

Drew Sperry

Almost Indiscernible Portraits of Nature

for Baritone, Flute, Percussion, and Strings

- Full Score -

Perusal Score

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Drew Sperry

Texts from *Harmonium* (1923) by Wallace Stevens

Written for the talent of Nathan Matthews

Instrumentation

Flute

Percussion

- 3 Timpani – 32”, 29”, and 26”
 - With both medium-hard and soft mallets
- Tambourine
- Vibraphone
- Triangle – smallest size available
- Tibetan Singing Bowl – approx. 3.15” in diameter
 - With leather-wrapped wooden mallet

Baritone

- Vocal Range: Ab2-E4

Violin

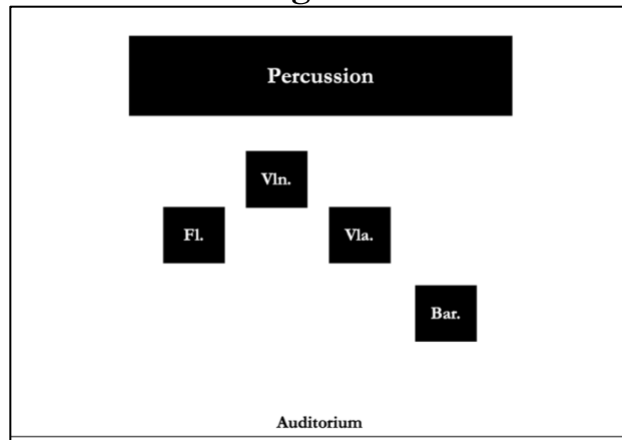
Viola

Movements

- | | |
|-----------------------------|----|
| 1. No Longer Wild | 1 |
| 2. Quirks of Imagery | 11 |
| 3. Of the Surface of Things | 21 |

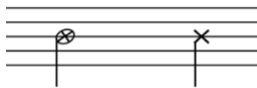
Duration ca. 14 minutes

Stage Plot



Notation Guide

Flute

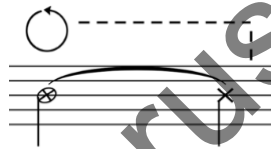


Indicates to blow air across the mouthpiece to produce a breathy, wind-like timbre on the pitch indicated by the x-shaped notehead.

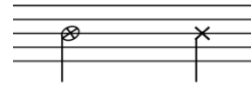
Percussion



On the drum tuned to the specified pitch, place a tambourine and strike regularly.



On the drum tuned to the specified pitch, lightly drag soft mallets around the drumhead in a circular motion.



X-shaped noteheads indicate that no distinct pitch will be produced.



“+” symbols indicate to dampen immediately.

With a Tibetan Bowl on the drumhead, the percussionist will strike the bowl and then perform a glissando with the pedal of the timpano. The timpano itself will not be struck in these instances. The following “contour graphs” specify whether to use a slower or faster glissando after the Tibetan Bowl has been struck.



Less space between the arches = faster gliss.



More space between the arches = slower gliss.

Texts

1. No Longer Wild

Anecdote of the Jar (1919)

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion everywhere.
The jar was gray and bare.
It did not give of bird or bush,
Like nothing else in Tennessee

2. Quirks of Imagery

Frogs Eat Butterflies. Snakes Eat Frogs. Hogs Eat Snakes. Men Eat Hogs. (1922)

It is true that the rivers went nosing like swine,
Tugging at banks, until they seemed
Bland belly-sounds in somnolent troughs,

That the air was heavy with the breath of these swine,
The breath of turgid summer, and
Heavy with thunder's rattapallax,

That the man who erected this cabin, planted
This field, and tended it awhile,
Knew not the quirks of imagery,

That the hours of his indolent, arid days,
Grotesque with this nosing in banks,
This somnolence and rattapallax,

Seemed to suckle themselves on his arid being,
As the swine-like rivers suckled themselves
While they went seaward to the sea-mouths.

3. Of the Surface of Things

Of the Surface of Things (1923)

I.

In my room, the world is beyond my understanding;
But when I walk I see that it consists of three or four hills and a cloud.

II.

From my balcony, I survey the yellow air,
Reading where I have written,
“The spring is like a belle undressing”

III.

The gold tree is blue.
The singer has pulled his cloak over his head.
The moon is in the folds of the cloak.

Almost Indiscernible Portraits of Nature

Text by Wallace Stevens

1. No Longer Wild

Drew Sperry

Allegro ma non troppo, con fuoco. ♩ = 115

Flute

Timpani (With a tambourine on the drumhead, striking the timpani).

Percussion

Baritone

Violin

Viola

Fl.

Timp.

Bar.

Vln.

Vla.

f < *ff*

mf *ff*

f *ff* *p*

f *ff* *p*

mp *p* *p* *p*

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

rit.

rit. sul tasto

pp sul tasto

10 **Andante moderato.** ♩ = 80

Fl. *p*

Timp. *ppp* *pp* *pp*

Bar. *mp quasi recitative* *mf* *n*

I placed a jar I placed a jar in Ten-ne - ssee

Andante moderato. ♩ = 80

Vln. *ord.* *fp*

Vla. *ord.* *p* *pp* *fp*

16 **rit.** **a tempo.**

Fl. *f* *mp* *mp* *f*

To Vib. *f* *p*

Timp. *f* *p*

Vibraphone

Bar. *mp con moto* *mf*

I placed a jar And round it was u-pon a

rit. **a tempo.**

Vln. *mf* *p* *mp* *p*

Vla. *mf* *p* *mp* *p*

21

Fl. *mp*

Vib. *p* *sub. mf*

Bar. *p* *mp*

hill It made the slo-ven-ly wil-der-ness slo-ven - ly

Vln. *mp* *p* *mf*

Vla. *mp* *p* *mf*

26 *molto rit.*

Fl.

Vib. To Timp. Timpani To Vib. *pp*

Bar. *f* *mp* *mf* *p* *echoing*

wil - der - ness surr-ound that hill surr-ound that

Vln. *n* *mf pizz.* *p*

Vla. *n* *mf* *p*

30 **a tempo.**

Fl. *mp* tenderly

Vibraphone *mp* *f* *mp*

Bar. hill

Vln. **a tempo.** arco *mp* *f* *mp* *mf* *p*

Vla. arco *mp* *f* *mp* *mf* *p*

35 **rit.**

Fl. *f*

Vib. *mp* *p* *f*

Bar. *mp* The

Vln. **rit.** *f* *p*

Vla. *mf* *p* *f* *n* *p*

a tempo.
(flz.)

40

Fl. *mp* *mp* (ord.)

Vib. *f*

Bar. *f* *mp*
wil-der-ness rose_ up to it, and sprawled a - round_ no lon-ger wild_

a tempo.

Vln. *pp* *mp*

Vla. *pp* *mp*

43

Fl. *mp* *p* *mf* *p* **poco rit.**

Vib. *mf*

Bar. *mp* *f* *mf* *mp*
The jar was round_ u-pon the ground And_ And

Vln. *f* *pp* *mf* **poco rit.**

Vla. *f* *pp* *mf*

48 **a tempo.**

Fl. *p* *p*

Vib. *p* *p* *p* *p* *mf*

Bar. *mf* *p* *mp* *mp* *f*

tall and of a port in air. port in air no lon-ger wild

a tempo.

Vln. *pp* *mf* *p*

Vla. *pp* *mf* *p*

53

Fl. *mf* *f* *p*

Vib. *mp* *f*

Bar. *mf* *ff* *sub. mp* *n*

no lon-ger wild

Vln. *mf* *p* *f* *p*

Vla. *mf* *p* *f* *p*

58 *molto rit.*

Fl. *mf* *p* *f* *mp* *mf* *p*

Vib. *mp* *mp* *f* *To Tri.*

Bar. *f* *p* *mp* *p* *f* *p*

Vln. *mp* *p* *mf* *p* *f* *p*

Vla. *f* *p* *mp* *p* *f* *p*

65 *Meno mosso.* ♩ = 70

Fl. *mf* *senza espressione*

Vib. Triangle *pp* Vibraphone *f*

Bar. *mf* *senza espressione*

It took do-mi-nion eve-ry-where The jar was gray and bare

Vln. *Meno mosso.* ♩ = 70 *n* *p*

Vla. *mp* *p* *mp*

70

Fl.

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

To Timp. Timpani

Vib.

mf *p*

Bar.

mf *n*

gray and bare

Vln.

mf

Vla.

mf

76

Fl.

mp

To Vib. Vibraphone To Timp.

Timp.

mp *pp*

Bar.

mf *mf*

It did not give of bird or bush, Like noth-ing else in

Vln.

pp

Vla.

pp

81

Fl.

mp *mf* *pp*

Timpani

To Vib.

Vibraphone

Vib.

p *p*

Bar.

mf *f* *mp* *mp*

Like noth-ing else in Ten-nes - see

Vln.

mf *p*

Vla.

mf *p* *mp* *f*

86

Fl.

p

To Timp.

Timpani

To Vib.

Vib.

f *p*

Bar.

mp *mf* *n* *mp*

in Ten - nes - see slo-ven-ly wil-der-ness

Vln.

p

Vla.

n *pizz.* *mf*

91

Fl. *rit. al fine.*

Vib. *p* *mf* *p* *mf* *f*

Bar. no lon - ger no lon - ger

Vln. *pizz.* *mf* *arco* *pp* *rit. al fine.* *mf* *pp*

Vla. *arco* *pp*

97

Fl. *mf*

Vib. *To Timp.* *mp* *< f* *mp* *+* ***

Bar.

Vln. *mf*

Vla. *mp* *pp* *mf*

*: dampen immediately

Allegretto, un poco pesante. ♩ = 144

Flute *rit.* *a tempo.* *mp* *f* *mp*

Percussion *Timpani* *p* *p*

Baritone

Violin *Allegretto, un poco pesante. ♩ = 144* *pizz.* *rit.* *a tempo.* *mf* *p* *mf*

Viola *pizz.* *mf* *p* *mf*

Fl. *5* *rit.* *a tempo.* *p* *mp* *p*

Timp. *To Vib.* *Vibraphone* *p* *f* *p*

Bar. *mp* *It is*

Vln. *rit.* *a tempo.* *p* *f* *p* *f* *arco* *pp*

Vla. *p* *f* *p* *f* *arco* *pp*

12

Fl.

Vib.

Bar.

Vln.

Vla.

p

mf

mf *p* *mf* *p*

true that the ri-vers went nos-ing like swine_ Tug-ging at banks

sul tasto *pp* ord. *p*

sul tasto *pp* ord. *mf* *n* *p*

17

Fl.

Vib.

Bar.

Vln.

Vla.

p *mf*

mf *p* *mf*

Tug-ging at banks un-til they seemed bland bel-ly sounds_ they seemed bland bel-ly sounds

mf *p*

mf *p*

21

Fl. *p*

Vib. *To Timp. Timpani*
mp pp p In a circular motion, lightly drag soft mallets around the timpani head tuned to the given pitch.

Bar. *p*
 in som - no - lent troughs

Vln. *pizz. mp* *arco p mp p dolce f mp*

Vla. *pizz. mp* *arco p mf p*

27

Fl. *mp legato*

Timp. *To Vib. pp* *Vibraphone pp*

Bar. *p mf mp f*
 That the air was hea-vy with the breath of these swine The breath of tur-gid sum -

Vln. *p*

Vla.

32

Fl.

Vib.

Bar.

Vln.

Vla.

mp

To Timp.

Timpani *mf > p*

To Vib.

mf

p

f

mer_and Hea-vy_ Hea-vy with thun-der's rat-ta-pal-lax with thun-der's rat-ta-pal-lax_

mf > pp

f > pp

mf > pp

f > pp

38

Fl.

legato non legato

3

accel.

Vibraphone

To Timp.

Timpani

p

f

pp

Bar.

accel.

mp > p

f > mp

mp

p

Vln.

Vla.

Più mosso, agitato. ♩ = 170

44

Fl. *f* *p* *mp* *p*

To Vib.

Timp. *mf* *p*

Bar. *mf* molto agitato

That the man who e-rec ted this ca-bin,

Vln. *fp*

Vla. *fp*

Più mosso, agitato. ♩ = 170

47 accel.

Fl. *mf* *p* *f*

Vib. *mp* *f* *p* *f*

Bar. *f* *ff*

plant-ed This field, and tend-ed it a-while, and Knew not the quirks of_

Vln. *mf* *pp* *f*

Vla. *mf* *pp* *f*

51 **a tempo.** (♩ = 170) **rit.**

Fl.

Vib.

Bar.

— i-mage-ry —

a tempo. (♩ = 170) **rit.**

Vln.

Vla.

55 **Tempo I.** ♩ = 144

Fl.

Vib.

Bar.

mf **mp**

and Knew not the quirks of i - mage - ry —

Tempo I. ♩ = 144

Vln.

Vla.

pp **pp**

59

Fl.

Vib.

Bar.

Vln.

Vla.

mf

p *mp* *f* *n*

i-mage ry_ That the hours of his in-dol-ent, ar-id days_

mf

mp *p*

66

Fl.

Vib.

Bar.

Vln.

Vla.

p *mf*

p *mf* *p* *mf* *legato*

Gro-tesque with this nos-ing in banks_ This som-nol-ence and rat-ta-pal-lax

p *pp*

p *mf* *p*

71

Fl.

Vib.

Bar.

Vln.

Vla.

76

Fl.

Timpani

Bar.

Vln.

Vla.

f *lunga**

p *f* *lunga** To Timp.

mp *p*

This som-nol-ence and rat-ta-pal-lax

f *lunga** *p* pizz.

pp *f* *lunga** *p* pizz.

p

Timpani

To Tib. Bwl.

p *gliss.*

mp *mf* *p*

Seemed to suck-le them-selves on his a-rid be-ing As the swine-like ri-

p pizz.

p pizz.

*: Hold until the Vibraphone's pitches decay approximately to a *p* dynamic.

82

Fl.

Timp.

Bar.

vers suck-led them-selves _____ While they went

Vln.

Vla.

arco

pp

mf

p

87

Fl.

Timp.

Bar.

While they went sea-ward to the sea-mouths.

Vln.

Vla.

p

mf

p

94

Fl.

p

Tib. Bwl.

f Played in palm of hand with leather-wrapped mallet. *f*

Bar.

p *p*

sea - mouths. _____ to the sea - mouths. _____

Vln.

mf *p* pizz. *mf*

Vla.

mf *p* pizz. *mf*

98

Fl.

n *mp* *n*

(slower gliss.)

Tib. Bwl.

ff Played on 32" timpani head with hard wooden mallet.

Bar.

Vln.

mp *mf*

Vla.

mp *mf*

** : Using the provided contour graph, raise and lower the timpani's tuning pedal to create a continuous glissando. More space between the arches of the graph indicate that a slower glissando should be used, and vice-versa.

102

Fl.

Tib. Bwl.

Bar.

Vln.

Vla.

ff Played on 32" timpani head with hard wooden mallet.

ff Timp. pedal:** (faster gliss.)

p

f

pp

p

f

pp

3. Of the Surface of Things

Slowly, solemnly. ♩ = 50

Flute

Percussion

Timpani

Baritone

mp senza espressione

In my room—the world is be-yond my un-der-stand-ing—

p Blow air across the mouthpiece to produce a breathy, wind-like timbre on the given pitches.

p In a circular motion, lightly drag soft mallets around the timpani head tuned to the given pitch.

n

Slowly, solemnly. ♩ = 50

Violin

Viola

pizz.

p

pizz.

p

8 (ord.)

Fl. *[p]* *p* *3* *mp* *mp*

Timp. To Tri. Triangle *p* To Timp. Timpani *pp*

Bar. *mp* *3* But when I walk I see that it

Vln. arco *pp*

Vla. arco *pp*

14

Fl. *p* *mp* *p* *mp* *p*

Timp. To Tri.

Bar. *3* *n* *mf* *p* con-sists of three or four hills and a cloud and a cloud

Vln. sul tasto *pp* *mp* *n* *p* *mp* *p* *mp* *pizz.*

Vla. *pp* *mp* *n* *p* *mp* *p* *mp* *pizz.*

20

Fl.

Triangle

Tri.

Bar.

Vln.

Vla.

p

pp

n

and a cloud_____

To Vib.

p

mf

arco

p

arco

p

27

Fl.

Vibraphone

Vib.

Bar.

Vln.

Vla.

p

mf

p

mp dolce

mf

mp

From my bal-co-ny, I_____ sur-vey the yel-low air_____ Read-ing where

pp

mp

pp

p

pp

32

Fl.

Vib.

Bar.

I have writ - ten_ "The spring is like a belle_ un - dress - ing"_ The gold tree is blue. The

Vln.

Vla.

37

Fl.

Vib.

To Tri.

Bar.

sing - er has pulled his cloak ov - er his head. The moon is in the folds of the cloak_

Vln.

Vla.

p *mp* *pp* *p* *mf* *p* *f* *mp* *f* *fp* *pp* *f* *fp* *pp*

43

Fl. *rit.* *mp*

Tri. Triangle *pp* To Vib. *pp*

Bar. *p* *mp*
In my room In my room In

Vln. *pizz.* *mp* *p* *rit.* *p* *mf* *p*

Vla. *pizz.* *mp* *p* *p* *mf* *p*

49 *a tempo.*

Fl. *mp* *p* *mf > p*

Tri.

Bar. *n* *p*
my room the world is be - yond my un - der - stand - ing be

Vln. *a tempo.* *mp* *p*

Vla. *mp* *p*

55

Fl.

Tri.

Vibraphone

pp

Bar.

p

yond my un - der-stand-ing un - der-stand - ing

Vln.

Vla.

58 rit. al fine.

Fl.

Vib.

p

mp

p

Bar.

be - yond my un - der - stand - ing.

Vln.

Vla.

rit. al fine.