

Study 7 : "*Okeanos II*"

(Score)

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Notes

Sho Clarinet, Oboe and Viola Parts

These parts constitute the 'flow' indicated in the subtitle and consist of a series of pitch ranges indicated as in this example:



The players are to improvise within the given pitch range in a weaving manner - up and down by small intervals of no more than a tone. The duration(s) in the box above the staff indicate durations that should be used. Where 2 durations are given, the player should use both, mixing them up. If a player gets to the end of the phrase and cannot fit in one of the durations given they should use what ever duration brings them right to the end of the phase. The '3' above some durations indicate triplet values.

In the example given, the player should start playing somewhere between A₄ and C₅ inclusive. They should progress by keeping within the pitches indicated by the lines and finish between B₄ and D₅ inclusive. The parts are in two pairs: clarinet and sho, viola and oboe. Up to bar 53 the parts within the pairs do not overlap. Here there should be a smooth transition between the parts.

Dynamics : sho, clarinet, oboe and viola parts should start very quietly and grow slowly over the course of the piece, reaching *mf* by the end. Each phrase should grow a louder in the centre in a natural way. Expressive interpretation is encouraged.

Overall the effect should be smooth throughout.

Shakuhachi Part

The shakuhachi player should improvise within the given pitch ranges of each phrase. The zigzag lines indicate that the phrase should rhythmically start slowly and finish quickly.



Koto part

The tuning for the koto is as follows:

F#, A, C#, D, F#, G#, A, B, C#, D, D#, F#.

Other tunings are also available from the composer.

Okeanos Study II

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$\text{♩} = 80$

1 2 3 4 5 6 7 8 9

Sho

Clarinet in B \flat

Oboe

Viola

Shakuhachi

Koto

pp *

pp *

pp *

10 11 12 13 14 15 16 17

Sho

Cl.

Ob.

Vla.

Shak.

Koto

pp *

pp *

* see notes on dynamics

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Musical score for measures 18-24. The score is written for Sho, Cl., Ob., Vla., Shak., and Koto. Measures 19, 20, 23, and 24 contain boxed musical notations. The Koto part has a fermata and a 'o' symbol in measure 24.

Musical score for measures 25-32. The score is written for Sho, Cl., Ob., Vla., Shak., and Koto. Measures 25, 26, 27, 28, 29, 30, 31, and 32 contain boxed musical notations. The Koto part has a *mf* dynamic marking and a fermata in measure 25.

33 34 35 36 37 38 39 40

Sho

Cl.

Ob.

Vla.

Shak.

Koto

mf

o

mf

41 42 43 44 45 46 47 48 49

Sho

Cl.

Ob.

Vla.

Shak.

Koto

mf

50 51 52 53 54 55 56

Sho
Cl.
Ob.
Vla.
Shak.
Koto

This musical score covers measures 50 to 56. The Sho part begins with a quarter note on G4 in measure 53, which is boxed. The Clarinet part has a quarter note on G4 in measure 53, also boxed. The Oboe and Viola parts feature a triplet of eighth notes in measure 52, boxed. The Shakuhachi part has a tremolo in measure 56. The Koto part is mostly silent, with a '0' marking in measure 56.

57 58 59 60 61 62 63

Sho
Cl.
Ob.
Vla.
Shak.
Koto

This musical score covers measures 57 to 63. The Sho part has a quarter note on G4 in measure 57, boxed. The Clarinet part has a quarter note on G4 in measure 57, boxed. The Oboe and Viola parts have a triplet of eighth notes in measure 58, boxed. The Shakuhachi part has a tremolo in measure 57, with a *mf* dynamic marking. The Koto part has a melodic line in measure 57, with a *mf* dynamic marking.

64 65 66 67 68 69 70

Sho

Cl.

Ob.

Vla.

Shak.

Koto

71 72 73 74 75 76

Sho

Cl.

Ob.

Vla.

Shak.

Koto

77 78 79 80 81

Sho

Cl.

Ob.

Vla.

Shak.

Koto

mf

82 83 84 85 86

Sho

Cl.

Ob.

Vla.

Shak.

Koto

f

87 88 89 90 91

Sho

Cl.

Ob.

Vla.

Shak.

Koto

f

92 93 94 95 96

Sho

Cl.

Ob.

Vla.

Shak.

Koto

f

97 98 99 100 101

Sho

Cl.

Ob.

Vla.

Shak.

Koto

102 103 104 105

Sho

Cl.

Ob.

Vla.

Shak.

Koto

106 107 108 109

Sho

Cl.

Ob.

Vla.

Shak.

Koto

f

110 111 112 113

Sho

Cl.

Ob.

Vla.

Shak.

Koto

o *f*

114 115 116 117

Sho

Cl.

Ob.

Vla.

Shak.

Koto

118 119 120

Sho

Cl.

Ob.

Vla.

Shak.

Koto

f

Musical score for measures 121, 122, and 123. The score is arranged in six staves, labeled on the left as Sho, Cl., Ob., Vla., Shak., and Koto. The top five staves (Sho, Cl., Ob., Vla., Shak.) are in treble clef and contain block chords. The Koto staff is in treble clef and contains a melodic line with various rhythmic markings.

Measure 121: Sho, Cl., Ob., and Vla. play a block chord. Shak. is silent. Koto plays a quarter note with a sharp sign, followed by a quarter rest.

Measure 122: Sho, Cl., Ob., and Vla. play a block chord. Shak. is silent. Koto plays a quarter note with a sharp sign, followed by a quarter rest.

Measure 123: Sho, Cl., Ob., and Vla. play a block chord. Shak. is silent. Koto plays a quarter note with a sharp sign, followed by a quarter rest.