

Pathya Vat

for Mixed Choir and Chamber Ensemble

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Instrumentation

Mixed choir [Soprano, Alto, Tenor, Bass]

Alto Flute [Actual sound]

Violoncello

Percussion 1: wood block, Timpani in C(F# in the 4th movement), G , Vibraphone, Suspended cymbal, Chime, Cymbals

Percussion 2: Suspended cymbal, Triangle, Snare drum, 2 Bongos, 2 Tomtoms, Bass drum, Glockenspiel

Percussion 3: Tamtam, Vibraphone, Marimba, Glockenspiel, Chime

Pathya Vat was written based on my experience with and impressions of Cambodian traditional folk songs and Buddhist poems, “gāthā,” that I collected while traveling around Cambodia as an undergraduate. I had been selected as a team member for the project “Exploration of Angkor Civilization” hosted by UNESCO in 2006. “Pathya Vat” refers to a “gāthā” composed in a very basic traditional Cambodian rhythm. It has the unique feature that the last vowel of the second line is the same as the last vowel of the third line. The pattern continues in the case of poems with more than two stanzas. In this piece, “Puth” and “Phott” of the first stanza, and “Sasda” and “Moha” of the second stanza adhere to this rule. I used two texts simultaneously, assigning the names of historical sites of Angkor Civilization to the two stanzas, eight lines in total.

1. Khnom Saum Bangkum (I humbly salute) / Phnom Kulen
2. Champuoh Preah Puth (The Lord Buddha)/ Bakong
3. Trung Kung Khpuoh Phott (who resides in the highest)/ Phnom Bakheng
4. Leu Trai Loka (in all the lives of tri-world) / Bayon
5. Neam Preah Kodamm (The name is Preah Kodamm) / Ta Phrom
6. Baram Sasda (The supreme)/ Banteay Srei
7. Chambang Leu Moha (who is greater)/ Prasat Kravan
8. Neak Prach Taing Lay (Than all the sages) / Angkor Wat

Pathya Vat for Mixed Choir and Chamber Ensemble is a suite of 8 works, but it may also be considered a single piece of 8 movements.

This work has a double-text: a Cambodian poem of eight verses and the names of eight items of the cultural heritage of the Angkor civilization. Each work has a verse of the Cambodian poem and the name of an Angkor cultural site. The connection between each verse and each name has been established on the basis of a commonality not only of pronunciation, but of meaning.

The material of the work was derived from Cambodian folk music that I listened to and transcribed first-hand in Cambodia. Therefore, all central notes of the work are derived from the pentatonic scale of the melodies of Cambodian folk music. I modified the folk music as appropriate for the work. The melodic and rhythmic elements are divided into two categories: Melody type 1 (two notes, but three in a repeated pattern in some cases), melody type 2 (repetition of the same note), rhythm type 1 (syncopation, polyphony in multiple-part choir and instruments) and rhythm type 2 (clear segments with rests, homophony in multiple-part choir and instruments).

These patterns are applied throughout the work and establish a unity. The mood, tempo, choice of voice and instruments, and musical progression are determined based upon the characteristics of Cambodian cultural heritage such as construction time, scale, style, and the decorative approach of the architecture.

1. Khnom Saum Bangkum (I humbly salute) / Phnom Kulen

As an introduction, the piece relates the words of the poem through the initials “-M” and “K-“ to the name of a site of cultural heritage with similar consonants. Phnom Kulen, as an emblem of the early heritage of Angkor Civilization, features waterfalls, a statue of the Hindu god Vishnu, and over 1000 small carvings of Yoni and Linga only 5cm under the water’s surface. The site represents both the worship of God and praise for human beings in the eternal life of the water. Reflecting upon my memory of wondering at the beauty of such an intricate and meaningful work, I added the rhythm and accents of a moment of Buddhist worship in which one bows at the waist while sounding a wooden gong, and I evoke the beauty of the waterfalls through the pronunciation of “Phnom Kulen.”

2. Champuoh Preah Puth (The Load Buddha) / Bakong

Bakong is the best preserved historical monument from the Roluos era. When I passed by the large moat and Naga in the shape of a serpent and ascended the stairs, a wide view opened of the tower of the central temple. The beautiful music of a street orchestra far off in the temple rode the wings of a breeze to my heart and touched me. An Australian traveler nearby told me that she had once studied Hinduism at her college and that the temple was dedicated to the god Shiva. She also sang a song of the temple in a low voice. Using a modified melody and the rhythm of Cambodian folk music I had collected at Bakong, I attempted to evoke the happy moment of playing exotic musical instruments as an improvising guest member of the street orchestra.

3. Trung Kung Khpuoh Phott (Who resides in the highest) / Phnom Bakheng

Phnom Bakheng is well known for its unique “Bakheng style,” featuring multi-layered stairs. It is the only temple built on a mountaintop, as is implied in its name, “Phnom.” This verse refers to the name of the holy temple located atop the mountain, and the phrase “the god resides in the highest place” has something in common with the temple not only with regard to its meaning, but with

regard to the accented first consonant and the pronunciation of “-ng.” Therefore, reflecting upon the feelings inspired by the temple and this resonance, I composed this section in a homophony which differs in style from Part 2, “Champuoh Preah Puth (The Load Buddha) / Bakong.” In this section, I used the same note for “Puth” from Part 2.

4. Leu Trai Loka (In all the lives of tri-world) / Bayon

Bayon is a Buddhist temple featuring a sculpture of the face of King Jayavarman VII. It is built of a variety of natural stones which boast of both the natural beauty of the area and the dominant power of the authority of the king who was able to build such a temple at such an extraordinary scale. Marking a combination of Buddhism and Hinduism, and situated at a sort of crossroads of gods and humanity, the temple, with its inscriptions of the daily lives of ordinary people, speaks to the king’s mind, full of compassion for the people alongside his certainty of absolute authority. As a researcher of Cambodian folk music, I found these inscriptions and sculptures of daily life to be very useful materials with regard to the music.

Establishing the connection among the king, who wanted to see his name and achievements last forever in the life of all the “tri-world”; the three-story temple; and the three poetic words, I rearranged the chorus into three parts as I reflected upon the feeling I had when looking upon the king’s face, as he always appeared to watch me from every corner of the temple. I had either the chorus or the cello sound a continuous single note. The recurrence of the “A” vowel from Trai, Loka, and Bayon fades into the piece in crescendo, as the flow of music moves progressively from the chorus to the cello and prepares for the fifth section.

5. Neam Preah Kodamm (The name is Preah Kodamm) / Ta Phrom

In this section, I drew a connection between “Neam Preah Kodamm” and “Ta Phrom,” which have a similar sonic nature in terms of the pronunciation of “A” and “-M.” Ta Phrom is famous for its display of the vivid power of time and nature, which are on the verge of swallowing the stone temple. It features the so-called “Room of Outcry,” where the mother of King Jayavarman VII cried over the

king's disease. Using a cello with squeezing ascents and descents, an alto solo with a descending, sighing melody, and a bass drum with a low beat, I tried to deliver the feeling of the heartbreak of the king's mother, the wise providence of Heaven, and a sense of the annihilation of time that no power of a man or even of a great king can control.

The name of the King Jayavarman VII has been given to a hospital in Cambodia. A Swiss physician, Dr. Richner, established this children's hospital after encountering the poor state of medical services in Cambodia. He provides children with medical services at no cost, and hosts a cello concert every Saturday. Although his cello performances cannot be compared to those of a professional cellist, I never saw a more beautiful hand than Dr. Richner's, playing a Johann Sebastian Bach Cello Suite. I echo some of the Bach played by Dr. Richner in this fifth section.

The wonder and the sense of annihilation from Ta Phrom, my desire to honor Dr. Richner, and my feeling upon hearing Dr. Richner's performance of Bach: Even though there are logical leaps if one felt inclined to reduce my impression that all of these were intertwined to strict logic, all these elements were of the same fabric to me. Ta Phrom, which the great reformist Jayavarman VII dedicated to his mother, the wailing motherhood resonant among the huge roots of trees encroaching upon Ta Phrom, the work of Dr. Richner, who has been living his whole life providing free medical services and offering cello performances in a foreign country—all of these are part of the very name of Preah Kodamm.

6. Baram Sasda (The supreme) / Banteay Srei

Banteay Srei is a 10th century Cambodian temple dedicated to the Hindu god Shiva. It features graceful, elaborate decorative wall carvings based on Hindu myth. In this section, I divided the poem's verses and the name of item of cultural heritage in syllables. One voice part sings one syllable, emphasizing the note D, which is expected based on the transition from the preceding Part 5. For this section I have also transformed one of the folk melodies I collected in Cambodia. Emphasizing the feature of the decorative temple to the goddess, I stagger each voice part of the female chorus, allowing these to entangle and create a feeling of stagnation rather than

progression. Also, arising from the emphasis on the “A” vowel, gradually the syllables of “Ba,” “Ra,” and “Sa” are the only ones which remain, and these, sung by the tenor and bass parts, connect to the next section.

7. Chambang Leu Moha (Who is greater) / Prasat Kravan

Prasat Kravan is a temple, not for a king or a god, but a nobleman. This quite small, unique temple does not share the typical style of architecture of the Angkor civilization, having a moat and so on. Its exterior is striking for its symmetry and its reddish brick. Unlike Banteay Srei, Prasat Kravan gives an impression of masculinity and even modernity. According to the building’s structure of 3rd story—1st story—5th story—1st story—1st story, the number of notes in the harmony, an asymmetric rhythm, and a vertical attack in contrast with the Part 6 are prominent here. The “A” vowel of “Moha” which is connected with “Sasda” of the 6th part continues to be emphasized.

Since “Prasat Kravan” shares many consonants with “Phnom Kulen” in the first part, and “Pra” and “Kra” are a rhyming pair, “Prasat Kravan” is composed so as to provide a contrast, with its attack of a strong vertical harmony, adding an effect of whispering as in the first part. Arising from the poem “Chambang Leu Moha” and the name of the relics of Prasat Kravan, the “A” sound of each word is sung sforzando one at a time, and then the remaining three vocal parts and the drum join to create a loud mixture. Thereafter, this pronunciation of “A” leads to the “Angkor Wat” of the last part.

8. Neak Prach Taing Lay (Than all the sages) / Angkor Wat

The “A” vowel that I have emphasized thus far is concluded with Angkor Wat. Immediately after a reminds the audience of the music of Parts 1-7 for a short time, the music splits into a chorus of eight parts. Thereafter the section ascends to a climax accompanied by the bass drum, tamtam, and chime.

1. Khnom Saum Bangkum (I humbly salute) / Phnom Kulen

♩ = ca.54 Meditatively

The musical score is arranged in a multi-staff format. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of one flat. The lyrics are: "Khnom Saum Bang kum - - - Khnom Saum Bang kum - - - Ah". The percussion parts include:

- Percussion 1:** Wood block, very slowly sped up. It features a rhythmic pattern of eighth notes, with dynamic markings *p* and *ppp*.
- Percussion 2:** Sus.Cym (triangle bitter). It features a triplet of eighth notes, with dynamic markings *p* and *ppp*.
- Percussion 3:** Tamtam. It features a single eighth note, with dynamic markings *p* and *mp*.

 The score also includes dynamic markings for the vocalists: *mp* for Soprano and Alto, and *p* for Tenor and Bass. The tempo is marked as "Meditatively" with a quarter note equal to approximately 54 beats per minute.

* Alto flute is notated in C.

10

accel.

ppp

Soprano

— Khnom Saum Bang_ kum

ppp

Alto

— Khnom Saum Bang_ kum

(whispering) pp Phnom Kulen Phnom Kulen

ppp *(whispering) pp* Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen

Tenor

— Khnom Saum Bang_ kum

ppp *(whispering) pp* Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen

Bass

— Khnom Saum Bang_ kum

ppp

Alto Flute [actual sound]

Percussion 1 (Wood block)

Percussion 2 Triangle *p* *f*

Percussion 3 (Tamtam) *p* *p*

A tempo

14

Soprano

pp (whispering)
 Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen

Alto

Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen
pp
 Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen

Tenor

Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen

Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen Phnom Kulen
 Ah Ah

(whispering) *pp*

Phnom Kulen Phnom Kulen Phnom Kulen

pp

ppp

pp

pp

ppp

ppp

Bass

(whispering) *pp*

Phnom Kulen Phnom Kulen Phnom Kulen
pp
 Khnom Saum Bang - kum

pp

ppp

Alto Flute
[actual sound]

(blowing)
p *mf* *ppp*
 molto vib.

Percussion 1

-

Percussion 2

-

Percussion 3

Tamtam
pp

2. Champuoh Preah Puth (The Load Buddha) / Bakong

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

20 *f* *mp*

Soprano
Cham - puoh___ Pre-ah Puth___ Cham___ puoh___ Pre___ ah___ Pu th

Alto
Ba kong Puth___ Cham___ pu___ oh___

Tenor
Ba kong Pre -ah Puth Pre -ah Puth Pre-ah Puth___ Cham___ puoh___

Bass
Ba kong Pre -ah Puth Pre -ah Puth Pre-ah Puth___ Cham

Alto Flute [actual sound]
mp

Violoncello

Percussion 1
Timpani *f* *p* *pp*

Percussion 2
Triangle (with Soprano) *f* *f* *p* Sus. Cym

Percussion 3
Mar. (Soft mallets) *mp* *f* to Vibraphone Vib. *Red.* *Red.*

30

Soprano

Pre - ah Puth

Pre - ah

Alto

Pre Pre - ah Puth

Cham puoh Cham puoh -

Tenor

Pre - ah Puth

Pre - ah Puth Cham puoh

Bass

puoh Pre - ah Puth

Cham puoh Pre - ah Puth

Alto Flute [actual sound]

p *f*

Violoncello

f *p* *f*

Percussion 1

Timpani

Percussion 2

Sus. Cym.

p *f*

Percussion 3

mf

f

40 *f*

Soprano
Cha a a a am pu oh Cham

Alto
Pre - ah Puth Cham puoh Pre - ah Puth Cham

Tenor
Cham puoh Pre - ah Puth

Bass
Cham puoh Pre - ah Puth

Alto Flute [actual sound] *p* *molto vib.* *p*

Violoncello *f*

Percussion 1 *ppp* *sfz p* *f* Triangle

Percussion 2 Snare drum *pp* *f* Sus.Cym

Percussion 3 Mar. *fp* *fp*

47

Soprano

Alto

Tenor

Bass

Alto Flute
[actual sound]

Violoncello

Percussion 1

Percussion 2

Percussion 3

Pre - ah Puth Cham puoh Pre Pre Pre - ah

puoh Pre - ah Puth Cham puoh Pre - ah

f Pre ah Cham Pre - ah

f Pre ah Puth Pre ah

p *f* *f*

molto vib.

Timpani

f *p* *p*

Vib.

ped.

74

Soprano
f Phnom Ba kheng
mp Trung Kung Khpu-oh Trung Kung Khpu-oh
ff Phott Phott
f Phott

Alto
f Bakheng!
 Phott Phott Phott
mp Trung
 Trung Kung Khpu-oh Trung Kung Khpu-oh
ff Phott
f Kung

Tenor
 Phott Phott Phott
 Trung
 Trung Kung Khpu-oh Trung Kung Khpu-oh
ff Phott
f puoh

Bass
 Phott Phott Phott
 Trung
 Trung Kung Khpu-oh Trung Kung Khpu-oh
ff Phott, Phott
f Trung Khpu-oh

Bass
 Phott Phott, Phott
 Trung
 Trung Kung Khpu-oh Trung Kung Khpu-oh
ff Phott, Phott
f Trung Khpu-oh

Alto Flute [actual sound]
p *f*

Violoncello
p *f* *f* *f*
 Slow, wide vib.

Percussion 1
 Timpani
p *f* *p* *f*

Percussion 2
 Glsp. *p*
 Tomtom, Sus.Cym *f*

Percussion 3
 Vib. *f*
 Ped. *p*

86

Soprano
Phott Phott Trung

Alto
Phott Phott Trung

Tenor
oh oh Trung

Bass
Trung Kung Khpu oh oh Trung Kung Khpu - oh Ku u u u u u ung

Alto Flute [actual sound]

Violoncello

Percussion 1 (Timpani)
f

Percussion 2
Tomtom Tomtom Sus.Cym

Percussion 3

92

Soprano
Phott Phott Trung

Alto
Phott Phott Kung

Tenor
Phott Phott Phott Phott Phnom Ba-kheng

Bass
Phott Phott Phott Phott Trung Kung Phnom Ba-kheng

Alto Flute [actual sound]
mp *mf* *f* Flt.

Violoncello
mp *mf* *f* *p subito*

Percussion 1 (Timpani)
mp *p*

Percussion 2
Tomtom *p* *f* Sus.Cym. Tomtom *p* *f* Sus.Cym. *p*

Percussion 3
Glsp. *mp*

156

Choir 1 [SATB]

Choir 2 [SATB]

Choir 3 [SATB]

Violoncello

Lyrics: Tra - i Lo ka

Lyrics: a a a a a a a a a a a a a a a a a

Dynamic markings: *fp*, *f*, *fp*

The musical score is written for four parts: Choir 1 [SATB], Choir 2 [SATB], Choir 3 [SATB], and Violoncello. The score begins at measure 156. The time signature is 4/4. The key signature has one sharp (F#). The vocal parts (Choir 1, 2, and 3) have lyrics: "Tra - i Lo ka". The cello part has dynamic markings: *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *f*, *fp*. The score is written in a standard musical notation style with a grand staff for each choir part and a single staff for the cello.

190

Choir 1 [SATB]

Musical staves for Choir 1 [SATB], consisting of four staves (Soprano, Alto, Tenor, Bass) in 3/4 time. The staves are currently empty, showing only the clefs and the 3/4 time signature.

Choir 2 [SATB]

Musical staves for Choir 2 [SATB], consisting of four staves (Soprano, Alto, Tenor, Bass) in 3/4 time. The staves are currently empty, showing only the clefs and the 3/4 time signature.

Choir 3 [SATB]

Musical staves for Choir 3 [SATB], consisting of four staves (Soprano, Alto, Tenor, Bass) in 3/4 time. The staves contain musical notation for the vocal parts. The vocal lines are marked with *pp* and include the vocalization "Ah". The bass line is marked with *ppp* and also includes "Ah".

Violoncello

Musical staff for Violoncello in 3/4 time. The staff contains musical notation with dynamic markings *f*, *pp*, *pizz*, *f*, and *arco*. The notation includes a *molto vib.* marking and a *ppp* marking.

5. Neam Preah Kodamm (The name is Preah Kodamm) / Ta Phrom

♩ = ca. 52 With a deep sigh

Solo (like a deep-drawn sigh)

201

Alto

mp *p* *mp* *p* *p* *mp* *p* *p*

Ah Ah Neam Pre ah Ah

Violoncello

ff *p* *p* *p* *p* *p* *p* *p*

3 3 3

207

Alto

pp *p* *p* *p* *p* *p* *p* *p*

Pre - ah Ko - damm

Violoncello

p *mf* *p* *p* *p* *p* *p* *p*

3

212

Alto

Violoncello

cresc.

219

Alto

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Ta ah phrom

Violoncello

f *cresc.* *ff* *f* *f* *f* *f* *f* *f*

Bass drum

p *f* *mp* *p*

* In fifth movement, the violoncello passage was quoted from J.S.Bach's *Suite for Violon solo NO.2 BWV 1008*.

6. Baram Sasda (The supreme) / Banteay Srei

229 $\text{♩} = 80$ **Brightly but plaintively** *p*

Soprano

Alto

Percussion 1

Percussion 2 (bass drum)

Percussion 3 Mar.

Sa s da

Ba ram Ban te - ay Sre i

Ba

Vib.

Ped.

mp

p

Detailed description of the musical score: The score is for a vocal piece in 4/4 time, starting at measure 229. The tempo is marked as 80 beats per minute, and the mood is 'Brightly but plaintively'. The music is in a key with one flat (B-flat major or D minor). The vocal parts (Soprano and Alto) feature melodic lines with triplets and slurs. The lyrics are: 'Sa s da' (Soprano), 'Ba ram Ban te - ay Sre i' (Alto), and 'Ba' (Alto). The percussion includes Vibraphone (Vib.), Bass Drum (Ped.), and Maracas (Mar.). The Maracas part has a dynamic marking of *mp* and *p*. The Alto part has a dynamic marking of *p* at the end. The score is written for Soprano, Alto, Percussion 1, Percussion 2, and Percussion 3.

241

Soprano

Alto

Percussion 1

Percussion 3

The musical score consists of four systems. The first system contains six staves: two for Soprano and Alto, and two for Percussion 1 and Percussion 3. The Soprano part begins in measure 245 with a melodic line starting on a whole note 'S' and moving through 'da' in the following measures. The Alto part has a melodic line with lyrics 'Sa', 'Ba', and 'Ra' in measures 245, 247, and 249 respectively. The Percussion 1 part features a vibraphone line starting in measure 245. The Percussion 3 part features a maracas line starting in measure 247. Dynamics of piano (*p*) are indicated throughout.

p S da

p Sa Ba Ra

(Vib.) *p*

(Mar.) *p* *p*

251

Soprano

Musical notation for the Soprano part, measures 251-256. The staff shows rests for the first four measures, followed by a melodic line starting in measure 5 with a *p* dynamic. The lyrics "Te - a" are written below the notes in measure 5. The line continues through measure 6.

Alto

Musical notation for the Alto part, measures 251-256. The staff shows a melodic line with lyrics "S - da" in measure 2 and "S - da" in measure 6. The line continues through measure 6.

Musical notation for the Tenor part, measures 251-256. The staff shows a melodic line with lyrics "Sa" in measure 2 and "Sa" in measure 6. The line continues through measure 6.

Musical notation for the Bass part, measures 251-256. The staff shows a melodic line with lyrics "Sre" in measure 5. The line continues through measure 6.

Musical notation for the Tenor 2 part, measures 251-256. The staff shows a melodic line with lyrics "Ba" in measure 5. The line continues through measure 6.

Musical notation for the Bass 2 part, measures 251-256. The staff shows a melodic line with lyrics "Ra" in measure 3 and "Ra" in measure 6. The line continues through measure 6.

Musical notation for the Bass 3 part, measures 251-256. The staff shows a melodic line with lyrics "Ba" in measure 2, "n" in measure 5, and "Ba" in measure 6. The line continues through measure 6.

Percussion 1

Musical notation for Percussion 1, measures 251-256. The staff shows a melodic line with a "(Vib.)" marking above the first measure. The line continues through measure 6.

Percussion 3

Musical notation for Percussion 3, measures 251-256. The staff shows a melodic line with a *p* dynamic and "(Mar.)" marking above the first measure. The line continues through measure 6.

258 *p*

p Re i e³ i

Soprano y Tea y e³ a³ y

S - da a³ a³

Sa a³ a³

Sre a³ a³

Ba a³ a³

Alto Ra Ra a³ a³

n Ba n a³ a³ a³ a³ a³ a³

Percussion 1 (Vib.) *p* 3 3

Percussion 3 (Mar.) *p*

266

Soprano

Alto

Tenor

Bass

Percussion 1

Percussion 2

Percussion 3

The musical score is arranged in a system with ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, and the percussion parts (Percussion 1, 2, 3) are in various clefs. The score includes dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like *Vib.* (vibrato), *Red.* (ritardando), *Glsp.* (glissando), and *Bass drum*. The lyrics 'Sa', 'Ra', and 'Ba' are written under the vocal lines. The score concludes with a double bar line and a repeat sign.

8. Neak Prach Taing Lay (Than all the sages) / Angkor Wat

$\text{♩} = 110$ With deep awe

The musical score is arranged in a system with the following parts from top to bottom:

- Vocalists:** Soprano, Alto, Tenor, and Bass. Each part begins with a measure of rest, followed by a melodic line starting at measure 327. The Soprano part includes a triplet of eighth notes and a dynamic marking of *f*. The vocal lines are marked with 'A' and have long horizontal lines underneath, indicating sustained notes.
- Alto Flute [actual sound]:** This part is mostly silent until measure 327, where it plays a melodic line with dynamics *p*, *f*, and *p*. It features a triplet of eighth notes and a five-measure rest.
- Violoncello:** This part plays a melodic line with dynamics *f* and *p*, including a triplet of eighth notes.
- Percussion 1:** This part includes a vibraphone (Vib.) with a dynamic marking of *f*. It features a triplet of eighth notes and a dynamic marking of *p* *3* *Reo*.
- Percussion 2:** This part includes a Bass drum with a dynamic marking of *f* and a section marked "to Chime". It features a triplet of eighth notes and a dynamic marking of *p* *3* *3* *3* *3*.
- Percussion 3:** This part includes a Tamtam and a Chime, both with a dynamic marking of *f*.

355

Soprano
ng Kor A Nea - k, Pra - ch, Taing La y

Alto
ng Kor A Nea - k, Pra - ch, Taing La y solo *p* Khno - m Sa - um

Tenor
ng Kor A Nea - k, Pra - ch, Taing La y

Bass
ng Ko r Nea - k, Pra - ch, Taing La y solo *p* Ba - ag Kum

Alto Flute
[actual sound] *f* *p* *f* *p* *molto vib.*

Violoncello *f* *f*

Percussion 1
Chime *f* Triangle *f* Vib. *f*

Percussion 2
Bass drum *f* *p* *f*

Percussion 3
Tamtam *f* to Marimba

377

p All *poco a* *poco cresc.*

Soprano
 - Phott Ah Neam Preah Ko daumm Ba-ram Sas da Cham bang Leu Mo ha Kor

Alto
 Ah Neam Preah Ko damm Ba-ram Sas da Cham bang Leu Mo ha kor

Tenor
 Ah Neam Preah Ko damm Ba-ram Sas da Cham bang Leu Mo ha A Ang - kor

Bass
 Ah Neam Preah Ko damm Ba-ram Sas da Cham bang Leu Mo ha A Ang - kor Wa

Alto Flute [actual sound]

Violoncello
p

Percussion 1
 (Vib.)
 Ed

Percussion 2
 Sus. Cym.

Percussion 3
 Mar. Glsp.

401

ff *sf*

Soprano
Neak Prach Taing Lay Ang-kor Wat A A A

Alto
Neak Prach Taing Lay Ang-kor Wat Neak Pra - - ch A A

Alto
Neak Prach Taing Lay Ang-kor Wat Neak Prach Ta - ing A

Tenor
A Ang-kor Wat Neak Prach Taing La - y A

Bass
ff
A Ang-kor Wat Neak Prach Taing Lay Ang - kor_ A

Bass
ff
A Ang-kor Wat Neak Prach Taing Lay Ang - kor_ A

Alto Flute [actual sound]

Violoncello

Percussion 1 (Chime) Cymbals

Percussion 2 (Bass drum) 3

Percussion 3 (Tamtam)

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Soprano

Alto

Tenor

Bass

Alto Flute [actual sound]

Violoncello

Percussion 1 (Cymbals)

Percussion 2 (Bass drum)

Percussion 3 (Tamtam)

p *gliss.* *fff*

A A A A

Ang-kor Wat!

fff

Flt.

p *f* *fff*

fff

f *p* *fff*

fff

fff