

Thirteen Ways of Looking at a Glacier

Mezzo-Soprano, Alto Flute, Viola, Tenor Saxophone, Guitar

Tom Baker
January 2023

Commissioned by and dedicated to Mark Hilliard Wilson.

Frog Peak Music

Composed in 2023 by Tom Baker
tombakermusic.com

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THIRTEEN WAYS OF LOOKING AT A GLACIER

- I. Among starving polar bears,
the only moving thing
was the edge of a glacier.
- II. We are of one ecology
like a planet
in which there are 200,000 glaciers.
- III. The glacier absorbed greenhouse gas.
We are a large part of the biosphere.
- IV. Humans and animals
are kin.
Humans and animals and glaciers
are kin.
- V. We do not know which to fear more,
the terror of change
or the terror of uncertainty,
the glacier calving
or just after.
- VI. Icebergs fill the vast ocean
with titanic wrecks.
The mass of the glacier
disappears, to and fro.
The threat
hidden in the crevasse
an unavoidable cause.
- VII. O vulnerable humans,
why do you engineer sea walls?
Do you not see how the glacier
already floods the streets
of the cities around you?
- VIII. I know king tides,
and lurid, inescapable storms;
but I know, too,
that the glacier is involved
in what I know.
- IX. When the glacial terminus broke,
it marked the beginning
of one of many waves.
- X. At the rumble of a glacier
losing its equilibrium,
every tourist in the new Arctic
chased ice quickly.
- XI. They explored the poles
for offshore drilling.
Once, we blocked them,
in that we understood
the risk of an oil spill to a glacier.
- XII. The sea is rising.
The glacier must be retreating.
- XIII. It was summer all winter.
It was melting
and it was going to melt.
The glacier fits
in our warm-hands.

Thirteen Ways of Looking at a Glacier

Commissioned by and dedicated to Mark Hilliard Wilson

Score in C

Music by Tom Baker
Poetry by Craig Santos Perez

I. Prelude

Guitar

♩ = 50 *warmly and delicately*

Guitar

Measures 1-4: 7/4, 6/4, 7/4, 4/4. Dynamics: *mp*, *p*, *pp*, *mp*. Markings: I art 13, nat 12, nat 12, art 14, V sul tasto, I.

Measures 5-8: 5/4, 3/4, 7/4, 6/4. Dynamics: *p*, *pp*, *mp*, *p*. Markings: V sul tasto, art 18, art 18, art 17, art 19, art 20.

Measures 9-12: 4/4, 5/4, 4/4, 3/4. Dynamics: *p*, *mp*, *p*, *p*. Markings: I art 15, nat 12, art 13, art 15, art 11, nat 12, art 15.

Measures 13-16: 4/4, 5/4, 4/4, 4/4. Dynamics: *p*, *pp*, *ppp*. Markings: V sul tasto, art 18.

II. Song 1 - Polar Bears

Mezzo-Soprano, Alto Flute, Viola, Tenor Sax

$\text{♩} = 60$
reverently

3x

Mezzo-Soprano

Alto Flute
pp
sul tasto

Viola
pp

Tenor Sax
pp

5

p

MS
A - mong strand - ed po - lar bears.

AF
pp

V
pp

TS
pp

9

MS
the on - ly mo - ving thing was the

AF
pp

V
pp

TS
pp

13

MS *edge of a gla - cier.*

AF

V

TS

4/4 4/4 3/4

ppp

ppp

ppp

17

MS

AF

V

TS

rit.

rit.

rit.

n.

n.

n.

III. Reflection 1

Guitar

$\text{♩} = 60$

Guitar

p *mp* *p* *ord.*

7

slight accel. -----

mp *pp* *p* *mp* *nat* *nat* *sul tasto*

12

ord. *accel.* ----- *rit.* -----

p *mf* *pp* *ord.* *rit.*

IV. Song 2 - We Are One

Mezzo-Soprano, Alto Flute, Viola, Tenor Sax

♩ = 60 0.05 0.10 0.15 0.20 0.25

Mezzo-Soprano

Alto Flute

Viola

Tenor Sax

mf

mf

mf

sparse

sparse

sparse

dense

dense

dense

6 0.30 0.35 0.40 0.45 0.50

MS

AF

V

TS

mp

f

f

f

p

p

p

We are _____

* Note: for this graphic shape, using pitches given (in any order and/or rhythm), create fast, short repetitions and motives.

11

mp 0.55 1.00 *p* 1.05 1.10 *mp* 1.15

MS *mp* we are one we are we are of one

AF *mf* *p*

V *mf* *p*

TS *mf* *p*

16

1.20 1.25 1.30 *mp* *mf* *p* 1.35 1.40

MS we are of one e co-lo-gy. Like a pla - net

AF

V

TS

21

mp 1.45 1.50 *mf* 1.55 *pp* 2.00

MS in which there are two hun-dred thou-sand gla - - - ciers.

AF dense sparse *pp*

V dense sparse *pp*

TS dense sparse *pp*

V. Reflection 2

Guitar

$\text{♩} = 50$
cantabile

Guitar

mp *mf*

5

p

VI. Song 3 - Biosphere

Mezzo-Soprano, Alto Flute, Viola, Tenor Sax, Guitar

♩ = 60
warmly

The first system of the musical score is in 4/4 time and features five staves. The Mezzo-Soprano part has lyrics: "The gla - cier ab - sorbs green - house gas. — The gla - cier ab -". The Alto Flute, Viola, Tenor Sax, and Guitar parts provide accompaniment. Dynamics are marked as *mp* for the first two measures and *p* for the last two measures.

The second system of the musical score is in 4/4 time and features five staves. A box containing the number "5" is positioned above the first measure of the Mezzo-Soprano staff. The Mezzo-Soprano part has lyrics: "- sorbs green - house gas. — We —". The Alto Flute, Viola, Tenor Sax, and Guitar parts continue the accompaniment. A dynamic marking of *mp* is present at the end of the system.

f

MS (We) are a large part of the bi - o - sphere.

AF *mp* *p*

V *mp* *p*

TS *mp* *p*

G *mp* *p*

2/4 4/4 2/4 4/4 2/4 4/4

3 3 3 3 3 3

VII. Reflection 3

Guitar

♩ = 60

Guitar

f *rasg.* *p* *f*

5

ff *mp* *p* *f*

9

p

13

f

17

p *ff*

21

mf *mp* *pp*

VIII. Song 4 - Kin
 Mezzo-Soprano, Alto Flute

Mezzo-Soprano

Alto Flute

$\text{♩} = 80$ (approx)
 throughout

tr breath only timbral *tr*

mp *mp* *pp* *mp* *mf* *p* *pp*³

2

freely (not in sync with flute) $\text{♩} = 60$ (approx)

mp

MS

Hu - mans and an - i - mals are kin.

AF

mp *p* *mf* *mp*

3

freely (not in sync with flute) $\text{♩} = 60$ (approx)

mp

MS

Hu - mans and an - i - mals are kin.

AF

mf *mp* *p* *mp*³

4

AF

*mf*³ *p* *mf* *pp*

breath only timbral *tr*

5

freely (not in sync with flute) ♩ = 60 (approx)

MS

mp

3

Hu - mans and an - i - mals and gla - ciers are kin.

AF

mp

3

pp

mp

6

MS

AF

p *mf* *mp*

tr

3

7

♩ = 60

p

3

pp

Hu - mans and an - i - mals and gla - ciers are kin.

MS

♩ = 60

p

AF

IX. Reflection 4

Guitar

♩ = 80

Guitar

mp *p*

4

p *mf*

7

mp *p*

10

f *mp*

13

p *pp*

X. Song 5 - Terror
Mezzo-Soprano, Viola, Guitar

Mezzo-Soprano

Viola

Guitar

pp *p*

p

7

MS

V

G

3 4 3

14

MS

V

G

mp *mf* *mp*

We do not know which to fear more, the

pp *mp*

mp

19

MS
 ter - ror ____ of change or the ter - ror ____ of un - cer - tain - ty,

V
pp *mp* *pp* *mp*

G

24

MS
 the gla - cier ____ calv - ing or just af - ter.

V
pp *pp* *mp* *pp*

G
p

29

MS

V
pp *ppp*

G
pp *ppp*

XI. Reflection 5

Guitar

freely (each bar approx 5")

Guitar

art 4

0.05

0.10

decelerate tremolo to last note...

0.15

mf

p

4

art 4

(tremolo original speed)

0.20

0.25

0.30

mf

p

7

decelerate tremolo to last note...

0.35

art 4

(tremolo original speed)

0.40

0.45

mf

p

10

0.50

0.55

1.00

decelerate tremolo to last note...

mf

13

1.05

mf

XII. Song 6 - Icebergs

Mezzo-Soprano, Alto Flute, Viola, Tenor Sax

$\text{♩} = 80$
mp

Mezzo-Soprano
Ice - bergs fill the vast o - cean with ti - tan - ic wrecks.

Alto Flute
p *mp*

Viola
p *mp*

Tenor Sax
p *mp*

3

MS
The mass of the gla - cier dis - ap - pears dis - ap - pears

AF
mf *p*

V
mf *p*

TS
mf *p*

6

MS
to and fro.

AF

V

TS

pp *p*

pp *p*

pp *p*

9

MS
mp
The threat hid - den in the cre - vasse an ir - re - vers - a - ble

AF

V

TS

mp

mp

mp

11

MS
clause.

AF

V

TS

pp

ppp

ppp

ppp

XIII. Reflection 6

Guitar

$\text{♩} = 240$ ($\text{♩} = 80$)

Guitar *f*

8

15

19 *f*

26

32 *rit.*

37 $\text{♩} = 80$ ($\text{♩} \rightarrow \text{♩}$)

XIV. Song 7 - Humans

Mezzo-Soprano

Mezzo-Soprano

$\text{♩} = 60$
mp

O

5

MS

O

p

9

$\text{♩} = 80$
p

MS

Vul-ner-a-ble hu-mans Why do you en-gi-neer sea-walls?

13

MS

Do you not see how the gla-cier al-read-y floods the streets

17

mp

MS

of the ci-ties a-round you?

pp

XV. Reflection 7

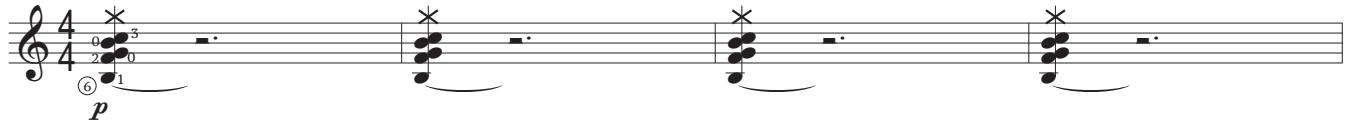
Guitar

Guitar  about 10 seconds

$\text{♩} = 60$ (evenly and quietly)

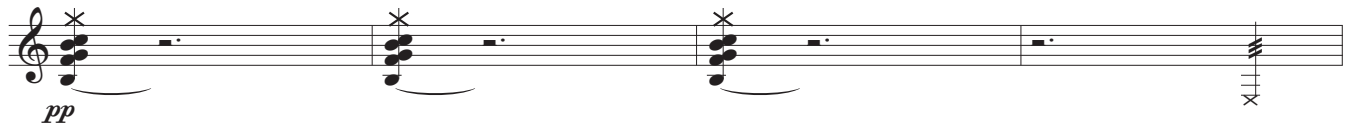
tamb. - strike strings with thumb
keep chord in place for entire movement
mute high E string

2



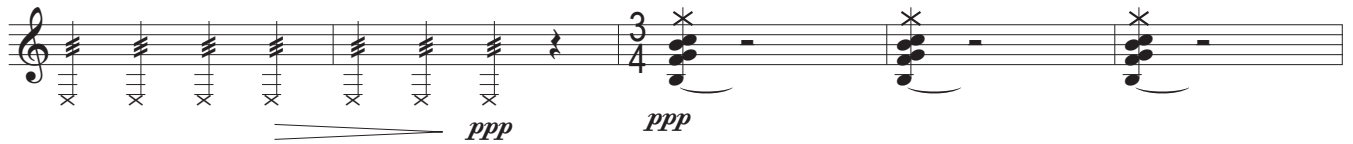
tamb. - tremolo with *p* and *m*
on wood around (not on) bridge

6



10

tamb. - strike bridge with thumb
(nearest to low E)



15



XVI. Song 8 - Storms

Mezzo-Soprano, Alto Flute, Viola, Tenor Sax, Guitar

chaotically 0.05 0.10 0.15 0.20

Mezzo-Soprano

Alto Flute

Viola

Tenor Sax

Guitar

FL

f

ff

*** multiphonics with timbral trills

f

5 0.25 0.30 0.35 0.40

$\text{♩} = 60$

mf

5/4

I know

pizz

ff

p

pizz

p

ST

p

pizz

p

MS

AF

V

TS

G

mf

ff

p

p

p

p

- * Play pitches in this bracket in any order, any repetition, any duration
- ** Play multiphonics with timbral trills following the "shedos" shapes.
The shapes are intensity maps, showing increases or decreases in intensity, though dynamics, speed of trills, or other effects.

9 *mp* 0.45 *f* 0.50 0.55 1.00 1.05

MS *mp* *f* *ff*
kingtides and 'lu-rid un - pre-ce-dent-ed' storms.

AF *mp* *mf* *ff*
FL

V *mp* *mf* *ff*

TS *mp* *mf* *ff*
noise/growl

G *mp* *mf* *ff*

14 *pp* 60

MS *pp* *ppp*
But I know, too, that the gla - cier is in - volved that the gla - cier

AF *ppp*

V *pp* *ppp*

TS *pp* *ppp*

G

ppp *n.*

MS
is in-volved in what I know.

AF *n.*

V *n.*

TS *n.*

G

XVII. Reflection 8

Guitar

$\text{♩} = 50$
cantabile

Guitar

p *pp*

5

mp *mf* *pp*

nat
7

XVIII. Song 9 - Terminus

Mezzo-Soprano, Tenor Sax

♩ = 60

Mezzo-Soprano

Tenor Sax

When the gla-cial ter-mi-nus broke it marked the be-gin-ning

mf *mp*

MS

TS

of one of ma-ny waves.

p *mp*

XIX. Reflection 9

Guitar

$\bullet = 60$ *reverently*

Guitar

art 15 art 16 art 15 nat 12 art 14 nat 12 art 13 art 14

p

5 art 16 art 11 art 18 art 17

The score is written for guitar in 3/4 time, marked 'reverently' with a tempo of 60. It consists of two systems of music. The first system has eight measures, each with a single note in the treble clef and a corresponding bass note. The notes are: G4 (art 15), A4 (art 16), G4 (art 15), F4 (nat 12), G4 (art 14), A4 (nat 12), G4 (art 13), and F4 (art 14). The second system has four measures: the first measure has a G4 (art 16) and a bass note; the second measure has an A4 (art 11) and a bass note; the third measure has a G4 (art 18) and a bass note; the fourth measure has a G4 (art 17) and a bass note, with a slur connecting the two notes. A box containing the number '5' is placed at the beginning of the second system. The piece concludes with a double bar line.

XX. Song 10 - Rumble
Mezzo-Soprano, Alto Flute, Viola, Tenor Sax,

♩ = 120
agitated

Musical score for Mezzo-Soprano, Alto Flute, Tenor Sax, and Guitar. The score is in 4/4 time and consists of four measures. The Mezzo-Soprano part is mostly silent, with a few notes in the first measure. The Alto Flute part starts with a melodic line in the first measure, marked *p*, and continues with a rhythmic pattern of slanted lines. The Tenor Sax part is mostly silent, with a melodic line in the third measure, marked *p*, and continues with a rhythmic pattern of slanted lines. The Guitar part is mostly silent, with a few notes in the first measure.

Musical score for Mezzo-Soprano, Alto Flute, Tenor Sax, and Guitar. The score is in 4/4 time and consists of four measures. The Mezzo-Soprano part starts with a boxed number 5 in the first measure, and has the lyrics "As the" in the fourth measure, marked *mf*. The Alto Flute part starts with a circled number 5 in the first measure, and continues with a rhythmic pattern of slanted lines. The Tenor Sax part continues with a rhythmic pattern of slanted lines. The Guitar part starts with a circled number 5 in the first measure, and continues with a rhythmic pattern of slanted lines. The score is marked *mp* for the Alto Flute, Tenor Sax, and Guitar parts.

9

MS $\frac{12}{8}$ $\frac{3}{4}$
 rum-ble of the as the rum-ble of the as the rum-ble of the as the rum-ble of the as the rum-ble of the rum-ble of the rum-ble of the rum-ble of the

AF $\frac{6}{4}$ $\frac{3}{4}$
mf

TS $\frac{6}{4}$ $\frac{3}{4}$
mf

G $\frac{6}{4}$ $\frac{3}{4}$
mf

11

MS $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{4}$
 as the as the as the as the rum-ble of the as the rum-ble of the as the rum-ble as the

AF $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
f *mp*

TS $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
f

G $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
f

14

MS $\frac{6}{8}$ $\frac{3}{4}$ $\frac{12}{16}$
 rum-ble of the as the rum-ble of the as the rum-ble of the rum-ble of the rum-ble of the rum-ble of rum-ble of rum-ble of rum-ble of

AF $\frac{3}{4}$

TS $\frac{3}{4}$

G $\frac{3}{4}$

mf

17

MS
rum-ble of the as the as the as the rum-ble of the as the rum-ble of the as the rum-ble of the as the rum-ble of the as the gla -

AF

TS

G

f *sp*

20

MS
- cior,

AF

TS

G

mp *p* *mp*

25

MS
lo-sing its lo-sing its lo-sing its lo-sing its e - qui-li-bri-um e-qui-li-bri-um li-bri-um li-bri-um li-bri-um lo-sing its lo-sing its e-qui-li-bri-um,

AF

TS

G

mf *mf* *mf*

28

MS *mf*
 in the new in the new in the new in the new in the new in the new

AF *sp* *mf*

TS *sp* *mf*

G *sp* *mf*

32

MS *f* *p*
 ev-ry tou-rist in the new ev-ry tou-rist in the new ev-ry tou-rist in the new ev-ry tou-rist in the new arc - tic

AF *pp*

TS *pp*

G *pp*

35

MS *p*
 chased ice quick - - - ly.

AF

TS

G

XXI. Reflection 10

Guitar

$\text{♩} = 80$

softly

(let strings ring throughout)

Guitar

5

33

rit. (last repeat)

5x

XXII. Song 11 - Risk
Mezzo-Soprano, Alto Flute, Viola, Tenor Sax

♩ = 60
tenderly

Musical score for Mezzo-Soprano, Alto Flute, Viola, and Tenor Sax. The score is in 3/4 time and begins with a tempo marking of ♩ = 60 and the instruction "tenderly". The Mezzo-Soprano part consists of whole rests. The Alto Flute, Viola, and Tenor Sax parts play a rhythmic pattern of quarter notes and eighth notes, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. The Alto Flute and Viola parts include a crescendo hairpin leading to the *pp* dynamic.

Musical score for Mezzo-Soprano, Alto Flute, Viola, and Tenor Sax, starting at measure 9. The Mezzo-Soprano part features a melodic line with a long phrase marked "Hmm" and a piano (*p*) dynamic. The Alto Flute, Viola, and Tenor Sax parts continue with the rhythmic pattern from the previous system, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. The Alto Flute and Viola parts include a crescendo hairpin leading to the *pp* dynamic.

17

mp

MS They ex - plored the poles for off - shore drill - ing.

AF *p* *pp*

V *p* *pp*

TS *p* *pp*

25

p

MS Hmm

AF *p* *pp*

V *p* *pp*

TS *p* *pp*

33

mp

MS Once we blocked them in that we un - der - stood the risk of an oil - spill to a gla - cier.

AF *p* *pp*

V *p* *pp*

TS *p* *pp*

MS

AF *ppp*

V *ppp*

TS *ppp*

n.

n.

n.

Detailed description: This is a musical score for four parts: MS (Mezzo Soprano), AF (Alto Flute), V (Violin), and TS (Trombone). The MS part consists of whole rests. The AF part starts with a *ppp* dynamic and features a melodic line with eighth notes and quarter notes, ending with a fermata and a *n.* (ritardando) marking. The V part starts with a *ppp* dynamic and features a melodic line with eighth notes and quarter notes, ending with a fermata and a *n.* marking. The TS part starts with a *ppp* dynamic and features a melodic line with eighth notes and quarter notes, ending with a fermata and a *n.* marking. The score is written in a key signature of two flats and a common time signature.

XXIII. Reflection 11

Guitar

$\text{♩} = 50$

Guitar

mp

free meter
interrupting
faster (mm. 80)

mf

5

a tempo

mp *p*

free meter
interrupting
faster (mm. 80)

mf

8

a tempo

mp

free meter
interrupting
faster (mm. 80)

mf *p*

11

a tempo

p *rit.* *ppp*

XXIV. Song 12 - Reatreating

Mezzo-Soprano, Viola

♩ = 50

p

Mezzo-Soprano

The sea is ri - - - sing. The

Viola

sul tasto

p

3

MS

sea is ri - - - sing.

V

6

mp *mf* *p*

MS

Ri - sing. Ri - sing. Ri - sing. Ri - - - sing.

V

11

free meter (♩ = 60)

0.05 0.10 0.15 0.20

mp

MS

ord.

The gla-cier must be re - treat-ing.

V

mp

accel. *rit.*

15

0.25 0.30 0.35 0.40

MS

The gla-cier must be re - treat-ing.

V

accel. *rit.* *accel.*

19

p 0.45 *pp* 0.50 0.55 1.00

MS

The gla cier The gla - cier

V

rit.

23

1.05 1.10

MS

V

ppp

XXV. Reflection 12

Guitar

♩ = 60

Guitar

p *mp*

6

slight accel. *a tempo* *mf*

9 (let strings ring throughout)

p 6 6 6

12

mf 6 6 6 6

14

p 6 nat 12

XXVI. Song 13 - Melt

Mezzo-Soprano, Alto Flute, Viola, Tenor Sax

♩ = 50

sadly

Mezzo-Soprano

Alto Flute

Viola

Tenor Sax

pp *ppp* *p* *pp*

pp *ppp* *p* *pp*

pp *ppp* *p* *pp*

pp *ppp* *p* *pp*

3x 3x

9

p

MS

AF

V

TS

pp *pp* *pp*

It was sum-mer all win-ter it was melt - ing

13

pp

MS
and it was go - ing to melt. The last

AF

V

TS

17

p

MS
gla - cier fits in our warm

AF

V

TS

21

ppp

molto rit.

3x

MS
hands.

AF
ppp

V
ppp

TS
ppp

XXVII. Reflection 13

Guitar

$\text{♩} = 50$
slowly and finally

art 13 nat 12 nat 12 art 14

p

molot rit. to the end

nat 12 art 14

4

7

art 18 art 18

pp *ppp*