

# Cap Rock Wind

for mezzo-soprano and chamber orchestra (1,1,1,alto sax,1;  
1,1,1; el gt, vib, pno; strings)  
text from *House of Earth* by Woody Guthrie (1947)

by Kyle Gann  
(2015-16)

*Cap Rock Wind* (2015-16)

Scored for mezzo-soprano and chamber orchestra: flute, oboe, clarinet in Bb, alto saxophone, bassoon, horn, trumpet, trombone, piano, vibraphone, electric guitar (one of each), and strings; duration 18 minutes.

Co-commissioned by Contemporaneous and The Adele and John Gray Endowment Fund

Program notes:

In 1947, folk singer Woody Guthrie wrote a novel titled *House of Earth*. It was a story of living in the Texas panhandle region during the Depression and the Dust Bowl. Guthrie was clearly inspired by John Steinbeck's *The Grapes of Wrath*, but why he failed to publish *House of Earth* remains something of a mystery. He apparently sent it to Hollywood studios in hopes of having it made into a film, but since the first half of the novel centers around a startlingly erotic sex scene and the second half graphically describes a birth nine months later, the chances of it being turned into a film in the 1950s, or even afterward, seem remote to say the least. In any case, this beautiful novel was finally published in 2013 by Infinitum Nihil, the publishing company founded by actor Johnny Depp.

In fall of 2015, the ensemble Contemporaneous asked me to write them a piece. I wanted to take advantage of their expert conductor, David Bloom, to employ the kind of intricate ensemble polyrhythms that I rarely get to indulge in with a chamber orchestra; I wanted to also benefit from their dynamic mezzo-soprano Lucy Dhegrae. I pored through various texts, many of them my usual suspects, but nothing seemed suitable until I found *House of Earth*, with its rambling descriptions of weather whose riotous lists of objects and verbs accumulate into a Gertrude Stein-like ecstasy. So I finally settled on an unusual form, two movements played without pause, one instrumental and rhythmically fluid, the other vocal and more operatic. As I composed, each movement borrowed more and more from the other, tying them more closely together. (Of course I considered quoting tunes of Woody's songs, but they would have pushed the music in a very different direction - one already well explored by American composers of the 1930s - and added copyright issues.)

The piece is about wind, and, in the first half, is a depiction of high winds and associated weather, climaxing in a cathartic rainstorm. The novel is about a couple, Tike and Ella May, living in the Cap Rock region of the Texas panhandle and trying desperately to protect their fragile, rented frame house from the violent vicissitudes of the weather during the Dust Bowl. Tike has received a pamphlet from the government explaining that adobe houses stand up better under the southwestern wind and rain and sleet and ice than wooden houses do - thus his dream, a House of Earth. I grew up in Texas, but had never before made the state a subject of one of my compositions. Out of many such passages, I copied out 1500 words or so that I found amazingly musical in their repetition and nuance, whittled those down to about 500, and sought and received the kind permission of Woody Guthrie Publications to use them. The first 3/5 of the text describes the weather

in the Texas panhandle; the remainder charts the thoughts of the woman in the novel as her baby is coming into the world.

Text:

[p. 77] The noise of things moving in the wind came to their ears like the flapping of wings. Dry stalks of corn, higuera, tumbleweeds, and sticker bushes rattled as they bounced against the boards, as they blew loose from their places and leaped, jumped, sailed, and whistled past the ends of the shed. The world moved around about them. All of the face of nature crept, crawled, wiggled, shook, watched its chance, and then howled away over the grass roots...

In their hearts this was a sorrowful season, an old and a dry season, a season of good-bye and parting, a season when all of the things of the plains, the twigs, grasses, hays, flowers, stalks, and the shucks, the things grown of the earth, take leave without further crying, and blow away somewhere to be whipped apart, to be parted and parted again.

[p. 91] No place on the earth is closer to the sun than these upper flat plains. No spot on the globe is closer to the wind than here on these north panhandle plains. Nowhere could the wind blow the rain any colder than here, nor any harder could the rain ever hope to fall, nor any longer could it stand. None of the world's winds blow dustier nor drier, nor harder day in and day out. Nowhere on the planet do the winds and the sun suck the grass, the leaves, the cattle, sheep, hogs, chickens, dogs, cats, people any drier. Nowhere could the winter blow any icier, the blizzards howl any lonelier, nor the smoke from ranch house chimneys get whipped out any quicker, nowhere could the icicles hang down any longer, or could the whole world freeze in two minutes any glassier.

[p. 152] Here are the people in this room coming and going. They go and they come in and through, in and through one another. And the people of the farms and the ranches around, they go and they come in and through, in and through one another. Like the weeds, the stems, the hay, straws and lints, like the powders, chalks, dusts arise and fall and pass in and through, in and through one another in the winds, the sun. And the people are all born from one and they are really all one. And all of the upper north plains are one big body being born and reborn in and through one another, and those also of the lower south plains...

And there are a few people that work to hurt, to hold down, to deny, to take from, to cheat, the rest of us. And these few are the thieves of the body, the germs of the disease of greed, they are few but they are loud and strong....

This is the only one truth of life that takes in all of the other works.

This is the greatest one single truth of life and takes in all other books of knowing.

*Text reprinted by kind permission of Woody Guthrie Publications, Inc.*

# Cap Rock Wind

Woody Guthrie  
1947

Kyle Gann  
2015-16

Quiet but restless, relentless

♩ = 92

The musical score is arranged in a standard orchestral layout. The top section includes Flute, Oboe, Clarinet in Bb, Alto Saxophone, Bassoon, Horn in F, Trumpet in C, Trombone, and Vibraphone. The middle section includes Piano and Electric Guitar. The bottom section includes Mezzo-Soprano Solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a key signature of one flat (Bb). It features a complex rhythmic structure with changes in meter (4/4, 3/8, 3/4, 4/4) and dynamics (mp, p, pizz.). The Alto Saxophone and Bassoon parts are marked with *mp* and *pizz.*. The Electric Guitar part is marked with *mp*. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabass) are marked with *mp* and *pizz.*. The Mezzo-Soprano Solo part is marked with *mp* and *pizz.*. The Piano part is marked with *mp*. The Flute, Oboe, Clarinet in Bb, Horn in F, Trumpet in C, Trombone, and Vibraphone parts are marked with *mp*. The score is divided into four measures, each with a different time signature: 4/4, 3/8, 3/4, and 4/4.

5

Alto Sax.

Bsn.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Alto Sax. *mf* *mp* *mf*

Bsn.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax. *mf* *mp* *mf*

Bsn.

Pno.

E. Gtr.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb.









25

Fl.

Alto Sax.

Bsn.

Vib.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

Cap Rock Wind

28 A

Fl.

Cl.

Alto Sax.

Bsn.

Vib.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*



34

Fl.

Cl.

Alto Sax.

Bsn.

Vib.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

3

3

5

Detailed description: This page of a musical score, numbered 34, features eleven staves. The instruments are Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Clarinet parts are in treble clef with a key signature of one flat. The Alto Saxophone part is in treble clef with a key signature of two flats and includes dynamic markings of *mf* and *f*, along with triplet and quintuplet markings. The Bassoon part is in bass clef. The Piano part is in grand staff with a key signature of one flat. The Electric Guitar part is in treble clef. The Violin I part is in treble clef with a key signature of one flat. The Violin II part is in treble clef with a key signature of one flat. The Viola part is in alto clef with a key signature of one flat. The Violoncello part is in bass clef with a key signature of one flat. The Contrabass part is in bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

**B**

Fl. 38

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Vib.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

**B**

43

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tbn.

Vib.

Pno. *mf*

E. Gtr. *>mf*

Vln. I *mf* 5

Vln. II *mf* 5 unis.

Vla.

Vc. *mf*

Cb. *mf*

## Cap Rock Wind



This musical score is for the piece "Cap Rock Wind" and covers measures 47 through 50. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.).

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is characterized by a steady eighth-note accompaniment in the piano and electric guitar, and melodic lines in the woodwinds and strings. Measure 47 begins with a dynamic marking of *f* (forte). Measure 49 features a prominent five-measure rest in the Violin I and II parts, marked with a *f* dynamic. The score concludes in measure 50 with a triplet of eighth notes in the Flute, Oboe, Clarinet, Bassoon, Horn, and Cello parts.







59

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score, page 18, contains measures 59 through 62. The score is for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all starting at a mezzo-forte (*mf*) dynamic. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.), with the Violins playing at a forte (*f*) dynamic and the Viola and Cello at *mf*. The woodwinds play melodic lines with various articulations and slurs. The strings play a rhythmic accompaniment, with the Violins featuring a prominent sixteenth-note pattern. The score is written in a key with one flat and a 4/4 time signature.

63

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Vib. *mp*

Pno. *mp*

Vln. I *f* *p*

Vln. II *f* *p* div.

Vla. *mp*

Vc. *mp*

67

Fl.

Cl.

Vib.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

**C**

Fl. *mp* 5

Cl. *mf*

Bsn. *mf*

Vib. *mp*

Pno. *mp*

E. Gtr. *mf*

**C**

Vln. I *mp* 5

Vln. II *mp* unis. 5

Vla. *mp*

Vc. *mp*

Cb. *mf*



This musical score is for the piece "Cap Rock Wind" and spans measures 79 to 84. The score is arranged for a large ensemble including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.).

The piece begins at measure 79 with a 7/8 time signature. The Flute and Violin parts feature intricate sixteenth-note patterns with frequent use of the fifth finger (marked with a '5'). The Clarinet and Bassoon parts are mostly silent in this section. The Vibraphone and Piano enter in measure 81 with a melodic line marked *mp* (mezzo-piano). The Electric Guitar provides a steady accompaniment. The Violin II and Viola parts have a more active role, with the Viola playing a prominent melodic line. The Cello and Double Bass provide a solid bass line.

The score concludes at measure 84 with a 9/8 time signature. The Flute and Violin parts continue their melodic lines, while the Vibraphone and Piano play sustained chords. The Electric Guitar and other instruments continue their accompaniment.





**D**

Musical score for woodwinds, brass, piano, and guitar. The score is in 4/4 time and features a key signature of one flat (B-flat). It begins at measure 98. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The brass section includes Trumpet (Tbn.). The piano (Pno.) and electric guitar (E. Grtr.) parts are also shown. The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The woodwinds and piano play a rhythmic pattern of eighth notes, while the brass and guitar play a more melodic line. The guitar part is in a higher register and plays a series of eighth notes.

**D**

Musical score for strings. The score is in 4/4 time and features a key signature of one flat (B-flat). It begins at measure 98. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes, with the Violoncello and Contrabass parts being more prominent. The Violin I and Violin II parts are mostly silent, with some notes in the first measure.

103

The musical score for measures 103-109 of "Cap Rock Wind" is written for a woodwind ensemble and piano. The score is in a key of B-flat major and features a complex, multi-measure rest pattern. The woodwind parts (Flute, Oboe, Clarinet, Bassoon, Horn, and Trombone) all play a multi-measure rest of 5 measures in measures 103, 104, 105, 106, 107, and 108. The piano part (Pno.) plays a rhythmic accompaniment consisting of eighth and sixteenth notes. The time signature changes from 5/8 to 2/4 in measure 103, then to 3/8 in measure 104, 3/4 in measure 105, 7/8 in measure 106, and 3/4 in measure 107. The key signature changes from B-flat major to B major in measure 107. The score ends in measure 109 with a final chord.

110

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Pno.

E. Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**E**

*expressively*

*mf*

*f*

*sustained tone\**

*p* *sustained tone\**

*div.*

Cap Rock Wind

\* The intent here, and at other similar places, is to sound like the whistling of the wind through a tight place, so that the pitch rises and falls but not the dynamic; in other words, do not diminuendo within each note.

115

Alto Sax. 

Bsn. 

Hn. 

Tbn. 

Pno. 

E. Grtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

120

Alto Sax. *f* *mf*

Bsn.

Tbn.

Pno.

Vln. I

Vln. II

126

Fl. *mf*

Alto Sax. *f*

Bsn. *mp*

Hn. *mp* muted

C Tpt. *mp*

Tbn. *mp*

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

**F** sustained tone



133

Fl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

3

3

3

5

G

140

Fl. *mp*

Alto Sax. *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Vib. *mp*

Pno. *mp*

E. Gtr. *mp*

G

Vln. I *mp* unis.

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* Pizz.



152

Fl.

Ob. *cresc.*

Alto Sax. *mf* *f* *mf*

Bsn. *cresc.*

Hn. *cresc.*

C Tpt. *cresc.*

Tbn. *cresc.*

Vib. *cresc.*

Pno. *cresc.*

E. Gtr. *cresc.*

Vln. I

Vln. II

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Cap Rock Wind



160

Fl.

Ob.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

3



168  $\text{#}^{\flat}$  37

Fl.  
Ob.  
Cl.  
Alto Sax.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
Vib.  
Pno.  
E. Gtr.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.











J

190

Fl. *ff*

Ob. *ff*

Cl. *ff*

Alto Sax. *fff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Vib. *fff*

Pno. *fff*

E. Gtr. *fff*

J

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

193

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Pno.

E. Grt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

196

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Pno.

E. Grt.

Vln. I

Vln. II

Vla.

Vc.

Cb.





202

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Pno.

E. Grt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

205

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cap Rock Wind

207

Fl.  
Ob.  
Cl.  
Alto Sax.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
Vib.  
Pno.  
E. Grt.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score, numbered 48 and starting at measure 207, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon) and brass (Horn, Trumpet, Trombone) parts are written in treble and bass clefs. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are also in treble and bass clefs. The Piano part is in grand staff. The Electric Guitar part is in treble clef. The Vibraphone part is in treble clef. The score is divided into two systems, with a key signature change from one sharp to one flat and a time signature change from 7/4 to 5/4. The music includes complex rhythmic patterns, triplets, and melodic lines with phrasing slurs.



**K**

212

Fl. *p*

Ob.

Cl. *p*

Alto Sax.

Bsn. *p*

Hn.

C Tpt.

Tbn. *mp*

Vib.

Pno. *mp* *mf* 3

E. Gtr. *mf* *decresc.*

**K**

Vln. I *decresc.*

Vln. II *decresc.*

Vla. *decresc.*

Vc. *decresc.*

Cb. *decresc.*

217

Fl.

Cl.

Bsn.

Vib.

Pno.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*mf*

*mf*

Cap Rock Wind

*mf*

Slower, walking tempo

**L** ♩ = 72

223

Fl.

Vib.

Pno. *mf*

E. Gtr. *mp*

S. Solo *mp*

Slower, walking tempo

The noise of things

**L**

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



230

Fl. *mp*

Vib. *mp*

S. Solo *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

mov-ing in the wind came to their ears like a flap-ping of wings Dry stalks of corn, hi-

236

Fl.

Vib.

S. Solo  
gue-ra, tum - ble-weeds, and stick er bush-es rat-tled as they bounced a - gainst the boards — as they blew loose

Vln. I

Vln. II

Vla.

Vc.

Cb.

241

Fl.

Cl.

Alto Sax.

Bsn.

Vib.

S. Solo  
— from their pla-ces and leaped, jumped, sailed and whist-led past the ends of the shed. The world moved a-round a-bout

Vln. I

Vln. II

Vla.

Vc.

Cb.

**M**

*p*

*mp*

*mp*

*mp*

*f*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*



247

Fl.

Cl.

Alto Sax.

Bsn.

S. Solo

them. All of the face of na - ture crept, crawled, wig-gled, — shook, watched — its chance, and then

Vln. I

Vln. II

Vla.

Vc.

Cb.

253 **N**

Fl. *mf*

Cl. *mf*

Bsn. *mf*  
muted

C Tpt. *mf*

Vib. *mf*

E. Gtr. *quasi f*

S. Solo  
howled a - way \_\_\_\_\_ o - ver the grass roots. In their hearts this was a sor-row-ful sea-son, an

**N**

Vln. I

Vln. II

Vla.

Vc. *quasi f*

Cb. *quasi f*

O

259

Fl. *mf* *p*

Cl. *mf*

Bsn. *mf*

C Tpt. *mf*

Vib.

Pno. *p*

E. Gtr. *mf*

S. Solo *< f* *mp* *quiet but impassioned*

old and a dry sea-son, a sea-son of good - bye and par-ting, a sea-son when all of the things of the plains, the twigs,

O

Vln. I

Vln. II

Vla. *p*

Vc. *f* *p*

Cb. *f*

266

Fl.

Vib.

Pno.

S. Solo

gras-ses, hays— flo-wers stalks, and the shucks, the things grown of the earth, take leave with-out fur-ther cry-ing, and blow a -

Vln. I

Vln. II

Vla.

Vc.

273

Vib.

P

Pno.

S. Solo

way some-where to be whipped a-part, to be par-ted and par-ted a-gain. No place on earth is clo-ser to the sun—

Vln. I

Vln. II

Vla.

Vc.

Cb.

P

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Vib.

Pno.

S. Solo  
 — than these up-per flatplains. No spot on the globe is clos-er to the wind than here on these north pan - han-dle plains.

Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Vc. *div.*

Fl.

Vib. *mf*

S. Solo  
 No-where could the wind blow the rain a-ny col-der than here, nor a-ny har-der could the rain ev-er hope to fall, nor

Vln. I *unis. mf*

Vln. II *unis. mf*

Vla. *unis. mf*

Vc. *unis. mf*

292

Fl.

Cl.

Vib.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

*p* *mf* *f* *f* *f* *f*

a - ny lon-ger could it stand. None of the world's winds\_\_ blow dus-ti-er, nor dri - er, nor har der day

Detailed description: This page of a musical score, numbered 292, features eight staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef with a key signature of one flat. The Flute part begins with a half note G4 and a dotted half note G4, followed by eighth notes. The Clarinet part has rests for the first two measures, then enters in the third measure with a half note G3 and a dotted half note G3. The Vibraphone (Vib.) part is in bass clef with a key signature of one flat, playing chords. The Soloist (S. Solo) part is in bass clef with a key signature of one flat, featuring a vocal line with lyrics: "a - ny lon-ger could it stand. None of the world's winds\_\_ blow dus-ti-er, nor dri - er, nor har der day". The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.), all in their respective clefs and key signature. Dynamics include *p*, *mf*, and *f*. Fingerings and articulations are indicated throughout.







307

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Pno.

E. Gtr.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*p*

no-where could the i - ci-cles hang down a-ny lon-ger, or could the whole world freeze in two mi-utes a-ny glas-si-er.

*Slightly slower, if needed to  
enunciate the text without rushing*

313 **R**

Fl. *mp*

Vib. *mp*

S. Solo  
Here are the peop-le in this room go-ing and com-ing\_ They go and they come in andthrough, in and through one a-no-ther.

Vln. I *mp*

Vln. II *mp*

Vla. *p mp*

Vc. *mp*

Cb. *mp*



318

Fl. *mf*

Vib. *mf*

S. Solo  
And the peo-ple of the farms and the ran-ches a-round, they go and they come in and through, in and through one a-no-ther.

Vln. I *f mf*

Vln. II *f mf*

Vla. *f mf*

Vc. *f mf*

Cb. *f mf*

*Cap Rock Wind*

323

Fl. *f*

Vib.

S. Solo *f* *mp*  
 — Like the weeds, the stems, the hay, straws and lints, like the pow-ders, chinks, dusts a-rise and

Vln. I *f* 3 *mp*

Vln. II *f* 3 *mp*

Vla. *f* 3 *mp*

Vc. *f* *mp*

Cb. *f* *mp*



333

Fl. *mp*

Ob. *mp*

Cl. *mp*

Alto Sax. *mp*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Vib. *mp*

Pno. *mp*

S. Solo  
 one, and they are real-ly all one. And all of the up-per North plains are one big bo-dy be-ing born and re-born in and

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* div.



347

Fl.

Ob.

Cl.

Hn.

C Tpt.

Pno.

E. Gtr.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

rest of us. And those few are the thieves of the bo-dy, the germs of the dis - ease of greed, They are few

*f*

*mf*

U

353

Fl. *pp*

Ob.

Cl. *p*

C Tpt.

Vib. *mp*

Pno. *p*

E. Gtr.

S. Solo *mp*

but they are loud and strong. This is the on-ly one truth of life that takes in all of the o-ther works.

U

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.



Slightly faster  
but not as fast  
as the beginning

♩ = 82



359

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

*p*

Vib.

Pno.

E. Gtr.

S. Solo

This is the grea-test one sin-gle truth of life and takes in all o-ther books of know-ing.

Slightly faster  
but not as fast  
as the beginning

♩ = 82



Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

*p*

*p*

*p*

*p*

pizz.

*p*

366

Fl.

Pno. *p*

E. Gtr. *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.



373

Fl. *mp* without ritard

Cl. *mf*

Alto Sax.

Vib. *f* damp at cutoff

Pno. *mp*

E. Gtr. *mp*

Vln. I *mp* without ritard

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Dec. 7, 2015 to March 29, 2016  
Germantown, NY