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Title

Songs from Child of Dogwood, Skycloud, and Gold-Sun

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Author

Grant, Grey

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Songs

from Child of Dogwood,
Skycloud, and
Gold-Sun

Grey Grant

*For folk tenor, flute(s), bassoon,
percussion, violin, viola, cello, and
piano*

Composed for Front Porch

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Tobacco and Textile Town – Score

Speaker	Front Porch
I was born,	silence
lifted out of my mother and with a scream and a tear I'd lift from her mother-tongue And words yet to be sung	Hit, after "born" Perc 16ths on water bowl
I should have been deaf, And I still only hear out of my left ear, which is why you'll find me on your right when we go on walks	Hit after "deaf" Perc and Pno on 16ths
I should have been blind, with lazy and unfocused eye, without perception, without dimmed intake of light, my eyes had clouds	Hit after "blind" Perc, Pno, Bsn, on 16hs
I should have died, My skull fused together, choking the development of the brain, it had to be cracked open, So, an incision was made From the left ear to right And the pieces were moved around and fixed in place by wire, so that my brain could breathe. And I have bald spots around my heads equator, and my skull is now square and flat at all the wrong points, and I cover it all with long curl and quiet curation.	Hit after "died" All FP on 16ths Cresc Cresc Cutoff unison after "points"
And this is the origin of my first dysphoria I became a child in a tobacco and textile town:	silence
Cured and packed up and carried away and smokestack looms and remains	Quiet aleortoric hits, pouring water into different vessels, singing bowl drone.

Instrument List

Percussionist 1: Waterbowl (16hs), chimes, kick drum (hits)

Pianist 2: metal rod/brake drum (16ths), wine glass w/ water (hits)

Bassoonist 3: empty glass bottles (16ths), singing bowl (hits)

Violinist: wood block (16ths), metal cups (hits), wooden wind chimes

I Wore My Mother's Dress

from *Child of Dogwood, Skycloud, and Gold-Sun*

Grey Grant

Lively ♩ = 80

Grey

p

loo

Flute

Bassoon

Vibraphone:

p

Kick Drum:

Piano

p

Violin

Lively ♩ = 80

pizz.

p

Viola

p

mp

p

Cello

Lively ♩ = 80

pizz.

p

6 *mp* *p* **A** *mf*

G.G. I wore my

Fl. *mp* *mf* *p* *mp*

Bsn. *mp* *mf* *p* *mp*

Vib. *mp* *mp*

K. D. *p*

Pno. *mp*

Vln. *mp* **A**

Vla. *mp* *mf* *p* *mp*

Vc. *mp* arco *mp*

11

G.G. *8* moth-er's dress, in the late morn_____ of sun-day. When_ my_ mo-ther and fa-ther would

Fl. *mf* *mp*

Bsn.

Vib. *w/vln* *sf* To Glock. Glockenspiel *mf* *sf*

K. D. *8* *5* *8*

Pno. *mp* *sf*

Vln. *w/vibes* *arco* *sf* *mp* *mf* *pizz.* *mp*

Vla. *mf*

Vc. *pizz.* *arco* *sf* *mp*

B

15

delicate

G.G. go of to church and I would pre-tend to be ti - red. I'd stay in the bed till morn in' till

Fl. *mf*

Bsn. *mf* *p* *cresc.*

Glock. *mf > p* *pp* *cresc.*

K. D.

Pno. *mf > p*

B

Vln. *p* *cresc.*

Vla. *pizz.* *arco* *mf*

Vc. *pizz.* *arco*

19

G.G. *christ and church were a-born - in', Then out of my bed, I'd*

Fl. *mf p*

Bsn. *mf p*

Glock. *mf* To Vib.

K. D. *mf*

Pno. *mp 3 mf p 3*

Vln. *mf p*

Vla.

Vc.

23

G.G. *jump* _____ (P) *es - the-tic-ally thump my*

Fl. *mf sub.* *f* *f*

Bsn. *mf sub.* *f*

Glock. *mp* *To Glock.*

K. D.

Pno. *mf* *f* *f*
Ped. _____

Vln. *arco* *f* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

27

C

G.G. *p*
 way to their clo-set. Search for the

Fl. *p* *mf* *f*

Bsn. *p* *mp* *p*

Vib. Glockenspiel *pp* *mp* *pp*

K. D.

Pno. *pp* *mp* *p*

C

Vln. *pizz.* *p* *mp* *p*

Vla. *p* *mf* *f*

Vc.

31

G.G. pret - ti - est gown, rip it down, of the hang - er. Su - spend - ed in

Fl.

Bsn. *mp* *p*

Glock. *mp* *p*

K. D.

Pno. *mp* *p*

Vln. *mp* *p*

Vla.

Vc.

Detailed description: This is a page of a musical score for a full orchestra and vocal soloist. The score is in a key signature of two flats (B-flat and E-flat) and consists of 16 measures. The vocal line (G.G.) is in the top staff, with lyrics: "pret - ti - est gown, rip it down, of the hang - er. Su - spend - ed in". The vocal line starts in 6/8 time, changes to 7/8, then 3/4, then 5/8, and ends in 6/8. Dynamics include *mf* and *p*. The Flute (Fl.) and Viola (Vla.) parts are silent throughout. The Bassoon (Bsn.) part is in the bass clef, starting with a *mp* dynamic and ending with a *p* dynamic. The Glockenspiel (Glock.) part is in the treble clef, starting with a *mp* dynamic and ending with a *p* dynamic. The Kettledrums (K. D.) part is in the middle of the page, showing time signatures 6/8, 7/8, 3/4, 5/8, and 6/8. The Piano (Pno.) part is in the lower middle, with a *mp* dynamic and a *p* dynamic. The Violin (Vln.) part is in the bottom, with a *mp* dynamic and a *p* dynamic. The Violoncello (Vc.) part is in the bottom, which is silent.

35

G.G. *mf*
 to - tal awe as it fea - thered float - ed to the ground, a - dorn - ed in

Fl.

Bsn. *mf*

Glock. *mp* *p*

K. D. *p*

Pno. *mp* *mp* *mf* *p* *mf*

Vln. *p* *mf* *p*

Vla. *pp*

Vc. *pp*

Detailed description of the musical score: The score is for page 10, measures 35-38. The vocal line (G.G.) is in B-flat major, 6/8 time. The lyrics are: "to - tal awe as it fea - thered float - ed to the ground, a - dorn - ed in". The vocal line features a triplet of eighth notes in measure 36. The orchestral parts include: Flute (Fl.) with rests; Bassoon (Bsn.) with a melodic line starting in measure 35 and a triplet in measure 36; Glockenspiel (Glock.) with a rhythmic pattern and a triplet in measure 36; Keyboard (K. D.) with a simple accompaniment; Piano (Pno.) with a complex texture including triplets and a fermata in measure 38; Violin (Vln.) with a melodic line; Viola (Vla.) with a sustained chord; and Violoncello (Vc.) with a sustained chord. Dynamics are indicated throughout the score.

39

D

G.G. *gos - sa-mer, found.*

Musical notation for G.G. (Soprano) in 9/8 time, transitioning to 6/8 and 4/4. The lyrics are "gos - sa-mer, found." with a long note under "found.".

Fl.

Musical notation for Flute, mostly rests, with a melodic phrase in 4/4 time marked *p*, *f*, and *p*.

Bsn.

Musical notation for Bassoon, featuring a melodic line in 9/8 time marked *mf*, and a lower line in 4/4 time marked *p*.

Glock.

Musical notation for Glockenspiel, mostly rests, with a final note in 4/4 time marked "To Vib."

K. D.

Musical notation for Kettledrums, showing a single drum hit in 9/8 time marked *mp*.

Pno.

Musical notation for Piano, showing a complex accompaniment in 9/8 and 4/4 times, marked *mf*.

D

Vln.

Musical notation for Violin, featuring a rhythmic pattern in 9/8 time marked *mf*, and a phrase in 4/4 time marked "arco".

Vla.

Musical notation for Viola, featuring a melodic line in 9/8 time marked *mf*.

Vc.

Musical notation for Violoncello, featuring a melodic line in 9/8 time marked *mf*.

44 **Recit, ♩ = 60**

p

Spinning, ♩ = 88

G.G.

Fl.

Bsn.

Glock.

K. D.

Pno.

Vln.

Vla.

Vc.

48 **E**

G.G. *whirl...* *riff.*

Fl. *f* *tr.*

Bsn. *f*

Vib. *f*

K. D. *mf* *ff* *mf*

Pno.

E

Vln. *f*

Vla. *f*

Vc. *f*

G.G.

Fl. *tr* *ff*

Bsn. *ff*

Vib. floor tom vibraphone *ff*

K. D. *ff* *mf* *ff* *mf*

Pno. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff* *f*

56

Relaxed, ♩ = 80

F

G.G. I would go_ down to thereigh-bor's house two

Fl. *p*

Bsn. *p*

Vib. *p* *mf* *p*

K. D. *ff*

Pno. *(tr)*

Relaxed, ♩ = 80

F

Vln. *ff* *p*

Vla. *sul tasto* *p*

Vc. *ff* *p*

62

G.G. *pp*
 sis-ters who would let me drown_ oh I would drown in

Fl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Vib. *p*

K. D. *p*

Pno. *p* *mf* *p* *pp*

Vln. *p*

Vla. *ord.* *p*

Vc. *p*

67 *p* *mp* *lean*

G.G. bo - as and I would drown in make-up and I would drown in sequence and dive in-to pi-les of

Fl.

Bsn.

Vib. bow , freely not in time To Glock:

K. D.

Pno.

Vln.

Vla.

Vc.

H

73 *mf* *f* *comfort and chaos*

G.G. *dres-ses and heels and I_ would drown in shim-mer and col or and I_ would drown in*

Fl. *p* *mf*

Bsn. *p* *mf*

Vib. Glockenspiel

K. D. *mf*

Pno. *mf, broadly*

H

Vln.

Vla.

Vc.

77

G.G. *f*
 fab-ric and com-fort and I would drown in thēwords of praise and feel-ings of pride_ tears in my eyes_

Fl. *p* *mf* *p*
 Bsn. *p* *mf* *p*

Glock. To Vib.

K. D. *f*

Pno. *mf*

Vln. *full bow!* *mf* *mf* *p* *mf*

Vla. *full bow!* *mf*

Vc. *full bow!* *mf*

82

G.G. *f*
I would jump with a fer - vent cry I once was the

Fl. *f* *mf*

Bsn. *f* *mf*

Glock.

K. D.

Pno. *f* *mf*

Vln. *f* *mf*

Vla. *(mf)*

Vc. *f* *mf*

85

G.G. *mp sub* in - no - cent girl - child *f, lilting* I was I and I was I I was I and

Fl. *p* *f* *mf*

Bsn. *p* *f* *mf*

Vib. *p* *mf* *mp*

K. D. *p* *mf*

Pno. *p* *f* *mp* *cresc.* *mf*

Vln. *p* *f* *mf*

Vla. *p* *f* *mf*

Vc. *p* *f*

89

I

G.G. *p*
 I was I

Fl. *mp* *f*

Bsn. *mp* *f*

Vib. *p*

K. D. To Perc. to floor tom

Pno. *p* *mf*

I

Vln. *p* *mf*
p, energetic! rhythmic!

Vla. *p* *mf*
p, energetic! rhythmic!

Vc. *mp* *mf*
p, energetic! rhythmic!

93 *marked*

G.G. *Up in their bed-room they'd paint my nails they'd paint my*

Fl.

Bsn. *p*

Vib.

Perc. Floor Tom *pp* *mp* *p*

Pno. *p*

Vln. *8*

Vla. *8*

Vc. *8*

96

G.G. *cresc.*
cheeks with the col-or of the sun and I was no lon-ger the son and I let my self

Fl.

Bsn. *cresc.*

Vib.

Perc. *cresc.*

Pno. *cresc.*

Vln. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

riff off of opening melodic line

99

G.G. out of my- self ___ for a- while

Fl.

Bsn.

Vib.

Perc. *fp* *mf* To K. D.

Pno. *p* *mp*

Vln. *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vc. *mf*

103

G.G. *mf*

Fl.

Bsn.

Vib.

Perc.

Pno. *mf*

Vln. *mf* 8

Vla. *mf* 8

Vc. *mp* *mf*

Detailed description: This page of a musical score contains measures 103, 104, and 105. The score is for a full orchestra and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The G.G. part consists of dotted quarter notes. The Fl., Bsn., and Vib. parts are silent. The Perc. part has a simple rhythmic pattern. The Pno. part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *mf*. The Vln. and Vla. parts play a complex rhythmic pattern of eighth notes, with a dynamic marking of *mf* and a fermata over the eighth notes. The Vc. part plays a steady eighth-note accompaniment, with dynamic markings of *mp* and *mf*.

106

This musical score page contains measures 106, 107, and 108. The instruments and their parts are as follows:

- G.G. (Glockenspiel):** Measures 106-108 consist of a series of dotted quarter notes.
- Fl. (Flute):** Measures 106-108 feature a melodic line with eighth-note triplets, marked *mf*.
- Bsn. (Bassoon):** Measures 106-108 feature a melodic line with eighth-note triplets, marked *mf*.
- Vib. (Vibraphone):** Measures 106-108 are silent.
- Perc. (Percussion):** Measures 106-108 are silent.
- Pno. (Piano):** Measures 106-108 feature a melodic line in the right hand and a harmonic accompaniment in the left hand.
- Vln. (Violin):** Measures 106-108 feature a melodic line with eighth-note octaves, marked with an *8*.
- Vla. (Viola):** Measures 106-108 feature a melodic line with eighth-note octaves, marked with an *8*.
- Vc. (Violoncello):** Measures 106-108 feature a melodic line with eighth-note octaves, marked with an *8*.

109

J *ff*

G.G. I was un-a-bashed and glow-ing and I was

Fl. *mf* *ff*

Bsn. *ff*

Vib. *f*

B. D. Kick Drum *f*

Pno. *ff* 8^b

J

Vln. *ff* 8

Vla. *ff* 8

Vc. *ff*

113

G.G. jo - vi - al and ju - ve - nile I was the un - a - bashed dau - ghter I

Fl.

Bsn.

Vib.

B. D. floor tom kick drum

Pno.

Vln.

Vla.

Vc.

116 *fff* *mf*

G.G. *mf* was all of that

Fl.

Bsn. *f*

Vib. *mf*

B. D. To Perc.

Pno. *f* *mf*

Vln. *f* *mf*

Vla. *mf*

Vc. *f* *mf*

119

G.G. *p* **Slower now, ♩. = 76**
and noth - ing. _

Fl.

Bsn.

Vib.

B. D.

Pno.

Slower now, ♩. = 76

Vln. *p* *sul pont.*

Vla. *p*

Vc. *p* *pizz.* *n.*

124

G.G. *p* On the walk home _____ from the

Fl.

Bsn.

Vib. *p*

B. D.

Pno.

Vln. *ppp* *p* pizz.

Vla.

Vc. *p*

Detailed description: This page of a musical score covers measures 124 to 127. The vocal line (G.G.) begins in measure 124 with a rest, followed by a melodic phrase starting in measure 125 with the lyrics "On the walk home" and a long line for a vocal flourish, ending in measure 127 with "from the". The vocal line is marked *p*. The Flute (Fl.) and Bassoon (Bsn.) parts are mostly rests, with some activity in measure 127. The Vibraphone (Vib.) has a melodic line in measure 127 marked *p*. The Bass Drum (B. D.) has a single hit in measure 124. The Piano (Pno.) has a chord in measure 124. The Violin (Vln.) part starts with a *ppp* dynamic in measure 124, followed by a *p* dynamic and a *pizz.* (pizzicato) instruction in measure 125. The Viola (Vla.) and Violoncello (Vc.) parts have rhythmic accompaniment throughout, with the Vc. marked *p*.

128

L

G.G. Musical staff for G.G. (Soprano) with lyrics: neigh-bor's house with_ my_ dear___ mo - ther I turned to her. The staff includes a treble clef, a key signature of two flats, and a 7/8 time signature. The music features a melodic line with some rests and a final cadence.

Fl. Musical staff for Flute. It begins with a rest, followed by a melodic line starting with a piano (*p*) dynamic marking. The staff includes a treble clef, a key signature of two flats, and a 7/8 time signature.

Bsn. Musical staff for Bassoon. It begins with a rest, followed by a melodic line starting with a piano (*p*) dynamic marking. The staff includes a bass clef, a key signature of two flats, and a 7/8 time signature.

Vib. Musical staff for Vibraphone. It features a melodic line with some rests. The staff includes a treble clef, a key signature of two flats, and a 7/8 time signature.

B. D. Musical staff for Bells. It shows a sequence of rests corresponding to the 7/8, 6/8, and 6/8 time signatures. The staff includes a double bar line and a key signature of two flats.

Pno. Musical staff for Piano. It shows a sequence of rests corresponding to the 7/8, 6/8, and 6/8 time signatures. The staff includes a treble and bass clef, a key signature of two flats, and a 7/8 time signature.

L

Vln. Musical staff for Violin. It features a melodic line with some rests. The staff includes a treble clef, a key signature of two flats, and a 7/8 time signature.

Vla. Musical staff for Viola. It shows a sequence of rests corresponding to the 7/8, 6/8, and 6/8 time signatures. The staff includes a bass clef, a key signature of two flats, and a 7/8 time signature.

Vc. Musical staff for Violoncello. It features a melodic line with some rests. The staff includes a bass clef, a key signature of two flats, and a 7/8 time signature.

132

G.G. with the dew-y eyes of a chi-ld, I said:

Fl.

Bsn.

Vib.

B. D. Percussion ankle jingles floor tom kick *pp* *mp* *pp* *mf*

Pno.

Vln.

Vla.

Vc.

Expansive as the Mind of a Child ♩ = 52

137

G.G. *mp* why did- n't you make

Fl. key clicks, pretty fast w/variance in speed to pic.

Bsn.

Vib.

Perc. *ff* *ff*

Pno.

Expansive as the Mind of a Child ♩ = 52

Vln. arco *p*

Vla. arco *p*

Vc. arco *p*

141 *f* *p* **Grand** ♩ = 96

G.G. *f* *p* me a girl

Fl. Piccolo *f*

Bsn.

Vib. bow *ff* mallet *f*

Perc. *ff*

Pno. *f* Accented Throughout!!!!

Ped.

Grand ♩ = 96

Vln. *f* pizz. molto vibrato

Vla. *f* pizz. molto vibrato

Vc. *f* pizz. molto vibrato

146

G.G. *f* ooh

Picc.

Bsn.

Vib.

Perc.

Pno. *ff*

Vln. arco *p*

Vla. arco *p*

Vc. arco *p*

Detailed description of the musical score: The score is for page 37, measures 146-150. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The G.G. part (measures 146-150) has a vocal line with the word 'ooh' and a dynamic marking of *f*. The Picc. part (measures 146-150) has a melodic line with slurs. The Bsn. part (measures 146-150) is mostly silent. The Vib. part (measures 146-150) has a rhythmic accompaniment. The Perc. part (measures 146-150) is mostly silent. The Pno. part (measures 146-150) has a dynamic marking of *ff* and includes triplets. The Vln., Vla., and Vc. parts (measures 146-150) are marked 'arco' and 'p' and have sustained notes.

151

G.G. *a* girl

Picc. *mf* *mp*

Bsn.

Vib. *ff* *f* *mf* *mp*

Perc. *ff*

Pno. *f* *mf* *mp*
pedal instinctually

Vln.

Vla.

Vc. *p*

Detailed description: This page of a musical score covers measures 151 to 154. The vocal line (G.G.) begins in measure 151 with the lyrics 'a girl' and features a long melisma. The Piccolo part has a melodic line starting in measure 151, marked *mf*, and ending in measure 154, marked *mp*. The Bassoon part is silent throughout. The Vibraphone part has a rhythmic pattern starting in measure 151, marked *ff*, and ending in measure 154, marked *mp*. The Percussion part has a rhythmic pattern starting in measure 151, marked *ff*, and ending in measure 154. The Piano part has a complex accompaniment starting in measure 151, marked *f*, and ending in measure 154, marked *mp*. The Piano part also includes a *pedal instinctually* instruction. The Violin, Viola, and Violoncello parts have a sustained accompaniment starting in measure 151, marked *p*, and ending in measure 154.

156

G.G. *p* oh

Picc. *p*

Bsn.

Vib. *p*

Perc.

Pno. *p*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Wonder Love Part 1

Grey Grant

Head Banging, $\text{♩} = 62$

Grey

What wondrous love is this oh my soul? oh my soul? What

Choir

What wondrous love is this oh my soul? oh my soul? What

What wondrous love is this oh my soul? oh my soul? What

What wondrous love is this oh my soul? oh my soul? What

6

G.G.

won - drous love is this oh my soul? What

Choir

won - drous love is this oh my soul? What

won - drous love is this oh my soul? What

won - drous love is this oh my soul? What

10

G.G. won - drous love is this that caused the lord_ of bliss to

Choir won - drous love is this that caused the lord_ of bliss to

won - drous love is this that caused the lord_ of bliss to

won - drous love is this that caused the lord_ of bliss to

won - drous love is this that caused the lord_ of bliss to

14

G.G. bare the dread - ful curse for my soul?

Choir bare the dread - ful curse for my soul?

bare the dread - ful curse for my soul?

bare the dread - ful curse for my soul?

bare the dread - ful curse for my soul?

Vib. motor off

Pno.

18

G.G.  I wond - der what this is _____ oh my _____

Mand. 

Bsn. 

Vib. 

Pno. 

22

G.G.  love oh my love this sting - ing joy - ous - ness oh my

Mand. 

Bsn. 

Vib. 

Pno. 

26

G.G. *love?* I won - der what this is, this

Mand. *3*

Bsn.

Vib.

Pno.

30

G.G. un - a - bash - ed bliss when you and I first

To Violin

Mand.

Bsn.

Vib. *mf*

Pno.

33

G.G. *8* *3/4*
 kissed oh my love?

Mand.

Bsn.

Vib.

Pno.

37 *d = d.*

G.G. *8* *3/4*
 That was the song I wished to sing when I

Vln. *pp* *f* *pp*
 Violin *pizz.* *arco*

Bsn. *pp* *f* *pp*

Vib.

Pno. *d = d.*

42

G.G. *8* was a gold sun'd child

Vln. *f* pizz.

Bsn. *f*

Vib.

Pno.

47

G.G. *8* when I was a lit - tle less hard on my self when I,

Vln. arco *pp* *f* pizz. arco *pp*

Bsn. *pp* *f* *pp*

Vib.

Pno.

52

G.G. *8* at the zen - - ith of mars_____

Vln. *f* *pp* *f* arco

Bsn. *f* *pp* *f*

Vib.

Pno.

57

G.G. *8* hill was touched_____ by the

Vln. *pp* *f* arco

Bsn. *pp* *f*

Vib.

Pno.

62

G.G. *ang - el of queer - ness*

Vln. *pizz.*

Bsn. *p*

Vib. *p*

Pno. *p*

67

G.G. *told me_ how I would be_ a spar - row.*

Vln. *arco* *p* *mf*


Bsn. *p* *mf*

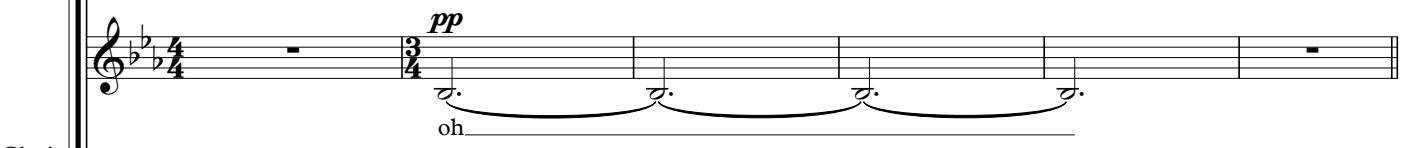
Vib. *(dead stroke?)*

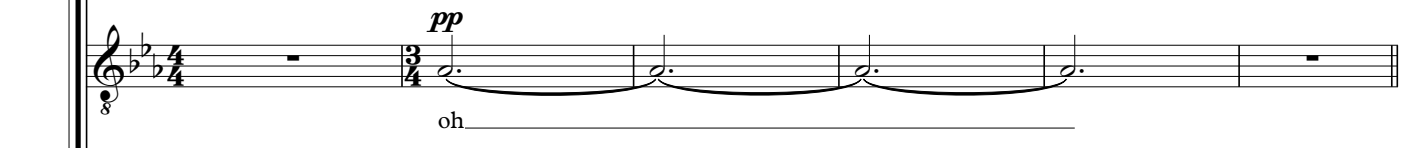
Pno.

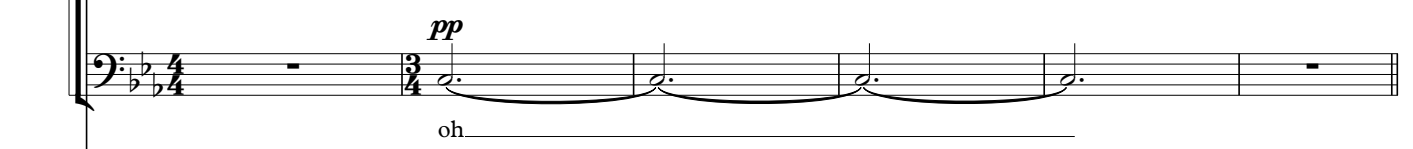
73

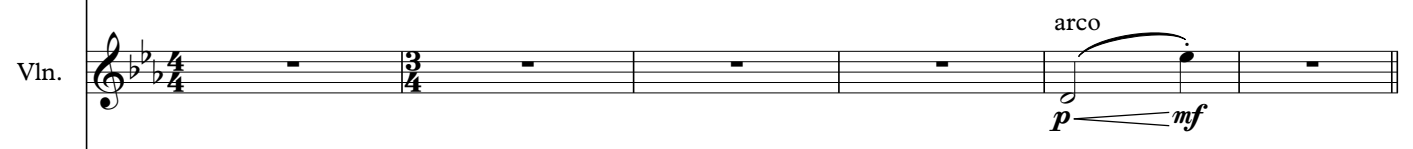
G.G. 

pp
oh 

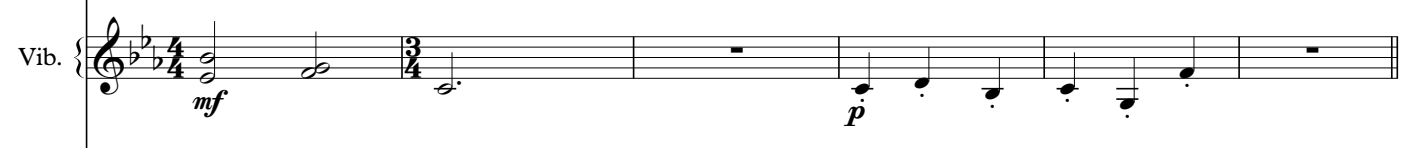
pp
oh 

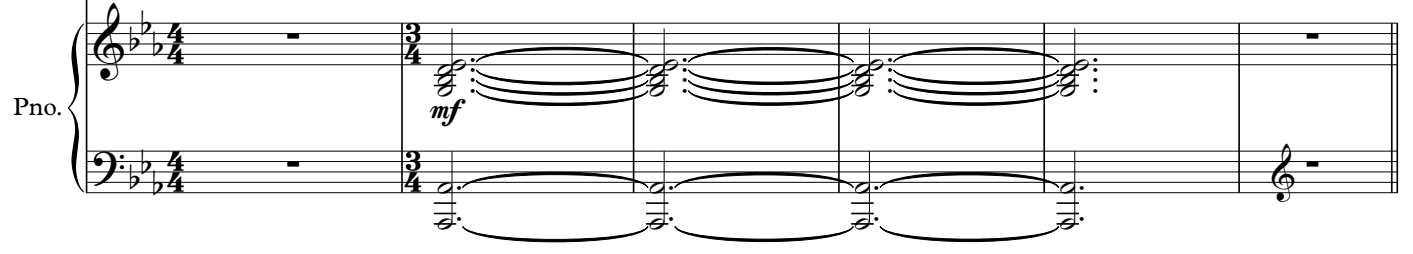
pp
oh 

pp
oh 

Vln. 

Bsn. 

Vib. 

Pno. 

79

Musical score for measures 79-85. The score is in 3/4 time and B-flat major. The instruments are G.G., Vln., Bsn., Vib., and Pno. The G.G. part is silent. The Vln. part starts in measure 80 with a *mp* dynamic. The Bsn. part starts in measure 80 with a *mp* dynamic. The Vib. part starts in measure 79 with a *p* dynamic and changes to *mp* in measure 84. The Pno. part starts in measure 79 with a *p* dynamic and changes to *mp* in measure 84.

86

Musical score for measures 86-90. The score is in 3/4 time and B-flat major. The instruments are G.G., Vln., Bsn., Vib., and Pno. The G.G. part is silent. The Vln. part starts in measure 86 with a *mf* dynamic. The Bsn. part starts in measure 86 with a *mf* dynamic. The Vib. part starts in measure 86 with a *mf* dynamic. The Pno. part starts in measure 86 with a *mf* dynamic. The time signature changes to 4/4 in measure 88 and back to 3/4 in measure 90.

Partay Time

92

G.G. *f* Won-der love take me a way to the sky - clouds *f* Won-der-love rain

f Won-der love *f* Won-der love

f Won-der love *f* Won-der love

Choir

f Won-der love *f* Won-der love

f Won-der love *f* Won-der love

Vln. *f*

Bsn. *f*

Partay Time

Vib. *f*

Pno. *f*

98


G.G. 
 tears_ of_ rays_ and_ sun and mold my_ new skin from light_ and
 and mold my_ queer youth with light_ and_

Choir 
 Thun-der love
 Com-fort and
 Thun-der love
 Com-fort and
 Thun-der love
 Com-fort and
 Thun-der love
 Com-fort and

Vln. 

Bsn. 

Vib. 

Pno. 

104

G.G. 

Won - der love I have found com - fort in com - fort in I have found
Warm - er love I un - bound from the land from the land

Choir 

Won - der love
Warm - er love

Choir 

Won - der love
Warm - er love

Choir 

Won - der love
Warm - er love

Choir 

Won - der love
Warm - er love

Vln. 

Bsn. 

Vib. 

with pedal

Pno. 

109

G.G. Musical staff for G.G. in G major, 8/8 time. The lyrics are "com - fort in this ol' skin this ol' skin". The melody consists of quarter notes and dotted quarter notes.

Choir Four musical staves for the Choir, all containing rests, indicating that the choir is silent during this passage.

Vln. Musical staff for Violin with a melodic line of eighth and sixteenth notes. A dynamic marking of *p* (piano) is present.

Bsn. Musical staff for Bassoon with a rhythmic pattern of eighth notes. A dynamic marking of *p* (piano) is present.

Vib. Musical staff for Vibraphone with a melodic line of quarter notes. A dynamic marking of *p* (piano) is present.

Pno. Musical staff for Piano with a melodic line of eighth notes. A dynamic marking of *p* (piano) is present.

115

G.G. 

I would un-earth a sep-arate truth as I

Vln.  Violin *pp* *f* *pp* pizz. arco

Bsn.  *pp* *f* *pp*

Vib. 

Pno. 

121

G.G.  learned through-out my youth I'd shed more fea-thers than

Vln.  *f* *pp* *f* pizz. arco

Bsn.  *f* *mf* *pp* *f* *p*

Vib. 

Pno. 

128

G.G. I could af - ford day dreams of flight I

Vln. pizz. arco *pp* *f* *pp* *f*

Bsn. *p* *pp* *f*

Vib.

Pno.

135

G.G. ne - ver would see till the night

Vln. pizz. arco *pp*

Bsn. *pp*

Vib. *p*

Pno.

138

G.G.  of my

Vln.  *f* *pp* *f* arco

Bsn.  *f* *pp* *f*

Vib. 

Pno. 

142

G.G.  a - dol - esc - ence

Vln.  *pp* *f* *mf* arco

Bsn.  *pp* *f* *mf*

Vib.  *f* *mf*

Pno.  *f*

148

G.G. { Musical notation for G.G. part 148-152, consisting of five measures of whole rests.

Vln. Musical notation for Vln. part 148-152, featuring eighth-note patterns with rests.

Bsn. Musical notation for Bsn. part 148-152, featuring eighth-note patterns with rests.

Vib. Musical notation for Vib. part 148-152, featuring eighth-note patterns with rests.

Pno. Musical notation for Pno. part 148-152, including a *mf* dynamic marking and a bass line with eighth notes.

153

G.G. { Musical notation for G.G. part 153-157, consisting of five measures of whole rests.

Vln. Musical notation for Vln. part 153-157, featuring eighth-note patterns.

Bsn. Musical notation for Bsn. part 153-157, featuring eighth-note patterns.

Vib. Musical notation for Vib. part 153-157, featuring eighth-note patterns.

Pno. Musical notation for Pno. part 153-157, including a *v* dynamic marking and a complex texture with sixteenth notes and a bass line.

158

G.G. 

Vln. 

Bsn. 

Vib. 

Pno. 

162

G.G. 

Vln. 

Bsn. 

Vib. 

Pno. 

166

G.G. 

Vln.  *mf*

Bsn.  *mf*

Vib.  *mf*

Pno.  *mf*

170

G.G. 

Vln.  *ff*

Bsn.  *ff*

Vib.  *ff*

Pno.  *ff*

173

G.G. *f*

What's in this love I have found I have found
in the pines in the soil in the ground

Vln.

Bsn. *p*

Vib. *p*

Pno. *p*
2nd time only

177

G.G.

oh _____ in the sea in the sound
oh _____ my _____ soul _____ I've drowned _____ in

Vln.

Bsn. — *cresc 2nd time only.*

Vib. — *cresc 2nd time only.*

Pno. — *cresc 2nd time only.*

181

G.G. *mf* guide my liv - ing with kind ness and

Vln. *mf*

Bsn. *mf*

Vib. *mf*

Pno. *mf*

185

G.G. *f* Won - der love I have found com - fort in com - fort in

Vln. *f*

Bsn. *f*

Vib. *f*

Pno. *f*

G.G. *f* Won - der love take me a - way—

count-ing stra - vin - sky is a son of a bitch *p sub.* *f* Won - der love

Choir *p sub.* count-ing stra - vin - sky is a son of a bitch *f* Won - der love

count-ing stra - vin - sky is a son of a bitch *p sub.* *f* Won - der love

count-ing stra - vin - sky is a son of a bitch *p sub.* *f* Won - der love

Vln. *f*

Bsn. *f*

Vib. *f*

Pno. *p sub.* *f*

192

G.G. *f*
to the sky - clouds Won - der-love rain tears of

f
Won - der love

f
Won - der love

Choir

f
Won - der love

f
Won - der love


Vln.

Bsn.

Vib.

Pno.

197

G.G.  rays___ and_ sun and mold my_ new skin from light___ and and mold my___ queer youth with light___ and_

Choir  Thun - der love Com - fort and


Vln. 


Bsn. 

Vib. 

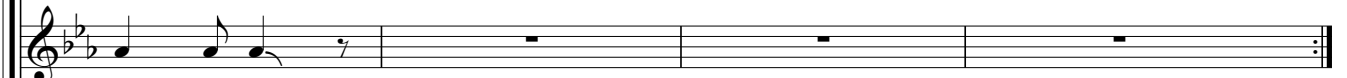


Pno. 

202

G.G. 
 Won - der love I have found com - fort in com - fort in
 Warm - er love I un-bound from the land from the land


 Won - der love_
 Warm - er love_

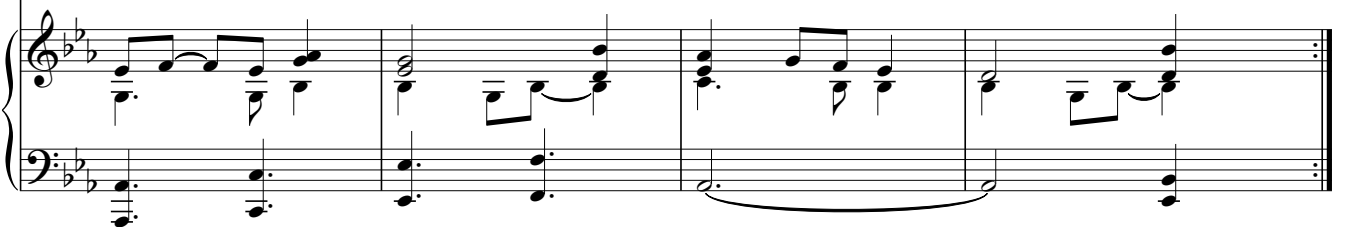
Choir


 Won - der love
 Warm - er love

 Won - der love_
 Warm - er love_

 Won - der love
 Warm - er love

Vln. 

Bsn. 

Vib. 

Pno. 

206

G.G. *f*

What's in this love I have found I have found
in the pine in the soil in the ground

Vln.

Bsn. *mf*

Vib. *mf*

Pno.

210

G.G.

oh _____ in the sea in the sound
oh _____ my _____ soul _____ I've drowned_ in

Vln.

Bsn.

Vib.

Pno.

214

G.G. *f* guide_ my_ liv - ing with kind ness_ and Won - der love I have found

f Won - der love *f* Won - der love

f Won - der love *f* Won - der love

Choir

f Won - der love *f* Won - der love

f Won - der love *f* Won - der love

Vln. *f*

Bsn.

Vib.

Pno. *f*

220

G.G.  com-fort in com-fort in Won - der love in the pines in the soil


f  Won - der love

f  Won - der love

Choir

f  Won - der love

f  Won - der love

Vln.  *f*

Bsn.  *f*

Vib.  *f*

Pno.  *f*

225

G.G. in the ground all a - round

f Won - der love

f Won - der love

Choir

f Won - der love

f Won - der love

Vln.

Bsn.

Vib.

Pno.

230

G.G. *I have found*

Vln.

Bsn.

Vib. *with pedal*

Pno.

234

G.G. *all a-round all a-round*

Vln. *p f*

Bsn. *p f*

Vib. *p f*

Pno. *pp*

So quiet where it's not really heard until the band cuts out. Hold until sound completely dissipates.

10

G.G. *8* These are joys you will have These are the loves that will

Pno. *p*

Pno. *ominous.*
pp — *mf*

14

G.G. *8* love you. col - lec each one and place them in a

Pno. *mf* — *p*

Pno.

17

G.G. wea - thered shoe - box co - vered in con - struct - ion pa - per and quotes

Pno.

Pno.

21

G.G. These are the things you must dance to, this: the lilt in your

Pno. *p*

Pno.

26

G.G.

walk now, these are the dreams you'll in - hab it as your own_dreams as your own_needs this cul- ture you'll weave

Pno.

mf

Pno.

31

G.G.

in - to this: the cup you must drink from, these are the words_ of the

Pno.

8va

p mp p

3

Pno.

3

35

G.G.  songs you will sing as your own song this is your bliss, now.

Pno.  *mf* *tr* *8va* *mf* *mf*

Pno. 

Detailed description: This system contains measures 35 through 38. The vocal line (G.G.) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "songs you will sing as your own song this is your bliss, now." The piano accompaniment (Pno.) consists of two staves. The upper staff has a treble clef and includes a mezzo-forte (*mf*) dynamic marking, a trill (*tr*) with an octave transposition (*8va*) instruction, and another *mf* marking. The lower staff has a bass clef and includes a *mf* marking. A triplet of eighth notes is indicated in the lower staff at measure 36. The system concludes with a double bar line.

39 $\text{♩} = 58$

G.G.  we hand - ded you flowers and fab - u - lous

Pno.  *p*

Pno.  $\text{♩} = 58$ *p*

Detailed description: This system contains measures 39 through 41. The vocal line (G.G.) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "we hand - ded you flowers and fab - u - lous". The tempo is marked as quarter note = 58. The piano accompaniment (Pno.) consists of two staves. The upper staff has a treble clef and includes a piano (*p*) dynamic marking. The lower staff has a bass clef and includes a piano (*p*) dynamic marking. The system concludes with a double bar line.

42

G.G.

fab - u - lous fab - - - brics we in - doc - trin - a - ted_ you

Pno.

8^{va}

Pno.

45

G.G.

and your bod - y in - to your new new his - tor - y

Pno.

(8)

Pno.

$\text{♩} = \text{♩}$

G.G. *mf* 48
 We are here to re - mold you la - ther and cast har - den and bake in - to

Pno. *mf*

Pno. *mf*

G.G. 52
 gloy - - - ry hood they said What shi - ning wat - ers be - hold you

Pno.

Pno.

56

G.G.

o - ver the cliff in - to the sky and sun warmed ex - pane.

Pno.

Pno.

60

G.G.

$\text{♩} = 58$

Pno.

p

$\text{♩} = 58$

Pno.

p sub.

c, g

63

G.G.

Time_ to step_____ off_____ the

Pno.

p

66

G.G.

pre - ci - pise"_____ they_____ said.

Pno.

8va

3

rit. **Heavy,** ♩ = 48

G.G. ⁶⁹ *solemly* *p*
 To God and to the

solemly *p*
 To God and to the

Choir *solemly* *p*
 To God

solemly *p*
 To God and to the

solemly *p*
 To God

Pno. ⁽⁸⁾

rit. **Heavy,** ♩ = 48

Pno.

G.G. ⁷²
 Lamb I will sing, I will sing. To God and to the Lamb, I will

Lamb I will sing, I will sing. To God and to the Lamb, I will

Choir
 To Lamb

Lamb I will sing, I will sing. To God and to the Lamb, I will

To Lamb

Pno.
p

Pno.
p l.v.

77

G.G.

sing. To God and to the Lamb who made me as I

Choir

To God who made me as I

Pno.

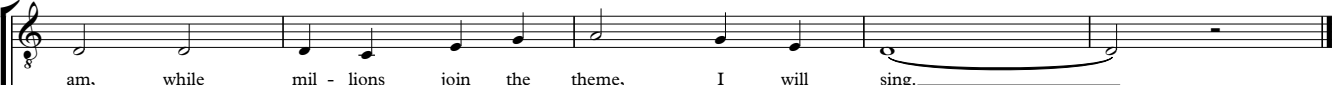
8^{va}

Pno.

l.v.

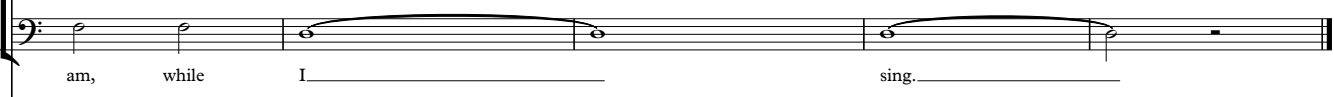
3

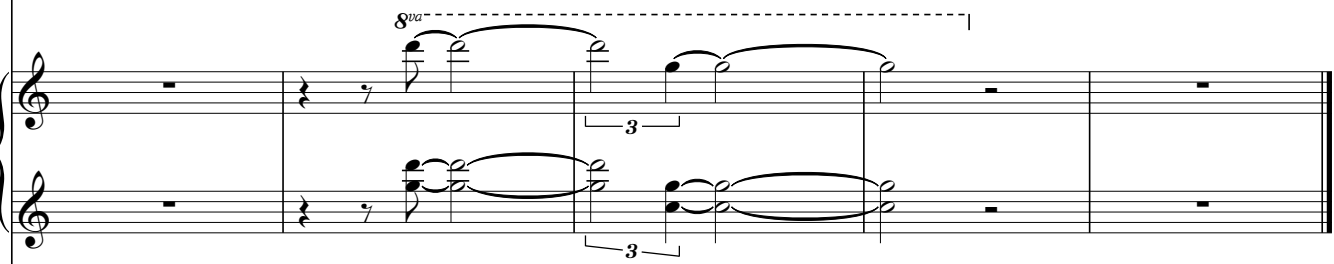
Detailed description of the musical score: The page contains five vocal staves and two piano accompaniment staves. The vocal parts are labeled 'G.G.' (top two staves) and 'Choir' (middle two staves). The lyrics are: 'sing. To God and to the Lamb who made me as I'. The piano accompaniment (Pno.) is shown in grand staff notation. It features an 8^{va} (octave up) marking for the right hand in the third measure. The first ending (l.v.) in the bottom right corner consists of a triplet of eighth notes in both hands.

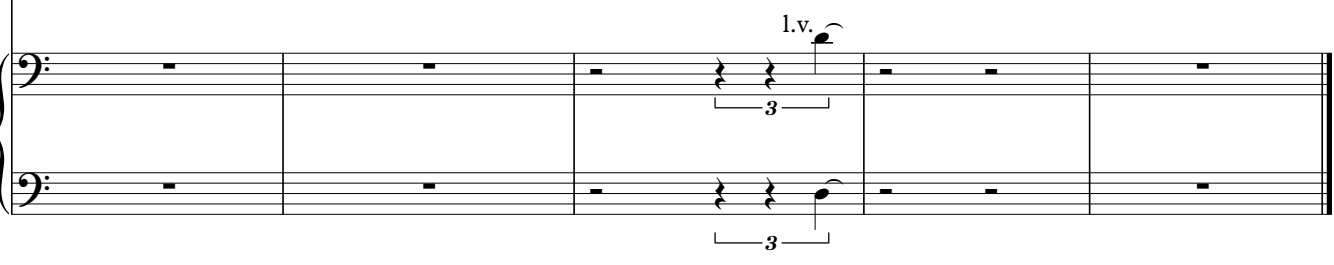
82
G.G. 



Choir 

Pno. 

Pno. 

Song for the Lichen

from Child of Dogwood, Skycloud, and Gold-Sun

Grey Grant

Note the rhythm of the voice is an approximation of live performance practice. In performance, the vocalist should completely free, and sing in a naturalistic manner associated with the American Folk style, with lots of rubato and freely added ornamentation.

Slow ♩ = 73
solo, as a fiddle

Violin *mf*

G.G. 4

Vln. *p* solo end

Bsn. *p* tr

Vib. *p* motor speed, medium. 3 3

Pno.

7

G.G.

Vln.

Bsn.

Vib.

Pno.

10

G.G.

Vln.

Bsn.

Vib.

Pno.

My feet bled in these boots_ for you fol-low-ing you a- round____ fol-low-ing suit, no_

mp

mp

pedal to taste

14

G.G. *8* re qui - sis - ion, no re - morse no for - mal rea - son to di - vide or di - vorce. We were

Vln.

Bsn.

Vib. *3* *3* *3*

Pno.

18

G.G. *8* ne - ver to - ge - ther at least in your mind des - pite flirt - ing with the care and the

Vln. *p* *mf* *p*

Bsn. *p* *mf* *p*

Vib.

Pno. *mf* *mp*

21

G.G. *8* pas - sion you'd mine... My _____ feet bleed in the Hur

Vln. *p*

Bsn. *tr* *mp*

Vib.

Perc. *p* *mf*

Pno. *p* *mp*

24

G.G. *8* - on ri-ver snow, red _____ does-n't know where red _____ should-n't go you _____

Vln. *3*

Bsn. *3*

Vib. *3*

Pno.

27

G.G. *mf* *mf* *mf*

swal lowed my blood in the mor - in' time where you left me na - ked on a

Vln. *mf*

Bsn. *mf*

Vib. *mf*

Pno. *mf*

30

G.G. *pp* *pp* *pp*

fish-er-man's line. Oh I'll ne - ver go out on-to that lake a - gain in the win - ter where the fish are

Vln. *pp*

Bsn. *pp*

Vib. *pp*

Pno. *pp*

34

G.G. *fro-zen_ in_ i - sol - a - ted cell, i - so - la - ted life_ draged out of the wat - ers_ and*

Vln. *p*

Bsn. *p*

Vib. *mp*

Pno. *mf* *p* 3

38

G.G. *took my_ life, when I_ was fro - zen in time.*

Vln.

Bsn.

Vib.

Pno. 3

41

G.G.

Vln.

Bsn.

Vib.

Pno.

44

G.G.

Vln.

Bsn.

Vib.

Perc.

Pno.

48

G.G. words of the cold_ now it's: "Take my sor - row_ your ne - glect

Vln.

Bsn. *9* *timberal trill*

Vib. *3* *3*

Pno. *3*

50

G.G. _ has made me old" _ well you made me cry a stream un til_ it cried in-to_ a pond and

Vln.

Bsn. *p* *mf*

Vib. *p* *mf* *3*

Pno.

53

G.G. *8* that's the sto - ry of how the hur - on was born. Oh that red is - n't sul - fur___ that

Vln. *p* *3* *5*

Bsn. *p* *3*

Vib. *p* *3*

Pno. *p*

56

G.G. *8* wat - er's not_ from snow, and the white pine___ for est___ is - n't cen - tur ies___ old___ it was

Vln. *3*

Bsn.

Vib. *3* *3* *3* *3*

Pno.

59

G.G. *8* born on a tues - day *3* the day that I died, when you

Vln. *harmonic trill.* *f* *p*

Bsn. *3* *3* *3* *3* *f* *p*

Vib. *3* *3* *3* *f*

Pno. *mf*

62

G.G. *8* clear cut my soul *3* with your blades made of lies. And the whole


Vln.


Bsn. *5*


Vib. *p* *7* *3*


Pno. *p* **Slower**

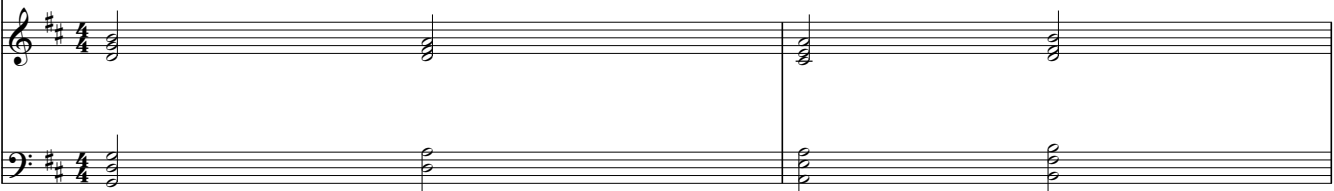
65

G.G. 


Vln. 


Bsn. 


Vib. 


Pno. 

67

G.G. 

Vln. 

Bsn. 

Vib. 

Pno. 