

John Webber

UMILISSIMO

three humble poems

by O.B. Hardison

for flute, clarinet/bass clarinet, guitar,
soprano,
violin/viola, and double bass

198701
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I

If feeding swans is what you want, feed swans.
Admire the articulation of their bones.
Bury your hands in sixty thousand feathers.
Watch while they live; Watch while they live; set your clock by their heedless snorts.
For their part, they will take whatever you give to them.

Be careful; they they are not your friends
They are old, have looked the world in the face
Have watched cities burn, heroes pour their lives in the mud.
Floating on black pools
They are wild, not emblems of peace.

Forget friendship.
Ask the old gods why you are here.
Do not feed swans: hunt them.
There are reasons for being you may have forgotten.

II

Most high: all things are emblems of you.
Most high: all things are emblems of you.
Greet you when you rise, caress you before you sleep.
At dawn the sky is huge with desire.
At noon each bush burns to embrace.
At night At night the darkness whispers
the darkness whispers
whispers
Of good works accomplished in darkness. Most high:

III

O moon
O moon
O moon
Call me a root among flowers
O moon
O moon
Call me a root among flowers
Dark amid iridescence,
A swine among leopards, antelopes, lambs
(such sleek and fleet and soft as you desire),
A crow among swans.

But crow (and black as night)
My wings will lift me as no swan's
Up to your silver light,
Or swine, I can lurch through brambles,
Snorting, Snorting, until I touch your sphere
Where it just touches the great circle of the earth,
Or root, as root endures,
Sends out more roots, is life
Is gathered by moonlight,
Is moved inwardly by that light,
Is stirred to rise,
Powerful, sends out its thick black shoots upwards
Until nothing at all nothing at all can resist its its motion
Toward you
O moon.

Umilissimo

Three Umilissimo poems by O.B. Hardison Jr.

I Whimsically, Allgretto non troppo

John Webber 198701

Musical score for the first system, measures 1-4. The score is in 2/4 time and features the following parts:

- Flute:** Starts with a *ff* dynamic. The melody is characterized by slurs and grace notes.
- Bass Clarinet:** Mirrors the flute's melody with a *ff* dynamic. A note is marked *ff on bass clarinet*.
- Guitar:** Provides harmonic support with a *ff* dynamic, featuring a melodic line in the right hand and a bass line in the left hand.
- Soprano:** Remains silent throughout this system.
- Violin:** Enters in measure 3 with a *ff* dynamic, playing a melodic line.
- Double Bass:** Remains silent throughout this system.

Musical score for the second system, measures 5-8. The score continues with the following parts:

- Fl. (Flute):** Continues the melodic line from the first system.
- B. Cl. (Bass Clarinet):** Continues the melodic line from the first system.
- Gtr. (Guitar):** Continues the melodic line from the first system.
- Sop. (Soprano):** Remains silent throughout this system.
- Vln. (Violin):** Continues the melodic line from the first system.
- D.B. (Double Bass):** Enters in measure 5 with a *f* dynamic, playing a bass line.

9

Musical score for measures 9-13. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Guitar (Gtr.), Soprano (Sop.), Violin (Vln.), and Double Bass (D.B.).

- Fl.:** Rests in all measures.
- B. Cl.:** Melodic line starting with a dotted quarter note, followed by eighth and sixteenth notes with slurs.
- Gtr.:** Rhythmic accompaniment with eighth and sixteenth notes, some with slurs.
- Sop.:** Rests in all measures.
- Vln.:** Melodic line with eighth and sixteenth notes, some with slurs.
- D.B.:** Bass line with a few notes and rests.

14

Musical score for measures 14-17. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Guitar (Gtr.), Soprano (Sop.), Violin (Vln.), and Double Bass (D.B.).

- Fl.:** Rests in all measures.
- B. Cl.:** Melodic line with a slur across measures 14 and 15.
- Gtr.:** Rhythmic accompaniment with eighth and sixteenth notes, dynamic markings *p*, *pp*, and *ppp* are present.
- Sop.:** Rests in all measures.
- Vln.:** Melodic line with eighth and sixteenth notes, dynamic markings *p*, *pp*, and *ppp* are present.
- D.B.:** Bass line with rests in all measures.

18

Fl.

B. Cl.

Gtr.

Sop.

Vln.

D.B.

mp

mp

21

Fl.

B. Cl.

Gtr.

Sop.

Vln.

D.B.

p

p

mufa Cl

If feed - ing swans is what you

24

Fl.

B. Cl.

Gtr.

Sop.

Vln.

D.B.

want, feed

26

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

on B \flat clarinet

swans. Ad -

ff

ff

ff

p

28

Fl. *p* *pp*

Cl. *p* *pp*

Gtr.

Sop. *3*
 mire the ar - ti - cu - la - tion of their bones.

Vln. *pp*

D.B. *pp*

32

Fl. *p* *3*

Cl.

Gtr. *p* *3* *5* *5*

Sop. *3*
 Bu - ry your hands _____ in

Vln. *pp*

D.B. *p*

37

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

p

mf

p

six - ty thou - sand fea - thers.

40

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

pizz.

arco

pizz.

arco

43

Fl. *3*

Cl. *3*

Gtr.

Sop. *3*

Watch while they live; Watch while they live; _____ set your

Vln. *3* *pizz.* *3* *pizz.* *3* *3*

D.B. *3*

46

Fl. *3* *pp*

Cl. *pp*

Gtr. *p*

Sop. *3*

clock by their heed - less snorts.

Vln. *3* *arco* *pp*

D.B. *pp*

52

Fl. *p*

Cl. *p*

Gtr. *mp*

Sop. *3*

Vln. *3*

D.B. *3*

For their part, — they will take what - e - ver you

56

Fl. *pp*

Cl. *pp*

Gtr.

Sop. *3*

Vln. *pp*

D.B. *pp*

give to them. —

f 6 6

61

Fl. *f* *gliss.*

Cl. *f* *gliss.*

Gtr.

Sop.

Vln. *f* *gliss.*

D.B. *f*

Be care-ful;

64

Fl. *gliss.*

Cl. *gliss.*

Gtr.

Sop.

Vln. *gliss.*

D.B.

they are _____

66

Fl. *gliss.*

Cl. *gliss.*

Gtr. *p*

Sop.

— not your friends They are old,

Vln. *p*

D.B. *p*

69 *muta Picc*

Fl. *6*

Cl.

Gtr. *6*

Sop.

have looked the world _____ in the

Vln. *6* *6*

D.B.

71

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

face Have watched ci - ties

73

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

burn, he - roes

75

Picc. 

Cl. 

Gtr. 

Sop. 

Vln. 

D.B. 

77

Picc. 

Cl. 

Gtr. 

Sop. 

Vln. 

D.B. 

81

Picc.

Cl.

Gtr.

Sop.

Vln.

D.B.

pp

89

Picc.

Cl.

Gtr.

Sop.

Vln.

D.B.

pp

96 *muta Fl*

Picc.

Cl.

Gtr.

Sop.

why you are here. Do not feed swans:

Vln.

D.B.

101

Fl.

Cl.

Gtr.

Sop.

hunt them. There are rea-sons for be-ing you may have for-got-ten.

Vln.

D.B.

II Slowly, mysteriously

107

Fl. *pp*

Cl. *pp*

Gtr.

Sop.

Vln. *p*

D.B.

110

Fl.

Cl.

Gtr. *p* *pp*

Sop.

Vln. *pp* Most

D.B. *pp*

112

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

high: _____ all things are em-blems of you.

7

114

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

pp

pp

pp

pp

Most

5

3

116

Fl. *tr*

Cl. *tr*

Gtr.

Sop.

high: all things are em-blems of you.

Vln.

D.B.

118 a little faster

Fl. *tr*

Cl. *tr*

Gtr.

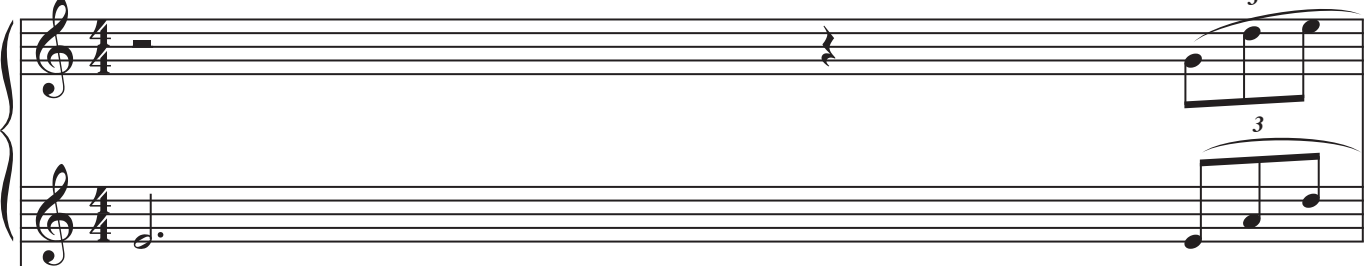
Sop.

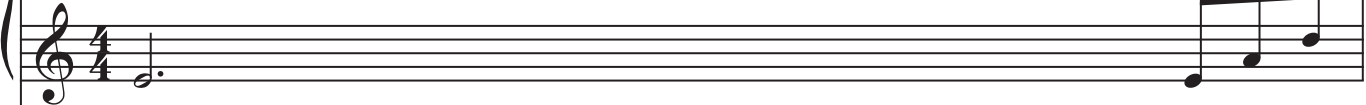
Greet you when you


Vln.


D.B. *pizz.*


119


Fl. 

Cl. 

Gtr. 

Sop. 

Vln. *arco* 

D.B. 

rise, ca -

120

Fl. *fltz.* 

Cl. *fltz.* 

Gtr. 

Sop. 

Vln. 

D.B. 

ress you be-fore you sleep.

122

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

124 faster still, more excitement

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

125

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

At

127

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

dawn the sky is huge with de - - -

128

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

sire.

130

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

rall.

At noon each bush

132 a little slower

Fl.

Cl.

Gtr.

Sop.
burns 3 to em - brace.

Vln.

D.B.
pp

135

Fl.
pp

Cl.
pp

Gtr.
pp

Sop.

Vln.

D.B.

138

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

142 Slowly, mysteriously, tempo I°

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

pp

pp

p

pp

pp

At night

At night_____

145

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

147

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

149

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

whis - - - - pers Of

151

Fl.

Cl.

Gtr.

Sop.

Vln.

D.B.

good works ac - com - plished in

pizz. *arco*

153

Fl.

Cl. *muta bass clarinet*

Gtr.

Sop.
dark-ness. — Most high:

Vln. *muta Viola*

D.B. *ppp*

157 III Slowly

Fl.

B. Cl. *on bass clarinet*

Gtr.

Sop.

Vln.

D.B. *p* *pizz.* *arco* *ppp*

160

Fl. *pp* *ppp*

B. Cl. *ppp*

Gtr. *pp*

Sop.

Vla.

D.B. *ppp*

162

Fl.

B. Cl. *pp*

Gtr. *ppp*

Sop.

Vla.

D.B.

O moon

164

Fl.

B. Cl.

Gtr.

Sop.

Vla.

D.B.

O moon

166

Fl.

B. Cl.

Gtr.

Sop.

Vla.

D.B.

O moon

muta Cl

Faster

168

Musical score for measures 168-171. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Guitar (Gtr.), Soprano (Sop.), Viola (Vla.), and Double Bass (D.B.). The time signature is 3/4. The Soprano part has the lyrics "Call me a root a - mong flo - wers". The Viola and Double Bass parts feature a triplet of eighth notes in measure 171, with a forte (*f*) dynamic marking.

172

Musical score for measures 172-175. The score includes parts for Flute (Fl.), Clarinet (Cl.), Guitar (Gtr.), Soprano (Sop.), Viola (Vla.), and Double Bass (D.B.). The time signature is 3/4. The Soprano part has the lyrics "O moon O moon". The Clarinet part is marked "on B \flat clarinet". The Viola and Double Bass parts feature a triplet of eighth notes in measure 175, with a forte (*f*) dynamic marking.

174

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

176

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

Call me a root a-mong

178

Fl. *p*

Cl. *p*

Gtr.

Sop.

flo - - - wers

Vla. *p*

D.B. *p*

179

Fl. *p*

Cl. *p*

Gtr. *p*

Sop.

Dark a-mid i-ri-

Vla. *p*

D.B. *p*

181

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

bisbigliando

pp

des - - - cence,

182

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

183

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

A swine a - mong leo - pards, an - te - lopes,

184

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

lamb

185

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

(such sleek and fleet and soft as you de -

187

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

sire),

190

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

193

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

196

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

crow (and black as night)

199

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

My wings will lift me as no

201

Fl. *ff*

Cl. *ff*

Gtr. *ff*

Sop.

Vla. *ff*

D.B. *ff*

swan's *3* Up to your sil - ver

203 a little slower

Fl. *p*

Cl. *p*

Gtr. *p*

Sop.

Vla. *pp*

D.B. *pp*

light, Or swine, I can

206

Fl.

Cl.

Gtr.

Sop.

lurch through bram - bles, Snort - - - ing,

Vla.

D.B.

208

Fl.

Cl.

Gtr.

Sop.

Snort - - - - - ing,

Vla.

D.B.

209

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

un - til I touch_ your sphere Where it just tou - ches the

211

Fl.

Cl.

Gtr.

Sop.

Vla.

D.B.

great_ cir - cle of the earth,

muta B \flat Cl

213 Slowly, tempo I°

Musical score for measures 213-214. The score is in 5/4 time, which changes to 4/4 at the end of measure 213. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Guitar (Gtr.), Soprano (Sop.), Viola (Vla.), and Double Bass (D.B.).

- Fl.:** Measures 213-214. Measure 213 has a rest. Measure 214 has a melodic line starting with a 5-fingered scale: B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (half). Dynamics: *pp*.
- B. Cl.:** Measures 213-214. Measure 213 has a rest. Measure 214 has a whole note B_3 with the instruction "on B \flat clarinet".
- Gtr.:** Measures 213-214. Rests in both measures.
- Sop.:** Measures 213-214. Measure 213: G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (half). Measure 214: B_3 (quarter), A_3 (quarter), G_3 (quarter), F_3 (quarter), E_3 (quarter), D_3 (half). Dynamics: *pp*. A triplet of G_3 is indicated in measure 214.
- Vla.:** Measures 213-214. Measure 213 has a rest. Measure 214 has a melodic line starting with a 5-fingered scale: B_3 (quarter), A_3 (quarter), G_3 (quarter), F_3 (quarter), E_3 (quarter), D_3 (half). Dynamics: *pp*.
- D.B.:** Measures 213-214. Measure 213 has a rest. Measure 214 has a whole note B_2 with dynamics *pp*.

Lyrics: Or root, as root en-dures, Sends out more roots, is

Musical score for measures 215-216. The score is in 4/4 time. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Guitar (Gtr.), Soprano (Sop.), Viola (Vla.), and Double Bass (D.B.).

- Fl.:** Measures 215-216. Measure 215: B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (half). Measure 216: B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (half). Dynamics: *pp*. Triplet markings are present.
- B. Cl.:** Measures 215-216. Whole notes B_3 in both measures.
- Gtr.:** Measures 215-216. Rests in both measures.
- Sop.:** Measures 215-216. Whole notes B_3 in both measures.
- Vla.:** Measures 215-216. Rests in both measures.
- D.B.:** Measures 215-216. Whole notes B_2 in both measures.

Lyrics: life

217

Fl.

B. Cl.

Gtr.

Sop.

Vla.

D.B.

Is gath-ered by moon-light, Is moved

219

Fl.

B. Cl.

Gtr.


Sop.


Vla.

D.B.


in-ward-ly by that light, Is stirred to rise,

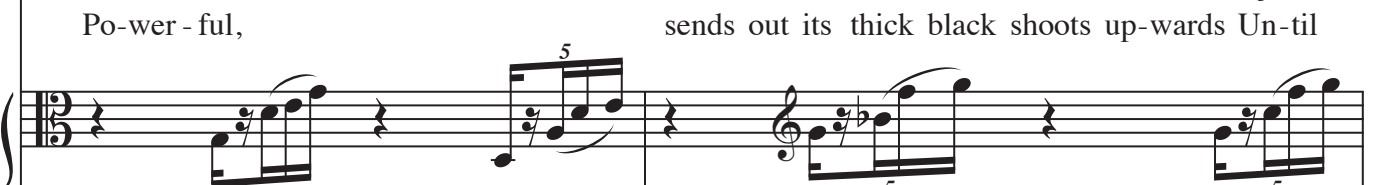
221

Fl. 

B. Cl. 

Gtr. 

Sop. 
 Po-wer - ful, sends out its thick black shoots up-wards Un-til

Vla. 

D.B. 

223

Fl. 

B. Cl. 

Gtr. 

Sop. 
 no-thing at all no-thing at all can re -

Vla. 

D.B. 

225

Fl.

B. Cl.

Gtr.

Sop.

Vla.

D.B.

sist its mo - - - tion

227

Fl.

B. Cl.

Gtr.

Sop.

Vla.

D.B.

To - - - ward you O moon.