

I: MEDITATION ON THE VALUE OF TIME AND EMPTINESS

JOHN BIGGS
A.S.C.A.P.

MISTERIOSO

STRAIGHT TONE (STAGGER BREATH)

FL 1-6

OB

CL

PERC

WIND CHIME (GLASS)

IN THIS BAR, GRADUALLY PLAY SLIGHTLY SHARP THEN FLAT AT RANDOM RETURNING TO IN-TUNE PLAYING BY NEXT BAR.

BEGIN THIS FREE SECTION ONE AT A TIME. MAKE NO ATTEMPT TO BE IN PHASE W/OTHERS.

* OB. 1 (OB. 2: SAME RULE AS CL 2)

* CL. 1. (CL. 2 BEGINS SAME MELODY 5 SEC. LATER)

(WIND CHIME PLAYS NOW AND THEN AD LIBITUM THRU ENTIRE MVT.)

②

* CONDUCTOR CUES CL. 1 AND OB. 1. (2NDS NEED NOT BE CUED, BUT FOLLOW AUTOMATICALLY, 5 SECONDS LATER.)

UPPER INSTRUMENTS DO NOT FOLLOW CONDUCTOR'S PULSE.

FL

OB

CL

PLAY 4 TIMES, FINALLY HOLDING ON SUSTAINED E. (AS IN OPENING)

PLAY 2 TIMES - LAST TIME FADING OUT ON FINAL E.

PLAY 3 TIMES - LAST TIME FADING OUT ON FINAL E.

SOSTENUTO $\text{♩} = 60$

BW

1

2

mf

mf

BEGIN SHORTLY AFTER OBDE 2 HAS ENTERED.

CHORUS

ALL WOMEN

pp No

ALL MEN

PERC

SUS. CYM.

P STICK ON RIM.

①

4 FL. OB. CL. CONTINUE

FL

1

BSN

2

CHO

DAY COMES BACK A . . . GAIN. ONE

PP NO DAY COMES BACK A . . . GAIN.

OCCASIONAL WIND CHIME

PERC

p (sim.)

9 BY NOW CL. + OB. ARE PHASING OUT. FLUTES CONTINUE

FL

1

BSN

2

CHO

OUNCE OF TIME IS WORTH A POUND OF JADE.

PP ONE OUNCE OF TIME IS WORTH A POUND OF

PERC

Conductor: See Note, p. 7

ANOTHER MAN, KNOWN AS SUBHUTI, A DISCIPLE OF BUDDHA,
HAD REACHED THE ENLIGHTENMENT OF GREAT EMPTINESS.

14

FL

CL

1

BSW

2

CHO

PERC

* BY THE MIDDLE OF THIS BAR, ALL FLUTES SHOULD BE BACK TO THE E, PHASING SLIGHTLY IN AND OUT OF PITCH.

WHERE THE ETERNAL REAL
AND THE PASSING REAL ARE ONE.

SITTING UNDER A TREE IN THIS
WONDEROUS STATE OF EN-

18

FL

OB

CL

CHO

PERC

-LIGHTENMENT, HE FOUND FLOWERS DRIFTING DOWN ON HIM FROM THE BRANCHES OF THE TREE.

23

1

FL

2

FL

GLI ALTRI

OB

CL

CHO

PERC

f *mf* *legato*

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

POUND OF JADE.

A POUND OF JADE.

WIND CHIME CONTINUES

GONG

(LARGE GONG-HARD MALLET)

Ⓢ GLOCK LET ALL NOTES RING

Detailed description of the musical score: The score is for a scene starting at measure 23. It features an orchestra and a choir. The flute parts (FL 1, FL 2, and GLI ALTRI) play a melodic line that begins with a long note and then moves to a sequence of notes marked *f* and *mf*. The oboe and clarinet parts have long, sustained notes. The choir (CHO) sings "POUND OF JADE." and "A POUND OF JADE." The percussion (PERC) part includes a Gong (marked *mf*, "LARGE GONG-HARD MALLET") and a Glock (marked *p*, "GLOCK LET ALL NOTES RING"). The tempo is indicated as "legato".

Note: Cue narrator, then continue in tempo. All narrator phrases will finish naturally before next entrance.

27

1 FL

2

OB

CL

SOP

ALT

PERC

AND HE HEARD VOICES.

"WE PRAISE YOUR ELOQUENCE ON EMPTINESS" SAID THE VOICES.

pp

pp

pp

legato

p

p WE PRAISE YOUR E - LO - -

OCCASIONAL WIND CHIME

31

CL

BSN

CHO

PERC

LIKE GOD'S VOICES "BUT I HAVE NOT SPOKEN "YOU HAVE NOT SPOKEN OF IT. THIS IS TRUE EMPTI-
THEY WERE. OF EMPTINESS" MURMURED WE HAVE NOT HEARD IT. NESS." SAID THE VOICES,
SUBHUT!

p

- QUENCE GOOD MAN. GOOD MAN. GOOD

p WE PRAISE YOUR E - LO - - QUENCE GOOD MAN. GOOD MAN.

p

35. AND THE FLOWERS FELL LIKE RAIN.

1 FL 2 OB CL BSN

Musical score for woodwinds (Flute 1 & 2, Oboe, Clarinet, Bassoon) for measures 35-37. The score includes dynamic markings such as *f*, *mf*, and *p*. A large watermark "Copyrighting is illegal only" is overlaid on the page.

CHO

MAN, GOOD MAN.

GOOD MAN.

Musical score for the choir (CHO) for measures 35-37, including vocal lines and lyrics: "MAN, GOOD MAN." and "GOOD MAN."

PERC

WIND CHIME CONTINUES

GLOCK.

TIMP

CB

p

Musical score for percussion (PERC, TIMP, CB) for measures 35-37, including wind chime and glockenspiel parts. The score includes dynamic markings such as *p*. A large watermark "Copyrighting is illegal only" is overlaid on the page.

39

FL 1

FL 2

OB 1

OB 2

PERC

TIMP

CB

rit.

WIND CHIME DIES OUT

rit.

NARRATOR: BUT NOW THEN, ENOUGH OF THIS MEDITATION! LET'S GET DOWN TO THE MORE SERIOUS BUSINESS OF TALKING ABOUT . . . THE FROG. ANCIENT BROTHER TO THE TOAD.

OUT OF MY WAY PLEASE
AND LET ME PLANT MY BAMBOO,
AGING BROTHER TOAD.

AND BY THE WAY, I'M LOOKING FOR MR. FROG.

DO YOU KNOW WHERE HE IS?

$\text{♩} = 132$ ALL IN UNISON

B.C.
BSN 1
C.B.

YOU HEAR THAT FAT FROG
THERE IN THE SEAT OF HONOR
CROAKING OUT THE BASS?

AH YES! THERE I SEE HIM!

HANDS UPON THE GROUND!
OLD ARISTOCRATIC FROG
RECITES HIS POEM.

ELEGANT SINGER
WILL YOU FAVOR US FURTHER
WITH A DANCE, OH FROG?

I DON'T BELIEVE I'VE EVER SEEN A FROG DANCE!

II: DANCE OF THE FROG

$\text{♩} = 144$
ALLEGRO GIOCOSSO
43 TEMPLE BLOCKS
PERC RATCHET ① *f* ② *f*
BC CB BOTH IN UNISON *f*

48
OB
CL
1
BSW
2
PERC
BC
CB

53

This musical score page, numbered 53, features a large diagonal watermark reading "Copying is illegal! Review only". The score is organized into several systems of staves:

- Flutes (FL):** Two staves (1 and 2) in treble clef. Staff 1 begins with a dynamic marking of *f* (forte).
- Oboes (OB):** Two staves (1 and 2) in treble clef. Staff 1 contains a melodic line with a slur and a fermata.
- Clarinets (CL):** Two staves (1 and 2) in treble clef. Staff 1 contains a melodic line with a slur and a fermata.
- Bassoons (BSW):** Two staves (1 and 2) in bass clef. Staff 1 contains a melodic line with a slur and a fermata.
- Choir (CHO):** Four staves (Soprano, Alto, Tenor, Bass) in treble clef, all of which are currently empty.
- Percussion (PERC.):** A single staff in treble clef, currently empty.
- Timpani (TIMP):** A single staff in bass clef, currently empty.
- Double Basses (BC) and Cellists (CB):** A single staff in bass clef containing a melodic line with a slur and a fermata.

5B

1

FL

2

1

OB

2

1

CL

2

1

BSW

2

WITH EXCITEMENT

CHO

SEE THERE THE FROG HE DAN · CES OUT BY THE RIV · ER.

SEE THERE THE FROG HE DAN · CES OUT BY THE RIV · ER.

PERC

② T.B.

mf f

TIMP

f

(C.B. PIZZ)

BC

CB

f

63

Musical score for woodwinds and strings, measures 63-66. The score includes parts for Flute 1 (FL 1), Flute 2 (FL 2), Oboe 1 (OB 1), Oboe 2 (OB 2), Clarinet 1 (CL 1), Clarinet 2 (CL 2), Bassoon 1 (BSW 1), and Bassoon 2 (BSW 2). The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and rhythmic patterns.

Vocal score for Chorus with lyrics. The lyrics are: "SIDE. SEE THERE THE FROG HE DAN·CES OUT BY THE RIV·ER·SIDE. SEE HIM SEE HE DAN·CES AND SINGS. SEE HOW HE DAN·CES AND SINGS. SEE HIM SIDE SEE THERE THE FROG HE DAN·CES OUT BY THE RIV·ER·SIDE. SEE HIM SEE HE DAN·CES AND SINGS. SEE HOW HE DAN·CES AND SINGS. SEE HIM". The vocal line is written in a single staff with lyrics underneath.

Musical score for Percussion and Bass. The Percussion part (PERC) includes a xylophone (XYL) part starting in measure 66. The Bass part (BC/CB) provides a rhythmic foundation. Dynamics include *f* (forte).

68

1 FL 2 FL 1 OB 2 OB 1 CL 2 CL 1 BW 2 BW

Musical score for woodwinds and brass instruments. The score is arranged in two systems. The first system includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, and Trombone 1 and 2. The second system includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, and Trombone 1 and 2. The music features various dynamics such as *p*, *ff*, and *f*, and includes phrasing slurs and accents.

CHO

DANC-ING AND SING-ING, HOW HE DANC-ES AND SINGS! SEE THE

DANC-ING AND SING-ING, HOW HE DAN-CES AND SINGS!

DANC-ING AND SING-ING HOW HE DANC-ES AND SINGS! SEE THE

DANC-ING AND SING-ING, HOW HE DAN-CES AND SINGS!

Vocal score for the choir. The lyrics are: "DANC-ING AND SING-ING, HOW HE DANC-ES AND SINGS! SEE THE DANC-ING AND SING-ING, HOW HE DAN-CES AND SINGS! DANC-ING AND SING-ING HOW HE DANC-ES AND SINGS! SEE THE DANC-ING AND SING-ING, HOW HE DAN-CES AND SINGS!". The score includes dynamics like *ff* and *f*, and features phrasing slurs and accents.

PERC

TIMP

BC CB

① T.B.

Musical score for percussion instruments. The score includes parts for Percussion (PERC), Timpani (TIMP), and Cymbals (BC, CB). The Percussion part includes a section marked "① T.B." with dynamics *f* and *ff*. The Timpani and Cymbal parts also feature dynamics like *f*.

73

1 FL

2 FL

1 OB

2 OB

1 CL

2 CL

1 BSN

2 BSN

FRDG DANCE! HEAR THE FROG SING! OUT ON THE LI-LY POND YOU

FRDG DANCE! HEAR THE FROG SING! OUT ON THE LI-LY POND YOU

CHO

PERC

TIMP

BC

CB

① B.D. secco

f hard mallet

78

1 FL

2 FL

1 OB

2 OB

1 CL

2 CL

1 BSN

2 BSN

SEE. BE-TWEEN THE BAMBOO HE WILL BE! SEE THE

CHO

SEE. BE-TWEEN THE BAMBOO HE WILL BE! SEE THE

PERC

② XYL. B.D. ① RATCHET ② T.B.

TIMP

BC

CB (CB PIZZ)

83

FL
1
2
1
2
1
2
1
2

CHO
1
2
1
2

FROG DANCE! HEAR HIM SING. HE SINGS IT

FROG DANCE! HEAR HIM SING HE SINGS IT

mf HE SINGS IT

f HE SINGS IT

f HE SINGS IT

f HE SINGS IT

PERC
TIMP
BC
CB

87

This musical score page, marked with rehearsal number 87, contains the following parts and details:

- FLUTE (FL):** Two staves (1 and 2) with notes and rests.
- OBOE (OB):** Two staves (1 and 2) with notes and rests.
- CLARINET (CL):** Two staves (1 and 2) with notes, rests, and dynamic markings: *mp*, *p*, and *f*.
- BASSOON (BSN):** Two staves (1 and 2) with notes, rests, and dynamic markings: *mp* and *p*.
- CHOIR (CHO):** Four staves (Soprano, Alto, Tenor, Bass) with notes and the instruction *LOW.* repeated across all parts. Dynamics include *mp* and *p*.
- PERCUSSION (PERC):** One staff with notes and rests, including a circled 2 and the instruction *XYL.*
- TRUMPET (TIMP):** One staff with notes and rests.
- CONTRABASS (CB):** One staff with notes and rests, including the instruction *(Pizz)* and dynamic markings *mf*, *mp*, and *p*.

The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

91

FL 1 2

OB 1 2

CL 1 2

BSW 1 2

CHO

PERC

TIMP

CB BC

SEE THERE THE FROG

SEE THERE THE FROG HE DAN · CES OUT BY THE RIV · ER · SIDE. HE DAN · CES

SEE THERE THE FROG

SEE THERE THE FROG HE DAN · CES OUT BY THE RIV · ER · SIDE. HE DAN · CES

CB PIZZ

f BC

96

1 FL

2

1 OB

2

1 CL

2

1 BSW

2

HE DAN · CES OUT BY THE RIV · ER · SIDE. *ff* SEE HIM

CHO QUICK HE DAN · CES BY THE RIV · ER · SIDE.

HE DAN · CES OUT BY THE RIV · ER · SIDE. *ff* SEE HIM

QUICK HE DAN · CES BY THE RIV · ER · SIDE.

PERC **H**

① RATCHET

② T.B.

TIMP

CB
BC

(CB PIZZ)

100

Musical score for woodwinds and strings. The score is divided into two systems. The first system includes parts for Flute (FL), Oboe (OB), Clarinet (CL), Bassoon (BSW), and Cello/Double Bass (CB/BC). Each instrument part has two staves (1 and 2). The second system includes parts for Flute (FL) and Oboe (OB), each with two staves (1 and 2). The music is in 4/4 time and features various notes, rests, and dynamic markings.

Musical score for choir (CHO). The score consists of two systems, each with a vocal line and a piano accompaniment line. The lyrics are: "DANCING OUT IN THE SUN! SEE HIM PRANCING JUST FOR THE FUN OF IT!". The music is in 4/4 time and features various notes, rests, and dynamic markings.

Musical score for percussion. The score includes parts for Percussion (PERC) and Timpani (TIMP). The Percussion part features various rhythmic patterns and dynamic markings. The Timpani part features various notes and rests. The music is in 4/4 time.

105

FL 1

CL 1

1

BW

2

CHO

f SEE HIM DANCING IN THE SUN THE SUN THE SUN. SEE! SEE HIM

SEE HIM DANCING IN THE SUN THE SUN THE SUN. SEE HIM!

f SEE HIM DANCING IN THE SUN THE SUN THE SUN. SEE! SEE HIM

SEE HIM DANCING IN THE SUN THE SUN THE SUN. SEE HIM!

109 IMMEDIATELY SOFTER AND WITH A LIGHT BOUNCE

mf WITH HIS FEET UP - ON THE GROUND, THE GROUND, THE GROUND. HE JUMPS UP AND ALL A -

mf WITH HIS FEET UP - ON THE GROUND, THE GROUND, THE GROUND. HE JUMPS UP AND ALL A - ROUND

mf WITH HIS FEET UP - ON THE GROUND, THE GROUND, THE GROUND. HE JUMPS

mf WITH HIS FEET UP - ON THE GROUND, THE GROUND, THE GROUND. HE JUMPS UP AND

113

- ROUND A-ROUND A-ROUND. SUCH A DANCER SHOULD BE GOWNED, BE GOWNED, BE GOWNED.

AROUND A-ROUND. SUCH A DANCER SHOULD BE GOWNED, BE GOWNED, BE GOWNED.

UP AND ALL A-ROUND, A-ROUND, A-ROUND. SUCH A DANCER SHOULD BE GOWNED, BE GOWNED, BE GOWNED.

ALL A-ROUND, A-ROUND, A-ROUND. SUCH A DANCER SHOULD BE GOWNED, BE GOWNED, BE GOWNED.

117

CL. I

BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED. BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED.

BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED. BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED.

BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED. BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED.

BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED. BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED.

PERC 1

PERC 2

TIMP

BC
CB

XYL.
mf

P

121 *non rit.*

CL1

WILL BE CROWNED BE CROWNED.

CHO

CROWNED BE CROWNED BE CROWNED.

POND HE WILL BE CROWNED.

WILL BE CROWNED BE CROWNED.

T.B.

PERC

1 *mf*

2

TIMP

(P)

CB (PIZZ)

BC *mf*

NOTE: ENTER IMMEDIATELY, AND WITH EXCITEMENT.

NARRATOR: WELL NOW, ISN'T THAT SOMETHING! ALL THE TIME THE FROG WAS DANCING, MR. TOAD WAS BECOMING ENRAGED WITH ENVY. NOT CARING TO BE OUTDONE BY THE FROG, HE'S FASHIONED A STUNNING CAPE TO WEAR, AND THUS, MARCHES OUT IN REGAL FASHION TO THE EDGE OF THE POND.

III: DANCE OF THE TOAD

MARCH ♩=112 ALL STACCATOS VERY SHORT ~ HOLD STRICT TEMPO

123

FL

OB COL FLS SVA

CL

BC

BSN

PERC ① SMALL GONG f hard mallet ② TRI.

CB

127

FL

OB

CL

BC

BSN

PERC ① HARD MALLET B.D. SLAPSTICK ② TRI.

CB DRCO

131

FL

OB

CL

BC

BSN

PERC

CB

f

mf

p

1.

2.

xyu.

B.D.

135

FL

OB

CL

BC

BSN

PERC

CB

non rit.

HAVING HEARD ALL THE COMMOTION,

*

* CUT OFF AFTER THE WORD "COMMOTION".

... THE BABY TURTLE JOINS IN WITH HIS OWN SPECIAL DANCE.

IV: DANCE OF THE BABY TURTLE

LIGHTLY $\text{♩} = 112$

139

Musical score for measures 139-143. The score is for a woodwind and percussion ensemble. It features five staves: Flute 1 (FL 1), Flute 2 (FL 2), Oboe 1 (OB 1), Oboe 2 (OB 2), and Percussion (PERC). The percussion part is divided into Xylorimba (XYL.) and Sandpaper (SANDPAPER). The music is in 2/4 time and marked 'LIGHTLY' with a tempo of 112. The dynamic is mezzo-forte (mf). The flute parts play a melodic line with slurs and accents. The oboe parts have rests. The percussion parts play rhythmic patterns with accents.

144

Musical score for measures 144-148. The score continues from the previous system. It features five staves: Oboe 1 (OB 1), Oboe 2 (OB 2), Clarinet 1 (CL 1), Clarinet 2 (CL 2), and Percussion (PERC). The percussion part is divided into Xylorimba (XYL.) and Sandpaper (SANDPAPER). The music is in 2/4 time and marked 'LIGHTLY' with a tempo of 112. The dynamic is mezzo-forte (mf). The oboe parts play a melodic line with slurs and accents. The clarinet parts have rests. The percussion parts play rhythmic patterns with accents.

149

CL
1
2

PERC

CB
BC

CB (PIZZ)
BC
ff

THE TOAD AND THE TURTLE
HAVE NOW BECOME FRIENDS.

$\text{♩} = 80$
f
B.C.

THEY DECIDE TO DANCE TOGETHER,
EVEN THOUGH THE FROG, PEEKING THRU THE BAMBOO,
CROAKS HIS DISAPPROVAL.

V: TRIO

152 LO STESSO $\text{♩} = 112$

FL
1
2

BC

BSW

PRC
1
2

XYL.
SANDPAPER

ff

157

FL 1
FL 2
OB 1
OB 2
BC
BSN
PRC 1
PRC 2

Musical score for measures 157-161. The score is arranged in two systems. The first system includes parts for Flute 1 (FL 1), Flute 2 (FL 2), Oboe 1 (OB 1), Oboe 2 (OB 2), Bassoon (BC), Bassoon (BSN), Percussion 1 (PRC 1), and Percussion 2 (PRC 2). The second system includes parts for Flute 1 (FL 1), Flute 2 (FL 2), Oboe 1 (OB 1), Oboe 2 (OB 2), Bassoon (BC), Bassoon (BSN), Percussion 1 (PRC 1), and Percussion 2 (PRC 2). The music features various melodic lines and rhythmic patterns, with some measures containing rests and dynamic markings.

162

CL 1
CL 2
BC
BSN
PRC 1
PRC 2
TIMP
CB

FL 1

Musical score for measures 162-166. The score is arranged in two systems. The first system includes parts for Clarinet 1 (CL 1), Clarinet 2 (CL 2), Bassoon (BC), Bassoon (BSN), Percussion 1 (PRC 1), Percussion 2 (PRC 2), Timpani (TIMP), and Cymbal (CB). The second system includes parts for Clarinet 1 (CL 1), Clarinet 2 (CL 2), Bassoon (BC), Bassoon (BSN), Percussion 1 (PRC 1), Percussion 2 (PRC 2), Timpani (TIMP), and Cymbal (CB). The music features various melodic lines and rhythmic patterns, with some measures containing rests and dynamic markings. A large watermark 'Copyright is illegal only' is visible across the page.

167

CL 1

CL 2

BSN

PRC

Timp

CB

FL

CL

T.B.

ff

ff

Pizz

ff

NARRATOR: THE SUN IS GONE. THE MOON NOW LIGHTS THE SKY.

THE NIGHT REMAINS WARM.

STRIPPED TO THE WAIST, THE SNAIL
ENJOYS THE MOONLIGHT.

WHAT THINK WE NOW OF THE MOON? — AND WHAT THINKS THE MOON OF ALL THIS DANCING
AND PRANCING?

EXPERIMENTING

I HUNG THE MOON ON VARIED
BRANCHES OF THE PINE.

FROM THE TEMPLE STEPS

I LIFT TO THE AUTUMN MOON
MY REVERENT FACE.

SHINING AUTUMN MOON

THRU BLACK BRANCH SHADOW PATTERNS
PRINTED ON MY MIND.

BUT WHEN WINTER COMES, -- AH, -- THEN SISTER MOON, YOU ARE COLD AND STILL.

NOTE TO CHORUS: 1) AT (A) ALL BEGIN TOGETHER WITH A CLEAN ATTACK ON THE "C" OF "COOLNESS". THEN EACH INDIVIDUAL CONTINUES WITH HIS OR HER OWN FREE RHYTHMIC PHRASING OF THE TEXTS. GENERAL PACE SHOULD BE SLOW. 2) AT (B) ONCE EACH INDIVIDUAL BEGINS SINGING THE WORD "FALLING"; HE OR SHE WILL PROCEED STEP BY STEP WITH THAT WORD, SUNG TWICE ON EACH CHORD PITCH, DOWN THE PROGRESSIVE INTERVALS, UNTIL REACHING THE FINAL PITCH INDICATED ~ STATING THE FINAL SENTENCE ON THAT PITCH, SUSTAINING THE WORD "LUTE".

EXAMPLE: (ALTO) $\text{♩} = 60$ APPROX.

FALLING " " " " " ON THE SILENT LUTE.

VI: MEDITATION ON THE MOON

172 $\text{♩} = 60$ TUTTI SENZA VIBRATO (A)

FL *mf* Stagger breath. Come in and out unnoticed, playing a slight cresc. and dim.

OB *mf* Watch conductor for cut off number assigned to you.

CL

BSW *mf*

CHO *mp* COOLNESS ON THE BRIDGE, MOONLIGHT, YOU AND I ALONE, UNRESIGNED TO SLEEP.

— APPROXIMATELY —

PERC: BEGIN ABOUT 5 SECONDS AFTER DOWN BEAT. REPEAT ONLY ONCE. (SHOULD END SHORTLY AFTER CHOIR BEGINS DESCENT ON THE WORD "FALLING")

PERC

$\text{♩} = 60$ CLAVES *mf* :05

B.D. *mf* SOFT MALLET *p* WIND CHIME *

TIMP. :04 :03

TIMP: ON REPEAT REVERSE GLISS: Bb-G

* OVERLAP TIMPANI ENTRANCE

NOTE TO CONDUCTOR: 1) MAKE SURE PERCUSSION SECTION UNDERSTANDS THEIR DIRECTIONS, SINCE THEY WILL NOT BE CUED IN OR OUT DURING THIS MOVEMENT. 2) AT (A) IT SHOULD BE PRE-ARRANGED AND PRACTICED SO THAT ONE THIRD OF THE CHORUS WILL BEGIN THE TEXT RIGHT AWAY, ONE THIRD SHOULD HOLD THE FIRST SYLLABLE A BRIEF TIME, AND ONE THIRD~A LONG TIME, BEFORE PROCEEDING. CHORUS SHOULD SING WITH AS LITTLE VIBRATO AS POSSIBLE, WITH THE FINAL CHORD-"LUTE"- BEING HELD IN SOFT STRAIGHT TONE THRU END. NO INDIVIDUAL VOICES SHOULD EVER BE TOO EVIDENT. NO CONDUCTING IS NECESSARY DURING THE 40 SECOND SECTION.

(B)

Conductor: As soon as individuals start arriving at "falling", cue out winds in the following order: one per second. (Hold up fingers in order, and mouth the numbers so players can see you.)

- ① OB 1 ② FL 1 ③ CL 1
- ④ FL 4 ⑤ CL 2 ⑥ FL 2
- ⑦ OB 2 ⑧ FL 3 ⑨ BN 1
- ⑩ FL 5 ⑪ BN 2 ⑫ FL 6

... THEN IMMEDIATELY CUE IN STRING BASS.

♩ = 80 APPROX. pp

176 OBOE* FREELY ~ GENTLY ~ SLOWLY rit. mf f p

espr.

* BEGIN SOLO AS SOON AS ALL VOICES HAVE ARRIVED AT FINAL WORD.

LUTE. (LOOT) STAGGER BREATH ~ SNEAK IN AND OUT ON A SUSTAINED OO SOUND. (T)

VII: THE RIDDLE

NARRATOR: *LITTLE TOYO WAS ONLY TWELVE YEARS OLD. BUT SINCE HE WAS A PUPIL AT THE KENNIN TEMPLE, HE WANTED TO BE GIVEN A RIDDLE TO PONDER, JUST LIKE THE MORE ADVANCED STUDENTS. SO ONE EVENING, AT THE PROPER TIME, HE WENT TO THE ROOM OF MOKURAI, THE MASTER, STRUCK THE GONG SOFTLY TO ANNOUNCE HIS PRESENCE, BOWED, AND SAT BEFORE THE MASTER IN RESPECTFUL SILENCE.*

FINALLY THE MASTER SAID: "TOYO, SHOW ME THE SOUND OF TWO HANDS CLAPPING." TOYO CLAPPED HIS HANDS. "GOOD," SAID THE MASTER. "NOW SHOW ME THE SOUND OF ONE HAND CLAPPING." TOYO WAS SILENT. FINALLY HE BOWED AND LEFT TO CONSIDER THIS PROBLEM.

THE NEXT NIGHT HE RETURNED AND STRUCK THE GONG WITH ONE PALM. 2: GONG



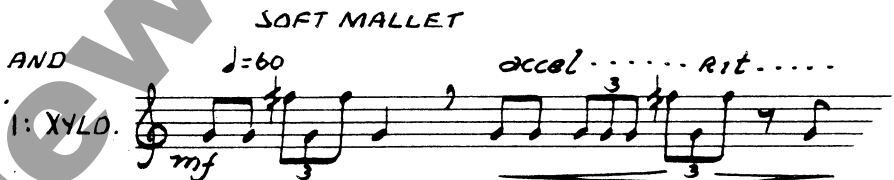
"THAT IS NOT RIGHT" SAID THE MASTER.

THE NEXT NIGHT TOYO RETURNED AND PLAYED FLUTE MUSIC WITH ONLY ONE HAND.



"THAT IS NOT RIGHT" SAID THE MASTER.

THE NEXT NIGHT TOYO RETURNED AND IMITATED THE DRIPPING OF WATER.



"THAT IS NOT RIGHT" SAID THE MASTER.

THE NEXT NIGHT TOYO RETURNED AND IMITATED THE CRICKET SCRAPING HIS LEGS.



"NO, TOYO, THAT IS STILL NOT RIGHT" SAID THE MASTER.

FOR TEN NIGHTS TOYO TRIED NEW SOUNDS. _____

* CONDUCTOR CUES PERFORMERS IN ORDER GIVEN ~ ONE EVERY SECOND. EACH IS TO PLAY STRANGE SOUNDS FOR ONLY THREE SECONDS. ENTRIES OVERLAP.

- ① FLUTE 1: (FLUTTER TONGUE ODD INTERVALS)
 - ② OBOE 1: (SQWAWKING LOW REGISTER)
 - ③ C.B. (HARMONICS + OUT OF TUNE DOUBLE STOPS)
 - ④ FOUR SOLO VOICES AT ONCE S-A-T-B (ANIMAL SOUNDS)
S = CAT A = DUCK T = DOG B = COW
 - ⑤ TIMP: (GLISSES + RIM SHOTS)
 - ⑥ B.CL.: (WEIRD LOW ARPEGGIOS)
 - ⑦ PERC 1: (SLAPSTICK OR WHIP)
 - ⑧ CL. 1: (EXTREME HIGH REGISTER ~ LAUGHING)
 - ⑨ BSN. 1: (EXTREME LEAPS AND TRILLS)
 - ⑩ PERC. 2: (RATCHET OR BEADED GOURD)
- * INSTRUMENTS KNOW THEIR CUE NUMBERS. JUST HOLD FINGERS UP IN SUCCESSION.

_____ AT LAST HE STOPPED COMING TO THE MASTER. FOR A YEAR HE THOUGHT OF EVERY SOUND, AND DISCARDED ALL OF THEM, UNTIL FINALLY HE REACHED ENLIGHTENMENT.

HE RETURNED RESPECTFULLY TO THE MASTER. WITHOUT STRIKING THE GONG, HE SAT DOWN AND BOWED. _____ "I HAVE LEARNED TO HEAR SOUND IN MY MIND. . .

WITHOUT THERE BEING SOUND, HE SAID.

_____ MOKURAI THE MASTER _____ SMILED.

VIII: EPILOGUE

177 FLOWING SMOOTHY $\text{♩} = 60$ ALL FLUTES

AT NARA TEMPLE
FRESH SCENTED CHRYSANTHEMUMS
ANCIENT IMAGES

FL

OB

IN THE MORNING BREEZE
CLIMBING IN A SINGLE LINE
GO SINGING SKYLARKS

179 1. ALL FLUTES 1. espr.

rit. - - - - - a-tempo

espr. 1. p

EVEN THE OCEAN
RISING AND FALLING ALL DAY
SIGHING GREEN LIKE TREES

HEAT WAVELETS
RISING

183

mp

mp

mp espr.

mp espr.

FLOWERS DRIFTING, WAVERING
DOWN ON BURNING ROCKS

SHINING ON THE SEA
DAZZLING SUNLIGHT COVERING
HILLS OF CHERRY BLOOM

187

mp

mp

mp

mp

A THOUSAND ROOFTOPS
A THOUSAND MARKET VOICES
RINGING THRU THE AIR

191

1. *mp* 4. *mp*

3. *espr.*
mp

(4, 5, 6)

1. *mp* AH A

espr. *p* *mp* AH AH

espr. *p* *mp* AH AH

espr. *p* *mp* AH

espr. *p* *mp*

ARC

BC
CB

This musical score is for the piece 'A Thousand Rooftops, A Thousand Market Voices Ringing Thru the Air'. It is page 37 of a larger work, starting at measure 191. The score is arranged for a large ensemble including strings (Violins 1 & 2, Violas, Cellos, Double Basses), woodwinds (Oboes, Clarinets), brasses (Trumpets, Trombones), and a Chorus. The music is written in a major key with a 4/4 time signature. The score features several dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *espr.* (espressivo). There are also performance instructions like 'AH' (ah) and 'A' (ah) for the chorus. A large diagonal watermark 'Copyrights illegal copy only' is overlaid on the page.

195

1. 2. 3. 5. 6.

mf *mf* *mf* *f* *f*

COL SOP

COL ALTO

mf *mf* *f*

COL TENOR

COL BASS

THOU - SAND AH *mf* A THOUSAND VOICES RINGING THRU... *f* A THOUSAND

VOICES IN THE AIR *mf* A THOUSAND VOICES RING VOICES RINGING

A THOU - SAND AH *mf* A THOUSAND VOICES RINGING THRU A THOUSAND

AH VOICES RINGING THRU *mf* A THOUSAND VOICES A THOUSAND VOICES

B.D.

PERC ② *p*

CB BC

199

1 2 3 4 5 6

COL SOP

OB

COL ALTO

CL

COL TEN

BSW

COL BASS

CHO

VOICES RINGING THRU THE AIR — *ff* A THOUSAND VOICES RINGING RINGING THRU THE AIR.

RINGING THRU THE AIR — *ff* A THOUSAND VOICES RINGING THRU THE AIR — THRU THE AIR.

VOICES RINGING THRU THE AIR THRU THE AIR A THOUSAND VOICES RINGING THRU THE AIR.

① SUS CVM *mp*

PRC *mp*

TIMP

CHIME

mf

f

ff

fff

TO TIMP.

BC

CB

APPASSIONATO ~ POCO MENO MOSSO $\text{♩} = 52$

203

ff THIS IS THE ESSENCE OF LIFE. ———— THIS WILL SUSTAIN US THRU WIND AND

ff THIS IS THE ESSENCE OF LIFE. ———— AND THIS WILL SUS - -

ff THIS IS THE ESSENCE OF LIFE. ———— AND THIS WILL SUS - -

THIS IS THE ESSENCE OF LIFE. ———— AND THIS WILL SUS - -

PRC

d 1 m. *poco a poco* *poco*

TIMP

f *mf* *mp*

BC
CB

ff *f* *mf*

206

mf RAIN. ———— *mp* ————

THUS WE WILL LIVE AND LOVE AND DIE. ———— THUS WE WILL

- TAIN - US. ———— *mp* ————

THUS LIVE WE AND DIE. ———— WE WILL

- TAIN - US. ———— *mp* ————

THUS LIVE WE AND DIE. ———— WE WILL

- TAIN US. ———— *mp* ————

THUS LIVE WE AND DIE. ———— WE WILL

TIMP

p

BC
CB

mp *p*

209

CL *mp* *FLS, OBS* *mp*

BSW *CLs, BSWS*

CHO

GATH - ER. *mp* AND WE WILL SHARE.

GATH - ER. AND WE WILL SHARE.

GATH - ER. *mp* AND WE WILL SHARE.

GATH - ER. AND WE WILL SHARE.

213

FL *mf*

OB

CL

BSW

rit - - -

SILENTLY I WAIT,
HEARING DISTANT TEMPLE BELLS,
WILLOW LEAVES FALLING

CHO

AND WE WILL LIVE AS ONE. *p*

AND WE WILL LIVE AS ONE. *p*

AND WE WILL LIVE AS ONE. *p*

AND WE WILL LIVE AS ONE.

PRC

CHIME *p* (2) WIND CHIME *p* ALTERNATE W.C. + TREE BELLS AD LIB.

CHIME: ENTER IMMEDIATELY AFTER NARRATOR BEGINS, FOLLOWED BY W.C. PLAYING OCCASIONALLY UNTIL SHORTLY AFTER CHORUS RE-ENTERS.

$\text{♩} = 60$
2/6

FL 1-3
FL 4-6

OB 1
OB 2

CL 1
CL 2

ASW 1
ASW 2

CHD

PRC

CHIME + WIND CHIME + TREE BELLS

OCCASIONALLY

WITH WHITE INK
THE ARTIST BRUSHES
A DREAM OF PEOPLE.

220

FL
OB

CL

1
BSN

2

PERCUSSION

TIMP

BC
CB

(CB UNISON WITH BC)

(B.C. SNEAKS IN AND OUT)

AND IN THAT DREAM — WE LIVE, AND LOVE, AND DIE, AS ONE. —

224

FL
OB

OBOES FADE OUT

CL
BSN

W

* UH UH UH

CNO

P CTBSC

M

* UH UH UH

PERCUSSION DROPS OUT

TIMP

BC
CB

* LIPS ONLY PARTIALLY OPENED.

228 RITARD. - - - - -

FL
OB

CL
BSN

W
CHO
M

TIMP

BC
CB

mf *dim.*

pp

pp

(CB ONLY) PIZZ

p

TEMECULA, CA MAY 6, 1984

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