Blending Melodies
Bridging Cultural Identities

Co-funded by
the European Union

“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”
Reference: 101055770

Commissioned by Sistema Cyprus, El Sistema Greece & Associação das Orquestras Sinfónicas Juvenis Sistema Portugal (AOSJSP)

SISTEMA CYPRUS

el sistema greece

ORQUESTRA SISTEMA
orquestra geração
Associação das Orquestras Sinfónicas Juvenis,
Sistema Portugal
(AOSJSP)

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor the granting authority can be held responsible for them.

Blending Melodies
Bridging Cultural Identities

Co-funded by
the European Union

PT

A peça "Dance with Goa" foi construída com a colaboração da mezzo-soprano "portugoesa" (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 pauta* 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 māndô) 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.

Composed for the CREA-CULT-2021-COOP Project "B-Me - Blending Melodies: Bridging cultural identities"
Reference: 101055770

Blending Melodies
Bridging Cultural Identities

Co-funded by
the European Union

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, Farewll Mandó - *Adeus kortso vellu pauta* 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 māṇḍô) 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.

Composed for the CREA-CULT-2021-COOP Project "B-Me - Blending Melodies: Bridging cultural identities"
Reference: 101055770

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.

Blending Melodies
Bridging Cultural Identities

Co-funded by
the European Union

Instrumentos de Percussão Goeses / Goan Percussion Instruments

Dance with Goa

Composed for the CREA-CULT-2021-COOP Project “B-Me - Blending Melodies: Bridging cultural identities”
Reference: 101055770

Blending Melodies
Bridging Cultural Identities

Co-funded by
the European Union

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.

Composed for the CREA-CULT-2021-COOP Project “B-Me - Blending Melodies: Bridging cultural identities”
Reference: 101055770

Blending Melodies
Bridging Cultural Identities

Co-funded by
the European Union

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.

Composed for the CREA-CULT-2021-COOP Project "B-Me - Blending Melodies: Bridging cultural identities"
Reference: 101055770

Dance with Goa

Ana Seara in collaboration with
Carolina Figueiredo

Score

Dance with Goa

Mando & Dulpodam

Ana Seara

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

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Alto Sax
Bassoon 1
Bassoon 2
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
Tuba
Jingle Bells
Snare Drum
Glockenspiel
Gumot
Violin I
Violin II
Viola
Cello
Double Bass

mp
div.
p
arco
p
mp
pizz.
p

"Dance with Goa" Composed for the CREA-CULT-2021-COOP Project “B-Me - Blending Melodies: Bridging cultural identities” Reference: 101055770

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

mf

mf

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.

mp

mp

p

p

pizz.

p

mp

arco

mp

A

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.

19

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

19

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

p

p

19

JB

19

S.Dr.

19

Glk.

19

Gumot

19

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

B

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.

pizz.

32

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

32

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

32

JB

32

S.Dr.

32

Glk.

32

Gumot

32

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

mp
mf
p
pizz.

C

39

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

mf

39

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

p

39

JB
S.Dr.
Glk.
Gumot

mf

39

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

arco

p

45

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

45

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

45

JB

45

S.Dr.

45

Glk.

45

Gumot

45

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

D

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.

arco
p
pizz.
p

10

E

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

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

58

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

58

JB
S.Dr.
Glk.
Gumot

58

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

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.

64

f

pizz.

70

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

70

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

70

JB

70

S.Dr.

70

Glk.

70

Gumot

70

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

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

75

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

f
f
mf
mf

75

JB
S.Dr.
Glk.
Gumot

75

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

81

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

f

81

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

f

81

JB
S.Dr.
Glk.
Gumot

f

81

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

arco

f

pizz.

f

G *Maim mhaka mog ge fulancho*

87

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

f

87

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

87

JB
S.Dr.
Glk.
Gumot

f

87

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

f

H *Siole dongra sokolu*

95

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
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

f

f

95

JB
S.Dr.
Glk.
Gumot

f

95

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

pizz.

mf

101

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

101

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

101

JB
S.Dr.
Glk.
Gumot

101

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

107

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
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 — *ff*

107

S.Dr.

107

Glk. — *f*

107

Gumot

107

Vln. I
Vln. II
Vla. — *f*
Vc. — *f*
D.B. — *f*

I *Kazar zata zalear moje kodde*

113

Fl. 1
Fl. 2
Ob. 1 — *mf*
Ob. 2
B♭ Cl. 1 — *mf*
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.

122

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

122

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

f

122

JB
S.Dr.
Glk.
Gumot

ff

122

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

f

arco

J ***Banauleche monti sokolo***

128

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

f

128

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

128

JB
S.Dr.
Glk.
Gumot

f

128

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

f

135

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

135

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

135

JB

135

S.Dr.

135

Glk.

135

Gumot

135

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

K *Tollem sukolem*

141

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

147

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

147

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

147

JB
S.Dr.
Glk.
Gumot

147

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

f

pizz.

L *Dogi serzanni*

153

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

153

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

153

JB
S.Dr.
Glk.
Gumot

153

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

f

arco

pizz.

159

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

159

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

159

JB

159

S.Dr.

159

Glk.

159

Gumot

159

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

M **Mando**
Adeus kortso vellu pauta
Moderato M.M. ♩= 96

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

166
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

166
JB
166
S.Dr.
166
Glk.
166
Gumot

166
Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.
p
pizz.
p
mp
mp
arco
p

172

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

p *mp*

p *mp*

mf

172

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

mf

172

JB
S.Dr.
Glk.
Gumot

172

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

arco

p

N

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

179

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

179

JB

179

S.Dr.

179

Glk.

179

Gumot

179

Vln. I

p

mf

Vln. II

p

mf

Vla.

p

Vc.
D.B.

185

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

185

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

185

JB

185

S.Dr.

185

Glk.

185

Gumot

185

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

mf

mp

f

O

191

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

191

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

191

JB

191

S.Dr.

191

Glk.

191

Gumot

191

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

197

rit.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
Bsn. 1
Bsn. 2

197

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tuba

197

JB

197

S.Dr.

197

Glk.

197

Gumot

197

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

pizz.

mf

pizz.

mf

p

p