

Path to the Third Pole
for Sinfonietta

by

Hongwei Cai

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Thesis Committee: David Gompper, Thesis Supervisor
Jean-François Charles
Nathan Platte
Gregory Hand

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Dedicated to my mother, Yanmei Hu
and to my wife, Qing Xu

“Our flesh may perish, our hands will wither, but that which they create in beauty and goodness and truth lives on for all time to come.”

— Unknown

“Music expresses that which cannot be said and on which it is impossible to be silent.”

— Victor Hugo

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ABSTRACT

“Path to the Third Pole” is a musical composition that harmonizes the spiritual essence of Tibetan Buddhism with Western classical music’s aesthetic sensibilities. This twenty-two-minute piece for a sinfonietta ensemble delves into the acoustic and spiritual realms of Tibetan cultural practices, including chanting, ritual purification, and sky burial. The work juxtaposes the organic flow of the golden ratio, as exemplified in the third movement, with the mathematical precision of prime numbers structuring the second movement. This interplay of Eastern and Western philosophical concepts is further enriched by a personal narrative of intercultural exploration and a deepening connection with Tibetan spirituality. The composition stands as a testament to the transformative power of music, bridging cultural divides and inviting listeners into a contemplative space of cultural convergence and spiritual introspection.

PUBLIC ABSTRACT

“Path to the Third Pole” offers a musical journey into the heart of Tibetan Buddhism, articulated through the lens of Western classical music. This twenty-two-minute composition introduces listeners to the sacred rituals of Tibet, interweaving the spiritual and the acoustic. The piece thoughtfully blends Eastern philosophy with Western structural design, employing the golden ratio in the third movement to reflect natural harmony and prime numbers in the second movement to dictate progression and duration. Beyond its structural ingenuity, the composition is a narrative of personal exploration and connection with Tibetan culture and spirituality. It serves as a bridge between diverse worlds, inviting an experience of introspection and understanding across cultural divides, and echoing the universal language of music as a medium for transcultural dialogue and spiritual reflection.

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PREFACE

The title “Path to the Third Pole” carries a dual significance, blending both literal and metaphorical meanings. The “Third Pole” refers to the Tibetan Plateau, often called the “Third Pole” due to its high elevation and the vast amount of ice it holds, akin to the Arctic and Antarctic poles. Metaphorically, it symbolizes the zenith of spiritual awakening, a notion firmly embedded in the region’s spiritual customs. This title encapsulates the essence of the composition, representing the soul’s journey toward profound understanding and enlightenment, themes that are intricately woven throughout the musical narrative.

In composing “Path to the Third Pole,” I endeavored to transcend the boundaries of conventional music, crafting a narrative that echoes the soul’s quest for enlightenment. This composition serves as a bridge between the tangible world and ethereal realms, inspired by Tibetan culture and Buddhist philosophy. My focus was on harmonizing artistic expression, aural appeal, and technical depth, a triad that influenced every aspect of the composition. The movements resonate emotionally, stimulate the senses, and intellectually engage, exemplified using prime numbers and the golden ratio, which marry mathematical precision with artistic expression.

My journey in this intercultural exploration began with my String Quartet No. 1, entitled “Attainment of the Other Shore”. Inspired by the Tibetan pilgrimage, it reflects the spiritual quest for enlightenment, setting the groundwork for my ongoing research and evolving compositional techniques. In "String Quartet No.1," I experimented with metric modulation to seamlessly connect distinct sections at varying tempos. This technique was further refined in the second movement of "Path to the Third Pole," titled "Melodies of Sacred Chants." Here, I showcased an advanced control of timing, reinforcing the idea that music is an art form sculpted in time.

As you delve into “Path to the Third Pole,” I invite you to experience it as an auditory pilgrimage. It is a journey that traverses the mystical landscapes of Tibet, through the rituals of chanting and purification, to the profound acceptance of life’s impermanence. May this journey offer you moments of introspection and transformation, and perhaps, lead you to a deeper understanding of the elusive shore that lies beyond our worldly perceptions. This composition is my homage to the spiritual path, a path that seeks to harmonize the profound depths of Tibetan Buddhism with the expressive possibilities of Western classical music.

INSTRUMENTATION

Flute
Oboe
Clarinet in Bb
Bassoon

Horn
Trumpet in C
Bass Trombone
Tuba

2 Percussion
Piano

Strings (1.1.1.1.1 minimum)

Percussion Instruments

Percussion 1:
Marimba
4 Tom-toms
5 Temple Blocks
Bass Drum
Crotales (with bow)



Percussion 2:
Vibraphone
Tam-tam (Large)
Hand Cymbals
Suspended cymbal (with Drum Brush)
Guiro



Score is written in C

EXPLORING THE JOURNEY ACROSS FIVE MOVEMENTS

Mystical Invocation: The First Movement

The opening movement of “Path to the Third Pole”, entitled “Whispers of Tibet: A Dream’s Prelude”, gently guides listeners into the mystical realm of the Tibetan Plateau. This movement commences with a solemn introduction, where the orchestration mimics traditional Tibetan instruments: the woodwinds replicate the Gyaling horn’s eloquent tones, while the low brass echoes the deep, majestic resonance of the Dungchen. This creates an ambiance steeped in ancient ritual and spiritual awakening, effectively setting the stage for the ensuing journey.

In “Whispers of Tibet”, the unique qualities of these instruments are carefully replicated using Western orchestral elements, creating an immersive sound world that transports the audience into the heart of a Tibetan spiritual scene. For instance, the Tibetan horn (ဗုဒ္ဓဆံ), a symbol of ritual significance, produces a rough, low, and commanding tone, conjuring a sense of immense power and an indomitable spirit. Similarly, the Gyaling (ဗျာလိုင်), a double-reed horn, is distinguished by its broad and expressive sound, though it possesses a somewhat limited range.

In this movement, the music closely aligns with traditional Tibetan ritual music. The orchestration and thematic development are deliberately minimalistic and unrefined, capturing the mystical and transcendent essence of Tibetan spiritual practices. This approach establishes a mood of reverence and introspection, which resonates throughout the entire composition.

Sequential Primes: Temporal Framework of the Second Movement

The second movement, “Melodies of Sacred Chants,” is an auditory pilgrimage that mirrors the inner quest for growth and the awakening of enlightenment. This movement unfolds in seven distinct sections, each one marking a step on the path to spiritual discovery. The duration of each section is meticulously calculated based on prime numbers — those indivisible

constants that are the building blocks of mathematics. This infuses the piece with a rhythm that is both primal and natural. The durations of these sections are 29, 31, 37, 41, 43, 47, and 83 seconds, respectively, culminating in a total span of 311 seconds, precisely 5 minutes and 11 seconds. This duration, adhering to the prime number sequence, symbolizes the unity and integrity of the movement. This numerical design reflects the soul's transformative journey in its quest for the sacred and sublime.

Table 1 presents the tempo markings, descriptive terms, and durations for each section, while Figure 1 illustrates the temporal transitions between adjacent sections achieved through metric modulation, complete with a time axis and rehearsal marks for reference.

In “Melodies of Sacred Chant,” the use of prime numbers to structure the progression mirrors the intricate and often enigmatic path of spiritual enlightenment. The melodies, though not derived from traditional Tibetan chants, are designed within a Western classical framework to evoke the meditative depth of these chants. This fusion creates a unique soundscape that bridges Eastern spiritual music with Western compositional techniques. The arrangement of these sections, labeled “a” through “g”, does not strictly follow the ascending order of the prime numbers. This rearrangement was necessary to ensure a cohesive and fluid musical narrative. Some sections required longer durations to fully express and develop the musical ideas, ensuring that the composition did not feel rushed or constrained by the numerical framework.

The decision to start with 29 seconds for the first section was influenced by the need to balance the overall structure of the movement. Since the total duration needed to remain a prime number, adjustments in one section’s length necessitated corresponding changes in others. The 29-second duration for the opening section was chosen as it provided just enough time to

introduce the musical theme effectively, setting the tone for the journey ahead without overwhelming the listener.

This intricate balancing act between the durations of individual sections and the total length of the movement reflects the careful consideration given to both the musical and conceptual elements of the composition. The use of prime numbers as a structuring tool adds complexity and symbolizes each unique, indivisible moment in the spiritual journey.

Divine Proportion: The Golden Symmetry in the Third Movement

In the third movement of my composition, “Cleansing Rites: A Spiritual Renewal”, the golden ratio emerges as the guiding principle, shaping its structure with an almost divine sense of order and beauty. This mathematical ratio, often associated with natural harmony and aesthetic perfection, is applied to create a form that unfolds in proportion. The movement is divided into two main sections, A and B, with the pivotal moment occurring precisely at the golden section point, 0.618 of the way through. This intentional placement creates a sense of balance and inevitability, as the music progresses from the first note to the last.

The golden ratio's presence in this movement is not just a structural choice but a symbolic reflection of key Buddhist concepts. In Tibetan Buddhism, the pursuit of spiritual balance and harmony is central. The golden ratio, embodying harmony and balance, mirrors the Buddhist path of seeking equilibrium in life and spiritual practice. It resonates with the Buddhist understanding of the universe's interconnectedness and natural order, reflecting the cosmos's organic unity in sound.

Furthermore, the golden ratio's application in this movement aligns with the use of sacred geometry in Tibetan Buddhist mandalas, which are intricate geometric representations of the spiritual universe. The golden ratio in the movement's structure echoes the perfection and

impermanence found in these mandalas, reminding us that perfection is a transient alignment in the ever-changing flow of life.

The movement alternates between two distinct types of sections, each contrasting in nature. The first, known as “Order,” is rhythmically structured and follows Tempo I (quarter note = 60), marked Methodically and Solemnly. It represents the universe’s structured, orderly aspect, mirroring the disciplined paths in Buddhist practice. In contrast, the “Chaos” section explores complexity and disarray, creating a “chain effect” where each musical gesture sparks the next. Performed spiritedly and frantically at Tempo II (quarter note = 72), it embodies the unpredictable and ever-changing nature of existence, aligning with a fundamental Buddhist principle. This movement, transitioning through stages of cleansing and renewal, represents the shedding of worldly attachments and the soul’s purification. It serves as a crucial juncture in the composition, bridging the physical and spiritual realms and setting the stage for deeper introspection in the following movements.

Table 2 outlines the durations of the third movement’s sections and their interrelations, including how each section corresponds to its overarching parent section. A time axis with rehearsal marks provided beneath the table serves as a reference for these temporal relationships. The golden ratio’s use in this movement thus becomes a profound metaphor for the Buddhist journey toward enlightenment, marked by a continuous search for balance, understanding, and acceptance of life’s impermanent nature.

Celestial Farewell: The Fourth Movement

The fourth movement of “Path to the Third Pole”, titled “Celestial Farewell: The Sky’s Embrace”, immerses the listener in the profound and solemn ritual of the Tibetan sky burial. This significant practice in Tibetan Buddhism is musically interpreted to invite deep contemplation on

life's impermanence, a key aspect of Buddhist teachings. The movement is marked by its ethereal textures and expansive melodies, which create an aura of vastness and transcendence, echoing the endless expanse of the sky.

Throughout this movement, the dynamics are meticulously controlled, remaining consistently soft at pianississimo, and evoking a sense of the ethereal and ineffable. The orchestration is crafted to conjure images of the sky and the elements, symbolizing the soul's release and ascent into the cosmos. This poignant portrayal serves as a reminder of life's transient nature and the fleeting beauty of existence.

The movement's structure stands out, as each instrument group enters and exits independently but harmoniously, creating a soundscape that is both spontaneous and meticulously crafted. The strings lead this celestial hymn, followed by the woodwinds, and then the muted brass, each adding their voice to this serene farewell. As the movement progresses, the brass recedes, leaving the woodwinds and strings to carry the melody. Eventually, the woodwinds fade away, leaving the strings to sustain the atmosphere until they seamlessly transition into the final movement.

This approach to orchestration, focusing on long, sustained notes with occasional embellishments, reinforces the movement's theme of celestial farewell. The independent yet harmonious entry and exit of each instrument group create a sense of individual journeys converging into a collective ascension, mirroring the Buddhist belief in the interconnectedness of all beings. The movement, thus, becomes not just a musical piece but a meditative experience, inviting listeners to reflect on the profound cycle of life and death and the serene acceptance of the ever-changing nature of existence.

Echoes of the Himalayas: The Fifth Movement

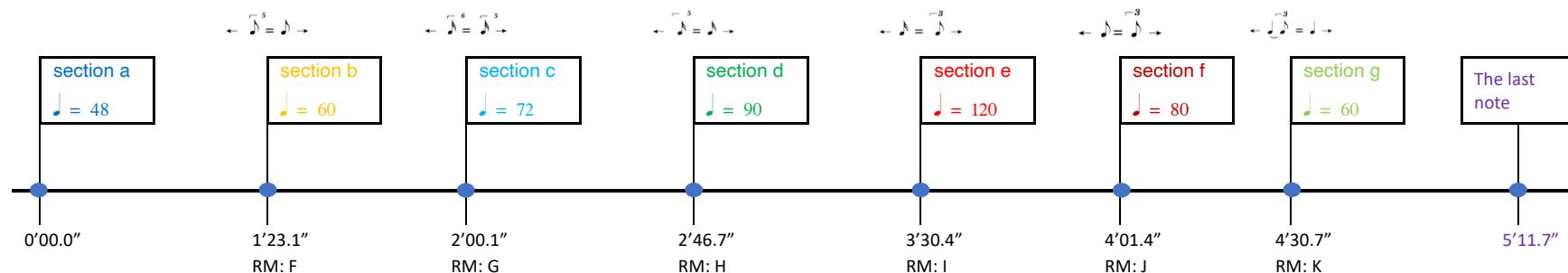
In the finale movement, “Echoes of the Himalayas: A Dream’s Epilogue”, the spiritual odyssey reaches its zenith. This movement vividly brings to life the majestic serenity of the Himalayas, symbolizing the ultimate attainment of spiritual enlightenment. It crafts a sonic landscape that mirrors the expansive calm and grandeur of the Himalayan ranges, offering a meditative and dreamlike closure to the entire composition. The music strikes a balance between grandiosity and intimacy, capturing both the Himalayas’ awe-inspiring magnificence and the deeply personal nature of the spiritual journey. Concluding with a sense of peace and fulfillment, it leaves the listener with an enduring impression of Tibet’s spiritual depth and natural beauty.

Table 1. Formal structure of the 2nd movement, “Melodies of Sacred Chant”

The progression of the second movement depicts a journey of inner exploration, growth, and eventual enlightenment. The duration of each section is derived from Prime Numbers: ... 29, 31, 37, 41, 43, 47, ... 83, ... 311, ...

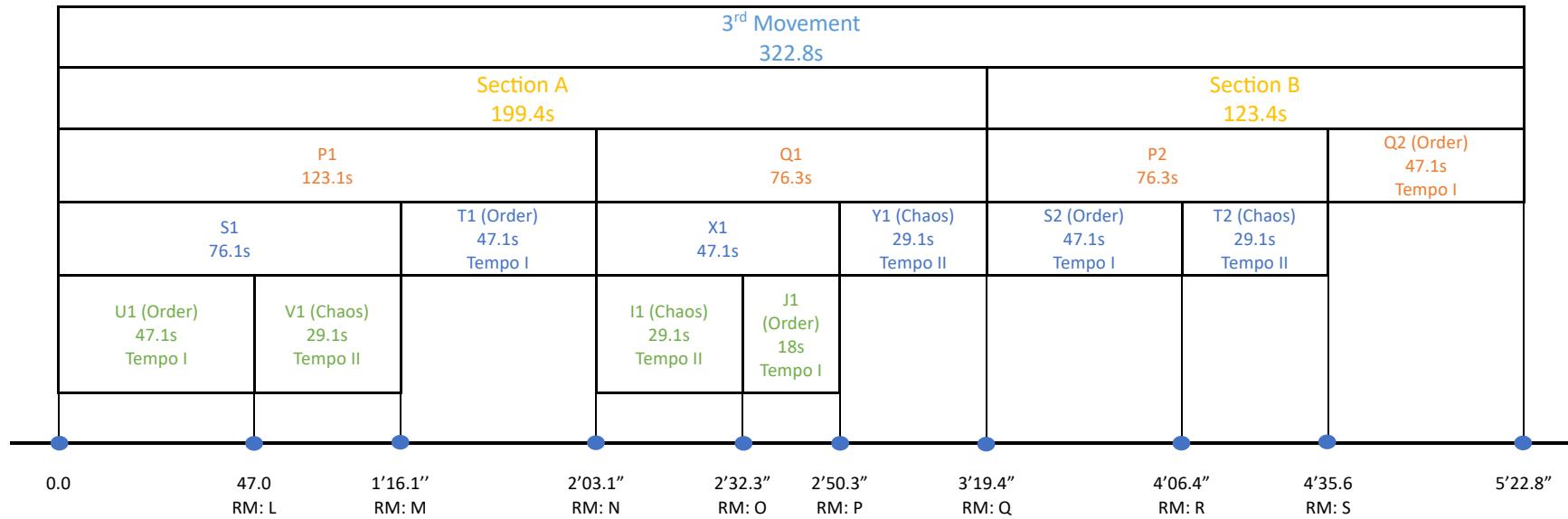
Section	Mood or Character	Description	Tempo	Duration in seconds
a	Tranquilly and mystically	Sets a calm, mysterious foundation	$\text{♩} = 48$	83.1
b	Evolutive	Suggests a gradual development or unfolding	$\text{♩} = 60$	37.0
c	Transformation	Indicates a significant change or metamorphosis	$\text{♩} = 72$	46.6
d	Elevating	Implies a rising or uplifting quality	$\text{♩} = 90$	43.7
e	Introspectively	Suggests a turning inward or self-reflection	$\text{♩} = 120$	31.0
f	Awakening	Signifies a moment of clarity or coming into awareness	$\text{♩} = 80$	29.3
g	Revelatory	Unveils a profound truth or realization	$\text{♩} = 60$	41.0
				total 311.7

Figure 1. Temporal transitions of the 2nd movement, “Melodies of Sacred Chant”



RM is an abbreviation of Rehearsal

Table 2. Formal structure of the 3rd movement, “Cleansing Rites: A Spiritual Renewal”



RM is an abbreviation of Rehearsal Mark

PERFORMANCE INSTRUCTIONS

The five movements of the composition are designed to be performed continuously, in an “attacca” fashion. While brief pauses between movements are permissible, the final two movements should be executed without interruption, ensuring a seamless transition.

Woodwinds

In the initial movement and later in the third, I employed the oboe and clarinet to emulate the distinctive sound of the Tibetan Gyaling (རྒྱାଙྪ), a double-reed horn. This instrument emits a sound that is both penetrating and plaintive, yet it carries an underlying warmth. Its timbre, reminiscent of an oboe, possesses a nasal resonance. In the third movement, this emulation is enriched with the addition of the bassoon and muted trumpet, further expanding the tonal palette. Generally, the oboe and clarinet should perform with the freedom like notated improvisations, allowing for significant rhythmic liberty.

Brass

The Tuba and Bass trombone are employed to emulate the iconic Tibetan horn, the Dungchen(ဗုဒ္ဓချောက်), known for its profound and echoing calls. This horn communicates through a spectrum of sounds, illustrated in Figure 2: from the “dor”, a deep and resonant tone that grounds the listener, to the “zhung”, a robust and central note that envelops the space with its sonorous quality. The “tsakra” pierces the silence with its unstable sound quality, while the “nhí” contributes a softer, more intricate murmur, akin to a gentle breath that touches the finer strands of the soul.¹ These diverse tones weave the rich sonic fabric of the Dungchen.

Figure 2. Dungchen Pitches

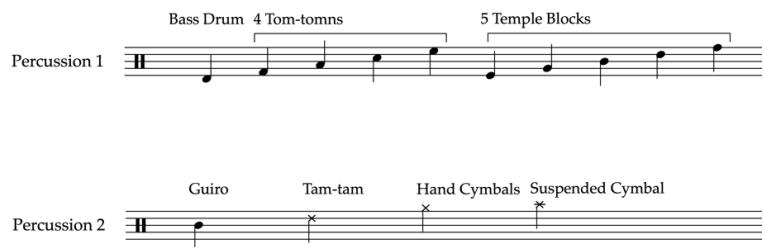


¹ Matthias Bertsch, “Dungchen | The powerful magic of LOW Sounds ! Scientific Doku”, YouTube video, 3:44, posted by “Matthias Bertsch”, August 24, 2012, <https://www.youtube.com/watch?v=LdR5Ru8oF48>.

Percussions and Piano

Figure 3 presents the detailed percussion legend for both Percussion 1 and 2, providing specific notation for each instrument. Alongside the percussion, the piano holds a central role in “Path to the Third Pole.” The use of piano pedals, encompassing both the ‘Una Corda’ and the sustain pedal, is largely left to the pianist’s artistic discretion. However, in sections where the sustain pedal is specifically indicated for continuous use, it creates a resonant and unbroken sound, enhancing the piano’s timbre with depth and richness. This approach allows for a fluid sound flow, seamlessly connecting and elevating the musical phrases.

Figure 3. Percussion Legend



Strings

In the second movement, the strings employ the bariolage technique, which consists of rapidly alternating between a stationary pitch and neighboring changing notes, as shown in Figure 4, resulting in a vibrant, shimmering effect. This technique is not limited to the use of open strings but is applied across the instrument's range, offering a lively and resonant sound.

Figure 4. Bariolage techniques in string instruments



Other abbreviations used in string instruments:

- (m)SP = (molto) sul ponticello
- ord. = ordinary bow position
- c.l.b. = col legno battuto
- ric. = ricochet
- mVib. = molto vibrato

Path to the Third Pole

for Sinfonietta

I. Whispers of Tibet: A Dream's Prelude

Senza Misura, Adagio e Largo con Rubato

A

ca. 30s

Hongwei Cai

Flute

Oboe

Clarinet in B_b

Bassoon

Horn in F

Trumpet in C

Bass Trombone

Tuba

Bass Drum

Percussion 1

Percussion 2

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

** lip vibr.

* mf > < f ><>

** lip vibr.

* mf > < f ><>

Suspended cymbal (w/ Drum Brush)

p pp sempre

indefinite repeat

indefinite repeat

* Play a comfortable short low pitch, synchronized with fellow musicians.

** Vary dynamics independently, holding the note for an extended duration in sync with others.

ca. 1m 20s

B
ca. 1m 50s

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.
lip vibr. unstable
f <><>

Tba.
lip vibr. unstable
f <><>

Perc. 1

Perc. 2
cresc. poco a poco

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*= 60 con rubato **
mp

** The tempo only applies to this instrument0*

Fl.
 Ob. flexible speed
 Cl. pitch bend
 Bsn.
 Hn. straight mute
 C Tpt.
 B. Tbn. *pp* <> <> <> | *cresc. poco a poco* | *indefinite repeat*
 Tba. *mf* | *p* | *cresc. poco a poco* | *indefinite repeat*
 Perc. 1
 Perc. 2 | *p* | *indefinite repeat*
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

* The tempo only applies to this instrument

Fl.
 Ob. *timbral trill*
 Cl.
 Bsn.
 Hn.
 C Tpt.
 B. Tbn.
 Tba.
 Bass Drum
 Perc. 1
 Perc. 2
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

mf
pp <> <>
f
p
indefinite repeat
indefinite repeat

C

Musical score page C featuring 18 staves for various instruments. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Bass Trombone (B. Tbn.), Tromba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score includes dynamic markings such as \textit{ff} (fortissimo) and $\textit{indefinite repeat}$. Measures 6 and 7 are shown, with measure 7 containing a melodic line for Flute, Oboe, Clarinet, and Bassoon, followed by a section for Bass Trombone and Tromba.

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 C Tpt.
 B. Tbn.
 Tba.
 Perc. 1
 Perc. 2 *indefinite repeat*
ppp - p <> <> <>
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

D ca. 3m 30s

Fl.

Ob. **Play 4 Times** timbral trill *f* *p*

Cl. **Play 4 Times** timbral trill *f* *p*

Bsn.

Hn.

C Tpt.

B. Tbn. *ff* *ff* *ff* *ff* *indefinite repeat*

Tba. *ff* *ff* *ff* *ff* *indefinite repeat*

Perc. 1

Perc. 2

Pno. *mp*

Vln. 1 *ppp* *quasi niente* *indefinite repeat*

Vln. 2 *ppp* *quasi niente* *indefinite repeat*

Vla. *ppp* *quasi niente*

Vc.

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

To Mar.

Perc. 2

To Vib.

Pno.

mp

p

ppp quasi niente

indefinite repeat

mf

p

ppp quasi niente

indefinite repeat

p

ppp quasi niente

indefinite repeat

p

ppp quasi niente

indefinite repeat

p

Cb.

attacca

II. Melodies of Sacred Chants

Tranquilly and Mystically ♩ = 48

1b

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp *molto sereno, misterioso*

ppp

6 *6*

ppp *(sempre)→*

con sord.

con sord.

bariolage in unison

con sord. *Br.*

ppp *molto sereno, misterioso*

bariolage in unison

con sord. *Br.*

ppp *molto sereno, misterioso*

pizz.

ppp

6

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

ppp *molto sereno, misterioso*

pp *bariolage in unison*

pp

pp

10

11

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Mar.

Vib. *mp*

Pno. *mp*

Vln. 1 *ppp* molto sereno, misterioso *mp*
bariolage in unison *Br.*

Vln. 2 *mp*
Br.

Vla. *Br.* *mp*

Vc. *Br.* *mp*

Cb.

15

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Bass Trombone, Double Bass, Marimba, Vibraphone, Piano, Violin 1, Violin 2, Viola, Cello, and Bass parts are shown across three systems of music. Various dynamics like *p*, *ppp*, *mf*, and *Br.* are indicated. Measure 15 starts with rests for Flute, Oboe, Clarinet, Bassoon, and Horn. Measures 16-17 show sustained notes for Horn, C Trumpet, Bass Trombone, and Double Bass. Measure 18 begins with a vibraphone pattern: *p*, *mf*, *mf*. Measures 19-20 show sustained notes for Piano and Violins. Measures 21-22 show sustained notes for Violin 1, Violin 2, Viola, and Cello. Measure 23 shows sustained notes for Bass.

F Evolutive ♩ = 60

Fl. pp cresc. poco a poco

Ob. pp cresc. poco a poco

Cl. pp p pp p pp p

Bsn. pp p pp p pp p

Hn. + pp p pp p pp

C Tpt. + ppp p ppp p ppp

B. Tbn. + ppp p ppp p ppp

Tba. pp p pp p pp p

Mar. Marimba pp mf

Vib.

Pno. cresc. poco a poco

Vln. 1 (hr) Br. cresc. poco a poco Br. Br.

Vln. 2 (hr) Br. cresc. poco a poco Br. Br.

Vla. cresc. poco a poco Br. Br.

Vc. Br. cresc. poco a poco Br. Br.

Cb.

23

Fl. *mf*

Ob. *mf*

Cl. *mp* *pp*

Bsn. *p* *pp* *p* *pp*

Hn. *p*

C Tpt. *p*

B. Tbn. *p* *pp*

Tba. *p* *pp*

Mar. *p* *f* *f* *p*

Vib. *p*

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf* *ppp*

Vla. *mf*

Vc. *mf* *ppp*

Cb. *arco* *ppp*

Transformation 1 = 72

26

Fl. Ob. Cl. Bsn. Hn. C Tpt. B. Tbn. Tba. Mar. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Cb.

This musical score page contains ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cornet (C Tpt.), Bass Trombone (B. Tbn.), Double Bass (Tba.), Marimba (Mar.), and Vibraphone (Vib.). The first five measures show sustained notes or simple patterns. Measures 6 through 10 feature more complex rhythmic patterns, such as sixteenth-note chords and eighth-note patterns. Dynamics include forte (f), piano (p), and very soft dynamics like pp and pp+.

28

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The top four staves include Flute, Oboe, Clarinet, and Bassoon, all of which are silent. The fifth staff features Bassoon with dynamics *pp*, *pp*, and *mf*. The sixth staff includes Horn and C Trumpet, both with dynamics *mf* and *pp*. The seventh staff includes Bass Trombone with dynamics *f* and *p*. The eighth staff is for Double Bass, which is silent. The ninth staff includes Maracas and Vibraphone, both playing eighth-note patterns. The tenth staff is for Piano, featuring sixteenth-note patterns with dynamics *p*, *mf*, *p*, *mf*, *p*, and *mf*. The bottom five staves consist of two Violins, Cello, Bassoon, and Double Bass, all playing eighth-note patterns with dynamics *mf*, *pp*, *mf*, *pp*, *mf*, and *pp*. The bassoon and double bass also have grace notes above them. The piano part includes dynamic markings *p*, *mf*, *p*, *mf*, *p*, and *mf*.

30

Fl.

Ob.

Cl.

Bsn. >pp pp mf pp

Hn. (ord.) + ○ pp ppp

C Tpt. + ○ pp mf

B. Tbn. f ppp

Tba.

Mar. pp

Vib. pp

Pno. p mf ppp

Vln. 1 Br. pp mf

Vln. 2 Br. mf pp

Vla. Br. pp mf pp ppp

Vc. Br. pp senza sord. pizz.

Cb. pizz.

36

Fl. *pp*

Ob. *pp*

Cl. *mf* *pp*

Bsn. *pp* *pp*

Hn.

C Tpt. *con sord. (straight)* *ppp* *pp* *mf* *pp*

B. Tbn. *ppp*

Tba.

Mar.

Vib. *mf*

Pno. *mf*

Vln. 1 *pp* *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. I II I II sim. *mf*

Cb. *mf*

H Elevating ♩ = 90
 $\frac{5}{\leftarrow \text{♩} = \text{♪} \rightarrow}$

Fl. *pp*

Ob. *mp*

Cl.

Bsn. *p* *mf* *5* *5* *5* *5*

Hn. *pp*

C Tpt. *mp* *+* *pp*

B. Tbn. *p* *5* *ppp* *pp* *fp* *pp*

Tba. *pp* *mp* *pp*

Mar. *p* *mf* *5* *5* *5* *5*

Vib. *p* *mf* *5* *5* *5* *5*

Pno. *p* *mf* *5* *5* *5* *5*

Vln. 1 *p* *mf* *5* *5* *5* *5*

Vln. 2 *p* *mf* *5* *5* *5* *5*

Vla. *p* *mf* *5* *5* *5* *5*

Vc. *p* *mf* *f*

Cb. *p* *mf* *f*

42

Fl. *mf* — *p*

Ob.

Cl. *p* — *f*

Bsn.

Hn. *pp*
senza sord.

C Tpt. *pp*

B. Tbn. *pp*

Tba.

Mar. *p* — *f*

Vib. *p* — *f*

Pno. *mf* — *f*

Vln. 1 *mf* — *f*

Vln. 2 *mf* — *f*

Vla. *mf* — *f*

Vc. *mf* — *f*

Cb. *mf* — *f*

45

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

p

pp

p

f

pp

p

f

pp

p

mf

p

mf

48

Fl. *f*

Ob. *p* *mp* *p*

Cl.

Bsn. *f*

Hn.

C Tpt.

B. Tbn.

Tba. *f*

Mar.

Vib.

Pno.

Vln. 1 *pp*

Vln. 2 *f* *p*

Vla.

Vc. *f* *p*

Cb. *f* *p*

51

Fl. *f* *p* *mf*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn.

Hn. *pp*

C Tpt. *pp*

B. Tbn. *pp*

Tba. *pp*

Mar.

Vib.

Pno. *cresc.*

Vln. 1 *mf* *p* *cresc.*

Vln. 2 *mf* *p* *cresc.*

Vla. *mf* *p* *cresc.*

Vc.

Cb. *mf*

54

Fl. *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *f* *f*

Hn. *mf* *p*

C Tpt. *mf* *p*

B. Tbn. *mf* *p*

Tba. *pp* *mf* *p*

Mar. *f* *ff*

Vib. *mf* *f*

Pno. *ff* *

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

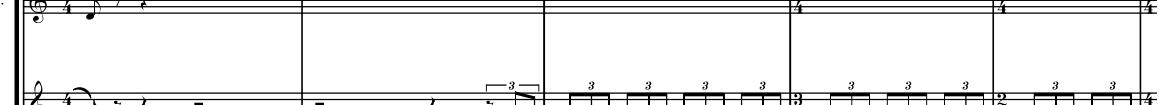
Vc. *f*

Cb. *f*

I Introspectively $\text{♩} = 120$

58

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

C Tpt. 

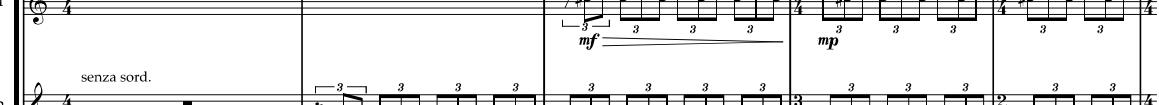
B. Tbn. 

Tba. 

Mar. 

Vib. 

Pno. 
2a (sempre)→
senza sord.

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

63

Fl. *f* *p*

Ob. *pp* *f* *p* *pp*

Cl. *>p* *pp*

Bsn. *pp* *mf*

Hn. *pp* *mf*

C Tpt. *pp* *mf*

B. Tbn. *pp* *mf*

Tba. *pp*

Mar.

Vib.

Pno. *pp*

Vln. 1

Vln. 2

Vla.

Vc. *pp*

Cb.

arco

67

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *pp* *mp* *p*

Hn. *pp* *mp* *p*

C Tpt. *pp* *mp* *p*

B. Tbn. *pp* *mp* *p*

Tba. *p*

Mar.

Vib. *p*

Pno. *p* *mf*

Vln. 1 *mp* *f* *p*

Vln. 2 *mp* *pizz.* *mf* *p*

Vla. *pp*

Vc. *pp*

Cb. *mf* *p*

71

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

J Awakening $\text{♩} = 80$

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p* *pp* *mf*

Hn. *mf* *p* *pp* *mf*

C Tpt. *mf* *p* *pp* *mf*

B. Tbn. *mf* *p* *pp* *mf*

Tba.

Mar.

Vib. *f*

Pno. *ff* ³ *3* *3* *3* *mf*

Vln. 1 *f* *p* *mp* *f*

Vln. 2 *mf* *p* *mp* *f*

Vla.

Vc.

Cb. *mf* *p* *pp* *mf*

79

Fl. pp mp pp mp pp mp

Ob. pp mp pp pp pp

Cl. mp pp mp pp mp

Bsn. pp mf pp f pp f

Hn. pp mf mp f mp f

C Tpt. pp mf mp f mp f

B. Tbn. pp mf mp f mp f

Tba. — fp f fp f

Mar.

Vib.

Pno. f 3 3 3 cresc. 3 poco a poco 3 3 3 3 3 3

Vln. 1 arco mf p f mf pp arco

Vln. 2 arco mp p f mp pp arco

Vla. pizz. mf p pizz. mf p arco

Vc. pizz. mf p pizz. mf p arco

Cb. pizz. arco f

83

Fl. *f*

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Mar. *pp*

Vib. *pp*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

K Revelatory J = 60

$$\leftarrow \downarrow \overset{-3}{\uparrow} = \downarrow \rightarrow$$

87

Fl. Ob. Cl. Bsn. Hn. C Tpt. B. Tbn. Tba. Mar. Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Cb.

ff *mp*
ff *mp*
ff *mp*
pp ff *mp* *ppp*
fp *pp* ff *mp* *ppp*
ff *p*
ff
ff *pp*
ff *ppp*
ff *pp*
f *pp*
ff *f* *pp*
ff *f* *pp*
ff *mp*
ff *mp*
ff *mp*
ff *mp* *ppp*

II III I II III I II III I arco

22

92

Fl. > *ppp* *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 Ob. > *ppp* *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 Cl. > *ppp* *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 Bsn. *pp* *mp* *ff* *mp* *ppp* *pp* *mp*

Hn. *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 C Tpt. > *ppp* *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 B. Tbn. *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 Tba. *pp* *mp* *ff* *mp* *ppp* *pp* *mp*

Mar.

Vib. *f*

Pno. *f* *pp*

Vln. 1 > *ppp* *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 Vln. 2 > *ppp* *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 Vla. > *ppp* *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 Vc. *pp* *mp* *ff* *mp* *ppp* *pp* *mp*
 Cb. *pp* *mp* *ff* *mp* *ppp* *pp* *mp*

III. Cleansing Rites: A Spiritual Renewal

Tempo I ♩ = 60, Methodically and Solemnly

104

Fl.

Ob.

Cl.

Bsn.

Hn. $\flat\overline{\text{C}}$
mp

C Tpt.

B. Tbn. $\flat\overline{\text{C}}$
f

Tba. $\flat\overline{\text{C}}$
f

Bass Drum

Perc. 1 f

Perc. 2

Pno. f

Vln. 1

Vln. 2

Vla.

Vc.

Cb. f

110

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

ff

pp cresc.

mf

circular bowing

113

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

L Tempo II ♩ = 72, Spiritedly and Frantically

116

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
Temple Blocks
guiro

Perc. 2
vibraphone

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

119

Fl. flz. *f*

Ob.

Cl. *f* *pp* *ff* *f*

Bsn. *f* *pp* *ff* *f*

Hn. *ff*

C Tpt. *ff*

B. Tbn. *ff* *ff*

Tba. *ff*

Perc. 1 *f*

Perc. 2 *guiro* *f*

Pno.

Vln. 1 ric. *f* *f* *ff* *mVib.* *mSP*

Vln. 2 ric. *f* *f* *ff* *ff*

Vla. *SP* *ff* *p < ff*

Vc. *mf* *ff pp < ff* *p < ff*

Cb. *SP* *mf* *ff pp < ff* *p < ff*

122

Fl. *f*³ *ff*⁶ *mf*⁵ *f*³ *f*
 Ob. *f*³ *ff*⁶ *mf*⁵ *f*³
 Cl. *f*³ *ff*⁶ *mf*⁵ *f*³
 Bsn. *mSP* *tr*
mf *f*
 Hn. *ff* *ff*
 C Tpt. *ff* *ff*
 B. Tbn. *ff* *ff* *ff* *ff*
 Tba. *ff* *ff* *ff* *ff*
 Perc. 1 Bass Drum *ff*
 Perc. 2
 Pno.
 Vln. 1 *mSP* *ff* *pizz.* *ff* *arco* *tr* *ffpp* *ff*
 Vln. 2 *mSP* *ff* *ord.* *pizz.* *ff* *arco* *tr* *ffpp* *ff*
 Vla. *mSP* *ff* *ord.* *ff* *pp ff* *ffpp* *ff*
 Vc. *mSP* *ff* *mSP* *tr* *ff*
 Cb. *mSP* *ff* *pp ff*

M | **Tempo primo** ($\text{♩} = 60$)

Fl. $\text{♩} = \text{fp}$

Ob. $\text{♩} = \text{fp}$

Cl. $\text{♩} = \text{fp}$

Bsn.

Hn. $\text{♩} = \text{fp}$

C Tpt. $\text{♩} = \text{fp}$

B. Tbn.

Tba.

Perc. 1 4 Tom-toms Bass Drum $\text{♩} = \text{ff}$

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rubato (f)

129

Fl.

Ob. *rubato*

Cl. *f*

Bsn. *f* *ff* *ff*

Hn. *bassoon*
con sord. (wah-wah mute)

C Tpt. *p* *mf* *p* *mf* *p*

B. Tbn. *bassoon*

Tba. *bassoon*

Perc. 1

Perc. 2

Pno. *pp cresc.*

Vln. 1

Vln. 2

Vla. *circular bowing*

Vc. *circular bowing* *mf* *<>* *<>* *<>*

Cb.

132

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

III circular bowing

mf

135

Fl.

Ob. (tr.) *mp*

Cl.

Bsn. 6 6 6 6

Hn.

C Tpt. *f* 3 *p* *f*

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno. *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[N] Tempo secondo ($\text{♩} = 72$)

138

Fl. *ff* *f*

Ob. *ff* *p ff*

Cl. *ff* *f* *p ff*

Bsn. *ff* *f* *p ff*

Hn. *f* *p ff*

C Tpt. *f* *p ff*

B. Tbn. *f f ff p ff*

Tba. *f f ff p ff*

Perc. 1 *mf* 5 *f*

Perc. 2 *guiro* *f*

Pno.

Vln. 1 *ff* 5 *mf* *c.l.b.* *ff pp* *ff*

Vln. 2 *ff* 5 *mf* *c.l.b.* *ff pp* *ff*

Vla. *ff* 5 *f* *ff pp* *mSP*

Vc. *ff* *f* *mSP* *f ff mSP*

Cb. *ff* *<f* ff

Temple Blocks

141

Fl. *f*³

Ob. *f*³

Cl. *f*³

Bsn. *f*³

Hn. *f*

C Tpt. *f*

B. Tbn. *f*³

Tba. *f*³

Perc. 1

Vibraphone *mf*

Perc. 2

Pno.

Vln. 1 *ffpp* *ff* *f* *ff*

Vln. 2 *ffpp* *ff* *f* *ff*

Vla. *ffpp* *ff* *mfp* *f* *ff*

Vc. *f* *mfp* *ff* *ff* *ff*

Cb. *f* *pp* *ff* *ff*

144

Fl. Ob. Cl. Bsn.

Hn. C Tpt. B. Tbn. Tba.

Perc. 1 Perc. 2

Pno.

Vln. 1 Vln. 2 Vla. Vc. Cb.

Tempo primo ($\downarrow = 60$)

150

Fl.

Ob. (H)

Cl.

Bsn. 6 6 6 6

Hn. (H)

C Tpt. 6 6 6 6

B. Tbn. (H) 6 6 6 6

Tba. 6 6 6 6

Perc. 1 6 6 6 6

Perc. 2 6 6 6 6

Pno. 6 6 6 6

Vln. 1 V V V V V V V V V V V V

Vln. 2 V V V V V V V V V V V V

Vla. V V V V V V V V V V V V

Vc. V V V V V V V V V V V V

Cb. V V V V V V V V V V V V

P Tempo secondo ($\text{♩} = 72$)

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vibraphone

Pno.

mVib.
mSP

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

154

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

156

Fl. flz. ord. \flat
 Ob. 5
 Cl. mSP
 Bsn. f

Hn. ff f ff
 C Tpt. f^3 ff
 B. Tbn. ff f^3 ff
 Tba. ff f ff

Perc. 1 — — — Temple Blocks
 f

Perc. 2 — — — ff — p

Pno. — — —

Vln. 1 ric. ff > ff pp ff ff
 Vln. 2 ff > ff pp ff ff
 Vla. ff > ff pp ff ff
 Vc. f ff > f
 Cb. f ff > f

Q **Tempo primo (J = 60)**

Fl.

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *ff* *ff* *p*

C Tpt. *ff* *ff*

B. Tbn. *ff* *ff* *p*

Tba. *ff* *ff* *p*

Perc. 1 *f*

Perc. 2 *f* *Guiro* *Tam-tam* *mf*

Pno. *pp*

Vln. 1 *ff* *ff* *pp*

Vln. 2 *ff* *ff* *pp*

Vla. *ff* *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*

163

Fl.

Ob.

Cl.

Bsn. (p)

Hn.

C Tpt.

B. Tbn. (p)

Tba.

Perc. 1

Perc. 2

Bass Drum

mf

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

168

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

177

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Temple Blocks

*mVib.
mSP*

ord.

3

sp

f

pp

ff

S Tempo primo ($\text{♩} = 60$)

180

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

184

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *mf* *f*

Hn. *mf*

C Tpt. *mf*

B. Tbn. *mf* *ff*

Tba. *mf* *ff*

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *pp* *ff*

Musical score page 189. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C. Tpt., B. Tbn., Tba., Perc. 1, Perc. 2, Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score features dynamic markings such as *p*, *ff*, and *f*, and performance instructions like "Tam-tam". The piano part includes a dynamic marking of *pp* followed by *ff* and *p*. The bassoon part includes a dynamic marking of *p* followed by *ff*. The strings (Vln. 1, Vln. 2, Vla., Vc.) all play eighth-note patterns with dynamics of *pp* followed by *ff* and *p*. The double bass (Cb.) has a dynamic marking of *p* followed by *f*.

192

Fl. = p ff

Ob. = p ff

Cl. = p ff

Bsn. B ♯ = p ff ff

Hn. pp ff pp ff

C Tpt. pp ff pp ff

B. Tbn. pp ff pp ff

Tba. = p f ff

Perc. 1

Perc. 2 mp 3 mf f

Pno. p

Vln. 1 pp ff pp ff sff ppp

Vln. 2 pp ff pp ff sff ppp

Vla. pp ff pp ff sff ppp

Vc. pp ff pp ff sff ppp

Cb. pp f sff

attacca

IV. Celestial Farewell: The Sky's Embrace

Senza Misura e Lento, Ethereally and Ineffably

Fl.

Ob.

Cl.

Bsn.

Hn. con sord.

C Tpt. con sord. (wah-wah mute, closed through)

B. Tbn. con sord.

Tba. con sord.

Perc. 1

Perc. 2

Pno.

Vln. 1 **ppp** quasi niente

Vln. 2 **ppp** quasi niente

Vla. **ppp** quasi niente

Vc.

Cb.

T

Breathe asynchronously and imperceptibly

Musical score page 66 featuring a vertical stack of instrument staves. From top to bottom, the instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Bass Trombone (B. Tbn.), Double Bass (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The score includes dynamic markings such as **ppp** *quasi niente* and **ppp** *quasi niente* at the bottom. The piano staff shows a single note. The violin and viola staves feature sixteenth-note patterns. The cello staff has a sixteenth-note pattern starting with a short vertical bar.

Fl.

Breathe asynchronously and imperceptibly

Ob. *ppp quasi niente*

Cl. Breathe asynchronously and imperceptibly

ppp quasi niente

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

U

Fl.

Ob.

Cl.

Bsn. Breathe asynchronously and imperceptibly
ppp quasi niente

Hn.

C Tpt. +Breathe asynchronously and imperceptibly
ppp quasi niente

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

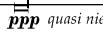
Vla.

Vc.

Cb.

Fl. 
 Ob. 
 Cl. 
 Bsn. 

 Hn. *Breathe asynchronously and imperceptibly*
ppp quasi niente 
 C Tpt. 

 B. Tbn. *Breathe asynchronously and imperceptibly*
ppp quasi niente 
 Tba. *Breathe asynchronously and imperceptibly*
ppp quasi niente 

 Perc. 1 
 Perc. 2 

 Pno. 

 Vln. 1 
 Vln. 2 
 Vla. 
 Vc. 
 Cb. 

V

Musical score for orchestra and piano, page 70, section V. The score consists of two systems of music. The top system starts with woodwind entries (Flute, Oboe, Clarinet, Bassoon) followed by brass (Horn, C Trumpet, Bass Trombone, Tuba), percussion (Percussion 1, Percussion 2), and piano. The bottom system starts with strings (Violin 1, Violin 2, Viola, Cello) and concludes with a dynamic instruction at the end of the page.

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ppp quasi niente

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

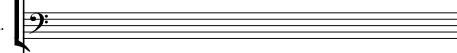
Vc.

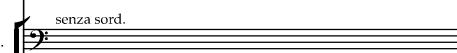
Cb.

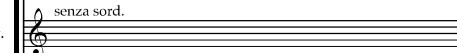
Fl. 

 Ob. 

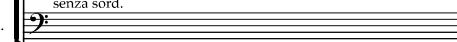
 Cl. 

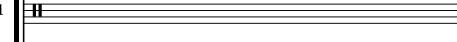
 Bsn. 

 Hn. 

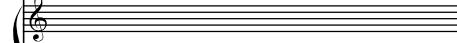
 C Tpt. 

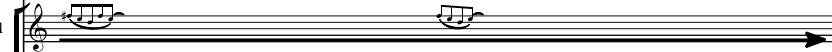
 B. Tbn. 

 Tba. 

 Perc. 1 

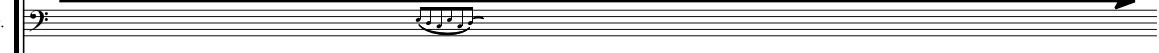
 Perc. 2 

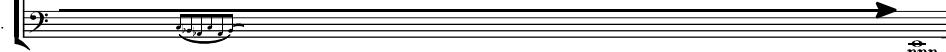
 Pno. 

 Vln. 1 

 Vln. 2 

 Vla. 

 Vc. 

 Cb. 

V. Echoes of the Himalayas: A Dream's Epilogue

Sublimely ♫ = 76

199

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1 Bass Drum

Perc. 2 Tam-tam

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score page 203, featuring multiple staves for different instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Bass Trombone (B. Tbn.), and Double Bass (Tba.). The middle section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The bottom section includes Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is divided into measures by vertical bar lines, and each measure is further subdivided by horizontal bar lines. Dynamics such as *ff*, *f*, and *p* are indicated throughout the score.

207

Fl. f

Ob. f f mf

Cl. f

Bsn. f f f f

Hn. f

C Tpt. f p

B. Tbn. f f f f f f f

Tba. f

Perc. 1

Perc. 2

Pno.

Vln. 1 3 3 3 3 3 3 3 3 3 3 3 3

Vln. 2 6 6 6 6 6 6 6 6 6 6 6 6

Vla. 6 6 6 6 6 6 6 6 6 6 6 6

Vc. 3 3 3 3 3 3 3 3 3 3 3 3

Cb.

210

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

213

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. > *pp*

Hn. *pp*

C Tpt. *pp*

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno. *p*

Vln. 1 (3) (3) (3) (3) *ppp*

Vln. 2 (6) (6) (6) (6) *ppp*

Vla. (6) (6) (6) (6)

Vc. (3) (3)

Cb.

215

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

ppp

ppp

ppp

Majestically and Resonantly ♩ = 60

Y

227

Fl. fff

Ob. fff

Cl. fff

Bsn. ff

Hn. con sord.

C Tpt. con sord. (wah-wah mute, closed through)

B. Tbn. con sord.

Tba. ff

Perc. 1 ff p

Perc. 2 f

Pno. ff

Vln. 1 pp p pp p ppp

Vln. 2 pp p pp p pp p ppp

Vla. pp p pp < p pp p p ppp

Vc. ff pp p pp p pp p pp p ppp

Cb. ff pp p pp p pp p pp p ppp

Z

236

Fl. *pp* — *p*

Ob. *pp* — *p* — *ppp*

Cl. > *pp* — *p* — *ppp*

Bsn. *pp* — *p* — *ppp*

Hn. *pp* — *p* — *ppp*

C Tpt. *ppp*

B. Tbn. > *ppp*

Tba. *con sord.* *pp* — *p* — *ppp*

Perc. 1

Perc. 2 Vibraphone *p* — *pp* (*sempre*) →

Pno.

Vln. 1

Vln. 2

Vla.

Vc. *ppp*

Cb. *pp* — *p* — *ppp*

242

Fl. Ob. Cl. Bsn. Hn. C Tpt. B. Tbn. Tba.

ppp

Perc. 1 Perc. 2 Pno.

Crotales bowed l.v. *p*

Vln. 1 Vln. 2 Vla. Vc. Cb.

al niente

al niente

al niente

al niente

al niente

Fine

REFERENCES

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YouTube video, 3:44. Posted by “Matthias Bertsch”, August 24, 2012.
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