

“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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(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 vellu 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 systems. The first system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Alto Sax, Bassoon 1, and Bassoon 2. The second system includes Horn in F 1, Horn in F 2, Horn in F 3 3, Horn in F 4 4, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone 1, Trombone 2, Euphonium, Bass Trombone, and Tuba. The third system includes Jingle Bells, Snare Drum, Glockenspiel, and Gumat. The fourth system includes Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe 1 part has a melodic line starting in the second measure with a *mp* dynamic. The Viola part has a *p* dynamic and includes *div.* and *arco* markings. The Cello part has a *p* dynamic and includes *mp* markings. The Double Bass part has a *p* dynamic and includes *pizz.* markings.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

Bsn. 1

Bsn. 2

This section of the score covers woodwinds and strings. Flute 1 and Oboe 1 have melodic lines starting at measure 7 with a *mf* dynamic. Clarinets 1 and 2, Saxophone, Bassoon 1, and Bassoon 2 are marked with rests. The woodwinds play in a key signature of one flat.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tuba

This section covers the brass instruments. Horns 1-4, Trumpets 1-2, Trombones 1-2, Euphonium, Baritone Trombone, and Tuba are all marked with rests throughout this section. The brass instruments play in a key signature of one flat.

JB

S.Dr.

Glk.

Gumot

This section covers percussion instruments. Jamban (JB), Snare Drum (S.Dr.), Glockenspiel (Glk.), and Ghatam (Gumot) are all marked with rests throughout this section.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section covers the string instruments. Violin I and Violin II have melodic lines starting at measure 7 with a *mp* dynamic. Viola has a *p* dynamic accompaniment. Violin has a *p* dynamic accompaniment. Double Bass (D.B.) has a *p* dynamic accompaniment, with a *pizz.* marking at the start and an *arco* marking at measure 7. The strings play in a key signature of one flat.

A

The musical score is arranged in systems of staves. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line with slurs and accents. Fl. 2 plays a sustained harmonic accompaniment.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a melodic line with slurs. Ob. 2 plays a sustained harmonic accompaniment.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Both parts are marked with a rest throughout the section.
- Saxophones (A. Sax., Bsn. 1, Bsn. 2):** A. Sax. and Bsn. 1 play a sustained harmonic accompaniment. Bsn. 2 is marked with a rest.
- Horns (Hn. 1-4):** Hn. 1 and Hn. 3 play melodic lines starting at measure 14. Hn. 2 and Hn. 4 play sustained harmonic accompaniment.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Both parts are marked with a rest throughout the section.
- Trombones (Tbn. 1, Tbn. 2):** Tbn. 1 plays a sustained harmonic accompaniment. Tbn. 2 is marked with a rest.
- Euphonium (Euph.):** Plays a sustained harmonic accompaniment.
- Tuba (Tuba):** Marked with a rest throughout the section.
- Percussion (JB, S.Dr., Glk., Gumot):** JB, S.Dr., and Glk. are marked with a rest. Gumot plays a rhythmic accompaniment.
- Violins (Vln. I, Vln. II):** Both parts play melodic lines starting at measure 14.
- Viola (Vla.):** Plays a sustained harmonic accompaniment.
- Violoncello (Vc.):** Plays a sustained harmonic accompaniment.
- Double Bass (D.B.):** Marked with a rest throughout the section.

Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

This musical score is for the piece "Dance with Goa" and covers measures 19 through 24. The score is arranged for a large ensemble of instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Alto Saxophone, Bassoon 1 and 2, Horns 1 through 4, and Trumpets 1 and 2. The brass section includes Trombone 1 and 2, Euphonium, Baritone Trombone, and Tuba. The percussion section includes Javanese Bonang (JB), Snare Drum (S.Dr.), Gong (Glk.), and Ghatam (Gumot). The string section includes Violin I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score features a variety of musical notations, including rests, eighth and sixteenth notes, and long melodic lines with slurs. A dynamic marking of *p* (piano) is present in measures 22 and 23 for the Horns. The key signature is one sharp (F#), and the time signature is 4/4.

B

This musical score is for the piece "Dance with Goa" and is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb and C, Saxophone Alto, Bassoons 1 & 2), brass (Horns 1-4, Trumpets in Bb 1 & 2, Trombones 1 & 2, Euphonium, Baritone Trombone, and Tuba), and strings (Violins I & II, Viola, Violoncello, and Double Bass). The second system includes percussion (Jazz Band, Snare Drum, Glockenspiel, and Ghatam). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins at measure 25. The woodwinds and strings play a melodic line with a dynamic of *f* (forte). The brass section provides harmonic support with dynamics ranging from *mp* (mezzo-piano) to *mf* (mezzo-forte). The percussion section features a steady rhythmic pattern in the ghatam, with other instruments like the snare and glockenspiel playing rests. The score concludes with a dynamic of *p* (piano) in the final measures.

32

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

A. Sx.

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2 *mf*

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tuba

32

JB

S.Dr.

32

Glk. *mf*

32

Gumot *mf*

32

Vln. I *mf*

Vln. II *mf*

Vla. *p*

Vc. *mp* *p*

D.B. *pizz.*

C

39

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2

Hn. 3 *p*

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *p*

Tbn. 2 *p*

Euph.

B. Tbn. *p*

Tuba *p*

JB

S.Dr.

Glk. *mf*

Gumot

Vln. I

Vln. II

Vla. *p*

Vc. *p*

D.B. *p*

arco

This musical score page, numbered 8, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Alto Saxophone, Bassoons 1 and 2, Horns 1-4, Trumpets 1 and 2, Trombones 1 and 2, Euphonium, and Baritone/Tuba. The brass section includes Horns 1-4, Trumpets 1 and 2, Trombones 1 and 2, Euphonium, and Baritone/Tuba. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The percussion section includes Javanese Bonang (JB), Snare Drum (S.Dr.), Gong (Glk.), and Ghatam (Gumot). The score is in a key with three sharps (F#, C#, G#) and a common time signature. It features dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano) throughout. The music is characterized by long, flowing melodic lines with many slurs and ties, particularly in the woodwind and string parts.

D

The musical score is arranged in systems for various instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Alto Saxophone, Bassoon 1 & 2, Horn 1-4, Trumpet 1 & 2, Trombone 1 & 2, Euphonium, and Tuba. The percussion section includes Javanese Bonang (JB), Snare Drum (S.Dr.), Gong (Glk.), and Gamelan (Gumot). The string section includes Violin I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.).

The score begins with a dynamic marking of *sf* (sforzando) and a key signature of two sharps (F# and C#). The time signature changes from 3/4 to 6/4. A section marked 'D' starts at measure 10, where the key signature changes to one sharp (F#) and the time signature remains 6/4. The string section includes markings for *arco*, *p* (piano), and *pizz.* (pizzicato).

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tuba

JB

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of a musical score, numbered 12, contains staves for various instruments. The score is in a key with two sharps (D major or F# minor) and a common time signature. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, A. Sax., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Euph., B. Tbn., Tuba, JB, S.Dr., Glik, Gumot, Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into five measures. The Oboe 1, Bassoon 1, and Euphonium parts feature a melodic line with a slur across the first two notes of each measure. The other instruments are mostly silent, indicated by a horizontal line with a dash. The Javanese instruments (JB, S.Dr., Glik, Gumot) have specific rhythmic patterns. The string section (Vc., D.B.) plays a steady bass line.

F Chedduva gi chedduva

75

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tuba

JB

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

mf

This page of a musical score contains 28 staves, organized into four systems of seven staves each. The instruments are listed on the left side of each staff:

- System 1:** Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, A. Sx., Bsn. 1, Bsn. 2.
- System 2:** Hn. 1, Hn. 2, Hn. 3, Hn. 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Euph., B. Tbn., Tuba.
- System 3:** JB, S.Dr., Glk., Gumot.
- System 4:** Vln. I, Vln. II, Vla., Vc., D.B.

The score is in 3/4 time with a key signature of one flat (B♭). It begins with a rehearsal mark *81* at the top of the first staff. The woodwind and brass sections have rests for the first two measures. In the third measure, the B♭ Bassoon 1 and Euphonium parts begin a melodic line marked *f* (forte). The B♭ Trumpet 1 and Tenor Trombone 1 parts also begin a melodic line in the third measure. The string section (Violins I and II, Viola, Violoncello, and Double Bass) has rests for the first two measures. In the third measure, the Double Bass part begins a melodic line marked *f*. The Violoncello part begins a melodic line marked *f* in the third measure, with *arco* (arco) above the staff and *pizz.* (pizzicato) below the staff. The Double Bass part has *f* below the staff. The percussion parts (JB, S.Dr., Glk., Gumot) have rests for the first two measures. In the third measure, the JB part begins a rhythmic pattern marked *f*. The S.Dr. part begins a rhythmic pattern marked *f*. The Glk. part has a rest. The Gumot part has a rest. The woodwind and brass parts have rests for the remaining measures. The string parts have rests for the remaining measures. The percussion parts have rests for the remaining measures.

G *Maim mhaka mog ge fulancho*

This musical score is for the piece "Dance with Goa" and is page 15 of the score. It features a variety of instruments and vocal lines. The instruments include two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob. 1 and Ob. 2), two Bass Clarinets (B♭ Cl. 1 and B♭ Cl. 2), an Alto Saxophone (A. Sax.), two Bassoons (Bsn. 1 and Bsn. 2), four Horns (Hn. 1-4), two Trumpets (B♭ Tpt. 1 and B♭ Tpt. 2), two Trombones (Tbn. 1 and Tbn. 2), an Euphonium (Euph.), a Bass Trombone (B. Tbn.), and a Tuba. The vocal lines are for JB, S. Dr., Gik., and Gumot. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in a key signature of one flat (B♭) and a common time signature (C). The piece begins at measure 87. The vocal line starts with the lyrics "Maim mhaka mog ge fulancho". The score includes dynamic markings such as *f* (forte) and *f* (forte) in several places. The score is written in a standard musical notation style with a grand staff for each instrument and a single staff for each vocal line.

95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

Bsn. 1

Bsn. 2

95

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tuba

95

JB

S. Dr.

Glk.

Gumot

95

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page, numbered 17, contains 28 staves for various instruments. The score is divided into three systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Alto Saxophone, Bassoons 1 and 2, Horns 1 through 4, Trumpets in Bb 1 and 2, Trombones 1 and 2, Euphonium, Baritone Trombone, and Tuba. The second system includes Javanese Gong (JB), Saron Drum (S.Dr.), Gong (Glk.), Gamelan (Gumot), Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The notation includes rests for most instruments, while the Horn 1 staff features a melodic line with slurs and ties. The Trombone 1 staff has a rhythmic pattern of eighth notes with accents. The Gamelan staff shows a steady eighth-note pulse. The Double Bass staff has a simple bass line with quarter notes and rests.

107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

Bsn. 1

Bsn. 2

107

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tuba

107

JB

S.Dr.

Glk.

Gumot

107

Vln. I

Vln. II

Vla.

Vc.

D.B.

I Kazar zata zalear moje kodde

113

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

Bsn. 1

Bsn. 2

113

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tuba

113

JB

S.Dr.

Glk.

Gumot

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page, numbered 20, contains the notation for measures 122 through 126. The score is organized into several systems of staves, each representing a different instrument or section of the orchestra. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, A. Sax., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Euph., B. Tbn., Tuba, JB, S. Dr., Glk., Gumot, Vln. I, Vln. II, Vla., Vc., and D.B. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. A prominent dynamic marking of *f* (forte) is used throughout the score, indicating a strong volume. The score is written in a key signature of one flat (B♭) and a common time signature (C). The measures are divided into six measures per system, with measure numbers 122, 123, 124, 125, and 126 clearly marked at the beginning of their respective systems.

The musical score is organized into four systems of staves. The first system includes Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Alto Saxophone, Bassoon 1 & 2, Horn 1-4, B♭ Trumpet 1 & 2, Trombone 1 & 2, Euphonium, Baritone Trombone, and Tuba. The second system includes Javanese Gong (JB), Snare Drum (S.Dr.), Gong (Glk.), and Gamelan (Gumot). The third system includes Violin I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 128. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final measure marked with a forte (*f*) dynamic and an accent (>).

This musical score page, numbered 22, contains the notation for measures 135 through 140. The score is organized into several systems of staves. The first system includes Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Alto Saxophone, Bassoon 1 and 2, Horn 1 through 4, Baritone Trumpet 1 and 2, Trombone 1 and 2, Euphonium, Baritone Trombone, and Tuba. The second system includes Javanese Gong (JB), Snare Drum (S.Dr.), Gong (Glk.), and Gamelan (Gumot). The third system includes Violin I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes rests for most instruments, while the Bass Clarinet 1 staff shows a melodic line with eighth and quarter notes. The Violoncello staff features a bass line with accents on the notes. The Javanese Gong staff shows a rhythmic pattern of eighth notes.

K Tollem sukolem

The musical score is arranged in three systems. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Baritone Trombone (B. Tbn.), and Tuba. The third system includes Javanese Gong (JB), Saron (S. Dr.), Gamelan Gong (Gik.), Gamelan Drum (Gumot), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 141. Flute 1 and Oboe 1 play a melodic line starting with a forte (*f*) dynamic. The Saxophone and Bassoon parts provide harmonic support with sustained notes and accents. The percussion section, including the Javanese Gong and Gamelan instruments, plays a rhythmic pattern. The string section remains mostly silent, with a few notes in the Double Bass part.

This musical score page, numbered 24, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Saxophone Alto, Bassoons 1 and 2, Horns 1 through 4, Trumpets 1 and 2, Trombones 1 and 2, Euphonium, Baritone Trombone, and Tuba. The brass section includes Horns 1 through 4, Trumpets 1 and 2, Trombones 1 and 2, Euphonium, Baritone Trombone, and Tuba. The percussion section includes Javanese Bonang (JB), Snare Drum (S.Dr.), Gong (Glk.), and Gamelan (Gumot). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 147. The woodwinds and strings play a melodic line with accents and slurs. The brass section enters in measure 147 with a strong *f* dynamic. The percussion section provides a steady rhythmic accompaniment.

This page of a musical score, numbered 26, contains staves for various instruments. The score is divided into three systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb and C, Saxophone Alto, Bassoons 1 and 2, Horns 1-4, Trumpets in Bb 1 and 2, Trombones 1 and 2, Euphonium, and Tuba. The second system includes Javanese Gong (JB), Snare Drum (S.Dr.), Gong (Glk.), and Gamelan (Gumot). The third system includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The music is written in a key signature of two sharps (D major) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Mando
Adeus kortso vettu pautu
Moderato M.M. ♩ = 96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tuba

JB

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B.

172

Fl. 1 *p* *mp*

Fl. 2

Ob. 1 *p* *mp*

Ob. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2

A. Sax.

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tuba

JB

S.Dr.

Glk.

Gumot

Vln. I

Vln. II

Vla.

Vc.

D.B. *p* arco

N

This musical score is for the piece "Dance with Goa" and is marked with a rehearsal sign 'N' at the beginning. The score is divided into three systems of staves. The first system includes woodwinds: Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Alto Saxophone, Bassoon 1 & 2, and Horn 1. The second system includes brass and percussion: Horn 2, 3, & 4; B♭ Trumpet 1 & 2; Trombone 1 & 2; Euphonium; Baritone Trombone; and Tuba. The third system includes percussion and strings: Javanese Gong (JB), Snare Drum (S.Dr.), Gong (Glk.), Gamelan (Gumot), Violin I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The woodwind parts, specifically B♭ Clarinet 1 and Horn 1, feature melodic lines with slurs and ties. The string parts include dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The percussion parts show rhythmic patterns, with the Gamelan part having a steady eighth-note accompaniment.

This page of a musical score, numbered 30, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Alto Saxophone, Bassoons 1 and 2, Horns 1 through 4, Trumpets 1 and 2, Trombones 1 and 2, Euphonium, and Baritone/Tuba. The brass section includes Horns 1 through 4, Trumpets 1 and 2, Trombones 1 and 2, Euphonium, and Baritone/Tuba. The percussion section includes Javanese Bonang (JB), Snare Drum (S.Dr.), Gong (Glk.), and Gamelan (Gumot). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 185. Flute 1 and Oboe 1 play a melodic line marked *mf*. Horn 3 and Trumpet 1 also play a melodic line marked *mf*. The string section provides harmonic support with various dynamics: Violin I (*mp* to *f*), Violin II (*mp*), Viola (*mp*), Violoncello (*mp*), and Double Bass (*mp*).

rit.

197

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sax.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba
JB
S.Dr.
Glk.
Gumot
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf
pizz.
mf
p
mf
p

