

GRADUATE RECITAL

by

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School of Music  
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## ABSTRACT

This document contains scores for the works performed at a recital of compositions by Kirsten Carlson at 8:00 p.m. April 21, 1995 at the University of British Columbia Recital Hall. **Model-Deviation** is written for solo flute and was composed in 1992. **Those That Follow** is written for two flutes and was composed in 1993. **The Distance** is written for soprano voice, spoken voice, violin and cello and was composed in 1993. The text is by Kirsten Carlson. **For will** is written for flute and trumpet and was originally composed in 1994 and revised in 1995. **This is a photograph of me** is written for soprano, clarinet, bassoon and violin. It was composed in 1995 with text by Margaret Atwood. **The Swimmer** is written for two soprano voices, flute, clarinet, two violins, viola, and cello. It was composed during 1994-95 with text by the composer. **We Are Still One** is written for 10 flutes and was composed in 1994.

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**Model of Composition**  
by Kirsten Carlson

**Model-Deviation**

Chenoa Anderson, flute

1992

**Those That Follow**

I. Origin

II. That Which Results

III. A More Distant Relation

1993

Chenoa Anderson, Jennifer Henry, flutes

**The Distance**

I. She Climbed Up

II. A Complicated Game

III. Waiting

1993

Phoebe MacRae, soprano  
Elizabeth Skillings, speaker  
Sarah Westwick, violin  
Laura McPheeters, cello

**For will**

Mark McGregor, flute  
Eartha-Ann Hanson, trumpet

1994  
Rev. 1995

**This is a photograph of me**

1995

Elizabeth Skillings, soprano  
David Byrne, clarinet  
Tracie Pybas, bassoon  
Sarah Westwick, violin

5 p. 11/10/95

\*\*\* INTERMISSION \*\*\*

The Swinner

1995

Elizabeth Skillings, Phoebe MacRae, sopranos  
Christine Yeung, flute  
Susan Engelml, clarinet  
Mary Jane van der Shoot, Tory Meyer, violins  
Michael van der Stoot, viola  
Natalie Williams, cello  
Stephen Charman, conductor

We Are Still One

1994

Chenoa Anderson, Margaret Ann Brydges,  
Miranda Clingwall, Heather Dreger, Catherine Faust,  
Jennifer Henry, Heather Logie, Karen Osmond,  
Kim Reine, Mary Wing, flutes  
David Byrne, conductor

*Reception to follow in lobby.*

*This recital is presented in partial fulfillment of the requirements  
for a Master of Music degree in Composition at the University of  
British Columbia.*

Thanks to all the performers for all their enthusiasm, effort,  
encouragement and incredible talent.

Also, thanks to: Stephen Chaman, UBC Contemporary Players,  
Chris Kowarik, Jocelyn Morlock, Chenoa Anderson, Warren  
Copeland, Kim Carlson and especially Alan Knight.

Program cover: Leon Spillner, "Mädchen auf einer Dune"

The Distance

I. She Climbed Up

She climbed up (never, never)  
climbing is how she goes (it's much too far)  
She climbs constantly (climbing, climbing)  
A sense of space (distance)  
Space (distance)  
Frightening (darkness)

Open spaces (darkness)

(climbing, climbing)  
She continues the climb (climbing, climbing)  
Mountains are large (very large)  
Hunting, hunting (large) (climbing, climbing)  
Where is she (nearly)  
She is where she thinks it is (she says so)  
She does what she thinks she must (she says so)  
She misses it (she always misses it)  
It could be there but it's not (she has missed it, again)  
Once at a party (it's not)  
Laughing, pretending, daring, but - (she goes much too far)  
It's not the same (not the same)

II. A Complicated Game

She's walking past the places where she used to go  
Quickly  
Walking - past the places, used to go  
Walking - hurry past those places  
She won't even look back - why would she - she couldn't see anyway  
Darkness covers the spaces

That's the rule - the spaces that create the distance

That's the time

It's black and white - white and black

Darkness - the gameboard with light and dark light spaces

Covers

Distance  
It's a complicated game - a very complicated game  
Take all the pieces - put them in a bag - a bag that's big and blue  
Take you hand and put it in the bag - draw out a piece - from there, you line them in  
rows and rows of colourful pieces - placed in rows and rows - all along the beautiful  
gameboard waiting till your turn comes  
How do you know? How do you know when your turn comes up? How do you know?  
the player on your right will know

And, of course, they will tell you - once they do, you must go to the dark white space - put your piece in its place - the place where you used to go - the place that marks the space - the distance

Field, trees, oceans - water racing along the beach, smoothly flowing

Running away

Running far, running away - she's running past

Where she used to go, she's running far away, along the beach

On the beach, by the sea (the seaside is beautiful)

Water - that's where she runs to

Water flows, races by

Quickly - she's running past  
Quickly, quickly - she's running past the places where she used to go  
Past - the faces (the knowing faces)

III. Waiting

Watching through the glass - the clear, clear glass

All I can see is her little (enchanted) friend

He's (enchanted) looking and hunting (where is she?)

He's sitting on the porch (the cold cold porch) despite the cold

The trees (red, green, gold) the grass

The wind doesn't bother him

Nor do I (I'm all alone)

I'm sitting in another world (watching through the glass)

If only the things I see - could make me...

Pain (I wouldn't leave my post - this is my post - I'm waiting, waiting)

Time, fog (the fog obscures the rain)

Rain (but we both know it, know it if... if it happened to us)

I'm watching through the glass (the clear clear glass)

It's... it's raining out there (on the cold cold porch... watching... waiting)

All I can see is her little friend (enchanted friend)

(It's too cold for both of us)

It's cold out there (it's much too cold)

(We are both waiting... in the cold... waiting... waiting)

[Kirsten Carlson, October 1993]

This is a photograph of me

It was taken some time ago.

At first it seems to be

a smeared print:

blurred lines and grey flecks

blended with the paper.

then, as you scan

it, you see in the left-hand corner

a thing that is like a branch: part of a tree

(balsam or spruce) emerging

and, to the right, halfway up

what ought to be a gentle

slope, a small frame house.

In the back ground there is a lake,  
and beyond that, some low hills.

(The photograph was taken  
the day after I drowned.)

I am in the lake, in the center  
of the picture, just under the surface.

It is difficult to say where  
precisely, or to say  
how large or small I am:  
the effect of water  
on light is a distortion

but if you look long enough,  
eventually  
you will be able to see me.)

[Margaret Atwood, 1968]

The Swimmer

I am the swimmer

swimming round and round

turning over and under and over and over

The water waits for me

I cannot see its blueness and greenness without a need -

a strong desire to dive, to soar

like my whale friends, like my fish friends

This depth - this blue

inspires me

When everything else frightens me, the depth inspires me

It moves me off my feet

To dive  
To soar  
(to dive, to soar)

If only I were one of them - the whales that dance in the pool they call their

home

Do they know anything else - I want to know what they know

Why can't I live in the water - I'd be safe

Watching them play, I want to join them - to dive, to soar (to know what they know)

Cold waters racing against my body - speeding - soaring - flying in the blue-sky waters

There is nothing else (nothing but this)

I can't be here (nothing but this)

Dryness - this is no home

Freedom comes with movement

Movement is easier in this space

Movement is freedom

they know

and I long to know what they know

But I am the swimmer

The orange body in the blue-sky waters

that's on the painting - it hangs in front of me

I see the body: two arms, one leg and another (and even parts that do not belong to me)

It's as though the waters are being pushed past me with each stroke moving me along

Am I swimming now - is this swimming now?

Me, the orange body, as I'm being pushed along the blue-sky waters

to dive  
(to soar)

I saw a picture once

of a woman inside an underwater cave

of a fisherman throwing himself over the boat's edge

of a school of tiny, possessed fish

of a flooded town, floating away

of a great ship which serves as a graveyard miles under the ocean

of a group of children playing on the beach - never fearing the racing tides

of a footprint on the shore - alone, isolated (how did it get there?)

of a whale, a big, great, peaceful whale

of a city built on the edge of the waters

of a coral so vast (so vast), so colourful and alive

of a man diving off a cliff, praying not to hit the jagged cliff on his flight down - a pool of water into which no sane soul would dive

of a boat carrying people (their belongings) their children and their cars

from one side to the other

of a man floating on a bed of kelp

of a million boats, waiting, side by side (it's true), waiting for the fish

that may never get there

of a rowboat, in the middle of the lake, empty, dreaming, dreaming

of a strange array of fish, living on the ocean floor

of a dolphin, so free of a swimmer (longing to swim forever and ever

and over and over) in a small pool full of other people, but only the swimmer ... only the swimmer

of a swimmer, in the middle of the largest ocean, frozen and out of breath, swimming, swimming, smiling, dying

These whales have never been in the largest ocean, where ... do they belong

But they are at home here (is it home here?)

As long as the blue, blue, wet, wet cold faces across their faces, their fins, their bellies it is home here

Their movements are not really freedom (freedom is movement)

You see, they know ...

I am ready

I am ready to dive, to soar (to dive, to soar)

Mountains, water, waves

So deep

So wide

So strong

carry me

Swirling, leaping

this is flying

it is painless (painless)

no fins, no tail, no air (no air)

Am I even breathing

I can open my eyes - blue fish, coral reef, grey whales, orange stars ...

Black line at the bottom of the pool

Am I even breathing

(why am I safe here)

I am the swimmer (swimming round...)

[Kirsten Carlson, August 1994]



# Model-Deviation

Kirsten Carlson

(for solo flute)

*model:*

*deviation: (slowly, freely) ♩ ≈ 50-54 \**

*broadly*

*flutist (♩ = 50-52) ♩ = 60*

\* xi pauses are gradually quite free - and long

*p* *mf* *p* *mf* *ff* *p* *mp* *f* *acc.*  
*rit.* (*J*=50-52) *J*=80 *pp* *acc.*  
*J*=112 *roughly* *crese.* *f* *ff* *mf* *ff* *acc.*  
*J*=60-65 *(ff)* *molto vibrato* *p* *acc.*  
*J*=76 *acc.* *poco a poco* *J*=96 *subf* *p* *subf* *p*  
*acc.* *J*=100-112 *f* *ff* *roughly*  
*rit.* *J*=50-54 *poco accel.* (*J*=76) *pp* *pp* *pp* *acc.* *J*=60  
*subf* *p* *subf* *ff* *acc.* *J*=54 *J*=50  
*molto vibrato* *fff* *p* *f* *p* *ff*

\* slaps key down hard - exaggerate key sound

Ottawa 1993

## Those That Follow

**Kirsten Carlson**

## 1. Origin

Handwritten musical score for two voices, labeled "Voice 1" and "Voice 2". The score is written on ten staves, with each voice having five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, ff). Above the staves, there are time markers in minutes and seconds: 5'', 10'', 15'', 20'', 25'', 30'', 35'', 40'', 45'', 50'', 55'', 60'', 65'', 70'', 75'', and 80''. The score is written in a cursive, handwritten style.

## 2. That Which Results

♩ = 116

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *mf* (mezzo-forte) and *f* (forte). There are also performance instructions such as *dim.* (diminuendo), *molto cresc.* (molto crescendo), and *cresc.* (crescendo). The score is marked with a tempo of 116 beats per minute. The key signature has one flat (B-flat). The time signature is 7/8. The notation is handwritten and includes many slurs and phrasing marks.

*pp* *mf* *f* *mf* *f* *ff* *ff* *pp* *molto cresc.* *ff* *cresc.* *ff* *pp* *mf* *f* *pp* *mf* *ff* *pp* *mf* *ff*

Handwritten musical score for a piano piece, page 9. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music consists of several measures with various notes, rests, and dynamic markings. The first measure has a 'sup. p' marking. The second measure has an 'mp' marking. The third measure has a 'f' marking. The fourth measure has a 'f' marking. The fifth measure has a 'f' marking. The sixth measure has a 'f' marking. The seventh measure has a 'f' marking. The eighth measure has a 'f' marking. The ninth measure has a 'f' marking. The tenth measure has a 'f' marking. The eleventh measure has a 'f' marking. The twelfth measure has a 'f' marking. The thirteenth measure has a 'f' marking. The fourteenth measure has a 'f' marking. The fifteenth measure has a 'f' marking. The sixteenth measure has a 'f' marking. The seventeenth measure has a 'f' marking. The eighteenth measure has a 'f' marking. The nineteenth measure has a 'f' marking. The twentieth measure has a 'f' marking. The twenty-first measure has a 'f' marking. The twenty-second measure has a 'f' marking. The twenty-third measure has a 'f' marking. The twenty-fourth measure has a 'f' marking. The twenty-fifth measure has a 'f' marking. The twenty-sixth measure has a 'f' marking. The twenty-seventh measure has a 'f' marking. The twenty-eighth measure has a 'f' marking. The twenty-ninth measure has a 'f' marking. The thirtieth measure has a 'f' marking. The thirty-first measure has a 'f' marking. The thirty-second measure has a 'f' marking. The thirty-third measure has a 'f' marking. The thirty-fourth measure has a 'f' marking. The thirty-fifth measure has a 'f' marking. The thirty-sixth measure has a 'f' marking. The thirty-seventh measure has a 'f' marking. The thirty-eighth measure has a 'f' marking. The thirty-ninth measure has a 'f' marking. The fortieth measure has a 'f' marking. The forty-first measure has a 'f' marking. The forty-second measure has a 'f' marking. The forty-third measure has a 'f' marking. The forty-fourth measure has a 'f' marking. The forty-fifth measure has a 'f' marking. The forty-sixth measure has a 'f' marking. The forty-seventh measure has a 'f' marking. The forty-eighth measure has a 'f' marking. The forty-ninth measure has a 'f' marking. The fiftieth measure has a 'f' marking. The fifty-first measure has a 'f' marking. The fifty-second measure has a 'f' marking. The fifty-third measure has a 'f' marking. The fifty-fourth measure has a 'f' marking. The fifty-fifth measure has a 'f' marking. The fifty-sixth measure has a 'f' marking. The fifty-seventh measure has a 'f' marking. The fifty-eighth measure has a 'f' marking. The fifty-ninth measure has a 'f' marking. The sixtieth measure has a 'f' marking. The sixty-first measure has a 'f' marking. The sixty-second measure has a 'f' marking. The sixty-third measure has a 'f' marking. The sixty-fourth measure has a 'f' marking. The sixty-fifth measure has a 'f' marking. The sixty-sixth measure has a 'f' marking. The sixty-seventh measure has a 'f' marking. The sixty-eighth measure has a 'f' marking. The sixty-ninth measure has a 'f' marking. The seventieth measure has a 'f' marking. The seventy-first measure has a 'f' marking. The seventy-second measure has a 'f' marking. The seventy-third measure has a 'f' marking. The seventy-fourth measure has a 'f' marking. The seventy-fifth measure has a 'f' marking. The seventy-sixth measure has a 'f' marking. The seventy-seventh measure has a 'f' marking. The seventy-eighth measure has a 'f' marking. The seventy-ninth measure has a 'f' marking. The eightieth measure has a 'f' marking. The eighty-first measure has a 'f' marking. The eighty-second measure has a 'f' marking. The eighty-third measure has a 'f' marking. The eighty-fourth measure has a 'f' marking. The eighty-fifth measure has a 'f' marking. The eighty-sixth measure has a 'f' marking. The eighty-seventh measure has a 'f' marking. The eighty-eighth measure has a 'f' marking. The eighty-ninth measure has a 'f' marking. The ninetieth measure has a 'f' marking. The ninety-first measure has a 'f' marking. The ninety-second measure has a 'f' marking. The ninety-third measure has a 'f' marking. The ninety-fourth measure has a 'f' marking. The ninety-fifth measure has a 'f' marking. The ninety-sixth measure has a 'f' marking. The ninety-seventh measure has a 'f' marking. The ninety-eighth measure has a 'f' marking. The ninety-ninth measure has a 'f' marking. The hundredth measure has a 'f' marking.

*Chanté fort et avec un grand  
toute l'attention*

## 3. A More Distant Relation

Handwritten musical score for "3. A More Distant Relation". The score is written on six systems of two staves each. The tempo is marked  $\text{♩} = 72-76$ . The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *f*, *p*, *mf*, *mp*, *pp*, *ff*, and *f*. Performance markings include *cresc.*, *dec.*, *molto cresc.*, *pp*, and *f*. There are also markings for *sub p* and *mf*. The score is signed "J. S. 76" in the top left corner.



# The Distance

Kirsten Carlson

A song cycle for soprano, speaker, violin and cello

## 1. She Climbed Up

**MEZZO SOPRANO**  
*p* 5" 10" 15"  
 she climbed up climbing is how she goes she climbs

**SPOKEN VOICE**  
*p, evenly* *gliss*

**VIOLIN**  
*pp*

**CELLO**  
*pp* *gliss*

20" 25" 30"  
 she climbs con-stantly climbing climbing A sense of space distance *f*

35" 40" 45"  
*pp* *mp* *f* Space Fri- Frighten-ing O-pen spa o-pen spa ee ee ee ee ee distance darkness darkness *cresc.*

23 Accidentals apply for the duration of the 5" measure unless cancelled by another accidental

24 Words are to be spoken at a moderate/average speaking tempo. (ie words do not necessarily take up as much time as it looks on the page - the entrance is the more important indication on the page rather than the total time it takes)



2

Handwritten musical score for Soprano (SOP), Alto (AL), Tenor (TEN), and Bass (BASS) voices. The score is divided into three systems.

**System 1 (Measures 50 to 60):**

- SOP:** 50' 55' 60' *ee-ee ee ee ee-ee-ee-ee*
- AL:** *climbing* *p*
- TEN:** *f*
- BASS:** *f*

**System 2 (Measures 1'5 to 1'15):**

- SOP:** 1'5 1'15 *She contin-ues the climb Mountains are large*
- AL:** *climbing climbing climbing very large*
- TEN:** *decrese* *pp*
- BASS:** *pp*

**System 3 (Measures 1'20 to 1'30):**

- SOP:** 1'20 1'25 1'30 *Hurt-ling Hurt-ling*
- AL:** *large* *p*
- TEN:** *f* *decrese* *pp*
- BASS:** *f* *pp*

3

Handwritten musical score for Soprano (SOP), Voice (VCE), Violin (VLN), and Viola (VLC). The score is divided into three systems, each with time markings above the staves.

**System 1:**

- SOP:** *mp* where — where *1'35"* *p* where is she *1'45"*
- VCE:** climbing climbing (whisper)
- VLN:** *p* *pp* *arco* *pp*
- VLC:** *pp* *pp*

**System 2:**

- SOP:** *1'50"* she — is where she thinks — *1'55"* it is she does what she thinks *2'*
- VCE:** lonely (whisper) lonely she says (whisper)
- VLN:** *pp* *pp*
- VLC:** *pp* *pp*

**System 3:**

- SOP:** *of* she must she musses it *2'5"* It could be there but it's not *2'10"* *2'15"*
- VCE:** she says she musses musses it
- VLN:** *mp* *mp*
- VLC:** *mp* *mp*

4

Handwritten musical score for Soprano (SOP), Alto (ALC), Tenor (TEN), and Bass (BASS) parts. The score is divided into three systems, each with time markings and dynamic markings.

**System 1:**

- Time markings: 2'20", 2'25", 2'30"
- Dynamic: *p*
- Lyrics: "she has missed it again" (with handwritten notes: "(s)", "(whisper)", "(whisper)", "(sigh)")

**System 2:**

- Time markings: 2'35", 2'40", 2'45"
- Dynamic: *p*, *mf*
- Lyrics: "Once at a party? laughing pretending sharing but she goes much too far" (with handwritten notes: "spoken, p", "dim", "f")

**System 3:**

- Time markings: 2'50", 2'55", 3'00", 3'05"
- Dynamic: *f*, *pp*, *ppp*
- Lyrics: "but It's not the same" (with handwritten notes: "she goes much too far", "not the same", "ppp")

## 2. Complicated Game

Handwritten musical score for "2. Complicated Game". The score is written for Soprano (SOP), Voice (VOICE), Violin (VLN), and Viola (VLC) staves. The tempo is marked  $\text{♩} = 72$ . The score is divided into three systems.

**System 1:**

- SOP:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4.
- VOICE:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "Quick".
- VLN:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "He's walking past the places where she".
- VLC:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "He's walking past the places where she".

**System 2:**

- SOP:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "ly".
- VOICE:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "used to go", "walking past", "past the places".
- VLN:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "used to go", "walking past", "past the places".
- VLC:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "used to go", "walking past", "past the places".

**System 3:**

- SOP:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "ing".
- VOICE:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "used to go", "Hurry past those places", "Hurry".
- VLN:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "used to go", "Hurry past those places", "Hurry".
- VLC:** Starts with a whole note rest, followed by a half note rest, and ends with a quarter note G4. Lyrics: "used to go", "Hurry past those places", "Hurry".

Performance instructions include *pp*, *mf*, *mp*, *f*, *p*, *slow diss*, and *Quick*.

6

*mf*  
why would she That's the rule That's the

she won't even look back she couldn't see anyway Darkness covers the spaces the spaces that create the distance

*time* *Darkness* *co- vers* *Dis- tance*

It's black and white white and black The game board with light and dark light spaces

*molto accel.* *dim.*

It's a com- plicated game game

*mp* *pp* *p*

*gliss.* *a ve- ry complicated game* *game* *take off mute*

*dim.* *poco a poco*

7

Handwritten musical score for Soprano (SOP), Voice (VOICE), Violin (VLN), and Viola (VLC). The score is divided into three systems, each with time markers (0", 5", 10", 20", 25", 30", 35", 40", 45").

**System 1 (0" to 10"):**

- SOP:** 0" *pp* 5" 10" (follow the speaking voice - approximately 15" *me with behind throughout*)
- VOICE:** Take all the pieces — put them in a bag — a bag that's big and blue. (*pp*)
- VLN:** (*pp*)
- VLC:** (*pp*)

**System 2 (20" to 30"):**

- SOP:** 20" 25" 30"
- VOICE:** Take your hand and put it in the bag — draw out each piece — from there you find them in rows and rows of colourful pieces — placed in rows and rows — all along the beautiful game board waiting till your turn comes (pause)
- VLN:**
- VLC:**

**System 3 (35" to 45"):**

- SOP:** 35" 40" 45"
- VOICE:** How do you know? — How do you know when your turn comes up? How do you know? — the player on your right will know And, of course, they will tell you — once they do, you must go to the dark white space
- VLN:**
- VLC:**

⊛ N.B. change from measured time signature to proportional notation

50" 55" m. sop and spire: voices (continue on separate parts as at beginning) 60"

SOP - dark white space - put your piece in its place - The place that makes the space - the distance

VOICE the place where you used to go

FLN with practice mute

VLC pizz. quickly strumming \*

Tenjo piano

FLN with practice mute mp

VLC p

FLN Fields trees

SOP O ceans

VOICE running a way running far

FLN softly rising, altering the beat, smoothly flowing

VLC p mf pizz.

\* strumming quickly - alternating with index and middle finger (or 3rd) as if quickly finger-picking on guitar (or bass)

9

Handwritten musical score for Soprano (SOP), Alto (ALC), Tenor (TEN), and Bass (BASS) voices, with piano accompaniment (PIANO) and lyrics.

**System 1:**

- SOP:** far (mf) running a way at
- ALC:** she's running past where she used to go
- TEN:** and
- BASS:** p

**System 2:**

- SOP:** all on the beach
- ALC:** used to go she's running for a while a long the beach
- TEN:**
- BASS:**

**System 3:**

- SOP:** by the sea
- ALC:** the sea side is beautiful that's where she runs to
- TEN:** pizz. arco
- BASS:** mp



10

Handwritten musical score for Soprano (SOP), Alto (ALTO), Tenor (TEN), and Bass (BASS) voices, with piano accompaniment (P.C.). The score is divided into three systems, each containing four staves. The lyrics are written below the vocal staves.

**System 1:**

- SOP:** an-ter flows — ra-ces by — Quick — ly Quick —
- ALTO:** She's running past
- TEN:** dim.
- BASS:** (Piano accompaniment with a triplet of eighth notes marked with a '3')

**System 2:**

- SOP:** — ly — Quick — ly —
- ALTO:** She's running past the place where we used to go
- TEN:** (Piano accompaniment with a piano 'p' marking)
- BASS:** (Piano accompaniment with a piano 'p' marking)

**System 3:**

- SOP:** past the fa-ces the fa-ces
- ALTO:** past the fa-ces the knowing fa-ces
- TEN:** (Piano accompaniment with a piano 'p' marking and a triplet of eighth notes marked with a '3')
- BASS:** (Piano accompaniment with a piano 'p' marking and a triplet of eighth notes marked with a '3')

## 3. Waiting

Handwritten musical score for "3. Waiting". The score is written for Soprano (SOP), Spoken Voice, Violin (VLN), and Viola (VLC). The music is in 4/4 time and features a key signature of one sharp (F#).

**First System (Measures 1-15):**

- SOP:** Melody line starting with a piano (*p*) dynamic. Lyrics: "Watching thru the glass All I can see is her little friend He's looking".
- Spoken Voice:** Lyrics: "The clear, clear glass Enchanted enchanted".
- VLN:** Accompanying line with a piano (*p*) dynamic. Includes a "soli part" marking.
- VLC:** Accompanying line with a piano (*p*) dynamic. Includes a "soli part" marking.

**Second System (Measures 16-30):**

- SOP:** Melody line with dynamics *mf* and *30"*. Lyrics: "And hunting He's sitting on the porch des-pite the cold the trees".
- Spoken Voice:** Lyrics: "where is she the cold, cold porch the cold, cold porch red green".
- VLN:** Accompanying line.
- VLC:** Accompanying line. Includes a "poco cresc..." marking.

**Third System (Measures 31-45):**

- SOP:** Melody line with dynamics *p* and *45"*. Lyrics: "the grass the wind doesn't bother him nor do I".
- Spoken Voice:** Lyrics: "quiet the cold cold wind I'm all alone".
- VLN:** Accompanying line.
- VLC:** Accompanying line with a mezzo-piano (*mp*) dynamic.

12

Handwritten musical score for "The Rain" by John Cage. The score is written on three systems of staves, each with a vocal line (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are written below the vocal lines.

**System 1:**

- Vocal:** *mp* I'm sitting in another world... if on- ly the things I see
- Piano:** *56"* *55"* *2 60"*

**System 2:**

- Vocal:** watching thru the glass could make me.
- Piano:** *ff* *rain* *time* *fog* *rain*

**System 3:**

- Vocal:** I'm waiting waiting waiting the fog obscures the rain But we both know it.
- Piano:** *ff* *rain* *time* *fog* *rain*

**System 4:**

- Vocal:** knows if... if it happened to us
- Piano:** *1'20"* *1'25"* *1'30"*

**System 5:**

- Vocal:** gliss *pp* *gliss* *gliss* *gliss*
- Piano:** *mp* *pp* *gliss* *gliss* *gliss*

13

Handwritten musical score for Soprano (SOP), Alto (ALC), Violin (VLN), and Viola (VLC). The score is marked with time signatures 1'35", 1'40", and 1'45".

**SOP:** *p* I'm watching thru the glass — It's — It's raining out there — All I can see is my little friend —

**ALC:** *p* the days, clear glass on the cold, cold porch. waiting waiting enchanted friend

**VLN:** *p* (musical notation)

**VLC:** *p* (musical notation)

Handwritten musical score for Soprano (SOP), Alto (ALC), Violin (VLN), and Viola (VLC). The score is marked with time signatures 1'50", 1'55", 2', and 2'5".

**SOP:** *p* It's cold — out there — *ppp* 2' 2'5"

**ALC:** *p* It's too cold for us both. It's much too cold. We are both in the cold waiting waiting *ppp*

**VLN:** *p* (musical notation)

**VLC:** *p* (musical notation)

*ppp* *finis*

13

***For will***

**Kirsten Carlson**

Handwritten musical score for Flute and Trumpet (m.c.). The score is written on ten systems of staves, with the Flute part on the top staff and the Trumpet (m.c.) part on the bottom staff of each system. The tempo is marked as  $\text{♩} = 54$  at the beginning and  $\text{♩} = 108$  in the middle. The score includes various performance instructions and dynamics, such as *ff, aggressively*, *poco decel. a tempo*, *flutter*, *dim... p*, *pp*, *pp (with straight mute)*, *take off mute*, *f (without mute)*, *ppp*, *as quiet as possible*, *decid...*,  $\text{♩} = 60$ ,  $\text{♩} = 50$ , and  $[3^{\circ}-5^{\circ}]$ . The score also features various musical notations, including notes, rests, and articulation marks.

-2-

♩ = 54

pp  $\leftarrow$  p  
legato  
pp  
with harmon mute - stem in

pp

sub. ff  
mf  
subp

pp  
harmon. mute off

5"  
10"  
15"  
20"  
25"  
30"  
35" benn pitches \*\* according to contour  
40"  
9 45"

ff  
sfz p  
sfz p  
f p  
f

(with plunger)  
(as fast as possible, singer doesn't need to be in tune all the way out each time)

pp  
mp  
mf

subp

(with only, no buzz)

NE. accidentals apply to the entire 5" measure

\*\* by moving (rolling) flute

\* change from metrical notation to proportional notation

- 3 -

$\text{♩} = 112-120$

*pp* *p* *mp* *mf* *f* *ff*

*sup* *sub. pp*

*aggressively* *poco accel.*

$\text{♩} = 126-132$

7

- 4 -

[illegible]

⑥ as many chromatic notes as possible

\* wind sound - finger notes as written and blow air through the flute (cover entire hole with mouth)



text: Margaret Atwood

# **This is a photograph of me**

(for soprano, clarinet, bassoon, and viola)

music: Kirsten Carlson

C SCORE

♩ = 50

(4)

CLARINET

BASSOON

SOPRANO

VIOLA

*pp*

*pp*

*pp*

*sul tasto*

*pp*

It was ta-ken some time a-

(8)

CL

B

SOP

VIOLA

go At first it seems to be a smeared print blurred lines and  
(gradually change to *molto ordinario*)

(12)

CL

B

SOP

VIOLA

*sfz*

*pp*

*sfz*

*pp*

grey flicks blended with the pa per Then as you scan

(ord.)

*sfz*

*pp*

(15)

CL

FL

OP

LA

it you see in the left hand cor—ner a thing that is like a branch part of a tree—

(18)

CL

FL

OP

LA

balsam w spruce e merg—ing and to the right halfway up what ought to

(21)

CL

FL

OP

LA

be a gentle slope a small frame house In the background there is a lake

25 a little faster  $\text{♩} = 72$

L *sfz* *ppp*

OP *sfz* *ppp*  $\text{♩} = 72$  (spoken) *f*

A *sfz* *ppp*

and beyond that some low hills The photograph was taken the

28

L *fff* *ff* *f cresc... fff*

OP *fff* *ff* *f cresc... fff*

A *fff* *ff* *f cresc... fff*

day after I drowned I am in the lake In the center of the pic-

31

L *f* *pp*

OP *f* *pp*

A *f* *pp*

ture just under the sur face It is diffi-

(35)

-cult to say to say where precisely or to say how large or small how large or small I am

(38)

the effect of the water on light on light is a dis-tor-tion

dis-tor-tion

(40)

But if you look long enough e-ventually you will be able to see me

## The Swimmer

for soprano, mezzo-soprano, flute, clarinet,  
two violins, viola, and cello

Kirsten Carlson

### PERFORMANCE NOTES

1. Accidentals in front of notes apply for the whole measure (or five second duration) unless otherwise cancelled.
2. The following indication means to repeat the section within the repeat signs for the duration of the arrow.



3. The pizzicato indications for the entire piece are for a special type of pizzicato. The players will pluck the string at the point where the string would be divided in half. The pizzicato which results is more resonant than the normal pizzicato.

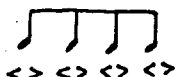
4. The following indication is to signal the absence of a time signature, i.e., a section of proportional notation:



5. When this:



is written in the flute or clarinet part, it implies the following:



**The Swimmer**

for soprano, mezzo-soprano, flute, clarinet,  
two violins, viola, and cello

Kirsten Carlson

C Score

Handwritten musical score for 'The Swimmer' by Kirsten Carlson, C Score. The score is for Soprano, Mezzo-Soprano, Flute, Clarinet, Violin 1, Violin 2, Viola, and Cello. The tempo is marked  $J = 60$ . The key signature is one flat (B-flat). The score shows the first four measures. The Flute and Clarinet parts have a melodic line starting in measure 3. The Violin 1 and Violin 2 parts have a melodic line starting in measure 3. The Viola and Cello parts have a melodic line starting in measure 3. The Soprano and Mezzo-Soprano parts are silent.

\* see performance note no. 3

⑤

Handwritten musical score for 'The Swimmer' by Kirsten Carlson, C Score, page 5. The score is for Soprano (SOP), Mezzo-Soprano (MEZ), Flute (FL), Clarinet (CL), Violin 1 (VLN1), Violin 2 (VLN2), Viola (VLA), and Cello (VC). The score shows measures 5 through 8. The Flute and Clarinet parts have a melodic line starting in measure 5. The Violin 1 and Violin 2 parts have a melodic line starting in measure 5. The Viola and Cello parts have a melodic line starting in measure 5. The Soprano and Mezzo-Soprano parts are silent.

2

⑨

SOP

MEZ

FL

CL

VLN 1

VLN 2

VLA

VC

⑬

SOP

MEZ

FL

CL

VLN 1

VLN 2

VLA

VC

3

(18)

SOP  
o-ver and under and over and o-ver and un-der and o-ver and o-ver and under and o-ver and

MEZ  
and round

FL

CL

VLN1

VLN2

VLA

VC

(21)

SOP  
over and under and over and under and o-ver

MEZ  
(9)

FL

CL

VLN1

VLN2

VLA

VC



4

(25)

SOP I cannot see its blue-ness without a need.

MEZZ He water waits for me and great-ness

FL

CL

VLN 1

VLN 2

VLA

VC

(28)

SOP a strong desire to dive to soar

MEZZ like my whale friends like my fish friends

FL

CL

VLN 1

VLN 2

VLA

VC



6

Handwritten musical score for "The Flight of the Bumblebee" by Rimsky-Korsakov. The score is for a full orchestra and includes parts for Soprano (SOP), Mezzo (MEZ), Flute (FL), Clarinet (CL), Violin 1 (VCL 1), Violin 2 (VCL 2), Viola (VLA), and Cello/Double Bass (VC). The score is written on ten staves. The key signature is one flat (B-flat major/D minor). The tempo is marked "Allegretto" and the meter is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "p" (piano) and "ff" (fortissimo). The score is numbered 37 in the top left corner.

40

SOP

FLZ

FL

CL

FLN

VLN 2

VVA

VC

to soar to dive to soar

soar

flutter

flutter

3

p

sfz

cresc... ff

ff

ff

cresc... ff

(spoken, freely)

If only I were  
one of them  
that dance on  
the pool they  
call home

44

(spoken freely)

5" 10" 15"

SOP: *to they know* *nothing else* *I can't be here*

MEZ: *I want to know* *there is* *nothing* *nothing* *nothing* *but this* *but this* *but this*

FL: *why can't I* *live in the water* *I'd be* *I'd be*

CL: *to dive* *to soar* *to dive* *to soar*

VLN 1: *watching* *I want to* *movement is coming* *in this space*

VLN 2: *to know what* *they know* *freedom comes* *with movement*

VLA: *why can't I live* *in the water* *I'd be* *I'd be*

VC: *the whales that dance* *in the pool they can home* *to dive* *to soar*

(deliberately) 20" 25" 30"

SOP: *movement is* *freedom* *I see* *the body* *the orange body on* *the blue sky waters*

MEZ: *but* *I am the swimmer* *two arms*

FL: *they know* *and I long to* *know what they know* *two arms*

CL: *(regards)* *I see* *the body* *I see* *the body*

VLN 1: *(deliberately)* *movement* *is freedom* *I see the* *orange body* *one leg*

VLN 2: *they know* *they know* *and I long to know* *what they know* *one leg*

VLA: *they know* *and I long to know* *what they know* *one leg*

VC: *freedom is* *freedom* *I see* *the body* *one leg*



(51)

SOP As I'm being pushed a long the blue sky

MEZ being pushed along the water waters to dive

FL

CL

VLN 1

VLN 2

CLA

VC

ff

cresc. .... mf

(54)

SOP to soar to soar

MEZ to soar

FL

CL

VLN 1

VLN 2

CLA

VC

cresc. f ff

performance note re. 3

(58)

Handwritten musical score for measures 58-61. The score includes staves for Soprano (SOP), Mezzo (MEZ), Flute (FL), Clarinet (CL), Violin 1 (VLN 1), Violin 2 (VLN 2), Viola (VLA), and Violoncello (VC). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *mp*, *sfz*, and *arco*. The Flute and Clarinet parts have prominent melodic lines with slurs and ties.

(62)

Handwritten musical score for measures 62-65. The score includes staves for Soprano (SOP), Mezzo (MEZ), Flute (FL), Clarinet (CL), Violin 1 (VLN 1), Violin 2 (VLN 2), Viola (VLA), and Violoncello (VC). The Mezzo and Soprano parts contain lyrics: "I saw a picture once of a woman inside an" and "I saw a picture once of a fisher-". The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *mp*, *sfz*, and *arco*. The Flute and Clarinet parts have prominent melodic lines with slurs and ties.

(66) *mf*

SOP: un-der un-ter cave of a tiny school of porpoise fish of a good ship which

ALZ: men throwing himself over the boat's edge of a flooded town flashing a ray

FL: *spoken, freely, mf* of a million birds bawling, sure by

CL: *con sord.* *ppp*

VLN 1: *arco, con sord.* *ppp*

VLN 2: *pp* *ppp*

VLA: *pp*

VC: *spoken, freely, mf* of a boat carrying people, and their cats from their belongings, their children one side to another *un's (pizz)* *arco*

(69)

SOP: serves as a graveyard un-der the o-cean *mp* never

ALZ: *(spoken)* 3 3 it's true *p (sang)* 3 *para criss...* *mp* of a group of children playing on the beach

FL: *pp*

CL: *side waiting for the fish that may never get there* *pp*

VLN 1: *pp*

VLN 2: *pp*

VLA: *pp*

VC: *pizz*



72

Handwritten musical score for measures 72-75. The score is for Soprano (SOP), Mezzo (MEZ), Flute (FL), Clarinet (CL), Violin 1 (VLN 1), Violin 2 (VLN 2), Viola (VLA), and Violoncello (VC). The lyrics are:

SOP: fearing the racing tides of a footprint on a shore a lone how did it get there  
MEZ: of a whale a great big peaceful whale  
FL: *pp* *mf* *pp* *p* *cresc.*  
CL: *pp* *p* *mf* *p*  
VLN 1: *via sordino*  
VLN 2: *via sordino*  
VLA: *pp* *cresc. poco* *poco*  
VC: *arco* *p*

75  
(2=1)

Handwritten musical score for measures 76-79. The score is for Soprano (SOP), Mezzo (MEZ), Flute (FL), Clarinet (CL), Violin 1 (VLN 1), Violin 2 (VLN 2), Viola (VLA), and Violoncello (VC). The lyrics are:

SOP: *cresc.* *mf* of a coral so vast so vast so colourful and a live  
MEZ: *p* *cresc.* *mf* of a city built on the edge of the waters of a man *cresc.*  
FL: *mf* *(spoken), mf* of a strange array of fish *p* *cresc.*  
CL: *p*  
VLN 1: *senza sord.* *p* *cresc.* *mf* *pp*  
VLN 2: *senza sord.* *p* *cresc.* *mf* *p* *cresc.* *mf* *p*  
VLA: *mf*  
VC: *mf*

This musical score is for the song "The Little Mermaid" from the Disney film of the same name. It features vocal parts for Ariel (Soprano), Flounder (Tenor), and the Chorus (Soprano, Alto, Tenor, Bass). The piano accompaniment is for the piano. The score is in 4/4 time and G major. The lyrics are: "of a girl diving off a cliff in-to the wa-ter of a dolphin so on a bed of help of an is-land of a tiny fish". The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, cresc., dim.).

Handwritten musical score for "The Swan" by Maurice Strakosky. The score is for SATB voices and piano accompaniment. The lyrics are: "free so free so free of a rowboat in the lake empty dreaming dream—ing of a swimmer". The score includes dynamic markings such as *ff*, *mp*, *mf*, *cresc.*, and *piano* (*p*). The piano part includes a *pizz* (pizzicato) marking. The score is written on ten staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left Hand). The tempo is marked "Allegretto" and the key signature has one flat (B-flat).

(84)

SOP *mp*  
of a small pool full of peo—ple but on—ly the

MEZ *ff*  
longing to swim for ever and ever and over and over of a swim—mer in the larg—est o—cean

FL *p*

CL *dim... p*

VLN 1 *ppp*

VLN 2 *ppp*

VLA *ppp*

VC *aria*  
*pp*

(87)

SOP *pp*  
swim—mer on—ly the swim—mer very breathy

MEZ *p*  
Froze—en out of breath swim—ming smil—ing dy—ing

FL *pp < mf > pp ppp*

CL *pp < mf > pp ppp*

VLN 1 *ppp*  
*senza ind.*

VLN 2

VLA *ppp*

VC *ppp*

91

♩ = 54

(spoken) *mf*

these whales have never been in the largest ocean where

CON

FL

CL

VLN 1

VLN 2

VLA

VC

*ppp* *mp* *ppp*

*ppp* *p* *ppp*

*ppp* *mp* *ppp*

*pizz* *p*

*pizz* *p*

*scissa sord.* *p* *mp*

94

do they belong is it home here blue wet their fins it is

(spoken) *mf*

But they are at home here as long as the blue wet cold roars across their faces their bellies

CON

FL

CL

VLN 1

VLN 2

VLA

VC

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

*pp* *mf* *pp* *pizz* *p*

*p* *mf* *p*

*p* *p* *p*

97

TOP *p. (sung)* *♩ = 50*

you see

FL *mf.* *pp*

CL *pp*

VLN 1 *arco* *pizz* *pp*

VLN 2 *arco* *pizz* *pp*

VLA *pizz* *pp*

VC *(pizz.)* *pp*

their movements are not really freedom

they know

I am ready I am

100

acc. *mf* *cresc.* *♩ = 92* *f* *dim...* *p*

TOP to dive to dive to soar

FL ready to dive to dive to soar

CL *f* *dim...* *p*

VLN 1 *♩ = 92* *arco* *pp* *mf* *pp*

VLN 2 *arco* *pp* *arco* *pp*

VLA *(pizz.)* *f* *(pizz.)* *pp*

VC *f*

17

(104)

SOP

MEZ

FL

CL

VLN 1

VLN 2

VLA

VC

mountains

pp

f

cresc...

mf

dim. p

pp

cresc...

f

pp

cresc...

f

pp

cresc...

f

f

(108)

SOP

MEZ

FL

CL

VLN 1

VLN 2

VLA

VC

wa-fer

sfz p

p

sfz p

p

sfz p

p

pp

cresc... mp

f

sub. p

ff < mf > pp

(112)

SOP *mf* WAVES WAVES WAVES WAVES

MEZ *mf* WAVES WAVES WAVES WAVES

FL *cresc. mf* *p cresc. f* *dim p* *p cresc.*

CL *p cresc. mf* *p cresc. f*

VLN1 *pp cresc. mf* *dim pp* *mf > pp* *pp < f > pp*

VLN2 *pp < mp > pp* *pp cresc. f* *dim pp*

VLA *pp < mp* *pp* *pp cresc. f* *pp cresc.*

VC *ppp* *cresc. mf* *dim p*

(116)

SOP *f* so wide

MEZ *f* so deep

FL *f* *f* *f* *f*

CL *p < f* *p* *cresc. f* *pp < f*

VLN1 *cresc.* *f* *mf* *cresc. ff*

VLN2 *p* *cresc. poco a poco* *f*

VLA *f* *cresc. poco a poco*

VC *f* *mp* *cresc. poco a poco*

14

(124)

Handwritten musical score for the piece "Fly-ing". The score is written for five parts: Soprano (SOP), Alto (ALTO), Tenor (TEN), Bass (BASS), and Piano accompaniment (Piano). The piano part consists of Violin I (VLN I), Violin II (VLN II), Viola (VLA), Cello (CEL), and Double Bass (VC).

**Tempo and Key:** Sub J = 52-54. The key signature has one flat (B-flat).

**Vocal Parts:**

- Soprano (SOP):** The melody is written in a treble clef. It includes lyrics: "fly-ing fly-ing fly-ing fly-ing fly-ing fly-ing fly-ing". Performance markings include "(spoken), pp" and "(sung) very breathy".
- Alto (ALTO):** The part is written in a treble clef. It includes lyrics: "swirling swirling swirling swirling swirling swirling swirling swirling swirling". Performance marking: "(spoken), pp".
- Tenor (TEN):** The part is written in a treble clef. It includes lyrics: "fly-ing fly-ing fly-ing fly-ing fly-ing fly-ing fly-ing". Performance marking: "(whisper)".
- Bass (BASS):** The part is written in a bass clef. It includes lyrics: "swirling swirling swirling swirling swirling swirling swirling swirling swirling". Performance marking: "(whisper)".

**Piano Accompaniment:**

- Violin I (VLN I):** The part is written in a treble clef. It includes a tempo marking "Sub J = 52-54" and a dynamic marking "pp".
- Violin II (VLN II):** The part is written in a treble clef. It includes a dynamic marking "ppp".
- Viola (VLA):** The part is written in a treble clef. It includes a dynamic marking "ppp".
- Cello (CEL):** The part is written in a bass clef. It includes a dynamic marking "ppp".
- Double Bass (VC):** The part is written in a bass clef. It includes a dynamic marking "ppp".

**Other markings:** The score includes various musical notations such as slurs, ties, and dynamic markings (pp, p, ppp) throughout the piece.



LU

(128)

SOPI (12:50) (sung) pp  
no air no air no air no air no air no air no

MEZ (sung) p-3  
swirling swirling this is fly-long this is pain less

FL  
ppp cresc. p dim ppp

CL  
p dim ppp ppp cresc. p dim ppp

VLN 1

VLN 2

VLA  
3

VC

(131)

SOPI  
air no air no air no air no air no air no air no air

MEZ (12:50)  
pain less no fins no tail no air am I even breathing

FL  
pp ppp cresc. p dim ppp

CL  
ppp cresc. p dim ppp ppp cresc. p dim ppp

VLN 1  
ppp pizz cresc. p dim ppp

VLN 2  
pizz

VLA  
cresc. p pizz pp

VC

(134)

Handwritten musical score for measures 134-136. The score includes parts for Soprano (SOP), Mezzo (MEZ), Flute (FL), Clarinet (CL), Violin 1 (VLN 1), Violin 2 (VLN 2), Viola (VLA), and Violoncello (VC). The lyrics are:

SOP: -pen my eyes  
MEZ: an I even breathing blue fish coral reef grey whales orange stars an I even  
FL: *ppp* *cresc.* *p* *dim.* *ppp*  
CL: *ppp* *cresc.* *p* *dim.* *ppp*  
VLN 1: *ppp* *cresc.* *p* *dim.* *ppp*  
VLN 2: *ppp* *cresc.* *p* *dim.* *ppp*  
VLA: *ppp* *cresc.* *p* *dim.* *ppp*  
VC: *ppp* *cresc.* *p* *dim.* *ppp*

(137)

Handwritten musical score for measures 137-139. The score includes parts for Soprano (SOP), Mezzo (MEZ), Flute (FL), Clarinet (CL), Violin 1 (VLN 1), Violin 2 (VLN 2), Viola (VLA), and Violoncello (VC). The lyrics are:

SOP: black line at the bottom of the pool I am the swim  
MEZ: brushing (spoken) why am I safe here why am I safe here  
FL: *ppp* *cresc.* *p* *dim.* *ppp*  
CL: *ppp* *cresc.* *p* *dim.* *ppp*  
VLN 1: *ppp* *cresc.* *p* *dim.* *ppp*  
VLN 2: *ppp* *cresc.* *p* *dim.* *ppp*  
VLA: *ppp* *cresc.* *p* *dim.* *ppp*  
VC: *ppp* *cresc.* *p* *dim.* *ppp*

22

146

SOP

MEZ

FL

CL

J. 12

VLN 2

VLA

VC

mer

swimming round

3 3 3 (J-J)

pp

p

(J-J)

(sul D)

144

SOP

MEZ

FL

CL

VLN 1

VLN 2

VLA

VC

pp

pp

pp



by Kirsten Carlson

# We Are Still One

5" 10" 15" 20" 25" 30"

FLUTE 1 (PICCOLO) *pp* *ff* *pp*

FLUTE 2 *pp* *ff* *pp*

FLUTE 3 *pp* *ff* *pp*

FLUTE 4 *pp* *ff* *pp*

FLUTE 5 (PICCOLO) *pp* *ff* *pp*

FLUTE 6 *pp* *ff* *pp*

FLUTE 7 *pp* *ff* *pp*

FLUTE 8 *pp* *ff* *pp*

\* ALTO FLUTE 1 *pp* *ff* *pp*

\* ALTO FLUTE 2 *pp* *ff* *pp*

\* ALTO FLUTES WRITTEN AT SOUNDING PITCH

Handwritten musical score on ten staves, numbered 1 to 10. The score is divided into four measures by vertical lines, with time signatures 35'', 40'', 50'', and 55'' above the first, second, third, and fourth measures respectively. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' (pianissimo), 'mf' (mezzo-forte), 'ff' (fortissimo), and 'p' (piano). Some staves have additional markings like 'a 4 mm' and 'b 4 mm'. The handwriting is in black ink on a white background.

P. 2

Handwritten musical score for 10 staves, numbered 1 to 10. The score is divided into measures by vertical lines, with time signatures 1'5", 1'10", 1'15", 1'20", 1'25", and 1'30" indicated at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, mp, mf, pp, f). The score is written in a single system across the staves.

P.3

135° 140° 145° 150° 155° 2'

Handwritten musical score for 10 staves. The score includes various musical notations such as notes, rests, and dynamic markings. The staves are numbered 1 through 10. The time signature is 2/4. The key signature has one sharp (F#). The score is divided into measures by vertical lines. The first measure is marked 135°, the second 140°, the third 145°, the fourth 150°, and the fifth 155°. The score ends with a double bar line and the number 2'.

p. 4





Handwritten musical score for 10 staves, numbered 1 to 10. The score is divided into measures by vertical lines, with time markings above the staves: 2'35", 2'40", 2'45", 2'50", and 2'55".

Staff 1: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *p*.

Staff 2: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *mp*.

Staff 3: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *dim... p*.

Staff 4: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *dim... p*.

Staff 5: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *dim... p*.

Staff 6: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *dim... p*.

Staff 7: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *dim... p*.

Staff 8: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *dim... p*.

Staff 9: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *dim... p*.

Staff 10: Treble clef, key signature of one sharp (F#). Contains a melodic line with a crescendo and a dynamic marking of *dim... p*.

Handwritten musical score for 10 staves, numbered 1 to 10. The score is divided into three measures by vertical lines, with time signatures 3'5", 3'10", and 3'25" written above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, mp, mf, dim, cresc., decresc.).

Measure 1 (3'5"):

- Staff 1: *dim... p*
- Staff 2: *cresc... mp*
- Staff 3: *mp cresc... f*
- Staff 4: *p*
- Staff 5: *mp cresc... f*
- Staff 6: *mf*
- Staff 7: *mf*
- Staff 8: *cresc... mp*
- Staff 9: *mf*
- Staff 10: *mf*

Measure 2 (3'10"):

- Staff 1: *mf*
- Staff 2: *mf*
- Staff 3: *mf*
- Staff 4: *mf*
- Staff 5: *mf*
- Staff 6: *mf*
- Staff 7: *mf*
- Staff 8: *mf*
- Staff 9: *mf*
- Staff 10: *mf*

Measure 3 (3'25"):

- Staff 1: *mf*
- Staff 2: *mf*
- Staff 3: *mf*
- Staff 4: *mf*
- Staff 5: *mf*
- Staff 6: *mf*
- Staff 7: *mf*
- Staff 8: *mf*
- Staff 9: *mf*
- Staff 10: *mf*

Handwritten musical score for 10 staves (1-10). The score is divided into measures by vertical lines, with time signatures 3:30, 3:40, 3:50, and 4:00 written above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include:

- p* (piano)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- f* (forte)
- cresc...* (crescendo)

Other markings include *ta (G4)* and *ta (G4)* written above the staves, and *ta (G4)* written below the staves. The score is written in a single system across the 10 staves.

28

Handwritten musical score for a flute piece, numbered 1 through 8. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, pp). It also features a tempo marking  $J=60$  and a section labeled "change to flute". The notation is dense and appears to be a personal or working manuscript.

p. 9

Handwritten musical score for a flute and piano. The score is written on ten staves, numbered 1 to 10. The flute part is written in treble clef with a key signature of one sharp (F#). The piano part is written in bass clef. The score includes various musical notations such as notes, rests, dynamics (pp, p, f), and articulation marks. The flute part features several melodic lines, some with slurs and accents. The piano part includes chords and single notes, often with slurs. The score is a page from a manuscript, with some ink bleed-through visible from the reverse side.

P.10

Handwritten musical score for a piano piece, featuring 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are numbered 1 through 11, with the final two staves labeled 'a1/b1' and 'a2/b2'. The score includes dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs, and some specific performance instructions like 'L-3' and 'p'.

P. 11

Handwritten musical score for 12 staves, featuring complex rhythmic patterns and dynamic markings.

**Staff 1:** *Change to piece.* *p* *mp*

**Staff 2:** *f* *mp*

**Staff 3:** *f* *mp*

**Staff 4:** *f* *mp*

**Staff 5:** *f* *mp* *pp* *piece.* *p* *mp*

**Staff 6:** *f* *mp* *pp* *piece.* *p* *mp*

**Staff 7:** *f* *mp* *pp* *piece.* *p* *mp*

**Staff 8:** *f* *mp* *pp* *piece.* *p* *mp*

**Staff 9:** *f* *mp* *pp* *piece.* *p* *mp*

**Staff 10:** *f* *mp* *pp* *piece.* *p* *mp*

**Staff 11:** *f* *mp* *pp* *piece.* *p* *mp*

**Staff 12:** *f* *mp* *pp* *piece.* *p* *mp*

P. 12



Handwritten musical score for guitar, consisting of 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" and "mp". The score is written in a single system across the staves.

p.13

10 staves of musical notation, numbered 1 to 10 at the bottom left. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'ff'. The piece is in a key with one sharp (F#) and a 3/4 time signature.

[illegible]

Handwritten musical score for a flute, divided into measures 1 through 8. The score includes various musical notations such as notes, rests, and dynamic markings (pp, pp, pp, pp, pp, pp, pp, pp). The measures are labeled with time signatures: 10", 15", 20", 25", and 30". The score is written on a single staff with a treble clef. The notation includes notes, rests, and dynamic markings (pp, pp, pp, pp, pp, pp, pp, pp). The measures are labeled with time signatures: 10", 15", 20", 25", and 30". The score is written on a single staff with a treble clef. The notation includes notes, rests, and dynamic markings (pp, pp, pp, pp, pp, pp, pp, pp). The measures are labeled with time signatures: 10", 15", 20", 25", and 30".

916

\*blow air into the flute, covering the entire aperture,  
continuing key clicks

NOTE: one can keep the air going through the tube by blowing air out and sucking air in (alternating) - this sound can be produced continuously) open

Handwritten musical score for a piece titled "The Great Wall of China". The score is written on ten staves, numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *p* (piano). The score is divided into measures by vertical bar lines, with time signatures of 4/4 and 3/4 indicated. The piece concludes with a double bar line and the word "Finis".

Handwritten musical score on ten staves, labeled 1 through 10. The score is divided into measures by vertical lines, with time signatures 1'5", 1'10", 1'15", 1'20", and 1'25" indicated at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *pt* (pizzicato). There are also handwritten annotations like *tr (G4)* and *tr (B4)* with wavy lines. The staves are numbered 1 through 10, with some numbers appearing as subscripts (e.g., 3<sub>110</sub>, 4<sub>110</sub>). The score is written on a grid of ten staves, with the first staff starting at measure 1 and the last staff ending at measure 10. The notation is dense and includes many small details like fingerings and articulation marks.

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P.18

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12 Staves  
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