

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

by

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A DISSERTATION

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DISSERTATION ABSTRACT

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Title: Song of the Most Beautiful Bird of the Forest

Song of the Most Beautiful Bird of the Forest is an English-language chamber opera scored for soprano, bass-baritone, mezzo-soprano, tenor, solo dancer, dance ensemble, and mixed instrumental ensemble of ten players. The libretto and story are original and written by the composer, adapted and reimagined from a traditional African legend of the Mbuti people. The libretto contains additional text from William Shakespeare's *King Lear*. The opera is comprised of three acts and is approximately ninety minutes in duration. The work serves as an exploration and synthesis of world mythology, traditional storytelling, dance, opera, and soundscape ecology. The work is conceived in a conventional operatic structure, including acts, scenes, arias, duets, and ensemble dances. A solo dancer portrays the role of the 'Most Beautiful Bird.' *Song of the Most Beautiful Bird of the Forest* is the composer's second opera.

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For my grandmother, Dorothy Parrott, my parents Randy Ralls and Karen Parrott, and the love of my life, Anne Polyakov.

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CHAPTER I

INTRODUCTION

COMPOSER'S NOTE:

The story of *Song of the Most Beautiful Bird of the Forest* is derived from a legend from the Mbuti people (also known as Bambuti), one of many ethnic groups of indigenous Central African Foragers of the Congo region of Africa. First published in Colin Turnbull's classic ethnography, *The Forest People*, the legend tells of a young boy who upon hearing a bird brings it back to his camp. He asks his father to feed the bird (which his father reluctantly does) and the bird sings the 'Most Beautiful Song in the Forest.' This scene repeats three times, whereupon after the son leaves, the annoyed father kills the bird, and with the bird its song, and with the song the father unwittingly kills himself and drops dead.* The popular writer of comparative mythology, Joseph Campbell, interpreted this story as an allegory for what happens when a culture forgets its myths, stories, and life-supporting relationships. At a time when both the diversity of life on earth, as well as the cultural integrity and diversity of ethnic groups (such as the Mbuti) are severely threatened, I believe this story signifies a powerful lesson: if we do not respect, listen, and live in a balanced ecological relationship with the planet and with each other, we risk our own extinction. It also signifies that by diminishing the natural world, we diminish our own potential.

In adapting this story as a contemporary opera, I was sensitive to issues of cultural appropriation. I strove toward an emic perspective; hopefully creating a work that explores and honors the original meaning of the legend in a new form. I do not claim to represent, mimic, or take elements of Mbuti culture but rather explore function and the nature of relationships between music, story, and the natural world. Influenced by stories and folklore in creating an original composite story, I changed the character of the boy to a young girl and added additional characters (such as an older female mentor or shaman figure, She Who Sings from the Heart, and an otherworldly human-animal hybrid, Owl Spirit) as well as ecological themes (the bird's song "brings the rain"). Most significantly, I explore an alternate ending: the young girl, after learning the song of the most beautiful bird, appears to sing the bird and the world back to life. The Daughter's eventual learning of the bird's magical song furthers the opera as a 'coming-of-age' story, where the Daughter discovers ecological awareness alongside her own empowerment. This adaptation took influence from many tales incorporating mythical birds, the power of song and dance to revitalize the world, and the corruptions of ignorance and power. Such influences include the fairy tale and Stravinsky opera, *Song of the Nightingale*, the Native American Blackfoot tale, *The Buffalo's Wife*, Rimsky Korsakov's *The Snow Maiden*, and Shakespeare's *King Lear* among several others. The additional characters and their function also took influence from a Native American play, *Power Pipes*, by Spiderwoman Theater; a work that weaves themes of matrilineal indigenous knowledge, dance, storytelling, and song to heal trauma and initiate new potentials.†

The character of the Owl Spirit is my personal interpretation of a being that mediates between worlds. I purposely did not take direct influence from any specific culture, and acknowledge the cultural diversity of Owl

* Turnbull, Colin M. *The Forest People*. New York: Simon and Schuster, 1962. Print. Clarion Book. Pg. 82-83.

† D'Aponte, Mimi, and Theatre Communications Group, Publisher. *Seventh Generation: An Anthology of Native American Plays*. First ed. New York: Theatre Communications Group, 1999. Pg. 155-195.

beings throughout the world, including the diversity of Native American interpretations of the Owl. Rather, it is my own ecological and mythological Owl as an other-than-human ambassador—a being between night and day, and for the animals it eats, between life and death—which I find compelling and relevant to my own experience in the forest of the Pacific Northwest. Such a mediator between worlds, bringing messages from beyond human experience, is the Owl Spirit’s function in the opera, guiding the daughter and audience in a liminal space, a place of transformation. It is possible to interpret Owl Spirit as trans-gender—a group that I hold no claim to represent—yet, whose presence may deepen the significance of this character in the liminal space of the opera. On many levels the opera embraces a liminal quality of processing and living within transition. As the Earth’s climate and biosphere transitions into new and unknown states, so perhaps a hybrid being, neither human nor animal, male nor female, material nor spiritual, could perhaps uniquely guide us in new mythologies of transformation.

While the music of the Mbuti is extraordinary (included in the UNESCO Lists of Intangible Cultural Heritage) the opera is not set in Africa and the music (with the exception of the two ensemble dances) is not overtly African. The opera could be set in any forest community in the world, real or imagined. Rather, I strove to ask deeper questions of how non-Western traditions and cultures functioned in their environment and how music can sonically explore these questions. For example, Mbuti music is performed outdoors in the rainforest, comingling with the natural soundscape; both human and animal sounds take advantage of the acoustic environment in an orchestration of human and non-human sound and expression, co-evolved over time. Their traditional stories, dances, and rituals engage real and symbolic beings and elements of the forest, making explicit links between culture, environment, and performance. Engaging these links through contemporary Western opera and my own unique perspective in time and place was a driving force in conceiving *Song of the Most Beautiful Bird of the Forest*.

While it is not required, I encourage the outdoor performance of this piece in a natural forest amphitheater. In this way, the opera may further mythologize and engage many environments, forests, and cultures on their own terms. Potential outdoor performance influenced the opera’s instrumentation of percussion, winds, and harp—all instruments that carry well outdoors (e.g. mm. 1-29, Prologue, Act One). The idea of ‘acoustic niche’ is explored in novel improvisatory episodes, where winds (doubling on slide whistles and bird callers) may freely create their own soundscape (mm. 87-113, Prologue, Act One). In another example (m. 595, Act Two), the Daughter and instrumentalists may freely improvise, interact, and mimic each other in an imagined soundscape. This approach, I believe, explores the functions and aesthetics of world traditions without appropriating specific cultural characteristics. The combination of voice, winds, and percussion instruments also have a rich legacy of evoking nature and ritual in composed music from the last century from Stravinsky’s *The Rite of Spring* to the West African-inspired minimalist work of Steve Reich, the atmospheric music of George Crumb, and the outdoor operas and site-specific works of Canadian composer R. Murray Schafer’s *Patria* (whose work has been influenced by the function and beliefs of First Nations traditions, without appropriating cultural meanings). In the case of these influences, I strove to learn from other templates of musical expression and context that could explore the opera’s themes in novel ways and open cultural exchange and new modes of expression.

For example, the “war dance” at the close of, Scene One, Act One (m. 337) is loosely derived from the Ghanaian Ewe dance *Agbekor*, which I learned while studying with Ghanaian master drummer and dancer, Dr. Habib Iddrisu. Scholar Jeff Todd Titon has written that the origin of *Agbekor* may derive from hunters watching

monkeys (alluded to in a story told by the Father in Act One, Scene One).[‡] Like many African dances, it has evolved from a culturally specific ritual into a pan-cultural performance practice, staged in ever-evolving variations. My variant of *Agbekor* portrays a dance of war between the people and animals. In this way, I have striven to preserve the cultural origins of this Ewe dance, employing its meaning in the context of the opera and its themes of conflict and relations between humans and animals. This is further explored in the opening dance of Act Three. This dance is a transcription of *Balankung*, a traditional dance of the Dagomba ethnic group of Northern Ghana. According to Dr. Habib Iddrisu, this dance was heard in his childhood to scare away animals and birds away from crops at harvest time. This dance, however, is no longer performed in Ghana. Dr. Iddrisu has revived it as a presentational performance work with his group, Dema, at the University of Oregon (with whom I learned and performed the piece). The original dance included slit log drums ("balankung") alongside gourd shakers and ankle rattles worn by dancers. Dr. Iddrisu made an addition of the cajón (an Afro-Caribbean instrument) as homage to the ongoing evolution of West African music across the globe. In this spirit, the dance is included in the score (with permission) in an effort to further preserve this unique cultural tradition and contribute to this ongoing evolution. As with *Agbekor*, the inclusion of *Balankung* exemplifies an emic perspective where unique cultural context is woven into the story—not to represent Africa or the Dagomba people—but as exploration of internal function (and the Father again articulates the dance's function within the story-world of the opera; mm. 148-150, Scene One, Act One). My hope is the opera synthesizes disparate influences, filtered through a unique artistic voice. *Balankung* also reveals questions of the complexity of human/animal relations, especially in the context of agricultural society. The relationships between different societies and their local fauna and the other-than-human world are always in flux. The inclusion of *Balankung* ventures into its own liminal space, opening up questions of cultural appropriation vs. cultural exchange in new expression. I believe such exchange is necessary if cultures are to come together, learn, listen and create paradigms for new and emerging futures. We must work together in concert toward a newly defined respect for each other and the planet, highlighting our diversity but also our common goal toward a more compassionate ecological society. In this way the opera is an experiment in such exchange, initiating a challenging but necessary conversation, as we work toward redefining our personal and societal relationship with the natural world and relations between culture vis-à-vis another.

An emic perspective of cultural exchange applies to the musical evocation and engagement of nature as well. The opening motive (heard in the winds, mm. 1-6, Prologue) is a musical transcription of the Kaua'i 'ō'ō bird (*Moho braccatus*), an extinct member of the Australo-Pacific honeyeaters endemic to the island of Kaua'i. While the opera is influenced by acoustic ecology and natural soundscapes generally, this one species in particular deserves special recognition as its song (and its intrinsic musical motives) permeates the entire piece both on an episodic as well as structural and symbolic level. Not only is the Kaua'i 'ō'ō's flute-like, hallow, song incredibly haunting (the recording I listened to may have been the last male bird singing to a mate which would never come), but I felt the bird's island forest environment was symbolic of 'Island Earth' and the 'glocal forest' (a local environ linked to global ecologies). Indeed, the Kaua'i 'ō'ō represents the 'Song of the Most Beautiful Bird', whose motives interject the drama and which is eventually learned and sung by the Daughter. Lastly, the inclusion of the Kaua'i 'ō'ō's song asks questions of romanticizing nature, the Daughter's song without a doubt is romantic in character, however this music changes with the inclusion of the Kaua'i 'ō'ō motive which acts to segue into an arguably more

[‡] Todd Titon, Jeffrey, Editor. *Worlds Of Music: An Introduction to the Music of the World's Peoples*. New York: Schirmer Books, 2002. Pg. 73.

primordial texture, evoking the rainforest soundscape of the prologue. The closing soundscape and inclusion of bird song also reveals that throughout the opera we have heard the song of the most beautiful bird all along, even if we didn't know it. This is especially apt in the midst of the climate crisis and Earth's sixth mass extinction.

The theme of extinction is made explicit when the Daughter meets Owl Spirit, who, in the words of She Who Sings From the Heart, "guides us between worlds." Owl Spirit's favorite meal, "flying-squirrels," reveals this mysterious character to perhaps be a Northern Spotted Owl, an iconic and controversial species of Northwest old-growth forests that, despite our best efforts, is on its way toward extinction. As the branches of the tree of life are broken, Owl Spirit confronts the young girl with a terrible question, "You do not know who will go next do you?" The last scene of the opera—when the young girl appears to sing the bird back to life—is intended to be ambiguous, dependent upon the interpretation of the artists realizing the work and the perspectives of the audience receiving it. My hope is the presence of the Kaua'i 'ō'ō engages the central themes and questions of the opera: can we learn the Song of the Most Beautiful Bird of the Forest and prevent our own extinction?

PERFORMANCE NOTE

Vocal characterization: Soprano characterization of Daughter role should demonstrate a development from a younger voice in Act One to a more mature, full-bodied lyric quality at the end of Act Two and Act Three. This vocal characterization should emphasize the character “finding her voice” over the dramatic arc of the story. In contrast to the soprano, the baritone role of the Father should embody a powerful stamina in Act One and gradually, throughout the work, diminish in power, vocal quality etc. This vocal characterization should emphasize the Father’s weakening power and disintegration.

Outdoor performance: While it is encouraged by the composer to perform the work outdoors, it is not required. Ideally, an outdoor performance would take place in a natural forest amphitheater with an appropriate reverb, acoustic, playing area for action and dance as well as space for audience. It is additionally encouraged in the artistic design and conception to incorporate local ecology in the aesthetic and presentation of set, costume, characterization etc.

Amplification: Wireless amplification of vocalists and microphone/sound design for instruments is acceptable as long as overall natural acoustic and balance is achieved. Advances in technology increasingly allow for amplification and sound design that is subtle and discreet for performers and audience (visually and aurally), and is non-disruptive to overall aesthetic and ambiance of the opera.

Offstage performance: In the case of outdoor performance, offstage designations should be out of direct view of audience. Dynamics of these passages (e.g. m. 137 or m. 234, Act One) should be present in foreground but be of a distant quality. Beginning in m. 293, at close of Act Three, instrumentalists are instructed to leave ensemble and play offstage; in this case, experimentation of instrumentalists playing in the wings or behind audience is encouraged and is an effective attribute of outdoor performance, further conveying a sense of being in a natural soundscape.

Improvisation: Several passages in the opera provide opportunity for ensemble or solo improvisation, notably mm. 87-113, Prologue, Act One as well as m. 595, Act Two. In both cases it is recommended that these episodes nonetheless be rehearsed and experimented with to create aesthetic and structural continuity. Both examples should be ‘led improvisations’ by the conductor and take inspiration from the aesthetics and musical ideas of the opera (e.g. the instrumental soundscape of the Prologue). The latter example (instructing soprano to improvise) is optional and may be performed with soprano tacit or played as written without repeat.

Audience / community participation: There are several moments in the opera where audience or amateur musicians may optionally participate in performance by playing auxiliary percussion such as drums, shakers, rattles, etc.: 1) mm. 87-113, Prologue, Act One, 2) mm. 335 – 393, 3) *Balankung* dance, mm. 1-141, Act Three. In all passages, auxiliary players should be cued and instructed by conductor or percussionists during performance.

DRAMATIS PERSONAE

DAUGHTER: Soprano

FATHER: Baritone

MOST BEAUTIFUL BIRD OF THE FOREST: Solo dancer

SHE WHO SINGS FROM THE HEART: Mezzo-soprano

STORYTELLER: Tenor*

OWL SPIRIT: Tenor*

VILLAGERS/FOREST SPIRITS: Dance ensemble

*STORYTELLER/OWL SPIRIT may be same performer.

INSTRUMENTATION

Flute (doubling Piccolo, Alto Flute, Slide Whistle, Soprano Recorder, Percussion)

Oboe (doubling English Horn, Slide Whistle, Alto Recorder, Percussion)

Clarinet in B^b (doubling Bass Clarinet, Bass Recorder, Percussion)

Horn (doubling Wooden Whistle, Percussion)

Bassoon (doubling Wooden Whistle, Percussion)

Percussion 1: Marimba, Crotales (A4-A5), Hand Drum, Conga Drums (2), Slit Log Drum

Percussion 2: Vibraphone, Timpani** (1 drum, B^b- C3), Bass Drum**, Glockenspiel**, Hand Drum, Slit Log Drum, Suspended Cymbal, Gourd Shekere (Yoruba Şekèrè), Flexatone, Mark Tree**, Rainstick, Hoof/Shell Shaker

Percussion 3: Crotales (A4-A5), Glockenspiel**, Timpani** (1 drum, B^b- C3), Ghanaian Xylophone†
Small Gongs (2) (tuned ca. B^b- C4), Hand Drum, Brake Drum, Bell Tree, Guiro (wooden frog), Bull Roar**, Cuica, Slit Log Drum, Cowbell**, Suspended Cymbal, Rainstick, Shakers, High Temple Blocks (2)

Percussion 4: Glockenspiel**, Suspended Cymbal, Crotales**, Thunder Sheet, Bass Drum**, Cajón, Hand Drum, Wood Block, Maraca, Sleigh Bells, Bull Roar**, Sizzle Cymbal, Tam-tam, Cowbell**, Mark Tree**, Hoof/Shell Shaker, Tom-toms (3), Rainstick, Cabassa, Triangles (small and large), Guiro (wooden frog)

Harp

** denotes optional sharing of instrument

† approximate tuning of small Ghanaian Xylophone:



LIBRETTO

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

(In a clearing or natural amphitheater surrounded by forest at dusk. Instrumental evocation of forest soundscape introduces PROLOGUE.)

ACT ONE

PROLOGUE

(Spoken and sung, chanted in rhythm. Dancers enter and pantomime story, portraying villagers and animals with masks and costume. STORYTELLER enters slowly in rhythm.)

STORYTELLER:

Long ago I heard a story of an ancient forest.

And in the forest lived a bird.

Who opened her wings and sang.

The earth saw her spread her wings,

and heard her sing,

and rain fell.

(Birdsong.)

And the forest grew,

and when she stopped,

so did the rain.

And people honored the bird with stories, dances, and songs.

And people nourished the bird.

And honored the forest.

And there was always rain.

And the bird was always remembered.

But times passed as times will.

The people left the forest for towns,

And towns for cities,

And cities for walls,

And there was water for it all...

And still she spread her wings and sang,

And in time she became...just a story.

Forgotten, she folded her wings, and no rain fell, and the forest withered.

They thought it foolish to think that songs and birds could bring rain.

Foolish the climate could change.

And times passed as times will do.

The people said, "the bird is gone, the stories untrue."

"Foolish," they said, "to care about a bird."

And no one sang the songs.

The people said, "Soon! Soon, it will rain!"

But no rain fell.

And when it did, it came as a dark flood,

And trees fell,
And the earth was washed away.

The animals were fewer and feared the people.
Fathers and mothers feared.
Children and brothers feared
as the world turned on its dark side.

The people came to know famine and thirst,
And blamed one another,
And fell into despair.

“Soon!”

But the bird had folded her wings.

(As if STORYTELLER has memory lapse on stage.)

And this is the end of my story,
I seem to have forgotten the rest...

(FATHER is heard yelling in distance, offstage)

(STORYTELLER looks offstage. Whispered, half-spoken, ensemble echoes STORYTELLER)

Listen.
The people are coming, but do not be afraid.

ACT ONE

SCENE ONE

(In a village at the edge of the forest. Aside, directed toward audience and villagers.)

FATHER:

You like stories?
When I was a child, they said in olden days,
when Gods spoke to man, the people and animals were one.

They said, the ancient ones they said
they saw monkeys change into human form
playing drums and dancing!

But if the hunter revealed this to the people
he would go insane!

But this is just a story we tell ourselves to explain our strange world.
It is not real. (Or perhaps I do not wish to go insane!)

What a story that was!
Don't tell me about stories.
Stories are lies,
And their tellers liars.
Like that witch of the forest,
who drinks from springs
and eats mushrooms, so many mushrooms...

(Abrupt, realizing his daughter is missing from the crowd.)

Where is my daughter?

(Getting angry)

She is always sneaking to the forest!

I have told her what is in there, but she never listens.

(Suddenly sentimental, tender.)

You should like to see my daughter.

She is so lovely and beautiful.

She is the most beautiful girl in the forest.

(DAUGHTER'S vocalise heard in distance, offstage.)

(Suddenly irritated, angry.)

But she is stubborn, useless,
useless as the birds.

A girl should take a husband,
And bear children,
to please her father.

Where is my daughter?

Waste no more time on stories,
no more stories.

(Vocalise in distant forest. DAUGHTER slowly enters).

FATHER:

Daughter! Daughter,
where have you been?

DAUGHTER:

Just a little ways in the forest...

(Yelling, aside)

FATHER:

...the forest!
the wild abyss!
Useless, useless just like you.

DAUGHTER:

What would you use me for, father?
Why do you not like the forest?

FATHER:

Useless. I do not like it.

DAUGHTER:

That does not surprise me.

FATHER:

How can you say that?

(Coyly.)

DAUGHTER:

You do not like most things.

(Looks at DAUGHTER.)

FATHER:

I resent that.

Silence!

Beware the forest and its creatures,
the mad wild woman,
she eats too many mushrooms
and sleeps in the moss with the creeping things.

(Gourd shaker and bell begin, dancers get up to retrieve masks.)

(Manic)

Yes, it is a war dance!

(Yelling at DAUGHTER, picks up bell and throws it in frustration.)

Sing your part!

Hurry! Bring our guns!

Yes, it is a war dance!

(Reluctantly, DAUGHTER joins in before slipping away into the forest. No one notices her go. FATHER begins to feel pained and strained. Drum call begins. Variation of Ewe Agbekor dance begins; dancers with animal masks dance alongside humans with masks in ceremonial war display, after the dance FATHER and ENSEMBLE disperse.)

SCENE TWO

(In the forest. DAUGHTER is heard singing in distance. She wanders upon scene, enraptured by the natural world around her. She holds a water basket and puts it down to pick up a little frog.)

DAUGHTER:

You are my darling,
you are my sweet one, yes you are.
You know your chorus
fills my heart with joy.
What are your stories?

A journey is made from listening and borrowing
from other songs.
Seeing by borrowing
from other eyes.

(She puts the frog down.)

Go now and sing.

(A flurry of sound is heard as MOST BEATUFIUL BIRD OF THE FOREST emerges from the darkness, revealing herself to the girl.)

(Looking surprised, yet curious.)

Hello, hello.

Why, who are you?

(BIRD turns its head and looks at her.)

(DAUGHTER gesturing toward herself.)

Could it be you are the most beautiful bird of the forest?

(BIRD tilts its head as if asking a question.)

Who am I?

Sometimes I do not know.

I am my father's daughter,
my future husband's wife.

(DAUGHTER approaches BIRD but BIRD keeps her distance, she notices BIRD is struggling to open her wings.)

You look so cold and thin.

Are you hurt?

You're so thin...

(BIRD looks at her and sinks to the ground shivering.)

So thin...

Are you thirsty?

Do birds get thirsty too?

(BIRD turns her head, tries but is unable to move her wings. DAUGHTER notices BIRD is by a stream she didn't see before.

Sound of water is heard. She takes her water basket to the stream beside her, fills it and offers it to BIRD.)

Look! You have found water!

Yes, you have! You are my sweet one, yes you are.

I know where there is food.

Stay here, I will return.

I will bring you food.

(DAUGHTER returns to village and BIRD exit opposite DAUGHTER. DAUGHTER leaves the way she came. The lights dim and BIRD leaves in opposite direction. Instrumental interlude evokes stream and DAUGHTER's journey home.)

SCENE THREE

(In the village, DAUGHTER enters hurried and out of breath and finds her FATHER in a tirade.)

FATHER:

Daughter! Daughter!

Where have you been?

DAUGHTER:

I was searching for water as you told me...

FATHER:

Do not lie to me!

You were not here for the warrior dance.

DAUGHTER:

(Distressed)

Father, I feel lost sometimes.

And sometimes I sing to the animals

and to the birds...

FATHER:

Birds! Birds! Birds!

Do not sing to me of birds!

I may be the one to kill the last bird!

I am the one who provides for you!

You would be nothing without me!

(Pained. Worried.)

O', if it would only rain!

DAUGHTER:

Father, I met a beautiful bird today.
You should have seen the bird.
It is cold and hungry,
it's wings are folded.
Father, if you could only see.
It led me to water.

O' Father, 'twas you
who told me to sing,
and told me stories in evensongs
of animals as I fell asleep and dreamed.

O' Father, you who have nourished me and kept me strong,
you who have kissed me on bended knee,
and laughed as children laugh in the meadow.

How unthinking has hardened your face.
O Father, 'twas you
who told me to sing.
Now your heart is dry and cracked
like the earth.

I wish I were like a bird of the forest,
singing to you night and day.
I wish I were like the clouds of the forest,
enshrouding you, enrapturing you
in rain and silky dew.
(End of aria and duet.)

FATHER:

(Quasi-entranced.)
Daughter. Take this piece of fruit,
and do with it as you like.

(DAUGHTER excitedly takes the fruit. They both exit.)

SCENE FOUR

(Instrumental interlude as DAUGHTER returns to forest.)

DAUGHTER:

Here you are, you are my sweet one, yes you are.
You are my darling, yes you are.
Here, I have fruit for you.

(DAUGHTER holds out fruit for BIRD.)

Go on, take it!
Go on, taste it.
It is for you.

(BIRD creeps over and takes the fruit and disappears into the dark forest; a moment passes and the DAUGHTER feels and hears rain in the forest. She touches her face, astonished to feel a rain.)

It is raining!
I must tell Father,
how he will be so glad!

(Instrumental Interlude evokes rain and then intense storm as DAUGHTER departs for village.)

SCENE FIVE

(FATHER enters village, distraught by rainstorm.)

FATHER:

The rain sweeps the earth away!
It rains because we dance the war dance!
(Attempting to shout over FATHER.)

DAUGHTER:

Father, a bird brought rain!

FATHER:

We will dance, and rain shall wash away our blood.

DAUGHTER:

No, Father. Listen.
'Twas the bird, the bird...

(With severity.)

FATHER:

Silence your face!
Do not say "no" to me!
You are still a child,
and the people will hear
your infantile delusions.

(Feeling defeated, as Father is not listening.)

DAUGHTER:

But it was the bird!

FATHER:

Silence!
If what you say is true
bring me a feather from this magical bird!
The last bird,
it would be a great treasure.
A feather, a treasure. *(Repeats)*

(FATHER erupts in a vain, somewhat comical, sadistic dance. ENSEMBLE builds intensity and eventually he tires. DAUGHTER exits to forest.)

END OF ACT ONE

ACT TWO

SCENE ONE

(DAUGHTER is seen wandering in the forest, looking forlorn. She finds BIRD, or rather the BIRD appears to her and she approaches it. BIRD, though still weak, initiates a playful, yet tentative dance.)

DAUGHTER:

O' forest, you bring such tender joy.
And you are the most beautiful bird.

(BIRD, still weak, but more lively, attempts to dance.)

Our bodies are the rainforest.
We seek refuge from thirsty, barren air.

Pale and white are their faces,
ears that never hear us.

I burrow into your wings,
a wounded creature
sinking to ground.

(DAUGHTER loses focus, chants.)

(I cannot even remember my own song.)

(DAUGHTER struggles to find notes.)

All the air in the world is your song.
Your breath upon my ears,
I hear birds,
I see sun shimmer through the trees.

I am shallow,
I am void,
my heart hangs with shame.

(SHE WHO SINGS FROM THE HEART, who has been watching and listening, emerges from forest revealing herself to DAUGHTER.)

SHE WHO SINGS FROM THE HEART:

Do not fear.

(Startled.)

DAUGHTER:

Who, who are you?

SHE WHO SINGS FROM THE HEART:

Why, I am the same as you
and I have traveled a great distance.

DAUGHTER:

I do not understand.
Are you a witch?
If so, my father warned me of you;
"A witch with hair of twigs and dress of weeds."

(Pretending to be shocked.)

SHE WHO SINGS FROM THE HEART:

I wear no such thing!

And what a thing to say about my hair!

You will offend the trees and twigs with such talk.

(Acting self-conscious.)

Does my hair really look like twigs?

DAUGHTER:

Well, no.

So you are not a witch?

SHE WHO SINGS FROM THE HEART:

I gather all eyes, all hearts, all songs,
all bones, all wombs.

I am nourished by the strength of creation.

I am She Who Sings from the Heart.

This is my medicine.

I am She Who Sings from the Heart.

Who are you?

DAUGHTER:

I am nobody.

SHE WHO SINGS FROM THE HEART:

Nonsense.

Even nobody is a somebody too!

(BIRD appears again, on the periphery.)

Even a beautiful bird.

(Suddenly excited)

DAUGHTER:

Do you know the most beautiful bird?

SHE WHO SINGS FROM THE HEART:

Oh my, yes!

The bird is a dear, dear friend.

She has many powers you know.

Have you heard her song?

DAUGHTER:

It sings?

SHE WHO SINGS FROM THE HEART:

She sings.

DAUGHTER:

But is...she weak and hungry?

It's, I mean *her* wings are folded.

Is she sick?

SHE WHO SINGS FROM THE HEART:

Imagine if you saw your whole family
hunted and killed around you,

your home ravaged,
your world closing in.
The bird needs shelter, nourishment, and love.
But do not fear.

Close your eyes,
and stand upon the soil.
I see the layers.
I am here to sing the messages from layer to layer.
I go to the place where all beings speak the same language.
And sing the layers and sing messages through the forest.
The bird will sing for you if you nurture the forest.

Go to your father, and sing with the forest.
(*SHE WHO SINGS begins to disappear into the forest.*)

DAUGHTER:
But my father is so angry...

SHE WHO SINGS FROM THE HEART:
Do not fear un-knowing.

DAUGHTER:
How will I find my way?

SHE WHO SINGS FROM THE HEART:
Listen. (*Repeat*)

(*SHE WHO SINGS FROM THE HEART disappears into the forest.*)

DAUGHTER:
Wait!

(*BIRD is hesitant, shirking away. DAUGHTER exits to go back to village. BIRD exits leaving a feather, which DAUGHTER picks up.*)

(*To BIRD*)
So you can sing too?

SCENE TWO

(*In the village at the edge of the forest, FATHER presides over the war dance. DAUGHTER enters, interrupting the dance with her song. The drums stop and the dancers are shocked and confused. FATHER, bellowing, enters from the side.*)

FATHER:
Why have the drummers stopped?

DAUGHTER:
Father, stop your drums and listen!

FATHER:
Silence!
Where have you been?

DAUGHTER:

O' Father, I found the bird who brings the rain!

FATHER:

Do not talk back to me!

I am your father.

You spend too much time in the forest,
you are sure to turn into a bird yourself!

Squawking and preening, a bird-brain!

You are sure to be devoured!

Here, this is what you need...

(FATHER picks up feather and violently sticks it to DAUGHTER'S face. FATHER takes feathers from killed birds and begins to stick them to DAUGHTER. She tries, feebly, to escape but is afraid and submits as villagers stick feathers to her.)

Dance and sing now!

Here is the most beautiful bird in the forest!

Dance!

Dance for me!

(DAUGHTER stumbles, her head facing the ground in shame. She reluctantly begins to dance as she is abused and humiliated. Reprise of music from FATHER's "A feather, a treasure" dance.)

See, you humiliate yourself.

The people laugh at you.

Even the birds laugh at you!

(DAUGHTER shrieks in terror.)

FATHER:

Allow not nature more than nature needs.

Am I not a man more sinned against than sinning?[§]

Go, leave me!

As God and my people see,
you are not the daughter of a father such as me!

You are an imp!

Run! Girl! Run!

(FATHER continues soliloquy, DAUGHTER frantically escapes to forest, crying.)

And if she comes back with more stories of the bird.

I will hunt it and kill it myself.

(FATHER's soliloquy. Brief instrumental interludes evoke subconscious of FATHER. Scene grows dark. FATHER paces as if sleepwalking, not entirely lucid, or as if on a high from extreme rage.)

Silence!

What are these voices in my head?

What witch has cast her mossy web upon my brow?

(FATHER becomes more and more confused and distraught.)

Does any here know me?

Does any walk thus, speak thus?

[§] *Oxford Shakespeare: William Shakespeare: The Complete Works*, edited by William Shakespeare, et al., Oxford University Press, 1987.

Where are my ears?
Whereto our health is bound?
We are not ourselves.
When nature being oppressed
commands the mind to suffer with the body.
Who? Who is it that can tell me who I am?^{**}

SCENE THREE

(DAUGHTER is seen wandering in the forest, sad and lost. She hums fragments of song, trying to call the bird. She stops and tries to compose herself. She tries to sing the prayer SHE WHO SINGS FROM THE HEART taught her.)

DAUGHTER:

I close my eyes,
and I stand upon the soil,
upon the layers,
I try to see the layers.

No, I cannot see them,
I cannot remember my song.

Where is She Who Sings from the Heart?
Where is the Most Beautiful Bird of the Forest?

O' beautiful bird, beautiful bird
I am lost without your song...

(A voice is heard from the distant forest – offstage.)

SHE WHO SINGS FROM THE HEART:

I am here.
And I have come a long distance.

(SHE WHO SINGS and FOREST SPIRITS - masked animal/bird dancers - subtly emerge from the forest and mingle among the trees, audience, and DAUGHTER.)

Do not fear,
you must sing your own song
like the birds of the forest.
You must persevere.

DAUGHTER:

Why should I trust you?
No one listens, no one sees.
I close my eyes and see only pain.

(Aria, SHE WHO SINGS attempts to comfort DAUGHTER.)

SHE WHO SINGS FROM THE HEART:

Within you life begins again.
You're born in motion,
you gasp for air and tear the heart with ease.
As warm as gentle breeze,
you breathe through the willow branches naked beauty.
Beauty, neither clear nor discreet.
In a curve of the back or arm,

^{**} Ibid.

dancing to hidden songs
as flowers dance toward the sun.
Dancing, evoking;
evoking other worlds
at the center of creation,
brought out for each its own
in some dream-like perfection
of name and form.
So, we thirst for life
and beg to be reborn.

(FOREST SPIRITS emerge again.)

Now you must sing and awaken the forest.

DAUGHTER:

How can I transform and be reborn?

(DAUGHTER hears the call of an owl.)

Follow the Owl Spirit,
who guides us between worlds...

(DAUGHTER is entranced into a mystic forest soundscape as OWL SPIRIT – a shadowy, mystical being, half tree-half owl – appears from the forest. FOREST SPIRITS disperse back onto the periphery.)

OWL SPIRIT:

Who, who, who goes?

DAUGHTER:

Am I dreaming?

OWL SPIRIT:

Who, who, who
Who dreams?
Vita sonomenum breve.†

DAUGHTER:

You are strange.

OWL SPIRIT:

I listen and I wait and I clutch the darkness,
the comings and goings
of night and moon.

Flying squirrels make a tasty meal.
You do not know who will go next, do you?

DAUGHTER:

If I lose my song will it be reborn?

OWL SPIRIT:

Not in the same form.

†† Latin phrase, "life is a short dream."

DAUGHTER:

What happens when we die and our eyes close?

OWL SPIRIT:

Who, who, who knows?

You do not know who will go next, do you?

The owl cries, the bird sings,
into the forest night the owl brings
whoo, whoo, whoo

(DAUGHTER continues to sing, tempo speeds up as OWL SPIRIT takes the DAUGHTER into a dream world where she meets the BIRD, who begins to sing and dance with all her strength. During the song the daughter interacts with BIRD, improvises, mimics BIRD etc. ENSEMBLE may improvise, ad lib. Music gradually fades back).

DAUGHTER:

And when the last bird dies and her body sinks in?

OWL SPIRIT:

Extinction.

You do not know who will go next, do you?

Whoo.

(OWL SPIRIT exits along with FOREST SPIRITS.)

(Chant-like, distant.)

I am a strange-ling between worlds.
Where darkness and shadows were
away in the forest,
the shadows did touch my cheek
and my fear is gone.

END OF ACT TWO

ACT THREE

SCENE ONE

(In the village at the edge of the forest. FATHER presides over Harvest Dance to scare animals and birds away.)

FATHER:

Come, bring your sticks and drums for the harvest dance!
Scare the monkeys back into the forest!

DAUGHTER:

Father, I know the bird that brings the rain!
The bird who opens her wings to sing!
You have chased the animals away,
but you have not frightened me.
Come see for yourself the beautiful bird!

FATHER:

Daughter...

DAUGHTER:

See the bird, the beautiful bird...

FATHER:

You will bring me to the bird?

DAUGHTER:

I promise to bring rain...

FATHER:

You promise rain?
Take me to this bird.

(Instrumental interlude as FATHER and DAUGHTER journey into the forest.)

SCENE TWO

(DAUGHTER points to where she sees BIRD.)

FATHER:

Yes!... Yes!...

(FATHER kills MOST BEAUTIFUL BIRD, who staggers upon the ground. Whistles, screams, rumblings are heard in the forest. DAUGHTER runs and falls unconscious beside BIRD. Both BIRD and DAUGHTER appear dead. FATHER feels a deep burning pain and grasps his chests as he too then collapses to the ground in pain. FOREST SPIRITS depicting fungi, mushrooms, forest creatures slowly appear and very slowly begin to surround and cover DAUGHTER, FATHER, and BIRD.)

FATHER:

Daughter.
(FATHER, reaching out, writhes and turns.)
Agony.
Suffering upon suffering.
It will come,
humanity perforce prey upon itself
like monsters of the deep.^{††}

^{††} *Oxford Shakespeare: William Shakespeare: The Complete Works*, edited by William Shakespeare, et al., Oxford University Press, 1987.

(SHE WHO SINGS FROM THE HEART appears from the Forest, first attending to the BIRD, who appears to be dead.)

Forgive me, Daughter forgive me.

(FATHER turns toward SHE WHO SINGS FROM THE HEART.)

Help our daughter....

(Losing consciousness.)

...a bird, a bird.

I wish I were a bird of the forest.

(FATHER dies. SHE WHO SINGS FROM THE HEART approaches FATHER and then BIRD. Forest spirits avoid SHE WHO SINGS FROM THE HEART and cautiously wait. SHE WHO SINGS kneels and closes her eyes as if in a trance or prayer, she then exits into the forest. FOREST SPIRITS wait. All is silent for a moment. DAUGHTER slowly rises as if waking from a dream, or as if her soul is transmigrating. She looks upon the scene. She runs to BIRD, who still appears lifeless.)

(Spoken monologue, interrupting opera and addressing audience directly, as if rebelling against the opera itself.)

DAUGHTER:

No. No. No!

This sad time we must obey.

Speak what we feel, not what we ought to say.

The oldest have born most yet we that are young shall never see so much
nor live so long...

(Breaks down crying and then composes herself.)

No, this is not my story.

This is not how my story ends.

(Aside)

What say you, to watch as life itself

is erased before your eyes?

When nature being oppressed

commands the mind to suffer with the body?

No. I know who I am. I will sing my own song.

I will sing my own world into being.

I am She Who Sings from the Heart.

(Sung)

O' beautiful bird, beautiful bird

in the forest of the night,

sing the song that brings the rain,

sing the story again.

O' beautiful bird, beautiful bird

I am lost without your song,

sing it true the whole night long.

(FOREST SPIRITS begin to listen and dance and leave BIRD, moving toward body of FATHER, slowly enshrouding and decomposing/carrying him into the forest. BIRD begins to move and come back to life. DAUGHTER sees this and sings even more intensely. BIRD dances with DAUGHTER. DAUGHTER and BIRD slowly exit into the forest. Soundscape of PROLOGUE slowly fades as instrumentalists one by one exit into forest.)

END OF OPERA

CHAPTER II
SONG OF THE MOST
BEAUTIFUL BIRD OF THE FOREST

ACT ONE
PROLOGUE

MUSIC AND LIBRETTO BY JUSTIN RALLS

*In a clearing or natural amphitheater surrounded by forest at dusk.
Instrumental evocation of forest soundscape introduces PROLOGUE.*

$\bullet = c. 66$ *Ethereal, moving forward*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute, Piccolo, Alto Flute, Slide Whistle, Soprano Recorder, Oboe, English Horn, Slide Whistle, Alto Recorder, B♭ Clarinet, Bass Clarinet, and Bass Recorder. The middle section includes Horn and Bassoon. The bottom section includes Percussion 1 (Crotales, Bowed, w/ cello bow), Percussion 2, Percussion 3, and Percussion 4. Below the percussion are vocal parts for DAUGHTER, SHE WHO SINGS FROM THE HEART, MOST BEAUTIFUL BIRD OF THE FOREST, OWL SPIRIT, STORYTELLER, and FATHER. At the bottom is the Harp. The score is in 3/4 time and consists of five measures. The Oboe part is the most active, featuring triplets and dynamic markings such as *f*, *p*, *mf*, and *leggiero*. The Bass Clarinet and Percussion 1 also have notable parts.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

6

Con moto

Picc.

Ob.

B♭ Cl.

Bsn.

Perc. 1 (Bowed Crot.) *lv.*

Perc. 2

Perc. 3 (Guiro (frog))

Perc. 4 (Sus. Cym.) *lv.*

Hp.

Chord chart: Eb F# Gb Ab / Db C# Bb

≡

≡

10

Picc.

Ob.

B♭ Cl.

Bsn.

Perc. 1 (Vibraphone Bowed, w/ cello bow)

Perc. 2

Perc. 3

Perc. 4 (*lv.*)

Hp.

Chord chart: A#

* Harp harmonics written at sounding pitch

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

14

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

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

B. Cl. *f* *f* *mf* *mf* *f*

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

Perc. 1 (Bowed Crot.) *p* *mp*

Perc. 2 (Bowed Vib.) *mp*

Perc. 3 (Guero) *p*

Perc. 4 (Sus. Cym.) *p* *mp*

Hp. *mf* *f* *mp* *f* *f*

17

Picc. *f* *f* *f*

Ob. *f* *mp* *f* *mp* *p* *f*

B. Cl. *f* *f* *f* *f* *p* *f*

Hn. *f* *f* *f* *f* *p* *f*

Bsn. *f* *mf* *f*

Perc. 1 (Crot.) w/ mallets *mp* *mp* *mf*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *p* *mp*

Hp. *f* *mp* *f* *mp* *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

21 *accel.* $\text{♩} = \text{c. } 100$

Picc. *mp* *f* *mp* *f* *mp* *f*

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

B♭ Cl. *f* *f* *mf*

Hn. *mf*

Bsn. *f* *mp* *f* *mp* *f*

Perc. 1 (Crot.) *mf*

Perc. 2 (Bowed Vib.) *mf*

Perc. 3 (Guero) *p*

Perc. 4 (Sus. Cym.) *p* *mf* *pp*

Hp. *mp* *ff*

25

Picc. *mf* *ff* *f* *f* *mf* *ff*

Ob. *mp* *f* *ff*

B♭ Cl. *mp* *f* *ff*

Hn. *mp* *f* *ff*

Bsn. *mp* *f* *ff*

Perc. 1 (Crot.) *f*

Perc. 2 (L.v.) *f*

Perc. 3 Metal shakers *p*
Hoof/Shell Shaker *f*

Perc. 4 Thunder Sheet *p*
Bowed, w/ cello bow *mf*

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

Con moto

29

♩ = c. 112

Picc. *f* *f*

Ob. *f* *f*

B♭ Cl. *mf* *f*

Hn. *f*

Bsn. *f* *mf*

Perc. 1 to Marimba

Perc. 2 Timpani
Place Sus. Cym., bell down, on drum head, roll with Timp. mallets
mf Gliss. with foot pedal to ca. F♯

Perc. 4 Tam-tam *sfz* *l.v.* Sus. Cym. (dark sound) *p*

Hp. *f* *ff* *mf*

Hp. Chords: E♭ F♯ G♯ A♯, D♯ C♯ B♯



32 Con moto

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

B♭ Cl. *f*

Hn. *mf* *p*

Bsn.

Perc. 1 Marimba *mp* *f*

Perc. 2 Vibraphone *mf* *f*

Perc. 3 Crotales *f* *l.v.* *l.v.*

Perc. 4 *l.v.*

Hp. *f* *mp* *mp* *f* *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

35 *rall.* ♩ = c. 100

Picc. *mf*

B♭ Cl.

Hn.

Bsn.

Perc. 1 (Mar.) *f* *mp*

Perc. 2 Vibraphone *sempre l.v.*

Perc. 3 Hand drums (or Tom-toms, high and low pitch) *mf*

Perc. 4 Hand Drum (high and low pitch) *mf*

Hp. *p*



39

Picc. *mf* *mp* *f* *f*

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3 *ad lib. ight and jovial trills, slaps on drum; mimic flute/bird sounds* *sim. ad lib.*

Perc. 4

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

44

Picc. *f* *mf* *f* *p* *f* *slap tongue*

Perc. 2 (Vib.) *(sempre pedale)*

Perc. 3 (Dr.) *sim. ad lib.*

Perc. 4 (Dr.)

Hp.

48

Picc. *f* *p* *(overblow)*

Perc. 2

Perc. 3-4 Hand Drum (high and low pitch) *mf* *sim. ad lib.* *mp*

Hp.

Spoken and sung, chanted in rhythm.
Dancers enter and pantomime story, portraying villagers and animals with masks and costume.
STORYTELLER enters slowly in rhythm.

53

Picc. *f*

Bsn. *p*

Perc. 1 *legato* *mp* *p*

Perc. 2 *emphasize beat, more in rhythm*

Perc. 3-4 *sim. ad lib.* *mf* *mp*

Hp. *legato* *mp* *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

58

Fl.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)
(sempre pedale)

Perc. 3 - 4 (Dr.)

STORYTELLER

Hp.

p

mp

mp

mf

(spoken with natural flow and rhythm, arrow indicates approx. entrance)

gradually from spoken to pitched chant/recit

Long — a - go I heard a story of an ancient forest. And in the forest lived a bird. Who opened her wings and sang.

63

Fl.

Bsn.

Perc. 1

Perc. 2

Perc. 3 - 4

STORYTELLER

Hp.

p

mp

mf

f

Slide Whistle (small)
(approximate pitch)
freely, bird-like
gliss.

sung

The earth saw her spread her wings, and heard her sing, and rain

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

67

Fl. *mf* *warble* *mf* *p*

Ob.

Bsn.

Perc. 1 (Mar.) *p*

Perc. 2 (Vib.) *sempre pedale*

Perc. 3-4 (Dr.)

STORYTELLER *mf*

fell. _____ And the forest grew, and when she stopped, so did the rain. People honored the bird with stories,

Hp. *p*

71

Fl. Slide Whistle (small) *gliss.* *f* 6 3 3 *f* 6 *f* 6 *f* 3 *p*

Ob. Slide Whistle (low) (approximate pitch) *f*

Bsn.

Perc. 1

Perc. 2

Perc. 3-4

STORYTELLER *p* *mf*

dances, and songs. _____ 3

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

75

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)
(sempre pedale)

Perc. 3 - 4 (Dr.)

STORYTELLER

freely, speech-like
mp

And peo-ple nour-ished the bird. And hon-ored the for - est. And there was al - ways rain.

Hp.

79

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3 - 4

STORYTELLER

And the bird was al - ways re - mem - bered. But times passed as times will.

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

83

Fl. Ob. B> Cl. Bsn.

Perc. 1 Perc. 2 Perc. 3 - 4

STORYTELLER

Hp.

Hurried, with increased intensity

(semprè pedale) *f*

Perc. 3 to Glock.

mf *(sung)* *f*

The people left the forest for towns,
And towns for cities,
And cities for walls,
And there was water for it all...

And still she spread her wings — and

87

Fl. Ob. B> Cl. Bsn.

Perc. 1 Perc. 2 Perc. 3 Perc. 4

STORYTELLER

Hp.

(Slide Whistle) *f* *f* *f* *f*

Slide Whistle (low) (approximate pitch) *f*

Glockenspiel *mf*

f *alla Robbie Basho* *mf*

sang, sang,

With forward motion ♩ = c. 116

With forward motion ♩ = c. 116

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

91 (Slide Whistle)

Fl. *f* 3 3 (Slide Whistle)

Ob. *mf* (Slide Whistle)

B♭ Cl. Bird Caller (high) *mf*

Bsn. *mp*

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 (Glock.)

Perc. 4 (Dr.)

STORYTELLER

Hp.

94

Fl. *f* 6 3 3

Ob. *f*

B♭ Cl. *ad lib. warble-gliss, imitate bird, inerlock call-and-response with other whistle, filling an acoustic "niche" in texture.*

Bsn. *colla voce mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

STORYTELLER *mp mf*

Hp.

ad lib. warble-gliss, imitate bird, inerlock call-and-response with other whistle, filling an acoustic "niche" in texture.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

97

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. 1

Perc. 2
(sempre pedale)

Perc. 3

Perc. 4

STORYTELLER

Hp.

p

100

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. 1
(Mar.)

Perc. 2
(Vib.)

Perc. 3
(Glock.)

Perc. 4
(Dr.)

STORYTELLER

Hp.

pp *mp*

p *mf*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

104

fading out

fading out

Bsn. *pp*

Perc. 1 (Mar.) *legato mp*

Perc. 2 (Vib.) *p*

Perc. 3 (sempr. pedale) (Glock.)

Perc. 4 (Dr.)

STORYTELLER *pp*

Hp. (Mar.) *legato mp p*

==

108

Fl. *pp*

Ob. *pp*

B. Cl. *pp* (increase space between sound events)

Bsn. *pp*

Perc. 1 *pp*

Perc. 2

Perc. 3 *(mf)*

Perc. 4 *mp gradual dim.*

STORYTELLER *(spoken) mp*

And in time she became...just a story.

Hp. *(f) pp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

113

Fl.
Ob.
B♭ Cl.
Bsn.

Perc. 2
mf (sempre pedale)

Perc. 3
mp

Perc. 4

Perc. 4

STORYTELLER
8
mp
Forgotten, she folded her wings, and no rain fell, and the forest withered.

Hp.
p



118 (♩=♩) **121**

Fl.
Ob.
B♭ Cl.
Bsn.

Perc. 2 (Vib.)

Perc. 3 (Glock.)

Perc. 4 Bull Roar / Sus. Cym. (one mallet)

STORYTELLER
8
mp
They thought it foolish to think that songs and birds could bring rain. Foolish the climate could change. And times passed as times will do. The people said, "the bird is gone, the

Hp.
pp
l.v.

mf (sung)

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

123

Perc. 1

Perc. 2 (Vib.)

Perc. 3 (Glock.)

Perc. 4 (Bull Roar)

STORYTELLER

Hp.

mf (spoken)

sto - ries un - true." "Foolish," they said, "to care about a bird."

128

Perc. 1

Perc. 2

Perc. 3

Perc. 4

STORYTELLER

Hp.

Shaker (maraca)

p *mf* *p*

pp *mf* *sim.*

mp

And no one sang the songs. The people said, "Soon! Soon, it will rain!" But no rain fell.

133

♩ = c. 92 **Meno mosso**

Perc. 1

Perc. 2

Perc. 3

Perc. 4

STORYTELLER

Hp.

Thunder effect

p *f*

And when it did, it came as a dark flood, And trees fell, And the earth was washed away.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

137

Perc. 1 (Shaker) *L.v.* *f*

Perc. 2 Shakers *L.v.* *f*

Perc. 3 (Bull Roar) *L.v.* *mf*

Perc. 4

STORYTELLER *p* (wait for STORYTELLER) (conducted) *p*

The animals were fewer and feared the people.
Fathers and mothers feared.
Children and brothers feared as the
world turned on its dark side.

The people came to know famine and thirst,
And blamed one another,
And fell into despair.

"Soon!" But the bird had folded her wings.
(As if STORYTELLER has memory lapse on stage.)
And this is the end of my story,
I seem to have forgotten the rest...

Offstage in forest
f (interrupts STORYTELLER) *mf*

Ah _____ ah _____

Hp. *ff* *mf* *n*

senza misura (Echo STORYTELLER ♩ = c. 92) ----- in tempo

140 Ensemble in echo, loosely in tempo
whispered, sotto voce *f p*

Pic. Lis - ten. The peo - ple__ are com - ing, but do not__ be a - fraid.

Ob. *f* whispered, sotto voce Lis - ten. The peo - ple__ are com - ing, but do not__ be a - fraid.

B. Cl. *f pp* Lis - ten. The peo - ple__ are com - ing, but do not__ be a - fraid.

Hn. *f pp* Lis - ten. The peo - ple__ are com - ing...

Bsn. *f pp* Lis - ten. The peo - ple__ are com - ing, no but do not__ be a - fraid.

Perc. 1 *f p* in echo, loosely in tempo
whispered, sotto voce Lis - ten. The peo - ple__ are com - ing...

Perc. 2 *f p* Lis - ten. The peo - ple__ are com - ing...

Perc. 3 *f p* Lis - ten. The peo - ple__ are com - ing...

Perc. 4 *f p* Lis - ten. The peo - ple__ are com - ing... Play Mark Tree *f*

STORYTELLER *f* whispered, sotto voce Lis - ten. The peo - ple__ are com - ing, but do not__ be a - fraid.

FATHER

Hp. *f p* in echo, loosely in tempo
whispered, sotto voce Lis - ten. The peo - ple__ are com - ing...

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

SCENE ONE

In a village at the edge of the forest. Aside, directed toward audience and villagers.

$\bullet = c. 108$ *poco accel.*

142 (2 + 3)

Musical score for measures 142-147. The score includes woodwinds (Flute, Oboe, Bass Clarinet, Horn, Bassoon), Percussion (Marimba, Vibraphone, Sizzle Sus. Cym.), and strings (DAUGHTER, FATHER, Harp). The tempo is $\bullet = c. 108$ *poco accel.*. The key signature has one flat. The time signature changes from 3/8 to 2/4 and then to 4/4. Dynamics include *p*, *mp*, *f*, and *pp*. Performance instructions include "Play" and "Sizzle" Sus. Cym. *pp*.



Allegro scherzando ($\bullet = c. 112$)

(2 + 3)

148

Musical score for measures 148-152. The score includes woodwinds (Flute, Oboe, Bass Clarinet, Horn, Bassoon), Percussion (Marimba, Vibraphone, Hand drums, Shakers), and strings (FATHER, Harp). The tempo is **Allegro scherzando** ($\bullet = c. 112$). The key signature has one flat. The time signature changes from 3/8 to 2/4 and then to 4/4. Dynamics include *f* and *mf*. Performance instructions include "Play" and "Hand drums (or Tom-toms, high and low pitch) *mf* (play on Timp. or Tom-tom drum head) Shakers *mf*".

Allegro scherzando ($\bullet = c. 112$)

FATHER enters in full regalia, scaring animals away; addresses audience.

Musical score for FATHER and Harp, measures 148-152. The score includes FATHER and Harp. The tempo is **Allegro scherzando** ($\bullet = c. 112$). The key signature has one flat. The time signature changes from 3/8 to 2/4 and then to 4/4.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

154

Fl.

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 3 (Dr.)

Perc. 4 (Shaker)

FATHER

Hp.

You like sto-ries? When I was a child, they

161

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 3

Perc. 4

FATHER

Hp.

said in old-en days, when Gods spoke to man, the peo-ple and an-i-mals were one.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

165 169
(2 + 3)

Fl. *f* *p*

Ob. *f* *mp*

B♭ Cl. *f* *p*

Hn. *f* *mf* *f* *con sord.*

Bsn. *f* *f* *p*

Perc. 1 (Mar.) *f* *p*

Perc. 3 (Dr.) *f* *p*

Perc. 4 (Shaker) *f* *f* *p*

FATHER *f*
They said, — the an - cient ones they

Hp. *p* *f*

173

Fl. *p* *colla voce*

Ob.

B♭ Cl.

Hn.

Bsn. *mf* *colla voce*

Perc. 1 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

FATHER *mf* *dolce* *f*
said — they saw mon - keys change in - to hu - man form play - ing drums and dan - cing! —

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

poco accel.

179

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Perc. 3
Perc. 4

poco accel.

f playful

FATHER

ah, ah, ah,

Hp.



a tempo

183

187 (2 + 3)

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Perc. 2
Perc. 3
Perc. 4
FATHER
Hp.

ah

But if the hun - ter re - vealed this

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

189

Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2 (Vib.) (con pedale)

Perc. 3 (Dr.)

Perc. 4 (Shaker)

FATHER

to the peo - ple _____ he would go in - sane! _____ But this is just a

Hp.

194

Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

FATHER

sto - ry we tell our - selves _____ to ex - plain our strange world. It is not real. _____

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

198

Fl.
Ob.
B. Cl.
Hn.
Bsn.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

FATHER

sotto voce
P

(Or per-haps I do not wish to go in-sane!) *f* What a sto-ry that was! *agitato parlando sub.mf* Don't tell me a-bout sto-ries.

Hp.

202

Fl.
Ob.
B. Cl.
Hn.
Bsn.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

FATHER

mf *f* *mf* *f*

Sto-ries are lies, And their tellers, li-ars. Like that witch of the for-est, who drinks from springs and eats mush-rooms,

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

206

In tempo ♩ = c. 120

Fl. *f* 3

Ob. *f* 3

B♭ Cl. *f* 3

Hn. *f* 3

Bsn. *f* *mf*

Perc. 1 (Mar.) *f*

Perc. 2 (Vib.) *f*

Perc. 3 (senza pedale)

Perc. 4 (Shaker) *f*

FATHER *sfmf* *f* *f pomposo*

so man-y mush - rooms... Hah ah ah ah ah

Hp.

211

Fl. *sfz* *f* 3 *f* *mf*

Ob. *sfz* *mf* *mp*

B♭ Cl. *sfz* *mf* *p*

Hn. *mf* *p*

Bsn. *mf* *mp*

Perc. 2 *mf con pedale*

Perc. 3 (Dr.) *mf*

Perc. 4 (Shaker) *mf*

FATHER *f*

Abrupt, realizing his daughter is missing from the crowd.

Where is my daugh - ter?

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

216

Fl. *mf*

Ob.

B. Cl.

Hn.

Bsn. *mp* *f* *mf* *f*

Perc. 2 (Vib.)

Perc. 3 (Dr.)

Perc. 4 (Shaker)

FATHER *mf* *pained f*
 She is al - ways sneak - ing to the for - est! I have

Hp.

221

Fl. *mf* *p*

Ob.

B. Cl.

Hn. *mp* *mp*

Bsn. *mf* *p*

Perc. 1

Perc. 2 *mp* *mf* Ped.

Perc. 3

Perc. 4

FATHER
 told her what is in there, but she nev - er lis - tens.

Hp. *p* *f* Eb F# Gb Ab

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

226 ♩ = c. 84 (♩=♩)

Fl.

Ob. Soprano Recorder *p*

B♭ Cl.

Hn. *>pp*

Bsn. *mp* *pp*

Perc. 1 Marimba *pp*

Perc. 2 Vibraphone *con pedale* *p*

Perc. 3 Glockenspiel *mp*

Perc. 4 Triangle (small) *sempre l.v.* *p*

FATHER *p* *Suddenly sentimental, tender.* *mf*

You should like to see my daugh-ter. She is so love-ly and beau-ti-ful.

Hp. *p*



231

gradual accel.-----

Fl.

E. Hn. (Sop. Rec.) *p*

B♭ Cl. *p*

Bsn. *colla voce* *p*

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 (con pedale) (Glock.) *mp* *p*

Perc. 4 (Dr.)

DAUGHTER *mf* Offstage, in the forest

Ah

FATHER *mf*

She is the most beau-ti-ful girl in the for-est.

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

----- (♩=♩) (♩=c. 100) ----- *gradual accel.*

237 238 (2 + 3)

Fl. *colla voce*
p

E. Hn.

B♭ Cl.

Bsn. *mp*

Perc. 1 (Mar.) *p*

Perc. 2 (Vib.) *p*

Perc. 3 (Glock.) *p senza pedale*
Shaker (maraca) *mp*

Perc. 4 Hand drums (hi and low pitch) *mp*
(opt. ad lib. fills)

----- (♩=♩) (♩=c. 100) ----- *gradual accel.*
Offstage, in the forest

DAUGHTER *mf* Suddenly irritated, angry. ah

FATHER But she, she is stub-born, use-less,

Hp. Eb F# G# Ab

243 *Animato* ♩ = c. 132

Fl. *mf* *p* *mf* *p*

E. Hn.

B♭ Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

----- *Animato* ♩ = c. 132 -----

DAUGHTER *p* *p* *n*
ah ah

FATHER use-less as the birds. A girl should take a hus-band, And bear

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

249

Fl.

E. Hn.

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 (Shaker)

Perc. 4 (Dr.)

FATHER

Hp.

chil - dren, to please her fa - ther, to please her



255

Fl.

E. Hn.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

FATHER

Hp.

fa - ther. Where is my daugh - ter?

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

rall. ♩ = c. 108 (3 + 2)

261 263

Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Perc. 3 (Shaker)

Perc. 4 (Dr.)

p

con sord.

p

p

p

p

rall. ♩ = c. 108

DAUGHTER

FATHER

Hp.

Waste no more time on sto - ries,

f

p



268

Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 Triangle (small)

DAUGHTER

FATHER

Hp.

p

n

p

pp Ped.

p

mp

pp

no more sto - ries.

mp

(DAUGHTER enters; on stage)

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

274

Fl.

B♭ Cl.

Hn.

Bsn.

(Mar.)

Perc. 1

(Vib.)

Perc. 2

(Tri.)

Perc. 4

DAUGHTER

Ah

ah

FATHER

Daugh - ter!

Hp.

mp *f* *p*

colla voce *fp*

pp *p* *pp*

pp

muted

sempre legato

p *p*

280

(♩=♩)

Con moto

♩ = c. 112

Fl.

B♭ Cl.

Hn.

Bsn.

(Vib.)

Perc. 2

Perc. 4

open

DAUGHTER

mp *p*

Just a lit - tle ways in the for - est...

FATHER

Daugh-ter, — where have you been? ...the for - est!

f (yelling, aside)

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

286

Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 2 (Vib.)

Perc. 4 (Tri.)

DAUGHTER

FATHER

Hp.

p

p

pp

pp

pp *sf mf* *sf mf* *pp*

the wild a - byss! Use - less, use - less just like you.

294

295

Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 4 Triangle (small) *L.v.*

DAUGHTER

FATHER

Hp.

p

p *n*

p *n*

p

mf

f *Humbly* *mf* *mf* *Coyly. mf*

What would you use me for, fa-ther? Why do you not like the for-est? — That does not sur-prise me. You do not like most

Use-less. I do not like it. How can you say that?

mp *mf*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

300 *breve* **In tempo** ♩ = c. 120 (2 + 3)

Fl. *p* *f*

E. Hn. *fz*

B. Cl. *fz*

Hn. *senza sord.* *f* *f* *mf*

Bsn. *p* *mp* *f* *f* *mf*

Perc. 1 (Mar.) *mf*

Perc. 2

DAUGHTER *f* *mf* *f* *(interrupted)*

FATHER *f* *sfz*

things. *Looks at DAUGHTER.* Ah

I re - sent that. Si

Hp. *mp* *mf*



309

E. Hn. *mp*

Hn.

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

Perc. 2 (Vib.) *mp* *pp* Ped.

Perc. 3 (Shaker) *mp*

DAUGHTER

FATHER *parlando* *f*

lence! Be - ware the for - est and its crea - tures, the mad wild wo - man,

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

315

E. Hn. *p*

Bsn.

Perc. 2 (Vib.)
Ped.

Perc. 4 (Shaker)

Perc. 4

DAUGHTER

FATHER

she eats too man - y mush-rooms and sleeps in the moss with the creep - ing

Hp. *mf*

321 **Animato** ♩ = c. 132

Picc.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 2 *L.v.*
Ped.

Perc. 3 Shakers
f *mp*

Perc. 4 Hand drums (hi and low pitch)
f *mp*

Animato ♩ = c. 132
Gourd shaker and bell begin, dancers get up to retrieve masks.

DAUGHTER

FATHER

(picks up bell and tries to play pattern) (throws bell to ground in frustration) (Angerly, toward DAUGHTER.)
ff

things. Yes, it is a war dance! Sing your part!

Hp. *f* *8va*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

327

Picc. *f*

Ob.

B♭ Cl. *alternate fingering, opt. harmonic
mf mp mf sim. ad lib. mf f

Hn. *flz. mf f*

Bsn.

Perc. 2 (Vib.) *f*

Perc. 3 (Shaker) *mp*

Perc. 4 (Dr.) *mp*

DAUGHTER *f mf f sim. ad lib. (repeat until tired and fade out)*

FATHER
Hur-ry! Bring our guns! Yes, it is a war dance! A war _____ dance! _____

Hp. *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

332 *gradual accel.*

Picc.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2 (Vib.)

Perc. 3 (Shaker)

Perc. 4 (Dr.)

gradual accel.

DAUGHTER

FATHER

(8^{va})

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

WAR DANCE

Reluctantly, DAUGHTER joins in before slipping away into the forest. No one notices her go. FATHER begins to feel pained and strained. Drum call begins. Variation of Ewe Agbekor dance begins; dancers with animal masks dance alongside humans with masks in ceremonial war display, after the dance FATHER and ENSEMBLE disperse.

(♩ = ♪)

transition to 12/8 "bell" pattern

♩ = c. 138

337 340

Picc. *f*

Ob. *mf* *sf p* *f*

B. Cl. *mf* *sf p* *f*

Hn. *ff* *fp* *f*

Bsn. *mf* *f*

Perc. 1

Perc. 2

Perc. 3 Cowbell *f* *mf*

Perc. 4 (drum slaps) *ff*

DAUGHTER *mp*

FATHER

Hp. *(8^{va})*

♩ = c. 138

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

341

Picc. *pp*

Ob. *pp*

B♭ Cl. *pp*

Hn. *pp*

Bsn. *p*

Perc. 1 (Mar.) *f*

Perc. 2 (Vib.) *pp*

Perc. 3 (C.B.) *sim.*

Perc. 4 Hand Drum (high and low pitch) *f*

DAUGHTER *n*

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

346

Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2

Perc. 3 (C.B.)

Perc. 4 (Dr.)

pp

≡

351

Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2

Perc. 3 (C.B.)

Perc. 4 (Dr.)

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

355

Fl.

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 Gourd shaker*

Perc. 3 (C.B.)

Perc. 4 (Dr.)

*Shaker part may be continued and passed to audience member or auxiliary percussionists to play for duration of dance

359

Picc.

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 Bass drum and other low pitched drum (e.g. Dun-Dun)

Perc. 3 (C.B.)

Perc. 4 (Dr.)

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

364

Picc.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

(Aux. player: Djembe or Kpolongo drums, improvise slaps, fills, drum hits (call and response) alla reverberant gun shots
ad lib. on bell pattern, with random accents (as a gunshot))

Perc. 3

Perc. 4

≡

369

Picc.

E. Hn.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

374

Picc. *ff*

E. Hn.

B. Cl.

Hn. *bell up* *ff*

Bsn.

Perc. 1 (Mar.) *ff*

Perc. 2 (Dr.)

Perc. 3 (C.B.)

Perc. 4 (Dr.)

379

Picc.

E. Hn.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

384

Picc. 

E. Hn. 

B♭ Cl. 

Hn. 

Bsn. 

Perc. 1 (Mar.) 

Perc. 2 (Dr.) 

Perc. 3 (C.B.) 

Perc. 4 (Dr.) 



389

Picc. 

E. Hn. 

B♭ Cl. 

Hn. 

Bsn. 

Perc. 1 (Mar.) 

Perc. 2 (Dr.) 

Perc. 3 (C.B.) 

Perc. 4 (Dr.) 

*Perc. 2 instructs the end of shaker part, retrieves from aux. players.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

394

Picc.
E. Hn.
B♭ Cl.
Hn.
Bsn.
Perc. 1 (Mar.)
Perc. 2
Perc. 3 (Dr.)
Perc. 4 (Dr.)

==

398

Picc.
E. Hn.
B♭ Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

403

Fl.
Ob.
B. Cl.
Hn.
Bsn.
Perc. 1
Perc. 3
Perc. 4



SCENE TWO

In the forest. DAUGHTER is heard singing in distance. She wanders upon scene, enraptured by the natural world around her. She holds a water basket and puts it down to pick up a little frog.

409 ♩ = c. 52 (♩ = ♩)

Fl.
Perc. 1
Perc. 2
Perc. 4
DAUGHTER
BIRD (DANCER)
Hp.

Marimba *sempre legato*
Vibraphone
"Sizzle" Sus. Cym. *L.v.*
E♭ F♯ G♭ A♯
D♯ C♯ B♭

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

413

Perc. 1 *mf*

Perc. 2 *mf* *bd.* *Ped.*

Perc. 3 *mf* *mf* *sim.*

Perc. 4 *p* *mf*

DAUGHTER *p* *Picks up little frog guiro.* You are my

Hp. *mp* *Eh Fh Gh Ah*

418

Ob.

Perc. 2 (Guiro)

Perc. 3

Perc. 4

DAUGHTER dar - ling, — you are my sweet — one, yes you are. You know your cho - rus fills my heart with

Hp. *lv.*

422

Ob. *p* *Alto recorder*

B. Cl.

Perc. 1

Perc. 2 (Vib.) *mf* *Ped.*

Perc. 3 *mf* *Ped.*

Perc. 4

DAUGHTER joy.

Hp. *mf*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

426 *poco accel.*-----

Fl. _____

Ob. _____

B. Cl. _____

Hn. _____

Perc. 2 (Vib.) _____

Perc. 3 Ped. _____

Perc. 4 _____

Ghanaian Xylophone
p w/ soft mallets
 small gongs or brake drums
p

DAUGHTER *mp* *poco accel.*-----
 What are your sto - ries? _____

Hp. *mp* *mf* *p* _____



429 ----- New tempo, spryly ♩ = c. 126

Fl. _____

Ob. Alto Recorder
p _____

Hn. _____

Perc. 1 _____

Perc. 2 *mf* _____

Perc. 3 _____

Perc. 4 Guiro (frog)
mf *sim.* _____

----- New tempo, spryly ♩ = c. 126

DAUGHTER *mf*
 A jour-ney is made from lis - ten - ing and bor - row ing

Hp. _____

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

433

Fl.

Ob. *pp* *p* *mp* *p*

B♭ Cl.

Hn.

Perc. 1 (Mar.)

Perc. 2 (Ghanaian Xylo.)

Perc. 3 (Brake drums) *p*

Perc. 4 (Guiro)

DAUGHTER

from oth - er songs. See - ing by

Hp.

437

rall...... (♩=♩) ♩. = c. 108

Fl.

Ob. *mp* *p* *mp* *p* *mp*

B♭ Cl.

Perc. 1

Perc. 2 *p*

Perc. 3

Perc. 4 "Sizzle" Sus. Cym.

DAUGHTER

bor-row - ing from oth - er eyes.

Hp.

rall...... (♩=♩) ♩. = c. 108

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

441 $\text{♩} = c. 88$

Fl. *p* *f* *f* *f* *f* *f*

Ob. *mf* *f* *f*

B♭ Cl. *p* *f* *f*

Perc. 1 (Mar.) *p* *f*

Perc. 2 Timpani Place Sus. Cym., bell down, on drum head, roll with Timp. mallets *mp* Gliss with foot pedal

Perc. 3 w/ soft mallets Sus. Cym. (dark sound) *pp* *mf*

Perc. 4 *l.v.* *mp*

DAUGHTER *She puts the frog down.* *MOST BEAUTIFUL BIRD OF THE FOREST emerges from darkness, revealing herself to the girl.*
Go now — and sing.

BIRD

Hp. *p* *f*

444 $\text{♩} = c. 72$

Fl. *f* *f* *f* *f* *f* *f*

Ob. *p* *f*

B♭ Cl. *f* *mf* *p* *f*

Perc. 1 (Mar.) *mp* *p* *mp*

Perc. 2 (Timp.) *mp* *p* *mp*

Perc. 4 "Sizzle" Sus. Cym. *p*

DAUGHTER

BIRD

Hp. *mp* *freely, with movement* *E♭ F♯ G♯ A♭*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

447 ♩ = c. 52 (♩ = ♩)

FL.

Ob.

Perc. 1 (Mar.)

Perc. 2 (Timp.)

Perc. 4 Sus. Cym. (dark sound)

DAUGHTER

BIRD

Hp.

452 *rubato*
poco accel. ♩ = c. 108 *rall.* ♩ = c. 66

Picc.

Ob.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 4

DAUGHTER

BIRD

Hp.

Looking surprised, yet curious. BIRD turns its head and looks at her. DAUGHTER gesturing toward herself.

Hel-lo, hel-lo. Why, who are you? — Could it be you are the most beau - ti - ful bird of the for - est? —

p dolce, delicately BIRD tilts its head as if asking a question.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

459

Picc. —

Ob. *p*

B♭ Cl. —

Perc. 1 *p* *pp* *p*³

Perc. 2 (Vib.) *p* *mp*
Ped. —

Perc. 4 —

DAUGHTER *mf* *p* *f* *mf* *mp*
Who am I? Some-times I do not know. I am my fath-er's daugh-ter, my fu-ture hus - band's wife.

FATHER —

Hp. *mp* *p*



465

rall.

♩ = c. 66 moving forward

Picc. *p* *p < mf* *mp*

Ob. *p*

B♭ Cl. *p* *mf* *p*

Perc. 1 *p*

Perc. 2 *p* *pp*
Ped. — (Vib.) *sempre legato*

Perc. 4 —

DAUGHTER *mp* *mp*
You look so cold and thin. Are you hurt?

BIRD —

Hp. *p*
E♭ F♯ G♭ A♭
D♭ C♭ B♭

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

470 ♩ = c. 62

Picc.

Ob.

B♭ Cl.

Perc. 1

Perc. 2

Perc. 4

DAUGHTER *mp*
BIRD looks at her and sinks to the ground shivering.
 You're so thin... So thin... Are you thirst-y? Do birds get thirst-y too?

BIRD

Hp.



475

Picc.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER *mf*
 Look! You have found wa - ter! Yes, you have! You are my sweet one, yes you are.

BIRD

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

479 482

Picc. *f* *p*

Perc. 1 (Mar.)

Perc. 2 *sempre legato, moving as water*

Perc. 3 Glockenspiel *p*

Perc. 4 Crotales

DAUGHTER *mp*

I know where there is food. Stay here, I will re-turn. I will bring you food.

Hp. *sempre l.v.* *p*

DAUGHTER returns to village and BIRD exit opposite DAUGHTER. DAUGHTER leaves the way she came. The lights dim and BIRD leaves in opposite direction. Instrumental interlude evokes stream and DAUGHTER's journey home.

483

Picc. *pp* *n*

Perc. 1

Perc. 2 *(con pedale)*

Perc. 3 (Glock.)

Perc. 4

Hp. *freely, floating over bass texture* *mf* *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

gradual accel. -----

487

Hn. Triangle (small) *mf* *lv.*

Perc. 1 (Mar.) *mp*

Perc. 2 (Vib.) *con pedale*

Perc. 3 (Glock.)

Perc. 4 (Crot.)

STORYTELLER *p*

Hp.

STORYTELLER (Tenor joins ensemble and overtone sings, improvising and imitating sounds heard, imitating water, stream. Slagger breath, fade in and out *ad. lib.*)

491

Pic. *non vib.* *p* *n*

B. Cl. *p*

Hn. (Tri.)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

STORYTELLER

Hp.

$\text{♩} = \text{c. } 66$

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

495

Picc.

S. Rec. (Ob.)

B. Cl.

Hn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 (Glock.)

Perc. 4 (Crot.)

STORYTELLER

Hp.

499

gradual accel.-----

Picc.

S. Rec. (Ob.)

B. Cl.

Hn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

sempre legato

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

503 ♩ = c. 76

Picc.
S. Rec. (Ob.)
B. Cl.
Hn.
Perc. 1 (Mar.)
Perc. 2 (Bowed Vib.)
Perc. 3 (Vib.)
Perc. 4 (Glock.)
Hp.

508

Picc.
S. Rec. (Ob.)
B. Cl.
Hn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

512 *poco accel.*

Picc. *p* *n* *p* *n*

S. Rec. (Ob.) *mp* *n*

B. Cl. *p* *mp*

Hn.

Bsn.

Perc. 1 *mp*

Perc. 2

Perc. 3 *pp*

Perc. 4

Hp.

516 *gradual accel.-----*

Picc. *f*

S. Rec. (Ob.) *p*

B. Cl. *mf* *gradual cresc.*

Hn.

Bsn.

Perc. 1 *mf*

Perc. 2 *p gradual cresc. con pedale*

Perc. 3

Perc. 4

Hp.

(Vib.) w/ Glock. mallets

Metric modulation into m. 511

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

SCENE THREE

In the village, DAUGHTER enters hurried
and out of breath and finds her FATHER in a tirade.

$\text{♩} = \text{c. } 108 \text{ (♩=♩)}$

520 522

Picc. *p* *f* *f* *mf*

Ob. *f* *mf*

B♭ Cl. *p* *f* *f* *mf*

Hn. *p* *f*

Bsn.

Perc. 1 (Mar.) "white note" gliss. *f* (Mar.) *ff*

Perc. 2 (Glock.) *mf* *f* to Vibraphone

Perc. 3 (Crot.) *f* Hand Drum (high and low pitch) *f*

Perc. 4 Shakers *f*

DAUGHTER

FATHER *FATHER enters village*

Hp. *f* *ff* *gliss.*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

527 532

Picc. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Vibraphone *f*

Bell Tree *f*

DAUGHTER

FATHER

Hp.

535

Picc. *f*

Ob. *f*

B♭ Cl. *f*

Hn.

Bsn. *mp*

Perc. 1 *f* *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

DAUGHTER

FATHER *f*

Daugh - ter! Daugh - ter!

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

541

Picc. *mf*

B♭ Cl. *sotto voce p*

Hn.

Bsn.

Perc. 1 (Mar.) *mp*

Perc. 2 (Vib.) *mp*

Perc. 3 (Dr.) *con pedale p*

Perc. 4 (Shaker) Triangle (small) *p*

DAUGHTER *mf mp p*
I, I, I was search - ing for wa - ter as you

FATHER
Where have you been? —

Hp. *mp*

546

Picc. *mf*

Ob. *mf*

B♭ Cl. *mp*

Hn.

Bsn. *mp*

Perc. 1 (Mar.) *f*

Perc. 2 (Vib.)

Perc. 4 Triangle (small) *senza pedale*

DAUGHTER *p*
She hangs her head in shame.
told me...

FATHER *f*
Do not lie to me! You were not here for the war - ri - or dance.

Hp. *f p.d.l.t.*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

552 *gradually to new tempo* ———— ♩ = c. 92

Picc. *f p f p f p*
Ob. *f p f p f p f p f p f p*
B. Cl. *f p f p f p f p*
Hn. *f p f p*
Bsn. *f*
Perc. 1 (Mar.) *f*
Perc. 2 (Vib.) *f*
Perc. 3 Glockenspiel *f*
Perc. 4 *f*
DAUGHTER *mp*
FATHER *f*
Hp. *f mp*

557 *poco accel.* ————

Fl. *p dolce, semplice mf*
Ob. *mp*
B. Cl. *mp*
Hn. *mp*
Bsn. *mp*
Perc. 1 *sim.*
Perc. 2 *sim.*
DAUGHTER *p mf*
FATHER
Hp. *p mf*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

562 $\text{♩} = \text{c. } 100$

Fl. *p*

Ob. *p* *mf*

B. Cl. *p* *mf*

Hn. *dolce, semplice* *mp* *mf* *f* *ff* *f* *ff* *mp* *colla voce*

Bsn. *mp* *mp*

Perc. 1 (Mar.) *p* *mf*

Perc. 2 (Vib.) *p* *mf* *sempre legato* *Ped.*

DAUGHTER and to the birds... _____

FATHER *f* Birds! _____ Birds! Birds! _____ Do not sing to me _____ of birds! _____ I may be the one to

Hp. *Ch*

567

Fl. *p*

Ob. *p* *3*

B. Cl. *p* *3*

Hn. *p* *3*

Bsn. *ff* *3*

Perc. 1 *mf*

Perc. 2 *sim. con pedale* *mf*

DAUGHTER

FATHER *ff* *f* kill the last bird! I, I, I, I, am the one who pro-vides for you!

Hp. *p* *3*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

571

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

DAUGHTER

FATHER

Hp.

You would be no - thing with - out me! Ah ah ah

574

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER

FATHER

Hp.

ah O, if it would on - ly rain!

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

577

Fl.
Ob.
B. Cl.
Hn.
Bsn.
Perc. 1 (Mar.)
Perc. 2 (Vib.)
Perc. 3 (senza pedale) (Glock.)
DAUGHTER
FATHER
Hp.

581

rall. -----

Fl.
Ob.
B. Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Perc. 3
DAUGHTER
Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

586 587 ♩ = c. 92

Fl. *p*

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1 *mp*

Perc. 2 *p* *sempre pedale* Glockenspiel *L.v.*

Perc. 3

Perc. 4 *p* Triangle (small) *L.v.*

DAUGHTER *mf*
Fa - ther, I met a beau-ti - ful bird _____ to-day. ...

Hp. *mp*

590

Fl. *mp* *f* ³

Perc. 1 *pp*

Perc. 2 Ped.

Perc. 3

DAUGHTER *p* *f* *p* *mp*
You should have seen the bird. It is cold and hun - gry, it's wings are fold - ed.

Hp. *pp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

594

Perc. 1

Perc. 2 (Vib.)
Ped.

Perc. 4 Triangle (small)
Lv.
p

DAUGHTER
Fa - ther, if you could on - ly see. It led me to wa - ter.

Hp.

599 *gradual accel.* **In tempo** ♩ = c. 120 **605** ♩ = 120 (♩ = ♩)

Perc. 1

Perc. 2 *sempre l.v.*
p
con pedale

Perc. 4 Lv.

DAUGHTER *p*
O'

Hp.

607

Perc. 1 (Mar.)
p

Perc. 2 *p*
con pedale

Perc. 4

DAUGHTER *mp*
Fa - ther, 'twas you who told me to sing, and told me sto - ries in *p*

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

611

Perc. 1 *p*

Perc. 2 *mf con pedale*

Perc. 4 Triangle (small) *l.v.* *p*

DAUGHTER *mp*
 ev - en - songs of an - i - mals as I fell a - sleep and dreamed.

Hp. *p* *mp*

615 *gradually to new tempo* $\text{♩} = \text{c. } 52$
 (♩ = ♩)

Perc. 1

Perc. 2

Perc. 4 Sus. Cym. *l.v.* *p* *mp*

DAUGHTER *p* *mp espress. semplice*
 O' Fa - ther, you who have nour - ished me and kept me strong,

Hp. *p* *mp* *Ab* *Ah*

620 *colla voce* *sempre legato*

Perc. 2 *mp* *p* *mp*

Perc. 4

DAUGHTER *mf* *p* *pp*
 you who have kissed me on bend - ed knee, and laughed as chil - dren laugh in the mead-ow. ah

Hp. *mf* *F#* *mf* *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

624 (Mar.)

Perc. 1 *mf* *p*

Perc. 2 (Vib.) *mp* *mf* *p*

Perc. 4

DAUGHTER *mf* *f*
How un - think - ing has hard-ened your face. O' Fa - ther, 'twas

Hp. *mf* *p*
Ab Db

628

Perc. 1

Perc. 2

Perc. 4

DAUGHTER *mf*
you who told me, who told me to sing. Now your heart is dry and

Hp.

632 $\text{♩} = \text{c. } 108$ *rall.* $\text{♩} = \text{c. } 76$

Perc. 1 *p* *mp*

Perc. 2 *mf* *mf* *p*

Perc. 4 Sus. Cym. *L.v.* *mp* *mf*

DAUGHTER *mp* *f*
cracked like the earth

Hp. *mf* *p* Eb F# G# Ab

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

638

Fl.

Perc. 2 (Vib.)
p con pedale

DAUGHTER
p tender, espressivo
I wish I were like a bird of the for - est,

Hp.

643

Picc.
p *mp*

Perc. 2

DAUGHTER
mp *p*
sing - ing to you night and day. I wish I were

Hp.

648

Picc.

Perc. 2

Perc. 3

DAUGHTER
like the clouds of the for - est, en - shroud - ing you, en -

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

653

Fl. E. Hn. B. Cl. Hn. Bsn.

Perc. 1 Perc. 2 Perc. 3 Perc. 4

DAUGHTER rap - tur - ing you in rain and silk - y dew.

FATHER

Hp.

(Vib.) Ped. with slurs

658

Fl. E. Hn. B. Cl. Hn. Bsn.

Perc. 1 Perc. 2 Perc. 3 Perc. 4

DAUGHTER

FATHER

Hp.

p *con sord.* *p* *Crotales* *(approximate pitch)* *Small (gamelan) gongs sempre l.v.* *p* *mf* *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

663

Picc. *p* *f*

E. Hn. *p*

B. Cl. *p*

Hn. *p* *pp*

Bsn. *p*

Perc. 1 (Mar.) *p*

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4

DAUGHTER *mf*
wish I were like a bird of the for - est, sing - ing to

FATHER *mf* *mf*
I wish I were like a bird of the for - est,

Hp.

668

Picc. *p* *mp* *p* *pp* *p*

E. Hn. *pp*

B. Cl. *p* *n*

Bsn. *p* *n*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *pp*

DAUGHTER
you night and day. I wish I were like the

FATHER
sing - ing to you night and day. I wish I were

Hp. *p* *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

673

Picc. *n*

B♭ Cl. *n*

Hn.

Bsn.

Perc. 4

DAUGHTER *f*
 clouds of the for - est, en - shroud - ing you, en - rap - tur - ing

FATHER *f*
 like the clouds of the for - est, en - shroud - ing you, en -

Hp.



678

B♭ Cl. *p*

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *pp*

DAUGHTER *mf*
 you, in rain and silk - y dew.

FATHER *mf*
 rap - tur - ing you in rain and silk - y dew.

Hp. *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

683

Musical score for measures 683-687. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Daughter (DAUGHTER), Father (FATHER), and Harp (Hp.). The key signature is B-flat major. The flute part features a melodic line with accents and a *p* dynamic. The B♭ clarinet and bassoon parts provide harmonic support with sustained notes and a *p* dynamic. The percussion parts include a maracas (Mar.) pattern, a vibraphone (Vib.) with *p con pedale*, a crotales (Crot.) pattern, and a gong (Gong) with *lv.* and *p* dynamics. The daughter and father parts are vocal lines with long, sustained notes. The harp part provides a rhythmic accompaniment with a *p* dynamic.

688

Musical score for measures 688-692. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Daughter (DAUGHTER), Father (FATHER), and Harp (Hp.). The key signature is B-flat major. The flute part continues the melodic line with a *p* dynamic. The B♭ clarinet and bassoon parts provide harmonic support with sustained notes and a *p* dynamic. The percussion parts include a vibraphone (Vib.) with *p con pedale*, a crotales (Crot.) pattern, and a gong (Gong) with *lv.* and *pp* dynamics. The daughter and father parts are vocal lines with long, sustained notes. The harp part provides a rhythmic accompaniment with a *p* dynamic.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

693

B♭ Cl. *pp*

Perc. 1 *sempre legato*

Perc. 2 *freely*
p sempre Lv.

Perc. 3

Perc. 4

FATHER *p dolce, semplice*
Daugh - ter. Take this piece of fruit, and

Hp. *sempre Lv.*
freely



697

Fl.

E. Hn.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3 *freely*

Perc. 4

FATHER *DAUGHTER excitedly takes the fruit. They both exit.*
do with it as you like.

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

701

Fl.
E. Hn.
B♭ Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

705 ♩ = c. 72 warmly, moving forward

Fl.
E. Hn.
B♭ Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
DAUGHTER
SHE WHO SINGS
Hp.

p
cantabile
p
p
p
mp
mp
mf Offstage in distant forest.
mf Offstage in distant forest.
p
mp

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

713

Musical score for measures 713-719. The score includes parts for Flute (Fl.), E. Horn (E. Hn.), B. Clarinet (B. Cl.), Horn (Hn.), Bassoon (Bsn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 4 (Perc. 4), DAUGHTER, SHE WHO SINGS, and Harp (Hp.). The flute part features a melodic line with eighth and sixteenth notes. The woodwinds provide harmonic support with sustained notes and some melodic fragments. The percussion parts include a steady eighth-note pattern in Perc. 1 and Perc. 2, and a pedal point in Perc. 4. The vocal parts for the Daughter and She Who Sings are written in a simple, lyrical style with a 'u' vowel mark. The harp part consists of a rhythmic accompaniment of eighth notes.



720

Musical score for measures 720-726. The score includes parts for Flute (Fl.), E. Horn (E. Hn.), B. Clarinet (B. Cl.), Horn (Hn.), Bassoon (Bsn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), DAUGHTER, SHE WHO SINGS, and Harp (Hp.). The flute part continues with a melodic line. The woodwinds have more active parts, with the Horn and Bassoon parts marked with a piano (*p*) dynamic. The percussion parts continue with their respective patterns. The vocal parts for the Daughter and She Who Sings are written in a simple, lyrical style with a 'u' vowel mark. The harp part continues with its rhythmic accompaniment, marked with a mezzo-piano (*mp*) dynamic.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

727

Fl.
E. Hn.
B♭ Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Perc. 4
DAUGHTER
SHE WHO SINGS
Hp.

732

rall. ♩ = c. 55

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Perc. 1 (Mar.)
Perc. 2 (Vib.)
DAUGHTER
SHE WHO SINGS
Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

SCENE FOUR

In the forest, DAUGHTER re-unites with BIRD

♩ = c. 62

737 *freely, bird-like*

FL. *f* *mp* *f* *mp* *f*

Ob. Slide Whistle (high) *mp* *mp*

B♭ Cl. *p* *mf* *mp* *mf* *f* *p* *mf*

DAUGHTER *p* Mimic/imitate wind/bird calls in Fl. and Cl.

BIRD

Hp. *p* *f* *f* *mf*

E♭ F♯ G♯ A♯
D♭ C♭ B♭

741 (overblow) *f* *mf* *f* *mf* *f* *sfz* *mf*

FL. *f* *mf* *f* *mf* *f* *sfz* *mf*

Ob. (approximate pitch) *f*

B♭ Cl. *f*

DAUGHTER *mf*
Here you are, — you are my sweet one, yes you are. —

BIRD

Hp. *f* *p* *f* *f* *colla voce* *p*

E♭ F♯ G♯ A♯
D♭ C♭ B♭

746 **tempo primo** (♩ = ♩.)

FL. *f* *f* *p*

B♭ Cl. *pp*

Perc. 2 Vibraphone *p* *Lv.*
Ped.

DAUGHTER *mp* *f*
— You are my dar - ling, yes you are. — Here, I have fruit for you.

BIRD

Hp. *mp* *mf*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

753

Fl. *mf* *mf* *p* *mf* ($\text{♩} = \text{♩.}$)

B. Cl. *n* *p* *pp* *tr./flz.*

Perc. 2 *mp* *Ped.*

DAUGHTER *mf*
Go on, take it! —

BIRD

Hp. *mf* *p* *mp*

759

rubato *rall.* $\text{♩} = \text{c. } 62$

Fl. *f* *p* *f* *mp*

B. Cl. *p* *mp* *n* *tr./flz.* *p* *mp*

Perc. 2 (Vib.) *p* *mp* *p*

DAUGHTER *mp*
Go on, taste it. It is for you.
(BIRD creeps over and takes fruit, disappears into the dark forest; a moment passes and DAUGHTER feel and hears rain drops in forest. She touches her face, astonished to feel rain.)

BIRD

Hp. *mf* *mp* *mp* *l.v.*

764

Fl. *f* *f* *f* *mp* *p* *f*

B. Cl. *pp* *pp* *p* *p* *f*

Perc. 2 *Ped.* *p*

Perc. 4

DAUGHTER

BIRD

Hp. *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

770

Fl.

B♭ Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3

DAUGHTER BIRD

Hp.

mf

pp

f

pp

mp

sempre l.v.

Ped.

Ped.

mf

l.v.

775 ♩. = c. 92

Fl.

B♭ Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER BIRD

Hp.

mp

mf

mf

mf

mf

mf

mf

mf

sempre l.v. con pedale

Marimba

Vibraphone

Glockenspiel

It is rain - ing! ah

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

779

Fl. *mp*

B♭ Cl. *p*

Bsn. *p*

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 (Glock.)

Perc. 4 Wood Block w/ yarn mallets *p*

DAUGHTER

ah _____ It is rain - - - ing! *f* ah _____ ah _____ *mf* ah _____ *mp*

Hp.

783

Fl. *mf* *f* *f*

B♭ Cl. *pp*

Bsn. *pp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER

ah _____ *p* ah _____ *f* ah _____ *p* ah _____ *mf* ah _____ *f* It is

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

787

Fl. *f* *f* *mp* *p* *p* *3* *poco accel.*
to Alto Flute

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER *mf* *p*
rain - ing! I must tell Fa - ther, how he will be so glad!

sempre legato
Hp. *f*

Instrumental Interlude evokes rain and then intense storm as DAUGHTER departs for village.



791

Faster ♩. = c. 104

A. Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (Mar.) *f*

Perc. 2 (Vib.)

Perc. 3 (Glock.)

Perc. 4 (W.B.)

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

795

A. Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.



799

A. Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 (Glock.)

Perc. 4

Hp.

p

n

C#

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

803 *poco accel.*

A. Fl. *mp*⁴ *mp* *mf*³

E. Hn.

B. Cl. *mp* *mf*

Hn.

Bsn. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 "Sizzle" Sus. Cym. Lv. *mp*

Hp. *mp* *mp* *mf*

807 808 $\text{♩} = c. 112(2+3)$

A. Fl.

B. Cl. *mf* *p* *mf*

Hn.

Bsn.

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

812 815 ♩ = c. 132 (♩=♩)
to Picc.

A. Fl. *mf* *f*

B♭ Cl. *f*

Hn.

Bsn.

Perc. 1 *mf*

Perc. 2 *f*

Perc. 3

Perc. 4

Hp. *mf*

817 (♩=♩)

A. Fl.

Ob.

B♭ Cl. *mp* *f*

Hn. *f*

Bsn. *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *ff*

Perc. 4 *p* *f*
Sus. Cym. (bright sound) *L.v.*

Hp. *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

822

A. Fl. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *mp* *f*

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. p.d.l.t.

826

A. Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2 (Vib.)

Perc. 3 (Glock.)

Perc. 4 *p* *f*

Hp. *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

830

$\text{♩} = \text{c. } 112$
(2 + 3)

A. Fl. *mf*

Ob. *f*

B. Cl. *mf*

Hn.

Bsn.

Perc. 1

Perc. 2 *mp* to Sus. Cym. Sus. Cym. (dark sound) *mf* *p*

Perc. 3 *f*

Perc. 4 Triangle (large) *f* *lv.*

Hp.

835

rall.-----

A. Fl.

Ob. *f*

B. Cl. *f*

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Sus. Cym.) *mf*

Perc. 3 (Glock.)

Perc. 4 *f* to Tam-tam *ff* Tam-tam (w/ soft mallet)

FATHER *FATHER begins to enter.*

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

839 $\bullet = c. 62$ *rall.* $\bullet = c. 48$

A. Fl. *f* *mf* *p*

Ob.

B♭ Cl. *mp*

Hn. *mf* *p*

Bsn. *mp*

Perc. 1 (Mar.) *f* *mp*

Perc. 2 *l.v.* *ff* to Vib. *mp*

Perc. 3 (Glock.) *p* *f* *l.v.* "Sizzle" Sus. Cym. *mf*

Perc. 4 Tam-tam (w/ sticks) *l.v.* *p* *mf* Tam-tam (w/ soft mallet) *p* *mf* Rainstick *f*

DAUGHTER enters.

DAUGHTER

FATHER

Hp. *f* *f* *mf* *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

SCENE FIVE

FATHER enters village, distraught by rainstorm.

845 ♩ = c. 62

rubato

in tempo

The musical score is arranged in a standard orchestral format. The woodwind section includes A. Fl., Ob., B♭ Cl., Hn., and Bsn. Percussion includes Marimba, Vib., Bs. Dr., "Sizzle" Sus. Cym., Rainstick, and Cowbell. The vocal soloists are DAUGHTER and FATHER. The piano accompaniment is for Hp. The score is in 5/4 time and features dynamic markings such as *p*, *mf*, *mp*, *f*, *sfz*, *sub. p*, and *ff*. Performance instructions include *rubato* and *in tempo*. The vocal line for FATHER includes the lyrics "ah" and "ah" under specific notes. The piano part features a prominent chordal texture in the right hand.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

849 *rubato* *in tempo*

A. Fl. *sfz*

Ob. *sfz*

B♭ Cl. *sfz*

Hn. *sfz*

Bsn. *p* *f* *sfz* *sub. p*

Perc. 1 (Mar.) *sfz* *sub. p*

Perc. 2 (Bs. Dr.) *mf* *f* Flexatone *mf*

Perc. 3 Sus. Cym. (dark sound) *pp* *mf* *freely, ad lib. 12/8 "bell pattern"* Cowbell *f* *pp* *rit.* to Timpani

Perc. 4 Rainstick *f* *ff* Tam-tam (w/ soft mallet) *p*

DAUGHTER *DAUGHTER enters*

FATHER *f* *mf* *f*
 The rain, rain, — rain, — sweeps — the earth a - way!

Hp. *sfz*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

853 *poco accel.*..... ♩ = c. 88

A. Fl. *sfz*

Ob. *sfz*

B \flat Cl. *sfz*

Hn. *sfz*

Bsn. *sfz*

Perc. 1 *p* *sfz sub. p*

Perc. 3 Timpani *p* *sfz* *p*

Perc. 4 Rainstick *mf* *f* *p*

DAUGHTER

FATHER *mf* *declamatory f*
 ah _____ It rains be - cause we

Hp. *sfz*
 E \flat F \sharp G \sharp A \sharp
 D \flat C \sharp B \flat

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

857

A. Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 3 (Timp.)

Perc. 4 (Rainstick)

DAUGHTER

FATHER

Hp.

sfz

sfz

sfz

sfz

sfz

sfz sub. p

sfz > sub. p

f *ff*

f parlando

Attempting to shout over FATHER.

Fa - ther, a bird, a bird brought rain!

parlando

dance, dance the war dance! —

We will dance, and rain shall wash a -

sfz

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

861

A. Fl. *sfz*

Ob. *sfz*

B \flat Cl. *sfz*

Hn. *sfz*

Bsn. *sfz*

Perc. 1 (Mar.) *sfz sub. p*

Perc. 3 (Timp.) *sfz sub. p*

Perc. 4 Rainstick *f ff*

DAUGHTER *f*
 No, Fa-ther, Lis - ten. 'Twas the bird, the bird...

FATHER *f With severity.*
 way our blood. Si - lence your face! Do not say "no" to

Hp. *sfz*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

865 *rubato a tempo*

A. Fl. *sfz*

Ob. *sfz*

B \flat Cl. *sfz*

Hn. *sfz*

Bsn. *sfz*

Perc. 1 (Mar.) *sfz sub. p*

Perc. 2

Perc. 3 (Timp.) *< sfz > sub. p*

Perc. 4 (Rainstick) *f* *ff*

DAUGHTER *desperate mf* *3*
But it was the bird!

FATHER *parlando* *f* *f*
me! You are still a child, and the people will hear your in-fan-tile de - lu - sions. Si - lence! If what you say is true

Hp. *sfz*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

870 *rall.*-----

A. Fl. *sfz*

Ob. *sfz*

B. Cl. *sfz*

Hn. *sfz*

Bsn. *sfz*

Perc. 1 *sfz*

Perc. 2 *sfz* *L.v.*

Perc. 3 *sfz sub. p* *sfz* *sempre pedale*

Perc. 4 *p* *mf* *p*

DAUGHTER

FATHER *f*

bring me a fea-ther from this mag-i-cal bird! The last bird, it would be a great

Hp. *sfz* *L.v.*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

874 ♩ = c. 48 ♩ = c. 80

A. Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Perc. 1

(Mar.)
p gradual cresc.

Perc. 2

lv.

Perc. 3

Perc. 4

DAUGHTER

ad lib. riff and improvise/repeat gesture at leisure

FATHER

p gradual cresc. *mf*

trea - sure. A feath - er, a treas - ure. A feath - er, a trea - sure. A feath - er, a trea - sure.

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

poco accel. -----

880

A. Fl.

Ob. Slide Whistle (low) *gliss.* (approximate pitch)
f *mp* *f*

B♭ Cl.

Hn. (Aux. Perc.) Maraca Sleigh bells
f

Bsn. *gradual cresc.* *mf* *f*

Perc. 1 (Mar.) *f*

Perc. 2 Vibraphone *f senza pedale*

Perc. 3 Bs. Dr. *mf* Timpani *f*

Perc. 4 Glockenspiel *f*

DAUGHTER

FATHER *f*
 A feath-er, a trea-sure, a treas-ure, a feath-er, a trea-sure, a fea-ther, a feath-er,

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

♩ = c. 88

885

A. Fl.

Ob.

B♭ Cl.

Hn. (Aux. Perc.)

Bsn.

Perc. 1

Perc. 2

Perc. 3 High Temple Block

Perc. 4

DAUGHTER

FATHER

Hp.

A trea-sure, a feath-er. a feath-er, a trea - sure, a feath-er a feath - er, treas-ure, feath-er, a feath-er,

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

890

A. Fl.

Ob. *to Eng. Hn.*

B \flat Cl.

Hn. *to Horn (quickly)*

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *to Tam-tam*

DAUGHTER

FATHER

Hp.

mf

a feath-er feath - er, a treas-ure, a feath-er, a feath - er, treas-ure, treas-ure, a feath-er.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

895 *rall.* = c. 48

to Flute

A. Fl.
E. Hn.
B♭ Cl.
Hn.
Bsn.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

FATHER

Hp.

Sus. Cym. (dark sound)
mp mf Lv.
Crotales
f
Tam-tam (w/ sticks) scrape
w/ soft mallets
mp ff
ah ah ah ah

899 New Tempo = c. 100

Fl.
E. Hn.
B♭ Cl.
Hn.
Bsn.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

FATHER

Hp.

Marimba
ff mp f
Mark Tree
Lv.
Vibraphone
mf Ped.
Glockenspiel
f
Tom-toms (3)
mp

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

904

Fl.

E. Hn.

B♭ Cl.

Hn. *cantabile*
f

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)
con pedale

Perc. 3 (Glock.)

Perc. 4 (Tom-toms)

Hp.

909

Fl.

E. Hn.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)
(con pedale)

Perc. 3 (Glock.)

Perc. 4 (Tom-toms)

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

913

Fl.
E. Hn.
B. Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

Detailed description: This system contains measures 913 through 916. The woodwind section includes Flute (Fl.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bassoon (Bsn.). The percussion section includes four parts: Perc. 1 (bass clef), Perc. 2 (treble clef), Perc. 3 (treble clef), and Perc. 4 (bass clef). The piano part (Hp.) is shown in grand staff. The flute and bass clarinet play a melodic line with eighth-note patterns. The English horn and horn have a long, sustained note with a triplet of eighth notes. The percussion parts feature a complex rhythmic pattern of eighth and sixteenth notes. The piano part is mostly silent.

917

Fl.
E. Hn.
B. Cl.
Hn.
Bsn.
Perc. 1 (Mar.)
Perc. 2 (Vib.)
Perc. 3 (Glock.)
Perc. 4 (Tom-toms)
Hp.

Detailed description: This system contains measures 917 through 920. The woodwind section includes Flute (Fl.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bassoon (Bsn.). The percussion section includes four parts: Perc. 1 (Maracas - Mar.), Perc. 2 (Vibraphone - Vib.), Perc. 3 (Glockenspiel - Glock.), and Perc. 4 (Tom-toms). The piano part (Hp.) is shown in grand staff. The flute and bass clarinet play a melodic line with eighth-note patterns. The English horn and horn have a long, sustained note with a triplet of eighth notes. The percussion parts feature a complex rhythmic pattern of eighth and sixteenth notes. The piano part has a melodic line with a triplet of eighth notes. Dynamics include *f*, *mf*, and *cantabile*.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

921

Fl.

E. Hn.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
(con pedale)

Perc. 3

Perc. 4

Hp.

925

Fl.

E. Hn.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

929

Fl.
E. Hn.
B♭ Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

933

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Perc. 4
Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

937

Fl. *more air than pitch* *f*

Ob. *f*

B♭ Cl. *mp* *f*

Hn. *f*

Bsn. *f*

Perc. 1 *f* Crotales

Perc. 2 *f* Vibraphone

Perc. 3 Ped.

Perc. 4

Hp.

END OF ACT ONE

ACT TWO
SCENE ONE

DAUGHTER is seen wandering in the forest, looking forlorn. She finds BIRD, or rather the BIRD appears to her and she approaches it. BIRD, though still weak, initiates a playful, yet tentative dance.

Flute: Piccolo
Slide Whistle/ Soprano Rec.

Oboe: Eng. Hn./ Slide Whistle/ Alto Rec.

Bass Clarinet / B \flat Cl.

Horn in F

Bassoon

Percussion 1

Percussion 2

Percussion 3

Percussion 4

DAUGHTER

SHE WHO SINGS FROM THE HEART MOST BEAUTIFUL BIRD OF THE FOREST

OWL SPIRIT

FATHER

Harp

Ob.

B \flat Cl.

Perc. 1

Perc. 2

DAUGHTER

Hp.

Alto Recorder

Marimba w/ soft mallets

Glockenspiel l.v.

**E \flat F \sharp G \flat A \flat
D \sharp C \sharp B \sharp**

mp

p

pp

pp

p

a tempo

(A. Rec.)

(Glock.)

rubato

= c. 62 With forward motion

= c. 62 With forward motion

6

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

10 (A. Rec.) *rubato* *a tempo*

Ob. *mf*

B♭ Cl.

Perc. 1 (Mar.) *p*

Perc. 2 (Glock.) *p* *pp*

Perc. 3

DAUGHTER *p* *rubato* *a tempo*
 O' for-est, you bring such ten-der joy. And you are the most beau - ti-ful

BIRD

Hp. *p*



15

Ob.

B♭ Cl.

Perc. 1 (Mar.) *p*

Perc. 2 (Vib.) *L.v.* *p* Ped.

Perc. 3

DAUGHTER *mf* *mp* *p* *p*
 bird. ah ah ah

BIRD

Hp. *Cl.* *sf* *L.v.*

*BIRD, still weak, but more lively, attempts to dance.
 BIRD remains on stage throughout Scene.*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

18

rall.

B♭ Cl.

B. Cl.

Perc. 1

Perc. 2

Perc. 4

DAUGHTER

Hp.

(Mar.) *p*

Vibraphone *dolce* *p* Ped.

Rainstick *p* *mf* *p*

rall.

dolce *p*

lv.

E♭ F♯ G♯ A♯
D♯ C♯ B♯

21

♩ = c. 62

B. Cl.

Perc. 1

Perc. 2

DAUGHTER

Hp.

(Vib.) *p*

p *dolce* *f* *p* *pp* *warmly*

Our bod - ies are the rain - for - est. We seek

26

colla voce

B. Cl.

Perc. 1

Perc. 2

DAUGHTER

Hp.

p *n* *p*

p *pp* *p* Ped.

mp

ref - uge from thirst - y, bar - ren air. Pale and white are their fac - es,

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

30

B. Cl. *p*

Perc. 1 (Mar.) *p*

Perc. 2 (Vib.) *sfp*

DAUGHTER *mf* *dolce sub p* *fp*

ears that nev er hear us. I bur - row in - to your wings,

Hp. *sfp*

33

B. Cl. *pp* *pp* *n*

Perc. 1 *mp*

Perc. 2 *pp*

DAUGHTER *pp* *n*

a wound - ed crea - ture sink - ing to ground.

Hp. *pp* *mp*

37 *senza misura*

Ob.

B. Cl.

Perc. 1

Perc. 2

DAUGHTER *p* *mp* *mf* *sotto voce p*

ah ah ah ah (I can - not e - ven re - mem - ber my own song.)

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

38 *a tempo*

B. Cl. *p*

Perc. 1 (Mar.) *p*

Perc. 2 (Vib.) *p*

Perc. 4 Ped.

DAUGHTER *p* *mp* *f*
 All, all, all the air ³ in the world is your song.

Hp. *f* *mp*

42

B. Cl. *n*

Perc. 2 *pp* *p*
 Ped. Ped.

DAUGHTER *p*
 Your breath up on my ears, I hear birds, I see

Hp. *pp* *lv*

47 (Vib.) *p*
 Ped. Ped. Ped.

DAUGHTER *f* *p* *p sotto voce*
 sun shimmer through the trees. I am shal-low, I am void, my heart hangs with

Hp. *lv*
 E \flat F \sharp G \sharp A \flat
 D \flat C \sharp B \flat

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

52 (A. Rec.) $\text{♩} = c. 62$

Ob. *mp* *p* *n*

B. Cl.

Bsn.

Perc. 1 (Mar.) *breve* *fp* *f*

Perc. 2 (Vib.) *p* *pp* *p* *pp* *f* *p* *f*

Perc. 3 Rainstick *p* *n*

Perc. 4 Rainstick *p* *n* Sus. Cym. *L.v.* *mf*

DAUGHTER *p* shame.

Hp. *Bb* *pp* *p* *Eb* *pp* *Bb* *fp* *Ab* *f*

$\text{♩} = c. 62$
SHE WHO SINGS, who has been watching and listening, emerges from forest revealing herself to DAUGHTER.

58 Faster $\text{♩} = c. 72$ ($\text{♩} = \text{♩}$)

B. Cl.

Bsn.

Perc. 1 *p* *pp* *p* *f*

Perc. 2 *p* *pp* *p* *f*

DAUGHTER Faster $\text{♩} = c. 72$ ($\text{♩} = \text{♩}$) *mp* Startled Who, who are you?

SHE WHO SINGS *dolce* *mp* *breve* *mf* *mp* *f*
Do not fear. Why, I am the same as you and I have trav-eled a great dis-tance.

Hp. *pp* *p* *p cresc.* *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

63 Slightly faster ♩ = c. 76 *senza misura* (♩ = ♩) in tempo *colla voce*

Bsn. *p*

Perc. 1 (Mar.) *p*

Perc. 2

DAUGHTER Slightly faster ♩ = c. 76 *parlando* *mf* (♩ = ♩) in tempo *mimic Father*

I do not un-der-stand Are you a witch? If so, my fa-ther warned me of you: "A witch with hair of twigs and dress of weeds."

Hp. *colla voce* *p*

D \sharp C \sharp B \flat
E \flat F \sharp G \sharp A \flat

65

Bsn. *p* *mp*

Perc. 1 *p* *mp* (Vib.)

Perc. 2 *p* Ped. —

SHE WHO SINGS *f* Pretending to be shocked.

I wear no such thing! And what a thing to say a-bout my hair! You will of-fend the trees and twigs with such talk.

Hp. *mp* *lv.*

70

Fl.

B. Cl.

Bsn. *p*

Perc. 1 (Mar.) *mf* *p* *mp* *n*

Perc. 2

DAUGHTER *mp*

Well, no. So you are not a witch?

SHE WHO SINGS *Acting self-conscious.*

Does my hair real-ly look like twigs?

Hp. *p* *p* *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

75 ♩. = c. 52 *poco accel.*-----

Fl. _____

B. Cl. _____

Bsn. _____

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

Perc. 4 _____

(Mar.) *mf*

Hand drum w/ soft beater *p*

Hand drum w/ soft beater *p*

♩. = c. 52 *poco accel.*-----

SHE WHO SINGS *p* *poco accel.*----- *p* *mp*

I gath-er all eyes, all hearts, all songs, all bones, all wombs. I am nour-ished by _____ the

Hp. *gradual cresc.* *pp* *sim.* *Gb* *mp*

79 ♩. = c. 62

Ob. _____

B. Cl. _____

Bsn. _____

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

Perc. 4 _____

(Vib.) *p* *f* *f* *p*

(Dr.) *p* *con pedale* *f*

(Dr.) _____

♩. = c. 62 *mf* *f*

SHE WHO SINGS *mf* *f*

strength of cre - a - tion. I am She Who Sings _____ from the Heart. _____

Hp. *G#* *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

82

FL.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 2 (Vib.)

Perc. 3 (Dr.)

Perc. 4 (Dr.)

SHE WHO SINGS

Hp.

con sord.

p

mp (con pedale)

pp

mf

mf

(mf)

This is my med-i-cine. I am She Who Sings

85

FL.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 2 (Vib.)

Perc. 3 (Dr.)

Perc. 4 (Dr.)

DAUGHTER

SHE WHO SINGS

Hp.

mp

f

p

mf

p

I am no-bod-y.

from the Heart. Who are you?

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

90

FL.

Ob.

B♭ Cl.

Bsn.

Perc. 1

Perc. 2

DAUGHTER

SHE WHO SINGS

Hp.

96 98

FL.

Ob.

B♭ Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 4

DAUGHTER

SHE WHO SINGS

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

100

FL. *f* *f* *p* *f* *p* *mf*

Perc. 4 Sus. Cym. (dark sound) *L.v.* *p*

SHE WHO SINGS
Oh my, yes! — The bird is a dear, dear friend. She has man - y pow - ers you

Hp. *f* *f* *p*

104

FL. *f*

B. Cl. *f*

Perc. 4 *p*

DAUGHTER *mp*
It sings? But is... she weak and hun-gry? —

SHE WHO SINGS
know. Have you heard her song? She sings.

Hp. *p* *f*

108

FL.

B. Cl. *colla voce mp* *p*

Bsn. *p*

Perc. 2 (Vib.) *p* *pp sempre pedale*

Perc. 3 Glockenspiel *p*

Perc. 4 Sus. Cym. (dark sound) *L.v.* *p*

DAUGHTER *mf*, *mp*
It's, I mean her wings are fold-ed. Is she sick?

SHE WHO SINGS *mf*
Im - ag - ine if you saw your whole

Hp. *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

112

Fl. *f*

Ob.

B. Cl. *p*

Bsn. *pp*

Perc. 1 (Mar.)

Perc. 2 (Vib.) *sempre pedale*

Perc. 3 (Glock.) *f*

Perc. 4 (Sus. Cym.) *L.v.* "Sizzle" Sus. Cym. *L.v.* *p*

SHE WHO SINGS
fami - ly — hun - ted and killed a - round you, — your home rav - aged, your world clos - ing in. —

Hp. *f*

116

Fl. *f* *dolce* *p* *mf* *p*

Ob.

B. Cl. *p*

Bsn. *p*

Perc. 1 *mp* *pp* *mp* *mf*

Perc. 2 *f* *p* *mp*

SHE WHO SINGS
The bird needs shel - ter, nour - ish - ment, and love. —

Hp. *f* *p* *mf* *mp* *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

120 *gva* $\text{♩} = c. 72$

Fl. *mp* *f*

Ob.

B. Cl. *mf* *n*

Bsn. *mf* *n*

Perc. 1

Perc. 2 *f* *mp senza pedale*

Perc. 3 (Glock.) *mp* *p*

Perc. 4

SHE WHO SINGS *mf*
 But do not fear. Close your eyes,

BIRD

Hp. *p* *p* *mf*

BIRD regains some strength and exits into forest; leaving behind a beautiful feather.

124

Fl.

Ob.

B. Cl. *p*

Bsn. *p*

Perc. 2

Perc. 4

SHE WHO SINGS
 — and stand up - on the soil. I see the lay - ers. I am here ——— to sing the mes - sage - es — from

Hp. *mf* *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

127

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 2 (Vib.)
f senza pedale

Perc. 4 (Dr.)
mp

SHE WHO SINGS
mf
lay - er ——— to lay - er. I go to the place where all beings speak the same lan - guage. ——— And

Hp.
G^b f *G^b* *G^b*

130

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)
mp

Perc. 2
f *p* *mf*

Perc. 4

SHE WHO SINGS
sing the lay - ers and sing mes - sag - es ——— through ——— the for - est. ——— The bird will sing for you ——— if you nur - ture ———

Hp.
mf *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

133

B. Cl.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 4 (Dr.)

DAUGHTER
 And will it rain? But my fa-ther is

SHE WHO SINGS
 the for - est. Go to your fath - er, and sing with the for - est.

Hp.

136

B. Cl.

Bsn.

Perc. 1

Perc. 2

Perc. 4

DAUGHTER
 an - gry... How will I find my way? _

SHE WHO SINGS
 Do not fear un-know-ing.

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

139

B. Cl. *pp* *mp* *p*

Bsn. *pp* *mp* *p*

Perc. 1 (Mar.) Rubber mallets *p*

Perc. 2 (Vib.) *p*

Perc. 3 Ghanaian Marimba *mp*

Perc. 4 (Dr.)

SHE WHO SINGS *mf* Offstage
Lis - ten. Lis - ten.

Hp. *pp* *p*

142

FL. *f* *f*

B. Cl. *p* *mp*

Bsn. *p* *mp*

Perc. 1 (Mar.) *mp*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4

DAUGHTER *mp* Wait!

SHE WHO SINGS *mp* *n*
Lis - ten.

Hp. *non legato*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

145

FL. *p* *n*

B. Cl. *p*

Bsn.

Perc. 1 (Mar.) *p*

Perc. 2 (Vib.)

Perc. 3 (Ghanaian Mar.) *p*

Perc. 4 (Dr.)

DAUGHTER

Hp. *p*

*BIRD is hesitant, shirking away.
DAUGHTER exits to go back to village.
BIRD exits leaving a feather, which DAUGHTER picks up.*

148

FL. *p* *n*

B. Cl. *p*

Bsn.

Perc. 1

Perc. 2 *p* *mf*

Perc. 3

Perc. 4

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

151

Fl.

B. Cl.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 (Ghanaian Mar.)

Perc. 4 (Dr.)

DAUGHTER

Hp.

mp

to MOST BEAUTIFUL BIRD

So

154

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER

Hp.

p

pp

you can sing too?

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

SCENE TWO

In the village at the edge of the forest, FATHER presides over the war dance. DAUGHTER enters, interrupting the dance with her song. The drums stop and the dancers are shocked and confused. FATHER, bellowing, enters.

♩ = c. 108

157

Fl. *f*

E. Hn. *f* *mf*

B. Cl. *f* *mf*

Hn. *mf*

Bsn. *mf*

Perc. 1 (Mar.) *f*

Perc. 2 (Vib.) *f*

Perc. 3 Bell Tree *f*

Perc. 4 Hand Drum (high and low pitch) *f*
Shakers *f*

DAUGHTER

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

166

Fl. *f*

E. Hn. *f*

B. Cl. *f*

Hn. *f*

Bsn. *f*

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 (Dr.) *f* senza pedale

Perc. 4 (Shaker)

DAUGHTER *f*

FATHER

Hp.

DAUGHTER rushes in, stopping the drummers.

168

New Tempo, slower ♩ = c. 100

Fl. *mp*

E. Hn. *f*

B. Cl. *f*

Hn. *p*

Bsn. *mp*

Perc. 1

Perc. 2

Perc. 3 Bell Tree *f*

Perc. 4

DAUGHTER *f* Fa - ther,

FATHER *f* Why — have the drum - mers stopped?

Hp. *mp* p.d.l.t.
E♭ F♯ G♭ A♭
D♭ C♯ B♭

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

176

FL. *mp* *n* *sfmf*³

B. Cl. *mp* *n* *sfz*

Hn. *sfz*

Bsn. *sfz* *sub. p* (Mar.)

Perc. 1 (Vib.) *sub. p*

Perc. 2 *mp* *pp* Ped. Triangle (small) *sempre l.v.*

Perc. 4 *p*

DAUGHTER *f* Fa - ther, stop your drums and lis - ten! *f* O' Fa - ther, —

FATHER *f* Si - lence! *mf* Where have you been? —

Hp. *p* *pp* *sfmf*³ *sf* "gush" gliss. *bisbigl.* *mp*

E \flat F \flat G \flat A \flat
D \flat C \flat B \flat

181

FL. *f* *mf* *slap tongue*

Ob. *f* *mf*

B. Cl. *mf* *f*

Hn. *mf*

Bsn. *mf*

Perc. 1 (Mar.) *sub. p* *mf*

Perc. 2 (Vib.) *p* Ped. Rainstick *mf senza pedale* (dead stroke)

Perc. 3 *mf*

DAUGHTER *mf* I found the bird who brings the rain! *f* *f agitato*

FATHER Do not talk back to me!

Hp. *p* *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

185

FL. *f* *mf*

Ob. *f* *mf*

B. Cl.

Hn. *p* *f*

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 4

FATHER *f*

I am your fath - er. You spend too much time in the for - est,

Hp.

189

rall. $\text{♩} = \text{c. } 80$

FL.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 Sus. Cym. (dark sound) *pp* *mp*

Perc. 4

FATHER *f*

you are sure to turn in - to a bird your - self!

Hp. *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

rall. -----

193

FL. _____

Ob. _____

B. Cl. *p*

Hn. *mf*

Bsn. *mf*

Perc. 1 (Mar.)

Perc. 2 _____

Perc. 3 (Sus. Cym.) *mf*

FATHER *f* Squawk - ing and preen - ing, a bird - brain! *mf* You are

Hp. *f*



197

199

FL. _____

Ob. _____

B. Cl. _____

Hn. _____

Bsn. *pp* *mp*

Perc. 1 *f*

Perc. 2 _____

Perc. 3 *ff* *l.v.*

Perc. 4 _____

FATHER sure to be de - voured!

Hp. *p* *f* *l.v.*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

201 $\text{♩} = c. 92$ ----- *accel.* ----- $\text{♩} = c. 100$

Fl. *sfz*

Ob. *sfz*

B. Cl. *sfz*

Hn. *sfz*

Bsn. *sfz*

Vibraphone *pp* *sfz*

Perc. 2 *mp* *pp*

Perc. 3 *fp*

Perc. 4 "Sizzle" Sus. Cym. *mf*

FATHER *f*

Hp. *p* *p.d.l.t.* *E♭* *p* *f*

FATHER picks up feather, violently sticks it to DAUGHTER'S face.

FATHER takes feather from killed birds and begins to stick them to DAUGHTER. She tries, feebly, to escape but is afraid and submits as villagers stick feathers on her. FATHER takes and sticks MOST BEAUTIFUL BIRD feather last.

Here, this is ___ what you need... ___ Dance and sing now! ___

207 209

Fl. *sfz*

Ob. *sfz*

B. Cl. *sfz*

Hn. *sfz*

Bsn. *sfz*

Perc. 2

Perc. 3 *sfp*

FATHER *f* *sf*

Hp. *p* *f*

Here is ___ the most beau-ti-ful ___ bird ___ in the for-est! Dance! Dance for me! ___

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

212

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)
p *gradual cresc.*

Perc. 2

Perc. 3 (Timp.)
p *f* *mf*

FATHER
Dance! _____ Dance! _____

Hp.

216
gradual accel. ----- (♩ = c. 112)

Fl.

B. Cl.

B. Cl.

Bsn.

Perc. 1

Perc. 2
Vibraphone
mf senza pedale

Perc. 3

Perc. 4
Maraca
Sleigh bells
mf

DAUGHTER
DAUGHTER stumbles, her head facing the ground in shame.
She reluctantly begins to dance as she is abused and humiliated.

FATHER
Dance! _____

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

(♩ = c. 112)

220

Fl. *sfz* (approximate pitch) Slide Whistle (low)

Ob. *wild!* *mf* *f* *<f>* *<f>* *<f>*

B. Cl. *sfz* *mf* *mp* *f* *mf*

Hn. *sfz* *f* *mp* *mf*

Bsn. *sfz* *f* *mp* *mf*

Perc. 1 (Mar.) *f*

Perc. 2 (Vib.) *f* Ped. *senza pedale* *sim.*

Perc. 3 Bs. Dr. *mf* High Temple Blocks (2)

Perc. 4 Maraca Sleigh bells *f*

DAUGHTER

FATHER *(mf)* See, you hu -

Hp. *f* *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

226

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER

FATHER

Hp.

(Mar.)

(Vib.)

(Timp.)

(Slide Whistle)

sfz

f

mf

f

sfz

f

sfz

f

f

f

mil-i-ate your-self. The peo-ple laugh at you. Ev-en the birds

232 ♩ = c. 116

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

Fl.

Ob. (Slide Whistle) 3 *f*

B. Cl. *mf*

Hn. *f*

Bsn. *f*

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 con pedale Tom-toms (3) Timpani

Perc. 4 Maraca Sleigh bells

FATHER *pained f*
laugh at you! Ah, ah ah ah

Hp.

237

Fl. *mf* *ff* *piercing* *rall.*

Ob. *f* *ff* to Oboe

B. Cl. *f* *mf*

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3 (Timp.)

Perc. 4

DAUGHTER *f* *shriek*
Ah

FATHER

Hp.

Slightly slower SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

241 ♩ = c. 72 *rall.* ♩ = c. 62

Fl. [rest]

B. Cl. *sfz* [rest] *pp* [rest]

Hn. *sfz* [rest] *pp* [rest]

Bsn. *sfz* [rest] *pp* [rest]

Perc. 1 *sfz* [rest]

Perc. 2 *sfz* [rest]

Perc. 3 *sfz* *w/ Sus. Cym. on drum head*
pedal gliss to bottom of range, ad lib

Perc. 4 *sfz* [rest] *pp* [rest]

FATHER *f* *parlando*
Al - low not nat - ure more than nat - ure needs. Am I not a man more sinned a - gainst than sinn - ing?

Hp. *lv.* [rest] *f* [rest]

245 **Faster** ♩ = c. 100

Fl. *p* [rest] *f* [rest] *p* [rest] *f* [rest] *p* [rest] *f* [rest]

Ob. (Ob.) *p* [rest] *f* [rest] *p* [rest] *f* [rest] *p* [rest] *f* [rest]

B. Cl. *p* [rest] *f* [rest] *p* [rest] *f* [rest] *p* [rest] *f* [rest]

Hn. *p* [rest] *f* [rest] *p* [rest] *f* [rest] *p* [rest] *f* [rest]

Bsn. *p* [rest] *f* [rest] *p* [rest] *f* [rest] *p* [rest] *f* [rest]

Perc. 1 *mf* [rest]

Perc. 2 *sfz con pedale* [rest] *Ped.* [rest]

Perc. 3 *sf p* [rest]

Perc. 4 *mp* [rest] *Cowbell 12/8" pattern, different tempo ad lib. (♩ = c. 120)*

DAUGHTER *f* *parlando*

FATHER *f* *parlando*
Go, leave me! As God and my

Hp. *f* *p.d.l.t.* *gradual dim.*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

248

Fl. *f p f p f mf f p f*

Ob. *f p f p f mf f p f*

B. Cl. *p f p f p f p f*

Hn. *f p f p f p f p f*

Bsn. *f p f mf f p f p*

Perc. 1 (Mar.) *sfmf sfmf sfmf*

Perc. 2 (Vib.) *(con pedale)*

Perc. 3 (Timp.)

Perc. 4 Cowbell

DAUGHTER

FATHER
 peo - ple see, you are not the daugh-ter of a fa - ther such as me!

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

252

Fl. *sim. gradual dim.*

Ob. *sim. gradual dim.*

B. Cl. *sim. gradual dim.*

Hn. *sim. gradual dim.*

Bsn. *sim. gradual dim.*

Perc. 1 *mf*

Perc. 2 *sim.* *mf*

Perc. 3

Perc. 4

DAUGHTER *DAUGHTER frantically escapes to forest, crying.*

FATHER *falsetto*
You are an imp! Run! Girl! Run!

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

258 *senza misura* *wait for voice* in tempo ♩ = c. 54

FL. *norm.* to Alto Flute

Ob. *norm.*

B. Cl. *norm.*

Hn. *norm.*

Bsn. *norm.*

Perc. 3 (Timp.) *pp*

FATHER *parlando sotto voce* (♩ = c. 44) *mf* *breve*

And if she comes back with more sto-ries of the bird. I will hunt it and kill it my-self.

Hp.

264 *leggiere* *norm. (Vib.)*

Perc. 2 *p con pedale* (barely audible)

Perc. 3

Perc. 4

FATHER *Brief instrumental interludes evokes subconscious of FATHER. Scene grows dark. FATHER paces as if sleepwalking, not entirely lucid, or as if on a high from extreme rage.*

Hp. *p*

E♭ F♯ G♯ A♭
D♭ C♯ B♭

270 *cantabile*

B. Cl. *p*

Hn.

Bsn.

Perc. 2 *p*

Perc. 3 *n*

FATHER *mp*

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

276

B. Cl.

Hn.

Bsn.

Perc. 2 (Vib.)

FATHER

Hp.

mp *n* *p* *n*

283

B. Cl.

Hn.

Bsn.

Perc. 2

FATHER

Hp.

pp *p* *mf* *p*

o o ah o

289

B. Cl.

Hn.

Bsn.

Perc. 2

FATHER

Hp.

p *mp* *dolce* *mf* *mp*

o ah

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

295

Musical score for measures 295-300. The score includes parts for B. Cl., Hn., Bsn., Perc. 2 (Vib.), FATHER, and Hp. The key signature is B-flat major. The FATHER part includes vocalizations: Ah ah ah ah ah. Dynamics include *mp*, *p*, *mf*, *n*, and *f*.

≡

≡

301

rubato

Musical score for measures 301-306. The score includes parts for Ob., B. Cl., Hn., Bsn., Perc. 2, FATHER, and Hp. The key signature is B-flat major. The FATHER part includes vocalizations: ah ah ah. Dynamics include *mp*, *pp*, *p*, and *n*.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

309 (♩=♩) ♩ = c. 54 ----- ♩ = c. 62 **Con Moto**

Ob. *mp*

B. Cl. *p*

Hn. *p*

Bsn. *pp*

Perc. 2 (Vib.) *mf* *p* *mp* Pedal throughout ad lib.

Perc. 4

FATHER *pp* *sf* *f*
 Si-lence! What are these voic-es in my head?

Hp. *sf* *pp* *mp*

315

A. Fl.

Ob.

B. Cl. *mp*

Hn. *mp* *f* *n*

Bsn. *mp* *f* *n*

Perc. 1

Perc. 2 (lv.) *sf* *mf*

Perc. 3 *p* *f p* *f*

Perc. 4

FATHER *mf* *f* *sf p* *mf* *mp*
 — What witch has cast her moss-y web up - on my brow? ah — ah — ah —

Hp. *mf* *mf* *F# sf* *f* *mf*

EATHER becomes more and more confused and distraught.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

322 *rubato* *poco accel.* -----

A. Fl. *fp* *n* *mp* *sfp* *n* *sub. p*

Ob. *fp* *n* *mp* *sfp* *n* *sub. p*

B. Cl. *fp* *n* *mp* *sfp* *n* *sub. p*

Hn. *fp* *n* *mp* *mf* *p* *n* *mf* *sfp* *sub. p*

Bsn. *f* *fp* *n* *sfp* *f* *mf* *p* *n* *mf* *sfp* *f* *sub. p*

Perc. 1 Hard mallets (Mar.) *f*

Perc. 2 (Vib.) *sub. p* *p con pedale* *f* *mf* *f* *sub. p*

Perc. 3 (Timp.) *fp* *fp* *fp* *fp* *fp*

Perc. 4 Bs. Dr. *mp* *mp*

FATHER *f* *p* *f* *hushed*
 Ah — ah — ah — Does an-y here know me? Does an-y — walk thus, speak thus?

Hp. *sub. p* *sub. f* *mf* *mf* *f* *sub. p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

328 ♩ = c. 72

A. Fl. *f* *mp* *sf mf* *mp*

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

B. Cl. *f* *mp* *sf mf* *mp*

Hn. *fp* *mp* *sf mf* *mp*

Bsn. *fp* *f* *mp* *sf mf*

Perc. 1 (Mar.) *mf* *ff* *mf* *ff* *p*

Perc. 2 (Vib.) *con pedale f* *mp (con pedale)*

Perc. 3 *fp* *fp* *fp* *f*

Perc. 4 (Bs. Dr.) *mp*

FATHER *f*
 ————— Where are — my ears? ————— Where-to — our health is

Hp. *sf* *f* *ff* *mf*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

334

A. Fl. *fp* \leftarrow *mf* *mf* \leftarrow *f* *mf* *espressivo*

Ob. *mf* \leftarrow *n* *fp* \leftarrow *mf*

B. Cl. *mf* \leftarrow *n* *fp* \leftarrow *mf* *mf* *mp* \leftarrow *f*

Hn. *f* *mf* *fp* \leftarrow *f*

Bsn. *mf* \leftarrow *n* *fp* \leftarrow *mf* *mp* \leftarrow *f* *espressivo*

Perc. 1 (Mar.) *f* *f* *sva*

Perc. 2 (Vib.) *con pedale* *f* *f*

Perc. 3 (Timp.) *p* *mf*

Perc. 4 (Bs. Dr.) *mp*

FATHER *f* *f* *mf* \leftarrow *f* *espressivo*
 bound? We are not our-selves. When na-ture be-ing op - pressed com-mands the mind to suf-fer

Hp. *mf*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

338 *rubato*

A. Fl. *mf* *p*

Ob. *mf* *p*

B. Cl. *mf* *p*

Hn. *p* *mf* *p*

Bsn. *p* *colla voce*

Perc. 1 *8va*

Perc. 2 *(con pedale)*

Perc. 3 *mp*

Perc. 4

FATHER *rubato*

com - mands the mind to suf - fer, com - mands the mind to suf - fer

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

342

A. Fl. *sf* *n* *p* *n*

Ob. *n*

B. Cl. *n*

Hn. *p* *n*

Bsn. *n*

Perc. 1 (Mar.) *mp* *pp*

Perc. 2 (Vib.) *mp con pedale* *mp* *mf* (dampen pedal)

Perc. 3 (Timp.) *p*

Perc. 4 (Bs. Dr.) *p*

FATHER *mf* *n* ,
with the bod - - y.

Hp. *p* (dampen with palm)

E \flat F \sharp G \flat A \sharp
D \flat C \sharp B \flat

345 *senza misura*

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

FATHER *p* *hushed p* *pp*
Who? — Who? — Who? Who? Who is it — that can tell me — who I — am? —

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

351 ♩ = c. 132 *rall.* ♩ = c. 62

B♭ Cl. _____

Hn. _____

Bsn. _____

Perc. 1 (Mar.)
mp *pp*

Perc. 2 (Vib.)
mp *pp* *lv.*

Perc. 3 Bowed, w/ cello bow
 Sus. Cym. *lv.*
p

Perc. 4 _____

FATHER _____

Hp.
p *pp*

E♭ F♭ G♭ A♭
 D♭ C♯ B♭

SCENE THREE

(DAUGHTER is seen wandering in the forest, sad and lost. She hums fragments of song, trying to call the bird. She stops and tries to compose herself. She tries to sing the prayer SHE WHO SINGS FROM THE HEART taught her.)

354 ♩ = c. 44 Mysterious

B♭ Cl. _____

Perc. 1 _____

Perc. 2 (Vib.)
p *pp*

Perc. 3 Crotale on Timp. head,
 Timp. pedal gliss
mp

Perc. 4 Sus. Cym. (dark sound) *lv.*
 Shaker/Cabassa *p*³
 Sus. Cym. *p* *lv.*

DAUGHTER
p
 I close my eyes, — and I stand up -

Hp. _____

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

359

Picc. $\frac{6}{4}$

Ob. $\frac{6}{4}$

B \flat Cl. $\frac{6}{4}$

Perc. 1 $\frac{6}{4}$
Bowed, w/ cello bow
Marimba

Perc. 2 $\frac{6}{4}$
(Vib.)
Rainstick *p*
Bowed, w/ cello bow
Crotales *p*
Ped. *p*

Perc. 3 $\frac{6}{4}$
Crotales on Timp. head,
Timp. pedal gliss *mp*

Perc. 4 $\frac{6}{4}$
Shaker/Cabassa *p*
Sus. Cym. *p*

DAUGHTER $\frac{6}{4}$
on the soil, _____ up - on the lay - ers, -

Hp. $\frac{6}{4}$

365

Picc. $\frac{4}{4}$

Ob. $\frac{4}{4}$

B \flat Cl. $\frac{4}{4}$

Perc. 1 $\frac{4}{4}$
Bowed, w/ cello bow *mf*

Perc. 2 $\frac{4}{4}$
(Vib.) *mp*
Ped. *mp*

Perc. 3 $\frac{4}{4}$

Perc. 4 $\frac{4}{4}$

DAUGHTER $\frac{4}{4}$
mf _____ *p* I try to see the lay - ers. _____ *pp* No, I can-not see _____ them, *mp*

Hp. $\frac{4}{4}$
E \flat F \sharp G \sharp A \sharp
D \sharp C \sharp B \flat
freely, not in strict time
low, rumble effect, sempre l.v.
p 3 3 7 7 3 3 3 3 3
pp _____ *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

369

Picc.
 Ob.
 B♭ Cl.
 Perc. 1
 Perc. 2 Rainstick *L.v.* *p*
 Perc. 3 Cuica (mimic Spotted Owl) *mp*
 Perc. 4 Tam-tam *pp* *L.v.* Sus. Cym. *mp*
 DAUGHTER
 Hp.

I can-not re-mem-ber my song. Where is She Who Sings from the Heart? _____

373

Meno mosso *rubato* ♩ = c. 54

Picc.
 Ob.
 B♭ Cl.
 Perc. 1 Bowed, w/ cello bow *mf*
 Perc. 2 *mp* *p* Ped.
 Perc. 3 Bull Roar *pp* *pp* *mp* *n* (barely audible) *pp*
 Perc. 4 *p*
 DAUGHTER
 Hp. *p* *L.v.* *pp*

Where _____ is the Most Beau - ti-ful Bird _____ of the for - est? _____ O' beau-ti - ful bird,

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

378 *poco accel.*

Picc. *pp mp p pp*

Ob. *pp* Alto Recorder

B♭ Cl. *mp pp* *freely, bird-like*

Perc. 1 (Mar.) *p mf*

Perc. 2 (Vib.) *mp p* *L.v.*

Perc. 3 (Bull Roar) *p pp mp pp* *L.v.*

Perc. 4 (Sus. Cym.) *p pp mp pp* *L.v.*

DAUGHTER *mp p*

SHE WHO SINGS

Hp.

beau - ti - ful bird I am lost with-out your song...

383 ♩ = c. 72

Picc.

Ob.

B♭ Cl.

Perc. 1 (Mar.) *mf f pp*

Perc. 2

Perc. 3

DAUGHTER

SHE WHO SINGS

Offstage in forest *f*

I am here.

(♩ = c. 72)

Hp. *mf f*

E♭ F♯ G♯ A♯
D♯ C♯ B♯

E♭ F♯ G♯ A♯
D♯ C♯ B♯

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

386 ♩ = c. 62

Ob.

B♭ Cl.

Hn.

(Mar.)
Perc. 1
mp *f* *p* *mp* *p* *dolce*

Perc. 2

DAUGHTER

SHE WHO SINGS
mp *f* *dolce, semplice* *mf*
And I have come a long dis - tance. Do not fear, you must

Hp.
mf *f* *L.v.* *dolce* *mp*

E♭ F♯ G♭ A♭
D♭ C♯ B♭

390 *poco accel.*

Ob.

B♭ Cl.

Hn.

Perc. 1
p *n* *p* *n* *p* *n*

Perc. 2

DAUGHTER

SHE WHO SINGS
sing your own song like the birds of the for-est. You must per - se - vere.

Hp.
G♭ *D♯* *L.v.*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

408

B. Cl. *p*

Hn.

Bsn. *mp* *p*

Perc. 1 (Mar.) *p*

Perc. 2 (Vib.) *p*

Perc. 4

SHE WHO SINGS

mo - tion, you gasp for air and tear the heart with

Hp.

411

Fl.

E. Hn.

B. Cl. *p*

Hn.

Bsn. *mf*

Perc. 1 *pp* *mp* *f*

Perc. 2 *dolce con moto* *p* *mp*

Perc. 4 *pp* *mf*

SHE WHO SINGS

ease. As warm as gent - le

Hp. *mp* *p* *mp* *bisbigl.*

E♭ F♯ G♯ A♯
D♯ C♯ B♭

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

414

Fl.

E. Hn.

B. Cl.

Hn.

Bsn.

(Mar.)

Perc. 1

Perc. 2

Perc. 4

SHE WHO SINGS

breeze, you breathe through the wil - low branch - es na - ked beau -

Hp.

420

slower, pensively

Fl.

E. Hn.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

SHE WHO SINGS

ty. Beau - ty, nei - ther

Hp.

E♭ F♯ G♯ A♭
D♭ C♯ B♭

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

423

Fl.

E. Hn.

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3

Perc. 4

SHE WHO SINGS

Hp.

clear nor dis - creet. In a curve of the back or

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

Bowed, w/ cello bow *L.v.*

Rainstick *pp*

Bowed, w/ cello bow Sus. Cym. *L.v.* *mp*

427

$\text{♩} = \text{c. } 72 \text{ slightly faster, alla tempo primo rubato}$

Fl.

E. Hn.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 4

SHE WHO SINGS

Hp.

arm, dan - cing to hid - den songs as

mp *p* *mp* *mp* *mf* *sub. mp* *mf*

w/ mallets *p* *Ped.*

Sus. Cym. *L.v.*

pp *mp* *f* *sub. p* *mp*

p *lightly* *mf* *sub. mp* *mf*

E♭ F# G# A♯ D# C# B♭ *gliss.* *sf mp* *mp*

colla voce

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

430 slower, pensively in tempo ♩ = c. 72

Fl. *p*

E. Hn. *to Ob.*

B. Cl. *mp*

Hn. *p*

Bsn. *p*

Perc. 1 (Mar.) *n*

Perc. 2

SHE WHO SINGS
p *freely, with ease mp* *f*
 flow - ers dance toward the sun, _____ as flow - ers dance toward the sun. _____

Hp. *mp* *p*

435

Fl. *cantabile con moto mp*

Ob. *mf*

B. Cl. *mp*

Hn. *mf* *cantabile con moto w/ mute*

Bsn. *mp*

Perc. 1 *mp* *p* *mp*

Perc. 2

Perc. 3

Perc. 4 *Sus. Cym.* *pp* *p*

SHE WHO SINGS *p*

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

438

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3 Glockenspiel

Perc. 4 (Sus. Cym.)

SHE WHO SINGS

Hp.

p

lightly

mf

pp *mp* *l.v.*

p *sim.*

p

mf

Dan - cing,

E \flat F \sharp G \flat A \flat
D \flat C \sharp B \flat

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

441

Fl. *mf* *p* *mp*

Ob. *mf* *p*

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.) *3* Ped. *sim.*

Perc. 3 (Glock.) *mf* *p*

Perc. 4

SHE WHO SINGS *f* *mp*
 ah e - vok - ing; e -

Hp. *3*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

444

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SHE WHO SINGS

Hp.

(Mar.)

p

p

p

p

pp

mp

pp

mp

mf

p

p

barely audible

L.v.

vok - ing oth - er worlds _____ at the cen - ter of cre -

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

447

Fl. *p* *mf* *p*

Ob. *lightly dolce* *mp*

B. Cl. *mp*

Hn. *mp*

Bsn. *p*

Perc. 1 (Mar.) *p* *p* *mf* *p*

Perc. 2 (Vib.) *pp* *con pedale* *mp*

Perc. 3 (Glock.) *p* *p* *mf* *p*

Perc. 4 (Sus. Cym.) *pp* *mf*

SHE WHO SINGS *lightly dolce* *f*

a - tion, brought out for each its own in some dream-like per -

Hp. *p* *mp*

E♭ F# G♭ A♭
D♭ C# B♭

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

450

rubato a tempo

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(Mar.)

(Glock.)

(Sus. Cym.)

l.v.

Hoof/Shell Shaker

SHE WHO SINGS

fec - tion of name and form.

Hp.

pp

p

f

mp

fp

f

rubato a tempo

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

454

rubato

Fl. *p* *mf* *pp*

Ob. *pp* *p* *mf* *pp*

B. Cl. *fp* *mf* *pp*

Hn. *fp* *mp* *mf* *pp*

Bsn. *fp* *p* *mf* *pp*

Perc. 1 (Mar.) *f* *p* *mf* *pp*

Perc. 2 (Vib.) *fp* *pp* *con pedale* *mf* *n*

Perc. 3 (Glock.) *p* *mp* *p* *l.v.*

Perc. 4 Tam-tam *p* *mp* *l.v.*

rubato

SHE WHO SINGS *p* *mf* *f* *pp*

So, we thirst for life and beg to be re - born.

Hp. *p* *mf* *n*

E \flat F \sharp G \natural A \flat
D \natural C \natural B \flat

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

458

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Perc. 1 (Mar.)
p *piu p* *mp* *f* *p*

Perc. 2 (Vib.)
sfp *n*
 Ped. (Crot.) w/ mallets

Perc. 3
p

Perc. 4 Tam-tam
l.v. *p*

SHE WHO SINGS
freely p *n*
 We beg to be re - born.

Hp.
 E \flat F \sharp G \sharp A \flat
 D \sharp C \sharp B \flat *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

464

B. Cl.

Hn.

Perc. 1 Bowed, w/ cello bow

Perc. 2 Rainstick *p* *L.v.*

Perc. 3 Crotale on Timp. head, Timp. pedal gliss

Perc. 4 Bass Drum *p* *L.v.* Shaker/Cabassa *p* Gently shake bunches of leafy branches *pp* *mp*

FOREST SPIRITS emerge again.

DAUGHTER

SHE WHO SINGS Chant-like (non. vib.) *mp* 3
Now you must sing, and a - wak-en the for-est.

Hp. *mp* *L.v.*

p

471

B. Cl. Owl Call *mp*

Hn.

Perc. 1 Bowed, w/ cello bow *mp* *f* *p* w/ yarn mallets

Perc. 2 to Vibraphone *pp* Ped. *p* *L.v.*

Perc. 3 Hand Drum (w/ beads or buckshot in drum, slowly rotate drum upside down to create wind effect) *pp*

Perc. 4 Bass Drum *p* *L.v.* Gently shake bunches of leafy branches *pp* *p* Bs. Dr. *pp*

DAUGHTER is entranced into a mystic forest soundscape as OWL SPIRIT - a shadowy, mystical being, half tree-half owl - appears from the forest.

FOREST SPIRITS disperse back onto the periphery

DAUGHTER *p*
How can I trans-form and be re-born?

SHE WHO SINGS *p* 3
Fol-low the Owl Spir-it, who

Hp. *p* *ppp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

477 478 ♩ = c. 62 **Con Moto**

B \flat Cl. _____

Hn. _____

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

Perc. 4 _____

Cuica (mimic Spotted Owl)
f

SHE WHO SINGS exits, sings offstage

DAUGHTER _____

SHE WHO SINGS
guides us be - tween worlds...

Hp.
E \flat F \flat G \flat A \flat
D \flat C \flat B \flat

481 483

Fl. _____

Ob. _____

B \flat Cl. _____

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

Perc. 4 _____

Conga Drums
mp

Gourd Shekere (Yoruba Şékéré)
f

(Cuica)

Bass Drum *l.v.*
mp

DAUGHTER _____

SHE WHO SINGS
Vocalise, ad lib.
p
u _____ u _____ u _____

Hp. _____

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

486

Offstage in forest (stage center behind audience)

Fl. *f* 3 3 *f* 3 3 *mp* 3 3 *f*

Ob. *sfmf* Offstage in forest (stage left behind audience)

B♭ Cl. *f mf* *f mf*

Perc. 1 (Conga)

Perc. 2 (Shekere)

Perc. 3 (Cuica)

Perc. 4 (Bs. Dr.)

DAUGHTER *mp*

SHE WHO SINGS *mf* *p* *mp* u u
ah ah u u

Hp.

490

Fl. 7 *f* 3 *f* *mf f* 7

Ob. 3 *f* 3 *mf f* 3

B♭ Cl. 5 3 *fp* *f* *mf* *p* *p* *f* 3 3

Perc. 1 (Conga)

Perc. 2 (Shekere)

Perc. 3 Sus. Cym. *mp* *mf* *p* *mp* *p*

Perc. 4 (Bs. Dr.)

DAUGHTER u

SHE WHO SINGS *Vocalise, ad lib.*
Offstage, stage left behind audience
u

Hp. *mp* *f* 3 3 *mp* 3 3 *f* *mp* 3 3 *f* *sfmf* *sempre l.v.*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

493

Fl. *sfp* *f* *f* *sfp* *f*

Ob. *mp* *f* *mp*

B. Cl. *mf* *mp* *mf* *mp*

Perc. 1 (Conga)

Perc. 2 (Shekere)

Perc. 3 (Sus. Cym.) *mf* *p* *mp* *mf* *p* to Vibraphone

Perc. 4 (Bs. Dr.)

DAUGHTER

SHE WHO SINGS

Hp. *f* *piu f* *mf* *f*

496

Fl. *sfmf* *sfmf* *mf*

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

B. Cl. *mf* *p* *mp* *mf* *mp*

Perc. 1 to Marimba

Perc. 2 "white note" gliss, ad lib. w/ wire brushes

Perc. 3 Vibraphone *mp* *f* *mp* *f*

Perc. 4

DAUGHTER

SHE WHO SINGS Offstage, fading into forest *mp*

Hp. *mf* *f* *ff* *ff* *f* *leggiero gliss, ad lib.* "rustling" effect

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

499 *to Ensemble* *accel.* (♩ = c. 72) .. (♩ = c. 84)

FL. *p*

Ob. *pp*

B♭ Cl. *mp* *p* *n*

Perc. 1 *w/ yarn mallets* *p*

Perc. 2 (Shekere) *p* *to Crotales*

Perc. 3 (Vib.) *p* *to Hang Drum*

Perc. 4

DAUGHTER *u* *p* *pp*

SHE WHO SINGS *u* *u* *u*

Hp. *mp* *pp* *lv.*

503 ♩ = c. 84 Mysterious, with movement

FL.

Ob.

B♭ Cl. *p*

Perc. 1 (Mar.) *p*

Perc. 2 Crotales *mp* *lv.* *mp*

Perc. 3 *p*
*(Db1. or substitute low "Ding" (D3) bass on beats 1 and 3)
Hang Drum (D dorian tuning)

Perc. 4 Sus. Cym. *pp* Bs. Dr.

DAUGHTER

OWL SPIRIT *OWL SPIRIT emerges from forest*

Hp. *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

507

B♭ Cl. *p*

Hn.

Bsn. *pp* *p*

(Mar.)

Perc. 1

(Crot.) *lv.* *p*

Perc. 2 *mp*

(Hang Drum)

Perc. 3

(Bs. Dr., Sus. Cym.) *lv.* *p* *sempre lv.*

w/ yarn mallets
Tom-toms (low + medium)

DAUGHTER

FATHER

Hp. *8va* *p*

512

B♭ Cl.

Hn.

Bsn.

(Mar.)

Perc. 1

(Crot.) *to Vibraphone*

Perc. 2 *Vibraphone* *p* *Ped.*

(Hang Drum)

Perc. 3

(Tom-Toms / Bs. Dr.)

Perc. 4

DAUGHTER

OWL SPIRIT

Hp. *8va* *f* *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

517

B♭ Cl. _____

Hn. _____

Bsn. _____

Perc. 1 (Mar.) _____

Perc. 2 (Vib.) _____ *pp* *L.v.* _____ *pp* *L.v.* _____

Perc. 3 (Hang Drum) _____

Perc. 4 (Tom-Toms / Bs. Dr.) _____ *mp* _____

DAUGHTER _____

OWL SPIRIT: _____ *p* _____ *mf* _____
 Who, who, _____ who goes? _____

Hp. _____ *pp* _____ *mp* _____ *sim.* _____

523

B♭ Cl. _____ *pp* _____ *p* _____ *pp* _____

Hn. _____

Bsn. _____

Perc. 1 _____

Perc. 2 _____ *pp* *L.v.* _____

Perc. 3 (Hang Drum) _____

Perc. 4 _____ *pp* _____

DAUGHTER _____ *mp* _____
 Am I dream - ing? _____

OWL SPIRIT: _____ *p* _____ *f* _____
 Whoo, whoo, _____ whoo, _____ Who, who dreams?

Hp. _____ *pp* _____ *pp* _____ *p* _____

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

529

B♭ Cl. *p* *pp* *pp*

Hn.

Bsn. *pp*

Perc. 1 (Mar.)

Perc. 2

Perc. 3 (Hang Drum)

Perc. 4 (Tom-Toms / Bs. Dr.)

DAUGHTER *mp*

OWL SPIRIT *sub. mp* *p*

Vi - ta so - no - me - num bre - ve. I lis - ten and I wait and I clutch the dark - ness, the

Hp. *pp*

535

B♭ Cl. *leggiere* *n* *sf p* *mp* *mp*

Hn.

Bsn. *n*

Perc. 1

Perc. 2 *pp* *l.v.*

Perc. 3 *p* Ped.

Perc. 4

DAUGHTER

OWL SPIRIT *sub. p* *mf*

com - ings — and go - ings — of night and moon. Fly - ing squirrels make a tas - ty meal.

Hp. *pp* *leggiere* *p* *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

541

B♭ Cl. *p*

Hn.

Bsn. *pp* *p* *n*

Perc. 1 (Mar.)

Perc. 2 (Vib.) *pp* Ped. _____

Perc. 3 (Hang Drum)

Perc. 4 (Tom-Toms / Bs. Dr.)

DAUGHTER

OWL SPIRIT *pp* *mp* *mf* *mf*

Hp. *p* *sub. p* *sub. pp* *mp*

You do not know who will go next, do you?



547

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER *mf* *mp*

OWL SPIRIT *mf*

Hp.

If I lose my song will it be re-born? What

Not in the same form.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

552

B \flat Cl. _____

Hn. _____

Bsn. _____

Perc. 1 (Mar.) _____

Perc. 2 _____ (Vib.)_{L.v.} *pp* Ped. _____

Perc. 3 (Hang Drum) _____

Perc. 4 (Tom-Toms / Bs. Dr.) _____ *p*

DAUGHTER _____

OWL SPIRIT _____ *p* Who, who, who

Hp. _____ *pp* *sub. p* *sub. pp*

556

B \flat Cl. _____ *p*

Hn. _____

Bsn. _____ *pp* _____ *p*

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

Perc. 4 _____

DAUGHTER _____

OWL SPIRIT _____ *mf* _____ *mp* knows? You do not know who will

Hp. _____ *mp* _____ *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

563 *poco accel.* ♩ = c. 92

A. Fl. _____

Ob. _____

B♭ Cl. *espress.*
piu mf *f* *sub. mp*

Hn. _____

Bsn. _____

Perc. 1 _____

Perc. 2 *Vibraphone*
Bowed, w/ cello bow *lv.*
p
Ped. _____

Perc. 3 _____

Perc. 4 _____

poco accel. ♩ = c. 92

DAUGHTER _____

OWL SPIRIT *espress.*
piu mf *f* *sub. mp*
in-to the for-est night the owl brings whoo, whoo, u ah o u

Hp. _____ *D4*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

569

A. Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.) sempre arpeggio

Perc. 3

Perc. 4 (Tom-Toms / Bs. Dr.)

DAUGHTER

OWLSPIRIT

Hp.

p *f*

mf *pp*

p

p *pp*

mf *mp*

mp *p*

sempre arpeggio

whoo

*Opt. mimic quick vib./timbre of Northern Spotted Owl (staccato sound with legato breath)

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

578

A. Fl. *mp*

Ob.

B \flat Cl. *mp* *p*

Hn. *norm.* *p* *colla voce* *p*

Bsn. *p* *n* *p*

Perc. 1 (Mar.)

Perc. 2 (Crot.) *p*

Perc. 3

Perc. 4 (Tom-Toms / Bs. Dr.)

DAUGHTER *mp*
The owl cries, the bird sings,

OWL SPIRIT *p* *mf*
8 whoo _____ The owl cries, the bird sings,

Hp. (8va)

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

582

A. Fl. *mp* *espress.*

Ob.

B \flat Cl. *p* *mp*

Hn. *mp* *p* *espress.*

Bsn. *mp*

Perc. 1

Perc. 2

Perc. 3 Sus. Cym. *mp*

Perc. 4

DAUGHTER *espress.*
in - to the for - est night the owl brings, whoo, whoo u u

OWL SPIRIT *piu mf* *espress.*
in - to the for - est night the owl brings, whoo whoo, u

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

586 *poco maestoso e rubato a tempo*

as an echo

A. Fl. *f* *mp* *pp*

Ob.

B♭ Cl. *p*

Hn. *mp* *p*

Bsn.

Perc. 1 (Mar.)

Perc. 2

Perc. 3

Perc. 4 (Tom-Toms / Bs. Dr.)

poco maestoso e rubato a tempo

DAUGHTER *f* *mp* *as an echo pp*
o u u

OWLSPIRIT *f* *mp* *as an echo p*
ah o o u u

Hp.

The musical score is written for a full orchestra and two vocal soloists. The woodwind section includes Flute (A), Oboe, Clarinet in B-flat, Horn, and Bassoon. The percussion section includes four parts: Maracas (Mar.), two other percussion instruments (Perc. 2 and 3), and Tom-Toms/Bass Drum (Perc. 4). The vocal soloists are labeled DAUGHTER and OWLSPIRIT. The piano part is for Harp (Hp.). The score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is 'poco maestoso e rubato a tempo'. The dynamics range from fortissimo (f) to pianissimo (pp). The vocal parts have lyrics 'o u u' for the Daughter and 'ah o o u u' for the Owl Spirit. The piece concludes with an 'as an echo' section.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

590

A. Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER

OWL SPIRIT

Hp.

n

Soprano Recorder

(overblow)

p *sf* *ff* *mp*

p

pp

p

pp
Ped.

n

n

p

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

594

(♩ = c. 84 - 120)

gradual accel., vocal improvisation begins at new tempo gradual rall. to end improv.

*Opt. free improvisation: Begin with flz. and gradually build call and response with voice, ca. 20-10" intervals between musical events

A. Fl. 

Ob. 

B♭ Cl. 

Hn. 

Bsn. 

Perc. 1 (Mar.) 

Perc. 2 (Vib.) 

Perc. 3 

Perc. 4 

DAUGHTER 

OWL SPIRIT 

Hp. 

*Opt. free improvisation, mimic owls and birds begin with light flz. and build with voice, call and response; allow space (c. 30-10" intervals between sound events)

Cajón ad lib. alla flapping of wings ad lib. entrance and exit w/ improv. *leggiero*

ad lib. entrance and exit w/ improv. Guiro (frog)

DAUGHTER sings as MOST BEAUTIFUL BIRD improvises dance, call and response

*Opt. free improvisation, mimic owls and birds alla Yma Sumac

*Opt. vamp, wait for voice

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

598

whisper tone
pp *n*

B♭ Cl.

Perc. 1

Perc. 2 (Crot.) *lv.* (*non. lv.*) *p*

Perc. 4

DAUGHTER *mp* *p*
u *3* And when the last bird dies and her bo-dy sinks in?

OWL SPIRIT *p*
Ex -

Hp. *p* (*non. lv.*)

rall. ♩ = c. 54

605

Perc. 1 *pp*

Perc. 2 to Vibraphone
Vibraphone *p*
Ped.

Perc. 4 (Tom-Toms / Bs. Dr.) *p*

DAUGHTER

OWL SPIRIT *p* *p* *falsetto pp*
tinc - tion. You do not know who will go next, do you?

Hp. *pp*
E♭ F♯ G♯ A♯
D♭ C♯ B♭

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

611 *poco accel.* ♩ = c. 72

Perc. 2
Ped.

Perc. 4
Bs. Dr.
L.v.
p

DAUGHTER

OWL SPIRIT
Whoo.....
n
OWL SPIRIT exits along with FOREST SPIRITS.

Hp.
pp
D♯ C♯ B♯ E♯ F♯ G♯ A♯

615 ♩ = c. 62

Perc. 1
Vibraphone
dolce
colla voce

Perc. 2
p
Ped. *sim.*

Perc. 4

DAUGHTER
mp
As if waking from a dream
mf
mp
I am a strange-ling be-tween worlds. Where dark-ness and shad-ows were a - way in the for-est, the

620

Perc. 2
Ped.
pp

DAUGHTER
shad - ows did touch my cheek and my fear is gone.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

624 $\text{♩} = \text{c. } 54$ Solo (Vib.)
sempre legato

Perc. 2

p
Ped.

629

Perc. 2

rubato a tempo rubato a tempo

634

Perc. 2

rubato

639

Perc. 2

a tempo

644

Perc. 2

650

Perc. 2

rall. lunga

END OF ACT TWO

ACT THREE
SCENE ONE

In the village at the edge of the forest.

FATHER presides over villager's harvest dance to scare away animals and birds away.

♩. = c. 172 Fast!

Gourd Shekere (Yoruba Şèkèrè) *Ensemble plays shakers, rattles with pulse.

Flute: Piccolo Slide Whistle/ Soprano Rec.		/	/	/
Oboe: Eng. Hn./ Slide Whistle/ Alto Rec.		/	/	/
Bass Clarinet / Cl. in B♭/ Bass Recorder		/	/	/
Horn in F		/	/	/
Bassoon		/	/	/
Percussion 1				
Percussion 2				
Percussion 3				
Percussion 4		/	/	/
DAUGHTER				
SHE WHO SINGS FROM THE HEART				
MOST BEAUTIFUL BIRD OF THE FOREST				
STORYTELLER				
FATHER				
Harp				

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

5
(Shekere)

Ens. Perc. 1 (Lead Slit Dr.) Perc. 2 (Slit Dr.) Perc. 3 (Slit Dr.) Perc. 4 (Cajón)

Double bar lines are present at the beginning and end of the system.

9

Ens. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Double bar lines are present at the beginning and end of the system.

13

Ens. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Double bar lines are present at the beginning and end of the system.

17

Ens. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Double bar lines are present at the beginning and end of the system.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

21

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

25

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

29

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

33

Ens.

Perc. 1

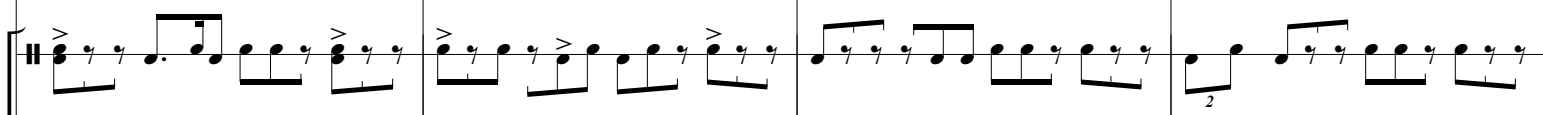
Perc. 2

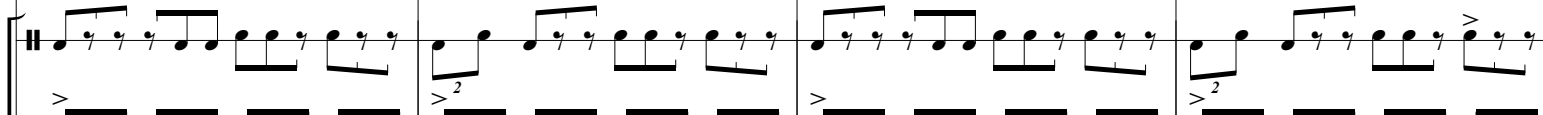


Perc. 3

Perc. 4

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

37
(Shekere)
Ens. 
Perc. 1 (Lead Slit Dr.) 
Perc. 2 (Slit Dr.) 
Perc. 3 (Slit Dr.) 
Perc. 4 (Cajón) 

41
Ens. 
Perc. 1 
Perc. 2 
Perc. 3 
Perc. 4 

45
Ens. 
Perc. 1 
Perc. 2 
Perc. 3 
Perc. 4 

49
Ens. 
Perc. 1 
Perc. 2 
Perc. 3 
Perc. 4 

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

53

Ens.

Perc. 1 (Lead Slit Dr.)

Perc. 2 (Slit Dr.)

Perc. 3 (Slit Dr.)

Perc. 4 (Cajón)

57

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

61

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

65

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

69
(Shekere)
Ens.

Perc. 1 (Lead Slit Dr.)

Perc. 2 (Slit Dr.)

Perc. 3 (Slit Dr.)

Perc. 4 (Cajón)

73
Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

77
Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

81
Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

85

Ensemble (Ens.) and Percussion (Perc. 1-4) score for measures 85-88. The Ensemble part consists of four dotted quarter notes in the first measure, followed by rests with slash marks in measures 86-88. Percussion 1 has a rhythmic pattern of eighth notes with accents in measures 85-86, followed by eighth notes with slurs and accents in measures 87-88. Percussion 2, 3, and 4 have similar rhythmic patterns. Percussion 4 has a steady eighth-note accompaniment.

89

Ensemble (Ens.) and Percussion (Perc. 1-4) score for measures 89-92. The Ensemble part is identical to measures 85-88. Percussion 1 has a more complex rhythmic pattern with slurs and accents in measures 89-92. Percussion 2, 3, and 4 continue with their respective rhythmic patterns.

93

Ensemble (Ens.) and Percussion (Perc. 1-4) score for measures 93-96. The Ensemble part is identical to measures 85-88. Percussion 1 has a rhythmic pattern with slurs and accents in measures 93-96. Percussion 2, 3, and 4 continue with their respective rhythmic patterns.

97

Ensemble (Ens.) and Percussion (Perc. 1-4) score for measures 97-100. The Ensemble part is identical to measures 85-88. Percussion 1 has a rhythmic pattern with slurs and accents in measures 97-100. Percussion 2, 3, and 4 continue with their respective rhythmic patterns.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

101

(Shekere)

Ens.

(Lead Slit Dr.)

Perc. 1

(Slit Dr.)

Perc. 2

(Slit Dr.)

Perc. 3

(Cajón)

Perc. 4

105

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

109

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

113

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

117

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

121

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

125

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

129

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

133
(Shekere)

Ens.

Perc. 1 (Lead Slit Dr.)

Perc. 2 (Slit Dr.)

Perc. 3 (Slit Dr.)

Perc. 4 (Cajón)

137

Ens.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

141

Fl. to Flute

Ob. to Ob.

B. Cl. to B♭ Cl.

Hn. to Horn

Bsn. to Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

145 New Tempo ♩ = c. 62

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Perc. 1 (Lead Slit Dr.)

Perc. 2 (Slit Dr.)

Perc. 3 (Slit Dr.)

Perc. 4 (Cajón)

DAUGHTER

FATHER

Hp.

sf

sf

sf

sf

sf

to Mar.

to Bs. Dr. Bass Drum *l.v. sf*

to Timp.

to Tam-tam *sf*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

148 *senza misura* wait for voice *in tempo* (♩ = c. 62)

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

Perc. 1 (accel. and rit, swell ad. lib.) fast, non-tremolo (Mar.) *p* *mf*

Perc. 2 (Slit Dr.) (light tremolo, combine high and low pitches) *p* *f*

Perc. 3 *pp*

Perc. 4 (slowly dampen with fingers) Lv. *n*

DAUGHTER ♩ = c. 72

FATHER *f* *mf* *mf*
 Come, _____ bring your sticks and drums _____ for the har - vest dance! —

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

150 *senza misura*
wait for voice

Fl. *f*

Ob. *mp*

B. Cl. *f* *mp*

Hn.

Bsn.

Perc. 1 (Mar.) *p* *mf*

Perc. 2 (Slit Dr.) *p* *f*

Perc. 3 (Timp.) *pp*

Perc. 4 (Cajón) *mf*

DAUGHTER

FATHER *f* *f*

Hp.

Scare the mon - keys back ³ in - to the for - est!

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

152 ♩ = c. 72
(*accel. and rit, swell ad. lib.*)
fast, non-tremolo

Fl. *mf* *f* *pp*

Ob. *f* *f* *pp*

B♭ Cl. *f* *mf* *mp* *breve*

Hn. *f* *p* *con sord.*

Bsn. *f* *pp*

Perc. 1

Perc. 2

Perc. 3 (Timp.) *pp*

Perc. 4

DAUGHTER

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

155

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Perc. 1 (Mar.)
p *mf*

Perc. 2 (Slit Dr.)
p

Perc. 3

Perc. 4

DAUGHTER
f *piu f*
Fa - ther, I know the bird, I know the bird_ that brings the rain!

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

156

Fl.

Ob.

B♭ Cl.

Hn. *p* *f* (cue)

Bsn.

Perc. 1 (Mar.) *p* *mf*

Perc. 2 (Slit Dr.) *p*

Perc. 3

Perc. 4

DAUGHTER *espress. mf*
The bird who opens her wings to sing! ah

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

157

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Slit Dr.)

Perc. 3

Perc. 4 (Cajón)

DAUGHTER

FATHER

Hp.

The musical score for page 157 is arranged in a standard orchestral format. It includes staves for Flute, Oboe, B-flat Clarinet, Horn, Bassoon, four types of percussion (Maracas, Slit Drum, and Cajón), a vocal line for a Daughter, a vocal line for a Father, and a Piano. The key signature has one flat (B-flat) and the time signature is 4/4. The score begins with a dynamic of *mf* for the vocalists and *p* for the percussion. The Daughter's vocal line features a melodic phrase with a triplet of eighth notes. The Father's vocal line is mostly silent, with a few notes. The piano accompaniment consists of sustained chords. The percussion parts include rhythmic patterns for the Maracas and Slit Drum, and a simple accompaniment for the Cajón. The score concludes with a *f* dynamic for the percussion and a *mf* dynamic for the vocalists.

You have chased the an - i - mals a - way, but you have not fright-ened me.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

158

rubato

Fl. *sfmp* *f* *p*

Ob. *f* *p*

B \flat Cl. *sfmp* *f* *p*

Hn. *sfmp* *p*

Bsn. *sfmp* *p*

Perc. 1 (Mar.) *p* *mf*

Perc. 2 (Slit Dr.) to Vib.

Perc. 3 *pp*

Perc. 4 (Cajón)

DAUGHTER *mp* *f*
 Come see ³ for your - self the beau-ti - ful bird! _____

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

161 *in tempo*
♩ = c. 72

Fl. *mf* *f*

Ob. *mf* *f*

B \flat Cl. *mf* *f*

Hn. norm. *mf* *f*

Bsn. *colla voce* *mf* *p* *mf* *f*

Perc. 1 (Mar.) *p* *mf*

Perc. 2

Perc. 3

Perc. 4 (*pp*) (Slit Dr.) *p*

DAUGHTER

FATHER *mf* *p*
Daugh - ter...

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

p

Perc. 1 (Mar.)

p *mp*

Perc. 2 Vibraphone

p *mp*
sempre l.v.
sempre pedale

Perc. 3

pp

Perc. 4 (Slit Dr.)

p

DAUGHTER

mf *f*

See the bird, the beau-ti-ful bird, beau-ti-ful bird...

Slower

FATHER

mf

You will bring me to the bird?

Hp.

Detailed description of the musical score: The score is for a symphonic work. It features five woodwind staves (Flute, Oboe, B-flat Clarinet, Horn, Bassoon) with rests. The percussion section includes four parts: Maracas (Perc. 1), Vibraphone (Perc. 2), a low-pitched instrument (Perc. 3), and Slit Drum (Perc. 4). The vocal soloists are a Daughter and a Father. The Daughter's part begins with a triplet of eighth notes and a dynamic of *mf*, followed by a crescendo to *f*. The Father's part begins with a triplet of eighth notes and a dynamic of *mf*. The tempo marking 'Slower' appears above the Father's part. The harp (Hp.) has rests throughout the page.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

163

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Perc. 3

Perc. 4 (Slit Dr.)

DAUGHTER

FATHER

Hp.

The musical score for page 163 includes the following parts and markings:

- Fl.**: Flute part with a fermata.
- Ob.**: Oboe part with a fermata.
- B♭ Cl.**: Bass Clarinet part with a fermata.
- Hn.**: Horn part with a *p* dynamic, a fermata, and a *f* dynamic with a *(cue)* marking.
- Bsn.**: Bassoon part with a fermata.
- Perc. 1 (Mar.)**: Maracas part with *p* and *mp* dynamics.
- Perc. 2 (Vib.)**: Vibraphone part with *p* and *mp* dynamics, and the instruction *sempre pedale*.
- Perc. 3**: Percussion part with *pp* dynamic.
- Perc. 4 (Slit Dr.)**: Slit Drum part with *p* dynamic.
- DAUGHTER**: Vocal line with lyrics "I promise to bring rain..." and a *mf* dynamic. A triplet of eighth notes is marked with a "3".
- FATHER**: Bass line with a fermata.
- Hp.**: Piano part with two fermatas.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

164

Fl.

Ob.

B♭ Cl.

Hn.
(cue)
sub.
p *mf* *f*

Bsn.

Perc. 1
(Mar.)
p *mf* *f*

Perc. 2
(Vib.)
p *mp*
sempre pedale

Perc. 3
(pp) *f*

Perc. 4
(Slit Dr.)
p

DAUGHTER

FATHER
f
You prom - ise rain? Take me to this bird.

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

165 ♩ = c. 100

Fl. *sf mf* *p* *f*

E. Hn. *sf mf* *p* *f* *cantabile* 3

B♭ Cl. *sf mf* *p* *mf*

Hn. *sf mf* *p* senza sord.

Bsn. *sf mf* *p* *mf*

Perc. 1 Marimba *f*

Perc. 2 Vibraphone *mf con pedale*

Perc. 3 Glockenspiel *f*

Perc. 4 Mark Tree *f* *L.v.* to Tom-Toms *mf* Tom-toms (3)

DAUGHTER lead FATHER into the forest, in search of MOST BEAUTIFUL BIRD

DAUGHTER

FATHER

Hp. *E♭ F♯ G♯ A♯* *mf* *f*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

169

Fl.
E. Hn.
B \flat Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

173

Fl.
E. Hn.
B \flat Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

177

Fl.

E. Hn.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

181

Fl.

E. Hn.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

185 New Tempo ♩ = c. 72

Fl. *f* *ff* *sub. p* *pp*

E. Hn.

B♭ Cl. *f* *mf* *f* *pp*

Hn. *Rip flz.* *f* *f* *sff* *brassy*

Bsn.

Perc. 1

Perc. 3

Perc. 4 *to Sus. Cym.* *Sus. Cym.* *p* *mf* *l.v.*

DAUGHTER

FATHER

Hp.

FATHER and DAUGHTER both look in the canopy and foliage for MOST BEAUTIFUL BIRD

189

Fl. *p* *p³* *p* *mp*

Ob. *p* *mp*

B♭ Cl. *p*

Hn. *w/ mute* *pp*

Bsn. *dolce* *p*

DAUGHTER

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

193 *accel.* ♩ = c. 84

Fl. *p* *p* *p* *p* *mf* *f* *p*

Ob. *p* *p* *mp* *p* *pp* *mf* *f* *p* to Eng. Hn.

B♭ Cl. *pp* *mp* *p*

Hn. *p* *mp*

Bsn. *mp*

DAUGHTER

FATHER

Hp.

197

Fl. *mf* *f* *p*

E. Hn.

B♭ Cl. *mp* *mf* *f*

Hn. *p* *mf* *p*

Bsn. *mf* *f* *p*

DAUGHTER

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

201 ♩ = c. 62

Fl.

E. Hn. *mp*

B♭ Cl. *mp* 3

Hn.

Bsn.

Perc. 1 (Mar.) *p* *mf*

Perc. 2 (Vib.) *p* *mf* *L.v.*

Perc. 3 Bass Drum *L.v.*

Perc. 4 Tam-tam *p*

DAUGHTER

FATHER *mf* *f*
Yes!.... Yes!....

Hp. *mp* Eb F# G# A#
D# C# Bb *gliss. ad lib., build intensity* *f* *p*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

accel. ♩ = c. 100

204

Fl. *ff* 3

Ob. *ff* 3

B♭ Cl. *ff* 3

Hn. Whistle,* (no definite pitch)
sf *f* *ff*

Bsn. Whistle,* (no definite pitch)
sf *f* *ff*

**Traditional reedy, woody whistle sound, E.g. wood whistle, tin whistle, opt. recorder flageolet flutes or bird call, instrument mouthpiece or reed acceptable (as dynamics allow) - sports, marching band whistles etc. to be avoided.*

Perc. 1 Tom-toms (low, medium) (w/ soft mallets, e.g. Timpani mallets)
sf *f*

Perc. 2 Sus. Cym. (dark sound)
p *mf*

Perc. 3 Bass Drum
sf *p* *f* *mf*

Perc. 4 Tam-tam
sf *p* *f* *mf* *f* *L.v.*

DAUGHTER

SHE WHO SINGS

FATHER

Hp. Whistle,* (no definite pitch)
sf *ff* *mf* *f* *sf* *ff*

FATHER kills MOST BEAUTIFUL BIRD who staggers upon the ground. DAUGHTER runs and falls to the ground unconscious beside BIRD. Both BIRD and DAUGHTER appear to be dead. FATHER suddenly feels a deep burning pain and, grasping his chest, also collapses (but is still conscious) upon the ground. FOREST SPIRITS emerge and slowly begin to surround DAUGHTER and BIRD.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

rall. ♩ = c. 62

207

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Hn. *p*

Bsn.

Perc. 1 (Tom-toms) *f* *f* *mf*

Perc. 2 (Sus. Cym.) *mp*

Perc. 3 (Bs. Dr.) *f* *f* *f* *mf*

Perc. 4

DAUGHTER

SHE WHO SINGS

FATHER

Hp. *mp* *f* to Harp

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

210

Bsn. *p* *to Bsn.*

Perc. 1 (Tom-toms) *mf*

Perc. 2 (Sus. Cym.) (*mp*)

Perc. 3 (Bs. Dr.) *mf*

Perc. 4

DAUGHTER

SHE WHO SINGS

FATHER

Hp.

214

Perc. 1 *p* *mp* *p* *pp*

Perc. 2 (Sus. Cym.) (*mp*) *p*

Perc. 3 (Bs. Dr.) *f* *f* *mp*

Perc. 4 *pp* *p*

Large Thunder Sheet,
bowed w/ cello bow
ad lib slow swells,
keep continuous sound as
imperceptible as possible
sempre *pp - p*

*SHE WHO SINGS FROM THE HEART slowly emerges from forest,
runs to the collapsed bodies of DAUGHTER and BIRD*

DAUGHTER

SHE WHO SINGS

FATHER

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

♩ = c. 62 Suspended, mournful

219 Bowed, w/ cello bow *sempre l.v., with rhythmic freedom*

Perc. 1 *to Crotales*
(Sus. Cym.) (barely audible)
p (with light pressure, distant)

Perc. 2 *pp*

Perc. 3 *Bs. Dr.*
mp

Perc. 4 *(Bowed Thunder Sheet)*
mp

DAUGHTER

SHE WHO SINGS

FATHER *mf* *(writhing in pain)* *mp* *p* *mp*
 Daugh - ter. — Ag - o - ny. — Suf - fer - ing up -

Hp.

225 *(Bowed Crot.)*

Perc. 1 *p*

Perc. 2

Perc. 3 *(Bs. Dr.)*
mp

Perc. 4 *(Bowed Thunder Sheet)*
mp

DAUGHTER

SHE WHO SINGS

FATHER *p* *sub. mf*
 - on suf - fer - ing. — It will come,

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

231

Perc. 1 *p*

Perc. 2 (Sus. Cym.) *pp*

Perc. 3 (Bs. Dr.) *mp*

Perc. 4 (Bowed Thunder Sheet) *mp*

DAUGHTER

SHE WHO SINGS

FATHER *mp* *p* *sotto voce*

hu-man-i-ty — per-force prey up-on it-self — like mon-sters of the deep.

Hp.

236

Perc. 1 (Bowed Crot.) *pp* *p*

Perc. 2 (Sus. Cym.)

Perc. 3 (Bs. Dr.) *mp* *p*

Perc. 4

DAUGHTER

SHE WHO SINGS

FATHER *dolce* *mf* *mp* *n*

— For-give me, Daugh-ter for-give me. —

FATHER sees SHE WHO SINGS.

Hp.

SHE WHO SINGS FROM THE HEART appears from the Forest, first attending to the BIRD, who appears to be dead.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

244

B♭ Cl. *non vibrato, drone w/ mute*

Hn. *pp non vibrato, drone*

Bsn. *pp*

Perc. 1 (Bowed Crot.)

Perc. 2 (Sus. Cym.)

Perc. 4 (Bowed Thunder Sheet) *(p)*

DAUGHTER

SHE WHO SINGS

FATHER *in pain mp* *Losing consciousness. pp* *mp*

Help, help our daugh - ter... ah... ah... a bird,

Hp.

250

poco accel.

Bass Recorder

B♭ Cl. *p* *mp*

Hn. *p* *mp*

Bsn. *p* *mp*

Perc. 1 *p*

Perc. 2 *(p)*

Perc. 4 (Bowed Thunder Sheet) *(pp)*

DAUGHTER

SHE WHO SINGS

FATHER *dolce p*

a bird. I wish I were a bird, a

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

269

rubato

Fl. —

Ob. —

B♭ Cl. *p*

Hn. —

Bsn. —

Perc. 1 —

Perc. 2 —

Perc. 3 —

Perc. 4 —

DAUGHTER *p*

O' beau-ti-ful bird, beau-ti-ful bird in the for-est of the night, sing the song that brings the

Hp. *p* *pp* *G♭*

E♭ F♯ G♯ A♭
D♯ C♯ B♭

≡ ≡

272

Fl. *mp* *p*

Ob. —

B♭ Cl. *mp*

Hn. —

Bsn. *p*

Perc. 1 —

Perc. 2 —

Perc. 3 —

Perc. 4 —

DAUGHTER *mf* *p*

rain, sing the sto-ry a-gain.

Hp. *A♯* *D♭* *D♯* *G♭* *A♭*

mf *mp*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

274

Fl. *pp*

Ob. *dolce espress. colla voce*

B \flat Cl. *p*

Bsn. *p*

Perc. 1 (Mar.) *pp* *mp*

Perc. 2

Perc. 3 Glockenspiel *dolce* *p*

Perc. 4

DAUGHTER *mp*
O' beau - ti - ful bird, beau - ti - ful bird I am lost with - out your

Hp. *p* G \sharp A \flat

276

Fl.

Ob. *mp*

B \flat Cl.

Hn.

Bsn. *p* *pp*

Perc. 1 *mp*

Perc. 2

Perc. 3 (Glock.)

Perc. 4

DAUGHTER *mf*
song, sing it true the whole night long, the whole night

Hp. *mp* D \flat G \flat *mf*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

278

Fl. *f* *mf* *p*

Ob. *f* *p*

B \flat Cl. *mf* *p* *mf*

Hn. *p*

Bsn. *p*

Perc. 1 *mp* *mf* *mp* *mf*

Perc. 2 Mark Tree *p* *lv.*

Perc. 3 *mp*

Perc. 4 Tom-toms (low, medium) w/ soft mallets *mp* *p*

FOREST SPIRITS begin to listen and dance and leave BIRD, moving toward body of FATHER, slowly enshrouding and decomposing/carrying him into the forest.

DAUGHTER long.

Hp. *G \flat*

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

280

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

DAUGHTER

Hp.

BIRD begins to move and come back to life. DAUGHTER sees this and sings even more intensely. MOST BEAUTIFUL BIRD rises and dances beside DAUGHTER.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

282

Fl. *mf* *f* 3 3

Ob. *espress.* *mf*

B♭ Cl.

Hn. *dolce cantabile* *mf*

Bsn. *mp*

Perc. 1 (Mar.) *mp*

Perc. 2

Perc. 3 to Glock.

Perc. 4

DAUGHTER *espress. vocalise* *f*
ah ah ah

SHE WHO SINGS *mf*
ah ah

STORYTELLER *mf* *quasi falsetto*
ah ah

FATHER *mf* *Offstage, in forest*
ah ah ah

Hp. *mf* G♯ D♭

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

rubato

284

Fl. *p mp p*

Ob. *to Sop. Rec.*

B♭ Cl. *Slide Whistle (low) (approximate pitch) p f*

Hn. *mp*

Bsn. *mp*

Perc. 1 *(Mar.) mf f*

Perc. 2 *Laid back Conga or Hand Drum mp n to Vibraphone*

Perc. 3 *Glockenspiel mf w/ soft mallets Sus. Cym. mp*

Perc. 4 *Conga or Hand Drum pp mp*

rubato

DAUGHTER *dolce mf p f*
ah ah ah

SHE WHO SINGS *mp p mf*
ah ah

STORYTELLER *mp p mf*
ah ah

FATHER *mp p mf*
ah ah ah ah

Hp.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

287

Fl.

Soprano Recorder

B♭ Cl.

(Slide Whistle) *bird-like*

Hn.

Bsn.

Perc. 1
Hand Drum (high and low pitch)
p *mp*

Perc. 2
Vibraphone
mp
con pedale

Perc. 3
Sus. Cym.
mp

(Glock.)
mf
lv.

Perc. 4
mp

DAUGHTER
f
ah ah ah

SHE WHO SINGS

STORYTELLER
ah ah

FATHER
ah ah

Hp.
Ab

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

289

Fl.

Soprano Recorder

B \flat Cl.

(Slide Whistle) (mostly air toward end of phrase)

Hn.

Bsn.

Perc. 1

Perc. 2 (Vib.) con pedale

Perc. 3 Sus. Cym. (Glock.)

Perc. 4

DAUGHTER

SHE WHO SINGS

STORYTELLER

FATHER

Hp.

f *p* *mf*

f *mf* *p*

mf *p*

mp *p*

mp *pp*

mp *mf*

pp

p

p

p

p

A \flat

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

291 *rubato*

Fl. *f* *p*

Ob. *p*

B♭ Cl. (leave ensemble*)

Hn.

Bsn.

Perc. 2 Mark Tree *L.v.* *mp*

Perc. 4 Sus. Cym. *mf* *p*

DAUGHTER

SHE WHO SINGS *mp* *pp* *n*

STORYTELLER *mp* *pp* *n*

FATHER *mp* *pp* *n*

Hp. *pp* *Db*

293 *rubato* $\text{♩} = \text{c. } 62$

Fl. *f* *n* (leave ensemble*)

Ob. *pp* *p* *n*

B♭ Cl. (leave ensemble*)

Hn. (leave ensemble*)

Bsn.

Perc. 1

Perc. 2 (Vib.) *L.v.* *mp* *mp* *sempre L.v.*

Perc. 3 Glockenspiel *L.v.* *mp* *p*

Perc. 4 (Sus. Cym.) *mp* *pp* (barely audible)

DAUGHTER *p*

Hp.

DAUGHTER and BIRD slowly exit into the forest. Soundscape of PROLOGUE slowly fades as instrumentalists one by one exit into forest.

*One by one, slowly and as imperceptibly as possible, musicians leave ensemble to play in distant surrounding forest around audience.

SONG OF THE MOST BEAUTIFUL BIRD OF THE FOREST

296 *Offstage in forest (stage center behind audience)*

Fl. *f (mp)*

Ob. *to Oboe* *f (mp)* *(performer should be far enough as to remain quiet in texture.)* *Offstage, in forest (very distant)* *f (mp)* *p*

B♭ Cl. *Offstage, in forest (very distant)* *f (mp)* *p* *Offstage, in forest (very distant)* *f (mp)* *p* *(performer should be far enough as to remain quiet in texture.)*

Hn.

Bsn.

Perc. 1 *Crotales* *L.v.* *p* *pp*

Perc. 2 *(Vib.)* *mp* *p* *mf sempre l.v.*

Perc. 3 *(Glock.)* *p* *mp sempre l.v.*

Perc. 4 *(Sus. Cym.)*

301 *Offstage, in forest (very distant)*

Fl. *f (pp)*

Perc. 1 *(leave ensemble*)*

Perc. 2 *(Vib.)* *mp* *Ped.* *p* *mf sempre l.v.*

Perc. 3 *(Glock.)* *p*

Perc. 4 *(Sus. Cym.)*

305 *(Vib.)* *p sempre l.v.* *sempre pedale*

Perc. 3 *(Glock.)* *pp* *(leave ensemble*)*

Perc. 4 *(Sus. Cym.)* *pp*

309 *(leave ensemble*)* *pp*

Perc. 4 *(leave ensemble*)*

END OF OPERA

Seattle, WA
March, 2020