Dust in Space

Chamber opera with string quartet & Javanese Gamelan
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Dust in Space

Duration: c. 45 minutes

Instrumentation

- String quartet
- Javanese gamelan orchestra (any number of players, no less than 9)
- Chinese suspended cymbal (1 player, possibly doubling on gamelan instruments)
- Water gong (1 player, possibly doubling on gamelan instruments)
- Claves, finger cymbals and wind chimes (1 player, possibly doubling on gamelan instruments)

Cast

Main Characters

- 韓丘蜃 Lüqiū Yin (Heir to the Gated Settlement), Prefect of Táizhōu - soprano
- 馮干 Fènggān (Big Stick), a poet and Bodhisattva living at Guóqīng temple in Táizhōu - baritone
- 寒山 Hánshān (Cold Mountain), a wandering poet and Bodhisattva living in mountains near Guóqīng temple - baritone
- 拾得 Shídí (Pick-up), a poet and Bodhisattva living and working at Guóqīng temple - tenor

Chorus

Trio 1:
- Soprano 1
- Mezzo-Soprano 1
- Alto 1

Trio 2:
- Soprano 2
- Mezzo-Soprano 2
- Alto 2

Shídí, by David X Green
The setting is set in an imagined version of Tang Dynasty China, sometime between 620 and 712 AD. The plot concerns three enigmatic poets, Hánshān (Cold Mountain), shídí (Pick-up) and Fènggān (Big Stick) who lived in the Táizhōu Mountains in Táizhōu. Hánshān is also considered to be an incarnation of Manjusri (Bodhisattva of Keen Awareness) in Zen lore. Shídí is considered to be an incarnation of Samantabhadra (Bodhisattva of Truth) and Fènggān is also known as Amitabha (‘Wúliàng Shòu’ in Chinese, which means ‘Buddha of infinite life’). Hánshān is the most famous and prolific of the three poets, although very little is known about the details of his life: when he was born, when he died and what he did before he became a wandering recluse. Less still is known about his two associates and some scholars even argue that they were invented by the poet Hánshān and did not in fact exist. Hánshān is named after the remote mountain location he chose for his home several miles away from Guōqīng temple, which he often visited. Hánshān has described in his poems that when he visited the temple, rather than conversing with the famous philosopher monks in residence there, he preferred the company of Fènggān - a mysterious character who was said to have arrived unannounced at Guōqīng on the back of a tiger and taken up residence - and Shídí, whose parents abandoned him on a mountain path, where he was found and taken to work at the temple. Only a dozen or so poems by Shídí and even fewer by Fènggān have been preserved, but there are around 300 surviving poems credited to Hánshān. A government official named Lúqiū Yín is thought to be the first person to have collated and reproduced these poems. He is also credited with a preface to the first collection, which is one of only four surviving sources that provide biographical information about the poets apart from their poems. In this document, Lúqiū Yín (Prefect of Táizhōu) describes his first encounter with the mystical Fènggān and subsequent journey into the mountains to pay his respects to the other two poets. This drama is based on the prefect Lúqiū Yín’s testimony. It is divided into six movements:

**Movement 1 - Prologue**

Lúqiū Yín is introduced. The chorus sing ‘Shéi jiā chánɡ bù sì’ (show me the one who does not die) and Lúqiū Yín asks ‘Wúliàng Shòu shì shéi?’ (Who is the Buddha of infinite life?)

**Movement 2 - The Testimony of Lúqiū Yín**

The story of Lúqiū Yín’s first meeting with one of the poets is narrated. Lúqiū Yín suffers from a seemingly incurable illness and has virtually given up hope of traveling to Táizhōu to take up her new post as Prefect of the region. Fènggān (a wise man from Táizhōu) arrives at her house unexpectedly and miraculously cures her. Lúqiú Yín is astonished that he can seemingly cheat death. And, disturbed by her near-death experience, she is desperate to learn his secrets so that she can prolong her life. She asks him if there are other men like him in Táizhōu who will instruct her. Fènggān tells her to call upon his two associates, Hánshān and Shídí, warning ‘when you see them you will not recognize them; when you recognize them you will not see them’. Lúqiū Yín travels to Guōqīng temple and meets the two men in the kitchen. She tries to pay her respects but they mock her, implying that she has failed to recognize Fènggān’s true identity. Then, they run away into the mountains. Lúqiū Yín follows their trail, hoping to find them and win their counsel with gifts. Instead of the poets, she finds some of the many poems they left carved into rocks, walls and trees.

**Movement 3 - Water and Ice**

Lúqiū Yín finds a poem by Hánshān carved into a rock. As she reads it, Hánshān is introduced by the narrators. They describe him as a jovial but wise character who preferred the company of cowherds to that of the austere and philosophical monks at Guōqīng. Then Hánshān visits Lúqiū Yín and recites his poem. He is invisible to her, like a ghost, but she hears his voice. The message of his poem is not to think of death as the destroyer of life, but as a part of it; as ice becomes water when it melts, life will inevitably become death. Life and death are parts of the same entity, not irreconcilably opposed forces.
Movement 4 - A Turning Wheel

Lǚqū Yin returns to Guōqìng temple, where she finds a poem by Shídí carved into the wall. The narrators (posing as statues in the temple) introduce Shídí; they tell the story of his adoption by Fènggān and the temple’s monks and his subsequent misbehavior in their care. It is apparent that, like Hánshān, Shídí has scarce respect for formality and dogma. Most human behavior amuses him and in his poem he describes life as a flowing stream, teeming with creatures that toil and struggle to swim against the tide rather than experiencing the bliss of floating on the current.

His message to Lǚqū Yin is that accepting the inevitable will bring happiness, while fighting it will bring turmoil. Lǚqū Yin hears Shídí’s voice, but like Hánshān, he is invisible to her. He plays tricks on her, leaving her increasingly baffled and disorientated and eventually leading her back out into the desolate mountains, where she becomes very aware of her own insignificance and fragility.

Movement 5 - Dust in Space

Lǚqū Yin arrives in a remote place in the mountains, surrounded by Chinese Pines. She discovers another poem carved into the trunk of a Pine tree. This poem is by Fènggān, who seems to Lǚqū Yin to be able to control the forces of nature, including death. The narrators introduce Fènggān and describe his relationship with the Guōqìng monks, revealing that they too believed him to have possessed a magical ability to command nature, since he rode on the back of a tiger. He also disdained organized religion and possessed an unshakable confidence in his own autonomy. His poem, which Lǚqū Yin hears all around her like a thunderstorm, is darker than the previous two. It laments the plight of all conscious beings - bound by their fears and misconceptions into a cycle of corporeal dissatisfaction. However, the poem also describes that a single moment of clarity and realization can help anyone to experience the true nature of reality - ‘A flash of light shows that life and death are just dust, scattered in space’. It is in this moment that Lǚqū Yin recognizes Fènggān as Wúliàng Shōu, the Buddha of Infinite Life that she has been seeking. She sees Fènggān (and subsequently Hánshān and Shídí) and understands that they cannot teach her to avoid death through rituals and precepts, but that they have helped her to reach a deeper understanding of existence. She comprehends that death is life in a different form and cannot and should not be cheated: to cheat death would also be to cheat life.

Movement 6 - Coda

Hánshān recites his final poem, which describes that even a state of deep awareness and calm acceptance can be transient and fragile, as all things are. The poem begins ‘Shì jì chāng bù sì’ (show me the one who does not die); it is thought to have been written by Hánshān about the death of Fènggān. It is a poignant reminder for Lǚqū Yin that death does not distinguish between great, powerful men and others - it is indiscriminate, impartial and inevitable. The blissful experience of existence is tinged with sorrowful awareness of its impermanence. Even the enlightened poets are not immune, because transient emotional states cannot coexist uninterrupted with daily life. Hánshān grieves for the loss of his cherished friend Fènggān, even though he understands that in death, he remains part of the beautiful fabric of reality. The ‘great towering man’ is just dust, scattered in space. Wúliàng Shōu, the Buddha of infinite life succumbs to death, because death is part of life. The sentient individual is just an ephemeral coagulation of matter, which dissolves in time. But, the existence of matter may well be infinite. Thus Lǚqū Yin does discover ‘infinite life’, although it differs from her previous conception (a permanent, fixed state of being); she comes to understand that ‘life’ encompasses many states of being including death and dissolution into non-sentient matter - ephemeral stages within an infinite cycle.

Fènggān by David X Green
The libretto is paraphrased from a testimony by Lúqiū Yìn (prefect of Táizhōu from 642 – 646 AD), which is the preface to the first collection of Hánshān’s poetry. The authenticity of this document, the date of its creation and the identity of its author are disputed, but it is an excellent story!

The piece also includes poems by Hánshān, Fēnggān and Shídí, in Chinese and in the composer’s own translations. The Chinese characters, Pinyin transliterations and line-by-line English translations of the poems are shown below, in the order in which they appear in the piece.

<table>
<thead>
<tr>
<th>Poet</th>
<th>Poem in Characters</th>
<th>Poem in Transliteration</th>
<th>Poem in English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>寒山</td>
<td>Yú shì shēng sī pì</td>
<td>For an image of death and life</td>
<td></td>
</tr>
<tr>
<td>Hánshān</td>
<td>Qiè jiāng bīng shuí bǐ</td>
<td>Imagine water and ice</td>
<td></td>
</tr>
<tr>
<td>(Cold Mountain)</td>
<td>Shuǐ jié jí chéng bīng</td>
<td>Water freezes into ice</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bīng xiǎo fàn chéng shuǐ</td>
<td>Ice melts back into water</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yī sī bì yíng shēng</td>
<td>What dies will surely live again</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chū shēng huáng fù sī</td>
<td>What lives is bound to die</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bīng shuǐ bù xiāng xiāng</td>
<td>Ice and water do not harm each other</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shēng sì huán shuāng méi</td>
<td>Life and death are beautiful</td>
<td></td>
</tr>
<tr>
<td>拾得</td>
<td>Sān jiè rú zhùn luàn</td>
<td>The triple world is a turning wheel</td>
<td></td>
</tr>
<tr>
<td>Shídí</td>
<td>Fū shēng rú liú shuǐ</td>
<td>Life floats on a flowing stream</td>
<td></td>
</tr>
<tr>
<td>(Pick up)</td>
<td>Chūn chūn zhū píng lèi</td>
<td>Writhing with a myriad creatures</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tān shēng bù jué sī</td>
<td>Hungry for life; unreconciled to death</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rǔ kàn zhào chū lù</td>
<td>In time the morning dew</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Néng dé jī shí zǐ</td>
<td>Will perish in the sun</td>
<td></td>
</tr>
</tbody>
</table>
| 豐干 | 几元沉海
漂漂輪三界
可惜一靈物
無始被埋埋
電光瞥然起
生死紛塵埃 |
|---|---|---|
| 沉冤深海
祕中輪三界
可惜一靈物
無始被埋埋
電光瞥然起
生死紛塵埃 |
| 吴远沉海
飘飘轮三界
可惜一精灵
无始被埋埋
电光瞥然起
生死纷尘埃 |
| Wù yuán chén làng hài |
| Piāo piāo lún sān jiè |
| Kě xī yī líng wù |
| Wú shì bèi jǐng mài |
| Diàn guāng piē rán qī |
| Shēng sǐ fēn chén'āi |
| Sinking like a rock in the sea |
| Drifting through the three worlds |
| Poor ethereal creature |
| Forever bound up in her plight |
| Until a flash of light shows |
| Life and death are just swirling dust, scattered in space |
| 寒山 | 谁家不生死
事事终复均
始缘八尺深
俄成一聚堆
黄泉无晓日
青草有春行行到伤心处
松风愁杀人 |
| 寒山 (Cold Mountain) |
| 谁家不生死
事事终复均
始缘八尺深
俄成一聚堆
黄泉无晓日
青草有春行行到伤心处
松风愁杀人 |
| Shéi jiā cháng bù sǐ |
| Sì shì zhōng fù jūn |
| Shǐ yán bā chǐ shēn |
| Ò chéng yī jù chèi |
| Huáng quán wú xiǎo rì |
| Qīng cǎo yǒu chūn xíng xíng dào shāng xīn chù |
| Shēng fēng chóu shā rén |
| Show me the one who does not die |
| Death is always impartial |
| Remember the great towering man |
| Now just a single pile of dust |
| The World Below knows no dawn |
| The green grass only grows in spring |
| Those who visit this sorrowful place |
| The pine wind slays with grief |
Notes to performers on language and pronunciation

Pronunciation of Chinese text

Guides to Pinyin pronunciation are widely available in print and online. Many phonemes used in Chinese are not used at all in English and can only be described in writing through analogy with other languages and dialects, or by using IPA symbols that are rarely encountered by English-speaking singers. Furthermore, Chinese is a tonal language and to describe the sound of the four tones in enough detail for a non-Chinese speaker to understand how to produce an authentic sound (without a practical demonstration) would require lengthy and complex description. For these reasons, and because the quickest and easiest way to learn correct pronunciation is by ear, I urge performers to consult native Chinese speakers before performing this work.

It is important to note one point concerning the pronunciation of sung Chinese. This is that when a contour vowel (e.g. a diphthong) is set in such a way that it is prolonged, the performer must decide which component phoneme to prolong. E.g. if the English diphthong ‘eye’ [ai] is set to a melisma, an English speaker would instinctively know to sing the melisma on the [a], leaving the [i] until the end, because the [a] is the most prominent of the two units in spoken English. It is not always easy to hear in an unfamiliar language which component of a contour vowel is the most prominent. In Pinyin, most single letters correspond to a single phoneme, so as a general rule one can assume that the letter over which a tone diacritic appears is the prominent component and should be prolonged. Thus, in the word ‘jìè’ [dʒiɛ], the ‘é’ [ɛ] as oppose to the ‘i’ [i] is prolonged. However there is an exception to the one letter per phoneme rule: the Pinyin letter ‘o’, which is pronounced [u]. In this instance, [o] is the prominent phoneme. For clarification on this subject it is always best to consult a native speaker.

The following is a basic description of how to read Pinyin diacritics, which illustrate the four tonal inflections of the Chinese language:

1. High (–): high, flat, continuous tone.
2. Rising (\'): rising tone, similar to the intonation used in the question: ‘What?’
3. Falling-rising ('\'): tone that falls and then rises.
4. Falling (\'): falling tone, similar to the one used when yelling ‘Oo!’

The melodic contour of much of this composition is bound by Chinese tonal inflections. There are requirements in the piece for a particular form sprechstimme (especially in the solo lines with Chinese text) which exaggerates the tonal inflections of words with glissandi. The contours of these rising and falling glissandi are indicated by diagonal lines in the score. Sometimes only contours are given, with no specified pitches. This technique is a loose imitation of Beijing Opera singing, in tonal inflections of the language are similarly represented. Ornaments are also used in this piece to reflect Chinese tones. For example, 3rd tone words (e.g. sǐ – death) might be set with a lower mordent, or with an extremely exaggerated vibrato with accented bursts of airflow, which is best described as a pulse effect (see p.13). The latter is again based on techniques used in Beijing Opera. Watching and listening to Beijing Opera is an excellent way for performers to acquaint themselves with one of the most important characteristics of the vocal technique this composition requires. Nonetheless it must be stressed that this music drama is not a pastiche Beijing Opera and it is not necessary for performers to attempt to mimic timbral qualities of Chinese singing, which are often very different from Western classical vocal technique.

IPA symbols used in the score:

[y] ‘oo’ as in ‘food’
[a] ‘ar’ as in ‘card’
[ou] ‘o’ as in ‘go’
[h] ‘h’ as in ‘hat’
[m] ‘m’ as in ‘man’
Notes on Dramatic Realization

Stage Directions, Orientation and Performance Space

Theatrical stage directions and choreography are included in the score. They appear in Papyrus font to differentiate them from musical instructions. The piece may be performed in a variety of settings. When performances are not in conventional theatre spaces it is suggested that performers consider the direction 'offstage' an instruction to sit cross-legged among the gamelan players. Thus 'enter stage right' would mean standing and arriving in the performance space proper from the right-hand side of the gamelan. The following is a diagram of a suggested stage set up:
Performance Style

The style of physical movement in this piece is based on the way performers move in Beijing Opera. The libretto is comprised more of metaphor and allusion than narrative and realism and performers' movements should reflect with a high degree of stylization. It is not intended that performers should try to replicate or pastiche the Beijing Opera style; by adopting some of its simplest principles, an effective stylization can be achieved:

- Performers should be aware of their body at all times, making carefully calculated movements, with fluid, graceful gestures and maintaining controlled posture.
- Performers are advised to consider the arc of their movements. In Beijing Opera, straight lines are avoided. For example, instead of pointing and looking straight up at something, they will first look and point downwards then direct their gaze and gesture upwards along a curve. They usually walk in curved, rather than straight lines. It is not a requirement that these principles are uniformly observed throughout the piece, but they may enhance certain pieces of choreography.
- Performers should seek to convey the emotion or situation the stage directions require through minimal, clear and simple physical movement. Fewer, carefully controlled movements are usually better than numerous, complex but uncontrolled ones.
- Performers should remain graceful and light on their feet, keeping shoulders back and hips forward, and leading ‘toe to heel’ when moving (except when characterization requires otherwise).
- Almost all gestures, facial expressions and movements around the performance space can slowed down and exaggerated.

The points above are suggestions, not rules. In any performance of this work, directors and performers can choose to draw on any number of theatrical traditions and may wish to explore Beijing Opera in more detail to inform their interpretation. These guidelines are certainly no substitute for familiarity with the medium.

Many of the stage directions in the score require performers to draw on other aspects of Chinese art, culture and landscape for visual inspiration. For example, Trio 1 pose as Buddhist statues in Movement 4 and Trio 2 represent Chinese Pines in Movement 5. Directions for performers to freeze are opportunities to create dramatic visual tableaux evoking imagery that strengthens the character of the performance. If rehearsals are combined with workshop sessions exploring Chinese art and imagery, performances will be culturally infused and distinctive.
Costumes, props & makeup

Degrees of realism and fantasy in prop, costume and set design are at directors’ discretion and there is a lot of scope for creativity, within the following guidelines:

- Lúqiū Yín is a wealthy, high-ranking government official and her costume should reflect this.
- Fēnggān, Hánshān and Shídī are hermetic and disdain worldly possessions.
- Hánshān’s clothes are described as ‘ragged and worn’.
- Shídī carries a wooden broom.
- Hánshān walks with a cane and wears a ‘birch-bark’ hat.
- The narrators should be distinguishable from the main characters.

The three poets sometimes appear in traditional Chinese paintings and drawings; they are generally portrayed as plump, jovial characters with tattered clothes. An impression of Hánshān and Shídī (right) is displayed in Hánshān temple in Sūzhōu, China.

Beijing Opera is an appropriate source of inspiration for costume and make-up. Directors should note however that colour is extremely symbolic in Beijing Opera, and Chinese colour symbolism differs greatly from western colour symbolism. For example red, which is generally associated with danger and perhaps fear in the West, symbolizes courage and loyalty in Beijing Opera.

Beijing Opera has a clearly defined set of character stereotypes, each of which is associated with particular colours, makeup styles and performance requirements, none of which are really applicable to this piece. In the first performance, some aspects of Beijing Opera make up were imitated but the symbolism was disregarded. The image on the left shows Lúqiū Yín in the purple robes of a government official. Her makeup combines a mixture of influences from Beijing Opera and western popular culture. It is important to consider the performance context when designing costumes and makeup – Beijing colour symbolism would probably make little sense to a western audience and would perhaps detract from dramatic impact; equally it would be inappropriate to imitate Beijing Opera make up without carefully considering the colour symbolism if the performance were to take place in China.

The two narrating trios perhaps provide the most scope for creative makeup and costume design. For example, if the performers in Trio 1 are required to represent Buddhist statues, something in their costume might indicate this in a distinctive and beautiful way, without them actually having to dress as Buddha.

Lúqiū Yín, by David X Green
Guide to notation

‘Time-space’ Notation and conducting

It should be possible, though it is not essential, to perform this piece without a traditional conductor. However, because the gamelan ensemble is required to follow a musical score, there is a necessity for a director in the gamelan (most commonly this would be the drummer). During the premiere in York Minster, 2008, a system was devised to divide responsibility for cues among the players and singers. For example, the first violinist lead one cue, Hânh âm another and the gamelan leader another. There are only a few moments in the score when precise coordination between singers and instrumentalists is required. Much of the score is written in flexible, non-proportional ‘time-space’ notation (marked Senza Misura), which allows performers to interpret the drama with a degree of spontaneity. Many of the solo vocal lines are recitative-like, with minimal accompaniments that follow their cues. Often, accompaniments are simple drones, over which singers coordinate their own cues by breathing together and watching each other. And, when the gamelan accompanies the singers, the accompaniments are simple-time grooves with a clear pulse the singers can follow aurally. One possible solution to the problem of coordinating cues in Senza Misura passages is to have the percussion player lead the ensemble and direct them with visual and aural signals. This is the convention in Beijing Opera, in which the leader of the ensemble plays the clappers and other percussion instruments. Likewise, claves often anticipate important cues in this piece with accelerated clicks, so it would be feasible for the clave/wind chime/finger cymbal player to lead the performance.

The following conventions are observed in Senza Misura passages:

- Accidental apply in one part for a whole system. Reminders are always given for clarity.
- Thick horizontal lines are ‘extenders’. They indicate that a note, chord or melodic cell should be held at until, either a specific point coordinated with another event in the score, or as long as performers’ judge appropriate by the relative length of the line and its spatial relationship with other parts.
- When extenders continue from one system to another, they are given arrow heads. Thus, it can be assumed that if there is no arrow head at the end of a page or system, the note stops.
- Repeated material is often boxed and the box is given an extender. Performers repeat whatever is in the box ad lib. with varying intervals of time between each repetition for as long as they interpret that the extender dictates.
- Dashed vertical lines are used to mark events that are coordinated between parts.
- Dashed vertical arrows from a note or metric beat to a stage direction indicate that the movement or gesture should begin on the beat, or at the same time as the note, to which it is connected.
Voices

When this symbol appears above a note or a piece of spoken text, the note or text should be whispered. The symbol applies to any subsequent notes or spoken words that occur before the direction ‘ord.’ is applied.

When this symbol appears above a note, the note (and subsequent notes that occur before the direction ‘Ord.’ is applied) should be sung in a breathy tone or semi-whisper.

Singers are required to exaggerate the tonal inflections of Chinese language using glissandi. This technique is based on Beijing Opera singing and is a form of *sprechstimme* – performers begin on a designated starting pitch and then slide away from it. The contours are prescribed in this piece according to Chinese tones. When glissandi appear on ordinary staff notation, performers should use the staff lines as a guide to how much the pitch should slide. When there are no staff lines, performers may diverge as much or as little as they choose. Crossed note-heads imply that the words should be more spoken than sung.

A ‘pulse’ is a very exaggerated, broken vibrato with sporadic accents that are produced by sudden bursts of increased airflow and cause the pitch to fluctuate. It is based on a technique used in Beijing Opera singing when third-tone words are sung.

A glissando line with or without a bracketed destination pitch under a vibrato or pulse line indicates a simultaneous vibrato and glissando.

Abbreviations:

- LqY: Lúqǔ Yǐn
- Fg: Fēnggǎn
- Hs: Hánshān
- Sd: Shìdì

Notes:

Boxed text is spoken.
Strings

Exaggerated vibrato causing the note to fluctuate by a microtonal interval.

Ad lib. harmonic glissandi on the natural harmonics of a designated string.

Tremolo effect created by alternating between bowing an open string and fingering its natural harmonics. Harmonic pitches are indeterminate.

Ad lib. harmonic glissandi between artificial harmonics above a stopped note.

As high/low as possible.

Abbreviations:
S.T. or M.S.T  
Sul tasto or molto sul tasto.
S.P. or M.S.P  
Sul ponticello or molto sul ponticello.
Percussion

- Medium roll played as fast as possible.
- Loud roll played forcefully and erratically.
- (>) ad lib. punctuate notes or tremolo with sporadic accents.
- Scrape cymbal with stick handle.
  Diagonal, dashed arrow indicates a scrape from the centre to the edge of the cymbal.
- Scrape surface of the cymbal (with stick handle) in circular movements.

Abbreviations:
- W.Gng. Water gong
- Chin. Cym. Chinese cymbal

Notes:
The majority of the percussion parts are semi-improvised and require the players to watch and respond to the events on stage. Depth of submergence of the water gong is usually left to the player's discretion, but up or down arrows are sometimes given. This is a tablature notation and does not indicate movement of pitch (which will actually move in the opposite direction) but the upwards or downwards movement of the gong, into and out of the water.
**Gamelan Notation**

The notation of gamelan parts combines traditional staff notation and the kepapihan cipher system. Although gamelan is primarily an aural tradition, the kepapihan system is in common use and recognizable to most gamelan players. The reason for combining the two notations is to show how the gamelan fits with the other parts and to provide performers with what is essentially a piano reduction of the gamelan part for practice purposes.

A gamelan ensemble traditionally uses two tuning systems, Pélog and Slendro. In kepapihan each note of the scale is assigned a number: 1-5 in Slendro, which is pentatonic and 1-7 in Pélog. A rest is indicated by a dot or dash. Sequences of notes and/or rests are shown in groups of 4 called gatras. The skeleton structure upon which a traditional gamelan composition is based is called a balungan. It is played by a group of instruments of the same name and embellished by gongs and other punctuating and decorating instruments. The punctuating gongs are notated using a set of symbols above and below the numbers.

In my notation system, scale-degree numbers are used alongside staff notation, in which gamelan pitches are approximated to the nearest equal temperament equivalent. Rests are shown as crotchet rests. I have chosen to notate the balungan and gongs conventionally, but give written descriptions using Javanese terminology for other decorating instruments. This is because gamelan players know how to embellish according to convention and notating the embellishments would result excessive and unnecessary difficulties in score reading. The example on the right shows a single gatra in my notation system. In kepapihan it would be notated 5353 with symbols above or below the numbers to signify gong punctuations. Instead of using symbols I have written the gong parts in staff notation and specified the instruments that play them using abbreviations (see p18 for a list of gamelan abbreviations used in the score). Stems are not required because there are no notated units smaller than a beat.

**Tuning**

Most gamelan pitches are not equal temperament pitches although some are closer than others - for example Pélog 6 is close enough to equal temperament B flat to sound in tune. This and other gamelan pitches can fit without too much aural discomfort into an equal temperament B flat minor mode, although certain notes within that mode sound more out of tune than others. The advantage of combining strings and singers with gamelan instruments is that they can adjust their tuning more freely than many other instruments to fit with the gamelan. The idea in this piece is that singers will instinctively adjust their tuning when they sing with the gamelan. It is possible to practice vocal parts for this piece alongside a piano approximation of the gamelan parts. However this must not replace practice with the gamelan, because of the tuning adjustments. Another point to note is that tunings vary from gamelan to gamelan. This piece was written for Gamelan Sekar Petak at the University of York. However, it should be possible to perform it using different gamelans. Notating the singers’ adjustments to tune to Sekar Petak using microtones etc. would make it much more difficult for the piece to work with a different gamelan. For this reason (among others) the tuning differences are not addressed in detail in this score.

The tuning of the 2 large gongs (gong ageng) in Gamelan Sekar Petak is roughly equivalent to an equal temperament B natural (gong 1) and an equal temperament A flat (gong 2). Ordinarily the 2 gongs would be tuned to Pélog 6 (B flat) and Slendro 5 (approximately A flat). However, gong 1 in Gamelan Sekar Petak has gone sharp over the years and is now much closer to a B natural. Where the B natural gong is used in the score, B flat would be inappropriate, so it is suggested that other gamelan ensembles replace gong 1 with a Tam-tam.
A difficulty in combining staff notation with kepithan is that the placement of strong beats differs between the two systems. Kepithan groups notes in fours with strong beats on the 2nd and 4th in each group. A western musician unfamiliar with kepithan would naturally assume the first number in each group of 4 to be the equivalent of the first beat in a bar, when in fact it is more like an anacrusis. In this score the gamelan is used in two different ways. In the first of these, the difference poses no problems because the gamelan is simply used as if it was a western instrument and is thus notated metrically. In the second, the gamelan plays according to its own conventions and is given a skeletal balungan structure and instructions on how to embellish it. Balungans are notated in the score (as in the example on p16) with dashed bar lines to mark each gatra. The gamelan plays balungs in the same tempo as the music played by the rest of the ensemble, but because the gamelan parts are grouped according to the kepithan system, their dashed bar lines are displaced. The strong beats in the gamelan are vertically aligned with metric strong beats in other parts. When the gamelan transitions from metric notation into grouping, a time-signature change in the gamelan part is required. Because the first number in a gatra is like the last beat of a bar in metric notation, each instance of kepithan grouping in the score is preceded by a 3/4 bar, shown in large time signatures between the gamelan staves. The change into kepithan is indicated by a (K) between the staves, as shown in the example (right).

There are no instructions given in the score concerning damping. It can be assumed that all of the gongs hits should be allowed to resonate until the sound decays. The balungan instruments are damped according to gamelan convention and gamelan players own tastes. The only exception is the kethuk which is notated with a crossed note head to show that it is damped while being played to produce a non-resonant ‘plop’ sound.

The kendhang drum set is sometimes notated on a separate stave. This only occurs when the drums are used outside of their traditional function. They are notated on a two-line stave, because that seems the easiest way to communicate groove ‘skeletons’, which show a simple backbone of high- and low-sounding hits to be embellished ad lib. by the kendhang player, who can then use their own particular skills to produce unique parts. There is no notation given for the drums in the sections where the gamelan plays balunga; it is assumed that during these sections the drums will play traditional patterns according to the given balungan.

To keep the number of staves to a minimum, the gamelan is notated on the minimum possible number staves. Usually the gamelan is split into a ‘Gamelan Balungan’ staff and a ‘Gamelan Gongs’ staff. When the gamelan plays traditional forms, the balungan staff shows the skeleton balungan, which will usually be played by the sarons and decorated with other instruments such as the peking and bonangs. It will also be punctuated by gongs which are shown on the gong staff. Sometimes instruments are used in ways that diverge from their traditional role. For example the sliethem and demung are used as punctuating instruments in the manner of gongs. For this reason it is impossible to specify which instruments are shown on which staves. Rather, the division into staves is an illustration of how the instruments function. All gamelan notes are labeled to show which instrument plays them. When the gamelan is used in a non-traditional way, which staff is used depends on the pitch of the instrument. The gong stave is notated in bass clef because most gamelan gongs are low-pitched instruments and likewise, the Balungan stave is notated in treble clef because most balungan instruments are higher-pitched instruments.
### Abbreviations

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<th>Abbreviation</th>
<th>Instrument</th>
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<td>P</td>
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<td>S</td>
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<td>Gam. Bal.</td>
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<td>G.1</td>
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<td>Km.</td>
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<td>(l)</td>
<td>Low</td>
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1. Prologue

Calm, free-floating and ethereal \( \text{j} = 63 \)

Senza Misura c. 6 - 8"

Senza Misura c. 7 - 9"

Trio 1 & 2 face one another, on opposite sides of the stage.

LqY is offstage

LqY enters and walks to centre stage solemnly, with her hands by her side.

Calm, free-floating and ethereal \( \text{j} = 63 \)

Senza Misura
LqY arrives centre stage and slowly raises her arms, palms facing upwards. LqY adopts a neutral position with her arms by her side.
Liq steps forward into an open pose, with arms outstretched.

Senza Misura c. 10 - 12
Without moving her lower body, LqY leans into a semi-crouched position, clasping her temples as if in pain, then freezes.
2. The Testimony of Lûqūi Yin

Senza Misura, deliberate but mysterious

S1

M-S1

A1

Trio 2 exit.
Trio 1 enter slowly (as A1 narrates) and move towards LqY, who remains frozen.

Senza Misura, deliberate but mysteriously

S1 steps forward and narrates.

...was newly appointed prefect of Táizhū. But, she could not travel to her new post because a terrible sickness had left her at death's door. No one could find a cure.

S1 turns back to face LqY and moves closer. She places a sympathetic hand behind LqY's shoulder, not quite touching her.

As M-S1 narrates, S1 & A1 simultaneously turn their heads to face LqY.

S1 steps forward and narrates.

Until one day... an unfamiliar man arrived. He was tall and imposing. He called himself...

A1 narrates, facing the audience and walking towards LqY.

I learnt the strange story of the three Táizhū poets from...

Senza Misura, deliberate but solemnly mysterious

All Strings: E drone

CLAVES

ad lib., irregular clicks, throughout S1's narrative.

on cue: 'no-one could find a cure'

resume ad lib. clicks...

2 Kemanak players walk around the performance space and the audience. They alternate hits, leaving variable time intervals between them. Player 2 alternately lets resonate and damps.

Gam. (Km.)

(1) (2) (1) (2)

S.1 P6
S1 & A1 simultaneously turn their heads to face the audience.
S1 & A1 in rhythmic unison

M-S1 slowly turns her head to face S1.
M-S1 follows S1, circling LqYu.

A1 slowly turns her head to face S1.
A1 follows M-S1 (and S1), circling LqYu.

Your cure must be pure water.

WIND CHIMES
cresc./dim. ad lib. **pp** - **mf**

---
Trio 1 stop abruptly, fling their arms towards LqY (practically shouting in her face) and freeze. LqY (who cannot see Trio 1) becomes animated, reacting with amazement to an invisible spray of water. She continues to wipe water out of her face and wring out her clothes.

LqY steps closer to the audience.

... took a mouthful of water from the gourd he carried with him... and...

... was immediately cured! Just... like... magic. She was mystified. 'How can this old man defeat death?' she wondered.
LqY slowly moves to stage right. So I asked him if he knew a wise man there who would teach me his secrets. He said...

"Call upon Hán-shān" (the Lord of keen awareness) "Call upon Shí-di" (the Lord of truth)

LqY stands still.

"Call upon Hán-shān" "Call upon Shí-di"

LqY walks back to centre stage.

Where can I find these two Bodhisattvas? I asked. Fōngdīn replied...

LqY slowly moves to stage right.

LqY slowly moves to stage right.

LqY slowly moves to stage right.

LqY slowly moves to stage right.

LqY slowly moves to stage right.
"When you see them you will not re-cognize them...
When you re-cognize them you will not see them."

"When you recognize them...
(sustain the 'm')

They live at Guóqíng temple, dress as paupers and act like MADMEN!

"When you re-cognize them...
(sustain the 'm')

"When you re-cognize them...
(sustain the 'm')

All performers face the audience, with deadpan expressions.
LqY recounts her story with tense excitement. She walks to centre stage, then moves around, addressing different parts of the audience.

Trio 1 move upstage left and impersonate Hs and Sd. They stand huddled together and converse amiably.

LqY: When I arrived in Tái-zhū...

Perc.: Watch LqY and improvise based on the speed and size of her physical movements.

W.Gng.: Watch LqY and improvise based on the speed and size of her physical movements.

Gam.: Kp. S.6

Gam. Gngs.: Sw. S.2

Kp. S.5

Kp./Sl. S.6

LqY: I went to Guó-qíng temple to find them...

and

LqY: I bowed...

S.: there they were, just as Fōng-gān described, tending stoves in the monastery kitchen.

Perc.: LqY bows to Trio 1.

W.Gng.: LqY gestures to indicate that she refers to Trio 1 (who are impersonating Hs and Sd).

Gam.: Kp. S.6

Gam. Gngs.: Sw. S.2

Kp. S.5
LqY continues to address the audience, appearing confused and slightly wounded. 

but they just laughed and shouted 

"Fāng gān, loose-tongued, loose-tongued" 

Trio sing knowingly to each other, then to LqY, gently mocking her. 

"Fāng gān, loose-tongued, loose-tongued" 

M-S1 addresses LqY with reproachful affection, as if she is a young child. 

"If you do not recognize Wūliàng Shòu..."
Calm, free-floating and ethereal

LqY paces agitatedly, speaking loudly

Then... they grabbed hands and ran out of the temple.

LqY watches Trio 1 exit. pauses for a moment, then continues in a more subdued, reflective tone.

I cried "CATCH THEM!!"

But they quickly got away...

Who is Wúliàng Shòu?

I sent messengers to the mountains, with gifts for the two Bodhisattvas...

Trio 1 erupt into laughter and run away, exiting stage right.

Hahahahahaha!

Shéi!

Trio1 sing offstage right.

Hahahahahaha!

Shéi!

Wild, non-metric flourishes that build in intensity

Random hits with sporadic accents.

Onstage.

Change depth ad lib.

All instruments: P.6

Random hits with sporadic accents/rolls.

All instruments: P.6

Kp.

S.5

Gngs.
When LqY freezes, play steady clicks that continue into the next mvt.

LqY looks down and notices something strange on the rock at her feet. She kneels and brushes away foliage on the top to reveal Chinese characters, which she traces with her fingers. She reads for a moment, then freezes.

Except for their poems... scratched onto the temple walls, carved into pine trees... chiseled into rocks on the mountainside...

Shéi jià cháng bù sì

Trio 2 sing offstage left.

S2 & A2 each hold one of Hs's arms, to assist him and M-S2 walks beside them. They stop upstage, stage left and Hs chats to them cheerfully.

Trio 2 walk onstage, bringing Hs (who carries a walking stick and has some trouble walking).
3. Water and ice

All immediately freeze on gong strike.

Senza Misura 3 - 5" Declaratory $= 72$

M-S2 moves downstage left and narrates to the audience.

M-S2 gestures to Hs.

Hs unfreezes as M-S2 sings his name. He hobbles merrily towards LqY (who is frozen, kneeling beside rock 0).

He trips and stumbles, causing S2 & A2 to unfreeze and rush forward to help him.

He brushes them off stubbornly and they exchange concerned glances.

Senza Misura

Watch Hs and improvise based on the speed and size of his physical movements.

Drone - stagger breathing, dropping in and out decisively. Do not try to fade inconspicuously
S2 & A2 freeze in neutral positions.

His body and face were old and beat... yet with every word he breathed subtly...

Everything he did was imbued with a feeling of the Tao; with profound and arcane secrets.

His stops just behind LqY, nodding with resignation.

Hes rests both hands on his stick and gazes mystically into the distance.
His M-S2 indicates Hs's hat. M-S2 indicates Hs's robe. M-S2 indicates Hs's shoes.

His hat was made of birch bark, his clothes were ragged and worn, his shoes were made of wood calling and singing his constant reply.

Watch M-S2 and improvise based on the speed and size of her physical movements.
LqY unfreezes, spooked by the ghostly laughter from invisible Hs and M-S2.

M-S2 and Hs share a fond reminiscence, smiling knowingly at each other. Only the wisest men could recognise him.

Sometimes... at the villages and farms, he laughed and sang with cowherds!

M-S2 addresses the audience, seriously.

Hs stands behind LqY, singing to her didactically.

Trio 2 move upstage centre and stand side-by-side, in neutral positions.
LqY stands up very slowly.

For an image of death and life, imagine water and ice. Water freezes into ice.

Simple drum cue e.g.

Improvise a simple groove based on the skeleton below, with restrained embellishments.
LqY is startled by the sudden closeness of Hs’s voice.

LqY turns her head, following Hs’s voice.
When Hs touches her, LqY jumps back, startled. LqY wanders around, mystified. She eventually arrives downstage right.

S1 follows LqY, singing to her. She stops just behind and to her right.

M-S1 follows LqY, singing to her. She stops just behind and to her left.

A2

Watch LqY and improvise based on the speed and size of her physical movements.

W.Gng

Begin to dwindle - more and more silence.
Senza Misura

LqY faces Hs, listening but still not seeing him. She repeats his words to herself thoughtfully.

Hs and LqY speak together

He allows S2 & A2 to take his arms and lead him off stage. They exit (stage-left) with M-S2, leaving LqY alone and stupefied.

Life and death - beautiful

Hs walks towards LqY very slowly.
4. A turning wheel

Senza Misura

A Slow; Free-floating \( \cdot \) = c. 63

Lq'Y moves to stage left, in the direction of the sound.

Trio 2 sing offstage left.

All instruments - P.6

pp

W.Gng.

f

Kp./Kn.

P.7

Sim.

P.5

All instruments - P.6

pp

Gam.

Bar.

f

Sim.

P.5

Gam.

Gngs.
LqY moves to stage right, in the direction of the sound, then enters the temple. She looks around at her surroundings and moves downstage, facing the audience.

Trio 1 echo Trio 2, off-stage right.

LqY walks into the temple and looks around. She sees some writing on one of the walls and moves closer to study it.

Watch LqY and improvise, based on the speed and size of her physical movements.
On the gong cue, everyone freezes (except Sd, who is offstage right).
LqY freezes reading Sd’s poem on the temple wall and Trio 1 adopt poses that imitate Buddhist statues:
S1 stands back right; M-S1 stands back left; A1 kneels front centre.

M-S1 unfreezes and steps forward to narrate.

The second poem Lù qū found was the work of
Sd enters (stage right), carrying a broom and curiously circles LqY. M-S1 turns and gestures to him as she sings his name.

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Sd begins to sweep the temple floor and dust the statues (S1 and A1) and named him Shí (which means "pick-up") which means "pick-up")

Sd begins to sweep the temple floor and dust the statues (S1 and A1) and named him Shí (which means "pick-up").

M-S1 turns and gestures to him as she sings his name.

Sd stands still and leans on his broom, watching M-S1 with a half-smile.

Sd begins to sweep the temple floor and dust the statues (S1 and A1) and named him Shí (which means "pick-up").

and named him Shí (which means "pick-up")

Sd begins to sweep the temple floor and dust the statues (S1 and A1) and named him Shí (which means "pick-up").

Watch Sd and improvise, based on the speed and size of his physical movements.

Begin new balungan (Penlog) on drum cue, in the same tempo. Gamelan repeats balungan, becoming faster, louder and more frantic...
M-SI hands Sd an apple, without changing position or looking at him. Sd walks downstage with a determinedly disobedient expression. He holds the apple aloft defiantly. He takes a big bite of the apple. He chews slowly and deliberately, looking pleased with himself. Sd drops the apple in front of A1. He walks towards S1, holding his broom menacingly.

Sd and S1's actions occur in mechanical slow motion, each movement coinciding with M-SI's words and the gamelan glissandi:

M-SI allows the noise from the gamelan to decay, then speaks quietly and knowingly, as if telling tales.

He raises his broom over his right shoulder. S1 unfreezes, turns towards him and raises her arms defensively. She recoils, falling to her right, into a defensive, crouched position.

Sd strikes S1 on her left side. She recoils, falling to her left and protecting her face with her arms. Both freeze in this position.

M-SI allows the noise from the gamelan to decay, then speaks quietly and knowingly, as if telling tales.

Which wasn't really a prayer!
All unfreeze on the gong cue. Trio 1 stand in neutral positions, stage right.
LqY continues to read the poem on the temple wall, tracing the Chinese characters with her finger.
Sd stands behind LqY and sings to her hypnotically. She sings with him as if bewitched but cannot see him.

LqY follows Sd’s disembodied voice towards the stream, stops to Sd’s right (leaving some space between them) then kneels at the water’s edge.

After that, the mischievous boy Shídí was put to work in the kitchen, where he began scratching his poems into the temple walls.

Sd leaves the temple and walks over to the stream (stage left). LqY follows him and he watches her paternally as she kneels by the water.
LqY seems to float on the water and trails her hand in it. She stares down into the depth as if there is something hidden there.

She jumps back, flirtatiously reproachful. Sd notices M-S1 and A1 and looks devious. He speaks to LqY knowingly, with a rakish smile:

Sd splashes M-S1 playfully with his broom. She jumps back, flirtatiously reproachful.

Sd uses his broom to make a huge splash in the stream, soaking LqY, who is dumbfounded by the inexplicable spray.
LqY dries herself off, still spooked.

LqY stands slowly and moves to stage right, looking over her shoulder nervously.

But unreconciled to death and in time, the morning dew will perish in the sun.

Sdl slowly reaches out towards LqY.

Tàn shēng bu jué sǐ
Ró kàn zhāo chuí bù
Sd takes several steps away from LqY (towards stage left), then turns back to sing to her. He walks slowly backwards as he sings, sweeping up his own footprints with his broom. LqY hears his voice and tries to follow him; she follows his first few footprints but becomes confused when they suddenly stop.

Trio 1 disperse: M-S1 moves upstage, stage left; S1 moves downstage, stage right; A1 goes to stand beside Sd.

Sd repeats ad lib., overlapping with Trio 1.

Sd hands A1 his broom walks slowly offstage. A1 walks behind him, sweeping up both of their footprints, then joins S1 & M-S1 offstage.

LqY is extremely confused and disoriented. Each time she hears a disembodied voice she moves towards it, then moments later she hears what she thinks is the same voice in a different location. S1 and M-S1 gradually move offstage, where they continue to sing. LqY moves downstage.
LqY eventually abandons her pursuit of Trio 1’s distant voices, as she becomes aware that she has wandered into a cold, remote and desolate place; she is alone and vulnerable. She shudders with fear, hearing ghostly sounds.

Trio eventually take turns in turns to approach LqY slowly, in a stylized, graceful and dance-like manner. Each time they come close, they freeze briefly in poses that imitate the gnarled, crooked appearance of Chinese Pines. Then, they back away slowly and assume neutral poses, upstage.

LqY cannot see them, but is somehow aware of their presence and repelled by them. They make no physical contact.

Watch LqY and improvise, based on the speed and size of her physical movements.
LqY follows Trio2 upstage left, as if drawn by them. She notices something beneath moss and foliage on her trunk, and brushes it away...
Drone - stagger breathing, dropping in and out decisively. Do not try to fade inconspicuously.

M-S2 narrates: lower body frozen but upper body mobile.

The third poem Lü qu found was the work of Feng gan. When Feng gan first came to Guo qing. They say he rode on the back of a tiger.
His name means 'Big Stick' - he was a towering man, over 6 feet tall!

If anyone ever asked him about Religion, he'd just shrug and reply "whatever!"

Folds his arms, straightens his back and appears austere.

had been to visit Fäng's former residence at the temple.
The room was empty

the monks were afraid to go in

And there were some that swore

than from within could be heard

a ghostly roar

W. Gng.

change depth ad lib.

mf

ppp

W. Gng.

cresc./dim. ad lib. \( p \cdot mf \)

The room was empty—
the monks were afraid to go in—
And there were some that swore
than from within could be heard

a ghostly roar

W. Gng.

change depth ad lib.

mf

ppp
Trio 2 suddenly part, bending sideways and backwards at odd angles, as if blown by the wind.

LqY is knocked off balance and is bewildered. She hears Fg but does not see him.

Fg steps between Trio 2 onto the stage and they resume their original positions slowly and gracefully.

Fg walks to centre stage. He is majestic and commanding.

Fg addresses LqY with tender sympathy.
S2 unfreezes and reaches towards LqY, then resumes her position. LqY moves nervously to centre stage. She is cold, confused and tense.

S2 & A2 follow M-S2. They surround LqY. Trio 2 cluster around LqY with arms twisted and intertwined, like gnarled thorn bushes. LqY cowers beneath them, trapped in a crouched position.

M-S2 unfreezes, reaches towards LqY, then follows her to centre stage. Poor ethereal creature....

M-S2 unfreezes, reaches towards LqY, then follows her to centre stage. Poor ethereal creature....

W.Gng. moves to stage left, facing the audience with his arms outstretched.
Trio 2 lean backwards, as if repelled by a powerful invisible force.

Lei’s falls to her knees in awed reverence, seeing Fg for the first time.

Fg approaches Lei purposefully.

Fg raises his arms in a gesture of radiant power.

Slower $j = 69$

Lei falls to her knees in awed reverence, seeing Fg for the first time.

Fg approaches Lei purposefully.

Fg raises his arms in a gesture of radiant power.

Slower $j = 69$
Trio 2 move into neutral positions, upstage.

She glimpses the truth

She glimpses the truth

Life and death are just dust... just... life and death are just dust... just...
Each performer introduces the boxed text and then begins to move around randomly, gracefully, expressionlessly and reasonably fast.

\[ \text{Senza Misura} \]

\[ \text{Continue ad lib. c. 1 min} \]

\[ \text{SEGUE} \]
6. This Sorrowful Place...

Trio 1 & 2 form a large circle surrounding LqY & Fg. They face the audience. LqY and Fg continue to face each other.

Trio 1 takes 2 paces outwards, forming a large triangle.

Trio 2 takes 2 paces inwards, forming a smaller inverse triangle inside the other.

Then, both trios turn in opposite directions and walk from point to point around their respective triangles.
Fig directs LqY to rock 2.
She kneels beside it and brushes away foliage.

Sal & He are offstage right. They enter singing and gradually move on stage, staying at the edge, stage right.
Trio I stop wherever they are and freeze. Then bow to Fg.

Vla.

Senza Misura

LqY looks at Fg. He and then Sd. She sees them for the first time and is awed.

Gngs.

M-S1.

Gam.

Vl.

A2.

S1.

Vc.

A1.

Shéi

S.P.

Senza Misura

*shì*

Sd & Hs move to stage centre.

Shéi looks at Fg, Hs and then Sd. She sees them for the first time and is awed.

(= 92)

norm.

(= 92)

arco norm.

(= 92)

pizz. echo vln. I

(= 92)

norm.

(= 92)

arco norm.
Trio moves outwards, forming a large circle with Trio 2 around the other characters. 
Fg stands with his arms folded and td kneels on his broom; they watch Hs & LqY.

LqY turns as he begins to sing and watches him reverently.

Hs hobbles to rock 2, kneels and sings to LqY.

He indicates that he is describing Fg.

Trio 1 move outwards, forming a large circle with Trio 2 around the other characters.

Hs hobbles to rock 2, kneels and sings to LqY.

He indicates that he is describing Fg.
Sd makes a prolonged, reverent bow to Fg.

LqY regards Fg with frightened expectation. Eventually, Fg passes Sd and touches him on the shoulder without looking at him. Sd then begins moving in the same manner.
The Tros, Sd & Fg all suddenly move at minim tempo (extremely slow motion).

LqY speaks to herself, with reflective resignation.

And those who visit the

The green grass only grows in spring

Trío, Sd & Fg all suddenly move at minim tempo (extremely slow motion).

LqY helps him to his feet.

Slower \( \text{\textit{j} = 76} \)
Hs.

S1 bows to Hs and exits slowly.

M-S1 bows to Hs and exits slowly.

S2 bows to Hs and exits slowly.

M-S2 bows to Hs and exits slowly.

A2

Hs.

Sd.

He turns away from LqY to acknowledge the other performers who are departing.

S1.

M-S1.

A1.

S2.

M-S2.

Fg.
LqY takes a hopeful step towards Fg, then watches him depart with sad resignation. She turns back to face Hs, humbled yet somehow uplifted. LqY sings with Hs, tenderly expressing what is now a mutual understanding, sorrowful but resigned.

The pine wind... slays... with grief. Hs & LqY bow their heads.

And those who visit this sorrowful place...

(Offstage)

And those who visit this sorrowful place...

(Offstage)

And those who visit this sorrowful place...

(Offstage)

And those who visit this sorrowful place...