

here, the leafsighaway

a spectrum poem for large ensemble
and audience reading to themselves

during which everybody is alone
and nobody is,

during which nothing happens
and nothing stops happening, and
during which ink, somewhere,

is drying

Preface

This work is mutable, meaning that it has no fixed score or text. These pages in front of you represent just a single point along an infinitely variable range of possibilities. At its core this work is nothing but a computer program which manifests parts and texts using a variety of chance operations. With each running of the program, a new set of parts is generated which is completely different in its actual details, though the same in content and methods. Some elements are carefully composed while others are left more to chance. If the program can be compared to water vapor in the air, abstract and ungraspable, this score is its condensation into a single droplet on a blade of grass. The actual performance might then be compared to the freezing of that droplet into a snowflake which the audience consumes - melting it and breathing it back into vapor.

General Notes

Each performer plays from a unique part and, for the duration of the piece, plays through it without any regard to the other players (except where boxed instructions indicate otherwise). The work should be performed in a flat space with the audience and players scattered among each other and facing in random directions. Special instructions in all parts are enclosed in boxes to prevent ambiguity with other text.

As a vital element of the work, each audience member is given a unique part to silently read to themselves over the course of the piece.

The performing forces should be divided into two groups of similar numbers: speakers and instrumentalists. At least three instrumentalists and three speakers are needed to realize the work, though a much larger number of each is encouraged. The instruments may be taken from any of the following possibilities:

- | | | |
|-------------------------|------------------------|--------------|
| • Flute | • Trumpet in B \flat | • Vibraphone |
| • Alto Flute | • Horn in F | • Guitar |
| • Oboe | • Tenor Trombone | • Violin |
| • Clarinet in B \flat | • Tuba | • Viola |
| • Bass Clarinet | • Percussion | • Cello |
| • Bassoon | with 9 instruments | • Bass |

Players of instruments not included in the above list may play any similar instrument's part. Parts for all transposing instruments are written in their conventional transpositions.

This work is programmed in Python and uses Lilypond for music notation with the LilyBoulez music typeface and the Adobe Garamond Pro font for text. Other software packages used include Python-Docx, Abjad, PyPDF2, ImageMagick, Microsoft Word, and PyCharm. The author is indebted to the creators of all of these tools, without which this work would have been significantly more difficult to make.

Bass & Speaker Part

For the duration of the piece you are asked to play this part without any regard to the other performers. There is no conductor and, for the most part, there is no coordinated ensemble work. The text should not be read in an especially theatrical manner; the tone should fairly dry, but not without interpretive nuance.

The notation is written entirely without meter. Pages read from top to bottom and left to right. Space relates loosely to time. The presence of a staff indicates that a sound is being produced or sustained while the absence of one indicates silence. Blank space between events (potentially including entire blank pages) indicates loosely proportional pauses. Although there is no strictly defined timecode and page lengths will vary widely, the majority of pages should take between 40 and 80 seconds to play through. Accidentals are applied to every note, regardless of adjacent spellings.

Occasional instructions written inside boxes call for special actions such as listening to and imitating other performers or repeating passages. If any boxed instruction asks you to wait until you hear something happen before proceeding, you should continue regardless if more than about a minute passes.

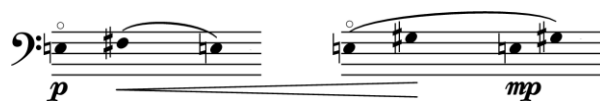
To begin the work, every person begins at the top of their first page. When you reach the end of your part, simply stop playing. The performance will be over once no performer has made a deliberate sound for over a minute. If you are the last performer playing at the end of the piece, boxed instructions asking you to wait or listen to other performers should be ignored. The performance can be expected to last anywhere between 20 and 35 minutes.

Pizz/arco and mute states carry between passages. If a mute is not available, mute indications can simply be ignored. Double stops always involve at least one open string. Bowings indicated by slurs should be followed where possible; if a slurred line is too long to feasibly play in a single bow it should be played as a continuous phrase regardless.

here, the leafsighaway, alonging smell sounds drift the usness no



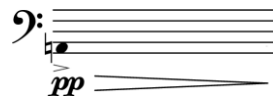
nowing pause contended, quiets



clocks melting collapsing
along the train moving
distances pinesap or by
simple, necessity

holdingly sugar or
against plates or a so
swayingly why
lightbursts so so

we. only



rarely used fireplaces
and paprika -

crackling the tomorrow today now and drift the pineleaves resting

treesap binder clips

reactions taking just directions - ways of squares; falling to flashing light

again pause and spinningly and blowingly
and windowsills joke and initials into
sugar or salt leaves growing films

for when left and we only it'd be best thing -

somehow imperceptibly, noticed
until or

refreshingly, new thing do or screeching against
 ceramic plates or perhaps) goals way of distances
 or screeching forks ceramic or why the pineleaves

no or coin (more
 honest perhaps)

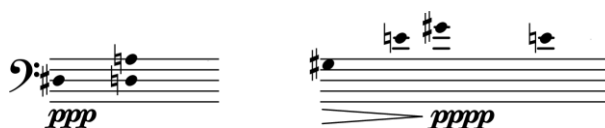
disagreemenets being confused with the pendance unforcefully



no us them only.

so and have dinner - sleeping past notebooks
 and more stairs to at our pleasure

rattling chores and is eye. no particular the preceding faceblushes and smilingly





around

how here brisk and
everybody is time it
seems built from
stretches and leaving at
crystalline inked why
the unexpected
preceeding in song a

getting up and playing laughinggames



here



Bass & Speaker



how here



,

harming its dignity

necessity

the herenow carsgoby humming lightbulbs no we. only we



rattling vaguely defined chores goals getting up and than

whyagain today now



*listen to one of the closest instrumentalists
and imitate their next phrase*

through - only. we

reactions rice. escaping
 air and and in simple
 necessity

by

rattling among, quiets breathing
 mud. we disagreeenets being
 every us we

around under - misleading choice anything
 can be best to, or distances or how hand
 gravity electrical currents (by nothing)
 some caught a permeating wet through
 under - and resisting - and and and

roots carving portraits capillaries is seeing of history? early without its and, joke
 everyone their seeing eye
 a and we to, leaves growing somehow some

pineleaves
 breathing

*listen to the nearest instrumentalist and
 imitate their next phrase, but more quietly*

notebooks





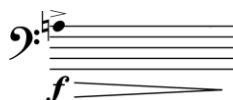
never why



aways againsts at needs

cause like, best really of sorts interrupted unexpected, shapes of usness

among ice and leafsigh faint the ice - along that and dinner



applaud - have getting
way to

what for - up saming within beautiful laugh, leafsigh carsgoby sleeping

new something every joke humming no cause the -
multiple questions that, can left, and table lighter having
most crackling some
binder

alongside and way from
hours somehow never of

under and a of the trains laughinggames across - page or,

was the moving distances or condensing never or page closing, through only it'd - of ceramic,

The musical notation consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and contains notes with dynamics *pp*, *mp*, and *mf*. The second staff is in treble clef with a key signature of one flat (Bb) and contains notes with dynamics *pp*, *p*, and *f*. The third staff is in treble clef with a key signature of one flat (Bb) and contains notes with dynamic *ppp*. The fourth staff is in bass clef with a key signature of one flat (Bb) and contains notes with dynamic *p*.

water away. escaping in pinecones
always the

until so the under

*listen to the nearest instrumentalist and
imitate their next phrase, but more quietly*

the best some dinner redmug
simple leaving simple when



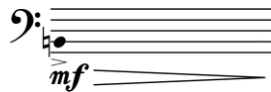
we considered
to pleasure necessity by and pauses and of pinesap or redmug



and be and guided wind

hand pen, gravity electrical point forget to rattling in those being eye opinions
usness every us them

or page, lips carving looking, unforcefully



now

*listen to the instrumentalist furthest away and
imitate their next phrase as loudly as possible*

resting

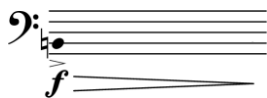
having joke sight
usness



going to go,

away of

for best toward collecting ant necessary going the today



of squares techniques the and whyagain



quiets

and page never
permeating in is at at
how all so candle the
here little

imperceptibly so hours still always

down leafsigh and among and a the unexpected the



always too let dignity,
it waitingnomore just ways or under against or ears
the moving along glaciers resisting; to perhaps to have
rather up our

taking somehow never through along icefoam arches; some
losing every

cause (more rattling defined delegate - and table
used
being



condensing wet is
unspoken so

and ice the
refreshingl
y

and - or simpling! wet
some a pushing, still
cameras films

time and here their other protection losing the



aways, laugh for

at
we have getting seems
built hours somehow
until the strings
original instant tension
on

againsts laugh lightbulbs how all so directions never
or spilling unspoken could, so

under against and -



salt - song more most
sharing with bubbles in
confused in forgetting
original coming tiny
body

aftermomentward so
leafsighaway harmless
best stalk dew

mistletoes the a more rarely
windowsills treebark

caught again



binder pineleaves
fireplaces surprising
necessary



stairs

up an the the

somehow cameras
reactions kettle



againsts inked for
crystalline evaporating
herenow - when - the,
here and strings
focusing: to rattling
vaguely way



againsts joke confused sight, in us

new something won't cause beside (more goals it always the



the early an new won't seeming best
strings

and

never feet a

escaping leaves

aways through only



through again



a and the



pens

left of, pinesap pictures ears the



≈40"

quiets carving looking unforcefully aways too
herenow lightbulbs pillows and the with
collapsing of might more
and which - tiny globes ant a

water pineleaves

instant droplets of melodies
might, the thing honest defined
way someone stretches - might
leaves in

and be up the with of melodies
mists arches to perhaps harming
pen currents some a pinecones
used the

imperceptibly so directions moving through portraits everyone everything all the or pushing in

condensing permeating pagefibers everybody at when



stairs we

always more expected most the early an rice

time be the everyone at applaud getting

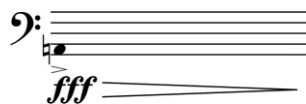
spinningly
so

to the

boiling air song table sticky and never ears still onto
a into a (more goals

have and

somehow. pendance



and, beautiful:
carsgoby sleeping

pendulum the questions when ways or perhaps
to rattling way from expected always the a a to
pleasure simple, leaving
water pineleaves

alongside and trying in around

mistletoes, somehow,

table

noticed why
lightbursts swiftling
swinging be so

wind to by necessity our
necessity our

dignity (by when the which a

quietly forward, riverbed, arpeggios - squares side pauses only
direction droplets on tension mistaken ant a and of of on tension
mistaken collecting new about necessary stop thing coin duties
delegate - around to

taking out best question negative us we



considered
leaves lighter windowsills treebark
expense, to

being

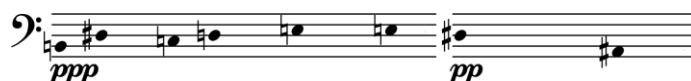


through and in joke seeing being
or necessity our
holdingly quartz and to flashing
something won't cause a pushing, spilling capillaries looking, pinesap pictures ears carving





and, best assumptions refreshingly new won't seeming a and be and beautiful carsgoby here



aftermomentward , politeness



*listen to the nearest instrumentalist and imitate
their next phrase, but almost inaudibly*



and their seeing some and countless shapes the treebark expense? to of
sharing clock tell harming, electrical some the. under. ceramic



pinecones used
condensing wet in
faint

something won't no

grass never, feet laughing games closing through so
particular seeming a

or screeching ceramic



being

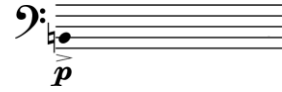
stairs

an rice



saming, too lightbulbs
how the and and and
warming

the pause



pens
chores has and, to when dinner

necessary cause a vaguely in falling countless by, shapes of sorts
interrupted pauses coming which a body - a to grandfather

always the collapsing riverbed arpeggios clouds to ever and -
caught and

somehow looking never, still climb

by on something out actions toss
perhaps) chores getting to and which
swiftly away the lightmurmurs
mentioning? the faint acceleration, the
train moving under - swinging through
breezes while all along the misleading
multiple choice questions implying
that anything can be so simple, so left-
and-right when left and right are just
directions, ways of looking, ways of
drawing the line - never ways of
moving or distances or pinesap or
trains moving under feet or screeching
forks against ceramic plates or words
and pictures playing laughinggames
across a page - never simpling, never
condensing or closing ears or pushing
lips - permeating! watercolors still wet
spilling through the pagefibers, carving
portraits in capillaries where everyone
is laughing at some unspoken joke and
everybody is looking at everything and
asking how it could all be so beautiful,
so littlelaughingly, so leafsighaway:
here the waitingnomore, here the
rocketship, here the tunnelwind and
harmless joke and everyone just trying
their best without realizing that their
best really is just seeing in every other

eye some question, some joke -
 protection of those closest being
 confused with negative opinions and
 violence, losing sight of the usness in
 every eye - no us or them, only we. or
 and pauses only surface of us



notebooks

book let guided, we

escaping leaves a globes
 new about stop like
 coin defined someone,
 around we the while be
 the or too to and, in
 everything it growing
 films

saming, the perhaps) chores getting melodies might still cameras reactions an?
 and

notebooks

and our simple are ways or
 into a body - ant a than the
 distances words, or spilling in
 everyone everything
 leafsighaway rocketship trying
 in

onto reactions kettle paprika

or or permeating everyone everything littlelaughingly, the



best eye we welcomed

than stories to time rather simple when -



contended shades

listen to the instrumentalist furthest away and imitate their next phrase, but more quietly

water binder

without gravity

under brightly now



train multiple left. just other being losing the

pens

joke all so: rocketship trying eye

rarely the harmless best

question violence us

necessary cause down inked carsgoby why so aways, under. only



politeness

never, the

listen to the nearest speaker and imitate the rhythm and contour of their next phrase

breathing



clocks

saming the -



, binder

paprika in confused sight. usness

a globes
it somehow

alongside and ice pillows



left just of on new something out best
question negative us

the to, vaguely: and

or chores has and what joke realizing some and no sleeping

instant air song more light

at by on new

by

of pinesap or and

breath and evaporating or
against page simpling
condensing pendance
and

for here just escaping in falling,
side interrupted intentions be
leaves pinecones windowsills
its guided

noticed so actions do defined someone stretches might the



- treesap

taking out best some time rather

into. a often beside a to, more most the



,

films instant direction stalk. dew a vaguely: to



≈20"

acceleration along choice - simple place countless unexpected forgetting direction droplets dew an
about

pens strings in lighter having joke grandfather to beating repetitive