

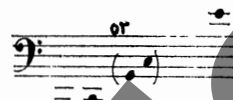
NOTES

1. Instrumentation

Flute, doubling alto flute  
Clarinet, doubling bass clarinet

Percussion (one player):

Chimes  
Tambourine  
Glass wind chimes  
Marimba  
Three gongs, tuned



Crotales, mounted on stand



Suspended cymbal  
Glockenspiel

Piano

Tenor



Violin  
Viola  
Cello

2. All instruments sound as written in the score except that crotales and glockenspiel sound two octaves higher.

3. The given tempi are only intended as guidelines.

1. July 18, 1846, *crossing the Great Divide*.

An end or a beginning.  
is this the place where being separates  
from itself the precise moment  
the space between pulse and pulse

at one instant we are moving towards:  
transporting the furniture of our lives  
bringing the particularities of one existence  
to an imagined point where we are taken in  
formalized justified like an embrace  
without an end

but no love is so final merely  
having traced ourselves back to our  
Atlantic beginnings  
we change from source to source  
leap to a new love plunging westward  
where once we looked backward all the way

now hesitant among the mountains  
we pass across the invisible boundary  
that divides self from self  
and move forward heartlong towards the other sea  
a twin  
a mirror of ourselves

Ruth Whitman  
in *Tamsen Donner: A Woman's Journey*, © 1977 by Ruth Whitman.  
Published by Alice James Books, Cambridge  
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3. Meticulous, Past Midnight

Meticulous, past midnight in clear rime,  
Infrangible and lonely, smooth as though cast  
Together in one merciless white blade—  
The bay estuaries fleck the hard sky limits.

—As if too brittle or too clear to touch!  
The cables of our sleep so swiftly filed,  
Already hang, shred ends from remembered stars.  
One frozen trackless smile . . . What words  
Can strangle this deaf moonlight? For we

Are overtaken. Now no cry, no sword  
Can fasten or deflect this tidal wedge,  
Slow tyranny of moonlight, moonlight loved  
And changed . . . “There’s

Nothing like this in the world,” you say,  
Knowing I cannot touch your hand and look  
Too, into that godless cleft of sky  
Where nothing turns but dead sands flashing.

“—And never to quite understand!” No,  
In all the argosy of your bright hair I dreamed  
Nothing so flagless as this piracy.

But now  
Draw in your head, alone and too tall here.  
Your eyes already in the slant of drifting foam;  
Your breath sealed by the ghosts I do not know:  
Draw in your head and sleep the long way home.

Hart|Crane  
*Voyages*, Part V

“Part V” of *Voyages* by Hart Crane from *THE COMPLETE POEMS AND  
SELECTED LETTERS AND PROSE OF HART CRANE*, edited by Brom  
Weber, is set to music with the permission of Liveright Publishing Corpora-  
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5. Math

Numbers who can't ever hear me  
I'll say it anyway  
All the way from my age-old school. You're still in my heart,  
And I can feel you go through there  
Like a clean sea-wave. I breathed-in, instinctively,  
From the one-two, one-two counts  
Of the soft-rocking cradle

As drinking from a universal spring  
older than the sun:

Numbers. There is this wave of matched, watched numbers  
In my school-soul. Sometimes it is like smoke: I can't get through it.  
Sometimes I believe that you've put put in place of my heart  
Inhuman logic. Coldness  
beyond bearing. And yet . . . because of you

James Dickey  
*Math in The Strength of Fields*, Doubleday, Garden City, 1979  
Used by permission of the author.

2. That Sensual Phosphorescence

That 'sensual phosphorescence  
my youth delighted in'

now lies almost behind me  
like a land of dreams  
wherein an angel  
of hot sleep  
dances like a diva  
in strange veils  
thru which desire  
looks and cries

And still she dances  
dances still  
and still she comes  
at me  
with breathing breasts  
and secret lips  
and (ah)  
bright eyes

Lawrence Ferlinghetti  
in *A Coney Island of the Mind*  
Lawrence Ferlinghetti, *A CONEY ISLAND OF THE MIND*.  
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permission of New Directions Publishing Corporation.

4. Danse Russe

If when my wife is sleeping  
and the baby and Kathleen  
are sleeping  
and the sun is a flame-white disc  
in silken mists  
above shining trees,—  
if I in my north room  
dance naked, grotesquely  
before my mirror  
waving my shirt round my head  
and singing softly to myself:  
“I am lonely, lonely.  
I was born to be lonely,  
I am best so!”  
If I admire my arms, my face,  
my shoulders, flanks, buttocks  
against the yellow drawn shades,—

Who shall say I am not  
the happy genius of my household?

William Carlos Williams  
*Danse Russe*  
William Carlos Williams, *COLLECTED EARLIER POEMS*.  
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By your face like tapestry  
thinning exploding  
The depth-imploded isinglass eye  
west of Greenwich and shocked  
Into latitude into the sea-birds' winged sea tonnage of shifting silence now  
Freed to the unleashed Time  
And timing of coordinates' all-solid light:  
Perceable sun its flash-folded counterpart beneath  
By the billion: word: in one leap the layers,  
The slant ladder of soundlessness: word: world: sea:  
Flight partaking of tunnels fins, of quills and airfoils:  
Word: unwitnessed numbers nailed noon enchanted three minutes  
Of the sun's best effort of height this space time this  
Hang-period meridian passage:  
Sing.

# CROSSING THE MERIDIAN

For the Boston Musica Viva,  
Richard Pittman, conductor

1. July 18, 1846, crossing the Great Divide  
(Ruth Whitman)

Ronald Perera (1982)

Crystalline ♩ = 116

Flute

Clarinet\*

Chimes

Piano

Tenor

Violin

Viola

Cello

Crystalline ♩ = 116

Flute

Piano

Tenor

Violin

Viola

Cello

An end

\*sounds as written

† Depending on room acoustic, each fermata should be held 3-4 ♩ s.

Flute

Clarinet

Chimes

Piano

Tenor

Violin

Viola

Cello

1<sup>st</sup>

*p*

1<sup>st</sup> *gva*

*p*

1<sup>st</sup>

3

or. a: be - gin - ning,

14

1<sup>st</sup>

*p*

(*non trem.*)

*p*

(*non trem.*)

3

1<sup>st</sup> *gva*

(*8va*)

(*2da.*)

*pizz*

*non trem*

*pizz*

*non trem*

*pizz*

is this the place \_\_\_\_\_ where be - ing se - par - ates \_\_\_\_\_

First system of the musical score. It features a vocal line on a single staff and a piano accompaniment on three staves. The piano part includes a double bass line and two treble clef staves. The time signature is 3/4. The key signature has one flat (B-flat). The vocal line begins with a long note, followed by a series of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of the musical score. The vocal line continues with the lyrics: "from it - self the pre - cise mo - ment". A circled number "20" is placed above the vocal staff. The piano accompaniment includes the instruction "arco" above the treble clef staves. The time signature remains 3/4.

Third system of the musical score. The vocal line continues with the lyrics: "the space be - tween pulse and". The piano accompaniment features a double bass line and two treble clef staves. The time signature changes to 2/2 at the end of the system.

Fourth system of the musical score. The vocal line continues with the lyrics: "the space be - tween pulse and". The piano accompaniment includes the instruction "warm" written below the staves. The time signature is 2/2. The system concludes with a double bar line and repeat signs.

(♩ = 58) L'istesso tempo

Musical score for the first system, measures 25-28. It features a violin part with a melodic line and a piano accompaniment consisting of a right-hand part with eighth-note patterns and a left-hand part with a bass line. Dynamics include *mf* and *dim.*. A *ped.* (pedal) marking is present in the piano part. A *pulse* marking is shown in the violin part.

29

(♩ = 58) L'istesso tempo

Musical score for the second system, measures 29-32. This system includes a violin part and a piano part. The piano part is marked *arco* and features a complex rhythmic pattern with triplets and a 7:4 ratio. Dynamics include *mf* and *dim.*.

Musical score for the third system, measures 33-34. It shows the continuation of the violin and piano parts. The piano part includes a triplet marked *pp, dry*. The system concludes with a 2/4 time signature change.

Musical score for the fourth system, measures 35-36. The violin part has a melodic phrase, and the piano part continues with a bass line. Dynamics include *p* and *pp*. The system concludes with a 2/4 time signature change.

Musical score for the fifth system, measures 37-38. The violin part has a melodic phrase, and the piano part continues with a bass line. Dynamics include *p*. The system concludes with a 2/4 time signature change.

Musical score for the sixth system, measures 39-40. The violin part has a melodic phrase, and the piano part continues with a bass line. Dynamics include *p*. The system concludes with a 2/4 time signature change.

(mp)

2/4 (mp)

p

*mf*, bright, and slightly accented

at one in - stant we are mov - ing towards

36

mp

mf

pizz.

3/4

4/4

arco

trans - port - ing the fur - ni - ture of our lives

mp

arco

mf

mf

bring - ing the par - tic - u - lar - i - ties of one ex - ist - ence to an im - ag - ined point

45

mf

mf

mf

(mf)

(mf)

(mf)

where we are ta - ken in

51

p

p

p





most be - hind me like a land of dreams

*strictly in tempo*

mf cresc f mf cresc f

where - in an an - - - gel of hot

Piano accompaniment for the first system, featuring complex chordal textures with 7th and 9th chords and triplets.

8 sleep dan

Piano accompaniment for the second system, including 5th and 7th chords and triplets.

26 ces like a di va

Piano accompaniment for the third system, featuring 5th and 7th chords and triplets.

in strange veils *poco cresc* *f*

Piano accompaniment for the fourth system, including 5th and 7th chords.

through which de - sire looks

Musical notation for the first system, featuring piano and bass staves. The piano staff contains several triplet markings (3) and a 7-measure phrase. Dynamics include *dim* and *p*. The bass staff includes a sharp sign (#).

and cries

Musical notation for the second system, including piano and bass staves. It features a 4/4 time signature and dynamic markings such as *pp* and *p*.

Musical notation for the third system, including piano and bass staves. It includes a 4/4 time signature, a *Tamb* marking, and dynamic markings like *p* and *mf*.

37

Musical notation for the fourth system, including piano and bass staves. It features a 4/4 time signature and the lyrics "and still she dances".

Musical notation for the fifth system, including piano and bass staves. It features a 4/4 time signature and dynamic markings like *p*.

44

Musical notation for the sixth system, including piano and bass staves. It features a 4/4 time signature and the lyrics "dances still" and "and still she".

3. Meticulous, Past Midnight  
(Hart Crane)

Lonely; dreamlike (♩ = 72)

(♩ = ♩) quasi senza misura

Piano

(Ped. on each chord change, ad libitum)

Tenor

Lonely; dreamlike (♩ = 72)

(♩ = ♩) quasi senza misura

Violin

Viola

Cello

a battuta

quasi senza misura

Piano

a battuta

quasi senza misura

Viola

a battuta

gva

Piano

Tenor

Me - ti - cu - lous, past mid - night in clear rime, In -

a battuta

Viola

*gva*

*p* *mf*

fran - gi - ble and lone - ly, — smooth as though cast to - geth - er with one mer - ci - less white

*mp* *mf*

*gva*

*p*

blade — The bay es - tu - ar - ies — fleck the hard sky

*p* *mp* *pp*

*pp, crisply* *mp*

*pp, crisply* *mp*

*pp* *pp half sung, half whispered*

lim - its. — As if too brit - tle or too clear to touch!

*pp* *pp half sung, half whispered*

*ppp* *via sord*

*ppp* *via sord*

25

(sung) *p*

Tenor  
The ca - bles of our sleep so swift - ly filed,

Violin  
*pp*  
*senza sord*

Viola  
*pp*

Cello  
*pp*

*mp*

Tenor  
Al - read - y hang, \_\_\_\_\_ shred ends from re - mem - bered stars. \_\_\_\_\_ One

Violin  
*p*

Viola  
*p*

Cello  
*p*

Piano  
*mf*  
**Poco rallentando**

Tenor  
*poco cresc.* *mf*  
fro - zen track - less smile \_\_\_\_\_ What words can stran - gle

Violin  
*poco cresc* *mf*  
**Poco rallentando**

Viola  
*poco cresc* *mf, en dehors*

Cello  
*poco cresc.* *mf*

A tempo (♩ = 72)

Piano accompaniment for the first system, featuring triplets and dynamic markings like *p*, *mf*, and *acc. m.*

*pp* half sung, half whispered

this deaf moon - light? For we are ov - er - tak - en.

41

A tempo (♩ = 72)

Piano accompaniment for the second system, including a double bar line and dynamic markings like *pp*.

Piano accompaniment for the third system, featuring a forte dynamic marking and a *Ped. ad lib.* instruction.

*f* anguished (sung)

Now no cry, no sword

45

Piano accompaniment for the fourth system, including a forte dynamic marking and a piano dynamic marking.



*non cresc* 3 *dim.* 3 *ppp* 3

*p* *mp* 3 *p* (v) *Slow*

Can fas - ten or de - flect this ti - dal wedge,

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

Tenor

*mp* *pp* (*pp*)

ty - ran - ny of moon - light, moon - light

Violin

*p* *pp* *ppp*

Viola

*p* 2 *pp* 3 *ppp*

Cello

*p* *pp* *ppp*

*p parlando* 3 *mp*

loved and changed . . . "There's Noth-ing like this in the world," you say,

*p* *mp*

4. Danse Russe  
(William Carlos Williams)

Zany ( ♩ = 264; ♩ = 88)

B♭ Clarinet  
(sounding)

Marimba

Tenor

The first system of the score includes three staves. The B♭ Clarinet staff (sounding) is in 5/8 time and contains a melodic line with various dynamics including *f* and *mf*. The Marimba staff is in 8/8 time and features a rhythmic accompaniment of chords. The Tenor staff is in 5/8 time and is currently empty.

The second system continues the instrumental parts. The B♭ Clarinet staff has a melodic line with dynamics *mf* and *mp*. The Marimba staff provides a rhythmic accompaniment with dynamics *mf* and *mp*.

The third system features the Tenor staff with the following lyrics: "If when my wife is sleep - ing and the ba - by and Kath - leen are sleep - ing". The music is in 6/8 time and includes a circled measure number 6.

The fourth system continues the instrumental parts. The B♭ Clarinet staff has a melodic line with dynamics *mf* and *sub pp*. The Marimba staff provides a rhythmic accompaniment with dynamics *mf* and *sub pp*. There are markings for "Flutter" and "ord" above the clarinet staff.

The fifth system features the Tenor staff with the following lyrics: "and the sun is a flame - white disc in sil - ken mists a -". The music is in 6/8 time and includes a circled measure number 15.

bove — shin - ing trees, —

if I in my north room dance na - ked gro - tesque - ly

be - fore my mir - ror wav - ing my shirt round my head and

sing - ing soft - ly to my - self. "I am lone - ly,

← ♩ = ♩ → (♩ = 264)

lone - ly I was born to be lone - ly, — I am best so!"

♩ = ♩ (♩ = 66)

If I ad - mire

my arms, my face, my shoul - ders,

*p, sweetly, colla voce*

flanks, — but - tocks a - gainst the yel - low drawn shades, —

$\text{♩} = 132$

*ppp* *p, lyrically*

*ppp* *p lyrically* *mp* *p*

52

who shall say

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

I am not the hap - py gen -

*mf* *f* *sub p* *poco* *a poco*

*mf* *f* *sub p* *poco* *a poco*

62

*cresc* *f*

- ius of my house - hold?

**Stringendo**

*cresc* *f* *ff* *fff*

*cresc* *f* *ff* *fff*

*ff*

5. Math  
(James Dickey)

The voice freely, like an improvisation, the instruments like a clockwork  
♩ = 60-63

Flute

Clarinet

Percussion  
Gongs (*mf* always)      Crotales (sounding 15<sup>ma</sup>)

Piano  
*mp*      *mf*      *mf*      *simile*  
7 4      mente †      mente      11 8      9 8  
Ped. (damper) →

Tenor

Violin  
♩ = 60-63  
sord *Sul II, con portamento, senza vib.*  
*pp*

Viola

Cello

Percussion  
*l.v.*

Piano  
5

Tenor  
*pp, quasi sotto voce*  
3      3  
Num - bers\_ who can't ev-er hear\_ me      I'll \_ say it an - y - way  
⑤

Violin

Viola

Cello

\*Silently depress boxed notes, and hold with Sostenuto Pedal until sign †.  
 \*\*Must be played loudly enough to ring through until next attack.  
 †Should sound like "tape echo" in electronic music, number of repeats (but not their speed) is approximate.

*Gongs*

Percussion

*Crotales*

Piano

*mf niente*

*sim.* 11:8 9.8

Tenor

All the way from my age-old school.

Violin

*pp*

5 7:4

You're still in my heart, And I can feel you go through there like a

11

*mf niente sim* 11:8 9.8 5

clean sea-wave.

Gongs

mp

I breathed in, in-stinctive - ly, From the one - two, one-two counts Of the soft-rock-ing cra - dle

16

Crotales

mf

9:8 mente

Sim 5

7:4

11:8

release Sost. and Damp. Peds. †\*

mp

As drink - ing from a un - 1 - ver-sal spring old-er than the sun

*gently dampen percussion*

*(depress silently, hold until †)*

*poco sf*

22

\*The bass notes must be struck incisively enough so that their harmonics ring clearly (except for the f#).



Flute

Clarinet

Percussion

Piano

Tenor

Violin

Viola

Cello

subtone

ppp

mf

p (modo ord)

Num - bers.

(25)

gliss sul D sord. pp

gliss sul C sord. pp

gliss sord sul C pp

5 5 5

6

Cratales mp

on keys poco sf

(l.h. sweeps strings)

3 3 (9) (9) 3

There is this wave of matched, watched num-bers in my school - soul.

\*Repeat continuously, varying speed of glissando. Not in tempo.

Note to conductor. Strings at (25) should form a continuous background texture of glissando harmonics. The repeating figures should not be in tempo!

Musical notation for the first system. The vocal line features a triplet of eighth notes and a half note. The piano accompaniment includes a triplet of eighth notes and a half note. The instruction *poco cresc.* is written below the piano part.

Musical notation for the second system. The piano accompaniment includes the instruction *on strings mf* and *on keys*.

Musical notation for the third system. The vocal line includes the lyrics: "Some-times it is like smoke I can't get through it". The piano accompaniment includes triplets and the instruction *poco cresc.*

30

Empty musical staves for the fourth system.

Empty musical staves for the fifth system.

Musical notation for the sixth system. The piano accompaniment includes a quintuplet and a triplet, with the instruction *p*.

Musical notation for the seventh system. The piano accompaniment includes the instruction *on strings*.

Musical notation for the eighth system. The vocal line includes the lyrics: "Some times I be-leave that you've". The piano accompaniment includes a triplet and the instruction *mp*.

34

Empty musical staves for the ninth system.