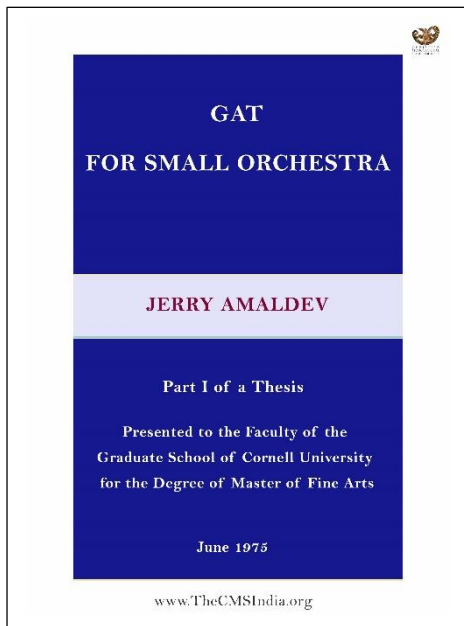


GAT for Small Orchestra



Call Number	RR-1406
Title	GAT for Small Orchestra
Topic	Part 1 of a Thesis Presented to the Faculty of the Graduate School of Cornell University for the Degree of Master of fine arts
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GAT
FOR SMALL ORCHESTRA

JERRY AMALDEV

Part I of a Thesis

**Presented to the Faculty of the
Graduate School of Cornell University
for the Degree of Master of Fine Arts**

June 1975

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MUSIC LIBRARY

GAT FOR SMALL ORCHESTRA

Part I of a Thesis
presented to the Graduate
School of Cornell University
for the Degree of Master of Fine Arts

by

Jerry Amaldev

June, 1975

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Jerry Amaldev, was Born in Cochin, Kerala, to Mary Moojappilly and Joseph Veleparambil. A singer from the age of four, Initially he learned Hindustani classical Music from Mr. Madhusoodan Patwardhan, son of Vinayak Rao Patwardan of the Kirana Gharana, in Pune. Further he was groomed in the same by S.C.R. Bhat and K.G.Ginde, disciples of Shri. Ratanjankar of Maharashtra. He got training in Hindi film Music as assistant to Naushad Ali. In 1975, he Obtained an MFA degree. In composition from Cornell University, Ithaca, New York and teaching experience there and at Queen's College, Flushing New York, U.S.A before emerging with a unique blend of eastern and Musics in the 1980s He has won the Kerala State Award for excellence in Movie Music three times. He is one of the most distinguished Musicians in South India. He promotes choral singing, his passion, through his chorus, Sing India with Jerry Amaldev.

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BIOGRAPHICAL SKETCH

Jerry Amaldev was born in Cochin, India on April 15, 1939. Although he exhibited musical talent from the age of 5, he received no formal training until 17. During this time, he met his first musical mentor, Fr. Michael Panakkal, and as a choirboy at the local Carmelite monastery, he taught himself to read and write the Western staff notation. At 14, unaided by anybody, he wrote down the music for a song in popular Hindi movie style, and a year later, a Mass in two voices.

He was enrolled in the Pontifical Athenaeum, Poona, India where he received the degree of Bachelor of Philosophy in 1962.

From 1965 to 1969 he worked in Bombay as assistant to Mr. Naushad Ali, the well-known movie music director of India. In September 1969, with help from his brother, Mr. V. J. Carmelus, he came to the United States and began studies in Western music at Xavier University of Louisiana, New Orleans on a scholarship. He took the degree of Bachelor of Music in May 1971. In the same year he was given a scholarship along with a teaching assistantship in the graduate school at Cornell.

To

Fr. Michael Panakkal
musician, mentor and friend
remembering the musical days together
-Jerry Amaldev

I am indebted to Professor Robert M. Palmer for guiding me in composition. Special thanks to Kanu and Jagat, whose love and generosity made this manuscript possible.

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GAT is a form of North Indian instrumental art music. It is invariably accompanied by the drums. Loosely, it corresponds to the Rondo of the West, inasmuch as, there is a thematic melody, A, which recurs at the ends of improvisatory sections, B, C, D, E, etc.

A GAT is generally introduced by a few undrummed expository phrases of melody called Ālāp, and concluded with a climactic fast section called Jhālā.

My GAT is in Rāg Bhairavī.

EXPLANATION OF SYMBOLS

Fl	Flute	Vb	Vibraphone
B♭ Cl	B-flat clarinet	amp. Tb	Amplified <u>tabla</u>
Gl	Glockenspiel	Vn I	First violin
Xy	Xylophone	Vn 2	Second violin
Ma	Marimba	Va	Viola
		Vc	Violoncello

NOTES

Dynamic and tempo markings affecting the entire ensemble are written between the staves of B-flat Cl. and Gl. These markings, therefore, are not given to individual sections, except in a few instances.

The notation for amplified tabla is my adaptation of the method found in Donald Robertson's TABLA, New York: Peer International Corporation, 1968. I have used a vocabulary larger than that of this introductory book. Since the tabla part can be performed only by a trained tablist, it is hoped that he (she) would know all the boles I have employed.

Instructions affecting the entire string section are enclosed in rectangles above Vn 1.

At no time should the piano overpower the rest of the ensemble, or any part of it.

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GAT FOR SMALL ORCHESTRA
Jerry Amaldev 1973

AS FAST AS POSSIBLE $\text{♩} = 84$

Fi

Bb
Cl

6 **f**
8 AS FAST AS POSSIBLE
MH mallets

Cl

MH mallets

Xy

Ma

MH mallets

Vb

MH mallets no fan.

amp.
Tb

6 TACET
8

trem. unmeasured

modo ordinario

Vn1

Vn2

Va

Vc

PIANO

8

ACCEL. POCO

$\text{♩} = 84$

Ped.

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6

A TEMPO
♩. = 84

F1

Bb
Cl

A TEMPO
♩. = 84

G1

Xy

Ma

Vb

amp.
Tb

A TEMPO
♩. = 84

Vn1

Vn2

Va

Vc

A TEMPO

pp, una corda



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11



Fl
Cl
Gl
Xy
Ma
Vb
amp. Tb
Vn 1
Vn 2
Va
Vc

mf
p
f
mf
p
modo ord.
f
mf
p

Ped.
arco
arco
Ped.

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16' = 4 -



Fl
Cl
Gl
Xy
Ma
Vb
amp. Tb
Vn 1
Vn 2
Va
Vc

change to soft mallets
S mallets

q 8

q 8

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20



Fl
Cl
Gt
Xy
Ma
Vb
Tb
Vn1
Vn2
Va
Vc

mp
mf, cresc.
mf, cresc.
p
poco cresc.
poco cresc.
poco cresc.
poco cresc.

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25

RIT.

RIT.

poco cresc.

poco cresc.

amp.

Tb

Vn1

Vn2

Va

Vc



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30 *PIU MOSSO*
♩ = 92



Fl
Cl
G
Xy
Ma
Vb
amp. Tb
Vn 1
Vn 2
Va
Vc

change to soft mallets
change to hard mallets

p *mf*

PIU MOSSO
♩ = 92

35

- 8 -
PIU MOSSO
♩ = 108

f

$\frac{2}{4}$ mf

♩ = 108

change to hard mallets

change to hard mallets

amp.
Tb

$\frac{2}{4}$

PIU MOSSO
♩ = 108

Vn1

Vn2

Va

Vc

PIU MOSSO

f, cresc.

$\frac{2}{4}$



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45 - 46 - (GAT proper)



Fl
mf
Cl
mf
Tb
Tb
Sx
Ala
Vb
amp. Tb
Vn1
Vn2
Va
Vc

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65 - 14 -



Fl
Bb
Cl
Gf
Xy
Ma
Vb
amp.
Tb
Vn1
Vn2
Va
Vc

P I II

f ff fff

mf, sotto modo ord.

p mf, sotto modo ord.

p mf

p mf

dha dhim dhin dha dha dhim dhin no Ki the ka Ga ji o no

x

Palta to be improvised

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75



Fl

Cl

Gt

Sx

Ma

Tb

Amp.

Tn 1

Tn 2

Va

Vc

Piano

Flute: *Me dhin dhin dke dha dhin dhin dka dho dhin dhin dho dho dhin dhin me kl kl dh dh kl kl dh dh kl kl*

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The musical score is arranged in a multi-stem format. The instruments and parts are as follows:

- Fl**: Flute, top staff.
- Bb/Ci**: Clarinet in Bb or Clarinet in C, second staff.
- Gl**: Guitar, third staff.
- Xy**: Xylophone, fourth staff.
- Ma**: Maracas, fifth staff, marked "S mallets".
- Vb**: Vibraphone, sixth staff, marked "S mallets".
- amp. Tb**: Amplified Trombone, seventh staff, marked "improvised".
- Vn1**: Violin 1, eighth staff.
- Vn2**: Violin 2, ninth staff.
- Vo**: Viola, tenth staff.
- Vc**: Violoncello, eleventh staff.
- Piano**: Grand piano, twelfth staff.

Performance instructions include "f, modo ord." for the Gl and Xy parts, "x" above the amp. Tb part, "pizz." and "mp" for the Vc part, and "p" for the piano part.

90 flutter modo ord.

Fl

Bb Cl

flutter modo ord.

Gl

Xy

Bsn

Vb

amp. Tb

dia #ix dhm 73 73 dhm dhm dha dia dhm dhm dha dia dhm dhm dha dia

Vn1 pizz. mp arco

Vn2 pizz. mp

Va mp pizz.

Vc

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95 - 20 -



Fl flutter modo ord.
Cl Bb flutter modo ord.
Cl C cresc.
Sx cresc.
Ma cresc.
Vb cresc.
amp. Ki to dha ti vi ki te
Tb x
Vn1 cresc.
Vn2 cresc.
Va cresc.
Vc cresc.
cresc.

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- 22 -

105



Fl

Cl Bb

Cl C

Tr G

Tb F

Tb Bb

Tb C

Vn 1

Vn 2

Va

Vc

P

mp, dolce

sotto

mf

sotto

int

cresc.

cresc.

cresc.

cresc.

improvised for two Bvartans

sub. p

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110 - 23 -

$\text{♩} = \text{♩}$

Fl

Bb
Cl

change to MH mallets

Gt

Xy

Mln

Vb

mp.
Tb

stacc. sempre

mf

dina *din* *ni* *dib* *im* *no* *dib* *din* *ni*

pizz. con vibrato

Vn1

Vn2

Va

Vc

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115 - 24 -



Fl
Cl
Gt
Ky
Ha
Vc
Cb
amp. Tb
Vn1
Vn2
Va
Vc

mf, in rilievo

in rilievo

dhā
līn
nā
dhā
lī
kī
lā
dhā
dhīm
nā
dhā
ge
līn
nā
dhīm
nā
dhā
lī
kī
lā
dhā
dhīm
nā
dhā
ge
līn
nā
dhīm
nā

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125 - 26 -



Fl
Cl
Gt
Xy
Ma
Vib
Tb
Vn1
Vn2
Va
Vc

change to MH mallets
in rilievo
x

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135 - 28 -



Fl

Bb
Cl

Gl

Xy

Ma

Vib

Sn
Tb

Vn1

Vn2

Va

Vc

2
4

MII mallets

cresc.

in rel.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

dhya dhya dhya dhya dhya

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140 - 29 -



Fl
Bb
Cl
Tb
Vn1
Vn2
Va
Vc

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150 - 31 -



Fl

Bb Cl

Cl

Xy

Sax

Bb

Tb

Tb

Tn1

Tn2

Vn1

Vn2

Va

Vc

amp. Tb

sottg. modo ord.

2/4

f p

change to MH mallets

change to MH mallets

TACET

spiccato

spiccato

p

p

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155



Fl
Bb
Cl
Gt
Xy
Ma
Vb
emp.
Tb
Vn1
Vn2
Va
Vc
staccato acuto

dhag' x
dhag'
dhag'
dhag'
abhin
dhag'
abhin
dha
dha
lit
ha
dha
ta
dha
dha
dha
dha
ka
dha
abhin
na
na

détaché
in rilievo
détaché
in rilievo
staccato acuto

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The musical score consists of the following parts from top to bottom:

- Flute (F)
- Clarinet in B-flat (Bb Cl)
- Guitar (Gt) with a *mf* dynamic marking.
- Xylophone (Xy)
- Mandolin (Ma)
- Violin (Vn)
- Trumpet (Tb) with lyrics: *dha dhim dhim na na na dhim dhim dha dha dhim dhim dha dhim dhim dha dhim dhim na na na*
- Violin 1 (Vn 1)
- Violin 2 (Vn 2)
- Viola (Va)
- Violoncello (Vc)
- Piano (P)

175 - 36 -



Fl
Bb
Cl
Gt
Sx
Ma
Vb
amp.
Tb
Vn1
Vn2
Va
Vc

ki ba ba ko ga di gi na dha x dhin dhin dha dhin dhin dha dhin dhin na dhin dhin dha

trem.

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185



Fl

Cl
Bb
Cl

Tr

change to S mallets

S mallets

mp

f

change to S mallets

S mallets

mp

TruP.
Tb

TACET

modo ordinario

Vn1

Vn2

Va

Vc

tr

p

190 - 39 -



Fl
Cl
Gt
Xy
Ma
Vb
amp.
Tb
Vn1
Vn2
Va
Vc

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195 - 40 -



Fl

Bb Cl

Gt

Ky

Ma

Vb

amp. Tb

Vn1

Vn2

Va

Vc

change to hard mallets

tr

p

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205 - 42 -



Fl

Cl

Cl

Tr

Tb

Perc

Vn1

Vn2

Va

Vc

Cb

mf

cresc.

tr

tr

tr

tr

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

mf

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210 - 43 -



Fl

B♭ Cl

Tb

T

Xy

Ma

Vb

amp.

Vn1

Vn2

Va

Vc

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215 - 44 -



Fl

B \flat Cl

Gt

Xy

Ma
change to H mallets

Vb

amp. Tb

Vn1
f, détaché

Vn2
f, détaché

Va
f, détaché sopra

Vc
f, détaché

p

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220 - 45 -
JHAALA



Fl
Cl
Cl
Xy
Ma
Vb
snp.
Tb
Vn1
Vn2
Vu
Vc
mf

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Musical score for page 255, page number - 52 -. The score includes parts for Flute (Fl), Bb and C instruments (Bb/C), Clarinet (Cl), Guitar (Gt), Saxophone (Sx), Maracas (Ma), Vibraphone (Vb), Amp. Tb., Violin 1 (Vn1), Violin 2 (Vn2), Viola (Va), and Violoncello (Vc). The score features a vocal line with lyrics in Tamil: "dhim dhim dhim dhim dha", "dhim dhim dhim dhim dha", "ka hi ka", "ka hi ka", "ka hi ka", "ka hi ka", "ka hi ka", "ka hi ka". The score includes performance instructions such as "ff, trem. sempre" and "sempre détaché".

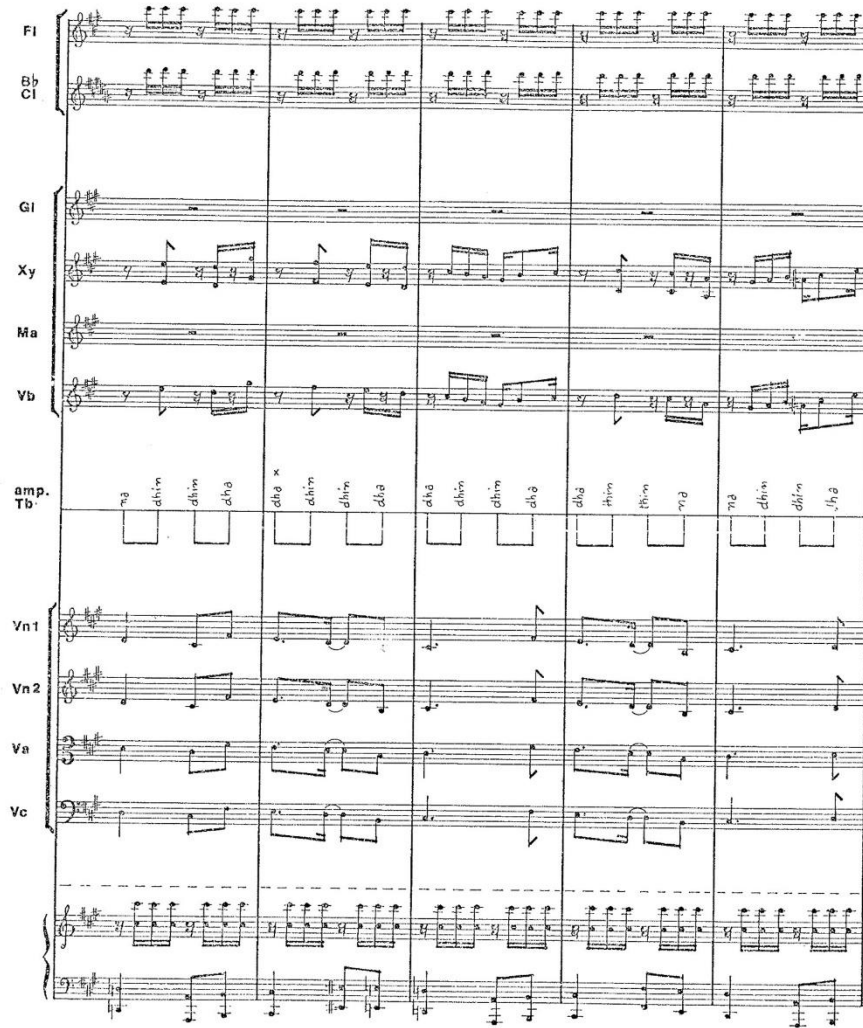


Fl
Bb Cl
Gt
Xy
Ma
Vb
amp. Tb
Vn1
Vn2
Va
Vc

staccato sempre
staccato sempre
f
MH mallets
MH mallets
gi na na ka dhim na gi na
dha gi na ka dhim na gi na
dha dhim dhim dha dha dhim dhim dha dha dhim dhim na
sforzando e trem. sempre
staccato sempre
dva

275

- 56 -



Fl
Bb
Cl
Gt
Xy
Ma
Vb
amp.
Tb.
Vn1
Vn2
Va
Vc

no dhim dhim dha
dha x dhim dhim dha
dha dhim dhim dha
dha dhim dhim no
no dhim dhim dha

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280 - 57 -



The musical score is arranged in a system with the following parts from top to bottom:

- Fl (Flute)
- B♭ Cl (B-flat Clarinet)
- GI (Guitar I)
- Xy (Xylophone)
- Ma (Maracas)
- Vb (Vibraphone)
- amp. Tb (Amplified Trombone)
- Vn1 (Violin 1)
- Vn2 (Violin 2)
- Va (Viola)
- Vc (Violoncello)
- Piano (Grand Piano)

The vocal line (amp. Tb) includes the following lyrics:

dha x
dhn dhn dhn dha
dha dhn dhn dha
dha dhn dhn na
na dhn dhn dha
dha x
dhn dhn dhn dha

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285



Fl

Bb
Cl

GI

Xy

Ma

Vb

amp.
Tb

Vn1

Vn2

Va

Vc

dha dhim dhin dha
dha dhim dhin na
na dhim dhin dha
dha^x dhim dhin dha
dha dhim dhin dha

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290 - 59 -



Fl
Bb
Cl
Gt
Xy
Ma
Vb
amp.
Tb
Vn1
Vn2
Va
Vc

dra dhm dhm nra
ra dhm dhm dhra
dra dhm dhm dhra
dra dhm dhm dhra
dra dhm dhm nra

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Fl
Cl
Gt
Xy
Ma
Vib
amp. Tb.
Vn1
Vn2
Va
Vc

MH mallets
MH mallets

ff, trem. sempre
ff, trem. sempre

ff
f
ff
f

no
dim
dim
cres
dim
dim
no
dim
gen
dim
dim
gen
dim
dim
trk
dim
gen
dim
dim
gen

trem. sempre
non sforzando

- 61 -

300



Fl

Bb
Cl

Gt

Xy

Ma

Vb

amp.
Tb

Vn1

Vn2

Va

Vc

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305 - 62 -

305

Fl SUBITO *p* ACCEL. E CRESC. CRESC.

Bb
Cl modo ordinario

Gt modo ordinario SUBITO *p* ACCEL. E CRESC. *mf* CRESC.

Xy

Ma

Vb

amp.
Tb SUBITO *p* ACCEL. E CRESC. x CRESC.

sempre détaché

Vn1 *sub. p* cresc.

Vn2 *sub. p* cresc.

Vn *sub. p* cresc.

Vc *sub. p* cresc.

Sub. *p* CRESC.

310 - 63 -



Fl

Bb
Cl

G

Xy

Ma

Vb

amp.
Tb

Vn1

Vn2

Va

Vc

f, sforzando e trem.
sempre, in rilievo

f

dhim dhim na dhim ka dhim na
ge na dhim di na ge na
dhim x dhim na dhim
ka na na dhim ge na
dhim dhim na dhim na
f, sforzando e trem.
sempre, in rilievo

315 - 64 -



The musical score is arranged in a system with the following parts from top to bottom:

- Flute (Fl)
- B♭ Clarinet (B♭ Cl)
- Guitar (Gl)
- Xylophone (Xy)
- Mandolin (Ma)
- Violin (Vb)
- Amplified Trombone (amp. Tb) with lyrics:
ge sa dhi n ma ge ma x dhi n ma ge ma dhi n ma ge ma dhi n ma ge ma dhi n ma ge ma dhi n ma ge ma dhi n ma ge ma
- Violin 1 (Vn1)
- Violin 2 (Vn2)
- Viola (Va)
- Violoncello (Vc)
- Piano (P)

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320 - 65 -



Fl
Bb
Cl
Gt
Xy
Ma
Vb
amp.
Tb
Vn1
Vn2
Va
Vc

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365 - 74 -



Fl
Bb Cl
Gt
Sx
Ma
Vb
amp. Tb
Tp
Vn1
Vn2
Va
Vc

dh na ge na bhag mi ta
dhag dh na ge na dhag
dh na ge na dh na mi ta
bhag mi na ki bhag
bh na ki dh dh mi ta

ff
ff
(ff)
r
ff, legato
ff, legato

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375 - 76 -

PIU MOSSO E
CRESC. POCO A POCO

F1

Bb
Cl

f

All instruments
PIU MOSSO from here
till bar 412,
CRESC. POCO A POCO

G1
Xy
Ma
Vb

amp.
Tb

Vn1
Vn2
Va
Vc

detache sempre
in rilievo

legato, modo ord.

trem. e sforzando
sempre

trem. e sforzando
sempre



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380 - 77 -



Fl
Cl
Gt
Sax
Tr
Tb
Vn1
Vn2
Va
Vc
amp. Tb

dha x
hi
dha
da
y
hi
dha
da
y
hi
dha
da
dha x
hi
dha
da

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390 - 79 -



The musical score is arranged in a grand staff format. It includes parts for Flute (Fl), Bb Clarinet (Bb Cl), Guitar (Gt), xylophone (xy), Maracas (Ma), Vibraphone (Vb), Amp. Tb, Violin 1 (Vn1), Violin 2 (Vn2), Viola (Va), Violoncello (Vc), and Piano. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines. The Amp. Tb part includes specific rhythmic notations such as 'x', 'y', and 'z'.

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395 - 80 -



Fl
Bb Cl
Gt
Sx
Ma
Tb
amp. Tb
Vn1
Vn2
Va
Vc

y E dha da dha x E dha da y E dha da y E dha da

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PIU MOSSO - 81 -

400

F1 trem. sempre

Bb Cl trem. sempre

PIU MOSSO

G1 trem. sempre (ad lib.)

Xy trem. sempre (ad lib.)

Ma

Vb

amp. x

Tb dha x da da y da da da y da da da dha + da da da

Vn1 trem. sempre

Vn2 trem. sempre

Va

Vc

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405 - 82 -



Fl
Cl
Gt
Xy
Ma
Vib
amp. Tb
Vn1
Vn2
Va
Vc

modo ordinario
modo ordinario
ff, modo ordinario
ff, modo ordinario
ff

L dha da
L dha da da
L dha da da
L dha da da
L dha da

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- 83 -

h10

F1

Bb
Cb

G1

Xy

Mia

Vb

amp.
Tb

Vn1

Vn2

Va

Vc

LARGO
freely

ANDANTE
in tempo

p, modo ord.

LARGO
freely

ANDANTE
in tempo

p, freely

let ring dampen.

p

x

LARGO
freely

ANDANTE
in tempo

p

pizz. arco

modo ord.

pizz. arco

modo ord.

pp

pp

pp



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