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Apricots of Andujar
A song cycle for tenor, *Marimba Lumina/ Lightning*, and pierrot sextet

A Dissertation Presented

by

Aaron Max Duykers

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in Partial Fulfillment of the

Requirements

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in

Music

(Composition)

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Aaron Max Duykers

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Abstract of the Dissertation

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Apricots of Andujar explores generational differences and evokes forgiveness and renewal between a man, *Jon Swann*, and his abusive and distant father, a farmer who grew the "Andujar Apricot"- not a perfect, blemish-free, store-bought fruit, but an imperfect heirloom with a complex and ephemeral taste that can only be experienced the moment it is picked. The father's unexplained commitment for this financially unviable crop has always baffled the son, who has renounced his working-class background by becoming a successful businessman and moving up to another echelon of society. Through an eventual understanding of the transient beauty of the fruit of his youth, the son ultimately grows to forgive his father and to embrace the imperfection, the complexity and the bittersweet beauty of his own life.

Existing somewhere between concert music and theatre, the piece is an impressionistic collage of dream and memory for Jon Swann, who realizes the futility in the routine of his life: it no longer fulfills him, and he yearns to discover something deeper in himself. He then passes through a metamorphosis of acceptance and transcendence of the legacy of suffering that his father bestows upon him. Many scenes take place at his father's funeral, where Jon awakens buried scars, unspoken longings, and dormant dreams. Here, a voice in Swann's head tells him he must touch the body of his dead father to truly become alive. He cannot do it, although he makes several attempts. However, through forgiveness of his father's shortcomings, he is finally able to bring

himself to taste the Andujar Apricot heralded by this misunderstood gentleman farmer, and he sings about its ephemeral and complex beauty: “Perfect/Imperfect.”

This piece was collaboratively developed by First Look Sonoma (tenor John Duykers and director Melissa Weaver), playwright and librettist Philip Kan Gotanda, and actor/percussionist Joel Davel. Davel performs on two interactive and innovative electronic instruments which he designed and built with electronic music pioneer Don Buchla – the *Marimba Lumina* and the *Lightning*.

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Instrumentation

Tenor – “Jon Swann”

Marimba Lumina/Lightning – “Father/Voice”

Flute/Bass Flute

Bb Clarinet/Bass Clarinet

Violin

Cello

Piano

Percussion

Conductor

Percussion Instruments:

Vibraphone

Marimba (5 octave)

Glockenspiel

Suspended Crash Cymbal

Large Tam Tam

Notes on Electronics

The *Marimba Lumina* is a marimba MIDI controller which can trigger software-based samples or synthesized sounds. It is played with 4 programmable mallets. The marimba keys have “zones” which can be programmed to trigger different effects or collections of samples. As you slide up a key with a mallet while performing, the triggered sounds can cross-fade. There are also several other, non-pitched controller pads which can be used to trigger effects or processing.



Marimba Lumina

The *Lightning* is a MIDI instrument which senses the location of two hand-held wands, and can trigger software-based samples or synthesized sounds based on their location:



Lightning

Both instruments were designed by Don Buchla, and are built by Joel Davel, for whom this piece was written.

I created several patches for these instruments, based on over 400 samples made of John Duykers' voice (tenor):

Vowel Patch: made from whole-tone scales of the vowel sounds ooh, oh, ah, ay, and ee, at three different dynamic levels each (180 samples total)

Andujar Patch – made from the whispering of “Andujar.” A “vocoding” effect (mixing the sound with a pitched synthesizer sound) is added on the vertical axis of the keys to make these non-pitched sounds become pitched, so as to blend with the other music

Purring Patch – made from purring sounds, voiced and non-voiced triggered by location on vertical axis

Consonants Patch – miscellaneous, muttering consonants with vocoding added on vertical axis

Laughing Patch – laughing sounds with vocoding added on vertical axis

Sighs Patch – made from pitched sighs

**Dream Patch – based on the pp non-vibrato “Eee’s” with processing and ambient effects

**Low Tones Patch – based on sustained pitched singing, but processed to sound like church bells

Running Patch – based on breathing sounds with vocoding added on vertical axis

**Slow Breathing Patch – based on long breaths

**Water Patch – based on gurgling sounds, and on vocal effects to sound like a baby

**Bird Patch – based on vocal bird sounds and vocal wings-flapping sounds

Orchard Patch – The Eee’s Patch on lower part of keys, and the Sighs Patch on the upper part

**Ashes Patch – based on vocal sounds of ashes blowing

Eee’s Patch – based on pp non-vibrato “Eee’s” only

****These patches are used in the following scenes: Curve/Dream, Hospital, Pond/Baby, Dark Winged Things, Tall Dark-Hatted Man/Orchard. These patches can be played on the Lightning, since the musical events are not complex. These scenes are more dreamy and ambient, and the use of the Lighting enhances their dramatic effect on stage.**

In addition to playing the Marimba Lumina and Lighting, this performer is asked to speak throughout the piece. A vocoding effect should be added where notated to lower the formant of the voice, and to make the sound more synthesized. This gives the effect of the “dark voice” in the head of Jon Swann.

Stage Setup/Blocking

The performers should be arranged loosely around a funeral “dais” or platform where Jon’s dead father is lying. This dais should be downstage. The piece opens with the instrumentalists and conductor entering the stage and taking their places. Then Jon Swann and the Father enter the stage. The Father lies down on the dais and folds his arms, and Jon places a black cloth over the Father’s head. The Father holds an Apricot in his hands.

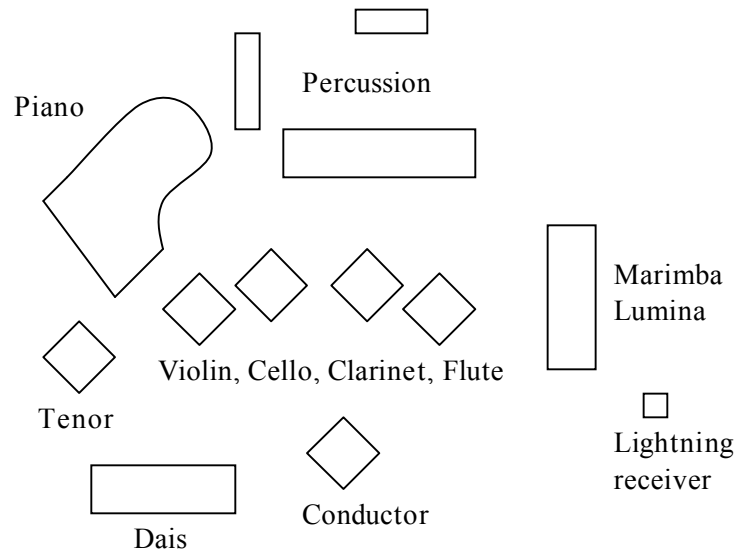
Jon speaks the intro monologue, after which the Father places the Apricot on the empty dais and takes his place behind the Marimba Lumina. Throughout the piece, Jon sings to or motions towards the dais, as he is relating to the dead body of his father. At the end of Act I, Jon approaches the dais and attempts to touch the dead body.

In Act II in the Monologue scene, Jon takes the Apricot and tastes.

When the Father has finished performing near the end of the piece, he slowly approaches the dais, with his hat on his chest and head lowered, as if at a funeral.

There are several stage directions given for the tenor, written in bold italics above the vocal line.

Suggested stage setup:



Acknowledgements

I would first like to thank Sheila Sliver, my advisor for 6 years. She has been intimately involved with my process throughout the creation of every piece, and has shown an uncanny ability to focus in on problem areas and suggest solutions or guide me to finding my own. Her critiques are often blunt, but I have never felt discouraged – quite the contrary. She has always inspired me to get back to work and make my music stronger. I completely trust her judgment, her ear, and her personal approach to writing music, an aesthetic in line with my own. It has been an enlightening and invaluable experience to study with her, and her lessons are with me in every piece I write.

I would also like to thank Perry Goldstein, with whom I studied upon first arriving at Stony Brook. He helped me orient into my initial path of finding my voice as a composer, and he did so with a warm-hearted and honest approach. I truly appreciate his trust in my work, which helped me gain the confidence I needed to commit to it.

I would also like to thank Dan Weymouth and Peter Winkler for their guidance on other projects, and their sincere and useful comments on my music. I am also grateful to the Music staff, including Martha Zadok, for making my time at Stony Brook as comfortable as possible. It has felt like a family, and I will never forget these people.

I am grateful to my parents and extended family for giving me the inspiration, strength, and work ethic to become a composer in the first place. I have continually admired their commitment to their own paths. I would also like to thank my in-laws for their compassionate support and assistance throughout my graduate degree process – their understanding and love have been so important to me, especially when I have been on the opposite coast of my own parents.

Finally, I would like to thank my dear wife Rebecca for her love and guidance throughout my graduate degree career, and my beautiful boys Quinlan and Liev for being so good during a very busy time. I am in awe of Rebecca's balanced approach to living her life – equal parts moving ahead and taking in what is around you. This has, at times, been frustrating, as my driving motivation, which often burns me up too quickly, never wants to wait. Rebecca's reminders are a blessing to me, and with her love and patience I am a better person. I would not have finished my degree without my family, for I would not have the stamina, perseverance or focus without their loving stability. This gift is more valuable than words can explain. Thank you family – I will love you always.

Score in C

Sumptuous, grand; precise
but expressive ♩ = 90

Apricots of Andujar

Max Giteck Duykers

ACT I

I. INTRO

II. FUNERAL

Flute

Clarinet

Violin

Cello

APPROACHES BODY

Jon Swann

SWANN SPOKEN:
 His Fist
 his Rage
 His Gentleness
 His Hands
 His Fist
 Perfect
 Imperfect
 Perfect Imperfect

Father/Voice

Speaking & melodic accompaniment to speaking

Vertical position on Lumina

Note events on Lumina

Zones: 1 2 3 4 5

Position of mallets in zones can be approximate, except for where zone and desired sound is specified

Percussion

vibes:

f

Throughout: connect chords with gentle pedalling, but avoid bleeding of sonorites

Piano

f

Throughout: connect chords with gentle pedalling, but avoid bleeding of sonorites. Use sostenuto pedal for low pedal tones where possible

B
 Fl
 Cl
 Vn
 Vc
 Swn
 F/V
 Pc
 Pf

Musical score for a chamber ensemble. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Piano (F/V), Percussion (Pc), and Piano (Pf). The Percussion part features a glockenspiel melody with the instruction "glock, let all ring:". The Piano part has complex chordal textures with triplets and dynamic markings like *f* and *mp*. The Violin and Viola parts have melodic lines with triplets and dynamic markings like *f* and *fp*. The Clarinet part has a melodic line starting in the third measure with a dynamic marking of *fp*. The Saxophone part is silent. The Flute and Piano parts are silent throughout the section.

Musical score for measures 19-24. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Cello (Cn), Double Bass (Dn), Piano (Pc), and Percussion (Pf).

Flute (Fl): Measures 19-24. Starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Dynamic markings: *mf* (measures 19-20), *mp* (measures 21-22), *p* (measures 23-24).

Clarinet (Cl): Measures 19-24. Rests throughout.

Violin (Vn): Measures 19-24. Starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Dynamic markings: *mf* (measures 19-20), *mp* (measures 21-22), *p* (measure 23), *pp* (measure 24).

Viola (Vc): Measures 19-24. Starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Dynamic markings: *mf* (measures 19-20), *mp* (measures 21-22), *p* (measures 23-24), *pp* (measure 23), *ppp* (measure 24).

Cello (Cn): Measures 19-24. Rests throughout.

Double Bass (Dn): Measures 19-24. Rests throughout.

Piano (Pc): Measures 19-24. Treble clef: *pp* *lv.* (measures 19-20), rests (measures 21-24). Bass clef: rests throughout.

Percussion (Pf): Measures 19-24. Treble clef: *mf* (measures 19-20), *mp* *lv.* (measures 21-22), rests (measures 23-24). Bass clef: eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamic markings: *ppp* (measures 23-24).

D

25

Fl

25

Cl

25

Vn

25

Vc

25

Swn

25

mf

FATHER SPOKEN, vocoding effect, gentle but deliberate, space evenly through letter D:
 It has no shelf life. As soon as it is picked it begins to die. Turn, brown, soft, decay. It is only and completely what it is. You pick it. You eat it.
 You bury the bones. You pick it. You eat it. You bury the bones. You begin again.

25

VOWEL PATCH:

slow arpeggiated rolls on notes (zone 5)

(zone 1)

simile approximate

25

pp

mp

mp

3

3

Throughout: overlap events and mask attacks with sustain pedal, but avoid excessive building up of sonorities

25

Pc

25

Pf

25

l.v.

simile

E

Musical score for measures 33-37, featuring Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), String Ensemble (Swn), First and Second Violins (F/V), Percussion (Pc), and Piano (Pf). The score includes dynamic markings (*ppp*, *mp*, *f*) and articulation (accents, slurs). The piano part features complex textures with triplets and sustained chords.

38

Fl *f* 3

Cl *f* 3 *p*

Vn 3

Vc 3 *mf*

Swn *mf*
An -

F/V

Pc *ff* glock: 3

Pf *mf* 3

42

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

du - jar An - du jar

p *mf* *p* *p* *f*

mp

p *mf* *p* *p* *ff*

vibes: *mf*

Detailed description of the musical score: The score is for measures 42 through 47. The Flute and Clarinet parts are mostly rests. The Violin and Viola parts feature triplet patterns in measures 44 and 45, with dynamics *p* and *f*. The Viola part also has dynamics *mf* and *p*. The Soprano part has lyrics 'du - jar An - du jar' and a dynamic of *mp*. The Piano/Violoncello part has dynamics *p*, *mf*, *p*, *p*, and *ff*. The Percussion part has a dynamic of *mf* and is marked 'vibes:'. The Piano part has dynamics *p*, *mf*, *p*, *p*, and *ff*.

F

Musical score for measures 48-51. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Soprano (Swn), Piano (Pc), and Percussion (Pf). The Soprano part has lyrics: "An - - - - - du - jar" and "So".

Measure 48: Flute and Clarinet are silent. Violin and Viola play a melodic line starting with a *mf* dynamic. Soprano begins with a *f* dynamic. Piano and Percussion play chords with triplets.

Measure 49: Flute and Clarinet are silent. Violin and Viola continue the melodic line, with dynamics changing to *f* and *mp*. Soprano continues with *f*. Piano and Percussion continue with triplets.

Measure 50: Flute and Clarinet are silent. Violin and Viola continue the melodic line, with dynamics changing to *mp*. Soprano continues with *mf*. Piano and Percussion continue with triplets.

Measure 51: Flute and Clarinet are silent. Violin and Viola continue the melodic line, with dynamics changing to *p*. Soprano continues with *mf*. Piano and Percussion continue with triplets.

52

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

speaking is to approximately follow rhythms and accompanying melody

So per fect Im - per

p *mf* *p*

mp

mf

p *mp* *p*

mp

p *mf* *p* *mp*

G

57

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

p

pp

mp

p

mp

An - - - du - - jar

fect

p

p

62 H

Fl *p* *mf* *f* *mp*

Cl *p* *mf*

Vn *mf* *f* *mp*

Vc *mf* *f* *mp*

Swn *p*
Seed _____

F/V *p* *mf* *mp* *p*

Pc

Pf *p* *mf* *mp* *mf* *mp* *p*

82 K

Fl *p*

Cl *f* *p*

Vn *p*

Vc *mf*

Swn *mf*
An - - - du - jar _____

F/V *mp*
Moon _____ Skin Sphere _____

Pc *p*

Pf *f* *mp*

87

Fl *pp*

Cl *pp*

Vn *pp*

Vc *mp* *p* pizz 3 3

Swn *p* *pp*
 Child Fa - - - ther Fa - - - ther Fa -

F/V *p*
 Rain O - - - - - cean Skin Hair Bone

Pc *pp* switch to glock

Pf *p* 3 3

102

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf

mf

mf

mf

Un - bro - ken. Un - bro - ken seed. Un-bro - ken seed.

Father Unbroken!

Unbroken Seed!

mf

N

107

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

107 *f* *mf*

107 *f* *mf* pizz *mf* pizz *mp*

107 *mf* Seed cracks Seed cracks

107 Com - - - busts

107 *mp* *mf* *mp* *p*

107 *mp* *mf* *mp*

107 *mp* *f* *mp*

III O

Fl *mf*

Cl *mf* all trills are whole step trills

Vn *mf* arco

Vc *mf* arco

Swn

Seed _____ cracks

F/V

ANDUJAR PATCH
Vocoding wet/dry mix on vertical axis

p cresc.

Ad lib events on Andujar patch on shown pitches, as if a man having a disturbed moment.

Pc *f* *mp*

Pf *f* *mf*

115

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

Seed cracks o - - - pen!

sus cymbal:

f *ff* *f* *mp* *f* *ff* *f*

3 6 3

Reo. - - - sos.

P

8^{va}

118

Fl

118

Cl

118

Vn

sfz

118

Vc

sfz

118

Swn

ff

O - - - -

118

F/V

VOWEL PATCH:

f *ff*

118

Pc

mf

ff

118

Pf

^(8^{va})
ff
ff
ff
 120 pen!
f *ff* *f*
 120 glock:
fff *ff* *f*

122

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

short

3

mf

short

3

mf

short

3

sfz

mf

short

122

ff

f

short

3

Root, Roots
Fingers, Legs

PURRING PATCH,
monphonic:

VOWEL PATCH:

short

122

short

3

3

short

mf

122

Q

125

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mp

p

mp

mf

mp

O - pen

O - pen

Sweet Meat of

Flesh of

(Vertical position controls vowels of Vowel Patch and Voiced/Non-Voiced of Purring Patch)

Ad lib events on Purring patch as if a man mumbling to himself. Crescendo and decrescendo, voiced and non-voiced. Use sustain pedal to sustain purring under other events.

p

mp

mf

129 R

Fl

Cl 129 S

Vn

Vc 129

Swn 129

F/V 129

Pc 129

Pf 129

p

pp

p

pp

p

p

3

switch to bcl

O - pen in - to

In - to bo - dy

Deep — Deep —

sounds continue through fermatae

pp

p

p

135

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

pizz

3

3

Bo - dy of —

Fe - male — Ma - le — Fa - ther Un - Bro - ken Bro - ken Fa - - - ther —

dying down to whispered purring sounds

pp

T

141

Fl

Cl

Vn

Vc

pp

poco rit.

Swn

pp

poco rit.

An - du - jar An - - - - - du - - - - - jar

F/V

pp

continuc sounds through fermata for 5"

Pc

Pf

ppp

U

III. JON AT WORK

Musical score for 'III. JON AT WORK'. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Cello (C), Double Bass (Cb), Snare Drum (Swn), Horns (F/V), Piano (Pc), and Percussion (Pf). The score is divided into two measures. The first measure contains a box labeled 'MOVEMENTS OF BUSY WORK' above the Snare Drum part. The second measure features a complex rhythmic pattern in the Percussion part, starting with a fermata and followed by a series of eighth notes with accents. The Percussion part is marked with dynamics *fp* and *f*. The rest of the score is mostly blank, with some rests and dynamic markings like *fp* and *f* in the Piano part.

147

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

pp

Detailed description: This page of a musical score covers measures 147 and 148. The score is arranged in a standard orchestral layout. The top four staves are for Flute (Fl), Clarinet (Cl), Violin (Vn), and Viola (Vc), all in treble clef. The fifth staff is for Snare Drum (Swn) in treble clef. The sixth and seventh staves are for Piano (Pc), with the right hand in treble clef and the left hand in bass clef. The eighth and ninth staves are for Percussion (Pf), with the right hand in treble clef and the left hand in bass clef. Measures 147 and 148 are mostly silent for all instruments except for the Percussion part. The Percussion part in measure 147 features a complex rhythmic pattern of sixteenth notes, starting with a half rest, followed by a series of sixteenth notes with a flat sign. The dynamic marking *pp* (pianissimo) is placed below the staff. The Percussion part in measure 148 continues with a similar rhythmic pattern. A dashed line is present at the bottom of the page.

149

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

fp *fp* *fp* *fp*

----- etc. ad lib

151

Fl

151

Cl

151

Vn

151

Vc

151

Swn

151

F/V

151

Pc

151

Pf

fp

fp

V

152

Fl

152

Cl

152

Vn

152

Vc

152

Swn

152

F/V

CONSONANTS PATCH,
monphonic, vocoding
on vertical axis:

p

Ad lib on Consonants patch on given pitches, gradually building
with small momentary breaks. Gradually add vocoding effect.

152

Pc

152

Pf

fp *fp* *fp*

153

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

f *pp*

154

Fl

mf

Cl

154

Vn

154

Vc

arco

p

Swn

154

F/V

154

mp

154

Pc

154

154

Pf

fp

Detailed description: This page of a musical score covers measures 154 and 155. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Piano (Pf), and Percussion (Pc). The Flute part in measure 154 has a whole rest, followed by a half note in measure 155 with a dynamic marking of *mf*. The Clarinet, Violin, and Saxophone parts have whole rests in both measures. The Viola part has a whole rest in measure 154 and a half note in measure 155 with a dynamic marking of *p* and the instruction 'arco'. The Piano part features a tremolo in measure 154 and a half note in measure 155 with a dynamic marking of *mp*. The Percussion part has whole rests in both measures. The Piano part in measure 155 has a dynamic marking of *fp* and an accent (>) over the final notes.

155

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

fp

fp

Detailed description: This page of a musical score covers measures 155 through 158. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Bassoon (Swn), Piano (Pc), and Percussion (Pf). The Flute part begins in measure 155 with a melodic line consisting of eighth and quarter notes, ending with a long, sustained note in measure 158. The Clarinet, Violin, and Bassoon parts are mostly silent, indicated by rests. The Viola part has a single note in measure 155. The Piano part features a rhythmic accompaniment of eighth notes in both hands, with accents and a fortissimo-pianissimo (*fp*) dynamic marking. The Percussion part is silent.

W

156

Fl

Cl

Vn

Vc

Swn

F/V

Pc

PF

LAUGHING PATCH,
monphonic, vocoding
on vertical axis:

mf steady - do not exceed *mf* dynamic level

fp *fp* *fp*

Detailed description: This is a page of a musical score, page 40, starting at measure 156. The score is for a woodwind and string ensemble. The instruments listed on the left are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Piano (Pc), and Percussion (PF). The Flute part has a melodic line with some grace notes. The Clarinet, Violin, and Saxophone parts are mostly silent, indicated by a horizontal line. The Viola part has a melodic line with a triplet in the first measure. The Piano part has a complex texture with a dense, rhythmic pattern in the right hand and a melodic line in the left hand. The Percussion part has a rhythmic pattern. A text box in the Piano part reads "LAUGHING PATCH, monphonic, vocoding on vertical axis:". A note in the Piano part says "steady - do not exceed mf dynamic level". The dynamic markings *mf* and *fp* are present. The page number 40 is at the bottom.

158
Fl *mp*

158
Cl

158
Vn

158
Vc *fp*

158
Swn

158
F/V

158
Pc

158
Pf *fp* *fp* *fp* *fp*

Detailed description: This page of a musical score covers measures 158 to 162. The Flute (Fl) part begins with a melodic line in measure 158, marked *mp*, and continues with a long note in measure 159. The Clarinet (Cl), Violin (Vn), and Saxophone (Swn) parts are silent throughout. The Viola (Vc) part has a bass line starting in measure 158, marked *fp*, with a long note in measure 159. The Piano (Pc) part is silent. The Percussion (Pf) part features a rhythmic pattern of eighth notes in the right hand, marked *fp* in measures 158, 159, 160, and 161. The left hand of the piano has a bass line with a long note in measure 159.

Musical score for page 42, measures 159-160. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Snare Drum (Swn), French Horn/Viola (F/V), Percussion (Pc), and Piano (Pf).

Flute (Fl): Measures 159-160 feature a rapid sixteenth-note pattern. Measure 159 starts with a dynamic of *f*. Measure 160 begins with a dynamic of *p* and includes a trill-like flourish.

Violin (Vn) and Viola (Vc): Both parts are mostly silent in measure 159. In measure 160, they play a single note with a *pizz* (pizzicato) marking and a dynamic of *mf*.

French Horn/Viola (F/V): The upper staff is silent. The lower staff has a *SIGHS PATCH:* marking in measure 160 with a dynamic of *p*. A note is marked with a *mask* and a *sustain* hairpin.

Percussion (Pc): The marimba part in measure 160 is marked with a dynamic of *p*.

Piano (Pf): Measures 159-160 feature a rapid sixteenth-note pattern. Measure 159 starts with a dynamic of *f*. Measure 160 begins with a dynamic of *f*.

X

161

Fl

Cl

Vn

Vc

Swn

F/V

Pc

PF

mf

mf

mp

mf

simile

f

This goes here this goes there This goes Here this goes

Y

165

Fl *mp*

Cl *mp* bcl: 6 6 6

Vn *mf*

Vc *mf*

Swn

F/V *mf*

pc *p*

pf *mp* *lightly* *p*

Musical score for measures 168-171. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Soprano (Swn), Piano (Pc), and Percussion (Pf).

Flute (Fl): Measures 168-171. Measure 168 starts with a triplet of eighth notes (G4, A4, B4) marked *mp*. Measure 169 continues with a melodic line, marked *mp*. Measure 170 has a box labeled 'Z' above it. Measure 171 ends with a triplet of eighth notes (G4, A4, B4) marked *mp*.

Clarinet (Cl): Measures 168-171. All measures contain whole rests.

Violin (Vn): Measures 168-171. Measure 168 has a whole rest. Measure 169 has a melodic line marked *mf*. Measure 170 has a melodic line marked *mf*. Measure 171 has a melodic line marked *mf*.

Viola (Vc): Measures 168-171. Measure 168 has a whole rest. Measure 169 has a melodic line marked *mf*. Measure 170 has a melodic line marked *mf*. Measure 171 has a melodic line marked *mf*.

Soprano (Swn): Measures 168-171. Measures 168 and 169 have whole rests. Measure 170 has the lyrics "There this goes here this goes This goes" under a melodic line marked *mp*. Measure 171 has a melodic line marked *mp*.

Piano (Pc): Measures 168-171. Measure 168 has a triplet of eighth notes marked *p*. Measure 169 has a melodic line marked *p*. Measure 170 has a melodic line marked *p*. Measure 171 has a triplet of eighth notes marked *p*.

Percussion (Pf): Measures 168-171. Measure 168 has a triplet of eighth notes marked *mf*. Measure 169 has a melodic line marked *mf*. Measure 170 has a whole rest. Measure 171 has a whole rest.

Musical score for measures 172-175. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Piano (Pc), and Percussion (Pc). The key signature is one sharp (F#) and the time signature is 4/4.

Flute (Fl): Measures 172-175. Starts with a wavy line. Measure 173 has a triplet of eighth notes (F#, G, A) and a dynamic marking of *mf*. Measure 174 has a triplet of eighth notes (B, C, D) and a dynamic marking of *mf*. Measure 175 has a triplet of eighth notes (E, F, G) and a dynamic marking of *mf*.

Clarinet (Cl): Measures 172-175. Measure 173 has a triplet of eighth notes (F#, G, A) and a dynamic marking of *mf*. Measure 174 has a triplet of eighth notes (B, C, D) and a dynamic marking of *mf*. Measure 175 has a triplet of eighth notes (E, F, G) and a dynamic marking of *mf*.

Violin (Vn): Measures 172-175. Measure 173 has a triplet of eighth notes (F#, G, A) and a dynamic marking of *mf*. Measure 174 has a triplet of eighth notes (B, C, D) and a dynamic marking of *mf*. Measure 175 has a triplet of eighth notes (E, F, G) and a dynamic marking of *mf*.

Viola (Vc): Measures 172-175. Measure 173 has a triplet of eighth notes (F#, G, A) and a dynamic marking of *mf*. Measure 174 has a triplet of eighth notes (B, C, D) and a dynamic marking of *mf*. Measure 175 has a triplet of eighth notes (E, F, G) and a dynamic marking of *mf*.

Saxophone (Swn): Measures 172-175. Lyrics: "there This This This goes". Measure 173 has a triplet of eighth notes (F#, G, A) and a dynamic marking of *mf*. Measure 174 has a triplet of eighth notes (B, C, D) and a dynamic marking of *mf*. Measure 175 has a triplet of eighth notes (E, F, G) and a dynamic marking of *mf*.

Piano (Pc): Measures 172-175. Measure 173 has a triplet of eighth notes (F#, G, A) and a dynamic marking of *mf*. Measure 174 has a triplet of eighth notes (B, C, D) and a dynamic marking of *mf*. Measure 175 has a triplet of eighth notes (E, F, G) and a dynamic marking of *mf*.

Percussion (Pc): Measures 172-175. Measure 173 has a triplet of eighth notes (F#, G, A) and a dynamic marking of *f*. Measure 174 has a triplet of eighth notes (B, C, D) and a dynamic marking of *f*. Measure 175 has a triplet of eighth notes (E, F, G) and a dynamic marking of *f*.

176 AA

Fl *mp*

Cl

Vn *mf* *f* *mf* pizz 3

Vc *mf* *f* *mf* pizz 3

Swn *mf* 3
This goes here this goes

F/V

Pc 176 switch to marimba marimba: *mp* 3

Pf *mf* *f*

179 179
 Fl
 Cl *mf*
 Vn
 Vc
 Swn *f*
 there This goes Here this goes
 F/V
 Pc
 Pf *mf*

BB

182

Fl *mf* *f* *p* *mf*

Cl *mf* *f* *p* *mp*

Vn *mf* *f* *p* *mp*

Vc *mf* *f* *p* *mp*

Swn

Here this goes —

F/V

VOWEL PATCH:

LAUGHING PATCH, monphonic, vocoding on vertical axis:

mp *f* *mp* *mp*

Ad lib on given pitches

Pc *mf* *f* *p* *mp*

Pf *mf* *f* *p*

185 CC

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf *pp* *ff* *mf* *pp*

187
Fl *f*

187
Cl *f*

187
Vn *mf* arco

187
Vc *mf* arco

187
Swn *f*
There this goes ___ here ___ this ___

187
F/V *mp*

187
Pc

187
Pf *mf*

A little slower

DD

189

Fl *mf* *mp*

Cl

189

Vn pizz *mp*

Vc pizz *mp*

189

Swn *mf* *mp* *p* *mp* a little slower *mp*

— goes There this — goes Where? Where? — Where? Yes I know

189

F/V

189

189

Ad lib *p*

189

Pc *mp* *p* A little slower

189

Pf *mp* *p*

poco rit -----

Tempo I

194

Fl

194

Cl

194

Vn

194

Vc

194

Swn

p poco rit -----

no I know Yes I know no I

194

F/V

194

194

194

194

Pc

poco rit -----

194

194

194

Pf

194

194

f

6

6

198

Fl *fp*

Cl *fp* *mf*

Vn *mp* *mf*

Vc *mf*

Swn *ff*
 No _____ Yes _____ No _____ Yes _____ No _____

F/V

198 **SIGHS PATCH:** *f*

Pc *mf* *f*

Pf *mf* *f* *mf*

201

FF

Fl *f*

Cl *p* *f*

Vn *f* *mp* *f*

Vc

Swn
No No Shut up! Shut up! No you shut up! Shut up!

F/V

Pc *mf* *f*
switch to vibes

Pf *p* *f*

203

Fl *mf* *f*

Cl *mf* *mf*

Vn

Vc

Swn

203

SPOKEN:
Who me!??

I'm talking to who?

203 *ff*

SPOKEN, vocoding effect:
Yes you! I'm talking to you!

Yes you!

F/V

203

Pc *mf*

203

Pf *mf*

Musical score for measures 205-206. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Snare Drum (Swn), Flute/Violin (F/V), Percussion (Pc), and Piano (Pf).

Flute (Fl): Measure 205 features a sixteenth-note scale with six sixteenth-note groups, each marked with a '6' (fingerings). Measure 206 begins with a **GG** dynamic marking and continues with a **ff** dynamic.

Clarinet (Cl): Measure 205 features a sixteenth-note scale with six sixteenth-note groups, each marked with a '6'. Measure 206 begins with a **ff** dynamic and includes a triplet of eighth notes.

Violin (Vn) and Viola (Vc): Measure 205 is a whole rest. Measure 206 begins with a **ff** dynamic.

Snare Drum (Swn): Measure 205 is a whole rest. Measure 206 contains the lyrics "Who what? Who who?".

Flute/Violin (F/V): Measure 205 is a whole rest. Measure 206 contains the lyrics "Who me? Who you?".

Percussion (Pc): Measure 205 is a whole rest. Measure 206 begins with a **f** dynamic and features a complex rhythmic pattern.

Piano (Pf): Measure 205 features a sixteenth-note scale with six sixteenth-note groups, each marked with a '6'. Measure 206 begins with a **f** dynamic and includes a triplet of eighth notes.

207 *b* *switch to bass flute* **HH**

Fl

207 *switch to Bb*

Cl

207 *f*

Vn

207 *f*

Vc

207

Swn

What?

207

CONSONANTS PATCH,
monphonic, vocoding
on vertical axis:

207

F/V

mf

207

Ad lib on given pitches

207

Pc

207 *fp*

207 *fp* *fp*

Pf

207 *Leo*

209

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf

f

What?

fp

f

etc. ad lib

II

211

Fl

Cl

211

Vn

Vc

211

Swn

What?

No...

211

F/V

211

211

211

Pc

211

211

Pf

211

211

mf

mf

f

mp

sus cymbal:

mf

3

3

213

Fl

Cl

213

Vn

Vc

213

Sw

No...No...

213

F/V

213 (□)

213

p DREAM PATCH: *ppp* #8

Ad lib gentle, regular pulses on given pitches.
Floating and ethereal and very subtle.

213

Pc

213

f Lv.

213

Pf

213

f

3 3 3 3 3 3 3 3

f

3 3 3 3

f

f

IV. CURVE/DREAM

216 JJ bass flute:
mf

216

216

216 *ppp*

216 *ppp*

216 *p* expressive, crying
I _____ I am I am I I

216

216

216

216 marimba:
mp

216 *pppp*

Detailed description of the musical score: The score is for a piece titled 'IV. CURVE/DREAM'. It consists of several staves for different instruments and a vocal line. The instruments include Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Soprano (Sw), Flute/Violin (F/V), Piano (Pc), and Piano (Pf). The score starts at measure 216. The Flute part has a dynamic marking of *mf* and a 'JJ' symbol in a box. The Violin part has a dynamic marking of *ppp*. The Viola part has a dynamic marking of *ppp*. The Soprano part has a dynamic marking of *p* and the instruction 'expressive, crying', with lyrics 'I am I am I I' underneath. The Flute/Violin part has three staves, with the top two being empty and the bottom one having a wavy line. The Piano part has a dynamic marking of *mp* and is labeled 'marimba:'. The Piano part has a dynamic marking of *pppp* and features triplets in the right hand.

KK

223

Fl

223

Cl

223

Vn

223

Vc

223

Swn

am I am I I am Jon Swann

223

F/V

223

223

223

223

Pc

223

223

Pf

223

223

LL

228

Fl

228

Cl

228

Vn

228

Vc

228

Swn

Jon Swann Jon Swann

228

F/V

228

228

ppp

Ad lib on given pitches

228

Pc

228

228

Pf

228

228

Detailed description: This page of a musical score contains seven systems of staves. The first system includes Flute (Fl), Clarinet (Cl), Violin (Vn), and Viola (Vc). The second system is for the Soprano (Swn) with lyrics 'Jon Swann Jon Swann'. The third system is for Piano (Pc), showing a complex accompaniment with triplets and a melodic line in the right hand. The fourth system is for Percussion (Pf). The fifth system is for Flute and Viola (F/V), featuring a tremolo in the right hand and an 'Ad lib on given pitches' section in the left hand. The score is marked with 'LL' in a box at the top left and '228' at the beginning of each staff line. The piano part includes a 'ppp' dynamic marking and a melodic line with a key signature change to one sharp.

MM

233

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

lamenting;
expressive
con sordino

pp

mp

V. HOSPITAL

NN

238

Fl

Cl

Vn

Vc

Sw

F/V

Pc

Pf

Night

pp

pp

Detailed description of the musical score: The score is for measures 238 to 242. It includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Snare Drum (Sw), Flute/Violin (F/V), Piano (Pc), and Piano/Forte (Pf). The Flute part begins with a wavy line and a slur. The Violin part features a melodic line with triplets and a slur. The Snare Drum part has a simple rhythmic pattern. The Piano part has a sustained chord with a wavy line and a slur, and a dynamic marking of *pp*. The Piano/Forte part has a simple rhythmic pattern.

243

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

Phone | Hospital | Room | **SEES BODY** | disbelief | Who is this?

mp

pp

OO

248  switch to soprano flute

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

This is...

VOCODING EFFECT:
Some sick animal wandered in and died.

Ad lib on given pitches

p

p

PP

253

Fl

Cl

Vn

Vc

Sw

F/V

Pc

Pf

normale

mp

mp

This is not...

This is not my...

Some mighty tree trunk now fallen and rotting

p

pp

p

3

3

6

259

Fl

Cl

Vn

Vc

fp

Swn

Who is this?

F/V

To become alive you must touch the dead

mp

f

pp

switch to vibes

Pf

70

QQ

265 Fl *soprano flute:* *mf* *mp* *mf*

265 Cl *Bb:* *mf* *f*

265 Vn

265 Vc *mp* *mf*

265 Swn *mf* expressive and lamenting
His — Fist —

265 F/V

265 Pc *vibes:* *mp* *mp*

265 Pf *mf* *mp* *mp* *f*

Detailed description: This page of a musical score covers measures 265 to 270. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Bassoon (Swn), Piano (Pf), and Percussion (Pc). The Flute part is marked 'soprano flute:' and features a melodic line with triplets and dynamics of *mf*, *mp*, and *mf*. The Clarinet part also has triplets and dynamics of *mf* and *f*. The Bassoon part has a melodic line with a dynamic of *mf* and the instruction 'expressive and lamenting'. The Piano part has a complex texture with triplets and dynamics of *mf*, *mp*, and *f*. The Percussion part features a vibraphone line with a dynamic of *mp*. The strings (Violin and Viola) are mostly silent. The Bassoon part includes the lyrics 'His — Fist —' under a note. The score is in a key with one flat and a common time signature.

271 RR

Fl *mp*

Cl *mf*

Vn *mf*

Vc *mp* *mf*

Swn
 His ___ Fist ___ His ___ Voice ___

F/V

Pc *mp*

Pf *mp*

276

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf

mp

sotto voce *p*

His — Voice — His Rage —

p *mf* *mp* l.v.

mf *mp* *pp*

Detailed description: This page of a musical score covers measures 276 to 280. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Soprano (Swn), Piano (Pf), and Percussion (Pc). The Soprano part has lyrics: "His — Voice — His Rage —". The score includes dynamic markings such as *mf*, *mp*, *p*, *pp*, and *sotto voce*. The Percussion part features a tremolo effect in measure 276. The Piano part has a first ending bracket in measure 277. The Flute and Clarinet parts have rests in measures 277-280. The Violin and Viola parts have rests in measures 277-280. The Soprano part has a melodic line starting in measure 277. The Piano part has a complex accompaniment with chords and moving lines. The Percussion part has a tremolo in measure 276 and rests in measures 277-280.

281

Fl *mf* *f*

Cl *p* *p* *mf* *f*

Vn *mf* *f*

Vc *mf* *f*

Swn

F/V

Pc *p* *mf* l.v. *large tam:*

Pf *p* *f*

TT
 285 *mf*
 Fl
 285 *mf*
 Cl
 285
 Vn
 285
 Vc
 285 *normale mf*
 Swn
 His - Gen - te - ness
 285
 F/V
 285
 285
 285
 285
 Pc
 285
 285
 285 *mf*
 Pf
 285 *mf*
 285

UU

289

Fl

289

Cl

f *mf*

289

Vn

f

289

Vc

f *mf* *f*

289

Swn

mp *mf*

His Hands His Hands

289

F/V

289

289

289

289

Pc

mp *mf*

289

Pf

f *mp* *mf* *f*

293 VV

Fl *f*

Cl *mf*

Vn *f*

Vc *f*

Swn *f* His Fist His Hands *ff* falsetto His Hands normale His Hands

F/V

Pc *f* *mp*

Pf *mf*

300 WW XX

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

pp

pp

p

p

p

p

YY

307

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

p

mp

So per - fect

So per - fect

mp

Detailed description: This page of a musical score covers measures 307 to 312. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Swon (Soprano), F/V (Flute/Violin), Piano (Pf), and Percussion (Pc). The Swon part has lyrics: "So per - fect" and "So per - fect". Dynamics include *p* (piano) and *mp* (mezzo-piano). The score features various musical notations such as triplets, slurs, and hairpins.

313 ZZ

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

p *mf*

p *mp* *mf*

p

p *mf*

mp

Im - per - - - fect Per - fect Im - per -

mp

p *mf*

p *mf*

a

319

Fl *pp*

Cl 319 switch to bcl

Vn 319

Vc 319 *pp*

Swn 319 *pp*
 - - - - - fect Bo - dy

F/V 319 LOW TONES PATCH: *pp*
 319 *pp*
 Lea - - - - - l.v. large tam:

Pc 319 *pp* steady

Pf 319 *pp*

328

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

Flesh

Roots

Deep

Deep In - - to

335 b

Fl

Cl

Vn

Vc

Swn

APPROACHES AND ATTEMPTS TO TOUCH BODY

In - to Bo - dy The Bo - dy ___ of ___

F/V

mp

Pc

p

PF

c
 342
 Fl
 Cl
 Vn
 Vc
 Swn
 F/V
 Pc
 Pf

Musical score for measures 342-343. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Piano (Pf), and Percussion (Pc). The Clarinet part is marked *mp* and features a triplet pattern. The Viola part is also marked *mp* and features a triplet pattern. The Piano part is marked *mp* and features a complex accompaniment with triplets and chords. The Percussion part features a wavy line indicating a specific sound effect.

This musical score page covers measures 344 and 345. The instruments and their parts are as follows:

- Flute (Fl):** Measure 344 is a whole rest. Measure 345 begins with a *mf* dynamic and a *cresc.* marking, featuring a triplet of eighth notes (F4, G4, A4) followed by a quarter note (Bb4) and another triplet of eighth notes (Bb4, A4, G4).
- Clarinet (Cl):** Measure 344 has a *mf* dynamic and a triplet of eighth notes (F3, G3, A3). Measure 345 has a *cresc.* marking and a quarter note (F3).
- Violin (Vn):** Measure 344 has a triplet of eighth notes (F4, G4, A4). Measure 345 has a *cresc.* marking and a triplet of eighth notes (F4, G4, A4) followed by a quarter note (Bb4).
- Viola (Vc):** Measure 344 has a *mf* dynamic and a triplet of eighth notes (F3, G3, A3). Measure 345 has a *cresc.* marking and a half note (F3), followed by a triplet of eighth notes (F3, G3, A3) and a quarter note (Bb4).
- String Ensemble (Swn):** Both measures contain whole rests.
- Piano (F/V):** Both measures contain whole rests. In measure 345, there is a *f* dynamic marking.
- Percussion (Pc):** Measure 344 has a whole rest. Measure 345 has a *mp* dynamic and a *cresc.* marking, with a whole note (F4).
- Piano (Pf):** Measure 344 has a triplet of eighth notes (F3, G3, A3) in the right hand and a triplet of eighth notes (F3, G3, A3) in the left hand. Measure 345 has a *mf* dynamic and a *cresc.* marking, with a triplet of eighth notes (F3, G3, A3) in the right hand and a triplet of eighth notes (F3, G3, A3) in the left hand.

8^{va}-----

346

Fl

3 3 3 3 6 *ff*

346

Cl

switch to Bb *ff*

346

Vn

3 *sfz* *ff*

346

Vc

ff

346

Swn

346

F/V

fff

346

Pc

ff

346

Pf

3 3 3 3 3 3 *ff*

8^{va}-----

ACT II I. RUNNING

A ♩ = 90

349 Fl *mp*

349 Cl *f* *mp*

349 Vn *f* *fp* no cresc.

349 Vc *f* pizz *f*

349 Swn

349 F/V

Ad lib a shuffle groove based on triplet eighths with syncopated accents - like running and breathing heavily in time. Add vocoding ad lib - based on given pitches

RUNNING PATCH, monophonic, vocoding on vertical axis:

f etc. ad lib

349 Pc sus cymbal: *mf* *f* l.v. marimba: *mp*

349 Pf *f*

Vibrato

354

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

B

norm.

mf

I am run ning

Vocoding full

p

358

Fl

Cl

Vn

Vc

arco

Swn

I am I am running I am

F/V

Pc

Pf

C

f

f

f

f

f

f

f

f

f

f

362

Fl *mp*

Cl *mp*

Vn *mp* *f*

Vc *mp* *f*

Swn *f*
I am _____ run -

F/V *mf* Continuc shuffle groove Ad lib

Pc *mp*

Pf *mp*

367 D

Fl

Cl

Vn

Vc

Swn
- ning

F/V

Pc

Pf

371

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf

f

pp

mf

pp

mf

pp

mf

pp

switch to bcl

SLOW BREATHING PATCH,
monophonic (no vocoding)

pp Ad lib - slow, meditative, very subtle

sounds continue through fermatae

92

E II. POND/BABY

376

Fl

Cl

Vn

Vc

Swn

F/V

376

376

376

Continue Ad lib Slow Breathing Patch; Use given rhythms as guideline to match piano events - do not change sample on every event

pp

Pc

Pf

376

lamenting and slow;
freely but with movement
PPP

376

376

376

376

380

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

F

385

Fl

385

Cl

bcl:

lamenting;
expressive

ppp

385

Vn

385

Vc

lamenting;
expressive

ppp

385

Swn

385

F/V

385

385

385

385

Pc

385

385

Pf

385

This musical score page covers measures 388 to 392. The instruments and their parts are as follows:

- Flute (Fl):** Remains silent throughout the measures, indicated by whole rests.
- Clarinet (Cl):** Plays a melodic line starting at measure 388. It features triplet eighth notes and is marked with a piano (*p*) dynamic.
- Violin (Vn):** Enters in measure 389 with a melodic line, also marked with a piano (*p*) dynamic.
- Viola (Vc):** Plays a rhythmic accompaniment of eighth notes, including triplet patterns, marked with a piano (*p*) dynamic.
- Saxophone (Swn):** Remains silent throughout the measures.
- String Quartet (F/V):** Remains silent throughout the measures.
- Piano (Pc):** Remains silent throughout the measures.
- Piano (Pf):** Provides a complex accompaniment with dense chords and triplet patterns in both hands, marked with a piano (*p*) dynamic.

393 G

Fl

Cl 393 switch to Bb

Vn

Vc 393 pizz *mp*

Swn 393 *pp* Ossia 8va
Si — lent — Speak - ing — Old — Still —

F/V 393 WATER PATCH:
ppp
Ad lib - very still and subtle sounds continue through fermatae

Pc

Pf 393 *ppp*

399

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf

mp

mp

pp

So

Still

So

Old

H

I

411

Fl

Cl

411

Vn

Vc

411

Swm

p *pp* *p*

Face down _____ A bab - y _____ A bab -

411

F/V

411

411

Baby sounds become more continuous but still very subtle. Continue Water Patch continuously.

411

Pc

411

411

Pf

411

p l.v.

J

418

Fl

Cl

418

418

Vn

arco

p

mp

418

Vc

arco

mp

mf

p

mp

418

Swn

y A child A child

418

F/V

418

418

418

Pc

mp

418

Pf

p

mf

mp

III. DARK WINGED THINGS

424 K

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mp

mp

mp

A seed

BIRD PATCH:

mp

vibes:

mp

switch to vibes

430

Fl

430

Cl

Bb:

430

Vn

430

Vc

430

Swn

430

F/V

430

430

430

Pc

mf

switch to glock

Pf

mp

430

430

430

430

430

L

Musical score for measures 435-438. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Piano (Pc), and Piano/Forte (F/V). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a box 'L' at the top left. Measure 435 starts with a dynamic of *f* for Flute and Clarinet, and *ff* for Violin. The Violin part features a triplet of eighth notes. The Piano part features a triplet of eighth notes. The Percussion part features a triplet of eighth notes. The Saxophone part is silent. The Piano/Forte part features a wavy line indicating a tremolo effect. The score ends with a dynamic of *fp* for Violin and a triplet of eighth notes for Piano and Viola.

435 *f*

435 *f*

435 *ff* *fp* *fp*

435

435

435 *f*

435

435 glock: *f*

435 *f*

Sounds get more wild - wings flapping furiously

435

435

439 M

Fl *ff*

Cl

Vn *f* *p*

Vc *f* *sfz* *sfz* *sfz*

Swn *f*
Dark wing - ed - things -

F/V *ff* LOW TONES PATCH: *f*

Add bird calls to flapping

Pc *mf* *f* l.v.

Pf *ff*

443

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

f

sfz

sfz

f

Ris - - - - ing — Break - ing Rip - - - ping — and Cut -

large tam:

mf

mp

f

448 N

Fl 448 *f* *ff* short

Cl 448 short

Vn 448 *f* *ff* short

Vc 448 *f* *ff* short

Swn 448 *ff* short
 - - ting Black flame — fire — shame A - wake! —

F/V 448 SIGHS PATCH: *f* *ff* short

Pc 448 *mf* l.v. short

Pf 448 short

O

453

Fl *mf*

Cl *mf*

Vn *mf*

Vc *mf* *mf* *f*

Swn *f* *ff*
 In - - - - - hale Clust - - - - - er shape Con-fig - ure

F/V

453

BIRD PATCH:

f

Ad Lib a wings-flapping groove based on sixteenths

453

sus cymbal:

Pc *mp* *mf*

Pf *mf* *f* *mf*

IV. TALL DARK-HATTED MAN/ORCHARD

Fl (Flute): Starts at measure 457. Dynamics include *mf*. Features triplet patterns and wavy lines above notes.

Cl (Clarinet): Starts at measure 457. Dynamics include *f*, *ff*, and *mf*. Features triplet patterns and wavy lines above notes.

Vn (Violin): Starts at measure 457. Dynamics include *f* and *f*. Features triplet patterns and wavy lines above notes.

Vc (Viola): Starts at measure 457. Dynamics include *ff*. Features triplet patterns and wavy lines above notes.

Sw (Bassoon): Starts at measure 457. Dynamics include *f*. Lyrics: "The Bo - dy! Bo - dy Man".

F/V (French Horns): Starts at measure 457. Dynamics include *ff* and *mf*. Includes a "VOWEL PATCH:" box and "marimba:" instruction.

Pc (Percussion): Starts at measure 457. Dynamics include *f*. Includes a "l.v." instruction.

Pf (Piano): Starts at measure 457. Dynamics include *f*. Features triplet patterns and wavy lines above notes.

Other markings: A "P" box is present above the Flute staff. A "VOWEL PATCH:" box is present in the French Horns section.

461

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

Earth

Hands

ff

f

3

3

3

3

3

3

3

3

3

3

3

3

465 Q switch to bass flute

Fl

465 *ff* *p*

Cl

465 *ff* *p*

Vn

465 *ff* *p*

Vc

465 *p*

Swn

SPOKEN:
Drives his fist - Deep Deep into -

465

F/V

465 (Eee's)

465 *ff* *mf* *mp* *p* *pp*

ORCHARD PATCH:

465 sus cymbal: *mf* *ff* marimba: *p*

Pc

465 *fff* *p* 8va

Pf

465 *fff* *p*

R

470

Fl

470

Cl

470

Vn

470

Vc

pizz

mp *f* *mp*

3 3

470

Swn

Up spring - One Tree! Another Tree!

A grove of trees! Trees! Trees!

470

(Sighs)

470

F/V

mp *pp* *pp* *mp* *pp* *pp* *mp*

3 3 3 3 3

470

Pc

470

8va

470

Pf

p

477

bass flute:

Fl *p*

Cl *p*

Vn pizz *mp*

Vc *mp*

Swn

Laden full of golden skinned, sweet smelling, Apricots -

F/V

SPOKEN (no effects)
Look, look Jon -
Apricots of Andujar

Pc

Pf *p* *mf*

483

Fl *p* *p* *p*

Cl *p* *p*

Vn *mp* *mp*

Vc *mp* *mp*

Swn *mf*
He — takes my hand — Strid-

F/V *pp* *pp* *mp* *pp* *pp* *mp*

Pc

Pf *mf*

489

Fl *p* *mf* *f*

Cl *p* switch to bcl

Vn *mp*

Vc *mp* *mf* *f*

Swn
 - - ing through — He — reach - es —

F/V *pp* *pp* *mp* *p* *mp*

Pc

Pf *mp*

V. THE OFFER/ASHES U

494

Fl *p*

Cl

Vn

Vc *mf* arco *mf*

Swn
He — plucks — Fruit —

F/V
Here, here my son. Taste, Taste - U I offer.

Pc *f* *p*

Pf *mp* *mp*

501

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

V

mp

mp

No

I offer this.

fp

fp

117

504

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

fp

f

etc. ad lib

Detailed description: This page of a musical score covers measures 504 to 508. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Trumpet (Swn), Horns (F/V), Piano (Pc), and Piano/Forte (Pf). The Flute part begins with a wavy line above the staff, indicating a tremolo. The Clarinet, Violin, and Viola parts have a single note marked with a fermata at measure 504. The Trumpet part has a key signature change to one sharp (F#) at measure 504. The Piano part features a tremolo in the right hand and a sustained chord in the left hand. The Piano/Forte part has a melodic line starting at measure 504 with a dynamic marking of *fp*, which changes to *f* at measure 505. The score ends with a dashed line and the instruction 'etc. ad lib'.

505

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

What?

W

506

Fl

mp

506

Cl

506

Vn

506

Vc

506

Swn

I re - - - - -

506

F/V

506

506

506

506

Pc

506

506

506

Pf

fp

fp

507

Fl

Cl

Vn

Vc

Swn

fuse

F/V

Pc

Pf

fp

You What?

Detailed description: This page of a musical score covers measures 507 and 508. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Snare Drum (Swn), F/V (Flute/Violin), Piano (Pc), and Piano (Pf). Measure 507 begins with a wavy line above the Flute staff. The Snare Drum part has a single note labeled 'fuse'. The F/V part has a text box containing 'You What?'. The Piano part features a complex chordal texture with a double bar line and a fermata. The Piano part has a melodic line starting with a forte-piano (*fp*) dynamic marking. Measure 508 shows the continuation of these parts, with the Piano part ending with a fermata.

508

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

Your _____ gift _____

fp *fp*

509

Fl *f*

Cl

Vn

Vc

Swn *mf*
no I

F/V

Pc

Pf *fp* *fp*

Detailed description: This page of a musical score covers measures 509 to 512. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Flute/Violin (F/V), Piano (Pc), and Piano/Forte (Pf). Measure 509 begins with a Flute part marked *f* and a Saxophone part with the lyrics "no" and "I". The Piano part features a complex texture with multiple voices. The Piano/Forte part has a rhythmic pattern marked *fp*. Measure 510 is mostly silent for most instruments. Measure 511 shows the Saxophone playing a melodic line marked *mf*. Measure 512 continues the Piano/Forte part with a more active melodic line marked *fp*.

X

510

Fl

Cl

Vn

Vc

Swn

want my own

F/V

Pc

Pf

fp *fp* *fp*

Detailed description: This page of a musical score covers measures 510 to 513. At the top left, a box contains the letter 'X'. The score is arranged in a system with the following parts from top to bottom: Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Soprano (Swn), Piano (F/V), Percussion (Pc), and Piano (Pf). The Flute, Clarinet, Violin, and Viola parts are mostly silent, indicated by a wavy line at the beginning of measure 510 and a horizontal line for the remainder of the page. The Soprano part has a vocal line with lyrics: 'want my own'. The Piano part features a rhythmic accompaniment of eighth notes in both hands, with dynamic markings of *fp* (fortissimo piano) and accents (>) above the notes. The Percussion part is also silent, indicated by a horizontal line.

511

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

512 switch to soprano flute

Fl

Cl

Vn

Vc

mf

Swn

512 You cannot not receive. Fool.

F/V

Pc

Pf

fp *fp*

513

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf

Do

fp

3

3

3

Detailed description: This page of a musical score covers measures 513 and 514. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Snare Drum (Swn), Percussion (Pc), and Piano (Pf). Measures 513 and 514 are marked with a measure rest. The Cello (Vc) part features a triplet of eighth notes in measure 514, with a slur and the number '3' above it. The Snare Drum (Swn) part has a triplet of eighth notes in measure 514, with a slur and the number '3' below it, and the dynamic marking *mf* above the notes. The Piano (Pf) part has a triplet of eighth notes in measure 514, with a slur and the number '3' below it, and the dynamic marking *fp* below the notes. The Percussion (Pc) part has a triplet of eighth notes in measure 514, with a slur and the number '3' below it. The Snare Drum (Swn) part has a triplet of eighth notes in measure 514, with a slur and the number '3' below it, and the dynamic marking *mf* above the notes. The word 'Do' is written below the Snare Drum part in measure 514. The Flute (Fl), Clarinet (Cl), Violin (Vn), and Viola (Vc) parts have measure rests in both measures. The Percussion (Pc) part has a triplet of eighth notes in measure 514, with a slur and the number '3' below it. The Piano (Pf) part has a triplet of eighth notes in measure 514, with a slur and the number '3' below it, and the dynamic marking *fp* below the notes.

Y

514

Fl

514

Cl

514

Vn

514

Vc

514

Swn

not call me fool

514

F/V

514

514

514

Pc

514

514

Pf

fp

fp

515

Fl

Cl

Vn

Vc

Swn

F/V

Pc

PF

fp

mp

Fool. You fool.

516

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

Fool.

My Fist.

My Fist.

fp

fp

130

517

Fl

517

Cl

517

Vn

517

Vc

517

Swn

517

I drive it deep.

517

F/V

517

Pc

517

Pf

517

517

518

Fl

518

Cl

518

Vn

518

Vc

518

Swn

I drive it deeper.

518

I drive it deepest.

518

F/V

518

Pc

518

Pf

518

518

519 Fl Flute: soprano flute: *mp*

519 Cl Clarinet: bcl: *mp*

519 Vn Violin: arco *mp*

519 Vc Viola: *mp* 3

519 Sw Trp: Foolish!

519 F/V Flute/Violin

519 Pc Percussion

519 Pf Piano: *mp* 3

The score consists of seven staves. The Flute staff (Fl) has a treble clef and a key signature of one flat (Bb), starting at measure 519 with a melodic line. The Clarinet staff (Cl) has a bass clef and a key signature of one flat, with a single note in measure 519. The Violin staff (Vn) has a treble clef and a key signature of one flat, with a single note in measure 519. The Viola staff (Vc) has a bass clef and a key signature of one flat, with a triplet of notes in measure 524. The Trumpet staff (Sw) has a treble clef and a key signature of one flat, with the word 'Foolish!' in a box in measure 524. The Flute/Violin staff (F/V) has a treble clef and a key signature of one flat, with a single note in measure 519. The Percussion staff (Pc) has a treble clef and a key signature of one flat, with a single note in measure 519. The Piano staff (Pf) has a grand staff (treble and bass clefs) and a key signature of one flat, with a complex rhythmic pattern in measure 519 and a triplet of notes in measure 524.

520

Fl *ff* *ff* short

Cl *ff* *ff* short

Vn *ff* *ff* short

Vc *ff* *sfz* short

Swn Fool! The earth breaks!

F/V Fool! short

Pc short short

Pf *ff* *ff* short

522 AA

Fl *mp*

Cl *mp* *mf*

Vn *mp* *mf*

Vc *sfz* *sfz*

Swn *f*
His trees The Man

522
SPOKEN, vocoding effect:
The sky cracks, the air fouls, the waters poison!

F/V

Pc *ff* *mf*

Pf *mf*

526

Fl *mf* *ff* 3 3 3

Cl 526 *mf* *ff* 6 6 6 6 6 6 6 6 switch to Bb

Vn 526 *ff* 3 3 3

Vc 526 *ffz* *ff* *ffz*

Swn 526 The Bo - - - - - dy! Rage.

F/V 526 My orchard! Rage.

Pc 526 *ff* 3 3 3

Pf 526 *mf* *ff* 6 6 6 6 6 6 6 6

530 **BB**

Fl *mf*

Cl *mf* *f*

Vn *mf*

Vc *fff*

Swn

F/V

Pc

Pf *mf*

CC

532

Fl

532

Cl

532

Vn

532

Vc

532

Swn

532

F/V

532

532

532

532

Pc

532

532

532

Pf

532

532

532

mf

cresc.

mf

cresc.

mf

cresc.

mf

ffz

You are not...

sus cymbal:

mp steady

mf

ff mf

535

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf

mf

sfz

ff

mf

The seed.

...my son.

The root.



DD

537

Fl

537

Cl

537

Vn

mf

f

mf

537

Vc

sffz

f

mf

537

Swn

Ashes

Ashes

Ashes

537

F/V

Ashes

Ashes

Ashes

537

ASHES PATCH:

mf

Ad Lib ashes circling in a vortex and gradually blowing away. Continuous but not intense.

537

Pc

mf mp

mf mp

537

Pf

f

mf

f

mf

EE

540

Fl

540

Cl

540

Vn

540

Vc

540

Swn

540

F/V

540

540

540

540

Pc

540

540

Pf

540

540

f

mf

f

mf

Ashes gathering

Rising whorl

mf

mp

f

mf

This musical score page contains measures 543 through 546. The instruments and parts are as follows:

- Flute I (Fl):** Measures 543-546 feature intricate sixteenth-note passages with slurs and accents. A dynamic marking of **FF** is present above the staff in measure 543.
- Clarinet (Cl):** Similar to the Flute I part, featuring sixteenth-note passages with slurs and accents.
- Violin (Vn) and Viola (Vc):** Play triplet patterns in measures 543-546. Dynamic markings include **sfz** and **ff**.
- Swin:** Lyrics are provided in boxes: "Without shape" (measures 543-544), "Without form" (measures 545-546), "The wind" (measures 543-544), and "A breeze" (measures 545-546).
- F/V:** Features a wavy line pattern in the lower voice and rests in the upper voices.
- Piano (Pc):** Measures 543-546 include chords and melodic lines with dynamic markings of **mf**, **mp**, and **f**.
- Percussion (Pf):** Features complex rhythmic patterns with triplets and dynamic markings of **f** and **mf**.

VI. MONOLOGUE

547 Fl *f*

547 Cl *f* switch to bcl

547 Vn pizz

547 Vc pizz

547 Swn Nothing

547 F/V

547 Pc *ff*

547 Pf *f*

GG

freely arco *p*

APPROACHES DAIS, TAKES AND EXAMINES APRICOT

TASTES APRICOT

MONOLOGUE:
 It has no shelf life. As soon as it is picked it begins to die. Turn. Brown, soft, decay. It is only and completely what it is. Beginning to end. No designer genes to make it prettier stronger, faster. A life span that goes on and on and...or at least until it reaches market. Rather. It is born. It lives. And it dies.

Let ashes decay slowly during fermata and before monologue. 10" - 15"

niente

HH

551

Fl

551

Cl

551

Vn

551

Vc

Repeat ad lib until end of monologue;
cut off on "and then", before "silence"

551

Swn

The taste: no bright, primary colors attacking your senses. Rather, subtle, restrained notes. An unhurried introduction, a gradual reveal of an array of sweet, sour in perfect imperfect balance, hold, hold hold, then the slow recession of flavors. And then silence. This.

551

551

551

F/V

551

551

Pc

551

551

Pf

ppp

Repeat ad lib until end of monologue;
cut off on "and then", before "silence"

INTRO

II VII. FUNERAL

555

Fl

555

Cl

555

Vn

555

Vc

555

Swn

CONTINUES TO EAT APRICOT

You pick it. You eat it.
You bury the bones.

555

F/V

EEE's PATCH
each mallet should be
monophonic

ppp Expressive and gentle

gently roll chord
to sustain

555

Pc

555

Pf

pp

Detailed description: This page of a musical score is for the piece 'VII. FUNERAL'. It features seven staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Snare Drum (Swn), Fiddle/Viola (F/V), and Percussion (Pc). The Flute, Clarinet, Violin, and Viola staves are mostly empty, with a final measure containing a fermata. The Snare Drum staff has a box labeled 'CONTINUES TO EAT APRICOT' and a text box with the lyrics 'You pick it. You eat it. You bury the bones.' The Fiddle/Viola staff is the most active, starting with a *ppp* dynamic and playing a complex, expressive melody with triplets and slurs. It includes performance instructions: 'Expressive and gentle' and 'gently roll chord to sustain'. The Percussion and Piano staves are also mostly empty, with the Piano staff having a final measure with a *pp* dynamic and a triplet. The page number '145' is centered at the bottom.

559

Fl

559

Cl

559

Vn

559

Vc

559

Swn

You pick it. You eat it.
You bury the bones.

559

F/V

559

559

gently roll chord
to sustain

559

Pc

559

559

Pf

559

559

559

563

Fl

563

Cl

563

Vn

563

Vc

563

Swn

563

F/V

563

563

563

Pc

563

Pf

563

563

You begin again.

SPOKEN, vocoding effect:
To become alive, you must
touch the dead.

gently roll
to sustain

p

pp

J

Musical score for measures 567-570. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Horns (F/V), Percussion (Pc), and Piano (Pf). The Saxophone part is marked *pp* and includes the lyrics "So". The Piano part features complex triplets and is also marked *pp*. The Violin part has an *arco* marking. The score is set in 4/4 time and includes various musical notations such as rests, notes, and triplets.

571 **KK**

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mp

p

pp

So

LL

575

Fl

575

Cl

575

Vn

575

Vc

575

Swn

mp

So per - - - - - fect So per -

575

F/V

575

575

575

Pc

575

575

Pf

p

MM

578

Fl

578

Cl

bcl:

mf

mp

578

Vn

578

Vc

578

Swn

mf

fect

Im

per

fect

578

F/V

578

578

578

Pc

578

578

578

Pf

mf

578

578

Musical score for measures 581-584. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Flute/Violin (F/V), Piano (Pc), and Piano (Pf). Measure 581 starts with a dynamic of *pp* for the Clarinet and *mf* for the Viola. Measure 582 features a dynamic of *mf* for the Viola. Measure 583 includes a dynamic of *mp* for the Saxophone and *p* for the Piano. Measure 584 features a dynamic of *p* for the Piano. The score includes various musical notations such as triplets, slurs, and dynamics. A box containing 'NN' is present above the Flute staff in measure 584. The Saxophone part includes the lyrics 'Seed' and 'Root'.

A little slower

585

Fl

585

Cl

585

Vn

585

Vc

con sordino

mp

585

Swn

mp

a little slower

Sweet

585

F/V

585

585

A little slower

p

585

Pc

585

585

Pf

mp

585

Tempo I



589

Fl

589

Cl

589

Vn

normale

mf

589

Vc

normale

mf

589

Swn

Sweet So - - ur Sweet Im - - - per - - - fect Child

589

F/V

589

Pc

mf

589

Pf

PP

594

Fl

594

Cl

mf

594

Vn

594

Vc

594

Swn

Gol - den Fa - ther Un - bro - ken Moon

594

F/V

594

594

594

594

Pc

594

594

594

594

594

PF

QQ

599

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf

pp

f

Skin Sphere Rain O cean

Detailed description: This page of a musical score, numbered 156, contains measures 599-602. It features seven staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Saxophone (Swn), Piano (Pc), and Percussion (Pf). The Flute and Clarinet parts are mostly rests. The Violin and Viola parts play a melodic line with triplets and a dynamic marking of *mf*. The Saxophone part has lyrics: "Skin Sphere Rain O cean". The Piano part has a complex accompaniment with triplets and a dynamic marking of *mf*. The Percussion part has a rhythmic pattern with triplets. The Clarinet part has a dynamic marking of *pp* and a crescendo hairpin. The Saxophone part has a dynamic marking of *f* and a crescendo hairpin. The Percussion part has a dynamic marking of *f* and a crescendo hairpin. The Violin and Viola parts have a dynamic marking of *f* and a crescendo hairpin. The Saxophone part has a dynamic marking of *f* and a crescendo hairpin. The Percussion part has a dynamic marking of *f* and a crescendo hairpin.

RR SS

603

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mf

mp

mp

mp

p *pp*

mf

mf

Skin Hair Bone

TT

UU

608

F1

608

Cl

608

Vn

mf

608

Vc

mf

608

Swn

mf

Fa - - - ther - - - Un - bro - - - - - ken

608

F/V

608

608

608

608

Pc

608

608

608

Pf

VV

612

Fl

mf

612

Cl

mf

612

Vn

sfz

612

Vc

sfz

612

Swn

f

Fa - ther Un-bro - ken Com-busts! Seed ——— Cracks O -

612

F/V

612

612

612

Pc

mf

612

Pf

612

612

617 WW

Fl *fp* *f*

Cl 617 switch to Bb

Vn 617 *sfzmf* *ff*

Vc 617 *sfzmf* *ff*

Swn 617 *ff*
pen! Root _____ Roots Fin - gers _____ Legs _____

F/V

Pc 617 *ff*

PF 617 *f*

622

XX

Fl *ff*

Cl

Vn *p*

Vc *p*

Swn *p* freely Sweet Grace

F/V

Pc *p*

Pf *p*

YY

629

Fl

Cl

Vn

Vc

Swn

F/V

Pc

Pf

mp

Bb:

3

pp

p

mp

pp

p

Sweet

Meat

Meat

of

Flesh

of

Deep

Deep

VERY SLOWLY APPROACH DAIS
WITH HAT ON CHEST, AS IF AT FUNERAL

mp

3

p

3

ZZ

635

Fl

635

Cl

635

Vn

635

Vc

635

Swn

In - to Bo - dy of Fe - male Male Bo - dy of An - du -

falso (at pitch)

635

F/V

635

635

635

Pc

635

635

635

Pf

635

635

ppp

642

Fl

Cl

ppp

Vn

Vc

Swn

- jar _____ An - du - jar _____ An - du - jar _____

F/V

Pc

Pf

164

Detailed description: This is a page of a musical score, page 164, containing measures 642 through 647. The score is arranged in systems for various instruments and a soprano. The instruments include Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), Soprano (Swn), Flute/Violin (F/V), Percussion (Pc), and Piano (Pf). The Flute and Violin parts are mostly rests. The Clarinet part features a melodic line starting at measure 642 with a *ppp* dynamic marking. The Soprano part has lyrics: "- jar _____ An - du - jar _____ An - du - jar _____". The Piano part has a complex accompaniment with many sixteenth notes and rests. The Percussion part is mostly rests. The Flute/Violin part is also mostly rests.