

Amorphous Isle

Andrew Hugill

$\text{♩} = 76$ Happiness

mp

3

Soprano

the vi - gi - lant gaze of the spi - rit of the

Alto

Tenor

Bass

6

S dead and from

A

T

B *p* dead

11 Truth

S

A *mf* me to note down the

T

B

Amorphous Isle

2
15

S

A

T

B

fact _____ that the ter - rest-rial ra - dius had

Beauty

21

S

A

T

B

p a - ban - don throguh di - gres - sion

p a - ban - don through di - gres - sion

p a - ban - don through di - gres - sion our us - u - al ex - am - ple of

p a - ban - don through di - gres - sion

Pataphysics

28

S

A

T

B

wa - ter let us re - flect

wa - ter let us re - flect

f wa - ter let us re - flect li - mi-ta - tions ex - ten -

wa - ter let us re - flect

Amorphous Isle

3

34

S *p* *mp* *f* *ff*

A *p* *mp* *f* *ff*

T *p* *mp* *f* *ff*

B *p* *mp* *f* *ff*

me - ta - phys - ics

me - ta - phys - ics

ding as far be-yond me - ta - phys - ics

Being

40

S *mp* *f*

A *mp* *f*

T *f*

B *f* 3

as the lat - ter ex - tends dif - fer

and the her - met - ic shades Poetry which dif - fer

46

S *p* *p*

A *p*

T *p*

B *p*

as two

two

from this ri - ver

from this ri - ver

(Spoken): ...of these. ibicrates
the greek poets, o mathetes,
corbeled the forehead...

4
54 *f* Amorphous Isle

S Ah - - - - - 3 - - - - -

A - - - - -

T - - - - -

B - - - - -

60 *ff* Gothic

S - - - - - 3 - - - - -

A *f* to which he adds a sto - ry each morn - ing; here, once a *ff* gold -

T - - - - - *f* here, once a *ff* gold -

B *f* here, once a *ff* gold -

65

S - - - - - en

A - - - - - en

T - - - - - en

B - - - - - en

73 *mf* Romance

S

A

T

B

mf pea - cock's tails

mf pea - cock's tails

mf pea - cock's tails

mf pea - cock's tails

78 *ff* Modern

S

A

T

B

yel - low skin his face clean-sha - ven a - part from a few pea - cock's tails

dis-play of dan - cing on the glas-sy you you

a - dan - cing you you

us _____ dan - cing

gave dan - cing

82

S

A

T

B

you shall acc-om-pan - y me

you shall acc-om-pan - y me

p *ff* *p*

and - some-one else to whom you will

6
87

Anecdotal

Amorphous Isle

Factual *f*

S

A

T

B

Spoken (anecdotally)

8 here follows the narrative of rene-isidore panmuphle. book three...

be ep - i

95

ff *f*

S

A

T

B

me-ta ta phy-si - ka and act - u - al or - tho-gra-phy 'pa-ta-phy-sics pre - ce-ded by an a -

'pa-ta-phy-sics

'pa-ta-phy-sics

'pa-ta-phy-sics

101

Deconstructed

pp *pp*

S

A

T

B

pos - tro - phe words and

pp *pp*

one could have re

words one could

one could

7

Amorphaea Isle

cresc poco a poco

S
struct - ed this all *cresc poco a poco*

A
all

cresc poco a poco

T
8 have re - con - struct - ed - through this

cresc poco a poco

B
have through this all

109

S
mf all art *mp*

A
mf 3

T
8 fa - cet a - all art

B
mf all art

113

S
f glo 3

A
lord 5 3

T
8 *mp* 3 of the is - land

B

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Neutral

8
117

S
ried the lat' - ral

A
the lat' - ral

T
the lat' - ral

B
p that his cre - a tion was good the lat' - ral

122

S
e - ther love the sould is wheed - led by love who

A
e - ther love the sould is wheed - led by love who

T
e - ther love the sould is wheed - led by love who

B
e - ther love the sould is wheed - led by love who

129 *mp* Interior (mind)

S
mm - - - (spoken) - mm
different liqueurs in glasses

A

T

B

135

S (spoken) as thick as a bishop's amethyst (whisper) is

A *p* herd has learned

T *p* herd has learned

B

143

S

A that the real un - i - verse is com - posed of el - lip - ses

T that the real un - i - verse is com - posed of el - lip - ses

B

150 Nowhere *mf*

S I _____ was sim - ply no - where or some - where

A *mf* some - where

T *mf* some - where

B *mf* I _____ which is the

10
157Nowhere

Amorphous Isle

S

A

T *f*
8
ex - per-i - ments since I was simply nowhere, or some-where, which is the

B

165

Everywhere

S

A *mp*
the li - quid flow-ing be-neath can-not pe - ne - trate un-less the skin breaks. but

T
8

B

173

No Setting

S *p*
bo - dy is not on-ly an is - land but a man he is

A *p*
bo - dy is not on-ly an is - land but a man he is

T *p*
8
bo - dy is not on-ly an is - land but a man he is

B *p*
bo - dy is not on-ly an is - land but a man he is

Dramatic

181

S

A

T

B

ff >

the Isle _____ of Dreams ly-ric by Rey-nal-do Hahn words by

Discursive

188

S

A

T

B

mf *f* *ff* >

be _____ per-mit-ted from _____ per-son-al ex - per-ience

mf *f* *f* > *mp*

one may to speak de - sired one

Epic

194

S

A

T

B

ff

fourth re - veal - ing the dis-tinct - ion and e - vil en-graved in the wood of

ff

Ah

Ah

12
200

Lyric

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S

A *mf*

T

B

con - cern - ing the isle - of Cyr - il to Mar - cel Schwob the isle

207

f Romantic

S *f*

A *f*

T *f*

B

e - ven ra - ther mo - ving but too ro - man - tic! Spoken (in horror):
there are towers with eyes

e - ven ra - ther mo - ving but too ro - man - tic!

e - ven ra - ther mo - ving but too ro - man - tic!

214

Illusory

S

A

T

B

Whisper (do not sync with others):
...with dry piers, and a shadow which is content to be...

Whisper (do not sync with others):
...with dry piers, and a shadow which is content to be...

Whisper (do not sync with others):
...with dry piers, and a shadow which is content to be...

Whisper (do not sync with others):
...with dry piers, and a shadow which is content to be...

Expressive

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13

226 *f* >

S vest - ments prob - ab - ly an

A *f* > vest - ments prob - ab - ly an

T *f* > his vest - ments gave peo - ple the im - pres - sion that he was prob - ab - ly an

B *f* > vest - ments prob - ab - ly an

Informative

233

S

A

T

B

Spoken (matter-of-fact): ..are furnished with more ample information and for greater ease in...

mp Obfuscatory

242

S and as Pier-rot se - re - nades the con - fu - sion of the moon's en - twined ball
(Sprechgesang!)

A

T

B

14
249*mp*Circumlocution

Amorphous Isle

S

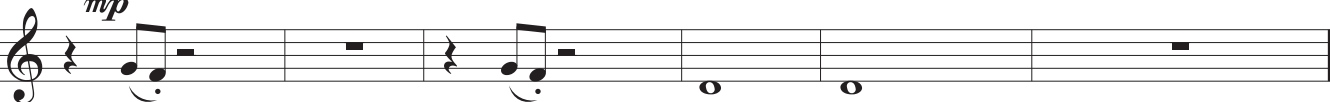


draws

as

cir - cle

A



a

a

cir - cle

T



watch

cir-cle

cir - cle

B



will al-so draw a house

255

Confidential

S

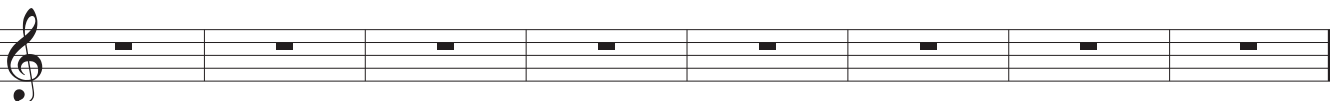


A



Whisper: ...soundings along our route. he confided to me that he was...

T



B



263

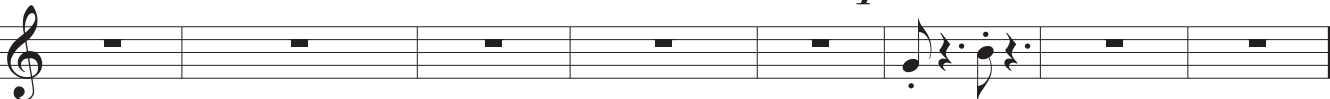
Sad

S

*p*

ha ha

A

*p*

ha ha

T



harp;

others others o-thers:

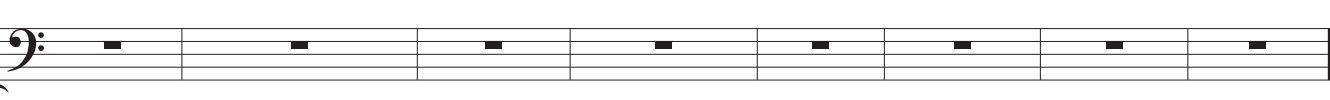
may your

dire

sor - row

fly a-way to the

B



f Happy

271

S si - byls re-cord the for-mu-la of hap-pi-ness — which is dou-ble be am - or - ous.

A

T

B

be am - or - ous

be am - or - ous

mf Neutral

278

S and the skiff ex - haled its chro - ma - tic course at the beat of the

A

T

B

and the skiff ex - haled its chro - ma - tic course at the beat of the

and the skiff ex - haled its chro - ma - tic course at the beat of the

Deranging

282

S

A

T

B **ff** *derangedly*

we had ap - proached with-in gun range when a bul - et tore off

16 Disturbing
286 *ff*

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S
Ah ah ah ah Tan - gent - ial point of the u - ni - verse dis -

A

T

B

290 *f* Amusing

S
tort - ing it ac - cord-ding to the sphere's

A
ff
ha

T

B

294

S

A
f
ha mimes the thoughts of man-kind u - sing pers-on - ag - es of whom he

T

B

Contradicting

298

S

A

T

B

has

mf

8

And the her-met-ic shades which dif-fer from this ri-ver as two

Informing

304

S

A

T

B

mf

8

no-thing more this cha-rac-ter will prove ve-ry use-ful dur-ing the course

311

S

A

T

B

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18
322

S

A

T

B

330

S

A

T

B

338

S

A

T

B

346

S

A

T

B

This system contains four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. Above the Soprano staff is the measure number 346. Each staff has a treble clef for S, A, and T, and a bass clef for B. The Tenor staff has an '8' below the clef, indicating an octave shift. Each staff contains a whole rest in every measure from 346 to 353.

354

S

A

T

B

This system contains four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. Above the Soprano staff is the measure number 354. Each staff has a treble clef for S, A, and T, and a bass clef for B. The Tenor staff has an '8' below the clef, indicating an octave shift. Each staff contains a whole rest in every measure from 354 to 361.

362

S

A

T

B

This system contains four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. Above the Soprano staff is the measure number 362. Each staff has a treble clef for S, A, and T, and a bass clef for B. The Tenor staff has an '8' below the clef, indicating an octave shift. Each staff contains a whole rest in every measure from 362 to 369.

Amorphous Isle

20
370

S

A

T

B

378

S

A

T

B

386

S

A

T

B

394

S

A

T

B

This system contains measures 394 through 401. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a treble clef for S, A, and T, and a bass clef for B. The Tenor staff includes an '8' below the clef, indicating an octave shift. Each measure contains a single black rectangular notehead on the second line of the staff.

402

S

A

T

B

This system contains measures 402 through 409. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a treble clef for S, A, and T, and a bass clef for B. The Tenor staff includes an '8' below the clef, indicating an octave shift. Each measure contains a single black rectangular notehead on the second line of the staff.

410

S

A

T

B

This system contains measures 410 through 417. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a treble clef for S, A, and T, and a bass clef for B. The Tenor staff includes an '8' below the clef, indicating an octave shift. Each measure contains a single black rectangular notehead on the second line of the staff.

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22
418

S

A

T

B

426

S

A

T

B

434

S

A

T

B

442

S

A

T

B

This system contains measures 442 through 449. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Tenor staff has an '8' below the clef, indicating an octave shift. Each staff contains a whole rest in every measure, suggesting a silent or sustained section.

450

S

A

T

B

This system contains measures 450 through 457. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Tenor staff has an '8' below the clef, indicating an octave shift. Each staff contains a whole rest in every measure.

458

S

A

T

B

This system contains measures 458 through 465. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Tenor staff has an '8' below the clef, indicating an octave shift. Each staff contains a whole rest in every measure.

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24
466

S

A

T

B

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 24 to 466. Each staff contains a whole rest in every measure.

474

S

A

T

B

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 474 to 482. Each staff contains a whole rest in every measure.

482

S

A

T

B

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 482 to 490. Each staff contains a whole rest in every measure.

490

S

A

T

B

This system contains measures 490 through 497. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a treble clef for S, A, and T, and a bass clef for B. The Tenor staff includes an octave 8 below the staff line. Each measure contains a single black rectangular note on the middle line of the staff.

498

S

A

T

B

This system contains measures 498 through 505. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a treble clef for S, A, and T, and a bass clef for B. The Tenor staff includes an octave 8 below the staff line. Each measure contains a single black rectangular note on the middle line of the staff.

506

S

A

T

B

This system contains measures 506 through 513. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a treble clef for S, A, and T, and a bass clef for B. The Tenor staff includes an octave 8 below the staff line. Each measure contains a single black rectangular note on the middle line of the staff.

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26
514

S

A

T

B

522

S

A

T

B

530

S

A

T

B