

Father

Is

A

Cloud.

for Orchestra

## Instrumentation

2 Flutes  
2 Oboes (Ob. 2 doubling English Horn)  
2 Clarinets in Bb (Cl. 2 doubling Bass Clarinet)  
2 Bassoons

2 Horns in F  
2 Trumpets in Bb  
2 Trombones  
1 Tuba

Percussion (2 players):

1: Vibraphone (with bow)  
  
2: Large Tibetan Singing Bowl  
Tam-tam  
Bass Drum  
Marimba  
Glockenspiel

Piano

10 – 12 Violins 1 (equal divisi)  
10 – 12 Violins 2 (equal divisi)  
8 – 10 Viola (equal divisi)  
6 – 8 Cello (equal divisi)  
4 – 6 Double Bass (equal divisi)

The double bass sounds an octave lower than notated. The glockenspiel sounds two octaves higher than notated

The score is in C.

Duration: c. 10 minutes

## Notation

### General

Accidentals apply throughout the bar and only in indicated octave.

L.V. let vibrate (allow to sound as long as possible)

### Strings

Pizzicato on harmonics should be performed using a guitar pick of medium hardness. The left-hand finger should be pulled off immediately after string is struck to allow the harmonic to ring without the fundamental sounding.

Slurs show phrasing, not bowing.

Tenuto markings over held notes indicate a slight accent.

### Brass

Cup mutes are to be used in passages marked "with mute". If cup mutes are not available, straight mutes may be used.

### Percussion

The choice of sticks is left to the musician. Chosen sticks should create as much resonance as possible. Instrumentalists should always allow note to sound to as long as possible unless otherwise noted.

### Piano/Vibraphone

If pedaling is not specified, use the pedal according to the nature of the texture. Usually this calls for heavy use of the pedal.

**Father Is A Cloud.** was inspired by a fragment from a lecture by Alan Watts in which he states, “You have to regard yourself as a cloud in the flesh.” I immediately thought of my dad who, coincidentally, introduced me to Alan Watts and the world of Zen Buddhism. Watts uses this metaphor of seeing oneself as a cloud or a wave to show that just as clouds or waves don’t make mistakes/can’t make mistakes, neither can/do we. We don’t look into the sky and ridicule the imperfections of clouds, nor do we go to the ocean and berate the waves for being flawed. In this way we must view ourselves and those around us. To me, my father is a cloud. He always has been and always will be. Just a puffy, white cloud suspended undirected in the great blue skies of heaven. Maybe one day I, too, can live as a cloud.

NYC 2016

# Father Is A Cloud.

for Orchestra

♩ = 80

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in Bb

2 Trombones

Tuba

Player 1 [ Vibraphone

sempre L.V.  
unless otherwise marked

Large Tibetan Singing Bowl

mp

sempre L.V.  
unless otherwise marked

Tamtam

mp

Bass Drum

Player 2

Marimba

Glockenspiel

Piano

All black keys  
(use forearms)

mp

2co.

Violin I - 1

Violin I - 2

Violin II - 1

Violin II - 2

Viola - 1

Viola - 2

Cello - 1

Cello - 2

Double Bass - 1

Double Bass - 2

pizz. with pick  
1  
mf

pizz. with pick  
1  
mf

sul III  
pp p

sul III, IV  
pp p mp

sul III, IV  
pp p mp

pizz. with pick  
1  
mf

15

Fls. *mp*

Obs.

B♭ Cls.

Bsns.

Hns.

B♭ Tpts.

Tbns.

Tuba

Vib.

T.S.B.

T.T.

B. Dr.

Mrb.

Glk.

Pno.

Vln. I - 1 *mf* *sul III*

Vln. I - 2 *mf* *III*

Vln. II - 1 *mf* *sul IV*

Vln. II - 2 *mf* *III* *II*

Vla. - 1 *mp* *mf* *sul IV*

Vla. - 2 *mf* *pizz. with pick* *II* *III*

Vc. - 1 *mf*

Vc. - 2 *mf* *IV* *III* *II*

D.B. - 1 *mf*

D.B. - 2 *f* *IV* *III*

26

Fls. *mf* niente

Obs.

B♭ Cls.

Bsns.

Hns.

B♭ Tpts.

Tbns.

Tuba

Vib.

T.S.B.

T.T.

B. Dr.

Mrb.

Glk.

Pno.

Vln. I - 1

Vln. I - 2 *f* *ff*

Vln. II - 1

Vln. II - 2 *f* *ff*

Vla. - 1 *p* *mp* sul IV

Vla. - 2 *f* *ff*

Vc. - 1 *p* *mp* sul III, IV

Vc. - 2 *f* *ff*

D.B. - 1 *p* *mp* sul III, IV

D.B. - 2 *ff*

35

This musical score is for the piece "Father Is A Cloud" and is page 4 of a 4-page set. It begins at measure 35. The score is arranged for a full orchestra and includes the following parts:

- Fls.** (Flute)
- Obs.** (Oboe)
- B♭ Cls.** (B-flat Clarinet)
- Bsns.** (Bassoon)
- Hns.** (Horn)
- B♭ Tpts.** (B-flat Trumpet)
- Tbns.** (Trombone)
- Tuba**
- Vib.** (Vibraphone)
- T.S.B.** (Timpani)
- T.T.** (Snare Drum)
- B. Dr.** (Bass Drum)
- Mrb.** (Maracas)
- Glk.** (Glockenspiel)
- Pno.** (Piano)
- Vln. I - 1** (Violin I - First)
- Vln. I - 2** (Violin I - Second)
- Vln. II - 1** (Violin II - First)
- Vln. II - 2** (Violin II - Second)
- Vla. - 1** (Viola - First)
- Vla. - 2** (Viola - Second)
- Vc. - 1** (Cello - First)
- Vc. - 2** (Cello - Second)
- D.B. - 1** (Double Bass - First)
- D.B. - 2** (Double Bass - Second)

The score features complex rhythmic patterns and melodic lines, particularly in the string sections. Dynamic markings such as *mf* (mezzo-forte) are present. Performance instructions like *III*, *(II)*, and *IV* are used to indicate specific techniques or fingerings. The score is written in a standard musical notation with various clefs and time signatures.



41

Fls.

Obs.

B $\flat$  Cls.

Bsns.

Hns.

B $\flat$  Tpts.

Tbns.

Tuba

Vib.

T.S.B.

T.T.

B. Dr.

Mrb.

Glk.

Pno.

Vln. I - 1

Vln. I - 2

Vln. II - 1

Vln. II - 2

Vla. - 1

Vla. - 2

Vc. - 1

Vc. - 2

D.B. - 1

D.B. - 2

sempre L.V.  
with mallet unless otherwise marked

motor on

*mf*

*f*

*p*

*mp*

sul I, II

sul III, IV

45

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

B♭ Tpts.

Tbns.

Tuba

Vib.

T.S.B.

T.T.

B. Dr.

Mrb.

Glk.

Pno.

Vln. I - 1  
*mp*  
arco sul III

Vln. I - 2  
*mp*

Vln. II - 1  
*mp*  
arco sul IV

Vln. II - 2  
*mp*  
IV III

Vla. - 1  
*mp*  
arco sul IV

Vla. - 2  
*mp*

Vc. - 1  
*mp*  
arco sul III, IV

Vc. - 2  
*mp*  
IV III II I

D.B. - 1  
*mp*  
arco sul III, IV

D.B. - 2  
*mp*

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

\* *Red.*

50

This page of the musical score, numbered 50, contains measures 50 through 57. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fls.), Oboe (Obs.), Bass Clarinet (B♭ Cls.), Bassoon (Bsns.), Horns (Hns.), Trumpets (B♭ Tpts.), Trombones (Tbns.), Tuba, Vibraphone (Vib.), Timpani (T.S.B.), Snare Drum (T.T.), Bass Drum (B. Dr.), Maracas (Mrb.), Glockenspiel (Glk.), Piano (Pno.), Violin I (Vln. I - 1, 2), Violin II (Vln. II - 1, 2), Viola (Vla. - 1, 2), Violoncello (Vc. - 1, 2), Double Bass (D.B. - 1, 2), and a second set of Double Basses (D.B. - 2). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf*, *p*, *f*, and *ff* are used throughout. Performance instructions include "with mute" for the brass instruments and "sul I, II" and "sul III, IV" for the strings. The piece concludes with a series of sixteenth-note patterns in the lower strings.

60

This page of the musical score, titled "Father Is A Cloud," covers measures 60 through 63. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) features sustained chords with some melodic movement. The brass section (Horns, Trumpets, Trombones, Tuba) provides a harmonic foundation with sustained notes. The strings (Violins I & II, Violas, Cellos, Double Basses) play a rhythmic accompaniment of eighth notes, with the lower strings using triplets. The Maracas (Mrb.) play a complex rhythmic pattern with sixteenth notes and sixteenth rests, marked with dynamics *mp*, *p*, *mf*, *p*, *f*, and *p*. The Vibraphone (Vib.) has a melodic line starting in measure 60, marked with dynamics *f*, *p*, and *mp*. The percussion section (T.S.B., T.T., B. Dr.) is mostly silent, with some rests indicated. The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings.

64

Unison

Fls. *f* *mp*

Obs. *f* *mp*

B♭ Cls. *f* *mp*

Bsns. *f* *mp*

Hns.

B♭ Tpts.

Tbns.

Tuba

Vib. *f* *mf*  
\* *Red.*  
with bow

T.S.B.

T.T.

B. Dr.

Mrb. *f*

Glk.

Pno. *f*  
\* *Red.*

Vln. I - 1 *mp*

Vln. I - 2 *mp*

Vln. II - 1

Vln. II - 2

Vla. - 1 *mp*

Vla. - 2 *mp*

Vc. - 1 *mp*

Vc. - 2 *mp*

D.B. - 1 *mp*

D.B. - 2 *mp*

68

This musical score page, numbered 10, is for the piece "Father Is A Cloud." It begins at measure 68. The score is arranged for a full orchestra and includes the following parts:

- Fls.:** Flute, playing a melodic line with long notes and slurs.
- Obs.:** Oboe, playing a similar melodic line to the flute.
- B♭ Cls.:** Bass Clarinet, playing a sustained, low melodic line.
- Bsns.:** Bassoon, playing a sustained, low melodic line.
- Hns.:** Horns, playing sustained notes.
- B♭ Tpts.:** Trumpets, playing sustained notes.
- Tbns.:** Trombones, playing sustained notes.
- Tuba:** Playing sustained notes.
- Vib.:** Vibraphone, playing a melodic line with slurs.
- T.S.B.:** Timpani, playing sustained notes.
- T.T.:** Tom-toms, playing sustained notes.
- B. Dr.:** Bass Drum, playing sustained notes.
- Mrb.:** Maracas, playing a rhythmic pattern with triplets and accents.
- Glk.:** Glockenspiel, playing a rhythmic pattern.
- Pno.:** Piano, playing a complex melodic and harmonic part with triplets, slurs, and dynamic markings like *ff* and *p*.
- Vln. I - 1 & 2:** Violins I, playing sustained notes.
- Vln. II - 1 & 2:** Violins II, playing melodic lines with slurs and dynamic markings like *mf* and *f*. The word "niente" is written above the staves.
- Vla. - 1 & 2:** Violas, playing a rhythmic pattern with triplets.
- Vc. - 1 & 2:** Cellos, playing a rhythmic pattern with triplets.
- D.B. - 1 & 2:** Double Basses, playing a rhythmic pattern with triplets.

♩ = 60

72

Fls. *f* accel. gradually to next tempo marking *ff*

Obs. *f* accel. gradually to next tempo marking *ff*

B♭ Cls. *f* accel. gradually to next tempo marking *ff*

Bsns. *f* accel. gradually to next tempo marking *ff*

Hns. without mute *mf* accel. gradually to next tempo marking *f*

B♭ Tpts. *mf* without mute accel. gradually to next tempo marking *f*

Tbns. *mf* accel. gradually to next tempo marking *f*

Tuba without mute *mf* accel. gradually to next tempo marking *f*

Vib. with mallet *f* accel. gradually to next tempo marking *ff*

T.S.B. *Red.*

T.T.

B. Dr. *f* accel. gradually to next tempo marking

Mrb. L.V. *p* *ff*

Glk. *p* *ff*

Pno. *f* accel. gradually to next tempo marking *ff*

Vln. I - 1 *f* accel. gradually to next tempo marking *ff*

Vln. I - 2 *f* accel. gradually to next tempo marking *ff*

Vln. II - 1 niente *f* accel. gradually to next tempo marking *ff*

Vln. II - 2 niente *f* accel. gradually to next tempo marking *ff*

Vla. - 1 *f* accel. gradually to next tempo marking *ff*

Vla. - 2 *f* accel. gradually to next tempo marking *ff*

Vc. - 1 *f* accel. gradually to next tempo marking *ff*

Vc. - 2 accel. gradually to next tempo marking

D.B. - 1 *f* accel. gradually to next tempo marking *ff*

D.B. - 2 accel. gradually to next tempo marking

**79**

Fls. *fff* accel. gradually to next tempo marking

Obs. *fff* accel. gradually to next tempo marking

B♭ Cls. *fff* accel. gradually to next tempo marking

Bsns. *fff* accel. gradually to next tempo marking

Hns. *ff* accel. gradually to next tempo marking

B♭ Tpts. *ff* accel. gradually to next tempo marking

Tbns. *ff* accel. gradually to next tempo marking

Tuba *ff* accel. gradually to next tempo marking

Vib. *fff* accel. gradually to next tempo marking

T.S.B. *Red.*

T.T.

B. Dr. *fff* accel. gradually to next tempo marking

Mrb.

Glk.

Pno. *fff* accel. gradually to next tempo marking (as fast as possible)

Vln. I - 1 *fff* arco not measured tremolo, gradually slow to fast accel. gradually to next tempo marking

Vln. I - 2 *fff* arco accel. gradually to next tempo marking

Vln. II - 1 *fff* arco not measured tremolo, gradually slow to fast accel. gradually to next tempo marking

Vln. II - 2 *fff* arco accel. gradually to next tempo marking

Vla. - 1 *fff* arco not measured tremolo, gradually slow to fast accel. gradually to next tempo marking

Vla. - 2 *fff* arco accel. gradually to next tempo marking

Vc. - 1 *fff* arco not measured tremolo, gradually slow to fast accel. gradually to next tempo marking

Vc. - 2 *fff* arco accel. gradually to next tempo marking

D.B. - 1 *fff* arco not measured tremolo, gradually slow to fast accel. gradually to next tempo marking

D.B. - 2 *fff* arco accel. gradually to next tempo marking



$\text{♩} = 100$

83

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

B♭ Tpts.

Tbns.

Tuba

Vib.

T.S.B.

T.T.

B. Dr.

Mrb.

Glk.

Pno.

Vln. I - 1

Vln. I - 2

Vln. II - 1

Vln. II - 2

Vla. - 1

Vla. - 2

Vc. - 1

Vc. - 2

D.B. - 1

D.B. - 2

*f*

*mf*

*ff*

*as fast as possible*

*Red.*

*6*

*3*

*(h)*

Detailed description of the musical score: This is a page from a full orchestral score for the piece 'Father Is A Cloud'. The page is numbered 83 in the top left corner. The tempo is marked as quarter note = 100. The music is in 4/4 time. The score includes parts for Flute (Fls.), Oboe (Obs.), Bass Clarinet (B♭ Cls.), Bassoon (Bsns.), Horns (Hns.), Trumpets (B♭ Tpts.), Trombones (Tbns.), Tuba, Vibraphone (Vib.), Timpani (T.T.), Bass Drum (B. Dr.), Maracas (Mrb.), Glockenspiel (Glk.), Piano (Pno.), Violins I (Vln. I - 1, Vln. I - 2), Violins II (Vln. II - 1, Vln. II - 2), Violas (Vla. - 1, Vla. - 2), Cellos (Vc. - 1, Vc. - 2), and Double Basses (D.B. - 1, D.B. - 2). The score features various musical notations including triplets, sixteenth-note runs, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions like 'as fast as possible' and 'Red.' (ritardando) are present. The page concludes with a double bar line and a 5/4 time signature.

86

♩ = 80

Fls. *fff* 3 (4)

Obs. *fff* English Horn *p* *mp* *p* *mf* *mp*

B♭ Cls. *fff*

Bsns. *fff*

Hns. *ff*

B♭ Tpts. *ff*

Tbns. *ff*

Tuba *ff*

Vib. L.V. with bow *p* with mallet

T.S.B.

T.T.

B. Dr. L.V. *fff*

Mrb.

Glk.

Pno.

Vln. I - 1 *fff*

Vln. I - 2 *fff*

Vln. II - 1 *fff* 3 (4) 6 6

Vln. II - 2 *fff* 3 (4) 6 6

Vla. - 1 *fff* *p* *mp* *pp* *mf* *p*

Vla. - 2 *fff* *p* *mp* *pp* *mf* *p*

Vc. - 1 *fff* *p* niente

Vc. - 2 *fff* *p* niente

D.B. - 1 *fff* *p* niente

D.B. - 2 *fff* *p* niente

96

Fls.

Obs. *mp* *mf* *mp* *f* *mp* *mf* *mp* *mf*

B♭ Cls.

Bsns.

Hns.

B♭ Tpts.

Tbns.

Tuba

Vib. *mp* with bow

T.S.B. Grind *mf*

T.T.

B. Dr.

Mrb.

Glk.

Pno. *mp*

\* *red.*

Vln. I - 1

Vln. I - 2

Vln. II - 1

Vln. II - 2

Vla. - 1 *mp* *mf* *mp* *p* *mp*

Vla. - 2 *mp* *mf* *mp* *p* *mp*

Vc. - 1

Vc. - 2

D.B. - 1

D.B. - 2

108

This page of the musical score contains measures 108 through 117. The instrumentation includes Flute (Fls.), Oboe (Obs.), Clarinet in B-flat (Bb Cls.), Bassoon (Bsns.), Horns (Hns.), Trumpets in B-flat (Bb Tpts.), Trombones (Tbns.), Tuba, Vibraphone (Vib.), Timpani (T.T.), Snare Drum (S.D.), Maracas (Mrb.), Glockenspiel (Glk.), Piano (Pno.), Violins I (Vln. I - 1, 2), Violins II (Vln. II - 1, 2), Violas (Vla. - 1, 2), Cellos (Vc. - 1, 2), and Double Basses (D.B. - 1, 2). The score is written in a common time signature with a key signature of one sharp (F#). The music features a complex texture with many instruments playing melodic lines, often with long phrasing and dynamic markings. The dynamics range from piano (*p*) to forte (*f*), with many passages marked *mp* (mezzo-piano) and *mf* (mezzo-forte). There are several trills and triplets indicated by '3' above the notes. A section of the score is marked 'Hit L.V.' (Hit Left Valve) and 'Grind' (Grind) for the timpani. The piano part features a rhythmic pattern of eighth notes with grace notes. The woodwinds and strings play intricate, often overlapping, melodic lines.

119

This page of the musical score covers measures 119 through 124. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 5/4. The score includes parts for Flute (Fls.), Oboe (Obs.), Bass Clarinet (Bb Cls.), Bassoon (Bsns.), Horns (Hns.), Trumpets (Bb Tpts.), Trombones (Tbns.), Tuba, Vibraphone (Vib.), Timpani (T.S.B.), Snare Drum (T.T.), Bass Drum (B. Dr.), Maracas (Mrb.), Glockenspiel (Glk.), Piano (Pno.), Violins I (Vln. I - 1, 2), Violins II (Vln. II - 1, 2), Violas (Vla. - 1, 2), Cellos (Vc. - 1, 2), and Double Basses (D.B. - 1, 2). The score features dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include 'with mallet' for the vibraphone and 'Hit' for the timpani. The score is divided into two systems, with measures 119-124 on the first system and measures 125-130 on the second system.

130

Fls.

Obs. *f* niente

B♭ Cls. *f* niente

Bsns.

Hns. *f* Solo *mf* *f*

B♭ Tpts. *f* Solo *mf* *f*

Tbns. *f* Solo *mf* *f*

Tuba *f*

Vib. with mallet *mf* \* Ped.

T.S.B.

T.T.

B. Dr.

Mrb.

Glk. *mf*

Pno.

Vln. I - 1

Vln. I - 2

Vln. II - 1

Vln. II - 2

Vla. - 1 *mp* sul III

Vla. - 2 *p*

Vc. - 1 *mp* sul III, IV

Vc. - 2 *p* sul III, IV

D.B. - 1 *mp* sul III, IV

D.B. - 2 *p*

142

Fls.

Obs.

B♭ Cls.

Bsns.

Hns. *mp* *mf* niente *mp* niente

B♭ Tpts.

Tbns. *mp* *mf* niente *mp* niente

Tuba

Vib. with bow with mallet *mp* \* *scd.* Hit *mp*

T.S.B.

T.T.

B. Dr.

Mrb.

Glk.

Pno.

Vln. I - 1 *mp* *mf*

Vln. I - 2 *mp* *mf*

Vln. II - 1 *mp* *mf*

Vln. II - 2 *p* niente *mf*

Vla. - 1 *mf*

Vla. - 2 niente *mf*

Vc. - 1 *mf*

Vc. - 2 niente *mf* sul I, II

D.B. - 1 *mf*

D.B. - 2 niente *mf* sul I, II

niente *mf*

154

This musical score is for the piece "Father Is A Cloud" and is marked with the number 154. The score is arranged for a full orchestra and includes the following instruments and parts:

- Fls. (Flute)
- Obs. (Oboe)
- B♭ Cls. (B-flat Clarinet)
- Bsns. (Bassoon)
- Hns. (Horn)
- B♭ Tpts. (B-flat Trumpet)
- Tbns. (Trombone)
- Tuba
- Vib. (Vibraphone)
- T.S.B. (Timpani)
- T.T. (Tom Tom)
- B. Dr. (Bass Drum)
- Mrb. (Maracas)
- Glk. (Glockenspiel)
- Pno. (Piano)
- Vln. I - 1
- Vln. I - 2
- Vln. II - 1
- Vln. II - 2
- Vla. - 1
- Vla. - 2
- Vc. - 1
- Vc. - 2
- D.B. - 1
- D.B. - 2

The score features a variety of musical notations, including rests, notes, and dynamic markings. The dynamic marking *mp* (mezzo-piano) is used throughout the score, indicating a moderate volume. The score is divided into measures by vertical bar lines, and the instruments are grouped into staves. The overall layout is clean and professional, typical of a printed musical score.