

“Dance with Goa”
Ana Seara in collaboration with
Carolina Figueiredo

Composed for the CREA-CULT-2021-COOP Project
“B-Me - Blending Melodies: Bridging cultural identities”
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Sistema Portugal
(AOSJSP)

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PT

A peça “Dance with Goa” foi construída com a colaboração da mezzo-soprano “portuguesa” (portuguesa com ascendência goesa) Carolina Figueiredo. Com ela aprendi as tradições da música goesa e fiquei a conhecer as suas características.

“Dance with Goa” tem uma estrutura de **Mandó – Rapsódia de Duplodam – Mandó de despedida**.

As melodias tradicionais de Goa estão presentes e são a génese de toda a peça.

O primeiro Mandó tem uma melodia de Arnaldo de Menezes (1863-1917) e o último, Mandó do Adeus-*Adeus kortso vellu panta* é uma melodia de Torquato de Figueiredo (1876-1948), antepassado da Carolina Figueiredo.

Mandó é uma canção de dança cujo tema principal é o amor, sendo os secundários narrativas históricas, queixas contra a exploração e injustiça social e resistência política durante a presença portuguesa em Goa.

Mando ou Manddo (Konkani mândô) é uma forma musical que evoluiu durante os séculos XIX e XX entre os católicos goeses. Representa um ponto de encontro de Goa local (Goa fazia parte de Portugal na época) e tradições musicais ocidentais.

A música tem elementos da cultura goesa tradicional e ocidental. Os machos usam casacos formais, enquanto as fêmeas usam roupas ocidentais.

O vestido usado durante a dança do mando era de veludo ou seda, vermelho, azul ou verde, bordado com fios de ouro (raramente com prata). Um xale branco ou azul foi usado. As meias deveriam ser brancas e os chinelos ornamentados.

Tudo isso foi agraciado com um leque, que realçou o humor da senhora com um charme secreto durante a dança. Cantores do Mando (música folclórica concani).

Tudo isso foi agraciado com um leque, que realçou o humor da senhora com um charme secreto durante a dança. Hoje em dia os mandos são destacados com sua dança respectiva de sua música. O plural de mando em concani é mande. O tema principal dos mandos é o amor. O canto encantador melhora o desempenho.

Dance with Goa

Dulpod é uma canção de dança goesa com ritmo rápido e temas da vida quotidiana goesa. O plural de dulpod em concani é dulpodam. O dulpod é uma canção folclórica, anónima, livremente improvisada e às vezes carente de unidade temática. As melodias do dulpod estão geralmente no compasso seis-oito, embora os dois-quatro não sejam incomuns. O dulpod é geralmente cantado em sequência com um mando, e em rapsódia de dulpodam.

EN

The piece “Dance with Goa” was created in collaboration with the “Portugoesa” mezzo-soprano (Portuguese with Goan ancestry) Carolina Figueiredo. With her I learned the traditions of Goan music and got to know its characteristics.

“Dance with Goa” has a structure of Mandó – Rhapsody of Duplodam – Farewell Mandó.

The traditional melodies of Goa are present and are the genesis of the whole piece.

The first Mandó has a melody by Arnaldo de Menezes (1863-1917) and the last, Farewell Mandó - *Adens kortso vellsu panta* is a melody by Torquato de Figueiredo (1876-1948), ancestor of Carolina Figueiredo.

Mando is a dance song whose major theme is love, the minor ones being historical narratives, grievance against exploitation and social injustice, and political resistance during the Portuguese presence in Goa.

Mando or Manddo (Konkani māṅḍô) is a musical form that evolved during the 19th and 20th centuries among the Goan Catholics. It represents a meeting point of local Goan (Goa was part of Portugal at the time) and western musical traditions.

The music has elements of both Indian and western culture. Traditional musicians of the Goan mando, ready up on their instruments.

The music has elements of both traditional Goan and western culture. The males wear formal coats while females wear Western dress.

Dance with Goa



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The dress worn during the mando dance was of velvet or silk, red, blue or green in colour, embroidered with gold (rarely with silver) threads. A white or blue shawl was worn. The socks had to be white and the slippers ornamented.

This was all graced with a fan, which enhanced the lady's mood with a secret charm during the dance. Nowadays mandos are highlighted with their dance respective of their song. The plural of mando in Konkani is mande. The major theme of mandos is love. The charming singing enhances the performance.

Dulpod is a Goan dance song with quick rhythm and themes from everyday Goan life. The plural of dulpod in Konkani is dulpodam. The dulpod is a folk song, anonymous, freely improvised, and sometimes lacking in thematic unity. The tunes of the dulpod are usually in the six-eight measure, though the two-fourths are not uncommon. The dulpod is usually sung in sequence with a mando, and in dulpodam rhapsody.

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Instrumentos de Percussão Goeses / Goan Percussion Instruments



Dance with Goa

PT

O PAIZONAM foi criado para acompanhar as danças. É utilizado em diversas culturas, desde o oriente médio até a Ásia.

Quer esteja a dançar ou a percutir simultaneamente o ritmo num tambor de mão, os sinos de tornozelo podem adicionar um efeito de percussão cativante.

Os sinos de tornozelo são ótimos para acentuar movimentos de dança ou para criar uma camada dinâmica de som.

Eles têm uma grande variedade de estilos com sons distintos, desde sinos de latão com um carrilhão rico até sinos de sementes secas com tons terrosos e orgânicos.

Em Goa, acompanham muitas vezes os mandos tradicionais e outros tipos de música e também são usados nas mãos ou nos pulsos.

O GUMOT é um membranofone de Goa.

É um instrumento de percussão de vaso de barro com ambos os lados abertos; na abertura maior é montado um couro (membrana de tambor) de lagarto monitor.

Geralmente é acompanhado pelo 'samel', outro instrumento tradicional com tambor de madeira e montagem em couro de cabra. Este instrumento ainda é muito popular entre a diáspora concani.

GUMOT faz parte integrante da música folclórica, religiosa e do templo goesa, tanto hindu como cristã. Serve de acompanhamento para as canções folclóricas e para o mando.

Em Goa, acompanham muitas vezes os mandos tradicionais e outros tipos de música e também são usados nas mãos ou nos pulsos.



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THE PAIZONAM

The PAIZONAM was created to accompany dances. It's used in many cultures, from the mideast to asia.

Whether you're dancing to a hand drum rhythm or playing and dancing simultaneously, ankle bells can add a captivating percussion effect.

Ankles bells are great for accenting dance movements or for creating a dynamic layer of sound

They have a wide variety of styles with distinct sounds, from brass bells with a rich chime to dried seed bells with earthy, organic tones..

The GUMOT is a membranophone instrument from Goa, India.

GUMOT is a percussion instrument of earthen vessel having both sides open; on the bigger opening a leather (drum membrane) of monitor lizard is mounted.

Generally GUMOT is accompanied by 'samel', another traditional instrument with wooden drum and goat leather mount. This instrument is still very popular amongst by the Konkani diaspora

GUMOT forms an integral part of Goan folk, religious and temple music, both Hindu and Christian. It serves as an accompaniment to the folk songs and to the mando music.

In Goa, they accompany many times the traditional mandos and other types of music and they are also used in hands or wrists.

Dance with Goa

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The left side of the page is decorated with a vertical column of intricate, multi-layered floral mandala patterns. These patterns are rendered in shades of deep red, gold, and white, with some elements appearing to have a slight 3D effect. The background of the entire page is a warm, golden-yellow color, overlaid with a subtle, repeating pattern of smaller, fainter mandala designs.

Dance with Goa

**Ana Seara in collaboration with
Carolina Figueiredo**

Dance with Goa

Mando & Dulpodam

Mando
Zaitim dukam re varoilim
Moderato M.M. ♩ = 106

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboe (starts with a melodic line in measure 3, marked *mp*)
- Clarinet in B \flat
- Alto Sax
- Bassoon
- Horn in F 1
- Horn in F 2
- Trumpet in B \flat 1
- Trumpet in B \flat 2
- Trombone 1
- Trombone 2
- Euphonium
- Tuba
- Pazonans
- Snare Drum
- Glockenspiel
- Gumot
- Violin I
- Violin II
- Viola (starts with a rhythmic pattern in measure 1, marked *p*, with *div.* and *arco* markings)
- Cello (starts with a rhythmic pattern in measure 1, marked *p*, with *mp* markings in later measures)
- Double Bass (starts with a rhythmic pattern in measure 1, marked *p*, with *pizz.* marking)

2
7

Fl.

Ob.

B^b Cl.

A. Sx.

Bsn.

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Pz

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

pizz.

arco

A

13

Fl. *mf*

Ob. *mf*

B^b Cl.

A. Sax. *mp*

Bsn. *mp*

Hn. 1 *mf*

Hn. 2 *mf*

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1 *mp*

Tbn. 2

Euph. *mp*

Tuba

Pz

S.Dr.

Glk.

Gumot *mp*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

D.B.

This musical score is for the piece "Dance with Goa" and covers measures 19 through 24. The score is arranged for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The second system includes parts for Percussion (Pz), Snare Drum (S.Dr.), Glockenspiel (Glk.), Gumbot, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics markings include *mf* (mezzo-forte) and *p* (piano). The score features various musical notations such as rests, notes, beams, and slurs.

This musical score is for a section of the piece "Dance with Goa". It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Saxophone, Bassoon), brass (Horn, Trumpet, Trombone, Euphonium, Tuba), strings (Violin, Viola, Violoncello, Double Bass), and percussion (Gong, Snare Drum, Gong, Ghatam). The score is divided into systems, with measures 25-30 shown. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics range from *f* (forte) to *p* (piano). The woodwinds and strings play melodic lines with slurs, while the brass and percussion provide harmonic support. The Gong and Snare Drum parts are marked with rests, indicating they are silent during this section.

C

Dulpodam Medley
Fulola fulancho molo
Moderato M.M. ♩. = 106

6

31

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

31

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

31

Pz.

S.Dr.

Glk.

Gumot

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score is for the piece "Dance with Goa" and is page 8 of the score. It features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The percussion section includes a Pandeiro (Pz.), Snare Drum (S.Dr.), Gong (Glk.), and Gongol (Gumot). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The piece begins at measure 44. The Oboe and Bassoon parts have a melodic line with slurs. The B♭ Trumpet 1 part has a short melodic phrase starting at measure 70, marked with a forte (f) dynamic. The Pandeiro part has a steady rhythmic pattern of eighth notes. The Snare Drum, Gong, and Gongol parts are mostly silent. The Violoncello and Double Bass parts have a steady rhythmic pattern of eighth notes.

D *Chedduva gi chedduva*

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

- Fl.:** Flute, staff with treble clef and key signature of two flats.
- Ob.:** Oboe, staff with treble clef and key signature of two flats.
- B♭ Cl.:** B-flat Clarinet, staff with treble clef and key signature of two flats.
- A. Sx.:** Alto Saxophone, staff with treble clef and key signature of one sharp.
- Bsn.:** Bassoon, staff with bass clef and key signature of two flats.
- Hn. 1 & 2:** Horns 1 and 2, staves with treble clef and key signature of two flats.
- B♭ Tpt. 1 & 2:** B-flat Trumpets 1 and 2, staves with treble clef and key signature of two flats.
- Tbn. 1 & 2:** Trombones 1 and 2, staves with bass clef and key signature of two flats. Tbn. 1 includes a dynamic marking of *f*.
- Euph.:** Euphonium, staff with bass clef and key signature of two flats.
- Tuba:** Tuba, staff with bass clef and key signature of two flats. Includes a dynamic marking of *mf*.
- Pz.:** Snare Drum, staff with a double bar line.
- S.Dr.:** Cymbal, staff with a double bar line.
- Glk.:** Gong, staff with treble clef and key signature of two flats.
- Gumot.:** Tam-tam, staff with a double bar line.
- Vln. I & II:** Violins I and II, staves with treble clef and key signature of two flats.
- Vla.:** Viola, staff with alto clef and key signature of two flats.
- Vc.:** Violoncello, staff with bass clef and key signature of two flats.
- D.B.:** Double Bass, staff with bass clef and key signature of two flats.

The score begins at measure 51. The woodwind and brass sections (Tbn. 1, Tbn. 2, and Tuba) play a melodic line with slurs and ties, while the strings and percussion provide a rhythmic accompaniment.

58

Fl.

Ob.

B \flat Cl.

A. Sx.

Bsn. *f*

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Euph. *f*

Tuba

Pz. *f*

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc. *f* arco *f* pizz. *f*

D.B. *f*

E

Maim mhaka mog ge fulancho

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

- Flute (Fl.):** Features a melodic line starting at measure 65 with a forte (*f*) dynamic. It includes several slurs and rests.
- Oboe (Ob.):** Remains silent throughout this section.
- B♭ Clarinet (B♭ Cl.):** Remains silent throughout this section.
- Alto Saxophone (A. Sx.):** Provides a harmonic accompaniment starting at measure 65 with a forte (*f*) dynamic.
- Bassoon (Bsn.):** Provides a harmonic accompaniment starting at measure 65 with a forte (*f*) dynamic.
- Horn 1 (Hn. 1) and Horn 2 (Hn. 2):** Remain silent throughout this section.
- Trumpet 1 (B♭ Tpt. 1) and Trumpet 2 (B♭ Tpt. 2):** Remain silent throughout this section.
- Trombone 1 (Tbn. 1) and Trombone 2 (Tbn. 2):** Remain silent throughout this section.
- Euphonium (Euph.) and Tuba:** Remain silent throughout this section.
- Percussion (Pz):** Features a rhythmic accompaniment starting at measure 65.
- Snare Drum (S.Dr.):** Remains silent throughout this section.
- Glockenspiel (Glk.):** Features a melodic line starting at measure 65 with a forte (*f*) dynamic.
- Gumot:** Remains silent throughout this section.
- Violin I (Vln. I) and Violin II (Vln. II):** Remain silent throughout this section.
- Viola (Vla.):** Remains silent throughout this section.
- Violoncello (Vc.):** Provides a harmonic accompaniment starting at measure 65 with a forte (*f*) dynamic.
- Double Bass (D.B.):** Remains silent throughout this section.

F *Siolo dongra sokolu*

72

Fl.

Ob.

B \flat Cl.

A. Sx.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Pz

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

pizz.

mf

Detailed description of the musical score: This page contains the musical score for measures 72-77 of the piece 'Siolo dongra sokolu'. The score is arranged in a standard orchestral format with multiple staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments included are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (B \flat Tpt. 1), Trumpet 2 (B \flat Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba, Percussion (Pz), Snare Drum (S.Dr.), Glockenspiel (Glk.), Gong (Gumot), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins with a dynamic marking of *f* (forte) at measure 72. The Flute part has a melodic line with a slur over measures 72-73. The Trombone 1 part has a rhythmic accompaniment starting at measure 72. The Percussion part has a simple rhythmic pattern. The Double Bass part has a bass line with a *pizz.* (pizzicato) marking at measure 74. The score ends at measure 77.

79

Fl.

Ob.

B \flat Cl.

A. Sx.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Pz

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

f

f

f

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Bassoon (Bsn.). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The third system includes Piccolo (Pz.), Snare Drum (S. Dr.), Glockenspiel (Glk.), and Gong (Gumot). The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 86. The key signature has three sharps (F#, C#, G#). The dynamic marking *mf* (mezzo-forte) is indicated for the Oboe and B♭ Clarinet parts in the first system. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play a rhythmic accompaniment of eighth and sixteenth notes throughout the piece.

93

Fl.

Ob.

B^b Cl.

A. Sx.

Bsn.

93

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

93

Pz.

S.Dr.

93

Glk.

93

Gumot

93

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for page 16, featuring woodwinds, brass, strings, and percussion. The score is divided into several systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Bassoon (Bsn.), all marked with a dynamic of *f* and a tempo marking of 100. The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba, all marked with a dynamic of *f*. The third system includes Piccolo (Pz), Snare Drum (S.Dr.), Glockenspiel (Glk.), and Gong (Gumot), with S.Dr. marked *ff* and a tempo marking of 100. The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), all marked with a dynamic of *f*. The score is written in a key signature of one flat and a common time signature.

H *Banauleche monti sokolo*

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Alto Saxophone (A. Sx.), and Bassoon (Bsn.). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The third system includes Percussion (Pz), Snare Drum (S.Dr.), Glockenspiel (Glk.), and Gong (Gumot). The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key features of the score include:

- Measure 107:** A section marker with the number 107 above the staff.
- Key Signature:** Changes from one flat (B-flat major) to two sharps (D major) at measure 107.
- Dynamic Markings:** *f* (forte) is used in measures 107, 108, and 109 for the Clarinet, Percussion, and Cello.
- Articulation:** Accents (>) are present in measures 108 and 109 for the Cello.
- Performance Indicators:** Hairpins (crescendo and decrescendo) are used in measures 107 and 108 for the Horns and Trumpets.

121

Fl.

Ob.

B^b Cl.

A. Sx.

Bsn.

121

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

121

Pz.

S.Dr.

Glk.

Gumot

121

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Bassoon (Bsn.). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The third system includes Percussion (Pz), Snare Drum (S.Dr.), Glockenspiel (Glk.), and Gong (Gumot). The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key features of the score include:

- Rehearsal mark 128 at the beginning of each system.
- Dynamic markings such as *f* (forte) and *pizz.* (pizzicato).
- Performance instructions like *arco* for the Viola.
- Accents and slurs over notes in the woodwind and string sections.

This musical score page, numbered 21, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The brass section includes Percussion (Pz), Snare Drum (S.Dr.), Glockenspiel (Glk.), and Gong (Gumot). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 134 and is set in 3/4 time. The key signature changes from two sharps (F# and C#) to two flats (B♭ and E♭) at the end of the page. The woodwinds and strings play a melodic line with eighth notes, while the brass and percussion provide a rhythmic accompaniment.



Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Pz

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B.

141

3/4

6/4

mp

pizz.

p

arco

p

pizz.

p

148

Fl. *p* *mp*

Ob. *p* *mp*

B^b Cl. *mf*

A. Sx.

Bsn.

Hn. 1 *mf*

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Pz

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B. *arco* *p*

Detailed description: This is a page of a musical score for a symphony or concert band. It features 23 staves, each representing a different instrument. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The piece begins at measure 148. The woodwind section (Flute, Oboe, Clarinet, Saxophone, Bassoon) has melodic lines with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The brass section (Horn, Trumpet, Trombone, Euphonium, Tuba) is mostly silent, with some *mf* (mezzo-forte) markings. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support, with the Double Bass playing *arco* (arco) at a *p* (piano) dynamic. The percussion section (Percussion 1, Percussion 2, Glockenspiel, Gong) is also mostly silent. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

L

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Pz

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B.

160

Fl. *mf*

Ob. *mf*

B^b Cl.

A. Sx.

Bsn.

160

Hn. 1

Hn. 2

B^b Tpt. 1 *mf*

B^b Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

160

Pz

160

S.Dr.

160

Glk.

160

Gumot

160

Vln. I *mp* *f*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

rit.

172

Fl.

Ob.

B^b Cl.

A. Sx.

Bsn.

172

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

172

Pz

S.Dr.

Glk.

Gumot

172

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

pizz.

p

