



For Concert Band  
Featuring the music of:  
Rabindranath Tagore, Kazi Nazrul Islam, and the Baul Tradition  
Arrangement by Aakash Mittal

Sample Score

আকাশ মিত্তাল

Aakash Mittal

# বাংলার তিনটি গান

Three Songs of Bengal

Featuring the music of  
Rabindranath Tagore  
Kazi Nazrul Islam  
and the Baul tradition

## Winds

Flute

Oboe

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

## Brass

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F

Trombone

Euphonium

Tuba

## Strings

Electric Bass (optional)

Ek Tara or Guitar  
(optional)

## Percussion

Timpani

### Percussion 1

Bass Drum

### Percussion 2

Claves, Crash Cymbals,  
Finger Cymbals, Singing  
Bowl, Suspended Cymbal  
with soft mallets, Tom-toms

### Percussion 3

Snare Drum

### Percussion 4

Drum Set (with Bass Drum,  
Floor Tom, Hi Hat, High Tom,  
Snare Drum, and Ride  
Cymbal), Suspended Cymbal  
with soft mallets, Tambourine

### Percussion 5

Glockenspiel and Wind  
Chimes

Tabla (optional)

Sample Score

## About Three Songs of Bengal

For the majority of 2013 to 2015, I lived in Kolkata, India with a performing arts fellowship from the American Institute of Indian Studies (AIIS). My project was to study Hindustani evening and night ragas with the goal of composing a suite of nocturnes at the intersection of jazz and raga music. The process of this work involved hours of lessons with Prattyush Banerjee, performances with the tabla virtuoso Tanmoy Bose, and regular practice on my saxophone, all the while gathering sounds, stories, and experiences in West Bengal. Though my initial plan was to immerse myself in Hindustani music, which is considered to be North India's classical music, I fell in love with the repertoire of Bengal itself. When I attended concerts, the program was often peppered with the poets, playwrights, and composers of Bengal's rich cultural landscape. I discovered that each of these artists had their own relationship to Hindustani music, their own way of upholding tradition and driving innovation. My experiences of performing with singers and musicians from the Baul tradition were some of the most memorable of my time in Bengal. Their drumming and song forms have a visceral quality, a way of opening up the mind and heart through their vibrations.

During one of my long practice sessions in Kolkata, I took a break to visit the chai stand at the end of my street. These chai breaks had become as routine as my practicing. On this particular day an elderly man saw my American body language and started a conversation. "What is your name?" he asked. His face was creased with many years and his consonants were softened by the absence of most of his teeth. "My name is Aakash Mittal," I replied, a small clay cup of chai now in hand. "Oh! Your name is Aakash!" he stammered. "You know that means sky," he exclaimed with a wave of his hand, as if he was opening a curtain to reveal the sky above us. I nodded with a smile. "Oh! Is it okay if I sing a Tagore song with your name in it?" "Sure," I replied, curious and unsure of what I was about to be drawn into. The old man launched into the song and to my amazement the rest of the people who had stopped to get chai joined in. I found myself within a chorus of ten to twelve people from different walks of life all sharing a moment of singing together. I was in awe. Day laborers, businessmen, and commuters not only shared the same repertoire but a love of singing. It was an experience of shared cultural memory and celebration. A sonic moment that revealed the power music has to bring people together and unite them, even if for a brief time.

*Three Songs of Bengal* is a work that serves a number of intersecting purposes. Most simply, it is a follow up piece to my first composition for wind ensemble titled *Samay Raga*. *Three Songs* explores similar territory albeit from a different angle. The music utilizes dyad harmonies derived from raga phrases without the constraint of adhering strictly to the raga structure that takes place in *Samay Raga*. At times, *Three Songs* dips into western harmonic function while remaining thoroughly outside of traditional chord progressions. Rhythmically the piece incorporates rhythmic cadences, called *ti-hai*, and continues to explore the sounds of ritual drumming utilized in *Samay Raga*. One area *Three Songs* diverges from *Samay Raga* is its use of the Hindustani rhythmic cycle *teen taal* and the incorporation of South Asian instruments such as the tabla and *ek tara*.

This work is a celebration of the music of Bengal, specifically highlighting the lives and music of three great Bengali composers: Rabindranath Tagore, Kazi Nazrul Islam, and the Baul tradition. Creating *Three Songs of Bengal* has been a way for me to further explore and learn about Bengali repertoire following my study abroad. There are many scholarly works, recordings by virtuosos, and creative interpretations of this music already in existence. I hope this arrangement contributes to that larger body of work and brings new listeners to Bengali music.

It is my intention that *Three Songs of Bengal* will contribute to diversifying the repertoire performed by school institutions. Specifically, I hope the piece will aid the work of anti-racism through music. In January of 2019, while attending the Chamber Music America conference in New York City, the keynote speaker and best selling author, Ta-Nehisi Cotes stated, "Our world often regards the world of art, the world of myth, and the world of symbol as ancillary [to policy]...but I think art is what actually bounds the world of policy. By which I mean, it outlines the borders of what is possible and what is not. I think art is the world of the imagination and if you don't have the imagination you can't ever get to the policy in the first place." With this viewpoint in mind, I aim for *Three Songs of Bengal* to reimagine the music of three composers, and reimagine the society we live in as one that values South Asian names, stories, music, histories and thoughts. Through this work, I wish to highlight the plurality of South Asian cultures and open the door for students, teachers, and audiences to further explore South Asian music and pedagogy.

Aakash Mittal,  
September 12<sup>th</sup>, 2019

## About the Composers

A central figure of Bengali arts and culture, **Rabindranath Tagore** was a polymath who wrote numerous plays, poetry, works of literature, and musical compositions, among other creative pursuits. He was born on May 7<sup>th</sup>, 1861 in Kolkata, India. Tagore's family was at the forefront of the Bengal Renaissance, an explosion of Bengali thought and creativity in the nineteenth century. In addition to his creative work, Tagore was a humanist who was staunchly anti-British colonization. Tagore's music was chosen as the national anthem for both India and Bangladesh. Rabindranath Tagore was the first non-European person to receive the Nobel Prize for Literature for his work *Geetanjali* in 1913. Tagore died on August 7<sup>th</sup>, 1941.

**Kazi Nazrul Islam** was a poet, composer, and journalist whose dissent of British colonization, Gandhian philosophy, Hindu orthodoxy, Muslim conservatism, and the cultural supremacy of Rabindranath Tagore earned him the nickname *Bidrohi*, the rebel poet. Born May 25<sup>th</sup>, 1899 to a Muslim family, Nazrul quickly rejected conservative Islam and began his own spiritual journey that included a study of Sufi Islam mysticism, Hindu mythology, Persian poetry, and raga music. At the intersection of these cultural influences, he developed a singular voice that would lead him to "become the most popular poet of Bengal" (Mitra, 2007) from 1920-1930. In 1976, Nazrul was recognized as the national poet of Bangladesh. Kazi Nazrul Islam died on August 29<sup>th</sup>, 1976.

**The Bauls** are a community of minstrels that draw from Hindu *Vaishnavism* and Sufi Islam to create a unique spiritual practice that embraces mysticism and centers music. Baul musicians primarily reside in Bangladesh and the Indian states of West Bengal and Assam. A core tenant of Baul philosophy is meditative spiritual practice that emphasizes the body and musical performance as the path to the divine. Commonly regarded as a Bengali folk art form, Baul music utilizes an array of instruments unique to Bengali culture such as the *dhupki*, *khamak*, and *Bangla dhol*.

## About the Arranger

Hailed as "A fiery alto saxophonist and prolific composer" by the *Star Tribune* (Minneapolis), **Aakash Mittal** is sculpting a dynamic voice from the intersection of improvisation, composition, sonified movement, and noise. The colorful dissonances, meditative silences, and angular rhythms that emerge invite the listener to enter a sonic landscape. Mittal's work explores universal designs while being rooted in both South Asian and American musical traditions. His latest project is a series of nocturnes written for his *Awaz Trio* that abstract and deconstruct five Hindustani evening and night ragas. Aakash Mittal's awards and honors include the Chamber Music America/ASCAP Award for Adventurous Programming of Contemporary Music (2012), the Herb Albert/ASCAP Young Jazz Composers Award (2013) and the American Institute of Indian Studies Creative and Performing Arts Fellowship (2013). Aakash Mittal has received a Bachelor of Music from the University of Colorado at Boulder (2007) and has been a participant of the "Workshop for Jazz and Creative Music" and "(R)evolution: Resonant Bodies" at the Banff Center in Alberta, Canada. Mittal has been studying Hindustani raga music with Prattyush Banerjee and Tanmoy Bose since 2009 and with Samarth Nagakar since 2016. Aakash Mittal currently studies music and creativity with the legendary drummer/healer Milford Graves.

## Acknowledgments

Thank you Jeff Ball for challenging me to write another wind ensemble piece and for being such a terrific collaborator during the creation of this project. Gaurab Chatterjee, you are a dear friend. Your consultation, guidance, and enthusiasm through out the research process of this piece was invaluable. Pranam to my gurus of Indian music: Tanmoy Bose for hosting me during the first month of my studies in 2009 and for introducing me to Baul music; Prattyush Banerjee for guiding me through my initial work in raga music; Samarth Nagakar for your patience in my current study of Hindustani vocal music. Thank you Sanjukta Dasgupta and Hena Basu for your time and energy in translating the work of Nazrul and Baul Gan. Without the support the American Institute of Indian Studies Performing Arts Fellowship I would not have the relationship to Bengali music that I have today and this work would not exist. Thank you Sameer Gupta for your guidance in orchestrating the tabla part of this arrangement. Thank you Trina Basu for introducing me to the work of Nazrul. Reading Priti Kumar Mitra's book *The Dissent of Nazrul Islam* (2007) gave me valuable insight to the life and work of the rebel poet. Thank you Michael Markowski for being my friend and guide to wind band composing. To the consortium of ensembles and conductors who supported the creation of this work: Thank you for your sounds! I am humbled by your enthusiasm for this work and your willingness to take a chance on me as a wind ensemble composer. I wrote this arrangement for you. To my family: you have been by my side every step of the way. Know that I love you all on and off the bandstand. To my sister Meera, thank you for making such a beautiful cover for this piece. To my wife Jayanthi, I am grateful for your time and energy spent listening to ideas, MIDI realizations, editing scores, proofreading text, and "picking up the slack" throughout the creation of this project. Thank you for moving to Kolkata with me, challenging me to learn about anti-racist work, and cultivating our own unique Indian-American culture together. I love you! Daab ka bo!

**Anondo Dhara Bohiche Buhbone** by Rabindranath Tagore

আনন্দধারা বহিছে ভুবনে।।  
দিন ও রজনী কতো অমৃত রস  
উথলি যায় অনন্ত গগণে;  
আনন্দধারা বহিছে ভুবনে।।  
ক্ষণ করে রবি শশী অঞ্জলী ভরিয়া  
সদা দিশ্ত রহে অক্ষয় জ্যোতি।।  
নিত্য পূর্ণ ধরা জীবনে কিরণে;  
আনন্দধারা বহিছে ভুবনে।।  
বসিয়া আছো কেন আপন মনে  
স্বার্থ নিমগ্ন কি কারণে?।।  
চারিদিকে দেখ চাহি হৃদয় প্রসারি  
ক্ষুদ্র দ্বংথ সব তুচ্ছ মানি।।  
প্রেম ভরিয়া লহো শূণ্য জীবনে;  
আনন্দধারা বহিছে ভুবনে।।  
দিন ও রজনী কতো অমৃত রস  
উথলি যায় অনন্ত গগণে;  
আনন্দধারা বহিছে ভুবনে।।  
শিল্পী: শ্রেয়া গুহঠাকুরতা

A stream of joy flows through the world.  
It's nectar spills filling the endless sky.  
The sun and the moon sip and relish it.  
It keeps the eternal flame lit.  
Swept by its waves, the earth is fulfilled.  
Today why confine yourself within?  
Why remain absorbed in self?  
Look around with an open mind,  
Forget all of your trivial sorrows,  
Fill your empty life with love.

*Translated by Shailesh Parekh*  
[www.gitabitan.com](http://www.gitabitan.com)

**Joy Bigolito Karuna Rupani Gange** by Kazi Nazrul Islam

জয় বিগলিত করুণা রূপিণী গঙ্গে  
জয় কলুষহারিণী পতিতপাবনী  
নিত্যা পবিত্রা যোগী-ঋষি সঙ্গে।  
হরি শ্রীচরণ ছুঁয়ে আপন-হারা,  
পরম প্রেমে হ'লে দ্রবীভূত ধারা;  
ত্রিলোকের ত্রিতাপ পাপ তুমি নিলে মা,নির্মলে,  
তোমার পবিত্র অঙ্গে।।

Hail O Ganga, your melting compassion

Hail O Cleanser of the impure and the pure  
You remain eternally pure in communion with sages and saints

Touching the holy feet of Lord Krishna, in absolute surrender  
In intense love your streaming waters flow  
O mother, you have absorbed the evils of the three worlds  
In your pristine and pure being.

*Translation by Sanjukta Dasgupta  
Professor, Dept. of English (Retd) Calcutta University*

Hail Ganges o liquefied mercy,  
Hail o despoiler of guilt, sanctifier of the fallen,  
ever pure with saints and sagearound you.

You lost your own self in joy by touching  
the feet of Lord Vishnu,  
Became a dissolved stream of eternal love;  
Mother, you took away the sins of  
Heaven Hell and Earth,  
And purified it in your sacred body.

*Translation by Abhijit Chattopadhyay*



## Aakash Ta Kapchilo Ken Baul Traditional

আকাশটা কাঁপছিলো ক্যান  
জমিনটা নাচছিল ক্যান  
বড় পীর ঘামছিলো ক্যান  
সেইদিন সেইদিন  
গান গেয়েছিলে খাজা যেইদিন যেইদিন  
  
আল্লা নবীর গান  
পীর আউলিয়ার শান  
যে বলে হারাম  
সে তো জ্ঞানহীন জ্ঞানহীন  
না বুঝে ভেদ বিধান  
হারাম তোমরা বলছো ক্যান  
গান শুনে নবীর ইয়াসিন  
না করে গন্ডগোল  
খোল তোরা হাদিস খোল  
বিলাল কেন বাজায় ঢোল  
সেই দিন সেই দিন  
যেদিন দীনের নবী  
ছেড়ে যায় পৃথিবী  
ঢোল বাজায়ইয়া খমা চায় রীন চায় রীন।  
সুরেতে দয়া দ্যান  
সুরে পড়ে কুরআন  
সুরেতে রিয়াজ করে মুয়াজিন

Why was the sky wavering/shaking  
Why was the land/earth dancing  
Why was the Baropir perspiring  
That day that day  
The day when Khaja sang the song  
  
Song of Allah the Divine Messenger  
As bright & shining as that of Pir, Auliya  
[Muslim spiritual seekers]  
  
One who dares to call it as proscribed by  
Islamic law  
That person is an ignorant one/ lacking  
knowledge  
Without [first] understanding rules for  
differences  
Why you people are claiming it as  
irreligious  
The Nabi felt overwhelmed on listening to  
this song  
  
Without creating a loud confusion  
You people go and open the sacred book  
Why does the muezzin play the drum  
  
On that day, on that day  
The day the Divine Messenger for the poor  
Left this world for ever  
Apology is begged by playing the drum.  
Mercy is showered through music  
The Quran is recited in a musical tone  
The muezzin practices in a music-friendly  
tune

*Translation and transcription by Hena Basu  
Research and Documentation Service, Kolkata*

## A Note About the Tabla

Tabla has ambiguous roots. Some scholars believe the instrument originated in Persian, Afghani, and Islamic Mughal culture during the sixteenth century. The purpose of this guide is primarily instructional for conductors who may be unfamiliar with the instrument's notation and sounds. This guide is not intended to function as a "teach your self" manual for students with no tabla experience but rather as a reference. Even though the tabla part in Three Songs of Bengal is designed for a beginner to play, I recommend that a student study with a teacher who can teach them the proper sound for each stroke. Ideally a student with one or two years of tabla experience should be able to play the written part. In the event that there are no students who are able to play the tabla part, I recommend hiring a professional tabla player who can improvise within the composition. The tabla part is a synthesis of western notation and tabla syllables called "bols." The exact rhythm and relative shape is outlined by western notation. The exact sound and stroke is notated with the tabla syllable. For more detail, examples, and information about the tabla technique outlined below please visit:

<https://chandrankantha.com/tablasite/bsicbols.htm>

The tabla is made of two drums. The smaller *dayan* is played by the right hand and produces a pitched tone that should be tuned to one of the notes indicated in the score. The larger bass drum, called the *bayan*, does not need to be tuned to match the tonic of the piece but instead is tuned to create a resonant bass sound. The tabla sits on two rings, are tuned with a tabla hammer, and the performer typically sits on a rug (on the floor) while playing the instrument. When using tabla with a wind band I recommend amplifying the tabla with a speaker and a microphone. For Three Songs of Bengal I suggest the tabla player either uses a Dayan tuned to G, which will work throughout the entire piece, or uses two dayans, one tuned to C and the other tuned to G or D. C and D are common dayan tunings. A dayan tuned to the note A can be tuned lower to G. Below I use the terms "resonant" and "non-resonant" to describe the sound of specific tabla bols.

Resonant – An open sound that is louder with a sustained tone. This is often created by striking the drum skin and letting the tone ring without dampening the drum with the hand.

Non-resonant – A closed sound that is often "dry" and is created by stopping the vibration with the hand.

### Tabla Bols used in Three Songs of Bengal

**Ti** – Strike the black dot on the dayan with the middle finger of the right hand and create a non-resonant sound.

**Ka** – Play a closed sound with the flat palm of the left hand on the bayan and create a non-resonant sound.

**Tun** – Open dayan stroke with the right hand to create a resonant sustaining sound. The hand should leave the drum and allow it to vibrate freely.

**Na** – Strike the right side of the dayan between the black dot and the edge of the drum with the ring and little finger leaving the fingers on the drum skin at the end of the stroke. This is a non-resonant sound.

**Tin** – A less resonant version of Na, this is made by hitting the right hand index finger between the black dot and the edge of the dayan while muffling the sound with the ring and little finger pressed on the drum skin.

**Ga** – A left hand drum stroke between the black dot and edge of the bayan with two fingers while the palm adds and releases pressure on the drum skin.

**Te Te** – Also called Ti Ta, this stroke alternates between the index finger and middle finger on the right hand striking the dayan.

**Dha** – Play Na and Ge simultaneously to create a deep resonant sound.

**Din** – Play Ge and Ti simultaneously to create a less resonant sound.

Teen Taal – A sixteen beat rhythmic cycle common in Hindustani music.

**Three Songs of Bengal was commissioned by the following conductors, contributors, and institutions:**

Grand Street Campus High School Bands

Brooklyn, New York  
Jeff W. Ball, conductor  
Sondra Braeutigam, conductor  
Jasmine Britt, conductor  
*Lead Commissioner*

Midwood High School Symphonic Band

Brooklyn, New York  
Alexander Jung, conductor

Pelham Public Schools

Pelham, New York  
Andrew Dolgon, conductor

MS 50 Concert Band

Brooklyn, New York  
Ben Wareham, conductor

University of Illinois Bands

Champaign, Illinois  
Beth Peterson, conductor

Patrick Henry Middle School Band Program

Woodhaven, Michigan  
Bradley Faryniarz, conductor

Ellenville Middle School Bands

Ellenville, New York  
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Viewmont High School Bands

Bountiful, Utah  
Dan Chaston, conductor

Midwood High School Band Program

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Daniel Jordan, conductor

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Strathfield, New South Wales, Australia  
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New York, NY  
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Louisville, Colorado  
Erin Moriearty, conductor

I.S. 93 - Ridgewood Rams Band Program

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Frankie Dascola, conductor

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New York, New York  
Jamie Scotto, conductor

Lowther Hall Anglican Grammar School Band  
Program

Victoria, Australia  
Jarrod Butler, conductor

Kings County Concert Band

Brooklyn, New York  
Jasmine Britt, conductor

Perkins County Schools Band Program

Grant, Nebraska  
Jasmine Lehl, conductor

Marie Curie Middle School 158Q Intermediate  
Band

Bayside, New York  
Jennifer Schechter, conductor

People's Preparatory Charter School Symphonic Band

Newark, New Jersey  
Jordan Peters, conductor

Jorge Robles, contributor

Robert H. Goddard M.S. 202 Symphonic Band

Queens, New York  
Justin Wolf, conductor

Oceanside Middle School Band

Oceanside, New York  
Kevin Weibley, conductor

I.S. 234 W.A. Cunningham Band Program

Brooklyn, New York  
Max Deger, conductor

Cadillac Junior High School Band Program

Cadillac, Michigan  
Michael Filkins, conductor

Lincoln Park Middle School Bands

Lincoln Park, New Jersey  
Michael Matthew Kertesz, conductor

Kinard Core Knowledge Middle School Bands

Ft. Collins, Colorado  
Michael Perez, conductor

Westlake Middle School Band Program

Broomfield, Colorado  
Michael Windham, conductor

Mountain Vista Home School Academy Concert Band

Colorado Springs, Colorado  
Nicholas Pierce, conductor

Ardrey Kell High School Band Program

Charlotte, North Carolina  
Patrick W. Butler, conductor  
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New York, New York  
Phil Rashkin, conductor  
Andrew Copper, dean of music

NEST+m School Band Program

New York, New York  
Pieter Voorhees, conductor  
Craig McGorry, conductor

Eltham High School Music Department

Melbourne, Australia  
Rick Keenan, Director of Music

Daniel Wright Junior High School Band Program

Lincolnshire, Illinois  
Rob Yapple, conductor

I.S. 230 Concert Band

Jackson Heights, New York  
Robert Diefenbach III, conductor

The Village School Band Program

Houston, Texas  
Sarah Perkins, conductor

Halsey Junior High School 157 Band Program

Rego Park, New York  
Sarah Wolff, conductor

Thompson Valley High School Band Program

Loveland, Colorado  
Spencer Poston, conductor

Corona Arts and Sciences Academy Wind Ensemble

Corona, New York  
Stephen J. Souza, conductor

Manhattan East School for Arts & Academics

New York, New York  
T.J. Cusack, conductor

Chatham Kent Secondary School Junior Band

Chatham, Ontario, Canada  
Veronika Redfern, conductor

## **Three Songs of Bengal Duration**

**I. Anondo Dhara Bohiche 1:40**

**II. Joy Bigolito Karuna Rupini Gange 1:47**

**III. Aakash Ta Kapchilo Ken 1:33**

Total Duration: 5:00

## **Cover Art and Design**

By Meera A. Mittal

## **Performance Notification**

University and professional organizations are requested to submit programs directly to ASCAP or email a copy of the program to:  
[aakashmittalmusic@gmail.com](mailto:aakashmittalmusic@gmail.com)

For more information about this work or other works by Aakash Mittal please visit:  
[aakashmittal.com](http://aakashmittal.com)

Sample Score

Commissioned by a consortium of ensembles and conductors.  
Lead Commissioner - Grand Street Campus High School Bands, Brooklyn, NY  
Jeff W. Ball, Sondra Braeutigam, Jasmine Britt - conductors

Arranged by Aakash Mittal  
\*Translation by Shailesh Parekh

# I. Anondo Dhara Bohiche

"A stream of joy flows through the world"\*

Rabindranath Tagore

$\text{♩} = 100$  With Flowing Momentum composed in raga Malkauns

The musical score is arranged in 4/4 time with a tempo of 100 beats per minute. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into measures 2 through 8, with a final measure marked 'legato'. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto and Tenor Saxophones, Baritone Saxophone) play melodic lines with dynamic markings ranging from *mp* to *f*. The brass section (Trumpets, Horns, Trombone, Euphonium, Tuba) provides harmonic support. The string section (Electric Bass optional) plays a steady bass line. The percussion section includes Timpani, Bass Drum, Crash Cymbals, Snare Drum, Suspended Cymbal, Glockenspiel, and Tabla. The Tabla part includes the lyrics 'Dha Tun' and 'Ge Na Dha Tun' with dynamic markings. A large red watermark 'SAMPLE SCORE' is overlaid on the score.

9 10 11 12

Fl. *mf* *f* *mp* *f* *f*

Ob. *mf* *f* *mp* *f* *f*

Bsn. *mp* *mf* *mp* *mf* *mp*

Cl. 1 *mf* *f* *mp* *f* *f*

Cl. 2 *mf* *f* *mp* *f* *f*

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

Alto Sax. *mf* *f* *mp* *f* *f*

Ten. Sax. *mp* *mf* *mp* *mf* *mp* *mf*

Bari. Sax. *mp* *mf* *mp* *mf* *mp* *mf*

Tpt. 1 *mp* *mf* *mp* *mf* *mp* *mf* *f*

Tpt. 2 *mp* *mf* *mp* *mf* *mp* *mf* *f*

Hn. *mp* *mf* *mp* *mf* *mp* *mf*

Tbn. *mp* *mf* *mp* *mf* *mp* *mf*

Euph. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Tba. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

E. Bass *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Timp. *mf*

Perc. 1 *mf*  
Finger Cymbals  
let ring

Perc. 2 *f*  
snare off to the end of the movement

Perc. 3 *mf*  
Tambourine  
play with hand or soft mallets

Perc. 4 *mf*

Perc. 5 *mf* *f* *mp* *f* *f*

Tabla *mf* *f* *mp* *f* *f*

Teen Taal: play teka or adlib within the taal  
Kali Sum

Na Tin Tin Na Te Te Din Din Dha Dha Din Din Dha Dha Ti Dha Ti Dha Ti

*sempre mf*



13 14 15 16

Fl. *mf* *f* *mp* *f*

Ob. *mf* *f* *mp* *f*

Bsn. *f* *mp* *mf* *mp* *mf*

Cl. 1 *mf* *f* *mp* *f*

Cl. 2 *mf* *f* *mp* *f*

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

Alto Sax. *mf* *f* *mp* *f* *f* *legato*

Ten. Sax. *mp* *mf* *mp* *mf* *mp* *mf*

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

Tpt. 1 *mp* *mf* *mp* *mf* *mp* *mf* *f* *legato*

Tpt. 2 *mp* *mf* *mp* *mf* *mp* *mf* *f* *legato*

Hn. *mp* *mf* *mp* *mf* *mp* *mf*

Tbn. *mp* *mf* *mp* *mf* *mp* *mf*

Euph. *f* *mp* *mf* *mp* *mf*

Tba. *f* *mp* *mf* *mp* *mf*

E. Bass *f* *mp* *mf* *mp* *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *mf* *f* *mp* *f*

Tabla

Na Tin Tin Na Te Re Ki Ta Dha Te Re Ki Ta Dha Te Re Ki Ta Dha Din Din Dha Dha Din Din Dha

17 18 19 20 21 22 23 24

Fl. *p < mp* *p < mp* *p < mp* *mf* *mp < mf* *mp < mf* *mp < mf* *mf < f*

Ob. *p < mp* *p < mp* *p < mp* *mf* *mp < mf* *mp < mf* *mp < mf* *mf < f*

Bsn. *p < mp* *p < mp* *p < mp* *mf* *mp < mf* *mp < mf* *mp < mf* *mp < f*

Cl. 1 *p < mp* *p < mp* *p < mp* *mf* *mp < mf* *mp < mf* *mp < mf* *mf < f*

Cl. 2 *p < mp* *p < mp* *p < mp* *mf* *mp < mf* *mp < mf* *mp < mf* *mf < f*

B. Cl. *p < mp* *p < mp* *p < mp* *mf* *mp < mf* *mp < mf* *mp < mf* *mp < f*

Alto Sax. *> mf* *< f* *mp* *f* *f* *> mf* *< f* *mp* *f*

Ten. Sax.

Bari. Sax. *mp < mf* *mp < mf* *mp < mf* *mp < f*

Tpt. 1 *> mf* *< f* *mp* *f* *f* *> mf* *< f* *mp* *f*

Tpt. 2 *> mf* *< f* *mp* *f* *f* *> mf* *< f* *mp* *f*

Hn.

Tbn.

Euph. *mp < mf* *mp < mf* *mp < mf* *mp < f*

Tba. *mp < mf* *mp < mf* *mp < mf* *mp < f*

E. Bass *mp < mf* *mp < mf* *mp < mf* *mp < f*

Timp. *mp*

Perc. 1 *f* *mf* *let ring* *To Crash Cym.*

Perc. 2 *f*

Perc. 3 *f* *mf* *To Sus. Cym.*

Perc. 4 *f* *mf* *f*

Perc. 5 *mp < mf* *mp < mf* *mp < mf* *mf < f*

Tabla *solo* *with percussion* *mf* *mf* *mf* *mf*

Na Tin Tin Na Te Te Din Din Dha Dha Din Din Dha Dha Ti Dha Ti Dha Ti Na Tin Tin Na Te Te Din Din Dha Dha Din Din Dha Dha Din Din Dha



32 33 34 35

Fl. tutti *mf* *f* *mf* *f* *mp* *f*

Ob. tutti *mf* *f* *mf* *f* *mp* *f*

Bsn. tutti *f* *mf* *f* *mp* *f*

Cl. 1 tutti *mf* *f* *mf* *f* *mp* *f*

Cl. 2 tutti *mf* *f* *mf* *f* *mp* *f*

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

Alto Sax. tutti *mf* *f* *mf* *f* *mp* *f*

Ten. Sax. tutti *f* *mf* *f* *mp* *f*

Bari. Sax. tutti *f* *mf* *f* *mp* *f*

Tpt. 1 tutti *f* *mf* *f* *mp* *f*

Tpt. 2 tutti *f* *mf* *f* *mp* *f*

Hn. tutti *f* *mf* *f* *mp* *f*

Tbn. tutti *f* *mf* *f* *mp* *f*

Euph. tutti *f* *mf* *f* *mp* *f*

Tba. tutti *f* *mf* *f* *mp* *f*

E. Bass tutti *f* *mf* *f* *mp* *f*

Timp.

Perc. 1

Perc. 2 Finger Cymbals *f*

Perc. 3 *f*

Perc. 4 Tambourine *f*

Perc. 5 tutti *mf* *f* *mf* *f* *mp* *f*

Tabla *f*

Te Re Ki Ta Dha Te Re Ki Ta Dha Te Re Ki Ta

36 37 38 39

Fl. *mp*

Ob. *mp*

Bsn. *mf* *f* *mp* *mf*

Cl. 1 *mp*

Cl. 2 *mp*

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

Alto Sax. *mp*

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

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

Tpt. 1 *mf* *f* *mp* *mp*

Tpt. 2 *mf* *f* *mp* *mp*

Hn. *mf* *f* *mp* *mf*

Tbn. *mf* *f* *mp* *mf*

Bar. Hn. *mf* *f* *mp*

Tba. *mf* *f* *mp*

E. Bass *mf* *f* *mp*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *f*

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5 *mp*

Tabla *mf*

Teen Taal double time feel

Dha Din Din Dha Dha Din DIn Dha Na Tin TIn Na Te Te Din Din Dha Dha Din Din Dha Dha Din DIn Dha Na Tin TIn Na Te Te Din Din Dha

40 41 42 43 44

Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B. Cl. *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Bar. Hn. *f* *ff*

Tba. *f* *ff*

E. Bass *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *ff* *ff* muted *ff* open

Perc. 3 *f* *ff*

Perc. 4 *f* *ff*

Perc. 5 *f* *ff*

Tabla *f* *ff*

Dha Din Din Dha Dha Din DiIn Dha Na Tin Tin Na Te Te Din Din Dha Te Re Ki Ta Dha Ti Dha Te Re Ki Ta Dha Ti Dha Te Re Ki Ta Dha Ti Dha

# II. Joy Bigolito Karuna Rupini Gange

"Hail, O Ganga your melting compassion"  
composed in raga Bhairav

Kazi Nazrul Islam

♩=60 Slow and Purposeful

The score is arranged for a large ensemble. The woodwind section includes Flute, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet in B♭, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Trombone, Euphonium, and Tuba. The low woodwind cues are provided for Euphonium and Tuba. The electric bass (optional) and timpani are also included. The percussion section consists of five parts: Percussion 1 (Bass Drum, To Shaker, Shaker), Percussion 2 (Singing Bowl in D, Claves), Percussion 3 (Snare Drum, Drum Set), Percussion 4 (Drum Set: ride cymbal with soft mallets, Glockenspiel), and Percussion 5 (Tune Tabla Dayan to G or D). The score is divided into six measures, with dynamics ranging from *p* to *f*. A large red watermark 'Sample Score' is overlaid on the page.

7 8 9 10 11

Fl. *mp* *mf* *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

Cl. 1 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Cl. 2 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

Alto Sax. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

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

Tpt. 1 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Tpt. 2 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Hn. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

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

Euph. *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

Tba. *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

E. Bass *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

Timp.

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

Perc. 2 *accel.* *rit.* *sim.* *To Tom t.*  
*pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Perc. 3 *accel.* *rit.* *sim.*  
*pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Perc. 4 Floor Tom *accel.* *rit.* *sim.* *sim.*  
*p* *f* *pp* *f* *pp* *p* *f* *pp* *f* *pp* *p* *f*

Perc. 5 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tabla *mf*  
 Vilambit style eight beat phrase  
 Dha Dha Tun Na Ka Te Dha Dha Tun Na Ka Te Te Dha Dha Tun Na Ka Te Dha Dha Tun Na Ka Te



12 13 14 =70 Slightly Faster 15 16

FL. *mp* *mf* silence *f* *ff* *f*

Ob. *mp* *mf* silence *f* *ff* *f*

Bsn. *f* *mf* silence *sfz mp* *f*

Cl. 1 *mp* *mf* silence *f* *ff* *f*

Cl. 2 *mp* *mf* silence *f* *ff* *f*

B. Cl. *f* *mf* silence *sfz mp* *f*

Alto Sax. *mp* *mf* silence *f* *ff* *f*

Ten. Sax. *mp* silence *sfz mp* *p* *mf*

Bari. Sax. *f* *mf* silence *sfz mp* *mf*

Tpt. 1 *mp* silence *f* *ff* *f*

Tpt. 2 *mp* silence *sfz mp* *p* *mp* *mf*

Hn. *mp* silence *sfz mp* *p* *mf*

Tbn. *mp* silence *sfz mp* *mp* *mf*

Euph. *f* *mf* *f* *mp* *mf*

Tba. *f* *mf* *f* *mp* *mf*

E. Bass *f* *mf* *f* *mp* *mf*

Timp. silence *mf*

Perc. 1 To B. D. *p* *f* *p* silence **Bass Drum** *mf*

Perc. 2 silence **Tom-toms** *mp*

Perc. 3 *f* *pp* silence **snare on** *mp*

Perc. 4 *pp* *f* *pp* silence **Bass Drum and snare on with 7A drum sticks** *mp*

Perc. 5 *mp* *mf* *f* *ff* *f*

Tabla **Teen Taal double time feel**

Dha Dha Tun Na Ka Te Te Dha Dha Din Din Dha Dha Din Din Dha Na Tin Tin Na Te Te Din Din Dha Dha Din Din Dha Dha Din Din Dha

*mf*

17 *accelerando* 18 ♩ = 80 With Momentum 19 20

FL. *mf* *accelerando* *mf* *f* *mf* *f*

Ob. *mf* *accelerando* *mf* *f* *mf* *f*

Bsn. *mf* *accelerando* *f* *mf* *f* *ff*

Cl. 1 *mf* *accelerando* *mf* *f* *mf* *f*

Cl. 2 *mf* *accelerando* *mf* *f* *mf* *f*

B. Cl. *mf* *accelerando* *f* *mf* *f* *ff*

Alto Sax. *mf* *accelerando* *f* *mf* *f* *ff*

Ten. Sax. *mp* *accelerando* *mf* *f* *mf* *f*

Bari. Sax. *mp* *accelerando* *f* *mf* *f* *ff*

Tpt. 1 *mf* *accelerando* *f* *mf* *f* *ff*

Tpt. 2 *mp* *accelerando* *f* *mf* *f* *ff*

Hn. *mp* *accelerando* *mf* *f* *mf* *f*

Tbn. *mp* *accelerando* *f* *mf* *f* *ff*

Euph. *mp* *accelerando* *f* *mf* *f* *ff*

Tba. *mp* *accelerando* *f* *mf* *f* *ff*

E. Bass *mp* *accelerando* *f* *mf* *f* *ff*

Timp. *p* *accelerando* *f* *f* *f* *f*

Perc. 1 *p* *accelerando* *f* *rim click* *f* *f*

Perc. 2 *p* *accelerando* *f* *rim click* *f* *f*

Perc. 3 *p* *accelerando* *f* *snare off* *rim click* *f* *f*

Perc. 4 *p* *accelerando* *f* *Hi Hat, Snare and Bass Drum* *ride cymbal* *closed hi hat* *hip-hop groove* *snare drum* *bass drum* *f* *f*

Perc. 5 *p* *accelerando* *f* *to the fore* *f* *f*

Tabla *mf* *accelerando* *f* *Sitar Khani folk groove* *f* *ff*

Din Din Din Din Din Din Din Din Dha Din Dha Dha Din. Dha Dha Din. Dha Dha Din. Dha Dha Din. Dha Dha Din. Dha



25 ♩ = 60 a tempo

26 27 28 29 30

Fl. *mp* *mf* *mp*

Ob. *mp* *mf*

Bsn. *p* *mf* *p* *mf* *mp* *mf* *mp*

Cl. 1 *mp* *mf*

Cl. 2 *p* *mf* *p* *mf* *mp* *mf* *mp*

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

Alto Sax. *mp* *mf*

Ten. Sax. -

Bari. Sax. *p* *mf* *p* *mf* *mp* *mf* *mp*

Tpt. 1 -

Tpt. 2 -

Hn. -

Tbn. -

Euph. *low woodwind cues* *p* *mf* *p* *mf* *mp* *mf* *mp*

Tba. *low woodwind cues* *p* *mf* *p* *mf* *mp* *mf* *mp*

E. Bass *low woodwind cues* *p* *mf* *p* *mf* *mp* *mf* *mp*

Timp. *p* *mf* *p* *mf* *f* *mp* *mf*

Perc. 1 To Shaker Shaker *p* *f* *p*

Perc. 2 Singing Bowl *f* Claves *pp* *accel.* *rit.* *f* *pp*

Perc. 3 snare off *pp* *accel.* *rit.* *f* *pp*

Perc. 4 soft mallets *p* *mp* *p* *mf* ride cymbal release and let ring *p* *mf*

Perc. 5 *f*

Tabla -

# III. Aakash Ta Kapchilo Ken

"Why was the sky shaking, why was the earth dancing"\*  
Baul Song

Baul Traditional

Arranged by Aakash Mittal  
\*Translation by Hena Basu

**Celebratory**  $\text{♩} = 144$

Group 1: Clap 2 3 4 5 6 7 8 9 10

Body Percussion (full band)

Group 2: Patsch (pat the thigh with open hands)

Group 3: Stomp or Strike Chest with an open hand

Timpani

Bass Drum with soft mallets

Finger Cymbals let ring

Snare Drum

Tambourine

Glockenspiel

Ek Tara or Guitar (optional)

Tabla (optional)  
Dadra  
Tune Tabla Dyan to C or G

Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti Na Ti Dha Ti

11 12 13 14 15 16 17 18 19 20

Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti Na Ti Dha Ti





40 41 42 43 44 45 46 47

Fl. lyrical *mf* *f* *mf* *f* *mf* *f* *mp* *mp*

Ob. *mf* *f* *mf* *f* *mf* *f* *mp* *mp*

Bsn. *p* *mf* *mp*

Cl. 1 lyrical *mf* *f* *mf* *f* *mf* *f* *mp* *mp*

Cl. 2 *mf* *f* *mf* *f* *mf* *f* *mp* *mp*

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

Alto Sax. lyrical *mf* *f* *mf* *f* *mf* *f* *mp* *mp*

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

Bari. Sax. *p* *mf* *mp*

Tpt. 1 *p* *mf* *mp*

Tpt. 2 *p* *mf* *mp*

Hn. lyrical *mf* *f* *mf* *f* *mf* *f* *mp* *mp*

Tbn. *p* *mf* *mp*

Euph. *p* *mf* *mp*

Tba. *p* *mf* *mp*

E. Bass *p* *mf* *mp*

Timp. *f* *f* *mf < f* *ff* *mute with one hand*

Perc. 1 To Cym. *f* *mf < f* *ff*

Perc. 2 Crash Cymbals *mf* *To Sus. Cym.*

Perc. 3 *f* *mf < f* *ff*

Perc. 4 *f* *mf < f* *ff*

Perc. 5 Glockenspiel lyrical *mf* *f* *mf* *f* *mf* *f* *mp* *mp*

Ek Tara *f* *f* *mf < f* *ff*

Tabla Tun Tun *f* Dha Dha *f* Te Te Dha *mf < f* Te Te Ka Ta *ff*



48 49 50 51 52 53 poco rit. 54

FL. *f* *mf* *f* *mf* *mf* *f*

Ob. *f* *mf* *f* *mf* *mf* *f*

Bsn. *mp* *mf* *mp* *mf* *mp* *f*

Cl. 1 *f* *mf* *f* *mf* *mf* *f*

Cl. 2 *f* *mf* *f* *mf* *mf* *f*

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

Alto Sax. *f* *mf* *f* *mf* *mf* *f*

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

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

Tpt. 1 *mf* *mf* *mf* *mf* *mf* *f*

Tpt. 2 *mf* *mf* *mf* *mf* *mf* *f*

Hn. *f* *mf* *f* *mf* *mf* *f*

Tbn. *mp* *mf* *mp* *mf* *mp* *f*

Euph. *mp* *mf* *mp* *mf* *mp* *f*

Tba. *mp* *mf* *mp* *mf* *mp* *f*

E. Bass *mp* *mf* *mp* *mf* *mp* *f*

Timp. *f* *f* *f* *f* *f* *mp*

Perc. 1 open *f* *f* *f* *f* *f* *mp*

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

Perc. 3 *f* *f* *f* *f* *f* *ff*

Perc. 4 *f* *f* *f* *f* *f* *ff*

Perc. 5 Wind Chimes let ring *f* *f* *f* *f* *f* *f*

Ek Tara *f* *f* *f* *f* *f* *f*

Tabla *f* *f* *f* *f* *f* *f*

Dha Dha Ti Na Ti Na Ti Dha Ti Dha Ti Dha Ti Na Ti Tun Tun Dha Ti Na Ti Dha Na

Suspended Cymbals with soft mallets To Crash Cym.

shake

55 Suddenly Faster ♩ = 150

56 57 flowing 58 59 60

FL. *sfz mp* *mp* flowing *mf*

Ob. *sfz mp* *mp* *mf*

Bsn. *mf* lyrical *f* *mf* *f* *mf*

Cl. 1 *sfz mp* *mp* flowing *mf*

Cl. 2 *sfz mp* *mp* *mf*

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

Alto Sax. *sfz* *p* flowing *mp*

Ten. Sax. *sfz mp* *p* *mp*

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

Tpt. 1 *sfz mp* *mp* flowing *mf*

Tpt. 2 *sfz mp* *mp* flowing *mf*

Hn. *sfz mp* *mf* flowing *f*

Tbn. *mf* lyrical *f* *mf* *f* *mf*

Euph. *mf* lyrical *f* *mf* *f* *mf*

Tba. *mf* lyrical *f* *mf* *f* *mf*

E. Bass *mf* lyrical *f* *mf* *f* *mf*

Timp. *f*

Perc. 1 *f* Crash Cymbals

Perc. 2 *mp*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 Glockenspiel *mf* *f* *mp*

Ek Tara *f*

Tabla *f*

Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti Tun Tun

61 62 63

Fl. *mp*

Ob. *mp*

Bsn. *f* *mp* *mp*

Cl. 1 *mp*

Cl. 2 *mp*

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

Alto Sax. *p*

Ten. Sax. *p*

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

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *mf*

Tbn. *f* *mp* *mp*

Euph. *f* *mp* *mp*

Tba. *f* *mp* *mp*

E. Bass *f* *mp* *mp*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Ek Tara

Tabla

Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti

64 65 66 67 68 69

Fl. *f* *sfz mp* *mf*

Ob. *f* *percussive* *sfz mp* *mf*

Bsn. *f* *mf* *f* *f*

Cl. 1 *f* *sfz mp* *mf*

Cl. 2 *f* *percussive* *sfz mp* *mf*

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

Alto Sax. *mf* *sfz mp* *mf*

Ten. Sax. *mf* *sfz mp* *mf*

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

Tpt. 1 *f* *sfz mp* *mf*

Tpt. 2 *f* *sfz mp* *mf*

Hn. *f* *percussive* *sfz mp* *mf*

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

Euph. *f* *percussive* *f* *f*

Tba. *f* *mf* *f* *f*

E. Bass *f* *percussive* *f* *f*

Timp.

Perc. 1

Perc. 2 To Sus. Cym.

Perc. 3 *ff* *ff*

Perc. 4 *ff* *ff*

Perc. 5 *mf* *f*

Ek Tara

Tabla Tun Tun Dha Ti Na Ti Na Ti Dha Ti Dha Ti Na Ti Tun Tun Dha Ti Na Ti

70 71 72 73 74 75 76 77

optional Sv<sub>b</sub>

Fl. *sub p* *f* *ff*

Ob. *sub p* *f* *ff*

Bsn. *sub p* *f* *ff*

Cl. 1 *sub p* *f* *ff*

Cl. 2 *sub p* *f* *ff*

B. Cl. *sub p* *f* *ff*

Alto Sax. *sub p* *f* *ff*

Ten. Sax. *sub p* *f* *ff*

Bari. Sax. *sub p* *f* *ff*

optional Sv<sub>a</sub>

Tpt. 1 *sub p* *f* *ff*

Tpt. 2 *sub p* *f* *ff*

Hn. *sub p* *f* *ff*

Tbn. *sub p* *f* *ff*

Euph. *sub p* *f* *ff*

Tba. *sub p* *f* *ff*

optional Sv<sub>a</sub>

E. Bass *sub p* *f* *ff*

Timp. *p* *f* *ff*

Perc. 1 *p* *f* *ff*

Perc. 2 *mp* *ff*

Perc. 3 *mp* *ff*

Perc. 4 *mp* *ff*

Perc. 5 *mf* *f* *ff*

Ek Tara *mf*

Tabla *mf*

Suspended Cymbal with soft mallets

release and let ring

shake

shake

Dha Din Dha Dha Din Dha Dha Din Dha Dha Din Dha Dha Dha Dha Ti Dha  
*sempre ff*