

To Gustav Mahler

Sharawadgi (Gracious disorder)

Chi K'ang (223-262 AD)

tr. Arthur Waley [1918]

1. Daoist song

PETER BIRD

♩ = 66 (♩ = 99)

SOPRANO

ALTO

TENOR

BASS

Flute

PIANO

mf

mp

mf

mf

I will cast out Wis - dom and re-

Ah Ah

Ah Ah

Ah Ah

7

S.

A.

T.

B.

Fl.

PNO.

ject Learn - ing. —

mf Cast out Wis - dom and re - ject

I will cast out Wis - dom and re - ject

ject Learn - ing. —

Cast out Wis - dom... and

I will cast out Wis - dom...

Sharawadgi (Gracious disorder)

2

14

S. *f*
Learn - ing. My thoughts shall wan - der.

A. *f* *mf*
Learn - ing. My thoughts shall wan - der in

T. *f*
8 re - ject Learn - ing. My thoughts shall wan - der

B. *f*
and re - ject Learn - ing. My thoughts shall wan - der

Fl.

PNO. *Red.*

22 *mf* *f* *mf*
S. in the Great Void. Al-ways re -

A. *f*
the Great Void.

T. *mf* *f*
8 in the Great Void.

B. *mf* *f*
in the Great Void.

Fl. *mf*

PNO. *mf*

30

S. pent - ing of wrongs done... will nev - er

A. Al-ways re - pent - ing of wrongs done... will nev - er

T. Al-ways re - pent - ing of wrongs done will nev - er

B. Al-ways re - pent - ing of wrongs done will ne - ver

Fl.

PNO.

38

S. bring my heart to rest.

A. bring my heart to rest.

T. bring my heart to rest.

B. bring my heart to rest.

Fl.

PNO.

Sharawadgi (Gracious disorder)

4

47 *mf*

S. I cast my hook in - to a sing - le stream

A. *mf* I cast my hook in - to a sing - le stream

T. *mf* I cast my hook in - to a sing - le stream

B. I cast my hook in - to a sing - le stream

Fl. *mf*

PNO.

55 *f* *mf*

S. I cast my hook in - to a sing - le stream But joy as if I owned the

A. *f* *mf* But joy as if I owned the

T. *f* *mf* But joy as if I owned the

B. *f* *mf* I cast my hook in - to a sing - le stream But joy as if I owned the

Fl.

PNO. *f*

Red.

62 *mp*

S. *mp*
land.

A. *mp*
land.

T. *mp*
land.

B. *mp*
land.

Fl. *mp* *mf*

PNO. *mf* *mp* *mf*

69 *mp* *f*

S. Ah Ah I will

A. *mp* Ah Ah

T. *mp* Ah Ah I will

B. *f* I will loose my hair and go sing - ing! *mf* Ah

Fl.

PNO. *mp*

Sharawadgi (Gracious disorder)

6

76

S. loose my hair_____ and go sing - ing! To the four____ fron - tiers...

A. *mf* Ah_____ Ah_____ *mp* To the four____ fron - tiers...

T. 8 loose my hair_____ and go sing - ing! To the four____ fron - tiers...

B. Ah_____ *mp* To the four____

Fl. *p*

PNO. *mf*

84

S. *mf* To the four____ fron - tiers... all_____ join my song, my_____ song._____

A. *mf* To the four____ fron - tiers_____ all join_____ my_____ song._____

T. 8 tiers... *mf* To the four____ fron - tiers all_____ join_____ my_____ song._____

B. _____ fron - tiers... *mf* To the four____ fron - tiers all join my song._____

Fl. *mp*

PNO. *p*

94

S. *mp* And the mess - age, the mess - age

A. *mp* This is the mess - age, the mess age

T. *mp* And the mess - age, the

B. *mp* This is the mess - age,

Fl. *mf* *mp*

PNO. *mp*

101

S. *mf* of my tune: My thoughts shall wan - *f*

A. *mf* of my tune: My thoughts shall wan - der *f*

T. *mf* mess - age of my tune: My thoughts shall wan - der *f*

B. *mf* the mess - age of my tune: My thoughts shall wan - der *f*

Fl. *mf*

PNO. *mf*

Red.

Sharawadgi (Gracious disorder)

8

108

S. der in the Great Void.

A. in the Great Void.

T. in the Great Void.

B. in the Great Void.

Fl.

PNO.

mf *f* *mf* *f* *mf* *f*

der in the Great Void.

in the Great Void.

in the Great Void.

in the Great Void.

Li Ling (d. 74 AD)
tr. Arthur Waley [1918]

Sharawadgi (Gracious disorder)
2. Parting from Su Wu

PETER BIRD

114 Andante (♩ = 80)

S. *mp* This pre-cious time... *mp*

A. Will

T. *p* Ah

Fl. *mf*

PNO. *mp*

121

S. *p* Ah

A. *p* Ah Ah

T. *mp* Ah In mo-ments now, our

B. *mp* In mo-ments now, our

Fl. *mf*

PNO.

Sharawadgi (Gracious disorder)

10

128

S. *mp* *mf*
 Anx-ious - ly, we halt at the road-side. Hes - i -

A. *mp* *mf*
 Anx-ious - ly, we halt at the road-side. Hes - i -

T. *mf*
 part-ing will be o'er. Anx - ious - ly, we halt at the road-side. Hes - i -

B. *mf*
 part-ing will be o'er. Anx - ious - ly, we halt at the road-side. Hes - i -

Fl. *mp* *p*
 Anx - ious - ly, we halt at the road-side. Hes - i -

PNO. *mf* *subito p*

135

S. *mp* *mf* *f* *mp* *Movendo* (♩ = 110)
 tat - ing, em - brace where fields be - gin. The clouds a - bove are

A. *mp* *mf* *f*
 tat - ing, em - brace where fields be - gin.

T. *mf* *f* *mf*
 tat - ing, em - brace where fields be - gin. The clouds a -

B. *mf* *f*
 tat - ing, em - brace where fields be - gin.

Fl. *mf* *mp*

PNO. *mp* *mf* *Movendo* (♩ = 110)

141

S. float - ing 'cross the sky. They swift - ly pass, *mf*

A. *mp* Ah *mf* They swift - ly pass,

T. 8 bove are float - ing 'cross the sky. They swift - ly *mf*

B. *mp* Ah *mf* They swift - ly

Fl. *mf* *mf*

PNO.

147

S. or blend as one. *f* Ah *p*

A. or blend as one. *f* Ah *p*

T. 8 pass, or blend as one. *f* The waves of wind are *p*

B. pass, or blend as one. *f* The waves of wind *p*

Fl. *mp*

PNO.

Sharawadgi (Gracious disorder)

12

153

S. *mp* *mf* out of place;

A. *mp* *mf* Drift - ing out of place;

T. *mp* *mf* drift - ing out of place; *f* They roll

B. *mp* *mf* are drift - ing out of place;

Fl. *mf*

PNO.

158

S. *f* *mp* *mp* They roll a - way, Ah Roll a -

A. *f* *mp* They roll a - way, Roll a -

T. *f* *mp* a - way, each to a diff - 'rent Hea - - ven.

B. *f* *mp* Roll a - way, each to a diff - 'rent Hea - ven.

Fl. *f* *mp*

PNO.

164 *rit.* *mf* *A tempo* (♩ = 80)

S. way, each to a diff - 'rent Hea - ven.

A. - way, each to diff - 'rent Hea - ven.

T. *mp* To a diff - er - ent Hea - ven. *mf* And so with *mp*

B. *mp* To a diff - 'rent Hea - ven. *mf*

Fl. *rit.* *mf* *p* *A tempo* (♩ = 80)

PNO. *mp*

Red.

171 *p* *mp* *p*

S. Ah Ah Ah

A. *p* Ah *p* Ah

T. *mp* us, Ah *mf* So let us stop a - gain a lit - tle

B. *mp* So long to be a - part! *mf* And so let us stop a - gain a lit - tle

Fl.

PNO. *mf*

Red. *Red.*

Sharawadgi (Gracious disorder)

14

178

S. *mp* *mf*
I could ride, ride

A. *mf*
Ah

T. *f*
while. If I could ride on wings of morn - ing wind,

B. *f*
while. If I could ride on wings of morn - ing wind,

Fl. *mf* *f*

PNO.

183

S. *mp* *p*
I'd go with you, Un-to your jour - ney's end.

A. *mp* *p*
I'd go with you, Un-to your jour - ney's end.

T. *mp* *p*
I'd go with you, Un-to your jour - ney's end.

B. *mp* *p*
I'd go with you, Un-to your jour - ney's end.

Fl.

PNO. *mp* *p*

3. Old poem

"Old poem" (1st c. BC?)

tr. Arthur Waley [1918]

PETER BIRD

190 **Andante** (♩ = 92)

S. _____

A. _____

T. *mf* At fif teen I went with the ar my; *mp* At four- score

B. _____

Fl. _____ *p*

PNO. *p* *pp*

Ped. _____

197

S. _____

A. _____

T. *mf* I came home. On the way, met a man from the vil age; I asked him,

B. _____

Fl. _____ *mp* *mp*

PNO. *p*

Ped. _____

Sharawadgi (Gracious disorder)

16

205

S. _____

A. _____

T. *mp*
8 Who was _____ left _____ at home?

B. _____ *mf*
"That, ov - er there is your house,

Fl. *mp*

PNO. *p*
Ped.

213 rit.

S. _____ *mf*
Rab - bits ran in at the dog -

A. _____ *mp*
Rab - bits ran in at the dog -

T. _____

B. _____
all cov - er'd ov - er with trees and brush."

Fl. *mp*

PNO. *mp*
Ped.

220

S. *mp* Pheas - ants flew down. *mf*

A. *mf*

T.

B.

Fl.

PNO. *mf*

hole. Pheas ants flew down from the roof - beams. In the court-yard was wild

hole. Pheas - ants flew down from the roof - beams. In the court-yard was wild

Ped. Ped. Ped. Ped. Ped. Ped.

227

S. *mp* grain, *p* And, by the well, some wild mal - lows. *mp* I'll boil the

A. *mp* grain, *p* And, by the well, some wild mal lows. *p* I'll boil the

T. *p* I'll boil the

B. *p* I'll boil the

Fl. *mp*

PNO. *mp* *p* *mp*

Adagio (♩ = 68)

Ped. Ped.

Sharawadgi (Gracious disorder)

236

S. grain to make a por-ridge; Pluck the mal-lows to make a soup... Soup and

A. grain to make a por-ridge; Pluck the mal-lows to make a soup. Soup and

T. 8 grain to make a por-ridge; Pluck the mal-lows to make a soup. Soup and

B. grain to make a por-ridge; Pluck the mal-lows to make a soup. Soup and

Fl.

PNO.

244

S. *mf mp p* por - ridge are both cooked; but no one's here_ to eat them with... *high part solo* *tutti div.*

A. *mp p* por - ridge are both cooked; but no one's here to eat them with...

T. 8 *mp p* por - ridge are both cooked; but no one's here to eat them with...

B. *mp p* por - ridge are both cooked; but no one's here to eat them with...

Fl. *mf mp p*

PNO. *mf mp p*

Red.

252

S. *mp* I went out and looked to the East, *mf* Tears

A. *pp* Ah, Ah *mf* While tears

T. *pp* Ah *mf* While tears

B. *pp* Ah, Ah *mp* While

Fl. *pp* *p*

PNO. *pp* *ped.*

260

S. *mp* > *p* fell and wet my clothes.

A. *mp* > *p* fell and wet my clothes.

T. *mp* > *p* fell and wet my clothes.

B. *mp* > *p* tears fell and wet my clothes.

Fl. *mp*

PNO.

Chang Fang-Sheng (4th c. AD)
tr. Arthur Waley [1918]

Sharawadgi (Gracious disorder)
4. Sailing homeward

PETER BIRD

268 **Larghetto** (♩ = 60)

S.
A.
T.
B.
Fl. *mp* *tr* *mf* *tr*
PNO. *mf* *mf* *Ped.*

275

S. *mp*
Cliffs that rise a
A.
T.
B. *mp*
The cliffs
Fl. *mp* *mf* *mp*
PNO. *mp* *Ped.*

283

S. thou - sand feet with-out a break; Lakes that stretch a hun-dred miles with
A. Cliffs that rise a thou - sand feet with-out a break.
T. Cliffs that rise a thou - sand
B. that rise; the lakes that stretch;
Fl. that rise; the lakes that stretch;
PNO. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

290

S. out a wave; Sands are white through-out the year,
A. Lakes that stretch a hun - dred miles; Sands
T. feet with-out a break. The lakes that stretch a hun -
B. Sands are white, with - out a
Fl. Sands are white, with - out a
PNO. Ped. Ped. Ped.

Sharawadgi (Gracious disorder)

297

S. *mf* *mp*
 — with-out a stain; Pine woods, win - ter and sum - mer

A. *f* *mf*
 are white; with-out a stain; Pine woods, win - ter and sum - mer

T. *f* *mf*
 8 - dred miles; Pine woods, win - ter and sum - mer

B. *f* *mf*
 stain; Pine woods, win - ter and sum - mer

Fl.

PNO.

Ped. *Ped.*

304

S. *p* *p* *mp*
 e - ver - green; e - ver - green; Streams

A. *mp* *p* *mf*
 e - ver - green; e - ver - green; Streams

T. *mp* *p*
 8 e - ver-green; e - ver - green;

B. *mp* *p*
 e - ver-green; e - ver - green;

Fl. *p* *mp* *mf*

PNO. *mf* *mp* *mf*

Ped. *Ped.* *Ped.* *Ped.*

312

S. — that for - e - ver_ flow_ and flow_____ with - - out a

A. — that for - e - ver flow and flow_____ with - out a

T.

B.

Fl. *mp*

PNO. *Ped.*

319

S. *mf*
pause;

A. *mf*
pause;

T. *mf*
Trees_____ that for_ twen-ty thou - sand years, -

B. *mf*
Trees_____ that for_ twen-ty thou - sand years, -

Fl. *mf*

PNO. *mp* *mf*

Sharawadgi (Gracious disorder)

326

S. *mf* Streams that for -

A. *mf* Streams that for -

T. 8 for twen-ty thou-sand years your vows have kept: Trees

B. for twen ty thou-sand years_ your_ vows have kept: Trees

Fl. *mp* *p*

PNO. *mp* *p* *mf* Ped.

333

S. *f* e - ver flow and flow with - - out a pause;

A. *f* - e - ver flow and flow with - out a pause;

T. 8 that for twen-ty thou - sand years, twen-ty thou-sand years_ your_ vows

B. that for twen-ty thou - sand years, for twen ty thou-sand years your_ vows

Fl. *mf*

PNO. *f* Ped.

340

S. *mp* *mf*
You have healed the pain of a

A. *mp* *mf*
You have healed the pain of a

T. *mp* *mf*
have kept: You have healed the pain of a

B. *mp* *mf*
have kept: You have healed the pain of a

Fl. *mf*

PNO. *mf*

347

S. *mp*
tra - vel - er's heart, and moved his brush to

A. *mp*
tra - vel - er's heart, and moved his brush to

T. *mp*
tra - vel - er's heart, and moved his brush to

B. *mp*
tra - vel - er's heart, and moved his brush to

Fl. *mp*

PNO. *mp*

Ped.

Sharawadgi (Gracious disorder)

26

352 *mf*

S. write a song.

A. write a song.

T. write a song.

B. write a song.

Fl.

PNO.

5. I built my hut

356 **Lento** (♩. = 56)

S.
A.
T.
B.

Fl.

PNO.

mp *mf* *f*

Ped.

359 **accel.**

S.
A.
T.
B.

Fl.

PNO.

mf *f* *mf* *mp*

tr

accel.

Ped.

Sharawadgi (Gracious disorder)

28

363

S. *mp*
I

A. *mp*
I

T.

B.

Fl.

PNO. *mp*

368 **Adagio** (♩ = 66)

S. *mf* *mp*
built my hut in town and by a road, yet

A. *mp*
built my hut in town and by a road, yet

T.

B.

Fl. *p*

PNO. **Adagio** (♩ = 66)

372

S. hear _____ no noise _____ of pas - sing horse and coach. _____

A. hear _____ no noise _____ of pas - sing horse and coach. _____

T. _____

B. _____

Fl. _____

PNO. _____

Do you know

Do you know

376

S. _____ A heart _____ that's free _____ cre -

A. _____ A heart _____ that's free _____ cre -

T. *mp* how that came _____ to be? *p* A heart _____ that's free _____ cre -

B. *mp* how that came _____ to be? *p* A heart _____ that's free _____ cre -

Fl. _____

PNO. _____

mp *mf*

mp *mf*

mp *p* *mf*

mp *mf*

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

Sharawadgi (Gracious disorder)

30

381

S. ates a wil - der - ness.

A. ates a wil - der - ness.

T. ates a wil - der - ness.

B. ates a wil - der - ness.

Fl. *tr* *mp* *mf*

PNO. *mf*
Ped. Ped. Ped.

385

S. *mf* I pluck chry - san - the mums at the

A. *mp* Ah Ah

T. *mp* I pluck, pluck, pluck chry - san - the mums at the

B.

Fl.

PNO. *mf*

389

S. east - ern hedge, then gaze long at the

A. Then gaze long at the

T. east - ern hedge.

B. Then gaze long at the

Fl. *mp*

PNO.

393

S. dis - tant - sum - mer hills.

A. dis - tant sum - mer hills.

T. Dis - tant sum - mer hills.

B. dis - tant sum - mer hills.

Fl. *p mp*

PNO. *p* Ped.

Sharawadgi (Gracious disorder)

397

S. *mp* The moun - tain air is fresh *mf*

A. *mp* The moun - tain air is fresh *mf*

T. *mp* Ah Ah

B. *mp* Ah; *mf* The air is fresh

Fl. *p*

PNO. *mp*

Ped. Ped. Ped.

400

S. *mp* at dusk of day; *p* Ah *mp* The

A. *mp* at dusk of day; *p* Ah *mp* The

T. Ah

B. at dusk of day;

Fl. *p* *tr*

PNO. *p*

Ped. Ped. Ped. Ped.

404

S. fly - ing birds now two by two re - turn.

A. fly - ing birds now two by two re - turn.

T. Ah

B. Ah, Ah

Fl. *mp*

PNO. *mf* *mp* *p*

408

S. ...Mean - ing that is deep; yet when we

A. *mp* These things en - fold a mean - ing that is deep; yet when we

T. *mp* These things en - fold a mean - ing that is deep; yet when we

B. These things en - fold a mean - ing that is deep; yet when we

Fl. *>p*

PNO. *p*

Ped.

Sharawadgi (Gracious disorder)

34

413 rit.

S. speak of it words fail.

A. speak of it, words fail.

T. speak of it, words fail.

B. speak of it, words fail.

Fl. *mp*

PNO. *p*

Ped. Ped.

417

S.

A.

T.

B.

Fl.

PNO.

Ped. Ped. Ped. Ped.

421 *Largo* (♩ = 46)

S. *mp* Oh, Oh,

A. *mp* Oh, Oh,

T. *mp* Oh, Oh,

B. *mp* Oh, Oh,

Fl.

PNO. *mp* Ped. Ped. Ped. Ped. Ped. Ped.

424 *pp*

S. Oh, Oh

A. Oh, Oh

T. Oh, Oh

B. Oh, Oh

Fl. *mp* *p* *tr*

PNO. *mf* *mp* Ped. Ped. Ped.

Sharawadgi (Gracious disorder): Five poems from the East

after "A Hundred and Seventy Chinese Poems"

as translated by Arthur Waley [1918], at Project Gutenberg

Daoist song (Chi K'ang, 223-262 AD)

I will cast out Wisdom and reject Learning.
My thoughts shall wander in the Great Void.
Always repenting of wrongs done
will never bring my heart to rest.
I cast my hook into a single stream,
but joy as if I owned the land!
I will loose' my hair and go singing;
to the four frontiers all join my song.
This is the message of my tune:
"My thoughts shall wander in the Great Void."

Parting from Su Wu (Li Ling, d. 74 AD)

This special time will never come again.
In moments now—our parting will be over.
Anxiously—we halt at the road-side.
Hesitating—embrace where fields begin.
The clouds above are floating 'cross the sky;
they swiftly, swiftly pass; or blend as one.
The waves of wind are drifting out of place;
they roll away, each to a different Heaven.
And so with us—so long to be apart!
So, let us stop again a little while.
If I could ride on wings of morning wind
I'd go with you, unto your journey's end.

"Old poem" (anonymous, 1st c. BC?)

At fifteen I went with the army.
At fourscore I came back.
On the way I met a man from the village;
I asked him who was left at home.
"That, over there, is your house,
all covered over with trees and brush."
Rabbits ran in at the dog-hole;
Pheasants flew down from the roofbeams.
In the courtyard was wild grain,

and by the well, some wild mallows.
I'll boil the grain to make a porridge.
I'll pluck the mallows to make soup.
Soup and porridge are both cooked,
but no one's here to eat them with.
I went out and looked to the east,
while tears fell and wet my clothes.

Sailing homeward (Chan Fang-sheng, 4th c. AD)

Cliffs that rise a thousand feet
without a break;
Lakes that stretch a hundred miles
without a wave;
Sands are white through all the year,
without a stain;
Pine-tree woods, winter and summer
ever-green;
Streams that forever flow and flow
without a pause;
Trees that for twenty thousand years
your vows have kept:
You have healed the pain of a traveler's heart,
and moved his brush to write a song.

I built my hut... (T'ao Ch'ien, 365-427 AD)

I built my hut in town and by a road,
yet hear no noise of passing horse and coach.
Do you know how that came to be?
A heart that's free creates a wilderness.
I pluck chrysanthemums at the eastern hedge,
Then gaze long at the distant summer hills.
The mountain air is fresh at dusk of day;
The flying birds now two by two return.
These things enfold a meaning that is deep;
Yet when we speak of it, words fail.

Flute

To Gustav Mahler
Sharawadgi (Gracious disorder)

1. Daoist song

PETER BIRD

$\text{♩} = 66$ ($\text{♩} = 99$)

mf

10

17

24

mf

34

41

50

mf

58

mp

66

mf

Sharawadgi (Gracious disorder)
Flute

79 *p* *mp*

89 *mf*

97 *mp* *mf*

104

109

114 *mf* 2. Parting from Su Wu *4*

123 *mf* *mp* *2*

131 *p* *mf*

137 *mp* *mf* Movendo (♩ = 110)

144 *mf*

Sharawadgi (Gracious disorder)
Flute

151

mp *mf*

156

f

162

mp *mf* rit.

168

p *mf* *f* A tempo (♩ = 80)

181

5

190

p *mp* Andante (♩ = 92)

3. Old poem

201

mp *mp*

208

mp 4 rit.

217

mp 3 9

Sharawadgi (Gracious disorder)
Flute

234 - Adagio (♩ = 68)

Musical staff 234-240: Treble clef, key signature of one flat (Bb), 4/4 time signature. The music begins with a rest for two measures, then a series of eighth and sixteenth notes. A dynamic marking of *mp* is placed below the first measure.Musical staff 241-248: Treble clef, key signature of one flat (Bb), 4/4 time signature. The music continues with eighth and sixteenth notes. Dynamic markings of *mf* and *mp* are placed below the staff.Musical staff 249-256: Treble clef, key signature of one flat (Bb), 4/4 time signature. The music features a mix of eighth and sixteenth notes. Dynamic markings of *p* and *pp* are placed below the staff.Musical staff 257-262: Treble clef, key signature of one flat (Bb), 4/4 time signature. The music consists of eighth and sixteenth notes. Dynamic markings of *p* and *mp* are placed below the staff.Musical staff 263-267: Treble clef, key signature of one flat (Bb), 4/4 time signature. The music ends with a double bar line and a key signature change to two sharps (F# and C#). A dynamic marking of *pp* is placed below the staff.

4. Sailing homeward

268 Larghetto (♩ = 60)

Musical staff 268-274: Treble clef, key signature of two sharps (F# and C#), 2/2 time signature. The music starts with a rest, followed by a series of notes. It includes a triplet of eighth notes and a trill. Dynamic markings of *mp* and *mf* are placed below the staff.Musical staff 275-281: Treble clef, key signature of two sharps (F# and C#), 2/2 time signature. The music continues with eighth and sixteenth notes. Dynamic markings of *mp* and *mf* are placed below the staff.Musical staff 282-288: Treble clef, key signature of two sharps (F# and C#), 2/2 time signature. The music features a mix of eighth and sixteenth notes. A dynamic marking of *mp* is placed below the staff.Musical staff 289-295: Treble clef, key signature of two sharps (F# and C#), 2/2 time signature. The music includes a double bar line with a '2' above it, indicating a second ending. A dynamic marking of *mf* is placed below the staff.Musical staff 296-302: Treble clef, key signature of two sharps (F# and C#), 2/2 time signature. The music includes a double bar line with a '4' above it, indicating a fourth ending. A dynamic marking of *mf* is placed below the staff.

Sharawadgi (Gracious disorder)
Flute

305

p *mp* *mf*

312

mp

321

mf *mp*

328

p *mf*

337

mf

344

mf

350

mp

12/8

5. I built my hut

356 Lento (♩ = 56)

Musical staff 356-360: Treble clef, key signature of one flat, 12/8 time signature. Measure 356 is a whole rest. Measure 357 has a fermata and a '2' above it. Measure 358 starts with a *mf* dynamic. Measure 359 has a *f* dynamic. Measure 360 ends with a trill marked 'tr'.

Musical staff 361-363: Measure 361 starts with a *mf* dynamic. Measure 362 has a *mp* dynamic. Measure 363 has an 'accel.' marking above the staff.

Musical staff 364-367: Measures 364-367 continue the melodic line with various note values and rests.

368 Adagio (♩ = 66)

Musical staff 368-373: Measure 368 has a fermata and a '3' above it. Measure 369 starts with a *p* dynamic. Measures 370-373 continue the melodic line.

Musical staff 374-383: Measure 374 has a fermata and a '7' above it. Measure 375 starts with a *mp* dynamic. Measure 376 has a trill marked 'tr'. Measures 377-383 continue the melodic line.

Musical staff 384-389: Measure 384 starts with a *mf* dynamic. Measure 389 has a fermata and a '3' above it.

Musical staff 390-394: Measure 390 starts with a *mp* dynamic. Measure 394 has a *p* dynamic. Measures 391-393 continue the melodic line.

Musical staff 395-398: Measure 395 starts with a *p* dynamic. Measures 396-398 continue the melodic line.

Musical staff 399-403: Measure 399 has a trill marked 'tr'. Measure 403 starts with a *p* dynamic. Measures 400-402 continue the melodic line.

Sharawadgi (Gracious disorder)
Flute

403 *trm*
2
mp *p*

409 *rit.*
5 2
mp

418

421 *Largo* (♩. = 46)
4 *trm*
mp *p*

PIANO

To Gustav Mahler
Sharawadgi (Gracious disorder)

1. Daoist song

PETER BIRD

$\text{♩} = 66 (\text{♩} = 99)$

mf

7

14

Ped. _____

19

Sharawadgi (Gracious disorder)

PIANO

2

23

mf

Musical score for measures 23-30. The piece is in 3/4 time. Measure 23 starts with a treble clef and a key signature of one flat. The music features a mix of chords and moving lines in both hands. A dynamic marking of *mf* is present in measure 25.

31

3

Musical score for measures 31-39. Measures 31-35 are mostly rests in the treble clef with a moving bass line. Measures 36-39 feature a triplet of eighth notes in both the treble and bass clefs, marked with a '3' above and below the notes.

40

mf

Musical score for measures 40-49. The music consists of chords in the treble clef and a moving bass line. A dynamic marking of *mf* is present in measure 40.

50

3

f

Musical score for measures 50-58. Measures 50-54 are mostly rests in the treble clef with a moving bass line. Measures 55-58 feature a triplet of eighth notes in both the treble and bass clefs, marked with a '3' above and below the notes. A dynamic marking of *f* is present in measure 58.

59

mf

mp

p

Ped. _____

Musical score for measures 59-66. The music features a moving bass line and chords in the treble clef. Dynamic markings of *mf*, *mp*, and *p* are present in measures 63, 64, and 65 respectively. A pedal point is indicated by a line labeled 'Ped.' starting at the beginning of measure 59.

Sharawadgi (Gracious disorder)

PIANO

66

mf mp

Musical notation for measures 66-72. The system consists of two staves. The right staff has a treble clef and contains chords and melodic lines. The left staff has a bass clef and contains chords and a melodic line. Dynamic markings 'mf' and 'mp' are present.

73

mf

Musical notation for measures 73-78. The system consists of two staves. The right staff has a treble clef and contains chords. The left staff has a bass clef and contains a melodic line. A dynamic marking 'mf' is present.

79

13

13

p mp

Musical notation for measures 79-88. The system consists of two staves. The right staff has a treble clef and contains chords. The left staff has a bass clef and contains chords and a melodic line. There are two measures with a '13' above the staff. Dynamic markings 'p' and 'mp' are present. A 'Ped.' marking is at the end of the system.

99

mf

Musical notation for measures 99-105. The system consists of two staves. The right staff has a treble clef and contains chords and a melodic line. The left staff has a bass clef and contains chords. A dynamic marking 'mf' is present. A 'Ped.' marking is at the end of the system.

106

Musical notation for measures 106-112. The system consists of two staves. The right staff has a treble clef and contains chords and a melodic line. The left staff has a bass clef and contains chords. A 'Ped.' marking is at the end of the system.

Sharawadgi (Gracious disorder)

PIANO

4

110

2. Parting from Su Wu

114 Andante (♩ = 80)

121

128

133

Sharawadgi (Gracious disorder)

PIANO

139 *Movendo* (♩ = 110)

rit.

26

4

Musical score for measures 139-142. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measures 139 and 140 are marked with a large '26' above the staff. Measures 141 and 142 are marked with a large '4' above the staff. A 'rit.' (ritardando) marking is placed above the first measure of the second system. The piece concludes with a *mp* (mezzo-piano) dynamic and a *Ped.* (pedal) marking.

170 *A tempo* (♩ = 80)

Musical score for measures 170-176. The score is in treble and bass clefs with a key signature of two sharps. Measure 170 is marked with a large '26' above the staff. Measures 171-176 are marked with a large '4' above the staff. The piece concludes with a *mf* (mezzo-forte) dynamic and two *Ped.* (pedal) markings.

177

4

Musical score for measures 177-184. The score is in treble and bass clefs with a key signature of two sharps. Measures 177-180 are marked with a large '4' above the staff. Measures 181-184 are marked with a large '4' above the staff. The piece concludes with a *mp* (mezzo-piano) dynamic.

185

Musical score for measures 185-188. The score is in treble and bass clefs with a key signature of two sharps. Measures 185-188 are marked with a large '4' above the staff. The piece concludes with a *p* (piano) dynamic.

189

Musical score for measures 189-192. The score is in treble and bass clefs with a key signature of two sharps. Measures 189-192 are marked with a large '4' above the staff. The piece concludes with a *p* (piano) dynamic and a 3/4 time signature.

Sharawadgi (Gracious disorder)

6

PIANO

3. Old poem

190 Andante (♩ = 92)

Musical score for measures 190-195. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is Andante with a quarter note equal to 92 beats per minute. The score consists of two staves: a treble staff and a bass staff. The treble staff features a series of chords and eighth-note patterns. The bass staff has a simple accompaniment of quarter notes. Dynamics include piano (*p*) and pianissimo (*pp*). Pedal markings are present at the beginning and end of the system.

196

Musical score for measures 196-203. The treble staff continues with eighth-note patterns and chords. The bass staff has a steady accompaniment. Dynamics include piano (*p*). Pedal markings are present at the beginning and end of the system.

204

Musical score for measures 204-212. Measures 204-205 feature a double bar line with a '2' above and below, indicating a second ending. The treble staff has a melodic line with eighth notes. The bass staff has a steady accompaniment. Dynamics include piano (*p*). Pedal markings are present at the beginning and end of the system.

213

rit.

Musical score for measures 213-219. The tempo is marked *rit.* (ritardando). The treble staff has a melodic line with eighth notes. The bass staff has a steady accompaniment. Dynamics include mezzo-piano (*mp*). Pedal markings are present at the beginning and end of the system.

220

Musical score for measures 220-225. The treble staff has a melodic line with eighth notes. The bass staff has a steady accompaniment. Dynamics include mezzo-forte (*mf*). Pedal markings are present at the beginning and end of the system.

226

Musical score for measures 226-232. The treble staff has a melodic line with eighth notes. The bass staff has a steady accompaniment. Dynamics include mezzo-piano (*mp*) and piano (*p*). Pedal markings are present at the beginning and end of the system.

Sharawadgi (Gracious disorder)

PIANO

234 - Adagio (♩ = 68)

Musical score for measures 234-240. The piece is in a minor key (one flat). The tempo is Adagio with a quarter note equal to 68 beats per minute. The music is marked *mp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

241

Musical score for measures 241-248. The music continues with a melodic line in the right hand and chords in the left hand. Dynamic markings include *mf* and *mp*. The texture remains consistent with the previous section.

249

Musical score for measures 249-255. This section features a *p* dynamic marking and includes a *pp* marking. It contains two measures with a fermata and a '2' above the staff, indicating a second ending. Pedal markings are present at the beginning and end of the section.

256

Musical score for measures 256-267. This section includes two measures with a fermata and a '9' above the staff, indicating a ninth ending. The key signature changes to a major key (three sharps) at the end of the section.

268

Larghetto (♩ = 60)

4. Sailing homeward

Musical score for measures 268-274. The piece is in a major key (three sharps) and 2/2 time. The tempo is Larghetto with a quarter note equal to 60 beats per minute. The music is marked *mf* and includes a long fermata in the right hand. A pedal marking is present at the beginning.

Sharawadgi (Gracious disorder)

PIANO

8

271

mf

Ped.

279

mp

Ped.

286

mf

Ped.

293

Ped.

300

5

5 *mf*

mp

Ped.

311

mf

Ped.

Sharawadgi (Gracious disorder)

PIANO

317

Musical score for measures 317-323. The piece is in the key of D major (indicated by two sharps). The music features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is present in measure 320.

324

Musical score for measures 324-330. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *mf* (mezzo-forte) in measure 324, *mp* (mezzo-piano) in measure 327, and *p* (piano) in measure 330.

331

Musical score for measures 331-336. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *mf* (mezzo-forte) in measure 331 and *f* (forte) in measure 334. Pedal markings (*Ped.*) are present under measures 331-332 and 333-334.

337

Musical score for measures 337-342. The music features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in measure 340. A pedal marking (*Ped.*) is present under measures 337-340.

343

Musical score for measures 343-349. The music features a melodic line in the right hand and a supporting bass line in the left hand. A triplet of eighth notes is present in the right hand in measure 349. A pedal marking (*Ped.*) is present under measures 347-349.

350

Musical score for measures 350-356. The music features a melodic line in the right hand and a supporting bass line in the left hand. A triplet of eighth notes is present in the right hand in measure 350. The piece concludes with a double bar line and a key signature change to D minor (indicated by two flats) in measure 356.

Sharawadgi (Gracious disorder)

PIANO

5. I built my hut

356 Lento (♩ = 56)

Musical notation for measures 356-357. The piece is in 12/8 time with a key signature of one flat. The tempo is Lento (♩ = 56). The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mp* and *mf*. A *Ped.* (pedal) marking is present under the first measure.

358

Musical notation for measures 358-361. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f*, *mf*, and *p*. A *Ped.* marking is present under the first measure. The system concludes with a double bar line and a '2' above and below the staff, indicating a repeat or a specific fingering.

362 accel.

Musical notation for measures 362-366. The tempo is marked *accel.* (accelerando). The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mp*. A *Ped.* marking is present under the first measure.

367

Adagio (♩ = 66)

Musical notation for measures 367-376. The tempo is marked Adagio (♩ = 66). The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*. A *Ped.* marking is present under the first measure. The system concludes with a double bar line and a '7' above and below the staff, indicating a repeat or a specific fingering.

377

Musical notation for measures 377-380. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mp* and *mf*. A *Ped.* marking is present under the first measure.

381

Musical notation for measures 381-384. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mf*. A *Ped.* marking is present under the first measure.

Sharawadgi (Gracious disorder)

PIANO

386

mf

Musical score for measures 386-390. Treble and bass staves. Measure 386 starts with a *mf* dynamic. The music consists of chords and moving lines in both hands.

391

3

p *mp*

Ped. Ped. Ped.

Musical score for measures 391-397. Treble and bass staves. Measures 391 and 392 feature triplets in both hands. Dynamics range from *p* to *mp*. Pedal markings are present under measures 391, 392, and 393.

398

Ped. Ped. Ped.

Musical score for measures 398-400. Treble and bass staves. Pedal markings are present under measures 398, 399, and 400.

401

mf *mp*

Ped. Ped. Ped.

Musical score for measures 401-405. Treble and bass staves. Dynamics range from *mf* to *mp*. Pedal markings are present under measures 401, 402, and 403.

406

p

Musical score for measures 406-410. Treble and bass staves. The music features sustained chords and moving lines. A *p* dynamic is indicated. Pedal markings are present under measures 406, 407, and 408.

411

p rit.

Ped.

Musical score for measures 411-415. Treble and bass staves. Measure 411 starts with a *p* dynamic. A *rit.* marking is present above measure 411. Pedal markings are present under measures 411 and 412.

Sharawadgi (Gracious disorder)

12

PIANO

415

p

Ped. Ped. Ped. Ped. Ped. Ped.

419

Largo (♩. = 46)

mp

Ped. Ped. Ped.

423

mf

mp

Ped. Ped. Ped. Ped. Ped.