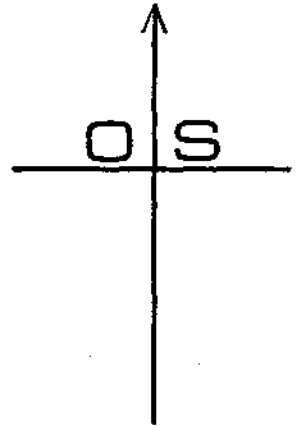
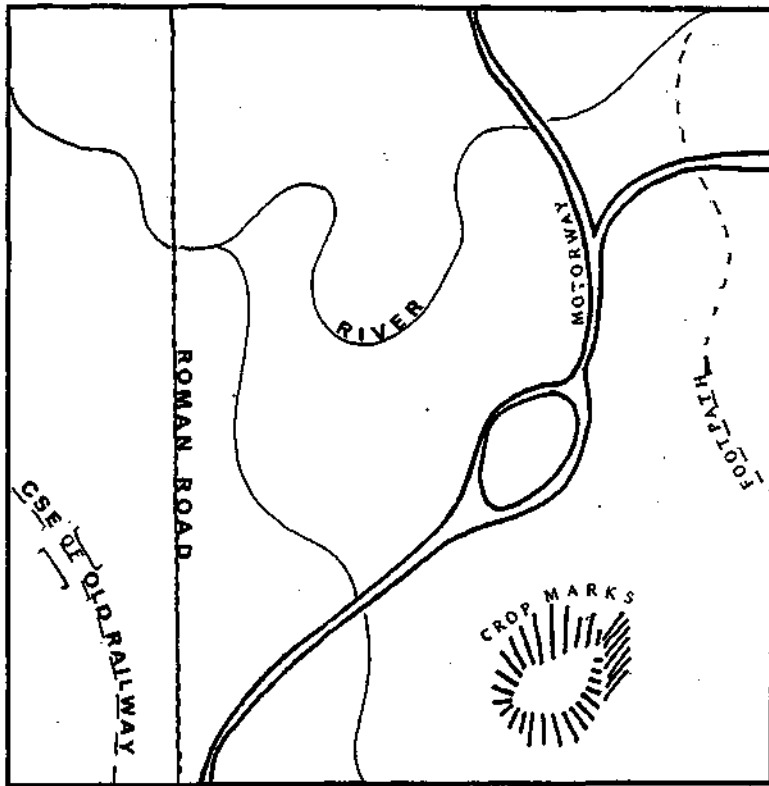


Julia Usher

# ORDNANCE SURVEY



Seven Poems mapped for Tenor, Fl, Cl, Va, Vcl

primavera

# ORDNANCE SURVEY

A set of poems for a musical setting ( tenor, flute, clarinet, viola, cello).

## ROMAN ROAD

Road, Roman Road,  
Streak from the eyeline.  
No swerve of accident,  
No curve of predilection.  
Only the swift thought that wings direct  
The shortest path between two points.

Stone counter stone;  
Calibration of Time;  
Straightness not in nature;  
Human only in its unaccommodation,  
The brainish construct that dictates  
Undeviating ways to an inflexible goal.

## LIFE - LINES

### 1 RIVER

Artery of the land - body,  
Drawn, not pumped by the gravity - heart  
Clear plasma fallen from the sky,  
Irrigating the land - skin.

### 2 MOTORWAY

Vesicles erupt on city - limbs  
Swelled by metallic platelets.  
Constriction in the vein  
Brings pulseless arrest.

### 3 FOOTPATH

Broken line  
A running stitch round the rolling borders of the landscape.  
Labyrinthine thread,  
Unravelling a cryptic web,  
Clue to unlighted paths.

### 4 DISUSED RAILWAY - LINE

Ghostly sleepers,  
Shadows in the grass,  
Stricken by the signal  
To terminate.

Preview File Only

## CROP MARKS

Crop marks show the tide - lines,  
Shells and detritus of past events.  
You may piece together the wrack  
If you climb high enough.  
On the ground you see  
Only the random billowing  
Of blown grass.

## AERIAL PROJECTION

Take aim, flyer, through your narrow sights,  
The target clear below,  
Laid out before you, the pattern clean and comprehensible.  
At such a height,  
You' ll not be held responsible.  
You need not see where people stand,  
Shading their eyes against the sun,  
To catch your passing.  
To press the trigger is a simple trick of science,  
The target small below,  
Too small to see where people stand:  
Activate the trigger  
- to photograph.

## MAP

Easy to plot the footprints of the past,  
To frame a matrix,  
To catch a life within a grid,  
A net of co - ordinates.  
Easy to draft the trail our wanderings took,  
To lay down the dead ends,  
To measure out the mileage;  
Draw a metred course,  
And at the afterview,  
Call it purposeful.

But hard to catch the pre - echo,  
The footfall of a stride untaken,  
To map the choices yet unmade;  
To preview ignorance,  
Or hachure\* in the drift of inclination  
With shades of meaning not intent.  
A map is an instant frozen;  
A picture of a man always turned  
To gaze back over his shoulder.

\* hachuring = a shading device used to suggest contours.

Julia Usher

# NO 1 MAP 1

♩=56

Very calm but extremely precise.

Fl

Cl

Va

Vcl

②

Solo

preciso

rit

gliss

dim

Solo dolce

③ Rather Aggressive

Solo

rit accel

mf

p

mp

④ Dreamy, non sync. A Tempo

Fi  
Cl  
Va  
Vcl

*vibr*  
*mf*  
*mp*  
*pp*  
*arco*  
*pizz*  
*mf*  
*mp*

⑤ solo very relaxed strict but subdued

*accel*  
*mf*  
*mp*  
*mf*  
*mp*  
*sempre*  
*dolce*  
*mp*  
*mp*  
*sempre*

*stacc.*  
*mf*  
*ppp*  
*sempre*  
*rapid*  
*busy*  
*heavy*  
*mf*  
*perdendosi*  
*rit.*  
*mp*  
*p*

Very static effect, with surface disturbances only.

⑥ Tempo lmo

Musical score for measures 6-7. It consists of four staves: two grand staves (treble and bass clef) and two bass staves (bass clef). The music is in 3/4 time. Measure 6 features a grand staff with a five-measure rest in the treble and a bass line starting with a half note. Measure 7 continues the bass line. Dynamics include mp and mf. Fingerings are indicated with numbers 1-5. A 'sempre' marking is present in the bass staff.

Musical score for measures 8-9. It consists of four staves. Measure 8 features a grand staff with a six-measure rest in the treble and a bass line starting with a half note. Measure 9 continues the bass line. Dynamics include mp and mf. A 'poco f' marking is present in the grand staff.

Musical score for measures 10-11. It consists of four staves. Measure 10 features a grand staff with a six-measure rest in the treble and a bass line starting with a half note. Measure 11 continues the bass line. Dynamics include mp and mf. A circled measure number '8' is visible above the grand staff.

Musical score for measures 12-13. It consists of four staves. Measure 12 features a grand staff with a six-measure rest in the treble and a bass line starting with a half note. Measure 13 continues the bass line. Dynamics include mp and pp. A 'Segno no 2' marking is present in the grand staff.

# No 2 ROMAN ROAD

$\text{♩} = 92$

*Marcato, andante*

Ten  
R  
C  
Va  
Vel

Road, Ro-man road,  
Streak from the  
eye line (nn)  
No swerve of ac-ci-dent,  
No curve of pre-di-

*Proof*  
*mp*  
*dim*  
*arco*  
*mf*  
*arco*  
*mp*  
*pizz*  
*pesante*

lic-tion;  
on-ly the swift thought that wings di-rect the shor-test path be-tween two points.  
col' parte  
Stone coun-ter stone

*rapid recit.*  
*poco rit*  
*rit*  
*pizz*  
*mf*  
*mf*  
*mp*  
*mf*  
*pizz*  
*mf*  
*pizz*  
*mf*

Verse Two

cal-i-bra-tion  
of time  
Straightness not in na-ture

*dim*  
*Free*  
*mf*  
*rit*

Free      mp *Espressivo*      Strict      Free but rhythmic

*mp* *Espressivo*      *Strict*      *Free but rhythmic*

Hu- man on-ly in its in- ac-com-mo-da-tion the brain-ish con- struc-

*mp stacc.*

*cresc. voce accel.*      *mp*

*cresc. voce accel.*      *mp*

that dic-tates un-de-vi-a-ting ways to an in flex-i-ble goal.



# NO 3 CONTOURS

$\text{♩} = 48$

Strong, rhythmically flowing

The score is written in 6/8 time and consists of four systems of staves. The first system is marked with a circled 1 and includes the instruction "very luxuriating" and "ten". The second system is marked with a circled 2 and includes "poco rit." and "Doppio Movimento - preciso" with a tempo change to  $\text{♩} = 108$ . The third system is marked with a circled 3 and includes "Tempo lmo". The fourth system is marked with a circled 4 and includes "come prima" and "ten". The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, f, pp), and performance markings like "tight", "dim", "trem", and "hand rhythm executed".

\* the graces are a rapid but heavy shudder before the beat, a 'pre-echo'. Make sure the note proper is well-sustained, not staccato, so that the total effect is legato and weighty.

Handwritten musical score for three staves. The music is marked with dynamics such as *mf*, *f*, *mp*, and *mf*. A circled number 5 is present at the top right. The tempo marking "Doppio Movimento" is written above the staff. The score includes various musical notations like notes, rests, and slurs.

Handwritten musical score for three staves. The music is marked with dynamics such as *mf*. A circled number 6 is present at the top left. The tempo marking "more and more excitable" is written above the staff. The score includes various musical notations like notes, rests, and slurs.

Handwritten musical score for three staves. The music is marked with dynamics such as *mf*, *f*, *pprof*, and *f*. A circled number 7 is present at the top left. The tempo marking "Tempo lmo" is written above the staff. The score includes various musical notations like notes, rests, and slurs.

Handwritten musical score on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is divided into two measures by a vertical bar line. The first measure contains various notes and rests. The second measure features a whole note chord with a flat sign (b) and a dynamic marking of 'mp'. There are also some handwritten annotations like 'N' and a large 'V' shape below the staves.

Preview File Only

# NO 4 LIFE-LINES 1) River

Attacca. Poco Allegro

Cl  
Va  
Vcl

♩ approx. 60, but flexible  
murmuring, sinuous

*mf* etc. *sfz* (open & close mouth) 5:8

Ar

re-ry

5:4 5:4 5:2

*mf* *fz* *mp* 5:2 *mf*

Of the lan(nnn) d bo dy Drawn, not Pump ed by the

5:4 3 5:2

5:4 6:4 5:2

*pizz* *mp* *preciso*

(whimsical parenthesis)

3 3 3

1

Fast vibrato > ten accel mp ten. *molto rubato*

gra-vi-ty heart; Clear plas-ma fal-len from the sky rit ir ri-ga-ting

5:4 3 3 3 3 3 3

arco *pizz* *rit* *molto rubato* *arco* *mp* *arco* 5

2) Motorway  $\text{♩} = c.144$

Erratic, aggressive

the lan- (d)- skin. powf Ve-si-cles e-rupt on ci-ty

*rit*  $\text{mf}$   $\text{f}$

impression of tension & speed.

*propor.*

Sim - violent dynamics

somewhat hard tone

limbs swell'd by met-al-ic plate-lets.

*col' parte* *hard tone* *strong*

*much faster* *molto* *mf*

*slower, smoother* *more* *crece* *crece*

*slower, smoother* *mf* *mp* *mf* *molto*

Very light throat

increasingly dry

stacc. *rit*

con(tra)-stric-tion(an) in the vein brings pulse less ar-rest.

*mp*  $\text{f}$   $\text{mp}$   $\text{rit}$   $\text{mf}$   $\text{p}$   $\text{mp}$

*f*  $\text{mf}$   $\text{mp}$   $\text{p}$

*Segue*

### 3) Footpath

Andante  $\text{♩} = c.50$

Mysterious and a little uncertain.

8ve  $\text{mp}$   $\text{B-}$   $\text{b-br}$   $\text{bro-ken}$   $\text{line(nnn)}$   $\text{mp}$   $\text{a run-ning stitch}$   $\text{round-the}$

3  $\text{mp}$   $\text{rol-ling bor- ders}$   $\text{of the land- scape,}$   $\text{la- by-ri- thine thread,}$   $\text{un- ra- vel- ling}$   $\text{a cryp- tic web,}$

8ve  $\text{cine- to un- ligh- ted}$   $\text{paths.}$

Segue

4) Visused Railway Line

Very slow, but with quiet humour

Ghostly sleepers, shadows in (unn) the grass

pp flaut. pp

arco con sord

sul ponticello 3 non vibr

pp

arco con sord

ppp. ghostly

rit.

con sord

Stricken by the signal to terminate (lontano)

(whistle) pp

mp rapid

cresc

mp

pp

Preview File Only

# No 5 CROP MARKS

Tenor

*falsetto*  
*f* From fathoms — *marc.* a — *bave* (vvvv)  
*mp* *strict* Crop marks show the tide *cresc* lines (uun) *poco f* *mf*

*gentle*  
Shells and de-hi-tus *mp* of past e-vents. *mf* You may piece to ge-ther the

*cresc* *3 accel.* *3* *cresc* *rapido* *6* *Slower.* *mf*  
wreck, if you climb high e-nough. On(na) the ground, you see on(na) — ly

*mp* ran — dom *rit dim.* low — ing *rapid accented vibrato.* of blown — grass.

Preview File Only



# NO 6 AERIAL PROJECTION

*A Tempo, incisive*  $\text{♩} = \text{♩} = 116$

Take aim, flyer through your nar-row sights; The tar-get clear be-low, the pat-tern

*Brillante*

*mp* *f* *bend* *f* *mf*

*A tempo, enticing*

clean and com-pre-hen-si-ble at such a height, you'll not be held re-spon-si-ble

*mf* *f* *mf*

*smooth, effectively slower*

you need not see where peo-ple stand, *(frees)* sha-ding their eyes a-gainst the sun *(hard)* to catch your pas-sing.

*legato* *mp* *mf* *mp* *PPP* *mp*

A.P.

③

*very light, tempting*

④

*(at pitch)  
mp, light*

FL  
CL

to press the trig-ger is a sim-ple trick of Sci-ence,

The target small be-low, too small to

*Irregular trem, murmuring*  
*any order*

*any order*  
*sim*

*mp*

*mp*

*mp*

va

vc

⑤

*Altaoca, very aggressive*

*Subito, throw-away*

*Segue no 7*

see where peo-ple stand

Activate the trig-ger

to pho-to-graph

*pp*

*sim*

*pp*

*rapid these notes erratically*

*etc*

*mar. det.*

*mf*

*pp*

*dim*

# NO 7 MAP 2, with Insets

$\text{♩} = c. 84$  Moderato

Handwritten musical score for the first system. It features a vocal line and three piano accompaniment staves. The lyrics are: "Easy to plot the foot-prints of the Past". The music is in 6/4 time and includes dynamic markings such as *mp*, *mf*, *stacc p*, and *pizz*. Measure numbers 13, 14, 15, and 16 are indicated.

Handwritten musical score for the second system, marked with a circled 1. The lyrics are: "To frame a matrix, to catch a life with-in a grid". The music continues in 6/4 time with dynamic markings like *mp*, *mf*, and *f*. Measure numbers 17, 18, 19, and 20 are shown.

Handwritten musical score for the third system, marked with a circled 3. The lyrics are: "or din ates". The system includes a boxed "INSET ONE" section. The inset is marked "INSET ONE: one third faster" and contains complex rhythmic patterns for the piano accompaniment. Dynamic markings include *f*, *mf*, and *pizz arco*. Measure numbers 21, 22, 23, 24, and 25 are indicated.

all approx at previous tempo, but free sync.

④

EA-sy to draft the trail our wan d'rings took To lay down the dead-ends

mp p mf

arco

⑤

to measure out the mile-age Draw a me-syed course, at the af-ter-view, call it

mf f mp

allarg

slightly faster

cut off if not finished.

⑥

jerky, hesitant ad lib rhythm

pur-vibr

don't altern

Flutter

⑦

strict, a tempo

pose-ful

drifting, imprecise

mp p

Inset Two

Tempo lmo, more tentative

Accents on graces reversed this time.

Almost *sotto* voice

But hard — to catch the pre — e — cho, the foot — fall of a stride — in — ta — ken; to map the

Handwritten musical score for the first system. It consists of four staves: vocal line (treble clef), piano accompaniment (treble clef), piano accompaniment (bass clef), and piano accompaniment (bass clef). The lyrics are: "But hard — to catch the pre — e — cho, the foot — fall of a stride — in — ta — ken; to map the". The music includes various dynamics such as *mf*, *mp*, and *pp*, and includes markings like *pizz* (pizzicato) and *ad lib* (ad libitum). There are also some handwritten annotations and slurs.

choi — ces — yet un — made; To pre — view — g — nor — ance or ha — chure in — the — drift

Handwritten musical score for the second system. It consists of four staves: vocal line (treble clef), piano accompaniment (treble clef), piano accompaniment (bass clef), and piano accompaniment (bass clef). The lyrics are: "choi — ces — yet un — made; To pre — view — g — nor — ance or ha — chure in — the — drift". The music includes dynamics like *p*, *pp*, and *mp*, and markings like *ad lib* and *a tempo*. There are also some handwritten annotations and slurs.

of in — clin — a — tion with shades — of mean — ing not in — tent. CODA rich but quiet. a map — is an

Handwritten musical score for the third system. It consists of four staves: vocal line (treble clef), piano accompaniment (treble clef), piano accompaniment (bass clef), and piano accompaniment (bass clef). The lyrics are: "of in — clin — a — tion with shades — of mean — ing not in — tent. CODA rich but quiet. a map — is an". The music includes dynamics like *mf*, *mp*, and *p*, and markings like *dim* (diminuendo) and *ad lib*. There are also some handwritten annotations and slurs.

Handwritten musical score for the first system, featuring vocal and piano parts. The vocal line includes lyrics: "stant", "fro zen: (nn)", "a pic ture of a man, al-ways turn'd to". Performance markings include *mp*, *non vibr*, *vibr*, and *Solo*. The piano accompaniment includes a *mp* marking and a *Solo* marking.

Handwritten musical score for the second system, continuing the vocal and piano parts. The vocal line includes lyrics: "gaze back o-ver his shou-der", "non gliss niente". Performance markings include *non gliss* and *niente*. The piano accompaniment includes a *lan* marking. A blue watermark "Preview File Only" is visible across the system.

John Usher  
 June-July 1978  
 Streatham