

Livingry and Ways of Seeing

baritone, piano, and two keyboards

Taylor Brook

2022

about *Livingry and Ways of Seeing*

Livingry and Ways of Seeing was written in the Summer and Fall of 2022 for Jeffrey Gavett.

This piece is a set of six songs for a baritone who also plays acoustic piano accompanied by two keyboards. The two keyboards are used to simulate retuned pianos, and each song features a different tuning. The text for this piece alternates between excerpts from *Ways of Seeing* by John Berger and poems by Gracie Leavitt from her *Livingry* collection. The songs alternate between the prose of Berger, discussing aesthetics, and the emotive poetry of Leavitt.

I - Ways of Seeing (John Berger)

II - Nonce Hex For “Romantic Love, The Last Illusion,” which will “[Keep] Us Alive
Until The Revolution Come” (Gracie Leavitt)

III - Holbein’s Ambassadors (John Berger)

IV - The Sticks, Wilily (Gracie Leavitt)

V - Publicity (John Berger)

VI - Amygdala Madrigal (Gracie Leavitt)

TEXT:

I (John Berger, author)

Ways of Seeing

Seeing comes before words...

...establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it... Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight...

...

we are aware that we can also be seen.

...

Yet when an image is presented as a work of art, the way people look at it is affected by a whole series of learnt assumptions...

Beauty

Truth

Genius

Civilization

Form

Status

Taste,

II (Gracie Leavitt, author)

Nonce Hex For "Romantic Love, The Last Illusion," which will "[Keep] Us Alive Until The Revolution Come"

Laughing hard

as the bones

inside a mountain,

baffled by the blank

flowers flooding

her alps with therapy,

a claw washes through

in gashes the sky

a credible pamphlet

brown amounting

to fog. But hardly

wrenched, was it

joy? Your moan

I try to follow

by some college-ruled

light-how much

we try to hold

up to vibrancy

for protection: Though

we may never know

how to go

on when it comes, that

cumulative song,

which nets first and last

quite the very tops

of trees, let us be

caught, not always

off guard.

III (John Berger, author)

Holbein's Ambassadors

In the foreground of Holbein's Ambassadors there is a mysterious, slanting, oval form... a highly distorted skull: a skull as it might be seen in a distorting mirror. There are several theories about how it was painted and why the ambassadors wanted it put there. But all agree that it was a kind of memento mori... a reminder of the presence of death... the skull is painted in a (literally) quite different optic from everything else in the picture. If the skull had been painted like the rest, its metaphysical implication would have disappeared; it would have become an object like everything else, a mere part of a mere skeleton...

IV (Gracie Leavitt, author)

The Sticks, Wilily

Like a student loosens
his paint to tighten
the intention, this
branch blown against
that derelict car
looks extra very
moving, if
embarrassed by its fledgling
assignment to unflinch.
Nota bene, self:
Growing pains. Do it
anyway. Work us
the way a blade does
light, scoring guarantee.

V (John Berger, author)

Publicity

It is important here not to confuse publicity with the pleasure or benefits to be enjoyed from the things it advertises. Publicity is effective precisely because it feeds upon the real. Clothes, food, cars, cosmetics, baths, sunshine are real things... Publicity begins by working on a natural appetite for pleasure... This is why publicity can never really afford to be about the product or opportunity it is proposing to the buyer who is not yet enjoying it. Publicity is never a celebration of a pleasure-in-itself. Publicity is always about the future buyer. It offers [them] an image of [them]self made glamorous... The image then makes [them] envious of [them]self as [they] might be. Yet what makes this self-which-[they]-might-be enviable? The envy of others. Publicity is about social relations, not objects. Its promise is not of pleasure, but of happiness: happiness as judged from the outside by others. The happiness of being envied is glamour.

...

The power to spend money is the power to live. According to the legends of publicity, those who lack the power to spend money become literally faceless. Those who have the power become lovable.

VI (Gracie Leavitt, author)

Amygdala Madrigal

Brilliant little sister friend
of faeries and of devils, slay
me and be my best
self under a humble salad
of sky and air where time is
panic's opposite and
beloved. In a beige bedroom
across from some buildable lots
our crystal commute is to know
the whole libretto with a kind
of musical fitness. Lifting up on its own edges, she catches
that mirrored underneath.

Keyboard Tunings

each song uses a different tuning for the two keyboards
 pianoteq presets provided at taylorbrook.info/livingry/

Tuning I - Fifths (Piano 1)

sound

1/1	12/11	9/8	6/5	27/22	5/4	27/20	45/32	3/2	18/11	9/5	15/8
0c	+50c	+4c	+16c	-45c	-14c	+20c	-10c	+2c	-47c	+18c	-12c

keys

Tuning I Structure - Fifths (Piano 1)

sound

1/1	3/2	9/8	12/11	18/11	27/22	6/5	9/5	27/20	5/4	15/8	45/32
0c	+2c	+4c	+50c	-47c	-45c	+16c	+18c	+20c	-14c	-12c	-10c

keys

Tuning I - Fifths (Piano 2)

sound

1/1	33/32	10/9	9/8	5/4	21/16	11/8	3/2	99/64	5/3	7/4	63/32
0c	-47c	-18c	+4c	-14c	-29c	-49c	+2c	-45c	-16c	-31c	+73c

keys

Tuning I Structure - Fifths (Piano 2)

sound

1/1	3/2	9/8	11/8	33/32	99/64	7/4	21/16	63/32	10/9	5/3	5/4
0c	+2c	+4c	-49c	-47c	-45c	-31c	-29c	+73c	-18c	-16c	-14c

keys

Tuning II Structure - Sevenths (Piano 1)

sound

1/1	135/128	9/8	75/64	5/4	4/3	45/32	3/2	25/16	5/3	27/16	15/8
0c	-8c	+4c	-15c	-14c	-2c	-10c	+2c	-27c	-16c	+6c	-12c

keys

Tuning II Structure - Sevenths (Piano 1)

sound

1/1	5/4	3/2	15/8	4/3	5/3	1/1	5/4	9/8	45/32	27/16	135/128	5/4	25/16	15/8	75/64
0c	-14c	+2c	-12c	-2c	-16c	0c	-14c	+4c	-10c	+6c	-8c	-14c	-27c	-12c	-15c

keys

Tuning II - Sevenths (Piano 2)

sound

1/1	25/24	9/8	75/64	5/4	45/32	3/2	25/16	5/3	27/16	225/128	15/8
0c	-29c	+4c	-25c	-14c	-10c	+2c	-27c	-16c	+6c	-23c	-12c

keys

Tuning II Structure - Sevenths (Piano 2)

sound

1/1	5/4	3/2	15/8	75/64	45/32	225/128	5/3	25/24	5/4	25/16	9/8
0c	-14c	+2c	-12c	-25c	-10c	-23c	-16c	-29c	-14c	-27c	+4c

keys

Tuning III - Just Intonation (Piano 1)

sound																									
	<table border="0"> <tr> <td>1/1</td><td>16/15</td><td>9/8</td><td>6/5</td><td>5/4</td><td>4/3</td><td>7/5</td><td>3/2</td><td>8/5</td><td>5/3</td><td>7/4</td><td>9/5</td> </tr> <tr> <td>0c</td><td>+12c</td><td>+4c</td><td>+16c</td><td>-14c</td><td>-2c</td><td>-17.5c</td><td>+2c</td><td>+14c</td><td>-16c</td><td>-31c</td><td>+18c</td> </tr> </table>	1/1	16/15	9/8	6/5	5/4	4/3	7/5	3/2	8/5	5/3	7/4	9/5	0c	+12c	+4c	+16c	-14c	-2c	-17.5c	+2c	+14c	-16c	-31c	+18c
1/1	16/15	9/8	6/5	5/4	4/3	7/5	3/2	8/5	5/3	7/4	9/5														
0c	+12c	+4c	+16c	-14c	-2c	-17.5c	+2c	+14c	-16c	-31c	+18c														
keys																									

Tuning III - Just Intonation (Piano 2)

sound																									
	<table border="0"> <tr> <td>1/1</td><td>13/12</td><td>10/9</td><td>7/6</td><td>11/9</td><td>4/3</td><td>11/8</td><td>3/2</td><td>13/8</td><td>12/7</td><td>16/9</td><td>15/8</td> </tr> <tr> <td>0c</td><td>+39c</td><td>-18c</td><td>-33c</td><td>-53c</td><td>-2c</td><td>-49c</td><td>+2c</td><td>+41c</td><td>+33c</td><td>-4c</td><td>-12c</td> </tr> </table>	1/1	13/12	10/9	7/6	11/9	4/3	11/8	3/2	13/8	12/7	16/9	15/8	0c	+39c	-18c	-33c	-53c	-2c	-49c	+2c	+41c	+33c	-4c	-12c
1/1	13/12	10/9	7/6	11/9	4/3	11/8	3/2	13/8	12/7	16/9	15/8														
0c	+39c	-18c	-33c	-53c	-2c	-49c	+2c	+41c	+33c	-4c	-12c														
keys																									

Tuning IV - Ninths (Piano 1 & 2)

sound																									
	<table border="0"> <tr> <td>1/1</td><td>12/11</td><td>9/8</td><td>5/4</td><td>81/64</td><td>4/3</td><td>45/32</td><td>3/2</td><td>5/3</td><td>27/16</td><td>9/5</td><td>15/8</td> </tr> <tr> <td>0c</td><td>+50c</td><td>+4c</td><td>-14c</td><td>+8c</td><td>-2c</td><td>-10c</td><td>+2c</td><td>-16c</td><td>+6c</td><td>+18c</td><td>-12c</td> </tr> </table>	1/1	12/11	9/8	5/4	81/64	4/3	45/32	3/2	5/3	27/16	9/5	15/8	0c	+50c	+4c	-14c	+8c	-2c	-10c	+2c	-16c	+6c	+18c	-12c
1/1	12/11	9/8	5/4	81/64	4/3	45/32	3/2	5/3	27/16	9/5	15/8														
0c	+50c	+4c	-14c	+8c	-2c	-10c	+2c	-16c	+6c	+18c	-12c														
keys																									

Tuning IV structure - Ninths (Piano 1 & 2)

sound																																	
	<table border="0"> <tr> <td>1/1</td><td>5/4</td><td>3/2</td><td>9/8</td><td>9/8</td><td>45/32</td><td>27/16</td><td>81/64</td><td>4/3</td><td>5/3</td><td>1/1</td><td>3/2</td><td>5/3</td><td>12/11</td><td>5/4</td><td>15/8</td> </tr> <tr> <td>0c</td><td>-14c</td><td>+2c</td><td>+4c</td><td>+4c</td><td>-10c</td><td>+6c</td><td>+8c</td><td>-2c</td><td>-16c</td><td>0c</td><td>+2c</td><td>-16c</td><td>+50c</td><td>-14c</td><td>-12c</td> </tr> </table>	1/1	5/4	3/2	9/8	9/8	45/32	27/16	81/64	4/3	5/3	1/1	3/2	5/3	12/11	5/4	15/8	0c	-14c	+2c	+4c	+4c	-10c	+6c	+8c	-2c	-16c	0c	+2c	-16c	+50c	-14c	-12c
1/1	5/4	3/2	9/8	9/8	45/32	27/16	81/64	4/3	5/3	1/1	3/2	5/3	12/11	5/4	15/8																		
0c	-14c	+2c	+4c	+4c	-10c	+6c	+8c	-2c	-16c	0c	+2c	-16c	+50c	-14c	-12c																		
keys																																	

plus 9th chords on 3/2 and 5/4

Tuning V - Form and Shadow (Piano 1)

sound																									
	<table border="0"> <tr> <td>1/1</td><td>12/11</td><td>9/8</td><td>6/5</td><td>5/4</td><td>4/3</td><td>7/5</td><td>3/2</td><td>8/5</td><td>5/3</td><td>9/5</td><td>15/8</td> </tr> <tr> <td>0c</td><td>+50c</td><td>+4c</td><td>+16c</td><td>-14c</td><td>-2c</td><td>-17.5c</td><td>+2c</td><td>+14c</td><td>-16c</td><td>+18c</td><td>-12c</td> </tr> </table>	1/1	12/11	9/8	6/5	5/4	4/3	7/5	3/2	8/5	5/3	9/5	15/8	0c	+50c	+4c	+16c	-14c	-2c	-17.5c	+2c	+14c	-16c	+18c	-12c
1/1	12/11	9/8	6/5	5/4	4/3	7/5	3/2	8/5	5/3	9/5	15/8														
0c	+50c	+4c	+16c	-14c	-2c	-17.5c	+2c	+14c	-16c	+18c	-12c														
keys																									

Tuning V - Form and Shadow (Piano 2)

sound																									
	<table border="0"> <tr> <td>1/1</td><td>16/15</td><td>10/9</td><td>7/6</td><td>11/9</td><td>21/16</td><td>11/8</td><td>16/11</td><td>11/7</td><td>13/8</td><td>7/4</td><td>11/6</td> </tr> <tr> <td>0c</td><td>+12c</td><td>-18c</td><td>-33c</td><td>-53c</td><td>-29c</td><td>-49c</td><td>-51c</td><td>-17.5c</td><td>+41c</td><td>-31c</td><td>-51c</td> </tr> </table>	1/1	16/15	10/9	7/6	11/9	21/16	11/8	16/11	11/7	13/8	7/4	11/6	0c	+12c	-18c	-33c	-53c	-29c	-49c	-51c	-17.5c	+41c	-31c	-51c
1/1	16/15	10/9	7/6	11/9	21/16	11/8	16/11	11/7	13/8	7/4	11/6														
0c	+12c	-18c	-33c	-53c	-29c	-49c	-51c	-17.5c	+41c	-31c	-51c														
keys																									

Tuning VI - A Overtone (Piano 1)

sound																									
	<table border="0"> <tr> <td>1/1</td><td>17/16</td><td>9/8</td><td>19/16</td><td>5/4</td><td>21/16</td><td>11/8</td><td>3/2</td><td>13/8</td><td>27/16</td><td>7/4</td><td>15/8</td> </tr> <tr> <td>0c</td><td>+5c</td><td>+4c</td><td>-2.5c</td><td>-14c</td><td>-29c</td><td>-49c</td><td>+2c</td><td>+41c</td><td>+6c</td><td>-31c</td><td>-12c</td> </tr> </table>	1/1	17/16	9/8	19/16	5/4	21/16	11/8	3/2	13/8	27/16	7/4	15/8	0c	+5c	+4c	-2.5c	-14c	-29c	-49c	+2c	+41c	+6c	-31c	-12c
1/1	17/16	9/8	19/16	5/4	21/16	11/8	3/2	13/8	27/16	7/4	15/8														
0c	+5c	+4c	-2.5c	-14c	-29c	-49c	+2c	+41c	+6c	-31c	-12c														
keys																									

Tuning VI - F# Overtone (Piano 2)

sound																									
	<table border="0"> <tr> <td>1/1</td><td>17/16</td><td>9/8</td><td>19/16</td><td>5/4</td><td>21/16</td><td>11/8</td><td>3/2</td><td>13/8</td><td>27/16</td><td>7/4</td><td>15/8</td> </tr> <tr> <td>0c</td><td>+5c</td><td>+4c</td><td>-2.5c</td><td>-14c</td><td>-29c</td><td>-49c</td><td>+2c</td><td>+41c</td><td>+6c</td><td>-31c</td><td>-12c</td> </tr> </table>	1/1	17/16	9/8	19/16	5/4	21/16	11/8	3/2	13/8	27/16	7/4	15/8	0c	+5c	+4c	-2.5c	-14c	-29c	-49c	+2c	+41c	+6c	-31c	-12c
1/1	17/16	9/8	19/16	5/4	21/16	11/8	3/2	13/8	27/16	7/4	15/8														
0c	+5c	+4c	-2.5c	-14c	-29c	-49c	+2c	+41c	+6c	-31c	-12c														
keys																									

Livingry and Ways of Seeing

for Jeffrey Gavett

Taylor Brook

I - Seeing Comes Before Words

$\text{♩} = 96$

(spoken)

mf

Baritone

Piano

Electric Piano 1

Electric Piano 2

see-ing comes be-fore words.

pp *mp*

ped. →

B

Pno.

E. Pno. 1

E. Pno. 2

es - ta - bli-shes our place in the su - rrou-nding world; we ex - plain that world with words,

p *mp*

ped. →

ped. 3

Livingry and Ways of Seeing

8

B

but words can ne-ver-un-do the fact that we are su-round-ed by it.

Pno.

ped. →

E. Pno. 1

p *mp*

ped. ^

E. Pno. 2

p *mp* *p*

ped. —

poco rit. ----- *poco accel.* ----- ♩ = 96

11

B

Each e-ven-ing we see the sun set. We know that the earth is

Pno.

mp *p*

ped. →

E. Pno. 1

mf

ped. —

E. Pno. 2

mp

ped. —

Livingry and Ways of Seeing

14

B

turn - ing a - way from it. yet the know - le - dge, the ex - pla - na - tion, ne - ver quite fits the sight.

Pno.

ped. →

E. Pno. 1

E. Pno. 2

mf

ped. ———

(sung) *mp* *p* *mf* vib. →

17

B

m

Pno.

ped. →

E. Pno. 1

E. Pno. 2

ped. ———

Livingry and Ways of Seeing

20 s.vib. *pp* *mp* *p* *mf*

B *we*

Pno. *p* *mp* *pp*

E. Pno. 1 *mf*

E. Pno. 2 *mf*

ped. →

ped. ↵

ped. ↵

ped. ↵

23 *p* *mp* *pp* *mf*

B *We are a-ware that we can al-so be seen.*

Pno.

E. Pno. 1

E. Pno. 2

ped. ↵

poco rall.

a tempo

26

B

Yet when an i-mage is pre-sent-ed as a work of art,

p *mf* *pp*

5/4 11/8

Pno.

ped. →

E. Pno. 1

p *mf* *p* *mf* *p*

ped.

E. Pno. 2

p *mf* *p* *mf* *p*

ped.

29

B

the way peo-ple look at it is a-ffect-ed by a whole se-ries of learnt ass-ump-tions.

p *mf* *pp*

vib. s.vib.

5/4

Pno.

mp *p*

ped. →

E. Pno. 1

E. Pno. 2

slightly slower ♩ = 90

33 *mp* *p* *mp* *p* *p*

5/4 1/1 5/3

beau - ty m tru - th m

Pno. *p* ped. →

E. Pno. 1 *p* *mp* 6 3 ped. →

E. Pno. 2 *p* 3 *mp* 6 ped. →

poco rit. *a tempo* *p* *mp* *p* *mp* *p* *p*

36 13/8 9/8 12/11 9/8 5/4

ge - niu - s n ci - vi - li - za - tion i

Pno. *p* ped. →

E. Pno. 1 *p* 3 3 3 3 ped.

E. Pno. 2 *p* 3 6 6 6 6 ped.

Livingry and Ways of Seeing

B
40 *mp* *p* *mp* *p* *p*
27/22 5/4 11/8 4/3 11/8 5/3
form m sta-tu-s m

Pno.
ped. →

E. Pno. 1
ped. ^

E. Pno. 2
ped. ^

B
44 *mp* *p* *rit.* (♩ = 50) *p* *mp* *p* *mp* *p* *mp*
13/8 5/3 7/4 5/3
taste m

Pno.
ped. →

E. Pno. 1
ped. → *mf*

E. Pno. 2
ped. → *mf*

Livingry and Ways of Seeing

a tempo

p *mp* *pp*

mf

B

see - ing comes be - fore words

Pno.

pp *mp*

ped. →

E. Pno. 1

ped. →

E. Pno. 2

ped. →

rit.

p *mf* *pp*

B

m

Pno.

mf *mp* *f* *pp*

ped. →

E. Pno. 1

mf *f* *ff*

ped. →

E. Pno. 2

mf *f* *ff*

ped. →

II - Nonce Hex for Romantic Love, which will keep us alive until the revolution come

♩ = 52

s.vib. *fp* *nasal* *ff* *norm.* *f* 5/4 225/128 (pno2) 75/64 (pno1) 9/8

54

u → i æ i v a

randomize order, as fast as possible

pp *mf* *p* *mf*

ped.

randomize order, as fast as possible

pp *mf* *p* *mf*

ped.

randomize order, as fast as possible

pp *mf* *p* *mf*

ped.

57

3 Laugh - ing hard as the bones in-side a mount - ain,

smooth but ominous *mp* 15/8 25/16 3/2 *poco rit.* 9/8 5/4 3/2 15/8 1/1 27/16 45/32 5/4 *a tempo*

mp

ped.

mp

ped.

Livingry and Ways of Seeing

gently

61 75/64 5/4 25/16 15/8 5/3 5/4 5/3 3/2 4/3

B
ba - ffled by the blank flo - wers floo - ding

Pno.

E. Pno. 1
ped.

E. Pno. 2
ped.

fixated, obsessive

64 15/8 1/1 5/3 15/8

B
her alps with the-ra-py, a claw wash-es through in ga - shes the sky

Pno.

E. Pno. 1
ped.

E. Pno. 2
ped.

67 *doubting* 15/8 25/24 5/3 *gently* *mp* 45/32 15/8 25/16 3/2

B
a cre-di-ble pam-phlet brown a-mount-ing to fog.____ but hard - ly wrenched____

Pno.

E. Pno. 1

E. Pno. 2

ped.

70 3/2 15/8 5/3 45/32 5/4 75/64 5/4 *embarrassed* 25/16 15/8 5/3

B
was it joy? Your moan____ I try to fo-llow by some____ co-llege ruled light

Pno.

E. Pno. 1

E. Pno. 2

ped.

Livingry and Ways of Seeing

innexpressive, dissociative

73 $\frac{5}{4}$ $\frac{5}{3}$ $\frac{3}{2}$ $\frac{4}{3}$ $\frac{15}{8}$ $\frac{1}{1}$ $\frac{15}{8}$ $\frac{5}{3}$ $\frac{15}{8}$

B
how much we try ___ to hold up ___ vi - bra - ncy ___ for ___ pro-tec-tion though we may

Pno.

E. Pno. 1

E. Pno. 2

ped.

ped.

ped.

76 $\frac{27}{16}$ $\frac{15}{8}$ $\frac{25}{24}$ $\frac{15}{8}$ *mp* *poco*

B
ne - ver ___ know how to go on when it comes that ___ cum - u -

Pno.

E. Pno. 1

E. Pno. 2

ped.

ped.

ped.

poco rit. *a tempo*

79

B
la - tive song which nets first and last quite

Piano: *pp* *mf* *p*
randomize order, as fast as possible

E. Pno. 1
pp *mf* *p*
randomize order, as fast as possible

E. Pno. 2
pp *mf* *p*
randomize order, as fast as possible

Time signatures: 5/4, 25/16, 15/8, 75/64, 5/4, 27/16

82

B
the ve - ry tops of trees let us be cought not al - ways off

Piano: *p* *mf*
(12tet)

E. Pno. 1

E. Pno. 2

Tempo: *accel. poco a poco*

85 99/64

B

guard.

Pno.

E. Pno. 1

ped.

E. Pno. 2

ped.

88

B

Pno.

E. Pno. 1

ped.

E. Pno. 2

ped.

(♩ = ♪) ♩. = 52

s.vib. → nasal → wild vibrato

fp → *ff*

91

B

u → i

Pno.

pp → *mf* → *p*

ped.

randomize order, as fast as possible

E. Pno. 1

pp → *mf* → *p*

ped.

E. Pno. 2

pp → *mf* → *p*

ped.

94

B

f

5/4 225/128 (pno2) 75/64 (pno1) 9/8 5/4

i æ i v a

Pno.

f *ff*

E. Pno. 1

f *ff*

E. Pno. 2

f *ff*

105

B

a skull as it might be seen in a distorting mirror. sku - - - -

p $\frac{4}{3}$ $\frac{7}{5}$

Pno.

8va

E. Pno. 1

p *mp*

E. Pno. 2

p *mp* *p* *mp*

6 6 6 6 6 6 6 6

108

B

ll in a mir-ror in a mir-ror in a mir-ror m e

mp *p* *mp* *mf* *p*

$\frac{3}{2}$

Pno.

8va

E. Pno. 1

p *mp* *p* *mp*

E. Pno. 2

p *mp* *p* *mp*

6 6 6 6 6 6 6 6

Livingry and Ways of Seeing

III *mf* *p* *p* *mp* *p* *mp*

15/8 9/5 16/9

B
r i - - - n a - - - m -

Pno.

E. Pno. 1
p *mp* *p* *mp* *p* *mp* *p* *mp*

E. Pno. 2
p *mp* *p* *mp* *p* *mp*

115 *p* *mp* *p* *mp* *pp* *mf*

7/4 3/2

B
i - r - - - o - - - r

There are several theories about how it was painted and why the ambassadors wanted it put there.

Pno.

E. Pno. 1
p *mp* *p* *mp* *f*

E. Pno. 2
mp *p* *p* *mp* *p* *mp*

The musical score is arranged in a system with five staves. The top staff is for the Bass (B), followed by Piano (Pno.), two Electric Pianos (E. Pno. 1 and E. Pno. 2), and another Bass (B) staff at the bottom. The score is divided into two systems. The first system (measures 111-114) features a vocal line with lyrics 'r i - - - n a - - - m -' and a piano accompaniment with a steady eighth-note bass line. Dynamics range from *mf* to *p*. The second system (measures 115-118) features a vocal line with lyrics 'i - r - - - o - - - r' and a piano accompaniment that includes a wavy line in the vocal staff. Dynamics range from *pp* to *mf*. The piano accompaniment includes various textures, including chords and moving lines in both hands.

119

B

But all agree that it was a kind of momento mori... a reminder of the presence of death... in a mir-ror a re-min-der

Pno.

E. Pno. 1

E. Pno. 2

mp *mf*

mp *p* *mp* *mf*

mp *mf*

123

B

the skull was painted in a literally quite different optic from everything else in the picture.

Pno.

E. Pno. 1

E. Pno. 2

mp *mp*

Livingry and Ways of Seeing

127

mp

mf

B

in a mir-ror

a re - min-der

Pno.

E. Pno. 1

E. Pno. 2

p

mf

mp

gradually change syllables

130

p

hmm

imp

pli

ca

tio

Pno.

E. Pno. 1

E. Pno. 2

p

133 *mf*

B
n
If the skull had been painted like the rest, its metaphysical implication would have disappeared; it would have become and object like everything else

Pno.

E. Pno. 1
5 5 5 5 5 5 5 5

E. Pno. 2
5 5 5 5 5 5 5 5

137 *p* *mf* *pp*

B
a mere part of a mere skeleton...
hmm

Pno.

E. Pno. 1
5 5 5 5 5 5 5 5

E. Pno. 2
5 5 5 5 5 5 5 5

p *mp*
141 gradually change syllables

B

m - i - rr - - - or

Pno.

E. Pno. 1

E. Pno. 2

p *mp*
145 5/4 4/3 11/8

B

a mere part m -

Pno.

E. Pno. 1

E. Pno. 2

148 *pp*

B
i - rr - o - r

Pno.

E. Pno. 1

E. Pno. 2

151 *p* *mf* *pp* *p* *mp*

B
mi - rr - or m - i -

Pno.

E. Pno. 1

E. Pno. 2

8va

154 $\frac{9}{5}$ $\frac{16}{9}$ $\frac{3}{2}$ *pp*

B

rr - - - - o - - - - r

Pno.

E. Pno. 1

p *mp* *p* *mp* *p*

E. Pno. 2

mp *p* *mp* *p* *mp*

poco rit. *a tempo*

157 $\frac{9}{5}$ $\frac{1}{1}$ *p* *mf* *p* *mp* *pp*

B

m - - - - i - - - - rr - - - - or in the mir-ror

Pno.

E. Pno. 1

mp *p* *mp*

E. Pno. 2

p *mp* *p*

160

B

a re-min-der in the mir-ror

Pno.

E. Pno. 1

E. Pno. 2

rit. ♩ = 45

163

B

a re-min-der

Pno.

E. Pno. 1

E. Pno. 2

173

B

this branch blown against that
derelict car looks extra very moving

if embarrassed by its fledgling assignment
to unflinch. Nota bene, self:

growing pains. Do it anyway. Work us
the way a blade does light, scoring guarantee

Pno.

E. Pno. 1

E. Pno. 2

9/8 1/1 15/8 27/16 3/2

176

B

u u m

4/3 5/4 9/8 1/1 15/8

Pno.

E. Pno. 1

E. Pno. 2

mp

V - Publicity

♩ = 78 *accel.* ♩ = 96

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

180

B

here

Pno.

E. Pno. 1

E. Pno. 2

rit. ♩ = 48

185

B

Pno.

E. Pno. 1

E. Pno. 2

A tempo ♩ = 96

rit. poco a poco -----

189

B

Pno.

E. Pno. 1

E. Pno. 2

♩ = 72 *accel.* ----- ♩ = 96

s.vib. → vib. → s.vib. → vib. → *sim.*

mp 7/5 < poco > 3/2 < poco > 15/8 9/5 12/11 9/5 9/8 1/1

B

Pno.

E. Pno. 1

E. Pno. 2

s.vib. → *vib.* → *s.vib.* → *vib.* → *sim.*
mp < *poco* > < *poco* >

197 $\frac{9}{5}$ $\frac{5}{3}$ $\frac{9}{8}$ $\frac{15}{8}$ $\frac{5}{4}$ $\frac{6}{5}$ $\frac{8}{5}$

B

Pno.

E. Pno. 1

E. Pno. 2

mf $\frac{6}{5}$ $\frac{9}{8}$ $\frac{10}{9}$ (spoken) *mf*

201

B

Pno.

E. Pno. 1

E. Pno. 2

It is im-por-tant here not to

ped. →

204

B

con-fuse pu-bli-ci-ty with the plea-sure or be-ne-fits to be en-joyed from the thing it ad-ver-ti-zes.

Pno.

ped. →

E. Pno. 1

ped.

E. Pno. 2

ped.

207

B

Pu - bli - ci - ty is e - ffe - ctive pre - ci - sely be -

Pno.

mf *f* *mf*

ped. →

E. Pno. 1

mf

ped.

E. Pno. 2

mf

ped.

210

B
cause it f - eeds u-pon the real. Clothes, food, cars, cos-me-tics, baths, sun-shine are re-al things. Pu-bli-ci-ty be-gins by

Pno.

E. Pno. 1

E. Pno. 2

ped. →

ped. →

214

B
work-ing on a na-tu-ral a-ppe-tite for plea-sure. This is why pu-bli-ci-ty can ne-ver rea-ly a-fford to be a-bout the pro-duct

Pno.

E. Pno. 1

E. Pno. 2

ped. →

ped. →

ped. →

Living and Ways of Seeing

217

B

or opp-or-tu-ni-ty it is pro-pos-ing to the buy-er who is not yet en-joy-ing it.

mp *poco* *poco*

s.vib. → vib. → s.vib. → vib.

7/5 3/2

Pno.

ped. →

E. Pno. 1

ped.

sempre mf

E. Pno. 2

ped.

sempre mf

220 *sim.*

B

m

Pno.

E. Pno. 1

ped. ^ ped. sim.

E. Pno. 2

ped. ^ ped. sim.

Livingry and Ways of Seeing

224 *mf*

B
 Pu-bli-ci-ty is ne-ver a ce-le-bra-tion of a plea-sure in it-self. Pu-bli-ci-ty is al-ways a-

Pno.
 ped. →

E. Pno. 1
 ped. ^

E. Pno. 2
 ped. ^

227

B
 bout the fu-ture buy-er. It off-ers them an i-mage of them self made gla-mo-rous. The i-mage then makes

Pno.
 ped. →

E. Pno. 1
 ped. →

E. Pno. 2

230

B

them en-vi-ous of them-self as they might be. Yet what makes this self which they might be en-vi-a-ble?

Pno.

E. Pno. 1

E. Pno. 2

ped. →

233

B

The e-nyvy of o-thers. Pu-bli-ci-ty is a-bout so-cial re-la-tion-s, not ob-ject-s. It's pre-mise

Pno.

E. Pno. 1

E. Pno. 2

ped. →

236

B
is not of plea-sure, but of ha-ppi-ness: ha-ppi-ness as judged from the out-side by o-thers. The ha-ppi-ness

Pno.
ped. →

E. Pno. 1
ped. →

E. Pno. 2
ped. →

slightly slower

s.vib. → vib. s.vib. → vib. s.vib. → m.vib. s.vib. → m.vib.
p mf p mf mp f mp ff

239
of be-ing en-vied is gla-mour. i i i i

Pno.
ped. *ff*

E. Pno. 1
ped. *ff*

E. Pno. 2
ped. *ff*

a tempo

242

mf

B

The pow-er to spend mo-ney is the pow-er to live. A-ccord-ing to the

Pno.

mp

ped. →

E. Pno. 1

ped. _____

E. Pno. 2

ped. _____

246

B

le-gends of pu-bli-ci-ty, those who lack the pow-er to spend mo-ney be-come li-ter-a-lly face-less. Those who have the po-wer

Pno.

ped. →

E. Pno. 1

E. Pno. 2

249

B
be-come lov - a - ble.

Pno.

E. Pno. 1

E. Pno. 2

5/4 s.vib. → vib. → 9/8 s.vib. → vib. → 3/2 sim. 7/5

mp *poco* *poco*

253

B

Pno.

E. Pno. 1

E. Pno. 2

Livingry and Ways of Seeing

257 $\frac{15}{8}$ $\frac{9}{5}$ $\frac{4}{3}$ $\frac{5}{4}$ $\frac{5}{4}$ s.vib. $\frac{6}{5}$ vib. s.vib. vib. *mp* *poco* *poco*

B

Pno.

E. Pno. 1

E. Pno. 2

ped. →

260 *sim.* $\frac{9}{8}$ $\frac{10}{9}$ $\frac{16}{15}$ $\frac{12}{11}$ $\frac{1}{1}$

B

Pno.

E. Pno. 1

E. Pno. 2

ped. →

Livingry and Ways of Seeing

263 $\frac{9}{5}$ $\frac{7}{4}$ $\frac{9}{5}$ $\frac{7}{4}$ $\frac{1}{1}$

B

Pno.

ped. →

E. Pno. 1

E. Pno. 2

265

B

Pno.

8va

ped. →

E. Pno. 1

ped.

E. Pno. 2

ped.

VI - Amygdala Madrigal

$\text{♩} = 58$

(12tet)

pp *mp* *pp* *pp* *mp* *pp*

268

B

u

Pno.

mf

ped. →

E. Pno. 1

p

E. Pno. 2

p *mp*

ped. →

in F#

mp

274

B

Brill - iant ___ li - ttle ___ sis - ter friend ___ of faer - ies and of de - vils, slay me ___

3/2 3 27/16 5/4 19/16 3/2 21/16 5/4 6/5 9/8

Pno.

E. Pno. 1

E. Pno. 2

ped. →

rit. ----- ♩ = 42

278

B

3/2 6/5 21/16 5/4 21/16 5/4 19/16 9/8 17/16 1/1

(spoken) *dreamy*

— and be my — best self un - der a humble sa-lad of sky and air — where time is pa-nic's o-ppo-site and be-loved.

Pno.

E. Pno. 1

E. Pno. 2

ped. →

a tempo ♩ = 58

282

B

of sky and air air

Pno.

ped. →

E. Pno. 1

p *mp*

ped. →

E. Pno. 2

p

ped. —

Livingry and Ways of Seeing

mp
in A
5/4

287

B
In a beige bed - room
a - cross from some
build-a - ble lots our cry - stal com - mute_ is to

Pno.

E. Pno. 1

E. Pno. 2

11/8 17/16 5/4 11/8 5/4 11/8 5/4 19/16 5/4 19/16 9/8 17/16

ped. →

8va

p

291

B
know the whole li - bre - tto
with a kind of mu - si - cal fit - ness.

Pno.

E. Pno. 1

E. Pno. 2

1/1 15/8 27/16 5/4 3/2 11/8 3/2 27/16 3/2

ped. →

8va

mf *mp* *mf* *p* *mf*

Livingry and Ways of Seeing

295

B

27/16 3/2 11/8 5/4

Lift lift ting up

Pno.

ped. →

E. Pno. 1

ped. →

E. Pno. 2

ped. →

very calm and even, inexpressive

mp

300 s.vib. 27/16 1/1

B

lift-ing up on its own own edg-es she catch-es tha mirr-ored un-der neath.

Pno.

ped. →

E. Pno. 1

ped. →

E. Pno. 2

ped. →

305

B

pp *mp* *pp* *pp*

u u

Pno.

mp *mf*

ped.

E. Pno. 1

mp *mf*

ped.

E. Pno. 2

f

ped.

310

mp *pp*

B

Pno.

mp

ped.

E. Pno. 1

mp

ped.

E. Pno. 2

mp

ped.