

from "The Year of the Sloes, for Ishi"

Paul Muldoon

Robert W. Pound

i.

With wonder



In the Moon___ of Frost_ in the Te - pees, There were two___ stars_



That got__ free,___ They_ yawned and stretched to___ white___ hides,___



One cut - ting a slit___ In the wall___ of it - self___



And step - ping out___ in - to___ the night._____

The Field Hospital

Paul Muldoon

Robert Pound

Ruefully, rubato ♩ = c. 88

Accidentals apply to the entire line.

p *mp* *p* 3

Ta - king, gi - ving back their lives By the strength of our bare hands,

Ta-king, gi-ving back their lives By the strength of our bare hands,

2 *pp* 3 *p* *mf*

By the si - lence of our knives We an - swer to no grey South

By the si - lence of our knives We an - swer to no grey South

3 *p* *mf* *pp* *f*

nor blue North not self - de - fense, The lie of just wars,

nor blue North not self - de - fense, The lie of just wars,

4 *p* *pp* (ossia)

nei - ther Cold nor hot blood's dif - fe - rence In their dis - char - ging of guns,

nei - ther Cold nor hot blood's dif - fe - rence In their dis - char - ging of guns,

Wind and Tree

Paul Muldoon

Robert W. Pound

Brooding $\text{♩} = 96$

2 *Ped.*

4 rit. a tempo rit.

8 *Serenely* p $\text{♩} = 76$

In the way that the most of the

Serenely $\text{♩} = 76$

pp

* Ped. *

14

wind *rubato, poco rit.* hap - pens where there are

tr *ppp* *8vb*

Ped.

17

trees, *rubato, poco rit.* most of the world is

mf *a tempo, colla parte*

pp

(8) *loco*
* Ped. ad lib.

Big Foot

Paul Muldoon

Robert Pound

Pesante, mock-scary $\text{♩} = 42$

p ————— *sfp*

————— *mf*

A single staff of music in bass clef with a 2/2 time signature. It contains the first line of lyrics: "Big foot comes if he comes at all,". The notes are mostly half notes and quarter notes with some rests.

Big foot comes if he comes at all,

Pesante, mock-scary $\text{♩} = 42$

Piano accompaniment for the first system, consisting of two staves (left and right hands). The music is in bass clef with a 2/2 time signature. It features a series of chords and intervals, some with accidentals like flats and sharps. The dynamics are marked *p*.

A single staff of music in bass clef with a 2/2 time signature. It contains the second line of lyrics: "a-mong su-mach and bir-ches, stops". The notes are mostly half notes and quarter notes with some rests. Dynamics are marked *p* and *sf*.

a-mong su-mach and bir-ches, stops

Piano accompaniment for the second system, consisting of two staves (left and right hands). The music is in bass clef with a 2/2 time signature. It features a series of chords and intervals, some with accidentals like sharps and naturals. The dynamics are marked *p*.

13

A single staff of music in bass clef with a 2/2 time signature. It contains the third line of lyrics: "half-way a-cross the clearing.. Wood-smoke,". The notes are mostly half notes and quarter notes with some rests. Dynamics are marked *pp*.

half-way a-cross the clearing.. Wood-smoke,

Piano accompaniment for the third system, consisting of two staves (left and right hands). The music is in bass clef with a 2/2 time signature. It features a series of chords and intervals, some with accidentals like sharps and naturals. The dynamics are marked *pp*.

Macha

Paul Muldoon

Robert Pound

Maestoso ♩ = 60

ff

Ma cha, Ma-cha, the Ice

The vocal line is in 5/4 time, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "Ma cha, Ma-cha, the Ice".

Maestoso ♩ = 60

ff - severe

mf

The piano accompaniment consists of two staves. The right hand features a complex rhythmic pattern with many beamed sixteenth notes and slurs. The left hand provides a steady bass line with chords and single notes. Pedal markings (ped.) are present throughout.

Ped. ad lib.

Age Held you down, Hea - vy as

The vocal line continues with a half note D4, a quarter note E4, a quarter note F4, and a half note G4. The lyrics are "Age Held you down, Hea - vy as".

The piano accompaniment continues with similar complex rhythmic patterns in the right hand and a steady bass line in the left hand.

a man. As he dragged

The vocal line continues with a half note A3, a quarter note B3, a quarter note C4, and a half note D4. The lyrics are "a man. As he dragged".

The piano accompaniment continues, featuring changes in time signature from 5/4 to 3/4 and back to 5/4. Dynamics include *f* and *mf*. Pedal markings are present.

8 *p*

him - self a - way,

pp

10 *mf* *f*

you sprang up Big as

mf *f*

12 *ff* *p - sensuously*

half a coun - ty, Cur -

ff *mf* *p*

Calmer, poco rit.

Calmer, poco rit.

Red.

Ireland

Paul Muldoon

Robert W. Pound

Tense ♩ = 60

pp - uneasily

The Volks - - wa -

Tense ♩ = 60

pp - sempre legato

(simile)

8^{ba}
Ped. ad lib.

4

The first system of the second system shows the vocal line and piano accompaniment. The vocal line is in the bass clef with a treble clef sign above it, indicating a soprano or alto part. The piano accompaniment consists of two staves in the bass clef, with a treble clef sign above the upper staff. The music is in 6/8 time and features a complex rhythmic pattern of eighth and sixteenth notes, with many triplets. The key signature has one sharp (F#).

- - gen _____ parked _____ in _____

The second system of the second system shows the piano accompaniment. It consists of two staves in the bass clef, with a treble clef sign above the upper staff. The music is in 6/8 time and features a complex rhythmic pattern of eighth and sixteenth notes, with many triplets. The key signature has one sharp (F#).

13

Musical score for measures 13-15. It features a vocal line in treble and bass clefs with lyrics "in the gap" and "in the gap,". Below the vocal lines is a piano accompaniment consisting of two staves with triplet patterns. The key signature has one sharp (F#).

16

Musical score for measures 16-18. The vocal line has lyrics "But" and "But". The piano accompaniment continues with triplet patterns. Dynamic markings include *p - more comfortably*, *pp - more comfortably*, and *sempre pp*. The key signature has one sharp (F#).

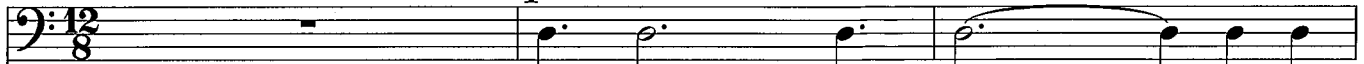
The Avenue

Paul Muldoon

Robert W. Pound

Moving ♩ = 92

p



Now that we've come to the

Moving ♩ = 92



Ped. *Ped. *Ped. *Ped. *Ped. *



end I've been



Ped. *Ped.simile



try - ing to piece it to - ge - - ther,



10

p

Now that we've come to the

13

mf

end I've been trying to

16

piece it together,

19

f

Not that distance makes anything

The Weepies

Paul Muldoon

Robert W. Pound

Jaunty, jazz-like ♩ = 126

Most Sa - tur day af -
Most Sa - tur day af -

fp ————— *f*
p ————— *f*

Jaunty, jazz-like ♩ = 126

f *sf* *p - swung*

5
ter noons Sa - tur day af - ter noons. At the lo - cal
ter noons Sa - tur day af - ter noons. At the lo - cal

p ————— *f*
p ————— *f*

sf *f*

9

8 Hip po - drome af - ter noons at lo -

8 Hip po - drome Sa - tur - day the cal

p *sfp* *p*

p *sfp* *p*

f *p - sub.* *f - sub.*

13

8 Hip - po - drome Saw

8 Hip - po - drome

sf *ff* *p*

sf *ff*

f *p - sub. leggiero*