

thirteen ways of looking at a blackbird

wallace stevens

alex taylor

Calm ♩ = 56

Countertenor

Clarinet in B \flat

Violin I

Violin II

Viola

Violoncello

6

♩ = 72

very calm *pp*

A-

Ct.

Cl.

Vln. I

Vln. II

Vla.

Vc.

wide vibrato - slow fast non vib.

12 *p* rit.

Ct. mong twen-ty_ sno - wy moun - tains the on - ly mo-ving

Cl. *ppp* *p* *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *pp*

Vc. *ppp* 5 6 7 5 *ppp*

15 *f* *ppp* *f* *ppp*

Ct. thing was the eye of the black - bird_

Cl. *ppp*

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *pp*

Vc. *pp* 3 5 6

17

17

Ct.

Cl.

Vln. I

Vln. II

Vla.

Vc.

mp *f* *ppp* *mp*

p

p

ppp

mp *pp f* *5* *ppp* *mp* *7* *6*

Detailed description: This system covers measures 17 and 18. The Clarinet (Cl.) part features a complex rhythmic pattern with sixteenth-note runs, marked with dynamics *mp*, *f*, *ppp*, and *mp*. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes with a *p* dynamic. The Viola (Vla.) part has a few notes, including a *ppp* dynamic. The Violoncello (Vc.) part has a dense sixteenth-note texture, with dynamics *mp*, *pp f*, *ppp*, and *mp*. Fingerings and slurs are indicated throughout.

19

19

Ct.

Cl.

Vln. I

Vln. II

Vla.

Vc.

ppp

pp

ppp

p *ppp*

ppp *pp*

Detailed description: This system covers measures 19, 20, 21, and 22. The Clarinet (Cl.) part has a melodic line with a *ppp* dynamic in measure 19 and a *pp* dynamic in measure 22. The Violin I (Vln. I) part has a melodic line with dynamics *ppp* and *pp*. The Violin II (Vln. II) part has a melodic line with dynamics *ppp* and *pp*. The Viola (Vla.) part has a complex rhythmic pattern with dynamics *p* and *ppp*. The Violoncello (Vc.) part has a complex rhythmic pattern with dynamics *ppp* and *pp*. Fingerings and slurs are indicated throughout.

Meno mosso

♩=96

Ct. *p*
It was a small part of the

Cl. *ff pp*
5 6 7

Vln. I *ff f*

Vln. II arco *pp* 3 3 3 3 3 3 3 3

Vla. *ff pp*

Vc. *ff p*

87
Ct. pan - to - mime

Cl. *pp mp ppp* 5 3 3 3 3

Vln. I arco *pp f* pizz. 3

Vln. II 3 3 3 3 3 3 3 3 3 3 3 3 *pppp*

Vla. *pppp*

Vc. 5 5 5 5 4:3 5 5 *ppp*

$\text{♩}^3 = \text{♩}$

$\text{♩} = 144$

poco rit. $\text{♩} = 136$

85

Ct.

Cl.

Vln. I

Vln. II

Vla.

Vc.

[spoken, very freely - reciting]:
"A man and a woman are one."

90

Ct.

Cl.

"A man and a woman and a blackbird are one."

94

Ct.

Cl.

99

Ct.

Cl.

102

Ct.

Cl.

107

Serene $\text{♩} = 56$

Meno Mosso $\text{♩} = 40$ *p whimsical, very freely*

Ct.

Cl.

Vln. I

Vln. II

Vla.

Vc.

arco con sord. (practice mute)

arco con sord. (practice mute)

arco con sord. (practice mute)

arco con sord. (practice mute)

I don't know which to prefer the

accel. ♩=104

154

Ct. *3:2* you not see how the black-bird walks a-round the feet of the wo-men a -

Cl. *3 3 3 3 5 5*

Vln. I senza sord. *f*

Vln. II senza sord. *f* *6 3*

Vla. *f*

Vc. *fz fz*

158

Ct. bout you?

Cl. *5 5 5 5 5*

Vln. I *5*

Vln. II *6 3 6 3 6 3 6 3 6*

Vla. marcato sul pont. *f espress.* *5*

Vc. senza sord. *fz fz fz*

Cf. 

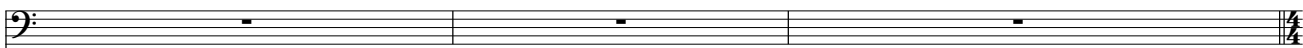
Cl. 
cresc. possibile


Vln. I 
cresc. possibile


Vln. II 
cresc. possibile


Vla. 
cresc. possibile

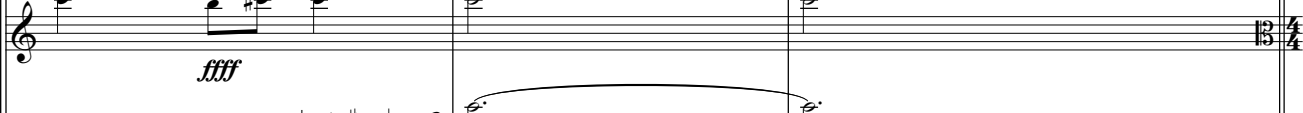
Vc. 
fz cresc. possibile

Cf. 

Cl. 
ffff

Vln. I 
ffff

Vln. II 
ffff

Vla. 
ffff

Vc. 
ffff

167 Freely ♩=72 approx.

Ct. *I know no-ble ac-cents and lu - cid*

Cl.

Vln. I

Vln. II

Vla. *senza sord.*
ffz *pp* *f*

Vc. *ffz* *pp*

173

Ct. *in - es - ca - pa - ble rhy-thms but I know, too that the black-bird is in - volved in what I know*

Cl. *ff*

Vln. I *pizz.* *f*

Vln. II *pp*

Vla. *mp*

Vc.