

COSMOSIS

WIND ENSEMBLE, SOLO SOPRANO AND WOMEN'S VOICES

[POETRY OF MAY SWENSON]

SUSAN BOTTI

2004

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Cosmosis

FLUTE 1
FLUTE 2 (Piccolo)
OBOE
ENGLISH HORN
CLARINET in A
BASS CLARINET
SOPRANO SAXOPHONE (soloist in *The 2nd Night*)
BASSOON
CONTRABASSOON

2 HORNS in F
3 TRUMPETS in C
2 TROMBONES
BASS TROMBONE
TUBA

3 PERCUSSION:

- 1) drums (i.e. Chinese toms), cymbals, lg. frame drum (w/ jingles), slapstick, shaker, tam
- 2) drums, cymbals, woodblock, slapstick, cabasa/shaker, saw, crotale (high C), bow
- 3) vibraphone, glockenspiel, bow

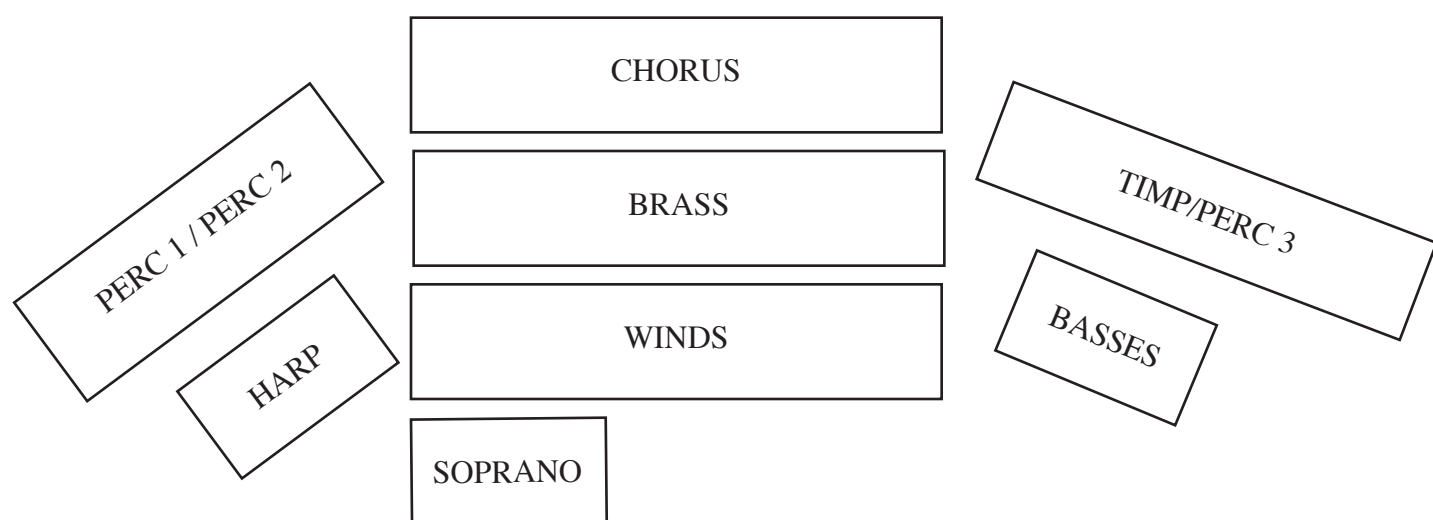
TIMPANI (also small metal plate suspended)

HARP
2 CONTRABASS

SOPRANO SOLO

WOMEN's CHORUS (20-60)

Accidentals do not "carry thru" the bar
except upon immediate repetition.
The score is transposed.
Duration: 22'



COSMOSIS

Cosmosis was created for the talented and inspirational music students at the University of Michigan to tap their boundless imaginations.

The American poet, May Swenson wrote “The Cross Spider” in response to the news of a Skylab experiment in which a student project proposed to see whether a spider could spin a web in space. A common cross spider (*araneus diadematus*), named Arabella, is mythically portrayed by Swenson. Her shape poem, “Overboard” (a play of gravity) serves as a prelude.

In *Cosmosis*, “Overboard” plays with musical equivalents of gravitational force following the shapes laid out in the poem, before entering the gravitation-free sea of space. Here, Arabella succeeds in her quest on “The First Night”. A musical interlude follows, reflecting on the vastness of space as well as the heroic undertaking. In “The Second Night”, Arabella succeeds again...but is sacrificed in the process...”experiment frittered”. Yet the resonant energy of the mission still spins in the air, like the soundwaves in space that echo throughout the cosmos, becoming a part of it, and inspiring others.

Cosmosis was commissioned by a consortium organized by
Michael Haithcock, Director of Bands at the University of Michigan
and including the additional participants: Baylor University (Kevin Sedatole),
Florida State University (Patrick Dunnigan), Michigan State University (John Whitwell),
University of Texas-Austin (Jerry Junkin).

poetry of May Swenson used with permission of the Literary Estate of May Swenson

Premiered by The University of Michigan Symphony Band
Michael Haithcock, conductor
Susan Botti, soprano soloist
Women of the University of Michigan Chamber Choir
Jerry Blackstone, Director
February 25, 2005
Carnegie Hall

OVERBOARD

What throws you out is what drags you in
What drags you in is what throws you
What throws you out is what drags
What drags is what throws you
What throws you drags
What drags throws
Throws drag
Thrags
Drags throw
What throws drags
What drags you throws
What throws is what drags you
What drags you in is what throws
What throws you out is what drags you
What drags you in is what throws you out
What throws you in is what drags you
What drags you out is what throws
What throws you out drags you
What drags throws you in
What throws drags you
Drags throw you
Thrags

from May Swenson: New and Selected Things Taking Place, 1984.

THE CROSS SPIDER

The 1st Night

A spider, put outside the world,
given the Hole of Space for her design,
herself a hub all hollow, having no weight,
tumbled counterclockwise, paralytically slow
into the Coalsack.
Free where no wind was, no floor, or wall,
afloat eccentric on immaculate black
she tossed a strand straight as light,
hoping to snag on perihelion, and invent
the Edge, the Corner and the Knot.
In an orbit's turn, in glint and floss
of the crossbeam, Arabella caught
the first extraterrestrial Fly
of Thought. She ate it, and the web.

The 2nd Night

"Act as if no center exists,"
Arabella advised herself. Thus inverted
was deformed the labyrinth of grammar.
Angles melted, circles unraveled, ladders
lost their rungs and nothing clinched.
At which the pattern of chaos became plain.
She found on the second night her vertigo
so jelled she used it as a nail
to hang the first strand on.
Falling without let, and neither up nor down,
how could she fail?
No possible rim, no opposable middle,
geometry as yet unborn, as many nodes and navels
as wishes – or as few – could be spun.
Falling began the crazy web.
Dizziness completed it. A half-made, half mad
asymmetric unnamable jumble, the New
became the Wen. On Witch it sit whirlygiggly.
No other thing or fly alive.
Afloat in the Black Whole, Arabella
crumple –died. Experiment frittered.

from Songs from Unsung Worlds: Science in Poetry. (Boston: Birkhäuser) 1985.

Cosmosis

OVERBOARD (Prologue)

♩ = 126

Flute 1
Flute 2
Oboe
English Horn
Clarinet in A
Bass Clarinet
Soprano Saxophone
Bassoon
Contrabassoon

Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombone
Bass Trombone
Tuba

Percussion 1
Percussion 2
Percussion 3
Timpani

Harp

Contrabass 1-2

Chorus

3x

pp

mp

ppp

mf

straight mute

Filtr

a2

1 2 3 4 5 6 7 8

This musical score is for the piece "Cosmosis: Overboard". It is a full orchestral score with the following parts:

- Fl. 1
- Fl. 2
- Ob.
- Eng. Hn.
- Cl.(A)
- Bs. Cl.
- S. Sax.
- Bsn.
- Cbsn.
- Hn.
- Hn. 2
- Tpt. 1 (C)
- Tpt. 2 (C)
- Tpt. 3 (C)
- Tbn.
- Bs. Tbn.
- Tuba
- Perc. 1
- Perc. 2
- Perc. 3 (tam)
- Timp.
- Hp.
- Cbs.
- Chor.

The score spans measures 9 to 16. Key dynamics include *mp*, *mf*, *f*, *ppp*, and *p*. The Oboe and Clarinet (A) parts feature prominent triplets. The Percussion section includes a large blacked-out section for Perc. 1 in measure 10. The Chorus part is currently blank.

9

10

11

12

13

14

15

16

A

FL. 1 *f* shout: *ff* What throws you out

FL. 2 *f* shout: *ff* What throws you out

Ob. *mf sf mf* shout: *ff* What throws you out

Eng. Hn. *f mf* shout: *ff* What throws you out

Cl.(A) *f* shout: *ff* What throws you out

Bs. Cl. *sf mp* shout: *ff* What throws you out

S. Sax. *mf sf mf* shout: *ff* What throws you out

Bsn. *sf mp* shout: *ff* What throws you out

Cbsn. *p* shout: *ff* What throws you out

Hn. *mf* shout: *ff* What throws you out

Hn. 2 *mf* shout: *ff* What throws you out

Tpt. 1 (C) *mf* open shout: *ff* What throws you out

Tpt. 2 (C) *mf* open shout: *ff* What throws you out

Tpt. 3 (C) *mf* open shout: *ff* What throws you out

Tbn. *p* shout: *ff* What throws you out

Bs. Tbn. *p* shout: *ff* What throws you out

Tuba *p* shout: *ff* What throws you out

Perc. 1 *mf* slapstick shout: *ff* What throws you out

Perc. 2 *mf* shout: *ff* What throws you out

Perc. 3 *mf* glock. shout: *ff* What throws you out

Timp. *p* shout: *ff* What throws you out

Hp. *ff* shout: *ff* What throws you out

Cbs. *p* shout: *ff* What throws you out

Chor. shout: *ff* What throws you out is what drags you in What
 shout: *ff* What throws you out is what throws you out is what drags you in
 shout: *ff* What throws you out is what What throws you out is what

Perc. 1 (cont.)

Perc. 2

Chor.

throws you out is what drags you in What throws you out is what drags you in What drags you in is what throws you What drags you in

What throws you out is what drags you in What throws you out is what drags you in What drags you in is what throws you What

drags you in What throws you out is what drags you in What throws you out is what drags you in What drags you in is what throws

24 25 26 27 28

//

Bs. Cl.

Bsn.

Cbsn.

Tbn.

Bs. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

Cbs.

Chor.

is what throws you What throws you out is what drags What throws you out is what drags What drags is what throws

drags you in is what throws you What throws you out is what drags What throws you out is what drags What drags is

you What What drags you in is what throws you What throws you out is what drags What throws you out is what drags

29 30 31 32 33 34

♩ = 96 *ritard* *colla voce* ♩ = 92

cup mute *pp*

Tpt (C)

Perc. 3 *vibes pp*

Hp *L.v. p³ mf*

Cbs *1. sfp*

Chor. *oh*

Sop *light*

ho - ping to snag on pe - ri - he - li - on and in - vent the

83 84 85 86 87

molto ritard *very slowly*

Fl *mf f p*

Ob *f p*

Eng. Hn *f p*

Cl.(A) *p*

Bs. Cl. *p*

S. Sax. *f p*

Hn *1. p*

Hn *2. p*

Tpt (C) *senza sord. 1. p*

Tpt (C) *senza sord. 2. p*

Perc. 1 *(soft mallets) (keep muted) pp poco mp*

Perc. 2 *woodblock mf*

Perc. 3 *f mp*

Hp *f*

Chor. *Edge the Cor - ner and the Knot Ah Ah Ah Ah*

Sop *Edge the Cor - ner and the Knot*

88 89 90 91

Fl

Ob

Eng. Hn

Cl.(A)

Bs. Cl.

S. Sax.

Bsn.

Cbsn.

Hn

Hn

Tpt (C)

Tpt (C)

Tpt (C)

Tbn.

Tbn.

Bs. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp

Hp

Cbs

a2 non-div.

div.

sffz

sfz

sfmp

fff

mf

sf

mp

sfz

mf

sf

mp

senza sord.

1.

2.

3.

96

97

98

99

This musical score page contains the following instruments and parts:

- Flute (Fl):** Two staves. The top staff starts with a forte (*f*) dynamic and features a sixteenth-note run with a slur and a '6' fingering. The bottom staff is marked 'piccolo' and starts with a mezzo-forte (*mf*) dynamic.
- Oboe (Ob):** One staff starting with a forte (*f*) dynamic.
- English Horn (Eng. Hn):** One staff starting with a forte (*f*) dynamic.
- Clarinet (Cl(A)):** One staff starting with a forte (*f*) dynamic.
- Bass Clarinet (Bs. Cl.):** One staff starting with a fortissimo (*fff*) dynamic.
- Soprano Saxophone (S. Sax.):** One staff starting with a forte (*f*) dynamic.
- Bassoon (Bsn.):** One staff starting with a fortissimo (*fff*) dynamic.
- Contrabassoon (Cbsn.):** One staff starting with a fortissimo (*fff*) dynamic.
- Horn (Hn):** Two staves, both starting with a mezzo-forte (*mf*) dynamic.
- Trumpet (Tpt):** Three staves, all starting with a forte (*f*) dynamic.
- Trombone (Tbn.):** One staff starting with a mezzo-forte (*mf*) dynamic.
- Bass Trombone (Bs. Tbn.):** One staff starting with a forte (*f*) dynamic.
- Tuba:** One staff starting with a forte (*f*) dynamic.
- Percussion (Perc.):** Three staves. Perc. 3 starts with a mezzo-forte (*mf*) dynamic.
- Timpani (Timp):** One staff.
- Harp (Hp):** One grand staff.
- Cello (Cbs):** One staff starting with a fortissimo (*fff*) dynamic.

The score is divided into measures 100, 101, 102, and 103. Measure 102 includes performance instructions such as 'a2 (sul A)' and 'gl.' (glissando).

Fl. 1
Fl. 2
Ob.
Eng. Hn.
Cl(A)
B. Cl.
S. Sax. *mp* *5* *5* *6* *ff*
Bsn.
C. Bn. *mp* *3*
Hn.
C Tpt.
Tbn.
Bs. Tbn. / Tuba *p*
Perc. 1
Perc. 2 woodblocks *mf*
Perc. 3
Timp. (w/ hands) *p*
Hp. *p* *mp*
Cb. *mp* *a2 pizz.* *3* *arco* *sfz* *ff*
Chor. as ma-ny nodes and na-vels as w *3* wish-es or as few could be spun-(n)
Sop. (ge)-o-me - try as yet un - born

32

33

34

35

C

• = 52-54

Fl. 1 *p*

Fl. 2 *mp*

Ob. *mp*

Eng. Hn. *mp*

Cl.(A) *mp*

B. Cl. *mp*

S. Sx. *mp* *molto p*

Bsn. *mp*

C. Bn. *sfp*

Hn. 1. (mute) *mp*

C Tpt. *mp*

Tbn. (cup) a2 *mp*

Bs. Tbn./Tuba *mp*

Perc. 1 *sfp* *pp*

Perc. 2 *sffz* *slapstick*

Perc. 3 *sffz*

Timp. *sffz*

Hp. *sffz* *mf*

Cb. a2 pizz. *sffz* *mf*

Chor. fal - - - ling be - gan diz - - - zi - ness

Sop. fal - - - ling be - gan the cra - zy web diz - - - zi - ness com - ple - ted it a

The musical score is arranged in systems for various instruments and voices. The instruments include Flutes 1 and 2, Oboe, English Horn, Clarinet in A, Bass Clarinet, Saxophone, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Bass Trombone/Tuba, Percussion 1, 2, and 3, Timpani, Harp, and Cello. The vocal parts are for Chorus and Soprano. The score is divided into three measures, numbered 40, 41, and 42. Measure 40 shows the beginning of the vocal lines with lyrics 'half made'. Measure 41 continues the vocal lines with lyrics 'half - mad' and includes dynamic markings like *arco* and *div.* for the cello. Measure 42 features a complex instrumental passage for Oboe and Clarinet in A, marked *mf*, and a vocal line with lyrics 'a - - - sym - met - ric un - na - ma - ble jum - ble the'. The Soprano part has a '(Sop opt. tacet)' instruction. The percussion parts include various rhythmic patterns and dynamic markings like *sfz*.

40

41

42

subito
♩ = 72

D

S. Sx. *sfz*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3

Timp. *sfz*

Cb. *sfz*

Chor. *sfz* (hand claps) (tutti) *ff*

New Wen (clap) (clap) on which (clap) it sit (clap) whirl - y - gig - gly

Sop. be - came the Wen

43 44 45



Fl. 1 *ffz*

Fl. 2 *ffz*

Ob. *ffz*

Eng. Hn. *ff*

Cl.(A) *ff*

S. Sx. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *mp*

Timp.

Hp. *ffz* *p*

Chor. *ff*

No (clap) (stomp) o - ther thing (stomp)(clap) or (clap) fff - - fly (clap) (stomp) a - (clap) (clap) - live

46 47 48 49