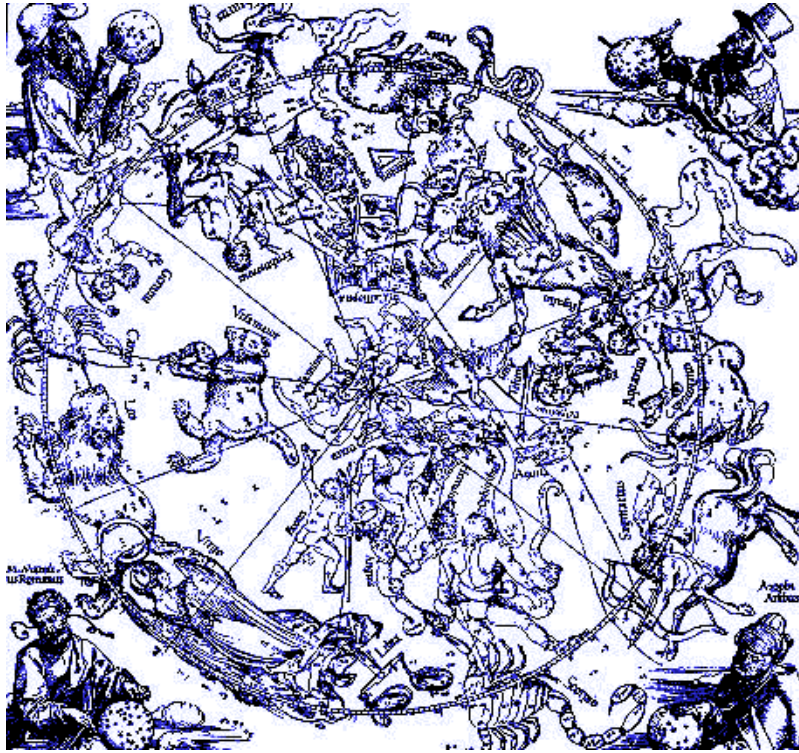


CARY BOYCE



KOSMOS

SATB, Viola (optional), and keyboard

Text by Walt Whitman



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SATB, Viola Solo (optional), and keyboard

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Duration ca. 5 minutes

For Indiana University Chancellor's Professor of Music

Jan Harrington

Champion of Music and Musicians Everywhere



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Colophon: Title fonts are Century Gothic, American Typewriter, and Harrington.
The score font is Opus.

KOSMOS

q = 60

SOPRANO
p
Who_

ALTO
p
Who_

TENOR
mp
Who_ in-cludes di-ver-si-ty and is Na- ture_

BASS
p
Who_

Viola
f
3 5 7

Organ or Piano
flutes
p
ped.
(viola) *f*
3 5 7

The score is for a vocal quartet and instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are in 6/4 time with a key signature of two flats. The Soprano and Alto parts are mostly sustained notes. The Tenor part has a melodic line with a triplet. The Bass part is sustained. The Viola part has a rhythmic pattern with triplets and quintuplets. The Organ or Piano part has a sustained accompaniment for the flutes and a rhythmic pattern for the viola.

3

S. *Who*

A. *Who*

T. *mf*
Who is the am-pli-tude of the earth,

B. *Who*

Vla. *f*

(viola) *f*

The musical score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Viola (Vla.), and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/4. The score is divided into two systems. The first system contains the vocal parts (S., A., T., B.) and the Viola part. The second system contains the Piano part, which is split into two staves (treble and bass clef). The Soprano and Alto parts are simple, with the lyrics 'Who' and 'Who' respectively. The Tenor part has the lyrics 'Who is the am-pli-tude of the earth,' and features a triplet of eighth notes. The Bass part is also simple, with the lyrics 'Who'. The Viola part features a complex rhythmic pattern with triplets and quintuplets, starting with a dynamic marking of *f*. The Piano part features a complex rhythmic pattern with triplets and quintuplets, starting with a dynamic marking of *f*. The score is marked with a '3' at the beginning, indicating a triplet.

5
S. *cresc.* Who _____ *mf* and the great char-i - ty of the earth,

A. *cresc.* and the coarse-ness and sex - u - al - i - ty of the earth, _____ *mf* and the great char-i - ty of the earth,

T. *cresc.* and the coarse-ness and sex - u - al - i - ty of the earth, _____ *mf* and the great char-i - ty of the earth,

B. *cresc.* Who _____ *mf* and the great char-i - ty of the earth,

Vla. *fp* *cresc.* *fp*

(*Note: shift r.h. position up for rehearsal or no strings)

add *cresc.*

7

S. *p* *mp*
and the e-quil-i - bri-um al - so, Who _____

A. *p* *mp*
and the e-quil-i - bri-um al - so, Who has not look'd forth from the win dows,

T. *p* *mp*
and the e-quil-i - bri-um al - so, Who has not look'd forth from the win dows,

B. *p* *mp*
and the e-quil-i - bri-um al - so, Who _____

Vla.

p *mp*

9

S. Who _____ or whose brain held au di-ence with mes-sen-gers for no- thing.

A. the eyes, for no- thing, or whose brain held au di-ence with mes-sen-gers for no- thing.

T. the eyes, for no- thing, Who _____

B. Who _____ Who _____

Vla. *f* *f*

Piano: *mf* *f dim.*

Detailed description: This is a page of a musical score, page 5, starting at measure 9. It features six staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Viola (Vla.), and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/4. The Soprano and Alto parts have lyrics: 'Who _____ or whose brain held au di-ence with mes-sen-gers for no- thing.' and 'the eyes, for no- thing, or whose brain held au di-ence with mes-sen-gers for no- thing.' respectively. The Tenor and Bass parts have lyrics: 'the eyes, for no- thing, Who _____' and 'Who _____'. The Viola part has dynamic markings *f* and *f*. The Piano part has dynamic markings *mf* and *f dim.*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

11

S. *mp cresc. mf*
Who con-tains be-liev-ers and dis-be-liev-ers,

A. *mp cresc. mf*
Who con-tains be-liev-ers and dis-be-liev-ers,

T. *mp cresc. mf*
Who con-tains be-liev-ers and dis-be-liev-ers,

B. *mp cresc. mf*
Who con-tains be-liev-ers and dis-be-liev-ers,

Vla. *f* *p*
3 *5*

(viola)
(swell) *p*

(top solo)

Ah! Who is the most ma-jes-tic lover,

A TEMPO

mp

Who holds du-ly his or her

Who holds du-ly his or her

Who holds du-ly his or her

Who holds du-ly his or her

Ah! Who is the most ma-jes-tic lover,

Ah! Who

Ah! Who is the most ma-jes-tic lover,

Ah! Who,

Ah Who,

Musical notation for the Viola part. It features a treble clef and a 6/4 time signature. The piece begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The dynamics shift to mezzo-forte (*mf*) and then piano (*p*) as the piece progresses. The notation includes various note values, rests, and slurs.

(viola)

f

mf

p

13

S.

A.

T.

B.

Vla.

Musical notation for the Piano part. It consists of a grand staff with treble and bass clefs in a 6/4 time signature. The piece starts with a forte (*f*) dynamic and features a prominent triplet of eighth notes in the right hand. The dynamics transition to mezzo-forte (*mf*) and then piano (*p*). The left hand provides harmonic support with chords and single notes.

15

S. tri- une pro- por- tion of real- ism, spir- i- tual- ism, and of the aes- the- tic, or in- tel- lec- tu- al,

A. tri- une pro- por- tion of real- ism, spir- i- tual- ism, and of the aes- the- tic, or in- tel- lec- tu- al,

T. tri- une pro- por- tion of real- ism, spir- i- tual- ism, and of the aes- the- tic, or in- tel- lec- tu- al,

B. tri- une pro- por- tion of real- ism, spir- i- tual- ism, and of the aes- the- tic, or in- tel- lec- tu- al,

Vla.

The image shows a page of a musical score for a vocal ensemble and piano. The page is numbered '8' at the top left. The score is divided into five systems. The first system is for Soprano (S.), the second for Alto (A.), the third for Tenor (T.), and the fourth for Bass (B.). The fifth system is for Viola (Vla.). The lyrics for all vocal parts are: 'tri- une pro- por- tion of real- ism, spir- i- tual- ism, and of the aes- the- tic, or in- tel- lec- tu- al,'. The vocal lines feature triplets and quintuplets. The piano accompaniment is shown at the bottom, with chords and arpeggios. The score includes a 5/4 time signature change and a rehearsal mark '15'.

17

S. *p* Who, hav-ing-con-sid-er'd-the bo-dy, finds all its or-gans and parts good,

A. *p* Who, hav-ing-con-sid-er'd-the bo-dy, finds all its or-gans and parts good,

T. *p* Who, hav-ing-con-sid-er'd-the bo-dy, finds all its or-gans and parts good,

B. *p* Who, hav-ing-con-sid-er'd-the bo-dy, finds all its or-gans and parts good,

Vla. *mp*

(viola) *mp*
(strings)

fp

21

S. *mp* Who, out of the theo-ry of the earth, and of his or her bo-dy,-

A. *mp* Who, out of the theo-ry of the earth, and of his or her bo-dy,-

T. *mp* Who, out of the theo-ry of the earth, and of his or her bo-dy,-

B. *mp* Who, out of the theo-ry of the earth, and of his or her bo-dy,-

Vla. *f* *fp* *tr*

f (viola) *fp* (pistons, cancel great)

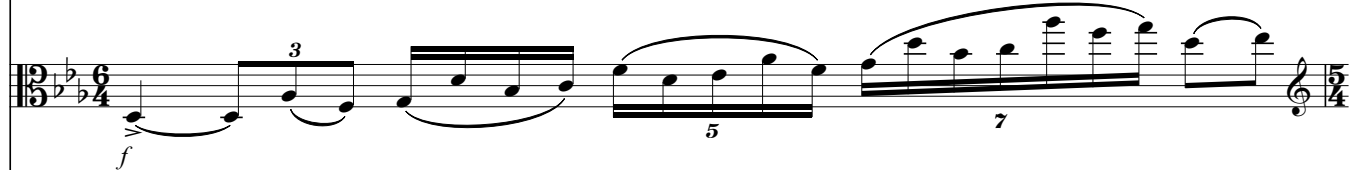
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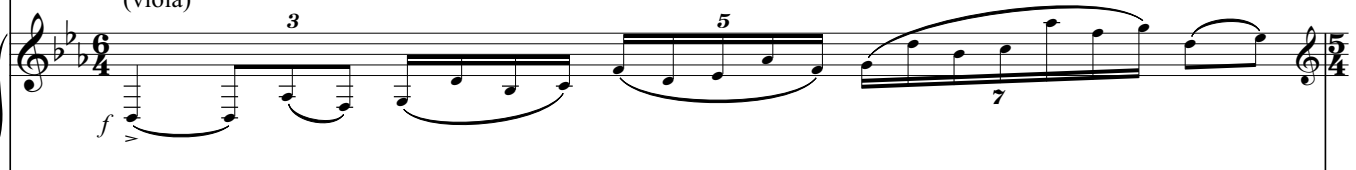
S. 

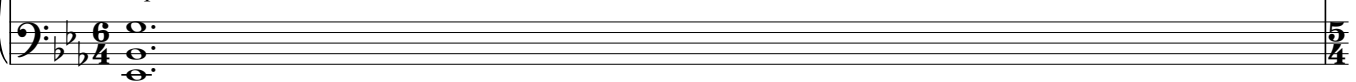
A. 

T. 

B. 

Vla. 

(viola) 

mp 

25

S. un-der stands by sub-tle a-nal o-gies and all o-ther theor-ies, the theo-ry of a ci-ty,

A. un-der-stands by sub-tle a-nal o-gies and all o-ther theor ies, the theo-ry of a ci-ty,

T. un-der-stands by sub-tle a-nal o-gies and all o-ther theor ies, the theo-ry of a ci-ty,

B. un-der-stands by sub-tle a-nal o-gies and all o-ther theor ies, the theo-ry of a ci-ty,

Vla. *fp* *f* *fp* *f*

(viola) *f* *fp* *f*

mp *(sempre mp)*

27

S. *mp*
 a po-em, and of the large pol-i-tics of these States; Who be-lieves not on-ly in our

A. *mp*
 a po-em, and of the large pol-i-tics of these States; Who be-lieves not on-ly in our

T. *mp*
 a po-em, and of the large pol-i-tics of these States; Who be-lieves not on-ly in our

B. *mp*
 a po-em, and of the large pol-i-tics of these States; Who be-lieves not on-ly in our

Vla. *fp* *f* *fp* *p* *f* *fp*

cresc. poco a poco *p* *fp*

30

S. *mf* 3 globe, with its sun _____ and moon, but in o-ther globes with their suns _____ and moons,

A. *mf* 3 globe, with its sun _____ and moon, but in o-ther globes with their suns _____ and moons,

T. *mf* 3 globe, with its sun _____ and moon, but in o-ther globes with their suns _____ and moons,

B. *mf* 3 globe, with its sun _____ and moon, but in o-ther globes with their suns _____ and moons,

Vla. *f* *fp* *f*

f *fp*

33

mf (solo optional) *(tutti)* *mp*

S. Who — con-struct- ing the house of him-self — or her- self, not for a day, — but for all time, sees

A. *mf* *mp*
not for a day, — but for all time, sees

T. *mp*
Who,

B. *mp*
Who,

Vla. *fp* *mp*

(viola) *mp*

flutes *mp*

35

S. ra-ces, e-ras, dates, gen-er-a-tions, the past, the fu-ture,

A. ra-ces, e-ras, dates, gen-er-a-tions, the past, the fu-ture,

T. *dim. poco a poco* Who, Who, Who, *p* Who, *dim. poco a poco* Who, Who,

B. *dim. poco a poco* Who, Who, Who, *p* Who, *dim. poco a poco* Who, Who,

Vla.

mp dim. poco a poco *p*

38 *poco rit.* *dim. poco a poco al niente*

S. *3*
 dwel-ling there, like space, in - sep - a - ra - ble to - geth - - - -

poco rit. *dim. poco a poco al niente*

A. *3*
 dwel-ling there, like space, in - sep - a - ra - ble to - geth - - - -

poco rit. *pp dim. poco a poco* *ppp*

T. *8*
 Who, Who, Who...

poco rit. *pp dim. poco a poco* *ppp*

B. *8*
 Who, Who, Who...

poco rit. *dim. poco a poco* *pp*

Vla. *p*

poco rit. *pp dim. poco a poco* *ppp*

40

S. *p rit.*
er.

A. *p rit.*
er.

T. *rit.*

B. *rit.*

Vla. *rubato, rit.*
mp 3 5 *dim.* 7 *dim. a niente* *longa*

rubato, rit.
mp rit. poco cresc. 3 5 *dim.* 7 *dim. a niente* *longa*