

Joseph Klein

Leviathan

(after W.S. Merwin)

for male voice, bass trombone, and intermedia

(1998)

— for Joseph Hopkins & William Bootz —

Supported in part by a grant from the University of North Texas.

duration: 11:15

Program Note

Leviathan is based upon the poem of the same name by American poet W.S. Merwin (b. 1927), from the collection entitled *Green With Beasts* (1956). Merwin's poem is an evocative depiction of the mythical beast, the "curling serpent that in ocean is, Sea-fright... the shadow under the earth." The present work explores the psychological implications of the poem through a variety of musical and visual elements — including 8-channel tape, live processing of the voice and bass trombone, video projections, and lighting.

The work is presented in five episodes, throughout which the relationship between the voice and bass trombone are continually changing. The vocalist elaborates upon the salient aspects of the poem, representing the conceptual and psychological aspects of leviathan, while the bass trombonist represents the physical and mythical manifestation of the beast. The 8-channel tape consists of three musical layers: a continuously transforming sonic "seascape", suggesting the "wastes gray-green crashing" described by Merwin; the spoken voice, presenting the poem in its entirety (and including additional references to the Biblical creature drawn from Job 41, Psalms 104:26, and Isaiah 27:1 in Episode 3); and a variety of processed nautical sounds (crossed with bass trombone and voice samples), creating a sonic link between myth and reality.

Leviathan was supported in part by a faculty research grant from the University of North Texas, and is dedicated to Joseph Hopkins and William Bootz. The pre-recorded audio tape part was realized at the UNT Center for Experimental Music and Intermedia, with the assistance of Morris Martin, Ed Baird, William Bootz, and Chris Gassler (audio sound sources), and Steve Willis (recording engineer). The video tape parts were rendered and edited by Jon L. Henry, under the supervision of the composer. The work was first performed by baritone Jeffrey Snider and bass trombonist William Bootz on November 9, 1998 at the University of North Texas.

Leviathan

This is the black sea-brute bulling through wave-wrack,
Ancient as ocean's shifting hills, who in sea-toils
Travelling, who furrows the salt acres
Heavily, his wake hoary behind him,
Shoulders spouting, the fist of his forehead
Over wastes gray-green crashing, among horses unbroken
From bellowing fields, past bone-wreck of vessels,
Tide-ruin, wash of lost bodies bobbing
No longer sought for, and islands of ice gleaming,
Who ravening the rank flood, wave-marshalling,
Overmastering the dark sea-marches, finds home
And harvest. Frightening to foolhardiest
Mariners, his size were difficult to describe:
The hulk of him is like hills heaving,
Dark, yet as crags of drift-ice, crowns cracking in thunder,
Like land's self by night black-looming, surf churning and trailing
Along his shores' rushing, shoal-water boding,
About the dark of his jaws; and who should moor at his edge
And fare on afoot would find gates of no gardens,
But the hill of dark underfoot diving,
Closing overhead, the cold deep, and drowning.
He is called Leviathan, and named for rolling,
First created he was of all creatures,
He has held Jonah three days and nights,
He is that curling serpent that in ocean is,

Sea-fright he is, and the shadow under the earth.
Days there are, nonetheless, when he lies
Like an angel, although a lost angel
On the waste's unease, no eye of man moving,
Bird hovering, fish flashing, creature whatever
Who after him came to herit earth's emptiness.
Froth at flanks seething soothes to stillness,
Waits; with one eye he watches
Dark of night sinking last, with one eye dayrise
As at first over foaming pastures. He makes no cry
Though that light is a breath. The sea curling,
Star-climbed, wind-combed, cumbered with itself still
As at first it was, is the hand not yet contented
Of the Creator. And he waits for the world to begin.

— W.S. Merwin

Psalms 104:26:

There go the ships: there is that leviathan, whom thou hast
made to play therein.

Isaiah 27:1:

In that day the Lord with his sore and great and strong
sword shall punish leviathan the piercing serpent, even
leviathan, that crooked serpent; and he shall slay the dragon
that is in the sea.

from Job 41:

Canst thou draw out Leviathan with an hook? or his
tongue with a cord which thou lettest down? Canst
thou put an hook into his nose? or bore his jaw
through with a thorn?
Canst thou fill his skin with barbed irons? or his
head with fish spears?
Behold, the hope of him is in vain: shall not one be
cast down even at the sight of him? None is so
fierce that dare stir him up: who then is able to stand
before me?
I will not conceal his parts, nor his power, nor his
comely proportion.
Who can open the doors of his face? his teeth are
terrible round about.
Out of his mouth go burning lamps, and sparks of
fire leap out. Out of his nostrils goeth smoke, as out
of a seething pot or cauldron. His breath kindleth
coals, and a flame goeth out of his mouth.
When he raiseth up himself, the mighty are afraid.
He esteemeth iron as straw, and brass as rotten
wood.
He maketh the deep to boil like a pot: he maketh the
sea like a pot of ointment.
Upon earth there is not his like, who is made
without fear.

Performance Notes

The work is to begin in complete darkness. If there is a stage curtain, performers should be in position before the curtain is drawn (after the hall has gone dark); otherwise, the entrance of the performers should be as unobtrusive as possible. Eventually, lighting is slowly faded on (as indicated in the score), at first by music stand lights, later by flood lights mounted from the ceiling; all of these lights are to be fitted with blue-green gels and must remain at a fairly low setting throughout, thus giving the performers an eerie glow with heavy shadows. In Episode 3, a tight white spot light of significantly greater intensity is projected on the baritone as he steps forward from his original position. A fog machine may be used to produce a 6- to 10-inch layer of fog over the entire stage floor; if this effect is utilized, the fog must be evenly dispersed and continuous throughout the performance of the work.

Performers must wear black clothing: the vocalist (V) is to stand at stage right of center, facing inward at approximately 60 degrees. The bass trombonist (T) is to be seated on a black chair at stage left at least twelve feet away and even with the vocalist, facing inward at approximately 60 degrees. Both the vocalist and bass trombonist are to be amplified and processed throughout: the voice is to be projected through speaker 7; the bass trombonist is to be projected through speaker 1. The technical assistant (A) controls the intermedia “environment” from the center of the hall. In order to maintain the appropriate atmosphere, it is suggested that the technical assistant also use a blue-green gel on any necessary lighting. (See page iii for setup diagram.)

The intermedia “environment” requires the following equipment:

- Tape deck: ADAT for 8-channel capability; under less adequate circumstances, an optional 4-channel mix is available on ADAT tape, or a 2-channel mix of the recorded sounds may be played from DAT or CD;
- FX processor: multi-channel capability is required (e.g., one Ensoniq DP-4, or two Yamaha SPX-1000s);
- Mixing board;
- VHS video cassette players (2);
- Video projectors (2);
- Music stand lights with blue-green gels (2);
- Flood lights with blue-green gels, ceiling-mounted (2);
- Spot light (white), ceiling-mounted (1);
- Light fader board
- Monitor speaker
- Fog machine (optional)

Effects processor settings:

Setting A: reverb (c. 3", large hall)

Setting B: reverb (c. 1", medium hall)

Setting C: reverb (c. 2", medium hall)

Setting D: reverb (c. 3", medium hall)

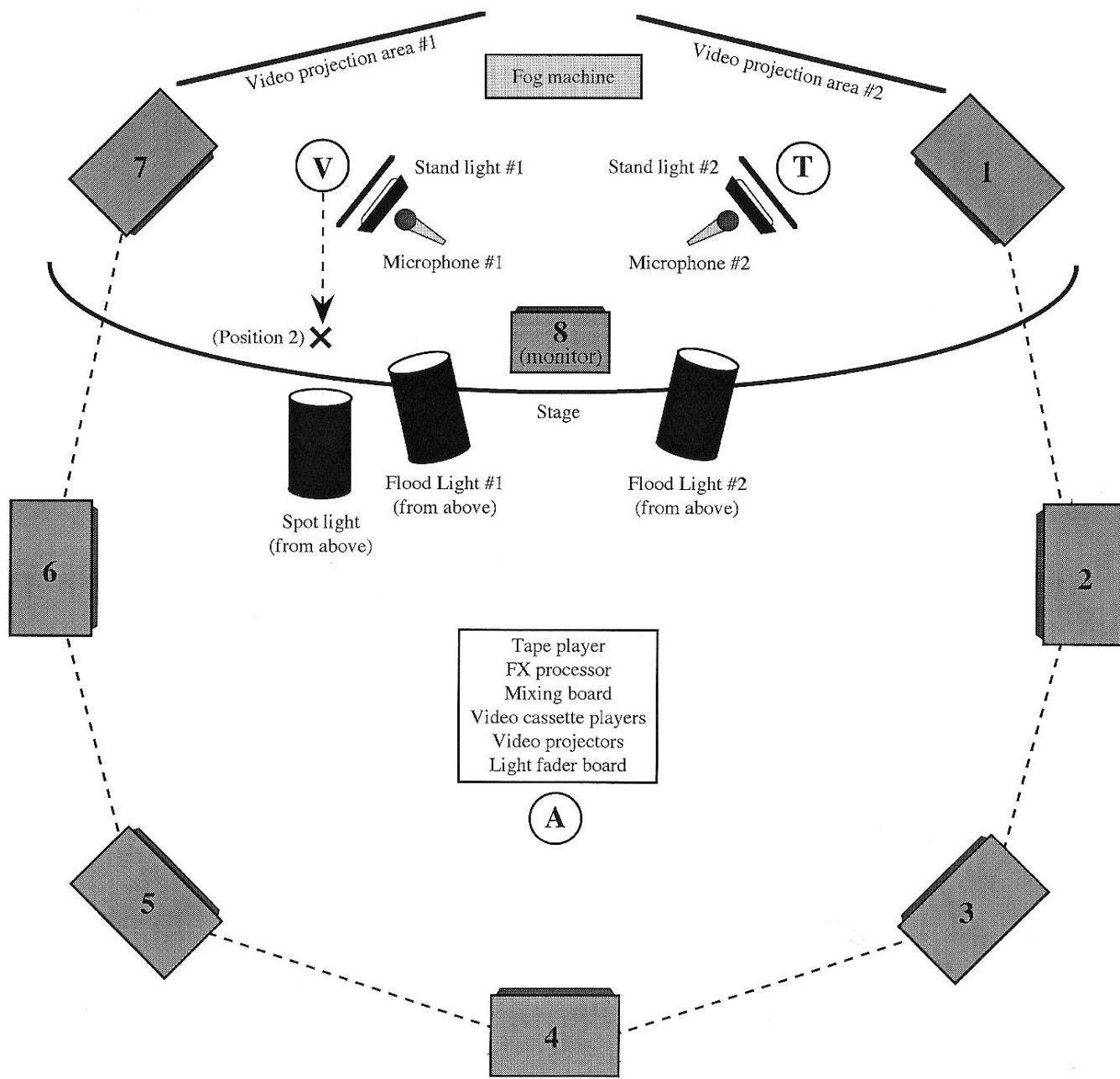
pitch bend (descending, approx. 2 semitones per second)

The pre-recorded sounds on tape consist of three elements, the first of which is a continuously transforming “seascape”, which is heard throughout the work. The second recorded element is a recitation of the Merwin poem, which provides the impetus for the musical materials. The third element consists of processed nautical sounds (e.g., bells, horns, seagulls, waves), which are crossed with samples from the male voice and bass trombone; this element functions as a bridge between the live performers and the environment. The video projections consist of processed images which fade in and out during the course of the piece, creating the illusion of a spectre. The projections must be subtle and unobtrusive, rather than prominent and clearly defined; this effect is best achieved by projecting the images on dark curtains or stage walls, and not on flat white surfaces such as projection screens. In performance, these various elements should converge to create a unified aural and visual atmosphere, evoking the essence of Merwin’s poem.






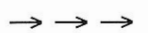




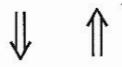

The 11-minute work is divided into five episodes, which are presented as part of a continuum rather than as distinct, contrasting sections. These episodes are distinguished primarily by shifting relationships between the performers and transformations in the environment, reflecting the changing perspectives presented in the poem. In Episode 1, the voice and bass trombone initially play in alternation, with the voice becoming gradually more prominent. In Episode 2, the two performers interact contrapuntally on equal terms, while in Episode 3, the lyrical bass trombone solo is set in sharp contrast to the dramatic vocal declamation. (It is recommended that the vocalist memorize his part in Episode 3, so as not to diminish the dramatic impact.) In Episode 4, the textural bass trombonist accompaniment recedes into the environment while the vocalist explores text fragments at his registral extremes. Episode 5 returns to the relationship established in the opening episode.

Accidentals apply only to the notes they immediately precede, with the exception of repeated notes (including those across broken barlines). Timings and pre-recorded text cues are indicated in the score as a guide to the live performers; precise coordination with the tape part is not critical.

Setup diagram



Symbols

-  attack/release unnoticeably
-  clean break in sound
- [eindʒɛl] International Phonetic Alphabet (IPA) symbols
-  portamento
-  voice: *sprechstimme*; spoken/whispered
-  trombone: sung pitch; voice: falsetto voice
-  gradual change from one sound to another
-  rapid change from one sound to another
- $\varepsilon \leftrightarrow \alpha$ continuous fluctuation (*ad libitum*)
-  durational continuum (spatial notation)
-  accelerando
-  ritardando
- \emptyset senza tempo
-  cues/synchronization of parts
-  play material within brackets (*ad libitum*) for the duration of the wavy line; interjections are indicated parenthetically.

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The image shows a musical score for VOICE and BASS TROMBONE, and a technical timeline for INTERMEDIA elements. The score consists of two staves, both in bass clef, with a common time signature (C). The INTERMEDIA section is a vertical timeline with three tracks: 8-Channel Tape, Effects Processor, and Lighting & Video. The timeline is marked with time points 0:00, 0:05, and 0:10. The 8-Channel Tape track has a box labeled 'Tape: ON' starting at 0:00 and ending at approximately 0:02. Below this box are the notes '[Bell (#1)]' and '[Creaking noises fade in (c.30")...]'. The Effects Processor track has a box labeled 'FX (Vox & Btn): Setting A (reverb)' starting at 0:00 and ending at approximately 0:05. The Lighting & Video track has a box labeled 'Video: ON' and 'Fog Machine: ON' starting at 0:00 and ending at approximately 0:05. The 0:10 mark has a note '[Bell (#2)]' in the 8-Channel Tape track.

VOICE

BASS TROMBONE

0:00

0:05

0:10

8-Channel Tape

Tape: ON

[Bell (#1)] [Creaking noises fade in (c.30")...]

[Bell (#2)]

Effects Processor

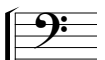
FX (Vox & Btn): Setting A (reverb)

Lighting & Video


Video: ON
Fog Machine: ON

I
N
T
E
R
M
E
D
I
A

V



BTN



0:15

0:20


0:25

[Bell (#3)]


T



FX



L/V



[Video: Image #1a (4")]

V

BTN

(plunger down)

poco

mp

n

0:45

0:50

0:55

spoken text:

T || This is the black sea-brute

[Bell (#6)]

bulling through wave-wrack,

[Crashing surf]

Ancient as ocean's shifting hills,

FX || [Stand light #2: ON (full)]

L/V ||

The image shows a musical score for two parts: Voice (V) and Bass Trombone (BTN). The score is written in bass clef. The Voice part has a dynamic marking of *p* (piano) at the start, which transitions to *mp* (mezzo-piano) towards the end. The Bass Trombone part has a dynamic marking of *mp* at the end. The score is accompanied by a timeline with time markers at 1:00, 1:05, and 1:10. Below the timeline, there are production notes for the Trombone (T), Effects (FX), and Live/Video (L/V) tracks. The notes include: "who in sea-toils" (T), "[Bell (#7)]" (T), "Travelling, [Ship horn]" (T), and "who furrows the" (T). A specific production note for FX is: "Stand light #1: fade ON (c. 8\"")

V

BTN

1:00

1:05

1:10

T

FX

L/V

who in sea-toils

[Bell (#7)]

Travelling, [Ship horn]

who furrows the

Stand light #1: fade ON (c. 8")

p *mp*

[u]

V

BTN

T

FX

L/V

[u]

(open)

mp

p

mp

n

1:15

1:20

1:25

salt acres

Heavily,

his wake hoary behind him,

Shoulders spouting,

[Stand light #1: ON (full)]

Detailed description: This page of a musical score features five staves. The top staff (V) is a vocal line in bass clef with a fermata over a whole note and a vowel marking [u] with an arrow. The second staff (BTN) is a bassoon line in bass clef, starting with an 'open' instruction, followed by a half note, a quarter note with a flat, and a quarter note with a sharp, all under a slur. Dynamic markings include *mp*, *p*, and *mp*. The third staff (T) contains the lyrics: 'salt acres Heavily, his wake hoary behind him, Shoulders spouting,'. The fourth staff (FX) has a technical instruction: '[Stand light #1: ON (full)]'. The fifth staff (L/V) is empty. Time markers 1:15, 1:20, and 1:25 are placed below the BTN staff. A fermata and the letter 'n' are also present in the V staff.

V

BTN

T

FX

L/V

1:30 1:35 1:40

the fist of his forehead Over wastes gray-green crashing, [Crashing surf]

V

BTN

T

FX

L/V

1:45

1:50

1:55

[u]

among horses unbroken

From bellowing fields,

past bone-wreck of vessels,

[Ship horn]

V *n* ,
 [u]
mp sea - brute,

BTN plunger mute
p *port.* *mp* *n* *mp* (open)

T Tide-ruin, [Bell (#9)] wash of lost bodies bobbing

FX

L/V [Video: Image #1b (13")]

Timeline: 2:00, 2:05, 2:10

V

5/4

9/8

mp

mp

wave - wrack,

sea - toils,

tide - ruin,

BTN

#0

n

mp

2:15

2:20

2:25

T

No longer sought for,

[Crashing surf]

[Ice cracking]

and islands of ice gleaming,

FX

L/V

V *mp* *mf* *mp* *mp* *mp*

black - loom - ing, sea - fright, bone - wreck, sea -

BTN *n* *mp*

2:30 2:35 2:40

T Who ravening the rank flood, wave-marshalling,

FX

L/V [Video: Image #2a (19")]

V *mf* *mp* , *mp* *mf* *mp*
 march - es, drift - ice, shoal - wa - ter,

BTN (♯•) *n* *mp* *p*

2:45 2:50 2:55

T Overmastering the dark sea-marches, finds home

FX

L/V

[Video: Image #2b (9")]

Detailed description: This is a musical score page for a video production. It features five staves: Voice (V), Buttons (BTN), Timeline, Text (T), and Effects (FX). The Voice staff is in bass clef and contains the lyrics 'march - es, drift - ice, shoal - wa - ter,' with dynamic markings *mf*, *mp*, *mp*, *mf*, and *mp*. The Buttons staff is also in bass clef and contains musical notation including a sharp sign with a dot (♯•), a fermata, and dynamic markings *n*, *mp*, and *p*. The Timeline staff shows time markers at 2:45, 2:50, and 2:55. The Text staff contains the lyrics 'Overmastering the dark sea-marches, finds home'. The FX and L/V staves are currently empty.

V *mp* *mf* *n*' *mf*
 → → → [r] wave [u] → → → [ei] → → → [v] mar - shall - *mf*

BTN *mp* *mf* *mf*
 3:00 3:05 3:10

T And harvest. [Bell (#10)]

FX

L/V

Musical notation for Voice (V) and Bass Trombone (BTN) parts, including dynamics (*mp*, *mf*), articulation (*n*'), and phrasing. The V part includes a slur over the final notes and a triplet of eighth notes. The BTN part includes a slur over the first two notes and a triplet of eighth notes. The score is divided into measures by vertical lines, with time markers at 3:00, 3:05, and 3:10. A tempo marking of ♩ = 60 is present.

V *mp* $\text{♩} = 84$

hulk like hills heav - ing, land's self by night, hill of dark [α]

BTN *mp* $\text{♩} = 84$
bucket mute

3:30 3:35 3:40

T

FX

L/V

Detailed description: This is a musical score page for a vocal and bassoon performance. The vocal part (V) is in 3/8 time, marked *mp* with a tempo of 84. The lyrics are: "hulk like hills heav - ing, land's self by night, hill of dark [α]". The bassoon part (BTN) is in 3/8 time, marked *mp* with a tempo of 84 and includes a "bucket mute" instruction. Below the staves are timing markers at 3:30, 3:35, and 3:40. On the left side, there are staves for T, FX, and L/V, each with a double bar line and a short horizontal line.

V

[rk]

BTN

3:45

3:50

3:55

T

The hulk of him is like hills heaving,

Dark, yet as crags of drift-ice,

FX

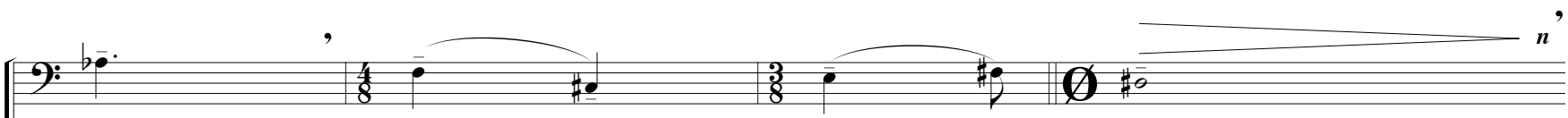
L/V

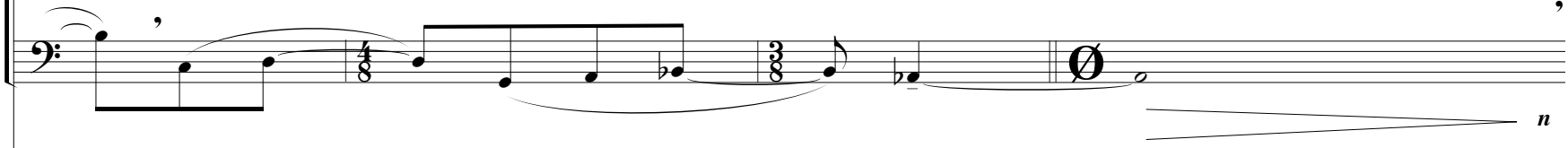
(♩ = 84) *mp*

dark of his jaws, cold

(♩ = 84)

mp

V  (♩ = 84) *mp*
 deep, night _____ sink - ing last [st] thun -

BTN  (♩ = 84)

4:00 | | | | | 4:05 | | | | | 4:10 | | | | |

T || _____ crowns, cracking in thunder, Like land's self by night black-
 ["Hyper-trombone" interjection (short)]

FX || _____

L/V || _____ **[Video: Image #3b (28")]** **[Video: Image #3a (6")]**

V

der, surf churn - ing and trail - ing, crowns crack - ing

BTN

mp

4:15 4:20 4:25

T || looming, surf churning and trailing Along his shores' rushing,

FX ||

L/V || [Video: Image #4a (60")]

Detailed description: This is a musical score page for a video production. It features five staves. The top staff is for Voice (V) in bass clef, with lyrics: 'der, surf churn - ing and trail - ing, crowns crack - ing'. The second staff is for Bassoon (BTN) in bass clef, with a mezzo-piano (*mp*) dynamic marking. Below the staves are three time markers: 4:15, 4:20, and 4:25, each with a vertical line indicating the start of a scene. The third staff is for Title (T) with the text: 'looming, surf churning and trailing Along his shores' rushing,'. The fourth staff is for Effects (FX) and the fifth for Location/Video (L/V), both with double bar lines. A video cue '[Video: Image #4a (60")]' is placed between the L/V and T staves.

V

→ → → [ɪ]

BTN

4:30

4:35

4:40

T ||— shoal-water boding

About the dark of his jaws;

[Bell (#11)]

FX ||—

L/V ||— **Flood lights: fade ON (c. 45")**

(♩ = 84)

crack - ing in thun - der,

(♩ = 84)

V

A - long his shores' _____ rush - ing, deep [i] [p]

BTN

n

4:45

4:50

4:55

T

FX

L/V

and who should moor at his edge

And fare on afoot

(♩ = 84)
mp

V

But the hill of dark un - der - foot div - ing [i]

(♩ = 84)
mp

BTN

5:00 5:05 5:10

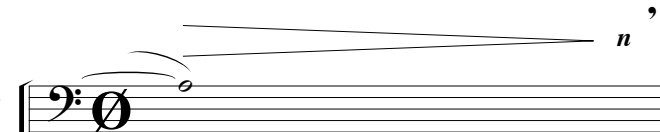
T


would find gates of no gardens, But the

FX

L/V

Detailed description: This is a musical score page for a vocal and bassoon part. The vocal line (V) is in bass clef, 3/8 time, with a tempo of 84 bpm and a mezzo-piano (*mp*) dynamic. The lyrics are: "But the hill of dark un - der - foot div - ing [i]". The bassoon line (BTN) is also in bass clef, 3/8 time, with the same tempo and dynamic. Below the music, there are timing markers at 5:00, 5:05, and 5:10. At the bottom, there are staves for Tenor (T), FX, and L/V, with the lyrics "would find gates of no gardens, But the" appearing under the T staff.

V 

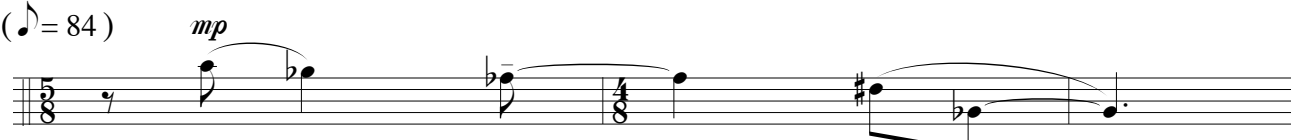
BTN 

→ → → [1]

5:15

5:20

5:25

(♩ = 84) *mp* 

clos - ing ov - er head

(♩ = 84) *mp* 

the cold deep

T ||— hill of dark underfoot diving,

Closing overhead,

the cold deep,

FX ||—

L/V ||— [**Flood lights: ON (full)**]

(*ossia: 8va*)

V

drown - ing [i]

port.

→ → →

[ɪ]

BTN

(bucket mute out)

port.

5:30

5:35

5:40

T

and drowning.

["Hyper-trombone" interjection]

FX

L/V

[Video: Image #5a (90")]

FX (Vox & Btn): OFF

The image shows a musical score for two parts: Voice (V) and Trombone (BTN). The Voice part is in bass clef and contains the lyrics "drown - ing [i]". The Trombone part is also in bass clef and features triplets. Both parts include a fermata and a portamento (port.) marking. The score is annotated with time markers at 5:30, 5:35, and 5:40. Below the staves, there are control lines for Track (T), Effects (FX), and Video (L/V). A box on the right indicates "FX (Vox & Btn): OFF".

Episode 3

♩ = 50 *f* declamatory

V Step forward (into the spotlight)

He is called Le-vi-a-than, and named for roll-ing,

BTN

mp *f* *p* *mp* *poco*

5:45

5:50

5:55

T There go the ships: there is that leviathan, whom thou hast made to play therein. I will not
 ["Hyper-trombone" chord (c.1'40")] ["Leviathan" echoes...] Canst thou draw out Leviathan with an hook?

FX

L/V **Spot light #1: fade ON (c. 3")**

[Video: Image #5b (90")]

V

first cre-a-ted he was of all crea - tures,

6:00 6:05 6:10

mf *morendo...* *p* *n*

T

conceal his parts, nor his power, ...nor his comely proportion. Out of his mouth go burning lamps, and sparks of fire leap out.
 or his tongue with a cord which thou lettest down? Who can open the doors of his face? his teeth are terrible round about. Canst thou put an hook

FX

L/V

V

He has held Jo - nah three days and nights,

BTN

mp *f* *p* *mp* *p*

c. 2.5"

6:15 6:20 6:25

T

Out of his nostrils goeth smoke, ...as out of a seething pot or cauldron. His breath kindleth coals, and a
 into his nose? or bore his jaw through with a thorn? When he raiseth up himself, the mighty are afraid. Canst thou fill his skin with barbed

FX

L/V

V

He is that curl-ing ser-pent that in o-cean is,

mf morendo... p n

6:30 6:35 6:40

T flame goeth out of his mouth. He esteemeth iron as straw, and brass as rotten wood. ...who is made without fear. ...he maketh
 irons? or his head with fish spears? Upon earth there is not his like, He maketh the deep to boil like a pot: Behold, the hope of him is in vain:

FX

L/V

V

Sea - fright he is, and the shad-ow un-der the earth.

6:45 6:50 6:55

mp *f* *p* *mp* *poco*

T the sea like a pot of ointment. ...shall not one be cast down even at the sight of him? None is so fierce that dare stir him up:
 In that day the Lord ...with his sore and great and strong sword ...shall punish leviathan the piercing serpent, even leviathan, that
 ["Hyper-trombone" chord portamento (c.10")]

FX

L/V

Spot light: fade OFF (c. 7")

Episode 4

♩ = 40

mp *innocent*

V Return to original position

BTN

7:00 7:05 7:10

7:00 7:05 7:10

T who then is able to stand before me? [Bell (#12)]
crooked serpent; ...and he shall slay the dragon that is in the sea. ["Hyper-trombone" sustains D]

FX FX (Vox): ON, Setting C (reverb)

L/V [Spot light: OFF] [Video: Image #6a (29")]

V

lies _____ Like an an - gel

BTN

cup mute

Freely explore multiphonic spectra, playing/singing within the range indicated; resulting sound should blend with taped sounds.

mp brooding

waste's

mp ±

7:15

7:20

7:25

T

Days there are, nonetheless,

when he lies Like an angel,

["Hyper-trombone" multiphonics fade in (c.20"...)

FX

FX (Btn): ON, Setting D (reverb; pitch shift)

L/V

[**Video:** Image #6b (41")]

V

un - ease

[Δ] → → → [1]

BTN

→ → → [unstable] → → → [stable]

7:30

7:35

7:40

T

[distortion of text ("waste's unease")]

although a lost angel

On the waste's unease,

FX

L/V

V *poco* [a] [s] [t] [e] [i] [n] *port.*
 → → → [a] [s] [t] [e] → → → [i] → → → [n]

BTN *(simile)* *mp*± [unstable] [stable] ,
 → → → [unstable] → → → [stable]

7:45 7:50 7:55

T no eye of man moving, Bird hovering, fish flashing,

FX

L/V [Video: Image #7a (19")]

V *[d3ε]* → → → [1] *n* ' *mp* *port.*
 earth's emp - ti

BTN *(simile)* → → → [unstable] → → → *mp ±*

8:00 8:05 8:10

T || creature whatever || Who after him

FX ||

L/V || [Video: Image #7b (4'')] || **Flood lights: fade OFF (c.25'')**

Detailed description: This is a musical score page for a production. It features five staves: Voice (V), Buttons (BTN), Text (T), Effects (FX), and Lights/Video (L/V). The Voice staff has a treble clef and a key signature of one sharp (F#). It contains lyrics and musical notation, including a dynamic marking of *mp* and a *port.* (portamento) instruction. The Buttons staff has a bass clef and contains a *(simile)* instruction, a dynamic marking of *mp ±*, and a wavy line indicating a tremolo effect. A time axis at the bottom marks 8:00, 8:05, and 8:10. The Text staff shows the lyrics 'creature whatever' and 'Who after him'. The FX and L/V staves have vertical bar lines. A video instruction '[Video: Image #7b (4'')]' is placed on the L/V staff, and a lighting instruction 'Flood lights: fade OFF (c.25'')' is enclosed in a black box on the L/V staff.

V *n* '
 ness [ɛ] [s]
 [stable] ,
n

8:15 8:20 8:25

T came to herit earth's emptiness.
 ["Hyper-trombone" multiphonics transforming into submerged creaking (c.30"...] [Ship horn]

FX **FX (Vox): same (Setting C)**
FX (Btn): Setting B (reverb)

L/V

Episode 5

V *mp* *mf* *n* ,

Froth at flanks seeth - ing [i] → → → [ɪ]

BTN *p* *mp* *port.* *n* (cup mute out)

8:30 8:35 8:40

T Froth at flanks seething soothes to

[Bell (#13)]

FX

L/V [Flood lights: OFF]

V *mp* [s] soothes to still - - - ness [ε] [s] *n'* *(as a deep sigh)* *mp* Waits;

BTN

8:45 8:50 8:55

T || stillness Waits; [Echoes...]

FX ||

L/V ||

[Video: Image #8a (6")]

V

BTN

harmon mute (stem out)

$\text{♩} = 40$

mp

9:00

9:05

9:10

T with one eye he watches Dark of night sinking last,

with one eye dayrise

FX

L/V

[Video: Image #8b (13")]

V

mp

mf sub.

sea curl - - - ing,

BTN

9:15

9:20

9:25

T

As at first over foaming pastures.

He makes no cry

Though that

FX

L/V

[Video: Image #9a (9")]

V *mf* Star - climbed, wind - combed cum -

BTN

9:30 9:35 9:40

T light is a breath. [Bell (#14)] The sea-curling, Star-climbed,

FX

L/V

Detailed description: This is a musical score page for a vocal and bassoon part. The vocal line (V) is in bass clef with a key signature of one sharp (F#). It features three phrases: 'Star - climbed,' (9:30-9:35), 'wind - combed' (9:35-9:40), and 'cum -' (9:40-9:45). Each phrase is marked with a mezzo-forte (*mf*) dynamic and a hairpin crescendo. The bassoon line (BTN) is also in bass clef and provides accompaniment with notes and rests corresponding to the vocal phrases. A time signature change to 5/4 is indicated at the start of the second phrase. Below the staves, there are time markers at 9:30, 9:35, and 9:40. A third staff (T) contains lyrics for a tenor part: 'light is a breath.' (9:30-9:35), '[Bell (#14)]' (9:35-9:40), 'The sea-curling,' (9:40-9:45), and 'Star-climbed,' (9:45-9:50). There are also empty staves for FX and L/V.

V

bered with it - self, [s] still [I] → → →

BTN

9:45

9:50

9:55

T

Wind-combed, cumbered with itself still As at first it was,

FX

L/V

V

[1] As at first it was,

BTN

10:00 10:05 10:10

T

is the hand not yet contented Of the Creator. [Bell (#15)]

FX

L/V

n

p

(*ossia: 8va*)

V

he waits for the world to be - gin [I]

BTN

F-VI
port.
F-II
n

FREEZE
until dark

10:15

10:20

10:25

T

And he waits for the world to begin.

FX

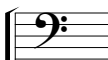
L/V

Stand light #2: fade OFF (c. 8")

Stand light #1: fade OFF (c. 10")


[Stand light #2: OFF]

V



FREEZE
until dark

BTN



10:30

10:35

10:40

T



[Bell (#16)]

FX



L/V



[Stand light #1: OFF]

[Video: Image #9b (3")]

V

BTN

10:45

10:50

10:55

T [Creaking fades out (c. 30"...)] [Bell (#17)]

FX

L/V

V

BTN

11:00

11:05

11:10

11:15

T

FX

L/V

Tape: OFF

Video: OFF
Fog Machine: OFF