

# Breathing

Wandering thoughts while meditating

Naomi Beth Wakan

Chant: ancient Tibetan Buddhist mantra

Judy Specht

**Largo** ♩ = 76 consider directing in cut time

**S.**

**A.**

**T.**

**B.**

**Bassoon**

**PERUSAL SCORE ONLY - PLEASE DO NOT COPY**

**Largo** ♩ = 76

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12      *stagger breathing*

S.      *poco rit.*

A.      *stagger breathing*

T.      *stagger breathing*

B.      *stagger breathing*

*locو*

*O - mm*

*O - mmr*

*in the 6/8 tempo*

*PLEASE DO NOT COPY*

**Giocoso**  $\text{♩} = 60$

S.      *mp* **A**

A.      *mp*

T.      *6*

B.      *6*

*Sup - we are al - lowed X num-ber of breaths\_ al - lowed, al - lowed this*

*s - ing we are al - lowed X num-ber of breaths al - lowed, al - lowed this*

**Giocoso**  $\text{♩} = 60$

S.      *mp*

A.      *legato - sostenuto*

T.      *6*

B.      *6*

*pedal freely throughout*

*PERUSAL SCORE ONLY*

22

S. *mf* *mp*  
life - time, \_\_\_\_\_ Om ta-re tut - ta-re tu - re so - ha, \_\_\_\_\_ Think how

A. *mf* *mp*  
life - time, \_\_\_\_\_ Om - ta re tut - ta-re tu - re so - ha. \_\_\_\_\_ Think how

T. *mp* *mf* *mp*  
And on - ly X. O - mm tu - re Think \_\_\_\_\_

B. *mp* *mf* *mp*  
And on - ly X. O - mm , - ha \_\_\_\_\_

*d. = 76* *d. = 60*

*sforzando* *mp*

**B**

28

S. slow we\_\_ would take\_ an "in" \_\_\_\_\_ breath

A. slow ly we\_\_ would take\_ we would take\_ an "in" \_\_\_\_\_ breath

T. how ly we\_\_ would take we would take\_ an "in" \_\_\_\_\_ breath

B. *mp* we would\_ take\_ an "in" breath

34

S. — and how lei - sure-ly\_ how lei - sure-ly lei - sure-ly we would let it out

A. — and how lei - sure-ly how lei - sure-ly lei - sure-ly we would let it out

T. 8 — and how lei - - - sure-ly lei - we would let it out

B. — and how lei - - - sure-ly e-ly we would let it out

*PLEASE DO NOT COPY*

=

40

S. ex - tend\_ our days.

A. ex-ten-d our days.

T. 8 in o ex - tend\_ our days. Om ta - re tut - ta - re

B. in or der to ex-ten-d our days.

*PERUSAL SCORE ONLY*

**C Largo ♩ = 76**

*mf*

Largo ♩ = 76

45

S. mm ta - re tut - ta - re tu - re so - ha Om ta - re tut - ta - re tu - re so - ha

A. mm ta - re tut - ta - re tu - re so - ha Om ta - ut - ta - re tu - re so - ha

T. tu - re so - ha O - mm tu - re so - ha mm tu - re so - ha

B. mm tu - re so mm tu - re so

*(8)*

*PERUSAL SCORE ONLY - PLEASE DO NOT COPY*

50 *Adagio*  $\text{♩} = 60$

S. Om ta - re tut - ta - re tu - re Omm \_\_\_\_\_

A. Om ta - re tut - ta - re - ha Omm \_\_\_\_\_

T. Om ta - re tut - re so - ha Omm \_\_\_\_\_ One breath could take in the morn *mp*

B. Om ta - re tut - ta - re tu - re so - ha Omm \_\_\_\_\_ One breath could take in the morn

*PERUSAL SCORE ONLY - PLEASE DO NOT COPY*

*Giocoso*  $\text{♩} = 60$

$\frac{8}{8}$  *sforzando*  $\text{—}$  *mezzo-forte*  $\text{—}$

*PERUSAL SCORE ONLY - PLEASE DO NOT COPY*

56 *mp*

S. One breath could take in the morn - ing morn - ing sun \_\_\_\_\_ and we

A. One breath could take in the morn - ing morn - ing sun \_\_\_\_\_ and we

T. - A on the ta - ble and we

B. - eggs on the ta - ble \_\_\_\_\_

(loco)

61

S. would - n't let it go \_\_\_\_\_ would - n't let it go \_\_\_\_\_

A. would - n't let it we would - n't let it would - n't let it go \_\_\_\_\_

T. would - n't let go \_\_\_\_\_ we would - n't let it would - n't let it go \_\_\_\_\_

B. we would - - - - - n't let it

*PERUSAL SCORE ONLY - PLEASE DO NOT COPY*

66

S. A. T. B.

and we would - n't let it go we would - n't let it go un -  
 and we would - n't let it go v ' - n't let it go un -  
 and we would - - at it go un -  
 go and we would - n't let it go un -

*PLEASE DO NOT COPY*

71

S. A. T. B.

til the shad - ows length ened And we turned back the bed cov - ers.  
 til the shad - ow - ened And we turned back the bed cov - ers.  
 til the sha' length - ened  
 til the shad - ows length - ened

*PERUSAL SCORE ONLY*

**E**

76 *p*

S. Ah, if we, if we could breathe like that

A. Ah, if we, if we, breathe like that

T. Ah, if we, :uld breathe like that

B. Ah, if we could breathe like that

Piano: *p*

82 *mp*

S. Ah, if we, if we eathe like that Ah,

A. Ah, if we, could breathe like that Ah,

T. Ah, if we, we could breathe like that Ah, if we could breathe like that

B. Ah, if we, could breathe like that Ah,

*mp*

*mf*

88

S. Life might go on for - ev - er and ev - er Life might go on for -

A. Life for ev - er and ev - er life might go on for -

T. 8 life might go on for - ev - - - e might go on for -

B. Life for - ev - - - Life might go on for -

*cresc.*

94

S. ev - - - er f rit. ff Om O - mm O -

A. ev - - - er ff Om ta-re tut - ta-re tu - re so - ha

T. 8 ev - er for - f ff O - mm tu - re so - ha

B. e - ver ev - - - er ff O - mm tu - re so - ha

*molto rit.* Largo ♩ = 76

100

S. mm Om Om O - mm ta-re tut - ta-re tu - re so - ha Om ta-re tut - ta-re

A. , Om ta-re tut - ta-re tu - re so - ha Om ta-re tut - ta-re tu - so - ha Om ta-re tut - ta-re

T. 8 O - mm tu - re so - ha O - mm so - ha Om ta-re tut - ta-re

B. O - mm tu - re so - ha O - mm - re so - ha Om ta-re tut - ta-re

*PLEASE DO NOT COPY*

105 *f*, *mf*

S. tu - re so - ha tut - ta-re tu - re so - ha Om ta-re tut - ta-re tu - re so - ha

A. tu - re so *fm* ta-re tu - re so - ha Om ta-re tut - ta-re tu - re so - ha

T. 8 tu re la Om ta-re tut - ta-re tu - re so - ha O - - - mm

B. tu re so ha Om ta-re tut - ta-re tu - re so - ha O - - - mm

*PERUSAL SCORE ONLY*

*f*, *mf*

*loc*

111

S. *mp*, *p*

Om ta - re tut - ta - re tu - re so - ha O - mm.

A. *mp*, *p*

Om ta - re tut - ta - re tu - re so - ha O - mm.

T. *mp*, *p*

Om ta - re tut - ta - re tu - re so - ha O - mm.

B. *mp*, *p*

Om ta - re tut - ta - re tu - re so - ha O - mm.

*PLEASE DO NOT COPY*



Judy Speck  
ensembles  
and chur-  
Theory  
multi-i-  
Can-  
per-  
ch

**Judy Spec<sup>t</sup>** ensembles and chur<sup>t</sup> Theory: multi-i<sup>r</sup> Can<sup>r</sup> per<sup>r</sup> cr<sup>r</sup> poses primarily for choirs, solo voices, keyboards and instrumental groups. She has enjoyed a diverse career, including that of: choir director; university lecturer in Harmony and Counterpoint; studio teacher of Piano and creator of electronic scores for live theatre; and most fun of all, with The Trollsons theatre troupe touring China, Singapore, Korea and nominated for a Jesse Richardson Award for her music for Chinese instruments. Orchid Ensemble in Pangaea Arts' production of *The Life of Paper*. She has had music published by Gordon V Thompson (now Warner) and piano compositions published at the Royal Conservatory of Music. She holds an ARCT in piano, a M.Mus in composition and is an Associate of the Canadian Music Centre. At the time of this publication she continues to compose from her home on Gabriola Island (British Columbia).

This piece has two opposing states of being. The one causing the mind to wander for as long as their breath holds.

One is an ancient Tibetan Buddhist mantra, chanted over and over so as to lead the mind into a state of intriguing thoughts (from the poem Breathing, by Naomi Beth Wakan) that interrupt the focus, i.e. meditation three times before the mantra finally prevails. At the end, the singers sustain an “om”

This composition has cę

gement which could also be played on a synthesizer. (provided at no charge upon request)