
Douglas J. Cuomo

Arjuna's Dilemma

chamber opera in one act
vocal score



Mainz · London · Madrid · New York · Paris · Prague · Tokyo · Toronto

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Instrumentation

flute (doubling piccolo and alto flute)
clarinet in Bb (doubling bass clarinet)
tenor saxophone

2 percussion

I: tam-tam, snare drum, xylophone, chimes, tambourine, finger cymbal in F, two suspended crash cymbals, triangle, glockenspiel, xylophone (share with percussion 2), metal percussion array, dumbek, single crotale (random pitch)
II: tom-tom, tympani, clave, bass drum, metal chain in metal mixing bowl, tambourine, wood block, maraca, suspended triangle or finger cymbal in A, snare drum, single crotale (C pitch), triangle, china cymbal, crash cymbal, sizzle cymbal, finger cymbal in F#, B, or D, xylophone (shared with percussion 1), mark tree

Flute, clarinet, piano, violin I, and viola require five randomly pitched single crotales

tablas

piano

2 violins

viola

cello

double bass

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Duration: ca. 70 minutes

ARJUNA'S DILEMMA

Douglas J. Cuomo

I. Alap

Indian Vocalist *mf* $\text{♩} = 80$

Mad-hu - su - dhan Ma-dhu - su dhan _____ Mad-hu - su -

Tenor

Voice I

Voice II

Voice III

Voice IV

Piano $\text{♩} = 80$

1 2 3 4 5 6 7 8 9

the singer may paraphrase the written music here
or replace it with a brief improvisation until m. 17

very freely

Ind. V. - dhan Hey _____ Hey _____

10 11 12 13 14 15

Ind. V. *f*

Mad-hu - su - dhan Ma-dhu - su dhan _____

16 17 18 19 20 21 22 23 24

the singer may paraphrase the written music here or replace it with a brief improvisation until the last phrase

Ind. V. *p* Mad - hu - su - - - - dhan Hey *very freely*

Ind. V. *faster* *as fast as possible* *etc.*

Ind. V. *rit.*

Attacca

II. Prologue - Gathering Forces

A ♩ = 160

tom-t. *pp* (as from a distance)

mp

Sax solo enters *mf*

Musical notation for measures 44-47. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, each marked with an 'x' above it. The bass staff is mostly empty. Dynamics include *ff* and *mf subito*.

44

45

46

47

B

Musical notation for measures 48-52. The system consists of a grand staff. The treble staff has a key signature change to three flats (B-flat, E-flat, A-flat) and a common time signature. It features a long melodic line with a fermata over measures 51 and 52. Dynamics include *f*, *mp*, and *pp*. The bass staff has a rhythmic accompaniment with triplets.

48

49

50

51

52

Musical notation for measures 53-57. The system consists of a grand staff. The treble staff has a melodic line with various ornaments and a fermata over measure 57. Dynamics include *f* and *mf*. The bass staff has a rhythmic accompaniment with triplets and slurs.

53

54

55

56

57

Musical notation for measures 58-62. The system consists of a grand staff. The treble staff has a melodic line with a fermata over measures 61 and 62. Dynamics include *f*. The bass staff has a rhythmic accompaniment with slurs and accents.

58

59

60

61

62

Musical notation for measures 63-67. The system consists of a grand staff. The treble staff has a melodic line with a fermata over measure 64. Dynamics include *p*. The bass staff has a rhythmic accompaniment with slurs and accents. A dashed line labeled *8vb* is present below the bass staff.

63

64

65

66

67

Musical notation for measures 68-71. The system consists of a grand staff. The treble staff has a melodic line with a fermata over measure 68 and a dynamic marking of *ff*. Dynamics include *ff*. The bass staff has a rhythmic accompaniment with slurs and accents. A dashed line labeled *(8)* is present below the bass staff.

(8)

68

69

70

71

Sax solo out

//

ff

Red.

72 73 74 75

C ♩ = 108

fl. solo

mf

p

mp

mf

76 77 78 79 80

f

tr(h)

tr(h)

tr(h)

tr(h)

tr(h)

tr(h)

ff

f

81 82 83 84 85

rit.

p

mf, freely

db. solo

86 87 88 89 90

D A tempo (♩ = 90)

db. (pizz.) (unpitched slap on fingerboard)

db. (pizz.)

91 92 93 94

95 96 97 98 99

Musical score for measures 100-104. The piece is in a minor key. The piano part features a bass line with a mix of eighth and quarter notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* again. A *db. (arco)* marking is present. Measure numbers 100, 101, 102, 103, and 104 are indicated in boxes below the staff.

Musical score for measures 105-110. The piano part continues with a bass line. Dynamics include *pp* (pianissimo), *f* (forte), *mp* (mezzo-piano), and *sfz* (sforzando) with a *tr^(b)* (trill) in measure 110. Measure numbers 105, 106, 107, 108, 109, and 110 are indicated in boxes below the staff.

Musical score for measures 111-116. The piano part features a bass line with trills in measures 111 and 112. Dynamics include *f* (forte), *ff* (fortissimo), and *db. (pizz.)* (diminuendo, pizzicato). Measure numbers 111, 112, 113, 114, 115, and 116 are indicated in boxes below the staff.

Musical score for measures 117-120. The piano part continues with a bass line. Measure numbers 117, 118, 119, and 120 are indicated in boxes below the staff.

Musical score for measures 121-125. The piano part continues with a bass line. Measure numbers 121, 122, 123, 124, and 125 are indicated in boxes below the staff. The section is labeled "Short cadenza" at the end.

Musical score for measures 126-131. The piano part features a bass line with a *ff* (fortissimo) dynamic. Measure numbers 126, 127, 128, 129, 130, and 131 are indicated in boxes below the staff. A tempo marking of $\text{♩} = 124$ is present at the beginning of the section.

rit.

pp p pp 8va

132 133 134 135

$\text{♩} = 154$ (faster)
sn. dr.

p f

136 137 138 139

Attacca

III. Dilemma

F

ff

V. I
Stop my Cha-ri - ot!

ff

V. II
Stop my Cha-ri - ot!

ff

V. III
Stop my Cha-ri - ot!

ff

V. IV
Stop my Cha-ri - ot!

f mf 8va

140 141 142 143

V. I
Stop my Cha-ri - ot!

V. II
Stop my Cha-ri - ot!

V. III
Stop my Cha-ri - ot!

V. IV
Stop my Cha-ri - ot!

f

144 145 146 147

G ♩ = 108

V. I
p
Stop my cha-ri-ot Stop my cha-ri-ot

V. II
p
Stop my cha-ri-ot Stop my cha-ri-ot

V. III
p
Stop my cha-ri-ot Stop my cha-ri-ot

V. IV
p
Stop my cha-ri-ot Stop my cha-ri-ot

♩ = 108
(forearm smash)

fff *p* *fff* *p* *pp*

148 149 150 151 152

V. I
Stop my cha-ri - ot stop my cha-ri - ot Stop my cha-ri - ot Stop my cha-ri - ot

V. II
Stop my cha-ri - ot stop my cha-ri - ot Stop my cha-ri - ot Stop my cha-ri - ot

V. III
Stop my cha-ri - ot stop my cha-ri - ot Stop my cha-ri - ot Stop my cha-ri - ot

V. IV
Stop my cha-ri - ot stop my cha-ri - ot Stop my cha-ri - ot Stop my cha-ri - ot

153 154 155 156

V. I
Stop my cha-ri - ot stop my cha-ri - ot *f* *subito p*
cha-ri - ot cha-ri - ot stop my cha - ri - ot stop my cha-ri - ot

V. II
Stop my cha-ri - ot stop my cha-ri - ot *f* *subito p*
cha-ri - ot cha-ri - ot stop my cha - ri - ot stop my cha-ri - ot

V. III
Stop my cha-ri - ot stop my cha-ri - ot *f* *subito p*
cha-ri - ot cha-ri - ot stop my cha - ri - ot stop my cha-ri - ot

V. IV
Stop my cha-ri - ot stop my cha-ri - ot *f* *subito p*
cha-ri - ot cha-ri - ot stop my cha - ri - ot stop my cha-ri - ot

157 158 159

V. I *stagger breaths*
stop my cha-ri - ot stop my stop my cha - ri - ot stop my cha - ri - ot

V. II *stagger breaths*
stop my cha-ri - ot stop my stop my cha - ri - ot stop my cha - ri - ot

V. III *stagger breaths*
stop my cha-ri - ot stop my stop my cha - ri - ot stop my cha - ri - ot

V. IV *stagger breaths*
stop my cha-ri - ot stop my stop my cha - ri - ot stop my cha - ri - ot

160 161

V. I *f* *p*
cha-ri - ot stop my stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot stop my cha-ri - ot

V. II *f* *p*
cha-ri - ot stop my stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot stop my cha-ri - ot

V. III *f* *p*
cha-ri - ot stop my stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot stop my cha-ri - ot

V. IV *f* *p*
cha-ri - ot stop my stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot stop my cha-ri - ot

162 163 164

V. I
cha-ri - ot stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot cha-ri - ot

V. II
cha-ri - ot stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot cha-ri - ot

V. III
cha-ri - ot stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot cha-ri - ot

V. IV
cha-ri - ot stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot stop my cha-ri - ot cha-ri - ot stop my cha-ri - ot cha-ri - ot

165 166 167

V. I
stop my cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot stop my stop my cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot

V. II
stop my cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot stop my stop my cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot

V. III
stop my cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot stop my stop my cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot

V. IV
stop my cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot stop my stop my cha-ri - ot cha-ri - ot cha-ri - ot cha-ri - ot

168 169 170

V. I *ff*
cha-ri - ot cha-ri - ot cha-ri - ot Stop my cha - riot be - tween these two ar - mies un - til

V. II *ff*
cha-ri - ot cha-ri - ot cha-ri - ot Stop my cha - riot be - tween these two ar - mies un - til

V. III *ff*
cha-ri - ot cha-ri - ot cha-ri - ot Stop my cha - riot be - tween these two ar - mies un - til

V. IV *ff*
cha-ri - ot cha-ri - ot cha-ri - ot Stop my cha - riot be - tween these two ar - mies un - til

fff *ff*

171 172 173 174

V. I
I be - hold those who stand ea - ger for bat - tle and with whom I must en -

V. II
I be - hold those who stand ea - ger for bat - tle and with whom I must en -

V. III
I be - hold those who stand ea - ger for bat - tle and with whom I must en -

V. IV
I be - hold those who stand ea - ger for bat - tle and with whom I must en -

175 176 177 178

V. I
- gage in this act of war!!

V. II
- gage in this act of war!!

V. III
- gage in this act of war!!

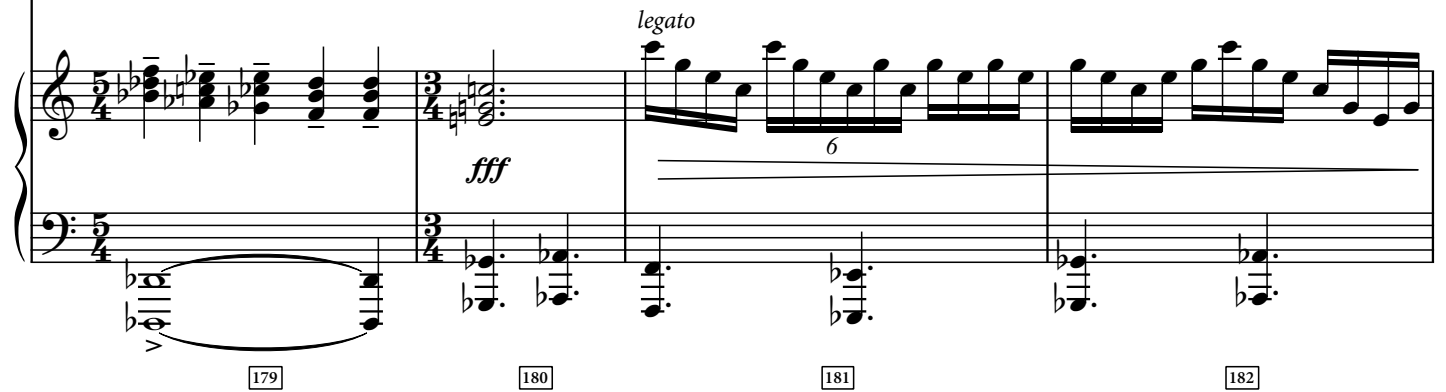
V. IV
- gage in this act of war!!



legato

fff

6



rit.

H A tempo ♩ = 96

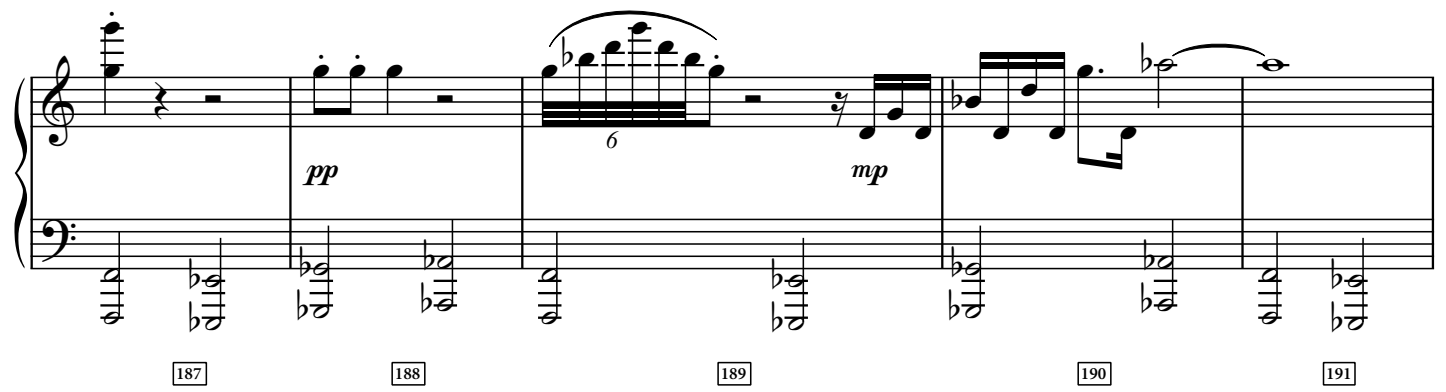
mp *p* *p*

3 3 3



pp *mp*

6



8va-
pp dim. pp
192 193 194 195 196

8va-7
197 198 199 200 201

I ♩ = 80

mf legato

V. I Grand-fa-thers tea-chers fa - thers and un-cles bro-thers and sons

mf legato

V. II There Ar-ju-na saw his un-cles Grand-fa-thers tea-chers fa - thers and un-cles bro-thers and sons

mf legato

V. III fa - thers and un-cles bro-thers and sons

mf legato

V. IV bro-thers and sons

♩ = 80

p mf p

202 203 204 205 206

V. I *mp*
Grand - sons and com - rades and com-rades grand - sons com - rades

V. II *mp*
Grand - sons and com - rades and com-rades grand - sons com - rades

V. III *mp*
Grand - sons and com - rades and com-rades grand - sons com - rades

V. IV *mp*
Grand - sons and com - rades and com-rades grand - sons com - rades

207 208 209 210

Detailed description: This block contains the vocal and piano parts for measures 207-210. It features four vocal staves (V. I, V. II, V. III, V. IV) and a grand staff for piano. The vocal parts are in 4/4 time and feature a melody with lyrics: "Grand - sons and com - rades and com-rades grand - sons com - rades". The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamic markings include *mp* (mezzo-piano) above each vocal staff.

V. I *pp*
and com-rades and com-rades

V. II *pp*
and com-rades and com-rades

V. III *pp*
and com-rades and com-rades

V. IV *pp*
and com-rades and com-rades

211 212 213 214 215

Detailed description: This block contains the vocal and piano parts for measures 211-215. It features four vocal staves (V. I, V. II, V. III, V. IV) and a grand staff for piano. The vocal parts are in 4/4 time and feature a melody with lyrics: "and com-rades and com-rades". The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamic markings include *pp* (pianissimo) above each vocal staff.

J 1:29-1:31

extremely freely, with great feeling
mf

Leave room for tabla colors
at long rests throughout this section

Ten. *mf* sī - - - dan - ti ma - ma gā - trā - ñi

vc. *mf* *p* *8va* *p* high strings making slow microtonal glisses through this section

216 217 218 →

Ten. *p* mu - kham ca par - i - śu - śya - ti ve - pa - thuś ca śa - rī - re me ro - ma - har - śas ca jā - ya - te

Ten. slowly and evenly gāṇ - dī - vañ srañ - sa - te - has - tāt tvak cai - va pa - ri - da - hya - te na

Ten. ca śa - kno - my ah a - vas thā - tuñ

Ten. *mp*

a - vas - thā - tum _____ bhra - ma - tī - va ca me ma - naḥ(a) bhra - ma - tī - va

Ten. *accel.* *f*

ca me ma - naḥ(a) bhra - ma - tī - va ca me ma - naḥ bhra - ma - tī - va ca me ma - naḥ ca me ma - naḥ ca me ma - naḥ ca me ma - naḥ

accel.

Ten. *p* *port.* *mf*

Ah _____ Ah _____ ni - - - mit - tā - ni ca pa - śyā - mi vi - pa - rī - tā - ni

Ten. *f* *mf*

ke - śa - va ni - - - mi - tā - ni ca pa - śyā - mi vi - pa - rī - tā - ni ke - śa - va ke - śa - va

Ten. *pp* not too fast

ke-sa-va na ca sre-yo' nu - pa - sya-mi na ca sre-yo' nu -

Ten. *mf* **G.P.**

- pa - sya - mi ha - - tvā - - sva - ja - nam ā - ha - ve **G.P.**

K ♩ = 100

mp

ke-sa-va na ca sre-yo' nu - pa - sya-mi na ca sre-yo' nu -

V. I *mp* absolutely evenly, no vibrato

V. II *mp* absolutely evenly, no vibrato

V. III *mp* absolutely evenly, no vibrato

V. IV *mp* absolutely evenly, no vibrato

Oh Krish - na Oh Krish - na

Oh Krish - na Oh Krish - na

Oh Krish - na Oh Krish - na

Oh Krish - na Oh Krish - na

V. I
Oh Krish - na Oh Krish - na

V. II
Oh Krish - na Oh Krish - na

V. III
Oh Krish - na Oh Krish - na

V. IV
Oh Krish - na Oh Krish - na

234 235 236 237 238

Improvised melody
Fm pentatonic

Ind. V.
mf

V. I
Oh Krish - na Oh Krish - na Oh Krish - na

V. II
Oh Krish - na Oh Krish - na Oh Krish - na

V. III
Oh Krish - na Oh Krish - na Oh Krish - na

V. IV
Oh Krish - na Oh Krish - na Oh Krish - na

perfectly evenly

ped. *ped. sim. throughout*

239 240 241 242 243 244

Ind. V.

V. I
Oh Krish - na This is a great sin_____ Oh Krish -

V. II
Oh Krish - na This is a great sin_____ Oh Krish -

V. III
Oh Krish - na This is a great sin_____ Oh Krish -

V. IV
Oh Krish - na This is a great sin_____ Oh Krish -

245 246 247 248 249 250

Detailed description: This block contains the first system of the vocal score, measures 245-250. It features five vocal staves (V. I to V. IV) and a grand staff for piano accompaniment. The vocal parts are in a four-part setting, with V. I and V. II having lyrics. The piano accompaniment provides harmonic support with chords and melodic lines in both hands. Measure numbers 245 through 250 are indicated at the bottom of the system.

Ind. V.

V. I
- na Oh Krish - na Oh Krish - na This is a

V. II
- na Oh Krish - na Oh Krish - na This is a

V. III
- na Oh Krish - na Oh Krish - na This is a

V. IV
- na Oh Krish - na Oh Krish - na This is a

251 252 253 254 255 256

Detailed description: This block contains the second system of the vocal score, measures 251-256. It features five vocal staves (V. I to V. IV) and a grand staff for piano accompaniment. The vocal parts continue from the previous system, with V. I and V. II having lyrics. The piano accompaniment continues with harmonic support. Measure numbers 251 through 256 are indicated at the bottom of the system.

Ind. V.

V. I
great sin _____ Oh Krish - na Oh Krish - na

V. II
great sin _____ Oh Krish - na Oh Krish - na

V. III
great sin _____ Oh Krish - na Oh Krish - na

V. IV
great sin _____ Oh Krish - na Oh Krish - na

257 258 259 260 261 262

Detailed description: This system contains five vocal staves (V. I to V. IV) and a piano accompaniment. The vocal parts are in a four-part setting. The lyrics are: "great sin _____ Oh Krish - na Oh Krish - na". The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand. Measure numbers 257 through 262 are indicated at the bottom.

Ind. V.

V. I
This is a great sin _____ Oh Krish - na Oh Krish -

V. II
This is a great sin _____ Oh Krish - na Oh Krish -

V. III
This is a great sin _____ Oh Krish - na Oh Krish -

V. IV
This is a great sin _____ Oh Krish - na Oh Krish -

263 264 265 266 267 268

Detailed description: This system continues the vocal score with five vocal staves (V. I to V. IV) and a piano accompaniment. The lyrics are: "This is a great sin _____ Oh Krish - na Oh Krish -". The piano accompaniment continues with the same accompaniment pattern. Measure numbers 263 through 268 are indicated at the bottom.

Ind. V.

V. I
na Oh Krish - na This is a great sin

V. II
na Oh Krish - na Oh Krish - na Oh Krish -

V. III
na Oh Krish - na This is a great sin

V. IV
na Oh Krish - na Oh Krish - na Oh Krish -

269 270 271 272 273 274

Ind. V.

V. I
This is a great sin_____ This is a great sin

V. II
-na Oh Krish - na Oh Krish - na Oh Krish -

V. III
This is a great sin_____ This is a great sin

V. IV
-na Oh Krish - na Oh Krish - na Oh Krish -

275 276 277 278 279 280

Ind. V.

V. I
To kill our own peo - ple — To kill our own peo - ple

V. II
-na Oh Krish - na Oh Krish - na Oh Krish -

V. III
To kill our own peo - ple — To kill our own peo - ple

V. IV
-na Oh Krish - na Oh Krish - na Oh Krish -

re-strike as needed

281 282 283 284 285 286

Ind. V.

V. I
Through greed for the pleasures of the King - - - dom

V. II
-na Oh Krish - na Oh Krish - na Oh Krish -

V. III
Through greed for the pleasures of the King - - - dom

V. IV
-na Oh Krish - na Oh Krish - na Oh Krish -

287 288 289 290 291 292

Ind. V.

V. I

V. II

V. III

V. IV

Through greed for the pleasures of the King - - -

- na Oh Krish - na Oh Krish - na Oh Krish -

Through greed for the pleasures of the King - - -

- na Oh Krish - na Oh Krish - na Oh Krish -

legato

293 294 295 296 297 298

Ind. V.

V. I

V. II

V. III

V. IV


- dom Oh Krish - na Oh Krish - na

- na Oh Krish - na Oh Krish - na

- dom Oh Krish - na Oh Krish - na

- na Oh Krish - na Oh Krish - na

299 300 301 302 303

Ind. V. 

V. I 


V. II 

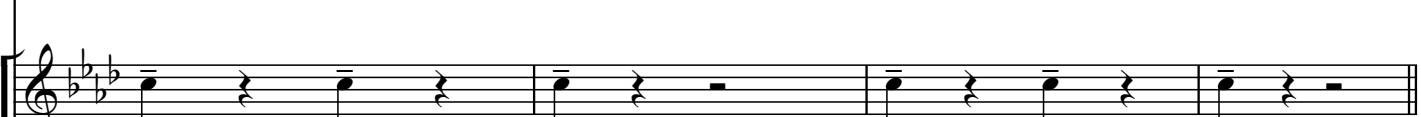
V. III 


V. IV 





304 305 306 307

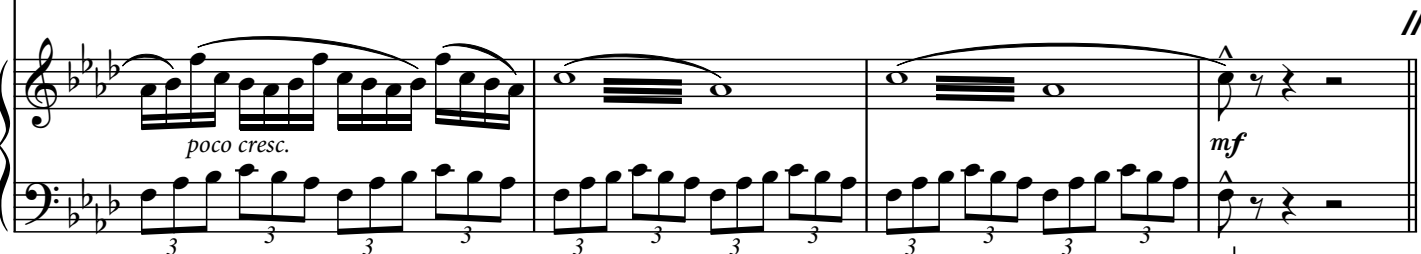
Ind. V. 

V. I 

V. II 

V. III 

V. IV 



308 309 310 311

L

mf

V. I This is a great sin_____ This is a great sin_____ to

V. II

V. III *p* This is a great sin____

V. IV



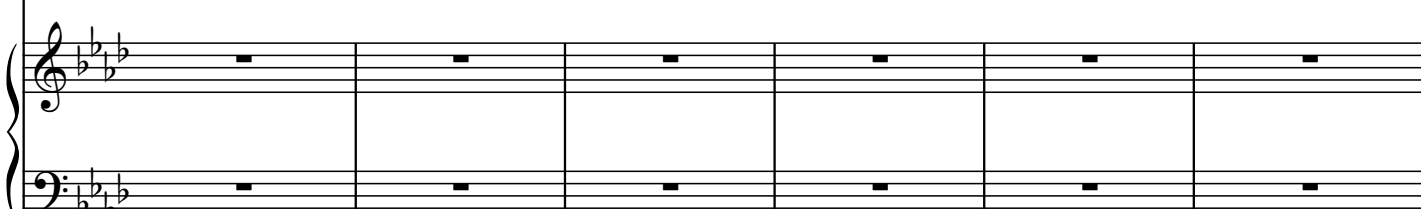
312 313 314 315 316 317

V. I *mp* kill our own peo - ple to kill our own peo - ple_____ *p* *mf* Through

V. II

V. III This is a great sin_____ to kill our own peo - ple *mp* To_

V. IV *mp* This_____



318 319 320 321 322 323

V. I
greed for the pleasures of the King - dom King - - dom

V. II
King - dom This is a

V. III
- kill - - - our - - - own peo - ple our peo - ple

V. IV
- is a - - - Great - - - sin This is a great sin - - -

324 325 326 327 328 329

V. I
Through greed for the pleasures of the

V. II
great sin - - - to kill - - - our own peo - - - ple - - - through greed - - - for the plea -

V. III
To kill - - - our own peo - ple through greed for the plea-sures

V. IV
- to kill our own peo - ple Through - - - greed - - - for the - - - plea-sures of -

330 331 332 333 334 335

V. I *f* King - - dom! King - dom! King - dom!

V. II *f* sures of the King - dom! King - dom! King - dom!

V. III *f* of the King - dom! King - dom! King - dom!

V. IV *f* - the King dom! King - dom! King - dom!

336

337

338

339

340

341

V. I *pp* absolutely evenly, no vibrato Oh Krish - - na Oh Krish -

V. II *pp* absolutely evenly, no vibrato Oh Krish - - na Oh Krish -

V. III *pp* absolutely evenly, no vibrato Oh Krish - - na Oh Krish -

V. IV *pp* absolutely evenly, no vibrato Oh Krish - - na Oh Krish -

pp *8va* *red.* etc.

342

343

344

345

V. I
- na Oh Krish - - na

V. II
- na Oh Krish - - na

V. III
- na Oh Krish - - na

V. IV
- na Oh Krish - - na

8va-----

3 3 3 3 3 3

346 347 348

M ♩ = 148

Ind. V. *ff*
Ne noom_____ ta na noom_____ ta na

V. I *f*
Ha! Ha!

V. II *f*
Ha! Ha!

V. III *f*
Ha! Ha!

V. IV *f*
Ha! Ha!

♩ = 148

ff

349 350 351



Ind. V. noom ta na noom ta na ree ree

V. I Ha! Ha! Ha!

V. II Ha! Ha! Ha!

V. III Ha! Ha! Ha!

V. IV Ha! Ha! Ha!

352 353 354 355

Ind. V. noom ta ree ray ri rey noom re

V. I Ah

V. II Ah

V. III Ah

V. IV Ah

356 357 358 359 360

Ind. V. *p* na re na *mf* nom te ra re ra

V. I *mf* ha ha *f* ha ha ha ha

V. II *mf* ha ha *f* ha ha ha ha

V. III *mf* ha ha *f* ha ha ha ha

V. IV *mf* ha ha *f* ha ha ha ha

p *ff* *mf*

361 362 363 364 365

N

Ind. V. *mp* re ra nom te nom te

V. I *mp* Ah - - um Ah - - u - -

V. II *mp* Ah - - um Ah - - u - -

V. III *mp* Ah - - um Ah - - u - -

V. IV *mp* Ah - - um Ah - - u - -

mp

366 367 368 369 370

Ind. V. *p* re na *rit.*

V. I *pp* um

V. II *pp* um

V. III *pp* um

V. IV *pp* um

p *f* *rit.*

371 372 373 374 375 376

IV. My limbs fail, my mouth becomes dry

O ♩ = 84
(pizz. strings)
mf *8vb*

377 378 379 380 381

f *p subito* *f* *p*

382 383 384 385 386

P
no vibrato, very flat disembodied effect *mf*

V. I Teach-ers _ Un-cles Sons and grand-fa-thers

V. II Teach-ers _ Un-cles Sons and grand-fa-thers

V. III Teach-ers _ Un-cles Sons and grand-fa-thers

V. IV Teach-ers _ Un-cles Sons and grand-fa-thers

mf *mp*
8vb

387 388 389 390 391

V. I Ma-ter-nal un-cles Fa-thers in-law grand-sons Bro - thers_ in__ law_ *f* *p subito*

V. II Ma-ter-nal un-cles Fa-thers in-law grand-sons Bro - thers_ in__ law_ *f* *p subito*

V. III Ma-ter-nal un-cles Fa-thers in-law grand-sons Bro - thers_ in__ law_ *f* *p subito*

V. IV Ma-ter-nal un-cles Fa-thers in-law grand-sons Bro - thers_ in__ law_ *f* *p subito*

f *p subito*
mf *p subito*

(8)-----

392 393 394 395 396

V. I *f* *p*
And oth - er rel - a - tives and oth - er rel - a - tives_

V. II *f* *p*
And oth - er rel - a - tives and oth - er rel - a - tives_

V. III *f* *p*
And oth - er rel - a - tives and oth - er rel - a - tives_

V. IV *f* *p*
And oth - er rel - a - tives and oth - er rel - a - tives_

mf *p*
397 398 399 400

Q 1:35 *f* *forcefully, full of passion* lay back

Ten. e - t̄an na han - tum ic - chā - mi ghna - to' pi ma - dhu - sū - da - na a - pi trai -

V. I *mf*
Teach - ers_ Un - cles_ sons_ and_ grand - fa - thers

V. II *mf*
Teach - ers_ Un - cles_ sons_ and_ grand - fa - thers

V. III *mf*
Teach - ers_ Un - cles_ sons_ and_ grand - fa - thers

V. IV *mf*
Teach - ers_ Un - cles_ sons_ and_ grand - fa - thers

slightly separated throughout
mf (arco strings)
8vb
401 402 403

*(a) is an echo sound, it doesn't have a note value but is a part of the pronunciation of the letter h with a dot under it that ends a word

1:37

Ten. *8*
- lo - kya rā-jya-sya he-toh(a)*-kiṁ nu ma-hī-krī*-te sva - ja - naṁ hi

V. I
Ma - ter - nal un - cles Fa - thers_ in law Grand -

V. II
Ma - ter - nal un - cles Fa - thers_ in law Grand -

V. III
Ma - ter - nal un - cles Fa - thers_ in law Grand -

V. IV
Ma - ter - nal un - cles Fa - thers_ in law Grand -

*krī = krl with the "l" referring to the International Phonetic Alphabet System (IPA)

404 405 406

Ten.
kat - haṁ hat - vā su-khi-naḥ syā - ma_ mā-dha - va

V. I
f sons Bro - thers_ in - law_ and_ oth - er_ rel - a - tives

V. II
f sons Bro - thers_ in - law_ and_ oth - er_ rel - a - tives

V. III
f sons Bro - thers_ in - law_ and_ oth - er_ rel - a - tives

V. IV
f sons Bro - thers_ in - law_ and_ oth - er_ rel - a - tives

407 408 409 410

1:34

Ten. *p*
 ā - cā - ry - āḥ pi - ta - rah(a) pu - trās tat - hai -

V. I *p*
 Teach - ers Un - cles Sons and grand - fa - thers

V. II *p*
 Teach - ers Un - cles Sons and grand - fa - thers

V. III *p*
 Teach - ers Un - cles Sons and grand - fa - thers

V. IV *p*
 Teach - ers Un - cles Sons and grand - fa - thers

pp subito

411 412 413

Ten. *p*
 - va ca pi - tā - mah - āḥ(a) pi - tā - mah - āḥ(a) mā - tu - lāḥ(a) śva - śu - rāḥ(a)

V. I *p*
 ma - ter - nal un - cles Fa - thers in - law grand - sons

V. II *p*
 ma - ter - nal un - cles Fa - thers in - law grand - sons

V. III *p*
 ma - ter - nal un - cles Fa - thers in - law grand - sons

V. IV *p*
 ma - ter - nal un - cles Fa - thers in - law grand - sons

414 415 416

Ten. pau-trāh(a) śyā - lāh(a) samī - ban-dhi-nas tat-hā lay back spit it out! ya - dya pye-te

V. I *mf* bro-thers in - law , and oth - er rel - a - tives *f*

V. II *mf* bro-thers in - law , and oth - er rel - a - tives *f*

V. III *mf* bro-thers in - law , and oth - er rel - a - tives *f*

V. IV *mf* bro-thers in - law and oth - er rel - a - tives *f*

mp *mf* *f* *pp subito*

417 418 419 420

Ten. na pa-śyan-ti lo-bo - pa-ha - ta ce-ta-sah(a) ku - lak - śay-akṛ-tam do-śam mi - tra-dro-he

V. I *p subito* Teach-ers Un - cles Sons and Grand -fa - thers_ Ma-

V. II *p subito* Teach-ers Un - cles Sons and Grand -fa - thers_ Ma-

V. III *p subito* Teach-ers Un - cles Sons and Grand -fa - thers_ Ma-

V. IV *p subito* Teach-ers Un - cles Sons and Grand -fa - thers_ Ma-

421 422 423

1:39

lay back *f* sing out! 3

Ten. ca pā-ta-kam mi - tra-dro-he mi - tra-dro-he kat-harī na jñe-yam as-mā-bhiḥ(a) pā-pād as -

V. I - ter - nal un - cles Fa - thers in - law Grand - sons *mf*

V. II - ter - nal un - cles Fa - thers in - law Grand - sons *mf*

V. III - ter - nal un - cles Fa - thers in - law Grand - sons *mf*

V. IV - ter - nal un - cles Fa - thers in - law Grand - sons *mf*

8vb

424

425

426

pp (almost whispered) *kr̥ = kri more voice 3 full voice! 3

Ten. mān ni - var - ti - tum ku - la - kṣa - ya kr̥* - tam do - ṣaṁ pra - pa - śyaḍ - bhir - ja - nār -

V. I Bro - thers in - law and oth - er - rel - a - tives *p*

V. II Bro - thers in - law and oth - er - rel - a - tives *p*

V. III Bro - thers in - law and oth - er - rel - a - tives *p*

V. IV Bro - thers in - law and oth - er - rel - a - tives *p*

mf *p subito* *p*

427

428

429

1:37 v. freely

Ten. *mf*
 - da - na ja-nār-da-na sva - ja-naṁ hi kat-haṁ hat-vā su - khi-ṇaḥ(a) syā-ma mād-ha-va su-khi-ṇaḥ(a)

V. I *mf*
 Teach - ers Un - cles Sons and Grand - fa -

V. II *mf*
 Teach - ers Un - cles Sons and Grand - fa -

V. III *mf*
 Teach - ers Un - cles Sons and Grand - fa -

V. IV *mf*
 Teach - ers Un - cles Sons and Grand - fa -

mf

430 431 432

1:45 *p*

Ten. *p*
 syā-ma mād-ha-va syā-ma mād-ha-va mād-ha-va syā - ma mād-ha-va a - ho bat-a ma - hat pā-ṇaṁ kar -

V. I *pp*
 - thers Ma-ter-nal un - cles Fa - thers in law

V. II *pp*
 - thers Ma-ter-nal un - cles Fa - thers in law

V. III *pp*
 - thers Ma-ter-nal un - cles Fa - thers in law

V. IV *pp*
 - thers Ma-ter-nal un - cles Fa - thers in law

pp subito
 vc. (pizz.) *mf*

433 434 435

Ten. *8*
 - tum vya-va-si-tā va-yam yad rā - jya suk-ha lo - bhe-na han-tum sva-ja-nam u-dya-tāḥ(a)

V. I
 Grand - sons Bro - thers in - law and oth -

V. II
 Grand - sons Bro - thers in - law and oth -

V. III
 Grand - sons Bro - thers in - law and oth -

V. IV
 Grand - sons Bro - thers in - law and oth -

436 437 438

Ten. *8*
 1:46
 ya-dī māṃ a-pra-ti - kār-am a - śas - traṃ śa - stra-pā-ṇa-yah(a) dhār - ta-rāṣ - ṭrā ra - ṇe

V. I
 - er rel - a - tives Teach - ers Un - cles

V. II
 - er rel - a - tives Teach - ers Un - cles

V. III
 - er rel - a - tives Teach - ers Un - cles

V. IV
 - er rel - a - tives Teach - ers Un - cles

439 440 441

Ten. *f*
han-yus tan me kṣe - ma-tar-am̐ bha-vet tanme kṣe-ma-tar-ambha-vet

V. I
Sons and Grand-fa-thers

V. II
Sons and Grand-fa-thers

V. III
Sons and Grand-fa-thers

V. IV
Sons and Grand-fa-thers

442 443 444

R Freely

use alap/nom tom syllables for this section

Ind. V.

Ten. *ff*
tan me kṣe - ma-tar -am̐ bha-vet

V. I *ff*
tan me kṣe - ma-tar -am̐ bha-vet

V. II *ff*
tan me kṣe - ma-tar -am̐ bha-vet

V. III *ff*
tan me kṣe - ma-tar -am̐ bha-vet

V. IV *ff*
tan me kṣe - ma-tar -am̐ bha-vet

Freely

445 446 447 448 449 450

Indian vocalist improvisation.
Open length.

Very long fermata
pp < *fff*

Open improvisation, develop through these pitches, gradually faster

end improvisation as written in m. 454-455

Ind. V.

V. I

V. II

V. III

V. IV

Indian vocalist improvisation.
Open length.

Very long fermata

ppp < *fff*

Ah

ppp < *fff*

Ah

ppp < *fff*

Ah

ppp < *fff*

Ah

ppp < *fff*

Ah

Indian vocalist improvisation.
Open length.

Very long fermata

ppp < *fff*

451 452 453 454 455 456 457 458

V. Interlude I - The Battle Within

S ♩ = 120
sn. dr. (martial feel)

mf

459 460 461

462 463 464

Sax solo enters

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs).
- **System 1 (Measures 465-467):** The piano part features a dense, rhythmic accompaniment of chords and eighth notes. The bass line consists of eighth-note chords. Measure 467 includes a saxophone entry marked with 'x' symbols.
- **System 2 (Measures 468-470):** The piano part continues with similar rhythmic patterns. The saxophone part is represented by 'x' symbols.
- **System 3 (Measures 471-473):** The piano part has a dynamic shift from *p* (piano) to *mf* (mezzo-forte) in measure 471, and then to *f* (forte) in measure 472. The bass line features a simple eighth-note accompaniment.
- **System 4 (Measures 474-476):** The piano part continues with a steady eighth-note accompaniment in both hands.
- **System 5 (Measures 477-479):** The piano part continues with the same eighth-note accompaniment.
- **System 6 (Measures 480-482):** The piano part continues with the same eighth-note accompaniment.

Musical score for measures 483-485. Measure 483 starts with a piano introduction in the right hand. Measure 484 features a fortissimo (*ff*) piano accompaniment with a dense texture of chords and a bass line with eighth notes. Measure 485 begins with a mezzo-forte (*mf*) piano accompaniment.

Musical score for measures 486-487. Measure 486 continues with fortissimo (*ff*) piano accompaniment. Measure 487 features a piano (*p subito*) piano accompaniment with a more sparse texture.

Musical score for measures 488-489. Measure 488 has a mezzo-forte (*mf*) piano accompaniment. Measure 489 continues with mezzo-forte (*mf*) piano accompaniment.

Musical score for measures 490-491. Measure 490 has a mezzo-forte (*mf*) piano accompaniment. Measure 491 features a fortissimo (*f*) piano accompaniment.

Musical score for measures 492-497. Measure 492 starts with fortissimo (*ff*) piano accompaniment. Measure 493 includes a fortissimo fortissimo (*fff*) piano accompaniment and a 'Sax solo out' instruction. Measures 494-497 are marked 'Perc solo' and contain rests for the piano accompaniment.

Musical score for measures 498-500, labeled '(solo continues)'. Measure 498 has a fortissimo (*f*) piano accompaniment. Measures 499 and 500 continue with fortissimo (*f*) piano accompaniment.

Musical notation for measures 501-503. The score is in a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb). The music consists of a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. Measure 501 ends with a fermata. Measure 503 ends with a fermata.

Musical notation for measures 504-507. The score continues with the same accompaniment. Measure 506 features a "perc fill" indicated by a bracket above the treble clef staff. Measure 507 ends with a fermata.

Perc solo ends,
sax solo enters

Musical notation for measures 508-511. The treble clef staff is empty, marked with a dynamic of *mf*. The bass clef staff continues with the accompaniment. Measure 511 ends with a fermata.

Musical notation for measures 512-516. The treble clef staff is empty. The bass clef staff continues with the accompaniment. Measure 516 ends with a fermata and a dynamic of *ff*.

(Perc solo resumes, sax continues)

Musical notation for measures 517-520. The treble clef staff now contains a melody, marked with a dynamic of *ff*. The bass clef staff continues with the accompaniment. Measure 520 ends with a fermata.

Musical notation for measures 521-524. The treble clef staff continues with the melody. The bass clef staff continues with the accompaniment. Measure 524 ends with a fermata.

(perc solo ends, sax continues)

U Very slow

pp Sax solo continues

525 526 527 528 529 530 531 532 533

534 535 536 537 538 539 540 541 542

VI. The Answer

V Rubato (♩ = approx. 35)

p

V. I My head turns Oh Krish - na I am un - a - ble to stand I see bad

p

V. II My head turns Oh Krish - na I am un - a - ble to stand I see bad

p

V. III My head turns Oh Krish - na I am un - a - ble to stand I see bad

p

V. IV My head turns Oh Krish - na I am un - a - ble to stand I see bad

Rubato (♩ = approx. 35)

strings

let ring out completely

p

543 →

V. I *mf* *p* Ah

V. II *mf* *p* *freely* I see _____ no use in kill-ing my kins-men in bat-

V. III *mf* *p* Ah

V. IV *mf* *p* Ah

mp *p*

W ♩ = 132

Ten. *mf* *p*

Tablas w/ singing in

V. II - tle

♩ = 132

Tablas solo

mf

544 545 546 547 548 549

Ind. V. *mf* Jhu - ta___ log___ ka - he ghar me - ra

mf

550 551 552 553 554

Ind. V.

jag har my bo-ler do-le Jhu-ta log ka-he ghar me-ra jag har my bo-ler do-le

555 556 557 558

Ind. V.

ko he-na he ter-te-ra Ah Ah

559 560 561 562 563

Ind. V.

564 565 566 567 568

Ind. V.

569 570 571 572 573

Ind. V. *mp espr.*
Ah

574 575 576 577

Ind. V. Ah

(15)

578 579 580

Ind. V.

V. I *mf*
Ah Ah a - ha a - ha a - ha a - ha ah ah a - ha a - ha

V. IV *mf*
Ah Ah a - ha a - ha a - ha a - ha ah ah a - ha a - ha

(15)

581 582 583 584

V. I
ah ah a - ha a - ha a - ha a - ha a - ha

V. II
mf
My head ___ turns

V. III
mf
My head ___ turns

V. IV
ah ah a - ha a - ha a - ha a - ha a - ha

mf 6 6

585 586 587 588

V. I
ah ah a - ha a - ha a - ha a - ha ah ah ah ah

V. II
I am un - a - ble to stand Oh Krish - na

V. III
I am un - a - ble to stand Oh Krish - na

V. IV
ah ah a - ha a - ha a - ha a - ha ah ah ah ah

vln. I-II

mf *mf*

589 590 591 592 593

V. I

V. II
I see__ bad o - mens

V. III
I see__ bad o - mens

V. IV

mf *f* *gva*

594 595 596 597

V. I
ah ah ah ah

V. II
I see no use in kill-ing my kins-men in bat-tle

V. III
I see no use in kill-ing my kins-men in bat-tle

V. IV
ah ah ah ah

gva

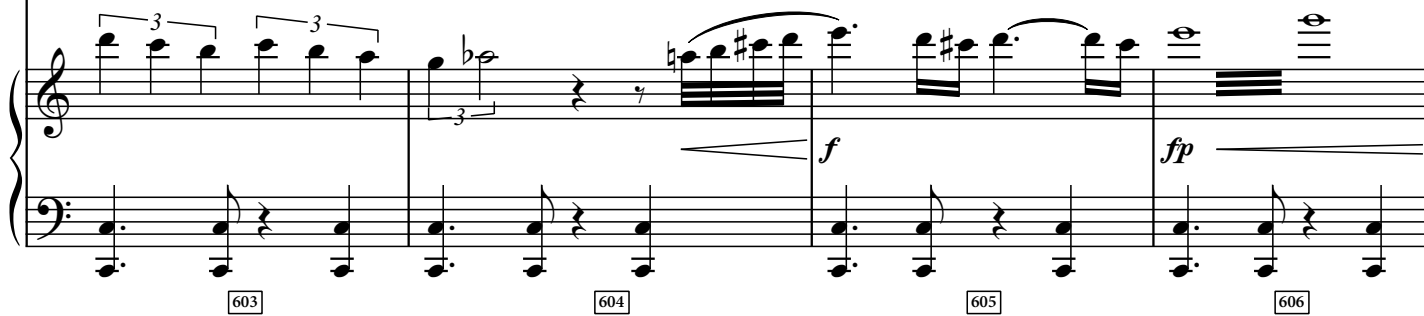
598 599 600 601 602

V. I

V. II
kill - ing my kins-men in bat - tle

V. III
kill - ing my kins-men in bat - tle

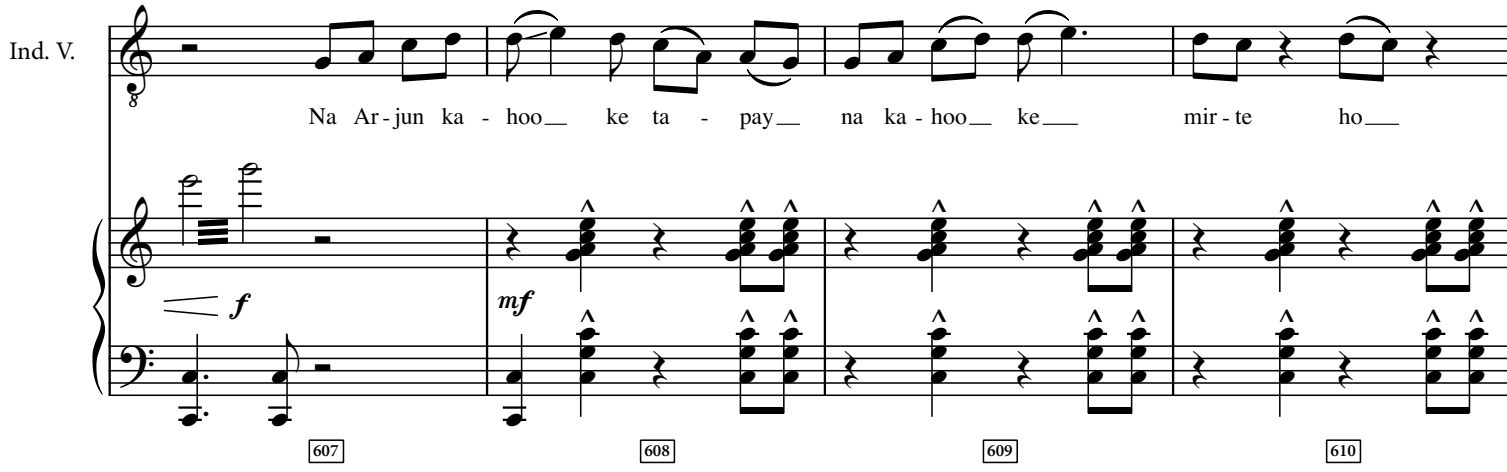
V. IV



603 604 605 606

f *fp*

Ind. V.
8 Na Ar - jun ka - hoo__ ke ta - pay__ na ka - hoo__ ke__ mir - te ho__



607 608 609 610

f *mf*

Ind. V.
8 Na Ar - jun ka - hoo ke ta - pay na ka - hoo ke mir - te ho_____ Na Ar - jun ka -



611 612 613 614

Ind. V.

- hoo_ ke ta - pay_ na ka - hoo_ ke_ mir - te ho_ Na Ar - jun ka - hooke ta - pay

615 616 617 618

Ind. V.

na ka - hoo ke mir - te ho_

619 620 621 622

Ind. V.

623 624 625 626 627

tablas out

fff

X Indian vocalist and tabla player improvise on Kaun Gali Gayo Shyam, using thumri/bol banao syllables. Approximate time 3:00.

Y Much slower ♩ = 60

Ind. V.

V. I

V. II

V. III

V. IV

Indian vocalist and tabla player improvise on Kaun Gali Gayo Shyam, using thumri/bol banao syllables. Approximate time 3:00.

Much slower ♩ = 60

a. fl.

p espress.

628

629

630

631

632

b. cl.

633

634

635

636

637

mp

638

639

640

641

642

643

Z *mp*

V. I
Ah Ah Oh

V. II
mp
My head turns I am un - a - ble to stand I

V. III
mp
My head turns I am un - a - ble to stand I

V. IV
mp
Ah Ah

pp

644 645 646 647

poco accel.

V. I
Ah Ah

V. II
see no use kill-ing my kins-men in bat - tle Why should we not turn a - way from

V. III
see no use kill-ing my kins-men in bat - tle Why should we not turn a - way from

V. IV
Ah Ah

pp

poco accel.

648 649 650 651

a tempo ♩ = 70 **poco accel.** **a tempo** **rit.**

mf *pp* *mf* *subito p* *pp*

V. I
Oh _____ Oh _____

V. II
mf *pp* *mf* *subito p* *pp*
this sin? Oh _____ Oh _____ Oh _____

V. III
mf *pp* *mf* *subito p* *pp*
this sin? Oh _____ Oh _____ Oh _____

V. IV
mf *pp* *mf* *subito p* *pp*
Oh _____ Oh _____ Oh _____

a tempo ♩ = 70 **poco accel.** **a tempo** **rit.**

mf *mp* *pp*

652 653 654 655

a tempo

V. I

V. II

V. III

V. IV

a tempo
a. fl.

mp *pp* *mf*

656 657 658 659 660

AA Tempo primo (♩ = 60)

V. I *mf*
Ah _____ Ah _____ Oh _____

V. II *mf*
My head turns I am un - a - ble to stand _____ I

V. III *mf*
My head turns I am un - a - ble to stand _____ I

V. IV *mf*
Ah _____ Ah _____

Tempo primo (♩ = 60)

p

661

662

663

664

V. I *pp*
Ah _____ Ah _____

V. II *pp*
see no use kill-ing my kins-men in bat - tle Why should we not turn a - way from

V. III *pp*
see no use kill-ing my kins-men in bat - tle Why should we not turn a - way from

V. IV *pp*
Ah _____ Ah _____

poco accel.

pp

665

666

667

668

a tempo ♩ = 70 *poco accel.* *a tempo*

mf *pp* *mf* *subito p*

V. I
Oh Oh

V. II
mf *pp* *mf* *subito p*
this sin? Oh Oh Oh

V. III
mf *pp* *mf* *subito p*
this sin? Oh Oh Oh

V. IV
mf *pp* *mf* *subito p*
Oh Oh Oh

a tempo ♩ = 70 *poco accel.* *a tempo*

mf *pp* *mf* *p*

669

670

671

672

V. I

V. II

V. III

V. IV

serenely

mp (b. cl.) *p* *f*

673

674

675

676

Attacca **BB** Very fast (♩ = 150)

subito *p* *ppp* *ff* *ff*

Tablas w/ singing in (Tablas solo continues)

677 678 679 680 681 682

ff

683 684 685 686 687 688 689

690 691 692 693 694 695

16 measures total

Improvise with tablas over C pedal, trading, etc. Use sargam.

Ind. V.

Ten.

(on cue) *mf*

Ah

16 measures total

(on cue) *mf*

696 697 698 699 700 701 702

Ten.

703 704 705 706 707 708 709 710

improvised answer to previous phrase, C pedal

Ind. V.

f

711 712 713 714 715 716

Ind. V.

717 718 719 720 721 722

CC

Ind. V.

f

723 724 725 726 727 728

random clusters but articulate very precisely

729 730 731 732 733 734

735 736 737 738 739

DD Tabla solo (open length)

Ten. 740 741 742 743 744 745

Ind. V. 746 747 748 749 750 751

Ten.

Ind. V.

Musical score for Ind. V. (measures 752-757). The score consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with various ornaments and dynamics. The piano accompaniment provides harmonic support with chords and rhythmic patterns. Measure numbers 752, 753, 754, 755, 756, and 757 are indicated at the bottom of the piano part.

Ind. V. (with tenor) *f*

Ah →

Ten. (with Indian vocalist) *f*

Ah →

Musical score for Ind. V. (with tenor) and Ten. (with Indian vocalist) (measures 758-763). The score includes vocal lines for both parts and a piano accompaniment. The vocal lines feature a melodic line with various ornaments and dynamics. The piano accompaniment provides harmonic support. Measure numbers 758, 759, 760, 761, 762, and 763 are indicated at the bottom of the piano part.

Ind. V.

Ten.

Musical score for Ind. V. and Ten. (measures 764-769). The score consists of vocal lines for both parts and a piano accompaniment. The vocal lines feature a melodic line with various ornaments and dynamics. The piano accompaniment provides harmonic support. Measure numbers 764, 765, 766, 767, 768, and 769 are indicated at the bottom of the piano part.

Ind. V.

Ten.

G.P.

ff

fff

770 771 772 773 774

VII. Interlude II - A Clear White Light

EE $\text{♩} = 60$

ten. sax. (unaccompanied)

f

775 776 777 778 779 780

Sax improvisation
(open length)

(ten. sax.)

pp

freely

781 782 783 784 785

Sax continues to improvise

p

p

786 787 788 789 790 791 792

gva-
p
mf
p
mf

793 794 795 796 797

very short sax solo

p
p

798 799 800 801 802 803

Sax solo ends

804 805 806 807 808 809

VIII. The Vision

FF ♩ = 90 10:18
f freely

Ten.

vis - ta - re - - nā 'tma - no yo - gaṃ vi - bhū - tiṃ ca ja -

mp

810 811 812 813 814 815

Ten. *8* -nār - da - na bhū - yah ka-tha - ya **trp = trlp* 3 -tir hi

Ten. *8* śrī* - ṇ - va - to nā - sti - me' mṛ* -

p *f* *rit.* *rit.* **sr = shrī* **mr = mṛ*

Ten. *8* - tam

GG ♩ = 80

V. I

V. II

V. III

V. IV

8 *f* *vin. solo* *rit.*

V. I

(take slight pause if needed after each violin phrase)

mp always with authority

V. II

I am the be - gin - ning the mid - dle the end of all be - ings.

V. III

V. IV

826 827 828

V. I

V. II

V. III

(take slight pause if needed after each violin phrase)

V. IV

In the night sky I am the moon

829 830 831 832 833

V. I

V. II

V. III

V. IV

834

835

mf always with authority

V. I

Of sen - ses I am the mind of be - - - ings

mf always with authority

V. II

Of sen - ses I am the mind of be - - - ings

V. III

V. IV

836

837

838

839

V. I *p* ————— *f*
I am the un - con - scious Of words I am the syl - la - ble O - m!

V. II *p* ————— *f*
I am the un - con - scious Of words I am the syl - la - ble O - m!

V. III (take slight pause if needed after each violin phrase) *p* ————— *f*
Of words I am the syl - la - ble O - m!

V. IV (take slight pause if needed after each violin phrase) *p* ————— *f*
Of words I am the syl - la - ble O - m!

840 841 842 843 844

V. I

V. II

V. III

V. IV

845 846

V. I

V. II *mp*
I am time or death a-mong the heal-ers, death _____ a - mong the heal-ers Death _____ a -

V. III

V. IV *mp*
I am time or death a-mong the heal - ers Death _____ a -



847 848 849 850 851

accel.

V. I

V. II
_ mong the heal - ers. A-mong beasts_ I am the li - on_ A-mong beasts I am the li - on

V. III

V. IV
- mong the heal - ers. A-mong birds the eag-le. Ah _____

accel.



852 853 854 855

a tempo

V. I

V. II
a - mong birds the eag - le.

V. III

V. IV
ah

a tempo

856 857

V. I

V. II

V. III

V. IV

858 859

V. I *f*
I am the true self a - bi - ding in the heart of all be - ings

V. II *f*
I am the true self a - bi - ding in the heart of all be - ings

V. III *f*
Ah

V. IV *f*
Ah

860 861 862

V. I *pp*
I am the be - gin - ning the

V. II *pp*
I am the be - gin - ning the

V. III *pp*
I am the be - gin - ning the

V. IV *pp*
I am the be - gin - ning the

863 864

V. I
mid - dle the end of all be - ings.

V. II
mid - dle the end of all be - ings.

V. III
mid - dle the end of all be - ings.

V. IV
mid - dle the end of all be - ings.

865 866 867

V. I
f
A - mong wea - pons

V. II
f
A - mong wea - pons

V. III
f
Ah

V. IV
f
Ah

868 869

V. I
I am the thun-der-bolt.

V. II
I am the thun-der-bolt I am time or death a-mong the heal-ers. A-mong beasts I am the li-on

V. III
—

V. IV
— I am time or death a-mong the heal-ers. A-mong beasts I am the li-on

870 871 872 873

V. I
I am the let-ter A!

V. II
a-mong birds the eag-le A-mong the al-pha-bet I am the let-ter A!

V. III
I am the let-ter A!

V. IV
a-mong birds the eag-le I am the let-ter A!

874 875 876 877 878

HH

V. I

V. II

V. III

V. IV

ff

Ad.

879

880

Detailed description: This block contains the first system of the vocal score. It features four staves for strings (V. I, V. II, V. III, V. IV) and a grand staff for piano accompaniment. The string staves are mostly empty with a few rests. The piano accompaniment consists of a right-hand part with a series of eighth-note chords and a left-hand part with a steady eighth-note bass line. Measure 879 is marked with a forte (ff) dynamic and an ad libitum (Ad.) marking. Measure 880 continues the accompaniment.

V. I

V. II

V. III

V. IV

pp *cresc. poco a poco*

I have fa - ces

pp

I am death

pp subito *cresc. poco a poco*

881

882

Detailed description: This block contains the second system of the vocal score. It features the same four string staves and piano accompaniment. The vocal line enters in measure 881 with the lyrics "I have fa - ces". The piano accompaniment continues with a similar pattern to the previous system. Measure 881 is marked with a pianissimo (pp) dynamic and a crescendo (cresc. poco a poco) instruction. The vocal line in measure 882 has a dynamic marking of pp. The piano accompaniment in measure 882 is marked with a piano subito (pp subito) dynamic and a crescendo (cresc. poco a poco) instruction.

V. I

V. II
on all sides. I am

V. III
I am the

V. IV
cresc. poco a poco
and the or-i-gin of all be-ings.

883 884

V. I

V. II
p spring a - mong the

V. III
cresc. poco a poco
let - ter A I am I am I am the

V. IV
p *cresc. poco a poco*
I am the cun-ning of the cheats, splen-dor of the splen - did I am the good - ness

885 886

mp

V. I I am the po - wer

V. II sea - - sons. *mp* *cresc. poco a poco* I am good - ness

V. III let - ter A let - ter A *mp* *cresc. poco a poco* I am the pow-er a - mong the rul-ers

V. IV of the good *mp* *cresc. poco a poco* I am cun - ning

887 888

cresc. poco a poco

V. I a - - mong the ru - lers I am the scep - tre that

V. II of the good I

V. III I am the scep - tre that metes out pun - ish - ment I am si - lence a - mong se - crets

V. IV of the cheats the splen - dor of the splen-did.

889 890

mf *cresc. poco a poco*

V. I
metes out pun - ish - ment I am si - lence

V. II
am the good - - - - - ness

V. III
I am the seed of all be - - - - - ings I am the po - wer a-mong the rul - ers

V. IV
I am good - ness of the good,

mf *cresc. poco a poco*

891 892

V. I
a - mong the se - crets I am the seed of all be -

V. II
of the good the

V. III
I am the scep-tre that metes out pun - ish-ment I am the si - lence a - mong the se - crets

V. IV
I am spring a - mong the sea-sons I am si - lence a-mong

893 894

V. I
-ings seed of all be-ings be-ings be-ings be-ings be-ings *f*

V. II
good the good *f*

V. III
I am the seed of all be-ings I am the po-wer a-mong the ru-lers *f*

V. IV
se-crets I am si-lence a-mong se-crets si-lence a-mong se-crets *f*

895

896

V. I
p
There is no-thing that can ex-ist with out

V. II
p
There is no-thing that can ex-ist with out

V. III
p
There is no-thing that can ex-ist with out

V. IV
p
There is no-thing that can ex-ist with out

ppp subito

897

898

899

900

11:03

II

♩ = 76

mf

Ten. *f* e - vam e - tad ya - thā' - ttha tvam

V. I *f* me!

V. II *f* me!

V. III *f* me!

V. IV *f* me!

f *ppp* *mp* ♩ = 76

901

902

903

Ten. *f* āt-mān-an pa-ra-me - śva-ra dra-ṣṭum ic-chā-mi te rū - pam *p* ah

904

905

906

907

908

♩ = ♩

11:04

Ten. aiś - va - raṁ pu - ru - ṣo - ttam - a man - ya - se ya - di tac cha - kyaṁ

ppp *p* *ppp* *mp*

909

910

911

912

913

Ten. *mf*

ma - yā dra-ṣṭum i - ti pra - bho yo - ge - śva-ra ta - to me tvam dar - śa - yā' tmā-nam

mf *p* *mp*

914 915 916 917 918

JJ

Faster (♩ = 100)

Ten. *f*

a - vya-yam

V. I *mf*

Oh oh oh oh oh oh oh oh oh oh oh oh oh

V. II *f*

Oh Ar - ju - na be - hold my mul-ti-tude of di - vine forms of diff-'rent co-lors and

V. III *mf*

Oh oh oh oh oh oh oh oh oh oh oh oh oh

V. IV *mf*

Oh oh oh oh oh oh oh oh oh oh oh oh oh

Faster (♩ = 100)

919 920 921 922 923

V. I *pp*
Oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh

V. II *pp*
shapes. Oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh

V. III *pp*
Oh Ar - ju - na now be - hold the en - ti - re cre - a - tion all at one

V. IV *pp*
Oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh

924

925

926

927

V. I *f* *rit.* *f*
oh oh oh oh oh oh oh You are not a - ble to see me with your own eyes there - for I give

V. II *f*
oh oh oh oh oh oh oh

V. III *f* *f*
place in my bo - dy Ah Ah

V. IV *f* *f*
oh oh oh oh oh oh oh Ah Ah

rit.

928

929

930

931

932

V. I
you the di - vine eye to see my ma - jes - tic pow - er and glo - - ry

V. II
di - vine eye to see my ma - jes - tic pow - er and glo - - ry

V. III
to see my pow - er and glo - - ry

V. IV
to see my pow - er and glo - - ry

933

934

935

936

937

Start letter KK here
on cue from conductor

KK

(on cue) (♩ = 148)

V. I
glo - - - - - ry!

V. II
glo - - - - - ry!

V. III
glo - - - - - ry!

V. IV
glo - - - - - ry!

Start letter KK here
on cue from conductor

(on cue) (♩ = 148)

938

939

940

941

942

Musical score for measures 943-948. The score is written for piano in G major (one sharp) and 4/4 time. It features a treble and bass clef. The melody in the treble clef consists of eighth-note chords, while the bass clef provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in measure 945. Each measure is numbered in a box below the staff.

Musical score for measures 949-954. The score continues with the same piano accompaniment style as the previous system, featuring eighth-note chords in the treble and eighth-note accompaniment in the bass. Each measure is numbered in a box below the staff.

Musical score for measures 955-960. The piano accompaniment continues with eighth-note chords and accompaniment. Each measure is numbered in a box below the staff.

Musical score for measures 961-966. The piano accompaniment continues with eighth-note chords and accompaniment. Each measure is numbered in a box below the staff.

Musical score for measures 967-972. The piano accompaniment continues with eighth-note chords and accompaniment. Each measure is numbered in a box below the staff.

Musical score for measures 973-978. The piano accompaniment continues with eighth-note chords and accompaniment. Each measure is numbered in a box below the staff.

Musical score for measures 979-984. The score is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex, rhythmic accompaniment with many beamed sixteenth notes. The left hand provides a steady bass line with eighth notes. Dynamic markings include accents (v) and a *mp* marking at the beginning of measure 985.

Musical score for measures 985-990. The score continues with the same piano accompaniment. The right hand maintains its intricate sixteenth-note patterns, while the left hand continues with eighth-note accompaniment. The *mp* dynamic marking is present at the start of measure 985.

Musical score for measures 991-996. The piano accompaniment continues with consistent rhythmic patterns in both hands. The right hand's texture is dense due to the many beamed notes.

Musical score for measures 997-1002. The piano accompaniment continues. The right hand's accompaniment remains highly rhythmic and complex.

Musical score for measures 1003-1008. The piano accompaniment continues. A *cresc. poco a poco* marking is placed above the right hand in measure 1005, indicating a gradual increase in volume.

Musical score for measures 1009-1014. The piano accompaniment continues with the same complex rhythmic patterns. The *cresc. poco a poco* marking continues to apply to the right hand.

Musical notation for measures 1015-1020. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a steady eighth-note accompaniment in the bass and a vocal line in the treble with various articulations. A dynamic marking of *ff* is present in measure 1020.

Musical notation for measures 1021-1026. The system continues with the grand staff. The accompaniment remains consistent, while the vocal line shows some melodic variation and a long note in measure 1025.

Musical notation for measures 1027-1033. The system continues with the grand staff. The accompaniment features a long note in the bass line starting in measure 1027.

Musical notation for measures 1034-1040. The system continues with the grand staff. A dynamic marking of *8vb* is present in measure 1035.

Musical notation for measures 1041-1047. The system continues with the grand staff. A dynamic marking of *p* is present in measure 1045. A tempo marking of $\text{♩} = 86$ is shown above the staff in measure 1044. A section labeled **LL** begins in measure 1044. A circled number (8) is located at the bottom left of the system.

11:16 *mf*

Ten. *a - - ne - ka bā - - hū - da - ra vak - tra - - ne - - trañ*

mp

loco

1048 1049 1050 1051 1052

Ten. *— pa - śyā - mi tvāñ sar - va - to — 'nan - ta - rū - pam — nā' ntāñ na mad - hyāñ na pu - nas —*

1053 1054 1055 1056 1057

Ten. *ta - vā dīm pa - śyā - mi viś - ve - śva - ra viś - va - rū - pa —*

p *f*

1058 1059 1060 1061

p espress. *f*

1062 1063 1064 1065

11:17

Ten. *mf*

ki - rī - ṭi - naṁ ga - di - naṁ cak - ri - ṇaṁ ca _____ te ³ - jo - rā - śiṁ sar - va - to dīp - ti -

1066 1067 1068 1069

Ten. ³ - man - tam pa - śyā - mi tvāṁ dur - ni - rīk - ṣyaṁ sa - man - tād dīp - tā - na - lār - ka - dyu -

Clar. in

1070 1071 1072

Ten. - tim _____ a - pra - me - yam

mp

1073 1074 1075 1076

mp ³ *p espress.* *tr*

1077 1078 1079

1080 1081 1082 1083

MM Slightly faster (♩ = 88)

11:20 *prt = prt

Ten. dyā-vā - prt*-hi - vy-or i - dam an-ta - raṁ hi _____

Slightly faster (♩ = 88)

1084 1085 1086 1087 1088

Ten. vyāp - taṁ tva - yai'ke - na di - śaś-

1089 1090 1091

*dṛṣt = dṛṣt

Ten. - ca sar-vā - ḥ(a) _____ dṛṣt*-vā' dbhu-taṁ rū - pam u - graṁ ta - ve' - daṁ

1092 1093 1094 1095

11:23

Ten. 8

lo - kya-tra - yaṁ pra-vya-thi - taṁ ma-hāt-man rū-pan̄ ma-hat

p *f*

1096 1097 1098 1099

Ten. 8

te ba - hu vak - tra ne - traṁ ma-hā-bā-ho ba - hu bā-hū ru - pā - dam

p *f* *p*

1100 1101 1102

Ten. 8

ba-hū-da-raṁ ba-hu daṁ - śṛā-ka-rā-laṁ dṛṣ-tvā lo-kāḥ pra-vy-a-thi-tās ta - thā

ff *mp*

very fast, continuous

1103 1104 1105

Ten. 8

'ham

ff

poco rit.

poco rit.

1106 1107 1108 1109 1110

11:24

A little slower (♩ = 78)

8vb if possible -----
*spr = sprI

Ten. *p* nab-haḥ(a) spr*-śāriṁ dīp-tam a-nek-a var-ṇaṁ vyā-ttān-an-

A little slower (♩ = 78)

p vln. (col legno tratto)

1111 1112 1113 1114 1115 1116

Ten. *p* -am dīp-ta vi-śā-la ne-tram dṛṣṭ*-vā hi tvāṁ pra-vya-thi-tā

p

1117 1118 1119

*dhr = dhrI

8vb if possible -----

accel. -----

Ten. (a)n-ta-rāt-mā dhr*-tim na vin-dā-mi śa-maṁ ca viṣ-

p accel. -----

1120 1121 1122 1123

NN A tempo (♩ = 90)

11:25

Ten.

f

-no daṁ - ṣtra - kā - rā - lā - ni ca te mu - khā - ni _____ ni _____

A tempo (♩ = 90)

f

g vb

1124 1125 1126 1127

Ten.

*dr̥ṣṭ = dr̥ṣṭ

dr̥ṣṭ* - vai _____ 'va kā - lā - na - la sa - nni - bhā - ni _____

(8)

1128 1129 1130 1131

Ten.

di - śo na jā - ne na la - bhe ca śar - ma - (a) pra - - sī - da

f

(8)

1132 1133 1134 1135

Ten. 8 de - - ve - śa ja - - ga - nni - vā - sa pra - sī - da de - ve - śa

1136 1137 1138 1139

Ten. 8 ja - ga - nni - vā - - sa

1140 1141 1142 1143 1144

11:27 Ten. 8 vak - trā - ñi te tva - ra - mā - ñā vi - śan - ti daṁ - śtrā - ka - rā - lā - ni bha - yā - na - kā - ni

1145 1146 1147 1148

Ten. *dr = drl

ke - cid vi - lag - nă da - śa - năn - ta - re - ŝu sam - dr* - ŝyan - te cūr - ți -

continuous gradual cresc. & dim.

1149 1150 1151

Ten.

-tair u - tta - măn - gaiḥ

random clusters

ff

1152 1153 1154

OO

forearm smash

fff

1155 1156 1157 1158

Ten.

ma - du - su - dhan ma - du -

violin plays *pp*, very high register, small glisses up and down, without lingering on any specific pitch.

mp

8vb - 1

1159 1160 1161 1162

Ten. 11:28

-su - dhan aye! ya-thā na-dī-nām ba-ha-vo 'm - bu - ve-gāḥ(a)

mf

8vb₋₁ 1163 8vb₋₁ 1164 1165 8vb₋₁ 1166 8vb₋₁ 1167

Ten.

sa - mu - dram e - vā 'bhi - mu - khā dra - van - ti ta - thā ta - vā 'mī na - ra - lo - ka - vī -

f

1168 8vb₋₁ 1169 8vb₋₁ 1170 1171

Ten.

- - - rā vi - śan - ti vak - trā - ny a - bhi - vij - va - lan - ti

violin plays *pp*, very high register, small glisses up and down, without lingering on any specific pitch.

8vb₋₁ 1172 8vb₋₁ 1173 1174

Ten. 11:29 *rd = rld

ya - thā pra - dīp - taṁ jva - la - nam pa - taṁ - gā vi - śan - ti nā - śā - ya sam - rd* -

f

8vb₋₁ 1175 8vb₋₁ 1176 1177 8vb₋₁ 1178

Ten.

- ha - ve-gāḥ(a) ta - thai 'va nā - śā - ya vi - śan - ti lo - kāś - ta - vā 'pi vak -

8vb_1 1179 1180 1181 1182 1183

*rd = rld

11:30

Ten.

trāṇ - i sam-rd* - ha - ve - gāḥ(a) le - li - hya - se gra - sa - mā - naḥ(a) sa - man - tāl

8vb_1 1184 1185 1186 1187 1188

Ten.

lo - kān sa - ma - grān va - da - nair jva - lad - bh - iḥ te - jo - bhīr ā -

8vb_1 1189 1190 1191 1192

Ten.

-pūr - ya ja - gat sa - ma - graṃ bhā - sas ta - vo 'grāḥ(a) pra - ta - pan - ti viṣ - ṇo

8vb_1 1193 1194 1195 1196 1197

PP

Improvise with saxophone
around Am but with added dissonant notes.
Powerful, raw, fearsome.

Ind. V.

Musical score for Ind. V. measures 1198-1203. The piano part features chords with dynamics *fff* and *f*. Measure 1198 includes a *8vb* marking. Chord symbols *VI* are present throughout.

Ind. V.

Musical score for Ind. V. measures 1204-1209. The piano part features triplets and dynamics *f*. Measure 1204 includes a *8vb* marking. Chord symbols *VI* are present.

(triplets start in orchestra)

Ind. V.

Musical score for Ind. V. measures 1210-1215. The piano part features triplets. Chord symbols *VI* are present.

QQ

Ind. V.

Musical score for Ind. V. and Ten. measures 1216-1220. The vocal line includes lyrics: *ā - khyā - hi me ko bha - vān u - gra - rū - po na - mo 'stu te de - va -*. The piano part features triplets and dynamics *f*. Measure 1216 includes a *8vb* marking. Chord symbols *VI* are present.

Ten.

- va-ra pra - sī - da vi - jñā - tum ic - chā - mi bha - van - tam ā - dyaṁ

1221 1222 1223 1224 1225 1226

Ten.

na_____ hi pra - jā - nā - mi ta - va___ pra - vṛt* - tim pra - vṛt* - tim

*vrt = vrit

1227 1228 1229 1230

Ten.

ta - va pra - vṛt* - tim pra - jā - nā - mi___ ta - va___ pra - vṛt* - tim tim tim

1231 1232 1233 1234 1235

poco stringendo

ff

1236 1237 1238 1239 1240

Very long pause,
let piano ring out **RR** ♩ = 56

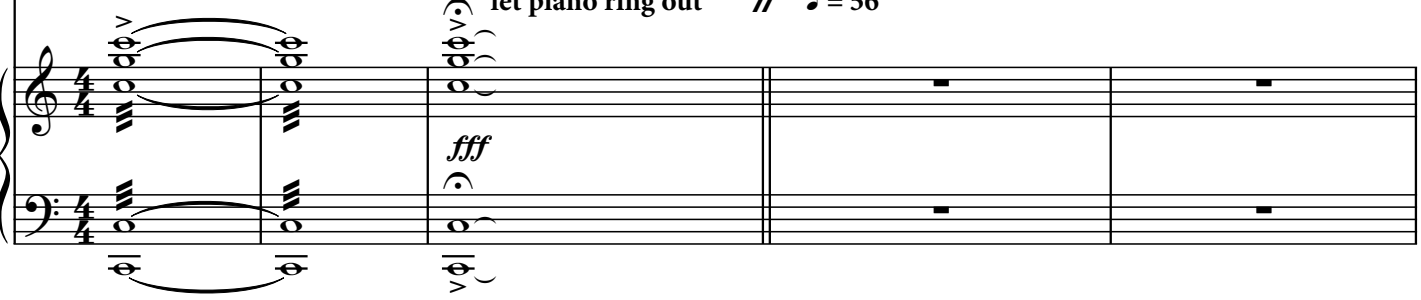
V. I  11:32 *mp*

V. II  *mp*


V. III  *mp*


V. IV  *mp*


Very long pause,
let piano ring out // ♩ = 56

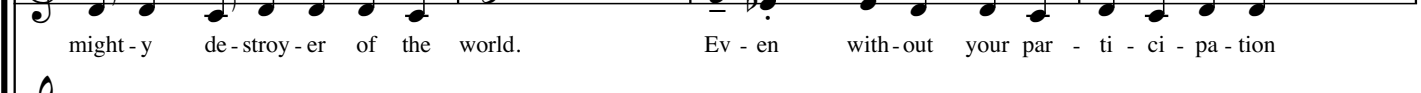


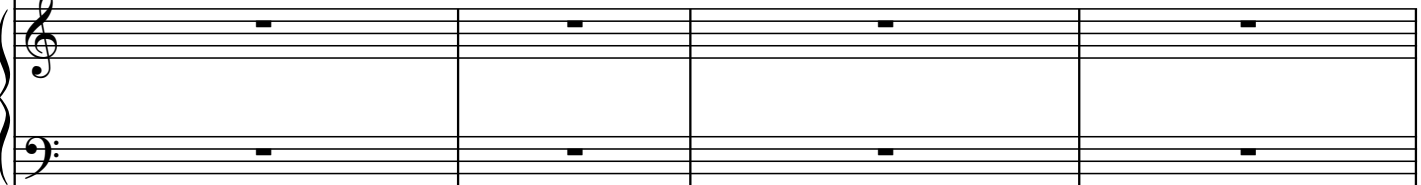
1241 1242 1243 1244 1245

V. I  might-y de-stroy-er of the world. Ev-en with-out your par-ti-ci-pa-tion

V. II  might-y de-stroy-er of the world. Ev-en with-out your par-ti-ci-pa-tion

V. III  might-y de-stroy-er of the world. Ev-en with-out your par-ti-ci-pa-tion

V. IV  might-y de-stroy-er of the world. Ev-en with-out your par-ti-ci-pa-tion



1246 1247 1248 1249

V. I
All of the war-ri - ors__ stand - ing ar - rayed in the op - pos - ing ar - mies shall

V. II
All of the war-ri - ors__ stand - ing ar - rayed in the op - pos - ing ar - mies shall

V. III
All of the war-ri - ors__ stand - ing ar - rayed in the op - pos - ing ar - mies shall

V. IV
All of the war-ri - ors__ stand - ing ar - rayed in the op - pos - ing ar - mies shall

1250

1251

1252

V. I
cease to ex - ist. There-fore get up and at - tain glo - ry con-quer your

V. II
cease to ex - ist. There-fore get up and at - tain glo - ry con-quer your

V. III
cease to ex - ist. There-fore get up and at - tain glo - ry con-quer your

V. IV
cease to ex - ist. There-fore get up and at - tain glo - ry con-quer your

1253

1254

1255

1256

V. I
en - e - mies and en - joy a pros - per - ous king - dom All these war - ri - ors have

V. II
en - e - mies and en - joy a pros - per - ous king - dom All these war - ri - ors have

V. III
en - e - mies and en - joy a pros - per - ous king - dom All these war - ri - ors have

V. IV
en - e - mies and en - joy a pros - per - ous king - dom Ah,

1257

1258

1259

1260

1261

G. P. *whispered*

V. I
al - rea - dy been de - stroy'd by me you are on - ly an in - stru - ment Ar - ju - na.

V. II
al - rea - dy been de - stroy'd by me you are on - ly an in - stru - ment Ar - ju - na.

V. III
al - rea - dy been de - stroy'd by me you are on - ly an in - stru - ment Ar - ju - na.

V. IV
you are on - ly an in - stru - ment Ar - ju - na.

1262

1263

1264

1265

1266

11:36

Ten. *mp* *hr = hrl

sthā-ne_ hr*-ṣi - ke-śa ta - va pra-kīr - tyā_____

pp a. fl. *p*

1267 1268 1269 1270 1271 1272

Ten.

ja - gat pra-hr*-ṣya - ty an - u - ra - jya - te ca_____ ra-kṣām-si bhī - tā - ni_____ di - śo

1273 1274 1275 1276 1277

Ten.

dra - van - ti sar - ve na - ma-syan - ti ca_____ sid - dha - sarin-ghāh(a)

1278 1279 1280 1281 1282

11:46

Ten. *mf*

k'ri - tī - nam ga - di - nam_ ca - kra ha - stam_____ ic - chā - mi tvām dra-ṣṭum

mp

1283 1284 1285 1286

Ten. *f*

a-ham ta - thai 'va te - nai 'va rū-pe-ṇa ca-tur - bhu-je - na sa-has - ra-bā - ho bha-va viś-va

8va-----

1287 1288 1289 1290 1291

Ten. *port.*

mūr te

8va-----

1292 1293 1294 1295 1296 1297

IX. Epilog

TT 18:72 ♩ = 58 *mp*

V. I *mp* *pp* Oh Ar-ju - na Did you did you list-en did you hear? *p subito*

V. II *mp* *pp* Ooh Ooh Ooh *p subito*

V. III *mp* *pp* Ooh Ooh Ooh *p subito*

V. IV *mp* *pp* Ooh Ooh Ooh

♩ = 58

1298 1299 1300 1301 1302

V. I
Has your il - lu - sion born of ig - nor - ance been de - stroy - ed?

V. II
Hmm

V. III
Hmm

V. IV
Hmm

let ring as long as possible

mf

red.

1303 1304 1305 1306 1307

UU ♩ = 82 *mp*

V. II
Ooh _____ etc.

mp

V. III
Ooh _____ etc.

♩ = 82

1308 1309 1310 1311 1312 1313

V. II

V. III

1314 1315 1316 1317 1318

V. II

V. III

1319 1320 1321 1322 1323

V. II

V. III

Oh _____ etc.

Oh _____ etc.

p

red.

1324 1325 1326 1327 1328

V. II

V. III

1329 1330 1331 1332 1333

V. II

V. III

1334 1335 1336 1337 1338

V. II

V. III

1339 1340 1341 1342 1343

V. II

V. III

1344 1345 1346 1347 1348

V. II

V. III

Sax solo enters

1349 1350 1351 1352 1353

V. II

V. III

p very evenly, sempre legato

1354 1355 1356 1357

V. II

V. III

1358 1359 1360

V. II

V. III

1361 1362 1363

VV

improvise sparsely in Am

Ind. V.

p perfectly evenly *p*

V. I

Oh Krish - na Oh Krish - na

V. II

V. III

p perfectly evenly

V. IV

Oh Krish - na Oh Krish - na

1364 1365 1366 1367

Ind. V.

V. I

V. II

V. III

V. IV

Oh Krish -

Oh Krish -

1368 1369 1370 1371

Ind. V.

Ten.

V. I

V. II

V. III

V. IV

18:73 *mp*

ka - ri - sye va - ca - nam ta - va

- na Oh Krish - na

- na Oh Krish - na

1372 1373 1374 1375

Ind. V.

Ten. *mf*
ka - ri - sye va - ca - nam ta - va

V. I Oh Krish - na Oh Krish -

V. II

V. III

V. IV Oh Krish - na Oh Krish -

1376 1377 1378 1379

WW

Ind. V.

Ten. *p subito*
ka - ri - sye va - ca - nam ta - va ka - *pp*

V. I -na

V. II

V. III

V. IV -na

pp
very sparse crotale strikes in orchestra - like random fireflies

1380 1381 →

Ind. V.

Ten.

ppp

- ri - sye va - ca - nam ta - va ka -

Ind. V.

Ten.

XX Adagio (♩ = 60)

freely, not necessarily coordinated with tablas

mp

Ma - du - su - dan

- ri - sye va - ca - nam ta - va

Adagio (♩ = 60)
(tablas begin)

Ind. V.

Ma - du - su - dan ai Ma - du - su - dan

brief improvisation, approx. 15 seconds, then fade out tablas continue approx. 20 seconds, gradually fade out

Ind. V.

brief improvisation, approx. 15 seconds, then fade out tablas continue approx. 20 seconds, gradually fade out

no more crotales once singing ends