

THE WHITENING OF THE OX

poems by K.V. Skene music by Jeffrey Ryan

for baritone and large ensemble

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THE WHITENING OF THE OX

Instrumentation:

baritone voice

flute (doubling alto flute)

oboe (doubling English horn)

Bb clarinet (doubling Bb bass clarinet)

bassoon

horn in F

trumpet in C

tenor trombone

percussion (1 player):

glockenspiel

vibraphone

marimba

medium tom-tom

bass drum

lion's roar

triangle

finger cymbal

suspended cymbal

2 temple bowls (different relative pitches)

medium tam-tam

harp

2 violins

viola

violoncello

contrabass

Performance notes:

Total performance time ca. 32 minutes.

Score in C. All instruments sound as written, except for contrabass (which sounds an octave lower) and glockenspiel (which sounds two octaves higher); harp harmonics sound one octave higher.



note ends with a breath accent for voice and winds; no bow change for strings



give note a slight rhythmic and dynamic stress



use an alternate fingering (used in conjunction with a timbral trill)

c.l.b. strings = col legno battuto

s.t./s.p. strings = sul tasto/sul ponticello

Violins, viola and violoncello require metal practice mutes for movement V.

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.

In *senza misura* sections, accidentals apply only to the note immediately following and within each beamed group. Grace notes take their own time and are therefore notated full-size. At the end of each *senza misura* section, an approximate timing is indicated.

Other performance notes are given as required in the score and/or part.

Programme note:

The story of the oxherd taming his wild ox comes from Zen Buddhism, and has provided (and continues to provide) the inspiration for many different series of images. The ox, representing the untamed mind and ego, is gradually brought under control by the oxherd. In many versions, as the ox is tamed it turns progressively whiter until it becomes transparent and vanishes, and a perfect circle of Enlightenment is achieved.

Centuries later, these images inspired Canadian poet K.V. Skene to write a set of ten poems as a contemporary response to these images and this story. When I discovered these poems in an issue of *Descant*, I was drawn to the richness and the musicality of her poetry, that evoked her inspiration in language both timeless yet thoroughly of our own time.

The half-hour journey of this work takes us from chaos to order, complexity to simplicity, frenetic to focused, dark to light. The multi-layered first movement, *Overhead Thunder Clouds*, opens with scattered energy, a large-ranging vocal line depicting the oxherd's inner duality, and an instrumental emphasis on lower register and darker colours. As the music proceeds from song to song, the oxherd meets, faces, and forges a relationship with the ox, frequently represented by the solo bassoon. By the fifth song, *Fade to Winter*, the oxherd is able to untie and embrace the ox, which both frightens and liberates him, and in the sixth song, he wonders whether he made the right choice in undertaking this journey, fearing that *Nothing Has Changed*. But as the ox disappears, the oxherd finds a new sense of calm, release and detachment, culminating in the warm colours, simplicity and cohesion of the final song, *Echoes of Light Shining*.

The Whitening of the Ox was commissioned by New Music Concerts (Toronto) and Turning Point Ensemble (Vancouver), with the generous assistance of the Canada Council for the Arts and the Deux Mille Foundation.

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Canada Council
for the Arts

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du Canada



Deux Mille Foundation

K.V. Skene
**The Whitening of the Ox
(Inside the Zen Ox Pictures)**

1. Overhead Thunder Clouds

Think in a circle. Think
of ox (large horned,
cloven-footed ruminant). Ox
is black. Overhead,
thunder clouds pile upon rock,
grass and a single pine. I am

a runaway child, greedy for ox;
ready to plunge into spring,
snort, pant, dig up dirt
with sharp hooves,
gorge on ox

blood and bone — heart beating,
 lungs bellowing,
wrap thick ox hide around me
as if it were my own

skin, my own darkness,
heavy and wet.

3. To the End of the World

Ox is following my rope,
 following my footsteps,
through a tumbling stream, around
mountain paths, to the edge

of the sea, to the end
of the world. Ox is now
white-headed. The colours of birth
dissolve in wind,
 water. We could go on

hitch-hiking highways
and byways, dumping each used day
like roadside trash. We could stop

now
if we wanted to,
if we tried to, if we could only
remember how.

2. Ungovernable As My Heart

Great-grandfather mountain snubs
his million million offsprings;
born wild as the spring flowering plum,
beautiful as ox,
ungovernable as my heart
beat. I thread a grass rope

through the nose of ox, raise
my whip, pull
death out of the universe.

Joined
by one fear, one
hunger,
we could find a lonesome place,
grow veins like knotted
roots, become
god for a day.

4. A Seed Planted in Me

Ox turns to look
at me. I look at ox.
We have nothing left
to say to each other, nowhere left
to go. Ox
is now half white.

I tie the rope in ox's nose
to a willow tree, sit
by the tree and wait. Ox
is a seed planted in me — anything
can happen now.

The sun pulls gold between the branches,
my eyes open wider, I listen harder.
Leaves fall. The wind grows teeth
and bites. I am afraid.

I have become
ox.

5. Fade To Winter

framed by the naked willow,
the blue, teeth-chattering brook,
the hunched-back, hoary mountain,
I untie ox, caress thick hairy
haunches, bone hard chest, hear
hot blood pounding, smell
breath-stench, feel

the power of ox,
the potency of ox and taste
a dangerous freedom. Life
slips from green to yellow to brown.
Ox and I back-track

to safe pastures,
still waters. Home,
before the whole valley fades
to winter.

I can live without a reason,
without a god
to love.

7. A Circle Bending

The plum tree bows
to the wind. The sun drops too low
for daylight, too near
for sleep. I sit by a stream . . .

. . . water flows. Ox is all white.
Here, there is thick grass
for grazing, cool water for thirst,
songbirds to chase a stubborn soul
to sleep. I forget

when seasons turn, why birds fly south
who raised this sky, planted this earth,
how old I am. I remember

a dream repeating, a path
bending back on itself — life
for death and always a god
further on
just beyond where I am.

6. Nothing Has Changed

I sit under a tall pine tree
and play my flute — my song
is cold mountain water, running
from sun
to sea. Ox is old, tired

only its tail
is still black. We speak
with our eyes, our hearts open
like the needles on the pine. Ox

sleeps. Nothing has shifted
but shadows, nothing has faded
but light. I move
into the simple pulse-beat
of home —
so full of death. Perhaps

it would have been better
never to have left.

8. White Shadows Without Shape

The moon is my Mother, Mother
of the left side of the world, She
and the stars are lovers, white
shadows without shape

of form. Night is home now,
blackskinned and wild, with claws
to grip my skin. My eyes erase
my footsteps, I will never
see them again, never stumble

back to father's house — fireproof
security blanket, overblown Mustang
blocking the drive. Ox

is transparent, casts no shadow,
is barely here at all, but still
stalks the periphery of my dreams,
beyond good and evil.

9. The Gate of My Home

Seven stars circle the moon,
Ox is gone. I remain.
I am a small cloud drifting
over the mountain peaks, a plum tree
rooted deep in the earth,

a hermit,
the ox. I am looking
for the entrance to heaven, the gate

of my home. I am wise and have
wide open eyes. I clap my hands
and the mountain sings, point
at winter branches and millions
of flowers burst open. I am old,

a fool that laughs at the moon
and runs in the wind.
my bones and flesh drift to ash

to dust, the returning path
is curving around and I have forgotten
where my feet are treading.

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10. Echoes of Light Shining

Even stars collapse, even
light returns to its source,
spiral time and memory
into the blackhole
behind my eyes. A soft beat
in the centre of nothing, echoes

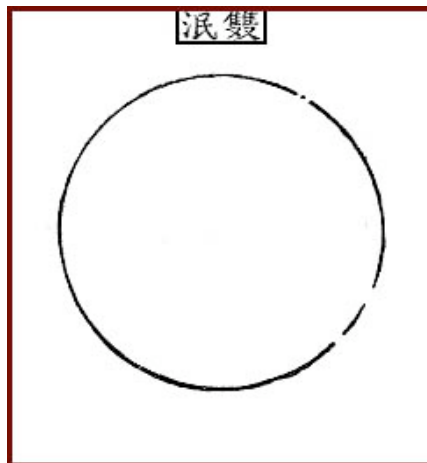
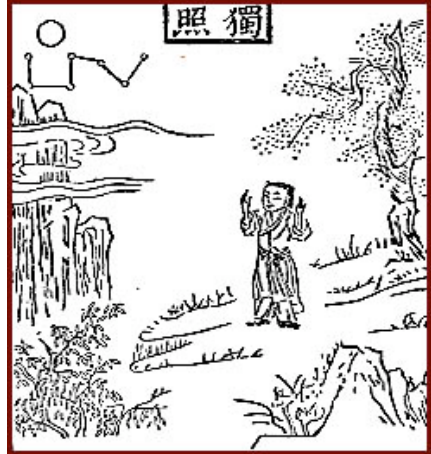
of light shining — soon to gather dust,
fill with grass, lilies, trees,
surge with wind, rain
and thunder storms, burst

into a rage of growing things
roaring/singing things, bleeding
things . . . and
a runaway child. Think

in a circle. Think
of ox.

The Ten Ox-Herding Pictures

(artist unknown)



THE WHITENING OF THE OX

1: Overhead Thunder Clouds

Senza misura
spoken (deliberately, trying
to quiet a noisy mind)

A tempo ♩ = 150
Primal, the background a seething, turbulent mass

(sung) *mf* somewhat growled

Think in a cir-cle. Think of ox (large horned,

afll
Ehn
bcl (bass cl.)
bn *mp* non-artic. brash *f*
hn *con sord.*
tpt *mp*
trb *str. mute*
perc MARIMBA *med. yarn mallets*
hp *low D=D \flat low C=C \flat* *mp* let all notes ring
I vn *mp*
II vn *mp*
va *mp*
vc *mp*
cb *mp*

— clo - ven-foot-ed ru - mi-nant)

(alto fl.)

mp

sim. >
f

mf

pizz. *arco* *pizz.*

mf *mp* *mp* *mf*

mf *mp* *mp* *mf*

mp *mp* *mp* *mf* *arco*

mf *mp* *mp* *mf*

mp *mp* *mp* *mf* *arco*

mp *mp* *mp* *mf*

mp *mp* *mp* *mf*

5 6 7 8 9

A *mf*

Vox is ___

af *mp*

Ehn (Eng. hn.) *mp*

bcl *f*

bn *f* *mp*

hn *f*

tpt *mp* str. mute

trb *f*

perc *mf*

hp *p*

I vn *arco mp* *pizz. mf*

II vn *arco mp* *pizz. mf*

va *mp* *pizz. mf*

vc *arco mp* *pizz. mf* *arco mp*

cb *mp* *mp* *mp*

10

11

12

13

14

— black. —

afll

Ehnl

bcl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

mp

mp

mp

mp

p *mf* *p* *mf* **B** 3 3

Black, _____ Black, _____ O - ver -

afll *mp*

Ehn *mp*

bcl

bn

hn *open* *mp* 3

tpt *mp*

trb (str. mute) *mp*

perc *p* *mf* *p* *mf*

hp (*p*)

I

vn II

va

vc *mp*

cb

head, thun - der clouds pile up - on

afll *p* *mf* *p* *mf* *p* *mf*

Ehn *p* *mf* *p* *mf* *p* *mf*

bcl

bn

hn *mp* 3 *mp* 3

tpt

trb

perc

hp

I

vn

II

va

vc

cb

C

rock, grass and a sin - gle

mp

afll

Ehn

bcl

bn

hn

tpt

trb

perc

hp

⊕ D C# Bb | Eb F G# Ab

I

vn

II

va

vc

cb

arco \square ∇

mf \ast *p*

mf \ast *p*

mf \ast *p*

mf \ast *p*

* short gl. to next note

mf **D**

pine.

mf

mf

mf

mf

mf

mf

mf

mf

mf

open

open

mf

MED. TAM TAM

p

mf let ring

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

afl *pp*
 Ehn *pp*
 bcl *pp*
 bn *pp*
 hn *pp*
 tpt *pp*
 trb *pp*
 perc
 hp \oplus if necessary
 I vn
 II vn *pp* *mf*
 va
 vc
 cb *pp*

E

mp gasping * short gl. to next note
**approx. pitch

mf sub.

The musical score is arranged in a standard orchestral format. The parts include:

- af** (Violin I): Starts with a melodic line in measure 45, marked *pp*.
- Ehn** (Violin II): Mirrors the Violin I part, also marked *pp*.
- bcl** (Clarinet): Rests throughout the section.
- bn** (Bassoon): Rests throughout the section.
- hn** (Horn): Rests throughout the section.
- tpt** (Trumpet): Rests throughout the section.
- trb** (Trumpet): Rests throughout the section.
- perc** (Percussion): Features a GLOCK. part starting in measure 45, marked *pp* with the instruction "let all notes ring".
- hp** (Piano): Features a melodic line starting in measure 45, marked *pp* with the instruction "let all notes ring".
- I vn** (Violin): Features a melodic line starting in measure 45, marked *pp*. Includes the instruction "change bow imperceptibly as needed".
- II vn** (Violin): Mirrors the Violin I part, marked *pp*. Includes the instruction "change bow imperceptibly as needed".
- va** (Viola): Features a melodic line starting in measure 45, marked *pp*. Includes the instruction "change bow imperceptibly as needed".
- vc** (Violoncello): Rests throughout the section.
- cb** (Contrabass): Rests throughout the section.

The score is divided into measures 45, 46, 47, 48, and 49. The time signature changes from 2/4 to 4/4 between measures 45 and 46. A large "Perusal Copy" watermark is overlaid diagonally across the page.

mp *mf sub.* *mf sub.*

a — run — a — way — child, I, — I, — I, — I — am

pp *pp* *pp*

taunting *mp taunting* *mp*

mp

mf *mf* *mf*

The musical score for page 11 consists of several staves. The top staff is the vocal line, with lyrics 'a — run — a — way — child, I, — I, — I, — I — am'. It features dynamic markings *mp* and *mf sub.* and includes accents (^) over the notes. Below the vocal line are staves for various instruments: *aff* (alto flute), *Ehn* (English horn), *bcl* (baritone saxophone), *bn* (bassoon), *hn* (horn), *tpt* (trumpet), *trb* (trombone), *perc* (percussion), *hp* (harp), *I* (violin I), *II* (violin II), *va* (viola), *vc* (violin), and *cb* (cello). The woodwinds and strings play *pp* (pianissimo) or *mp* (mezzo-piano) dynamics. The brass instruments play *taunting* dynamics. The harp and strings have a *mf* (mezzo-forte) dynamic marking. The score is divided into measures corresponding to page numbers 50, 51, 52, 53, and 54.

(opt. falsetto)

greek - dy, greek - dy, greek - dy, greek - dy

afl

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

II

va

vc

cb

to plunge in - to spring,

afll

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

p

p

p

gl.

gl.

gl.

gl.

gl.

65 66 67 68 69

G

f

snort, pant,

p

p

mf

mf

p

mf sub.

p

mf

mf

mf

gl.

gl.

gl.

gl.

gl.

gl.

mp

mp

dig up dirt with sharp hooves,

afl

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

II

va

vc

cb

mf

mf

mf

mf

mf (aside) *f* *mf* *f*

dig up dirt, dig up, dig up dirt,

afll

Ehn *mf*

bcl 3

bn 3

hn

tpt *str. mute* *mf*

trb

perc

hp

I *mf* 3

II *mf* 3

va *mf* 3

vc

cb

Perusal Copy

H

f

gorge, gorge on —

afll

Ehn

bcl

bn

hn

tpt

trb

perc
MARIMBA
med. yarn mallets
mf

hp

I
vn
pp sub. *p sub.* *mp sub.* *mf sub.*

II

va
pp sub. *p sub.* *mp sub.* *mf sub.*

vc

cb

ox. _____ Blood and

afll *sfp* *f* *f*

Ehn *sfp* *f* *f*

bcl *sfp* *f* *f*

bn *sfp* *f* *f*

hn *sfp* *f* *f*

tpt *sfp* *f* *f*

trb *sfp* *f* *f*

perc B. DR. \oplus *mf*

hp *mf* \oplus \oplus

I vn *f* *f* *f*

II *f* *f* *f*

va *f* *f* *f*

vc *f* *f* *f*

cb *f* *f* *f*

I

J

bone, hearts beat-ing, lungs bel-low-ing, _____

aff

Ehn

bcl

bn

hn

tpt

trb

perc ⊕ *sim.*

hp ⊕ *sim.*

I *gl.*

vn *gl.*

II *gl.*

va *gl.*

vc *gl.*

cb *gl.*

f

mf rocking *p*

wrap ——— thick — ox — hide — a - round — me — as if — it were — my —

afll *mf* *mp* *p* *pp*

Ehn *mf* *mp* *p* *pp*

bcl *mf* *mp* *p* *pp* *pp*

bn *mf* *mp* *p* *pp* *pp*

hn *mf* *mp* *p* *pp* *pp*

tpt *mf* *mp* *p* *pp*

trb *mf* *mp* *p* *pp* *pp*

perc

hp

I

vn

II

va

vc

cb *mf* *mp* *p* *pp*

101 102 103 104 105 106 107

vy _____ and wet. _____ *pp* spoken, muttering, all in one breath
 (Think in a circle think in a

afl _____
 Ehn _____
 bcl _____
 bn _____
 hn _____
 tpt _____
 trb _____
 perc MARIMBA med. yarn mallets *p*
 hp *mf*
 I vn _____
 II vn _____
 va _____
 vc _____
 cb _____

ppp non-vib.
ppp
ppp non-vib.
ppp non-vib.
ppp non-vib.
ppp

115

116

117

118

119

120

121

grad. change to → *whispered*

cir-cle think in a cir-cle think in a cir-cle think in a cir-cle think in a cir-cle think in a cir-cle...

afl

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

pp

pp

pp

pp

pp

II: Ungovernable As My Heart

♩ = 72 *Plaintive*

A ♩ = 48 *Stentoriously*

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- af** (Alto Flute): Starts in 3/4 time, then changes to 4/4 and 3/4. Includes a trill and dynamic markings *p* and *f*.
- Ehn** (English Horn): Features triplet patterns in 3/4 and 4/4 time, with dynamic marking *f*.
- bcl** (Bass Clarinet) and **bn** (Bassoon): Both play in 3/4 and 4/4 time, with dynamic marking *mp*.
- hn** (Horn): Starts with an *open* note in 3/4 time, then continues in 4/4 and 3/4. Dynamic marking *mf*.
- tpt** (Trumpet) and **trb** (Trumpet/Bass): Both parts are mostly silent in this section.
- perc** (Percussion): Labeled "LION'S ROAR (LOW)", playing in 3/4 and 4/4 time.
- hp** (Harpsichord): Includes a chord progression: $D^{\flat}C^{\flat}B^{\flat} | E^{\flat}F^{\sharp}G^{\flat}A^{\flat}$. Dynamic markings *mp* and *f* are present.
- I vn** (Violin I) and **II vn** (Violin II): Violin I has a triplet in 4/4 time with dynamic *mf*. Violin II has a triplet in 4/4 time with dynamic *mf*.
- va** (Viola): Features a rapid natural harmonic arpeggio in 4/4 time with dynamic *mf*.
- vc** (Violoncello) and **cb** (Contrabass): Both parts are mostly silent, with some trill markings in 4/4 time.

At the bottom of the page, there are six numbered boxes: **1**, **2**, **3**, **4**, **5**, and **6**. A dynamic marking *p* to *f* is located below box 5.

♩ = 72 sub.

♩ = 48 sub.

♩ = 72 sub.

grand - fa-ther moun-tain snubs his mil - lion mil - lion off - springs;

fl *p* *f* *p* *f*

bcl *f* *f* *f*

bn *f* *f* *f*

perc *p* *f* *p* *f*

hp

I *mf* *mf* *mf*

II *mf* *mf* *mf*

va *mf* *mf* *mf*

vc *mf* *mf* *mf*

cb (s.p.) *mf* *mf* *mf*

7 8 9 10 11

p *f* *p* *f*

mf $\bullet = 48 \text{ sub.}$ $\bullet = 72 \text{ sub.}$ *rit. to* $\bullet = 48$ **B** $\bullet = 72 \text{ sub.}$ *rit. to*

born wild as the spring flow ring plum, (m)

p

p

p

p

p

p

p

p

p

p

p *open*

p *tr*

p *let all fade*

p

p pp

p pp

p pp

p pp

p pp

p

p pp

p pp

p pp

p pp

p pp

p pp

12

13

14

15

16

• = 48 *p caressing* • = 72 sub. rit. to -- • = 48 • = 72 sub. *mp* rit. to ----- • = 48 *pp*

beau - ti - ful _ as _ ox, _____ un - go - ver - na - ble as my heart beat.

con sord.
p
str. mute
p
str. mute
p

D#C#B# | EbF#G#Ab *pp*

p pp *p pp* *pp < p* *pp < p* *pp < p*

p pp *p pp* *pp < p* *pp < p* *pp < p*

p pp *p pp* *pp < p* *pp < p* *pp < p*

p pp *p pp* *pp < p* *pp < p* *pp < p*

pizz.

p pp *p pp* *p*

[17] [18] [19] [20] [21] [22]

C ♩ = 72 sub. *Defiantly*

f
I thread a grass rope through the

afll

Ehn *mp* 3 3

bcl *mp* 5 5

bn *mp* 5 5

hn *open mp*

tpt

trb

perc (LION'S ROAR) *p < f > p* *p < f*

hp *mp* *sf* *sf* *tr*

I vn *p < mf* 3 *v*

II vn *mf > p*

va *p < mf* 3 *v* *tr*

vc *p < mf* *arco tr* *s.p.*

cb *p < f*

D

— nose — of — ox, raise — my — whip, — pull — death —

aff

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

p < *f* *p* < *f*

sim.

p < *mf* 3

mf > *p*

p < *mf*

p < *mf*

p < *mf*

p < *mf*

p < *f*

mf

ord.

28 29 30 31 32

if needed
(')

out of the uni-verse

afll
Ehn
bcl
bn
hn
tpt
trb
perc
hp
I
vn
II
va
vc
cb

$p < f$

mf

mf

$F\sharp G\sharp A\sharp$

$mf > p$

$p < mf$

$p < mf$

mf

$gl.$

$gl.$

$gl.$

33

34

35

36

E

Musical score for orchestra and percussion, measures 37-40. The score is in 3/4 time and includes parts for:

- Flutes (fl):** Trills on B-flat, dynamics *p* and *f*.
- Oboes (Ehn):** Trills on B-flat, dynamics *p* and *f*.
- Clarinets (bcl):** Melodic line, dynamics *f*.
- Bassoons (bn):** Melodic line, dynamics *f*.
- Horns (hn):** Trill on B-flat.
- Trumpets (tpt) and Trombones (trb):** Rested.
- Percussion (perc):** (LION'S ROAR), dynamics *p* and *f*.
- Piano (hp):** Arpeggiated chords, dynamics *p* and *f*.
- Violins (vn I, II):** Triplet patterns, dynamics *mf* and *p*.
- Violas (va):** Triplet patterns, dynamics *p* and *mf*.
- Violoncello (vc) and Contrabass (cb):** Sustained notes, dynamics *f*.

rit. to ----- ♩ = 48

F

mp hollow

Joined

p
a soft cry

p
cup mute *espr.*

str. mute mp

p

(LION'S ROAR) *gently*

p

(harmonics sound 8ve up)

p

p

gl.

gl.

p

p

>pp

>pp

>pp

>pp

by one fear, one hunger,

afll

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

con sord.

pp

con sord.

pp

G

mp

we could find a lone - some place, - grow veins - like knot - ted roots, -

afll

Ehn

bcl *espr.*

bn *p espr.*

hn

tpt

trb

perc

hp

I vn *5*

II vn *con sord. pp 5*

va *5*

vc *con sord. pp 5*

cb

Detailed description of the musical score: The score is for page 35 of a larger work. It features a vocal line at the top with lyrics: "we could find a lone - some place, - grow veins - like knot - ted roots, -". The vocal line is in 2/4 time and marked *mp*. Below the vocal line are staves for various instruments: afll (alto flute), Ehn (English horn), bcl (bass clarinet) with *espr.* marking, bn (bassoon) with *p espr.* marking, hn (horn), tpt (trumpet), trb (trombone), perc (percussion), hp (harp), and strings (vn I, vn II, va, vc, cb). The string parts include *5* fingerings and *con sord.* markings. The percussion part is marked with a double bar line and a 2/4 time signature. The harp part is marked with a double bar line and a 2/4 time signature. The string parts are marked with a double bar line and a 2/4 time signature. The overall score is in 2/4 time and features a variety of musical notations including slurs, accents, and dynamic markings.

be-come god, god for a day.

(LION'S ROAR) moaning

p

change bow imperceptibly as needed

gl.

pp

con sord. change bow imperceptibly as needed

pp

54 55 56 57 58

III: To The End of the World

$\bullet = \bullet = 42$ Moving gently but resolutely forward; a pilgrimage

afll *simple and reverent*
p

Ehn

bcl *simple and reverent*
p

bn

hn

tpt

trb

perc

hp

I *con sord.
a mere whisper of sound*
ppp sempre

II *con sord.
a mere whisper of sound*
ppp sempre

va *con sord.
a mere whisper of sound*
ppp sempre

vc *con sord.
a mere whisper of sound*
ppp sempre

cb

This page of a musical score contains the following parts and staves:

- af**: Flute, starting with a dynamic marking of *aff*. It features a melodic line with a triplet in the second measure.
- Ehn**: English Horn, which is silent on this page.
- bcl**: Bass Clarinet, playing a melodic line with a triplet in the second measure.
- bn**: Bassoon, which is silent on this page.
- hn**: Horn, which is silent on this page.
- tpt**: Trumpet, which is silent on this page.
- trb**: Trombone, which is silent on this page.
- perc**: Percussion, which is silent on this page.
- hp**: Harp, which is silent on this page.
- I vn**: Violin I, playing a rhythmic accompaniment.
- II vn**: Violin II, playing a rhythmic accompaniment.
- va**: Viola, playing a rhythmic accompaniment.
- vc**: Violoncello, playing a rhythmic accompaniment.
- cb**: Contrabass, which is silent on this page.

The score is divided into three measures. A large, diagonal watermark reading "Perusal Copy" is overlaid across the center of the page.

fl

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

II

va

vc

cb

7

8

9

A *p* gently steadily

Ox _____

solo espr.
p

MED. TAM-TAM
pp

pp
superballs on sticks
(or mallets)

ppp

ppp

ppp

ppp

is fol - low -

p *mp* *pp*

I
II
va
vc
cb

ing my rope, following

afll
Ehn
bcl
bn
hn
tpt
trb
perc
hp
I
II
vn
va
vc
cb

p *mp* *p* *mp* *p*

Perusal Copy

B

— my foot - steps —

afll

Ehn

bcl

bn

hn

tpt

trb

perc (TAM-TAM)

hp

I vn

II vn

va

vc

cb

p

p

p

ord. p

ppp

ppp

ppp

ppp

ppp

con sord.

change bow imperceptibly as needed

ppp

afll

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

II

va

vc

cb

p

p

Perusal Copy

C

mf

through _____

ord. air

(bend)

pp

spoken, calling out to soloist, rhythm approx. f

through a

p

+

ppp grad. mf

harmon, stem in

+

ppp grad. mf

+

ppp mf pp

SUSP. CYMB. soft mallets

⊕ (choke)

n. mf

pp

non-vib.

pp

(ppp)

(ppp)

pizz. II

pp

p *p* *mf* *p* *p*

a - round _____ to the

mf *pp* *mf*

tum-bl-ing stream!

mf *p* *mf*

spoken, calling out to soloist, rhythm approx. *f*

a - round moun-tain paths!

pp

hp

I *pp*

II *pp* *pp*

va

vc

cb II I

mf *p* *p* *mf* *p*

edge _____ to the end _____

afi *pp* *<mf* *pp*

Ehn *f* to the end of the world!

bcl *f* to the edge of the sea! to the end of the world!

bn *p* *mf* *p* (bend) *b.* *b.*

hn *f* to the end of the world!

tpt *f* to the end of the world!

trb *pp* *pp*

perc *f* to the edge of the sea! *in time f* to the end of the

hp

I *pp* *pp* *pp* *f* spoken, calling out to soloist, in time to the end of the

II *pp*

va

vc

cb

D

poco rit.

p

To the end of the world, to the end of the world, to the end of the world, to the end of the world,

aff *ord.*

Ehn *play pp*

bcl *pp*

bn *b. pp*

hn *play + 9 9 9 9 pp*

tpt *play + pp*

trb *pp*

perc *world! play VIB. motor slow, soft mallets pp hold pedal down*

hp *pp*

I vn

II vn *world!*

va

vc

cb *(sord.) arco pp*

poco stringendo

♩ = 42 sub.

F *Steadily onward, as before impassioned*

solve in wind, wa-ter. — We could go
 aff
 Ehn
 bcl
 bn
 hn
 tpt
 trb
 perc
 hp
 I
 vn
 II
 va
 vc
 cb

p *mf* *mf* *pp*
p *mf* *pp*
p *mf* *pp*
p *mf* *pp*
mf *mf*
mf *mf*
mf *mf*
ff *mf*
p *mf* *ppp*
p *mf* *ppp*
p *mf* *ppp*
p *mf* *ppp*
pp

MED. TAM-TAM
 thunder

Db C# Bb | E F# Gb A#

on hitch - hik - ing high - ways and by - ways, dump - ing each

af
Ehn
bcl
bn
hn
tpt
trb
perc
hp
I vn
II vn
va
vc
cb

sim. mf

G

mp

used day like road - side trash. We could stop

afll

Ehn

bcl

bn

hn

tpt

trb

perc (TAM-TAM)

hp *mf* *ped. gl.* *p*

I

II

va

vc

cb

now if we want - ed to, if we

aff

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

II

va

vc

cb

Perusal Copy

tried to, if we could on - ly re - mem - ber

aff

Ehn

bcl

bn

hn

tpt

trb

perc

hp

p

p

I

II

va

vc

cb

Perusal Copy

H

how. _____

aff

Ehn

bcl

solo

bn

hn

tpt

trb

(TAM-TAM)

perc

pp
superballs on sticks
(or mallets)

hp

pp

I

vn

II

va

vc

cb

Musical score for measures 55 and 56. The score is arranged in a system with six staves: bn (bassoon), I vn (violin I), II vn (violin II), va (viola), vc (cello), and cb (double bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a melodic line in the bassoon and a rhythmic accompaniment in the strings. A large watermark 'Perusal Copy' is visible across the score.

55

56



Musical score for measures 57, 58, and 59. The score is arranged in a system with six staves: bn (bassoon), I vn (violin I), II vn (violin II), va (viola), vc (cello), and cb (double bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music continues with the melodic line in the bassoon and the rhythmic accompaniment in the strings. A large watermark 'Perusal Copy' is visible across the score.

57

58

59

IV: A Seed Planted in Me

A $\text{♩} = 138$ Lightly
mf

ca. 3"

Ox _____ turns _____ to look at me

af

ca. 3"

p

Ehn

mf
ca. 3"

bcl

mf
ca. 3"

bn

mf
ca. 3"

hn

ca. 3"

tpt

ca. 3"

trb

ca. 3"

perc

ca. 3"

hp

ca. 3"

$D \sharp C \sharp B \sharp | E \sharp F \sharp G \sharp A \sharp$
p let all ring (to m. 22)

(*senza sord.*) ca. 3"

I

(*senza sord.*) ca. 3"
pp

II

(*senza sord.*) ca. 3"
pp

va

(*senza sord.*) ca. 3"
pp

vc

(*senza sord.*) ca. 3"
p \curvearrowleft *mf*

cb

(*senza sord.*) ca. 3"

The image shows a page of a musical score for a concert band. The score is for a piece titled 'IV: A Seed Planted in Me'. It begins with a rehearsal mark 'A' and a tempo marking of 138 beats per minute, with the instruction 'Lightly'. The dynamic is marked 'mf'. The music is in 2/4 time. The vocal line (labeled 'af') has lyrics: 'Ox _____ turns _____ to look at me'. The instrumental parts include Flute I (af), Flute II (Ehn), Clarinet (bcl), Bassoon (bn), Horn (hn), Trumpet (tpt), Trombone (trb), Percussion (perc), Piano (hp), Violin I (I), Violin II (II), Viola (va), Violoncello (vc), and Contrabass (cb). The piano part has a specific chord progression: D sharp C sharp B sharp | E sharp F sharp G sharp A sharp. The strings are marked '(senza sord.)' and the violins and violas have a 'pp' dynamic. The cellos and double basses have a 'p' to 'mf' dynamic. The score is divided into 8 measures, indicated by boxed numbers 1 through 8 at the bottom.

1

2

3

4

5

6

7

8

B

*stop air—do not
change vowel

mf

(Look at me) I look at ox

afll
Ehn
bcl
bn
hn
tpt
trb
perc
hp
I
vn
II
va
vc
cb

C

mf

(Look at ox) We _____ have no - thing left ___ to say _

mf

p

p

p — *mf*

p

pp

pp

pp

D

mf

— to each o - ther (Say — to each o - ther) No -

aff

Ehn

bcl

bn

p

hn

p

tpt

trb

perc

hp

p

I

vn

II

va

pp

vc

pp

cb

where, no - where left ___ to, no - where left ___ to go.

p

p

mf

hp

D \sharp C \flat B \flat | E \flat F \sharp G \flat A \flat

I

II

va

vc

cb

E

mf

Ox _____ is now Ox _____ is now _____ half Ox _____ is now _____ half _____

afll *mf*

Ehn *mf*

bcl *mf*

bn *mf*

hn *mf*

tpt *mf*

trb *mf*

perc

hp *p legato*

I *legato*

vn II *legato*

va *legato*

vc *legato*

cb *p*

F

white.

f

pp

pp

VIB. motor off med. mallets

p hold pedal down

(senza cresc.) *(p)* let all ring

mf *n.*

mf *n.*

mf *n.*

mf *n.*

mf *n.*

G

This page of a musical score, labeled '64' in the top left and 'G' in a box at the top center, contains staves for the following instruments: **af** (alto flute), **Ehn** (English horn), **bcl** (bass clarinet), **bn** (bassoon), **hn** (horn), **tpt** (trumpet), **trb** (trombone), **perc** (percussion), **hp** (harp), **I** and **II** (violin), **va** (viola), **vc** (violoncello), and **cb** (contrabass). The percussion and harp parts are the only ones with musical notation on this page, showing rhythmic patterns with eighth and sixteenth notes. A large, diagonal watermark reading 'Rehearsal Copy' is overlaid across the center of the page.

H *mp*

I tie the rope in ox's nose to a wil-low tree,

afll *p*

Ehn *p*

bcl *p*

bn *mp*

hn *mp*

tpt

trb

perc

keep pedal down, release once sound faded

hp *let all fade*

I vn

II vn

va

vc *p*

cb *pizz.*

I *mp*

— sit by the tree, — sit by the tree and wait. —

afll
Ehn
bcl
bn
hn
tpt
trb
perc
hp
I
vn
II
va
vc
cb

mp *mp* *mp*

p (*pizz.*) *p*

J

< mf *mf*

_____ Ox _____ is a seed, Ox _____

afi

Ehn

bcl

bn

hn

_____ *open*

tpt

p _____

trb

p _____

perc

TAM-TAM *p* _____ *p*

hp

I

p _____

II

p _____

va

p _____

vc

p _____

cb

p *arco* _____

87

88

89

90

91

92

93

94

K *p*

— is a seed plant - ed in me— a - ny - thing

aff

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

can hap-pen now, a - ny-thing can hap-pen now, a - ny-thing can hap-pen now, can hap-pen now.

aff
Ehn
bcl
bn

hn
tpt
trb

perc
hp

I
vn
II
va
vc
cb

change bow imperceptibly as needed

L

M

mp

The sun pulls...

p

mp

con sord.

str. mute

str. mute

p

p

p

VIB. motor off
med. mallets

p

113

114

115

116

117

118

119

120

121

122

123

124

N

— gold — be - tween the bran - ches, — my eyes o - pen

afll
Ehnl
bcl
bn
hnl
tpt
trb
perc
hp
I
vn
II
va
vc
cb

wi - der, I lis - ten har - der,

afl *p*

Ehn

bcl *p*

bn

hn

tpt *p*

trb

perc

hp

I

II *p*

va *p*

vc *p*

cb

Musical score for orchestra and vocal soloist. The vocal line (top) sings "wi - der, I lis - ten har - der," with lyrics aligned under the notes. The vocal line features a melodic line with some grace notes and a rhythmic accompaniment of eighth notes. The instrumental parts include strings (afl, Ehn, hn, vn I & II, va, vc, cb), woodwinds (bcl, bn, hn, tpt, trb), and percussion (perc, hp). The strings and woodwinds play sustained notes, often with triplets and dynamics like *p*. The brass and woodwinds have melodic lines with triplets and dynamics like *p*. The percussion and harp parts are mostly rests. The score is in 3/4 time and G major.

O

mp

mf

mp

har - der. Leaves _____ fall, leaves _____

afll

Ehn

bcl

bn

hn

tpt

trb

perc

hp

D#C#B# | E#F#G#A#

I

vn

II

va

vc

cb

accel. to

♩ = 168

Q

♩ = 138 sub.

bites, and bites, and bites, and bites.

afll
Ehn
bcl
bn
hn
tpt
trb
perc
hp
I
vn
II
va
vc
cb

mf *f* *ff*

f *ff*

f *ff* screaming

ff screaming

f *ff*

f *ff*

MED. TOM-TOM
snare stick

mf *f*

ff let fade

change bow imperceptibly as needed

pp change bow imperceptibly as needed

pp change bow imperceptibly as needed

pp change bow imperceptibly as needed

pp change bow imperceptibly as needed

pp

ff

p fearfully R *p*

I _____ am I _____ am _____ a-

afll
Ehn
bcl
bn
hn
tpt
trb
perc
hp
I
vn
II
va
vc
cb

pp < *mp*
pp < *mp*
pp < *mp*
pp < *mp*
pp < *mp*
pp < *mp*
p *sim.*
p *sim.*
pizz. ord. let ring *sim.*

con sord.
str. mute
str. mute

p *p*

p *p*

165 166 167 168 169 170 171 172 173 174 175

p

I am a

aff

Ehn

bcl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

pp < mp

pp < mp

pp < mp

pp < mp

pp < mp

p

D \flat C \sharp | G \flat A \flat

p

176

177

178

179

180

181

182

183

184

185

186

S

p

fraid. _____ I am a - fraid

VIB. *motor off*
med. mallets

pp hold pedal down

pp let all ring

187 188 189 190 191 192 193 194

T

p

I am a - fraid _____ I have be - come ox.

p

195 196 197 198 199 200 201 202

U

p *grad. close to "m"*

I have be - come _____ (m)

p

203 204 205 206 207 208 209 210

becoming forced **mf** **V** **p** darkly

ox.

bn

perc

hp

211 212 213 214 215 216 217 218 219

mf

Ehn

bcl

perc

hp

pedal still down

let all ring

220 221 222 223 224 225 226 227 228 229 230

V: fade to Winter

♩ = 72 *rit. to* ----- ♩ = 36
A wellspring

afl
 Ehn
 cl
 bn
 hn
 tpt
 trb
 perc
 hp
 I
 vn
 II
 va
 vc
 cb

air sound: remove reed, tongue on vocal
 number of repetitions ad lib.
p *f* *p*
 B. DR.
 rute, single circular stroke
pp *f*
 5
pp *f* *p*
 let all ring
 D \flat C \flat B \sharp | E \flat F \sharp G \sharp A \sharp
 metal practice mute*
p
 metal practice mute*
p
 metal practice mute*
 3 3 3 3 3
mf *p*
 3
mf *p*
 gl. gl. gl.

*A distant, icy, metallic sound. Indicated dynamics are the desired result—due to the mute, "louder" playing will be required to achieve them.

♩ = 72 sub. *rit. to* -----

bn *p* *f* *p*
sim.

perc *pp* *f*

hp *pp* *f*

I *p*

II *p*

va *mf* *gl.*

vc *mf > p* *p < mf > p* *p < mf > p*

3

♩ = 36 *♩ = 72 sub.* *rit. to* ----- *♩ = 60* *♩ = 72 sub.*

bn *f* *p* *f* *p*

perc *pp < f* *pp < f*

hp *p* *pp < f > p* *pp < f*

I *p*

II *mf* *p*

va *p* *mf > p* *p*

vc *mf > p* *mf > p* *p*

4 5 6

rit. to ----- *replace reed* $\bullet = 36$

bn *f* \rightrightarrows *p*

perc *pp* \leftarrow *f*

hp *pp* \leftarrow *f* *p* *let all fade*

I vn *p*

II vn *p* *gl.* *gl.*

va *p* *mf* *p* *mf* *p*

vc *p* *gl.* *gl.* *gl.*

7 8

A *Senza misura* $\bullet = \text{ca. } 54-60$
p *simply, with freedom* (ca. 15")

MBA. *soft mallets*
a gentle burr

perc *pp*

Framed _____ by the na-ked wil-low, the blue, _____ teeth - chat-ter-ing brook, _____ the

9 10

$\text{♩} = 60$ A tempo

rit. to

B

$\text{♩} = 42$ non-vib.
pp airy, ghostly

hunched - back, - hoar - y moun - tain - (n), I un - tie ox,

afll *p* *pp*

Ehn *pp* solo, seductively *p*

cl (clar.) *p* *pp* play ord.

bn *p* *pp* open

hn *p* *pp*

tpt

trb *p* *pp* open

perc

hp *p* let all ring

I vn *pp*

II vn *pp*

va *pp*

vc *pp*

cb *p* *gl.* *pp*

11

12

13

14

15

16

p tenderly C

ca-ress ——— thick ——— hair - y —

dolce

p

mf

mf

mf

p

accel. poco a poco to - - - - -

haun - ches, bone hard chest, hear hot blood

mp *dolce* *p* *mp* *mp*

afi
Ehn
cl
bn
hn
tpt
trb
perc
hp
vn I
vn II
va
vc
cb

(accel.)

mf

pound - ing, smell breath - stench, feel the
 afl
 Ehn
 cl
 bn
 hn
 tpt
 trb
 perc
 hp
 I
 vn
 II
 va
 vc
 cb

mf
dolce
p
open
p
mf
f

9 6 6 3 5
 9 6 6 6
 9 6 6 6
 3

D ♩ = 60 Rapturously
f

rit. to ----- ♩ = 48 sub.
non-vib., poco falsetto
p

3
po-wer of ox, the po-ten-cy of ox and taste a dan-ger-ous free-dom.

aff
mf *f*

Ehn
mf *f*

cl
mf *f*

bn
mf *f*

hn
mf *f*

tpt
mf *f*

trb
mf *f*

perc
B. DR.
rute, single circular stroke
mf *f*

hp
D#C♭B♭ | E♭F#G♭A♭
p

I
ff *gl.*

II
ff *gl.*

va
ff *gl.*

vc
ff *gl.*

cb
mf *f*

E ♩ = 42 poco meno mosso
 Mournful, distant

rit. to - - - - - ♩ = 36

(♩ = 72) *mp* caressing *poco accel.*

Life slips from

p

p

p

p 3 *con sord.*

cup mute
ghostly 5

p

p

sim.

p

p

pp

pp

8^{va}

8^{vb}

pp

pp

non-vib.

pp

pp

pp

33 34 35 36 37

----- rit. back to ----- ♩ = 36 **F** Senza misura ♩ = ca. 54-60 *p simply* ♩ = 72 rit. to ----- ♩ = 36 *A tempo*

green to yel-low to brown. Ox and I back-track to safe pas-tures,

aff

Ehn

cl

bn

hn

tpt

trb

perc

MBA. soft mallets

38 39 40 41

Senza misura, sim. *p* *pp* *mp* *pp* ♩ = 36 *A tempo*

still wa-ters. Home, be-fore the whole val-ley fades to win-ter.

perc

hp

p let all ring

42 43 44 45

G $\bullet = 60 \text{ sub.}$ *rit. to* ----- $\bullet = 36$
mp convincing yourself *p*

I can live with-out a rea-son, with - out a god _____ to love. _____

afll *p* *pp* *switch to oboe*

Ehnl *p* *pp*

cl *p* *pp*

bn *p* *pp*

hn *open* *p* *pp*

tpt _____

trb *open* *p* *pp*

perc _____

hpl *(p)* *pp* *mf* *pp* *let all ring*

I vn *p* *via sord.*

II vn *p* *via sord.*

va *p* *via sord.*

vc *p* *via sord.*

cb *pizz.* *p* *pp*

VI: Nothing Has Changed

♩ = 63 *Ceremonially* ♩ = 126 *Liquid*

The score is for a 3/4 time piece. It features the following parts and markings:

- af (Alto Flute):** *solo*, *breath accents*, *mp*
- ob (Oboe):** Rest
- cl (Clarinet):** Rest
- bn (Bassoon):** *p*
- hn (Horn):** *con sord.*, *p*
- tpt (Trumpet):** Rest
- trb (Trumpet/Bass):** *str. mute*, *p*
- perc (Percussion):** TRIANGLE, *f*, ⊕ (on downbeat)
- hp (Harpsichord):** *f*, (pedal gl.), ⊕ (on downbeat)
- Chords:** D#C#Bb | EbF#G#A#
- I (Violin I):** *senza sord.*
- II (Violin II):** *senza sord.*
- va (Viola):** *senza sord.*
- vc (Violoncello):** *senza sord.*
- cb (Cello/Bass):** *very even*, *change bow imperceptibly as needed*, *p*

$\text{♩} = 63$

$\text{♩} = 126$ **A**

The image shows a page of a musical score for a symphony orchestra. The score is divided into several sections, each with its own staff(s). The woodwind section includes flutes (aff), oboes (ob), clarinets (cl), and bassoons (bn). The brass section includes horns (hn), trumpets (tpt), and trombones (trb). The percussion section (perc) includes a triangle (TRI) and cymbals (sim.). The harp (hp) is also present. The string section (vn, va, vc, cb) includes first and second violins, violas, violas cellos, and double basses. The score is written in 3/4 time and features various dynamics and performance instructions. A large watermark 'Perusal Copy' is overlaid on the page.

(senza cresc.)

p

8

9

10

11

12

13

14

15

♩ = 63

B ♩ = 126 *mf*
legato, chant-like

mf

p

(sord.)

p

f

mf

(TRI.)

MED. TOM-TOM *mf*
hard mallet, dead stroke

f

mf

p

mf

p

mf

p

mf

p

arco non-vib.

arco non-vib.

arco non-vib.

arco non-vib.

arco non-vib.

arco non-vib.

mf

p

mf

p

mf

p

mf

p

(senza cresc.)

16

17

18

19

20

21

22

23

— sit — un - der the tall — pine — tree — and — play —

aff

ob

cl

bn

hn

tpt

trb

perc

hp

I

II

va

vc

cb

pizz.

pizz. p

p

pizz. p

p

pizz. p

p

p

mp

C

mf

— my — flute — — — — — my — song — — — is —

afll
ob
cl
bn
hn
tpt
trb
perc
hp

mp *mp*

(str.)
p

arco non-vib. change bow imperceptibly as needed
p non-vib. change bow imperceptibly as needed
arco non-vib. change bow imperceptibly as needed
arco non-vib. change bow imperceptibly as needed
(non-harm.) p non-vib. change bow imperceptibly as needed

p

32

33

34

35

36

37

38

39

— cold — moun - tain wa - ter, run - ning — from sun —

fl
ob
cl
bn
hn
tpt
trb
perc
hp
I
II
va
vc
cb

D

to sea.

solo

mp

p sub.

(sord.)

p

c.l.b.

p

c.l.b.

p

c.l.b.

p

c.l.b.

p

♩ = 63

♩ = 126 **E**

mp gently

Ox is — old, —

afll

ob (oboe) *mp* *mf* *p sub.*

cl

bn *mf* *p sub.*

hn

tpt *mf* *p sub.* str. mute

trb (str.) *mf* *p sub.*

perc (TRI.) *f*

hp *f*

I vn *arco non-vib.* *mf* *p sub.*

II vn *arco non-vib.* *mf* *p sub.* vib. ord. *p*

va *arco non-vib.* *mf* *p sub.* vib. ord. *p*

vc *arco non-vib.* *mf* *p sub.* *p*

cb

mp ("ty-erd")

old, ti - red ti - red on - ly its tail

af
ob
cl
bn
hn
tpt
trb
perc
hp
I
II
vn
va
vc
cb

The musical score for page 99 consists of several staves. At the top, a vocal line in bass clef has lyrics: "old, ti - red ti - red on - ly its tail". Above the first two notes of the second measure, there is a slur and the annotation ("ty-erd"). The dynamic marking *mp* is placed above the first measure. Below the vocal line are staves for various instruments: af (alto flute), ob (oboe), cl (clarinet), bn (bassoon), hn (horn), tpt (trumpet), trb (trombone), perc (percussion), and hp (harp). The bottom section of the score features string parts: I (Violin I), II (Violin II), vn (Viola), va (Violoncello), vc (Violoncello), and cb (Cello). The string parts include dynamic markings like *p* and *vib. ord.* (vibrato order).

F

mp

is still _____ black, _____ still black. _____ We speak

solo

mp

p

p

p

open

open

open

p

p

p

perc

hp

I

II

va

vc

cb

mf > *mp* *mp* *mf* > *mp*

with our eyes, — our hearts o - pen like the nee - dles

afll
ob
cl
bn
hn
tpt
trb
perc
hp
I
II
vn
va
vc
cb

p *p* *p* *p* *p* *p* *p* *p*

78 79 80 81 82 83 84

G

mf *mp*

on the pine. _____

aff

ob

cl

bn

hn

tpt

trb

perc

hp

mf

p

p

p

p

p

p

p

p

$\text{♩} = 63$ **H**

p

Ox —

afll

ob *solo*
(p)

cl

bn

hn

tpt

trb

perc (TRI.)
p

hp *mf*
p

I
vn *p*

II
vn *p*

va *p*

vc *p*

cb *p*

92

93

94

95

96

97

98

— sleeps. —

perc *p* *p* *p* *let ring*

hp *sim. p* *p* *p* *p let ring*

I vn

II vn

va

vc

cb

I

♩ = 126

p sadly, defeated

No thing has
whisper p crisply
 No-thing has shift-ed but sha-dows, no-thing has fad-ed but light.

No-thing has shift-ed but sha-dows,

No-thing has shift-ed but sha-dows, no-thing has

con sord.
p

whisper p
 No-thing has shift-ed but sha-dows, no-thing has fad-ed but

whisper p crisply
 No-thing has shift-ed but sha-dows, no-thing has fad-ed but light.

whisper p
 No-thing has shift-ed but sha-dows,

flaut.
pp
flaut.
pp
flaut.
pp
flaut.
pp

whisper p
 No-thing has

shift - ed but sha - dows, no -

aff No - thing has shift - ed but sha - dows, no - thing has fad - ed but light.

ob no - thing ___ has fad - ed ___ but light. No - thing ___ has

cl fad - ed but light. No - thing has shift - ed but sha - dows, no - thing has

bn *whisper*
p No - thing ___ has shift - ed ___ but sha - dows, no - thing ___ has

hn

tpt sha - dows, no - thing ___ has fad - ed ___ but light.

trb light. No - thing has shift - ed but sha - dows, no - thing has fad - ed but

perc No - thing has shift - ed but sha - dows, no - thing has fad - ed but light.

hp no - thing has fad - ed but

I

vn II

va

vc

cb shift - ed ___ but sha - dows, no - thing ___ has fad - ed ___ but

109 110 111 112

thing has fad - ed

afll No - thing has shift - ed but sha - dows, no - thing has fad - ed but light.

ob shift - ed but sha - dows, no - thing has fad - ed but

cl fad - ed but light. No - thing has shift - ed but sha - dows, no - thing has

bn fad - ed but light. No - thing has shift - ed but

hn

tpt No - thing has shift - ed but sha - dows, no - thing has

trb light. No - thing has shift - ed but sha - dows, no - thing has fad - ed but

perc No - thing has shift - ed but sha - dows, no - thing has fad - ed but light.

hp light. No - thing has shift -

I

vn II

va

vc

cb light. No - thing has shift - ed but sha - dows,

113 114 115 116

J

mp

— but light. I move in - to the

play
No-thing has shift - ed but sha - dows.

play
light.

play
fad - ed but light.

play
sha - dows.

play
fad - ed but light.

play
light.

No-thing has shift-ed but sha-dows.

ed but sha - dows. *play*

$D4C\#Bb | EbFbG\#A4$

ord.

p
ord.

p

no - thing has fad - ed but light.

117

118

119

120

121

122

K

p empty

sim - ple pulse - beat _ of home - so full of death, So full of death, So full of death, So full of death, So full of

p
spoken, somewhat muttered
p
So full of death

spoken, somewhat muttered
p
So full of death

spoken, somewhat muttered
p
So full of death

p
spoken, somewhat muttered
p
So full of death

p
spoken, somewhat muttered
p
So full of death

p
spoken, somewhat muttered
p
So full of death

spoken, somewhat muttered
p
So full of death

mf *p* let ring

so full of death, so full of death, so full

afl

ob
So full of death

cl
spoken, somewhat muttered
p
So full of death So

bn
So full of death So full of death So full of death

hn
death So full of death *spoken, somewhat muttered*
p
So full of death So full of

tpt
So full of death So full of death

trb

perc
death So full of death So full of death So full of

hp

I vn

II vn

va

vc
spoken, somewhat muttered
p
So full of death So full of death So full of death So full of death

cb

L

of death, so full of death.

spoken, somewhat muttered **p**
So full of death

So full of death

full of death So full of death So full of death So

So full of death

death So full of death So full of death So full of

So full of death

spoken, somewhat muttered **p**
So full of death

FINGER CYMBAL ⊕

death So full of death **p**

hp **p** D#C#Bb | EbF#G#A# ⊕ Db Ab

spoken, somewhat muttered **p**
So full of death So full of death So full of death

spoken, somewhat muttered **p**
So full of death

spoken, somewhat muttered **p**
So full of death

So full of death

spoken, somewhat muttered **p**
So full of death

So full of death

So full of death

So full of death

So full of death

p

Per - haps, per-haps it

fl So full of death So full of death

ob So full of death So full of death So full of

cl full of death So full of death So full of death

bn So full of death So full of death

hn death So full of death So full of death death

tpt So full of death So full of death So full of death

trb So full of death So full of death So

perc

p *p*

hp *sim. p* B C G D G

I So full of death So full of death So death

II death So full of death So full of death death

va full of death So full of death So full of death

vc So full of death So full of death death So full of

cb So full of death So full of death So full of death

141 142 143 144 145

mp *p*

ne - ver _____
grad. change to

aff So full of death *grad. change to* So full of death

ob So full of death *grad. change to* So full of death So full of

cl full of ___ death So full of ___ death *grad. change to* So full of ___ death

bn So full of death *grad. change to* So full of death

hn death So full ___ of death *grad. change to* So full ___ of death

tpt So full of death So full of death *grad. change to* So full of death

trb So full of death So full of death So

perc

p

hp \oplus B# E# *p* \oplus Cb Fb

grad. change to

I So full of ___ death So full of ___ death So

II death So full of death *grad. change to* So full of death

va full of death So full of death *grad. change to* So full of death

vc So full ___ of death So full ___ of death *grad. change to* So full ___ of

cb So full of death So full of death So full of death

151 152 153 154 155

weakening...

pp

♩ = 63 The ox sleeps
quasi-spoken tone *ppp*

to have left.

So full of death

death So full of death

So full of death

So full of death

So full of death

So full of death

full of death So full of death

p *pp* *pp*

p *p* *sim. p*

full of death So full of death

So full of death

So full of death

death So full of death

So full of death

The musical score is arranged in a standard orchestral format. At the top is a grand staff with a bass clef. Below it are staves for woodwinds: flutes (fl), oboe (ob), clarinet (cl), bassoon (bn), horn (hn), trumpet (tpt), and trombone (trb). The percussion (perc) section is shown with a single staff containing six measures of music, each marked with a circled cross symbol and the dynamic *pp*. The piano (hp) section consists of two staves, with the left hand playing a rhythmic accompaniment and the right hand playing chords, each marked with a circled cross symbol and the dynamic *p*. The strings (vn I, vn II, va, vc, cb) are represented by empty staves with bar lines. The score concludes with a double bar line at the end of measure 167.

*mime only—
the last of the ox
turns white*

*mime only—
the last of the ox
turns white*

VII: A Circle Bending

$\bullet = 54$ Searching
(flute)

fl *mf* \rightarrow *p*

ob *mf* \rightarrow *p* \leftarrow *mf* *mf* \rightarrow *p* \leftarrow *mf*

cl *mf* \rightarrow *p* *mf* \rightarrow *p*

1 2 3 4

fl *mf* \rightarrow *p* *mf* \rightarrow *p*

ob *mf* \rightarrow *p* \leftarrow *mf* *mf* \rightarrow *p*

cl *mf* \rightarrow *p* *mf* \rightarrow *p*

5 6 7 8

A

fl *mf* \rightarrow *p* *mf* \rightarrow *p*

ob *mf* \rightarrow *p* *mf* \rightarrow *p*

cl *mf* \rightarrow *p* *mf* \rightarrow *p*

9 10 11 12

B Senza misura, ♩ = ca. 54

(wait until harp has mostly faded) **mf** quasi parlando

The plum tree bows to the wind.

Musical score for orchestra and voice, measures 13-17a. The score is written for a full orchestra and includes a vocal line. The instruments are: fl (flute), ob (oboe), cl (clarinet), bn (bassoon), hn (horn), tpt (trumpet), trb (trombone), perc (percussion), hp (harp), vn I (violin I), vn II (violin II), va (viola), vc (violin), and cb (cello). The score is in 7/8 time and features a complex rhythmic pattern. The tempo is marked 'Senza misura' (ad libitum) with a quarter note equal to approximately 54 beats per minute. The dynamics range from *pp* (pianissimo) to *f* (forte). The harp part includes a chord progression: D4C#Bb | EbF4G4A#. The percussion part is marked 'MBA. soft mallets' and 'pp'. The vocal line is marked 'mf quasi parlando'. The lyrics are 'The plum tree bows to the wind.' A large watermark 'Perusal Copy' is overlaid on the score.

C *A tempo, poco più mosso* ♩ = 66

(ca. 20")

mf

The sun _____ drops too low for day - light, too _____ near for sleep. I sit by a stream...

fl
ob
cl
bn
hn
tpt
trb
perc
hp
vn I
vn II
va
vc
cb

open
p
p
on cue
on cue
on cue
on cue
mf > p
mf > p
mf > p
mf > p
mf > p
mf > p

*short gliss. to next note

rit. to ----- $\bullet = 54$
p

...wa - ter flows. Ox _____ is all _____ white, all _____ white.

ff
ob
cl
bn
hn
tpt
trb
perc
hp
I
vn
II
va
vc
cb

The musical score for page 120 consists of a vocal line and an orchestral accompaniment. The vocal line is in bass clef, 3/4 time, and features lyrics: "...wa - ter flows. Ox _____ is all _____ white, all _____ white." The orchestral accompaniment includes parts for flutes (ff), oboe (ob), clarinet (cl), bassoon (bn), horn (hn), trumpet (tpt), trombone (trb), percussion (perc), harp (hp), violin I (I vn), violin II (II vn), viola (va), violoncello (vc), and double bass (cb). The score is divided into four measures, with time signatures changing from 3/4 to 2/4 and back to 3/4. Dynamics include *mf*, *p*, *pp*, and *p*. A large diagonal watermark "Perusal Copy" is overlaid on the score.

D Più mosso, ♩ = 72

p

Here, — there is thick grass for graz-ing, cool wa-ter for thirst, song-birds — to chase

ff *p* — *pp*

ob *p* — *pp*

cl *pp* murmuring *pp* repeat pattern

bn *p* — *pp*

hn *p* — *pp*

tpt *p* — *pp*

trb *p* — *pp*

perc

hp *pp* murmuring *pp* repeat pattern

I *tr* *pp* change bow imperceptibly as needed

II *tr* *pp* change bow imperceptibly as needed

va

vc *pp* pizz.

cb *pp*

E

mp *p* *p* quasi-spoken tone 3

— a stub-born soul to sleep. I for - get when sea - sons turn, why

fi

ob

cl

bn

hn

tpt

trb

perc

SUSP. CYMBAL
soft mallets

hp

tr change bow imperceptibly as needed

I

II

va

vc

cb

*change pattern on downbeat regardless of previous pattern

3 3 3 3

sing ord.
p *mp*

birds fly south, who raised this sky, plant-ed this earth, how old I am. I re -

fl

ob

cl

bn

hn

tpt

trb

perc (CYMB.)
pp

hp

I
II

va

vc

cb

gl.

F

p

p (quasi-spoken)

mem-ber a dream re-peat-ing, a path bend-ing back on it-self— a life for

ff *p* *pp* *p* *pp* *p* *pp* *p* *pp*

ob *p* *pp* *p* *pp* *p* *pp* *p* *pp*

cl

bn *p* *pp* *p* *pp* *p* *pp* *p* *pp*

hn *p* *pp* *p* *pp* *p* *pp* *p* *pp*

tpt *p* *pp* *p* *pp* *p* *pp* *p* *pp*

trb *p* *pp* *p* *pp* *p* *pp* *p* *pp*

perc MBA. *p* *pp* murmuring repeat pattern

hp

I *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

II *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

va *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

vc *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

cb *pp* *arco* *p* *pp* *p* *pp* *p* *pp*

ord.
p

3

death and al-ways a god fur-ther on just be-yond where I

ten. ten.

(finish pattern)

(finish pattern)

non-vib.

non-vib.

non-vib.

non-vib.

non-vib.

pp

fl

ob

cl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

DbC# | EbF#

G Senza misura

close to

am. (m)

solo

pp

let all ring

8^{va}

47a

(ca. 12") **H** A tempo ♩ = 54, a memory

ob

perc

TEMPLE BOWLS

ca. 5"

8^{va}

repeat pattern

f

let fade

mp

p

47b

48

49

50

51

ob

hp

mp

p

p (pedal gl.)

let fade

52

53

54

55

56

VIII: White Shadows Without Shape

♩ = 108 Gently flowing

A *p* calmly, with an observer's detachment

fl *simply, unemotional*
pp

ob

cl *simply, unemotional*
pp

bn

hn

tpt *harmon, stem in*
pp

trb

perc **VIB.**
motor off, med. mallets
pp let all ring
→ hold pedal down to m. 30

hp *pp* let all ring

D#C#Bb | E#F#G#Ab

III to m. 30, s.t. sempre
simply, unemotional

I vn *pp*
III to m. 30, s.t. sempre
simply, unemotional

II vn *pp*

va *pp*
IV to m. 30, s.t. sempre
simply, unemotional

vc *pp*
III to m. 30, s.t. sempre
simply, unemotional

cb

The _____ moon _____

1

2

3

4

5

6



This musical score includes a vocal line and orchestral accompaniment. The vocal line is in the bottom staff with lyrics: *... is my Mother, Mother of the left side of the world, ...*. The orchestra consists of:

- Woodwinds:** Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bn).
- Brass:** Trumpet (tpt), Trombone (trb).
- Strings:** Violin I (I), Violin II (II), Viola (va), Violoncello (vc), Contrabass (cb).
- Percussion:** Perc (perc).
- Keyboard:** Harp (hp).

Key features of the score include:

- Tempo/Character:** *p* (piano) for the vocal line.
- Dynamic Markings:** *pp* (pianissimo) is used for the flute, clarinet, harp, and string parts in measures 8 and 11.
- Articulation:** *(s.t.)* (staccato) is marked for the violin and viola parts in measures 8 and 11.
- Structure:** The score is divided into measures numbered 7 through 12 at the bottom.

B *p*

She _____ and _____ the

simply, unemotional

pp

pp

pp

pp

pp

pp

pp

pp



— stars — are — lo - vers, — white — sha - dows

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

p

with - out _ shape _____ or ____ form. _____

fl

ob

cl

bn

pp

hn

tpt

trb

perc

pp

(ped.) _____

hp

pp

I

vn

pp

II

pp

va

pp

pp

vc

pp

pp

cb

C

mp

p

Night is home now, black-skinned and wild, with claws to grip my skin.

ff

ob

cl

bn

pp

con sord.

pp

tpt

trb

harmon, stem in + grad.

pp

perc

MBA. med. mallets

pp

hp

pp

I

vn

IV

pp

II

pp

va

III to m. 46

pp

vc

pp

pp

cb

change bow imperceptibly

pp

D

mp

p sub.

My eyes e-rase — my foot - steps, I — will — ne - ver see — them a-gain, —

fl *pp*

ob *pp*

cl *pp*

bn *pp*

hn *pp*

tpt

trb *pp*

perc *pp*

hp *pp*

I vn *pp*

II vn *pp*

va *pp*

vc *pp*

cb *pp*

IV to m. 46

36

37

38

39

40

p
ne - ver - stum - ble back - to fa - ther's - house -

ff
pp

ob

cl
pp

bn
pp

hn
pp (sord.)

tpt
pp (harmon)

trb
pp

perc

hp

I
vn
pp

II
pp

va
pp

vc
pp

cb

E

mf

— fire - proof se - cu - ri - ty blan - ket, o - ver - blown - Mus - tang — block - ing the drive.

fl *mp*

ob *pp mp*

cl *mp*

bn *mp*

hn *mp mp*

tpt *mp mp*

trb *mp mp*

perc

hp

I *mp*

II *mp*

va *mp*

vc *mp*

cb *mp*

F

p

Ox is trans - pa - rent, casts no sha - dow,

ff

ob

cl

bn

hn

tpt

trb

perc

hp

(s.t.) III to m. 63

I

vn

II

va

vc

cb

pp

pp

pp

pp

pp

pp

pizz.

arco

pp

pp

pp

is bare - ly here at all,

ff

pp

ob

cl

pp

bn

pp

hn

tpt

trb

perc

hp

pp

I

vn

II

va

vc

cb

pp

G *p*

but still stalks _____ the pe - ri - phe - ry

fl

ob *pp*

cl

bn *pp*

hn

tpt (harmon) + *pp*

trb (harmon) + *pp*

perc

hp

I

vn II

va (s.t.) *pp*

vc (s.t.) *pp*

cb *pp*

of my dreams,

fl

ob

cl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

pp

pp

pp

H

p

be - yond_ good ____ and e - vil.

fl

ob

cl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

VIB.
motor off, med. mallets

pp hold pedal down to end

Musical score for orchestra and strings, measures 77-81. The score includes parts for Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (tpt), Trombone (trb), Percussion (perc), Harp (hp), Violin I (I), Violin II (II), Viola (va), Violoncello (vc), and Contrabass (cb). The music is in 4/4 time and features various dynamics such as *pp* and *s.t.* (sordid).

Measures 77-81 are shown. The score includes parts for Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (tpt), Trombone (trb), Percussion (perc), Harp (hp), Violin I (I), Violin II (II), Viola (va), Violoncello (vc), and Contrabass (cb). The music is in 4/4 time and features various dynamics such as *pp* and *s.t.* (sordid).

IX: The Gate of My Home

$\bullet = 54$ *Calm and spacious*

mp
Se-ven stars cir-cle the moon, _____

pp

pp

pp

pp

con sord.

pp

str. mute

pp

str. mute

pp

VIB. motor off arco*

p *sempre* hold pedal down, let all ring

*durations are for ease of reading. Always draw bow at same speed, approx. one quarter note per stroke. Use one or two bows as desired.

p *5*
5

p.d.l.t. sempre

p.d.l.t. sempre

I

II

va

vc

cb

Detailed description of the musical score: The score is for a piece titled 'IX: The Gate of My Home'. It begins with a tempo of 54 bpm and a mood of 'Calm and spacious'. The vocal line starts with the lyrics 'Se-ven stars cir-cle the moon, _____'. The instrumental parts include: Bassoon (bn) with a *pp* dynamic; Clarinet (cl) with a *pp* dynamic; Flute (fl) with a *pp* dynamic; Horn (hn) with a *pp* dynamic and 'con sord.' marking; Trumpet (tpt) with a *pp* dynamic and 'str. mute' marking; Trombone (trb) with a *pp* dynamic and 'str. mute' marking; Percussion (perc) with a *p* dynamic and 'sempre' marking, including a note about holding the pedal down; Harp (hp) with a *p* dynamic and 'sempre' marking, and specific chord progressions: D4C#Bb | EbF4G4A4; Violin I (I) and Violin II (II); Viola (va); Violoncello (vc); and Contrabass (cb). The score is divided into four measures, indicated by bar lines and measure numbers at the bottom.

A

<mf

Ox is gone. I re - main.

ff

ob *pp*

cl *pp*

bn *pp*

hn *pp*

tpt *pp*

trb *pp*

perc

hp *mf* *p* *mf* (p.d.l.t.)

I

vn II

va *con sord. non-vib. sempre, a whisper* *pp*

vc *con sord. non-vib. sempre, a whisper* *pp*

cb *pp*

pp
5

6

7

8

9

I am look-ing for the en-trance to hea-ven, the _____ gate of my _____ home. _____

fl *pp*

ob *pp*

cl *pp*

bn *pp*

hn *pp*

tpt *pp*

trb *pp*

perc

hp *p* *mf*

I *pp*

vn *pp*

II *pp*

va *pp*

vc *pp*

cb *pp*

C

<mf *mf* *pp* *pp* *pp* *pp* *pp* *pp* *p* *mf* *pp* *pp* *pp*

I am wise

22 23 24 25 26

I am wise and have wide o-pen eyes.

pp

pp

pp

pp

pp

pp

pp

pp

pp

p *mf*

pp

pp

D

mp *<mf* *mp*

I _____ clap my hands and the moun - tain _____ sings, _____ point _____

ff

ob

cl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

— at win-ter bran-ches and mil - lions of flow - ers burst, burst o - pen.

ff

ob *pp*

cl *pp*

bn *pp*

hn *pp*

tpt *pp*

trb *pp*

perc

hp *mf* *p*

I *pp*

II *pp*

va *pp* *pp*

vc *pp* *pp*

cb *pp*

in the wind. My bones _____ and flesh _____ drift _____ to ash _____ to dust, _____

ff

pp

pp

pp

pp

pp

p

mf

I

II

va

vc

cb

mp F *p*

the re - turn - ing path is curv - ing a - round and

ff

ob *pp*

cl *p*

bn *pp*

hn *pp*

tpt *pp*

trb

perc

hp *p* *mf*

I

vn

II

va

vc *pp*

cb *pp*

pp

I have for-got-ten, I have for-got-ten, I have for-got-ten, I have for-got-ten, I have for-got-ten, I have

fl

ob *pp*

cl *pp*

bn *pp*

hn *pp*

tpt

trb *pp*

perc

hp *p*

vn I

vn II

va

vc

cb

pp

pp

pp

p

for-got-ten, I have for-got-ten where my feet are tread - ing.

mp *p*

pp

pp

pp

pp

pp

pp

pp

pp

mf

ord. *p* let all ring

pp (via sord.)

pp (via sord.)

pp (via sord.)

pp (via sord.)

pp (via sord.)

pp (via sord.)

X: Echoes of Light Shining

♩ = 72 *Serene, hymnlike*

mp *meditatively*

E-ven stars col-lapse, e-ven light re-turns ___ to its source, spi-ral time and me-

fl *p sempre*

ob *p sempre*

cl *p sempre*

bn *p sempre*

hn *p sempre*
con sord.

tpt *switch to cup mute*

trb *str. mute*

perc *p sempre*

hp *pp sempre* ⊕ *non-arp. sempre* ⊕ *sim.*

D♯C♯B♯ | E♯F♯G♯A♯

I *pp sempre*
con poco vib. (no open strings)

II *pp sempre*
con poco vib. (no open strings)

va *pp sempre*
con poco vib. (no open strings)

vc *pp sempre*

cb

A

mp

mo-ry in-to _ the black - hole be-hind my eyes. _

A soft _

ff

ob

cl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

cup mute solo

mf

con poco vib.

pp sempre

3

mp

— beat in the cen - tre of — no - thing, — e - choes of light shin - ing

fl

ob

cl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

solo

mf

3

3

3

B

mp

soon to ga-ther dust, fill _____ with grass, li-lies, trees,

ff

ob

cl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

solo

mf

6

Perusai Copy

surge _____ with wind, rain and thun-der storms, _____ burst _____ in-to a _____rage _____ of grow-ing things, _____

ff

ob

cl

bn

hn

tpt

trb

perc

hp

I

vn

II

va

vc

cb

solo

mf

3

6

Perusal Copy

C

roar - ing sing - ing things, bleed - ing things... and a run - a - way child. _____

fl _____ *sing** *p* oh _____

ob _____ *sing** *p* oh _____

cl _____ *sing** *p* oh _____

bn _____ *sing** *p* oh _____

hn _____ *sing** *p* oh _____

tpt _____ *sing** *p* oh _____

trb _____ *sing** *p* oh _____

perc _____ **TEMPLE BOWLS** *p* let fade

hp _____

I vn _____ *sing** *p* oh _____

II vn _____ *sing** *p* oh _____

va _____ *sing** *p* oh _____

vc _____ *sing** *p* oh _____

cb _____ oh _____

*No playing. Sing concert G above or below middle C (G4 or G3) only, performer's choice (contrabass plays C3)

mp 3

3

Think in a cir-cle.

Think in a cir-cle.

stagger breathe as necessary

stagger breathe as necessary

stagger breathe as necessary

stagger breathe as necessary

stagger breathe as necessary

stagger breathe as necessary

stagger breathe as necessary

GLOCK.

p let all ring

p let all ring

stagger breathe as necessary

stagger breathe as necessary

stagger breathe as necessary

stagger breathe as necessary

change bow imperceptibly as needed

3 3 *spoken mp*

Think in a cir-cle. Think in a cir-cle. Think of ox.

ff
ob
cl
bn
hn
tpt
trb
perc
hp
I
II
vn
va
vc
cb

hum
mm
hum
mm
hum
mm
hum
mm
hum
mm
mm
mm
hum
mm
hum
mm
hum
mm
mm
hum
mm
mm