

五大 GODAI

by

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A THESIS

Presented to the School of Music and Dance  
and the Graduate School of the University of Oregon  
in partial fulfillment of the requirements  
for the degree of  
Master of Music

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## THESIS APPROVAL PAGE

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Original approval signatures are on file with the University of Oregon Graduate School.  
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## THESIS ABSTRACT

Daniel James DeLay

Master of Music

School of Music and Dance

June 2020

Title: 五大 *Godai*

五大 *Godai* is a five-movement composition for four solo vocalists and chamber orchestra, in which the five Japanese elements are each personified in turn: 水 water, 火 fire, 地 earth, 風 wind, and 空 aether. The personification of each element provides a lens, through which to view the natural world. This lens focuses on both the absolute beauty and spiritual treasures of our planet, as well as its vulnerability and suffering at the hands of humankind. The text, which I have written, and the music that I have composed are intended to prompt one to marvel at the beauty of our world. Hopefully, the work also inspires one to feel the suffering of the earth, in order to bring about meaningful action for the health of our planet. The final movement, 空 *Aether*, is a vocalise that aims to uplift one in a vision of the wonderful potential of a life lived in harmony with the natural world.

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五大 *Godai* is a piece dedicated to the beauty and vulnerability of our planet.

## TABLE OF CONTENTS

Movement	Page
水 WATER.....	1
火 FIRE.....	32
地 EARTH.....	71
風 WIND.....	91
空 AETHER.....	112
APPENDIX A: INSTRUMENTATION.....	127
APPENDIX B: TEXT.....	128



# 水

Score in C

# Water

**Calm, Soothing**

♩ = c. 72

Daniel DeLay  
2020

The score is for a piece titled "Water" in C major, 12/8 time, with a tempo of approximately 72 beats per minute. The mood is "Calm, Soothing". The score is divided into two systems. The first system includes Flute, Oboe, B♭ Clarinet, Bassoon, Crotales, Marimba, and Vibraphone. The second system includes Mezzo-soprano, Violin I, Violin II, Viola, Cello, and Bass. The woodwinds (Clarinet and Bassoon) play a melodic line with dynamics ranging from *mp* to *mf* and *p*. The Marimba and Vibraphone provide rhythmic accompaniment. The string section is currently silent.

Flute

Oboe

B♭ Clarinet

Bassoon

Crotales

Marimba

Vibraphone

Mezzo-soprano

Violin I

Violin II

Viola

Cello

Bass

Medium Motor  
bowed

**Calm, Soothing**

♩ = c. 72

4

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*pp*

*mf*

*f*

con sord.

7

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *mf*

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

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

11

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *p* *mf* *f*

Bsn. *p* *mf* *f*

Crot.

Mar. *mf* *f* *mf* *f*

Vib.

M-S.

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb.

Detailed description: This page of a musical score covers measures 11, 12, and 13. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello) play a melodic line that starts in measure 11 and continues through measure 13. The dynamics for these parts are marked as *mp*, *mf*, and *f*. The Clarinet and Bassoon parts begin in measure 11 with a *p* dynamic. The Flute and Oboe parts enter in measure 12 with a *mf* dynamic. The Maracas (Mar.) play a rhythmic pattern in measure 12, with dynamics *mf* and *f*. The Vibraphone (Vib.) has a sustained chord in measure 12. The Cymbals (Crot.) and M-S. (Mute Snare) are silent throughout. The Violin I, Violin II, Viola, and Violoncello parts all play the same melodic line, with dynamics *mp*, *mf*, and *f* indicated. The Bassoon (Bsn.) part has a *p* dynamic in measure 11, *mf* in measure 12, and *f* in measure 13. The Flute (Fl.) and Oboe (Ob.) parts have a *mf* dynamic in measure 12 and *f* in measure 13. The Clarinet (Cl.) part has a *p* dynamic in measure 11, *mf* in measure 12, and *f* in measure 13. The Viola (Vla.) part has a *mp* dynamic in measure 11, *mf* in measure 12, and *f* in measure 13. The Violoncello (Vc.) part has a *mp* dynamic in measure 11, *mf* in measure 12, and *f* in measure 13. The Cymbals (Crot.) and Mute Snare (M-S.) parts are silent throughout.

14

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sub. p*

*pp*

*p*

*sub. p*

*mf*

*f*

*ff*

*senza sord.*

*mf*

*f*

*ff*

Elegant and Flowing

♩ = c. 88

18

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

*pp*

*mp*

*pp*

*n*

*p*

*gently and at peace*

*p* *mp* *p*

oohh

Elegant and Flowing

♩ = c. 88

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

senza sord.

*mf* *mp*

*mf* *mp*

*mp*

23

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*p*

*mp*

*p*

*f*

ord.

2

2

*graceful,  
with a songlike and clear, yet full, tone.*

*mf*

*p*

26

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*mf*

*p*

*mp*

*p*

*p*

*mp*

*pp*

My bo-dy pure and clear, — I give



30

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mp* *p*

Crot.

Mar.

Vib.

M-S. *f* *p* *mf* *f*  
 life, I give life to all in my em - brace.

Vln. I *mp* *p*

Vln. II

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *p* *pp*

34

Fl. *mf* *f* *p*

Ob. *pp* *p*

Cl. *mf* *f* *p*

Bsn. *mp* *p*

Crot.

Mar. *p*

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 34, 35, and 36. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Crotales (Crot.) and Maracas (Mar.). The score features various dynamics such as *mf*, *f*, *p*, *pp*, and *mp*. The Flute and Clarinet parts have slurs and accents, with the Flute part including a trill in measure 35. The Bassoon part has a trill in measure 35. The Maracas part has a trill in measure 35. The Violoncello part has a trill in measure 35. The Contrabass part has a trill in measure 35. The score is written in a common time signature and a key signature with one flat.

37

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf* *f* *mf*

Crot.

Mar. *mp* *pp* *mp* *pp* *mp* *pp*

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

M-S.

Vln. I

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *mf* *f* *mf*

Cb.

40

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *f*

Crot.

Mar. *mp* *pp*

Vib. *mp* *pp*

M-S. *mf* 2 2  
Meet-ing the sun,—

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

Cb. *mp*

43

Fl. *p*

Ob. *mp*

Cl. *p*

Bsn. *mp*

Crot.

Mar. *mp* *pp* *p*

Vib. *p*

M-S. *mp* *f* *mf* *f*  
 meet-ting the sun at the hor - i - zon,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

46 ♩. = ♩

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *mp* *p*

*f* *mf*

*mf* *mp* *p*

50

Fl. *mf*

Ob.

Cl. *mp*

Bsn.

Crot.

Mar. *mf*

Vib. *mf*

M-S. *mf* *f* *mf* *ff* *mf* *f* *mf*  
 my skin shines, my skin shines as a field of crystals.

Vln. I *p* *mp*

Vln. II *p* arco

Vla. *p* arco *mp*

Vc. *mp*

Cb. *mp*

55

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*f*

*ff*

*mp*

*f*

*ff*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

I am the es- sence of life, of life.



# Heavy and Unhappy

♩ = c. 84

61

Fl. *mf* *ff*

Ob.

Cl.

Bsn. *f*

Crot.

Mar.

Vib.

M-S. *f* *p* *mf* 3

But you, you have filled my heart.

# Heavy and Unhappy

♩ = c. 84

Vln. I *mp* sul tasto

Vln. II *mp* sul tasto

Vla. *mp* sul tasto

Vc. *mp* sul tasto

Cb. *ff*

67

Fl. *mf* *ff*

Ob.

Cl. *mp* *f*

Bsn.

Crot. *f*

Mar. *mp* *ff* *f*

Vib.

M-S. *f* *ff* *f* *ff*  
 with plas - tic du - sssst. With plas - tic du - sssst.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Fl. *mp* *p*

Ob. *mp* *mp* *f*

Cl. *mp*

Bsn. *mp*

Crot.

Mar. *mp* *pp*

Vib.

M-S. *mf* *f* *mf*  
 Bleached the jew - els be - neath my skin.

Vln. I *mp* pizz. 3

Vln. II *mp* pizz. 3

Vla. *mp* pizz. 3

Vc. *f* ord. *mp* pizz. 3

Cb. *mf* pizz. 3

*n*



81

Fl. *ff*

Ob. *p* *f* *ff* *f*

Cl.

Bsn. *p* *f* *ff* *f*

Crot. *mf* *mf* *ff*

Mar. *mp* *ff*

Vib.

M-S. *mf* *ff*  
As you boil me,

Vln. I arco sul pont. *mf*

Vln. II arco sul pont. *mf*

Vla. arco sul pont. *mf*

Vc. arco sul pont. *mf*

Cb. arco sul pont. *mf*

87

Fl. *mf* *ff* *f*

Ob.

Cl. *f*

Bsn.

Crot.

Mar.

Vib.

M-S. *mf* *f*  
 I scald and suf - fo - cate those in my em - brace

Vln. I *ff*

Vln. II *ff* sul tasto *sub. p*

Vla. *ff* sul tasto *sub. p*

Vc. *ff* sul tasto *sub. p*

Cb. *ff* *mf*

93

Fl.

Ob.

Cl. *To B. Cl.*

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*mf*

*bowed*

*p*

6

6

3 3 3

99

Fl.

Ob.

B. Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *mf*

ord. 3

ord. 3

ord.

ord.

ord.

ord.

ord.

Please, \_\_\_\_\_ make me clear a-gain.



# Elegant and Flowing

♩. = c. 88

104

Fl.

Ob.

B. Cl. Bass Clarinet in B $\flat$

Bsn.

Crot. *mp*

Mar.

Vib.

M-S. *mf* *f* *mf*  
Cleanse me and I will flow,

# Elegant and Flowing

♩. = c. 88

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

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

Vc. *p* *mp* *p* *mp*

Cb. *p* *mp* *p* *mf*

109

Fl.

Ob.

B. Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*mf*

*mp*

*f*

*ord.*

*mf*

*f*

*mp*

*mf*

*mp*

*mf*

*p*

I will flow \_\_\_\_\_

113

Fl. *mf*

Ob. *mf* *f*

B. Cl. *mf*

Bsn. *mp* *mf* *f*

Crot.

Mar. *mp* *pp* *mp* *pp*

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

M-S. *f*  
 a - cross\_ all lands\_ to heal\_ and soothe,

Vln. I *ff* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mp* *mf* *f*

Cb. *mf* *f*

116

Fl.

Ob.

B. Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mp*

*pp*

*mf*

*f*

*mp*

*pp*

*mf*

*f*

*mp*

*pp*

*mf*

*f*

arco

to

119

Fl. *mp* *p*

Ob.

B. Cl. *mp* *p*

Bsn.

Crot.

Mar. *mp* *pp*

Vib. *mp*

M-S. *mp* *f*  
 heal and soothe, to heal and soothe all life.

Vln. I *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

122 *mp* *poco rit.*

Fl.

Ob.

B. Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mf* *mp* *mf* *mp*

**Calm, Soothing**

♩ = c. 72

125

Fl.

Ob.

B. Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

*p*

*f*

*mf*

*mf* *f* *mf*

Cleanse me,

**Calm, Soothing**

♩ = c. 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

arco

128

Fl. *p*

Ob. *pp*

B. Cl. *mp* 3 3 3 3

Bsn. *pp*

Crot. *p* *mp*

Mar. *f* 3 3 3 3

Vib. *mf* *p*

M-S. *f* *mp*  
 I will flow to heal and soothe all life.

Vln. I *mp* 3

Vln. II *arco* *mp*

Vla. 3 *mp*

Vc. *mp*

Cb. *mp*



# 火 Fire

Blazing, Enticing

♩ = c. 120

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2020

Piccolo

Oboe

B♭ Clarinet

Bassoon

Horn

B♭ Trumpet

Bass Drum

Tom-toms

Marimba

Tenor Solo

Blazing, Enticing

♩ = c. 120

Violin I

Violin II

Viola

Cello

Bass

6

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

Picc. *ff*

Ob. *ff* 3

Cl. *ff*

Bsn. *ff* 3

Hn. *ff* 3

Tpt. *ff* 3

B. D. *p* *f* 3

Tom-t. *p* *f* 3

Mar. *mp*

T. Solo

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *ff*

Vc. *f* *mf*

Cb. *f* *mf*

16

Picc. *mp*

Ob.

Cl. *mp*

Bsn.

Hn.

Tpt.

B. D. *p* — *mf*

Tom-t. *p* — *mf*

Mar. *p*

T. Solo

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description of the musical score: The score is for page 35, starting at measure 16. The Piccolo and Clarinet parts feature a melodic line with a five-measure rest in measure 17, followed by a dynamic marking of *mp*. The Bassoon part is silent. The Horn and Trumpet parts are also silent. The Bells and Tom-toms parts have a dynamic marking of *p* in measure 16, which changes to *mf* in measure 17. The Maracas part has a dynamic marking of *p*. The Trombone Solo part is silent. The Violin I and II parts have a dynamic marking of *mp*. The Viola part has a dynamic marking of *mp*. The Violoncello and Contrabass parts have a dynamic marking of *mp*.

20

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*ff*

Feed me,

26

Picc.

Ob. *ff* 3

Cl.

Bsn. *ff* 3

Hn. *ff* 3

Tpt. *ff* 3

B. D. *f* 3 *p*

Tom-t. *f* 3 *p*

Mar. *mf* *p*

T. Solo *f* Feed

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *ff* 3 *mf*

Vc. *mf* *mp*

Cb. *mf* *mp*

29

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *mf* *f* *mf*

me and I will de - voir





35

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*mf*

*ff*

*f*

*mf*

*mf*

*mf*

*mf*

3

3

3

3

38

Picc. *f* *p*

Ob. *ff* 3

Cl. *f* 5 *p*

Bsn. *ff* 3

Hn. *ff* 3

Tpt. *ff* 3

B. D.

Tom-t. 3

Mar. *mp*

T. Solo *f*  
Watch in

Vln. I *mp*

Vln. II *mp*

Vla. *ff* 3 *f*

Vc. *mp*

Cb. *mp*

41

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar. *mp*

T. Solo  
awe, \_\_\_\_\_ watch in awe \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit. . . . . **Billowing**  
♩ = c. 100

44

Picc. *f* 5

Ob. *ff* 3

Cl.

Bsn. *f* 3 *ff* 3 *f*

Hn. *f* 3 *ff* 3

Tpt. ord. *ff* 3

B. D.

Tom-t. *ff* 3

Mar. *f*

T. Solo *ff* *mp* *f*  
as I e -

poco rit. . . . . **Billowing**  
♩ = c. 100  
sul pont.

Vln. I *f* *mf* sul pont.

Vln. II *f* *mf* sul pont.

Vla.

Vc. *f* *mf* sul pont.

Cb. *f* *ff*

48

Picc. *f* 3 3

Ob.

Cl. *f* 3 3 3 3 5

Bsn. *mf* 3 5 *ff* 5 *f*

Hn.

Tpt.

B. D. *f* 3

Tom-t. *f* 3

Mar. *mp*

T. Solo *mf* 3 *f*  
 - rect black pil - lars in-to the sky!

Vln. I *mp*

Vln. II *mp*

Vla. *f* 3 3

Vc. *mp*

Cb. *f* 3 3

Flickering, Enticing

53 *poco accel.*  $\text{♩} = \text{c. } 120$

Picc. *sub. mp*

Ob. *mf*

Cl. *sub mp*

Bsn. *mf*

Hn. *mp*

Tpt.

B. D. *p*

Tom-t.

Mar. *mf*

T. Solo

Flickering, Enticing

*poco accel.*  $\text{♩} = \text{c. } 120$

Vln. I *ord. 3* *ff*

Vln. II *ord. 3* *f* *ff* *sub. p*

Vla. *f* *ff*

Vc. *ord. 3* *mf* *f* *ff* *sub. mp*

Cb. *mf* *f* *ff* *sub. p*

56

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*mp*

*f*



59

Picc. *f* 5

Ob. *f* 3

Cl. 5

Bsn. *f* 3

Hn. *mp* 3 *f* *p*

Tpt.

B. D. *p* 3

Tom-t.

Mar. *f* 3

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

*gentle and warm*  
*mp*

But if you con - trol me, —

*mf*

3

Vln. I

*p*

Vln. II

*pp*

Vla.

Vc.

*p*

Cb.

*pp*

65

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

Picc. *mf* 3

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar. *mf* *mp*

T. Solo *mf*  
 8 will give you life. I will give you

Vln. I *mf*

Vln. II *mp*

Vla. *f* 3

Vc. *mf*

Cb. *mp*

71

Picc. *mf* *ff*

Ob.

Cl. *mf* *ff*

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo *ff* life!

Vln. I

Vln. II

Vla. *ff*

Vc.

Cb.

74

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

— be your on - ly warmth —

80

Picc. *mf*<sup>3</sup> *f*

Ob.

Cl.

Bsn.

Hn. <sup>3</sup> <sup>3</sup>

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



83

Picc. *mp* 3

Ob. *mf* 3

Cl. *p*

Bsn. *mf* 3

Hn.

Tpt.

B. D.

Tom-t. *p* 3

Mar. *mf* 3 *pp*

T. Solo *mp* 3  
in the cold -

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *pp*

86

Picc. *f*

Ob. *p* 3 3

Cl.

Bsn.

Hn. *p* 3 3

Tpt.

B. D.

Tom-t. *mp* 3 3

Mar. *mp* 3 3

T. Solo *mf*  
- est of nights.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Billowing**  
poco rit. . . . . ♩ = c. 100

89

Picc. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *ff* *f*

Hn. *mf* *ff*

Tpt. *ff*

B. D. *ff*

Tom-t. *ff*

Mar. *ff*

T. Solo *f*  
*greedy and unhinged*  
Still I

**Billowing**  
poco rit. . . . . ♩ = c. 100  
sul pont.

Vln. I *mf* sul pont.

Vln. II *mf* sul pont.

Vla. sul pont.

Vc. *mf* sul pont.

Cb. *ff* *f*

94

Picc. *f* 3 3 *mf* 3 3

Ob.

Cl. *f* 3 3 *mf* 3 3

Bsn. *mf* 3 5 *ff* 5 *f*

Hn. *mp*

Tpt.

B. D. *f* 3 3

Tom-t. *f* 3 3

Mar.

T. Solo  
 am ra - ve - nous. e - yah! *ff*

Vln. I *mp*

Vln. II *mp*

Vla. *f* 3 3 *mf* 3 3

Vc. *mp*

Cb. *f* 3 3 *mf* 3 3

accel. . . . .

98

Picc. *ff* 5 *f* 3 3 3

Ob.

Cl. *ff* 5

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

accel. . . . .

Vln. I ord. 3 3 3 3 *ff*

Vln. II ord. *f* 3 3 *ff*

Vla. *ff* 3 *mf* 3 *f* 3 *ff*

Vc. ord. 3 *mf* 3 3 *f* 3 3 *ff*

Cb. *ff* 3 *mf* 3 3 *f* 3 3 *ff*

**Blazing, Aggressive**

♩ = c. 132

102

Picc. *ff* *p*

Ob. *ff* 3

Cl. *mf*

Bsn. *ff* 3

Hn. *ff* 3

Tpt. *ff* 3

B. D. *ff* 3

Tom-t. *ff* 3

Mar.

T. Solo

**Blazing, Aggressive**

♩ = c. 132

Vln. I *p* *mf*

Vln. II *sub. mp*

Vla. *sub. mp*

Vc. *sub. mf*

Cb. *sub. mp*

105

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* 3

*f* 3

*f* 3

*f* 3

*f* 3

*f* 3

*f* 3

*mf*

*mp*

*f*

*mp*

*mp*

Watch in

108

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

fear, watch in fear

*ff*

*f*

*ff*

*f*

*ff*



111

Picc.

Ob. *ff* 3

Cl.

Bsn. *ff* 3

Hn. *ff* 3

Tpt. *ff* 3

B. D. *f* 3

Tom-t. *f* 3

Mar.

T. Solo *f*  
as I con - quer

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

114

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

ci - - ty and coun - try!

*ff*

3

3

117

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*sub. ppp*

*sub. ppp*

*ff*

Con - sum - ing,

*mp*

120

Picc. *f*

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D. *p* *mf* *f*

Tom-t. *mf* *f*

Mar.

T. Solo *f*

con - sum - ing with - out con - sid - er - a - tion

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.

123

Picc. *f* 5

Ob. *f* 3

Cl. *f*

Bsn. *f* 3

Hn. 3

Tpt. *f*

B. D. *ff*

Tom-t. *ff* 3

Mar. *f*

T. Solo  
 8 of con - - se - quence, with - out

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**Billowing**

♩ = c. 100

125

Picc. *ff*

Ob. *ff*

Cl. *f*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

B. D. *ff*

Tom-t. *ff*

Mar.

T. Solo  
con - - - se - quence,

**Billowing**

♩ = c. 100

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb. *ff*

127

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo 

*a glowing ember*  
*p* — *f* — *mf* — *p*  
 I am much like you.

Vln. I

Vln. II

Vla.

Vc.

Cb.

# 地

## Earth

Daniel DeLay  
2020

Dignified ♩ = c. 52

Oboe

Bassoon

Horn

Bass Drum  
with bass drum mallet

Crotales

Marimba

Mezzo-soprano

Baritone  
*mf* *poised and confident, with a full tone*  
Stead-fast and un-mov-ing, *f* my back is the foun-da-tion *mp* for all you a-

Violin I

Violin II

Viola

Cello  
*mp*

Bass  
*mp*

Dignified ♩ = c. 52



7

Ob. *mf* *f* *mp* *mf*

Bsn. *mf*

Hn.

B. D.

Crot.

Mar.

M-S.

Bar. *f*  
chieve.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc.

Cb.

Detailed description of the musical score: The score is for page 72 and begins with a rehearsal mark '7'. It features a complex rhythmic structure with time signature changes from 4/4 to 3/4 and back to 4/4. The Oboe (Ob.) part is the most active, starting with a melodic line in 4/4, moving to 3/4, then 4/4, and finally 3/4. It includes dynamic markings of *mf*, *f*, *mp*, and *mf*. The Bassoon (Bsn.) part has a rhythmic accompaniment in 4/4, 3/4, 4/4, and 3/4, with a *mf* dynamic. The Baritone (Bar.) part has a single note in 4/4, 3/4, 4/4, and 3/4, with a *f* dynamic and the instruction 'chieve.'. The Violin I (Vln. I) part has a melodic line in 4/4, 3/4, 4/4, and 3/4, with a *mf* dynamic. The Viola (Vla.) part has a rhythmic accompaniment in 4/4, 3/4, 4/4, and 3/4, with a *mf* dynamic. The Violoncello (Vc.) and Contrabass (Cb.) parts have sustained notes in 4/4, 3/4, 4/4, and 3/4. The other instruments (Hn., B. D., Crot., Mar., M-S., Vln. II) are mostly silent.

poco accel. . . . .

12

Ob. *mp* *mf*

Bsn. *mf*

Hn. *mf* *f*

B. D. *p*

Crot. *mp*

Mar. *mp* *p*

M-S.

Bar. *mf* *f*

In my stur-dy cra - dle, I give sta - bi - li - ty with sto-ny arms. . .

poco accel. . . . .

Vln. I *mp* *mf*

Vln. II

Vla. *mp* *mf*

Vc. *mp*

Cb. *mp*

**Verdant**

♩ = c. 60

18

Ob. *mp*

Bsn. *mp*

Hn.

B. D. *mp*

Crot. *mp*

Mar. *mp*

M-S.

Bar. *generous, warm, and kind*  
*mf*  $\leftarrow$  *f*  
From my heart flow-ers bloom,

**Verdant**

♩ = c. 60

Vln. I

Vln. II

Vla. *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

22

Ob.

Bsn.

Hn.

B. D.

Crot.

Mar.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *f*

*mf* *f*

*mf*

*mp*

*mp*

*mf* *f*

*mf* *f*

*mp*

*mp*

*mp*

*mp*

*mp*

as the flowers

Ah

from my heartflow-ers bloom,

poco accel. . . . .

28

Ob. *p* *f* 3

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

Hn.

B. D. *mp*

Crot. *mp* 3

Mar.

M-S. *mf* 3 *f* 3  
pre-cious jew-els of life— kissed by the sun, kissed by the sun.—

Bar. *f*  
kissed by the sun.—

Vln. I *mf*

Vln. II *mp* 3 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

poco accel. . . . .

Full of life

♩ = c. 72

35

Ob. *mf*

Bsn. *mf*

Hn. *mf*

B. D. *mp*

Crot.

Mar. *mf*

M-S.

Bar. *mp*  
This ver - dant

Detailed description: This block contains the woodwind and percussion parts of the score. It starts at measure 35. The Oboe and Bassoon parts feature triplet eighth notes and are marked *mf*. The Horn part has a melodic line starting in measure 4, marked *mf*. The Bass Drum part has a simple rhythmic pattern, marked *mp*. The Cymbal part is mostly silent. The Maracas part has a rhythmic accompaniment, marked *mf*. The M-S. part is silent. The Baritone part has a vocal line starting in measure 5, marked *mp*, with the lyrics "This ver - dant".

Full of life

♩ = c. 72

Vln. I *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

Detailed description: This block contains the string parts of the score. The Violin I part has a melodic line starting in measure 4, marked *mf* and *mp*. The Violin II part has a melodic line starting in measure 4, marked *mp*, *mf*, and *mp*. The Viola part has a melodic line starting in measure 4, marked *mp*, *mf*, and *mp*. The Violoncello part has a melodic line starting in measure 4, marked *mf* and *mp*. The Contrabass part has a melodic line starting in measure 4, marked *mf* and *mp*.

40

Ob. *mp* *f*

Bsn. *f*

Hn. *f*

B. D. *f*

Crot.

Mar. *mf* *p*

M-S. *mf* *f* *mf*  
 a gift, a gift of en-er-gy and

Bar. *f* *mf*  
 life a gift of en-er-gy,

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc.

Cb.

rit. . . . .

46

Ob. *mf* *mp*

Bsn. *p* *f* *mp*

Hn. *mf* *mp*

B. D. *mp*

Crot.

Mar. *f*

M-S. *p* *mf*  
 peace. for those who walk on his\_ soil-y

Bar. *p* *mf*  
 peace. for those who walk on my\_ soil-y

rit. . . . .

Vln. I *mf* *mp*

Vln. II *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *p*

Cb. *p*



Lifeless and  
Stale ♩ = c. 52

51

Ob.

Bsn.

Hn.

B. D.

Crot.

Mar.

M-S.

Bar.

chest. \_\_\_\_\_

chest. \_\_\_\_\_

Detailed description: This block contains the musical notation for woodwinds and percussion. The Oboe (Ob.) and Bassoon (Bsn.) parts feature a melodic line starting in measure 51, marked *mf* with a triplet. The Horn (Hn.) part also has a melodic line starting in measure 51, marked *mf* with a triplet. The Bass Drum (B. D.) part has a rhythmic pattern starting in measure 51, marked *ff*. The Crotales (Crot.) part has a rhythmic pattern starting in measure 51, marked *mf* with a crescendo to *f* and then *mf*. The Maracas (Mar.) part is silent. The M-S. (Mandolin) and Baritone (Bar.) parts have a melodic line starting in measure 51, marked *mp* with a crescendo to *f* and then *mf*. The chest parts are silent.

Lifeless and  
Stale ♩ = c. 52

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*f*

*f*

Detailed description: This block contains the musical notation for strings. The Violin I (Vln. I) part has a melodic line starting in measure 51, marked *mp* with a crescendo to *f* and then *mf*. The Violin II (Vln. II) part has a melodic line starting in measure 51, marked *mp* with a crescendo to *f* and then *mf*. The Viola (Vla.) part has a melodic line starting in measure 51, marked *mp* with a crescendo to *f* and then *mf*. The Violoncello (Vc.) part has a melodic line starting in measure 51, marked *f* with a crescendo to *ff* and then *f*. The Contrabass (Cb.) part has a melodic line starting in measure 51, marked *f* with a crescendo to *ff* and then *f*.

57

Ob.

Bsn.

Hn.

B. D.

Crot.

Mar.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*solo*

*f*

*ff*

*angrily*

*mf*

*ff*

*sadly*

*mf*

But you, you cut down and burn the gifts I of-fer.

63

Ob.

Bsn.

Hn.

B. D.

Crot.

Mar.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*mp* — *mf*

En- light - end paint - ings of di-verse life

*p*

*p*

*mf*

*mf*

poco accel. . . . .

68

Ob. *f*

Bsn. *mf* *f*

Hn. *ff*

B. D. *ff*

Crot. *mf* *f*

Mar.

M-S. *ff* mo-no -crop fields!

Bar. *angrily ff* self - ish - ly re - placed with mo - no - crop fields! *f* mo-no - crop fields!

poco accel. . . . .

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf* *p*

Vla. *f* *mp* *mf*

Vc. *ff* *f* *mf*

Cb. *ff* *f* *mf*

83

**Becoming Verdant**

♩ = c. 60

**Verdant**

74

Ob. *mp*

Bsn. *mp*

Hn.

B. D. *p*

Crot.

Mar. *mp*

M-S.

Bar. *mp* *f* *sad yet hopeful*  
Let my ver - dant hair

**Becoming Verdant**

♩ = c. 60

**Verdant**

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

79

Ob. *f*

Bsn. *f*

Hn. *mp* *mf*

B. D. *mf*

Crot. *f*

Mar.

M-S. *p* *mf*  
 To\_pro-vide a cra-dle for all life.\_\_\_\_\_

Bar. *ff*  
 grow long and full.

Vln. I *f* *mp*

Vln. II

Vla. *f* *mp*

Vc. *mp*

Cb. *mp*

poco accel.

85

Ob. *f* 3

Bsn. *f* 3

Hn. *f* 3

B. D. *f*

Crot.

Mar. *f* 3 3

M-S. *mp*

Bar.

poco accel.

Vln. I *f* 3 6 3 3

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 85 through 88. The score is for a full orchestra. The woodwind section (Oboe, Bassoon, Horn) and the percussion section (Bass Drum, Crotales, Maracas) have active parts. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide harmonic support with sustained notes and some rhythmic patterns. The tempo is marked 'poco accel.' (a little acceleration). The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *f* (forte) and *mp* (mezzo-piano). The time signature changes from 3/4 to 4/4 and back to 3/4.

Full of life

♩ = c. 72

Ob. *f*

Bsn. *f*

Hn. *mf*

B. D.

Crot.

Mar. *mf* *mp* *mf*

M-S.

Bar. *mf* *f*

Nour-ish me and I will thrive,

Detailed description: This block contains the musical score for measures 90 through 94. The woodwind section includes Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Bass Drum (B. D.), Cymbal (Crot.), Maracas (Mar.), M-S., and Baritone (Bar.). The woodwinds and strings play rhythmic patterns, with the Oboe and Bassoon featuring triplets. The Baritone part includes the lyrics "Nour-ish me and I will thrive,". The score is in 4/4 time and features dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano).

Full of life

♩ = c. 72

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *mf*

Cb. *mf*

Detailed description: This block contains the musical score for measures 90 through 94 for the string section. It includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with various dynamic markings: *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score is in 4/4 time.





100

Ob. *mp*

Bsn. *mp*

Hn.

B. D. *mf*

Crot. *mf*

Mar.

M-S. *mf* *f*  
 send - ing awe - some wood - en tow - ers\_\_

Bar. *mp* *mf*  
 send - ing awe - some wood - en tow - ers\_\_

Vln. I *mp*

Vln. II

Vla. *mp*

Vc.

Cb.

104

Ob. *f* *mp*

Bsn. *f* *mp*

Hn. *mp*

B. D.

Crot. *mf* *mp*

Mar. *p* *n*

M-S. *mp* *f* *mf*  
 to brush a-against the sky.

Bar.

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *mp*

Cb. *mp*

# 風

## Wind

Soaring  
♩ = c. 132

Daniel DeLay  
2020

Flute

Oboe

B♭ Clarinet

Bassoon

Horn

B♭ Trumpet

Vibraphone I

Vibraphone II

Soprano Solo

Violin I

Violin II

Viola

Cello

Bass

Medium Motor bowed

Pedal simile

*f*

*mf* < *f*

Breathe me, and you will be

pizz.

*p*

*mp*

5

ppp

pp

3

3

3

3

3

3

6

Fl. *p*

Ob. *f*

Cl. *p*

Bsn. *f*

Hn.

Tpt.

Vib.

S. Solo *mp*  
re - stored.

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hn.

Tpt.

Vib.

S. Solo

Vln. I arco *mf*

Vln. II arco *mf*

Vla. arco *mf*

Vc. arco *mf*

Cb. arco *mf*

12

Fl. *f*

Ob. *f* *sub. p*

Cl. *f*

Bsn. *f* *sub. p*

Hn.

Tpt.

Vib.

S. Solo *mf* *f* *mf*

To - geth - er we can tra - vel free - ly, -

Vln. I *f* *mf*

Vln. II *f* *mf* pizz.

Vla. *f* *mf* pizz.

Vc. *f* *mf* pizz.

Cb. *f* *mf*

molto rall. . . . .

16

Fl. *mp*

Ob. *p*

Cl. *mp*

Bsn. *p*

Hn.

Tpt.

Vib.

S. Solo *mf* *f* *mf*  
tra - vel free - ly a - cross all lands, a -

molto rall. . . . .

Vln. I *mp*

Vln. II *mp* arco

Vla. *mp*

Vc. *mp* arco

Cb. *mp*



**Floating**

♩ = c. 66

21

Fl. *mp* < *mf* *airy*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib. *p*

S. Solo *f* *mp*  
cross all lands.

**Floating**

♩ = c. 66

Vln. I

Vln. II

Vla.

Vc.

Cb. *p*

27

Fl. *mp* *mf* *f*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib.

S. Solo *mp* *mf*  
 Float - ing, — float - ing,

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Fl. *mp* *mf* *mp* 3

Ob. *pp* *mf*

Cl. *p* *mp* 3

Bsn. *pp* *mf*

Hn.

Tpt.

Vib.

S. Solo *f* *mf* *mp* *f* 3  
 shape-less and clear. I am a part of each

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb.

rall. . . . .

36

Fl. *mf* *mp* To Picc.

Ob.

Cl. *mf* *mp*

Bsn.

Hn.

Tpt.

Vib. *mf* ord.

S. Solo *f* < of you. But

Vln. I *mp* *mf* *f* *mp* yearning, solo tutti

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

**A bit frenzied**

♩ = c. 144

40 Piccolo

Picc. *mp* 5 5 5 5 5 5 5 5

Ob.

Cl.

Bsn. *mp* 5 5 5 5 5 5 5 5

Hn.

Tpt.

Vib. *Pedal simile*

S. Solo *ff* you fill my soul with

**A bit frenzied**

♩ = c. 144

*pizz.*

Vln. I *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

44

Picc. *3* *3* *3* *3* *3* *3* *3* *3*

Ob. *mp* *3* *3* *3* *3*

Cl. *mp* *3* *3* *3* *3*

Bsn. *3* *3* *3* *3* *3* *3* *3* *3*

Hn.

Tpt.

Vib.

S. Solo  
tox - ic par - ti - cles. *f* Trapped un -

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

Cb. *3*



50

Picc. *5 5 5 5*

Ob. *5 5 5 5*

Cl. *5 5 5 5*

Bsn.

Hn.

Tpt.

Vib.

S. Solo  
My skies \_\_\_\_\_ twist - ing out of bal - ance. —

Vln. I arco *mf*

Vln. II arco *mf*

Vla. arco *mf*

Vc. arco *mf*

Cb. arco *mf*



54

Picc. *sub. 3*  
*pp*

Ob. *sub. 3*  
*pp*

Cl. *sub. 3*  
*pp*

Bsn. *sub. 3*  
*pp*

Hn.

Tpt.

Vib. *sub. pp*

S. Solo *sub. mp*  
Burn - - - - ing, freeze - - -

Vln. I *sub. pp*

Vln. II *sub. pp*

Vla. *sub. pp*

Vc. *sub. pp*

Cb. *sub. pp*

57

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Tpt. *p*

Vib. *p*

S. Solo *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

- - ing, storm - - - ing. Ah

61

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Vib. *mp*

S. Solo *f*  
ah

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

rall. . . .

To Fl.

64

Picc. *mf* *fp*

Ob. *mf* *fp*

Cl. *mf* *fp*

Bsn. *mf*

Hn. *mf* *fp*

Tpt. *mf* *fp*

Vib. *mf* pick up bow

S. Solo ah

Vln. I *mf* *fp*

Vln. II *mf* *fp*

Vla. *mf* *fp*

Vc. *mf* *fp*

Cb. *mf* *fp*

rall. . . .

**Shimmering**

♩ = 120

68

Fl.

Ob. *mp*

Cl. *mp*

Bsn.

Hn. *mf*

Tpt.

Vib. *f* bowed

S. Solo *mf* *f*

When you poi - - son me\_

**Shimmering**

♩ = 120

Vln. I

Vln. II

Vla. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp* pizz.

Floating

♩ = c. 66

72

Fl.

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt.

Vib. *f*

S. Solo *mf < f* *mf*

— you poi - son your - selves.

Floating

♩ = c. 66

Vln. I *arco mp*

Vln. II

Vla. *arco mf < f* *mf*

Vc. *arco mp*

Cb. *arco mp*

78

Flute

*mp* *mf* *mp* *mf*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib.

S. Solo

*yearning*  
*mf* *mp* *mf*

Will you choose \_\_\_\_\_ to heal us? \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

rall. . . . .

81

Fl. *mp* *mf* *mp*

Ob. *mf* *mp*

Cl.

Bsn.

Hn.

Tpt.

Vib. ord. *pp* ord. *pp*

S. Solo *hopeful* *f*  
To heal our world?

rall. . . . .

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc.

Cb. *pp*



# 空

## Aether

Scintillating, Hopeful

♩ = c. 80

Daniel DeLay  
2020

Horn

Marimba

Vibraphone

Soprano Solo

Mezzo-soprano Solo

Tenor Solo

Baritone Solo

Medium Motor

*pp*

*mp* *mf*

oh

*p* 3

*p* 3

*mp*

m

m

m

Scintillating, Hopeful

♩ = c. 80

Violin I

Violin II

Viola

Cello

Bass

*pp*

*pp*

*pp*

8

Hn.

Mar.

Vib.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

*mp* *mf* *mp*

oh oh ah

*mp* *mf*

oh oh

*mp* *mf*

oh oh

*mp* *mf* *mp*

oh oh ah

*mf* *f*

12

Hn.

Mar.

Vib.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 114, measures 12-15, features the following details:

- Horn (Hn.):** Rests throughout the measures.
- Maracas (Mar.):** Rhythmic accompaniment consisting of continuous triplet eighth notes in both hands. Dynamics include *p*.
- Vibraphone (Vib.):** Rests throughout the measures.
- Vocal Parts (S. Solo, M-S., T. Solo, Bar. Solo):** Each part features a melodic line with lyrics "ah" and triplet markings. Dynamics range from *mp* to *mf*.
- Violin I (Vln. I):** Sustained notes with a slur across measures 12-13.
- Violin II (Vln. II):** Sustained notes with a slur across measures 14-15. Dynamics include *pp*.
- Viola (Vla.):** Sustained notes with a slur across measures 12-15.
- Violoncello (Vc.):** Sustained notes with a slur across measures 12-15. A triplet eighth-note figure appears in measure 15 with a dynamic of *f*.
- Contrabass (Cb.):** Sustained notes with a slur across measures 12-15.

16

Hn.

Mar.

Vib.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ah

ah

ah

ah

mp

mp

mp

ff

ff

mp

rall. Introspective  
♩ = c. 60

20

Hn.

Mar.

Vib.

S. Solo

M-S.

T. Solo

Bar. Solo

The score for the vocal soloists and maracas/vibraphone consists of seven staves. The Maracas (Mar.) and Vibraphone (Vib.) parts feature rhythmic patterns of triplets. The vocal soloists (S. Solo, M-S., T. Solo, Bar. Solo) have melodic lines with lyrics 'ah' and 'oh' and dynamic markings ranging from *mf* to *f* and *mp*. The Maracas and Vibraphone parts include dynamic markings of *f*.

rall. Introspective  
♩ = c. 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

The string ensemble score includes five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I part has a *pp* dynamic marking. The Violin II, Viola, and Contrabass parts feature rhythmic patterns of triplets. The Violoncello part has a *p* dynamic marking. The overall dynamic range is from *pp* to *mp*.

25

Hn.

Mar.

Vib.

S. Solo  
oh oh

M-S.  
oh oh

T. Solo  
oh oh

Bar. Solo  
oh oh

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Hn.

Mar.

Vib.

S. Solo  
oh oh oh oh

M-S.  
oh oh oh

T. Solo  
oh oh oh

Bar. Solo  
oh oh oh

Vln. I

Vln. II

Vla.

Vc.

Cb.

34

Hn.

Mar.

Vib.

S. Solo  
oh

M-S.  
oh

T. Solo  
oh

Bar. Solo  
oh

Vln. I  
*mp*  
*pp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*f*  
*p*

Cb.  
*mp*  
*p*



39

Hn. *pp*

Mar.

Vib.

S. Solo  
oh oh oh oh

M-S.  
oh oh

T. Solo  
oh oh

Bar. Solo  
oh

Vln. I

Vln. II

Vla.

Vc.  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Cb.

rit. . . . . G.P. **Luminous, Hopeful** ♩ = c. 88

43

Hn. *p* *mp*

Mar. *f*

Vib. *f*

S. Solo *ff* *p* *mp*  
oh oh m m m

M-S. *f* *ff* *p* *mp*  
oh oh m m m

T. Solo *ff* *p*  
oh oh m m

Bar. Solo *ff* *p*  
oh oh m m

rit. . . . . G.P. **Luminous, Hopeful** ♩ = c. 88

Vln. I *mp*

Vln. II *p* *mp*

Vla. *p* *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

50

Hn.

Mar.

Vib.

S. Solo  
m oh oh oh oh oh oh oh

M-S.  
m oh oh oh oh oh oh oh

T. Solo  
m m m oh oh

Bar. Solo  
m m m oh oh

Vln. I

Vln. II

Vla.  
p

Vc.  
p

Cb.  
p

59

Hn.

Mar.

Vib.

S. Solo  
oh oh oh oh oh oh oh

M-S.  
oh oh oh oh oh oh oh

T. Solo  
oh oh oh oh oh oh oh

Bar. Solo  
oh oh oh oh oh oh oh

Vln. I

Vln. II  
*mp*

Vla.

Vc.

Cb.

66

Hn. *mf*

Mar.

Vib. *mp*

S. Solo *mp* *mf*  
oh oh oh oh oh

M-S. *mp* *mf*  
oh oh oh oh oh

T. Solo *mp* *mf*  
oh oh oh oh oh

Bar. Solo *mp* *mf*  
oh oh oh oh oh

Vln. I *mp*

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

71

Hn. *mf*

Mar. *mf*

Vib. *mf*

S. Solo *f* *molto f*  
oh oh ah ah ah

M-S. *f* *molto f*  
oh ah ah ah

T. Solo *f* *molto f*  
oh oh ah ah ah

Bar. Solo *f* *molto f*  
oh oh ah ah ah

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall. . . . .

76

Hn. *mp* *ff*

Mar. *mp* *ff*

Vib. *mp* *ff*

S. Solo ah ah ah ah ah ah ah!

M-S. ah ah ah ah ah ah ah!

T. Solo ah ah ah ah ah ah ah!

Bar. Solo ah ah ah ah ah ah ah!

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *f* *ff*

Cb. *mf* *ff*

rall. . . . .

Detailed description: This page of a musical score, numbered 126, features a vocal solo section and a string ensemble. The vocal soloists (Soprano, Mezzo-Soprano, Tenor, and Baritone) perform a melodic line with lyrics 'ah ah ah ah ah ah ah!'. The instrumental parts include Horn, Maracas, Vibraphone, and strings (Violins I & II, Viola, Violoncello, and Contrabass). The score is marked with dynamics such as *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo), and includes a *rall.* (rallentando) instruction. A triplet of eighth notes is indicated in several parts. The page concludes with a double bar line.

APPENDIX A  
INSTRUMENTATION

SCORE IN C

Flute/Piccolo

Oboe

B-flat Clarinet/Bass Clarinet

Bassoon

B-flat Trumpet

Horn

Two Percussionists:

Crotales

Marimba

Vibraphone\*

Four Tom-Toms

Bass Drum

Solo Soprano (*Wind*)

Solo Mezzo-Soprano (*Water*)

Solo Tenor (*Fire*)

Solo Baritone (*Earth*)

Violin I\*\*

Violin II

Viola

Cello

Bass

\*While there are two vibraphone parts in *Wind*, the piece can be played on a single vibraphone with percussionists standing on either side of the vibraphone.

\*\*The piece is written for either single strings or a chamber string section.



APPENDIX B

TEXT

*Four Poems on Four Elements*

Daniel DeLay

2019

MOVEMENT I:

水

*Water*

My body pure and clear,  
I give life to all in my embrace.  
Meeting the sun at the horizon,  
my skin shines as a field of crystals.  
I am the essence of life.

But you have filled my heart  
with plastic dust.  
Bleached the jewels beneath my skin.  
As you boil me,  
I scald and suffocate  
those in my embrace.

Please, make me clear again.  
Cleanse me and I will  
flow across all lands to heal  
and soothe all life.

MOVEMENT II:

火

*Fire*

Feed me and I will devour  
all that you give me.  
Watch in awe as I erect black pillars  
into the sky!

But if you control me,  
my energy will give you life.

I will give you life!  
I will be your only warmth  
in the coldest of nights.

Still I am ravenous.  
Watch in fear as I conquer  
city and country!  
Consuming without consideration of consequence,  
I am much like you.

MOVEMENT III:

地

*Earth*

Steadfast and unmoving,  
my back is the foundation for all you  
achieve.

In my sturdy cradle,  
I give stability with stony arms.

From my heart flowers bloom,  
*precious jewels of life kissed  
by the sun.*

This verdant life  
*a gift of energy and peace  
for those who walk on his soily chest.*

But you cut down and burn  
the gifts I offer.  
*Enlightened paintings of diverse life*  
selfishly replaced with  
monocrop fields!

Let my verdant hair grow long and full.  
*To provide a cradle shared by  
all life.*

Nourish me and I will thrive,  
*sending awesome wooden towers  
to brush against the sky.*

MOVEMENT IV:

風

*Wind*

Breathe me,  
and you will be restored.  
Together we can travel freely  
across all lands.

Floating, shapeless and clear.  
I am a part of each of you.

But you fill my soul with toxic particles.  
Trapped under your venomous blanket.  
My skies twisting out of balance.  
Burning, freezing, storming.  
When you poison me

You poison yourselves.  
Will you choose to heal us?  
To heal our world?