

CONFIGURATIONS

ERIC SHANFIELD

CONFIGURATIONS

Eric Shanfield | 2008 | 22'

poem by A. R. Ammons

Tenor Solo

Oboe/Cor Anglais

Clarinet 1 in B \flat

Clarinet 2 in B \flat /Bass Clarinet (low C required)

Bassoon

Horn in F (mute required)

Cornet in B \flat (straight & cup mutes required)

Guitar

2 Violins

Viola

Cello

>Score is *transposed*.

>All grace notes to be played before the beat.

>Unless the entire ensemble is amplified, the solo voice should not be amplified.

>Though the mellow sound of a cornet is preferred, a B \flat trumpet may be substituted (not C).

>The guitar should be acoustic, with nylon strings, played with fingers in the classical style.

Configurations consists of fourteen songs in four parts. Within each part the songs should follow *quasi attacca*, with only as much time elapsing as necessary for instrument changes. Between parts the pauses 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 also suggests the way this song cycle works, with fourteen songs and an instrumental coda representing all fifteen possible permutations of the cycle's four basic musical ideas. The first part consists of four songs, each introducing one idea, their characteristic melodic and harmonic profiles made clearly audible so it's easier to hear them combine later on. In the second part, six songs pair all four ideas with one another, the third part combines three ideas simultaneously, and in the fourth part all four ideas are finally heard together in the coda without the distraction of a vocal line.

These 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. Although the harmonies sometimes move at different rates or the melodies themselves create harmonies, all basic harmonic relationships stay constant, preserving the cycle's unity and allowing its structure to remain continually 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 Ammons's lovely poem, an earthy mix of leaves, birds, nests, bones, and shrubs. Accordingly, there are no especially high or low instruments, and the ensemble is dominated by a preponderance of woody, stringy textures, with a tempering of warm brass.

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

CONFIGURATIONS
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

14

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

PART I - SONG 1

A.R. Ammons

Eric Shanfield

♩ = 108

The score is arranged in systems. The first system includes Cor Anglais, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon, Horn in F, and Cornet in Bb. The second system includes Acoustic Guitar and Tenor Solo. The third system includes Violin I, Violin II, Viola, and Violoncello. The score begins in 4/4 time with a tempo of 108. A key signature change to one flat occurs at the start of the second measure. Dynamics include *f* and *p*. The Viola part is marked *pizz.* (pizzicato).

7 13

C. A. *p cresc.* *mf*

Cl. 1

Cl. 2

Bsn.

Hn. *mf*

Cor. con sord. (cup mute) *mf*

Gtr.

Ten. *p*
when _____ No - vem - ber stripped _____ the shrub, _____

7 13 *mf*

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score for 'CONFIGURATIONS - PART I - SONG 1'. The page is numbered 8. The score is for a tenor soloist and a large ensemble of instruments. The tenor part has lyrics: 'when _____ No - vem - ber stripped _____ the shrub, _____'. The instrumental parts include C. A. (Cavallo Alto), Cl. 1 and 2 (Clarinets), Bsn. (Bassoon), Hn. (Horn), Cor. (Cor Anglais), Gtr. (Guitar), Vln. I and II (Violins), Vla. (Viola), and Vc. (Violoncello). The score is divided into two systems, with measures 7 and 13 marked. The C. A. part has dynamics *p cresc.* and *mf*. The Hn. and Cor. parts have a dynamic of *mf*. The Cor. part is marked 'con sord. (cup mute)'. The Vln. I part has a dynamic of *mf*. The score is written in a key signature of one flat and a 6/8 time signature.

15

C. A.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf *f*

via sord.

mf *f*

what stood out in re-vealed space

C. A.

Cl. 1

Cl. 2
mf

Bsn.
mf

Hn.

Cor.

Gtr.

Ten.
mf
was _____ a nest

22

Vln. I
mf

Vln. II
mf

Vla.
mf
(pizz.)

Vc.
mf
pizz.

C. A.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

hung in es - sen - - tial

Vln. I

Vln. II

Vla.

Vc.

39

C. A. *f* *mf* *p* rit. *quasi attacca*

Cl. 1 *f*

Cl. 2 *f* TO BASS CLARINET

Bsn. *f* *mf* *p*

Hn.

Cor.

Gtr. *f* *mf* *p*

Ten. *f* limbs

Vln. I *f* rit. *quasi attacca*

Vln. II *f*

Vla. arco *f* pizz. *f*

Vc. arco *f* pizz. *f* *mf* *p*

Detailed description of the musical score: The score is for a 12-piece ensemble. It begins at measure 39 and features a key signature change to two flats and a time signature change to 2/4. The woodwinds (C. A., Cl. 1, Cl. 2, Bsn.) and guitar play a melodic line starting with a forte (*f*) dynamic, which then softens to mezzo-forte (*mf*) and piano (*p*) with a five-measure phrase. The strings (Vln. I, Vln. II, Vla., Vc.) provide harmonic support, with the violas and violas playing arco and pizzicato. The tenor part includes the instruction 'limbs'. The score concludes with a ritardando and a 'quasi attacca' instruction.

CONFIGURATIONS

PART I - SONG 2

A.R. Ammons

Eric Shanfield

♩ = 104

The score is a transposed score for a piece titled "Configurations Part I - Song 2" by A.R. Ammons, arranged by Eric Shanfield. The tempo is marked as quarter note = 104. The score is in 4/4 time and consists of 12 measures. The instruments and their parts are as follows:

- Cor Anglais:** Rests throughout.
- Clarinet 1 in Bb:** Rests throughout.
- Bass Clarinet 2 in Bb:** Plays a melodic line starting on G4, moving up to B4, then down to G4, with a *mf* dynamic.
- Bassoon:** Plays a melodic line starting on G3, moving up to B3, then down to G3, with a *mf* dynamic.
- Horn in F:** Rests throughout.
- Cornet in Bb:** Rests throughout.
- Acoustic Guitar:** Plays a rhythmic accompaniment of chords, marked *mf* and *Strum*.
- Tenor Solo:** Rests throughout.
- Violin I:** Rests throughout.
- Violin II:** Rests throughout.
- Viola:** Plays a melodic line with triplets, marked *mf*.
- Violoncello:** Plays a melodic line with triplets, marked *mf*.

4

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mp

con sord.

(senza sord.)

mf

how harm - less truth is

8 10

C. A. *mf*

Cl. 1 *mf*

B. Cl. 2 *mf*

Bsn.

Hn.

Cor.

Gtr.

Ten.
in cold wea - ther _____ to an

10

Vln. I

Vln. II

Vla.

Vc.

12

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

emp - - ty nest

rit. *mf* *mf* *mf*

quasi attacca

senza sord. *mf*

p *p* *pizz.* *mp*

Detailed description: This is a page of a musical score for 'CONFIGURATIONS - PART I - SONG 2', page 16. The score is written for a large ensemble including Clarinet in A (C. A.), Clarinet in Bb (Cl. 1), Bass Clarinet (B. Cl. 2), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (Cor.), Guitar (Gtr.), Tenor Saxophone (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 6/8 time and features a complex rhythmic structure with multiple 3/4 time signatures. The vocal line (Ten.) has lyrics 'emp - - ty nest'. Performance markings include 'rit.', 'quasi attacca', 'senza sord.', 'mf', 'p', and 'pizz.'. The score is divided into four measures, with a measure rest in the first measure of each instrument part.

CONFIGURATIONS

PART I - SONG 3

A.R. Ammons

Eric Shanfield

♩=138

Cor Anglais *mf*

Clarinet 1 in B \flat

Bass Clarinet 2 in B \flat

Bassoon

Horn in F

Cornet in B \flat

Acoustic Guitar

Tenor Solo

♩=138

Violin I

Violin II

Viola *pizz.* *mf*

Violoncello

10

(not slurred)

7

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

dry

10

10

13

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

leaves

19

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gr.

Ten.

in the

19

Vln. I

Vln. II

Vla.

Vc.

sul pont.

mf

28

(not slurred)

25

C. A. *mf*

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten. bowl,

28

Vln. I

Vln. II *norm.* *mf*

Vla.

Vc. *sul pont.* *mf*

31

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

Detailed description: This is a page of a musical score for a symphony or concert band. The page is numbered 22 and titled 'CONFIGURATIONS - PART I - SONG 3'. The score begins at measure 31. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The instruments listed are C. A. (Cello/Double Bass), Cl. 1 (Clarinet 1), B. Cl. 2 (Bass Clarinet 2), Bsn. (Bassoon), Hn. (Horn), Cor. (Coronet), Gtr. (Guitar), Ten. (Tenor), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The C. A. part has a melodic line with eighth notes and rests. The Cl. 1 part has a single note in the final measure marked *mf*. The Gtr. part has a rhythmic accompaniment of eighth notes. The other instruments are mostly silent, indicated by rests.

36 37 quasi attacca

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I quasi attacca (pizz.)
 pizz. 37

Vln. II

Vla. (sul pont.)
 arco

Vc.

CONFIGURATIONS

PART I - SONG 4

A.R. Ammons

Eric Shanfield

$\text{♩} = 144$

The musical score is arranged in a system of ten staves. The instruments and their parts are as follows:

- Cor Anglais:** Rests throughout the piece.
- Clarinet 1 in Bb:** Rests throughout the piece.
- Bass Clarinet 2 in Bb:** Plays a rhythmic pattern of eighth notes with slurs, starting at *mf*.
- Bassoon:** Plays a rhythmic pattern of eighth notes with slurs, starting at *mf*.
- Horn in F:** Rests throughout the piece.
- Cornet in Bb:** Rests throughout the piece.
- Acoustic Guitar:** Rests until the 7th measure, then plays a chordal figure with a slur, starting at *mf*.
- Tenor Solo:** Rests until the 7th measure, then plays a melodic line with lyrics "sum - mer turned light", starting at *mf*.
- Violin I:** Rests throughout the piece.
- Violin II:** Rests throughout the piece.
- Viola:** Rests throughout the piece.
- Violoncello:** Plays a rhythmic pattern of eighth notes with slurs, starting at *mf* and marked "on the string".

$\text{♩} = 144$

5

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf *f* *f*

in - - - - to dark - ness

9

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

f

and in - side the shade - ful shrub

Detailed description: This page of a musical score, numbered 26, is for 'CONFIGURATIONS - PART I - SONG 4'. It features a variety of instruments and a vocal soloist. The score is divided into measures by vertical bar lines, with time signatures changing from 6/8 to 2/4 and back to 6/8. The instruments include C. A., Cl. 1, B. Cl. 2, Bsn., Hn., Cor., Gtr., Vln. I, Vln. II, Vla., and Vc. The vocal line is for Tenor (Ten.). Dynamics such as *mf* and *f* are indicated throughout. The lyrics 'and in - side the shade - ful shrub' are written under the vocal line. A rehearsal mark '9' is placed at the beginning of the first measure.

14

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

the se - - - cret worked it - self in - to

f

flz.

norm.

7

8

18

C. A.

Cl. 1

B. Cl. 2
mf decresc. *mp*

Bsn.
mf decresc. *mp*

Hn.

Cor.

Gtr.
mf

Ten.
mf
life:

Vln. I

Vln. II

Vla.
mf decresc. *mp*

Vc.
mf decresc. *mp*

28

C. A. *mf*

Cl. 1 *mf*

B. Cl. 2 *mf*

Bsn. *mf*

Hn. *mf*

Cor.

Gtr. *mf*

Ten. *mf*
ni - - - tions.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

32

C. A.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

at the bot - - tom,

TO OBOE

40

C. A. *mf* *p* *mp* *p*

Cl. 1 *mf* *p* *mp* *p*

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr. *decresc.* *p*

Ten.

Vln. I

Vln. II

Vla. *norm.* *sul pont.* *molto sul pont.* *bridge* *decresc.* *p*

Vc. *decresc.* *p*

CONFIGURATIONS

PART II - SONG 5

A.R. Ammons

Eric Shanfield

♩=104

Oboe *mp*

Clarinet 1 in Bb *f* *p* *mp*

Bass Clarinet 2 in Bb *f* *mf* *mp*

Bassoon *f* *p*

Horn in F *f* *mf*

Cornet in Bb *f* *p* *mp* con sord. (straight mute)

Acoustic Guitar *f*

Tenor Solo

♩=104

Violin I *f* *mf* *mp* senza sord. pizz.

Violin II *f* *mf* senza sord.

Viola *f* *mf*

Violoncello *f* pizz.

4

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mp cresc.

mf

mp

speech comes out,

6

Ob.

Cl. 1

B. Cl. 2

Bsn.
mp

Hn.

Cor.
(con sord.)
mp

Gtr.

Ten.
mp
a _____ bleached form, _____

6

Vln. I

Vln. II
pizz.
mp

Vla.
pizz.
mp

Vc.

16

12

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mp

nest - like:

16

arco

mf

arco

mf

mf

arco

mf

18

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

24

Ob.

Cl. 1

B. Cl. 2

Bsn.
mf

Hn.

Cor.
senza sord.
mf

Gtr.

Ten.
mf
af - ter the e - vents of si - lence the

Vln. I

Vln. II

Vla.
arco
mf

Vc.

27

28

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn. (open) *p* *f*

Cor. *f*

Gtr. *f*

Ten. *f*
fly - ing — a - way

28

Vln. I *f*

Vln. II *f* not slurred

Vla. *mf* *f*

Vc. *f* *p*

Detailed description: This is a page of a musical score for 'Configurations - Part II - Song 5'. The page is numbered 40. It features a vocal line and orchestration for various instruments. The vocal line, in tenor clef, has the lyrics 'fly - ing — a - way' and is marked with a forte (*f*) dynamic. The orchestration includes Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (Cor.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems. The first system starts at measure 27 and ends at measure 28. The second system starts at measure 28 and ends at measure 31. The key signature changes from one flat to two flats, and the time signature changes from 4/4 to 5/4. Dynamics range from piano (*p*) to forte (*f*), with a mezzo-forte (*mf*) marking for the Viola. Performance instructions include '(open)' for the Horn and 'not slurred' for the Violin II.

30

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

f

f

34

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

f

f

of

38

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

si - - lence in - - to speech

Detailed description: This block contains the musical score for measures 38 through 42. The woodwind section includes Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (B. Cl. 2), and Bassoon (Bsn.). The woodwinds play sustained notes in measures 38 and 39, then move to a new melodic line in measure 40. The Bass Clarinet and Bassoon parts feature triplet patterns in measures 38 and 39, and sextuplet patterns in measure 40. The Horn (Hn.) part has a few notes in measures 38 and 39. The Cor Anglais (Cor.) and Guitar (Gtr.) parts are silent. The Tenor (Ten.) voice part has the lyrics "si - - lence in - - to speech" under measures 38-42.

38

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the musical score for measures 38 through 42 for the string section. The Violin I (Vln. I) part has a melodic line with slurs. The Violin II (Vln. II) part has a more rhythmic accompaniment. The Viola (Vla.) part has a melodic line similar to the Violin I. The Violoncello (Vc.) part has a sustained note in measure 38 and a melodic line in measure 40.

40 **molto rit.** **quasi attacca**

Ob. *ff*

Cl. 1 *ff*

B. Cl. 2 *ff* TO B \flat CLARINET

Bsn. *ff*

Hn. *ff*

Cor. *p* *ff*

Gtr.

Ten.

molto rit. **quasi attacca**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Detailed description: This page of a musical score, numbered 44, is titled 'CONFIGURATIONS - PART II - SONG 5'. It features a full orchestral arrangement. The score begins at measure 40 with a 'molto rit.' (molto ritardando) tempo marking. The woodwind section includes Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (B. Cl. 2), and Bassoon (Bsn.). The strings consist of Horns (Hn.), Cor Anglais (Cor.), Trumpets (Gtr.), Tenors (Ten.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The percussion part is indicated by a 'Gtr.' (Gong) symbol. The score is divided into two sections by a double bar line. The first section is marked 'molto rit.' and the second 'quasi attacca'. Dynamics range from piano (*p*) to fortissimo (*ff*). The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The woodwinds and strings play sustained notes with long slurs, while the bassoon and cor play triplet patterns. The brass instruments play sustained notes. The percussion part shows a gong being struck.

CONFIGURATIONS

PART II - SONG 6

A.R. Ammons

Eric Shanfield

$\text{♩} = 120$

The musical score is arranged in a grand staff format with the following instruments and parts:

- Oboe**: Treble clef, 7/8 time signature. Staff contains rests.
- Clarinet 1 in B \flat** : Treble clef, 7/8 time signature. Staff contains rests.
- Clarinet 2 in B \flat** : Treble clef, 7/8 time signature. Staff contains rests.
- Bassoon**: Bass clef, 7/8 time signature. Staff contains rests.
- Horn in F**: Treble clef, 7/8 time signature. Staff contains rests.
- Cornet in B \flat** : Treble clef, 7/8 time signature. Staff contains rests.
- Acoustic Guitar**: Treble clef, 7/8 time signature. Staff contains rests.
- Tenor Solo**: Treble clef, 7/8 time signature. Lyrics: "the _____ nest _____ is held off - earth _____". Dynamics: *mf*.
- Violin I**: Treble clef, 7/8 time signature. Dynamics: *con sord.*, *mf*. Part features a rhythmic pattern of eighth notes.
- Violin II**: Treble clef, 7/8 time signature. Dynamics: *con sord.*, *mf*. Part features a rhythmic pattern of eighth notes.
- Viola**: Bass clef, 7/8 time signature. Staff contains rests.
- Violoncello**: Bass clef, 7/8 time signature. Staff contains rests.

7

11

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

Hn.

Cor.

Gtr. *mf*

Ten. *mf*
by sticks _____

Vln. I 0 11 via sord.

Vln. II 0 via sord.

Vla.

Vc.

14

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

senza sord.

mf

senza sord.

mf

25

21

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

f

mf

mf

mf *espress.*

so, in - tel - li - gence stays out of the ground

con sord. (straight mute)

25

25

26

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

f

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

34

31

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

34

34

38 40

Ob. *mf*

Cl. 1 *mf* *f* *mp* *mf*

Cl. 2 *mf*

Bsn.

Hn.

Cor.

Gtr.

Ten. *mf*
o - - - ther - - - wise the

40
con sord. *mf*

Vln. I *mf*

Vln. II con sord. *mf*

Vla.

Vc.

43 *quasi attacca*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp* TO BASS CLARINET

Bsn. *mp*

Hn.

Cor. *mp* senza sord.

Gtr.

Ten. *mp*
sea emp - ty of sep - a - ra - tions

Vln. I *mp* *quasi attacca*

Vln. II *mp*

Vla.

Vc.

CONFIGURATIONS

PART II - SONG 7

A.R. Ammons

Eric Shanfield

$\text{♩} = 152$

Oboe

Clarinet 1 in Bb

Bass Clarinet 2 in Bb

Bassoon

Horn in F

Cornet in Bb

Acoustic Guitar

Tenor Solo

leaves like

$\text{♩} = 152$

Violin I

Violin II

Viola

Violoncello

pizz.

p

(arco)

p

p

p

p

gliss.

7

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

A. Gtr.

T. Solo

wings in the Nov - - em - ber nest:

Vln. I

Vln. II

Vla.

Vc.

13

Ob. *mp* *mf*

Cl. 1 *mp*

B. Cl. 2 *mp* *mf*

Bsn. *mp* *mf*

Hn.

Cor. *mp* *mf* con sord.

A. Gtr. *mf* pizz.

T. Solo

Detailed description: This block contains the musical notation for measures 13 through 17 for the woodwind and string sections. The Oboe (Ob.) part begins with a melodic line in measure 13, marked *mp*, and continues through measure 17, where it becomes *mf*. The Clarinet 1 (Cl. 1) part enters in measure 14 with a similar melodic line, marked *mp*. The Bass Clarinet 2 (B. Cl. 2) part plays a rhythmic accompaniment of eighth notes, marked *mp* in measures 13-16 and *mf* in measure 17. The Bassoon (Bsn.) part plays a rhythmic accompaniment of eighth notes, marked *mp* in measures 13-16 and *mf* in measure 17. The Horns (Hn.) part is silent throughout. The Cor Anglais (Cor.) part plays a rhythmic accompaniment of eighth notes, marked *mp* in measures 13-16 and *mf* in measure 17, with the instruction "con sord." above the staff. The Acoustic Guitar (A. Gtr.) part is silent until measure 17, where it plays a short melodic phrase marked *mf* and "pizz.". The Trombone Soloist (T. Solo) part is silent throughout.

13

Vln. I *mp* *mf* arco

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Detailed description: This block contains the musical notation for measures 13 through 17 for the string sections. The Violin I (Vln. I) part plays a melodic line, marked *mp* in measures 13-16 and *mf* in measure 17, with the instruction "arco" above the staff in measure 17. The Violin II (Vln. II) part plays a similar melodic line, marked *mp* in measures 13-16 and *mf* in measure 17. The Viola (Vla.) part plays a rhythmic accompaniment of eighth notes, marked *mp* in measures 13-16 and *mf* in measure 17. The Violoncello (Vc.) part plays a rhythmic accompaniment of eighth notes, marked *mp* in measures 13-16 and *mf* in measure 17.

$\text{♩} = 138$
21

18

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

A. Gtr.

T. Solo

rit.

f

f

f

f

f

f

won - der where the birds are

rit.

$\text{♩} = 138$
21

Vln. I

Vln. II

Vla.

Vc.

f

f

f

23

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

A. Gtr.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

mf

f

senza sord.

f

arco

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

28 *accel.*

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

A. Gtr.

T. Solo *f*
won - der if

accel.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score, numbered 58, is titled 'CONFIGURATIONS - PART II - SONG 7'. It features a multi-staff arrangement. The top section includes staves for Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bassoon (Bsn.), Horn (Hn.), and Cor Anglais (Cor.). The middle section includes staves for Acoustic Guitar (A. Gtr.) and Tenor Soloist (T. Solo). The bottom section includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 28. The Oboe, Clarinet 1, Bass Clarinet 2, Bassoon, and Acoustic Guitar parts are mostly silent, indicated by rests. The Horn and Cor Anglais parts play melodic lines with slurs and accents. The Tenor Soloist part has a vocal line starting with a forte (*f*) dynamic, with the lyrics 'won - der if' appearing below the staff. The Violin I, Violin II, Viola, and Violoncello parts play a consistent melodic line with slurs and accents. The tempo is marked as 'accel.' (accelerando) at the beginning and again above the Violin I staff.

33 ♩=152

Ob. *f* *mf*

Cl. 1

B. Cl. 2

Bsn. *f*

Hn.

Cor.

A. Gtr. *f*

T. Solo
dry wings lie a - ban - doned,

33 ♩=152
arco

Vln. I *sfz* *mf* *sfz* *mf* *sfz* *mf*

Vln. II

Vla. *sfz* *mf* *sfz* *mf* *sfz* *mf*

Vc.

36

Ob. *mf* *mp*

Cl. 1 *mf* *mp*

B. Cl. 2 *mf*

Bsn. *mf*

Hn. *mf* *mp*

Cor. *mf* *mp*

A. Gtr. *mf* *mp*

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

Vln. I *sfz* *mf* *sfz* *mf*

Vln. II

Vla. *sfz* *mf* *sfz* *mf*

Vc. *mf*

Detailed description: This page of a musical score, numbered 60, is titled 'CONFIGURATIONS - PART II - SONG 7'. It features a multi-staff arrangement. At the top left, the number '36' is written. The instruments listed on the left are Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (Cor.), Acoustic Guitar (A. Gtr.), Tenor Soloist (T. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal soloist's part includes the lyrics 'bo - - di - - less this No - vem - ber:'. The score is divided into three measures. The first measure (measures 36-37) is in 5/4 time and features a dynamic of *mf*. The second measure (measures 38-39) is in 5/4 time and features a dynamic of *mp*. The third measure (measures 40-41) is in 5/4 time and features a dynamic of *mp*. The Oboe part has a triplet of sixteenth notes in the second measure. The Acoustic Guitar part has a triplet of eighth notes in the third measure. The Violin I and Viola parts have *sfz* markings in the first and second measures. The Bassoon part has a *mf* marking in the first measure. The Clarinet 1 part has *mf* and *mp* markings. The Bass Clarinet 2 part has a *mf* marking. The Horn part has *mf* and *mp* markings. The Cor Anglais part has *mf* and *mp* markings. The Acoustic Guitar part has *mf* and *mp* markings. The Tenor Soloist part has *mf* and *mp* markings. The Violin I part has *sfz* and *mf* markings. The Violin II part is silent. The Viola part has *sfz* and *mf* markings. The Violoncello part has a *mf* marking.

39

Ob. *mp*

Cl. 1 *mp*

B. Cl. 2 *mp*

Bsn. *mp*

Hn.

Cor.

A. Gtr. *mp*
l.v.
V II IV III VI

T. Solo *mp*
leaves

39

Vln. I *mp*

Vln. II *mp* pizz.

Vla.

Vc.

44 quasi attacca

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

A. Gtr.

T. Solo

out of so many a nest - ful missed the ground

Vln. I

Vln. II

Vla.

Vc.

con sord.

quasi attacca

CONFIGURATIONS

PART II - SONG 8

A.R. Ammons

Eric Shanfield

♩ = 100

Oboe

Clarinet 1 in B \flat

Bass Clarinet 2 in B \flat

Bassoon

Horn in F

Cornet in B \flat

Acoustic Guitar

Tenor Solo

♩ = 100

Violin I

Violin II

Viola

Violoncello

mp

l.v.
V IV III IV *sim.*

p

con sord.

sul pont.
sfz

Detailed description: This is a transposed score for a piece titled 'CONFIGURATIONS, PART II - SONG 8' by A.R. Ammons, arranged by Eric Shanfield. The score is in 4/4 time with a tempo of 100 beats per minute. It features a woodwind section with Oboe, Clarinet 1 in B-flat, Bass Clarinet 2 in B-flat, and Bassoon. The brass section includes Horn in F and Cornet in B-flat. The string section consists of Violin I, Violin II, Viola, and Violoncello. An Acoustic Guitar part is also present. The woodwinds and strings play mostly rests, with some melodic lines in the Oboe and Acoustic Guitar. The Acoustic Guitar part includes fingering instructions: 'l.v. V IV III IV sim.' and a dynamic marking of 'mp'. The Violoncello part starts with a dynamic marking of 'p' and includes the instruction 'con sord.'. The Violin II part has a dynamic marking of 'sfz' and the instruction 'sul pont.'.

9

7

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr. (sim.)

Ten. *mp*

I am a bush I am a nest

9

Vln. I *sfz* *pp* sul pont.

Vln. II *pp* *sfz* *pp* *sfz* *pp*

Vla.

Vc.

12

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

I am a bird I am a wind

Vln. I

Vln. II

Vla.

Vc.

17

19

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr. *damp*

Ten.

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

19

Vln. I *pp* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* senza sord.

The image shows a page of a musical score for 'CONFIGURATIONS - PART II - SONG 8', page 66. The score is for a large ensemble and includes a vocal line. The instruments listed are Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (Cor.), Guitar (Gtr.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems. The first system starts at measure 17 and ends at measure 24. The second system starts at measure 25 and ends at measure 32. The time signature changes from 2/4 to 4/4 at measure 19. The vocal line has lyrics: 'I am a negg I is a bush, nest, bird, wind, negg,'. Dynamics include *mf*, *pp*, and *senza sord.*. There are also performance markings like *damp* for the guitar and *mf* for the strings. A box with the number '19' is placed above the first measure of the second system.

22 23

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

I is a leaf if I fall what falls:

Vln. I

Vln. II

Vla.

Vc.

p

p

p

sim.

p

p

p

27

non rit.

quasi attacca

Ob. *ppp*

Cl. 1

B. Cl. 2 TO B \flat CLARINET

Bsn.

Hn.

Cor.

Gtr. *p* *ppp*

Ten. *ppp*

sul pont.

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

27

non rit.

quasi attacca

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc.

CONFIGURATIONS

PART II - SONG 9

A.R. Ammons

Eric Shanfield

The musical score is for a transposed score of 'CONFIGURATIONS PART II - SONG 9' by A.R. Ammons, arranged by Eric Shanfield. It is in 4/4 time with a tempo of 100. The score features the following instruments and parts:

- Oboe:** Starts with a rest, then plays a triplet of eighth notes (G4, A4, B4) starting at measure 3, marked *f*.
- Clarinet 1 in Bb:** Plays a rhythmic pattern of quarter notes (G3, A3, B3) and eighth notes (G4, A4, B4), marked *f*.
- Clarinet 2 in Bb:** Plays a rhythmic pattern of quarter notes (G3, A3, B3) and eighth notes (G4, A4, B4), marked *f*.
- Bassoon:** Plays a rhythmic pattern of quarter notes (G3, A3, B3) and eighth notes (G4, A4, B4), marked *f*.
- Horn in F:** Plays a rhythmic pattern of quarter notes (G3, A3, B3) and eighth notes (G4, A4, B4), marked *f*.
- Cornet in Bb:** Starts with a rest, then plays a triplet of eighth notes (G4, A4, B4) starting at measure 3, marked *f*.
- Acoustic Guitar:** Rests throughout the piece.
- Tenor Solo:** Rests throughout the piece.
- Violin I:** Plays a rhythmic pattern of quarter notes (G3, A3, B3) and eighth notes (G4, A4, B4), marked *f*.
- Violin II:** Plays a rhythmic pattern of quarter notes (G3, A3, B3) and eighth notes (G4, A4, B4), marked *f* and *pizz.*
- Viola:** Plays a rhythmic pattern of quarter notes (G3, A3, B3) and eighth notes (G4, A4, B4), marked *f* and *pizz.*
- Violoncello:** Rests throughout the piece, then plays a triplet of eighth notes (G4, A4, B4) starting at measure 3, marked *f*.

Tempo: $\text{♩} = 100$. Dynamics: *f* (forte). Performance markings: *pizz.* (pizzicato). A triplet of 3 is indicated in a box above measures 3, 10, and 17.

4

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

f

when I am sing - ing,

f *espress.*

Detailed description: This page of a musical score, numbered 70, is titled 'CONFIGURATIONS - PART II - SONG 9'. It features a multi-staff arrangement. The top section includes woodwinds: Oboe (Ob.), Clarinets 1 and 2 (Cl. 1, Cl. 2), and Bassoon (Bsn.). Below these are Horns (Hn.) and Cor Anglais (Cor.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). A Guitar (Gtr.) and Tenor (Ten.) are also present. The score is divided into three measures. The Oboe part begins with a measure rest and a '4' above the staff. The Tenor part has lyrics 'when I am sing - ing,' under the second measure. The Violoncello part has a dynamic marking of *f* *espress.* at the end of the third measure. The Guitar part has a dynamic marking of *f* at the start of the third measure.

7

8

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

sum-mer comes back_ bring-ing_ those two birds_ home_

8

Vln. I

Vln. II

Vla.

Vc.

11

12

quasi attacca

7

TO BASS CLARINET

3

I II III

f 3

a - gain

12

quasi attacca

Detailed description: This is a page of a musical score for 'CONFIGURATIONS - PART II - SONG 9'. The score is arranged in a system with ten staves. The instruments are: Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (Cor.), Guitar (Gtr.), Tenor Saxophone (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into measures 11 and 12. Measure 11 shows the beginning of the piece with various melodic lines. Measure 12 is marked with a box containing the number '12' and includes the instruction 'quasi attacca'. The Oboe part has a '7' below it, and the Horn part has a '3' above it. The Guitar part has 'I II III' above it and '*f* 3' below it. The Tenor Saxophone part has the lyrics 'a - gain' below it. The Clarinet 2 part has the instruction 'TO BASS CLARINET' above it. The Violin I and II parts have a '12' in a box above them, and the Violin I part has 'quasi attacca' above it. The Viola and Violoncello parts also have 'quasi attacca' above them.

CONFIGURATIONS

PART II - SONG 10

A.R. Ammons

Eric Shanfield

♩=144

Oboe

Clarinet 1 in B \flat
f not slurred

Bass Clarinet 2 in B \flat
f non stacc.

Bassoon

Horn in F

Cornet in B \flat

Acoustic Guitar
f

Tenor Solo
f
so what_ if lots of un - fa - thom - a - ble stuff re - mains, in - con - ceiv - a - ble

♩=144

Violin I

Violin II

Viola
f arco

Violoncello
f

5

Ob.

Cl. 1

B. Cl. 2

Bsn. *non stacc.*
f

Hn.

Cor.

Gtr.

Ten.
dis - tan - ces, closed and o - pen in -

Vln. I

Vln. II

Vla.

Vc. *sim.*
p sub.

9

Ob.

Cl. 1

B. Cl. 2
come sopra
f

Bsn.

Hn.

Cor.

Gtr.

Ten.
fi - ni - ites: so what if all that, if

Vln. I

Vln. II

Vla.

Vc.
f *p sub.* *sim.*

13

Ob. *p* *f*

Cl. 1 3 7 6

B. Cl. 2

Bsn. *come sopra* *f*

Hn. open 3 3

Cor.

Gtr.

Ten. 3 3 3
thun - der - storms spill the eggs, loo - sen the nest, _ strew it a - cross

Vln. I arco *mf* slightly under voice 3 3 5

Vln. II arco *mf* slightly under voice 3

Vla. *p sub.* *mf* slightly under voice 3

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

17

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

ga - lax - ies of grass and weeds: who cares_ what re -

21

Ob.

Cl. 1

B. Cl. 2

Bsn. *f*

Hn.

Cor.

Gr.

Ten.
mains when on - ly the in - ter - i - or im - ma - ter - i - al con - fig - ur -

Vln. I (8)

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score, numbered 78, is titled 'CONFIGURATIONS - PART II - SONG 10'. It features a multi-staff arrangement. At the top left, the number '21' is written above the first staff. The instruments listed on the left are Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (Cor.), Trumpet (Gr.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Oboe part is mostly rests. Clarinet 1 and Bassoon play rhythmic eighth-note patterns. The Bassoon part starts with a forte (*f*) dynamic. The Horn part features several triplet markings. The Tenor part includes the lyrics: 'mains when on - ly the in - ter - i - or im - ma - ter - i - al con - fig - ur -'. The Violin I and II parts, along with the Viola part, contain complex melodic lines with many triplet markings. The Violoncello part plays a steady eighth-note accompaniment. A dotted line is present above the Violin I staff, with a circled '8' above it.

25

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

f

f

p sub.

f

sim.

a - tion shape

(8)

8^{va}

29

Ob. *f* *ff*

Cl. 1 *ff*

B. Cl. 2 *f* *ff* TO B \flat CLARINET

Bsn. *f* *ff*

Hn. (open) lip glisses. *f*

Cor. *f* *ff*

Gtr. *ff*

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

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *ff*

CONFIGURATIONS

PART III - SONG 11

A.R. Ammons

Eric Shanfield

Tempo 1: $\text{♩} = 104$

Tempo 2: *piu mosso* $\text{♩} = 72$

Instruments and Parts:

- Oboe:** Starts with a rest, then a quarter note *f* in the second measure of the first section.
- Clarinet 1 in B \flat :** Plays a sixteenth-note pattern (marked *f*) in the first section, then a quarter-note pattern (marked *mf*) in the second section.
- Clarinet 2 in B \flat :** Plays a sixteenth-note pattern (marked *f*) in the first section, then a quarter-note pattern (marked *mf*) in the second section.
- Bassoon:** Plays a long note (marked *p*) in the first section, then a quarter note *f* in the second measure.
- Horn in F:** Plays a quarter note *f* in the first section, then rests in the second section.
- Cornet in B \flat :** Plays a long note (marked *p*) in the first section, then a quarter note *f* in the second measure.
- Acoustic Guitar:** Plays a quarter note *f* in the first section, then rests in the second section.
- Tenor Solo:** Rests throughout.
- Violin I:** Plays a quarter note *f* in the first section, then rests in the second section.
- Violin II:** Plays a long note (marked *p*) in the first section, then a quarter note *f* in the second measure. Includes the instruction *sul pont.*
- Viola:** Plays a quarter note *f* in the first section, then rests in the second section.
- Violoncello:** Plays a quarter note *f* in the first section, then rests in the second section.

5

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

11

9

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

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

Detailed description: This block contains the musical score for measures 9 through 12. The woodwind section (Ob., Cl. 1, Cl. 2, Bsn., Hn., Cor.) has rests in measures 9 and 10. In measure 11, Cl. 1 and Cl. 2 play eighth-note patterns, while Bsn. plays a long note. In measure 12, Cl. 1 and Cl. 2 play eighth-note patterns, and Bsn. plays a long note. The string section (Gtr., Vln. I, Vln. II, Vla., Vc.) has rests in measures 9 and 10. In measure 11, Gtr. and Vla. play eighth-note patterns, and Vc. plays a steady eighth-note bass line. In measure 12, Gtr. and Vla. play eighth-note patterns, and Vc. continues the bass line. The vocal line (Ten.) has rests in measures 9 and 10. In measure 11, the tenor sings the lyrics "there is some re - la - tion-ship be -".

11

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the musical score for measures 11 through 14. The woodwind section (Ob., Cl. 1, Cl. 2, Bsn., Hn., Cor.) has rests in measures 11 and 12. In measure 13, Cl. 1 and Cl. 2 play eighth-note patterns, while Bsn. plays a long note. In measure 14, Cl. 1 and Cl. 2 play eighth-note patterns, and Bsn. plays a long note. The string section (Gtr., Vln. I, Vln. II, Vla., Vc.) has rests in measures 11 and 12. In measure 13, Gtr. and Vla. play eighth-note patterns, and Vc. plays a steady eighth-note bass line. In measure 14, Gtr. and Vla. play eighth-note patterns, and Vc. continues the bass line. The vocal line (Ten.) has rests in measures 11 and 12. In measure 13, the tenor sings the lyrics "there is some re - la - tion-ship be -".

13

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

tween prox - i - mi - ty to the earth and

19

17

Ob.

p *mf* *p*

Cl. 1

Cl. 2

mf

Bsn.

mf

Hn.

mf

Cor.

Gtr.

Ten.

per - ma - nence:

19

Vln. I

mf

Vln. II

norm.

mf

Vla.

3

Vc.

21

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score, numbered 21, is for 'CONFIGURATIONS - PART III - SONG 11'. It features twelve staves for various instruments. The key signature is one sharp (F#) and the time signature is 2/2. The Oboe (Ob.) staff is mostly silent. The Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) parts are active, with Cl. 1 playing a melodic line and Cl. 2 providing harmonic support. The Bassoon (Bsn.) has a long, sustained note. The Horn (Hn.) and Cor Anglais (Cor.) are also mostly silent. The Guitar (Gtr.) and Tenor (Ten.) parts are silent. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic, eighth-note pattern. The Viola (Vla.) part features a triplet pattern in the first two measures. The Violoncello (Vc.) part provides a bass line with a mix of eighth and sixteenth notes.

25

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

mf

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

25

Vln. I

Vln. II

Vla.

Vc.

30

Ob.

Cl. 1 *mf*

Cl. 2 *mf*

Bsn.

Hn.

Cor.

Gtr. *mf*

Ten.

earth and air u - ni - ted by a stem's po - lar mesh - es of roots and branch - es:

30

Vln. I

Vln. II

Vla.

Vc.

36

This musical score is for 'Configurations - Part III - Song 11', page 89. It features a variety of instruments and a vocal soloist. The score is divided into two systems, with the first system ending at measure 35 and the second system starting at measure 36. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Ob. (Oboe):** Starts at measure 35 with a whole rest, then enters at measure 36 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Cl. 1 (Clarinet 1):** Starts at measure 35 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Cl. 2 (Clarinet 2):** Starts at measure 35 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Bsn. (Bassoon):** Starts at measure 35 with a whole rest, then enters at measure 36 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Hn. (Horn):** Starts at measure 35 with a whole rest, then enters at measure 36 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Cor. (Cor Anglais):** Starts at measure 35 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *mf* for the first part, *f* for the second part.
- Gtr. (Guitar):** Starts at measure 35 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Ten. (Tenor):** Starts at measure 35 with a whole rest, then enters at measure 36 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*. Lyrics: earth shrub nest leaf.
- Vln. I (Violin I):** Starts at measure 35 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Vln. II (Violin II):** Starts at measure 35 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Vla. (Viola):** Starts at measure 35 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.
- Vc. (Violoncello):** Starts at measure 35 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f*.

40

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor. *con sord. (straight mute)*
f

Gtr.

Ten.
bird

40

Vln. I

Vln. II

Vla. *f*

Vc. *f*

43

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf cresc.

the bird is some - where south

mf cresc.

45

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

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

49 *meno mosso* ♩=132

48

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

Hn. *ff*

Cor. *ff*

Gtr. *L.v.*

Ten. *ff*
ran - - - dom:

49 *meno mosso* ♩=132

Vln. I

Vln. II *ff*

Vla. *ff* *sim.*

Vc. *ff* *sim.*

51

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.
earth shrub nest

Vln. I
ff — *p* *ff* — *p* *ff* — *p* *ff* — *p*

Vln. II
ff

Vla.

Vc.

54 *meno mosso* ♩=120

Ob. - Clarinet 1 (Cl. 1) - Clarinet 2 (Cl. 2) - Bassoon (Bsn.) - Horn (Hn.) - Cor Anglais (Cor.) - Guitar (Gtr.) - Tenor (Ten.)

The woodwind section (Cl. 1, Cl. 2, Bsn., Hn.) plays a melodic line in 6/4 time, marked *p*. The strings (Gtr., Ten.) are silent.

54 *meno mosso* ♩=120

Vln. I - Vln. II - Viola (Vla.) - Violoncello (Vc.)

The string section (Vln. I, Vln. II) plays a melodic line in 6/4 time, marked *p* and *con sord.* (with mutes). The Viola and Violoncello are silent.

57

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

p

good - bye, nest, if wind lifts you loose

60

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

p

p

good - bye, shrub, if ice breaks you down

63

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

66

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.
senza sord.
(1-13)
p
(0-3)

Gtr.

Ten.

66

Vln. I

Vln. II

Vla.
p

Vc.
pizz. slightly sul pont.
p

67

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

p

dolce

p

dolce

p

3

3

3

good - bye, _____ good -

The musical score is for a piece titled "CONFIGURATIONS - PART III - SONG 11", starting at measure 67. The score is arranged for a full orchestra and a vocal soloist. The instruments listed are Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (Cor.), Guitar (Gtr.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 8/8. The Oboe part begins with a rest in measure 67 and enters in measure 68 with a series of sixteenth-note patterns, marked *p*. The Clarinet 1 and 2 parts play a melodic line with slurs. The Bassoon part has a whole rest in measure 67 and 68. The Horn part has a rest in measure 67 and enters in measure 68 with a note marked *p* and *dolce*. The Cor Anglais part plays a sixteenth-note pattern in measure 67 and a note marked *dolce* in measure 68. The Guitar part has a rest in measure 67 and enters in measure 68 with a triplet pattern marked *p*. The Tenor part has a rest in measure 67 and enters in measure 68 with a note marked *p*. The vocal line includes the lyrics "good - bye, _____ good -". The Violin I and II parts play a melodic line with slurs. The Viola part plays a series of chords with slurs. The Violoncello part plays a melodic line with slurs. The score ends with a double bar line in measure 68.

69

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

bye, good - bye, good -

71

Ob. *quasi attacca*
mp
f

Cl. 1 *f*

Cl. 2 *f* TO BASS CLARINET

Bsn. *p* *f*

Hn. *f*

Cor. *f*

Gtr. *p* *f* *fast damp*

Ten. *bye*

Vln. I *quasi attacca* *f* *via sord.*

Vln. II *f* *via sord.*

Vla. *f*

Vc. *arco* *f*

CONFIGURATIONS

PART III - SONG 12

A.R. Ammons

Eric Shanfield

$\text{♩} = 132$

Oboe

Clarinet 1 in B \flat

Bass Clarinet 2 in B \flat

Bassoon

Horn in F

Cornet in B \flat

Acoustic Guitar

Tenor Solo

$\text{♩} = 132$

Violin I
mf leggiero

Violin II
mf leggiero

Viola

Violoncello

5

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

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

Vln. I

Vln. II

Vla.

Vc. *mf*

9

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

song

9

Vln. I

Vln. II

Vla.

Vc.

13

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

the bird I ne - ver saw is part of my song and

f

mf

17 19

Ob. *fleggiero*

Cl. 1 *fleggiero*

B. Cl. 2 *f* 6

Bsn. *f* 5

Hn. *f*

Cor. *f*

Gtr. *f* I/III II

Ten.

Vln. I

Vln. II

Vla. *f*

Vc. *f* pizz.

20

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

5

6

6

6

5

I/V II III

f

f

and

23

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

no - - - thing else:

26

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

6

3

5

arco

f espress.

29

31

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

(the leaves are a great many notes I lost)

31

Vln. I

Vln. II

Vla.

Vc.

33

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

mf

37 39

Ob. *mf* 3

Cl. 1 *mf*

B. Cl. 2

Bsn.

Hn.

Cor. *mf*

Gtr.

Ten. *mf* when I was

39

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

41

Ob.

Cl. 1
mf

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.
try - ing to make the song — that be - came my si - lence)_

Vln. I

Vln. II

Vla.

Vc.
arco

45 quasi attacca

Ob.

Cl. 1 *mp* *p* *mf*

B. Cl. 2 *p* *p*

Bsn. *mp* *p*

Hn. *p* Sounds 5th below, as in treble clef

Cor.

Gtr. *p*

Ten.

Detailed description: This section of the score covers measures 45 to 50. The woodwind parts (Ob., Cl. 1, B. Cl. 2, Bsn., Hn., Cor.) and string parts (Gtr., Ten.) are shown. The Clarinet 1 part has dynamics *mp*, *p*, and *mf*. The Bassoon part has dynamics *mp* and *p*. The Horn part has a dynamic of *p* and includes the instruction "Sounds 5th below, as in treble clef". The Trumpet part has a dynamic of *p*. The Tenor Trombone part is mostly silent with a final note. The Oboe part is silent. The Cor Anglais part is silent.

45 quasi attacca

Vln. I

Vln. II

Vla. *mp* *p* *mf*

Vc. *p*

Detailed description: This section of the score covers measures 45 to 50. The string parts (Vln. I, Vln. II, Vla., Vc.) are shown. The Viola part has dynamics *mp*, *p*, and *mf*. The Violin I and Violin II parts are silent. The Violoncello part has a dynamic of *p*.

CONFIGURATIONS

PART III - SONG 13

A.R. Ammons

Eric Shanfield

♩=96 5

Oboe

Clarinet 1 in B \flat

Bass Clarinet 2 in B \flat

Bassoon

Horn in F

Cornet in B \flat

Acoustic Guitar

Tenor Solo

Violin I

Violin II

Viola

Violoncello

p

con sord.

p

p

p

p

p

p

p

p

the

♩=96 5

Detailed description: This is a transposed musical score for a woodwind and string ensemble. The score is in 4/4 time with a tempo of 96 beats per minute. It consists of 11 staves. The woodwind section includes Oboe, Clarinet 1 in B-flat, Bass Clarinet 2 in B-flat, and Bassoon. The brass section includes Horn in F and Cornet in B-flat. The acoustic guitar part is in the treble clef, playing a series of chords marked with a piano (*p*) dynamic. The Tenor Solo part is in the treble clef, with a piano (*p*) dynamic and a fermata over the final note, which is a whole note G4. The string section includes Violin I, Violin II, Viola, and Violoncello. The Violin II part is marked with a piano (*p*) dynamic and the instruction "con sord." (with mutes). The score is divided into five measures, with a measure number "5" in a box at the end of the first and fourth systems.

6

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.
cock - bird longs for the hen - bird

Vln. I

Vln. II

Vla.

Vc.

13

11

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

13 con sord.

mp

mp

mp

mp

16

Ob. *mp*

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten. *mp*
which longs for the nest

Vln. I

Vln. II *via sord.*

Vla.

Vc.

21

Ob. *mf*

Cl. 1 *mf*

B. Cl. 2

Bsn. *mf* 3

Hn.

Cor.

Gtr. *L.v.*

Ten. *mf* 3
which longs for the shrub

21

Vln. I

Vln. II

Vla. *con sord.* *mf*

Vc. *con sord.* *mf*

36 rit.

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

32

36 rit.

p

p

mp

which longs for the sun which longs for

(non arp.)

p!

pp

via sord.

via sord.

via sord.

CONFIGURATIONS

PART IV - SONG 14

A.R. Ammons

Eric Shanfield

♩=76

Oboe

Clarinet 1 in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F

Cornet in B \flat

Acoustic Guitar

Tenor Solo

♩=76
senza sord.
mp

Violin I

Violin II

Viola

Violoncello

senza sord.
mp

7

5

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

7

9

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mp

13

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

13

Vln. I

Vln. II

Vla.

Vc.

senza sord.

mp

16 17

Ob. *mf* 3 3 3 3

Cl. 1

B. Cl. 2 *mp*

Bsn.

Hn.

Cor.

Gtr.

Ten.

17

Vln. I

Vln. II

Vla.

Vc.

25

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mf

f

f *espress.*

please, please

28 29

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

let me put on my leaves

29

Vln. I

Vln. II

Vla.

Vc.

mf

mf

33

31

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

mf

Detailed description: This block contains the musical notation for measures 31 through 33 for the woodwind and string sections. The Oboe (Ob.) part is silent. The Clarinet 1 (Cl. 1) part features a melodic line of eighth notes with triplet markings. The Bass Clarinet 2 (B. Cl. 2) part is silent. The Bassoon (Bsn.) part plays a rhythmic pattern of eighth notes with triplet markings. The Horn (Hn.) and Cor Anglais (Cor.) parts are silent. The Guitar (Gtr.) part is silent until measure 33, where it plays a chordal accompaniment marked *mf*. The Tenor (Ten.) part is silent.

33

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

Detailed description: This block contains the musical notation for measures 33 through 35 for the string section. The Violin I (Vln. I) part plays a melodic line of eighth notes, marked *mf* in measure 35. The Violin II (Vln. II) part plays a melodic line of eighth notes with triplet markings. The Viola (Vla.) part plays a rhythmic pattern of eighth notes with triplet markings, marked *pizz.* in measure 35. The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes with triplet markings, marked *pizz.* in measure 35.

35

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mf

mf

arco

arco

let me

38

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.
let the sap go

Vln. I

Vln. II

Vla.

Vc.

ff

f

f

41

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

41

on the string

Vln. I

Vln. II

Vla.

Vc.

off the string sim.

44

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

but the ze - ro bark is say - ing

f

f

47

Ob. *f*

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor. *mf* *mf*

Gtr.

Ten. hush, hush hush, hush

Vln. I

Vln. II

Vla. *f* off the string sim.

Vc. sim.

50

Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.

f
f
strum
ff

the time is not right
it's not the right

Detailed description: This block contains the musical score for measures 50 and 51. It features a woodwind section with Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (B. Cl. 2), and Bassoon (Bsn.). The woodwinds play sustained notes with long breath marks. The Horns (Hn.) and Cor Anglais (Cor.) play a sustained note marked *f*. The Guitar (Gtr.) plays a rhythmic strumming pattern marked *f*. The Tenor (Ten.) has a vocal line with lyrics: "the time is not right" and "it's not the right". The Tenor part includes a triplet of notes on the word "is".

50

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This block contains the musical score for measures 50 and 51 for the string section. It includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violins play a melodic line with eighth notes. The Viola and Cello play a harmonic accompaniment with chords and eighth notes.

52

Ob. *ff*

Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. *ff*

Hn.

Cor.

Gtr. *ff*

Ten. time

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

54

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

ff

fff

sim.

fast

non vib.

56

Ob.

Cl. 1

B. Cl. 2
fff

Bsn.
fff

Hn.

Cor.
con sord. (straight mute)
ff

Gtr.

Ten.
fff
the wood-meat is al - ways

56

Vln. I

Vln. II

Vla.

Vc.
non vib.
fff

59

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

right but bark is know - - ing

fff

fff

ff

3 3 3 7 3

63 *l'istesso tempo*

61

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

non dim.

non dim.

non dim.

non dim.

non dim.

p

p

flaut.

p

63

l.v.
I II III IV

Detailed description: This page contains a musical score for measures 61, 62, and 63. The score is for a full orchestra and includes parts for Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (Cor.), Guitar (Gtr.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 61 shows the beginning of the section with various instruments. Measures 62 and 63 are marked with a box containing the number 63 and the tempo instruction 'l'istesso tempo'. The score includes dynamic markings such as 'non dim.' and 'p'. The guitar part in measure 63 includes fingering instructions for the left hand (l.v.) and fret numbers I, II, III, and IV. The woodwinds and strings have rests in measures 62 and 63. The cello part in measure 63 has a 'flaut.' marking and a 'p' dynamic. The page number 143 is in the top right corner, and the page title 'CONFIGURATIONS - PART IV - SONG 14' is at the top.

66

69

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

69

Vln. I

Vln. II

Vla.

Vc.

76

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

81

Ob.

Cl. 1
p *mp*

B. Cl. 2
p

Bsn.

Hn.

Cor.

Gtr.

Ten.

81

Vln. I
con sord.
pp *p*

Vln. II
con sord.
pp *p*

Vla.

Vc.
norm.
p

84

Ob.

Cl. 1

B. Cl. 2

Bsn.

Hn.

Cor.

Gtr.

Ten.

Vln. I

Vln. II

Vla.

Vc.

p *mp* *pp* *ppp*

88 89

Ob.

Cl. 1 *ppp* *p*

B. Cl. 2 *p*

Bsn. *non dim.*

Hn.

Cor.

Gtr. *l.v.* *p*

Ten.

Detailed description: This block contains the musical notation for measures 88 and 89 for several instruments. Measure 88 is marked with a circled '88' and a boxed '89'. The Oboe (Ob.) and Horns (Hn.) parts are silent. The Clarinet 1 (Cl. 1) part has a long note in measure 88, followed by a rest in measure 89, with a *ppp* dynamic marking in measure 88 and a *p* dynamic marking in measure 89. The Bass Clarinet 2 (B. Cl. 2) part has a short melodic phrase in measure 88, followed by a rest in measure 89, with a *p* dynamic marking in measure 89. The Bassoon (Bsn.) part has a short melodic phrase in measure 88, followed by a rhythmic pattern of eighth notes in measure 89, with a *non dim.* marking at the end. The Trumpets (Tr.) and Cori (Cor.) parts are silent. The Guitar (Gtr.) part has a rhythmic pattern of eighth notes in measure 89, with a *l.v.* marking above and a *p* marking below. The Tenor (Ten.) part is silent.

89

Vln. I

Vln. II

Vla. *p*

Vc. *non dim.*

Detailed description: This block contains the musical notation for measure 89 for string instruments. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) part has a short melodic phrase in measure 89, with a *p* dynamic marking at the end. The Violoncello (Vc.) part has a rhythmic pattern of eighth notes in measure 89, with a *non dim.* marking at the end.