

Paul Salerni

Something Permanent

(poems by Cynthia Rylant on photographs by Walker Evans)

for

Mezzo-soprano

Alto Flute

Clarinet in A

Violin

Violoncello

I. Land

II. Mission

III. Minstrelss

IV. Boys

V. Apartment

VI. Bed

VII. Rocker

arrangement by the composer dedicated to Nora Suggs and SATORI

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I. Land

Cynthia Rylant

Paul Salerni

Andante

$\text{♩} = 80$

Mezzo-soprano *p*
She thought she could re-mem-ber a time

Alto Flute *p* *simile*

Clarinet in A

Violin *pp* *simile*

Violoncello *p pizz.*

4

when the land was beau-ti-ful to her,

7

and the clouds were the pro-vince of an

10

gels. the trees shel - ter, the

arco pizz.

13

fields wide o - pen runn ing.

mf arco

16

But her back had not stopped hurt - ing her for de - cades now but her fin - gers al - ways

f mp

4 21

had a sting and eyes red and tired, but she fi - gured

mf

mp

mp

mp

pizz. arco pizz. arco mp

25

she must be mis - ta - ken, must have heard some - thing in

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

molto rit.

28

church a - bout that,

f

mf

f

fmp

pp

mf

pp

mf

31

Pesante

Allargando

ff

be - cause the earth ne - ver was no - thing but work.

pp

f

ff

pp

f

ff

ff

Pesante

II. Mission

♩=75

1 *mf*

Lord it was no place for a man to end up. He'd walked circ-les a -

mf

mf

mf

6 *mp* *p* *cresc. poco a poco*

round it for days. But when he fi - nal - ly did pass through that door and

mp *p* *cresc. poco a poco*

mp *p* *cresc. poco a poco*

mp *p* *cresc. poco a poco*

mp *p* *cresc. poco a poco*

11

feel the prea - cher's hand on his tired, warm

f

f

f

14

head, the shame slipped off him like rain and

p poco rit. A tempo

p

p

p

poco rit.

pp

18

he was a child a - gain: hun - gry, still, pure.

pp

pp

pp

pp

Raggy

III. Minstrels

1 ♩=112

mf

It did - n't mat - ter if

f

mf

f

mf

f pizz.

f pizz.

mf

mf

no - bo - dy re - mem - bered them la - ter on.

if no - bo - dy re - mem - bered

them la - ter on. They'd had a few mo.

12

ments to them - selves, on that stage,

14

And no - bo - dy knew

16

how much they would have paid to

poco ad lib. quasi recitativo senza tempo

19

11

get — that time — when no — white folks — could

p

p

p

p

Detailed description: This block contains the musical score for measures 19 through 22. It features a vocal line with lyrics and four piano accompaniment staves. The tempo is 'poco ad lib. quasi recitativo senza tempo'. The piano part consists of sustained chords in the right hand and moving lines in the left hand, with a dynamic marking of *p* (piano) throughout.

In tempo

23

in — ter — fere — in — their lives. — When not a per — son

p

pp

p

pp

p

pp

arco

pp

arco

pp

Detailed description: This block contains the musical score for measures 23 through 26. It features a vocal line with lyrics and four piano accompaniment staves. The tempo changes to 'In tempo'. The piano part includes dynamic markings of *p* (piano) and *pp* (pianissimo). The word 'arco' is indicated for the piano part in measures 25 and 26. The score includes a fermata over the final note of the vocal line in measure 26.

28

on this earth could touch or dis - turb them,

mf *pp*

mf *pp*

31

rit.

lest be ac - cused of spoil - ing what some con - si - dered_

mf *pp*

mf *pp*

A tempo

34

mf *pp* *mp*

a good show. They

mp *pp* *p*

mp *pp* *pizz.* *p*

mp *pp* *pizz.* *p*

38

would have worked for free, for free, like slaves,

mp *p*

40

Musical score for measures 40-41. The score consists of five staves: a vocal line and four piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked *mf* (mezzo-forte) in both measures. The vocal line begins with a whole note rest in measure 40 and a half note in measure 41. The piano accompaniment features chords and moving lines in both hands.

42 *mf*

Musical score for measures 42-43. The score consists of five staves: a vocal line and four piano accompaniment staves. The key signature has one flat. The tempo is marked *mf* (mezzo-forte) at the start of measure 42 and *p* (piano) at the start of measure 43. The vocal line contains the lyrics: "They ___ would have worked for ___ free, like ___ slaves,". The piano accompaniment features chords and moving lines in both hands.

44

mf

just for those minutes of being

mf

mf

48

just for those minutes of being no

mf

1652

such thing.

p

p

p

p

55

p

pp

p

pp

pp

Sexy

IV. Boys

1 $\text{♩} = 55$ *p*

They both loved the same

pp *pp arco* *pp arco*

4

girl but she would-n't have ei-ther of them

simile *simile* *pp*

8

be - cause she was mar - ried - and to the

18¹¹ *mf* *p*

store ow - ner by god, so

simile *mp* *pp*

simile *mp* *pp*

mp *pp*

mp

14

it was - n't worth think - ing a - bout. But at

pp

pp

18 *mf*

night, they each stretched u - pon a bed

mp

mp

mp

20

f 19

and

mf 3

mf 3

mf 3

mf

22

had her had her whole and lei - sure - ly.

mp 3

p 3

p 3

p 3

p

p

26

And when they were done, they

f 3

mf 3

mf 3

p 3

mf

mf

p

p

mf

p

2029

settl - ed her back in their mind like a soft peach will

p

pp

pp

pp

Detailed description: This block contains the musical score for measures 20 through 29. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "settl - ed her back in their mind like a soft peach will". The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand treble staff, and a bass staff. The right-hand treble staff features a melodic line with triplets and a dynamic marking of *pp*. The left-hand treble staff has a similar melodic line with triplets and a dynamic marking of *pp*. The bass staff provides a harmonic foundation with a dynamic marking of *pp*. A crescendo hairpin is placed above the vocal line, starting from measure 20 and ending in measure 29. The tempo or mood is indicated by the *p* (piano) dynamic marking at the beginning of the phrase.

32

dis - ap pear in-to a young boy's pock - et,

Detailed description: This block contains the musical score for measures 32 through 36. The vocal line is written in a treble clef with a key signature of two flats (Bb). The lyrics are "dis - ap pear in-to a young boy's pock - et,". The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand treble staff, and a bass staff. The right-hand treble staff features a melodic line with triplets. The left-hand treble staff has a similar melodic line with triplets. The bass staff provides a harmonic foundation. The tempo or mood is indicated by the *pp* (pianissimo) dynamic marking at the beginning of the phrase.

37

pp

warm Au - gust nights.

ppp

pp 3

ppp

41

rit.

Mmm

Motivic

V. Apartment

1 $\text{♩} = 140$

mf

When her re - la - tives from the south

mf

mf

5

came up for a vis - it, _____

mf

mf

9

they la - ment - ed her sor - ry state,

13

hav - ing to live in that lit - tle box hav - ing no field nor

17

trees, hav-ing no hills to look toward. She ne-ver told them

f

f

f

21

— how she did-n't miss those things, — how she would

mf

mf

mf

27

— like a-wake at night, — her a - part-ment win- dow wide

The musical score for measures 27-30 consists of three systems. The top system is the vocal line, starting with measure 27. It features a melodic line with a slur over measures 27-28 and another slur over measures 29-30. There are triplet markings above measures 27, 28, 29, and 30. The lyrics are "like a-wake at night," and "her a - part-ment win- dow wide". The middle system is the piano accompaniment, showing chords in the right hand and bass notes in the left hand. The bottom system is the keyboard part, featuring a rhythmic pattern of eighth notes in both hands.

31

o - pen, — and lis - ten to the ci - ty —

The musical score for measures 31-34 consists of three systems. The top system is the vocal line, starting with measure 31. It features a melodic line with a slur over measures 31-32 and another slur over measures 33-34. The lyrics are "o - pen," and "and lis - ten to the ci - ty". The middle system is the piano accompaniment, showing chords in the right hand and bass notes in the left hand. The bottom system is the keyboard part, featuring a rhythmic pattern of eighth notes in both hands.

somewhat free, bird-like

35 *f*

like she was list - en - ing like she was list - en - ing

f *somewhat free, bird-like, col canto* 5

37 *Ad lib.* *p*

like she was list - en - ing like she was list - en - ing to

In tempo, ma come prima

Ad lib.
p

f 27

40 *tr* *f* *p* *f*

birds _____ like she was list-en ing like she was list-en-ing to hymns, _____ like

p *f* *p* *f*

f *p* *f*

Gentle tango

Tempo primo

47 *rit.* *p* $\text{♩} = 110$ *pp* *molto rit.* $\text{♩} = 140$

— she was hear-ing a lo - ver. — a lo - ver.

f *p* *pp* *mf*

p *mf*

p *mf*

53

mf

3

She ne - ver told them

56

3

how hard it was to

58 *f* *p*

wipe that smile off her face each and

62 *f* *p* **Ad lib.**

e - very time they com -

65 **In tempo**

plained.

mf *p*

mf *p*

mf *pizz.* *p*

mf *pizz.* *p*

VI. Bed

Gentle tango

1 ♩=100 *p*

Of course, it was hard to make love with the child- ren in the room

p

p arco

7

but that did-n't keep them from try- ing, and

pp

pp

12 *mf*

they were pret - ty suc - cess - ful some would say,

15

since they had se - ven kids

simile

19 *pp* *mp*

now. He would be - gin it by reach - ing o - ver and soft - ly

p col canto

pp *mp*

23

pull - ing at a slen - der piece of her long hair, wrapp - ing it in his

p

26

fin - gers, and then dead ti - red but still in love,

p *pp*

p *pp*

30

they would turn toward each o - ther and ne - stled in the warm

mp *p* *cresc. poco a poco*

pp

mp *p* *cresc. poco a poco*

mf

33

breath - ing of their oth - er ba - bies, ease their wea - ry

mp

mp

mf

37

p

minds with the sex they knew would like - ly

pp

pp

p

40

poco rit.

A tempo

make them poor - er and

mp

p

pp

mp

p

pp

mf

mp

p

34⁴⁶

mp *rit.* *pp*

rich - er at the same time.

p *pp*

p arco *pp*

pp *p* *pp*

Gently rocking

VII. Rocker

1 $\text{♩} = 75$

p

She want-ed to be sure to hear the o-ther ba-bies if they cried,

pp

pp

pp *simile*

p pizz.

10

sub p

so she nursed them, one at a time, at the bot-tom of the stairs

sub pp

sub pp

sub p

19

sub p *mp* *p* *pp*

then car-ried them one at a time, soft-ly up, soft-ly up, soft-ly

p *pp* *ppp*

p *pp* *ppp*

mp *p* *pp*

poco rit.

29

p

up, their small hearts beat - ing.

pp

pp

p

A tempo

poco rit.

ppp

ppp

ppp

pp