

the descent

op een gedicht van william carlos williams

hans visser

$\text{♩} = 110$

Alto Flute {

Marimba {

Bass Clarinet {

This section shows the first seven measures of the score. The Alto Flute part is silent. The Marimba part begins with eighth-note patterns in 4/4 time, transitioning to 3/4 time with a measure of rests. The Bass Clarinet part is silent. Measure 3 includes dynamic markings *mf* and a grace note. Measures 4-7 continue the Marimba's rhythmic patterns.

8

Mar. {

B. Cl. {

Measure 8 starts with the Marimba playing eighth-note patterns. The Bass Clarinet part is silent. The Marimba continues its pattern through measure 11.

16

A. Fl. {

Mar. {

B. Cl. {

Measure 16 begins with the Alto Flute playing eighth-note patterns. The Marimba and Bass Clarinet parts are silent. The Alto Flute's pattern continues through measure 19. Dynamic *p* is indicated at the end of the Marimba line.

23

A. Fl. {

Mar. {

B. Cl. {

Measure 23 begins with the Alto Flute playing eighth-note patterns. The Marimba and Bass Clarinet parts are silent. The Alto Flute's pattern continues through measure 26. Dynamic *mp* is indicated at the end of the Marimba line.

31

A. Fl.

Mar.

B. Cl.

37

A. Fl.

Mar.

B. Cl.

43

A. Fl.

Mar.

B. Cl.

D

50

A. Fl.

Mar.

B. Cl.

Rit.

mf

E

58

A. Fl.

Sop.

The de scent beck ons as the as cent beck oned - hmm

A tempo

mf

Mar.

65

Sop.

Memo ry— is a kind of a - ccom plish ment a sort of re new al e— ven

Mar.

71

Sop.

an in i tia tion . since the spa ces it op ens— are new pla ces in ha bi ted by hordes

Mar.

4

(the descent)

77

Sop. here to fore un rea lized since their move ments are to -wards new ob jec - tives (e -ven though

Mar.

83 F

Sop. for mer ly they we're a ban doned. No de feat is made up en ti re ly of de feat *mp*

Mar.

B. Cl. *mp*

89

Sop. since the world it o pens is al ways a place for mer ly un sus pec ted . A world lost

B. Cl.

95

Sop. a world un sus pec ted beck ons to new pla ces and no white ness (lost) is as white as the *sfp* *sfp*

B. Cl.

101 G

A. Fl.

Sop. memo ry of white ness *pp* with eve ning, love wak ens

Mar. *p*

B. Cl. *pp*

107

A. Fl.

Sop. though its sha dows which are a live by rea son of the sun shining grow sleep y now and drop a way from

Mar.

B. Cl.

113

A. Fl.

Sop. de si re. Love with out sha dows stirs now be gi ning to a wa ken as night ad van ces

Mar.

B. Cl.

p

p

mp

119

A. Fl.

Sop. the de scent made up of des pairs

Mar.

B. Cl.

H

mp

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124

A. Fl.

Sop. and with out ac com plish ment re ali zes a new awa kening which

128

A. Fl.

Sop. is a re ver sal of des pair

For what we can not ac com plish whais de nied to love

Mar.

135

A. Fl.

Sop. — what we have lost in the an ti ci pa tion a de scent fol lows end less

Mar.

142

Sop.

and in des truc tib le .

Mar.

150

Sop.

Mar.

(the descent)

7

158

The musical score consists of two staves. The top staff is for the Soprano (Sop.) and the bottom staff is for the Marimba (Mar.). The Soprano part is mostly silent with a few short notes. The Marimba part begins with a series of eighth-note pairs, followed by a sustained note with a grace note, and then a descending melodic line with grace notes.