



WHSBER

THERE
ARE
DIFFERENT
KINDS
OF
WRITING

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PART 2

There are different kinds of writing. For instance, there's the kind of writing where you walk over to the typewriter, sit down, and write a first line. You go into the kitchen for a glass of water, light a cigaret, all the while thinking of what you've written. You return to the typewriter and write a second line, then you write a third line, and oh — all sorts of things happen, and there — you find you've written the last line, and if what you've written is any good, why, it's all of a piece, as if the whole thing were implicit in the beginning.

As if you put your hand in the water and catch a fish by the tail.

However, there is a different kind of writing: you sit down at the typewriter, just as before, and write a beginning. But when it comes to writing more — nothing happens. You have many thoughts, your mind is aswim with phrases, but your hands don't move toward the keys. Finally, you begin again, and write a new first line.

I have a big old wire wastebasket which I never empty in which I put things that I think I might work more on, and over a number of years it's got chock-full of beginnings, false starts some might say, failures perhaps — but I've made a book of them, or what-you-might-call a book, of ~~one~~ hundred and one examples of this nameless genre of writing. And I have given them names, just as if they were regular stories.

Sometimes I wonder whether there are real stories implicit in such first lines — you might say virtual stories, not unreal, but existing in some never-never realm ~~not-in-reality~~

I have also included some different kinds of writing.

Allegro ♩ = 138

1

1
soprano
alto
mf

Where Is That Part of Me?

Where is that part of me that writes long elaborate stories, writes line after line? No doubt that "personality" thinks that it deserves a vacation in the Caribbean and has departed leaving me here for a while. Or perhaps it is in Canada eating bacon and eggs by candlelight while the Eskimos patiently wait for him and impatient huskies howl. Yet does he loiter perhaps in India collecting prayer wheels and certain satins, green gauzes and yellow scarves ordinarily only treasured by primitive maidens and monks; now in some Himalayan hideaway he drinks dark tea surrounded by chests of ebony in which he keeps his collection of marbles, shining spheres of immortality; and does he not, though I be distant as in some opium dream, ever think of me? *Desheret*

2
soprano
alto
mf

... as in some optimum dream, ever think of me? *bes kenot*

A handwritten musical score for a piece titled "The Stamp Collectors". The score is written on ten staves, with the first staff labeled "Grajio" and a tempo marking of "♩ = 100". The music is in a major key and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as "p" (piano) and "tr" (trill). The notation includes treble clefs and various note heads, some with stems and beams. The score concludes with a double bar line and a fermata over the final note.

The Stamp Collectors

The brown stamp on the envelope was carefully removed by a jet of steam from a teakettle by the eight-year-old collector in Venezuela who had just received the letter from Pennsylvania, from an older collector who lived in a tiny house in the woods, who had been snowbound for three weeks, who had been a sailor since his youth and had become familiar with the oceans, for forty years the lookout in the crow's-nest of a clipper ship, come-home old to his birthplace to die in comfort, whiling away the time, doting on his stamp book, cared-for by two orphan girls, and with a fine Spencerian hand he kept up a constant correspondence with those living in many foreign lands for he had a wife in Borneo, Alaska, Australia, Norway, India, Malta, and in China, as well as Venezuela.

All his grandchildren collected stamps.

3

Alto

Alto

Alto

Lemon
He cut the lemon in half and found a hardboiled egg
inside.

4

Allegro $\text{♩} = 38$

Tenor

Alto

Alto

The Floodwaters
The floodwaters left a ring on the outside of the bathtub.

Alto

Tenor

The musical score for 'The Floodwaters' consists of two staves. The top staff is for the Alto voice, and the bottom staff is for the Tenor voice. Both parts feature a melody with various note values, including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs. The key signature has one sharp (F#) and the time signature is 4/4.

The Floodwaters

The floodwaters left a ring on the outside of the bathtub.

Flute

Bass

Largo $\text{♩} = 60$

The musical score for 'The Whistling Buddha' consists of two staves. The top staff is for the Flute part, and the bottom staff is for the Bass part. The tempo is marked 'Largo' with a quarter note equal to 60 beats per minute. The music is in 4/4 time and features a simple, rhythmic melody with some phrasing slurs.

The Whistling Buddha

Mountain
The unpeeled wagon sang a song, some Oriental melody that

plain folk from Kansas cannot appreciate; but the whining of the wheel is the whistling of a god, a Buddha no bigger than an elf that sits six inches high between the ears of a horse heading for a house where a baby will be born, ^{The baby will be} the reincarnation of of so-and-so (I would not dare to try to spell that name).

For centuries upon centuries it has always been the duty of this immortal, magnificent, miniature Buddha to attend ^{such} the rebirth of so-and-so.

It is his first visit to America.

6 Bass
8 Bass

7 Bass

8 Bass

Blue
 Three violet flowers nod in the breeze, busying bees,
 ballooning their violent color in an ultra-violet fog around
 their pistils, tapering to cobalt.
 A turquoise insect appears on a twig.
 It vanishes into the blue sky.
 "Would you like an orange?"

7 guitar

8 violin

8 bass

8 violin

8 bass

8 violin

8 bass

A musical score for the piece 'A Jumpy One'. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The melody is characterized by frequent eighth and sixteenth notes, giving it a 'jumpy' feel. There are several dynamic markings, including accents and slurs, throughout the piece.

A Jumpy One

The evening was a jumpy one, the mosquitoes were insufferable, the distant drums were wild, their pet monkey spit in the soup, and so it was no wonder, what with the piano out-of-tune, their servant in tears, her best dress torn by a thorn, that the wife of the escaped convict was fed-up.

A musical score for the piece 'The What-you-might-call Madness'. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The melody is characterized by frequent eighth and sixteenth notes, giving it a 'jumpy' feel. There are several dynamic markings, including accents and slurs, throughout the piece. The word 'senza rit' is written below the final staff.

The What-you-might-call Madness

The what-you-might-call madness of a man who survived ten days without food at the bottom of an abandoned well was that from then on he developed a passion for climbing trees.

9

Handwritten musical notation for page 9, featuring two systems of staves with notes and rests. The notation is written in a cursive, handwritten style.

Hmm ...

The dumbest guy I have ever met was an editor. There is one thing that can be said about editors — they are idealists; there has never been an editor who would not rather have written a great novel or a great poem than doing the job he was doing. They are all failures in their own eyes.

But this particular editor had developed cancer of the tongue when he was ten and his tongue had been removed surgically. The operation had been successful, and the disease did not recur. However, for the rest of his life he was unable to speak, other than those certain words which can be pronounced without opening the mouth. He breathed through his nose when he spoke.

When he wanted to say "yes", he said — Un-hunh.

When he would say "no", he said — Unh-unh.

When he didn't understand, he would say — Hunh?

When he was thinking something over he would say —

Hmm ...

10

Handwritten musical notation for page 10, featuring two systems of staves with notes and rests. A large bracketed section is present in the first system, and there are some additional markings above the staves.

A Peculiar Greeting

"It is I, the rotten apple in the barrel, whose turn it is to fly and smash and splatter, thrown like a meteorite from the hand of a master — ah! I have caught your eye — I greet you!"

A Peculiar Greeting

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Musical score for 'A Peculiar Greeting'. It consists of two systems of staves. The first system has two staves: the top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The second system also has two staves: the top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features various note values, rests, and dynamic markings.

11 Largo $\text{♩} = 60$

Musical score for 'Largo'. It consists of three systems of staves. The first system has two staves: the top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The second system has two staves: the top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The third system has two staves: the top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music is slow and features various note values, rests, and dynamic markings.

Freedom

"Freedom is spelled with seven letters," noticed the wise man, fondling his beard with his finger, thumbing its curls, while with his other hand he turned the pages of the Bhagavad Gita, and at that same moment that he said it, he opened the Book of Splendor, while with his other hand he made a note in pencil of a paragraph in the New Testament, while his other hand held up the Confucian Analects, and his other riffled the Koran, his other two hands are holding this book. He frowns. "Bring me more light! Bring me my glasses!" he exclaims to a disciple. "I have only two eyes, and I can hardly believe what I see here!"

12

Alto

Bass

The Shoemaker
 To be a shoemaker in a land where the people go
 predominantly barefoot is an art.

13

Alto

Alto

Alto

Allegro Moderato $\text{♩} = 90$

Take soprano

Take alto

Take alto

to be a shoemaker in a land where the people go
predominantly barefoot is an art.

13

Allegro Moderato $\text{♩} = 90$

alto

alto

Take soprano

written pitches; soprano

Take soprano written pitches; alto

put down alto

put down alto

My Dentist Story

"The book that glitters with mischief
The writing most sparkling with glee
The pages that jump at my touch —
Your teeth — that is the book for me!" ... sang the mad
dentist, dancing a jig on a tilted dental chair, shooting
novocain into the air; he made a leap for the ether and
smashed it, to which all the dentists and nurses and attendants
at the Northern Dispensary Clinic who had rushed to the
scene, succumbed. He stood on the dental chair and stared in
wonder and triumph at the dozen unconscious forms around
him. As his co-workers slept their deep sleep, before he left
them forever, to vanish into the labyrinth of the non-dental
world, there to become a respectable old sculptor — he pulled
all their teeth.

14 Adagio 1/60

alto

alto

The musical score is written for an alto voice and consists of two systems of staves. The first system contains the first four staves, and the second system contains the remaining six staves. The notation includes various rhythmic values, rests, and performance markings such as accents (v) and slurs. The piece is marked 'Adagio' with a tempo of 1/60. The key signature is one flat (B-flat major or D minor). The score concludes with a 'poco' marking and a final cadence.

The image shows a musical score for a piece titled "The Emperor of Antarctica". The score is written on four staves. The first staff begins with a treble clef and a 3/4 time signature. The music consists of a series of chords and melodic lines. There are several measures with triplets, indicated by a '3' over the notes. A large slur covers a section of the second and third staves. The notation includes various note values, rests, and dynamic markings such as 'pp' and 'f'. The score concludes with a final chord on the fourth staff.

The Emperor of Antarctica

He was the Emperor of Antarctica.

He was the dominant male in the colony of Emperor Penguins that
 meet to breed on the Ross Ice Shelf.

He was the Emperor of Emperors.

15 Allegro $\text{♩} = 100$ MUSETTE - like a bagpipe

The musical score consists of two systems of staves. Each system contains two staves for soprano and two for alto. The notation is handwritten and includes various rhythmic markings such as '8' and '3' above notes, and wavy lines indicating trills or ornaments. The melody is characterized by a bagpipe-like sound with frequent triplets and sixteenth-note patterns. The soprano parts are written in treble clef, and the alto parts are in bass clef. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

Gumball

If you've never swallowed a gumball you won't know
what I mean.

The musical score is written on three systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final two lines, ending with a double bar line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line has a melody with some slurs and a final phrase in the third system.

In Jazz style

16

508

116

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a fluid, handwritten style typical of a composer's sketch.

The image shows handwritten musical notation on a page. At the top, there are three staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes, including triplets and a fermata. The second staff is a bass clef with a similar melody. The third staff is a bass clef with a rhythmic accompaniment consisting of eighth notes. Below these are two sets of empty staves: a set of three staves and a set of four staves.

The Firecracker Orchid

The orchid opened like a firecracker, all at once, with a silent explosion of odor that struck like a gong in the jungle gloom, with a stench so strong it seared the nostrils of mammals of every size and species, from jungle mouse to jaguar, that were within twenty yards of the gaping blossom, inducing in them symptoms of extreme seasickness.

It is the only flower fertilized by snakes.

Andante espressivo ma mobile $\text{♩} = 72$

Handwritten musical score for Alto and Bassoon parts, measures 17-24. The score is written on ten staves. The first two staves are for the Alto part, and the remaining eight staves are for the Bassoon part. The music is in a key with one sharp (F#) and a common time signature. The tempo is marked 'Andante espressivo ma mobile' with a quarter note equal to 72 beats per minute. The notation includes various note values, rests, and dynamic markings such as accents and hairpins. The Alto part begins with a treble clef and a key signature of one sharp. The Bassoon part begins with a bass clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some slurs and phrasing slurs. The Alto part has a melodic line with some grace notes and slurs. The Bassoon part provides a harmonic accompaniment with various rhythmic patterns and articulation.

Thud

He placed it there with a thud. Then he quickly covered its lip with melted beeswax and put a blue-clay stopper on the huge jar that contained the sheepskin scroll, and he covered it in the deep hole with earth, mumbling prayers in a tongue that no one speaks now, in a language dead two thousand years, its writing utterly unpronounceable. Stamping the earth firm over the grave, he tried to think of the future, much as you or I might think of the future, imagining someone coming across this page two thousand years hence, but nobody understanding the language.

Thud.

Moderato $\text{♩} = 80$

The Opera Singer's Vacation

On her vacations the famous opera singer lived alone in a cottage on a small island where she practiced to her heart's delight, and she could be heard at all hours like a faraway bird by wild animals on the most distant shores of the Canadian lake which lay at the bottom of an uninhabited valley.

The silence at the center of a becalmed lake is for her the most beautiful sound in the world.

19 Largo J=60 Con vibrato In blues style, with wail

The musical score is written for bass guitar and consists of two systems, each with two staves. The notation is as follows:

- System 1:**
 - Staff 1 (top):** Treble clef, key signature of one flat (Bb). It begins with a quarter rest, followed by a quarter note Bb, a quarter note A, and a quarter note G. A slur covers the next three notes: a quarter note F, a quarter note E, and a quarter note D. This is followed by a quarter note C, a quarter note Bb, and a quarter note A. The system ends with a quarter note G, marked with a vibrato 'v' and a forte 'f' dynamic.
 - Staff 2 (bottom):** Treble clef, key signature of one flat. It starts with a whole rest, followed by a quarter note Bb, a quarter note A, and a quarter note G. A slur covers the next three notes: a quarter note F, a quarter note E, and a quarter note D. This is followed by a quarter note C, a quarter note Bb, and a quarter note A. The system ends with a quarter note G, marked with a vibrato 'v'.
- System 2:**
 - Staff 1 (top):** Treble clef, key signature of one flat. It starts with a quarter note Bb, a quarter note A, and a quarter note G. A slur covers the next three notes: a quarter note F, a quarter note E, and a quarter note D. This is followed by a quarter note C, a quarter note Bb, and a quarter note A. The system ends with a quarter note G, marked with a vibrato 'v'.
 - Staff 2 (bottom):** Treble clef, key signature of one flat. It starts with a quarter note Bb, a quarter note A, and a quarter note G. A slur covers the next three notes: a quarter note F, a quarter note E, and a quarter note D. This is followed by a quarter note C, a quarter note Bb, and a quarter note A. The system ends with a quarter note G, marked with a vibrato 'v'.

The image shows a handwritten musical score for a piece titled "The Arsonist At The Zoo". The score is written on five staves, each beginning with a treble clef and a common time signature (C). The music is in a key with one flat (B-flat major or D minor). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. There are several dynamic markings, including *v* (forte), *p* (piano), and *pp* (pianissimo). A tempo marking *poco tenuto* is written above the fourth staff. The score concludes with a double bar line and a final note on the fifth staff.

The Arsonist At The Zoo

The poisonous orange salamander of Peru in its glass cage at the Staten Island zoo attracted the gaze of the arsonist (wearing blue sneakers and carrying a rope in his belt) who had broken in at midnight to start a fire, but had become distracted from his insane design by the liveliness of the nocturnal animals: not that they were wild or especially noisy — they were merely awake and alert. The great cats were playing with their cubs, the raccoons were chasing each other, the primates played quiet games, and the place was alive with moving reptiles. After an hour he left without having started a fire and he never returned to that scene of what could have been his greatest crime.

And he never set another fire, but he became a drunk, closing the bars each night and staggering home at dawn.

There is something about us, we who are nocturnal, that nobody can ever understand.

Allegro Moderato $\text{♩} = 100$ Senza vibrato. Should sound like organ pipes.

3-3

20

The musical score consists of two staves, 'tino' and 'alto', with ten systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes quarter notes, eighth notes, and half notes, with various phrasing slurs and accents. The 'tino' staff begins with a treble clef and a sharp sign, while the 'alto' staff begins with a bass clef and a sharp sign. The music is written in a clear, handwritten style.

