

## Study 7 : "*Okeanos II*"

(Score)

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2006

## 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 A<sub>4</sub> and C<sub>5</sub> inclusive. They should progress by keeping within the pitches indicated by the lines and finish between B<sub>4</sub> and D<sub>5</sub> 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

Dan Goren

$\text{♩} = 80$

Sho

Clarinet in B $\flat$

Oboe

Viola

Shakuhachi

Koto

*pp* \*

*pp* \*

Sho

Cl.

Ob.

Vla.

Shak.

Koto

*pp* \*

*pp* \*

\* see notes on dynamics

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18 19 20 21 22 23 24

Sho  
Cl.  
Ob.  
Vla.  
Shak.  
Koto

25 26 27 28 29 30 31 32

Sho  
Cl.  
Ob.  
Vla.  
Shak.  
Koto

*mf*

33 34 35 36 37 38 39 40

Sho

Cl.

Ob.

Vla.

Shak.

Koto

41 42 43 44 45 46 47 48 49

Sho

Cl.

Ob.

Vla.

Shak.

Koto

50 51 52 53 54 55 56

Sho

Cl.

Ob.

Vla.

Shak.

Koto

57 58 59 60 61 62 63

Sho

Cl.

Ob.

Vla.

Shak.

Koto

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 block chords. Shak. is silent. Koto plays a melodic line starting with a quarter note, followed by eighth notes and a quarter note.

Measure 122: Sho, Cl., Ob., and Vla. play block chords. Shak. is silent. Koto continues its melodic line with quarter notes.

Measure 123: Sho, Cl., Ob., and Vla. play block chords. Shak. is silent. Koto continues its melodic line with quarter notes.