

# Maximus, to himself

Charles Olson, poem  
Stephen Dickman, music

$\text{♩} = 72$

*mp*

Soprano

I have had to learn the sim - plese

Piano

*p*

*p*

4

Sop.

things last Which made for dif - fi - cul -

Pno.

4

7

Sop.

ties. E - ven at sea I was slow to

Pno.

7

Maximus, to himself

2  
10

Sop.

get the hand out, or to cross a wet deck

Pno.

Detailed description: This system contains measures 2 through 10. The soprano part begins with a melodic line starting on a whole note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5, and finally a half note G5. The piano accompaniment features a complex texture with chords and moving lines in both hands, including a prominent bass line with a descending eighth-note pattern.

14

Sop.

Pno.

Detailed description: This system contains measures 14 through 16. The soprano part is silent, indicated by a whole rest. The piano accompaniment continues with a rhythmic and harmonic progression, featuring a steady eighth-note bass line and a more active treble line with various chordal textures.

17

Sop.

Pno.

Detailed description: This system contains measures 17 through 18. The soprano part is silent, indicated by a whole rest. The piano accompaniment continues with a rhythmic and harmonic progression, featuring a steady eighth-note bass line and a more active treble line with various chordal textures.

19

Sop.

The sea was not, fin-ally my trade. —

Pno.

Detailed description: This system contains measures 19 through 22. The soprano part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole note D5. The piano accompaniment continues with a rhythmic and harmonic progression, featuring a steady eighth-note bass line and a more active treble line with various chordal textures.

24

Sop. — But e - ven my trade, at it, I stood es - tranged

Pno.

29

Sop. from that which was most fa - mil - liar. — Was de-layed, and not con - tent

Pno.

34

Sop. with the man's ar - gu - ment — That such post-pone - ment — is now the

Pno.

39

Sop. na - ture of — o - be - di - ence, that we are all

Pno.

Maximus, to himself

4  
43

Sop. late in a slow time

Pno.

46

Sop. that we grow up ma - ny

Pno.

49

Sop. And the sin - gle is not eas - i - ly

Pno.

52

Sop. known

Pno.

55

Sop. It could be, though the sharp-ness \_\_\_\_\_ I note in o -

Pno.

59 *♩ = ♩ = 72*

Sop. thers, makes more sense than my own \_\_\_\_\_ dis - tan - ces, \_\_\_\_\_ The a - gil - i -

Pno. *♩ = ♩ = 72*

64

Sop. ties they show dai - ly who do the world's

Pno.

69

Sop. bus - iness-es And who do na - ture's \_\_\_\_\_

Pno.

6  
74

Maximus, to himself

Sop.  as I have no sense I have done ei-ther

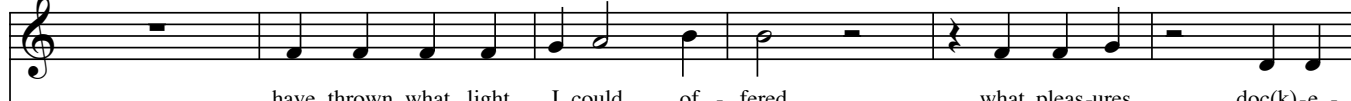
Pno. 

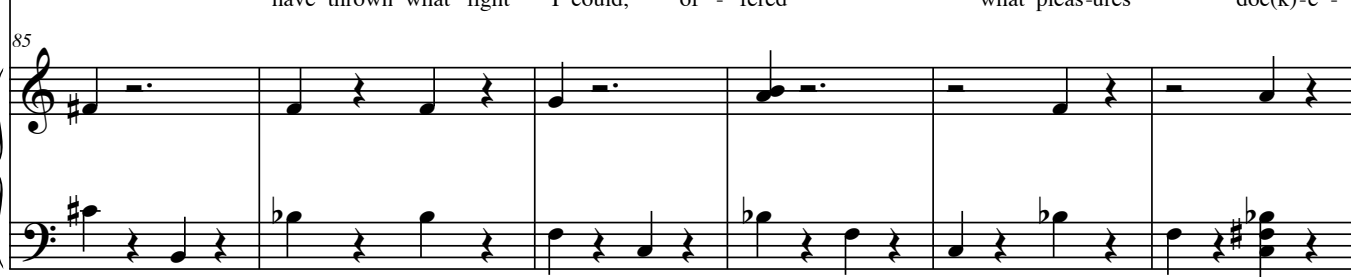
79

Sop.  I have made di - a-logues, have dis-cussed an - cient texts,

Pno. 


85

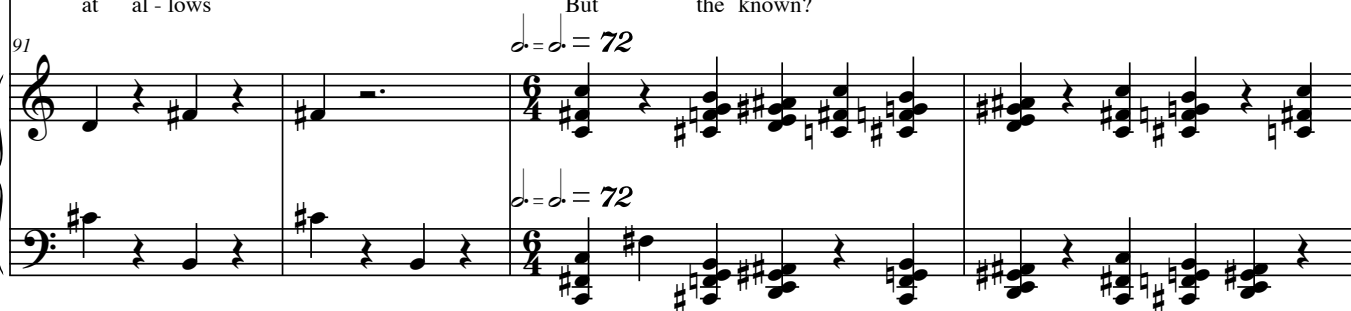
Sop.  have thrown what light I could, of - fered what pleas-ures doc(k)-e -

Pno. 

91

$\text{♩} = \text{♩} = 72$

Sop.  at al - lows But the known?

Pno. 

95

Sop. This I have had to be giv - en, a life, love, and from one man

Pno.

99

Sop. the world. — To - kens. But sit - ting here I look

Pno.

103

Sop. out as a wind and wa - ter man, test - ing

Pno.

106

Sop. and miss - ing some proof

Pno.

Maximus, to himself

8  $\text{♩} = 72$

Sop.  $100 \text{♩} = 72$

I know the quar-ters of the wea-ther, where it comes from, — where it

Pno.  $\text{♩} = 72$

112

Sop.  $112$

goes. But the stem of me, this I took from their wel-come, or

Pno.  $112$

115  $\text{♩} = 72$

Sop.  $115$

their re-ject-ion — of me. And my ar - ro - gance was

Pno.  $115$   $\text{♩} = 72$

119

Sop.  $119$

nei - ther di - min - ished nor in-creased, by the com - mun - i - ca - tion

Pno.  $119$



124

Sop.

It is un - done bus - iness I speak of this morn - ing,

Pno.

rit.  
129  $\text{♩} = \text{♩} = 72$

Sop.

with the sea stretch - ing out from my feet

Pno.

rit.  
 $\text{♩} = \text{♩} = 72$