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...who can recall the past lives..., for large ensemble

By

Thatchatham Silsupan

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor Philosophy

in

Music

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Ken Ueno, Chair
Professor Edmund Campion
Professor Cindy Cox

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Abstract

...who can recall the past lives..., for large ensemble

By

Thatchatham Silsupan

Doctor of Philosophy in Music

University of California, Berkeley

Professor Ken Ueno, Chair

...who can recall the past lives... is a musical composition for large mixed ensemble with optional amplification. The work explores the idea of translating a personal aesthetic of transformation, reincarnation and hybridity into music.

In this work, different types of harmonic materials, such as spectral, microtonal, and equal-tempered harmonies, are superimposed and juxtaposed while transforming as they constantly move into each other's harmonic domain. Pure sounds and complex sounds also intertwine with instrumental sounds and real sounds from the world, thus creating a kind of sonic hybridity. Sonic materials are also composed in such a way that, strangely, they are reincarnated.

...who can recall the past lives... is inspired by the film "Uncle Boonmee Who Can Recall His Past Lives" of Apichatpong Weerasethakul.

Notes on composition

Feature films such as “Mysterious Object at Noon,” “Blissfully You,” and the internationally acclaimed “Tropical Malady” by Thai director Apichatpong Weerasethakul move away from mainstream cinema and show us innovative style, technique, and narration in cinematic art-making. I was fascinated by his approach to spiritual existence as it was intersected and projected through the screen.

Discovering the film “Uncle Boonmee Who Can Recall His Past Lives” was life changing to me as an artist. The film was inspired by the book *A Man Who Can Recall His Past Lives* and written by an author known only as “Boonmee.” In his final days, the protagonist Boonmee witnesses his past lives as a series of living creatures. The narrative elements of the film concern hybridity and the coexistence of variant forms of life including humans, animals, and mythical creatures such as an old princess, a monstrous hybrid man/monkey, a talking catfish, and others. I was interested in the theme that all forms of life are inextricably intertwined (a principle in Buddhism and reincarnation), as well as the idea of the boundless transformative properties of a wandering soul in the afterlife.

Inspired by the narration of the film, I attempted to translate the actions of the ‘transformative,’ ‘reincarnated,’ and ‘hybrid’ into music. My composition, titled with a similar name, is constructed with a variety of spectral, microtonal, and equal-tempered harmonic materials that are constantly moving into each other’s harmonic domain. Pure sounds and complex sounds also intertwine, creating a kind of sonic hybridity. Sonic materials are also composed so that, strangely, they are reincarnated.

“..who can recall the past lives..” is composed for eighteen musicians and is approximately fifteen minutes in duration. Optionally, it requires amplification which radically alters the ensemble’s timbre.

Instrumentation:

2 Bass Flutes
 2 Bass Clarinets
 2 Bass Trombones
 2 Percussionists (identical set for both players—except Thai gongs):
 Tamtam (prepared with aluminium foil)
 Suspended cymbal (prepared with aluminium foil)
 2 Thai gongs (pitches should be different for both players)
 Bass Drum
 Large Gong
 Crotales (2 octaves, C5-C7)
 Unconventional objects: D.B. bow
 Piano
 Unconventional objects: aluminium foil, glass (with flat-base), wire brush,
 compact disc player
 4 Violins
 2 Violas
 2 Cellos
 Double Bass
 Unconventional objects (for strings): aluminium foil

Groups & Spacing:

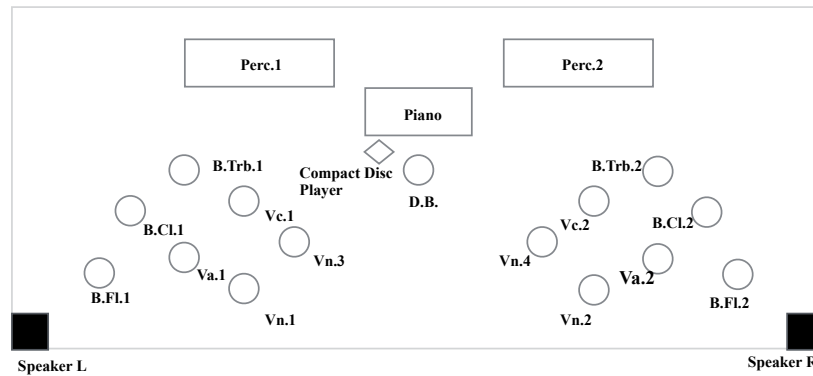
Group 1: Bass Flute 1, Bass Clarinet 1, Bass Trombone 1, Violin 1, Violin 3, Viola 1, Cello 1
 Group 2: Percussion 1, Percussion 2, Piano, Double Bass
 Group 3: Bass Flute 2, Bass Clarinet 2, Bass Trombone 2, Violin 2, Violin 4, Viola 2, Cello 2

Amplification:

- Amplification is optional.
- For non-amplified situation, the Bass Flutes are always amplified and the speakers should be placed as close to musicians as possible.
- Panning to stereo channels are corresponded to the instruments' position on stage.
- The amplification is applied in order to achieve radical timbre's alteration.

Equipment:

- microphones as necessary to amplify (included compact disc player)
- mixer, 32 XLR inputs
- 2 speakers on stage



Notes on performance

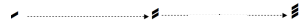
General:

Oscillation:

- "Oscillation" is used throughout the piece as rhythmic pulsation instead of "classical vibrato".
- [*osc. very slow*] = 1 oscillation per beat, [*osc. slow*] = 2 oscillation per beat, [*osc. med.*] = 3-4 oscillation per beat, [*osc. fast*] = 5-6 oscillation per beat, and [*osc. very fast*] = 7 or more oscillation per beat

Speed of activity:

- changing the speed of gestural activity; for instance, the speed of tremolo or indicated movement
- The dotted line indicates changing from one state to another. It is also applied to other timbral transformation.



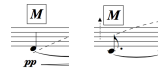
For Winds:



Breath, air sound: Blow into the instrument without pitch. The letters **L** (low), **M** (medium), and **H** (high) are referring to timbral register changed by adjusting the oral cavity.



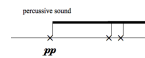
With Voice: Singing and playing at the same time.



Multiphonics: Over blown pitches and fingerings are at the discretion of the performer. However, written fundamental note should be sounded. In a situation when it is written with an arrow, the performer should try to get the highest over blown pitches as much as possible. For Bass Flutes, some multiphonics are fully written with fingerings (taken from Pierre-Yves Artaud's "Present Day Flutes").



Overblowing: Play the highest note on the instrument as much as possible by producing harmonic.



Percussive sound: (for Bass Trombone); Producing various non-pitched percussive sounds at the discretion of the performer.

For Percussions:



Preparation on Tamtam & Cymbal: Tamtam & Cymbal should be partly wrapped with a piece of aluminium foil so that the aluminium foil is always resonating against the instrument's body.



Circular movement: Scrape the surface of indicated instrument in circular motion (usually with wire brush).

Bowing Crotales: Beginning at measure 113, Crotales are bowed with D.B. bow. Depending on musical phrases, bow direction can be changed at the discretion of the performer. However, the sound should be constantly resonating.

Choosing mallets: In any places where mallets are not indicated, the performer should use certain types of mallet that fit to the context of instrument. For instance, using Gong mallet for Thai gong.

For Piano:

Pedal: Sustained pedal should be stepped on for the entire piece. It is also possible to put a heavy object on the pedal as well.

Lid: The lid should remain off for the entire piece.

Preparation with aluminium foil: Pieces of aluminium foil should be scattered on the area of lowest register inside the Piano. The aluminium foil should be always resonating with the strings.



With Brush: Scrape the strings with wire brush at the area of lowest register.



Hand's strumming: Strum the strings at the area of lowest register quickly as much as possible.

Glass:



1. Rotate a glass from side to side on the low strings (indicated "circular motion").



2. Scrape along the low strings up and down firmly with the bottom of glass (indicated "vertical motion"). By pressing the glass firmly against the low strings, which is also also corresponded to dynamic, it should create a high raspy sound with overtones.

Preparation with Blu-Tack: Put the Blu-Tack on the strings (lower staff) to obtain the written harmonics (upper staff).



Compact Disc Player: A compact disc player with internal or extended speaker should be placed as close as possible to the pianist (see the diagram on the instrumentation's page). The compact disc should contain a pre-recorded sound of any quiet and noisy environmental sound approximately 2 minutes 20 seconds in duration, with the sound being faded away toward the end. The sound file can be obtained from the composer or recorded by the performer. Beginning at measure 112, the performer press a button to turn on the compact disc player. In non-amplified situation, the volume of the compact disc player should be balance with the overall dynamic of the ensemble.

For Strings:

Bow placement:

a.s.t.	:	alto sul tasto
s.t.	:	sul tasto
ord.	:	ordinary
s.p.	:	sul ponticello
a.s.p.	:	alto sul ponticello



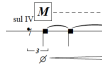
Scratch Tone: Increasing bow pressure to obtain non-pitched and noisy sound.



Breath, air sound: Mute the strings with left hand while bowing. It should create sound that is akin to "white noise".



Vertical Bowing: Bow the indicated string in vertical direction while muting the strings with (from a position 'close to the left hand' to 'near the bridge'). The changing of bow's direction is at the discretion of the performer.



Multiphonics: Find a place on the indicated string (usually slightly above or below a harmonic node) to produce a multiphonic sound.

On the bridge: Bow exactly on the bridge so that it creates non-pitched and noisy sound.

Con sord. aluminium foil: At measure 145, use aluminium foil to mute the strings at bridge's position. It should create raspy metallic sound. For all strings—except the Double Bass, it is possible to begin to mute the strings at the beginning of measure 139. For Double Bass, the strings should be muted with aluminium foil for the entire piece.



Scordatura on Double Bass: The low E should be tuned down to low C for the entire piece.

Other unconventional notation and extra explanation is written in the score.

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Score in C

...who can recall the past lives...

Extremely slow, immaterial $\text{♩} = 40$
 c.12" - 15" Thatchatham Silsupan

Group 1

- Bass Flute 1: breath, air sound; non osc; L; M; *pppp*
- Bass Clarinet 1: breath, air sound; non osc; L; H; *pppp*
- Bass Trombone 1: breath, air sound; non osc; osc. med; L; *pp*
- Violin 1: arco legatissimo / bow changing imperceptibly; a.s.l.; sul IV; *pppp*
- Violin 3: breath, air sound; arco legatissimo; bow changing imperceptibly; *pppp*; bow position (a.s.l. - a.s.p.)
- Viola 1: breath, air sound; arco legatissimo; bow changing imperceptibly; *pppp*; bow position (a.s.l. - a.s.p.)
- Cello 1: breath, air sound; *pppp*

Group 2

- Percussion 1: *pppp*; scrape with brush in circular motion
- Percussion 2: *pppp*; scrape with brush in circular motion
- Piano: *pppp*
- Double Bass: arco legatissimo / bow changing imperceptibly; behind the bridge; [-] oscillating at the position between bridge and tailpiece; *pppp*; *N.B. scordatura: low E to C' throughout / con cord with aluminium foil

Group 3

- Bass Flute 2: breath, air sound; non osc; L; M; *pppp*
- Bass Clarinet 2: breath, air sound; non osc; L; H; *pppp*
- Bass Trombone 2: *pppp*
- Violin 2: arco legatissimo / bow changing imperceptibly; a.s.l.; sul IV; *pppp*
- Violin 4: breath, air sound; arco legatissimo; bow changing imperceptibly; *pppp*; bow position (a.s.l. - a.s.p.)
- Viola 2: breath, air sound; arco legatissimo; bow changing imperceptibly; *pppp*; bow position (a.s.l. - a.s.p.)
- Cello 2: breath, air sound; arco legatissimo / bow changing imperceptibly; *pppp*

5

poco rit. $\text{♩} = 35$ c.6" - 8"

B. Fl. 1

B. Cl. 1

B. Tbn. 1

Vn. 1

Vn. 3

Va. 1

Vc. 1

Perc. 1

Perc. 2

Pno.

D.B.

B. Fl. 2

B. Cl. 2

B. Tbn. 2

Vn. 2

Vn. 4

Va. 2

Vc. 2

roll with soft mallets / resonating with aluminium foil

Fantasi

scrape with brush / strings are resonating with aluminium foil

non osc. breath, air sound I. osc. slow

osc. very slow

9 a tempo ♩ = 40

This musical score page contains measures 9, 10, and 11. The tempo is marked 'a tempo' with a quarter note equal to 40 beats per minute. The score is divided into two systems. The first system includes parts for B. Fl. 1, B. Cl. 1, B. Tbn. 1, Vn. 1, Vn. 3, Va. 1, Vc. 1, Perc. 1, Perc. 2, Pno., and D.B. The second system includes parts for B. Fl. 2, B. Cl. 2, B. Tbn. 2, Vn. 2, Vn. 4, Va. 2, and Vc. 2. The woodwind parts (Flute, Clarinet, Trombone) feature melodic lines with dynamic markings of *pp* and *p*, and hairpins indicating crescendos and decrescendos. The string parts (Violins, Violas, Cellos) are primarily playing sustained notes with dynamic markings of *pp* and *pppp*. The percussion parts include snare drum and cymbal patterns, with a 'Tamtam' section in measure 10. Performance instructions for strings include 'arco battuto / legatissimo / bowing with the wooden part of the bow' and 'behind the bridge / arco battuto'. Percussion instructions include 'roll with soft mallets / resonating with aluminium'. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

accel. $\bullet = 52 / \bullet = 40$ rit. $\bullet = 35$
sub.

13

The musical score is arranged in systems for various instruments. The woodwind section includes Flutes 1 & 2, Clarinets 1 & 2, and Bassoon 1 & 2. The string section includes Violins 1 & 2, Violas 1 & 2, Cellos, and Double Basses. The percussion section includes Percussion 1 & 2, Piano, and Double Bass. The harp part is also present. The score includes dynamic markings such as *pppp*, *pp*, *mp*, and *f*, and performance instructions like "osc. very fast", "osc. very fast", "osc. mod.", "with brush", and "strum the strings with hand". The tempo markings are "accel." and "rit." with corresponding metronome markings.

25 $\text{♩} = 54$

B. Fl. 1 *f* fragile sound / do not tune with B Fl. 2 $\begin{matrix} 2 & 4 \\ 2 & 3 & 4 & 5 \end{matrix}$ *ppp*

B. Cl. 1 *ppp*

B. Tbn. 1 *osc. very slow* *with voice* *ppp* *p* *ppp*

Vn. 1

Vn. 3

Va. 1

Vc. 1

Perc. 1 [Thai Gong] *pp*

Perc. 2 [Thai Gong] *pp*

Pno. *use flat-bottom glass / vertical motion / extremely slow movement* *ppp* *p* *osc. slow*

D.B. *p* *osc. slow*

B. Fl. 2 *f* fragile sound / do not tune with B Fl. 1 $\begin{matrix} 2 & 4 \\ 2 & 3 & 4 & 5 \end{matrix}$ *ppp*

B. Cl. 2 *ppp*

B. Tbn. 2 *osc. very slow* *with voice* *ppp* *p*

Vn. 2 *noise pizz.* *ppp* *p*

Vn. 4 *noise pizz.* *ppp* *p* *pp*

Va. 2 *noise pizz.* *sal III* *ppp* *p*

Vc. 2

♩ = 42

41

The score is divided into three systems. The first system includes parts for B. Fl. 1, B. Cl. 1, B. Tbn. 1, Vn. 1, Vn. 3, Va. 1, and Vc. 1. The second system includes Perc. 1, Perc. 2, Pno., and D.B. The third system includes B. Fl. 2, B. Cl. 2, B. Tbn. 2, Vn. 2, Vn. 4, Va. 2, and Vc. 2. The music is in 4/4 time with a tempo of quarter note = 42. Key performance instructions include 'percussive sound' for brass, 'on the bridge breath, air sound' for strings, 'osc. very slow' for woodwinds, and 'Tamtam' for percussion. Dynamics range from *pp* to *pppp*. The score concludes with 'detaché speed' and 'end' markings.

49 rit. ♩ = 42

The musical score is arranged in systems for various instruments:

- Strings:** B. Fl. 1, B. Cl. 1, B. Tbn. 1, Vi. 1, Vi. 3, Va. 1, Vc. 1. Includes performance instructions like "osc. slow", "harmonic sweep / ad lib", "pizz.", "extreme bow pressure behind the bridge", and dynamic markings such as *pppp*, *pp*, *mf*, *f*, and *p*.
- Woodwinds:** Vi. 2, Va. 2, Vc. 2. Includes instructions like "osc. med" and "with artificial harmonics".
- Brass:** B. Fl. 2, B. Cl. 2, B. Tbn. 2. Includes instructions like "osc. fast", "osc. slow", "pizz.", and dynamic markings like *p*, *pppp*, *pp*, *mf*, *f*, and *p*.
- Percussion:** Perc. 1, Perc. 2, Pno., D.B. Includes "Cymbals" markings and dynamic markings like *pppp*, *p*, *f*, and *mf*.

Measure 49 is marked with a box containing the number 49. A tempo change to *rit.* is indicated above the staff, followed by a metronome marking of ♩ = 42. A first ending bracket labeled 'M' spans measures 49 and 50. The score concludes with a *p* dynamic marking in the final measure.

53 poco accel..... ♩ = 48

2 4
3 4 5 1 osc. slow

B. Fl. 1 *pp*

B. Cl. 1 *pp*

B. Tbn. 1 osc. slow with voice *mf* osc. mod.

Vn. 1

Vn. 3

Va. 1 osc. slow end *pppp* *ppp* *f*

Vc. 1 osc. slow end *pppp* *ppp* *f*

Perc. 1 [Bass Drum] *pp* *mp* *pp* *mp*

Perc. 2 [Bass Drum] *pp* *mp* *pp* *mp*

Pno. with glass / more movement *pp* *mf* *f*

D.B. osc. very slow *pp* *f*

B. Fl. 2 *pp*

B. Cl. 2 *pp*

B. Tbn. 2 osc. slow with voice *mf*

Vn. 2

Vn. 4

Va. 2 osc. slow end *ppp* *f*

Vc. 2 osc. slow end *pp* *f*

61 $c. 8''$ $\bullet = 40$

B. Fl. 1 $<pp</math>$

B. Cl. 1 $<pp</math>$

B. Tbn. 1 $<pp</math>$

Vn. 1 $pppp$ pp *osc. very slow*

Vn. 3 $pppp$ pp *osc. very slow*

Va. 1 *behind the bridge / legno battuto* ppp

Vc. 1 *behind the bridge / legno battuto* ppp

Perc. 1 $<pp</math>$

Perc. 2 $<pp</math>$

Pno.

D.B. ppp

B. Fl. 2 pp

B. Cl. 2 pp

B. Tbn. 2 pp

Vn. 2 $pppp$ pp *osc. very slow*

Vn. 4 $pppp$ pp *osc. very slow*

Va. 2 *behind the bridge / legno battuto* ppp

Vc. 2 *behind the bridge / legno battuto* ppp

65 c. 7''

Instrumentation and Performance Instructions:

- B. Fl. 1:** *mf* (measures 1-2), *pppp* (measures 3-4)
- B. Cl. 1:** *mf* (measures 1-2), *pppp* (measures 3-4)
- B. Tbn. 1:** *mf* (measures 1-2), *pppp* (measures 3-4). Instruction: "oscillating the slide position while blowing the air breath, air sound"
- Vn. 1:** *f* (-) irregular pitch oscillation. Instruction: "osc. med" (measures 1-2), "osc. very slow" (measures 3-4)
- Vn. 3:** *f* (-) irregular pitch oscillation. Instruction: "osc. med" (measures 1-2), "osc. very slow" (measures 3-4)
- Va. 1:** *mf* (measures 1-2), *pppp* (measures 3-4)
- Vc. 1:** *mf* (measures 1-2), *pppp* (measures 3-4)
- Perc. 1:** *p* (measures 1-2), *mf* (measures 3-4). Includes "Thai Gong" and "Cymbals" markings.
- Perc. 2:** *p* (measures 1-2), *mf* (measures 3-4). Includes "Thai Gong" and "Cymbals" markings.
- Pno.:** *ppp* (measures 1-2), *mf* (measures 3-4). Includes "with brush" and "with hand" markings.
- D.B.:** *mf* (measures 1-2), *pppp* (measures 3-4). Includes "behind the bridge" and "extreme bow pressure / slow bowing" markings.
- B. Fl. 2:** *mf* (measures 1-2), *pppp* (measures 3-4)
- B. Cl. 2:** *mf* (measures 1-2), *pppp* (measures 3-4)
- B. Tbn. 2:** *mf* (measures 1-2), *pppp* (measures 3-4). Instruction: "oscillating the slide position while blowing the air breath, air sound"
- Vn. 2:** *f* (-) irregular pitch oscillation. Instruction: "osc. med" (measures 1-2), "osc. very slow" (measures 3-4)
- Vn. 4:** *f* (-) irregular pitch oscillation. Instruction: "osc. med" (measures 1-2), "osc. very slow" (measures 3-4)
- Va. 2:** *mf* (measures 1-2), *pppp* (measures 3-4)
- Vc. 2:** *mf* (measures 1-2), *pppp* (measures 3-4)

poco accel. = 54

69

The score is divided into two systems. The first system includes parts for B. Fl. 1, B. Cl. 1, B. Tbn. 1, Vn. 1, Vn. 3, Va. 1, Vc. 1, Perc. 1, Perc. 2, Pno., and D.B. The second system includes parts for B. Fl. 2, B. Cl. 2, B. Tbn. 2, Vn. 2, Vn. 4, Va. 2, and Vc. 2. The music is in 4/4 time and features a variety of dynamics from *ppp* to *fff*. Key performance instructions include 'breath, air sound with key clicks / fast ad lib' for woodwinds, 'osc. fast', 'osc. med.', and 'osc. very slow' for strings, and 'Thai Gong', 'Tamtam', and 'scrape the surface of tamtam with stick / circular motion' for percussion. The piano part includes 'noise pizz.' and 'sul I.' markings. The double bass part features a rhythmic pattern of eighth notes.

74 Key clicks only / ad lib. c. 7" c. 9" ♩ = 40

B. Fl. 1

B. Cl. 1

B. Tbn. 1

Vn. 1

Vn. 3

Va. 1

Vc. 1

Perc. 1

Perc. 2

Pno.

D.B.

B. Fl. 2

B. Cl. 2

B. Tbn. 2

Vn. 2

Vn. 4

Va. 2

Vc. 2

Fantasia with wooden stick

pppp

mf

p

fppp

acc. fast

82 $\text{♩} = 42$

123 4 5
2 3 4

osc. med.

p *mf*

with voice microphone by embouchure / do not tune exactly with B. Tbn. 2
osc. slow osc. med. osc. very slow

mp

osc. fast

f *mf* *f* *mp*

osc. fast

osc. very slow $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ out osc. fast

osc. very slow $\frac{1}{2}$ $\frac{1}{4}$ out osc. med.

Thai Gong *f* Tamtam *ppp* *f* *p*

Thai Gong *f* Tamtam *ppp* *f* *p*

with brush

123 4 5
2 3 4

osc. med.

p *mf*

with voice microphone by embouchure / do not tune exactly with B. Tbn. 1
osc. slow osc. med. osc. very slow

mp

osc. fast

f *mf* *f* *mp*

osc. fast

osc. very slow $\frac{1}{2}$ $\frac{1}{4}$ out osc. fast

osc. very slow $\frac{1}{2}$ $\frac{1}{4}$ out osc. med.

Thai Gong *f* Tamtam *ppp* *f* *p*

Thai Gong *f* Tamtam *ppp* *f* *p*

with brush

86

Score for measures 86-88, featuring woodwinds, strings, and percussion. The score includes parts for B. Fl. 1, B. Cl. 1, B. Tbn. 1, Vn. 1, Vn. 3, Va. 1, Vc. 1, Perc. 1, Perc. 2, Pno., and D.B. The woodwinds and strings play sustained notes with dynamic markings such as *mf*, *ff*, and *p*. The percussion parts feature rhythmic patterns with dynamic markings like *p*, *mf*, and *f*. The piano part includes a section marked "with hand" with a dynamic of *mp*. Performance instructions include "one very fast" and "one slow" for the woodwinds, and "extreme bow pressure / slow bowing" for the strings. A rehearsal mark "M" is present in the woodwind staves.

accel. ♩ = 52

90 c. 20^m

The score is divided into two systems. The first system includes parts for B. Fl. 1, B. Cl. 1, B. Tho. 1, Vn. 1, Vn. 3, Va. 1, Vc. 1, Perc. 1, Perc. 2, Pno., and D.B. The second system includes parts for B. Fl. 2, B. Cl. 2, B. Tho. 2, Vn. 2, Vn. 4, Va. 2, and Vc. 2. The woodwind parts (Flute, Clarinet, Bassoon) are marked 'with voice' and include dynamic markings *p* and *fff*. The string parts (Violins, Violas, Cellos) feature dynamic markings *p*, *f*, and *fff*, along with performance instructions such as 'behind the bridge' and 'extreme bow pressure / slow bowing'. The percussion parts (Cymbals) are marked with *fff*. The conductor's part (D.B.) also includes dynamic markings and performance instructions. The tempo is marked as 'accel.' with a metronome marking of ♩ = 52. The rehearsal mark '90' is in a box at the top left, and 'c. 20^m' is at the top right.

107 $\bullet = 35$ accel. $\bullet = 60$ c.25"

The score is divided into three systems. The first system includes B. Fl. 1, B. Cl. 1, B. Tbn. 1, Vn. 1, Vn. 3, Va. 1, and Vc. 1. The second system includes Perc. 1, Perc. 2, Pno., and D.B. The third system includes B. Fl. 2, B. Cl. 2, B. Tbn. 2, Vn. 2, Vn. 4, Va. 2, and Vc. 2. The score features various dynamics such as *ppp*, *pp*, *p*, and *fff*, along with performance instructions like "with voice" and "behind the bridge". Percussion parts include "Tamtam" markings. The tempo is marked as $\bullet = 35$ with an acceleration to $\bullet = 60$. The rehearsal mark "c.25''" is located at the end of the first system.

112 $\text{c. } 10''$ $\text{♩} = 60$

osc. very slow osc. med.

B. Fl. 1

B. Cl. 1

B. Tbn. 1

Vn. 1

Vn. 3

Va. 1

Vc. 1

Audio Playback

Crotales

with D.B. bow

with D.B. bow

with D.B. bow

Perc. 1

Perc. 2

Pno.

D.B.

vertical bowing / breath, air sound

on the bridge / breath, air sound

B. Fl. 2

B. Cl. 2

B. Tbn. 2

Vn. 2

Vn. 4

Va. 2

Vc. 2

116

The musical score is divided into three systems. The first system includes parts for B. Fl. 1, B. Cl. 1, B. Tbn. 1, Vn. 1, Vn. 3, Va. 1, and Vc. 1. The second system includes Perc. 1, Perc. 2, Pno., and D.B. The third system includes B. Fl. 2, B. Cl. 2, B. Tbn. 2, Vn. 2, Vn. 4, Va. 2, and Vc. 2. The score contains various musical notations such as dynamics (ppp, p, mf, sfz), articulation (accents, slurs), and performance instructions like 'osc. slow', 'vertical bowing / breath, air sound', and 'on the bridge / breath, air sound'. A box labeled 'M' is present in the string parts of the third system.

120

The score is divided into three systems. The first system includes B. Fl. 1, B. Cl. 1, B. Tbn. 1, Vn. 1, Vn. 3, Va. 1, and Vc. 1. The second system includes Perc. 1, Perc. 2, Pno., and D.B. The third system includes B. Fl. 2, B. Cl. 2, B. Tbn. 2, Vn. 2, Vn. 4, Va. 2, and Vc. 2. The score contains various musical notations such as dynamics (p, pp, ppp, mf, f), articulation (acc. end, sul IV), and performance instructions (one, very slow, on the bridge / breath, air sound, vertical bowing / breath, air sound, on the body / breath, air sound).

B. Fl. 1

B. Cl. 1

B. Tbn. 1

Vn. 1

Vn. 3

Va. 1

Vc. 1

Perc. 1

Perc. 2

Pno.

D.B.

B. Fl. 2

B. Cl. 2

B. Tbn. 2

Vn. 2

Vn. 4

Va. 2

Vc. 2

one, end

p

ppp

mf

sul IV **M**

ppp

p

ppp

mf

sul IV **M**

ppp

mf

sul IV **M**

mf

ppp

pp

ppp

pp

ppp

mp

mf

ppp

one, very slow

ppp

p

on the bridge / breath, air sound

pppp

p

vertical bowing / breath, air sound

ppp

p

ppp

on the body / breath, air sound

ppp

p

128

The score is divided into two systems. The first system includes parts for B. Fl. 1, B. Cl. 1, B. Tbn. 1, Vn. 1, Vn. 3, Va. 1, Vc. 1, Perc. 1, Perc. 2, Pno., and D.B. The second system includes parts for B. Fl. 2, B. Cl. 2, B. Tbn. 2, Vn. 2, Vn. 4, Va. 2, and Vc. 2. The score contains various musical notations such as dynamics (pppp, mf, p, f), articulation (acc. slow, acc. med, acc. very slow, acc. fast), and performance instructions (sul II, sul III, sul IV, in the pegbox / high crispy sound, on the body / breath, air sound, vertical bowing / breath, air sound, on the tailpiece / breath, air sound). A box labeled 'M' is present in several measures, likely indicating a specific performance technique or recording instruction.

132

This musical score page contains measures 132 through 135. The instruments and parts are as follows:

- Woodwinds:** B. Fl. 1, B. Cl. 1, B. Tbn. 1, B. Fl. 2, B. Cl. 2, B. Tbn. 2.
- Strings:** Vn. 1, Vn. 3, Va. 1, Vc. 1, Vn. 2, Vn. 4, Va. 2, Vc. 2.
- Percussion:** Perc. 1, Perc. 2, Pno., D.B.

Key musical features and markings include:

- Measures 132-133:** Flutes and Clarinets play melodic lines with dynamics ranging from *pppp* to *f*. The strings play sustained chords with dynamics from *p* to *pppp*.
- Measure 134:** Features a prominent melodic line in the first Violin, marked with a box 'M' and dynamics *ppp* to *f*. Other instruments continue with their respective parts.
- Measure 135:** The first Violin part is marked with a box 'M' and dynamics *f* to *pppp*. The Percussion and Piano parts show complex rhythmic patterns.

Additional markings include *con sord. alluminio foil* for the strings, *sul IV* and *sul III* for the violins, and *one very slow* for the Piano part.

144 $\text{♩} = 48$ poco accel. $\text{♩} = 60$

The score is for measures 144, 145, and 146. The tempo is marked $\text{♩} = 48$ and poco accel. with a dotted line leading to $\text{♩} = 60$. The score includes the following parts:

- Woodwinds:** B. Fl. 1, B. Cl. 1, B. Tbn. 1, B. Fl. 2, B. Cl. 2, B. Tbn. 2. All woodwinds have a "with voice" instruction in measure 146.
- Strings:** Vn. 1, Vn. 3, Va. 1, Vc. 1, Vn. 2, Vn. 4, Va. 2, Vc. 2. All string parts include the instruction "behind the bridge con sord. aluminum foil" and dynamic markings of sf $pppp$ $mb.$ in measure 144 and ff in measure 146. A "slow bow" instruction is present in measure 146.
- Percussion:** Perc. 1, Perc. 2, Pno., D.B. Percussion parts include dynamic markings of mf , pp , ppp , f , and ff . The D.B. part includes the instruction "osc. very slow" in measure 144, "osc. med." in measure 145, and "osc. very fast" in measure 146.

148 poco rit. ♩ = 35 c. 30"

B. Fl. 1

B. Cl. 1

B. Tbn. 1

Vn. 1

Vn. 3

Va. 1

Vc. 1

Perc. 1

Perc. 2

Pno.

D.B.

B. Fl. 2

B. Cl. 2

B. Tbn. 2

Vn. 2

Vn. 4

Va. 2

Vc. 2

Large Gong

Large Gong

mf

p

p