

Brilliance

No. 2

Mark Doty, from *My Alexandria*
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The musical score is arranged in four systems. The first system is for the violin, starting at measure 96 with a tempo marking of quarter note = 96. The violin part begins with a *mp* dynamic and features a melodic line with slurs and accents. The second system is for the baritone, which remains silent throughout the passage. The third system is for the piano, also starting at measure 96 with a tempo marking of quarter note = 96 and a *mp* dynamic. The piano accompaniment consists of chords with slurs. The fourth system is for the percussion, starting at measure 96 with a tempo marking of quarter note = 96. It features a snare drum pattern with a *f* dynamic in the first measure and a *mp* dynamic in the second measure.

5 A

vln *p*

5 A

bar *mp* Mag-gie's tak - ing care of a man who's dy - ing.

5 A

5 A

pno *mf*

5 A

perc

7

vln

7

bar He's at-tend - ed to e - 'vry - thing said good - bye to his par - ents,

7

7

pno

7

perc

10

vln

10

bar

Mag-gie's tak - ing care of a man who's dy - ing.

pno

10

10

perc

mp

12

vln

12

bar

He's at-tend - ed to e - 'vry - thing paid off his cred - it card.

pno

12

12

perc

p

15 **B**

vln *mf* *f*

bar 15 **B**

She says, "Why don't you just run it up to the lim-it?" "Why don't you just run it

15 **B**

pno *p*

15 **B**

p

15 **B** marimba

perc *mf* *f*

18

vln *ff* *p*

bar 18

up to the lim-it?" but he wants ev-'ry-thing squared a-way,

18

pno *p* *mp*

18 *p* *mp*

18

perc *ff* *p*

21

vln *mf*

21

bar

no bal-ance owed, though he miss-es the pets he's al-read-y

pno *mf* *f*

perc

24

vln *p*

24

bar

found a home for— he can't be a-round dogs or cats, too much risk. *f*

pno *pp*

24

perc

snare *mp*

27 *mp*

27 *mp*

He says, I can't have an - y - thing. She

27 *mp*

27 *mp*

27 *mp*

27 *mp* marimba

30 *p*

30 *p*

says, A bowl of gold-fish? He says he does -n't want to

30 *p*

30 *p*

30 *p*

33

vln

33

bar

start with an - y - thing and then de - scribes the kind he'd may - be like,

pno

33

perc

36

vln

mp

($\square \gamma$)

36

bar

f how their tails would fan to a gold flar-ing.

pno

36

mp

36

mp

perc

snare

mf

40 E

vln *p*

40 E

bar *mp* They talk a-bout hot jewel tones, gold lac-quer,

pno

40 E

40 E

perc *mp*

43

vln

43

bar say may - be they'll go pick some out though he

pno

43

43

perc marimba *mp*

45

vln

45

bar

real - ly can't go much of a - ny - where *mf* and then a - brupt - ly he

pno

45

45

perc

48

vln

48

bar

says *f* I can't love a - ny - thing I can't fin - ish.

pno

48

48

perc

51

vln *f*

51

bar *ff* I can't love a - ny - thing I can't fin - ish.

pno

51 *f*

51 *f*

perc *f*

54

vln

54

bar I can't love a - ny - thing

pno

54

54

perc *ff*

57

vln

57

bar

I can't fin - ish.

pno

57

perc

60

vln

60

bar

Mag-gie's tak-ing care of a man who's dy-ing. He

pno

60

perc

63

vln

63

bar

says it like he's had e - nough of the whole scin - til - lant world, though what he

pno

63

perc

66

vln

66

bar

means is he'll nev - er be sat - is - fied and there - fore

pno

66

mp

mp

perc

snare

69

vln

69

bar

has es - tab - lished this dis - ci - pline, a kind of se - vere re - hear - sal.

69

pno

69

perc

72

vln

72

bar

That's where they leave it, him look - ing out the win - dow,

72

pno

72

perc

74

vln *p*

74

bar *mp* her knit-ting be-cause she needs to do some-thing Lat-er he leaves a mess-age:

74

pno *p* *mp* *p*

74

perc *p* *mp*

77

vln *mp*

77

bar Yes to the bowl of gold-fish. Mean - ing: let me go, if I have

77

pno *mp* *mp*

77

perc *f* snare

80

vln

80

bar

to, in brill - iance. *ff* let me go, if I

pno

80

80

perc

80

marimba

mp

f

84

vln

84

bar

have to, in brill - iance.

pno

84

84

perc

84

87

vln

87

bar

Let me go, if I have to, in brill - iance.

87

pno

87

perc

ff

90

vln

90

bar

mp In a sto-ry I read, a Zen

90

pno

90

perc

93

vln *p*

93

bar mas - ter who'd per - fec - ted his de - tach - ment

93

pno *mf* *mp*

93

perc *p* snare

96

vln

96

bar from the things of the world re - mem - bered at the mom - ent of dy - ing a

96

pno

96

perc

98

vln *mf*

98

bar deer he used to feed in the park, and won - dered who might care for

98

pno

98

perc 98 marimba *mf*

101

vln *f* *ff*

101

bar it, and in that in - stant was re - born in the stunned flesh of a fawn.

101

pno *p* *p*

101

perc *f* *ff*

104 K

vln *p*

bar *mp*

So, Mag-gie's friend— is he go-ing out in - to the last loved ob-ject of

pno *p* *mp* *mf*

perc *p*

107

vln *mf*

bar

his at-ten-tion? Fann-ing the veined trans-lu-cence of an op - u-lent tail,

pno *f*

perc snare *mp*

110

vln *p*

110

bar un - du - lant in some un - cap - tur - a - ble curve, *mp* is he bronze chry - san - the - mums, cop - per

110

pno *pp*

110

perc

113

vln *p*

113

bar leaf, hur - ried doub - loons, i - con col - ored fins

113

pno *mf*

113

perc

115

vln

115

bar

troub - ling the wa - ter? *mp* Mag-gie's tak - ing care of a man who's

115

pno

115

perc

117

vln

p

rit.

117

bar

dy - ing. He's at - tend - ed to e - 'vry - thing

rit.

117

pno

mf

(longer roll)

rit.

117

perc

rit.

p