CONFIGURATIONS

ERIC SHANFIELD

CONFIGURATIONS

Eric Shanfield | 2008 | 22'

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)

Cornet in B♭ (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♭ 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.

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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 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

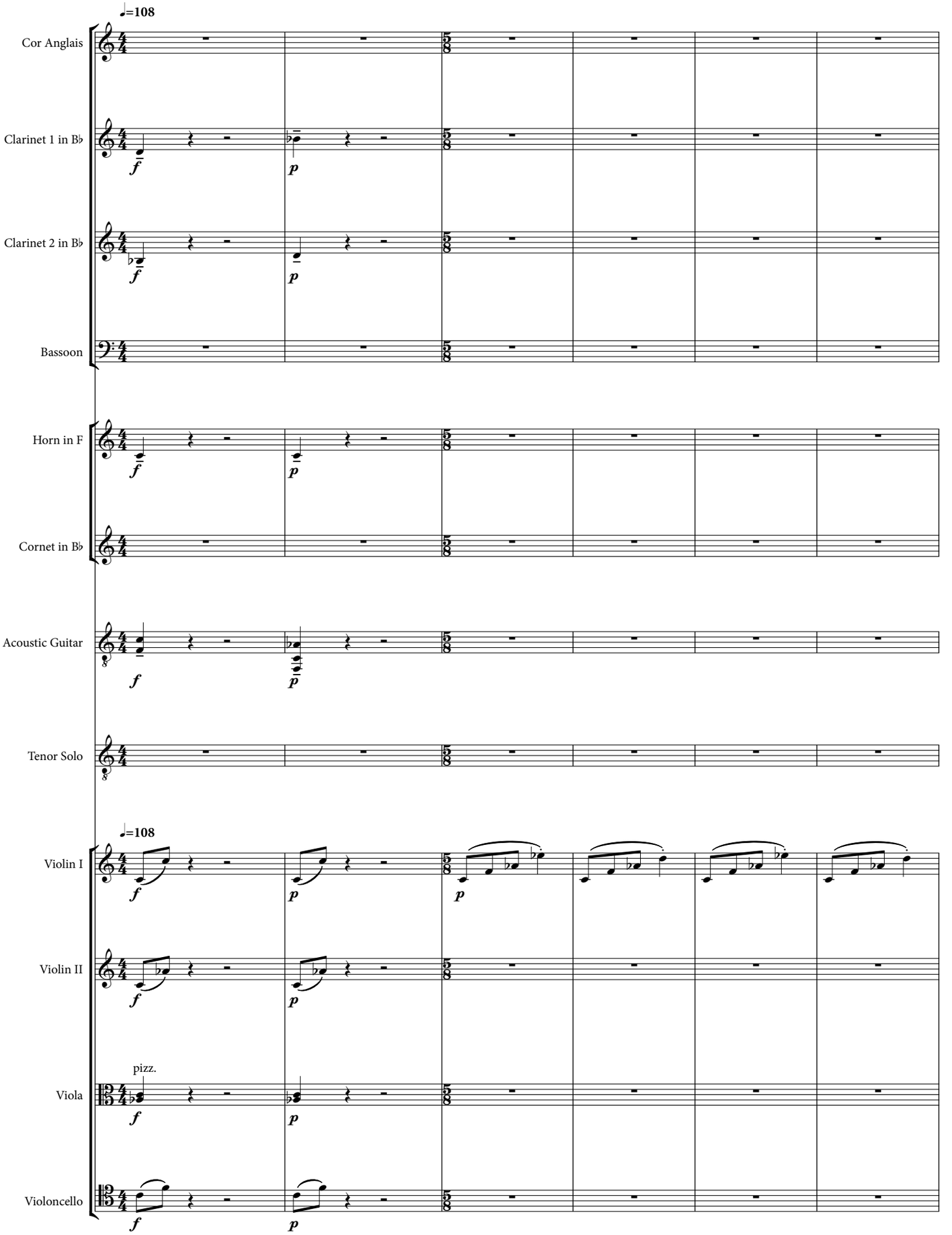
Transposed Score

CONFIGURATIONS

PART I - SONG 1

A.R. Ammons

Eric Shanfield



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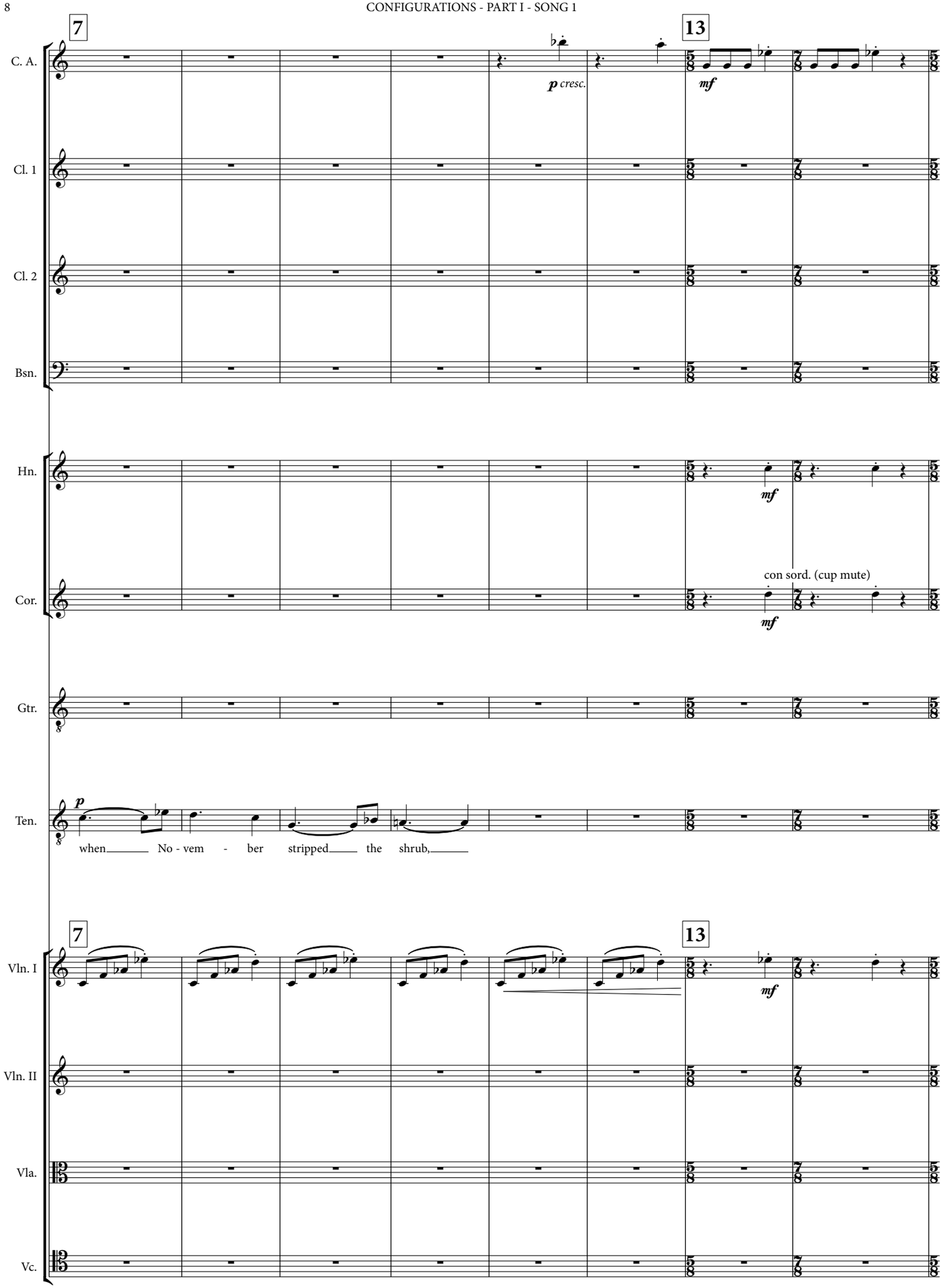
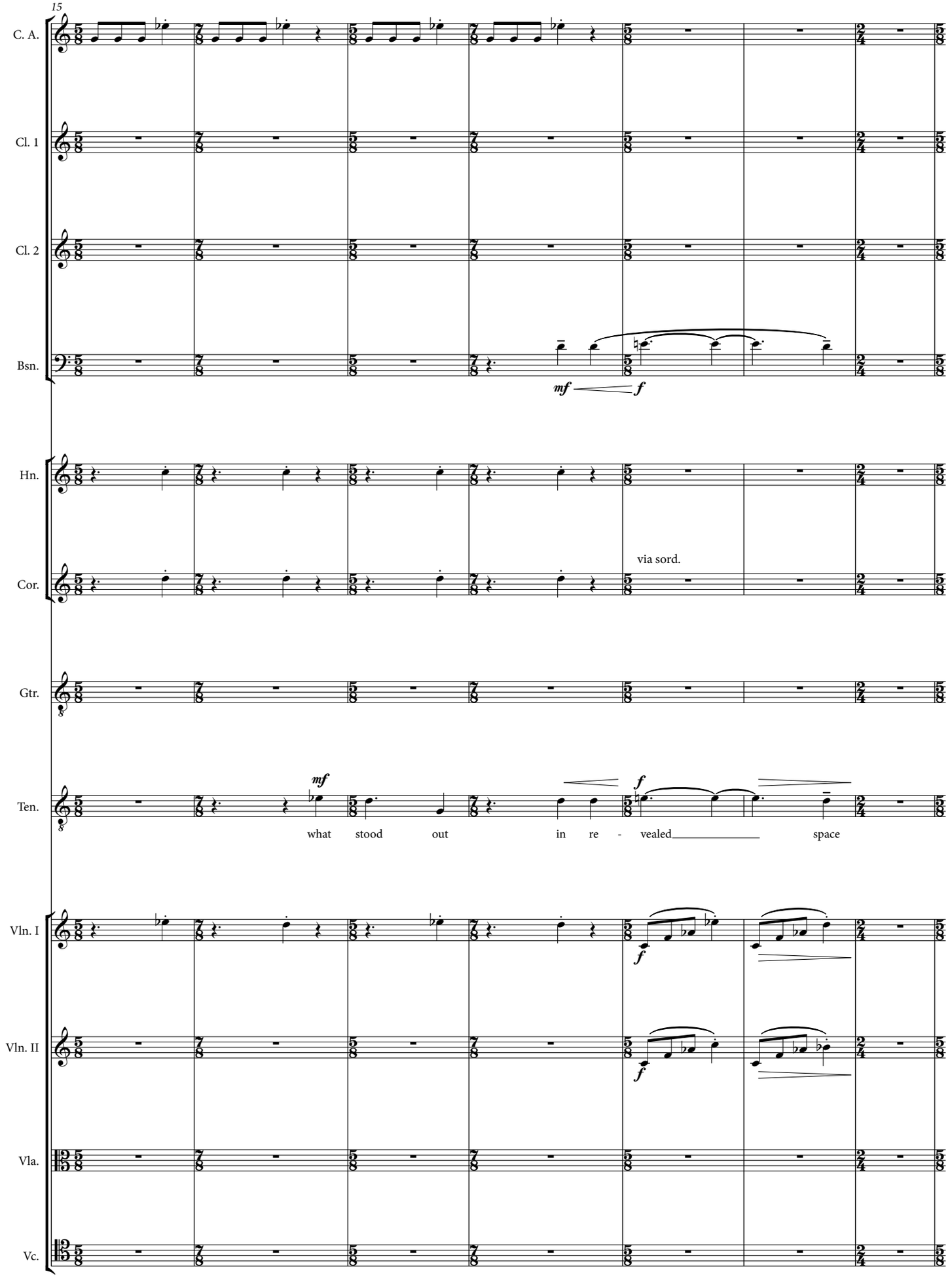
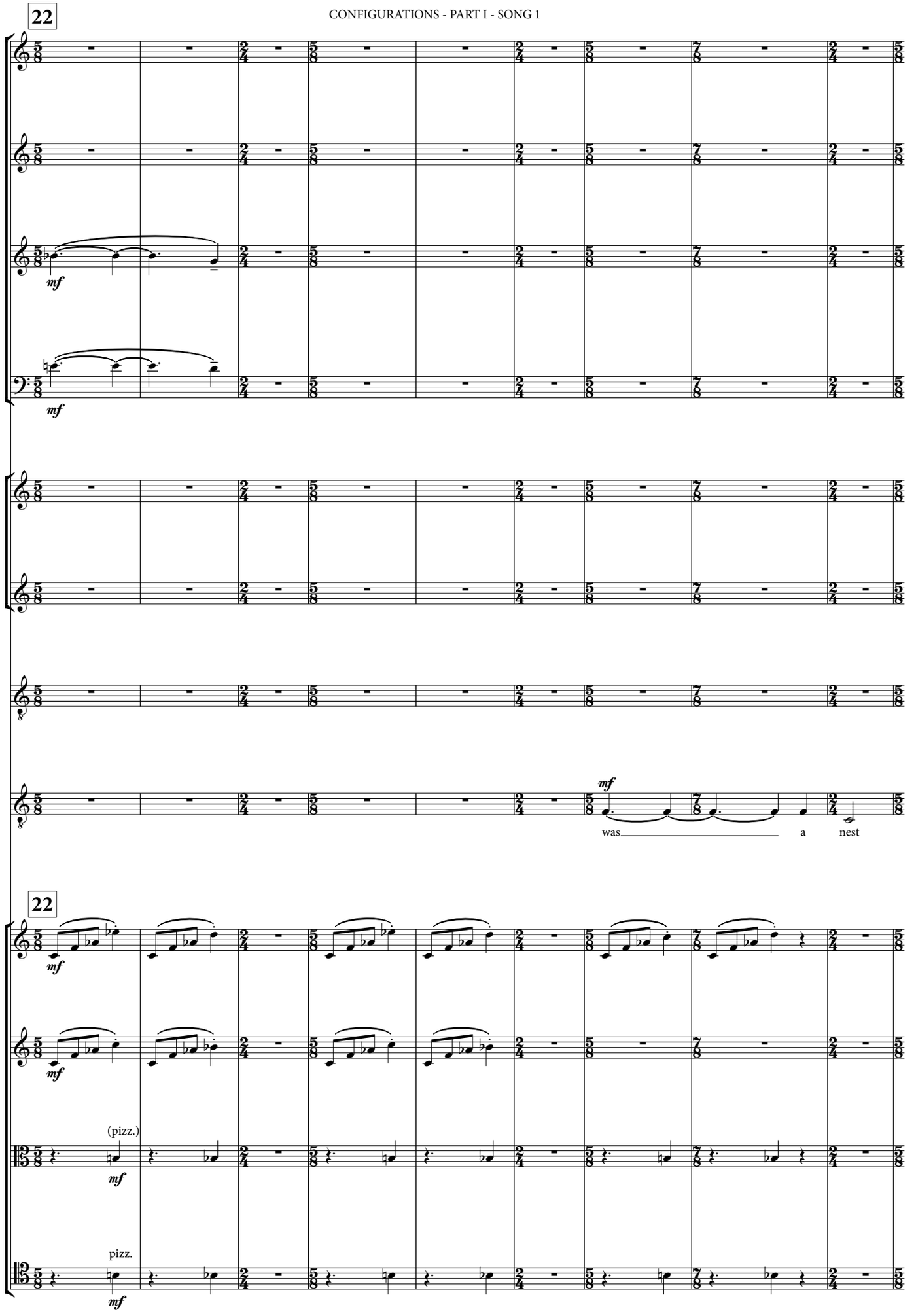
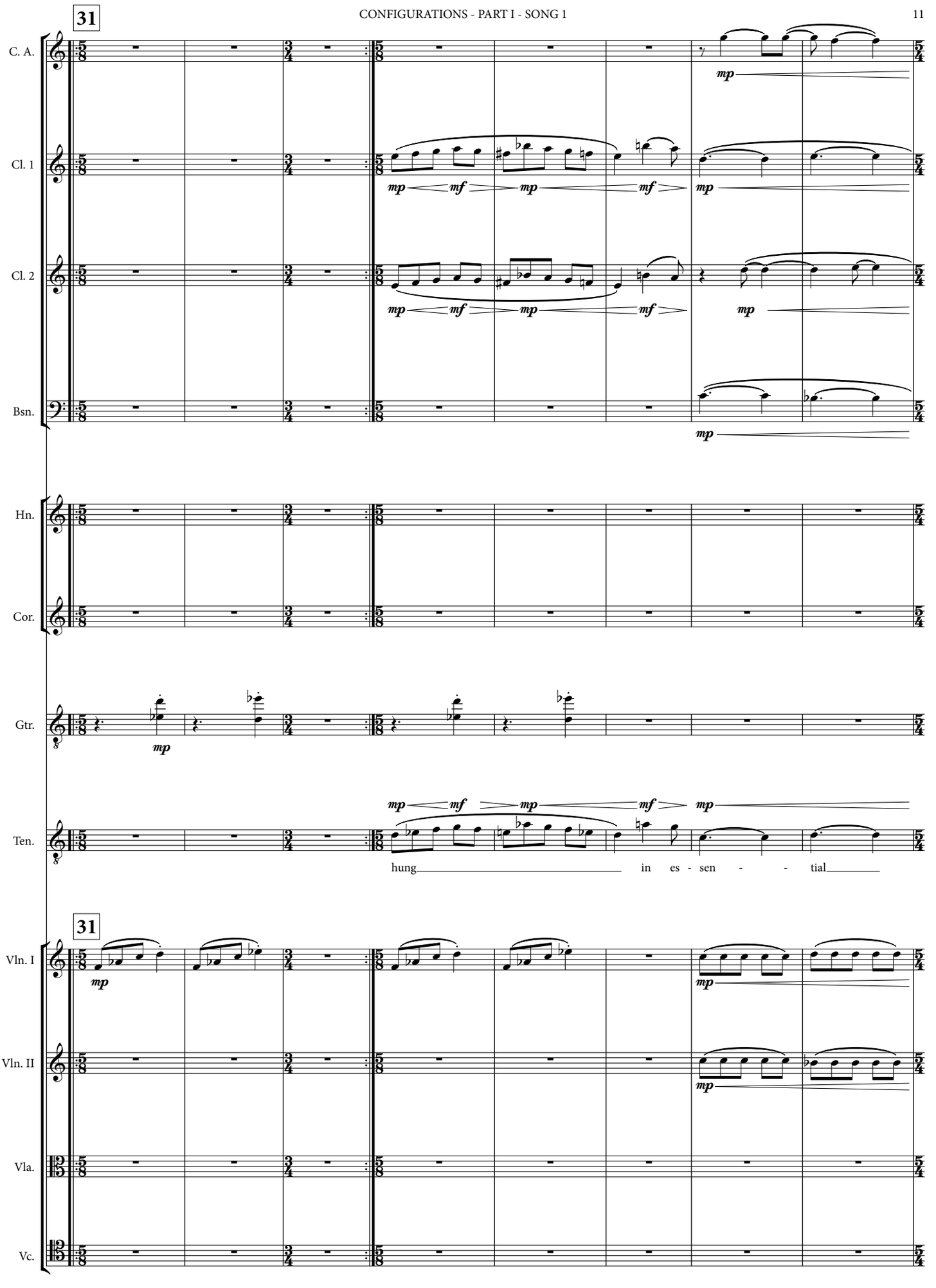
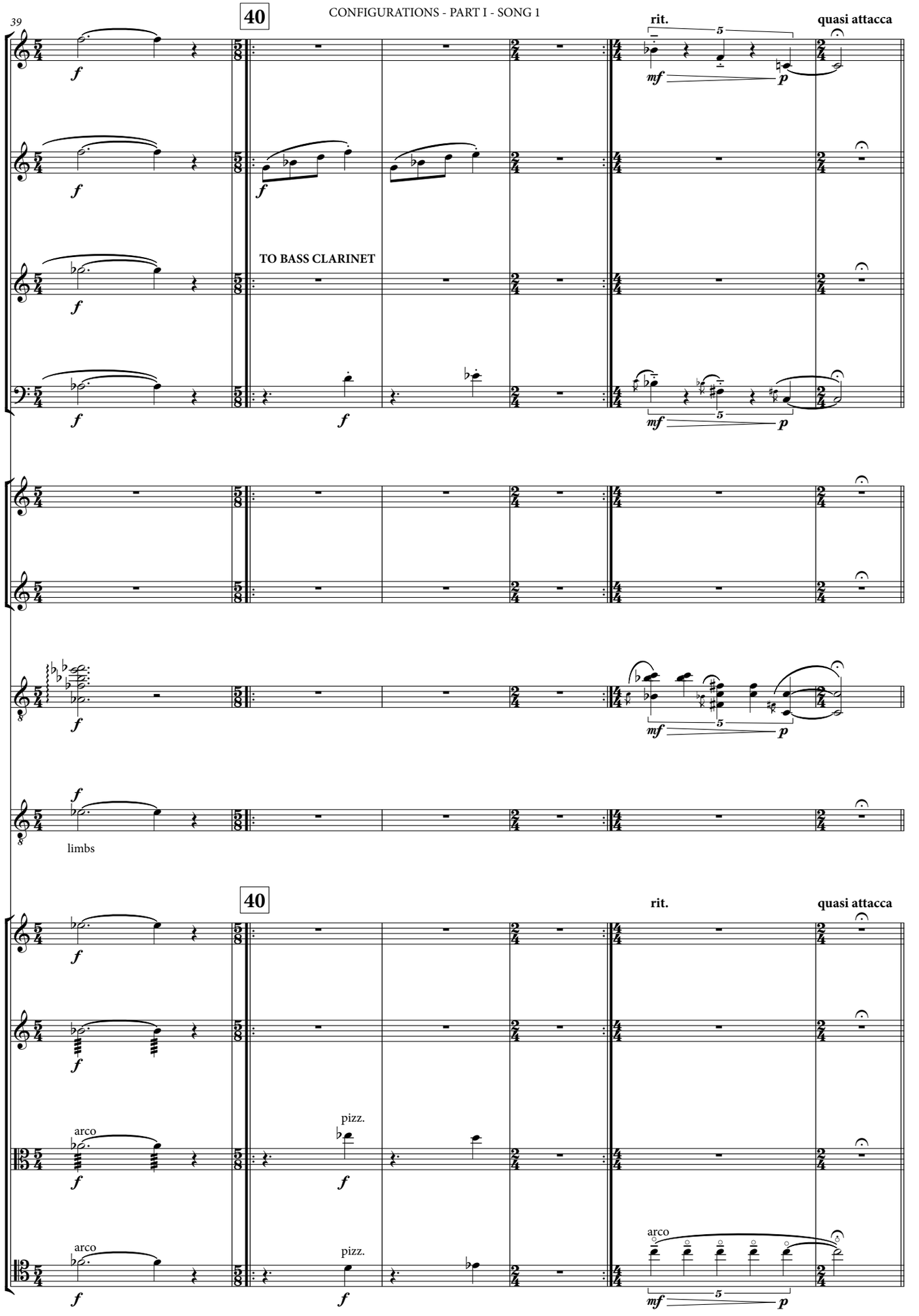

7
13
C. A.
p cresc.
mf
Cl. 1
Cl. 2
Bsn.
Hn.
mf
Cor.
con sord. (cup mute)
mf
Gtr.
Ten.
p
when No - vem - ber stripped the shrub,
7
13
Vln. I
mf
Vln. II
Vla.
Vc.


15
C. A.
Cl. 1
Cl. 2
Bsn.
mf
f
Hn.
Cor.
via sord.
Gtr.
Ten.
mf
f
what stood out in re - vealed space
Vln. I
f
Vln. II
f
Vla.
Vc.


22
C. A.
Cl. 1
Cl. 2
mf
Bsn.
mf
Hn.
Cor.
Gtr.
Ten.
mf
was a nest
22
Vln. I
mf
Vln. II
mf
(pizz.)
Vla.
mf
pizz.
Vc.
mf


31
C. A.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
hung in es - sen - - tial
31
Vln. I
Vln. II
Vla.
Vc.


39
40
rit.
quasi attacca
C. A.
Cl. 1
Cl. 2
TO BASS CLARINET
Bsn.
Hn.
Cor.
Gtr.
Ten.
limbs
40
rit.
quasi attacca
Vln. I
Vln. II
Vla.
arco
pizz.
Vc.
arco
pizz.

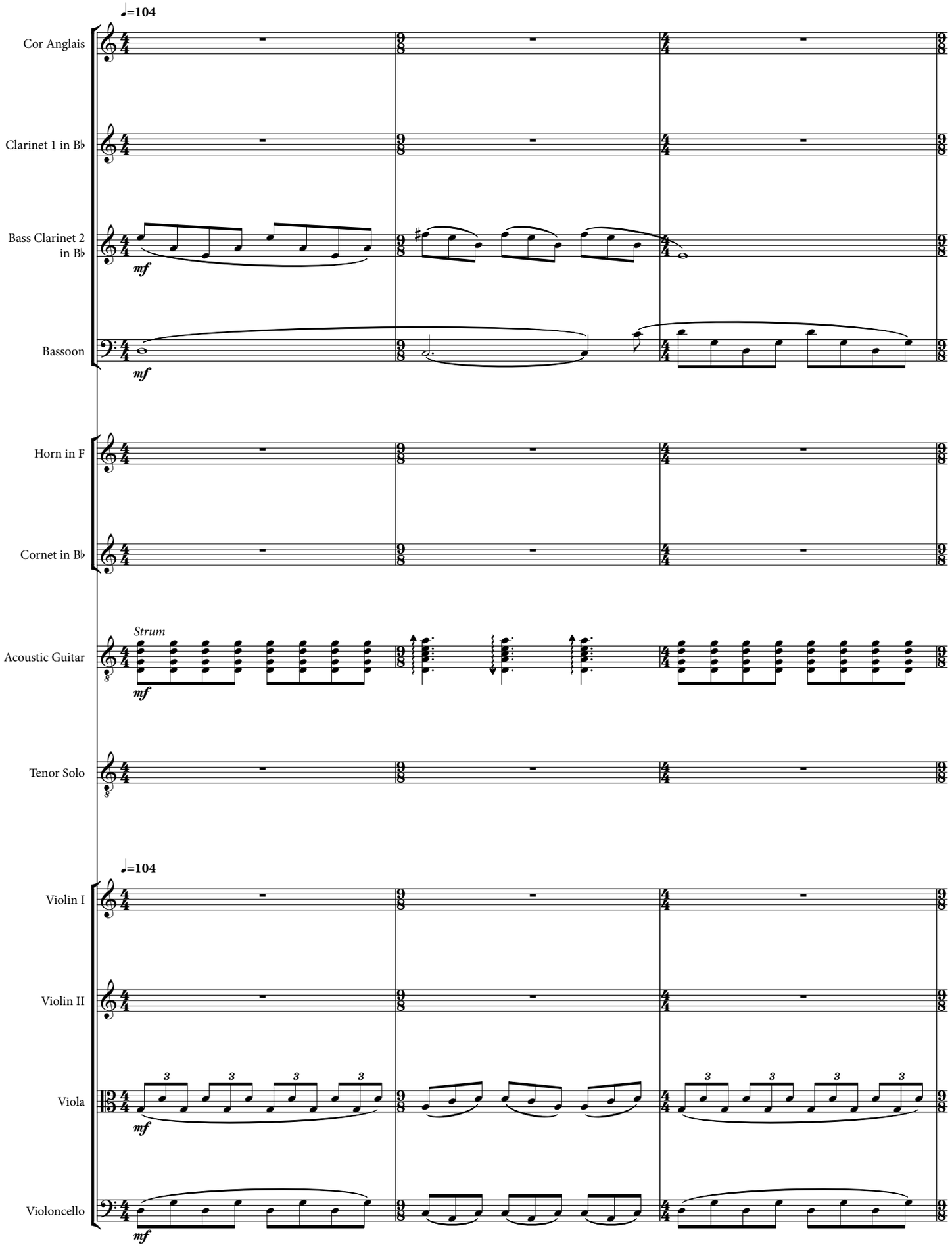
Transposed Score

CONFIGURATIONS

PART I - SONG 2

A.R. Ammons

Eric Shanfield



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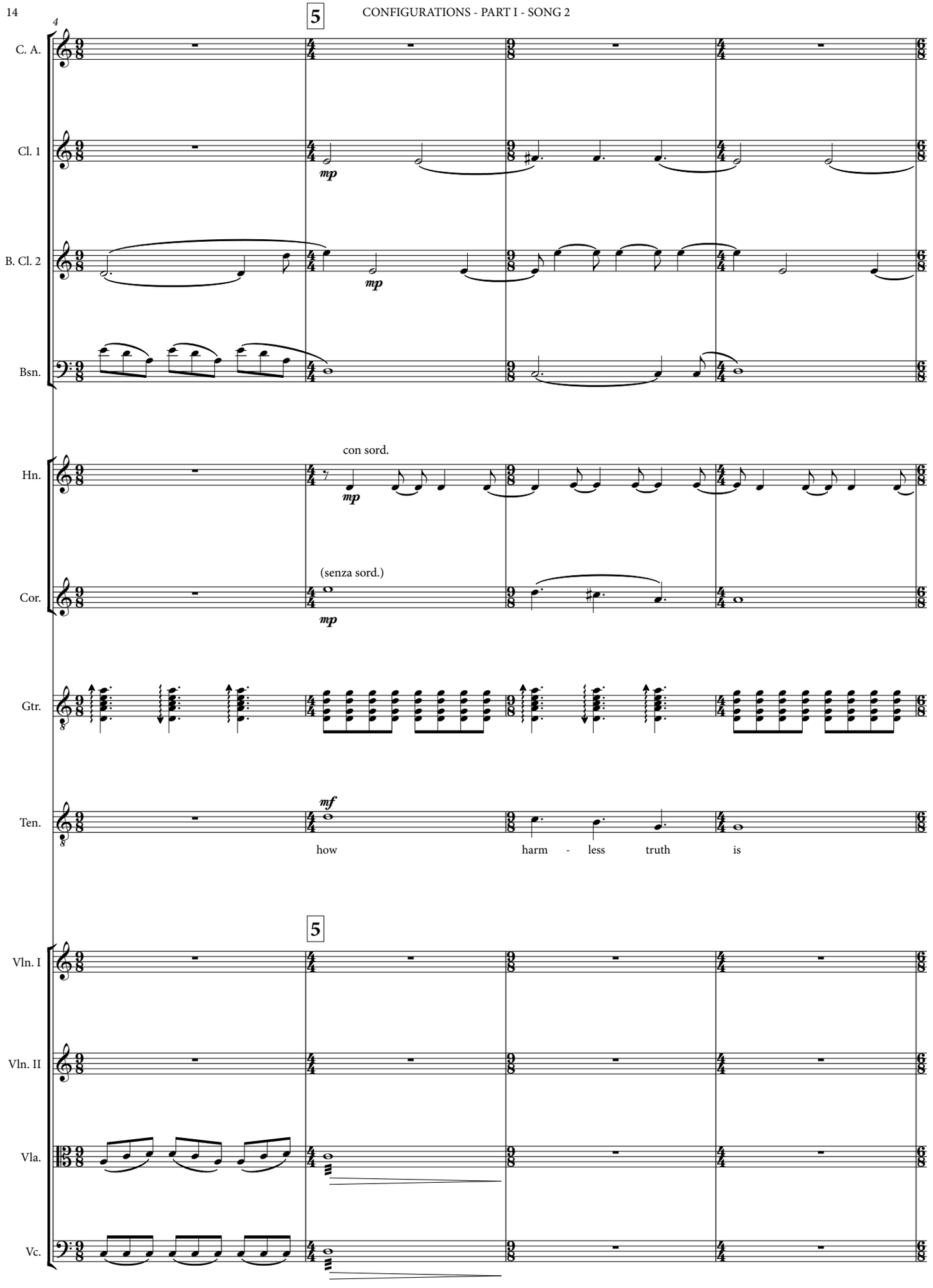
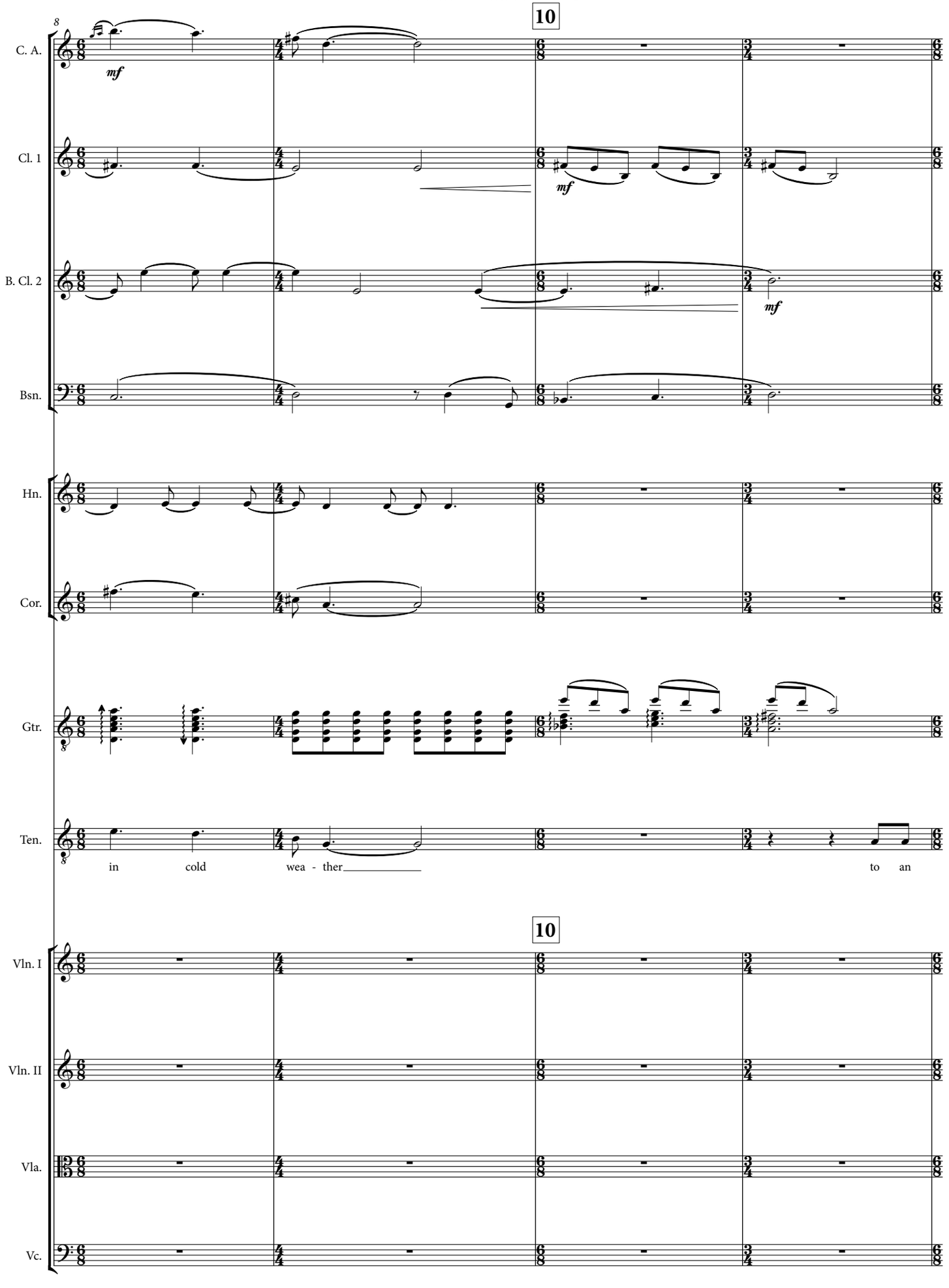
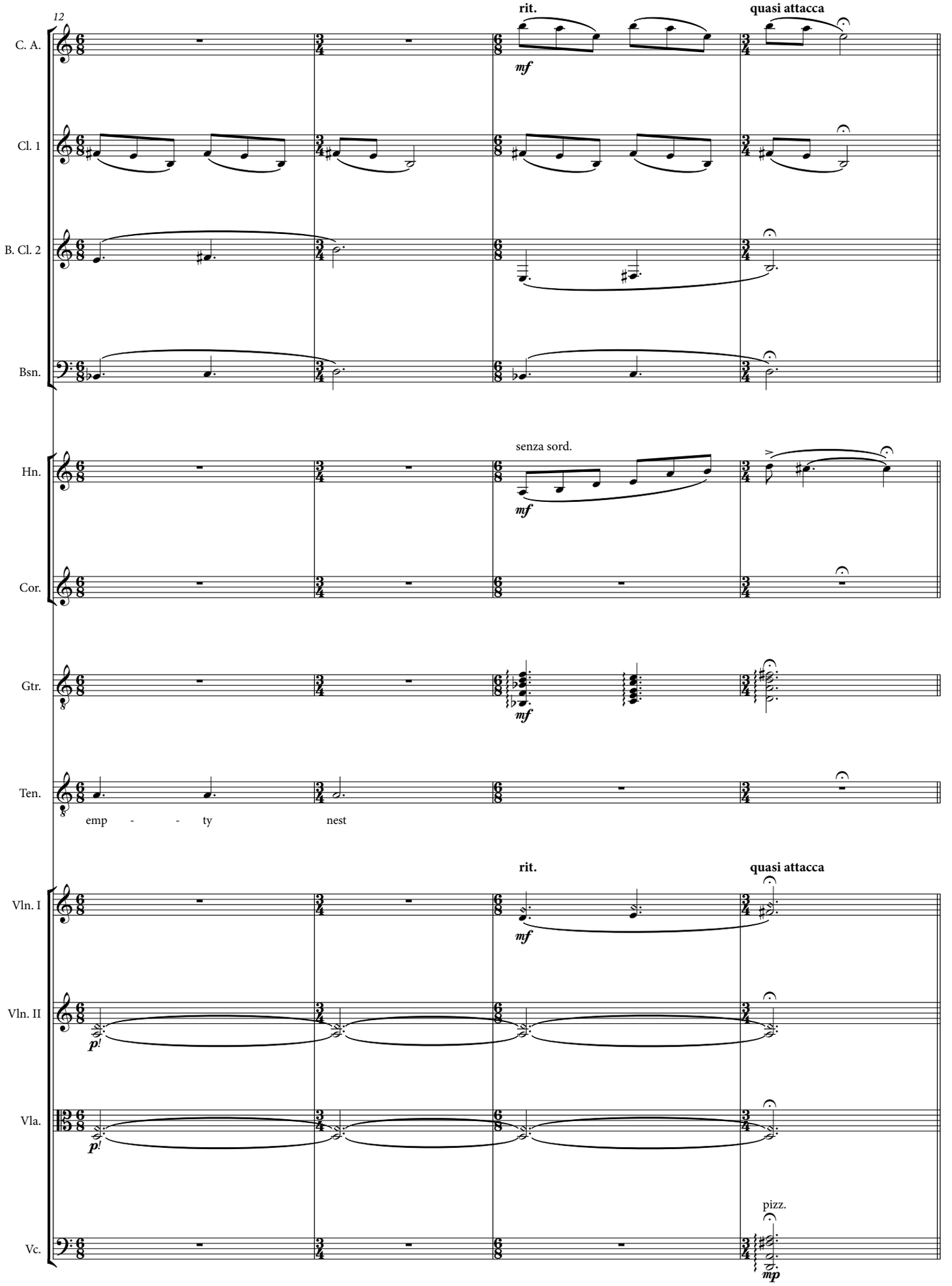

4
5
C. A.
Cl. 1
mp
B. Cl. 2
mp
Bsn.
con sord.
Hn.
mp
(senza sord.)
Cor.
mp
Gtr.
mf
Ten.
how harm - less truth is
5
Vln. I
Vln. II
Vla.
Vc.


10
C. A.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mf
mf
mf
in cold wea - ther to an
10
Vln. I
Vln. II
Vla.
Vc.


12
rit.
quasi attacca
C. A.
mf
Cl. 1
B. Cl. 2
Bsn.
senza sord.
Hn.
mf
Cor.
Gtr.
mf
Ten.
emp - - ty
nest
rit.
quasi attacca
Vln. I
mf
Vln. II
p!
Vla.
p!
pizz.
Vc.
mp

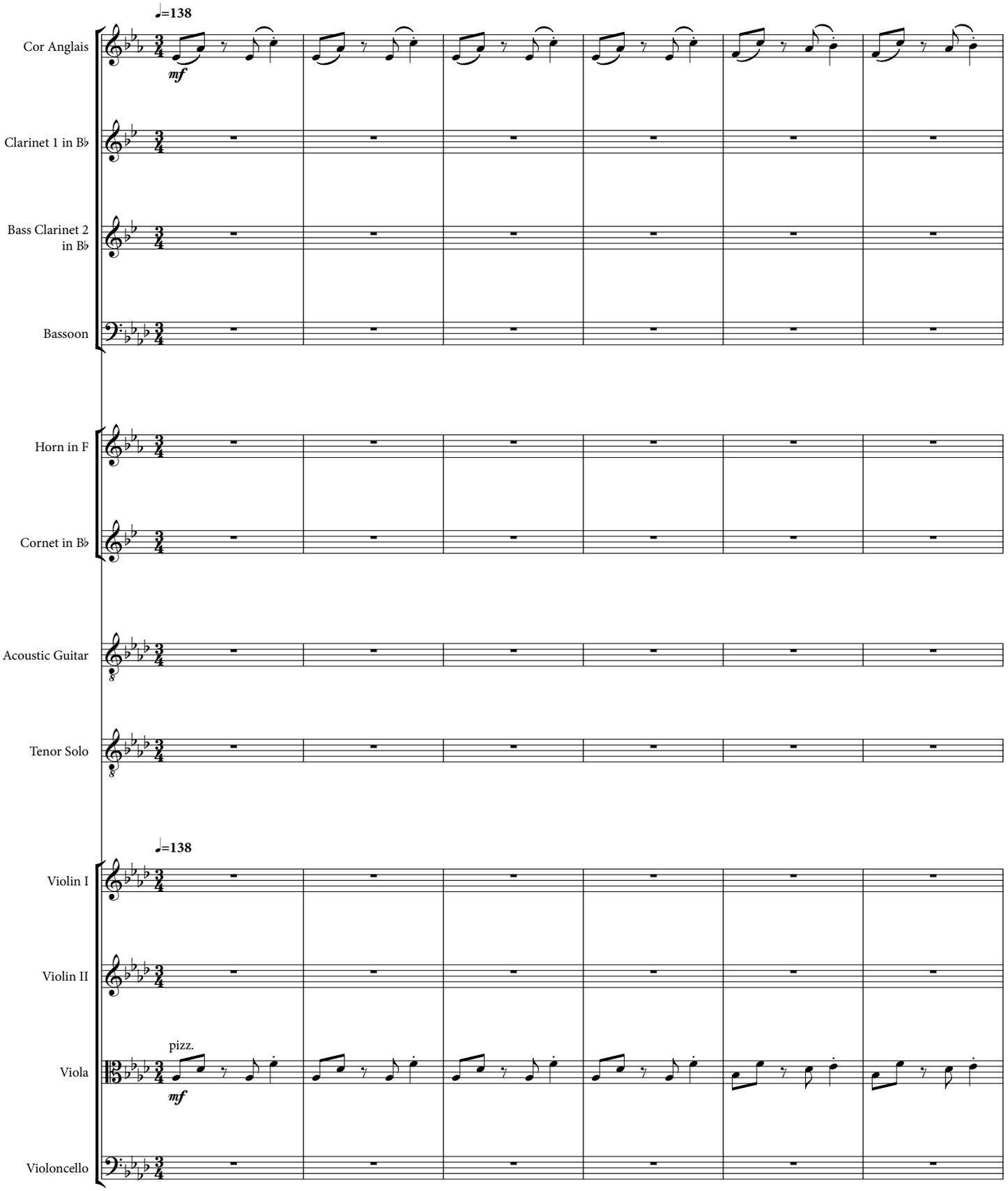
Transposed Score

CONFIGURATIONS

PART I - SONG 3

A.R. Ammons

Eric Shanfield



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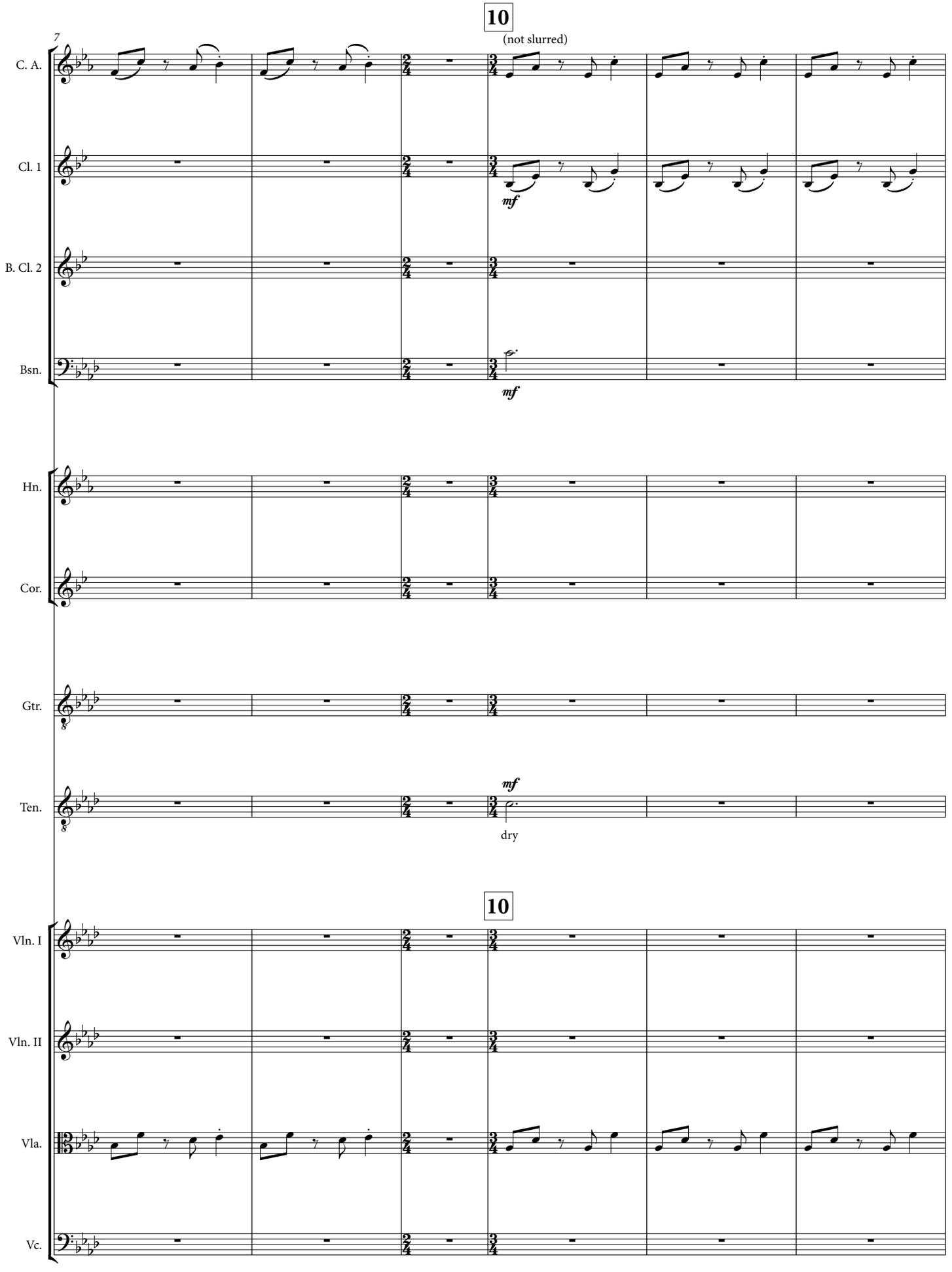
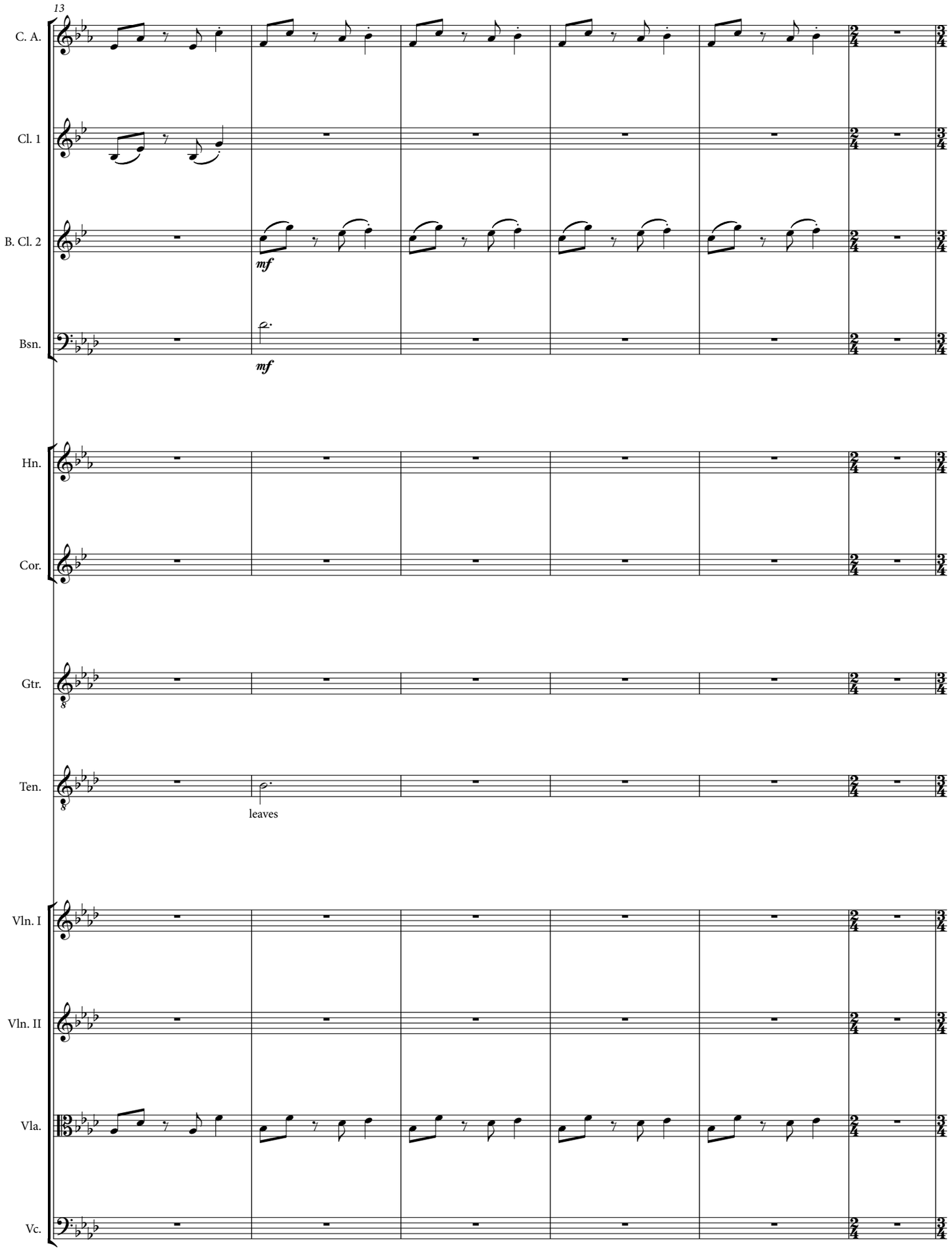
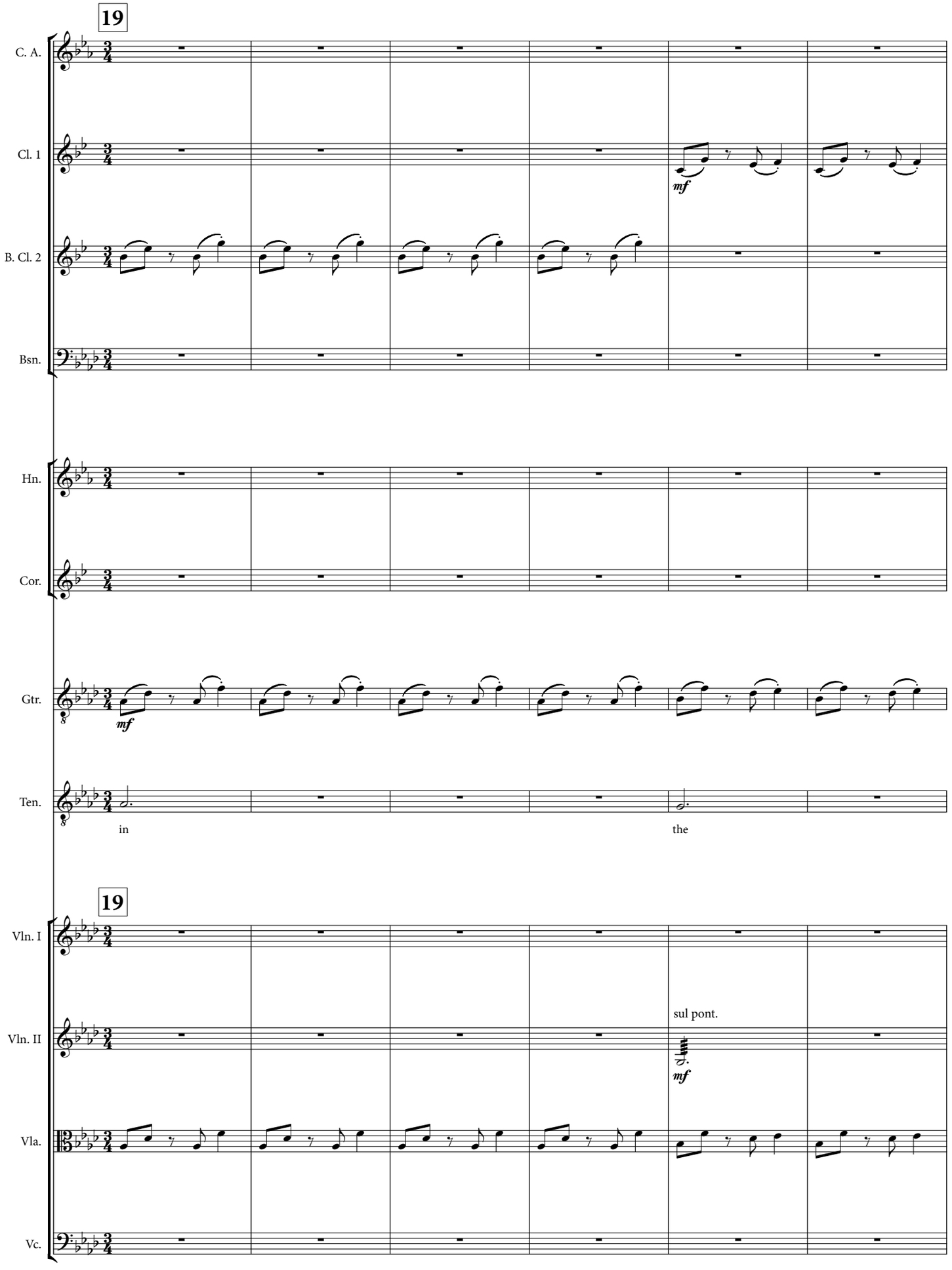
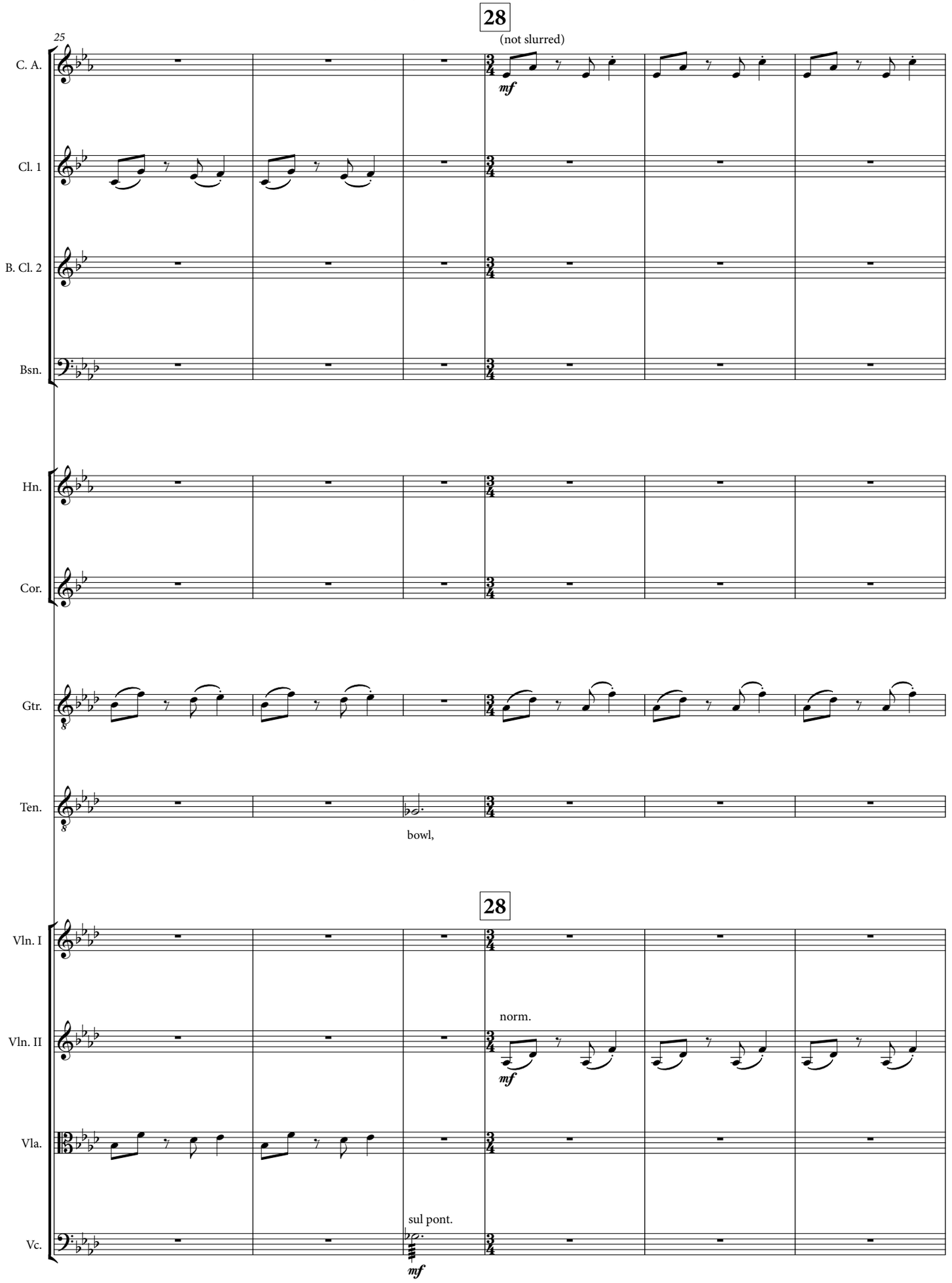
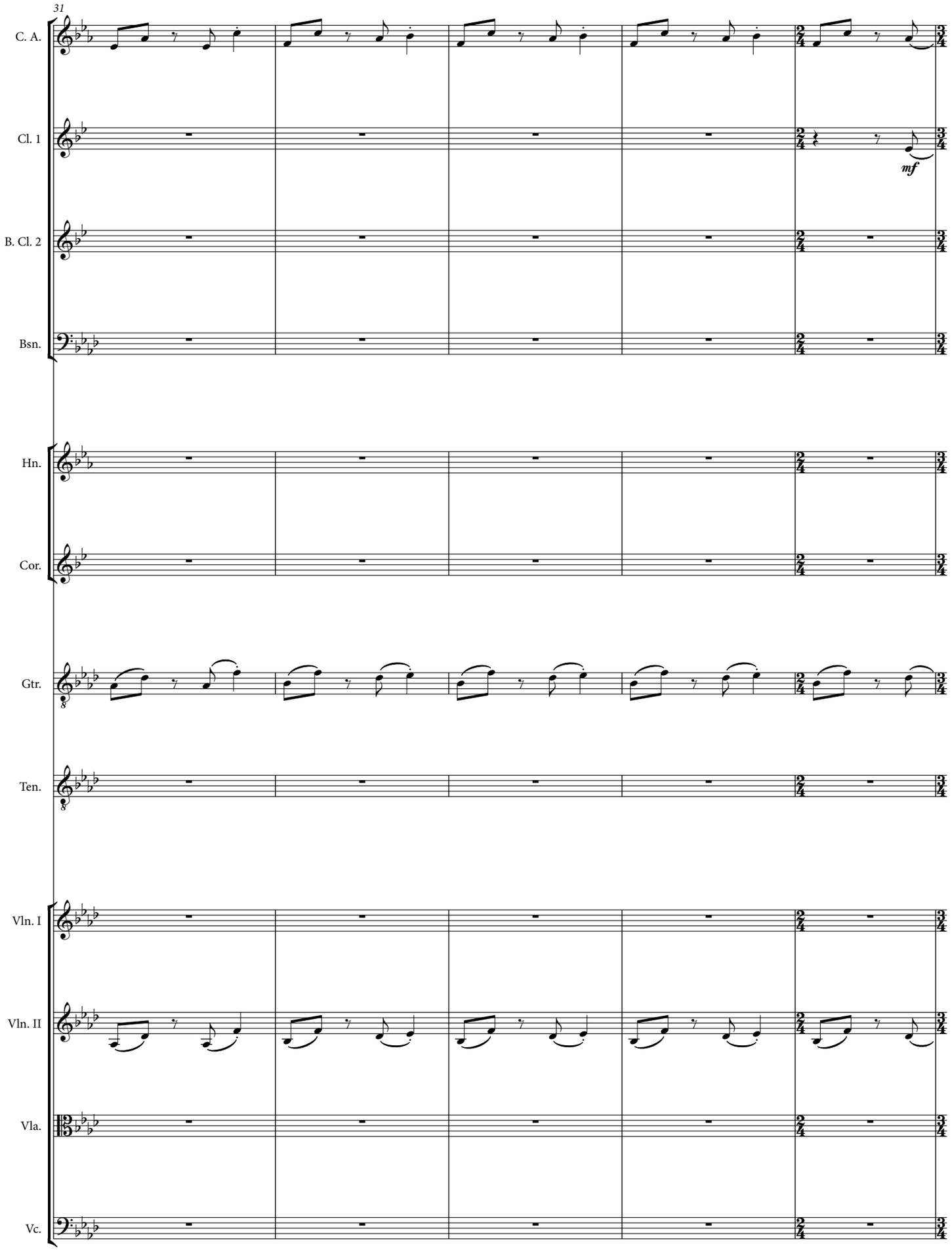
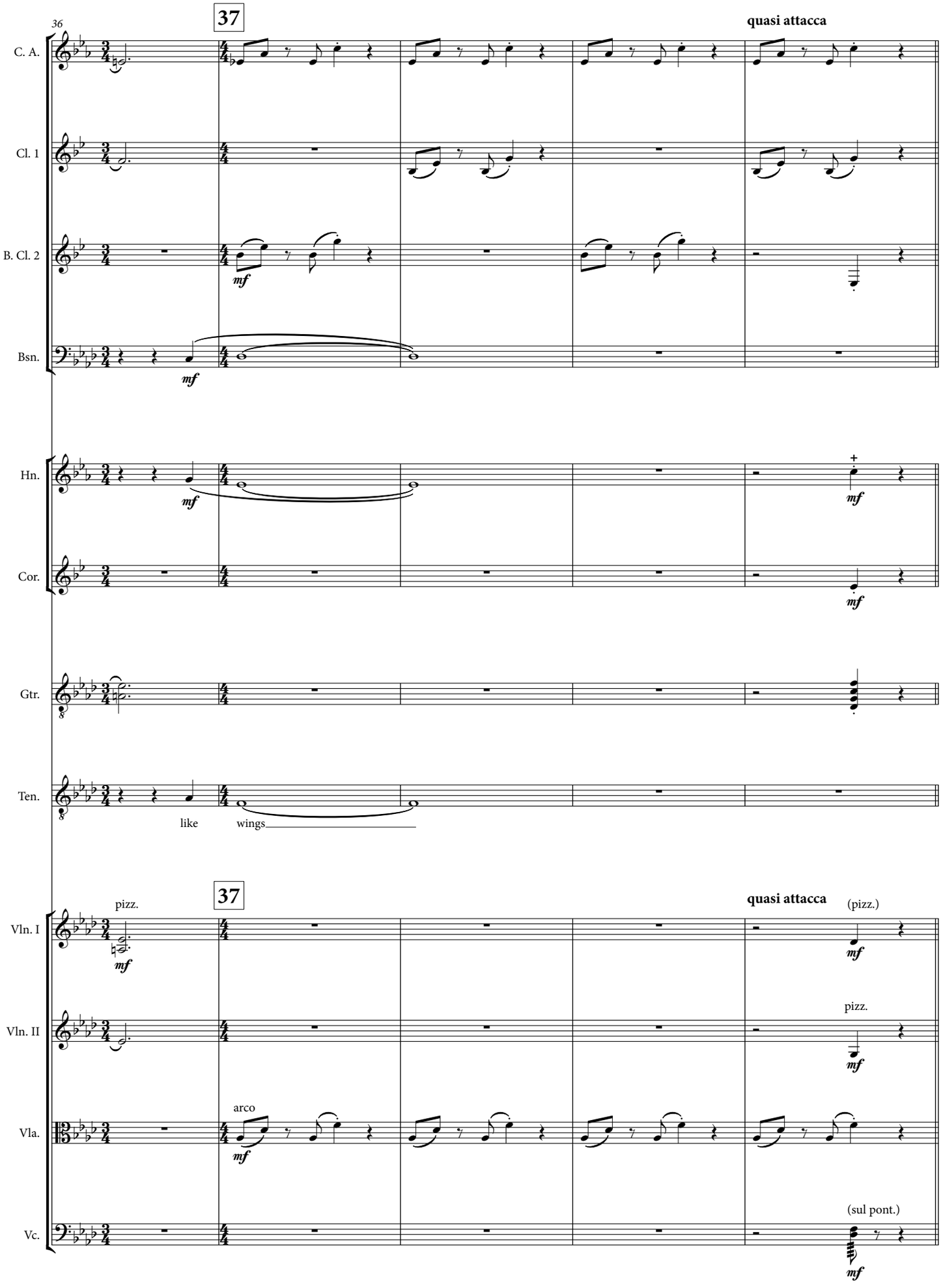

10
(not slurred)
7
C. A.
Cl. 1
mf
B. Cl. 2
Bsn.
mf
Hn.
Cor.
Gtr.
Ten.
mf
dry
10
Vln. I
Vln. II
Vla.
Vc.


13
C. A.
Cl. 1
B. Cl. 2
mf
Bsn.
mf
Hn.
Cor.
Gtr.
Ten.
leaves
Vln. I
Vln. II
Vla.
Vc.


19
C. A.
Cl. 1
mf
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
mf
Ten.
in
the
19
Vln. I
sul pont.
Vln. II
mf
Vla.
Vc.


28
(not slurred)
25
C. A.
mf
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
bowl,
28
Vln. I
norm.
Vln. II
mf
Vla.
sul pont.
Vc.
mf


31
C. A.
Cl. 1
mf
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.


36
37
quasi attacca
C. A.
Cl. 1
B. Cl. 2
mf
Bsn.
mf
Hn.
mf
mf
Cor.
mf
Gtr.
Ten.
like
wings
37
quasi attacca
pizz.
Vln. I
mf
(pizz.)
mf
Vln. II
pizz.
mf
Vla.
arco
mf
Vc.
(sul pont.)
mf

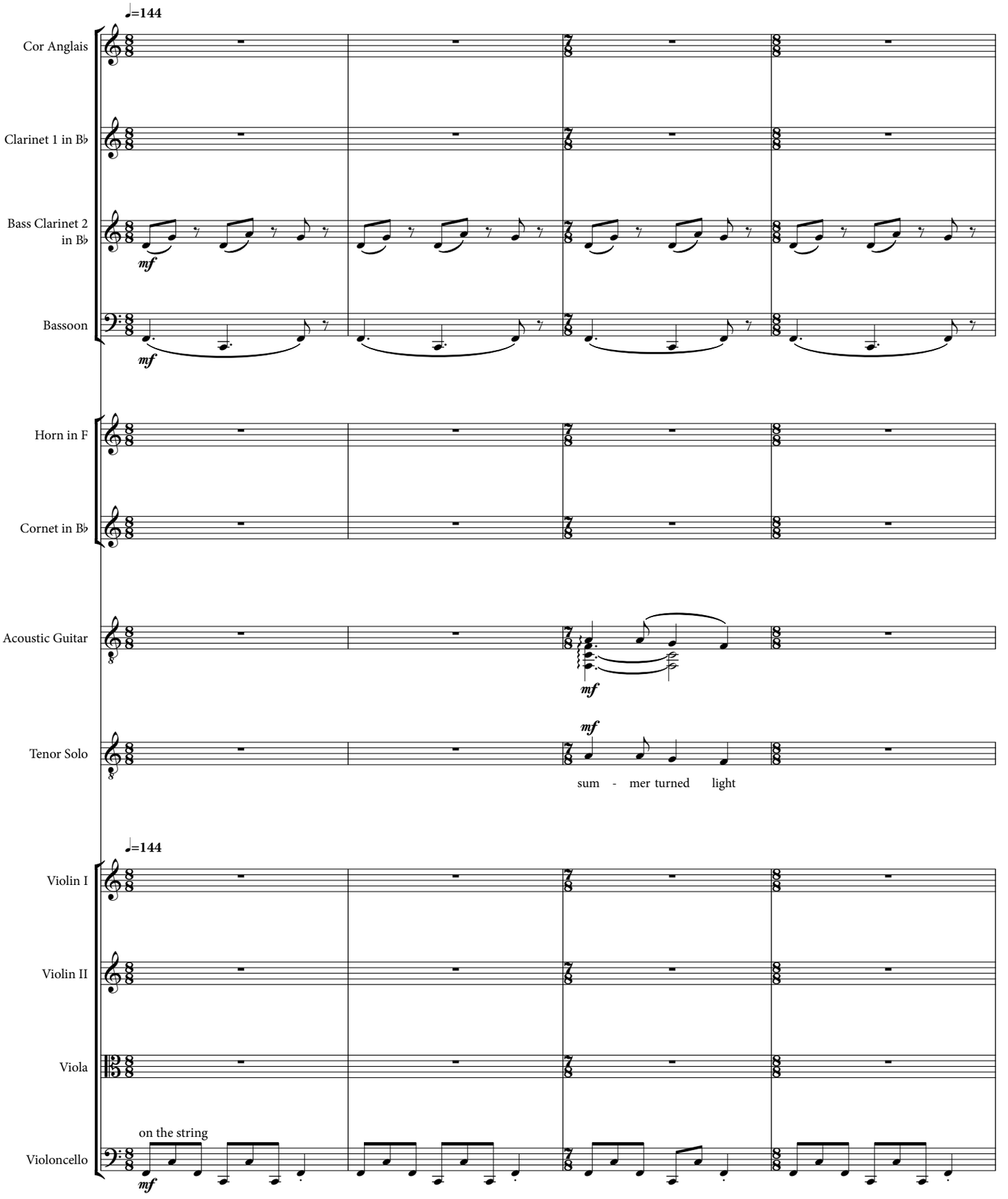
Transposed Score

CONFIGURATIONS

PART I - SONG 4

A.R. Ammons

Eric Shanfield



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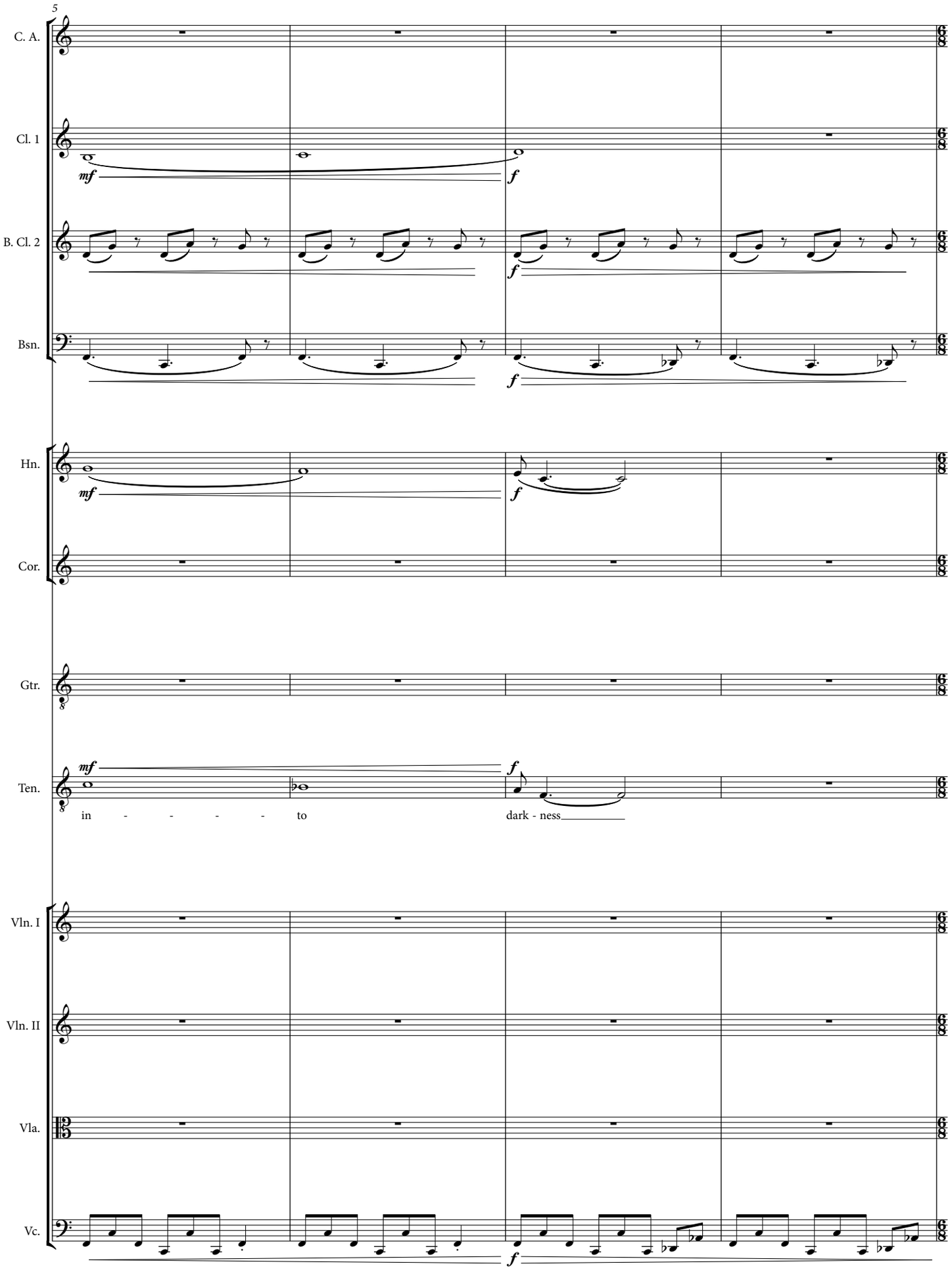
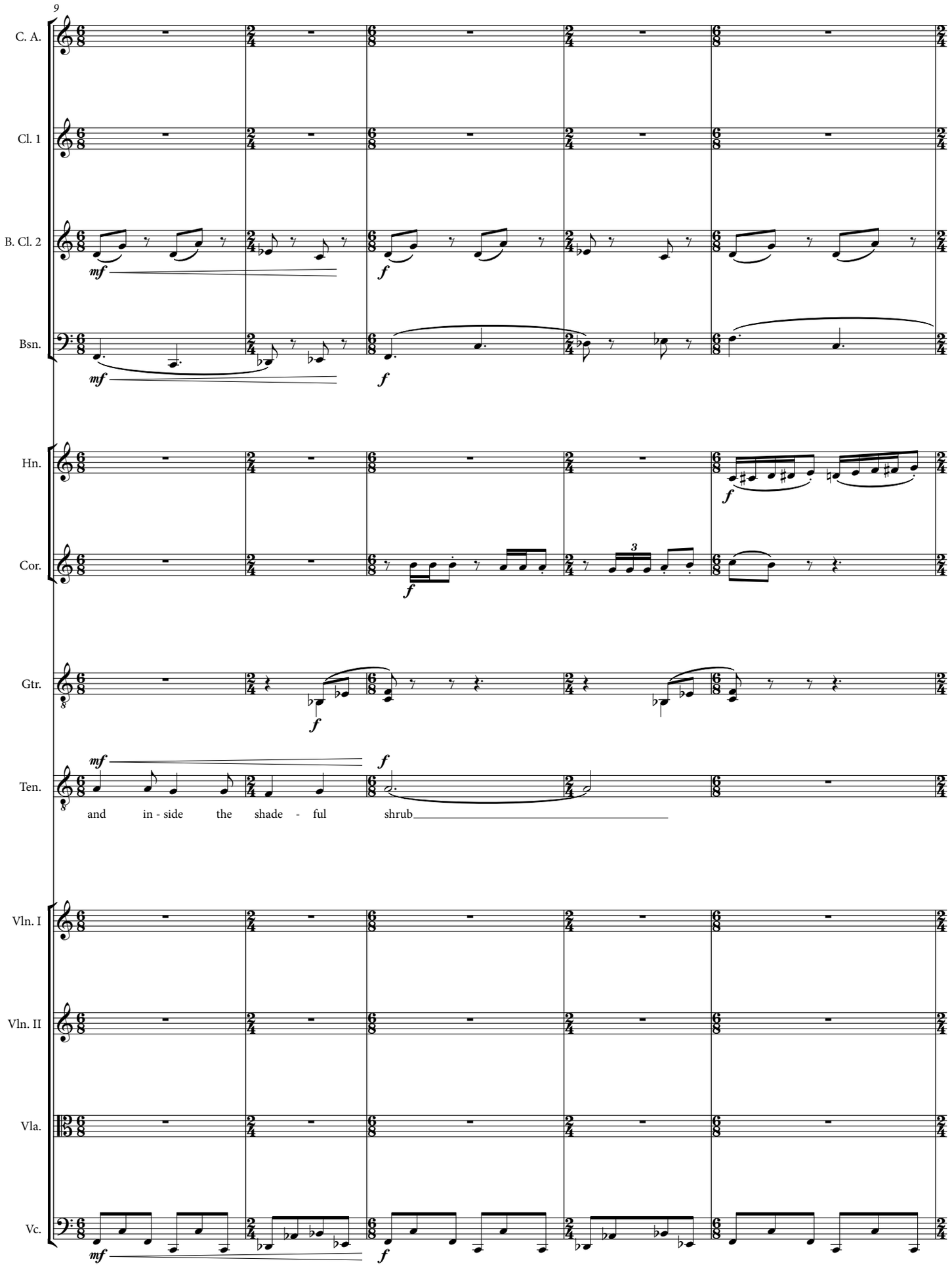
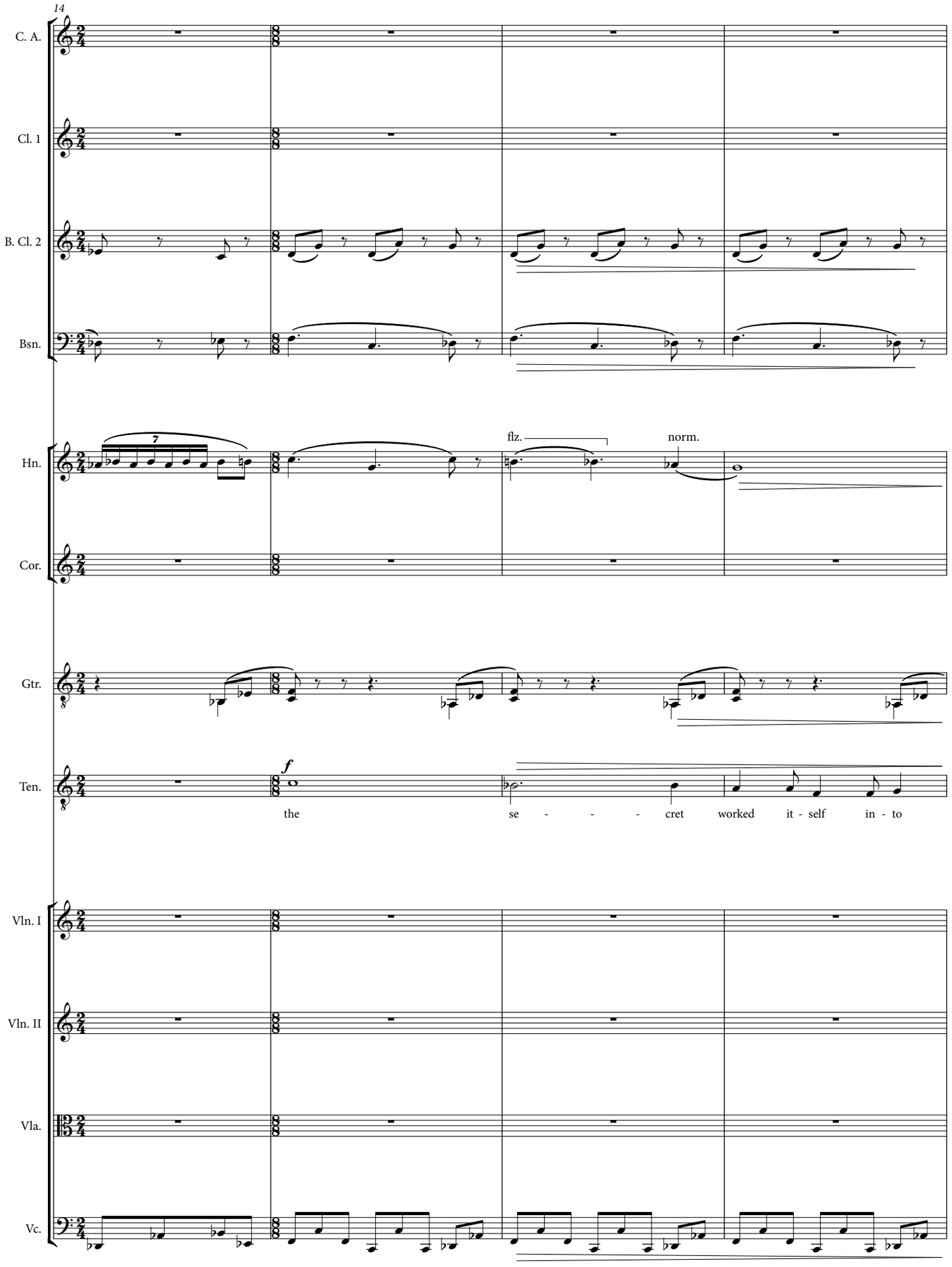
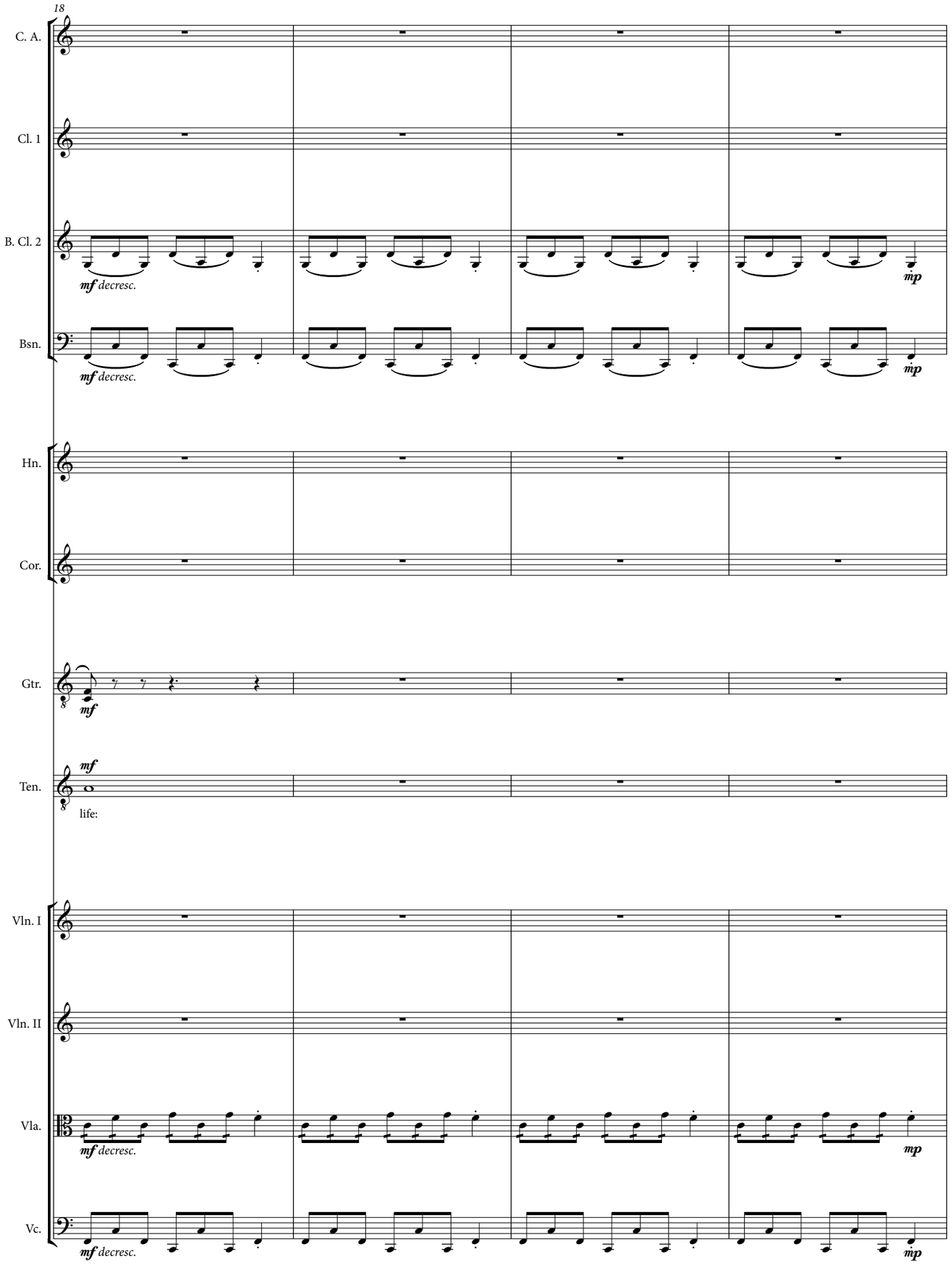
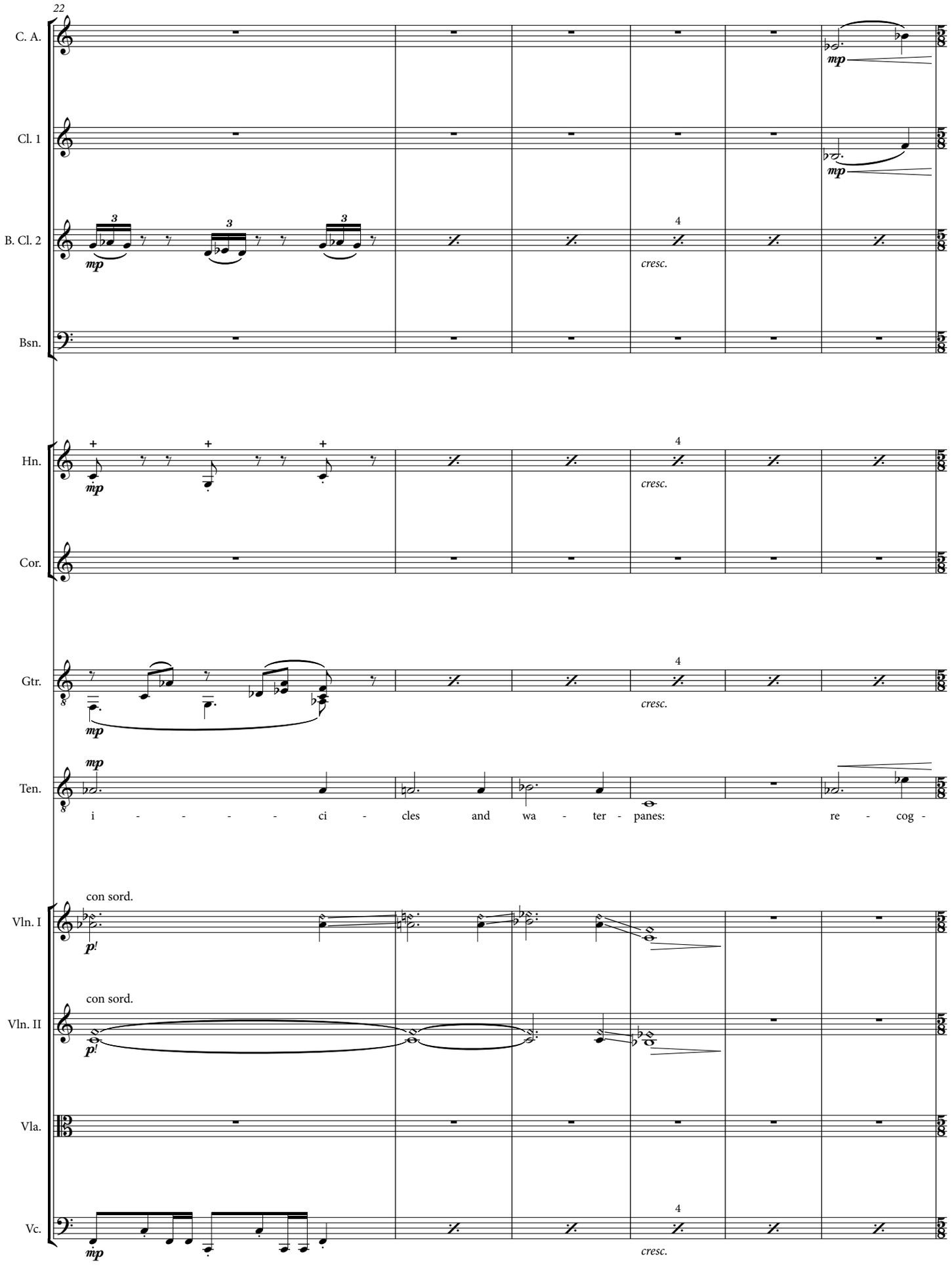
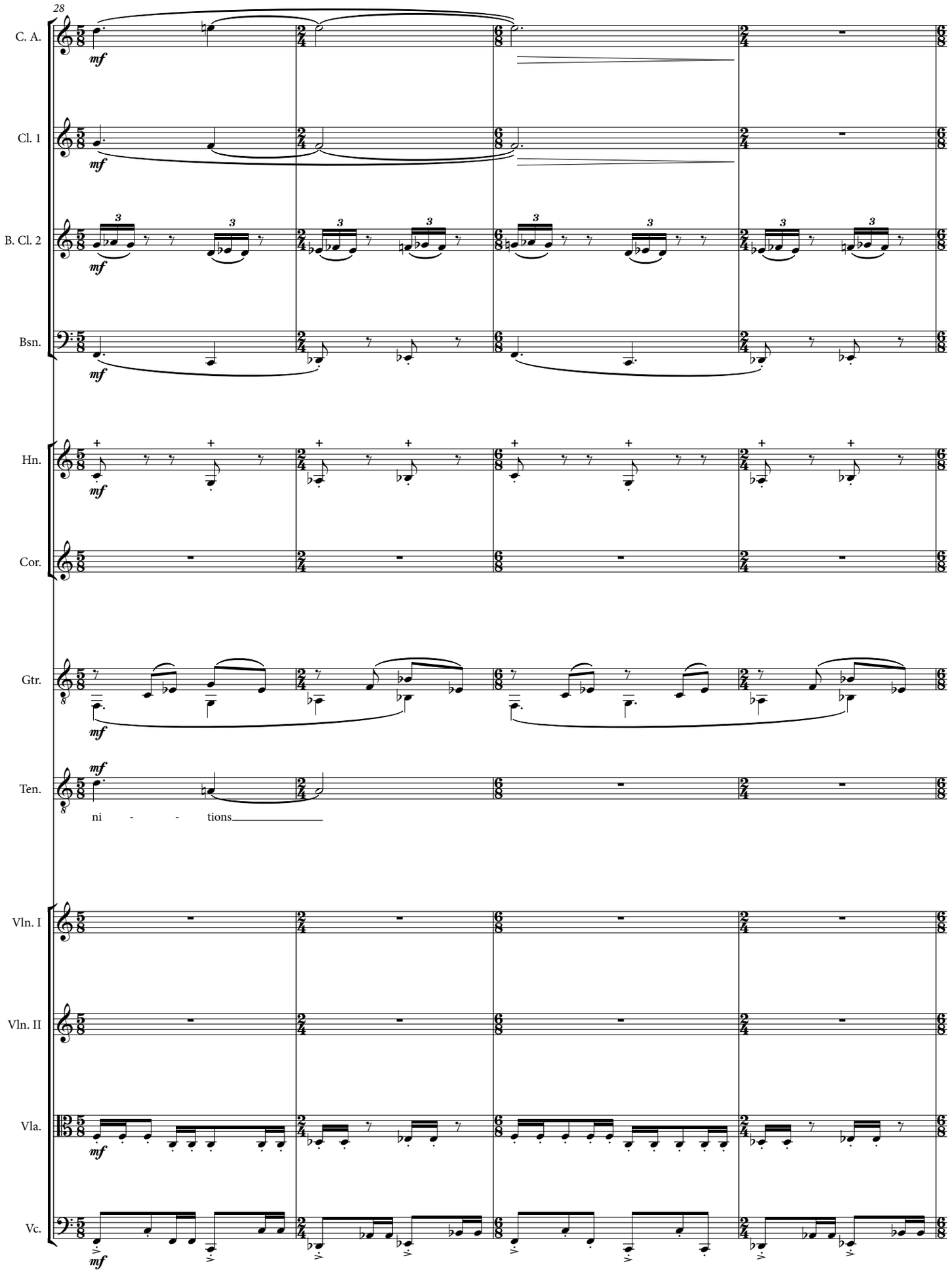

5
C. A.
Cl. 1
mf
f
B. Cl. 2
f
Bsn.
f
Hn.
mf
f
Cor.
Gtr.
Ten.
mf
f
in - - - - to
dark - ness
Vln. I
Vln. II
Vla.
Vc.
f

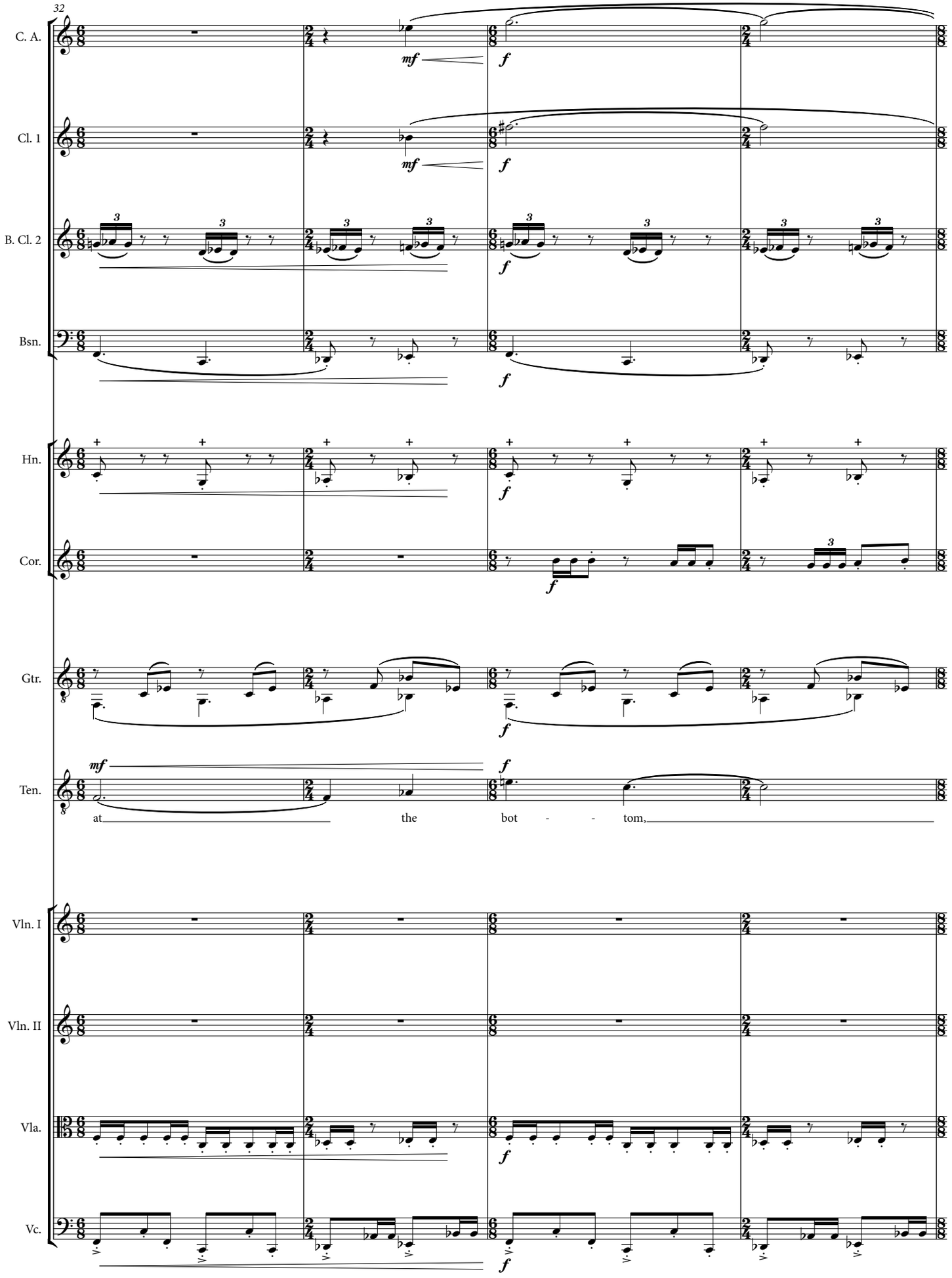

9
C. A.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.
mf
f
and in - side the shade - ful shrub

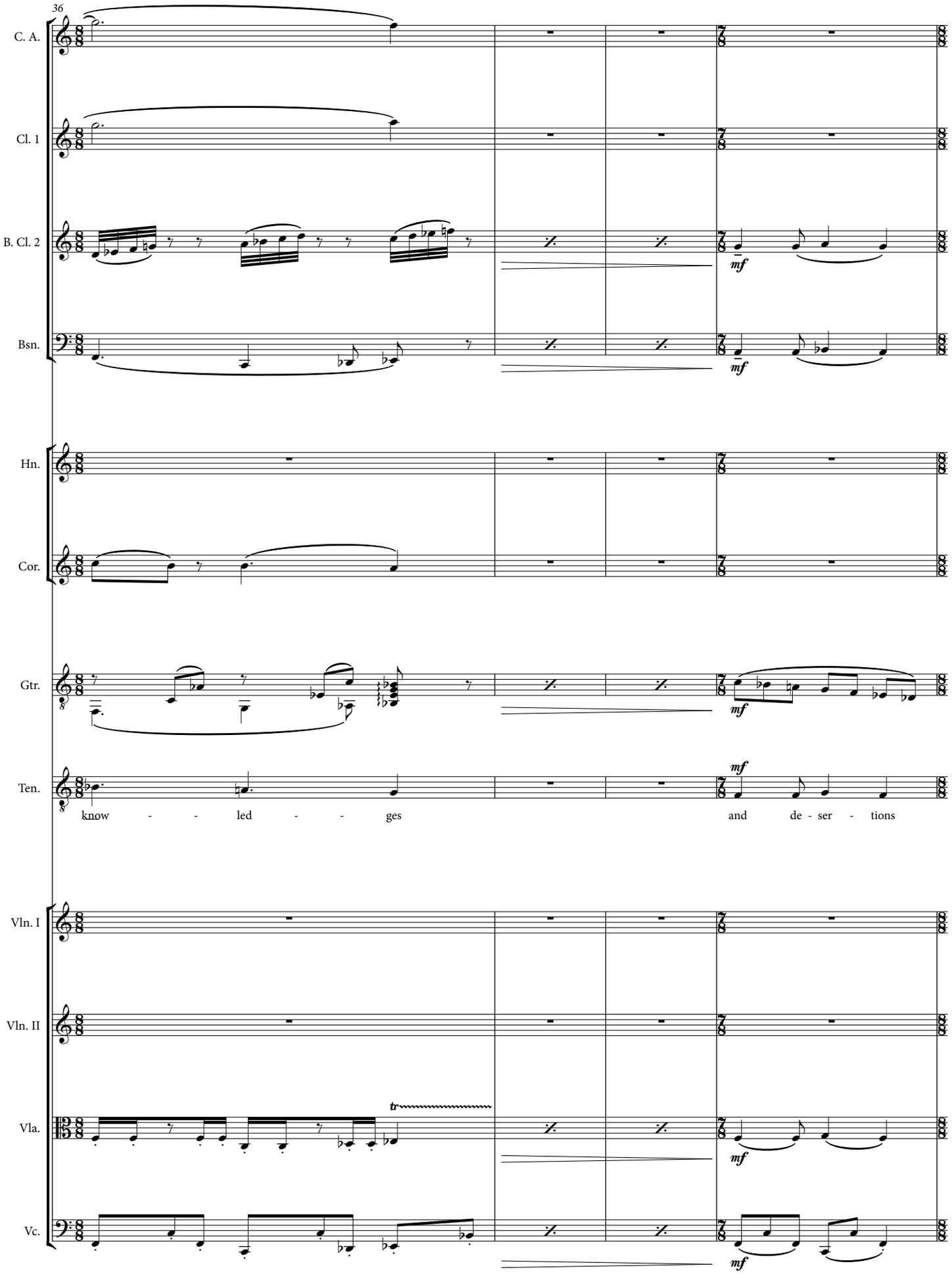

14
C. A.
Cl. 1
B. Cl. 2
Bsn.
Hn.
7
flz.
norm.
Cor.
Gtr.
Ten.
f
the
se - - - - cret
worked it - self in - to
Vln. I
Vln. II
Vla.
Vc.

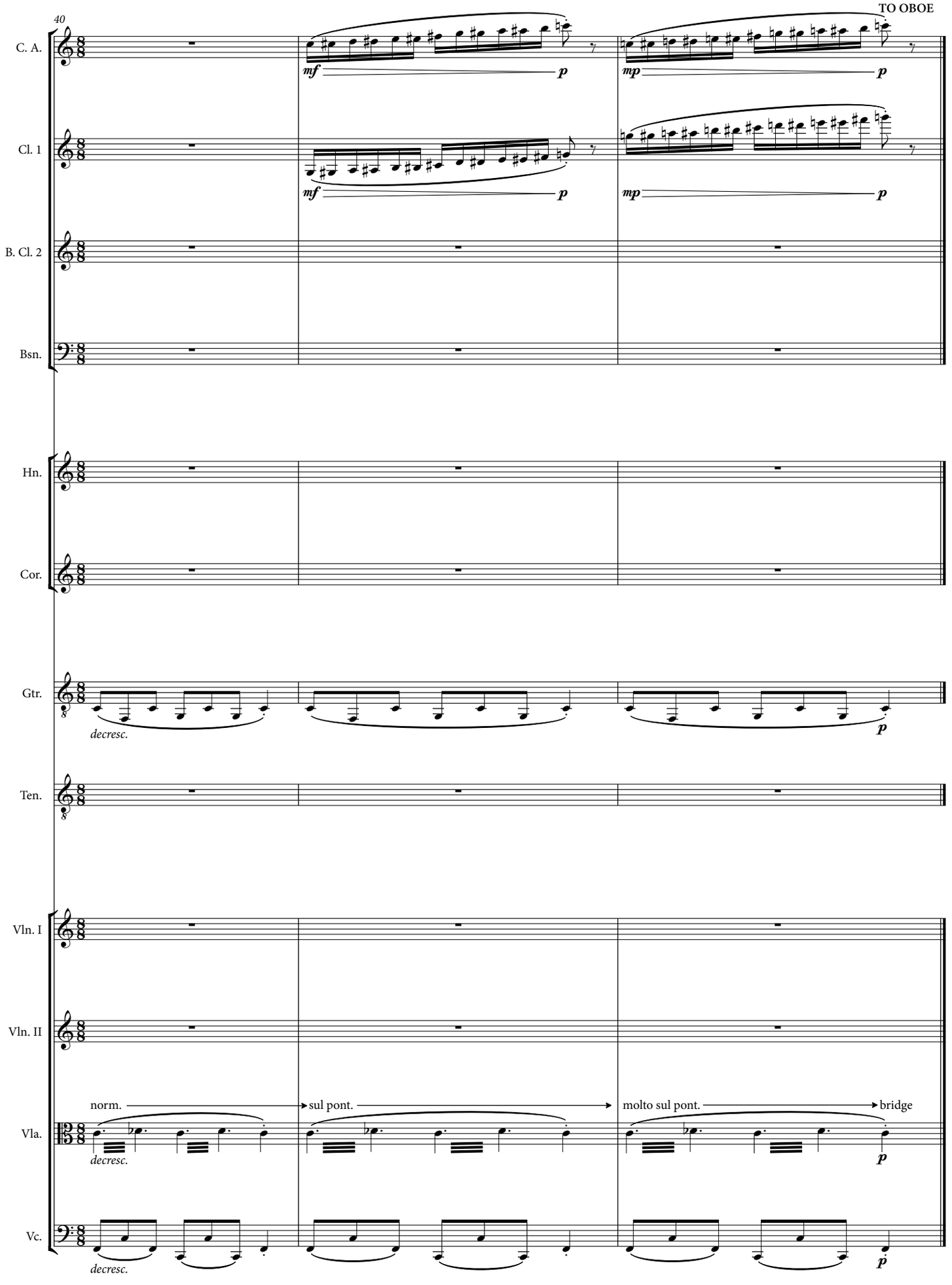

18
C. A.
Cl. 1
B. Cl. 2
mf decresc.
mp
Bsn.
mf decresc.
mp
Hn.
Cor.
Gtr.
mf
Ten.
mf
life:
Vln. I
Vln. II
Vla.
mf decresc.
mp
Vc.
mf decresc.
mp


22
C. A.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.
mp
cresc.
4
i - - - - ci - cles and wa - ter - panes: re - cog -
con sord.
p!


28
C. A.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
ni - - tions
Vln. I
Vln. II
Vla.
Vc.
mf


32
C. A.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.
mf
f
at the bot - - tom,


36
C. A.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
know - - led - - ges
and de - ser - tions
Vln. I
Vln. II
Vla.
Vc.
mf
tr


40
TO OBOE
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
norm.
sul pont.
molto sul pont.
bridge
Vla.
decresc.
p
Vc.
decresc.
p

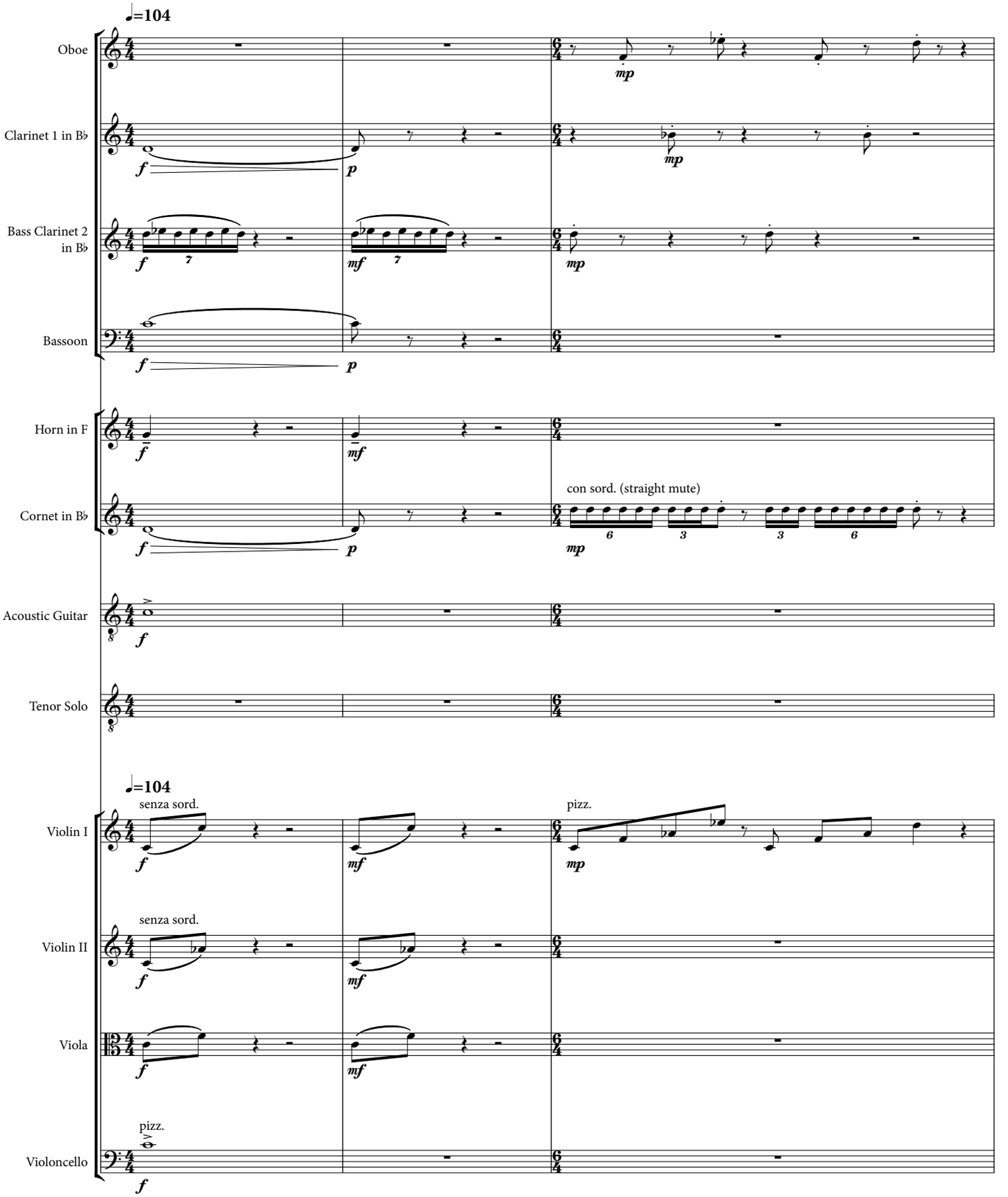
Transposed Score

CONFIGURATIONS

PART II - SONG 5

A.R. Ammons

Eric Shanfield



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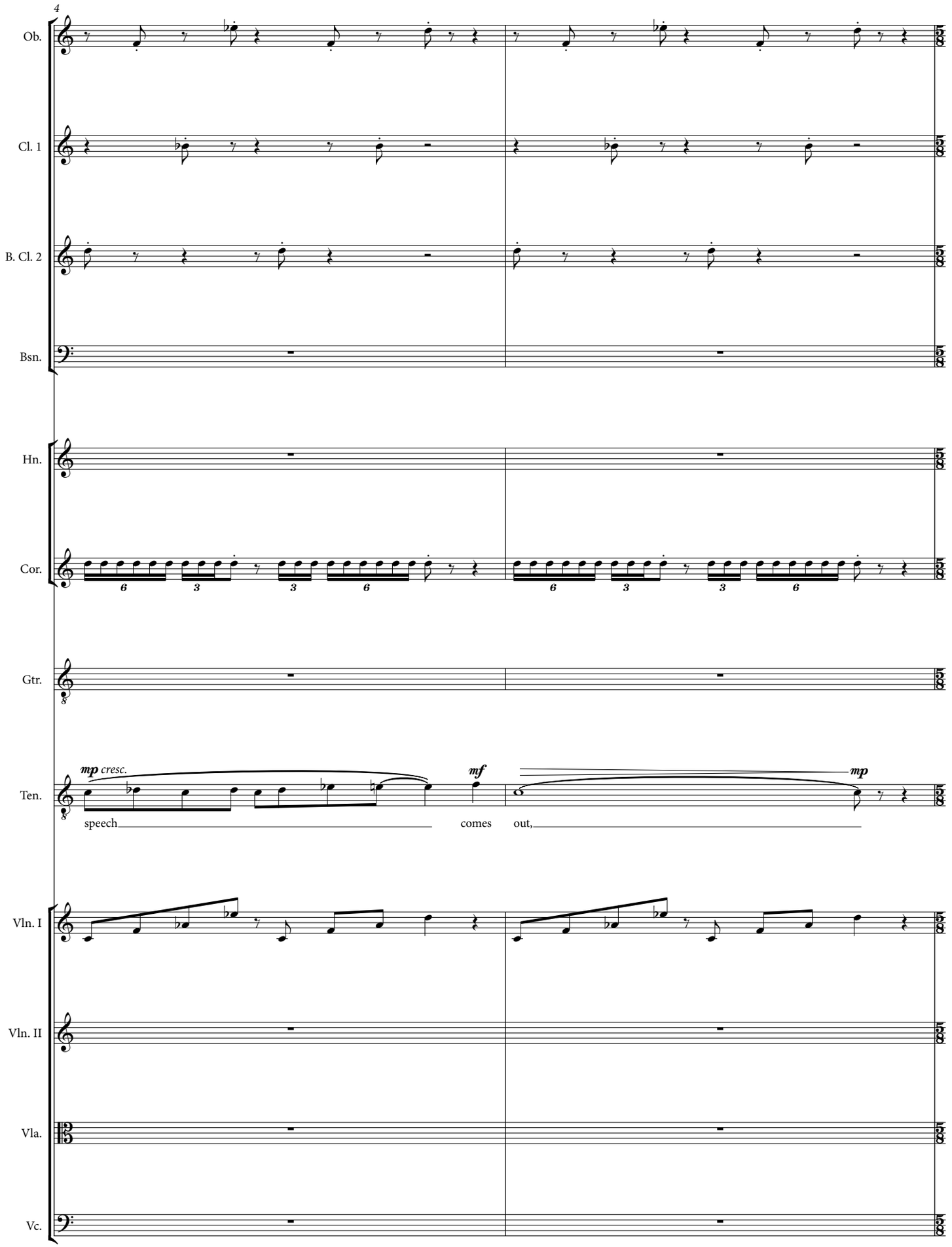
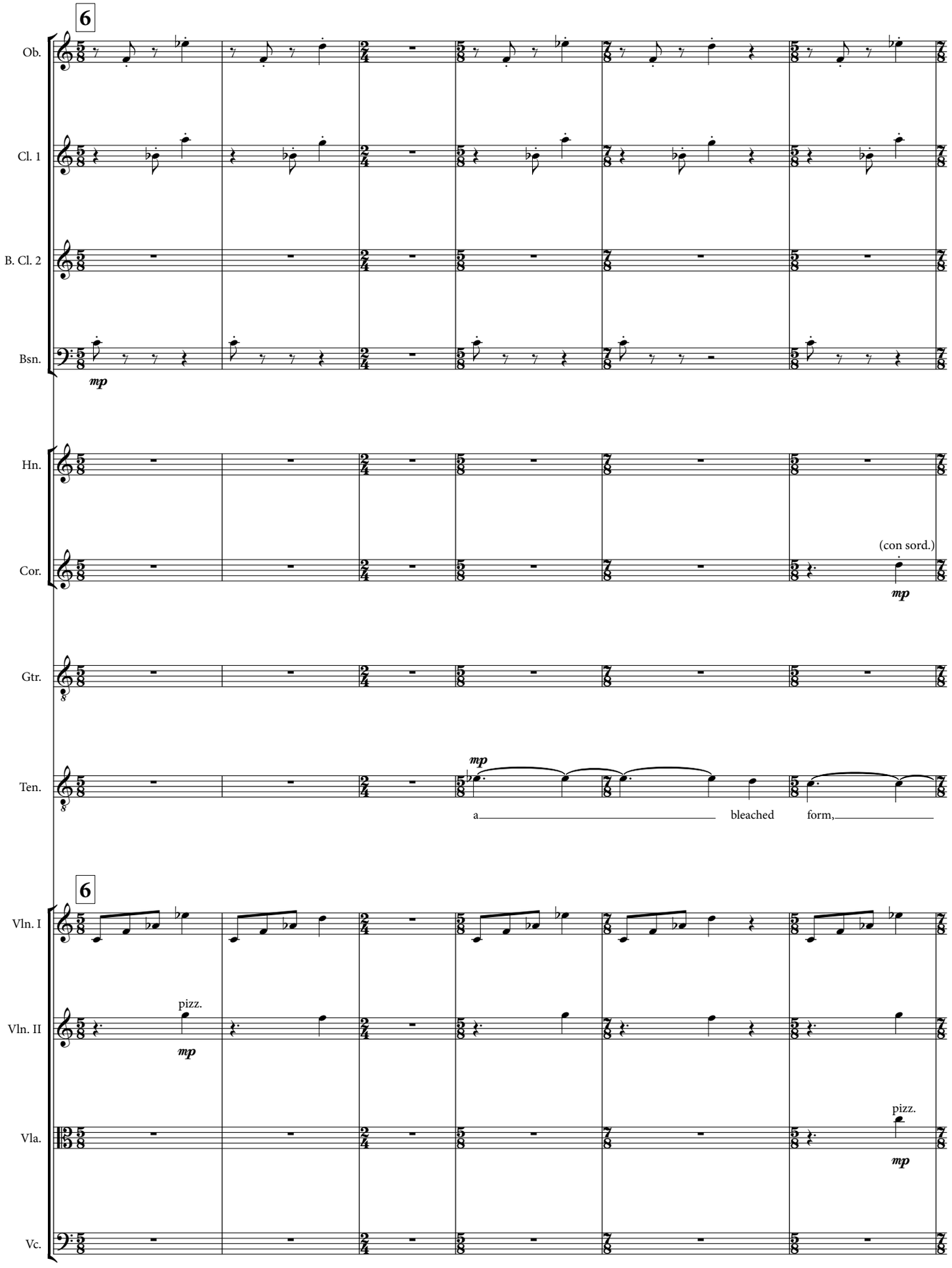
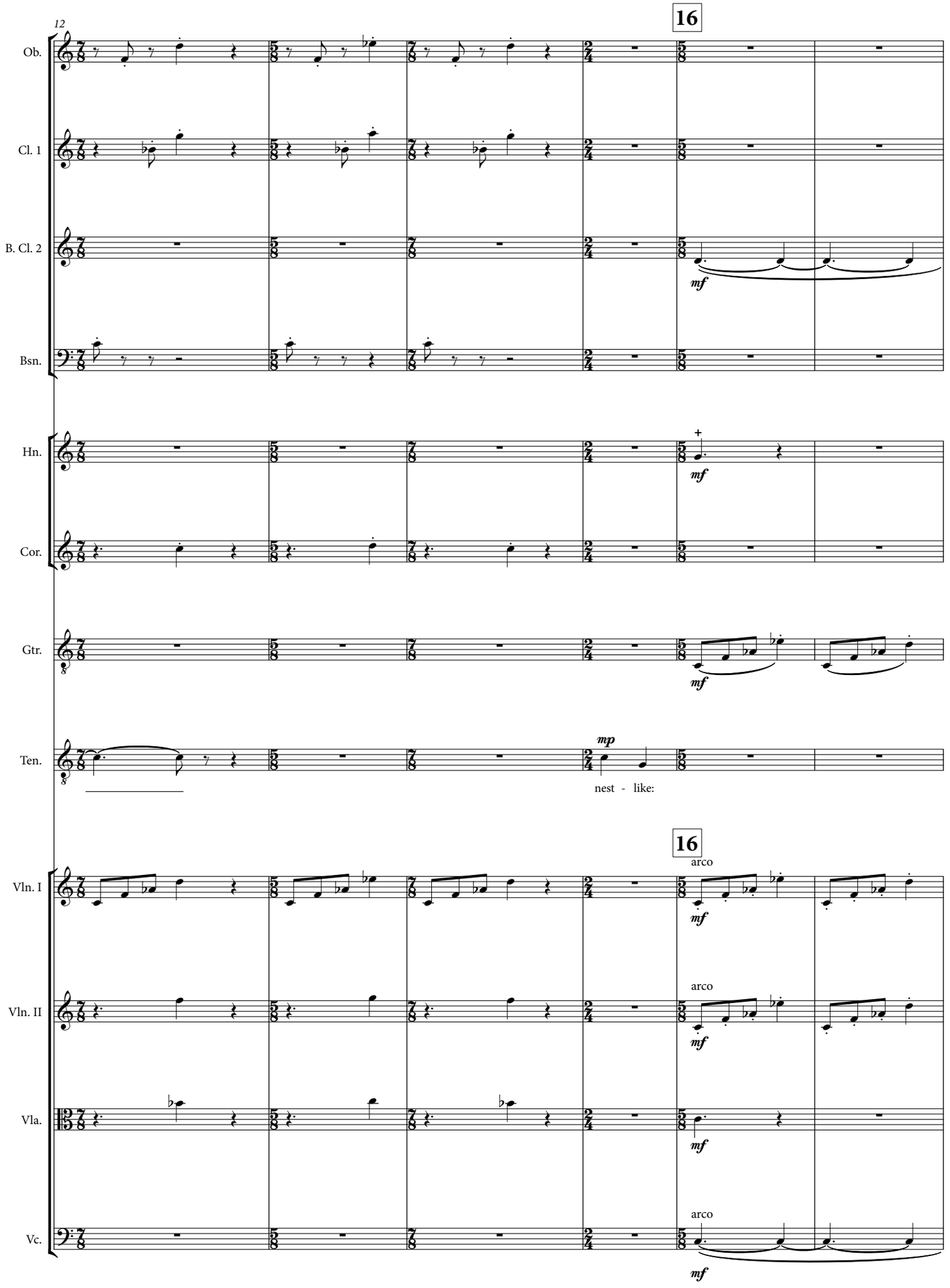
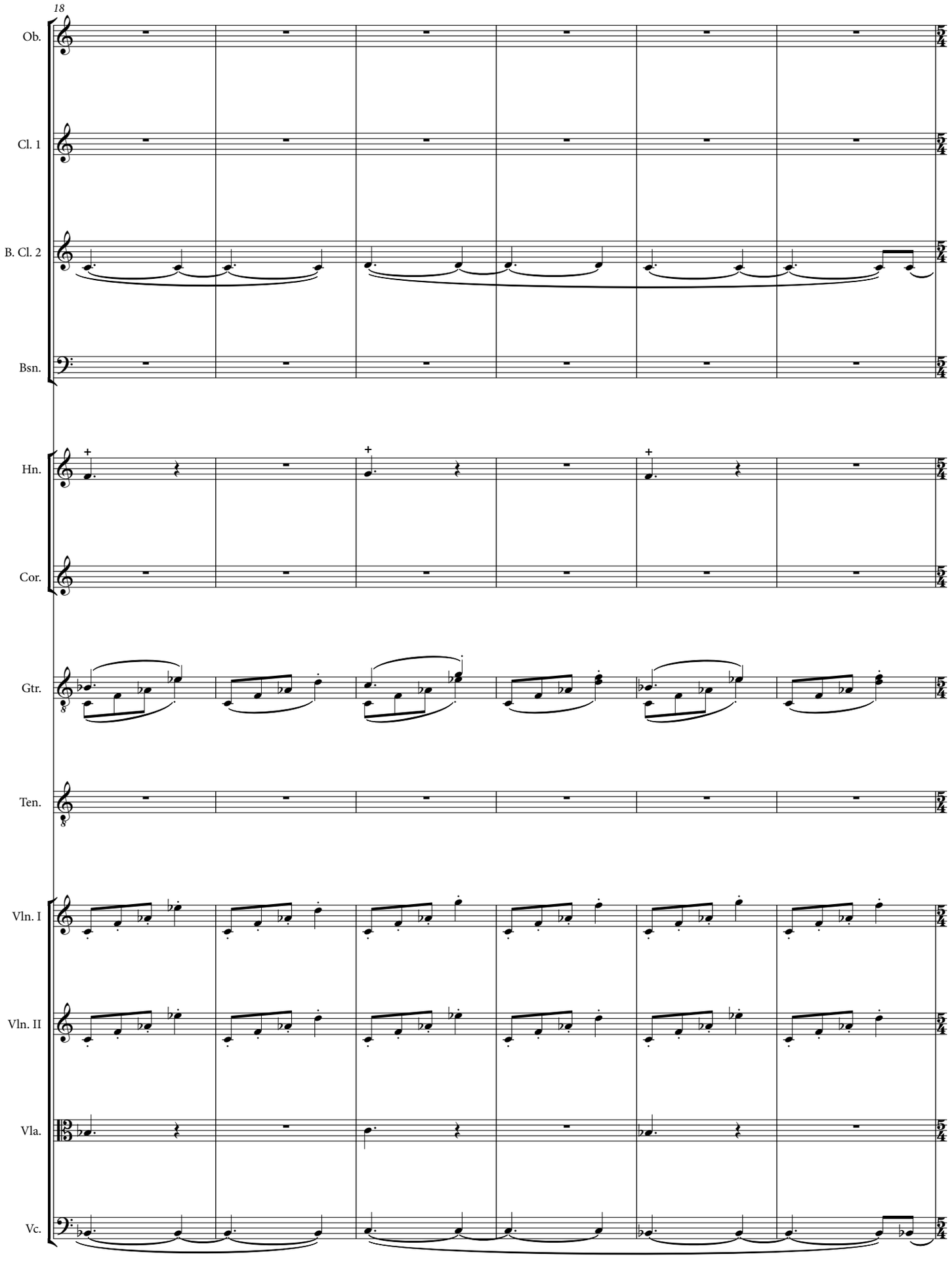
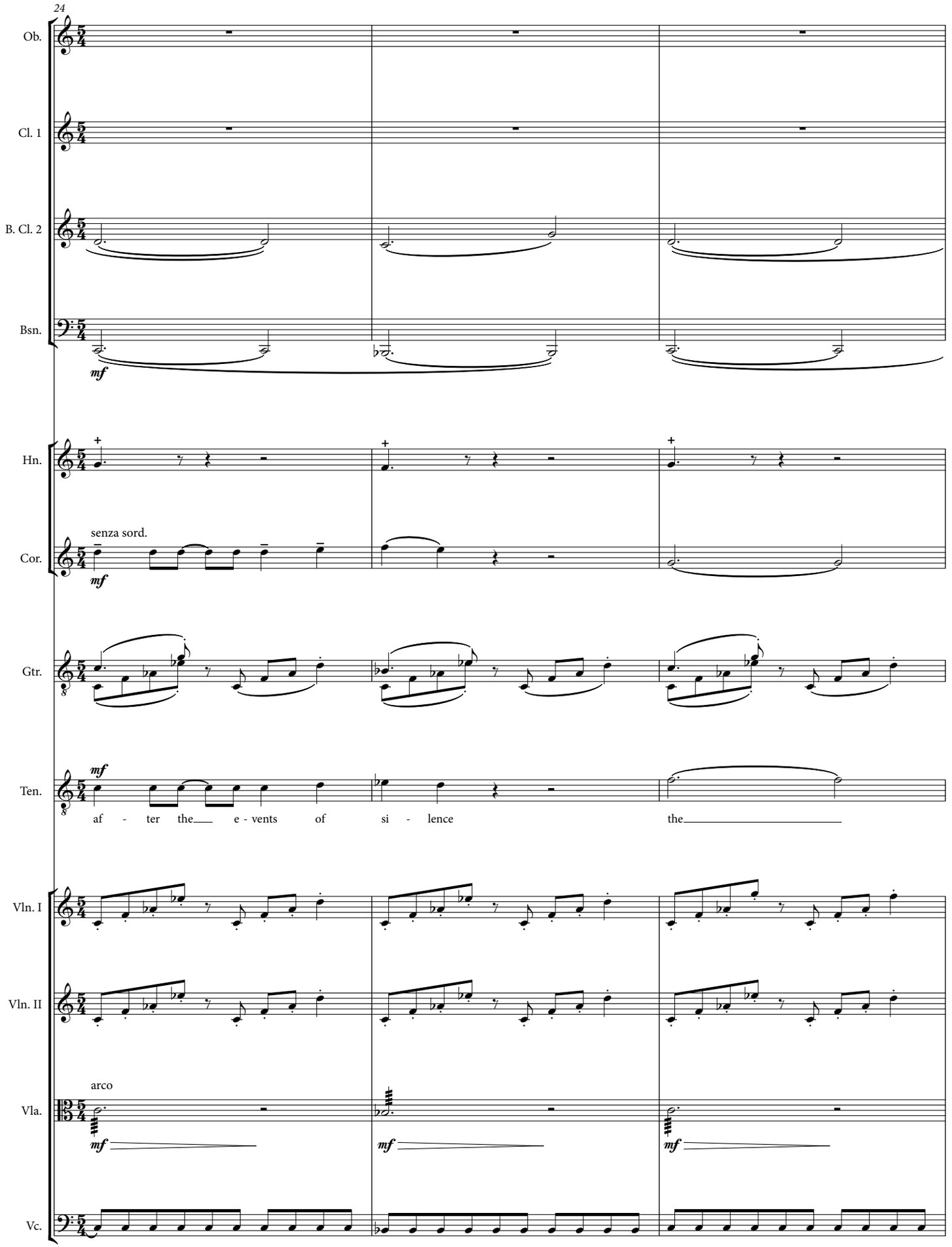
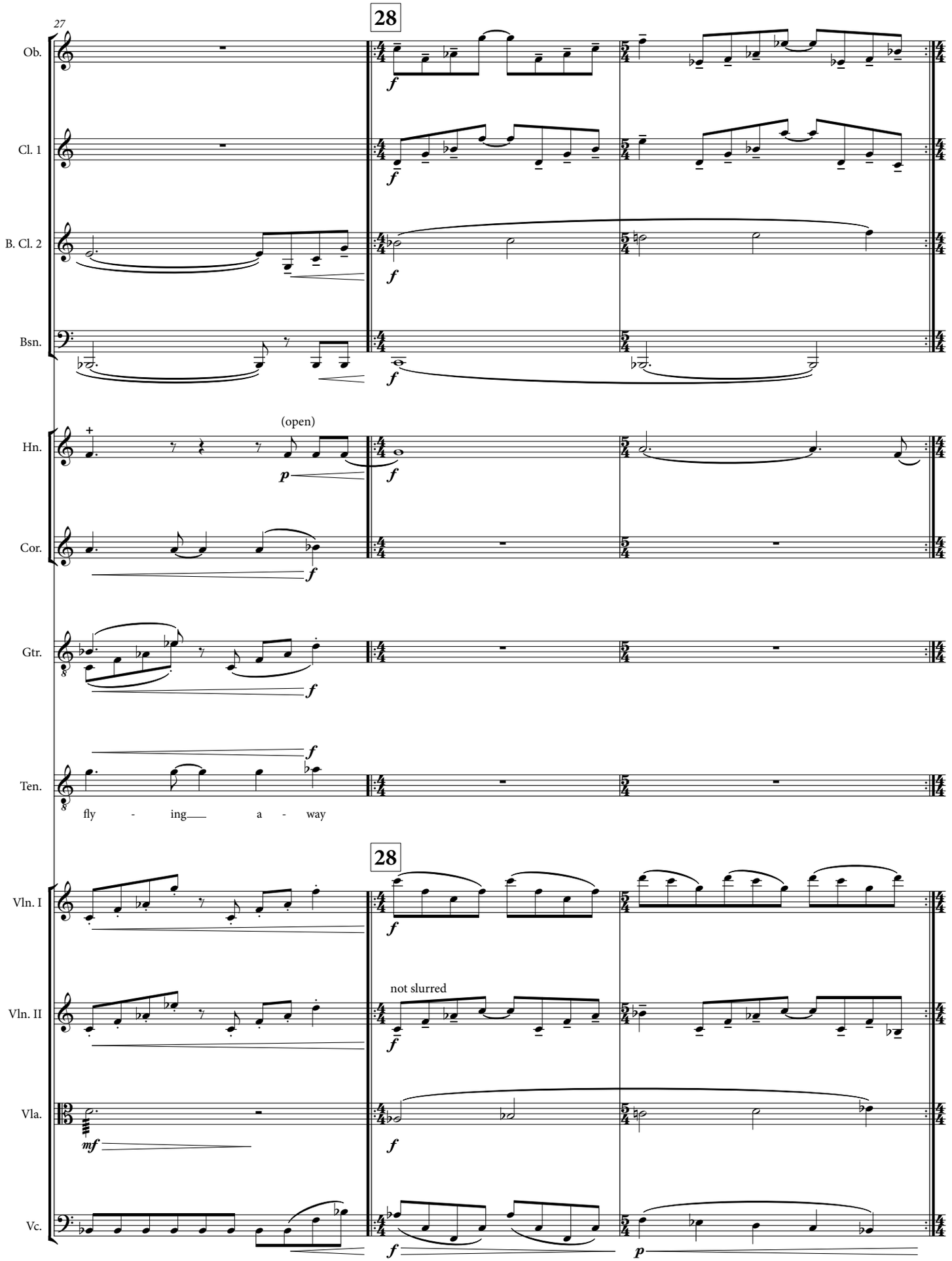

4
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mp cresc.
mf
mp
speech
comes
out,
Vln. I
Vln. II
Vla.
Vc.

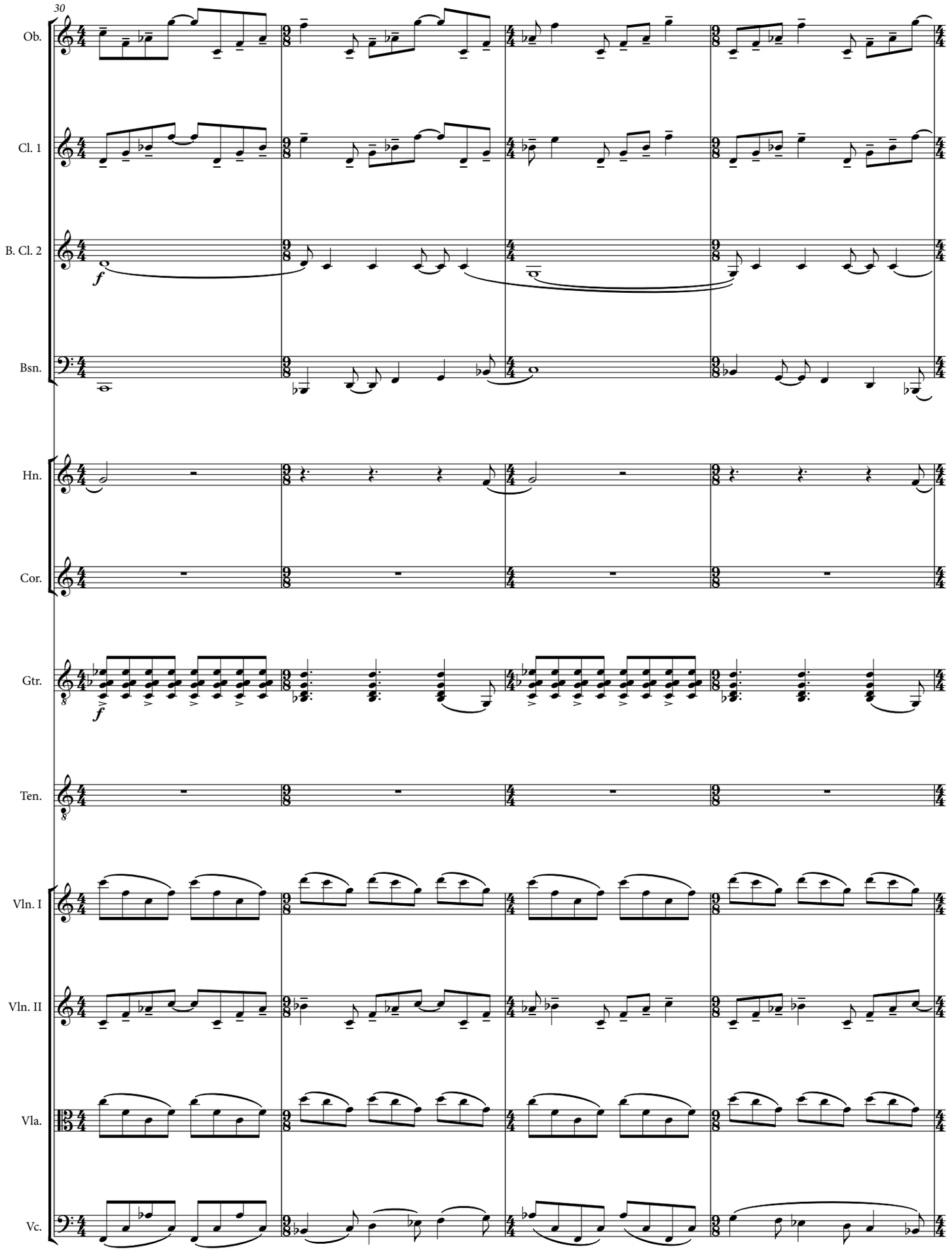

6
Ob.
Cl. 1
B. Cl. 2
Bsn.
mp
Hn.
Cor.
(con sord.)
mp
Gtr.
Ten.
mp
a bleached form,
6
Vln. I
Vln. II
pizz.
mp
Vla.
pizz.
mp
Vc.

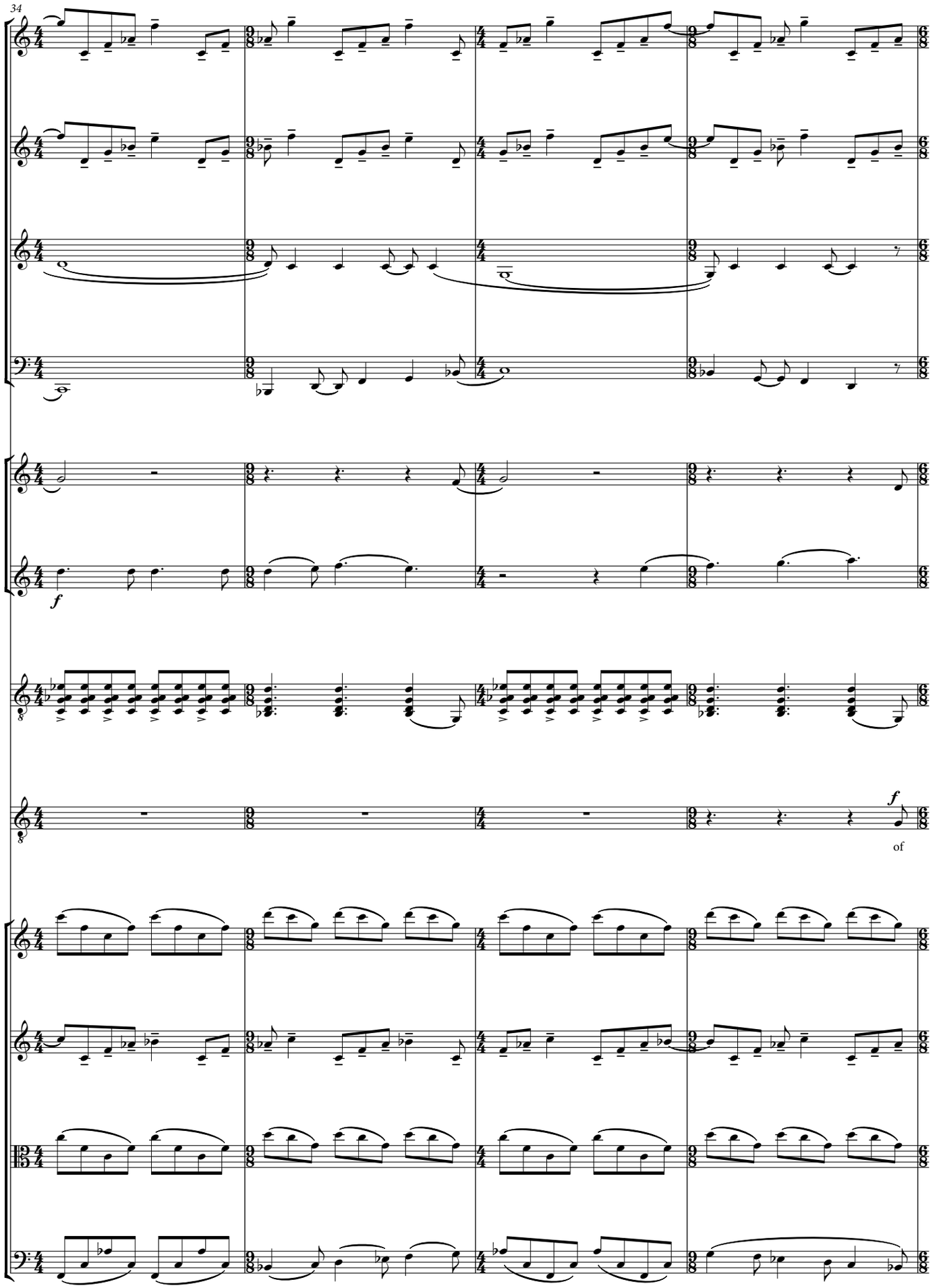

12
16
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mf
mp
nest - like:
16
arco
Vln. I
Vln. II
Vla.
Vc.

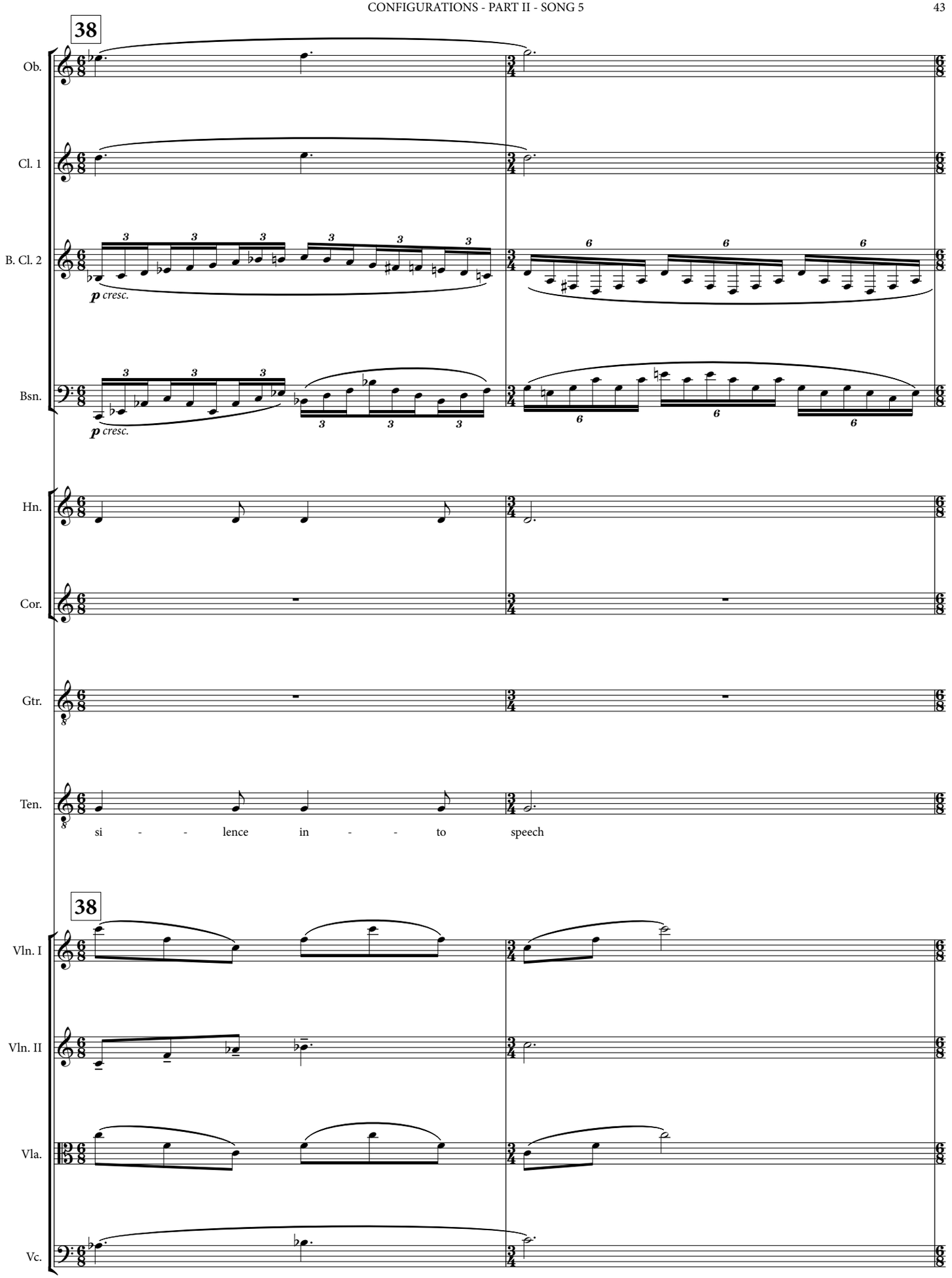

18
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.

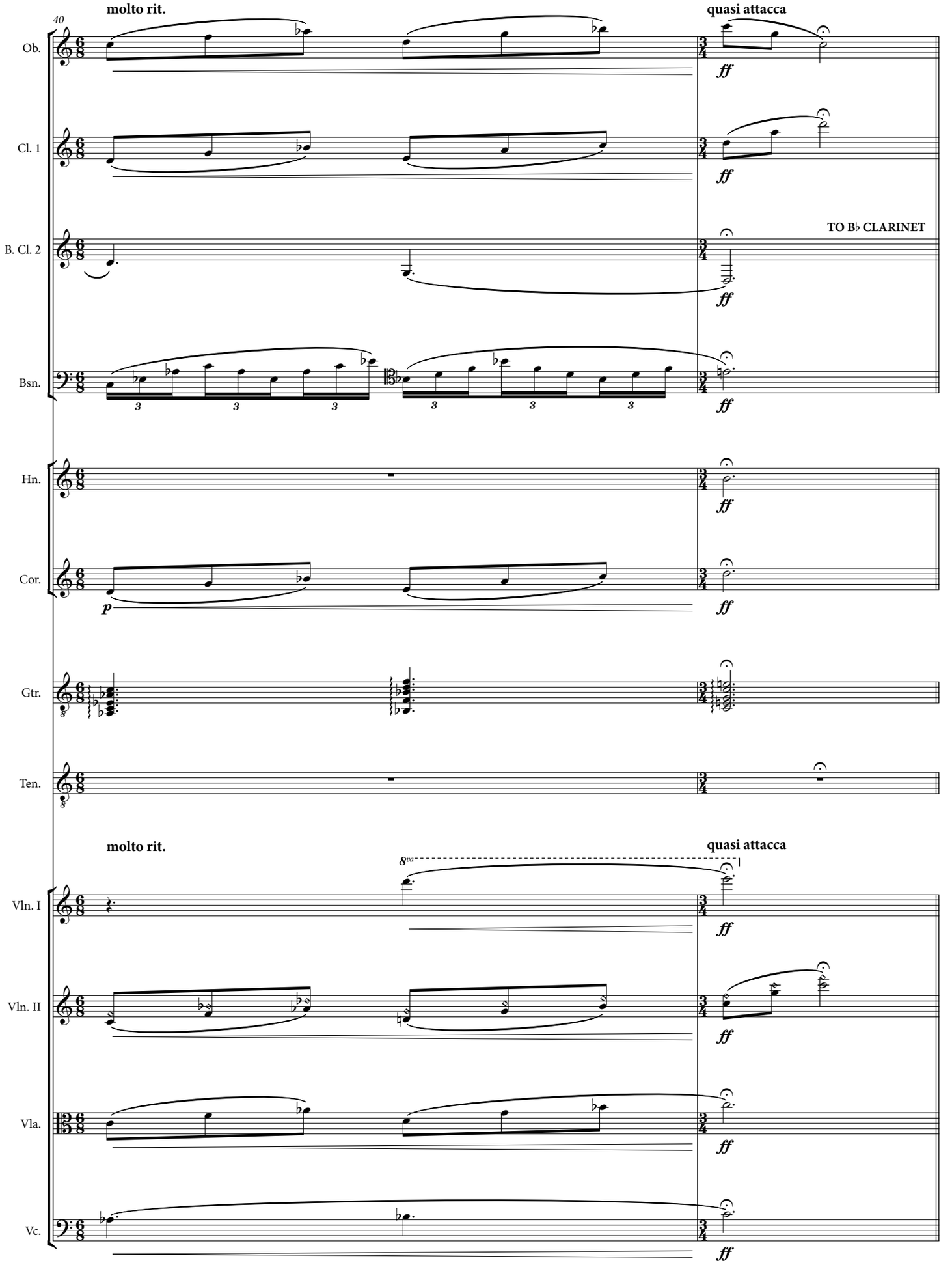

24
Ob.
Cl. 1
B. Cl. 2
Bsn.
mf
Hn.
Cor.
senza sord.
mf
Gtr.
Ten.
mf
af - ter the e - vents of si - lence the
Vln. I
Vln. II
Vla.
arco
mf
mf
mf
Vc.


27
28
Ob.
Cl. 1
B. Cl. 2
Bsn.
(open)
Hn.
Cor.
Gtr.
Ten.
fly - ing a - way
28
Vln. I
not slurred
Vln. II
Vla.
Vc.


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.
f
Gtr.
Ten.
f
of
Vln. I
Vln. II
Vla.
Vc.


38
Ob.
Cl. 1
B. Cl. 2
p cresc.
Bsn.
p cresc.
Hn.
Cor.
Gtr.
Ten.
si - - lence in - - to speech
38
Vln. I
Vln. II
Vla.
Vc.


40
molto rit.
quasi attacca
Ob.
Cl. 1
B. Cl. 2
TO B♭ CLARINET
Bsn.
Hn.
Cor.
Gtr.
Ten.
molto rit.
quasi attacca
Vln. I
Vln. II
Vla.
Vc.
ff
p

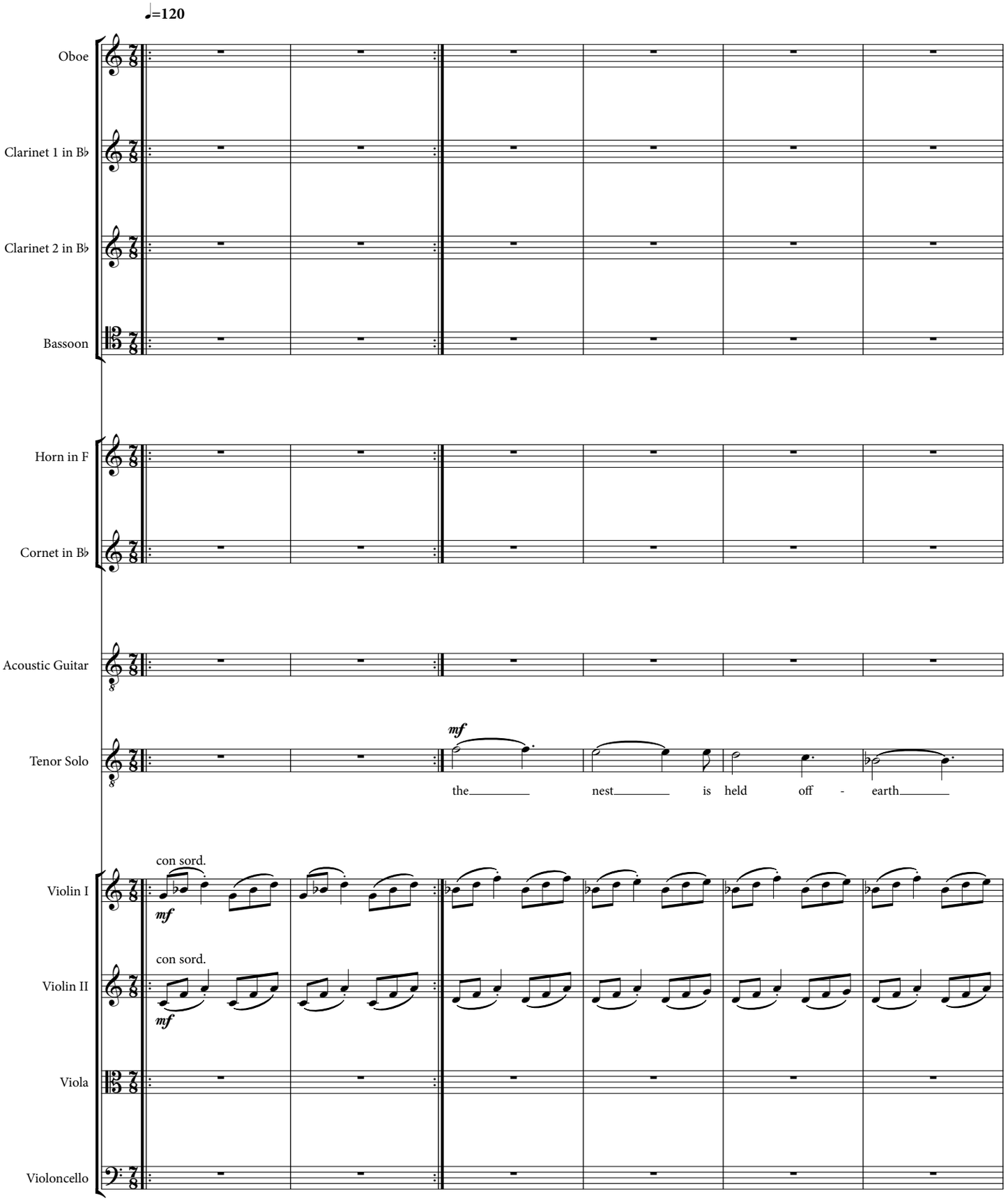
Transposed Score

CONFIGURATIONS

PART II - SONG 6

A.R. Ammons

Eric Shanfield



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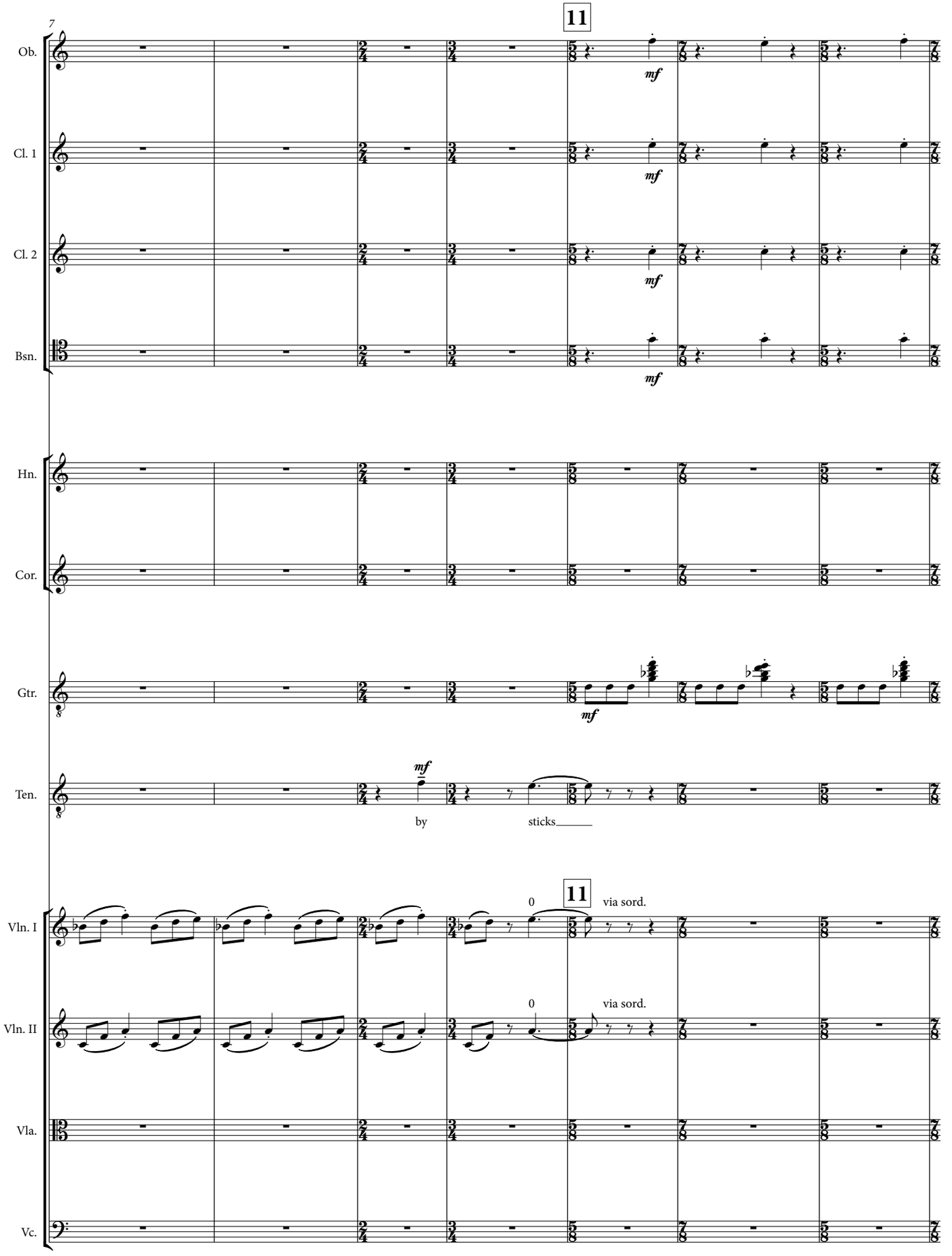
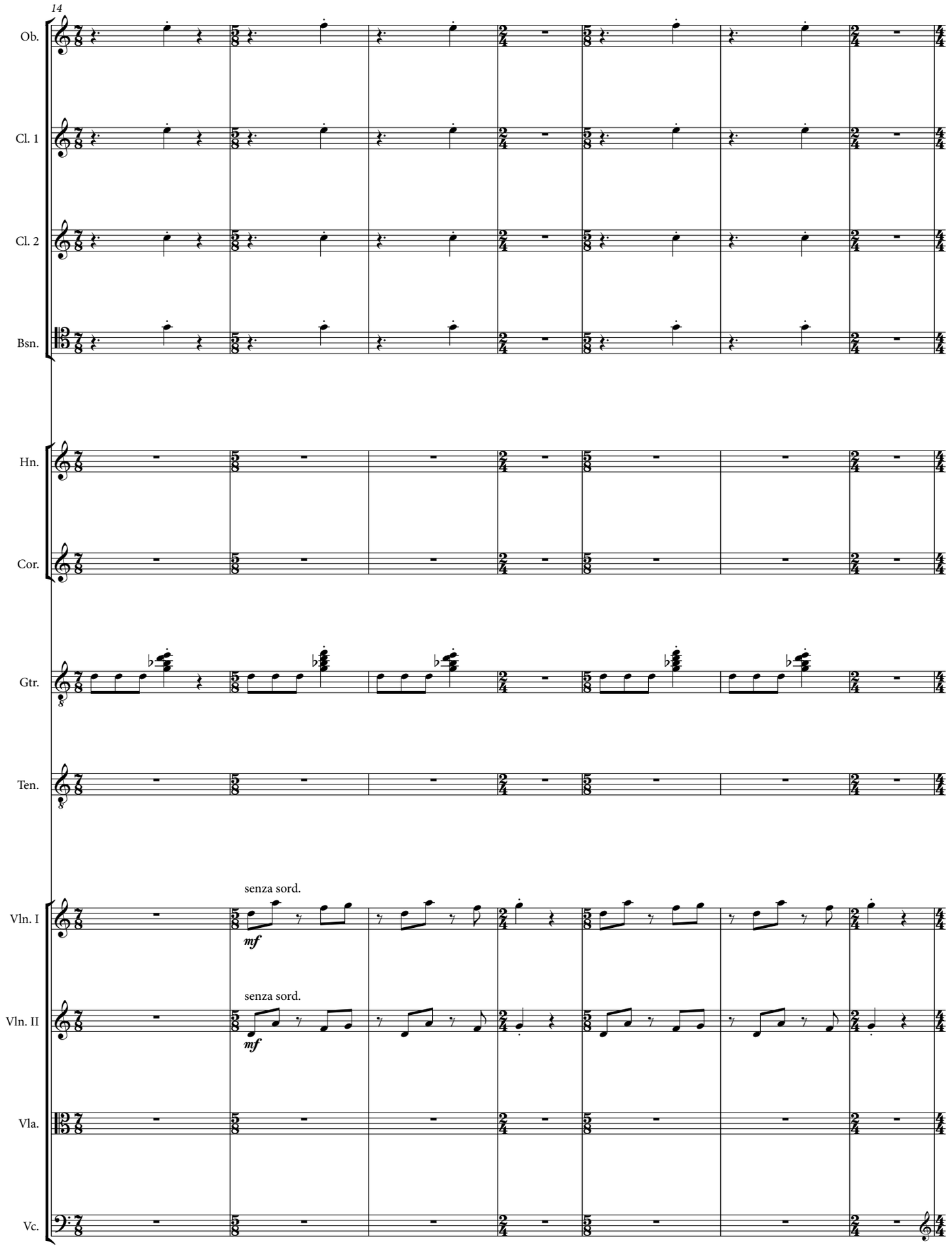
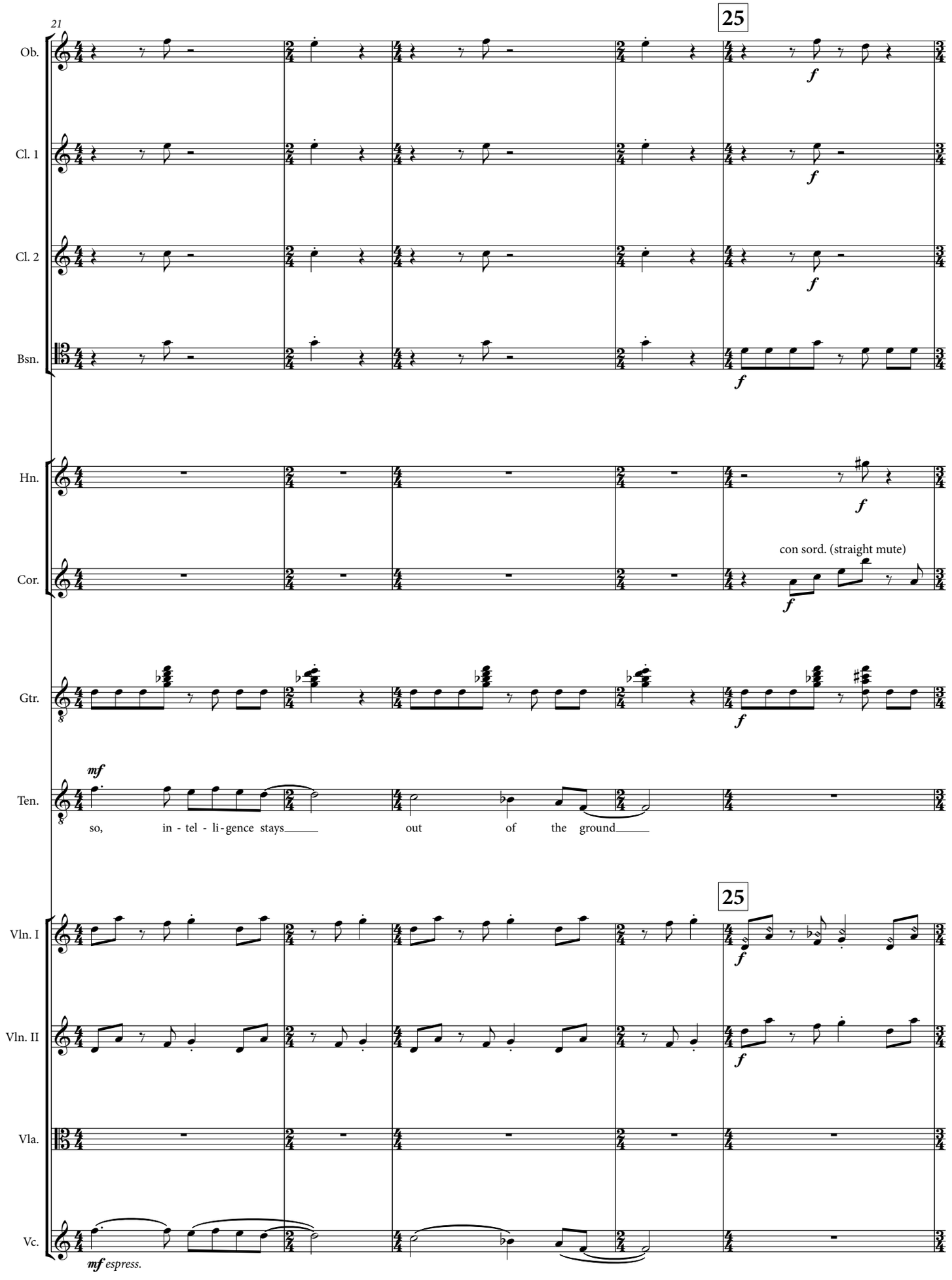
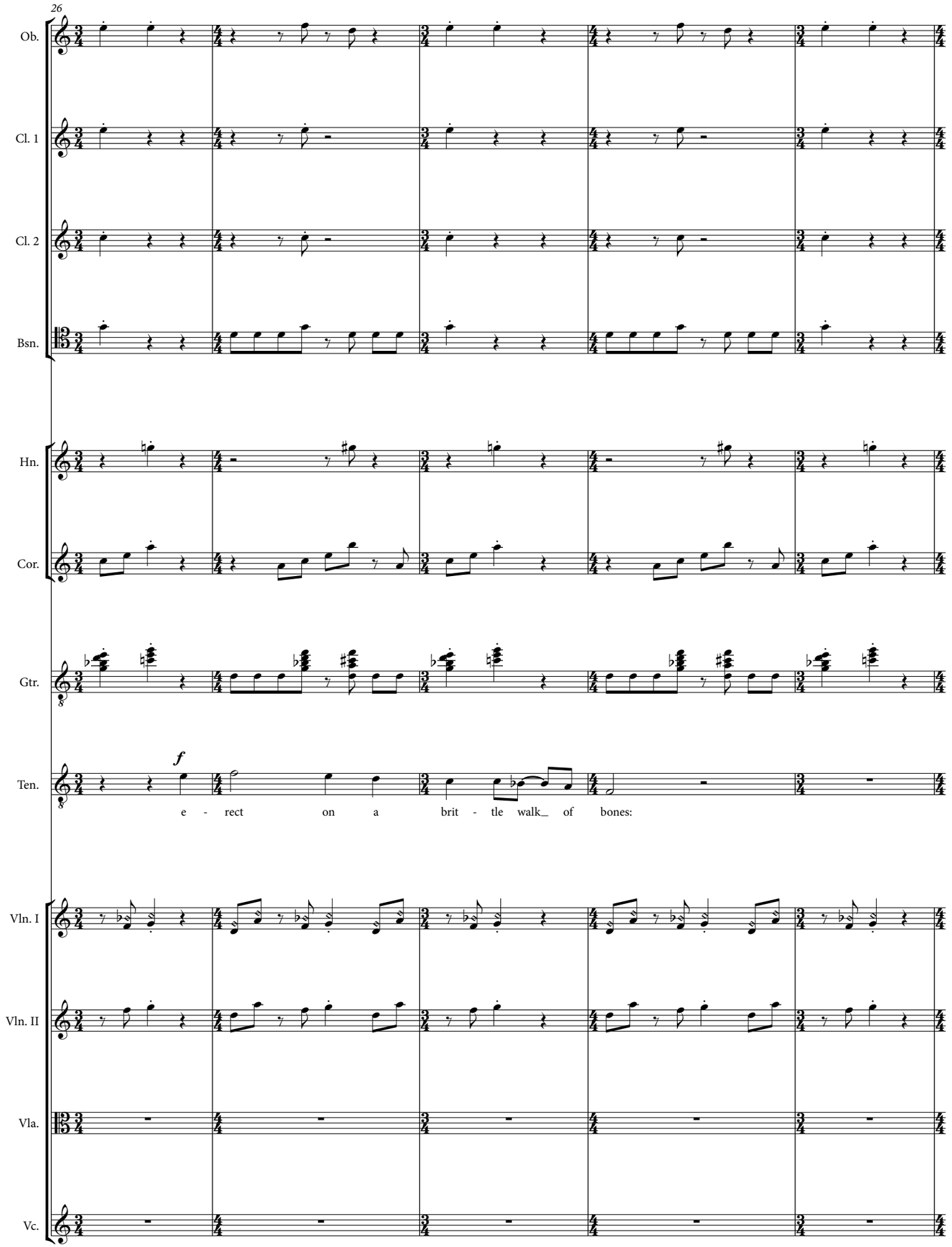
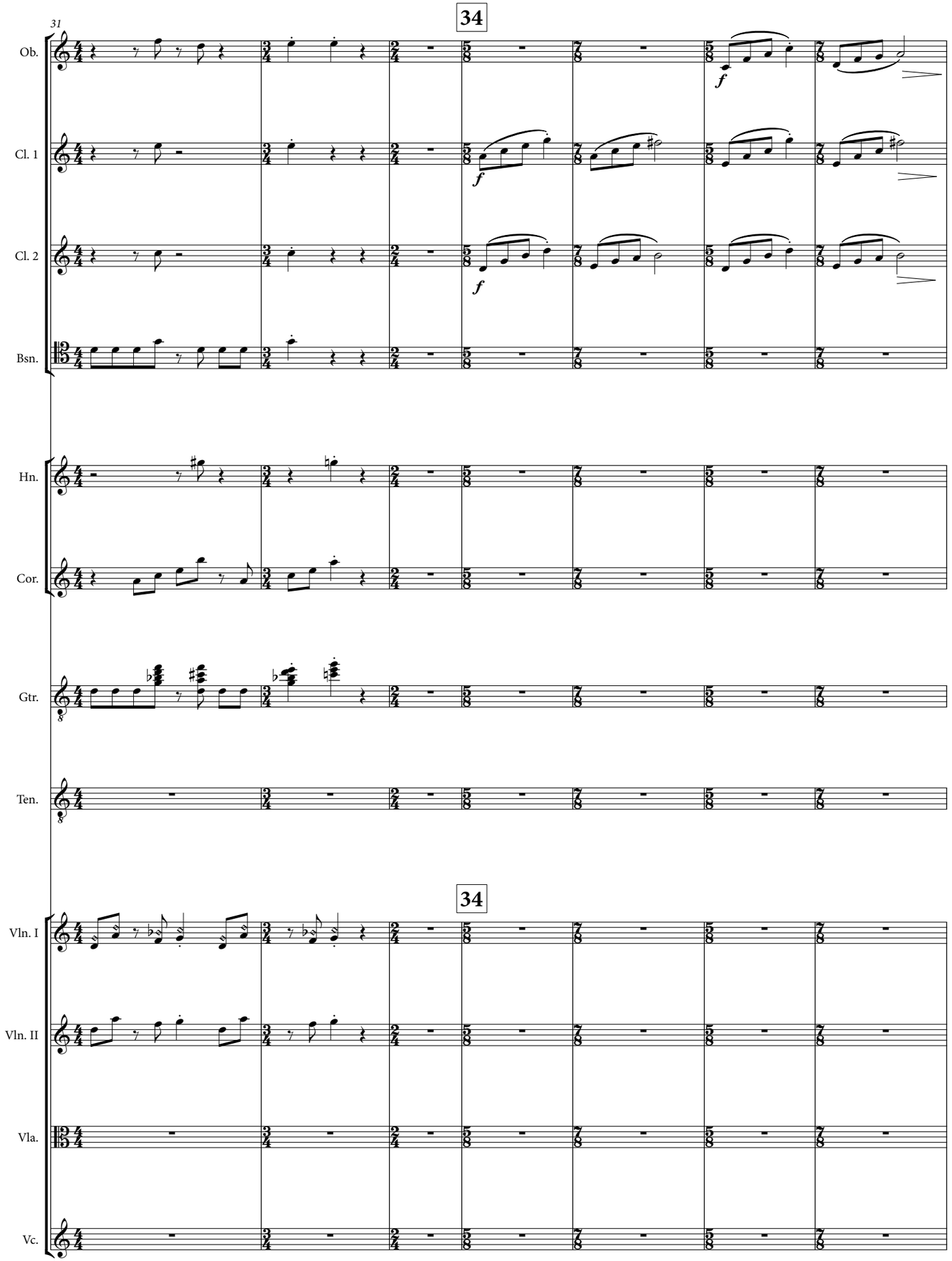
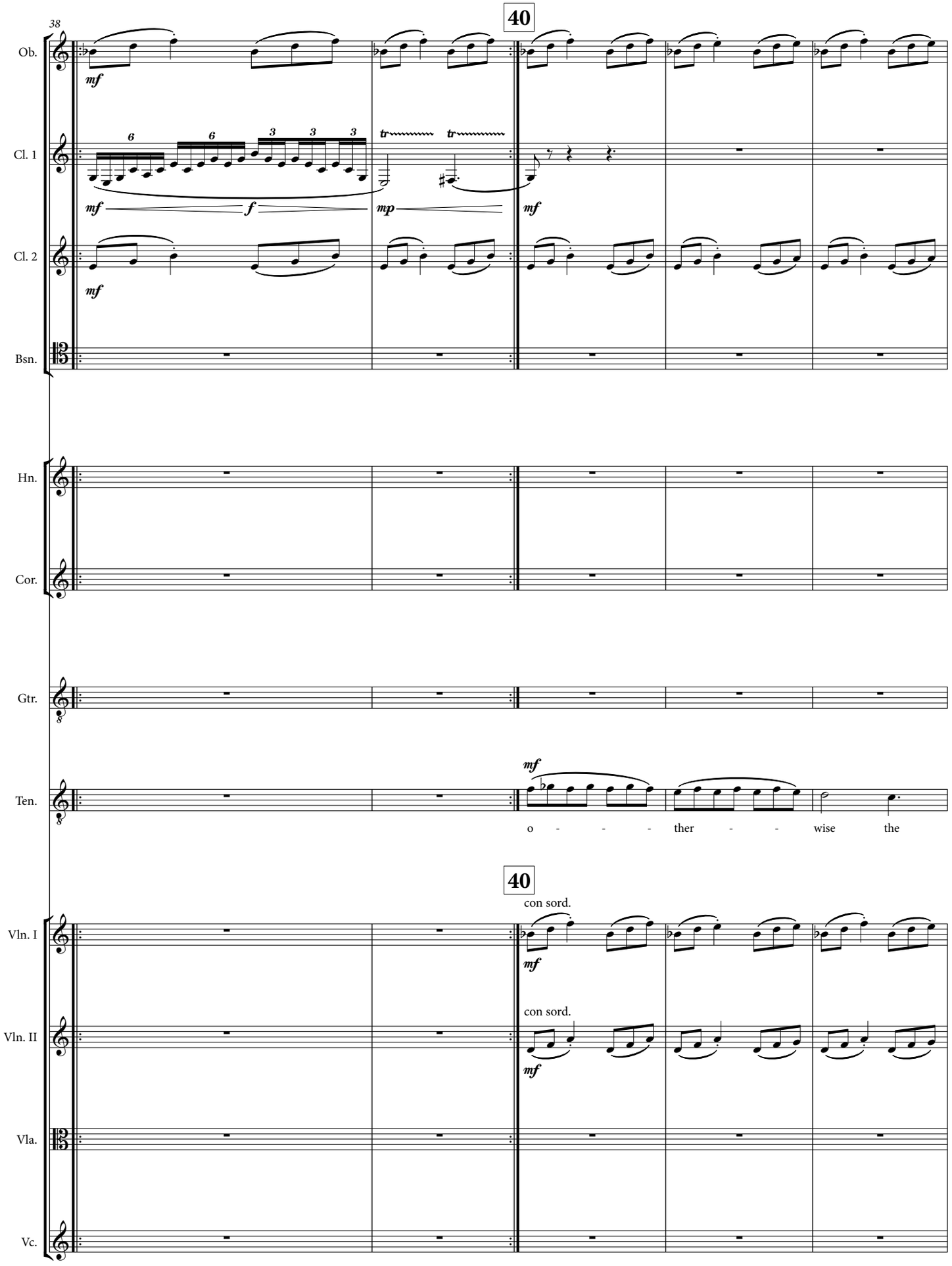

11
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mf
by
sticks
11
0
via sord.
Vln. I
Vln. II
Vla.
Vc.

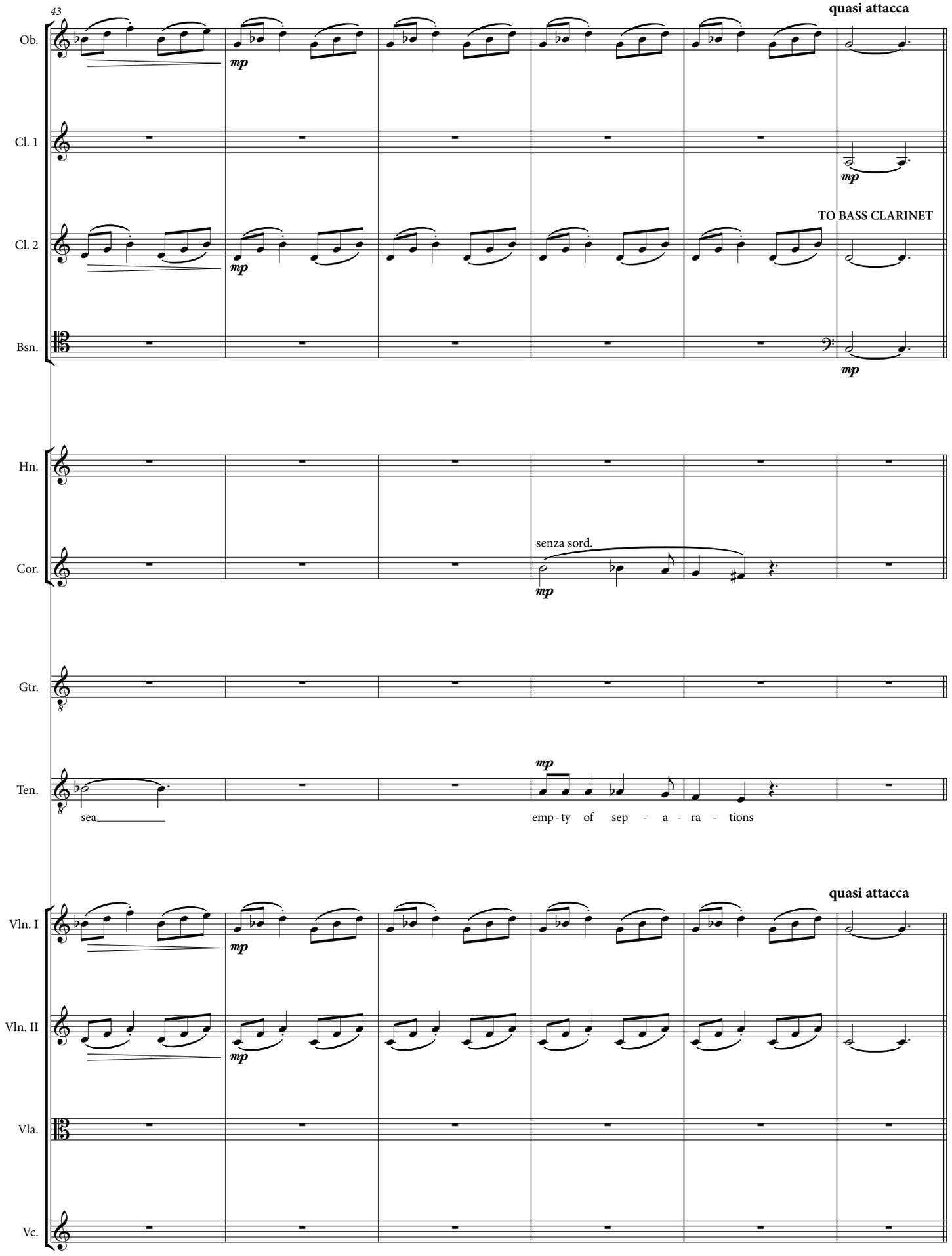

14
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
senza sord.
mf
Vln. II
senza sord.
mf
Vla.
Vc.


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


26
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
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.
Cor.
Gtr.
Ten.
34
Vln. I
Vln. II
Vla.
Vc.
f


38
40
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
o - - - ther - - wise the
40
con sord.
Vln. I
con sord.
Vln. II
Vla.
Vc.


43
quasi attacca
Ob.
mp
Cl. 1
mp
TO BASS CLARINET
Cl. 2
mp
Bsn.
mp
Hn.
senza sord.
Cor.
mp
Gtr.
mp
Ten.
sea
emp - ty of sep - a - ra - tions
quasi attacca
Vln. I
mp
Vln. II
mp
Vla.
Vc.

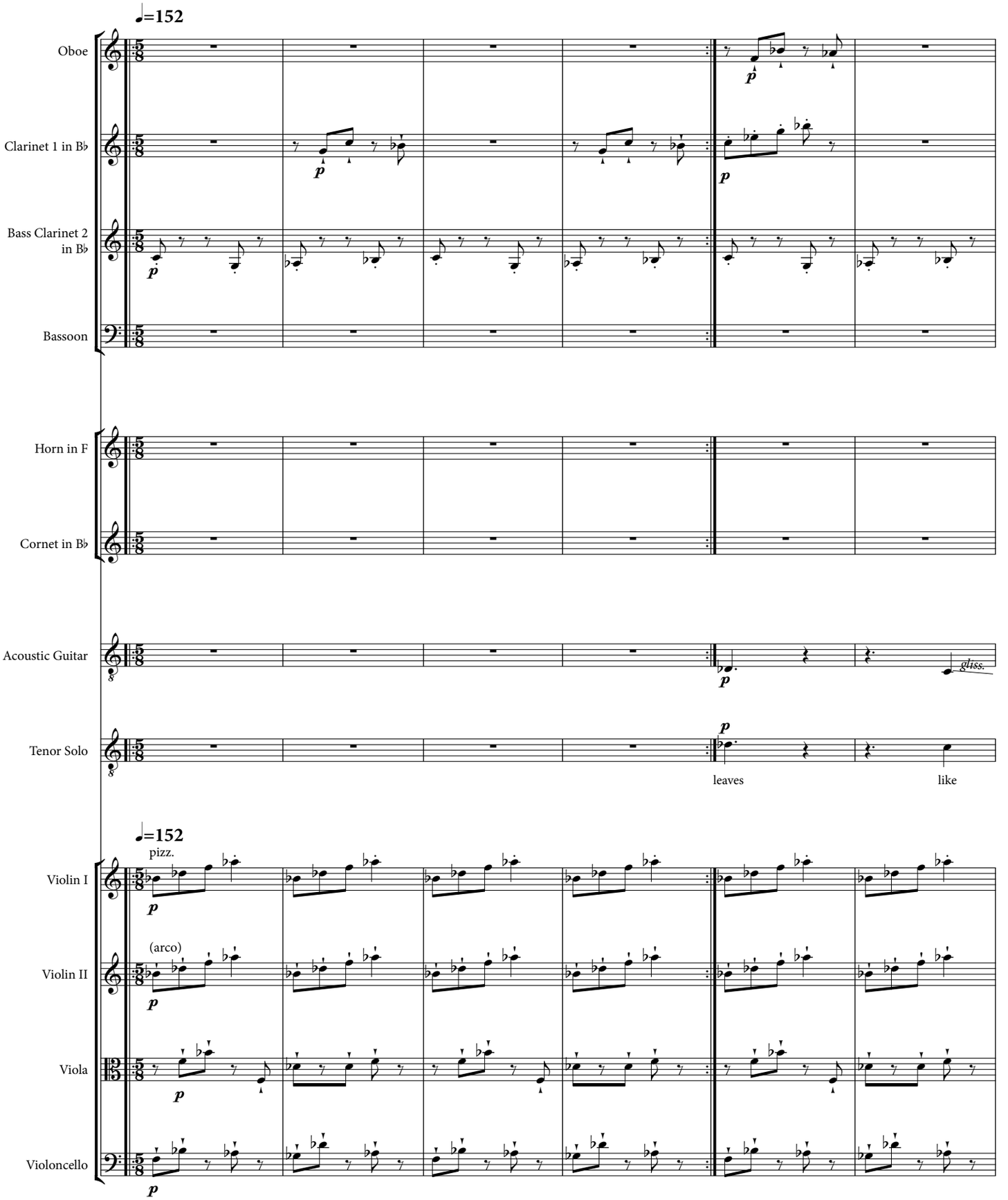
Transposed Score

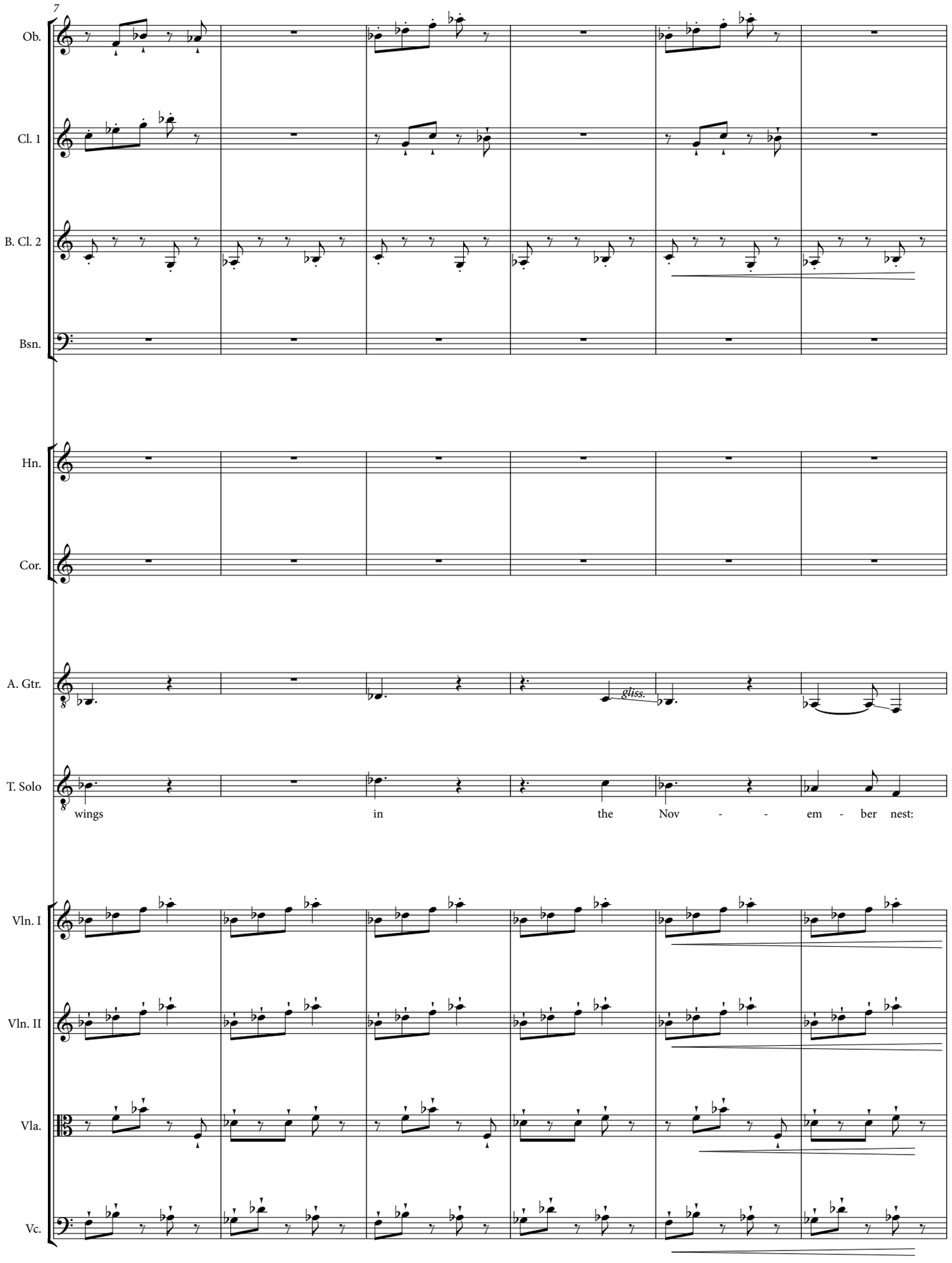
CONFIGURATIONS

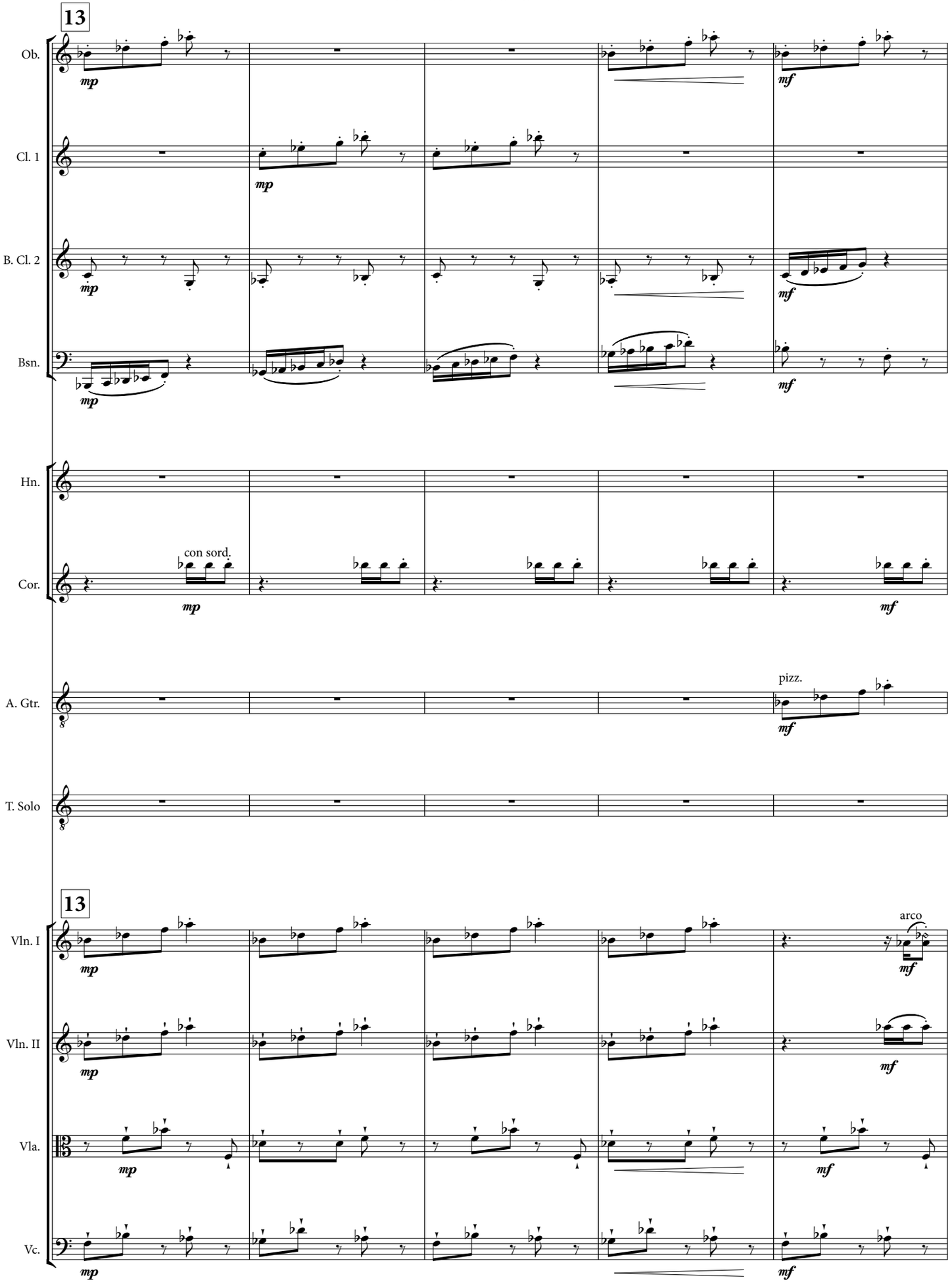
PART II - SONG 7

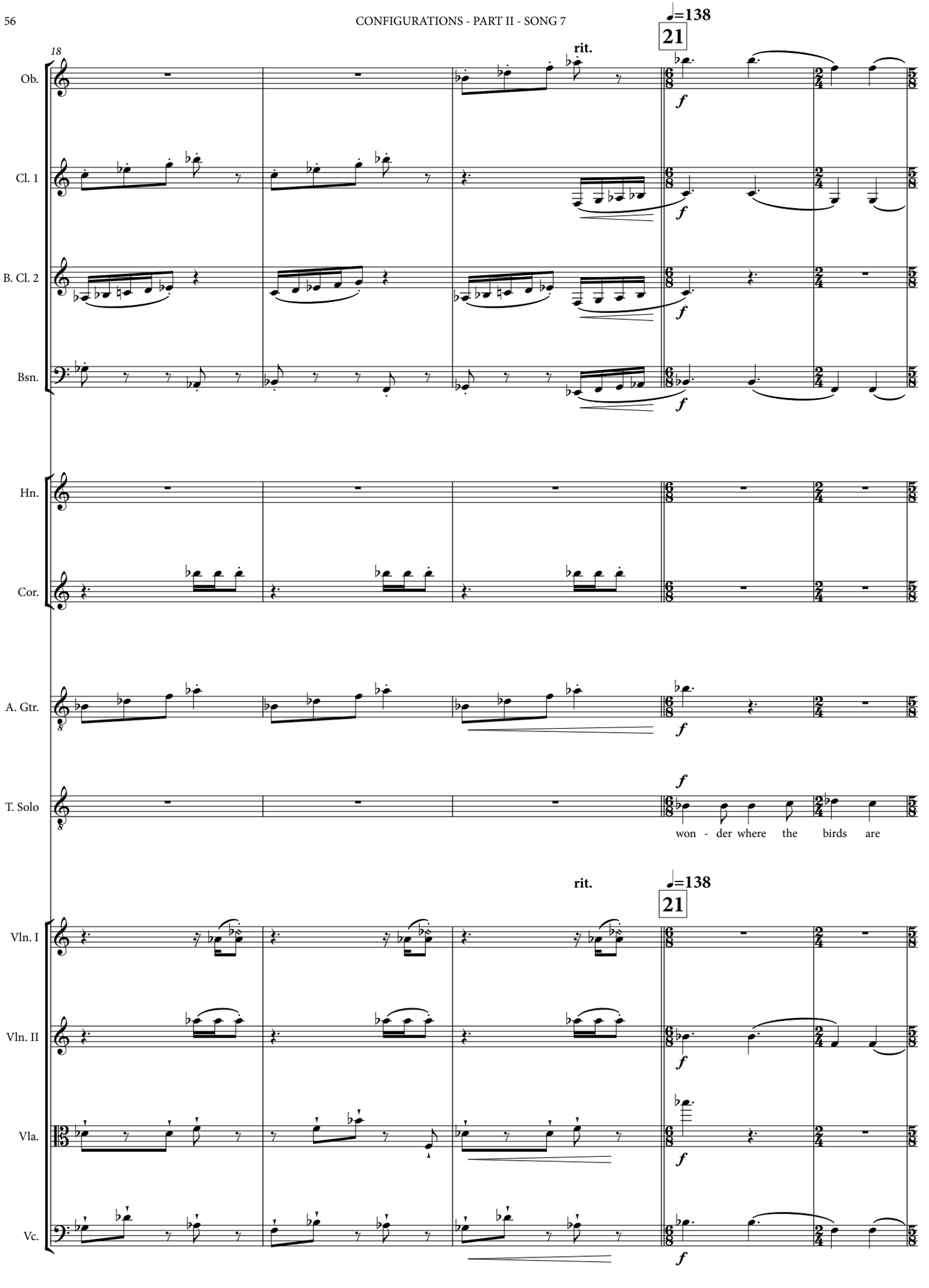
A.R. Ammons

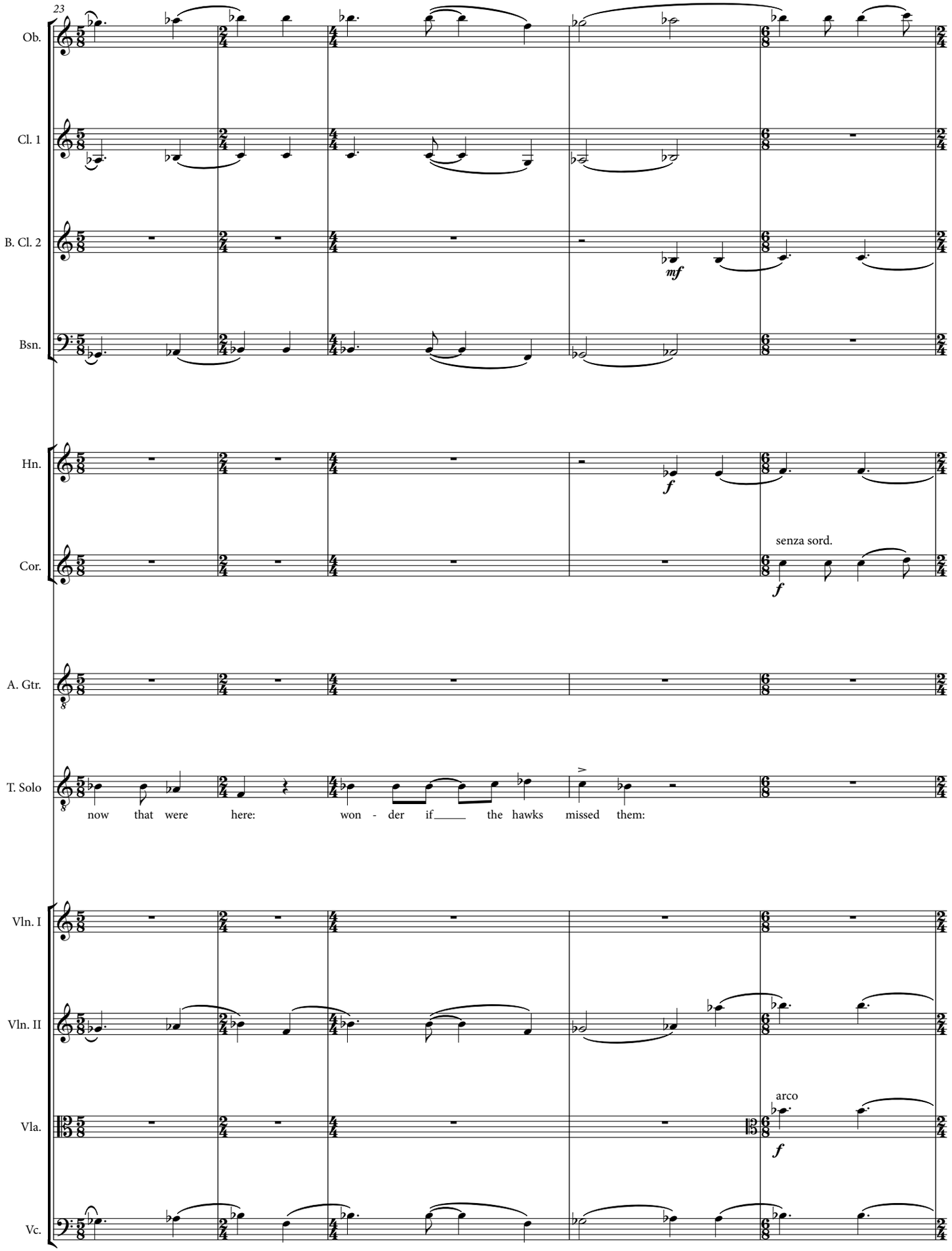
Eric Shanfield

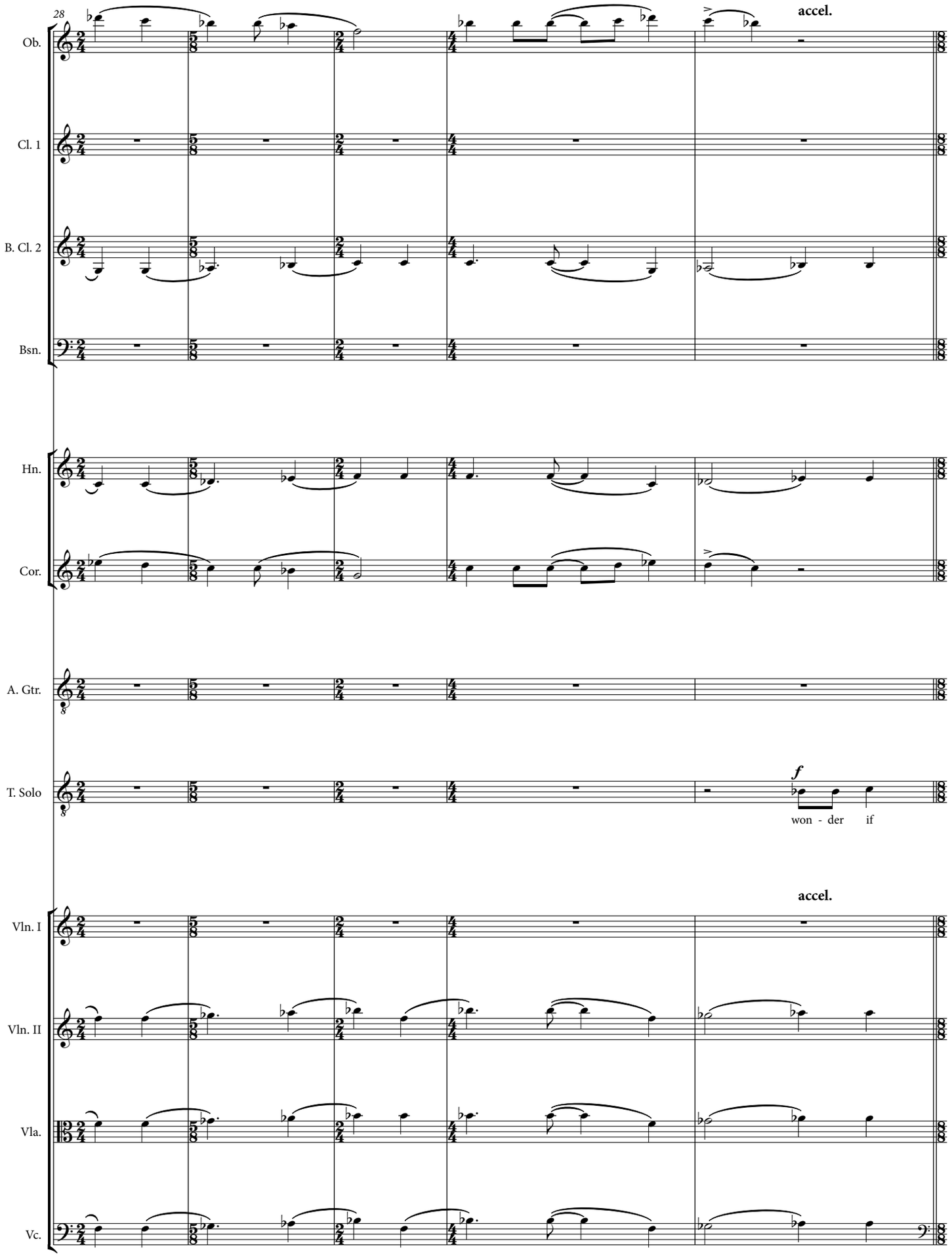


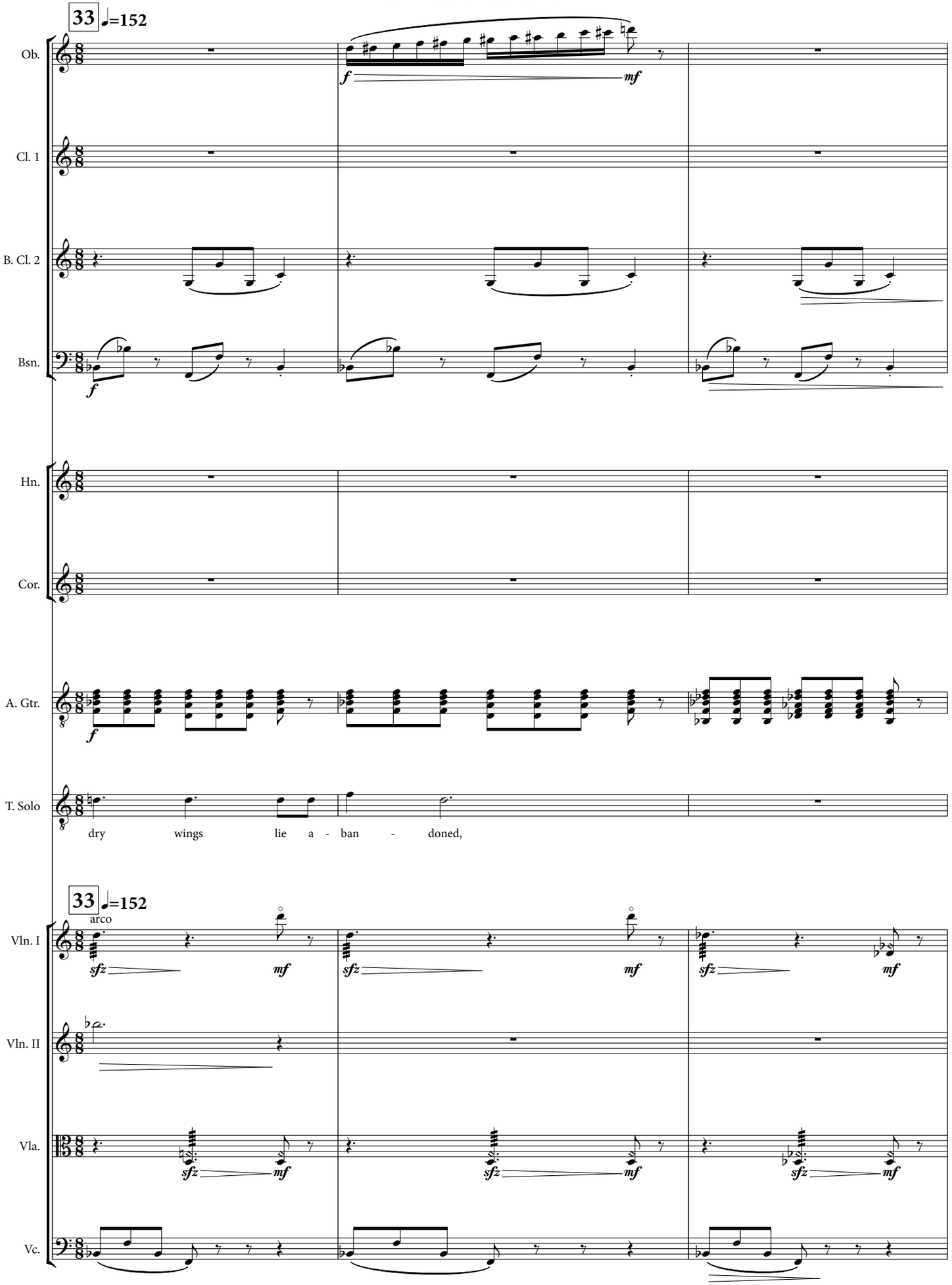

7
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
A. Gtr.
gliss.
T. Solo
wings in the Nov - - em - ber nest:
Vln. I
Vln. II
Vla.
Vc.

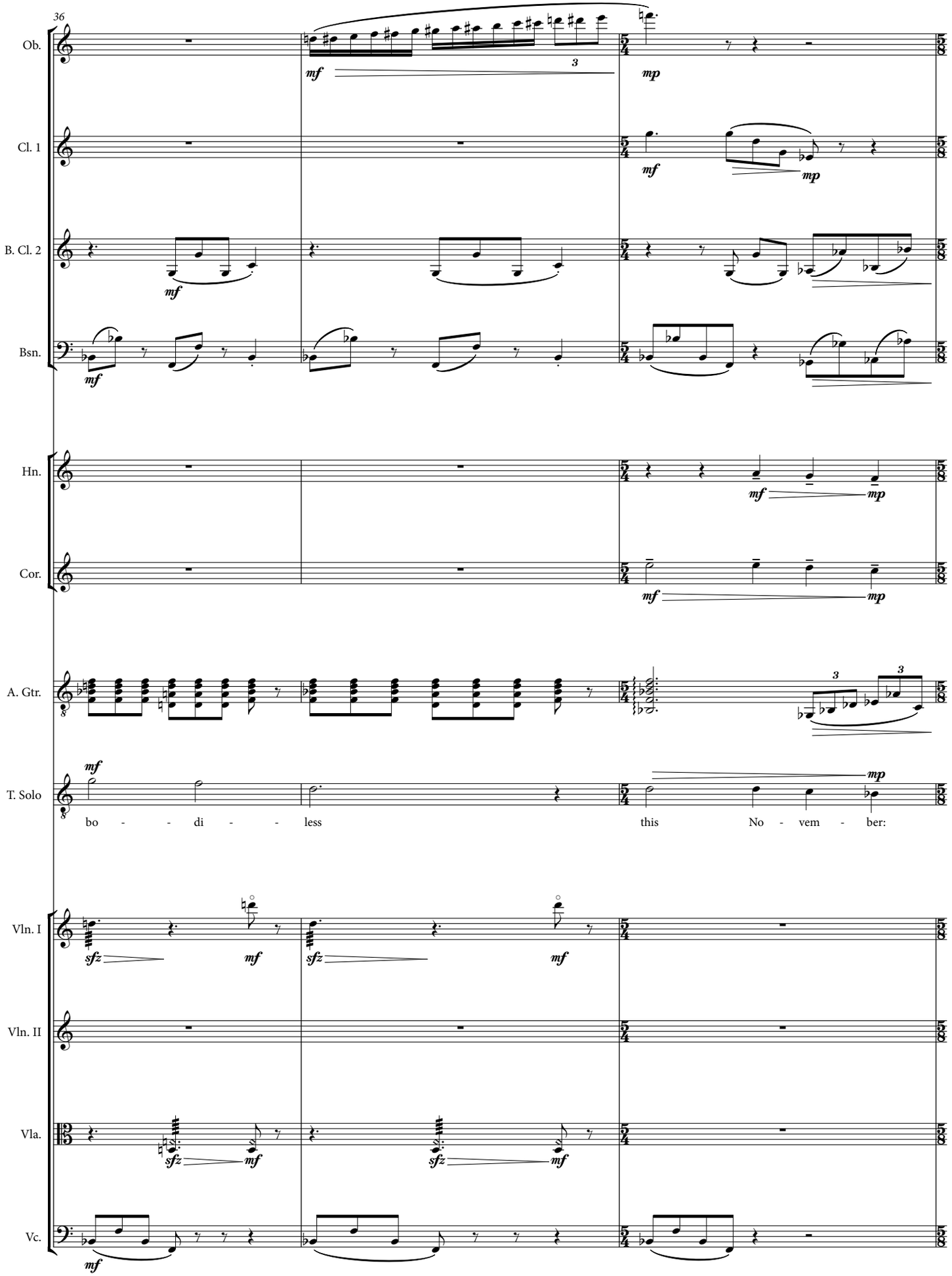

13
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
con sord.
Cor.
pizz.
A. Gtr.
T. Solo
13
arco
Vln. I
Vln. II
Vla.
Vc.
mp
mf

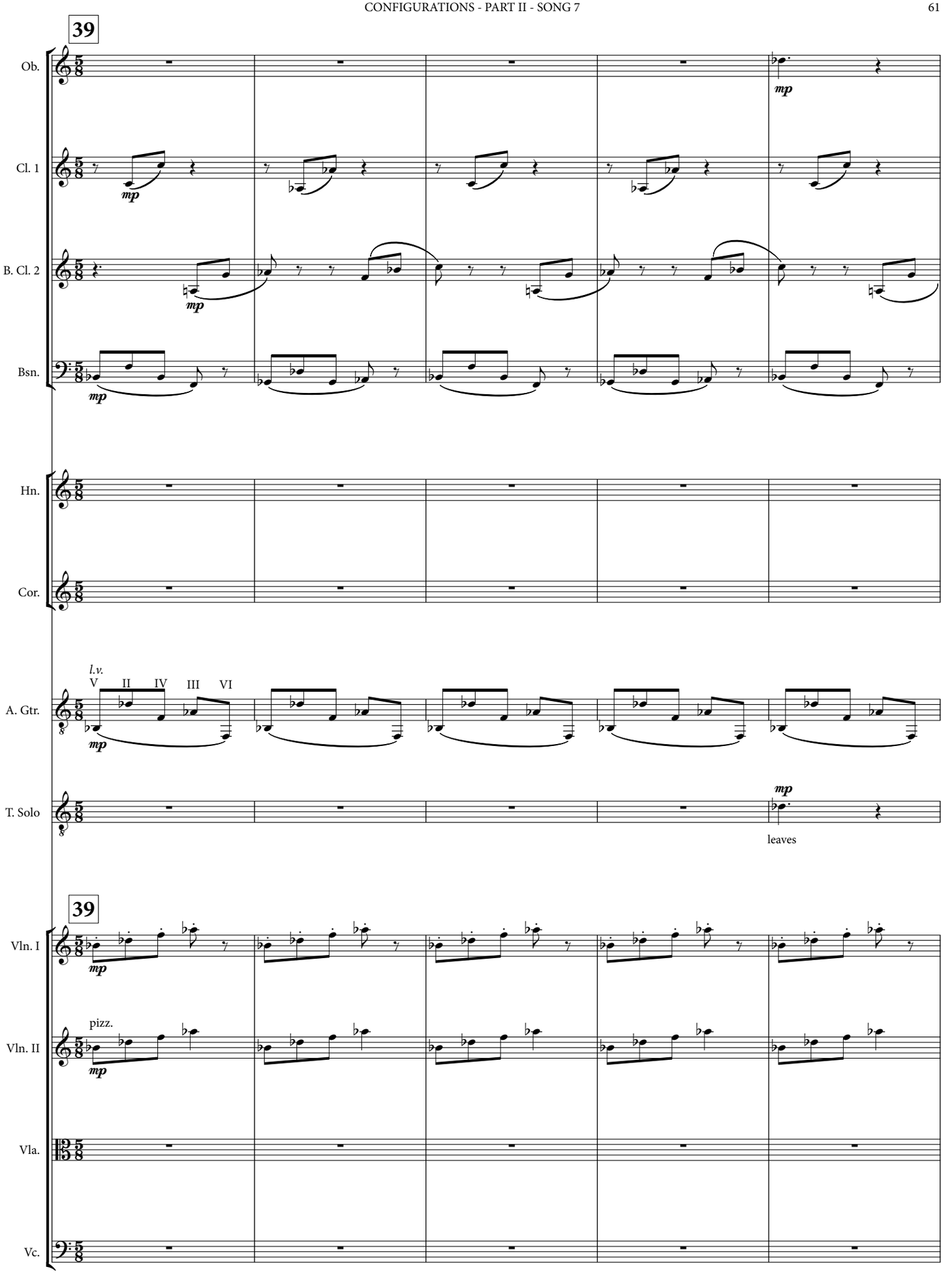

18
rit.
♩=138
21
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
A. Gtr.
T. Solo
won - der where the birds are
rit.
♩=138
21
Vln. I
Vln. II
Vla.
Vc.

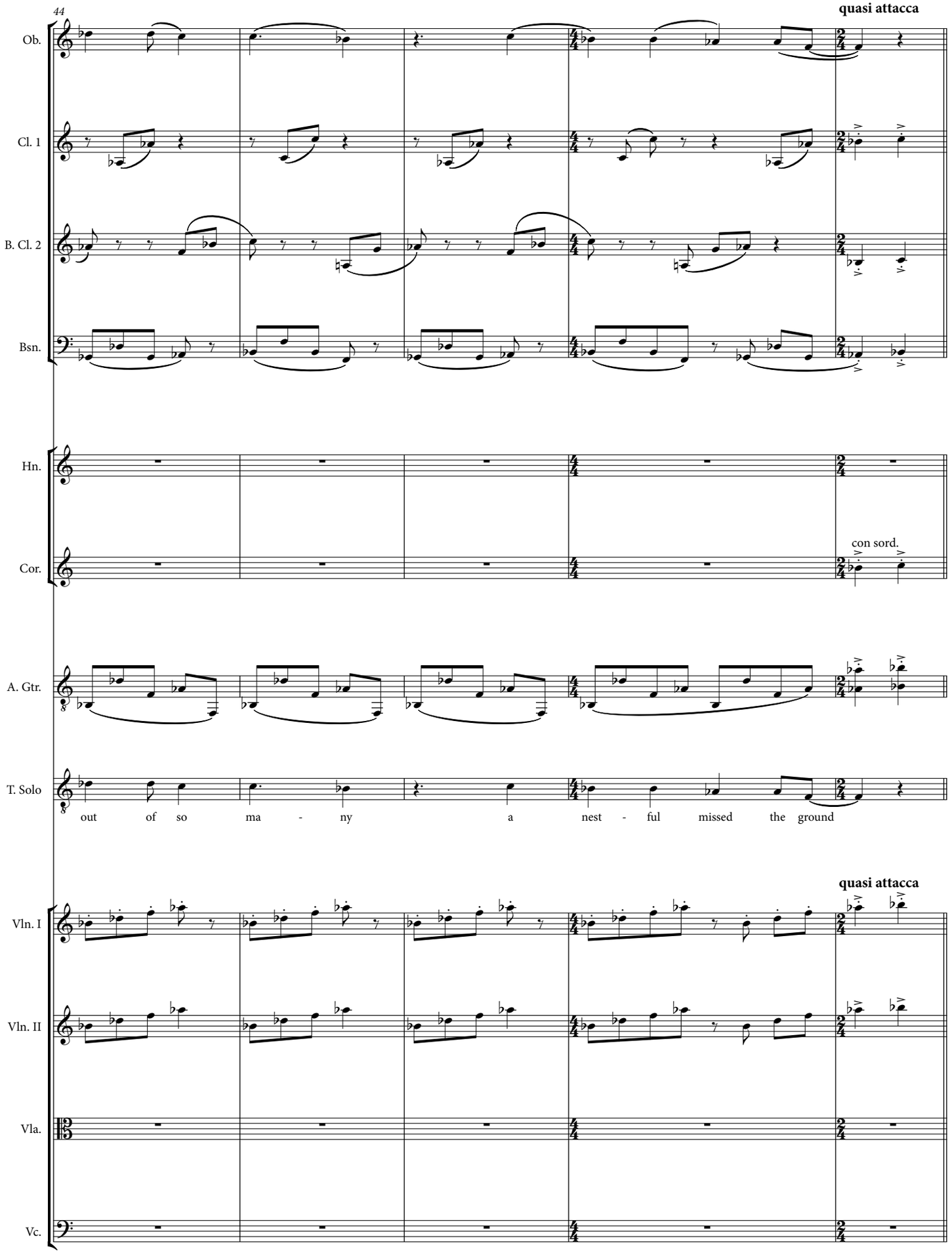

23
Ob.
Cl. 1
B. Cl. 2
mf
Bsn.
Hn.
f
Cor.
senza sord.
f
A. Gtr.
T. Solo
now that were here: won - der if the hawks missed them:
Vln. I
Vln. II
Vla.
arco
f
Vc.


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.


33 ♩=152
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
A. Gtr.
T. Solo
dry wings lie a - ban - doned,
33 ♩=152
arco
Vln. I
Vln. II
Vla.
Vc.


36
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
A. Gtr.
T. Solo
bo - - di - - less
this No - vem - ber:
Vln. I
Vln. II
Vla.
Vc.
mf
mp
sfz


39
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
A. Gtr.
T. Solo
39
Vln. I
Vln. II
Vla.
Vc.
mp
l.v.
V II IV III VI
pizz.
leaves


44
quasi attacca
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
con sord.
A. Gtr.
T. Solo
out of so ma - ny a nest - ful missed the ground
quasi attacca
Vln. I
Vln. II
Vla.
Vc.

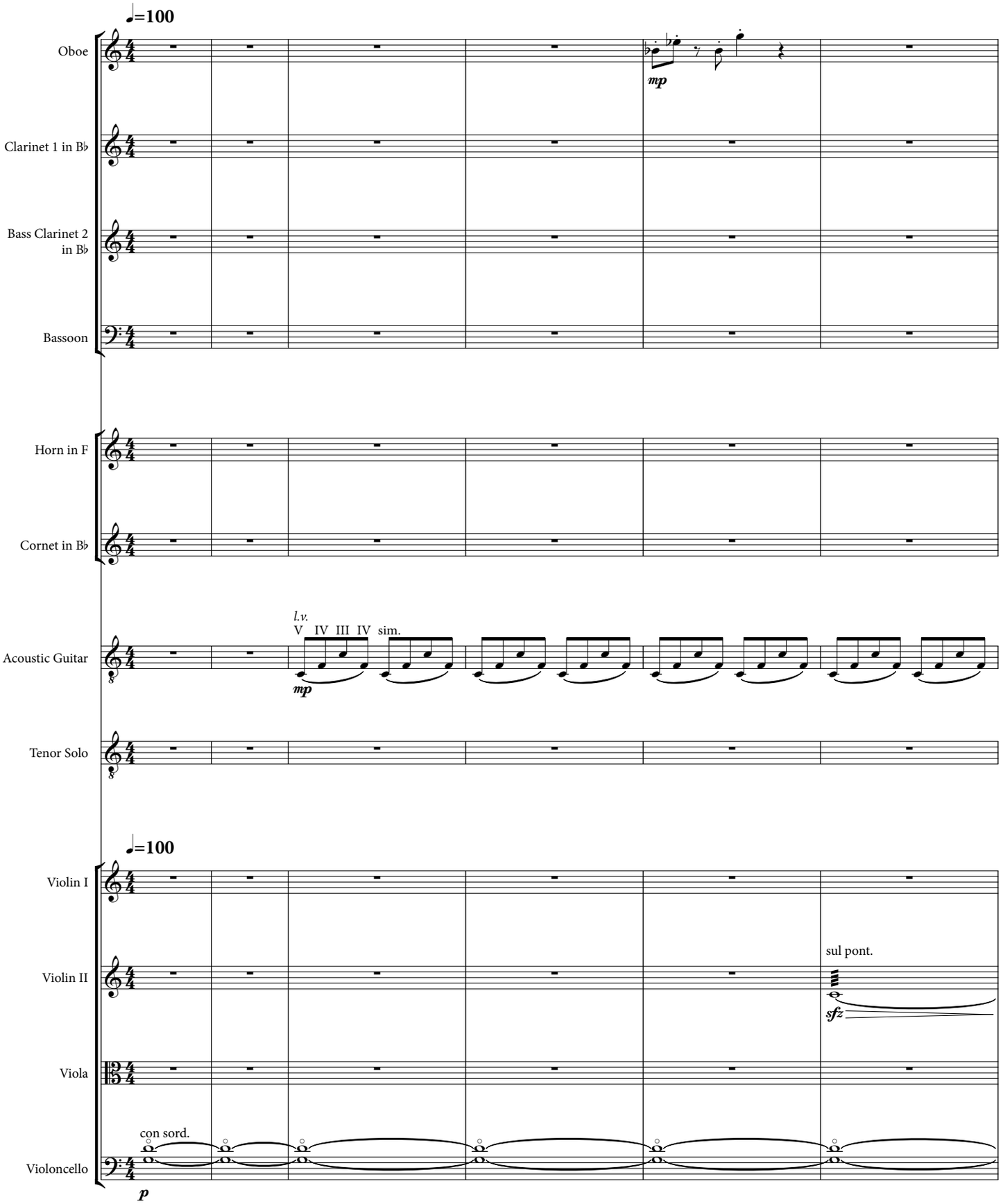
Transposed Score

CONFIGURATIONS

PART II - SONG 8

A.R. Ammons

Eric Shanfield



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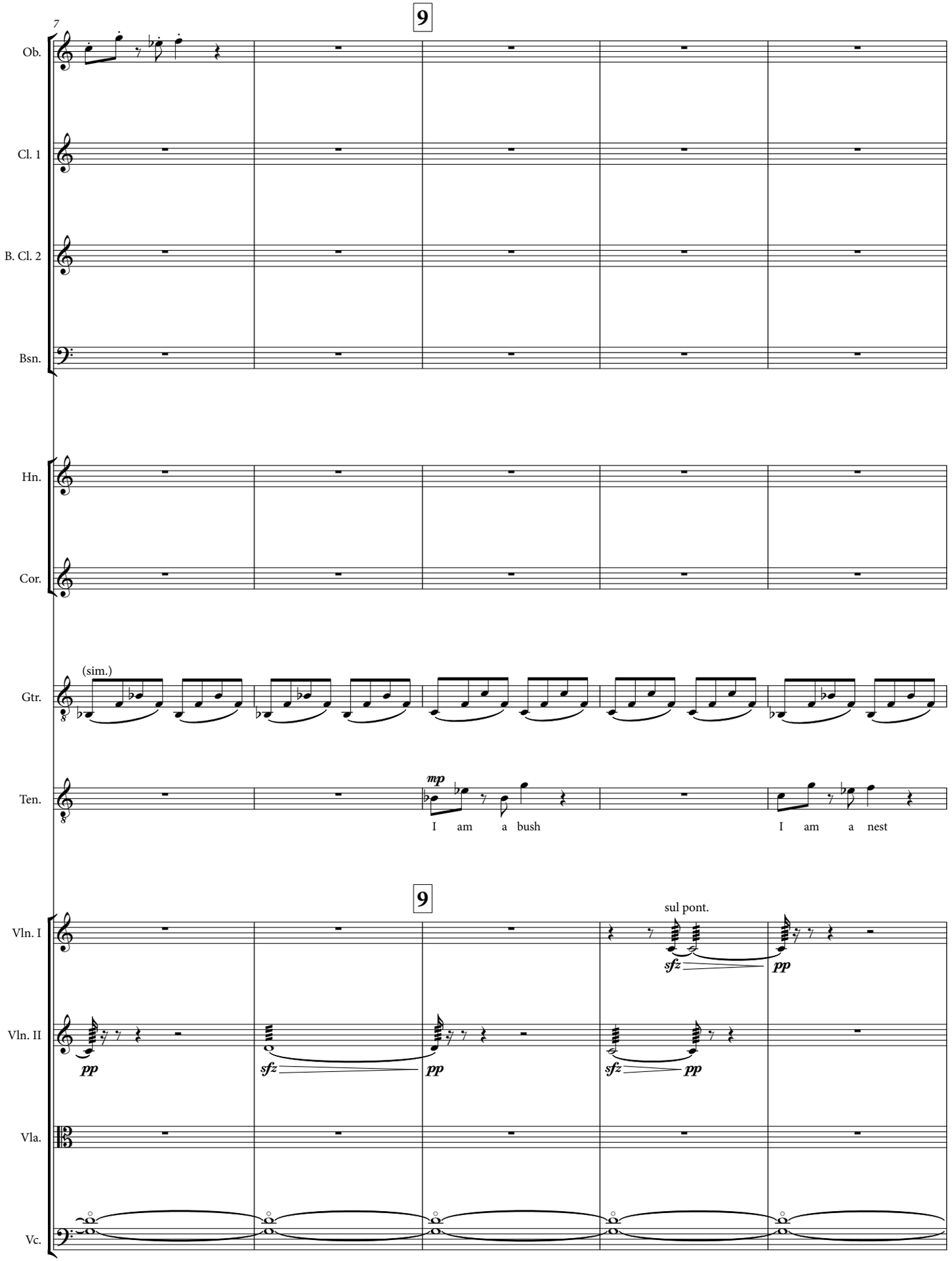
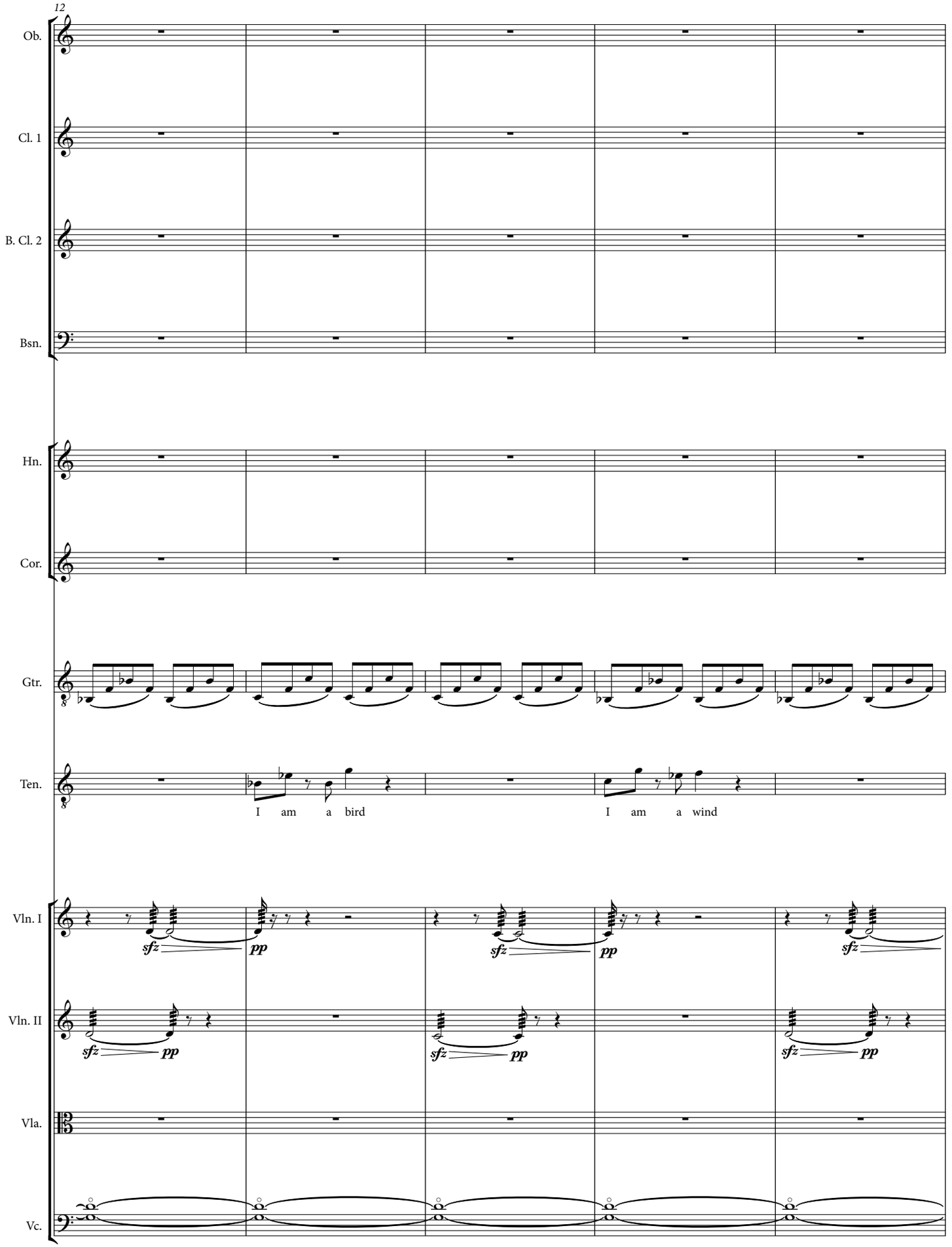
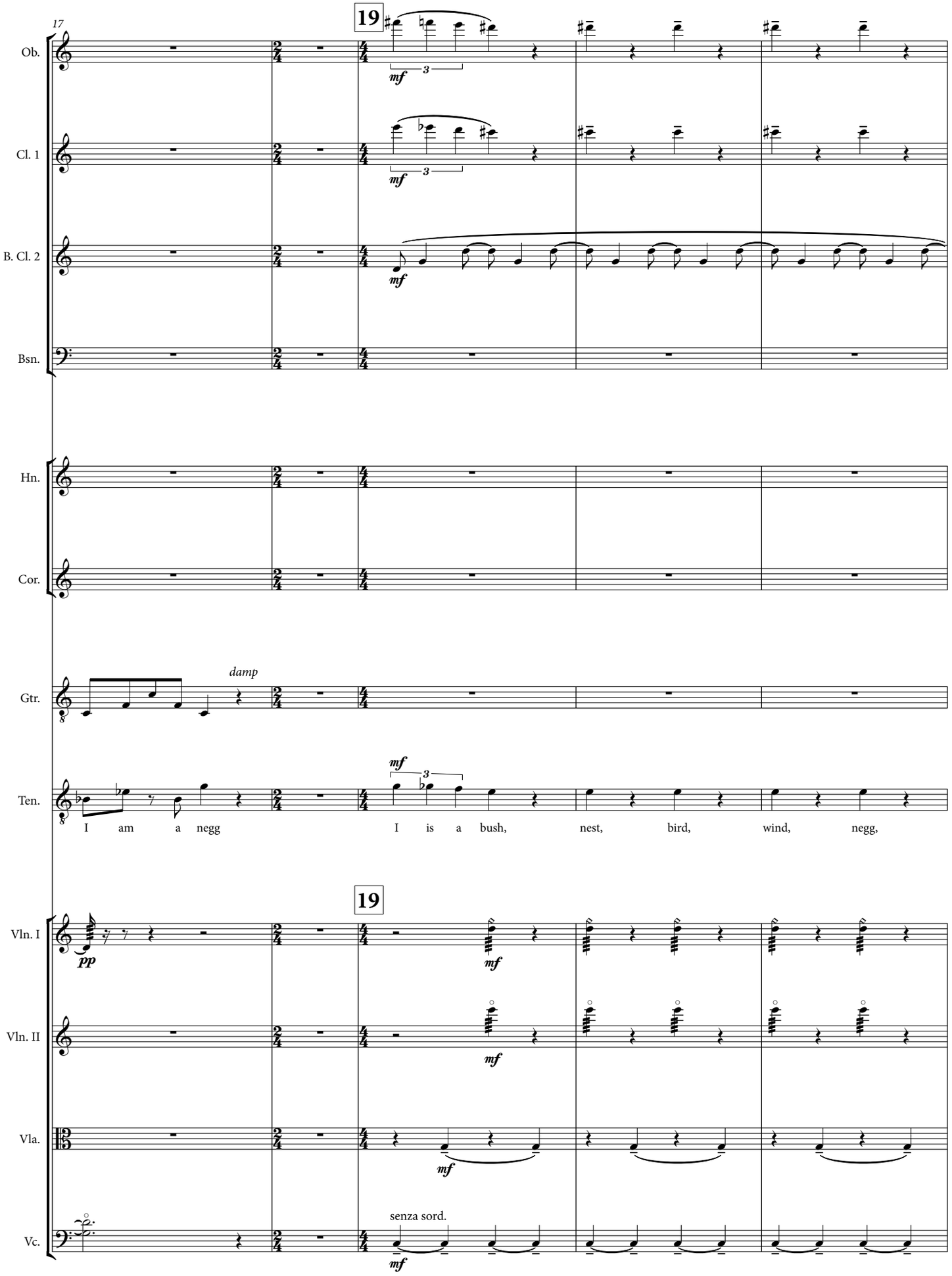
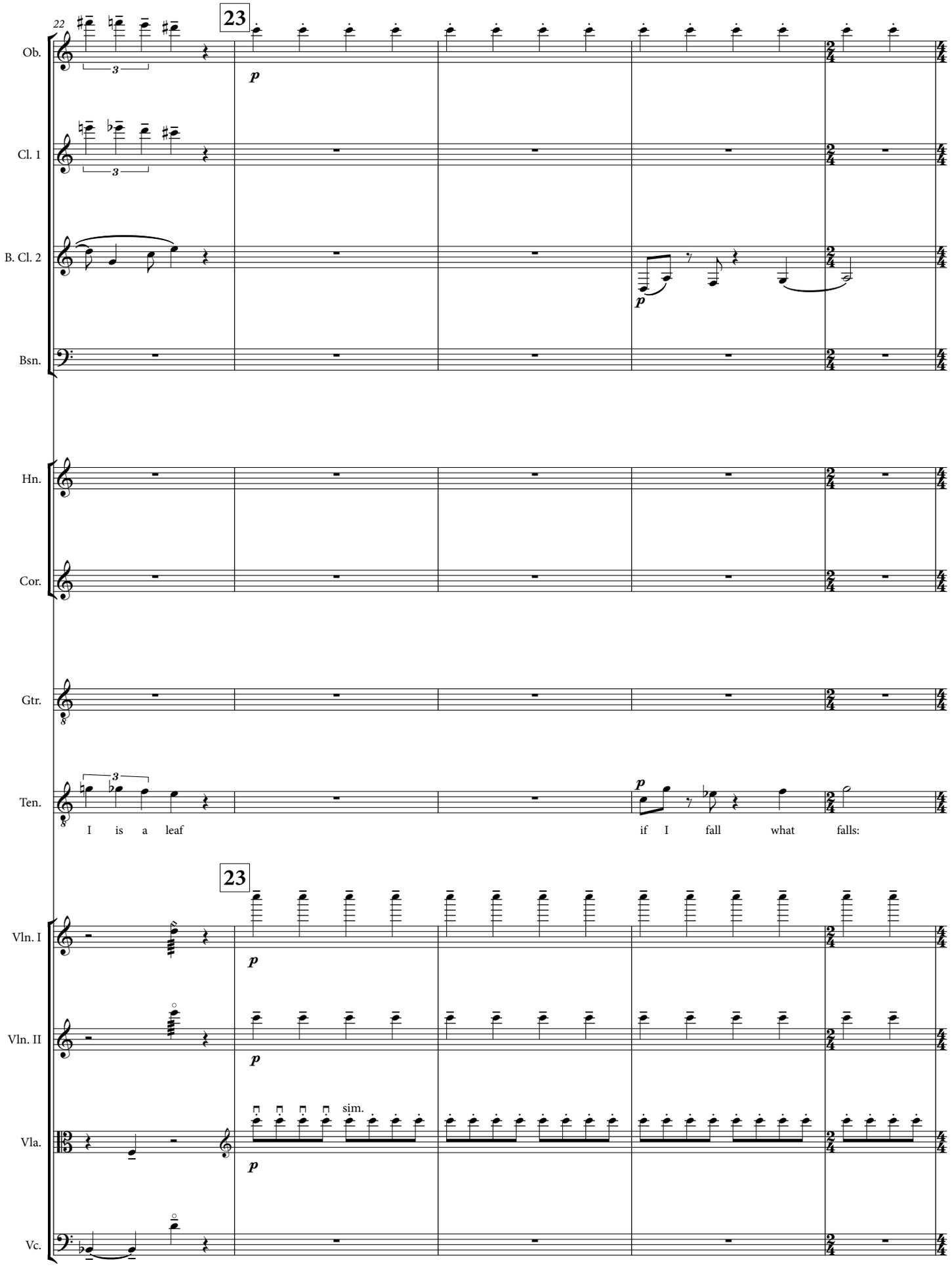
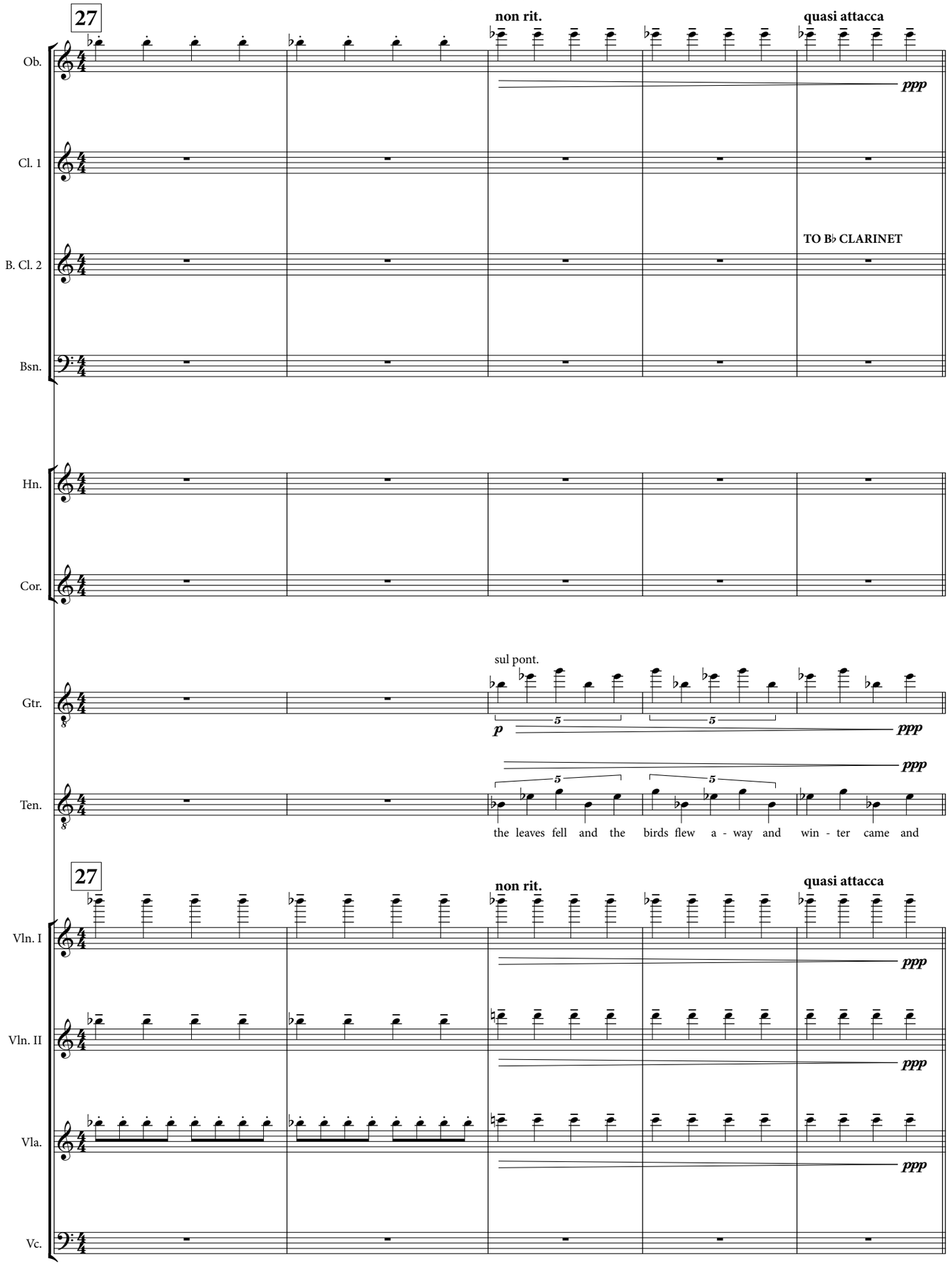

9
7
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
(sim.)
Gtr.
Ten.
mp
I am a bush
I am a nest
9
sul pont.
Vln. I
Vln. II
Vla.
Vc.
sfz
pp


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.
sfz
pp


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
Vln. II
Vla.
Vc.
senza sord.


22
23
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
I is a leaf
if I fall what falls:
23
Vln. I
Vln. II
Vla.
sim.
Vc.


27
non rit.
quasi attacca
Ob.
ppp
Cl. 1
TO B♭ CLARINET
B. Cl. 2
Bsn.
Hn.
Cor.
sul pont.
Gtr.
p
ppp
Ten.
ppp
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.

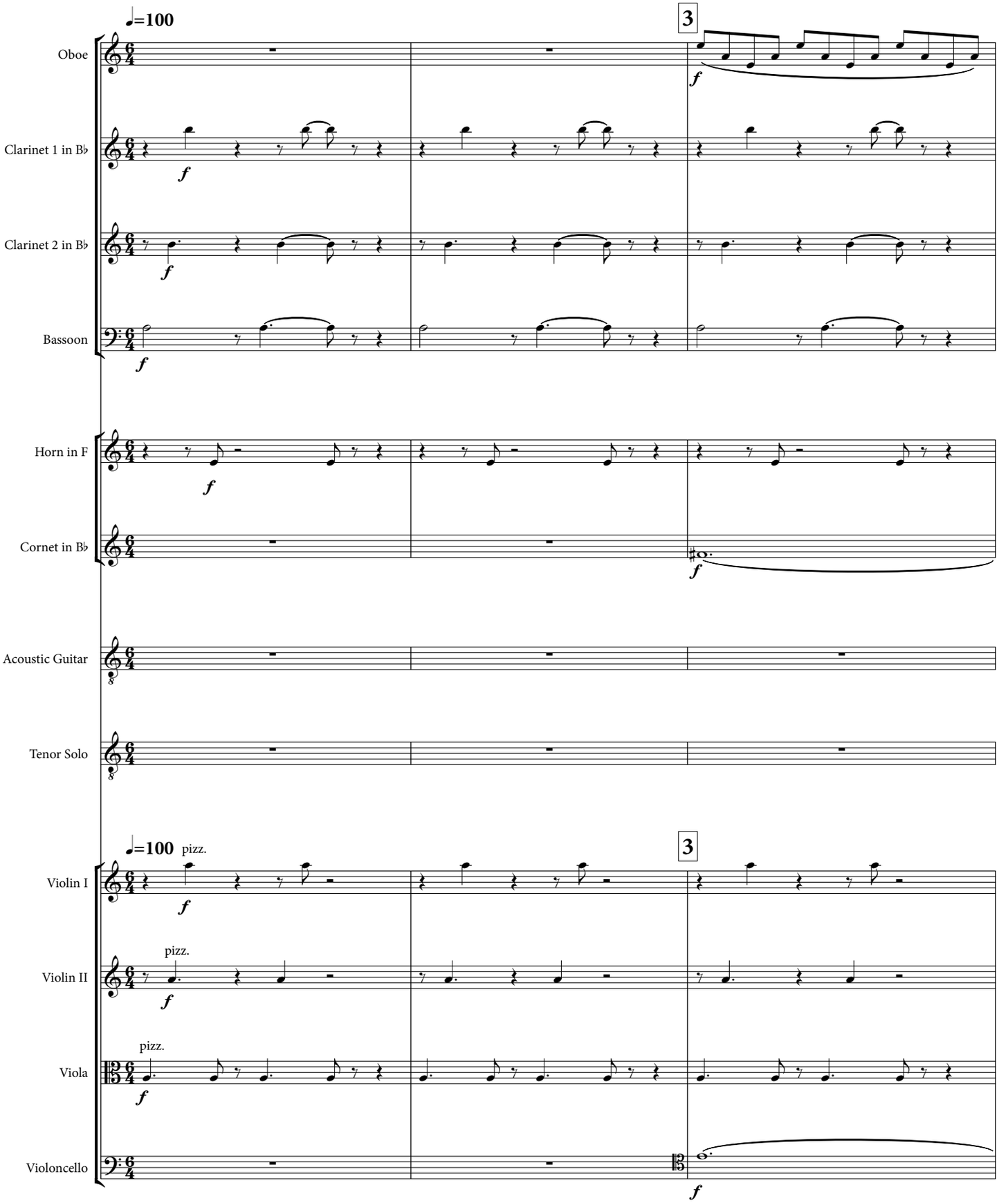
Transposed Score

CONFIGURATIONS

PART II - SONG 9

A.R. Ammons

Eric Shanfield



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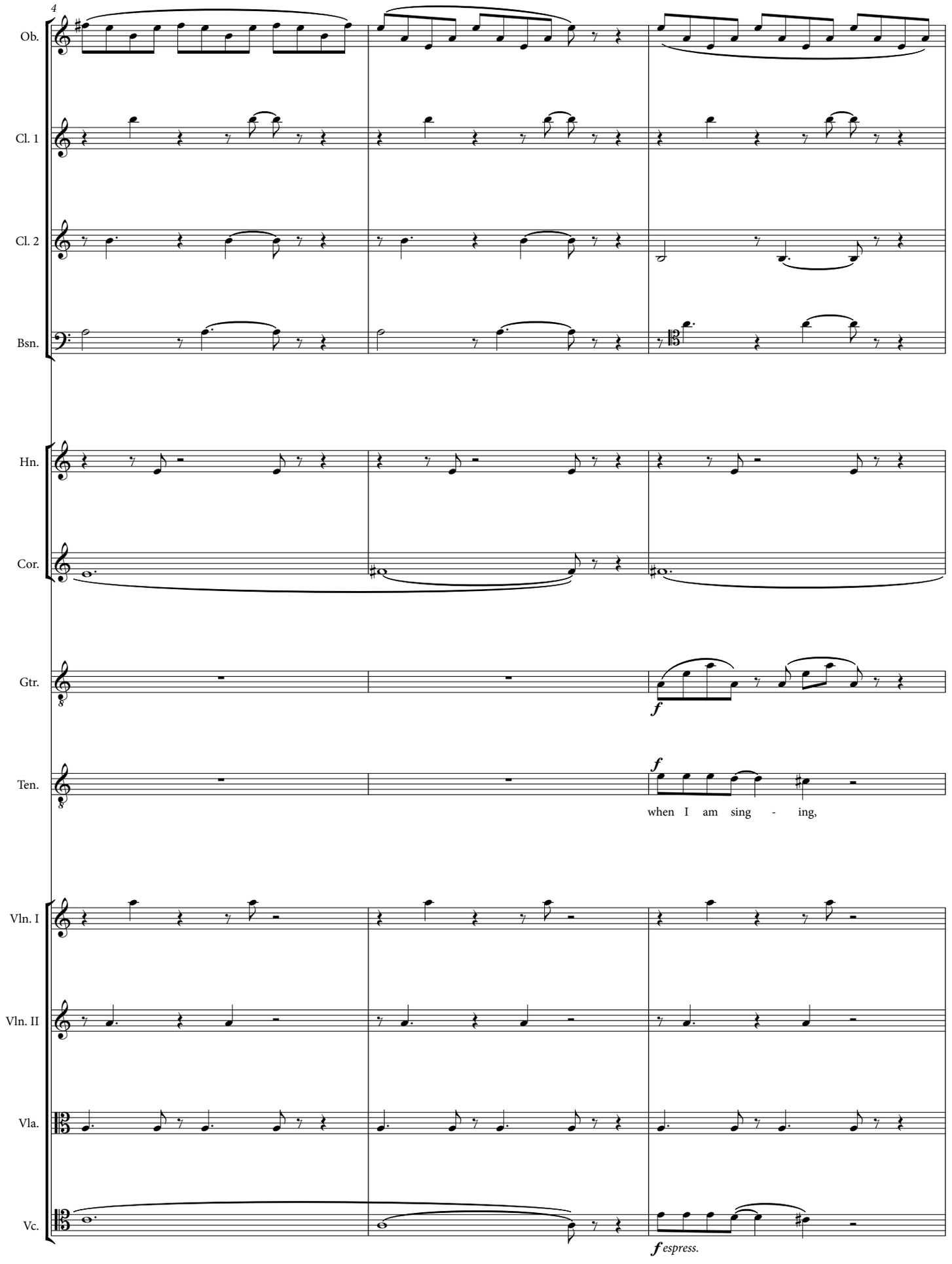
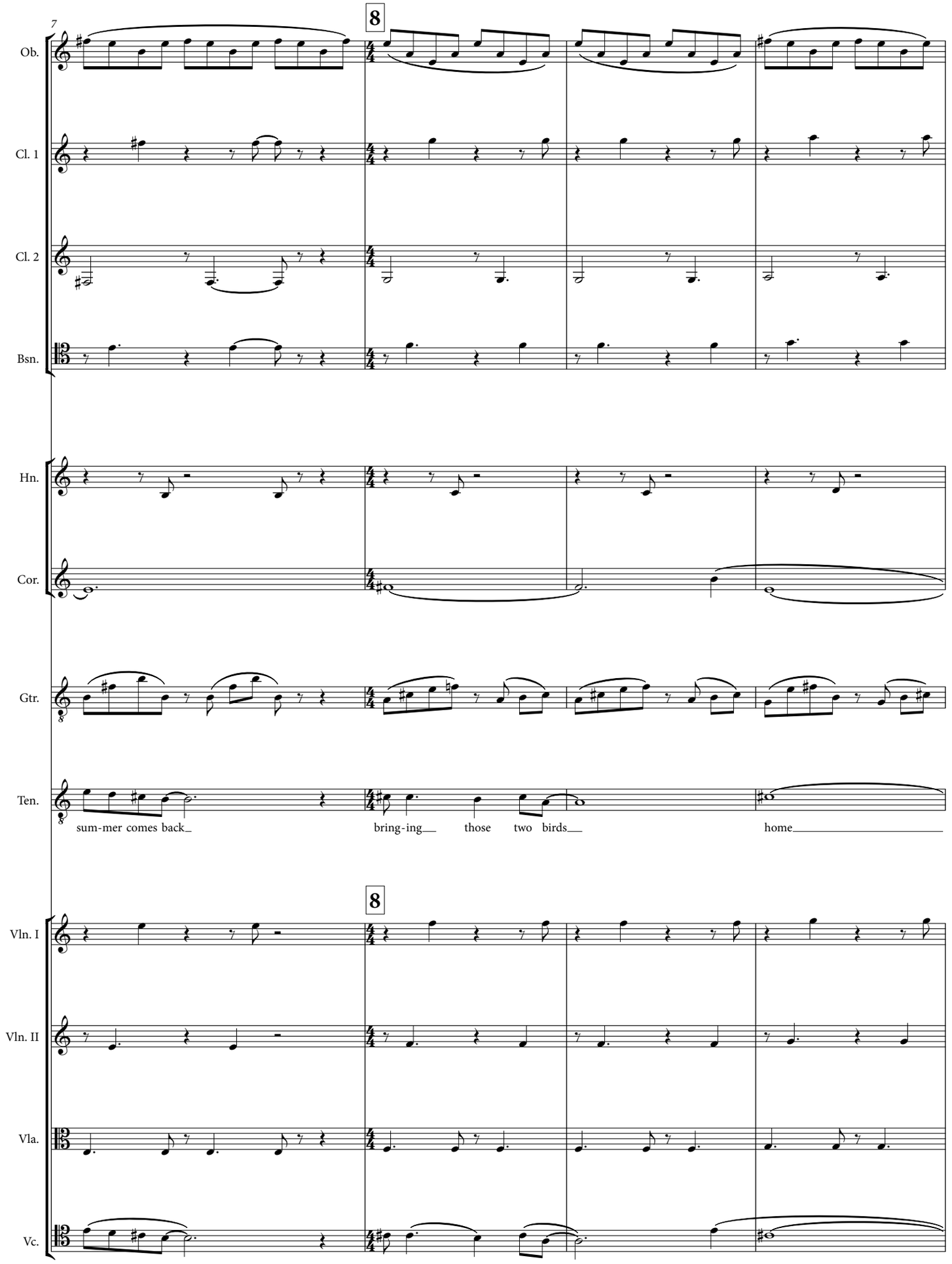
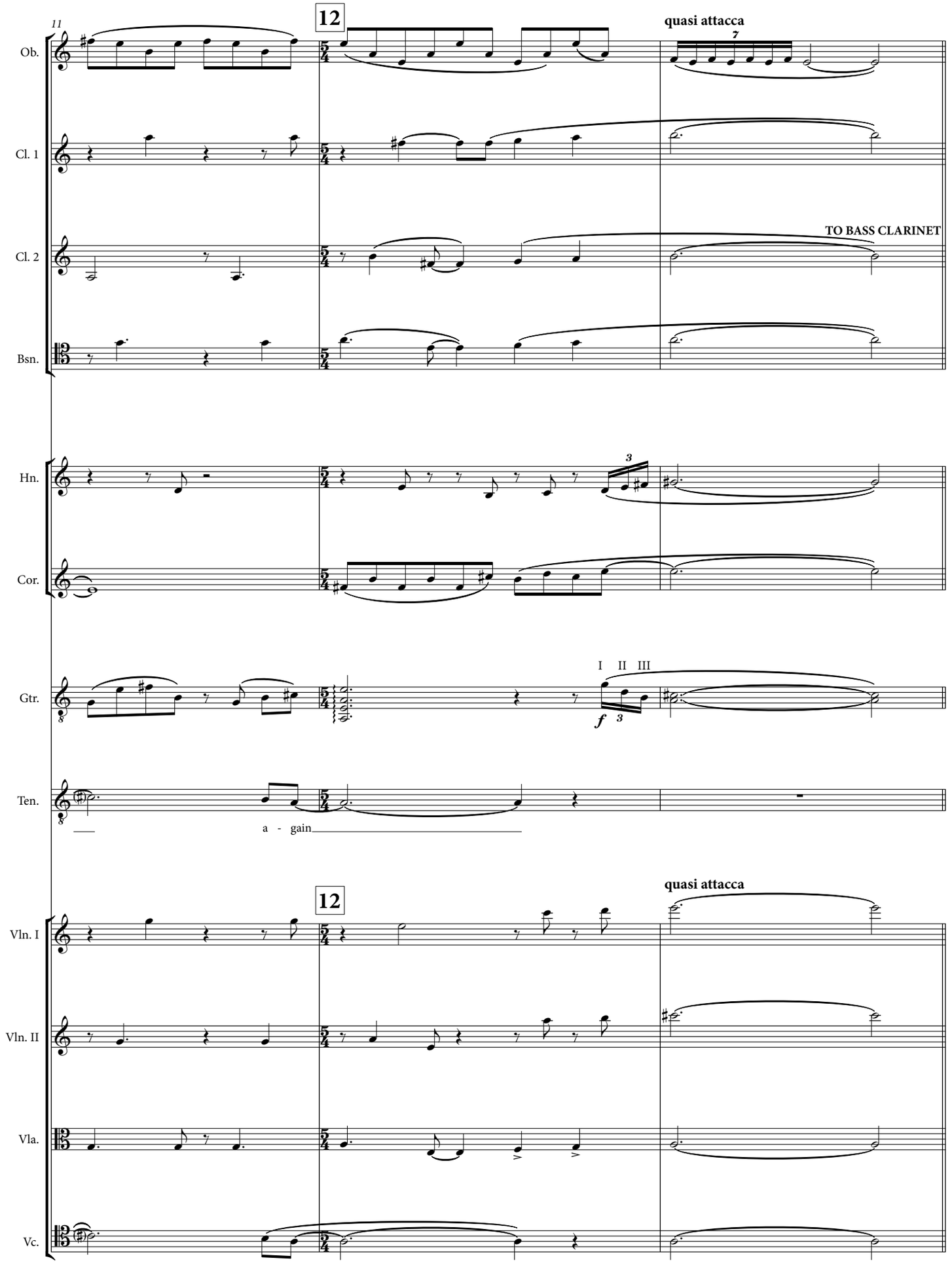

4
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
f
Ten.
f
when I am sing - ing,
Vln. I
Vln. II
Vla.
Vc.
f espress.


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
Ob.
Cl. 1
Cl. 2
TO BASS CLARINET
Bsn.
Hn.
Cor.
Gtr.
I II III
f
Ten.
a - gain
12
quasi attacca
Vln. I
Vln. II
Vla.
Vc.

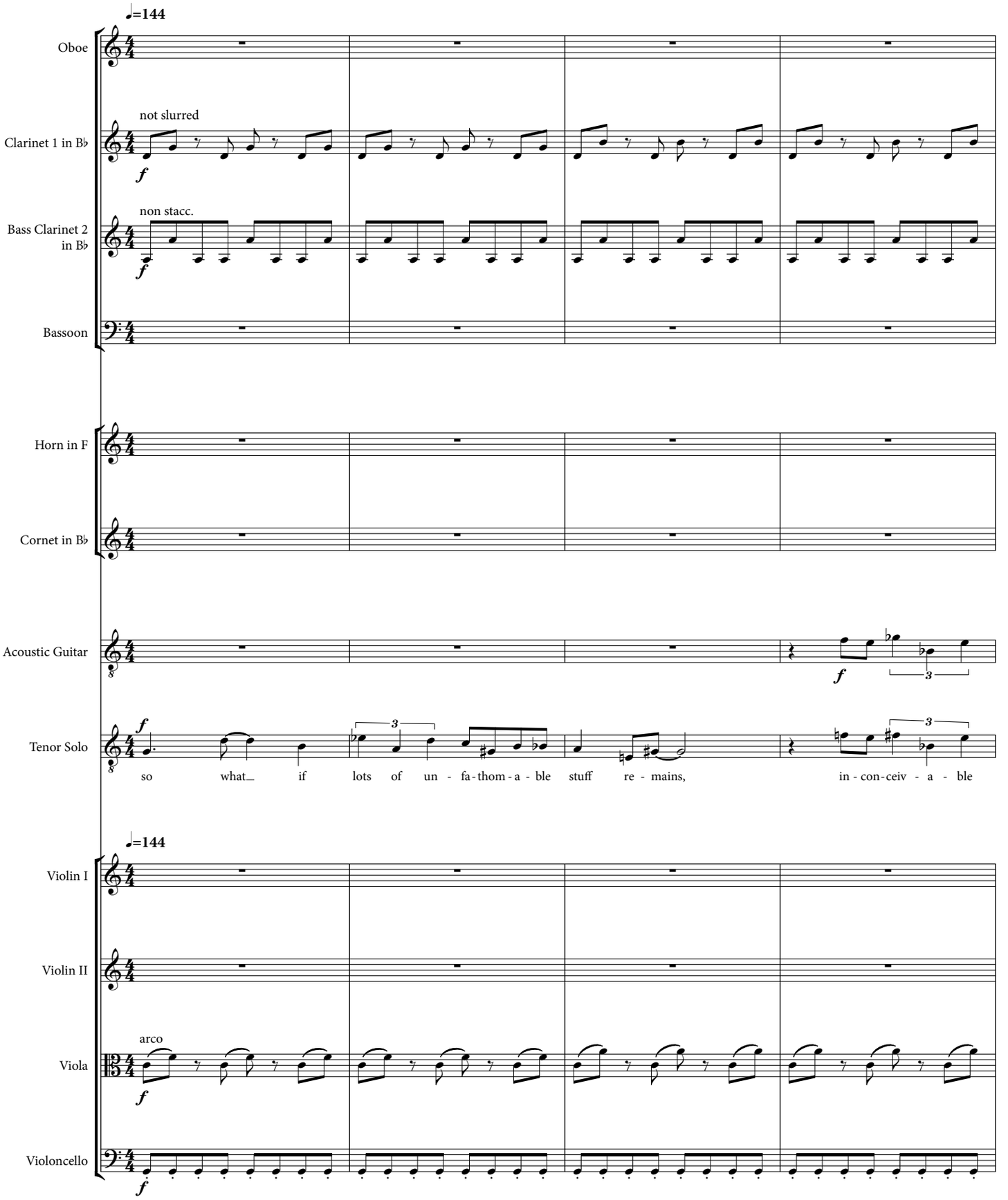
Transposed Score

CONFIGURATIONS

PART II - SONG 10

A.R. Ammons

Eric Shanfield



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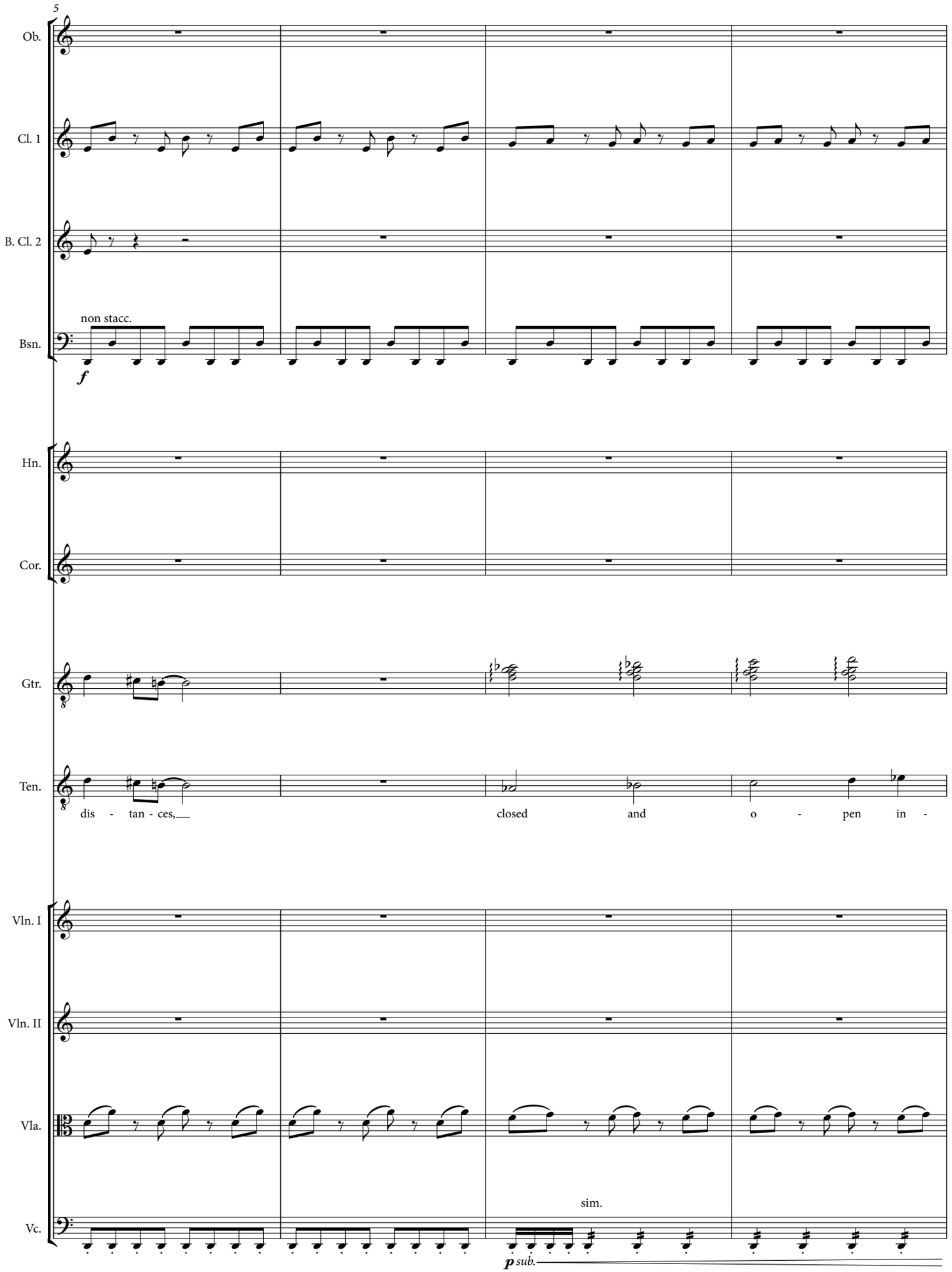
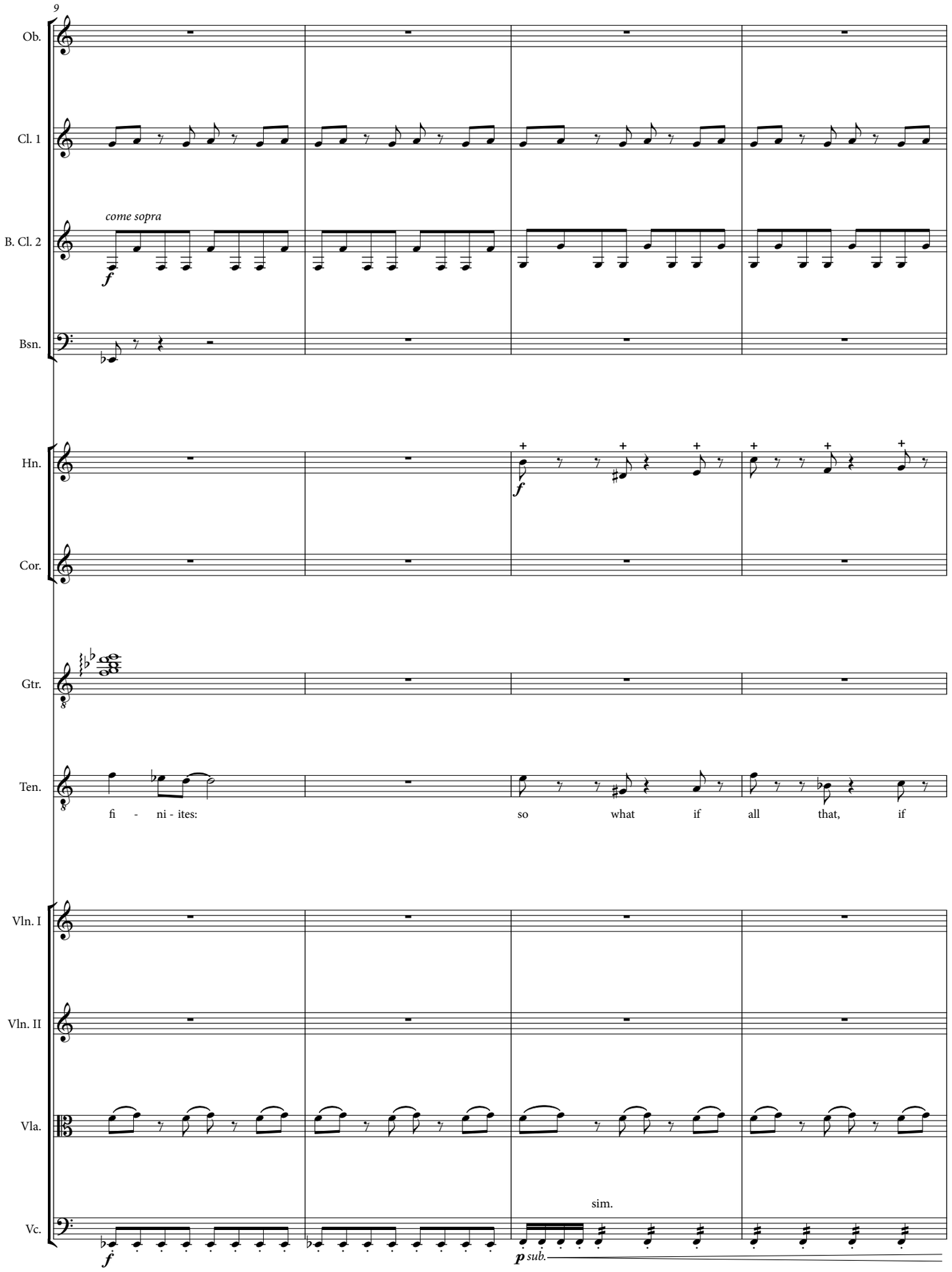
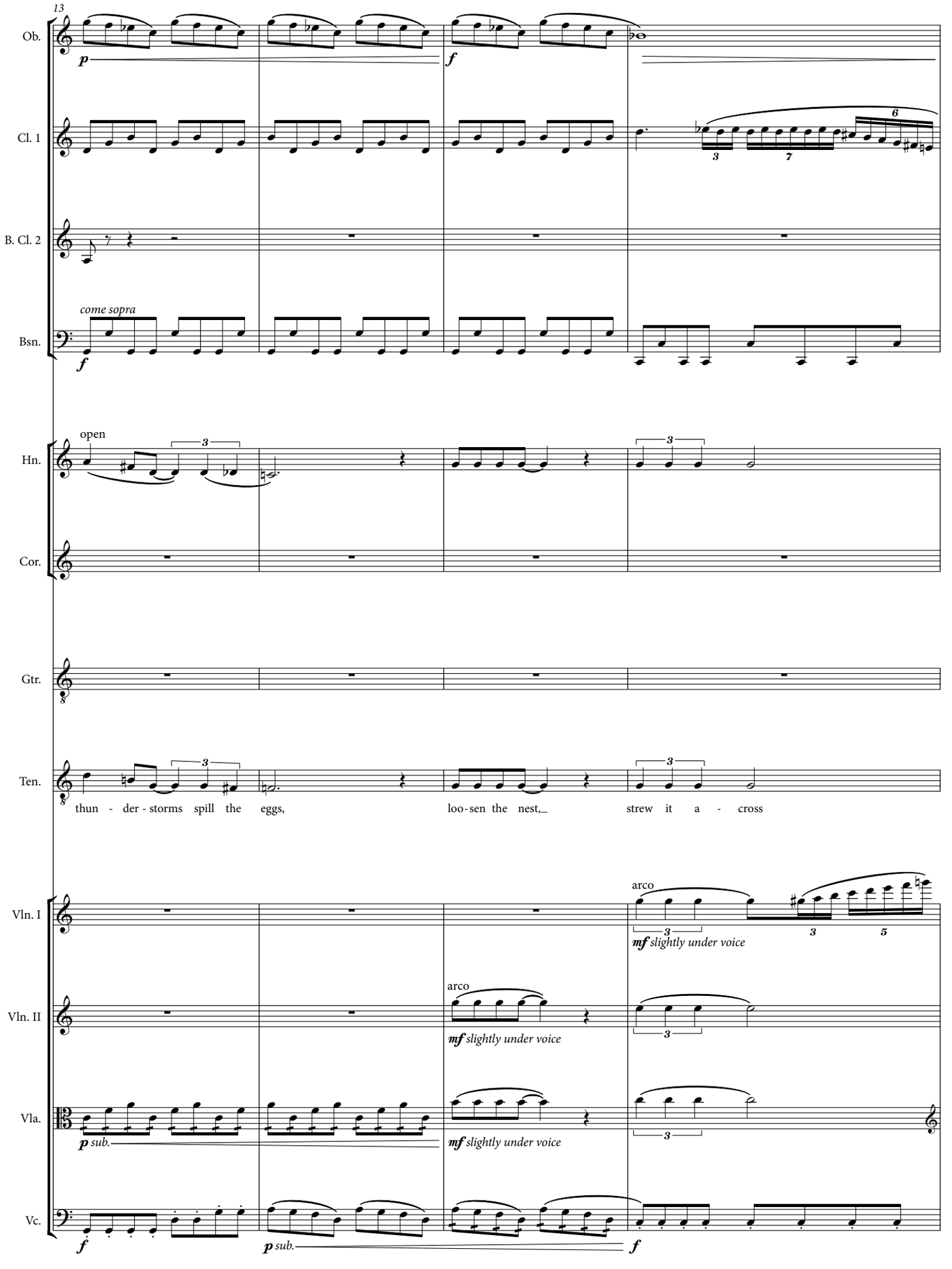
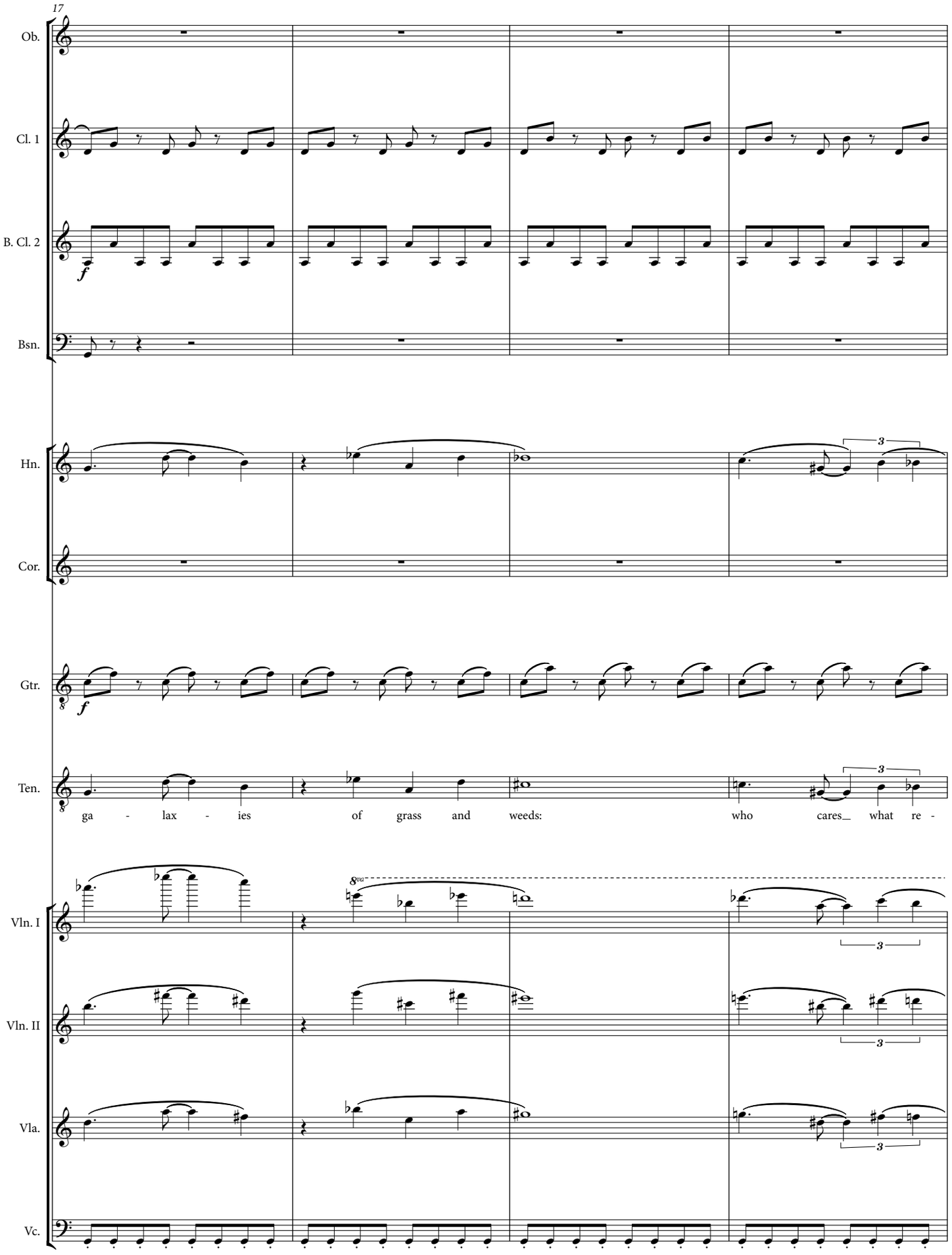
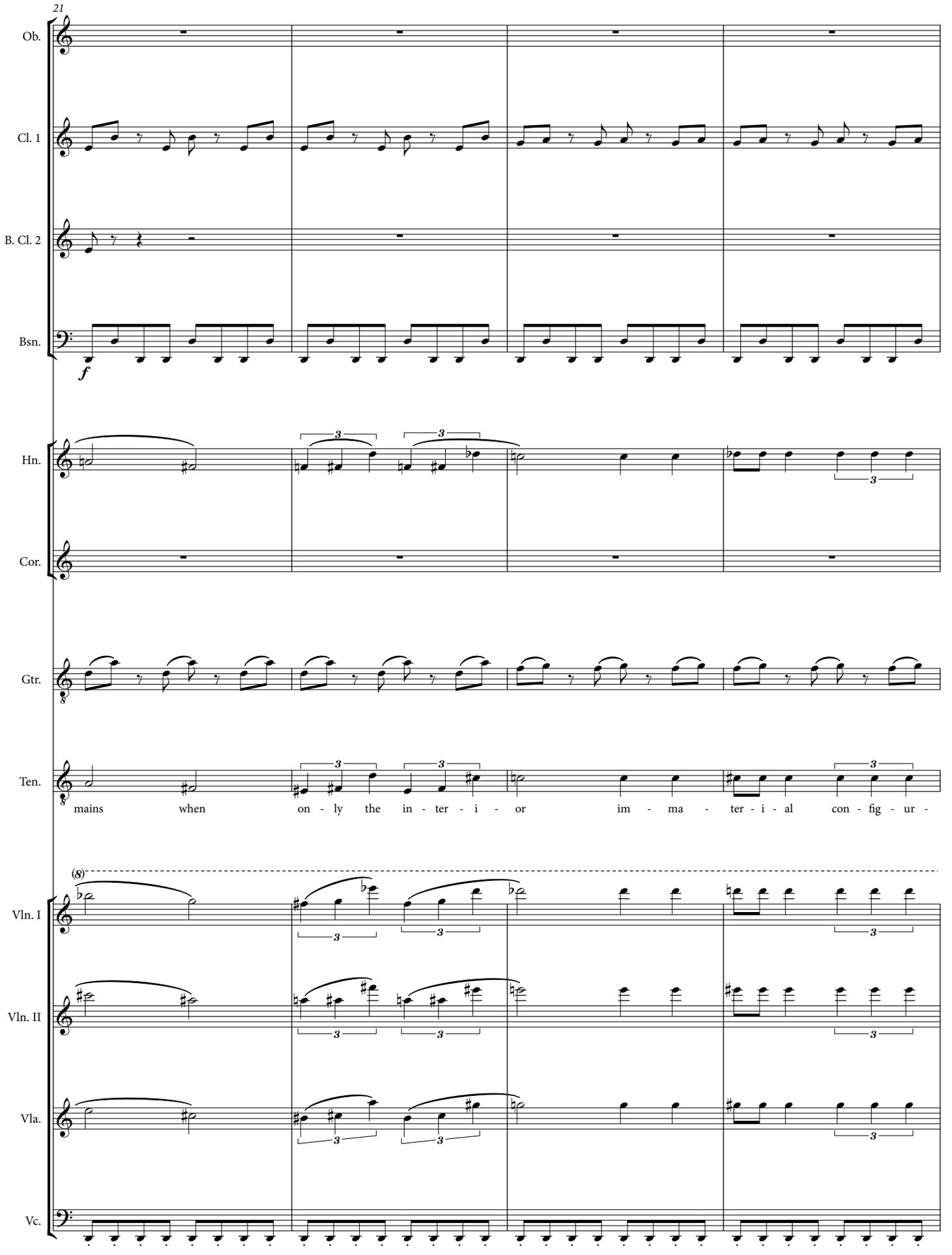
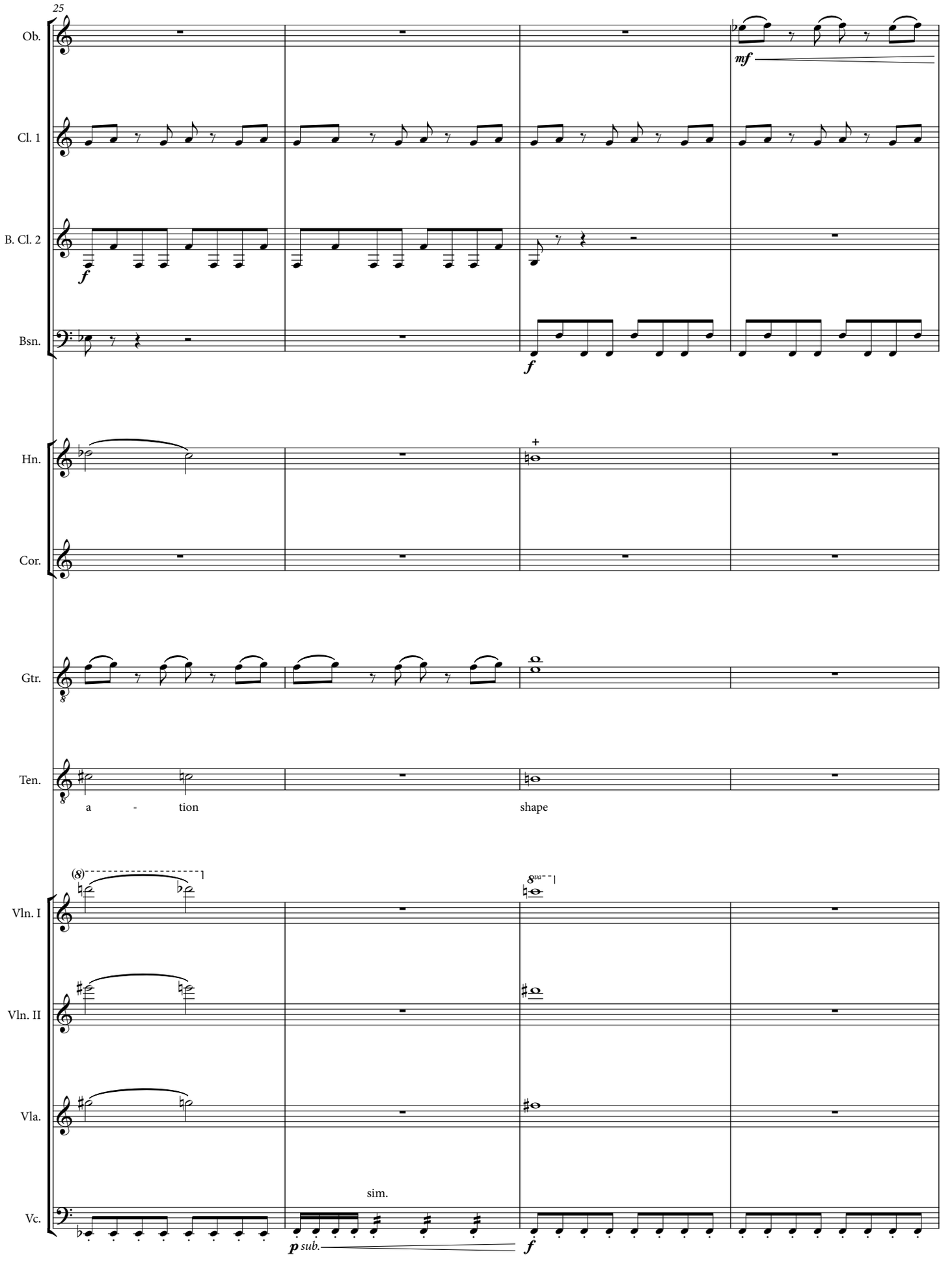

5
Ob.
Cl. 1
B. Cl. 2
non stacc.
Bsn.
f
Hn.
Cor.
Gtr.
Ten.
dis - tan - ces,
closed and o - pen in -
Vln. I
Vln. II
Vla.
sim.
Vc.
p sub.

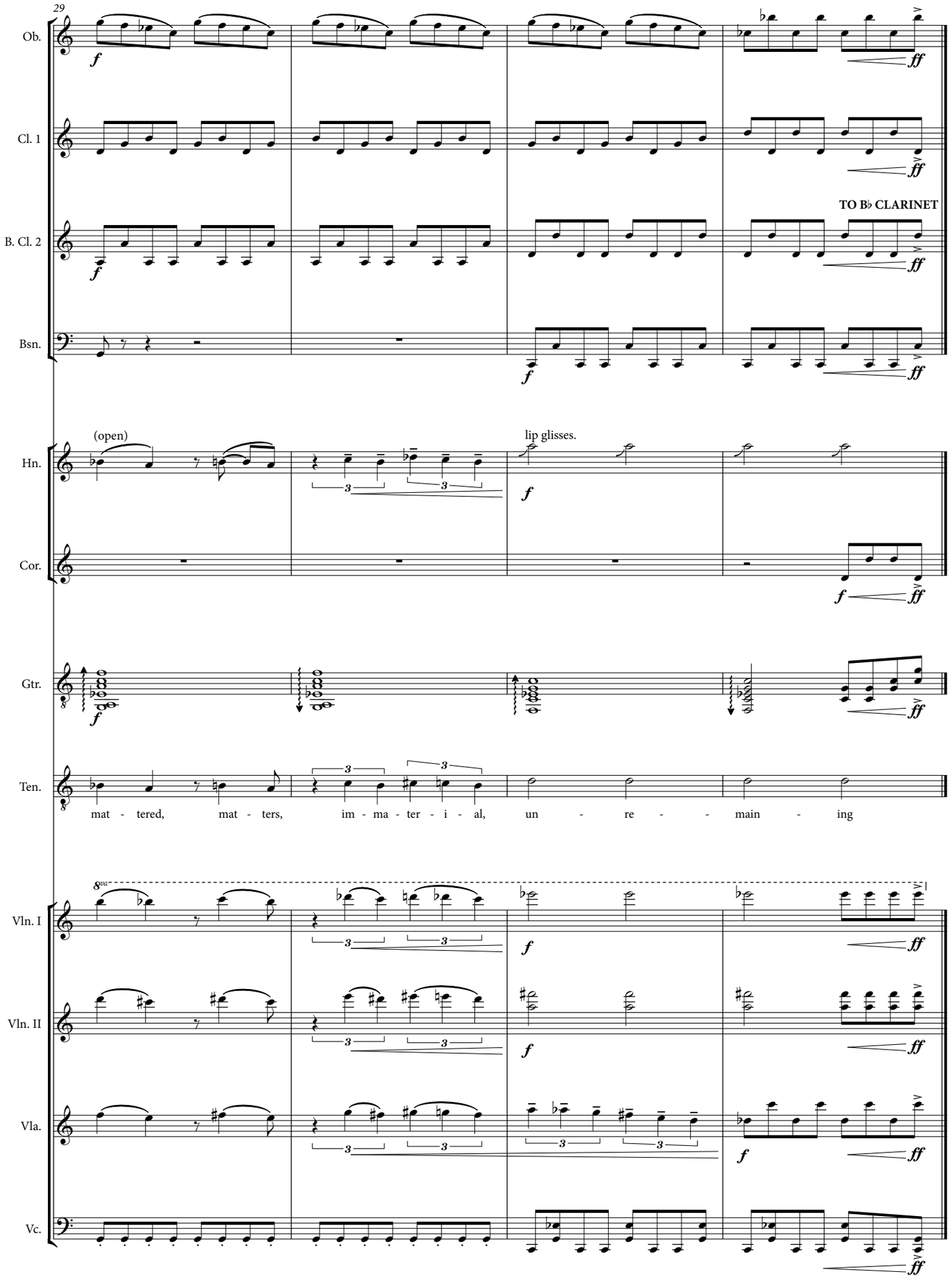

9
Ob.
Cl. 1
come sopra
B. Cl. 2
f
Bsn.
Hn.
f
Cor.
Gtr.
Ten.
fi - ni - ites:
so what if all that, if
Vln. I
Vln. II
Vla.
sim.
Vc.
f
p sub.


13
Ob.
Cl. 1
B. Cl. 2
Bsn.
come sopra
Hn.
open
Cor.
Gtr.
Ten.
thun - der - storms spill the eggs, loo-sen the nest, strew it a - cross
Vln. I
arco
mf slightly under voice
Vln. II
arco
mf slightly under voice
Vla.
p sub.
mf slightly under voice
Vc.
p sub.


17
Ob.
Cl. 1
B. Cl. 2
f
Bsn.
Hn.
3
Cor.
Gtr.
f
Ten.
ga - lax - ies of grass and weeds: who cares what re -
8va
Vln. I
Vln. II
Vla.
Vc.


21
Ob.
Cl. 1
B. Cl. 2
Bsn.
f
Hn.
Cor.
Gtr.
Ten.
mains when on - ly the in - ter - i - or im - ma - ter - i - al con - fig - ur -
(8)
Vln. I
Vln. II
Vla.
Vc.


25
Ob.
mf
Cl. 1
B. Cl. 2
f
Bsn.
f
Hn.
Cor.
Gtr.
Ten.
a - tion
shape
(8)
8va
Vln. I
Vln. II
Vla.
sim.
Vc.
p sub.
f


29
Ob.
Cl. 1
B. Cl. 2
TO B♭ CLARINET
Bsn.
(open)
lip glisses.
Hn.
Cor.
Gtr.
Ten.
mat - tered, mat - ters, im - ma - ter - i - al, un - re - - main - ing
8va
Vln. I
Vln. II
Vla.
Vc.

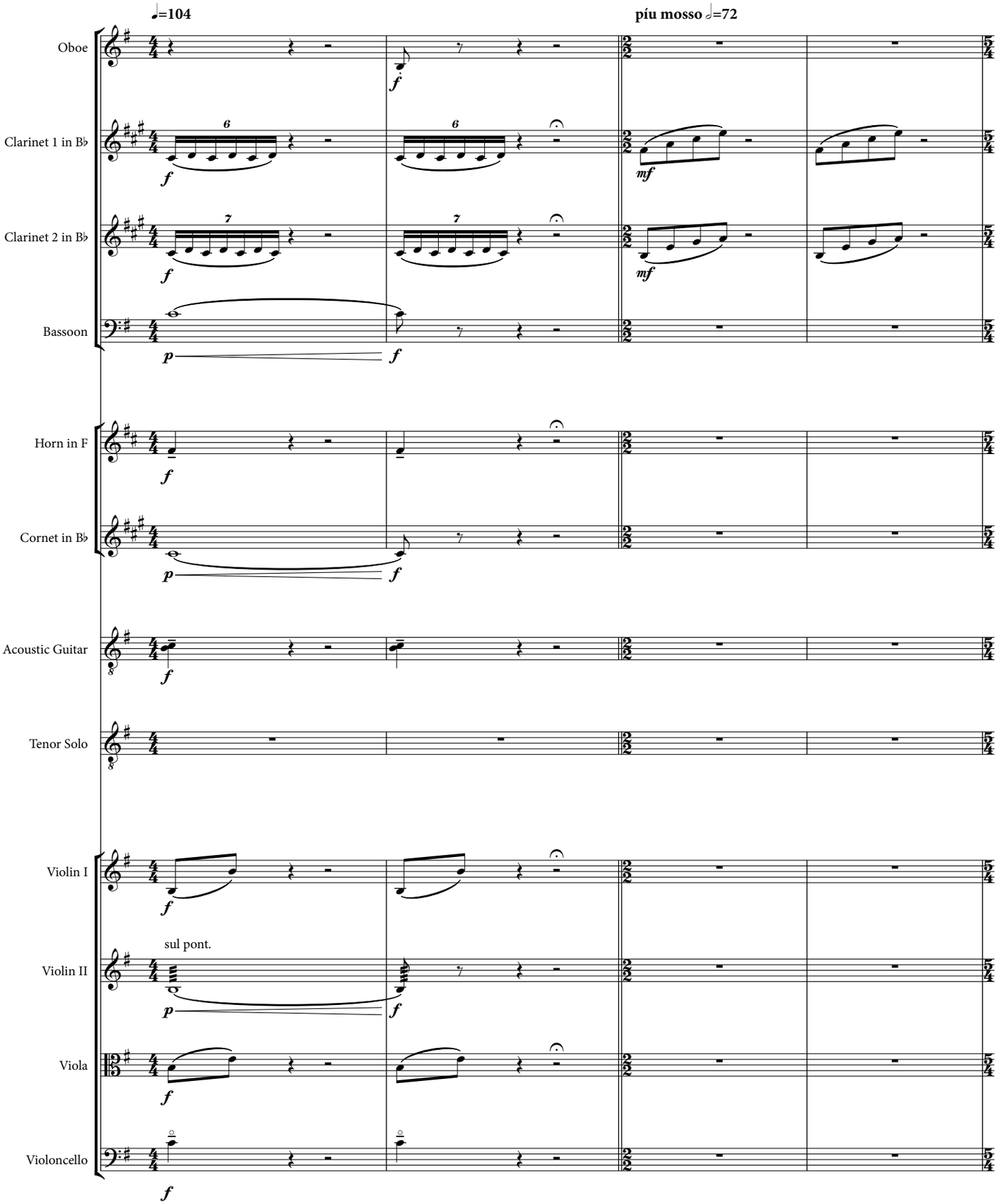
Transposed Score

CONFIGURATIONS

PART III - SONG 11

A.R. Ammons

Eric Shanfield



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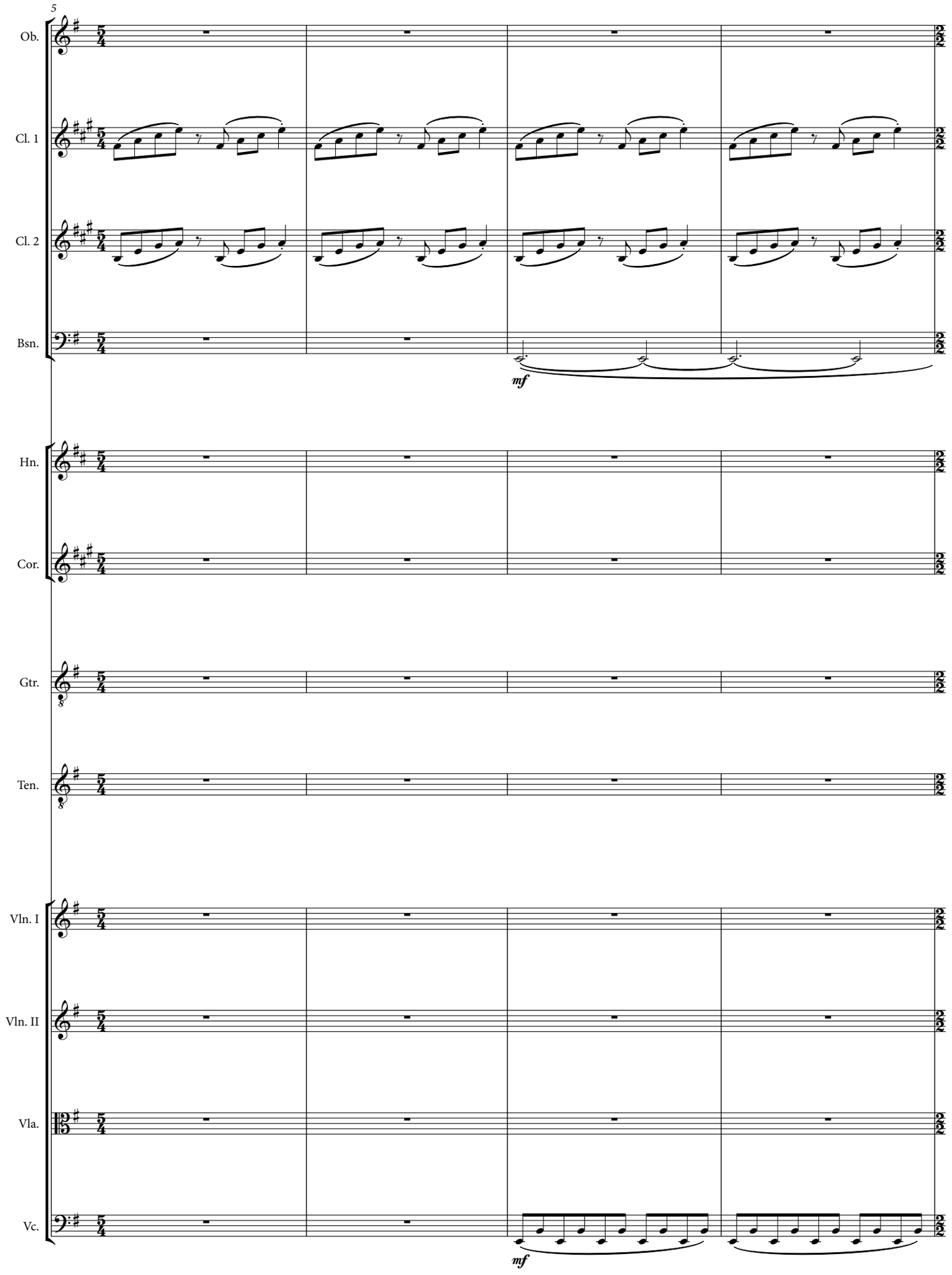
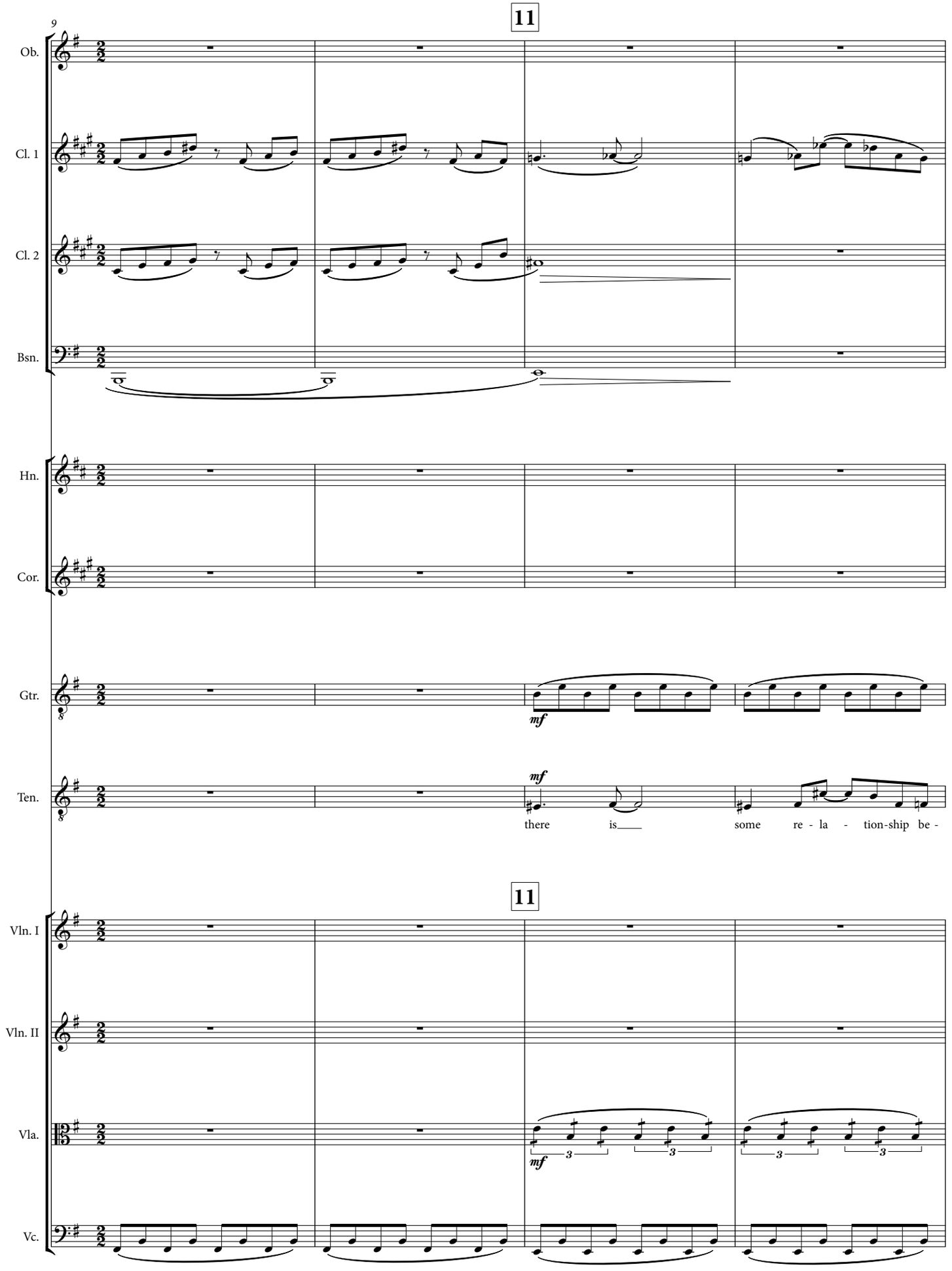
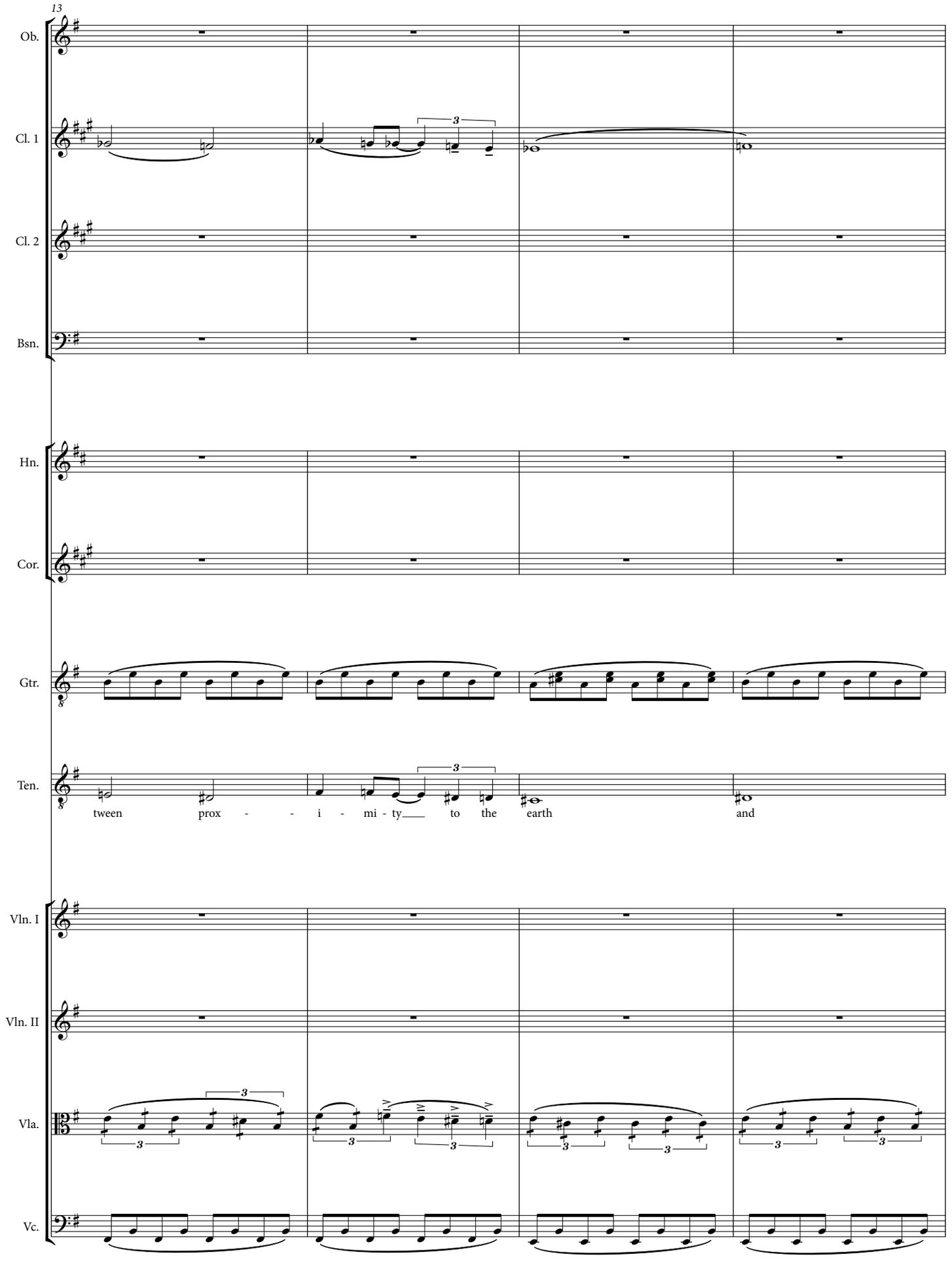
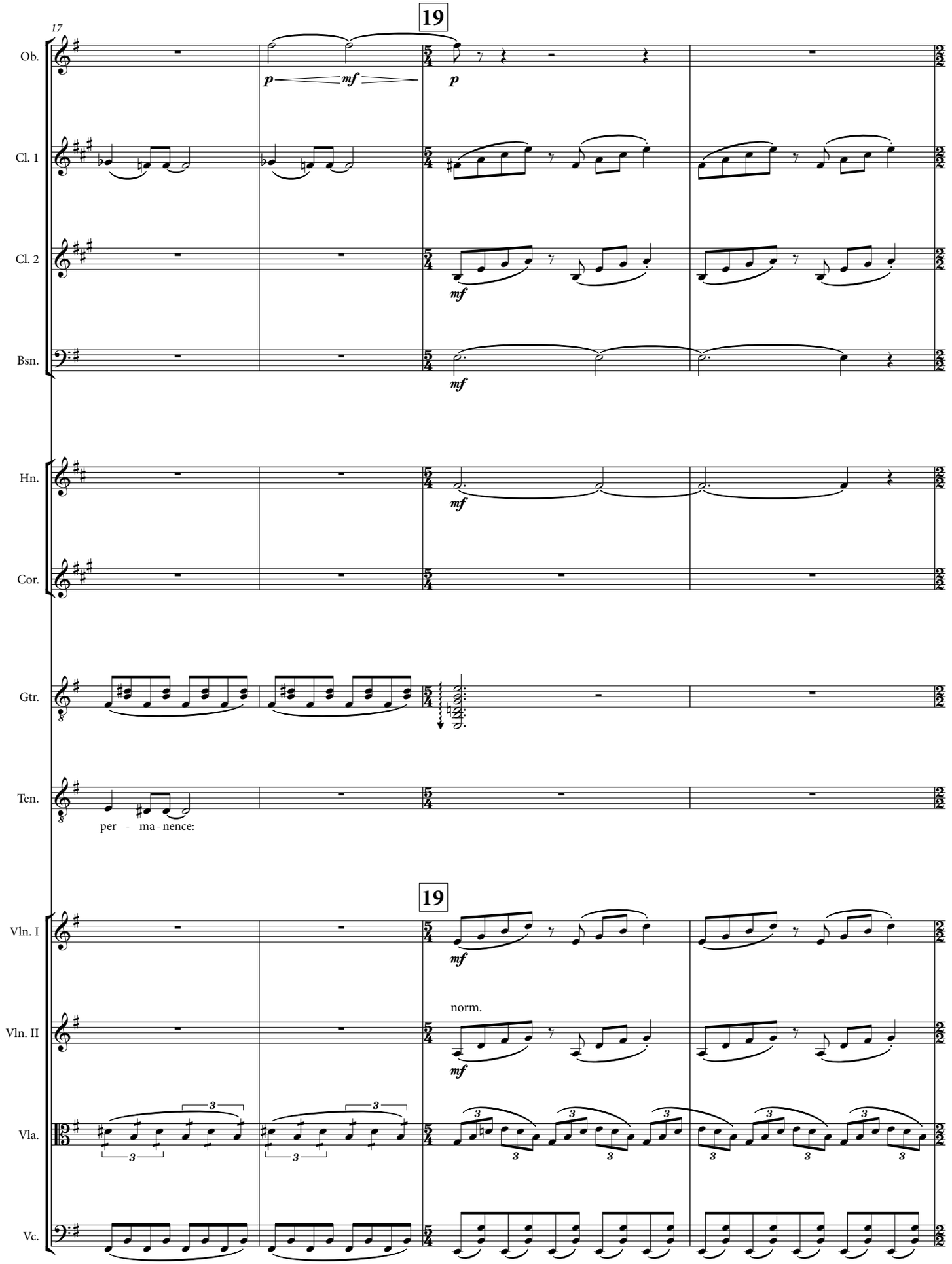
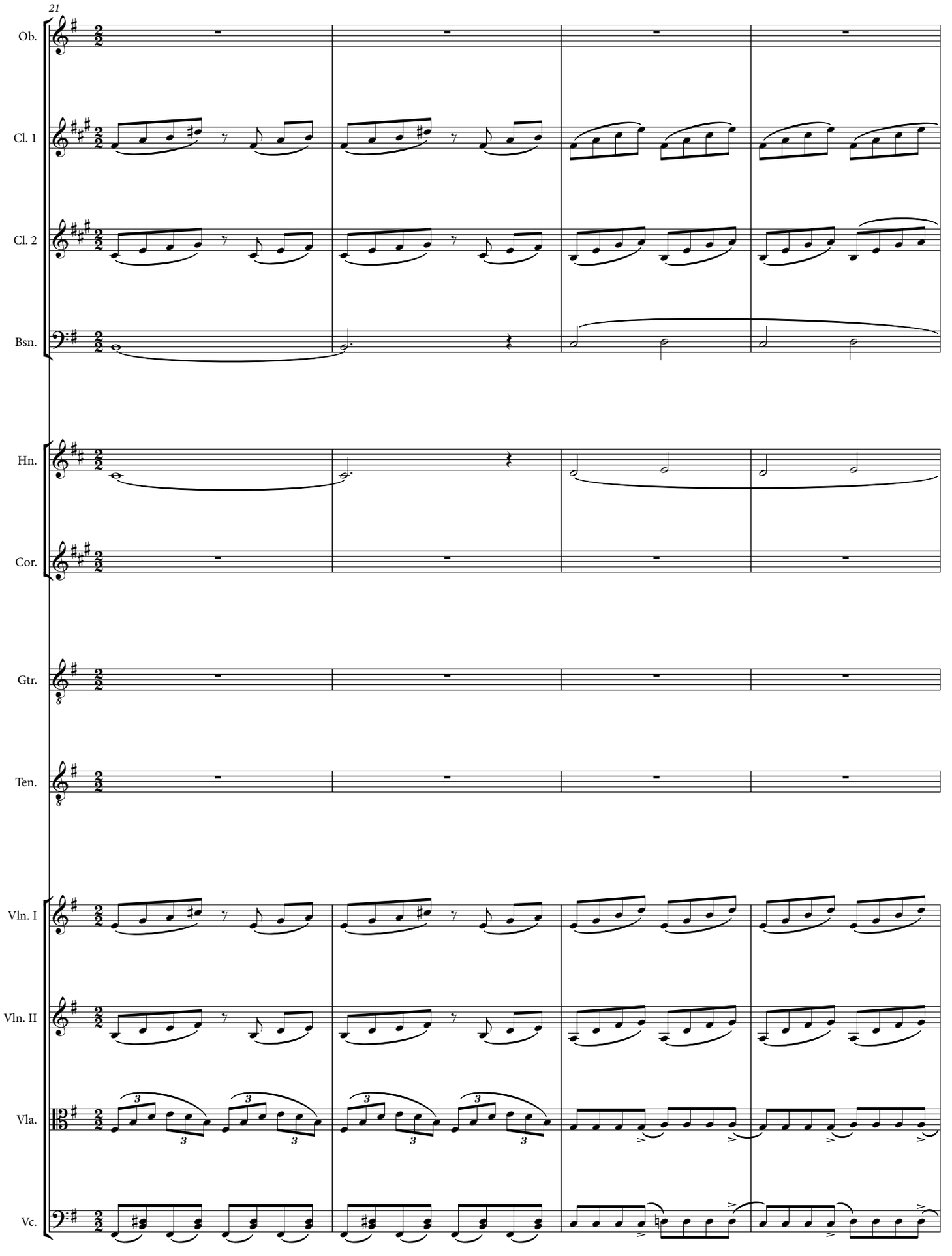
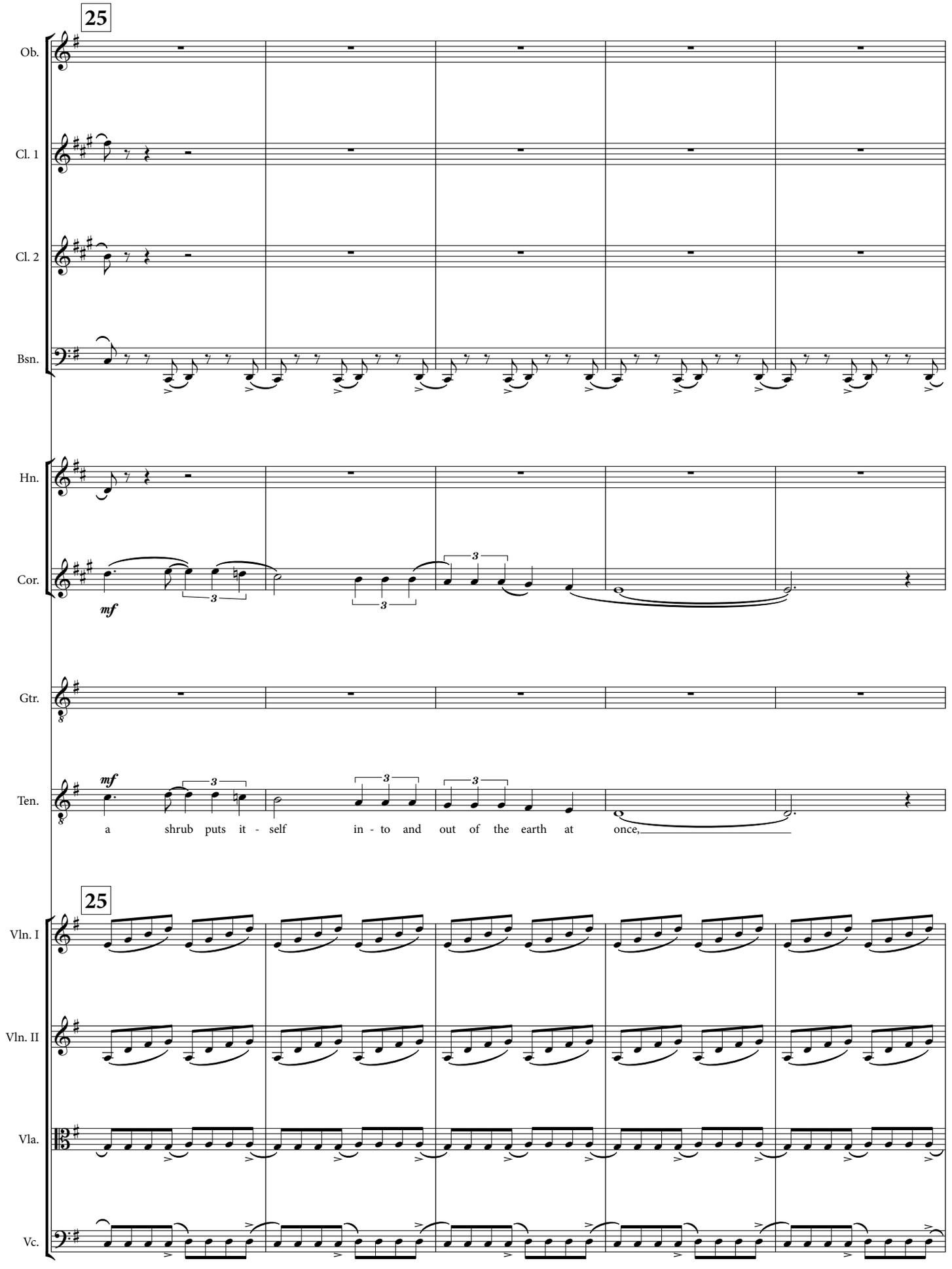

5
Ob.
Cl. 1
Cl. 2
Bsn.
mf
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.
mf

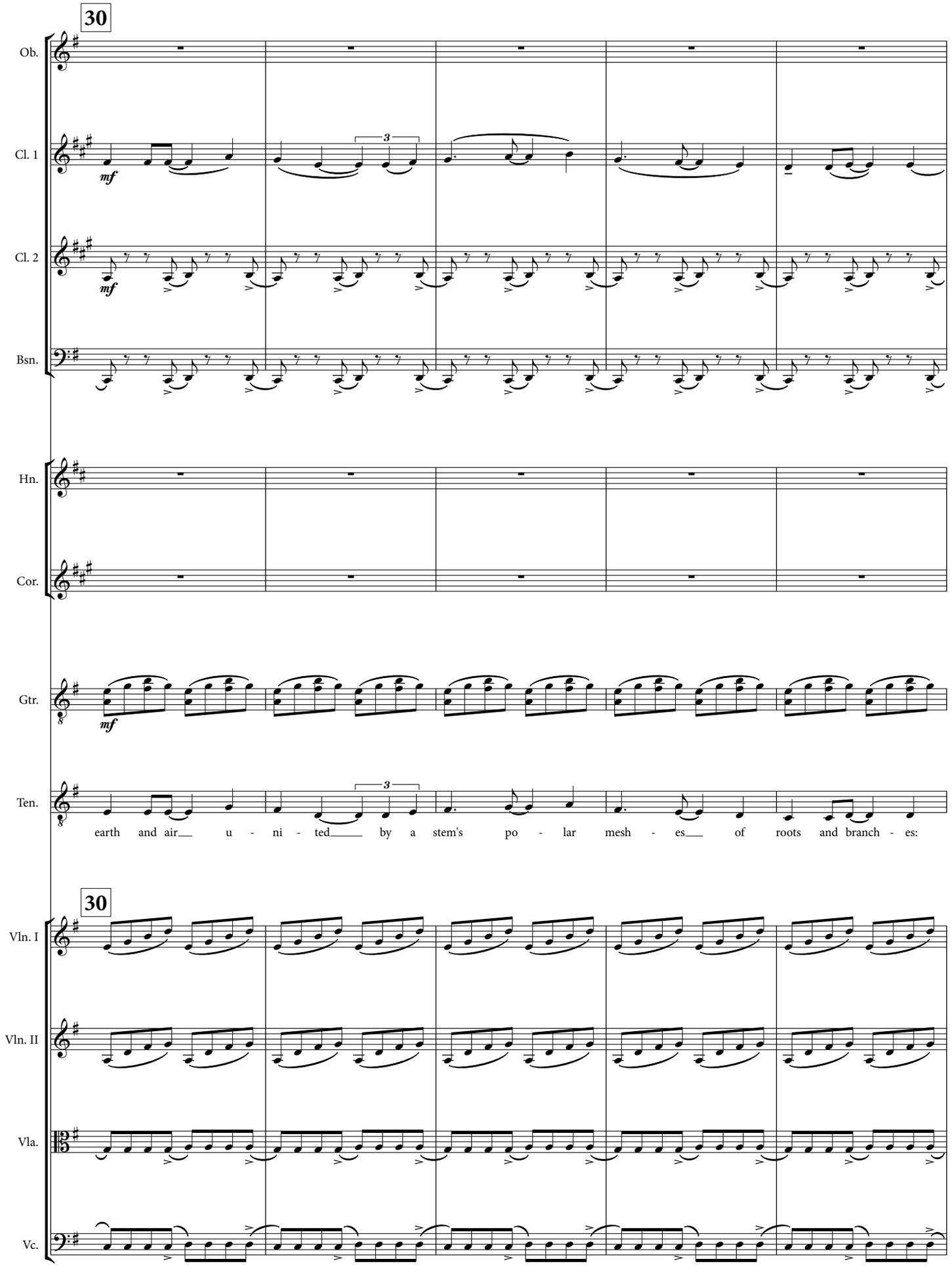

11
9
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mf
mf
there is some re - la - tion-ship be -
11
Vln. I
Vln. II
Vla.
Vc.
mf
3
3
3
3

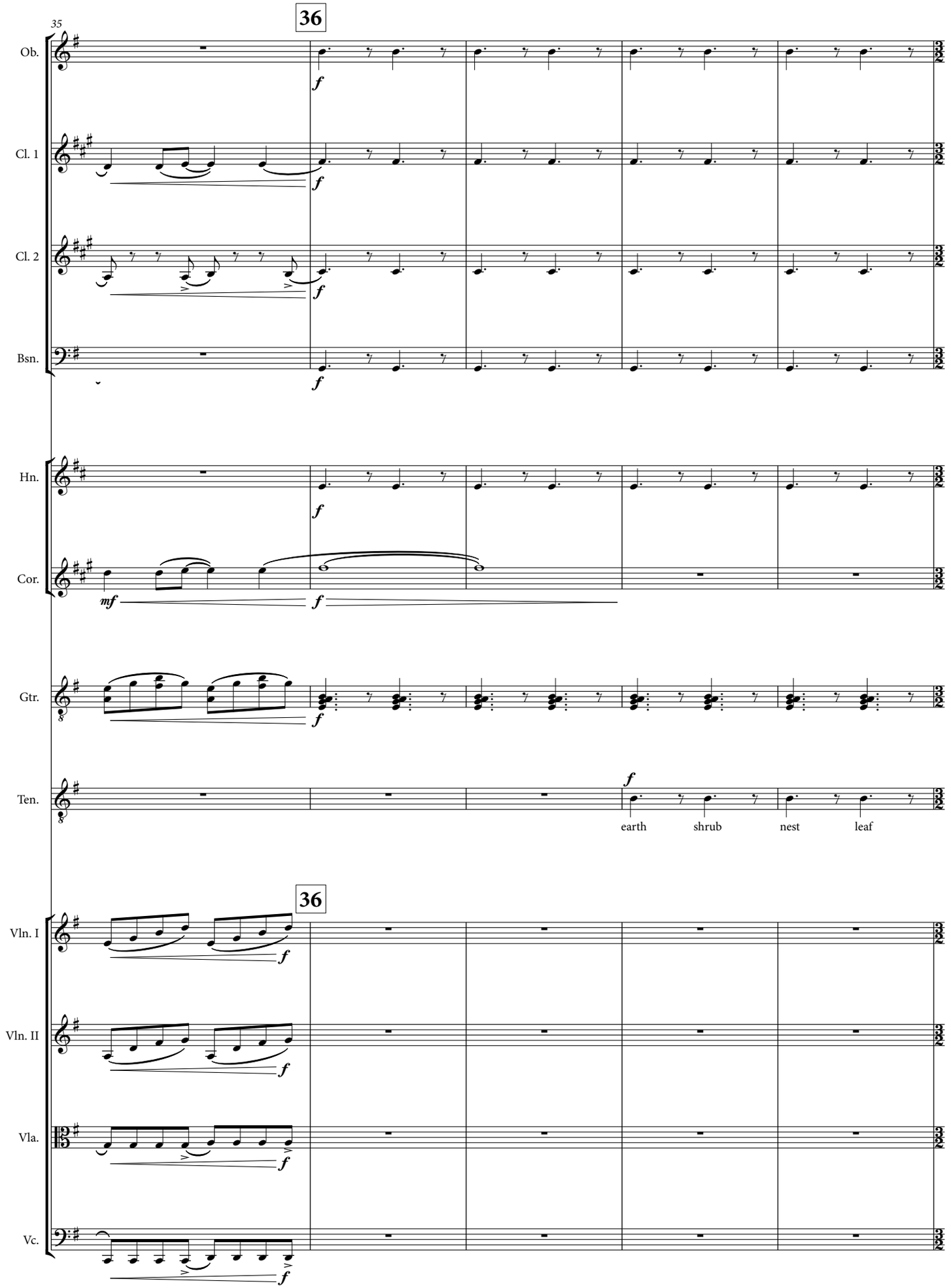

13
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
tween prox - - i - mi - ty to the earth and
Vln. I
Vln. II
Vla.
Vc.

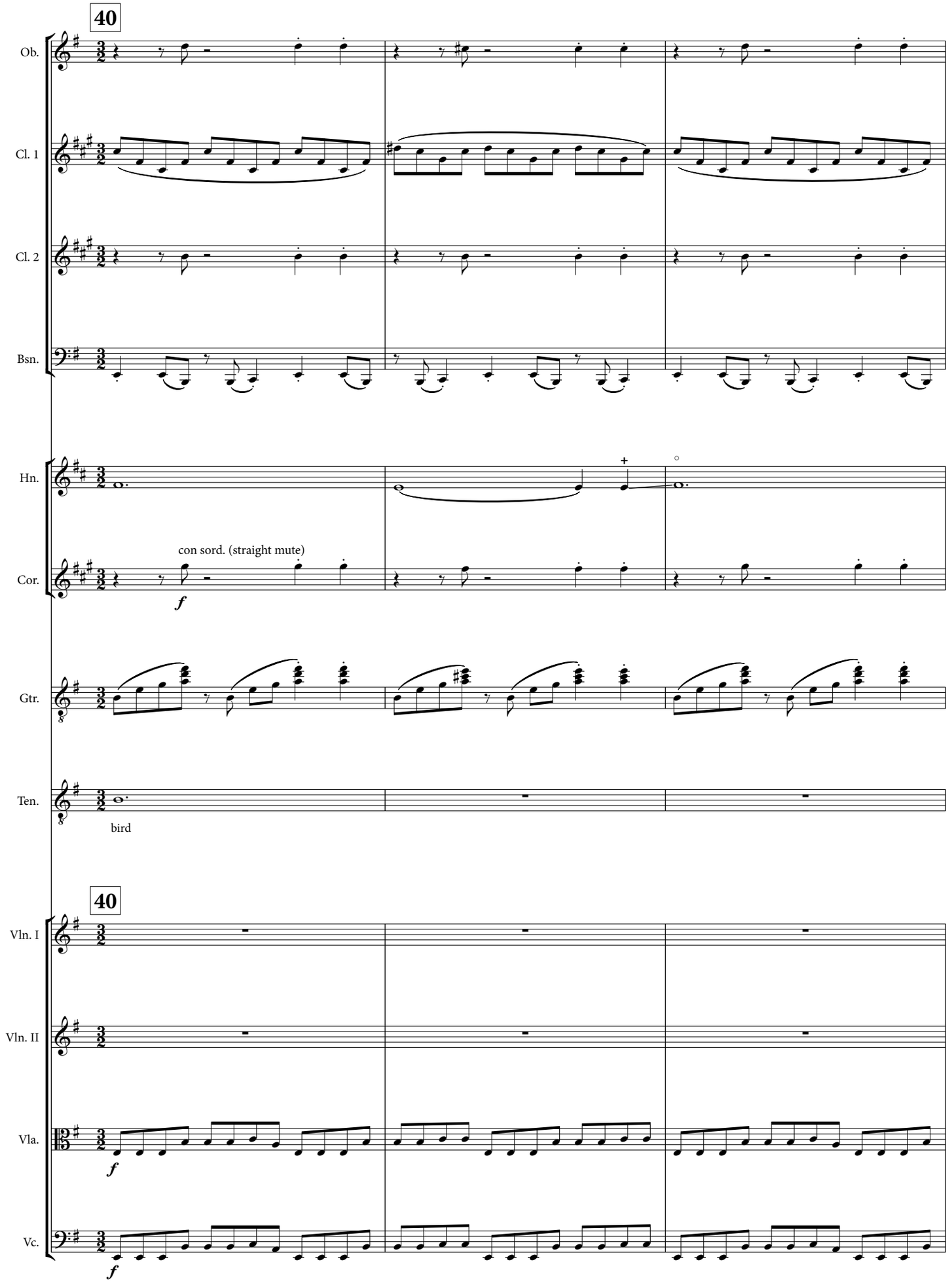

19
17
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
per - ma - nence:
19
Vln. I
Vln. II
norm.
Vla.
Vc.

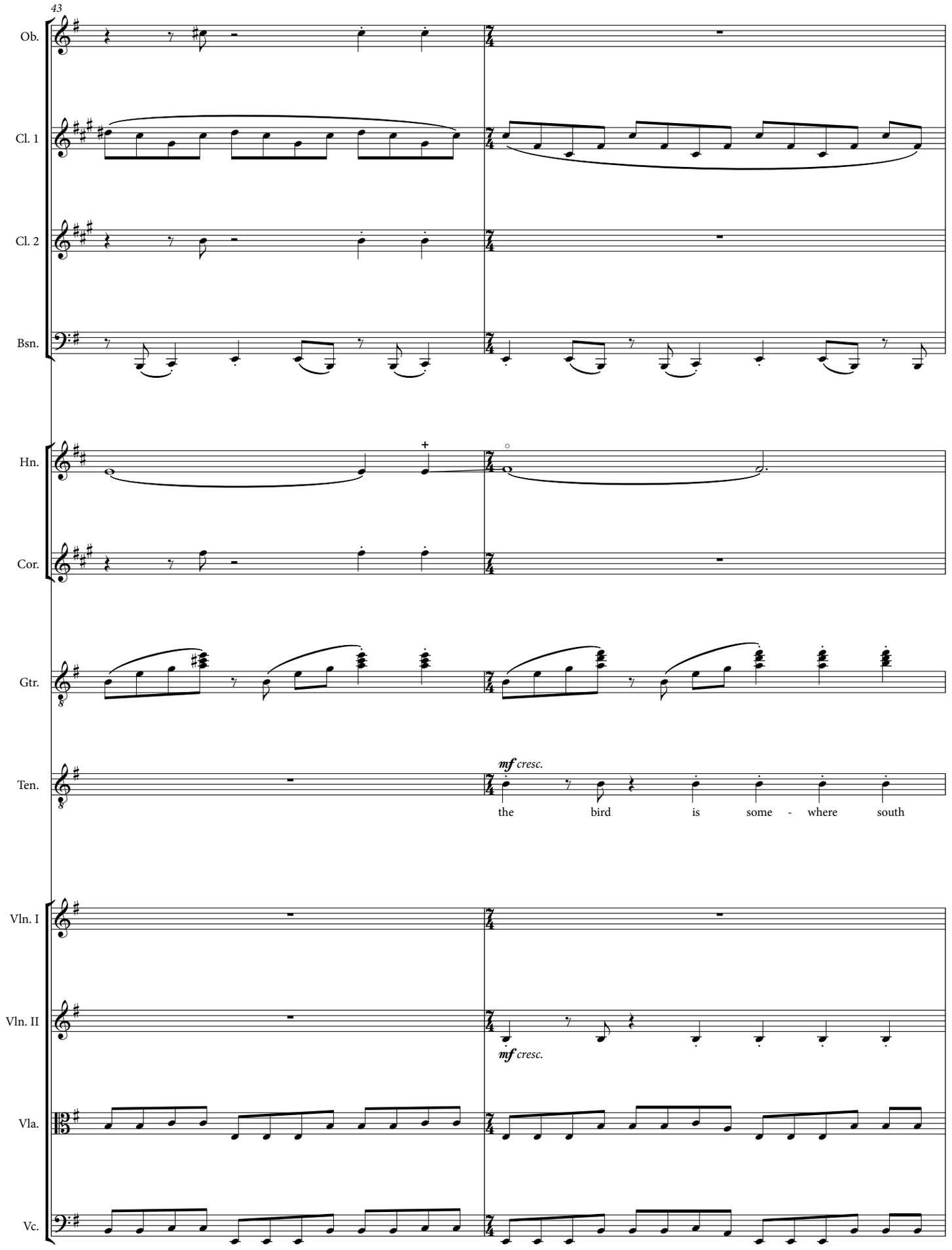

21
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.

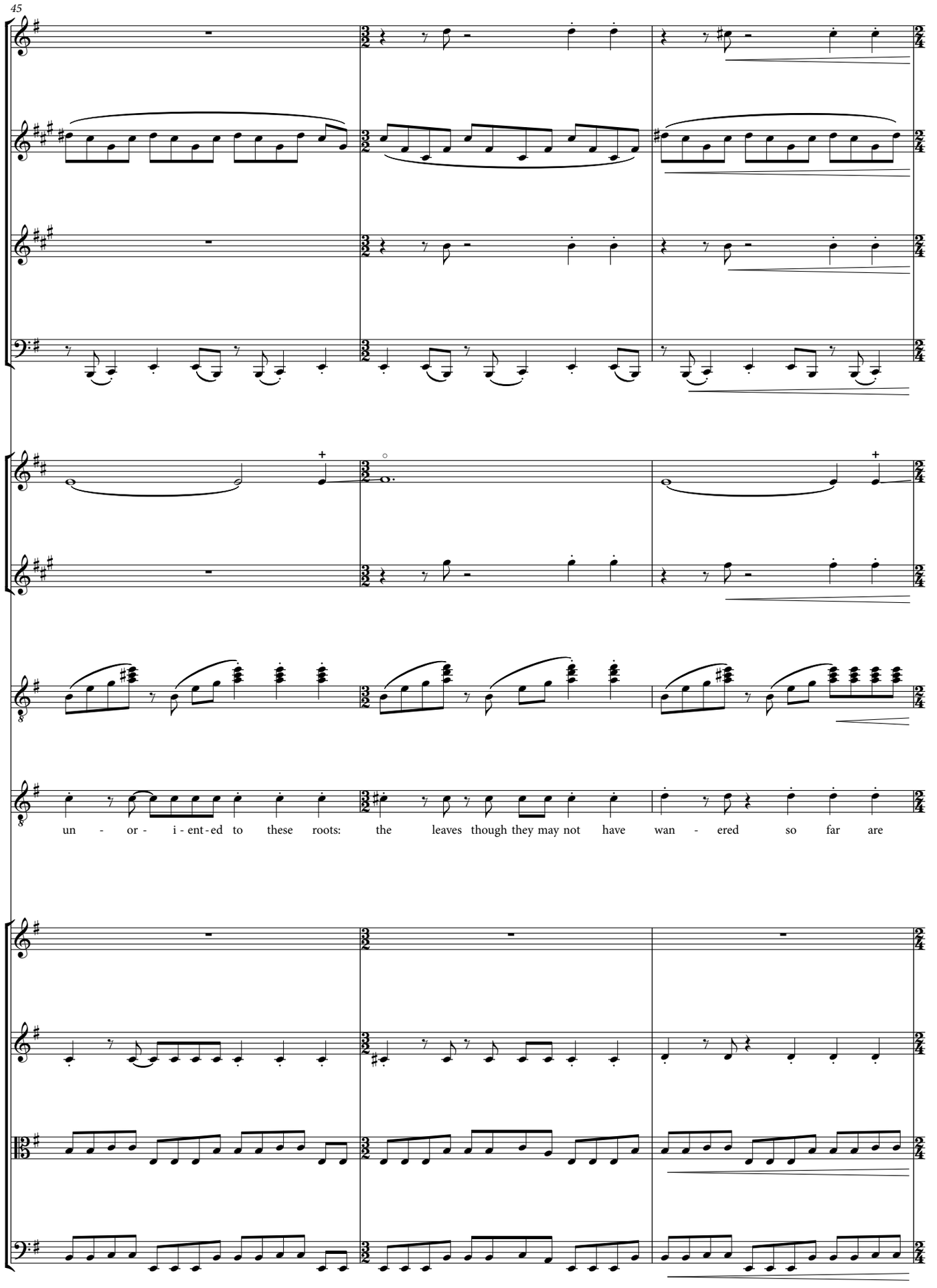

25
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
mf
Gtr.
Ten.
mf
a shrub puts it - self in - to and out of the earth at once,
25
Vln. I
Vln. II
Vla.
Vc.

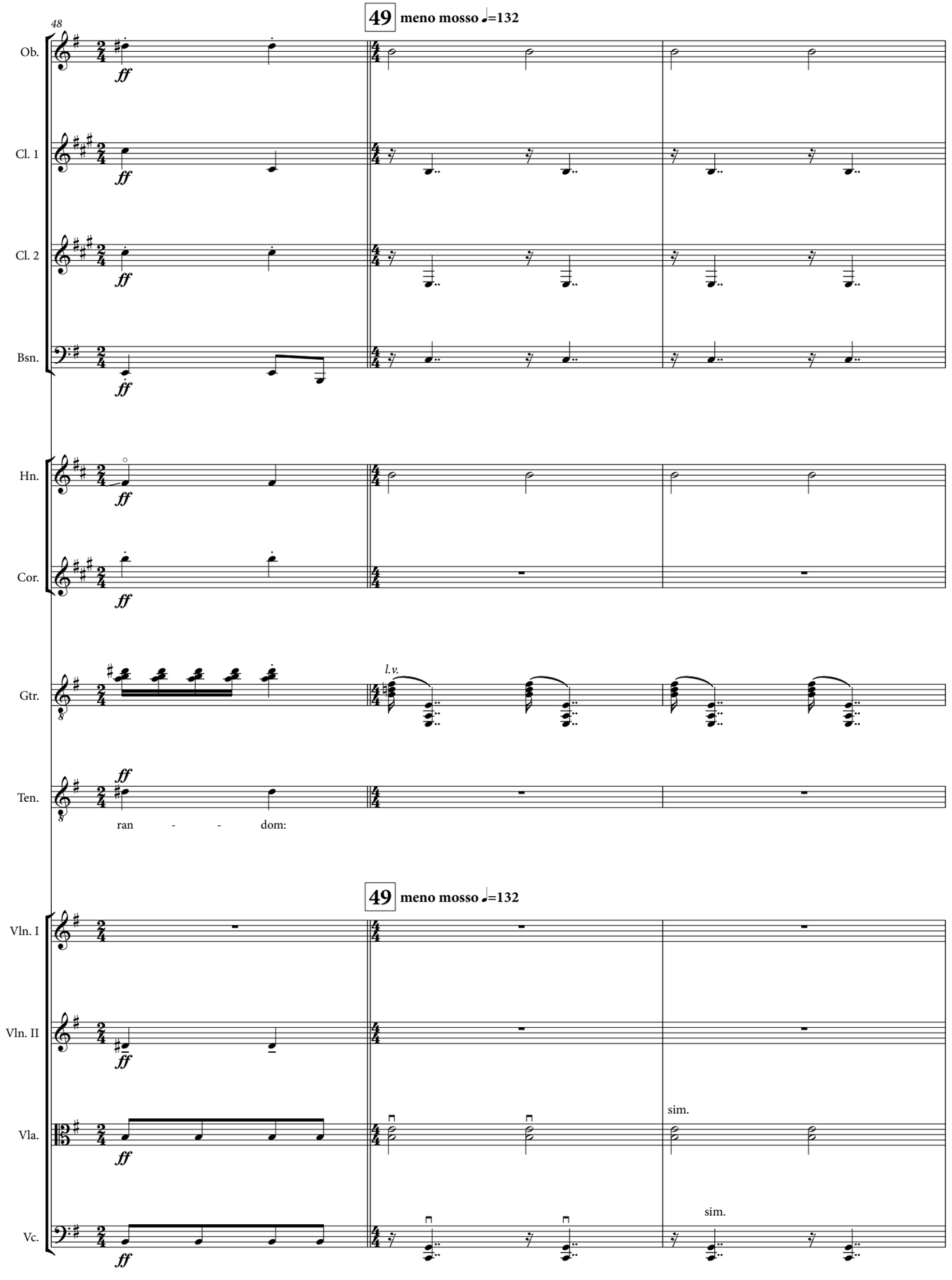

30
Ob.
Cl. 1
mf
3
Cl. 2
mf
Bsn.
Hn.
Cor.
Gtr.
mf
Ten.
3
earth and air u - ni - ted by a stem's po - lar mesh - es of roots and branch - es:
30
Vln. I
Vln. II
Vla.
Vc.

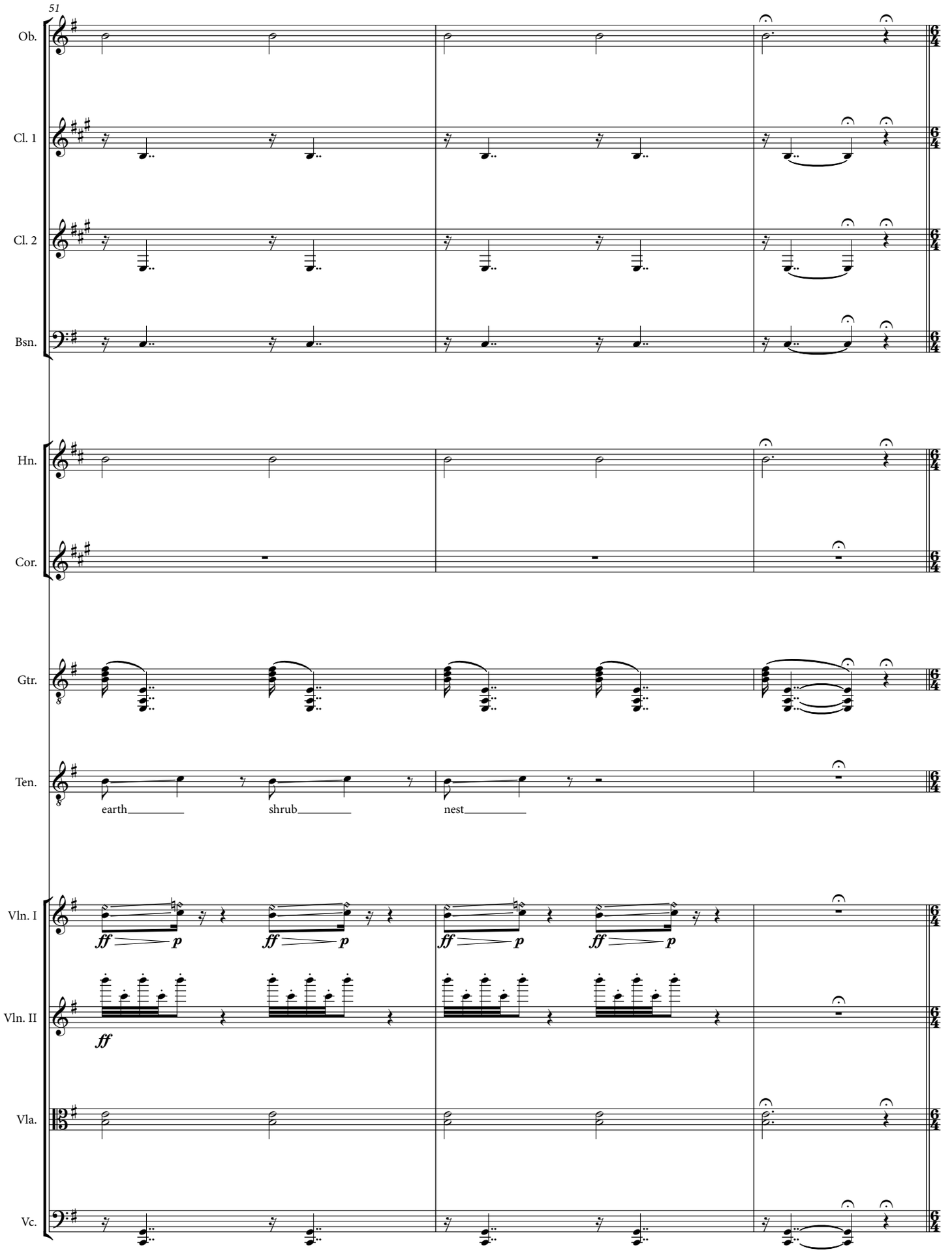

35
36
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
earth
shrub
nest
leaf
36
Vln. I
Vln. II
Vla.
Vc.

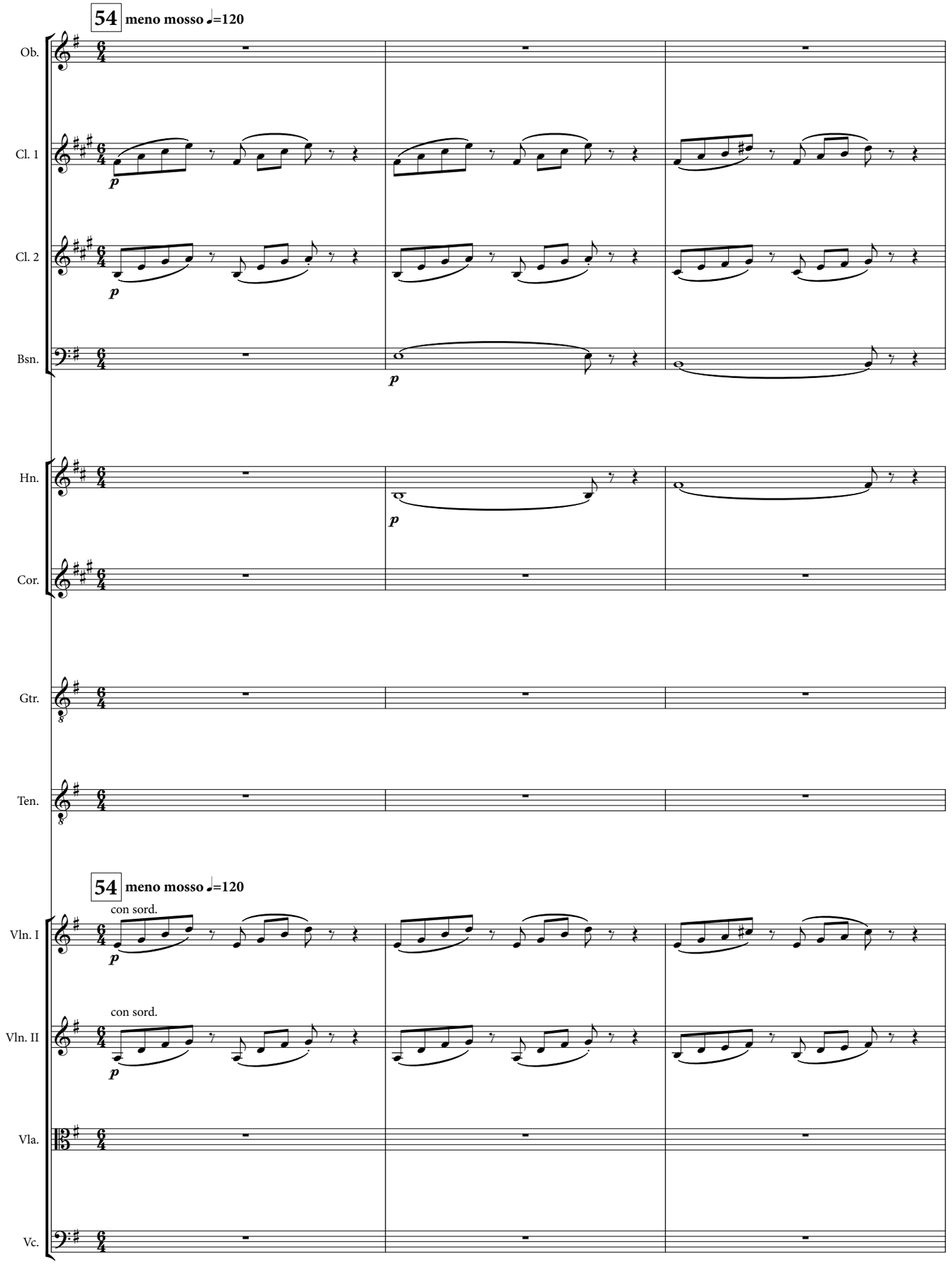

40
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
con sord. (straight mute)
Cor.
f
Gtr.
Ten.
bird
40
Vln. I
Vln. II
Vla.
f
Vc.
f

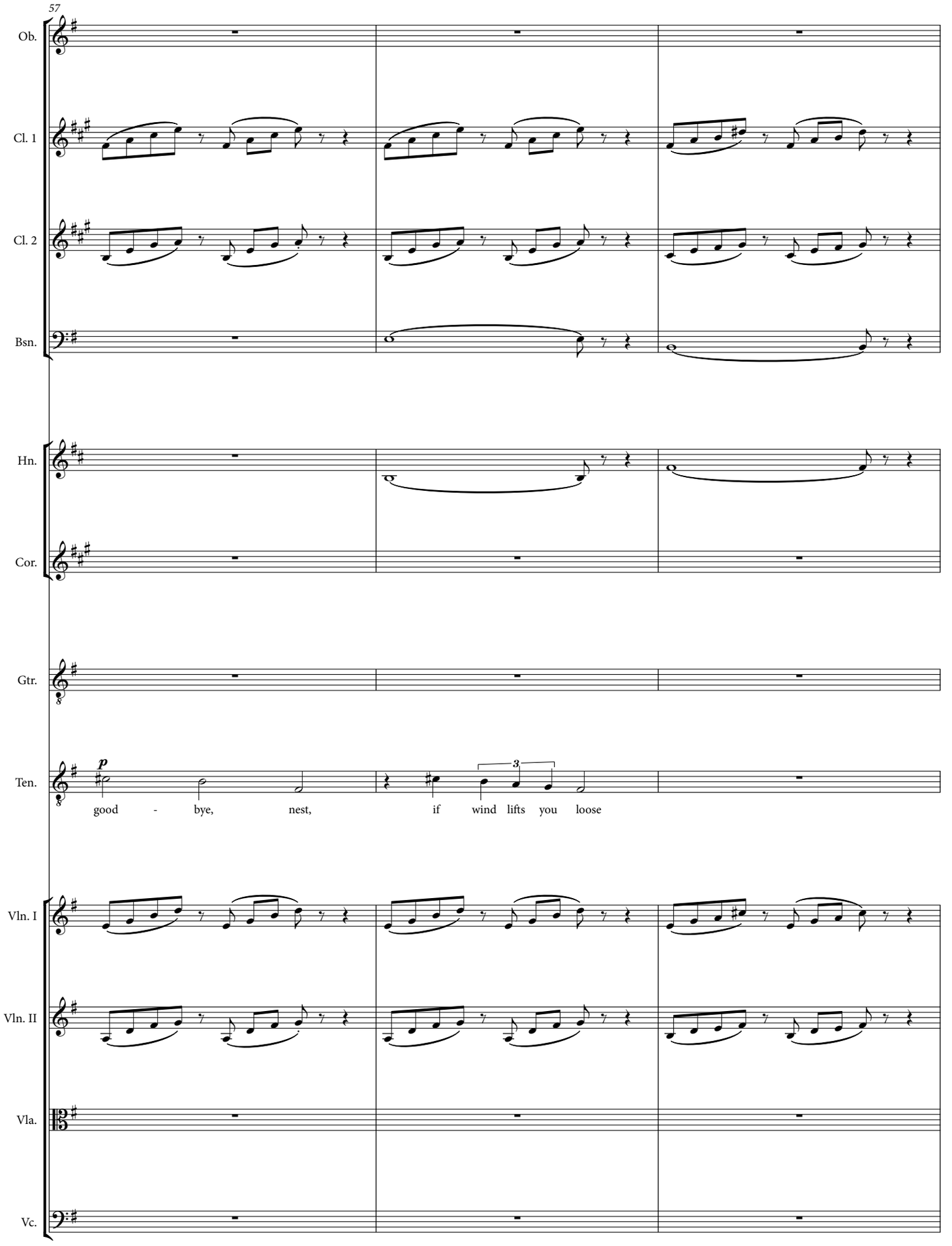

43
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mf cresc.
the bird is some - where south
Vln. I
Vln. II
mf cresc.
Vla.
Vc.

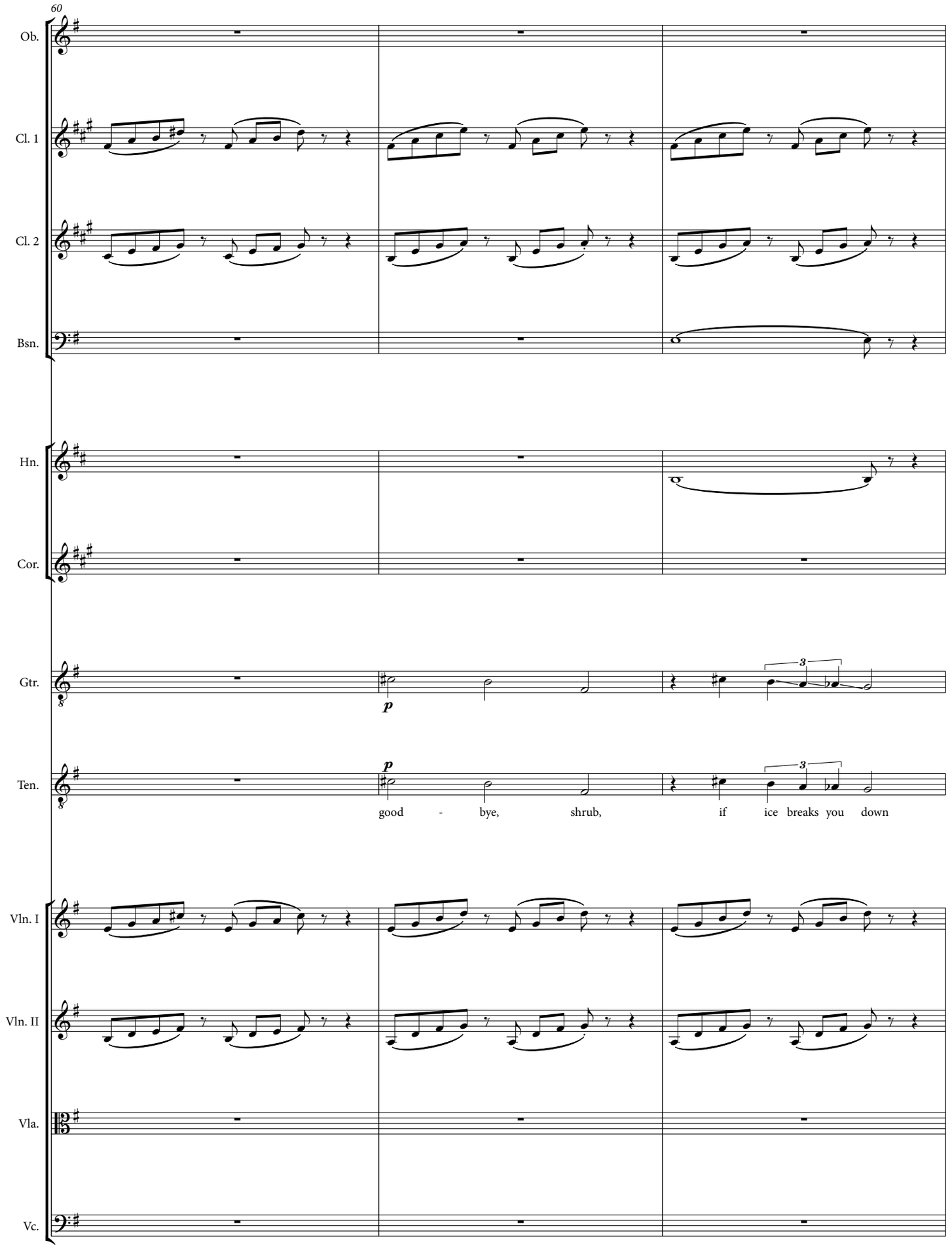

45
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
un - or - i - ent - ed to these roots: the leaves though they may not have wan - ered so far are
Vln. I
Vln. II
Vla.
Vc.

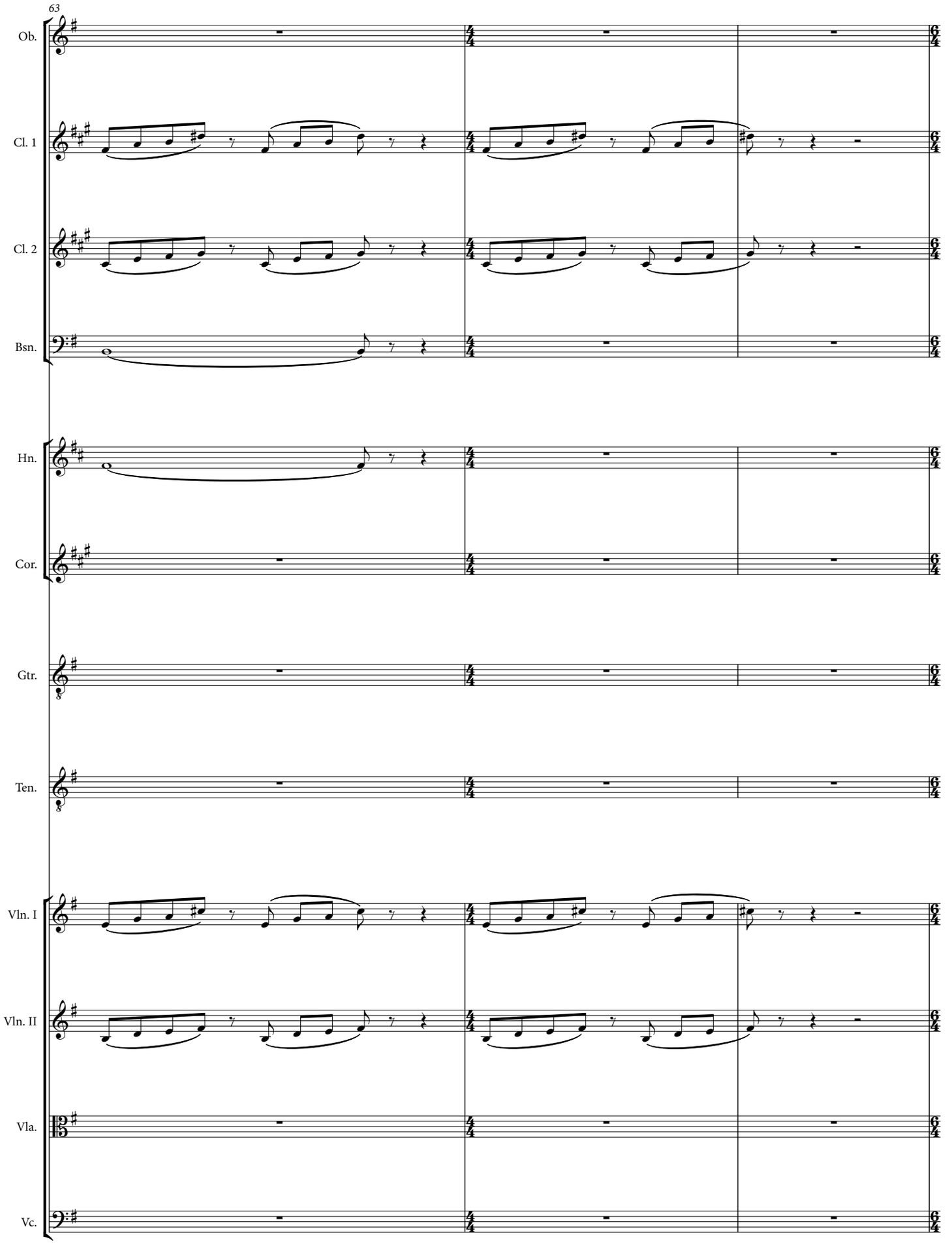

48
49 meno mosso ♩=132
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
ff
l.v.
ran - - dom:
49 meno mosso ♩=132
Vln. I
Vln. II
Vla.
Vc.
sim.
sim.

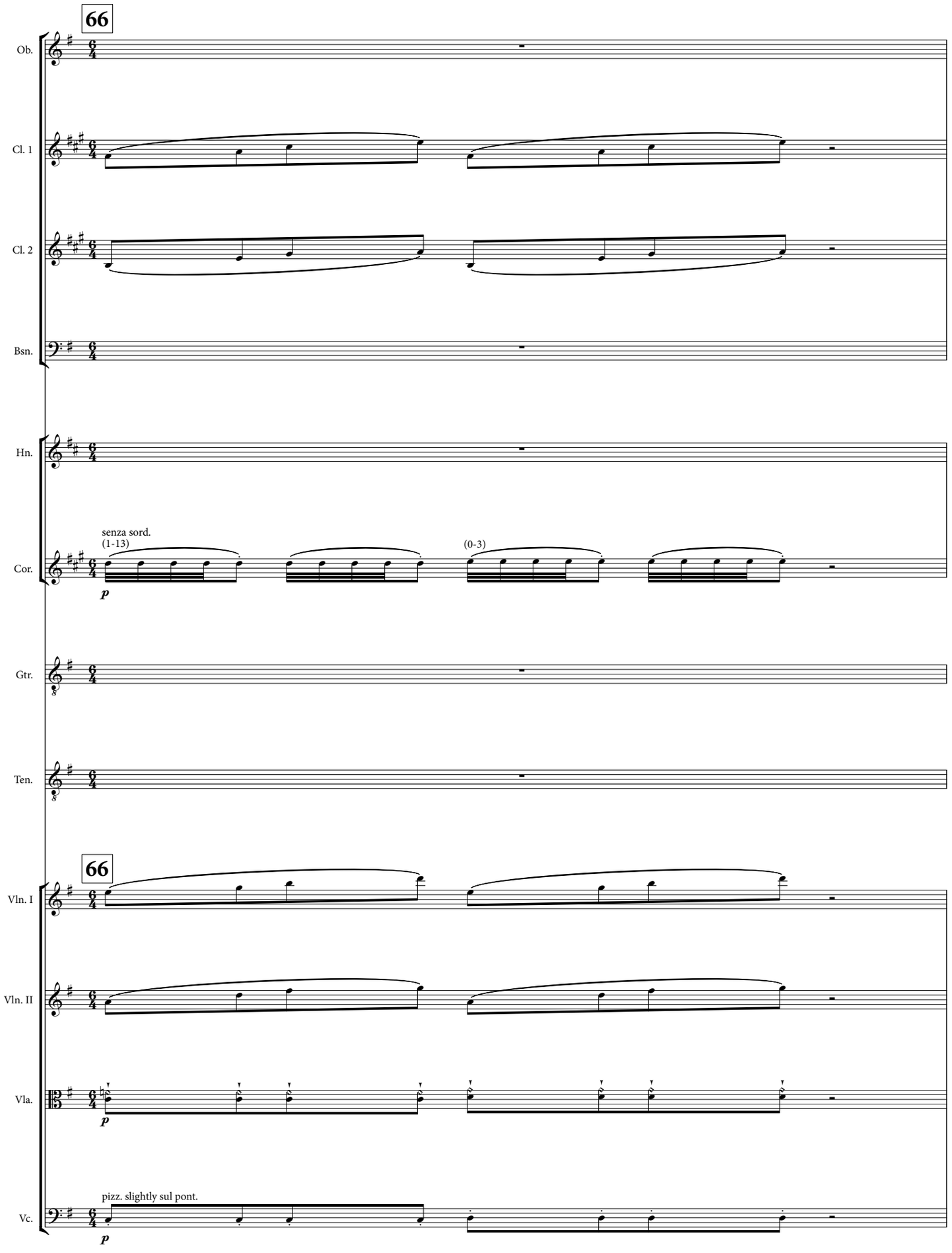

51
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
earth
shrub
nest
Vln. I
Vln. II
Vla.
Vc.

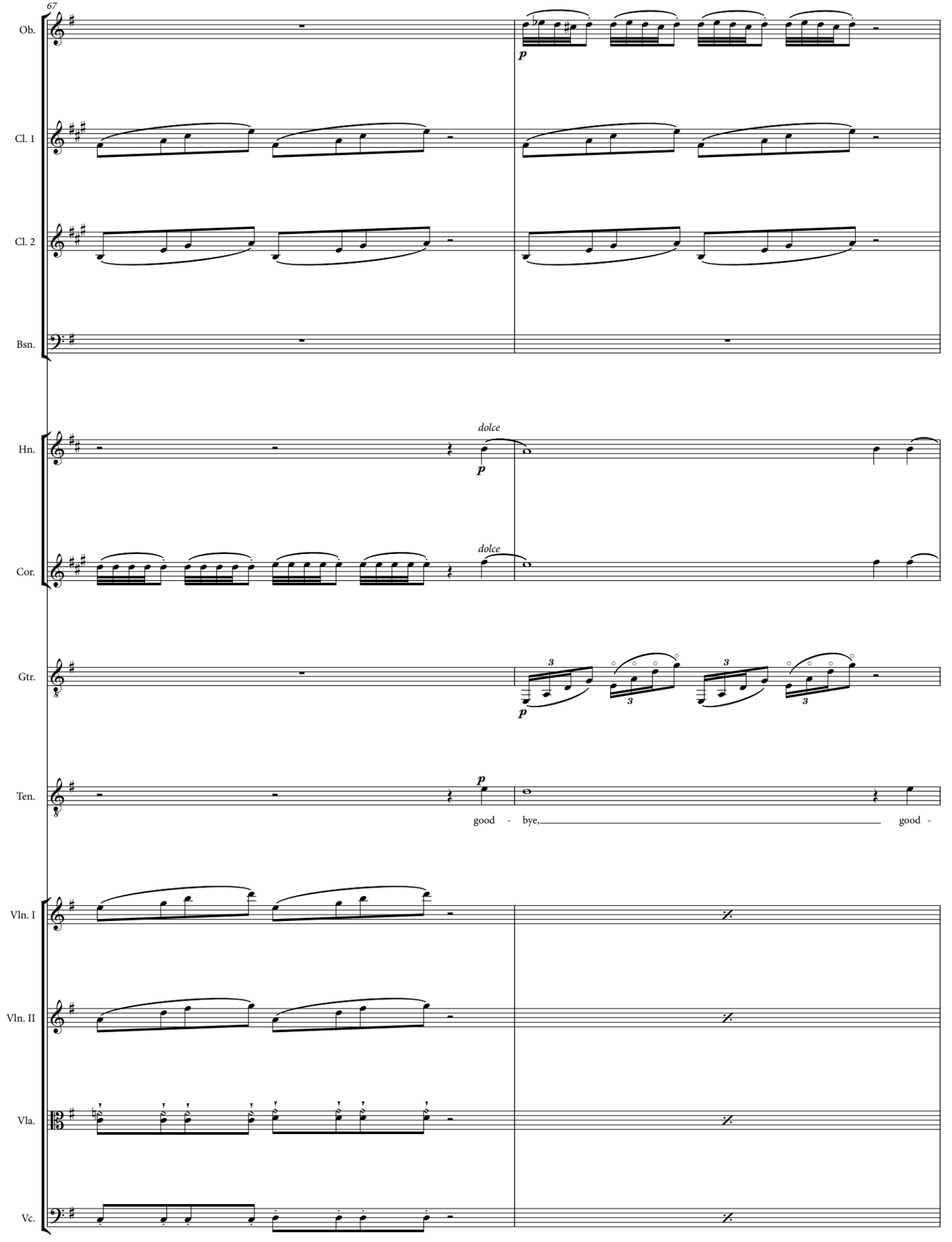

54 meno mosso ♩=120
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
54 meno mosso ♩=120
con sord.
Vln. I
con sord.
Vln. II
Vla.
Vc.

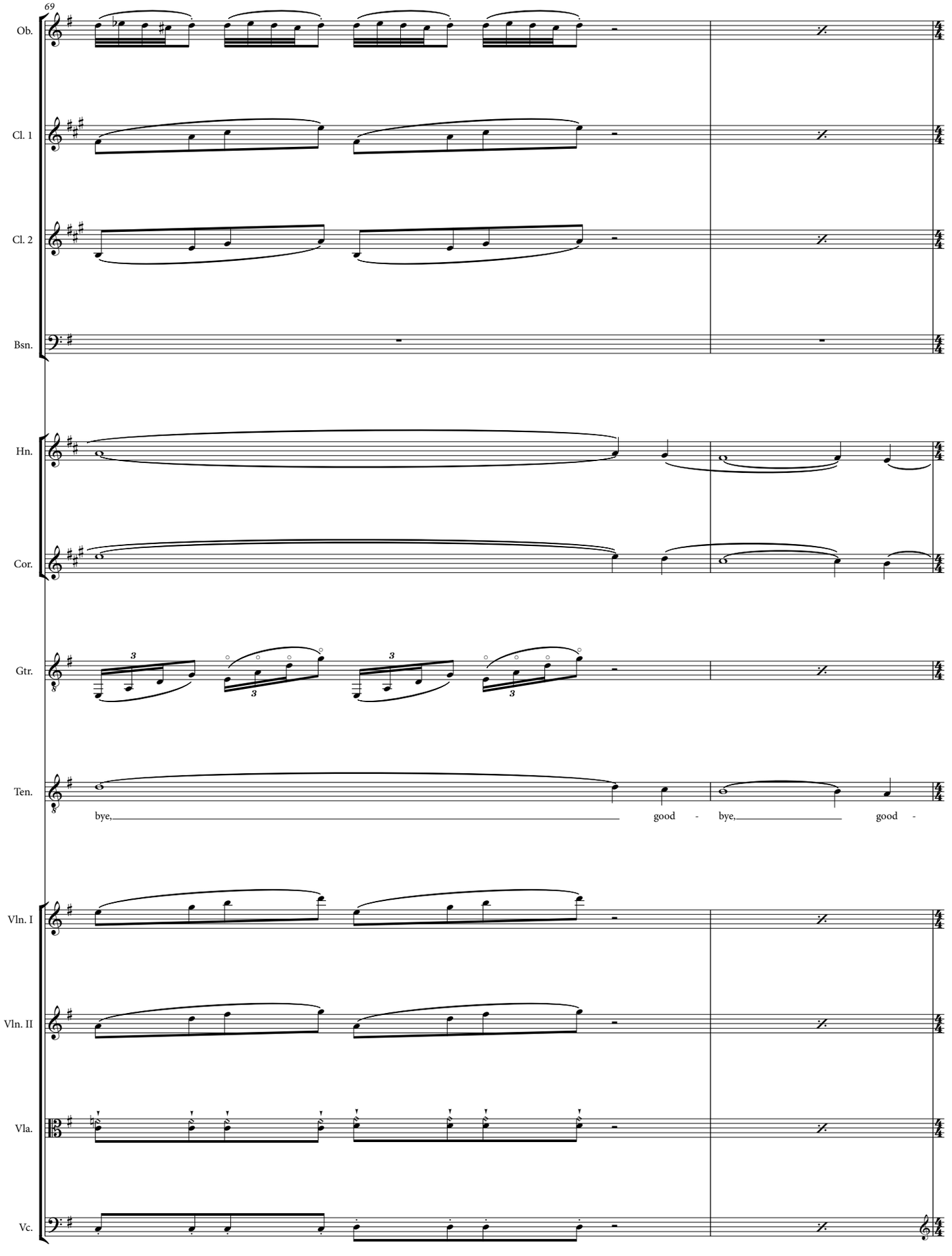

57
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
p
3
good - bye, nest, if wind lifts you loose
Vln. I
Vln. II
Vla.
Vc.

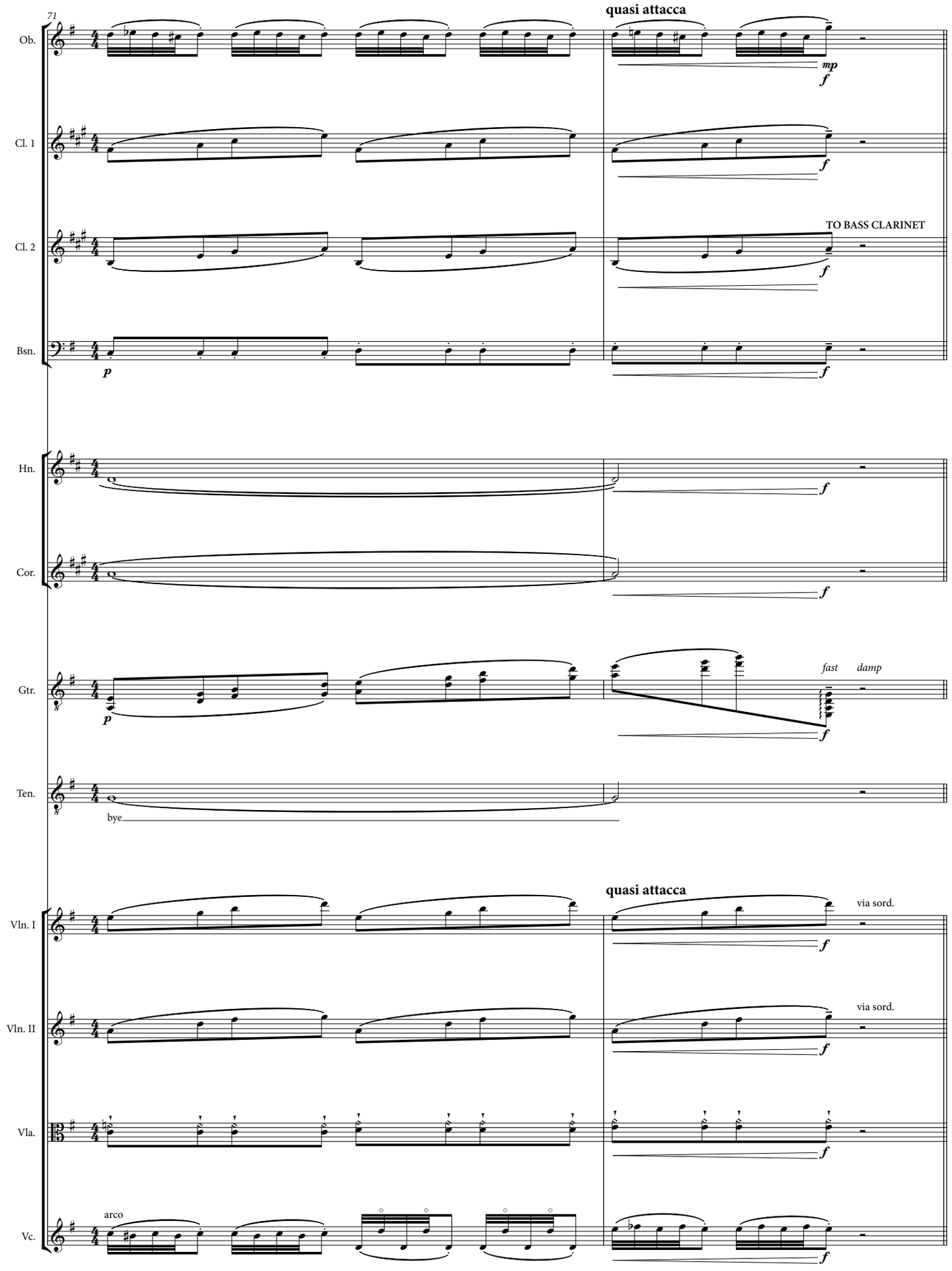

60
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
p
p
3
3
good - bye, shrub, if ice breaks you down
Vln. I
Vln. II
Vla.
Vc.


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.
senza sord.
(1-13)
(0-3)
Cor.
p
Gtr.
Ten.
66
Vln. I
Vln. II
Vla.
p
pizz. slightly sul pont.
Vc.
p


67
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.
p
dolce
good - bye, good -


69
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
bye, good - bye, good -
Vln. I
Vln. II
Vla.
Vc.


71
quasi attacca
Ob.
mp
f
Cl. 1
f
Cl. 2
TO BASS CLARINET
f
Bsn.
p
f
Hn.
f
Cor.
f
Gtr.
p
fast
damp
f
Ten.
bye
quasi attacca
Vln. I
via sord.
f
Vln. II
via sord.
f
Vla.
f
Vc.
arco
f

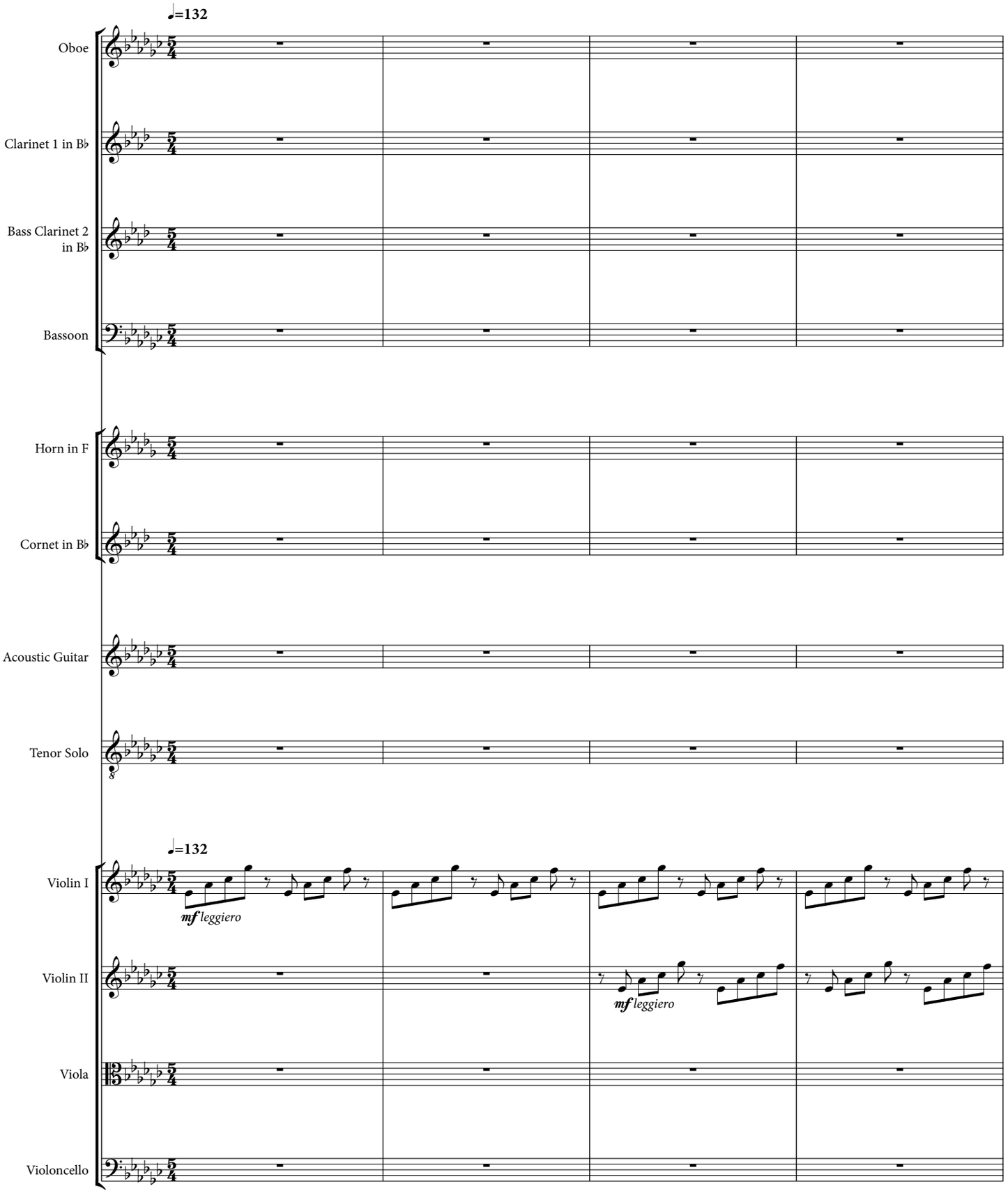
Transposed Score

CONFIGURATIONS

PART III - SONG 12

A.R. Ammons

Eric Shanfield



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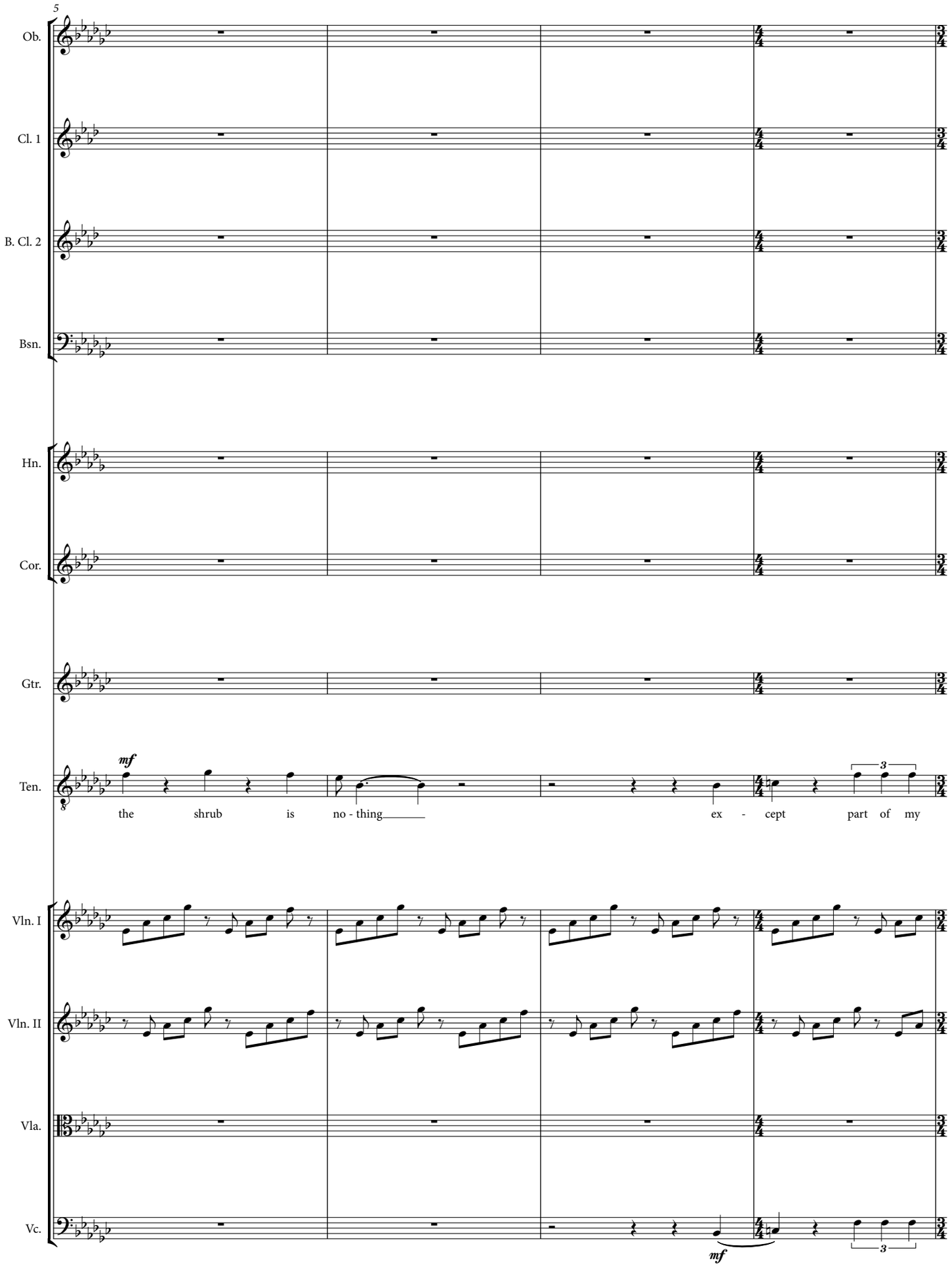
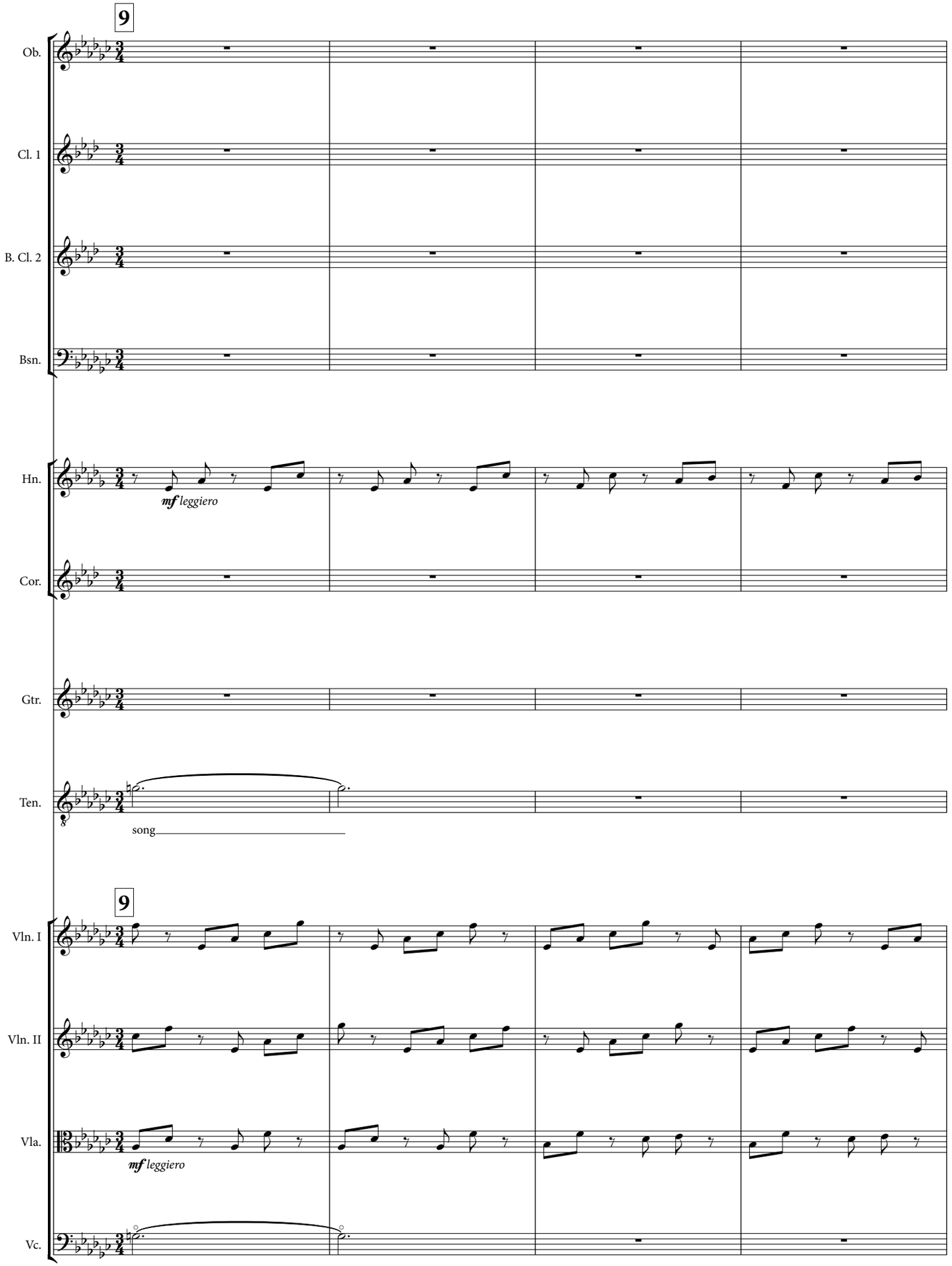
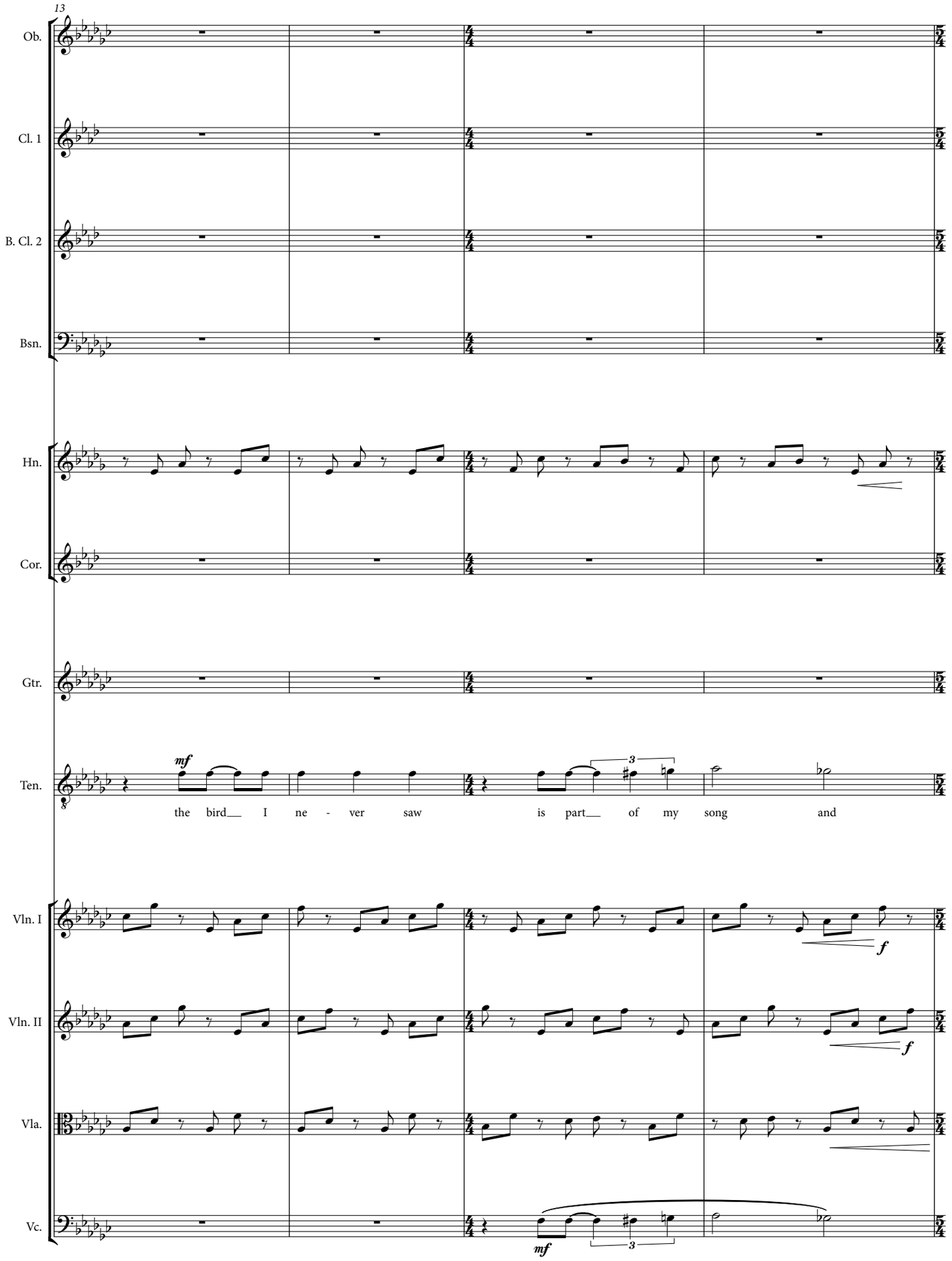
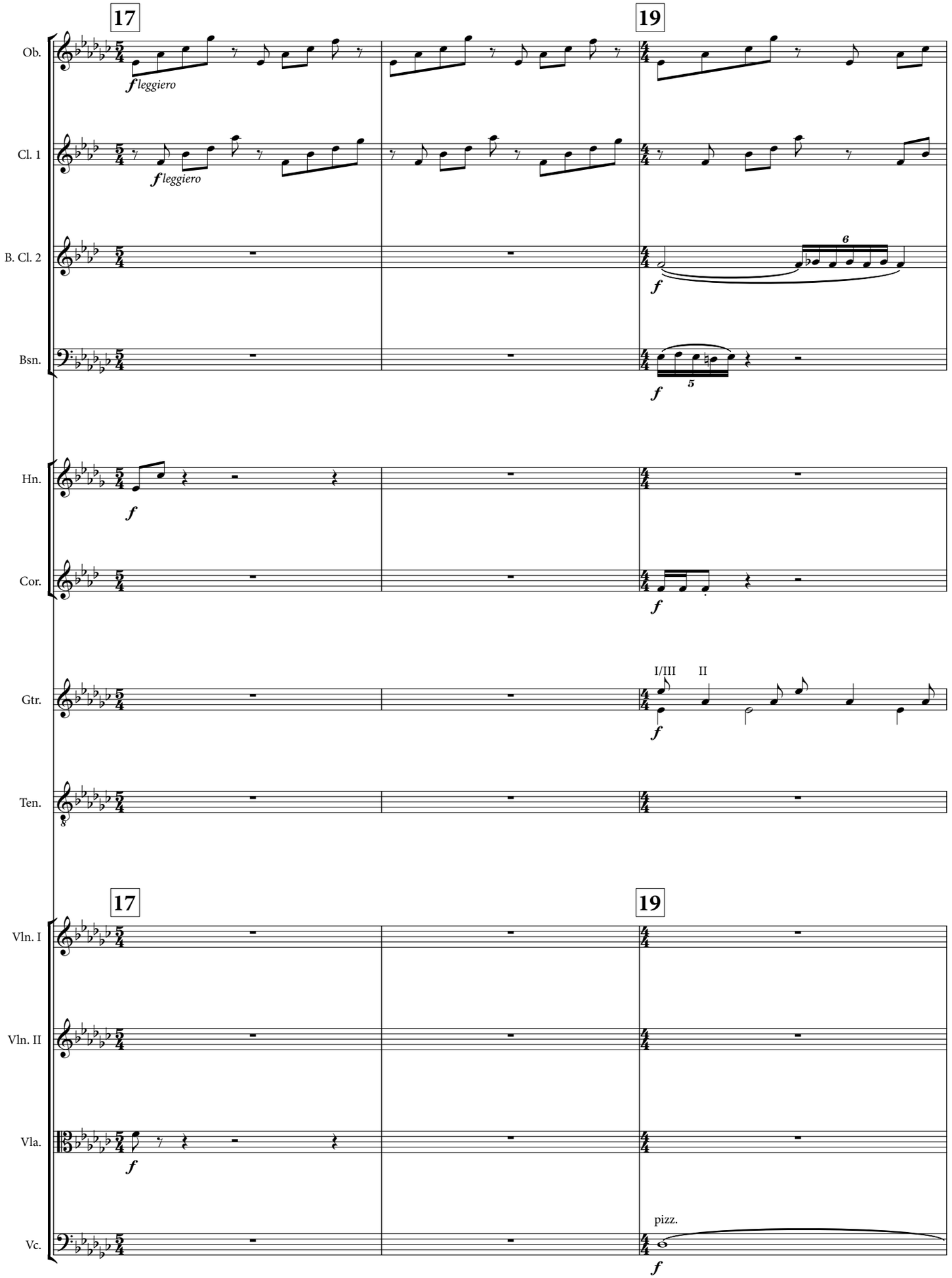
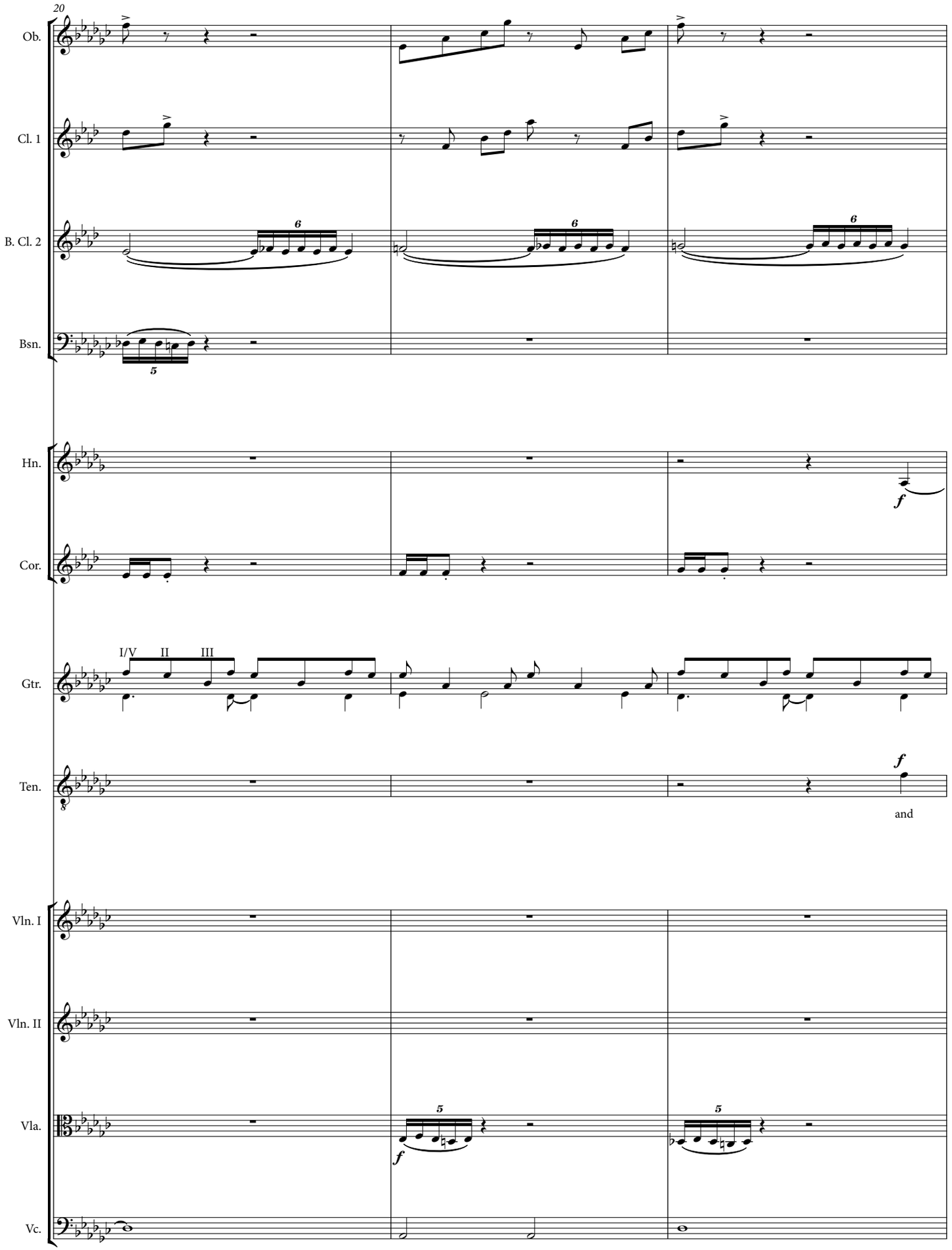
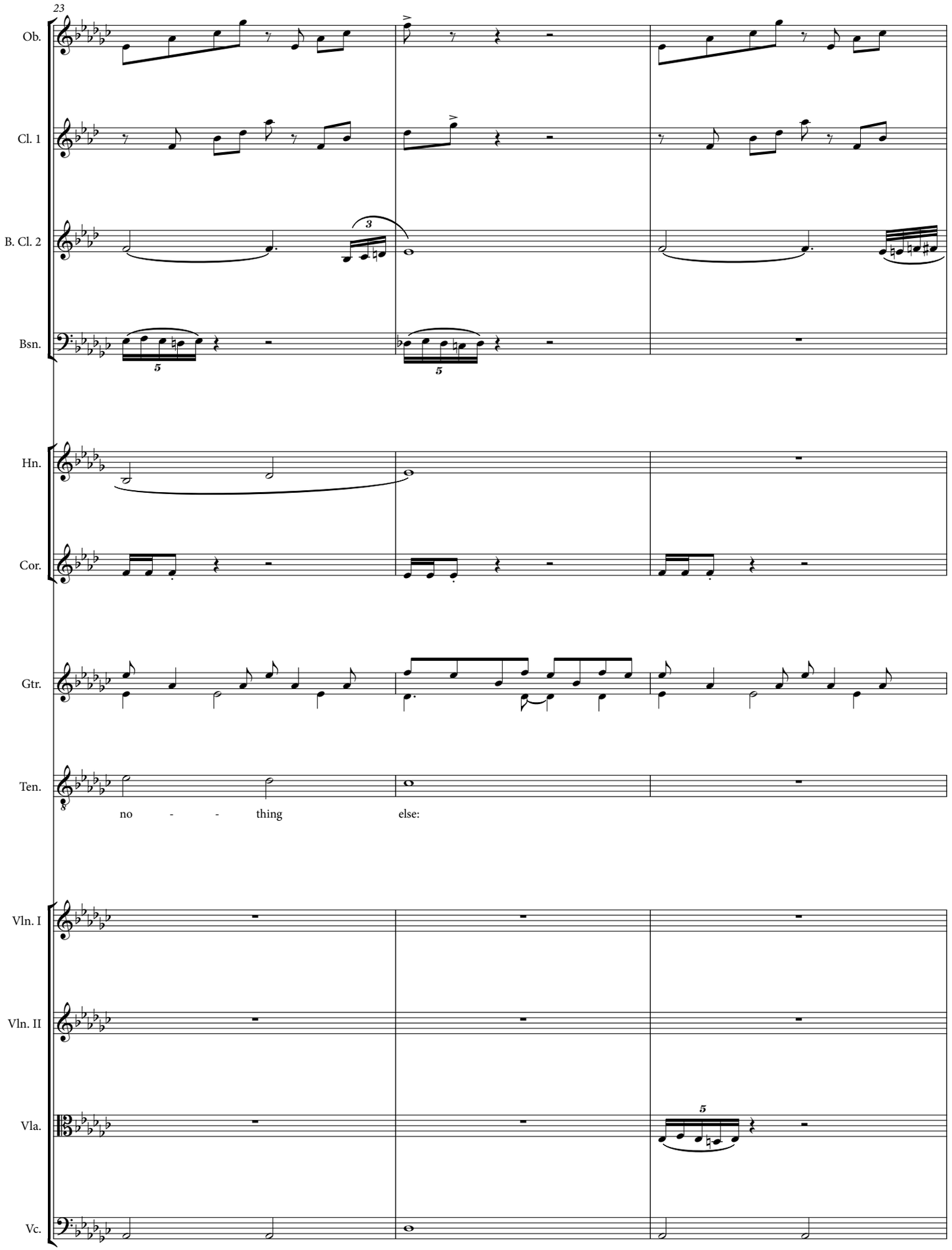

5
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mf
the shrub is no - thing ex - cept part of my
Vln. I
Vln. II
Vla.
Vc.
mf

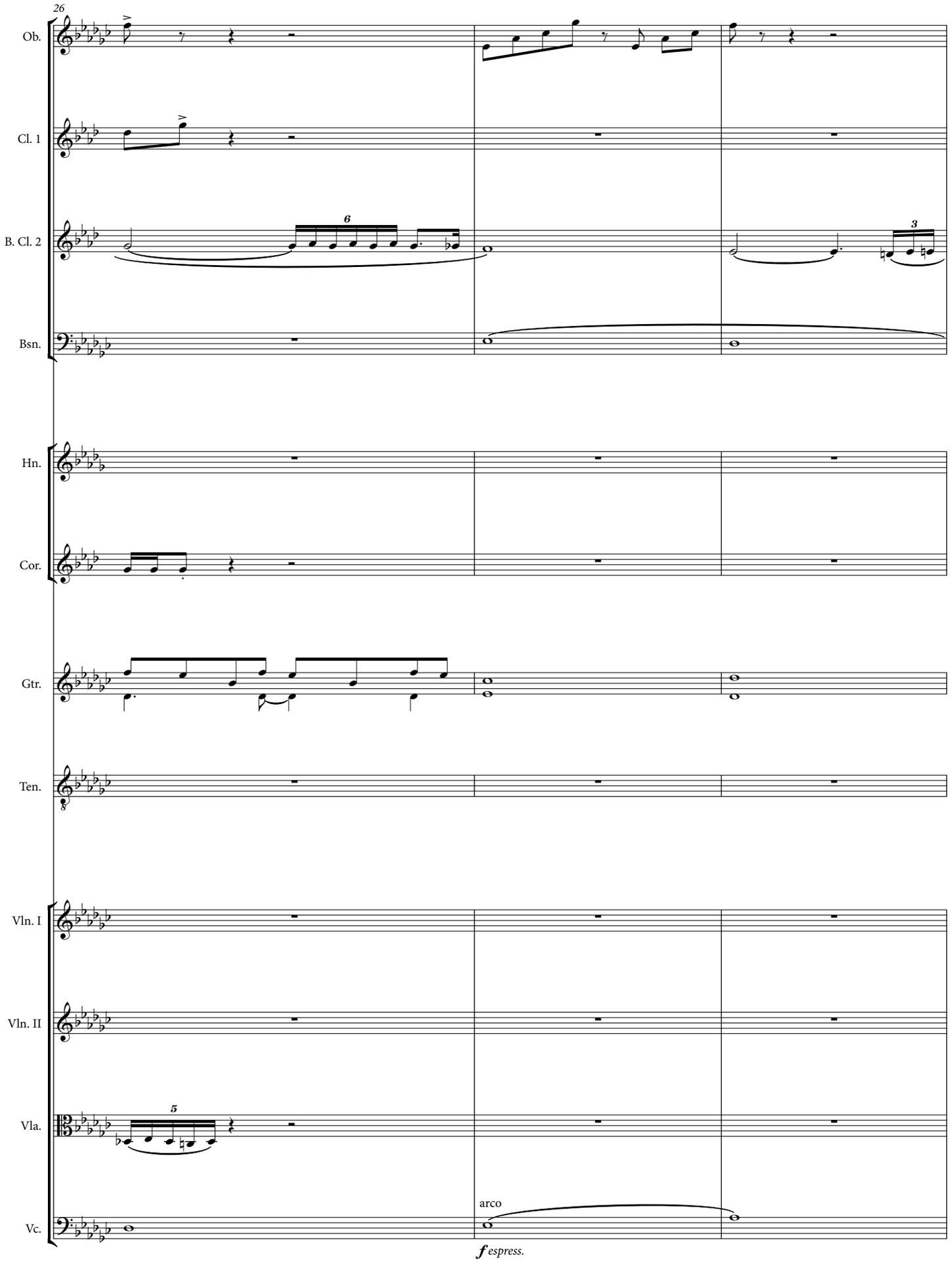

9
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
mf leggiero
Cor.
Gtr.
Ten.
song
9
Vln. I
Vln. II
Vla.
mf leggiero
Vc.

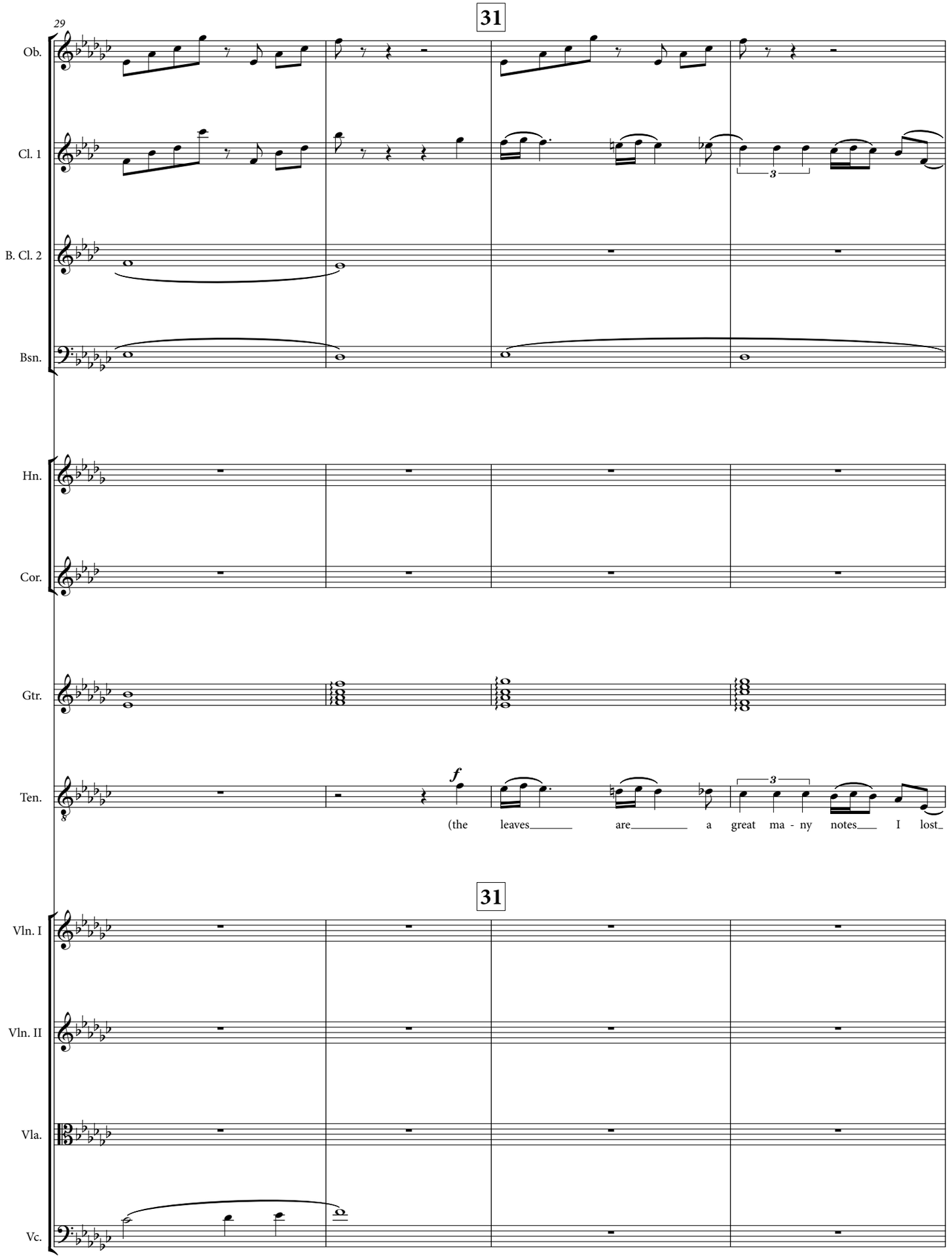

13
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mf
3
the bird I ne - ver saw is part of my song and
Vln. I
f
Vln. II
f
Vla.
Vc.
mf
3

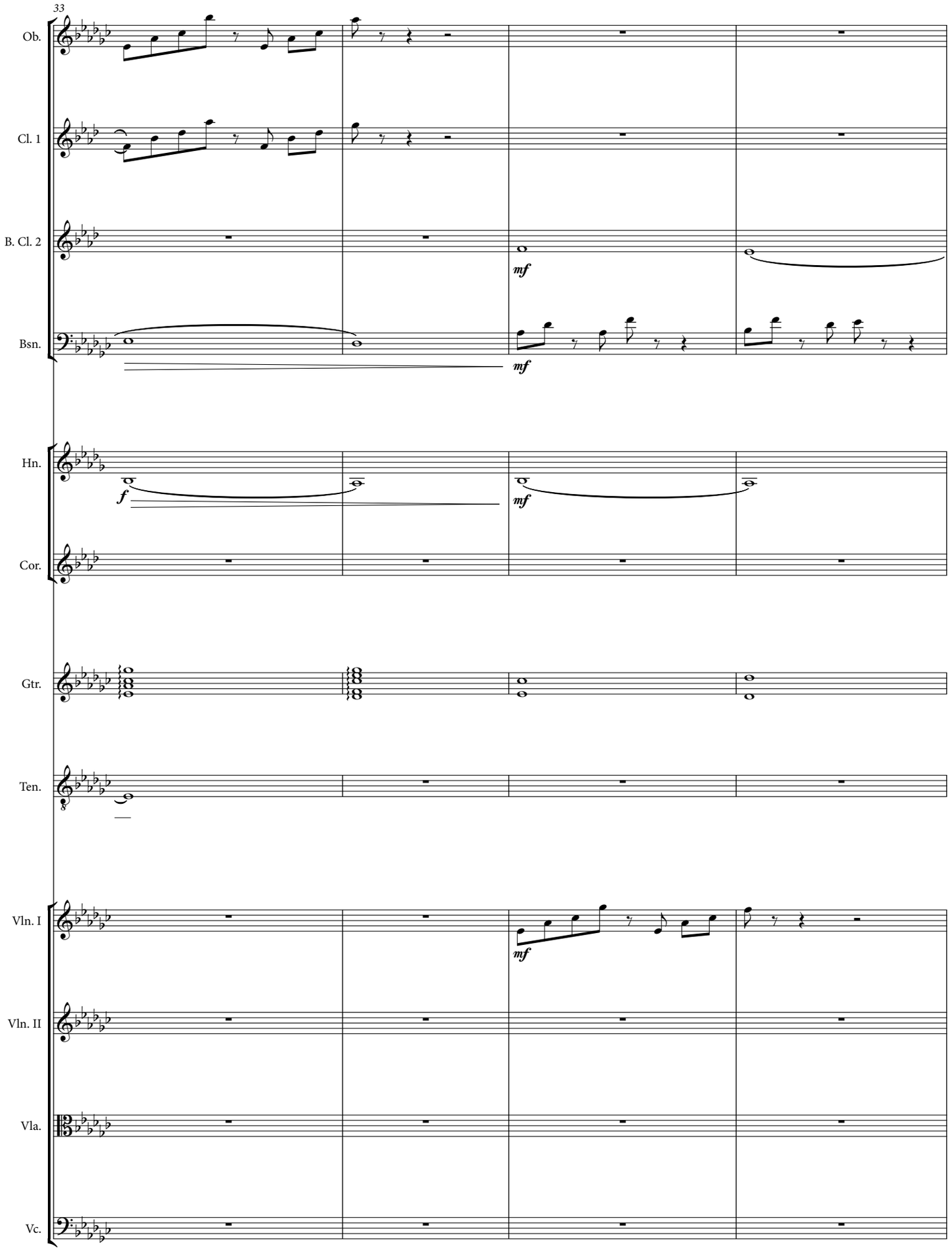

17
19
Ob.
f leggiero
Cl. 1
f leggiero
B. Cl. 2
6
f
Bsn.
5
f
Hn.
f
Cor.
f
Gtr.
I/III
II
f
Ten.
17
19
Vln. I
Vln. II
Vla.
f
Vc.
pizz.
f

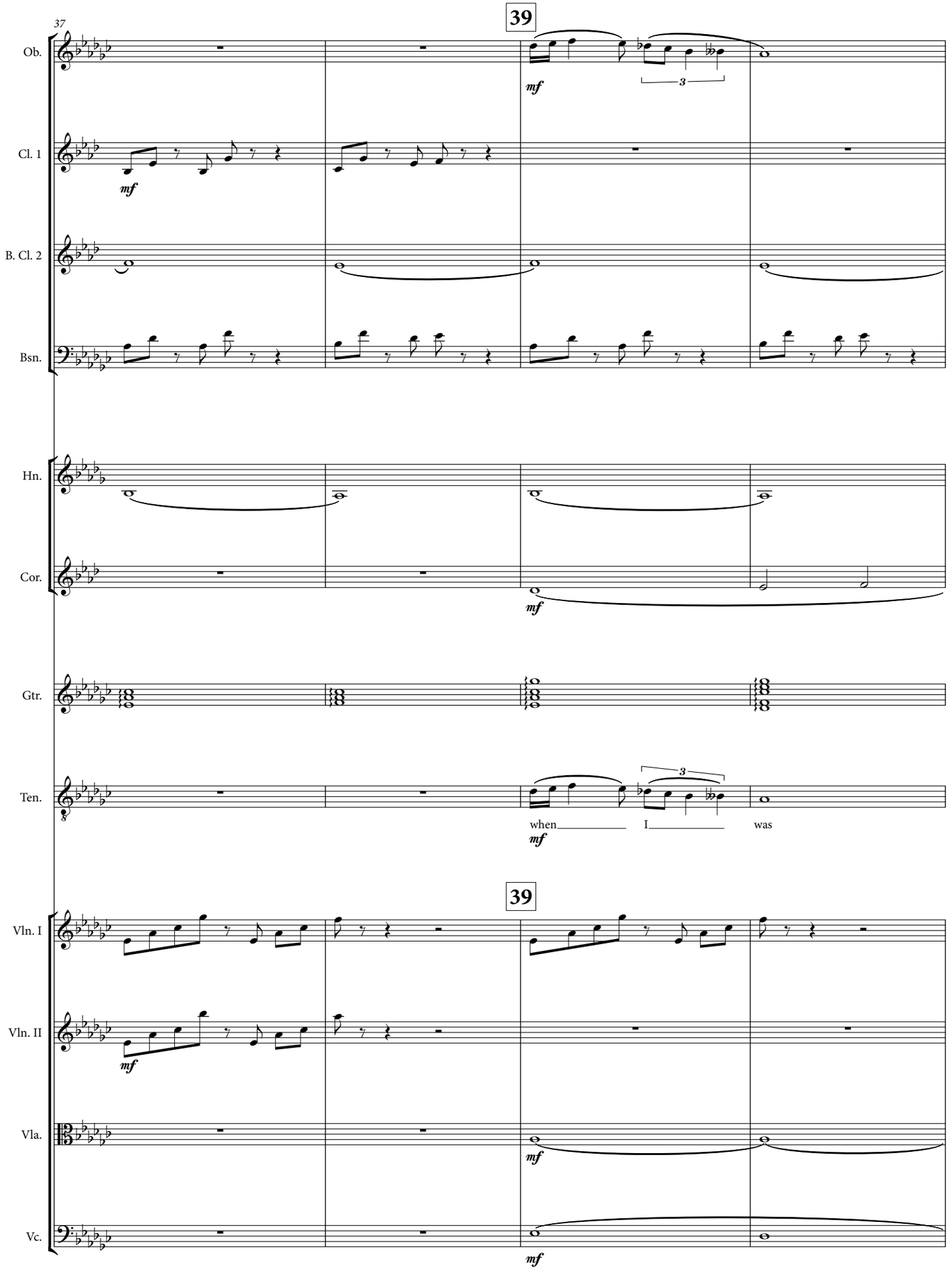

20
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
I/V II III
Gtr.
Ten.
and
Vln. I
Vln. II
Vla.
Vc.

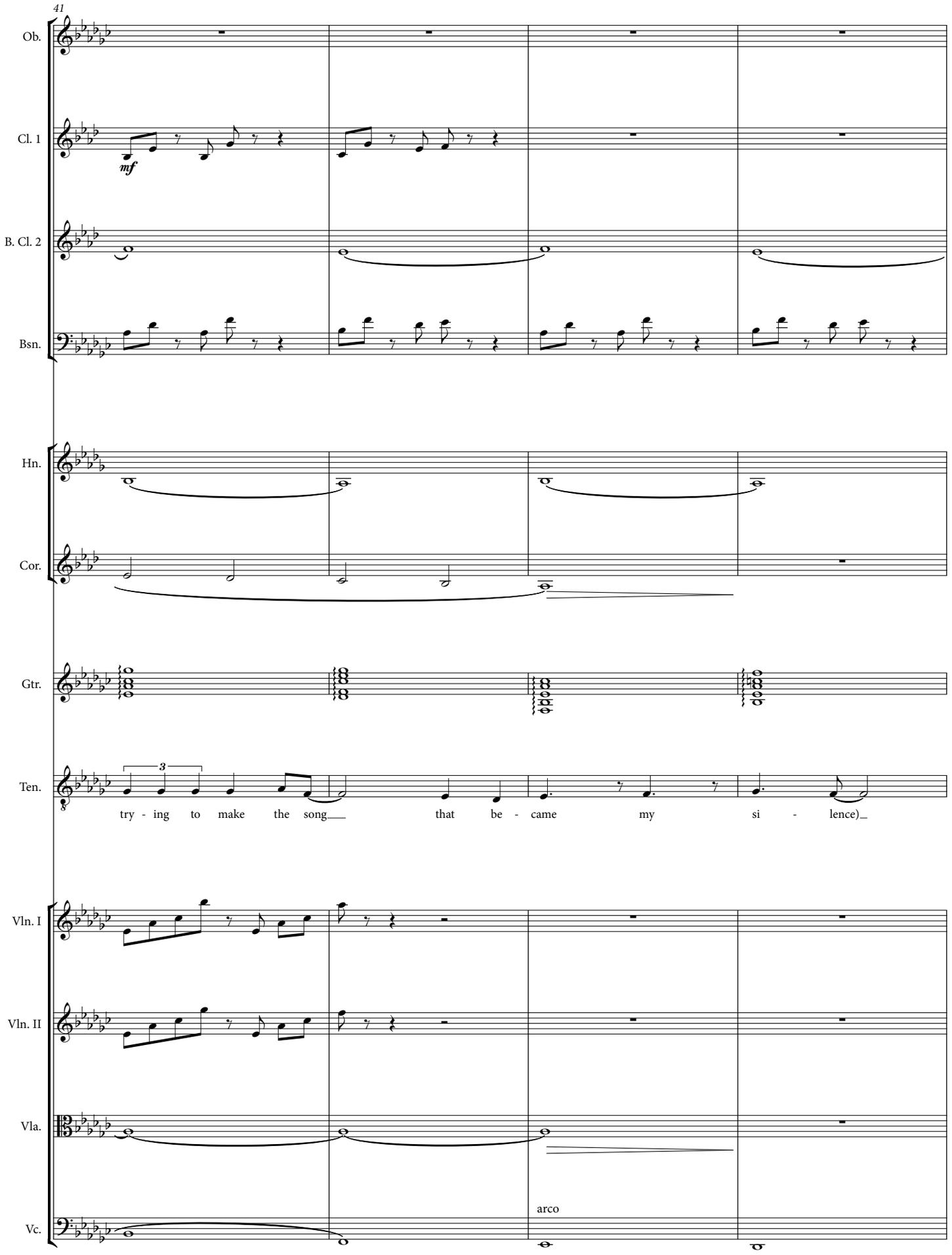

23
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
no - - thing else:
Vln. I
Vln. II
Vla.
Vc.

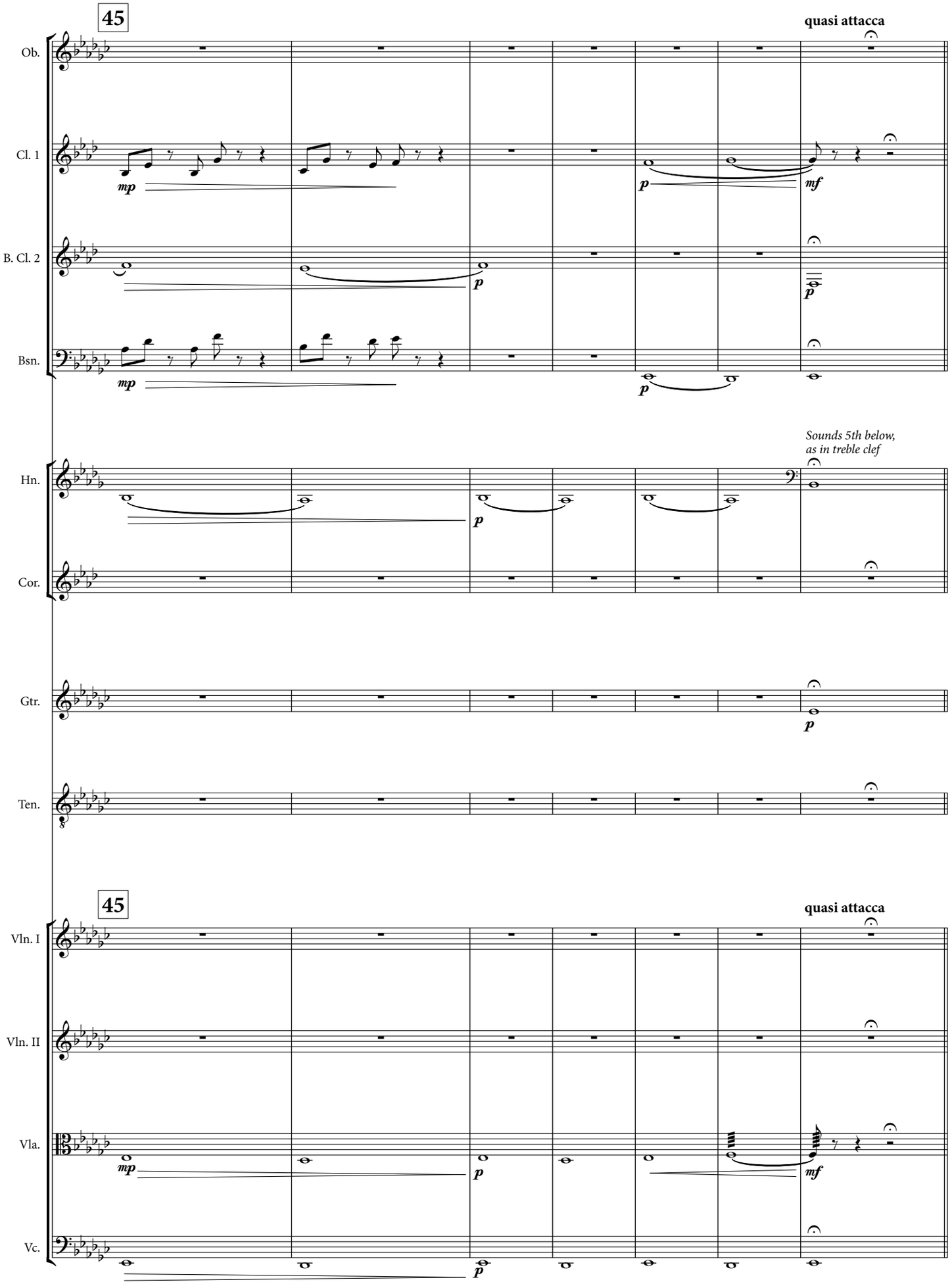

26
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.
arco
f espress.


31
29
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
f
(the leaves are a great ma - ny notes I lost
31
Vln. I
Vln. II
Vla.
Vc.


33
Ob.
Cl. 1
B. Cl. 2
mf
Bsn.
mf
Hn.
f
mf
Cor.
Gtr.
Ten.
8
Vln. I
mf
Vln. II
Vla.
Vc.


37
39
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
when I was
39
Vln. I
Vln. II
Vla.
Vc.
mf


41
Ob.
Cl. 1
mf
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
3
try - ing to make the song that be - came my si - lence)
Vln. I
Vln. II
Vla.
arco
Vc.


45
quasi attacca
Ob.
Cl. 1
B. Cl. 2
Bsn.
mp
p
mf
Sounds 5th below,
as in treble clef
Hn.
Cor.
Gtr.
Ten.
45
quasi attacca
Vln. I
Vln. II
Vla.
Vc.

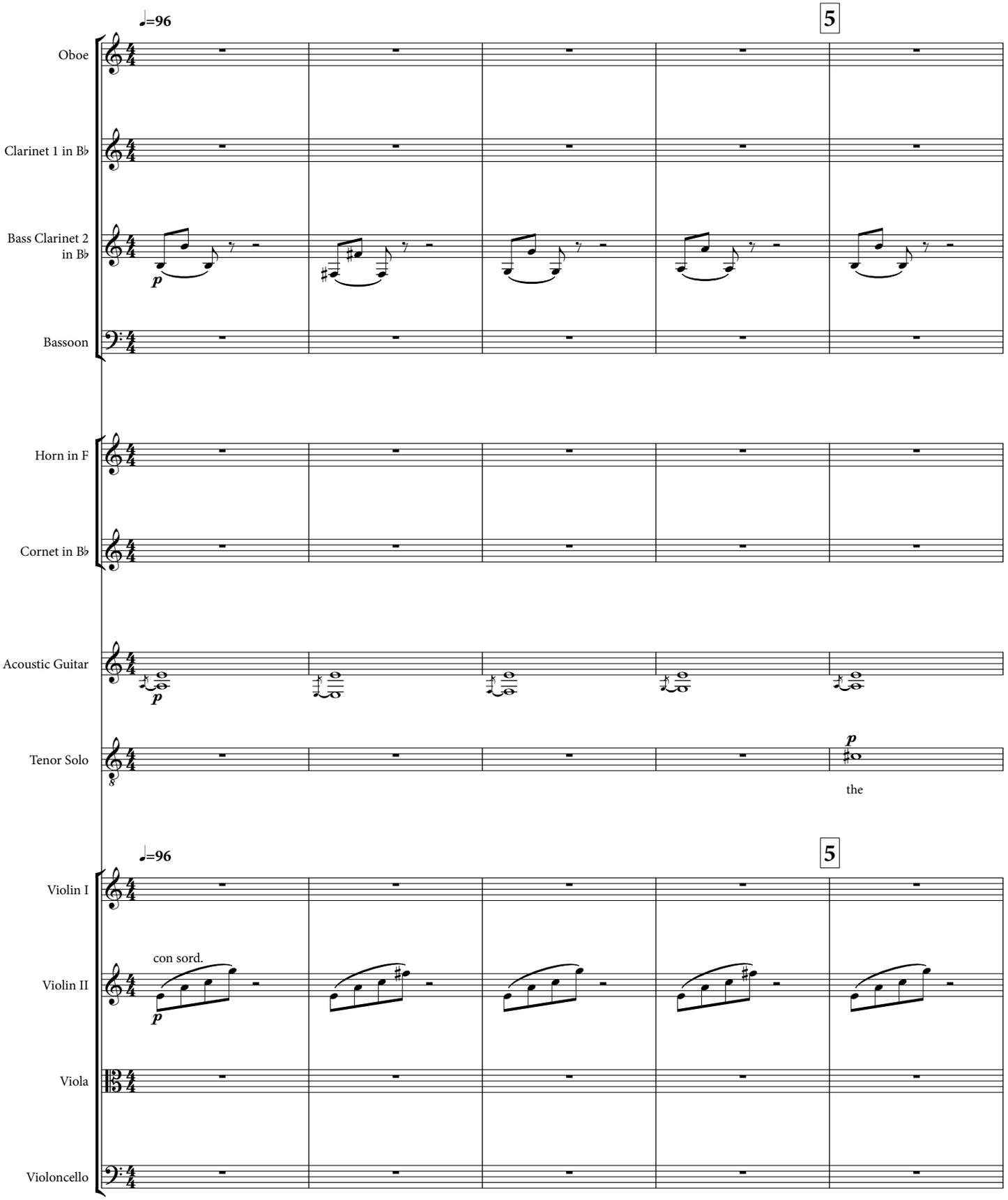
Transposed Score

CONFIGURATIONS

PART III - SONG 13

A.R. Ammons

Eric Shanfield



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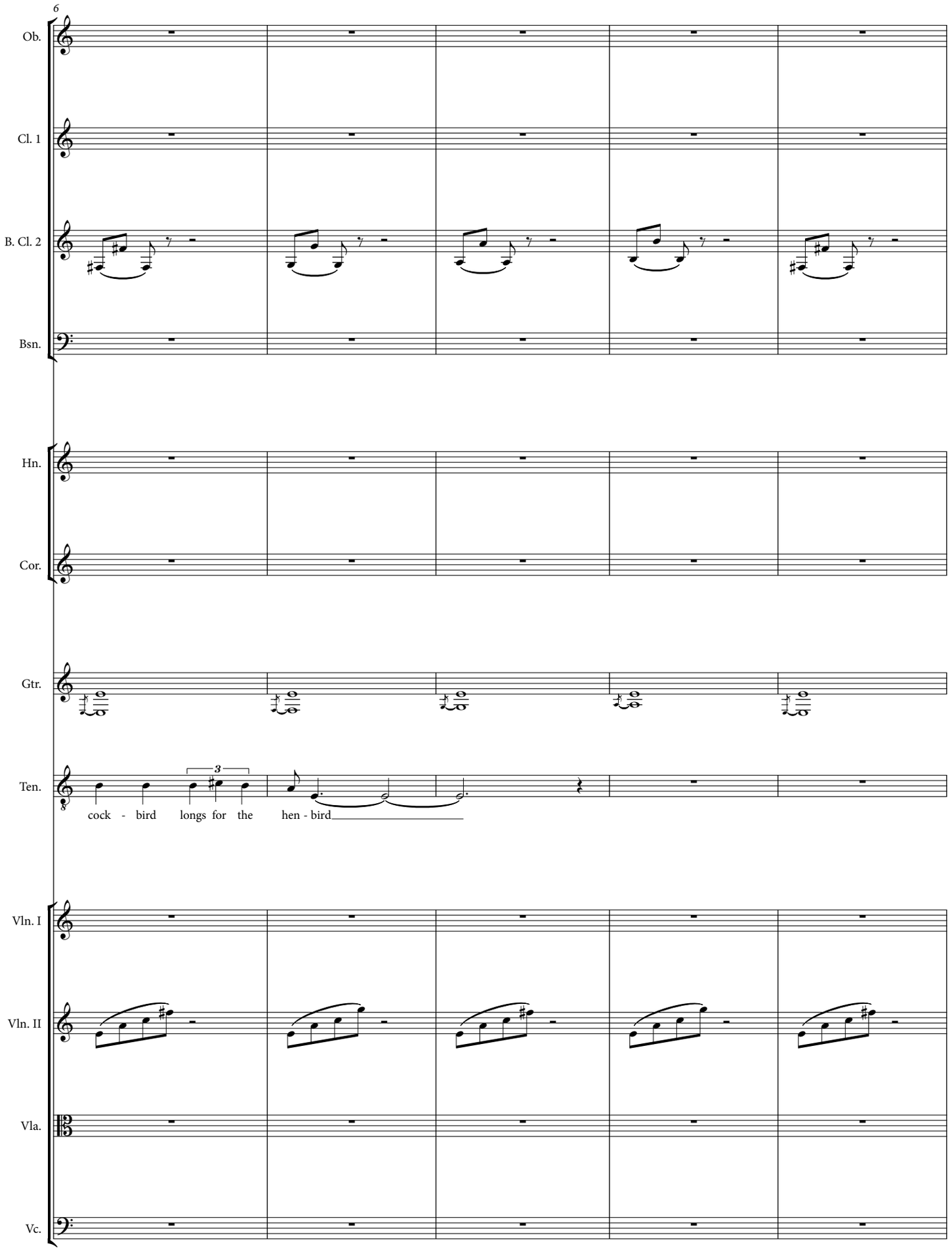
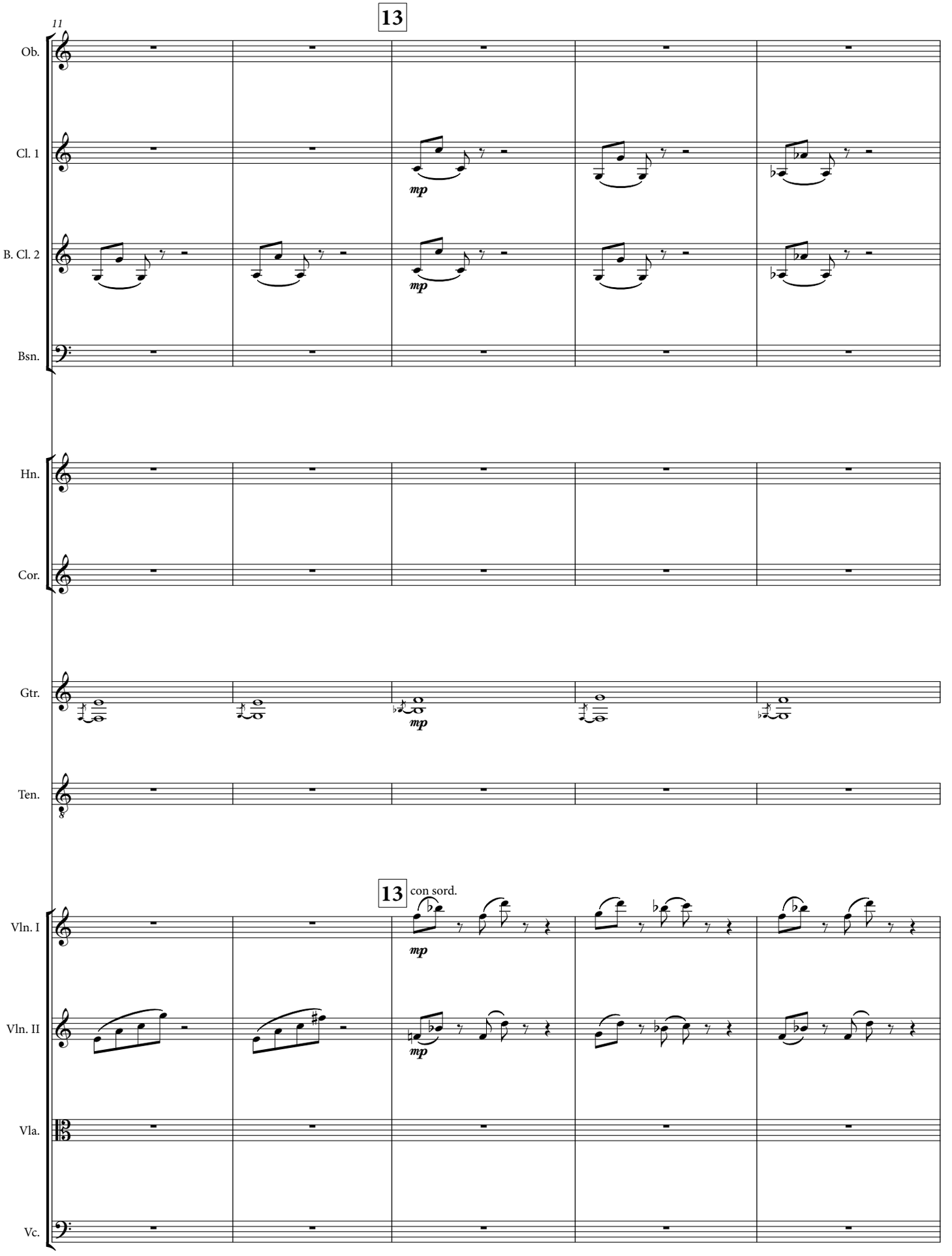
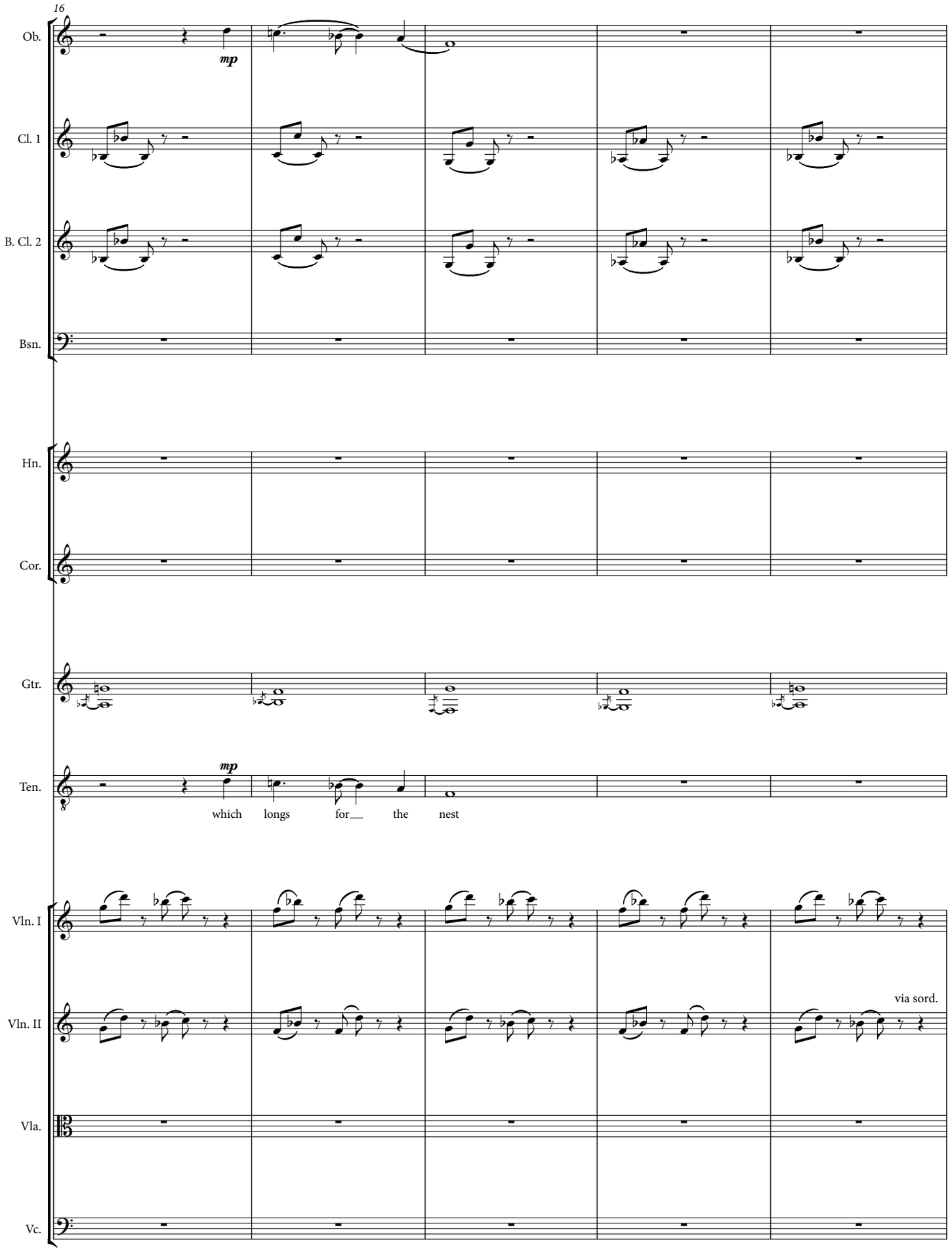
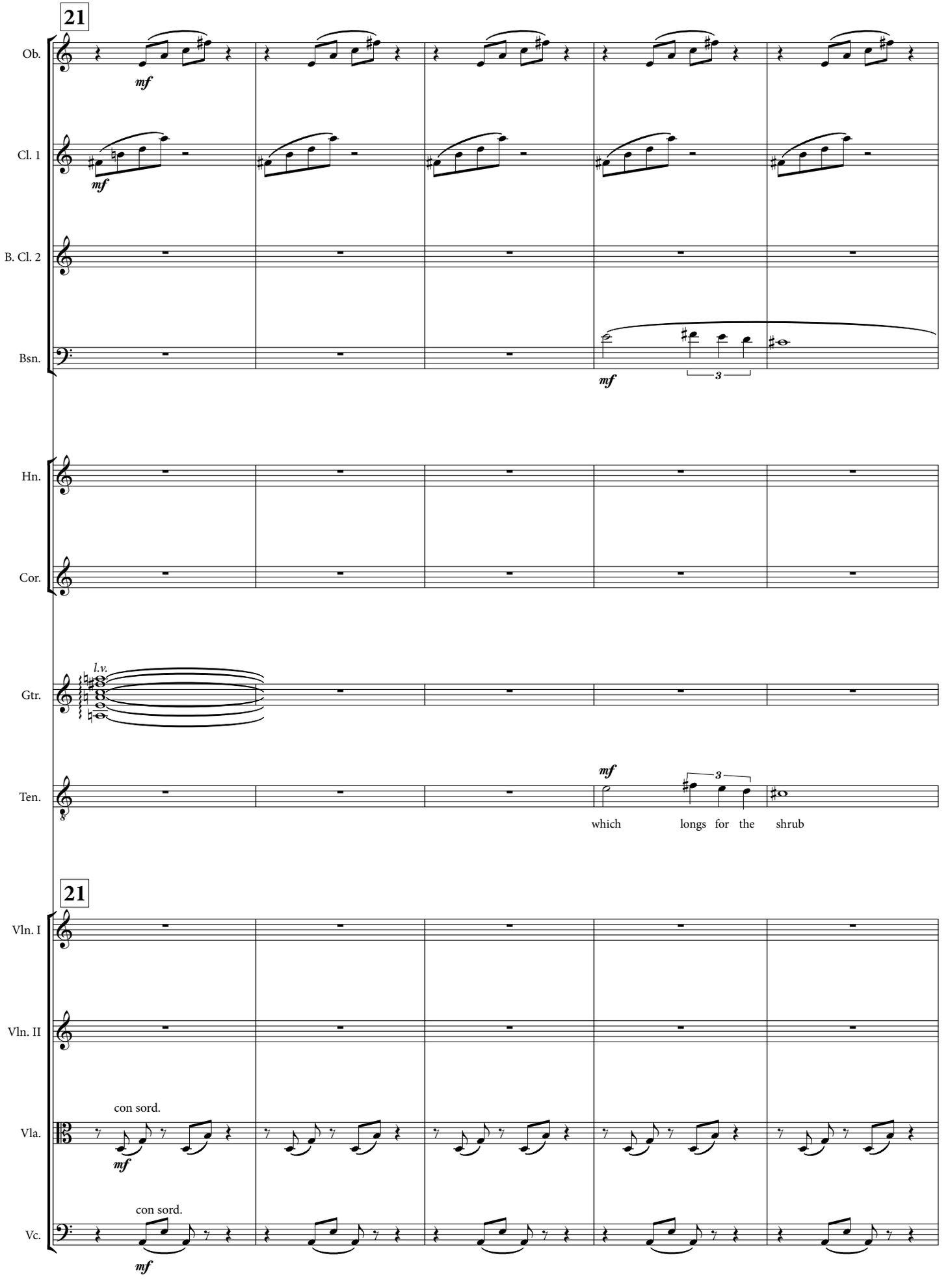
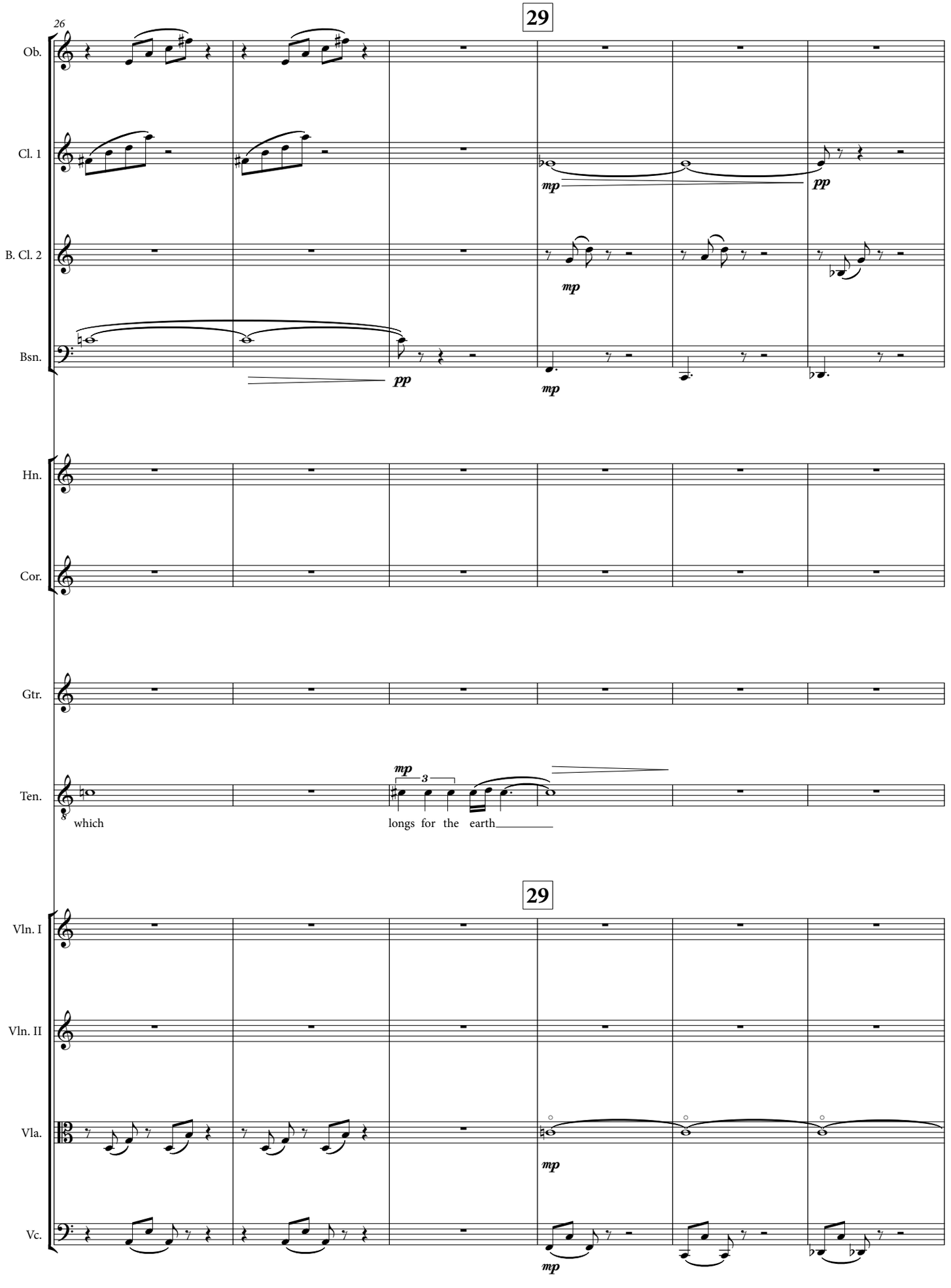
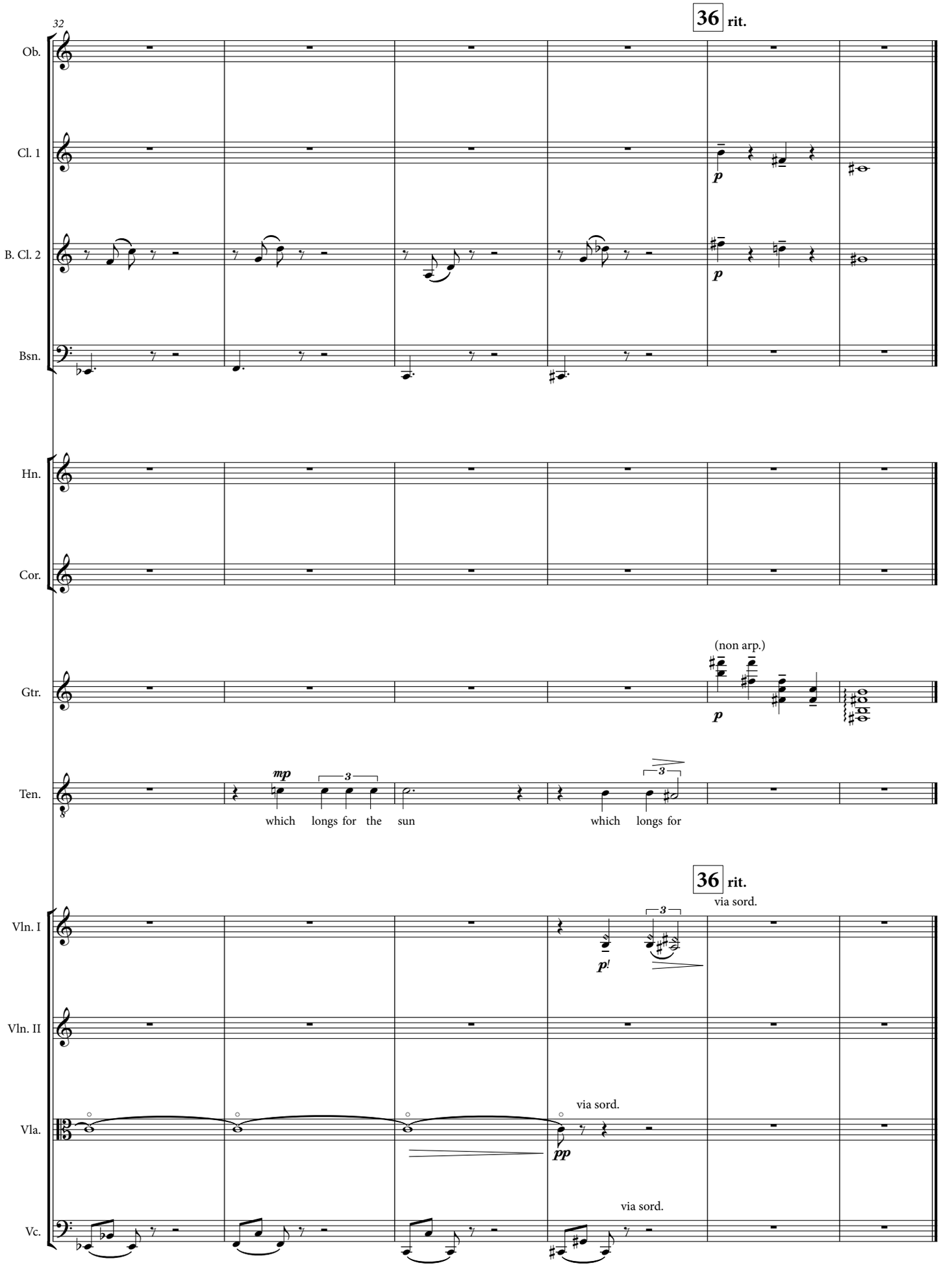

6
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
3
cock - bird longs for the hen - bird
Vln. I
Vln. II
Vla.
Vc.


13
11
Ob.
Cl. 1
mp
B. Cl. 2
mp
Bsn.
Hn.
Cor.
Gtr.
mp
Ten.
13
con sord.
Vln. I
mp
Vln. II
mp
Vla.
Vc.


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.
l.v.
Gtr.
Ten.
mf
3
which longs for the shrub
21
Vln. I
Vln. II
Vla.
con sord.
mf
Vc.
con sord.
mf


29
26
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mp
pp
mp
pp
mp
3
which
longs for the earth
29
Vln. I
Vln. II
Vla.
Vc.
mp
mp


32
36 rit.
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
(non arp.)
Ten.
which longs for the sun
which longs for
36 rit.
via sord.
Vln. I
Vln. II
Vla.
via sord.
Vc.
via sord.

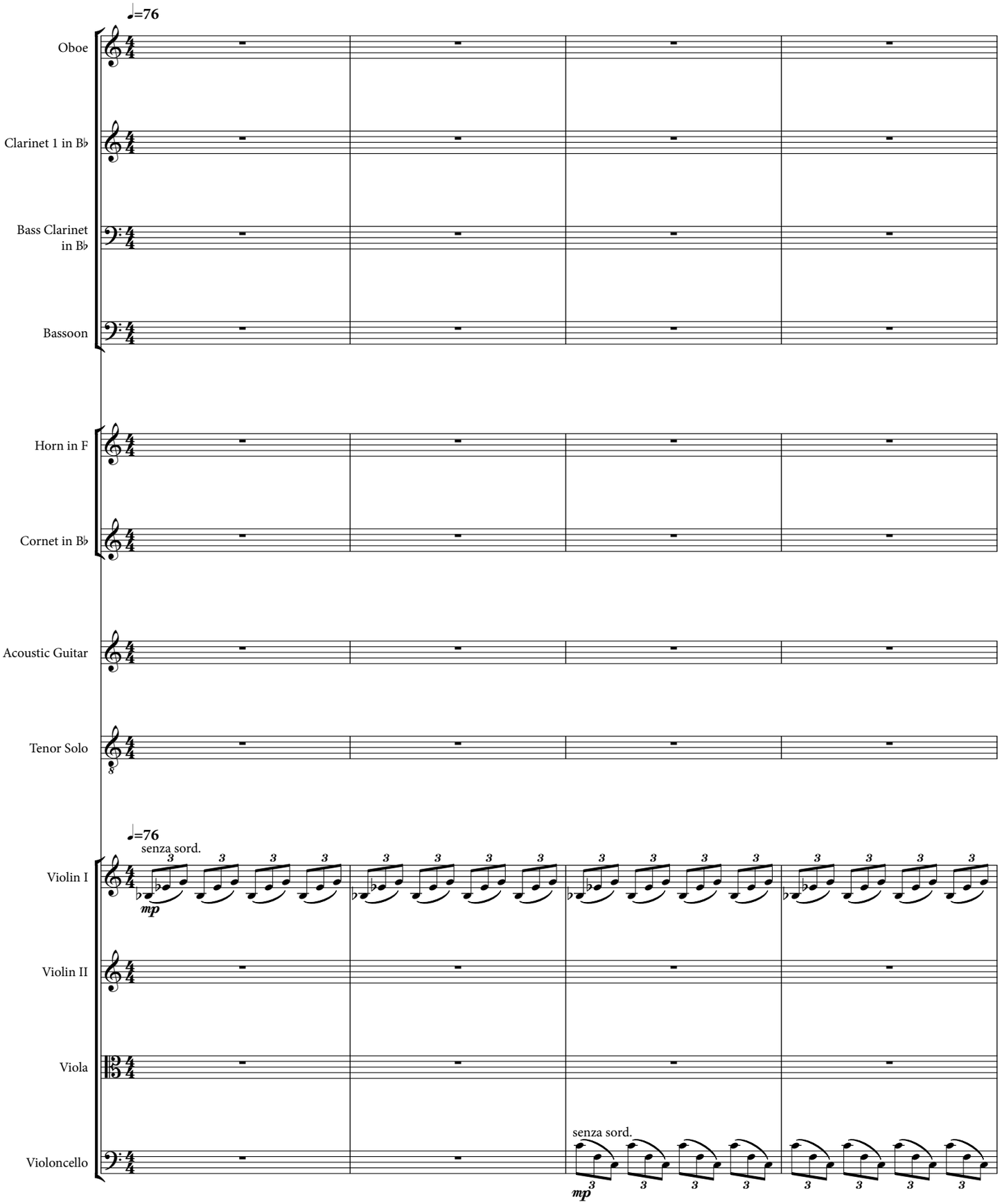
Transposed Score

CONFIGURATIONS

PART IV - SONG 14

A.R. Ammons

Eric Shanfield



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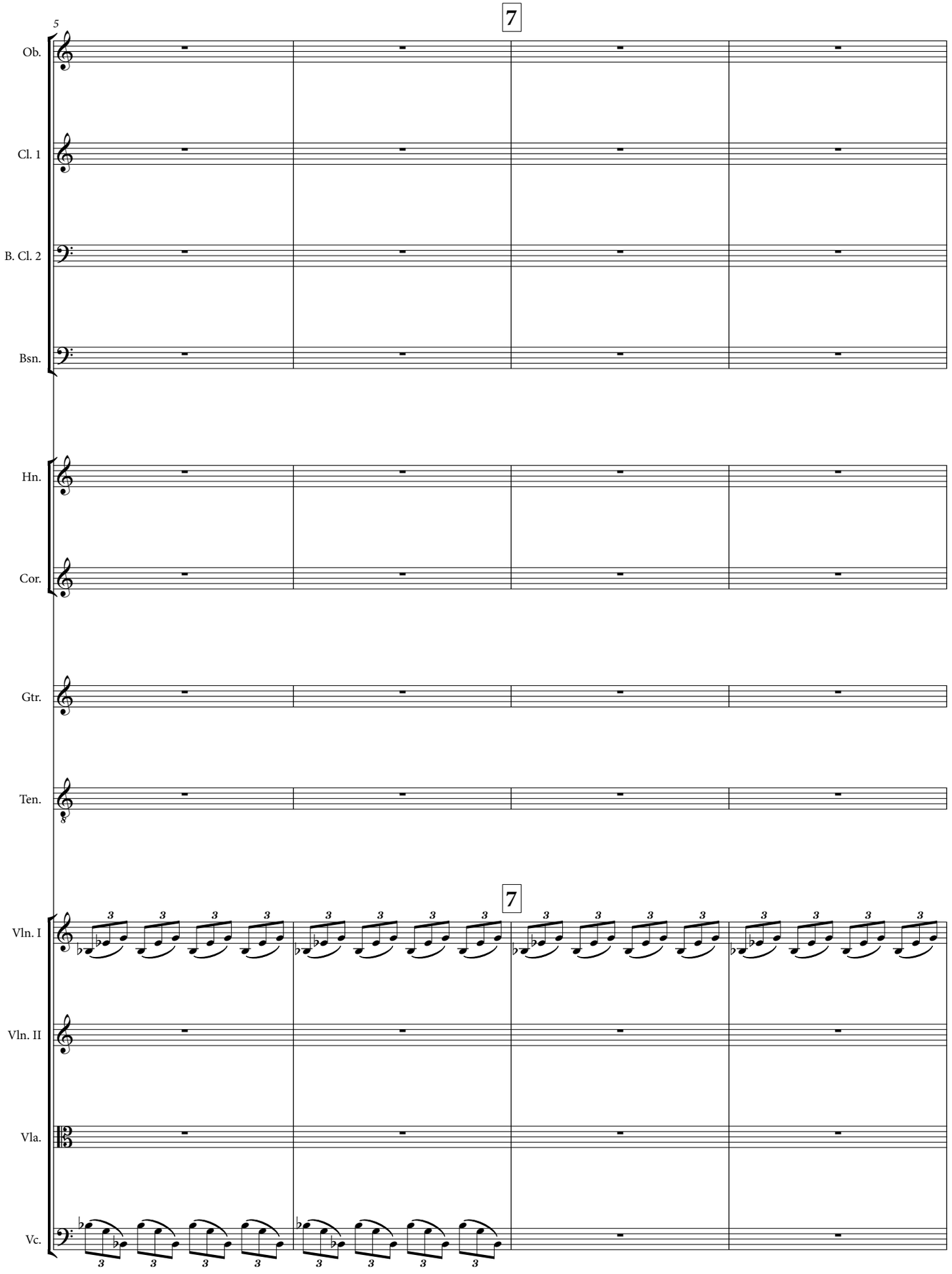
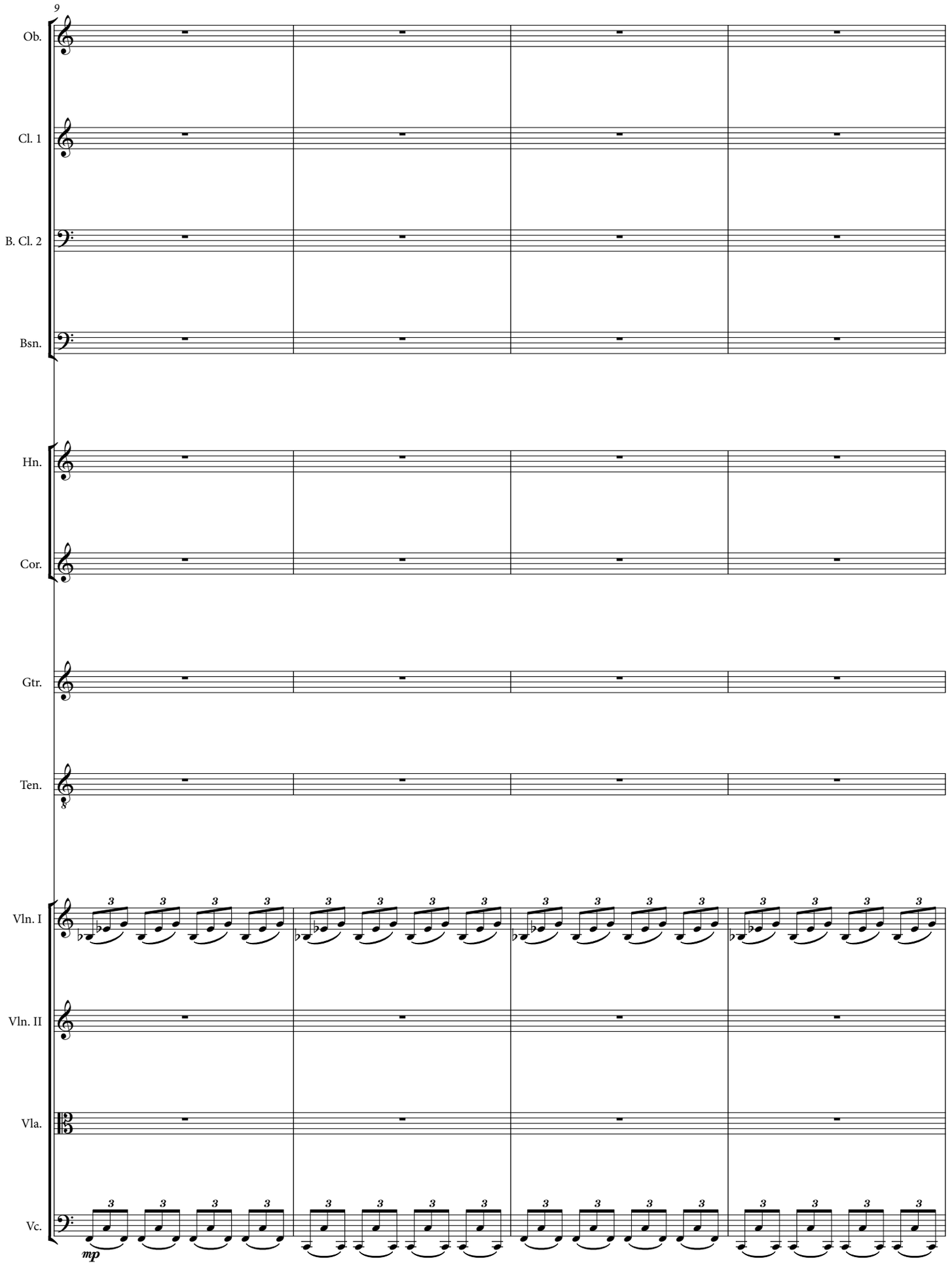
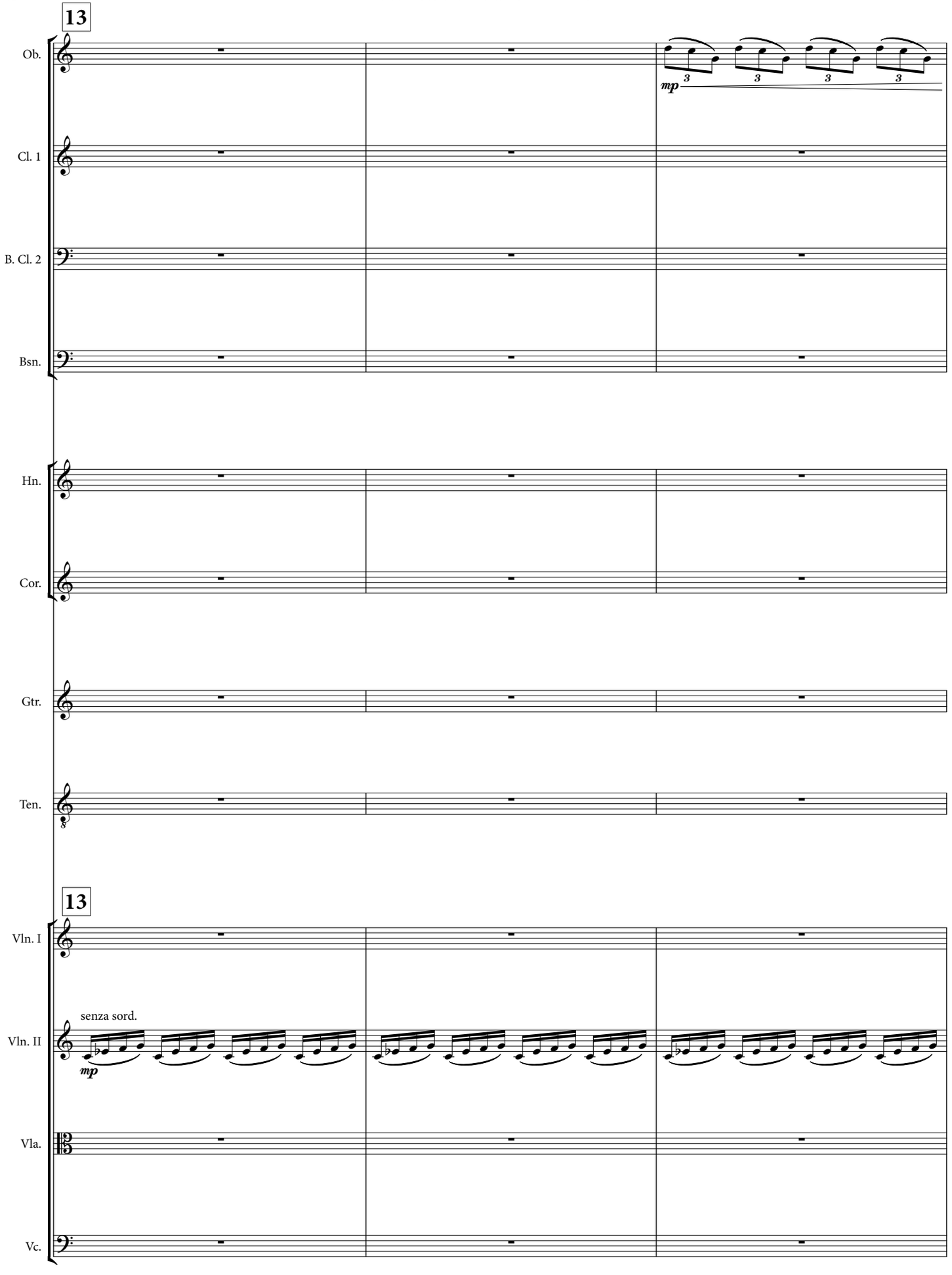
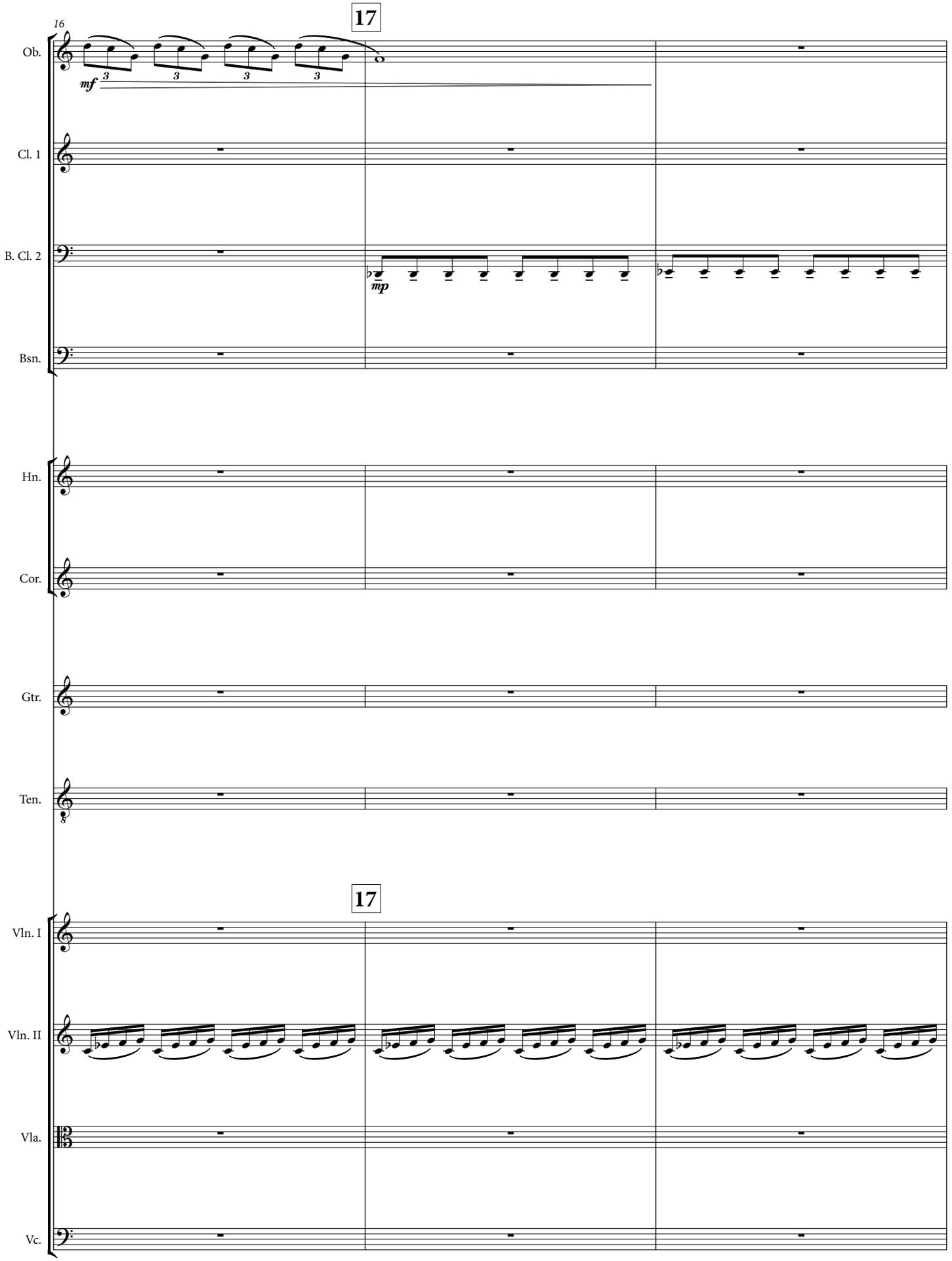
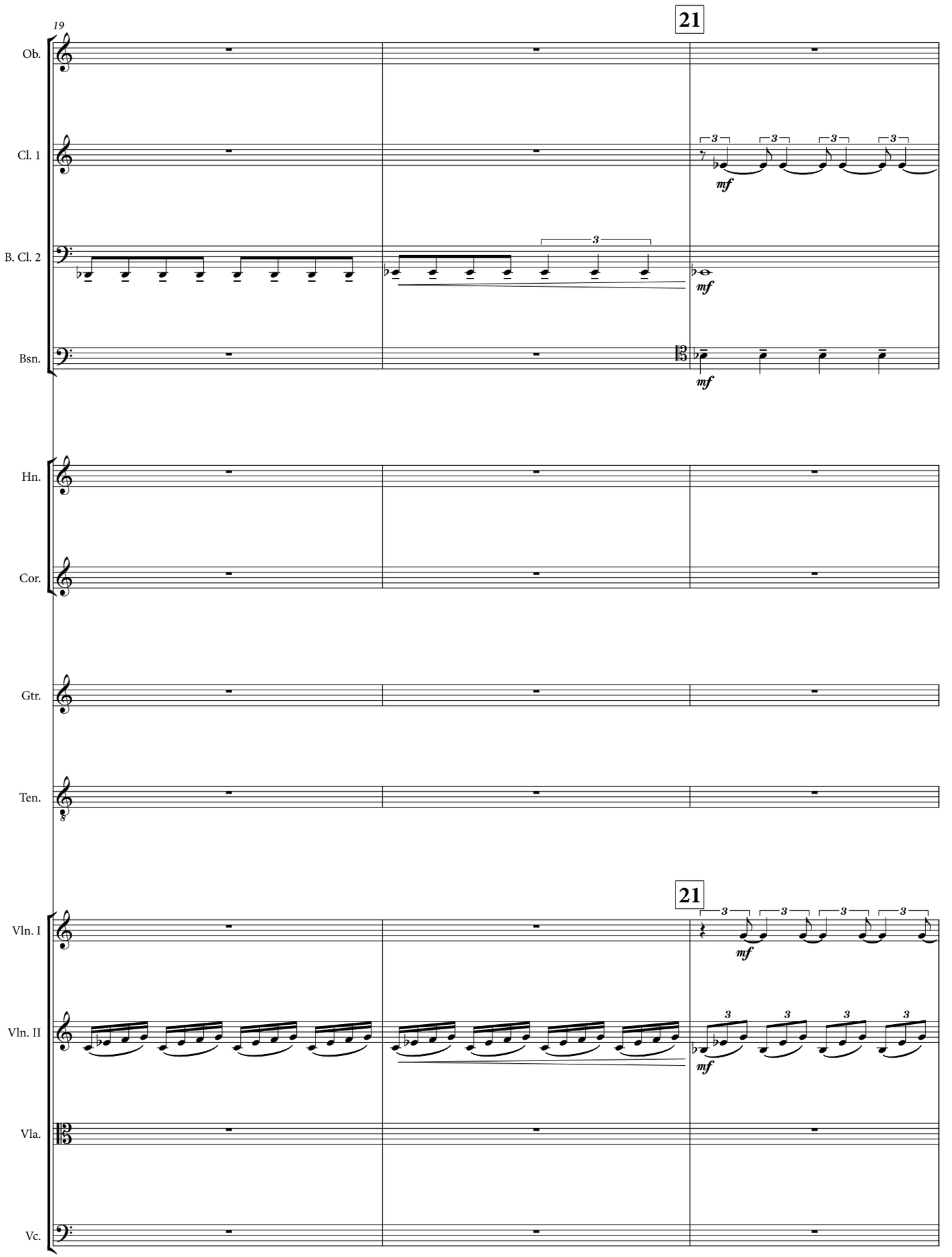
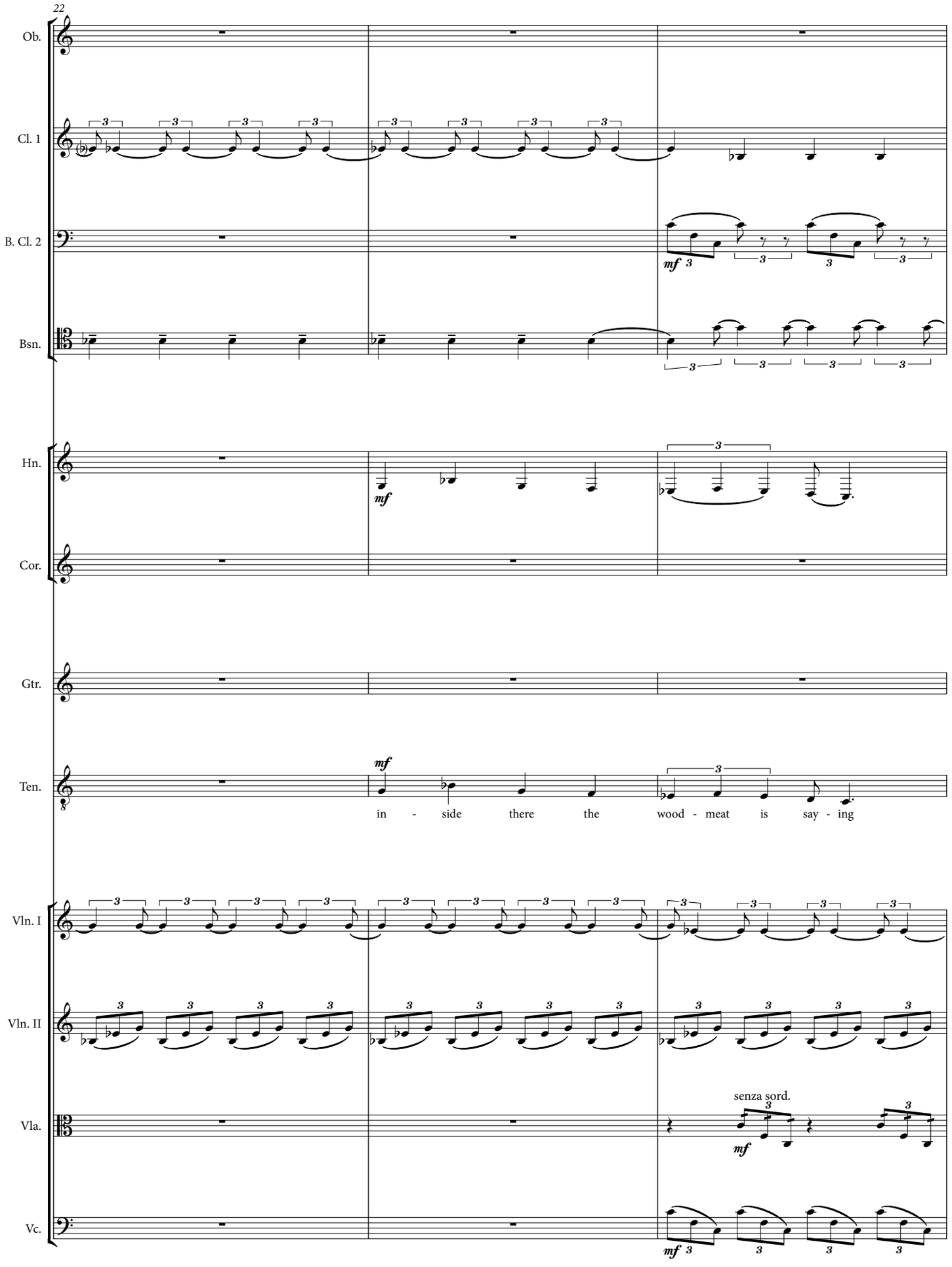

7
5
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
7
Vln. I
Vln. II
Vla.
Vc.

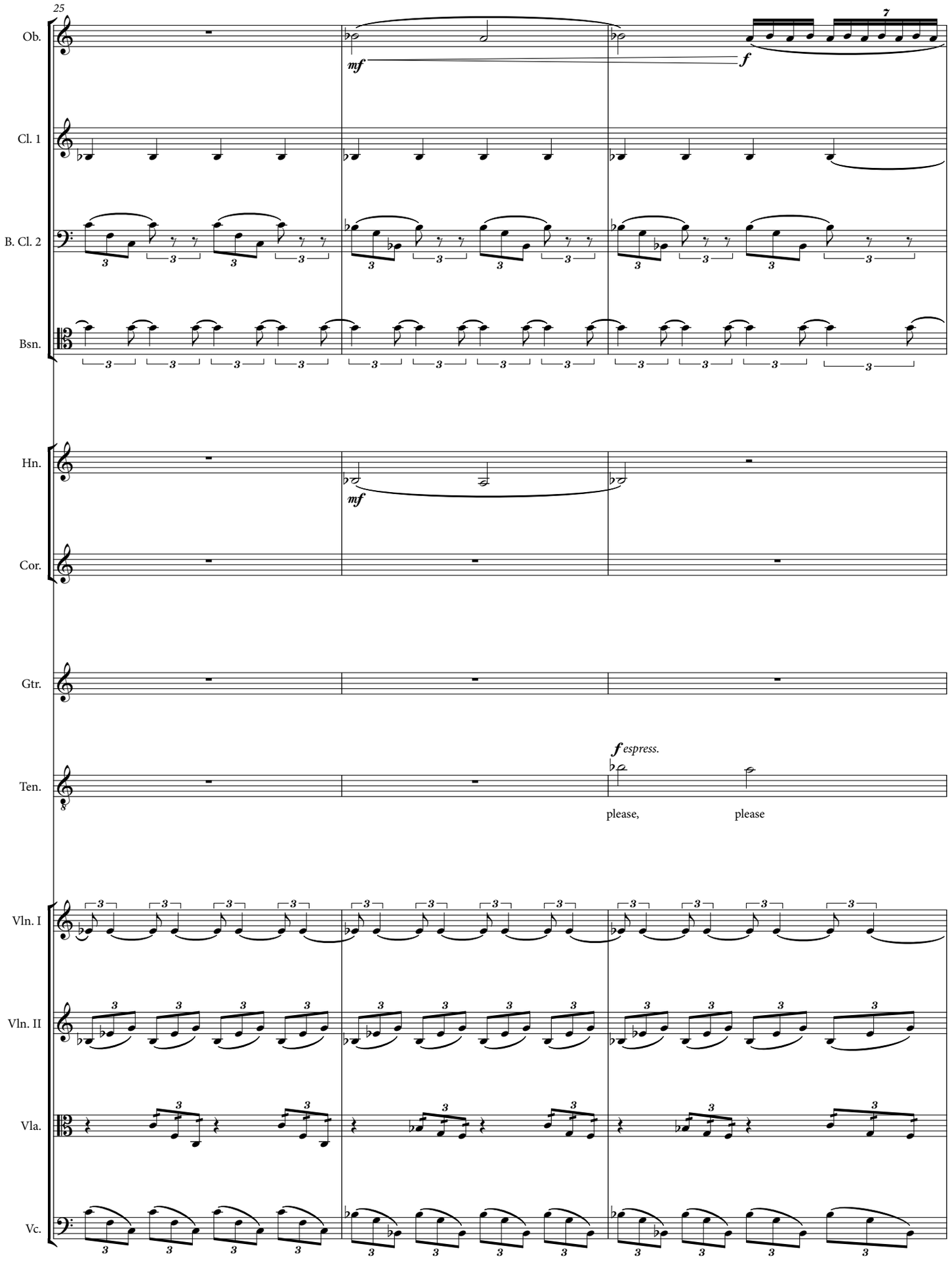

9
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
8
Vln. I
Vln. II
Vla.
Vc.
mp

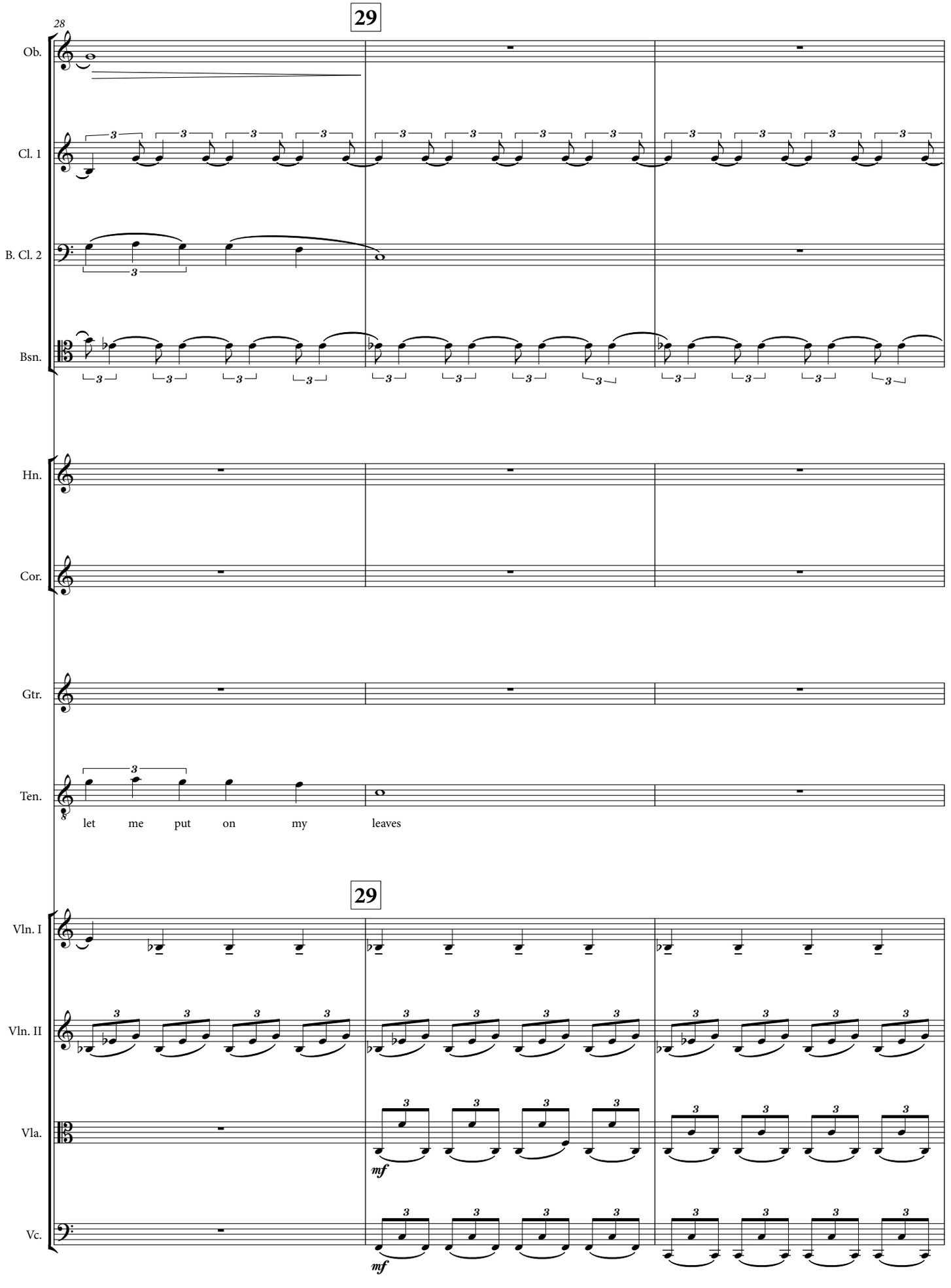

13
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
13
Vln. I
senza sord.
Vln. II
Vla.
Vc.

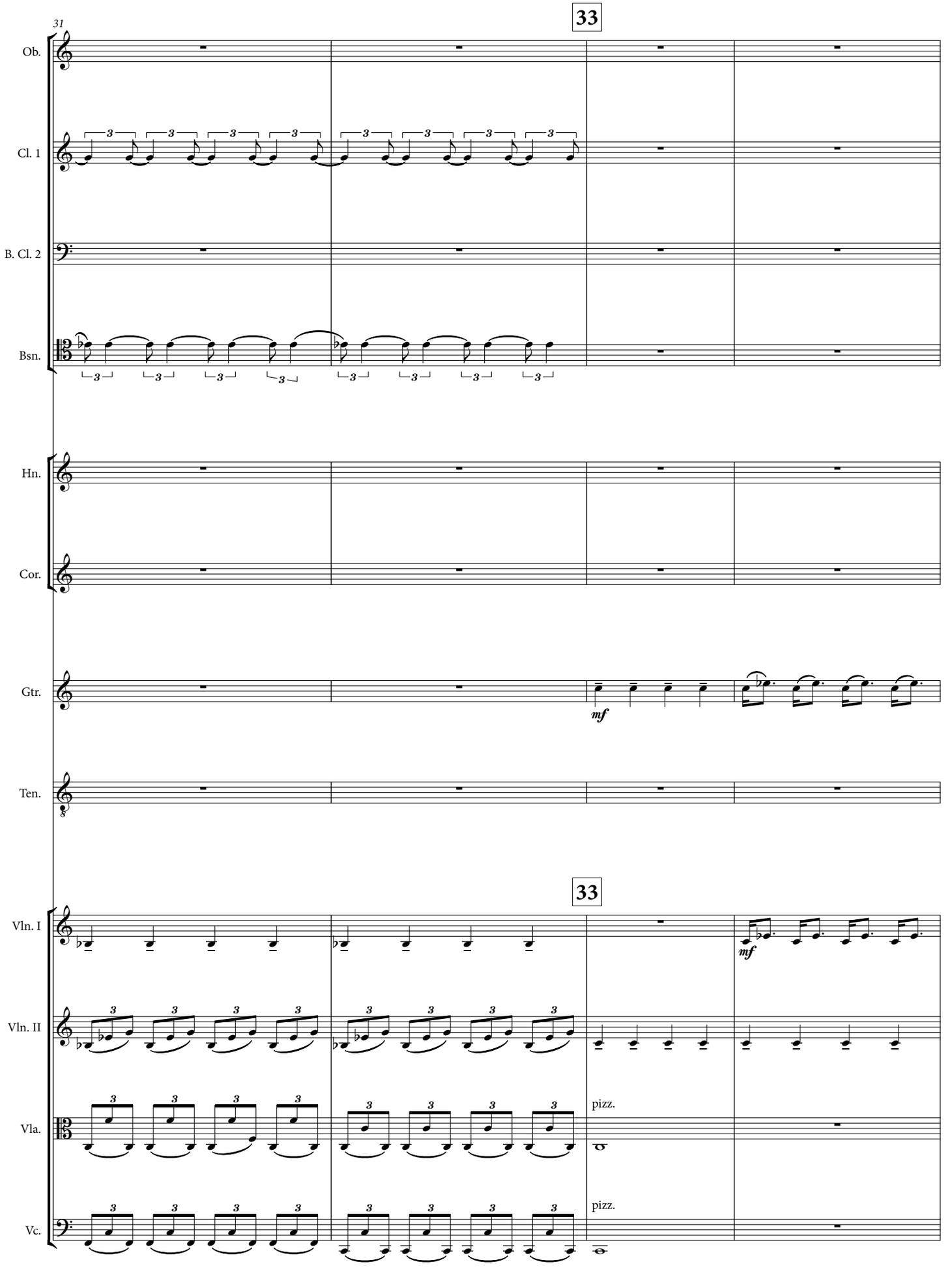

16
17
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
17
Vln. I
Vln. II
Vla.
Vc.
mf
mp

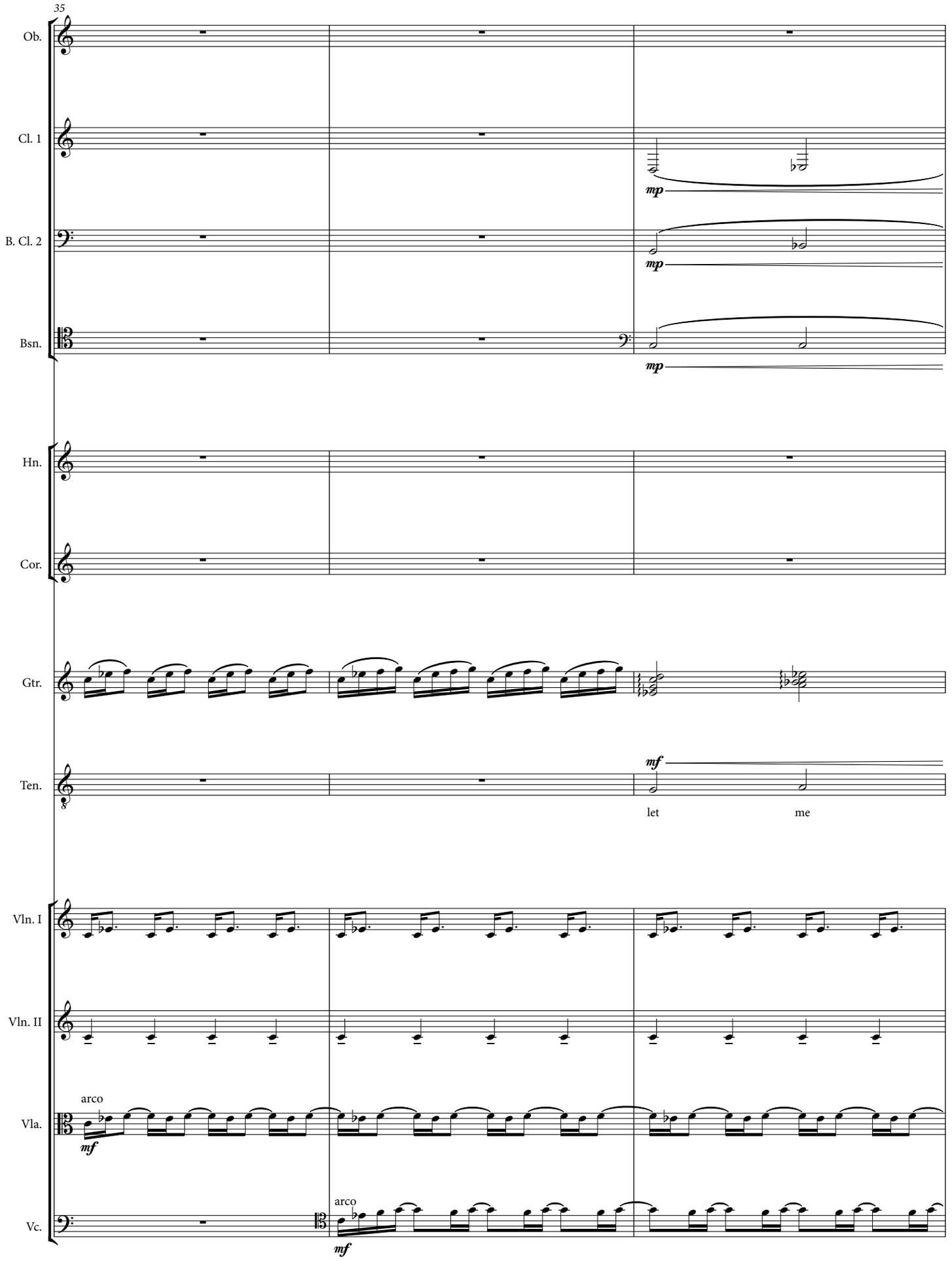

19
21
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
21
Vln. I
Vln. II
Vla.
Vc.
mf

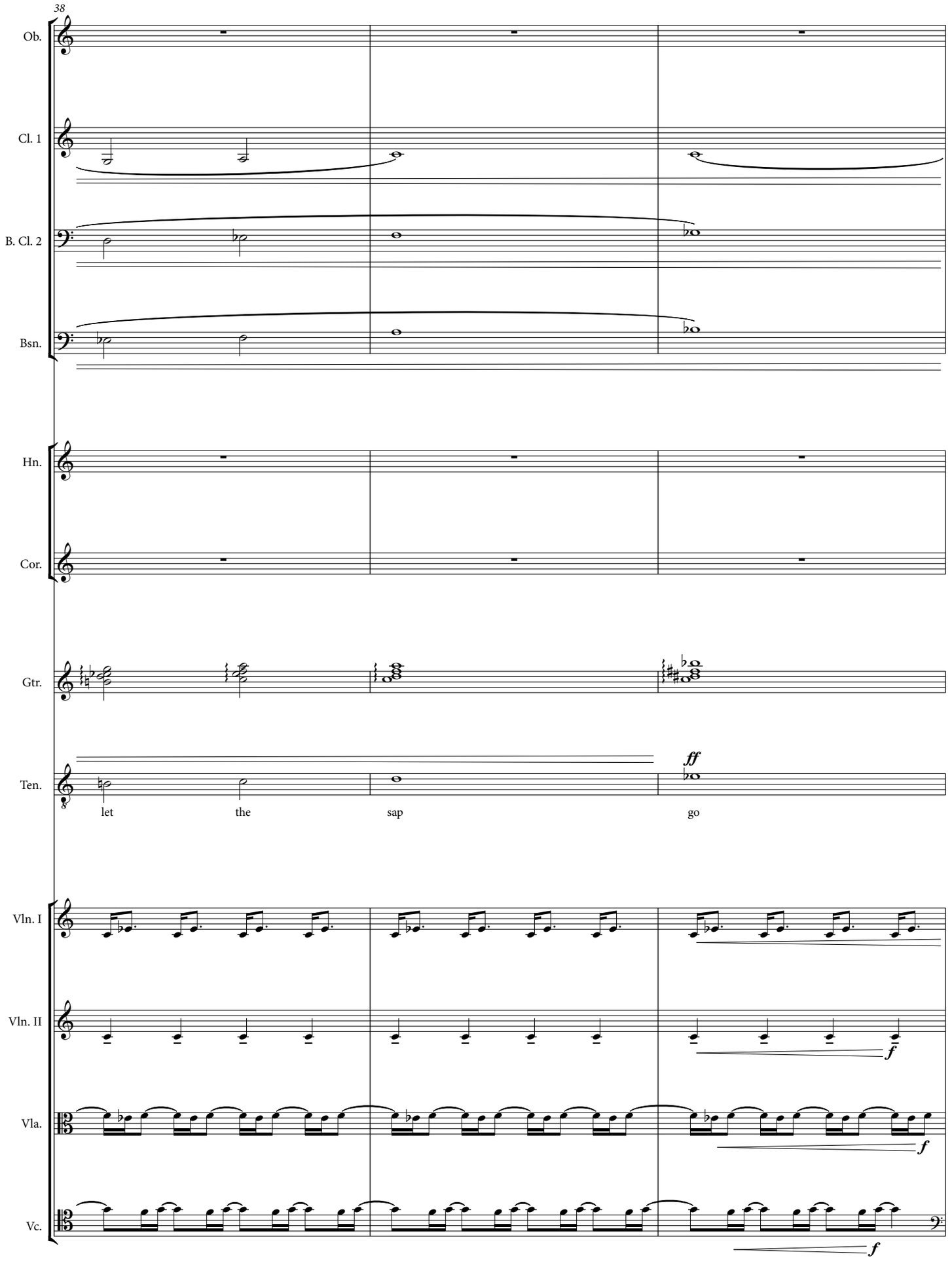

22
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
mf
in - side there the wood - meat is say - ing
Vln. I
Vln. II
Vla.
senza sord.
Vc.

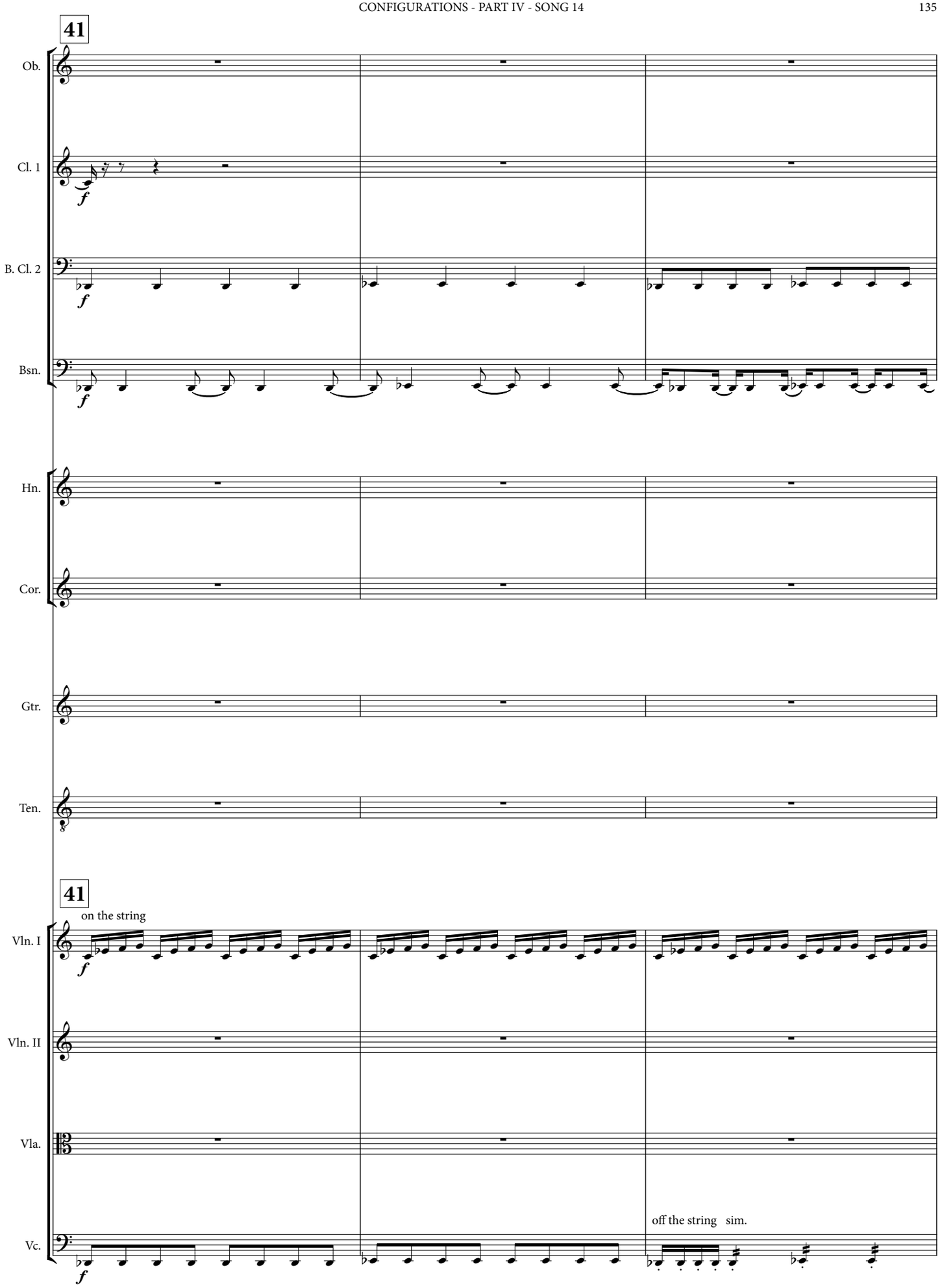

25
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
Vln. I
Vln. II
Vla.
Vc.
mf
f
7
mf
f espress.
please,
please

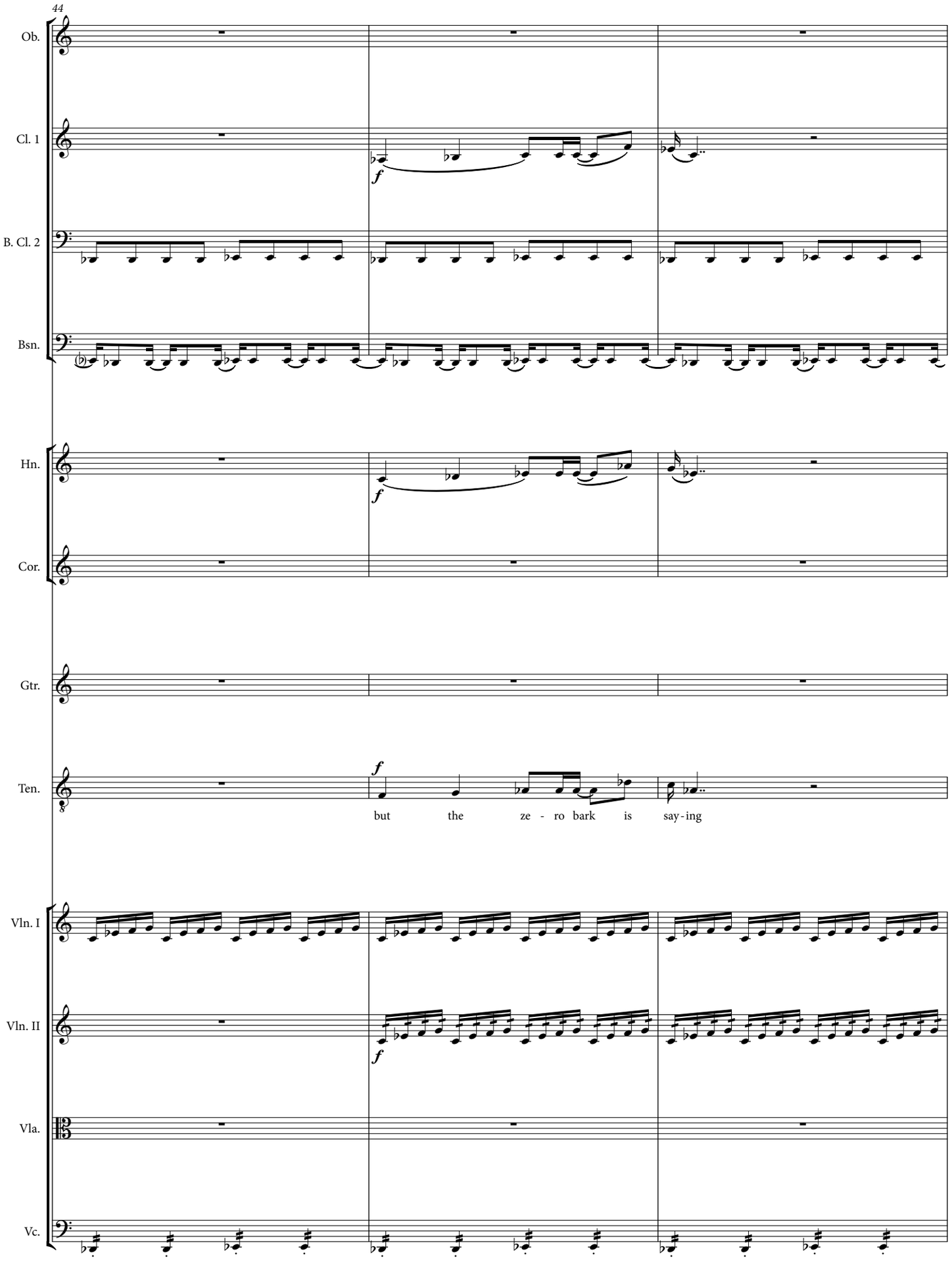

29
28
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
let me put on my leaves
29
Vln. I
Vln. II
Vla.
Vc.
mf
mf

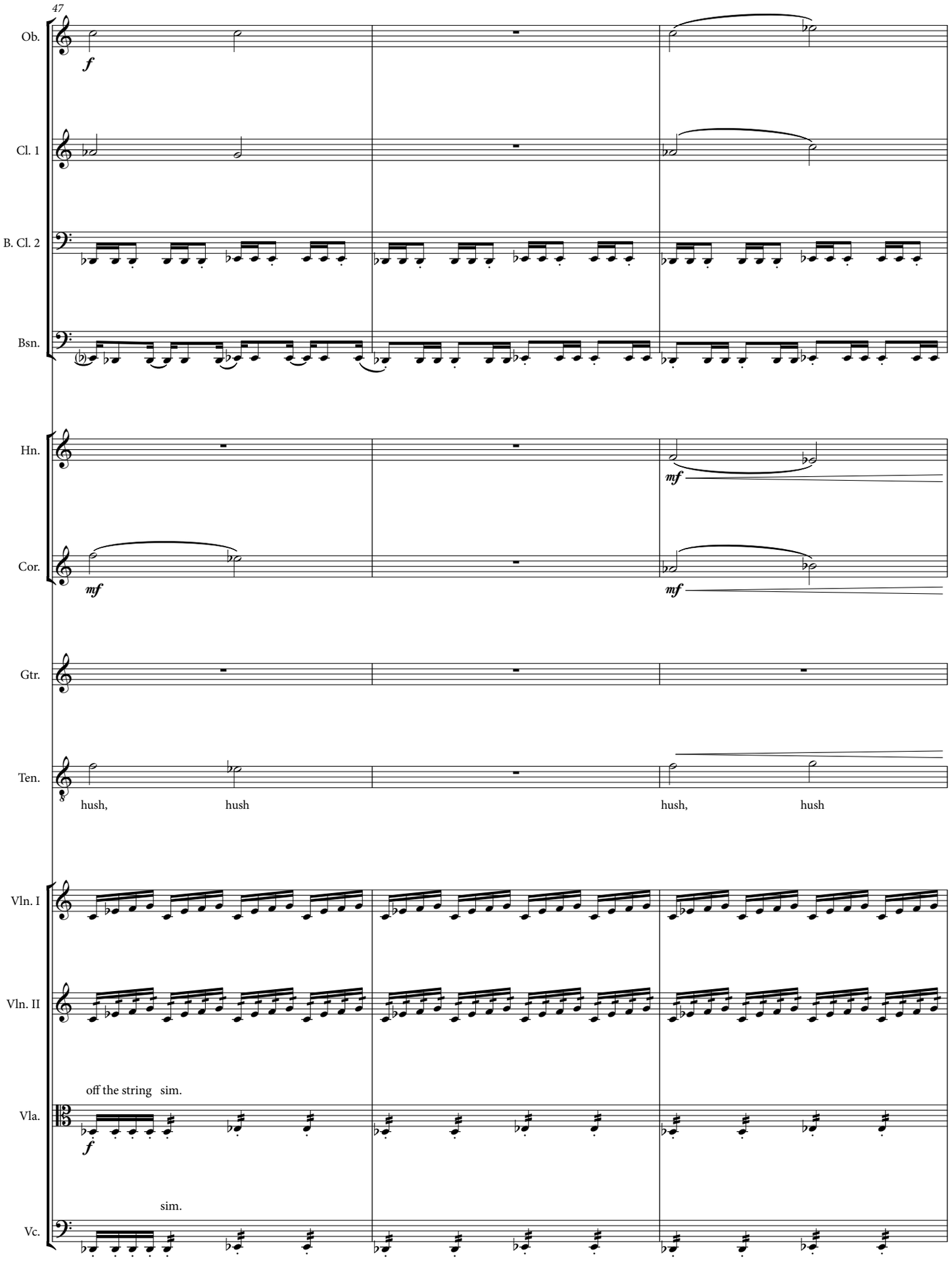

33
31
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
mf
Ten.
8
33
Vln. I
mf
Vln. II
Vla.
pizz.
Vc.
pizz.

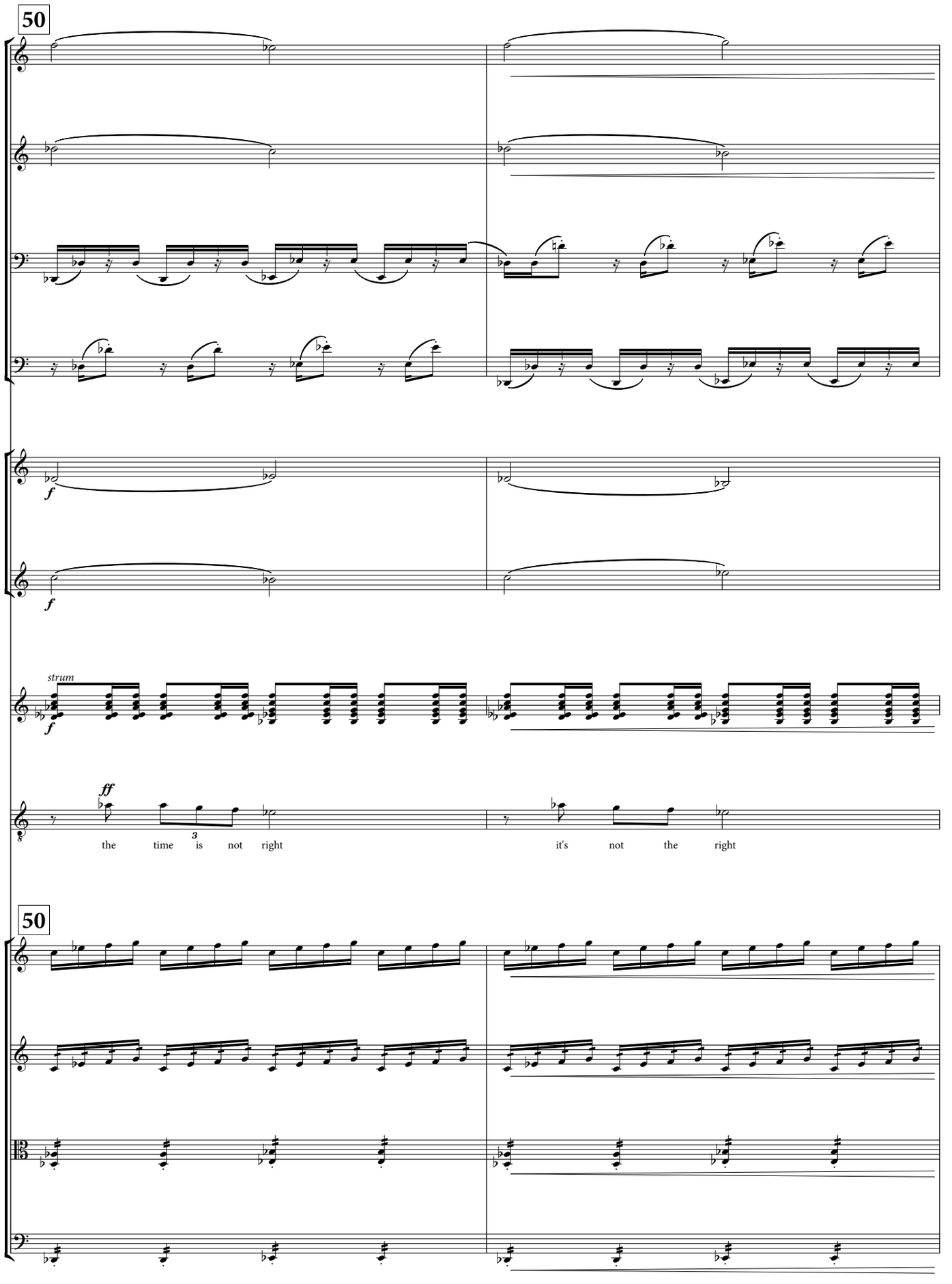

35
Ob.
Cl. 1
mp
B. Cl. 2
mp
Bsn.
mp
Hn.
Cor.
Gtr.
Ten.
mf
let
me
Vln. I
Vln. II
Vla.
arco
mf
Vc.
arco
mf

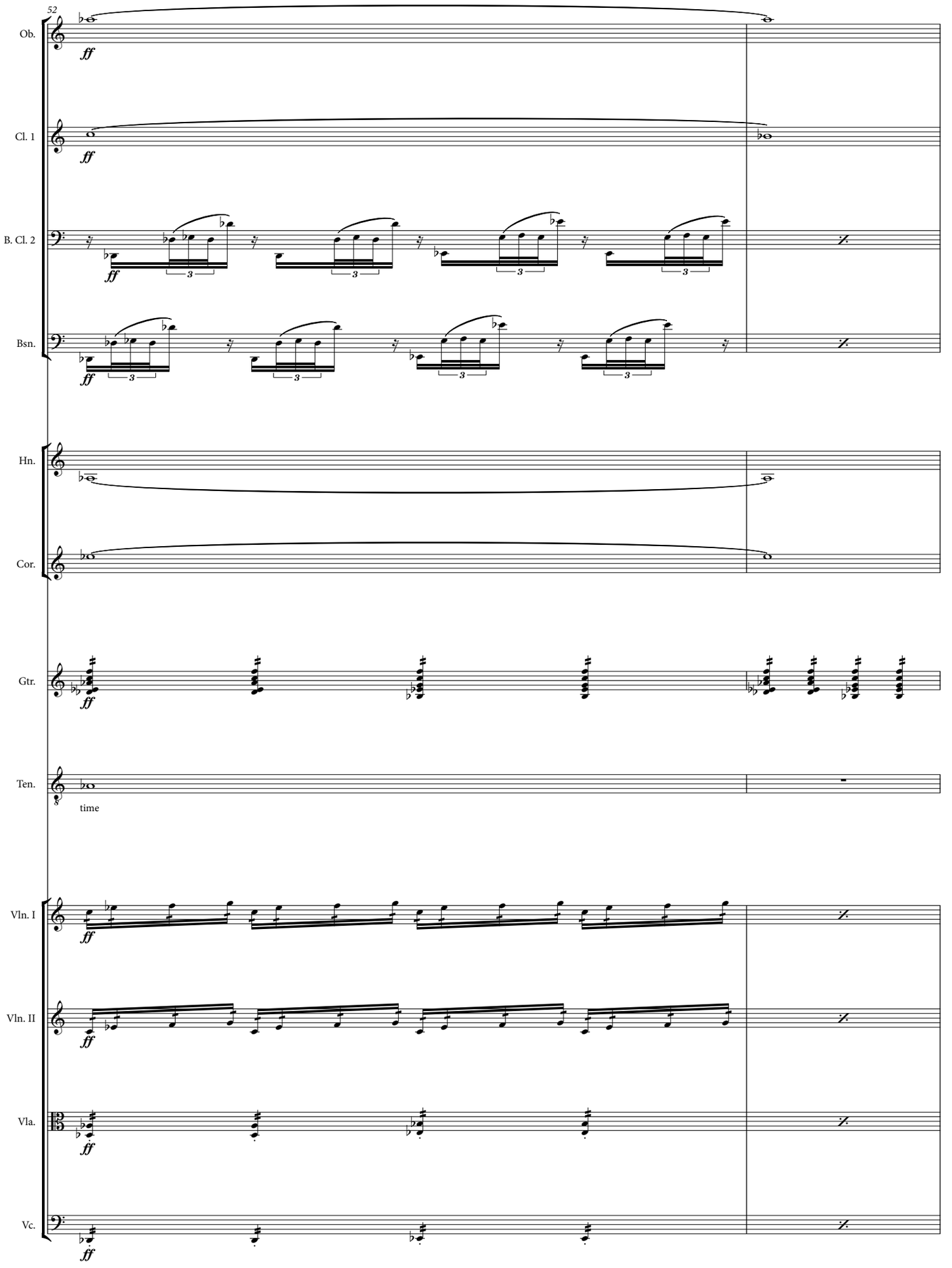

38
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
let
the
sap
go
ff
Vln. I
Vln. II
Vla.
Vc.
f
f
f

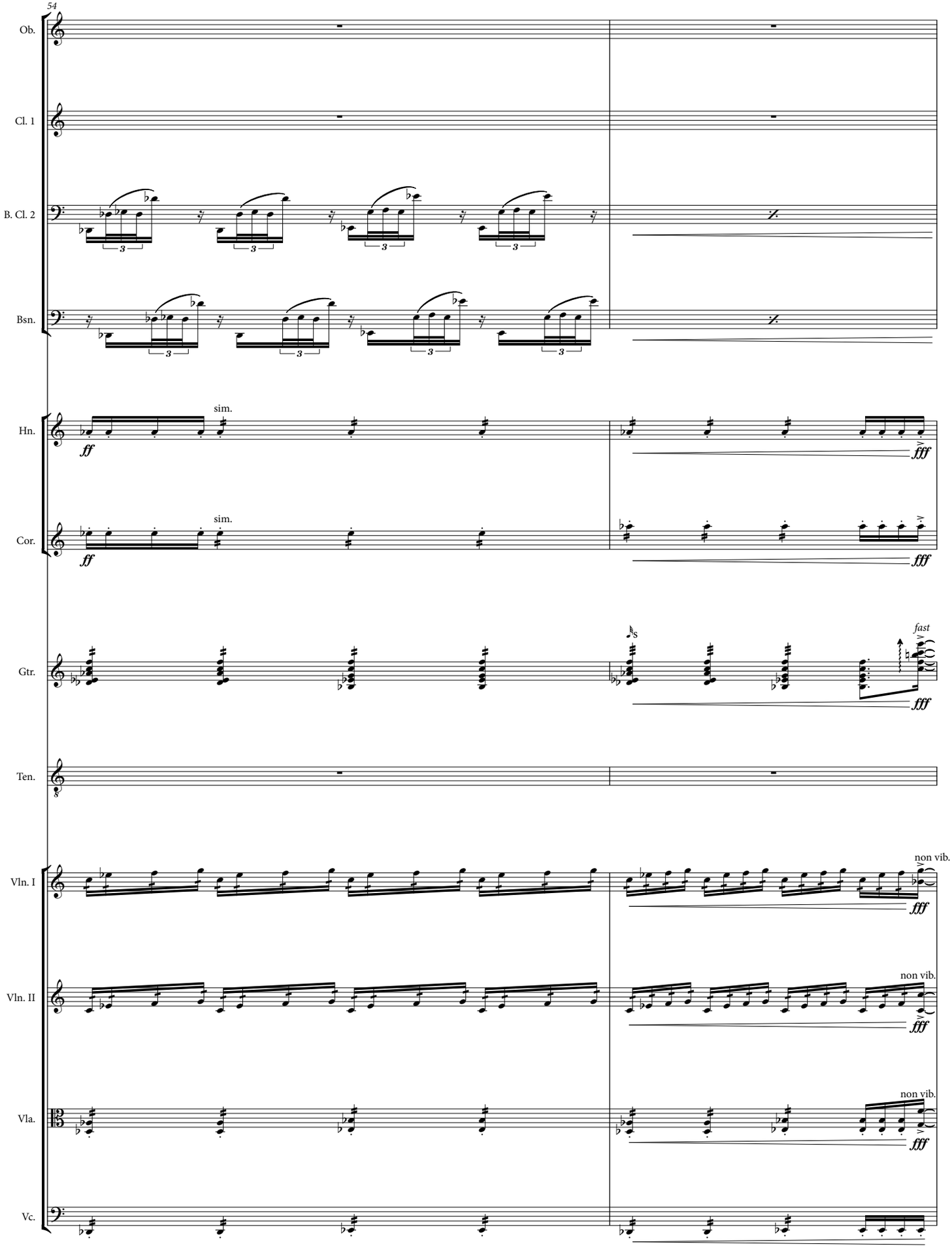

41
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
41
on the string
Vln. I
Vln. II
Vla.
off the string sim.
Vc.

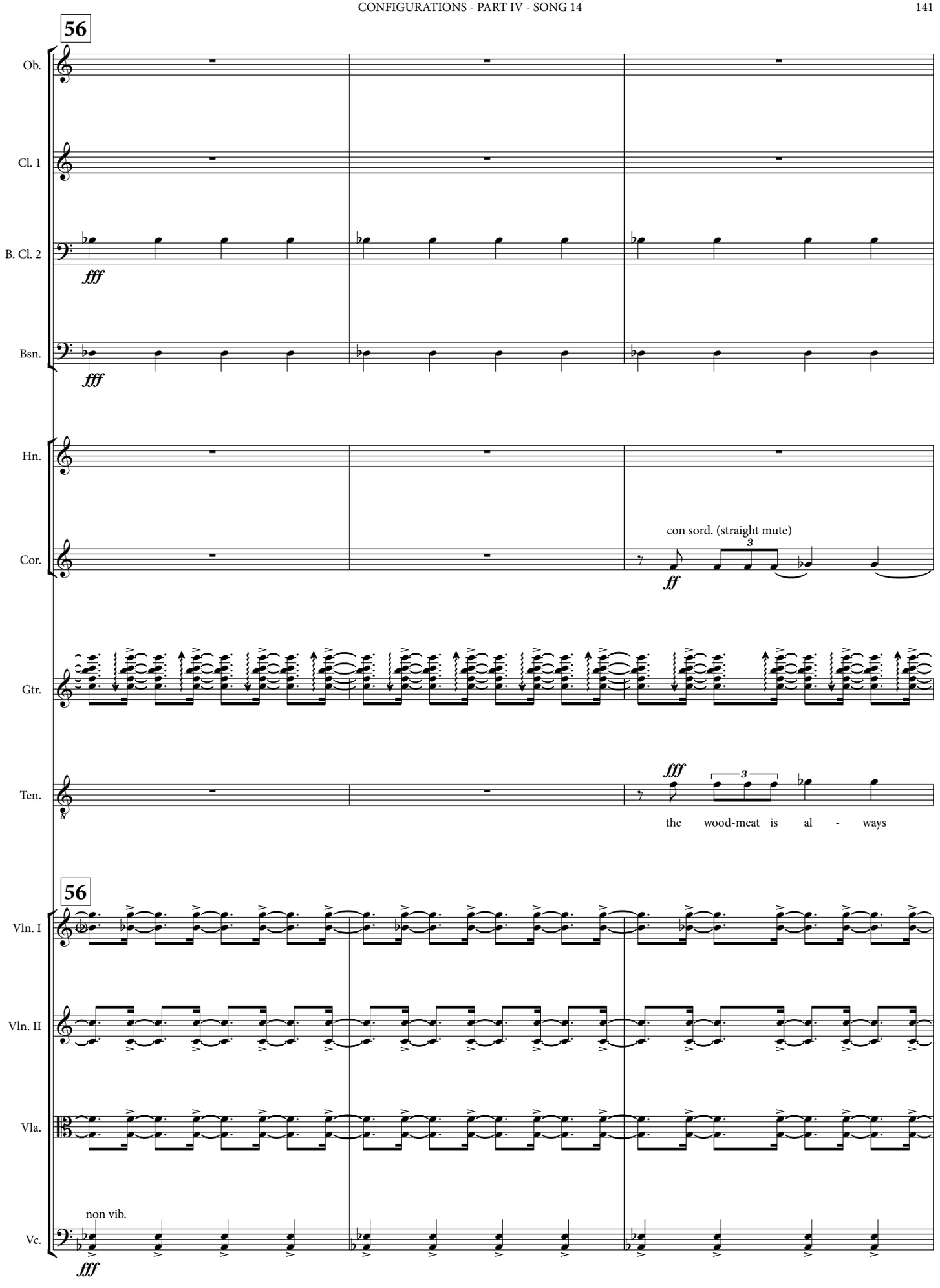

44
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
but the ze - ro bark is say-ing
Vln. I
Vln. II
Vla.
Vc.

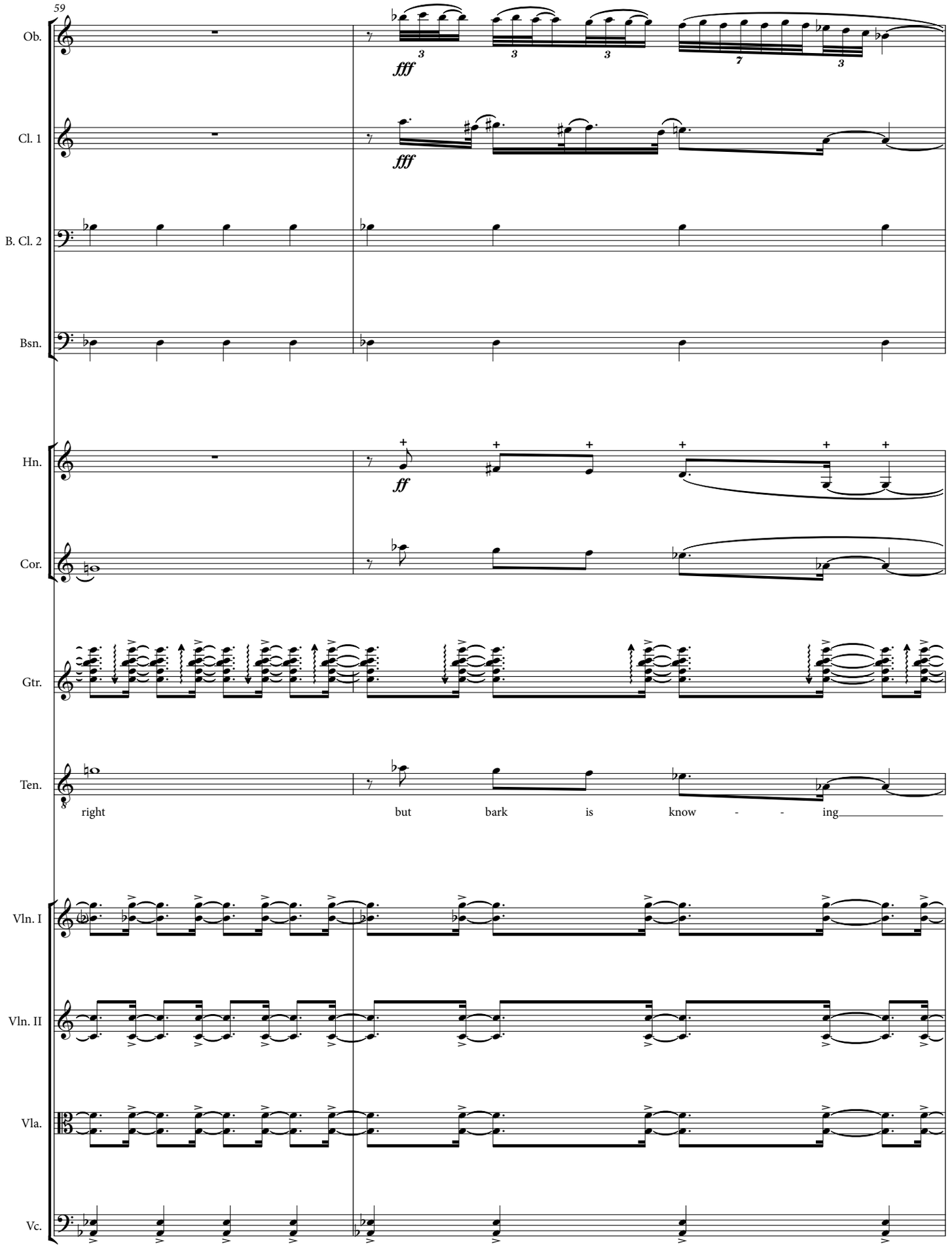

47
Ob.
f
Cl. 1
B. Cl. 2
Bsn.
Hn.
mf
Cor.
mf
mf
Gtr.
Ten.
hush,
hush
hush,
hush
Vln. I
Vln. II
off the string sim.
Vla.
f
sim.
Vc.

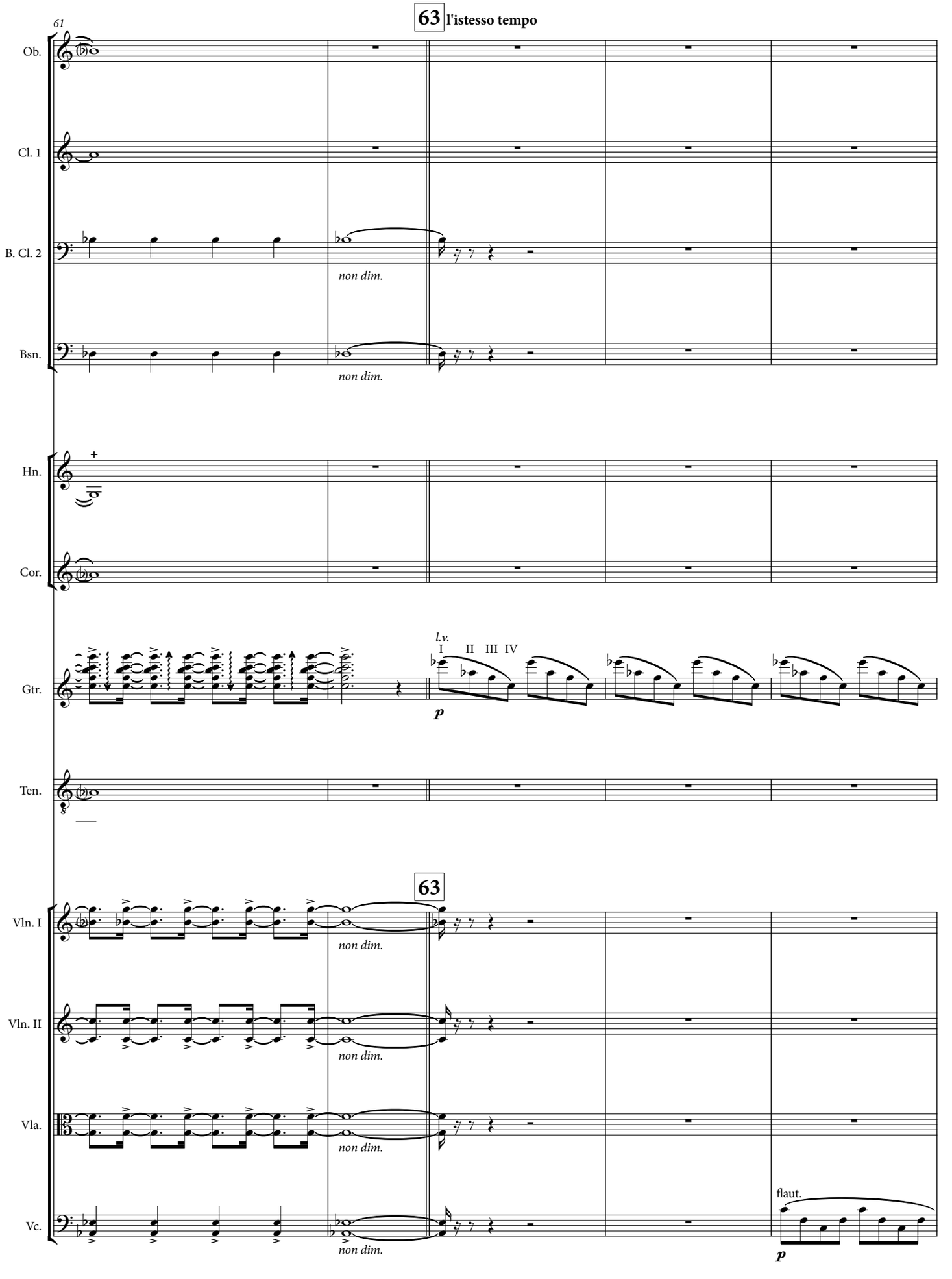

50
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
f
Cor.
f
strum
Gtr.
f
ff
Ten.
3
the time is not right
it's not the right
50
Vln. I
Vln. II
Vla.
Vc.

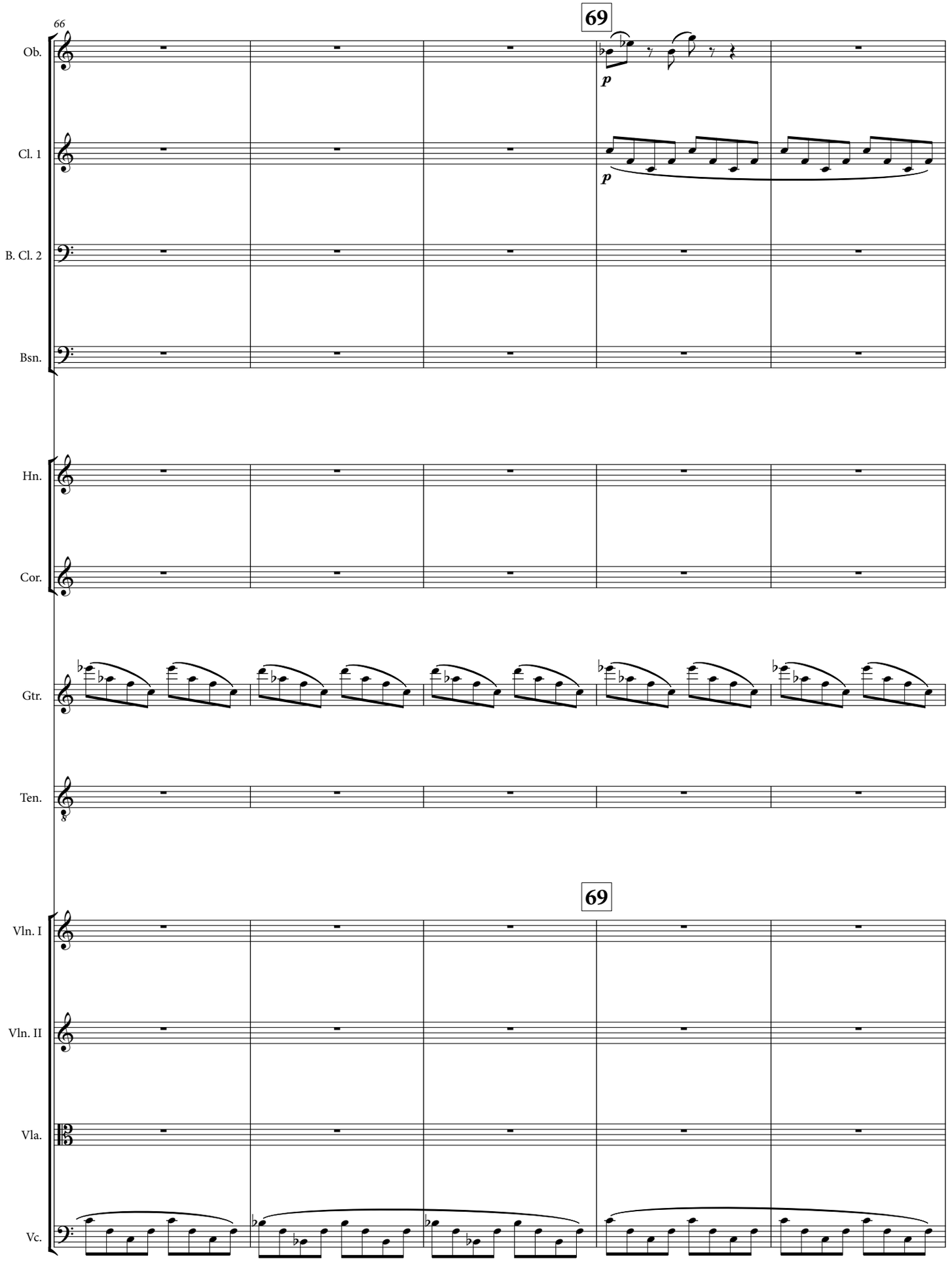

52
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
time
Vln. I
Vln. II
Vla.
Vc.
ff

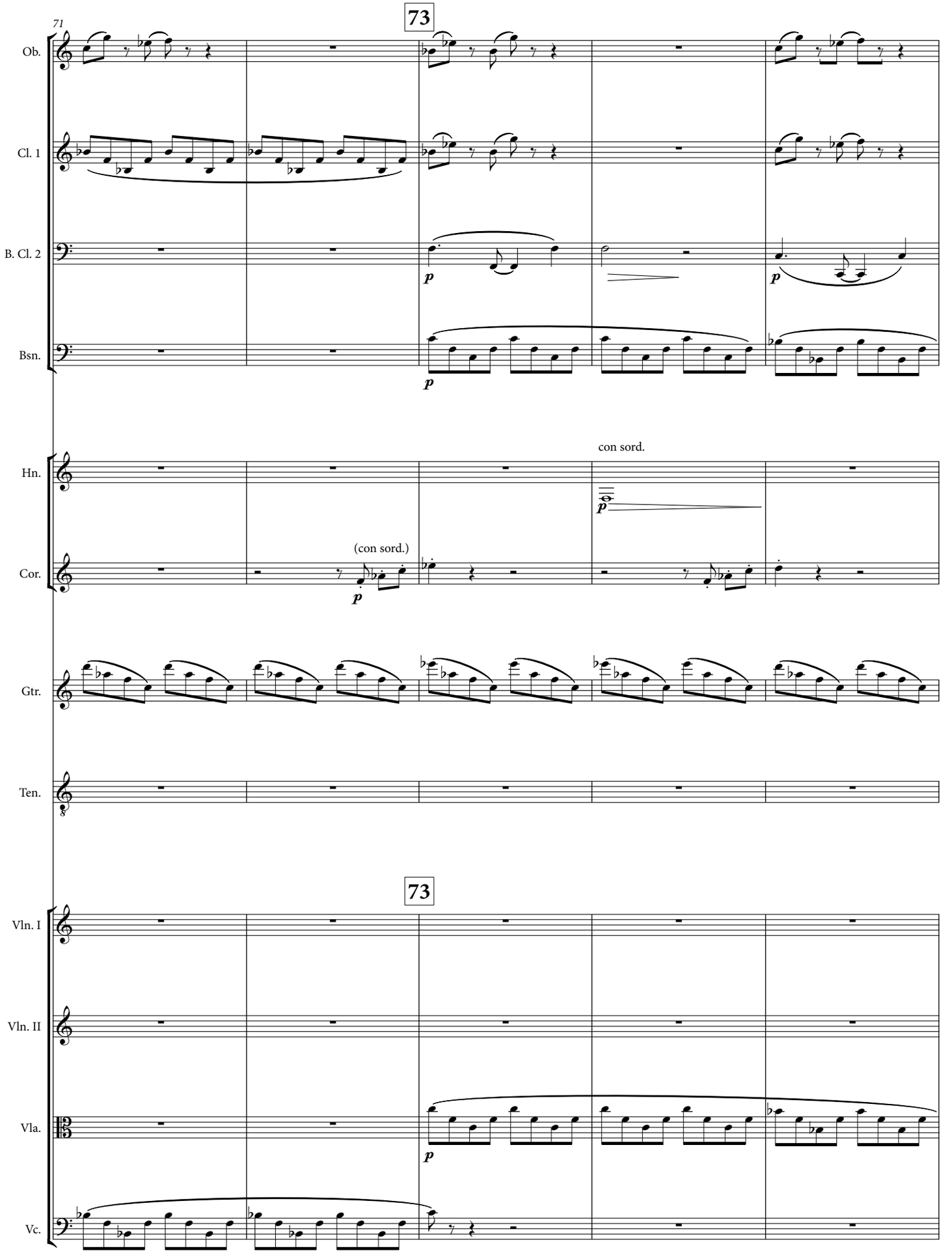

54
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
sim.
ff
fff
Cor.
sim.
ff
fff
Gtr.
fast
fff
Ten.
Vln. I
non vib.
fff
Vln. II
non vib.
fff
Vla.
non vib.
fff
Vc.

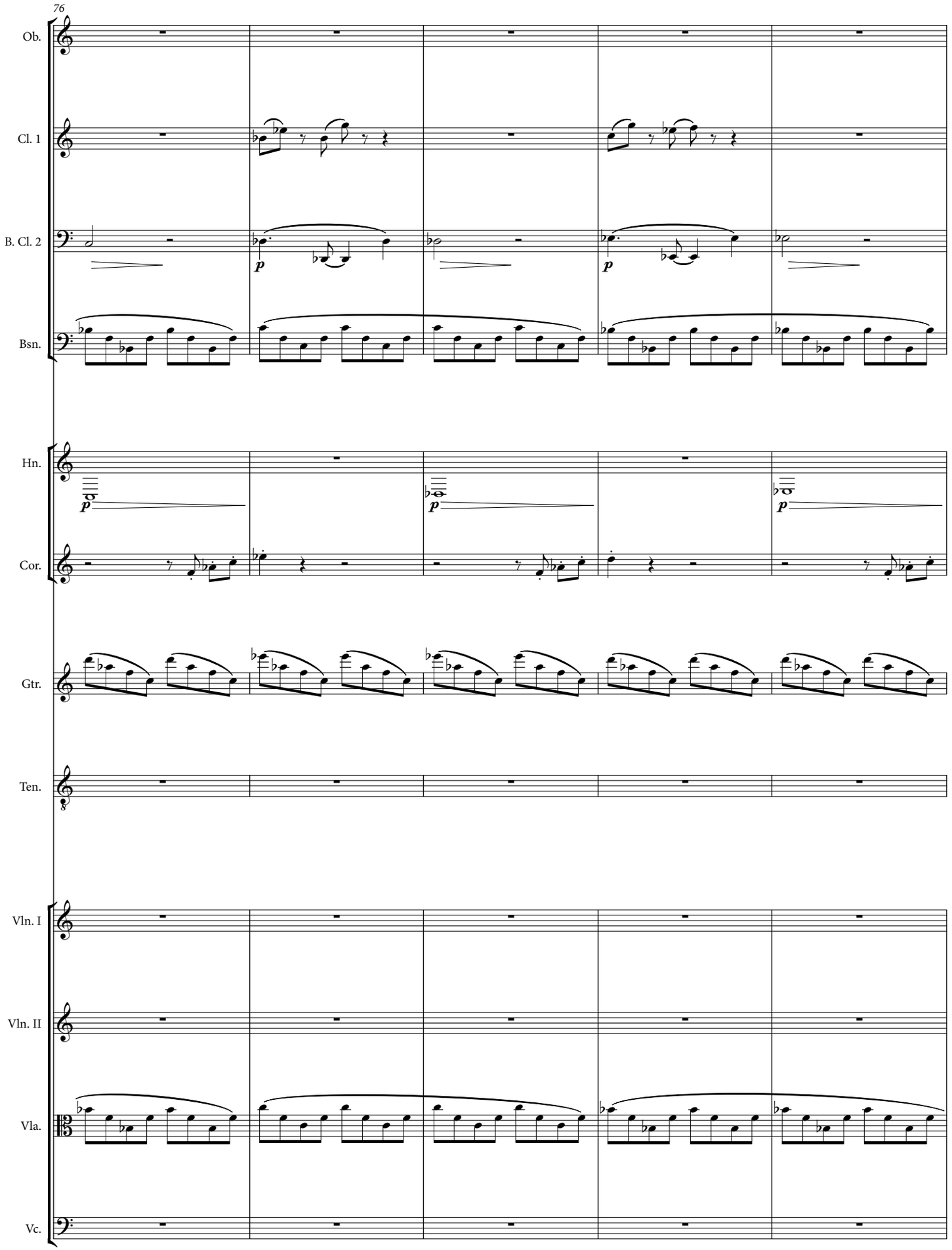

56
Ob.
Cl. 1
B. Cl. 2
fff
Bsn.
fff
Hn.
Cor.
con sord. (straight mute)
3
ff
Gtr.
Ten.
fff
3
the wood-meat is al - ways
56
Vln. I
Vln. II
Vla.
non vib.
Vc.
fff

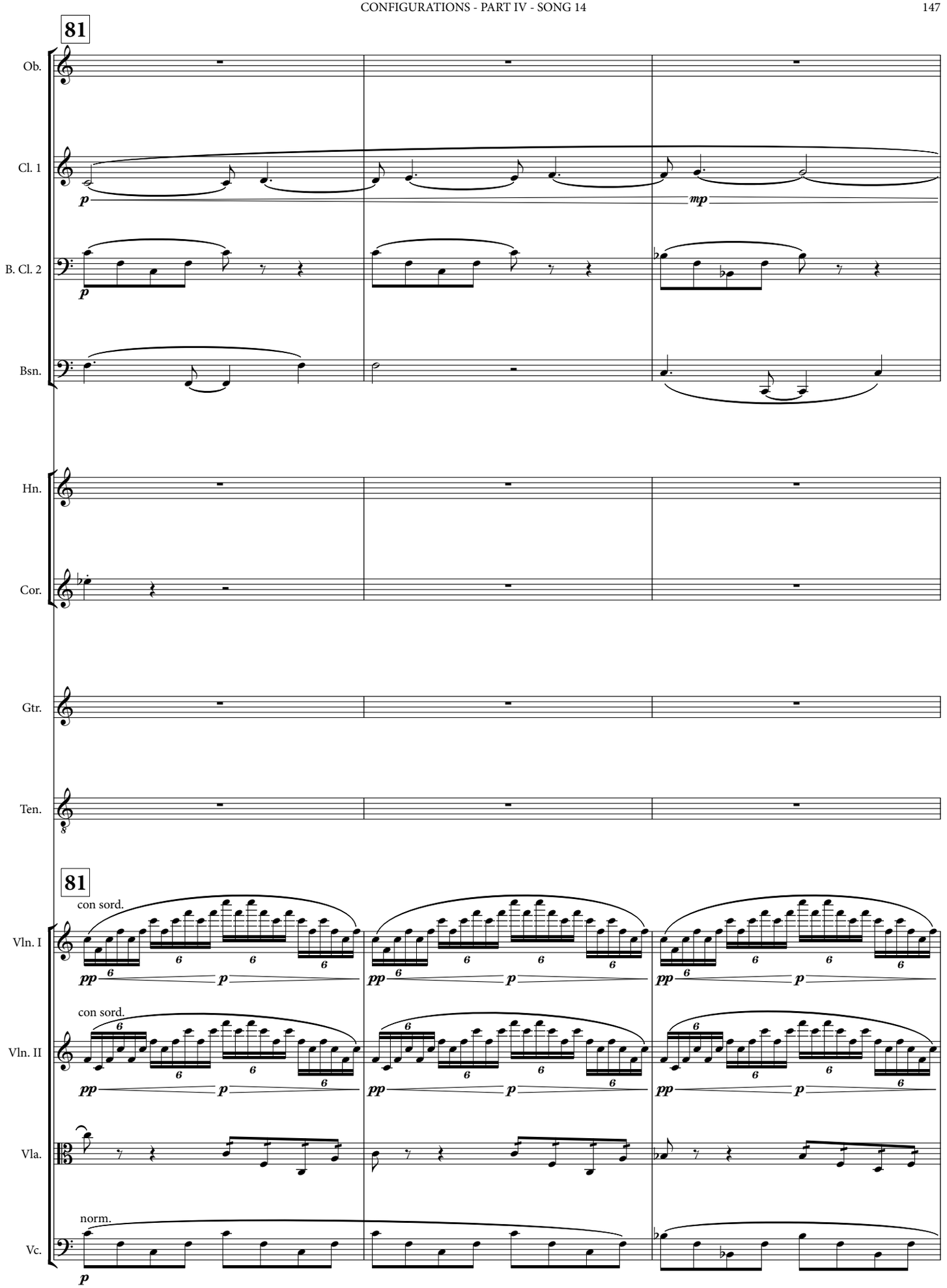

59
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
fff
fff
ff
right
but
bark
is
know - - ing
Vln. I
Vln. II
Vla.
Vc.

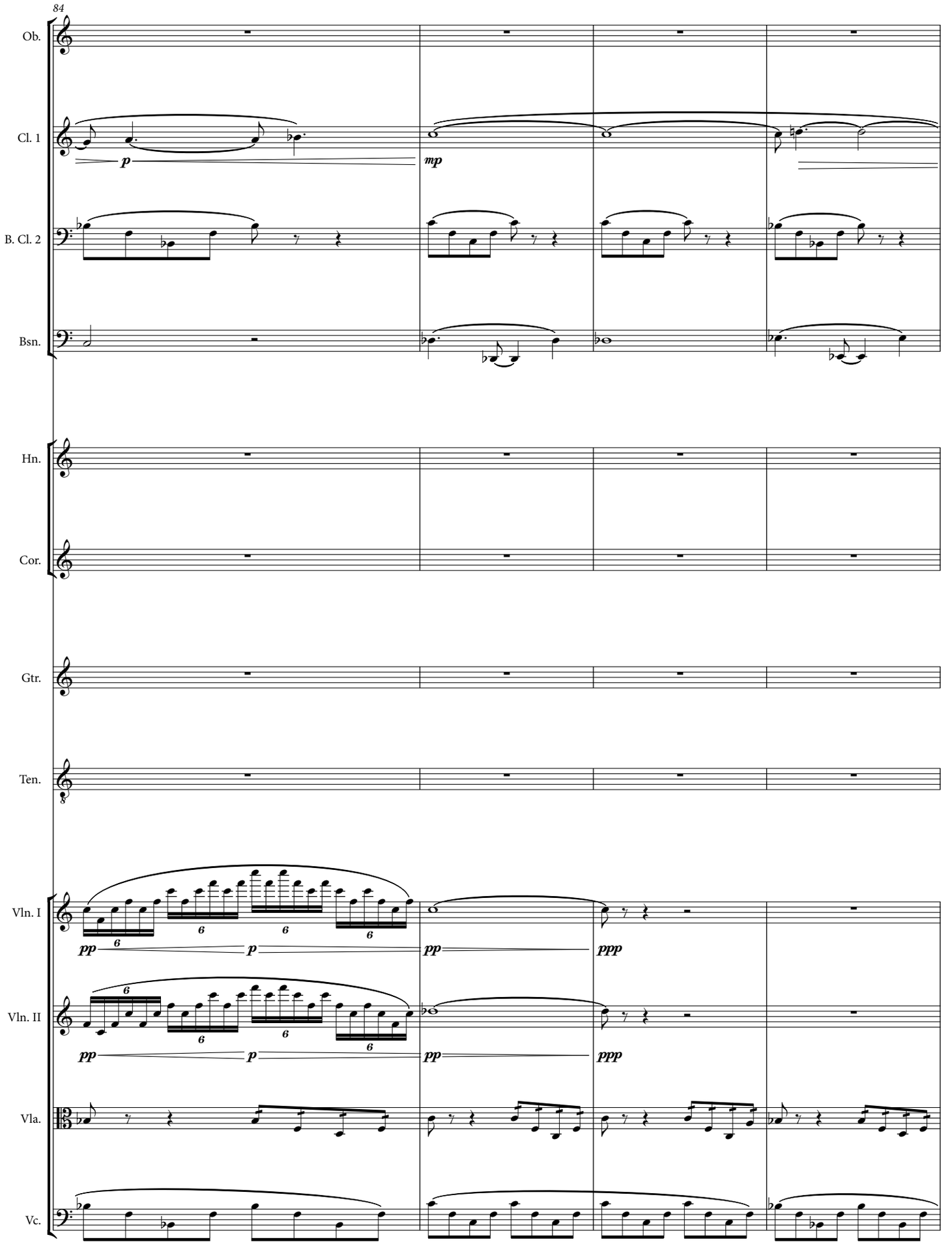

63 l'istesso tempo
61
Ob.
Cl. 1
B. Cl. 2
non dim.
Bsn.
non dim.
Hn.
Cor.
Gtr.
l.v.
I II III IV
p
Ten.
63
Vln. I
non dim.
Vln. II
non dim.
Vla.
non dim.
Vc.
non dim.
flaut.
p

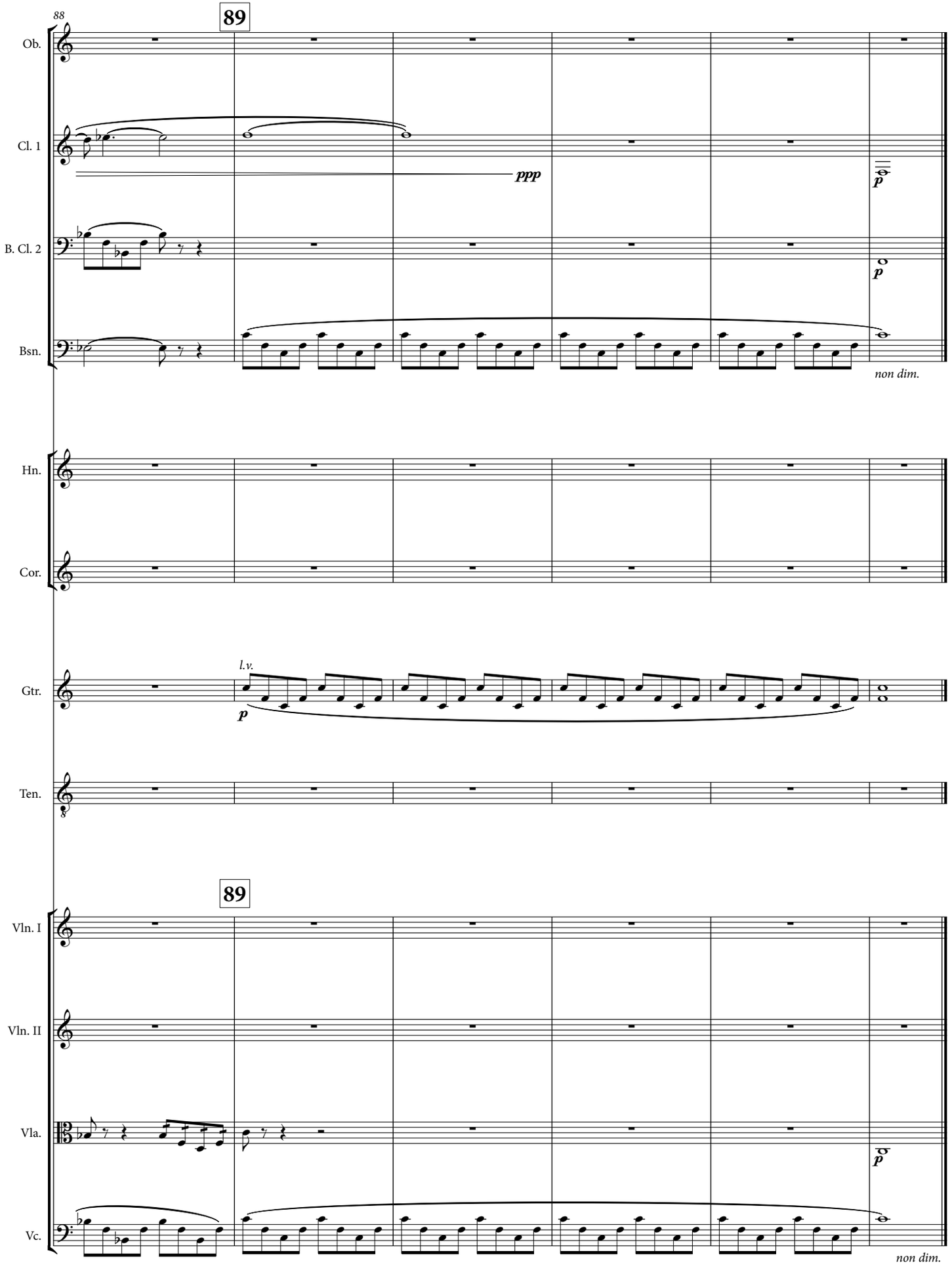

66
69
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
69
Vln. I
Vln. II
Vla.
Vc.
p
p


71
73
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
con sord.
(con sord.)
73
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


81
Ob.
Cl. 1
B. Cl. 2
Bsn.
Hn.
Cor.
Gtr.
Ten.
81
con sord.
Vln. I
con sord.
Vln. II
Vla.
norm.
Vc.


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.
8
89
Vln. I
Vln. II
Vla.
p
Vc.
non dim.