

Mezzo-Soprano  
Cello  
Piano

Katherine Pukinskis  
Adapted from a text by  
Ewa Chrusciel

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## Performance Notes

dotted slur markings are indications of phrase and need not be performed in one breath/bow.

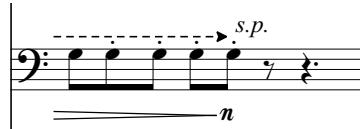
### Voice:

The text drives the meter, and the felt pulse shifts often and irregularly. Thus, the vocal line has been left beamed according to the macro pulse of each meter, for ease of ensemble within the trio.

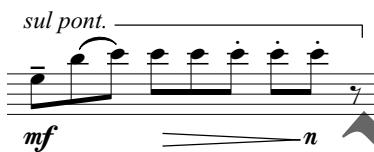


*mp* Beginning in m. 5 and interspersed throughout the piece, an ossia staff appears above your part. Knock with your fist on the body of the piano or on a wooden board. This should not be a highly performative gesture; instead, it should be a background sound, occasionally pushing the music forward.

### Cello:



(m. 7) most motion between *ord.* and *sul ponticello* (*s.p.*) is gradual and indicated with a dotted arrow.



(m. 3) a solid bracket will indicate the duration of the *s.p.* if it is to be ended abruptly. If there is a gradual transition back to *ord.* (see m. 22), a dotted arrow will be used instead of the bracket.

### Piano:

Pedal as necessary for resonance and continuity, unless otherwise indicated. Rests (ex. m. 23) should not be pedaled.

Duration: 5 minutes  
Premiere: Fall 2019  
Boston MA

*Commissioned by White Snake Projects for SING OUT STRONG*

Ellis II

Original text by Ewa Chrusciel

Adapted by K. Pukinskis

## Resonant, bell-like, wandering

Music by  
K. Pukinskis

Original text by Ewa Chrusciel  
Adapted by K. Pukinskis

**Resonant, bell-like, wandering**

Mezzo-Soprano: *mf* — *n*  
Cello: —  
Piano: *f* *Ped.*

Music by  
K. Pukinskis

*hm* *sul pont.*

*mf* *mp* *mf* *mf* *mp*

*Knock* *poco accel.*

Mez.: *mf* *ord.* *mf* *hm*  
Vc.: *mf* (no decresc.) *ord.* *mf* *p* *mf*  
Pno.: *f* *mf* *mf* *mp*

*ord.* *s.p.* *ord.* *mf* *p* *mf*

*Ped.*

Remembering, but with  
earnest forward motion:  $\text{♩} = 60$

Mez.  $\text{♩} = 60$

Vc.  $\text{♩} = 60$

Pno.  $\text{♩} = 60$

They car-ried box-es and bi-bles, blue  
*ora.*

Mez.  $\text{♩} = 60$

Vc.  $\text{♩} = 60$

Pno.  $\text{♩} = 60$

bar - rels of sad - ness, and pins and but - ton(ns).

**Knock**

Mez.  $\text{♩} = 60$

Vc.  $\text{♩} = 60$

Pno.  $\text{♩} = 60$

poco piu mosso

relaxing, meno mosso

They car - ried bed spreads and pi-llo-wes, and bey - gals and bar - rels of pick - les, and the Book of

*ped.*

*ped.*

17

Mez. *Common Prayer.*

Vc. *poco accel.*

Pno. *s.p.*

22

Sturdy:  $\text{♩} = 60$

Mez. *ord.*

Vc. *mf*

Pno. *no cresc.*

They car-ried voids and maps.

*mf sempre*

*mf sempre*

Mez. *Knock*

Vc. *mp*

Pno. *ord.*

*s.p.*

*p*

*p*

*Remembering again*

This musical score page contains three systems of music for Mezzo-soprano, Violin, and Piano. The first system (measures 17-21) includes vocal parts for 'Common Prayer' and 'Sturdy' sections, with dynamic markings like 'poco accel.', 's.p.', and 'mf'. The second system (measures 22-26) includes lyrics 'They car-ried voids and maps.' and dynamic markings like 'ord.', 'mf', 'no cresc.', 'mf sempre', and 'mf sempre'. The third system (measures 27-31) includes a 'Knock' instruction and dynamic markings like 'mp', 'ord.', 's.p.', 'p', and 'p'. The piano part features various rhythmic patterns and dynamics throughout the page.

Mez. *mf*  
They car - ried com - for - ters, \_\_\_\_\_ can - dle - sticks and cru - ci - fix - es

Vc. *p* *mf*

Pno. *mf*

Mez. *p*  
They car - ried goose fea - thers, rol - ling pins,

Vc. *sub p* *mf*

Pno. *sub p* *sempre p*

Mez. *mf*  
vo-wels and con - so-nants.

Vc. *mf*

Pno. *mf*

Weighted  
*(mf)*

We car - ried our chil - dren.  
*(mf)*

Pno. *mp*

*Ped.*

**For Perusal Use Only**

Mez. 39 Knock *mp* Vc. Pno.

Mez. 42 Vc. Pno.

Mez. 45 Finding evenness in motion Vc. Pno.

We car - ried pizz

48

Mez. hand-paint-ed Eas - ter eggs, lu - mi-nous dark duen-de; arco pizz arco

Vc.

Pno.

=

52 mp

Mez. a ho - ney moon dress and se-wing ma - chines. pizz

Vc. p mp mf

Pno. p mf

=

56

Mez. arco s.p. ord. f

Vc. mp f

Pno. f