

# Walk

For Grace Guo

Free Time (very approx. ♩ = 70, speed up and slow down with phrase)

1 *mp* 2 *mf* 3 *f* Suddenly more full, slow, deliberate

He al-ways had the na - ture of

Violin I  
Violin II  
Violin III  
Violin IV  
Piano  
Percussion

CYMBALS

*pp* *ppp* *pp*

The triplet figure is part of a quote lifted from Suzhou Opera. The triplet is very lazy (almost quaver speed), a great emphasis on the first triplet quaver, a very quick and dramatic decresc. on the following two. Dotted cresc. and dim. indicate accel. and rit.

4 *fffmp*

God. Free Time (speed up and slow down with phrase) rit. wide, rapid vibrato

Free Time (speed up and slow down with phrase) rit. *f* all grace notes slurred

Free Time (speed up and slow down with phrase) all grace notes slurred rit. *f* accel. *ff*

Free Time (speed up and slow down with phrase) all grace notes slurred rit. *f* all grace notes slurred

CYMBALS WOODBLOCKS CYMBALS WOODBLOCKS (WB)

*mf* *f* *mp* *ff*

\*  Very wide, thick, slow vibrato

5

mf < f > mf      mf poco a poco cresc.      all grace notes slurred

the na - ture      na - ture of God      of God      He

norm.      gliss.

Vln. I      ff      mf      f      mf      mp      mf      f

Vln. II      ff 3      mp      < mf      f      mp

Vln. III      ff      mp      p      f

Vln. VI      ffmp      f      mp

Perc.      CYMBALS      pp



6

ffmp      fp      mp      fp      fpp      mp cresc.

gave gave up gave up all. But, He did not

Vln. I      p dolce

Vln. II      < ff      p dolce

Vln. III      ff

Vln. VI      ff      f      gliss.      p      fp      gliss.      f

Perc.      mp

7 *sf* *mp, carefree* 8

think that by force He should try to re-main e - - qual e - - qual e - - qual with

Vln. I *mp, carefree* increasing urgency

Vln. II increasing urgency

Vln. III *mf* *sfz* *mp, carefree* increasing urgency

Vln. VI *p ffp* *gliss.* *sfz* *mp, carefree* increasing urgency

Perc.



9 *sf*

God

Vln. I *mp, pesante* *mf* *f*

Vln. II *mp, pesante* *mf* *f*

Vln. III *mp, pesante* *mf* *f*

Vln. VI *f*

Perc. [TOM TOMS] *ffp* *ff* *mf* *ff* [WB] [TOM TOMS] *p* [TOM TOMS] *mf* *f* [TOM TOMS] *ffp* *ffp*

ad lib.

10

Score for measures 10-11. The score includes staves for Voice, Violin I, Violin II, Violin III, Violin VI, and Percussion. The music features complex rhythmic patterns with triplets and a 7-measure rest. Dynamics range from *mp* to *ffmp*. The percussion part includes the instruction "Have claves nearby".



11

Score for measures 11-12. The score includes staves for Voice, Violin I, Violin II, Violin III, Violin VI, and Percussion. The lyrics are: "In - stead of this of His own free will His free will He gave". Dynamics range from *mf* to *f*. The percussion part includes the instruction "CLAVES".

**12**

Voice: *fp* up — *p dolce* all — *mf* He had — *p* all — *mfp* He had — *f*

Vln. I: *p dolce* *mf* *p* *mp* *mfp*

Vln. II: *p dolce* *mp* *mfp* *p*

Vln. III: *p dolce* *mp* *mfp* *p*

Vln. VI: *p dolce* *mf*

Perc.: *ff*

**13** *mf* all — He — Had — *ff* *fp* All

**14** *p* and took the na-ture of a ser-vant — *mf* He be-came like a — *p*

Vln. I: *fp* *f possible*

Vln. II: *mf* *p* *fp* *pp* *f possible*

Vln. III: *p dolce* *mf* *p* *mp* *fp* *pp* *f possible*

Vln. VI: *f* *p* *fp* *pp* *f possible*

Perc.: *mp* **CYMBALS** *pp* **■ = White Noise**

**15** *mp* hu - man

Vln. I *molto ad lib. molto pesante* 5

Vln. II *molto ad lib. molto pesante* *fmp* *fmp* *sim.* *mp leggero* *all tremolandi slurred* *accel. .... rit.* **WHITE**

Vln. III *molto ad lib. molto pesante* *fmp* *fmp* *sim.* *accel. .... rit.* **WHITE**

Vln. VI *molto ad lib. molto pesante* *fmp* *fmp* *sim.* *accel. .... rit.* **WHITE**

Perc. **COWBELLS** *f* *fp* *f* *f* *mf* *f* *fp* *fff* *ad lib.* *box indicates white noise: bow too hard, scratchy overtones.*

**17** *fmp poco a poco cresc.*

Voice and a - ppeared in hu - man, in hu-man like - ness hu - man hu - - man

Vln. I *sim.* *pizz.* *arco* *all tremolandi slurred* *cresc.* **WHITE**

Vln. II *ff* *fff* *all tremolandi slurred* *ff* *fff* **WHITE**

Vln. III *sim.* *all tremolandi slurred* *cresc.* **WHITE**

Vln. VI *sim.* *all tremolandi slurred* *cresc.* **WHITE**

Perc. **COWBELLS** *p cresc.*

*wait until white noise is fully fledged*

**18**

mp

mf

He was hum - ble He was hum - ble walked the path<sup>3</sup> of ob -

*pp dolce*

*pp dolce*

*pp dolce*

*pp dolce*

*f*

Perc.



**19**

*p*

*mf poco a poco cresc. Determined.* **SIGNAL TO INSTRUMENTALISTS TO QUIETEN WHEN SINGING 'OF OBEDIENCE'**

ed - ience the path of ob - ed - ience of ob - ed - ience

*mp rough*

*mp rough*

*mp rough*

*mp rough*

**TOM TOMS**

*mp*

*mp*

*Soloistic, but sotto voce when singer enters*

*Soloistic, but sotto voce when singer enters*

*Soloistic, but sotto voce when singer enters*

*Soloistic, but sotto voce when singer enters*

*Soloistic, but sotto voce when singer enters*

Perc.

**20**

Voice: of ob-ed - ience of ob-ed - ience all the way of ob-ed - ience

Vln. I: *mp rough*

Vln. II: *mp rough*

Vln. III: *mp rough*

Vln. VI: *sfz, dim.* *p* *mf* *sfz, dim.* *p* *mp*

Perc.: **II**

**21** *f* **22**

Voice: all the way to way to

Vln. I: *mf*

Vln. II: *mf*

Vln. III: *mf*

Vln. VI: *mf*

Perc.: **II** **COWBELLS**  
*Ring out the death of Jesus.*

**23** *mp dolce* **24**

Voice: Death His death

Perc.: **II**



25 all the way to His death\_ on the cross. 26 *p* Nnn\_ *p* Nnn\_

27 *f* 28 *mp* 29 *f* Nnn\_ For this\_ rea - son

Vln. I con sord. *p* *gliss.* *p*

Vln. II con sord. *p*

Vln. III con sord. *p*

Vln. VI con sord. *p* As if still in free time

Perc. *p*

30 ♩ = 58 *Steady, powerful, poco a poco cresc.*

Voice As if still in free time God raised God

Vln. I As if still in free time *gliss.*

Vln. II As if still in free time

Vln. III As if still in free time

Vln. VI *gliss.*

Perc. [BONGOS] Strict tempo *p, rustling* *cresc.* *mf*

**31**

Voice: raised raised raised God raised raised Him to the high - est place a - bove

Vln. I: *gliss*, (Free Time), Strict tempo, *poco a poco cresc.*

Vln. II: Strict tempo, *poco a poco cresc.*

Vln. III: Strict tempo, (Free Time), *poco a poco cresc.*

Vln. VI: (Free Time), *poco a poco cresc.*, Strict tempo

Perc.: *p*, *pp. molto ad. lib.* 7, **CYMBALS**

Voice: *ff poco a poco cresc.* and gave Him the name that is great - er than a - ny o - ther

Vln. I: *fff*

Vln. II: *fff*

Vln. III: *fff*

Vln. VI: *fff*

Pno.: *fff*, **BONGOS**, *mf*, **CYMBALS**

Perc.: *fff*, 5, 7, *mf*, *mp*

*f possible p* *mp*

8<sup>va</sup> *ad lib., long bowing.* And gave Him the name . . . that is greater than any other name. He He He

8<sup>va</sup> *subito ppp molto ad lib.*

8<sup>va</sup> *subito ppp molto ad lib.*

8<sup>va</sup> *subito ppp molto ad lib.*

8<sup>va</sup> *subito ppp molto ad lib.*

8<sup>va</sup> *mp*

8<sup>va</sup> *mf*