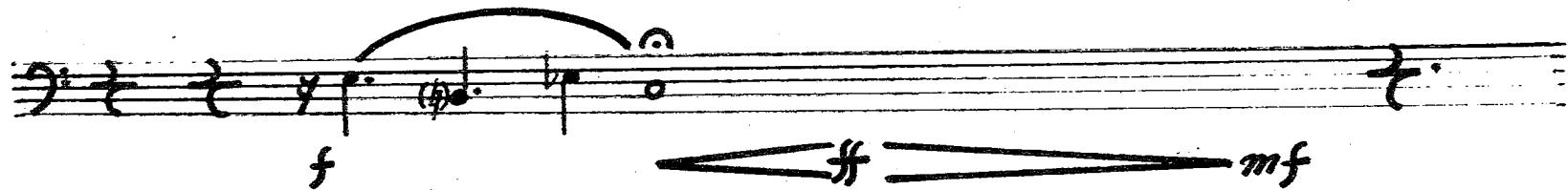


# AFTER DRY WEATHER

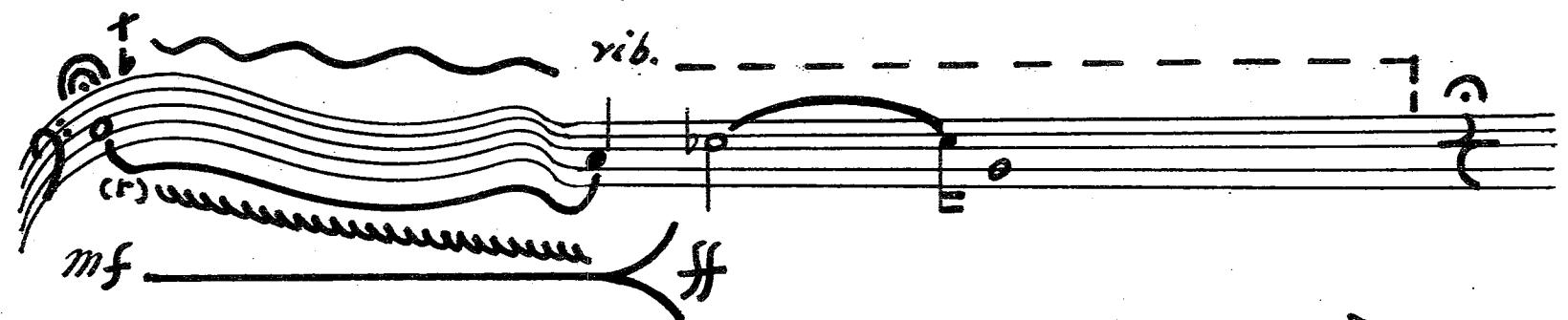
Poem by  
Mark Van Doren

A handwritten musical score for a single melodic line. The score begins with a tempo marking of  $(J=120)$ . The melody consists of various note heads (dots, crosses, etc.) on a single staff. There are several grace notes and a fermata. Two slurs are present, each labeled "gliss". The dynamic  $f$  is marked below the staff. The dynamic  $mp$  is marked near the beginning of a descending line, which then leads to a dynamic  $mf$ . The score ends with a fermata.

I(f)- If the peo-ple un- - - - - - - - - der

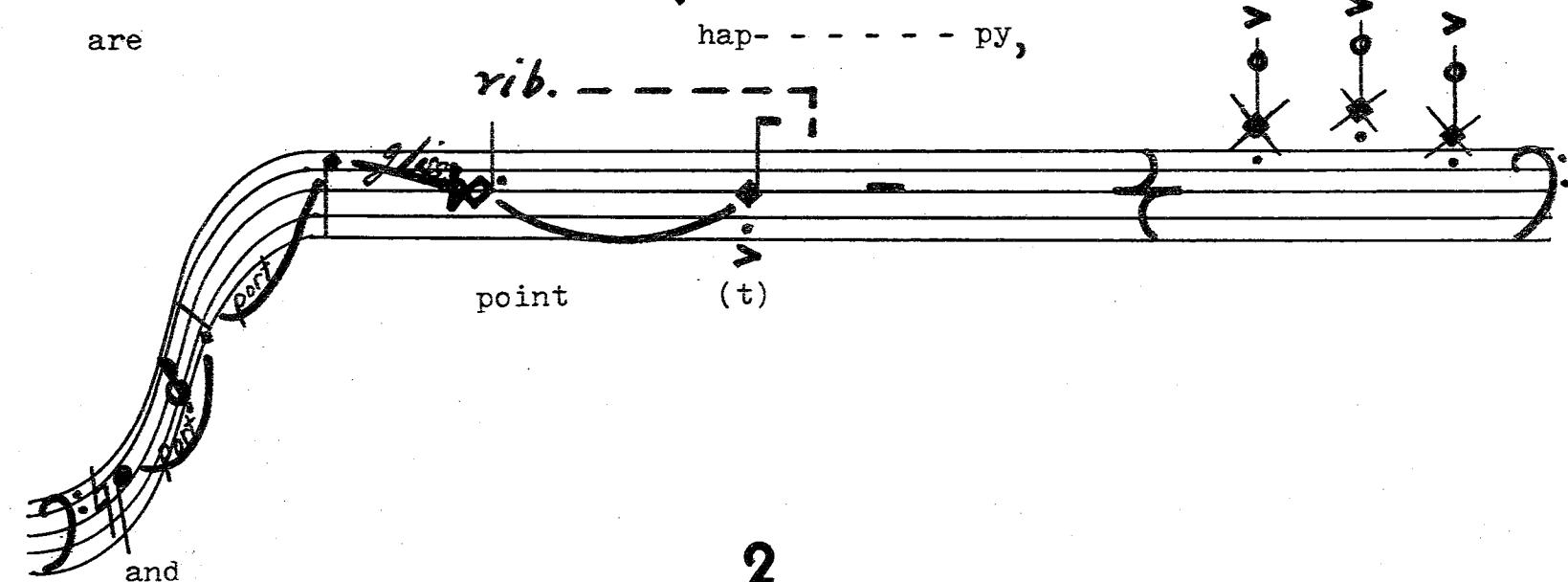


that por- - ti- - co

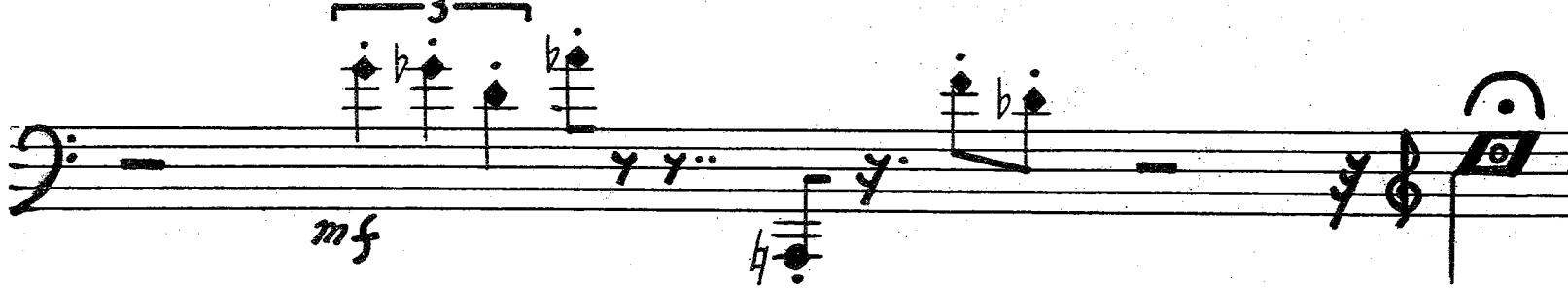


are

hap- - - - - py,



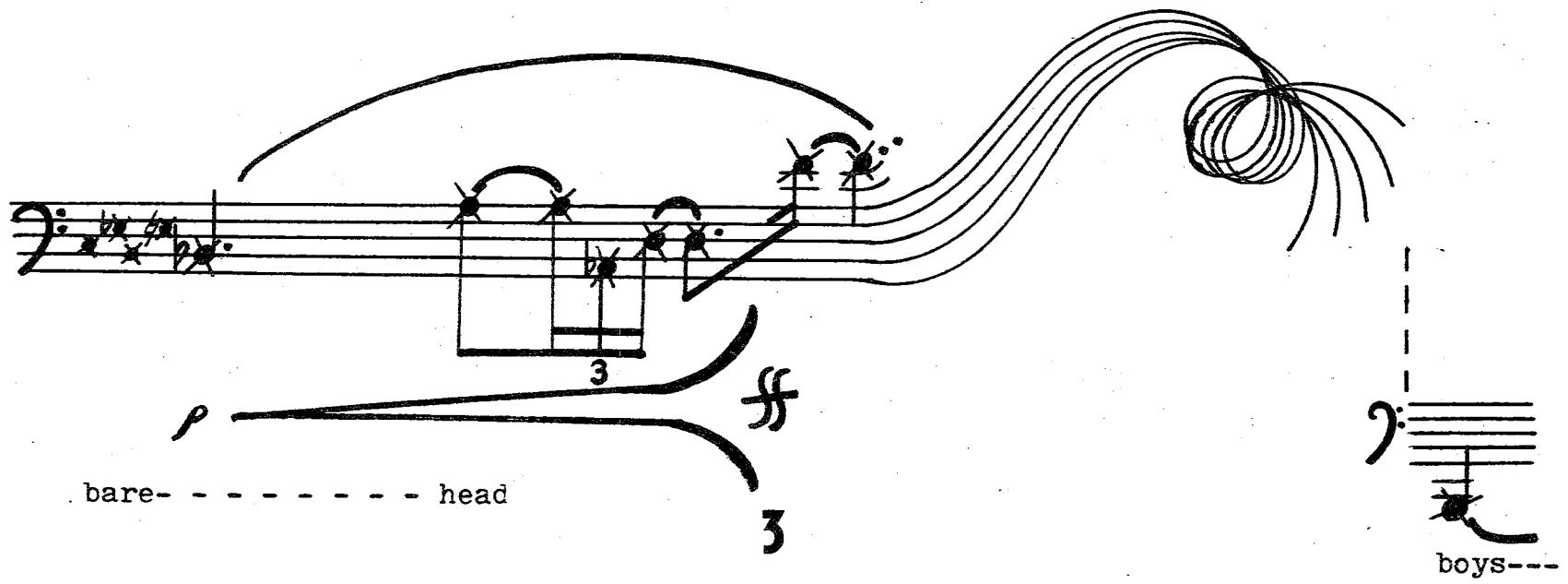
and



a(t)-at the pat- - - - - ter- - - ing drops; (drops)



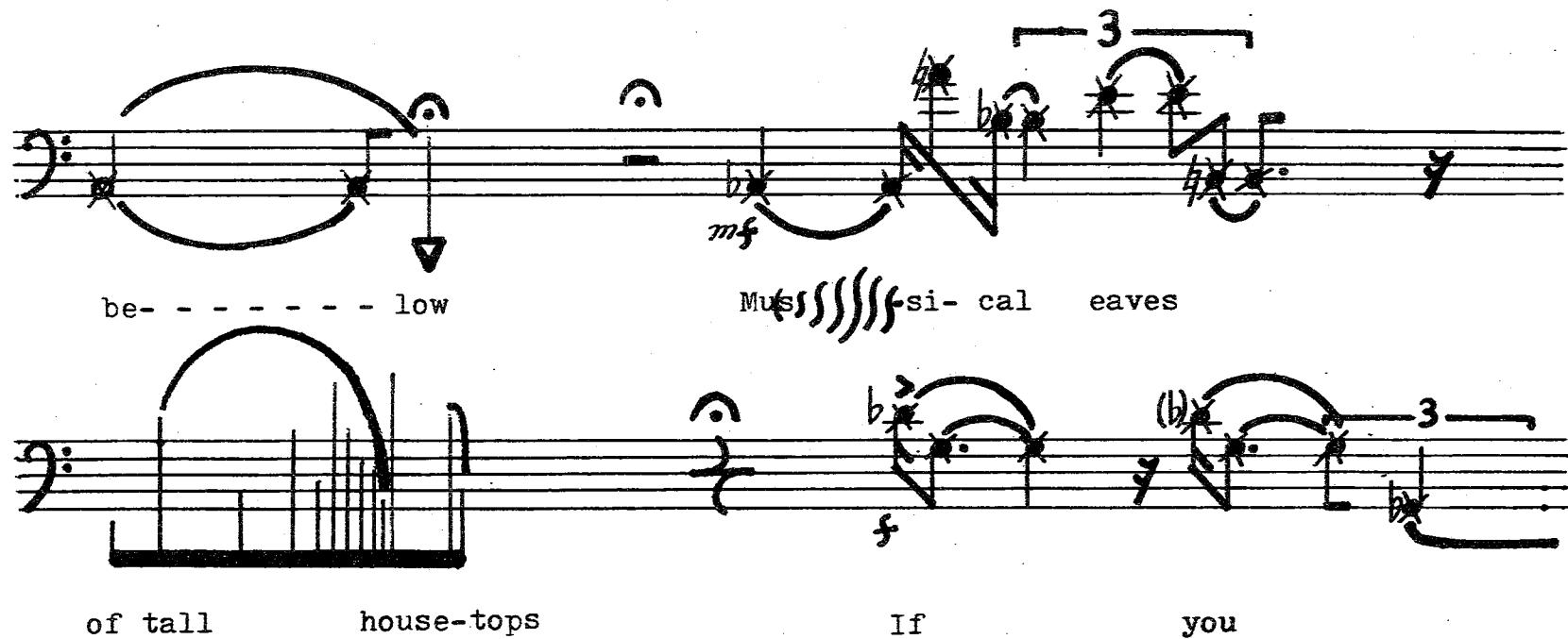
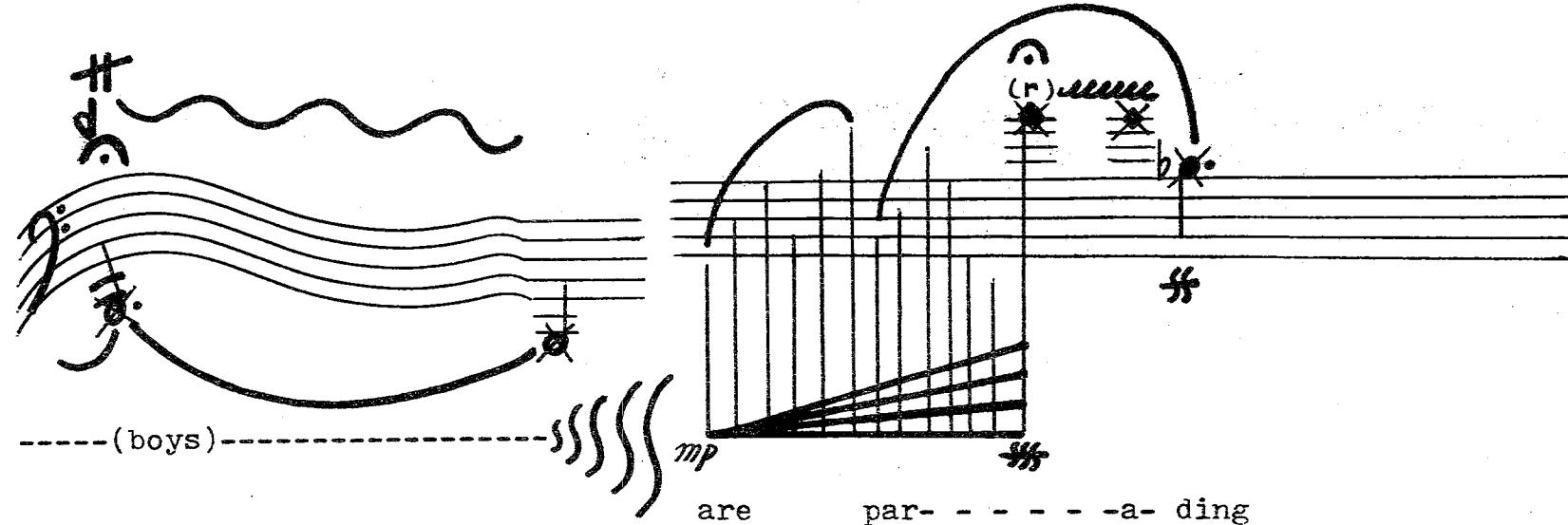
If-----



bare- - - - - head

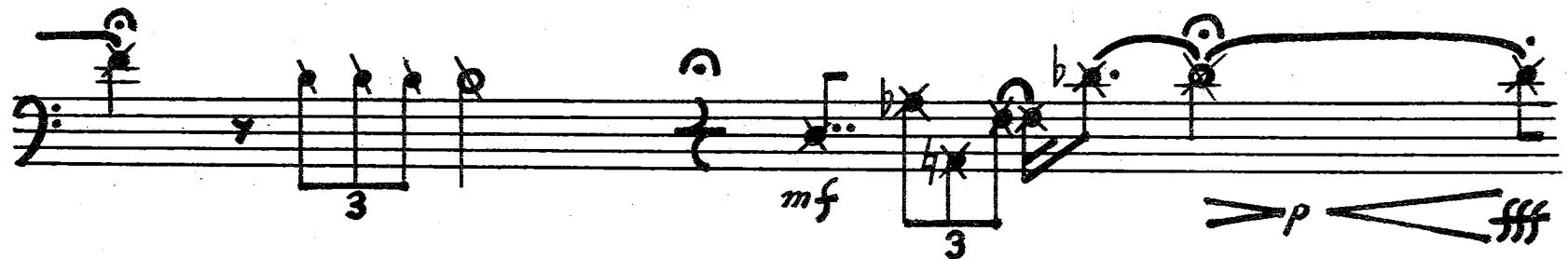
3

boys---

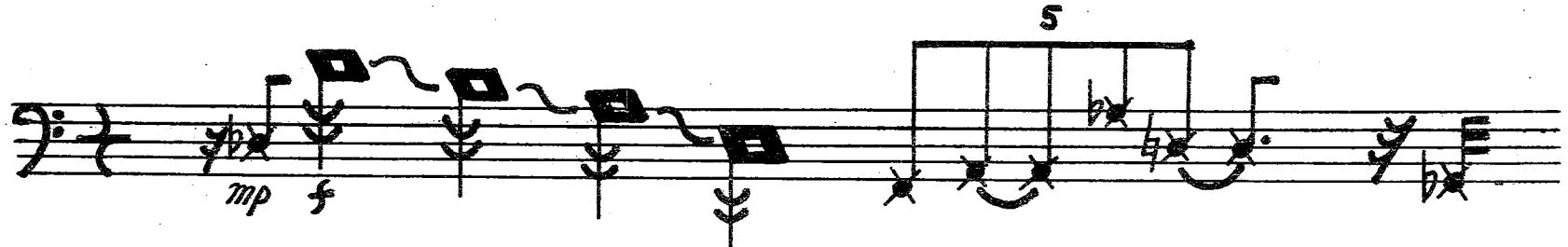




(you) lean out of the win- - - dow here



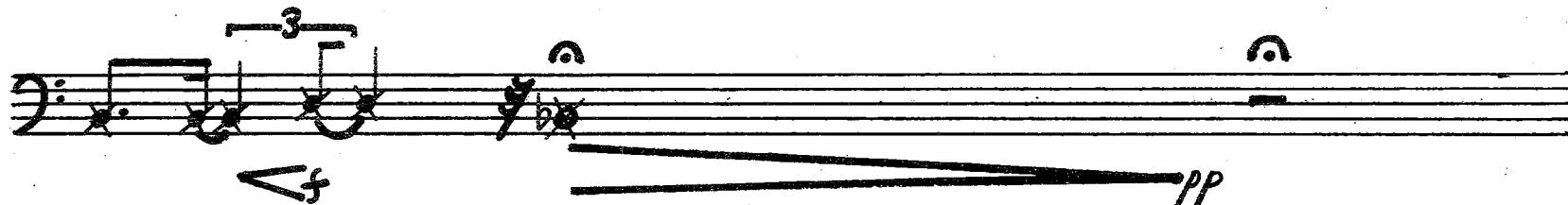
con-tor-ted so with the pave-ment's shine



and laugh as the co- vers of



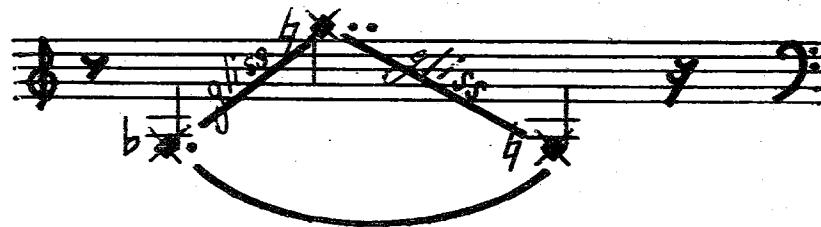
cabs ap-pear with pas-sen-gers in them



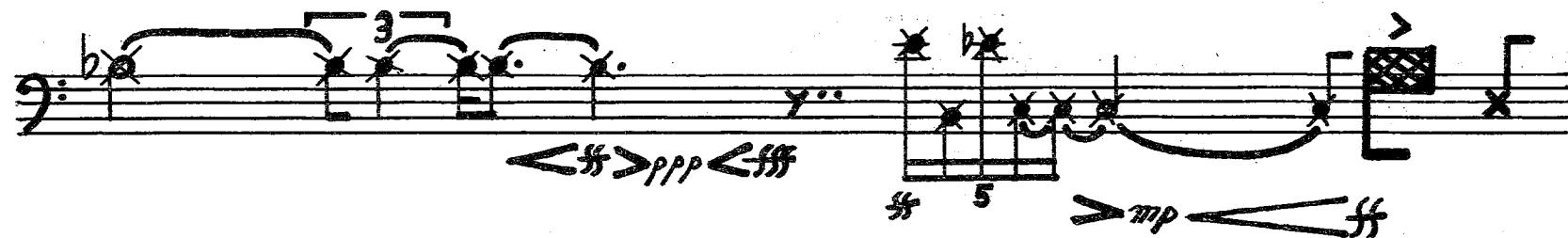
dress- ed to dine



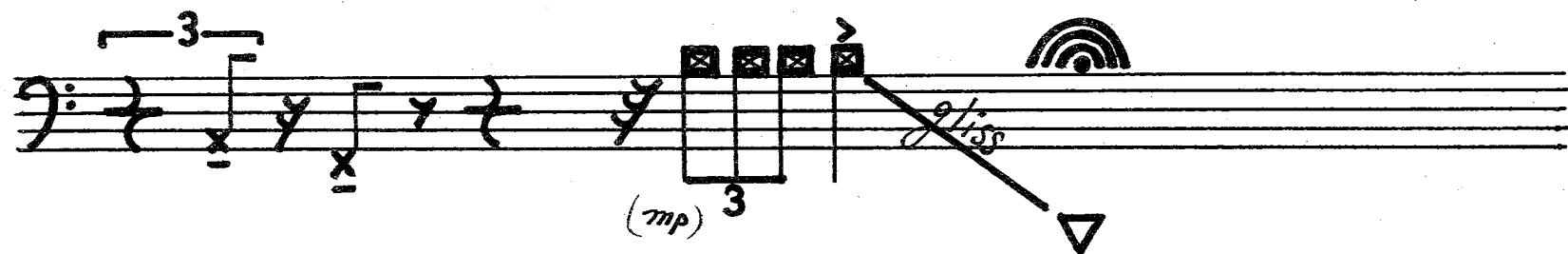
If all of the stones



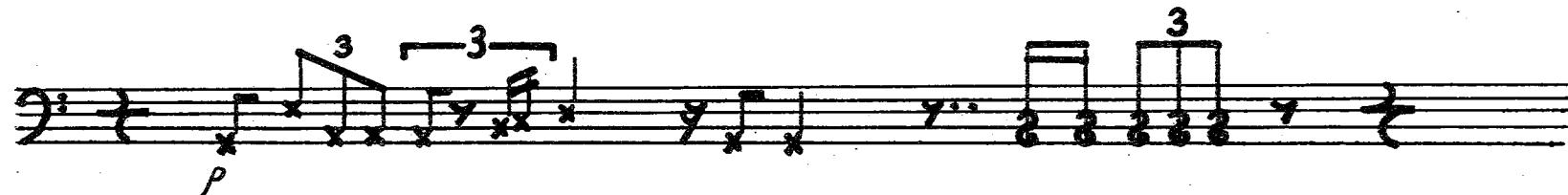
that



we can see are lick-ing



their lips, that wait-ed so0000000 long



a mea-dow to the north by a hun-dred miles  
I know of me

has caught

the song

Handwritten musical score for a string instrument, page 2, measures 11-12. The score is on a bass clef staff with a 2/4 time signature. Measure 11 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 12 begins with a grace note (b) followed by a sixteenth-note pattern. The score concludes with a fermata over the last note and a 'c' at the end of the staff.

I am cer-tain the clo-ver has lif-ted its head

*mf*

*mp* *ff*

5

3

for dark,

in-tem-per-ate draughts of rain . . . . .

lean forward slightly and look  
intently into the audience until the  
end of the piece

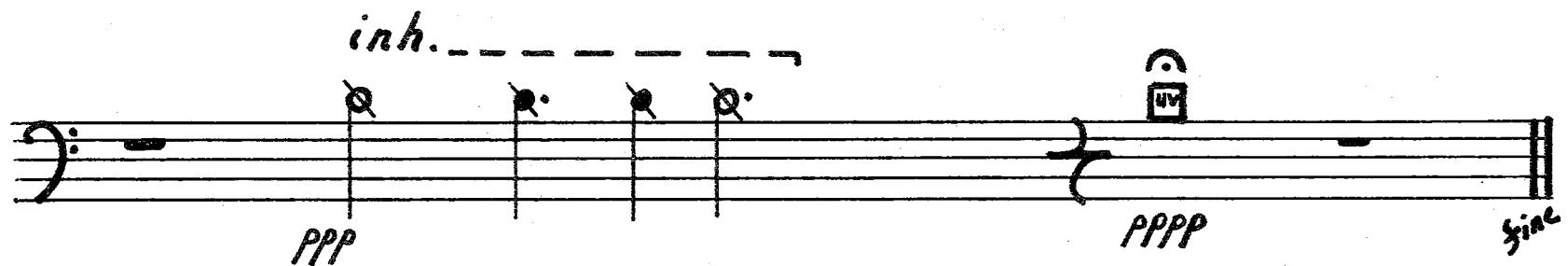
mp

once ev-en

I thought I had heard



the tread of a (pl)ung- - - - ing horse



with a sod- den mane

## PERFORMANCE KEY

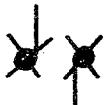
This piece was composed for solo baritone vocalist.



falsetto



sung in falsetto at approximate pitch



sung at approximate pitch



sustain for shortest possible duration



whispered with heavy breath



spoken with inflection according to placement on the staff



whispered



normal speaking voice



laughter in a sung manner



unvoiced enunciation



sung in falsetto, while hollowing the vocal cavity to produce a straight, dark resonance on the designated pitch



multiphonic sonority (produced by a falsetto-scream tone)



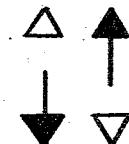
strike lower tip of tongue against inside of upper lip in passing (as loudly as possible)



sharp tongue click



portamento



highest note possible



lowest note possible



one quarter-tone below  
designated pitch



inhale to produce  
exaggerated sound of  
licking (by placing the  
top of the tongue flat  
against the roof of the  
mouth, touching the tip  
of the tongue to the  
upper front teeth, and  
enunciating the word  
while inhaling)

*inh.*

inhale while singing or  
speaking

*rib.*

vibrato where there has  
not previously been one  
or where there ordinarily  
would not be one

(r)

tongue-trilled "r" (as  
in Spanish and Italian)

(r)

uvular "r" (as in  
"carro" in Portuguese)

unvoiced crescendo or  
decrescendo on the  
indicated fricative

~~(p) gliss~~

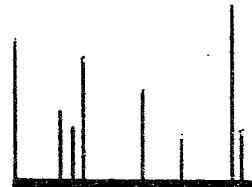
smooth glissando



slow wave of one quarter-  
tone above to one quarter-  
tone below the designated  
pitch



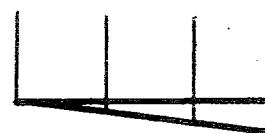
slow wave of three  
quarter-tones above to  
three quarter-tones below  
the designated pitch



tempo according to  
spacing



accelerando



or