5-2012

Song of the Wind

Aaron B. Bittman
University of Nebraska-Lincoln, queenofengland_ne@yahoo.com

Follow this and additional works at: http://digitalcommons.unl.edu/musicstudent

Part of the Composition Commons

Bittman, Aaron B., "Song of the Wind" (2012). Student Research, Creative Activity, and Performance - School of Music. 47.
http://digitalcommons.unl.edu/musicstudent/47

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Student Research, Creative Activity, and Performance - School of Music by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.
SONG OF THE WIND

by

Aaron Bittman

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of the Requirements
For the Degree of Master of Music

Major: Music

Under the supervision of Professor Eric Richards

Lincoln, Nebraska

May, 2012
SONG OF THE WIND

Aaron Bittman, MM

University of Nebraska, 2012

Advisor: Eric Richards

_Song of the Wind_ is an original cantata for contralto soloist, chorus, and chamber orchestra. More similar to _Carmina Burana_ than a cantata such as those written by J. S. Bach, musical influences were drawn from such diverse sources as Greek Orthodox chant, minimalism, and New Age popular music. The story of _Song of the Wind_ is drawn from a number of different texts, mostly Eastern and Mid-Eastern in origin, but European texts are represented as well. These texts span a period of time between 3,000 years before the Common Era and the Renaissance, and also include newly written verse. This spiritual cantata follows the journey of Viatoris (Latin for “female traveler”) who quests for an answer to the eternal question, “What is the meaning of life?” The Wind acts as her spirit guide, speaking surprisingly little, and always in a whisper. Viatoris mainly converses with The Voices, which represent her immediate society and often act as a Greek chorus, commenting on the main action and offering further insight.
About the license for this work:

This work is licensed under the Creative Commons Attribution-NoDerivs 3.0 Unported License. To view a copy of this license, visit http://creativecommons.org/licenses/by-nd/3.0/ or send a letter to Creative Commons, 444 Castro Street, Suite 900, Mountain View, California, 94041, USA.

You are free:

  to Share — to copy, distribute and transmit the work
  to make commercial use of the work

Under the following conditions:

- Attribution — You must attribute the work to Aaron Bittman.

- No Derivative Works — You may not alter, transform, or build upon this work.

With the understanding that:

  Waiver— Any of the above conditions can be waived if you get permission from the copyright holder, Aaron Bittman.

  Public Domain— Where the work or any of its elements is in the public domain under applicable law, that status is in no way affected by the license.

  Other Rights— In no way are any of the following rights affected by the license:

  Your fair dealing or fair use rights, or other applicable copyright exceptions and limitations;

  The author's moral rights;

  Rights other persons may have either in the work itself or in how the work is used, such as publicity or privacy rights.

Notice— For any reuse or distribution, you must make clear to others the license terms of this work. The best way to do this is to publish this link to the license: http://creativecommons.org/licenses/by-nd/3.0/
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Hymn to the Wind</td>
<td>1</td>
</tr>
<tr>
<td>II.</td>
<td>12</td>
</tr>
<tr>
<td>III.</td>
<td>15</td>
</tr>
<tr>
<td>IV.</td>
<td>21</td>
</tr>
<tr>
<td>V.</td>
<td>24</td>
</tr>
<tr>
<td>VI.</td>
<td>26</td>
</tr>
<tr>
<td>VII.</td>
<td>31</td>
</tr>
<tr>
<td>VIII.</td>
<td>33</td>
</tr>
<tr>
<td>IX.</td>
<td>35</td>
</tr>
<tr>
<td>X.</td>
<td>54</td>
</tr>
<tr>
<td>XI.</td>
<td>61</td>
</tr>
<tr>
<td>XII.</td>
<td>65</td>
</tr>
<tr>
<td>XIII.</td>
<td>68</td>
</tr>
<tr>
<td>XIV.</td>
<td>72</td>
</tr>
<tr>
<td>XV.</td>
<td>76</td>
</tr>
<tr>
<td>XVI.</td>
<td>87</td>
</tr>
<tr>
<td>XVII.</td>
<td>89</td>
</tr>
<tr>
<td>XVIII.</td>
<td>92</td>
</tr>
<tr>
<td>XIX.</td>
<td>97</td>
</tr>
<tr>
<td>XX.</td>
<td>98</td>
</tr>
<tr>
<td>XXI.</td>
<td>100</td>
</tr>
<tr>
<td>XXII.</td>
<td>105</td>
</tr>
<tr>
<td>XXIII.</td>
<td>110</td>
</tr>
<tr>
<td>XXIV.</td>
<td>112</td>
</tr>
<tr>
<td>XXV.</td>
<td>114</td>
</tr>
<tr>
<td>Appendix A: The Story and Performance Notes</td>
<td>120</td>
</tr>
<tr>
<td>Appendix B: A Word about the Poetry</td>
<td>122</td>
</tr>
<tr>
<td>Appendix C: Instrumentation</td>
<td>125</td>
</tr>
</tbody>
</table>
Song of the Wind
Prologue
I. Hymn to the Wind

Paraphrased from the Vayu Stuti
Sri Trivikrama Panditacharya
ca. 13th century CE

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Trombone
Tuba
Timpani
Percussion 1
Percussion 2
The Voices
Violin 1
Violin 2
Viola
Cello
Double Bass

Con intensità (d = 97)

©2011 Aaron Bittman. Some rights reserved.
This work is licensed under the Creative Commons Attribution-NoDerivs 3.0 Unported License.
To view a copy of this license, visit http://creativecommons.org/licenses/by-nd/3.0/
or send a letter to Creative Commons, 444 Castro Street, Suite 900, Mountain View, California, 94041, USA.
foes live in famine, the carrion birds cut them; they perish in a brackish pool.

Meno mosso (q = 78)
Wind, you feed us; you fend for us and you foster us.
In this sea of life we suffer from our birth to our death.
You are with us as we wail, wail from the water.
This world is an illusion, this world is an illusion, this world is an illusion.

Windchimes

This world is an illusion, this world is an illusion, this world is an illusion.
is my time here trivial?

O Wind, precious Venus,

touch me and teach me. Show me my shelter in this ephemeral world,
Poco più mosso, tempo giusto ($\dot{z} = 97$)

Windchimes

Perc. 1

V.

Vln. 1

decresc. al fine

Vln. 2

decresc. al fine

Vla.

decresc. al fine

Vc.

decresc. al fine

D.B.

decresc. al fine

This world is an illusion, this world is an illusion, this

This world is an illusion, this world is an illusion, this

This world is an illusion, this world is an illusion, this
Part I: The Past

III.

Largo ($q = 52$)

The Voices

Age up on age of the earth,

(long shall the moon wax and wane)
We have seen each living soul.

We have seen passing this planet, all people.
the sun walked beside them, the rain fell around them, each helped and each hindered the paths to pursue.

The wind would not waver; they could not control it. Did...
The ships have sailed where the Wind did not steer them; through terrible tempest, they none the less traveled.
Ask, Vi-a-tor - is, come, ask of your voy-age; pe-
ti-tion the Wind to ap-portion its wis-dom.
Più mosso, tempo giusto ($q = 82$)

Let me clasp the lantern carried by the ones who went before; mark for me their mirth, their revel-ation; let me see!
I am but an orphan, broken, just a breath oft breathed before; change me so the chain is stronger! Close the link, my life connects.
Obscuro (\textit{q} = 60)

V.
Listen to the voices of the water. Listen to the song of the high mountain. In the very soil you’ll find your answer;

reach inside your mind, and you’ll grow stronger.

\textit{descresc. al fine}
Moderato (\( \frac{q}{\text{in}} = 80 \))

From distant ages, age up on age, and world up on world, all those who dwell up on earth

Inspired by the Book of Counsels of Zarathustra
Iranian, ca. 8th century CE

Aaron Bittman
have sought as you seek. They questioned and questioned to fathom their being; they
asked whose possession? to grasp their beginning.

What state to return to, and
place of their parents, and province as people, they wondered, O Wind. For Goodness, Creation, and
Light were uncertain, as certain uncertainly lives on within.
they were wise in matters of the heart, they found that not to Chaos they belonged. They found that each, created fresh to be, was
from the place where ancestors returned. To live their lives with others kept in mind brought Goodness, Light, Creation all to

be.
Calmato e rubato, colla voce (\( \text{q} \approx \text{ca. 70} \))

O Moth-er Wind, I am a wo-man.
What of the women in my part? Did they matter as much as their brothers, their fathers, their sons?

History hides the story that the mothers of my mother would tell.
Picc.

Ob.

Br-Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vcs.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.
Wo man is a delicate flower. Delicate flower. Woman is a delicate flower; far from home can not travel. A delicate flower.

Field drum, snares off
I see my ancestors at night; they travel through my opened mind. I see the mothers as they walk beside the fathers. They journey...
...miles after mile; they cross the land and the sea. They are as strong if they aren’t stronger than the...
ones that they match step for step.

Wo-man is a deli cate flow’re, far from home can not travel.
Out of the Dark Land they came; they crossed into the Northern Wild. They carried burdens that no one else would bear. They boarded ships and left their homes; they forfeited...
in a foreign land. They sacrificed; they fought endless battles that would never win.
Woman is a delicate flower; far from home can not travel, a delicate flower.

Oh,
 how can you compare these women to a flower? Though beautiful, they conquered human
any pain they may have had was hidden deep within their eyes.
I see that I was taught wrong; there is so much that must be told. Di - ana is the bet-ter mould that they would fit.
I need but turn and look around; their works are everywhere to see! I'll teach each future generation that they, too, can win over adversity.
Woman is a delicate flower; far from home cannot travel, a delicate flower.
There was breathing yesterday; breath shall cross into the morrow.

And each task the ancients did was set on scales and justly measured.

Those who followed evil ways can...
Fruits of hate breed rot ten crops, such that sus ten ance with hold.

The Wind has swept a-way their name and crown.
So the earth rejects the corn that feeds like leeches on her hide. Cities fall, and people fade from
negligence to their own kind. Learn the lesson of their fate; pursue another path to keep.
Obscuro (q = 60)

Listen to the voices of the water.

Whispered
Listen to the song of the high mountain. In the very soil you'll find your answer; reach inside your mind, and you'll grow stronger.
Part II: The Path

XI.

Agitato (\( \text{\textit{q}} = 73 \))

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Tuba

Timpani

Percussion 1

Percussion 2

The Voices

Violin 1

Violin 2

Viola

Cello

Double Bass

Aaron Bittman
tell us what the Past has taught. Are the ghosts of forgotten meaning ful

with in your mind? Have the
pre-dece-sors helped you? Say that you have un-der-stood! Have you meas-ured right-eous hearts a-gainst all
wick-edness and guile?
Give one lesson you have gained;

wash us with the wisest words!
Inspired by the first chapter of the *Yasna Haptanghaiti* 
Iranian, 2nd millennium BCE

Aaron Bittman

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Music Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td></td>
</tr>
<tr>
<td>Clarinet in Bb</td>
<td></td>
</tr>
<tr>
<td>Bassoon</td>
<td></td>
</tr>
<tr>
<td>Marimba</td>
<td></td>
</tr>
<tr>
<td>Viatoris</td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td>Double Bass</td>
<td></td>
</tr>
</tbody>
</table>

Semplice (♩ = 82)
I teach Good— thought, spok-en, done— that others may find it;
XIII.

Brusco (q = 103)

Horn in F

Trumpet in B-

Trombone

Tuba

Timpani

Percussion 1

Percussion 2

The Voices

Violin 1

Violin 2

Viola

Cello

Double Bass

Aaron Bittman
Hn. tell us what is Good? Petros, Can He-lios or Lu-na bar-bor half the mis-sion Good would have?
Tell us that you are attentive; let us know that you've been listening.
Con fuoco ($\frac{\text{b}}{\text{e}} = 240$)

Good is the cessation of harm. Good is giving life to the earth. Good is in the rain and the grass. Good is in the forest and hills.

Good is in the forest and hills.
Fl.

Ob.

Bb-Cl.

Bsn.

Perc. 2

V.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Tambourine
thumb roll

Un de filed, let in no cence reign
far be yond what we have been shown.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf
Time will make the innocent free; each of us will then see the light.
But what of those who do not follow Good?

Pesante \( (q = 85) \)
XV.

Stanzas 1-2 paraphrased from the Orphic gold leaves
Greek, ca. 4th century BCE
Stanza 3 paraphrased from a Hittite funeral rite
cia. 2nd millenium BCE
Stanza 4 inspired by the Rigveda
Vedic, 2nd millenium BCE

Aaron Bittman

Con intensità (\( \frac{97}{\text{min}} \))

The Voices

They who live well have light for eternity, are free from labor.
They are faithful with words; they do not despise.

They who live false, who break breathing oaths, leave nothing but toil and tears.
They weep with woe for ev - er.

They weep with woe for ev - er.

They weep with woe for ev - er.
They weep with woe for ev'ry.
They do not eat from a richly spread table; they do not drink from a silver cup. They eat only dirt, and they drink only mud. They know not their fathers, their mothers, their children; all
But they who are pure are not troubled by darkness;
age upon age, past

pass age.

Time and its pass-age.
XVI.

Lento ($q = 60$)

O Wind.

give me assurance that I will not fail.
I wish to eat riches, not dust of the field. How do I follow the way the earth gives me? I want to travel forever with friends.
Obscuro ($q = 60$)

How good it is to feast on table scraps, than suffer sore to eat ill-got ten food.
The pleasure we may have, or pain arise, is only an instant which shall pass.

So be content with what you may attain, and fear shall not live richly by your name.

As
ocean depth is great as mountains' height, would be the fruit of lust when they change place.
XVIII.

Paraphrased from Book IV of the *Analects of Confucius* Chinese, 5th - 3rd century BCE

Aaron Bittman

Cantabile (\( \text{\( \frac{2}{3} \) = 77} \))

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Tuba

Timpani

Percussion 1

Percussion 2

The Voices

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)

\( \text{\( \frac{2}{3} \) = 77} \)
Good does not reign in one’s heart, then gone be the pleasures of health! For wisdom alone is not food, and wealth does not indicate faith. See,
those who are rich by ill means would better with poverty mate.
Still, strive for the way that is good! Let not world dis-in-fest gain ground!
Goodness will never lack friends. Its solitude that stays afraid.
XIX.

Aaron Bittman

Calmato e rubato (\textit{p} = 65)

What would one say is the sum-ma-ry of this phi-lo-so-phy?

If I were to say a sen-tence or two to others, as fol-los, what words could I use worth listen-ing to?
XX.

Paraphrased from the Bhagavad-Gita
Sanskrit, 1st century CE
Aaron Bittman

Con energico ($\frac{4}{4} = 240$)

Flute

Oboe

Clarinet in B

Bassoon

Trombone

Tuba

Percussion 1

Percussion 2

The Voices

Violin 1

Violin 2

Viola

Cello

Double Bass
Misterioso \( (q = 96) \)

Vcs.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Watch the actions you would do; for

Misterioso \( (q = 96) \)

Vcs.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

They will follow in your wake, so you must ever be wary.

Agitato \( (q = 73) \)

Tbn.

Tuba

Field drum, snares off

Perc. 1

Tam tam

Perc. 2

strike with both sticks
Part III: To Prepare

XXI.

Inspired by Sonnet 2
Shakespeare, ca. 1596

Aaron Bittman

Andante (♩ = 80)

Horn in F
Trumpet in Bb
Trombone
Tuba
Timpani
Drums
Percussion 1
Percussion 2
Viatoris
Violin 1
Violin 2
Viola
Cello
Double Bass
time marches on in steady strides, as winters pass, both cold and kind, so beauty, too, shall fade so fast and youth no more shall have the heart. And so, I age:
I went to walk, and then re-turned; my visage viewed, and saw the lines that
...a field that once was smooth as snow.
Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

V.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.
XXII.

Stanzas 1-2 inspired by *Sonnet 73*
Shakespeare, ca. 1600
Stanzas 3-4 paraphrased from the *Menok i Khrat*
Iranian, ca. 8th century CE

Aaron Bittman
All things pass through cycles;
the year appoints the seasons:
what once was newly springing
is bare, its music stolen.
Field drum, snares off
Yet,
as each new day passes, still closer draws its pillow.
Molto meno mosso (q = 62)

Life is not un-ending, for Death at last greets all who dance with daylight.

The beast and the wild bird, your bones they will worry, for flesh can not last.
Once a song had grown.

When well, the heavens speak;

When I shall live; another I am gone-- a dirge on mourners' lips where

A day, and I shall live; another I am gone-- a dirge on mourners' lips where
not, my ears are stopped. What

Half section, arco, half section, pizz. on attack

Half section, arco, half section, pizz. on attack

Half section, arco, half section, pizz. on attack

Half section, arco, half section, pizz. on attack

Half section, arco, half section, pizz. on attack

false!
Obscuro (\( \dot{q} = 60 \))

Percussion 1

Percussion 2

The Wind

Violin 1

Violin 2

Viola

Cello

Double Bass

Perc. 1

Perc. 2

Wind chimes

Wind gong: quickly and randomly strike and rub bow and edge with soft mallet

Finger cymbals

Sus. cymbal coin scrape

Sus. cymbal coin scrape

W

Take each pleasure as your life may grant you, for at last your breath will cease its greeting.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.
They who e'er forsake on earth her bounty rue their fate: Creation is a blessing.
XXV.

Stanzas 1-2 inspired by *Sonnets 71 and 74* Shakespeare, ca. 1600

Aaron Bittman

Espressivo (\( q = 77 \))

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Viatoris

SA Duet 1

SA Duet 2

The Wind

Violin 1

Violin 2

Viola

Cello

Double Bass

Do not mourn when I am

mourn when I am

114
gone; sleep would move me to the goal.

breast keep me a font that my bones won't be defiled.

In your

This, your
This world is an illusion. This world is an illusion. This world is an illusion. When my body joins the soil, still my being is assured.
Fl.
Ob.
Bs Cl.
Bsn.
Hn.
B Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
SA 1
SA 2
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Wind gong: struck at bell with hard mallet
Appendix A: The Story and Performance Notes

The story of Song of the Wind

The story of *Song of the Wind* is drawn from a number of different texts, mostly Eastern and Mid-Eastern in origin, but European texts are represented as well. These texts span a period of time between 3,000 years before the Common Era and the Renaissance, and also include newly written verse. This spiritual cantata follows the journey of Viatoris (Latin for “female traveler”) who quests for an answer to the eternal question, “what is the meaning of life?” The Wind acts as her spirit guide, speaking surprisingly little, and always in a whisper. Viatoris mainly converses with The Voices, which represent her immediate society and often act as a Greek chorus, commenting on the main action and offering further insight. The Wind and The Voices may be performed by the same chorus, or possibly separate choruses.

The cantata opens with a hymn of praise addressed to The Wind by The Voices. The all-encompassing presence of The Wind is made evident by its power over the personified forces of nature and its role in the sustenance of humankind. Viatoris then emerges, humbly questioning her place in the world, and petitioning The Wind, Ventus, to aid her throughout her quest for knowledge. She begins by delving into the past: the past in general, and the past of her ancestors. The Wind encourages her to listen and become aware of the world around her, for this is the only way she will learn what the world has to teach her. After challenging what she has known, The Voices bring morality to the fore of Viatoris’s mind. Viator comes to realize that her quest is the quest for what is good, but becomes alarmed when she realizes that if the good receive reward, surely the wicked received punishment. The Voices and The Wind assure Viator that as long as she seeks good, she has nothing to fear, in this world or the next. This leads Viator to ponder her own death, which she accepts with little difficulty. She has passed through her journey of uncertainty, and having discovered all that is important, she can continue her life in peace. There is another world for her when she has completed her sojourn on this one.

Performance Notes

In general, *Song of the Wind* may be staged in a number of ways. It can be performed in a traditional concert setting, or it can be performed with costumed vocalists, dancers, projected images, and everything in between. Creativity is encouraged. It is best to perform the cantata in its entirety with no intermission between each larger section. Such a long pause would interrupt the flow of the action. Viatoris does not get intermissions in her life, so she should not get any on stage. Her name may be pronounced a number of ways: as it would have been in classical Latin [viˈtaːɾɪs], as liturgical Latin [viˈtaːɾis], or even in an anglicized version [vaiˈtaːrəs].

Instrumentation should consist of one on a part for each instrument (save for the percussion, which will require two players for each staff) other than the strings, which will work well in a 6-6-4-2-1 configuration. Another cello and bass can be added if necessary. The chorus should consist of at least 30 voices.

I. While various pronunciations of the Latin and Greek names may be used for the facets of nature mentioned, “Caetus” is best pronounced as [keˈlus] in order to preserve alliteration. The soprano/alto duet on the text “this world is an illusion” should use as little vibrato as possible, if any at all.

II. *Rubato* is very important in this movement and all movements that are marked as such. Viatoris must pay close attention to expression of the text, and the instrumentalists should follow her. The contralto should also pay close attention to accuracy of the quarter tones. The solo cello should be one of the cellos from the orchestra, although it can be a separate cello placed elsewhere on stage if desired.

III. In this movement, and in all movements that end in the direction *attacca*, the next movement should follow immediately without pause, not even a slight pause.

IV. The clarinet has less freedom with rhythm than the contralto, as in all the movements in which the contralto has a duet with an instrument. At the *tempo giusto*, the clarinet and contralto must follow the rhythm as written, as in all movements with this marking.

V. The 32nd notes in the woodwinds should fall precisely on the beat, and not behave as a grace note. This is the first appearance of The Wind. The whispers should always contrast heavily with the sung portions for the chorus in order to differentiate between the two characters and emphasize the other-worldly aspect of The Wind.

VI. Despite the mention of “uncertainty” in the final stanza, this is a very positive movement in which The Voices tell Viator that her journey to seek meaning is a meritorious one. This should be carefully expressed to all performers in order to avoid confusion.

VIII. The contralto is allowed incredible freedom with the rhythm of the last three measures. However, care must be taken to observe the *attacca* as previously described.

IX. The oboe leads into this movement as an extension of the previous one. If two double basses are used instead of one, they need not observe the same *solo* markings as the rest of the strings. Both instruments can play the entire time. The *ad lib.* at
measure 77 in the contralto allows for a Middle Eastern or Eastern sort of “wail” that can be found in the traditional chanting of the cultures of these areas. The Voices in this movement represent the voice of Viatoris’s society, and reflect the teachings she has received so far in her life. As she has begun to examine the world around her, she realizes that this dictum of society is false. As indicated, only a small number of sopranos should sing the high notes on the treble voices’ staff. Too many sopranos on this line can easily overpower the sound of the other performers.

X. The rubato beginning in measure 14 should be observed, even though a group of vocalists will need to observe it as one. This should resemble a well-performed Gregorian chant, as done with the modern performance practice. This consists of accelerating through phrases and slowing down at the end of each. The tempo giusto at measure 20 should be strictly observed to maintain effect.

XI. The rit. at measure 4 is very important, for it allows the text of The Voices to be intelligible. Otherwise, it will be sung too fast and will not be understood. The opening gesture found in the trombone and tuba will recur throughout Part II.

XIV. Measures 5 - 8 represent a jubilant dance as Viatoris has realized the essential lesson of her journey. There should be a stark contrast with the material beginning at measure 9, as she suddenly becomes fearful of what may happen if her revelation is not followed.

XV. This movement is the climax of the entire work. The recapitulation of the Hymn to the Wind in the orchestra should be especially dramatic. At measure 46, material appears from “Denn alles Fleisch” of Brahms’s Ein Deutsches Requiem. The subject matter of the text is quite similar, and it should be performed with the Requiem in mind. The fourth stanza, at measure 77, speaks of the final triumph that Viatoris is to concentrate upon.

XVI. Here, Viatoris voices her continuing fear, but is comforted by the end of Part II. The solo cello should take as much care with the quarter tones as the contralto.

XVII. The tuba should play the cue notes only if the larger notes are too difficult to perform at the given dynamic.

XVIII. The ties in the woodwinds at the end of this movement serve to connect to the next movement. There should be no pause, as with all movements marked attacca, but the absence of a pause is especially important here, as the woodwind chord in XIX should not be resounded, but should continue from XVIII.

XIX. The contralto’s melody in measure 3 is marked a piacere because extensive liberty is to be taken here, possibly greatly increasing the duration of the measure. Each triplet may even be taken individually, with a slight pause in between. The pitches, however, should be strictly observed. This is an imitation of Eastern chanting.

XX. The woodwind recapitulation of the dance from XIV indicates that Viatoris has already answered her own question. The Voices respond with the same care taken to emulate the modern performance of Gregorian chant as before.

XXI. This movement resembles a death march on the surface, however the held notes of the strings which have their value halved twice represent the passage of time and the way it seems to pass more quickly as one ages. The chimes, of course, represent the striking of a clock. The number of strokes is not significant. The contralto’s material at measure 30 represents a cry mourning lost youth. It should be delivered with an element of melancholy.

XXII. The figure found in the bass, cello, and viola represents a turning wheel, a continuing cycle existing in time that does not relent to human intervention. The melody of the chorus at measure 23 should not be taken rubato, despite its chant-like quality.

XXIII. While the contralto may take slight liberty with the rhythm in this movement (this is not indicated in the score), not a great deal of liberty should be taken. The static nature of the accompaniment while the contralto sings is sufficient to give an unmeasured sense to the listener. The “half section arco, half section pizz. on attack” markings in the strings should be self-explanatory. The double bass should play these notes arco, even if there is more than one player on the part.

XXIV. The wind gong is used to give an added dimension to The Wind. If this instrument is not available, a gong of approximately 22 inches may be substituted and played in the same manner. If a satisfactory sound cannot be obtained from a regular gong, then the part should be omitted. The “L.V. into next movt.” indication in the wind gong and wind chimes directs the players to refrain from dampening their instruments at the end of the movement, and instructs them to allow the sound to decay into the next.

XXV. The soprano/alto duets should be treated as before, but since there are two duets this time, the vocalists should strive to sound like the other duet. The cymbals and wind gong may allow their instruments to vibrate through the hold, even if the other instruments are cut off by the director, if desired. In this case, the tam tam may be substituted for the wind gong, and the part cannot be omitted.
Appendix B: A Word about the Poetry

The poetry of Song of the Wind is based on staples of Indo-European poetry used for thousands of years, ever since the Indo-European languages have produced poetic texts. The driving force behind this poetry is alliteration and rhythm, yet some free form texts do appear in this work.

Alliteration

Alliteration is used in several different ways. Most apparent, and generally the most well-known method of using alliteration, places two words beginning with the same consonant, or a series of words, next to each other.

Two words: ...who break breathing oaths, ...
Series: ...I went to walk, and then returned; my visage viewed, ...

Another method uses alliteration on the two most strongly accented syllables of each line.

As I walk, I wonder:
is my time here trivial?

Alliteration is also used as a sort of “end rhyme,” with the last words of a line beginning in the same consonant sound, or in alternating lines, much like traditional end rhyme. The consonant beginning the accented syllable may be used rather than the consonant beginning the word.

Those who followed evil ways
cannot attest their world’s craft,
for their time has passed. The Wind
has swept away their name and crown.

Fruits of hate breed rotten crops,
such that sustenance withhold.
So the earth rejects the corn
that feeds like leeches on her hide.

An end rhyme arrangement may also be accomplished with an abba pattern:

This, your ken, is but a shell,
or a cage to hold the soul.
When my body joins the soil,
still my being is assured.

Alliteration can also occur in the middle of a line. Most often this is used on the two strongest accented syllables in each line:

If Good does not reign in one’s heart,
then gone be the pleasures of health.
For wisdom alone is not food,
and wealth does not indicate faith.

Internal alliteration may occur between lines to indicate that two words are connected. These may be two related actions or things.

All things pass through cycles;
the year appoints the seasons: ...

The beast and the wild bird,
your bones they will worry, ...

This last example actually contains different types of alliteration in one two-stanza grouping. The accented consonants of the last word of each stanza are meant to be paired together. Vowel sounds beginning a word or syllable are treated as alliteration, with the glottal stop that sounds before them functioning as a consonant. Here is the complete text with all the alliteration shown in italics:

Life is not unending;
for Death at last greets all
who dance with delight.

The beast and the wild bird,
your bones they will worry,
for flesh cannot last.
Rhythm

Several different rhythmic patterns drive the poetry. These can all be explained with common rhythmic terms. Each movement may contain more than one pattern. Here are some examples.

- **Trochaic trimeter:** Each movement may contain more than one pattern. Here are some examples.
  
  *As I walk, I wonder:* 
  
  *Is my time here trivial?*

- **Trochaic trimeter** with an added stressed syllable:
  
  *There was breathing yesterday...*
  
  *And each task the ancients did...*

- **Trochaic tetrameter:**
  
  *...breath shall cross into the morrow.*
  
  *Was set on scales, and justly measured.*

- **Dactylic dimeter,** (as before, but an additional foot) preceded by an unstressed pickup:
  
  *Are the ghosts of former ages meaningful within your mind?*
  
  *Have you measured righteous hearts against all wickedness and guile? (The first syllable belongs to the previous line metrically)*

- **Iambic tetrameter,** (as before, but an additional foot) preceded by an unstressed pickup:
  
  *Good is the cessation of harm.*
  
  *Good is giving life to the earth.*
  
  *Good is in the rain and the grass.*
  
  *Good is in the forest and hills.*

Combinations of feet are also found. This next example pairs a pyrrhic (two unstressed syllables) with a trochee (stressed-unstressed) to form a foot which occurs twice in the line, followed by a line which apocopates the final unstressed syllable:

*Are the ghosts of former ages meaningful within your mind?*

*Have you measured righteous hearts against all wickedness and guile? (The first syllable belongs to the previous line metrically)*

Then there are stanzas with an odd combination of feet that result in a new type of foot comprising of the whole line. This creates a very unique rhythm. Here, the line is composed of a trochee, a pyrrhic (unstressed-unstressed), a trochee, and an iamb:

*Good is the cessation of harm.*

*Good is giving life to the earth.*

*Good is in the rain and the grass.*

*Good is in the forest and hills.*

The Wind always speaks in one of two forms of pentameter (five feet per line) as a way to set its verse apart from the verse of The Voices and Viatoris. These forms are trochaic and iambic:

- **Trochaic pentameter:**
  
  *Listen to the voices of the water.*
  
  *Listen to the song of the high mountain.*
In the very soil you'll find your answer;
reach inside your mind, and you'll grow stronger.

Iambic pentameter:
If they were wise in matters of the heart,
they found that not to chaos they belonged.
They found that each, created first to be,
was from the place where ancestors returned.

Free rhythm is found in a few movements, either as a single stanza or with all stanzas of the movement. In “Hymn to the Wind”, the rhythm is free, but plenty of use if made of alliteration:

Terra, who lays waste to the wealthy,
Caelus, who carries the clouds, sun, and moon,
the Heavens above, which rule the three realms—
you create, cover, and quash them,
O Wind.

There are also verses that have free rhythm and do not use alliteration (or use very lightly):

O Father Wind,
I cannot see across time;
but you, most magnificent Ventus,
carry the story of the world that has been.

O Mother Wind,
I am a woman.
What of the women in my past?
Did they matter as much as their brothers,
their fathers,
their sons?

Woman is a delicate flow’er;
far from home cannot travel,
a delicate flow’r.

Yet the verses of the same movement as the last example could be considered to have a specific rhythm, since they must fit the same melody each time. They are technically an example of free rhythm, so irregularities appear between the verses, ultimately causing irregularities in the melody. (There is only light alliteration here.) Compare:

I see my ancestors at night;
they travel through my opened mind.
I see the mothers as they walk beside the fathers.
They journey mile after mile;
they cross the land and the sea.
They are as strong,
if they aren’t stronger than the ones that they match step for step.

Out of the Dark Land they came;
they crossed into the Northern Wild.
They carried burdens that no one else would bear.
They boarded ships and left their homes;
they foraged in a foreign land.
They sacrificed;
they fought the endless battles that we would never win.

All of these types of meter are found throughout the text, with different meters sometimes occurring from stanza to stanza or within a single stanza. Irregularities are found as well, such as an added syllable, usually in the form of an upbeat. Alliteration, rhythm, and free verse join together to form a diverse and interesting text.
Appendix C: Instrumentation

Flute (Flute, Bass Flute, Piccolo, Alto Flute in G)
Oboe (Oboe, English Horn)
Clarinet (Clarinet in B-flat, Bass Clarinet in B-flat)
Bassoon (Bassoon, Contrabassoon)

Horn in F
Trumpet in B-flat
Trombone
Tuba

Timpani
Percussion 1, two players (Tam Tam, Bass Drum, Wind Chimes, Maracas, Claves, Snare Drum, Egg, Timbales, Wind Gong)
Percussion 2, two players (Cymbals, Suspended Cymbal, Field Drum, Cabasa, Finger Cymbals, Chimes, Tom Toms, Marimba, Tambourine, Triangle)

Contralto Soloist

SATB Chorus

Violin 1
Violin 2
Viola
Cello
Double Bass