

VALLEY OF DRY BONES

BY

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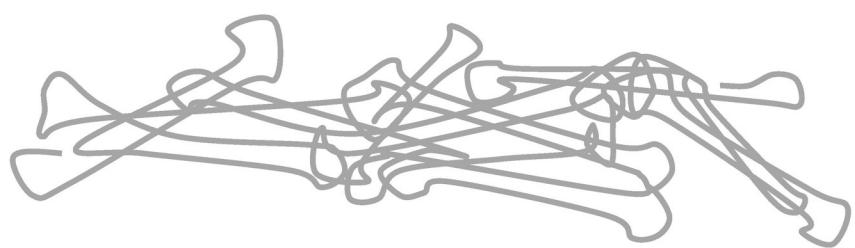
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Valley of Dry Bones

Sang Mi Ahn



Valley of Dry Bones

for Orchestra (2013)

Program notes

Valley of Dry Bones is inspired by the biblical passage from Ezekiel 37:1-12. In the passage, Ezekiel is asked by God to command a valley of dry bones to come alive. I wanted to deliver this dynamic story through a vast soundscape. Even though my music is a reflection of the biblical passage, I did not want to create a direct musical translation of the story. Instead, I decided to use several keywords from the passage (“came together,” “breathe into,” “came to life,” “stood up”) to form snapshots of the story, recreating two major musical events through my composition.

The first event describes the accumulation of discrete elements, evoking the joining and layering of the flesh, muscles, and skin as they gradually cover the bones. I hope the audience can enjoy the various layers as they emerge, similar to the way visitors appreciate disparate objects displayed in difference spaces and on different floors within a museum. I strived to create an environment in which the audience can explore freely on their own. Even though Ezekiel saw all the elements of the body coming together at his command, there was no still breath in them at first. The absence of a single element made the revival of the dry bones incomplete, reminding us of how our passionate endeavors turn meaningless when we fail to recognize what is essential to our purpose. In the music, this futile effort is depicted through a persistent ascent that falls and exhausts itself in an instant.

The second event describes the breath/wind, a vital element which was to eventually bring life to the dry bones. This new breath results in the resurrection, symbolic of a second life that is embodied in the now live bones. I wanted to explore different characteristics of wind because a second life is not experienced in any single way. As the breath from the four winds filled the lungs of the dead, they came alive and stood up as a vast army. I did not imagine such an awakening to be a clean process; the live army would still be covered with dirt, dust, and ashes. The residue on the revived bodies is evidence that they had once died. Towards the end of the piece, this new life is expressed as a chorale and the remnants on the body as soft noise. As time passes, the peripheral sounds surrounding the chorale gradually vanish as the dust is shed from the resurrected bodies. Some of these sounds evaporate while others are absorbed into the chorale, the final and only remaining presence.

The LORD took hold of me, and I was carried away by the Spirit of the LORD to a valley filled with bones. He led me all around among the bones that covered the valley floor. They were scattered everywhere across the ground and were completely dried out. Then he asked me, “Son of man, can these bones become living people again?” “O Sovereign LORD,” I replied, “you alone know the answer to that.” Then he said to me, “Speak a prophetic message to these bones and say, ‘Dry bones, listen to the word of the LORD! This is what the Sovereign LORD says: Look! I am going to put breath into you and make you live again! I will put flesh and muscles on you and cover you with skin. I will put breath into you, and you will come to life. Then you will know that I am the LORD.’” So I spoke this message, just as he told me. Suddenly as I spoke, there was a rattling noise all across the valley. The bones of each body came together and attached themselves as complete skeletons. Then as I watched, muscles and flesh formed over the bones. Then skin formed to cover their bodies, but they still had no breath in them. Then he said to me, “Speak a prophetic message to the winds, son of man. Speak a prophetic message and say, ‘This is what the Sovereign LORD says: Come, O breath, from the four winds! Breathe into these dead bodies so they may live again.’” So I spoke the message as he commanded me, and breath came into their bodies. They all came to life and stood up on their feet—a great army.

Instrumentation

Piccolo
2 Flutes
3 Oboes
2 Clarinets in B-flat
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Percussion (3 Players)

Player 1:

Large Wood Block
Large Tube Shaker
Bamboo Wind Chimes
Claves
3 Suspended Cymbals (Large, Medium, Small)
Hi-Hat
Sizzle Cymbal
4 Tom-toms (high to low)
Bongos (2)
Glockenspiel
Tubular Bells (shared with player 3)

Player 2:

Large Tam-tam (bass bow required for bowing)
Medium Suspended Cymbal
Mark Tree
Slapstick
Vibraslap
Sandpaper Blocks
5 Temple Blocks
Xylophone
Vibraphone
Snare Drum

Player 3:

Medium Wood Block
Maracas (2)
Guiro
Bass Drum
Marimba
Crotales (C4-C6; bass bow required for bowing)
Small Triangle
Tubular Bells (shared with player 1)

Celesta

Harp

Strings

Score in C. (Instruments that sound at the octave or double octave are notated at their written pitch.)

Duration: ca. 13 minutes

Performance Notes

1) flt. = flutter-tonguing

c. l. b. = col legno battuto

s. p. = sul ponticello

s. t. = sul tasto

norm. = normal

n = niente

 = raised by a $\frac{1}{4}$ -tone

 = lowered by a $\frac{1}{4}$ -tone

 = highest note possible

 = accel.

 = rit.

(When there is a beamed group of notes with stems alone, it indicates an unspecified number of repetitions of the initial pitch within the duration indicated.)

Stem alone without notehead indicates an unspecified pitch.



2) All grace notes should be placed right before the beat, unless otherwise indicated, as in the following examples:

(a)

(a2)

ff

ff

(b)

ffff

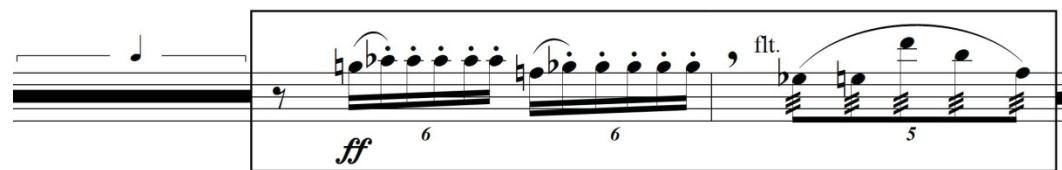
ffff

- 3) *glissandi* occupy the entire duration of the notes to which they are attached; if a *portamento (port.)* is desired, it is specifically indicated.

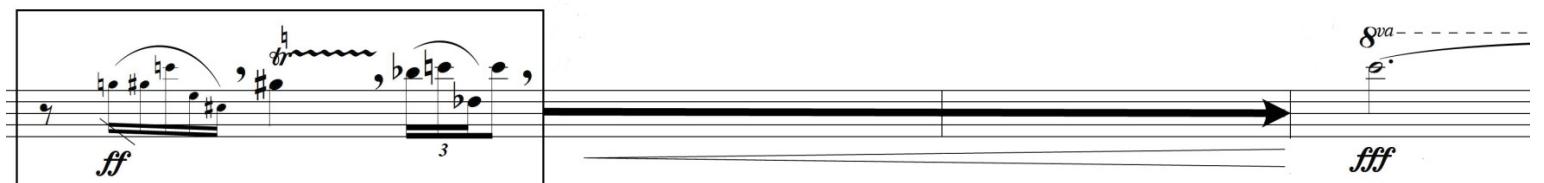
- 4) Materials enclosed within repeat signs are to be repeated in the order they appear.



Segments to be repeated in random order are placed within a box (except at m. 189). Each segment is separated from the others by either a rest or a breath mark.



The straight line following the repeated gestures indicates that the events within either the repeat signs or a box are to be continued until the line stops.



Valley of Dry Bones

C Score

(2013)
Dedicated to Song Kum Ahn

Sang Mi Ahn

4 ♩ = 56, Mysterious

The C score consists of two main sections. The first section, starting at measure 1, includes staves for Piccolo, Flute 1, 2, Oboe 1, 2, Oboe 3, Clarinet 1, 2, Bass Clarinet, Bassoon 1, 2, Contrabassoon, Horn 1, 3, Horn 2, 4, Trumpet 1, 2, Trumpet 3, Trombone 1, 2, Bass Trombone, Tuba, and three Percussion staves (Percussion 1, 2, 3). Measures 1-4 show sustained notes across most staves. Measures 5-8 introduce dynamic markings and specific percussion instructions: Large Wood Block (medium yarn mallets) at mp, Large Tam-tam (bowed) at f, Medium Wood Block (medium yarn mallets) at f, and 2 Maracas (spin roll (swirl)) at p. Measures 9-12 show sustained notes. Measures 13-16 introduce sustained notes for Celesta and Harp. Measures 17-20 show sustained notes for Violin I, II, Viola, Cello, and Double Bass.

4 ♩ = 56, Mysterious

Violin I
Violin II
Viola
Cello
Double Bass

1 2 3 4

* Cello: Bow slowly on either C or G string behind the bridge, changing bows freely.
Double Bass: Bow slowly on either C/E or A string behind the bridge, changing bows freely.

poco a poco accel

$\text{♩} = \text{ca. } 72$

B

$\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Picc.

Fl. 1, 2

Ob. 1, 2

Ob. 3

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Musical score for Percussion 1, 2, and 3. The score consists of three staves. Percussion 1 (top staff) starts with a rest, followed by a dynamic ***ff***, then rests again. Percussion 2 (middle staff) starts with a rest, followed by a dynamic ***ff***. Percussion 3 (bottom staff) starts with a dynamic ***ff***, followed by a sustained note. Various percussion instruments are indicated with labels and dynamics:

- Claves**: Indicated above the first measure of Percussion 1.
- Lg. Tube Shaker**: Indicated above the second measure of Percussion 1.
- Slapstick**: Indicated above the first measure of Percussion 2.
- Sandpaper Blocks**: Indicated above the second measure of Percussion 2.
- Med. W.B.** med. yarn: Indicated above the first measure of Percussion 3.

Dynamics include ***ff***, ***p***, ***mf***, ***mp***, ***f***, ***med. yarn***, ***mf***, and ***p***.

Picc.

Fl. 1, 2

Ob. 1, 2

Ob. 3

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

mute 5

f *fp*

3

mp

straight mute 3

mf

f

ff *p*

5

f > *mf* *f*

Perc. 1

Claves

Vibraslap

f

mf

f

f 6 6 *sfz*

Perc. 2

f

Guiro a single scrape

Med. W.B.

(med. yarn)

f

f

Perc. 3

ff

p 7 *f*

p 7 *ff*

f 3

ffz

Hp.

Vln. I

unis. pizz.

ff

Vln. II

II unis. jeté ..

Vla.

unis. c. l. b. non div.

ff = *mf*

Vc.

unis. c. l. b. non div.

ff

D.B.

(solo) (ord.) → poco sul pont.

ord. *ff*

poco s. p.

arco poco s. p.

5

jeté

ff > *mf*

pizz.

ff

ff

(poco s.p.) → molto s.p.

ff

ff

C

accel. -----

Picc. *ff*

Fl. 1 "wind sounds" jet whistle with fingerings *p ff*

Fl. 2 "wind sounds" jet whistle with fingerings *p ff*

Ob. 1, 2

Ob. 3

Cl. 1 *mf < ff* *mf < ff* *mf < ff* *mf < ff* *mf < ff*

Cl. 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3 *a2 mute* *ff*

Hn. 2, 4 *ff*

Tpt. 1 straight mute *ff*

Tpt. 2 straight mute *ff*

Tpt. 3 straight mute *ff*

Tbn. 1 straight mute *ff*

Tbn. 2 straight mute *ff*

B. Tbn. (straight mute) *ff*

Tuba (mute) *ff*

Perc. 1 Bamboo Wind Chimes *ff*

Perc. 2 Slapstick *ff*

Perc. 3 Marimba hard rubber mallets *ff*

Hp. *mp ff* *A*

Vln. I arco jeté *ff* *f* pizz. *ff*

Vln. II arco c. l. b. *ff* pizz. *ff*

Vla. arco c. l. b. *ff*

Vc. arco c. l. b. *ff*

D.B. tutti arco c. l. b. *ff*

accel. -----

21 22 23 24

E

Picc.

Fl. 1, 2

Ob. 1, 2

Ob. 3

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

**Tpt. 2
(straight mute)**

**Tpt. 3
(straight mute)**

**Tbn. 1
(straight mute)**

**Tbn. 2
(straight mute)**

**B. Tbn
(straight mute)**

**Tuba
(mute)**

Perc. 1

Perc. 2

Perc. 3

Hp.

3

4

4

♩ = 68

(L.g. W.B.)

Snare Drum snare on wire brushes

5 Temple Blocks medium yarn mallets

Med. W.B. med. yarn

[B.D.] bass drum beaters **nyf**

E♭ F♭ G♭ A♭

B♭ C♭ D♭

Sib

Quib

Vln. I
 (div. a3)
 Vln. II
 (div.)
 Vcl.
 Vc.
 D.B.

3
 4
 4

= 68

unis. pizz.
 ff
 unis. pizz.
 ff
 unis. pizz.
 ff
 norm. pizz.
 jeté
 ff f
 ff f
 ff f
 ff f
 ff f
 ff f
 ff mp

3 4 4 2 4

Picc. Fl. 1 Fl. 2 Ob. 1, 2 Ob. 3 Cl. 1, 2 B. Cl. Bsn. 1, 2 C. Bn.

Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2 (straight mute) Tpt. 3 (straight mute) Tbn. 1 (straight mute) Tbn. 2 (straight mute) B. Tbn. (straight mute) Tuba (mute)

Perc. 1 Perc. 2 Perc. 3 Cel. Hp.

Vln. I Vln. II Vla. Vc. D.B.

2

4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3
(a2)
(a2)
(bells-up)

Hn. 2, 4

Tpt. 1

Tpt. 2
(straight mute)

Tpt. 3
(straight mute)

Tbn. 1
(straight mute)

Tbn. 2
(straight mute)

B. Tbn
(straight mute)

Tuba
(mute)

Perc. 1
(4 Tom-toms & 2 Bongos)
f
(Lg. Tam-tam)

Perc. 2
(B.D.)

Perc. 3

Cel.

Hp.
fff (secco)

Vln. I

Vln. II
(div.)
fff poco s.p.
arco

Vla.

Vc.

D.B.

43 44 45 46 47 48

F**3****4**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3
ord.
ffp *mf* *f* *ff*

Hn. 2, 4
ord.
ffp *mf* *f* *ff*

Tpt. 1
fp *mp* *mf* *f*

Tpt. 2
(straight mute)
ff *ffp* *mf* *f* *ff* *6*

Tpt. 3
(straight mute)
ffp *mf* *f* *ff*

Tbn. 1
(straight mute)
mf *f* *ff*

Tbn. 2
(straight mute)
ffp *mf* *f* *ff*

B. Tbn
(straight mute)
mp *f* *ff*

Tuba
(mute)
ff *ff*

Perc. 1
f *p* *mp* *f* *ff*

S. D. snare off wood sticks
rim shot

Perc. 2
p *f* *p* *f* *p* *f*
(B.D.)

Perc. 3
ffp

Vln. I
unis. pizz.
ff

Vln. II
unis. pizz.
ff

Vla.
pizz.
ff

Vc.
pizz.
ff *ffz* *ff*

D.B.
ff

G *rit.* $\text{♩} = \text{ca. } 56$

Picc. Fl. 1, 2 Ob. 1, 2 Cl. 1, 2 B. Cl. Bsn. 1, 2 C. Bn.

Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2 (straight mute) Tpt. 3 (straight mute) Tbn. 1 (straight mute) Tbn. 2 (straight mute) B. Tbn (straight mute) Tuba (mute)

(4 Tom-toms & 2 Bongos) Perc. 1 Perc. 2 Perc. 3 Hp.

Vln. I (div.) Vln. II (div.) Vla. (div.) Vc. D.B.

3 **4**

rit. $\text{♩} = \text{ca. } 56$

unis. sul tasto pp mp p
 unis. sul tasto pp mp p
 unis. sul tasto pp mp p
 pizz. arco jeté . . .
 f ff f
 jeté . . .
 ff f

E♭ F G♭ A♭
B♭ C D♭

8th - - - - -

55 56 57 58 59

H

poco accel.

-- ♩ = 68

4

Picc. f pp

Fl. 1 f mp 6 6 6

Fl. 2 f p 6 mp 5 5

Ob. 1 f mf 5

Ob. 2 f mf

Ob. 3 f mf

Cl. 1 f pp sub. mf

Cl. 2 f mp 5 5 5

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

In. 1, 3

In. 2, 4

Tpt. 1 flt. ff open ord.

Tpt. 2 flt. ff open ord.

Tpt. 3 flt. ff open ord. f 5

Tbn. 1 flt. ff

Tbn. 2 flt. ff f 3 ff

B. Tbn.

Tuba

Perc. 1 (Gisp.) f a single violent stroke in mid-range Vibraphone motor off hard rubber mallets mp ped. 3 6 6

Perc. 2 f

Perc. 3 (Crot.) f

Cel. f pp

Hp. f pp G

poco accel.

Vln. I (div.) 4 unis. p f p ff

Vln. II (div.) unis. 3 p f p ff

Vla.

Vc.

D.B.

3 4 div. ff ff

E^{\sharp} D^{\sharp}

$\text{J} = 68$

I

poco a poco accel. -----

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

a2

ord.

flt.

ord.

Lg. Tube Shaker shake

S.D. snare off wood sticks

B.D. bass drum beaters

unis. pizz.

poco a poco accel. -----

78

79

80

81

82

$\text{♩} = \text{ca. } 88$

4 4 1 4 4

Picc.

Fl. 1, 2

Ob. 1, 2

Ob. 3

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

(Lg. Tube Shaker)

Perc. 1

Perc. 2

(S.D.)

(B.D.)

Perc. 3

Cel.

Hp.

E3 F3 G3 A3
B3 C3 D3 $\text{♩} = \text{ca. } 88$

4 4 1 4 4

Vln. I (pizz.)

Vln. II

Vla.

Vcl.

D.B.

J

$\text{♩} = \text{ca. } 56$ $\text{♩} = \text{ca. } 72$

Picc. $\frac{4}{4}$ ord. fff ca. 2''

Fl. 1, 2 fff ord. bassoon ca. 2''

Ob. 1, 2 fff ord. bassoon ca. 2''

Ob. 3 fff ord. bassoon ca. 2''

Cl. 1, 2 fff pp ord. bassoon ca. 2''

B. Cl. fff pp ord. bassoon ca. 2''

Bsn. 1 fff ord. bassoon ca. 2''

Bsn. 2 fff ord. bassoon ca. 2''

C. Bn. fff ca. 2''

Hn. 1, 3 1. ff ca. 2''

Hn. 2, 4 2. pp sub. ca. 2''

Tpt. 1 fff ca. 2''

Tpt. 2 fff ca. 2''

Tpt. 3 fff ca. 2''

Tbn. 1 fff ca. 2''

Tbn. 2 fff ca. 2''

B. Tbn. fff ca. 2''

Tuba fff ca. 2''

Perc. 1 (Glp.) (hard rubber) 5 ca. 2'' (Tubular Bells) hammer

Mark Tree a single violent stroke (come sopra)

Perc. 2 ff ca. 2'' S.D. snare off (sticks)

Perc. 3 ff ca. 2'' $p < mf$ $p < f$

Cel. ff ca. 2'' $pp < mf$

Hp. ff ca. 2''

Vln. I $\frac{4}{4}$ arco p ff ca. 2'' f n $\frac{3}{4}$ unis. f pizz.

Vln. II fff ca. 2'' mf mp port. f f

Vla. fff pp ca. 2'' mf f f f

Vc. fff pp ca. 2'' mf f f f

D.B. fff pp ca. 2'' mf f f f

4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco a poco accel.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(accel.)

L

- - = ca. 100

----- $\text{♩} = 60$ ($\text{♪} = 180$)

This image shows a single page from a complex musical score, likely for a symphony or large orchestra. The page is filled with numerous staves, each representing a different instrument or group of instruments. The instruments listed on the left side include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., In. 1, 3, In. 2, 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I div. a4, Vln. II div. a3, Vla., Vc., and D.B.

The music is organized into measures, with some sections labeled with dynamic markings like fff, ff, and f. There are also specific performance instructions such as "Sizzle Cymbal sticks" and "Xylophone (hard rubber)". The score is divided into sections, indicated by measure numbers like 3 (8va), 4 (8va), and 5 (8va).

M ♩ = ca. 52

Perc. 1 Lg. W.B. med. yarn *p* *n*

Perc. 2 Med. W.B. med. yarn *pp* *mp* *n*

Perc. 3 2 Maracas spin roll *pp* *mf* *n*

Vln. I

Vln. II

Vla.

Vc. (div. a3) (s.t.)

D.B. unis. (s.t.)

126 127 128 129 130

Perc. 1 *mf*

Perc. 2

Perc. 3

con sord. *pp* *mp* *f*

Vn. I div. a2 con sord. *pp* *mp* *f*

Vn. II div. a2 con sord. *pp* *mp* *f*

Vla. div. a2 con sord. *pp* *mp* *mf*

Vc. *pp* *mp* *mf* con sord. ord. *pp*

D.B. *n* div. a2 *mf* con sord. ord. *pp* *mf* *f*

131 132 133 134 135

4

Vn. I
div. a2
(con sord.)

p sub.

3

4

6

4

Vn. II
div. a2
(con sord.)

p sub.

Vla.
div. a2
(con sord.)

p sub.

Vc.
div. a2
(con sord.)

p sub.

136

137

138

139

140

5 (2+3) 3 4 2 3

Vn. I div. a4 (con sord.)

Vn. II div. a4 (con sord.)

Vla. div. a4 (con sord.)

146 147 148 149 150

accel.

Cl. 1

Cl. 2

Tpt. 1

4 3 4 4 5 4

Vn. I div. a4 (con sord.)

Vn. II div. a4 (con sord.)

Vla. div. a4 (con sord.)

151 152 153 154 155

N $\text{-----} \bullet = \text{ca. } 68$

5 $\frac{4}{4}$

Picc.

Fl. 1, 2

Ob. 1, 2

Ob. 3

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

4 $\frac{4}{4}$

Hn. 1, 3

(a2) + +

sfp

f

Hn. 2, 4

(a2) + +

sfp

f

Tpt. 1
(straight mute)

ff

harmon mute + - - - - o - - - -

Tpt. 2

sfp

mf

harmon mute

Tpt. 3

harmon mute (stem-in)

sfp

harmon mute (stem-in)

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

156

157

158

159

Perc. 1

S.D. snare on wire brushes

Perc. 2

Guiro PPP

a single scrape >

Perc. 3

f

Tubular Bells hammer

mp

ped.

Cel.

p

f

ped.

Hp.

ff

F# G

f

5 $\frac{4}{4}$ senza sord.
unis. pizz.

Vln. I

senza sord.
unis. pizz.

Vln. II

senza sord.
unis. c. l. b.

Vla.

unis. c. l. b.

Vc.

ord. c. l. b.

D.B.

jeté

$\text{f} > \text{mp}$

jeté

$\text{f} > \text{mp}$

jeté

pizz.

pizz.

c. l. b. f

jeté

$\text{f} > \text{mp}$

$\text{f} > \text{mp}$

fz

accel.

O

= ca. 76

2

4

Picc.

Fl. 1, 2

(a2)

Ob. 1, 2

Ob. 3

mf ff

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

p < mf > p

Bsn. 2

p < mf > p

C. Bn.

pp mf pp

pp mf pp

Hn. 1, 3

mute (a2)

Hn. 2, 4

Tpt. 1 (straight mute) f ff

Tpt. 2 (harmon mute) pp f + to straight mute

Tpt. 3 (harmon mute) (no trill) ff + to straight mute

Tbn. 1 (harmon mute) fl. ff to straight mute

Tbn. 2 (harmon mute) f to straight mute

B. Tbn. (harmon mute) to straight mute

Tuba ffz f ffz

Perc. 1 4 Tom-toms sticks 3 f < ff Perc. 2 Med. Sus. Cym. sticks S.D. (snare on) wire brushes Lg. Tube Shaker shake

Perc. 2 pp ff p mf p

Perc. 3 (Tubular Bells) mp B.D. bass drum beaters p mf p mf p mf p sim.

accel.

= ca. 76

2

4

Vln. I

Vln. II arco

Vla. non c. l. b. jeté... (norm.)

div. (pizz.) f p p mf p

Vc. arco unis. norm. p < mf > p p mf p

D.B. ffz arco norm. (ord.) s.p. ord. s.p. sim. ord. s.p. sim.

Picc.

Fl. 1, 2

Ob. 1, 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3
(mute)

Hn. 2, 4

Tpt. 1
(straight mute)

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

3
4

Picc.

Fl. 1, 2

Ob. 1, 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3 (mute)

Hn. 2, 4 (mute)

Tpt. 1 (straight mute)

Tpt. 2

Tpt. 3

Tbn. 1 (straight mute)

Tbn. 2

B. Tbn.

Tuba

(Lg. Tube Shaker)

Perc. 1

(S.D.)

Perc. 2

(B.D.)

Perc. 3

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

4
4

This musical score page contains four systems of music, each with a different instrumentation.

Top System: Includes Picc., Fl. 1, 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn. Measures 172-174 show sustained notes and dynamics (p, f). Measure 175 features dynamic markings like *mp*, *mf*, *f*, and *ff*.

Middle System: Includes Hn. 1, 3, Hn. 2, 4, Tpt. 1 (straight mute), Tpt. 2 (straight mute), Tpt. 3 (straight mute), Tbn. 1 (straight mute), Tbn. 2, B. Tbn., and Tuba. Measures 172-174 show sustained notes and dynamics (p, f). Measure 175 includes dynamic markings like *p*, *f*, *ff*, *mf*, and *flt.*

Bottom System: Includes Perc. 1, Perc. 2, Perc. 3, Cel., Vln. I, Vln. II, Vla., Vc., and D.B. Percussion parts involve sustained notes and dynamic markings like *f*, *pp*, and *ped.* Cel. has sustained notes with dynamics *f* and *p*.

Bottom-most System: Includes Vln. I, Vln. II, Vla., Vc., and D.B. Measures 172-174 show sustained notes and dynamics (f, p). Measure 175 includes dynamic markings like *c. l. b.*, *mp*, *>p*, *ff*, *arco norm.*, and *mf*.

Measure Numbers: 172, 173, 174, 175

2
4

Picc.

Fl. 1

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1 (straight mute) *mf*

Tpt. 2 (straight mute) *f*

Tpt. 3 (straight mute)

Tbn. 1 (straight mute) *mf*

Tbn. 2 T IV/IV straight mute *p* *ff* *p*

B. Tbn.

Tuba *mf*

Perc. 1 (Vib.)

Perc. 2 *f*

(Crot.)

Perc. 3 *p* *f*

Cel.

Hp.

Vln. I

Vln. II pizz. *f*

Vla.

Vc.

D.B.

3
4

176 177 178 179

Q misurato ($\text{♩} = 60$)

misurato ($\text{♩} = 60$)

*** ↓**

185 **186** **187** **188**

* Strings: repeat, varying order of segments and the length of time between segments.

R

3
4

2
4

3
4

4
4

3
4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Hp.

3
4

2
4

3
4

4
4

3
4

Vln. I
(div. a3)

Vln. II
(div. a3)

Vla.
(div. a3)

Vc.
(div. a2)

D.B.

3
4

Picc.

Fl. 1

(8va)
flt.

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

In. 1, 3

In. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

(Lg. Tam-tam)

Perc. 1

(Med. Sus. Cym.)

Perc. 2

(B.D.)

Perc. 3

Vln. I
div. a3)

Vln. II
div. a3)

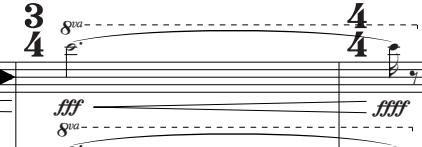
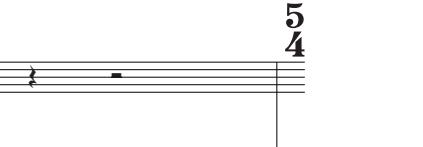
Vla.
div. a3)

Vc.
div. a2)

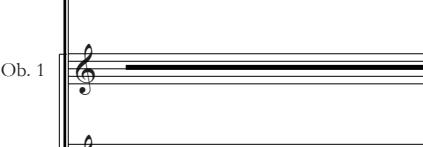
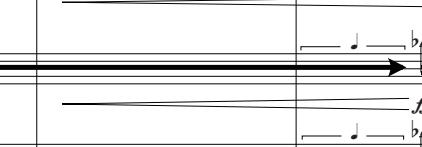
D.B.

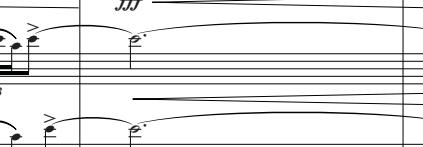
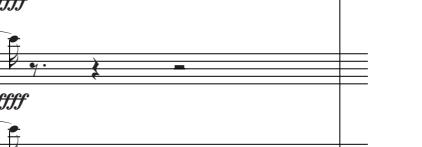
S  = ca. 56

3 
2 

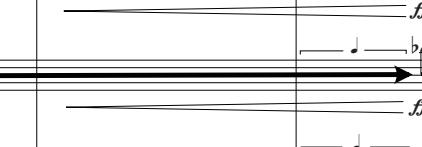
3 
4 

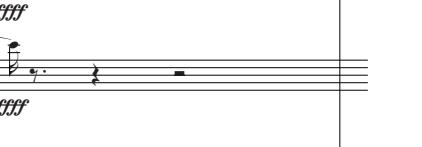
5 

4 
5 

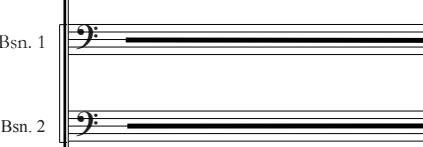
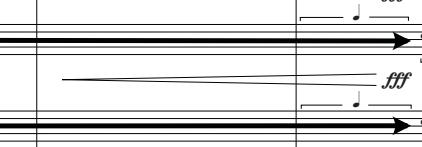
3 
4 

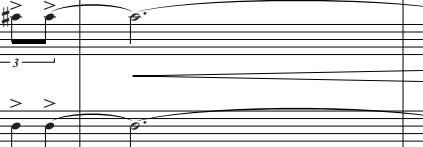
5 

Ob. 2 
Ob. 3 

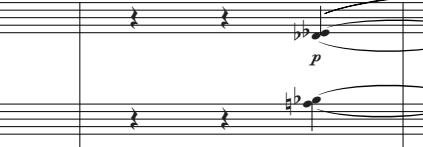
Cl. 1 
Cl. 2 

B. Cl. 

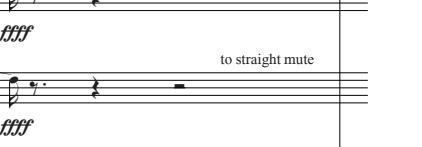
Bsn. 1 
Bsn. 2 

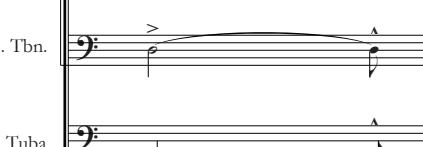
C. Bn. 
Hn. 1, 3 

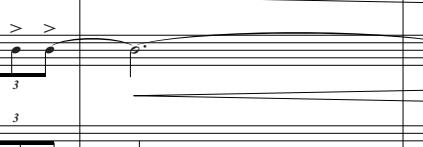
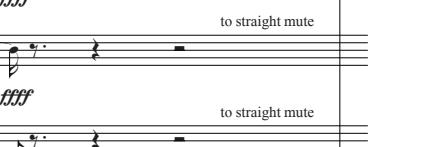
Hn. 2, 4 
Tpt. 1 

Tpt. 2 
Tpt. 3 

Tbn. 1 
Tbn. 2 
B. Tbn. 

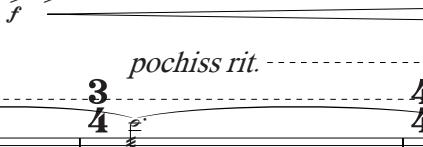
Tuba 
Perc. 1 

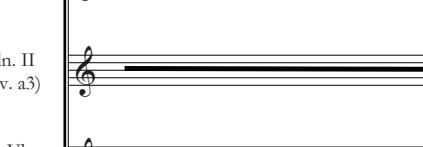
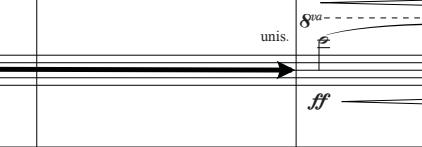
Perc. 2 
Perc. 3 
Vln. I 

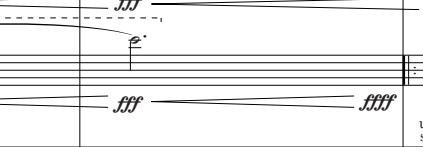
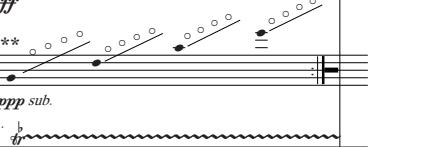
Vln. II (div. a3) 
Vla. (div. a3) 

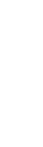
Vc. (div. a2) 
D.B. 
Vln. I 

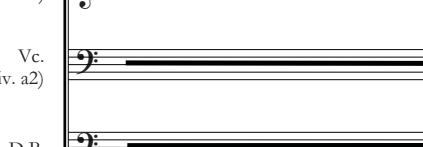
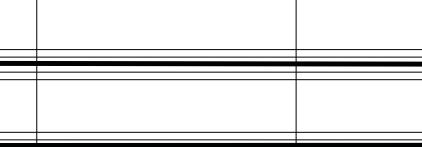
pochiss rit.  = ca. 56

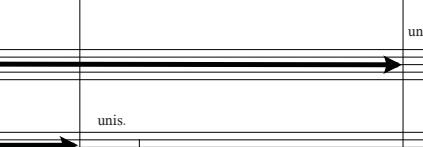
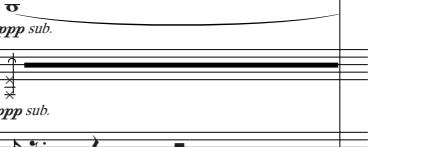
3 
2 

3 
4 
5 

4 
5 

4 

Vln. II (div. a3) 
Vla. (div. a3) 

Vc. (div. a2) 
D.B. 

202 203 204 205 206

5 (2+3)

4

3

4

4

5

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Hp.

5 (2+3)

4

3

4

4

5

Vln. I

Vln. II

Vla.

Vc.

D.B.

207

208

209

210

* Double Bass: Bow slowly on either C/E or A string behind the bridge, changing bows freely (see page 1).

** Slide up the fingerboard to sound natural harmonics at random speeds on random strings without coordinating among the players.

5 8 3 4 6 4 4 4 5 8
 Picc. Fl. 1 Fl. 2 Ob. 1, 2 Ob. 3
 Fl. 1 Fl. 2 Ob. 1, 2 Ob. 3 Cl. 1
 Ob. 1, 2 Ob. 3 Cl. 1 Cl. 2 B. Cl.
 Ob. 3 Cl. 1 Cl. 2 B. Cl. Bsn. 1, 2
 Cl. 1 Cl. 2 B. Cl. Bsn. 1, 2 C. Bn.
 Cl. 2 B. Cl. Bsn. 1, 2 C. Bn.
 Bsn. 1, 2 C. Bn.
 Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2 Tpt. 3
 Hn. 2, 4 Tpt. 1 Tpt. 2 Tpt. 3
 Tpt. 1 Tpt. 2 Tpt. 3
 Tpt. 2 Tpt. 3
 Tpt. 3
 Tbn. 1 Tbn. 2 B. Tbn. Tuba
 Tbn. 2 B. Tbn. Tuba
 B. Tbn. Tuba
 Tuba
 Perc. 1 Perc. 2 Perc. 3
 Hp. Hp.
 Vln. I Vln. II Vla. Vc. D.B.
 Vln. II Vla. Vc. D.B.
 Vla. Vc. D.B.
 Vc. D.B.
 D.B.

poco accel.

5 8 3 4 6 4 4 4 5 8
 Vln. I Vln. II Vla. Vc. D.B.
 Vln. II Vla. Vc. D.B.
 Vla. Vc. D.B.
 Vc. D.B.
 D.B.

poco s.p.

211 212 213 214

48 (poco accel.)

 $\text{J} = \text{ca. } 64$ rit. a tempo ($\text{J} = \text{ca. } 64$)

5 (2+3) **5 (3+2)** **3** **T**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

mf f p

Hn. 1, 3

Hn. 2, 4

Tpt. 1
(straight mute)

Tpt. 2

Tpt. 3
(straight mute)

Tbn. 1
(straight mute)

Tbn. 2
(straight mute)

B. Tbn.

Tuba
(mute)

Hp.

(poco accel.)

 $\text{J} = \text{ca. } 64$ rit. a tempo ($\text{J} = \text{ca. } 64$)

5 (2+3) **5 (3+2)** **3**

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco accel. ----- a tempo sub. ($\text{♩} = \text{ca. } 64$)

4
4

This musical score page contains three systems of music. The top system includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, and C. Bn. The middle system includes Hn. 1, 3, Hn. 2, 4, Tpt. 1 (straight mute), Tpt. 2 (straight mute), Tpt. 3 (straight mute), Tbn. 1 (straight mute), Tbn. 2 (straight mute), B. Tbn., and Tuba (mute). The bottom system includes Hp. The score indicates dynamic changes such as *poco accel.*, *a tempo sub.* ($\text{♩} = \text{ca. } 64$), *f*, *mf*, *p*, *pp*, *n*, *unis.*, *con sord.*, *ord. con sord.*, *norm. con sord.*, and *unis. con sord.* The page number 49 is at the top right, and measure numbers 219 through 222 are at the bottom.

poco accel. ----- a tempo sub. ($\text{♩} = \text{ca. } 64$)

4
4

This musical score page shows parts for Vln. I, Vln. II, Vla., Vc., and D.B. The strings play sustained notes with dynamics *unis. con sord.*, *pp*, *ord. con sord.*, *norm. con sord.*, and *pp*. The double bass part consists of sustained notes with a dynamic of *n*. Measure numbers 219 through 222 are at the bottom.

50 $\text{♩} = \text{ca. } 60$

U $\frac{4}{4}$

Picc.

Fl. 1

Fl. 2

Ob. 1 mf

Ob. 2 mf

Ob. 3 mf

Cl. 1

Cl. 2

B. Cl. mf

Bsn. 1

Bsn. 2 mf

C. Bn.

Hn. 1, 3 ff

Hn. 2, 4 (a2) ff

Tpt. 1 (straight mute) ff

Tpt. 2 (straight mute)

Tpt. 3 (straight mute) ff

Tbn. 1 (straight mute) ff

Tbn. 2 (straight mute) ff

B. Tbn (straight mute) ff

Tuba (mute) ff

Hp. ff
G \flat A \flat
B \flat

$\text{♩} = \text{ca. } 60$

Vln. I (con sord.) $\frac{4}{4}$

Vln. II (con sord.) $\frac{2}{4}$

Vla. (con sord.) $\frac{4}{4}$

Vc. (con sord.) $\frac{3}{4}$ norm. con sord.

D.B. $\frac{3}{4}$

Picc.

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3 *ffz*

Hn. 2, 4 *ffz*

Tpt. 1 (straight mute) *ffz*

Tpt. 2 (straight mute) *ffz*

Tpt. 3 (straight mute) *ffz*

Tbn. 1 (straight mute) *ffz*

Tbn. 2 (straight mute) *ffz*

B. Tbn (straight mute) *ffz*

Tuba (mute) *ffz*

Hp. *ff* *fff* *E \flat F \sharp G \flat A \sharp* *B \flat C \sharp D \flat*

Vln. I (con sord.)

Vln. II (con sord.)

Vla. (con sord.)

Vc. (con sord.)

D. B. (con sord.)

$\frac{3}{4} + \frac{3}{8}$ $\frac{4}{4}$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

This section of the score shows various woodwind and brass instruments playing sustained notes or slurs. The instrumentation includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, 3, Hn. 2, 4, Tpt. 1 (straight mute), Tpt. 2 (straight mute), Tpt. 3 (straight mute), Tbn. 1 (straight mute), Tbn. 2 (straight mute), B. Tbn. (straight mute), and Tuba (mute). Dynamics like *p*, *pp*, and *PPP* are indicated.

Hn. 1, 3

Hn. 2, 4

Tpt. 1
(straight mute)

Tpt. 2
(straight mute)

Tpt. 3
(straight mute)

Tbn. 1
(straight mute)

Tbn. 2
(straight mute)

B. Tbn.
(straight mute)

Tuba
(mute)

This section continues the musical line from the previous page, featuring Hn. 1, 3, Hn. 2, 4, Tpt. 1 (straight mute), Tpt. 2 (straight mute), Tpt. 3 (straight mute), Tbn. 1 (straight mute), Tbn. 2 (straight mute), B. Tbn. (straight mute), and Tuba (mute) playing sustained notes and slurs. Dynamics like *mp* and *p* are used.

Vln. I
(con sord.)

Vln. II
(con sord.)

Vla.
(con sord.)

Vc.
(con sord.)

D. B.
(con sord.)

This section features Vln. I (con sord.), Vln. II (con sord.), Vla. (con sord.), Vc. (con sord.), and D. B. (con sord.) playing sixteenth-note patterns and sustained notes. Measure 228 includes markings like *p sub.* and counts (e.g., 7, 6, 5, 3). Measure 229 includes counts (e.g., 5, 3) and dynamics like *p sub.*

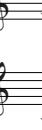
poco rit.    

poco rit.   

Picc. 

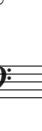
Fl. 1 

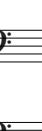
Fl. 2 

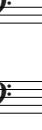
Ob. 1 

Ob. 2 

Ob. 3 

Cl. 1 

Cl. 2 

B. Cl. 

Bsn. 1 

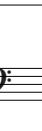
Bsn. 2 

C. Bn. 

Hn. 1, 3 

Hn. 2, 4 

Tpt. 1 (straight mute) 

Tpt. 2 (straight mute) 

Tpt. 3 (straight mute) 

Tbn. 1 (straight mute) 

Tbn. 2 (straight mute) 

B. Tbn. (straight mute) 

Tuba (mute) 

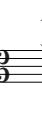
poco rit.    

poco rit.    

Vln. I (div. a2) (con sord.) 

Vln. II (div. a2) (con sord.) 

Vla. (div. a2) (con sord.) 

Vc. (con sord.) 

D. B. (con sord.) 

smorzando

4
4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Measures 11-12

Hn. 1, 3

Hn. 2, 4

**Tpt. 1
(ghost mute)**

**Tpt. 2
(ghost mute)**

**Tpt. 3
(ghost mute)**

**Tbn. 1
(ghost mute)**

**Tbn. 2
(ghost mute)**

**B. Tbn
(ghost mute)**

**Tuba
(mute)**

smorzando -----

4
4

Vln. I (div. a2) (con sord.)

Vln. II (div. a2) (con sord.)

Vla. (div. a2) (con sord.)

Vc. (con sord.)

D. B. (con sord.)

This musical score page shows five staves for string instruments: Violin I (div. a2), Violin II (div. a2), Viola (div. a2), Cello (con sord.), and Double Bass (con sord.). The key signature is A major (two sharps). The time signature is 4/4. The dynamic is *pp*. The music consists of sustained notes on the G and D strings, with grace notes and slurs. The first two measures show sustained notes on G4 and D5 with grace notes on G#4 and E5. The third measure shows sustained notes on G4 and D5 with grace notes on F#4 and G5. The fourth measure shows sustained notes on G4 and D5 with grace notes on E4 and G5.