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Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA
RIVERSIDE

Symphonic Dances for Concert Band

A Dissertation submitted in partial satisfaction
of the requirements for the degree of

Doctor of Philosophy

in

Music

by

Gelareh Naseri

September 2018

Dissertation Committee:

Dr. Ian Dicke, Chairperson
Dr. Walter Aaron Clark
Dr. Byron Adams

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2018

The Dissertation of Gelareh Naseri is approved:

Committee Chairperson

University of California, Riverside

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Dedication

To my parents, Naser and Sorour

and

To those who are in search of their inner truth.

ABSTRACT OF THE DISSERTATION

Symphonic Dances for Concert Band

by

Gelareh Naseri

Doctor of Philosophy, Graduate Program in Music
University of California, Riverside, September 2018
Dr. Ian Dicke, Chairperson

My dissertation, titled *Symphonic Dances*, involves composing an intercultural multi-movement piece for concert band. Intercultural music refers to music pertinent to two or more cultures, in which musical representations of more than one culture exist. Each movement incorporates and combines features of a specific dance music style with musical characteristics of different cultures around the world, particularly from Iran, Africa, the North and South America, and Ireland. It also includes a reflective critical introduction detailing the features of each dance music style and overview of Iranian classical music. In the introduction, I also theorize about the implementation of my system to develop intercultural or more extensively, inter-stylistic musical pieces. Inter-stylistic music or arts combines elements from more than one style. I was influenced by composers who borrowed music styles from cultures different from their own; such as Johann Strauss, who composed Spanish, Egyptian, Russian, and Persian Marches, and Luciano Berio, who composed Folk Songs, including Azerbaijan Love Song. After researching related composition ideas and considering other music-making structures, I found that there are numerous

ways of combining musical elements to create a hybrid musical construction, which I clarify as a theory in my dissertation.

A principal objective of this dissertation is to help audiences, who are coming from different backgrounds and cultures, build or improve a sense of community with those from disparate cultures by experiencing multiple cultural representations in one single musical work.

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Overview of Symphonic Dances and its Influences

Chapter One includes the analytical and theoretical content of my dissertation. An overview of *Symphonic Dances* and its influences are clarified in the following four main sections of Chapter One:

1. General Introduction: In this section, I explain how and why I decided to focus on and compose intercultural music during my studies at UCR and also as my dissertation.
2. An Introduction to Iranian Classical Music and Its Implementations in *Symphonic Dances*: This section introduces representations of the music of Iran, which are partly implemented in *Symphonic Dances*.
3. Intercultural Music and Inter-Stylistic Theory: In this section, I clarify a theory that I developed to formulate the structure of inter-stylistic, and more specifically, intercultural works of art or music compositions.
4. Overall Analysis: This section includes analytical approaches to each movement of *Symphonic Dances*.

1.1 General Introduction

Since coming to UCR, I have been immersed in a highly diverse environment I had never been exposed to in my native Iran. UCR has a culturally diverse student population. As a result, its members are facing various practices of everyday life rooted in different cultural values and representations. People from different ethnic backgrounds are not living separately anymore, and cultural diversity across ethnic lines is inevitable.

Diversity, by bringing contrasts and distinctions into awareness, introduces a new dimension of a community, and a new dimension establishes a new perception in the mind of the perceiver or observer. To further clarify, we take the colors and the visual perception as an example: purple is a color, and if we only see the color purple, we don't realize dimension. Then, by being introduced to yellow and having yellow next to purple, we get a feeling of dimension as if we can get out of the first color (purple) and look at it from the above as a result of being introduced to a new color (yellow). So, we get one more dimension by being introduced to one or more other colors. Then, it challenges our previous perception of a color, and the new dimension gives us a new perception about colors and our vision.

As a result of being immersed in a more culturally diverse environment compared to my home city of Tehran, I started acknowledging and appreciating the cultural diversity while awed by the new perception of human daily practices and the meanings of them that cultural adjacency at UCR created. I gradually became aware of the benefits of it for my personal-growth, including, but not limited to a better understanding of my own culture.

In the U.S., I also experienced a greater freedom of expression, which made me more fearless in exploring unknown areas of music and implementing other musical styles and cultural representation in my music with a positive sense of purposeful adventure. The joy of discovering new dimensions by exploring these new areas motivated me to compose

intercultural music. I also believe that intercultural dialogue turns inevitable cultural diversity into a communication opportunity.

One of the first intercultural pieces I composed was for the piano entitled *Hybrid* (2015). To compose this piece, I took the adventure of combining characteristics of blues with music of Iran. In order to meet the objective of composing a piece of music that represents the quality of both types, I focused on the melody and scale first. I composed a melody that, as shown in Figure 1, starts in a 7-note blues scale and halfway through transits to an Iranian Tempered *Chāhārgāh* scale. This melody also descends on the first tetrachord of the scale, which is a familiar ending for melodies of the music of Iran.

The figure displays four staves of musical notation. The first staff is titled "7-Note Blues Scale in C" and shows the notes C, Bb, A, G, F, Eb, D. The second staff is titled "Tempered Chahargah Scale in B" and shows the notes B, A, G, F, E, D, C. The third staff is titled "Theme 1" and shows a melodic line starting in C Blues (notes C, Bb, A, G, F, Eb, D) with dynamic markings *f*, *mf*, *f*, and *mf*. The fourth staff shows the continuation of the theme in B Chahargah (notes B, A, G, F, E, D, C).

Figure 1: 7-Note Blues Scale in C; Tempered *Chāhārgāh* Scale in B; A Theme in 7-Note Blues Scale and *Chāhārgāh* Scale from *Hybrid* by Gelareh Naseri, mm. 9-23

Throughout this piece, I implemented key features of blues music such as walking bass lines, chordal accompaniments and accentuated chordal punctuations on the piano. With regards to other representations of the music of Iran, I also implemented a famous folklore melody from Iran, called *Ghāsem Ābādi* in the work. (See Figure 2.)



Figure 2: An Excerpt from *Ghāsem Ābādi* Theme, An Iranian Folklore Theme, Implemented in *Hybrid* by Gelareh Naseri, mm. 78-93

One more example of implementation of two different scales or modes as representations of different cultures in my works is found in *Horizons* for Flute, Clarinet, Violin, and Cello (2014). In this work, both Tempered *Chāhārgāh* scale and blues scale are used separately to compose melodic lines. An example of such melodic lines and their implemented scales are elucidated in Figure 3.

This dissertation is another instance of an adventure in composing intercultural music that I took in order to explore new musical dimensions. Like my other works, this piece is highly influenced by the music of my home country. I wrote it for concert band because it is an attractive and powerful vehicle capable of expressing a wide array of emotions.

I believe that more intercultural musical works need to exist so that such dialogue will continue and enhance communications between different ethnical groups and cultures. My musical work grants audiences in the U.S. new experiences by combining a familiar type of music, such as jazz for Westerners, with a relatively unfamiliar type of music, such as Persian music from my culture of birth. Therefore, it fosters and facilitates multicultural communication and sharing of cultural ideas through a common musical experience.

7-Note Blues Scale in C

Tempered Chahargah Scale in B

Horizons I

12 $\text{♩} = 116$
Cl.

In C Blues

to ----- ft.

39 $\text{♩} = 116$
Cl.

mp In B Chahargah

Figure 3: 7-Note Blues Scale in C; Tempered *Chāhārgāh* Scale in B; A Melodic Line in 7-Note Blues Scale from *Horizons I* by Gelareh Naseri, mm. 12-21; A Melodic Line in *Chāhārgāh* Scale from the Same Work, mm. 39-43

1.2 An Introduction to Iranian Classical Music and its Implementations in *Symphonic Dances*

The music of my home country, Iran, has a significant role in my recent compositions like *Symphonic Dances* in which I have implemented representations of the music of Iran. Some of those features and the implemented representations are being introduced in the upcoming section of this chapter seeing that it would be beneficial for the future listeners or analyzers of *Symphonic Dances* to be familiar with those representations and also with the significant characteristics of the music of Iran.

1.2.1 An Introduction to Iranian Music

Iranian classical music is based on a large collection of melodies known as the *Radif* (row). It contains up to three hundred melodies, or *Gushe-hā*. *Gushe-hā* are organized into seven main systems, called *Dastgāh-hā*¹, and five auxiliary systems, *Naghmeh-ha*.² *Dastgāh* translates to tools and consists of two words: *Dast* (hand), and *Gāh* (position or locations). In the context of music, *Dastgāh* also refers to the hand's position on the neck of a musical instrument. There are seven *Dastgāh-hā* in Iranian classical music: *Šur*, *Māhur*, *Homāyoun*, *Navā*, *Segāh*, *Chāhārgāh*, and *Rāst Panjgāh*. There are also five other auxiliary *Dastgāh-hā* or categories generally called *Āvāz* or *Nagmeh*: *Abu-Atā*, *Bayāte-Tork*, *Afšāri*, and *Dašti*, associated with the *Dastgāh of Šur*; and *Isfahān*, associated with *Dastgāh of Homāyoun*.³

¹*hā* is a prefix in Farsi language that makes regular nouns plural, like the prefix *s* in English. For example, *Gushe-hā* is the plural form of *Gushe*.

²Ella Zonis, *Classical Persian Music, An Introduction* (Cambridge: Harvard University Press, 1973).

³Ibid.

Each *Dastgāh* represents both a mode and a set of associated motives or short melodies, called *Gushe*, as previously mentioned. *Gushe-hā* and mode represent both a piece of music or a fragment in a specific *Dastgāh* and the characteristics of a specific *Dastgāh*. For example, when a piece of music or a fragment of it is in *Chāhārgāh*, it means that it is implementing the *Chāhārgāh* mode and also one or more of those motives or melodic patterns (*Gushe-hā*) from *Chāhārgāh Dastgāh*.⁴ Each *Gushe* is usually constructed within a small part of an octave and not widely spread. One note in that small part of the octave is distinguished and repeated more than other notes, which is called the *Shāhed* note (witness note) and the *Gushe* ends or stops on the *Ist* note (stopping note). Both emphasized notes of a *Gushe* (*Shāhed* and *Ist*) are so important that changing them within the same scale, same mode, and the same range of an octave transforms the characteristics into a new *Gushe*. There is also another significant note within an octave in each *Gushe*, called *Moteghayer* (changeable), which similar to *Shāhed* and *Ist*, defines a *Dastgāh*. *Moteghayer* alters during the performance of one single *Gushe*. For example, it may be lowered by a quarter-step. Ella Zonis, in her book *Classical Persian Music, An Introduction*, gives us an example for *Moteghayer* and compares it with accidentals in Western music:

In the *Dastgāh* of *Šur*, for example, the fifth note of the scale is G-natural for the first *Gushe*, the *Darāmad*. But for the *Gushe* of *Šahnāz*, the G-natural is lowered to G-*Koron*⁵, where it remains throughout this *Gushe*. The note G is the *Moteghayer* of *Šur*. Normally, there is but one *Moteghayer* for each *Dastgāh*, and thus, only one principal accidental is added during the performance. This is quite different from Western music of the last three centuries, which may add many accidentals to the seven notes of the scale during a single composition. Although a Persian musician is free to alter other scale degrees during the performance for expressive purposes, these ornamental notes will not remain altered for more than a short time, and they cannot be considered to have a structural function, as does *Moteghayer*.

When being asked about or thinking of a *Dastgāh*, Iranian classical musicians and musicologists usually think of *Gushe-hā* (the set of melodies or motives) and the succession

⁴Ibid.

⁵*Koron* lowers the pitch of a tone by a quarter step.

of them, instead of the scale of a *Dastgāh*. In order to compose a piece of music or a fragment of music in a specific *Dastgāh*, *Gushe* is more important than the mode (or the scale) because how a motif or melody is composed in a specific mode or scale is giving it the characteristic of a *Dastgāh*, and not the mode or scale itself.⁶

The most typical part of a *Dastgāh*, which is the essence of it and establishes it once performed, is called *Darāmad*. The other important part of a *Dastgāh* is *Forud* (descent; falling), which is a melodic pattern at the end of a *Gushe* leading it to *Darāmad* or parts of the opening or closing pattern of a *Darāmad*. In *Chāhārgāh*, the closing pattern can be simply moving from sixth degree up to the tonic.⁷



Microtones are frequently used in the Iranian classical music, and the whole tone may be divided into three or four parts rather than two, depending on the music theorist, composers, or musicians and how they divided a whole tone.⁸ There is disagreement among Iranian music theorists about how to divide the whole tone into microtones. However, Ali Naghi Vaziri, a 20th-century Iranian musician, composer, celebrated *Tar* player, and music theorist, came out with the following symbolization of microtones for the purpose of notation. His system is now widely used and implemented by Iranian classical music performers and theorists. Vaziri introduced *Sori* and *Koron* signs.⁹ *Koron* lowers the pitch of a tone by a quarter step (ex. D-*Koron* lowers D by a quarter step), and *Sori* raises the pitch of a tone by a quarter step. Like Western notation's flats and sharps, these two symbols, which are shown in Figure 4, are added next to a note in a music score.

⁶Ella Zonis, *Classical Persian Music, An Introduction* (Cambridge: Harvard University Press, 1973).

⁷Bruno Nettl and Bela Foltin, Jr., *Darāmad of Chāhārgāh: A Study in the Performance Practice of Persian Music* (Detroit, 1972).

⁸Ella Zonis, *Classical Persian Music, An Introduction* (Cambridge: Harvard University Press, 1973).

⁹Ibid.

 Koron
 = ½ ♭
 Koron lowers the pitch of a tone by 1/4 of a step



 Sori
 = ½ ♯
 Koron heightens the pitch of a tone by 1/4 of a step

Figure 4: *Koron* and *Sori*: Music Notation Signs Implemented in Iranian Classical Music

With regard to the scales in Iranian classical music, similar to scales in Western classical music, they have seven degrees but instead of being constructed out of a pool of twelve notes, they are built out of a set of seventeen to twenty-four notes including microtones. Examples of scales in seven *Dastgāh-hā* and scales in five *Naghme-hā* or *Āvāz-hā*, starting on C are shown in Figure 5. We can also see *Koron-hā* implemented in these scales.

Rhythmic structure is another important factor to consider while analyzing Iranian classical music. The vocal radif is not usually measured rhythmically and so, it gives the performer a great deal of rhythmic freedom to improvise and add ornamentation to the original score. The instrumental radif, on the other hand, has a few measured parts such as *Reng-hā* and *Chāhār-Mezrāb-hā*. For metric music, the term *Zarbi* is generally used in Iranian classical music.¹⁰

An important practice in the Iranian classical music is improvisation. Many of the composed pieces in the Iranian classical music have the improvisation features like repetition,

¹⁰Bruno Nettl, *The Radif of Persian Music* (Champaign: Elephant & Cat, 1992), and Ella Zonis, *Classical Persian Music, An Introduction* (Cambridge: Harvard University Press, 1973).

Mahur, Rast Panjgah	C D E F G A B C
Shur, Dashti, Abu Ata	C D [♯] E ^b F G A ^b B ^b C
Bayat-e Tork	C D E F G A B [♯] C
Afshari	C D E [♯] F G A ^(b) B ^b C
Homayun	C D [♯] E F G A ^b B ^b C
Esfahan	C D E ^b F G A [♯] B ^(♯) C
Segah	C D [♯] E [♯] F G [♯] A [♯] B [♯] C
Chahargah	C D [♯] E F G A [♯] B C
Nava	C D E ^b F G A [♯] B ^b C

Figure 5: Scales Starting on C in Seven *Dastgāh-hā* and Five *Naghme-hā* or *Āvāz-hā*

variation of a motif, extension, sequence, and reliance of tetrachords.¹¹ There are also pieces that are composed to be performed without changes like *Pishdarmād* (introduction), *Tasnif-hā* (songs), *Reng-hā* (dances), and *Chāhār-Mezrāb-hā*. On the other hands, there is a type of performance called *Āvāz* (song or singing) in which the performer has a great amount of freedom to improvise.

1.2.2 Implemented *Dastgāh-hā* and Their Respective Scales in *Symphonic Dances*

Throughout *Symphonic Dances*, I have composed melodies or motives by implementing three *Dastgāh-hā*: *Chāhārgāh*, *Isfahān*, and *Māhur*. In what follows, each of these three *Dastgāh-hā* and their scales are briefly introduced. Although scales of the *Dastgāh-hā* are demonstrated or presented as 7-note scales, in practice, a tune or a melody in a *Dastgāh* typically implements the first or last 4 or 5 consecutive notes within a scale, usually within the first tetrachord, and not the entire scale.

¹¹Bruno Nettl and Bela Foltin, Jr., *Darāmad of Chāhārgāh: A Study in the Performance Practice of Persian Music* (Detroit, 1972).

1.2.2.1 *Chāhārgāh Dastgāh*

Every *Dastgāh* in Iranian classical music is known by its scale and its *Gushe-hā*. The scale, the central tone, and short motives will characterize the *Gushe-hā* of *Chāhārgāh*. For example, *Darāmad* (Introduction), the essential *Gushe* of *Chāhārgāh*, centers on the tonic, and *Zabol*, another *Gushe* of *Chāhārgāh*, centers on the third of the scale.¹²

In order to know the *Chāhārgāh* scale, we take the *Chāhārgāh* in C as an example. Scale degrees in a C *Chāhārgāh* Scale are C, D-Koron, E, F, G, A-Koron, B, C. (See Figure 6.) To facilitate a performance by a Western ensemble, I used the technique that many other Iranian composers have previously established; I used a tempered *Chāhārgāh* scale, in which microtones of the scale are changed to semitones. So, all *Koron-hā* are changed to flats. As demonstrated in Figure 7, a tempered *Chāhārgāh* scale consists of two similar tetrachords with the same intervals (half step, three half steps, half step). So, every tetrachord has the same sequence of intervals as the second tetrachord of a minor harmonic scale.

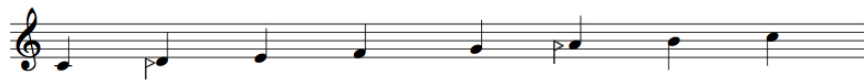


Figure 6: *Chāhārgāh* Scale in C

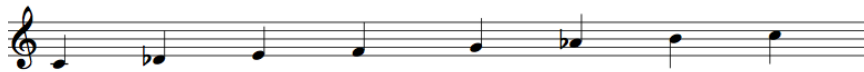


Figure 7: Tempered *Chāhārgāh* Scale in C

¹²Bruno Nettl and Bela Foltin, Jr., *Darāmad of Chāhārgāh: A Study in the Performance Practice of Persian Music* (Detroit, 1972).

1.2.2.2 *Isfahān Dastgāh*

Tempered Isfahān Scale: Isfahān Scale is similar to minor Harmonic Scale. The second tetrachord of a Tempered Isfahān Scale is similar to each tetrachord of a Tempered *Chāhārgāh* Scale, which includes the following sequence of intervals: minor second (consists of a half step), augmented second (consists of three half steps), and minor second (consists of a half step). The following are examples of themes or melodic lines from *Symphonic Dances* written in Isfahān. (See Figure 8, Figure 9, Figure 10, Figure 11, Figure 12, and Figure 13.)



Figure 8: Isfahān Scale in C



Figure 9: A Melodic Line in Isfahān, *Symphonic Dances*, mvt. I, mm.74-80



Figure 10: A Theme in Isfahān played by Oboe, *Symphonic Dances*, mvt. I, mm. 81-84

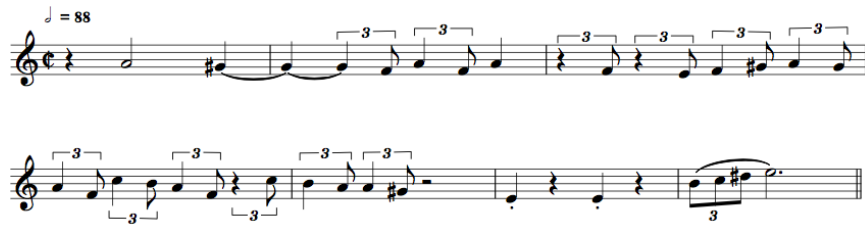


Figure 11: A Theme in Isfahān, Played by Oboe 1 and Trumpets 1, 2, 3, *Symphonic Dances*, mvt. I, mm. 89-95



Figure 12: A Theme in Isfahān, Played by Oboes and Horns, *Symphonic Dances*, mvt. II, mm 34-42



Figure 13: A Theme in Isfahān, *Symphonic Dances*, mvt. III, mm. 32-40

1.2.2.3 *Māhur Dastgāh*

Māhur is one of the seven *Dastgāh-hā* in Iranian classical music. The *Māhur* scale is similar to the major scale. Two examples of Iranian classical pieces in *Māhur* are *Ze Man Negāram* and *Morghe Sahar*. The following scores shown in Figure 14, Figure 15, Figure 16, and Figure 17 are presenting the first part of *Ze Man Negāram*, the first few measures of *Morghe Sahar*, and examples of themes in *Māhur* in *Symphonic Dances*:

Ze Man Negaram
(In Mahur)

By: Darvish Khan

$\text{♩} = 60$

Ze man ne-ga-ra - m ha-bi-bam xa-ba_r na-da rad. az-zi-ze-man-ax
f
 Be ha-le-za ra - m ha-bi-bam na-za_r na-da rad.
 Xa_bar na-da-a ra - am man az de-le-e xod. a-zi-za-am
 De-le ma-n az ma-n ha-bi-bam xa ba_r na da rad. az-zi-ze-man-ax rad.

1. Some ornamentations are transcribed from Mohammad Reza Shajarian's performance

Figure 14: An Excerpt from *Ze Man Negāram*, A Traditional Iranian Song in *Māhur*, Composed by Darvish Khān on a Poem by Maleko-Shoarāye Bahār

Morghe Sahar
(In Māhur)

$\text{♩} = 180$

Mor - ghe sa - har na - leh sar kon
 Da - ghe ma - ra ta - zeh tar kon
 Za - he sha-rar - bar in gha - fas ra
 Bar - she - ka - no zi ro - ze - bar kon

Figure 15: An Excerpt from *Morghe Sahar*, A Traditional Iranian Song Composed by Morteżā Ney Dāvood on a Poem by Maleko-Shoarāye Bahār



Figure 16: A Theme in *Māhur*, Played by Clarinets, *Symphonic Dances*, mvt. II, mm. 15-24



Figure 17: A Theme in *Māhur* in F, Played by Woodwinds, *Symphonic Dances*, mvt. II, mm. 50-58

1.2.2.4 A Mixed Scale Present in One Single Theme

In movement II, mm. 66 - 74, we hear a theme that begins in *Chāhārgāh* in D, shortly goes to V7 of D major in m. 68, goes back again to D *Chāhārgāh* in mm. 69-70, goes to V/V and I of D major in mm. 70-71, goes to D *Chāhārgāh* in m. 71, goes back to D major and its ii and V/V, and ends in V of D Major.

67 68 69 70

D Chahargah: I D: v⁷ D Ch.: I V I D: v/v

71 72 73 74

D: I D Ch.: I D: ii D: V/V D: V

Figure 18: A Theme in a Mixed Scale of *Chāhārgāh* and Major, *Symphonic Dances*, mvt. II, mm. 66-74

1.2.3 Motives Representing the Music of Iran

One frequently used motif in my dissertation is an ascending passage using the *Chāhārgāh-Isfahān* shared tetrachord. It usually appears as a cadential or punctuation figure.



Figure 19: An Ascending Passage Using the *Chāhārgāh and Isfahān Scales'* Shared Tetrachord, *Symphonic Dances*, mvt. I, m.95, m.137, mm.145-146; mvt. II, m.29

1.2.4 Rhythms Representing the Music of Iran

Specific rhythms in *Symphonic Dances* are implemented to represent the music of Iran. The following examples demonstrate one of them and its variations, which appear throughout the movement II of *Symphonic Dances*. (See Figure 20, Figure 21, and Figure 22.)



Figure 20: A Rhythm Representing the Music of Iran, *Symphonic Dances*, mvt. II, mm. 35-37



Figure 21: Implementation of the Rhythm from *Symphonic Dances*, mvt. II, mm. 7-8



Figure 22: Implementation of the Rhythm from *Symphonic Dances*, mvt. II, mm. 11-12

1.2.5 Instruments Representing the Music of Iran

In *Symphonic Dances*, I have not included any traditional Iranian instruments. However, typical concert band instruments occasionally create a connotation to the music of Iran through timbres like the oboe, trumpet, snare drum and bass drum. Oboe's timbre is similar to *Sornā*, a woodwind Instrument used in Iranian music. Trumpet is widely used in *Taziye*, a traditional mourning music in Iran played during Islamic *Ashoorā's* annual grieving commemoration. Snare drum and Bass drum are also widely used in *Taziye* music. In some passages in *Symphonic Dances*, the snare drum or bass drum accompany a tune based on the music of Iran, which together, allude to *Taziye* music. An example of concert band's instruments representing the music of Iran in *Symphonic Dances* is shown in Figure 23.

1.3 Intercultural Music and Inter-Stylistic Theory

Creating hybrid, inter-stylistic, or inter-cultural works of art in which representations of multiple styles or cultures are implemented and combined can be done by utilizing various methods of combining multiple elements of a form of art. In this section, first, I introduce a theory that I developed to formulate the methods of combining multiple elements to create inter-stylistic, and more specifically, intercultural works of art or music compositions. Then, I clarify the process of creating an intercultural or hybrid musical work by demonstrations shown in Figure 24. Afterwards, examples of the utilization of the theory in *Symphonic*

The image displays a musical score for three trumpets (Tpt. 1,2,3), snare drum, and bass drum. The tempo is marked as quarter note = 88. The music is in 3/4 time and features a forte (*f*) dynamic. The trumpet part consists of a melodic line with several triplet figures. The snare and bass drums provide a rhythmic accompaniment, primarily using triplet patterns. The score is divided into two systems, with the second system continuing the melodic and rhythmic motifs.

Figure 23: *Symphonic Dances*, mvt. I, mm 89-95

Dances are given. At the end of this section, I introduce the usages of *The Theory of Inter-Stylistic Linear Art Works* within academia, in the field of Music, and in other related fields.

1.3.1 A Theory of Inter-Stylistic Linear Art Work

The Theory of Inter-Stylistic Linear Art Works is a theory that I developed to clarify the methods of combining and creating inter-stylistic art works like music, theatre, opera, film, computer games, storytelling, and fiction, in which the piece of art progresses linearly during a period of time. The theory is demonstrating the various methods that are implemented in order to combine two or more style-presenting elements in a piece of art to make it an inter-stylistic work. In addition to musical works, the implementation of this theory could be examined and found in other types of arts like film and theatre. For music examples, any type of inter-stylistic work can be considered to enhance this theory, including but not limited to fusion music genres and world music. A related point to consider is that combining harmony and instrumentation could happen both as linear and non-linear (or

parallel) ways in order to create inter-stylistic pieces of arts. For instance, we can combine two different styles of harmonic expressions simultaneously instead of combining them in a linear way on the timeline progression of a musical score, similar to poly-chords to make an inter-stylistic work of music in which multiple styles of harmonic expressions are combined simultaneously or in a parallel (non-linear) way.

1.3.2 Demonstration and Implementation of the Theory in Intercultural Music

As shown in Figure 24, I view the process of creating an intercultural or hybrid musical work as either a linear or parallel process, or both. I consider different musical elements or aspects, such as melody, harmony, rhythm, scale, timbre, texture, and form, as potential elements to be merged to create intercultural or multi-stylistic music. Each of the six dashed boxes (1-6) in Figure 24 is an example of a possible method of creating a multicultural fragment of music over time. Each example is based on one aspect or a combination of two aspects of music coming from different cultures or styles. For instance, I have considered rhythm and musical scale in these six examples as representatives of a culture or a style. They could be replaced, if applicable, with other musical elements like timbre, melody, and even form itself, representing various styles. Therefore, we can create more examples like any or a combination of the six patterns shown in Figure 24, resulting in more possible ways of creating an intercultural fragment of music.

1.3.3 Utilizations and Contributions of the Theory and *Symphonic Dances*

My dissertation is an example of my process of composing intercultural music according to the system shown in Figure 24. For example, I composed an intercultural melody by using a poly-cultural musical scale (partly Jazz and partly from the music of Iran). Here, the intercultural musical phrase is created in a linear way: the audience hears a single melody starting in blues scale and ending in a scale from the music of Iran, which is symbolized

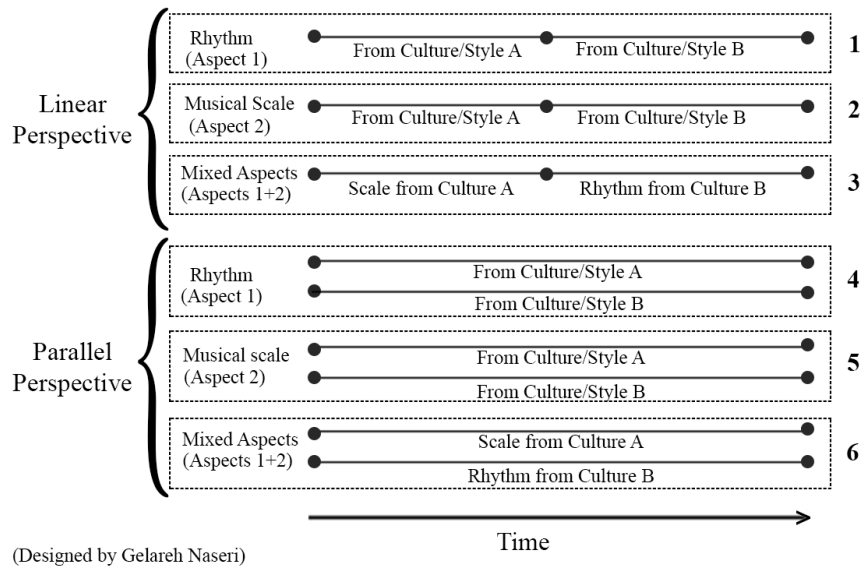


Figure 24: The Creation of an Intercultural or Multi-Stylistic Fragment of Music by Implementing and Combining Musical Elements in Linear or Parallel Ways

in the second dashed box in Figure 24. An example of a similarly composed intercultural melody could be heard in one of my intercultural pieces, *Hybrid*, on my official website, which is theorized in General Introduction chapter of this dissertation.¹³ An example of a parallel combination is the usage of rhythms from different cultures at the same time, thereby creating a polyrhythmic intercultural phrase. These combining methods (Linear and Parallel) could be merged again to create a more complex structure.

1.3.4 Implementation of *The Theory of Inter-Stylistic Linear Art Work in Academia, in the Field of Music, and in Related Fields*

Within academia, this theory fosters learning about new cultures and musical styles and opens up possibilities of how to go about composing intercultural music. Composers may create new cultural combinations in their musical works based on their experience listening

¹³Gelareh Naseri, *Hybrid* (Riverside, 2015). Listen from <http://www.gelarehnaseri.com>.

to my compositions. In addition, by analyzing my musical work in detail, reading the critical analysis, and learning about the combination methods I used in different movements, composers may implement the same combination ideas in their works.

In related fields, researchers may generalize and implement the clarified multi-style structure-making system (similar to Figure 24) using various aspects or elements of their own discipline to create a hybrid structure for their work. For example, dance choreographers may design an intercultural dance performance accompanied by my music according to the style it is representing at the moment, which could be intercultural in a linear way (linear progression of dance styles), or parallel way (combination of multiple dance styles occurring simultaneously but with a progression in time). The parallel method of combining various styles of dance could be presented by one single dancer representing different dance styles simultaneously by utilizing different physical movements in different parts of their body. It can also be demonstrated by two or more dancers each representing one single style and at the same time dancing with other dancers representing other styles. Also, by implementing the clarified multi-style structure-making system, other types of multicultural or multi-style works in other disciplines could be created such as in dance, theatre, film, and literature

1.4 Overall Analysis

Each movement of the *Symphonic Dances* is composed based on and inspired by a specific genre or style in dance music from different cultures. In this section, the associated dance music style of each movement is first introduced and then, the movement is analyzed and salient elements are discussed.

1.4.1 Movement I Overview

The first movement of *Symphonic Dances* is inspired by swing and the music of Iran. While I was in search of dance music from various cultures and exploring numerous pieces

of music, a Swing and Electro-Swing collection caught my attention. I found the collection inspiring and diverse and became interested in multiple songs of the collection. While listening to them, I envisioned having the swing feeling and lively characteristics of swing that I was perceiving in those songs or unconsciously enjoying to be implemented in or combined with Iranian music in order to create a type of music that brings a unique and exciting experience for an audience familiar with Iranian music, and also introduces a new spice to the listener who is already familiar with swing.

1.4.1.1 Swing: An Introduction to the History and Characteristics

Swing was born in the United States in the 1930s, and became a well-known music after Benny Goodman's and his Band's performances in 1935, first in Los Angeles and then in the Eastern United States. Many other artists joined or formed swing bands immediately after Goodman's success and popularity, including Basie, Ellington, Shaw, the Dorseys, Henderson, Webb, Hines, Lunceford, Miller, and others. It became the most popular musical genre in the United States from 1935 to 1946, and made this period to be known as the swing era. Swing also had a dramatic influence on musician's opportunity for employment. Historian Kenneth Bindas, brings the following testimony about another positive impact of swing in his book *Swing, that Modern Sound*: "The International Musicians, the periodical of the American Federation of Musicians, told its membership that the most significant aspect of swing was its ability to create and sustain jobs. The union reported 1936 to be the best year for musician since 1927, as employment increased nearly 30 percent."¹⁴

Later, cross-genre swing became a new form of expressing creativity. For example, country musicians combined elements of swing with jazz to create Western swing. Gypsy swing is also another form of cross-genre swing. In late 1980, house musicians created

¹⁴Kenneth J. Bindas, *Swing, that Modern Sound* (University Press of Mississippi, 2001).

Swing House by fusing swing with house music. Electro swing is also another form of swing, which is popular in Europe. It was a source of inspiration to me before and during composing the first movement of *Symphonic Dances*. After its decline in popularity following the end of World War II, swing became popular again in the 1990s, which is labeled as swing revival or Neo-Swing, and is still evolving.

To discuss the definitions of swing, we reflect on the reactions of audiences from swing's heyday: "The spontaneous individual interpretation of modern dance music" is how a reader of *Metronome Magazine* described it in a letter to the magazine in 1936.¹⁵ "Swing is the tempo of our time", a reader of *New York Times* wrote to the newspaper in 1939. Swing was "beyond his parents' wildest dreams" was how the writer of the 'Name Bands' Column for the *International Musicians* outlined swing and also added that "swing stands for their great desire" and "expresses all things, releases energy, and stirs emotions."¹⁶

Solo improvisations being accompanied by the rest of the band is a common practice in swing. 4/4 is a common time signature in swing, and offbeat notes are often accented. Rhythm is commonly based on a triplet subdivision of the beat. For example, two consecutive eighth-notes are played like a dotted eighth-note and a sixteenth note in Hard Swing, and a long eighth-note followed by a short eighth-note in swing or shuffle. This rhythmic pattern, which feels like a triplet in 4/4 meter, creates a swing feeling. (See Figure 25.)

1.4.1.2 Movement I Form and Highlights

The first movement, inspired by swing and the music of Iran, has a propulsive feeling like swing music, a 4/4 time signature and a swingy triple rhythm throughout the whole

¹⁵Ibid.

¹⁶Kenneth J. Bindas, *Swing, that Modern Sound* (University Press of Mississippi, 2001).

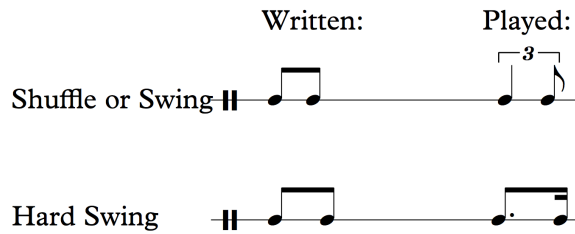


Figure 25: Swing Rhythmic Patterns

movement. Intervals from the 7-note blues scale (Figure 26) representing jazz music are also frequently implemented in movement I and other movements.

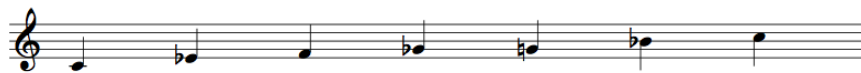


Figure 26: 7-Note Blues Scale

Respecting the first movement’s form, I consider the following as the main sections: Section One, mm. 1-21, is an introduction implementing short motives creating a progressive melodic line. In Section Two, mm. 22-69, melodic phrases made out of blues scale come one after another. In section Three, mm. 70-146, multiple themes representing the music of Iran are implemented. In mm. 70-80 a melodic line characteristic of the music of Iran is made out of a sequence and repetitions of Iranian motives. It also plays the role of an introduction to the leading theme of the third section beginning in measure 81. Section Four, mm. 147-188, could be counted as a coda build from the previous motives and with a faster tempo compared to the previous one ($\downarrow = 132$ vs. $\downarrow = 88$). The fast tempo with repetitive jazzy motives in this section creates a long line of music with propulsive swing-like feeling and a sense of vividness up until the end of this movement.

The following are five examples of implementations of the afore-mentioned musical genres and intercultural features in movement I. The first example demonstrates a melodic line in mm. 26-30, in which the 7-notes blues scale in C is implemented. (See Figure 27.)



Figure 27: A Swingy Melodic Line, *Symphonic Dances*, mvt. I, Theme I, mm. 26-30

Example two: In addition to the implementation of the 7-note blues scales, the first movement also evokes the instrumentation of swing music, such as clarinets, saxophones, trumpet, trombones and drums, and other features of swing and jazz music, such as the interaction between performers who build up a theme while pushing it forward all together in a lively way building up the theme as shown in the following score example in mm. 26-30. (See Figure 28 and Figure 29.)

Example three: The leading theme in Section Three of this movement is an Iranian-music-inspired theme starting in measure 81, following by two melodic phrases made out of blues scale, and then followed by a short motive of Iran, which acts as punctuation. The chords being played by brass on this punctuated motive mm. 88-89 are like a Stab in jazz music. (See Figure 30.)

Example Four: The aforementioned pattern of Iranian theme followed and punctuated by a jazzy motif repeats afterwards. Then, the pattern is reversed in mm. 106-114, in which a jazz-inspired musical line, a variation of the previous Iranian theme, is punctuated by an Iranian motif. This pattern will also appear repeatedly afterwards. (See Figure 31 and Figure 32.)

The musical score is arranged in 26 staves. The instruments are listed on the left side of each staff:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- E♭ Cl.
- Cl. 1, 2, 3
- B. Cl.
- A. Sax. 1, 2
- Ten. Sax.
- Bari. Sax.
- Hn. 1, 3
- Hn. 2, 4
- Tpt. 1, 2, 3
- Tbn. 1, 2
- B. Tbn.
- Euph. 1, 2
- Tba. 1, 2
- Dr.
- Timp.
- Perc. 1 (Marimba)
- Perc. 2 (Pedal Hi-hat)
- Perc. 3 (Snare Drum)
- Perc. 4 (Ride Cymbal)

The score is marked with a section 'A' starting at measure 26. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The percussion section includes Pedal Hi-hat, Snare Drum, and Ride Cymbal. The Marimba part is indicated starting at measure 25.

Figure 28: A Theme Build-Up Among Instruments, *Symphonic Dances*, mvt. I, mm. 26-30, Page 1

6

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 Eb Cl.
 Cl. 1, 2, 3
 B. Cl.
 A. Sax. 1, 2
 Ten. Sax.
 Bari. Sax.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1, 2, 3
 Tbn. 1, 2
 B. Tbn.
 Euph. 1, 2
 Tbn. 1, 2
 Dbn.
 Tmp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

27 28 29 P 30 31

Figure 29: A Theme Build-Up Among Instruments, *Symphonic Dances*, mvt. I, mm. 26-30, Page 2

♩ = 88

mp From Isfahan Scale in A

mp From 7-Note Blues Scale in A From 7-Note Blues Scale in A

From Isfahan or Chahargah Scale in E

Figure 30: A Musical Line: A Combination of Iranian Music and Blues, *Symphonic Dances*, mvt. I, mm. 81-89

Example Five: In this movement, we occasionally perceive that a theme implemented from the music of Iran is accompanied by snare drum and hi hats representing Western jazz music, like in mm. 89-98. This is an example of a parallel combination of different musical elements from different cultures.

1.4.2 Movement II Overview

The Second movement is inspired by tango and the music of Iran. I listened to various tango pieces prior to composing the second movement and fancied adding playfulness and the incisiveness of tango to Iranian music to foster a different sentiment in the listeners who are familiar with Iranian music. Also, for listeners who are familiar with tango but unfamiliar with Iranian music, this piece may be an introduction to a new and distinctive quality in music, an unknown music (Iranian music), in a known context (tango). I specifically listened to *El Choclo* by Angel Viloldo and *Por una Cabeza* by Carlos Gardel before and during composing this movement, and derived the primary structure of the second movement from *El Choclo*.

The musical score for *Symphonic Dances*, movement I, measures 106-114, features a rich orchestration. The woodwinds, including Piccolo, Flutes, Oboes, Bassoons, and Clarinets, play a central role in the texture. The strings provide a steady accompaniment, while the brass section, including Horns, Trumpets, and Trombones, adds depth and power. The percussion section, including a Drum Set and four different Percussion parts, provides rhythmic support. The score is marked with various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte), and includes articulations like accents and slurs. The measures are numbered 106, 107, 108, 109, 110, and 111 at the bottom of the page.

Figure 31: A Punctuation by an Iranian Motif, *Symphonic Dances*, mvt. I, mm. 106-114, Page 1

The image displays a page of a musical score for a symphony, specifically for the first movement of 'Symphonic Dances'. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the score are: Piccolo (Pic.), Flute 1 and 2 (Fl. 1,2), Oboe 1 and 2 (Ob. 1,2), Bassoon 1 and 2 (Bsn. 1,2), Eb Clarinet (Eb Cl.), Clarinet in Bb 1, 2, and 3 (Cl. 1,2,3), Bass Clarinet (B. Cl.), Alto Saxophone 1 and 2 (A. Sax. 1,2), Tenor Saxophone (Ten. Sax.), Bass Saxophone (Bari. Sax.), Horn 1 and 2 (Hrn. 1,2), Trumpet 1, 2, and 3 (Tpt. 1,2,3), Trombone 1 and 2 (Tbn. 1,2), Bass Trombone (B. Tbn.), Euphonium 1 and 2 (Euph. 1,2), Tuba 1 and 2 (Tba. 1,2), Double Bass (DB), Timpani (Timp), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'p' (piano). There are also some specific markings like '1', '1.2', '2.3', and '4.2' which likely refer to different parts or techniques. The page number '23' is located in the top right corner. At the bottom of the page, there are measure numbers: 112, 113, 114, 115, 116, and 117.

Figure 32: A Punctuation by an Iranian Motif, *Symphonic Dances*, mvt. I, mm. 106-114, Page 2

1.4.2.1 Tango: An Introduction to the History and Characteristics

Tango is commonly known as a dance from Argentina, and being melancholy, dramatic, or tragic, originated from the lower classes in Buenos Aires around the end of the nineteenth century.¹⁷ Tango is related to another Argentine dance known as *Milonga* (Poor Mans Habanera), which has a lively tempo. It has been said that the first tango-like dance was born when *Milonga*'s tempo became slower and steps were added to it.¹⁸

Tango has locally developed and circulated among nations. The Argentinean tango, which was the origin of all music and dance that were later called tango, was flexible enough to be circulated, adapted and refined in other countries and implement unusual features from those new homes.¹⁹ *Candamobe, Milonga, Milongon, Habanera, Tango Andaluz* and more are other dances that influenced tango in the home culture of those dances: Spain, Uruguay, Cuba, Africa, Italy, the Argentine pampas, and specific Buenos Aires neighborhoods, etc. The diverse character of those who has implemented tango also influenced the development of tango: immigrants from Europe, people of African descent, *compadriots* (pimps), and *payadores* (street poets), among others.²⁰

Tango is known with Habanera rhythm in music. (See Figure 33.)²¹ Habanera (Havanara) music and dance comes from Havana, Cuba, also moved to Spain and then Argentina in the early 19th century. It is a Cuban *contradanza*, which is rhythmically based on an African motif called *Tresillo*, which means "triplet" in Spanish. (See Figure 33 and Figure 34.)

¹⁷Jo Baim, *Tango, Creation of a Cultural Icon* (Bloomington: Indiana University Press, 2007).

¹⁸<https://www.streetswing.com/histmain/z3milnga.htm>. Accessed: April 2018.

¹⁹Carlos G. Groppa, *The Tango in the United States* (Jefferson: McFarland & Company, 2004).

²⁰Miller, Marilyn G., *Tango Lesson*, Duke University Press, 2014

²¹Jo Baim, *Tango, Creation of a Cultural Icon* (Bloomington: Indiana University Press, 2007).



Figure 33: *Tresillo* Rhythm



Figure 34: Habanera Rhythm

In tango music, the time signature is usually 2/4 or 4/4.²² Phrases are typically eight bars in length, and even numbers of phrases make up a section. Usually, a tango is cast in a binary or ternary form. Sometimes, a section composed from the first section's materials comes between the second and the third sections, which makes the piece a four-section piece. Key changes happen in closely related keys in tango music. In major-key tangos, the most common secondary keys are the dominant and subdominant. In minor-key tangos, secondary keys are usually the major dominant and relative major.²³

The underlying chords in tango music are usually based on diatonic scales using simple chord progressions. Cadences are generally authentic or half cadences. Block chords are sometimes used to create a percussive effect. Habanera rhythm patterns and their variations are widely used in tango music.²⁴ Figure 35 is Habanera rhythm, and Figure 36 contains examples of its variations. Figure 37 and Figure 38 show two examples of the implementations of Habanera rhythm in music.

²²Carlos G. Groppa, *The Tango in the United States* (Jefferson: McFarland & Company, 2004).

²³Jo Baim, *Tango, Creation of a Cultural Icon* (Bloomington: Indiana University Press, 2007).

²⁴Ibid



Figure 35: Habanera Rhythm

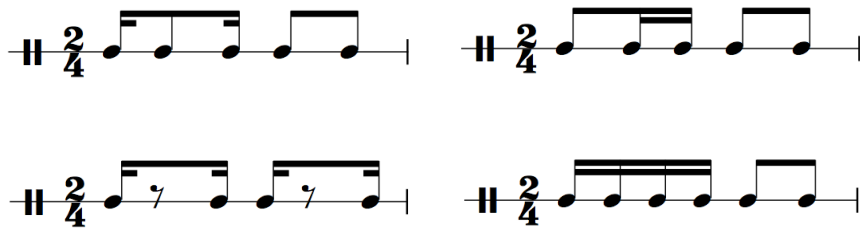


Figure 36: The Variations of Habanera Rhythm



Figure 37: An Extract from *Por Una Cabeza*, Originally Composed by Carlos Garder, Originally composed by Carlos Gardel, arranged for Itzhak Perlman by John Williams.



Figure 38: *El Choclo Tango*, Composed by Angel Villolda. Source: <http://www.free-scores.com/download-sheet-music.php?pdf=26078#>

1.4.2.2 Movement II Form and Highlights

Respecting movement II form, I consider the following as the main sections: Section One, mm. 1-29, is an Introduction in 6/8 including theme I, which is a theme implementing the music of Iran in *Māhur Dastgāh*. In Section Two, mm. 30-50, the main theme (Theme II) is introduced, first in 2/4, then, in a combination of 2/4 and 3/4 meter. In Section Three, mm. 50-66, theme III is carried out and then, like Section Two, it is being played in a combination of 2/4 and 3/4 meter, which can be considered as a variation of the theme instead of a simple repetition of it. In Section Four, mm. 66-82, theme IV is being introduced and then is repeated, all in 2/4 time. In Section Four (mm. 82-99) the main theme (theme II) arrives again in 2/4 and is being repeated in a combination of 2/4 and 3/4 times, which is similar to Section Two. At this time, theme II is being accompanied counterpointically by two new themes: theme V in the first appearance of theme II in this section and theme V in the second appearance. At the end of this section, an *accelerando* prepares us for the upcoming faster tempo in the next section. Section Five (mm. 100-132) gives us a variation of theme

III, titled theme VII, which is in 6/8 instead of its primary 2/4 time. It is repeated three times, each time with a new accompaniment to it. Section Six (mm. 133-146) is the Coda part of the movement II, with a brief emergence of theme I. The beginning of coda is being merged with the end of Section five. So, there is not a specific borderline between coda and Section Five.

At this point, a few highlights to consider in movement II are outlined. While tango is usually in 2/4 or 4/4 time, this movement begins in 6/8, which is a popular time signature in Iranian music, but is also similar to 2/4 since it has two beats per measure. Later, it also uses 2/4, 4/4 and 3/4 times. In parts of movement II, I have implemented the tango rhythm without changes. (See Figure 39.) An example of implementation of the tango rhythm is found in mm. 34-42, played with bass drum and maracas. (See Figure 40.)



Figure 39: Tango Rhythm



Figure 40: Tango Rhythm in Bass Drum, *Symphonic Dances*, mvt. II, mm. 34-42, Bass Drum

In tango music, it is also common to have a melody set in Habanera rhythm or its variations. An example of such a melody in Movement II is theme II which is also accompanied

with a tango rhythm. Figure 41 is also another example of the melody in Habanera rhythm. It is from the well-known *El Choclo Tango* by Angel Villolda.²⁵



Figure 41: A Melody in Tango Implementing Habanera Rhythm, *El Choclo Tango* by Angel Villolda

The majority of melodies in tango music have a singable characteristic that is rooted in a song. It applies to various melodies that I composed for movement II. Another practice implemented by tango composers is to repeat a phrase and change the ending of it. Example of this practice could be seen in the following extracts from *La Paloma Tango* by Sebastian Iradier (Figure 42) and *El Choclo Tango* by Angel Villolda (Figure 43).

In *Symphonic Dances*, movement II, the same practice is simulated when theme II is repeated in a combination of 2/4 and 3/4 meter. The beginning of the repetition is similar to theme II and in 2/4, but the continuation is in 2/4 and 3/4, and is different from the first performance of it. (See Figure 44.)

Introducing a triple meter section after a long duple meter section with Habanera rhythm is another common practice in tango music. To create a triple-metric feeling, tango composers may change a 2/4 time to a 6/8 meter without changing the tempo of each beat by

²⁵<http://www.free-scores.com/download-sheet-music.php?pdf=26078#>

21 2. 3 3 3

26 3 3 3 3 3 3 3 3

31 3 3 3 3

35 3 3 3 3

Sheet Music from 8notes.com © Copyright 2014 Red Ballon Technology Ltd

Figure 42: A Common Practice in Tango, Repeat a Phrase and Change the Ending of It, *La Paloma Tango* by Sebastian Iradier

Figure 43: The Ending of the Phrase Changes in the Repetition, *El Choclo Tango*, Angel Villoldo

♩ = 76

f

Repetition

Figure 44: The Ending of the Theme's Repetition Changes, *Symphonic Dances*, mvt. II, Theme II and Its Repetition

turning two beats of a 2/4 into two beats of 6/8 meter. The following example in Figure 45 from *Cloe* by Antonio Olague demonstrates implementing Habanera for the first section, part a, and Waltz for the second section, part b.²⁶



Figure 45: *Cloe* Composed by Antonio Olague, Habanera in part a. and Waltz in Part b.

Tango composers also may place a melody in triplet accompanying with Habanera rhythm, or they may change a duple-meter melody to a triple-meter melody by adding ornamental or accidental notes to it in a triple-meter, which again, is accompanied by Habanera rhythm. The following extract (Figure 46) from *El Irresistible* by Logatti is an example of a triplet melody against Habanera.²⁷

Nearly similar to these practices, in movement II, mm. 91-97, time changes frequently from 2/4 to 3/4 and vice versa. Finally, in measure 99, the meter change fixes and one of the previous themes, theme II, is repeated here, this time in 6/8, titled as theme VII in the theme table. Regarding the implementations of my theory, we can find an example

²⁶Jo Baim, *Tango, Creation of a Cultural Icon* (Bloomington: Indiana University Press, 2007).

²⁷Ibid.



Figure 46: Melody in Triplet Accompanying with Habanera Rhythm, *El Irresistible* by Logatti

of a linear combination at the end of the introduction section. In measure 29, we hear an ascending tetrachord in *Chāhārgāh* after the first theme of this movement, which signifies the ending of the introduction and the beginning of a new section. This combination is an example of a linear combination of two styles since the theme preceding the motif (theme 1 shown in Figure 47) and the motif are in different styles.



Figure 47: *Symphonic Dances*, mvt. II, Theme I



Figure 48: *Symphonic Dances*, mvt. II, Ascending Tetrachord in *Chāhārgāh*

We can also find an example of parallel combination at the beginning of movement II: a theme is representing the music of Iran while accompanied by instruments that evoke the music of Spain, Latin America and Africa: castanets, bongos, claves, and finger clicks. (See Figure 49.) Bongos and finger clicks play a rhythmic pattern representing the music of Iran

although they are instruments not from Iran. In Movement II, castanets, claves, bongos, maracas, and finger cymbals are signifying Latin music. On the whole, shakers, bongos, claves, woodblocks and maracas as Latin percussions are occasionally representing Latin music throughout my dissertation.

The image displays a musical score for three instruments: Eb Cl. and Cl. 1,2,3 (top staff), Bgo. (middle staff, marked *mf*), and F.C. (bottom staff, marked *f*). The score is in 6/8 time and consists of two systems of five measures each. The top staff features a melodic line with slurs and accents. The middle and bottom staves provide a rhythmic accompaniment with eighth-note patterns.

Figure 49: *Symphonic Dances*, mvt. II, mm. 7-28, Theme I Accompanied by Bongos and Finger Click

Theme II that begins in measure 34 is a theme in *Isfahān Dastgāh* inspired by both the music of Iran and tango music. The theme is set in a variation of Habanera rhythm, and is being accompanied by a combination of tango rhythm (rhythms that are being played by bass drum and maracas) and Habanera rhythm. The theme begins with the oboes (and horns), then trumpets play it, both representing the music of Iran because of the timbre of these two instruments: oboe's timbre is similar to *Sornā*, an Iranian woodwind instrument, and trumpet is an instrument widely used in *Taziye*, a traditional mourning music in Iran for Islamic *Ashoorā*'s annual grieving commemorate.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2, & 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Horns 1, 2, 3 & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, Euphonium 1 & 2, and Tuba 1 & 2. The brass section includes Double Basses. The percussion section includes Timpani and four percussionists (Perc. 1-4). The score shows the beginning of Theme II in measure 34, marked with a dynamic of *f*. The percussion part includes cues for Cymbals, Maracas, Concert Bass Drum, and various cymbal effects.

Figure 50: *Symphonic Dances*, mov. II, Theme II Begins in m. 34 by Oboes and Horns

♩ = 76 Ob. 1,2 and Hn. 1,2,3,4 (Theme II)

B.D. and Mcas. (Tango Rhythm)

Other Instruments (Habanera Rhythm)

Figure 51: *Symphonic Dances*, , mvt. II, Theme II in Isfahān, mm. 34-43, Accompanied by a Tango Rhythm and Habanera Rhythm

One of the methods I employ for composing intercultural music is to have two themes in a piece, one a variation of the other theme representing a culture different from the first theme. It means that musical characteristics of a culture are being integrated into a theme from a different culture. An example of this method is presented in movement II by themes III and VII. Theme III is first introduced in measure 50. (See Figure 52.) It is more similar to the music of the West than to the music of Iran. Later in mm. 100-108, we have a variation of it, titled as theme VII, which signifies the music of Iran because of its rhythm structure composed in an Iranian style 6/8 time and also its second half being in *Chāhārgāh Dastgāh*. (See Figure 53).

Theme VII is introduced by trumpets, and is accompanied by tambourine, which is a popular instrument in Iran typically used in celebration music such as weddings and *Norooz*, Iran's new year celebration. In *Norooz* celebration's music, an instrument from the tambourine family is being played by *Hāji Firooz*, who is a symbolic figure, like Sana Claus,



Figure 52: *Symphonic Dances*, mvt. II, mm. 50-58, Theme III



Figure 53: *Symphonic Dances*, mvt. II, mm. 100-108, Theme VII: A Variation of Theme III

that sings and dances at *Norooz* time to celebrate the beginning of the spring. (See Figure 54 and Figure 55.)

At the end of movement II, mm. 131-145, we hear two different rhythms in the percussion section representing two different musical styles from two different cultures. As demonstrated in the passage shown in Figure 56, bongos represent a rhythm from Iran (magnified in Figure 57) while claves and finger clicks represent Habanera rhythm. (See Figure 58.)

1.4.3 Movement III Overview

Movement III is composed based on inspirations from Irish step dance, specifically heavy jig, and the music of Iran. While I was in search of musical dances of other cultures, I found Irish jig inspiring since it sounded cheerful, bright, moving, and at the same time, affecting to me. I also found short melodies coming one after another a lovely straightforward and and pure move, and decided to implement this delightful approach in a movement of my

The musical score for Figure 54 is arranged in a standard orchestral format. It features the following parts and markings:

- Perc.**: Percussion, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Fl. 1,2**: Flutes 1 and 2, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Ob. 1,2**: Oboes 1 and 2, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Bsn. 1,2**: Bassoons 1 and 2, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Cl. 1,2,3**: Clarinets 1, 2, and 3, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- B. Cl.**: Bass Clarinet, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- A. Sax. 1,2**: Alto Saxophones 1 and 2, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Ten. Sax.**: Tenor Saxophone, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Bari. Sax.**: Baritone Saxophone, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Hn. 1,3**: Horns 1 and 3, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Hn. 2,4**: Horns 2 and 4, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Tpt. 1,2,3**: Trumpets 1, 2, and 3, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Tbn. 1,2**: Trombones 1 and 2, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- R. Tbn.**: Right Trombone, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Euph. 1,2**: Euphoniums 1 and 2, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Tba. 1,2**: Tubas 1 and 2, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Db.**: Double Bass, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Timp.**: Timpani, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Perc. 1**: Percussion 1, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Perc. 2**: Percussion 2, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Perc. 3**: Percussion 3, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Perc. 4**: Percussion 4, with a tempo marking of $\text{♩} = 76$ and a dynamic marking of f .
- Marimba**: Marimba, with a tempo marking of $\text{♩} = 100$ and a dynamic marking of f .

The score is divided into measures 98, 99, 100, 101, and 102. The tempo marking $\text{♩} = 76$ is used for measures 98-100, and $\text{♩} = 100$ is used for measures 101-102. The dynamic marking f is used throughout the score.

Figure 54: Theme VII Introduced by Trumpets and Accompanied by Tambourine, *Symphonic Dances*, mvt. II, mm. 100-108, Page 1

The musical score for Figure 55 is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, Bsn. 1,2, Eb Cl., Cl. 1,2,3, B. Cl., V. Sax. 1,2, Ten. Sax., Bari. Sax., Hn. 1,3, Hn. 2,4, Tpt. 1,2,3, Tbn. 1,2, B. Tbn., Bboph. 1,2, Tbn. 1,2, Dr., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score spans measures 103 to 108. The Piccolo, Flutes, Oboe, and Bassoon parts feature a melodic line starting in measure 103. The Clarinets and Saxophones provide harmonic support. The Horns and Trumpets play a rhythmic pattern. The Trombones, Tuba, and Drums provide a steady accompaniment. The Percussion parts include Tambourine, Bongos, and Finger Cymbals and Maracas. The score is marked with dynamics such as *f* and *mf*. A rehearsal mark *a2* is present above the Saxophone parts in measure 107.

Figure 55: Theme VII Introduced by Trumpets and Accompanied by Tambourine, *Symphonic Dances*, mvt. II, mm. 100-108, Page 2

Perc. 1 Claves
 Perc. 2 Finger Click
 Perc. 3 Bongos
 A Rhythm from Iran
 Habanera
 A Variation of Habanera

Figure 56: Habanera and a Rhythm from Iran, *Symphonic Dances*, mvt. II, mm. 131-135, Percussions 1, 2, and 3

Bongos
 f
 A Rhythm from Iran

Figure 57: The Previous Figure is Magnified: A Rhythm from Iran in Bongos

Claves
 f
 Habanera
 A Variation of Habanera
 Finger Click
 f
 Habanera
 A Variation of Habanera

Figure 58: Figure 56 is Magnified: Habanera Rhythm and Its Variation in Claves and Finger Click. Also, See Figure 35 and Figure 36

work. It was also particularly unique in terms of dancers keeping their hands still although the music is cheerful and bright. I had already seen two similar dances in Iran, Kurdish dance and Azeri dance, in which dancers' hands are barely moving (in Kurdish dance) or are doing less complicated moves compared to the dancers' feet (in Azeri dance) while the music is lively and cheerful. Having imaginary dancers in my mind ready to lightly dance to a cheerful music with short phrases, I started composing movement III.

1.4.3.1 Irish Jig: An Introduction to the History and Characteristics

At the beginning of the nineteenth century in rural Ireland, dancing and music making was a form of entertainment largely used in agricultural and religious times and special social occasions such as cattle fairs, market days, hurling marches, and horse races.²⁸ Also, those who invaded and immigrated the country through times of war and peace introduced new dances and music to Irish people.²⁹

The heavy jig inspired me in the compositional process of the third movement and is an example of Irish step dance. Irish main step dances include reel, light jig, heavy jig, single jig, and the hornpipe.³⁰ There are two distinctive forms of Irish dancing: solo dances and figure dances.³¹ Arthur Flynn, in his book *Irish Dance*, provides the following information about them:

The style to be cultivated in solo dances is one of simplicity and natural grace. The carriage of the body should be natural, upright, and relaxed. The arms and hands should be kept flat against the side. The figures and steps should be executed with accuracy and precision, but easily, without any effort. Irish figure or group dancing can be performed in a square, circle, or line formation, enjoying only a few simple steps. These dances are essentially the dances of Ireland. (Flynn, 31)

²⁸Dorothea E Hast and Stanley Scott, *Music in Ireland* (Oxford University Press, 2004).

²⁹Arthur Flynn, *Irish Dance* (Gretna: The Appletree Press and Pelican Publishing Company, 1998).

³⁰Ibid.

³¹Ibid.

Stepping is central to the Irish dance tradition. The dancer “beats out” musical time through foot movements.³² Specific movements within a step have been given names such as the treble, the heel kick, the drum, the cut, the rock or puzzle, the shuffle, the batter and the grind. There are a series of these elements following each other to cover an 8-bar musical phrase while the dancer is dancing to a tune, which is usually 32 bars in a jig, reel, or hornpipe music.³³

Jig was originally danced by sailors, imitating the motion of the ship.³⁴ It is “danced in an aggressive manner in heavy shoes, which produces a stamping sound.” (Flynn, 31) What attracted me to Irish dance music and specifically heavy jig was their vividness, playfulness, and balance in both music and the dance, and at the same time, a feeling of firmness, reserved, and resistance in the dance. The reserved feeling that I see in Irish step dance is described by Arthur Flynn as control and grace as stated in his book by telling the reader that “arm movement is discouraged in Irish dance, as the dancer is taught to demonstrate control and grace.” (Flynn, 32)

Dance tunes and Irish jigs mostly include regional melodies and were originally composed by pipers and fiddlers. Some dance tunes were adapted from English and Scottish tunes, or were airs borrowed from Scotland and England.³⁵ Irish dance tunes are usually a single melodic line and all musicians in a group play the same melody. The majority of Irish dance tunes are in binary form: an eight-measure A section and an eight-measure B section. Sections are often repeated (doubled) and so, an AABB form is represented.³⁶

³²Helen Brennan, *The Story of Irish Dance* (Kerry, Ireland: Brandon, 1999).

³³Helen Brennan, *The Story of Irish Dance* (Kerry, Ireland: Brandon, 1999).

³⁴Arthur Flynn, *Irish Dance* (Gretna: The Appletree Press and Pelican Publishing Company, 1998).

³⁵Arthur Flynn, *Irish Dance* (Gretna: The Appletree Press and Pelican Publishing Company, 1998), and Dorothea E Hast and Stanley Scott, *Music in Ireland* (Oxford University Press, 2004).

³⁶Dorothea E Hast and Stanley Scott, *Music in Ireland* (Oxford University Press, 2004).

However, there are some exceptions to this rule. For instance, a section may not be doubled and as a result, it creates an AB-formed tune or when a tune has more than a part, which create an AABBCC form.³⁷ The entire typical 32-bar tune, which may be called a round, is often repeated and then musicians switch to another tune/melody usually with the same rhythm and form. After playing one round, they play it again and then, they may move on to the next new melody and round. This succession of making and performing a variety of melodies “expands the melodic possibilities of a single performance” (Dorothea E Hast, and Stanley Scott, 59) and also makes the form predictable and therefore, lets the musicians create their own individual variations of the tunes.³⁸ Tunes are usually symmetric and the set of tunes that come after another in a jig or other Irish dance music is called a medley. In a medley, tunes are usually the same type, such as all jigs or reels.³⁹

Rhythm of the different types of dance tunes like reels and jigs are different. In jigs, which have been part of Irish music since at least the seventeenth century, rhythms are made in compound meter. For example, double jig, which is the most common variant of jigs and is the Irish music that I was inspired by while composing the third movement of *Symphonic Dances*, is in 6/8 and it contains two groups of three eighth notes per measure.⁴⁰ In addition to double jig, other current variants of the jig in the Irish music are single jig, slip jig, and slide. The single jig is also typically in 6/8, but usually consisting of patterns of a quarter note followed by an eighth note. The slip jig or hop jig is in 9/8, and usually dance to by female dancers wearing soft shoes. Slides are typically in 12/8, consisting of patterns of a

³⁷Valley, Fintan (edited by), *The Companion to Irish Traditional Music*, Cork University Press, 1999

³⁸Dorothea E Hast and Stanley Scott, *Music in Ireland* (Oxford University Press, 2004), and Gerald Gillen and Harry White, *Irish Musical Studies: 1: Musicology in Ireland*, Irish Academic Press, 1990

³⁹Michael B. Bakan, *World Music: Traditions and Transformations*, 2nd ed. (New York: McGraw-Hill, 2012).

⁴⁰Dorothea E Hast and Stanley Scott, *Music in Ireland* (Oxford University Press, 2004).

quarter note followed by an eighth note like in single jigs, but have a faster tempo than single jigs.⁴¹

The following figure (Figure 59) shows some of the mentioned characteristics and also examples of the four variants of the jig. Also, an example of a typical 32-bar double jig tune, Garrett Barry’s jig, comes afterward (Figure 60). As demonstrated in the score, the time signature is 6/8 and it is in AABB form.

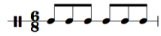
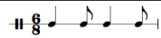
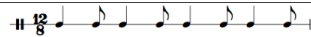
Jig <i>characteristics</i>	Typical Time Signature	Typical Rhythmic Pattern	Tune Example
Double Jig	6/8		Garret Barry’s Jig
Single Jig	6/8 or 12/8		Road to Lisdoonvarna
Slip Jig Or Hop Jig	9/8	Mixed	A Fig for a Kiss
Slide	12/8 or 6/8		O’Keefe’s Slide

Figure 59: Jigs’ Characteristics

In Irish music, ornaments have an important role and we barely hear an Irish tune without ornaments. Different types of ornaments are used to embellish the melody or add rhythmic interest to it.⁴² Commonly used types of ornament are rolls, crannes, cuts, tips, trebles, and triplets. A performer chooses from this set of ornaments types and applies them to the melodic outline, which is called “ornamenting a tune”, so a tune would barely be heard

⁴¹Ibid.

⁴²Michael B. Baken, *World Music: Traditions and Transformations*, 2nd ed. (New York: McGraw-Hill, 2012).

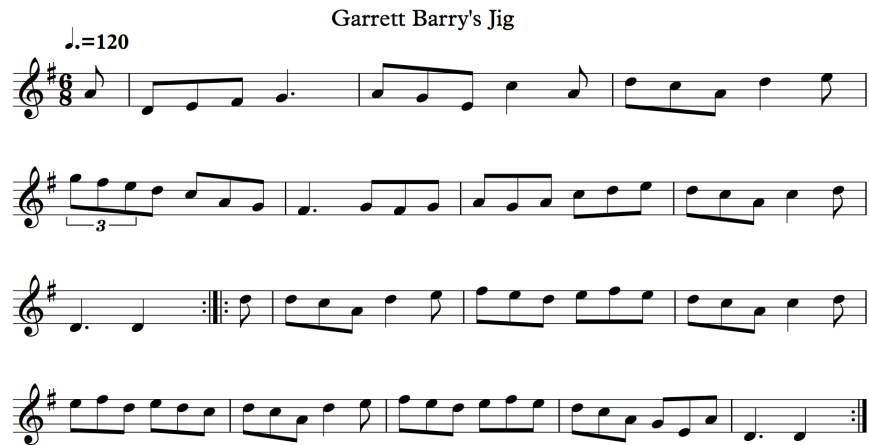


Figure 60: A Typical 32-bar Double Jig Tune, Garrett Barry's Jig with a 6/8 Time Signature and AABB Form

identically. Implementing ornaments gives the performers the freedom of creativity and represents a performer's individual styles. The following figure (Figure 61) shows examples of ornament types in Irish music.⁴³

Irish Instrumental music often uses strings and plucked instruments like fiddle, harp, banjo, mandolin, and the guitar. In the instrumentation of *Symphonic Dances* for concert band, I didn't have strings or plucked instruments. Instead, vivid melodies build out of short motives often times performed as staccatos and also repeated notes approximately resembles the melodies played in Irish dance music with string or plucked instruments.

1.4.3.2 Movement III Form and Highlights

Movement III includes the following main sections: Section One, mm.1-16, Theme I and its variation; Section Two, mm. 16–32, Theme II and its variation; Section Three, mm 32-48, Theme III and its variation; Section Four, mm. 48-64, Theme IV and its variation; Section Five, mm. 64-72, a variation of theme I in a combination of 6/8 and 9/8 meter; Section Six, mm. 72-80, a reappearance of theme II; Section Seven, mm. 80-88, a reappearance

⁴³Ibid.

The Roll

Written Played Written Played

Long Roll Short Roll

The Cran

Written Played or Played₃

The Cut

Written Played

The Tip/Pat

Written Played

The Treble

Written Played

The Triplet

3

The grace note's intervals differ depending on instruments.

A long note is divided into three shorter notes of the same value.

Three consecutive notes, in either upward or downward motion, layed in the value of a single beat.

Figure 61: Ornament Types in Irish Music

of theme III; Section Eight, mm. 88-96, a reappearance of theme IV; Section Nine, mm. 97-118, an only-rhythm section; Section Ten, mm. 118-126, a reappearance of theme I; Section Eleven (mm. 126-134): a reappearance of theme II variation; Section Twelve, mm. 135-142, a reappearance of theme III variation; Section Thirteen, mm. 143-150, a variation of theme IV.

As analyzed above, we have the total of 4 themes in movement III. At first, each theme is being introduced and is followed by its variation. Then, a variation or a reappearance of each theme is being played. Afterward, we hear a rhythm-only section, which is followed by a reappearance of all four themes, coming one after another. Thus, the whole movement III could be divided into 3 big parts, in which either themes I to IV or a variation of them are being played sequentially, and a rhythmic section between parts 2 and 3: Part 1 (Sections One-Four), part 2 (Sections Five-Eight), rhythm-only part, part 3 (Sections Ten-Thirteen).

This movement, like the Irish step dance, consists of short sections following one after another, each one including a theme which has a steady beat, making it easy to be kept by dancers and step-danced to, like the Irish step dance. It implements glissando in some parts, which is a feature of Jazz music. An example of these implementations comes in mm 160-167. (See Figure 62.) There is a combination of a Jazz feature (glissando in Horn 1) and Iranian music (Isfahān scale at the end of theme IV played by oboes) in mm. 48-56. (See Figure 63.) There are multiple instances of the implementations of the music of Iran in movement III like theme III, introduced mm. 32-40 by clarinets and flutes (Figure 64).



Figure 62: Glissando in Horns, *Symphonic Dances*, mvt. III, mm. 160-167

Figure 63 shows a musical score for Oboes (Ob. 1,2) and Horn (Hn. 1) in 6/8 time. The tempo is marked as quarter note = 120. The music features a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *f* (forte). The Oboe parts play a melodic line with some grace notes, while the Horn part provides a harmonic accompaniment.

Figure 63: *Symphonic Dances*, mvt. III, mm. 48-56, Oboes and Horn

Figure 64 shows a musical score for Clarinets and Flutes in 6/8 time. The tempo is marked as quarter note = 120. The music features a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *f* (forte). The score is written for two staves, likely representing Clarinets and Flutes, with a complex rhythmic accompaniment.

Figure 64: *Symphonic Dances*, mvt. III, mm. 32-40, Theme in Clarinets and Flutes Signifying the Music of Iran

Inspired by the rhythm-only sections in step dance music, I composed a similar section from m.97 to m.159, which after a crescendo leads to a repetition of theme II. An excerpt of the beginning of this rhythm-only section is shown in Figure 65.

Figure 65 shows a musical score for Percussion in 6/8 time. The tempo is marked as quarter note = 120. The score is written for four percussion parts: Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). Percussion 3 is specifically marked as "Concert Bass Drum With Hand Mallets and Muffler". The music features a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *ff mf* (fortissimo mezzo-forte). The score is numbered 97 to 102.

Figure 65: Rhythm-Only Section Begins, *Symphonic Dances*, mvt. III, mm. 97-102

1.4.4 Movement IV Overview

The forth movement of *Symphonic Dances* is inspired by electronic dance music and the music of Iran. It is also built upon a well-known folk tune from Iran, called *Mastom Mastom*. Many years ago, I had a motivating conversation with my father, in which he showed a strong interest in *Mastom Mastom* to be orchestrated for a big orchestra unlike its usual performances, which are by soloists or small ensembles. He thought so because he believed that *Mastom Mastom* phrase in this folklore tune has the potential to move the audience more strongly and sounds more glorious if it is performed by a big ensemble like the Tehran Symphonic Orchestra. I think he believed that this phrase is better performed triumphantly or majestically. While I was brainstorming ideas to compose the next movement of my piece, electronic dance music captivated me because of its energetic, booming, and swift nature. I also recalled *Mastom Mastom* and how my father wished it to be arranged. So, I decided to implement this theme in a composition inspired by electronic dance music.

1.4.4.1 Electronic Dance Music: An Introduction to the History and Characteristics

Electronic dance music is originated in the United States, but remained as an underground phenomenon for a long time there while it was achieving popularity in the Europe and the UK in the early 40s After Jimmy Savile, a DJ, playing in public in 1943 in the UK, radio DJs in the U.S. began to hold live DJ events, first in the 1950s.⁴⁴

Dancing to recorded music was a modern phenomenon after the invention of the sound-recording devices like phonographs, gramophones, jukeboxes, magnetic audio tapes and multi track recording machines, and EDM was built around this new dancing practice later. During the 1960s, dancing movements became an individual phenomenon while dancing

⁴⁴Mark J. Butler, *Unlocking the Groove, Rhythm, Meter, and Musical Design in Electronic Dance Music* (Bloomington: Indiana University Press, 2006).

was an activity for the opposite-sex couples earlier on. While creating the music, EDM producers have this expectation that their music will be danced to by its audience.

Electronic music technology like drum machines, turntables, and synthesizers became popular in the 1970s and discos, subsequently, became widely popular in the U.S. in the late 1970s and have had a significant role in the development of EDM. In discos, DJs produced an uninterrupted stream of music, which is one of the practices that helped with the evolution of EDM. Since each DJ created their own music in a unique and creative way, recording those unique sounds becomes a way to reproduce and save those distinctive and occasionally remarkable musical moments to be re-played for dance floors.⁴⁵

EDM includes genres such as techno, house, drum 'n' bass, and trance and has been characterized through the use of electronic technologies such as synthesizers, drum machines, sequencers, and samplers.⁴⁶ Instrumental house musicians utilized drum-machines extensively to create rhythms, which were the primary element of their music. Those rhythms produced by drum-machines were called drum tracks or rhythm tracks or tracks, and the songs that have a drum track as its inherent ingredient are referred to as tracky.

In terms of the musical characteristics of electronic dance music, it is generally focused on instrumental music. Vocal sounds are briefly or never used. It has a steady, and relatively fast tempo. Looped drum breaks can be the basis of some EDM pieces and repeated bass drum patterns are commonly and widely present throughout the music. Sampling and also reusing, combining and manipulating previously recorded music are common practices among EDM creators as well.

EDM genres are often divided into two main categories: breaks and jungles and house and techno. These two categories are also labeled breakbeat-driven category and

⁴⁵Ibid.

⁴⁶Ibid.

four-on-the-floor, respectively, based on a presence of a constant drum pattern or a constant 4-beats-per measure bass drum beat. In break-beat-driven style, the whole drum-set is involved in creating a constant drum pattern and it usually de-emphasizes strong beats. Break-beats may also include time variations since they are being played by live percussion and can be changed without difficulty. Having an irregular break-beat, changing it, or introducing a new one during a track can add more irregularity to the music.

1.4.4.2 Movement IV Form and Highlights

The main sections of movement IV are Section One, which is the introduction (mm. 1-30), Section Two in which theme I is introduced and then repeated (mm. 31-135), and Section Three, (mm. 136-157), which is the coda, beginning with a rubato version of the main theme sung by the soprano solo.

With respect to those features in *Symphonic Dances* which are adapted from electronic dance music, I would mention sampling and manipulating a pre-existing work of music, which is one of the commonly used practices in electronic dance music. Throughout movement IV, I implemented, changed, repeated, decorated, and manipulated a well-known folklore tune from Iran called *Mastom Mastom*. (See Figure 66.)

Beats have a strong presence in EDM. It is also very common of the bass drum to be removed and return like in mm. 68-70. Two repetitive rhythmic patterns, shown in (Figure 67) and played on drum set throughout the movement, are playing the role of break beats in EDM. These rhythmic patterns are sometimes pauses and then enter again, which is similar to pausing and replaying the break beats in EDM. The drum-set performer of movement IV is encouraged to create variations of the break-beat part of the movement. The implementation of temple blocks, tambourine, tom-tom, and bongos in *Symphonic Dances* is to bring about a sense of multi-culturalism by yielding timbres usually representing cultures

Mastom Mastom

Ye go - li sa - ye cha__ man sa - ye cha__ man
 ta - ze - she - kof - teh ta - ze - she - kof - teh
 Na das - tom besh - mi - re__ seh besh - mi - re__ seh
 na - khosh - mi - yof - teh na - khosh - mi - yof - teh
 mas - tom mas - tom mas - tom ti - ghash bo - ri - deh - das - tom
 mas - tom mas - tom mas - tom ti - ghash bo - ri - deh das - tom

Figure 66: *Mastom Mastom* with Lyrics: A Folklore Song from Iran

Crash Cymbal Open Hi-hat Closed Hi-Hat
 1 Tambourine Snare Drum Pedal Bass Drum
 2 Cowbell
 f

Figure 67: Repetitive Rhythmic Patterns on Drum Set, *Symphonic Dances*, mvt. IV

different from Iran and the Western countries, A significant example of this application in the forth movement is the presence of temple blocks in Section One.

Composition: *Symphonic Dances*

Chapter two of my dissertation contains the score of *Symphonic Dances* in four movements. Each movement is an intercultural work, which is inspired by swing in movement I, tango in movement II, Irish jig in movement III, electronic dance music in movement IV, and also both the music of Iran and the western classical music in all four movements.

Gelareh Naseri

Symphonic Dances

(2018)

For Concert Band

	Page
I. Movement I (Inspired by Swing)	66 (1)
II. Movement II (Inspired by Tango)	103 (38)
III. Movement III (Inspired by Irish Jig).....	132 (67)
IV. Movement IV (Inspired by Electronic Dance Music)	173 (108)

Score in C

Duration: ca. 16'

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Bassoons
E♭ Clarinet
3 B♭ Clarinets
B♭ Bass Clarinet
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
4 F Horns
3 C Trumpets
2 Trombones
Bass Trombone
2 Euphoniums
2 Tubas

Soprano Solo

Timpani (5 Drums)

Percussion: 4 Players; Percussion instruments are shared frequently between movements in Symphonic Dances. So, it is vital that they and their mallets are left in their own place after every percussionist's instrument change. If they are shared in the same movement it is indicated here.

1. Marimba, Claves, Bells, Maracas, Temple Blocks.
2. Concert Bass Drum (Shared with Perc.3 in movement I), Finger Cymbals (Shared with Perc.4 in movement II), Maracas (Shared with Perc.4 in movement II), Castanets, Bongos (Shared with Perc.3 in movement II), Finger Click, Glockenspiel, Tam-tam (Shared with Perc.4 in movement III), Drum Set including Crash Cymbal, Hi-Hat, Pedal Bass Drum, Tambourine, Snare Drum, Cowbell, Ride Cymbal, Suspended Cymbal.
3. Snare Drum (Shared with percussion 4 in movement III), Triangle, Concert Bass Drum (Shared with Perc.3 in movement I), Bongos (Shared with Perc.2 in movement II), Woodblocks.
4. Crash Cymbal, Ride Cymbal, Tam-tam (Shared with Perc.2 in movement III), Castanets, Finger Cymbals, Tambourine, Maracas (Shared with Perc.2 in movement II), Snare Drum (Shared with percussion 3 in movement III), Tom-toms, Tam-tam.

Double Bass

Movement I
(Inspired by Swing)

Gelareh Naseri

$\text{♩} = 132$

The score is for a 4/4 piece with a tempo of 132 beats per minute. It features a woodwind section with Piccolo, Flute 1,2, Oboe 1,2, Bassoon 1,2, Clarinet in Eb, Clarinet in Bb 1,2,3, and Bass Clarinet in Bb. The brass section includes Horn in F 1,3, Horn in F 2,4, Trumpet 1,2,3, Trombone 1,2, Bass Trombone, Euphonium 1,2, and Tuba 1,2. The Double Bass and Timpani are also present. The percussion section consists of four parts. The woodwinds and saxophones play melodic lines with triplets and slurs, while the brass and Double Bass provide harmonic support with sustained notes and slurs. Dynamics range from *p* to *fp*. The score is divided into five measures.

Piccolo

Flute 1,2

Oboe 1,2

Bassoon 1,2

Clarinet in Eb

Clarinet in Bb 1,2,3

Bass Clarinet in Bb

Alto Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

Horn in F 1,3

Horn in F 2,4

Trumpet 1,2,3

Trombone 1,2

Bass Trombone

Euphonium 1,2

Tuba 1,2

Double Bass

$\text{♩} = 132$

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

1 2 3 4 5

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Musical score for a symphony orchestra, featuring woodwinds, brass, and percussion. The score includes dynamic markings such as *p*, *f*, *mp*, and *mf*. The percussion section includes Concert Bass Drum, and the woodwind section includes Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Horns, Trumpets, Trombones, Euphonium, and Tuba. The score is marked with measures 6 through 10.

This page of a musical score contains the following parts and their dynamics:

- Picc.**: *f*
- Fl. 1,2**: *f*
- Ob. 1,2**: *f*
- Bsn. 1,2**: *f*
- E♭ Cl.**: *f*
- Cl. 1,2,3**: *f*
- B. Cl.**: *f*
- A. Sax. 1,2**: *mp*, *f*, *mp*
- Ten. Sax.**: *mp*, *f*, *mp*
- Bari. Sax.**: *mf*, *f*
- Hn. 1,3**: *mp*
- Hn. 2,4**: *mp*
- Tpt. 1,2,3**: *mp*
- Tbn. 1,2**: *f*, *mp*
- B. Tbn.**: *f*
- Euph. 1,2**: *f*
- Tba. 1,2**: *mf*, *p*, *f*
- Db.**: *f*
- Timp.**: *f*, *p*, *f*, *f*, *p*
- Perc. 1**: *p*, *f*
- Perc. 2**: *p*, *f*
- Perc. 3**: *p*, *f*
- Perc. 4**: *p*, *f*

The score includes various musical notations such as triplets, slurs, and dynamic markings.

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

16 17 18 19 20 21

A

Picc. *f* *mf* *f*

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

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

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

E♭ Cl. *f* *mf* *f*

Cl. 1,2,3 *f* *mf* *f*

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

A. Sax. 1,2 *f* *mf* *f*

Ten. Sax. *f* *mf* *f*

Bari. Sax. *f* *mf* *f*

Hn. 1,3 *f* *mf* *f*

Hn. 2,4 *f* *mf* *f*

Tpt. 1,2,3 *ff* *mf* *f*

Tbn. 1,2 *f* *mf* *f*

B. Tbn. *f* *mf* *f*

Euph. 1,2 *f* *mf* *f*

Tba. 1,2 *f* *mf* *f*

Db. *f* *mf* *f*

A

Timp. *f* *f*

Perc. 1 *f* *mf* *f* Marimba

Perc. 2 *p* Snare Drum

Perc. 3 *p* Ride Cymbal

Perc. 4 *p*

22 23 24 25 26

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Musical score for a symphony orchestra, featuring staves for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Saxophones, Horns, Trumpets, Trombones, Euphonium, Tuba, Double Bass, Timpani, and Percussion. The score includes dynamic markings like *mf*, *f*, *fp*, and *p*, and performance instructions such as *a2* and *3*.

27 28 29 *p* 30 31

Picc. *f* *fp* *mp*
 Fl. 1,2 *f* *fp* *mp* *p* *mp*
 Ob. 1,2 *f* *fp* *mp* *p* *mp*
 Bsn. 1,2 *f* *fp* *mp* *p* *mp*
 Eb Cl. *f* *fp* *mp* *p* *mp*
 Cl. 1,2,3 *f* *fp* *mp* *p* *mp*
 B. Cl. *f* *fp* *mp* *p* *mp*
 A. Sax. 1,2 *f* *fp* *mp* *p* *mp*
 Ten. Sax. *f*
 Bari. Sax. *f*
 Hn. 1,3 *f* *fp* *mp* *p* *mp*
 Hn. 2,4 *f* *fp* *mp* *p* *mp*
 Tpt. 1,2,3 *f* *fp* *mp* *p* *mp*
 Tbn. 1,2 *f* *fp* *mp* *p* *mp*
 B. Tbn. *f* *fp* *mp* *p* *mp*
 Euph. 1,2 *f* *fp* *mp* *p* *mp*
 Tba. 1,2 *f* *fp* *mp* *p* *mp*
 Db. *f* *fp* *mp* *p* *mp*
 Timp. *f*
 Perc. 1 *f* *fp* *mp* *p* *mp*
 Perc. 2 *f* *fp* *mp* *p* *mp*
 Perc. 3 *f* *fp* *mp* *p* *mp*
 Perc. 4 *f* *fp* *mp* *p* *mp*

32 33 34 35 36

Picc. *fp* *f* *f*

Fl. 1,2 *fp* *f* *f*

Ob. 1,2

Bsn. 1,2 *f* *f*

E♭ Cl. *f*

Cl. 1,2,3 *f* *f* *f*

B. Cl. *mf* *mf*

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3 *mf* *mf* *mf*

Hn. 2,4 *mf* *mf* *mf*

Tpt. 1,2,3 *f* *f* *f*

Tbn. 1,2 *mf* *mf* *mf*

B. Tbn. *mf* *mf* *mf*

Euph. 1,2 *mf* *mf* *mf*

Tba. 1,2 *mf* *mf* *mf*

Db. *f* *f*

Timp.

Perc. 1 *f* *f* *f*

Perc. 2

Perc. 3 *mf*

Perc. 4

37 38 39 40 41

B

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Bsn. 1,2 *f*

E♭ Cl. *f*

Cl. 1,2,3 *f*

B. Cl. *f*

A. Sax. 1,2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

Tpt. 1,2,3 *f*

Tbn. 1,2 *f*

B. Tbn. *mf*

Euph. 1,2 *mf*

Tba. 1,2 *mf*

Db. *mf*

B

Timp. *f*

Perc. 1

To Pedal Bass Drum
(To be added o Pedal Hi-hat)

Perc. 2 *p*

Perc. 3

Perc. 4

42 43 44 45 46

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pedal Bass Drum

Marimba

mp

f

mf

47

48

49

50

51

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

Eb Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

52 53 54 55 56

76

Picc. *f* *mp*
 Fl. 1,2 *mp* *f* *mp*
 Ob. 1,2 *mp* *f*
 Bsn. 1,2 *mp* *f*
 Eb Cl. *mp* *f*
 Cl. 1,2,3 *mp* *p*
 B. Cl. *mp* *p*
 A. Sax. 1,2 *mp* *f*
 Ten. Sax. *mp* *f*
 Bari. Sax. *mp* *f*
 Hn. 1,3 *fp* *p*
 Hn. 2,4 *p*
 Tpt. 1,2,3 *fp*
 Tbn. 1,2 *fp*
 B. Tbn. *fp*
 Euph. 1,2 *p*
 Tba. 1,2 *p*
 Db. *fp*
 Timp. *fp*
 Perc. 1 *f*
 Perc. 2 *mf*
 Perc. 3 *mp*
 Perc. 4 *mp*

57 58 59 60 61

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- E♭ Cl.
- Cl. 1, 2, 3
- B. Cl.
- A. Sax. 1, 2
- Ten. Sax.
- Bari. Sax.
- Hn. 1, 3
- Hn. 2, 4
- Tpt. 1, 2, 3
- Tbn. 1, 2
- B. Tbn.
- Euph. 1, 2
- Tba. 1, 2
- Db.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score includes various musical notations such as dynamics (*mp*, *f*, *p*), articulation (accents), and performance instructions (trills, slurs). The page is numbered 62 through 66 at the bottom.

C accel.

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

67 68 69 70 71

♩ = 88

Picc. *mf*

Fl. 1,2 *mp*

Ob. 1,2 *mp*

Bsn. 1,2 *mp*

E♭ Cl.

Cl. 1,2,3 *mf*

B. Cl. *mf*

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2 *mp*

B. Tbn. *mp*

Euph. 1,2 *mp*

Tba. 1,2 *mp*

Db.

♩ = 88

Timp. *p* *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

72 73 74 75 76

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1,2
- Ob. 1,2
- Bsn. 1,2
- E♭ Cl.
- Cl. 1,2,3
- B. Cl.
- A. Sax. 1,2
- Ten. Sax.
- Bari. Sax.
- Hn. 1,3
- Hn. 2,4
- Tpt. 1,2,3
- Tbn. 1,2
- B. Tbn.
- Euph. 1,2
- Tba. 1,2
- Db.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp*, *fp*, and *p*. Measure numbers 77, 78, 79, 80, and 81 are indicated at the bottom of the page.

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

82 83 84 85 86

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 Eb Cl.
 Cl. 1, 2, 3
 B. Cl.
 A. Sax. 1, 2
 Ten. Sax.
 Bari. Sax.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1, 2, 3
 Tbn. 1, 2
 B. Tbn.
 Euph. 1, 2
 Tba. 1, 2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

87 88 89 90 91

To Pedal Hi-Hat

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

To Pedal Bass Drum
 (To be added to Pedal Hi-Hat)

92 93 94 95 96

mp

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

97 98 99 100 101

To Triangle
 To Tam-tam

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tbn. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

102 103 104 105

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

106 107 108 109 110 111

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Musical score for measures 112 to 117. The score includes dynamic markings such as *ff*, *f*, *mf*, *p*, and *Pizz.*. Performance instructions include *a 2* and *Marimba*. The percussion section includes Marimba, Percussion 1-4, and Timp.

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

118

119

120

121

Picc. *fp*

Fl. 1,2 *fp*

Ob. 1,2 *fp*

Bsn. 1,2 *mp*

E♭ Cl. *fp*

Cl. 1,2,3 *fp*

B. Cl. *fp*

A. Sax. 1,2 *fp* *mp* 1.

Ten. Sax. *mp*

Bari. Sax. *mp*

Hn. 1,3 *fp*

Hn. 2,4 *fp* 1. *f*

Tpt. 1,2,3 *mf* 1.

Tbn. 1,2 *mf*

B. Tbn. *mp*

Euph. 1,2 *mp* a 2.

Tba. 1,2 *mp*

Db. *f* arco

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

122

123

124

125

126

Picc. *f*
 Fl. 1,2 *f*
 Ob. 1,2 *f*
 Bsn. 1,2 *f*
 Eb Cl. *f*
 Cl. 1,2,3 *f*
 B. Cl. *p*
 A. Sax. 1,2 *f*
 Ten. Sax. *f*
 Bari. Sax. *mp*
 Hn. 1,3 *p*
 Hn. 2,4 *p*
 Tpt. 1,2,3 *p*
 Tbn. 1,2 *mf*
 B. Tbn. *mf*
 Euph. 1,2 *a 2*
 Tba. 1,2 *a 2*
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

127

128

129

130

131

Picc. *f*
 Fl. 1,2 *f*
 Ob. 1,2
 Bsn. 1,2 *p*
 Eb Cl. *f*
 Cl. 1,2,3 *fp* 1. 2. 3. *f*
 B. Cl. *fp* *f*
 A. Sax. 1,2 *fp*
 Ten. Sax. *f* *fp*
 Bari. Sax. *p* *mp*
 Hn. 1,3 *p*
 Hn. 2,4 *p*
 Tpt. 1,2,3 *f*
 Tbn. 1,2 *mp*
 B. Tbn. *mp*
 Euph. 1,2 *mp*
 Tba. 1,2 *mp*
 Db.
 Timp. *f*
 Perc. 1
 Perc. 2
 Perc. 3 Triangle *f* To Snare Drum *fp*
 Perc. 4

132 133 134 135 136

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Snare Drum
 To Concert Bass Drum
 Concert Bass Drum

137 138 139 140 141

Picc. *f*
 Fl. 1,2 *f*
 Ob. 1,2 *f*
 Bsn. 1,2 *f*
 Eb Cl. *f*
 Cl. 1,2,3 *f*
 B. Cl. *f*
 A. Sax. 1,2 *f*
 Ten. Sax. *f*
 Bari. Sax. *f*
 Hn. 1,3 *mf*
 Hn. 2,4 *mf*
 Tpt. 1,2,3 *mf*
 Tbn. 1,2 *mf*
 B. Tbn. *mf*
 Euph. 1,2 *mf*
 Tba. 1,2 *mf*
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4 Tam-tam *f* To Suspended Cymbal

142 143 144 145 146

D

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

D

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

147 148 149 150 151 152

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

Eb Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Snare Drum

To T.-t.

Snare Drum

153 154 155 156 157

Picc. *Piccolo* *fl.*

Fl. 1,2 *f* *fl.* *ff* *ff* *f*

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

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

E♭ Cl. *f* *f* *f* *f* *f*

Cl. 1,2,3 *f* *f* *f* *f* *f*

B. Cl. *f* *f* *f* *f* *f*

A. Sax. 1,2 *mp* *f* *f* *f* *f*

Ten. Sax. *mp* *f* *f* *f* *f*

Bari. Sax. *f* *f* *f* *f* *f*

Hn. 1,3 *f* *f* *f* *f* *f*

Hn. 2,4 *f* *f* *f* *f* *f*

Tpt. 1,2,3 *mp* *f* *f* *f* *f*

Tbn. 1,2 *mp* *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f* *f*

Euph. 1,2 *f* *f* *f* *f* *f*

Tba. 1,2 *f* *f* *f* *f* *f*

Db. *f* *f* *f* *f* *f* *arco.*

Timp.

Marimba

Perc. 1 *f* *f* *f* *f* *f*

Perc. 2 12 16

Perc. 3

Perc. 4

158 159 160 161 162

Picc. *ff* *fl.*
 Fl. 1,2 *ff* *fl.*
 Ob. 1,2
 Bsn. 1,2 *mp*
 Eb Cl. *f*
 Cl. 1,2,3 *f*
 B. Cl. *mp*
 A. Sax. 1,2 *f* *a 2*
 Ten. Sax. *f*
 Bari. Sax. *f*
 Hn. 1,3 *f*
 Hn. 2,4 *f*
 Tpt. 1,2,3 *f*
 Tbn. 1,2 *mf*
 B. Tbn. *mf*
 Euph. 1,2 *mf*
 Tba. 1,2 *f* *mp*
 Db. *f*
 Timp.
 Perc. 1 *f*
 Perc. 2 20
 Perc. 3 *f*
 Perc. 4 *mf* Tam-tam *mf*

163 164 165 166 167

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

168 169 170 171 172

Tam-tam

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

173 174 175 176 177

E

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

32

36

178

179

180

181

182

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

183 184 185 186 187 188

Movement II
(Inspired by Tango)

$\text{♩} = 76$

Picc. f

Fl. 1,2 f

Ob. 1,2

Bsn. 1,2 f a 2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3 mf p mf p

Hn. 2,4 mf p mf p

Tpt. 1,2,3

Tbn. 1,2 p mf p

B. Tbn. p mf p

Euph. 1,2 p mf p

Tba. 1,2 p mf p

Db.

$\text{♩} = 76$

Timp.

Claves f

Perc. 1

Perc. 2

Perc. 3

Perc. 4 f Castanets 1 2 3 4 5 6

Picc. *f* *p* *f*
 Fl. 1,2 *f* *p* *f*
 Ob. 1,2
 Bsn. 1,2 *a 2* *f* *p* *f*
 Eb Cl. *f*
 Cl. 1,2,3 *f*
 B. Cl. *f* *p* *f*
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3 *mf*
 Hn. 2,4 *mf*
 Tpt. 1,2,3
 Tbn. 1,2 *p*
 B. Tbn. *p*
 Euph. 1,2 *p*
 Tba. 1,2 *p*
 Db. *Pizz.* *f*
 Timp.
 Perc. 1
 Perc. 2 *Finger Click* *f*
 Perc. 3 *Bongos* *mf*
 Perc. 4 *mf*

Musical score for a symphony orchestra and percussion ensemble. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, E-flat Clarinet, Clarinets 1, 2, & 3, Bass Clarinet) and strings (Horn 1, 3; Horn 2, 4; Trumpet 1, 2, 3; Trombone 1, 2; Bass Trombone; Euphonium 1, 2; Tuba 1, 2). The second system includes Percussion (Double Bass, Timpani, Percussion 1, 2, 3, 4). The percussion parts include Bongos and Finger Click. Dynamics range from *f* (forte) to *p* (piano). The score includes various musical notations such as slurs, accents, and articulation marks.

Picc. *f* *p* *f*
 Fl. 1,2 *f* *p* *f*
 Ob. 1,2
 Bsn. 1,2 *f* *p* *f*
 Eb Cl. *f* *p* *f*
 Cl. 1,2,3 *f* *p* *f*
 B. Cl. *f* *p* *f*
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3 *mf*
 Hn. 2,4 *mf*
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2 *mf*
 Tba. 1,2 *mf*
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Picc. *f* *p* *f*
 Fl. 1,2 *f* *p* *f*
 Ob. 1,2
 Bsn. 1,2 *f* *p* *f*
 Eb Cl. *f*
 Cl. 1,2,3 *f*
 B. Cl. *f* *p* *f*
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3 *mf* *mf*
 Hn. 2,4 *mf* *mf*
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2 *mf*
 Tba. 1,2 *mf*
 Db.
 Timp.
 Perc. 1 *f*
 Perc. 2 *f*
 Perc. 3
 Perc. 4

16 17 18 19

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

20 21 22 23 24

Picc. *f*
 Fl. 1,2 *f*
 Ob. 1,2
 Bsn. 1,2 *f*
 Eb Cl. *f*
 Cl. 1,2,3 *f*
 B. Cl. *f*
 A. Sax. 1,2 *f* a 2
 Ten. Sax. *f*
 Bari. Sax. *f*
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3 *p* *f* a 2
 Tbn. 1,2 *p* *f*
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp. *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Perc. 3 *f*
 Perc. 4 *f*
 25 26 27 28 29

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1,2
- Ob. 1,2
- Bsn. 1,2
- E♭ Cl.
- Cl. 1,2,3
- B. Cl.
- A. Sax. 1,2 (marked *a 2*)
- Ten. Sax.
- Bari. Sax.
- Hn. 1,3
- Hn. 2,4
- Tpt. 1,2,3
- Tbn. 1,2
- B. Tbn.
- Euph. 1,2
- Tba. 1,2
- Db.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc.

The score is written in 4/4 time and includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The page is numbered 36 through 41 at the bottom.

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Bsn. 1,2 *f* a 2

E♭ Cl. *f*

Cl. 1,2,3 *f*

B. Cl. *f*

A. Sax. 1,2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3 *f* a 3

Tbn. 1,2 *f* a 2

B. Tbn. *f*

Euph. 1,2 *f* a 2

Tba. 1,2 *f*

Db. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3 To Woodblocks Woodblocks *f* Finger Cymbals *f*

Perc. *f*

42 43 44 45

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 46
 47
 48
 49

B

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2

Bsn. 1,2

E♭ Cl. *f*

Cl. 1,2,3 *f*

B. Cl. *f*

A. Sax. 1,2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3 *f* straight mute

Tbn. 1,2 *f* a 2

B. Tbn. *f*

Euph. 1,2

Tba. 1,2 *f* a 2

Db. *f*

B

Timp.

Perc. 1 *f* Claves

Perc. 2 *f* Maracas

Perc. 3

Perc. 4

50 51 52 53

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

54 55 56 57

To Marimba

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

To Castanets
 Woodblocks
 Finger Cymbals
 58
 59
 60
 61

This page of a musical score contains the following parts and measures:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), Bassoon 1 & 2 (Bsn. 1,2), Eb Clarinet (Eb Cl.), Clarinet 1, 2, & 3 (Cl. 1,2,3), Bass Clarinet (B. Cl.).
- Saxophones:** Alto Saxophone 1 & 2 (A. Sax. 1,2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.).
- Brass:** Horn 1, 3 (Hn. 1,3), Horn 2, 4 (Hn. 2,4), Trumpet 1, 2, & 3 (Tpt. 1,2,3), Trombone 1 & 2 (Tbn. 1,2), Bass Trombone (B. Tbn.), Euphonium 1 & 2 (Euph. 1,2), Tuba 1 & 2 (Tba. 1,2), Double Bass (Db.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4).

The score spans measures 62 to 66. Measure numbers 62, 63, 64, 65, and 66 are printed below the Percussion 4 staff. The Percussion 4 part includes a triplet of eighth notes in measure 65, marked with the instruction "Open a 3".

C

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax. *f*

Hn. 1,3 ^{a 2}

Hn. 2,4 ^{a 2}

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2 *f*

Tba. 1,2 *f*

Db. *f*

C

Timp.

Marimba

Perc. 1 *f*

Castanets *f*

Perc. 2 *f*

Perc. 3

Perc. 4 *f*

67 68 69 70 71

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Tambourine

72 73 74 75 76 77

This page of a musical score covers measures 72 through 77. It features multiple staves for various instruments. The Piccolo (Picc.) and Flutes (Fl. 1,2) play melodic lines, with dynamics ranging from *f* to *mf*. The Oboes (Ob. 1,2) and Bassoons (Bsn. 1,2) provide harmonic support. The Clarinets (Cl. 1,2,3) and Bass Clarinet (B. Cl.) play rhythmic patterns. The Saxophones (A. Sax. 1,2, Ten. Sax., Bari. Sax.) and Horns (Hn. 1,3, Hn. 2,4) contribute to the texture. The Trombones (Tbn. 1,2, B. Tbn.) and Euphoniums/Tubas (Euph. 1,2, Tba. 1,2) play a steady bass line. The Double Bass (Db.) and Timpani (Timp.) are also present. The Percussion section (Perc. 1-4) includes a Tambourine. The score is written in a common time signature and includes various musical notations such as dynamics, articulation, and repeat signs.

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

78 79 80 81 82
 Tambourine
f

D

Picc. *mf*

Fl. 1,2

Ob. 1,2

Bsn. 1,2 *mp*

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3 *mp* a 2

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2 *p* a 2

B. Tbn. *mp*

Euph. 1,2 *p* a 2

Tba. 1,2 *p* a 2

Db. *mf*

D

Timp.

Perc. 1

Perc. 2

Perc. 3 Woodblocks *f*

Perc. 4

83 84 85 86 87

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1,2
- Ob. 1,2
- Bsn. 1,2
- E♭ Cl.
- Cl. 1,2,3 (with dynamics *f* and *1.2.*)
- B. Cl.
- A. Sax. 1,2
- Ten. Sax.
- Bari. Sax.
- Hn. 1,3
- Hn. 2,4
- Tpt. 1,2,3
- Tbn. 1,2
- B. Tbn.
- Euph. 1,2
- Tba. 1,2
- Db.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score includes a rehearsal mark **E** at the beginning of the Piccolo staff on measure 91. The page is numbered 88, 89, 90, 91, and 92 at the bottom.

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

93 94 95 96 97

Picc. $\text{♩} = 76$ **F** $\text{♩} = 100$

Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Marimba

98 99 100 101 102

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Bsn. 1,2 *f*

E♭ Cl. *f*

Cl. 1,2,3 *f*

B. Cl. *f*

A. Sax. 1,2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1 *f*

Perc. 2

Perc. 3 *To Bongos*

Perc. 4 *To Finger Cymbals and Maracas.*

103 104 105 106 107 108

a 2

This page of a musical score covers measures 103 through 108. It features a full orchestral and percussion ensemble. The woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, E♭ Clarinet, Clarinets 1, 2, & 3, Bass Clarinet) and saxophones (Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone) play a melodic line with a forte (*f*) dynamic. The brass section (Horn 1, 3; Horn 2, 4; Trumpets 1, 2, 3; Trombones 1, 2; Baritone Trombone; Euphonium 1, 2; Tubas 1, 2; Double Bass) provides harmonic support. The percussion section includes Timpani, Percussion 1 (with forte *f*), Percussion 2, Percussion 3 (To Bongos), and Percussion 4 (To Finger Cymbals and Maracas). The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Castanets

109 110 111 112 113 114

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

To Claves
 To Finger Click
 Bongos
 Finger Cymbals

115 116 117 118 119

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Bsn. 1, 2 *f*

E♭ Cl. *f*

Cl. 1, 2, 3 *f*
1, 2, 3

B. Cl. *f*

A. Sax. 1, 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2, 3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. 1, 2 *f*

Tba. 1, 2 *f*

Db. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *To Maracas*

120 121 122 123 124

G

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

G

Timp.

Perc. 1

Perc. 2

Perc. 3

Maracas

Perc. 4

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

f

125 126 127 128 129 130

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Claves
 Finger Click
 Bongos

131 132 133 134 135

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

136 137 138 139 140

Picc. *ff*
 Fl. 1,2 *ff*
 Ob. 1,2 *f* *a 2* *ff*
 Bsn. 1,2 *f* *a 2* *ff*
 Eb Cl. *ff*
 Cl. 1,2,3 *ff*
 B. Cl. *f* *ff*
 A. Sax. 1,2 *f* *a 2* *ff*
 Ten. Sax. *f* *ff*
 Bari. Sax. *f* *ff*
 Hn. 1,3 *ff*
 Hn. 2,4 *ff*
 Tpt. 1,2,3 *a 3* *ff*
 Tbn. 1,2 *f* *a 2* *ff*
 B. Tbn. *f* *ff*
 Euph. 1,2 *f* *a 2* *ff*
 Tba. 1,2 *f* *ff*
 Db. *f* *ff*
 Timp. *f* *p* *ff*
 Perc. 1
 Perc. 2
 Perc. 3 *f*
 Perc. 4 *f* *To Cym.*

141 142 143 144 145 146

Movement III
(Inspired by Irish Jig)

$\text{♩} = 120$

Picc. *mp*

Fl. 1,2 *p*

Ob. 1,2

Bsn. 1,2 *a 2* *p*

E♭ Cl. *Solo* *f*

Cl. 1,2,3 *p*

B. Cl. *p*

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3 *a 2* *p*

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2 *a 2* *p*

Tba. 1,2 *a 2* *p*

Db.

$\text{♩} = 120$

Timp.

Perc. 1 *Marimba* *mp*

Perc. 2 *Glockenspiel* *mf*

Perc. 3

Perc. 4

1 2 3 4

This musical score page contains measures 5 through 8 for a symphony orchestra. The instruments are arranged in the following order from top to bottom:

- Picc.
- Fl. 1,2
- Ob. 1,2
- Bsn. 1,2
- E♭ Cl.
- Cl. 1,2,3
- B. Cl.
- A. Sax. 1,2
- Ten. Sax.
- Bari. Sax.
- Hn. 1,3
- Hn. 2,4
- Tpt. 1,2,3
- Tbn. 1,2
- B. Tbn.
- Euph. 1,2
- Tba. 1,2
- Db.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

Key musical details include:

- Fl. 1,2:** Features a dynamic shift from *p* to *f* in measure 8, with a first ending bracket labeled "a 2".
- Cl. 1,2,3:** Plays a rhythmic pattern of eighth notes, reaching a *f* dynamic in measure 8.
- B. Cl.:** Plays a rhythmic pattern of eighth notes, reaching a *f* dynamic in measure 8.
- Tpt. 1,2,3:** Enters in measure 8 with a *p* dynamic, marked with a first ending bracket "a 2".
- Tbn. 1,2:** Enters in measure 8 with a *p* dynamic, marked with a first ending bracket "a 2".
- B. Tbn.:** Enters in measure 8 with a *p* dynamic, marked with a first ending bracket "a 2".
- Euph. 1,2:** Enters in measure 8 with a *p* dynamic, marked with a first ending bracket "a 2".
- Tba. 1,2:** Enters in measure 8 with a *p* dynamic, marked with a first ending bracket "a 2".
- Timp.:** Enters in measure 8 with a *p* dynamic.
- Perc. 1:** Plays a rhythmic pattern of eighth notes.
- Perc. 2:** Plays a rhythmic pattern of eighth notes.
- Perc. 3 and 4:** Remain silent throughout the measures.

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Bsn. 1,2 *f*

Eb Cl. *f*

Cl. 1,2,3 *f*

B. Cl. *mf*

A. Sax. 1,2

Ten. Sax.

Bari. Sax. *mp*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

Tpt. 1,2,3

Tbn. 1,2 *mf*

B. Tbn. *mf*

Euph. 1,2

Tba. 1,2 *mp*

Db. *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

9 10 11 12

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Marimba
 Concert Bass Drum To Snare Drum
f

13

14

15

16

A

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

A

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Glockenspiel

Crash Cymbal

17

18

19

20

p *mf* *mp* *f*

2.

harmon mute

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cym.

Musical score for a symphony orchestra, spanning measures 21 to 24. The score includes parts for Piccolo, Flutes (1,2), Oboes (1,2), Bassoons (1,2), Eb Clarinet, Clarinets (1,2,3), Bass Clarinet, Alto Saxophones (1,2), Tenor Saxophone, Baritone Saxophone, Horns (1,3 and 2,4), Trumpets (1,2,3), Trombones (1,2), Baritone Trombone, Euphonium (1,2), Tuba (1,2), Double Bass, Timpani, and Percussion (1, 2, 3, and Cymbal). The score features various dynamics such as *p*, *mp*, *f*, and *ff*, and includes performance instructions like "To Tam-tam" and "p" to "f" for the cymbal.

B

Picc. *mf*

Fl. 1,2 *a 2*

Ob. 1,2 *f* *a 2*

Bsn. 1,2 *f* *a 2*

E♭ Cl. *f*

Cl. 1,2,3 *f*

B. Cl. *f*

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3 *f* *a 2* *acc*

Hn. 2,4 *f* *a 2* *acc*

Tpt. 1,2,3

Tbn. 1,2 *f* *a 2*

B. Tbn. *f*

Euph. 1,2 *f* *a 2*

Tba. 1,2 *f* *a 2*

Db. *f*

B

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

25 26 27 28

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

mf
mp
 1.
f
f
f
gliss.
gliss.
 1. 2.
f
f
f
 Tam-tam To Suspended Cymbal
f

29 30 31 32

C

Picc. -

Fl. 1,2 *p*

Ob. 1,2 *p*

Bsn. 1,2 -

E♭ Cl. *p*

Cl. 1,2,3

B. Cl.

A. Sax. 1,2 ^{1.} *p*

Ten. Sax. *p*

Bari. Sax. *p*

Hn. 1,3 ^{a 2} *p*

Hn. 2,4 ^{a 2} *p*

Tpt. 1,2,3 -

Tbn. 1,2 -

B. Tbn. -

Euph. 1,2 -

Tba. 1,2 -

Db. -

C

Timp. -

Perc. 1 -

Perc. 2 *f* Glockenspiel

Perc. 3 -

Perc. 4 -

33 34 35 36

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

fp

fp

fp

37

38

39

40

D

Picc. -

Fl. 1,2 -

Ob. 1,2 *a 2*
f

Bsn. 1,2 -

E♭ Cl. -

Cl. 1,2,3 *f*

B. Cl. -

A. Sax. 1,2 *a 2*
f

Ten. Sax. *a 2*
f

Bari. Sax. *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

Tpt. 1,2,3 -

Tbn. 1,2 *f*

B. Tbn. *f*

Euph. 1,2 *f*

Tba. 1,2 *f*

Db. *f*

D

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 Snare Drum *f*

Perc. 4 Suspended Cymbal *f*

41 42 *p* 43 *f* 44

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Marimba
 To Concert Bass Drum
 To Snare Drum
f
f
ff
p
f

45 46 47 48

E

Picc. -

Fl. 1,2 -

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2 -

Ten. Sax. -

Bari. Sax. -

Hn. 1,3

Hn. 2,4 -

Tpt. 1,2,3 -

Tbn. 1,2 -

B. Tbn. -

Euph. 1,2 -

Tba. 1,2 -

Db. -

E

Timp. -

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Glockenspiel

f

49 50 51 52

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

53

54

55

56

F

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2

Bsn. 1,2

E♭ Cl. *f*

Cl. 1,2,3 *f*

B. Cl.

A. Sax. 1,2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1,3 *f*

Hn. 2,4 ² *f*

Tpt. 1,2,3

Tbn. 1,2 *f*

B. Tbn. *f*

Euph. 1,2 ^{a 2} *f*

Tba. 1,2

Db.

F

Timp. *f*

Perc. 1

Perc. 2

Perc. 3 *f* Concert Bass Drum

Perc. 4

57

58

59

60

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

61 62 63 64

mp

a 2

p — *ff*

To Triangle

mp

G

Picc. *mf*

Fl. 1,2 *mf* a 2

Ob. 1,2 *mf* a 2

Bsn. 1,2 *mf*

E♭ Cl. *mf* a 2

Cl. 1,2,3 *mp*

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax. *mp*

Hn. 1,3

Hn. 2,4 *mp* 2.

Tpt. 1,2,3

Tbn. 1,2 *mp* 1.

B. Tbn.

Euph. 1,2 *mp*

Tba. 1,2 *mf*

Db. *mf*

G

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

65

66

67

68

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2

Bsn. 1,2

Eb Cl. *f*

Cl. 1,2,3 *f* 1.2. 3.

B. Cl. *f*

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1 *f* Marimba

Perc. 2

Perc. 3

Perc. 4

69

70

71

72

H

Picc.

Fl. 1,2

Ob. 1,2 *a 2*

Bsn. 1,2 *f*

E♭ Cl.

Cl. 1,2,3

B. Cl. *f*

A. Sax. 1,2 *a 2* *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1,3 *a 2* *mf*

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2 *a 2* *f*

B. Tbn.

Euph. 1,2 *a 2* *f*

Tba. 1,2

Db. *f*

H

Timp.

Perc. 1

Perc. 2 Glockenspiel *f*

Perc. 3 Triangle *f*

Perc. 4

73 74 75 76

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

mp
mp
mp
mp
mp
f

To Bells
 To Concert Bass Drum

77 78 79 80

I

Picc. *mp*

Fl. 1,2 *mp*

Ob. 1,2 *mp*

Bsn. 1,2

E♭ Cl. *mp*

Cl. 1,2,3 *mp*
a 3

B. Cl. *mp*
a 2

A. Sax. 1,2

Ten. Sax.

Bari. Sax. *mp*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

I

Timp. *p*

Perc. 1 Bells *mp*

Perc. 2 *mp*

Perc. 3 Concert Bass Drum *mp*

Snare Drum *mp*

Perc. 4 *mp*

81 82 83 84

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

85 86 87 88

To Pedal Bass Drum
 (in Drum Set)
 Change mallets to
 hard mallets & add
 muffle to the Bass Drum

J

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
J
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Pedal Bass Drum
 Crash Cymbals

89 *f* 90 91 92

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

To Claves
 To Finger Cymbals
 To Snare Drum

93 94 95 96

K ♩ = 120

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

K ♩ = 120

Timp.

Perc. 1

Perc. 2

Perc. 3
 Concert Bass Drum
 With Hard Mallets
 and Muffler

Perc. 4

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

97 98 99 100 101 102

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Finger Cymbals

f

ff mf

ff

ff mf

ff mf

ff

103 104 105 106 107 108 109

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

110 111 112 113 114 115 116

Continue with Hard Mallets and Muffler
 ff mf ff mf ff mf ff mf

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Finger Cymbals
f
ff mf
ff
ff mf
ff mf

117 118 119 120 121 122

L

Picc. -

Fl. 1,2 -

Ob. 1,2 -

Bsn. 1,2 -

E♭ Cl. -

Cl. 1,2,3 -

B. Cl. -

A. Sax. 1,2 -

Ten. Sax. -

Bari. Sax. *f*

Hn. 1,3 -

Hn. 2,4 -

Tpt. 1,2,3 -

Tbn. 1,2 -

B. Tbn. *f*

Euph. 1,2 -

Tba. 1,2 *a 2* *f*

Db. -

L

Timp. -

Perc. 1 -

Perc. 2 *f*

Perc. 3 *ff mf*

Perc. 4 *ff mf*

123 124 125 126 127

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

128 129 130 131 132

mp *p* *f* *ff* *mf* *f* *mp* *p* *To Suspended Cymbal*

Picc. - - - - -

Fl. 1,2 - - - - -

Ob. 1,2
1.
f 1. *p* *f* *p* *p*

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

E♭ Cl. - - - - -

Cl. 1,2,3
1.
p

B. Cl. *p*

A. Sax. 1,2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Hn. 1,3
f *p* *f* *p*

Hn. 2,4
f *p* *f* *p*

Tpt. 1,2,3
f *p* *f* *p*

Tbn. 1,2 - - - - -

B. Tbn. *p*

Euph. 1,2 *p*

Tba. 1,2 *p*

Db. - - - - -

Timp. *f* *p*

Perc. 1

Perc. 2

Perc. 3
f *p* *f* *p* *p*

Perc. 4

268 269 270 271 272 273

133 134 135 136 137 138

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

139 140 141 142 143

M

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo (Picc.), Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), Bassoon 1 & 2 (Bsn. 1,2), Eb Clarinet (Eb Cl.), Clarinet 1, 2, & 3 (Cl. 1,2,3), Bass Clarinet (B. Cl.), Alto Saxophone 1 & 2 (A. Sax. 1,2), Tenor Saxophone (Ten. Sax.), Bari. Saxophone (Bari. Sax.), Horn 1, 3 (Hn. 1,3), Horn 2, 4 (Hn. 2,4), Trumpet 1, 2, & 3 (Tpt. 1,2,3), Trombone 1 & 2 (Tbn. 1,2), Bass Trombone (B. Tbn.), Euphonium 1 & 2 (Euph. 1,2), and Tuba 1 & 2 (Tba. 1,2). The score is in 2/4 time and features a dynamic marking of *f* (forte) for the woodwinds and brass. The music consists of rhythmic patterns of eighth and sixteenth notes.

M

Musical score for percussion instruments. The score includes parts for Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score is in 2/4 time and features a dynamic marking of *f* (forte) for the percussion. The music consists of rhythmic patterns of eighth and sixteenth notes.

144 145 146 147 148 149

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

150 151 152 153 154 155

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 Eb Cl.
 Cl. 1, 2, 3
 B. Cl.
 A. Sax. 1, 2
 Ten. Sax.
 Bari. Sax.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1, 2, 3
 Tbn. 1, 2
 B. Tbn.
 Euph. 1, 2
 Tba. 1, 2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

a 2
f a 2
f
p
J To Tam-tam
ff mf

156

157

158

159

N ♩. = 120

Picc.

Fl. 1,2 *f* *a 2*

Ob. 1,2 *ff*

Bsn. 1,2 *f* *a 2*

E♭ Cl. *f*

Cl. 1,2,3

B. Cl. *ff* *a 2*

A. Sax. 1,2 *ff*

Ten. Sax. *mf*

Bari. Sax. *mf*

Hn. 1,3 *f* *gliss.* *a 2*

Hn. 2,4 *f* *gliss.* *a 2*

Tpt. 1,2,3

Tbn. 1,2 *f* *a 2*

B. Tbn. *f*

Euph. 1,2 *f* *a 2*

Tba. 1,2 *f*

Db.

N ♩. = 120

Timp. *ff*

Perc. 1 *ff* To Marimba

Perc. 2 Tam Tam *f*

Perc. 3 No Muffler *ff* Suspended Cymbal *mf*

Perc. 4 *f*

160 161 162 163

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

164 165 166 167

To Glockenspiel
 Back to Hard Mallets
 To Tam-tam

O

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

O

Timp.

Marimba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

168 169 170 171

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

172 173 174 175

Detailed description: This page of a musical score contains 28 staves for various instruments. The Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, E♭ Clarinet, Clarinets 1, 2, & 3, and Bass Clarinet are all marked with a whole rest in every measure. The Saxophone section (Alto, Tenor, and Bari) has a rhythmic pattern of eighth notes. The Horns (1, 3 and 2, 4) and Trumpets (1, 2, 3) are marked with whole rests. The Trombones (1, 2 and Bass) and Euphonium/Tuba (1, 2) play a rhythmic pattern of eighth notes. The Double Bass (Db.) plays a simple bass line. The Timpani (Timp.) and four Percussion parts (Perc. 1-4) are marked with whole rests.

P

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Bsn. 1,2

E♭ Cl. *f*

Cl. 1,2,3 *f*

B. Cl.

A. Sax. 1,2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

Tpt. 1,2,3

Tbn. 1,2 *f*

B. Tbn. *f*

Euph. 1,2 *f*

Tba. 1,2 *f*

Db. *f*

P

Timp. *f*

Perc. 1 *f*
Glockenspiel

Perc. 2 *f*

Perc. 3

Perc. 4

176 177 178 179

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

180 181 182 *f* 183

Movement IV
(Inspired by Electronic Dance Music)

$\text{♩} = 88$

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

$\text{♩} = 88$

Timp.

Perc. 1
Temple Blocks
f Crash Cymbal

Perc. 2
f Pedal Bass Drum

Perc. 3
Tom-Toms with sticks

Perc. 4
f

1 2 3 4 5 6

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Legend:
 Crash Cymbal
 Pedal Bass Drum
 Open Hi-Hat
 Closed Hi-Hat
 Tambourine
 Snare Drum
 Concert Bass Drum

Measures: 7, 8, 9, 10, 11, 12

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

13 14 15 16 17 18

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

1. 2. 3.

a 2

simile

4

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Musical score for orchestra and percussion, measures 19-24. The score includes parts for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Horns, Trumpets, Trombones, Euphonium, Tuba, Double Bass, Timpani, and various Percussion instruments. The score is written in a standard musical notation with various dynamics and articulations.

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Bsn. 1,2 *f*

E♭ Cl. *f*

Cl. 1,2,3 *f* 1. 2 3. 2

B. Cl. *f*

A. Sax. 1,2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Hn. 1,3 *f*

Hn. 2,4 *f* 1. 2 3.

Tpt. 1,2,3 *f*

Tbn. 1,2 *p*

B. Tbn. *p*

Euph. 1,2 *f*

Tba. 1,2 *f*

Db. *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3 Concert Bass Drum

Perc. 4

25 26 27 28 29 30

A

Picc. *f*

Fl. 1,2 *f* *mp*

Ob. 1,2 *f*

Bsn. 1,2 *mp*

E♭ Cl. *f*

Cl. 1,2,3 *f*

B. Cl. *f*

A. Sax. 1,2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

Tpt. 1,2,3 *mp*

Tbn. 1,2 *f* a 2

B. Tbn. *f*

Euph. 1,2

Tba. 1,2 *f* a 2

Db. *f*

A

Timp. *f*

Perc. 1 Temple Blocks

Perc. 2 simile

Perc. 3

Perc. 4

31 32 33 34

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

35 36 37 38 39

B

Picc. *f*

Fl. 1,2 *f* *p*

Ob. 1,2 *f* *p*

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

E♭ Cl. *f* *p*

Cl. 1,2,3 *f* *p* 1.2. 3. *f*

B. Cl. *f* *f* *p* *f*

A. Sax. 1,2 *f* *p* *f*

Ten. Sax. *f* *p* *f*

Bari. Sax. *f* *f* *p* *f* *p* *f*

Hn. 1,3 *f* *p* *f*

Hn. 2,4 *f* *p* *f*

Tpt. 1,2,3 *f* *p*

Tbn. 1,2 *f* *f* *p* *f* *p* *f* a 2

B. Tbn. *f* *f* *p* *f* *p* *f* a 2

Euph. 1,2 *f* *f* *p* *f* *p* *f* a 2

Tba. 1,2 *f* *f* *p* *f* *p* *f* a 2

Db. *f*

S. Solo

Timp. *p*

Perc. 1 *p*

Perc. 2 12

Perc. 3

Perc. 4 *p*

40 41 42 43 44 45 46

Picc. *f*
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2 *p* *mf*
 Eb Cl.
 Cl. 1,2,3
 B. Cl. *p* *mf*
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4 *p* *mf*
 Tpt. 1,2,3
 Tbn. 1,2 *p* *mf*
 B. Tbn. *p* *mf*
 Euph. 1,2 *f* *p* *mf*
 Tba. 1,2 *p* *mf*
 Db. *p* *mf*
 Timp. *p* *mf*
 Perc. 1 *p* *mf* *To Marimba*
 Perc. 2 *mp*
 Perc. 3
 Perc. 4

47 48 49 50 51

C

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

C

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

52 53 54 55 56 57

No Sticks

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1 (Marimba)
 Perc. 2
 Perc. 3
 Perc. 4

Dynamics: *f*, *mf*
 Articulation: *a2*

Measure numbers: 58, 59, 60, 61, 62, 63

D

Picc. -

Fl. 1,2 -

Ob. 1,2 -

Bsn. 1,2 -

E♭ Cl. -

Cl. 1,2,3 -

B. Cl. -

A. Sax. 1,2 - *f* *a 2* *p*

Ten. Sax. -

Bari. Sax. -

Hn. 1,3 *mp* *f* *p*

Hn. 2,4 *mp* *f* *p*

Tpt. 1,2,3 -

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

B. Tbn. -

Euph. 1,2 *a 2* *mp* *f* *p*

Tba. 1,2 *a 2* *mp* *f* *p*

Db. -

D

Timp. -

Perc. 1 *mp* *f* *f* *p*

Perc. 2 *mp* *f* *f* *p*

Concert Bass Drum *mp* *f* *f* *p*

Perc. 3 -

Perc. 4 -

64 65 66 67 68

Players sing "Mastom" in their vocal registers

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

- Picc.**: Piccolo, playing a melodic line with dynamics *mp* and *f*.
- Fl. 1,2**: Flute 1 and 2, playing a melodic line with dynamics *mp* and *f*.
- Ob. 1,2**: Oboe 1 and 2, playing a melodic line with dynamics *mp* and *f*.
- Choir**: A vocal choir part with lyrics "Ma s tom" and dynamics *mp*.
- E♭ Cl.**: E-flat Clarinet, playing a melodic line with dynamics *mp* and *f*.
- Cl. 1,2,3**: Clarinet 1, 2, and 3, playing a melodic line with dynamics *mp* and *f*.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *mp* and *f*.
- A. Sax. 1,2**: Alto Saxophone 1 and 2, playing a melodic line with dynamics *mp* and *f*.
- Choir**: A second vocal choir part with lyrics "Ma s tom" and dynamics *mp*.
- Hn. 1,3**: Horn 1 and 3, playing a melodic line with dynamics *mp* and *f*.
- Hn. 2,4**: Horn 2 and 4, playing a melodic line with dynamics *mp* and *f*.
- Tpt. 1,2,3**: Trumpet 1, 2, and 3, playing a melodic line with dynamics *mp* and *f*.
- Tbn. 1,2**: Trombone 1 and 2, playing a melodic line with dynamics *mp* and *f*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with dynamics *mp* and *f*.
- Euph. 1,2**: Euphonium 1 and 2, playing a melodic line with dynamics *mp* and *f*.
- Tba. 1,2**: Tuba 1 and 2, playing a melodic line with dynamics *f* and *p*.
- Db.**: Double Bass, playing a melodic line with dynamics *mp* and *f*.
- Timp.**: Timpani, playing a melodic line with dynamics *p*.
- Perc. 1, 2, 3, 4**: Percussion parts 1 through 4, playing rhythmic patterns with dynamics *f* and *p*.

69

70

71

72

E ♩ = 60

Picc. *mp* *mp* Sing *mp* Ma s tom

Fl. 1,2 *mp* *mp* Sing *mp* Ma s tom

Ob. 1,2 *mp* *mp* Sing *mp* Ma s tom

Bsn. 1,2 *mp* *mp* Sing *mp* Ma s tom

E♭ Cl. *mp* *mp* Sing *mp* Ma s tom

Cl. 1,2,3 *mp* *mp* Sing *mp* Ma s tom

B. Cl. *mp* *mp* Sing *mp* Ma s tom

A. Sax. 1,2 *pp* *mf* *p*

Ten. Sax. *pp* *mf* *p*

Bari. Sax. *pp* *mf* *p*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2 Sing *mp* Ma s tom

B. Tbn. *mp* Sing *mp* Ma s tom

Euph. 1,2 *mp* Sing *mp* Ma s tom

Tba. 1,2 *To Choir* *f* *mp* Sing *mp* Ma s tom

Db. Sing *mp* Ma s tom

S. Solo *f* Ye go li sa ye ka - mar sa ye ka a mar ta ze she kof teh ta ze she kof te Na das tom

E ♩ = 60

Timp.

Perc. 1 *To Temple Blocks* *f* Temple Blocks

Perc. 2 *f*

Perc. 3 *Concert Bass Drum* *f*

Perc. 4

73 74 75 76

Picc. *Sing mp* Ma s tom
 Fl. 1,2 *Sing mp* Ma s tom
 Ob. 1,2 *Sing mp* Ma s tom
 Bsn. 1,2 *Sing mp* Ma s tom
 Eb Cl. *Sing mp* Ma s tom
 Cl. 1,2,3 *Sing mp* Ma s tom
 B. Cl. *Sing mp* Ma s tom
 A. Sax. 1,2 *mf pp mf*
 Ten. Sax. *mf pp mf*
 Bari. Sax. *mf pp mf*
 Hn. 1,3 *Sing mp* Ma s tom
 Hn. 2,4 *Sing mp* Ma s tom
 Tpt. 1,2,3 *Sing mp* Ma s tom
 Tbn. 1,2 *Sing mp* Ma s tom
 B. Tbn. *Sing mp* Ma s tom
 Euph. 1,2 *Sing mp* Ma s tom
 Tba. 1,2 *Sing mp* Ma s tom
 Db. *Sing mp* Ma s tom
 S. Solo
 besh mi re - se besh mi re e se na khosh mi yof teh na khosh mi yof te Mas tom Mas tom mas tom Ti ghash bo Ri deh shas-tom
 Timp. *mp*
 Pere. 1 *To Marimba*
 Pere. 2 *f*
 Pere. 3
 Pere. 4

77 78 79 80 81

F **accel.**

Picc. *f* *p*

Fl. 1,2 *f* *p*

Ob. 1,2 *f* *p*

Bsn. 1,2 *f* *p*

E♭ Cl. *f* *p*

Cl. 1,2,3 *f* *p*

B. Cl. *f* *p*

A. Sax. 1,2 *f* *p* *a 2*

Ten. Sax. *f* *p*

Bari. Sax. *f* *p*

Hn. 1,3 *f* *p* *a 2*

Hn. 2,4 *f* *p* *a 2*

Tpt. 1,2,3 *f* *p*

Tbn. 1,2 *f* *p*

B. Tbn. *f* *p*

Euph. 1,2 *f* *p*

Tba. 1,2 *f* *p*

Db. *f* *p*

Timp. **F** *f* **accel.**

Perc. 1

Perc. 2

Perc. 3

Tom-Toms

Perc. 4 *f* *mf*

82 83 84 85

Picc. *f*
 Fl. 1,2 *f*
 Ob. 1,2 *f*
 Bsn. 1,2 *f*
 Eb Cl. *f*
 Cl. 1,2,3 *f*
 B. Cl. *f*
 A. Sax. 1,2 *f*
 Ten. Sax. *f*
 Bari. Sax. *f*
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2 *mp*
 B. Tbn. *mp*
 Euph. 1,2 *mp*
 Tba. 1,2 *mp*
 Db.
 Timp.
 Marimba
 Perc. 1 *f*
 Perc. 2
 Perc. 3 Concert Bass Drum
 Perc. 4

G $\text{♩} = 72$

Sing *mp*
Ma... s tom

Picc.

Fl. 1,2 *mp*

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3 *mp*

B. Cl.

A. Sax. 1,2 *pp* *mp* *pp*

Ten. Sax.

Bari. Sax. *pp* *mp* *pp*

Hn. 1,3 *mp*

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2 *mp*

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

S. Solo
Ye go li sa ye ka - mar sa ye ka a mar ta ze she kof teh ta ze she kof te Na das tom besh mi re - se besh mi re e se

G $\text{♩} = 72$

Timp. *f*

Perc. 1 *mp* *mp*

Perc. 2 simile 4

Perc. 3 simile 4

Perc. 4 *mf* Tom-Toms simile 4

mf 90 91 92 93 94

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 Eb Cl.
 Cl. 1, 2, 3
 B. Cl.
 A. Sax. 1, 2
 Ten. Sax.
 Bari. Sax.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1, 2, 3
 Tbn. 1, 2
 B. Tbn.
 Euph. 1, 2
 Tba. 1, 2
 Db.
 S. Solo
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

na khosh mi yof teh na khosh mi yof te Mas tom Mas tom mas tom Ti ghash bo ri de shas-tom

95 96 97 98 99 100

acc. **H**

Picc. *f*

Fl. 1,2 *p* *f*

Ob. 1,2 *p* *f*

Bsn. 1,2 *p* *f*

E♭ Cl. *p* *f*

Cl. 1,2,3 *p* *f* 1.2

B. Cl. *p* *f*

A. Sax. 1,2 *p* *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

Hn. 1,3 *p* *mp* *f* *ff*

Hn. 2,4 *p* *mp* *f* *ff*

Tpt. 1,2,3 *p* *f* *ff*

Tbn. 1,2 *p*

B. Tbn. *p*

Euph. 1,2 *p*

Tba. 1,2 *p* *a 2* *mp* *f*

Db. *mp* *f*

acc. **H**

Timp. *mp* *f*

Perc. 1 12 16

Perc. 2 // // // // //

Perc. 3 12 16

Perc. 4 12 16

101 102 103 104 105 106

I ♩ = 88

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

I ♩ = 88

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

107 108 109 110 111 112

Picc. *f*
 Fl. 1,2 *f*
 Ob. 1,2 *f* a 2
 Bsn. 1,2 *f* a 2
 Eb Cl. *f*
 Cl. 1,2,3 *f*
 B. Cl. *f*
 A. Sax. 1,2 *f*
 Ten. Sax. *f*
 Bari. Sax. *f*
 Hn. 1,3 *fp* *f* *mf*
 Hn. 2,4 *mf* *mf*
 Tpt. 1,2,3 *f* a 3
 Tbn. 1,2 *f* a 2
 B. Tbn. *f*
 Euph. 1,2 *f* a 2
 Tba. 1,2 *f* a 2
 Db.
 Timp. *f*
 Perc. 1 Temple Blocks *f*
 Perc. 2 Cowbell *f*
 Perc. 3 Bongos *mf*
 Perc. 4 Tom-toms *mf*

113 114 115 116 117

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1,2
- Ob. 1,2
- Bsn. 1,2
- E♭ Cl.
- Cl. 1,2,3
- B. Cl.
- A. Sax. 1,2
- Ten. Sax.
- Bari. Sax.
- Hn. 1,3
- Hn. 2,4
- Tpt. 1,2,3
- Tbn. 1,2
- B. Tbn.
- Euph. 1,2
- Tba. 1,2
- Db.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score includes various musical notations such as dynamics (*f*, *mp*), articulation (*acc.*), and performance instructions like *a 2* and *a 3*. The page is numbered 118 through 122 at the bottom.

J

Picc. *f*
 Fl. 1,2 *f*
 Ob. 1,2 *f*
 Bsn. 1,2
 Eb Cl. *f*
 Cl. 1,2,3 *f* 1.2.
 B. Cl. *f*
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp. *f* *mp* *f* *mp f*
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

123 124 125 126 127 128

rall.

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Temple Blocks
 To Marimba

129 130 131 132 133

K

lunga Freely, on cue (♩ = ca.80)

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Euph. 1,2

Tba. 1,2

Db.

S. Solo

Ye go li sa ye ka - mar sa ye ka a mar ta ze she kof te ta ze she

K

lunga Freely, on cue (♩ = ca.80)

Timp.

Perc. 1

Perc. 2
To Concert Bass Drum

Perc. 3

Perc. 4
To Tam-tam

$\text{♩} = 52$ **accel.**

Picc.

Fl. 1,2

Ob. 1,2

Bsn. 1,2

E♭ Cl.

Cl. 1,2,3 1. *mf*

B. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Hn. 1,3 *mf*

Hn. 2,4 a 2 *p*

Tpt. 1,2,3 1.2.3 *mf*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Euph. 1,2 *mf*

Tba. 1,2 *mf*

Db. *mf*

S. Solo *f*

1. kof te Ye go li sa ye ka - mar sa ye ka a mar Na das tom besh mi re - se besh mi re e se_

$\text{♩} = 52$ **accel.**

Timp.

Perc. 1

Perc. 2 *mf*

Bass Drum

Perc. 3 *mf*

Perc. 4

137 138 139 140 141 142

Picc. *mp* *mf* *f*
 Fl. 1,2 *mp* *mf* *f*
 Ob. 1,2 *mp* *mf* *f*
 Bsn. 1,2 *mp* *mf* *f*
 Eb Cl. *mp* *mf* *f*
 Cl. 1,2,3 *mp* *mf* *f*
 B. Cl. *mp* *mf* *f*
 A. Sax. 1,2 *mp* *mf* *f*
 Ten. Sax. *mp* *mf* *f*
 Bari. Sax. *mp* *mf* *f*
 Hn. 1,3 *a 2* *mp* *mf* *f*
 Hn. 2,4 *a 2* *mp* *mf* *f*
 Tpt. 1,2,3 *mp* *mf* *f*
 Tbn. 1,2 *mp* *mf* *f*
 B. Tbn. *mp* *mf* *f*
 Euph. 1,2 *mp* *mf* *f*
 Tba. 1,2 *a 2* *mp* *mf* *f*
 Db. *mp* *mf* *f*
 S. Solo
 Timp.
 Perc. 1 Marimba *mp* *mf* *f*
 Perc. 2 *mf* *simile* 4
 Perc. 3
 Perc. 4

143 144 145 146 147 148

L $\text{♩} = 88$

Picc. *mp* *mf*

Fl. 1,2 *mp* *mf*

Ob. 1,2 *mp* *mf*

Bsn. 1,2 *mp* *mf*

E♭ Cl. *mp* *mf*

Cl. 1,2,3 *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. 1,2 *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Hn. 1,3 *mp* *mf*

Hn. 2,4 *mp* *mf*

Tpt. 1,2,3 *mp* *mf*

Tbn. 1,2 *mp* *mf*

B. Tbn. *mp* *mf*

Euph. 1,2 *mp* *mf*

Tba. 1,2 *mp* *mf*

Db. *mp* *mf*

L $\text{♩} = 88$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

149 150 151 152

Picc.
 Fl. 1,2
 Ob. 1,2
 Bsn. 1,2
 Eb Cl.
 Cl. 1,2,3
 B. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn. 1,2
 B. Tbn.
 Euph. 1,2
 Tba. 1,2
 Db.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Musical score for a symphony orchestra, showing staves for woodwinds, brass, and percussion. The score includes parts for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Horns, Trumpets, Trombones, Euphonium, Tuba, Double Bass, Timpani, and various Percussion instruments. The page is numbered 153-157 at the bottom.

Riverside, CA
September 2018

Significant Motives and Themes in Symphonic Dances

In *Symphonic Dances*, themes, motives, and their variations have significant roles. On the next pages, each movement's important themes, their implemented variations, and notable motives are listed as follows:

1. Movement I, Significant Motives (Motif 1-Motif 7) and Themes (Theme 1-Theme 5)
2. Movement II, Themes (Theme 1-Theme 7)
3. Movement III, Themes (Theme 1-Theme 4) and Variations
4. Movement IV, Theme: *Mastom Mastom*

Movement I, Significant Motives (M1-M7) and Themes (T1-T5)

I-M1

$\text{♩} = 132$

I-M2

$\text{♩} = 132$

I-M3

$\text{♩} = 132$

I-M4

$\text{♩} = 132$

I-M5

$\text{♩} = 132$

I-M6

$\text{♩} = 132$

f

I-T1

$\text{♩} = 132$

I-T2 $\text{♩} = 132$

Two staves of musical notation in 4/4 time. The first staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Triplet markings are present over the first three notes of the second staff.

I-T3 $\text{♩} = 132$

A single staff of musical notation in 4/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Triplet markings are present over the first three notes of the second half.

I-T4 $\text{♩} = 88$

Two staves of musical notation in 4/4 time. The first staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Triplet markings are present over the first three notes of the second half. The second staff continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Triplet markings are present over the first three notes of the second staff.

I-M7 $\text{♩} = 88$

A single staff of musical notation in 4/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Triplet markings are present over the first three notes of the second half.

I-T5 $\text{♩} = 88$

A single staff of musical notation in 4/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Triplet markings are present over the first three notes of the second half.

(8)

A single staff of musical notation in 4/4 time, continuing from the previous staff. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Triplet markings are present over the first three notes of the second half.

Movement II, Themes (T1-T7)

II-T1 $\text{♩} = 76$



II-T2 $\text{♩} = 76$



II-T3 $\text{♩} = 76$



II-T4 $\text{♩} = 76$



II-T5

8^{va}
♩ = 76

The first staff of music for II-T5 is written in treble clef. It begins with a dynamic marking of *8^{va}* and a tempo marking of $\text{♩} = 76$. The notation consists of a series of eighth notes and quarter notes, with some notes beamed together. There are rests in the second and fourth measures.

The second staff of music for II-T5 continues the melodic line from the first staff. It features a series of eighth notes and quarter notes, with some notes beamed together. There are rests in the second and fourth measures.

II-T6

8^{va}
♩ = 76

The first staff of music for II-T6 is written in treble clef. It begins with a dynamic marking of *8^{va}* and a tempo marking of $\text{♩} = 76$. The notation consists of a series of eighth notes and quarter notes, with some notes beamed together. There are rests in the second and fourth measures.

The second staff of music for II-T6 continues the melodic line from the first staff. It features a series of eighth notes and quarter notes, with some notes beamed together. There are rests in the second and fourth measures.

II-T7

♩ = 100

The first staff of music for II-T7 is written in treble clef. It begins with a tempo marking of $\text{♩} = 100$. The notation consists of a series of eighth notes and quarter notes, with some notes beamed together. There are rests in the second and fourth measures.

The second staff of music for II-T7 continues the melodic line from the first staff. It features a series of eighth notes and quarter notes, with some notes beamed together. There are rests in the second and fourth measures.

Movement III, Themes (T1-T4) and Variations

III-T1 $\text{♩} = 120$
f

III-T1
Var.
f

III-T2
f

III-T2
Var.
gl. *f*

III-T3
f

III-T3
Var.

f

III-T4

f

III-T1
Var.

mp

Movement IV, Theme: The only theme in this movement is the main theme, *Mastom Mastom*.

Mastom Mastom

The musical score for 'Mastom Mastom' is written in 2/4 time and a key with one flat (B-flat). It consists of three staves of music. The first two staves are identical and feature a melody of eighth and sixteenth notes. The third staff provides a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line.

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