

Pollen

for SATB choir
(no divisi)

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Pollen
by Sandra Marchetti

Droplets. Clumping molecules.
Leaves' breaths
on the backs of cars
that only through water were—
and then were only ever
particular ghosts—
a neon peridot.

The pollen falls around,
pushes back
through nostrils,
sifts in lashes,
lands in beds
under eyelids.

We pull our eyelids
at their sheeted corners,
as if to press the eye all the more
toward the bloom,
the dusty after-center of nature's
first derivation.

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ca. 5'

Pollen

Sandra Marchetti

Michael Maiorana

Dreamy ♩ = 76

Soprano

Alto *p* Drop-lets. Clump-ing mol-e-cules. Leaves' breaths___ *mf* on the backs of cars

Tenor

Bass

Piano (for rehearsal only) **Dreamy** ♩ = 76

7

that on-ly through wa-ter were and then were on-ly ev - er___ *mf* par-tic-u-lar ghosts *p* a ne-on per-i - dot

14

pp Drop-lets. Clump-ing mol-e-cules. Leaves' breaths_ on the

mf

pp Drop-lets. Clump-ing mol-e-cules. Leaves' breaths_

pp Drop-lets. Clump-ing mol-e-cules. Leaves' breaths

pp Drop-lets. Clump-ing mol-e-cules.

19

p backs of cars that on-ly through wa - ter were and then were on-ly ev - er. par-tic-u-lar

mf on the backs of cars that on-ly through wa - ter were and then were on-ly ev - er.

mf on the backs of cars that on-ly through wa - ter were and then were

mf Leaves' breaths_ on the backs of cars that on-ly through wa - ter were

p

25

mf *p*

ghosts a ne-on per-i - dot. oh

mf *p*

par-tic-u-lar ghosts a ne-on per-i - dot. oh

mf *p*

on-ly ev - er par-tic-u-lar ghosts a ne-on per-i - dot. oh

p *mf* *p*

and then were on-ly ev - er par-tic-u-lar ghosts a ne-on per-i - dot.

più mosso

30

f *p* *mp*

The pol-len falls a - round, push-es back through nos-trils, sifts in lash - es

f *p* *mp*

The pol-len falls a - round, push - es back through nos-trils, sifts in lash - es lands

f *p* *mp*

The pol-len falls a - round, push-es back through nos - trils, sifts in lash-es

f *p* *mp*

The pol-len falls a - round, push-es back through nos - trils, sifts in lash - es

più mosso

37

lands in beds un-der eye - lids. We pull our eye - lids at their sheet-ed cor-ners, mm
in beds un-der eye - lids. mm
lands in beds un-der eye - lids. mm
lands un-der eye-lids. We pull our eye-lids at their

44

accel. - - - - -

as if to press the eye all the more toward the
ah as if to press the eye all the more all the more toward the
as if to press the eye, press the eye all the more toward the
sheet-ed cor - - ners, as if to press the eye all the more toward the

accel. - - - - -

50 $\text{♩} = 96$ **rall.** - - - - - $\text{♩} = 66$

bloom, the bloom, the bloom, the bloom, the dust-y af-ter cen-ter of na-ture's first
bloom, press the eye— all the more toward the bloom,— the dust-y af-ter cen-ter of na-ture's first
bloom, toward the bloom, the bloom,— the dust-y af-ter cen-ter of na-ture's mm—
bloom, the bloom, mm first

$\text{♩} = 96$ **rall.** - - - - - $\text{♩} = 66$

57 *mp*

der-i - va - tion (n) mm
der - i - va - tion mm mm
der - i - va - tion (n) mm

Musical score for measures 64-73. The score is written for four staves: three individual staves (treble, alto, and tenor clefs) and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked *mm* (moderato). Dynamics include *p* (piano) and *pp* (pianissimo). A *rit.* (ritardando) marking is present at the end of the section. The score includes various musical notations such as slurs, ties, and rests.