

To the Power and Beauty of Everybody was composed as my response to finding the proper current in this beautiful poem by Kenneth Patchen:

**IF A POEM CAN BE HEADED INTO ITS PROPER CURRENT
SOMEONE WILL TAKE IT WITHIN HIS HEART
TO THE POWER AND BEAUTY OF EVERYBODY**

in the purest thought
When vanity and desire of all mortal ends
Have been submerged
We may join the thinking which is eternally around us
And be thought about
For the common good
Of the one creature everything is

We can only be humble before it
We can only worship ourselves because we are part of it

The eye in the leaf is watching out of our fingers
The ear in the stone is listening through our voices
The thought of the wave is thinking in our dreams
The faith of the seed is building with our deaths

I speak of the music of the silence
As being what is left when the singers and the dancers
Have grown still
Something is left there
A part of the reverence and of the need
A part of the fear and the pain and the wonder
And it goes on there
Coming from where it came from (O beautiful goddess!)
And reaching for what it can have little awareness of
A rhythm quite unlike any we know here
Bound and swayed as we are by the blood's orchestration
Bound and swayed as we are by the orchestration within us
By the deceptive orchestration of the blood

And I speak of the goddess
I speak of the goddess
I speak of the beautiful goddess

O tell them what I would say

– Kenneth Patchen

Kenneth Patchen texts used with the permission of Miriam Patchen.

19

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

Detailed description: This system contains measures 19 through 24. The first two staves are for Violin I and Violin II, both in treble clef with a key signature of one flat. They feature a melodic line with eighth-note triplets and a dynamic shift from *mp* to *mf* at measure 22. The third staff is for Viola in alto clef, and the fourth is for Violoncello in bass clef. Both play a steady eighth-note accompaniment, with the Viola part featuring quintuplets starting at measure 22. Dynamics for Viola and Cello are also *mp* to *mf*.

25

Vln. I

Vln. II

Va.

Vc.

Detailed description: This system contains measures 25 through 30. The Violin I and II parts continue with their melodic lines, including triplets. The Viola part continues with its eighth-note accompaniment, now featuring quintuplets. The Cello part remains a steady eighth-note accompaniment. The system concludes with a double bar line and a fermata over the final notes of all parts.

31

Vln. I *p* *sim.*

Vln. II *p* *sim.*

Va. *p* *sim.*

Vc. *p* *sim.*

Detailed description: This system contains measures 31 through 36. All instruments (Violin I, Violin II, Viola, and Cello) play a sustained, tremolo-like texture. The dynamics are marked *p* (piano) and *sim.* (sostenuto). The texture is created by repeated notes with a wavy line above them, indicating a tremolo effect.

39

Vln. I
mp *p* *mp* *mf*

Vln. II
mp *p* *mp* *mf*

Va.
mp *p* *mp* *mf*

Vc.
mp *p* *mp* *mf*

45

Vln. I
N.V.
p

Vln. II
N.V.
p

Va.
N.V.
p

Vc.
N.V.
p

49

Vln. I
sul. pont. flautando
ppp 6 5 3 5

Vln. II
sul. pont. flautando
ppp 5 3 6 5 5

Va.
sul. pont. flautando
ppp 6 5 5 6 5 3

Vc.
sul. pont. flautando
ppp 5 3 5 3

51

Vln. I *sim.* 6 5 [3] 5 3 6 5 [3]

Vln. II *sim.* 5 3 6 5 [5] 5 3

Va. *sim.* 6 5 [5] 6 5 [3] 6 5 [5]

Vc. *sim.* 5 3 5 3 5 3

54

Vln. I 5 3 6 5 [3] 5 3

Vln. II 6 5 [5] 5 3 6 5 [5]

Va. 6 5 [3] 6 5 [5] 6 5 [3]

Vc. 5 3 5 3 5 3

57 *normal* 3 3 3 3 3 3

Vln. I *mf*

Vln. II *normal* 3 3 3 3 3 3 *mf*

Va. *normal* 5 5 5 5 5 5 *mf*

Vc. *normal* 5 5 5 5 5 5 *mf*