

Dust in Space

紛塵埃

Chamber opera with string quartet & Javanese Gamelan
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紛 (fēn) – confused; tangled; disorderly; many and various; profuse; numerous
塵 (chén) – dirt; this world
塵埃 (chén'āi) – dust

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

- 閻丘胤 Lúqiū Yīn (Heir to the Gated Settlement), Prefect of Táizhōu - soprano
- 豐干 Fēnggān (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

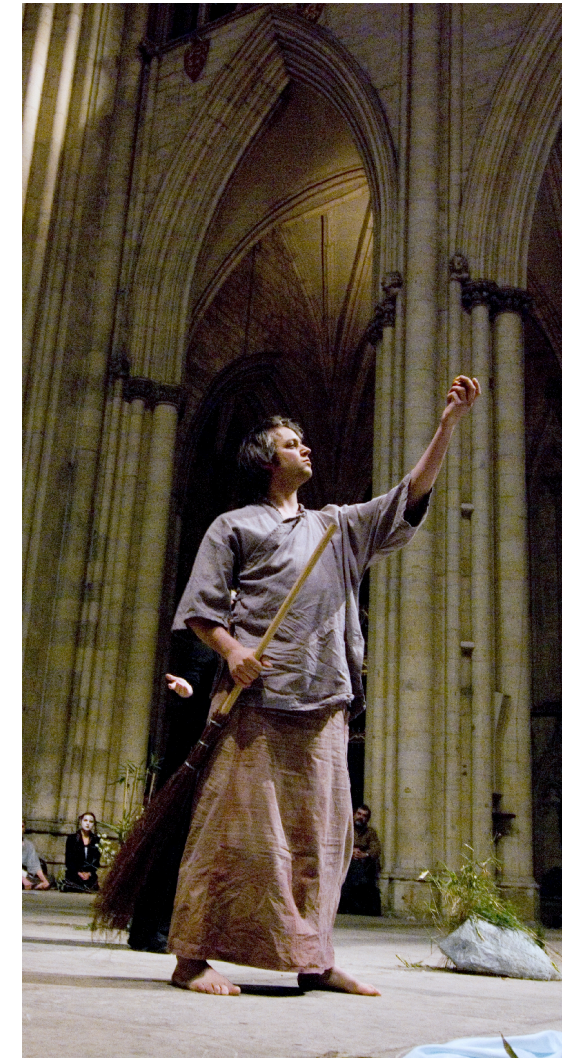
Chorus

Trio 1:

- Soprano 1
- Mezzo-Soprano 1
- Alto 1

Trio 2:

- Soprano 2
- Mezzo-Soprano 2
- Alto 2



Shídí, by David X Green

Synopsis

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 Fēnggān (Big Stick) who lived in the Tiāntái Mountains in Táizhōu. Hánshān is also considered to be an incarnation of Manjushri (Bodhisattva of Keen Awareness) in Zen lore. Shídí is considered to be an incarnation of Samantabhadra (Bodhisattva of Truth) and Fēnggān 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 Guóqīng 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 Fēnggān - a mysterious character who was said to have arrived unannounced at Guóqīng 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 Fēnggān have been preserved, but there are around 300 surviving poems credited to Hánshān. A government official named Lúqiū Yīn 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 Yīn (Prefect of Táizhōu) describes his first encounter with the mystical Fēnggān and subsequent journey into the mountains to pay his respects to the other two poets. This drama is based on the prefect Lúqiū Yīn's testimony. It is divided into six movements:

Movement 1 - Prologue

Lúqiū Yīn is introduced. The chorus sing 'Shéi jiā cháng bù sǐ' (show me the one who does not die) and Lúqiū Yīn asks 'Wúliàng Shòu shì shéi?' (Who is the Buddha of infinite life?)

Movement 2 - The Testimony of Lúqiū Yīn

The story of Lúqiū Yīn's first meeting with one of the poets is narrated. Lúqiū Yīn 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. Fēnggān (a wise man from Táizhōu) arrives at her house unexpectedly and miraculously cures her. Lúqiū Yīn 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. Fēnggān 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 Yīn travels to Guóqīng 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 Fēnggān's true identity. Then, they run away into the mountains. Lúqiū Yīn 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 Yīn 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 Guóqīng. Then Hánshān visits Lúqiū Yīn 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

Lúqiū Yīn returns to Guóqīng 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 Fēnggān 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 Lúqiū Yīn is that accepting the inevitable will bring happiness, while fighting it will bring turmoil. Lúqiū Yīn 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

Lúqiū Yīn 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 Fēnggān, who seems to Lúqiū Yīn to be able to control the forces of nature, including death. The narrators introduce Fēnggān and describe his relationship with the Guóqīng 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 Lúqiū Yīn 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 Lúqiū Yīn recognizes Fēnggān as Wúliàng Shòu, the Buddha of Infinite Life that she has been seeking. She sees Fēnggān (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 'Shéi jiā cháng bù sǐ' (show me the one who does not die); it is thought to have been written by Hánshān about the death of Fēnggān. It is a poignant reminder for Lúqiū Yīn 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 Fēnggān, 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 Shòu, 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 Lúqiū Yīn 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.

Fēnggān by David X Green

Libretto

The libretto is paraphrased from a testimony by Lúqiū Yīn (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, Pīnyīn transliterations and line-by-line English translations of the poems are shown below, in the order in which they appear in the piece.

Poet	Poem in Characters	Poem in Transliteration	Poem in English Translation
寒山 Hánshān (Cold Mountain)	欲識生死譬 且將冰水比 水結即成冰 冰消返成水 已死必應生 出生還復死 冰水不相像 生死還雙美	Yù shí shēng sǐ pì Qiě jiāng bīng shuǐ bǐ Shuǐ jié jí chéng bīng Bīng xiāo fǎn chéng shuǐ Yǐ sǐ bì yīng shēng Chū shēng huáng fù sǐ Bīng shuǐ bù xiāng xiàng Shēng sǐ huán shuāng měi	For an image of death and life Imagine water and ice Water freezes into ice Ice melts back into water What dies will surely live again What lives is bound to die Ice and water do not harm each other Life and death are beautiful
拾得 Shídí (Pick up)	三界如轉輪 浮生若流水 蠢蠢諸品類 貪生不覺死 汝看朝垂露 能得幾時子	Sān jiè rú zhuàn lún Fú shēng ruò liú shuǐ Chǔn chǔn zhū pǐn lèi Tān shēng bù jué sǐ Rǔ kàn zhāo chuí lù Néng dé jǐ shí zǐ	The triple world is a turning wheel Life floats on a flowing stream Writhing with a myriad creatures Hungry for life; unreconciled to death In time the morning dew Will perish in the sun

<p>豐干 Fēnggān (Big Stick)</p>	<p>兀元沉浪海 漂漂輪三界 可惜一靈物 無始被境埋 電光瞥然起 生死紛塵埃</p>	<p>Wù yuán chén làng hǎi Piāo piāo lún sān jiè Kě xī yī líng wù Wú shǐ bèi jìng mái Diàn guāng piē rán qǐ Shēng sǐ fēn chén'āi</p>	<p>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</p>
<p>寒山 Hánshān (Cold Mountain)</p>	<p>誰家長不死 死事舊來均 始憶八尺漢 俄成一聚塵 黃泉無曉日 青草有時春 行到傷心處 松風愁殺人</p>	<p>Shéi jiā cháng bù sǐ Sǐ shì jiù lái jūn Shǐ yì bā chí hàn É chéng yī jù chén Huáng quán wú xiǎo rì Qīng cǎo yǒu shí chūn Xíng dào shāng xīn chù Sōng fēng chóu shā rén</p>	<p>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</p>

Hánshān and Lúqū Yīn, by David X Green



Notes to performers on language and pronunciation

Pronunciation of Chinese text

Guides to Pīnyīn 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 Pīnyīn, 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 'jiè' [ɕiɛ̃], the 'è' [ɛ̃] as oppose to the 'i' [i] is prolonged. However there is an exception to the one letter per phoneme rule: the Pīnyīn letter 'o', which is pronounced [uɔ]. In this instance, [ɔ] 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 Pīnyīn diacritics, which illustrate the four tonal inflections of the Chinese language:

1. High (ˉ): high, flat, continuous tone.
2. Rising (ˊ): rising tone, similar to the intonation used in the question: 'What?'
3. Falling-rising (ˇ): tone that falls and then rises.
4. Falling (ˋ): falling tone, similar to the one used when yelling 'Oi!'

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:

[u] 'oo' as in 'food'
[ɑ] 'ar' as in 'card'

[ou] 'o' as in 'go'
[h] 'h' as in 'hat'

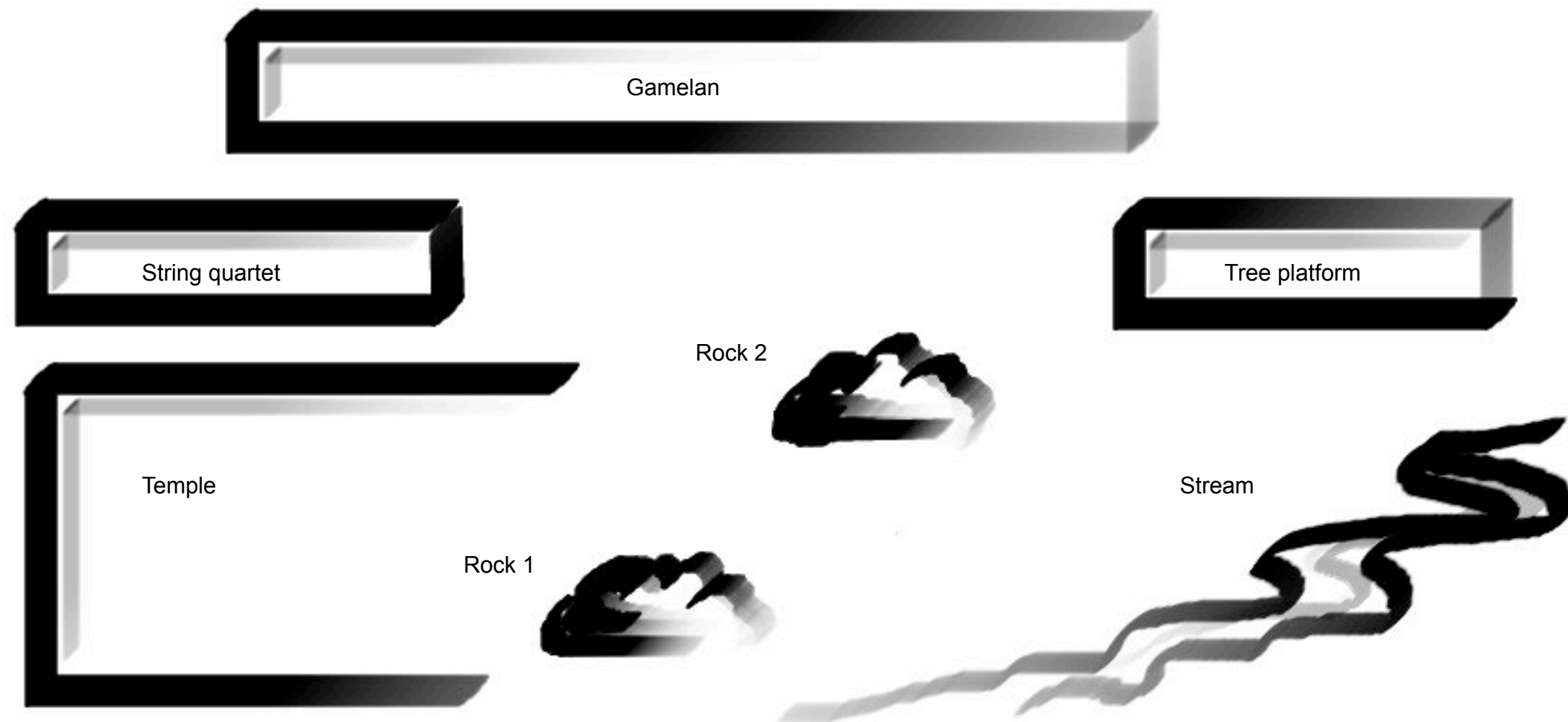
[m] 'm' as in 'man'

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 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 Yīn is a wealthy, high-ranking government official and her costume should reflect this.
- Fēnggān, Hánshān and Shídí are hermetic and disdain worldly possessions.
- Hánshān's clothes are described as 'ragged and worn'.
- Shídí 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 Shídí (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 Yīn 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 color 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 Yīn, 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, Hǎnshān 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:

- Accidentals 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.

Key to non-standard notation, symbols and abbreviations

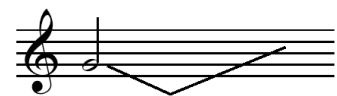
Voices



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

Lúqiū Yīn

Fg

Fēnggān

Hs

Hánshān

Sd

Shídí

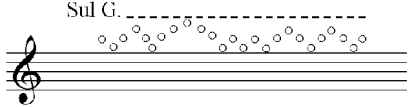
Notes:

Boxed text is spoken.

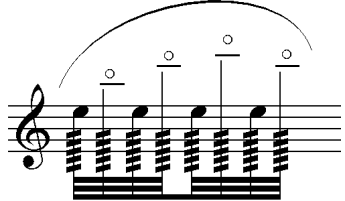
Strings



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



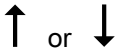
Ad lib. harmonic glissandi on the natural harmonics of a designated string.



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.



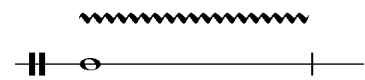
As high/low as possible.

Abbreviations:

- S.T. or M.S.T
- S.P. or M.S.P

- Sul tasto or molto sul tasto.*
- Sul ponticello or molto sul ponticello.*

Percussion



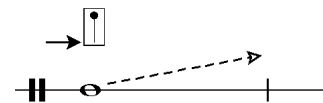
Medium roll played as fast as possible.



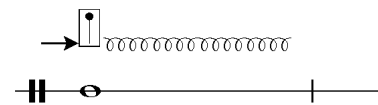
Loud roll played forcefully and erratically.

(>) 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 *kepatihan* cipher system. Although gamelan is primarily an aural tradition, the *kepatihan* 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 *kepatihan* 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 *gattras*. 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 *kepatihan* 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.

The image shows two staves of musical notation. The top staff is labeled 'Gamalan Balungan' and uses a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains four notes: a quarter note G4 (labeled '5'), a quarter note F4 (labeled '3'), a quarter note G4 (labeled '5'), and a quarter note F4 (labeled '3'). The bottom staff is labeled 'Gamalan Gongs' and uses a bass clef with the same key signature. It contains four symbols: a solid black dot (labeled 'Kn. P.6'), an 'x' (labeled 'Kt.'), a solid black dot (labeled 'Kp. P.6'), and an 'x' (labeled 'Kt.'). Vertical dashed lines connect the notes in the top staff to the symbols in the bottom staff, indicating their temporal alignment.

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.

Meter

A difficulty in combining staff notation with *kepatihan* is that the placement of strong beats differs between the two systems. *Kepatihan* groups notes in fours with strong beats on the 2nd and 4th in each group. A western musician unfamiliar with *kepatihan* 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 *balungans* in the same tempo as the music played by the rest of the ensemble, but because the gamelan parts are grouped according to the *kepatihan* 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 *kepatihan* grouping in the score is preceded by a 3/4 bar, shown in large time signatures between the gamelan staves. The change into *kepatihan* is indicated by a **(K)** between the staves, as shown in the example (right).

M-S1. *kepatihan*

Shí 拾 dí 得 Fēng-gān found him as a young or-phan with no name

Chin. Cym. *pp*

Gamelan Balungan BALUNGAN (Pelog)

Gamelan Gongs

Kn.-P.6 Dm.-P.2 Sw.-S.2 Kp. P.1 Kp.-P.5 G.2 Kt. Kt. Kn. P.2 Kp. P.7 Kn. P.6 Kt. P.6 Kt.

SI.-P.5

5 6 5 2 3 7 5 6 5 3 5 3

(K)

Damping

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.

Drums

The *kendhang* drum set is sometimes notated on a separate staff. This only occurs when the drums are used outside of their traditional function. They are notated on a two-line staff, 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 *balungans*; it is assumed that during these sections the drums will play traditional patterns according to the given *balungan*.

Scoring multiple instruments on single staves

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 *slenthem* 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 staff is notated in bass clef because most gamelan gongs are low-pitched instruments and likewise, the Balungan staff is notated in treble clef because most *balungan* instruments are higher-pitched instruments.

Abbreviations

Gam.	Gamelan
P	Pélog
S	Slendro
Gam. Bal.	Gamalan Balungan
Gam. Gngs.	Gamalan Gongs
G.1	Gong ageng 1
G.2	Gong ageng 2
Sw.	Suwukan
Kp.	Kempul
Kn.	Kenong
Kt.	Kethuk
Kpy.	Kempyang

Kd.	Kendhang
Bngs.	Bonangs
Bng.Br.	Bonang Barung
Bng.Pn.	Bonang Panerus
Sl.	Slenthem
Dm.	Demung
Sr.	Saron
Pk.	Peking
Km.	Kemanak
(h)	High
(l)	Low

1. Prologue

Trios 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 ♩ = c. 63

Senza Misura c. 6 - 8"

Senza Misura c. 7 - 9"

The musical score is arranged in a standard orchestral layout. It begins with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as 'Calm, free-floating and ethereal' with a tempo marking of ♩ = c. 63. The score is divided into two main sections by a double bar line. The first section is marked 'Senza Misura c. 6 - 8"', and the second section is marked 'Senza Misura c. 7 - 9"'. The vocal parts (Soprano 1, Mezzo-soprano 1, Alto 1, Soprano 2, Mezzo-soprano 2, Alto 2) all sing the same lyrics: 'Shéi jiā' (誰 家). The instrumental parts include Violin 1, Violin 2, Viola, Violoncello, and Gamelan. The score includes dynamic markings such as *mf*, *f*, *pp*, and *mp*, and performance instructions like 'distant echo' and 'All instruments - P.6'. A box labeled 'A' is placed above the first section of the score. The piece concludes with a final double bar line and a 4/4 time signature.

LqY arrives centre stage and slowly raises her arms, palms facing upwards.

B Senza Misura c. 8 - 10"

LqY adopts a neutral position with her arms by her side

Score for vocal soloist (LqY) and orchestra. The score is in 4/4 time and features a section marked "Senza Misura c. 8 - 10".

Vocal Soloist (LqY): The vocal line begins with a forte (*f*) dynamic, singing the lyrics "Shéi jiā" (誰 家). The melody is characterized by long, sustained notes and a triplet of eighth notes. Dynamics range from *f* to *ff*. The lyrics "Shéi jiā" are repeated throughout the section.

Orchestra: The orchestral accompaniment includes strings (S1, M-S1, A1, S2, M-S2, A2), woodwinds (VI, Vln. 2, Vla., Vc.), and percussion (Gam.). The strings play a rhythmic pattern of eighth notes, while the woodwinds provide harmonic support. Dynamics range from *pp* to *ff*. The section is marked with "Senza Misura c. 8 - 10" and includes performance instructions such as "M.S.T.", "Ord.", and "etc.".

Lyrics: The lyrics are in Chinese characters and pinyin: "Shéi jiā" (誰 家). The lyrics are repeated in the vocal line and some instrumental parts.

Performance Instructions: The score includes various performance instructions such as "Senza Misura c. 8 - 10", "M.S.T.", "Ord.", "etc.", and dynamic markings like *f*, *ff*, *pp*, *mf*, and *sfz*.

LqY steps forward into an open pose, with arms outstretched

C Senza Misura c. 10 - 12"

LqY. *sp* *pp* *f*
 S1. *sp* *pp*
 M-S1. *sp* *pp*
 A1. *sp* *pp*
 S2. *sp* *pp*
 M-S2. *sp* *pp*
 A2. *sp* *pp*
 VI. *sp* *pp* *pp* *f*
 Vln. 2. *sp* *pp* *p* *pp* *f*
 Vla. *sp* *pp* *p* *pp* *ff*
 Vc. *sp* *pp* *ff*
 Gam. *sp* *mf* *ff*

cháng bú sǐ
 長 不 死
 Wú liàng
 無 量

M.S.T. Ord.
 M.S.T. Ord.
 G.2!

2. The Testimony of Lúqīu Yīn

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

Senza Misura, deliberate but mysterious

Trio 1 surround LqY in neutral positions:
AI directly in front of her
SI beside and to her left
M-SI beside and to her right

SI steps forward and narrates.

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

As M-SI narrates, SI & AI simultaneously turn their heads to face LqY.

S1. *pp* [m] *f* Lú 閻 qīu 丘 Yīn 胤

M-S1. *pp* [m] (echo) *mp* Lú 閻 qīu 丘 Yīn 胤

A1. AI narrates, facing the audience and walking towards LqY. I learnt the strange story of the three Táizhōu poets from... *f* Lú 閻 qīu 丘 Yīn 胤

...was newly appointed prefect of Táizhōu. 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 -

not healer... not herbalist... nor holy man.

M-SI steps forward and narrates. Until one day... an unfamiliar man arrived. He was tall and imposing. He called himself...

Senza Misura, deliberate but solemnly mysterious

Str. All Strings: E♭ drone *mp*

Perc. CLAVES

Gam. (Km.) (1) (2) (1) (2) S.1 P.6

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

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

resume ad lib. clicks... *mp* *p*

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.

A

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

S1 faces LqY.
mp

S1 walks behind LqY and begins to circle her,
still facing the audience.

S1. *mf* wan-der-ing monk from Tái - zhōu
台 州

Ill - ness - es are il - lu - sions of the four e - le - ments Your cure must be pure wa - ter

M-S1. (sustain the 'n')
Fēng - gān
豐 干

... and he told Lúqiū ...

M-S1 slowly turns her head to face S1.

M-S1 follows S1, circling LqY.

A1. *mf* wan-der-ing monk from Tái - zhōu
台 州

A1 slowly turns her head to face S1.

A1 follows M-S1 (& S1), circling LqY.

A1 faces the audience
mf (still circling LqY).
Fēng - gān
豐 干

A

Str.

Perc.

Chin. Cym.

Gam. (Km.)

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.

B Austere ♩ = 54

LqY. Fēnggān said to me... "Take care of your - self Lú - qīu... take
閻 丘

S1. and... sprayed it in Lú - qīu's face
閻 丘

M-S1. Lú - qīu Yīn 胤
閻 丘 胤

A1. ... took a mouthful of water from the gourd he carried with him... and... sprayed it in Lú - qīu's face
閻 丘 胤

... was immediately cured! Just... like... magic. She was mystified. 'How can this old man defeat death?' she wondered.

Trio 1 circle faster and faster... *mf* *f* S1 & A1 rhythmic unison

S1 and M-S1 resume neutral positions, side-by-side.

A1 allows LqY a few moments to compose herself, then resumes the narrative.

M-S1 steps back to join S1 & A1

B Austere ♩ = 54

Str.

Perc. *f* ad lib., irregular clicks

Chin. Cym. *f*

Gam. (Km.) kemanaks stop

Gam. Gngs.

kemanaks resume ad lib. hits

(1)	(2)	(1)	(2)
S.1	P.6	S.1	P.6

Kp. S.6 Kn./Sl. S.6 Kp. S.6 Sw. S.2

LqY slowly moves to stage right. LqY stands still. LqY walks back to centre stage.

So I asked him if he knew a wise man there who would teach me his secrets. He said... "Where can I find these two Bodhisattvas?" I asked. Fēnggān replied...

care when you get to Tái - zhōu!"
台 - 州

"Call u-pon Hán - shān..." (the Lord of keen a-ware-ness)
寒 山

"Call u-pon Shí - dé..." (the Lord of truth)
拾 得

care when you get to Tái - zhōu!"
台 - 州

"Call u-pon Hán - shān..."
寒 山

"Call u-pon Shí - dé..."
拾 得

care when you get to Tái - zhōu!"
台 - 州

"Call u-pon Hán - shān..."
寒 山

"Call u-pon Shí - dé..."
拾 得

care when you get to Tái - zhōu!"
台 - 州

"Call u-pon Hán - shān..."
寒 山

"Call u-pon Shí - dé..."
拾 得

Perc. *p* *p* *mp* *ff*

Chin. Cym. *pp* *mp* *pp* *mp*

Gam. (Km.)

Gam. Gngs. Kp. S.5 Kp. S.6 Kn./Sl. S.6 Sw. S.2 Kp. S.5 Kp. S.6 Kp. S.6 Sw. S.2 Kp. S.5 Kp. S.6

C Senza Misura

slightly subdued
mp

When you see them you will not re - cog - nize them... When you re - cog - nize them you will not see them."

Trio I speak together with big animated gestures, whilst quickly walking forwards, into a triangle:
A1 downstage centre,
M-S1 upstage left,
S1 upstage right.

f
"They live at Guóqīng temple, dress as paupers and act like MADMEN!"

mp (sustain the 'm')

"When you re - cog - nize them..."

mp (sustain the 'm')

"When you re - cog - nize them..."

mp (sustain the 'm')

"When you re - cog - nize them..."

All performers face the audience, with deadpan expressions.
rhythmic unison

C Senza Misura

Perc. *f*

Chin. Cym. (>) ad lib. *f*

W.Gng. change depth ad lib. *p* *mf* *ff*

Gam. (Km.) kemanaks stop

Gam. Gngs. Kp. S.6 Sw. S.2 Kp. S.5

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.

D ♩ = 54

LqY. *mf*
 When I ar-rived in Tái - zhōu 台 - 州 I went to Guó - qīng 國 - 清 tem-ple to find them__ and

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.
pp mp pp
 change depth ad lib.

Gam. Kd. improvise a groove based on the notated skeleton, with embellishments
mf

Gam. Gngs. Kp. S.6 Sw. S.2 Kp. S.5 Kn./Sl. S.6



LqY gestures to indicate that shs refers to Trio 1
 (who are impersonating Hs and Sd).

S. there they were, just as Fēng - gān 豐 - 干 des-cribed, ten - ding stoves in the mon - a - st'ry__ kit - chen I bowed
 LqY bows to Trio 1.

Perc.

W.Gng.

Gam. Kd.

Gam. Gngs. Kp. S.6 Sw. S.2 Kp. S.5

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



S. *f* but they just laughed and shou ted "Fēng - gān loose - tongued loose - tongued"
豐 干

S1. *f* "Fēng - gān loose - tongued loose - tongued"
豐 干

M-S1. *f* "Fēng - gān loose - tongued loose - tongued"
豐 干

A1. *f* "Fēng - gān loose - tongued loose - tongued"
豐 干

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

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

"If you do not recognize Wúliàng Shòu..."

Trio I shrug in mock exasperation, spoken together

"Why bow to us?!"

"Why bow to us?!"

"Why bow to us?!"



Perc. 2/4 4/4

Chin. Cym. 2/4 4/4 *mf* *f* *p*

W.Gng. 2/4 4/4 *pp* *mp* *pp* *p*

Gam. Kd. 2/4 4/4 improvise a syncopated groove; become increasingly wild and complex... *mp*

Gam. Gngs. Kn./Sl. S.6 Kp. S.6 Sw. S.2 Kp. S.5 Kn./Sl. S.6 Kp. S.6 Sw. S.2

change depth ad lib.

change depth ad lib.

LqY paces agitatedly, speaking loudly

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



S.

S1.

M-S1.

A1.

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

I cried "CATCH THEM!!!"
But they quickly got away...

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

Hahahahahaha!

Hahahahahaha!

Hahahahahaha!

Trio I sing offstage right.

mf *f*

Shéi jiā
誰 家

Shéi jiā
誰 家

Shéi jiā
誰 家



Calm, free-floating and ethereal

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

Perc.

Chin. Cym.

W.Gng.

Gam. Kd.

Gam. Bal.

Gam. Gngs.

Random hits with sporadic accents/rolls.

Random hits with sporadic accents. Change depth ad lib.

wild, non-metric flourishes that build in intensity

Kp. S.5

All instruments: P.6

f *ff* *pp* *mf* *mp* *pp* *ff* *p* *mf* *pp*

SEGUE

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.

LqY walks to rock 1.

LqY. But they seemed to have disappeared! Leaving behind no trace... Leaving behind no clue... Except for their poems... scratched onto the temple walls, carved into pine trees... chiseled into rocks on the mountainside....

S1. *mf* *f* *p* *mp*
 Shéi jiā cháng bù sǐ
 誰 家 長 不 死

M-S1. *mf* *f* *p* *mp*
 Shéi jiā cháng bù sǐ
 誰 家 長 不 死

A1. *mf* *f* *p* *mp*
 Shéi jiā cháng bù sǐ
 誰 家 長 不 死

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

Trio2 sing offstage left.

S2. *mf* *f*
 Shéi jiā
 誰 家

M-S2. *mf* *f*
 Shéi jiā
 誰 家

A2. *mf* *f*
 Shéi jiā
 誰 家

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

Gam. Bal. *ppp*

3. Water and ice

Senza Misura 3 - 5" **Declamatory** ♩ = 72 **A** Senza Misura

All immediately freeze on gong strike.

Hs unfreezes as M-S2 sings his name. He hobbles mischeivously towards LqY (who is frozen, kneeling beside rock 1). 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.

Yù 欲

Drone - stagger breathing, dropping in and out decisively. Do not try to fade inconspicuously

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

M-S2 gestures to Hs.

...which means, 'Cold Mountain'...

The first po - em Lú - qū found was the work of Hán shān
 間 丘 寒 山

Drone - stagger breathing, dropping in and out decisively. Do not try to fade inconspicuously

Senza Misura 3 - 5" **Declamatory** ♩ = 72 **A** Senza Misura


(steady clicks)


pp mp

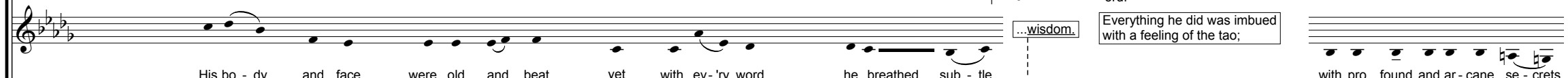
Watch Hs and improvise based on the speed and size of his physical movements.

Kp. P.6

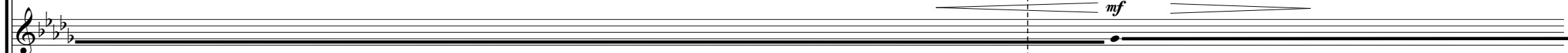
f mp

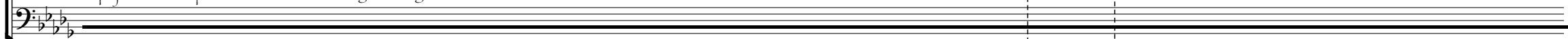
LqY. 

S2. 


M-S2. 


His bo - dy and face were old and beat... yet with ev- 'ry word he breathed sub - tle... ...wisdom. Everything he did was imbued with a feeling of the tao; with pro found and ar - cane se - crets.

A2. 

H. 

Hs stops just behind LqY. Hs considers his 'old and beat' body and face, nodding with resignation. Hs rests both hands on his stick and gazes mystically into the distance.

Perc. 

Chin. Cym. 

B

LqY. *f* [a] [m]

S2. *f* [a] [m]

M-S2. M-S2 indicates Hs's hat. M-S2 indicates Hs's robe. M-S2 indicates Hs's shoes. *f* *ff* [a] [m]
 His hat was made of birch bark, his clothes were rag-ged and worn, his shoes were made of wood Cal - - ling and sing - ing his con - stant re - ply:

A2. *f* [a] [m]

H. *f* [a] [m]

B

Perc. Watch M-S2 and improvise based on the speed and size of her physical movements. *p* *ff*

Chin. Cym. *ppp* *ff*

W.Gng. change depth ad lib. *f* *p* *mp* *ff*

LqY unfreezes, spooked by the ghostly laughter from invisible Hs and M-S2.

Trio 2 move upstage centre and stand side-by-side, in neutral positions.

C ♩ = 80 LqY sings as if bewitched by Hs (who she cannot see).

Musical score for vocalists LqY, S2, M-S2, A2, and H. The score is divided into three sections by vertical dashed lines.

- Section 1:** All vocalists sing "Ha!" (*ff*). M-S2 and H are marked "M-S2 laughs heartily." and "Hs laughs heartily." respectively, with "x" marks indicating laughter.
- Section 2:** All vocalists sing "[hou]" (*mp*). A2 and H are marked "M-S2 and Hs share a fond reminiscence, smiling knowingly at each other." with a box containing "...at the villages and farms, he laughed and sang with cowherds!". M-S2 is marked "M-S2 addresses the audience, seriously." with a box containing "Only the wisest men could recognise him."
- Section 3:** LqY, S2, and H sing a melodic line (*f*) with lyrics: Yù (欲), shí shēng (識生), sǐ (死). The notes are marked with triplets and a "pulse" symbol.

Musical score for Percussion (Perc.), Chinese Cymbal (Chin. Cym.), and W Gong (W.Gng.).

- Perc.:** "clicks accel. with M-S1 and Hs's laughter" (*mf* to *ff*).
- Chin. Cym.:** "(=> ad lib.)" (*ff*).
- W.Gng.:** "accent and change depth ad lib." (*ff* to *fff*).

At the bottom right, a separate musical staff shows a dynamic progression from *p* to *f* to *ff* over four measures in 4/4 time, with a common time signature **C** and tempo ♩ = 80.

LqY stands up very slowly.

LqY listens to Hs intently.

LqY.

pi 壁 Qie 且 jiang 将 bing 冰 shui 水 bi 比

S2.

For an im-age of death and_ life i - ma - gine wa - ter and_ ice Wa - ter free - - zes in to ice

M-S2.

For an im-age of death and_ life i - ma - gine wa - ter and_ ice Wa - ter free - - zes in to ice

A2.

For an im-age of death and_ life i - ma - gine wa - ter and_ ice Wa - ter free - - zes in to ice

H.

pi 壁 Qie 且 jiang 将 bing 冰 shui 水 bi 比 Shui 水 jie 结 ji 即 cheng 成 bing 冰

Gam. Kd.

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.

rall.

D ♩ = 76

LqY turns her head, following Hs's voice.

LqY. *mf* *f* *mf* *mf* *f* *mf*

Ice melts back in to wa - ter and what dies

S2. *mf* *f* *mf* *mf* *f* *mf* *p*

Ice melts back in to wa - ter What lives is bound to die and what dies will _____ live a - gain

M-S2. *mf* *f* *mf* *mf* *f* *mf* *p*

Ice melts back in to wa - ter What lives is bound to die and what dies will _____ sure - ly live a - gain

A2. *mf* *f* *mf* *mf* *f* *mf* *p*

Ice melts back in to wa - ter What lives is bound to die and what dies will _____ sure - ly live a - gain

H. *mf* *p*

Bīng xiāo fǎn chéng shuǐ
冰 消 返 成 水

Hs speaks quietly into LqY's right ear.
Yǐ sǐ bì yīng shēng...
已死必应生

Hs hobbles behind LqY...
Chū shēng huán fù sǐ
出生还复死

Hs whispers into LqY's left ear, then joins Trio2, giggling to himself.
Chū shēng huán fù sǐ
出生还复死

rall.

D ♩ = 76

Perc. *pp* *mp*

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

Gam. Kd. distant rumble interspersed with soft accents and some short silences
(=> ad lib.)
ppp *mp* *cresc./dim. ad lib. pp - mf*

When Hs touches her,
LqY jumps back, startled.

LqY wanders around, mystified. She eventually arrives downstage right.

LqY. Musical staff with treble clef, key signature of three flats, and a 2/4 to 4/4 time signature change.

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

S2. Musical staff with treble clef, key signature of three flats, and a 2/4 to 4/4 time signature change. Lyrics: live a - gain Ice... Ice and wa - ter do not harm each - o - ther. Dynamics: pp, mf, p.

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

M-S2. Musical staff with treble clef, key signature of three flats, and a 2/4 to 4/4 time signature change. Lyrics: live a - gain Ice... Ice and wa - ter do not harm each - o - ther. Dynamics: pp, mf, p.

A2. Musical staff with treble clef, key signature of three flats, and a 2/4 to 4/4 time signature change. Lyrics: live a - gain Ice... Ice and wa - - - ter. Dynamics: pp, mf, p.

Hs creeps towards LqY.

Hs touches LqY gently on the shoulder,
then stands back.

Hs moves to centre stage and faces LqY.
He becomes more serious and authoritative.

H. Musical staff with bass clef, key signature of three flats, and a 2/4 to 4/4 time signature change. Lyrics: Bīng shuǐ bù xiāng shàng xiàng Shēng sǐ huán. Dynamics: mp, mf, mp.

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

Perc. Percussion staff with a large black bar indicating a sustained sound.

change depth ad lib.

W.Gng. Musical staff with a treble clef and a 2/4 to 4/4 time signature change. Dynamics: p, ff, p.

Begin to dwindle - more and more silence

Gam. Kd. Musical staff with a treble clef and a 2/4 to 4/4 time signature change. Dynamics: p.

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

LqY. *Shēng sǐ huán shuáng....*
 生 死 還 雙

pp
beatific

pp
beatific
3
měi
美

Senza Misura

Hs and LqY speak together

Bīng shuǐ bù xiāng shàng
 冰 水 不 相 像

ppp

ppp
 Shēng sǐ huán shuáng měi
 生 死 還 雙 美

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

G.P.

S2. *p* [m] *ppp* [m] G.P.

M-S2. *mf* Death and life [m] G.P.

A2 walks forward to join S2 and M-S2 behind LqY.

A2. *p* [m] *mf* Life and death are beau - ti - ful *ppp* [m] G.P.

Hs walks towards LqY very slowly.

H. *p* shuáng [m] *pp* beatific měi G.P.

Senza Misura

Perc. G.P.

change depth ad lib.

W.Gng. *pp* *mp* *mp* G.P.

Extremely sparse

Gam. Kd. *ppp* G.P.

4. A turning wheel

Senza Misura *f* Resolute yet mystified

A Slow; Free-floating ♩ = c. 63 *ff* LqY moves to stage left, in the direction of the sound.

Wú — liàng — Shòu — shì — shéi? —
 無 — 量 — 壽 — 是 — 誰 —
 Shéi — jiā —
 誰 — 家 —

Trio 2 sing offstage left.

mf *f*

Shéi — jiā —
 誰 — 家 —

Shéi — jiā —
 誰 — 家 —

Shéi — jiā —
 誰 — 家 —

Senza Misura

A Slow; Free-floating ♩ = c. 63

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

Gam. Bal. *f* Sl./Sr./Dm. P.7 Sim. P.5 All instruments - P.6 *pp*

Gam. Gngs. *f* Kp./Kn. P.7 Sim. P.5 *pp*

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, offstage right.

Trio 1 enter the temple (stage right)
and stand in a triangle behind LqY, watching her:
S1 back right;
M-S1 back left;
A1 front centre.

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

S1. *pp* *mp*
Shéi jiā
誰 家

M-S1. *pp* *mp*
Shéi jiā
誰 家

A1. *pp* *mp*
Shéi jiā
誰 家

S2. *mf* *f* *p* *f*
Shéi jiā cháng bù sǐ
誰 家 長 不 死

M-S2. *mf* *f* *p* *f*
Shéi jiā cháng bù sǐ
誰 家 長 不 死

A2. *mf* *f* *p* *f*
Shéi jiā cháng bù sǐ
誰 家 長 不 死

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

W.Gng.

Gam. Bal. P.5 *f* *ppp*

Gam. Gngs. P.5 *f* *ppp*

Sd enters (stage right), carrying a broom and curiously circles LqY.
M-SI turns and gestures to him as she sings his name.

D

M-S1. *Shí* *dí* *Fēng-gān* found him as a young or - phan with no name on the road to *Guó - qīng* the monks took him in
拾 得 豐 干

Chin. Cym. *pp* *mp*

Gam. Bal. BALUNGAN (Pélog) Bngs. Mipil Bngs. Gambyang (REPEAT BALUNGAN)
SI.-P.5 5 6 5 2 3 7 5 6 5 3 5 3 2 2 2 2 Sim.

Gam. Gngs. Kn.-P.6 Dm.-P.2 Kp. P.1 Kp.-P.5 G.2 Kt. Kt. Kn. P.2 Kp. P.7 Kn. P.6 Kt. Kp. P.6 Kt. Kn. P.3 Kt. Kp. P.6 Kt. G.2 sim.



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

Sd begins to sweep the temple floor and dust the statues (SI and AI)

E

M-S1. and named him *Shí* *dí* (which means 'pick-up') he worked in the tem - ple Until... one day... *Shí* *dí* was dus - ting sta - tues in the main hall
拾 得

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

Gam. Bal. Dm./2xSr. only Bngs. gambyang 2 2 2 2 2 2 2 2 Kt. Kpy. P.6 (8nd) Kt. sim. (8nd)

Gam. Gngs. Kp. P.1 Kp. P.5 Kn. alternates P.3 and P.2

Bngs. Imbal 2 1 2 5 2 5 2 5 Kp. P.1 Kp. P.5

Begin new balungan (Pelog) 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.

Sd takes a big bite of the apple.
He chews slowly and deliberately,
looking pleased with himself.

Sd drops the apple in front of AI.
He walks towards SI, holding his broom menacingly.

Sd stamps his foot and takes a mock
swing at SI with his broom, just
stopping it from hitting her.
She remains frozen apart from her face
and reacts with a horrified expression.

Senza Misura: fast and frantic

M-SI: *p* he took a piece of fruit from the al - tar a sac-red of - fer ing and ate it! Then... he turned to the sta - tue of the Bud - dha's first dis - ci - ple, struck it with a broom and yelled... *ff*

Perc. [Silent]

W.Gng. change depth ad lib., with increasing speed... *p* *ff* *mp* completely submerged

Gam. Bal. faster and faster... virtually out of control... gamelan stops suddenly

Gam. Gngs. [Silent]

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

S. *ffff* Sd raises his broom over his right shoulder. SI unfreezes, turns towards him and raises her arms defensively. Xiǎo 小 shèng! 乘 Sd 'strikes' SI on her left side. She recoils, falling to her right, into a defensive, crouched position. Xiǎo 小 shèng! 乘 Sd raises his broom over his left shoulder. SI straightens up nervously and looks at Sd's raised broom in horror. Xiǎo 小 shèng! 乘 Sd 'strikes' SI again, this time on her right side. She recoils, falling to her left and protecting her face with her arms. Both freeze in this position. Which wasn't really a prayer!

Perc. [Silent]

W.Gng. raise lower submerged *f* *pp* *ff* *pp* *ff* *pp* *ff* *p*

Gam. Bal. Glissandi imitating singer's vocal inflections

Gam. Gngs. Any note Sw. S.2 G.2 *sfz* *f* *sfz* *f*

LqY seems fixated on the water and trails her hand in it. She stares down into the depths as if there is something hidden there.

G

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

LqY. *p* *pp* pulse *ord.*
 liú shuǐ Chūn
 流 水 蠢

S1. *f* *mf*
 Life floats on a flow - - wing stream Wri - thing with a my - ri - ad crea - tures

M-S1. *f* *mf*
 Life floats on a flow - - wing stream chūn_ 蠢 with a my - ri - ad crea - tures

A1. *f* *mf*
 Life floats on a flow - - wing stream chūn_ 蠢 Wri - thing with a my - ri - ad crea - tures

Sh. *mf*
 liú shuǐ Chūn chūn Zhù pǐn lèi!
 流 水 蠢 蠢 諸 品 類

Chin. Cym. *mp* *mf* *mp* *p*
 W.Gng. *mf* *p*
 (>) ad lib. change depth ad lib.

Gam. Bal. *pp* *pp* *mf* *mp* *p*
 BALUNGAN (Pélog) (REPEAT BAUNGAN)
 Bngs. Imbal Bracketed notes - S1. only
 Kp.-P.1 G.1 Kpy. Kt. Kpy. sim.

M-S1 and A1 move curiously towards LqY and Sd, then stop in between them and peer over into the water in front of LqY.

Sd splashes M-S1, who exchanges a look of mock exasperation with A1.

S1 & A1 return to their original positions, drying themselves off.

Sd splashes A1 playfully with his broom. She jumps back, flirtatiously reproachful.

Sd notices M-S1 and A1 and looks devious. He speaks to LqY knowingly, with a rakish smile.

LqY dries herself off, still spooked.

rall. **H** ♩ = 63

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

(Sustain the 'n')

S1. *mf* *3* Hun - gry for life *p* the mor - ning dew will pe - rish *mp* *3* in *f*

M-S1. *p* the mor - ning dew will pe rish. *mp* *3* the *f*

A1. *mf* *3* Hun - gry for life **But unreconciled to death** *mp* and in time, the mor - ning dew will pe - rish. *mp* *3* sun *f* (Sustain the 'n')

Sh. *mp* Tān shēng bù jué sǐ Rǔ kàn zhāo chuí lù *p* eerie and stern *mf* pulse *f* Sd slowly reaches out towards LqY.

rall. **H** ♩ = 63

Gam. Bal. 5 6 5 3 1 2 5 3

Gam. Gngs. Kpy. Kt. Kpy. G.1 G.1 *f* *pp*

Senza Misura

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.

S1 imitates Sd's voice, giving LqY the impression that Sd has magically transported himself across the stage.
 LqY hurries towards S1 as she sings then looks lost when she is silent.

Musical score for S1, Sh., and Perc. The S1 and Sh. parts feature a melodic line with lyrics: Néng dé jǐ shí zǐ (能 得 几 时 子). The Perc. part is a simple rhythmic accompaniment. A performance instruction reads: "Watch LqY and improvise, based on the speed and size of her physical movements."

cont. c. 1' **SEGUE**

Trio 1 imitate Sd's voice, convincing LqY that he is suddenly omnipresent.

Musical score for S1, M-S1, A1, Sh., Perc., and Gam. Gngs. The score includes a boxed phrase for M-S1 and Sh. with lyrics: Néng dé jǐ shí zǐ (能 得 几 时 子). Performance instructions include: "Trio 1 take turns to sing boxed phrase, in no particular order, with varying intervals if time in between each repetition and octave transpositions ad lib." and "Sd repeats ad lib., overlapping with Trio 1." The score concludes with a double bar line and repeat signs.

5. Dust in Space

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.

(Senza Misura)

LqY. lonely and dazed; calling out *mp* (sing occasionally; not first time)
 Wu 無 liang...? 量 (Shòu?) (壽)

S1. Trio 1 continue (offstage)

M-S1. *pp*
 Néng 能 dé 得 jǐ 幾 shí 時 zǐ 子

A1. Trio 2 take it 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.

S2.

M-S2. slow whispers imitating the wind. Trio overlap rather than taking turns *p*
 Wú 無 liàng 量 Shòu 壽
 accel. build in intensity

A2.

(Senza Misura)

Perc. fade away as LqY begins to sing
 cresc./dim. ad lib. *ppp - mf*

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

Gam. Gngs. G.1 G.2
ppp cresc./dim. ad lib. ppp - p

LqY follows Trio2 upstage left, as if drawn by them.

LqY approaches M-S2 (now a Chinese Pine) with nervous curiosity, she notices something beneath moss and foliage on her trunk, and brushes it away...

LqY freezes on the gong strike, leaning towards M-S1 and reading the poem carved into her "trunk."

mf
Wú 無 liàng 量 Shòu 壽
pp
Wú 無

Trio 2 move backwards to the platform (upstage left). They assume Chinese Pine-like poses one by one, then freeze:
M-S2 stands on the right of the platform;
S2 stands just in front and to the right of the platform;
A2 stands just in front and to the left of the platform.

Trio 2's voices die away and become silent, as each freezes into position.

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

mf

Kp. P.6
ff

A Drone - stagger breathing, dropping in and out decisively. Do not try to fade inconspicuously

LqY. *f* *p* *pp*

S2. *f* quasi recit. *p* impressed

The third po - em *Lú* *qū* found was the work of *Fēng - gān* When *Fēng - gān* first came to *Guó - qīng* They say he rode on the back of a ti - ger

Wù 兀 *Wù 兀* *Wù 兀* *Wù 兀*

M-S2. *f* *p* *pp*

A2. *f* *p* *mp* *f* *p*

F. *f* *p* *pp*

Vi. *mp*

Vln. 2. *mp*

Vla. *mp* *mp* *f* *mp*

Vc. *mp*

Chin. Cym. *pp* *mp* *f*

W.Gng. *mp*

Drone - stagger breathing, dropping in and out decisively. Do not try to fade inconspicuously

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

Fg is off stage

Fg moves into view behind the tree platform, to M-S2's left. He is hulling rice.

[u] [u]

change depth ad lib.

LqY. *sfz* \rightarrow *p*
 [u]
 S2. His name means 'Big Stick' - he was a towering man, over 6 feet tall! He came and went as he pleased...
 hulled rice du - ring the day chan - ted hymns at night
 If anyone ever asked him about Religion, he'd just shrug and reply "whatever!"
 [u]
 M-S2. *sfz* \rightarrow *p*
 [u]
 A2. *f* quasi recit.
 ...had been to visit Fēngān's former residence at the temple.
 Lú - qū Yīn
 閩 丘 嵐
 F. Fg folds his arms, straightens his back and appears austere.
 [u]
 B
 VI. *sfz* \rightarrow *pp*
 Vln. 2. *sfz* \rightarrow *pp*
 Vla. *sfz* \rightarrow *pp*
 Vc. *sfz* \rightarrow *pp*
 W.Gng. submerged
p \rightarrow *p*
 Gam. Gngs.

S2 resumes her Chinese Pine pose and freezes.
 A2 narrates, lower body frozen but upper body mobile.

LqY. *pp*

S2. *pp*

M-S2. *pp*

A2. *pp* ... a ghostly... ord. Lúqiū Yīn found nothing inside Fēnggān's old room but tiger tracks!

The room was emp - ty the monks were af - raid to go in And there were some that swore than from with-in could be heard ti - ger's roar

F. *pp*

Vi. *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Perc. *cresc./dim. ad lib. p - mf*

W.Gng. *mf* *pp* *ppp* *f* change depth ad lib.

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.

C ♩ = 88

S2. *mp* Sin - king like a rock in the sea Drif - ting drif - ting through the three worlds

M-S2. *mp* Sin - king like a rock in the sea Drif - ting drif - ting through the three worlds *p* pi - ty

A2. *mp* Sin - king like a rock in the sea Drif - ting drif - ting through the three worlds *p* pi - ty

F. *mf* *mp* pulse *mf* *p* pulse *mf* *mp* *mf* *mf*

Wú yuán chén làng hǎi piāo piāo lún sān jiè Kě
兀 元 沉 浪 海 漂 漂 輪 三 界 可

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

Fg addresses LqY with tender sympathy.

C ♩ = 88

VI. *mf* *pp* *f* *spp* *mf* *mp* *f*

Vln. 2 *mf p* *pp* *mp* *f* *spp* *mp* *pp* *f*

Vla. *mf* *pp* *f* *spp* *mf* *f* *p* *pp*

Vc. *mf* *p* *mp* *f* *spp* *mp* *mf* *mp* *mf* *pp*

W.Gng. *mp* *mf*

Gam. G.2 *f*

change depth ad lib.

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 covers beneath them, trapped in a crouched position.

rit. **D** A tempo (♩ = 88)

Musical score for S2, M-S2, A2, F., VI., Vln. 2, Vla., Vc., and W.Gng. with lyrics and performance instructions.

S2: Poor creature....

M-S2: Poor ethereal creature....

A2: (Silent)

F.: *mp* *sp* *mf* *p* *mp* *f* *ff*
 xī Kè xī yī líng wù wú shǐ
 惜 可 惜 一 靈 物 無 始

VI.: *mf* *f* *mf* *f* *sfz* *mp* *f*

Vln. 2: *mf* *f* *mp* *mf* *mp* *sfz* *mf* *f*

Vla.: *p* *mf* *pp* *mf* *sfz* *mp*

Vc.: *mf* *pp* *mf* *sfz* *mp*

W.Gng.: *p* *f*

Performance instructions: *mp*, *sp*, *mf*, *p*, *mp*, *f*, *ff*, *rit.*, **D** A tempo (♩ = 88), *mf*, *f*, *mp*, *sfz*, *pp*, *submerged*.

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

Fg moves to stage left, facing the audience with his arms outstretched.

submerged

darkly *mf*
 for - e - ver bound up in her plight un - til
 a flash of light

darkly *mf*
 for - e - ver bound up in her plight un - til
 a flash of light

darkly *mf*
 for - e - ver bound up in her plight un - til
 a flash of light

p
 Fg approaches LqY purposefully.

ff
 Fg raises his arms in a gesture of radiant power.

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

E Slower ♩ = 69

E Slower ♩ = 69

bèi jìng mái
 被 境 埋

Diàn guān
 電 光

submerged *pp*

arco *mf*

Chin. Cym.
 W.Gng.



Emotionless ♩ = 88

LqY. *pp* chén - ai
塵 - 埃

S2. Trio 2 move into neutral positions, upstage. *pp* ord.
Life and death are just dust... just...

M-S2. *p* She glimp - ses the truth *pp* ord.
Life and death are just dust... just...

A2. *p* She glimp - ses the truth *pp* ord.
Life and death are just dust... just...

F. *p* piē rán qi Shēng sǐ fēn chén - ai
瞥 然 起 生 死 紛 塵 埃

freely pulse



Emotionless ♩ = 88

Vi. Sul D *p*

Vln. 2

Vla. pizz. *mp* arco *pp*

Vc. pizz. *mp* arco norm. *pp*

Perc. FINGER CYMBALS *f* *pp* *mp* *pp*

Chin. Cym. (arco) *pp* *mp*

W.Gng. *ppp* *p* *p*

change depth erratically

Each performer introduces the boxed text and then begins to move around randomly: graceful, expressionless and reasonably fast.

G Senza Misura

S1 enters, stage left.
Repeat ad lib, changing pulse.
Leave plenty of space between repetitions.

mp

Scat - tered in space

M-S1 enters, stage left.
Repeat ad lib, changing pulse.
Leave plenty of space between repetitions.

mp

swir - ling_ dust

A1 enters, stage left.
Repeat ad lib, changing pulse.
Leave plenty of space between repetitions.

mp

just dust

Repeat ad lib, changing pulse.
Leave plenty of space between repetitions.

mp

Scat - tered in space

Repeat ad lib, changing pulse.
Leave plenty of space between repetitions.

mp

swir - ling_ dust

Repeat ad lib, changing pulse.
Leave plenty of space between repetitions.

mf

dust in space

Repeat ad lib, changing pulse.
Leave plenty of space between repetitions.

mp

just dust

Senza Misura

G

Continue ad lib.
c. 1 min

SEGUE

Vla.

Vc. *cresc./dim. ad lib. ppp - mf*

Perc.

poco a poco cresc. *f*

LqY and Fg are centre stage,
watching each other intently.
Fg slowly helps LqY to her feet.

6. This Sorrowful Place...

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

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

♩ = 92

S1.
Wú liàng Shòu shì shéi?
無 量 壽 是 誰

M-S1.
Wú liàng Shòu shì shéi?
無 量 壽 是 誰

A1.
Wú liàng Shòu shì shéi?
無 量 壽 是 誰

S2.
Wú liàng Shòu shì shéi?
無 量 壽 是 誰

M-S2.
Wú liàng Shòu shì shéi?
無 量 壽 是 誰

A2.
Wú liàng Shòu shì shéi?
無 量 壽 是 誰

Fg.
Wǒ shì shéi?
我 是 誰

VI.

Vln. 2
arco
f

Vla.
f *ff* *mp* *f* *mp*

Vc.
f *ff* *mp* *f* *mp*

G. Gngs.
G.2 *mp* G.1 *f*

A

Fg addresses the audience.

Fg directs LqY to rock 2.
She kneels beside it and brushes away foliage.

B

Score for vocalists and instruments. Includes parts for S1, M-S1, A1, S2, M-S2, A2, Sd, Fg, Hs, VI, Vln. 2, Vla, and Vc.

Vocalists:

- S1: shì shéi? wú liàng shòu shéi
- M-S1: shì shéi? wú liàng shòu shéi
- A1: shì shéi? wú liàng shòu shéi
- S2: shì shéi? wú liàng shòu shì
- M-S2: shì shéi? wú liàng shòu shì
- A2: shì shéi? wú liàng shòu shì
- Sd: shéi jiā shéi jiā shéi jiā
- Fg: wǒ shì shéi
- Hs: shéi jiā shéi jiā shéi jiā

Instruments:

- VI: mp, p, mf < f, pp, f, mp, ff, pp, ff, spp
- Vln. 2: mp, p, mf < f, pp, f, mp, ff, pp, ff, spp
- Vla: p, f, spp, mp, mf, pp
- Vc: mp, p, f, spp, mp, mf, pp

Dynamic markings include *mf*, *p*, *f*, *pp*, *mp*, *ff*, and *spp*. The score features complex rhythmic patterns with time signature changes from 4/4 to 5/4 and back to 4/4.

Trio 1 move outwards, forming a large circle with Trio 2 around the other characters.
Fg stands with his arms folded and Sd leans on his broom; they watch Hs & LqY.

D Senza Misura

LqY turns as Hs begins to sing and watches him reverentially.

(♩ = 92)

molto rit.

LqY. Death is always impartial...

S1. *mp* *pp* (sustain the 'n')

M-S1. *pp* (sustain the 'n')

A1. *pp* (sustain the 'n')

S2. *mp* *pp* (sustain the 'n')

M-S2. *pp* (sustain the 'n')

A2. *pp* (sustain the 'n')

Hs. *f* Hs hobbles to rock 2, kneels and sings to LqY. Hs indicates that he is describing Fg.

Re - mem - ber the great tow - er ing

Re - mem - ber the great tow - er - ing

Re - mem - ber the great tow - er ing

Re - mem - ber the great tow - er ing

Re - mem - ber the great tow - er ing

Re - mem - ber the great tow - er ing

Re - mem - ber the great tow - er ing

D Senza Misura

(♩ = 92)

molto rit.

VI. *mp* *pp*

Vln. 2. *pp*

Vla. *p*

Vc. *p*

Gam. G.2 *mp*

Gngs. *ppp*

Shǐ yì bā chí hàn
始 憶 八 尺 漢

f *f* *f* *f* *sfz* *sfz* *p* *ppp*

Kp. P.5

Sd makes a prolonged, reverent bow to Fg.

LqY regards Fg with frightened expectation.

Fg (out of character) and Trios 1 & 2 suddenly move in random directions, quickly and gracefully, with neutral expressions. Eventually, Fg passes Sd and touches him on the shoulder without looking at him. Sd then begins moving in the same manner.

Senza Misura (♩ = 92)

LqY. man now just a sin - gle pile of dust The world be - low knows no

S1. man now just a sin - gle pile of dust The world be - low knows no

M-S1. man now just a sin - gle pile of dust The world be - low knows no

A1. man now just a sin - gle pile of dust The world be - low knows no

S2. now just a sin - gle pile of dust The world be - low knows no

M-S2. now just a sin - gle pile of dust The world be - low knows no

A2. now just a sin - gle pile of dust The world be - low knows no

Fg. The world be - low knows no

Hs. *f* *sp* *mf* *p* *f* *mp* *mp*
 É... É chéng yī jù chéng Huáng quán wú xiǎo rì qīng
 俄 俄 成 一 聚 塵 黄 泉 无 晓 日 青

Senza Misura (♩ = 92)

Vi. *sfz* *f* *mp*

Vln. 2 *sfz* *f* *mp* Pizz. arco *mf*

Vla. *sfz* *mf* *mp* *mf* *mp*

Vc. *sfz* *mf* *mp* *mf* *mp*

Gam. Gngs. G.2 G.1 *mf* *mp*

H Calm ♩ = 60

pp *ppp* S1 bows to Hs and exits slowly.

S1. *pp* Sōng fēng chóu shā Sōng fēng chóu shā
松 風 愁 殺 松 風 愁 殺

pp M-S1 bows to Hs and exits slowly.

M-S1. *pp* Sōng fēng chóu shā
松 風 愁 殺

pp *ppp*

A1. *pp* Sōng fēng chóu shā Sōng fēng chóu shā
松 風 愁 殺 松 風 愁 殺

pp *ppp* S2 bows to Hs and exits slowly.

S2. *pp* Sōng fēng chóu rén Sōng fēng chóu rén
松 風 愁 人 松 風 愁 人

pp M-S2 bows to Hs and exits slowly.

M-S2. *pp* Sōng fēng chóu rén
松 風 愁 人

pp *ppp*

A2. *pp* Sōng fēng chóu rén Sōng fēng chóu rén
松 風 愁 人 松 風 愁 人

pp *ppp* Sd bows to Hs and exits slowly.

Sd. *pp* Sōng fēng chóu rén Sōng fēng chóu rén
松 風 愁 人 松 風 愁 人

pp *ppp*

Fg. *pp* Sōng fēng chóu rén Sōng fēng chóu rén
松 風 愁 人 松 風 愁 人

pp *ppp* Hs turns away from LqY to acknowledge the other performers who are departing.

Hs. *pp* Sōng fēng chóu rén Sōng fēng chóu rén
松 風 愁 人 松 風 愁 人

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

Hs & LqY bow their heads.

The pine wind... slays... with grief

Sōng fēng chóu shā rén
松 風 愁 殺 人

◦ (Offstage)
And those who visit this sorrowful place...

◦ (Offstage)
And those who visit this sorrowful place...

A1 bows to Hs and exits slowly.
◦ (Offstage)
And those who visit this sorrowful place...

Sōng fēng chóu shā
松 風 愁 殺

◦ (Offstage)
And those who visit this sorrowful place...

◦ (Offstage)
And those who visit this sorrowful place...

◦ (Offstage)
And those who visit this sorrowful place...

A2 bows to Hs and exits slowly.
◦ (Offstage)
And those who visit this sorrowful place...

Sōng fēng chóu rén
松 風 愁 人

Fg bows to Hs and exits slowly.

Sōng fēng chóu rén
松 風 愁 人

Hs turns back to face LqY, sensing that she has finally come to understand his message.

Sōng fēng chóu rén
松 風 愁 人

Hs & LqY bow their heads.