

Joseph Klein

Dog

(after W.S. Merwin)

for female voice, bassoon, and intermedia

(1997)

— for Heidi Dietrich Klein & Kristin Wolfe Jensen —

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

duration: 10:15

Program Note

Dog 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 a nihilistic study in despair and desolation, a contemplation of the dog who "guards all that is gone." 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 bassoon, video projections, and lighting.

The vocalist elaborates upon the salient aspects of the poem, while the bassoonist acts as alter ego: together, these elements represent the physical presence of the dog, alternately aware of the oppressive present and reflective of a vital past. The 8-channel tape consists of three musical layers: a sonic "windscape" (utilizing processed sounds from the female voice and bassoon), suggesting "the shimmering vista of emptiness" described by Merwin; the spoken voice, presenting the poem in its entirety; and the processed dog sounds (crossed with bassoon and voice samples), representing a struggle of the psyche, as the creature comes to terms with its fate. The work is presented in six episodes, throughout which the voice and bassoon exchange roles: as the former becomes increasingly prominent, the latter assumes a more accompanimental status.

Dog was supported in part by a faculty research grant from the University of North Texas, and is dedicated to Heidi Dietrich Klein and Kristin Wolfe Jensen, who first performed the work at UNT on October 1, 1997. The tape part was realized at the UNT Center for Experimental Music and Intermedia, with the invaluable assistance of Michael Thompson. The video tape parts were rendered and edited by Jon L. Henry, under the supervision of the composer.

Dog

He does not look fierce at all, propped scarcely erect
On skinny forelegs in the dust in the glare
In the dog-day heat, the small brown pariah at the edge
Of the shimmering vista of emptiness
Unbroken by any shade and seeming too permanent
To be of any day the afternoon.
Under the sky no colour or rather
The natural beige, dust-colour, merely
A brighter glare than the ground, beginning
Where the dust does not leave off, and rising
Through the shining distance that weighs and waves
Like water he does not have the air at all
Of vigilance: hindquarters collapsed
Under him like a rag lying shapeless
In the shrunk puddle of his shadow, coat
Caked and staring, hang-dog head
That his shoulders can hardly hold up from the dust
And from it dangling the faded tongue, the one
Colour to be seen. *Cave canem*; beware
The dog. But he squats harmless,
At his wildest, it might be, wishing that the feeble

Green cast the glare gives to his shadow
Could be green in truth, or be at least a wider
Shadow of some true green; and though he is
Free not tethered (but what in this place
Could one be free of if not the place) surely
He would never attack, nor move except perhaps,
Startled, to flee; surely those dirty tufts
Of coarse hair at his shoulders could never rise
Hostile in hackles, and he has forgotten
Long since the wish to growl; or if he should bare
His teeth it would not be with a lifting
Of lips but with a letting-fall, as it is
With the grins of the dead. And indeed what is there here
That he might keep watch over? The dust? The empty
Distance, the insufferable light losing itself
In its own glare? Whatever he was to guard
Is gone. Besides, his glazed eyes
Fixed heavily ahead stare beyond you,
Noticing nothing; he does not see you. But wrong:
Look again: it is through you
That he looks, and the danger of his eyes
Is that in them you are not there. He guards indeed

What is gone, what is gone, what has left not so much
As a bone before him, which vigilance needs
No fierceness, and his weariness is not
From the length of his watch, which is endless,
But because nothing, not the weight of days
Not hope, the canicular heat, the dust, the mortal
Sky, is to be borne. Approach
If you dare, but doing so you take
In your hands what life is yours, which is less
Than you suppose, for he guards all that is gone,
And even the shimmer of the heated present,
Of the moment before him in which you stand
Is a ghost's shimmer, its past gone out of it, biding
But momentarily his vigil. Walk past him
If you please, unmolested, but behind his eyes
You will be seen not to be there, in the glaring
Uncharactered reaches of oblivion, and guarded
With the rest of vacancy. Better turn from him
Now when you can and pray that the dust you stand in
And your other darlings be delivered
From the vain distance he is the power of.

— W.S. Merwin

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 spot lights mounted from the ceiling. All of these lights are to be fitted with yellow-green gels and must remain at a fairly low setting throughout, thus giving the performers an eerie glow and producing diffuse shadows. Optionally, several oscillating fans may be used during the performance to enhance the atmosphere; these would be directed toward the audience, and preferably equipped with heating coils. (This option may be prohibitive in larger performance spaces.)

Performers must wear black clothing: the vocalist (V) is to stand on a raised platform (preferably a solid black box, 2-3 feet high) just stage right of center, facing inward at approximately 45 degrees. The bassoonist (B) is to be seated on a black chair just stage left of center (approximately ten feet away and slightly upstage from the vocalist), facing inward at approximately 60 degrees. Both the vocalist and bassoonist are to be amplified and processed throughout: the voice is to be projected through speaker 7; the bassoon is to be projected through speaker 1. The technical assistant (A) controls the “environment” from the hall. In order to maintain the appropriate atmosphere, it is suggested that the technical assistant also use a yellow-green gel on any necessary lighting. (See page iii for setup diagram.)

The “environment” requires the following equipment:

- Tape deck: ADAT for 8-channel capability; under less adequate circumstances, the work may be projected over 4 channels, or an optional 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);
- Microphones (2);
- Hall speakers (7) and monitor speaker (1)
- Music stand lights with yellow-green gels (2);
- Spot lights with yellow-green gels, ceiling-mounted (2);
- Light fader board;
- Oscillating heater fans (optional)

Effects processor settings:

Setting A: reverb (c. 2", med. hall)
chorus (moderate)

Setting B: reverb (c. 2", med. hall)

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

pitch shift (descending, approximately 4 semitones over 2")

Setting D: reverb (c. 2", med. hall)

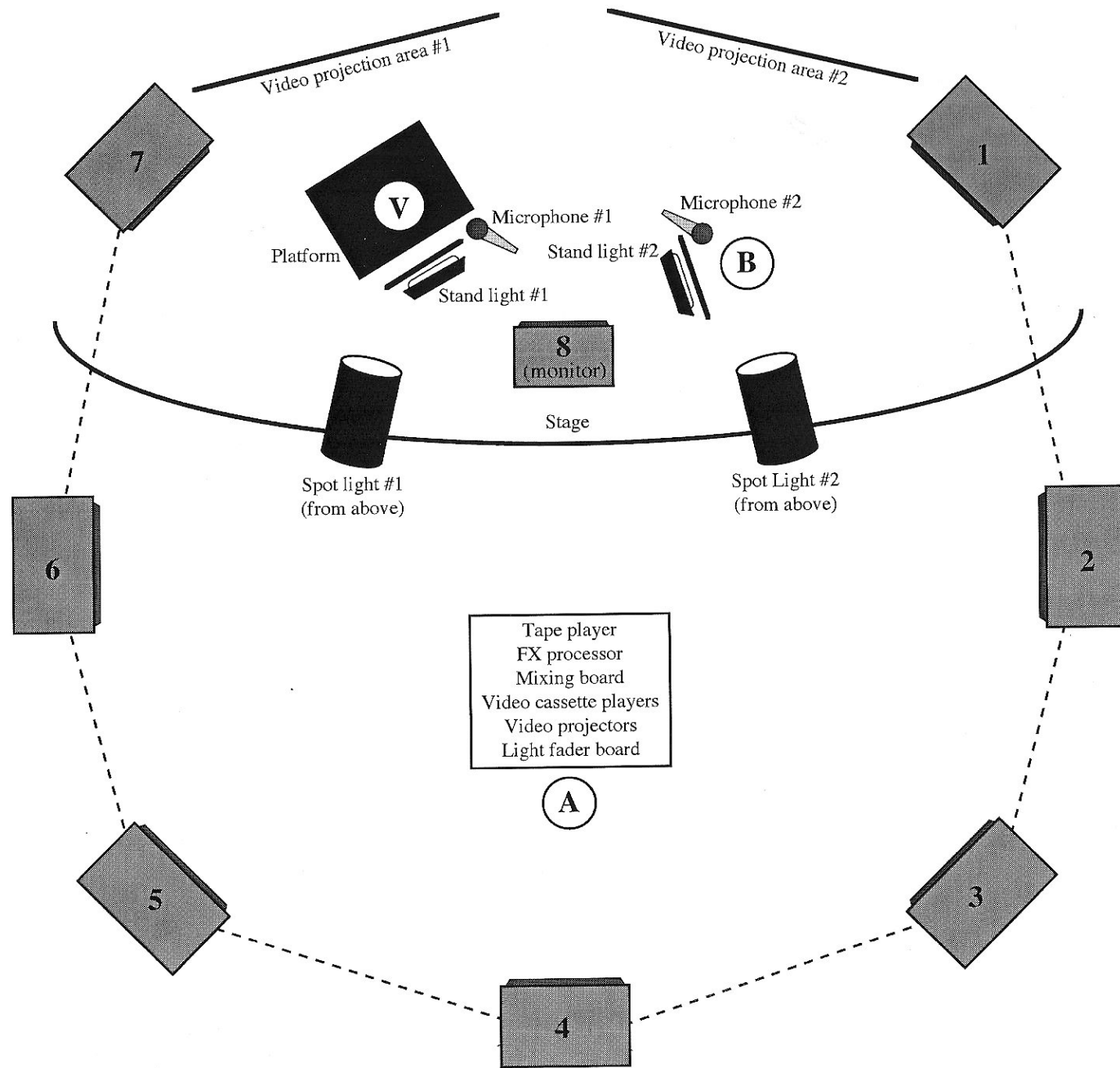
delay (approximately 350 msec., 70-80% return)

The pre-recorded sounds on tape consist of three elements, the first of which is a continuous “windscape” (heard throughout the work), derived from the female voice (VOX) and the bassoon (BSN). The VOX Wind rotates counter-clockwise at approximately 20-second cycles; the BSN Wind rotates clockwise at approximately 24-second cycles. The second recorded element is a recitation of the entire Merwin poem, providing the impetus for the musical materials. The third element consists of processed sounds derived from dogs (e.g., whining, barking, growling, playing), which are crossed with samples from the female voice and bassoon; this element functions as a bridge between the live performers and the environment. The video projections consist of processed images of a dog, 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.



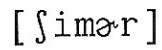
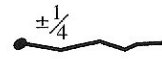
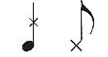

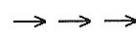

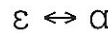







The 10-minute work is divided into six episodes, which are presented as part of a continuum rather than as distinct, contrasting sections. These episodes are distinguished primarily by shifting relationships between the performers and transformations in the environment, reflecting the changing perspectives presented in the poem. In Episode 1, the bassoon is prominent, with the voice providing a supporting link to the environment. In Episode 2, the voice and bassoon interact contrapuntally on equal terms, while in Episode 3, the exchanges between the two performers are more fragmented and distinct. In Episodes 4 and 5, the two performers recede into the surrounding fabric, becoming part of the environment itself; in Episode 5, the stratification within the voice and bassoon parts is analogous to that of the sampled sounds in the environment, where the accented interjections in the foreground contrast the static, sustained background texture (the latter being a variant on the voice and bassoon material from Episode 4). In Episode 6, the vocal lines are prominent, while the bassoon provides a gradually shifting three-note mobile against the calm repose of the environment.

Accidentals apply only to the notes which they immediately precede, with the exception of repeated notes (including those across broken barlines). Although precise coordination with the tape part is not absolutely critical, timings and pre-recorded text cues are indicated in the score, with text cues being projected through the monitor speaker (channel 8) as a guide to the live performers.

Setup diagram



Symbols

-  attack/release unnoticeably
-  clean break in sound
-  International Phonetic Alphabet (IPA) symbols
-  pitch fluctuations of up to one quarter-tone above and below the indicated pitch.
-  voice: *sprechstimme*; spoken/whispered
-  bassoon: harmonic
-  gradual change from one sound to another
-  rapid change from one sound to another
-  continuous fluctuation (*ad libitum*)
-  durational continuum (spatial notation)
-  play beamed group as rapidly as possible
-  accelerando
-  ritardando
-  senza tempo
-  cues/synchronization of parts
-  play material within brackets (*ad libitum*) for the duration of the wavy line; interjections are indicated parenthetically.

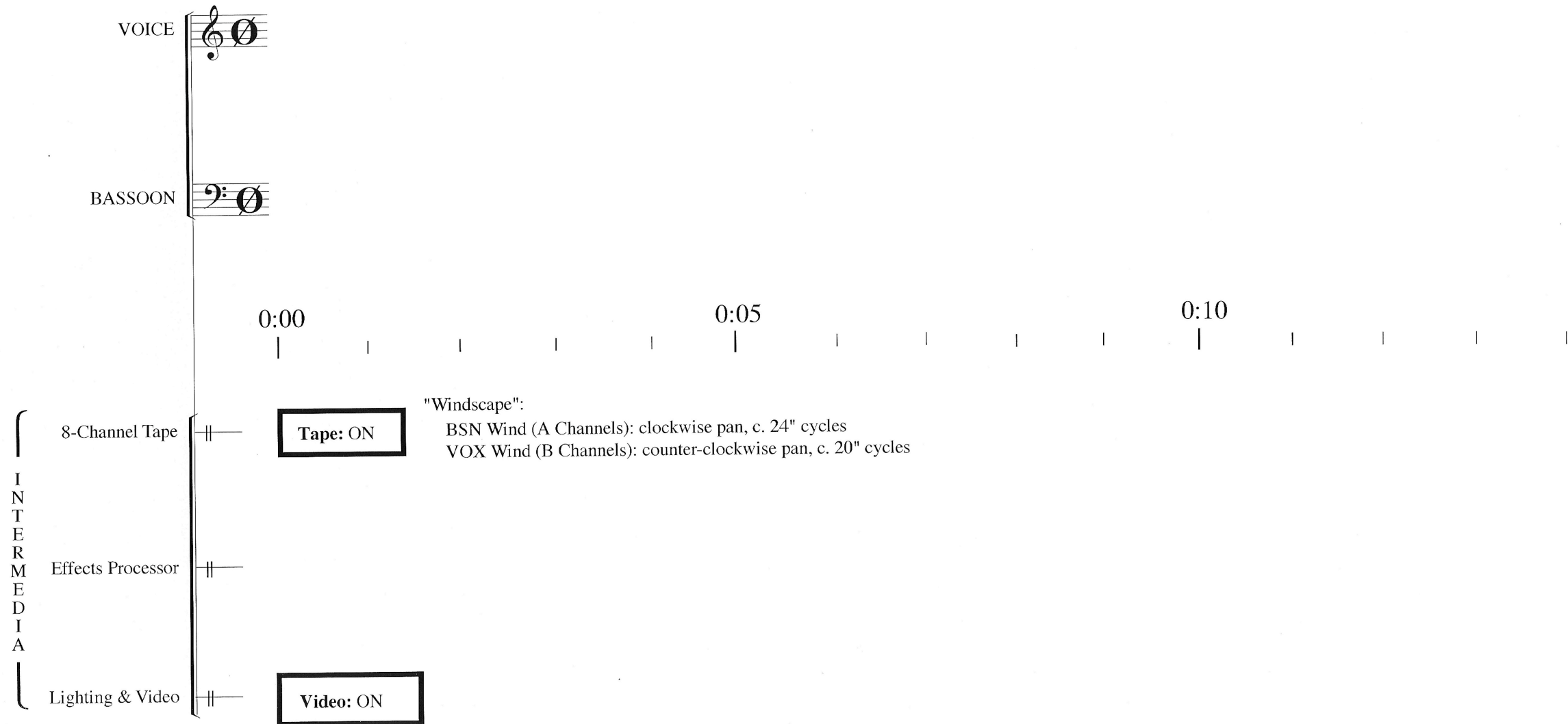
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V



B




0:15

0:20

0:25

T



[Whining sounds (sporadic)]

FX




L/V




[Video #2: Image A1 (42")]

V



B



0:30

|

|

|

|

0:35

|

|

|

|

0:40


|

|

|

|

T




[Bassoon (G) + growls (slow fade in)]

FX



L/V



Episode 1

The image shows a musical score for Episode 1. On the left, there are five staves labeled V, B, T, FX, and L/V. The V and B staves are musical staves with treble and bass clefs respectively. The T, FX, and L/V staves are technical cue staves with double bar lines. The main musical staff is a bass staff with a bass clef, starting at 0:50. It contains a half note with a fermata, marked with *n* and *cresc.*. Below the staff, there are time markers at 0:45, 0:50, and 0:55, with vertical lines indicating specific points in time. Two boxes contain technical cues: one for FX (Vox) and FX (Bsn) settings, and another for Stand light #2 fading on.

V

B

0:45

0:50

0:55

T

FX

L/V

n *cresc.*

FX (Vox): ON, Setting A (reverb, chorus)
FX (Bsn): ON, Setting B (reverb)

Stand light #2: fade ON (c. 10")

V

B

13/8 (e)

mf *p* *mf* *mp* *mf*

[f] → → → [f] → → → [m]

1:00 1:05 1:10

T spoken text:

He does not look fierce at all, propped scarcely erect On skinny forelegs in the dust in the glare In the dog-day heat,

FX

L/V

[Stand light #2: ON (full)]

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

V *poco*, *mp* *mp* *poco*,

[mə̃] [ʃ i] → → → [m] [mə̃] [i] → → → [ɪ]

B *mf* *p* *mf* *p* *mf*

1:15 1:20 1:25

T || the small brown pariah at the edge Of the shimmering vista of emptiness

FX ||

L/V || [Stand light #1: ON (full)]

V *mp* *mp* *n*' *n* *mp*

[vi s tə] [ʌ] [v] [ɛ]

B *p* *mf* *n*

1:30 1:35 1:40

T || Unbroken by any shade and seeming too permanent To be of any day the afternoon.

FX ||

L/V ||

V

[m] [pti] [em] [pti] [ε]

B

mp *poco* *mp* *poco* *mp*

1:45

1:50

1:55

T

FX

L/V

Under the sky no colour

V

→ → → [m] [pti] [ε] , *p* → → → [m] [pti] [nε]

B

mp *mp* *n*

2:00 2:05 2:10

T

or rather The natural beige, dust-colour, merely A brighter glare than the ground, beginning Where the dust does not leave off, and rising

[Yelp]

FX

L/V

[Video #1: Image B1 (5")]

Detailed description: This is a musical score page for a vocal piece. It features five staves: Voice (V), Bass (B), Tenor (T), FX (Effects), and L/V (Lighting/Video). The V and B staves contain musical notation with lyrics and phonetic transcriptions. The V staff has a treble clef and a key signature of one sharp (F#). The B staff has a bass clef and a key signature of one flat (Bb). The T staff contains the lyrics. The FX and L/V staves have vertical bar lines indicating cue points. Timing markers are placed below the B staff at 2:00, 2:05, and 2:10. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). A crescendo hairpin is shown above the V staff, and two decrescendo hairpins are shown below the B staff. The lyrics are: "or rather The natural beige, dust-colour, merely A brighter glare than the ground, beginning Where the dust does not leave off, and rising". A video cue "[Video #1: Image B1 (5")]" is located at the bottom right.

V

B

2:15

2:20

2:25

T || Through the shining distance that weighs and waves Like water

[Yelp/whine (stretched)]

FX ||

FX (Vox): Setting B (reverb)

L/V ||

Episode 2

V *mf* *poco* *mf* *mf*

hang- dog head fa - ded tongue tongue

B *n* *mf* *poco* *mf* *mf*

2:30 2:35 2:40

T he does not have the air at all Of vigilance: hindquarters collapsed Under him like a rag lying shapeless In the shrunk

FX [FX = 50%]

L/V

V *mf* dang - ling coat caked and *poco*

B *mf* *mf* *poco*

2:45 2:50 2:55

T puddle of his shadow, coat Caked and staring, hang-dog head That his shoulders can hardly hold up from the dust And

FX

L/V

The image shows a musical score for a voice and bass part. The vocal line (V) is in treble clef and the bass line (B) is in bass clef. The vocal line has lyrics: 'dang - ling coat caked and'. The bass line has lyrics: 'puddle of his shadow, coat Caked and staring, hang-dog head That his shoulders can hardly hold up from the dust And'. There are timing markers at 2:45, 2:50, and 2:55. The score includes dynamic markings like *mf* and *poco*, and various musical notations such as notes, rests, and slurs.

V *mf*
 star - (r)ing shrunk pud - dle of his

The vocal staff (V) features a treble clef and a key signature of one flat. The melody begins with a half note 'star -' in 6/4 time, followed by a quarter note '(r)ing' in 7/4 time, a quarter note 'shrunk' in 4/4 time, a quarter note 'pud -' in 5/4 time, a quarter note 'dle' in 4/4 time, a half note 'of' in 4/4 time, and a half note 'his' in 4/4 time. A dynamic marking of *mf* is placed above the first measure. A fermata is present over the final note 'his'.

B *mf*

The bass staff (B) features a bass clef and a key signature of one flat. The accompaniment begins with a half note in 8/4 time, followed by a quarter note in 4/4 time, a quarter note in 5/4 time, a quarter note in 4/4 time, a half note in 4/4 time, and a half note in 4/4 time. A dynamic marking of *mf* is placed below the first measure. A fermata is present over the final note.

3:00

3:05

3:10

T || from it dangling the faded tongue, the one Colour to be seen.

["Glaring" sound (swelling, c. 10")]

FX ||

L/V ||

V

sha - dow

B

mf

ca - ve

3:15

3:20

3:25

T

Cave canem;
[echoes...]

FX

[Vox FX = 100%]

L/V

[Video #1: Image C1 (45")]

Episode 3

V

ca - nem

Musical notation for voice part V: Treble clef, key signature of one sharp (F#), time signature of 3/4. The melody consists of a quarter note G4 (labeled 'ca'), a dotted quarter note A4 (labeled 'nem'), and a quarter note B4.

B

n *cresc.* - - - - - *mf*

Musical notation for bass part B: Bass clef, time signature of 3/4. The notation shows a whole note G2 with a fermata, followed by a long rest, and then a quarter note G2 with a fermata. Dynamics include *n*, *cresc.*, and *mf*.

3:30

3:35

3:40

T

beware The dog.
[Aggressive dog playing sounds...]

FX (Bsn): Setting C (reverb, pitch shift)

Spot light #2: fade ON (c. 8")

[Video #2: Image D1 (8")]

V

B

poco

p *mf*

3:45 3:50 3:55

T

FX

L/V

But he squats harmless, At his wildest, it might be

Wishing that the feeble Green cast the glare gives to his shadow

V

B

♩ = 76
quasi recitativo (sempre)
mf

But he squats harm - less

p *f* *mf*

4:00

4:05

4:10

T

["Glaring" sound]

Could be green in truth,

or be at least a wider Shadow of some true green;

FX

[BSN Wind: *crescendo & accelerando* (c. 1')...]

L/V

Spot light #1: fade ON (c. 5")

V *f* wish-ing that___ the fee-ble Green cast_____ the glare gives to his shad - ow *mf* 3
 3 3

B *f* 4:15 4:20 4:25

T And though he is Free not tethered (but what in this place Could one be free of if not the place)
 [Yelp (echo)]

FX

L/V

V

green in truth, ___ though he is free not teth-ered ___ sure-ly he would ne-ver at-tack,

mp *f* *mp* *f* *mp* *mf*

4:30 4:35 4:40

T surely He would never attack, nor move except, perhaps, Startled, to flee;

FX [Violent attack (echo)] [Ascending barks (3)]

L/V

V *mf* *f sub. (ord.)* *mf*

nor move ex-cept per-haps, Start-led, to flee;

mf *f sub.*

those dir-ty tufts of coarse hair at his shoul-ders

B

f *f*

4:45

4:50

4:55

T || surely those dirty tufts Of coarse hair at his shoulders could never rise Hostile in hackles,

FX ||

L/V ||

[Video #2: Image A2 (14.5")]

V *mf* could ne-ver rise hos - tile in hack-les *f* ,

mf he has for-got-ten long since the wish to grow!; *f* ,

B *mf* *f* ,

f or if he should bare His teeth

5:00

5:05

5:10

T and he has forgotten Long since the wish to grow!;
[sustained growling (c. 25")]

[BSN Wind: *diminuendo & ritardando* (c. 1')...]

or if he should bare His teeth

FX

L/V

V *mf* *f* *mf* *f* *mf* *f* *p*

if he should bare his teeth it would not be with a lift-ing of lips but with a let - ting fall, [a]

B *f* *f* *f* *p*

5:15 5:20 5:25

T it would not be with a lifting Of lips but with a letting-fall, as it is With the grins of the dead.
 [Bassoon drone, roiling low B₁ (fade in)...]

FX **FX (Vox & Bsn): Setting C**
 (pitch shift, reverb)

L/V [Video #1: Image B2 (1.5")]

Episode 4

V *p sempre*

±1/4 (unstable)
[a] → → → [l] [ɛ] → → → [m] [pti] [di]

B (b•) , ±1/4 (unstable)

p sempre

5:30

5:35

5:40

T

And indeed what is there here That he might keep watch over?

The dust?

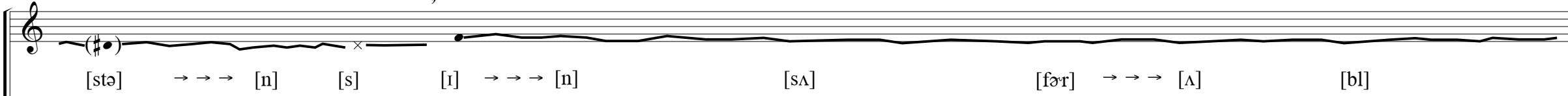
The empty Distance,

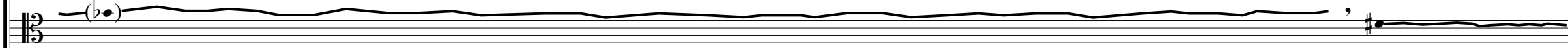
the insufferable

FX

L/V

[Video #1: Image C2 (14")]

V 

B 

5:45

5:50

5:55


T || light losing itself In its own glare?

Whatever he was to guard Is gone.

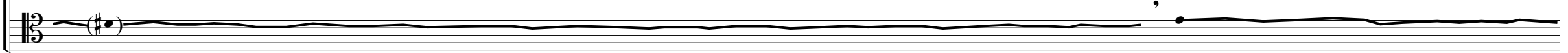
FX ||

L/V ||

[Video #2: Image D2 (2.5")]

V 


[lai] [t] [dʌ] [s] [t] [gɑ]

B 


6:00


6:05

6:10

T 

Besides, his glazed eyes Fixed heavily ahead stare beyond you Noticing nothing; he does not see you.

FX 

L/V 

Episode 5

V

B

[n] [ga] stare [ɑ]

mp p mf p

6:15

6:20

6:25

T

But wrong: Look again: it is through you That he looks,

[Bassoon drone transforms into descending Bsn/Vox cluster (c. 20"...)...] [Snarl]

FX

FX (Vox & Bsn): Setting D (reverb, delay)

[Video #1: Image B3 (0.5")]

[Video #2: Image A3 (5")]

[Video #1: Image C3 (4.5")]

L/V

V *mf* *p* (*ord.*)

gone [a]

p *sempre; quasi andante*
(*port. ad lib.*)

[a ↔ Λ ↔ ε ↔ i ↔ a ↔ a]

B **13**

p *sempre; quasi andante*
(*port. ad lib.*)

f *f*

6:30

6:35

6:40

T and the danger of his eyes Is that in them you are not there. He guards
[Attack]

FX

L/V [Video #1: Image C4 (1.5")] [Video #1: Image E4 (0.3")]
[Video #2: Image B4 (0.2")] [Video #2: Image D3 (1")]

V

dust sky weight heat

B

7:15

7:20

7:25

T || which is endless, But because nothing, not the weight of days, Not hope, the canicular heat, the

[Bark]

FX ||

L/V || [Video #2: Image F3 (2")]

V *f* hope *mf* end - less *mf* , *p* no - thing [a] →

B *f* *mf* *n*

7:30

7:35

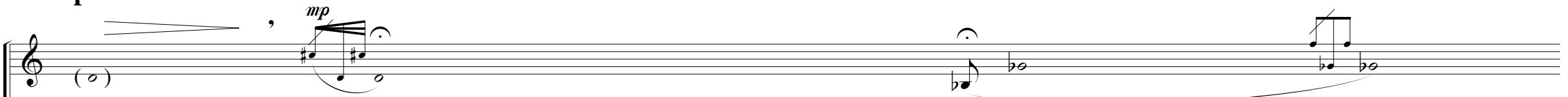
7:40

T || dust, nor the mortal Sky, is to be borne. [Growl] [Bsn & Vox clusters transform into long, low whining sounds...] [Attack]

FX ||

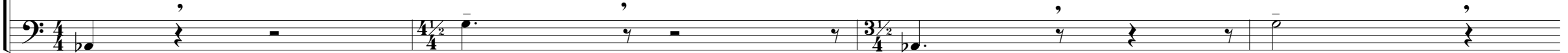
L/V || **Spot lights #1 & #2: fade OFF (c. 15")** [Video #1: Image G2 (7")] [Video #2: Image F2 (6")]

Episode 6

V 

[a] →

♩ = 60

B 

p tranquil, persistent

7:45

7:50

7:55

T ||— Approach If you dare, but doing so you take In your hands what life is yours, which is less Than you suppose, for he guards all

FX ||— **FX (Vox):** Setting B (reverb)
FX (Bsn): Setting A (reverb, chorus)

L/V ||— **[Spot lights #1 & #2: OFF]**

[Video #1: Image E1 (11")]

V *mf* $\text{♩} = 48$

[a] Ap - proach if you dare [r]

B

mp

8:00

8:05

8:10

T || that is gone, And even the shimmer of the heated present,

FX ||

L/V ||

V *p* *poco* *mp*

[a] →

B *p*

8:15

8:20

8:25

T || Of the moment before him in which you stand Is a ghost's shimmer, its past gone out of it, biding But momentarily its vigil.

FX ||

L/V ||

[Video #2: Image F1 (18")]

V $\text{♩} = 48$ *f*

bet - ter turn from him now When you can [n] [a]

Detailed description: The vocal line is in treble clef with a 7/4 time signature. It begins with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) marked with a forte (f) dynamic and a hairpin crescendo. This is followed by a quarter note (Bb4), a half note (Bb4), and another quarter note (Bb4). A triplet of eighth notes (A4, G4, F4) is then written over the Bb4 quarter note. The line continues with a quarter note (E4), a quarter note (D4), and a quarter note (C4). A double bar line with a fermata over the C4 note indicates a breath mark. The line resumes with a quarter note (D#4) and a half note (D#4), both marked with a mezzo-piano (mp) dynamic and a hairpin decrescendo. The lyrics are aligned with the notes: "bet - ter turn from him now When you can [n] [a]".

B

Detailed description: The bass line is in bass clef. It starts with a half note (G2), followed by a quarter note (F2), a quarter rest, and a quarter note (E2). A double bar line with a fermata over the E2 note indicates a breath mark. The line continues with a quarter note (D2), a quarter rest, and a quarter note (C2). A double bar line with a fermata over the C2 note indicates another breath mark. The line then has a quarter rest, followed by a quarter note (B1), and a quarter note (A1). A double bar line with a fermata over the A1 note indicates a third breath mark. The line concludes with a quarter note (G1) in a 2 1/2 / 4 time signature, marked with a mezzo-piano (mp) dynamic and a hairpin decrescendo.

8:30

8:35

8:40

T [Low whine/moan (swelling)] Walk past him If you please, unmolested, but behind

Detailed description: The text is aligned with the vocal line. The first part, "[Low whine/moan (swelling)]", is positioned under the first measure of the vocal line. The second part, "Walk past him If you please, unmolested, but behind", is positioned under the final measure of the vocal line.

FX

L/V

V

— [a] —>

B

p

8:45

8:50

8:55

T || his eyes You will be seen not to be there, in the glaring, Uncharactered reaches of oblivion, and guarded With the rest of vacancy.

FX ||

L/V ||

V $\text{♩} = 48$ *mf* 3 (loud whisper) 3
 walk past him _____ if you please, un - mo - lest - ed

B *mp* *p*

9:00 9:05 9:10

T [Low whine/moan (swelling)] Better turn from him Now when you can

FX
 L/V

Detailed description: This is a musical score for a voice and bass performance. The vocal line (V) is in treble clef, starting with a tempo of 48 beats per minute. It features a melody with a dynamic marking of *mf* and includes a triplet of eighth notes. The lyrics are "walk past him _____ if you please, un - mo - lest - ed". The bass line (B) is in bass clef and features a melodic line with dynamic markings of *mp* and *p*. The score includes time markers at 9:00, 9:05, and 9:10. There are also staves for Tenor (T), FX, and L/V, with the Tenor staff containing the instruction "[Low whine/moan (swelling)]" and the lyrics "Better turn from him Now when you can".

V *mp*

[a] →

B

9:15

9:20

9:25

T || and pray that the dust you stand in And your other darlings be delivered From the vain distance he is the power of.

FX ||

L/V ||

V

(C) [a]

mp FREEZE until dark

↑

B

mp FREEZE until dark

9:30

9:35

9:40

T

FX

L/V


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

[Video #1: Image G1 (22")]


[Stand light #1: OFF]

Stand light #2: fade OFF (c. 10")

V



B



9:45

9:50

9:55


T

FX

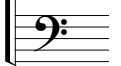
L/V

[Stand light #2: OFF]

V



B



10:00

10:05

10:10

10:15

T || [VOX Wind & BSN Wind diminishing...]

Tape: OFF

FX ||

L/V ||

Video: OFF