



MERTON SONGS

- I. Philosophers
- II. Dirge for the World
- III. Two British Airmen
- IV. Poem (Here is the Man)
- V. Poem (Light Plays)
- VI. The City's Spring
- VIII. La Comparsa en Oriente
- X. Hymn to Commerce
- XII. Hymn of Not Much Praise
- XIV. Nombri! Walketh on the Loam
- XVI. Sacred Heart II

Voice and Keyboard
Words by Thomas Merton
Music by Mark Alburger
Op. 30 (1986)

- VII. Dirge for the City
- IX. The Strife Between
- XI. From the Second
- XIII. Tower of Babel
- XV. Lent (A Fragment)

NEW MUSIC

MARK ALBURGER

MERTON SONGS, OP. 30 (September 2, 1986)

For Voice and Keyboard

Texts by Thomas Merton

I. The Philosophers

II. Dirge for the World Joyce Died In

III. Two British Airmen

IV. Poem (Here Is the Man)

V. Poem (Light Plays)

VI. The City's Spring

VII. Dirge for the City of Miami

VIII. La Comparsa en Oriente

IX. The Strife Between the Poet and Ambition

X. Hymn to Commerce

XI. From the Second Chapter of a Verse History
of the World (Minotaur)

XII. Hymn of Not Much Praise for New York City

XIII. Tower of Babel (The Political Speech)

XIV. Nombriil Walketh on the Loam

XV. Lent (A Fragment)

XVI. Sacred Heart II (A Fragment)

A syncretist theology enlightened by Sting's *Synchronicity*, Gustav Mahler's *Symphony No. 1*, Benjamin Britten's *War Requiem*, generic beguine / minimalism / punk, Lionel Bart's *Oliver!*, Morton Stevens's *Hawaii 5-0*, Arnold Schoenberg's *Six Little Piano Pieces*, Leonard Bernstein's *Candide*, the Ancient Greek *First Delphic Hymn*, Edgar Varese's *Ionisation*, Guillaume de Machaut's *My End Is My Beginning*, George Crumb's *Madrigals, Book IV*, Alan Hovhaness's *Out of the Depths*, and J.S. Bach's *O Sacred Head Now Wounded*.

MERTON SONGS

THOMAS MERTON

MARK ALBURGER
OPUS 30 (1986)

I. THE PHILOSOPHERS

$\text{♩} = 240$
mp

As I was sleep - ing I was sleep - ing in the park,
In - to the tun - nels to the tun - nels of my ears,
As I lay dream - ing I lay dream - ing in the earth,

Bu - ried in the earth Wait - ing for the Ea - ster rain
A - nae - sthe - tic voices'came two man - drakes dis - cus - sing life
fold - ed in my future'leaves rest was bro - ken by man - drakes

To — drench me in their mirth And — crown my seed — time Truth — and — Beau - ty

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11

in the o - ther room _____ "Bo - dy is truth, truth bo - dy.

14

Fat is all We grow on earth or _____ all we breed to grow" "Beau - ty is troops,

17

troops beau - ty Dead is all We grow on earth, or _____ all we breed to grow."

20

3.

Bit - ter - .y _____ ar - gu - ing in _____ their _____ fro - zen graves.

II. DIRGE FOR THE WORLD JOYCE DIED IN

♩ = 60

p

Now ra - vel up the roots of work - man oak - trees and

pp

5

rack a part the knotted limbs of earth:

7

Ra - vish the king - doms of the breed - ing sun and

9

scan their ruins for a devil's birth:

11

Res - cue the u - sur - ers from the liv - ing sea:

13

Their dead love runs like life in copper wire

15

Their ner - vous - ness draws po - lar fire of me - tal

17

To blast the harvest of our pret - tiest year.

Doc - tors in their di - - - in
Nor lis - ten to the

fec - - - ted city
worms red work de - voir'them

Count the course their shi - - - ning
Curl'd where some tooth is

zo - - - diacs go - - -
plant - - - ed in the jaw

23

Suf - fer no drug to slack his idiot eye - string Re

25

cei - ving dumb to prayer the a - ce - tic blade

27

Sent to stab out and blind that vo - lun - teer

29

Proud spy in the cursing kingdom of the dead

III. TWO BRITISH AIRMEN

♩ = 120

Long buried an - cient men at
We knew bat - tle when it was a cur - i - ous clause in

And.

3

arms
Taci - tus

And.

5

Be - neath beech trees and the
But were not a - ble to con - stitue

And.

7

farms
our graves

And.

9

Sleep and syn - tax lock their
 were in this fo - rest too and bu - ried, ne - ver through to have

And.

11

glo - ry
 found

And.

13

In the old pa - ges of a
 such strange com - pa - nions un - der a

And.

15

sto - ry
 ground

And.

17

Bring his flag and wrap and lay him
Lo - wer and let the bu - gle's noise

Ad.

19

un - der a cross that shows no name
su - per - cede the Par - son's voice

Ad.

21

And in the same ground make his grave
Who va - lues at too cheap a rate

Ad.

23

As those long lost Ro - mans have (a) (ave)
These men as "ser - vants of their (ei) (eir) state" (a) (ate)

Ad.

25

Let him a speech - less ex - ile
 Lo - wer and let the bomb - er's

Leo.

27

be from
 noise

Leo.

29

Eng - land and his
 Su - per - cede the dea - con's

Leo.

31

cen - t'ry Nor
 voice:

Leo.

33

ques - tion these old stran - gers
 None but per - func - t'ry pray - ers were

Ceo.

35

here in -
 said

Ceo.

37

qui - si - tive a round his
 For the un - quiet spi - rits of these

Ceo.

39

bier (ier)
 dead (ead)

Ceo.

IV. POEM (HERE IS THE MAN)

♩ = 90

mf

Here is the man of the is - lands Proud as a king of con - gas
sword-play of his walk - ing sha - dow Wars — with the meat - eat - ing birds

5

Sharp as fight - ing cock's swords — And bit - ter as their blood
Who leave him in their un - pro - phe - tic flight

9

Sha - king his coat of fea - thers black as rum he coms (out) to the
King — of the cliff — King — of the cliff —

11

edge — of the sea (the sea) and chal - len - ges the crest - ed sun And
King — of the cliff — King — of the cliff — and

13

stu - dies with his eyes of grains of corn grains of corn
 there he stands with his back to where the tro - pics drum the coun - try and

17

jea - lous strut of
 threa - tens face to face his o - ra - cle the

21

Sun - jazz on the burn - ing Ca - ri - be - an
 name - less mask of noon the name - less mask of noon

23

Sun - jazz on the burn - ing Ca - ri - be - an
 name - less mask of noon the name - less mask of noon

V. POEM (LIGHT PLAYS)

♩ = 60

f

Light plays like a ra - di - o in the i - ron tree —

f

5

Green farms fear the night — be - hind — me —

9

Where light - nings trace u - pon the West - ern world.

13

Where light - nings trace u - pon the West - ern world.

Red.

17

Life - like a wo - man in the

19

mo - ving wheat

21

Runs from the star - ing

23

sky

25

bends u - pon the earth like a re - flec - tor. The lest co - lumn of

27

sun is en - fi - la - ded in the bat - tle col - ored woods.

29

Rain fills the val - ley with a noise of trac - tors

31

(for the tanks are come)

33

'til the land lies mur - dered in my na - ked win - dows. And the whole ho -

35

ri - zon's com - pass Thrash - es with the winds like har - ves - ters Pull - ing

37

down my mill - ion ac - red prai - rie At last when rest - less doors fall

39

still And let me tram - ple the wet light I

41

breathe in the

This system contains measures 41 and 42. The vocal line features a long, sustained note in measure 41, followed by a half note in measure 42. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

43

anguish Cold and

This system contains measures 43 and 44. The vocal line features a long, sustained note in measure 43, followed by a half note in measure 44. The piano accompaniment continues with chords and a bass line.

45

hunger on the

This system contains measures 45 and 46. The vocal line features a long, sustained note in measure 45, followed by a half note in measure 46. The piano accompaniment continues with chords and a bass line.

47

watersmelling sky

This system contains measures 47 and 48. The vocal line features a long, sustained note in measure 47, followed by a half note in measure 48. The piano accompaniment continues with chords and a bass line.

49

Earth turns up with a dark

ped.

51

flash where my spade

53

Digs the lovely stranger's

ped.

55

grave

57

pop - pies

Reo.

Detailed description: This system contains measures 57 and 58. The vocal line consists of two measures, each with a half note followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A 'Reo.' marking is present at the start of the piano part.

59

show _____

Reo.

Detailed description: This system contains measures 59 and 60. The vocal line has a half note followed by a quarter rest. The piano accompaniment continues with eighth-note bass and chords. A 'Reo.' marking is present at the start of the piano part.

61

like _____

Reo.

Detailed description: This system contains measures 61 and 62. The vocal line has a half note followed by a quarter rest. The piano accompaniment continues with eighth-note bass and chords. A 'Reo.' marking is present at the start of the piano part.

63

blood _____

The woman I saw fleeing through the bended wheat;
I know I'll find her dead.

Reo.

Detailed description: This system contains measures 63 and 64. The vocal line has a half note followed by a quarter rest. The piano accompaniment continues with eighth-note bass and chords. A 'Reo.' marking is present at the start of the piano part. The lyrics are written below the piano part.

VI. THE CITY'S SPRING

♩ = 100

Through jea - lous March, in mar - ble skies. _____
The ben - ded lanes are loud with cries, _____

Red.

5
Pri - soned our A - pril Sa - tur - days, _____
And are be - come our I - ta - lies _____

Red.

9
This _____ air _____ is sweet
And _____ bring _____

sva

Red.

13
full _____ of _____ cour - te - sies
songs _____ and _____ straw - ber - ries.

sva

Fine

Red.

17

walls that wept with ar - row - y rain ——— Turn a new

Ped.

21

pre - sence to the sun ——— Flo - wers and

Ped.

25

friend - - - dly ——— days ——— are

Ped.

29

in. ———

D.C. al Fine

Ped.

VII. DIRGE FOR THE CITY OF MIAMI

Beating a Driven Horse ♩ = 100

Oh what wealth of stuc -

co flo - wers will save your me - m'ry for two hours when — those dis - ho -

nest — fa - ces fade —

That bloom un - til the gang - ster (i)s dead. — Where will you find — such — an i - ron —

wreath — 'pro - pri - ate to such — a death The — sim - ple grape -

5

9

13

17

Reo.

21

fruit in the grove Shine like the face

Ped.

25

of child - ish love

Ped.

29

And sun - flo - wers lean toward the south With the con - fi - dence of ear - ly youth

Ped.

33

But oh red hi - bis - cous paints The gar - den with
the blood of saints And a cop - per ap -
ple in the fo - liage is the fine fruit
of tree of know - ledge

Ped.

1.-3.

37 4.

(oh) _____ Ne - ver did the drunk - ard
 There _____ the for - ger and the thief _____

41

think To taste _____ such bit - ter - ness _____ in his drink And _____ there the gen -
 _____ bow _____ their heads in grief _____ While _____ up and down

45 1.

- tle _____ murd - rer stand _____ And _____ sad - ly _____ sad - ly _____ wash - es his _____ hands
 _____ the _____ per - j'rer goes _____ pick - ing his _____ nose _____ pick - ing his _____ nose

49 2.

(oh) The wear - y thief, the limp - ing

51

where Lie down u - pon the wind - y shore: They'll find no place to rest their

53

heads un - til they're dead un - til they're dead, Yet jun - gles full of gold - en

55

bells (the le - mon groves) will sing their knells While all the down - cast palms re -

57

call the tears that Mag - da - len let fall. So from these name - less mounds in -

59

fer Some de - re - lect some pas - sen - ger, Some gen - tle crea - ture bu - ried

61

knells While all the down - cast palms re - call the tears that Mag - da - len let fall

VIII. LA COMPARSA EN ORIENTE

(I)

♩ = 180

Voice

Piano

f

4

7

Drums of the ear - ly ev' - ning wake — The moun - tains

9

full of ore — and the cane - brake. Up at Co - bre tall tam - bo - res call —

11

13

15

One who rings gan - gri - as with a nail ——— One with fea - thers for sleeves

17

One whose arms are birds ———

18

One with a mouth full of great fires and lights in - stead of words

19

One with a to - bac - co leaf hat

21

Rings his drum like a bell and brings the saints of

23

hea - - - - - ven

25

with

9 6 9 6

Detailed description: This system contains measures 25 and 26. The vocal line (treble clef) has a whole rest in measure 25 and a half note in measure 26. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes with slurs and fingering numbers 9 and 6. The key signature is three sharps (F#, C#, G#).

27

cla - ves Down from the star - lit hill A black

Detailed description: This system contains measures 27 and 28. The vocal line (treble clef) has lyrics: "cla - ves Down from the star - lit hill A black". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes with slurs and a double bar line between measures 27 and 28. The key signature is three sharps.

29

an - gel beats an ass - 's jaw and (tick tick) a white the

Detailed description: This system contains measures 29 and 30. The vocal line (treble clef) has lyrics: "an - gel beats an ass - 's jaw and (tick tick) a white the". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes with slurs and a double bar line between measures 29 and 30. The key signature is three sharps.

31

cla - ves

Detailed description: This system contains measures 31 and 32. The vocal line (treble clef) has lyrics: "cla - ves". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes with slurs and a double bar line between measures 31 and 32. The key signature is three sharps.

32

cla - ves

33

While the so - da - li - ty of the bles - sed vir - gin

34

Fol - low af - ter carr - ying flowers

35

(whisper)

While the sodality of the blessed virgin Follow after, carrying flowers

arp. *simile*

Moderato ♩ = 60

ossia 8va

Voice

Piano

Five an - gels bear - ing

Rec.

3

bon - gos Se - ven saints ring - ing their

5

(loco)

bells Wear coats made out of pa - per mo - ney And

7

(spoken)

shoes made out of shells They clatter like a box of nickles

9

Hold - ing can - dles on

And.

Detailed description: This system contains measures 9 and 10. The vocal line starts with a whole rest in measure 9, followed by a half note 'H' in measure 10. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a walking bass line in the left hand. The key signature has four sharps (F#, C#, G#, D#).

11

fire They whirl these as so-lemn as

And.

Detailed description: This system contains measures 11 and 12. The vocal line has a quarter note 'f' in measure 11, followed by a half note 'T' in measure 12. The piano accompaniment continues with the eighth-note pattern. A 4/4 time signature change occurs at the start of measure 12. The key signature remains four sharps.

13

wise men pa - per tem - ples in the

Detailed description: This system contains measures 13 and 14. The vocal line has a quarter note 'w' in measure 13, followed by a half note 'm' in measure 14. The piano accompaniment continues with the eighth-note pattern. The key signature remains four sharps.

15

air

And.

Detailed description: This system contains measures 15 and 16. The vocal line has a whole note 'a' in measure 15, followed by a whole rest in measure 16. The piano accompaniment continues with the eighth-note pattern. The key signature remains four sharps.

17

fp
Ped.

20

f
Lights fly like birds — be - hind — the cane —
f
Ped.

22

And shot flies af - ter but in gourds When the com - par - sa goes of to the plains, with
Ped.

24

fires in her mouth but no words For ten
Ped.

25

♩ = 90

ff

an - gels ring gan - ga - ri - as

27

ossia 8vb

when the com - par - sa goes a - way

29

31

Musical score for measures 31-32. The score is in treble clef with a key signature of three sharps (F#, C#, G#). The right hand features a series of chords, with two groups of three chords each marked with a '3' and a slur. The left hand plays a simple bass line with quarter notes and rests. A 'Ped.' marking is present at the beginning of the second measure.

33

Musical score for measures 33-34. The score is in treble clef with a key signature of three sharps. The right hand contains the vocal line with lyrics: "With all the moun - tain peo - ple and pil - grims Dan - cing". The left hand features arpeggiated chords, with the word "arp." written below the notes. The time signature changes from 4/4 to 12/8 between measures 33 and 34.

35

Musical score for measures 35-36. The score is in treble clef with a key signature of three sharps. The right hand contains the vocal line with lyrics: "down to Cam - a - guey". The left hand features arpeggiated chords, with the word "arp." written below the notes.

37

Ped.

41

(whisper)

Then pray for us Mother of Jesus, Curidad, Merced, Queen of Cobre and the ten angels

arp. sempre

44

rit.

That watch over Camaguey The ten an - gels are play - ing gan - ga - ri - as and the com - par - sa goes a way

March 1986, Westtown, PA

IX. THE STRIFE BETWEEN THE POET AND AMBITION

♩ = 150

Voice

Mo - ney and fame break in the room and find the po - et all a - lone

5

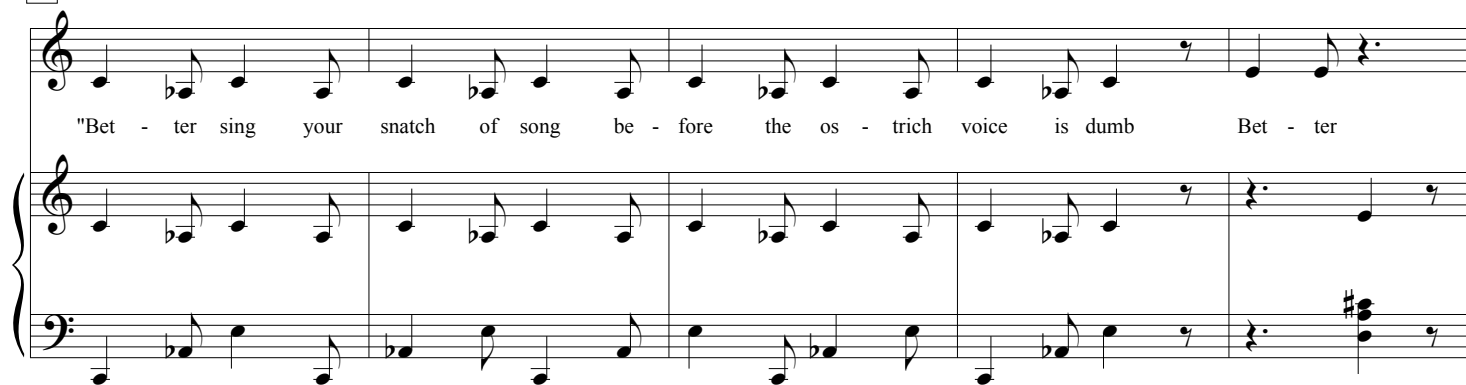
They lock the door, so he won't run And turn the ra - di - o

9

full - on

13

And beat the poor dope like a drum.

17 


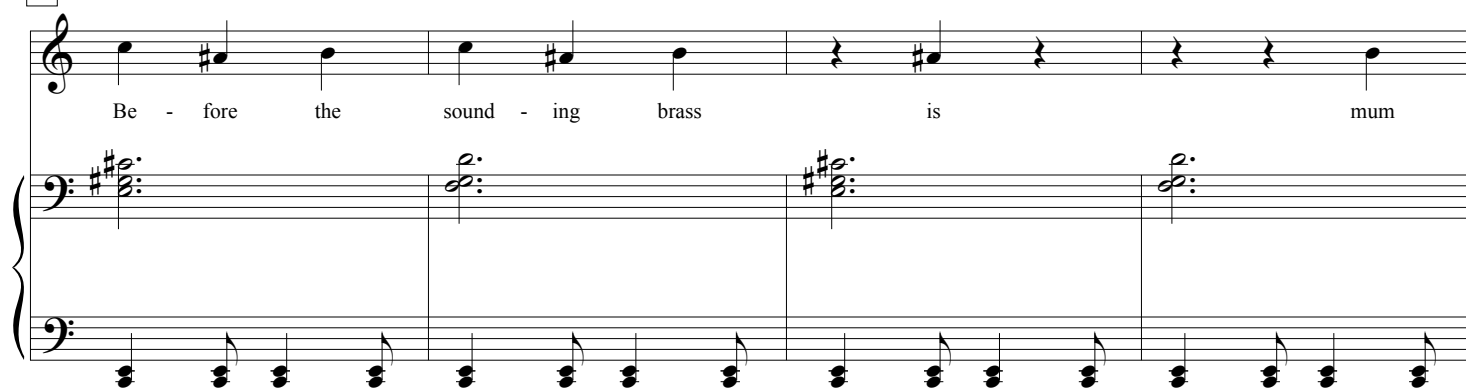
"Bet - ter sing your snatch of song be - fore the os - trich voice is dumb Bet - ter

22



hit your hit share of hit gong

26



Be - fore the sound - ing brass is mum

30

Musical score for measures 30-33. The vocal line (treble clef) has lyrics: "To - mor - row to -". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a melody in the right hand.

34

Musical score for measures 34-37. The vocal line (treble clef) has lyrics: "mor - row Death will come". A slur is placed over the words "Death will come". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

38

Musical score for measures 38-41. The vocal line (treble clef) is silent. The piano accompaniment (grand staff) features a series of chords in the right hand and a bass line in the left hand. The word "Rec." is written below the first staff.

42

Musical score for measures 42-45. The vocal line (treble clef) has the word "And" at the end of the first measure. The piano accompaniment (grand staff) continues with the same rhythmic pattern. The word "Rec." is written below the first staff.

find you sit - ting dumb and sense - less With your e - pics un - be - gun And

take a - way your pens and pen - cils They'll

be no sculp - tures on your tomb and o - ther bards will

oc - cu - py your se - ven fif - ty sit - ting room."

Fine

60

"Par - don (me) sirs my pen - ny face Bowed to your dol - lar

64

pre - sence Curt - sy - ing to Fa - mous Verse

68

Flat - ter - ing wealth with smiles and smirks Cho - king down my hope - less tears For

73

some - one stole my crate of birds, And bust - ed up the mu - sic box In

77

which I kept my mar - ket flocks Of bill i - deas and men - tal bears And

81

my po - e - tic pock - et fox, My case of li - te - ra - ry deers, My

85

ea - gle vans to bat the airs! They broke the ca - ges and let go My

89

av - ia - ry of me - tric birds, And all the dic - tion in my zoo Was

This system contains measures 89 through 92. The vocal line features a melodic line with eighth notes and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line with quarter notes and a long note in the left hand.

93

let out by the a - ma - teurs The fish - pond of my Fri - day words Is

This system contains measures 93 through 96. The vocal line continues with a similar melodic pattern. The piano accompaniment features a more active bass line with eighth notes and quarter notes.

97

fished out by the days and years. My whole me - na - ge - rie of verse Is

This system contains measures 97 through 100. The vocal line has a more varied melodic line. The piano accompaniment includes chords and a bass line with quarter notes.

101

ru - ined by these sly mon - siers!" The

This system contains measures 101 through 104. The vocal line includes a phrase with a double quote. The piano accompaniment continues with chords and a bass line.

105

days and (the) years
He mopes a - long

run down the beach
the emp - ty shore

And throw his i - deas
in the air

whit gulf - cries in his
wind - filled ear'the

109

And wind his si - mi - les
ho - urs and mi - nutes

up to a pitch
play - ing catch

and bat his ver - ses
With e - v'ry me - ta - phor

113

out of reach
they can snatch

117

With e - v'ry i - mage
And cheer him with these

they can catch
bul - ly - ing words

1. *D.S. al Fine*

2.

X. TO COMMERCE (BARCAROLE)

♩ = 150

Voice

mf

And.

4

mf

Black - er'an

And.

6

whi - ter than the pa - ges of his led - ger The

And.

8

Musical score for measures 8-9. The vocal line (treble clef) features a melodic line with lyrics: "Dream - ing trad - er turns to stone _____ Be -". The piano accompaniment (grand staff) includes a dense, rhythmic texture in the right hand and a simple bass line in the left hand. A "Ped." marking is present at the beginning of the piano part.

10

Musical score for measures 10-11. The vocal line (treble clef) features a melodic line with lyrics: "cause _____ he hears the wind _____ voice _____ sing this". The piano accompaniment (grand staff) includes a dense, rhythmic texture in the right hand and a simple bass line in the left hand. A "Ped." marking is present at the beginning of the piano part.

12

Musical score for measures 12-13. The vocal line (treble clef) features a melodic line with lyrics: "song _____". The piano accompaniment (grand staff) includes a dense, rhythmic texture in the right hand and a simple bass line in the left hand. A "Ped." marking is present at the beginning of the piano part.

14

Musical score for measure 14. The vocal line consists of three measures of whole rests. The piano accompaniment features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a simpler bass line in the left hand. A *Leg.* (legato) marking is present below the bass line.

17

Musical score for measure 17. The vocal line has three measures of whole rests, followed by a final measure with a half note G4 and a quarter note A4. The lyrics "You shall" are positioned below the vocal line. The piano accompaniment continues with a dense texture of sixteenth notes in the right hand and a steady bass line in the left hand. A *Leg.* marking is present below the bass line.

19

Musical score for measure 19. The vocal line contains the lyrics: "set sail from the steps of the Ex - - - change _____ And". The piano accompaniment maintains the same dense texture as in the previous measures. A *Leg.* marking is present below the bass line.

21

Musical score for measure 21. The vocal line contains the lyrics: "word _____ will re - turn _____ 'Lost with all _____ hands.' _____ You shall". The piano accompaniment continues with the same dense texture. A *Leg.* marking is present below the bass line.

23

set sail from the steps of the Sub- Trea - sur - y And

And.

25

pass Grand Cen - tral at the fall of night And

And.

27

ne - ver be heard a - gain And

And.

29

ne - ver be heard of a gain The

And.

31

bank - er and the ship - wright and the cra - ven tra - der Can

33

spread their plans and talk their math - e - ma - tics

35

among the lad - ders and the stan - chions of the skin - ny ships, The car - go lin - ers like a leaf - less for - est

37

on the ways. But when the steel trees sing like harp strings in the wind - storm their minds roll up like blue prints

39

And they blow a way

Ped.

42

Black - er'an

Ped.

44

whi - ter than the pa - ges of his led - - - ger The

Ped.

46

Dream - ing trad - er turns to stone

Ped.

48

48

51

51

You shall

53

53

set sail from the steps of the Exchange And

55

55

word will re - turn "Lost with all hands." You shall

57

set sail from the steps of the Sub Trea - sur - y And

Leo.

59

pass Grand Cen - tral at the fall of night And

Leo.

61

founder in the dark sar - gas - sos of your own in -
to - le - ra - ble mind And

Leo.

63

ne - ver be heard of a gain

Leo.

65

Musical score for measures 65-66. The system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The top staff contains whole rests for both measures. The middle staff has a whole rest in measure 65 and a melodic line in measure 66 starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a half note D5. The bass staff has a quarter note G2 in measure 65 and a whole rest in measure 66. The word "Leo." is written below the bass staff in measure 65.

67

Musical score for measures 67-68. The system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The top staff has whole rests for both measures. The middle staff has a melodic line in measure 67 and a dense sixteenth-note texture in measure 68. The bass staff has a quarter note G2 in measure 67 and a whole rest in measure 68. The word "Leo." is written below the bass staff in measure 67.

69

Musical score for measures 69-70. The system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The top staff has whole rests for both measures. The middle staff has a dense sixteenth-note texture in measure 69 and a whole rest in measure 70. The bass staff has a quarter note G2 in measure 69 and a whole rest in measure 70. The word "Leo." is written below the bass staff in measure 69.

71

Musical score for measures 71-72. The system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. All three staves contain whole rests for both measures. The word "Leo." is written below the bass staff in measure 71.

XI. FROM THE SECOND CHAPTER OF A VERSE HISTORY OF THE WORLD

Minotaur

$\text{♩} = 250$ (Spoken or sung, in or out of notated rhythm*)

Voice

There was a time when the young girls of this city
 ex - plain - ing to boy - scouts no new mis - takes

4
 had to put on their pink dress - es and take arms full of flow - ers
 in - bu - ry - ing of the dead first an tiques and to new

8
 and go up that gang - plank on to a ship and that ship
 bone im - me - di - ate as - si - stance.

11
 car - ried them a - way to an is - land from which they ne - ver re - turned
 and here and there and here and there a

N.B. Melody may be performed on any instrument, in lieu of, or in addition to, singer

15

For at that time we were ruled from the throne where
mar - ble tomb mar - ble tomb mar - ble tomb

18

Ae - ge - an Mi - nos sat in - ex - tri - cate in the midst of this house
mar - ble tomb and here and there a mar - ble tomb

22

He was the king He was the king of the
mar - ble tomb and here and there

25

Fine

mon - sters mon - sters mon - sters mon - sters mon - sters mon - sters mon - sters
mar - ble mar - ble tomb a mar - ble mar - ble mar - ble a mar - ble tomb

29

The of - ficial po - ems read ___ over the loud - speak - ers ___

33

were par - ti - cu'ly medi - o - cre Art was con - founded no _____ end;

37

verse'for the mo - ment was _____ hushed Rhe - to - ric had'

40

gone _____ dead _____ Logic had failed mu - sic was _____ with - out speach. _____

44

Paint - ing stood inar - ti - cu - late his'try a mazed, ___

47

tra - ge - dy ta - ken a - back, mimes all tied up co - me - dy mute. ___

51

Po - li - tics struck'a cou - ple of hasty at - ti - tudes

54

D.C. al Fine

sci - ence wore'it self to a shadow sci - ence wore it self to a shadow

XII. HYMN OF NOT MUCH PRAISE FOR NEW YORK CITY

Voice *f*

When _____

3

the _____ win - dows of the West _____ Side _____ clash like cym - bals

5

in the set - ting sun - light and when wind wails a - mid East Side's ae - rials When both north and south of thir - ty - fourth street in all diz - zy build - ings

6

E - le - va - tors clack their teeth and rat - tle _____

The musical score for measure 6 consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a quarter note and a half note, all under a slur. The lyrics "E - le - va - tors clack their teeth and rat - tle" are written below the notes, with a long line following "tle". The middle staff is a treble clef piano line with a series of quarter notes. The bottom staff is a bass clef piano line with a series of eighth notes.

7

bars of their ca - ges Then chil - dren _____

The musical score for measure 7 consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a triplet of eighth notes, followed by a quarter note and a half note, all under a slur. The lyrics "bars of their ca - ges Then chil - dren" are written below the notes, with a long line following "dren". The middle staff is a treble clef piano line with a series of quarter notes, including several triplets of eighth notes. The bottom staff is a bass clef piano line with a series of quarter notes, including a triplet of eighth notes.

8

of the ci - ty

The musical score for measure 8 consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a quarter note and a half note, all under a slur. The lyrics "of the ci - ty" are written below the notes. The middle staff is a treble clef piano line with a series of quarter notes. The bottom staff is a bass clef piano line with a series of eighth notes.

9

Musical score for measures 9-10. The vocal line (treble clef) has a whole rest in measure 9 and a half note G4 in measure 10. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are: Lea - ving the

11

Musical score for measures 11-12. The vocal line (treble clef) has a quarter note G4 in measure 11 and a triplet of eighth notes (F4, E4, D4) in measure 12. The piano accompaniment (grand staff) features a dense texture of sixteenth notes in the right hand and a bass line in the left hand. The lyrics are: mon - key hou - ses

12

Musical score for measures 13-14. The vocal line (treble clef) has a half note G4 in measure 13 and a half note G4 in measure 14. The piano accompaniment (grand staff) features a sparse texture with chords in the right hand and a bass line in the left hand. The lyrics are: o - pen their mouths

14

Musical score for measures 15-16. The vocal line (treble clef) has a whole rest in measure 15 and a half note G4 in measure 16. The piano accompaniment (grand staff) features a sparse texture with chords in the right hand and a bass line in the left hand. The lyrics are: and sing

15

Queen a - mong ci - ties of Earth: New York! Rich as a cake a com - mon dough - nut

17

—

19

— pri - cy as a fur

21

— cra - zy as ————— co - caine ————— We

Musical score for measures 21-22. The vocal line features a melodic phrase with a slur over the notes. The piano accompaniment consists of a rhythmic pattern of eighth notes with triplets in the right hand and a bass line in the left hand.

23

love —————

Musical score for measures 23-24. The vocal line has a long note with a slur. The piano accompaniment features a complex rhythmic pattern with many triplets in the right hand and a bass line in the left hand.

25

Musical score for measures 25-26. The vocal line is mostly silent with a few notes. The piano accompaniment continues with a complex rhythmic pattern of triplets in the right hand and a bass line in the left hand.

27

to ————— hear

Musical score for measures 27-28. The vocal line has a long note with a slur. The piano accompaniment features a complex rhythmic pattern of triplets in the right hand and a bass line in the left hand.

29

you shake

30

Your big face like a shi

32

ning bank let - ting the mad world

35

know you're full of dimes

39

This is your night to make maracas of all that

42

metal money Paris is in the pri-

45

son house and London dies of cancer This is the time for you to whirl

47

Queen of our hopped up peace

49

And let the excitement

51

55

Of your some - what crip - pled con - gas su - per - cede the walt -

56

zes of more shi - ning Ca - pi - tols that have

58

been bombed Mean - while we, your chil - dren Weep - ing in our sea - sick

59

zoo of win - dows

61

while you dance will gob - ble

This system contains measures 61 and 62. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "while you dance" and "will gob - ble". The piano accompaniment features a complex texture with many sixteenth notes in the right hand and triplets in the left hand.

63

as - prins And try to

This system contains measures 63 and 64. The vocal line continues with the lyrics "as - prins" and "And try to". The piano accompaniment consists of chords and single notes in both hands.

64

keep our cage from ca

This system contains measures 65 and 66. The vocal line has the lyrics "keep our cage from ca". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

65

ving in

This system contains measures 67 and 68. The vocal line has the lyrics "ving in". The piano accompaniment continues with chords and a triplet in the right hand.

66

Musical score for measure 66, featuring a vocal line and piano accompaniment in 4/4 time. The vocal line includes a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

all the while our minds will

67

Musical score for measure 67, featuring a vocal line and piano accompaniment in 4/4 time. The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note pattern.

fill with these pe

68

Musical score for measure 68, featuring a vocal line and piano accompaniment in 4/4 time. The vocal line includes a melodic phrase with a slur. The piano accompaniment continues with the eighth-note pattern.

ti - tions flo - wer - ing qui - et - ly be - tween our gongs of

69

pulse _____ These will have

70

to serve _____ as pra - yers "O _____ lock _____

72

us _____

74

_____ in the safe (safe) jails of

75

(of) thy mo - vies _____

3

This system contains two staves. The top staff is a vocal line with a treble clef and a 7/8 time signature. It begins with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. A slur covers the next two notes, C5 and D5, with a '3' above them indicating a triplet. The line ends with a long horizontal line. The bottom staff is a piano accompaniment with grand staff notation (treble and bass clefs). It features a complex rhythmic pattern of eighth and sixteenth notes, with some chords in the bass line.

77

But never give us any explanations

This system contains two staves. The top staff is a vocal line with a treble clef, showing a whole rest for the duration of the system. The bottom staff is a piano accompaniment with grand staff notation, featuring a sparse accompaniment with some notes and rests in both the treble and bass clefs.

79

No, never let us look about long enough to wonder

This system contains two staves. The top staff is a vocal line with a treble clef, showing a whole rest for the duration of the system. The bottom staff is a piano accompaniment with grand staff notation, featuring a sparse accompaniment with some notes and rests in both the treble and bass clefs.

83

3

This system contains two staves. The top staff is a vocal line with a treble clef, showing a whole rest for the duration of the system. The bottom staff is a piano accompaniment with grand staff notation. It features a complex rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the treble clef and a single eighth note in the bass clef.

84

Which of the rich men shi - ver - ing in the o - ver - heat - ed of -

86

fice

88

And which of the poor men sleep - ing face down on the Dai - ly Mir - ror Are still a - live and which are

89

dead.

XIII. TOWER OF BABEL

The Political Speech*

♩ = 120

Voice

His - t'ry is a di - a - logue be - tween — for - ward and back ward

Keyboard

go - ing in - e - vi - ta - bly for - ward — by the mis - use of words

♩ = 72

p (*timidly*)

Thus words have no es - sen - tial mean - ing they are means of locomotion

pp *poco fz* *pp*

p (*port.*) *pp* (*port.*)

back - ward to for - - - ward

*after Guillaume de Machaut and George Crumb

XIV. NOMBRIL WALKETH ON THE LOAM

Quick (Moderato) ♩. = 120*Light mp*

Voice

Nom - bril walk - eth on the loam _____ feel - ing pret - ty nas - ty _____
 Nom - bril walk - eth on the sand _____ fly - ing mean and clase _____

3

Sa - tur - day he comes u - pon _____ Mis - ter Pe - ri - phras - tic
 Scuds a - round to pes - ter mis - ter Smacks him in the nose: _____

5

"Mis - ter, scrap your The - o - dore, Dumb to - day, to - mor - row sense - less
 "Mis - ter clap your the - a - ters, Alms to - day, to - mor - row boons Mean -

7

Can you write no bet - ter verse They'll take a - way your pen - cils
 while I snatch your wri - ting pen (tacet) like I warned you once (tacet)

9

mf

Par - don me my far - thing face, Par - don you your poun - dish pre - sence They
Par - don me my pen - ny presence Par - don me your Dieu me sauve (*tacet*) I

11

took a - way my bird - ish box I use for keep - ing flocks of pheasants
packed (*tacet*) up a dirt - y word that fits you like a glove. (*tacet*) They

13

Robbed me of my case of bears, Stole a - way my pock - et fox In -
took a - way my grate of geese' They all un - wound my mou - ses pen They

15

Fine

deed the sly un - known mon - sieurs Have treat me might - y shab - by
foxed my box of an - te - lopes (Have treat me might - y shab - by)"

17

D.C. al Fine

Sto - len from me ra - ther bad - ly Treat - ed me like dogs."

XV. LENT

♩ = 60

Voice

Close, eyes, and soul, come home!

Leo

2

Sen - ses will see to pe - rish in the de - sert

Leo

3

Thought will pre - tend to live on pu - nish - ment a - mong the emp - ty tombs

Leo

4

Leo

5

Til pride, a - mid the rocks and se - pul - chers of Thebes, lies qui - et

Reo.

6

The thoughts that for - aged for him, kept him fed

Reo.

7

Find in the stones no sus - te - nance

Reo.

8

And scat - ter to a - no - ther coun - try, and a mild - er wea - ther

Reo.

9

10

Sight will it seems dwell i - dle in her gates:

11

Nor watch the shafts of the sharp sun

12

Nor feel the lit - tle thorn - light of the moon

13

Sound will sit life - less in our ears' small shell

14

(Once crowde - ed, and a - mazed with din of ven - dors

15

The cla - mors in the strik - en gall' - ries

16

The clan - gor of the dead man's fun' - ral bell.)

17

And skill for - sake these fin - gers if

18

you will

XVI. SACRED HEART 2

$\text{♩} = 150$

Voice

Ge - o - gra - phy has come _____ to an end _____
 O flay - ing heart un - seen and un - im -

Rec.

4

Com - pass has _____ lost all earth - ly _____ north,
 ma - gined in _____ this wil - der - ness

Rec.

6

Ho - ri - zons have _____ no mean - ing Nor _____
 You you a - lone are real _____ and _____

Rec.

9

roads _____ an _____ ex - pla - na - tion
 hear _____ I've _____ found _____ you

Rec.

11

I can - not hope for a ny spe - cial
 Here will I love and praise you in'a

Leo.

14

bo - ri - a - lis
 tongue - - - - - less death

Leo.

16

1.

To rouse my dark - ness with a

Leo.

19

brief "Hur - ray"

Leo.

22

Un - til my white de - vo - ted bones long bleached and

Ped.

25

po - lished by the winds of this Sa - ha - ra

Ped.

28

Re - live at your com - mand Rise and un - fold the

Ped.

31

flo - wers of their e - ver - las - ting spring

Ped.