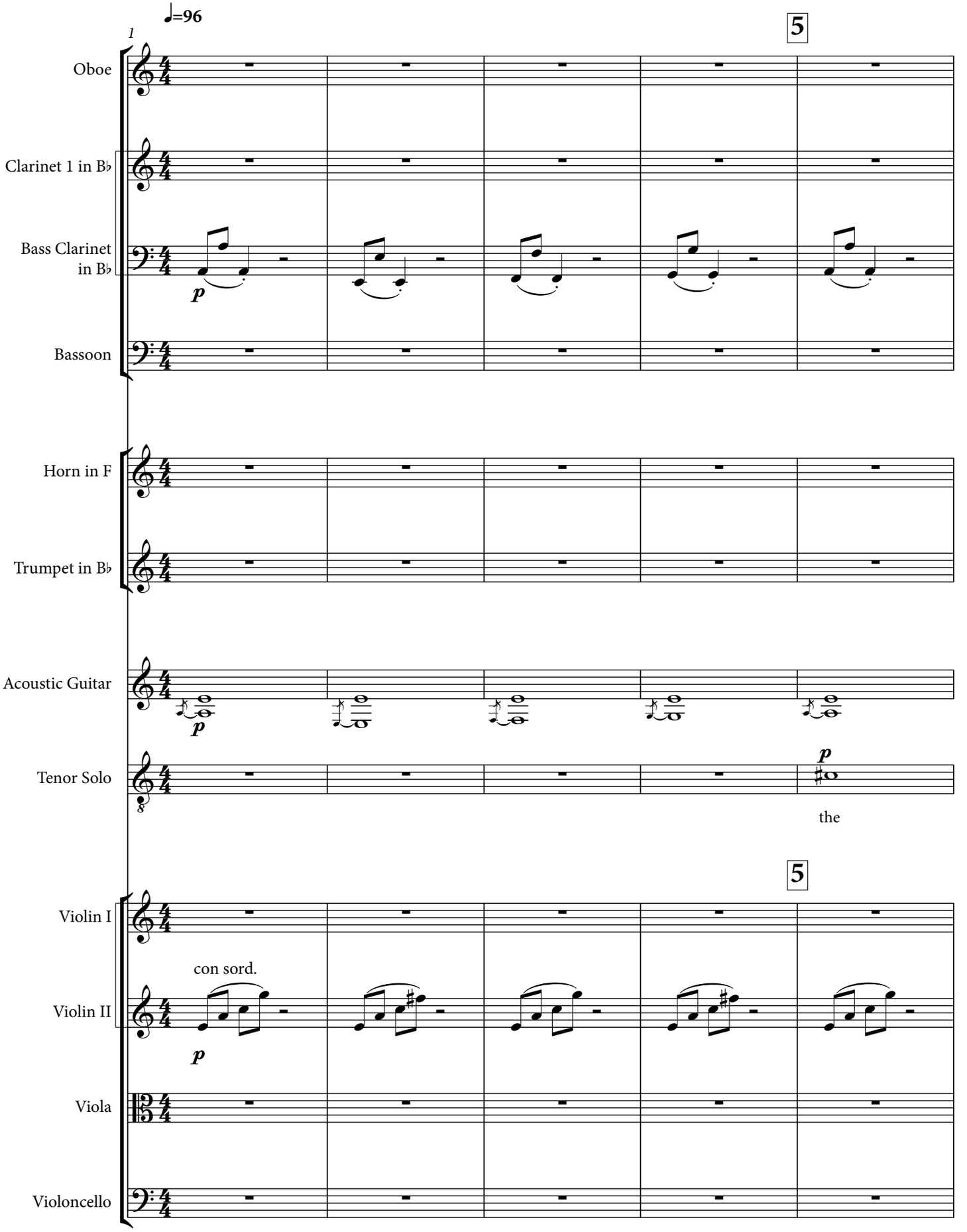
mf


45
45
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
45
Vln. I
Vln. II
Vla.
Vc.
mp
mf

CONFIGURATIONS
13

A.R. Ammons

Eric Shanfield



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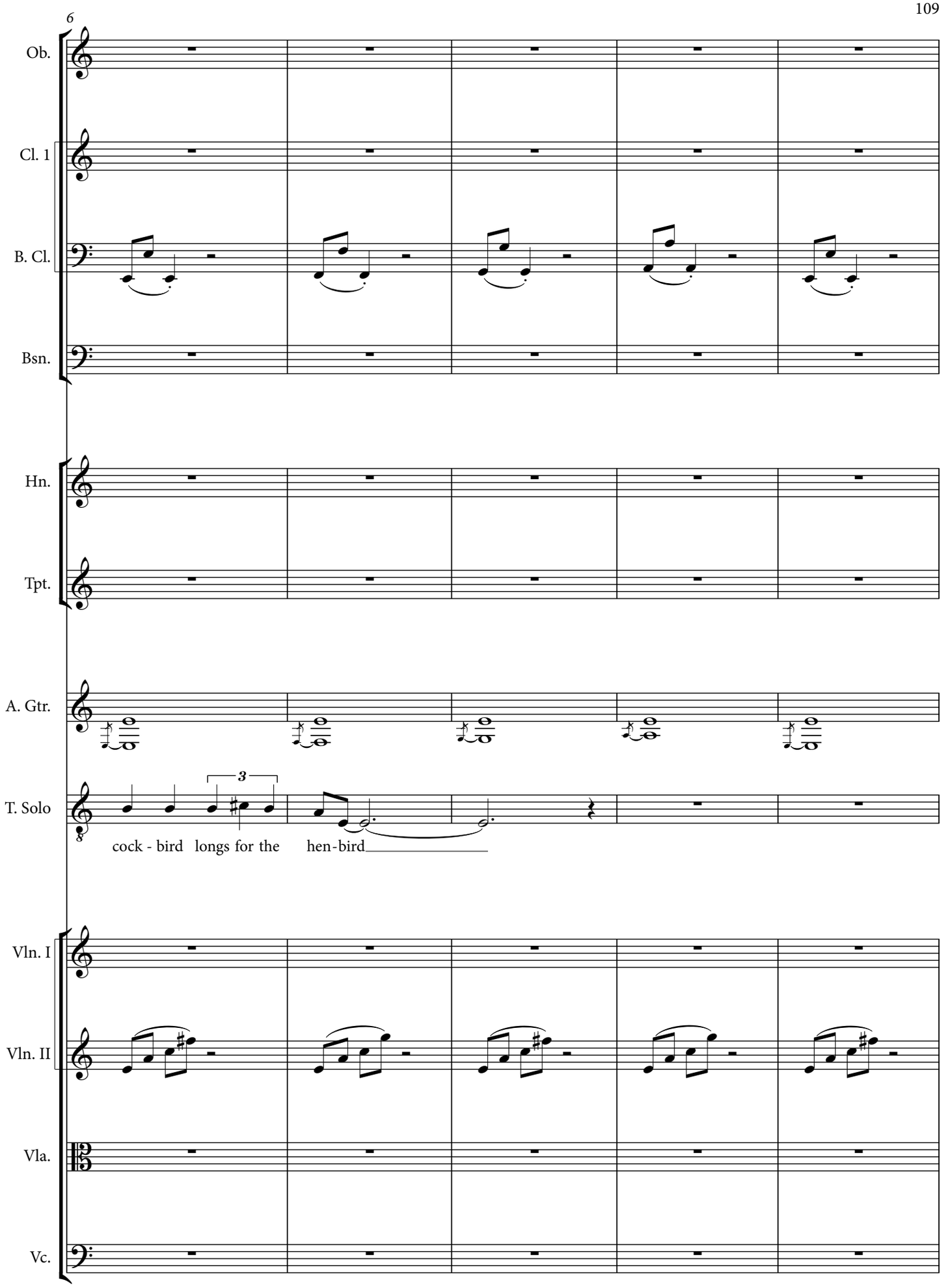

6
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
3
cock - bird longs for the hen-bird
Vln. I
Vln. II
Vla.
Vc.

11

13

Ob.

Cl. 1

mp

B. Cl.

mp

Bsn.

Hn.

Tpt.

A. Gtr.

mp

T. Solo

13

con sord.

Vln. I

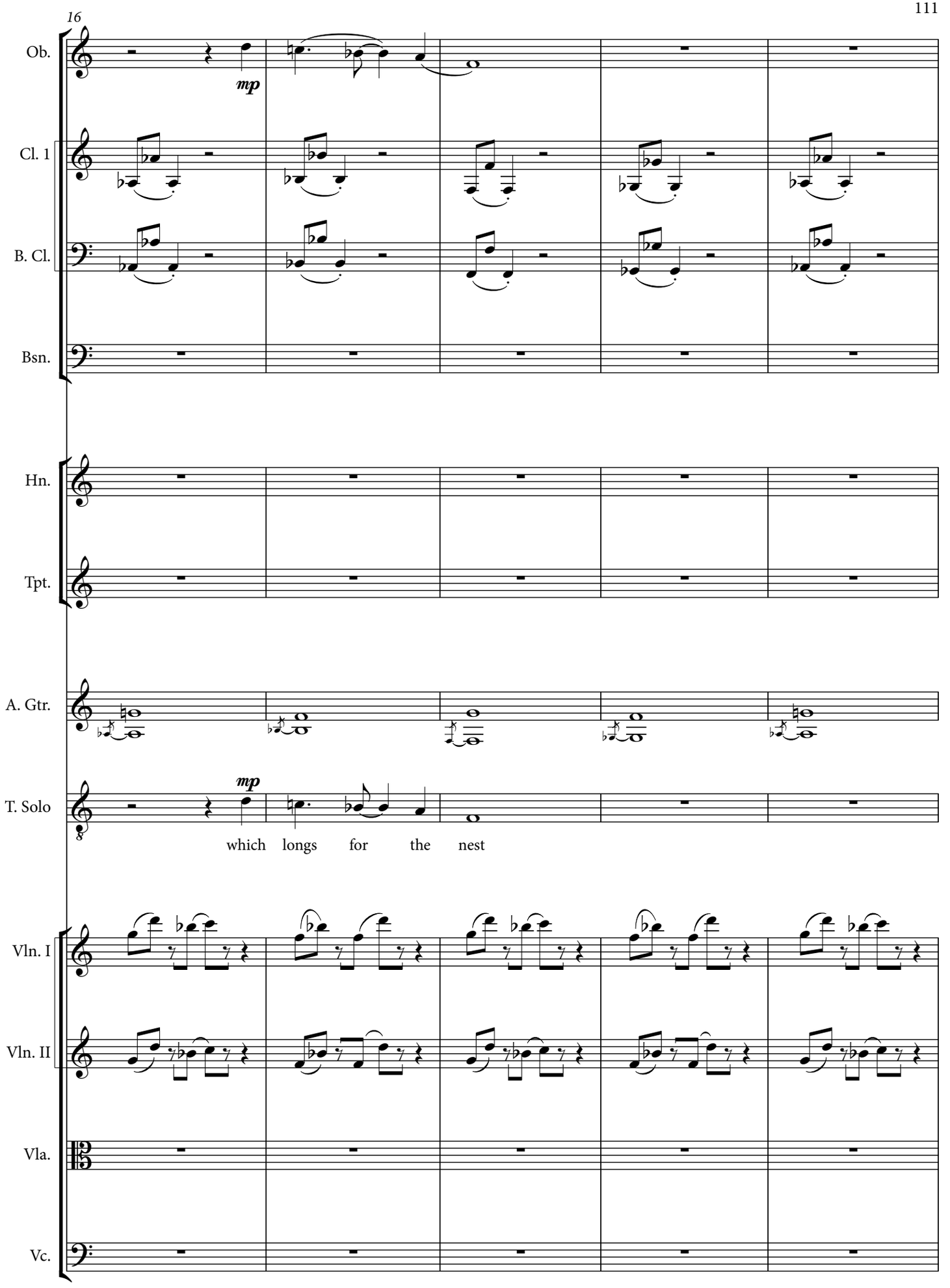
mp

Vln. II

mp

Vla.

Vc.


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.

112

21

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

via sord.

Vln. II

con sord.

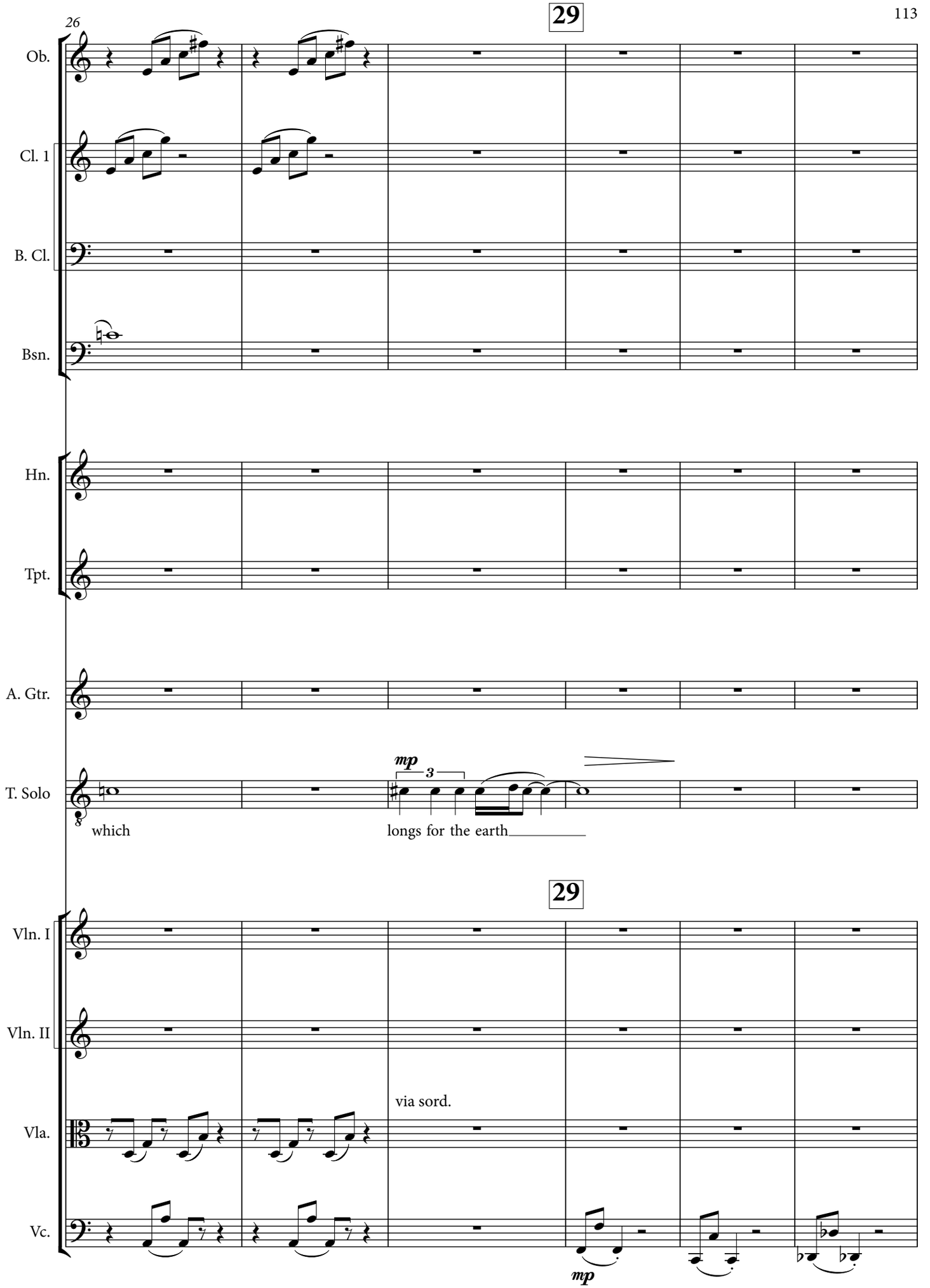
Vla.

mf

con sord.

Vc.

mf


29
26
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
mp
3
which
longs for the earth
29
Vln. I
Vln. II
Vla.
Vc.
via sord.
mp

32

36 rit.

Ob.

Cl. 1

p

B. Cl.

p

Bsn.

Hn.

Tpt.

non arp.

A. Gtr.

p

T. Solo

mp

which longs for the sun

which longs for

36 rit.

Vln. I

Vln. II

Vla.

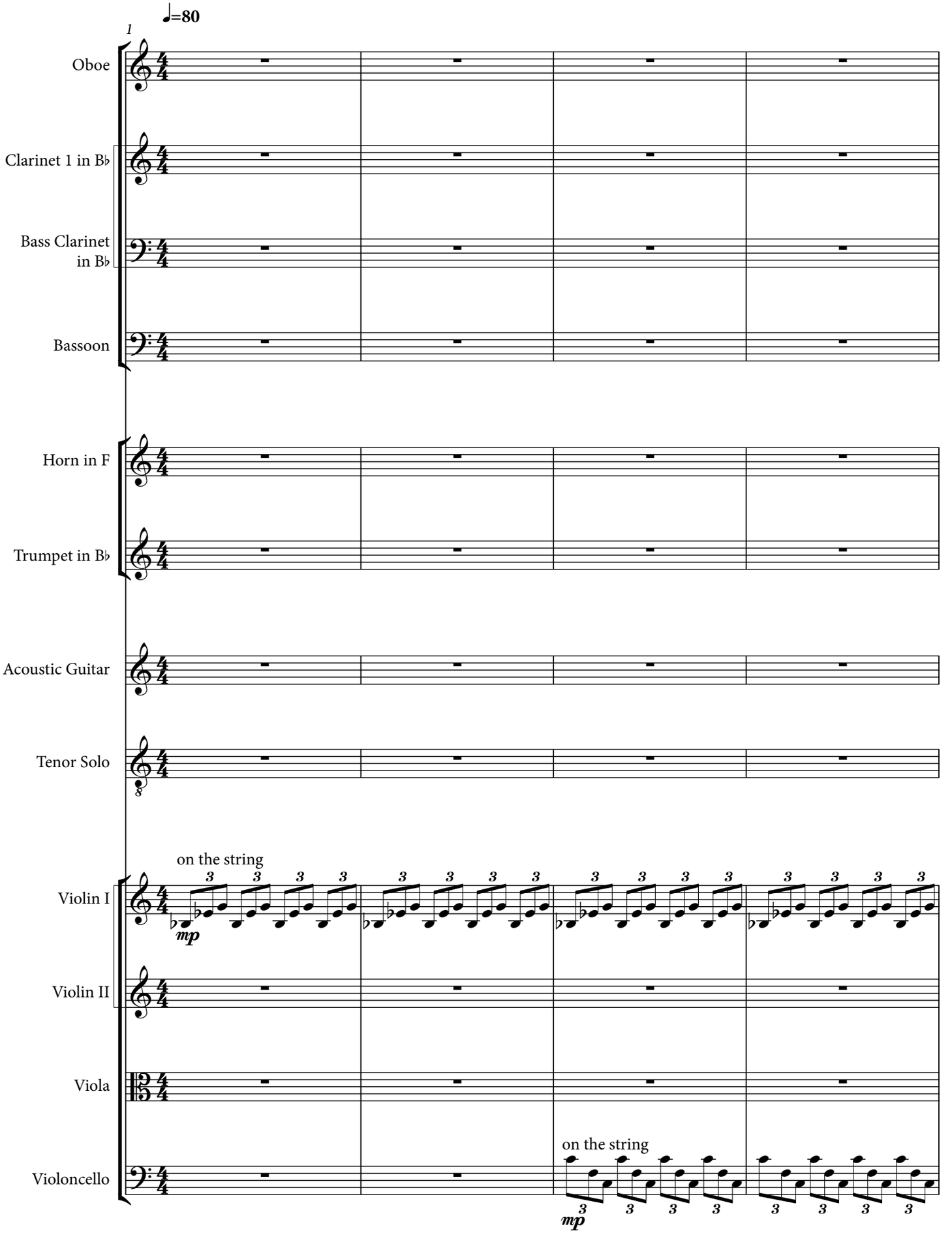
via sord.

Vc.

CONFIGURATIONS
14

A.R. Ammons

Eric Shanfield



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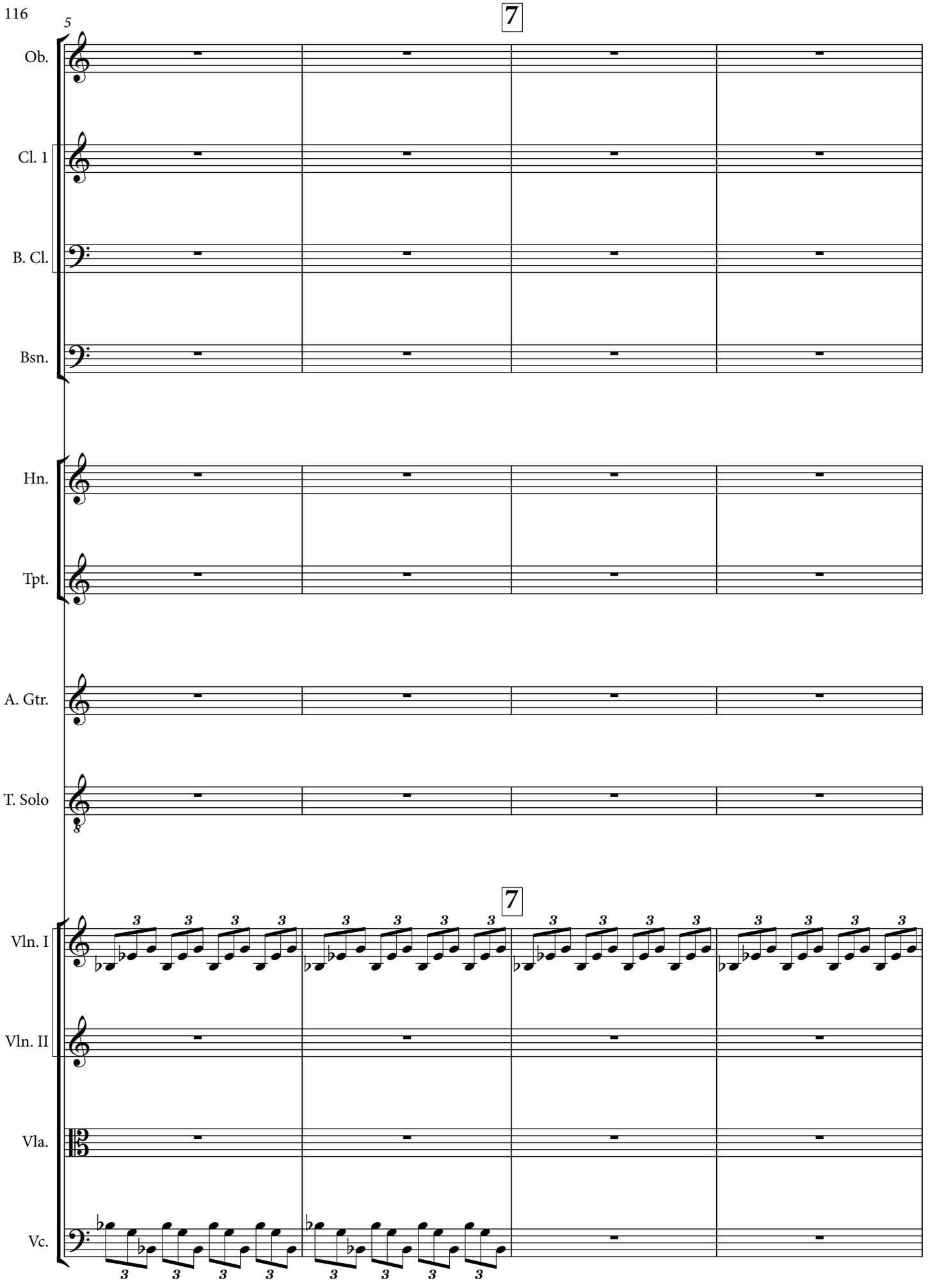
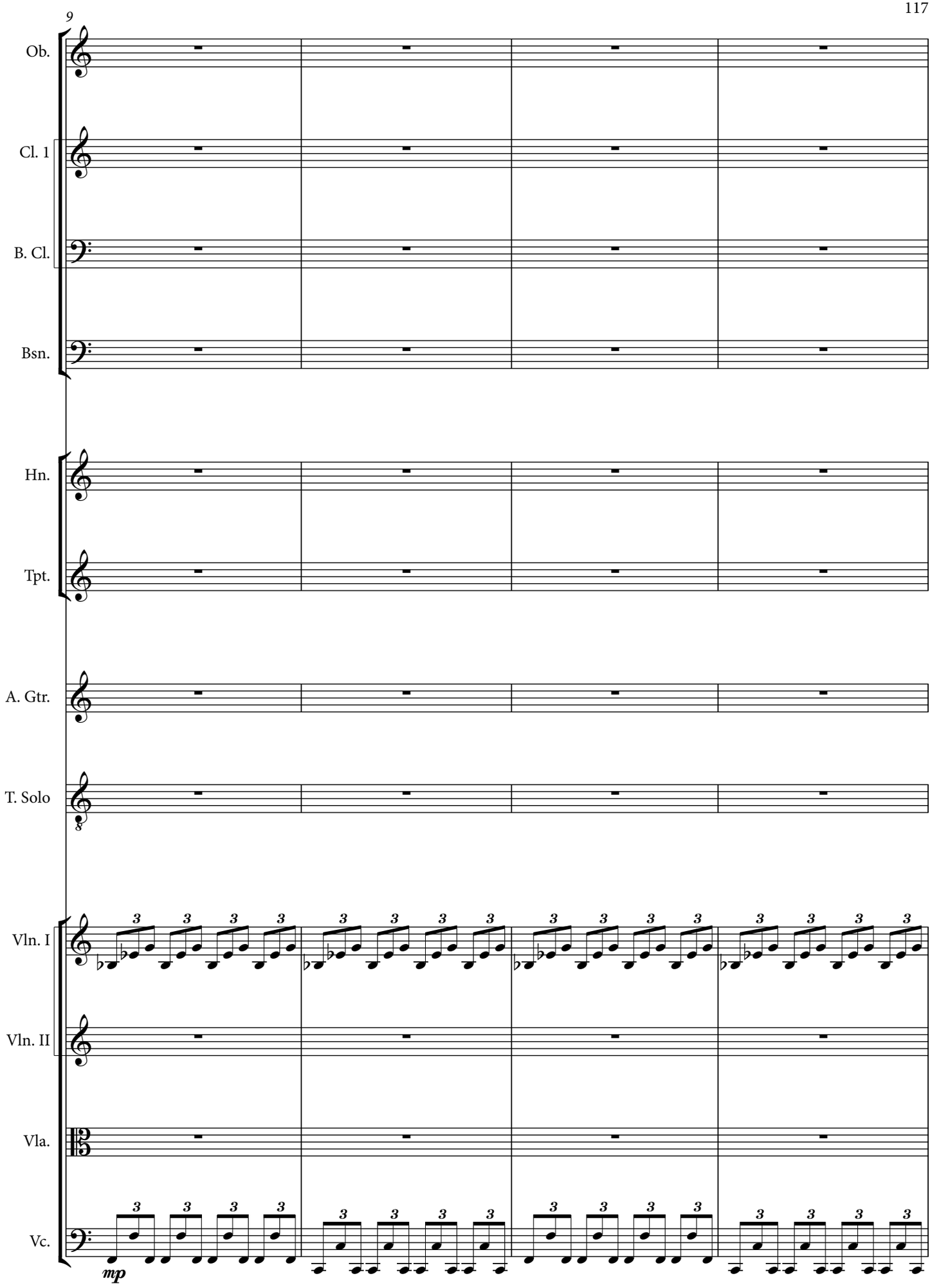
116




9
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
mp

118

13

13

Ob.

Solo

mp

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

13

Vln. I

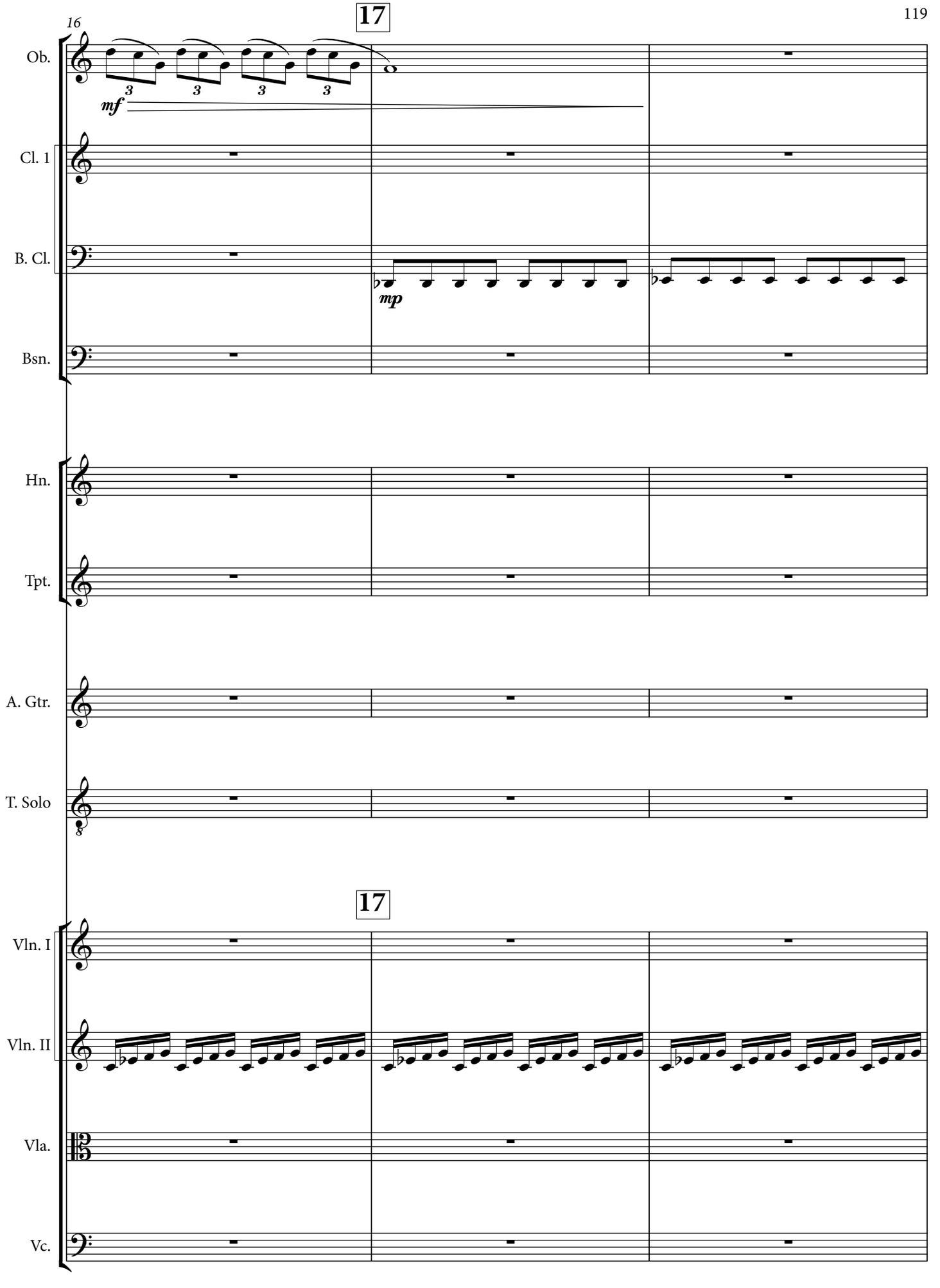
on the string

Vln. II

mp

Vla.

Vc.


17
16
Ob.
mf
Cl. 1
B. Cl.
mp
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
17
Vln. I
Vln. II
Vla.
Vc.

120

19

21

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

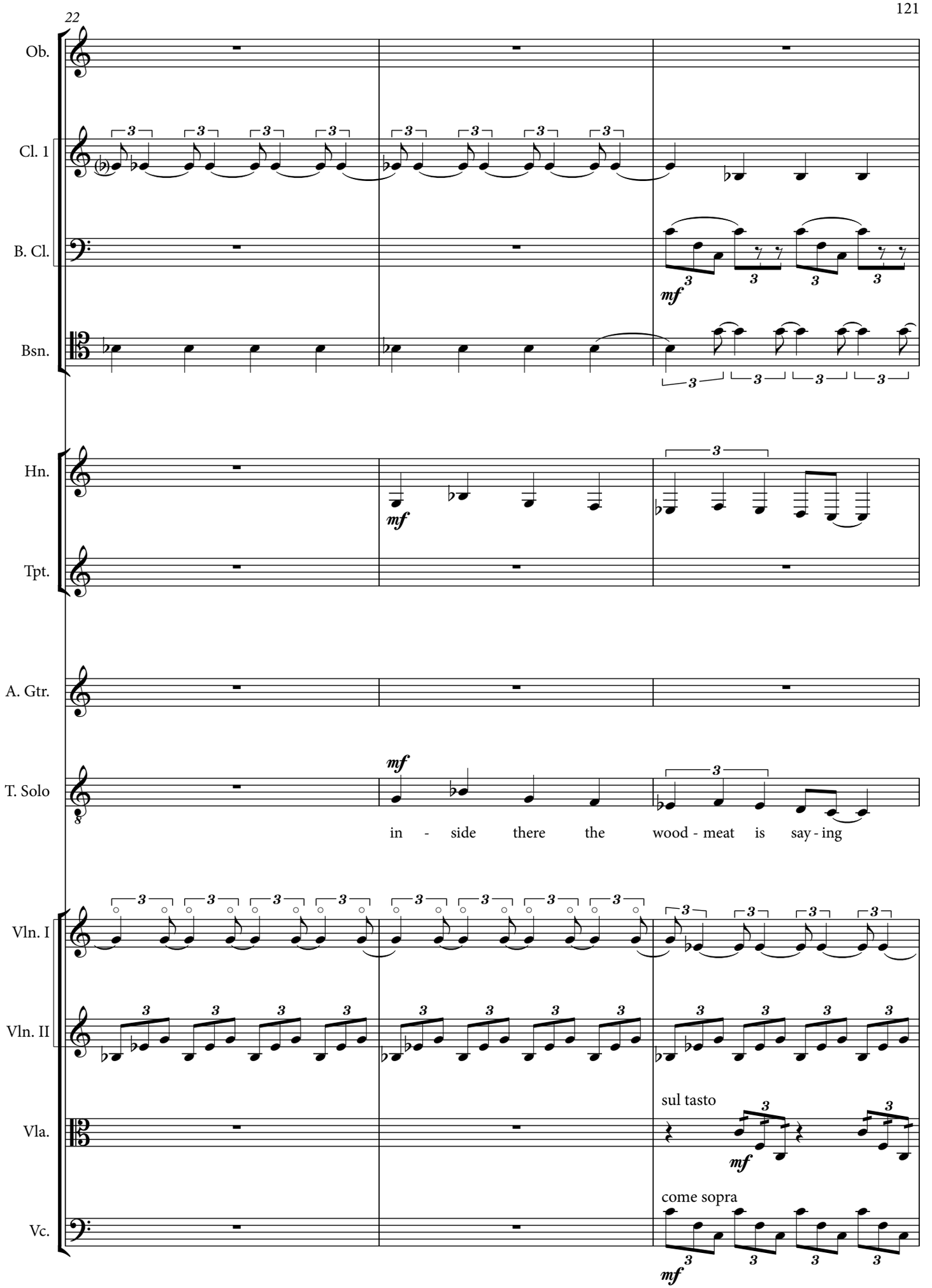
21

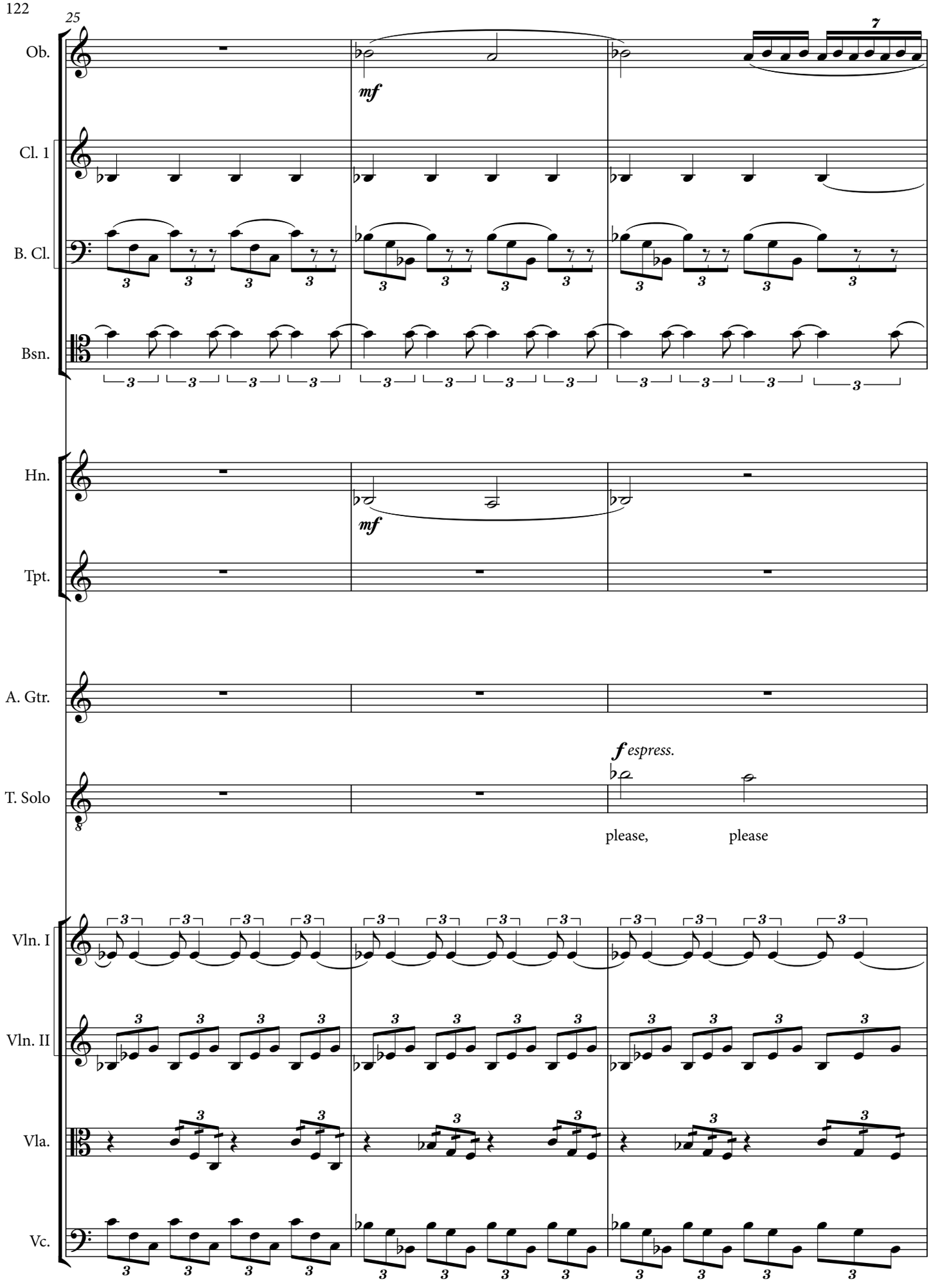
Vln. I

Vln. II

Vla.

Vc.


22
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
mf
in - side there the wood - meat is say - ing
Vln. I
Vln. II
Vla.
sul tasto
Vc.
come sopra


25
Ob.
mf
7
Cl. 1
B. Cl.
Bsn.
Hn.
mf
Tpt.
A. Gtr.
f espress.
T. Solo
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

norm.

Vla.

mf

Vc.

mf

31

33

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

33

Vln. I

on the string

mf

Vln. II

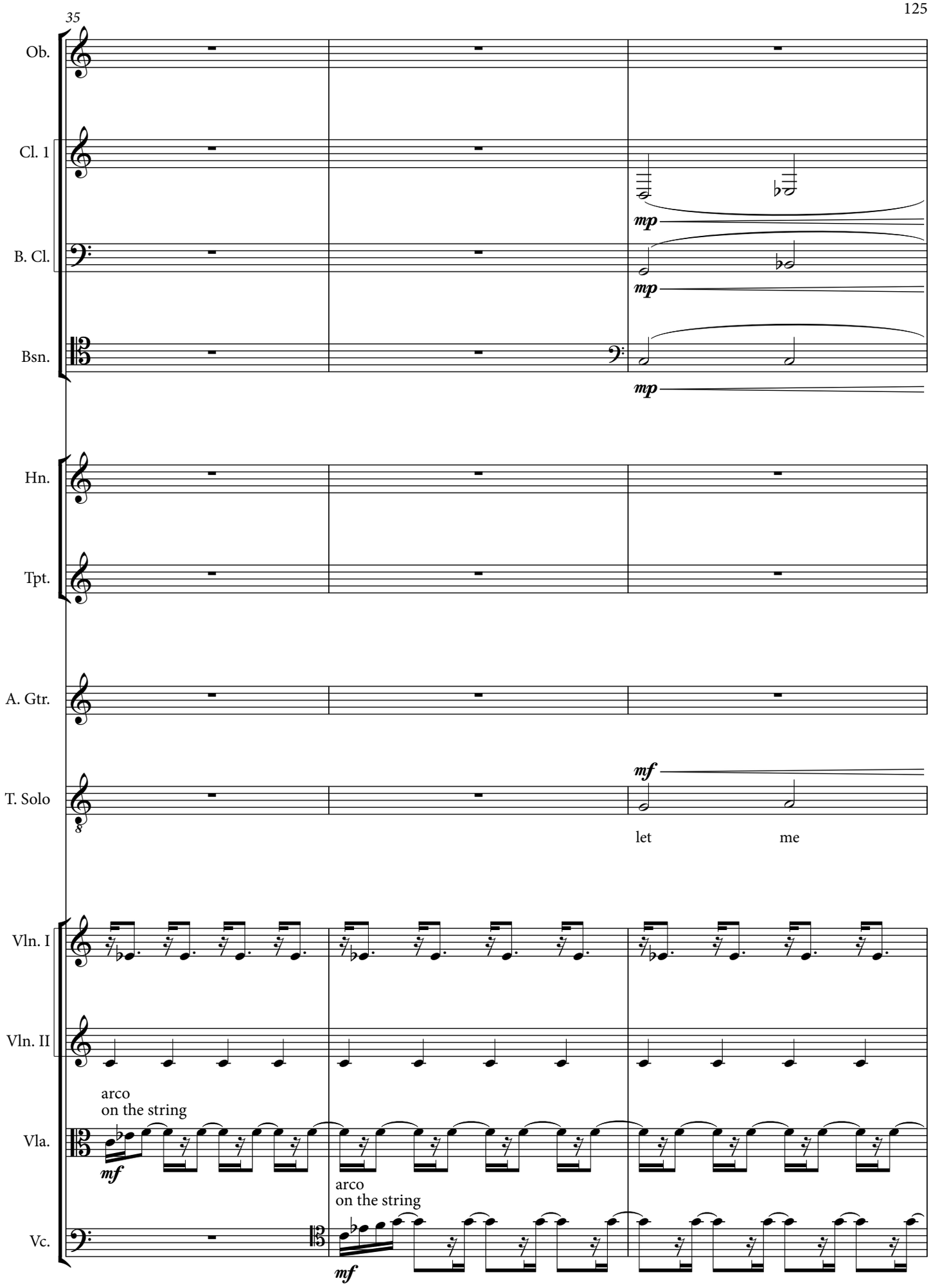
on the string

Vla.

pizz.

Vc.

pizz.


35
Ob.
Cl. 1
B. Cl.
Bsn.
mp
mp
mp
Hn.
Tpt.
A. Gtr.
T. Solo
mf
let
me
Vln. I
Vln. II
arco
on the string
Vla.
mf
arco
on the string
Vc.
mf

126

38

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

ff

let the sap go

Vln. I

Vln. II

f

Vla.

f

Vc.

41

41

Ob.

Cl. 1

f

B. Cl.

f

Bsn.

f

Hn.

Tpt.

A. Gtr.

T. Solo

41

Vln. I

f

Vln. II

Vla.

off the string

Vc.

f

128

44

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

f

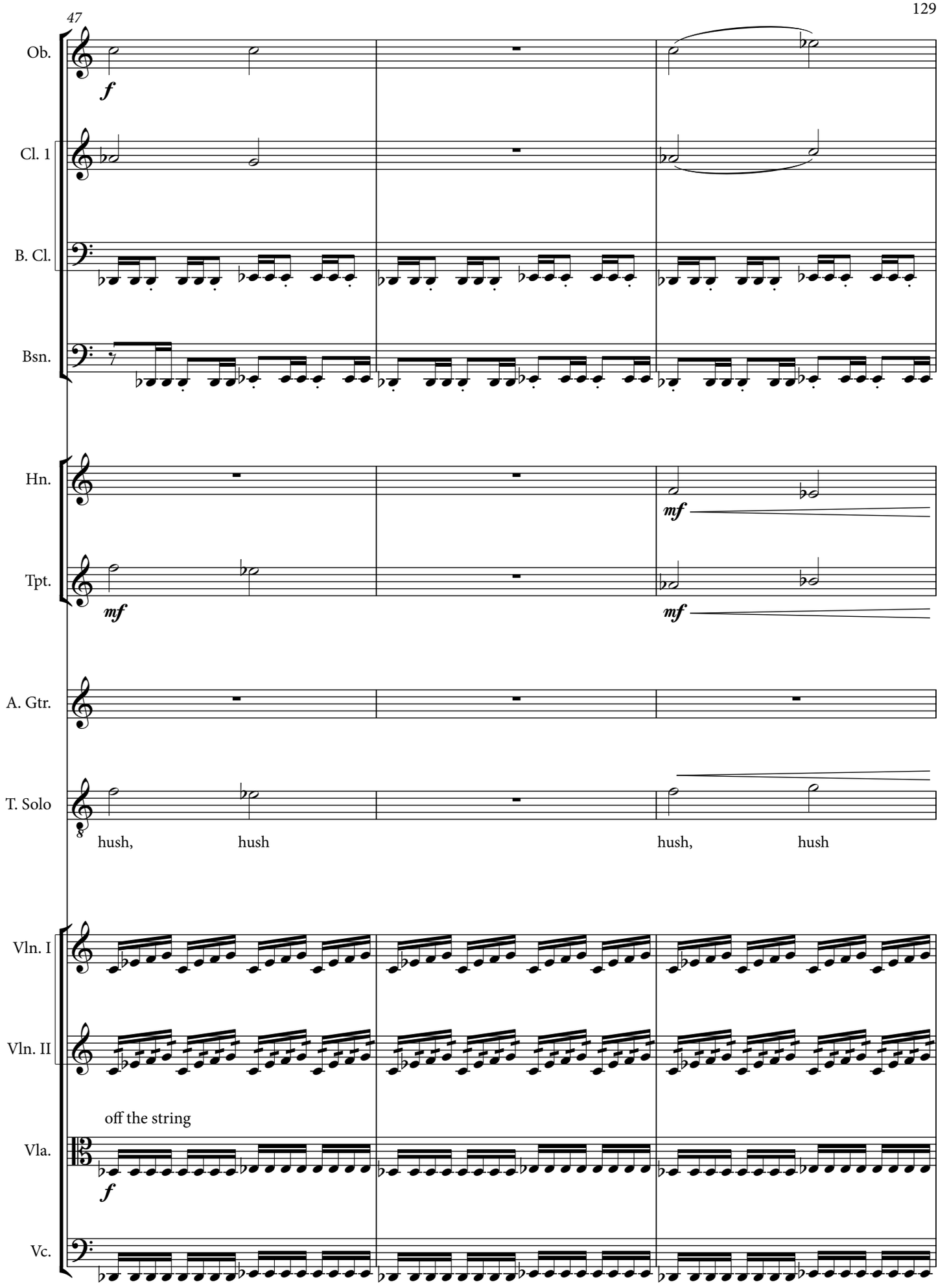
but the ze - ro bark is say - ing

Vln. I

Vln. II

Vla.

Vc.


47
Ob.
f
Cl. 1
B. Cl.
Bsn.
Hn.
mf
Tpt.
mf
mf
A. Gtr.
T. Solo
hush,
hush
hush,
hush
Vln. I
Vln. II
off the string
Vla.
f
Vc.

130

50

50

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

f

Tpt.

f

A. Gtr.

T. Solo

ff

3

the time is not right

it's not the right

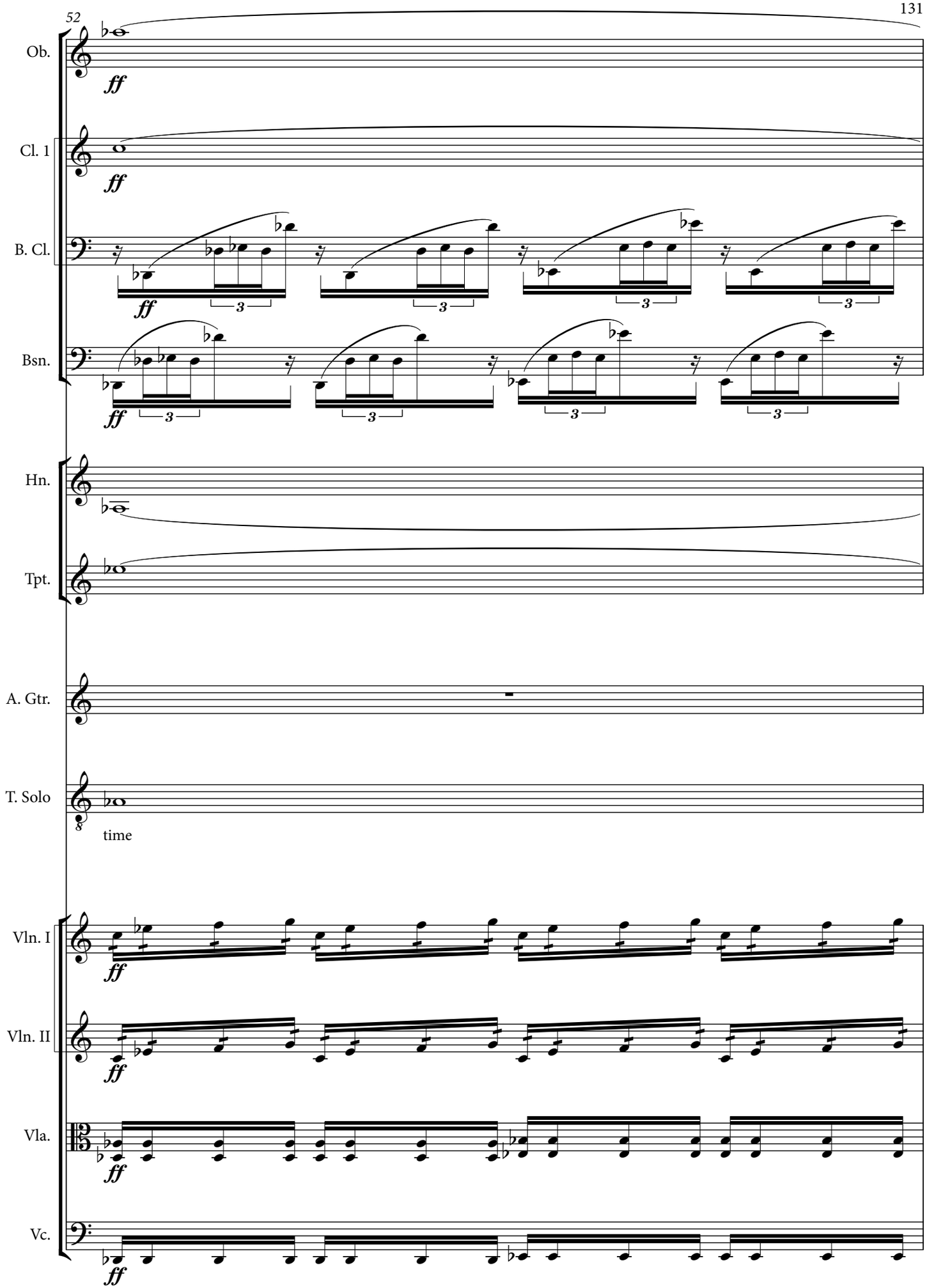
50

Vln. I

Vln. II

Vla.

Vc.


52
Ob.
ff
Cl. 1
ff
B. Cl.
ff
3
Bsn.
ff
3
Hn.
Tpt.
A. Gtr.
T. Solo
8
time
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
ff

132

53

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

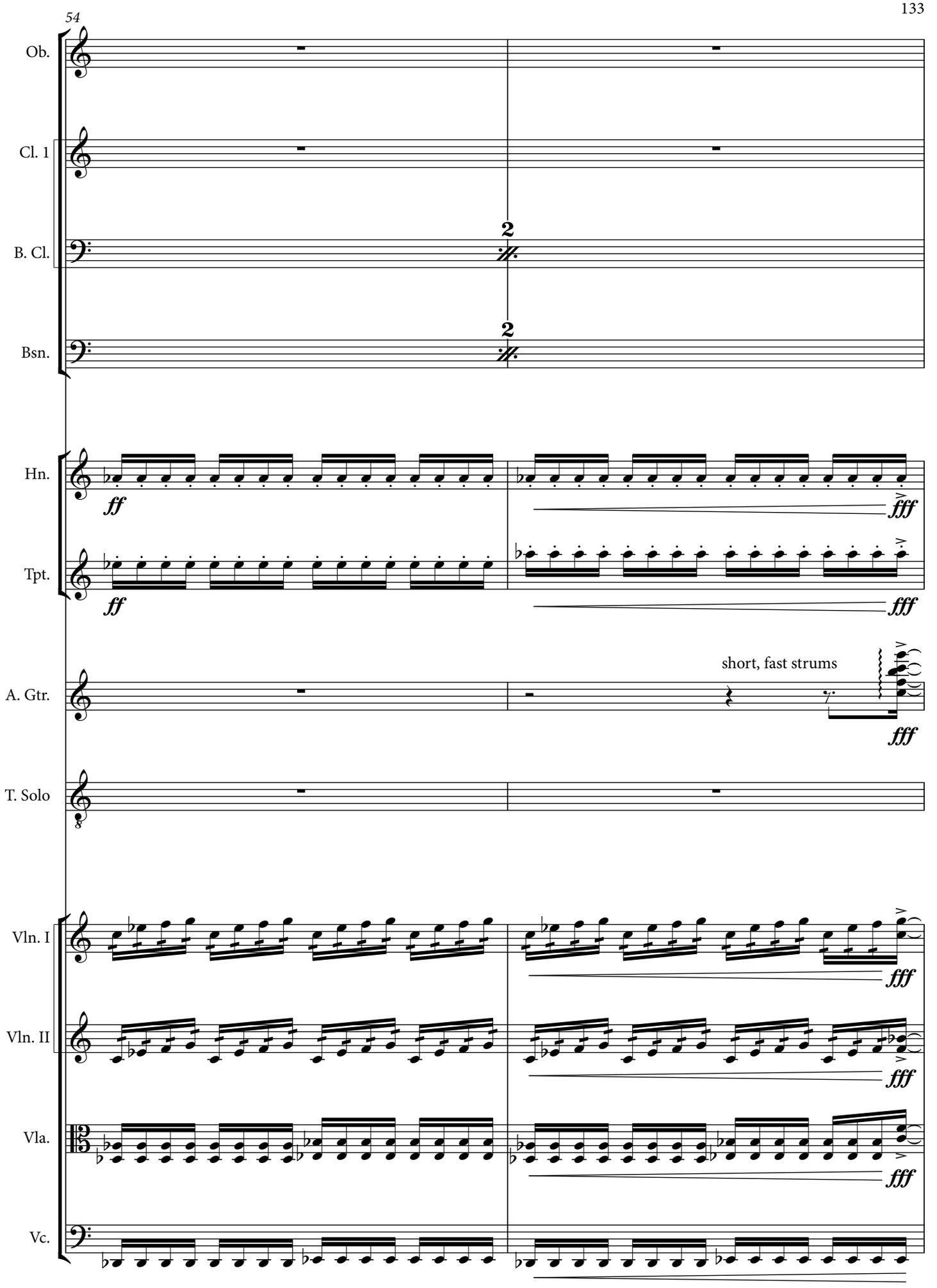
T. Solo

Vln. I

Vln. II

Vla.

Vc.


54
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
2
2
ff
fff
ff
fff
short, fast strums
fff
fff
fff
fff

56

56

Ob.

Cl. 1

B. Cl.

fff

Bsn.

fff

Hn.

Tpt.

con sord. (straight mute)

3

fff

A. Gtr.

T. Solo

fff

3

the wood meat is al - ways

56

n.v.

Vln. I

n.v.

Vln. II

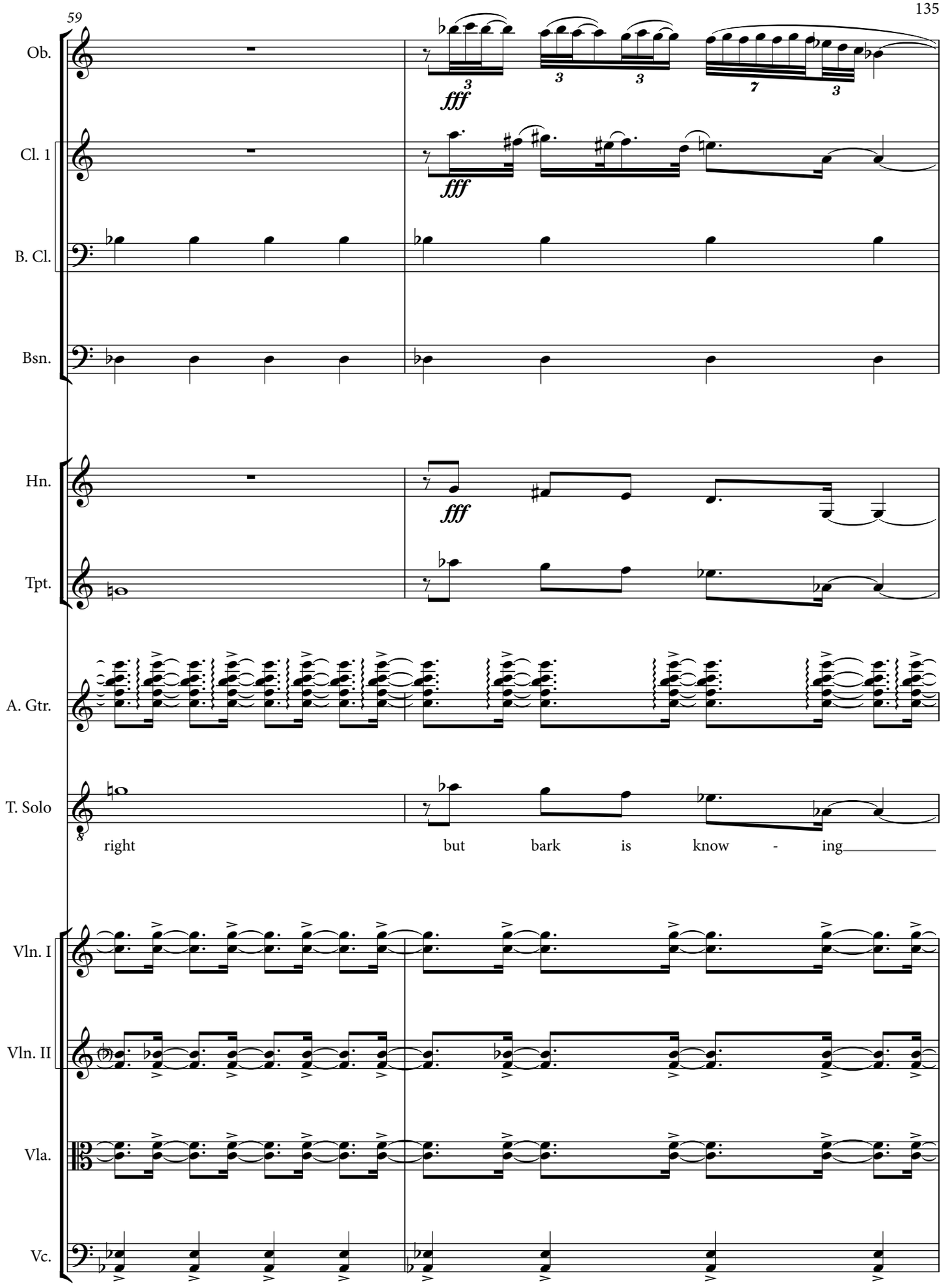
n.v.

Vla.

n.v.

Vc.

fff


59
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
fff
right
but
bark
is
know
-
ing
Vln. I
Vln. II
Vla.
Vc.

61

63 **l'istesso tempo**

Ob.

Cl. 1

B. Cl.

non dim.

Bsn.

non dim.

Hn.

Tpt.

A. Gtr.

I II III IV sim.

p

T. Solo

63

Vln. I

non dim.

Vln. II

non dim.

Vla.

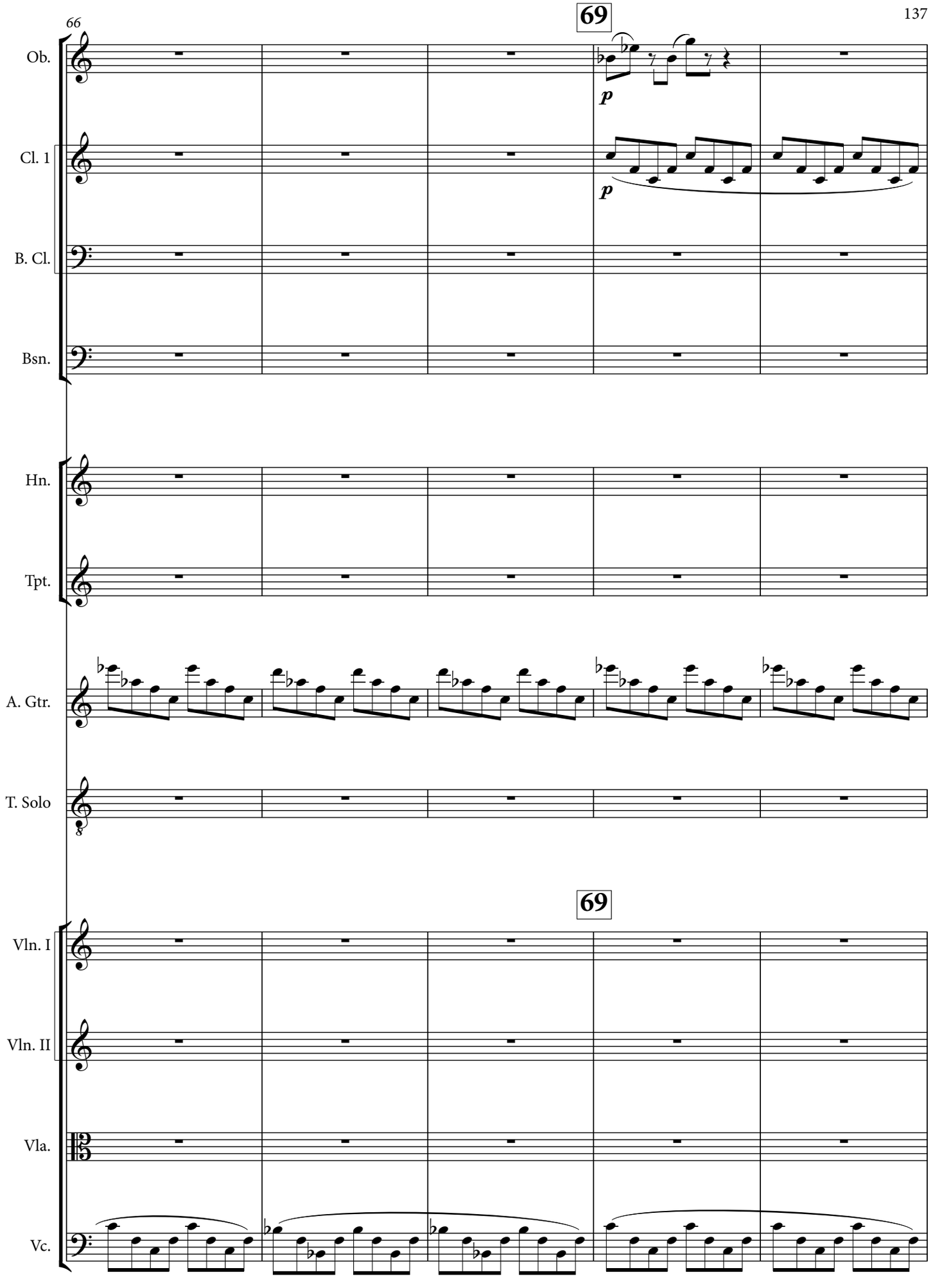
non dim.

Vc.

non dim.

flaut.

p


66
69
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
69
Vln. I
Vln. II
Vla.
Vc.
p
p

138

71

73

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt.

A. Gtr.

T. Solo

Vln. I

Vln. II

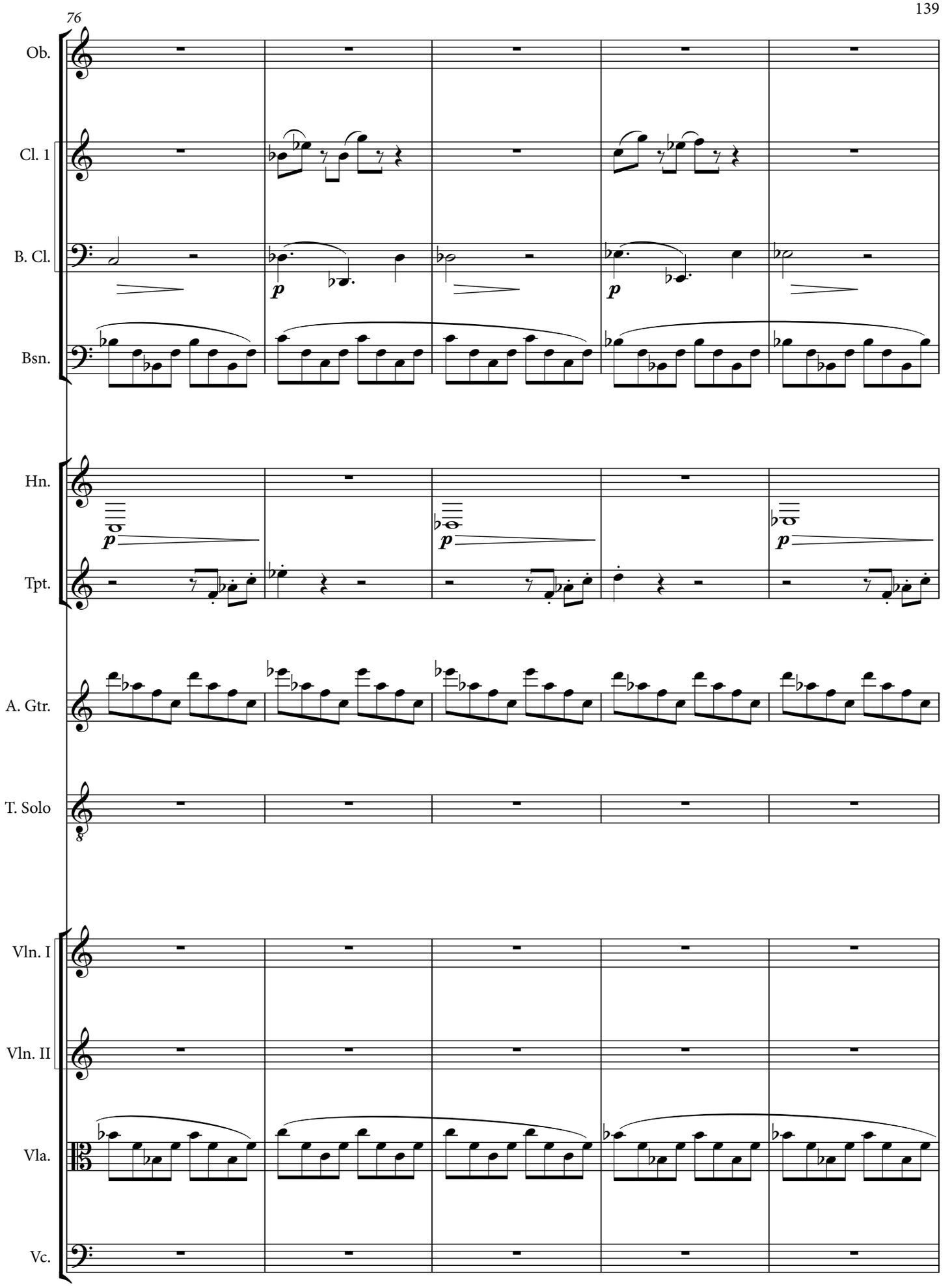
Vla.

Vc.

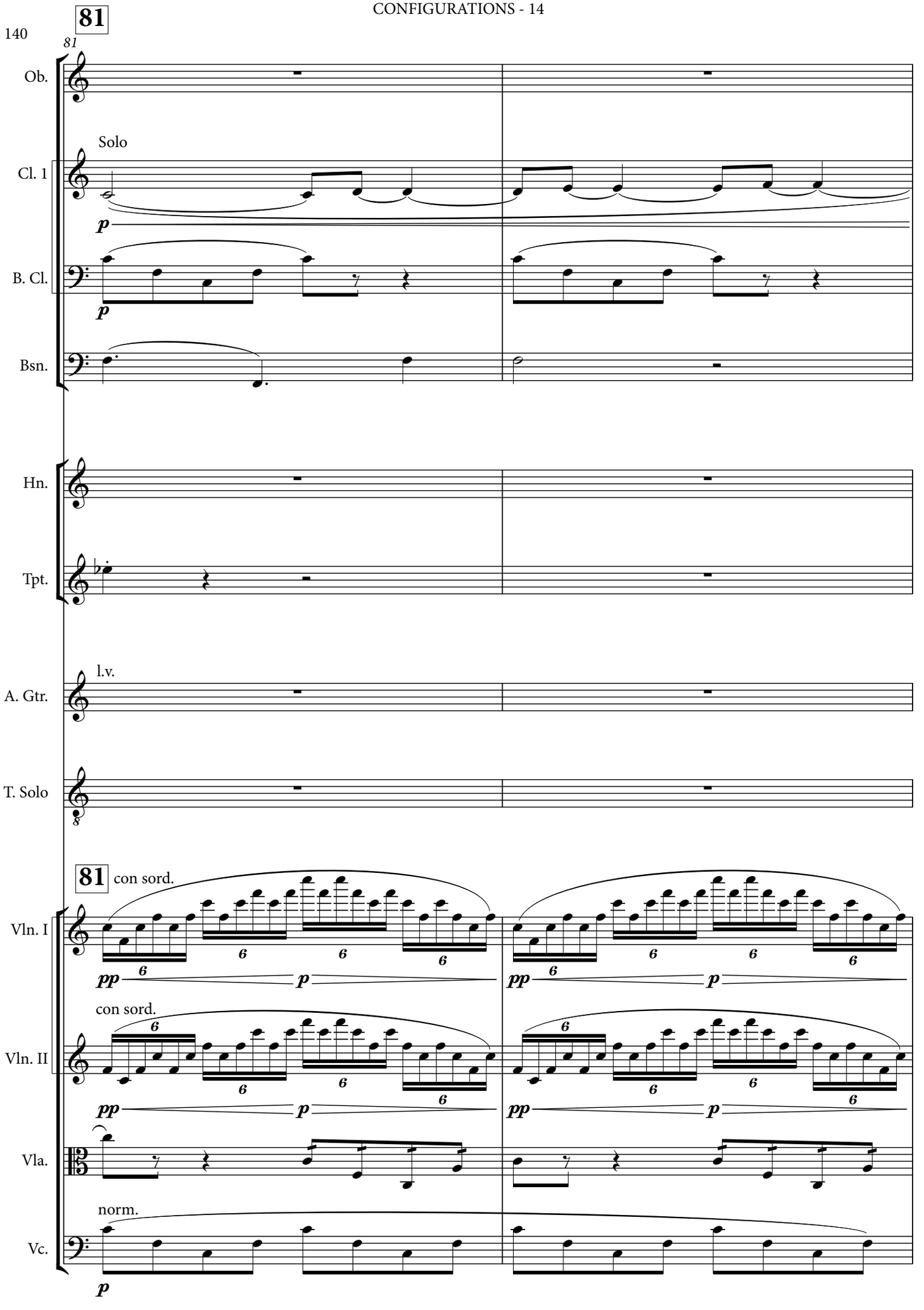
p

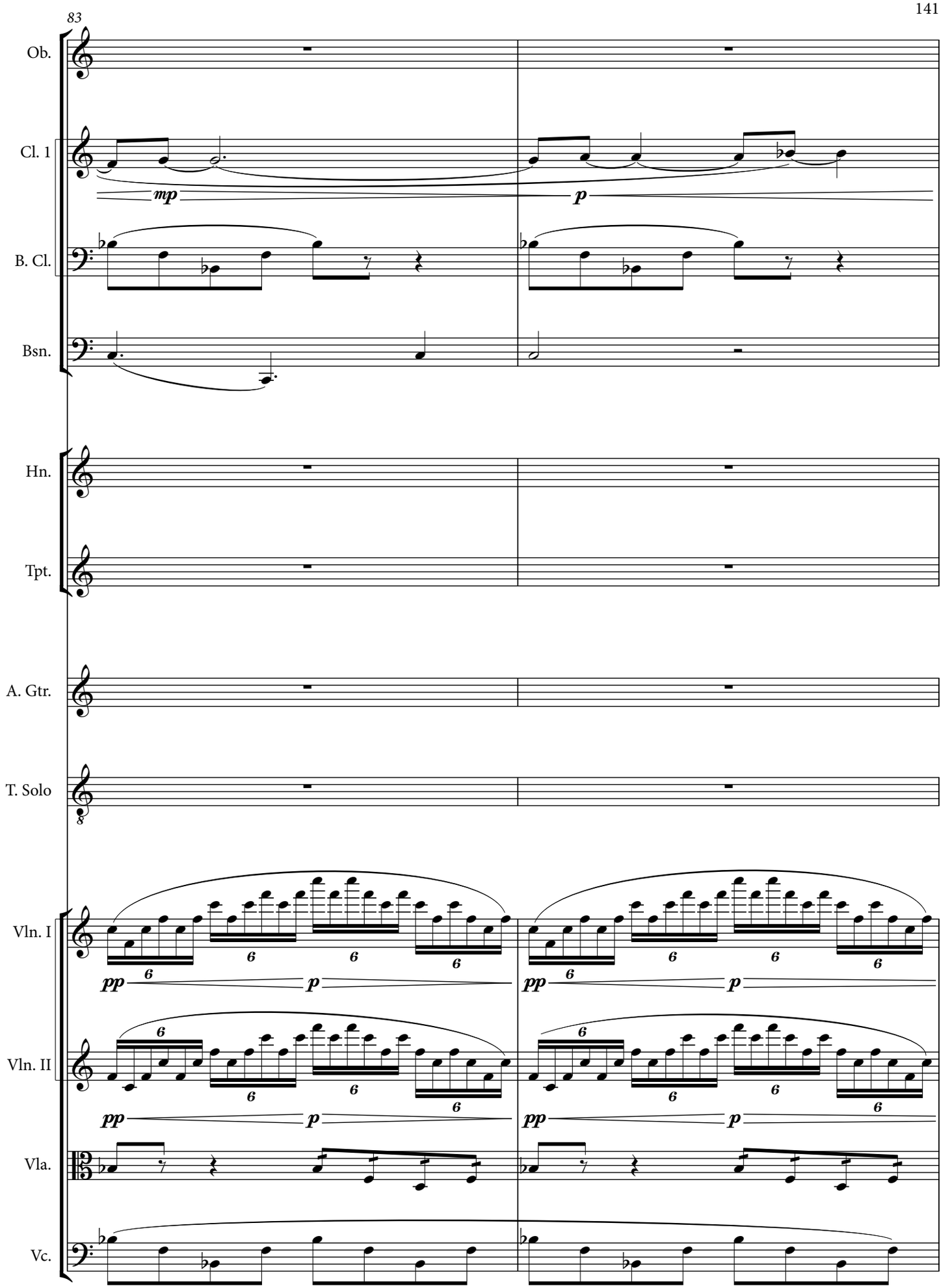
con sord.

(con sord.)

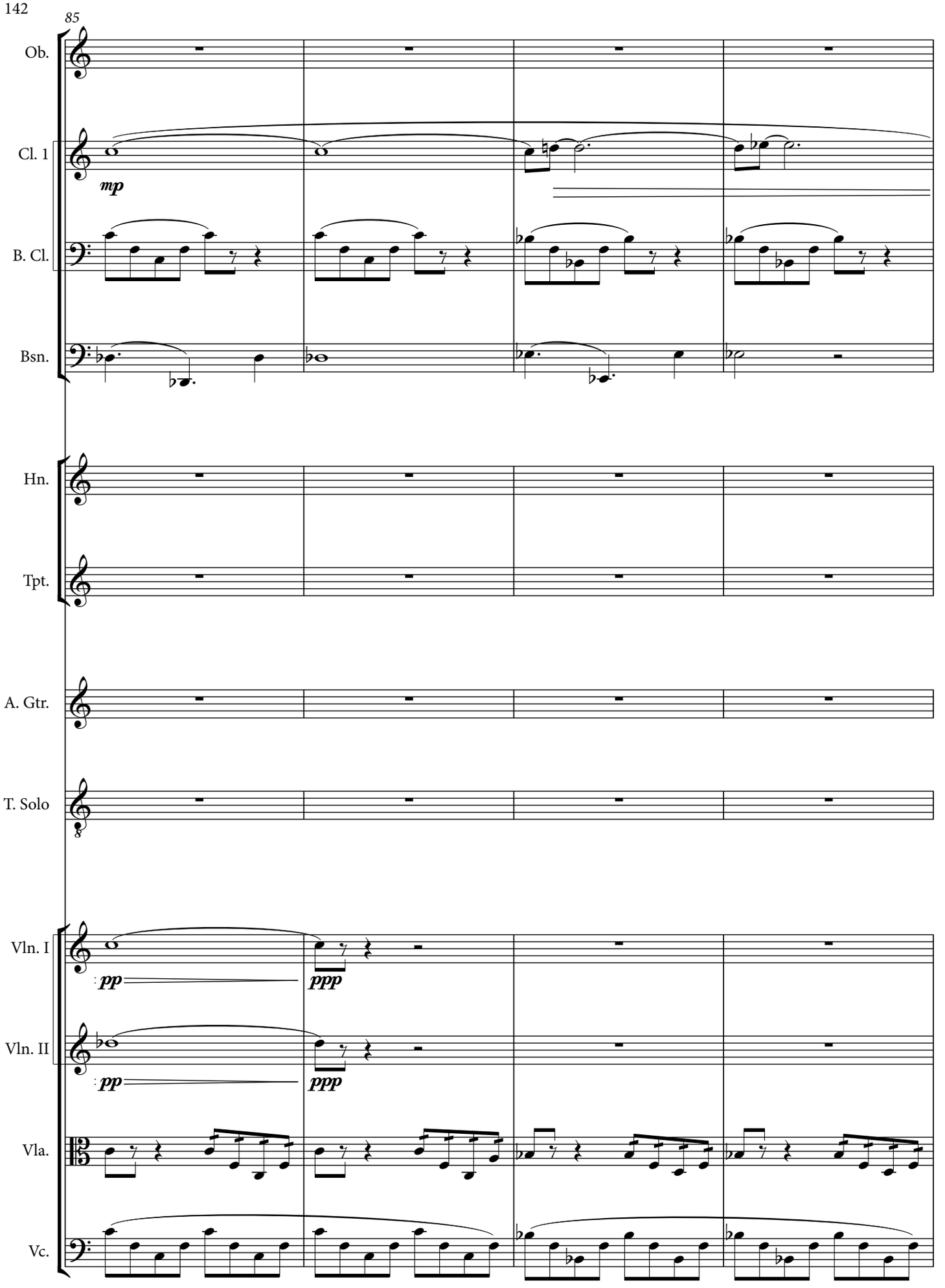

76
Ob.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
Vln. I
Vln. II
Vla.
Vc.
p
p
p
p

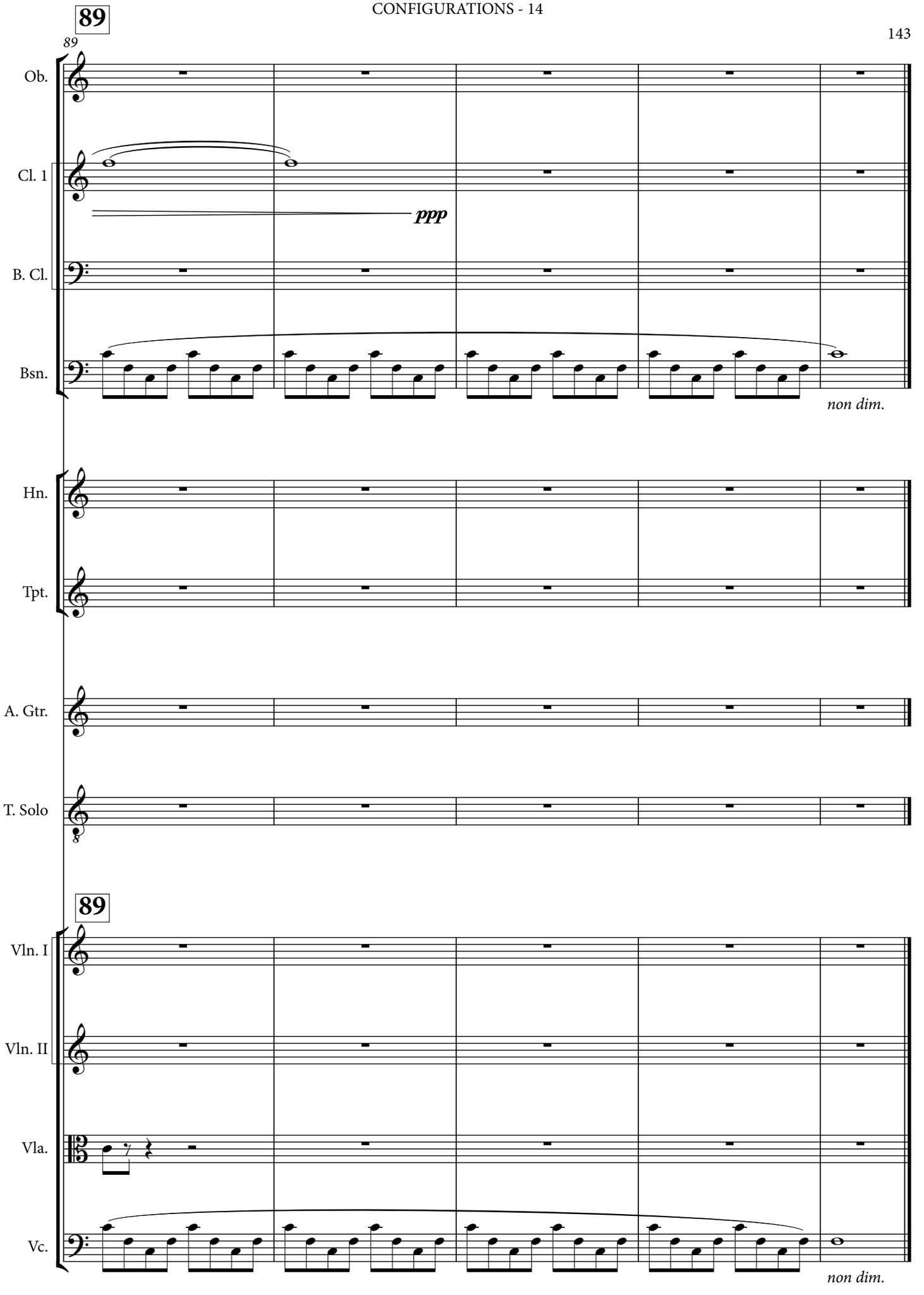
140


81
81
Ob.
Solo
Cl. 1
p
B. Cl.
p
Bsn.
Hn.
Tpt.
l.v.
A. Gtr.
T. Solo
8
81
con sord.
Vln. I
pp
6
p
con sord.
Vln. II
pp
p
Vla.
norm.
Vc.
p


83
Ob.
Cl. 1
mp
p
B. Cl.
Bsn.
Hn.
Tpt.
A. Gtr.
T. Solo
8
Vln. I
pp
p
Vln. II
pp
p
Vla.
Vc.

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
89
Ob.
Cl. 1
ppp
B. Cl.
Bsn.
non dim.
Hn.
Tpt.
A. Gtr.
T. Solo
89
Vln. I
Vln. II
Vla.
Vc.
non dim.