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**Title**

why the trees were murmuring

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**why the trees were murmuring**  
*for orchestra*

2019



Version 30/12/2019

Commissioned by **Brenda and Steven Schick**

Written for the La Jolla Symphony

&

**Peter Sloan**

(Trombone solo)

dedicated to and Inspired by  
all the exceptional encounters  
with the  
caring, loving and exceptional community of  
the UC San Diego Music Department

**Why the trees were murmuring**  
commissioned by Brenda and Steven Schick  
Written for La Jolla Symphony

PERFORMANCE NOTES

Instruments

1 Piccolo  
1 Flute  
2 Oboe  
1 Clarinets in Bb  
1 Bass Clarinet  
1 Bassoon  
1 Contrabassoon

4 Horns  
2 Trumpet

Percussion I  
Percussion II  
Percussion III  
Percussion IV

Trombone solo I  
Trombone II  
Trombone III  
Trombone IV

Violin I  
Violin II  
Viola  
Violincello  
Double bass

- - - - -

Extra notes:

- Mutes needed for the Trombone players: Trombone I and II =Plunger mute and Harmon mute, and Trombone III and IV only Plunger mute
- There are 10 additional Bells, provided by the composer, which will be distributed during the first rehearsal. (for the coda)
- The Coda is an improvisation part. It could be lead by the conductor. There are a few texts suggested for the coda. The material of the improvisation is explained in the score. Every performer will perform the Coda from the score (is within the parts)

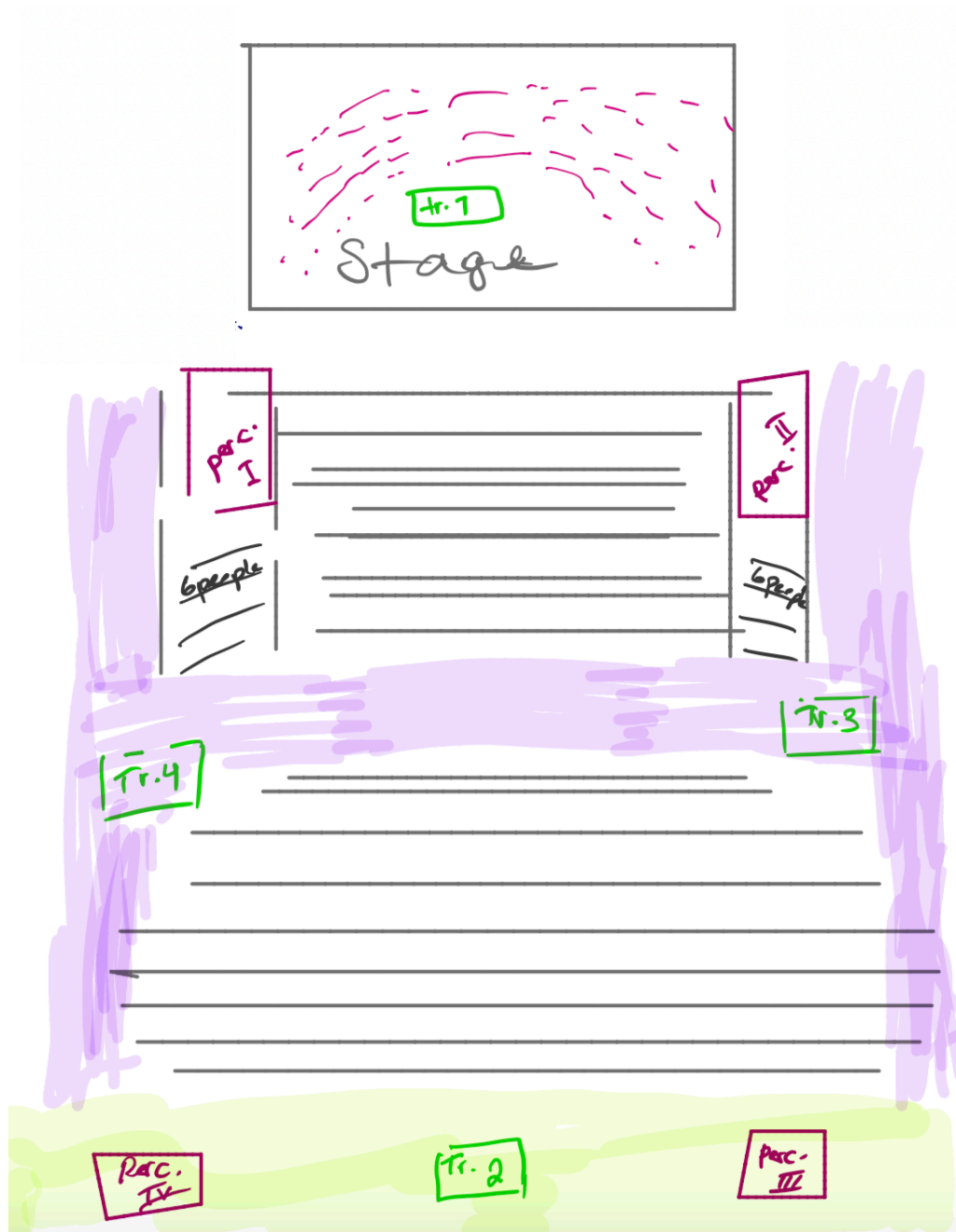
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\* The score is in C notated.

## Stage Set up

8 performers are spatialised within the space of the Concert hall. The idea of a spatialization is crucial to the realization of the piece. This aspect should take into consideration at every other performances.

The set up would look like this:



Position of the four Trombone players:


Trombone I (main soloist)	on the stage (preferably front)
Trombone II	at the back of the hall - top balcony
Trombone III	at the middle of the hall - R- within the audience
Trombone IV	at the middle of the hall - L - within the audience


4 Percussionist are placed in a quadraphonic model:


Percussion I	outside of the stage front Left
Percussion II	outside of the stage - front Right
Percussion III	at the balcony - back Right
Percussion IV	at the balcony - back Left

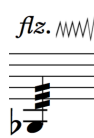
# Explanation of signs


## WINDS


airy  
 airy, breathy sound only, no pitch  
 in Flute and Clarinet: only air, no pitch  
 in Oboe: without the reed  
 in Trumpet: breath attacks

 *flz.* flutter tongue

 *ord.* → *flz.* progression/transition from ordinario (normal pitch) to flutter tongue

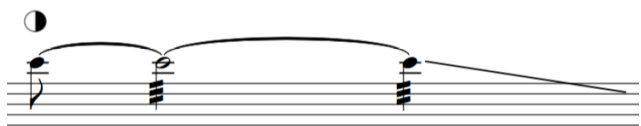
 *flz.* very noisy, dirty full flutter tongue

 inhale and exhale

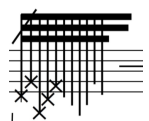
 half pitches sound - only pitch



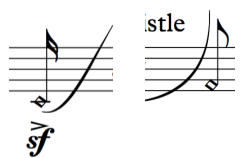
progression/transition from full pitch to half pitch and then to only airy note

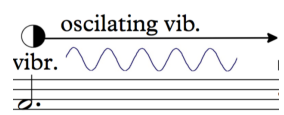



progression/transition from half pitched note to a half pitched flutter tongue and then a falling glissando

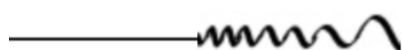


the lines in this figure show the ad-lib fingerings (key noise/key clicks as fast as possible, up and down)

 *stle*  
*sf* jet whistle

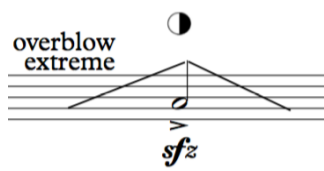
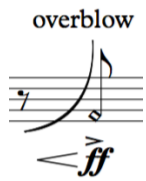
 *oscilating vib.*  
*vibr.* oscillating vibrato

 irregular vibrato / wide vibrato

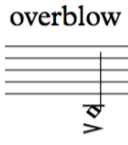


The transition/ progression from no vibrato to irregular wide vibrato

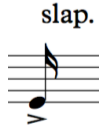




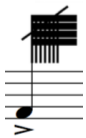
The transition/ progression from no vibrato to irregular wide vibrato



over blow: breath heavily into the embouchure to make the fundamental tone disappear and bring out the upper harmonic regions



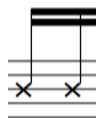
Pizzicato (Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Tuba)  
slap (Clarinet, Saxophone)  
both are percussive attack (produced by tongue or lip)



percussive Jete, as fast as possible

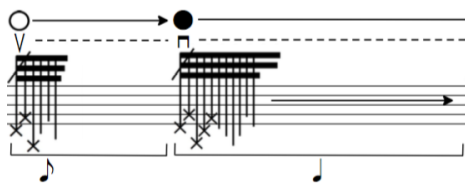


"over blow" to create a huge multi phonic sound. very noisy, loud and aggressive gesture. (reach the harmonics and go up and follow the arrow shape)



key clicks

### Breath-keyclicks



The figure shows the key noise ad-lib fingering. (up and down, as fast as possible)  
The inhale and exhale sign is notated.

The circles show the dynamics of the "breath". if it is an empty circle, the result would be a weak breath (in p, mp) and if it is a full black circle, the result would be heavy breath (in f)

This whole section is like a big crescendo. It starts in **ppp** and it grows to the maximum dynamic of **ff** at the end of bar 25.

The sound result is a very airy-noisy-floating sound.

STRINGS

**m.s.p.** very close to the bridge

**a.s.t.** very close to the soundboard

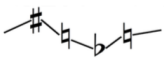
**o.B.** on the bridge



very light bow pressure



very heavy bow pressure



float around the given pitch, from quarter tone to maximum half step higher or lower



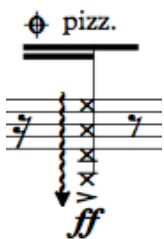
fast, short cl.b. attacks (with the wood of the bow) on the given strings (ad-lib)



highest pitch possible (triangle note head)/when triangle down = lowest pitch possible



very fast glissando with a half pressed/lightly pressed fingering (harmonics are notated with diamond note head)



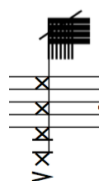
a percussive effect. mute the strings and then a fast pizzicato arpeggio like a guitar. sounds like a "plumb"



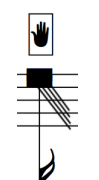
Bartok pizzicato, loud, percussive attack



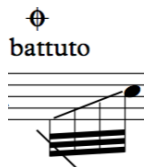
saltando or jete, bouncing effect, let the bow fall on the strings and bounce. play it vertically



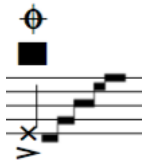
simple stroke/hit of the bow on the strings (with the hair)-percussive effect sound result is a loud, noisy-percussive attack



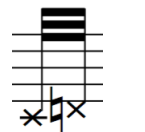
slap/hit the strings with palm of hand, and then glissando in the given direction



battuto/col legno battuto  
play with the wood side of the bow



cracking sound, very strong and heavy bow pressure in the given direction, while string is muted. create a cracking sound



throw the bow vertically on the strings- the sound has no perceptible pitch - short and mechanical - (check rehearsal mark M )



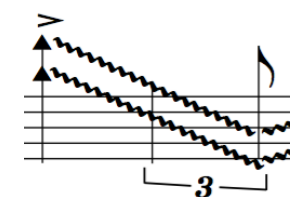
transition from non vibrato to vibrato and then to a wide vibrato (extreme)



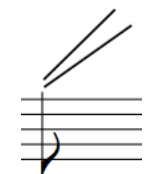
with right hand, play behind the bridge and arpeggio on 3 strings, 1 string, 2 strings and etc. the sound result is a loud, distorted, saturated sound



normal glissando (in this figure a tremolo combined with glissando)



exaggerated bow vibrato combined with glissando



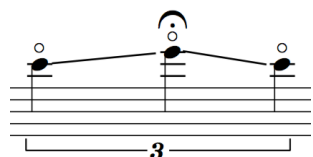
seagull effect - the spread of the fingers remains the same during the glissando in the given direction



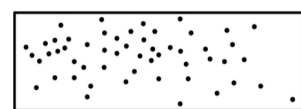
bow the body of the instrument, create a white noisy- breath quality sound (imitating inhale and exhale)



sudden crescendo and decrescendo



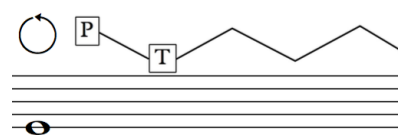
this is a swing, the fermata functions as an "echo" effect



tapping ad-lib pitches alongside the strings (going up and down, with R.H. holding the instrument like a cello (for Vl & Vla) or with L.H. (for all the strings) depending the given structure. sound result is like rain-forest.

senza arco

without the bow



circular bowing, alongside the strings, from ponticello position (close to bridge) to taste position (close to fingerboard)

## PERCUSSIONS

### PERCUSSION I,II,III,IV

- Percussion player I, II, III IV are in a quadraphonic model placed in the hall.

#### Instrumentation:

- 4 Bass drum (is prepared with aluminum foil)
- 4 Snare drum
- 4 Bongos (3 pitches is assigned for each Bongos)
- 4 Large china cymbal
- 4 Audubon Bird Call (from [amazon](#))



#### Perc. I & III:

##### Each performer:

- 4 woodblocks (from high to mid/low - no need to be the same)
- 1 high crotales (I: F5 - III: E5)
- 1 bossed gong- any type, could be Thai - small ones
- 1 shaker

#### Perc. II & IV:

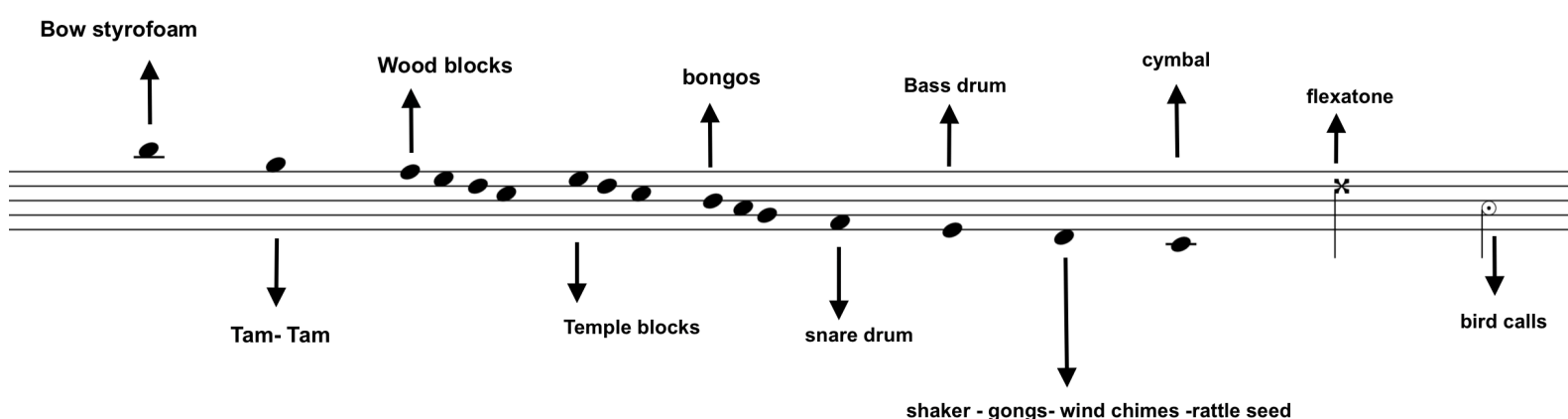
##### Each performer:

- 3 Temple blocks (from high to mid/low - no need to be the same)
- 1 Chinese opera gong - small ones
- 1 large rainstick
- 1 Flexatone
- 1 wind chimes
- 1 african seed rattle

#### Perc. I & II:

- 1 large Tam-tam  
(is prepared with aluminum foil)

### Percussion I, II, III, IV



#### Mallets:

- Soft-medium hard mallets, soft & fluffy big Bass drum mallets
- Metal Brush and bath brush, bass bow, super ball

Bass drum and tam-tams:

- They are prepared with aluminum foil throughout the entire piece. It must be placed in the middle of the surface and fixed with a tape.  
(sound result: rattle)

Snare drum:

- something to mute the drum for some sections.

Bass bow:

- The bow shall have a lot Rosin on it.(cello is the best)

- - - - -

\*All the techniques and suggested mallets are indicated in the score and also in the parts.

Whispering indication :

The following text are appearing in many places in the piece for the performers to whisper.

Whisper the given text with your own individual tempo, unless the rhythm is indicated.

The Dynamic is mostly indicated, if not instructions are in the score.

Spectrum of whispering:

The whispering sound is divided into three registers of low whispering pitch, Middle and high.

Low whispering: the lowest possible whispering pitch

Middle whispering: the normal range of whispering

High whispering: highest possible whispering pitch

\*\*\*\*\*

**Texts: fragments from Braiding Sweetgrass, written by Robin Wall Kimmerer**

They have their own ways - they're not just people in furry costumes. But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?

To be heard, you must speak the language of the one you want to listen.

"We must say of the universe that it is a communication of subjects, not a collection of objects."

Where are our words for the simple existence of another living being?

Food plants and people act as selective forces on each other's evolution- the thriving of one in the best interest of the other. This, to me, sounds a bit like love.

Whole new ways of living in the world, other species a sovereign people, a world with a democrat of species, not a tyranny of one- with moral responsibility to water and wolves, and with a legal system that recognizes the standing of other species. It's all in the pronouns.

You should go among the standing people ...

something essential happens in a vegetable garden. It's a place where if you can't say "I love you" out loud, you can say it in seeds. And the land will reciprocate, in beans.

Wild plants have changed to stand in well-behaved rows and wild humans have changed to settle alongside the fields and care for the plants,- a kind of mutual taming.

We are linked in a co-evolutionary circle.

\*\*\*\*\*

**Texts: fragments from poems by Forough Farrokhzad  
Translated by (Sholeh Wolpé)**

I will greet the sun again  
and the little river that once ran in me  
and the clouds that were my ruminations  
and the aching blooms of poplar trees,  
my companions in those seasons of drought.

I will greet the crowd of crows again,  
who brought me their rich perfumes,  
gifts from gardens of the night,  
and my mother who lived in the mirror  
and whose shape was the shape of my own old age.

I will greet the earth again,  
who in her lust to create me again,  
fills her fiery belly with seeds of green.

I am coming, I am coming, I will come again,  
with my long hair dripping the scent of dirt,  
with my eyes inflicting the density of darkness,  
with brambles I've picked from the far side of the wall.

I am coming, I am coming, I will come again,  
and the doorway once more will be filled with love  
and I'll greet the lovers standing in the doorway,  
and the little girl there  
still standing in love.

\*\*\*\*

No one thinks of the flowers.  
No one thinks of the fish.  
No one wants to believe the garden is dying,  
that its heart has swollen in the heat  
of this sun, that its mind drains slowly  
of its lush memories.

Our garden is forlorn

\*\*\*\*

Everyone knows,  
everyone knows  
that you and I have seen the garden  
from that cold sullen window  
and that we have plucked the apple  
from that playful, hard-to-reach branch.

Everyone is afraid  
everyone is afraid, but you and I  
joined with the lamp  
and water and mirror and we were not afraid.

Everyone knows,  
everyone knows  
we have found our way  
Into the cold, quiet dream of phoenixes:  
we found truth in the garden  
In the embarrassed look of a nameless flower,  
and we found permanence  
In an endless moment  
when two suns stared at each other.

\*\*\*\*

I am not talking about timorous whispering  
In the dark.

I am talking about daytime and open windows  
and fresh air and a stove in which useless things burn  
and land which is fertile  
with a different planting  
and birth and evolution and pride.

I am talking about our loving hands  
which have built across nights a bridge  
of the message of perfume  
and light and breeze.

come to the meadow  
to the grand meadow  
and call me, from behind the breaths  
of silk-tasseled acacias  
just like the deer calls its mate.





# why the trees were murmuring

Commissioned by Brenda and Steven Schick, Written for La Jolla Symphony

dedicated to and Inspired by all the exceptional encounters with the caring, loving and exceptional community of the UC San Diego Music Department

Anahita Abbasi  
(2019)

SCORE IN C

♩ ≈ 46

A

The score is for a symphony in C major, 4/4 time, with a tempo of approximately 46 beats per minute. It features a large woodwind section including Flute I & II, Oboe I & II, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, and Contrabassoon. The brass section consists of Horn in F I & II, Horn in F III & IV, Trumpet in C I & II, Trombone I, Trombone II, Trombone III, and Trombone IV. The percussion section includes four Percussion I-IV parts, each with tam tam and bass drum. The string section includes Violin I-2, Viola I-2, Violoncello I-2, and Contrabass I-2. The score is marked with various dynamics such as *fff*, *ppp*, *pp*, *ff*, and *mf*, and includes performance instructions like "lowest pitch possible, unstable tone" and "pitch div. a 2- don't play the same pitch". The woodwinds and brasses play a rhythmic pattern of eighth notes, while the strings play a similar pattern. The percussion parts feature a "subtle tremolo on Tam tam and bass dr. (create a continuous vibrating layer- not really 'audible' but tangible 'inner' vibration under the ground)".

2

**B**

highest pitch possible, unstable tone  
continuous sound, breathe as needed, do not breath at the same time

pitch div. a 2  
continuous sound,  
breathe as needed,  
do not breath at the same time

highest pitch possible, unstable tone

6/4 4/4

Fl. I, II

pp

p sempre

Ob. I, II

pp

p sempre

Cl

pp

p sempre

B. Cl.

sub. p sempre

Bsn.

sub. p sempre

Cbsn.

sub. p sempre

Hn. I, II

sub. p sempre

Hn. III, IV

sub. p sempre

C Tpt. I, II

sub. p sempre

Tbn. I

sub. p sempre

simile

Tbn. II

sub. p sempre

Tbn. III

sub. p sempre

Tbn. IV

sub. p sempre

Perc. I

lv.

p/mp

Perc. II

lv.

p/mp

Perc. III

p/mp

Perc. IV

p/mp

highest pitch possible, unstable tone  
pitch div. a 12 - don't play the same pitch

m.s.p.

pp

sempre

Vln. I-1

pp

Vln. I-2

pp

highest pitch possible, unstable tone  
pitch div. a 12 - don't play the same pitch

m.s.p.

pp

sempre

Vln. II-1

pp

sempre

Vln. II-2

pp

highest pitch possible, unstable tone  
pitch div. a 12 - do not play the same pitch

m.s.p.

pp

sempre

Vla. I

pp

sempre

highest pitch possible, unstable tone  
pitch div. a 12 - do not play the same pitch

m.s.p.

pp

sempre

Vla. II

pp

sempre

Vc. I

sub. p sempre

Vc. II

sub. p sempre

Cb. I

sub. p sempre

Cb. II

sub. p sempre

FL. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

*f*

*mf*

*ppp*

*mp/mf*

*p*

*simile*

*normal fingering-not harmonic fingering*

*vib. indication - almost always no vibrato - Vibrato only when graphically indicated*

*irregular wide vib. exaggerate!*

*sim.*

*L.V.*

wind chimes

bow cymbal - distorted

metal chimes

4 (15)

FL. I. II. *mf*

Ob. I. II. *mp* *ff* *mp*

Cl. *mp* *ff* *mp*

B. Cl. *f* *p* *f*

Bsn. *f* *p*

Cbsn. *ff*

Hn. I. II. *mp* *f*

Hn. III. IV. *mp* *f*

C Tpt. I. II. *mp* *f*

Tbn. I. *f* *mp* *mf* *f* *f* *f* *f*

Tbn. II. *f* *f* *f* *f* *mp* *mf* *f* *mp*

Tbn. III. *f* *f* *mp* *f* *mp* *mf* *mf* *f* *mp*

Tbn. IV. *f* *f* *p* *f* *p* *f* *f* *f* *f* *p*

Perc. I. *mf* *mf*

Perc. II. *mf* *mf*

Perc. III. *ppp* *mf* *ppp* *mf* *ppp*

Perc. IV. *mf* *ppp* *mf* *ppp* *mf*

Vln. I-1 *mf* *f*

Vln. I-2 *f* *p* *f* *p* *mp* *f* *p* *pp*

Vln. II-1 *f* *p* *f* *pp*

Vln. II-2 *f* *p* *mp* *p* *f* *p* *f* *pp*

Vla. I. *f*

Vla. II. *f* *mp* *p* *mf* *f*

Vc. I. *f* *mp* *f* *mp* *f* *mp* *p* *m.s.p.*

Vc. II. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Cb. I. *f* *mp* *f* *f* *mp* *f* *f*

Cb. II. *f* *mp* *f* *mp* *f* *f*

Annotations:  
 - *superball on Tam tam* (Perc. I, II)  
 - *sim.* (Violins, Violas)  
 - *vib. indication - almost always no vibrato - Vibrato only when graphically indicated*  
 - *irregular wide vib. exaggerate!*  
 - *each performer independent wide vibrato (with <and>) and then go back to no-vib.*  
 - *simile*  
 - *m.s.p.*

20

Fl. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

mf

f

mp

p

ff

pp

ppp

sim.

s.t.

wh.

They have their own ways...

tr.

C

3

5

(with mute) snare drum

R R L R L L R L

m.s.p.

simile

6 23

Fl. I, II

Ob. I, II

Cl

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

sim.

mf

pp

ff

p

mf

ff

bongos

6

R R L R L L R L

a.s.t. (very airy and light)

they're not just people in furry costumes,

They have their own ways, they're not just people in furry costumes,

they're not just people in furry costumes, But just because we don't think them as humans,

they're not just people in furry costumes, But just because we don't think them as humans,

they're not just people in furry costumes, But just because we don't think them as humans, doesn't mean they aren't beings,

they're not just people in furry costumes, But just because we don't think them as humans,

they're not just people in furry costumes, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that

they're not just people in furry costumes, But just because we don't think them as humans,

they're not just people in furry costumes, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?

they're not just people in furry costumes,

FL. I, II

Ob. I, II

Cl

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

start anywhere in the text and continue the loop

Trees are talking to one another , they're not just people in furry costumes, But just because we don't think them as humans, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?

*mf*

rall.  $\approx 60$  rall.

$\approx 54$

accel.

whisper the text fragmented and not continuous-  
(very high pitch whispering)

8 29

Fl. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

Wh. Trees are talking to one another, they're not just people in furry costumes, But just because we don't think them as humans, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?

Wh. The beauty of partnership is that each plant does what it does in order to increase its own growth. But as it happens, when the individuals flourish, so does the whole.

pp/p

*mf*, *f* *sempre*, *mp*, *ff*

*pp*, *mp*, *pp* *sempre*

crotales bow, flexatone, L.v., 3



whisper the text fragmented and not continuous- (very high pitch whispering)

Trees are talking to one another, they're not just people in furry costumes, But just because we don't think them as humans, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?

Wh.

Wh.

FL. I. II. *pp / p* *sim.* *Wh.*

Ob. I. II. *pp / p* *sim.* *Wh.*

Cl. *pp / p* *sim.* *Wh.*

B. Cl. *pp / p* *sim.* *Wh.*

Bsn. *pp / p* *sim.* *Wh.*

Cbsn. *pp / p* *sim.* *Wh.*

Hn. I. II. *pp / p* *sim.* *Wh.*

Hn. III. IV. *pp / p* *pp / p* *sim.* *Wh.*

C Tpt. I. II. *sim.* *Wh.*

Tbn. I. II. III. IV.

Perc. I. woodblocks *ff* snaredrum *p* *sim.* *mf* *pp*

Perc. II. snaredrum *ff* *sub.p* *sim.* *mf* *pp*

Perc. III. woodblocks *ff* snaredrum *p* *pp* *sim.* *mf*

Perc. IV. snaredrum *ff* *p* *pp* *sim.*

Vln. I-1. *pppp* *fragmented & ad.lib. (irregular)* *cl.b. (II & III)* *simile*

Vln. I-2. *pppp* *fragmented & ad.lib. (irregular)* *cl.b. (II & III)*

Vln. II-1. *pppp* *fragmented & ad.lib. (irregular)* *cl.b. (II & III)*

Vln. II-2. *pppp* *fragmented & ad.lib. (irregular)* *cl.b. (II & III)*

Vla. I. *pppp* *fragmented & ad.lib. (irregular)* *cl.b. (II & III)* *simile*

Vla. II. *pppp* *fragmented & ad.lib. (irregular)* *cl.b. (II & III)* *simile*

Vc. I. *p* *pp* *arco* *div a 6; bow the body of the instrument* *simile* *mf*

Vc. II. *p* *pp* *arco* *div a 6; bow the body of the instrument* *simile* *p* *pp*

Cb. I. *mf* *pp* *arco* *div a 6; bow the body of the instrument*

Cb. II. *mf* *pp* *arco* *div a 6; bow the body of the instrument*

10 **34**  $\frac{3}{4}$   $\frac{4}{4}$

Fl. I, II **Wh.**

Ob. I, II **Wh.**

Cl. **Wh.**

B. Cl. **Wh.**

Bsn. **Wh.**

Cbsn. **Wh.**

Hn. I, II **Wh.**

Hn. III, IV **Wh.**

C Tpt. I, II **Wh.**

Tbn. I **Wh.** *whisper into your instrument*

Tbn. II **Wh.** *whisper into your instrument*

Tbn. III **Wh.** *whisper into your instrument*

Tbn. IV **Wh.** *whisper into your instrument*

Perc. I *pp* *f* *pp* *f* *pp* *ff*

Perc. II *pp* *f* *pp* *f* *pp* *ff*

Perc. III *pp* *f* *pp* *f* *pp* *ff*

Perc. IV *mf* *pp* *f* *pp* *f* *pp* *f*

Vln. I-1 *ppp* 2 3

Vln. I-2 *ppp* 2 3

Vln. II-1 *ppp* 2 3 4

Vln. II-2 *ppp* 2 3,4

Vla. I *ppp* 2 4

Vla. II *ppp* 2 4

Vc. I *mp* *arco* *div a 6; bow the body of the instrument* *pp* *sempre* *mp* *simile*

Vc. II *mp* *arco* *div a 6; bow the body of the instrument* *pp* *mp* *simile*

Cb. I *mp* *arco* *div a 6; bow the body of the instrument* *pp* *mp* *simile*

Cb. II *mf* *pp*

*(do not enter together)*

*Trees are talking to one another, gifts, listen, responsibility, giving / reciving love*

Fl. I. II. —

Ob. I. II. —

Cl. —

B. Cl. —

Bsn. —

Cbsn. —

Hn. I. II. —

Hn. III. IV. —

C Tpt. I. II. —

Tbn. I. *Wh.*  —

Tbn. II. *Wh.*  *Trees are talking to one another, gifts, listen, responsibility, giving / reciving love* *Wh.*  —


Tbn. III. *Wh.*  *Trees are talking to one another, gifts, listen, responsibility, giving / reciving love* *Wh.*  —

Tbn. IV. *Wh.*  *Trees are talking to one another, gifts, listen, responsibility, giving / reciving love* *Wh.*  —

Perc. I. *pp*  *f* *pp*  *ff* *pp*  *f* *pp*  *ff*

Perc. II. *pp*  *f* *pp*  *ff* *pp*  *f* *pp*  *ff*

Perc. III. *pp*  *f* *pp*  *ff* *pp*  *f* *pp*  *ff*

Perc. IV. *f*  *pp*  *f* *pp*  *f* *pp*  *f* *pp*  *f*

Vln. I-1. *ppp*  *pp*  *ppp*  *pp* 

Vln. I-2.  *ppp*  *pp*  *pppp*

Vln. II-1.  *ppp*  *pp*  *ppp*

Vln. II-2.  *ppp*  *pp*  *ppp*  *ppp*

Vla. I.  *ppp*  *pp*  *pppp*

Vla. II.  *ppp*  *pp*  *pppp*

Vc. I. *sempre* 

Vc. II. *(do not enter together)* *arco* *div a 6; bow the body of the instrument* *mp*  *pp* *simile* *mp*

Cb. I. *(do not enter together)* *arco* *div a 6; bow the body of the instrument* *p*  *pp* *simile* *mp*

Cb. II. *(do not enter together)* *arco* *div a 6; bow the body of the instrument* *p*  *pp* *simile*

12 Fl. I. II.

Ob. I. II.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I. II.

Hn. III. IV.

C Tpt. I. II.

still whisper into your instrument  
 Trees are talking to one another, they're not just people in furry costumes, But just because we don't think them as humans, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?  
 pick out 1-3 words from the text, till you finish the sentence

Tbn. I. Musical notation with dynamics: *sim.*

still whisper into your instrument  
 Trees are talking to one another, they're not just people in furry costumes, But just because we don't think them as humans, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?  
 pick out 1-3 words from the text, till you finish the sentence

Tbn. II. Musical notation with dynamics: *sim.*

still whisper into your instrument  
 Trees are talking to one another, they're not just people in furry costumes, But just because we don't think them as humans, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?  
 pick out 1-3 words from the text, till you finish the sentence

Tbn. III. Musical notation with dynamics: *sim.*

still whisper into your instrument  
 Trees are talking to one another, they're not just people in furry costumes, But just because we don't think them as humans, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?  
 pick out 1-3 words from the text, till you finish the sentence

Tbn. IV. Musical notation with dynamics: *sim.*

Perc. I. Musical notation with dynamics: *pp* *f* *pp* *ff* *pp* *f* *pp* *ff* *pp* *f* *pp* *ff*

Perc. II. Musical notation with dynamics: *pp* *f* *pp* *ff* *pp* *f* *pp* *ff* *pp* *f* *pp* *ff*

Perc. III. Musical notation with dynamics: *pp* *f* *pp* *ff* *pp* *f* *pp* *ff* *pp* *f* *pp* *ff*

Perc. IV. Musical notation with dynamics: *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vln. I-1. Musical notation with dynamics: *pp*

Vln. I-2. Musical notation with dynamics: *pp*

Vln. II-1. Musical notation with dynamics: *pp*

Vln. II-2. Musical notation with dynamics: *pp*

Vla. I. Musical notation with dynamics: *pp*

Vla. II. Musical notation with dynamics: *pp*

Vc. I. Musical notation with dynamics: *p* *sempre* *mp*

Vc. II. Musical notation with dynamics: *pp* *mp* *pp* *pp*

Cb. I. Musical notation with dynamics: *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Cb. II. Musical notation with dynamics: *mp* *pp* *mp*

41

2/4

4/4

5/4

4/4

The musical score is arranged in systems. The top system includes Flute I & II, Oboe III, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The second system includes Horn I & II, Horn III & IV, and Trumpet I & II. The third system includes four Trombone parts (I, II, III, IV), each with a text box containing the lyrics: "Trees are talking to one another, they're not just people in furry costumes, But just because we don't think them as humans, But just because we don't think them as humans, doesn't mean they aren't beings, isn't it even more disrespectful to assume that we're the only species that counts as persons?". The fourth system includes four Percussion parts (I, II, III, IV) with dynamic markings like *pp*, *f*, and *ff*. The fifth system includes Violin I-2, Viola I-2, Violoncello I-2, and Contrabass I-2. The score features various dynamics such as *pp*, *f*, *ff*, *pppp*, *p*, *mp*, and *pp sempre*. Time signatures change from 2/4 to 4/4 to 5/4 and back to 4/4.

14 (45)  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Fl. I. II.  
Ob. I. II.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.

Hn. I. II.  
Hn. III. IV.  
C Tpt. I. II.

Tbn. I  
 pick out 1-2 words from the text and gliss. the whisper pitch from high to low  
 Trees are talking to one another,  
 gifts, listen,  
 responsibility,  
 giving / reciving love  
 sim. gliss.

Tbn. II  
 pick out 1-2 words from the text and gliss. the whisper pitch from high to low  
 Trees are talking to one another,  
 gifts, listen,  
 responsibility,  
 giving / reciving love  
 sim. gliss.

Tbn. III  
 pick out 1-2 words from the text and gliss. the whisper pitch from high to low  
 Trees are talking to one another,  
 gifts, listen,  
 responsibility,  
 giving / reciving love  
 sim. gliss.

Tbn. IV  
 pick out 1-2 words from the text and gliss. the whisper pitch from high to low  
 Trees are talking to one another,  
 gifts, listen,  
 responsibility,  
 giving / reciving love  
 sim. gliss.

Perc. I  
 ff p ppp

Perc. II  
 ff p ppp flexatone press ad.lib. to have various pitches mp

Perc. III  
 ff p ppp

Perc. IV  
 ff p ppp flexatone press ad.lib. to have various pitches mp

Vln. I-1  
 pppp do not enter together mixed / defused if you are done, start gliss again always ppp ppp

Vln. I-2  
 pppp ppp ff

Vln. II-1  
 pppp do not enter together mixed / defused if you are done, start gliss again always ppp ppp

Vln. II-2  
 pppp ff

Vla. I  
 pppp ff

Vla. II  
 pppp ff

Vc. I  
 do not enter together mixed / defused if you are done, start gliss again always ppp ppp

Vc. II  
 do not enter together mixed / defused if you are done, start gliss again always ppp ppp

Cb. I  
 do not enter together mixed / defused if you are done, start gliss again always ppp ppp

Cb. II  
 do not enter together mixed / defused if you are done, start gliss again always ppp ppp

D

♩ ≈ 56

rall.

♩ ≈ 46

49

5/4

4/4

15

FL. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I  
Gong *L.v.* medium-hard  
*mp*

Perc. II  
Gong *L.v.* medium-hard  
*mp*

Perc. III  
Gong *L.v.* medium-hard  
*mp*

Perc. IV  
Gong *L.v.* medium-hard  
*mp*

Vln. I-1  
*ppp* simile  
do not enter together mixed / defused  
if you are done, start gliss again always *ppp*

Vln. I-2  
*ppp* simile  
do not enter together mixed / defused  
if you are done, start gliss again always *ppp*

Vln. II-1  
*ppp* simile  
do not enter together mixed / defused  
if you are done, start gliss again always *ppp*

Vln. II-2  
*ppp* simile  
do not enter together mixed / defused  
if you are done, start gliss again always *ppp*

Vla. I  
*ppp* simile  
do not enter together mixed / defused  
if you are done, start gliss again always *ppp*

Vla. II  
*ppp* simile  
do not enter together mixed / defused  
if you are done, start gliss again always *ppp*

Vc. I  
pick out one word from the text low pitch to high pitch  
Where are our words for the simple existence of another living being?  
*sim.*

Vc. II  
pick out one word from the text low pitch to high pitch  
Where are our words for the simple existence of another living being?  
*sim.*

Cb. I  
pick out one word from the text low pitch to high pitch  
Where are our words for the simple existence of another living being?  
*sim.*

Cb. II  
pick out one word from the text low pitch to high pitch  
Where are our words for the simple existence of another living being?  
*sim.*

Where are our words for the simple existence of another living being?

FL. I, II *pp/p* *sim.*

Ob. I, II *pp/p* *sim.*

Cl. *pp/p* *sim.*

B. Cl. *pp/p* *sim.*

Bsn. *pp/p*

Cbsn. *pp/p* *sim.*

Hn. I, II *pp/p* *sim.*

Hn. III, IV *pp/p* *sim.*

C Tpt. I, II *pp/p*

Tbn. I *pp/p* *sim.*

Tbn. II *pp/p* *sim.*

Tbn. III *pp/p* *sim.*

Tbn. IV *pp/p* *sim.*

Perc. I

Perc. II *cym. bow* *f* *L.v.*

Perc. III

Perc. IV *cym. bow* *f* *L.v.*

Vln. I-1 *ppp-pp* *do not enter together enter irregularly* *almost not audible o.B./m.s.p.* *sim.*

Vln. I-2 *ppp-pp* *do not enter together enter irregularly* *almost not audible o.B./m.s.p.* *sim.*

Vln. II-1 *ppp-pp* *do not enter together enter irregularly* *almost not audible o.B./m.s.p.* *sim.*

Vln. II-2 *ppp-pp* *do not enter together enter irregularly* *almost not audible o.B./m.s.p.* *sim.*

Vla. I *pp* *do not enter together enter irregularly* *o.B./m.s.p. almost not audible* *sim.*

Vla. II *pp* *do not enter together enter irregularly* *o.B./m.s.p. almost not audible* *sim.*

Vc. I

Vc. II

Cb. I

Cb. II



[div. (one continues to the whispering, the other plays the instrument in these 2 bars)]

Fl. I. II. *pizz. t. (adlib)* *mf* *mf* *5* *5* *key-clicks (adlib)* *pizz. t. (adlib)* *mp* *ff*

Ob. I. II. *mf* *mf* *mf* *mf* *mf* *ff*

Cl. *slap.* *mf* *mf* *mf* *mf* *ff*

B. Cl. *mp* *mf* *mp* *mf* *mp* *mf*

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

Cbsn. *mf* *mf* *mf* *mf* *mf* *mf*

Hn. I. II. *mf* *mf* *mf* *mf* *mf* *mf*

Hn. III. IV. *mf* *mf* *mf* *mf* *mf* *mf*

C Tpt. I. II. *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. I *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. II *sing G* *mf* *p* *gliss.* *f* *gliss.* *f*

Tbn. III *mf* *p* *gliss.* *f* *gliss.* *f*

Tbn. IV *mf* *p* *gliss.* *f* *gliss.* *f*

Perc. I *Gong / with thin metal mallet* *L.v.* *f*

Perc. II *L.v.* *f* *L.v.* *f*

Perc. III *Gong / with thin metal mallet* *L.v.* *f*

Perc. IV *L.v.* *f* *L.v.* *f*

Vln. I-1 *o.B./m.s.p.* *pp* *p* *mf*

Vln. I-2 *o.B./m.s.p.* *pp* *p* *f*

Vln. II-1 *o.B./m.s.p.* *pp* *p* *f*

Vln. II-2 *o.B./m.s.p.* *pp* *p* *f*

Vla. I *o.B./m.s.p.* *pp-p* *mp* *f*

Vla. II *o.B./m.s.p.* *pp-p* *mp* *f*

Vc. I *pp* *ff* *pp* *ff*

Vc. II *pp* *ff* *pp* *ff*

Cb. I *pp* *mf* *mf* *pp*

Cb. II *pp* *mf* *mf* *pp*

E

18

60  $\frac{3}{4}$  (jetwhistle)  $\frac{5}{4}$

Fl. I, II *ff*

Ob. I, II without reed *ff*

Cl. overblow airy *ff* slap.

B. Cl. overblow airy *ff* slap.

Bsn. CH *f*

Cbsn. CH *f*

Hn. I, II airy *f*

Hn. III, IV airy *f*

C Tpt. I, II *mf* tap on the instrument

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I bongos with hand *f* *p*

Perc. II bongos with hand *f* *p*

Perc. III bongos with hand *f*

Perc. IV bongos with hand *f*

Vln. I-1 *ff* *m.s.p.* *pp* *p* *pp*

Vln. I-2 *ff* *m.s.p.* *pp* *p* *pp*

Vln. II-1 *ff* *m.s.p.* *pp* *p*

Vln. II-2 *ff* *m.s.p.* *pp* *p*

Vla. I

Vla. II

Vc. I free and aggressive vulgar, intense, irregular *ff* *sempre*

Vc. II free and aggressive vulgar, intense, irregular *ff* *sempre*

Cb. I cl.b. ad.lib. *f* *p* *5* *3* *5* *3*

Cb. II cl.b. ad.lib. *f* *5* *3* *5* *3*

key-clicks *5* *5* *5* *pp*

key-clicks *5* *5* *5* *pp*

key-clicks *5* *5* *5* *pp*

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

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

*mf* *mf* *pp*

Fl. I, II *f* *ff* *pp* *sf p* *sf p* *sf p* *sf p* *oscilating vibrato.* *div. vibr.*

Ob. I, II *f* *ff* *pp* *sf p* *sf p* *sf p* *sf p* *oscilating vibrato.* *vibr.*

Cl *f* *ff* *pp* *sf p* *sf p* *sf p* *sf p* *oscilating vibrato.* *vibr.*

B. Cl. *sf p* *sf p* *sf p* *sf p* *oscilating vibrato.* *vibr.*

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

Cbsn. *pp* *mp* *p* *mf* *pp*

Hn. I, II

Hn. III, IV

C Tpt. I, II *mf* *mf* *pp* *tap on the instrument.*

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I *f* *p* *f* *p* *ff* *p* *ff* *sfz*

Perc. II *f* *p* *f* *p* *ff* *p* *ff* *sfz*

Perc. III *f* *f*

Perc. IV *f* *f*

Vln. I-1 *m.s.p.* *pp* *p* *pp* *pp* *p* *pp*

Vln. I-2 *m.s.p.* *pp* *p* *pp* *pp* *p* *pp*

Vln. II-1 *m.s.p.* *pp* *p* *pp* *p* *pp*

Vln. II-2 *m.s.p.* *pp* *p* *pp* *p* *pp*

Vla. I *m.s.p.* *pp* *p* *pp* *p* *pp*

Vla. II *m.s.p.* *pp* *p* *pp*

Vc. I

Vc. II

Cb. I *f* *pizz.* *arco/spiccato* *p* *f* *p* *ff* *p* *ff* *arco* *sfz*

Cb. II *f* *f*

20

64  $\frac{4}{8}$  oscillating vib. vibr.  $\frac{6}{8}$  jetwhistle key clicks jetwhistle key clicks  $\frac{4}{4}$  jetwhistle pizz. oscillating vib. vibr.  $\frac{3}{4}$

Fl. I, II *sfz* *sfz* *sfz* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *ff* *ff*

Ob. I, II without reed airy *ff* *sim.* airy *ff* airy *ff*

Cl. overblow slap. *sfz* *mp* overblow slap. *sfz* *mp* overblow open slap *sfz* *ff* oscillating vib. vibr. open slap

B. Cl. overblow slap. *sfz* *mp* overblow slap. *sfz* *mp* overblow open slap *sfz* *ff* oscillating vib. vibr. open slap

Bsn. CH *pp* *mp* *p* *mp* *p* *f* CH *f* CH *f* CH *f* CH *f* CH *f*

Cbsn. CH *pp* *mp* *p* *mp* *p* *f* CH *f* CH *f* CH *f* CH *f*

Hn. I, II airy. *f* *sim.* airy. *f* *sim.* *f*

Hn. III, IV airy. *sfz* *mp* airy. *sfz* *mp* *sfz* *mp*

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I *f* *ff* *f* *p* *ff* *p* *ff* *p* *ff* *ff* *ff*

Perc. II *f* *ff* *f* *p* *ff* *p* *ff* *p* *ff* *ff* *ff*

Perc. III *p* *ff* *f* *ff* *f* *f* *ff* *f* *f* *ff* *ff*

Perc. IV *p* *ff* *f* *ff* *f* *f* *ff* *f* *f* *ff* *ff*

Vln. I-1 behind the bridge *ff* *sempre* + pizz. seagull arco IV. *ff* *p* *ff*

Vln. I-2 [simile to Vln. I-1]

Vln. II-1 behind the bridge *ff* *sempre* + pizz. seagull arco IV. *ff* *p* *ff*

Vln. II-2 [simile to Vln. II-1]

Vla. I behind the bridge *ff* *sempre* + pizz. seagull arco IV. *ff* *p* *ff*

Vla. II behind the bridge *ff* *sempre* + pizz. seagull arco IV. *ff* *p* *ff*

Vc. I *mp* *ff* *mp* *pp* *ff* *pp* *pp* *ff* *pp* + pizz. seagull arco IV. *ff* *p* *ff*

Vc. II [simile to Vc. I.]

Cb. I battuto *f* *ff* *f* arco/spiccato *p* *ff* *p* *ff* arco/spiccato *p* *ff* *p* *ff* *sfz* *ff* *ff*

Cb. II *p* *ff* *p* *ff* m.s.p. *p* *ff* m.s.p. *sfz* *ff* *ff*

69  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. I, II *f* *f* *f* *f* *f* *f*

Ob. I, II

Cl.

B. Cl.

Bsn. *pizz.* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Cbsn. *pizz.* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hn. I, II

Hn. III, IV

C. Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I *W.B.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Perc. II *T.B.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Perc. III *W.B.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Perc. IV *T.B.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. I-1 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. I-2 *simile to Vln. I-1*

Vln. II-1 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. II-2 *simile to Vln. II-1*

Vla. I *m.s.p.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vla. II *simile to Vla. I*

Vc. I *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. II *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cb. I *m.s.p.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cb. II *simile to Cb. I*



Fl. I, II *sf* *mp* *ff*

Ob. I, II *mp*

Cl.

B. Cl.

Bsn. *f*

Cbsn. *f*

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I *p* *ff* *f* *f*

Tbn. II *mp*

Tbn. III *mp*

Tbn. IV *mp*

Perc. I *cym. bow* *l.v.* *mf* *bongos* *mf* *mf*

Perc. II *slow gliss.* *f* *slow gliss.*

Perc. III *cym. bow* *l.v.* *mf* *bongos* *mf*

Perc. IV *slow gliss.* *f* *slow gliss.*

Vln. I-1 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *like birds singing*

Vln. I-2

Vln. II-1 *mp* *mp* *mp* *mp* *pp* *mp* *pp* *mp*

Vln. II-2

Vla. I *mp* *mp* *mp* *mp* *mp* *pp* *mp* *pp* *mp*

Vla. II

Vc. I *pp* *mf* *battuto* *f* *sim.*

Vc. II

Cb. I *pp* *mf* *battuto* *f* *sim.*

Cb. II





FL. I, II: jetwhistle, pizz., jetwhistle, key clicks, overblow extreme, jetwhistle

Ob. I, II: tr., sim.

Cl: slap., overblow extreme

B. Cl.: pizz.

Bsn.: flz., "pp", "p", "pp", "p", "pp", pizz.

Cbsn.: flz., "pp", "p", "pp", "p", "pp", pizz.

Hn. I, II: pizz.

Hn. III, IV: pizz.

C Tpt. I, II: pizz.

Tbn. I-IV: -

Perc. I-IV: Bongos, mf, ff, f, ff, ff

Vln. I-1, I-2: tr., sim., mf, mf, mf

Vln. II-1, II-2: tr., sim., mf, mf, mf

Vla. I, II: tr., sim., mf, mf, mf

Vc. I, II: battuto, f, fff, fff, ff, ff

Cb. I, II: battuto, f, fff, fff, ff, ff

83 6/4 jetwhistle 4/4

FL I, II *div a 2* *mp* *ff* *p* *p* *f* *ff* *p* *ff* *f*

Ob. I, II *div a 2* *mp* *ff* *p* *p* *f* *ff* *p* *ff* *f*

Cl *mp* *ff* *p* *p* *f* *ff* *p* *ff* *f*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. I, II

Hn. III, IV

C. Tpt. I, II

Tbn. I *pp* *ff* *fff*

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II *bow flexatone* *continuous gliss, press adlib. create distorted sigh like sound ...* *slow gliss.* *f*

Perc. III

Perc. IV *bow flexatone* *continuous gliss, press adlib. create distorted sigh like sound ...* *slow gliss.* *f*

Vln. I-1 *mf* *mf* *mf* *mf* *p* *mf* *p*

Vln. I-2 *mf* *mf* *mf* *mf* *p* *mf* *p* *f* *pp*

Vln. II-1 *mf* *mf* *mf* *mf* *p* *mf* *p* *f* *pp*

Vln. II-2 *mf* *mf* *mf* *mf* *p* *mf* *p* *f* *pp*

Vla. I *mf* *mf* *mf* *mf* *p* *mf* *p*

Vla. II *mf* *mf* *mf* *mf* *p* *mf* *p* *f* *pp* *To*

Vc. I *arco.* *m.s.p.* *p* *ff*

Vc. II

Cb. I *arco.* *m.s.p.* *p* *ff*

Cb. II

Fl. I, II: *div. a 2.* *ffz* *noisy* *overblow -dirty noisy* *lowest possible pitch - not stable - dirty, noisy* *ffz p* *ff* *pizz.* *sffz*  
 Ob. I, II: *div. a 2.* *ffz* *noisy* *overblow -dirty noisy* *lowest possible pitch - not stable - dirty, noisy* *ffz p* *ff* *pizz.* *sffz*  
 Cl: *ffz* *noisy* *overblow -dirty noisy* *lowest possible pitch - not stable - dirty, noisy* *ffz p* *ff* *slap* *sffz*  
 B. Cl: *ffz* *noisy* *overblow -dirty noisy* *lowest possible pitch - not stable - dirty, noisy* *ffz p* *ff* *slap* *sffz*  
 Bsn.: *ffz* *noisy* *ffz* *noisy* *ffz* *extreme noisy* *ffz*  
 Cbsn.: *ffz* *noisy* *ffz* *noisy* *ffz* *extreme noisy* *ffz*  
 Hn. I, II: -  
 Hn. III, IV: -  
 C Tpt. I, II: -  
 Tbn. I: *ffz* *noisy* *ffz* *noisy* *ffz* *dirty, noisy full sound* *ffz* *noisy* *ffz* *open slap* *ffz*  
 Tbn. II: *ffz* *noisy* *ffz* *noisy* *ffz* *dirty, noisy full sound* *ffz* *noisy* *ffz* *open slap* *ffz*  
 Tbn. III: *ffz* *noisy* *ffz* *noisy* *ffz* *dirty, noisy full sound* *ffz* *noisy* *ffz* *open slap* *ffz*  
 Tbn. IV: *ffz* *noisy* *ffz* *noisy* *ffz* *dirty, noisy full sound* *ffz* *noisy* *ffz* *open slap* *ffz*  
 Perc. I-IV: -  
 Vln. I-1: *ffz* *IV morsing with the pressure* *ffz* *ffz* *pizz.* *sffz*  
 Vln. I-2: -  
 Vln. II-1: *ffz* *IV morsing with the pressure* *ffz* *ffz* *pizz.* *sffz*  
 Vln. II-2: -  
 Vla. I: *ffz* *IV morsing with the pressure* *ffz* *ffz* *pizz.* *sffz*  
 Vla. II: -  
 Vc. I: *ffz* *morsing with the pressure* *ffz* *m.s.p* *ffz* *ffz* *pizz.* *sffz*  
 Vc. II: -  
 Cb. I: *ffz* *morsing with the pressure* *ffz* *m.s.p* *ffz* *ffz* *pizz.* *sffz*  
 Cb. II: -

♩ ≈ 56 accel.

♩ ≈ 96

extreme rall.

♩ ≈ 42

aftermath  
like a "sparkles" of light  
coming from far  
far away ...

28 (89)

FL. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

follow the graphic (dynamically and register (pitch is not important))  
"The elephant noise"

"sigh" / mixed with distorted sounds  
continuous gliss- bow flexatone, vary pitches, by pressing slowly ...  
slow gliss.

stay around this dynamic

cym. rub with the brush on the surface

take out the mouth piece - super high noise - as a line

aftermath like a light, coming back ...

94  $\approx 42$

4/4 2/4 5/4 2/4 5/4

Fl. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

(impro- adlib-vary the noise "pitch" as you wish- no extreme jumps)  
spectral intensity (showed with these boxes and arrows)

slowly vanish

not a bright sound (mallet choice)

W.B.

mf

mp

gliss.

shaker

mf

mf

mf

mp

mp

arco

jete, bouncing, dry as fast as possible

mf

mp

pizz.

mp

mp

arco

arco

pizz.

mp

mp

arco

arco

pizz.

mp

mp

arco

accel.

♩ ≈ 86 ♩ ≈ 86

30 (99)

Fl. I, II: *mp*, *mf*, *mf*, *f*, *f*, *ff*, *fff*

Ob. I, II: *fff*, *fff*

Cl. I, II: *mp*, *f*, *f*, *f*, *ff*, *ff*

B. Cl.: *mp*, *f*, *f*, *f*, *ff*, *ff*

Bsn.: *pp*, *mpmf*, *ff*, *mp*, *ff*, *ff*

Cbsn.: *pp*, *mpmf*, *ff*, *mp*, *ff*, *ff*

Hn. I, II: *fff*, *fff*

Hn. III, IV: *fff*, *fff*

C Tpt. I, II: *fff*, *fff*

Tbn. I: *ppp/fff*, *p*, *fff*, *fff*, *fff*

Tbn. II, III, IV: *fff*, *fff*, *fff*

Perc. I: *p*, *mp*, *mf*, *f*, *f*, *fff*, *fff*

Perc. II: *p*, *mp*, *mf*, *f*, *f*, *fff*, *fff*

Perc. III: *p*, *mp*, *mf*, *f*, *f*, *fff*, *fff*

Perc. IV: *p*, *mp*, *mf*, *f*, *f*, *fff*, *fff*

Vln. I-1, I-2: *fff*, *fff*, *f*, *fff*

Vln. II-1, II-2: *fff*, *fff*, *f*, *fff*

Vla. I, II: *fff*, *fff*, *f*, *fff*

Vc. I: *p*, *mp*, *mf*, *f*, *f*, *fff*, *fff*

Vc. II: *p*, *mp*, *mf*, *f*, *f*, *fff*, *fff*

Cb. I, II: *p*, *mp*, *mf*, *f*, *f*, *fff*, *fff*

Performance instructions: *sim.*, *with the noisy distorted sound*, *sim.*, *jete, bouncing, dry*, *sim.*, *pizz.*, *arco*



FL. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C. Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

Time signatures: 5/4, 4/4, 6/4, 5/4, 4/4, 6/4

Dynamic markings: *mf*, *f*, *pp*, *mp*, *ppp*

Performance instructions:

- gliss.* (glissando)
- impro* on this section (I) - when nothing specific is given metallic sound - airy, breathy, brushy sound also use the bird calls- bells- styrofoam and rain stick dynamic range is maximum *mf*
- sim. gradual glissando*
- cymbal bow.*

Lyrics:

Everyone knows, everyone knows that you and I

have seen the garden

Everyone is afraid



FL. I, II

Ob. I, II

Cl.

Bass. Cl.

Bassoon.

Contrabassoon

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

6/4 4/4 5/4 6/4 4/4 4/4

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

*gliss.* *gliss.* *gliss.*

h.wh. l.wh.

Everyone is afraid everyone is afraid, but you and I joined with the lamp

and water and mirror and we were not afraid.

improv on this section (I) - when nothing specific is given metallic sound - airy, breathy, brushy sound also use the bird calls- bells- styrofoam and rain stick dynamic range is maximum *mf*

not crowded - leave a lot of space - be in dialouge with other percussion players

l.wh. m.wh. h.wh.

To be heard, you must speak the language of the one you want to listen. if you can't say "I love you" out loud, you can say it in seeds.

*sim. gradual glissando*

accel.

♩ ≈ 60

accel.

123

J

34

FL. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

4/4 5/4 4/4 6/4 5/4 6/4 3/4

*pp* *mf* *mfpp* *f* *gliss.* *gliss.* *gliss.* *mp* *f* *ppp*

*l.wh.* *sim. gradual glissando* *m.wh.* *h.wh. sempre*

*l.wh.* *sim. gradual glissando* *m.wh.* *h.wh. sempre*

*l.wh.* *sim. gradual glissando* *m.wh.* *h.wh. sempre*

*l.wh.* *sim. gradual glissando* *m.wh.* *h.wh. sempre*

*gliss.* *gliss.* *gliss.* *mf* *p* *mf* *mfpp* *f* *pp* *f* *pp* *f* *p* *f* *f*

*simile*

*simile*

*simile*

*simile*

*m.wh.* *sim. gradual glissando* *n.wh.* *l.wh.* *h.wh.* *h.wh.*

*simile to VLI-1*

*simile to VLI-1*

*simile to VLI-1*

*simile to VLI-1*

*simile to VLI-1*

*simile to VLI-1*

*simile to VLI-1*

*simile to VLI-1*

*simile to VLI-1*

*mf* *mf*

Fl. III *mp*

Ob. III *mp*

Cl.

B. Cl.

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

Cbsn. *p* *mp* *mf* *gliss.*

Hn. I, II

Hn. III, IV

C Tpt. I, II *mp* *mf*

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I *ff* *mf* *gliss.*

Vc. II *ff* *mf* *gliss.*

Cb. I *mf* *ff* *mf* *gliss.*

Cb. II *mf* *ff* *mf* *gliss.*



div. a 2 ( after this bar II. fl. starts 1/2 beat late)  
overlap!

Fl. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

string on Styrofoam

*gliss.*

*ff*

*mp*

*mf*

*ff*

*mp*

*mf*

*ff*

*mp*

*mf*

*ff*

*mp*

*mf*

*ff*

*mp*

*mf*





accel.  $\approx 64$  rall.  $\approx 56$  accel.  $\approx 72$

146

K

div. C & Picc.

40

FL. I, II  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Ob. I, II

Cl.

B. Cl.

Bsn.  $mp$   $f$   $ff$

Cbsn.  $mp$   $f$   $ff$

Hn. I, II

Hn. III, IV

C Tpt. I, II  $ff$

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I crotales bow  $mf$   $f$  sempre

Perc. II flexatone  $mf$   $ff$   $mp$  L.v.

Perc. III crotales bow  $mf$   $f$  sempre

Perc. IV flexatone  $mf$   $ff$  L.v.

Vln. I-1  $mp$   $f$   $f$   $f$   $p$   $ff$   $ff$  (the whole section is like a huge decrescendo)

ou - r ga - ar de - en is for lo - o - n

Vln. I-2

Vln. II-1  $ff$   $ff$  (the whole section is like a huge decrescendo)

Vln. II-2

Vla. I  $ff$  (the whole section is like a huge decrescendo)

Vla. II

Vc. I  $mp$   $f$   $p$   $ff$  gliss.

Vc. II  $mp$   $f$   $p$   $ff$  gliss.

Cb. I  $mp$   $f$   $p$   $ff$  gliss.

Cb. II  $mp$   $f$   $p$   $ff$  gliss.





42

FL. I, II **3/4** **3/4** **5/4** **4/4**

Ob. I, II **3/4** **3/4** **5/4** **4/4**

Cl. **3/4** **3/4** **5/4** **4/4**

B. Cl. **3/4** **3/4** **5/4** **4/4**

Bsn. **3/4** **3/4** **5/4** **4/4**

Cbsn. **3/4** **3/4** **5/4** **4/4**

Hn. I, II **3/4** **3/4** **5/4** **4/4**

Hn. III, IV **3/4** **3/4** **5/4** **4/4**

C Tpt. I, II **3/4** **3/4** **5/4** **4/4**

Tbn. I, II, III, IV

Perc. I, II, III, IV

Vln. I-1, I-2, II-1, II-2

Vla. I, II

Vc. I, II

Cb. I, II

**Change both to C flute**

*pp*, *mp*, *p*, *mf*, *ff*, *gliss.*, *legatissimo*, *let the sounds melt into each other*, *as continuous as possible - breathe as needed*, *Do not breathe at the same time*, *sim.*, *div. a 2*, *irregular rhythm*, *bird calls*, *african seed rattle*, *bow flexatone*, *very slowly*, *slow gliss.*, *a lot of bow*, *arco.*, *ord.*, *m.s.p.*, *heavy*

4/4 5/4 3/4

Fl. I, II (adlib.) *f* *ff* *mf*

Ob. I, II *ff* *mf* *mp*

Cl. *mf* *ff* *mp* *f*

B. Cl. *p* *mf* *f*

Bsn. *mp* *f*

Cbsn. dynamic is *sempre mf*; when you are breathing create swells of  $\rightrightarrows p$  *ff* *mf*

Hn. I, II *mf* *f*

Hn. III, IV *mf* *f*

C Tpt. I, II dynamic is *sempre mf*; when you are breathing create swells of  $\rightrightarrows p$  *mf* *f*

Tbn. I (adlib, impro on pedal notes with harmon mute and plunger mute - (vaious wa-wa effect, fl.z. and etc.) extreme low the earth is speaking, breathe as needed .... fragmented, like speaking ....) *pp* *mf* *f* *pp* *f* *mp*

Tbn. II *pp* *mf* *pp* *f* *mp* simile

Tbn. III *pp* *mf* *mf* *pp* *f* *f* *mp* simile

Tbn. IV *pp* *mf* *f* *p* *mf* *f* simile

Perc. I african seed rattle *p-mp* *ppp-pp*

Perc. II bow flexatone *slow gliss.* *ppp-pp*

Perc. III african seed rattle *p-mp* *ppp-pp*

Perc. IV bow flexatone *f* *ppp-pp*

Vln. I-1 (adlib.) *f*

Vln. I-2

Vln. II-1 *mp* *f*

Vln. II-2

Vla. I *mf* *f*

Vla. II

Vc. I *mf* *ff*

Vc. II *mf* *ff*

Cb. I *mf* *ff*

Cb. II *mf* *ff*

43



Musical score for orchestra and percussion, measures 164-168. The score includes parts for Flute (Fl. I, II), Oboe (Ob. I, II), Clarinet (Cl.), Bassoon (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns (Hn. I, II, III, IV), Trumpets (C Tpt. I, II), Trombones (Tbn. I, II, III, IV), Percussion (Perc. I, II, III, IV), Violins (Vln. I-1, I-2, II-1, II-2), Violas (Vla. I, II), and Cellos (Vc. I, II). The score features dynamic markings such as *p*, *ff*, and *f*, and time signature changes from 3/8 to 2/8 and back to 3/8. Percussion parts include W.B. (Wood Block), T.B. (Tom Tom), and Gong - hard mallet.

This page of a musical score, numbered 170, contains staves for various instruments. The woodwind section includes Flute I & II, Oboe III, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The string section includes Horn I & II, Horn III & IV, Trumpet I & II, Trombone I-IV, Violin I-2, Viola I-2, Violoncello I-2, and Contrabass I-2. The percussion section includes four different percussion parts. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff*, *p*, *mp*, *pp*, *f*, *mf*, *fff*, and *ff*. Performance instructions for the double basses include *gliss. gtrss.* and *a lot of bow*. The page is divided into measures by vertical bar lines, with some measures containing multiple rests.

Fl. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

5/4

accel.

♩ ≈ 76

rall.

♩ ≈ 52

rall.

♩ ≈ 60

179

48

FL. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I, II

Hn. III, IV

C Tpt. I, II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

*ff* *p* *fff* *f* *ff/p*

*irregular rhythm* *bird calls* *african chimes* *L.v.* *sim.* *african chimes* *L.v.* *african chimes* *L.v.*

*bow flexatone* *very slowly* *slow gliss.* *f* *slow gliss.*

*irregular rhythm* *bird calls* *african chimes* *L.v.* *sim.* *african chimes* *L.v.* *bow flexatone* *p-mp*

*bow flexatone* *very slowly* *slow gliss.* *f* *bow flexatone*

*mf* *gliss.* *ff* *pp* *melt- defuse. independent pitches around the given range*

*mf* *gliss.* *ff* *pp* *melt- defuse. independent pitches around the given range*

*mf* *gliss.* *ff* *pp* *melt- defuse. independent pitches around the given range*

*mf* *gliss.* *ff* *pp* *melt- defuse. independent pitches around the given range*

*pp* *mf* *pp* *mf* *f* *pp* *melt- defuse. independent pitches around the given range*

*pp* *mf* *pp* *mf* *f* *pp* *melt- defuse. independent pitches around the given range*

*a.s.p.* *mf* *p* *f* *p* *ord.*

*a.s.p.* *mf* *p* *f* *p* *ord.*

*mf* *p* *f* *p* *ord.*

*mf* *p* *mf* *p* *ord.*



**CODA - extremely slow ....**  
*sparsed .... art of listening, care and love .... improv with the proposed material*

183

on C fl.  
 on either these pitches  
 airy- half airy  
 also with fl.z.

**let everything flow and float ...**

extreme oscillating Vib.

on picc. (like birds)

on any of these pitches

or - whistle tone and flutter  
 like birds

Fl. I, II

Ob. I, II

Cl.

B. Cl.

Bsn.

Cbsn.

any kind of trill - in any range (high-mid-low)

like birds

dynamic can vary between these

dynamic can vary between these

all the instruments impro on the gestural material of the piece- imitate nature sounds .... stay within the dynamic range of ppp -mf - main soloist is Trombone I- the rest are the underground voices .... atmosphere ....

ppp

About the Coda: (duration depends on the conductor -min 2 minutes)

- \* The art of listening
- \* care for the community
- \* trust ....
- \* hope ....
- \* love ....
- \* light and bright .... ( the bells .... )
- \* all the performers will see the whole page of the score in this part. in order to give them more vivid ideas of various colors in other instruments.
- \* in general:
  - use the gestural material which are imitating the nature
  - every performer is improvising
  - the conductor can lead the improvisation
- you can use the text for the whispering as well. It would be ideal, to be performed in groups (in order to be able to hear the spectral transition of the whispering sound = very low to very high and vice versa.)
- you can see the text for the coda here.
- there would be 10 bells scattered between the musicians
- there are all in minor-major 2-7-9 or 3rd.
- listen for the bells and react to those ....

Enjoy!

Important:

- the general dynamic of this section is very piano. As if you are within a jungle, it is sort of a "silent" in compare to city life world, surrounded by nature sounds.
- main soloist is Peter Sloan on the first trombone, others can react to his material as well, if they wish to.
- but it is important to listen and give space for this last solo to flourish .....

I am not talking about timorous whispering  
 In the dark.

I am talking about daytime and open windows  
 and fresh air and a stove in which useless things burn  
 and land which is fertile  
 with a different planting  
 and birth and evolution and pride.

I am not talking about timorous whispering  
 In the dark.

I am talking about daytime and open windows  
 and fresh air and a stove in which useless things burn  
 and land which is fertile  
 with a different planting  
 and birth and evolution and pride.

I am not talking about timorous whispering  
 In the dark.

I am talking about our loving hands  
 which have built across nights a bridge  
 of the message of perfume  
 and light and breeze.

come to the meadow  
 to the grand meadow  
 and call me, from behind the breaths  
 of silk-tasseled acacias  
 just like the deer calls its mate

Peter's solo - improvise  
 slow ... melancholic .... song from far away ....

Harmon mute  
 coming out of the orchestra's aftermath

with plunger mute

with plunger mute

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc. I

Perc. II

Perc. III

Perc. IV

Lv.

bow flexatone

( very slowly )  
 rain stick

cym. bow.

chimes

hard mallet

chimes

Lv.

f

mf

mp

ppp

mp

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

m.s.p.

p

m.s.p.

p

m.s.p.

p

m.s.p.

p

do not enter together

pp

mp

pp

mp

pp

sim.

pp

mp

pp

mp

pp

sim.

pp

mp

Everyone knows,  
 everyone knows  
 that you and I have seen the garden  
 from that cold sullen window  
 and that we have plucked the apple  
 from that playful, hard-to-reach branch.

Everyone is afraid  
 everyone is afraid, but you and I  
 joined with the lamp  
 and water and mirror and we were not afraid.



combination of key clicks  
inhale and exhale in the instruments  
amplify breathing .....  
the circles shows a heavy breathing or a light breathing - vary

I will greet the earth again,  
who in her lust to create me again,  
fills her fiery belly with seeds of green.

FL. I,II  
Ob. I,II  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn. I,II  
Hn. III,IV  
C Tpt. I, II

vibrato, slide and using the Harmonic muste --> wa-wa .... ( accel. - as well as - rit. )

transition from pure notes to beating ... singing, creating multiphonics ...  
stay here and then going out of it

unisono, going out of unison, arrive to discreet intervals,  
finish this solo part with glissando downwards (minor third, and  
then slowly whole step)

echo of trombone I.

Tbn. II  
Tbn. III  
Tbn. IV

(only as a gesture  
vary, mirror dynamic , range )

*sff* — *mf* — *ff* — *mf*

I will greet the sun again  
and the little river that once ran in me  
and the clouds that were my ruminations  
and the aching blooms of poplar trees,  
my companions in those seasons of drought.

I will greet the crowd of crows again,  
who brought me their rich perfumes,  
gifts from gardens of the night,  
and my mother who lived in the mirror  
and whose shape was the shape of my own old age.

Perc. I  
Perc. II  
Perc. III  
Perc. IV

cym. bow I.v. *f*

bow flexatonevery slowly *slow gliss.* *f*

cym. bow I.v. *f*

bow flexatonevery slowly *slow gliss.* *f*

bow flexatone

\* start tapping irregularly  
with fingertips, alongside  
the strings

do not enter together  
enter irregularly

Vln. I-1  
Vln. I-2  
Vln. II-1  
Vln. II-2

\* start tapping irregularly  
with fingertips, alongside  
the strings

do not enter together  
enter irregularly

*p*

\* start whispering the text with the lowestwhispering pitch possible  
gradually glissando to your highest whisper pitch possible, (you can loop the text, as needed)

h.wh. — I.wh.

I will greet the sun again  
and the little river that once ran in me  
and the clouds that were my ruminations  
and the aching blooms of poplar trees,  
my companions in those seasons of drought.

I will greet the earth again,  
who in her lust to create me again,  
fills her fiery belly with seeds of green.

Vla. I  
Vla. II  
Vc. I  
Vc. II  
Cb. I  
Cb. II

*pppp* *pppp* *ff*

*pppp* *pppp* *ff*

do not enter together  
mixed / defused

*ppp*

if you are done, start gliss again  
always *ppp*

do not enter together  
mixed / defused

*ppp*

if you are done, start gliss again  
always *ppp*

do not enter together  
mixed / defused

*ppp*

if you are done, start gliss again  
always *ppp*

do not enter together  
mixed / defused

*ppp*

if you are done, start gliss again  
always *ppp*







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