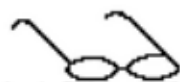




CAROL BARNETT

NEAR ODESSA



BEADY EYES PUBLISHING

www.carolbarnett.net

Near Odessa was written for Bella Voce, a women's choir based in Reno, Nevada, and conducted by Jennifer Tibben. The poem is from a recent volume by Minneapolis writer Patricia Kirkpatrick, written during a time when she was making frequent car trips through the western Minnesota landscape to the tiny town of Odessa. The images of golden fields, clattering harvest machinery, the far-off cry of geese, the hum of tires on the highway and the waves on the river, all are fodder for sound pictures.

duration: c. 3:30

For Perusal Only
beady eyes
publishing

NEAR ODESSA

Near the end of summer.
Wheatfield with lark. With swift,
longspur, and sparrow. I see the birds
opening tails and wings
above grasses
and hidden nests.
Soybeans with bells, yellowing, green
tassels of corn, geese
again and again.
I see the birds
but wind takes all the sound.
Small towns are reduced to chains or storefronts,
boarded-up.
Almost to the river called a lake, grey stones of water,
dammed, white-capped, hinge
between states.
Some fields are so gold they seem to be singing.
The gold fields lie down, flat but not empty,
and will be harvested later with blades.
Near Odessa
I come to a place where the end is beginning.
Where the light is absolute, it rises.

-Patricia Kirkpatrick (*Odessa*)

Near Odessa

Patricia Kirkpatrick

Carol Barnett

$\text{♩} = \text{c. } 100; \text{ flowing}$

mf

Soprano 1

Soprano 2

Alto

$\text{♩} = \text{c. } 100; \text{ flowing}$

Piano

mf LH sim.

Near the end of

4

S 1

sum - mer. — Wheat-field — with lark. — With swift, — long - spur, — and spar - row.

S 2

sum - mer. — Wheat-field — with lark. — With swift, — long - spur, — and spar - row.

A

sum - mer. — Wheat-field — with lark. — With swift, — long - spur, — and spar - row.

Pno.

music © 2013 Carol Barnett

"Near Odessa" from Odessa by Patricia Kirkpatrick (Minneapolis: Milkweed Editions, 2012).

Copyright © 2012 by Patricia Kirkpatrick. Used by permission of Milkweed Editions. Milkweed.org

8

S 1
I see the birds o - p'ning tails and

S 2
I see the birds o - p'ning tails and

A
I see the birds o - p'ning tails and

Pno.

11

S 1
wings, wings a - bove grass - es and hid - den,

S 2
wings, wings a - bove grass - es and hid - den,

A
wings, wings a - bove grass - es and hid - den,

Pno.

14

S 1

hid - den nests, ah. *dim.*

S 2

hid - den nests, ah. *dim.*

A

hid - den nests, ah. *dim.*

Pno.

17

S 1

p Soy -

S 2

p Soy -

A

p Soy -

Pno.

Near Odessa

21 *cresc.* *mf*

S 1
- beans with bells, yel-low-ing, green tas-sels of corn, geese a - gain, a -

S 2
- beans with bells, yel-low-ing, green tas-sels of corn, geese a - gain, a -

A
- beans with bells, yel-low-ing, green tas-sels of corn, geese a - gain, a -

Pno. *cresc.* *mf*

Ped. ad lib.

26 *f* *dim.*

S 1
gain, a - gain and a - gain, ah.

S 2
gain, a - gain and a - gain, ah.

A 1
gain, a - gain and a - gain, ah

A 2
gain, a - gain and a - gain, ah.

Pno. *f* *dim.*

30 *mf*

S 1 I see the birds, see the birds,

S 2 I see the birds, see the birds,

A 1 But

A 2

Pno. *mf*

33 *dim.* *p*

S 1 ah.

S 2 ah.

A 1 wind takes all the sound.

A 2 But wind takes all the sound.

Pno. *(non dim.)*

37

S 1 *p* Small towns

S 2 *p* Small towns

A 1 *p* Small towns

A 2 *p* Small towns

Pno. *p* *dim.*

41

S 1 are re-duced to chains or store - fronts, board - ed up,

S 2 are re-duced to chains or store - fronts, board - ed up,

A 1 are re-duced to chains or store - fronts, board - ed up,

A 2 are re-duced to chains or store - fronts, board - ed up,

Pno.

46

S 1 *cresc.* *mf* *dim.*
ah, ah.

S 2 *cresc.* *mf* *dim.*
ah, ah.

A 1 *cresc.* *mf* *dim.*
ah, ah.

A 2 *cresc.* *mf* *dim.*
ah, ah.

Pno. *cresc.* *mf* *dim.*

51

S 1 *p* *mp*
Al - most ³ to the riv - er called a

S 2 *p* *mp*
Al - most to the riv - er called a

A 1 *p* *mp*
Al - most to the riv - er called a

A 2 *p* *mp*
Al - most to the riv - er called a

Pno. *p*

Near Odessa

56

S 1 lake, grey stones of

S 2 lake, grey stones of

A 1 lake, grey stones of

A 2 lake, grey stones of

Pno. *(p)*

59

S 1 wa - ter, dammed, white - capped, hinge

S 2 wa - ter, dammed, white - capped, hinge

A 1 wa - ter, dammed, white - capped, hinge

A 2 wa - ter, dammed, white - capped, hinge

Pno.

63

S 1
S 2
A 1
A 2

be-tween states.

Pno.

Sus. Ped.

67

S 1
S 2
A 1
A 2

p
Some fields are so gold they seem to be

p
Some fields are so gold they seem to be

p
Some fields are so gold they seem to be

p
Some fields are so gold they seem to be

Pno.

Near Odessa

72 *cresc.* *mf*

S 1 sing - ing, sing - ing, sing - ing, ah.

S 2 sing - ing, sing - ing, sing - ing, ah.

A 1 sing - ing, sing - ing, sing - ing, ah.

A 2 sing - ing, sing - ing, sing - ing, ah.

Pno. *cresc.* *mf*

79 *dim. poco a poco*

S 1 The gold fields lie down, flat but not emp - ty,

S 2 The gold fields lie down, flat but not emp - ty,

A 1 The gold fields lie down, flat but not emp - ty,

A 2 The gold fields lie down, flat but not emp - ty,

Pno. *dim. poco a poco*

86 *p*

S 1 and will be har-vest-ed lat - er with blades,

S 2 and will be har-vest-ed lat - er with blades,

A 1 and will be har-vest-ed lat - er with blades,

A 2 and will be har-vest-ed lat - er with blades,

Pno. *p* (*p*)

91 *dim.*

S 1 oo.

S 2 *dim.* oo.

A 1 *dim.* oo.

A 2 *dim.* oo. *pp*

Pno.

94 *pp*

S 1

S 2 *pp*

A 1 *pp*

A 2

Pno.

98 *p*

S 1

I come to a place where the end is be-gin-ing.

S 2 *p*

I come to a place where the end is be-gin-ing.

A 1 *p*

Near O-des-sa...

A 2 *p*

Near O-des-sa...

Pno.

104 *rit.* $\text{♩} = 76; \text{thoughtful}$ *mp*

S 1
Where the light is ab-so-lute, it ris - es, ris - es, ah. _____

S 2
Where the light is ab-so-lute, it ris - es, ris - es, ah. _____

A
Where the light is ab-so-lute, it ris - es, ris - es, ah. _____

Pno. *rit.* $\text{♩} = 76; \text{thoughtful}$ *p*

110

S 1

S 2

A

Pno. *mp* *dim.*

Musical score for 'Near Odessa' featuring vocal parts S1, S2, A, and piano accompaniment (Pno.).

The vocal parts (S1, S2, A) are marked *p* and feature a long melisma. The piano accompaniment (Pno.) includes a triplet of sixteenth notes (6) and a sixteenth-note triplet (3). The piano part is marked *p*.

Dynamic markings: *p* (piano).

Vocalizations: ah*

Measure numbers: 112.

* unvoiced

For Perusal Only
beady eyes
publishing