

# In the sense of transparency

On a poem by George Oppen, written for Séverine Ballon

Andrew C. Smith

## Performance notes

- × = mute string with flats of fingers
- > = accents should be very subtle, light
- ⌋ = short pause

Bow speed and dynamic changes are only indicated every several measures. However, changes should be gradual throughout the piece, and should happen at each repetition. Only sustain the notes while there is a bow position marking below the indicated pitch. Rhythm should be taken from the speech of the poem in a provided mp3. The text printed within the system should be indicative of the speech rhythm, but the text itself should not be spoken. It is only there to assist in learning the rhythm, and where the accents line up with the recording.

## Tuning key

Helmholtz-Ellis accidentals, by Marc Sabat and Wolfgang Von Schweinitz

The image displays two staves of musical notation, each with eight notes. Above each note is a Helmholtz-Ellis ratio, and below each note is a numerical value. The notes are marked with various accidentals (flats, naturals, sharps) and some have arrows indicating pitch direction.

Ratio	Value
12/11	-49.4
8/7	+31.2
7/6	-33.1
6/5	+15.6
5/4	-13.7
9/7	+31.2
14/11	-82.5
10/7	+17.5

  

Ratio	Value
7/5	-17.5
11/7	+82.5
14/9	-31.2
8/5	+13.7
5/3	-15.6
12/7	+33.1
7/4	-31.2
9/5	+17.6

2

**11-12 seconds per line, at the rhythm of speech  
minimal bow speed (increasing)**

Bow pos. *fingerboard*  
*bridge*

Pitch

**ppp** *obsessed* *bewildered* *by the shipwreck* *of the singular* *we have chosen the meaning* *of being numerous*

2

**pp** **crescendo**  
*obsessed* *bewildered* *by the shipwreck* *of the singular* *we have chosen the meaning* *of being numerous*

3

*obsessed* *bewildered* *by the shipwreck* *of the singular* *we have chosen the meaning* *of being numerous*

4

*obsessed* *bewildered* *by the shipwreck* *of the singular* *we have chosen the meaning* *of being numerous*

5

**1/6 bow (increasing)**

**P** **crescendo**  
*obsessed* *bewildered* *by the shipwreck* *of the singular* *we have chosen the meaning* *of being numerous*

6

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

7

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

8

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

9

**1/4 bow (increasing)**

**mf** **crescendo**

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

10

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

4

II

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

12

obsessed bewildered by the shipwreck of the sin-gu-lar we have chosen the meaning of being numerous

13

**1/3 bow (increasing)**

**f** **crescendo**  
obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being numerous

14

obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

15

obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

16 **1/2 bow (increasing)**

fff  
obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

17

f **decrescendo**  
obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

18

obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being num-erous

19

obsessed bewil-dered by the shipwreck of the sin-gu-lar we have chosen the meaning of being numerous

20 **2/3 bow (increasing)**

mf **decrescendo**  
obsessed bewildered by the shipwreck of the sin-gu-lar we have chosen the meaning of being numerous

21

obsessed      bewildered      by the shipwreck      of the singular      we have chosen the meaning      of being numerous

22

obsessed      bewildered      by the shipwreck      of the singular      we have chosen the meaning      of being numerous

23

obsessed      bewildered      by the shipwreck      of the singular      we have chosen the meaning      of being numerous

24

**3/4 bow (increasing)**

**p**  
**decrescendo**  
obsessed      bewildered      by the shipwreck      of the singular      we have chosen the meaning      of being numerous

25

obsessed      bewildered      by the shipwreck      of the singular      we have chosen the meaning      of being numerous

26

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

27

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

28

**5/6 bow (increasing)**

**pp**  
**decrescendo**  
obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

29

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

30

obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

31

**full bow**

**ppp**  
obsessed bewildered by the shipwreck of the singular we have chosen the meaning of being numerous

32

**pp** **crescendo**  
clar-i-ty in the sense of transparency I don't mean that much can be explained clar-i-ty in the sense of silence

33

**full bow (decreasing)**

**pp** **crescendo**  
clar-i-ty in the sense of transparency I don't mean that much can be explained clar-i-ty in the sense of silence

34

**pp** **crescendo**  
clar-i-ty in the sense of transparency I don't mean that much can be explained clar-i-ty in the sense of silence

35

**pp** **crescendo**  
clar-i-ty in the sense of transparency I don't mean that much can be explained clar-i-ty in the sense of silence



36 **5/6 bow (decreasing)**

Musical notation for measure 36, 5/6 bow (decreasing). The system consists of two staves. The upper staff shows a series of dashed lines representing a decreasing bow stroke. The lower staff shows a bass clef with notes and rests, including a fermata over the final note. There are 'x' marks under some notes in the lower staff.

**P** **crescendo**  
*clar-i-ty in the sense of transparence I don't mean that much can be explained clar-i-ty in the sense of silence*

37

Musical notation for measure 37, 5/6 bow (decreasing). The system consists of two staves. The upper staff shows a series of dashed lines representing a decreasing bow stroke. The lower staff shows a bass clef with notes and rests, including a fermata over the final note. There are 'x' marks under some notes in the lower staff.

*clar-i-ty in the sense of transparence I don't mean that much can be explained clar-i-ty in the sense of silence*

38

Musical notation for measure 38, 5/6 bow (decreasing). The system consists of two staves. The upper staff shows a series of dashed lines representing a decreasing bow stroke. The lower staff shows a bass clef with notes and rests, including a fermata over the final note. There are 'x' marks under some notes in the lower staff.

*clar-i-ty in the sense of transparence I don't mean that much can be explained clar-i-ty in the sense of silence*

39

Musical notation for measure 39, 5/6 bow (decreasing). The system consists of two staves. The upper staff shows a series of dashed lines representing a decreasing bow stroke. The lower staff shows a bass clef with notes and rests, including a fermata over the final note. There are 'x' marks under some notes in the lower staff.

*clar-i-ty in the sense of transparence I don't mean that much can be explained clar-i-ty in the sense of silence*

40 **3/4 bow (decreasing)**

Musical notation for measure 40, 3/4 bow (decreasing). The system consists of two staves. The upper staff shows a series of dashed lines representing a decreasing bow stroke. The lower staff shows a bass clef with notes and rests, including a fermata over the final note. There are 'x' marks under some notes in the lower staff.

**mf** **crescendo**  
*clar-i-ty in the sense of transparence I don't mean that much can be explained clar-i-ty in the sense of silence*

41

Musical notation for measure 41. The top staff shows a vocal line with lyrics. The bottom staff shows a piano accompaniment line with notes and rests.

*clar - i - ty      in the sense of transparen - ce      I don't mean that much can be explained      clar - i - ty in the sense of silence*

42

Musical notation for measure 42. The top staff shows a vocal line with lyrics. The bottom staff shows a piano accompaniment line with notes and rests.

*clar - i - ty      in the sense of transparen - ce      I don't mean that much can be explained      clar - i - ty in the sense of silence*

43

Musical notation for measure 43. The top staff shows a vocal line with lyrics. The bottom staff shows a piano accompaniment line with notes and rests.

*clar - i - ty      in the sense of transparen - ce      I don't mean that much can be explained      clar - i - ty in the sense of silence*

44

**2/3 bow (decreasing)**

Musical notation for measure 44. The top staff shows a vocal line with lyrics. The bottom staff shows a piano accompaniment line with notes and rests.

**f**      **crescendo**

*clar - i - ty      in the sense of transparen - ce      I don't mean that much can be explained      clari - ty in the sense of si - lence*

45

Musical notation for measure 45. The top staff shows a vocal line with lyrics. The bottom staff shows a piano accompaniment line with notes and rests.

*clar - i - ty      in the sense of transparen - ce      I don't mean that much can be explained      clari - ty in the sense of si - lence*

46

clar - i - ty in the sense of transparen- ce I don't mean that much can be explained clari-ty in the sense of si-lence

47 **1/2 bow (decreasing)**

**fff**  
clar - i - ty in the sense of transparen- ce I don't mean that much can be explained clari-ty in the sense of si-lence

48

**f** **decrescendo**  
clar - i - ty in the sense of transparen- ce I don't mean that much can be explained clari-ty in the sense of si-lence

49

clar - i - ty in the sense of transparen- ce I don't mean that much can be explained clari-ty in the sense of si-lence

50

clar - i - ty in the sense of transparen- ce I don't mean that much can be explained clari-ty in the sense of si-lence

51 **1/3 bow (decreasing)**

mf **decrescendo**  
*clar-i-ty in the sense of transparen- ce I don't mean that much can be explained clar-i-ty in the sense of silence*

52

*clar-i-ty in the sense of transparen- ce I don't mean that much can be explained clar-i-ty in the sense of silence*

53

*clar-i-ty in the sense of transparen- ce I don't mean that much can be explained clar-i-ty in the sense of silence*

54

*clar-i-ty in the sense of transparen- ce I don't mean that much can be explained clar-i-ty in the sense of silence*

55 **1/4 bow (decreasing)**

**P** **decrescendo**  
*clar-i-ty in the sense of transparen- ce I don't mean that much can be explained clar-i-ty in the sense of silence*

56

*clar-i-ty in the sense of transpar ence I don't mean that much can be explained clar-i-ty in the sense of silence*

57

*clar-i-ty in the sense of transpar ence I don't mean that much can be explained clar-i-ty in the sense of silence*

58

*clar-i-ty in the sense of transpar ence I don't mean that much can be explained clar-i-ty in the sense of silence*

59 **1/6 bow (decreasing)**

**pp**

**decrescendo**

*clar-i-ty in the sense of transpar ence I don't mean that much can be explained clar-i-ty in the sense of silence*

60

*clar-i-ty in the sense of transpar ence I don't mean that much can be explained clar-i-ty in the sense of silence*

I4

61

*clar-i-ty*

*in the sense of transpar ence*

*I don't mean that much can be explained*

*clar-i-ty in the sense of silence*

62

**minimal bow**

**ppp**

*clar-i-ty*

*in the sense of transpar ence*

*I don't mean that much can be explained*

*clar-i-ty in the sense of silence*