

Dom-ino Khon Oblique

for vocal ensemble(2024)

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♩=92

Female

mf 3 *mp* 3 3 3

The Free Plan, in fact on - ly the posts are load-bearing in the fram - work

Male 1

mp RCG *p* RCG

Dom [luh] i - - - no of the house

Male 2

mp RCG *p* RCG

Dom [luh] i - - - no of the house

Male 3

mp RCG *p* RCG

Dom [luh] i - - - no of the house

Male 4

mp RCG *p* RCG

Dom [luh] i - - - no of the house

*) "RCG" : Race Car Gone. Finish your note like race car gone.

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A

F. *mf* 3 *mf* 5 *mp* 3 3 3 *pp*

M. 1 *mf* RCG *p* RCG *mf* RCG *pp*

M. 2 *mf* RCG *p* RCG *mf* RCG *pp*

M. 3 *mf* RCG *p* RCG *mf* RCG *pp*

M. 4 *mf* RCG *p* RCG *mf* RCG *pp*

Dom. | luh | i - - - - - no (The)roof terrace, in this mo-del

which allows a free par - ti - tion of the space be - cause no wall is load-bearing. (The)Pilotis,

B

F. *f* 3 *f* 5 *mp* 3

M. 1 *mp* *pp* *mp* *f* *p* RCG *mp*

M. 2 *mp* *pp* *mp* *f* *p* RCG *mp*

M. 3 *mp* *pp* *mp* *f* *p* RCG *mp*

M. 4 *mp* *pp* *mp* *f* *p* RCG *mp*

(the)ground floor is trans-formed in - to an'o - pen space in - - - - - 3 - ten-ded

[luh] the top floor is a - - - - - cces - sible by stairs,

21 *p* *mp* *f*

F. for cir-cu-la-tion dark and damp are re-moved, the gar-den passes un-der the-buil-

M. we can [hmm] there-fore assume that the roof is [tuh]

RCG

29 *p*

F. ding and on the buil-ding The strip win-dow is not men-tion-ed but the free fa-cade al-lows us to

M. [tuh] [tuh] [tuh] [lah]

RCG

36 *pp*

F. us to con-si-der it. Free Plan, The Pi-lotis, The Roof te-race, The Free fa-cade, The strip win-dow. [hmm]

M. ac-ce-ssible ac-ce-ssible.

D $\text{♩} = 76$ (*mf*)

F. 3 One ex-clu-sive prop-rietary space C is capa-ble of moving on its ex-ter-nal sur-face. Be-ca-use

F. 4 One ex-clu-sive prop-rietary space C is capa-ble of moving on its ex-ter-nal sur-face. Be-ca-use

M. 3 [hmm] (*mf*)

M. 4 [hmm]

48

(mf) E

F. 1 [lah] ex-ter - nal sur - face [luh] [lah]

F. 2 [lah] ex-ter - nal sur - face [luh] [lah]

F. 3 5 6 it is in-cli - ned it is clim-bable clim - ba - ble clim-ba - ble and no lon - ger an obs-ta - cle to mo - ving di - re - ctly

F. 4 5 6 it is in-cli - ned it is clim-bable clim - ba - ble clim-ba - ble and no lon - ger an obs-ta - cle to mo - ving di - re - ctly

M. 1 *(mf)* [lah] ex-ter - nal sur - face [luh] [lah]

M. 2 *(mf)* [lah] ex-ter - nal sur - face [luh] [lah]

M. 3 [luh]

M. 4 [luh]

54

E.1 mo - ving just the first prin - ciple of

E.2 mo - ving just the first prin - ciple of

E.3 from from A to B it is - no lon - ger an ob - stra - cle just becau - se space C is exclu - sive. The o - blique func - tion is there - fore

E.4 from from A to B it is no lon - ger an ob - stra - cle just becau - se space C is exclu - sive. the o - blique func - tion is there - fore

M.1 mo - ving just the first prin - ciple of

M.2 mo - ving just the first print - ciple of

M.3 [h m m] [d u h] [h m m]

M.4 [h m m] [d u h] [h m m]

Detailed description: This is a page of a musical score, page 5, starting at measure 54. It features five vocal parts: four soprano parts (E.1-E.4) and four mezzo-soprano parts (M.1-M.4). The soprano parts have lyrics, while the mezzo-soprano parts have vocalizations like 'hmm' and 'duh'. The music is written in treble clef for the soprano parts and bass clef for the mezzo-soprano parts. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings (5 and 6). The lyrics are: 'mo - ving just the first prin - ciple of' for E.1 and E.2; 'from from A to B it is - no lon - ger an ob - stra - cle just becau - se space C is exclu - sive. The o - blique func - tion is there - fore' for E.3 and E.4; 'mo - ving just the first prin - ciple of' for M.1 and M.2; and vocalizations '[h m m] [d u h] [h m m]' for M.3 and M.4.

59

F

E. 1 the prin - ciple of clim - bable [tuh]

E. 2 the prin - ciple of clim - bable [tuh]

E. 3 ob - lique fun - ction ob - sta - cle [tuh]

E. 4 ob - lique fun - ction ob - sta - cle [tuh]

M. 1 the prin - ciple of clim - bable [tuh]

M. 2 the prin - ciple of clim - bable [tuh]

M. 3 [hmm] prin - ci - ple

M. 4 [hmm] prin - ci - ple

Detailed description: This is a musical score for a vocal ensemble and instruments. It consists of eight staves. The top four staves (E. 1-4) are for soprano, alto, tenor, and bass voices. The bottom four staves (M. 1-4) are for four instrumental parts, likely woodwinds. The score is in 7/8 time and features a key signature of one flat. Measure 59 is marked with a '59' above the first staff. A fermata is placed over the first measure of the instrumental parts. A section marker 'F' is located above the third measure of the vocal parts. The lyrics are: 'the prin - ciple of clim - bable [tuh]' for the first two voices, 'ob - lique fun - ction ob - sta - cle [tuh]' for the last two voices, and 'the prin - ciple of clim - bable [tuh]' for the first two instrumental parts. The last two instrumental parts have 'prun - ci - ple' as lyrics. Performance markings include triplets (indicated by a '3' in a bracket) and slurs. The instrumental parts feature complex rhythmic patterns with many sixteenth and thirty-second notes.

64 G

F. 1 ex - clu - sive pro - prie - tary ca - pa - ble of mo - ving

F. 2 ex - clu - sive pro - prie - tary ca - pa - ble of mo - ving

F. 3 ex - clu - sive pro - prie - tary ca - pa - ble of mo - ving

F. 4 ex - clu - sive pro - prie - tary ca - pa - ble of mo - ving

G

M. 1 ex - clu - sive pro - prie - tary of mo - ving

M. 2 ex - clu - sive pro - prie - tary of mo - ving

M. 3 clim - ba - ble [hmm] One ex - clu - sive pro - prie - ta - ry spa - ces C is capable of mo - ving on its on

M. 4 clim - ba - ble [hmm] One ex - clu - sive pro - prie - ta - ry spa - ces C is capable of mo - ving on its on

H

69

F. 1 the ob - lique [lah]

F. 2 the ob - lique [lah]

F. 3 the ob - lique [lah]

F. 4 the ob - lique [lah]

H

M. 1 One ex-clu-sive pro - - - prie ta-ry spa - ces C is capable of mo - ving on its on

M. 2 One ex-clu-sive pro - - - prie - ta-ry spa - ces C is capable of mo - ving on its on

M. 3 its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli-ned it is clim-ba - ble and no lon - ger an ob - sta - cle to moving

M. 4 its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli-ned it is clim-ba - ble and no lon - ger an ob - sta - cle to moving

I

73

F. 1 One ex-clu-sive pro - - - prie - ta-ry spa - 6 ces C. is capable of mo - ving on its on

F. 2 One ex-clu-sive pro - - - prie - ta-ry spa - 6 ces C. is capable of mo - ving on its on

F. 3 ca - pa - ble ob - sta - cle

F. 4 ca - pa - ble ob - sta - cle

I

M. 1 its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli - ned it is clim - ba - ble and no lon - ger an ob - sta - cle to moving

M. 2 (8vb) its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli - ned it is clim - ba - ble and no lon - ger an ob - sta - cle to moving

M. 3 di - rec - tly from 'A to B ca - pa - ble ob - sta - cle

M. 4 di - rec - tly from 'A to B ca - pa - ble ob - sta - cle

77

F. 1
its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli - ned it is clim - ba - ble and no lon - ger an ob - sta - cle to moving

F. 2
its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli - ned it is clim - ba - ble and no lon - ger an ob - sta - cle to moving

F. 3
ex - ter - nal in - clined it is clim - ba - ble and no lon - ger an ob - sta -

F. 4
ex - ter - nal [tuh] in - clined it is clim - ba - ble and no lon - ger an ob - sta -

M. 1
di - rec - tly from A to B clim - ba - - ble ob - sta - cle

M. 2
di - rec - tly from A to B in - clined it is clim - ba - ble and clim - ba - - ble ob - sta - cle

M. 3
ex - ter - nal [tuh] clim - ba - - ble ob - sta - cle

M. 4
ex - ter - nal in - clined it is clim - ba - ble and clim - ba - - ble ob - sta - cle

J

J

81

E. 1
di - - - rec - tly from A to B ob - li - que clim - ba - ble

E. 2
di - - - rec - tly from A to B ob - li - que clim - ba - ble

E. 3
cle to mo - ving di - rec - tly from A from A to B ob - li - que prin - ci - ple of clim - ba - ble ob - sta -

E. 4
cle to mo - ving di - re - tly from A from A to B ob - li - que prin - ci - ple of clim - ba - ble ob - sta -

M. 1
[lah]

M. 2
[lah]

M. 3
[lah]

M. 4
[lah]

85

K

F. 1
ob-sta - cles [luh]

F. 2
ob-sta - cles [luh]

F. 3
cles ob-sta - cles [luh]

F. 4
cles ob-sta - cles [luh]

K

M. 1

M. 2

M. 3

M. 4

The image shows a musical score for a vocal ensemble (F. 1-4) and a piano accompaniment (M. 1-4). The vocal parts are in treble clef, and the piano parts are in bass clef. The score is divided into two systems, each marked with a 'K' in a box. The first system (measures 85-89) features a vocal line with lyrics 'ob-sta - cles' and a piano accompaniment. The second system (measures 90-94) continues the vocal line and piano accompaniment. The piano accompaniment consists of four staves (M. 1-4) with various rhythmic patterns and melodic lines. The lyrics are: 'ob-sta - cles' for F. 1 and F. 2; 'cles ob-sta - cles' for F. 3 and F. 4. The piano parts are marked with 'K' in a box above the first measure of each system.

90

L

E. 1 [lah]

E. 2 [lah]

E. 3 [lah]

E. 4 [lah]

M. 1 [lah]

M. 2 [lah]

M. 3 [lah] do - m - i - no

M. 4 [lah] do - m - i - no

95

F. 1

F. 2

F. 3

F. 4

M. 1

M. 2

M. 3

M. 4

o - b - li - que

o - b - li - que

prin-ci - ple

prin-ci - ple

prin-ci - ple

prin-ci - ple

in te - grat(ion)

in te - grat(ion)

in te - grat(ion)

in - te - grat(ion)

trans-por - ta(tion)

trans-por - ta(tion)

trans-por - ta(tion)

trans-por - ta(tion)

M

M

100

F. 1 N

A-long this first pro-po - sal, it_ would be_ po - ssi - ble to dis - tri - bute the va -

F. 2

F. 3

F. 4

o - blique

M. 1 N

habi - ta - tion Shared spa - ces for ac - cess which were pre -

M. 2

M. 3

M. 4

habi - ta - tion o - blique

104

F. 1
 rious pro-pri-e-ta-ry spaces by means of exter - nal sur-faces that could be mo - ved o - - ver them com - ple - tly free - - - ly.

F. 2
 Shared spa - ces for ac - cess

F. 3

F. 4
 o - blique o - blique o -

M. 1
 viou - sly re - ser - ved on - ly for tra - ffic will no longer be pa-ssed through ga - ps betwee - n pri - vate spaces.

M. 2
 Shared spa - ces for ac - cess

M. 3

M. 4
 o - blique o - blique o -

108

E. 1

E. 2
will be in-teg-ra - ted as part of the stru - cture that makes up these____ pri - va-te spa - ces up these____ pri - va - te spa -

E. 3

E. 4
blique o - blique

M. 1
Shared spa - ces for ac - cess will be in - teg - ra - ted as part of the stru - cture that makes up these____

M. 2
will be in-teg-ra - ted as part - of the stru - cture that makes up these____ pri - va-te spa - ces up these____ pri - va - te spa -

M. 3
mp
Shared spa - ces for ac - cess will be in - teg - ra - ted as part of the stru - cture that makes up these____

M. 4
blique o - blique

P

112

F. 1

F. 2

F. 3

F. 4

ces. in-te - gra - ted of struc - ture tra-ffic will_ be_ be tied to to ha-bi-ta - tion and will no_ lon-ger be se-para -

pri - va spa ces It will_ be_ seen that tra-ffic will_ be_ be tied to to ha-bi-ta - tion and will no_ lon-ger be se-para -

of struc - ture o - blique

P

M. 1

M. 2

M. 3

M. 4

pri - va - te spa - ces. in - tegra - ted tra-ffic will_ be_ be tied to to ha-bi-ta - tion and will no_ lon-ger be se-para -

ces in-teg - ra - ted It will_ be_ seen that tra-ffic will_ be_ be tied to to ha-bi-ta - tion and will no_ lon-ger be se-para -

pri - va - te spa - ces. in - tegra - ted tra-ffic will_ be_ be tied to to ha-bi-ta - tion and will no_ lon-ger be se-para -

o - blique

[Q]

F. 1
ted as in_____ hori - zon - tal stru - cture. be___ tied to The___ se-cond ba - sic ba - sic ba - sic prin - ciple___ of

F. 2
ted as in_____ hori - zon - tal stru - cture. be___ tied to be tied to to The___ se-cond ba - sic of

F. 3
ted as in_____ hori - zon - tal stru - cture. be___ tied to The___ se-cond ba - sic ba - sic ba - sic prin The___ se-cond

F. 4
blique o - blique o - blique o - blique

[Q]

M. 1
ted as in_____ hori - zon - tal stru - cture. be___ tied to be tied to ba - sic ba - sic prin - ciple___ of

M. 2
ted as in_____ hori - zon - tal stru - cture. be___ tied to The___ se-cond ba - sic ba - sic ba - sic prin - ciple___ of

M. 3
ted as in_____ hori - zon - tal stru - cture. be___ tied to be tied to ba - sic ba - sic prin - ciple___ of

M. 4
blique o - blique o - blique o - blique

121

F. 1
ob - lique fu - n - ction is the the pri - n - ciple of in - te - gra - tion of trans - por - ta - tion and ha - bi - ta - tion oblique fun - ction

F. 2
ob - lique fu - n - ction is the the pri - n - ciple of in - te - gra - tion of trans - por - ta - tion and ha - bi - ta - tion oblique fun - ction

F. 3
ba - sic fu - n - ction is the the pri - n - ciple of in - te - gra - tion of trans - por - ta - tion and ha - bi - ta - tion oblique fun - ction

F. 4
in - te - gra - tion of trans - por - ta (tion) and ha - bi - ta (tion) o -

M. 1
ob - lique ba - sic prin - ciple of ob - lique fu - n - ction is the the pri - n - ciple of in - te - gra - tion of trans - por - ta - tion and ha - bi - ta - tion

M. 2
ob - lique ba - sic prin - ciple of of ob - lique fu - n - ction is ob - lique fun - ction of in - te - gra - tion of trans - por - ta - tion and ha - bi - ta - tion

M. 3
ob - lique ba - sic prin - ciple of ob - lique fu - n - ction is the the pri - n - ciple of in - te - gra - tion of trans - por - ta - tion and ha - bi - ta - tion

M. 4
prin - ci - ple o - blique and ha - bi - ta (tion) o -

125

R

E. 1
oblique fun-ction [lah]

E. 2
oblique fun - ction [lah]

E. 3
prin-ciple ob-lique fun-ction [lah]

E. 4
blique [lah]

M. 1
oblique fun - ction [lah]

M. 2
ob - lique fun - ction [lah]

M. 3
ob - - - lique fun-ction [lah]

M. 4
blique [lah]

Detailed description: This page of a musical score contains measures 125 through 130. It features four vocal parts (E. 1, E. 2, E. 3, E. 4) and four instrumental parts (M. 1, M. 2, M. 3, M. 4). The vocal parts have lyrics in French: 'oblique fun-ction', 'oblique fun - ction', 'prin-ciple ob-lique fun-ction', and 'blique'. The instrumental parts provide accompaniment with various rhythmic patterns, including triplets and quintuplets. A rehearsal mark 'R' is placed above the first measure. The score is written in a key with one sharp (F#) and a common time signature.

S

F. 1 

F. 2 

F. 3 

F. 4 

S

M. 1 

M. 2 

M. 3 

M. 4 

136

F. 1

A to B ob-li - que func-tion is there-fore (the)prin-ci-ple'ofclim - ba - ble obsta - cles itisin - clined it's clim - ba - ble

F. 2

F. 3

F. 4

M. 1

M. 2

M. 3

M. 4

the prin - ciple of clim - clim-ba - ble of clim - ba - ble ob - - sta - cles the prin - ciple of

T

T

140

E.1 and no lon-ger ⁵an ob-sta-cle to mo-ving ⁵di-rec-tly from A to B itisin-clined it's clim-⁵ba-ble

E.2

E.3

E.4

M.1

M.2

M.3

M.4 in-te-gra-tion trans-por-ta-tion and ha-bi-tation Dom-i-no sys-tem khon___

144

U

F. 1
and no lon-ger an'ob - sta - cle clu - sive ex-clu-sive pro-prie - tary ca - pa - ble [lah] of mo - ving

F. 2
clu - sive ex-clu-sive pro-prie - tary ca - pa - ble [lah] of mo - ving

F. 3
clu - sive ex-clu-sive pro-prie - tary [luh] ca - pa - ble of mo - ving

F. 4
clu - sive ex-clu-sive pro-prie - tary [luh] ca - pa - ble of mo - ving

U

M. 1
clu - sive pro-prie - tary ca - pa - ble [lah] of mo - ving

M. 2
clu - sive pro-prie - tary ca - pa - ble [lah] of mo - ving

M. 3
One ex-clu-sive pro - prie - ta - ry spa - ces C. is capable of mo - ving on its on

M. 4
Ob - li - que One ex-clu-sive pro - prie - ta - ry spa - ces C. is capable of mo - ving on its on

148 V

F. 1 [lah] sur - face [luh] in - clined it is clim - ba - ble [luh] mo - ving

F. 2 [lah] sur - face [luh] in - clined it is clim - ba - ble [luh] mo - ving

F. 3 [lah] sur - face [luh] in - clined it is clim - ba - ble [luh] mo - ving

F. 4 [lah] sur - face [luh] in - clined it is clim - ba - ble [luh] mo - ving

V

M. 1 One ex - clu - sive pro - - prie - ta - ry spa - ces C. is capable of mo - ving on its on

M. 2 One ex - clu - sive pro - - prie - ta - ry spa - ces C. is capable of mo - ving on its on

M. 3 its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli - ned it is clim - ba - ble and no lon - ger an ob - sta - cle to moving

M. 4 its ex - ter - nal sur - face. B - ca - use it is in - clined in - cli - ned it is clim - ba - ble and no lon - ger an ob - sta - cle to moving

152

W

F. 1 One ex-clu-sive pro - - - prie - ta-ry spa - ces C. is capable of mo-ving on its on

F. 2 One ex-clu-sive pro - - - prie - ta-ry spa - ces C. is capable of mo-ving on its on

F. 3 [lah] sur - face [lah] in - clined ca-pa - ble [luh] mo - ving

F. 4 [lah] sur - face [lah] in - clined ca-pa - ble [luh] mo - ving

W

M. 1 its ex - ter - nal sur - face. Be-ca - use it is in - clined in - cli-ned it is clim - ba - ble and no lon-ger an ob - sta-ble to moving

M. 2 its ex - ter - nal sur - face Be-ca - use it is in - clined in - cli-ned it is clim - ba - ble and no lon-ger an ob - sta-ble to moving

M. 3 sur - face [lah] in - clined ca-pa - ble [luh] mo - ving

M. 4 di - rec - tly from/A to B ca-pa - ble to mo - ving

156

F. 1
its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli - ned it is clim - ba - ble and ex - clu - sive o - b - lique pro - pri - e - tary

F. 2
its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli - ned it is clim - ba - ble and ex - clu - sive o - b - lique pro - pri - e - tary

F. 3
[luh] ter - nal [lah] in - clined ex - clu - sive o - b - lique pro - pri - e - tary [luh]

F. 4
[luh] ter - nal [lah] in - clined ex - clu - sive o - b - lique pro - pri - e - tary [luh]

M. 1
di - rec - tly from 'A to B no lon - ger an ob - sta - cle to 'mo - ving pro - pri - e - tary

M. 2
di - rec - tly from 'A to B no lon - ger an ob - sta - cle to 'mo - ving pro - pri - e - tary

M. 3
[luh] ter - nal [lah] in - clined One ex - clu - sive pro - pri - e - tary spa - ces C

M. 4
ex - ter - nal [lah] in - clined One ex - clu - sive pro - pri - e - tary spa - ces C

160

F. 1 ca - pa - ble [lah] of mo - ving [lah] sur - face [luh] in - clined

F. 2 ca - pa - ble [lah] of mo - ving [lah] sur - face [luh] in - clined

F. 3 ca - pa - ble of mo - ving [lah] sur - face [luh] in - clined

F. 4 ca - pa - ble of mo - ving [lah] sur - face [luh] in - clined

M. 1 ca - pa - ble [lah] of mo - ving One ex-clu-sive pro - - - prie - ta-ry spa - ces C

M. 2 ca - pa - ble [lah] of mo - ving One ex-clu-sive pro - - - prie one-ex-clu-sive pro - -

M. 3 — is capable of mo - ving on its on its ex - ter - nal sur - face. Be-ca⁶ - use it is in⁵ - clined in - cli-ned

M. 4 — is capable of mo - ving on its on its ex - ter - nal sur - face. Be-ca⁶ - use it is in⁵ - clined in - cli-ned

Y

Y

164

F. 1
it is clim-ba - ble [luh] mo - ving One ex - clu-sive pro - - -

F. 2
it is clim-ba - ble [luh] mo - ving One ex - clu-sive pro - - -

F. 3
it is clim-ba - ble [luh] mo - ving [lah] sur - face

F. 4
it is clim-ba - ble [luh] mo - ving [lah] sur - face

M. 1
is capable of mo - ving on its on its ex - ter - nal sur - - face. Be - ca - use

M. 2
prie - - - ta - ry spa - ces C is capable of mo - ving on its on

M. 3
it is clim - ba - ble and no lon-ger an ob - stra-cle to moving [lah] sur - face

M. 4
it is clim - ba - ble and no lon-ger an ob - stra-cle to moving di - rec - tly

Detailed description: This is a page of a musical score, page 30, starting at measure 164. It features eight staves. The top four staves are for vocal parts: F. 1, F. 2, F. 3, and F. 4. The bottom four staves are for male parts: M. 1, M. 2, M. 3, and M. 4. The vocal parts (F. 1-4) have lyrics: 'it is clim-ba - ble [luh] mo - ving' and 'One ex - clu-sive pro - - -'. The male parts (M. 1-4) have lyrics: 'is capable of mo - ving on its on its ex - ter - nal sur - - face. Be - ca - use', 'prie - - - ta - ry spa - ces C is capable of mo - ving on its on', 'it is clim - ba - ble and no lon-ger an ob - stra-cle to moving [lah] sur - face', and 'it is clim - ba - ble and no lon-ger an ob - stra-cle to moving di - rec - tly'. The score includes various musical notations such as treble and bass clefs, notes, rests, and articulation marks like accents and slurs. There are also numerical markings (3, 5, 6) above some notes, possibly indicating fingerings or specific musical techniques.

167

Z

F. 1
 prie - - - ta - ry spa - ⁶ ces C. is capable of mo - ving on its on

F. 2
 prie - - - ta - ry One ex - clu - sive pro - - - prie - - - ta - ry spa - ⁶ ces C. is capable of mo - ving

F. 3
 [lah] in - clined ca - pa - ble [luh] mo - ving

F. 4
 [lah] in - clined ca - pa - ble [luh] mo - ving

Z

M. 1
 it is ⁵ in - clined in - cli - ned it is ⁵ clim - ba - ble and no ⁶ lon - ger an ob - sta - cle to ⁶ moving

M. 2
 its ex - ter - nal sur - - face. Be - ca - use it is ⁵ in - clined in - cli - ned it is ⁵ clim - ba - ble and

M. 3
 [lah] in - clined ca - pa - ble [luh] mo - ving

M. 4
 from'A to B ca - pa - ble to mo - ving

170

E. 1
its ex - ter - nal sur - face. Be - ca - use it is in - clined in - cli - ned it is clim - ba - ble and mo - ving

E. 2
on its on its ex - er - nal sur - face. Be - ca - use it is in - clined in - cli - ned

E. 3
[duh] ter - nal [duh] in - clined

E. 4
[duh] ter - nal [duh] in - clined

M. 1
di - rec - tly from A to B no lon - ger an ob - sta - cle to mo - ving

M. 2
di - rec - tly from A to B no lon - ger an ob - sta - cle to mo - ving

M. 3
[duh] ter - nal [duh] in - clined

M. 4
[duh] ter - nal [duh] in - clined no lon - ger an ob - sta - cle to mo - ving

A'

173

F. 1
no long-ger an ob-sta-cle to moving di - - - rec - tly from'A to B ob - li - que

F. 2
it is clim - ba - ble and sta - cle no lon-ger an ob-sta-cle to moving from'A to B ob - li - que

F. 3
no lon-ger an ob-str - cle to mo-ving di-rec-tly from A from'A to B ob - li - que

F. 4
no lon-ger an ob-str - cle to mo-ving di-rec-tly from A from'A to B ob - li - que

M. 1
cli - m - ba - ble ob - sta - cle [lah]

M. 2
cli - m - ba - ble ob - sta - cle [lah]

M. 3
cli - m - ba - ble ob - sta - cle [lah]

M. 4
cli - m - ba - ble ob - sta - cle [lah]

177

E. 1 clim - ba - ble [lah] *pp* **B'** *cresc.*

E. 2 clim - ba - ble [lah] *pp* *cresc.*

E. 3 prin-ci-ple of clim - ba - ble ob - sta - cles [lah] *pp* *cresc.*

E. 4 prin-ci-ple of clim - ba - ble ob - sta - cles [lah] *pp* *cresc.*

M. 1 *pp* **B'** *cresc.*

M. 2 *pp* *cresc.*

M. 3 *pp* *cresc.*

M. 4 *pp* *cresc.*

182

F. 1

F. 2

F. 3

F. 4

M. 1

M. 2

M. 3

M. 4

The us and pra - c - tice of three di - men - sions in move - ment can change space with - out

185

F. 1
tem - pe - ri - - ng with vo - lumes. By ma - king move - ment con - scious, a whole new sen - so - ry wor - ld e - mer - - ges. The fun - ction of the ob - lique

F. 2
By ma - king move - ment con - scious, a whole new sen - so - ry wor - ld e - mer - - ges. The fun - ction of the ob - lique

F. 3
new sen - so - ry wor - ld e - mer - - ges³ The fun - ction of the ob - lique

F. 4
The fun - ction of the ob - lique

M. 1

M. 2

M. 3

M. 4

188

F. 1
is the ar-chite-cture of re - sis-tance that in - spi - res and a - wa - kens the hu - man be - ing it is the op - po - site of the luke - warm com - fort that slows us down and

F. 2
is the ar - chite - cture of re - sis - tance that in - spi - res and a - wa - kens the hu - man be - ing it is the op - po - site of the luke - warm com - fort that slows us down and

F. 3
is the ar - chite - cture of re - sis - tance that in - spi - res and a - wa - kens the hu - man be - ing it is the op - po - site of the luke - warm com - fort that slows us down and

F. 4
is the ar - chite - cture of re - sis - tance that in - spi - res and a - wa - kens the hu - man be - ing it is the op - po - site of the luke - warm com - fort that slows us down and

M. 1
re - sis - tance that in - spi - res and a - wa - kens the hu - man be - ing it is the op - po - site of the luke - warm com - fort that slows us down and

M. 2
it is the op - po - site of the luke - warm com - fort that slows us down and

M. 3
com - fort that slows us down and

M. 4

↓ Natural C harmonics(Overtones)

191

F. 1
dri - ves our__ spi - rit to death. This is the prin - ciple of the fun - ction ob - lique. *ff* RCG

F. 2
dri - ves our__ spi - rit to death. This is the prin - ciple of the fun - ction ob - lique. *ff* natural harmonics 9th *pp* [tuh]

F. 3
dri - ves our__ spi - rit to death. This is the prin - ciple of the fun - ction ob - lique. *ff* natural harmonics 7th *pp* [tuh]

F. 4
dri - ves our__ spi - rit to death. This is the prin - ciple of the fun - ction ob - lique. *ff* natural harmonics 5th *pp* [tuh]

M. 1
dri - ves our__ spi - rit to death. This is the prin - ciple of the fun - ction ob - lique. *ff* RCG

M. 2
dri - ves our__ spi - rit to death. This is the prin - ciple of the fun - ction ob - lique. *ff* RCG

M. 3
dri - ves our__ spi - rit to death. This is the prin - ciple of the fun - ction ob - lique. *ff* natural harmonics 5th RCG

M. 4
dri - ves our__ spi - rit to death. This is the prin - ciple of the fun - ction ob - lique. *ff* RCG

death. This is the prin - ciple of the fun - ction ob - lique.