

# **Concerto for Tar and Orchestra**

**by**

**Robert Michael Best**

A thesis submitted in conformity with the requirements  
for the degree of Doctorate of Musical Arts in Composition

Graduate Department of the Faculty of Music

University of Toronto

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**Abstract:**

**Concerto for Tar and Orchestra  
Doctorate of Musical Arts in Composition, 2014  
Robert M Best  
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The great challenge that exists in cross-cultural composition is finding commonalities of intonation, style, formality, and instrumentation. In the case of creating a composition for Persian *tar* and symphony orchestra, a number of challenges emerge. The goal of this composition is to find compatible musical elements between Persian and western music.

The most difficult challenge of composing in this genre is finding compatible musical modes to generate optimum intonation. For this piece, the western pitch of Bb is used to help the intonation and tonal production of the *tar*. My approach to style involves a sensitive application using elements of classical Persian style and formality known as *dāstgāh* composition. Generally, Persian music places strong emphasis on improvisation, non-repetitive scalar melodies, variation of melodic and rhythmic material, tasteful ornamentation, and creating an inspiring musical atmosphere. Often music is composed with a story, poem or song in the mind of the performer.

Typically, the instrumentation is very small and intimate, consisting of a *tar* performer, accompanied by a musician playing a *daff* (a Persian frame drum much like an Irish *bodhran*).

I have composed a work that features many of the above characteristics. The Concerto for Tar and Orchestra encompasses many salient features found in Persian classical music, while also providing symphonic orchestration that adds complimentary

western musical elements. Most of the instrumentation of the work adheres to standard orchestral instrumentation. I have included some Persian hand-drums to the orchestration (a *tombak* and a *dohol*) to play alongside standard symphonic percussion to add a more cross-cultural quality to the orchestration. The concerto also owes its inspiration to the story “Umar and the Harpist”, which is found in Jellaludin Rumi’s revered, masterful literary work entitled *the Masnavi*. I used the imagery found in this story to generate much of the dramatic contrast contained in the concerto. In the end, a composition has emerged which brings two distinct classical music traditions together in an effective cross-cultural form of expression.

# **Concerto for Tar and Orchestra**

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*I dedicate this composition to my good friend and tar virtuoso  
Amir Koushkani*

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**Acknowledgements:**

Sincere gratitude goes out to my friend and colleague Amir Koushkani whom inspired this piece to be written for *tar*. Hearing him perform on the *tar* and sing has always left me shaking my head with amazement at his virtuosity and expressiveness. I dedicate this work to my friend and hope that many opportunities will come in the future to perform this concerto.

To my supervising professor for this doctoral composition, Alexander Rapoport, I cannot thank you enough for all of the timely advice, careful observations required to balance the contents of this composition, and excellent instruction on all things compositional!

I offer my gratitude also to Russell Hartenberger for supervising my doctoral research paper on the music of Persia. It was an honour to share this process with you. The research done on that essay helped inform my compositional process very much for composing this concerto.

R.Best

October 2013

# List of Orchestration, Performance Details of Composition

Duration: approx. 29 mins.

C-Score

## *List of instruments:*

2 Flutes  
2 Oboes  
2 Bb Clarinets  
1 Bass Clarinet  
2 Bassoons

4 French Horns  
2 Bb Trumpets  
2 Trombones  
1 Tuba

Timpani: (4)

Percussion I: cymbals, hand cymbals, tom-toms, Persian *dohol*, snare, tam-tam

Percussion II: cymbals, triangle, Persian *tombak*, bass drum

Percussion III: vibraphone, tubular bells

Harp

Persian *Daff*

Persian *Tar* soloist

Violin I (14-16)  
Violin II (10-12)  
Viola (8-10)  
Cello (6-8)  
Double Bass (4-6)

# Concerto for Tar and Orchestra

by: Robert Michael Best

## About this composition

This concerto was inspired by a story found in Jelalludin Rumi's literary masterpiece entitled The Masnavi. The story entitled "Umar and the Old Harpist", (also known as "Omar and the Harpist"), is one of the many short stories that are found in this monumental book<sup>1</sup>. The stories are infused with inspiring life observations and spiritual verities held sacred to Persians. The story "Umar and the Old Harpist" served as a dramatic and personal template that inspired the writing of this composition.

## Percussion notation performance notes by instrument

### Instrument

### Performance notes

Persian *Daff*

two higher/lower standard note-heads represent higher and lower drum pitches produced on the *daff*. The discretion of each drum harmonic or sound produced is left to the performer

Persian *Tombak*

two higher/lower standard note-heads represent higher and lower drum pitches produced on the *tombak*. The discretion of each drum harmonic or sound produced is left to the performer

Persian *Dohol*

on the *dohol*, one drum-head produces bright higher-pitched timbres, and the other end of the drum produces lower bass timbres. The higher standard note-heads refer to the higher pitched drum head, and the lower pitches refer to the lower-pitched drum head

Cymbals

"x" noteheads for notes that are quarter-notes in length or shorter, the other symbols are for notes longer than a quarter-note in length

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<sup>1</sup> Rumi, Jellaludin. "Umar and the Harpist": The Masnavi", trans. Ibrahim Gamard, R.A. Nicholson, online version, Dar Al Masnavi Mevlevi Order, Bk.I, verses 2199-2222. Accessed October 4, 2013. < <http://www.dar-al-masnavi.org/n.a-I-2199.html>>. Commentaries on the verses are found on these web pages. See also note 1 describing the state of the old harpist whom Umar encounters. This is the inspiration behind the character of the second movement of this concerto.

<u><b>Instrument</b></u>	<u><b>Performance notes</b></u>
Tam-tam	only in movement III (see mm.251-253, Perc.II)
Snare/Concert Bass Drum	regular notation, snare on 2 <sup>nd</sup> space, bass drum lower space
Timpani (4)	4 timpani, at least one 30-32" timpani for pitches E through Gb
Tom-toms	regular notation in standard drum kit staff locations, on 1 <sup>st</sup> space and 3 <sup>rd</sup> line (med/low toms)
Triangle	“x” noteheads for notes that are quarter-notes in length or shorter, diamond noteheads for notes longer than a quarter-note in length, see.mm.54-60, Perc.II, movement III
Tubular Bells	a full range of tubular bells is required, middle C to G top space of treble clef

### ***Tar* notation and tuning**

The *tar* is a six-stringed instrument. The strings are traditionally tuned in either of these three types of tunings (using western tuning pitches as a model): C-G-C, B-F#-B, or Bb-F-Bb. There are some variations to these tunings as well, but these tunings are the most common. For this composition, I opted for the Bb-F-Bb tuning on the advice of my friend and colleague, virtuoso *tarist* Amir Koushkani. The tuning setup is as follows: strings 1, Bb a M9 below Middle C, string 2 Bb M2 below middle C, strings 3, 4 (sometimes called the “yellow strings”) are both tuned to F below middle C, an string 5 and 6 are tuned in a unison Bb M2 below middle C.

In this composition, much of the melody work can be handled by plucking the strings 3-6. Strings 1 and 2 mostly are used as Bb drone notes, with some shifts to C that are played by the thumb.

#### *Notation, Slurs and Phrasing:*

I have treated the notation of the *tar* in a similar manner to western guitar. The clef used is a treble clef with an 8ve sign at the bass (modern tenor clef), indicating notes sound an octave lower than written. *Tar* music is usually written in “C” despite the tuning system options described above and is written with a regular treble clef with no transposition. For



example, in this piece, I would write the *tar* part in C and need to transpose the part like I would for a Bb clarinet.

I have added slurring into the *tar* part. This is to indicate for the most part a more legato articulation and to clarify the phrasing of melodic material. The *tar* uses a metal plectrum for picking the strings that creates bright resonant sounds but smooth, warmer nuances can be made with legato fingering, much the same as on western guitars. Slurs and phrasing are not typically included in much of the *tar* music I researched. The slurs and phrasing offered in the music are suggestions to the performer and are not mandatory to the performance. My slurring intention is to indicate melodic phrasing, and the potential for more timbral nuances, more legato possibilities to the melodic material.

### *Tar cadenza*

In the third movement, there is a cadenza indicated. I have written out a cadenza that can be used as written, but with added features to encourage improvisation that would be more customary for a classical *tar* player. I have indicated two *dastgah* that can be used to direct the improvisation. I have written the cadenza notes in a manner that suggests the type of improvisational language I feel would be effective based on the preceding thematic material covered. However, I am hoping that these notes will serve as starting points for skillful improvisation, much as the songs (*gushes*) in the canon of sacred *radif* melodies act as directions for the performer to improvise in a *dastgah* composition.

### *Amplification:*

This concerto would benefit from having some minimal amplification for the *tar*. It should only be amplified to a level that creates a satisfying mix with the orchestra. A colleague has suggested that amplification would be effective if a speaker could be located near to the *tar* player, but with the speaker pointing towards the ceiling of the concert hall. This would minimize the outward projection of sound and blend with the solo harp and *daff* nearby on the stage. I agree that this would encourage a better blend of sound emanating from the soloists. The *tar* needs to be amplified free of any distortion or sonic effects save light hall reverb and sensible equalization of the amplified signal. The goal would simply be to help the *tar* soloist be heard more clearly in this orchestral setting without also over-powering the nearby harp and *daff* soloists, or upsetting the orchestral textures being created.

### *Microtones, quarter-tones:*

In many Persian modes, pitches do not correspond to the twelve semi-tone equal-temperament system used in western music. To compensate for this, I have utilized modes that would create the best intonation possible for the *tar* and orchestral

instruments. My goal was to minimize the more difficult aspects of Persian microtonal<sup>2</sup> performance in the orchestra parts. Instead of depending on the orchestra to achieve such delicate qualities of melody, ornamentation and mode, which require extensive formal training to perform convincingly, I decided it wise to leave most of this to the *tar* soloist. Ideally, the *tar* performer of this work will have been trained in both Persian and western classical performance. The orchestra does encounter some microtonal passages, but it is indicated with modern notation that is often encountered sufficiently in contemporary compositions.

### **Further Performance Notes on Persian classical theory and style**

#### *Persian theoretical terms*

Without going into too much detail on Persian classical theory, a few features of this composition would benefit from some terminology clarification. In western music, we use the word “mode”, “key” and “scale” for recurring pitches in a piece of music. In Persian music, the term *dastgah* is used to address this concept of tonal centers and pitch classifications, but a *dastgah* in Persian classical music is also a musical form of composition. *Dastgah* composition is an improvisational form of composing that expands on a series of sacred musical melodies. These melodies are found in a canon of repertoire known as “the *radif*” in classical Persian music. The melodies found in this volume are called *gushes* (pronounced “goo-shays”). I have selected *dastgahs* that correspond to our western major and minor modes in this piece primarily for reasons of intonation between the *tar* and the orchestra. I found when I stayed in modes of Bb major and Bb minor, the effect was more satisfying at an intonation level, and it produced the best sound from the *tar* (being essentially a Bb instrument). I indicate at various points in the piece when I am composing from a specific *dastgah* and *gushe*. For example, in m.9 of movement III, I indicate in the *tar* part “*Mahur radif Renge Yekchube*”. This informs the *tar* player of the mode, which song is being used from the *radif*, and the character of the music, much like an “expression mark” would in a western score. For a comprehensive look into more musical elements of *dastgah* composition, I found the book by Hormoz Farhat, “The *Dastgah* Concept in Persian Music”, very helpful in my understanding of classical Persian music.<sup>3</sup>

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<sup>2</sup> This is also known as quarter-tone tuning, although this system of pitch classification has not been universally adopted by Persian musicians or western musicians as it is debatable what is an exact quarter-tone in performance practice.

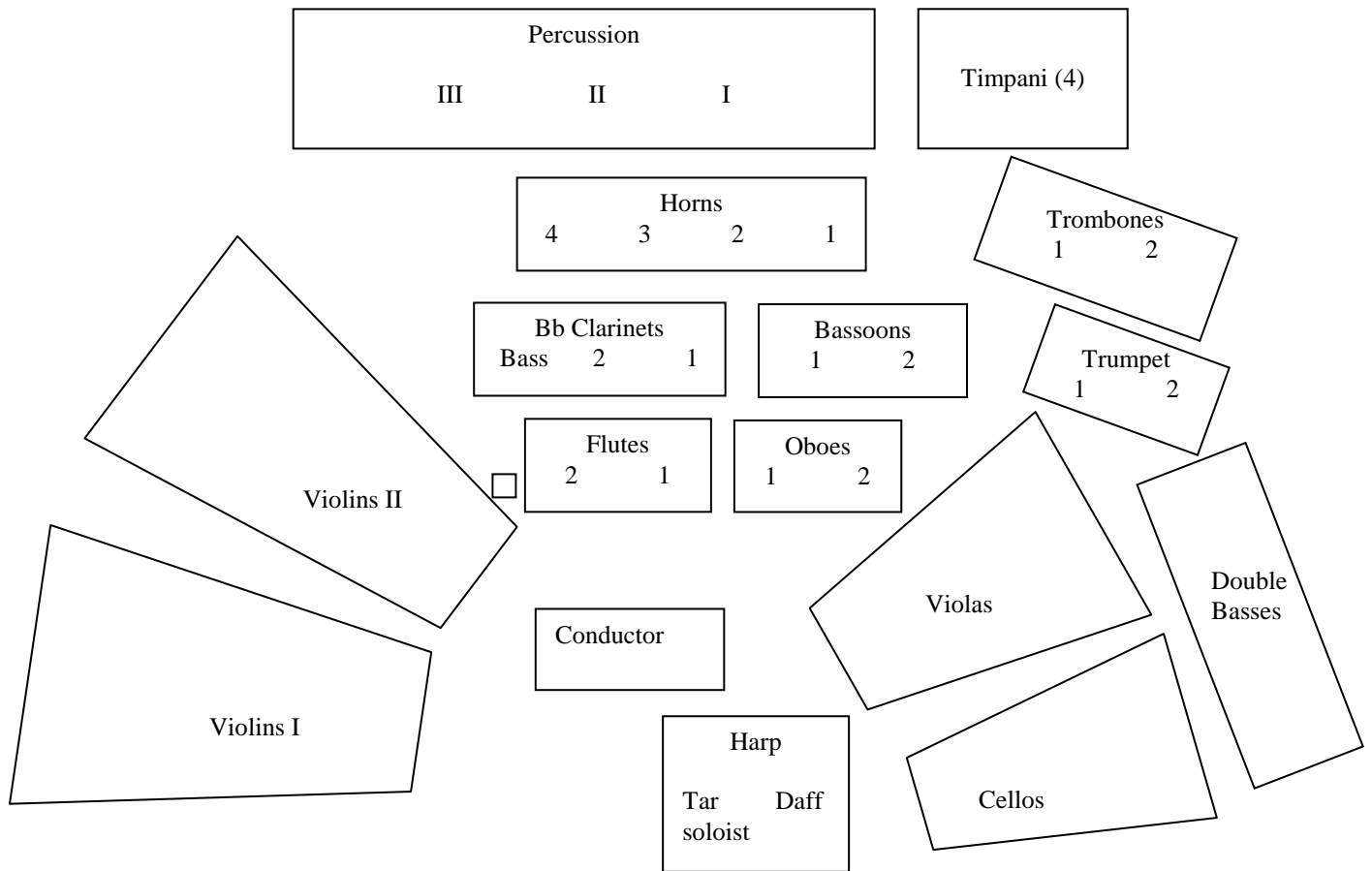
<sup>3</sup> Farhat, Hormoz. “The *Dastgah* Concept in Persian Music”. Cambridge: Cambridge University Press, 1990.

*Other Persian stylistic considerations:*

While conducting research on Persian classical music, I took note of many other salient features of *dastgah* compositions. Along with the improvisational elements and microtones needed for *dastgahs*, there are other considerations to create tasteful performances of Persian classical style. Composing this concerto involved including the following classical Persian musical elements. Melodic lines were to be written in a stepwise melodic fashion that avoided intervallic leaps. Melodic repetitions were to be avoided. Variation of melody is stylistically encouraged. Monophonic, ornamental melody is preferred in Persian music. Homophonic music to classical Persian musicians sounds very dissonant. It is considered a distinctly western musical element and I was careful to keep homophonic textures subtle and made sure such textures mostly occurred when the *tar* was not playing. These stylistic features seemed at first too prohibitive for any successful cross-cultural result to occur, but eventually I found ways to address these stylistic criteria. I began to consider other means of addressing repetition and homophony. I theorized that polyphony and heterophony could be used effectively to create harmony and still maintain a melodic emphasis (although I relied mostly on polyphony and minimal heterophony). Obvious repetition of melodic and formal gestures could be avoided by varying melody and formal structures. Even though many concertos use sonata-allegro form for instance in the first movement of a concerto, I realized that I could alter the form so that an exact repetition of the Exposition would not occur. Much of the ornamentation that I encountered listening to classical Persian musicians had similarities in western music. The resulting composition I believe has addressed many of these stylistic features and successfully merges the two classical traditions together. My goal in this composition has been to create a work that tells a tale about Persia/Iran from a Canadian contemporary point of view, and also with a view to Persia's fascinating history. The musical language I have used necessitated the use of western musical elements, but at the same time contains within it's musical vernacular, an atmosphere, style, melodic ornamentation, rhythm and instrumentation that attempts to distinctly encapsulate the character, culture, history and spirit of the Persian people.

R. Best

## Orchestral arrangement of performance



# Concerto for Tar and Orchestra

inspired by Jelaludin Rumi's tale from the *Masnavi* "Umar and the Harpist"

Score in C

## I Conquest of the Sassanid Empire

Robert Best

Moderato, ma agitato  $\text{♩} = 84$

Flute 1, 2

Oboe 1, 2

Bb Clarinet 1, 2

Bass Clarinet

Bassoon 1, 2

Horn 1, 2 (F Horn)

Horn 3, 4 (F Horn)

Bb Trumpet 1, 2

Trombone 1, 2

Tuba

Timpani (F#, A, Bb, C)

Percussion I cyms, snare, toms

Percussion II cyms, Bass Drum, triangle

Percussion III tubular bells, vibraphone

Harp

Persian Daff

Solo Persian Tar

Violin I

Violin II

Viola

Cello

Double Bass

in manner of a Persian ney improvisation \* (see note, bottom of page)

5

Fl. 1, 2  
Ob. 1, 2  
Bb Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hrn. 1, 2 (F Horn)  
Hrn. 3, 4 (F Horn)  
Bb Trp. 1, 2  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hrp.  
Daff  
Tar  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Solo Ob. 1  
*mp*  
3  
Solo Fl. 1  
*mf*  
5  
Bsn. 1  
*p*  
*mf*  
3  
*pp*  
*p*  
*mf*  
*p*  
p.d.l.t.  
*f*  
5  
light finger taps, rim of head  
*pp*  
*mf*  
*pp*  
*mf*  
*mf*  
*p*  
*p*

\* NOTE: For an example of Persian ney performance, see "Persian Classical Music of Iran: Great Masters of the Ney", ney performer Hossein Omoumi, YouTube recording, track one Raz-o niaz. <<http://www.youtube.com/watch?v=cqUbNG0bMKE>>. Accessed December 8, 2013.

The musical score is for page 3 of an orchestral work. It features the following parts and markings:

- Fl. 1, 2:** Flute 1 and 2. Part 1 starts with a dynamic of *mf* and a slur over notes with a '7' below. Part 2 starts with *mf* and a slur with a '5' below. Both parts end with *mp* and a slur with a '5' below.
- Ob. 1, 2:** Oboe 1 and 2. Part 1 starts with *mf* and a slur. Part 2 starts with *mp* and a slur.
- Bb Cl. 1, 2:** Clarinet in Bb 1 and 2. Part 1 starts with *mp* and a slur.
- B. Cl.:** Bass Clarinet. No notes are present.
- Bsn. 1, 2:** Bassoon 1 and 2. No notes are present.
- Hrn. 1, 2 (F Horn) and Hrn. 3, 4 (F Horn):** Horns. No notes are present.
- Bb Trp. 1, 2:** Trumpet in Bb 1 and 2. No notes are present.
- Trb. 1, 2:** Trombone 1 and 2. No notes are present.
- Tb.:** Trombone. No notes are present.
- Timp.:** Timpani. Starts with *p*, *mp*, and *p* dynamics.
- Perc. I, II, III:** Percussion I, II, and III. No notes are present.
- Hrp.:** Harp. Starts with *mp* and a slur.
- Daff.:** Snare Drum. No notes are present.
- Tar.:** Tambourine. No notes are present until the end of the page, where it has a *mf* dynamic and a slur with a '6' below.
- Vln. I, II:** Violin I and II. No notes are present.
- Vla.:** Viola. Starts with *mp* and a slur, ending with a fermata and 'N'.
- Vc.:** Violoncello. Starts with *mp* and a slur, ending with a fermata and 'N'.
- D.B.:** Double Bass. Starts with *mp* and a slur, ending with a fermata and 'N'.

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*pp*

*mp*

*f*

*mf*

*ppp*

*div.*

*gliss.*

5

5

5

3

3

6



*rit. . .* *a tempo*

23

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

Bb Cl. 1, 2 *pp* Cl. 2 *p*

B. Cl. *p*

Bsn. 1, 2 *pp* *mp*

Hrn. 1, 2 (F Horn) *mp*

Hrn. 3, 4 (F Horn) *mp*

Bb Trp. 1, 2 *mp*

Trb. 1, 2 *mp*

Tb. *mf*

Timp. *p*

Perc. I *mp* med. susp. cym. snare sticks, plastic tips

Perc. II B.D.

Perc. III

Hrp. *mf* *gliss.*

Daff *mf*

Tar *p*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mp* *mf*

Vc. *p* *div.*

D.B. *p*

26

Fl. 1, 2  
Ob. 1, 2  
Bb Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hrn. 1, 2 (F Horn)  
Hrn. 3, 4 (F Horn)  
Bb Trp. 1, 2  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hrp.  
Daff  
Tar  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*ff*, *a2*, *5*, *L.v.*, *snare*, *crash cym.*, *mf*, *8va*, *ff*, *ff*, *ff*, *ff*

Detailed description of the musical score: This page contains measures 26, 27, and 28 of a symphony. The score is written for a full orchestra. The woodwind section includes two flutes, two oboes, two B-flat clarinets, one bass clarinet, two bassoons, two F horns, and two trumpets. The brass section includes two trombones and two tubas. The percussion section includes timpani, snare drum, crash cymbals, and three pairs of cymbals. The string section includes two violins, one viola, one violin, and two double basses. The harp and daff drum are also present. The music is in 4/4 time and features a variety of dynamics, including fortissimo (ff) and piano (mf). There are several accents and slurs throughout the score. The woodwinds and brass play complex rhythmic patterns, while the strings provide a steady accompaniment. The percussion adds texture with snare and cymbal patterns. The harp plays a sustained chord. The daff drum plays a steady rhythm. The violins and violas play a melodic line with slurs and accents. The violin plays a melodic line with slurs and accents. The double basses play a steady accompaniment.

Allegro, agitato ♩ = 188

This page contains the musical score for measures 29 through 32. The score is for a full orchestra and string ensemble. The tempo is marked 'Allegro, agitato' with a metronome marking of ♩ = 188. The score includes parts for Flutes 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, & 4 (F Horn), Trumpets 1 & 2, Trombones 1, 2, & 3, Timpani, Percussion I, II, and III, Harp, Double Bass, Violins I & II, Viola, and Violoncello. The score features complex rhythmic patterns, including quintuplets and triplets, and dynamic markings such as *ff*, *mf*, *f*, *marc.*, and *div.*. The percussion section includes 'crash cym.' and 'Tubular Bells'. The string section includes 'unis.' and 'div.' markings. The score is written in 4/4 time and includes a key signature change from one flat to two flats between measures 29 and 30.



34

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*gliss.*

*tr*

*staccato*

*L.v.*

5

8

37 *a2*

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.



40

Fl. 1, 2 *f* *p* Fl. 1

Ob. 1, 2 *f* *p*

Bb Cl. 1, 2 *f* *p* *a2*

B. Cl. *mf*

Bsn. 1, 2 *mf* *a2*

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I med. sus. cym. *f* *mf* *p* *sec.* *lv.*

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc.

D.B.

44

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*mp*

*mf*

*pizz. unis.*

*pizz.*

*sord. (hand stopped)*

*str. mute*

*Trb. 1 str. mute*

*Bsn. 1*

This page of a musical score contains measures 12 through 15. The score is for a full orchestra and strings. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 7/4. The instruments and their parts are as follows:

- Fl. 1, 2:** Flutes 1 and 2, both silent.
- Ob. 1, 2:** Oboes 1 and 2. Ob. 1 has a melodic line starting in measure 14 with a *mf* dynamic and a triplet of eighth notes.
- Bb Cl. 1, 2:** Bass Clarinets 1 and 2. Bb Cl. 1 has a melodic line starting in measure 14 with a *mf* dynamic and a triplet of eighth notes.
- B. Cl.:** Bass Clarinet. Has a melodic line starting in measure 12 with a *p* dynamic.
- Bsn. 1, 2:** Bassoons 1 and 2. Bsn. 1 has a melodic line starting in measure 12 with a *p* dynamic. Bsn. 2 has a melodic line starting in measure 14 with a *mp* dynamic and a triplet of eighth notes.
- Hrn. 1, 2 (F Horn):** Horns 1 and 2. Hr. 1 has a melodic line starting in measure 14 with a *p* dynamic and the instruction "normale".
- Hrn. 3, 4 (F Horn):** Horns 3 and 4. Hr. 3 has a melodic line starting in measure 14 with a *p* dynamic and the instruction "normale".
- Bb Trp. 1, 2:** Trumpets 1 and 2. Both are marked "mute off".
- Trb. 1, 2:** Trombones 1 and 2. Trb. 1 has a melodic line starting in measure 12 with a *p* dynamic and "mute off" in measure 14.
- Tb.:** Trombone. Silent.
- Timp.:** Timpani. Silent.
- Perc. I, II, III:** Percussion I, II, and III. Silent.
- Hrp.:** Harp. Silent.
- Daff.:** Cymbals. Silent.
- Tar.:** Tambourine. Has a rhythmic pattern starting in measure 12 with a *p* dynamic.
- Vln. I, II:** Violins I and II. Vln. I has a melodic line starting in measure 14 with a *mf* dynamic and a triplet of eighth notes. Vln. II has a melodic line starting in measure 14 with a *mf* dynamic.
- Vla.:** Viola. Has a melodic line starting in measure 14 with a *mf* dynamic.
- Vc.:** Violoncello. Has a melodic line starting in measure 12 with a *mp* dynamic.
- D.B.:** Double Bass. Has a melodic line starting in measure 12 with a *mp* dynamic.



54

Fl. 1, 2  
Ob. 1, 2  
Bb Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hrn. 1, 2 (F Horn)  
Hrn. 3, 4 (F Horn)  
Bb Trp. 1, 2  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hrp.  
Daff.  
Tar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mp*  
*mf*  
*p*  
*mf*  
*mf*  
*p*  
*p*  
*mf*  
*mp*  
*p*  
*f*  
*f*  
*f*  
*f*  
*arco*  
*arco*  
*f*  
*mp*  
*mp*  
*mp*  
*mp*  
*f*  
*gliss.*  
*f*  
*gliss.*



67

This page of a musical score covers measures 67 through 73. The instrumentation includes woodwinds (Flutes 1 & 2, Oboe 1 & 2, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2), brass (French Horns 1 & 2, French Horns 3 & 4, B♭ Trumpets 1 & 2, Trombones 1 & 2, Tuba), percussion (Timpani, Percussion I, Percussion II, Percussion III, Harp, and Daff), and strings (Violins I & II, Viola, Violoncello, and Double Bass). The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature. Measures 67-70 show sustained chords in the woodwinds and brass, with dynamic markings of *ff* and *f*. The timpani and Percussion I have a *sec.* (second) marking. Measures 71-73 feature a more active string section with *mf* dynamics and *div.* (divisi) markings. The woodwinds and brass continue with sustained notes, some with *mf* dynamics. The percussion instruments remain mostly silent.

rit. . .

74

Fl. 1. 2

Ob. 1. 2

Bb Cl. 1. 2

B. Cl.

Bsn. 1. 2

Hrn. 1. 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1. 2

Trb. 1. 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

E

84

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

Bb Cl. 1, 2 *p* Cl. 1

B. Cl.

Bsn. 1, 2 *p* Bsn. 1

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp. *p sempre l. v.*

Daff.

Tar *mf* *p* *mf* *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B.

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ob. 1 SOLO

*mf*

*pp*

*div.*

*simile*

5

109

This page of a musical score, numbered 109, features a variety of instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, & 4 (F Horns), and Trumpets 1 & 2. The brass section includes Trombone 1 & 2 and Tuba. The percussion section consists of Timpani, Snare, Percussion II, and Percussion III. The harp and double bass are also present. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of three flats and a 4/4 time signature. It contains dynamic markings such as *mf*, *p*, *f*, and *mp*, as well as performance instructions like *sec.*, *snare*, *div.*, *unis.*, and *staccato*. The music is arranged in a standard orchestral format with multiple staves for each instrument.

This page contains the musical score for measures 119 through 124. The score is arranged in systems for various instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 2 (F Horn), Horns 3 & 4 (F Horn), Bass Trumpet 1 & 2, Trumpet 1 & 2, and Trombone. The percussion section includes Timpani, Percussion I, Percussion II, and Percussion III (Tubular Bells). The string section includes Harp and Double Bass. The Tar (Tambourine) is also present. The score features a variety of dynamics, including *mf*, *mp*, *mf*, and *ff*. Performance instructions such as *staccato*, *unis.*, *div.*, and *l.v.* are included. The woodwinds and strings play complex rhythmic patterns, often with triplets and accents. The percussion provides a steady accompaniment, with Tubular Bells playing a melodic line in measure 124. The overall texture is dense and rhythmic.



125

This page contains the musical score for measures 125 through 128. The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1, 2
- Oboes:** Ob. 1, 2
- Clarinets:** Bb Cl. 1, 2
- Bass Clarinet:** B. Cl.
- Bassoons:** Bsn. 1, 2
- Horns:** Hrn. 1, 2 (F Horn); Hrn. 3, 4 (F Horn)
- Trumpets:** Bb Trp. 1, 2
- Trumpet:** Trb. 1, 2
- Tuba:** Tb.
- Timpani:** Timp.
- Drum Set:** Perc. I, Perc. II (susp. cym., snare stick, B.D.), Perc. III
- Harps:** Hrp.
- Double Bass:** Daff.
- Tam-tam:** Tar.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** D.B.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *ff*, *mp*, and *mf* are used throughout. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 2/4. The page number 125 is located at the top left, and the page number 21 is at the top right.

129

This page of a musical score, numbered 22, covers measures 129 to 131. The score is for a full orchestra and strings, written in a key signature of three flats (B-flat major or D-flat minor) and a 7/4 time signature. The instruments and their parts are as follows:

- Flutes 1 & 2 (Fl. 1, 2):** Play a melodic line with triplets, starting at *mf* and increasing to *ff*.
- Oboes 1 & 2 (Ob. 1, 2):** Play a similar melodic line with triplets, starting at *mf* and increasing to *ff*.
- Bass Clarinets 1 & 2 (Bb Cl. 1, 2):** Play a melodic line with triplets, starting at *mf* and increasing to *ff*.
- Bass Clarinet (B. Cl.):** Plays a lower melodic line, starting at *mf* and increasing to *ff*.
- Bassoons 1 & 2 (Bsn. 1, 2):** Play a melodic line with triplets, starting at *mf* and increasing to *ff*.
- Horns 1 & 2 (F Horn) (Hrn. 1, 2):** Play a melodic line with triplets, starting at *mf* and increasing to *ff*.
- Horns 3 & 4 (F Horn) (Hrn. 3, 4):** Play a melodic line with triplets, starting at *mf* and increasing to *ff*.
- Bass Trumpets 1 & 2 (Bb Trp. 1, 2):** Play a melodic line with triplets, starting at *mf* and increasing to *ff*.
- Trumpets 1 & 2 (Trb. 1, 2):** Play a melodic line with triplets, starting at *mf* and increasing to *ff*.
- Tuba (Tb.):** Plays a melodic line, starting at *f* and increasing to *ff*.
- Timpani (Timp.):** Plays a melodic line, starting at *mp* and increasing to *ff*.
- Percussion I (Perc. I):** Plays a snare drum part, starting at *mp* and increasing to *ff*. Includes a section for tom toms (med/low).
- Percussion II (Perc. II):** Plays a snare drum part, starting at *f* and increasing to *ff*.
- Percussion III (Perc. III):** Plays a snare drum part, starting at *f* and increasing to *ff*.
- Harp (Hrp.):** No part is written for the harp.
- Double Basses (Daff):** No part is written for the double basses.
- Tam-tam (Tar):** No part is written for the tam-tam.
- Violins I (Vln. I):** Play a melodic line, starting at *mf* and increasing to *ff*.
- Violins II (Vln. II):** Play a melodic line, starting at *mf* and increasing to *ff*.
- Viola (Vla.):** Play a melodic line, starting at *mf* and increasing to *ff*. Includes a section for *div.* (divisi).
- Violoncello (Vc.):** Play a melodic line, starting at *mf* and increasing to *ff*.
- Double Bass (D.B.):** Play a melodic line, starting at *mf* and increasing to *ff*.

Allegro, agitato ♩ = 138

132

Fl. 1, 2 *ff*  
 Ob. 1, 2 *ff*  
 Bb Cl. 1, 2 *ff*  
 B. Cl. *ff*  
 Bsn. 1, 2 *ff*  
 Hrn. 1, 2 (F Horn) *ff*  
 Hrn. 3, 4 (F Horn) *ff*  
 Bb Trp. 1, 2 *ff*  
 Trb. 1, 2 *ff*  
 Tb. *ff*  
 Timp. *ff* sec. *mf* *l.v.*  
 Perc. I tom toms (med/low) *ff* *mf*  
 Perc. II *ff* sec. crash cyms *sfz* sec.  
 Perc. III  
 Hrp.  
 Daff D C# B | E# F# G A#  
 Tar  
 Vln. I *div.* *mp* *pizz.*  
 Vln. II *div.* *mp* *pizz.*  
 Vla. *div.* *mp* *pizz.*  
 Vc. *unis.* *p* *pizz.* *p* *mf*  
 D.B. *unis.* *p* *div.* *p*

141

Fl. 1, 2 *f*

Ob. 1, 2 *mf* *f* Ob. 1

Bb Cl. 1, 2

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p* *mp*

Hrn. 1, 2 (F Horn) *a2* *mp*

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2 *mp* Trp. 1

Trb. 1, 2 *mp* Trb. 1

Tb.

Timp. *p* *mp* *lv.*

Perc. I

Perc. II *p* *mp*

Perc. III

Hrp. *mf*

Daff *mp* *p*

Tar *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *div.*

Vc. *p* *mf*

D.B. *mf* *pizz.* *mf*

149

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Bb Cl. 1, 2 *mf*

B. Cl. *mp* *mf*

Bsn. 1, 2 *mf*

Hrn. 1, 2 (F Horn) *a2 mp* *mf*

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2 *a2 mp* *mf*

Trb. 1, 2 *a2 mp* *mf*

Tb.

Timp. *p* *f* sec.

Perc. I

Perc. II *B.D. mf*

Perc. III

Hrp. *Lv.*

Daff *mf*

Tar

Vln. I *arco*

Vln. II *arco*

Vla. *mp* *mf* *arco*

Vc. *mp* *mf*

D.B. *mp* *mf*

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*mp*

*div.*

*(pizz.)*

*f*



This page of a musical score contains measures 173 through 178. The instruments and their parts are as follows:

- Fl. 1, 2:** Flute 1 and 2. Measure 173 has a melodic line starting with a *mp* dynamic.
- Ob. 1, 2:** Oboe 1 and 2. Rests throughout.
- Bb Cl. 1, 2:** B-flat Clarinet 1 and 2. Measure 173 has a melodic line starting with a *mp* dynamic.
- B. Cl.:** Bass Clarinet. Rests throughout.
- Bsn. 1, 2:** Bassoon 1 and 2. Rests throughout.
- Hrn. 1, 2 (F Horn):** Horn 1 and 2. Rests throughout.
- Hrn. 3, 4 (F Horn):** Horn 3 and 4. Rests throughout.
- Bb Trp. 1, 2:** B-flat Trumpet 1 and 2. Measure 173 has a melodic line starting with a *mp* dynamic.
- Trb. 1, 2:** Trombone 1 and 2. Rests throughout.
- Tb.:** Tuba. Rests throughout.
- Timp.:** Timpani. Rests until measure 175, then plays a rhythmic pattern with *f* dynamics.
- Perc. I:** Snare drum. Measure 173 has a *mp* dynamic, then *f* dynamics in measures 175-176.
- Perc. II:** Percussion II. Measure 175 has a *f* dynamic.
- Perc. III:** Percussion III. Rests throughout.
- Hrp.:** Harp. Measure 175 has a *f* dynamic.
- Daff.:** Daffodil drum. Measure 175 has a *ff* dynamic.
- Tar.:** Tambourine. Measure 175 has a *ff* dynamic.
- Vln. I & II:** Violins I and II. Measure 173 has *mf* dynamics with *spicc.* and *unis.* markings. Measure 175 has *ff* dynamics with *div.* markings.
- Vla.:** Viola. Measure 173 has *mp* dynamics with *spicc.* and *unis.* markings. Measure 175 has *ff* dynamics with *div.* markings.
- Vc.:** Violoncello. Measure 173 has *mp* dynamics. Measure 175 has *ff* dynamics.
- D.B.:** Double Bass. Measure 173 has *mp* dynamics. Measure 175 has *ff* dynamics.



180

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II  
crash cyms

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

*unis.*

*marc.*

*div.*

186

Fl. 1, 2 *ff* *mf*

Ob. 1, 2 *ff* *mf*

Bb Cl. 1, 2 *ff* *mf*

B. Cl. *ff* *mp*

Bsn. 1, 2 *ff* *mp* *a2*

Hrn. 1, 2 (F Horn) *ff* *mp*

Hrn. 3, 4 (F Horn) *ff* *mp*

Bb Trp. 1, 2 *ff* *mp*

Trb. 1, 2 *ff* *mp* *gliss.*

Tb. *ff* *mp*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III

Hrp. *mp* *f*

Daff *mp* *f*

Tar *mp* *f*

Vln. I *div.* *ff* *mp* *gliss.*

Vln. II *div.* *ff* *mp* *gliss.*

Vla. *spicc.* *ff* *mp* *gliss.*

Vc. *ff* *div.* *mp* *gliss.*

D.B. *ff* *mp* *gliss.*

192

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*f*

*sfz*

*gliss.*

*sec.*

*div.*

*unis.*

med. sus. cym.  
snare sticks, plastic tips  
B.D.

Fl. 1, 2  
Ob. 1, 2  
Bb Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hrn. 1, 2 (F Horn)  
Hrn. 3, 4 (F Horn)  
Bb Trp. 1, 2  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hrp.  
Daff  
Tar  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*f*, *p*, *mp*, *mf*, *f*, *sec.*, *div.*, *unis.*, *a2*, *Bsn. 1*

204

Fl. 1, 2 *f* *mf* *mp* *mf* Fl. 1

Ob. 1, 2 *f* *mf* *mp* *mf* *f*

Bb Cl. 1, 2 *f* *f* *mp* *mf* *f*

B. Cl. *f* *mf* *mp* *mf* *f*

Bsn. 1, 2 *f* *mf* *mp* *mf*

Hrn. 1, 2 (F Horn) *f* *mf* *mp* *mf* *f*

Hrn. 3, 4 (F Horn) *f* *mp* *f*

Bb Trp. 1, 2 *f*

Trb. 1, 2 *f*

Tb. *f*

Timp. *f* sec.

Perc. I *f* med. sus.cym snare sticks (on bell) *f* *lv.* snare *mf*

Perc. II *f* med. sus.cym med. soft mallets *p*

Perc. III *f*

Hrp. *mf* *gliss.* *ff* *lv.*

Daff *mp* *f* *mf*

Tar *f* *mf*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f* *unis.*

D.B. *f* *mf* *f* *unis.*

34 Allegro, misterioso  $\text{♩} = 132$

213

Fl. 1, 2 *ff* *mp*

Ob. 1, 2 *ff* *mp* Ob. 1

Bb Cl. 1, 2 *ff* *mp* Cl. 1

B. Cl. *ff* *mf* *p* *mp*

Bsn. 1, 2 *ff* *f* *mp* *f* *mp* *p*

Hrn. 1, 2 (F Horn) *ff* *p*

Hrn. 3, 4 (F Horn) *ff*

Bb Trp. 1, 2 *ff*

Trb. 1, 2 *ff*

Tb. *ff*

Timp. *fp* *gliss.* *pp* *gliss.*

Perc. I *ff*

Perc. II *ffz* *L.v.* *sus. cym. med. soft mallets*

Perc. III *mf* *L.v.*

Hrp. *ffz* *L.v.* D Cb | Eb

Daff *ffz* *fp* *f* *p*

Tar *ffz*

Vln. I *ffz* *pp*

Vln. II *ffz* *pp*

Vla. *ffz* *pp* *div.*

Vc. *ffz* *pizz.* *p*

D.B. *ffz* *pizz.* *p*

218 *rit. . .*

Fl. 1. 2 *p*

Ob. 1. 2

Bb Cl. 1. 2 *mp* *5*

B. Cl. *mp* *5* *pp* *p*

Bsn. 1. 2 *mp* *pp* *p*

Hrn. 1. 2 (F Horn) *p*

Hrn. 3, 4 (F Horn)

Bb Trp. 1. 2

Trb. 1. 2

Tb.

Timp. *N*

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc. *arco* *p*

D.B. *arco* *p*

223

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*p*

*Cl. 1*

*Bsn. 1*

*p sempre l. v.*

*mf*

*ppp*

*pp*



235

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo Cl. 1

mf

pp

div.

5

Fl. 1

Ob. 1

Bsn. 1

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Db C | G Ab

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp

loco

256

Fl. 1, 2 *> pp*

Ob. 1, 2 *> pp*

Bb Cl. 1, 2 *> pp*

B. Cl. *> pp*

Bsn. 1, 2 *pp*

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2 *a2*

Tb.

Timp. *p*

Perc. I

Perc. II *susp. cym. snare sticks, plastic tips*

Perc. III *B.D.*

Hrp. *E Gb A* *mf* *f* *sfz* *D C# B | Eb F# G Ab*

Daff

Tar *mp* *mf* *f* *sfz* *mf*

Vln. I *p* *spicc. mp* *f* *sfz*

Vln. II *p* *spicc. mp* *f* *sfz*

Vla. *p* *spicc. mp* *f* *sfz* *unis. spicc. p*

Vc. *p* *spicc. mp* *f* *sfz* *unis. spicc. p*

D.B. *spicc. p* *mp* *f* *sfz* *spicc. p*

Fl. 1, 2  
Ob. 1, 2  
Bb Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hrn. 1, 2 (F Horn)  
Hrn. 3, 4 (F Horn)  
Bb Trp. 1, 2  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hrp.  
Daff.  
Tar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Dynamic markings: *mp*, *f*, *ff*, *p*, *mf*, *sec.*, *B.D.*, *f*, *mp*, *trem.*, *un.*, *div.*

Rehearsal mark: 263

Tempo: Allegro, agitato ♩=138

The score features a complex orchestral texture with multiple layers of dynamics. The woodwinds and strings play a central role, with frequent use of accents and dynamic shifts. The percussion section includes timpani and three types of percussion instruments, with specific playing techniques like 'B.D.' (Bass Drum) and 'sec.' (secondary) indicated. The string section includes violins, viola, cello, and double bass, with detailed articulation and dynamic markings.

270

Fl. 1, 2 *mf* *a2* *p*

Ob. 1, 2 *mf* *a2* *p*

Bb Cl. 1, 2 *mf* *a2* *p*

B. Cl. *mf* *mp*

Bsn. 1, 2 *mf* *a2* *mp*

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I *p* *mf* *mp*

Perc. II *mp*

Perc. III

Hrp. *mf* *sempre l. v.* *mp*

Daff *mf* *mp*

Tar *mf* *f*

Vln. I *p* *mf* *mp*

Vln. II *p* *mf* *mp*

Vla.

Vc. *simile* *p* *mf* *mp*

D.B. *simile* *p* *mf* *mp*

This page of a musical score contains measures 42 through 48. The instruments and parts are as follows:

- Fl. 1, 2**: Flute 1 and 2, both silent.
- Ob. 1, 2**: Oboe 1 and 2, both silent.
- Bb Cl. 1, 2**: Bass Clarinet 1 and 2, both silent.
- B. Cl.**: Bass Clarinet, playing a melodic line starting in measure 43 with a *mf* dynamic and *simile* marking.
- Bsn. 1, 2**: Bassoon 1 and 2, playing a melodic line starting in measure 42 with a *mf* dynamic and *simile* marking.
- Hrn. 1, 2 (F Horn)** and **Hrn. 3, 4 (F Horn)**: Horns 1, 2, 3, and 4, all silent.
- Bb Trp. 1, 2**: Trumpet 1 and 2, both silent.
- Trb. 1, 2**: Trombone 1 and 2, both silent.
- Tb.**: Tuba, silent.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Perc. I**: Percussion I, playing a complex rhythmic pattern.
- Perc. II**: Percussion II, playing a rhythmic pattern.
- Perc. III**: Percussion III, silent.
- Hrp.**: Harp, playing a melodic line starting in measure 43 with a *mp* dynamic.
- Daff**: Snare Drum, playing a rhythmic pattern with a *mp* dynamic.
- Tar**: Tambourine, silent.
- Vln. I** and **Vln. II**: Violins I and II, playing a sustained melodic line with *mp* dynamics.
- Vla.**: Viola, playing a melodic line starting in measure 43 with a *mp* dynamic and *unis.* marking.
- Vc.**: Violoncello, playing a melodic line starting in measure 42 with a *simile* marking.
- D.B.**: Double Bass, playing a melodic line starting in measure 42 with a *simile* marking.

283

Fl. 1, 2  
Ob. 1, 2  
Bb Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hrn. 1, 2 (F Horn)  
Hrn. 3, 4 (F Horn)  
Bb Trp. 1, 2  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hrp.  
Daff  
Tar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*f*  
*mp*  
*f*  
*p*  
*mf*  
*mf*  
*p*  
*mf*  
*mf*  
*pp*  
*pp*  
*mf*  
*mf*  
*mf*

Bsn. 1  
a2  
Tubular Bells  
med. sus. cym.  
snare stick  
Db C Bb | E F Gb A  
*simile*  
*normale*  
*normale*

This page of a musical score, numbered 44 and 288, contains the orchestral parts for measures 288 through 300. The score is written for a full orchestra and includes the following instruments and parts:

- Flutes:** Fl. 1, 2
- Oboes:** Ob. 1, 2
- Clarinets:** Bb Cl. 1, 2; B. Cl.
- Bassoons:** Bsn. 1, 2
- Horns:** Hrn. 1, 2 (F Horn); Hrn. 3, 4 (F Horn)
- Trumpets:** Bb Trp. 1, 2; Trb. 1, 2
- Tuba:** Tb.
- Timpani:** Timp.
- Other Percussion:** Perc. I, Perc. II, Perc. III (with *l.v.* marking)
- String Instruments:** Hrp., Daff., Tar., Vln. I, Vln. II, Vla., Vc., D.B.

The score features various dynamic markings such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). It also includes performance instructions like *spicc.* (spiccato) for the strings and *sec.* (second ending) for the timpani and Perc. III. The music is written in a 2/4 time signature and includes a key signature change to two flats (Bb and Eb) in measure 295. The notation includes complex rhythmic patterns, slurs, and accents throughout the piece.





46 **Maestoso**  $\text{♩} = 42$

301

**Fl. 1, 2** *ff* *a2*

**Ob. 1, 2** *ff* *a2*

**Bb Cl. 1, 2** *ff*

**B. Cl.** *ff*

**Bsn. 1, 2** *ff*

**Hrn. 1, 2 (F Horn)** *ff*

**Hrn. 3, 4 (F Horn)** *ff*

**Bb Trp. 1, 2** *ff*

**Trb. 1, 2** *ff*

**Tb.** *ff*

**Timp.** *ff*

**Perc. I** *ff*

**Perc. II** *ff*

**Perc. III** *mf*

**Hrp.**

**Daff**

**Tar**

**Vln. I** *ff* *div.* *simile*

**Vln. II** *ff* *simile*

**Vla.** *ff* *simile*

**Vc.** *ff*

**D.B.** *ff* *a2*

303

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

*simile*

305

Fl. 1. 2 *ff* *p*

Ob. 1. 2 *ff* *p* Ob. 1 SOLO *mf*

Bb Cl. 1. 2 *ff* *p* *a2*

B. Cl. *mf* *p*

Bsn. 1. 2 *mf* *mp* *a2*

Hrn. 1, 2 (F Horn) *pp*

Hrn. 3, 4 (F Horn) *pp*

Bb Trp. 1, 2 *pp*

Trb. 1, 2 *pp*

Tb. *pp*

Timp. *pp*

Perc. I *pp*

Perc. II *mf*

Perc. III *mp*

Hrp. *mp*

Daff

Tar

Vln. I *mf* *unis.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

307

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

vibraphone

Hrp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*f*

*p legato ped*

3 6

3 6

3 6

3 6

Fl. 1, 2 *pp* *mf* Fl. 1

Ob. 1, 2 *pp* *a2*

Bb Cl. 1, 2 *pp*

B. Cl. *pp*

Bsn. 1, 2 *pp* *a2*

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

Bb Trp. 1, 2

Trb. 1, 2

Tb.

Timp. *p* *pp*

Perc. I

Perc. II

Perc. III *p*

Hrp. *p* *mf* *mp* *pp* *l.v.*

Daff *pp* light finger taps, rim of head

Tar *p* *mf* *mp* *p*

Vln. I *pp* N

Vln. II *pp* N

Vla. *pp* *div.* N

Vc. *pp* N

D.B. *pp* N

# II

## Pir e Cang weeping by the graveyard

Andante espressivo  $\text{♩} = 66$

This musical score is for the second movement, 'Pir e Cang weeping by the graveyard', in a 4/4 time signature with a tempo of Andante espressivo (♩ = 66). The score is written for a full orchestra and includes solo parts for Persian instruments. The orchestration includes:

- Flute 1, 2
- Oboe 1, 2
- Clarinet 1, 2 in B♭
- Bass Clarinet in B♭
- Bassoon 1, 2
- Horn 1, 2 in F
- Horn 3, 4 in F
- Trumpet 1, 2 in B♭
- Trombone 1, 2
- Tuba
- Timpani (4) (F, A, B♭, C)
- Percussion I (snare drum, high splash cym)
- Percussion II (med. susp. cym, Bass Drum)
- Percussion III (Tubular Bells, Vibraphone)
- Harp
- Persian Daff
- Solo Persian Tar (tuning B♭, F, B♭)
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score features various dynamics such as *ff*, *f*, *mf*, *p*, and *fp*, along with performance instructions like *gliss.*, *tr.*, and *mf*. The Solo Persian Tar part includes specific rhythmic patterns and fingerings (e.g., 6, 3, 5). The Persian Daff part includes the instruction '(shake metal rings)'. The Cello and Double Bass parts include *gliss.* markings.





10

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in Bb

B.Cl. in Bb

Bsn. 1, 2

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Trp. 1, 2 in Bb

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*ff*

*ff*

*ffp*

*f* *p*

*ff*

*ff*

*ff*

*ffp* *gliss.* *f* *p*

*ffp* *gliss.* *f* *p*

*f*

*f*

*f*

*f* *mf* *p*

light finger taps on drum skin

*f* *6* *3* *p*

*pp* *f* *p* *mf* *p*

*ff*

*ff*

*ff*

*ffp* *gliss.* *f* *p*

*ffp* *gliss.* *f* *p*

*unis.* *ff*

*unis.* *ff*

*unis.* *ff*

*ff*

*ff*

*ff*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in Bb

B.C. in Bb

Bsn. 1, 2

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Trp. 1, 2 in Bb

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*p*

*mf*

*f*

*mp*

*pp*

17

This musical score page contains the following parts and details:

- Fl. 1, 2:** Flutes 1 and 2, staves 1-2, mostly silent.
- Ob. 1, 2:** Oboes 1 and 2, staves 3-4, mostly silent.
- Cl. 1, 2 in Bb:** Clarinets 1 and 2, staves 5-6, mostly silent.
- B.Cl. in Bb:** Bass Clarinet, staff 7, playing a sustained note *p* with a *N* (Nasale) marking.
- Bsn. 1, 2:** Bassoons 1 and 2, staves 8-9, playing a sustained note *p* with a *N* (Nasale) marking.
- Hrn. 1, 2 in F:** Horns 1 and 2, staff 10, playing a sustained note *ppp*.
- Hrn. 3, 4 in F:** Horns 3 and 4, staff 11, playing a sustained note *ppp*.
- Trp. 1, 2 in Bb:** Trumpets 1 and 2, staff 12, mostly silent.
- Trb. 1, 2:** Trombones 1 and 2, staves 13-14, mostly silent.
- Tb.:** Trombone, staff 15, mostly silent.
- Timp.:** Timpani, staff 16, mostly silent.
- Perc. I, II, III:** Percussion I, II, and III, staves 17-19, mostly silent.
- Hp.:** Harp, staves 20-21, playing a melodic line *p* starting in the fourth measure.
- Daff.:** Snare Drum, staff 22, mostly silent.
- Tar.:** Tambourine, staff 23, playing a rhythmic pattern with various ornaments and accents.
- Vln. I:** Violin I, staff 24, playing a melodic line *pp*.
- Vln. II:** Violin II, staff 25, playing a melodic line *pp* with *div.* (divisi) markings.
- Vla.:** Viola, staff 26, playing a melodic line *ppp* then *pp*.
- Vc.:** Violoncello, staff 27, playing a melodic line *ppp* then *pp* with *div.* markings.
- D.B.:** Double Bass, staff 28, playing a melodic line *N* then *pp*.

22

Fl. 1, 2

Ob. 1, 2  
*Ob. I solo*  
*p*

Cl. 1, 2  
in Bb

B.Cl.  
in Bb

Bsn. 1, 2

Hrn. 1, 2  
in F

Hrn. 3, 4  
in F

Trp. 1, 2  
in Bb

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.  
*p*

Daff

Tar.  
*p*

Vln. I  
*unis.*  
*pp*

Vln. II  
*unis.*  
*pp*

Vla.  
*div.*  
*pp*

Vc.  
*pp*

D.B.  
*pp*

26

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in Bb

B.Cl. in Bb

Bsn. 1, 2

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Trp. 1, 2 in Bb

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ob. 1 solo

Cl. 1

Bsn. 1

Hrn. 1 solo

*mp*

*pp*

*mp*

*p*

*mp*

*p*

*pp*

*p*

*p*

*unis.*

*p*

D | E Ab

F# G A

30

Fl. 1, 2 *mp*

Ob. 1, 2

Cl. 1, 2 in Bb *a2 pp*

B.Cl. in Bb

Bsn. 1, 2 *pp*

Hrn. 1, 2 in F *Hrn. 1 pp*

Hrn. 3, 4 in F *Hrn. 3 pp*

Trp. 1, 2 in Bb

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp. *Eb F*

Daff

Tar

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *div. mp*

D.B. *mp*

34

Lento  $\text{♩} = 48$ 

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2  
in Bb

B.Cl.  
in Bb

Bsn. 1, 2

Hrn. 1, 2  
in F

Hrn. 3, 4  
in F

Trp. 1, 2  
in Bb

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

vibraphone  
*p* legato ped., motor off

Hp.

(D C Bb | Eb F G A)

*p* sempre Lv.

Daff

Tar

*mp* *p* Reng-e Shahr-ashub, from Shur dastgah

Vln. I

*f* *pp* *N*

Vln. II

*f* *pp* *N*

Vla.

*f* *pp* *pp*

Vc.

*f* *pp* *unis.* *p*

D.B.

*f* *pp* *pp* *p*

*poco accel.* Adagio, più mosso ♩ = 56

43

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Bb  
B.Cl. in Bb  
Bsn. 1, 2  
Hrn. 1, 2 in F  
Hrn. 3, 4 in F  
Trp. 1, 2 in Bb  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Daff  
Tar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mf*  
*mf*  
*mf*  
*mp* *f* *p*  
*mf*  
*mf*  
*mp* *f* *p*  
*mp* *f* *p*  
*p* *gliss.* *f* *p*  
*f*  
*med. crash stick*  
*B.D.* *f*  
*leg. ped.*  
*ff* *p*  
*pizz.* *mp*  
*mp*  
*mp*



57 *poco accel.* **Più Mosso**,  $\text{♩} = 69$

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1, 2 in Bb *mp* *mf*

B.Cl. in Bb *p*

Bsn. 1, 2 *mp* *mf*

Hrn. 1, 2 in F *a2* *mp*

Hrn. 3, 4 in F *a2* *mp*

Trp. 1, 2 in Bb *mp* *mf*

Trb. 1, 2 *a2* *p* *gliss.* *mp*

Tb. *p* *mp*

Timp. *p* *gliss.* *mp*

Perc. I *mf* *p*

Perc. II *mf* *susp. cym. snare stick* *B.D.*

Perc. III *f*

Harp *p* *mp* *p*

Daff *p*

Tar *p* *mp* *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

accel. **Più Mosso**, ♩ = 80

72

Fl. 1, 2  
mf p mp

Ob. 1, 2

Cl. 1, 2 in Bb  
mf mp

B.Cl. in Bb  
p mp

Bsn. 1, 2  
mf mp

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Trp. 1, 2 in Bb

Trb. 1, 2  
p

Tb.  
p

Timp.  
p

Perc. I

Perc. II

Perc. III

Hp.  
mp

Daff.  
p mp

Tar.  
mp

Vln. I

Vln. II

Vla.  
p

Vc.  
p

D.B.  
p

stringendo  $\text{♩} = 84$

85

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Bb  
B.Cl. in Bb  
Bsn. 1, 2  
Hrn. 1, 2 in F  
Hrn. 3, 4 in F  
Trp. 1, 2 in Bb  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Daff.  
Tar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mp*  
*mf*  
*f*  
*p*  
*pp*  
*a2*  
*p*  
*f*  
*pp*  
*p*  
*f*  
*pp*  
*p*  
*f*  
*pp*  
*p*  
*f*  
*pp*  
*p*  
*f*  
*pp*

*poco accel.* **Allegretto** ♩ = 88

97 Fl. 1

Fl. 1, 2 *mp* *p*

Ob. 1, 2 *mp* *p*

Cl. 1, 2 in Bb *mp* *p*

B.Cl. in Bb *mp* *p*

Bsn. 1, 2 *mp* *p*

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Trp. 1, 2 in Bb

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Daff.

Tar. *gliss.* *gliss.* 4 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

110

This page of a musical score, numbered 110, features a variety of instruments. The woodwind section includes Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 in B-flat (Cl. 1, 2 in Bb), Bass Clarinet in B-flat (B.Cl. in Bb), and Bassoons 1 and 2 (Bsn. 1, 2). The brass section consists of Horns 1 and 2 in F (Hrn. 1, 2 in F), Horns 3 and 4 in F (Hrn. 3, 4 in F), Trumpets 1 and 2 in B-flat (Trp. 1, 2 in Bb), Trombones 1 and 2 (Trb. 1, 2), and Tubas (Tb.). The percussion section includes Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The keyboard section includes Harpsichord (Hp.), Daff (Daff), and Tar (Tar). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and bassoons have dynamic markings of *mf* (mezzo-forte) starting at measure 110. The strings play a steady rhythmic accompaniment throughout the page.

*poco accel.*

**Allegro con brio**  $\text{♩} = 92$

125

This page contains the musical score for measures 125 through 134. The instruments are arranged as follows:

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2 in Bb
- B.Cl. in Bb
- Bsn. 1, 2
- Hrn. 1, 2 in F
- Hrn. 3, 4 in F
- Trp. 1, 2 in Bb
- Trb. 1, 2
- Tb.
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Hp.
- Daff.
- Tar.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score includes various musical notations such as dynamics (*mf*, *p*), articulation (*arco*), and performance instructions like *poco accel.* and **Allegro con brio**. The tempo is marked as  $\text{♩} = 92$ . The key signature is one flat (Bb).

137

This page of a musical score, numbered 137, features a variety of instruments. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2 in Bb, Bass Clarinet in Bb, and Bassoons 1 & 2. The brass section consists of Horns 1 & 2 in F, Horns 3 & 4 in F, Trumpets 1 & 2 in Bb, Trombones 1 & 2, and Tubas. The percussion section includes Timpani, Snare, and three types of Percussion II (Lv.), Tubular Bells (Lv.), and a set of Tubular Bells. The keyboard section includes Harp and a set of Daff. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mf*, *p*, and *f*, and performance instructions like *gliss.* and *spiccato*. The woodwinds and brass play melodic lines with various articulations, while the strings provide a rhythmic and harmonic foundation.

146 *a2*

Fl. 1, 2 *mf*

Ob. 1, 2 *a2* *mf*

Cl. 1, 2 in Bb *mf*

B.Cl. in Bb *mf*

Bsn. 1, 2 *mf*

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Trp. 1, 2 in Bb *f* *Trp. solo*

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Daff.

Tar. *f*

Vln. I *spiccato*

Vln. II *spiccato*

Vla. *spiccato*

Vc.

D.B.



158

This musical score page, numbered 158, is arranged in a standard orchestral format. It includes parts for woodwinds (Flute 1, Oboe 1, Clarinet 1, Bass Clarinet, Bassoon), brass (Horn 1-2, Horn 3-4, Trumpet 1-2, Trombone 1-2, Tuba), percussion (Tympani, Percussion I, II, III), harp, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in a key signature of two flats and a 4/4 time signature. It features various dynamic markings such as *mf*, *f*, *fp*, and *p*, along with performance instructions like *gliss.*, *div.*, *spiccato*, *arco*, and *unis.*. The woodwinds and brass sections have melodic lines with accents and slurs, while the strings play a rhythmic accompaniment with a mix of *spiccato* and *arco* techniques. The percussion parts include snare and tom patterns, with some playing *Lv.* (low volume). The harp and double bass provide harmonic support with steady patterns.

167

The musical score for page 70, measures 167-176, features a variety of instruments and dynamic markings. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) play melodic lines with dynamics ranging from *mp* to *f*. The percussion section (Timpani, Percussion I, II, III) provides rhythmic support, with dynamics like *f*, *fp*, and *p*. The harp (Hp.) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a rhythmic accompaniment, with the strings starting at *f*. The score is in a key signature of two flats and a 4/4 time signature.

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Bb  
B.Cl. in Bb  
Bsn. 1, 2  
Hrn. 1, 2 in F  
Hrn. 3, 4 in F  
Trp. 1, 2 in Bb  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Daff.  
Tar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mp*, *f*, *fp*, *p*, *f*, *L.v.*

177

Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1, 2 in Bb  
 B.Cl. in Bb  
 Bsn. 1, 2  
 Hrn. 1, 2 in F  
 Hrn. 3, 4 in F  
 Trp. 1, 2 in Bb  
 Trb. 1, 2  
 Tb.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III (sw. to vibraphone, 4 mallets hard)  
 Hp.  
 Daff.  
 Tar.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

Andante espressivo ♩ = 66

186

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Bb  
B.Cl. in Bb  
Bsn. 1, 2  
Hrn. 1, 2 in F  
Hrn. 3, 4 in F  
Trp. 1, 2 in Bb  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Daff  
Tar  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*ff* *pp* *f* *mf* *mp* *div.* *N*

snare *f* *fff* *sec.*

susp. cym. *Lv.* *sec.* *Lv.* *sec.*

B.D. *ff* *sec.*

*gliss.* *sec.* *sec.* *D# B | E* *f* *mp*

*ff* *fp* *ff* *mp*

*ff* *f* *f* *mf*

*ff* *ff* *ff* *N*

*ff* *ff* *ff* *N*

*ff* *ff* *ff* *N*

*ff* *ff* *ff* *N*

*ff* *ff* *ff* *N*

191

This page of a musical score, numbered 191, features a variety of instruments. The woodwind section includes Flute 1 (Fl. 1, 2), Oboe 1 (Ob. 1, 2), Clarinet 1 (Cl. 1, 2 in Bb), Bass Clarinet (B.Cl. in Bb), Bassoon 1 (Bsn. 1), Horns 1 & 2 (Hrn. 1, 2 in F), Horns 3 & 4 (Hrn. 3, 4 in F), Trumpets 1 & 2 (Trp. 1, 2 in Bb), Trombones 1 & 2 (Trb. 1, 2), and Tuba (Tb.). The percussion section includes Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The keyboard section consists of Harpsichord (Hp.) and Cymbals (Daff.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). A Tar instrument is also present, with a note to 're-tune to Bb major (Mahur)'. The score includes dynamic markings such as *mf*, *f*, *pp*, and *p*, as well as performance instructions like 'Fl. 1 solo', 'Cl. 1 solo', and 'Ob. 1 solo'. The woodwinds and strings play melodic lines with various articulations, while the percussion and keyboard instruments provide harmonic support.

197 *attacca*

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2 in Bb  
B.C. in Bb  
Bsn. 1, 2  
Hrn. 1, 2 in F  
Hrn. 3, 4 in F  
Trp. 1, 2 in Bb  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Daff.  
Tar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*p*, *ff*, *pp*, *mf*, *gliss.*, *L.v.*, *N*, *mp*, *is*, *8th*, *unis.*

# III

## Celebration: Triumph of the Human Spirit

**Allegro, gustoso**  $\text{♩} = 126$

This musical score is for the third movement, 'Celebration: Triumph of the Human Spirit', in 3/4 time with a tempo of 126 beats per minute. The score is written for a full orchestra and includes several Persian instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are currently silent. The percussion section is active, featuring Persian *dohol* (hand cymbals, snare, gong), *tombak* (cymbals, bass drum, triangle), and *daff* (metal rings in drum). The strings (Violin I, Violin II, Viola, Cello, Contrabass) play a sustained, *pp* (pianissimo) accompaniment. The Solo Persian Tar (Bb F Bb tuning) enters in the final measures with a melody in *mp* (mezzo-piano) and *f* (forte) dynamics, identified as the *Mahur radif, Renge Yekchube*.

Flute 1, 2

Oboe 1, 2

Bb Clarinet 1, 2

Bass Clarinet

Bassoon 1, 2

Horn 1, 2 (F Horn)

Horn 3, 4 (F Horn)

Bb Trumpet 1, 2

Trombone 1, 2

Tuba

Timpani (F, Gb, Bb, C)

Percussion I (Persian *dohol*, hand cyms, snare, gong)

Percussion II (Persian *tombak*, cyms, bass drum, triangle)

Percussion III (vibraphone, tubular bells)

Harp

Celebration: Triumph of the Human Spirit

metal rings in drum  
Persian *daff*  
high timbre  
low timbre

Solo Persian Tar (Bb F Bb tuning)

Violin I

Violin II

Viola

Cello

Contrabass

Persian *dohol* high timbre low timbre *f*

Persian *tombak* high timbre low timbre *f*

*mp* *f*  
(Mahur radif, Renge Yekchube)

Fl. 1, 2

Ob. 1, 2

B. Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

B<sup>b</sup> Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

D C B<sup>b</sup> 1 E<sup>b</sup> F G A



22

This musical score page, numbered 22, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Woodwinds:** Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Bass Clarinet 1 & 2 (B. Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Horns 1 & 2 (F Horn) (Hrn. 1, 2), Horns 3 & 4 (F Horn) (Hrn. 3, 4), Bass Trumpet 1 & 2 (B<sup>b</sup> Trp. 1, 2), Trumpet 1 & 2 (Trb. 1, 2), and Trombone (Tb.).
- Brass:** Trombone (Tb.).
- Percussion:** Timpani (Timp.), Percussion I (Perc. I) with a *(dohqj)* effect, Percussion II (Perc. II) with a *(tomhgk)* effect, and Percussion III (Perc. III).
- Other Instruments:** Harp (Harp) with dynamics *mf* and *lv.*, and Daf (Daff).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.) with dynamics *pp* and *p*, and Contrabass (Cb.) with dynamic *p*.

The score is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The percussion parts include specific rhythmic patterns and effects. The harp part features a melodic line in the right hand and a chordal accompaniment in the left hand. The string parts are mostly sustained chords, with the cello and contrabass providing a low-frequency foundation.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

susp. cym.  
snare stick

B.D.

*mf*

43

This page of a musical score, numbered 43, contains parts for various instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, and Bassoon 1 & 2. The brass section includes Horns 1 & 2 (F Horn), Horns 3 & 4 (F Horn), Trumpets 1 & 2 (B-flat), Trombones 1 & 2, Trombone, and Timpani. The percussion section includes Percussion I, Percussion II (triangle), and Percussion III. The harp part is marked *lv.* and the double bass part is marked *p*. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics such as *f*, *mf*, *p*, and *mf* are indicated throughout the score. The score concludes with a *pizz.* marking for the strings.

55

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hrn. 1, 2 (F Horn)

Hrn. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*arco*

62

This page of a musical score, numbered 62, features a variety of instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 2 (F Horn), Horns 3 & 4 (F Horn), and B♭ Trumpet 1 & 2. The brass section includes Trombone 1 & 2 and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Percussion I, Percussion II, Percussion III, Harp, and Daff. The score is written in a key signature of two flats and a 3/8 time signature. Dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte) are indicated throughout. Performance markings include accents, slurs, and articulation marks. The woodwinds and brass play sustained notes with some melodic movement, while the strings provide a rhythmic and harmonic foundation. The harp and percussion are mostly silent on this page.

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

B♭ Cl. 1, 2 *mp*

B. Cl.

Bsn. 1, 2 *mp*

Hm. 1, 2 (F Horn) *f* *a2*

Hm. 3, 4 (F Horn) *f* *a2*

B♭ Trp. 1, 2 *f* *a2*

Trb. 1, 2 *f* *a2*

Tb.

Timp. *f*

Perc. I crash cyms. *f*

Perc. II med. cym. stick on bell *mf* L.v. B.D. *f*

Perc. III vibraphone *mf*

Harp

Daff *f*

Tar

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *div.*

Cb. *f* *div.*

79

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

B♭ Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf* *a2*

Hm. 1, 2 (F Horn) *mp* *Fr. Hrn. 1*

Hm. 3, 4 (F Horn) *mp*

B♭ Trp. 1, 2

Trb. 1, 2 *mp* *Trb. 1* *a2*

Tb. *f*

Timp. *sec.*

Perc. I *sec.*

Perc. II

Perc. III

Harp

Daff

Tar *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *unis.*

Cb. *mp* *unis.*

This page contains the musical score for measures 84 through 89. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats), and the time signature is 4/4. The instruments and their parts are as follows:

- Flute 1 & 2 (Fl. 1, 2):** Play a melodic line starting in measure 85, with dynamics ranging from *f* to *mf*.
- Oboe 1 & 2 (Ob. 1, 2):** Play a similar melodic line to the flutes, also with dynamics from *f* to *mf*.
- Bassoon 1 & 2 (B. Cl.):** Play a melodic line, with dynamics from *f* to *mf*.
- Clarinet in B-flat (Cl.):** Play a melodic line, with dynamics from *f* to *mf*.
- Bassoon 1 & 2 (Bsn. 1, 2):** Play a melodic line, with dynamics from *f* to *mf*.
- Horn 1 & 2 (F Horn) (Hm. 1, 2):** Play a melodic line, with dynamics from *f* to *mf*.
- Horn 3 & 4 (F Horn) (Hm. 3, 4):** Play a melodic line, with dynamics from *f* to *mf*.
- Trumpet 1 & 2 (B. Trp. 1, 2):** Remain silent throughout these measures.
- Trombone 1 & 2 (Trb. 1, 2):** Play a melodic line with dynamics from *mf* to *f*.
- Tuba (Tb.):** Play a melodic line with dynamics from *mf* to *f*.
- Timpani (Timp.):** Remain silent throughout these measures.
- Percussion I (Perc. I):** Remain silent throughout these measures.
- Percussion II (Perc. II):** Remain silent throughout these measures.
- Percussion III (Perc. III):** Remain silent throughout these measures.
- Harp:** Play a melodic line with dynamics from *f* to *mp*.
- Double Bass (Daff):** Play a melodic line with dynamics from *mp* to *p*.
- Tar (Tambourine):** Play a melodic line with dynamics from *f* to *mp*.
- Violin I (Vln. I):** Play a melodic line with dynamics from *mf* to *mp*.
- Violin II (Vln. II):** Play a melodic line with dynamics from *mf* to *mp*.
- Viola (Vla.):** Play a melodic line with dynamics from *mf* to *mp*.
- Violoncello (Vc.):** Play a melodic line with dynamics from *mf* to *mp*.
- Contrabass (Cb.):** Play a melodic line with dynamics from *mf* to *mp*.



98

Fl. 1, 2 *p* *mf*

Ob. 1, 2 *p* *mf*

B♭ Cl. 1, 2 *p* *mf*

B. Cl. *p*

Bsn. 1, 2 *p* *mf*

Hrn. 1, 2 (F Horn) *p*

Hrn. 3, 4 (F Horn) *p*

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp *mp* *mf*

Daff *mp* *mf*

Tar *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *div.*

Cb. *p*

This page of a musical score, page 86 of a 108-page work, features a variety of instruments. The woodwind section includes Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Bass Clarinet 1 & 2 (B♭ Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Horns 1, 2 (F Horn) and 3, 4 (F Horn), Trumpets 1 & 2 (B♭ Trp. 1, 2), Trombones 1 & 2 (Trb. 1, 2), and Tuba (Tb.). The percussion section includes Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The keyboard section includes Harp and a Double Bass (Daff). The score is written in a key signature of two flats (B♭ major or D minor) and a common time signature (C). The music is characterized by a mix of melodic lines and rhythmic patterns. Key performance instructions include dynamics such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte), as well as articulation like *pizz.* (pizzicato) and *arco* (arco). Specific notes are marked with *lv.* (lento) and *umis.* (umismo). The Harp part includes chordal indications: B | Ab and Bb. The Double Bass part features a triplet of eighth notes marked *mf*. The Violin I and II parts have a *p* dynamic marking at the end of the page. The Viola part has a *p* dynamic marking at the end. The Violoncello and Contrabass parts have *pizz.* markings and *p* dynamics. The Percussion III part has a *p* dynamic marking. The Harp part has *p* and *mp* markings. The Oboe 1 part has *mp* and *p* markings. The Bass Clarinet 1 part has a *p* marking. The Bassoon 1 part has a *p* marking. The Flute 1 part has a *p* marking. The Horn 1 part has a *p* marking. The Trumpet 1 part has a *p* marking. The Trombone 1 part has a *p* marking. The Tuba part has a *p* marking. The Timpani part has a *p* marking. The Percussion I part has a *p* marking. The Percussion II part has a *p* marking. The Percussion III part has a *p* marking. The Harp part has a *p* marking. The Double Bass part has a *p* marking. The Violin I part has a *p* marking. The Violin II part has a *p* marking. The Viola part has a *p* marking. The Violoncello part has a *p* marking. The Contrabass part has a *p* marking.

120

This page of a musical score contains measures 120 through 129. The instruments and parts are as follows:

- Fl. 1, 2:** Flute 1 and 2. Measure 120: Rest. Measure 121: *f* (flute 1), *f* (oboe 1). Measure 122: Rest. Measure 123: *f*. Measure 124: Rest. Measure 125: *mp*. Measure 126: *mp*. Measure 127: *mp*. Measure 128: *mp*. Measure 129: *mp*.
- Ob. 1, 2:** Oboe 1 and 2. Measure 120: Rest. Measure 121: *f*. Measure 122: Rest. Measure 123: *f*. Measure 124: Rest. Measure 125: *mp*. Measure 126: *mp*. Measure 127: *mp*. Measure 128: *mp*. Measure 129: *mp*.
- B♭ Cl. 1, 2:** Bass Clarinet 1 and 2. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: *f*. Measure 126: *f*. Measure 127: *mp*. Measure 128: *mp*. Measure 129: *mp*.
- B. Cl.:** Bass Clarinet. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Bsn. 1, 2:** Bassoon 1 and 2. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: *mf*. Measure 126: *mf*. Measure 127: *mp*. Measure 128: *mp*. Measure 129: *mp*.
- Hm. 1, 2 (F Horn):** Horn 1 and 2. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Hm. 3, 4 (F Horn):** Horn 3 and 4. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- B♭ Trp. 1, 2:** Trumpet 1 and 2. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Trb. 1, 2:** Trombone 1 and 2. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Tb.:** Trombone. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Timp.:** Timpani. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Perc. I:** Percussion I. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Perc. II:** Percussion II. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Perc. III:** Percussion III. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Harp:** Harp. Measure 120: *mf*. Measure 121: *mf*. Measure 122: *mf*. Measure 123: *mf*. Measure 124: *mf*. Measure 125: *mf*. Measure 126: *mf*. Measure 127: *mf*. Measure 128: *mf*. Measure 129: *mf*.
- Daff:** Daff. Measure 120: Rest. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest.
- Tar:** Tambourine. Measure 120: *mf*. Measure 121: *mf*. Measure 122: *mf*. Measure 123: *mf*. Measure 124: *mf*. Measure 125: *mf*. Measure 126: *mf*. Measure 127: *mf*. Measure 128: *mf*. Measure 129: *f*.
- Vln. I:** Violin I. Measure 120: *p*. Measure 121: *p*. Measure 122: *p*. Measure 123: *p*. Measure 124: *p*. Measure 125: *p*. Measure 126: *p*. Measure 127: *p*. Measure 128: *p*. Measure 129: *p*.
- Vln. II:** Violin II. Measure 120: *p*. Measure 121: *p*. Measure 122: *p*. Measure 123: *p*. Measure 124: *p*. Measure 125: *p*. Measure 126: *p*. Measure 127: *p*. Measure 128: *p*. Measure 129: *p*.
- Vla.:** Viola. Measure 120: *p*. Measure 121: *p*. Measure 122: *p*. Measure 123: *p*. Measure 124: *p*. Measure 125: *p*. Measure 126: *p*. Measure 127: *p*. Measure 128: *p*. Measure 129: *p*.
- Vc.:** Violoncello. Measure 120: *p*. Measure 121: *p*. Measure 122: *p*. Measure 123: *p*. Measure 124: *p*. Measure 125: *p*. Measure 126: *p*. Measure 127: *p*. Measure 128: *mp*. Measure 129: *mp*.
- Cb.:** Contrabasso. Measure 120: *p*. Measure 121: *p*. Measure 122: *p*. Measure 123: *p*. Measure 124: *p*. Measure 125: *p*. Measure 126: *p*. Measure 127: *p*. Measure 128: *mp*. Measure 129: *mp*.

This page of a musical score, page 88, features rehearsal mark 131. It contains staves for various instruments including woodwinds, brass, percussion, harp, and strings. The score includes dynamic markings such as *p*, *mf*, *mp*, *f*, and *um.*, as well as performance instructions like *sec.*, *Fr. Hrn. 4*, and *Fr. Hrn. 3*. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 2 (F Horn), Horns 3 & 4 (F Horn), Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section includes Timpani, Snare, and three types of Cymbals (II, I, III). The harp and daff are also present. The string section includes Violins I & II, Viola, Violoncello, and Contrabass.

142

This page of a musical score, page 142, contains measures 142 through 149. The score is for a full orchestra and includes parts for woodwinds, brass, percussion, harp, and strings. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into systems, with measures 142-145 in the first system and measures 146-149 in the second system. Dynamics range from *mp* (mezzo-piano) to *f* (forte). The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, & 4 (with the first horn part marked 'Fr. Hrn. 1'), Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section includes Timpani, Percussion I, Percussion II, and Percussion III. The harp part features a complex rhythmic pattern with dynamic markings of *mf*, *f*, and *p*. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as slurs, accents, and dynamic markings.

150

Fl. 1, 2  
 mp — mf — p

Ob. 1, 2  
 mp — mf — p

B♭ Cl. 1, 2  
 mp — mf — p

B. Cl.  
 mp — mf — p

Bsn. 1, 2  
 mp — mf — p

Hrn. 1, 2 (F Horn)  
 mp — mf — p

Hrn. 3, 4 (F Horn)  
 mp — mf — p

B♭ Trp. 1, 2  
 mp — p

Trb. 1, 2

Tb.

Timp.

Perc. I  
 (dohol)  
 mp — mf

Perc. II  
 med.cym, stick  
 B.D.  
 mf

Perc. III

Harp  
 p — mf *lv.* — *lv.*

Daff  
 p — mf

Tar  
 mf

Vln. I  
 mp — p

Vln. II  
 mp — p

Vla.  
 mp — p — *simile*

Vc.  
 mp — p — *simile*

Cb.  
 mp — p — *div.* — *simile*

160

This page of a musical score, numbered 160, features a variety of instruments. The woodwind section includes Flutes 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 2 (F Horn), Horns 3 & 4 (F Horn), Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section consists of Timpani, Percussion I, Percussion II, Percussion III (vibraphone), and a Daff. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf*, *ffz*, *p*, *mp*, *fp*, and *unis.* are used throughout. Performance instructions like *gliss.* and *lv.* are also present. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for complex rhythmic figures.

170

Fl. 1

This page of a musical score, numbered 92, covers measures 170 through 177. The score is for a full orchestra and includes the following parts:

- Fl. 1, 2:** Flute 1 (marked *mf*), Flute 2 (rested).
- Ob. 1, 2:** Oboe 1 (rested), Oboe 2 (rested).
- B♭ Cl. 1, 2:** Clarinet Bb 1 (rested), Clarinet Bb 2 (rested).
- B. Cl.:** Bass Clarinet (marked *mf*).
- Bsn. 1, 2:** Bassoon 1 (marked *mf*), Bassoon 2 (rested).
- Hm. 1, 2 (F Horn):** Horn 1 (rested), Horn 2 (rested).
- Hm. 3, 4 (F Horn):** Horn 3 (rested), Horn 4 (rested).
- B♭ Trp. 1, 2:** Trumpet Bb 1 (rested), Trumpet Bb 2 (rested).
- Trb. 1, 2:** Trombone 1 (rested), Trombone 2 (rested).
- Tb.:** Trombone (rested).
- Timp.:** Timpani (marked *mp*, ending with *N*).
- Perc. I, II, III:** Percussion I (rested), Percussion II (rested), Percussion III (rested).
- Harp:** Harp (rested).
- Daff:** Cymbals (rested).
- Tar:** Triangle (rested).
- Vln. I, II:** Violin I (rested), Violin II (rested).
- Vla.:** Viola (rested).
- Vc.:** Violoncello (marked *div.*).
- Cb.:** Contrabass (marked *mf*).

The score is written in a key signature of two flats (Bb) and a 3/4 time signature. The first staff (Fl. 1) begins with a dynamic marking of *mf* and features a triplet of eighth notes in the first measure. The bassoon and cello parts also feature triplet markings. The timpani part has a dynamic marking of *mp* and a fermata marked with *N* at the end of the page.



178

Fl. 1, 2

Ob. 1, 2  
*mf*

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2  
*p*

Hm. 1, 2 (F Horn)

Hm. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1, 2  
Ob. 1, 2  
B♭ Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hm. 1, 2 (F Horn)  
Hm. 3, 4 (F Horn)  
B♭ Trp. 1, 2  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Harp  
Daff.  
Tar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Dynamic markings: *mp*, *p*, *mf*, *div.*

Performance instructions: *a2*, *Ob. 1*, *lv.*, *E*

Measure numbers: 185, 186, 187, 188, 189, 190, 191, 192

Time signature: 7/8

Key signature: B-flat major

Fl. 1, 2 *p*

Ob. 1, 2 *p*

B♭ Cl. 1, 2 *p* Cl. 1 *mp*

B. Cl. *p* *mp*

Bsn. 1, 2 *p* *mp*

Hm. 1, 2 (F Horn)

Hm. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp. (F, Cb) *pp*

Perc. I

Perc. II

Perc. III

Harp *sec.* *Gb* *f* *L.v.* *Db*

Daff

Tar *sec.* *mf*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *p* *div.*

Cb. *pizz.* *p* *div.* *arco* *p*

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *mf*

B♭ Cl. 1, 2 *mf* *mp*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Fr. Hrn. 1 *p* *mp*

Hrn. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp. *p*

Perc. I

Perc. II

Perc. III

Harp *p* *ff* *p*

Daff

Tar *f*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

207

This page contains the musical score for measures 207 through 210. The instruments and parts are as follows:

- Fl. 1, 2:** Flute 1 and 2, starting in measure 208 with a *mf* dynamic.
- Ob. 1, 2:** Oboe 1 and 2, starting in measure 208 with a *mf* dynamic.
- B♭ Cl. 1, 2:** Bass Clarinet 1 and 2, playing a melodic line from measure 207 to 210 with a *mf* dynamic.
- B. Cl.:** Bass Clarinet, playing a melodic line from measure 208 to 210.
- Bsn. 1, 2:** Bassoon 1 and 2, playing a rhythmic accompaniment from measure 207 to 210.
- Hrn. 1, 2 (F Horn):** Horn 1 and 2, playing sustained notes from measure 207 to 210.
- Hrn. 3, 4 (F Horn):** Horn 3 and 4, playing sustained notes from measure 207 to 210.
- B♭ Trp. 1, 2:** Trumpet 1 and 2, playing sustained notes from measure 207 to 210.
- Trb. 1, 2:** Trombone 1 and 2, playing sustained notes from measure 207 to 210.
- Tb.:** Trombone, playing sustained notes from measure 207 to 210.
- Timp.:** Timpani, playing a rhythmic pattern from measure 207 to 210 with a *mp* dynamic.
- Perc. I, II, III:** Percussion I, II, and III, all silent throughout the measures.
- Harp:** Harp, playing a melodic line from measure 207 to 210 with a *mp* dynamic, including a *lv.* (livelike) section in measure 208.
- Daff.:** Daffodil, silent throughout the measures.
- Tar.:** Tambourine, silent throughout the measures.
- Vln. I, II:** Violin I and II, playing melodic lines from measure 207 to 210 with a *mf* dynamic.
- Vla.:** Viola, playing a melodic line from measure 207 to 210 with a *mf* dynamic.
- Vc.:** Violoncello, playing a melodic line from measure 207 to 210 with a *mf* dynamic.
- Cb.:** Contrabass, playing sustained notes from measure 207 to 210 with a *mf* dynamic.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hm. 1, 2 (F Horn)

Hm. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II  
susp. cym  
snare stick

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*arco*

rit.

214

This page contains the musical score for measures 214, 215, and 216 of an orchestral work. The score is written for a large ensemble, including woodwinds, brass, percussion, harp, and strings. The key signature is B-flat major (two flats), and the time signature is 3/4. The music begins at measure 214 with a *rit.* (ritardando) marking. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Tuba) play complex rhythmic patterns, often with slurs and accents. The brass section (Trumpets, Trombones, and Tuba) provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes Timpani, Percussion I and II, and Tubular Bells, contributing to the rhythmic texture. The harp plays arpeggiated figures, and the strings (Violins I and II, Viola, Violoncello, and Contrabasso) play sustained notes and rhythmic patterns. The score includes various performance markings such as *mf*, *ff*, *fff*, *div.*, *gliss.*, *sec.*, *snare sticks*, *sul pont.*, and *normale*. The page number 99 is located in the top right corner.

217 *Cadenza* (tar solo)

The score is arranged in a standard orchestral layout. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 2 (F Horn), Horns 3 & 4 (F Horn), B♭ Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section includes Timpani, Percussion I, Percussion II, Percussion III, Harp, and Daff. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Tar part is a solo featuring a melodic line with intricate rhythmic patterns, marked with dynamics like *f*, *p*, and *mf*. The piece is divided into sections labeled *Homayun* and *Mahur*. The Tar part includes a triplet of eighth notes in the *Mahur* section. The rest of the score is currently blank.

played as written, performers choice of articulations and slurs, or improvised in dastgah style in the indicated dastgah for no more than approx.80-90secs.



Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hm. 1, 2 (F Horn)

Hm. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

mp

mf

6

3

This page of a musical score, numbered 102 of 231, features a variety of instruments. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 2 (F Horn), Horns 3 & 4 (F Horn), Trumpets in Bb 1 & 2, Trombones 1 & 2, and Tuba. The percussion section consists of Timpani, Percussion I, Percussion II, and Percussion III. The harp and daff are also present. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Tar instrument has a complex melodic line with triplets and quintuplets. The rest of the score is currently blank.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hm. 1, 2 (F Horn)

Hm. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for page 103, measure 238. It features a variety of instruments including woodwinds, brass, percussion, harp, and strings. The Tar instrument has a melodic line with a 5-measure rest, a 7-measure rest, and a 3-measure rest. The rest of the score is mostly empty, indicating that the other instruments are not playing in this measure.

This page of a musical score, measures 104-107, features a variety of instruments. The woodwinds include Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, & 4 (F Horn), Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section consists of Timpani, Percussion I, II, and III, and a Snare Drum (Daff). The strings include Violin I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The harp and tar are also present. The score is in 3/4 time with a key signature of two flats. It features several triplets and dynamic markings such as *pp*, *p*, *mp*, and *ppp*. The Viola part includes the instruction *div.* and *unis.* with a triplet of sixteenth notes. The Violoncello part includes *unis.* with a triplet of sixteenth notes. The Contrabass part includes *div.*, *spiccato*, and a triplet of eighth notes. The Percussion II part includes *B.D.* and a triplet of eighth notes. The Horns 1 & 2 part includes a triplet of eighth notes. The Bass Clarinet part includes a triplet of eighth notes. The Bassoon part includes a triplet of eighth notes. The Timpani part includes a triplet of eighth notes. The Snare Drum part includes a triplet of eighth notes. The Violin I & II parts are mostly silent. The Flute 1 & 2, Oboe 1 & 2, and Trumpets 1 & 2 parts are also mostly silent. The Viola part includes a triplet of sixteenth notes. The Violoncello part includes a triplet of sixteenth notes. The Contrabass part includes a triplet of eighth notes. The Harp part is mostly silent. The Tar part is mostly silent. The Percussion I part is mostly silent. The Percussion III part is mostly silent. The Daff part is mostly silent.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hm. 1, 2 (F Horn)

Hm. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *ff* *mp* *p* *mf* *f* *ff* *div.* *unis.* *med. susp. cym. snare stick* *a2* *8va* *L.v.*

Fl. 1, 2  
Ob. 1, 2  
B♭ Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hrn. 1, 2 (F Horn)  
Hrn. 3, 4 (F Horn)  
B♭ Trp. 1, 2  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Harp  
Daff  
Tar  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Measures 249-251. Dynamics include *f*, *mf*, *mp*, and *ff*. Articulations include accents, slurs, and breath marks. Performance instructions include *unis.* and *a2*.

251

FL. 1, 2  
 Ob. 1, 2  
 B♭ Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 Hrn. 1, 2 (F Horn)  
 Hrn. 3, 4 (F Horn)  
 B♭ Trp. 1, 2  
 Trb. 1, 2  
 Tb.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Harp  
 Daff  
 Tar  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

The musical score for page 107, measures 251-254, is a complex orchestral arrangement. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is written in 2/4 time with a key signature of two flats. The dynamics are marked with *p*, *mp*, *mf*, *f*, and *fff*. The percussion section includes Tam-tam (medium hard mallets), Percussion II, and Percussion III (Tubular Bells). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horn 1 and 2 (F Horn), Horn 3 and 4 (F Horn), Trumpet 1 and 2, Trombone 1 and 2, and Tuba. The brass section includes Trumpet 1 and 2, Trombone 1 and 2, and Tuba. The percussion section includes Tam-tam (medium hard mallets), Percussion II, and Percussion III (Tubular Bells). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horn 1 and 2 (F Horn), Horn 3 and 4 (F Horn), Trumpet 1 and 2, Trombone 1 and 2, and Tuba. The brass section includes Trumpet 1 and 2, Trombone 1 and 2, and Tuba.

This page of a musical score, rehearsal mark 253, features the following parts and dynamics:

- Fl. 1, 2:** *mf* (6ths), *p* (8th), *pp* (8th)
- Ob. 1, 2:** *mf* (6ths), *mp* (9th), *p* (8th), *pp* (8th)
- B♭ Cl. 1, 2:** *mf* (6ths), *mp* (9th), *p* (8th), *pp* (8th)
- B. Cl.:** *f* (3rds), *pp* (3rds), *ppp* (3rds)
- Bsn. 1, 2:** *f* (3rds), *pp* (3rds), *ppp* (3rds)
- Hm. 1, 2 (F Horn):** *p* (sustained)
- Hm. 3, 4 (F Horn):** *p* (sustained)
- B♭ Trp. 1, 2:** *p* (sustained)
- Trb. 1, 2:** *f* (sustained), *p* (sustained)
- Tb.:** *f* (sustained), *p* (sustained)
- Timp.:** *pp* (3rds), *ppp* (3rds)
- Perc. I:** *ff* (L.v.)
- Perc. II:** *ff* (L.v.), *mf* (L.v.)
- Perc. III:** *mp* (L.v.)
- Harp:** (Empty)
- Daff:** (Empty)
- Tar:** (Empty)
- Vln. I:** *pp* (6ths), *pp* (3rds)
- Vln. II:** *pp* (6ths), *pp* (3rds)
- Vla.:** *pp* (6ths), *ppp* (3rds)
- Vc.:** *pp* (6ths), *ppp* (3rds)
- Cb.:** *pp* (3rds), *ppp* (3rds)



Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hm. 1, 2 (F Horn)

Hm. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hm. 1, 2 (F Horn)

Hm. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

*lv.*

*mp*

*p*

*ppp*

*pp*

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hm. 1, 2 (F Horn)

Hm. 3, 4 (F Horn)

B♭ Trp. 1, 2

Trb. 1, 2

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Harp

Daff

Tar

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *lv.*

*p*

FL. 1, 2  
Ob. 1, 2  
B♭ Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hrn. 1, 2 (F Horn)  
Hrn. 3, 4 (F Horn)  
B♭ Trp. 1, 2  
Trb. 1, 2  
Tb.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Harp  
Daff  
Tar  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp* *ppp*  
*pp* *ppp*  
*pp* *ppp*