

# Ten Bulls

for mezzo-soprano and mixed quartet



尋牛<sup>一</sup>



騎牛歸家<sup>六</sup>



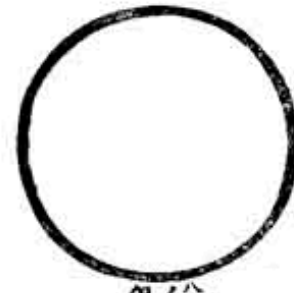
見跡<sup>二</sup>



忘人<sup>七</sup>



見牛<sup>三</sup>



人牛<sup>八</sup>俱忘



得牛<sup>四</sup>



返源<sup>五</sup>木



牧牛<sup>九</sup>



入辭<sup>十</sup> 金手  
即如羊行夏  
宮者即  
西並刺指

Andrew Crossley  
(2014)



# Ten Bulls

Instrumentation:

Clarinet in B flat

Cor Anglais

Percussion (1 player) – Snare Drum (with brush), Suspended Cymbal (bowed), Temple Blocks (Low, Medium Low, Medium High, High),

Glockenspiel

Mezzo-Soprano

‘Cello


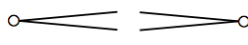





*Written for Sounds of the Engine House  
Ben Gaunt, Eve Harrison, Steven Jackson, directors*

Ten Bulls is a loose setting of the  
Ten Oxherding Pictures by Kaku-an Shi-en.  
Pictures by Tomikichiro Tokuriki.

(WORK IN PROGRESS)

# Ten Bulls – Performance Notes

## All instruments:

 1/4 tone sharp		Cresc. dal niente/Dim. al niente
 3/4 tone sharp		Gradual accelerando
 1/4 tone flat		Gradual ritardando
 3/4 tone flat		

Accidentals with an arrow indicate slightly flat/slightly sharp (less than a quarter tone). Horizontal arrows denote a gradual change from one playing technique to another. All grace notes should be played on the beat and as short as possible, with a subtle accent.

## Interludes

The conductor should cue each box ad libitum, keeping in mind the rough timing provided in the tempo marks.

Boxes with arrows denote material to be repeated until next cue, with a short space between each repetition. Tempo for each individual cell (or even each individual repetition of it) is to be determined by the player.

## Wind Instruments

Diamond noteheads denote air sounds, with information about the amount of air given as follows:

Air sound (little to no pitch)

Half-tone (very airy)

Combined with solid diamond noteheads and dynamics to denote different degrees of air sound to be heard.

Normal tone (no air)

flz. – fluttertongue

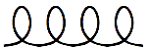
smorzando – slight undulating lip vibrato on sustained notes, following prescribed rhythms

key clicks – pitchless key clicks, beams show approximate range of the keys to be depressed, make as audible as possible

## Cor Anglais

Multiphonics – Enclosed numbers above chords refer to the corresponding multiphonic in the Veale/Mahnkopf book *The Technique of Oboe Playing*. Detailed indication of fingering, lip position and air pressure can be found there, but it is also included with the cor anglais part for reference.

## Percussion



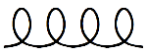
Indicates a circular motion with the brush across the skin of the drum, with the rhythms given corresponding to the motion between one pole of the circle to another.

Suspended cymbal scrape – Scrape from the center of the cymbal outwards with a coin or another small metallic object, across the given timing.

## Mezzo-Soprano

Cross noteheads indicate pitch-less material (sprechstimme).

## Violoncello



Circular bowing – alternate bowing between sul ponticello and sul tasto high above the fingerboard, following the given rhythms (always start sul ponticello on the upbow)





Slight glissando downwards/upwards before next note

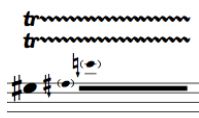
sp – sul ponticello

ord. – ordinario

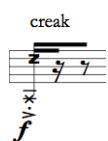
clb – col legno battuto

 – snap pizzicato     – highest possible note

Half-tones (indicated by a solid diamond notehead) - Pitches played with pressure halfway between fingered pitch and natural harmonic.



Trill alternating between the main pitch and each of the given pitches in turn



Press bow at heel with extreme pressure, producing loud creaks (no pitch)

# Ten Bulls

(Translated by Nyogen Senzaki and Paul Reps)

## 1. The Search for the Bull

In the pasture of this world, I endlessly push  
aside the tall grasses in search of the bull.

Following unnamed rivers, lost upon the  
interpenetrating paths of distant mountains,  
My strength failing and my vitality exhausted, I  
cannot find the bull.

I only hear the locusts chirring through the  
forest at night.

## 2. Discovering the Footprints

Along the riverbank under the trees, I discover  
footprints!

Even under the fragrant grass I see his prints.

Deep in remote mountains they are found.  
These traces no more can be hidden than one's  
nose, looking heavenward.

## 3. Perceiving the Bull

I hear the song of the nightingale.

The sun is warm, the wind is mild, willows are  
green along the shore,  
Here no bull can hide!

What artist can draw that massive head, those  
majestic horns?

## 4. Catching the Bull

I seize him with a terrific struggle.

His great will and power are inexhaustible.  
He charges to the high plateau far above the  
cloud-mists,

Or in an impenetrable ravine he stands.

## 5. Taming the Bull

The whip and rope are necessary,  
Else he might stray off down some dusty road.  
Being well trained, he becomes naturally gentle.

Then, unfettered, he obeys his master.

## 6. Riding the Bull Home

Mounting the bull, slowly I return homeward.  
The voice of my flute intones through the  
evening.

Measuring with hand-beats the pulsating  
harmony, I direct the endless rhythm.  
Whoever hears this melody will join me.

## 7. The Bull Transcended

Astride the Bull, I reach home.

I am serene. The bull too can rest.

The dawn has come. In blissful repose,  
Within my thatched dwelling I have abandoned  
the whip and rope.

## 8. Both Bull and Self Transcended

Whip, rope, person, and bull--all merge in No-  
Thing.

This heaven is so vast no message can stain it.

How may a snowflake exist in a raging fire?

Here are the footprints of the patriarchs.

## 9. Reaching the Source

Too many steps have been taken returning to  
the root and the source.

Better to have been blind and deaf from the  
beginning!

Dwelling in one's true abode, unconcerned  
with that without--

The river flows tranquilly on and the flowers  
are red.

## 10. In the World

Barefooted and naked of breast, I mingle with  
the people of the world.

My clothes are ragged and dust-laden, and I am  
ever blissful.

I use no magic to extend my life;

Now, before me, the dead trees become alive.

# Ten Bulls

SCORE IN C

Text after  
Kaku-an Shi-en

Andrew Crossley  
(2014)

- Greed and fear, good and bad, entangle me -  
♩ = c. 50

Clarinet in B♭: *p* → *mp* → *mp* → *mfp*. Includes key clicks and flz. markings.

Cor Anglais: *pp*. Includes key clicks.

Percussion: Glock. *p*, S.D. (brush) *pp*. Includes a triplet of 3.

Mezzo-soprano: *pp* (I), *mfp* (push).

Violoncello: *ppp* (almost no pitch). Includes triplets of 3 and 5.

Cl.: *p* → *mp*. Includes a triplet of 3 and poco accel. markings.

C. A.: *mf* → *ppp* → *mf*. Includes triplets of 3.

Perc.: T.B. *mf*, S.D. (brush) *pp*. Includes triplets of 3.

M.S.: (Mezzo-soprano part, mostly silent).

Vc.: *mf* → *ppp*. Includes triplets of 3 and 5, and a 5:4 time signature.

5  $\text{♩} = \text{c. } 70$

Cl. *pp* *mp* *flz.* *mf sub.* *5:4* *3* *3*

C. A. *ppp* *mp* *ppp* *mf* *5:4* *3* *3*

Perc. Glock. T.B. *p* *mp* *mf* *5:4* *3* *3*

M.S. *mp* *mf* *mp*  
In the pas - ture of this world L

Vc. *mf* *mp* *ord.*

7 *flz.* *5* *flz.* *poco rit.*

Cl. *flz.* *5* *flz.* *poco rit.*

C. A. *3* *5*

Perc. S.D. (brushes) T.B. *5* *5*

M.S. *mf p* *mp* *mf* *p*  
push a - side the tall grass in search of the

Vc. *sfz mf p* *sfz mp* *5* *II p sub.*



9  $\text{♩} = \text{c. } 50$

Cl. *smorz.* 5 3 5

C. A. *mf pp sub* *mf* *tr* 239/266  $\left( \begin{smallmatrix} \uparrow \downarrow \\ \leftarrow \rightarrow \end{smallmatrix} \right)$  *ppp*

Perc. T.B. *mp*

M.S. *mp*  
bull. My strength fails, my

Vc. *mp* *mf* *f* *p*  
harm. gliss. molto sp III  $\left( \begin{smallmatrix} \uparrow \downarrow \\ \leftarrow \rightarrow \end{smallmatrix} \right)$

11

Cl. *pp* *tr*  $\left( \begin{smallmatrix} \uparrow \downarrow \\ \leftarrow \rightarrow \end{smallmatrix} \right)$  *ppp* *mf* *ppp*

C. A. *mf* *ppp* *mp* *p* *mf* *p sub.* *mp* *tr*

Perc. *f* *mp* *p* *pp*

M.S. *mp* *p* *mp* *pp*  
strength fails. I on - ly hear the lo - custs through the fo - rest at night.

Vc. *ord.* *sp* *pp* *mf* *pp*  
bow on bridge

♩ = c. 80

14

Cl. *smorz.* *flz.* *mp* *mfp* *mfp* *mfp* *5:4* *5:4*

C. A. *tr* *54* *ppp* *mp* *mf* *mp* *ppp* *smorz.*

Perc. *mp* *3* *5:4*

M-S.

Vc. *ord.* *p* *fp* *fp* *fp*

16

Cl. *pp* *5*

C. A. *(tr)* *mp* *ppp*

Perc. *3* *7:8*

M-S.

Vc. *fp* *p* *pp*

**Interlude I**  
Free tempo (c. 45'')

Cl.  $ppp < mf > ppp$

C. A.  $p < mf > p$

Perc.  $p < mf > p$  5:4

M.S.  $ppp < mf > ppp$

Vc.  $p < mf > p$

19 20 5

- Not yet having entered the gate,  
nevertheless I have discerned the path -

$\text{♩} = \text{c. } 50$

Cl.  $p < pp < mfp$

C. A.  $pp < mp < pp$

Perc.  $p < pp < mp < pp$

M.S.  $pp$

Vc.  $ppp$

21 22 23 24 5/4

23

Cl. flz. *mp* *p* *mp* *mf* *pp*

C. A. *mp* *f* *mp*

Perc. T.B. *p* *f* *mp*

M-S. *mp* *f* *mp*  
the ri - - ver - bed un - -

Vc. *mf*

24

Cl. *mp*

C. A. *mf* *p*

Perc. Glock. *ppp*

M-S. *mf*  
der the trees

Vc. *p* *mp* *p* *pp*

Musical score for measures 26-27. The score is in 5/4 time. The instruments are Clarinet (Cl.), Clarinet in A (C. A.), Percussion (Perc.), M-Saxophone (M-S.), and Violoncello (Vc.).

- Cl.:** Starts at measure 26 with a *pp* dynamic. In measure 27, it has a *ppp* dynamic and a triplet of notes. A square box above the staff indicates "(almost no pitch)".
- C. A.:** Starts at measure 26 with a *ppp* dynamic. In measure 27, it has a *pp* dynamic and a triplet of notes.
- Perc.:** Features a triplet of eighth notes in measure 26.
- M-S.:** Remains silent in both measures.
- Vc.:** In measure 26, it has a *p* dynamic with a "ricochét" effect. In measure 27, it has a *ppp* dynamic with a triplet of notes and is labeled "(half-tones ord.)".

Musical score for measures 28-31. The score is in 5/4 time. The instruments are Clarinet (Cl.), Clarinet in A (C. A.), Percussion (Perc.), M-Saxophone (M-S.), and Violoncello (Vc.).

- Cl.:** Starts at measure 28 with a *sfz* dynamic. In measure 29, it has a *fp* dynamic and a triplet of notes. In measure 30, it has a *mp* dynamic and is marked "smorz.". In measure 31, it has a *mp* dynamic.
- C. A.:** Starts at measure 28 with a *sfz* dynamic. In measure 29, it has a *p* dynamic. In measure 30, it has a *mf* dynamic and a triplet of notes. In measure 31, it has a *p* dynamic and a triplet of notes.
- Perc.:** In measure 30, it has a *pp* dynamic and is marked "Susp. Cym. (bowed)".
- M-S.:** Starts at measure 28 with a *fp* dynamic. In measure 29, it has a *fp* dynamic. In measure 30, it has a *fp* dynamic and a triplet of notes. In measure 31, it has a *fp* dynamic. The lyrics "dis - co - ver foot - prints." are written below the staff.
- Vc.:** Starts at measure 28 with a *sfz* dynamic and is marked "pizz.". In measure 29, it has a *p* dynamic and is marked "arco molto sp". In measure 30, it has a *sfz* dynamic and is marked "pizz.". In measure 31, it has a *pp* dynamic and is marked "arco molto sp".

30  $\text{♩} = \text{c. } 50$

Cl. *p* *mp* *p* *mp*

C. A. *p* *mf* *p* *mp*

Perc. Glock. *mp*

M-S. *p* *mp* *p* *pp*

Vc. *mp* *mf* *pp* *mp*

These tra- ces can no more be hid den

32 (almost no pitch)

Cl. *p* *pp* *ppp*

C. A. *mf* *p sub* *mp* *p < mf* *f* *mp*

Perc.

M-S. *mp* *p*

Vc. *mp* *p*

ord. harm. gliss.

than one's nose loo king hea- ven - ward

Interlude II  
Free tempo (c. 1'15'')

**C. I.** *p* *mf* *p*

**C. A.** [244/247] *mp* [116] *ppp* *mf*

**Perc.** S.D. (brush) ricochét *mp* 5 *mp* Sus. Cym. (bowed) S.D. (brush) *pp* 3 *mp* *pp* Sus. cym. scrape *pp*

**M-S.** nasal non vib. *pp* Ah

**Vc.** *mp* *mf*

Diagram 5:

Diagram 6:

Diagram 7:

Diagram 8:

10

36

9 10 11 12 13

♩ = c. 40

**Cl.**

*mf*

**C. A.**

*mp*

**Perc.**

brush (ricochét)

Sus. cym.  
bowed

*mp* 5 *mp*

**M-S.**

sim.  
*mp*

ah

*pp* 5 rall. 5

sh sh sh sh sh sh sh sh sh

**Vc.**

lllll  
(half-tone) 3

clb  
(ricochét) 5

pizz.  
(strum)

*ppp* *f* *ppp* *mp* *mf*



- The slightest thing is not apart from self -

flz.

11

♩ = c. 50

Musical score for measures 37-48. The score is in 4/4 time and features five staves: Clarinet (Cl.), Clarinet in A (C. A.), Percussion (Perc.), Musician's Score (M.S.), and Violoncello (Vc.).

- Cl.:** Starts with a *pp* dynamic. Includes markings for *flz.*, *smorz.*, and *key clicks*. A five-measure rest is indicated by a '5' above the staff.
- C. A.:** Starts with a *pp* dynamic. Includes markings for *smorz.*, *key clicks*, and *smorz.*. A five-measure rest is indicated by a '5' above the staff.
- Perc.:** Features *Glock.* and *S.D. (brush)*. Dynamics range from *mp* to *pp*. Includes a triplet of eighth notes.
- M.S.:** Lyrics: "The sun". Includes a triplet of eighth notes.
- Vc.:** Starts with *arco sp.* and *ppp* dynamics. Includes a triplet of eighth notes and a six-measure rest indicated by a '6' below the staff.

Musical score for measures 39-48. The score is in 4/4 time and features five staves: Clarinet (Cl.), Clarinet in A (C. A.), Percussion (Perc.), Musician's Score (M.S.), and Violoncello (Vc.).

- Cl.:** Starts with a *p* dynamic. Includes a five-measure rest indicated by a '5' above the staff. Dynamics range from *pp* to *mp*.
- C. A.:** Starts with a *mp* dynamic. Includes a five-measure rest indicated by a '5' above the staff. Dynamics range from *mp* to *mp*.
- Perc.:** Features a five-measure rest indicated by a '5' below the staff. Dynamics range from *p* to *p*.
- M.S.:** Lyrics: "is warm the wind is mild, wil - lows". Includes a five-measure rest indicated by a '5' above the staff. Dynamics range from *mp* to *mp*.
- Vc.:** Starts with a five-measure rest indicated by a '5' below the staff. Dynamics range from *mp* to *pp*.

poco rit. . . . . A tempo

41

Cl. *mf*

C. A. *mf* *p* *mp* *f*  
tr (accel. and rit.)

Perc. *ppp* *mp* *mf* 5

M.S. *mf* *pp* *p*  
are green a-long the shore There no bull can hide

Vc. 5

44

Cl. *pp* *ppp* *flz.*

C. A. 16 239/266 *mf* *f* *mp* *f* *ff*  
tr

Perc. Glock. Sus. cym. (scrape) slow scrape *pp* *mf* *pp*

M.S.

Vc. creak tap lower belly with fingers clb *f* *mf* *ff*

47

Cl.

C. A.

T. Bl.

M.S.

Vc.

13

*pp*

*mp*

*pp*

*p*

*mp*

Glock.

The splen - did head the state - ly horns

49

Cl.

C. A.

Glock.

M.S.

Vc.

*pp*

*pp*

*p*

*mp*

*mf*

who can draw this bull?

pizz.  
(upward strokes, as much buzz as possible)

strum