Dinos Constantinides and twelve LSU composers from his composition class of 1986

Thirteen Ways of Looking at a Blackbird

LRC 99
DINOS CONSTANTINIDES

Thirteen Ways of Looking at a Blackbird (1986)

*Thirteen Ways of Looking at a Blackbird (1986)* was composed collectively by 13 LSU composers from the composition class of Dinos Constantinides. It was inspired by Wallace Steven’s poem and it was premiered on July 13, 1986, at the celebration of the Foster Hall Gallery opening at LSU. The following composers participated: David Penri-Evans, Kenneth Benoit, John V. LoMonaco, Wayne Y. Chow, Aris Carastathis, Mikel LeDee, Mark Dugas, Ted Lashley, Joe Cosgrove, Phil Young, James Guthrie, John Metcalf, and Dinos Constantinides.

SCORE IN C

**LSU NEW MUSIC ENSEMBLE PERSONNEL**

Cynthia Dewey, soprano  
Beth Whitten, Rebecca D. Remley, flutes  
David B. Wernicke, bassoon  
John Metcalf, euphonium  
Katherine P. LoMonaco, violin  
Stephen Kiser, viola  
Joe Cosgrove, string bass  
Dinos Constantinides, conductor

**ART EXHIBIT**

By faculty and graduate students of the LSU School of Art, with paintings inspired by the poem by Wallace Stevens, *Thirteen Ways of Looking at a Blackbird*.

The text is reprinted from the collected poems of Wallace Stevens, by permission of Alfred A. Knopf, Inc.
Among twenty snow-y moun-tains,
the only mov-ing thing was

morn-ing, morn-ing, morn-ing, morn-ing.
The eye of the blackbird

Adagio

Attaca

Vln.

Bsn.

Euph.

Vla.

S.B.
Kenneth Benoit

Stanza II

Soprano

Flute 1

Flute 2

Violin

Viola

Bassoon

pp

pp

con sord.

pp

con sord.

pp

pp

I was of three minds

like a tree

In which there are three
Thirteen Ways of Looking at a Blackbird

black - birds

morrendo

free
Thirteen Ways of Looking at a Blackbird
It was a small part of the Pan to mime

--

Thirteen Ways of Looking at a Blackbird
Thirteen Ways of Looking at a Blackbird
Stanza IV

Wayne Y Chow

Soprano

Flute 1

Flute 2

Violin

Viola

Bassoon

String Bass

A man and a woman  Are one

p

mp

A man and a woman

con sord.

pizz
Are one A man and a wo-man and a Black-bird Are one

(tremolo on the same note with different fingers)

Are one A man and a wo-man and a Black-bird Are one
A man and a woman

and a Black bird

Are one
Thirteen Ways of Looking at a Blackbird

Which to prefer

The beauty of inflection
Thirteen Ways of Looking at a Blackbird

Or the beauty of inuendo does The blackbird whistling

or just after

mf
Stanza VI

Mikel LeDee

Soprano

Flute

Violin

Viola

Euphonium

String Bass

S

Fl.

Vln.

Vla.

Euph.

S.B.

1 - ci - cles filled the long win - dow with bar - ba - ric glass.
The shadow of the blackbird crossed it, to and fro...
The mood,

Traced in the shadow

An un-de-cipher-a-ble cause.

Mood,
Moderately Slow

Stanza VII

Mark Dugas

Soprano

Flute 1

Flute 2

Violin

Viola

Bassoon

String Bass
Thirteen Ways of Looking at a Blackbird

S

Fl. 1

Fl. 2

Vln.

Vla.

Bsn.

S.B.

mp

mf

mp

mf

mp

mf
Thirteen Ways of Looking at a Blackbird

22

Had-dam Why do you imagine golden birds?

Do you not see how the

Thirteen Ways of Looking at a Blackbird
I know noble accents
and

lucid, inescapable rhythms;

Thirteen Ways of Looking at a Blackbird
But I know, I know, too, that the blackbird,

Thirteen Ways of Looking at a Blackbird
black bird is involved in what I

know.

Thirteen Ways of Looking at a Blackbird
Stanza IX

Joe Cosgrove

Allegro

Soprano

Flute

mp

Violin

Viola

Bassoon

String Bass

mp
Thirteen Ways of Looking at a Blackbird
Thirteen Ways of Looking at a Blackbird
It marked the edge of one of many circles.
Thirteen Ways of Looking at a Blackbird

Blackbirds at the sight of Blackbirds
Thirteen Ways of Looking at a Blackbird

Fly - ing fly - ing in a green__

Even the bawds

light
Thirteen Ways of Looking at a Blackbird

--

the bawds of euphony would cry out sharply

---
He rode over Connecticut in a glass coach.
Thirteen Ways of Looking at a Blackbird
Thirteen Ways of Looking at a Blackbird

Once a fear Pierced him

---
In that he mistook the shadow of his equipage for black-birds.
Stanza XII

Andante con moto (\( \text{\textcolor{red}{\textbf{\textit{\textdegree}}} = 72 \sim 80 \))

John Metcalf

Soprano

Flute

Bassoon

Violin

Viola

String Bass

Vln.

Vla.

S. B.
Thirteen Ways of Looking at a Blackbird

S

Fl.

Bsn.

Vln.

Vla.

S. B.

The black bird must be flying

Moving Moving River is moving Moving

The black-bird must be flying
Thirteen Ways of Looking at a Blackbird
The river is moving. The black bird must be...
It was evening all afternoon.
Poco più mosso

It was evening all after--
Thirteen Ways of Looking at a Blackbird
It was evening all afternoon

It was snowing and it was
Thirteen Ways of Looking at a Blackbird

accel.  mp  p

S

Fl. 1

Fl. 2

dim.

Bsn.

dim.

Euph.

dim.

Vln.

dim.

Vla.

dim.

S.B.

dim.

Vivo

The black-bird

going to snow

The image contains sheet music for a musical composition titled "Thirteen Ways of Looking at a Blackbird." The page includes music notation for various instruments such as Soprano (S), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bassoon (Bsn.), Euphonium (Euph.), Violin 1 (Vln.), Violin 2 (Vla.), Soprano (S.B.). The notation is written in musical notation and includes dynamic markings such as "f," "mf," and "mp." The specific section displayed appears to be a musical excerpt, possibly a lyrical or narrative part of the composition, with text in the music that reads "b e a r l i m b s."
Thirteen Ways of Looking at a Blackbird

Flute 1

Stanza I

David Penri-Evans

Stanza II

Kenneth Benoit

Stanza III

John V. LoMonaco

1986 LSU Composition Department
Stanza IV
Wayne Y Chow

Stanza V
A. Carastathis
Stanza VI

Mikel LeDee
Thirteen Ways of Looking at a Blackbird - Flute 1

Mark Dugas

Moderately Slow

Vivo

To Alto Flute
Thirteen Ways of Looking at a Blackbird - Flute 1

16

21

26

pp

31

f  decresc.  mp

36

41

f

51

mp

56

mf
Thirteen Ways of Looking at a Blackbird - Flute 1

Stanza X

Phil Young

\[ \text{\textcopyright{} Phil Young} \]

Stanza XI

J. Guthrie

\[ \text{\textcopyright{} J. Guthrie} \]
Andante con moto (\( \text{\textit{q} \approx 72-80} \) )

Stanza XII

John Metcalf
Stanza XIII

Dinos Constantinides

accel.

To Alto Flute
Stanza VIII

Ted Lashley
Stanza X

Phil Young

\[ \text{\textit{Thirteen Ways of Looking at a Blackbird - Flute 2}} \]

\[ \text{\textit{Stanza X}} \]
Andante con moto (\( \text{mp} \))

Stanza XII

John Metcalf
Stanza XIII

Dinos Constantinides

Poco piu mosso

accel.

Vivo

dim.

Perd
Thirteen Ways of Looking at a Blackbird

Stanza I

David Penri-Evans

Stanza II

Kenneth Benoit

Stanza III

John V. LoMonaco

Bassoon

1986 LSU Composition Department
Moderately Slow

Stanza VII

Mark Dugas
Thirteen Ways of Looking at a Blackbird - Bassoon

Stanza VIII

Allegretto ($= 100$)

Stanza IX

Allegro

mp

pp

Ted Lashley

Joe Cosgrove
Stanza XI

J. Guthrie

Andante con moto (\( \frac{\text{d}}{} = 72-80 \))

Stanza XII

John Metcalf
Thirteen Ways of Looking at a Blackbird

Euphonium

Stanza I

David Penri-Evans

Stanza II

Kenneth Benoit

Stanza III

John V. LoMonaco

Stanza IV

Wayne Y Chow

Stanza V

A. Carastathis

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Thirteen Ways of Looking at a Blackbird - Euphonium

Stanza VI

Moderately Slow

Stanza VII

Mark Dugas
**Stanza VIII**

Allegretto ($\frac{\text{b}}{\text{m}} = 100$)

**Stanza IX**

Allegro

**Stanza X**

$\frac{\text{b}}{\text{m}} = 92 - 108$

**Stanza XI**

$\frac{\text{b}}{\text{m}} = 120$

Ted Lashley

Joe Cosgrove

Phil Young

J. Guthrie
Among twenty snowy mountains, the only moving thing was the eye of the black bird.

I was of three minds like a tree In which there are three black birds

The Black bird The Blackbird whirled in the Autumn
Stanza IV
Wayne Y Chow

A man and a woman Are one

A man and a woman Are one

A man and a woman and a Blackbird Are one

Stanza V
A. Carastathis

Do not know
Which to prefer

The beauty of inclination

Or the beauty of innuendoes

The blackbird whistling or just after

Icicles filled the long window with barbacic glass

The shadow of the blackbird
crossed it, to and fro

The mood

Traced in the shadow

An undecipherable cause.

Stanza VI

Mikel LeDee

Stanza VII

Mark Dugas

Moderately Slow
O thin men of Had-dam---

Why do you imagine golden birds?

Do you not see how the black-bird walks around the feet of the women about you

I know noble accents and lucid, inescapable rhythms;

But I know, I know, too, that the black-bird, the black-bird is involved in what I know.
When the black bird flew out of sight

It marked the edge of one of many circles

Black birds at the sight of Black birds

Flying flying in a green light Even the bawds

the bawds of euphony would cry out sharply

He rode over Connecticut in a glass coach

Once a fear pierced him

In that he misook the shadow of his equipage for black-birds
Thirteen Ways of Looking at a Blackbird - Soprano

Stanza XII

John Metcalf

Andante con moto (\( \text{\textit{e}} = 72 - 80 \))

Ri-ver Black-bird Mov-ing Fly-ing

The ri- ver is mov - ing Mov - ing Must be fly - ing

Stanza XIII

Dinos Constantinides

\( \text{\textit{d}} = 72 \)

accel. Poco piu mosso

It was even-ing all af-ter - noon it was

It was snow - - - - ing it was even - ing all af-ter - noon

It was snow-ing and it was going to snow

The black-bird

Sat in the cedar limbs
Thirteen Ways of Looking at a Blackbird

Violin

Stanza I

David Penri-Evans

Stanza II

Kenneth Benoit

Stanza III

John V. LoMonaco

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Thirteen Ways of Looking at a Blackbird - Violin

Stanza IV

Wayne Y Chow

Stanza V

A. Carastathis
Stanza VI

Mikel LeDee
Stanza XI

J. Guthrie
Andante con moto (\( \dot{q} = 72 - 80 \))

Stanza XII

John Metcalf
Thirteen Ways of Looking at a Blackbird

Stanza I

Viola

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David Penri-Evans

Stanza II

Kenneth Benoit

Stanza III

John V. LoMonaco

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Stanza IV

Wayne Y Chow

\[ d = 52 \quad \text{Quiet, moody} \]

Stanza V

A. Carastathis

\[ d = 80 \]
Stanza VI

Mikel LeDee

Stanza VII

Mark Dugas

Moderately Slow
Stanza VIII

Ted Lashley
Stanza IX

Joe Cosgrove

Allegro

mp

pp

f  decresc.

mp

2

1
Thirteen Ways of Looking at a Blackbird - Viola

Stanza XII

Andante con moto (\( \text{\#} = 72 \text{-} 80 \))

John Metcalf
Stanza XIII

Dinos Constantinides

 accel.  Poco piu mosso

Solo

mp

mf

mf  >  mp  >  p

accel.  p  dim.  ppp  ff
Thirteen Ways of Looking at a Blackbird

Stanza I
David Penri-Evans

Stanza II
Kenneth Benoit

Stanza III
John V. LoMonaco

Stanza IV
Wayne Y Chow

Stanza V
A. Carastathis

Stanza VI
Mikel LeDee

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Thirteen Ways of Looking at a Blackbird - Cello

Mark Dugas

Stanza VII

Moderately Slow

Allegretto (\(\dot{q} = 100\))

Vivo

Ted Lashley

Joe Cosgrove

Phil Young

J. Guthrie

Stanza VIII

Stanza IX

Stanza X

Stanza XI
Thirteen Ways of Looking at a Blackbird - Cello

Stanza XII

John Metcalf

Andante con moto ($\frac{4}{4}$)

Stanza XIII

Dinos Constantinides

$\frac{3}{4}$ accel. Poco piu mosso accel. Vivo
Thirteen Ways of Looking at a Blackbird

String Bass

Stanza I

David Penri-Evans

Stanza II

Kenneth Benoit

Stanza III

John V. LoMonaco

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Thirteen Ways of Looking at a Blackbird - String Bass

Stanza VII

Mark Dugas

Moderately Slow

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Thirteen Ways of Looking at a Blackbird - String Bass

Stanza VIII

Ted Lashley

Stanza IX

Joe Cosgrove
Stanza X

Phil Young
Stanza XI

J. Guthrie

\[ \frac{d}{\text{bar}} = 120 \]

\[ \text{mf} \quad f \quad \text{dim} \quad f \]

\[ \text{arco} \quad \text{pizz} \]

\[ \text{mf} \quad \text{dim} \]

\[ \text{f} \]

\[ \text{pizz} \]

\[ \text{3} \]
Andante con moto (\( \text{q} \text{»} \text{¶} \text{™} \text{-} \text{•} \text{º} \text{•} \text{º} \text{•} \text{º} \))

Stanza XII

John Metcalf
Stanza XIII

Dinos Constantinides

Thirteen Ways of Looking at a Blackbird - String Bass

\( \frac{1}{4} \) = 72

\( \text{mf} \rightarrow pp \rightarrow p \)

Poco piu mosso

\( \text{accel.} \)

\( \text{pizz} \)

\( \text{simile} \)

\( \text{arco} \)

\( \text{mf} \)

\( \text{p} \)

\( \text{accel.} \)

\( \text{dim.} \)

\( \text{Vivo} \)

\( \text{d} = 60 \)

\( \text{ppp} \rightarrow \text{ff} \rightarrow \text{>pp} \)

\( \text{Perd} \)