

Vasken Ohanian

# Mountain Songs

with poetry by Li Bai

For Solo Tenor and Orchestra:

1. The Waterfall
2. The Clearing at Dawn
3. The Flocks of Birds
4. The Summit Temple
5. The Green Mountain
6. Down the Mountain

Full Score

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## Instrumentation:

2 Flutes (Flute 2 doubles Piccolo)

2 Oboes

2 Clarinets in A (Clarinet 1 doubles B $\flat$  Clarinet; Clarinet 2 doubles B $\flat$  Clarinet and Bass Clarinet)

2 Bassoons

2 Horns in F

1 Trombone

1 Bass Trombone

1 Tuba

Timpani

Percussion 1 – Bass Drum, Tam-Tam, Vibraphone

Percussion 2 – Crash Cymbals, Triangle, Glockenspiel, Suspended Cymbal, Finger Cymbals

Solo Tenor

Violin I

Violin II

Viola

Cello

Contrabass

## Duration:

18:00

## Composers Note:

Li Bai was one of China's most prominent figures in poetry during the Tang Dynasty. His poetry is known for its Romanticism and vivid imagery. Unlike Western-European poetry, which tends to flow more fluidly, Tang Dynasty, Chinese poetry strings together characters like precious stones. While I use English translations of Li Bai's poetry in *Mountain Songs*, giving the work western fluidity, each song works like an inset jewel, preserving the aforementioned characteristic of Tang Dynasty Poetry.

## About the Composer:

As a composer and conductor, Vasken Ohanian is known for the expressivity in his music making. Often incorporating elements of his Armenian heritage in his compositions, he strives to compose music that is relevant to the human experience. He is a former winner of the *Annual Kris Getz Composition Competition* and a recipient of the *Dean Emeritus Luis Costa Award for Music*. As a conductor, he formerly served as Co-director and Resident Conductor for the 4th Annual *Hot Air Music Festival*.



Vasken Ohanian received his Bachelor of Music in Composition from the San Francisco Conservatory of Music, studying under Elinor Armer. He holds a double Master of Music in Composition and Choral-Conducting from the Bob Cole Conservatory of Music, studying with Dr. Martin Herman (Composition) and Dr. Jonathan Talberg (Choral-Conducting).

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## Poetry by Li Bai (translated by Vasken Ohanian except where indicated)

### 1. The Waterfall (Excerpt)

... Oh mountains of renown that I adore,  
You fill my heart with deep repose.  
No longer need I take the potions of precious stones,  
You can wash the earth stains from my face.  
Let me be with the things I love,  
And leave the world of man forever.

### 2. The Clearing at Dawn (trans. Arthur Waley)

The fields are chill, [and] the sparse rain has stopped;  
The colors of spring teem on every side.  
The pond is full with leaping fish;  
The green boughs droop with singing thrushes.  
The flowers of the field have dabbled their powdered cheeks;  
The mountain grasses are bent, level at the waist.  
By the bamboo stream, the last fragment of cloud  
Blown by the wind, slowly scatters away.

### 3. Flocks of Birds

Flocks of birds are flying high in the distance;  
A lonely cloud wanders, alone.  
The Peak and I sit, facing one another, sharing a mutual gaze,  
never tiring;  
There is only the mountain.

### 4. The Summit Temple

The Summit Temple is a hundred feet high,  
Here I could pluck the stars with my hand.  
I dare not speak aloud in the silence,  
For fear of waking the people of heaven.

### 5. The Green Mountain

If you ask me why I live on the green mountain,  
I will smile, my heart at ease.  
Peach blossoms float down mountain streams....  
There is no other heaven on earth.

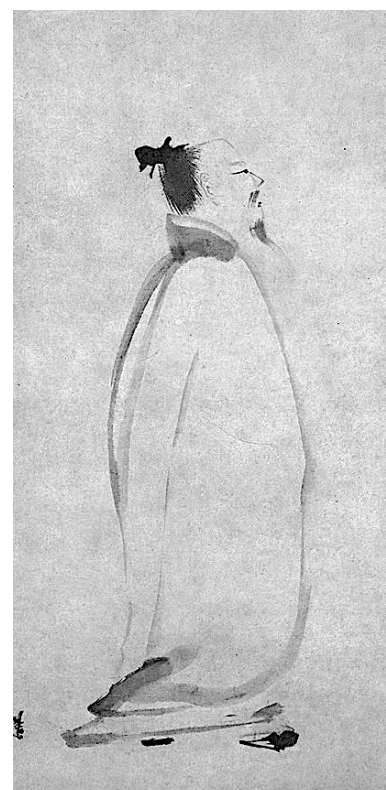
### 6. Down the Mountain

As I went down the Jade Mountain in the evening,  
Moonlight was my escort home.  
Looking back, I saw my path  
lying in the deep shadow.

I reached the farmhouse of a friend,  
and a young boy opened the thorny gate.  
We traversed the secluded path through the bamboo,  
Where green vines caught on my clothes.

Happily I cried, "Here may we rest!"  
I passed the time drinking with my friend,  
Singing, "The Wind in the Pines."

We finished our song as the stars faded away.  
You were happy my friend, and so was I,  
And together, we let the world go by.



Li Bai (701-762)

# Mountain Songs

## 1. The Waterfall

Li Bai (701-762)

Vasken Ohanian (b. 1990)

Maestoso ♩ = 60

The score is for a full orchestra and solo instruments. It is in 4/4 time, with a tempo of Maestoso (♩ = 60). The key signature has four sharps (F#, C#, G#, D#). The score is divided into two systems. The first system includes Flute 1, Flute 2 (with Piccolo), Oboe 1, Oboe 2, Clarinet in A 1, Clarinet in A 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Trombone, Bass Trombone, Tuba, Timpani, Percussion 1 (Tam-Tam and Bass Drum), Percussion 2 (Crash Cymbals), and Tenor Solo. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *8<sup>va</sup>* (octave up). There are also markings for *6* (sixteenth notes) and *3* (triplets). The score is marked with a large 'Do Not Copy' watermark.

4

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Cr. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

7

Fl. 1

Picc. To Fl.

Ob. 1

Ob. 2

A Cl. 1 *p*

A Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *pp*

Hn. 2 *pp*

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Cr. Cym.

T. Solo *p*

moun - tains, O moun - tains of re -

8

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

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

Vla. *p*

Vc. *p*

Cb. *p*

7

11

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Cr. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crash Cymbals

To Tri.

nown that I a - dore, you fill my heart with

11



14

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mp* *p*

Ob. 2 *mp*

A Cl. 1 *p* To B♭ Cl.

A Cl. 2 *p* To B♭ Cl.

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Cr. Cym.

T. Solo *mf* *mp* *p*  
8 deep re - pose No lon - ger need I take the po - tion of

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*

Cb. *p*

14

18

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Cr. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

6

To Picc.

*mp*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*f*

pre - cious stones, you can

*mf*

*mf*

*mf*

*mf*

*mf*



23

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Tri.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piccolo

*fp*

*fp*

*f*

*f*

*mp* *mfp*

*mp* *mfp*

*mp* *mfp*

*f*

*f*

*mp*

*f*

*mf*

*mf*

To Glock.

*f*

*mf*

3

Let me be with the things I love, \_\_\_\_\_ let me

8va

*fp*

*fp*

*fp*

*fp*

23

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31

**poco stringendo**

Fl. 1 *mf*

Picc. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bb Cl. 1 *mf*

Bb Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *p* *mf* *p*

T.-t. B.D.

Glock. *p* *mf* *p*

T. Solo  
leave the world of man fo - re - - ver, fo -

**poco stringendo**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

31

33

**Fl. 1**

**Picc.**

**Ob. 1**

**Ob. 2**

**Bb Cl. 1**

**Bb Cl. 2**

**Bsn. 1**

**Bsn. 2**

**Hn. 1**

**Hn. 2**

**Tbn.**  
*mp sub.*

**B. Tbn.**  
*mf*

**Tba.**  
*mp*

**Timp.**  
*mf*

**T.-t.  
B.D.**  
*mf*

**Glock.**

**T. Solo**  
*cresc.*  
re - ver! O moun - tains, O

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Cb.**

**33**

**piu stringendo**

**piu stringendo**



35

*molto rit.* . . . *a tempo* . . . *rit.* . . .

Fl. 1 *f* *p* *pp*

Picc. *f* To Fl. *p* *pp*

Ob. 1 *mf* *f* *p* *pp*

Ob. 2 *mf* *f* *p*

Bb Cl. 1 *f* *p*

Bb Cl. 2 *f* *p*

Bsn. 1

Bsn. 2

Hn. 1 *f* *p* *pp*

Hn. 2 *f* *p*

Tbn. *mp sub.* *f* *p*

B. Tbn.

Tba.

Timp. *f*

T.-t. B.D.

Glock. *f* To Tri.

T. Solo *ff* *mp*  
moun - tains, O moun - tains, O moun - tains,

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb.

35

38

*meno mosso*

*rall.*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Glock.

T. Solo

let me be with the things I love, and leave the world of man fo - re - ver.

*meno mosso*

*rall.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

*p*

trans. Arthur Waley

## 2. The Clearing at Dawn

**Lively** ♩ = 92

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Tri. *p* Triangle To Glock.

T. Solo *mf*  
The fields are chill and the sparse rain has stopped; \_\_\_\_\_

**Lively** ♩ = 92

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.





15

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Sus. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

The flow-ers of the field have... dab-bled their pow - dered cheeks;

20

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Sus. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

The moun - tain...

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**VAOMusic** 



29

Fl. 1

Fl. 2 *To Picc.*

Ob. 1 *p*

Ob. 2 *p*

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn. *p* *pp*

B. Tbn. *pp* *p* *pp*

Tba. *pp* *p* *pp*

Timp. *pp* *p*

T.-t.  
B.D.

Sus. Cym. *p* *mp* *To Glock.*

T. Solo *mp*  
By the bam - boo streams the last frag - ment of cloud

Vln. I *solo* *mp* 3 4

Vln. II

Vla.

Vc.

Cb.

29





### 3. Flocks of Birds

Misterioso ♩ = 69

The score is for the piece "Flocks of Birds" by Vasken A. Ohanian. It is in 5/4 time and marked "Misterioso" with a tempo of ♩ = 69. The key signature has three sharps (F#, C#, G#). The instruments are arranged in the following order from top to bottom: Fl. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Tba., Timp., Vibraphone, Glock., T. Solo, Vln. I, Vln. II, Vla., Vc., and Cb. The Vibraphone part begins with a melodic line marked *mp* and includes a *Ped.* (pedal) marking and a *simile* instruction. The T. Solo part has lyrics: "Flocks of birds \_\_\_\_\_ are fly-ing high, \_\_\_\_\_ high, \_\_\_\_\_ in the". The Clarinet in A 1 and Bassoon 1 parts have a *p* (piano) marking. A large diagonal watermark "Perusal Score - Do Not Copy" is overlaid on the score.

6

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2  
Clarinet in A 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

mf

p

pp

To T.-t. & B.D.

Tam-Tam & Bass Drum

pp

dis - tance... a lone-ly cloud wan - ders... a - lone...

p

p

p

p



15 poco rit. **Glorioso** ♩ = 60

Fl. 1 *mf*

Picc. *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

A Cl. 1 *mp* *mf*

A Cl. 2 *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mf*

B. Tbn. *mp*

Tba. *mp*

Timp. *p* *mf*

T.-t. B.D.

Sus. Cym. *p* *mf* *p* *mf* *p*

T. Solo *f*  
gaze, nev - er tir - ing, nev - er

15 poco rit. **Glorioso** ♩ = 60

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

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**VAOMusic** 



23

rit. . . . . poco meno mosso

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mp*

Ob. 2 *mf*

A Cl. 1 *p*

A Cl. 2 *Bass Clarinet in B $\flat$*  *mp* *p*

Bsn. 1 *p* *mp* *p*

Bsn. 2 *p* *p*

Hn. 1

Hn. 2

Tbn. *mp* *p*

B. Tbn.

Tba.

Timp. *mp* *pp*

T.-t. *mp* *p*

B.D.

Cr. Cym.

T. Solo *p*  
There is on - ly the

rit. . . . . poco meno mosso

Vln. I *p* *div.*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mp* *p*

23



### 4. The Summit Temple

Pensivo ♩ = 50

rit. . . . .

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

Bs. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Glock.

T. Solo

*pp*

The sum-mit

Pensivo ♩ = 50

rit. . . . .

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*mp*

*mf*

*mp*

*p*

*pp*

6 Poco piu mosso ♩ = 58

Fl. 1 *pp* *mf*

Fl. 2 *pp* *mf*

Ob. 1 *p* *f*

Ob. 2

A Cl. 1 *pp* *mf*

Bs. Cl. *pp* *mf*

Bsn. 1 *pp* *mf*

Bsn. 2 *-pp* *mf*

Hn. 1 *mf*

Hn. 2 *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mf*

Vib. *pp* *mf*

Glock. Crash Cymbals

T. Solo *p* *f*  
8 tem - ple, the sum - mit tem - ple is a hun - dred feet high;

6 Poco piu mosso ♩ = 58

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

6

9

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

Bs. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

To A Cl.

*mp*

*p*

Glockenspiel

*p*

Here I could pluck the stars with my hand.

9

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**VAOMusic** 

18 a tempo ♩ = 58 rit. 35

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

pp

pp

pp

pp

pp

pp

To T.-t. & B.D.

pp

8

speak a-loud in the si - lence for fear of wak - ing the peo - ple of

a tempo ♩ = 58 rit.

div.

ppp

22 **a tempo**

**poco rall.**

Fl. 1 *ppp* *n*

Fl. 2 *ppp* *n*

Ob. 1 *ppp* *n*

Ob. 2 *ppp* *n*

A Cl. 1 *ppp* *n*

A Cl. 2 *ppp* *n*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t. & Bass Drum *p*

Glock. *ppp* *pp* *ppp* **To F. Cym.**

T. Solo *pp*  
heav - en.

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**a tempo** **poco rall.**

Vln. I *ppp* *pp* *pppp*

Vln. II *ppp* *pp* *pppp*

Vla. *ppp* *pp* *pppp*

Vc.

Cb.



### 5. The Green Mountain

Adagio  $\text{♩} = 40$  rit. . . . a tempo

The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trombones, and Tuba), Timp., T.-L. B.D., Glock., and T. Solo. The second system includes Violins I & II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *mp*, *mf*, *f*, *p*, and *pp*, and performance instructions like *pizz.* and *arco*. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

**poco rit.** . . . . . **Freely** **Poco movendo** ♩ = 48

Fl. 1  
Fl. 2  
Ob. 1 *mp*  
Ob. 2 *mp*  
A Cl. 1  
A Cl. 2  
Bsn. 1 *mf* *p*  
Bsn. 2 *mf* *p*  
Hn. 1 *mp*  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
T.-t.  
B.D.  
F. Cym. *To Sus. Cym.*  
T. Solo *mp* Ah, Ah... If you ask me... *mp*

**poco rit.** . . . . . **Freely** **Poco movendo** ♩ = 48

Vln. I *mf* *pp*  
Vln. II *mf* *pp*  
Vla. *arco* *mf* *p*  
Vc. *arco* *mf* *p*  
Cb.

7

13

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

A Cl. 1

A Cl. 2 *To Bs. Cl.*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tbn. *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf*

Timp. *p* *mf* *mp*

T.-t. B.D.

F. Cym. *Suspended Cymbals* *To Cr. Cym.* *pp*

T. Solo  
— why I live on the green moun - tain, — If you ask me —

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *arco* *f* *pizz.* *pp*

13

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**VAOMusic** 

25 **molto rit.** **Andante** ♩ = 92

Fl. 1 *mf* *p*

Fl. 2 *mf* *p* To Picc.

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Cym.

T. Solo *f* *mp*  
at ease.

Vibraphone *mf*

Vln. I *mf* *p* *mf*

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

Vla. *mf*

Vc. *mf*

Cb.

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Piccolo

*mp*

Clarinet in B $\flat$

*p*

To T.-I. & B.D.

Glockenspiel

*mp*

*mp*

Peach blossoms float down mountain

*p*

*pp*

*pp*

*pp*

*p*

*pp*

30



Slowing  $\text{♩} = 60$

rall.

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

A Cl. 2  
Bass Clarinet in B♭

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Glock.

T. Solo

There is no oth - er heav - en on Earth.

To B♭ Cl.

Finger Cymbals  
To Tri.

Slowing  $\text{♩} = 60$

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.



## 6. Down the Mountain

Andante ♩ = 69

Fl. 1 *mf*

Picc. *f* To Fl. *p*

Ob. 1

Ob. 2

B♭ Cl. 1 *p*

Bs. Cl. *p* Clarinet in B♭

Bsn. 1 *p*

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp. *mf*

T.-t. B.D.

F. Cym. Triangle *mp* *p*

T. Solo *mf*  
As I went down the jade moun tain in the eve - ning.

Andante ♩ = 69

Vln. I *f marcato* *p*

Vln. II *f marcato* *p*

Vla. *f arco marcato* *p*

Vc. *f arco marcato* *pizz.* *p*

Cb. *f arco* *p*



15

poco rit. . . . . **Meno mosso** ♩ = 63

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Glock.

T. Solo

I reached the farm- house of a

poco rit. . . . . **Meno mosso** ♩ = 63

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

*Perusal Score - Do Not Copy*

This page has been removed to encourage purchase of the full score.

**Please Purchase Scores at:**  
**[www.VaskenOhanian.com/Store](http://www.VaskenOhanian.com/Store)**

**VAOMusic||B**

29

rit. . . . . a tempo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piccolo

*mp*

*pp*

*p*

*p*

*p*

*mp*

*mf*

*mf*

*mf*

Tam-tam & Bass Drum

path through the bam - boo, where green vines caught on my clothes.

rit. . . . . a tempo

29

34

rit.

Maestoso ♩ = 66

Musical score for woodwinds and strings, measures 34-36. The score includes parts for Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Bass Trombone, Tuba, Timpani, Tuba II, Bass Drum, Glockenspiel, and Tuba Solo. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features sixteenth-note patterns in the woodwinds, dynamic markings (mp, mf, f, fp), and a 'rit.' marking. A large watermark 'Perusal Score - Do Not Copy' is overlaid diagonally across the page.

Hap-pi-ly I cried,—

rit.

Maestoso ♩ = 66

Musical score for strings, measures 34-36. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features sixteenth-note patterns in the violins, dynamic markings (mf, fp, f, marcato), and a 'rit.' marking. A large watermark 'Perusal Score - Do Not Copy' is overlaid diagonally across the page.

34

39 rit. . . . .

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

*p*

*p*

*p*

*pp*

*pp*

*mp*

*p*

*pp*

*pp*

*p*

*p*

*mp*

*pp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

*mp*

*pp*

*n*

*p*

*mp*

*pp*

*n*

*mp*

*mp*

To F. Cym.

*p*

*poco a poco dim.*

8

"Here may we rest!" I passed the time drink-ing with my friend, sing-ing "The Wind in the Pines".

rit. . . . .

Giacoso ♩ = 69 accel.

Allegro moderato ♩ = 116 accel.

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Glock.

T. Solo

Giacoso ♩ = 69 accel.

Allegro moderato ♩ = 116 accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.



54

Vivace ♩ = 144

Fl. 1

Picc.

Ob. 1 *mf*

Ob. 2 *mf*

A Cl. 1 *mp*

A Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn.

B. Tbn.

Tba. *p*

Timp.

T.-t.  
B.D.

Tri.

T. Solo

Vivace ♩ = 144

Vln. I *mf p*

Vln. II *mf p*

Vla. *mf p*

Vc. *mf* → *mp*

Cb. *mf* → *mp*

54

60

poco rit.

Fl. 1 *mf*

Picc. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

A Cl. 1 *mf*

A Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mf*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp*

T.-t. B.D. *mp*

Tri. *mp*

T. Solo *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* div.

Vc. *mf*

Cb. *mf*

To Cr. Cym.

60

66 **molto allarg.** **Grandioso** ♩ = 72

Fl. 1 *f* *ff*

Picc. *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

A Cl. 1 *f* *ff*

A Cl. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *mf* *ff*

T.-t. B.D. *mp* *ff*

Tri. *f* *mp* *ff* **To Glock.**

T. Solo

**molto allarg.** **Grandioso** ♩ = 72

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

66

70

Fl. 1

Picc. To Fl.

Ob. 1 *mf*

Ob. 2 *mf*

A Cl. 1 *mf*

A Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. *mp*

B. Tbn. *mp*

Tbn.

Timp. *mp*

T.-t. B.D. To Vib.

Tri. Glockenspiel *mf*

T. Solo

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

70

72

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T-t.  
B.D.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vibraphone

*mp*  
*Red.*

*mf*  
We fin - ished our

*mp* *p*

72

74

rit. . . . .

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

song as the stars faded away.

mp

p

rit. . . . .

rit. . . . .

74

77

**Pensivo** ♩ = 56

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

*p*

Flute

*p*

*pp*

*pp*

To Picc.

*mf*

To Tri.

*p*

You were hap-py my friend and so was I, and to-geth-er we let the world go

*pp*

8<sup>va</sup>

**Pensivo** ♩ = 56

