

SONG OF MYSELF

Intoned Poems
of

WALT WHITMAN

by

CRIS FORSTER

SONG OF MYSELF

Intoned Poems of Walt Whitman

for

Voice

Chrysalis I

Harmonic/Melodic Canon

by

Cristiano Forster

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First Edition, 1980

Edited and corrected Second Edition, 2000

Edited, corrected, and enlarged Scanned Edition, 2025

The Scanned Edition includes three new pages: Chrysalis I Tuning Sequence, Harmonic/Melodic Canon Tuning Sequence, and a page with two photographs. I attached these pages to three blank pages at the beginning of the First and the Second Edition. Also, the Scanned Edition contains several numerical and musical corrections, which I pasted over the original text of the first two editions. Finally, for all editions, "Chrysalis" should read "Chrysalis I" and "Harmonic/Melodic Canon I" should read "Harmonic/Melodic Canon."

To Heidi Forster

INTRODUCTION

Song of Myself: Intoned Poems of Walt Whitman represents a departure from the usual practice of combining instrumental music with the language of poetry. At the heart of this composition and its performance is the oral tradition of the storyteller who, since the beginning of poetry and music, has relied on a limited stage set and a small number of props in the fulfillment of his art. He lives today as then to inspire and ignite the imagination of his audience. He rejoices in the conviction of his performance because it is founded on clarity of speech, so that anyone may understand and sense the meaning of the few precious words of the poet as they are combined with the sounds of the instruments.

Standard musical terms (plainsong, chant, inflected speech, etc.) left me discontent in describing or directing the motivating forces of this musical setting of Whitman's poems. I finally chose the verb to intone because I sense within it a quality of restraint: musicians approaching a set of great poems should always be restrained; the poetry won't get any better with their music. Intoning means having and developing a sensitivity for pitch. The inflections of the human voice are an indication of emotions, reflections, and ideas, not only on stage but everywhere. Intimately connected to and inseparable from pitch is the rhythm, the speed, timing, and accentuation of the poetic line. Only after many months of reflecting and having thoroughly memorized all the poems did I approach the question of sound and music because I wanted to preserve as best I could Whitman's internal voice.

In this context, the two musical instruments and their mathematical tunings are of secondary importance. I built them in order to explore in a scientific and esthetic manner new musical resources. The poems come first, words, thoughts, ideas, emotions intact. As my friend, Dr. Robert Dreher, upon hearing a performance at Dominican College so generously suggested: "The performance was a careful musical rendering of passionately held ideas."

Cris Forster

THE POEMS

"Song of Myself" is the title given by Walt Whitman to the third book of his Leaves of Grass. This book contains fifty-two poems of which I have chosen eleven for this composition. The number and first line of each poem appear below. After the last poem I have chosen to repeat the first stanza of the first poem. A compelling feeling for Whitman's eternal themes and personal reflections has prompted me to make this interpretive gesture. Otherwise, all poems are presented in their entirety.

SONG OF MYSELF

- | | | |
|-----|--|-------|
| 1. | I celebrate myself, and sing myself | p. 1 |
| 6. | A child said <u>What is the grass?</u> fetching it to me with full hands | p. 6 |
| 7. | Has any one supposed it lucky to be born? | p. 18 |
| 18. | With music strong I come, with my cornets and my drums | p. 24 |
| 19. | This is the meal equally set, this the meat for natural hunger | p. 29 |
| 21. | I am the poet of the Body and I am the poet of the Soul | p. 37 |
| 34. | Now I tell what I knew in Texas in my early youth | p. 46 |
| 38. | Enough! enough! enough! | p. 48 |
| 50. | There is that in me—I do not know what it is—but I know it is in me | p. 55 |
| 51. | The past and present wilt—I have fill'd them, emptied them | p. 61 |
| 52. | The spotted hawk swoops by and accuses me, he complains of my gab and my loitering | p. 66 |
| 1. | I celebrate myself, and sing myself | p. 72 |

THE INSTRUMENTS

The two stringed instruments for this composition, Chrysalis and Harmonic/Melodic Canon I, were conceived and built by me in San Francisco and in San Diego. The Chrysalis consists of a spruce wheel mounted vertically on a wave-like stand; it has 82 strings on each side, and the wheel may be freely spun in either direction. The Harmonic/Melodic Canon I has 48 strings all one meter long for easy mathematical manipulation. Color photographs and detailed descriptions of these two instruments may be found in my book entitled Musical Mathematics: On the Art and Science of Acoustic Instruments.

This work was written over a ten year period between 1991-2000.

The tuning of Song of Myself is in just intonation. Prime factorization of the integers of the frequency ratios in the following tuning charts reveals utilization of all prime numbers from 2 through 13. Four additional ratios go beyond 13: $28/17$, $32/17$, and $20/19$ on the H/M Canon I, and $19/13$ on the Chrysalis. The tuning charts are organized to demonstrate the concept of melodic modulation by showing multiple musical interpretations of any given ratio when heard or calculated from two or more different tonal centers ($1/1$'s). A definition of what constitutes a "tonality" or "key" is here intentionally avoided. Within a given musical context, three sequential tones can be enough to define a tonal center.

Open Strings 1 and $3/4$ on the H/M Canon I are tuned to C_3 at 130.8 cps, or to an "octave" below middle C_4 at 261.6 cps. "Double-octaves" at 523.3 cps may be found on the Chrysalis, Strings 29-31 right side, and Strings 18-21 left side. With the exception of "octaves," ratio $2/1$, "double-octaves," ratio $4/1$, etc., above C_3 , I simplified all other "octave" equivalents to ratios larger than $1/1$ and smaller than $2/1$. For example, Strings 15-6 on the left sides of the bridges of the H/M Canon I are 200.0 mm long. Consequently, they produce modern length ratio $200.0 \text{ mm} / 1000.0 \text{ mm} = 1/5$, or frequency ratio $5/1$, which sounds the interval of "two octaves and a major third" above the fundamental, ratio $1/1$. This simplifies to frequency ratio $5/4$, or the interval of a "major third."

For the H/M Canon I, I used steel music wire gage #10, .024", for all strings except String $3/4$ (gage #14, .033") and String 48 (gage #17, .039"). For the Chrysalis, I used gage #9, .022", right side, and gage #6, .016", left side.

CHRYSLIS I

Left Side Tuning

Strings Ratios

1-3: 1/1 (13/9) 377.9 cps ← "There is that in me....." Poem 50
 4-6: 9/8
 7-9: 6/5
 10-13: 16/13.....16/9
 14-17: 20/11
 18-21: 4/1 (4/1) G₅ at 523.3 cps ← "I wish I could translate....." Poem 6
 22-25: 10/9
 26-29: 14/11.....56/33
 30-33: 3/2 1/1 (3/2) 785.0 cps ← "I also say....." Poem 18
 34-36: 28/27
 37-39: 6/5.....54/35
 40-43: 5/4 45/28
 44-48: 6/5 54/35
 49-51: 7/5
 52-54: 13/11
 55-58: 35/33
Poem 38 "I troop forth....." → 59-61: 1/1 (7/6) 610.5 cps
 62-64: 20/13
 65-67: 32/21
 68-70: 11/9
 71-74: 7/6
 75-78: 12/11
 79-82: 21/20
Poem 6 "It may be you transpire....." → 1-3: 1/1 (13/9) 377.9 cps

CHRYSLIS I

Right Side Tuning

Strings Ratios

1-3:	1/1	(<u>15/8</u>)	245.3 cps	←	"Something it swings on....."	<u>Poem 50</u>
4-6:	7/5					
7-8:	10/7					
9-10:	19/13					
11-13:	3/2					
14-16:	20/13					
17-18:	11/7					
19-20:	5/3					
21-22:	26/15					
23-24:	16/9					
25-26:	25/13					
27-28:	2/1	(<u>15/8</u>)	490.5 cps			
29-31:	16/15.....	1/1	(<u>4/1</u>)	c ₅ at 523.3 cps	←	"I beat and pound....." <u>Poem 18</u>
32-36:	8/5		3/2			
37-41:	5/3		25/16			
	42-45:	10/7.....	3/2	←	"A child said....."	<u>Poem 6</u>
	46-49:	260/189	13/9			
	50-53:	320/273	16/13			
	54-57:	7/6				
	58-62:	1/1	(<u>40/21</u>)	498.3 cps		
	63-65:	32/21				
	66-68:	3/2				
	69-71:	27/20				
	72-73:	7/5				
	74-76:	40/27				
	77-79:	5/4				
	80-82:	6/5				
<u>Poem 38</u>	"Enough....."	→	1-3:	1/1	(<u>15/8</u>)	245.3 cps

Strings:	1	2-6	7	8	9-10	11-2	13-4	15-6	17	18	19	20	21	22	23
<u>Right Side*</u> m.m.	500	open	500	250	333.3	475	600	800	333.3	437.5	392.9	468.7	500	62.5	625
	$\frac{2}{1}$	$\frac{9}{8}$	$\frac{2}{1}$	$\frac{4}{1}$	$\frac{3}{2}$	$\frac{20}{19}$	$\frac{5}{3}$	$\frac{5}{4}$	$\frac{3}{2}$	$\frac{8}{7}$	$\frac{14}{11}$	$\frac{16}{15}$	$\frac{2}{1}$	$\frac{16}{1}$	$\frac{8}{5}$
	C_4	D_3	C_4	C_5									C_4	C_7	

Left Side m.m.	500		500	750	666.7	525	400	200**	666.7	562.5	607.1	531.3	500	937.5	375
	$\frac{2}{1}$		$\frac{2}{1}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{40}{21}$	$\frac{5}{4}$	$\frac{5}{4}$	$\frac{3}{2}$	$\frac{16}{9}$	$\frac{28}{17}$	$\frac{32}{17}$	$\frac{2}{1}$	$\frac{16}{15}$	$\frac{4}{3}$
	C_4		C_4										C_4		

Poem 7:

$\frac{3}{2}$ $\frac{9}{8}$ $\frac{21}{11}$ $\frac{8}{5}$ $\frac{3}{2}$

Poem 19:

$\frac{2}{1}$ $\frac{4}{3}$ $\frac{20}{19}$ $\frac{5}{3}$ $\frac{3}{2}$ ← "This is the meal....."

 C_4 $\frac{40}{21}$ $\frac{5}{3}$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{2}{1}$
 C_4

$\frac{9}{8}$ $\frac{4}{1}$ $\frac{3}{2}$ $\frac{20}{19}$ ← "Do you guess....."

 C_5 Poem 21:

"I am the poet....." → $\frac{24}{17}$ $\frac{6}{5}$

$\frac{9}{8}$ $\frac{21}{11}$ $\frac{8}{5}$ $\frac{3}{2}$

 $\frac{24}{17}$ Poem 51:

$\frac{320}{171}$ $\frac{40}{27}$ $\frac{4}{3}$ $\frac{112}{99}$ $\frac{16}{9}$ $\frac{64}{45}$

$\frac{3}{2}$ $\frac{2}{1}$

 C_4

$\frac{1}{1}$ $\frac{16}{9}$ $\frac{16}{9}$ $\frac{4}{3}$ $\frac{320}{171}$ $\frac{40}{27}$ $\frac{10}{9}$ ← "Will you speak....."

$\frac{1}{1}$ $\frac{16}{9}$ $\frac{32}{27}$ $\frac{4}{3}$ $\frac{320}{189}$ $\frac{10}{9}$ $\frac{10}{9}$

 D_3 Poem 52: $\frac{8}{5}$

$\frac{15}{14}$ $\frac{105}{88}$ $\frac{2}{1}$ $\frac{15}{8}$ $\frac{1}{1}$ $\frac{3}{2}$

 $C\#_4$ $C\#_3$

*Underlined frequency ratios occur on the right sides of the bridges.

**Strings shorter than 200 mm sound sharp of the indicated frequency ratios.

CANON TUNING

24-5	26-8	29	30	31	32	33	34	35	36	37-9***	40-2	43-5	46	47	48
500	750	937.5	888.9	833.3	777.8	750	open	475	500	641	600	500	259.3	111.1	open
$\frac{2}{1}$	$\frac{4}{3}$	$\frac{16}{15}$	$\frac{9}{8}$	$\frac{6}{5}$	$\frac{9}{7}$	$\frac{4}{3}$	$\frac{1}{1}$	$\frac{20}{19}$	$\frac{2}{1}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{2}{1}$	$\frac{27}{14}$	$\frac{9}{8}$	$\frac{3}{2}$
C_4							C_3		C_4	unison to 9-10 L.		C_4			octave below 9-10 L.
261.6 cps							130.8 cps								
500	250	62.5	111.1	166.7	222.2	250		525	500	359	400	500	740.7	888.9	
$\frac{2}{1}$	$\frac{4}{1}$	$\frac{16}{1}$	$\frac{9}{8}$	$\frac{3}{2}$	$\frac{9}{8}$	$\frac{4}{1}$		$\frac{40}{21}$	$\frac{2}{1}$	$\frac{27}{20}$	$\frac{5}{4}$	$\frac{2}{1}$	$\frac{27}{20}$	$\frac{9}{8}$	
C_4	C_5	C_7				C_5			C_4	octave above 46 L.		C_4			

$\frac{8}{5}$ $\frac{27}{16}$ $\frac{9}{5}$ $\frac{27}{14}$ $\frac{2}{1}$ $\frac{3}{2}$ ← "Has any one supposed....."
 F_3

$\frac{(2/1)}{F_3}$ ← "Every kind for itself....."

$\frac{4}{3}$ $\frac{9}{8}$ $\frac{1}{1}$ $\frac{40}{21}$ ← "The kept-woman, sponger....."
 C_3

$\frac{3}{2}$ $\frac{(2/1)}{F_3}$ 15/8

$\frac{3}{2}$ $\frac{2/1}{F_3}$ ← "Smile, O voluptuous....."

$\frac{32}{27}$ $\frac{1/1}{D_3}$ $\frac{16}{15}$ ← "The past and present wilt....."

$\frac{4}{3}$ $\frac{9}{8}$ $\frac{1}{1}$ $\frac{40}{21}$ ← "Do I contradict myself....."
 C_3

$\frac{2}{1}$ $\frac{4}{1}$ $\frac{16}{1}$ $\frac{9}{8}$ $\frac{3}{2}$ $\frac{9}{8}$ $\frac{4}{1}$ $\frac{1}{1}$ $\frac{40}{21}$ $\frac{2}{1}$ ← "The spotted hawk....."
 C_4 C_5 C_7 C_5 C_3 C_4

$\frac{15}{8}$ $\frac{5}{4}$ ← "I bequeath myself....."

"You will hardly know....." "But I shall be....." → $\frac{9}{5}$ $\frac{5}{3}$ $\frac{4}{3}$ $\frac{9}{5}$ $\frac{3}{2}$ $\frac{(1/1)}{G_2}$

"And filter and fiber your blood....." → $\frac{2/1}{G_3}$ $\frac{10}{9}$ $\frac{4}{3}$ $\frac{1}{1}$
 G_2

***Non-canonical bridge locations and frequency ratios. 641 mm produce f.r. $\frac{3}{2}$. 359 mm produce f.r. $\frac{27}{20}$.

NOTATIONS FOR THE INSTRUMENTS

Chrysalis

In the score, each system has three staves: the top staff is always reserved for the voice. For the Chrysalis, the middle staff is played by the left hand, the bottom staff by the right hand.

Harmonic/Melodic Canon I

Here the organization of the staves is more complex: the middle staff carries the melodies and chords that predominate the musical materials in the bottom staff. For this reason, the right and left hands play on both staves and on both sides of the moveable bridges. Awkward hand crossings are avoided whenever possible; where some ambiguity arises, L for left hand and R for right hand appear in the score.

L / R

String Numbers

The strings on both instruments are numbered: 1-82 twice for both the left and right sides of the Chrysalis; 1-48 for the strings of the H/M Canon I. The tuning charts show that the Chrysalis is tuned in groups of two or more strings, and that the H/M Canon I is tuned not only in groups but has individually tuned strings as well.

String Groups: 37

A single string number in the score indicates play all the strings tuned to the same pitch in that group. For example, on the Chrysalis right side, 37 means play strings 37-41; on the H/M Canon I it means play strings 37-39.

37
↗

An arrow pointing upward to a string means play that string only.

37 ———— | ———— ↗ 37

In a chord, suspension, or melody this arrow also acts as an accent.

• 37

On the Harmonic/Melodic Canon I, a dot to the left of a string number indicates play the given string on the left side of the bridge. No dot means play the string on the right side of the bridge.

• 37

On the Chrysalis, sometimes identical string numbers are played by the left and right hands simultaneously. A dot to the left of a string number in the top staff signifies that the voice intone the pitch of the string on the left side of the instrument. No dot means intone the pitch of the string played by the right hand.

p. 29

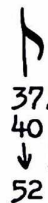
On the Harmonic/Melodic Canon I, a bracket connecting two string numbers indicates play two individual strings simultaneously.



37
40
↓
52

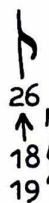
p. 52

An arrow pointing down between a set of string numbers signifies play all the string groups between the string numbers shown. On the Chrysalis left side the example means: play strings 37-54, as 52-54 constitute a string group in the tuning chart.



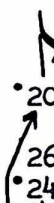
37
40
↓
52

p. 52



26
18
↑
19

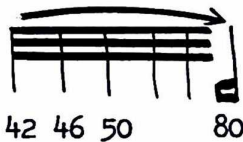
p. 66



20
26
↓
24

p. 37

A wavy or straight arrow drawn vertically on either side of a set of string numbers is an interchangeable "arpeggio"/"glissando" sign, for the tuning may be either chordal or chromatic/diatonic. The last note (to which the arrow is pointing) should fall on the up or down beat. Since two or more successive sounds cannot occupy the same moment in time, a certain rhythmic flexibility is here essential. See: Borrowed Time.



42 46 50 80

p. 9

This notation is essentially the same as the above. However, it states precisely when the first and last strings are to be played. The unfinished 32nd note pattern is not an accurate rhythmic division. It simply states, "Get from string 42 to 82 in the time left in that measure."

0
0

ROTATE:



p. 12

The meter 0/0 indicates an absence of strict time, while the three arched lines imply 32nd note values and a brisk pace; the word ROTATE means turn the Chrysalis wheel. However, in poem 38, page 54, and in poem 50, pages 56 and 57, a single rotation and three continuous rotations (indicated by three successive semi-circular arrows) are drawn through a set of bar lines, thereby indicating that these rotations are to be performed in time.

0
0

26

1/1 — 13/12

p. 41

The jagged line refers to a popular string bending technique known the world over, slightly modified here to mean a continuous tremor. On the H/M Canon, after a given string has been plucked by the right hand on the right side of the bridge, the left hand (on the left side of the bridge) pushes down on the string while continuously "fluttering" the sound in the vicinity of the second ratio — 13/12.

NOTATIONS FOR THE VOICE

INTONE in rhythm and on a given pitch.

RECITE in rhythm; on any desired pitch natural to a speaking voice.

SPEAK on a given pitch; in any desired rhythm natural to a speaking voice.

8 ve (2/1) ranges The voice part is written for either male or female performers. Therefore, the performers' ranges could vary a great deal. For this reason, the octave (2/1) notation has been avoided. Given the instrumental tunings, the performer should chose a comfortable range.

Borrowed Time Borrowed Time should not be confused with rubato. It is, instead, the breath of life. The technical term closest to describing its meaning is an "agogic accent". Here it is the taking of actual physical and musical breath, thereby underlining and separating a series of thoughts, images, or emotions which would otherwise have to be deliberately accented. In some places these moments for the voice are marked by conventional) breath marks.

> Accents in the score are a difficult subject—they are not to be taken literally or as signposts leading to a dramatic declamatory style. Instead, they are the subtle underlining of a word or syllable; they are further extensions of the concept of Borrowed Time.

Double bar lines, not signifying the actual end of a poem, mark either the transition of one section within a poem to another, or a deliberate change in mood based on the interpretation of this score. These double bar lines should not interfere with the rhythmic flow of a poem.

PERFORMANCE NOTES FOR THE POETRY, VOICE, INSTRUMENTS, AND TUNING



Conventional music notes carry a double meaning: they indicate both the pitch and rhythm of a sound. The notes in the score of Song of Myself represent rhythmic values only. The pitches of these notes are identified either by string numbers found in the tuning charts, or by ratios written into the score.

Polyrhythms

"A child said...", etc.: Here the rhythmic notation of the voice is contrasted against that of the instrumental part (2/4—3/8 time), thereby counteracting the "natural" tendencies that could lead to a singing style. Again, the text and the music should always be fresh, alive, without being "soopy".

Melody

"The kept-woman, sponger, thief...", etc.: At times the musician, mortal that he is, cannot help himself and sings a melody; the words must stay intact.

Rotations

Rotations of the Chrysalis wheel are visual extensions of the mood of a poem. The rotations are also a suggestion of how music flows in time....

String Bending

On the H/M Canon I, on three separate occasions, three different strings are bent by the left hand to sound higher pitches than their original tunings. A knowledge of intervals and ratios is essential. The bending of a string should be done with full conviction in either the asking of a critical question, or in dramatic presentation of human vulnerability: we all tremble from time to time.

Repetitive Patterns

During repetitive patterns (p. 11, system 2), it is possible that string numbers do not appear for two or more measures at a time; the same is true for string numbers in the top staff. In either case, follow the preceding string numbers in former measures until they actually change.

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Chrysalis I Tuning Sequence for Electronic Tuner

Right Side

1-3:	<u>B₃ -12 ¢</u>	[1088 ¢]
4-6:	<u>F₄ -29 ¢</u>	[471 ¢]
7-8:	F ₄ +6	[506 ¢]
9-10:	F ₄ +45	[545 ¢]
11-13:	F ₄ [#] -10	[590 ¢]
14-16:	F ₄ [#] +34	[634 ¢]
17-18:	G ₄ -29	[671 ¢]
19-20:	G ₄ [#] -27	[773 ¢]
21-22:	G ₄ [#] +41	[841 ¢]
23-24:	A ₄ -16	[884 ¢]
25-26:	A ₄ [#] +20	[1020 ¢]
27-28:	B ₄ -12	[1088 ¢]
29-31:	<u>C₅: 523.3 cps</u>	[0 ¢]
32-36:	G ₅ +2	[702 ¢]
37-41:	G ₅ [#] -27	[773 ¢]
42-45:	F ₅ [#] +17	[617 ¢]
46-49:	F ₅ +52	[552 ¢]
50-53:	D ₅ [#] -25	[275 ¢]
54-57:	D ₅ -18	[182 ¢]
58-62:	<u>B₄ +16 ¢</u>	[1116 ¢]
63-65:	F ₄ [#] +45	[645 ¢]
66-68:	F ₄ [#] +17	[617 ¢]
69-71:	E ₄ +8	[408 ¢]
72-73:	F ₄ -29	[471 ¢]
74-76:	F ₄ [#] -31	[569 ¢]
77-79:	D ₄ [#] -25	[275 ¢]
80-82:	D ₄ +4	[204 ¢]

Left Side

1-3:	<u>F₄[#] +37 ¢</u>	[637 ¢]
4-6:	G ₄ [#] +41	[841 ¢]
7-9:	A ₄ +52	[952 ¢]
10-13:	A ₄ [#] -4	[996 ¢]
14-17:	A ₄ [#] +35	[1035 ¢]
18-21:	<u>C₅: 523.3 cps</u>	[0 ¢]
22-25:	D ₅ -18	[182 ¢]
26-29:	E ₅ +18	[418 ¢]
30-33:	G ₅ +2	[702 ¢]
34-36:	G ₅ [#] -35	[765 ¢]
37-39:	A ₅ [#] *** +18	[1018 ¢]
40-43:	B ₅ -12	[1088 ¢]
44-48:	A ₅ [#] *** +18	[1018 ¢]
49-51:	G ₅ [#] +49	[849 ¢]
52-54:	F ₅ +56	[556 ¢]
55-58:	E ₅ -31	[369 ¢]
59-61:	D ₅ [#] -33	[267 ¢]
62-64:	D ₅ -18	[182 ¢]
65-67:	D ₅ -34	[166 ¢]
68-70:	<u>A₄[#] -16 ¢</u>	[984 ¢]
71-74:	A ₄ +3	[903 ¢]
75-78:	G ₄ [#] -13	[787 ¢]
79-82:	G ₄ +21	[721 ¢]

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Harmonic/Melodic Canon Tuning Sequence for Electronic Tuner

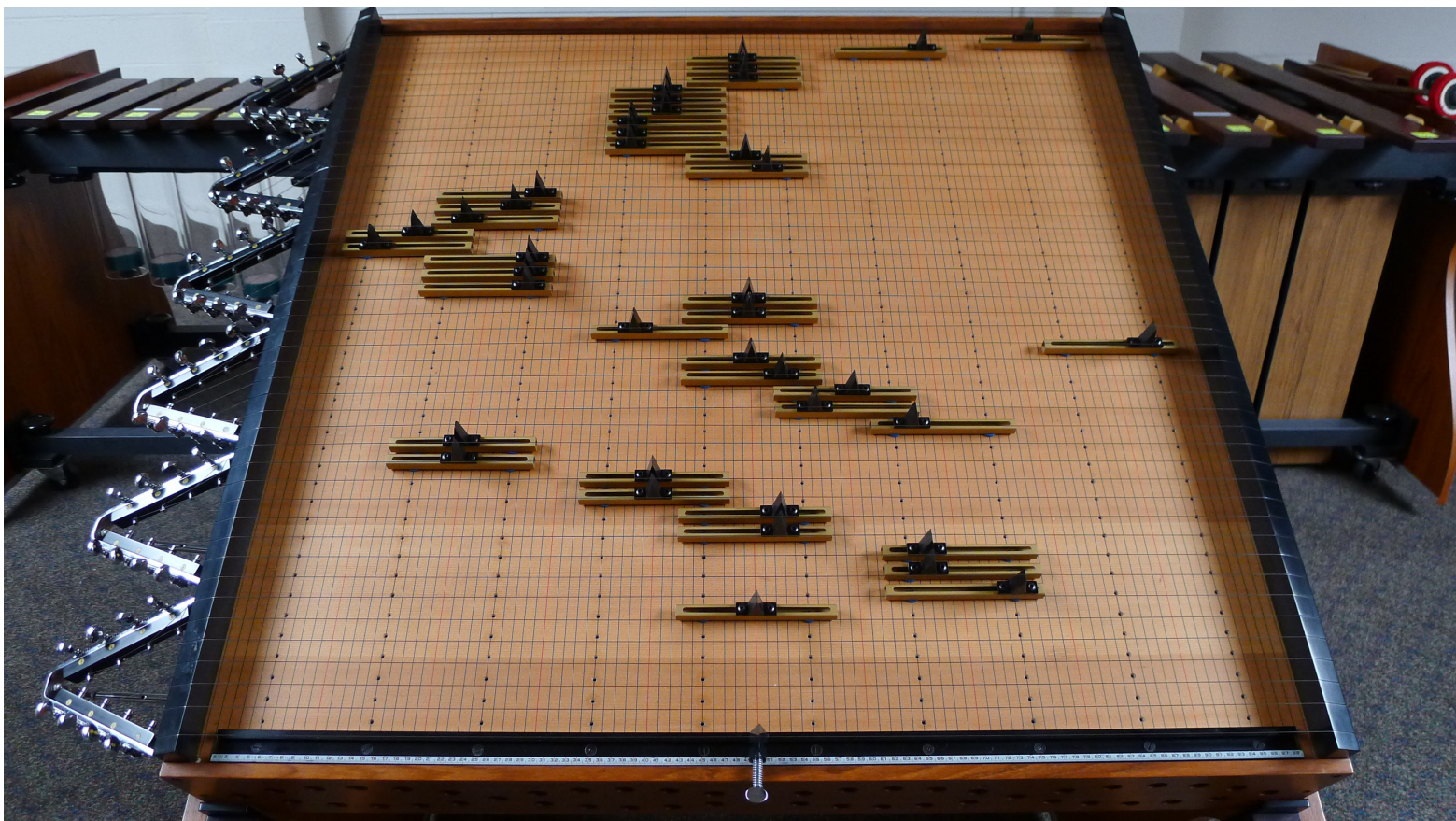
Except #20, for bridged strings with long and short lengths, tuning sequence is for the long lengths.

34	[1000 mm, open string]	$\frac{1}{1}$	C ₃ : 130.8 cps	[0 c]
1, 7, 21, 24–25, 36, 43–45	[500 mm]	$\frac{2}{1}$	C ₄ : 261.6 cps	[1200 c]
22, 29	[937.5 mm]	$\frac{16}{15}$	C ₃ [#] +12	[112 c]
20	[468.7 mm, <i>short length</i>]	$\frac{16}{15}$	C ₄ [#] +12	[112 c]
2–6	[1000 mm, open strings timbre]	$\frac{9}{8}$	D ₃ +4	[204 c]
30, 47	[888.9 mm]	$\frac{9}{8}$	D ₃ +4	[204 c]
31	[833.3 mm]	$\frac{6}{5}$	D ₃ [#] +16	[316 c]
15–16	[800 mm]	$\frac{5}{4}$	E ₃ –14	[386 c]
32	[777.8 mm]	$\frac{9}{7}$	E ₃ +35	[435 c]
8, 26–28, 33	[750 mm]	$\frac{4}{3}$	F ₃ –2	[498 c]
46	[740.7 mm]	$\frac{27}{20}$	F ₃ +20	[520 c]
9–10, 17	[666.7 mm]	$\frac{3}{2}$	G ₃ +2	[702 c]
37–39*	[641 mm]	$\frac{3}{2}$	G ₃ +2	[702 c]
48	[1000 mm, open string timbre]	$\frac{3}{2}$	G ₂ +2	[702 c]
23	[625 mm]	$\frac{8}{5}$	G ₃ [#] +14	[814 c]
19	[607.1 mm]	$\frac{28}{17}$	A ₃ –36	[864 c]
13–14, 40–42	[600 mm]	$\frac{5}{3}$	A ₃ –16	[884 c]
18	[562.5 mm]	$\frac{16}{9}$	A ₃ [#] –4	[996 c]
11–12, 35	[525 mm]	$\frac{40}{21}$	B ₃ +16	[1116 c]

*Non-canonical bridge locations and frequency ratios. Long string lengths of 641 mm produce a “unison fifth” to #9–10 Left, or frequency ratio $\frac{3}{2}$. Short string lengths of 359 mm produce an “octave” above #46 Left, or frequency ratio $\frac{27}{10}$.



Cris Forster, 1977
 Chrysalis I and Harmonic/Melodic Canon
 Canon with dovetail tracks soundboard.



Harmonic/Melodic Canon, 1987
Song of Myself: Intoned Poems of Walt Whitman
 Bridge carriage and bridge locations.

The world roars like the wind behind me;

I am the outline of the distant blue mountains.

Cuyamaca Peak

5 March 1979

1

SOLO: ♩.44 **INTONE:** ♩.50

CANON: 34

$\frac{1}{1}$ $\frac{5}{4}$ $\frac{4}{3}$ $\frac{1}{1}$
I celebrate my self, and sing myself,

And what $\frac{6}{5}$ I assume

$\frac{9}{8}$ $\frac{1}{1}$
you shall assume,

$\frac{1}{1}$ $\frac{4}{3}$ $\frac{6}{5}$ $\frac{9}{8}$ $\frac{1}{1}$ $\frac{9}{8}$
For every atom be longing to me

6/5 9/8 1/1 \downarrow 15/8-5/3 5/3 1/1
as good be longs to you. I

loaf and invite my soul, I lean and loaf at my

ease \downarrow 40/21 16/15 9/8
ob serving a spear of summer grass. My

tongue, 10/9 9/8
every atom of my blood,

10/9-9/8
form'd from this soil, this air,

6/5
Born here of parents

32/27-6/5
born here from parents the same, and

♩. constant

5/4 6/5
their parents the same,

5/4 6/5
I, now

9/8
thirty-seven years

♩. constant

old in perfect health begin,

16/15
Hoping to

6/16
1/1
cease not till death.

♩.40

1/1 40/21 16/9 16/9
Creeds and schools in a beyance, Re-

tiring back a while sufficed at what they are, but

8/5 16/9 32/27
never forgotten, I harbor for

J. 44

16/15
good or bad,

7/5
I permit to speak at

14/11
every hazard,

9/8
Nature without check

6/5
with

32/27- 6/5
original

32/27- 6/5
energy.

6

1.44

Voice

Chrysalis 2

6 8 6 8 9 8

42 46 50 54 58 46 42 46 50 54 58 46 9 8 42 46 50 54

6 8 6 8 9 8

54 50 46 42 46 50 54 58

6 8 6 8 9 8

63 58 54 50 54 58 63 58 54 50 54 58 63

Piano introduction consisting of three measures. Each measure contains a chord with notes 42, 46, 50, 54, 50, 46. The first two measures are identical, and the third measure ends with a fermata over the final chord.

INTONE:

A child said What is the grass?

The first system of the song. The vocal line (treble clef) begins with a whole rest, followed by a quarter note 42, a quarter note 54, and a quarter note 50. The lyrics "A child said" are under the first two notes, and "What is the grass?" is under the last note. The piano accompaniment (bass clef) consists of three measures of chords with notes 42, 46, 50, 54, 50, 46. The first two measures are identical, and the third measure ends with a fermata over the final chord.

fetching it to me with full hands; How could I answer the

The second system of the song. The vocal line (treble clef) begins with a quarter note 42, a quarter note 46, a quarter note 50, and a quarter note 58. The lyrics "fetching it to me with full hands;" are under the first four notes. The piano accompaniment (bass clef) consists of three measures of chords with notes 42, 46, 50, 54, 50, 46. The first two measures are identical, and the third measure ends with a fermata over the final chord. The system concludes with a double bar line and a key signature change to D major, indicated by a sharp sign and the number 42.

child? I do not know what it is any more than he.

The third system of the song. The vocal line (treble clef) begins with a quarter note 42, a quarter note 46, a quarter note 50, and a quarter note 58. The lyrics "child? I do not know what it is any more than he." are under the first four notes. The piano accompaniment (bass clef) consists of three measures of chords with notes 42, 46, 50, 54, 50, 46. The first two measures are identical, and the third measure ends with a fermata over the final chord.

SPEAK:

I guess it must be the flag of my disposition, out of hopeful green stuff woven.

Or I guess it is the handkerchief of the Lord, A scented gift and remembrancer designedly dropt,

Bearing the owner's name someway in the corners,

that we may see and remark,

and say Whose?

RECITE:

INTONE:

Or I guess the grass is itself a child,

♩ 80

the produced babe of the vege tation.

accel.

Or I guess it is a uniform h i e r o glyphic,

♩ 50

And it means, Sprouting alike in broad zones and narrow zones,

Growing among black folks as among white, I give them the same, I re-

ceive them the same. And

♩. 44

now it seems to me the beautiful uncut hair of

rit.

48 graves. Tenderly will I use you curling grass, It may

♩. 44 be you transpire from the breasts of young men, It may be if I had known them

I would have loved them, It may be you are from old people, or from

This system contains measures 1 through 3. The vocal line begins with a half note in measure 1, followed by a quarter note in measure 2, and a quarter note in measure 3. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Fingering numbers 7, 9, 15, and 65 are indicated for both hands across the measures.

offspring taken soon out of their mothers' laps, And here you are

This system contains measures 4 through 6. Measure 4 includes a triplet of eighth notes in the vocal line. Measure 6 features a descending scale in the vocal line and a complex piano accompaniment with multiple fingering numbers (7, 15, 65, 7, 46, 50, 54, 54, 50) and a final chord marked with 54, 50.

the mothers' laps.

This system contains measures 7 through 9. The vocal line has a half note in measure 7, a quarter note in measure 8, and a whole note in measure 9. The piano accompaniment is mostly silent, with a few notes in the left hand in measure 7.

52

This system contains measures 10 through 12. The vocal line is mostly silent, with a few notes in measure 10. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Fingering numbers 75, 71, 68, 74, and 72 are indicated for both hands across the measures.

♩ 52 ♩ 52

5

This grass is very dark to be from the white heads of old mothers,

7

Darker than the colorless beards of old men,

7

Dark to come from under the faint red roofs of mouths.

♩ 52

O I perceive after all so many

ROTATE:

uttering tongues, And I perceive they do not come from the roofs of

mouths for nothing.

RECITE:

the hints about the dead young men and women, And the

hints about old men and mothers, and the offspring taken

soon out of their laps.

What do you

What do you

think has become of the

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line (soprano) and a piano accompaniment (piano). The second system has a vocal line (soprano) and a piano accompaniment (piano). The third system has a vocal line (soprano) and a piano accompaniment (piano). The lyrics are: "young and old men? And what do you". The piano accompaniment features a bass line with chords and a treble line with chords. The tempo is marked "Allegretto".

System 1:

- Vocal: $\frac{3}{4}$ 72 young and old men?
- Piano: $\frac{3}{4}$ 69 72 74

System 2:

- Vocal: $\frac{3}{8}$ And
- Piano: $\frac{3}{8}$ 69 72 74

System 3:

- Vocal: $\frac{3}{16}$ what do you
- Piano: $\frac{3}{16}$ 72 74 77

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on three systems of staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics "think has become of the" are written under the vocal line. The score includes various musical notations such as notes, rests, and a five-fingered scale run in the third system.

Handwritten musical score for the song "The Old Folks at Home". The score is written on three staves: a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics "women and children?" are written under the first measure of the vocal line. The piano accompaniment features a simple melody in the right hand and a bass line in the left hand. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "women and children?". The second measure is empty. The third measure contains the lyrics "The old folks at home". The fourth measure is empty. The score is written in a simple, handwritten style.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note, and then a quarter note. The piano accompaniment is written on two staves with a grand staff clef and a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second system of the musical score includes lyrics and tempo markings. The tempo markings are $\text{♩} = 80$ and $\text{♩} = 108$. The lyrics are "They are a live and well". The musical notation includes a vocal line with a treble clef and a key signature of one sharp, and a piano accompaniment with a grand staff clef and a key signature of one sharp. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The third system of the musical score includes lyrics and tempo markings. The lyrics are "somewhere, The smallest sprout shows there is really no death, And if ever there". The musical notation includes a vocal line with a treble clef and a key signature of one sharp, and a piano accompaniment with a grand staff clef and a key signature of one sharp. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The fourth system of the musical score includes lyrics and tempo markings. The lyrics are "was it led forward life, and does not wait at the end to ar rest it, And". The tempo marking is $\text{♩} = 60$. The musical notation includes a vocal line with a treble clef and a key signature of one sharp, and a piano accompaniment with a grand staff clef and a key signature of one sharp. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

104 80

ceas'd the moment life ap pear'd. All goes onward and

DAMP

14, 17, 19 36 7 5 6

60

outward, nothing collapses, And to die is

14, 17, 19 36 37 34 30 17

different from what any one supposed, and

37 34 30 17

luckier.

7

♩.40

Voice

DOUBLE STROKE:
L / R L / R

INTONE:

Has

any one supposed it lucky to be born?

I hasten to inform him or her it is just as lucky to

die, and I know it. I pass death with the

Measures 29-33. The vocal line has lyrics: "die, and I know it. I pass death with the". The piano accompaniment features chords in the left hand and single notes in the right hand. Measure numbers 29, 34, and 33 are indicated above the vocal staff.

dying and birth with the new-wash'd babe, and am

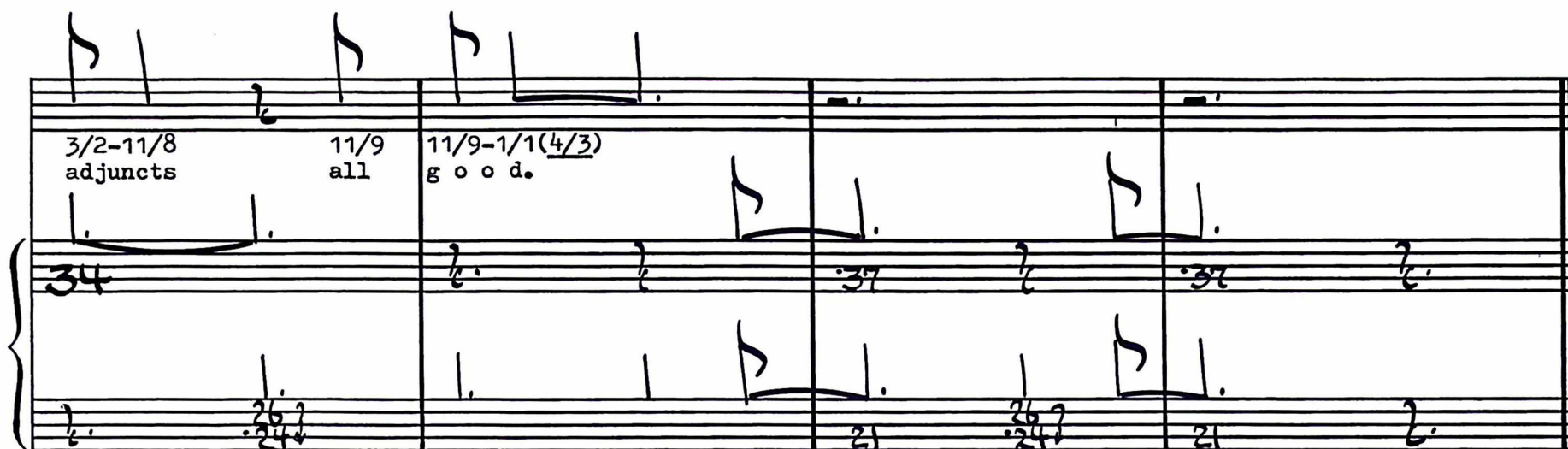
Measures 32-37. The vocal line has lyrics: "dying and birth with the new-wash'd babe, and am". The piano accompaniment continues with chords and single notes. Measure numbers 32, 37, and 37 are indicated above the vocal staff.

not contain'd between my hat and boots, And peruse manifold objects, no two a-

Measures 30-36. The vocal line has lyrics: "not contain'd between my hat and boots, And peruse manifold objects, no two a-". The piano accompaniment includes triplets in the right hand. Measure numbers 31, 30, and 30 are indicated above the vocal staff.

like and every one good, The earth good and the stars good, and their

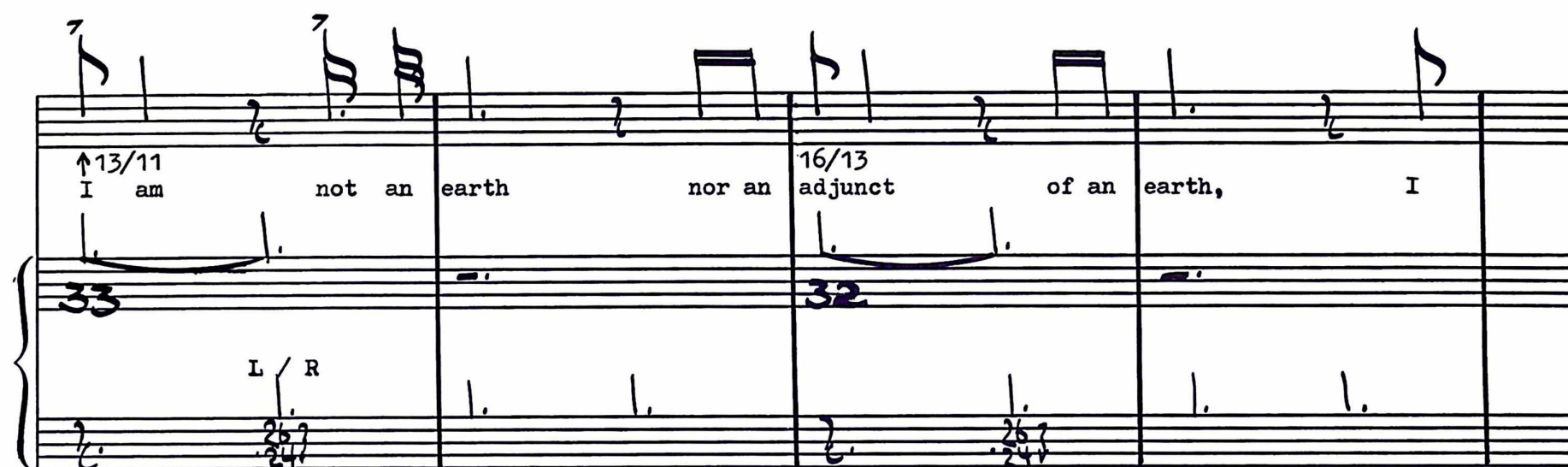
Measures 29-37. The vocal line has lyrics: "like and every one good, The earth good and the stars good, and their". The piano accompaniment includes triplets in the right hand. Measure numbers 29, 37, and 37 are indicated above the vocal staff.



3/2-11/8 adjuncts 11/9 all 11/9-1/1(4/3) good.

34 37 37

21 21



↑13/11 I am not an earth nor an adjunct of an earth, I

33 32

L / R

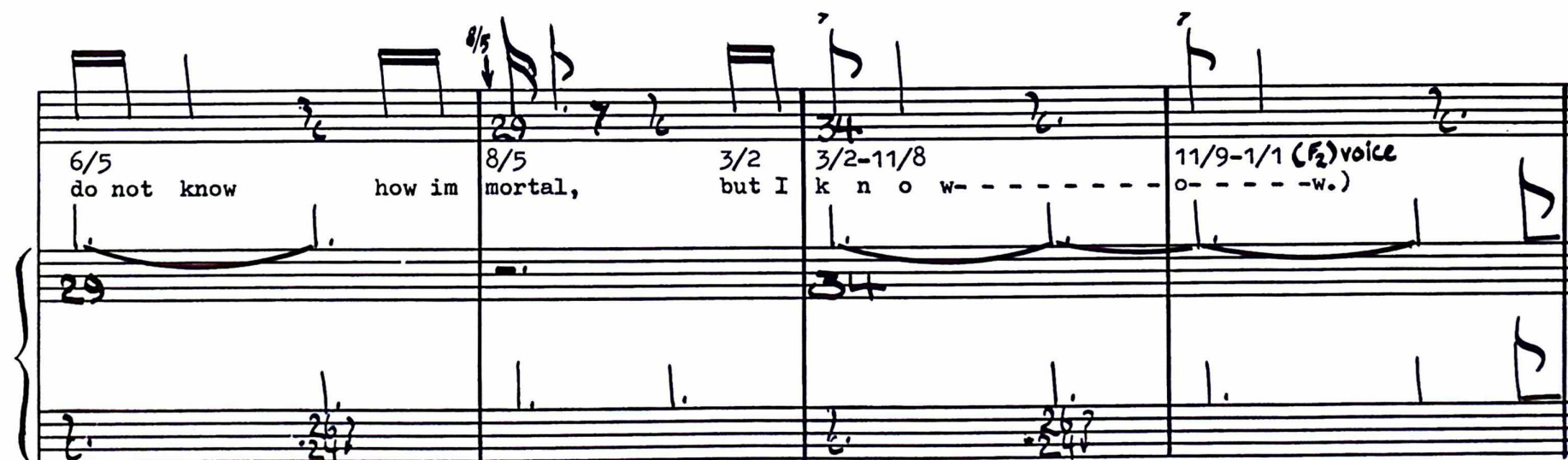
21 21



4/3 am the mate and companion of people, all 5/4 just as immortal and fathomless as myself, (They

31 30

21 21



6/5 do not know how im mortal, 8/5 but I 3/2 k n o w - - - - 11/9-1/1 (F₂) voice o - - - - w.)

29 34 34

21 21

Every kind for itself and its own, for

♩.50

me mine male and female, For me those that have been boys and that love

women, For me the man that is proud and feels how it stings to be slighted,

For me the sweet-heart and the old maid, for me mothers and the mothers of

mothers, For me lips that have smiled, eyes that have shed tears, For me

children and the begetters of children.

SOLO: Un drape! you are not guilty to me, nor stale nor disgarded,

I see through the broadcloth and gingham whether or no,

And am a round, te nacious, ac quisitive, tireless, and

8/5 3/2 8/5 3/2 8/5-3/2

7' 34 29 7 34 7 29 34 29 34 7

cannot be shaken a way- - - -ay.

8/5-27/20 3/2 8/5-3/2 8/5 32/25

74 1. 1.

18

Handwritten: J. 66

Handwritten: Voice

Handwritten: Chorus I

With music strong I come, with my cornets

and my drums, I play not marches for ac-

cepted victors only, I play marches for

Handwritten: J. 60

7 7 ♩.56

conquer'd and slain persons.

7 36 3 36

Have you heard that it was good to

7 41 7 41 ♩.40

gain the day?

44 40 37 44 40 37 34

I al- - - - - so

say it is go - - o d to

Measures 30-34. Treble clef. Key signature: one flat. Time signature: 4/4. The melody consists of quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand.

fa - - l l,

Measures 35-38. Treble clef. Key signature: one flat. Time signature: 4/4. The melody continues with quarter notes. The piano accompaniment includes a melodic line in the right hand starting in measure 37, with a trill in measure 38. The left hand continues with eighth notes.

battles are

Measures 39-44. Treble clef. Key signature: one flat. Time signature: 4/4. The melody continues with quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand.

lost in the same spirit in which they are

Measures 45-49. Treble clef. Key signature: one flat. Time signature: 4/4. The melody includes triplet markings over measures 47 and 48. The piano accompaniment features a steady eighth-note pattern in the left hand.

26
won.

SPEAK:

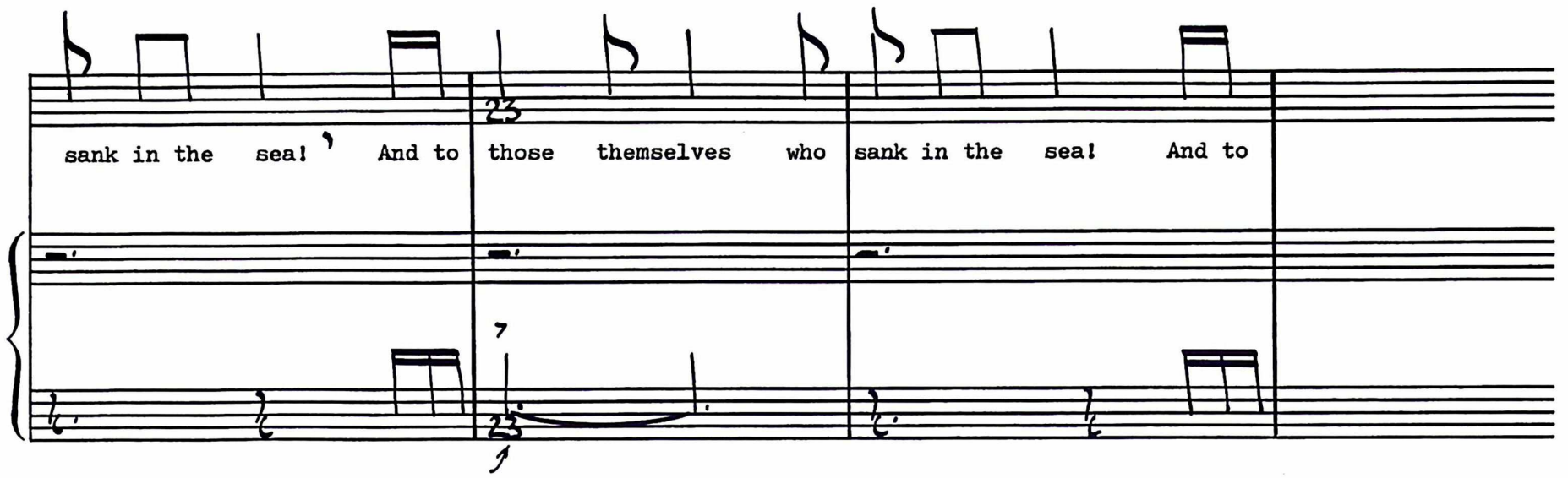
7 36 7 41

I beat and pound for the dead, I blow through my embouchures my loudest and gayest for them.

INTONE:

27 25

Vivas to those who have fail'd! And to those whose war-vessels



sank in the sea! ' And to those themselves who sank in the sea! And to

Handwritten annotations: 23 above the first measure, 7 above the second measure, and 23 below the second measure.



all generals that lost engagements, and all overcome heroes! And the

Handwritten annotations: 21 above the first measure, 17 above the second measure, and 17 below the second measure.



numberless unknown heroes equal to the greatest heroes

Handwritten annotations: 11 above the first measure, 11 below the first measure, and 11 below the second measure.



known!

Handwritten annotation: 7 above the first measure.

19

Voice $\text{♩} = 40$

INTONE:

This is the meal equally set, this the meat for natural

4/4 Canon

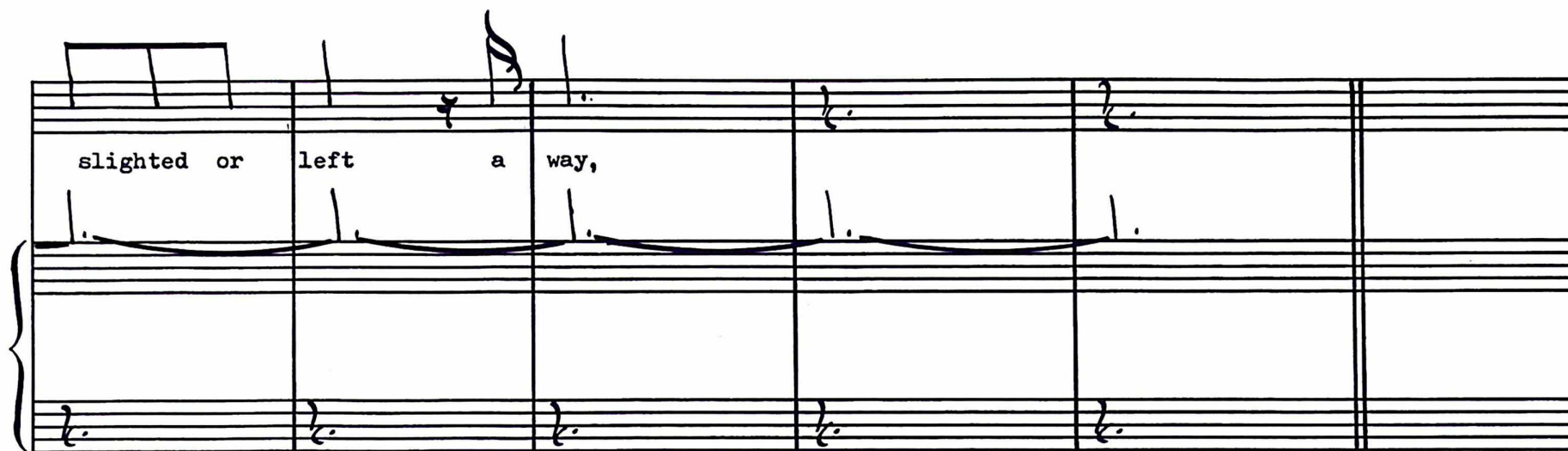
L R L R

hunger, It is for the wicked just the same as the righteous, I make ap-

pointments with all, I will not have a single person

$\text{♩} = 44$ $\text{♩} = 48$

slighted or left a way,



160 120



First system of a musical score. It features a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass staff. The bass staff contains a complex sequence of chords and arpeggios, with some notes marked with 'L' and 'R' for left and right hand. The vocal line has a few notes, including a half note and a quarter note.

Second system of the musical score. The vocal line begins with the lyrics "The kept-woman,". The piano accompaniment continues with arpeggiated chords. The system is divided into two measures by a double bar line.

Third system of the musical score. The vocal line contains the lyrics "sponger, thief, are hereby in-". The piano accompaniment features arpeggiated chords. The system is divided into two measures by a double bar line.

Fourth system of the musical score. The vocal line contains the lyrics "vited, The heavy-lipp'd slave is in vited,". The piano accompaniment features arpeggiated chords. The system is divided into two measures by a double bar line.

the venera lee is in vited; There shall be no difference between

Measures 29-34. The vocal line features a melody with eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes. Measure numbers 29, 30, 34, and 35 are indicated.

them and the rest.

Measures 35-40. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords and single notes in the treble. Measure numbers 35, 36, 37, 38, 39, and 40 are indicated.

This is the press of a bashful hand, this the float and

Measures 41-46. The vocal line continues the melody. The piano accompaniment features a consistent eighth-note bass line and treble accompaniment. Measure numbers 41, 42, 43, 44, 45, and 46 are indicated.

odor of hair, This the touch of my lips to yours,

Measures 47-52. The vocal line concludes the phrase. The piano accompaniment continues with the eighth-note bass line and treble accompaniment. Measure numbers 47, 48, 49, 50, 51, and 52 are indicated. The system ends with a double bar line.

7 26 7 30 3

this the murmur of yearning, This the far-off depth and height re-

7 26 7 30

7

Detailed description: This system contains measures 26 through 30. The vocal line (top staff) has lyrics: 'this the murmur of yearning, This the far-off depth and height re-'. Measure 26 has a fermata over the word 'this'. Measure 27 has a fermata over 'murmur'. Measure 28 has a fermata over 'yearning,'. Measure 29 has a fermata over 'This'. Measure 30 has a fermata over 'far-off'. The piano accompaniment (bottom staves) features chords and arpeggiated figures. Measure 26 has a fermata over the first piano chord. Measure 27 has a fermata over the second piano chord. Measure 28 has a fermata over the third piano chord. Measure 29 has a fermata over the fourth piano chord. Measure 30 has a fermata over the fifth piano chord.

flecting my own face, This the thoughtful merge of my self, and the

7 34

7 34

R L

Detailed description: This system contains measures 31 through 34. The vocal line (top staff) has lyrics: 'flecting my own face, This the thoughtful merge of my self, and the'. Measure 31 has a fermata over 'flecting'. Measure 32 has a fermata over 'my own'. Measure 33 has a fermata over 'face,'. Measure 34 has a fermata over 'This'. The piano accompaniment (bottom staves) features chords and arpeggiated figures. Measure 31 has a fermata over the first piano chord. Measure 32 has a fermata over the second piano chord. Measure 33 has a fermata over the third piano chord. Measure 34 has a fermata over the fourth piano chord. The letters 'R' and 'L' are written below the piano part in measure 34.

outlet, a gain.

42

R L R R R R L

Detailed description: This system contains measures 35 through 42. The vocal line (top staff) has lyrics: 'outlet, a gain.'. Measure 35 has a fermata over 'outlet,'. Measure 36 has a fermata over 'a'. Measure 37 has a fermata over 'gain.'. Measure 38 has a fermata over the first piano chord. Measure 39 has a fermata over the second piano chord. Measure 40 has a fermata over the third piano chord. Measure 41 has a fermata over the fourth piano chord. Measure 42 has a fermata over the fifth piano chord. The letters 'R', 'L', 'R', 'R', 'R', 'R', and 'L' are written below the piano part in measures 35, 36, 37, 38, 39, 40, and 41 respectively.

SPEAK:

Do you guess I have some intricate purpose?

7

R

Detailed description: This system contains measures 43 through 46. The vocal line (top staff) has the instruction 'SPEAK:' in measure 43 and the lyrics 'Do you guess I have some intricate purpose?' in measure 44. Measure 45 has a fermata over the first piano chord. Measure 46 has a fermata over the second piano chord. The piano accompaniment (bottom staves) features chords and arpeggiated figures. Measure 43 has a fermata over the first piano chord. Measure 44 has a fermata over the second piano chord. Measure 45 has a fermata over the third piano chord. Measure 46 has a fermata over the fourth piano chord. The letter 'R' is written below the piano part in measure 43.

Well I have, for the Fourth-month showers have, and the mica on the side of a rock has.

Do you take it I would astonish?

1.66

INTONE: Does the daylight a stonish? does the early redstart

1.54

twittering through the woods? Do I a stonish more than they?

♩.48

This hour I tell things in

confidence, I might not tell everybody,

but I will tell you.

♩.40

7

Handwritten musical score system 1. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves are grouped by a brace and have a bass clef. The music is in 2/4 time. The first measure has a whole rest on the top staff and a quarter note G4 on the middle staff. The second measure has a quarter note G4 on the top staff and a quarter note G4 on the middle staff. The third measure has a whole rest on the top staff and a quarter note G4 on the middle staff. The fourth measure has a quarter note G4 on the top staff and a quarter note G4 on the middle staff. The bottom staff has a whole note chord of G2-B2-D3 in the first measure, a whole note chord of G2-B2-D3 in the second measure, a whole note chord of G2-B2-D3 in the third measure, and a whole note chord of G2-B2-D3 in the fourth measure.

Handwritten musical score system 2. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves are grouped by a brace and have a bass clef. The music is in 2/4 time. The first measure has a whole rest on the top staff and a quarter note G4 on the middle staff. The second measure has a quarter note G4 on the top staff and a quarter note G4 on the middle staff. The third measure has a whole rest on the top staff and a quarter note G4 on the middle staff. The fourth measure has a quarter note G4 on the top staff and a quarter note G4 on the middle staff. The bottom staff has a whole note chord of G2-B2-D3 in the first measure, a whole note chord of G2-B2-D3 in the second measure, a whole note chord of G2-B2-D3 in the third measure, and a whole note chord of G2-B2-D3 in the fourth measure. There are handwritten notes 'R L' and 'L' below the bottom staff.

Handwritten musical score system 3. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves are grouped by a brace and have a bass clef. The music is in 2/4 time. The first measure has a whole rest on the top staff and a quarter note G4 on the middle staff. The second measure has a quarter note G4 on the top staff and a quarter note G4 on the middle staff. The third measure has a whole rest on the top staff and a quarter note G4 on the middle staff. The fourth measure has a quarter note G4 on the top staff and a quarter note G4 on the middle staff. The bottom staff has a whole note chord of G2-B2-D3 in the first measure, a whole note chord of G2-B2-D3 in the second measure, a whole note chord of G2-B2-D3 in the third measure, and a whole note chord of G2-B2-D3 in the fourth measure. The text 'continue without pause:poem 21' is written at the end of the system.

Empty musical score system with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves are grouped by a brace and have a bass clef.

21

♩ 84

Voice

4/4 Canon

R L

R L

INTONE:

I am the poet of the Body

R

and I am the poet of the Soul, The

pleasures of heaven are with me and the pains of

hell are with me, The first I graft and in-

crease upon myself, the latter I translate into a new tongue.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has a whole rest in the first measure, followed by a half note G in the second, and a half note F in the third. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with notes G, F, E, D, C, B, A, G in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4.

Second system of the musical score. The vocal line begins with a whole rest, then a half note G, and continues with a half note F, a quarter note E, a quarter note D, a quarter note C, and a quarter note B. The piano accompaniment continues with the same eighth-note pattern in the right hand and the bass line in the left hand. The lyrics "I am the poet of the" are written under the vocal line.

Third system of the musical score. The vocal line starts with a half note G, followed by a half note F, a quarter note E, a quarter note D, a quarter note C, and a quarter note B. The piano accompaniment continues with the same eighth-note pattern in the right hand and the bass line in the left hand. The lyrics "woman the same as the man, And I say it is as" are written under the vocal line.

Fourth system of the musical score. The vocal line begins with a half note G, followed by a half note F, a quarter note E, a quarter note D, a quarter note C, and a quarter note B. The piano accompaniment continues with the same eighth-note pattern in the right hand and the bass line in the left hand. The lyrics "great to be a woman as to be a man," are written under the vocal line.

7

And I say there is nothing greater than the

2/4

mother of men. SPEAK: I chant the chant of dilation or pride,

2/4

40 58 RECITE: We have had ducking and deprecating about enough, I show that size

2/4

is only de velopment.

2/4

SPEAK:

26
1/1—13/12
Have you outstript the rest?

26
13/12—9/8
are you the President?

26
1/1—13/12
R

26
1/1—13/12

26
13/12—9/8

26
13/12—9/8

Handwritten musical score for the lyrics: "It is a trifle, they will more than arrive there every one, and still pass on." The score is written on four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a bass clef and a key signature of one flat (B-flat). The fourth staff has a bass clef and a key signature of one flat (B-flat). The lyrics are written in a simple, handwritten font. The first staff has a measure with a whole note, and the second staff has a measure with a whole note. The third and fourth staves have measures with whole notes. The lyrics are: "It is a trifle, they will more than arrive there every one, and still pass on."

84

INTONE:

I am he that

Handwritten musical notation for piano accompaniment, including fingerings (7, 2, 4) and rhythmic markings (267, 247).

Handwritten musical score for the song "The Little Boat". The score is written on a grand staff with a vocal line, a piano accompaniment line, and a bass line. The lyrics are: "walks with the tender and growing night, the little boat is sailing on the sea." The music is in 4/4 time and features a key signature of one flat (B-flat). The piano accompaniment includes a bass line with a 2/4 time signature and a treble line with a 4/4 time signature. The score is marked with a 7-measure rest for the vocal line and a 3-measure rest for the piano accompaniment. The lyrics are written in a typewriter font.

I call to the earth and sea half— held by the

night. Press close bare-bosom'd night—

press close mag netic nourishing night!

RECITE: Night of south winds— night of the large few stars!

Still nodding night— mad naked summer night.

63

63
INTONE:

Smile O voluptuous cool-breath'd earth! Earth of the

46

slumbering and liquid trees! Earth of departed sunset—

20 19

earth of the mountains misty-topt! Earth of the vitreous pour of the full moon just

tinged with blue! Earth of shine and dark mottling the tide of the river!

Earth of the limpid gray of clouds brighter and clearer for my sake!

Far-swooping elbow'd earth— rich apple-blossom'd earth! Smile,

for your lover comes. Prodgal,

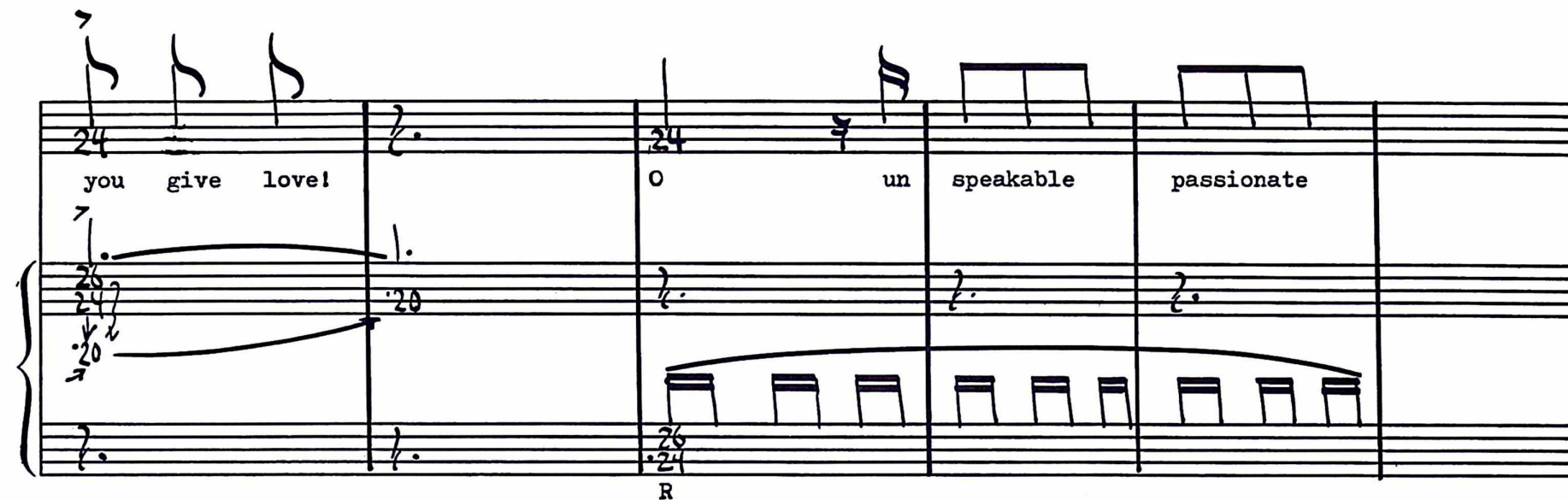


you have given me love—

therefore I to

R

This system contains the first two measures of a musical score. The vocal line (top staff) has lyrics "you have given me love—" and "therefore I to". The piano accompaniment (bottom staves) features a melodic line with a slur and a triplet of eighth notes. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.

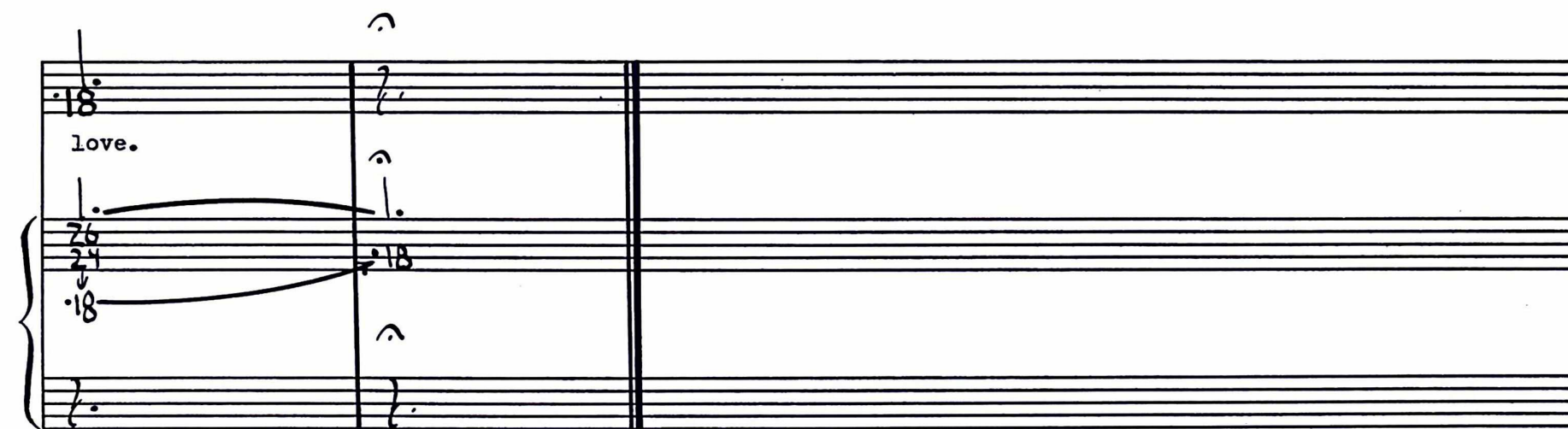


you give love!

O un speakable passionate

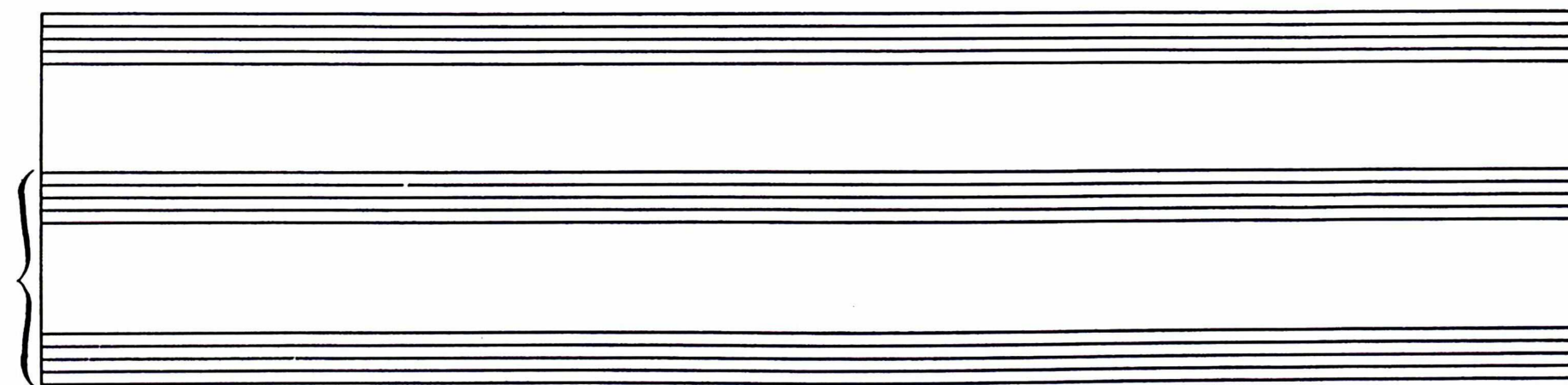
R

This system contains the next two measures of the musical score. The vocal line (top staff) has lyrics "you give love!" and "O un speakable passionate". The piano accompaniment (bottom staves) features a melodic line with a slur and a triplet of eighth notes. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.



love.

This system contains the final measure of the musical score. The vocal line (top staff) has the lyric "love.". The piano accompaniment (bottom staves) features a melodic line with a slur and a triplet of eighth notes. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.



This block contains empty musical staves for the piano accompaniment, consisting of two systems of three staves each.

34^{*}

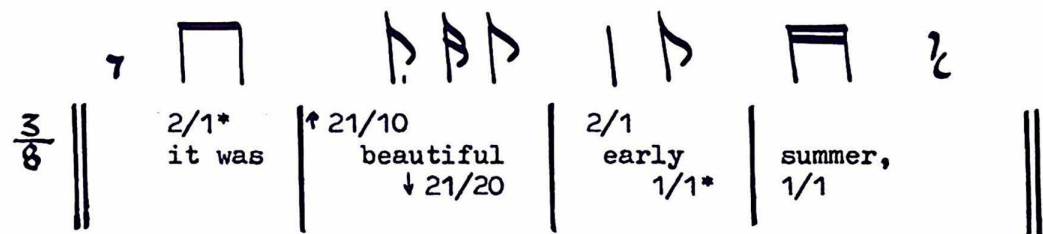
Now I tell what I knew in Texas in my early youth,
(I tell not the fall of Alamo,
Not one escaped to tell the fall of Alamo,
The hundred and fifty are dumb yet at Alamo,)
'Tis the tale of the murder in cold blood of four hundred and
twelve young men.

Retreating they had form'd in a hollow square with their baggage
for breastworks,
Nine hundred lives out of the surrounding enemy's, nine times
their number, was the price they took in advance,
Their colonel was wounded and their ammunition gone,
They treated for an honorable capitulation, receiv'd writing and
seal, gave up their arms, and march'd back prisoners of war.

They were the glory of the race of rangers,
Matchless with horse, rifle, song, supper, courtship,
Large, turbulent, generous, handsome, proud, and affectionate,
Bearded, sunburnt, drest in the free costume of hunters,
Not a single one over thirty years of age.

*Simple presentation, without instruments; intone only one line on following page.

The second First-day morning they were brought out in squads
and massacred,



The work commenced about five o'clock and was over by eight.

None obey'd the command to kneel,

Some made a mad and helpless rush, some stood stark and
straight,

A few fell at once, shot in the temple or heart, the living and dead
lay together,

The maim'd and mangled dug in the dirt, the new-comers saw
them there,

Some half-kill'd attempted to crawl away,

These were despatch'd with bayonets or batter'd with the blunts
of muskets,

A youth not seventeen years old seiz'd his assassin till two more
came to release him,

The three were all torn and cover'd with the boy's blood.

At eleven o'clock began the burning of the bodies;

That is the tale of the murder of the four hundred and twelve
young men.

*Any 2/1—1/1 range may be intoned here.

38

Handwritten: Voice

Handwritten: Chorus

1.60

Enough! enough! enough!

42, 46 82

1.48

RECITE:

Somehow I have been stunn'd. Stand back!

82

1.46

INTONE:

Give me a little time beyond my cuff'd head,

46 50 54 58 63 66 69 72 74 77 80 1 80 77 74

J.44

slumbers, dreams, gaping,

72 63 58 50 54 58 63 58 54

I discover myself on the verge of a

63 54 50 54 58 63 58 54

usual mis take. That

50 54 59 62 50 54

accél.

RECITE:

I could for get the mockers and insults! That

50 54 59 62 50 54 59 62 50 54 59 62

bludgeons and hammers! That I could look with a

separate look on my own crucifixion and bloody crowning.

Handwritten musical score for "J.44" in 2/4 time. The score consists of two systems, each with three staves. The top staff of each system contains a single note (a half rest). The middle staff contains a single note (a half rest). The bottom staff contains a melodic line with a slur over it, divided into measures by vertical lines. The notes in the bottom staff are: 66, 63, 58, 54, 50, 46, 42, 37, 32. The time signature is 2/4.

♩. 44

Piano accompaniment for the first system. The right hand has a whole rest. The left hand plays a sequence of chords: 42, 46, 50, 54, 50, 46. The system is divided into three measures by bar lines.

Piano accompaniment for the second system. The right hand has a whole rest. The left hand plays a sequence of chords: 54, 50, 46, 42, 46, 50. The system is divided into three measures by bar lines.

♩. 42

INTONE:

Vocal melody and piano accompaniment for the third system. The vocal line starts with an intone (a whole note chord) and then sings: "I remember now, I resume the overstaid fraction, The". The piano accompaniment consists of chords: 42, 46, 50, 54, 50, 46. The system is divided into two measures by a bar line.

Vocal melody and piano accompaniment for the fourth system. The vocal line continues: "grave of rock multiplies what has been confided to it, or to". The piano accompaniment consists of chords: 42, 46, 50, 54, 58. The system is divided into four measures by bar lines.

♪ 126

88 ל

INTONE:

ACCENTUATE

RECITE:

Our swift ordinances on their way over the whole earth,

SEMI-ROTATION:

63 42 37 27 19 4

SPEAK:

The blossoms we wear in our hats the growth of thousands of years.

1.69

ANTONE:

E leves, I salute you! come

25 27 36 25 27 36 25 27 36

forward! Con tinue your annotations, con tinue your

25 27 36 25 27 36 25 27 36 29, 27, 7

questionings.

ROTATE:

58, 60 1, 4 17 26 27 28

continue without pause:
poem 50

50

58

Voice

Chrysalis I

INTONE:

There is that in me—

29 32 37 42 46 42 37 42 46 42 37 32

29 32 37 42 46 42 37 42 46 42 37 32

I do not know what it is—

but I know it is

29 42 46 42 46 32

in me.

29 32 37 42 46 42 37 42 46 42 37 32 29

♩. 50

Wrench'd and sweaty—

calm and

29 32 14 1 4 7 29

♩. 44

cool then my body becomes,

I - - - - - sleep—

BEGIN - - - - - THREE CONTINUOUS ROTATIONS:

69 72 74 14

I - - - - - sleep - - - - - long.

69 72 74 19

First system of musical notation. The piano part consists of a long melodic line with a slur over it, spanning across measures. The vocal part has lyrics: "I do not know it—". The piano part includes fingerings: 6, 7, 7, 4, 1, 4, 11, 14, 21, 23, 25, 27, 28. There are also some handwritten markings like "7" and "1" above the piano part.

58

Second system of musical notation. The piano part consists of a long melodic line with a slur over it, spanning across measures. The vocal part has lyrics: "it is without name—". The piano part includes fingerings: 29, 32, 37, 42, 46, 42, 37, 42, 46, 42, 37, 37. There are also some handwritten markings like "7" and "1" above the piano part.

Third system of musical notation. The piano part consists of a long melodic line with a slur over it, spanning across measures. The vocal part has lyrics: "it is without name—". The piano part includes fingerings: 1, 4, 7, 9. There are also some handwritten markings like "7" and "1" above the piano part.

Fourth system of musical notation. The piano part consists of a long melodic line with a slur over it, spanning across measures. The vocal part has lyrics: "it is without name—". The piano part includes fingerings: 1, 4, 7. There are also some handwritten markings like "7" and "1" above the piano part.

The musical score is written on a grand staff with three systems. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are: "it is a word unsaid, It is not in any dictionary, utterance,". The score includes a "RECITE:" marking above the vocal line. The piano accompaniment features a continuous arpeggiated figure in the left hand and a more rhythmic pattern in the right hand. The score is divided into measures by vertical bar lines.

it is a word unsaid, It is not in any dictionary, utterance,

RECITE:

Handwritten musical score for a piano piece. The score is written on a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score consists of four measures. The first measure contains a whole note chord in the treble staff (F4, A4, C5) and a whole note chord in the bass staff (F2, A1, C2). The second measure contains a whole note chord in the treble staff (F4, A4, C5) and a whole note chord in the bass staff (F2, A1, C2). The third measure contains a whole note chord in the treble staff (F4, A4, C5) and a whole note chord in the bass staff (F2, A1, C2). The fourth measure contains a whole note chord in the treble staff (F4, A4, C5) and a whole note chord in the bass staff (F2, A1, C2). The word "symbol." is written in the first measure of the treble staff. The number "54" is written above the first measure of the treble staff. The number "6" is written below the first measure of the bass staff. The number "6" is written below the fourth measure of the bass staff.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, with the upper staff for the vocal line and the lower staff for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The music is divided into three measures by vertical bar lines. The first measure contains a vocal melody starting on a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern. The second measure features a vocal melody with a half note and a quarter note, followed by a quarter rest. The piano accompaniment continues with the eighth-note pattern. The third measure shows a vocal melody with a half note and a quarter note, followed by a quarter rest. The piano accompaniment continues with the eighth-note pattern. The score concludes with a double bar line. The title "The Rose Tree" is written in a decorative, cursive font at the bottom of the page.

RECITE:

Something it swings on more than the earth I swing on, To

it the creation is the friend whose embracing awakes me. Per-

haps I might tell more. Outlines! I

♩.66

INTONE:

plead for my brothers and sisters. Do you see O my

brothers and sisters? It is not chaos or death—

29 32 37 32 14, 17, 19 37, 32

it is form, union, plan—

29 32 37 32 14, 17, 19 37, 32

it is eternal life— it is

29 32 37 32 14, 17, 19 37, 32

Happiness.

29 32 37 32 14, 17, 19 37, 32

51

72 50

Voice

4/14 Canon

DRONE:

R L

R

RECITE: 52

The past and present wilt—

L R

I have fill'd them, emptied them, And pro-

This system contains the first four measures of the piece. The vocal line is in 2/4 time. The piano accompaniment features a descending eighth-note scale in the left hand and a steady eighth-note bass line in the right hand. Fingerings are indicated with numbers 1-5 and letters L/R.

ceed to fill my next fold of the future. Listener up there! what have

This system contains measures 5 through 8. The piano accompaniment continues with the same rhythmic pattern. A long slur is placed over the piano accompaniment in measures 5 and 6. The vocal line has a fermata over the word 'future'.

you to confide to me? Look in my face while I snuff the sidle of evening, (Talk

This system contains measures 9 through 12. The piano accompaniment continues. The vocal line has a fermata over 'Look in my face' and a slur over 'while I snuff'. The system ends with the word '(Talk'.

honestly, no one else hears you, and I stay only a

This system contains measures 13 through 16. The piano accompaniment continues. The vocal line has a fermata over 'no one else' and a slur over 'and I stay only'. The system ends with the word 'a'.

minute longer.)

INTONE: Do I

R L

L

contradict my-self?

R L

L R

Very well then I contra dict myself, (I am

L R

large, I contain multitudes.) I concentrate toward

R

R

them that are nigh, I wait on the door-slab.

Measures 28-34. The vocal line begins with a half note 'them' (measure 28), followed by a half note 'that' (29), a half note 'are' (30), a half note 'nigh,' (31), a half note 'I' (32), a half note 'wait' (33), and a half note 'on' (34). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional chords in the left hand.

Who has done his day's work? who will soonest be through with his

Measures 35-41. The vocal line continues with a half note 'Who' (35), a half note 'has' (36), a half note 'done' (37), a half note 'his' (38), a half note 'day's' (39), a half note 'work?' (40), a half note 'who' (41), a half note 'will' (42), a half note 'soonest' (43), a half note 'be' (44), a half note 'through' (45), and a half note 'with' (46). The piano accompaniment continues with the same eighth-note pattern.

supper? Who wishes to walk with me?

Measures 47-53. The vocal line begins with a half note 'supper?' (47), a half note 'Who' (48), a half note 'wishes' (49), a half note 'to' (50), a half note 'walk' (51), and a half note 'with me?' (52). The piano accompaniment continues with the same eighth-note pattern.

RECITE: Will you speak before I am gone?

Measures 54-60. The vocal line begins with a half note 'Will' (54), a half note 'you' (55), a half note 'speak' (56), a half note 'before' (57), a half note 'I' (58), a half note 'am' (59), and a half note 'gone?' (60). The piano accompaniment continues with the same eighth-note pattern.

will you prove already too late?

50

accel.



52 58 63

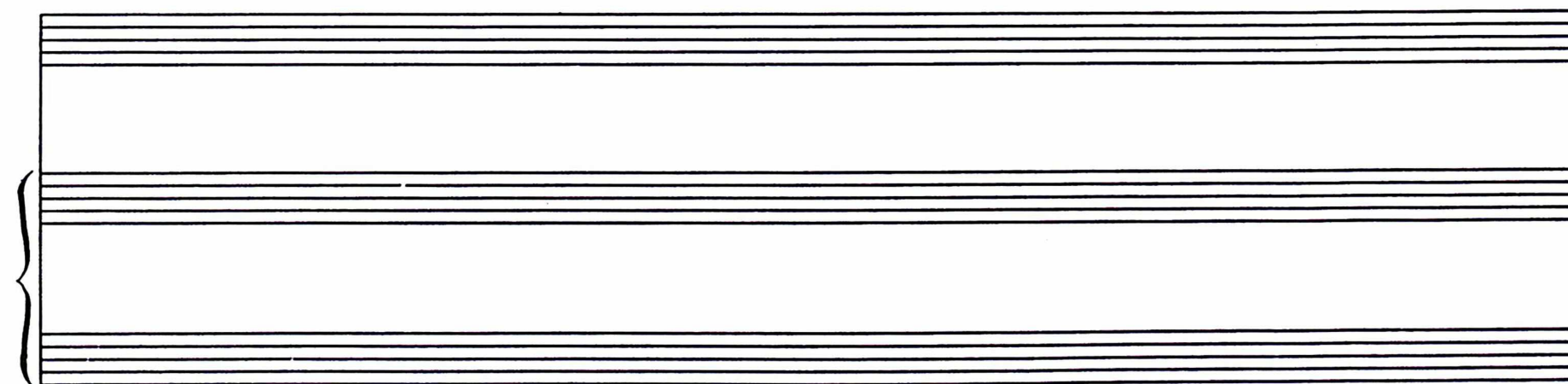
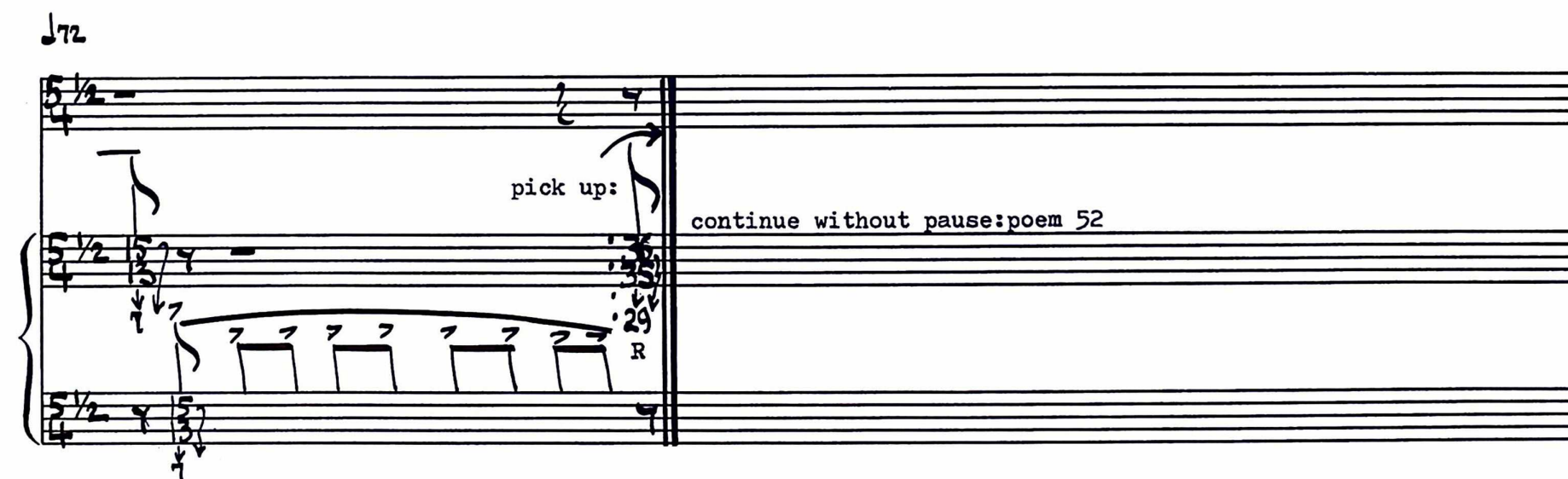


72

pick up:

continue without pause: poem 52

29 R



RECITE:

plains of my gab and my loitering.

Handwritten musical score for the song "The Old Folks at Home". The score is written on three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The lyrics "plains of my gab and my loitering." are written under the vocal line. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score is divided into two measures by a vertical line. The first measure ends with a double bar line and a repeat sign. The second measure begins with a key signature change to one flat (B-flat) and a time signature change to 3/4. The piano accompaniment includes fingerings and dynamics such as "26", "24", and "29".

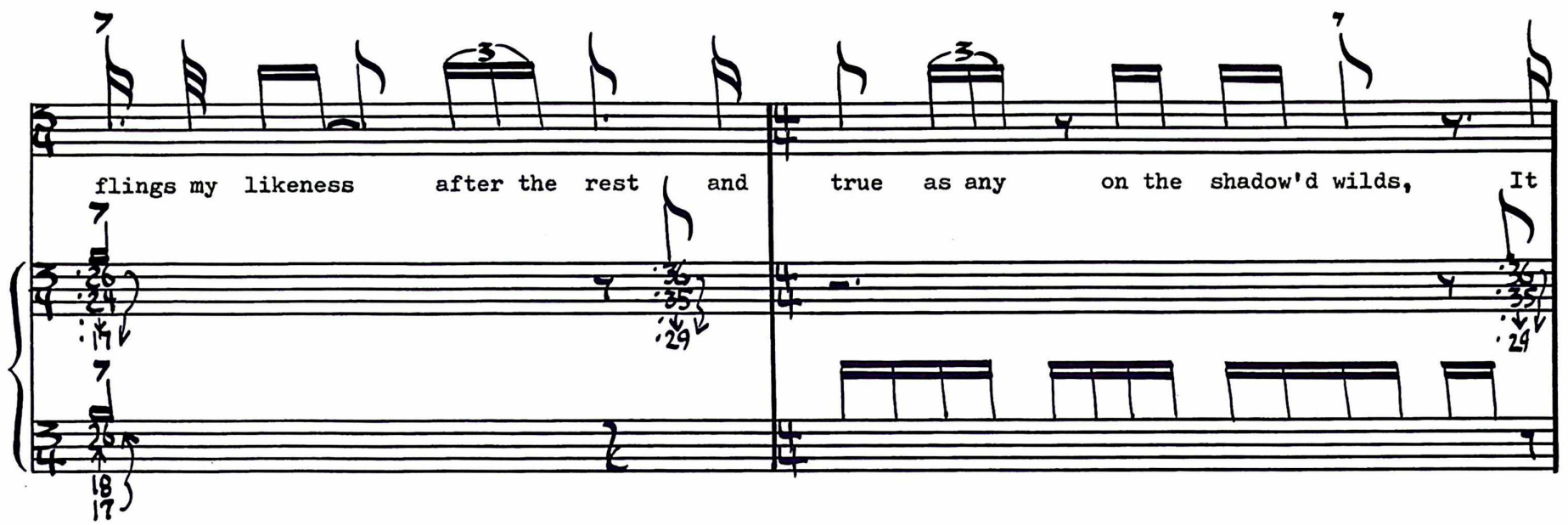
too am not a bit tamed, I too am untranslatable, I

sound my barbaric yawp over the roofs of the world.

8/5 — 40/21 — 2/1
R

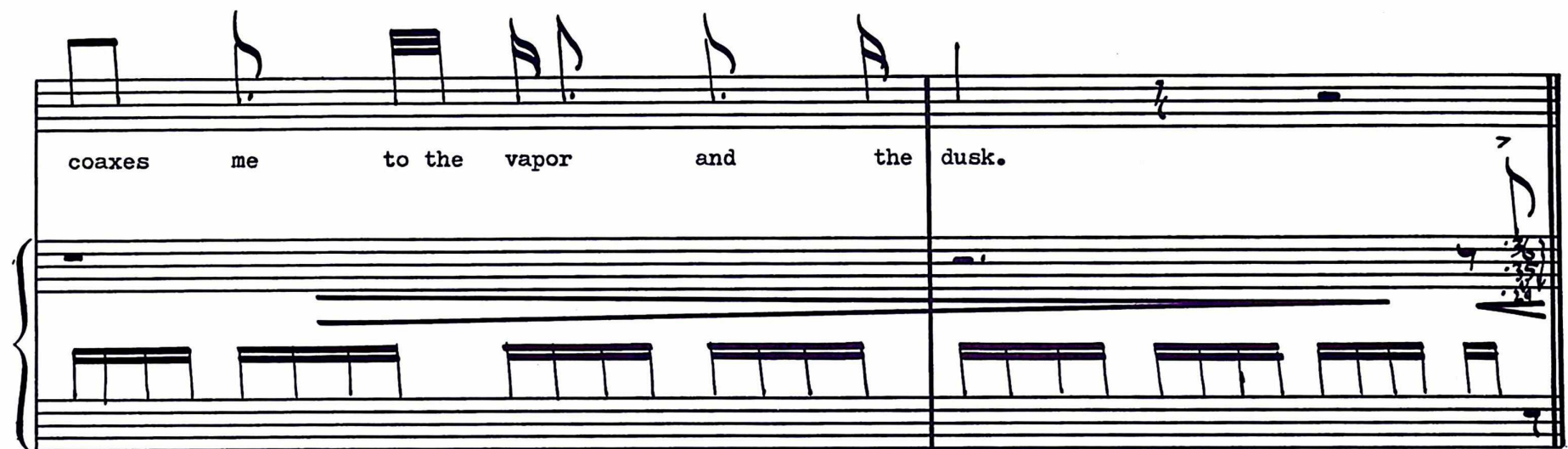
72

The last scud of day holds back for me, ' It



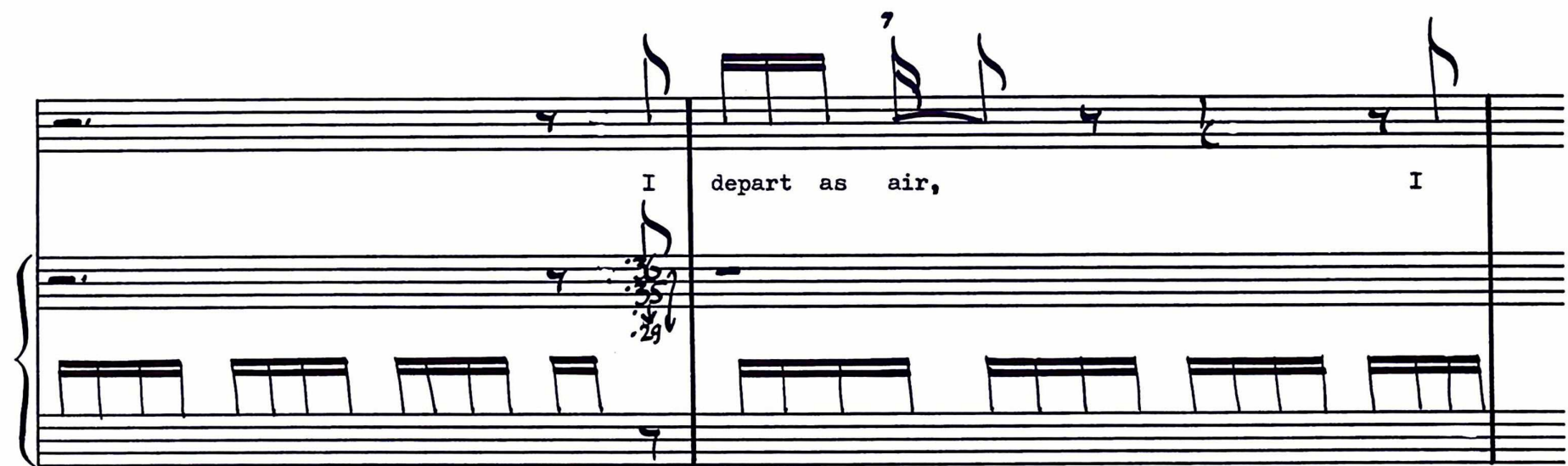
flings my likeness after the rest and true as any on the shadow'd wilds, It

This system contains the first line of the musical score. It features a vocal melody on a single staff with a treble clef, including triplet markings and a fermata. Below it is a grand staff for piano accompaniment with treble and bass staves. The piano part includes complex fingering numbers (18, 17, 26, 29, 35, 36) and a series of chords in the right hand.



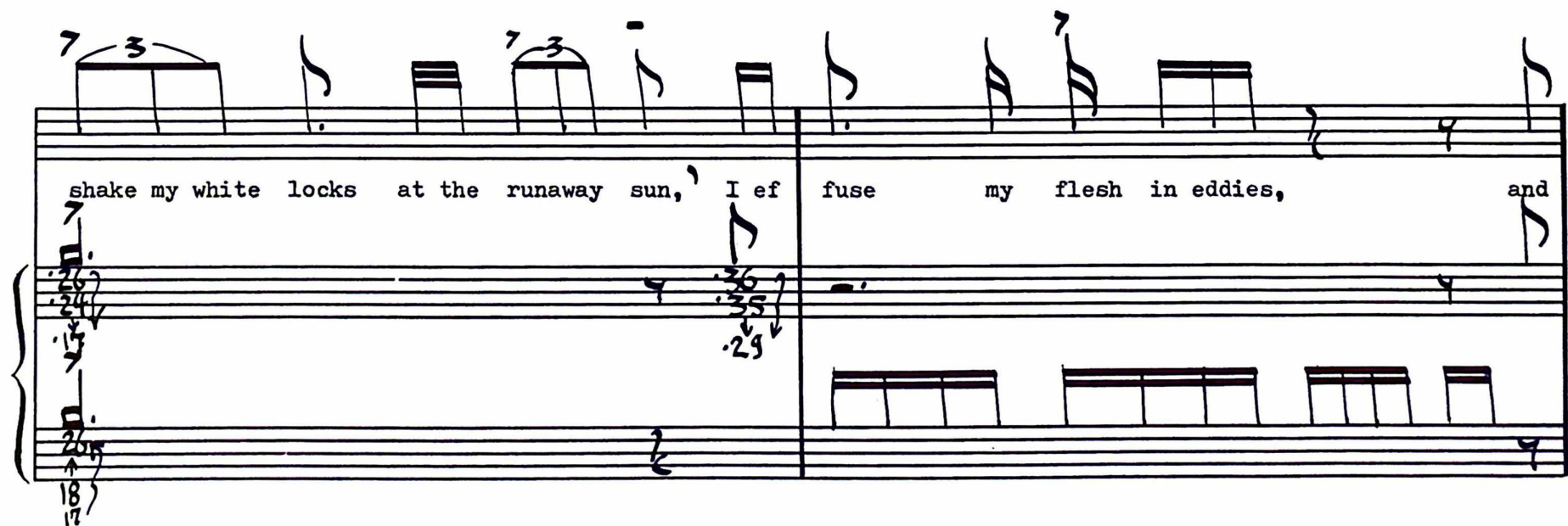
coaxes me to the vapor and the dusk.

This system contains the second line of the musical score. The vocal melody continues with a fermata at the end of the phrase. The piano accompaniment continues with chords in the right hand and a more active line in the left hand.



I depart as air, I

This system contains the third line of the musical score. The vocal melody has a fermata over the word "I". The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.



shake my white locks at the runaway sun, I ef fuse my flesh in eddies, and

This system contains the fourth line of the musical score. The vocal melody includes triplet markings and a fermata. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand. Fingering numbers (18, 17, 26, 29, 35, 36) are present at the beginning of the system.

drift it in lacy jags.

rit.

L L L L

R L

40

INTONE:

2/1 I be

16/15 queath myself

to the

2/1—32/15(16/15)

16/15 R R R

2/1—16/15

R

dirt

2/1 to

16/15 grow from the grass

I love,

16/15 If you want me a

2/1—16/15

2/1—16/15

gain

16/15 look for me

under your

16/15 boot- soles.

2/1—16/15

2/1—16/15

96 7

You will hardly know who I

R

R L R R R R L L

am or what I mean,

R

R L R L R

But I shall be good health to you neverthe less, And

R

R L R L R

filter and fiber your blood.

R

R L R L R R R

Failing to fetch me at first keep en-

46 46 43 40 37 R 43 40 37 L

couraged,

47 43 40 37 R 43 40 37 R

Missing me one place search a nother,

47 43 40 37 R 43 40 37 L 48 R

I stop

48 43 40 37 R 43 40 37 R 48 R L

somewhere waiting

48 R

43 40 37 R R R

for you.

36 35 R R

PAUSE....

1

SOLO: INTONE: CANON: 34

1/1 5/4 4/3 1/1

I celebrate myself, and sing myself,

And what I assume you shall assume,

For every atom be longing to me

as good be longs to you.

Composed 1977, San Diego, California
Final manuscript 1980, San Diego

