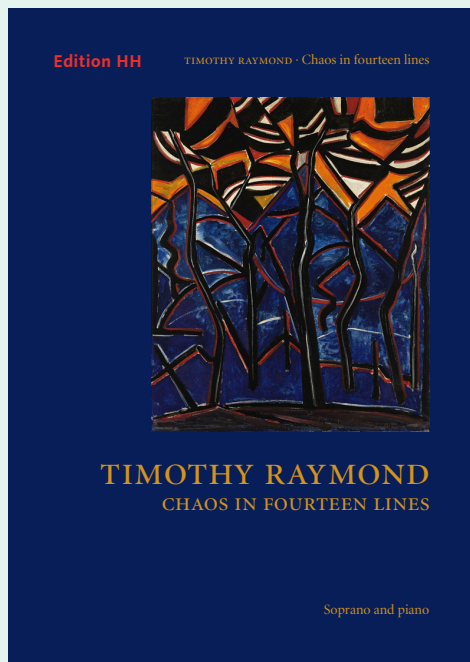


TIMOTHY RAYMOND

CHAOS IN FOURTEEN LINES

for soprano and piano



Cast in two parts, this cycle of seven songs represents a kind of musical portrait of an American poet – much admired by Robert Frost – whose reputation as a master of verse, and of the sonnet in particular, was offset by her adventurous – even notorious – personal life. A ‘Counting-out Rhyme’ (the genre of the children’s ‘One potato, two potato...’ game) opens the sequence and recurs in fragments as a kind of Mussorgskyan link (like the *Promenade in Pictures*) both between and within a few of the songs. In part, as in some counting-out games, the rhyme might be understood as a metaphor for something of a *quasi*-fatalistic nature.

Timothy Raymond (*1953)

Chaos in fourteen lines

Duration c.20’

HH602.FSC — vi/26 pages

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The Consort

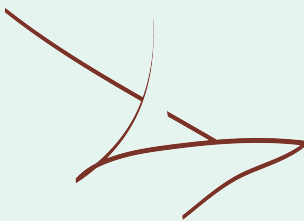
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TIMOTHY RAYMOND

CHAOS IN FOURTEEN LINES

CHAOS IN FOURTEEN LINES PART I 1. COUNTING-OUT RHYME

EDNA ST. VINCENT MILLAY

TIMOTHY RAYMOND
(*1953)

SOPRANO AND PIANO



Timothy Raymond

Freely $\bullet = c.84$ rit. . . A tempo rit. . . ✓

Soprano *p*
Sil - ver bark_ of beech, and sal - low Bark. of yel-low birch and yel-low

Piano

rit. A tempo Slow $\text{♩} = 42$

3 *p* *sfz* *subito* *sfz*

Twig of wil- low. Stripe of green in moose-wood ma - ple,

Piano

6 A tempo *sfz* *sfz*

Col-our seen in leaf_ of ap - ple,

Piano