

**Han: Otherness and Syncretism**

**by**

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**A composition submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
(Music: Composition)  
in the University of Michigan  
2020**

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## TABLE OF CONTENTS

PROGRAM NOTES	iii
PERFORMANCE NOTES	v
ABSTRACT	vi
HAN FOR STRING QUARTET	1

## PROGRAM NOTES

The Korean term *han* originates from the Sinitic-language *hen* (恨) conveying pity and regret. This Chinese character amalgamates two different characters, one that denotes the mind and the other the state of limitation or stagnancy. This idea of impasse in one's mind is central to the concept of *han* in Korea, a feeling of unresolved anger, grief, and regret that has been prolonged and accumulated over time. It has been identified that *han*, like trauma, suffers from its delayed manifestation which results in its ambivalent, paradoxical, and transgenerational quality.<sup>1</sup>

In the first movement of my string quartet *Han*, the traditional Korean tune, *Saeya*, *Saeya*, *Parang Saeya* (Birds, Birds, Blue Birds) is used to describe the concept of *han*. The origin of this melody owes much to why I selected this tune to describe *han*. It is both a lullaby and an elegy. It was sung to commemorate Bong-jun Jeon, one of the leaders in *Donghak* Peasant Revolution (1894-95), an armed rebellion in Korea by aggravated peasants against the corrupt government. It was also sung by the widows of the Jeon's army as a lullaby for their babies. I found that these historical qualities of the original melody resemble the complexity of *han* that encompasses grief, regret, and hope. The original melody is stated at the beginning, and its fragments appear in different shapes and emotions, sometimes peaceful like a lullaby and other times explosive and pleading.

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<sup>1</sup> Meera Lee, "Sorrowful Feeling: Han and Its Haunting Legacies," *Telos* 184 (2018): 106.

The second movement imitates the color and intensity of singing style of *pansori*, Korean musical storytelling performed by a singer and drummer. Written without barlines, this movement acts like a monologue or recitative after the slow developing yet dramatic first movement.

The third movement is inspired by *sanjo*, which is a Korean musical genre that features a solo instrument accompanied by *janggu* (a Korean hourglass drum). In *sanjo*, *chuiimsae* (vocal signals) is used by the drummer to add to the musical excitement and to communicate with the audience as well as the soloist.

The title of the fourth movement, *Mu*, means not, nothing, or without. I named this movement as such because this movement does not have a recognizable melody, yet expresses itself through dynamics, texture, and register. Here I wanted to write about the aspect of *han* having to do with the repression of repulsive elements deep within our psyche, which when allowed to surface can incite a visceral feeling within oneself so strong as to induce a desire to purge as a consequence. My goal was to create music that captures the process of purging these emotions from one's being, and try to make something beautiful out of this. In the process of doing so, I hoped to challenge traditional aesthetics of what can be considered beautiful music and, as a consequence, beautiful emotions.

The final movement, *Maum*, means heart or mind in Korean. It calls for Amita Buddha, a cosmic energy called into presence through the syllables. Through repetitious calling, chanting, singing, and meditating, I try to reach the state of emptiness, awareness, and the resolution of *han*.

## PERFORMANCE NOTES

In the first movement, glissandos should cover all notes in between which is to be distinguished from portamento.

The second movement is to be played from using the full score rather than parts. Accidentals carry over in a measure. In the second movement where there is no barline, accidentals carry over the entire movement.

In the third movement, x noteheads represent indefinite pitches when used in the parts for strings. In the *janggu* part, it refers to hitting the rim part of the *janggu* side. ▼ noteheads represent *chuimsae*, vocal signals to express excitement as well as use it as a way to communicate with the audience.

In the fifth movement, the rhythm of vibrato is sometimes notated to imitate melodic ornamentations. Other times, it is accompanied by a squiggly line above when it does not require a specific rhythm. The length of a squiggly line represents the approximate length of vibrato. Players may sing an octave higher or lower than what is written, depending on their singing register.

Following microtones were used: quarter sharp ♯, three quarter sharp ###, quarter flat ♭, and three quarter flat ♭♭.

## ABSTRACT

My dissertation, *Han: Otherness and Syncretism*, is a 26-minute video-dance and performance video of *Han for string quartet*, in collaboration with filmmaker Toko Shiiki, Converge String Quartet, dancer and choreographer Rie Kim and Jun Wakabayashi.

The work attempts to transform static notions of identity as fixed by appearance and language by suggesting multiple identities, cultural hybridity, and women's experiences in an intercultural context by merging visual and musical art and re-appropriating technological modes of presentation. The composition itself promotes a syncretic approach to these themes by drawing from diverse musical sources such as Korean, traditional, folk, American, and European music and representing marginalized female voices with the concept of *han*, a feeling of unresolved grief and resentment that has been accumulated over time.

The musical work is in five movements. The first movement is an exploration of the concept of *han* using a Korean folksong *Saeya*, *Saeya*, *Parang Saeya*, represented in the video by different imageries and movements in white color. The second movement emulates the sonority of *pansori* to express more explosive aspects of *han*. In contrast to the previous movement, the video utilizes the contrast created by juxtaposing red and black as well as faster and expressive dancing movements. The third movement *Sanjo* functions as a connecting movement between the first and second half of the piece, where musicians remove their half-masks and reveal their faces to introduce human-ness, which has been intentionally obscured in previous movements.

The fourth movement *Mu* tries to embody emotions flowing out of a confined space with its explosive musical language using dynamics, contour, texture, and timbre and with imageries that invoke raw and expressive qualities. The fifth movement is a meditation borrowing from the practice of chanting in Korean Buddhism with its repetitious melodies and the use of the *moktak* instrument.



# Han

for string quartet  
used a Korean tune called  
**I. Saeya, Saeya, Parang Saeya**

♩ = c. 80 Like a lullaby, but distant and solemn

con sord.  
sul tasto  
poco vibrato  
freely

**Jungyoon Wie**  
(2016-19)

Musical score for measures 1-12. The score is for a string quartet (Violin 1, Violin 2, Viola, Violoncello) in 3/4 time. The key signature has one flat (B-flat). Measure 1 starts with a whole rest for all instruments. In measure 8, Violin 1 enters with a melody starting on G4, moving to A4, Bb4, and C5. The dynamic is *pp*. In measure 11, the dynamic changes to *p*. The Viola part begins in measure 1 with a melody starting on G3, moving to A3, Bb3, and C4. The dynamic is *ppp*. In measure 8, the dynamic changes to *n*, and in measure 11, it changes to *ppp*. The Violoncello part remains silent throughout these measures. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are indicated below the staves.

Musical score for measures 13-22. The score continues from the previous system. A double bar line is present at the beginning of measure 13. A box labeled 'A' is placed above measure 16. In measure 13, Violin 1 enters with a melody starting on G4, moving to A4, Bb4, and C5. The dynamic is *pp*. In measure 16, the dynamic changes to *n*. In measure 17, the dynamic changes to *p*. In measure 18, the dynamic changes to *n*. In measure 19, the dynamic changes to *p*. In measure 20, the dynamic changes to *n*. In measure 21, the dynamic changes to *p*. In measure 22, the dynamic changes to *mp*. The Viola part continues with a melody starting on G3, moving to A3, Bb3, and C4. The dynamic is *n* in measure 16, *p* in measure 17, *n* in measure 18, *p* in measure 19, and *n* in measure 20. The Violoncello part enters in measure 16 with a melody starting on G2, moving to A2, Bb2, and C3. The dynamic is *mp* in measure 16, *p* in measure 17, and *mp* in measure 18. Measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22 are indicated below the staves.

**B** Reminiscent

con vib. ord. sul tasto

mp n fp p mp gliss. pp mp pp

con vib. senza sord. ord. mf

mp n fp mp pp

con vib. fp mp pp mp pp

p fp mp pp mp n pp

23 24 25 26 27 28 29 30 31



ord. l.v. mf p mfp mf pp mf n mf

mp mf p mfp mf pp mf mp

ord. l.v. mp mf pp n mp mf

mf p f pp f pp mf mp pp

32 33 34 35 36 37 38

**C** Poco Agitato

senza sord.

Measures 39-45. Dynamics: *n*, *mp*, *mf*, *pp*, *mf*, *f*, *fp*. Articulations: *gliss.*, *rit.*. Performance instructions: *senza sord.*, *sul A*, *sul D*.

**D** Poignant

$\text{♩} = \text{c. } 80$

sul tasto

Measures 46-53. Dynamics: *f*, *p*, *mp*. Articulations: *gliss.*. Performance instruction: *sul tasto*.

ord. *mf* *p* *mp*

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

ord. *gliss.* *mf* *mp* *espress.* *f* *gliss.* *mp* *gliss.* *mf*

ord. *p* *mf* *fp* *f* *p* *mf* *pp* *mp*

54 55 56 57 58 59 60



**E** **Passionate**

*mf* *p* *f* *mf* *f*

*mf* *p* *f* *gliss.* *mf* *f*

*p* *mf* *mp* *mf* *f* *gliss.* *mf* *f*

*p* *gliss.* *mf* *mp* *p* *f* *gliss.*

61 62 63 64 65 66 67 68 69

*molto vib. like crying*

*molto vib. like crying gliss.*

**F** 5

Musical score for section F, measures 70-77. The score consists of four staves. The first staff (treble clef) has dynamics *mf*, *f*, *fp*, and *mf*. The second staff (treble clef) has dynamics *mp*, *mf*, *p*, *mf*, *fp*, *mp*, and *mf*. The third staff (bass clef) has dynamics *p*, *mf*, *mp*, *mf*, *mp*, *pp*, *fp*, *mp*, and *mf*. The fourth staff (bass clef) has dynamics *mp*, *mf*, *mp*, *f*, and *fp*. There are also markings for *gliss.* and triplets.

70 71 72 73 74 75 76 77

**G Explosive**

Musical score for section G, measures 78-85. The score consists of four staves. The first staff (treble clef) has dynamics *f*, *ff*, and *f*. The second staff (treble clef) has dynamics *f*, *fp*, *f*, *ff*, and *f*. The third staff (bass clef) has dynamics *f*, *fp*, *f*, *ff*, and *ff*. The fourth staff (bass clef) has dynamics *mf*, *fp*, *f*, *ff*, and *ff*. There are also markings for *molto vib.*, *gliss.*, and triplets.

78 79 80 81 82 83 84 85

**H** Pleading

musical score for measures 86-94, featuring four staves with various dynamics and performance instructions.

- Staff 1: *sfz*, *mf*, *ff*, *fp*, *ff*. Includes *molto vib.* and *gliss.* markings.
- Staff 2: *mf*, *ff*, *fp*, *ff*. Includes *molto vib.*, *gliss.*, and *scratching* markings.
- Staff 3: *f*, *mf*, *ff*, *fp*, *ff*. Includes *molto vib.*, *gliss.*, and *scratching* markings.
- Staff 4: *p*, *f*, *ff*, *fp*, *ff*. Includes *poco sul pont. ord. slightly scratching*, *scratching*, and *gliss.* markings.

*molto rit.* . . .  $\text{♩} = \text{c. } 72$   
*shrieking*

musical score for measures 95-105, featuring four staves with dynamics, articulation, and performance instructions.

- Staff 1: *mf*, *p*, *ff*, *n*, *f*, *p < f*. Includes *shrieking* marking.
- Staff 2: *f*, *mf*, *ff*, *mf*, *p*, *n*. Includes *poco sul pont.*, *sul pont.* (with *6*), *poco sul pont. ord.*, and *sul tasto* markings.
- Staff 3: *f*, *mf*, *ff*, *mf*, *p*, *n*. Includes *poco sul pont.*, *sul pont.* (with *6*), *poco sul pont. ord.*, and *sul tasto* markings.
- Staff 4: *f*, *mf*, *ff*, *mp*, *p*, *n*. Includes *ord.*, *slightly breaking*, and *sul tasto* markings.

attaca

# II. Pansori

♩ = c. 52 Earnest, in a breaking yet assertive tone, in the style of Pansori

The musical score consists of four staves. The first staff (treble clef) includes dynamics *f*, *ff*, and *f*, with performance instructions *sul G* and *sul D molto sul tasto*. The second staff (treble clef) includes dynamics *p*, *f*, and *p*, with instructions *sul tasto IV*, *1/4 accel.*, and *gliss.*. The third staff (bass clef) includes dynamics *fpp*, *f*, *f*, and *p < f p*, with instructions *emphatic like haegeum*, *1/4 vib.*, *sul pont*, and *molto sul tasto*. The fourth staff (treble clef) includes dynamics *f* and *ff*. A double bar line is present between the third and fourth staves.

The second system includes a **I A tempo** marking. The first staff (treble clef) includes dynamics *ff* and *p*, with instructions *rubato*, *gliss.*, *3*, *insistent*, and *accel.*. The second staff (treble clef) includes dynamics *f*, *p*, and *ff*, with instructions *let pitch drop and scratch*, *accel.*, and *3*. The third staff (bass clef) includes dynamics *f*, *ff*, *f*, and *ff*, with instructions *rubato*, *sul pont*, *1/4 vib.*, *gliss.*, and *ord.*. The fourth staff (treble clef) includes dynamics *f* and *p*, with instructions *let pitch drop and scratch* and *ord.*. The instruction *Solo, sul G passionate* is placed above the second staff in the latter part of the system.

**J**

Violin I: *mp* *fp* *f* *p* 1/4 vib.

Violin II: *rubato* *ff* *ord.* *f* *p* 1/4 vib.

Viola: *mf* *fp* *f* *p* 1/4 vib.

Violoncello/Double Bass: *mp* *fp* *f* *p < f* 1/4 vib. short *gliss.*



**K Marcato**

Violin I: *f* *pp* *p* *f* *ff* *pp* sul pont sul A sul D port. sul A

Violin II: *f* *ff* *3* *3* *gliss.* *ff* *pp* *molto accel.* *poco sul pont.* *1/4 vib.* *A tempo* *3s*

Viola: *f* *pp*

Violoncello/Double Bass: *f* *pp*



like a bird

Violin part: *like a bird*, triplet, 1/4 vib., *f*, triplet, triplet, triplet.

Piano part: (Empty staves)

Cello part: (Empty staves)

Double Bass part: (Empty staves)



repeat this figure 9 times, accelerating each time

vln. 1, cue down beat

accel.

Violin part: *gliss.*, *fp*, *ff*, *gliss.*

Piano part: *p*, *f*, *sfz*, *gliss.*, *1/4 tr*, *ff*

Double Bass part: *ppp*, *f*, *gliss.*, *gliss.*, *1/4 vib.*, *ff*

Violoncello part: *IV*, *ff*

**L** ♩ = c. 62

Musical score for section L, measures 1-10. The score consists of four staves. The first staff (treble clef) includes dynamics *ff*, *sfz*, and *gliss.*, with articulations *breaking sul pont* and *ord.*, and a *1/4 vib.* marking. The second staff (treble clef) includes dynamics *mf*, *f*, *p*, and *pp*, with articulations *breaking*, *ord.*, *sul pont*, and *gliss.*, and a *1/2 press* marking. The third staff (bass clef) includes dynamics *f*, *ff*, *sfz*, and *f*, with articulations *ord.*, *sul pont*, *breaking*, and *gliss.*, and a *1/4 vib.* marking. The fourth staff (treble clef) includes dynamics *f* and *f*, with articulations *1/4 tr* and *1/2 press*.



**M** ♩ = c. 52 **Marcato, poco sul pont**

**accel.**

**A tempo**

Musical score for section M, measures 1-10. The score consists of four staves. The first two staves (treble clef) are mostly rests, with the first staff labeled "To Jang-gu". The third staff (treble clef) includes dynamics *ff*, *fff*, *sfz*, and *p*, with articulations *breaking, like a cry*, *molto rubato*, and *molto sul tasto*, and a *1/4 vib.* marking. The fourth staff (bass clef) is mostly rests.

### III. Sanjo

♩ = ca. 76 Improvisatory, expressive with molto vib.

106

107

108

109

110

111



112

113

114

115

116

117

118

O

119 120 121 122 123 124 125



126 127 128 129 130 131 132 133

arco *f* *mp* *f* *mf* *f* *fp* *f* *poco sul pont.* *vln 1, cue down beat* *sul pont.* 13

134

135

**P** con sord. *ord.* *p* *mf* *pizz.* *ord.* *ff* *p* *f* *mf* *f* 136 137 138 139 140 141 142

136

137

138

139

140

141

142

ord.  
sul D  
poco sul pont.



senza sord. **More frantic**

vln. 1, cue down beat      poco sul pont.      molto vib.      **Q** ♩ = ca. 82 **Animated**

153                                      154                                      155                                      156                                      157                                      158                                      159                                      160

start slower and get faster      sim.

161                                      162                                      163                                      164                                      165                                      166                                      167

Violin I: *mf*, *mm*, *uh!*, *arco*, *f*, *gliss.*

Violin II: *mm*, *uh!*

Viola: *f*

Cello/Double Bass: *gliss.*

168 169 170 171 172 173

Violin I: *arco ord. to sul pont.*, *ord.*, *poco sul pont.*, *vln. 1, cue down beat*, *ord.*

Violin II: *pp*, *f*, *pp*

Viola: *ord. to sul pont.*, *ord.*, *poco sul pont.*, *sul pont.*, *ord.*

Cello/Double Bass: *arco ord. to sul pont.*, *pp*, *f*, *ord.*

change to gung-chae (round)

174 175 176



vl. 1, cue down beat

poco sul pont

Musical score for measures 177-179. The score is written for Violin 1 (vl. 1), Violin 2 (vl. 2), and Violoncello (vc). The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. Measure 177 starts with a *f* dynamic. Measure 178 features a *poco sul pont* instruction and dynamics of *f*, *mp*, and *mf*. Measure 179 continues with dynamics of *f*, *mp*, and *mf*. A cue for Violin 1 to play on the downbeat of measure 178 is indicated. The Violoncello part includes dynamics of *f*, *p*, *f*, *p*, *mf*, and *fp*.

177

178

179



Musical score for measures 180-183. The score is written for Violin 1 (vl. 1), Violin 2 (vl. 2), and Violoncello (vc). The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. Measure 180 starts with a *f* dynamic. Measure 181 features a *poco sul pont* instruction and dynamics of *f* and *ff*. Measure 182 continues with dynamics of *f* and *ff*. Measure 183 continues with dynamics of *f* and *ff*. The Violoncello part includes dynamics of *f*, *p*, *ff*, and *ff*. A cue for Violoncello to play on the downbeat of measure 181 is indicated.

180

181

182

183

**S** poco accel.

sul A

ff  
gliss.  
uh!  
f  
ah!!  
port.  
mm  
ah!!  
ff  
pizz.  
ff  
f 3  
ff  
184 185 186 187 188 189

f  
5  
3  
f  
pmp.  
f  
sul D  
5  
f  
3  
f  
190 191 192 193 194 195

196 197 198 199 200 201

**T** ♩ = ca. 116 Explosive

molto accel.

♩ = ca. 184

♩ = ca. 116

molto accel.

4"

A. sul tasto, scratch

B.

A.

*p* cresc. poco a poco

202 203 204 205 206 207 208

Play box A to B until rehearsal U  
The length from A to B is reduced everytime it repeats  
B may be varied to forshadow vln. 2

**U** do not coordinate

♩ = ca. 184

10"

8"

Play with these motives freely,  
varying them each time to achieve  
greater density to rehearsal U

Play box A to B until rehearsal U  
The length from A to B is reduced everytime it repeats  
B may be varied to foreshadow vln. 2

B.

*ff*

continue this until rehearsal U  
getting louder and denser

209

210

211

212

213

coordinate  
suddenly heavier

as fast as possible

molto scratch

highest note possible 8"

*fp*

*ff*

*fp*

*ff*

*fp*

*ff*

*fp*

*ff*

214

215

216

217

# IV. Mu

♩ = ca. 100 **Passionate and mournful**

*like a whale*, 1/4 vib. whenever possible  
all the shapes, pitches, and rhythms are approximate  
consecutive 16th notes show density, not the actual rhythm

Musical staff 1: Treble clef, 3/4 time signature. Dynamics: *f*, *p*, *f*, *pp*, *pp*, *ff*. Includes triplets and slurs.

Musical staff 2: Treble clef, 4/4 time signature. Dynamics: *pp*, *f*, *ff*. Includes performance instructions: *poco sul pont.*, *lingering between semitones*, *pitches below are approximate*, *no vib. to semitone vib.*, *1/4 vib.*

Musical staff 3: Bass clef, 7/4 time signature. Dynamics: *p*, *pp*, *ff*, *ff*. Includes performance instructions: *the shape below is approximate with free bowing*, *scratch poco a poco*, *sul C*, *3"*, *molto scratch*, *ord.*

Musical staff 4: Bass clef, 8/4 time signature. Dynamics: *ff*, *p*, *f*, *mp*, *f*, *ff*. Includes performance instruction: *1/4 vib.*

**molto accel.**

freely, as fast as possible

A musical staff in treble clef with a key signature of one flat. It features a series of chords and melodic lines with various rhythmic values. The piece concludes with a double bar line and the dynamic marking *ff*.



**A tempo**

**accel.** . . . . .

A musical staff in treble clef with a key signature of one flat. It begins with a rest, followed by notes with dynamic markings *pp*, *p*, *n*, *p*, *mf*, and *p*. The piece ends with an *accel.* marking and a double bar line.



**A tempo, fiercely**  
scratch with double stops

A musical staff in treble clef with a key signature of one flat. It features a series of double stops with 'scratch' marks. The piece concludes with a double bar line and the dynamic marking *fff*.



1/4 vib. ————  
single note  
I                    ,                    double stop  
IV

A musical staff in bass clef with a key signature of one flat. It features a series of double stops with vibrato markings. The piece concludes with a double bar line and the dynamic marking *ff*.

# V. Maum

♩ = ca. 63 Like chanting, singing, calm, unending

moktak

218 219 220 221 222 223 224 225 226



227 228 229 230 231 232 233 234 235 236 237 238

**V**

Sing  
ah\_\_\_\_\_

mf

mf

port. vib.

mf f

mf f

port. port.

port. port.

ah

239 240 241 242 243 244 245 246 247 248 249



**W** Sorrowful

mf

mp

mp vib.

na-mu a-mi ta - bul na-mu a - mi ta - bul na - mu a - mi ta - bul na - mu a - mi ta - bul na - mu a - mi ta - bul

250 251 252 253 254 255 256 257 258 259 260 261



X

pizz. with a thumbnail  
hold like a guitar

*p*

*mf*

*f*

vib.

na-mu a-mi ta - bul na-mu a - mi ta - bul na-mu a-mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul

262 263 264 265 266 267 268 269 270 271



Y **Passionate**

*mf* *p* *mf*

*f* *ff*

vib. port. vib. vib. port.

*f*

*f* vib. port. vib. vib. port.

na-mu a-mi ta - bul na-mu a-mi ta - bul na-mu a-mi ta - bul

272 273 274 275 276 277 278 279

The musical score consists of four staves. The top staff is a vocal line with notes and rests, including triplets and accents. The second staff is a piano accompaniment in treble clef with chords and melodic lines. The third and fourth staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes with vibrato and portamento markings. The lyrics are written below the bottom staff, aligned with the vocal line. The measures are numbered from 280 to 289.

na-mu\_ a-mi\_ ta - bul\_ na\_mu a - mi ta bul\_ na-mu a - mi ta - bul\_ ta

280 281 282 283 284 285 286 287 288 289

**Z** Joyful

Sing vib. port.

na-mu a-mi ta - bul na - mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul

*f*

Sing vib. port.

na-mu a-mi ta - bul na - mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul

Play *ff*

Sing vib. port.

na-mu a-mi ta - bul na - mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul

Play vib. port. *ff*

vib. port.

na-mu a-mi ta - bul na - mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul

Play pizz. *f*

AA

vib. vib. vib.

na-mu a-mi\_ ta - bul\_ na-mu\_ a - mi\_ ta - bul\_ na-mu\_ a - mi ta - bul\_ na - mu a - mi ta - bul\_ na - mu a - mi

vib. vib. vib.

na-mu a-mi\_ ta - bul\_ na-mu\_ a - mi\_ ta - bul\_ na-mu\_ a - mi ta - bul\_ na - mu a - mi ta - bul\_ na - mu a - mi

like a whale, 1/4 vib. whenever possible  
all the shapes, pitches, and rhythms are approximate

vib.

*f* *p* *f*

vib. vib. vib.

na-mu a-mi\_ ta - bul\_ na-mu\_ a - mi\_ ta - bul\_ na-mu\_ a - mi ta - bul\_ na - mu a - mi ta - bul\_ na - mu a - mi

con vib.

*ff*

**BB** Meditative

The musical score consists of five systems of staves. The first system includes a vocal line with lyrics 'ta - bul' and a piano accompaniment line with a 'To Vln.' marking. The second system features a vocal line with lyrics 'ma - um ma - um ma - um ma - um' and piano accompaniment with 'sfz' markings. The third system shows a vocal line with 'ah' and piano accompaniment with 'pp' markings. The fourth system includes a vocal line with 'ah' and piano accompaniment with 'sfz' markings. The score is marked with various dynamics: *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), and *sfz* (sforzando). The tempo is marked as 'Meditative'.

*mp* *vib.* *f*

na-mu a-mi\_ ta - bul\_ na-mu\_ a - mi\_ na-mu\_ a - mi na-mu a - mi ta - bul\_ na - mu a - mi ta - bul\_

*mf*

ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma -

*p* *f*

*mp* *vib.* *f*

na-mu a-mi\_ ta - bul\_ na-mu\_ a - mi\_ na-mu\_ a - mi na-mu a - mi ta - bul\_ na - mu a - mi ta - bul\_

*mp* *vib.* *f*

na-mu a-mi\_ ta - bul\_ na-mu\_ a - mi\_ na-mu\_ a - mi na-mu a - mi ta - bul\_ na - mu a - mi ta - bul\_

*mf*

A tempo

*p*

ma - um ma - um ma - um ma - um

um ma - um ma - um ma - um ma - um ma - um ma -

*p* *vib.*  
na-mu a - mi ta - bul na - mu a - mi ta - bul na-mu a - mi ta - bul na-mu a - mi ta - bul

ma - um ma - um  
ma - um ma - um ma - um ma - um ma - um ma - um

um ma - um ma - um  
ma - um ma - um ma - um ma - um ma - um

*mp*  
ma - um ma - um  
ma - um ma - um ma - um ma - um ma - um ma - um

vib. vib. *f* *espress.* vib. vib.  
na - mu a - mi ta - bul na - mu a - mi ta - bul ah mm





Musical score for measures 377-388. The score consists of four staves. Each staff contains a series of notes with slurs and vibrato markings ('vib.'). A dynamic marking of **FF** is present in the upper right corner of the first system. The measures are numbered 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, and 388.

Musical score for measures 389-399. The score consists of four staves. Measures 389-394 feature vibrato markings ('vib.'). At measure 395, there is a glissando ('gliss.') and a double bar line. From measure 396 onwards, the notes are marked 'sul tasto'. Dynamic markings include *espress.*, **ff**, *p*, and **f**. The measures are numbered 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, and 399.

rit.

**GG** A tempo, serene

put your instrument away  
as you meditate

to moktak

moktak

*p*

ma - um ma - um ma - um ma - um ma - um ma - um ma - um

*mf*

put your instrument away  
as you meditate

close your eyes

*p*

ma - um ma - um ma - um ma - um ma - um ma - um ma - um

port. *gliss.*

*mp* *f > p*

port. *gliss.*

*mp* *f > p*

peaceful

*p*

put your instrument away  
as you meditate

close your eyes

*p*

ma - um ma - um ma - um ma - um ma - um ma - um ma - um

port. *gliss.*

*mp* *f > p*

close your eyes

ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um

ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um

ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um

ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um

412 413 414 415 416 417 418 419 420 421 422 423 424



ca. 40"

It starts to disappear into nothing

ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um

ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um

put your instrument away close your eyes  
*p* as you meditate

ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma - um ma

ma - um ma - um ma - um ma - um ma - um ma - um ma

425 426 427 428 429 430 431 432 433 434 435 436