

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

June 2020

## THESIS APPROVAL PAGE

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Title: 五大 Godai

This thesis has been accepted and approved in partial fulfillment of the requirements  
for the Master of Music degree in the School of Music and Dance by:

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Dr. David Crumb	Member
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Original approval signatures are on file with the University of Oregon Graduate School.  
Degree awarded June 2020.

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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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I wish to thank Dr. Robert Kyr, for being my guide and mentor through my time at the University of Oregon and through this thesis project. Thank you for taking this holistic journey with me to more deeply engage me in the emotional, intellectual, physical, and spiritual life of music. Thank you for providing me with so many wonderful opportunities to have my music performed by amazing musicians. I also wish to thank Dr. David Crumb for his detailed and engaging composition instruction over the last three years. Thank you for teaching me so much about orchestration, compositional craft, and helping me better understand the elusive art of how a piece can “unfold in time.” I would also like to thank Dr. Juan Eduardo Wolf, who opened my eyes to the manifold world of ethnomusicology: to help me understand music with a more nuanced and comprehensive musical worldview, to engage with academic writing more critically, and for providing me with books that continue to be my favorite literature on music today.

Finally, I thank my parents, Jackie and Matt DeLay, and my grandparents, Jerry and Diane Stockdale. Your encouragement of my personal creative voice and your support for me in times both good and bad are the reasons I have been able to live such a personally rewarding creative life. Thank you for always listening to my music with such genuine enthusiasm and love.

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

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# 水

Score in C

# Water

Calm, Soothing

$\text{♩} = \text{c. } 72$

Daniel DeLay  
2020

**Score in C**

**Calm, Soothing**

$\text{♩} = \text{c. } 72$

**Instrumentation:**

- Flute
- Oboe
- B♭ Clarinet
- Bassoon
- Crotale
- Marimba
- Vibraphone
- Mezzo-soprano
- Violin I
- Violin II
- Viola
- Cello
- Bass

**Time Signatures:**

- Measures 1-2: Common Time (indicated by a 'C')
- Measures 3-4: 12/8
- Measures 5-6: 9/8
- Measures 7-8: 12/8
- Measures 9-10: 9/8
- Measures 11-12: 12/8

**Performance Instructions:**

- Flute, Oboe, B♭ Clarinet, Bassoon: Measure 1: Rest. Measure 2: Rest.
- B♭ Clarinet, Bassoon: Measure 3:  $\text{mp}$ ,  $\text{mf}$ . Measure 4:  $\text{p}$ ,  $\text{mp}$ .
- Crotale: Measure 1: Rest. Measure 2:  $\text{mp}$ .
- Marimba: Measure 1: Rest. Measure 2:  $\text{mp}$ . Measure 3:  $\text{pp}$ . Measure 4:  $\text{mp}$ .
- Vibraphone: Measure 1:  $\text{p}$ . Measure 2: Rest.
- Mezzo-soprano: Measure 1: Rest. Measure 2: Rest.
- Violin I, Violin II, Viola, Cello, Bass: Measure 1: Rest. Measure 2: Rest.
- Violin I, Violin II, Viola, Cello, Bass: Measure 3: Rest. Measure 4: Rest.
- Violin I, Violin II, Viola, Cello, Bass: Measure 5: Rest. Measure 6: Rest.
- Violin I, Violin II, Viola, Cello, Bass: Measure 7: Rest. Measure 8: Rest.
- Violin I, Violin II, Viola, Cello, Bass: Measure 9: Rest. Measure 10: Rest.
- Violin I, Violin II, Viola, Cello, Bass: Measure 11: Rest. Measure 12: Rest.

4

Fl.  $\frac{12}{8}$

Ob.  $\frac{12}{8}$

Cl.  $\frac{12}{8}$

Bsn.  $\frac{12}{8}$

Crot.  $\frac{12}{8}$

Mar.  $\frac{12}{8}$

Vib.  $\frac{12}{8}$

M-S.  $\frac{12}{8}$

Vln. I  $\frac{12}{8}$

Vln. II  $\frac{12}{8}$

Vla.  $\frac{12}{8}$

Vc.  $\frac{12}{8}$

Cb.  $\frac{12}{8}$

Measure 4:

- Flute: Rest
- Oboe: Rest
- Clarinet:  $p$ , eighth-note pairs
- Bassoon:  $p$ , eighth-note pairs
- Crotal: Rest
- Maracas:  $pp$ , eighth-note pairs
- Vibraphone: Slurs,  $pp$
- Mallets: Rest
- Violin I: *con sord.*, eighth-note pairs
- Violin II: *con sord.*, eighth-note pairs
- Viola: *con sord.*, eighth-note pairs
- Cello: *con sord.*, eighth-note pairs
- Double Bass: Rest

Measure 5:

- Flute: Rest
- Oboe: Rest
- Clarinet:  $mp$ , eighth-note pairs
- Bassoon:  $mp$ , eighth-note pairs
- Crotal: Rest
- Maracas:  $mf$ , eighth-note pairs
- Vibraphone: Slurs,  $pp$
- Mallets: Rest
- Violin I: *con sord.*, eighth-note pairs
- Violin II: *con sord.*, eighth-note pairs
- Viola: *con sord.*, eighth-note pairs
- Cello: *con sord.*, eighth-note pairs
- Double Bass: Rest

Measure 6:

- Flute: Rest
- Oboe: Rest
- Clarinet:  $f$ , eighth-note pairs
- Bassoon:  $f$ , eighth-note pairs
- Crotal: Rest
- Maracas:  $mp$ , eighth-note pairs
- Vibraphone: Slurs,  $pp$
- Mallets: Rest
- Violin I: *con sord.*, eighth-note pairs
- Violin II: *con sord.*, eighth-note pairs
- Viola: *con sord.*, eighth-note pairs
- Cello: *con sord.*, eighth-note pairs
- Double Bass: Rest

Measure 7:

- Flute: Rest
- Oboe: Rest
- Clarinet:  $mf$ , eighth-note pairs
- Bassoon:  $mf$ , eighth-note pairs
- Crotal: Rest
- Maracas:  $mf$ , eighth-note pairs
- Vibraphone: Slurs,  $pp$
- Mallets: Rest
- Violin I: *con sord.*, eighth-note pairs
- Violin II: *con sord.*, eighth-note pairs
- Viola: *con sord.*, eighth-note pairs
- Cello: *con sord.*, eighth-note pairs
- Double Bass: Rest

Fl. - 7  
 Ob. -  $\frac{9}{8}$   
 Cl. -  $\frac{12}{8}$   
 Bsn. -  $\frac{9}{8}$   $\frac{12}{8}$   
 Crot. -  $\frac{9}{8}$   $\frac{12}{8}$   
 Mar. -  $\frac{9}{8}$   $\frac{12}{8}$   
 Vib. -  $\frac{9}{8}$   $\frac{12}{8}$   
 M-S. -  $\frac{9}{8}$   $\frac{12}{8}$   
 Vln. I -  $\frac{9}{8}$   $\frac{12}{8}$   
 Vln. II -  $\frac{9}{8}$   $\frac{12}{8}$   
 Vla. -  $\frac{9}{8}$   $\frac{12}{8}$   
 Vc. -  $\frac{9}{8}$   $\frac{12}{8}$   
 Cb. -  $\frac{9}{8}$   $\frac{12}{8}$

Measures 7-12. The score shows a complex rhythmic pattern with changing time signatures (7, 9/8, 12/8) and instrumentation. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Marimba play eighth-note patterns. The Vibraphone provides sustained notes. The String section (Violin I, Violin II, Viola, Cello) plays eighth-note patterns with dynamic markings (mp, mf, f). Measure 12 concludes with a forte dynamic (f).

11

Fl.

Ob.

Cl. *p* *mf*

Bsn. *p* *mf*

Crot.

Mar. *mf* *f*

Vib.

M-S.

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

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

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb.

14

F1.

Ob.

Cl. *sub.* **p**

Bsn. *sub.* **p**

Crot.

Mar. *sub.* **p**

Vib.

M-S.

Vln. I

Vln. II

Vla. *senza sord.* *mf* *f* *ff*

Vc. *senza sord.* *mf* *f* *ff*

Cb.

**Elegant and Flowing**

$\text{♩} = \text{c. } 88$

18

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

*gently and at peace*

*p — mp — p*

*oohh*

Detailed description: This musical score page contains six staves of music for Flute, Oboe, Clarinet, Bassoon, Crotal, Marimba, Vibraphone, and Mallet Percussion. Measure 18 begins with sustained notes on Flute, Oboe, and Clarinet. Bassoon starts a rhythmic pattern of eighth-note pairs. Crotal enters with a sustained note followed by eighth-note pairs. Marimba plays eighth-note pairs with dynamic *pp*. Vibraphone has sustained notes. Mallet Percussion (M-S.) plays eighth-note pairs with dynamics *p*, *mp*, and *p*, with the instruction "oohh" below the staff. The section ends with a repeat sign and a new section.

**Elegant and Flowing**

$\text{♩} = \text{c. } 88$

senza sord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*senza sord.*

*mf — mp*

*mp*

Detailed description: This continuation of the musical score uses five staves for Violin I, Violin II, Viola, Cello, and Double Bass. It follows the "Elegant and Flowing" style with quarter-note pulses. Violin I has eighth-note pairs with dynamic *mf* followed by *mp*. Violin II has eighth-note pairs with dynamic *mf* followed by *mp*. Viola has eighth-note pairs with dynamic *mf* followed by *mp*. Cello and Double Bass play eighth-note pairs with dynamic *mp*.

23

Fl.

Ob.

Cl.

Bsn. *mf*

Crot.

Mar. *mp* *p*

Vib. *f* *ord.*

M-S.

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

Vln. I *mp*

Vln. II

Vla.

Vc. *mf*

Cb.

26

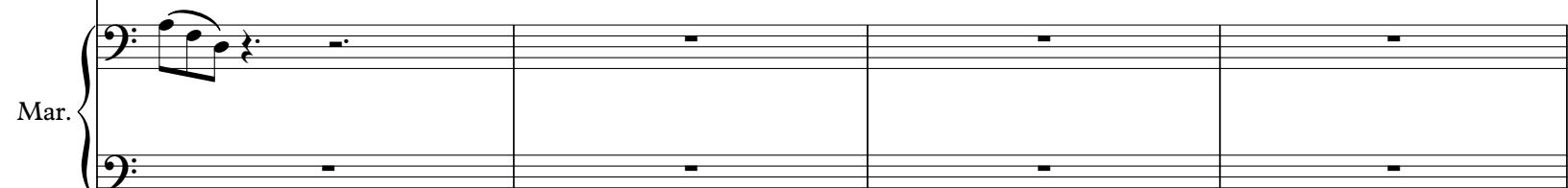
Fl.

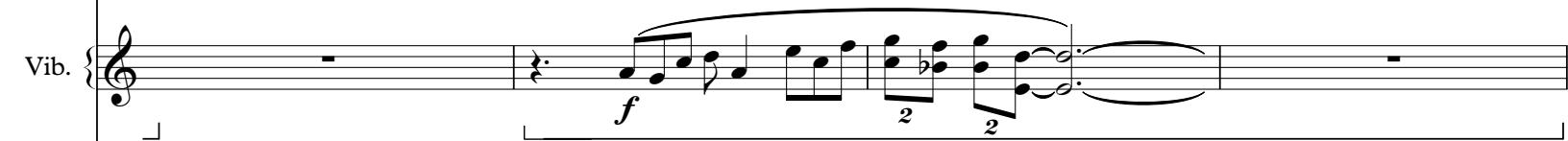
Ob.

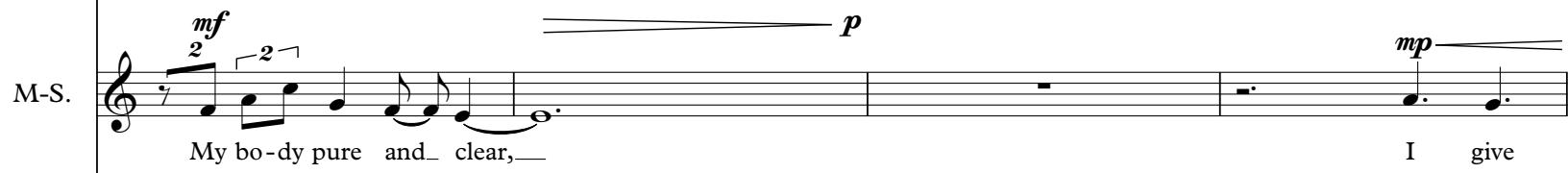
Cl.

Bsn. 

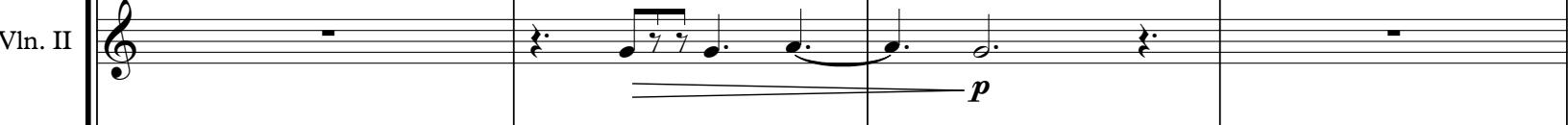
Crot.

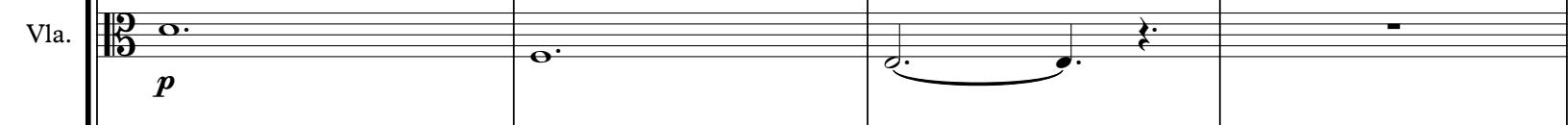
Mar. 

Vib. 

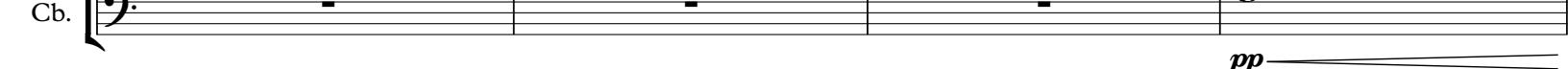
M-S. 

Vln. I

Vln. II 

Vla. 

Vc. 

Cb. 

30

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

life, \_\_\_\_\_ I give life \_\_\_\_\_ to all in my em - brace.

*p*

*mf*

*mp*

*p*

*f*

*mf*

*2*

*mp*

*p*

*2*

*mp*

*p*

*b>*

*p*

*pp*

Musical score for orchestra and marimba, page 34. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Crotal (Crot.), Marimba (Mar.), Vibraphone (Vib.), Mallet Percussion (M-S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score consists of three systems of music. The first system features Flute, Oboe, Clarinet, Bassoon, and Crotal. The second system features Marimba and Vibraphone. The third system features Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics and performance instructions are indicated throughout the score.

37

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf* *f* *mf* *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* *2* *mf*

Cb.

40

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*pp*

*pp*

*mf* 2 z  
Meet-ing the sun,—

*mp*

*mp*

*f*

*mp*

*mp*

*mp*

43

Fl. *p*

Ob.

Cl. *p*

Bsn.

Crot.

Mar. *mp* *pp* *p*

Vib. *p*

M-S. *mp* *f* *mf* *f*  
meeting the sun at the horizon,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb. *p*

Fl. Ob. Cl. Bsn. Crot. Mar. Vib. M-S. Vln. I Vln. II Vla. Vc. Cb.

46

50

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

my skin shines,  
my skin shines  
as a field of crystals.

*mf*

*mp*

*ff* *mf*

*f* *mf*

*p*

*mp*

*arco*

*p*

*arco*

*p*

*mp*

*mp*

*mp*

Fl.

Ob.

Cl. *p*

Bsn.

Crot. *p*

Mar.

Vib.

M-S. *mp* *f* *ff* *mf*  
I am the es- sence of life, of life.

Vln. I *p* *mp* *mf* *3*

Vln. II *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

### **Heavy and Unhappy**

$\text{♩} = \text{c. } 84$

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

*But you, you have filled my heart*

### **Heavy and Unhappy**

$\text{♩} = \text{c. } 84$

sul tasto

Vln. I

*mp*

Vln. II

*mp*

Vla.

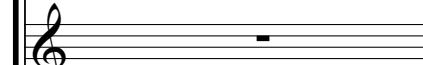
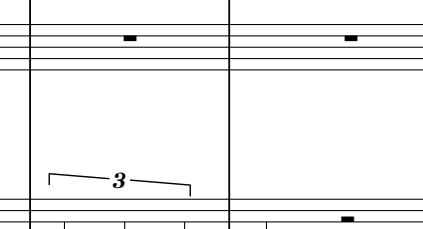
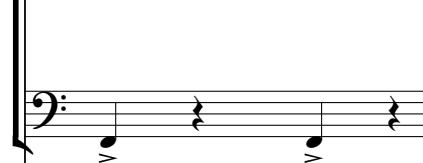
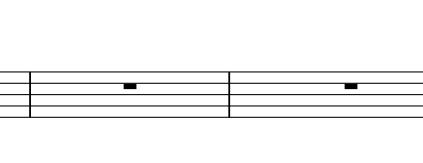
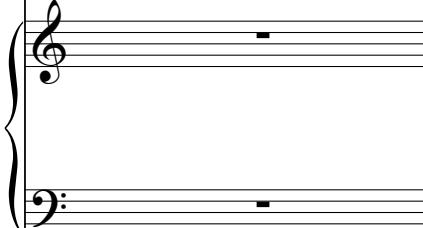
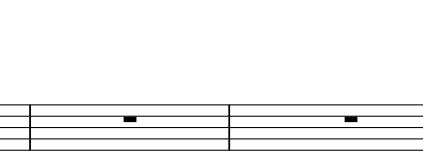
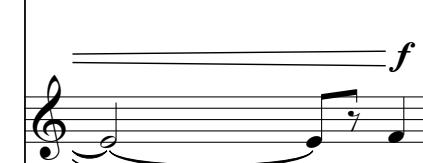
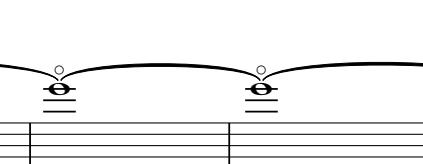
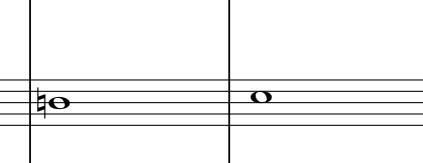
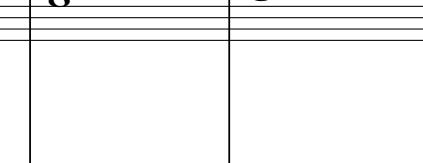
*mp*

Vc.

*mp*

Cb.

*ff*

Fl. 
  
 Ob. 
  
 Cl. 
  
 Bsn. 
  
  
 Crot. 
  
  
 Mar. 
  
  
 Vib. 
  
  
 M-S. 
  
 with plas - tic du - sssst.      With plas - tic du - sssst.
  
  
 Vln. I 
  
  
 Vln. II 
  
  
 Vla. 
  
  
 Vc. 
  
  
 Cb. 

73

Fl.  $\frac{5}{4}$  *mp*  $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$  *p*

Ob.  $\frac{5}{4}$  *mp*  $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$   $\# \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$   $\# \overbrace{\quad}^3 \overbrace{\quad}^3$  *mp*  
 $3$  *f*

Cl.  $\frac{5}{4}$   $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$   $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$

Bsn.  $\frac{5}{4}$   $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$   $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$   $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$

Crot.

Mar.  $\frac{5}{4}$   $\# \overbrace{\quad}^3$   $\overbrace{\quad}^3$   $\overbrace{\quad}^3 \overbrace{\quad}^3 \# \overbrace{\quad}^3$  *pp*  $\frac{5}{4} \# \overbrace{\quad}^3$

Vib.

M-S.  $\frac{5}{4}$  *mf* *f* *mf*  
Bleached the jew - els be - neath my skin.

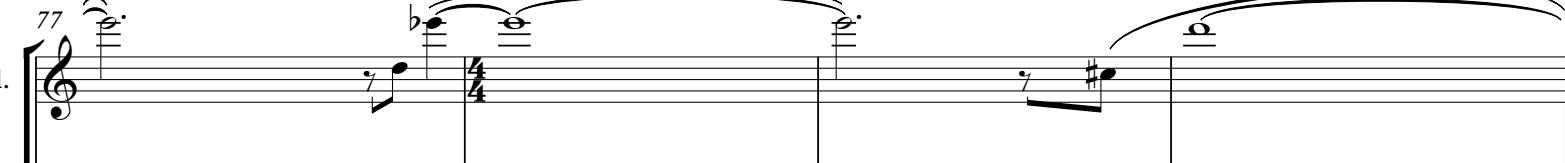
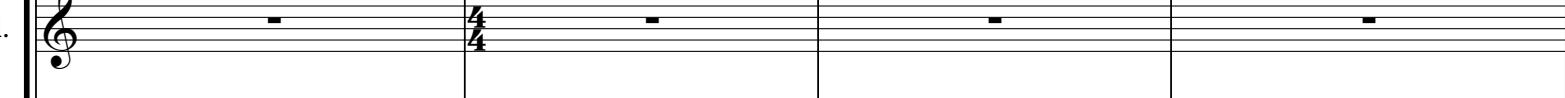
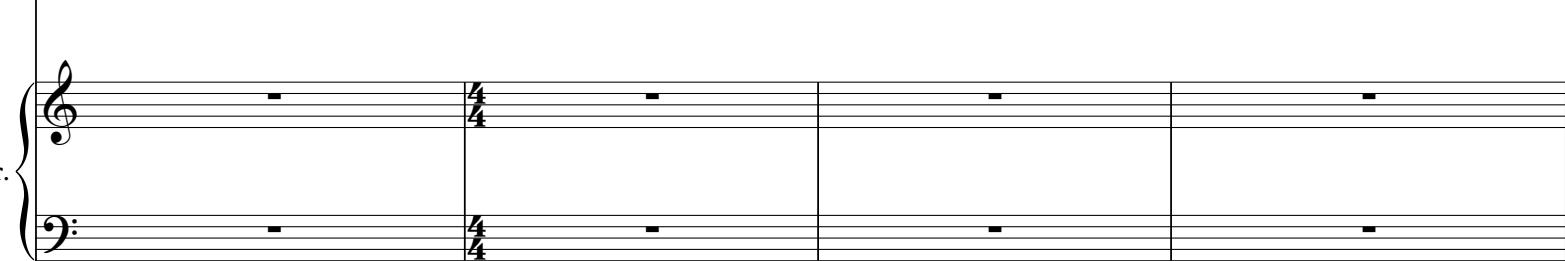
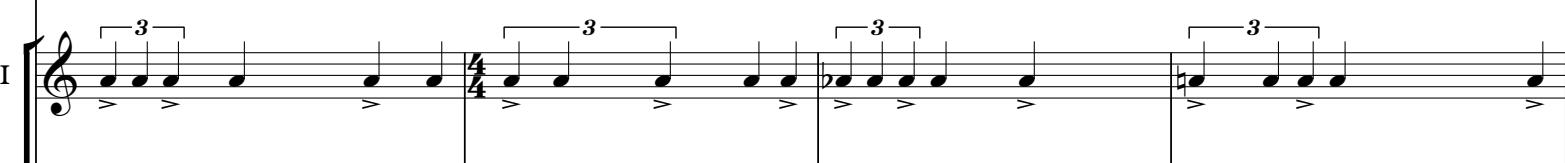
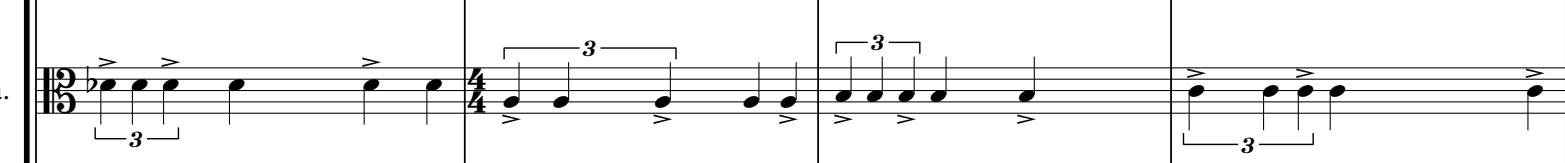
Vln. I  $\frac{5}{4}$   $\overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3 \overbrace{\quad}^3$  *pizz.*  $\overbrace{\quad}^3$  *mp*

Vln. II  $\frac{5}{4}$   $\overbrace{\quad}^3$  *pizz.*  $\overbrace{\quad}^3$  *mp*

Vla.  $\frac{5}{4}$   $\overbrace{\quad}^3$  *pizz.*  $\overbrace{\quad}^3$  *mp*

Vc.  $\frac{5}{4}$  *f* *ord.* *pizz.*  $\overbrace{\quad}^3$  *mp*

Cb.  $\frac{5}{4}$  *n* *mf*  $\overbrace{\quad}^3$   $\overbrace{\quad}^3$

Fl. 
  
 Ob. 
  
 Cl. 
  
 Bsn. 
  
 Crot. 
  
 Mar. 
  
 Vib. 
  
 M-S. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 Cb. 

Fl. *p*

Ob. *p*

Cl.

Bsn. *p*

Crot. *mf*

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*

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

I scald and suf - fo - cate

those in my em - brace

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

Fl.

Ob.

Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*bowed*

*mf*

*To B. Cl.*

Musical score page 99, measures 1-5. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B. Cl.), Crotal (Crot.), Maracas (Mar.), Vibraphone (Vib.), Maracas (M-S), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The time signature changes between 4/4 and 5/4. Dynamics include *p*, *mp*, *mf*, and *ord.* (ordinario). The vocal part (M-S) has lyrics: "Please, make me clear a-gain." Measures 1-4 show mostly rests. Measure 5 begins with a rhythmic pattern in 4/4 followed by 5/4. The Maracas and Vibraphone parts feature sustained notes with grace notes. The vocal line starts in measure 5. The score concludes with a dynamic *p* at the end of measure 5.

**Elegant and Flowing**

$\text{♩.} = \text{c. } 88$

104

Fl.

Ob.

B. Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Cleanse \_\_\_\_\_ me and I will flow, \_\_\_\_\_

The musical score consists of two systems of music. The first system (measures 104-105) features woodwind instruments (Flute, Oboe, Bass Clarinet in B-flat, Bassoon), a crotal, marimba, vibraphone, and mezzo-soprano. The flute has a sustained note. The oboe and bassoon play eighth-note patterns. The bass clarinet and marimba play sixteenth-note patterns. The vibraphone plays eighth-note patterns. The mezzo-soprano sings the lyrics "Cleanse \_\_\_\_\_ me and I will flow, \_\_\_\_\_". The second system (measures 105-106) features strings (Violin I, Violin II, Viola, Cello) and bassoon. The violins play eighth-note patterns. The viola and cello play eighth-note patterns. The bassoon plays eighth-note patterns. The tempo is indicated as c. 88 BPM.

**Elegant and Flowing**

$\text{♩.} = \text{c. } 88$

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of two systems of music. The first system (measures 105-106) features strings (Violin I, Violin II, Viola, Cello). The violin parts play eighth-note patterns. The viola and cello play eighth-note patterns. The second system (measures 105-106) continues with strings. The violin parts play eighth-note patterns. The viola and cello play eighth-note patterns. The bassoon plays eighth-note patterns. The tempo is indicated as c. 88 BPM.

109

Fl.

Ob.

B. Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ord.*

I will flow

113

Fl.

Ob.

B. Cl.

Bsn.

Crot.

Mar.

Vib.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

mf

f

mp

mf

f

ff

pizz.

mf

pizz.

mf

f

mf

f

116

Fl.

Ob. *mf* *f*

B. Cl.

Bsn. *mf* *f*

Crot.

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

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

M-S. *mf* 2 to

Vln. I 2 *mp*

Vln. II

Vla.

Vc. *mf* *f*

Cb. *mf* *f*

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

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

122

poco rit.

Fl. *mp*

Ob. *mp* *mp*

B. Cl. *mp*

Bsn. *mp* *mp*

Crot.

Mar. *p*

Vib.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Calm, Soothing**

$\text{♩} = \text{c. } 72$

125

Fl.

Ob.

B. Cl.

Bsn.

Crot.

*p*

Mar.

Vib.

*mf*

M-S.

*mf* — *f* — *mf*

Cleanse me,

**Calm, Soothing**

$\text{♩} = \text{c. } 72$

Vln. I

*p*

Vln. II

Vla.

*mf*

arco

Vc.

*p*

Cb.

*p*

31

128

Fl.

Ob.

B. Cl.

Bsn.

Crot.

Mar.

Vib.

M-S.

I will flow\_\_\_\_ to heal\_\_\_\_ and soothe\_\_\_\_ all\_\_\_\_ life.\_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

# 火

## *Fire*

**Blazing, Enticing**

$\text{♩} = \text{c. } 120$

Daniel DeLay  
2020

The musical score consists of two main sections. The first section, "Blazing, Enticing," includes parts for Piccolo, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Bass Drum, and Tom-toms. The second section, also "Blazing, Enticing," includes parts for Tenor Solo, Violin I, Violin II, Viola, Cello, and Bass. The score uses a combination of 2/4 and 3/4 time signatures. Dynamics and performance instructions like "with wooden mallets" are included. Measure numbers 1 through 5 are indicated above the staff.

**Blazing, Enticing**

$\text{♩} = \text{c. } 120$

**Instrumentation:**

- Piccolo
- Oboe
- B♭ Clarinet
- Bassoon
- Horn
- B♭ Trumpet
- Bass Drum
- Tom-toms
- Marimba
- Tenor Solo
- Violin I
- Violin II
- Viola
- Cello
- Bass

**Performance Instructions:**

- With wooden mallets:** Bass Drum, Tom-toms
- Dynamic markings:** ff, f, p, mp, mf
- Time Signatures:** 2/4, 3/4
- Measure Numbers:** 1, 2, 3, 4, 5

6

Picc.

Ob. *fff* *ff* *3*

Cl. *ff* *3*

Bsn. *ff* *3*

Hn. *ff* *3*

Tpt. *ff* *3*

B. D. *f* *3*

Tom-t. *f* *3*

Mar.

T. Solo

Vln. I *mp*

Vln. II *mp*

Vla. *ff* *3*

Vc. *mp*

Cb. *mp*

11

Picc. Ob. Cl. Bsn. Hn. Tpt. B. D. Tom-t. Mar. T. Solo Vln. I Vln. II Vla. Vc. Cb.

ff

*ff*

*ff*

*ff* 3

*ff* 3

*p* *f*

*p* 3 *f*

*mp*

*f*

*mf*

*ff*

*mf*

*f*

*mf*

Musical score page 16, featuring the following instruments:

- Picc. (Piccolo)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- B. D. (Bass Drum)
- Tom-t. (Tom-tom)
- Mar. (Maracas)
- T. Solo (Trombone)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- Cb. (Double Bass)

The score consists of two systems of music. The first system (measures 1-4) features Picc., Cl., and Bsn. playing eighth-note patterns. The second system (measures 5-8) features Cl. and Bsn. continuing their patterns, while Ob. and Hn. enter with eighth-note patterns. Measures 9-12 show a continuation of these patterns. Measure 13 begins a new section with Picc., Cl., and Bsn. playing eighth-note patterns, joined by Ob. and Hn. in measure 14. Measures 15-16 show a continuation of this pattern.

20

Picc. Ob. Cl. Bsn.

Hn. Tpt.

B. D. Tom-t.

Mar.

*unhinged and hungry,  
with an operatic and showy style.*

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score page 20 features a grid of staves for various instruments. The top section includes Picc., Ob., Cl., and Bsn. in treble clef. The middle section includes Hn. and Tpt. in treble clef. The bottom section includes B. D. and Tom-t. in bass clef. The Mar. (Maracas) section has two staves, one in treble and one in bass clef. The T. Solo (Tenor Solo) section includes lyrics: "unhinged and hungry, with an operatic and showy style." followed by "e - yah - e - - yah!". The bottom section continues with Vln. I, Vln. II, Vla., Vc., and Cb. The score uses a 4/4 time signature throughout. Dynamic markings include *p*, *ff*, and *mf*. Measure numbers 20 are indicated at the top left.

23

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D. *p* *f*

Tom-t. *p* *f*

Mar. *p*

T. Solo *f* *ff*  
Feed \_\_\_\_\_ me,

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

Cb. *p*

26

Picc.

Ob. *ff* 3

Cl.

Bsn. *ff* 3

Hn. 3 *ff*

Tpt. *ff* 3

B. D. *f*

Tom-t. *f*

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* *3*

*mf*

*f* *3*

*f* *3*

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

me and I will de - vor

*f*

39

32

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

all that you give me.

*pp*

*mute*

*p*

*f*

*p*

*p*

*3*

*p*

*p*

*f*

*p*

*p*

*3*

*p*

*p*

35

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

38

Picc. *f* 5 *p*

Ob. *ff* 3

Cl. *f* 5 *p*

Bsn. *ff* 3

Hn. 3 *ff*

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.

C1.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar. *mp*

T. Solo *3*  
awe, \_\_\_\_\_ watch in awe \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Billowing**  
♩ = c. 100

44

Picc.

Ob.

Cl.

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

Hn. *f* 3 3 ff ord. 3

Tpt. 3 *ff*

B. D.

Tom-t. 3 3 ff

Mar. *f*

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

Vln. I *f*

Vln. II *f*

Vla.

Vc. *f* sul pont. *mf* sul pont.

Cb. *f* *ff*

**poco rit.**

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

**poco rit.**

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

sul pont.

**sul pont.**

**mf**

Musical score page 48, measures 48-53. The score includes parts for Picc., Ob., Cl., Bsn., Hn., Tpt., B. D., Tom-t., Mar., T. Solo, Vln. I, Vln. II, Vla., Vc., and Cb.

**Measure 48:** Picc. (f), Cl. (f), Bsn. (mf), B. D. (f), Tom-t. (f).

**Measure 49:** Picc. (f), Cl. (f), Bsn. (ff), B. D. (f), Tom-t. (f).

**Measure 50:** Picc. (f), Cl. (f), Bsn. (ff), B. D. (f), Tom-t. (f).

**Measure 51:** Picc. (f), Cl. (f), Bsn. (ff), B. D. (f), Tom-t. (f).

**Measure 52:** Picc. (f), Cl. (f), Bsn. (ff), B. D. (f), Tom-t. (f).

**Measure 53:** Picc. (f), Cl. (f), Bsn. (ff), B. D. (f), Tom-t. (f).

**Tenor Solo lyrics:**

- rect  
black pil-lars \_\_\_\_\_ in-to the sky!



56

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

*mp*

Vln. II

Vla.

*f*

Vc.

Cb.

Picc. 
  
 Ob. 
  
 Cl. 
  
 Bsn. 
  
  
 Hn. 
  
 Tpt. 
  
  
 B. D. 
  
 Tom-t. 
  
  
 Mar. 
  
  
 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* *mf* 3  
 8 But if you con - trol me,

Vln. I

*p*

Vln. II

*pp*

Vla.

Vc.

*p*

Cb.

*pp*

Musical score page 65, featuring the following instruments:

- Picc.
- Ob. (Measure 1)
- Cl.
- Bsn. (Measure 1)
- Hn. (Measures 1-2)
- Tpt.
- B. D. (Measure 1)
- Tom-t.
- Mar. (Measure 1)
- T. Solo (Measures 1-2)
- Vln. I (Measures 1-2)
- Vln. II (Measures 1-2)
- Vla. (Measure 1)
- Vc. (Measures 1-2)
- Cb. (Measure 1)

Key signatures and dynamics are indicated throughout the score. The vocal part (T. Solo) includes lyrics: "my energy".

68

Picc. Ob. Cl. Bsn.

Hn. Tpt. B. D. Tom-t.

Mar.

T. Solo

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

will give you life. *mf*

I will give you *mp*

*f* *mf*

*mp*

Musical score page 71, featuring the following instrumentation:

- Picc.
- Ob.
- Cl.
- Bsn.
- Hn.
- Tpt.
- B. D.
- Tom-t.
- Mar.
- T. Solo
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes dynamic markings such as *mf*, *ff*, and *ff* (in parentheses), and performance instructions like "life!" under the T. Solo staff. Measure 71 consists of three measures of music, separated by vertical bar lines.

74

Picc.

Ob.

Cl. *mp*

Bsn.

Hn. *mp* 3 *ppp* *mp*

Tpt.

B. D.

Tom-t. *p* 3

Mar. *mf* *p*

T. Solo *p* *mf* I will

Vln. I

Vln. II

Vla. *sub.* *mp*

Vc. *sub.* *mp*

Cb. *sub.* *p*

77

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

be your on - ly warmth

*mp*

*f*

80

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

Ob.

Cl.

Bsn.

Hn. 3

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of musical notation shows a section for orchestra and percussion. The instrumentation includes Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Bass Drum (B. D.), Tom-tom (Tom-t.), Maracas (Mar.), Trombone Solo (T. Solo), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). Measure 80 begins with a melodic line in the Piccolo and a rhythmic pattern in the Bassoon. Measure 81 features a prominent rhythmic pattern in the Clarinet and a forte dynamic (f). Measure 82 shows a continuation of the rhythmic patterns from the previous measures. Measure 83 concludes the section. Various dynamics and performance instructions are included throughout the measures.

83

Picc.

Ob. *mf*

Cl. *p*

Bsn. *mf*

Hn.

Tpt.

B. D.

Tom-t. *p*

Mar. *mf*

*pp*

T. Solo

Vln. I

Vln. II

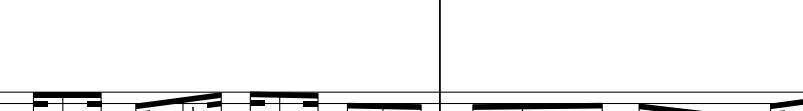
Vla. *p*

Vc. *p*

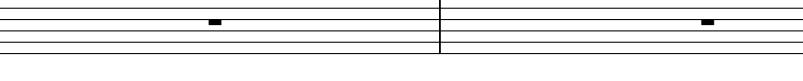
Cb. *pp*

*in the cold*

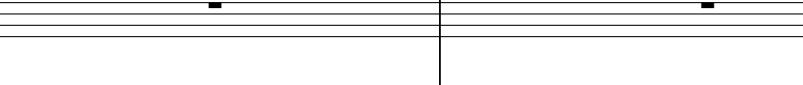
86

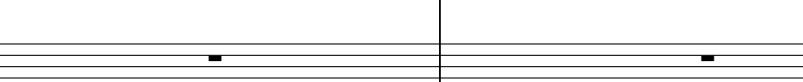
Picc.  *f*

Ob.  *p* [3] [3]

Cl. 

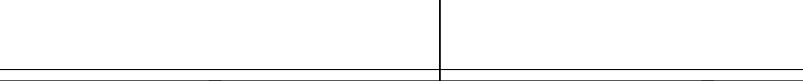
Bsn. 

Hn.  *p* [3] [3]

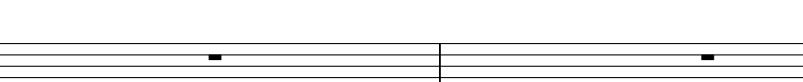
Tpt. 

B. D. 

Tom-t.  *mp* [3] [3]

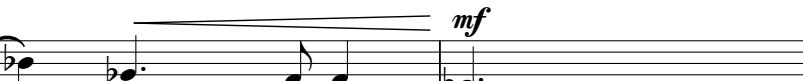
Mar.  *mp* [3] [3]

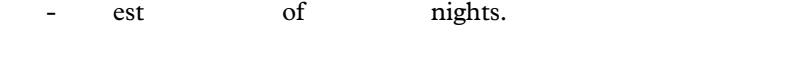
T. Solo  *mf*  
est of nights.

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

**Billinging**  $\text{♩} = \text{c. } 100$

poco rit.

89

Picc. - - - - -

Ob.  $\text{mf}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$

Cl. - - - - -

Bsn.  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{f}$

Hn. 3 3 3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$

Tpt.  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$

B. D.  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$

Tom-t.  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$

Mar. 3 3 3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$

T. Solo  $\text{f}$  *greedy and unhinged*  
Still I

poco rit.

Vln. I - - - - -

Vln. II - - - - -

Vla.  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$

Vc.  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$

Cb.  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$  3  $\text{ff}$

94

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

am  
ra - ve - nous.  
e - yah!

*f* *3* *3* *mf* *3*

*3* *3* *mf* *3*

*mf* *ff* *5* *5* *f*

*mp*

*f* *> > 3 > >* *f*

*f* *> > 3 > >*

*ff*

*mp*

*f* *3* *3* *mf* *3*

59

*accel.*

98

Picc. *ff* 5

Cl. *ff*

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

*accel.*

Vln. I

Vln. II

Vla. *ff*

Vc.

Cb. *ff*

*mf*

*f*

*ff*

*ord.*

*3*

*ff*

*ord.*

*3*

*ff*

*mf*

*f*

*ff*

*3*

*ff*

*3*

*ff*

**Blazing, Aggressive**

$\text{♩} = \text{c. } 132$

102

Picc.  $\text{ff}$

Ob.  $\text{ff}$  3

Cl.  $\text{mf}$

Bsn.  $\text{ff}$  3

Hn.  $\text{ff}$  3

Tpt.  $\text{ff}$  3

B. D.  $\text{ff}$

Tom-t.  $\text{ff}$

Mar.

**Blazing, Aggressive**

$\text{♩} = \text{c. } 132$

T. Solo

Vln. I  $p$   $\text{mf}$

Vln. II sub.  $\text{mp}$

Vla. sub.  $\text{mp}$

Vc. sub.  $\text{mf}$

Cb. sub.  $\text{mp}$

105

Picc.

Ob. *f*

Cl.

Bsn. *f*

Hn. *f*

Tpt. *f*

B. D.

Tom-t. *f*

Mar. *mf*

*mp*

T. Solo *f*  
Watch in

Vln. I *mp*

Vln. II

Vla.

Vc. *mp*

Cb.

Musical score for orchestra and choir, page 108. The score includes parts for Picc., Ob., Cl., Bsn., Hn., Tpt., B. D., Tom-t., Mar., T. Solo, Vln. I, Vln. II, Vla., Vc., and Cb. The vocal part for Tenor Solo (T. Solo) includes lyrics: "fear, watch in fear". The score features dynamic markings such as *b*, *ff*, *f*, and *ff* with a 3 above it, and performance instructions like "watch in". Measure numbers 1, 2, and 3 are indicated above the staff.

111

Picc.

Ob. *ff*

Cl.

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

B. D. *f*

Tom-t. *f*

Mar.

T. Solo *f*  
as I con quer

Vln. I

Vln. II

Vla.

Vc.

Cb. *f*

114

Picc.

Ob.

Cl.

Bsn. *f*

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo *ff*  
ci - - - ty and coun - - try!

Vln. I

Vln. II

Vla.

Vc.

Cb. *ff*

117

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

Tom-t.

Mar.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

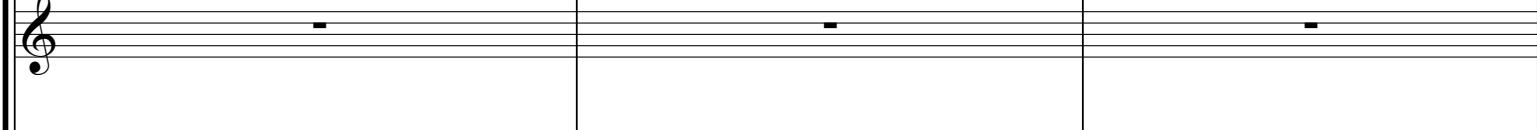
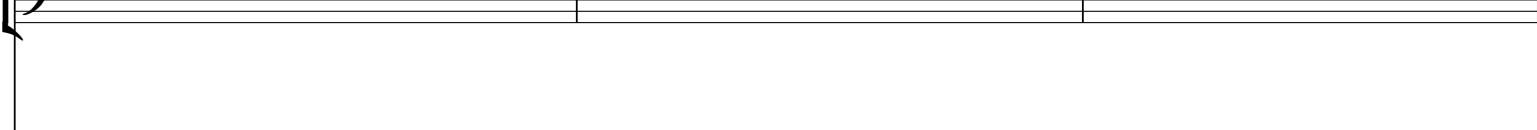
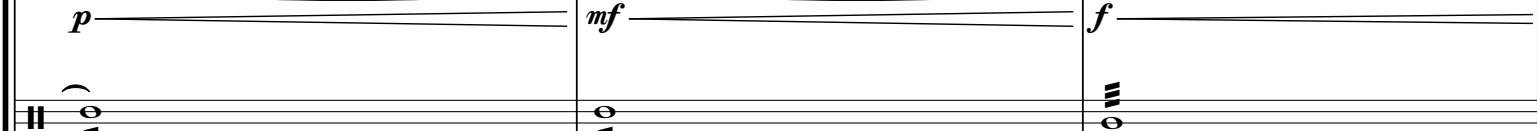
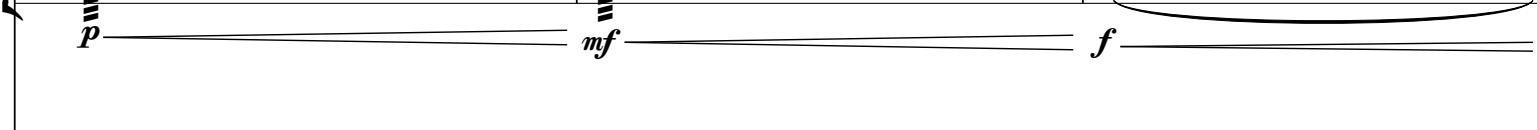
*sub. ppp*

*sub. ppp*

*ff*

Con - sum - ing,

*mp*

Picc. 
  
 Ob. 
  
 Cl. 
  
 Bsn. 
  
  
 Hn. 
  
 Tpt. 
  
  
 B. D. 
  
 Tom-t. 
  
  
 Mar. 
  
  
 T. Solo 
  
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 Cb. 

123

Picc. -

Ob. -

Cl. -

Bsn. -

Hn. -

Tpt. -

B. D. -

Tom-t. -

Mar. -

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

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

**Billowing**

♩ = c. 100

125

Picc. *ff*

Ob.

Cl. *f*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

B. D. *ff*

Tom-t. *ff*

Mar.

T. Solo *ff*

con - - - se - quence,

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb. *ff*

**Billowing**

♩ = c. 100

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. *mp* *v*

地

# Earth

**Dignified** ♩ = c. 52

Daniel DeLay  
2020

Oboe

Bassoon

Horn

Bass Drum with bass drum mallet

Crotales

Marimba

Mezzo-soprano

Baritone

*poised and confident,  
with a full tone  
mf*

Stead-fast and un-mov-ing, my back is the foun-da-tion for all you a-

**Dignified** ♩ = c. 52

Violin I

Violin II

Viola

Cello

Bass

*mp*

Ob. 
  
 Bsn. 
  
 Hn. 
  
 B. D. 
  
 Crot. 
  
 Mar. 
  
 M-S. 
  
 Bar. 

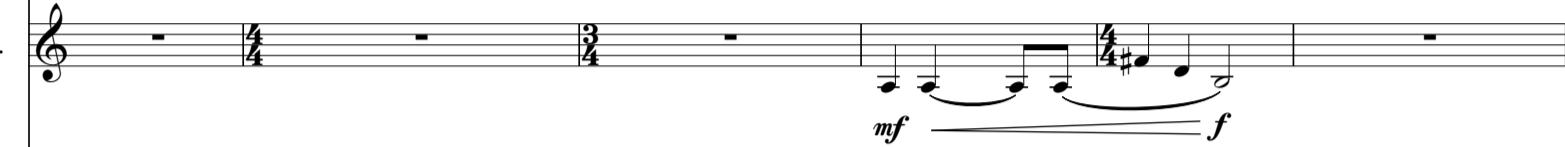
achieve.

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

poco accel.

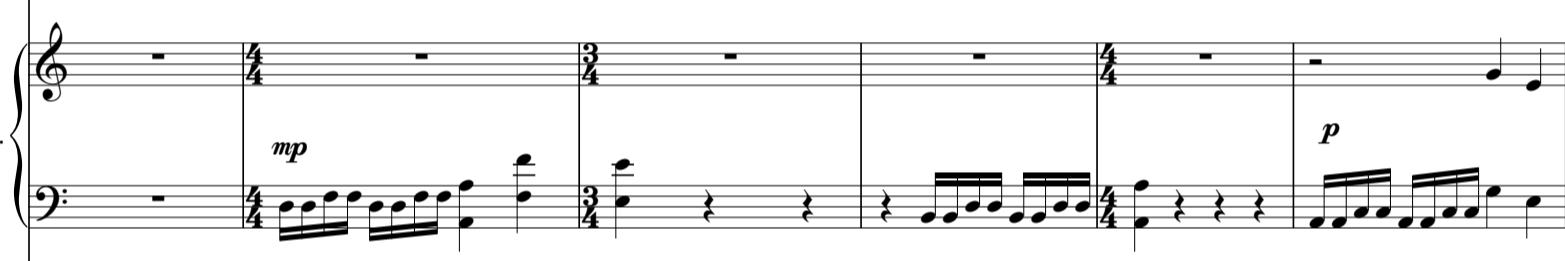
Ob. 

Bsn. 

Hn. 

B. D. 

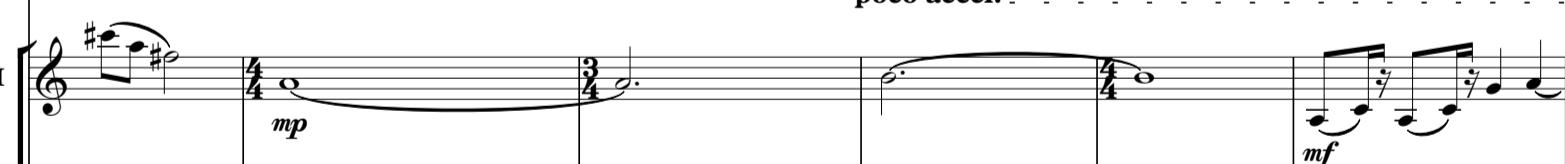
Crot. 

Mar. 

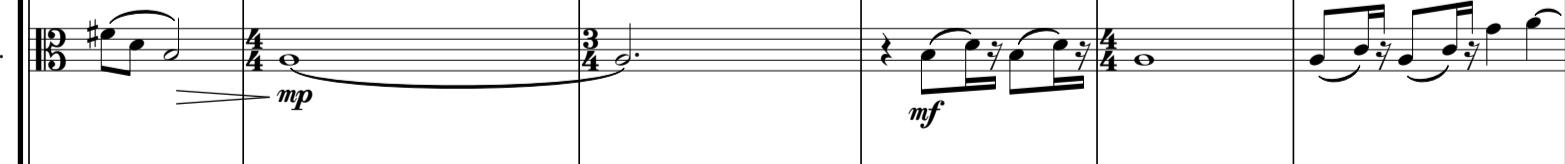
M-S. 

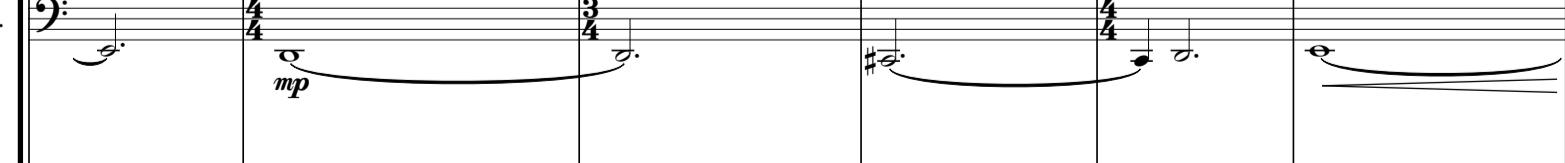
Bar. 

poco accel.

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

**Verdant**

♩ = c. 60

Ob. 18 *mp*

Bsn. *mp*

Hn.

B. D. *mp*

Crot. *mp*

Mar. *mp*

M-S.

Bar. *mf* *f* 3 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.

*as the flowers*

Ah.

from my heartflow-ers bloom,

*mp*

*mp*

*mp*

*mp*

poco accel.

28

Ob.  $p$

Bsn.  $p$   $mp$

Hn.

B. D.  $mp$

Crot.  $mp$

Mar.

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

Bar.  $f$   
kissed by   the sun.—

Vln. I

Vln. II  $mp$

Vla.  $mp$

Vc.  $mp$

Cb.  $mp$

**Full of life**

$\text{♩} = \text{c. } 72$

Ob.

Bsn.

Hn.

B. D.

Crot.

Mar.

M-S.

Bar.

This ver - dant

**Full of life**

$\text{♩} = \text{c. } 72$

Vln. I

Vln. II

Vla.

Vc.

Cb.

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* life *mf* 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* *3* *mp*

Hn. - *mf* *mp*

B. D. - *mp*

Crot. - *3* *4*

Mar. - *f*

M-S. - *3* *4* *p* *mf*  
peace for those who walk on his soil-y

Bar. - *3* *4* *p* *mf*  
peace for those who walk on my soil-y

Vln. I - *mf* *mp*

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

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

Vc. - *3* *4* *p*

Cb. - *3* *4* *p*

**Lifeless and  
Stale ♩ = c. 52**

51

Ob.

Bsn.

Hn.

B. D.

Crot.

Mar.

M-S.

Bar.

**Lifeless and  
Stale ♩ = c. 52**

Vln. I

Vln. II

Vla.

Vc.

Cb.

80

81

57

Ob.

Bsn.

Hn. solo

B. D.

Crot.

Mar.

M-S.

angrily  
mf

ff

sadly  
mf

Bar.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

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*

*p*

*mf*

*mf*

poco accel.

68

Bsn. *mf*

Hn.

B. D. *ff*

Crot. *mf*

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*

**Becoming Verdant**

♩ = c. 60

74

**Verdant**

Ob. Bsn. Hn. B. D. Crot. Mar. M-S. Bar.

74

*mp* *p*

*mp*

*sad yet hopeful*

*mp* *f*

Let my ver - dant hair

**Becoming Verdant**

♩ = c. 60

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

*mp*

*mp*

*mp*

*mp*

*mp*

79

Ob. -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

Bsn. -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

Hn.  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

B. D.  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

Crot.  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

Mar.  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

M-S.  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

To\_pro-vide a cra-dle for all life.

Bar.  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

grow long and full.

Vln. I -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

Vln. II -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

Vla.  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

Vc.  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

Cb.  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{5}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

poco accel.

85

Ob. Bsn. Hn. B. D. Crot. Mar. M-S. Bar.

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

poco accel.

**Full of life**

90  $\text{♩} = \text{c. } 72$

Ob.

Bsn.

Hn.

B. D.

Crot.

Mar.

M-S.

Bar.

Nour-ish me and I will thrive,

**Full of life**

$\text{♩} = \text{c. } 72$

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

95

Ob. Bsn. Hn. B. D. Crot. Mar. M-S. Bar. Vln. I Vln. II Vla. Vc. Cb.

*f*

*f*

*ff*

*mf*

*f* *mf* *f*

I will, I will thrive,

*mp*

*f*

*mp*

*mp*

*f*

*mp*

*f*

100

Ob. Bsn. Hn. B. D. Crot. Mar. M-S. Bar. Vln. I Vln. II Vla. Vc. Cb.

*send - ing awe - some wood - en tow - ers*

*send - ing awe - some wood - en tow - ers*

89

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-gainst 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**

**Soaring**

♩ = c. 132

**Medium Motor**  
bowed

**Pedal simile**

**mf < f**

Breathe me, and you will be

**pizz.**

**p**

**pizz.**

**p**

**pizz.**

**mp**

**pizz.**

**p**

**pizz.**

**mp**

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*re - stored.* *mp*

9

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hn.

Tpt.

Vib.

S. Solo

Vln. I arco *mf*

Vln. II arco *mf*

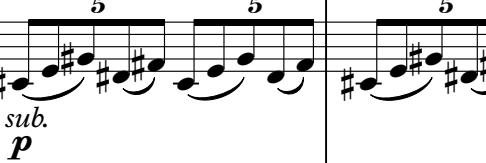
Vla. arco *mf*

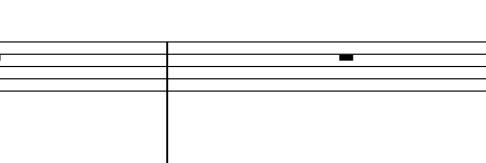
Vc. arco *mf*

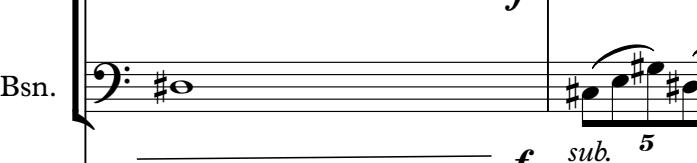
Cb. *mf*

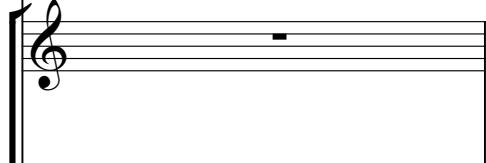
12

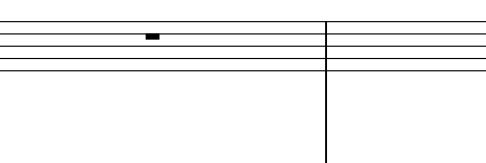
Fl. 

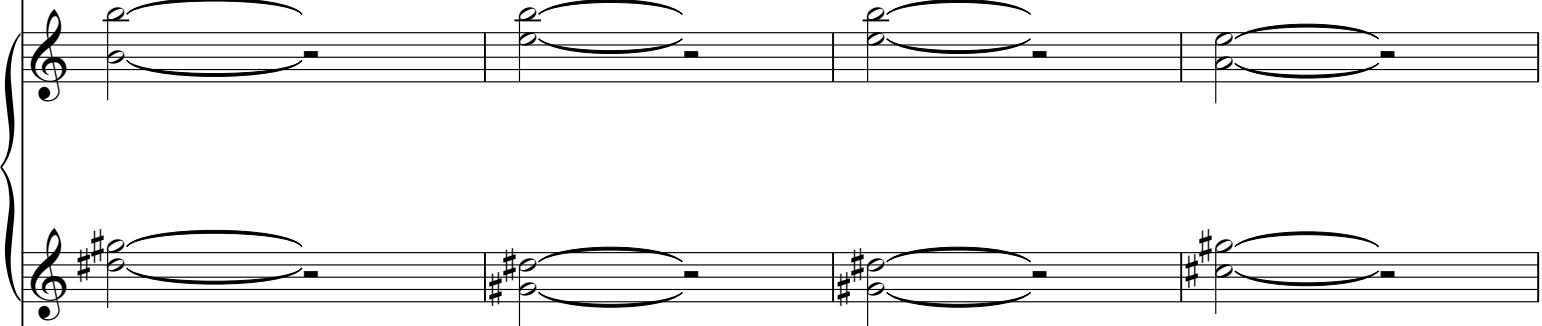
Ob. 

Cl. 

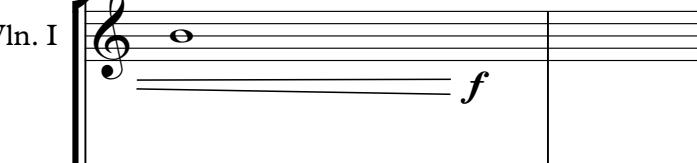
Bsn. 

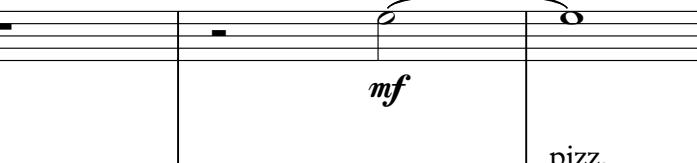
Hn. 

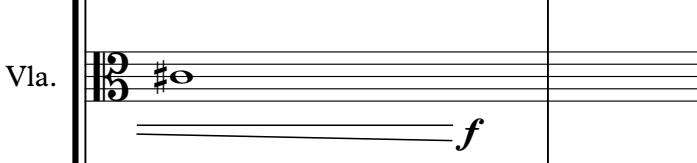
Tpt. 

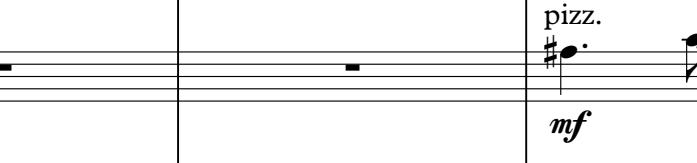
Vib. 

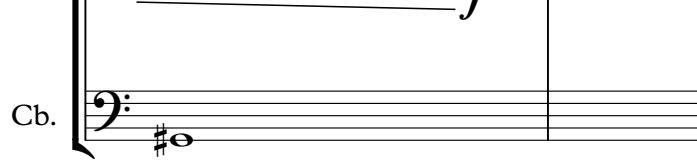
S. Solo 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

**molto rall.**

16

This musical score page contains six staves of music. The top four staves are for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The bottom two staves are for Horn (Hn.) and Trumpet (Tpt.). The vocal part is for Soprano Solo (S. Solo). The score includes dynamic markings such as *mp*, *p*, and *mf*. Measure 16 starts with the Flute and Ob. playing eighth-note patterns. The Cl. and Bsn. enter in measure 17. The Hn. and Tpt. play sustained notes in measures 18 and 19. The Vibraphone (Vib.) has sustained notes in measures 18 and 19. The S. Solo begins singing in measure 20, with lyrics: "tra - vel free - ly a - cross all lands, a -". The vocal line continues through measure 21.

**molto rall.**

This continuation of the musical score features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The instruments play sustained notes with slurs. Dynamic markings include *mp*, *arco*, and *mp* again. The vocal part continues from the previous section, with the lyrics: "tra - vel free - ly a - cross all lands, a -". The vocal line concludes with a sustained note in measure 21.

**Floating**  
 $\text{♩} = \text{c. } 66$

Fl. *mp < mf* *airy*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib. *p*

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

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.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib.

S. Solo

*f*      *mf*

shape-less and clear.

*mp*      *f*

I am a part of each

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

36

Fl. Ob. Cl. Bsn. Hn. Tpt. Vib. S. Solo

To Picc.

*yearning, solo*

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

tutti

*f* *p* *p* *p* *mp*

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

*ord.* *ord.*

*f* *But*

**A bit frenzied**

♩ = c. 144

40 Piccolo  
Picc.

Ob.

Cl.

Bsn. ♩ 4:4  
*mp* 5 5 5 5 5 5 5 5

Hn.

Tpt.

Vib.

S. Solo ♩ 4:4  
*ff*  
you fill my soul with

*Pedal simile*

*Pedal simile*

**A bit frenzied**

♩ = c. 144

pizz.

Vln. I ♩ 4:4  
*mf*

Vln. II ♩ 4:4  
*mf*

Vla. ♩ 3:4  
*mf*

Vc. ♩ 4:4  
*mf*

Cb. ♩ 4:4  
*mf*



Musical score for orchestra and choir, page 11, measures 44-51.

**Measure 44:** Picc., Ob., Cl., Bsn. play eighth-note patterns. Vib. play sustained notes. S. Solo sings "tox - ic par - ti - cles. Trapped un -".

**Measure 45:** Picc., Ob., Cl., Bsn. play eighth-note patterns. Vib. play sustained notes. S. Solo sings "tox - ic par - ti - cles. Trapped un -".

**Measure 46:** Picc., Ob., Cl., Bsn. play eighth-note patterns. Vib. play sustained notes. S. Solo sings "tox - ic par - ti - cles. Trapped un -".

**Measure 47:** Picc., Ob., Cl., Bsn. play eighth-note patterns. Vib. play sustained notes. S. Solo sings "tox - ic par - ti - cles. Trapped un -".

**Measure 48:** Picc., Ob., Cl., Bsn. play eighth-note patterns. Vib. play sustained notes. S. Solo sings "tox - ic par - ti - cles. Trapped un -".

**Measure 49:** Vln. I, Vln. II, Vla., Vcl., Cb. play eighth-note patterns. Measure ends with a fermata over the last note of each part.

**Measure 50:** Vln. I, Vln. II, Vla., Vcl., Cb. play eighth-note patterns. Measure ends with a fermata over the last note of each part.

**Measure 51:** Vln. I, Vln. II, Vla., Vcl., Cb. play eighth-note patterns. Measure ends with a fermata over the last note of each part.

47

Picc.

Ob. *mf* 5 5 5 5

Cl. 3 3 3 3 5 5 5 5

Bsn. - - - -

Hn. - - - -

Tpt. - - - -

Vib. - - - -

S. Solo *3* *3* *3* der your ven - o - mous blan - ket.

Vln. I *3* *3* *3*

Vln. II *3* *3* *3*

Vla. *3* *3* *3*

Vc. *3* *3* *3*

Cb. *3* *3* *3*

50

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vib.

S. Solo

My skies

twist - ing out of bal - ance.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

arco

*mf*

arco

*mf*

arco

*mf*

arco

*mf*

arco

3

*mf*

54

Picc. *sub. 3 pp*

Ob. *sub. pp*

Cl. *sub. pp*

Bsn. *sub. pp*

Hn.

Tpt.

Vib. *sub. pp*

Vib. *sub. pp*

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

Vln. I *sub. pp*

Vln. II *sub. pp*

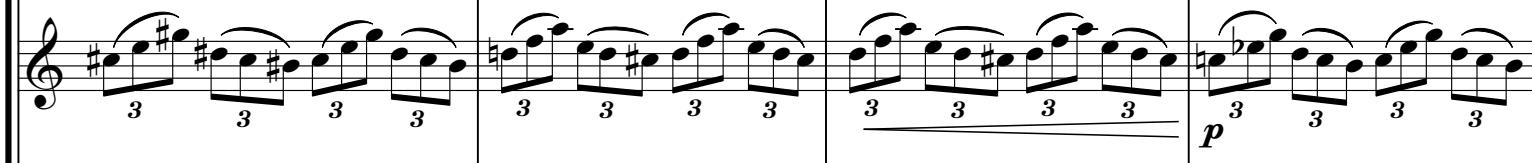
Vla. *sub. pp*

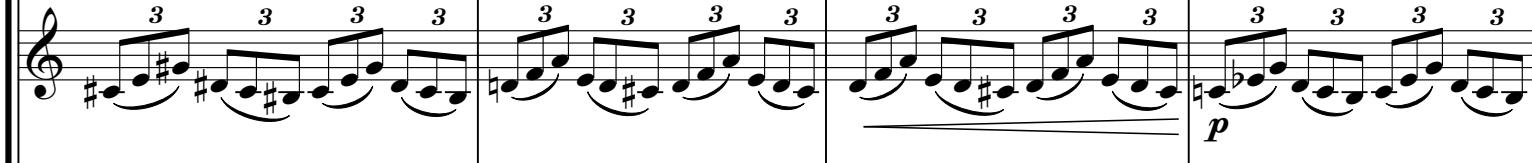
Vc. *sub. pp*

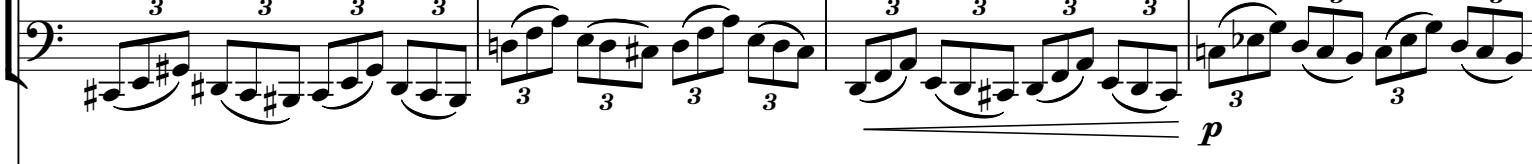
Cb. *sub. pp*

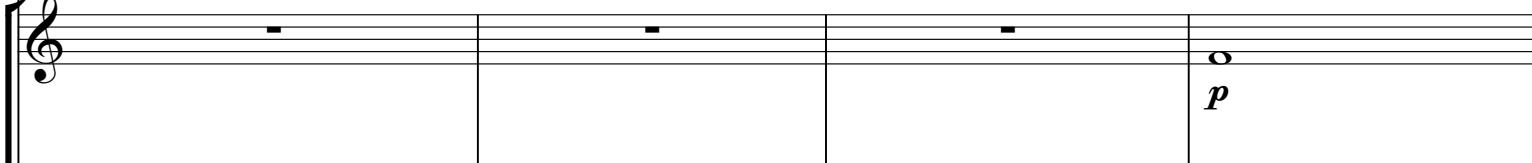
57

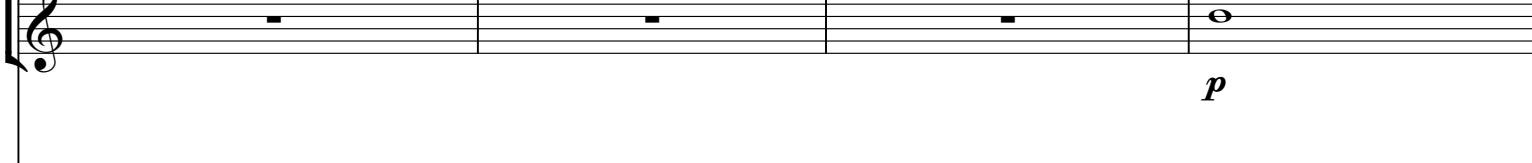
Picc. 

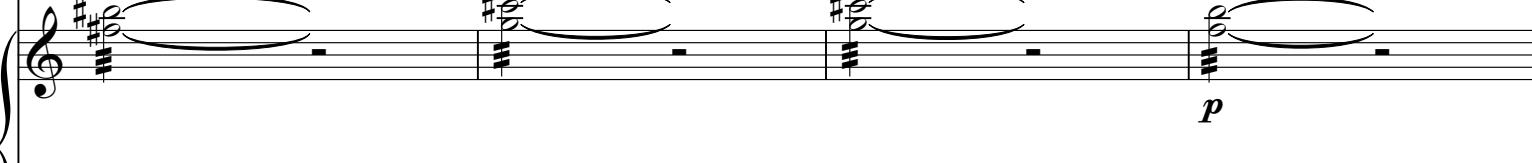
Ob. 

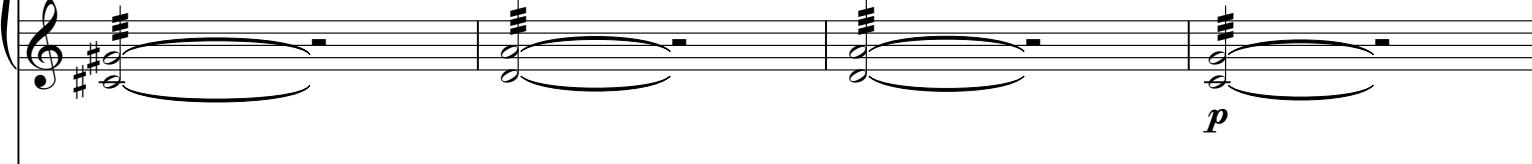
Cl. 

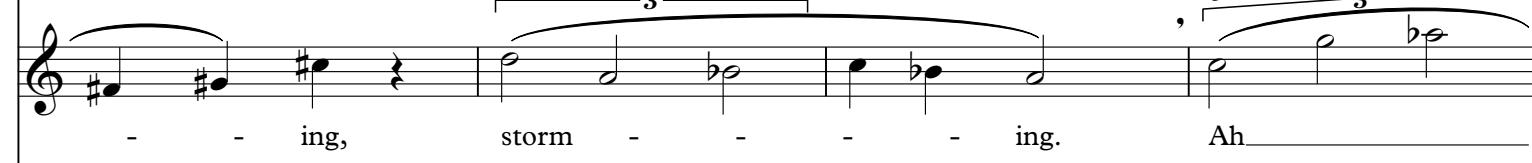
Bsn. 

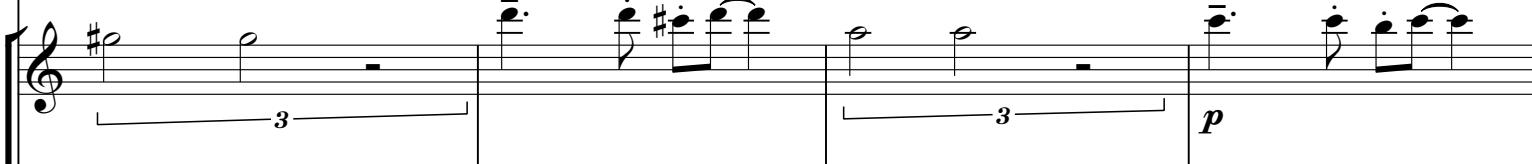
Hn. 

Tpt. 

Vib. 

Vib. 

S. Solo 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

61

Picc. Ob. Cl. Bsn. Hn. Tpt. Vib. S. Solo Vln. I Vln. II Vla. Vc. Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*f*

*ah*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

rall.

64

Picc. Ob. Cl. Bsn. Hn. Tpt. Vib. S. Solo Vln. I Vln. II Vla. Vc. Cb.

To Fl.

*mf* *fp* *fp*

*mf* *fp*

*mf*

*mf* *fp*

*mf* *fp*

*ff*

pick up bow

pick up bow

ah

rall.

*mf* *fp*

*mf* *fp*

*mf* *fp*

*mf* *fp*

*mf* *fp*

## Shimmering

$\text{♩} = 120$

68

The musical score consists of eight staves. The top four staves (Flute, Oboe, Clarinet, Bassoon) play eighth-note patterns marked *mp*. The bottom four staves (Horn, Trumpet, Vibraphone, Soprano Solo) play sustained notes. The Vibraphone has dynamic markings *f* and *mf*. The Soprano Solo part includes lyrics: "When you poi - - son me\_\_". Measure numbers 68, 108, and 112 are indicated above the staves.

Fl.

Ob. *mp*

Cl. *mp*

Bsn.

Hn. *mf*

Tpt. *mp*

Vib. *f*

S. Solo When you poi - - son me\_\_

## Shimmering

$\text{♩} = 120$

The musical score consists of six staves. The top two staves (Violin I and Violin II) play sustained notes. The bottom four staves (Cello, Double Bass, Viola, and Cello/Bassoon) play eighth-note patterns marked *mp*. Measure numbers 68, 108, and 112 are indicated above the staves.

Vln. I

Vln. II

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

**Floating**

♩ = c. 66

72

Fl. :3 | :4 | - - - - :| :5 | :4 | -

Ob. :3 | :4 | - - - - :| :5 | :4 | -

Cl. :3 | :4 | *mp* - - - - :| :5 | :4 | -

Bsn. :3 | :4 | *mp* - - - - :| :5 | :4 | -

Hn. :3 | :4 | *mp* - - - - :| :5 | :4 | -

Tpt. :3 | :4 | - - - - :| :5 | :4 | -

Vib. :3 | :4 | *f* - - - - :| :5 | :4 | *f*

Vib. :3 | :4 | *f* - - - - :| :5 | :4 | *f*

S. Solo :3 | :4 | *mf* < *f* - - - - :| :5 | :4 | -

— you poi - son your - selves.

**Floating**

♩ = c. 66

Vln. I :3 | :4 | *mp* - - - - :| :5 | :4 | -

Vln. II :3 | :4 | - - - - :| :5 | :4 | -

Vla. :3 | :4 | arco - - - - :| :5 | :4 | -

Vc. :3 | :4 | *mf* < *f* - - - - :| :5 | :4 | -

Cb. :3 | :4 | arco - - - - :| :5 | :4 | *mp*

78

Fl. 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*

Ob. *mf* *mp*

Cl.

Bsn.

Hn.

Tpt.

Vib. *ord.* *pp*

Vib. *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**

$\text{♩} = \text{c. } 80$

Daniel DeLay  
2020

Horn

Marimba

Vibraphone { Medium Motor  
pp

Soprano Solo { mp mf  
oh

Mezzo-soprano Solo { p 3 m

Tenor Solo { p 3 m

Baritone Solo { mp m

**Scintillating, Hopeful**

$\text{♩} = \text{c. } 80$

Violin I { pp

Violin II

Viola { pp

Cello

Bass { pp

8

Hn.

Mar. *pp*

Vib.

S. Solo *mp* *mf*  
oh ah

M-S. *mp* *mf*  
oh

T. Solo *mp* *mf*  
oh

Bar. Solo *mp* *mf*  
oh ah

Vln. I

Vln. II

Vla.

Vc. *mf* *f*

Cb.

12

Hn.

Mar. {

Vib.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains six systems of music, each with a different instrument's name above it. The instruments are: Horn (Hn.), Marimba (Mar.), Vibraphone (Vib.), Solo Soprano (S. Solo), Alto-Soprano (M-S.), Tenor Solo (T. Solo), Bass-Baritone Solo (Bar. Solo), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). The music is divided into measures by vertical bar lines. Various dynamics are indicated above the staves, such as **p**, **mf**, **mp**, **pp**, and **f**. Performance instructions like **'ah'** and **'3'** are placed under specific notes or groups of notes. The Marimba part has a dynamic **p** at the beginning of its section. The Solo Soprano, Alto-Soprano, Tenor Solo, and Bass-Baritone Solo parts all have sections starting with **ah** and featuring grace note patterns with **'3'** markings above them. The Violin I and Violin II parts begin with sustained notes and then play eighth-note patterns with grace notes. The Cello and Double Bass parts play sustained notes throughout their respective sections. The Bassoon part ends with a dynamic **f**.



rall.

**Introspective**

$\text{♩} = \text{c. } 60$

20

This section of the musical score features six solo instrumental parts: Horn (Hn.), Marimba (Mar.), Vibraphone (Vib.), Soprano Solo (S. Solo), Mezzo-Soprano (M-S.), and Tenor Solo (T. Solo). The Marimba and Vibraphone play eighth-note patterns marked 'f'. The vocal soloists sing sustained notes with dynamic markings 'mf' and 'f', followed by 'ah', 'oh', and 'oh' on the third measure. The Baritone Solo (Bar. Solo) also sings sustained notes with similar dynamics and vowel sounds. The instrumentation includes a woodwind quintet (Horn, Marimba, Vibraphone) and three vocal soloists (Soprano, Mezzo-Soprano, Tenor).

rall.

**Introspective**

$\text{♩} = \text{c. } 60$

This section of the musical score features five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The strings play sustained notes with dynamic markings 'pp' and 'p'. The Double Bass provides harmonic support with sustained notes and rhythmic patterns marked 'pp' and 'mp'. The instrumentation includes a string quartet (Violin I, Violin II, Viola, Cello) and a basso continuo part (Double Bass).

25

Hn.

Mar.

Vib.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score page 25 features ten staves of music. The top five staves are vocal parts: Horn (Hn.), Maracas (Mar.), Vibraphone (Vib.), Solo Soprano (S. Solo), Male Soloist (M-S.), Tenor Soloist (T. Solo), and Bassoon Soloist (Bar. Solo). The bottom five staves are instrumental parts: Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), Double Bass (Cb.), and Bassoon (Vla.). The vocal parts generally rest or play eighth-note patterns. The instrumental parts play eighth-note patterns with dynamic markings like *f*, *mp*, *mf*, *p*, and *mf*. Measures 1 through 4 are shown, with measure 5 starting with a bassoon solo.

29

Hn.

Mar.

Vib.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains six systems of music. The first system features Horn, Marimba, and Vibraphone, each with a single note 'oh' under a barline. The second system features Solo Soprano, Alto-Soprano, Solo Tenor, and Bass-Baritone Solo, each with a melodic line and dynamic markings (mf, f) with '3' above them. The third system features Violin I, Violin II, and Cello, each with a rhythmic pattern of eighth notes. The fourth system features Double Bass and Bassoon, each with a melodic line. The fifth system features Bassoon with a melodic line. The sixth system features Double Bass with a melodic line.

34

Hn.

Mar.

Vib.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff      *oh*      *oh*      *oh*      *oh*

*ff*      *oh*      *oh*      *oh*      *oh*

*8*      *oh*

*ff*      *oh*      *oh*      *oh*

*mf*      *oh*      *oh*

*ff*      *oh*      *oh*      *oh*

*mp*

*pp*

*3*      *3*      *3*      *3*

*3*      *3*      *3*      *3*

*3*      *3*      *3*      *3*

*f*

*p*

*p*

Musical score page 39 featuring multiple staves for various instruments:

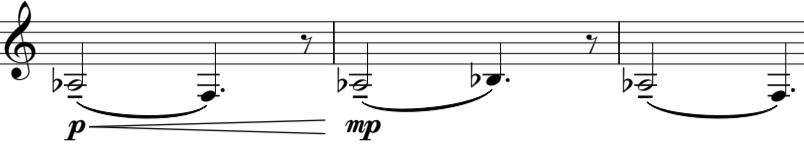
- Hn. (Horn):** Stays silent throughout the section.
- Mar. (Marimba):** Playing eighth-note chords in B-flat major.
- Vib. (Vibraphone):** Playing eighth-note chords in B-flat major.
- S. Solo (Soprano Solo):** Playing eighth-note patterns. Dynamics: *f*, *mf*, *f*. Articulation: "oh" under notes.
- M-S. (Mezzo-Soprano):** Playing eighth-note patterns. Dynamics: *f*, *mf*. Articulation: "oh" under notes.
- T. Solo (Tenor Solo):** Playing eighth-note patterns. Dynamics: *f*, *mf*. Articulation: "oh" under notes.
- Bar. Solo (Bassoon Solo):** Playing eighth-note patterns. Dynamics: *f*, *mf*. Articulation: "oh" under notes.
- Vln. I (Violin I):** Playing sustained notes with grace marks.
- Vln. II (Violin II):** Playing sustained notes.
- Vla. (Cello):** Playing sustained notes.
- Vc. (Double Bass):** Playing eighth-note patterns with "3" below the staff.
- Cb. (Double Bass):** Playing eighth-note patterns with "3" below the staff.

rit.

**G.P. Luminous, Hopeful**

**$\text{♩} = \text{c. } 88$**

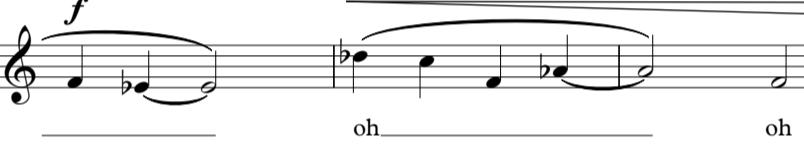
43

Hn. 

Mar. 

Vib. 

S. Solo 

M-S. 

T. Solo 

Bar. Solo 

**Luminous, Hopeful**

**G.P.**  $\text{♩} = \text{c. } 88$

**rit.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Cb.**

Measure 1: Vln. I (G clef) has a sustained note. Vln. II (F clef) has a sustained note. Vla. (C clef) has a sustained note. Vc. (B bass clef) has eighth-note patterns grouped by threes. Cb. (C bass clef) has eighth-note patterns grouped by threes.

Measure 2: Vln. I (G clef) has a sustained note. Vln. II (F clef) has a sustained note. Vla. (C clef) has a sustained note. Vc. (B bass clef) has eighth-note patterns grouped by threes. Cb. (C bass clef) has eighth-note patterns grouped by threes.

Measure 3: Vln. I (G clef) has a sustained note. Vln. II (F clef) has a sustained note. Vla. (C clef) has a sustained note. Vc. (B bass clef) has eighth-note patterns grouped by threes. Cb. (C bass clef) has eighth-note patterns grouped by threes.

Measure 4: Vln. I (G clef) has a sustained note. Vln. II (F clef) has a sustained note. Vla. (C clef) has eighth-note patterns grouped by threes. Vc. (B bass clef) has eighth-note patterns grouped by threes. Cb. (C bass clef) has eighth-note patterns grouped by threes.

50

Hn. Mar. Vib. S. Solo M-S. T. Solo Bar. Solo

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

59

Hn.

Mar.

Vib.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score page 59 features six staves of music. The top section includes parts for Horn (Hn.), Marimba (Mar.), Vibraphone (Vib.), Solo Soprano (S. Solo), M-Soprano (M-S.), Solo Tenor (T. Solo), and Baritone Solo (Bar. Solo). The bottom section includes parts for Violin I (Vln. I), Violin II (Vln. II), Cello (Cello), Bass (Bass), and Double Bass (Double Bass). The music consists of measures in 3/4 and 4/4 time signatures. Various dynamics are indicated, such as *f*, *mp*, and *mf*. Performance instructions like "oh" are present under the vocal parts. Measure 59 begins with a rest followed by a measure in 4/4. The Marimba and Vibraphone parts start with eighth-note patterns at *mp*. The vocal parts enter with eighth-note patterns, with the Solo Soprano part featuring a melodic line. Measures 60-61 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 62-63 continue this pattern. Measures 64-65 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 66-67 continue this pattern. Measures 68-69 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 70-71 continue this pattern. Measures 72-73 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 74-75 continue this pattern. Measures 76-77 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 78-79 continue this pattern. Measures 80-81 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 82-83 continue this pattern. Measures 84-85 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 86-87 continue this pattern. Measures 88-89 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 90-91 continue this pattern. Measures 92-93 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 94-95 continue this pattern. Measures 96-97 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*. Measures 98-99 continue this pattern. Measures 100-101 show the vocal parts continuing their eighth-note patterns, with dynamic changes to *f*, *mp*, *f*, and *mf*.

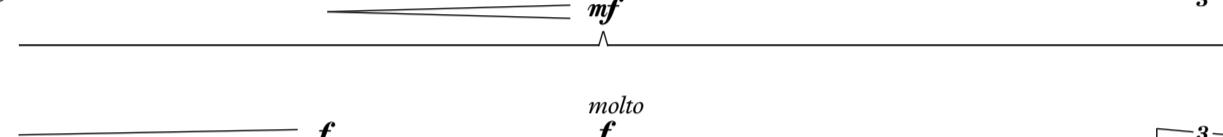
Musical score page 66. The page features ten staves of music for various instruments. The top staff is for the Horn (Hn.), which has a single note followed by a fermata and dynamic *mf*. The second staff is for the Maracas (Mar.), showing a continuous pattern of eighth notes. The third staff is for the Vibraphone (Vib.), with a short rest followed by a melodic line starting with a grace note. The fourth staff is for the Solo Soprano (S. Solo), the fifth for the Male Singer (M-S.), the sixth for the Solo Tenor (T. Solo), and the seventh for the Baritone Solo (Bar. Solo). Each of these vocal parts includes lyrics "oh" under some notes. The bottom three staves are for the Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.), each with sustained notes. The Violoncello (Vc.) and Double Bass (Cb.) both have dynamic markings *mp* at the end of their respective staves.

71

Hn. 

Mar. 

Vib. 

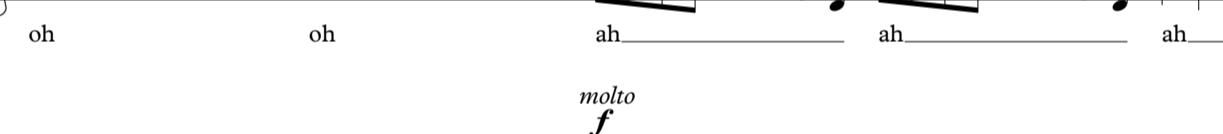
S. Solo   
oh oh ah ah ah

M-S.   
oh ah ah ah ah

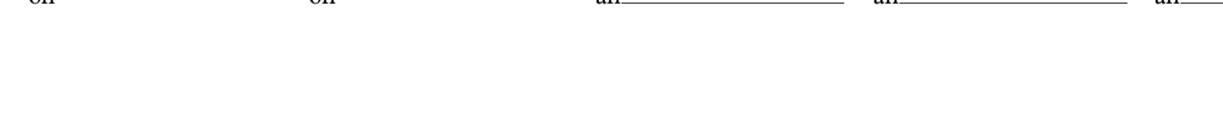
T. Solo   
oh oh ah ah ah

Bar. Solo   
oh oh ah ah ah

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 



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?