

COSMIC LOTUS, RISING

by

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A THESIS

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and the Graduate School of the University of Oregon
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THESIS APPROVAL PAGE

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Title: Cosmic Lotus, Rising

This thesis has been accepted and approved in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance by:

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THESIS ABSTRACT

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Master of Music

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Title: Cosmic Lotus, Rising

Cosmic Lotus, Rising is a seventeen-minute, multi-movement experimental intercultural work for North Indian tabla and a fourteen-instrument chamber ensemble. This piece integrates playing styles from cosmopolitan classical music of European origin (US tradition), North Indian classical music (Lucknow lineage) and South Indian classical music. In this piece, I focus on the poignant image of the lotus flower, which ascends from the murky depths of desire and attachment to bloom in the light of realization. As one of India's most recognizable flowers, the lotus is a symbol of creation and spiritual enlightenment. Its long stalk symbolizes the connection with its origins while the flower represents the enlightenment that human beings seek. In each movement, I utilize and integrate taal rhythm cycle structures to inform orchestration, melody, and harmony. This piece explores the concept of a lotus flower emerging, rising, and dancing, as love, growth, and cosmic energy make manifest.

CURRICULUM VITAE

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Written for Tabla Soloist, Doug Scheuerell

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INSTRUMENTATION

Flute
Alto Saxophone
B-flat Clarinet/ Bass Clarinet
Bassoon

Horn
Trombone

Percussion 1: [Marimba, Kick Drum, Bass Drum, Low Tom Tom, Congas (2),
Bongos (2), Brake Drum, Temple Blocks (4)]
Percussion 2: [Vibraphone, Tam Tam, Nipple Gong, Crash Cymbal, Suspended Cymbal, Splash Cymbal, Seed Rattles,
Crotales]
Percussion 3: [Wind Gong, Djembe, Guiro, Shaker, Finger Cymbal]

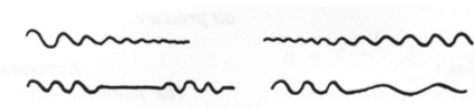
Tabla

Violin 1 (1)
Violin 2 (1)
Viola (1)
Violoncello (1)
Contrabass (1)

NOTATION

General

Glissandi should be played for the duration of the note value it is written from.



Manipulate vibration pattern by following indicated shape. Vibrate as wide as a quarter-tone and as slow as 3-4 times a second.
Vibrate naturally before and after indication unless otherwise indicated.

→ Former effect/sound/technique indication gradually becomes the following one.

Quarter Tones

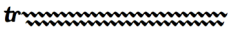
- ♭ quartertone flat
- ♮ quartertone flat from ♭
- ♯ quartertone sharp

In measures 59 - 75 of movement I, winds and strings have box notation to denote aleatory. There are two types utilized in this piece:

1. Drone - hold chosen note for duration of breath or bow, then pick new note from given set.
2. Melodic - play given melody, then vary freely.

Winds

- → ○ Transition from normal to breath tone (more air than pitch)

Timbre trills are indicated with two trill lines 

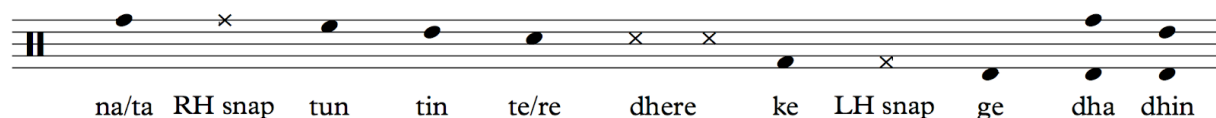
Bass Clarinet



G concert multiphonic trill (m. 42) - fingering from heatherroche.net

Tabla

Bols are from Lucknow Gharana, notation system adapted from Shawn Mativetsky and Payton MacDonald. Part composed for, prepared with, and edited by Doug Scheurell.



Two Dayan drums are used in this piece - lower Eb and higher B/Cb

Amplification of the tabla is needed for the performance of this piece.

Brackets indicate the framework of cycle to visualize its duration as you improvise.

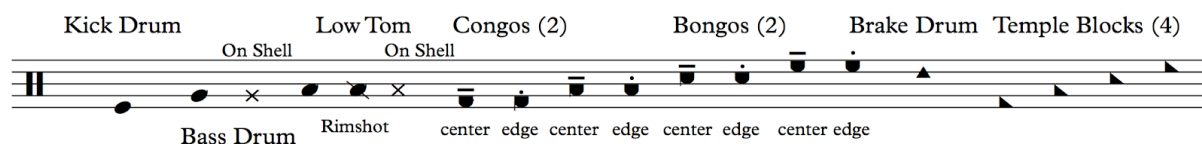
Inform improvisation by context with ensemble and following instructions on how to manipulate material (switch motive direction, add rests...)

When bols are not given, choose bols based on context with ensemble and given framework syntax.

Percussion


Percussion 1

Marimba, 4 octaves (Mar.) - Played with medium soft and medium hard mallets





Abbreviations and Mallets


Kick Drum = K.D.

Bass Drum = B.D. - Played with bass drum mallet 

Low Tom = L.T. - Played with drumsticks 


Congas = C. - Played with hands 

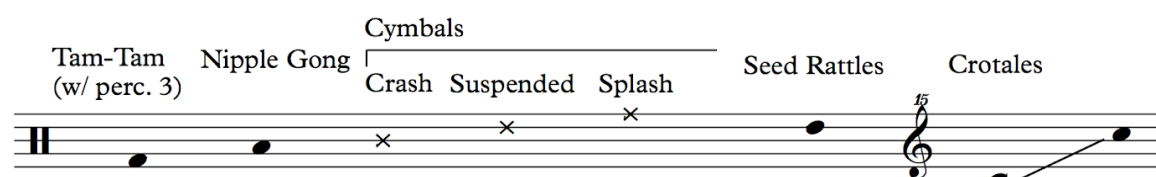
Bongos = B. - Played with hands 

Brake Drum = Br. Dr. - Played with drumsticks and triangle beater 

Temple Blocks = T.B. - Played with drumsticks 

Percussion 2

Vibraphone (vibr.) - Played with medium soft mallets and bow 




Abbreviations and Mallets

Tam- Tam = T.T. Scraped with triangle beater and played with soft mallet  

Nipple Gong = N.G. - Played with soft mallet 

Crash/Suspended/ Splash Cymbals = Cr./Sus./Spl. Cym. - Played with bow and soft mallet 



Crotales = Crot. - Played with triangle beater 

Seed Rattles = S.R.



Percussion 3




Abbreviations and Mallets

Tam Tam = T.T. - Played with soft mallet and bass drum mallet  

Wind Gong = W.G. - Played with soft mallet 

Djembe = Db. - Played with hands and brushes  

Guiro = G. - Played with Guiro scraper 

Shaker = Shkr.

Finger Cymbal = F.C. - can also be Tingsha cymbal

Strings

Finger number is given to indicate which finger to slide on through the phrase. In between glissed lines, pitches can be approximate.

Abbreviations

S.p. = sul ponticello

S.t. = sul tasto

L.b.p. = light bow pressure

N.V. = no vibrato

Ord. = cancels out any indicated timbre/technique change

Cosmic Lotus, Rising

Score in C

I: Ripples in the Celestial Pond

Like Dirt Breathing

Michael Fleming

$\text{♩} = 48 - 52$

The score is for a piece titled "Cosmic Lotus, Rising" by Michael Fleming, specifically the first movement "I: Ripples in the Celestial Pond". The tempo is marked "Like Dirt Breathing" with a quarter note equal to 48-52 beats. The score is in C major and 4/4 time, with a 3/4 section starting at the end of the first system. The instruments and parts include:

- Flute**: Rests throughout.
- Alto Saxophone**: Rests throughout.
- Bass Clarinet**: Rests in the first two measures, then plays an "airy" triplet of eighth notes in the third measure, marked *fp*.
- Bassoon**: Rests in the first two measures, then plays an "airy" triplet of eighth notes in the third measure, marked *fp*.
- Horn**: Rests in the first two measures, then plays an "airy" triplet of eighth notes in the third measure, marked *fp*.
- Trombone**: Rests in the first two measures, then plays an "airy" triplet of eighth notes in the third measure, marked *fp*.
- Percussion 1**: Plays Bass Drum (*mp*) in the first measure, Temple Blocks (*mp*) in the second measure, and Brake Drum (*p*) in the third measure.
- Percussion 2**: Plays scrape Tam Tam (w/ perc. 3) (*mp*) in the first measure.
- Percussion 3**: Plays Tam Tam in center (w/ perc. 2) (*mf*) in the first measure, and Djembe (*p*) in the second and third measures.
- Tabla**: Rests throughout.
- Violin 1**: Rests throughout.
- Violin 2**: Rests throughout.
- Viola**: Rests in the first two measures, then plays a half note in the third measure, marked *p* and *fp*.
- Violoncello**: Rests in the first two measures, then plays a half note in the third measure, marked *fp*.
- Contrabass**: Rests in the first two measures, then plays a half note in the third measure, marked *f*.

4

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

airy

fp

fp

fltg.

fp

fp

B.D.

T.B.

Br.D.

mp

mp

p

Seed Rattles

scrape

T.T.

p

mp

mp

Wind Gong

T.T. in center

Shaker

p

mp

mf

p

mp

(add colors ad. lib. until entrance)

m.s.p.

l.b.p.

fp

m.s.p

l.b.p.

fp

m.s.p

s.t.

p

fp

s.p.

s.t.

fp

arco (ord.)

s.p.

ord.

fp

8 airy

Fl. *fp* *mf*

Alto Sax.

B. Cl. *fp*

Bsn. *fp* *p*

Hn. *p* *mp* fltg. straight mute *fp*

Tbn. *fp*

Perc. 1 B.D. T.B. Br. D. *mp* *mp* *p*

Perc. 2 T.T. scrape *mp*

Perc. 3 Db. T.T. in center Db. *mp* *mf* *mf* *p* *mp*

Tabla

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. ord. (n.v.) *p* *fp*

Vc. ord. n.v. *fp*

Cb. *f*

Detailed description of the musical score: The score is for page 3 of a piece, starting at measure 8. It features a woodwind section with Flute (Fl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section consists of three parts: Perc. 1 (Bass Drum - B.D., Tom Tom - T.B., and Snare Drum - Br. D.), Perc. 2 (Tom Tom - T.T. scrape), and Perc. 3 (Two different Drum Sets - Db. and Tom Tom in center - T.T. in center). The Flute part begins with an 'airy' instruction and a dynamic of *fp*, which then changes to *mf*. The Bass Clarinet and Bassoon parts feature triplets and dynamics of *fp* and *p*. The Horn part starts with a dynamic of *p* that increases to *mp*, then includes a 'fltg.' (flourish) instruction, followed by 'straight mute' and a dynamic of *fp*. The Trombone part has a dynamic of *fp*. Percussion 1 includes B.D., T.B., and Br. D. with dynamics of *mp*, *mp*, and *p*. Percussion 2 uses T.T. scrape with a dynamic of *mp*. Percussion 3 uses two Drum Sets (Db. and T.T. in center) with dynamics of *mp*, *mf*, *mf*, *p*, and *mp*. The Violin 1 part has a dynamic of *p* that increases to *mp*. The Violin 2 part has a dynamic of *p* that increases to *mp*. The Viola part is marked 'ord. (n.v.)' and has dynamics of *p* and *fp*. The Violoncello part is marked 'ord. n.v.' and has a dynamic of *fp*. The Contrabass part has a dynamic of *f*.

12

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3

fp

fltg.

mp

fp

B.D.

T.B.

mp scrape

S.R.

T.T.

W. G.

T.T. in center

Shkr.

ord.

fp

(ord.) ord. → s.p.

(ord.)

p

(ord.) → s.p.

ord. → s.t.

arco (ord.) → s.p.

f

fp

15

Fl. bend fltg.

Alto Sax.

B. Cl. *fp* *mp* *fp* *p*

Bsn. *fp*

Hn. fltg. *p* *mp* w/o mute *fp*

Tbn.

Perc. 1 Br. D. *p* L.T. *mf* O.S. *mp*

Perc. 2 scrape T.T. *mp*

Perc. 3 Db. *mp* W.G. *mf* *mp*

Tabla

Vln. 1 s.p. *p* *mf*

Vln. 2 *p* *mf*

Vla. n.v. → s.t. → ord. → s.p. *fp*

Vc. s.p. *fp*

Cb. ord. *f*

19 21

Fl. *p* *mp* *p* *ord.*

Alto Sax.

B. Cl. *fltg.* *p* *bend*

Bsn. *p* *fltg.* *mp*

Hn. *mp* *f*

Tbn. *w/o mute* *fp* *mf* *fp*

Perc. 1 *Br. D.* *mp*

Perc. 2 *Suspended Cymbal* *p* *f* *Vibraphone* *Motor On - Medium* *pp* *Ped.*

Perc. 3 *scrape* *W.G.* *mf*

Tabla

Vln. 1 *pp* *f* *p*

Vln. 2 *fp* *mf* *p* *s.p.*

Vla. *s.p.* *p* *mf* *ord.*

Vc. *ord.* *f*

Cb. *f* *arco* *fp*

22

Fl. *mf* *fp*

Alto Sax.

B. Cl. *fp*

Bsn.

Hn.

Tbn.

Perc. 1
 Marimba *warm, resonant* *mp*

Perc. 2

Perc. 3

Tabla

Vln. 1 *pp* *mp*

Vln. 2 *fp*

Vla. *fp* *fp*

Vc. *fp*

Cb.

25

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *p* *fp* *fp* *fp*

28

Fl. *fp*

Alto Sax.

B. Cl. *fp* (timbre trill) *tr*

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1 *mf*

Vln. 2

Vla. *fp* *mf* *fp*

Vc. *fp*

Cb. *fp*

31

Fl. *fp*

Alto Sax.

B. Cl. *fp* *tr*

Bsn.

Hn.

Tbn.

(Mar.) Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1 *p* *mp* *mf* solo IV

Vln. 2 *fp* *f*

Vla. *fp*

Vc.

Cb. 6 *fp*

34

Fl. *fp*

Alto Sax. *pp* *mp* 3 bend 3

B. Cl. *fp*

Bsn. *fp* 3

Hn. straight mute *pp*

Tbn. *pp* straight mute *p*

Perc. 1 3 3 3 3 3 3

Perc. 2

Perc. 3 Finger Cymbal *p*

Tabla

Vln. 1 *p* *mf* sub. *p* IV

Vln. 2 *fp* *mp* (1) 3

Vla. *fp* *fp* 3 3

Vc. *fp* 3

Cb. *fp* 3

38

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp

pp

pp

pp

p

p

mf

p

mf

fp

fp

fp

fp

tr

F.C.

Vibr.

41

Fl.

Alto Sax. *mf*

B. Cl. *pp* *mf*

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1 *p*

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

44

Fl. *fp*

Alto Sax. *p*

B. Cl. *fp* *mp*

Bsn. *fp*

Hn. *pp*

Tbn. *pp*

Perc. 1

Perc. 2

Perc. 3

Tabla

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

Vln. 2

Vla. *fp* *fp*

Vc. *fp*

Cb. *fp*

47

Fl. *p* *mf*

Alto Sax. *mf*

B. Cl. *p* *mp* *tr*

Bsn. *fp*

Hn. *w/o mute* *fp*

Tbn. *w/o mute emerge* *p*

Perc. 1

Perc. 2 T.T. *p*

Perc. 3

Tabla *B \flat Dayan* *p* *mf* *tun tun tun tun... (d)* *dhin*

Vln. 1 *f*

Vln. 2 *fp* *f* (1) *(d)*

Vla. *mf* *fp*

Vc. *p* *mf* *emerge*

Cb. *fp*

50

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp

fp

p

mf fp

N.G.

colorful rumble

p

(ord.) → s.p.

fp

(s.p.)

(bow freely)

fp

(ord.) → s.p.

(bow freely)

fp

(ord.)

(bow freely)

fp

(ord.)

(bow freely)

fp

54

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

E \flat Dayan

mf *fp*

p *mp*

mf *fp*

fp

ord. *s.p.*

mf *fp* *fp*

fp

mf

58

Hold note for duration of breath, then choose new note from set

Fl. *mp*

Alto Sax. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tbn. *mp*

Breathe when necessary

Perc. 1 B.D. *mp*

Perc. 2 Vibraphone *p*
warm, delicate
Ped.

Perc. 3 F.C. *mf*

Tabla *f*
Based on Jhaptala
B: Dayan expressive
dhin na dhin dhin na tin na dhin dhin na

Vln. 1

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

freely change bow position from s.t. to ord. to s.p.

Play given boxed melody, then vary freely

Play given boxed melody, then vary freely

Play given boxed melody, then vary freely

Play given boxed melody, then vary freely

62 add

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

L.T.

F.C.

mp

mf

Improvise

introspective
incorporate dha ki te dha kre dhin

Play given boxed melody, then vary freely

7 9

mp

66

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

L.T.

F.C.

add

add

Play given boxed melody, then vary freely

Play given boxed melody, then vary freely

mf

6

mf

5

mf

Hold note for duration of bow, then choose new note from set

fp

3

mp

fp

3

fp

3

fp

3

fp

70 Play given boxed melody, then vary freely

Fl. 7 9 *mf*

Alto Sax. *mf*

B. Cl. *mf*

Bsn. *mf* *f*

Hn. mf

Tbn. mf

Perc. 1 L.T.

Perc. 2

Perc. 3 F.C. *mf*

Tabla tehai *mf*

Vln. 1 Hold note for duration of bow, then choose new note from set increase speed of bow and frequency of notes with heavier bow pressure *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. add *mf*

75

Fl. *f*

Alto Sax. *f*

B. Cl. *f* *fp*

Bsn. *fp* *p*

Hn. *f* *fp* fltg.

Tbn. *f* *fp*

Perc. 1 B.D. T.B. Br. D. *mp* *mp* *p*

Perc. 2 scrape Tam Tam *mp* S.R. *p*

Perc. 3 T.T. in center Db. W.G. *mf* *p* *mp* *p* *mp*

Tabla dha

Vln. 1 *f* ord. *fp*

Vln. 2 *f* (ord.) → s.p. *fp*

Vla. *f* ord. *p* *fp*

Vc. ord. n.v. (ord.) → s.p. *fp*

Cb. *f*

79

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.D.

T.B.

Br. D.

scrape

T.T.

T.T. in center

Shkr

ord.

s.t.

arco (ord.)

s.p.

ord.

mp

mf

fp

p

f

3

82 bend

Fl. *fp* *mf* *p*

Alto Sax.

B. Cl. *fp* *p* *fltg.*

Bsn. *fp* *p*

Hn. *fltg.* *p* *mp* *fp*

Tbn. *fp*

Perc. 1 L.T. O.S. *mf* *mp*

Perc. 2 *mf* scrape T.T. *mp*

Perc. 3 Db. W.G. *mp* *mf*

Tabla

Vln. 1 *p* *mp* *pp*

Vln. 2 *p* *mf* *fp* (ord.)

→ ord. → s.p.

Vla. *mp*

Vc. *s.p.* *ord.* *fp*

Cb. *f*

86

Fl. *fltg.* *3* *pp*

Alto Sax. *p* *pp*

B. Cl. *mp* *pp*

Bsn. *fltg.* *mp* *pp*

Hn. *pp*

Tbn. *mf* *pp*

Perc. 1

Perc. 2 Crotale *mf* * T.T. *mf*

Perc. 3 * W.G. *mp* *mf* F.C. *mp*

Tabla

Vln. 1 *f* (ord.) *mp* *pp* s.p.

Vln. 2 s.p. *pp*

Vla. (s.p.) *mp* *pp*

Vc. (ord.) *mp* *pp* s.p.

Cb. (ord.) *mp* *pp* s.p.

II: From Surface to Sun

With Majesty and Serenity

♩ = 88

The musical score is arranged in a standard orchestral format with the following parts:

- Flute:** Treble clef, 5/4 time. Starts with a half note, then a quarter note with a slur. Dynamics: *fp*.
- Clarinet:** Treble clef, 5/4 time. Starts with a half note, then a quarter note with a slur. Dynamics: *fp*.
- Alto Saxophone:** Treble clef, 5/4 time. Features eighth-note patterns with triplets and quintuplets. Dynamics: *fp*.
- Bassoon:** Bass clef, 5/4 time. Starts with a half note, then a quarter note with a slur. Dynamics: *fp*.
- Horn:** Treble clef, 5/4 time. Starts with a half note, then a quarter note with a slur. Dynamics: *fp* to *f*.
- Trombone:** Bass clef, 5/4 time. Starts with a half note, then a quarter note with a slur. Dynamics: *fp* to *f*.
- Percussion 1:** Bass Drum. Starts with a half note. Dynamics: *f*.
- Percussion 2:** Tam Tam. Starts with a half note. Dynamics: *mf*. Includes a Vibraphone part starting in the second measure with the instruction "clear and resonant" and dynamics *f*. A Pedal line is also indicated.
- Percussion 3:** Tabla. No notes.
- Violin 1:** Treble clef, 5/4 time. Features eighth-note patterns with slurs. Dynamics: *fp* to *f*.
- Violin 2:** Treble clef, 5/4 time. Features eighth-note patterns with slurs. Dynamics: *fp* to *f*.
- Viola:** Alto clef, 5/4 time. Starts with a half note, then a quarter note with a slur. Dynamics: *fp*.
- Violoncello:** Bass clef, 5/4 time. Starts with a half note, then a quarter note with a slur. Dynamics: *fp*.
- Contrabass:** Bass clef, 5/4 time. Starts with a half note, then a quarter note with a slur. Dynamics: *fp*.

3

Fl. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hn.

Tbn.

Perc. 1 { Kick Drum *f* Marimba *f*

Perc. 2

Perc. 3

Tabla **B Dayan**
f dha. kre dha ta ki te dhin ke na ka te re ki te dha kre dha ta ki te tin ke na ka te re ki te

Vln. 1 pizz. *f* arco *mf*

Vln. 2 pizz. *f* arco *mf*

Vla. pizz. *f*

Vc. pizz. *f*

Cb. pizz. *f*

5

Fl. *fp* *f*

Cl. *fp* *f*

Alto Sax. *fp* *f*

Bsn.

Hn.

Tbn.

Perc. 1 (Mar.) *f*

Perc. 2

Perc. 3

Tabla
 dha kre dha ta ki te dhin ke na ka te re ki te dha kre dha ta ki te tin ke na ka te re ki te

Vln. 1 *f* pizz.

Vln. 2 *f* pizz.

Vla.

Vc.

Cb.

7

Fl. *mp*³ bend

Cl. *mp*³ bend

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

f dha kre dha ta ki te dhin ke na ka te re ki te dha kre dha ta ki te tin ke na ka te re ki te

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* (pizz.)

Vc. *f* (pizz.)

Cb. *f*

11 12

Fl. *sub. p* *fp*

Cl. *sub. p* *fp* *f*

Alto Sax. *fp*

Bsn. *sub. p* *fp*

Hn. *fp*

Tbn. *fp*

Perc. 1 B.D. *f*

Perc. 2 Vibraphone *f* sempre pedale

Perc. 3

Tabla *p* *f*
 dha dha na ta ki te dha dhin ke na ka te re ki te

Vln. 1 *sub. p* *fp*

Vln. 2 *sub. p* (pizz.) *fp* arco

Vla. *p* (pizz.) *fp* arco

Vc. *p* (pizz.) *fp* arco

Cb. *p* *fp*

13

Fl. *f* *fp*

Cl. *fp*

Alto Sax. *fp* *fp*

Bsn. *fp* *fp*

Hn. *fp* *fp*

Tbn. *fp* *fp*

Perc. 1 Marimba *mf*

Perc. 2 *f*

Perc. 3

Tabla *f*

dha kre dha ta ki te tin ke na ka te re ki te *f* kre dha ta ki te dhin ke na ka te re ki te

Vln. 1 *fp* *f* *mp*

Vln. 2 *fp* *f* *mp*

Vla. *fp* *mf* pizz.

Vc. *fp* *mf* pizz.

Cb. *fp* *mf* pizz.

15

Fl. *solo*
f

Cl.

Alto Sax.

Bsn. *mp*

Hn. *mp*

Tbn. *mp*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 Finger Cymbal *mp*

Tabla
dha kre dha ta ki te tin ke na ka te re ki te tin

Vln. 1 pizz. *mf*

Vln. 2 pizz. *mf*

Vla. *p*

Vc. arco *p*

Cb.

17

Fl. *f* *mp*³ bend

Cl. *f* solo

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1 (Mar.) 3 3 3 3

Perc. 2 (Vibr.) 3 3 3 3

Perc. 3 F.C. *p*

Tabla *mf* dha_ kre dha

Vln. 1

Vln. 2

Vla. 3 3 3 3

Vc. 3 3

Cb.

19

Fl. *mf*

Cl. *f*

Alto Sax. *fp*

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

tin ke na ka te re ki te dha kre dha
mp *f*

Vln. 1 arco *mp*

Vln. 2 arco *mp*

Vla. arco *mp*

Vc. arco *mp*

Cb. arco *mp*

23

Fl. *fp* *fp*³

Cl. *fp* *f*

Alto Sax. *fp* *fp* *f*

Bsn. *fp* *fp* *f*

Hn. *fp* *fp* *f*

Tbn. *fp* *fp* *f*

Perc. 1 *f*

Perc. 2 T.T. *mf*

Perc. 3 F.C. *mf*

Tabla *f*
 dha kre dha ta ki te dhin ke na ka te re ki te dha kre dha ta ki te tin ke na ka te re ki te

Vln. 1 *fp* *fp*³ *f*

Vln. 2 *fp* *fp*³

Vla. *fp* *fp*

Vc. *fp* *fp* *f*

Cb. *fp* *fp* *f*

25 solo

Fl. *f* *p*

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Mar. *mp*

Vibr. *mp*

Perc. 3

Tabla

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *pizz.* *p*

Vc. *p*

Cb.

Detailed description of the musical score: The score is for page 38 and begins at measure 25, which is marked as a 'solo' for the flute. The flute part starts in 3/4 time with a forte (*f*) dynamic, playing a melodic line with eighth and sixteenth notes. At measure 27, the time signature changes to 5/4, and the flute continues with a piano (*p*) dynamic, featuring a triplet of eighth notes. The woodwind section (Clarinets, Alto Saxophone, Bassoon, Horns, and Trombones) is silent throughout. The percussion section includes three parts: Percussion 1 (Maracas) and Percussion 2 (Vibraslap) both play a rhythmic pattern of eighth notes with triplets, marked mezzo-piano (*mp*). Percussion 3 (Cymbals) is silent. The string section consists of Violin 1 and Violin 2 playing sustained chords in the left hand, marked mezzo-piano (*mp*), and Viola playing a pizzicato (*pizz.*) line with triplets, marked piano (*p*). The Violoncello (Vc.) also plays a line with triplets, marked piano (*p*), while the Contrabass (Cb.) is silent.

28

Fl. *mf*

Cl. *mp*

Alto Sax. *f*

Bsn. *mp*

Hn. *mp*

Tbn. *mp*

Perc. 1 B.D. *mp*

Perc. 2 *f*

Perc. 3

Tabla

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp* arco *mf*

Vc. *mp*

Cb. *mp*

31

Fl. *fp*

Cl. *fp* *f*

Alto Sax. *fp* *f*

Bsn. *fp*

Hn. *fp*

Tbn. *fp*

Perc. 1 *f*

Perc. 2 *mf*

Perc. 3

Tabla *f* dha kre dha ta ki te dhin ke na ka te re ki te dha kre dha ta ki te tin ke tin na ki ta ta ka

Vln. 1 *fp* *f*

Vln. 2 *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb. *fp* *f*

D#

33 solo

Fl. *f*

Cl.

Alto Sax. *p*

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2 *Vibr. delicate p*

Perc. 3

Tabla

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc.

Cb.

36

Fl. *mp* 3 3

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2 *mp*

Perc. 3

Tabla *solo* *expressive* *f*

dhin kre dhin ke te te tin terekite dhin ta ki ta dha ge te te tun gera naga

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

38

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1  Bongos
p

Perc. 2 (Vibr.)
mp

Perc. 3

Tabla
f
dhin kre dhin_ ke te te tin terekite dhin ta ki ta dha ge te te tun gera naga

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

40

Fl. *mp*

Cl. *mp*

Alto Sax. *mp*

Bsn. *mp*

Hn. *mp*

Tbn. *mp*

Perc. 1

Perc. 2

Perc. 3

Tabla

dha kre dha ta ki te dhin ke na ka te re ki te dha kre dha ta ki te tin ke na ka te re ki te

Vln. 1 *mp* arco *mf*

Vln. 2 *mp* arco *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp* arco

42

Fl. *sub. p* *fp*

Cl. *sub. p* *fp*

Alto Sax. *sub. p* *fp*

Bsn. *sub. p* *fp*

Hn. *p* *fp*

Tbn. *p* *fp*

Perc. 1 Congas *p* *f* K.D.

Perc. 2 *mf* T.T.

Perc. 3 *f* F.C.

Tabla *sub. p* *f* **E_b** 3

Vln. 1 *sub. p* *fp*

Vln. 2 *sub. p* *fp*

Vla. *sub. p* *fp*

Vc. *sub. p* *fp*

Cb. *sub. p* *fp*

dha ge te te ge ge te te ge re na ga te re ki te dha te tin te tun ki te ge tun te ki te

44

Fl. *fp* *f* *mp*

Cl. *fp* *f* *mp*

Alto Sax. *fp* *mp*

Bsn. *fp* *f* *mp*

Hn. *fp* *mf*

Tbn. *fp* *mf*

Perc. 1

Perc. 2

Perc. 3

Tabla *f* *mf*
 dhin te re ki te ta ka kre dhe te te dhin na dha te dhin te tun ge tin ke te te tun ke

Vln. 1 *fp* *f*

Vln. 2 *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb. *fp* *f*

47

Fl. *mf* *mp* *p*

Cl. *mf* *mp* *p*

Alto Sax. *f* *f* solo *f*

Bsn. *mf* *mp* *p*

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla *E♭ B E♭ B* *E♭ B E♭ B*
 na tin na tin na dhin na dhin te te tun tun dhun

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This is a page of a musical score for page 47. It features a variety of instruments including Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), three Percussion parts (Perc. 1, 2, 3), Tabla, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained notes with dynamic markings of *mf*, *mp*, and *p*. The Alto Saxophone has a solo section with a triplet. The Tabla part includes rhythmic notation and the lyrics: "na tin na tin na dhin na dhin te te tun tun dhun". The score is written in a key with one sharp (F#) and a 3/4 time signature.

accel.

51

♩ = 100 Blossoming Fervor

50

Fl. *p*

Cl. *p*

Alto Sax. *f* solo

Bsn. *p*

Hn. *p*

Tbn. *p*

Perc. 1

Perc. 2

Perc. 3

Tabla *E♭*
te te dha te te dha dha

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

52

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

(listen to saxophone and elaborate on 5 beat rhythm)

te tin te tun ki te ki tun ta ki te ge tin ke te te tun ke te tin te tun ki te ki tun te ki ti ge tin ke te te tun ke

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

mp

mp

f

mp

mp

mp

54

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

56

Fl. *mp*

Cl. *mp*

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

Cb. *mf*

58

Fl. *mp*

Cl. *mp*

Alto Sax.

Bsn. *mp*

Hn. *mp*

Tbn. *mp*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

60

Fl. *f* *sub. p*

Cl. *f* *sub. p*

Alto Sax. *f* *sub. p*

Bsn. *f* *sub. p*

Hn. *f* *sub. p*

Tbn. *mf* *f* *sub. p*

Perc. 1 C. *sub. p* *f*

Perc. 2 T.T. *p* *mf*

Perc. 3

Tabla

ge re na ga te re ki te ki ta ta ka te re ki te dha te re ki te ta ka

sub. p

Vln. 1 *f* *sub. p*

Vln. 2 *f* *sub. p*

Vla. *f* *sub. p*

Vc. *f* *sub. p*

Cb. *f* *sub. p*

62 $\text{♩} = 80$

Fl. *f* *mf*

Cl. *f* *expressive* *mf*

Alto Sax. *f*

Bsn. *f* *mf*

Hn. *mf*

Tbn. *f*

Perc. 1 K.D. *f*

Perc. 2 N.G. *f*

Perc. 3

Tabla *dha* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *with powerful energy*

Vc. *f* *with powerful energy*

Cb. *f*

64

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

K.D.  L.T.

f

Djembe

f

ric.

ric.

ric.

ric.

67

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

ric.

ric.

K.D. L.T.

70

Fl. *mp* *mf*

Cl. *mp* *mf*

Alto Sax. *f* 3

Bsn. *mp* *mf*

Hn. *mf*

Tbn. *mf*

Perc. 1 K.D. L.T. B.D. *f*

Perc. 2 T.T. S.R. *mp* *p* *mf*

Perc. 3 (Db.)

Tabla Eb Dayan Choose bols, and elaborate from framework *f*

Vln. 1 *f* 3

Vln. 2 *f* 3

Vla. ric.

Vc. ric.

Cb. *f*

73

Fl. \flat \flat \flat

Cl. \flat \flat \flat

Alto Sax. 3

Bsn. \sharp \natural \sharp

Hn. \flat \flat \flat

Tbn. \flat \flat \flat

Perc. 1 K.D. L.T. B.D. mf mf

Perc. 2 T.T. mp

Perc. 3

Tabla B Dayan 3

Vln. 1 3 \flat \flat \flat

Vln. 2 3 \flat \flat \flat

Vla. ric. \flat \flat \flat

Vc. ric. \sharp \sharp \sharp

Cb. \flat \flat \flat

76

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

N.G.

S.R.

mp

(Db.)

mp — *mf* — *mf* — *f*

mp

mp

f

f

mp

ric.

ric.

mp

79

Fl. *fp*

Cl. *fp*

Alto Sax. *fp* *fp* *fp* 3

Bsn. *fp*

Hn. *fp*

Tbn. *mf* *fp*

Perc. 1 K.D. L.T. B.D. *f*

Perc. 2 T.T. *mf* *mf*

Perc. 3

Tabla *f* 3

Vln. 1 *f* *fp*

Vln. 2 *fp* *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

82

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

K. D. L.T.

f

f

3

3

ric.

84

Fl. *f* *fp* *f*

Cl. *f* *fp* *f*

Alto Sax. *f* *fp* *f*

Bsn. *f* *fp* *f*

Hn. *f* *fp* *f*

Tbn. *f* *fp* *f*

Perc. 1 B.D. *f* *f*

Perc. 2 T.T. *mf* *mf*

Perc. 3 *ff*

Tabla *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* *fp* *f*

Vc. *ff* *fp* *f*

Cb. *ff* *fp* *f*

Free Tabla Cadenza

87

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2
Crotales
f

Perc. 3

Tabla
f

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Gradually lose meter and play freely,
then gradually bring meter back, winding
back into the next bar, and movement.

90

Fl.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Bongos

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3x

3x

3x

pp

6

3x

6

Repeat until Bongo begins, then 3 more times

Begin as soon as tabla pattern is evident, in coordination with tabla player. Fade in gradually

ATTACCA

III: Dance of Starry Petals

Like Dancing Petals

♩ = 120 - 126

The musical score is arranged in a standard orchestral format with the following parts:

- Flute:** Remains silent throughout the piece.
- Alto Saxophone:** Features a *solo* starting at measure 2 with a *f* dynamic. The melody is characterized by eighth-note patterns and includes a triplet in measure 4.
- Bass Clarinet:** Remains silent throughout the piece.
- Bassoon:** Enters in measure 4 with a triplet of eighth notes, marked *f*, and continues with a triplet of eighth notes marked *ff* and *fltg.* (flourish) in measure 5.
- Horn:** Remains silent throughout the piece.
- Trombone:** Remains silent throughout the piece.
- Percussion 1 & 2:** Remains silent throughout the piece.
- Percussion 3:** Features a *Finger Cymbal* in measure 5, marked *f*.
- Tabla:** Labeled **B Dayan**, it plays a rhythmic pattern in measure 4: *te+ke* (marked *f*), *tin*, *tin*, and *tun* in measure 5.
- Violin 1:** Enters in measure 4 with a *f* dynamic. In measure 5, it plays a tremolo marked *s.p.* (sul ponticello) and *tr* (trill), ending with a *fp* (fortissimo piano) dynamic.
- Violin 2:** Enters in measure 4 with a *pizz.* (pizzicato) dynamic. In measure 5, it plays a tremolo marked *arco* (arco) and *s.p.* (sul ponticello) and *tr* (trill), ending with a *fp* (fortissimo piano) dynamic.
- Viola:** Remains silent throughout the piece.
- Violoncello:** Remains silent throughout the piece.
- Contrabass:** Remains silent throughout the piece.

4

Fl. *f* 3

Alto Sax. *f* 3

B. Cl. *f* 6

Bsn. *f* 3

Hn.

Tbn.

Perc. 1 Marimba *f*

Perc. 2

Perc. 3

Tabla *f* te+ke tin

Vln. 1 pizz. *mf* arco *f*

Vln. 2 pizz. *mf* arco

Vla.

Vc.

Cb.

7

Fl. *fltg.*

Alto Sax.

B. Cl. *ff* *fltg.*

Bsn. *fltg.* *mf*

Hn.

Tbn.

Perc. 1 *f* *ff*

Perc. 2

Perc. 3

Tabla *E♭ Dayan*
f dhin tun tin ge na te re ki te dhun

Vln. 1 *s.p. tr.* *ord.* *fp* *f* *ff*

Vln. 2 *s.p. tr.* *ord.* *fp* *f* *pizz.*

Vla. *tr.* *pizz.* *f*

Vc. *f*

Cb. *pizz.*

10

Fl. *mp* *f*

Alto Sax. *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *mp*

Tbn. *mp*

Perc. 1 (Mar.) *mp* *f* Br. D. *f*

Perc. 2 Vibr. *f* clear and resonant

Perc. 3 Guiro *mf*

Tabla B Dayan *f*
ki te dha ta ki te ta ka te ri ki te ta ka

Vln. 1 *mp* *f*

Vln. 2 arco *mp* *f*

Vla. arco *mp* *f*

Vc. *mp* *f*

Cb. arco *mp* *f*

13

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1
Mar. *f*

Perc. 2
S.R. *mp* ————— *mf*

Perc. 3
mf

Tabla
tre kre dhin ge ge dhin na ki te dha tre kre te dha te re ki ta ta ka dhe re dhe re ki ta ta ka

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vc.
mp

Cb.
mp

15

Fl. *f*

Alto Sax. *f*

B. Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tbn. *mp*

Perc. 1 L.T. Br. D. T.B. L.T. *f* 6

Perc. 2

Perc. 3 (G.) *mf* 3

Tabla

te te dhin te re ke dhin
mf ————— *f*

Vln. 1 *mf* 3

Vln. 2 *f* 3

Vla. *f* 3

Vc. *mf*

Cb. *mf*

18

Fl. *mf* *f*

Alto Sax. *f*

B. Cl. *mf*

Bsn. *mf*

Hn.

Tbn.

Perc. 1 L.T. Br. D. T.B. L.T. 6 L.T. Br. D. T.B. *f* *f* *f*

Perc. 2 sus. cym. +++ spl. cym. crash S.R. sus. cym. +++ *mf* *mp* *mf* *mf*

Perc. 3

Tabla ge ge *f*

Vln. 1 *mf*

Vln. 2 *f*

Vla. *mp*

Vc. *mf*

Cb. *mf*

22

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

L.T. 6

Marimba

spl. cym. crash S.R.

(G.)

ge ge

mp *mf* *f* *mf* *mf* *mf* *mf* *mf*

26

Fl. *f* 6

Alto Sax. *f* 6

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tbn. *mf*

Perc. 1 (Mar.)

Perc. 2 sus. cym. + + + spl. cym. crash *mf*

Perc. 3 (G.) Shkr. *f* 3 3 3 3 3 3

Tabla ge ge ge ge ge ge dhin dhin *f*

Vln. 1 *f* 6

Vln. 2 *f* 6

Vla. *f*

Vc. *f*

Cb. *f*

30 $\leftarrow \text{♩} = \text{♩} \rightarrow$
(♩. = 118)

29

Fl. *f*

Alto Sax. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Perc. 1 *mf* *f*
sus. cym. N.G.

Perc. 2 *mp* *f*

Perc. 3 *ff*

Tabla *f* *ff*
dha te re ki ta ta ka dhe re dhe re ki ta ta ka

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

36

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

f

mp

p

B Dayan
Dadra tal

dhi dhi na dha tun na

f

mf

ric
...

ric
...

44

Fl. *f*

Alto Sax. *f*

B. Cl.

Bsn. *f*

Hn. *f* *mf*

Tbn. *mp* *mf*

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla. *ric* ...

Vc. *ric* ...

Cb. *f*

48

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1 (Mar.)

Perc. 2

Perc. 3 (Db.)

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

f

ric ...

ric ...

52

Fl. *ff*

Alto Sax. *ff*

B. Cl. *ff*

Bsn.

Hn. *f*

Tbn. *f*

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1 *ff*

Vln. 2 *ff*

Vla. ric ...

Vc. ric ...

Cb. *ff*

56 58

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Marimba

f

f

ric ...

ric ...

60

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *mf*

mp *mf*

E♭ Dayan
Dadra tal

dhi dhi na dha tun na dhi dhi na
f

63

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1 (Mar.)

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

fiery solo

f

mf

dha tun na dhi dhi na dha tun na

65

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

mf

f

ric
....

ric
....

68

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3
Db.
f

Tabla

Vln. 1

Vln. 2
mf

Vla.
f
ric
...

Vc.
f
ric
...

Cb.
f

Detailed description of the musical score: The score is for measures 68-71. Measures 68-70 are mostly rests for most instruments. Percussion 3 (Db.) plays a rhythmic pattern of eighth notes in measure 68, followed by a melodic line in measure 69, and rests in measure 70. The string section (Vln. 2, Vla., Vc., Cb.) enters in measure 71 with a melodic line. Percussion 3 also has a melodic line in measure 71. Dynamics include *f* for Perc. 3 and *mf* for Vln. 2. Articulation markings like accents and 'ric' are present on the string parts.

76

Fl. *mp*

Alto Sax.

B. Cl. *mp*

Bsn.

Hn. *mp*

Tbn. *mp*

Mar. *mf*

Perc. 1

Vibr. *mp*

Perc. 2

Perc. 3

B Dayan
Dadra tal

E♭ Dayan

Tabla *f*

dhi dhi na dha tun na dhi dhi na dha tun na dhi dhi na dha tun na

Vln. 1 *mf* pizz.

Vln. 2 *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp*

79

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

B Dayan

83

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1 (Mar.)

Perc. 2 (Vibr.)

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

89

86

Fl. Alto Sax. B. Cl. Bsn. Hn. Tbn. Perc. 1 Perc. 2 Perc. 3 **E♭ Dayan** switch motive direction Tabla Vln. 1 Vln. 2 Vla. Vc. Cb.

f *mf* *mf* *mf* *f* *mf*

This page of a musical score covers measures 86, 87, and 88. It features a woodwind section (Flute, Alto Saxophone, Bass Clarinet, Bassoon, Horn, Trombone) and a percussion section (Percussion 1, 2, 3, Tabla). The woodwinds play sustained notes with various dynamics, including a forte *f* dynamic for the Bass Clarinet in measure 88. Percussion 1 and 2 have melodic lines, with Percussion 2 marked *mf*. Percussion 3 is silent. The Tabla part includes a section labeled **E♭ Dayan** and a instruction to 'switch motive direction'. The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) provides harmonic support, with the Contrabass marked *mf* and Violins 1 & 2 marked *f* in measure 87.

89

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1 (Mar.)

Perc. 2 (Vibr.)

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. *[Musical notation]*

Alto Sax. *[Musical notation]*

B. Cl. *[Musical notation]*

Bsn. *[Musical notation]*

Hn. *[Musical notation]*

Tbn. *[Musical notation]*

Perc. 1 *[Musical notation]*

Perc. 2 *[Musical notation]*

Perc. 3 *[Musical notation]*

Tabla *[Musical notation]*
B Dayan *[Musical notation]*
Eb Dayan *[Musical notation]*

Vln. 1 *[Musical notation]*

Vln. 2 *[Musical notation]*

Vla. *[Musical notation]* *f*

Vc. *[Musical notation]*

Cb. *[Musical notation]* *f*

95

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1 (Mar.)

Perc. 2 (Vibr.)

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

add more rests

101

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

104 106

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3 (Db.)

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

f

arco

f

arco

f

arco

f

f

107

Fl. *f*

Alto Sax. *f*

B. Cl. *f*

Bsn. *f*

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 107 and 108. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts feature a continuous eighth-note pattern, both marked with a forte (*f*) dynamic. The Alto Saxophone (Alto Sax.) and Bassoon (Bsn.) parts play a sequence of notes: a half note G4 (with a flat), a quarter note A4 (with a flat), a quarter note B4 (with a flat), and a half note C5. The Horns (Hn.) and Trombones (Tbn.) are silent, indicated by rests. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) also have rests. Percussion 3 (Perc. 3) plays a rhythmic pattern of eighth notes. The Tabla part consists of a continuous horizontal line. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a continuous eighth-note pattern, with Vln. 2 marked with a forte (*f*) dynamic. The Viola (Vla.) part plays a sequence of notes: a half note G4 (with a flat), a quarter note A4 (with a flat), a quarter note B4 (with a flat), and a half note C5. The Violoncello (Vc.) part plays a sequence of notes: a half note G4 (with a flat), a quarter note A4 (with a flat), a quarter note B4 (with a flat), and a half note C5. The Contrabass (Cb.) part plays a continuous eighth-note pattern.

109

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3 (Db.)

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 109 and 110. The score is arranged in a standard orchestral layout. The Flute (Fl.) and Violin 1 (Vln. 1) parts feature a melodic line with a slur over measures 109 and 110. The Bass Clarinet (B. Cl.) and Violin 2 (Vln. 2) parts play a rhythmic accompaniment of eighth notes. The Bassoon (Bsn.) and Viola (Vla.) parts play a simple harmonic accompaniment of dotted half notes. The Horns (Hn.) and Trombones (Tbn.) parts are marked with a dash, indicating they are silent. Percussion parts 1 and 2 are also marked with a dash. Percussion 3 (labeled '(Db.)') plays a rhythmic pattern of eighth notes. The Tabla part is marked with a dash. The Cello (Vc.) and Contrabass (Cb.) parts play a simple harmonic accompaniment of dotted half notes.

111

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

117

Fl.

Alto Sax.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. 1
C.
f *ff*

Perc. 2
S.R.
f

Perc. 3
(Db.)

Tabla

Vln. 1

Vln. 2

Vla.

Vc.

Cb.
f

119

Fl. *f* *ff* *fff*

Alto Sax. *f* *ff* *fff*

B. Cl. *f* *ff* *fff*

Bsn. *f* *ff* *fff*

Hn. *ff* *fff*

Tbn. *ff* *fff*

Perc. 1 B.D. *f* *fff*

Perc. 2 T.T. N.G. *ff* *fff*

Perc. 3 *ff* *fff*

Tabla *tehai* *E♭Dayan*
dha *fff* dha *fff*

Vln. 1 *ff* *fff*

Vln. 2 *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Cb. *ff* *fff*