

♩ = 60 Play mp3

THE STARS

Robert Selig

pppp *poco cresc.* ----- *pp cresc.* ----- *mp* *sfz* *sub.* 10" + 6" +
 Who --- --- Ah

mp 7 *ppp* 4
 Ped.

ff splat-tered + + + + + 2" + + such a

ffz (d) *ffz* *pp* 12
 Ped.

mess a-*gainst* the sky? *M3* ✓ + +

ffz *ffz* *ffz*
 Ped. * Ped. * Ped. *sempre*

Much Slower $\text{♩} = 48$ *mysteriously* *mb*

pp Was it the moon, *cresc.* who with its spot-ful

sub. p *mp* *p*

** Ped. sempre*

Very Slow (*ad lib.*)

sub. pp eye, Wat-ches her sha-dowed Earth — *rall* as it

sub. pp *pp*

** Ped.* *sub. pp* ** Ped. sempre*

accel *Piu Mosso*

spins fri-gid-ly by?

Piu Mosso (accel. poco a poco)

mp cresc. *Ped.* ** Ped.*

A Tempo

What

ffz

fffz

R.H.

5

5

5

5

3

force, what an---ger flung them on the night? To which they

sfz

sfz

pp

gradually off

Ped.

Ped.

3

3

3

3

8va

8va

clinging now petrified in flight? What need they

Musical score for the first system. The top staff is a vocal line with lyrics: "clinging now petrified in flight? What need they". The piano accompaniment includes a right hand with triplets and tremolos, and a left hand with a descending melodic line and a pedal point. The score is divided into two measures by a double bar line. The first measure contains the vocal line and the piano accompaniment. The second measure contains the vocal line and the piano accompaniment, with a large downward-pointing arrow above it. The piano part includes markings for "Ped." (pedal) and "8va" (octave).

dread

Musical score for the second system. The top staff is a vocal line with lyrics: "dread". The piano accompaniment includes a right hand with triplets and *sfz* markings, and a left hand with a descending melodic line and a pedal point. The score is divided into two measures by a double bar line. The first measure contains the vocal line and the piano accompaniment. The second measure contains the vocal line and the piano accompaniment, with a large downward-pointing arrow above it. The piano part includes markings for "Ped. sempre", "sfz", and "8va" (octave).

sil-ver, e-very one, frag - - - - - ments
p *pp*

8va
p

Ped. sempre

pp

Of a world that the moon spun
 Out of her dead
 cra-ters
sfz *rit.* *molto*

8va
*gradually** *sfz* *p* *lunga*

Ped. *Ped.* ** Ped.*

To please - - - her mate the sun
p *pp*

8va *8va loco* *3* *6* *ppp*

*Ped. ** *Ped.*Ped.*

Slowly (♩ = 42-48)

THE GEM

Dark -- ness — re-

Accel.

Rit.

A Tempo

lents, — and down Fin-gers sha-dow-y lawn, —

Slowly, evenly

Accel.

Rit.

A Tempo

as if emerging from under previous sounds

And finds a gem — of dew — And fills it with sky blue ; —

Freer

Accel. e cresc. poco a poco — — — — — Rit. — — — — — A Tempo

sub. mp

sub. p

Ped. ad lib.

Ped. sempre

Poco Piu Mosso

Strange ~~that~~ ^{how} such a thing so small

Poco Piu Mosso

cresc. *f* *dim.* *ppp* *mfz pp*

Poco Rit. ----- A Tempo ----- Rit.

Has room to mir-ror all ----- The house in-side the grass, ----- Trees, -----

Poco Rit. ----- A Tempo ----- Rit.

Slowly ----- Poco Accel.

me, sha - dows that pass ----- How ----- was ----- this ----- thing -----

Slowly ----- Poco Accel.

ppp ----- *pp* ----- *mfz* ----- *non cresc.*

Very Slow (♩=42)

Rit.-----

mf *pp* *cresc.* *ff*

— a--chieved? Sun — sank — and Earth con-ceived In

mf *fz* *cresc.* *ffz*

fz *Ped.* *gradually off*

A Tempo

Rit.

hold back

ppp

— sha-dow — turned from light And the drop grew all night; And looks now

pp *ppp* *mfz* *pp* *ppp*

Ped.

p *mfz* *p* *p*

at the sun Who sees — what the dark has

Rit. *mf* *f* *pp u.c.* *t.c.*

Ped. *SOST.*

done And beats down on the ground *semi voce* Un - - til *weaker* *pp* her gem

8va -

mf *p*

u.c. 3

pp Ped. *

corant

is a projected whisper as if blowing out a candle

ppp gone!

gradually off *

Housatonic, Mass.
7-8-7^{1/2}

LEAVES AT NIGHT

Fast and Skittish

Rit.---

stacc. pp

3

5

stacc.

5

8va

3

3

3

p

sfz

pppp

mp

Dry

leaves

mf

sub. pp

7

pp

5

3

6

ppp

non rit

1/2

3

are click-ing

some-where

8va

3

3

pp

sfz

stacc.

3

pp

sub. f

12

hesitatingly,
almost whispered

pp

o-ver dar-kened pave-ment

Rit.

stacc.

pppp

like paws of lit-tle dogs

gliss.
run-ning

~~Piu Mosso~~ *Tempo rubato* Es.

mp

The leaves _____ are

Rit.

Piu Mosso
expressively

mp

Ped. *

Ped. ad lib.

and found out ma-ny drains

Slowly

Slowly

Rit. e dim.

mp

pp

pppp

Very Fast

Slowly

Very Fast

8va

fff

pp

mp

fff

3

6

3

8va

L.H.

R.H. stacc.

5

5

5

5

6

12

12

6 5 Mb 5 5

pp

you can not keep them fas-tened No you must let them run

Legato

sempre staccato pp

3 A

5 3 5

5 5

9

8

Rit. wait Slowly

and smell what cre-vi-ces they dare For all the leaves are

Sva

pp

pppp

Rit. Slowly

** Ped. sempre*

3 3 3

In Tempo

3 3 4 3 5

pull-ing from their branches To-mor-row a girl may find one and bury it in her hair.

In Tempo

pp

ppp

skipping

3 3 3 3

** SOST.*

Mysteriously and Stark

ABROAD

6 4 7
The long — win — — — — — ter da — — — — — rk-ness in a

surrealistically quiet but with great "angst"

5 7 3
strange — — — — — land. Stars — — — — — glit — — — — — ter

G.P.

4 4 6
in the dead grass — — — — — On-ly the frost; — — — — — on-ly a mil-lion mir-rors — — — — —

G.P.

ppp

10 10
mil-lion mir-rors to the Moon — — — — — The Moon — — — — — a mil-lion mir-rors

ppp

1/4 bend up

10 12
to — — — — — the Moon — — — — — Mir — — — — — rors to — — — — — the — — — — — Moon.

1/4 tone bend

STRUGGLE

* depress this chord silently before starting the piece and hold with the sostenuto pedal.

♩ = 52-60

The piano introduction consists of two systems of staves. The first system shows the right hand (R.H.) playing a series of chords and single notes, starting with a dynamic of *sfz* and *pp*. The left hand (L.H.) plays a bass line with some triplets. The second system continues the texture, with dynamics ranging from *sfz* to *pp*. Pedal markings include *SOST.* and *SOST and damper pedals ad lib.* The key signature has one flat, and the time signature is 4/4.

This system contains the vocal line and piano accompaniment for the first vocal phrase. The vocal line is written in a single staff with lyrics: "It's done. I planned." The piano accompaniment is in two staves. Dynamics include *mf*, *ff*, and *dim.*. There are markings for *R.H.* and *dim.*. The piano part features triplets and various chordal textures.

This system contains the vocal line and piano accompaniment for the second vocal phrase. The vocal line is written in a single staff with lyrics: "Did it de-li-ber-ate-ly and". The piano accompaniment is in two staves. Dynamics include *p*, *cresc.*, *ff*, and *subpp*. There are markings for *subpp* and *ped.*. The piano part features triplets and various chordal textures.

wormed a place in you with some dull lies *dim.*

cresc. *sub. pp* *cresc.* *Ped.*

Slightly Faster
And now does a hurt an-ger in your

8va *Slightly Faster* *crescendo* *emphasize* *p* *Ped.*

angrily
eyes whip back? I'll slash the chords you bind to me

sempre *8va*

cast off — wakes min-gled Oh — sweet pi-ra-cy!

Accel sempre pushed
Flesh grap-pling be-low rat-ters cries

ff *sfz*

Ped.

Accel. sempre

All cries stop when ri---sing depths choke their re-

L.H. *R.H.* *L.H.* *Loco*

Sua *Sua*

12

6

Ped.

Very Slows more in tempo

And then blank sur-face and a white de-

Very Slows more in tempo

ppp *mp* *pp* *sotto voce*
Ped. _____ *

bris. _____

And so it's o-ver _____

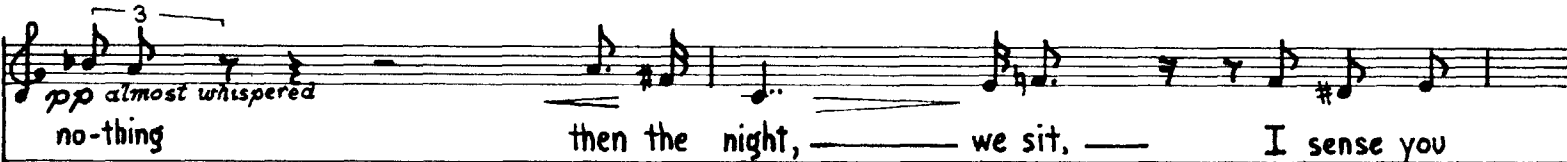
sfz *ff* *f* *stacc.*
* Ped. _____ *

Accel. e cresc.---

8va *loco* *loco* *ff*

Slowly

pp almost whispered
no-thing then the night, we sit, I sense you



Slowly

ppp

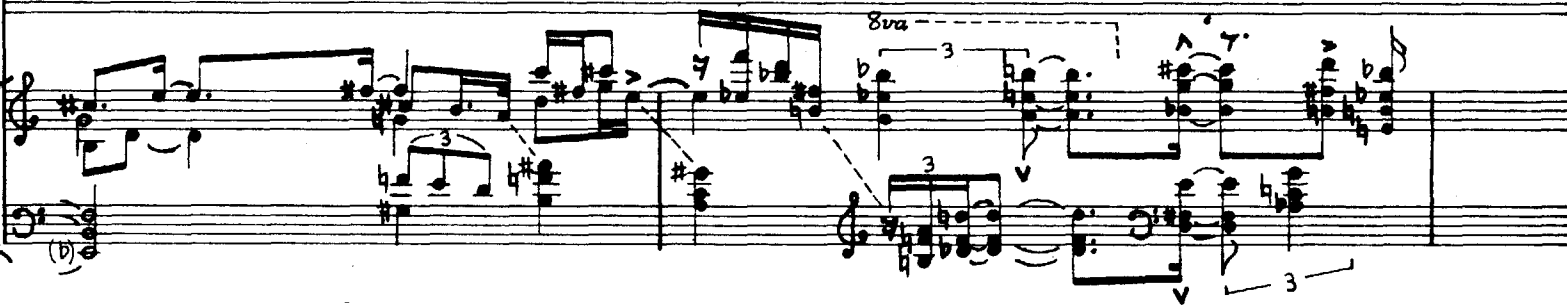
Ped.



lost some-where be-low, depths of you move



8va



fin-ger-ing me with fright, and the night whirls goes emp-ty *



8va

8va



and I'm wound down to you, weight-less,

8va

13 14 15

crushed

pp Oh

slowly

Rush Wildly!

5:4

cresc.

ffz

slowly

gradually off

ped. gradually off

Very Slow

pp When I flow in-to you ——— fear comes ——— Both —

Very Slow

pp *u.c.*

of us ——— are drowned ———

Rit.

ppp *sub mp* *p* *subito*

BRANCHES

Molto Adagio (♩=48)

Molto Adagio (♩=48)

SOST.

Poco Accel.

Rit.

A Tempo

Warm night,

Poco Accel.

Rit.

A Tempo

as an echo

Accel.

Rit.

Molto Rit.

Bare branches grasp at the star--light

Accel.

Rit.

Molto Rit.

Piu Mosso

Accel. e cresc.-----

Dear-est, these stars have no pow'r To teach

Dark win--ter bran-ches that

Piu Mosso

Accel. e cresc.

Molto Rit.

Very Slow

reach Out a-mong them to flow --- er

Molto Rit.

Very Slow

Accel.-----

Ped.

* Ped.

And how long

A Tempo

rush it 5

read

have you clutched De-spair-ing--ly

At what could not be touched In me?

Cresc. e Accel.

Slowly

Slowly *cresc. poco a poco*

Piu Mosso

Poco Accel.

f *sfz* *f* *v*

3 *5*

Molto Adagio

Rall.

Those stars — so small and dumb

pp *cresc.* *sub pp* *pp* *p* *cresc.*

Molto Adagio

3 *5*

Almost Immobile

almost no pulse

sub. **ppppp** hold as long as possible and release imperceptibly
come

Almost Immobile

bring out melody almost no pulse

bring out melody

pppp sempre

ppppp

ppp

u.c.

col. **ped.**

sest.

8va

lunga

molto lunga

molto lunga

let ring

ppp freely, but getting farther and farther apart, as if moving into the distance

pppppp

pppp

col

ped. sempre

TUES. Nov. 26, 1974

8:55 P.M.