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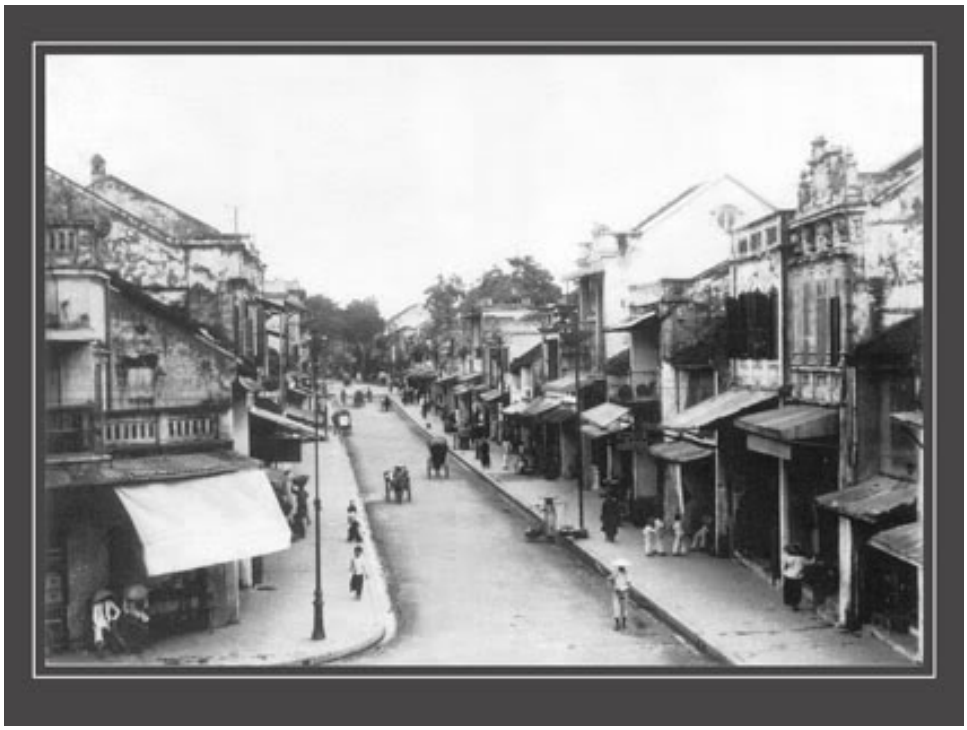
COMPOSITION PORTFOLIO
MASTER OF MUSIC



VIET ANH VU

The University of Waikato
2011

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ACKNOWLEDGEMENTS

I would like to especially acknowledge Mr. Michael Williams for his guidance, supervision and criticism. Michael always made himself available whenever I needed him for constructive feedbacks. His advices were valuable as ensuring my portfolio is completed on time.

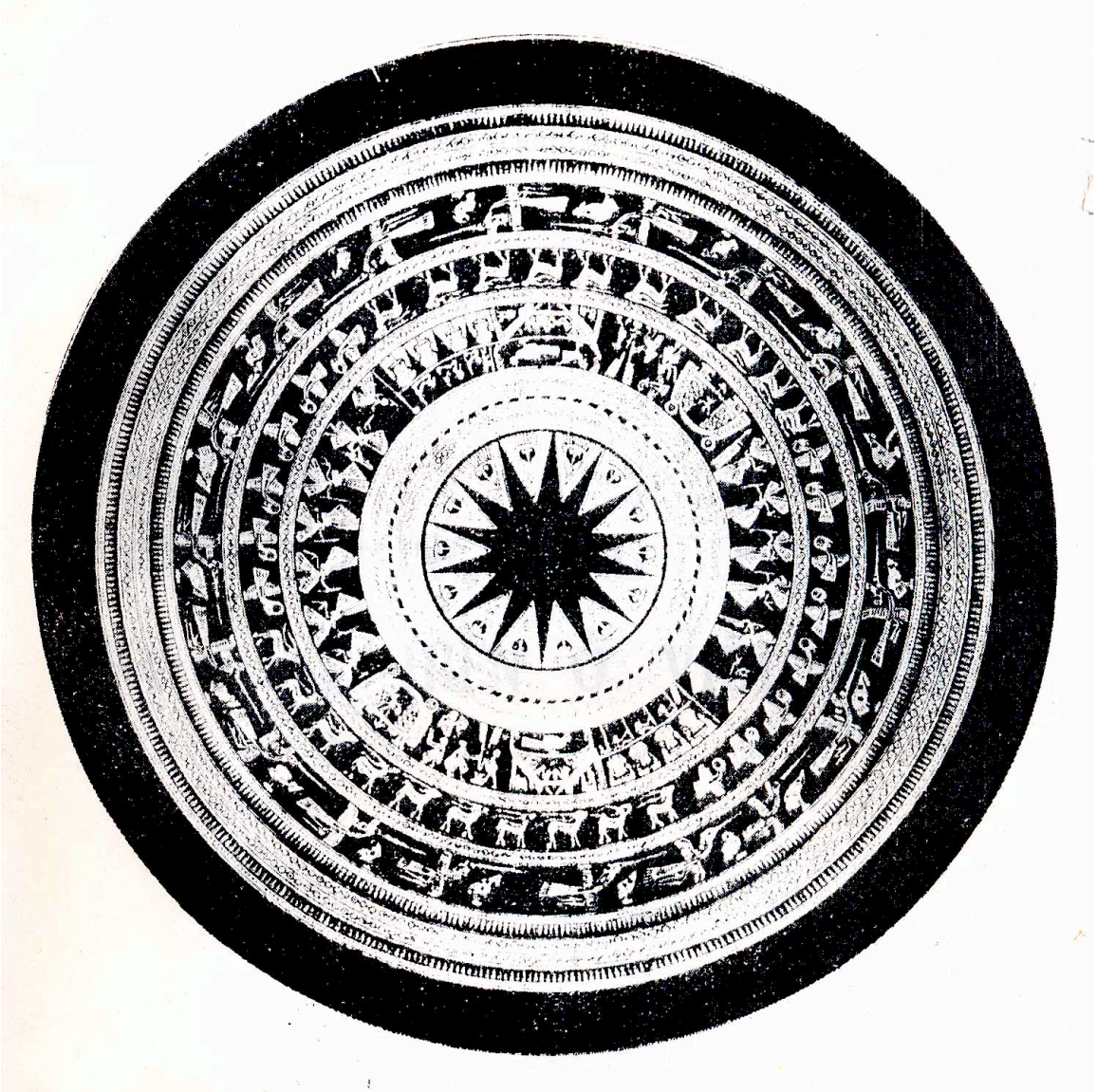
Also special thanks must go to the musicians who played my pieces for recording as follows:

- Hochiminh City Symphony Orchestra and Opera
- Pianist Uyen Sa
- Conductor Tran Nhat Minh

I also would like to extend my appreciation to my family and friends, who have encouraged, motivated and ensured that I am reach my goal of completing my Master's Portfolio.

Introduction

This portfolio was inspired by nineteenth century Vietnam. In particular the magnificent scenery and landscape of the Vietnamese countryside; the glory of the Nguyen Dynasty; the influence of French culture and the traditional folk festivals which had become part of society.

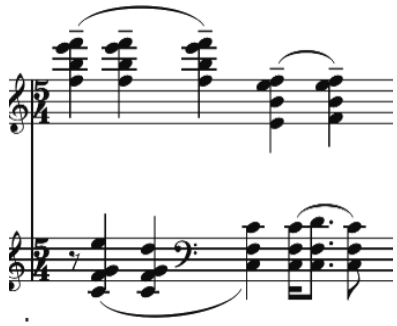


L’Indochine

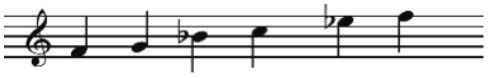
For Piano

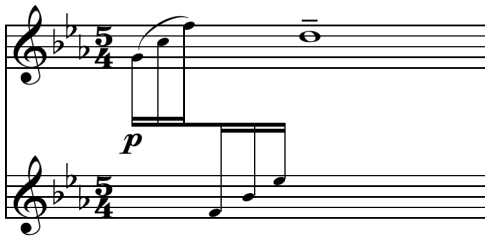
The joy of sunrise; the color of sunset; the hope of sunrays through the tree lines and the mysterious sounds of nature.

Part 1: The piece begins with a slow and quiet rhythm. It is soon contrasted by a faster rhythm resembling the Cong Chieng Ensemble. (Traditional Vietnamese gongs)
Example 1



Part 2: This section uses the traditional Vietnamese scale. The pattern is F, G, Bb, C, Eb, F or C, Eb, F, Bb, C.
Example 2, 3

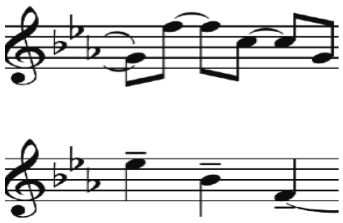




The main theme is based on four notes of C D F G to highlight the ambiguity between the F major and F minor scale.

The main motif is repeated and divided between the left and right hands to resemble the sound of Dan Tam Thap Luc – a traditional Vietnamese musical instrument.

Example 4



Music Score

Please refer to page 30 - 39

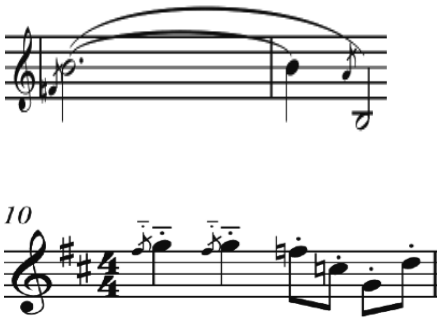
Dong Ho Painting

For Clarinet, String quartet, Double bass and Vibraphone

Dong Ho painting is a traditional Vietnamese art that originated from the Dong Ho Village in the Northern part of Vietnam. From the eleventh century, Dong Ho painting had become an important part of Vietnamese life. Inspired by Dong Ho painting, these pieces attempt to capture the essence of the Dong Ho method, which is simplicity but with profound and often humorous messages. The famous Dong Ho paintings such as 'Rat Wedding', 'Boy on Buffalo and Playing flute' and 'Catching Coconut' are ancient art works and together with this music, we can revisit Dong Ho village and participate in the traditional folk festivals. When the last note is played, the journey of Dong Ho and its art seem to be closer and feel like yesterday.

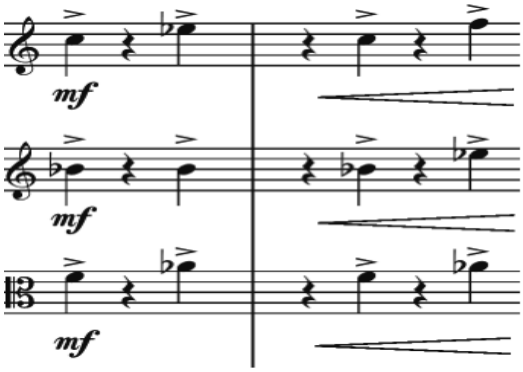
The clarinet imitates the sound of the Vietnamese bamboo flute.

Example 5, 6



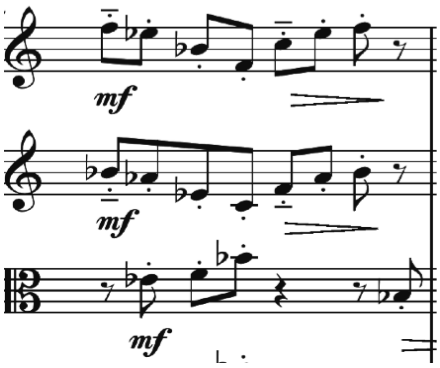
Traditional scales have been used throughout in the melody and harmony.

Example 7



The string quartet, double bass and vibraphone drive the rhythm forward and emphasize the melody.

Example 8



Music Score

Please refer to page 40 - 64

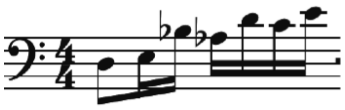
Old Town

For Piano Trio

In the nineteenth century, Vietnamese culture and lifestyle was drastically changed when it became a French colony. The adoption of Western culture into Eastern society created an alternative and new lifestyle. In the early twentieth century, people left their rural homes for the prosperous cosmopolitan cities. 'Old Town' reflects the atmosphere of Vietnamese life as a French colony. The pictures of Vietnamese ladies in their traditional clothing walking on the pavements, the sound of bicycles on the busy street and clamping sound of wooden shoes through the old towns and the reflection of kerosene lamps are all part of how I imagine life during this time.

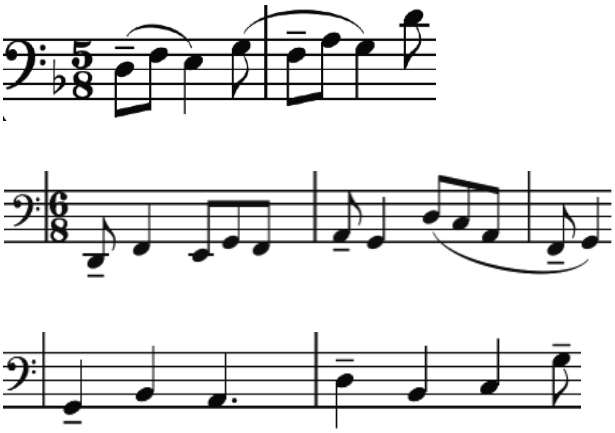
Part 1: The melody is based on a folk song like and whole tone scale. The harmony is inspired and influenced by the music of nineteenth century France and in particular Debussy.

Example 9



Part 2: By changing the time signature from 5/8 to 6/8 and 7/8, the accent of melody has changed and becomes more rhythmically unpredictable and energetic.

Example 10, 11, 12



Music Score

Please refer to page 65 - 83

‘Vang Son’ – Glory

For Large Orchestra in three movements

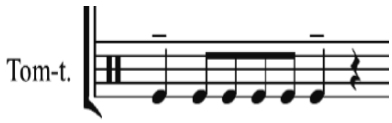
Lăng vua Khải Định

Vang Son – Glory is inspired by the stages of the Nguyen Dynasty – the last monarchy of Vietnam. For many years, the monarchy and royal family had become a symbol and the pride of the nation and its people. Believing in Royalty a Monarchy had driven the people lives both positively and negatively. Over the time, the Dynasty and Monarchy system have been diluted with modern Western Society and Culture. Vang Son – Glory presented multi dimensions and layers of emotion, which reflected the different timeline of Nguyen Dynasty, from the glorious, golden and prosperous to quietness, emptiness and devastated.

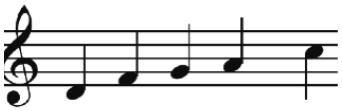
The First movement

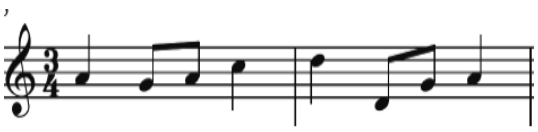
The drum pattern of 5/4 is used to resemble Ngu Lien which is the rhythmic pattern that was widely used in ancient Vietnamese society whenever there was an invasion from the outside. The drum pattern is played to gather the citizens and make them ready for a fight.

Example 13

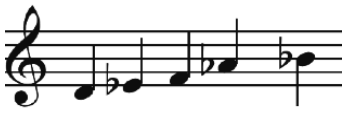


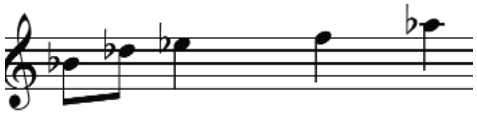
The main theme of the first movement is based on the pentatonic scale.
Example 14, 15

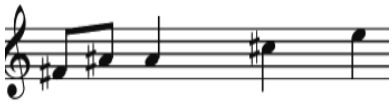




The following pitch class set has also been used in this piece.
Example 16, 17, 18

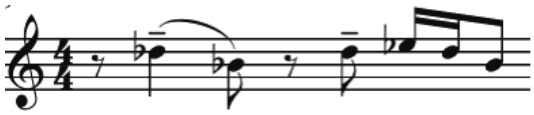




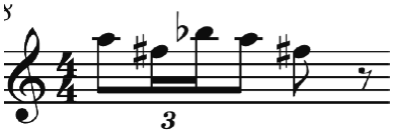


One of the motifs in the first movement is also altered and use in the second movement.
Example 19, 20

1st movement b.139



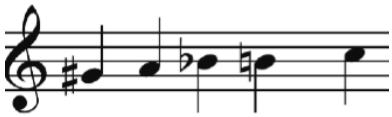
2nd movement b. 67

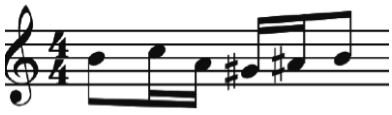


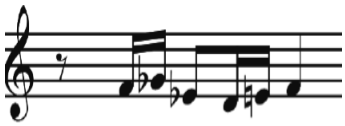
The Second movement

The harmony is generated by the notes within the following pitch class set

Example 21, 22, 23







This aims to depict the quietness and devastation of the loss of the old kingdom.

The Third movement

This movement is minimalistic in nature. The main theme is based on three notes of an A minor chord. The different rhythmic patterns are used within a 6/4 time signature to develop the timbre and rhythm of this piece.

Instrumentation

- 2 Flutes
- 2 Oboes
- 2 Clarinets
- 2 Bassoons
- 2 Horns
- 2 Trumpets
- 3 Trombones {1 trombone + tuba}
- Tuba
- Timpani
- Percussion {4 players} – bass drum, suspended cymbal, tam tam, low tom tom
- Vibraphone
- Glockenspiel
- Harp
- Violin 1
- Violin 2
- Violas
- Cellos
- Double bass

Music Score

Please refer to page 84 -186

Mantra

For Choir and Orchestra

Mantra is conceptualized and composed by using the depth the richness of spiritual and religious of Tibetan musical material and classical Western style of choir.

The text is based on the Mantra in Indo-Tibetan Buddhism

Om tare tuttare ture svaha

Om mani pad mehum

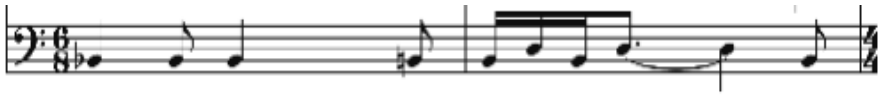
Om svasti

The music is inspired by sacred Tibetan music.

Example 24

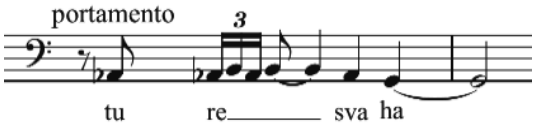
Example 25

b.17, 18



Example 26

b. 16



The bassoon and double bass resemble the timbre of the Tibetan rag-dun trumpet

Instrumentation

Soprano
Alto
Tenor
Bass
1 Bassoon
1 Tuba
Timpani
Percussion {2 players}
Gong, tam- tam
Tambourine, triangle, cymbals
Glockenspiel
Violin 1
Violin 2
Violas
Cellos
Double bass

Music Score

Please refer to page 187 - 205

The Beginning

For Prepared Piano

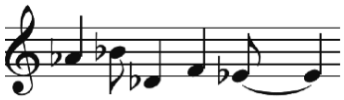
With inspiration from the story of The Eden garden, 'The Beginning' is an imagination world that goes further beyond the time of creation of the Eden garden. The Beginning is composed for both Piano, Dan Tranh – a traditional Vietnamese musical instrument and vocal. This piece is written to allow the pianist to perform three different disciplines. The beautiful and unique sound of Dan Tranh is merged in with prepared piano to create fanciful scenery and allow the audiences go beyond their imagination, as the sky is limit.

Setting

- Place two wooden sticks and one chain horizontally from C1 to C2
- Place a string of bells horizontally from C2 to C3
- Clip a piece of paper on the following strings: Ab3, C4, Db4, Gb4, Eb4, F4, Ab4
- Tune the Dan Tranh from the pentatonic scale of G, A, C, D, and E to the following scales: Ab, Bb, Db, Eb, and F.
- Place the Dan Tranh inside the opened piano.

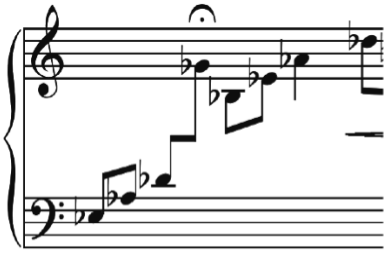
The main theme is based on the pentatonic scale.

Example 27



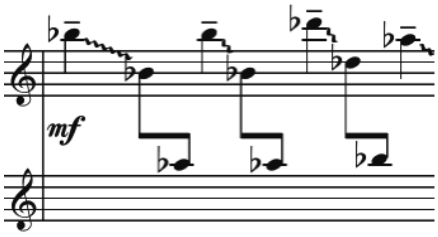
The other theme is a scale in 4ths

Example 28



From Bar 79, the piano is using as a percussion instrument. The glissando technique of Dan Tranh is imitated by glissandi on the black keys of the piano.

Example 29



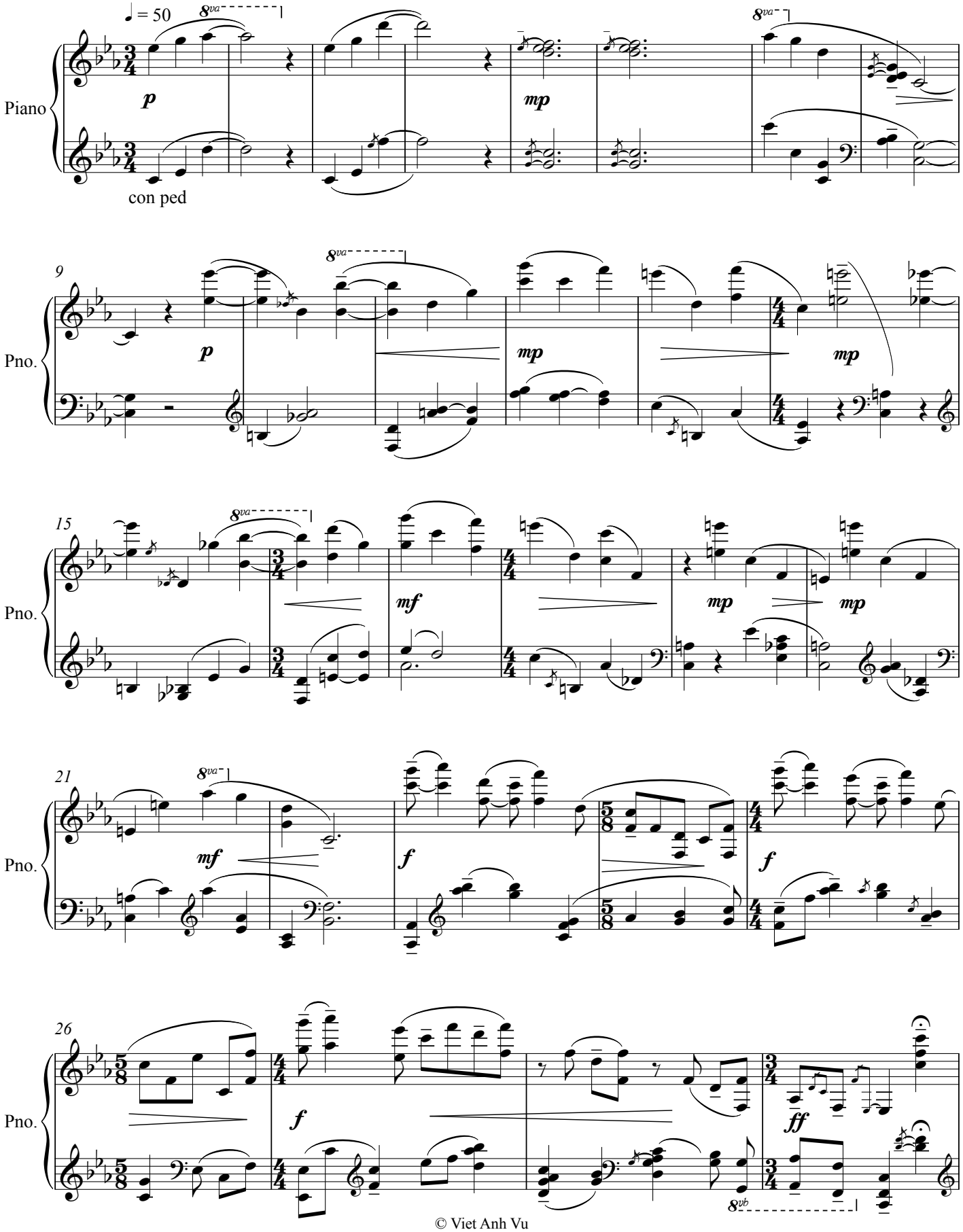
Reverb and delay are used throughout this piece.

Music Score

Please refer to page 206 - 213

L'Indochine
I

VIET ANH VU
{2010}



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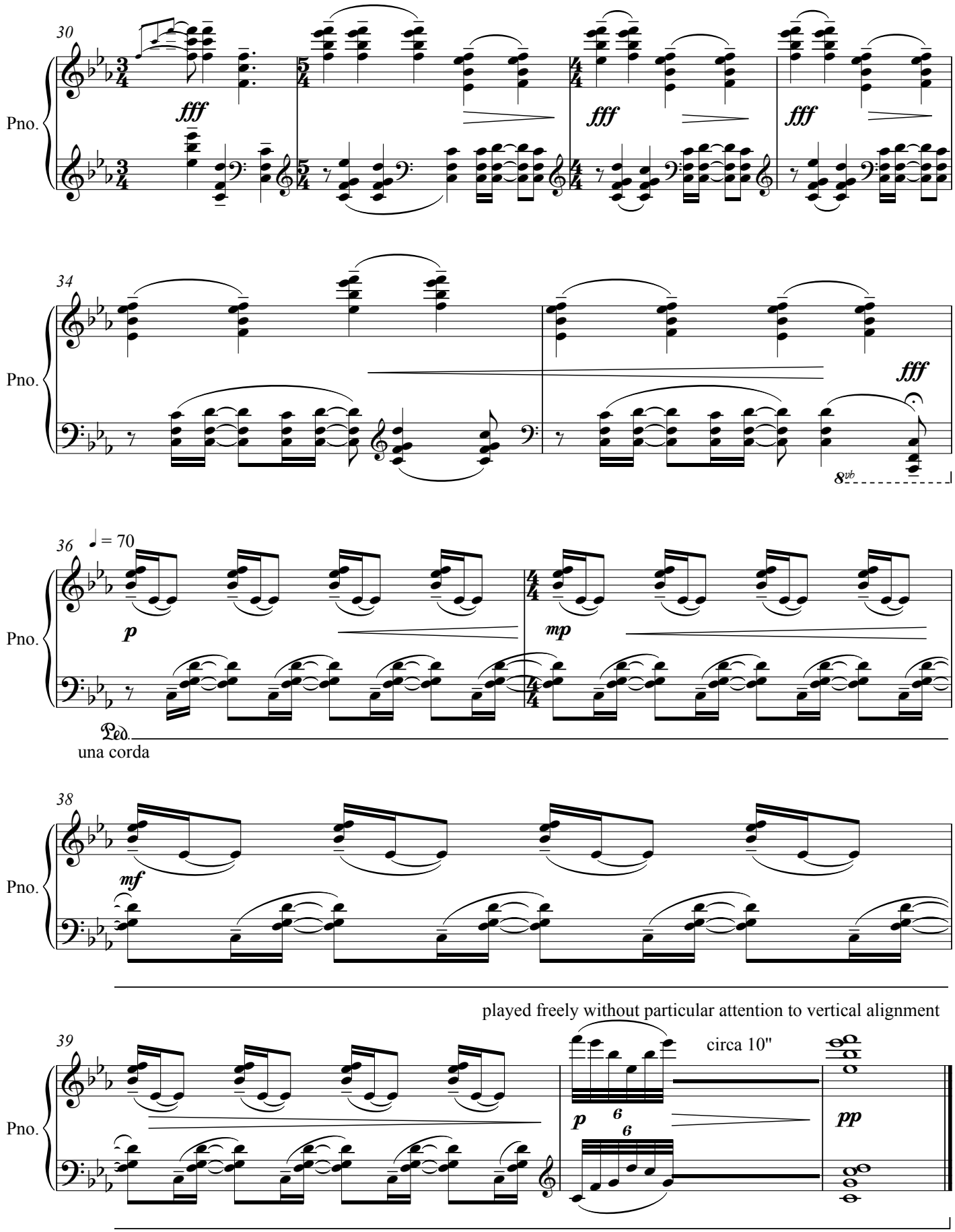
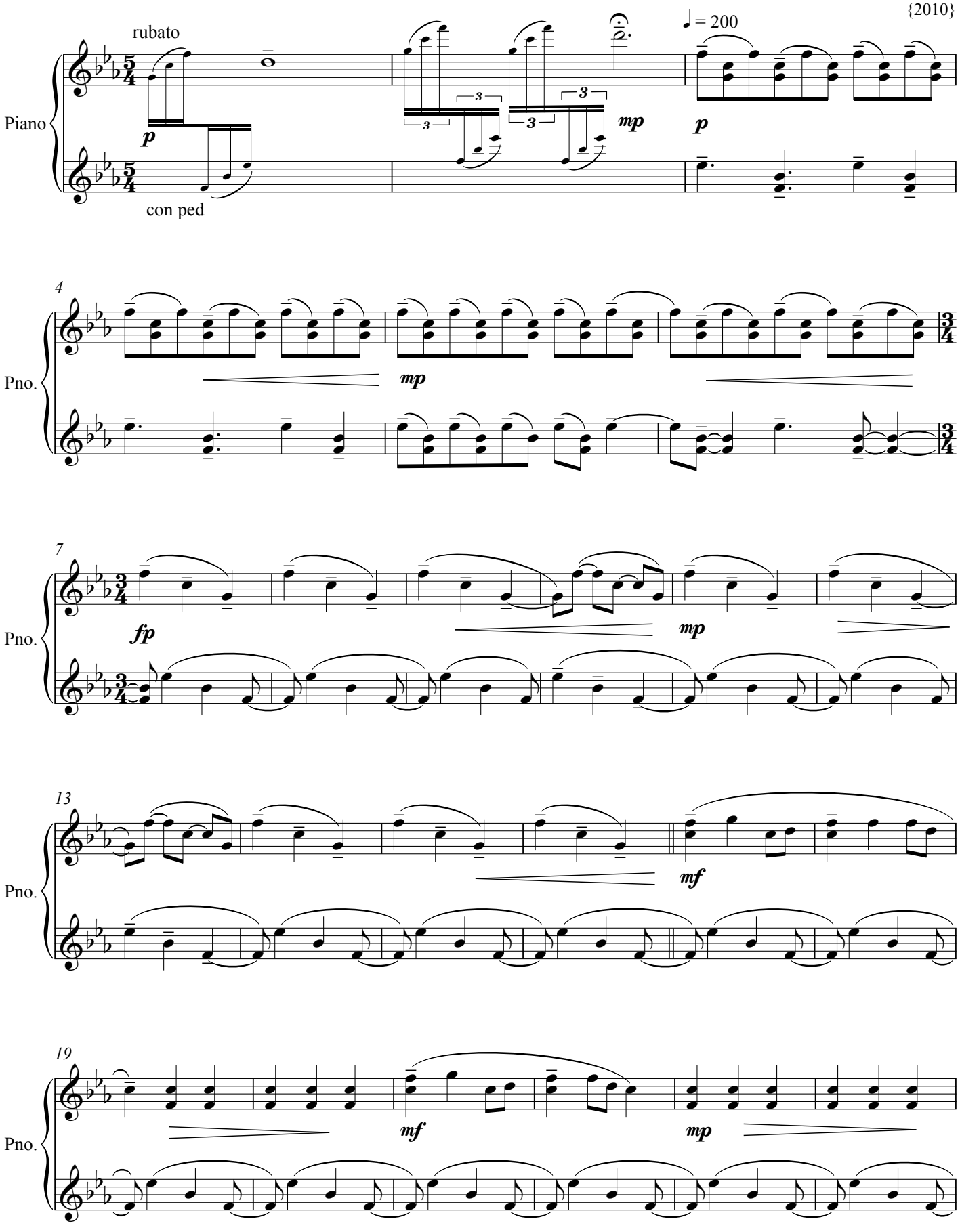

30
Pno.
fff
fff
fff
34
Pno.
fff
8vb
36
♩ = 70
Pno.
p
mp
Ped.
una corda
38
Pno.
mf
played freely without particular attention to vertical alignment
39
Pno.
circa 10"
p
6
6
pp

L'Indochine
II

VIET ANH VU
{2010}



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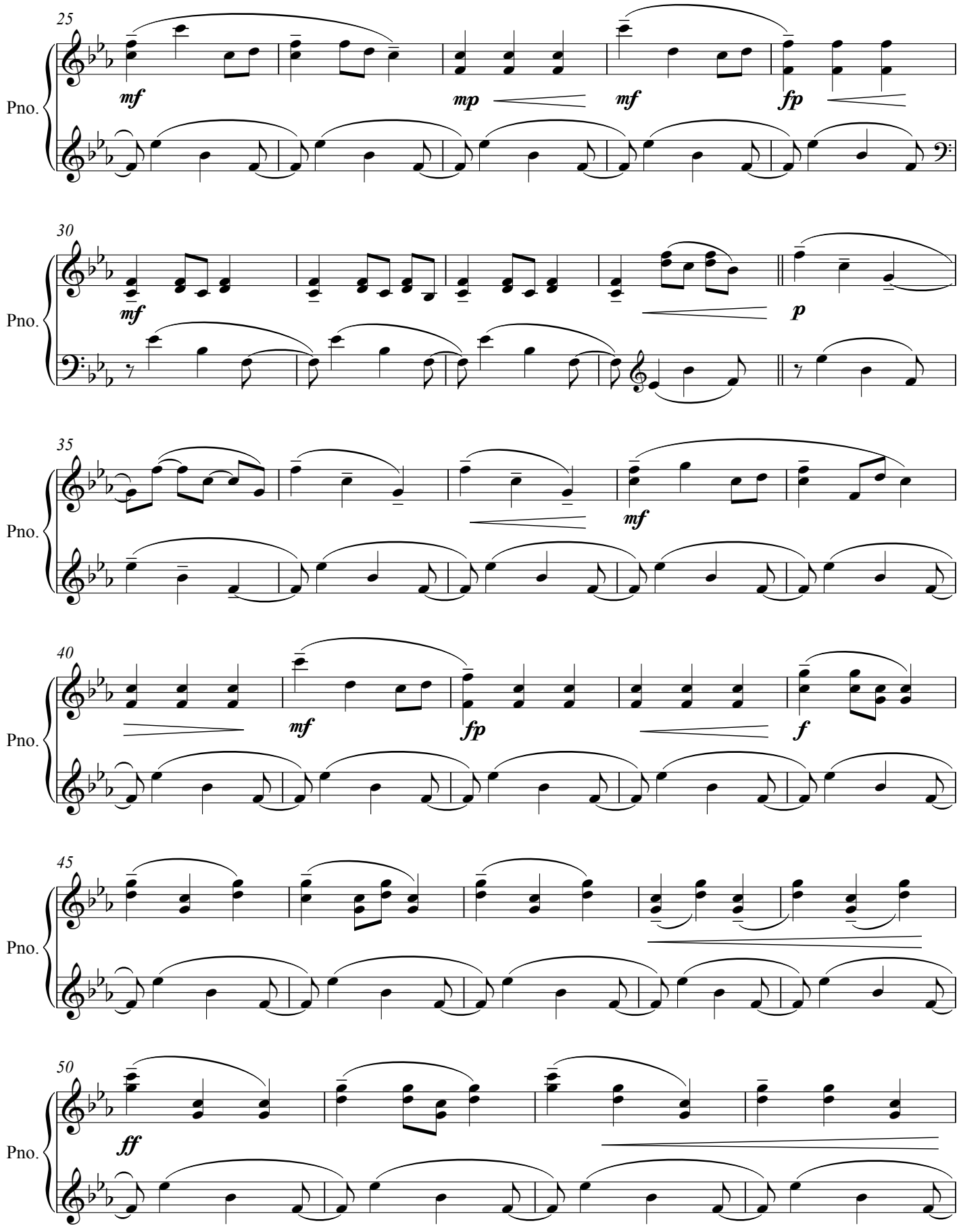
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mf
mp
mf
fp
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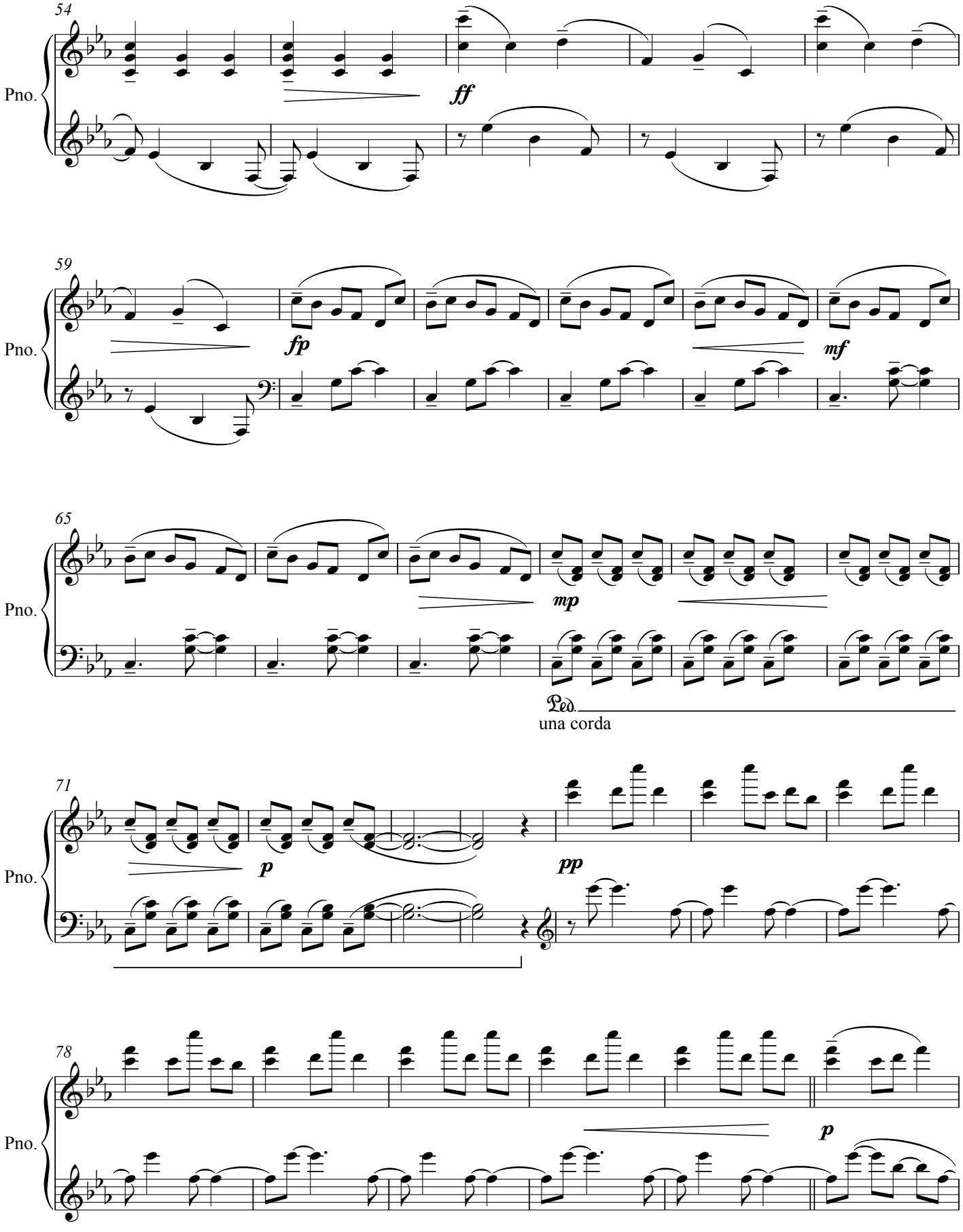
Pno.
mf
p
35
Pno.
mf
40
Pno.
mf
fp
f
45
Pno.
50
Pno.
ff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fp
mf
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mp
Ped.
una corda
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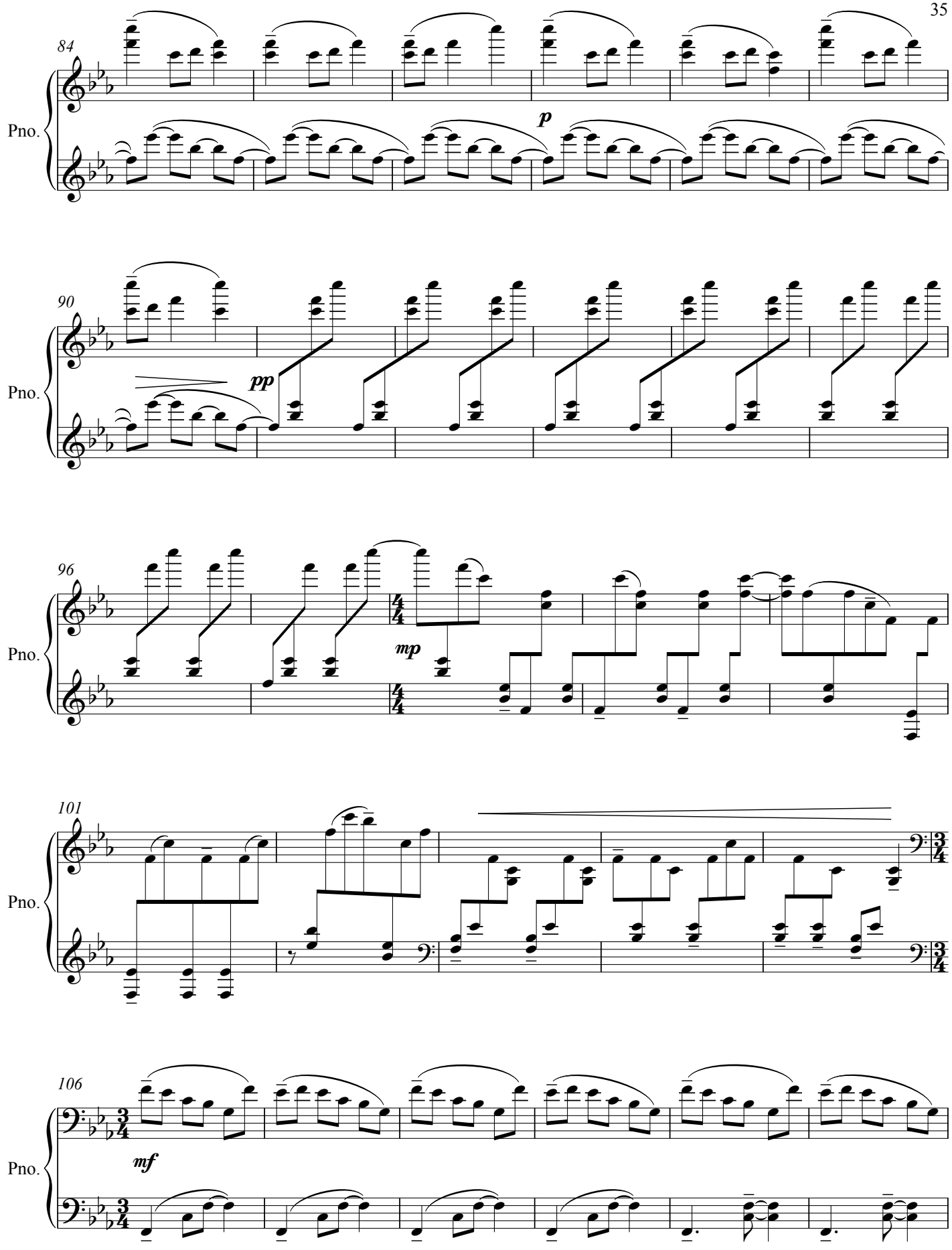
Pno.
p
pp
78
Pno.
p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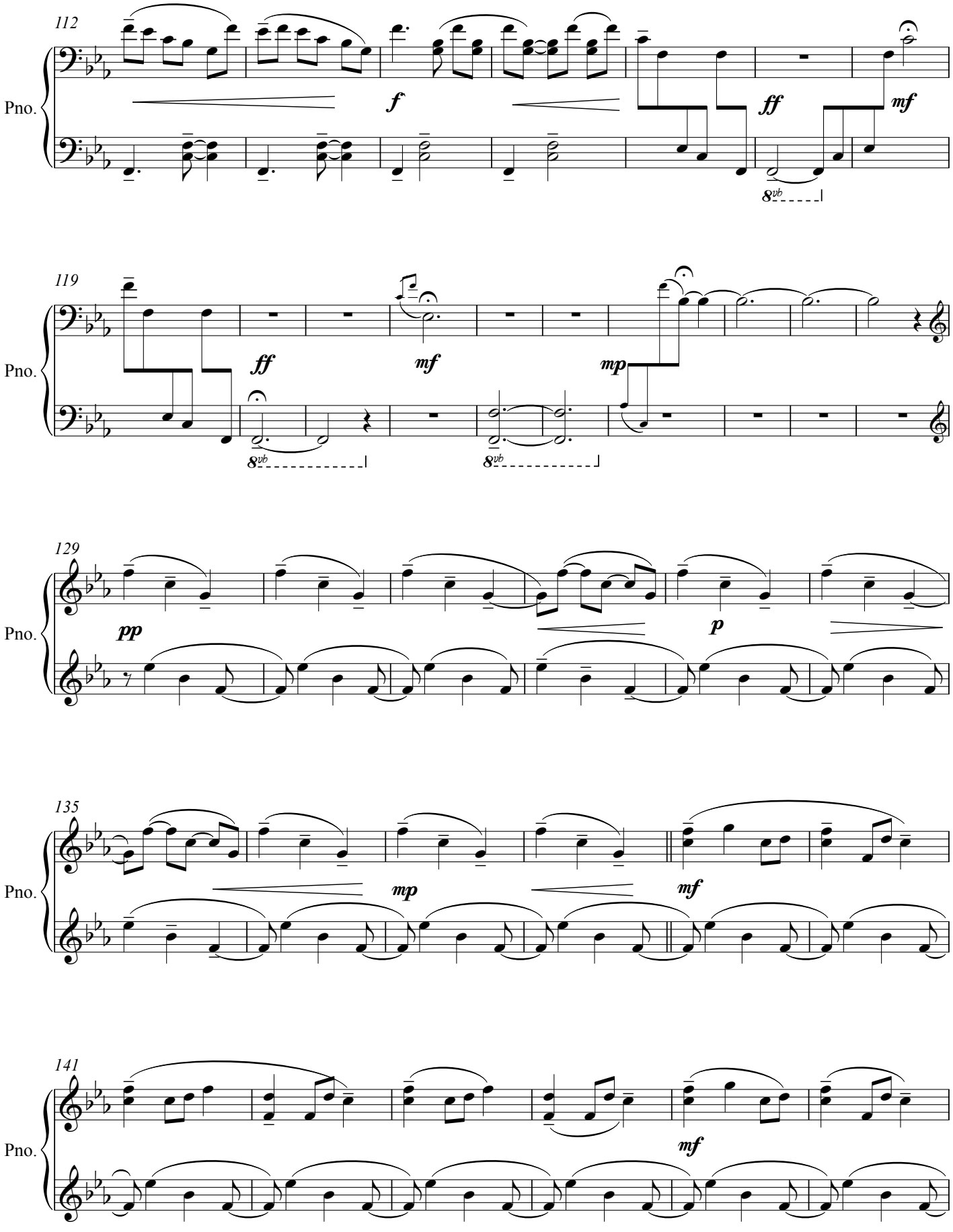
Pno.
p
90
Pno.
pp
96
Pno.
mp
101
Pno.
106
Pno.
mf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mf
8vb
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mf
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8vb
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pp
p
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Pno.
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141
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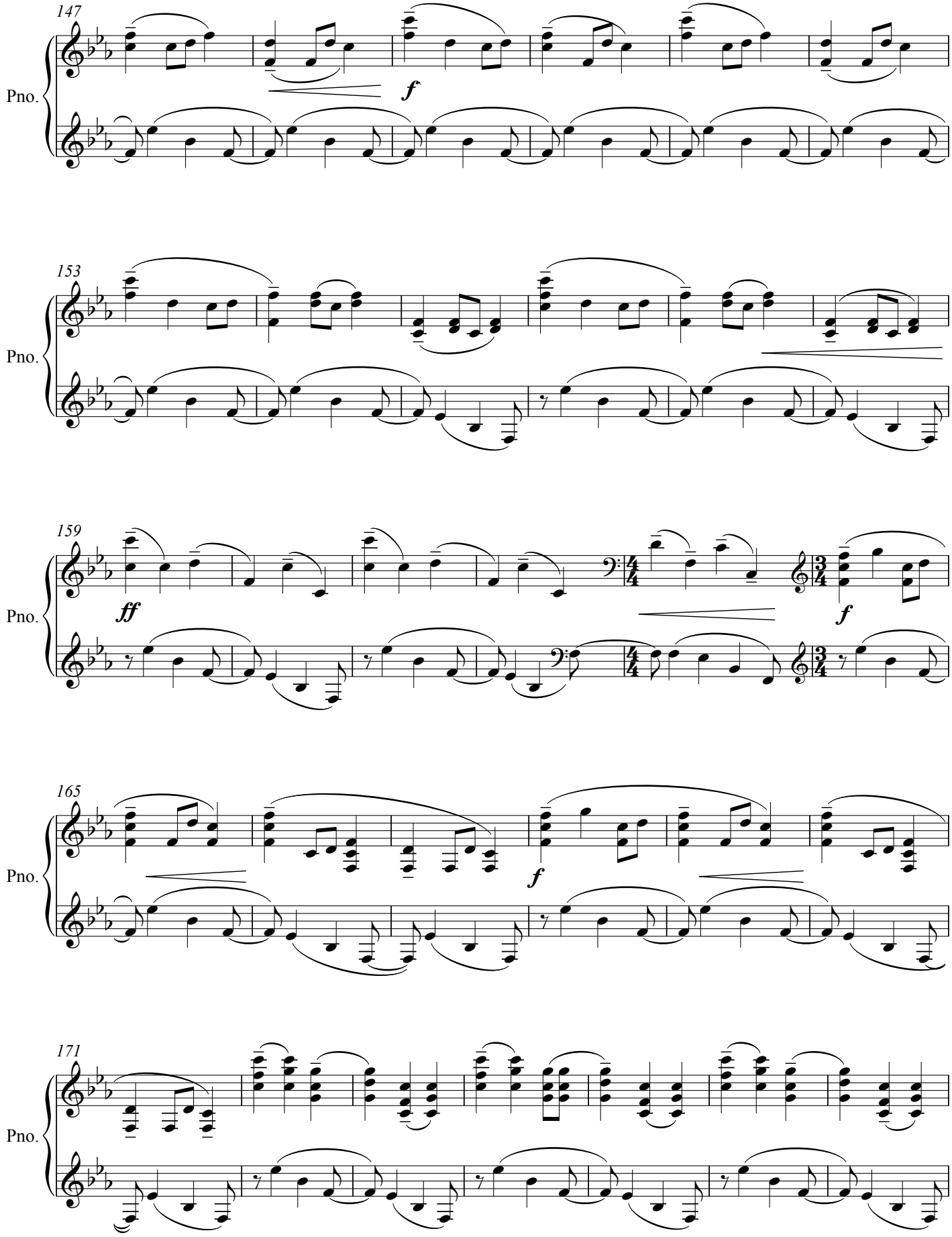
mf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f
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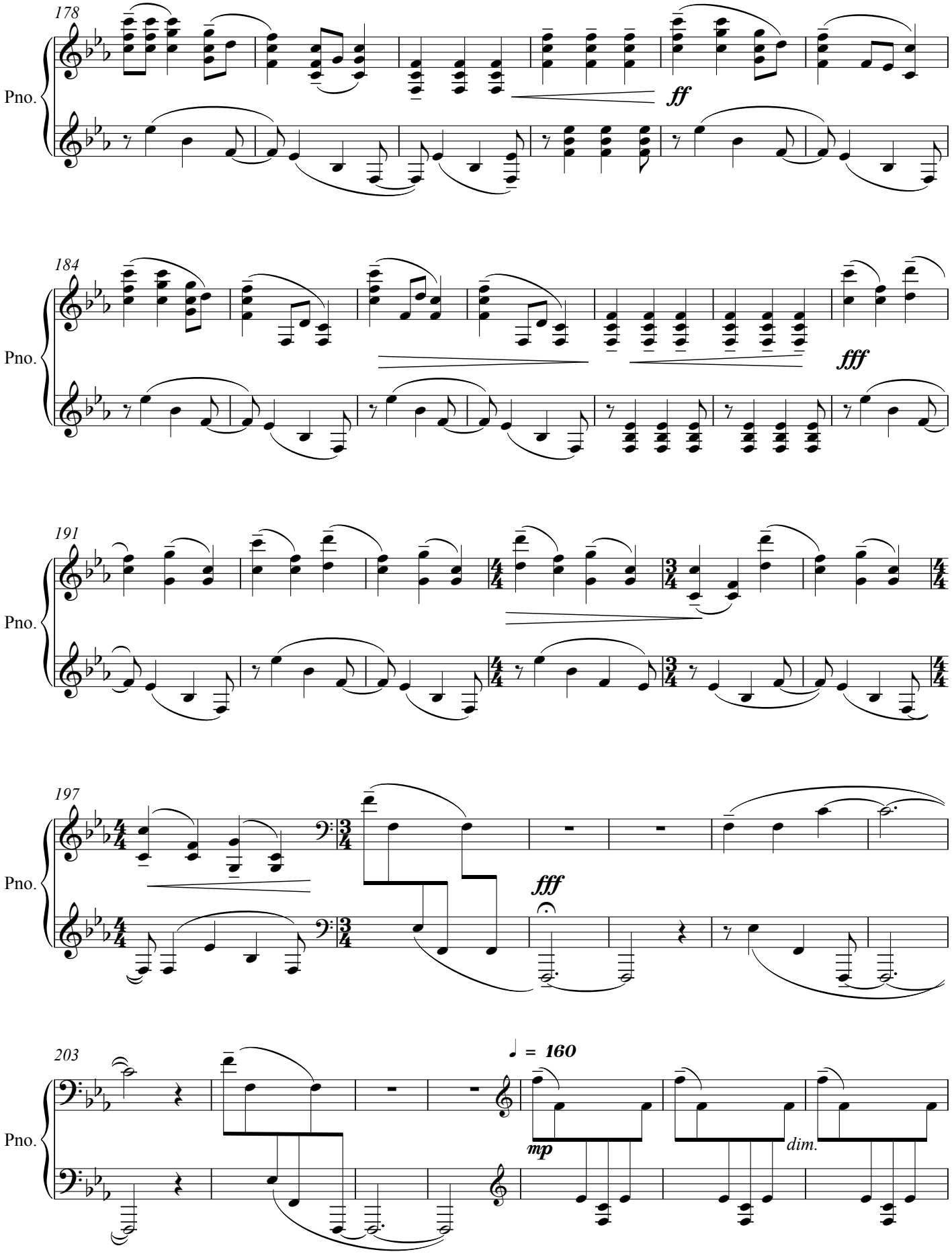
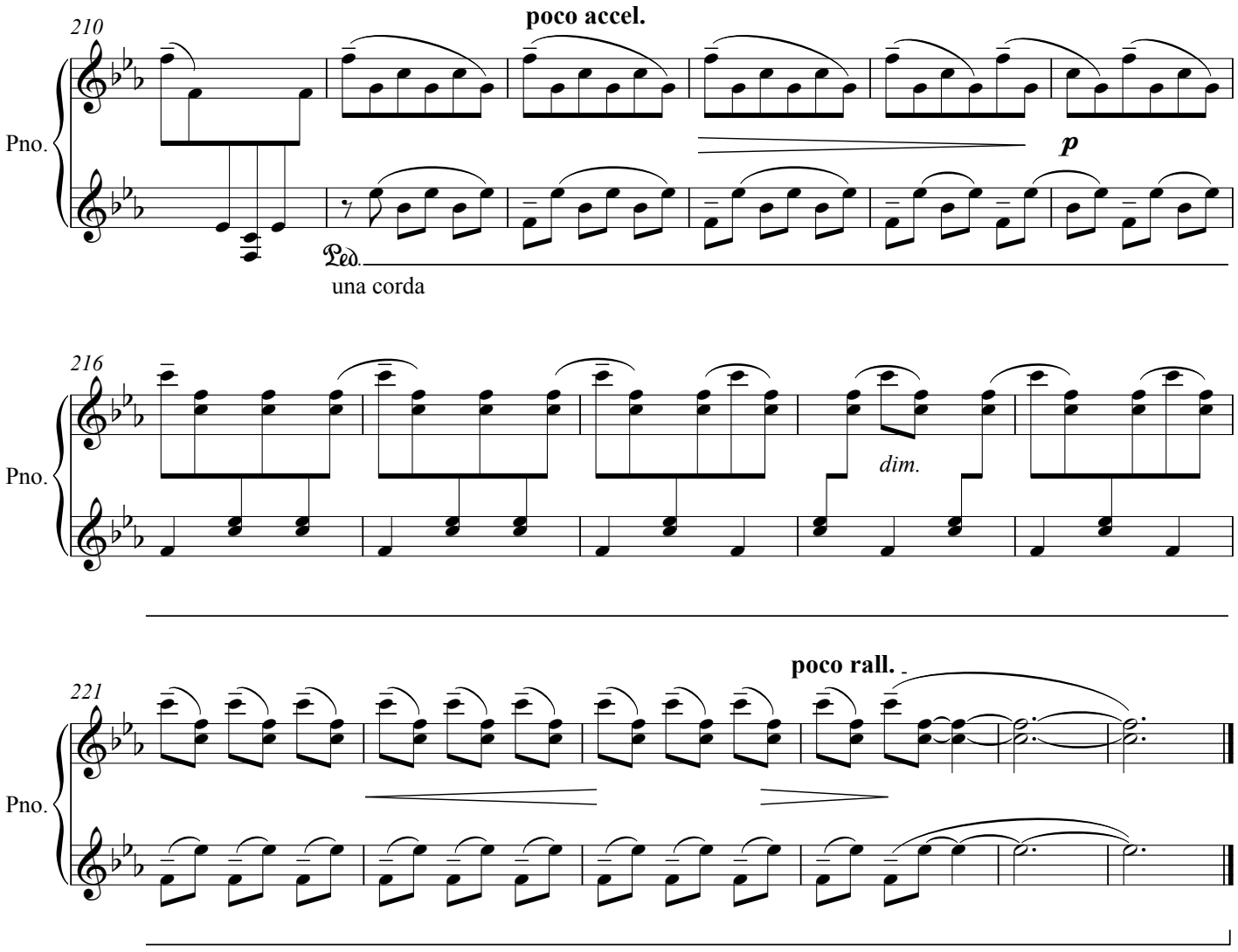
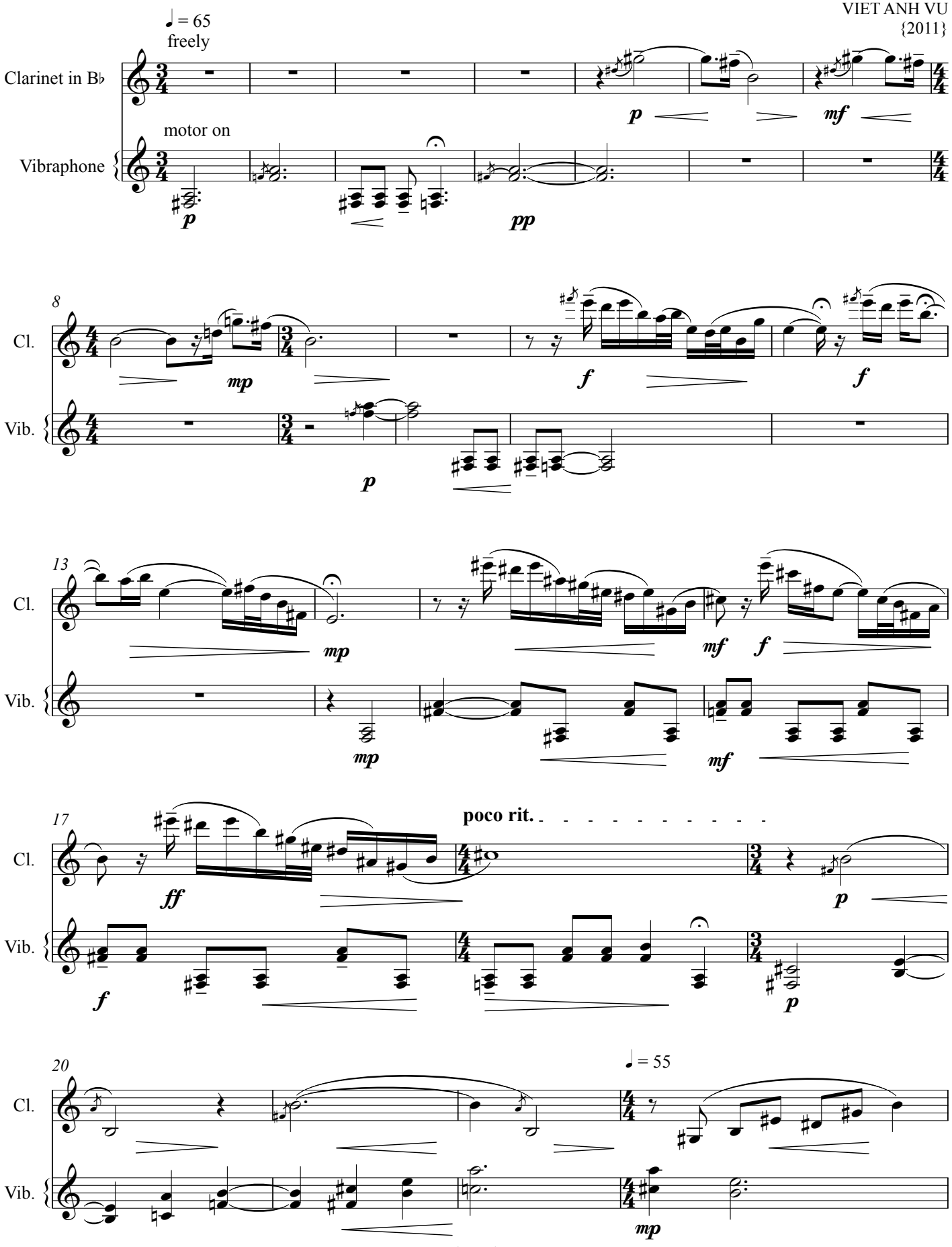
f
171
Pno.


178
Pno.
ff
184
Pno.
fff
191
Pno.
197
Pno.
fff
203
Pno.
♩ = 160
mp
dim.


210
poco accel.
Pno.
p
Ped.
una corda
216
Pno.
dim.
221
poco rall.
Pno.

Dong Ho painting 1

VIET ANH VU
{2011}



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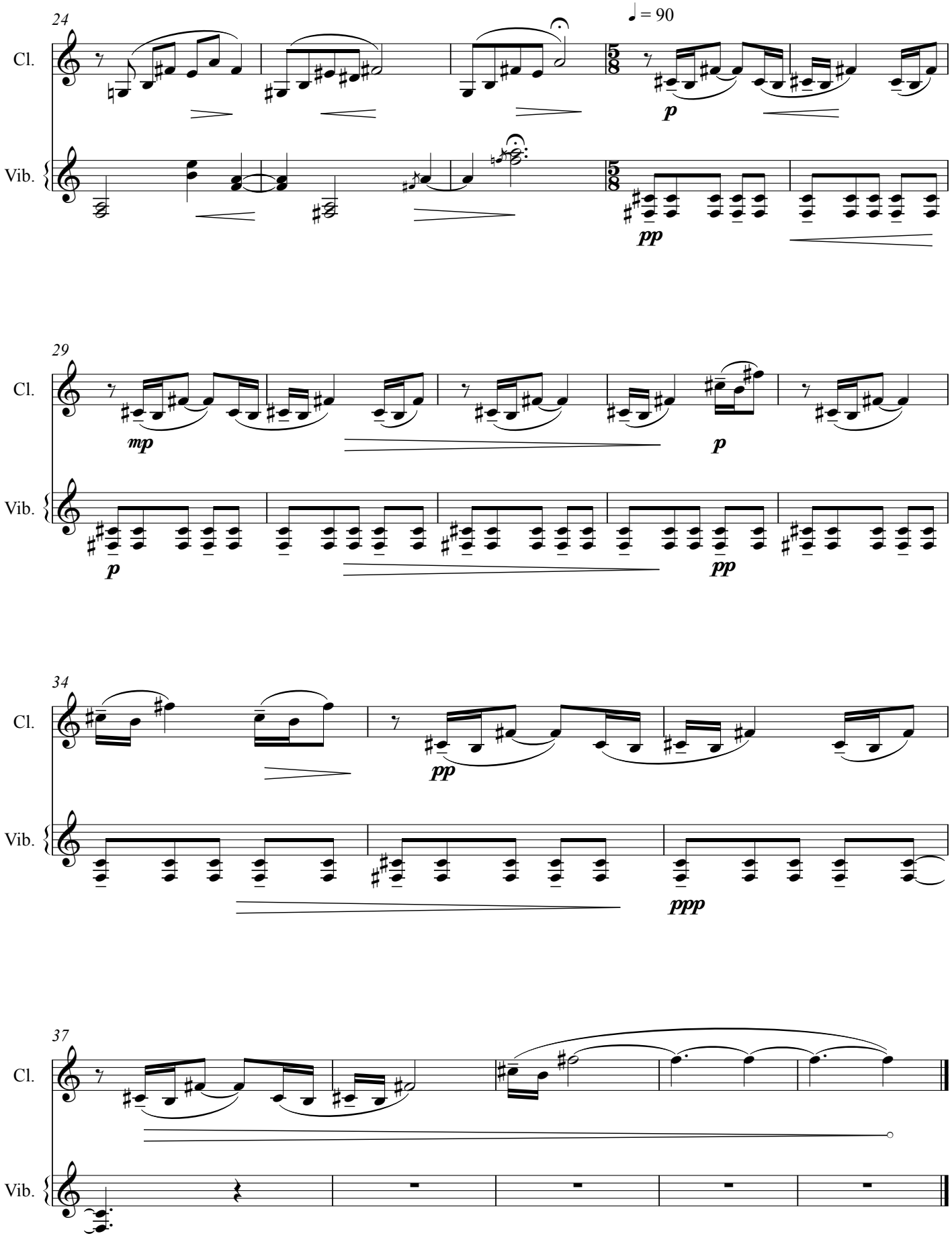
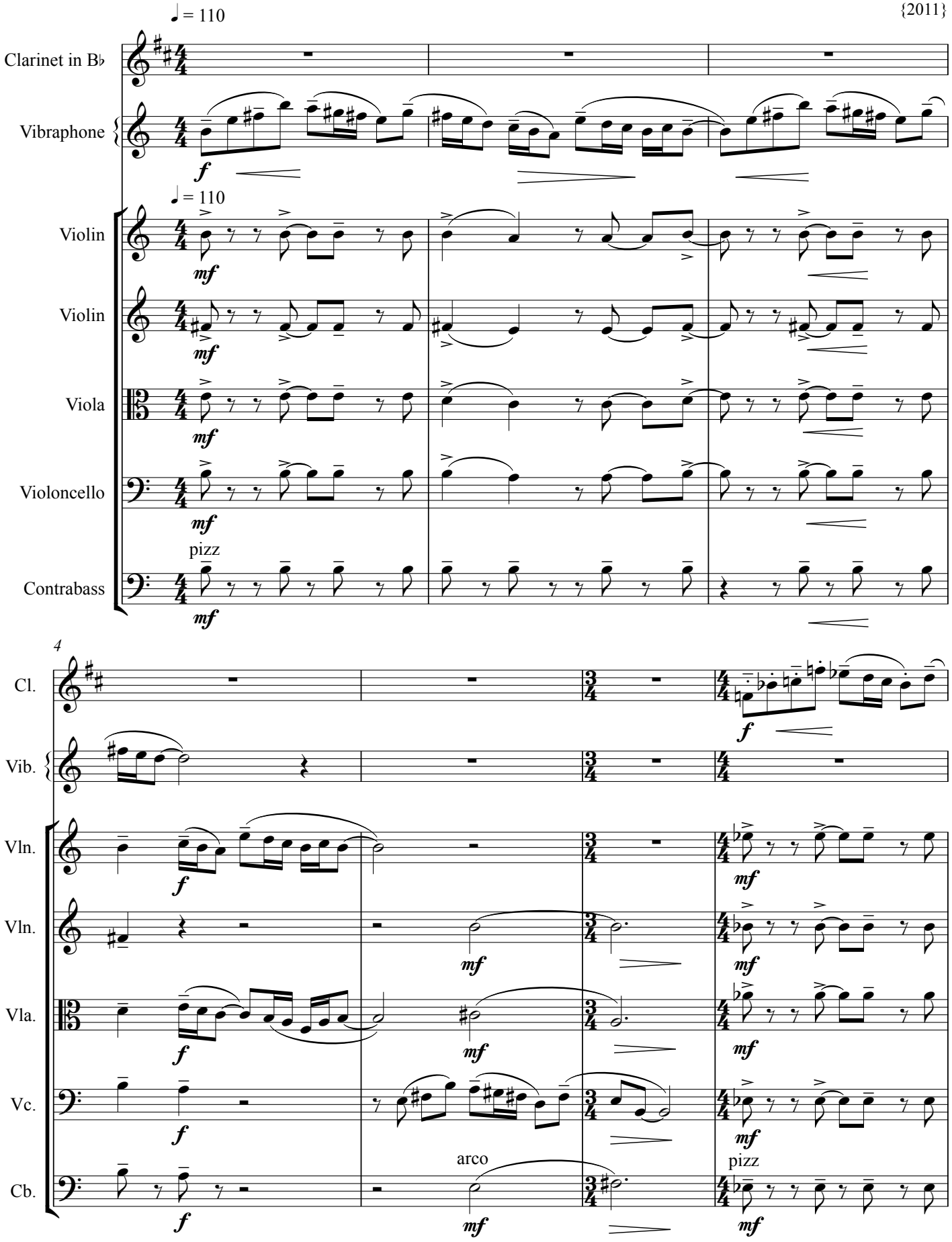

24
♩ = 90
Cl.
Vib.
p
pp
29
mp
p
pp
34
pp
ppp
37

Dong Ho painting 2

VIET ANH VU
{2011}



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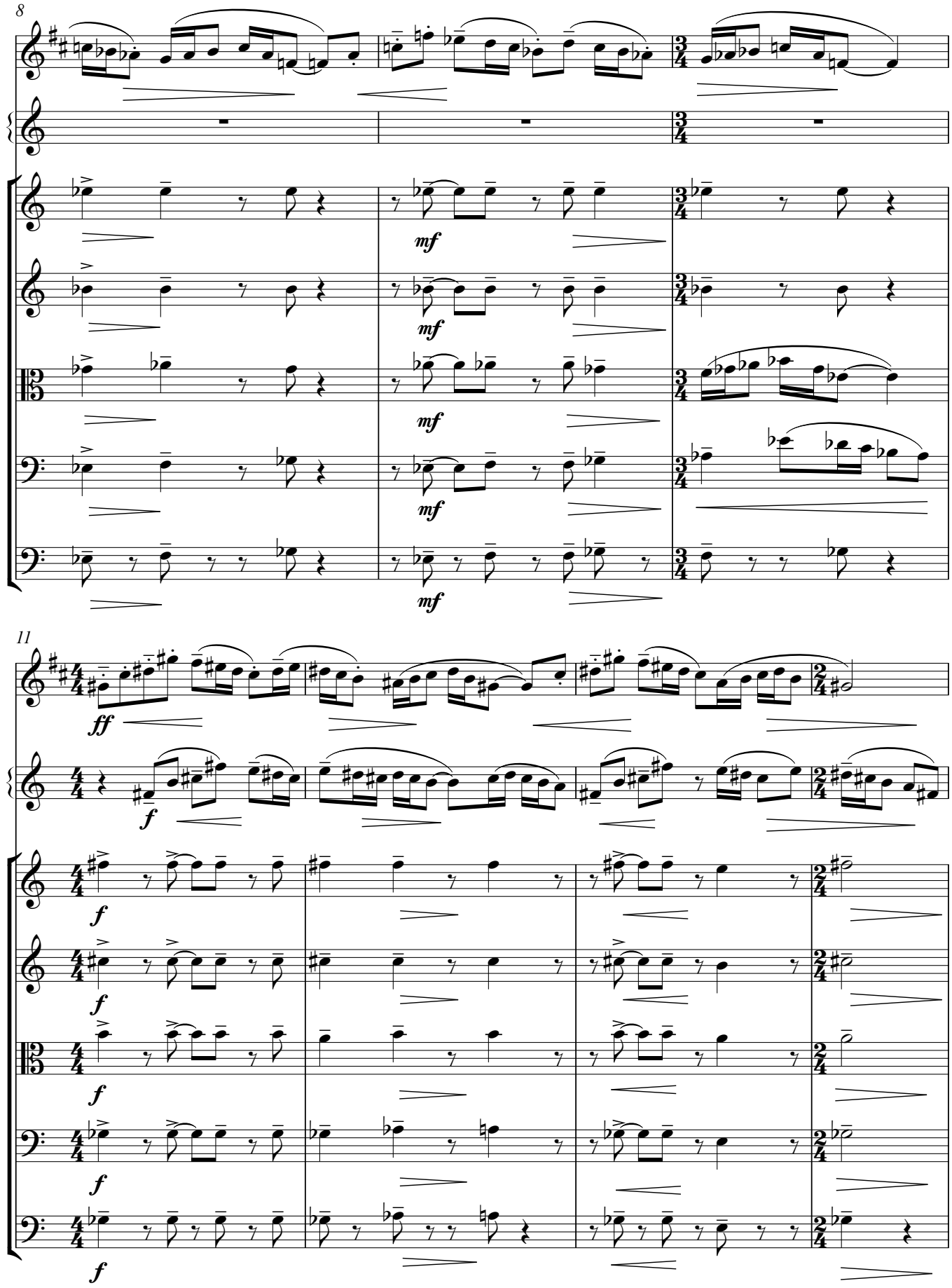
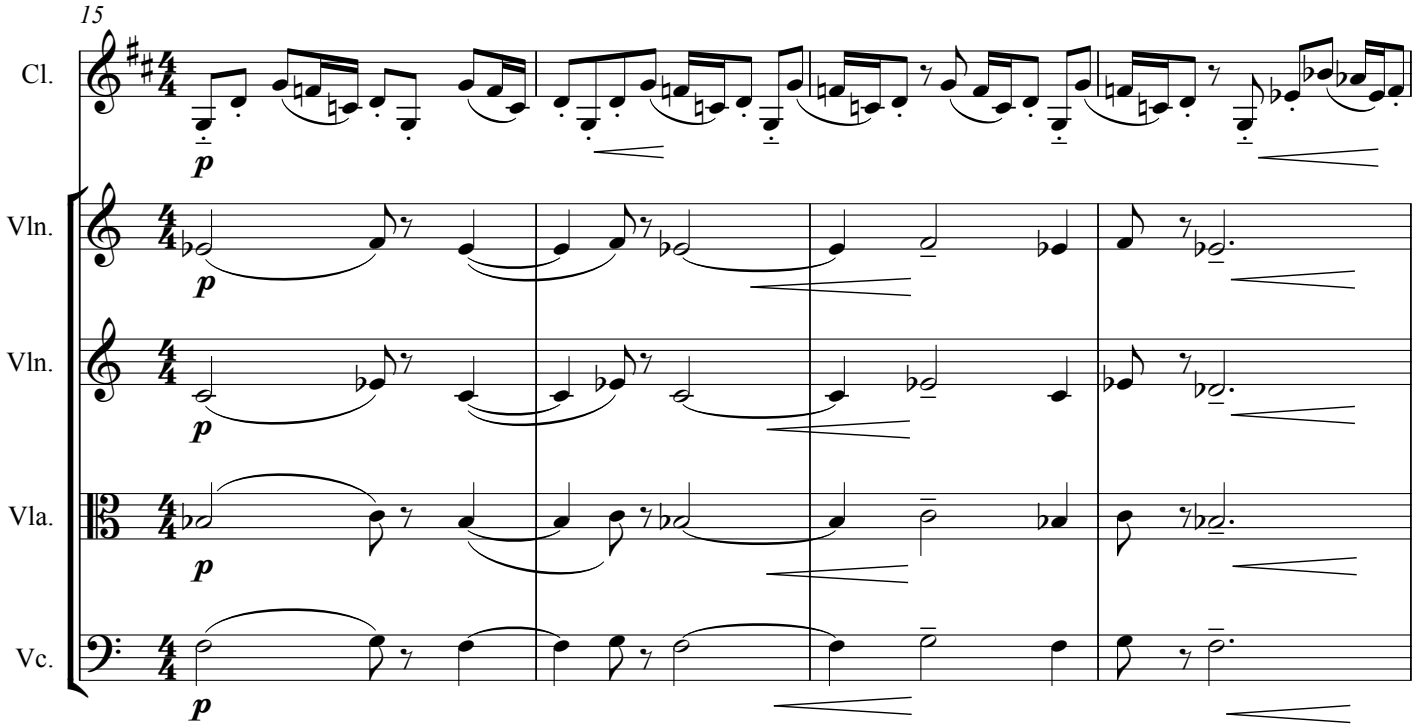
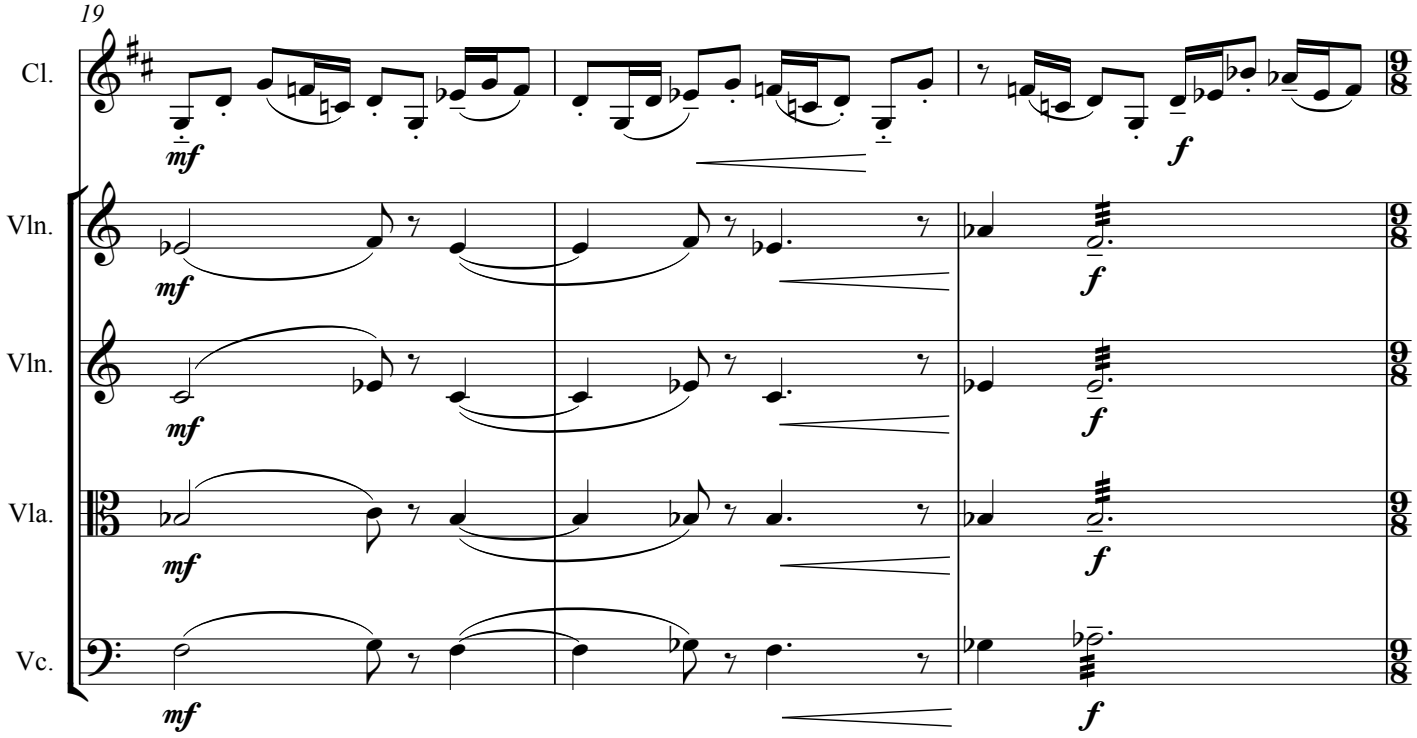
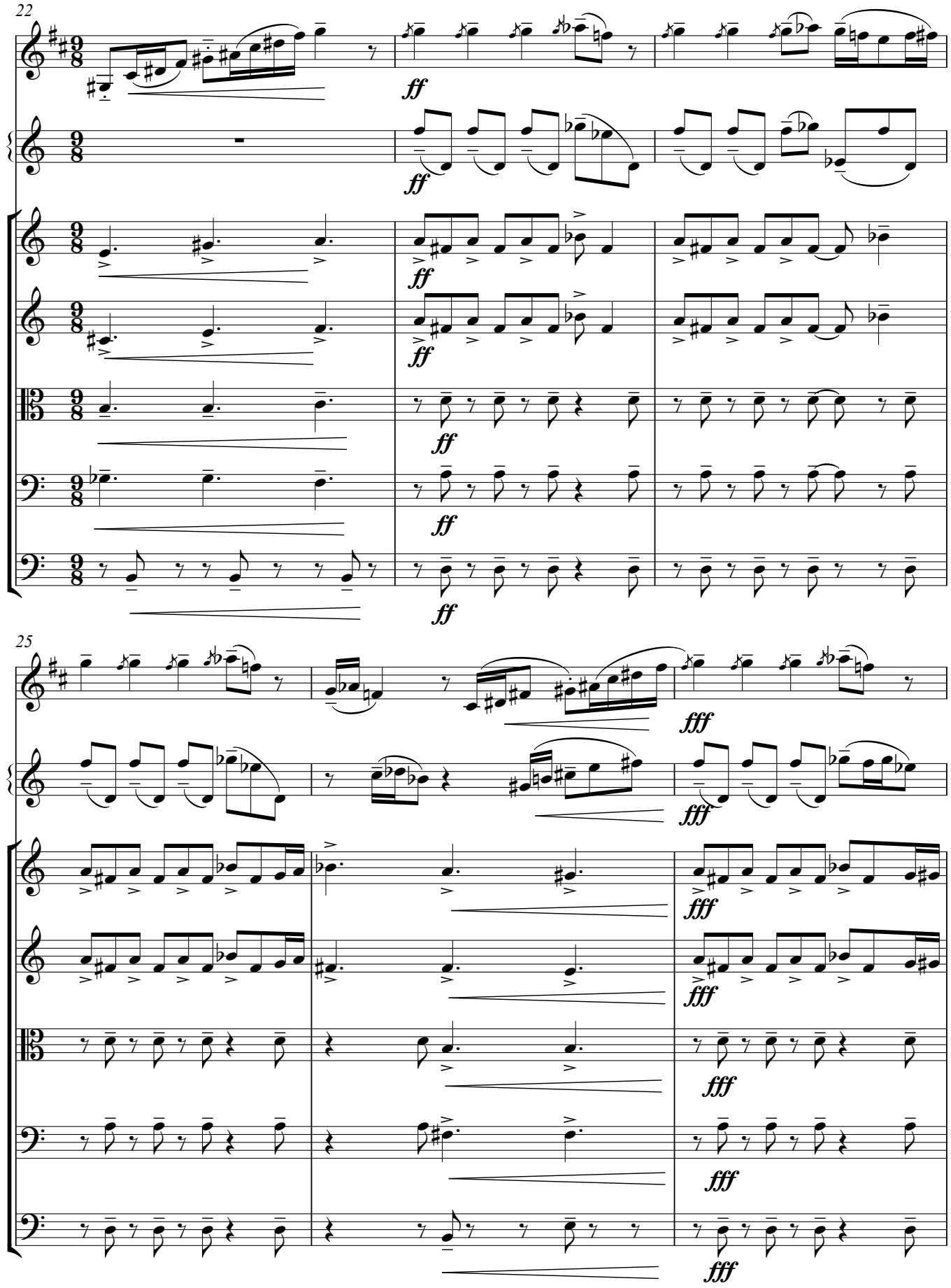
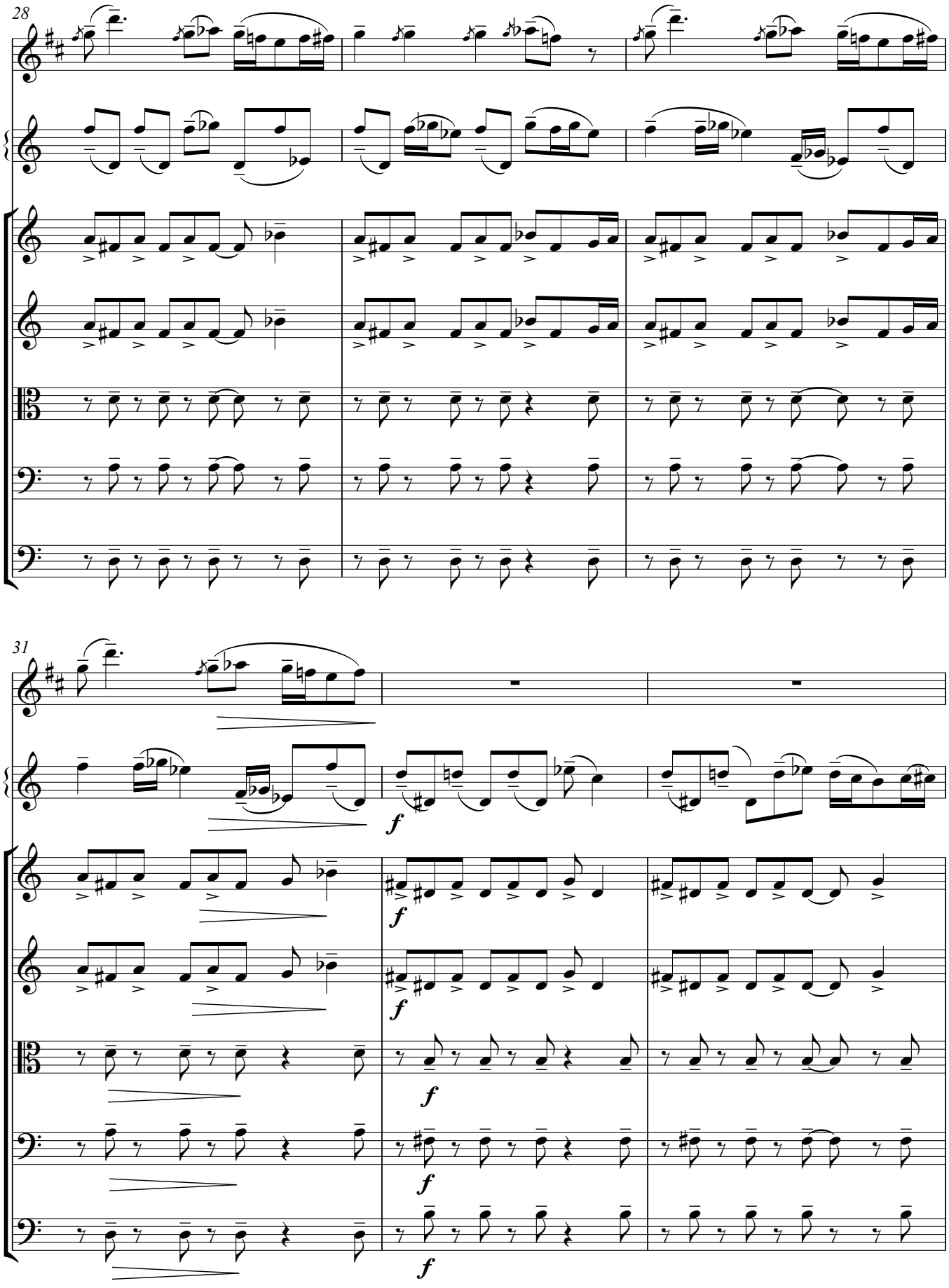
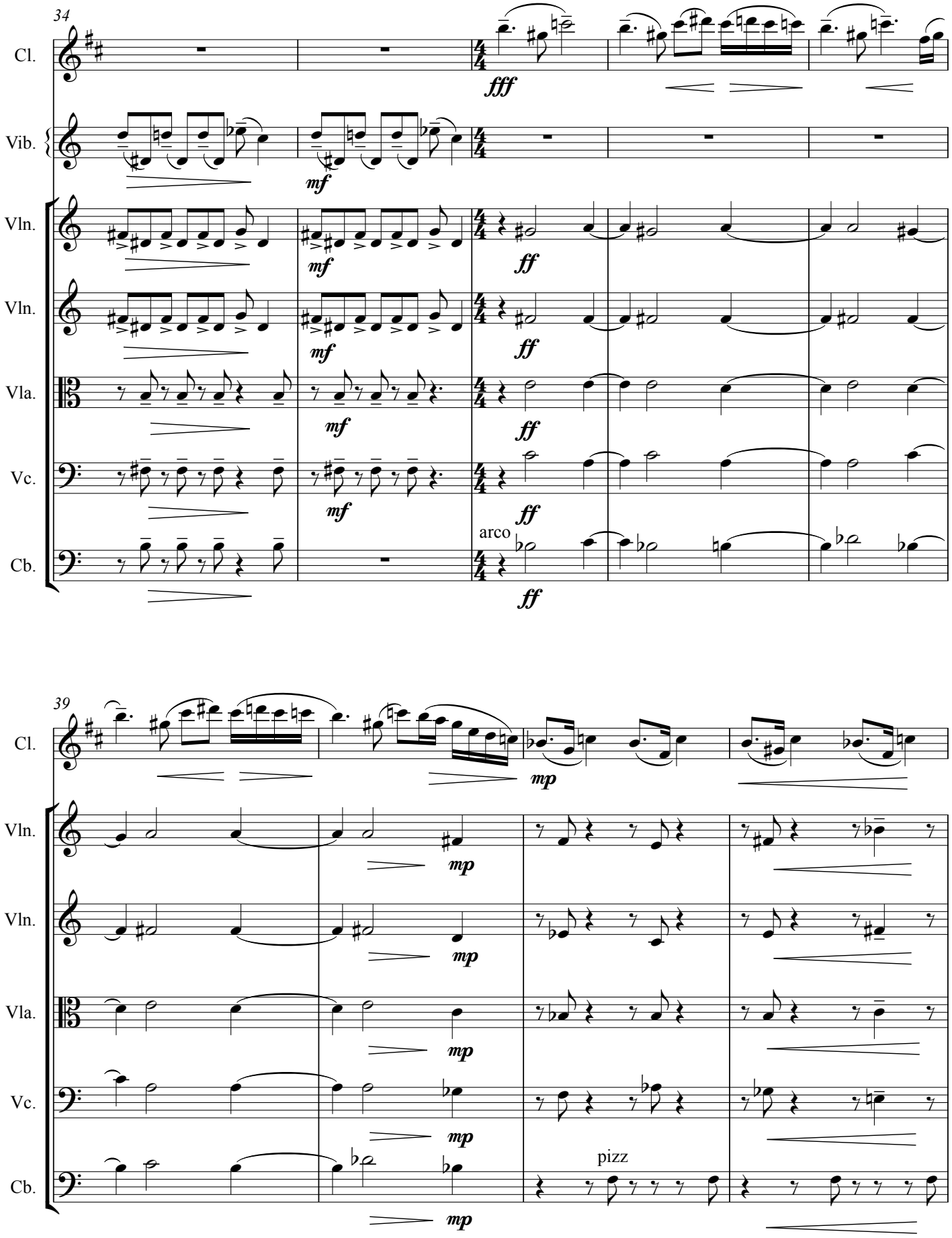

8
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
mf
11
ff
f

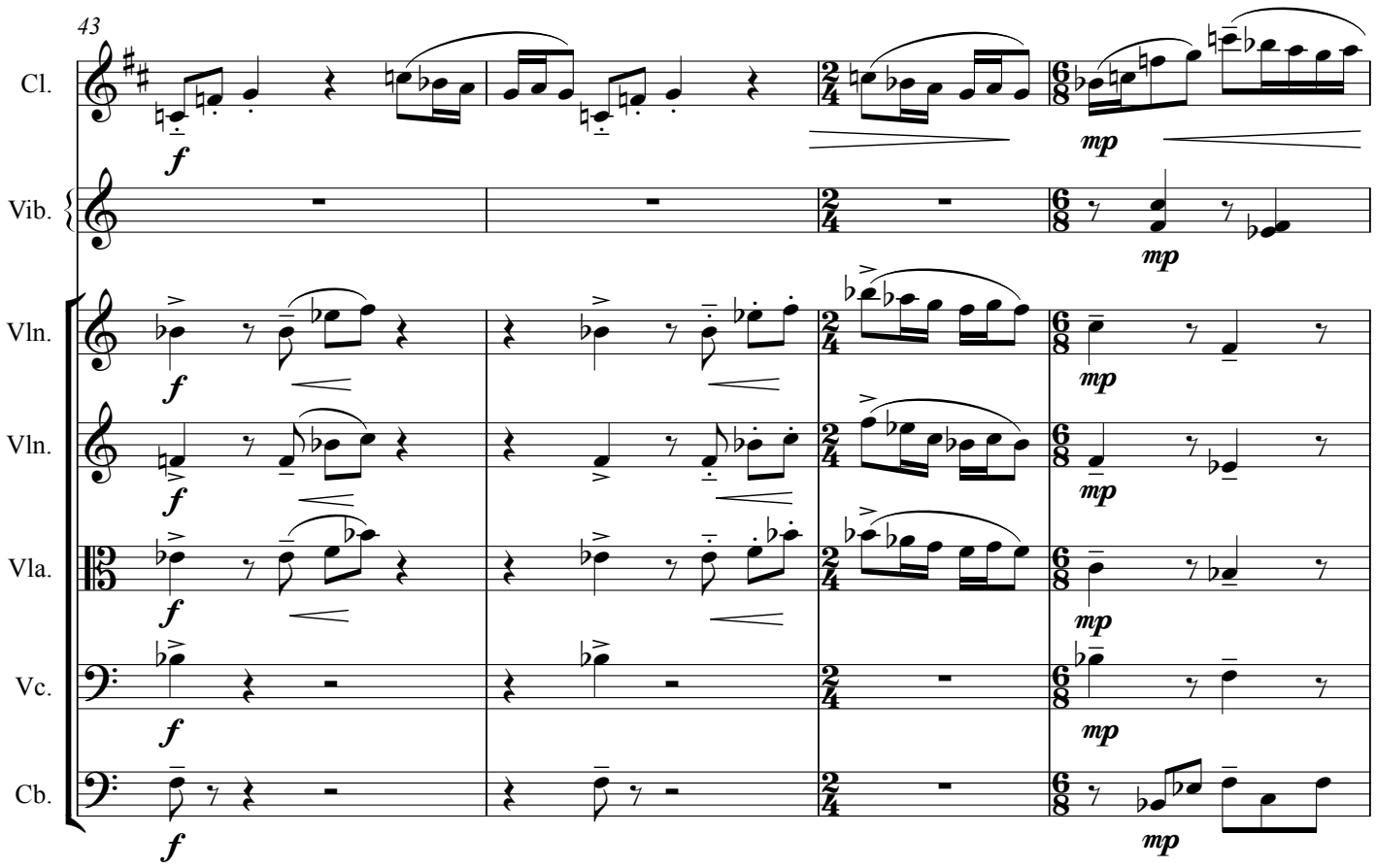

15
Cl.
Vln.
Vln.
Vla.
Vc.
p

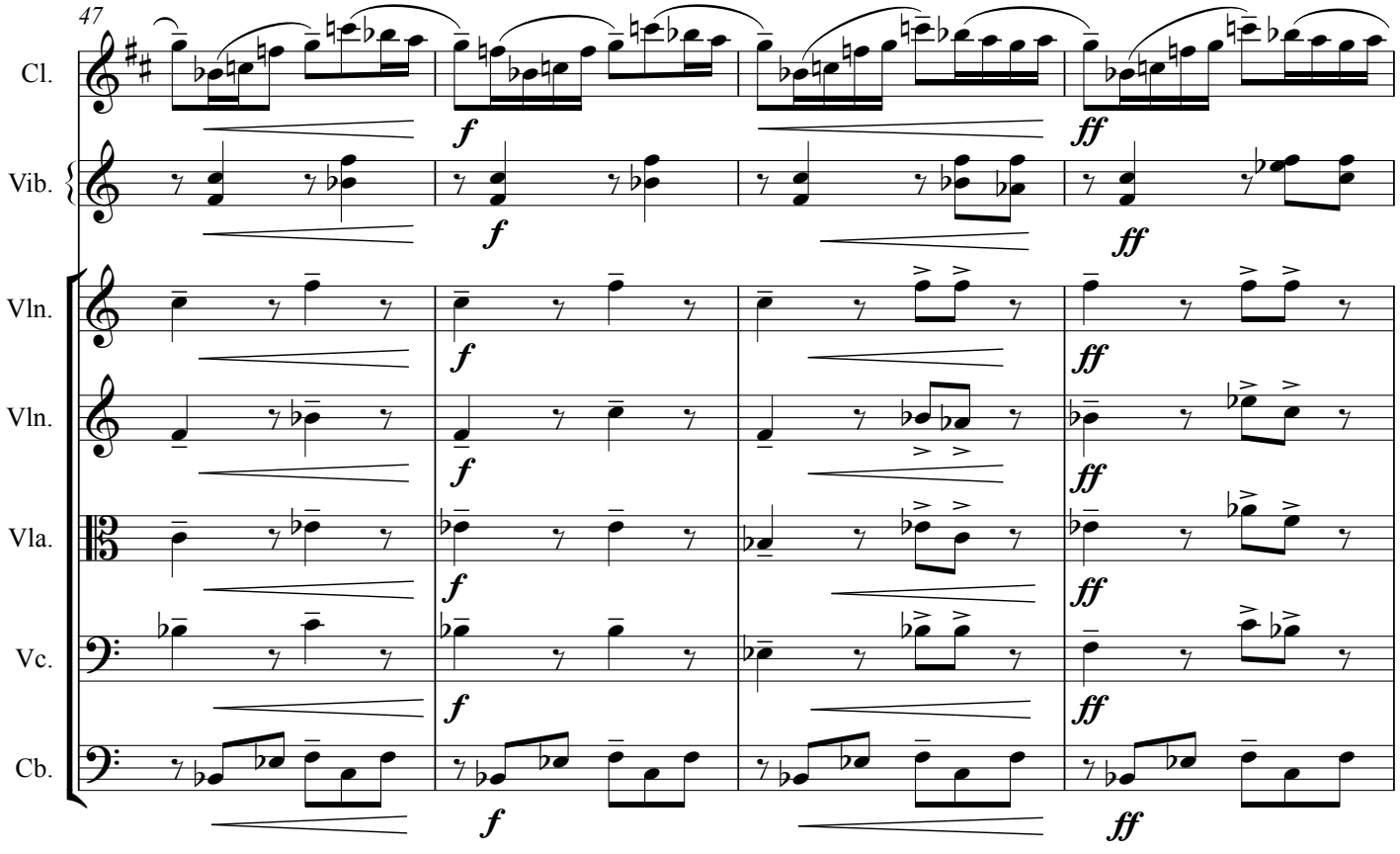

19
Cl.
Vln.
Vln.
Vla.
Vc.
mf
f

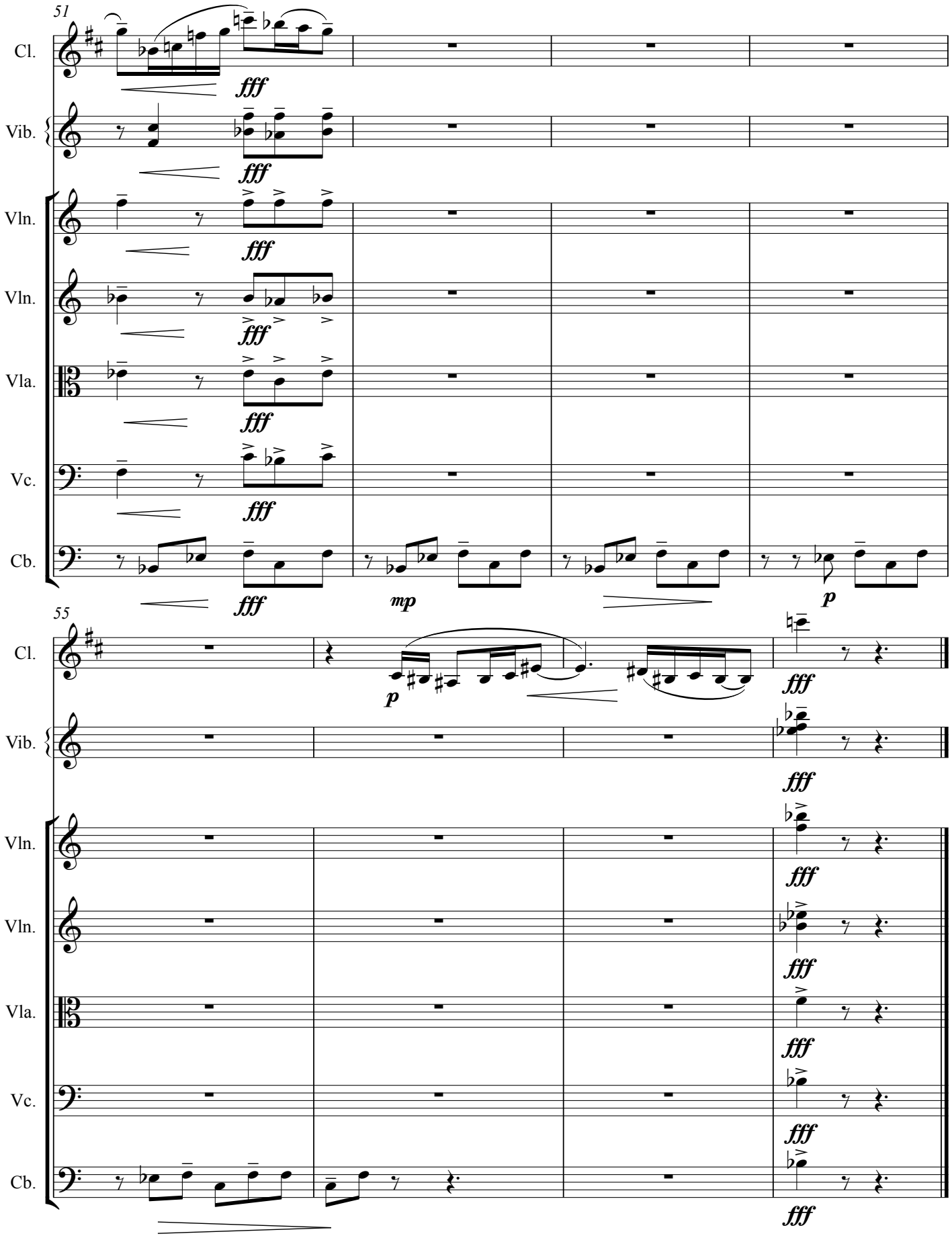

22
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
ff
25
fff


28
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
31
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
f


34
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
fff
mf
ff
arco
39
mp
pizz

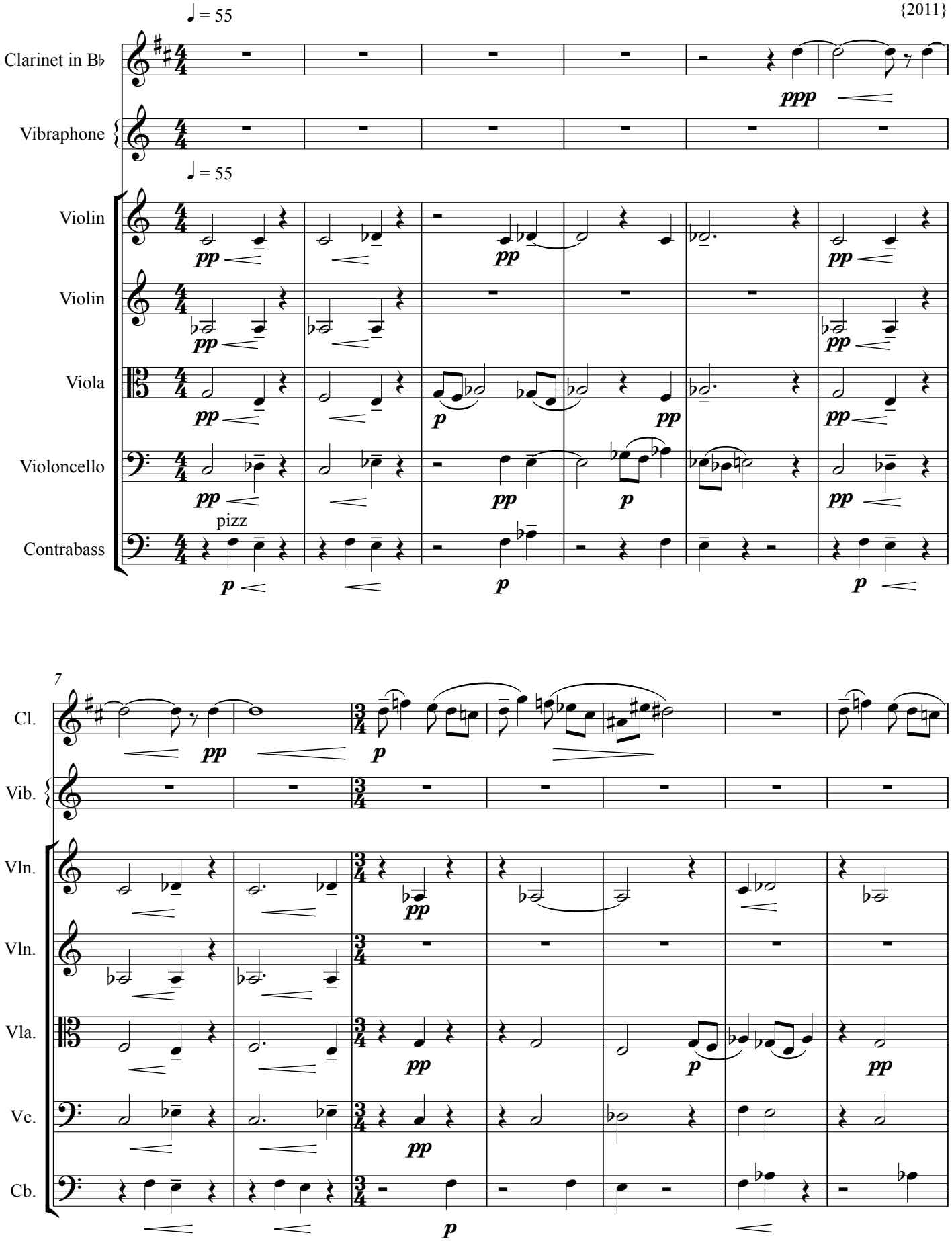

43
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
f
mp


47
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
f
ff


51
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
fff
mp
p
55

Dong Ho painting 3

VIET ANH VU
{2011}



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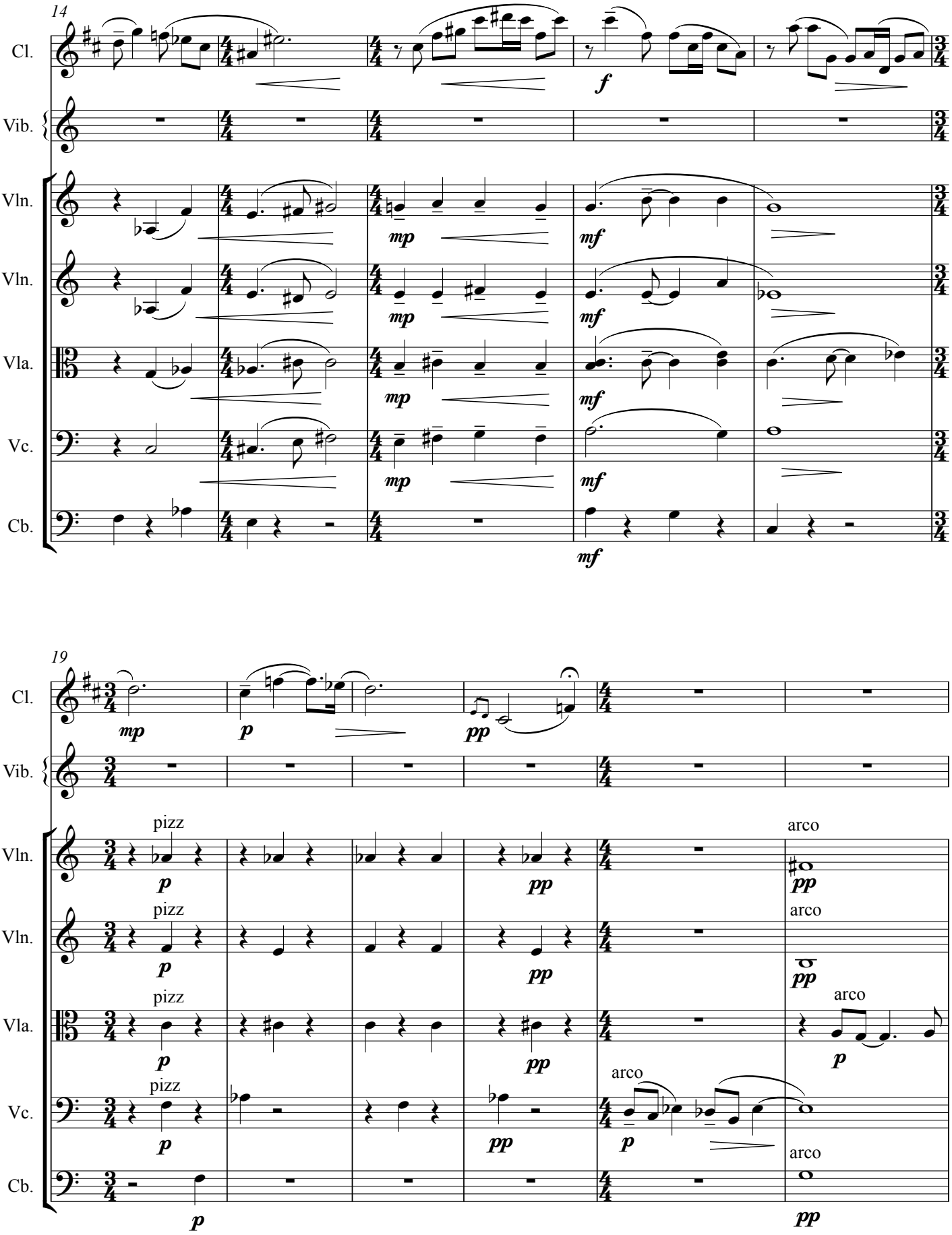
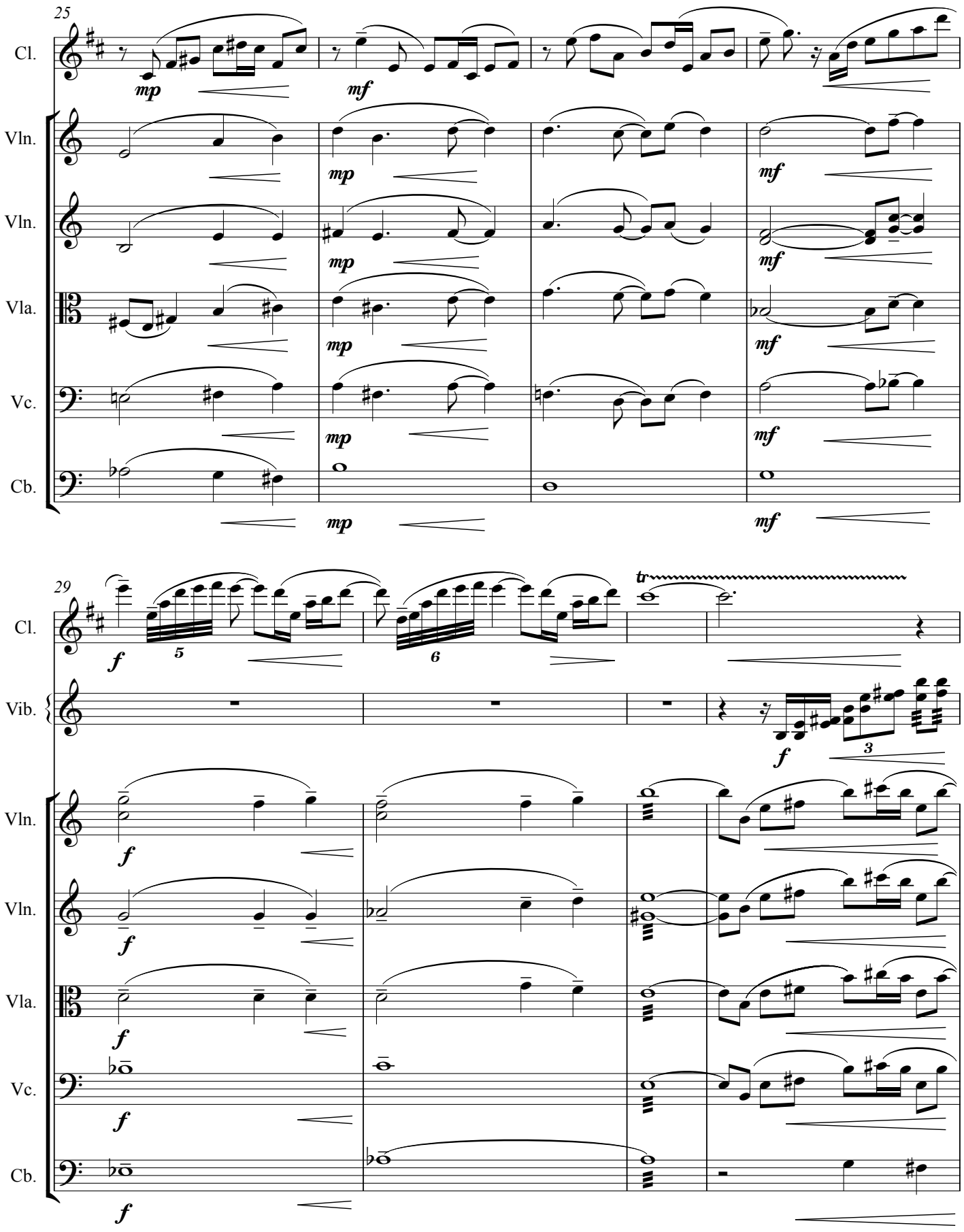
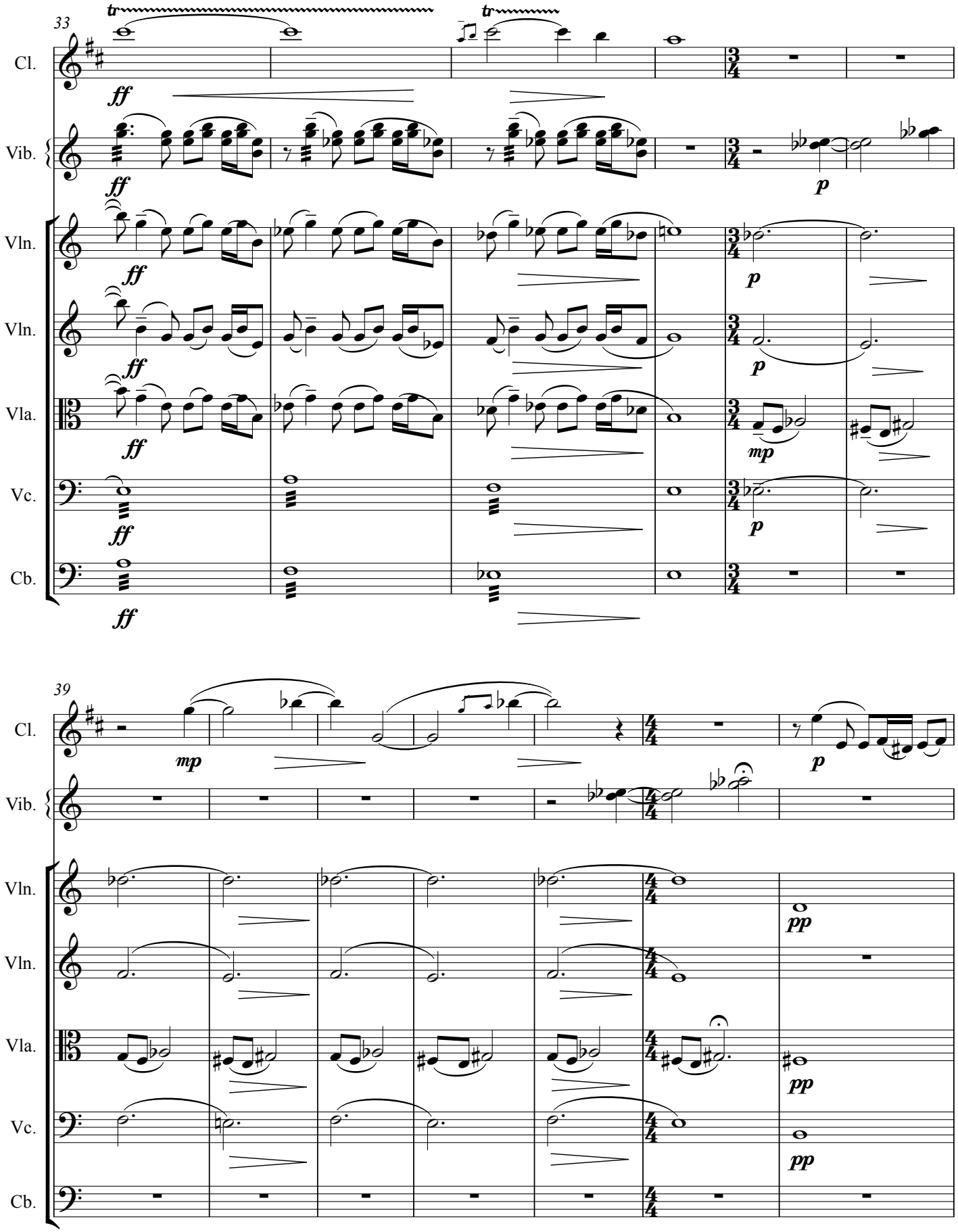
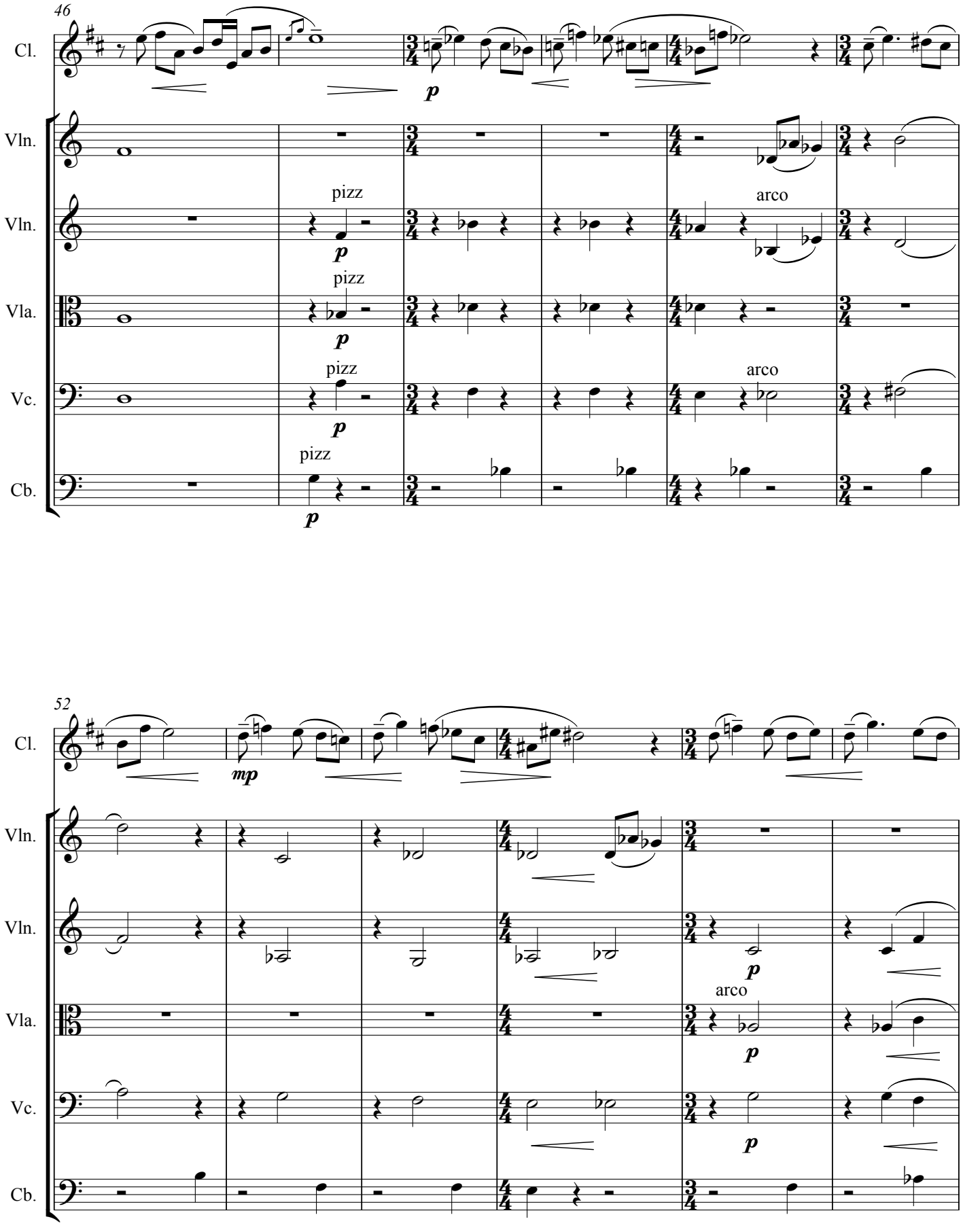
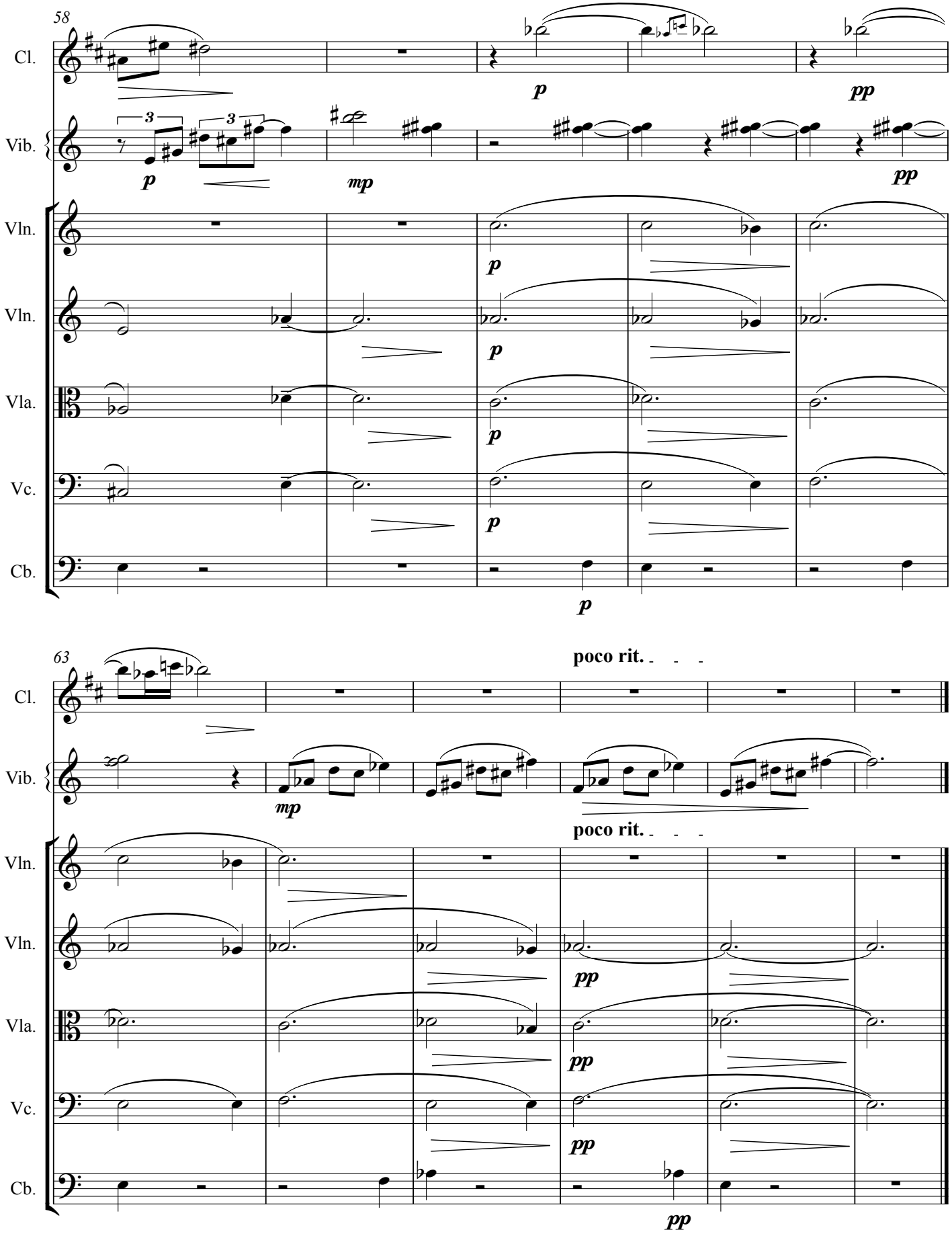

14
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
mp
mf
f
19
pizz
arco
p
pp


25
Cl.
Vln.
Vln.
Vla.
Vc.
Cb.
mp
mf
29
Vib.
tr
5
6
3
f

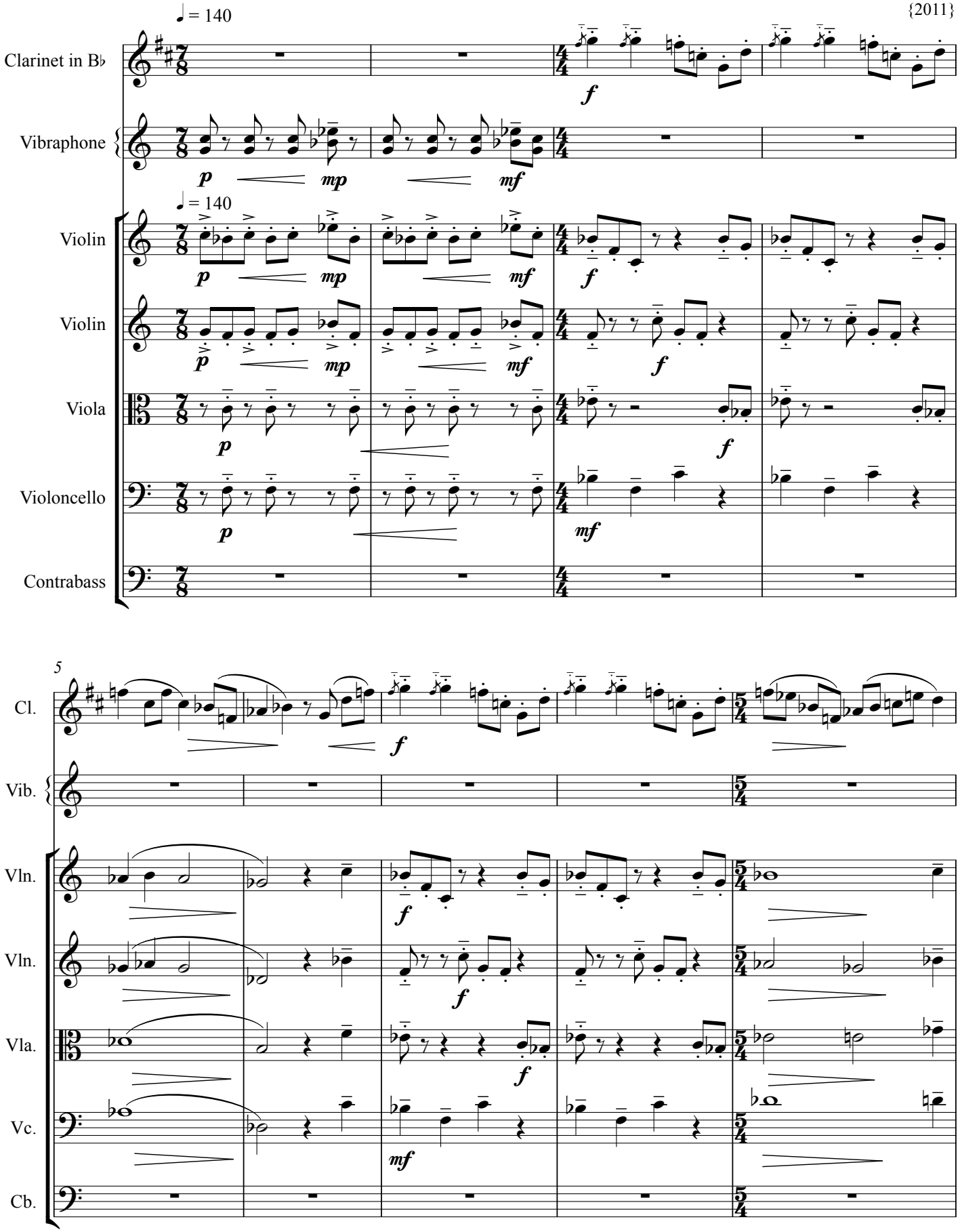

33
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
tr
tr
ff
p
mp
39
pp


46
Cl.
Vln.
Vln.
Vla.
Vc.
Cb.
p
pizz
arco
52
mp


58
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
p
pp
mp
63
poco rit.

Dong Ho painting 4

VIET ANH VU
{2011}



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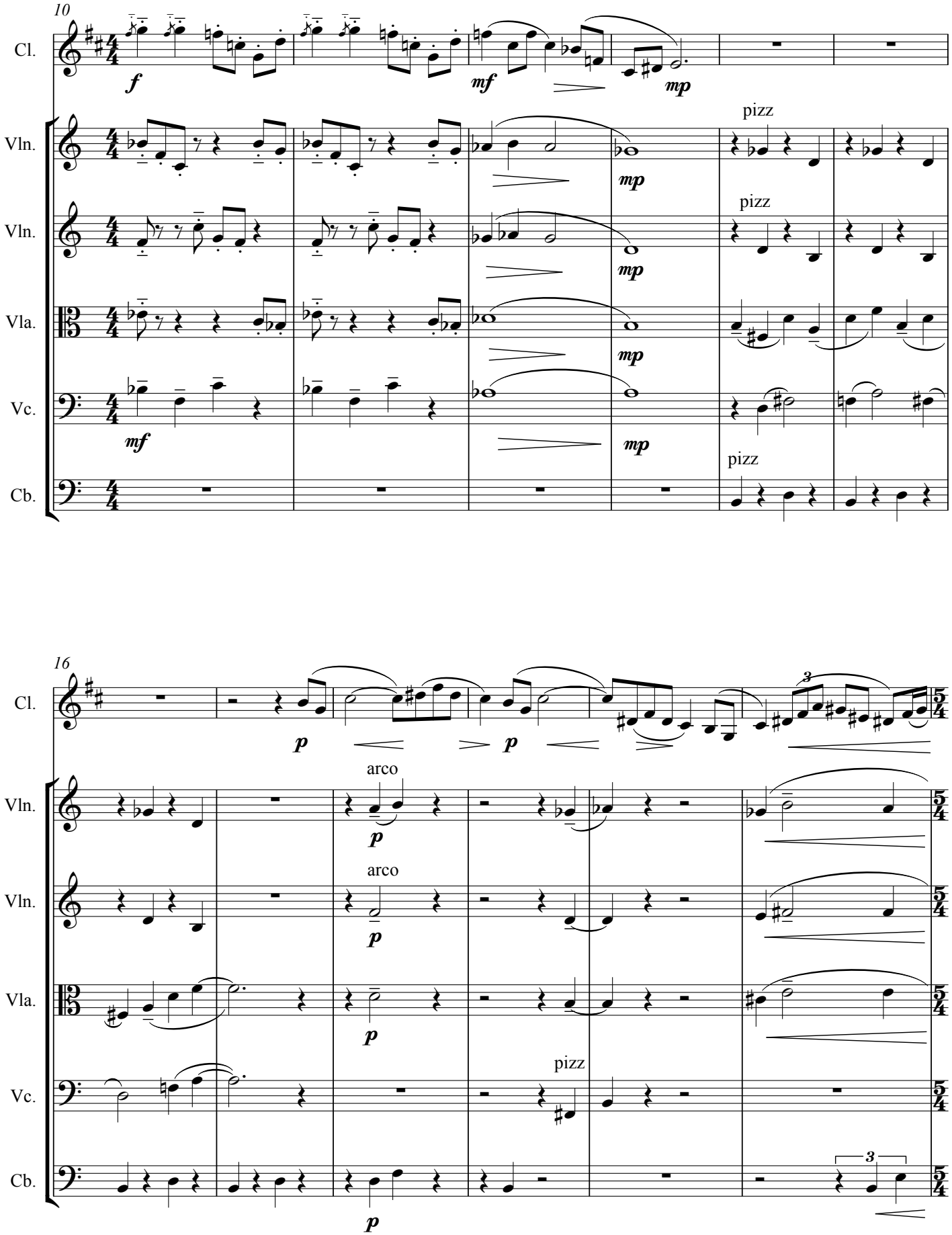
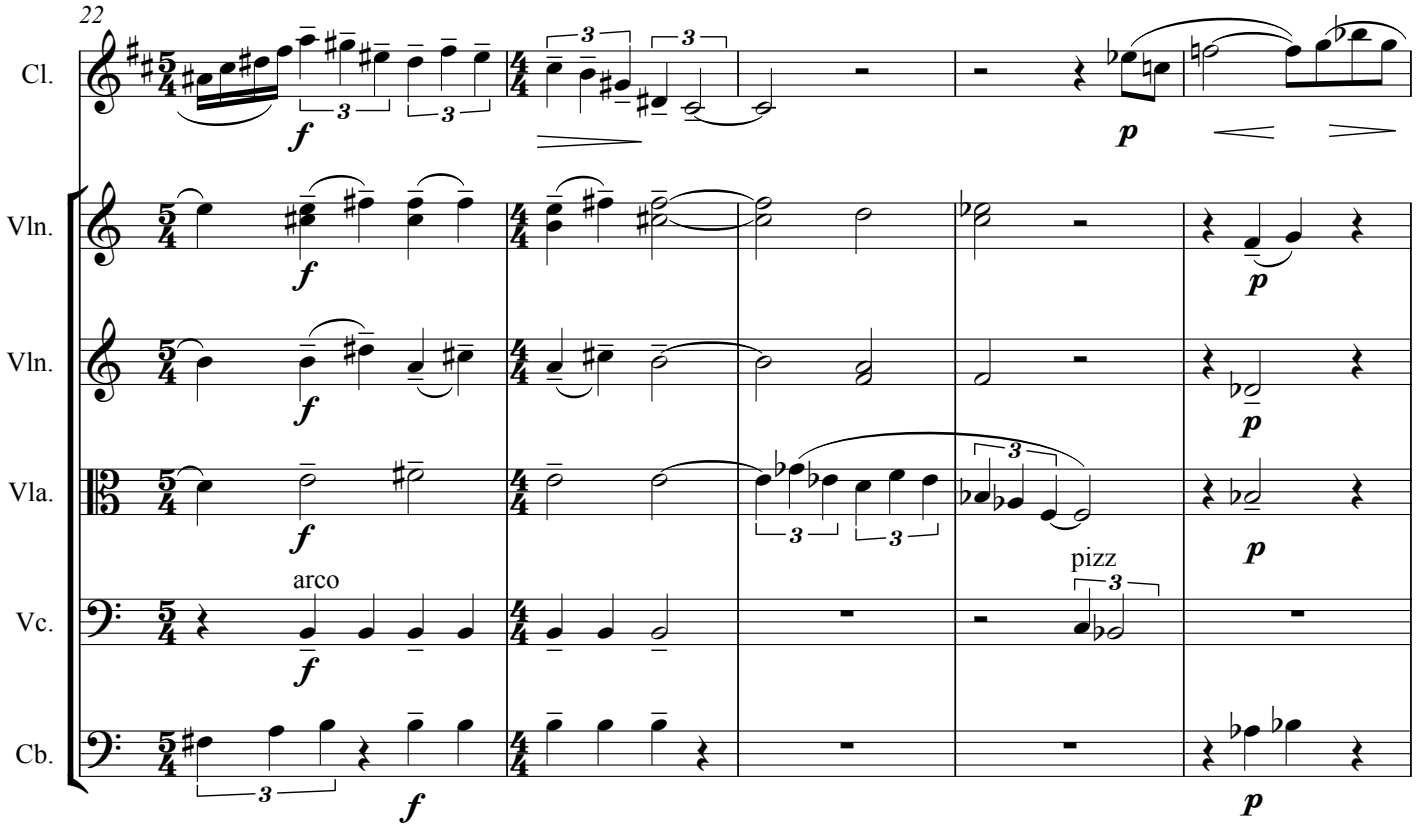
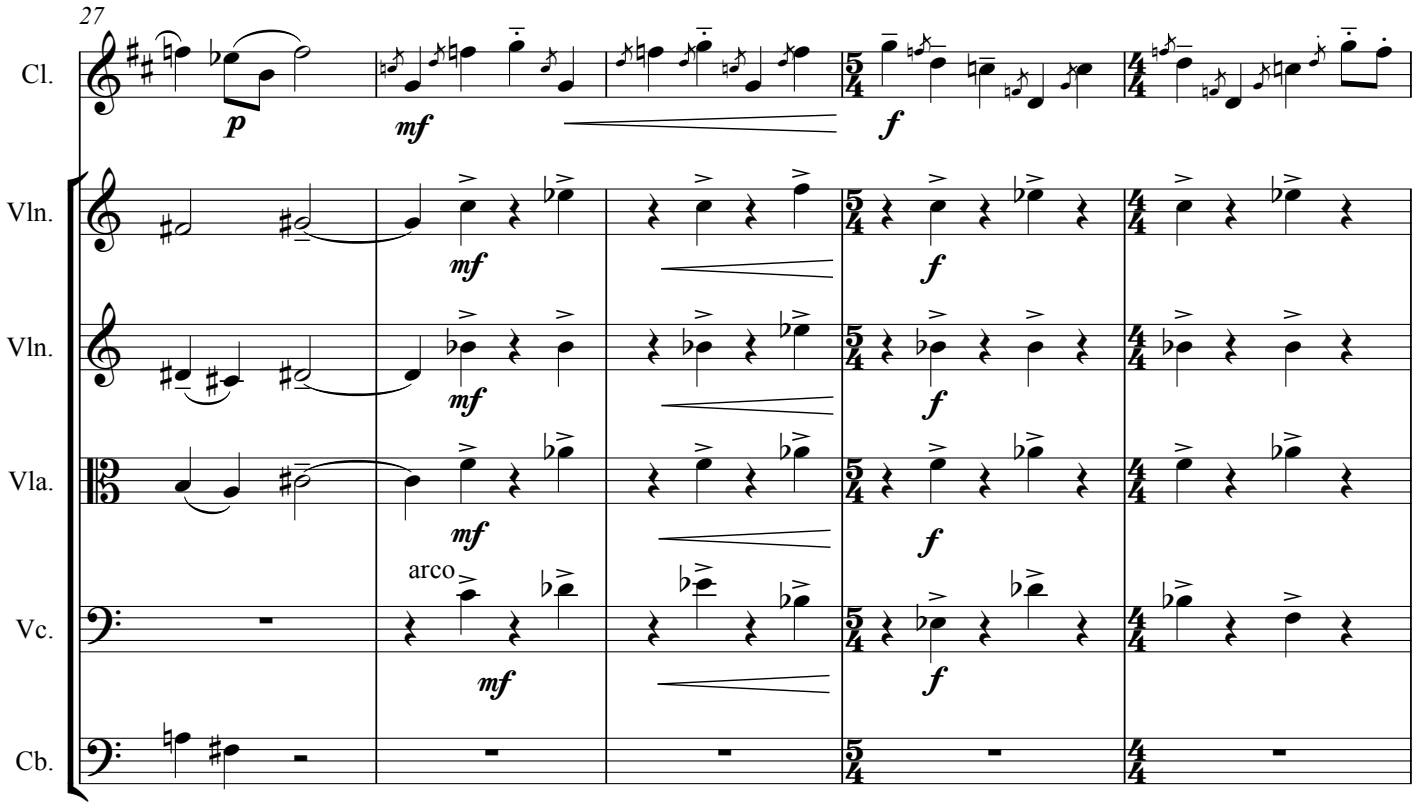
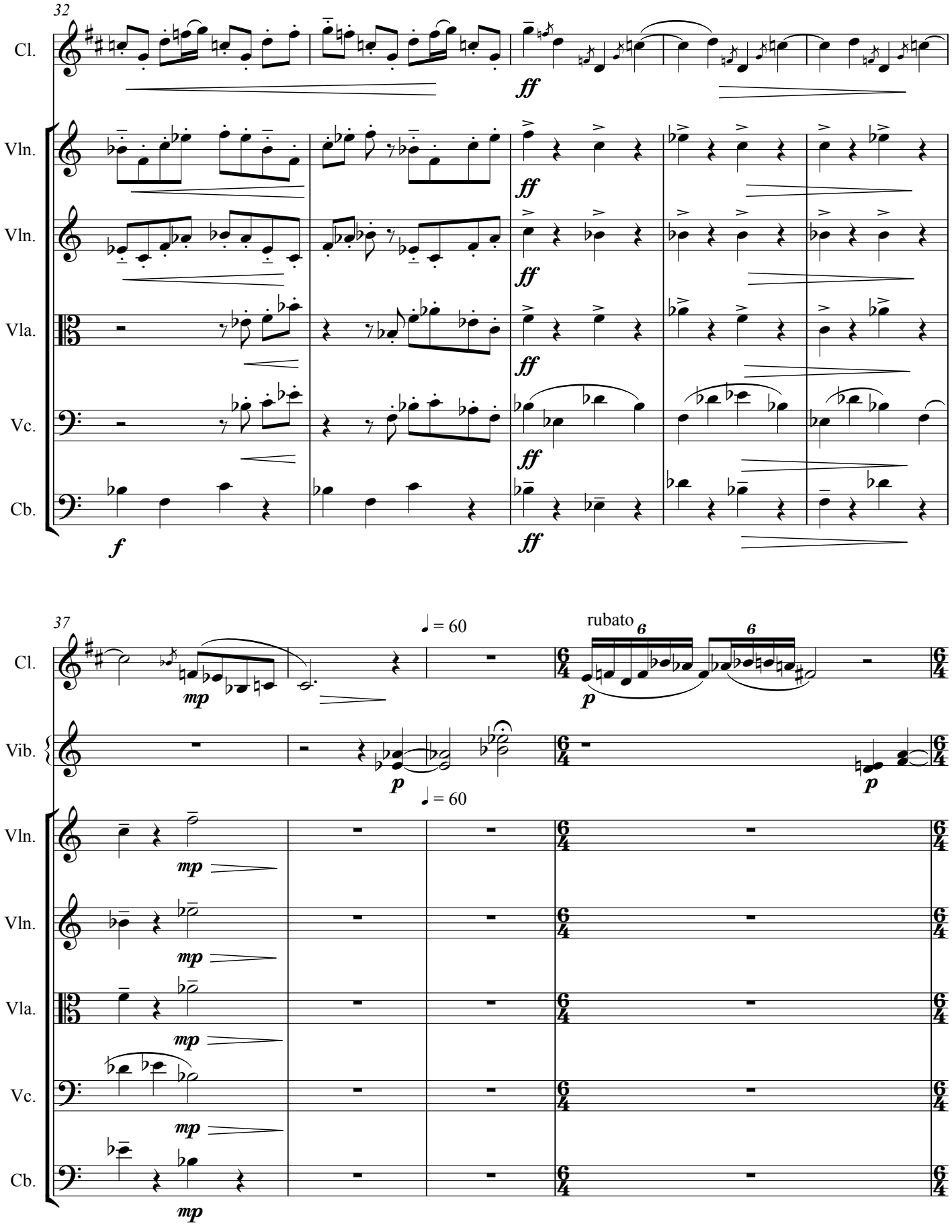
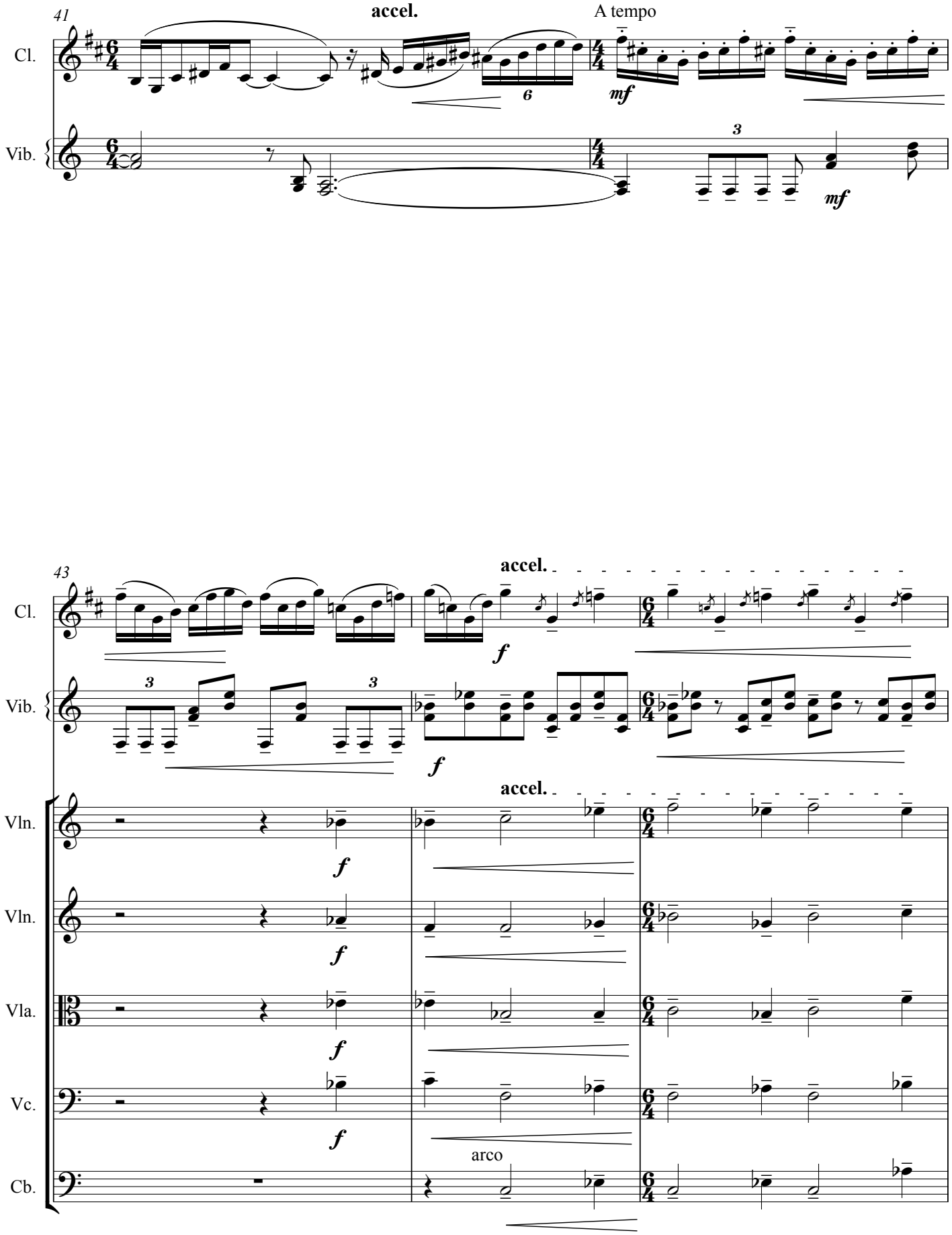
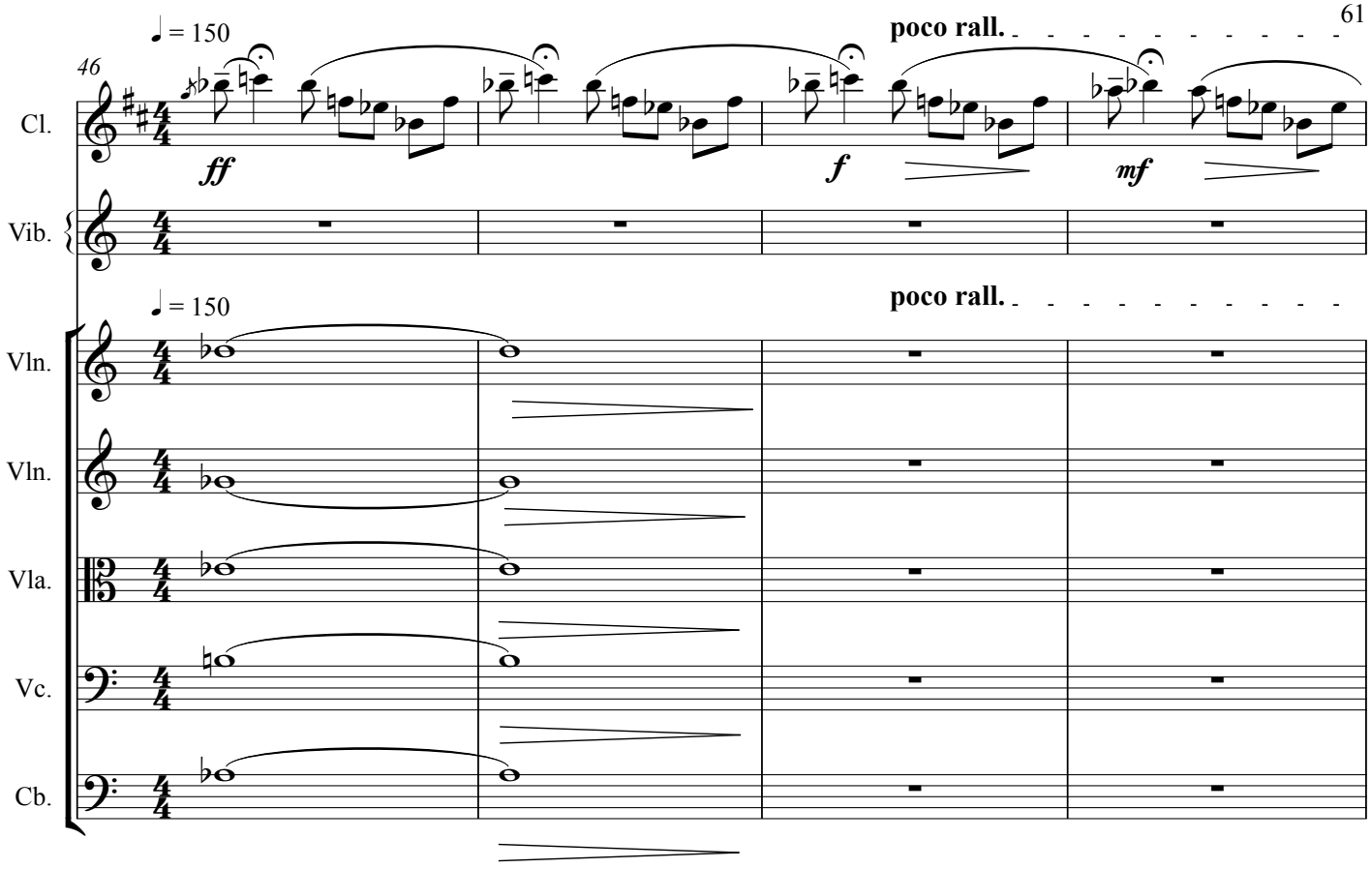

10
Cl.
Vln.
Vln.
Vla.
Vc.
Cb.
f
mf
mp
pizz
16
arco
p
3
5/4

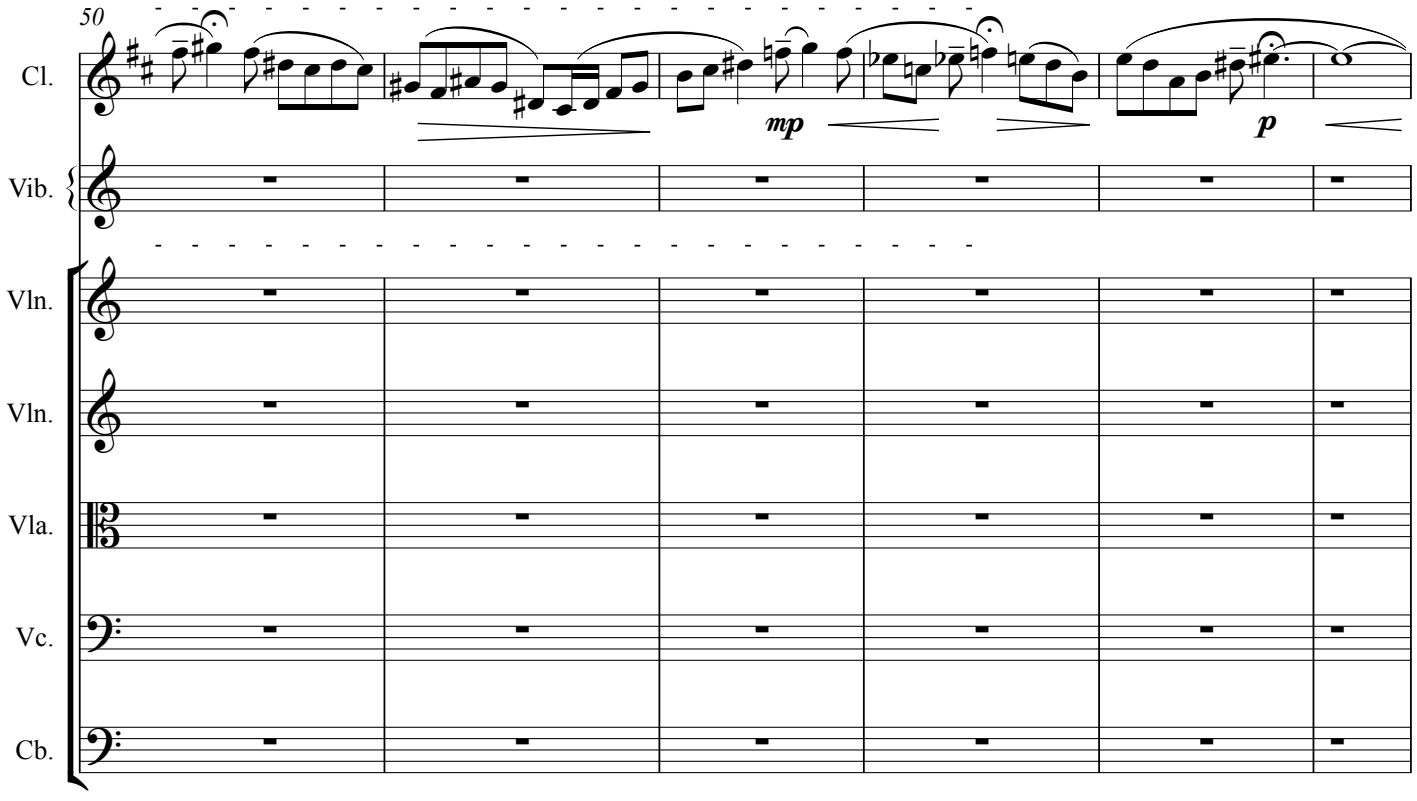

22
Cl.
Vln.
Vln.
Vla.
Vc.
Cb.
arco
pizz
f
p

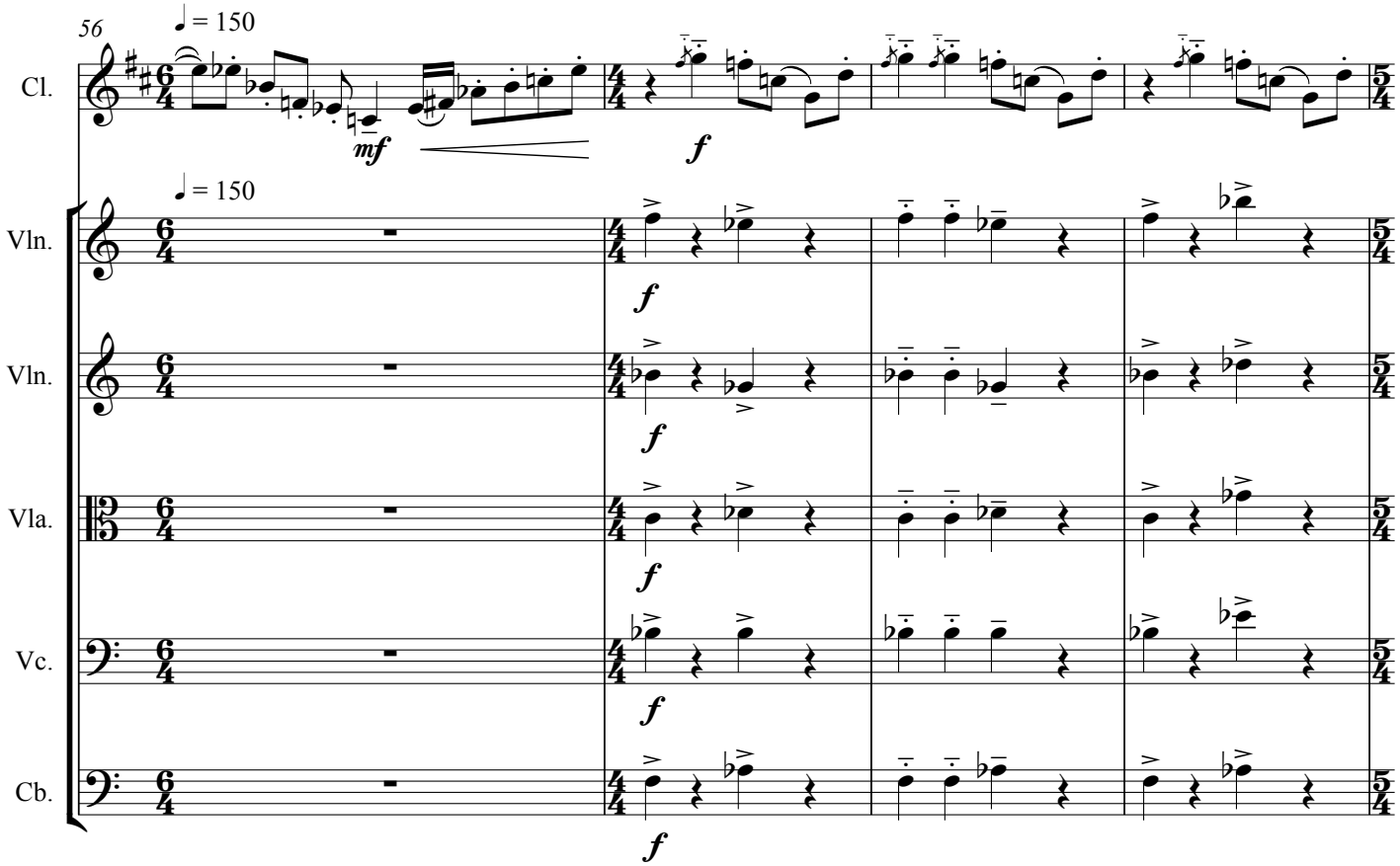

27
Cl.
Vln.
Vln.
Vla.
Vc.
Cb.
arco
p
mf
f

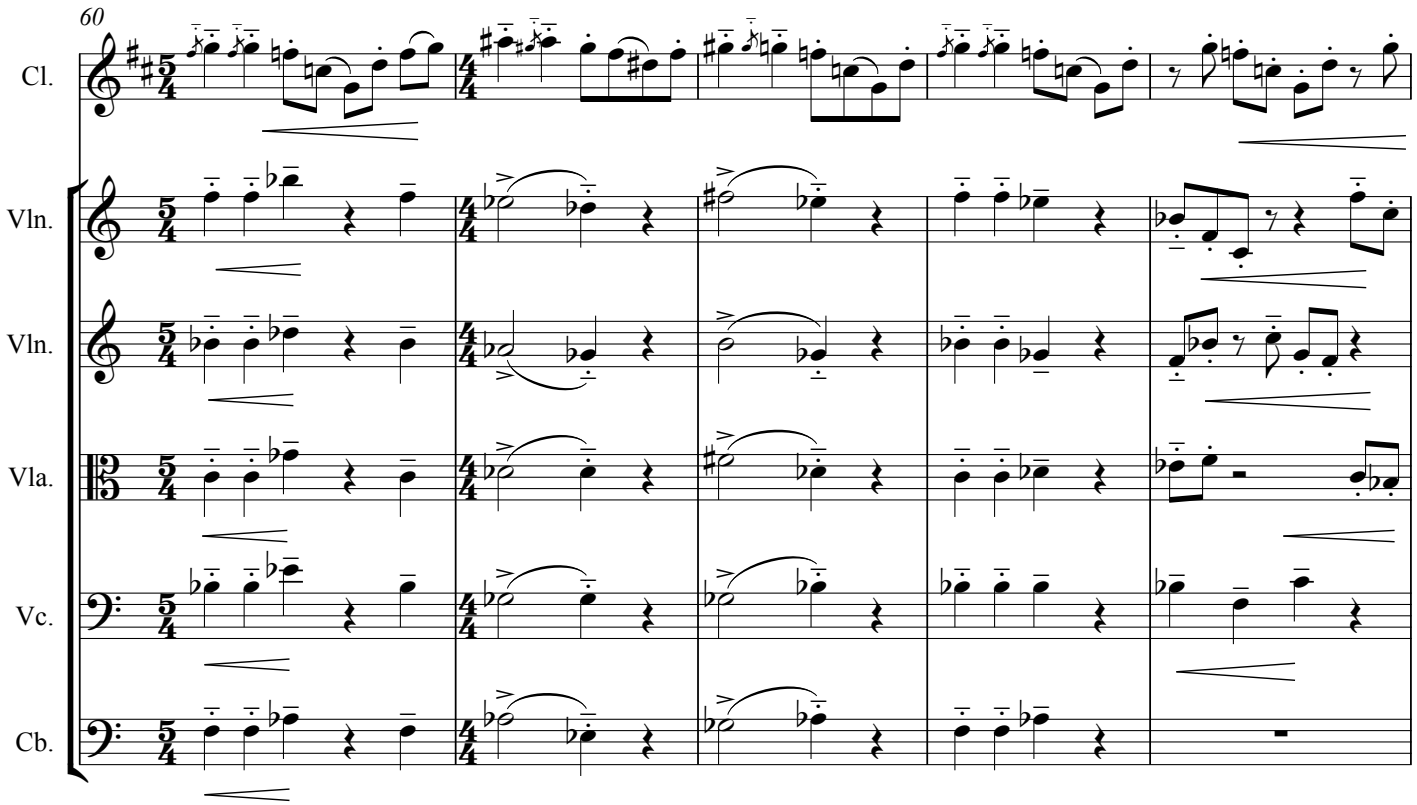

32
Cl.
Vln.
Vln.
Vla.
Vc.
Cb.
ff
f
37
♩ = 60
rubato
mp
p
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.

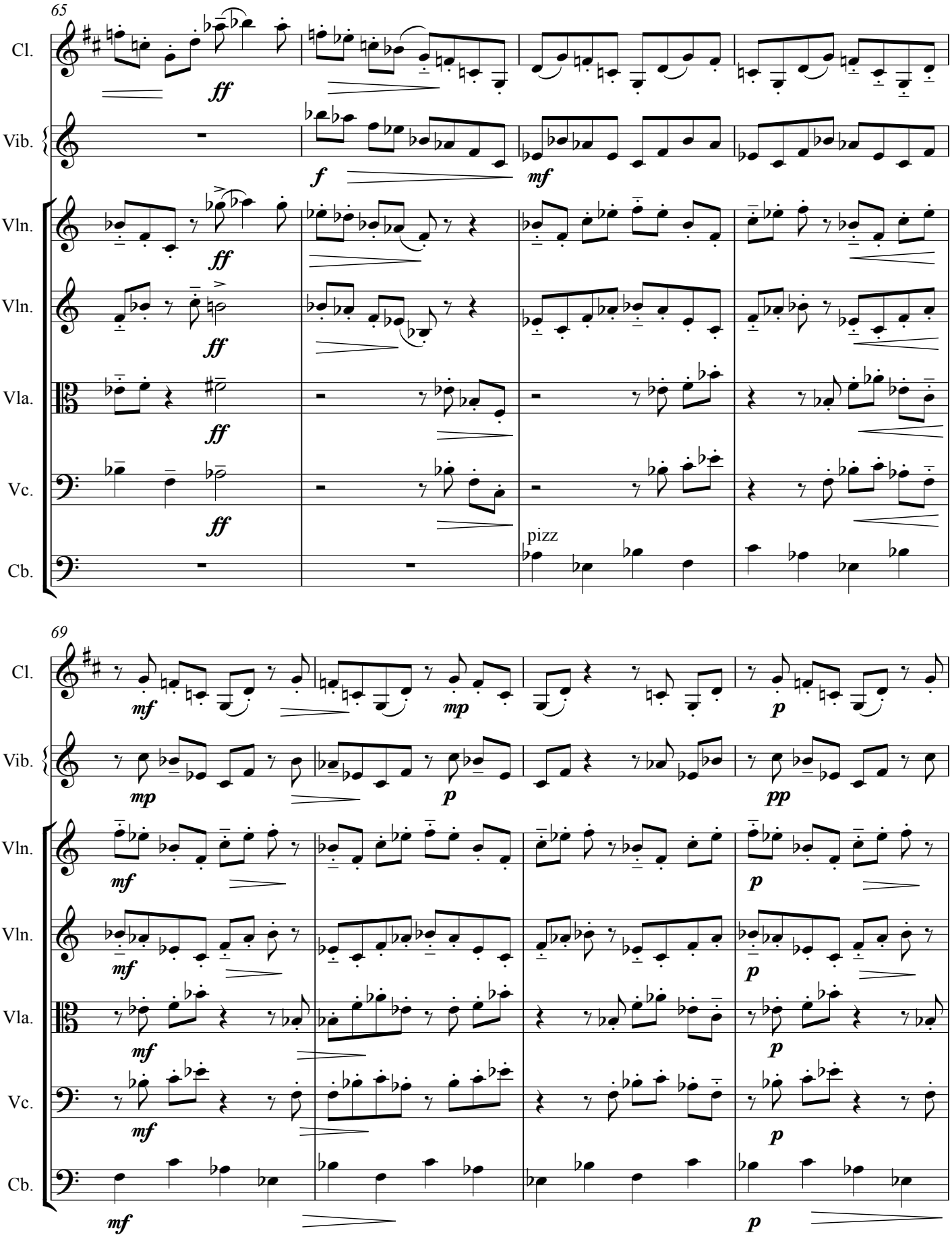

41
accel.
A tempo
Cl.
Vib.
mf
43
accel.
f
Vln.
Vla.
Vc.
Cb.
arco

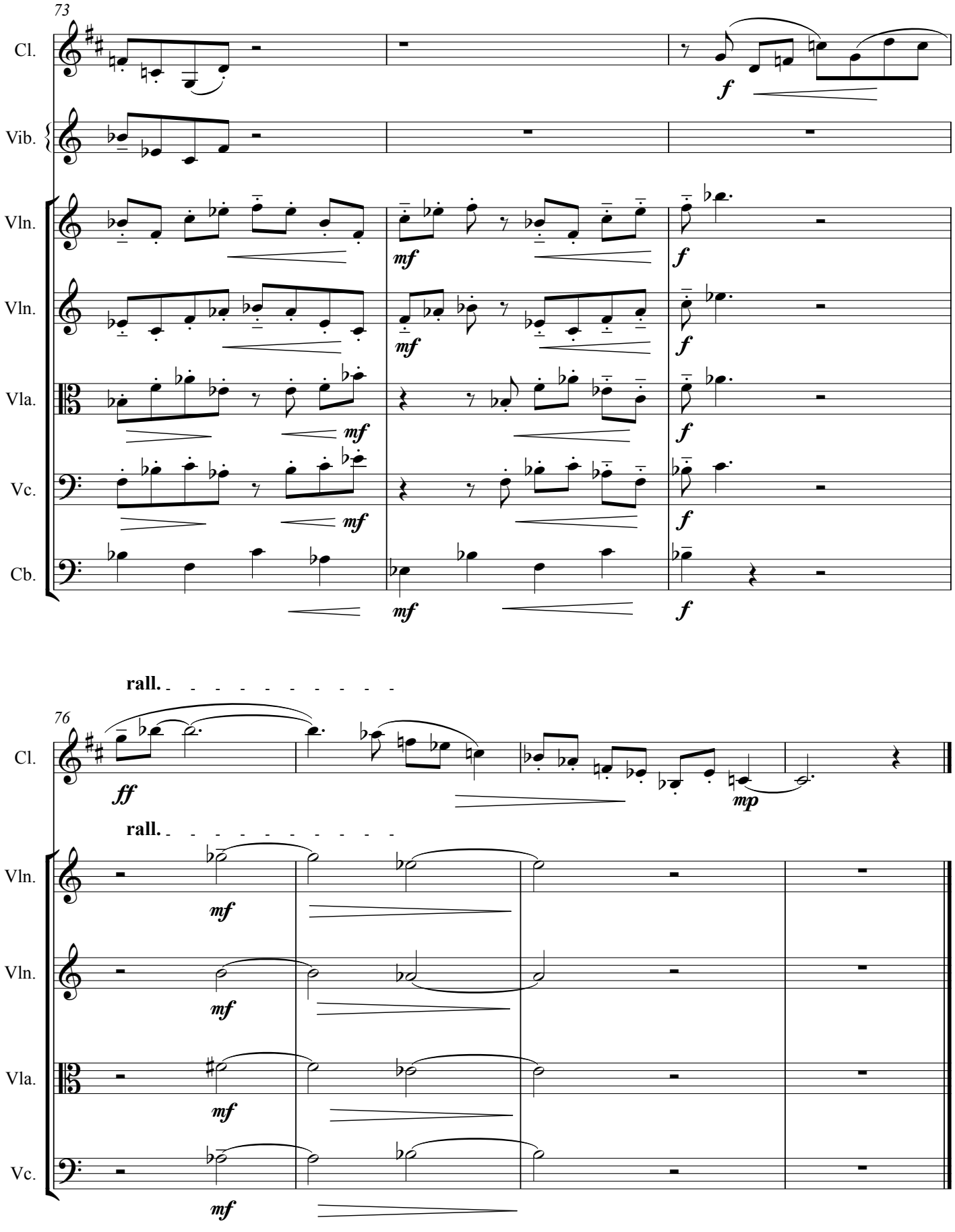

46
♩ = 150
poco rall.
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
ff
f
mf


50
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
mp
p


56
♩ = 150
Cl.
mf
f
♩ = 150
Vln.
f
Vln.
f
Vla.
f
Vc.
f
Cb.
f


60
Cl.
Vln.
Vln.
Vla.
Vc.
Cb.

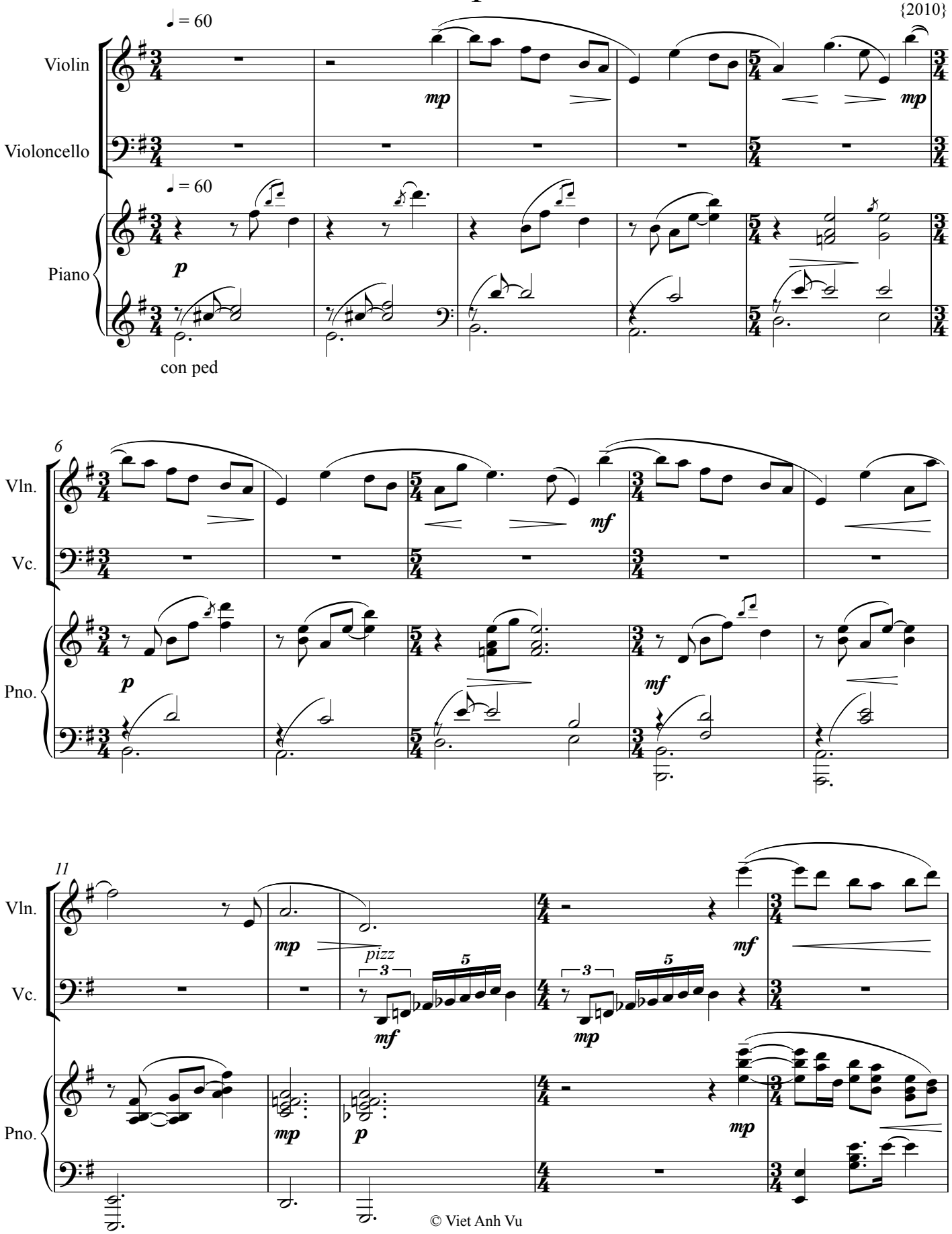

65
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
ff
f
mf
pizz
69
mp
p
pp


73
Cl.
Vib.
Vln.
Vln.
Vla.
Vc.
Cb.
f
mf
f
mf
f
mf
f
mf
f
rall.
76
Cl.
ff
mp
rall.
Vln.
Vln.
Vla.
Vc.
mf
mf
mf
mf

Old Town

I

VIET ANH VU
{2010}



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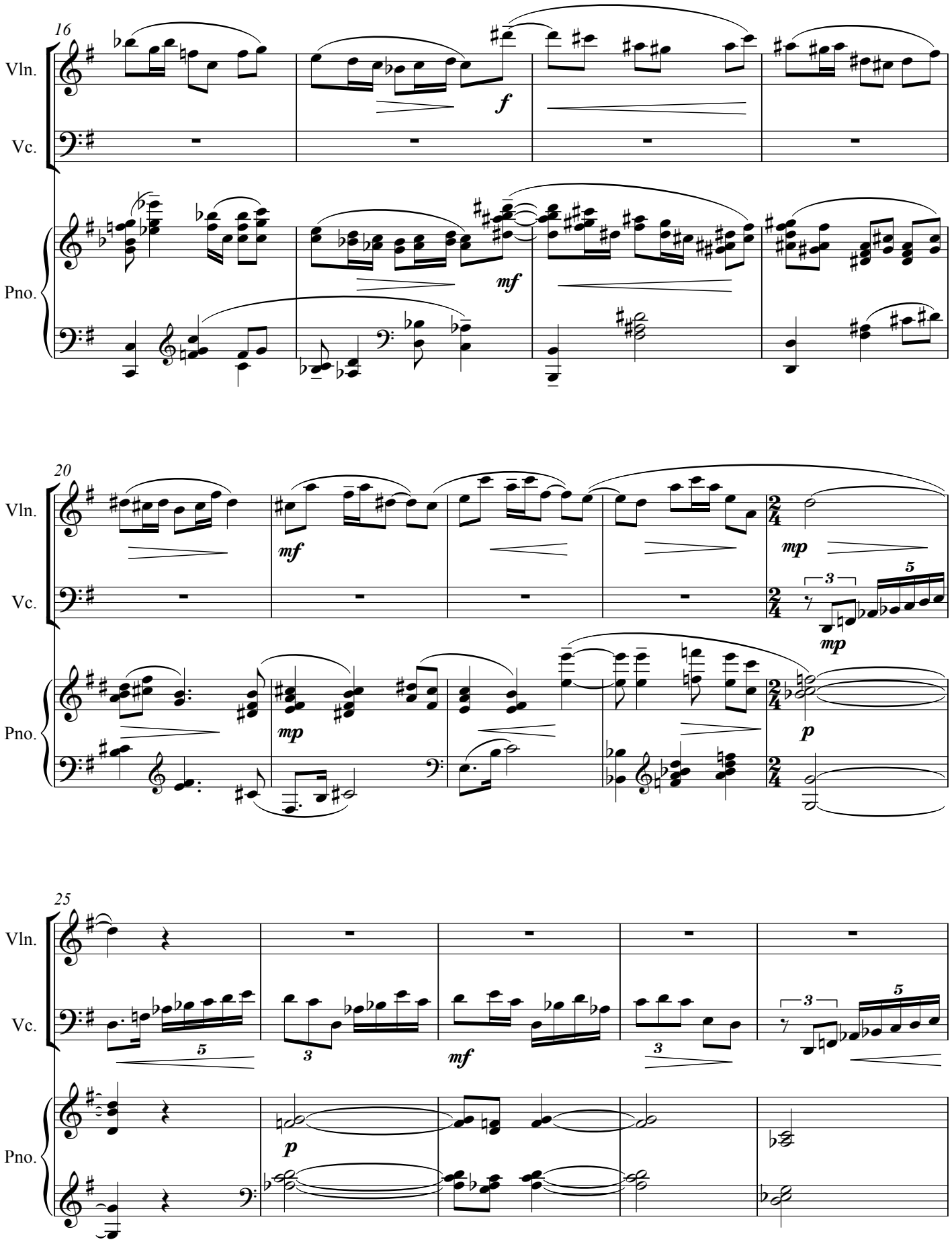
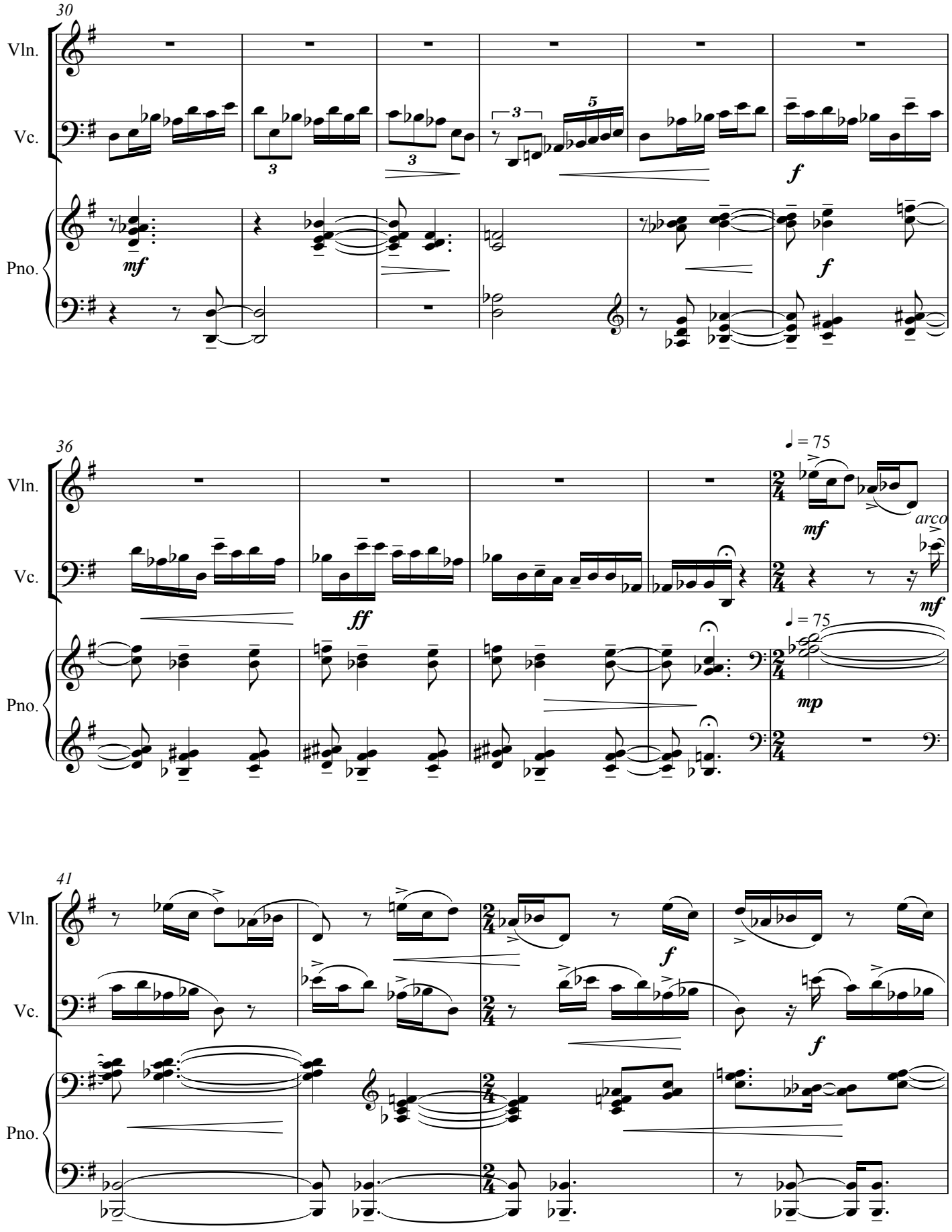
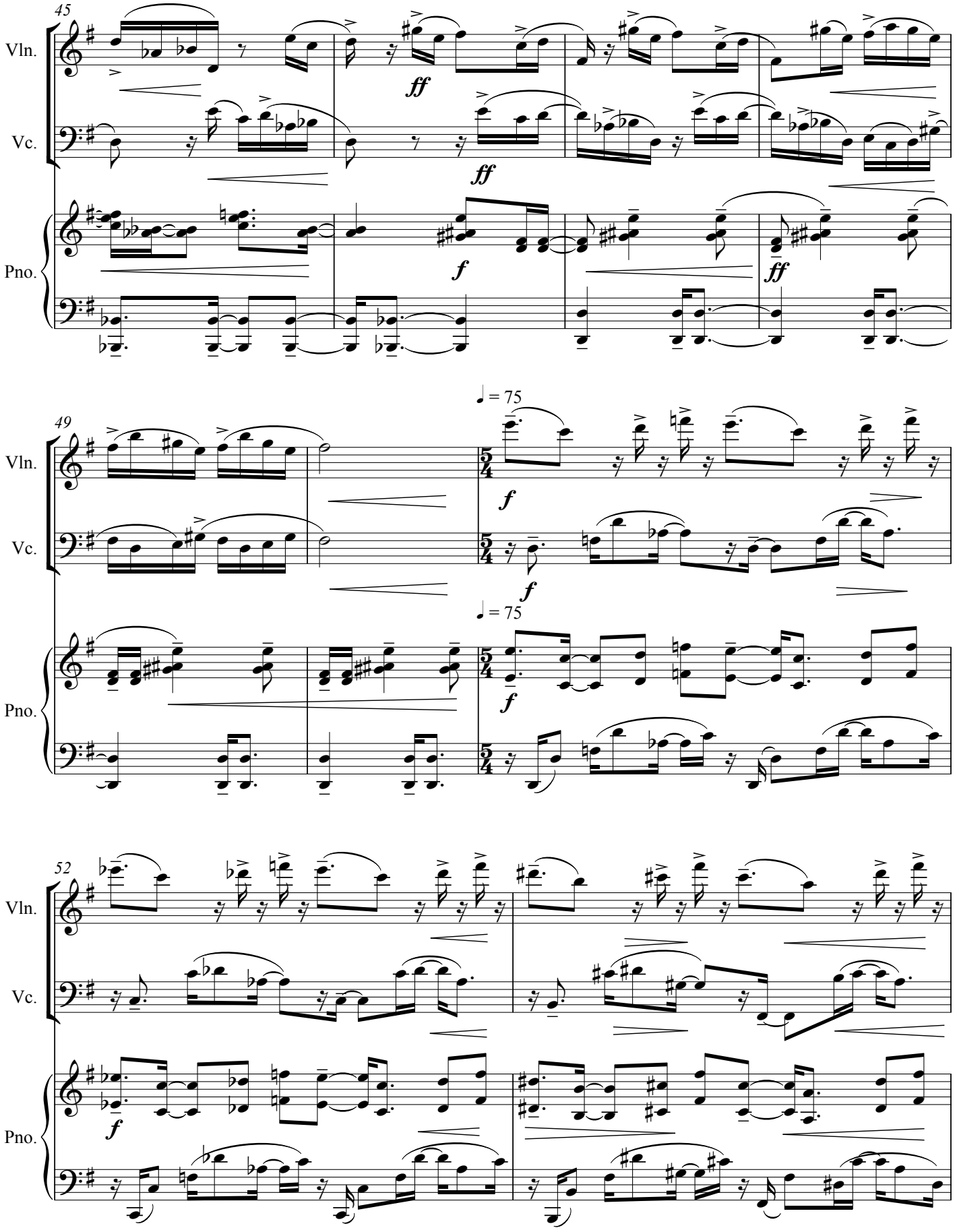
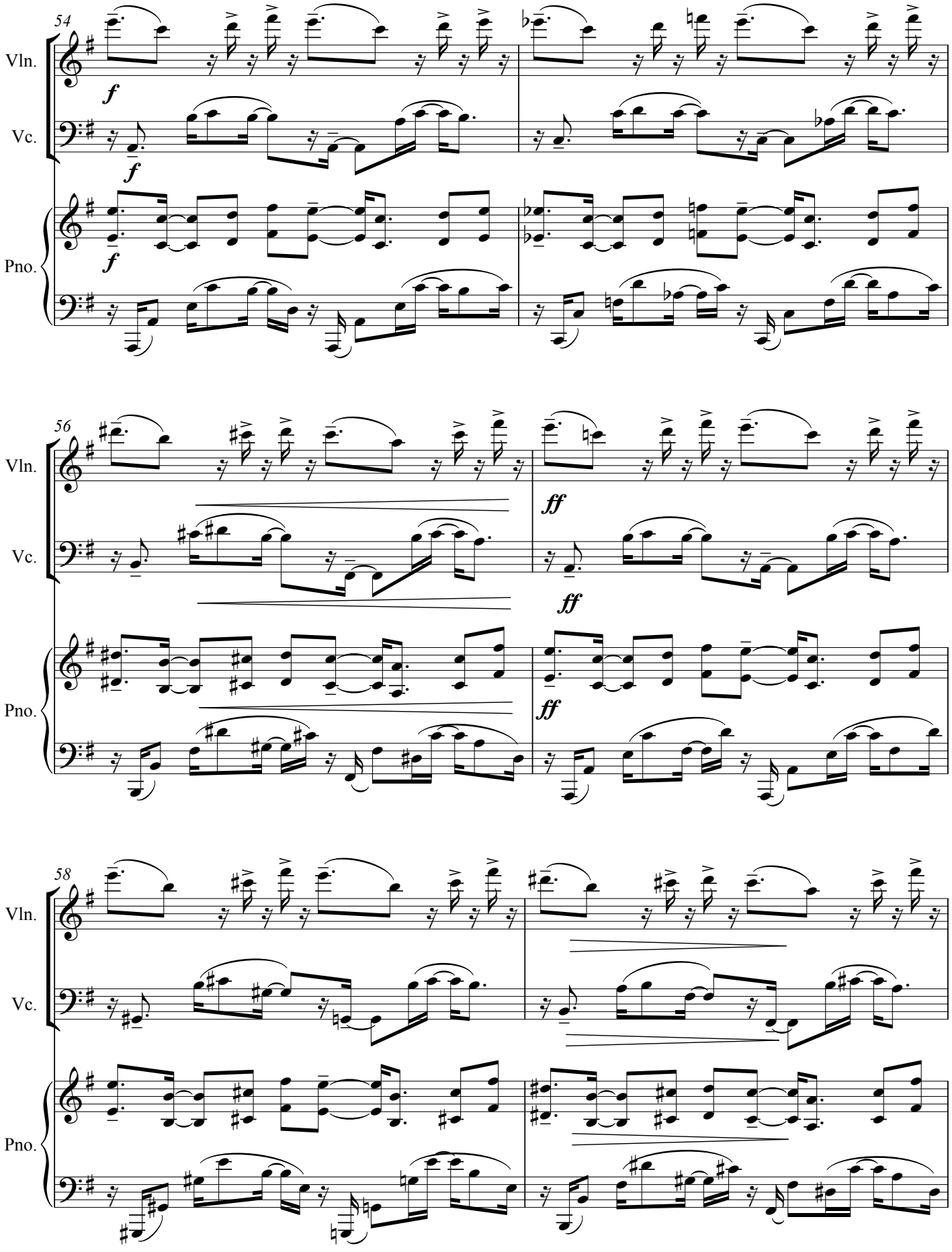
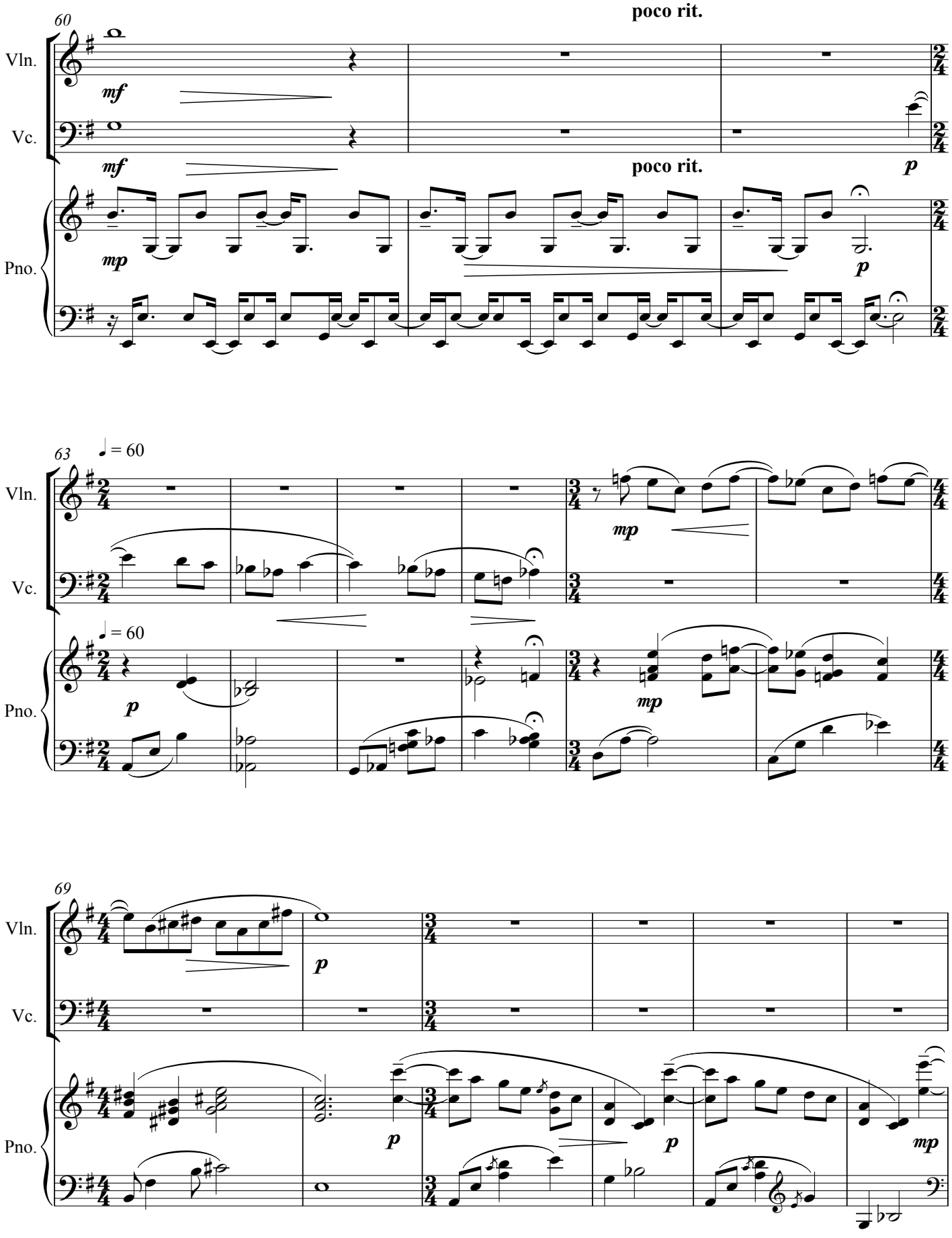
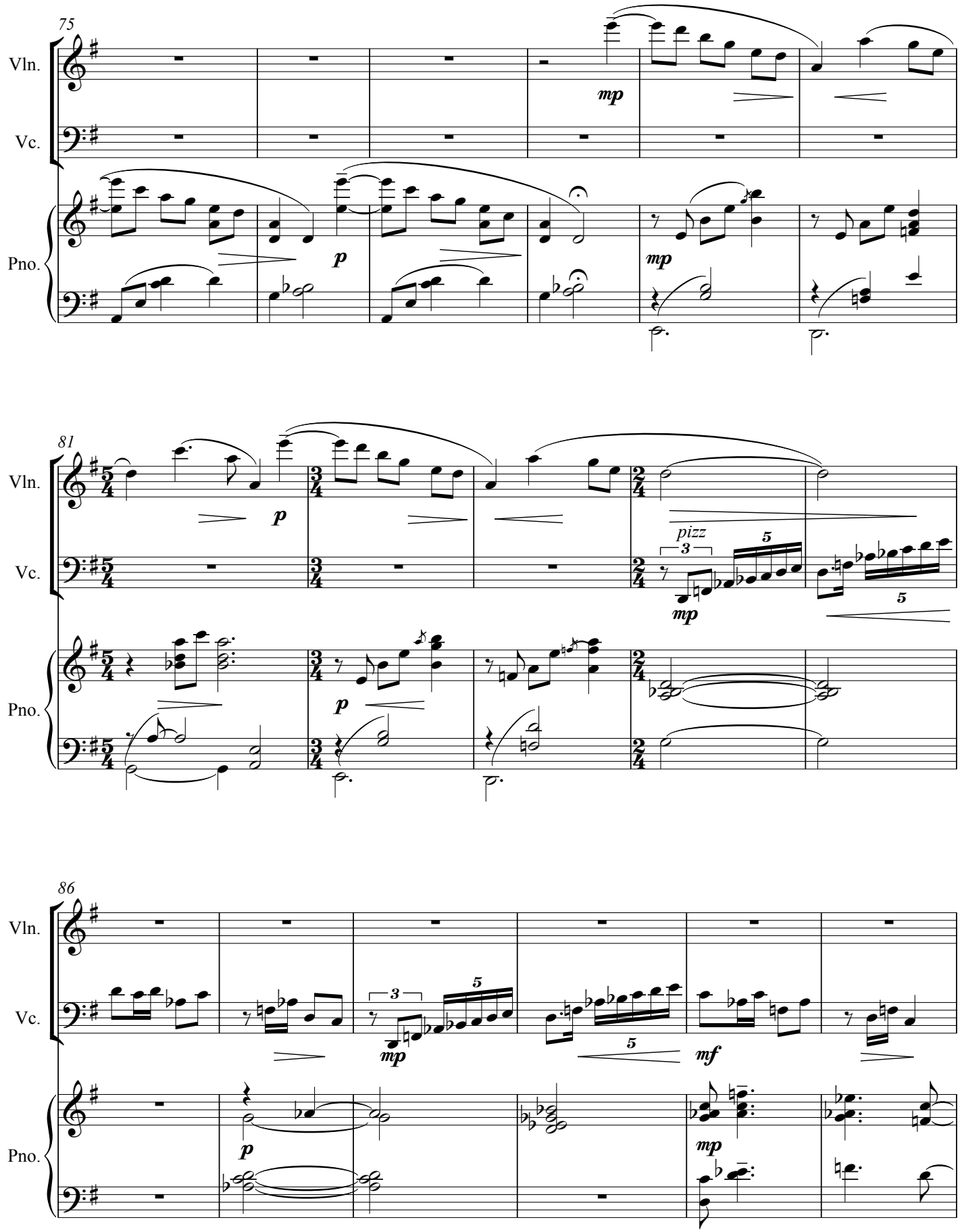

16
Vln.
Vc.
Pno.
f
mf
20
Vln.
Vc.
Pno.
mf
mp
mp
mp
p
25
Vln.
Vc.
Pno.
mf
p

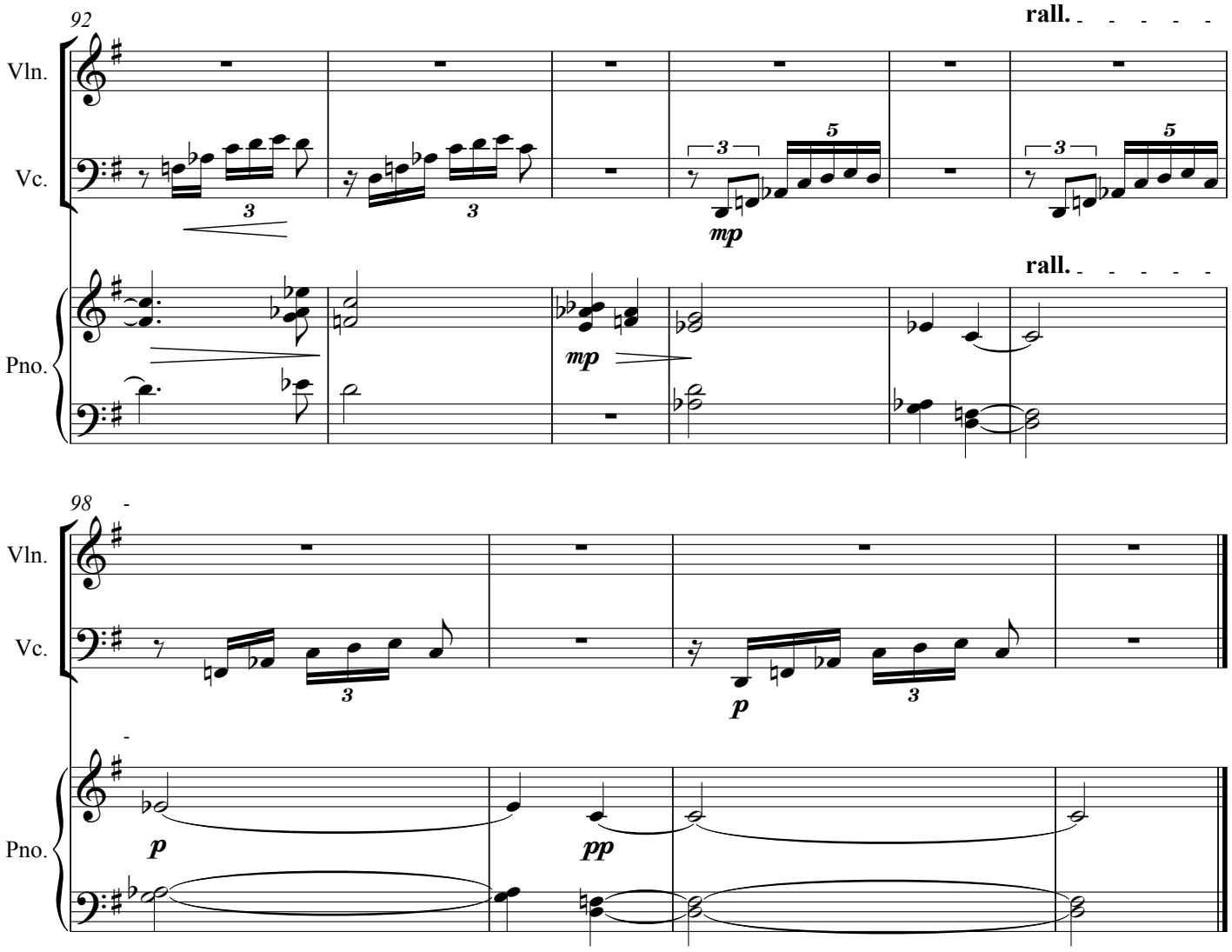

30
Vln.
Vc.
Pno.
mf
f
36
ff
= 75
mf
arco
mp
41


45
Vln.
Vc.
Pno.
ff
ff
f
ff
49
Vln.
Vc.
Pno.
♩ = 75
f
f
♩ = 75
f
52
Vln.
Vc.
Pno.
f


54
Vln.
Vc.
Pno.
f
56
ff
58

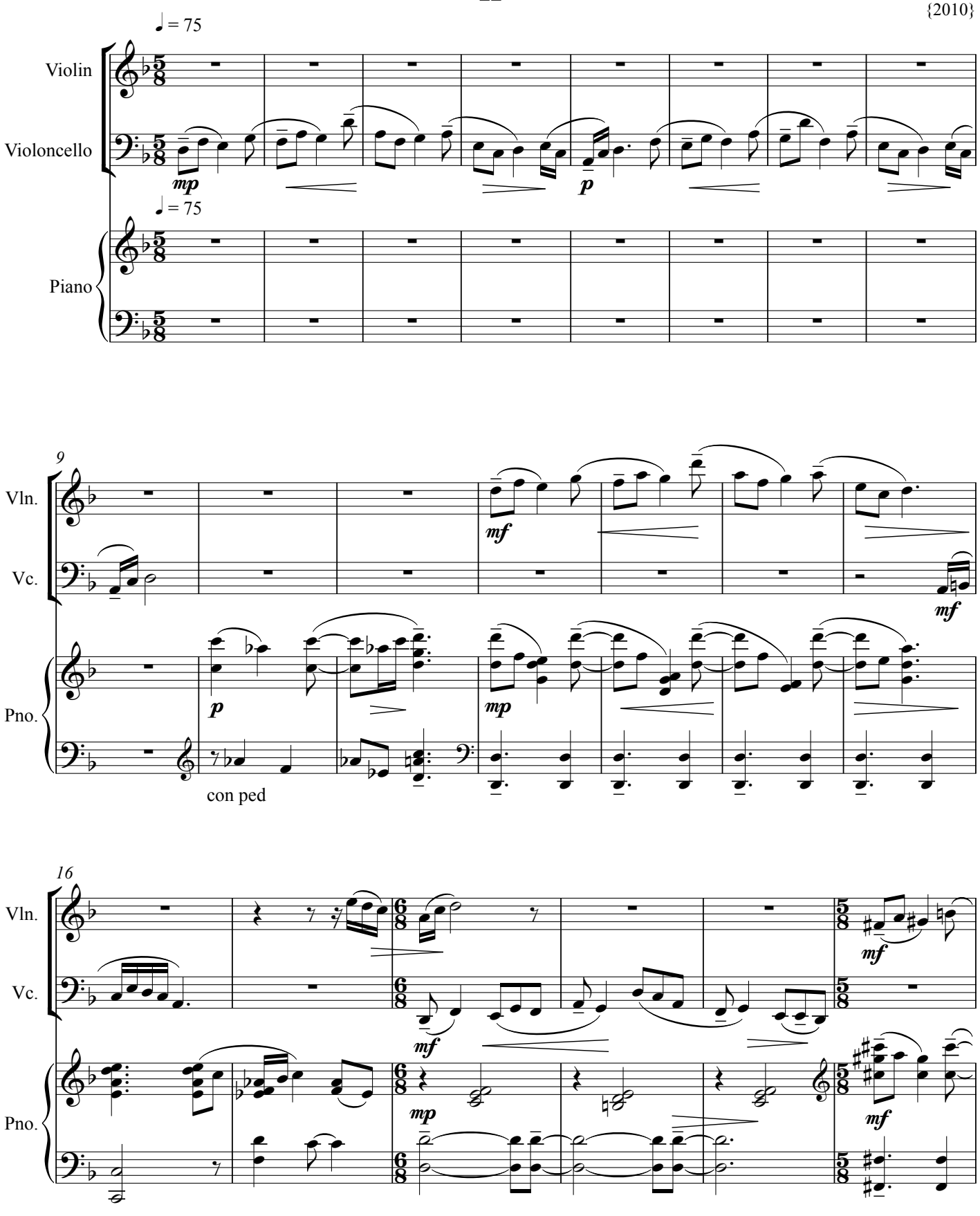

60
poco rit.
Vln.
Vc.
Pno.
mf
mp
p
63
♩ = 60
69


75
Vln.
Vc.
Pno.
mp
p
mp
81
Vln.
Vc.
Pno.
p
pizz
3
5
mp
5
p
86
Vln.
Vc.
Pno.
3
5
mp
5
mf
p
mp


92
rall.
Vln.
Vc.
Pno.
mp
rall.
98
Vln.
Vc.
Pno.
p
pp
p

Old Town
II

VIET ANH VU
{2010}



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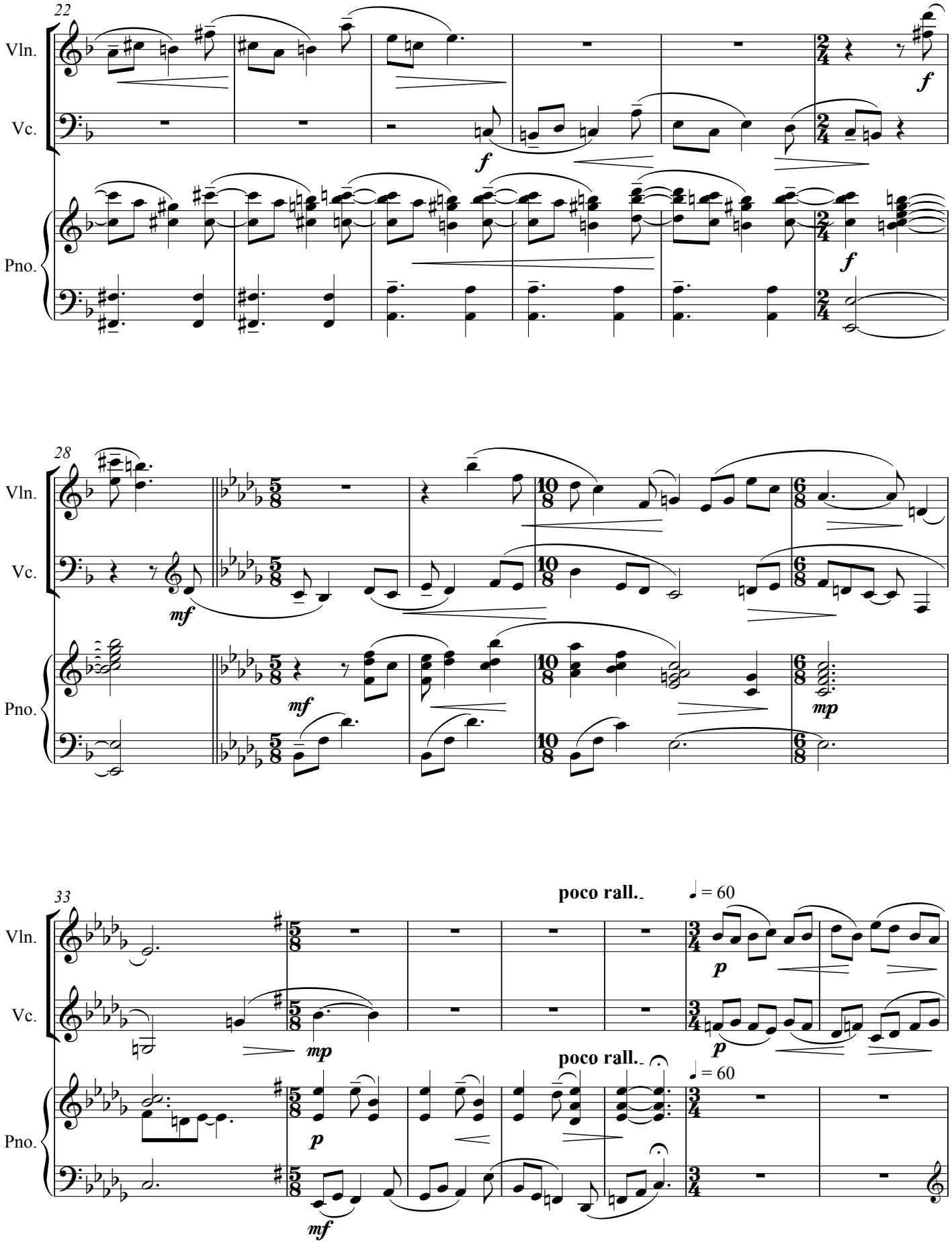
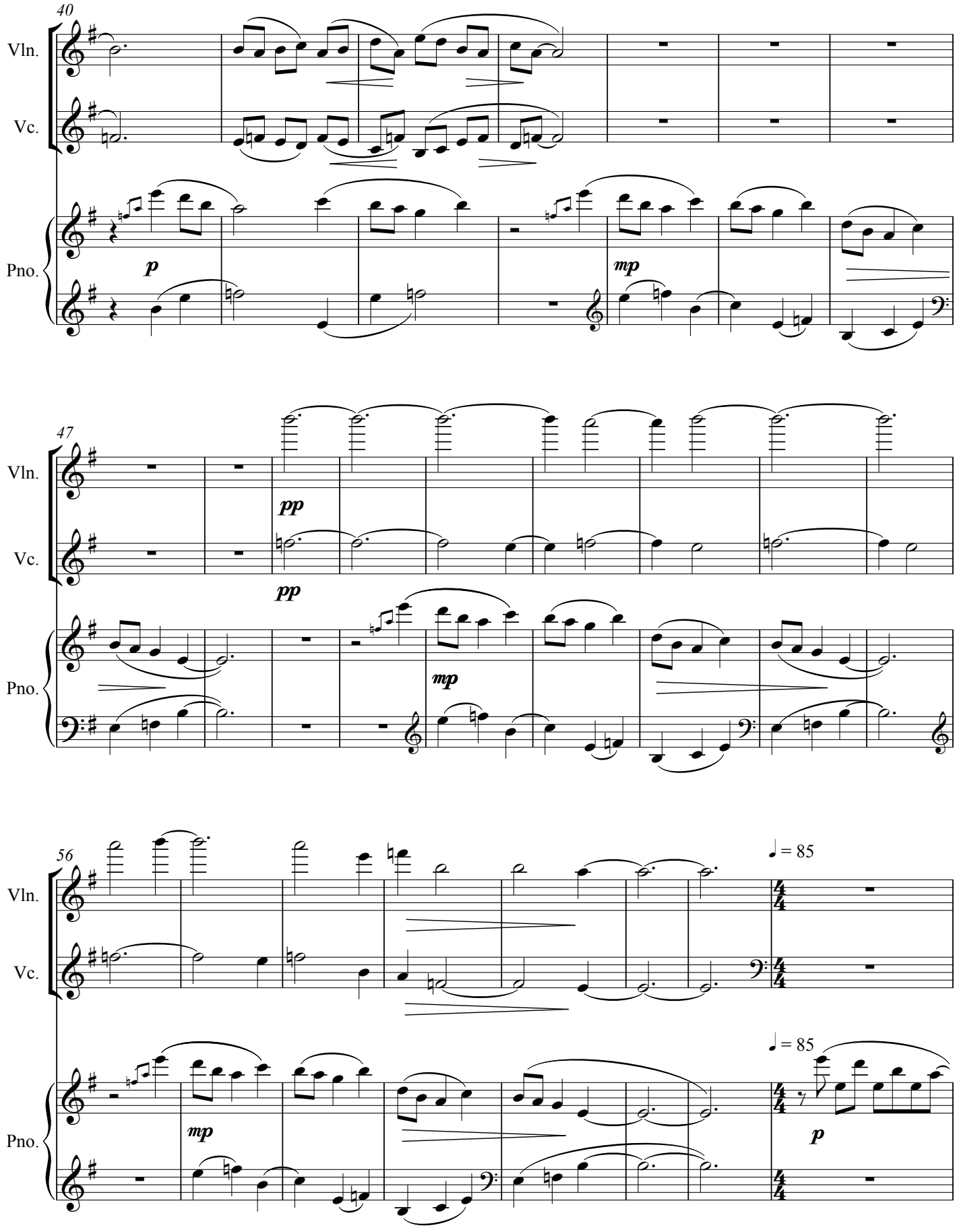
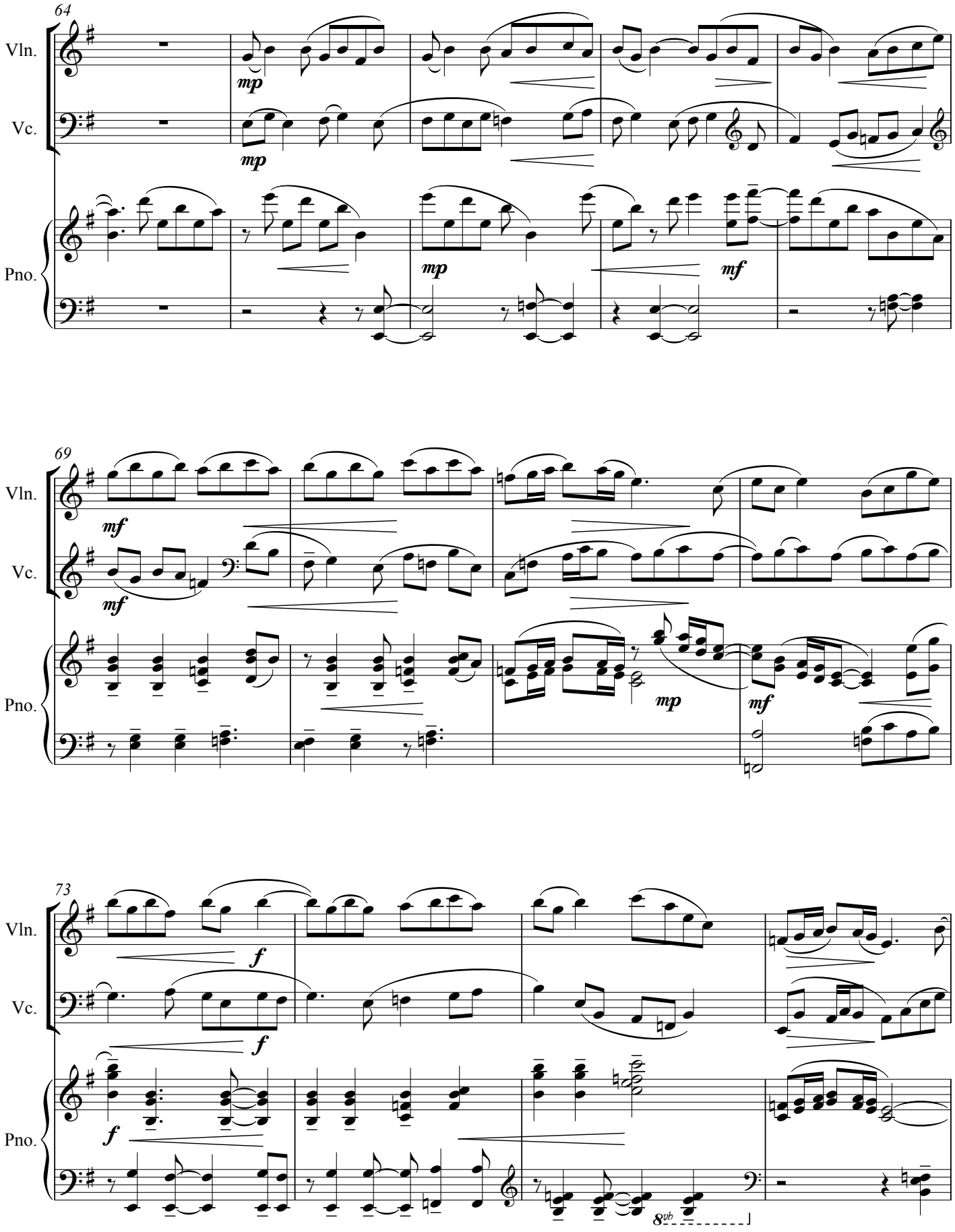
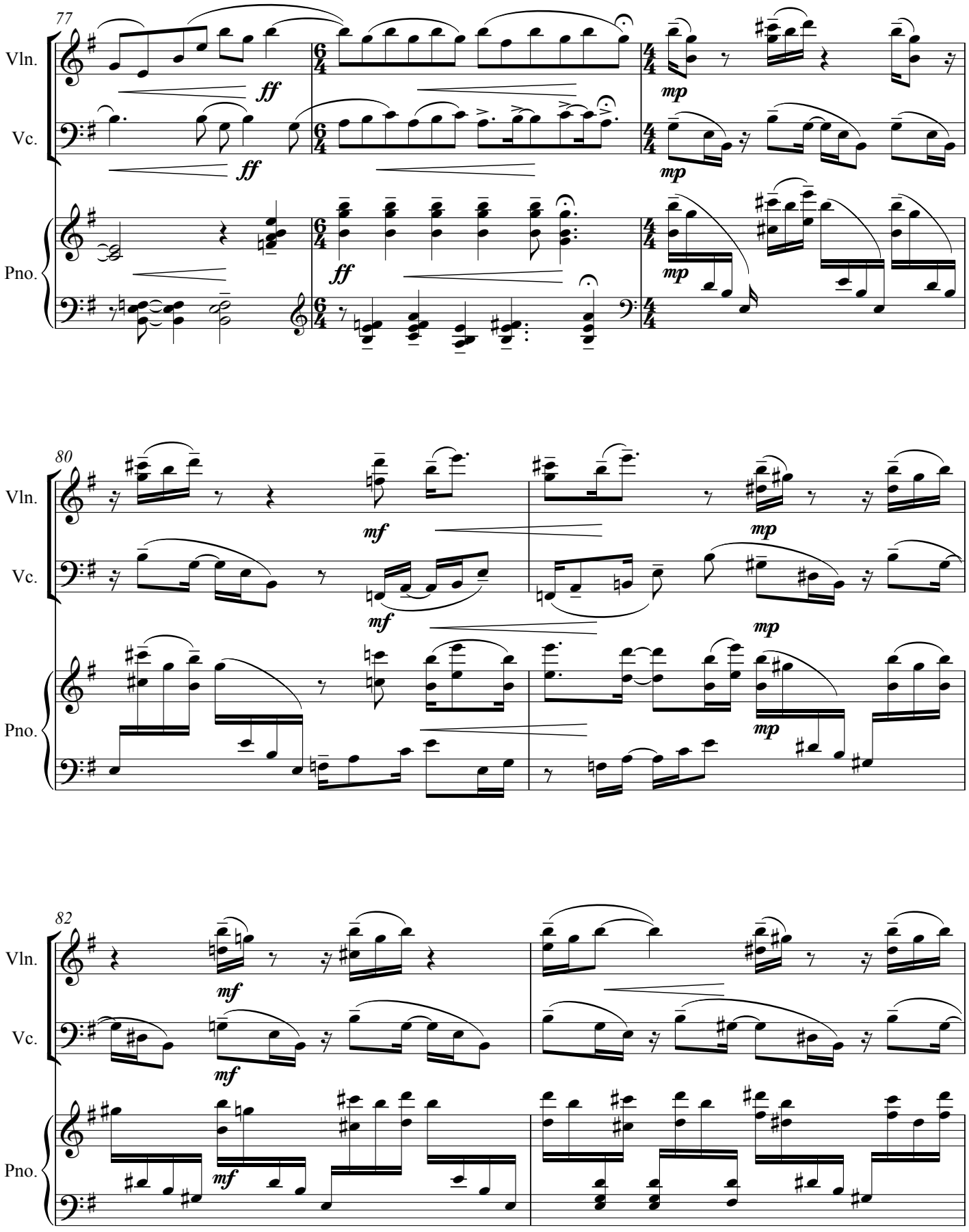
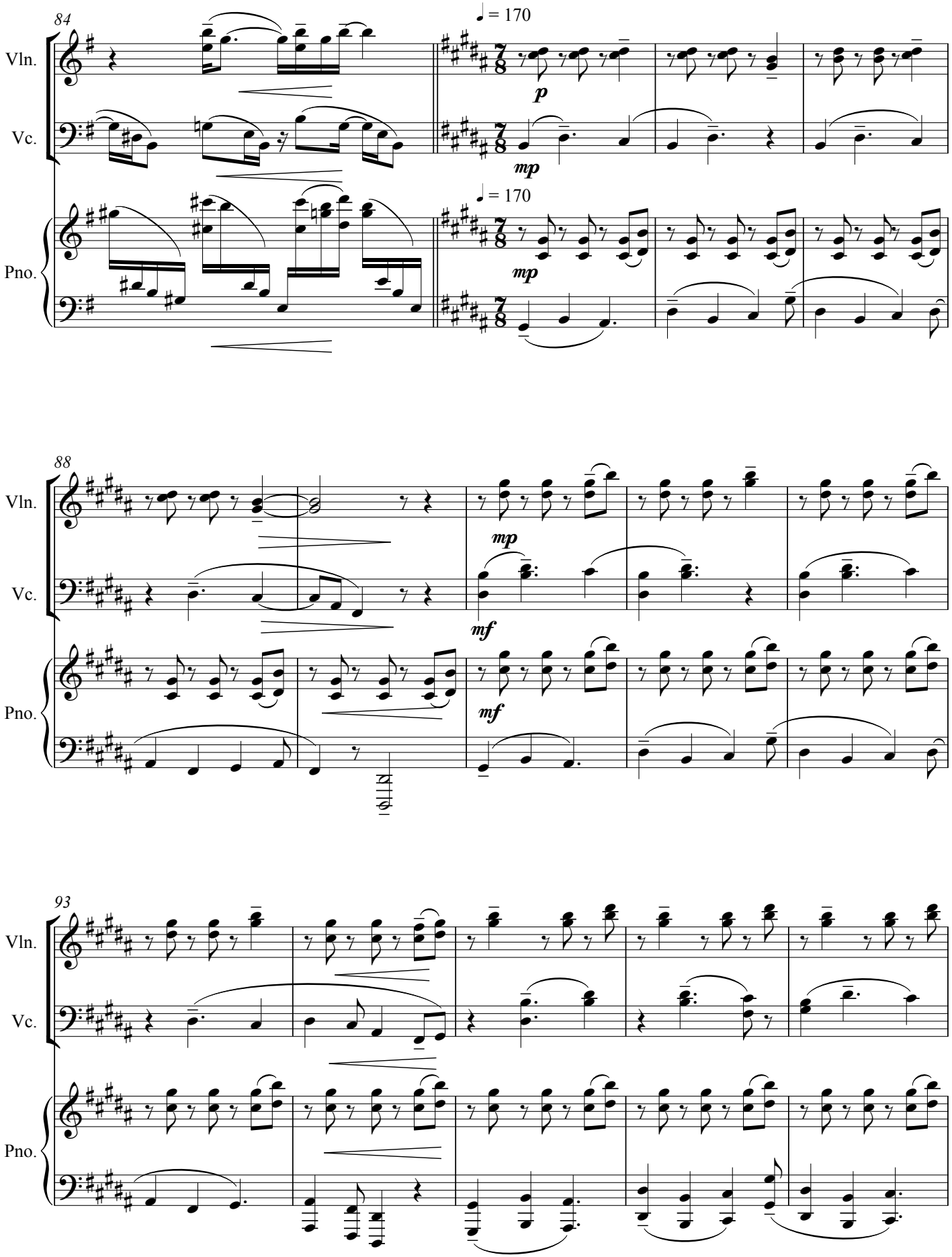
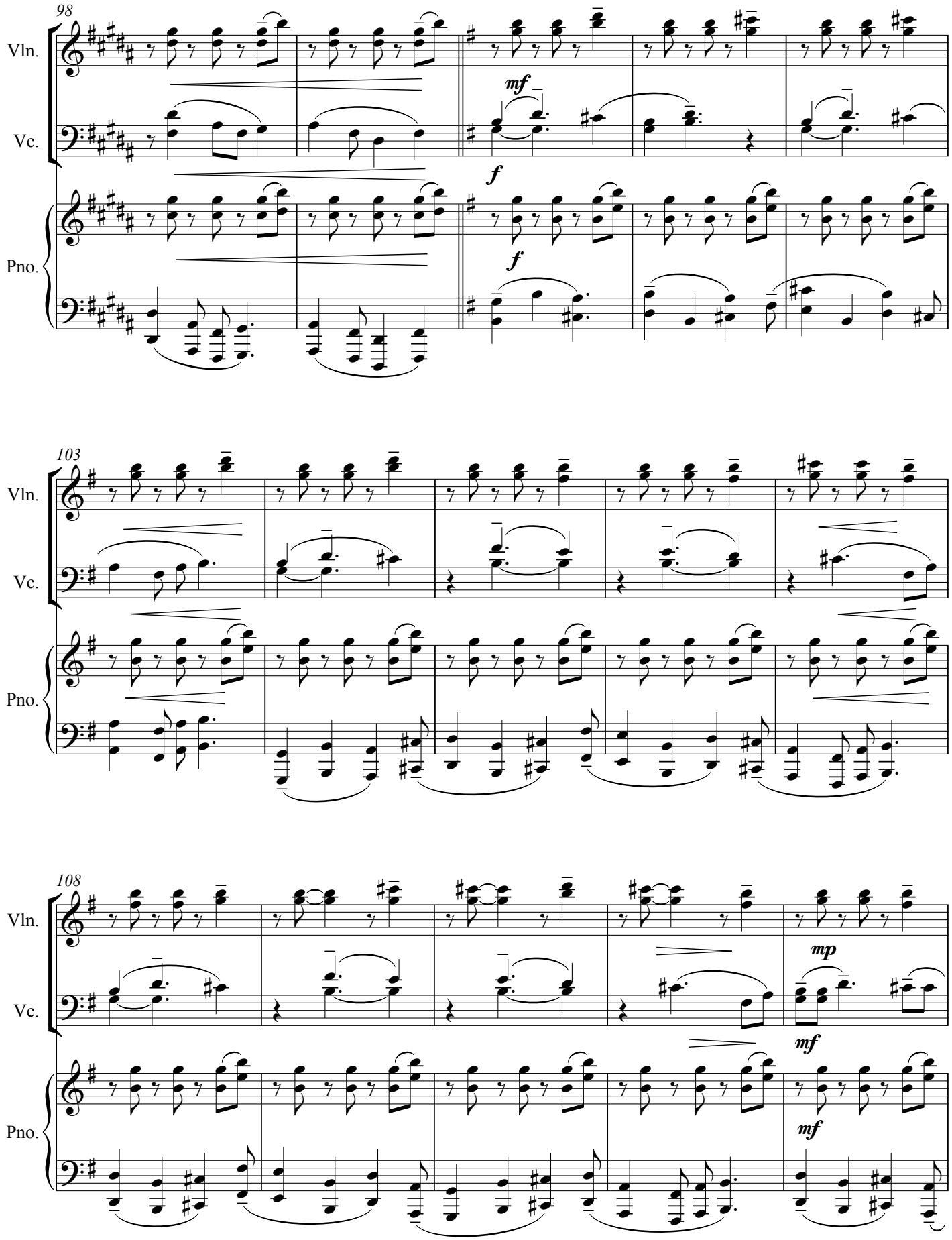

22
Vln.
Vc.
Pno.
f
f
f
28
Vln.
Vc.
Pno.
mf
mf
mp
33
Vln.
Vc.
Pno.
poco rall.
♩ = 60
p
p
mp
poco rall.
♩ = 60
mf

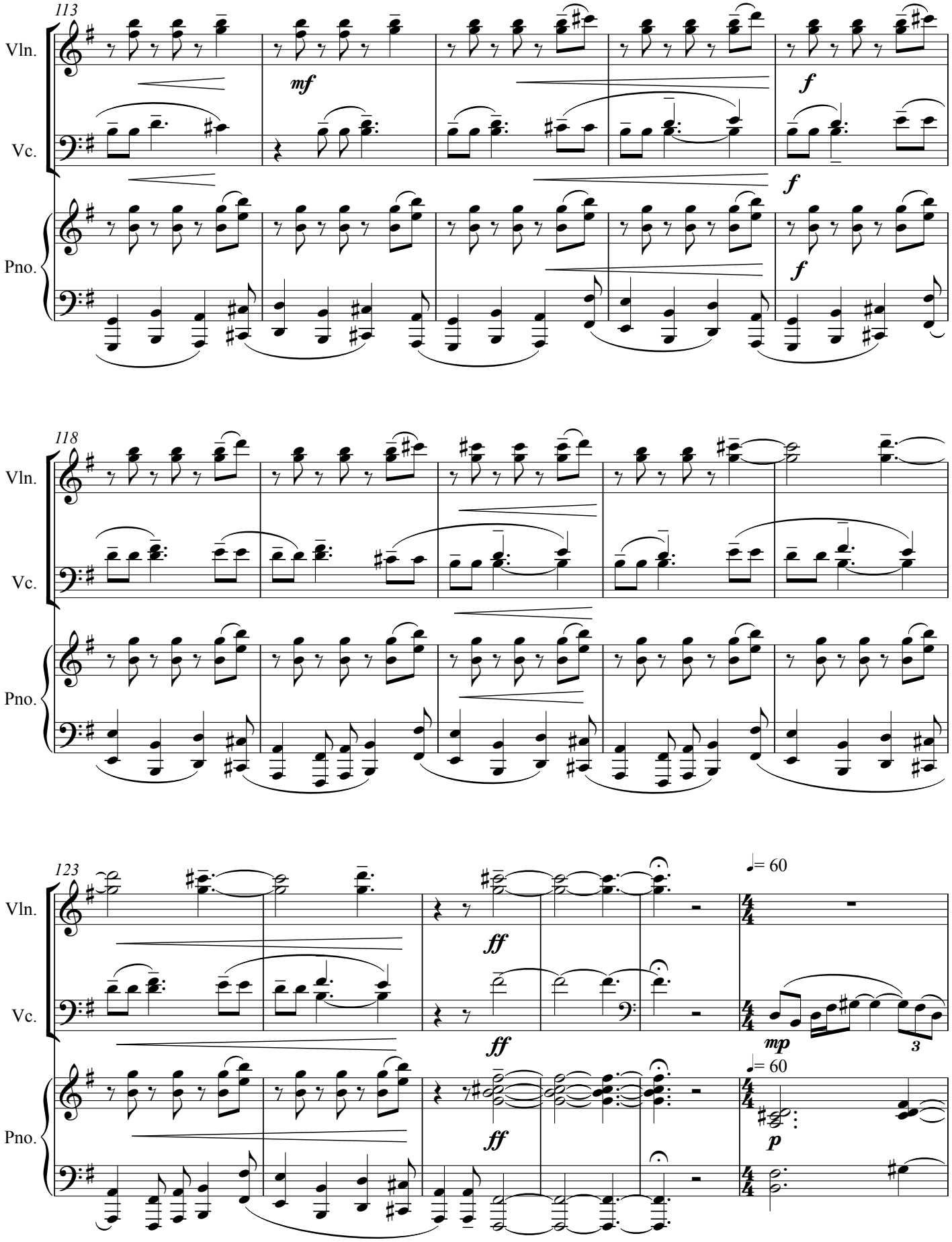

40
Vln.
Vc.
Pno.
p
mp
47
Vln.
Vc.
Pno.
pp
pp
mp
56
Vln.
Vc.
Pno.
mp
♩ = 85
♩ = 85
p

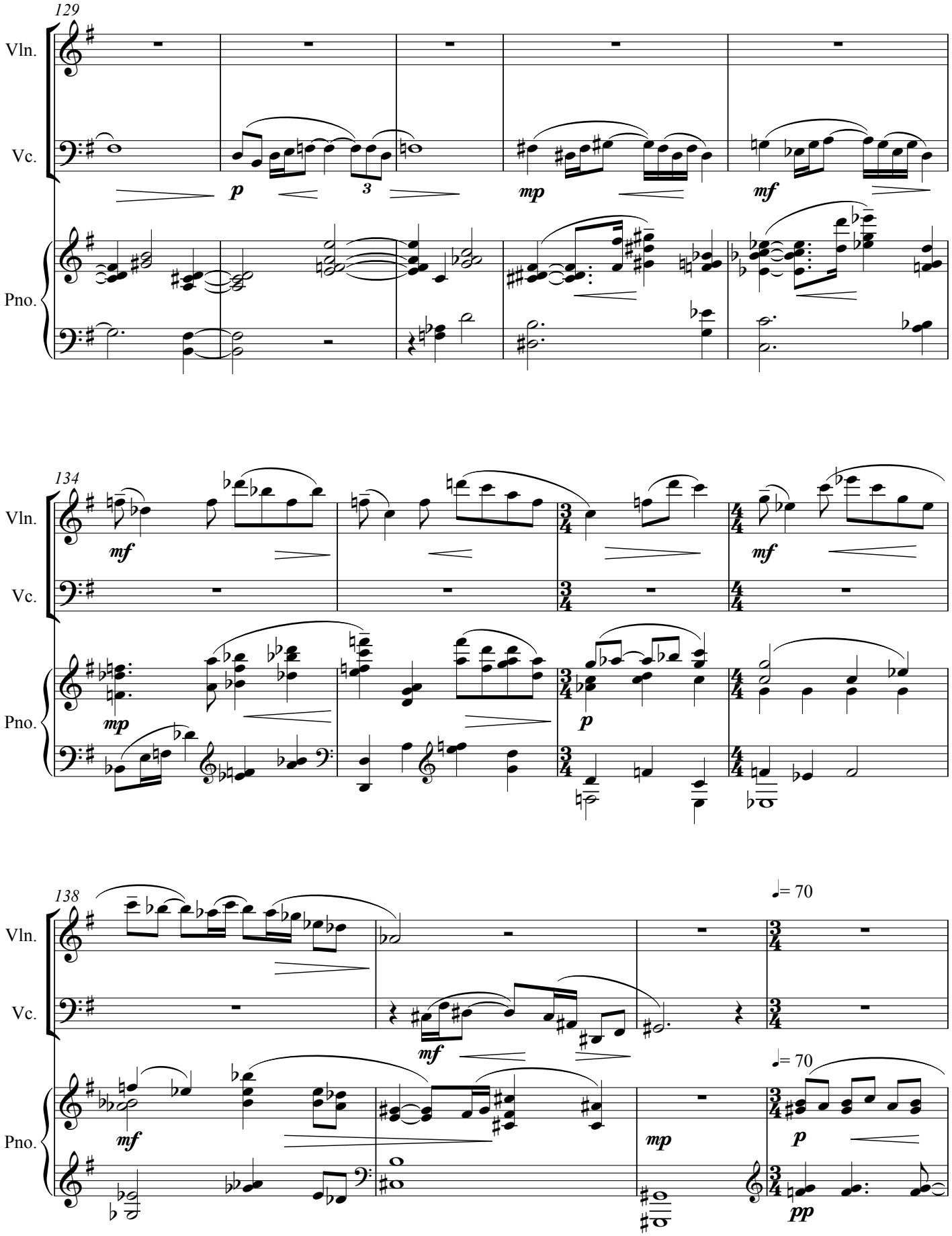

64
Vln.
Vc.
Pno.
mp
mp
mp
mf
69
Vln.
Vc.
Pno.
mf
mf
mp
mf
73
Vln.
Vc.
Pno.
f
f
f
8vb

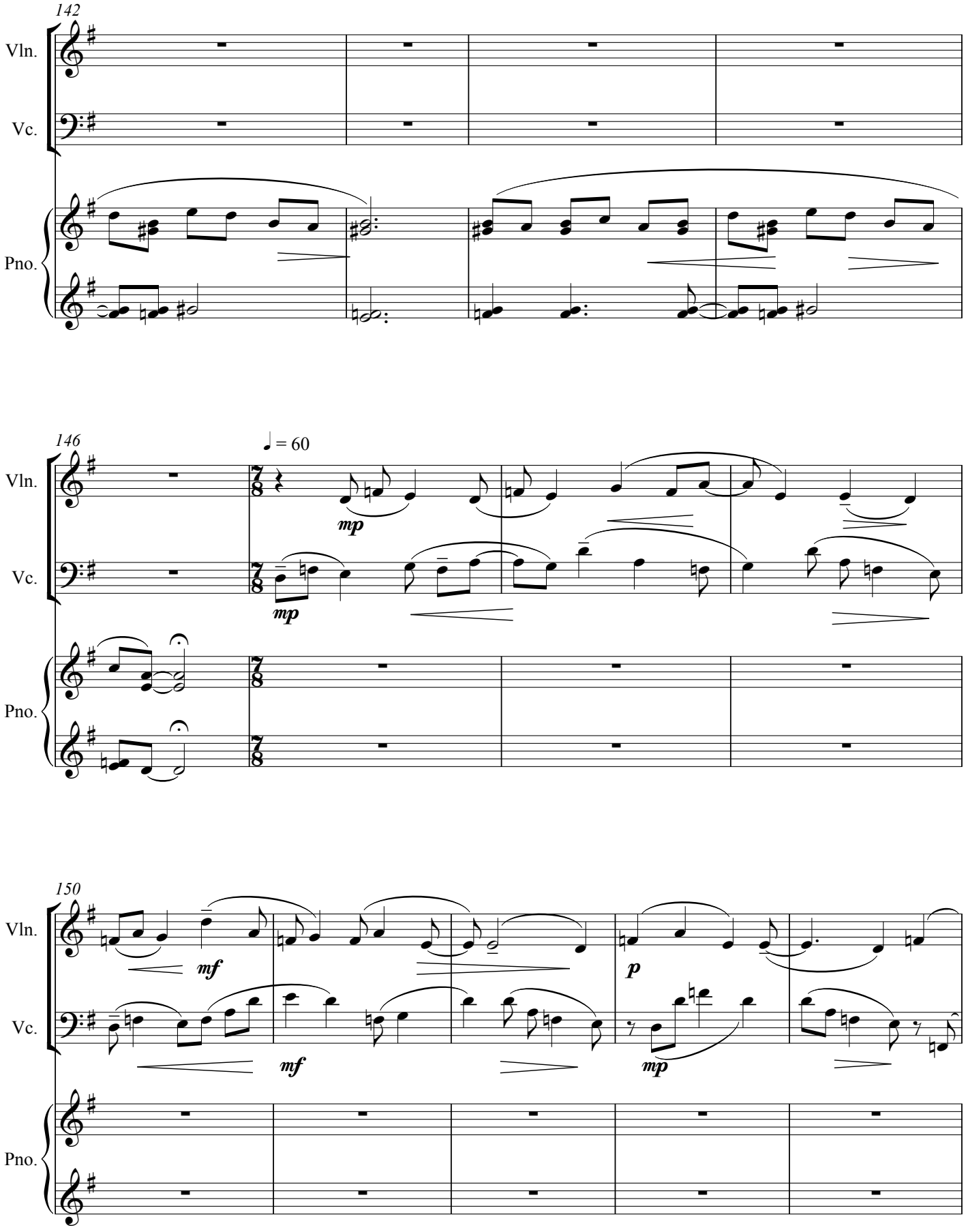

77
Vln.
Vc.
Pno.
ff
mp
80
mf
82

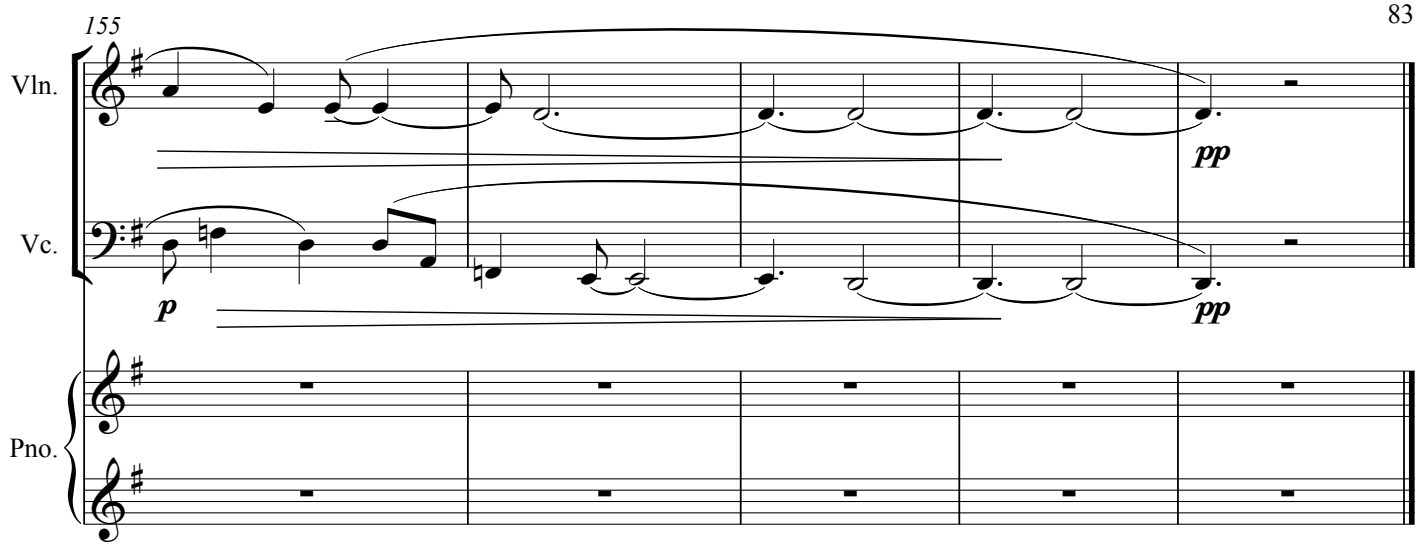

84
Vln.
Vc.
Pno.
♩ = 170
7/8
p
mp
mp
88
mp
mf
mf
93


98
Vln.
Vc.
Pno.
mf
f
f
103
Vln.
Vc.
Pno.
108
Vln.
Vc.
Pno.
mp
mf
mf


113
Vln.
Vc.
Pno.
mf
f
f
f
118
Vln.
Vc.
Pno.
123
Vln.
Vc.
Pno.
ff
ff
ff
♩= 60
♩= 60
mp
p
3


129
Vln.
Vc.
Pno.
p
3
mp
mf
134
mf
mp
p
138
= 70
mf
mp
= 70
p
pp

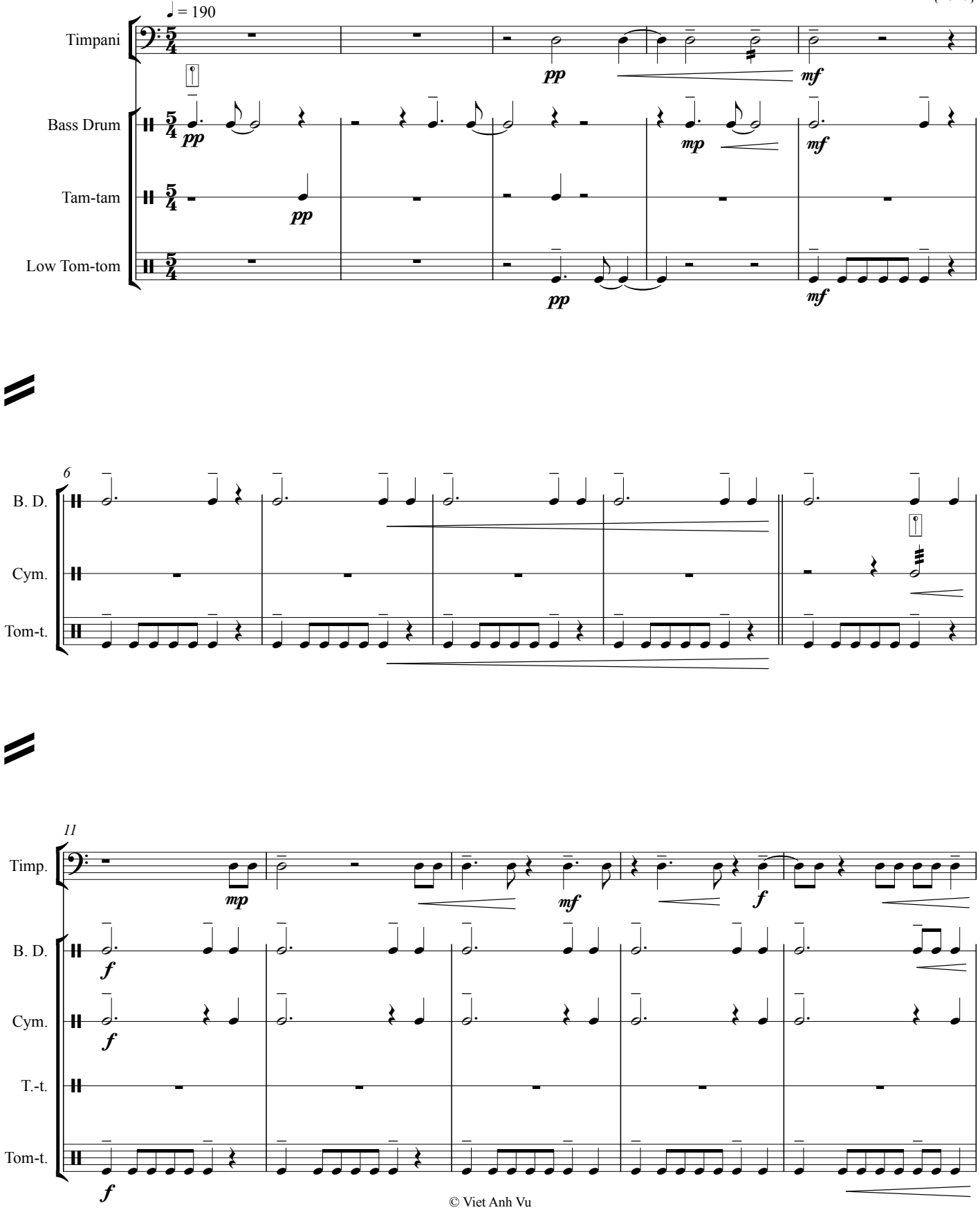

142
Vln.
Vc.
Pno.
146
♩ = 60
mp
mp
150
mf
mf
p
mp


155
Vln.
Vc.
Pno.
pp
p
pp

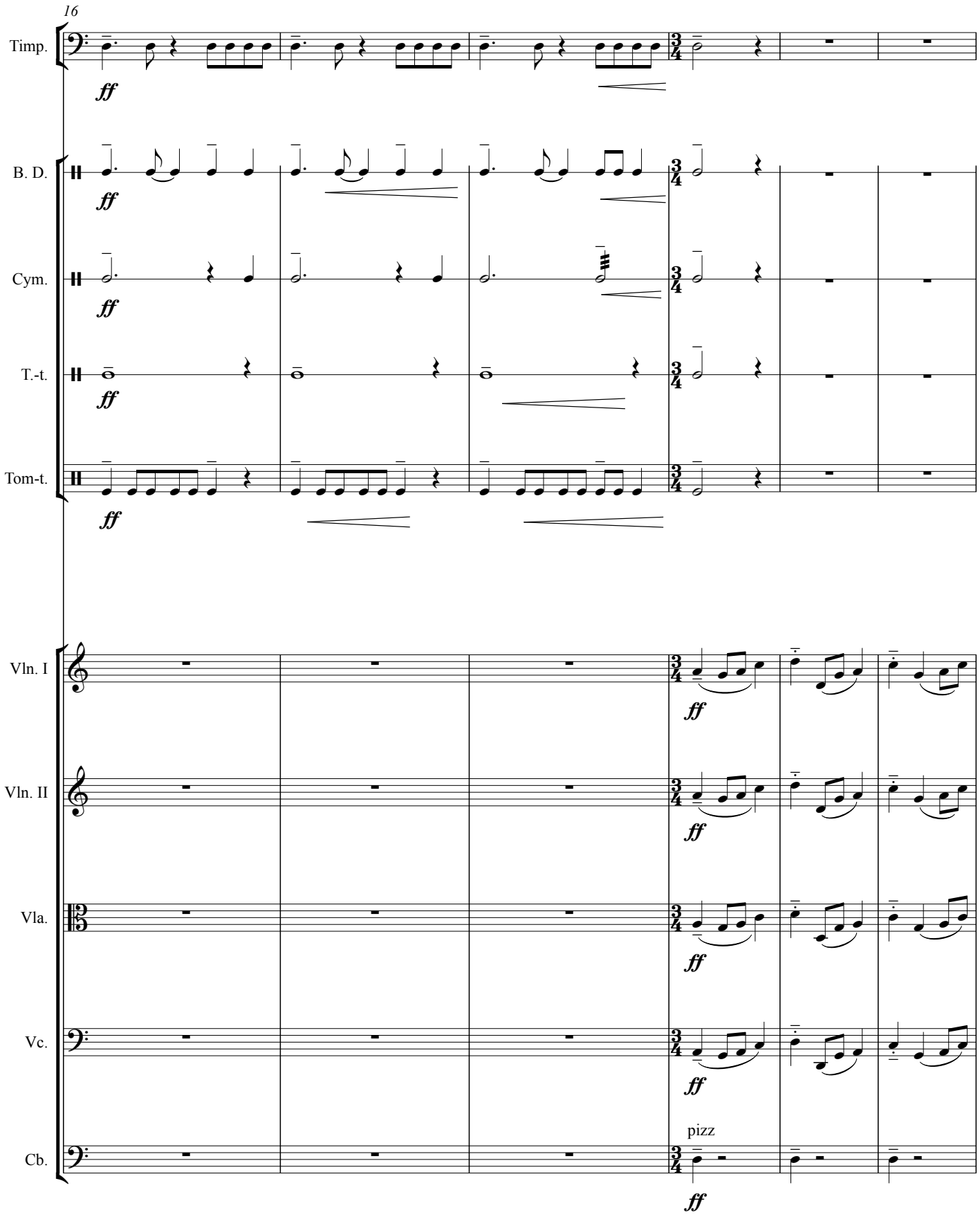
VANG SON
I

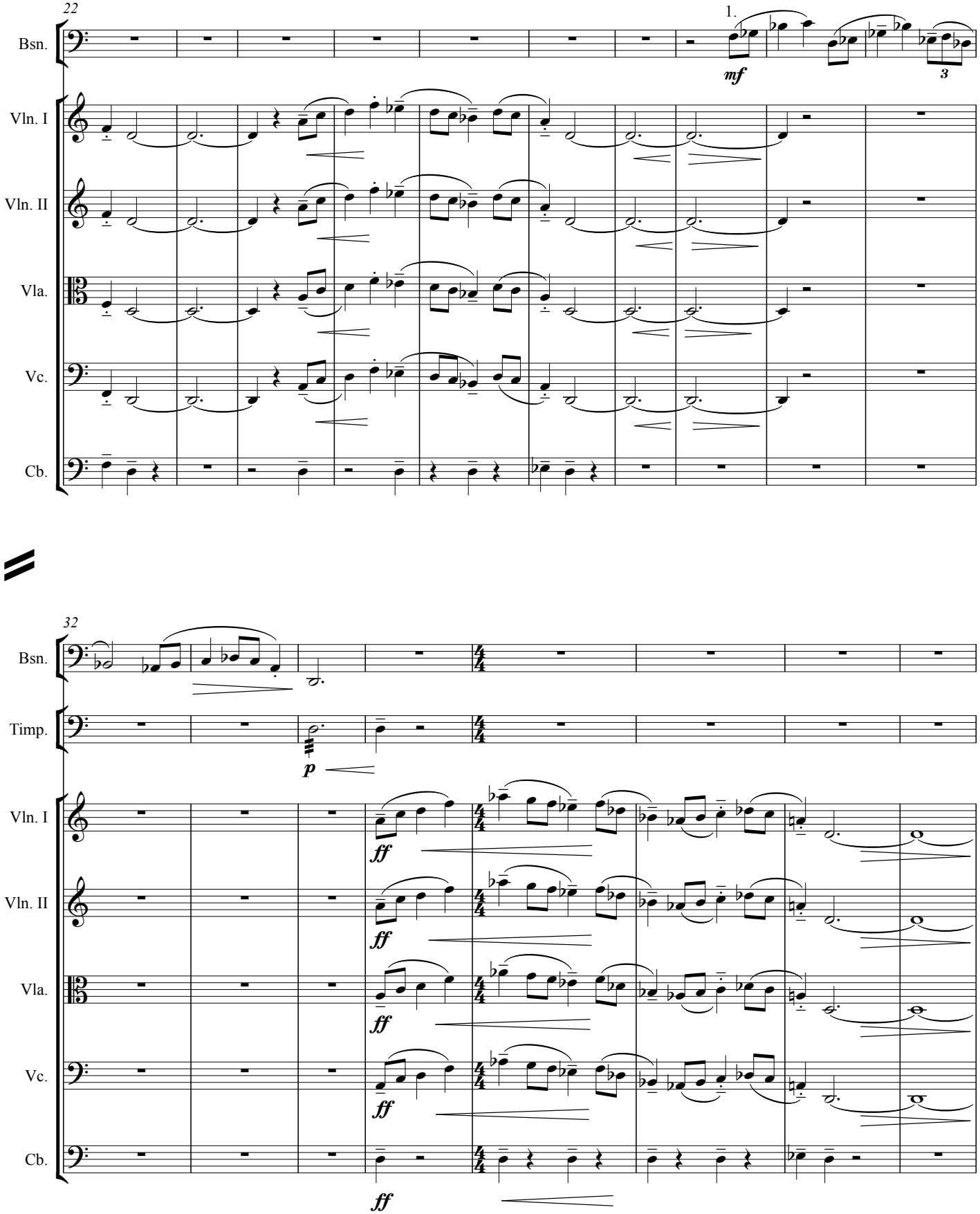
VIET ANH VU
{2010}

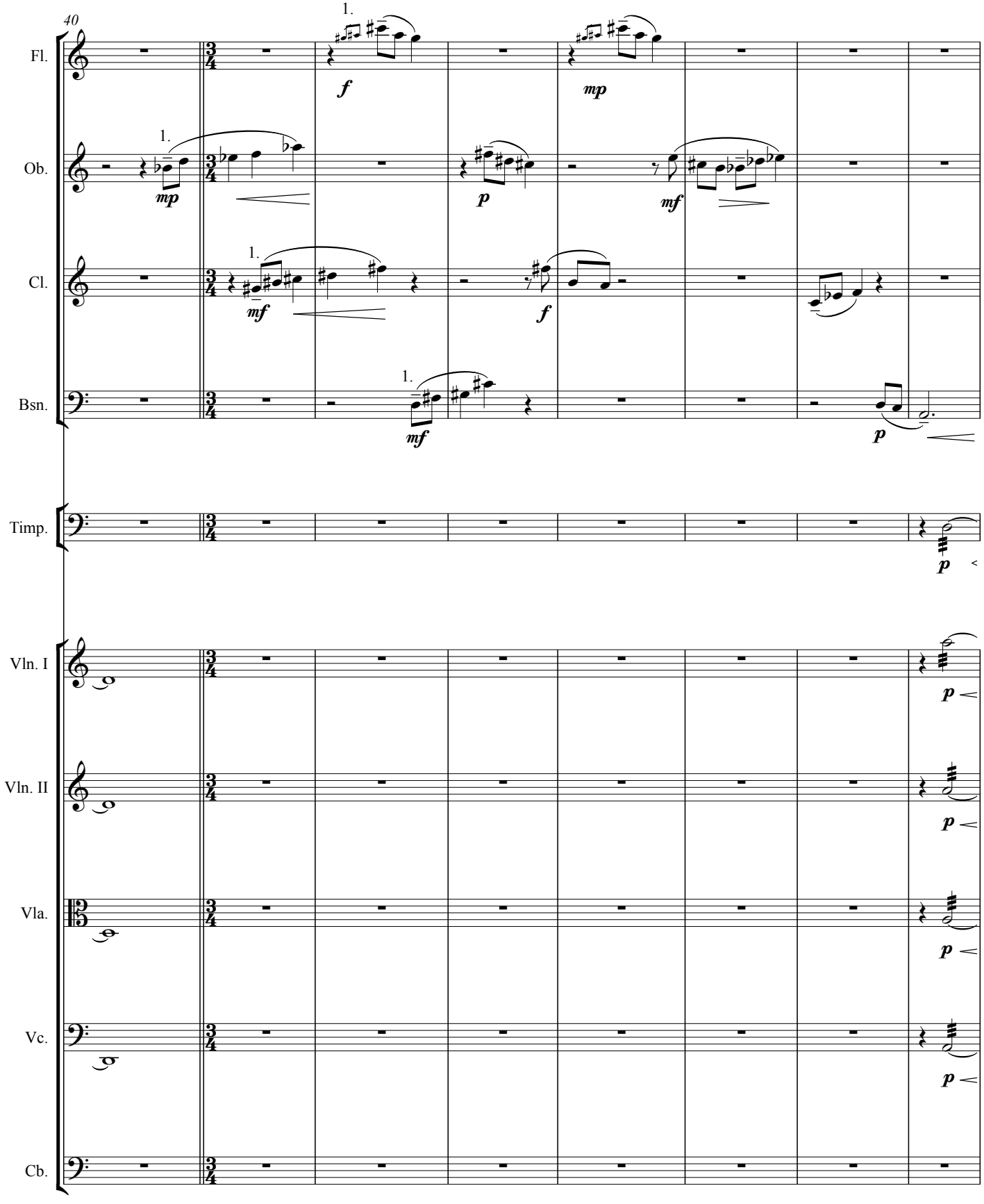
Vivace
♩ = 190

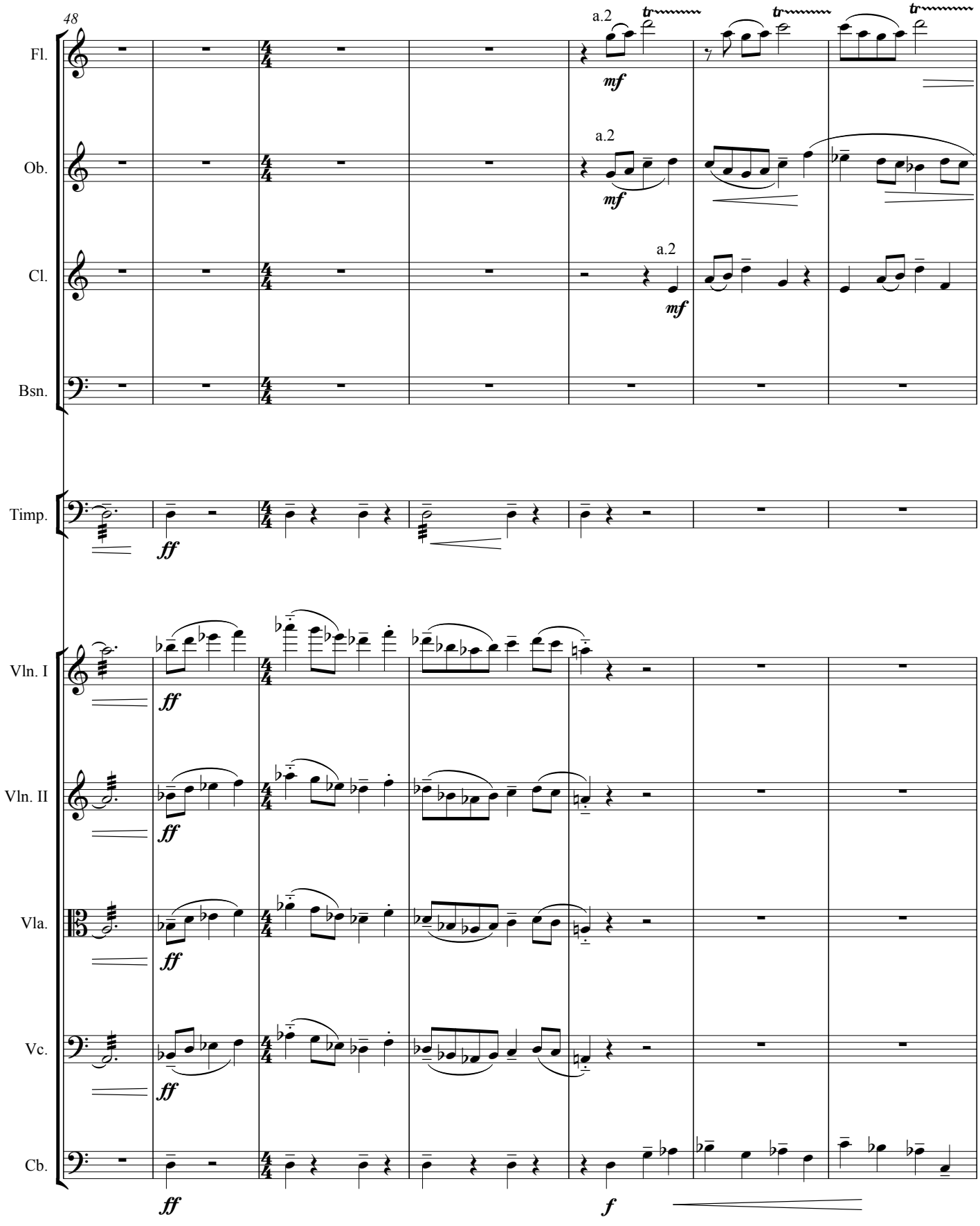


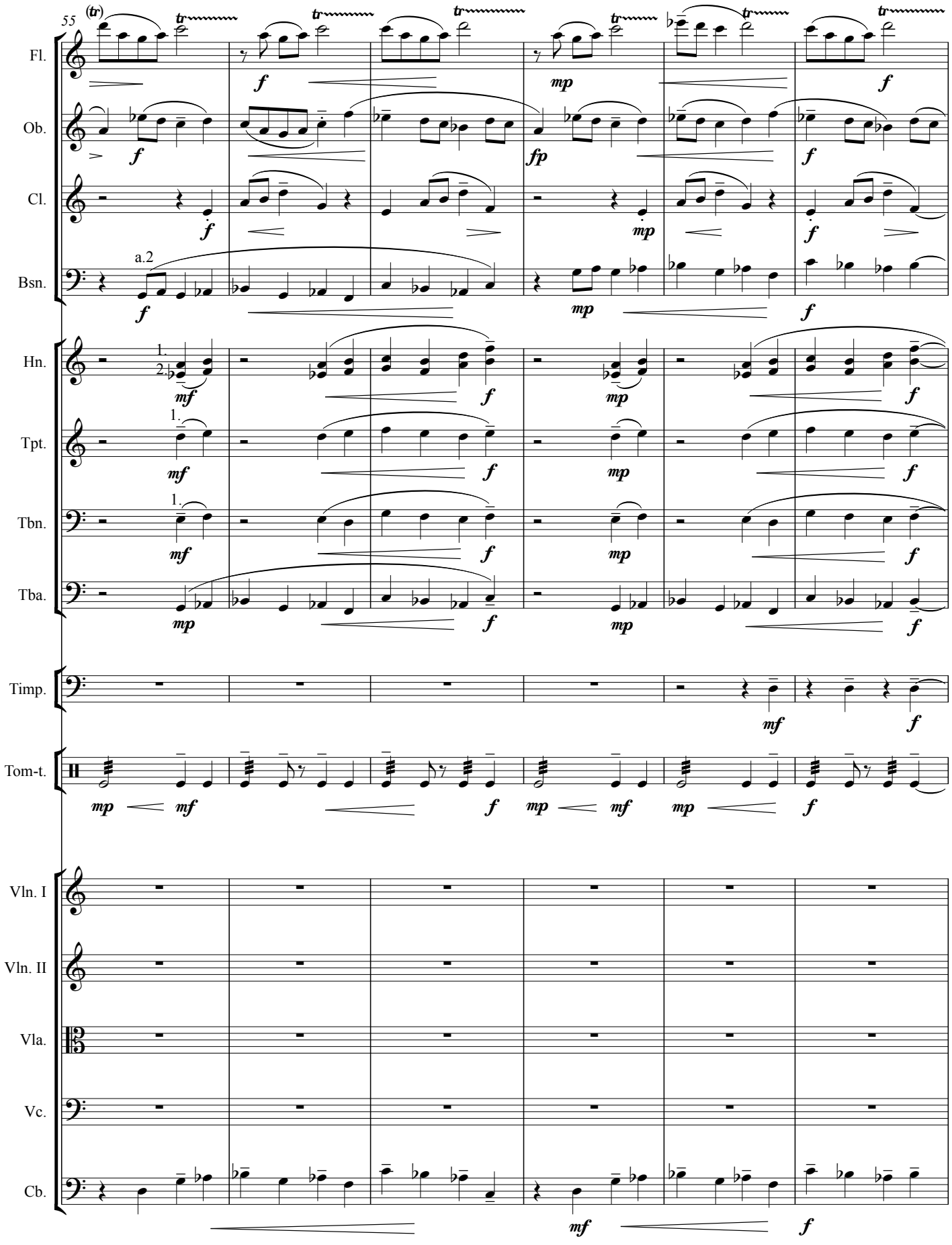
© Viet Anh Vu

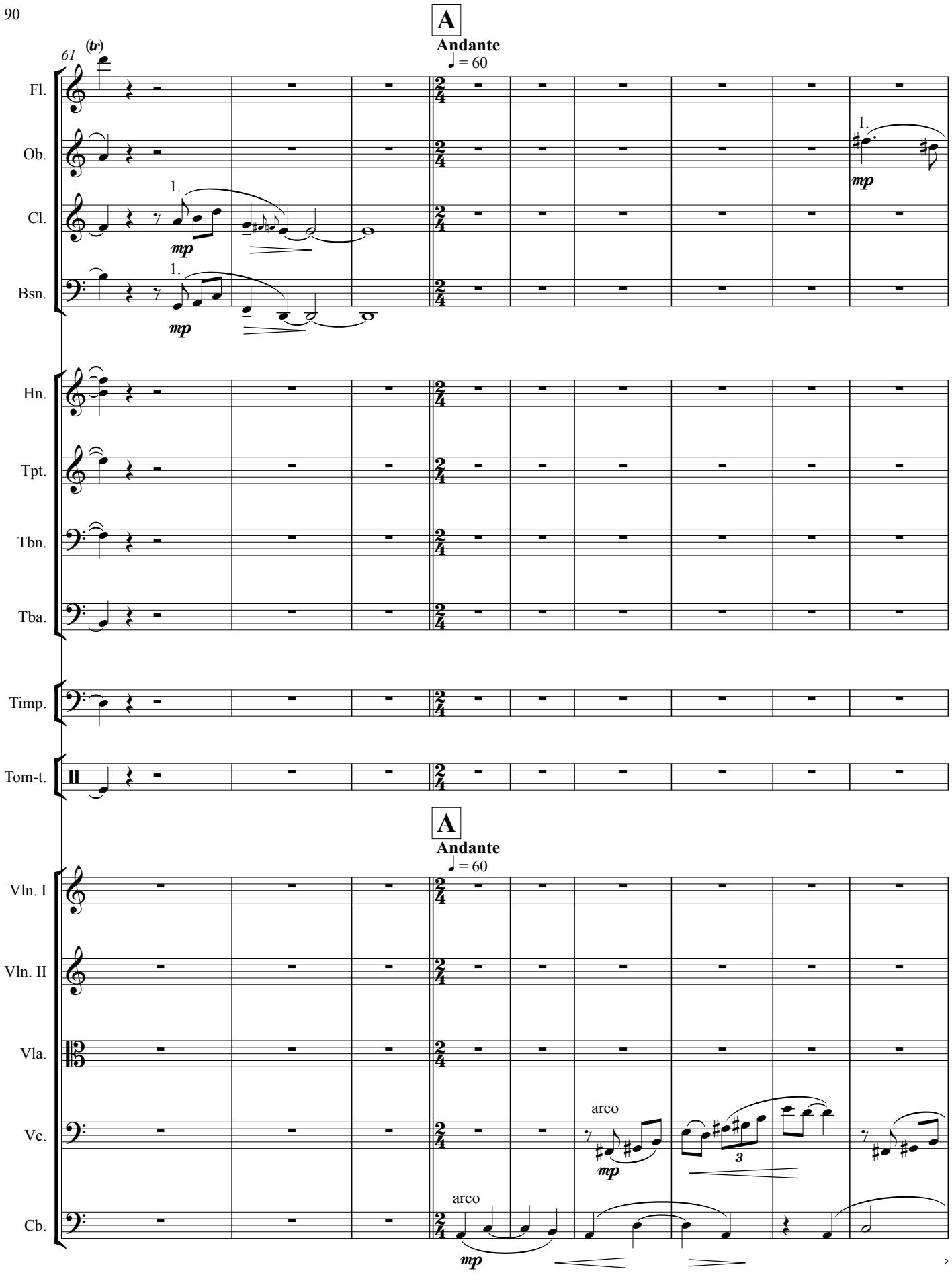

16
Timp.
B. D.
Cym.
T.-t.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
pizz

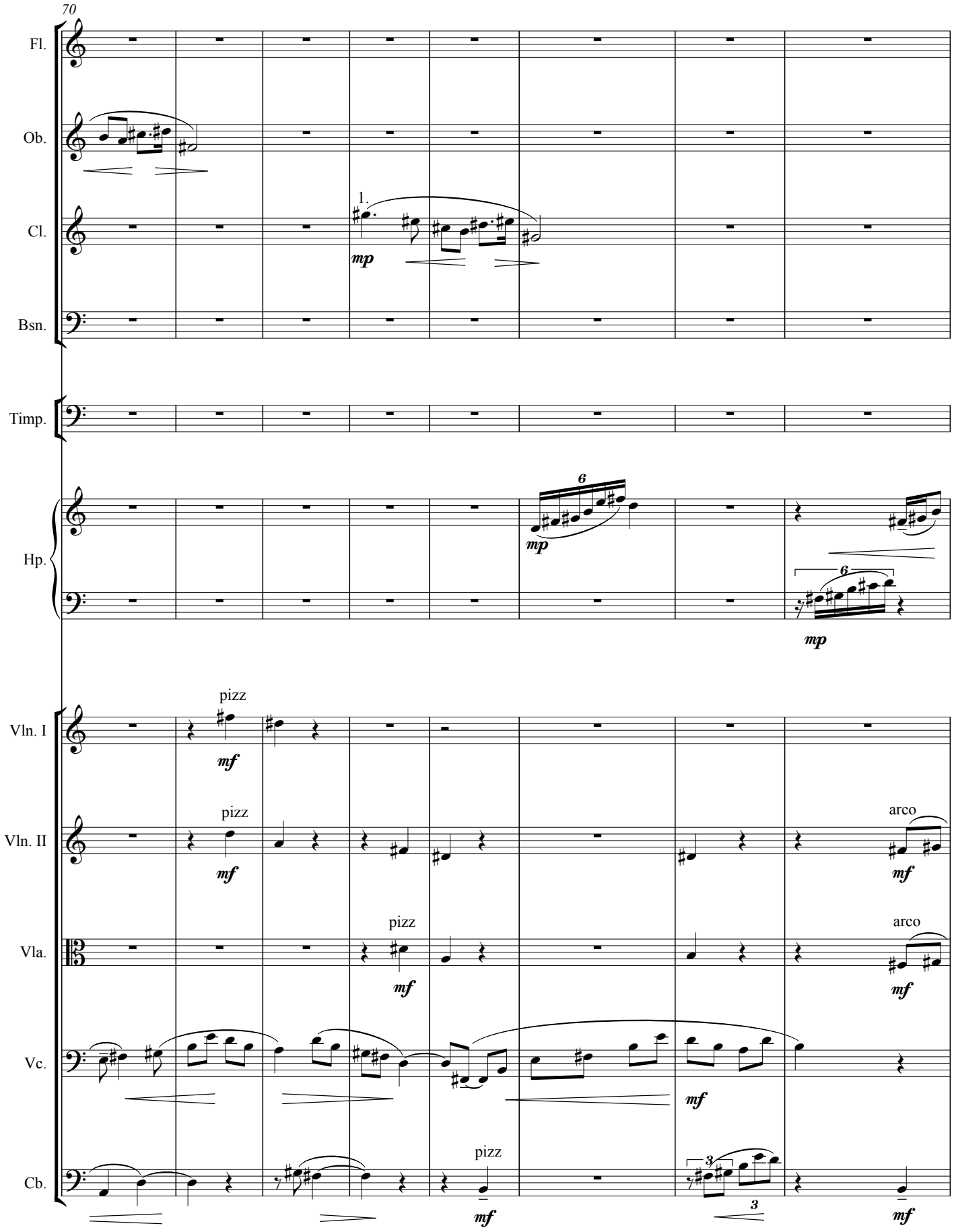

22
1.
Bsn.
mf
3
Vln. I
Vln. II
Vla.
Vc.
Cb.
32
Timp.
p
ff

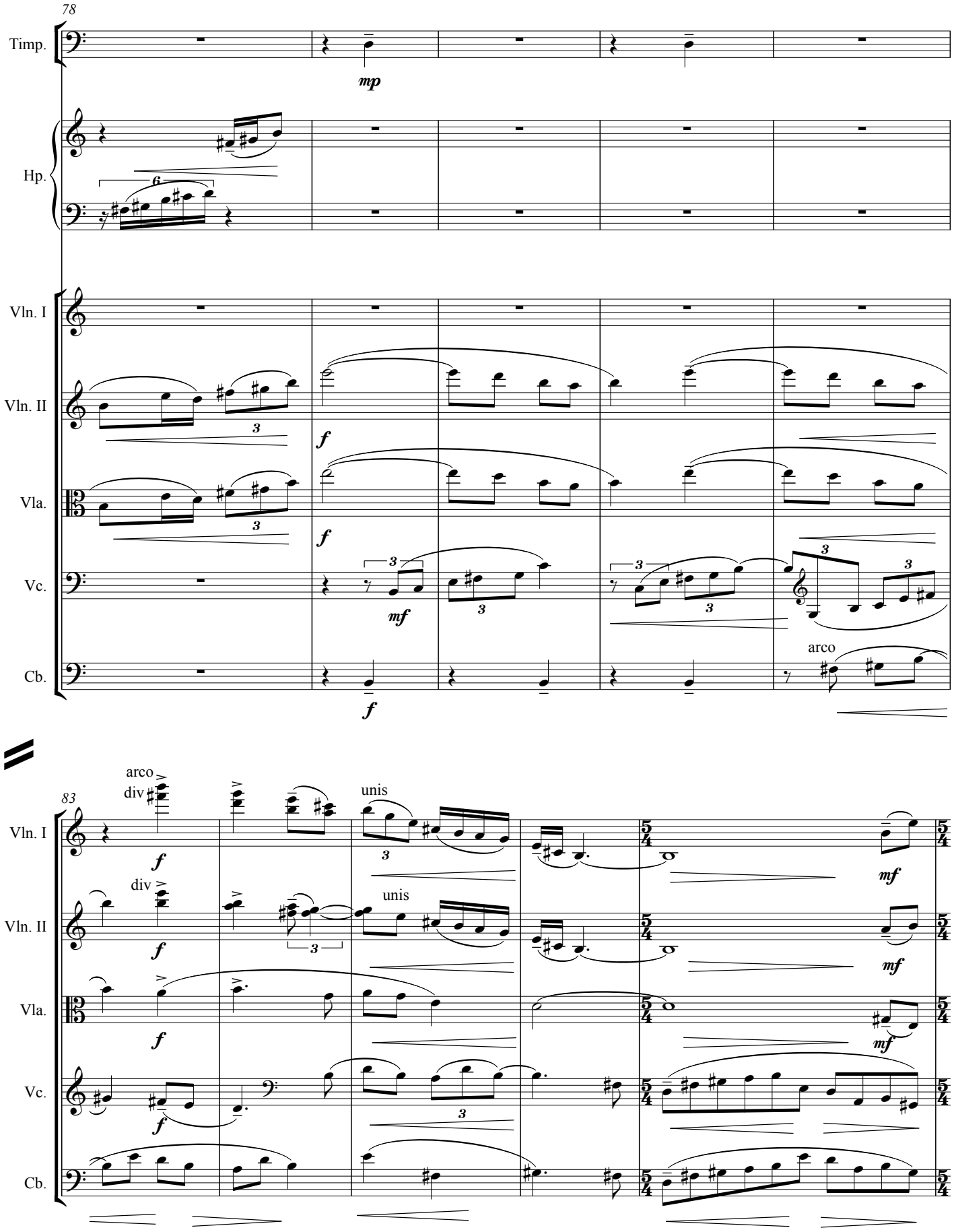

40
Fl.
Ob.
Cl.
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
f
mp
p
mf

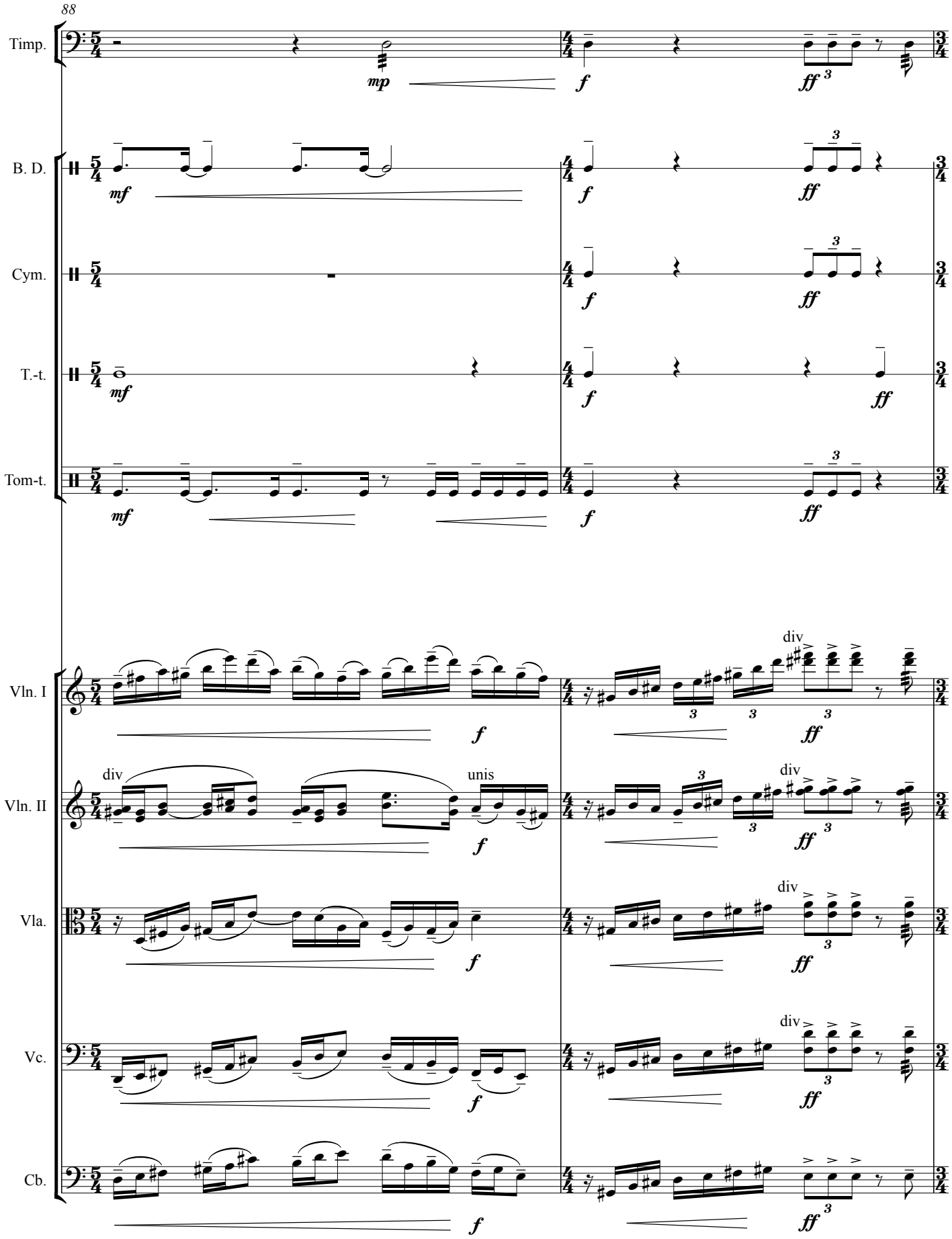

48
Fl.
Ob.
Cl.
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
mf
ff
f

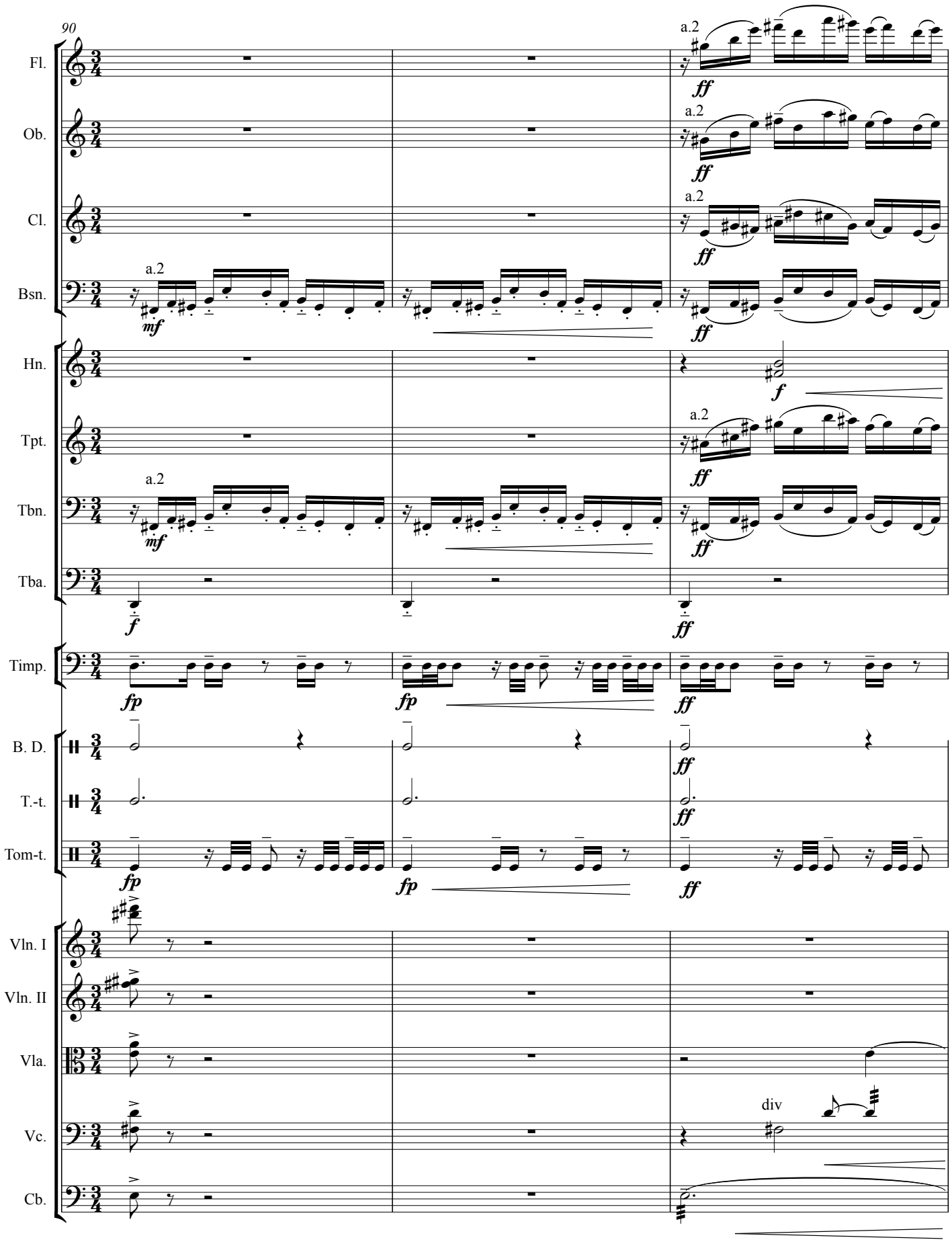

55
Fl.
Ob.
Cl.
Bsn.
a.2
Hn.
Tpt.
Tbn.
Tba.
Timp.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.

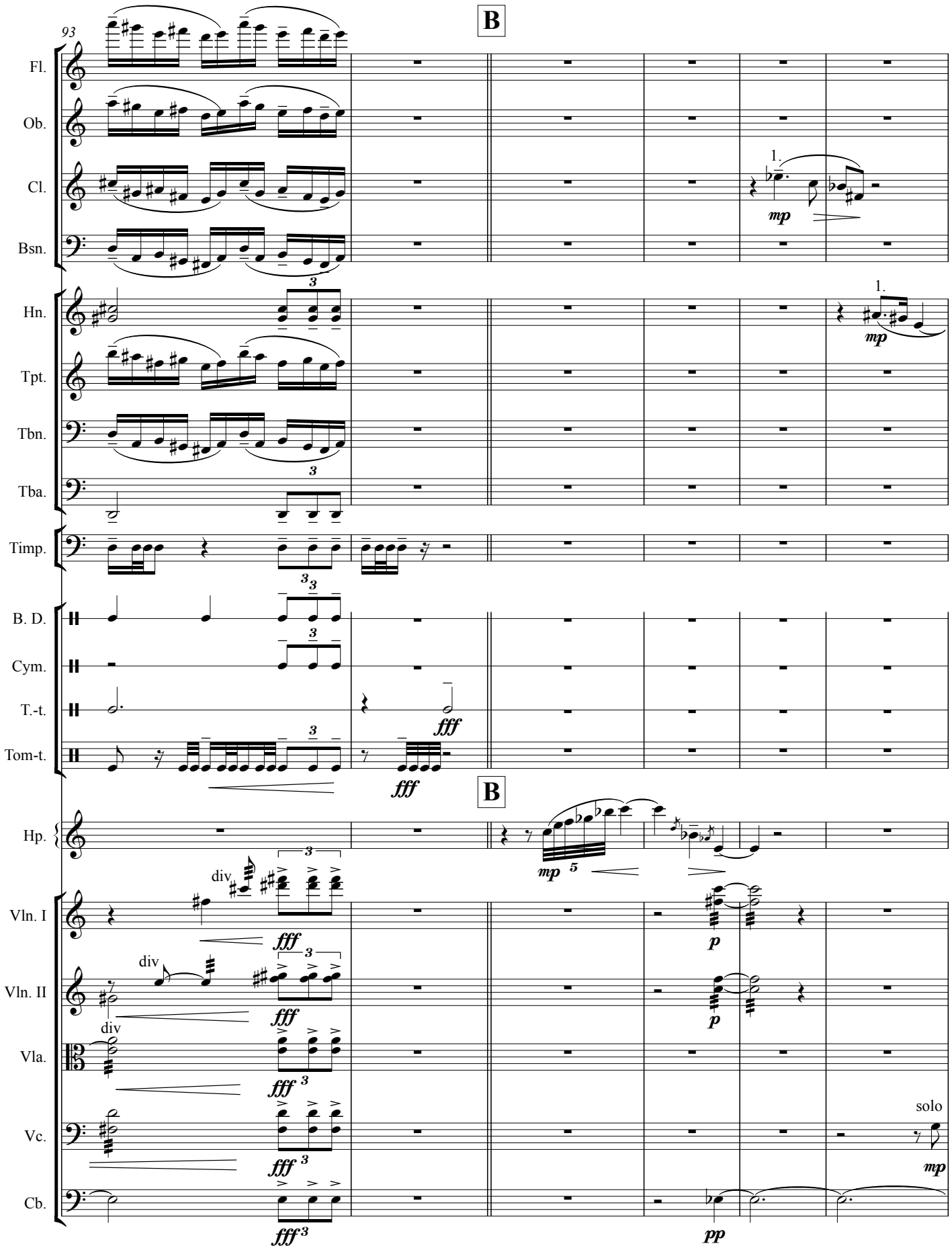

A
Andante
♩ = 60
61
(tr)
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
mp
arco
3

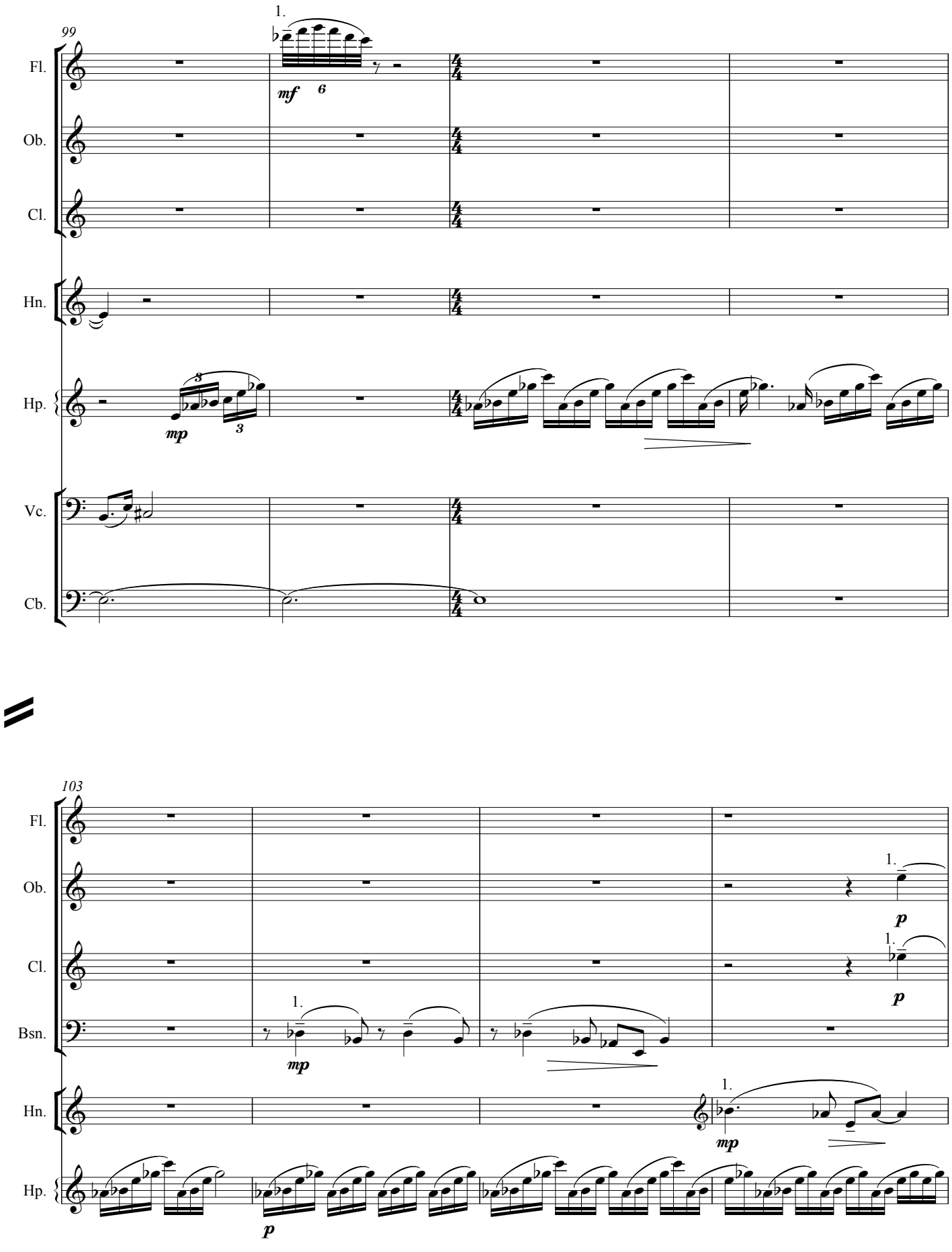

70
Fl.
Ob.
Cl.
Bsn.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
mp
6
pizz
mf
arco
3

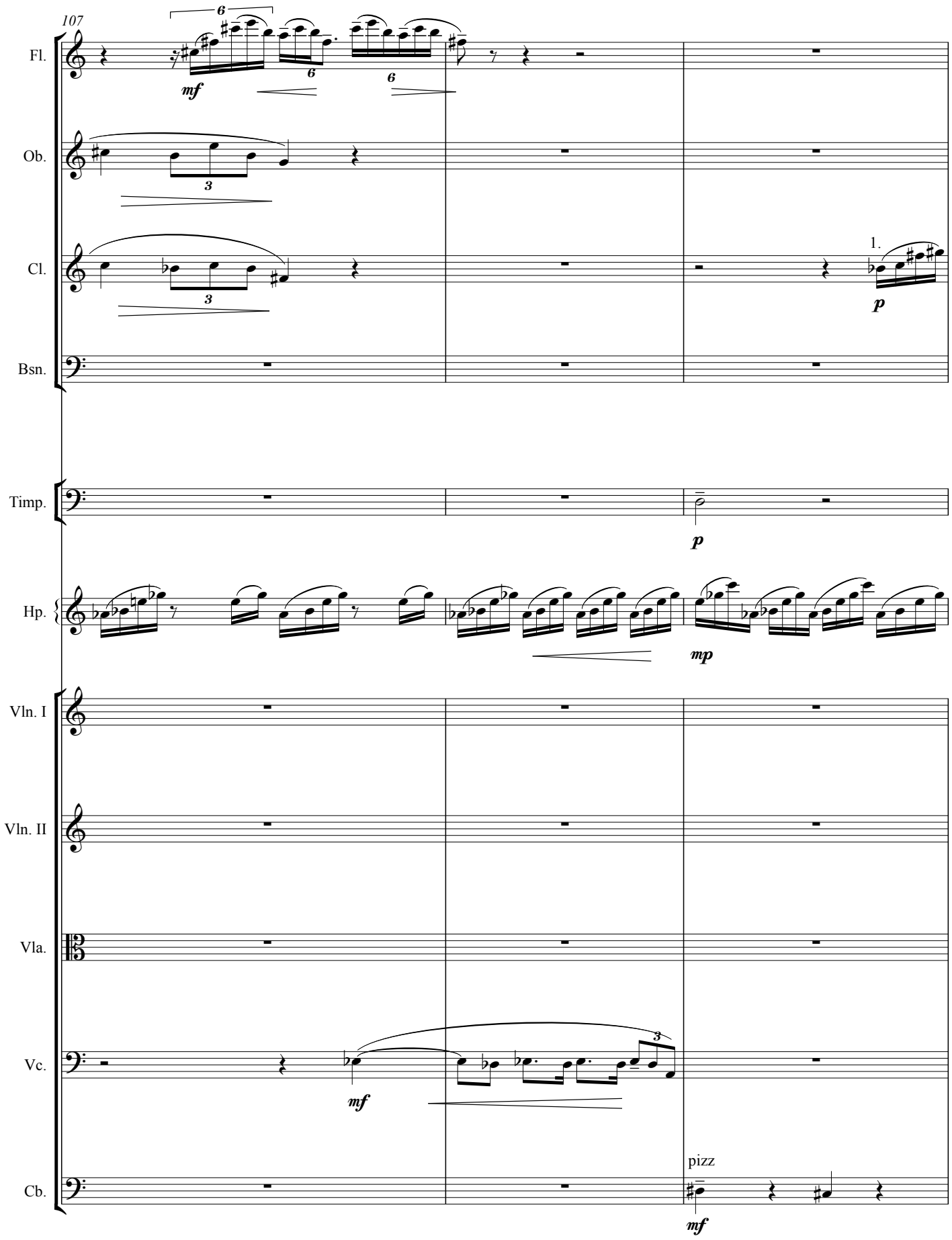

78
Timp.
mp
Hp.
6
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
3
mf
arco
83
arco
div
unis
div
unis
5/4
mf

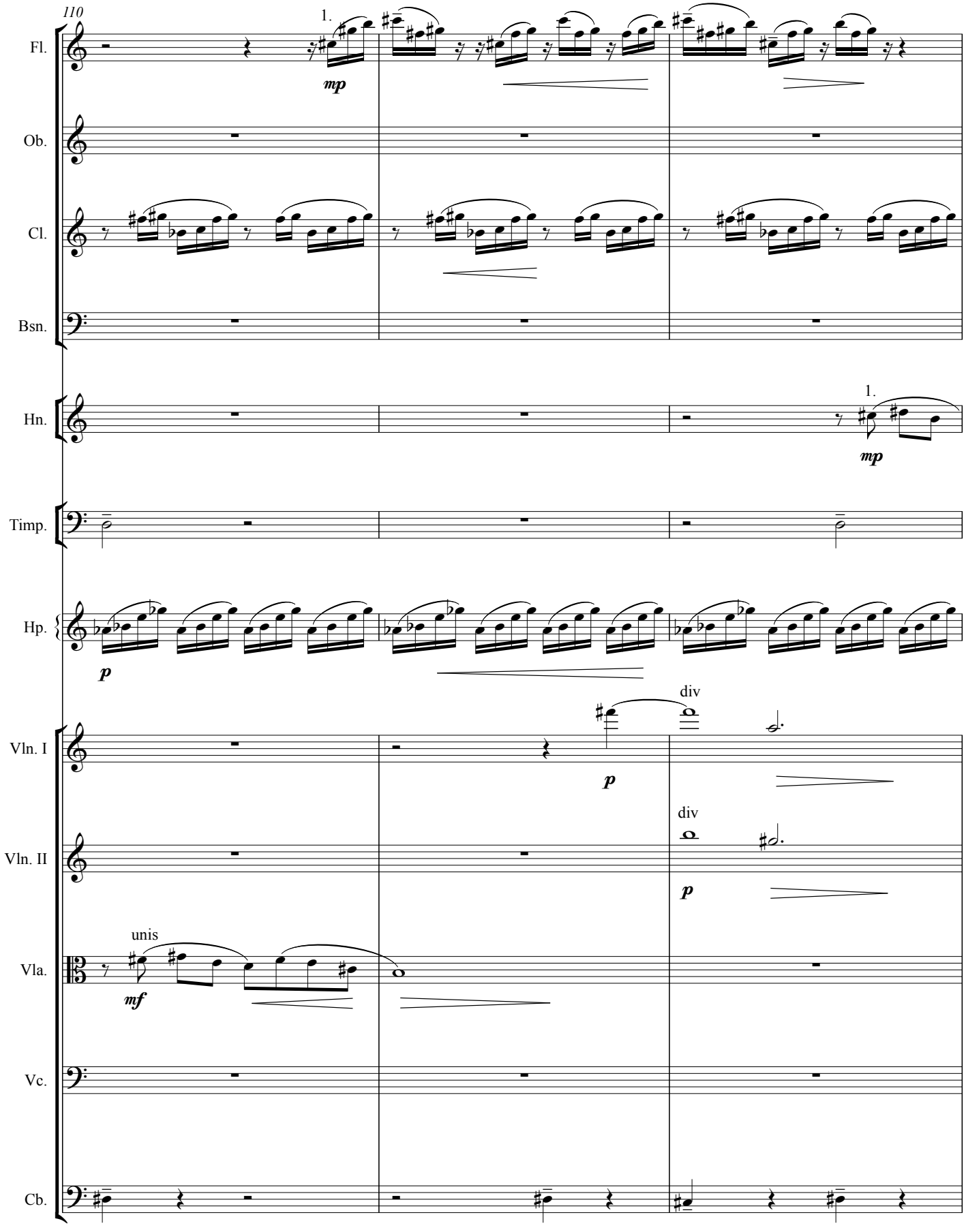

88
Timp.
B. D.
Cym.
T.-t.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
ff
div
unis

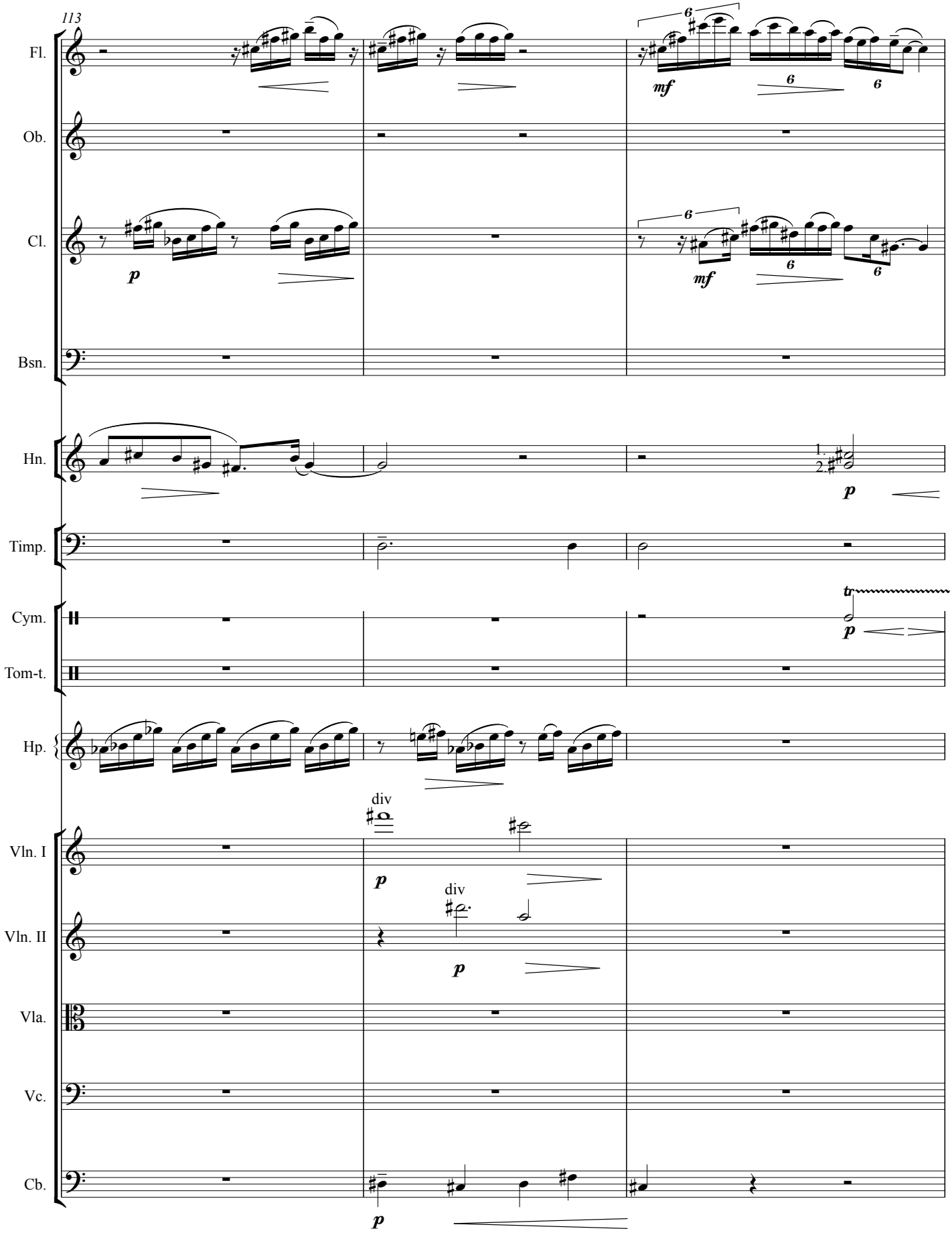

90
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
T.-t.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
mf
ff
f
fp
div

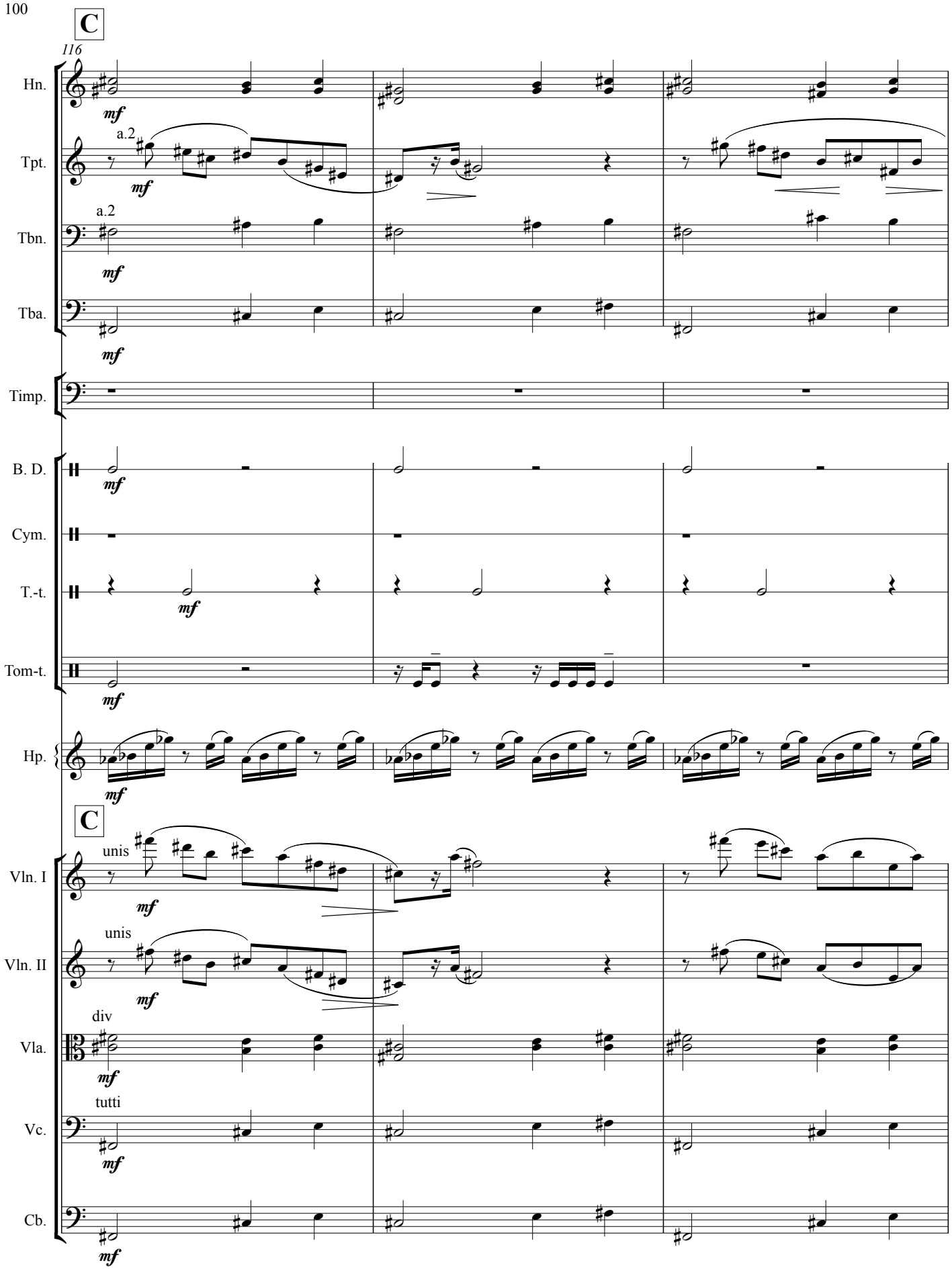

93
B
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Cym.
T.-t.
Tom-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
mp
fff
div
p
pp
solo

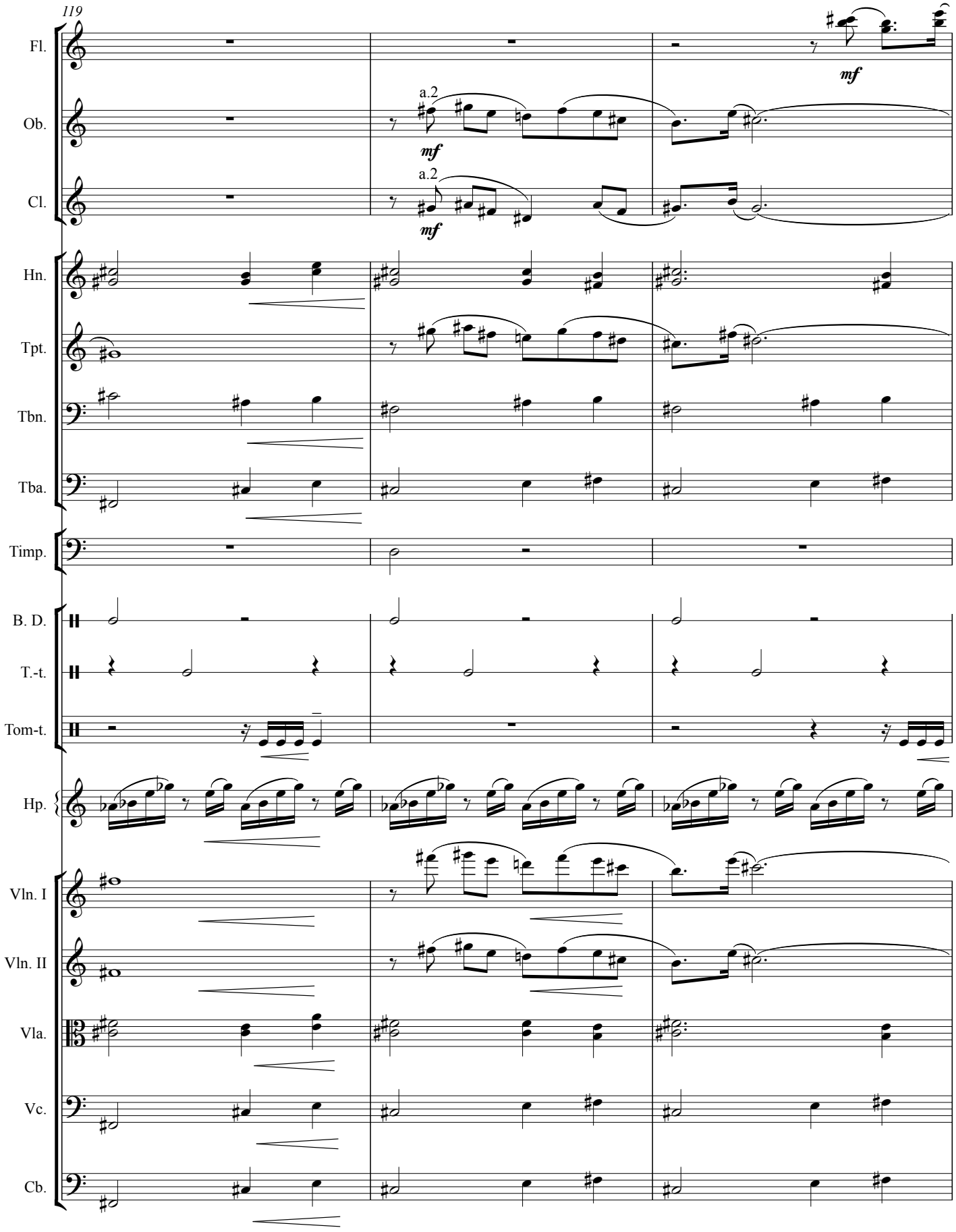

99
1.
Fl.
Ob.
Cl.
Hn.
Hp.
Vc.
Cb.
mf
6
mp
3
3
103
1.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hp.
mp
p
mp
p

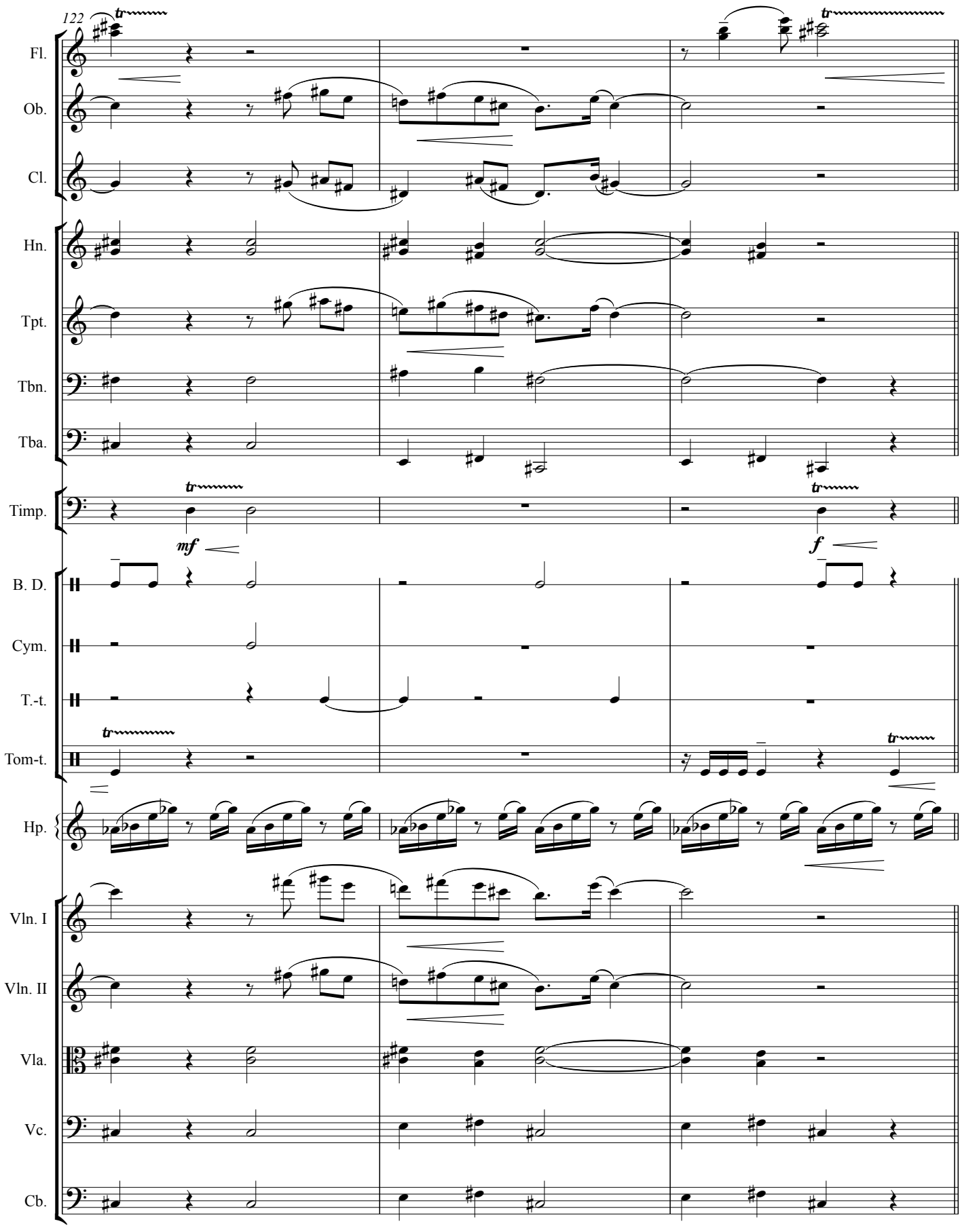

107
Fl.
Ob.
Cl.
Bsn.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
mp
1.
pizz

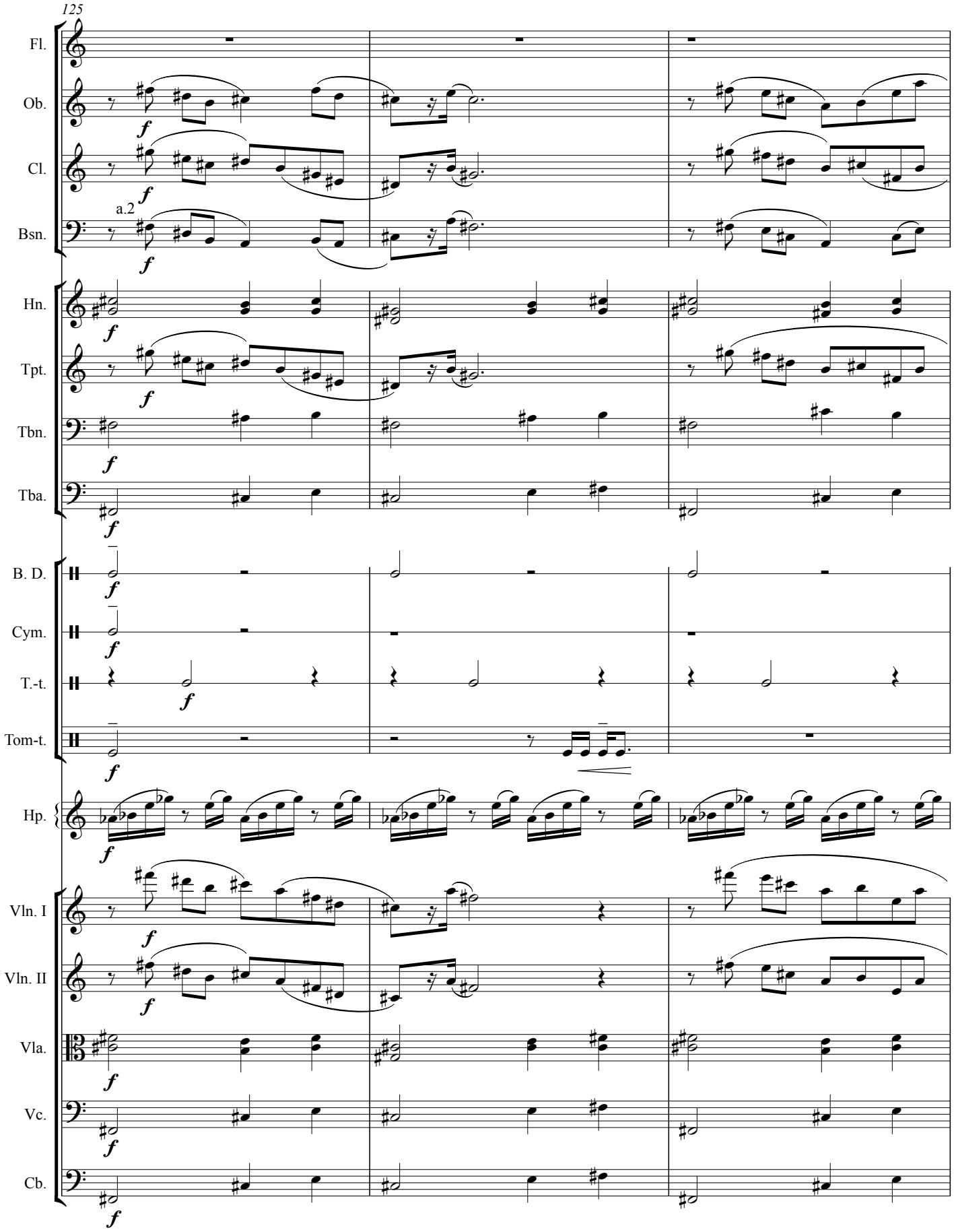

110
1.
Fl.
mp
Ob.
Cl.
Bsn.
Hn.
1.
mp
Timp.
Hp.
p
div
Vln. I
p
div
Vln. II
p
unis
Vla.
mf
Vc.
Cb.

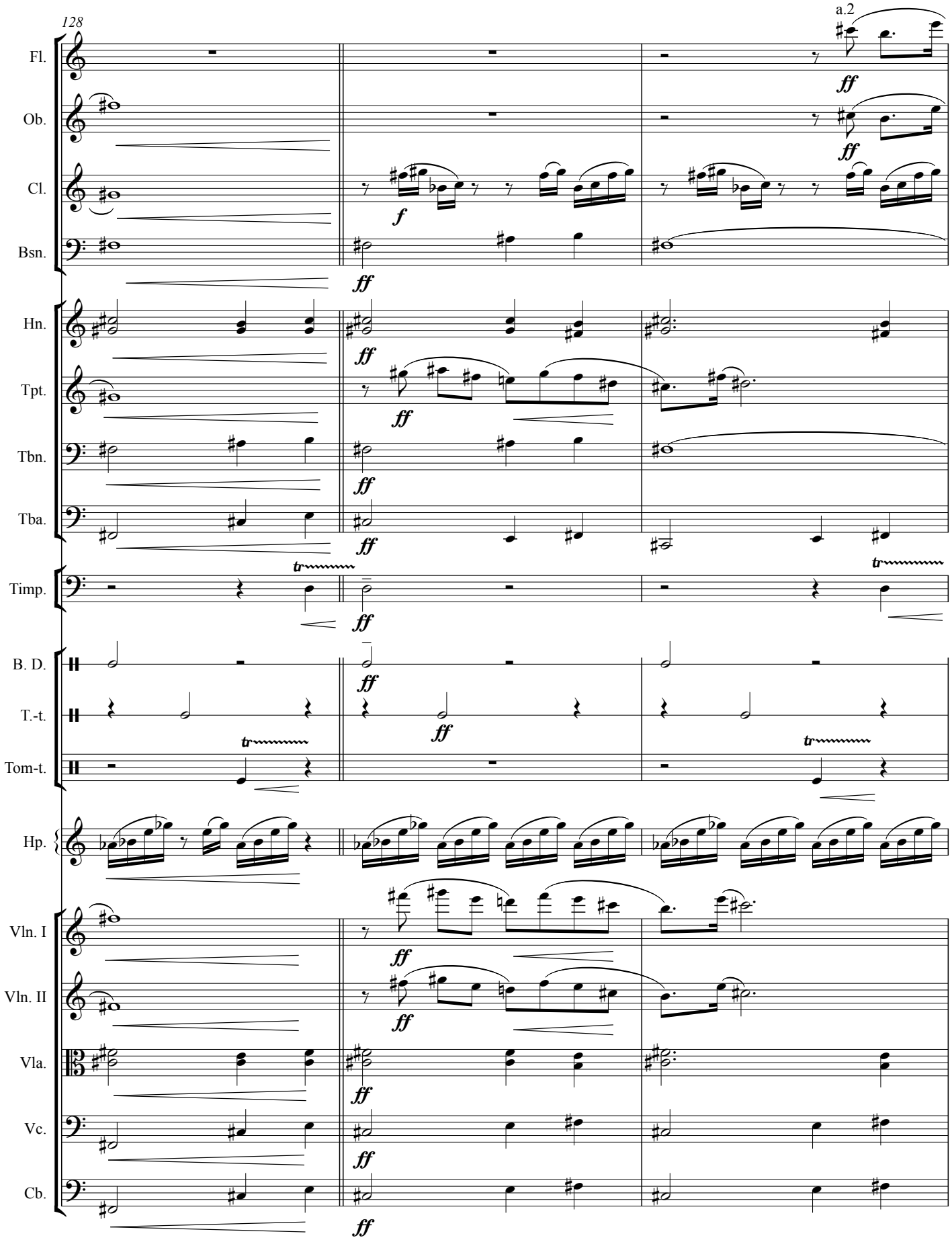

113
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Cym.
Tom-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div
div
p
mf
6
1.
2.
tr

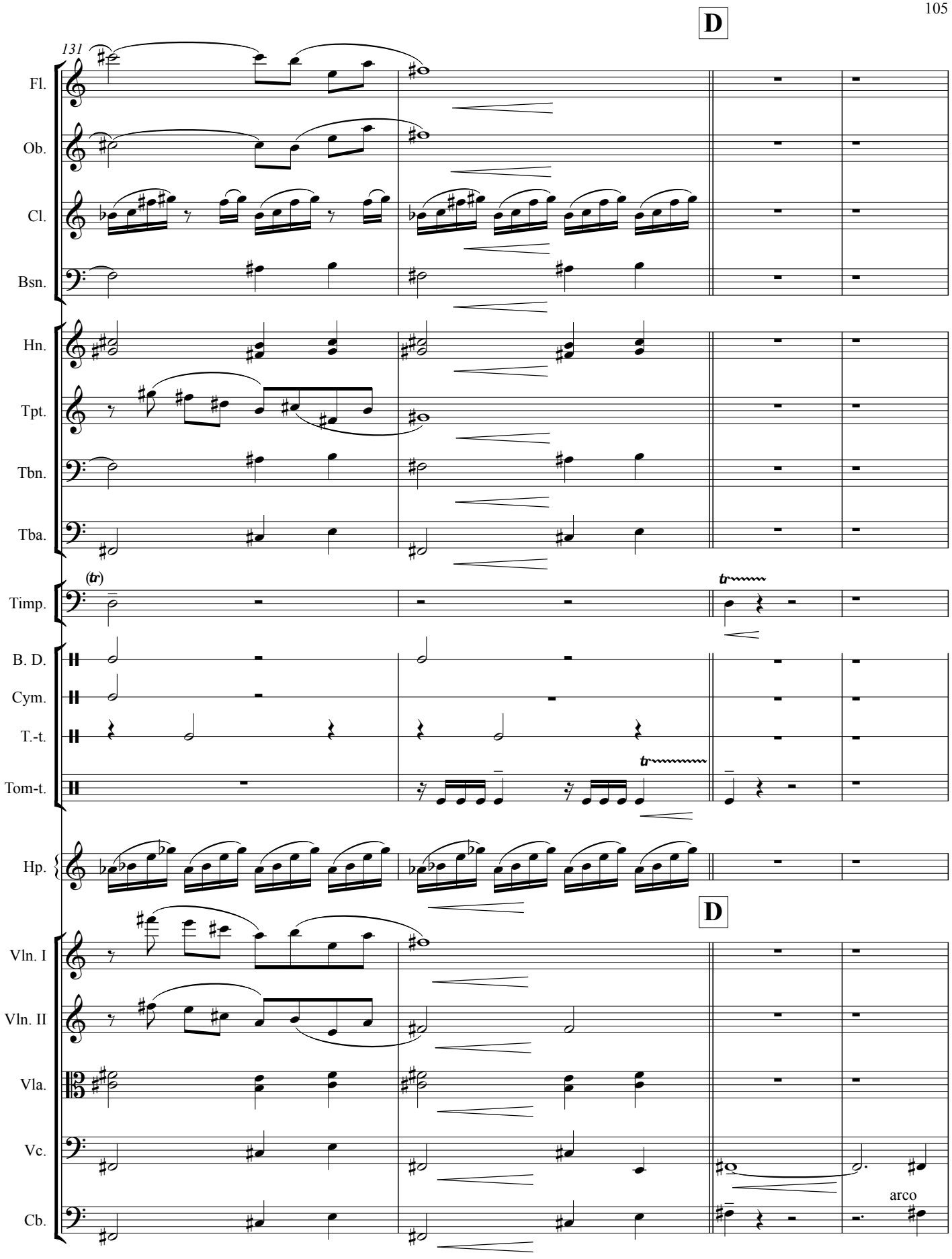

C
116
Hn.
mf
Tpt.
a.2
mf
Tbn.
a.2
mf
Tba.
mf
Timp.
B. D.
mf
Cym.
T.-t.
mf
Tom-t.
mf
Hp.
mf
C
Vln. I
unis
mf
Vln. II
unis
mf
Vla.
div
mf
Vc.
tutti
mf
Cb.
mf

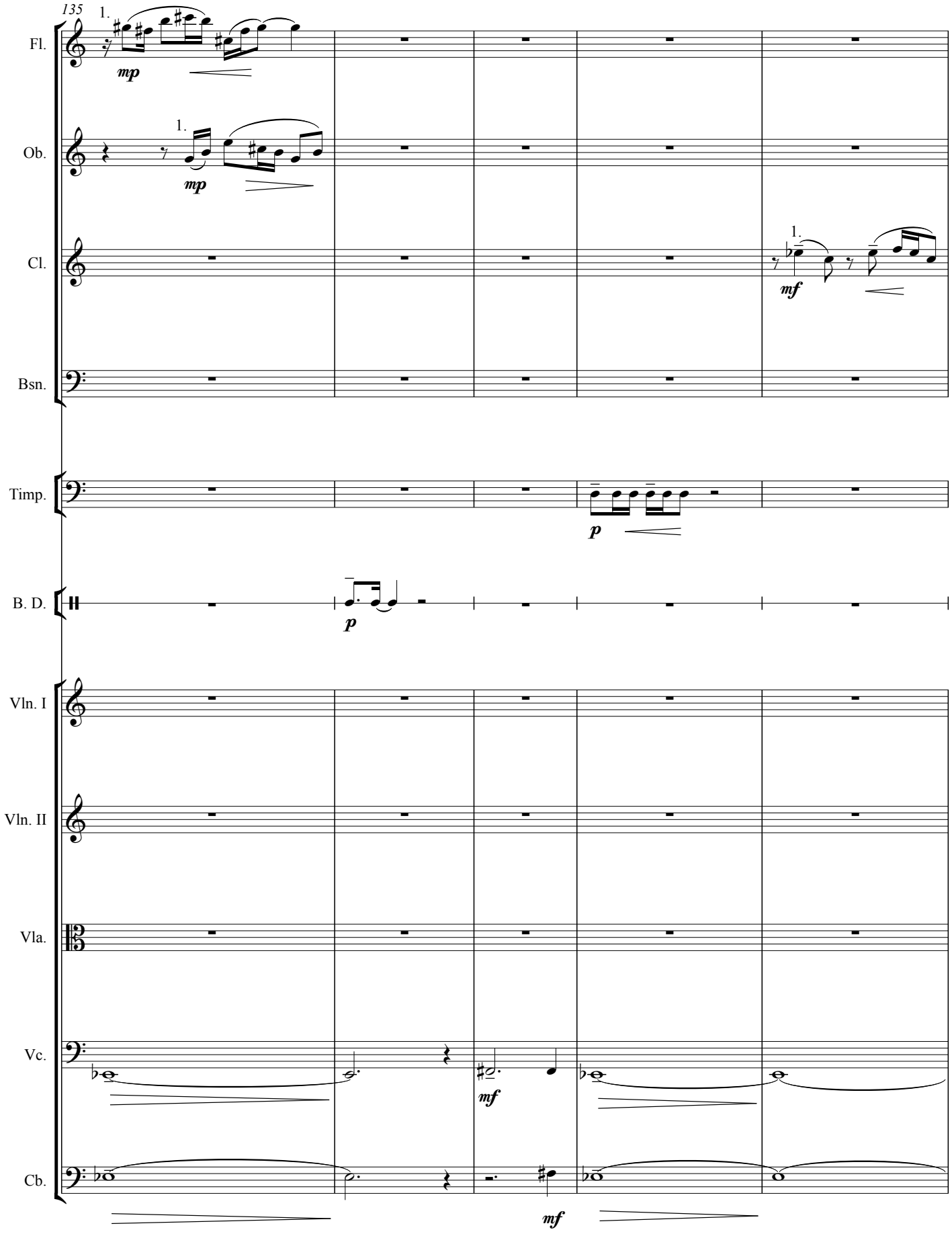

119
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
T.-t.
Tom-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
mf
a.2
mf
mf

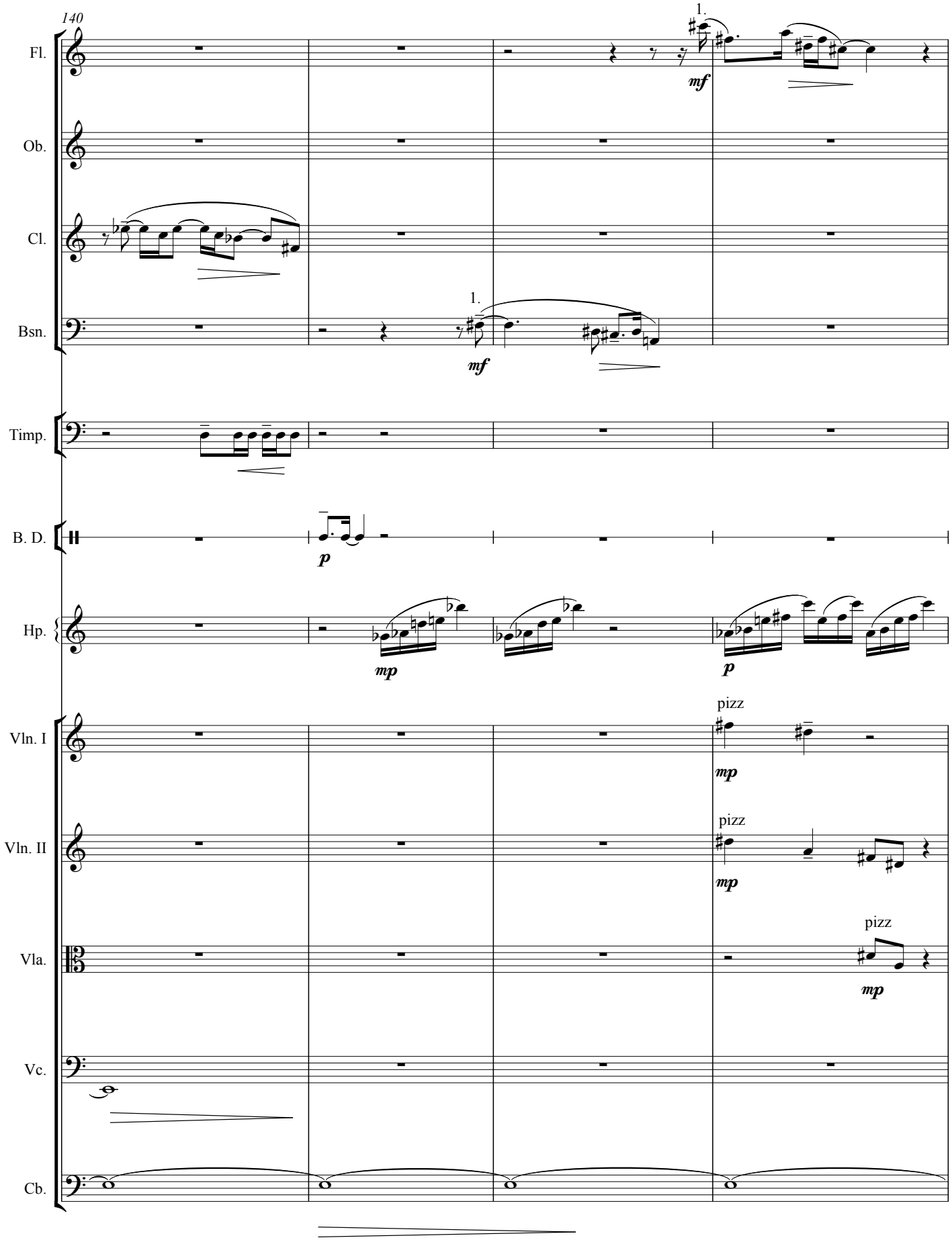

122
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Tba.
Timp.
mf
f
B. D.
Cym.
T.-t.
Tom-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

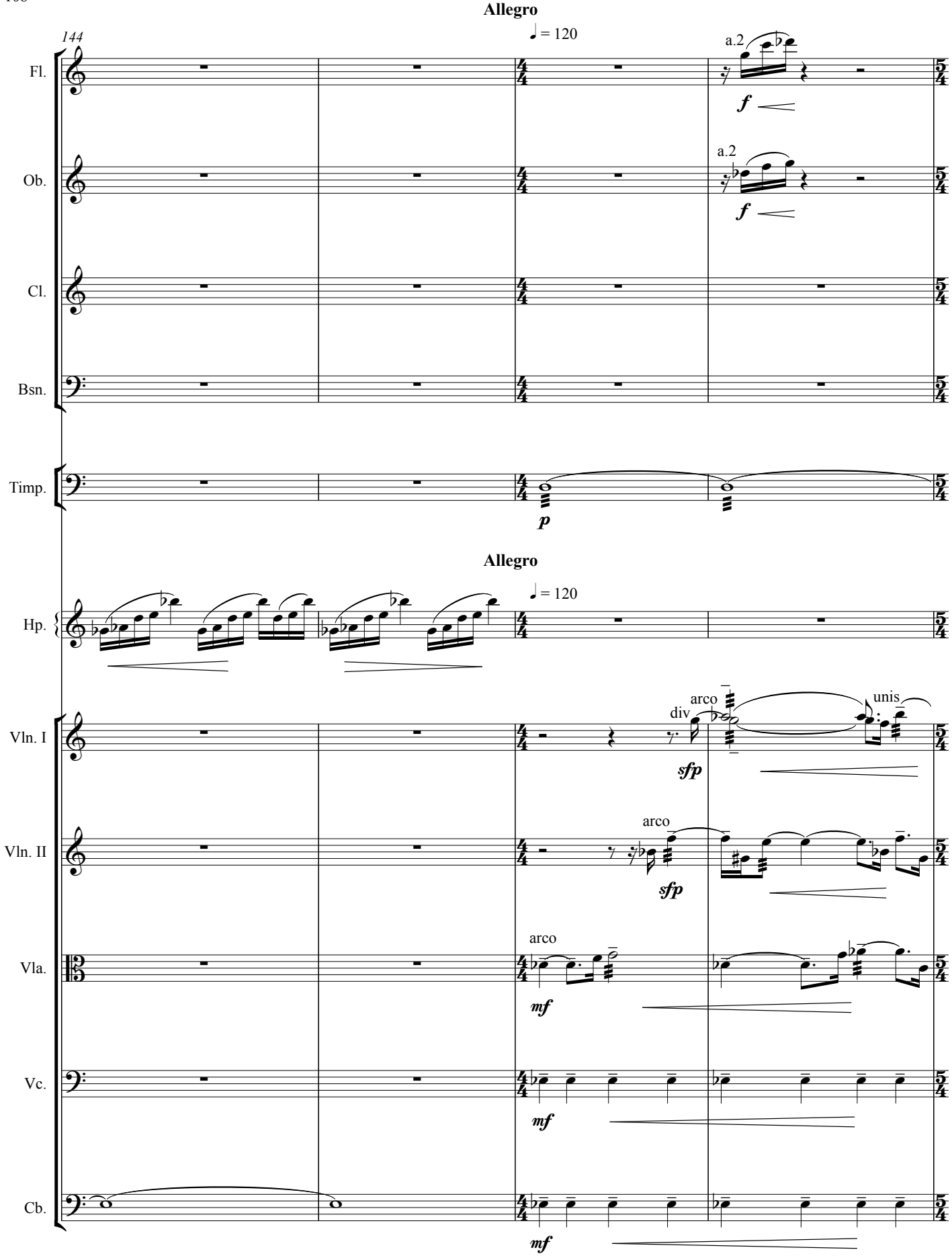

125
Fl.
Ob.
Cl.
a.2
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
T.-t.
Tom-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f

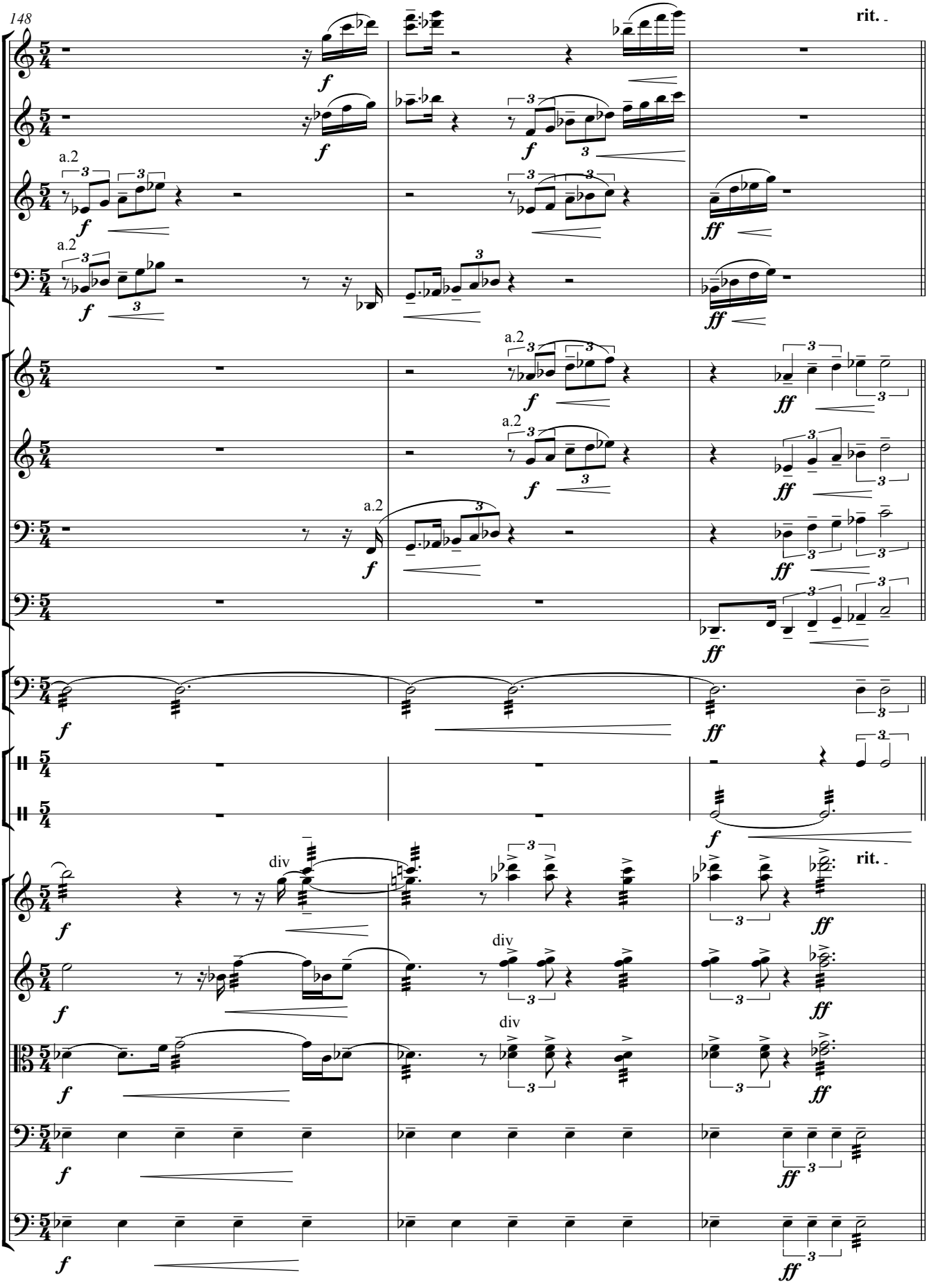

128
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
T.-t.
Tom-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
tr

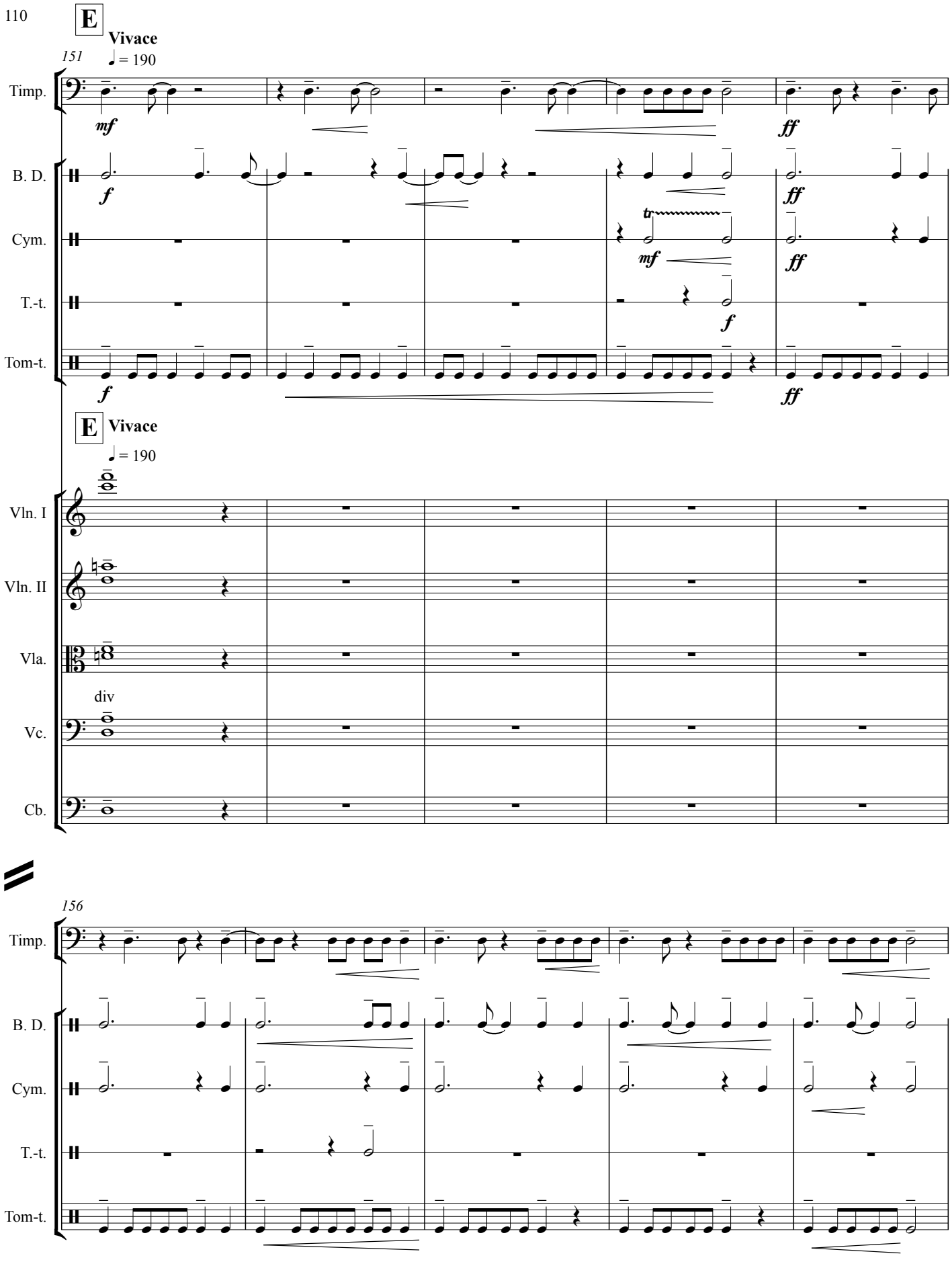

D
131
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
(tr)
tr
Timp.
B. D.
Cym.
T.-t.
Tom-t.
tr
Hp.
D
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco


135
1.
Fl.
mp
1.
Ob.
mp
Cl.
1.
mf
Bsn.
Timp.
p
B. D.
p
Vln. I
Vln. II
Vla.
Vc.
mf
Cb.
mf


140
Fl.
Ob.
Cl.
Bsn.
Timp.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
mf
p
mp
pizz


Allegro
144
♩ = 120
Fl.
Ob.
Cl.
Bsn.
Timp.
a.2
f
p
Allegro
♩ = 120
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
div
unis
sfp
mf


148
rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
div
f
ff


E
Vivace
151
♩ = 190
Timp.
B. D.
Cym.
T.-t.
Tom-t.
mf
f
ff
tr
E
Vivace
♩ = 190
Vln. I
Vln. II
Vla.
div
Vc.
Cb.
156
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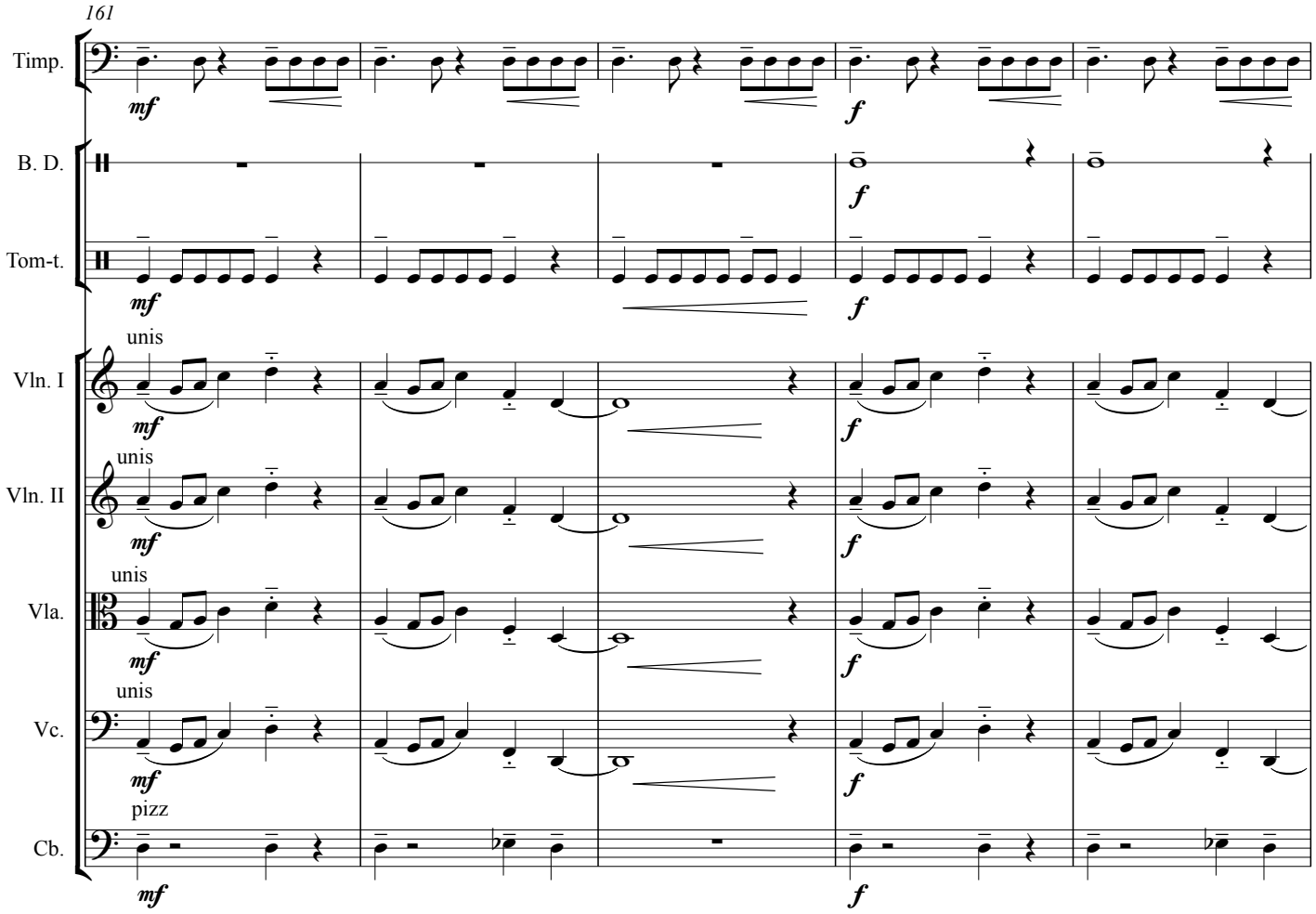
B. D.
Cym.
T.-t.
Tom-t.


161
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Tom-t.
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Vc.
Cb.
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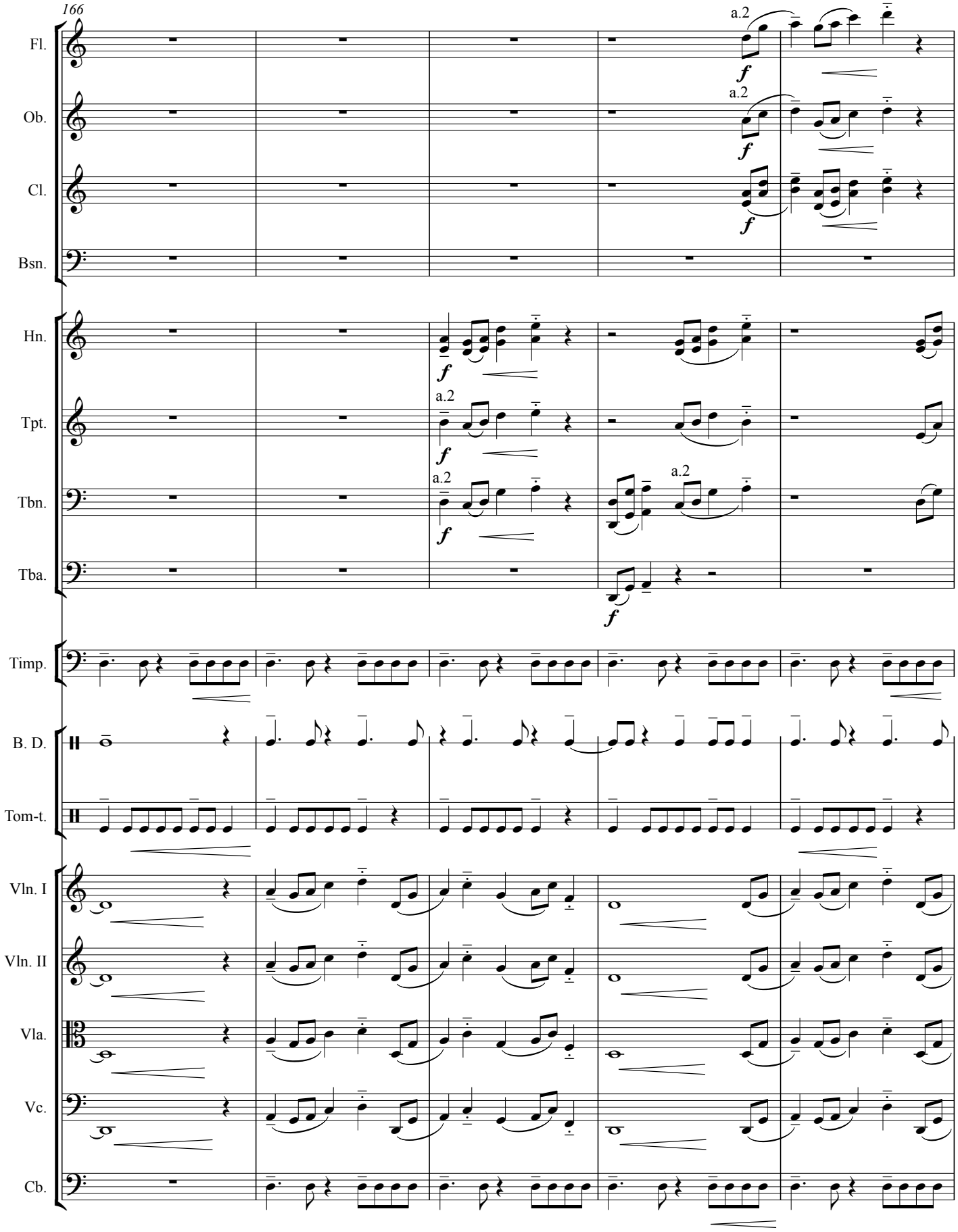
pizz
mf
f


166
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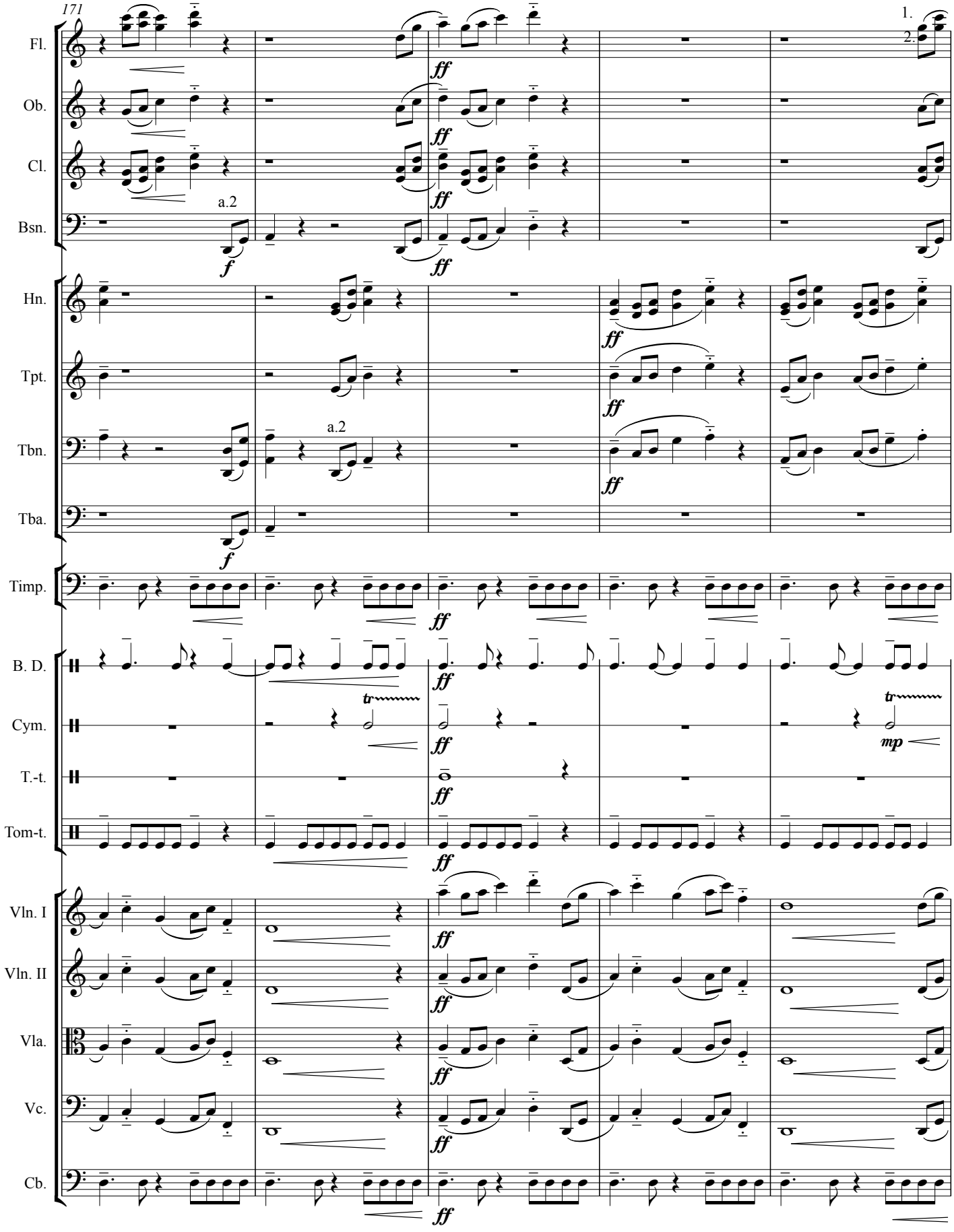
Vla.
Vc.
Cb.
a.2
f


171
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Tpt.
Tbn.
a.2
Tba.
Timp.
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Tom-t.
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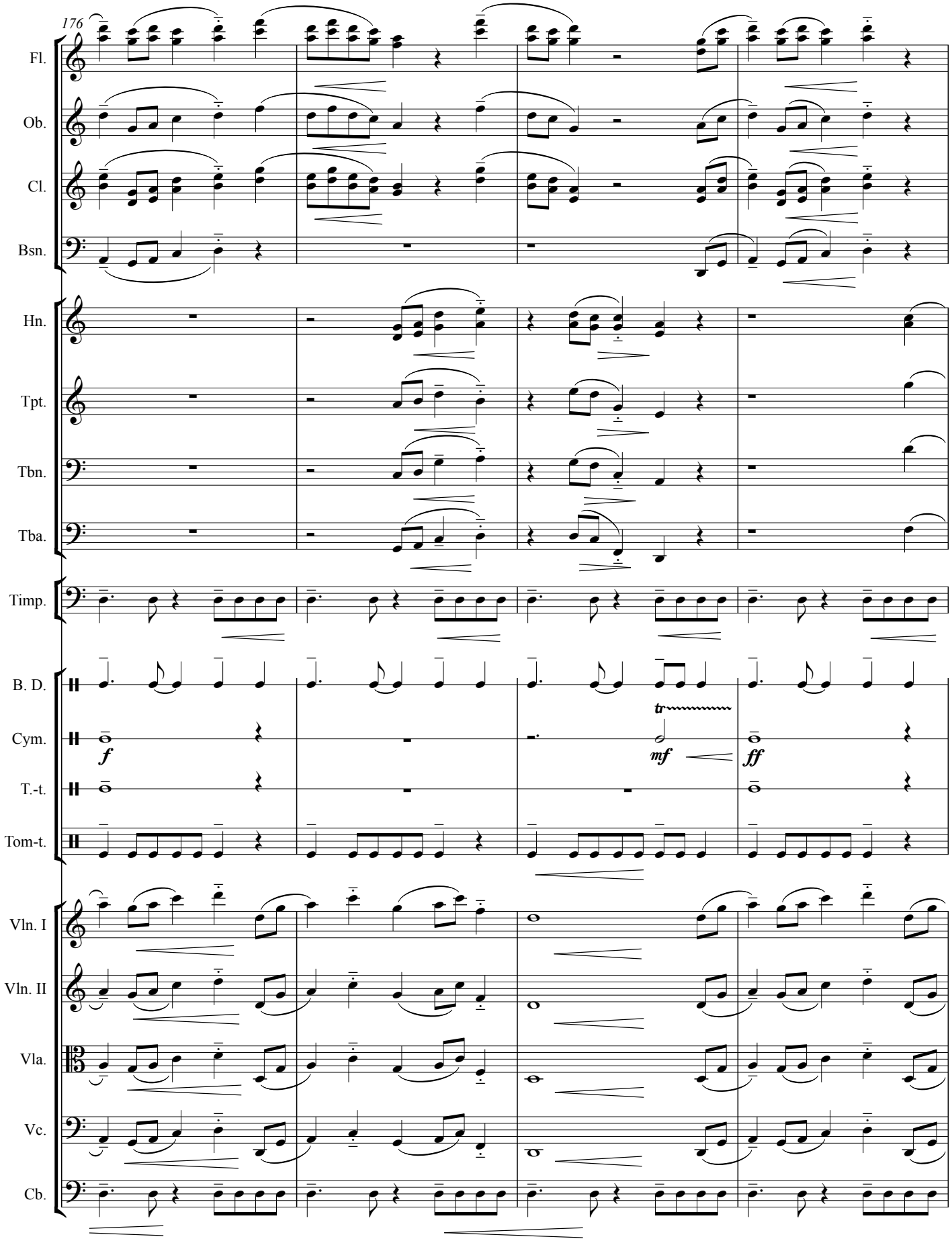
Vln. II
Vla.
Vc.
Cb.
ff
f
tr
mp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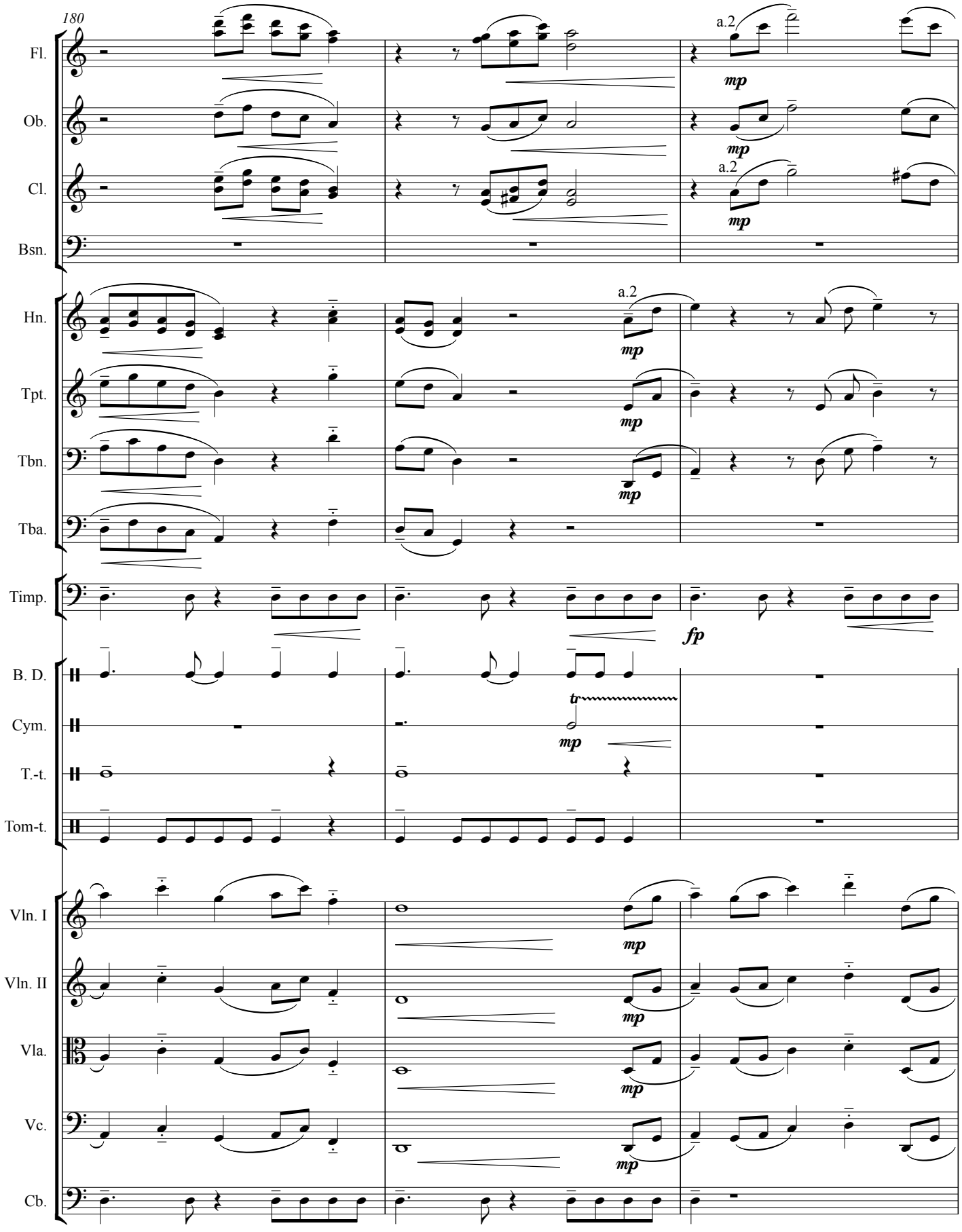
Vc.
Cb.
f
tr
mf
ff


180
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Tba.
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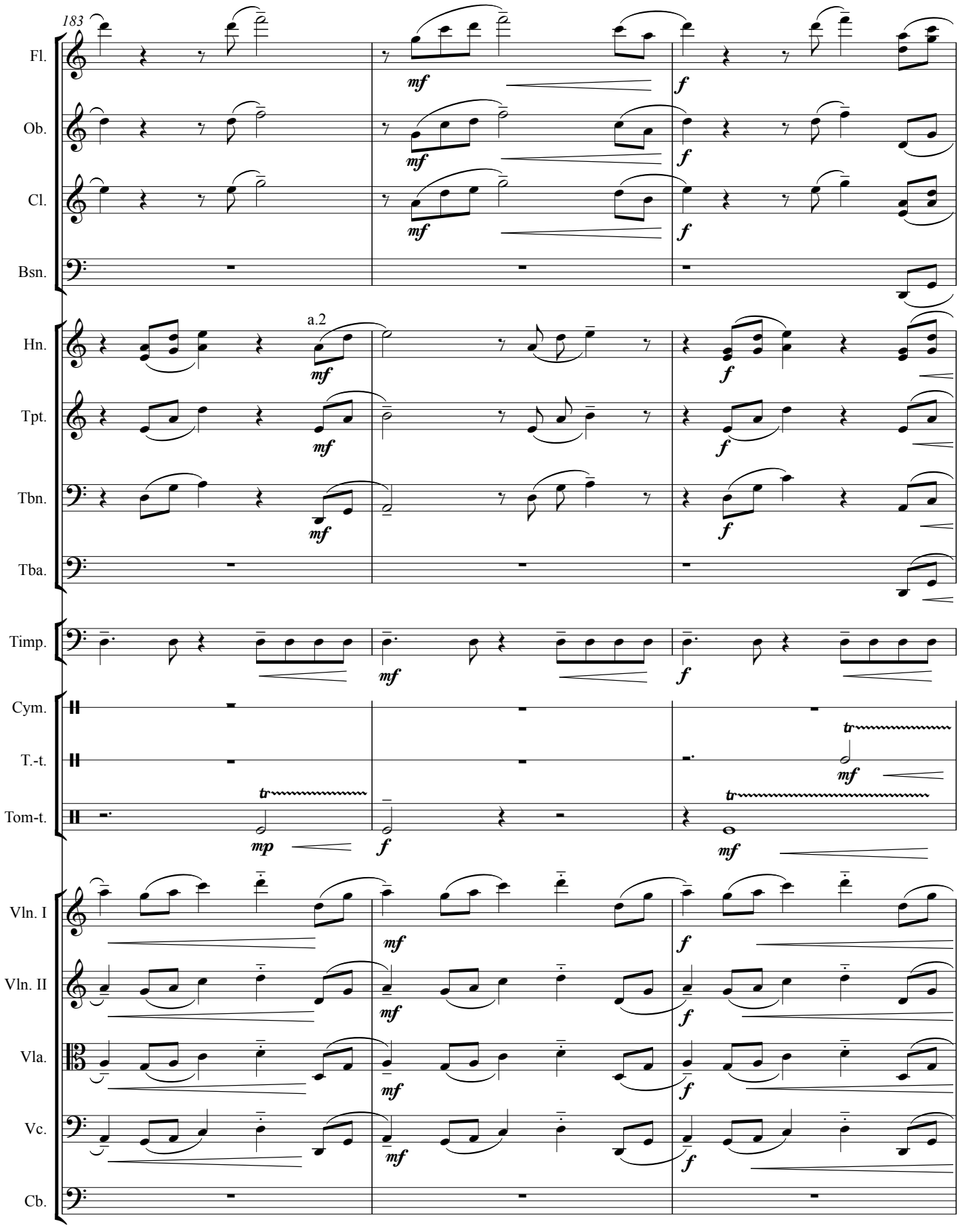
183
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mp
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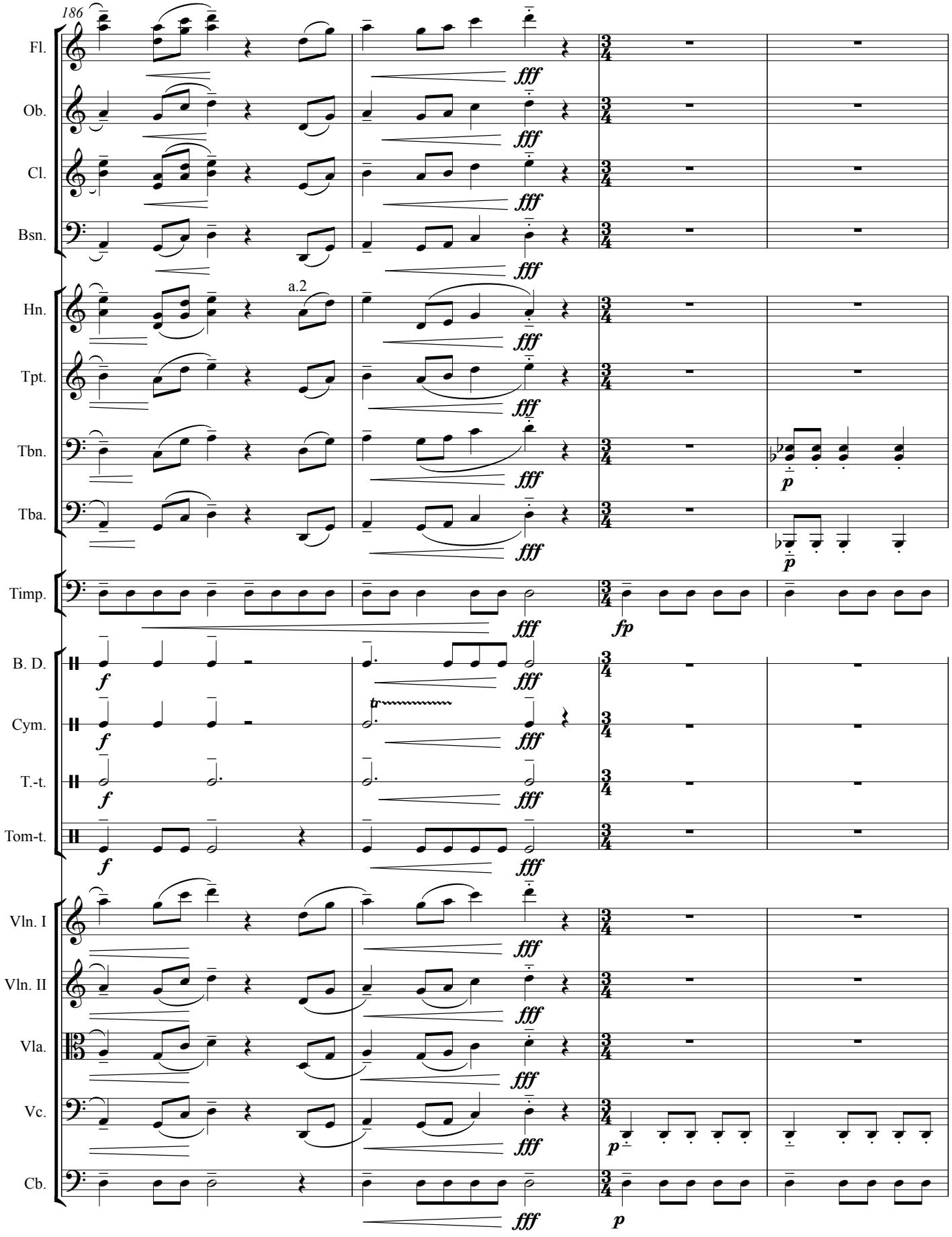
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p
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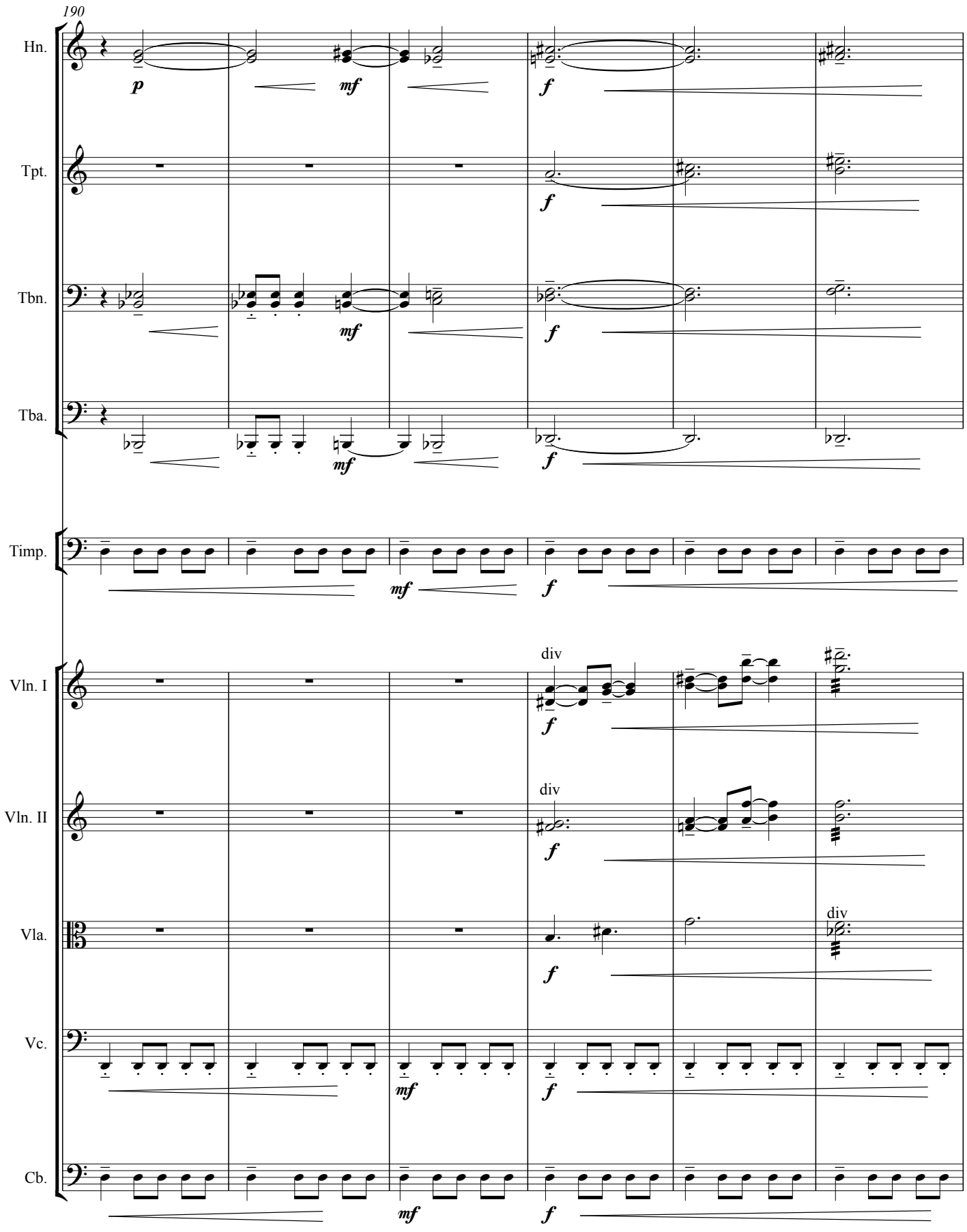
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Cb.
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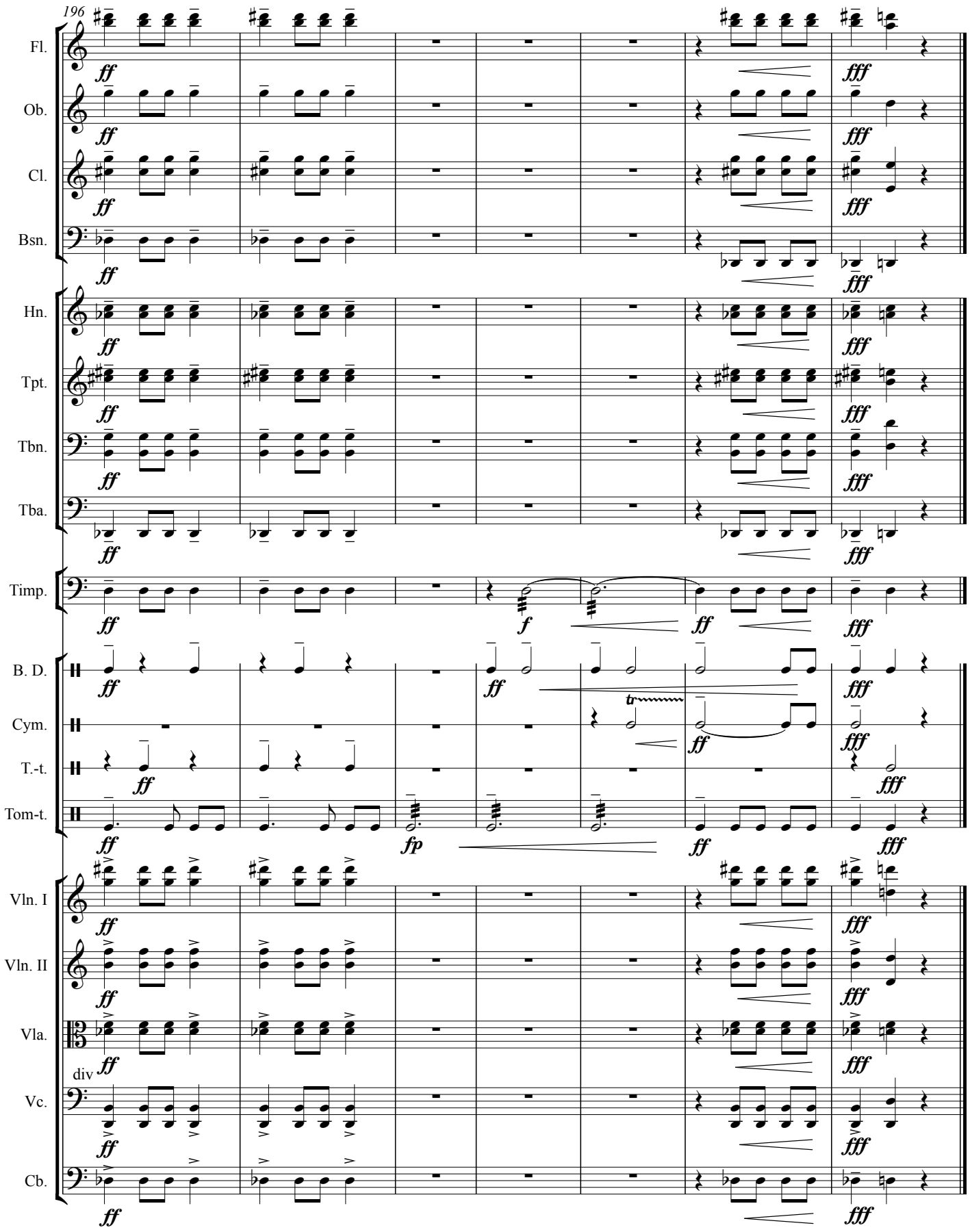
f
div


196
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Tba.
Timp.
B. D.
Cym.
T.-t.
Tom-t.
Vln. I
Vln. II
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Vc.
Cb.
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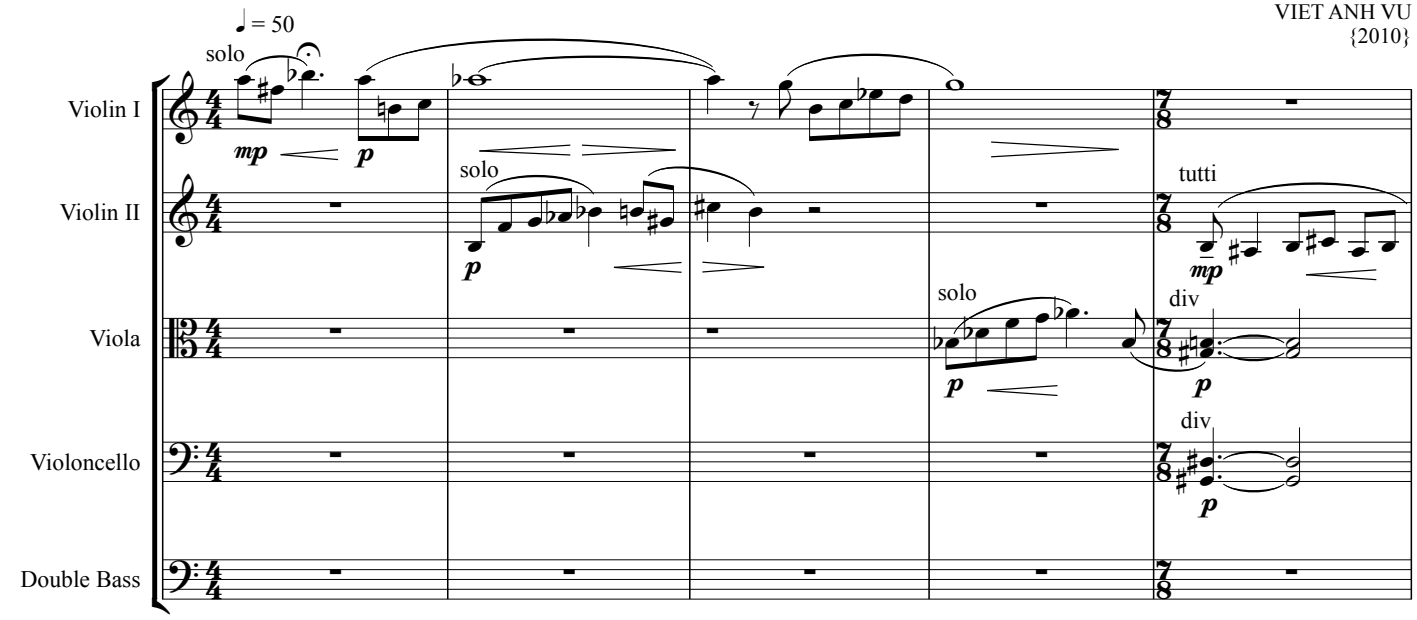
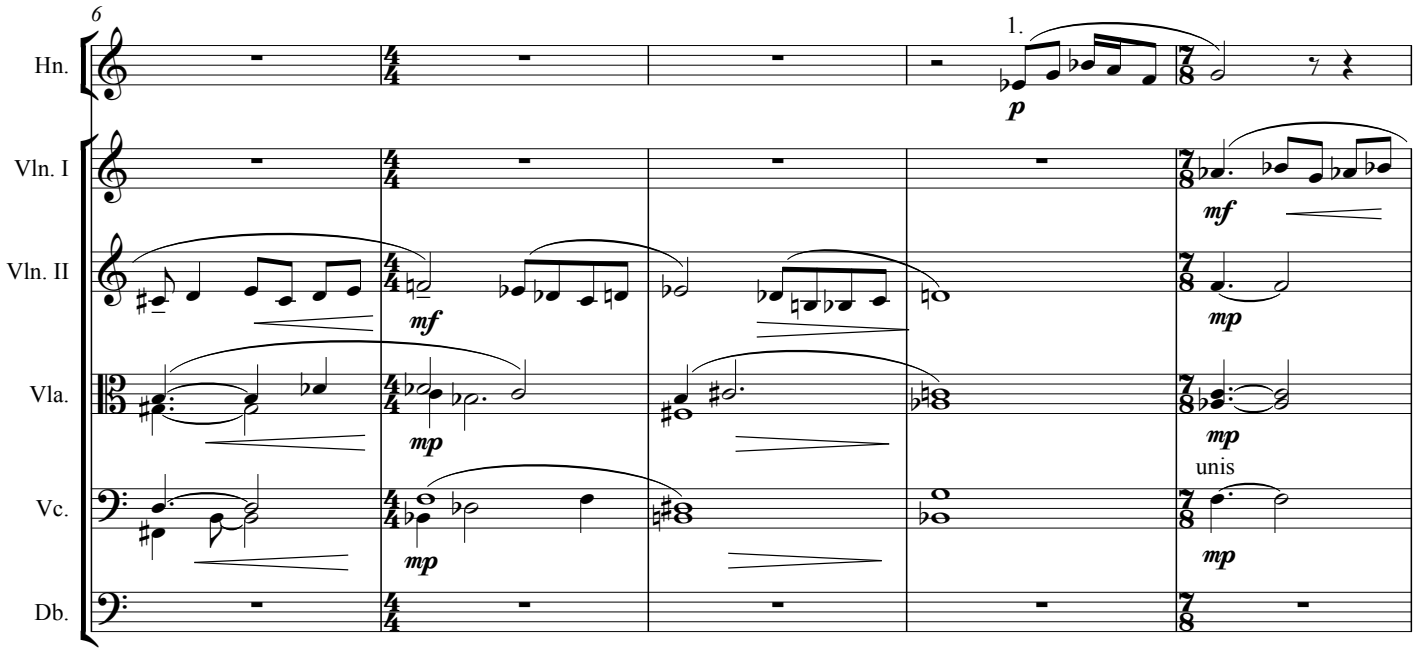
fff
f
fp
tr

VANG SON
II

VIET ANH VU
{2010}





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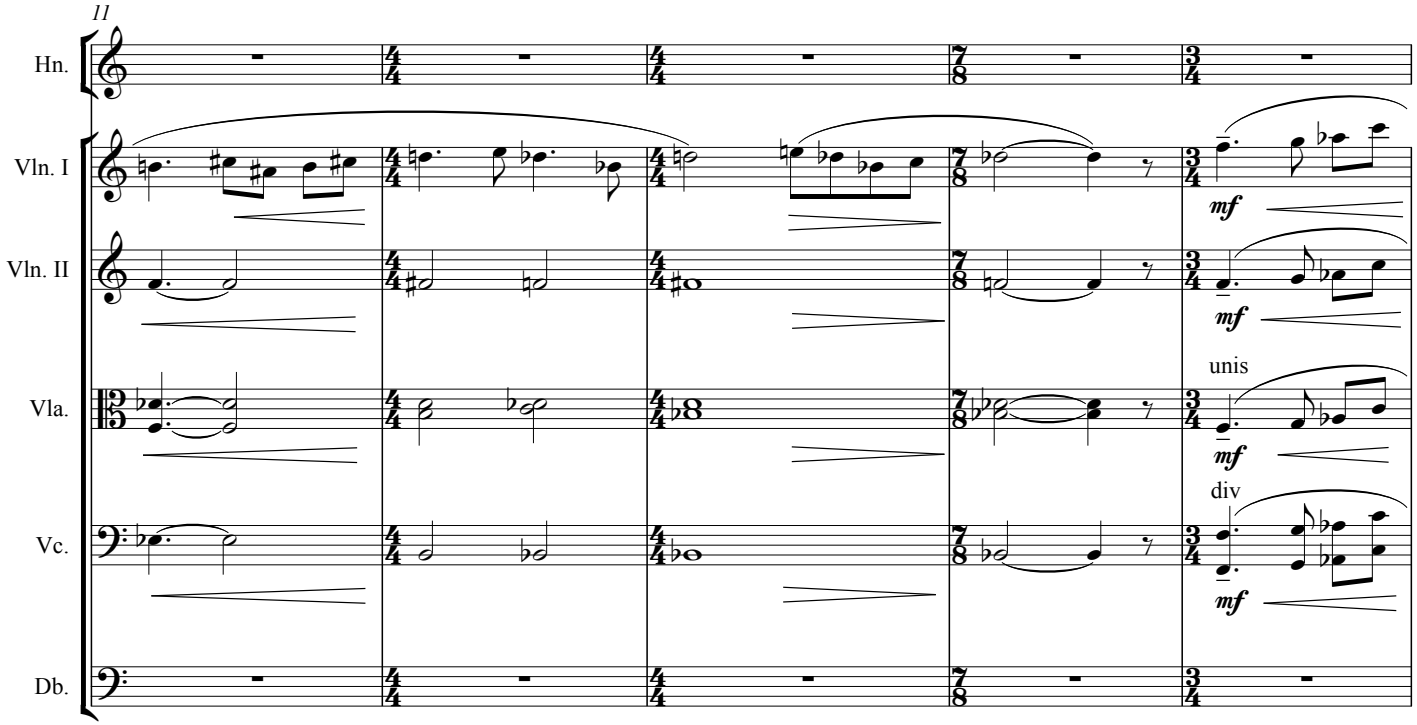
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Vc.
Db.
mf
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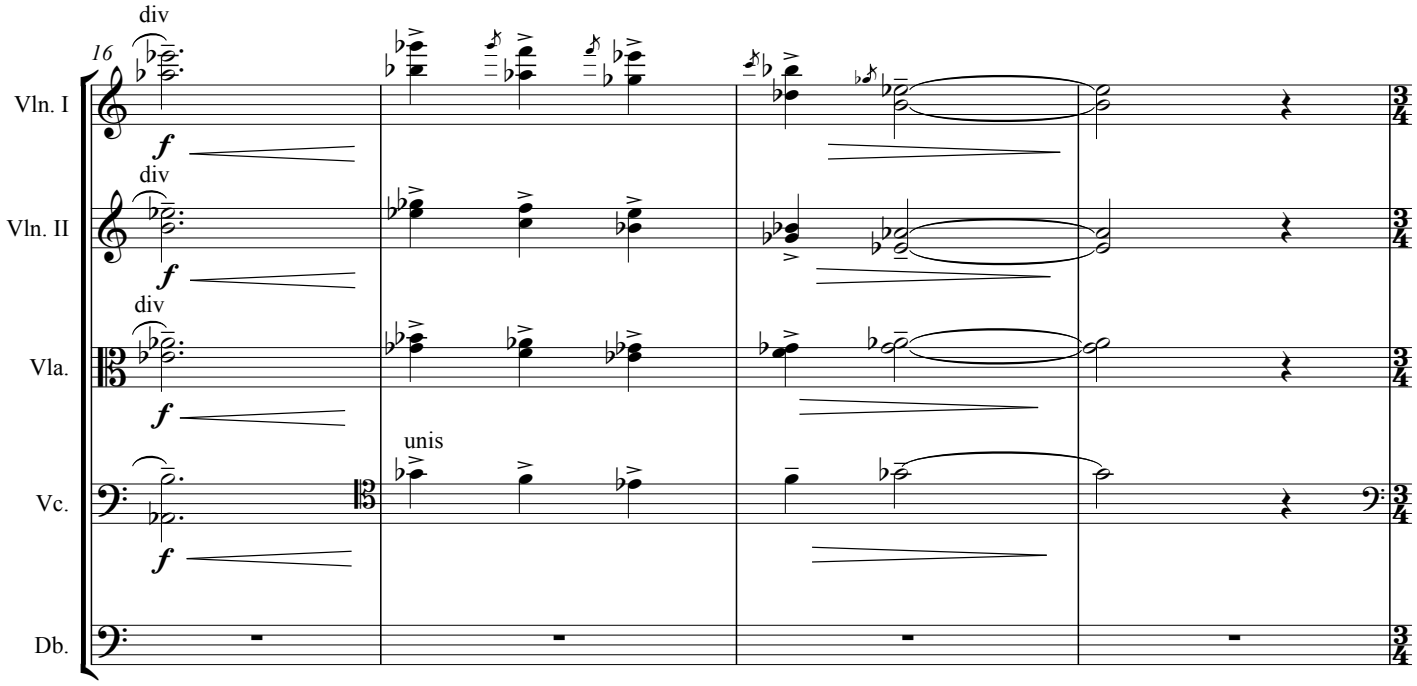
div


16
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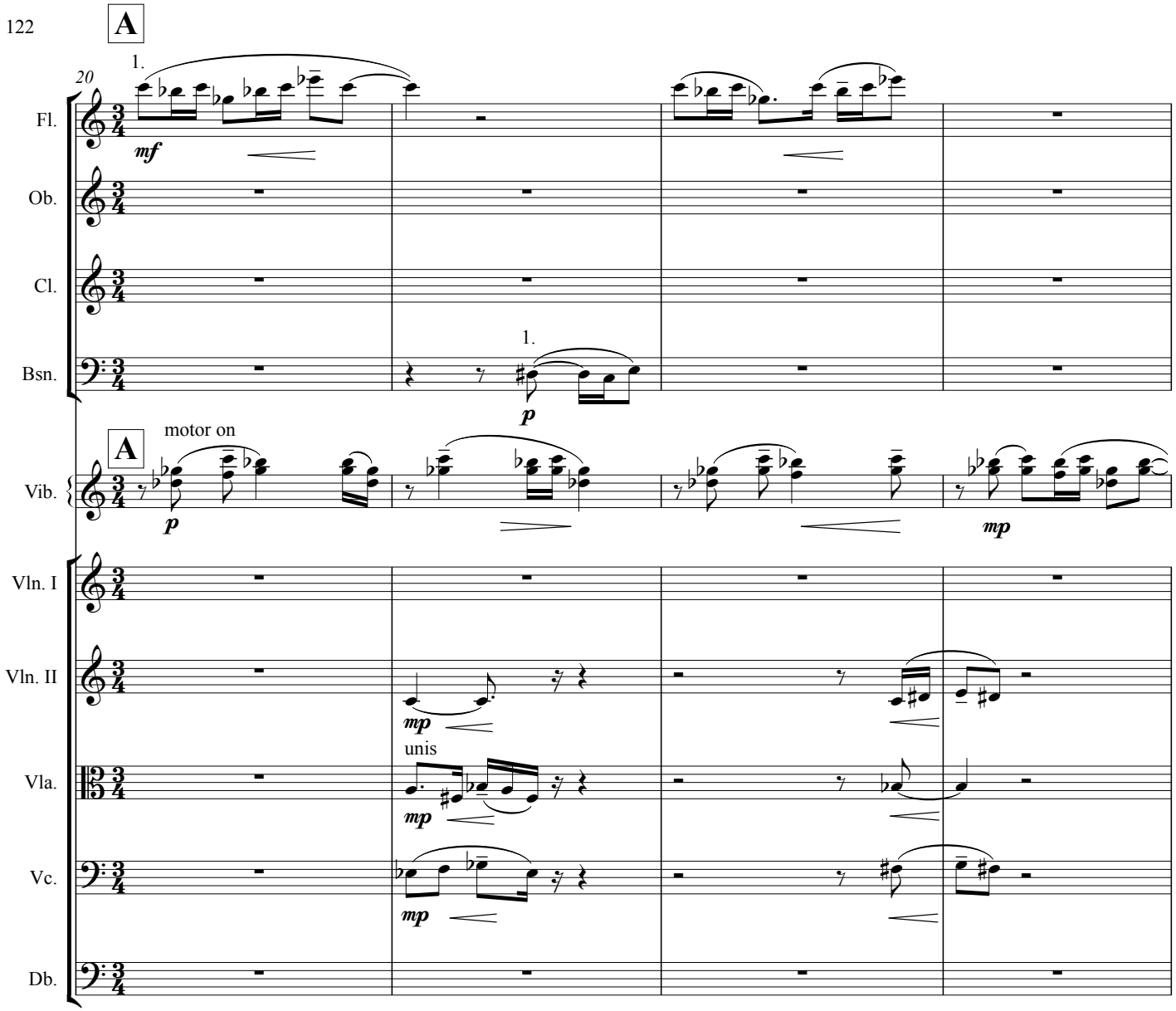
Vln. I
Vln. II
Vla.
Vc.
Db.
f
unis


A
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20
Fl.
mf
Ob.
Cl.
1.
Bsn.
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A
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Vib.
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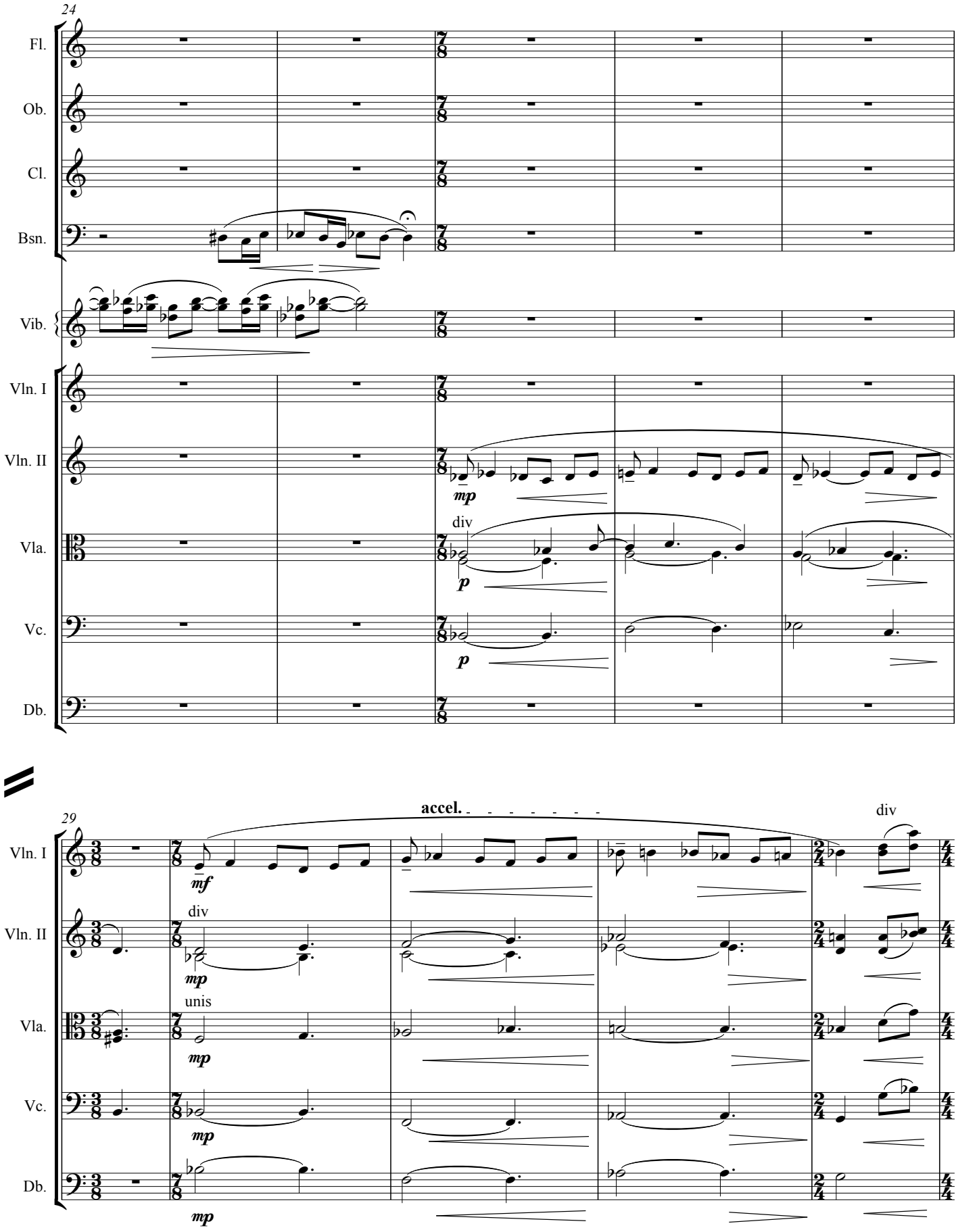
Vln. II
mp
unis
Vla.
mp
Vc.
mp
Db.


24
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Ob.
Cl.
Bsn.
Vib.
Vln. I
Vln. II
Vla.
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Db.
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div
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p
29
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mf
div
mp
div
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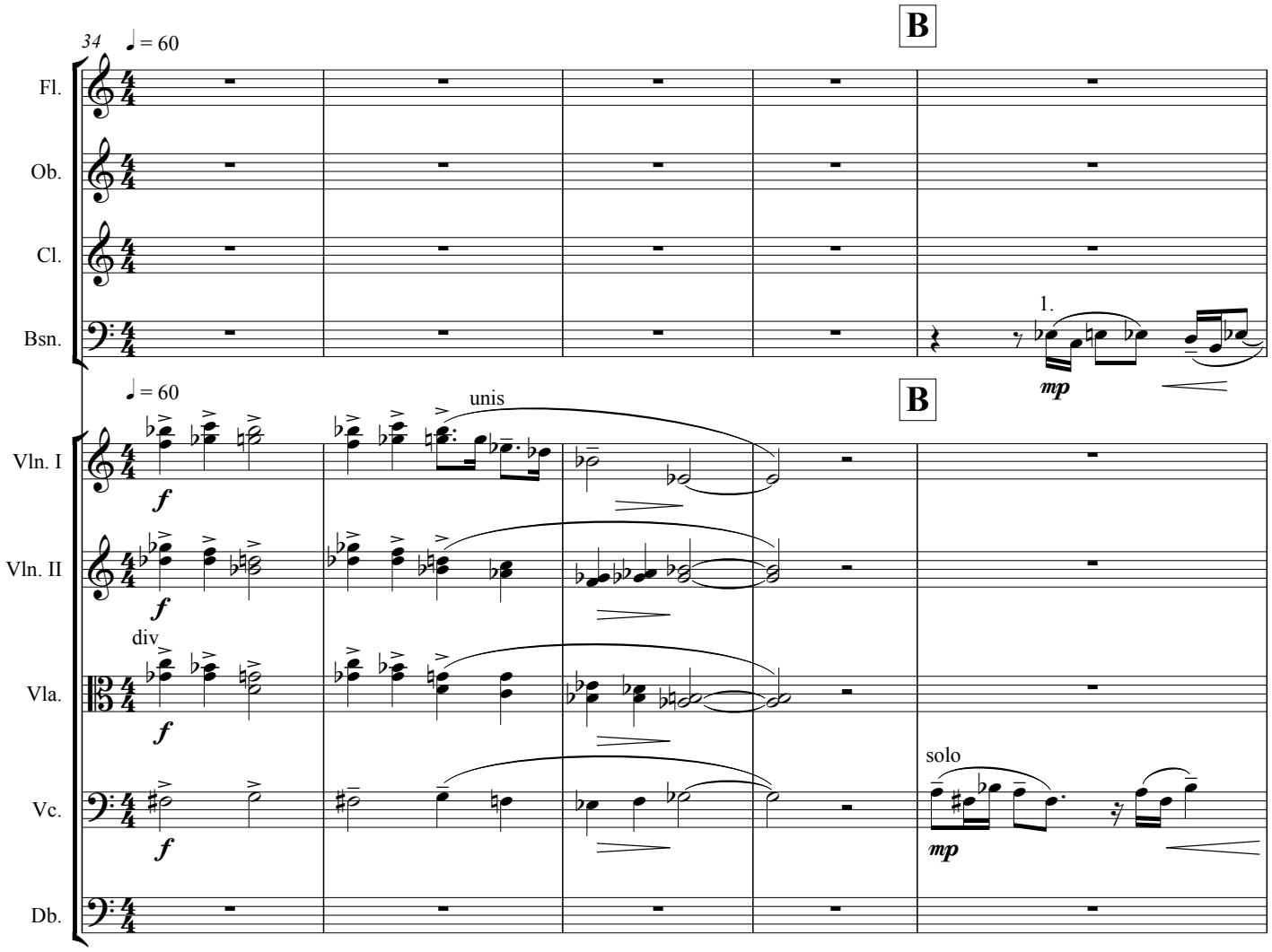
mp
mp
mp


34
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Ob.
Cl.
Bsn.
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B
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div
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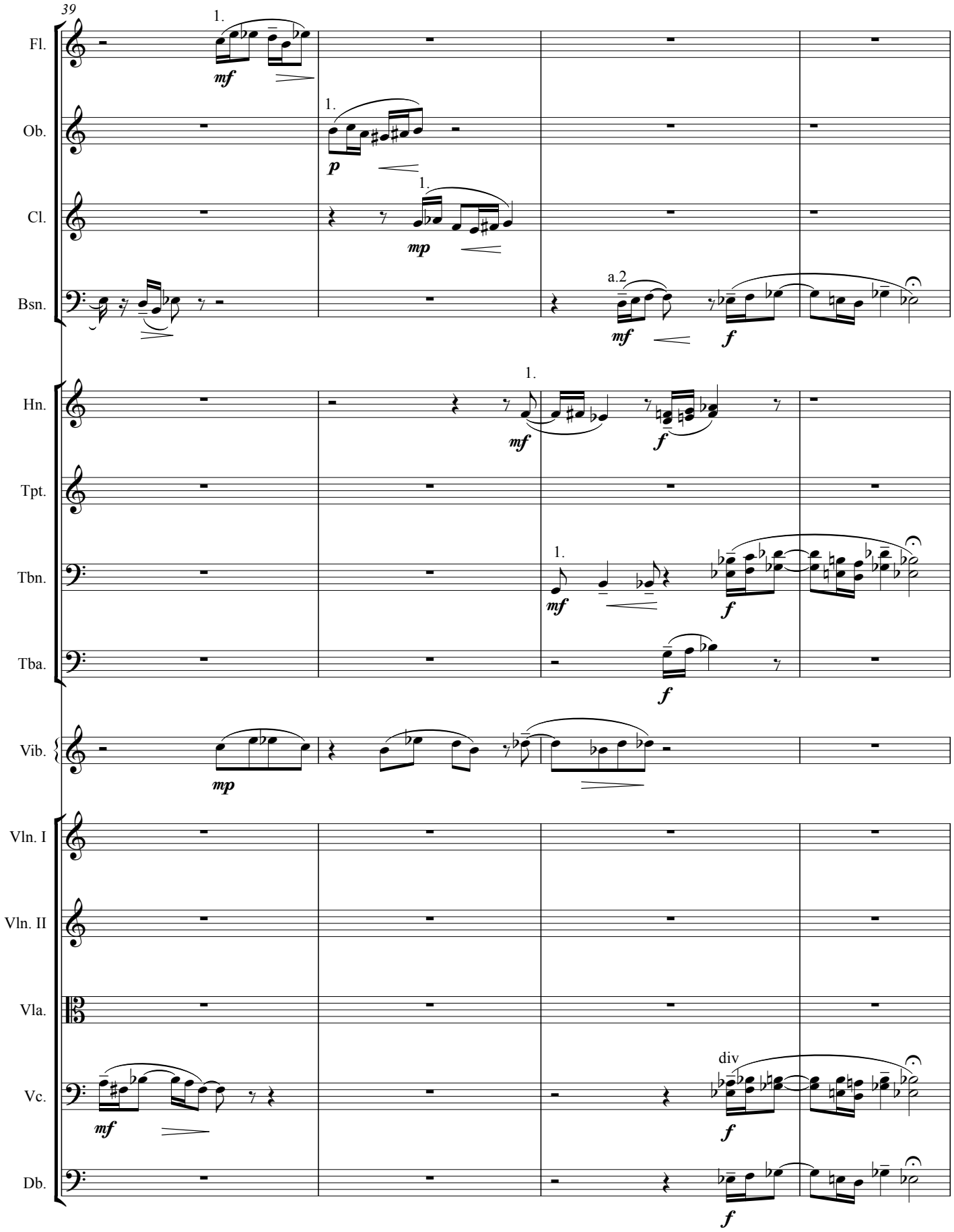
solo
Vc.
mp
Db.


39
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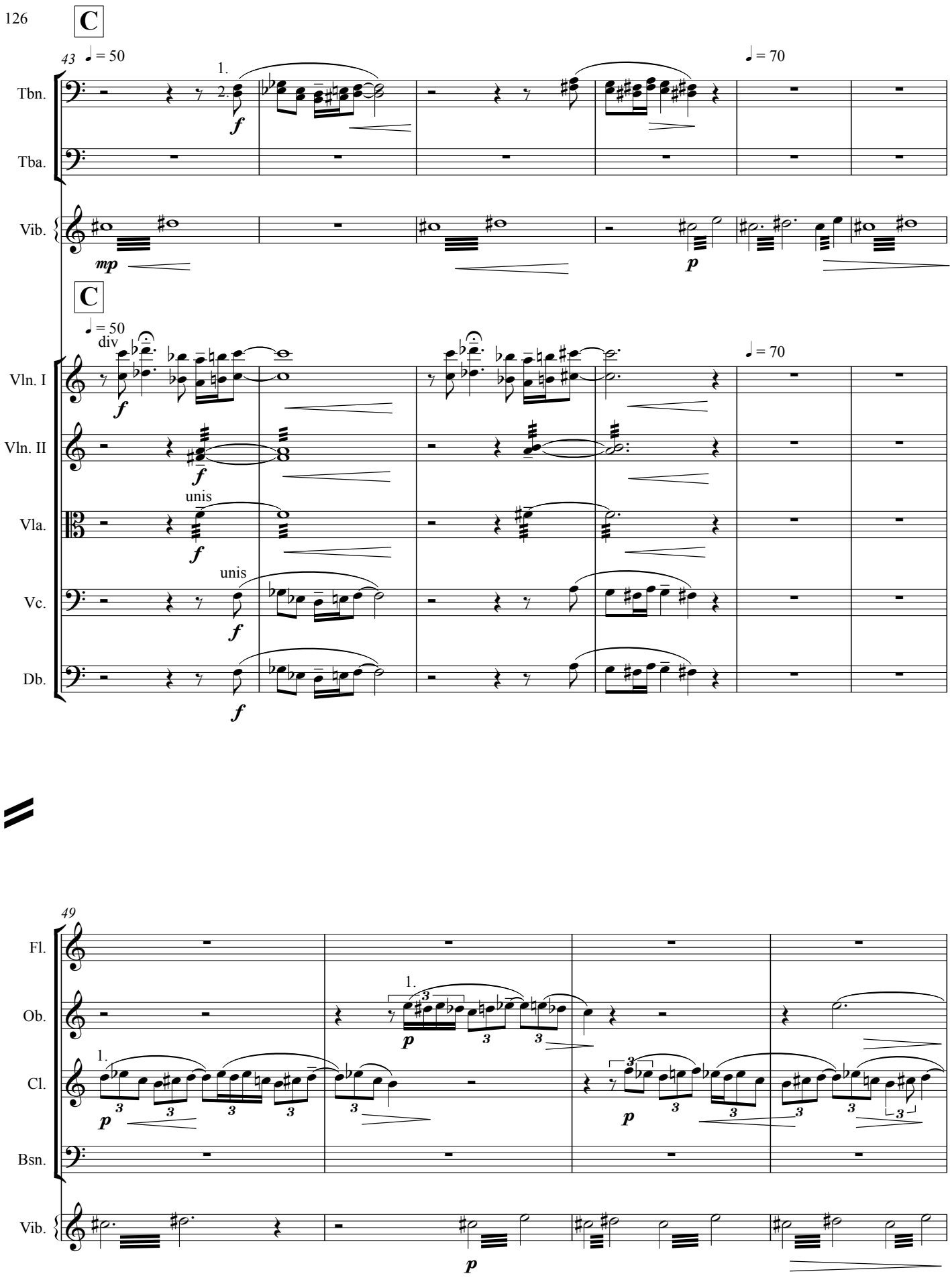
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
a.2
mf
p
mp
f
div


C
43
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2.
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Tba.
Vib.
mp
p
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C
♩ = 50
div
Vln. I
Vln. II
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Vc.
Db.
unis
f
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49
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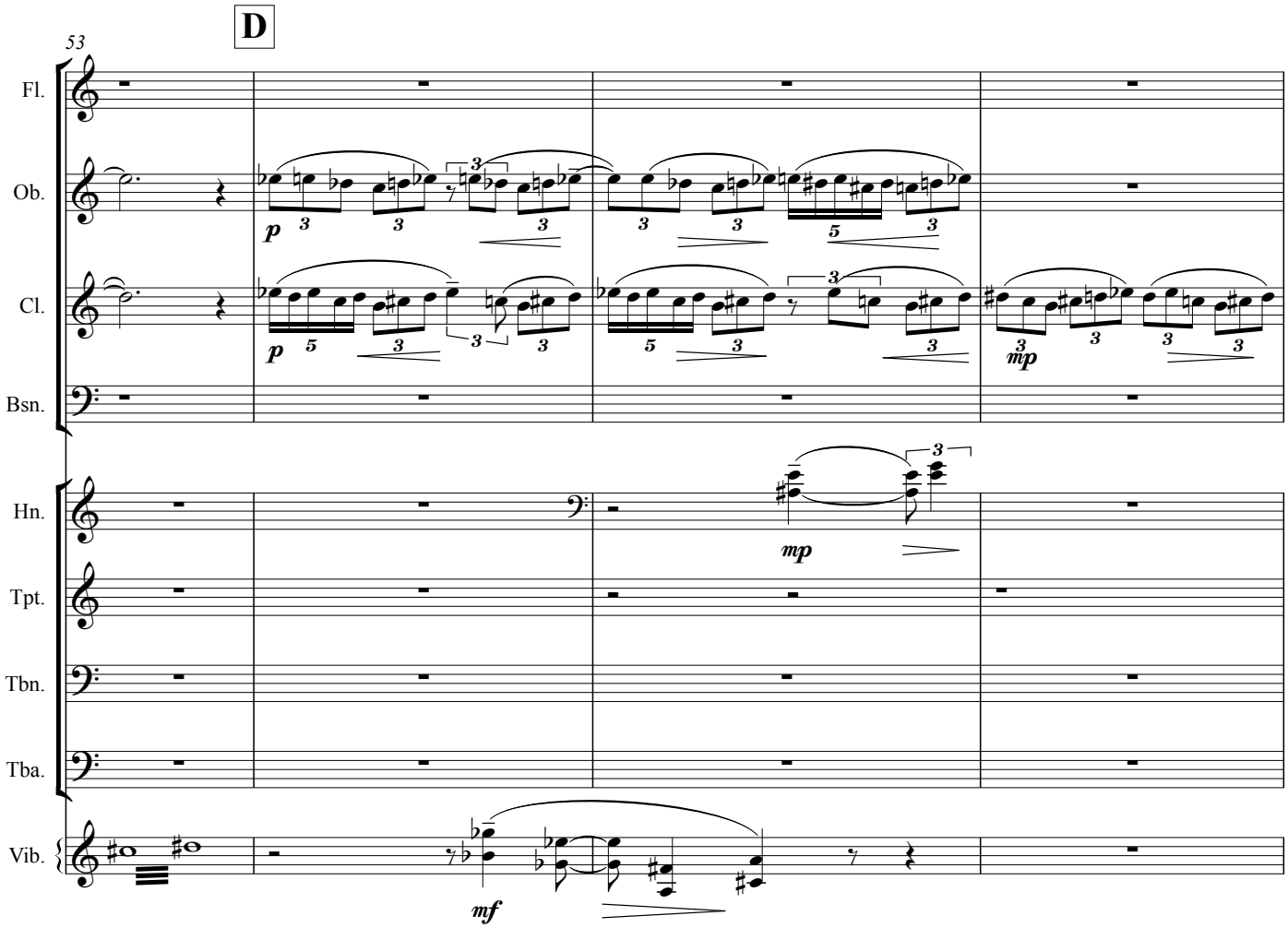
Ob.
Cl.
Bsn.
Vib.
3


D
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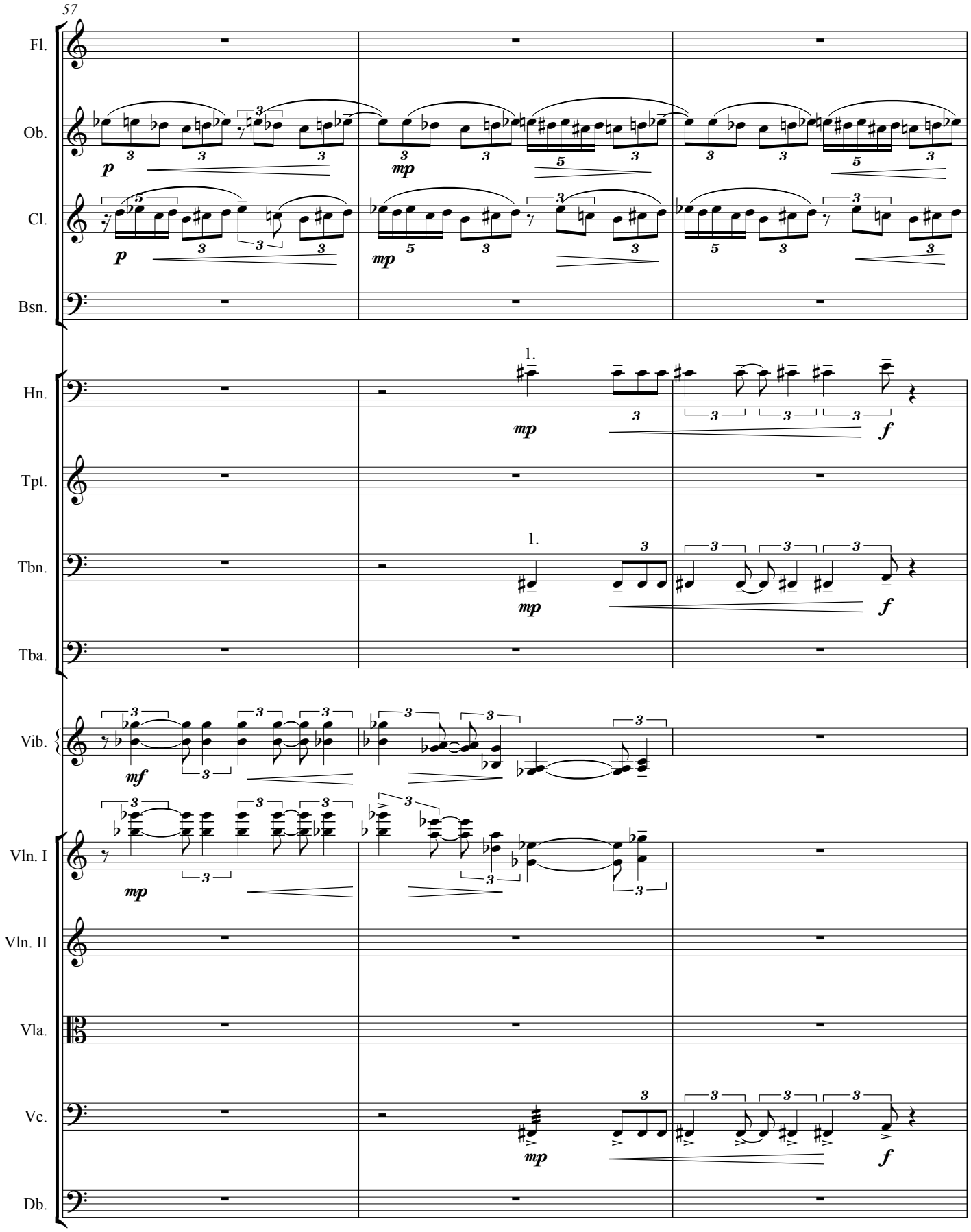
Tbn.
Tba.
Vib.
p
mp
mf


57
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Ob.
Cl.
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Hn.
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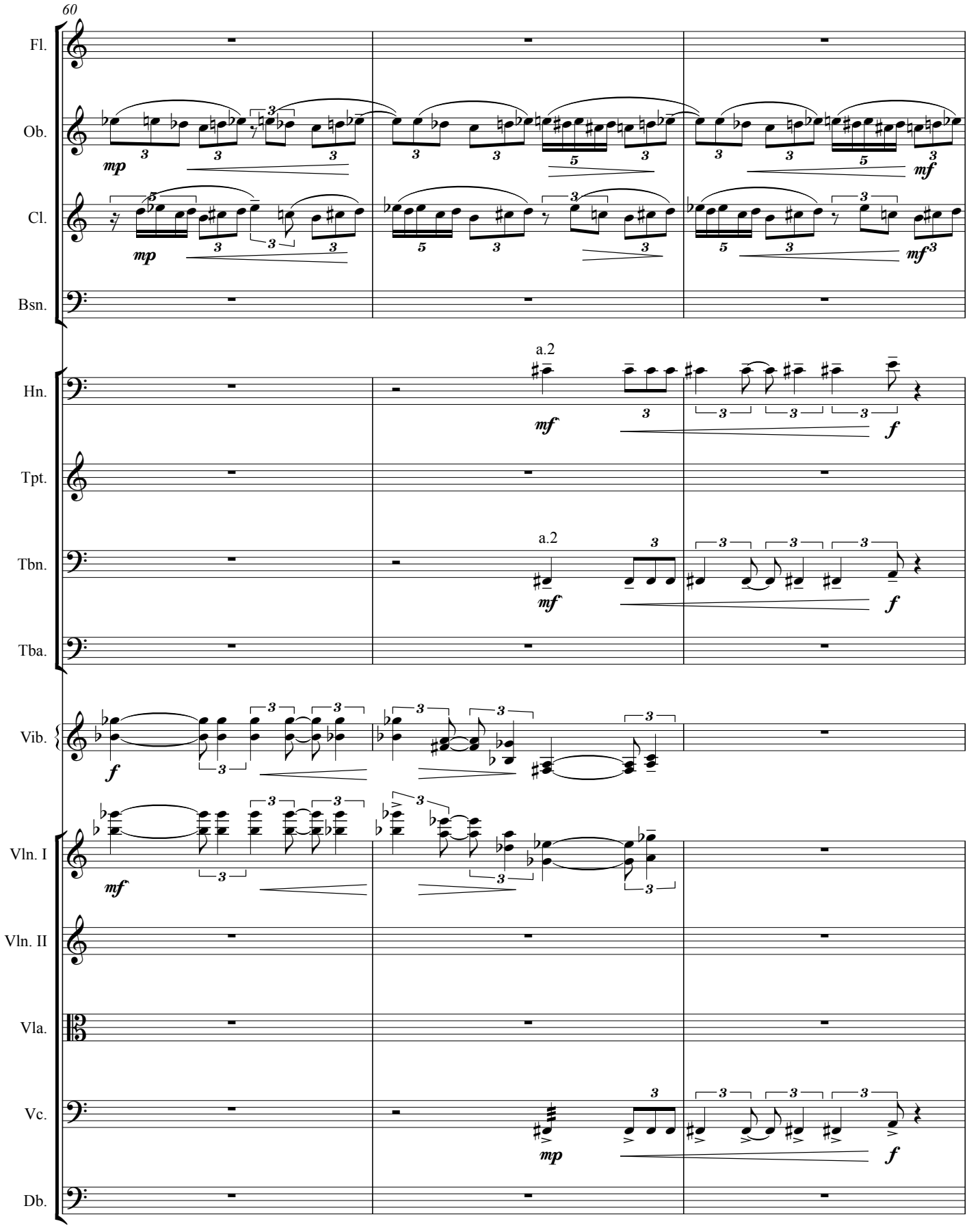
Vib.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
p
mp
mf
f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Tba.
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Vla.
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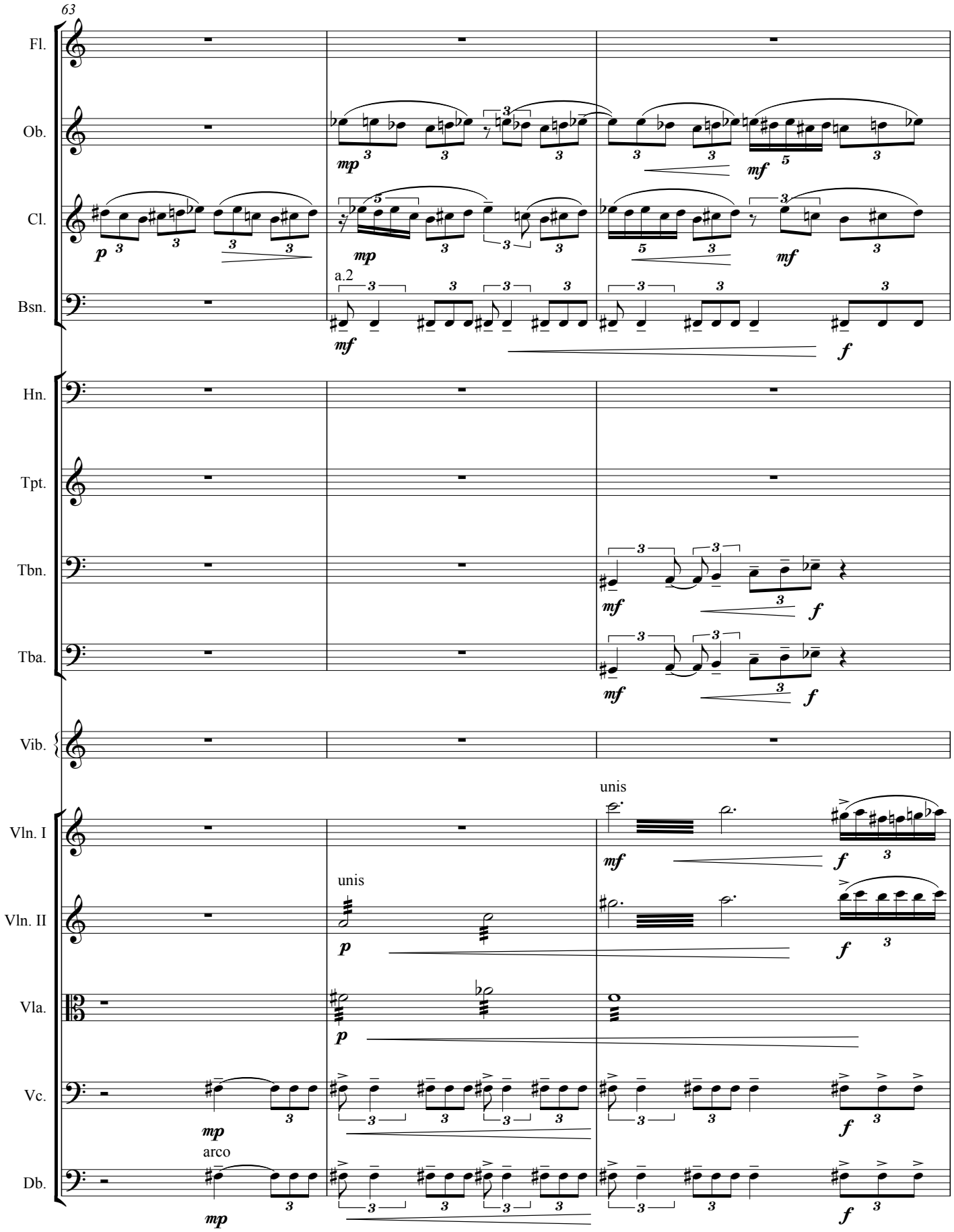
Db.
a.2
a.2


63
Fl.
Ob.
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Bsn.
a.2
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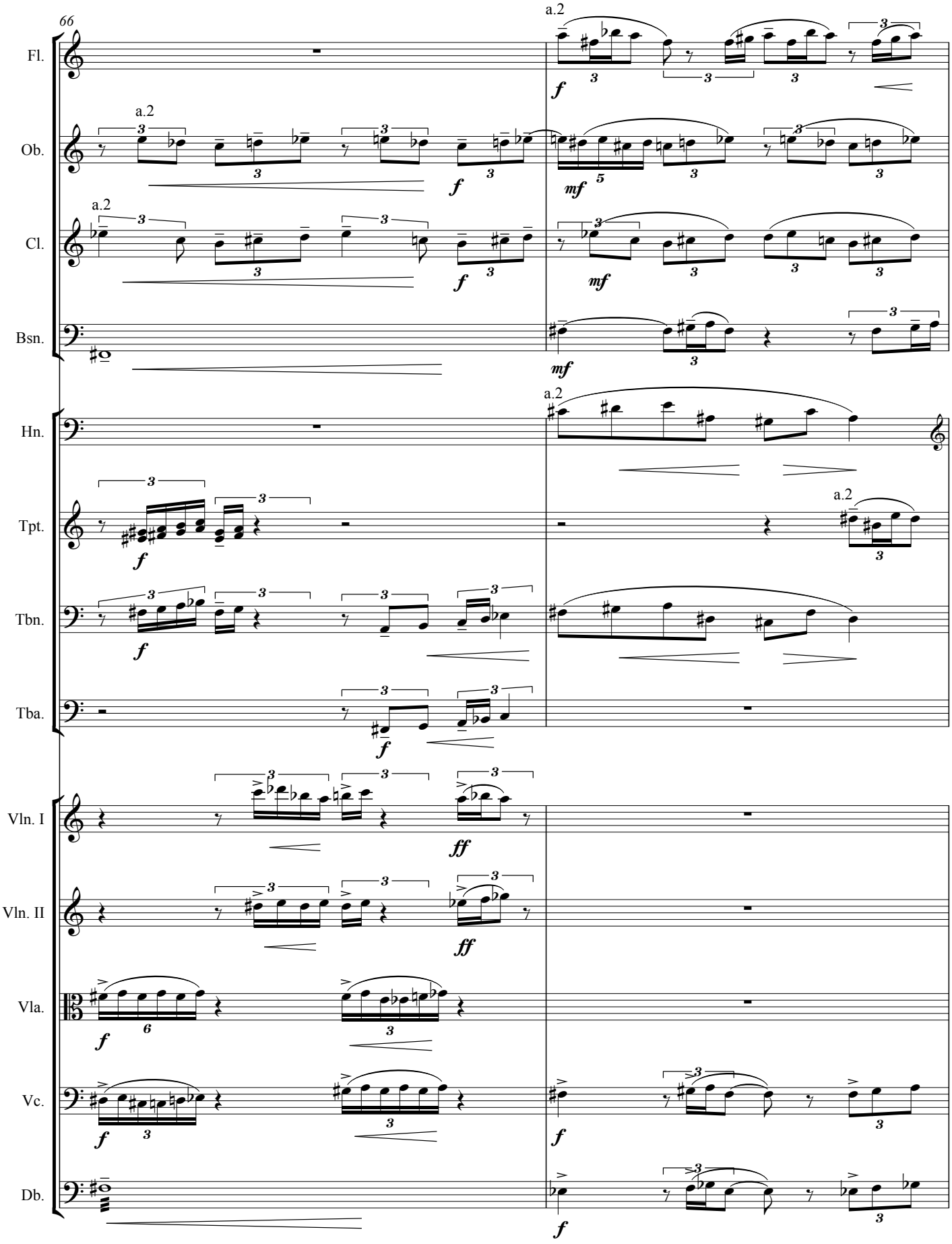
Tba.
Vib.
Vln. I
unis
Vln. II
unis
Vla.
Vc.
Db.
arco


66
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Vc.
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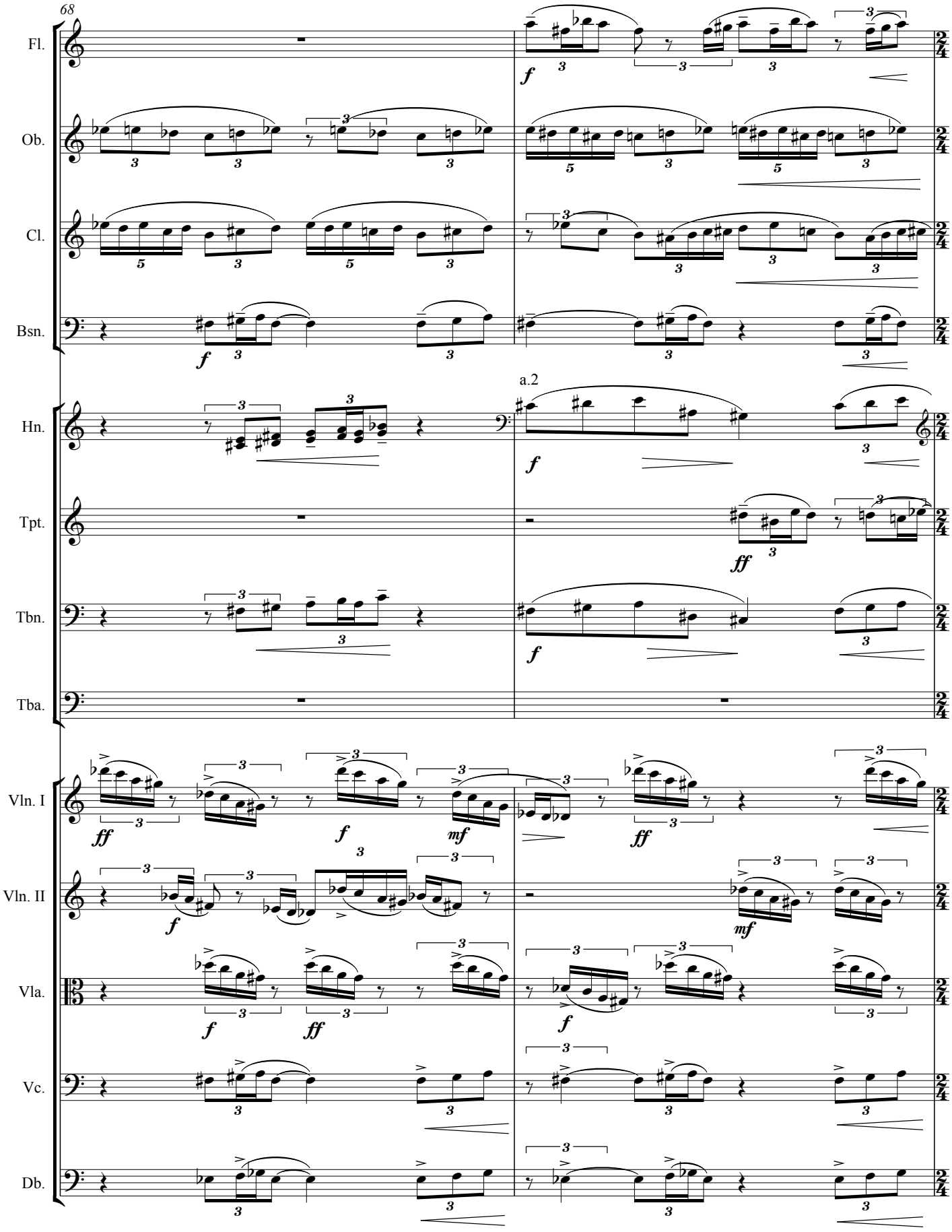
mf
ff


68
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Ob.
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Tbn.
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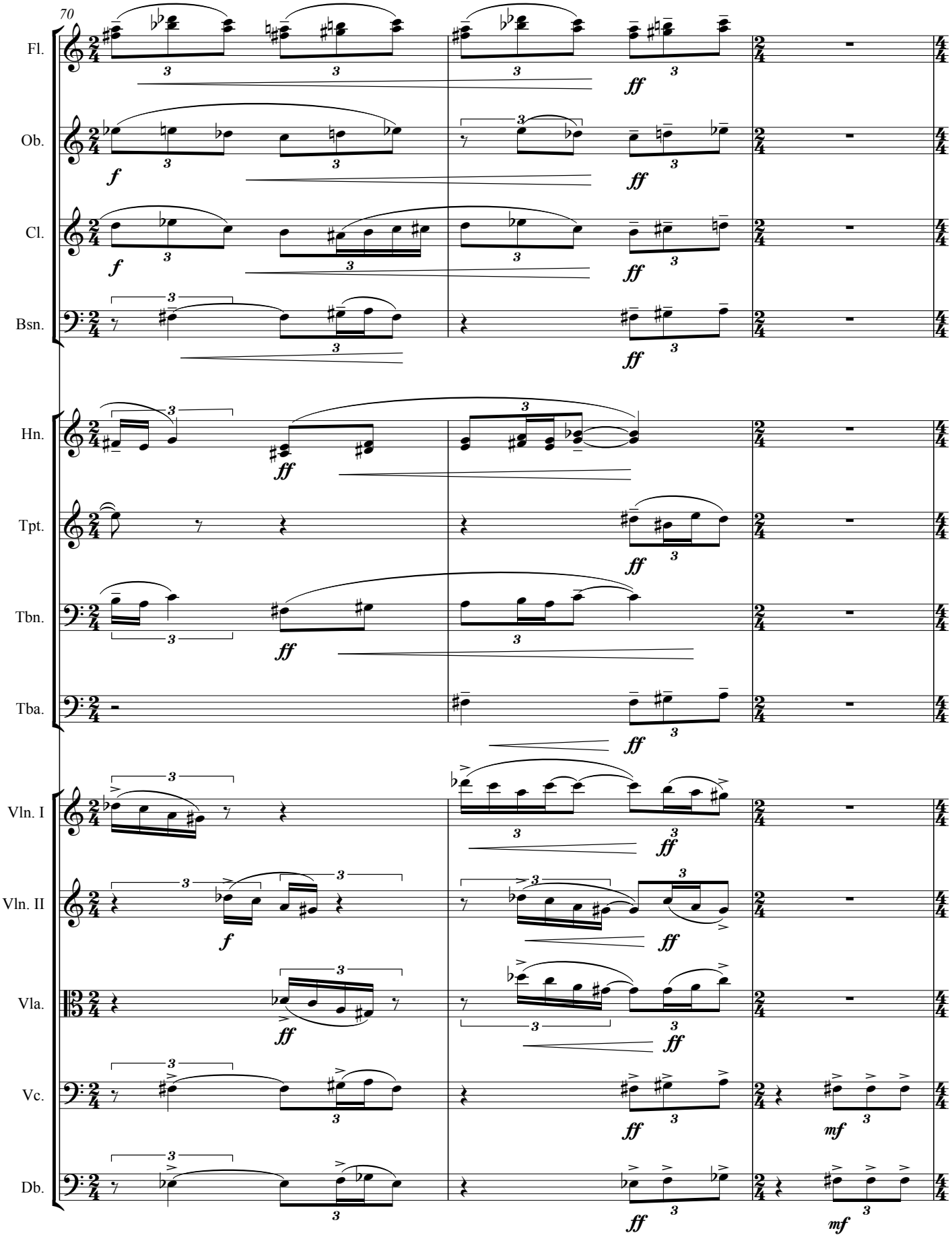
Vla.
Vc.
Db.


70
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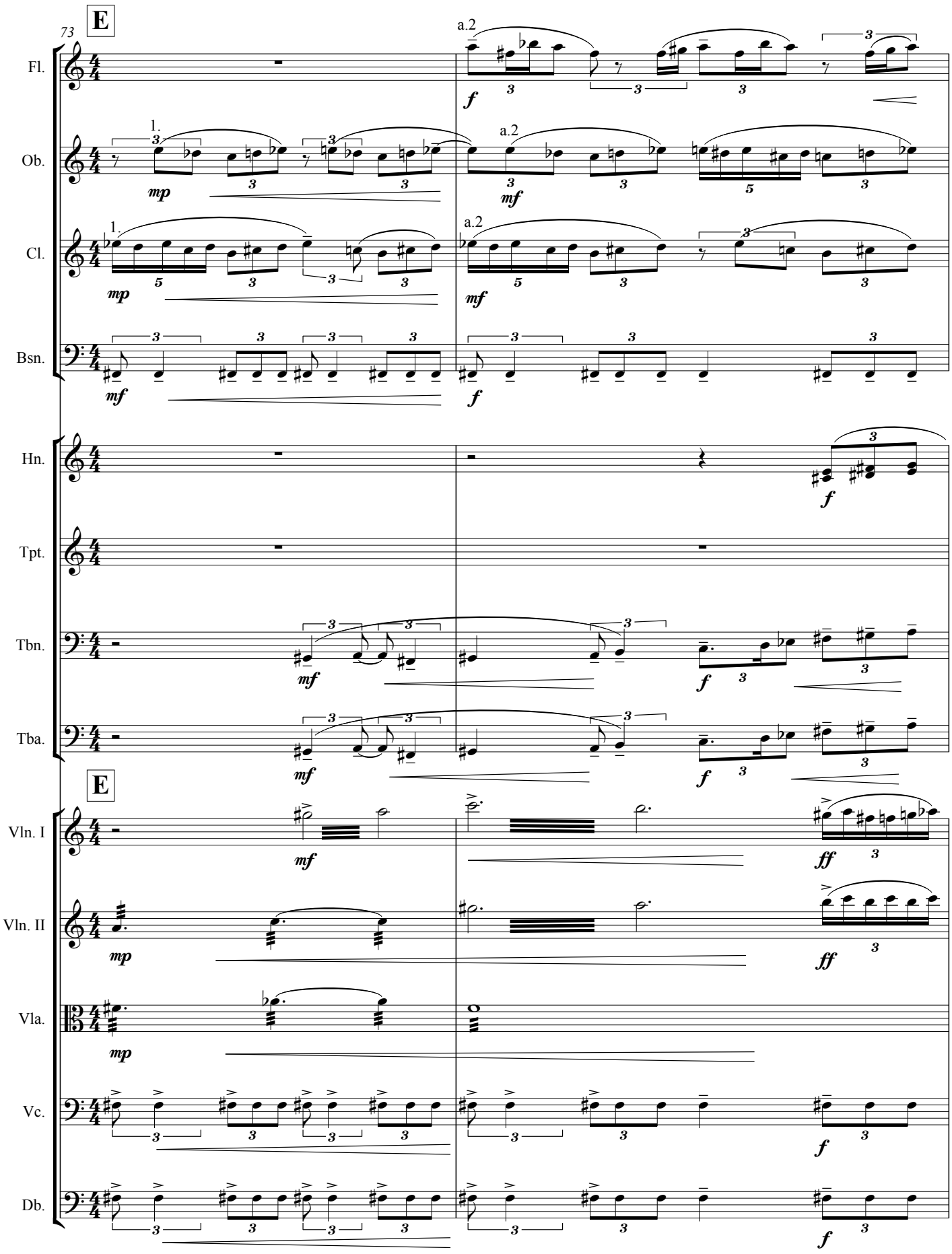
ff
mf


73
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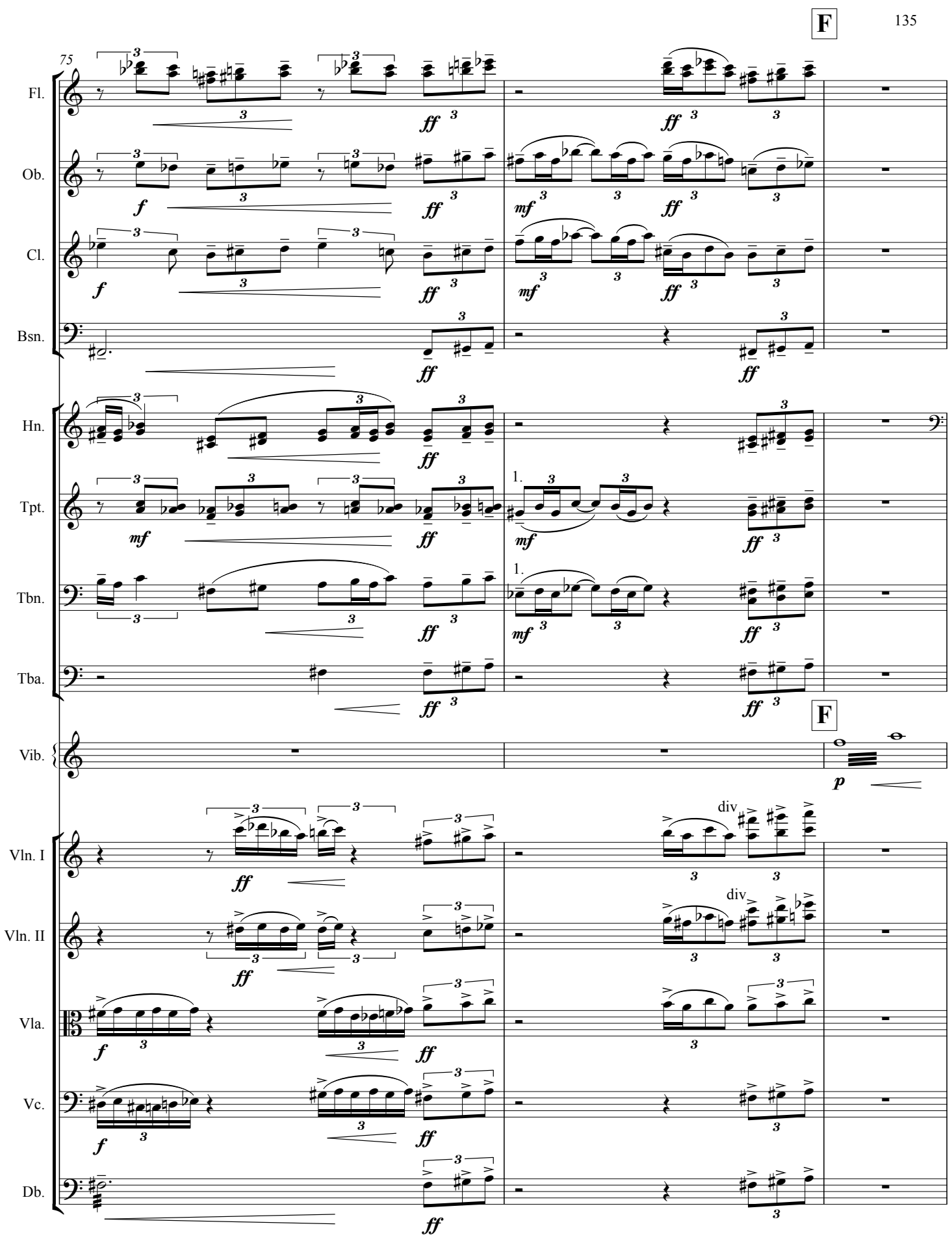
Vln. I
Vln. II
Vla.
Vc.
Db.
a.2
1.
mp
mf
f
ff


F
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Vln. II
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Db.
div
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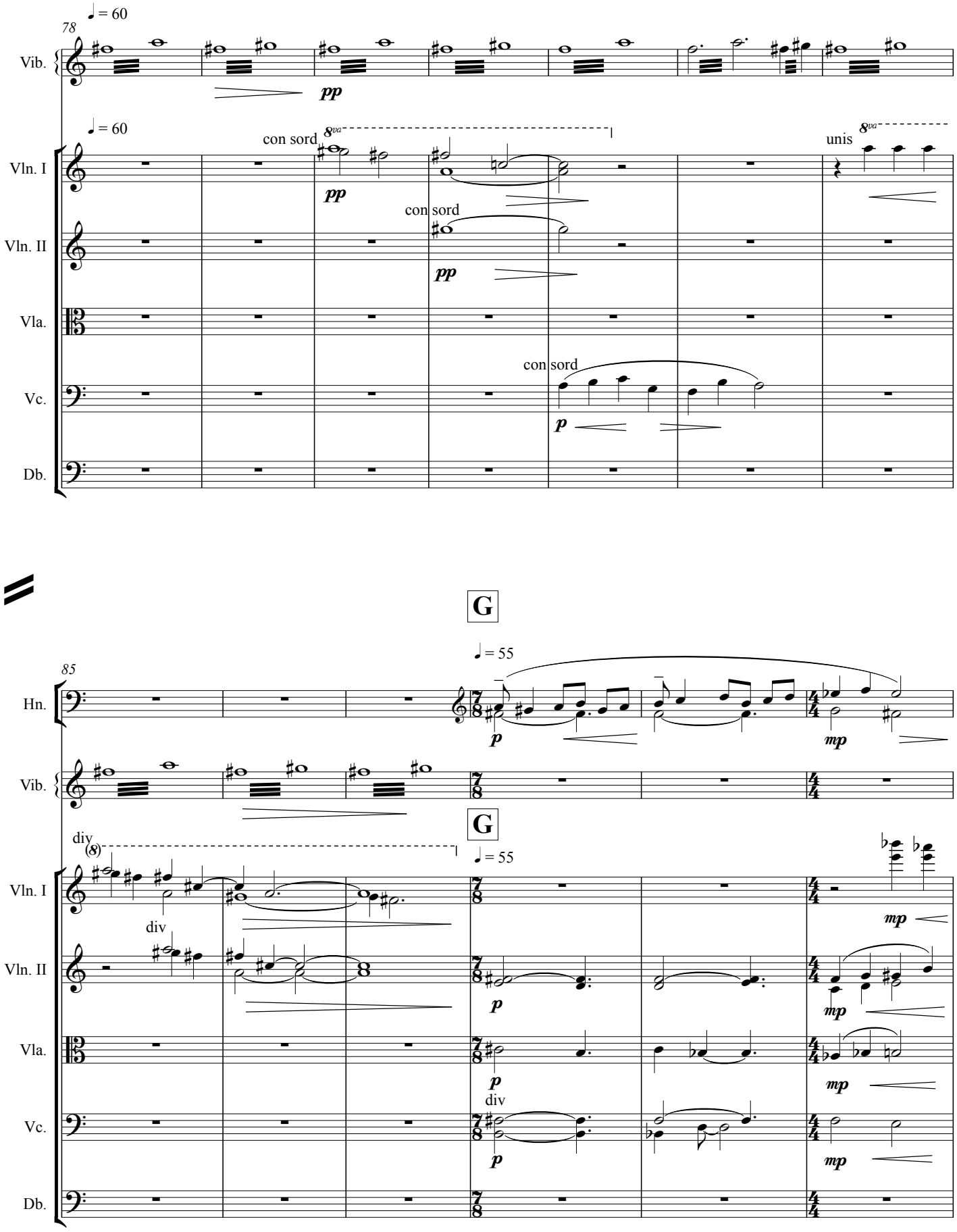
78
♩ = 60
Vib.
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♩ = 60
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con sord
pp
unis
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Vln. II
Vla.
con sord
p
Vc.
Db.
G
85
♩ = 55
Hn.
p
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Vib.
G
♩ = 55
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(8)
div
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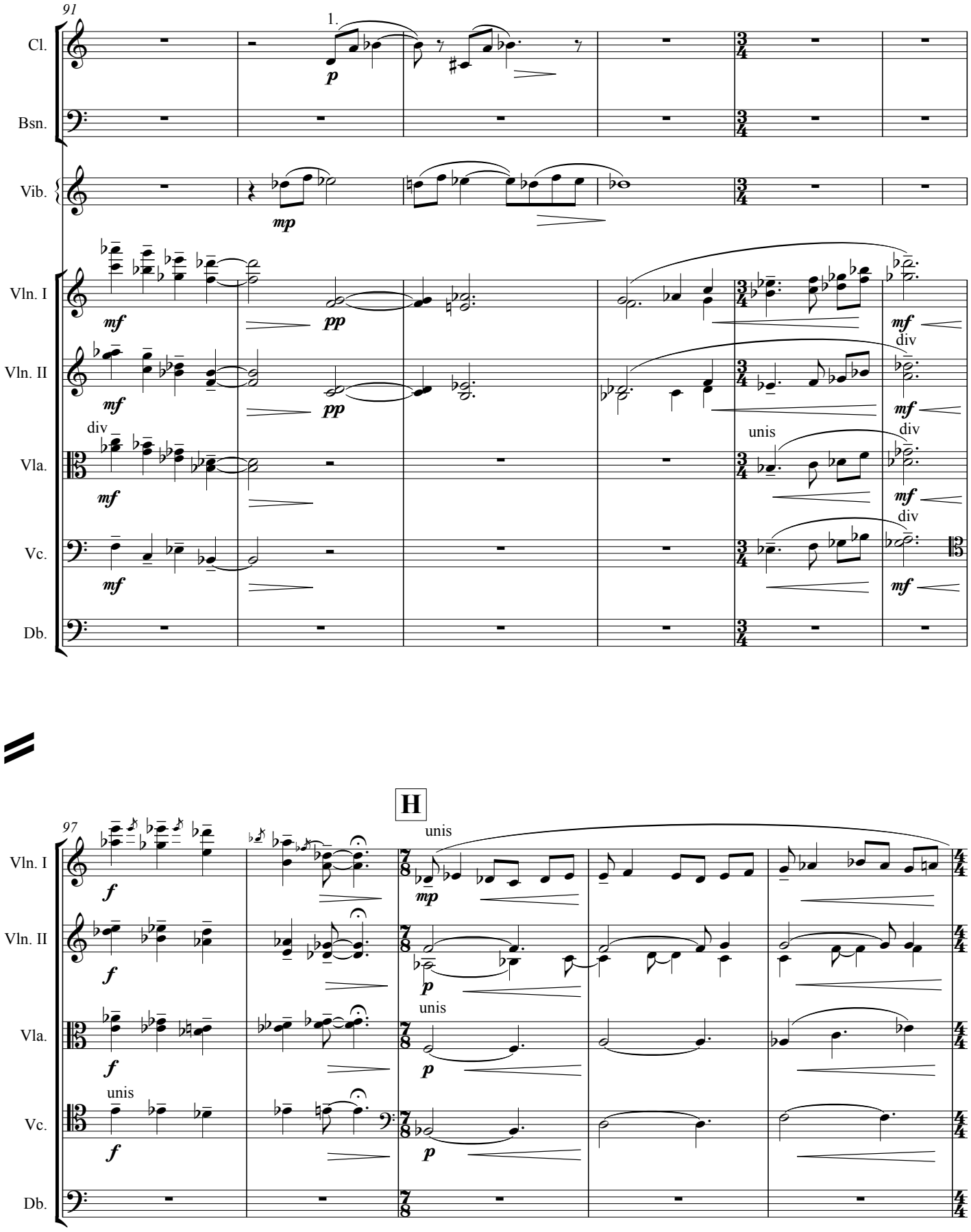
Vla.
Vc.
Db.
p
mp
div


91
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Bsn.
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Vc.
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mf
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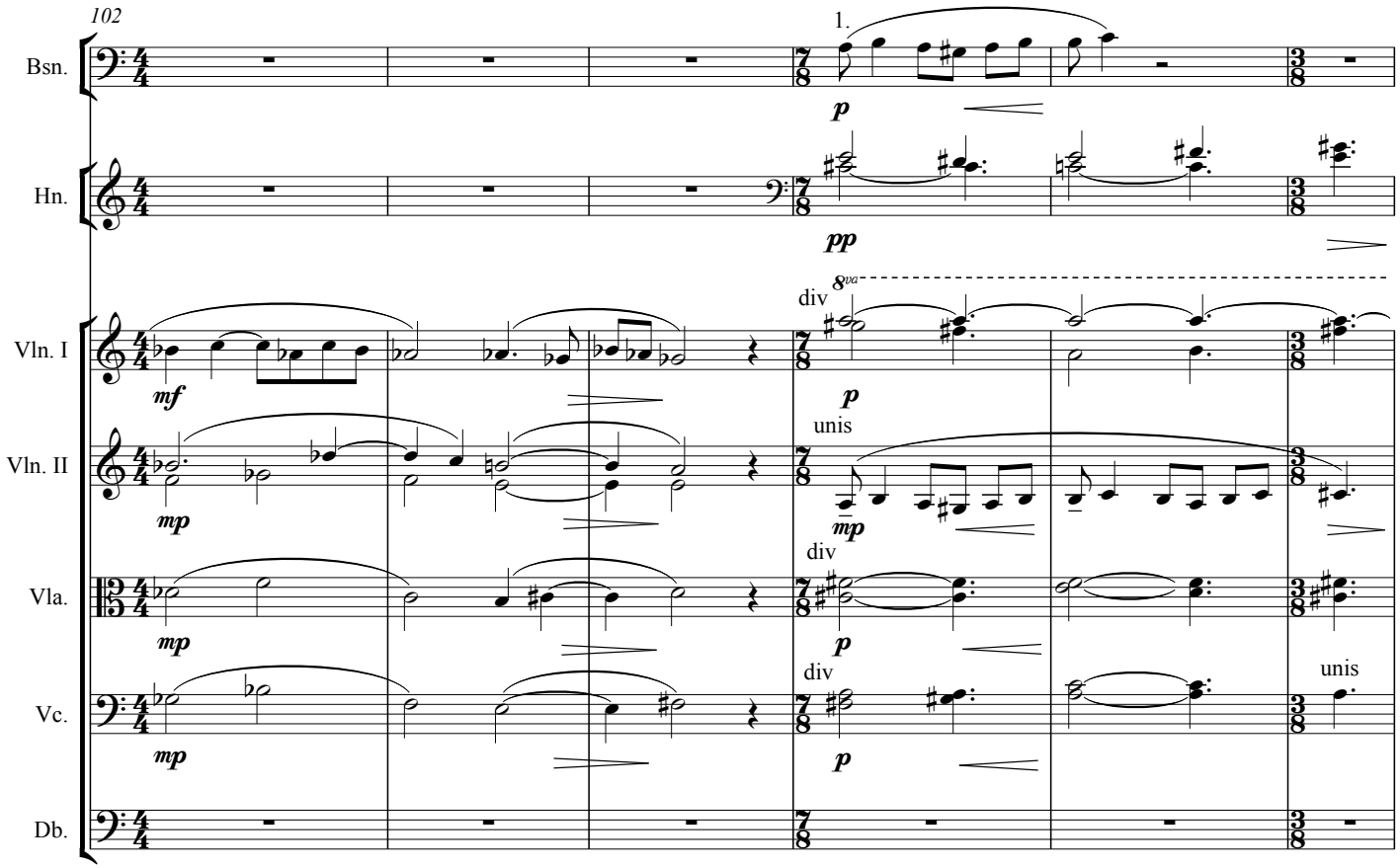
div
unis
H
97
f


102
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Vln. II
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Vc.
Db.
1.
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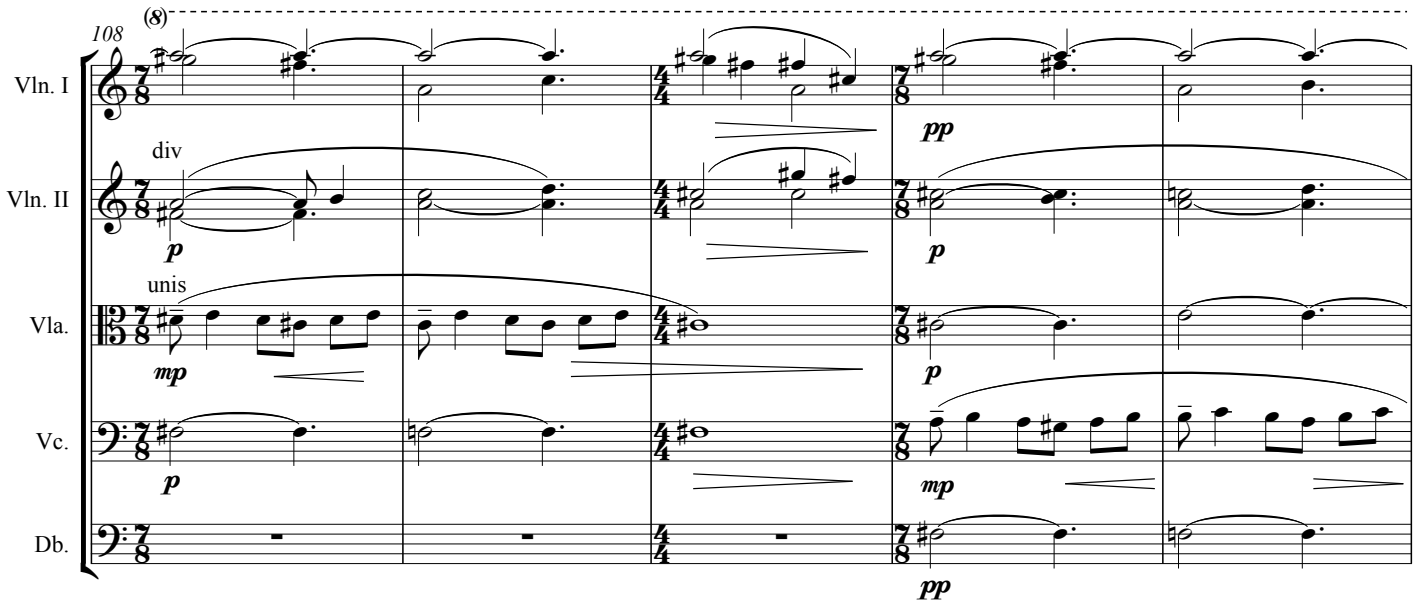
8va
div
unis
mf
mp


108
(8)
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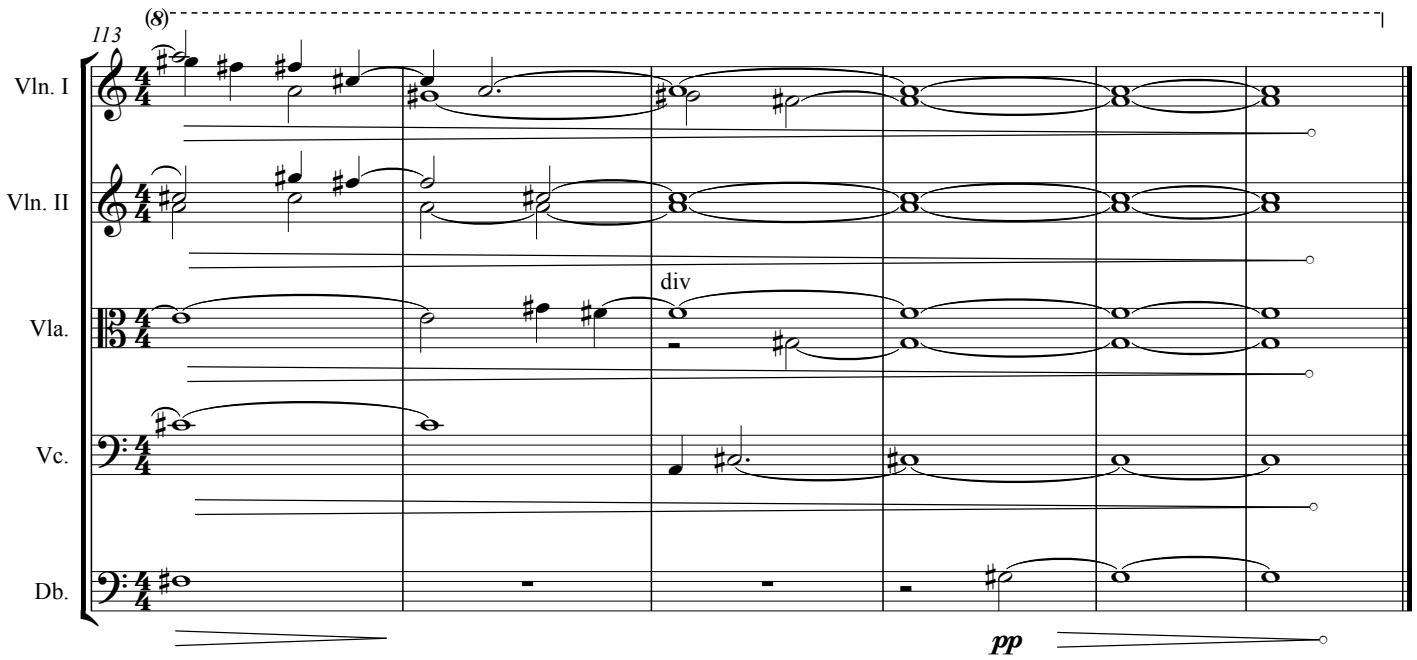
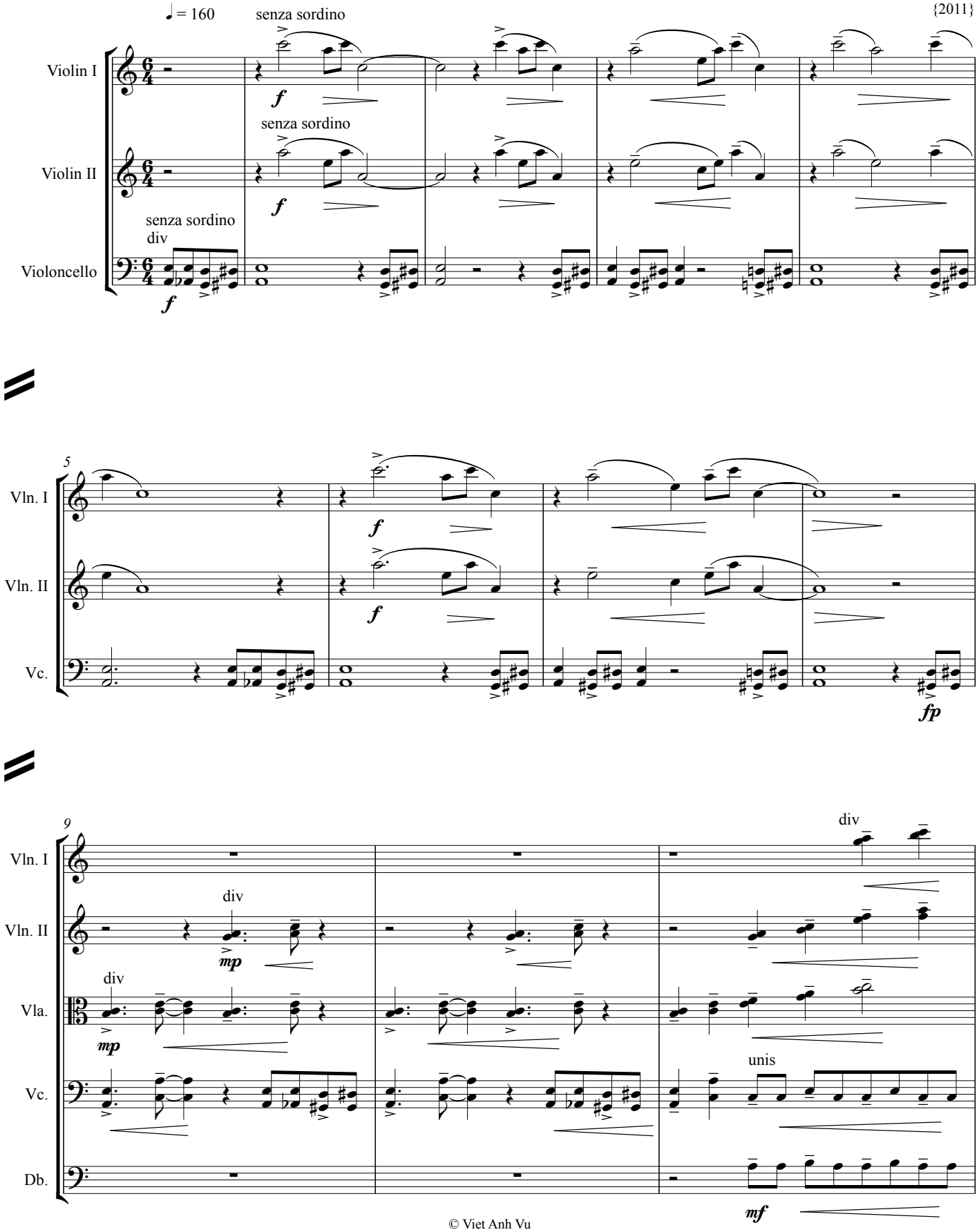
Vln. II
Vla.
Vc.
Db.
div
unis
p
mp
pp


113
(8)
Vln. I
Vln. II
Vla.
Vc.
Db.
div
pp

VANG SON
III

VIET ANH VU
{2011}



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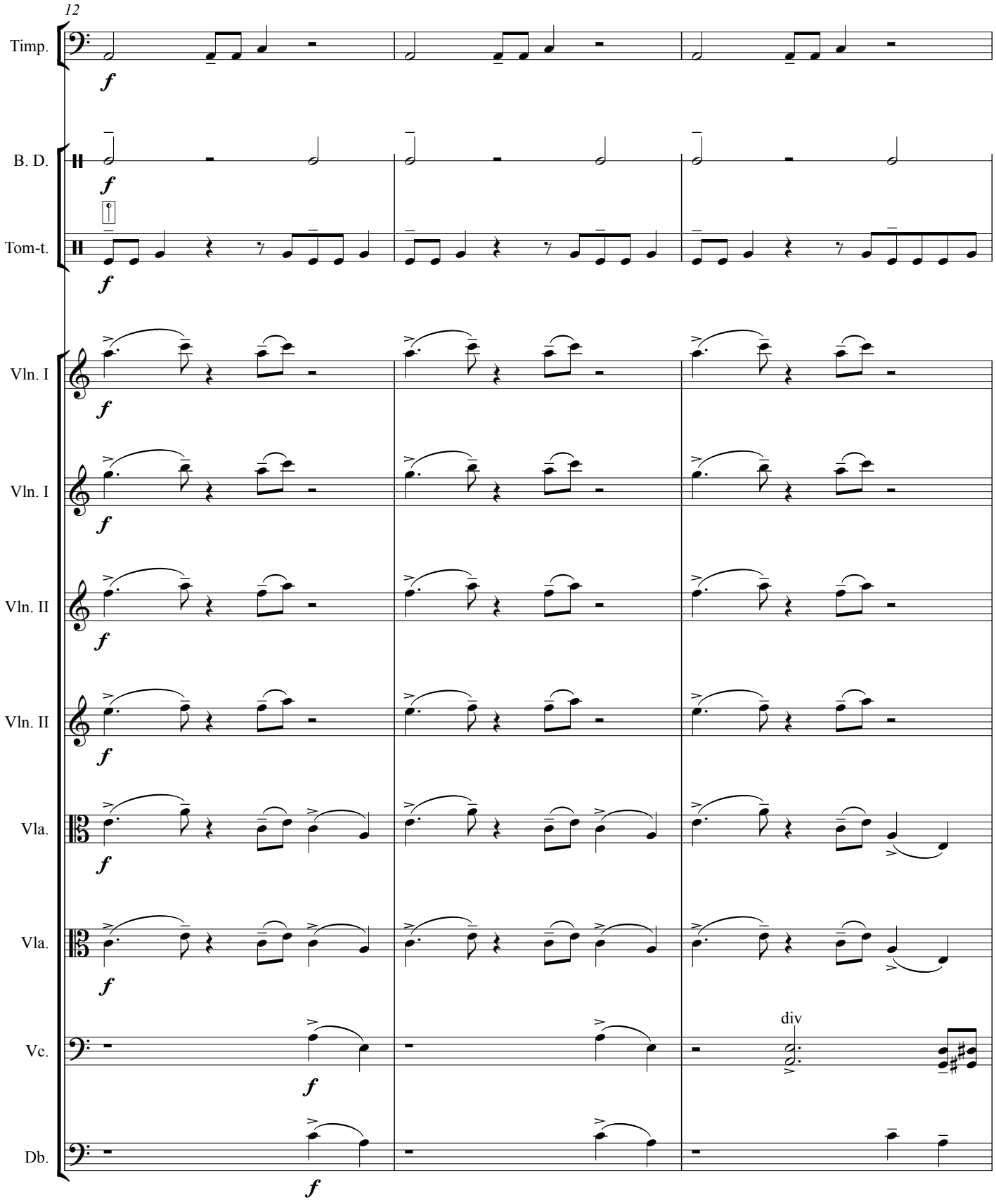
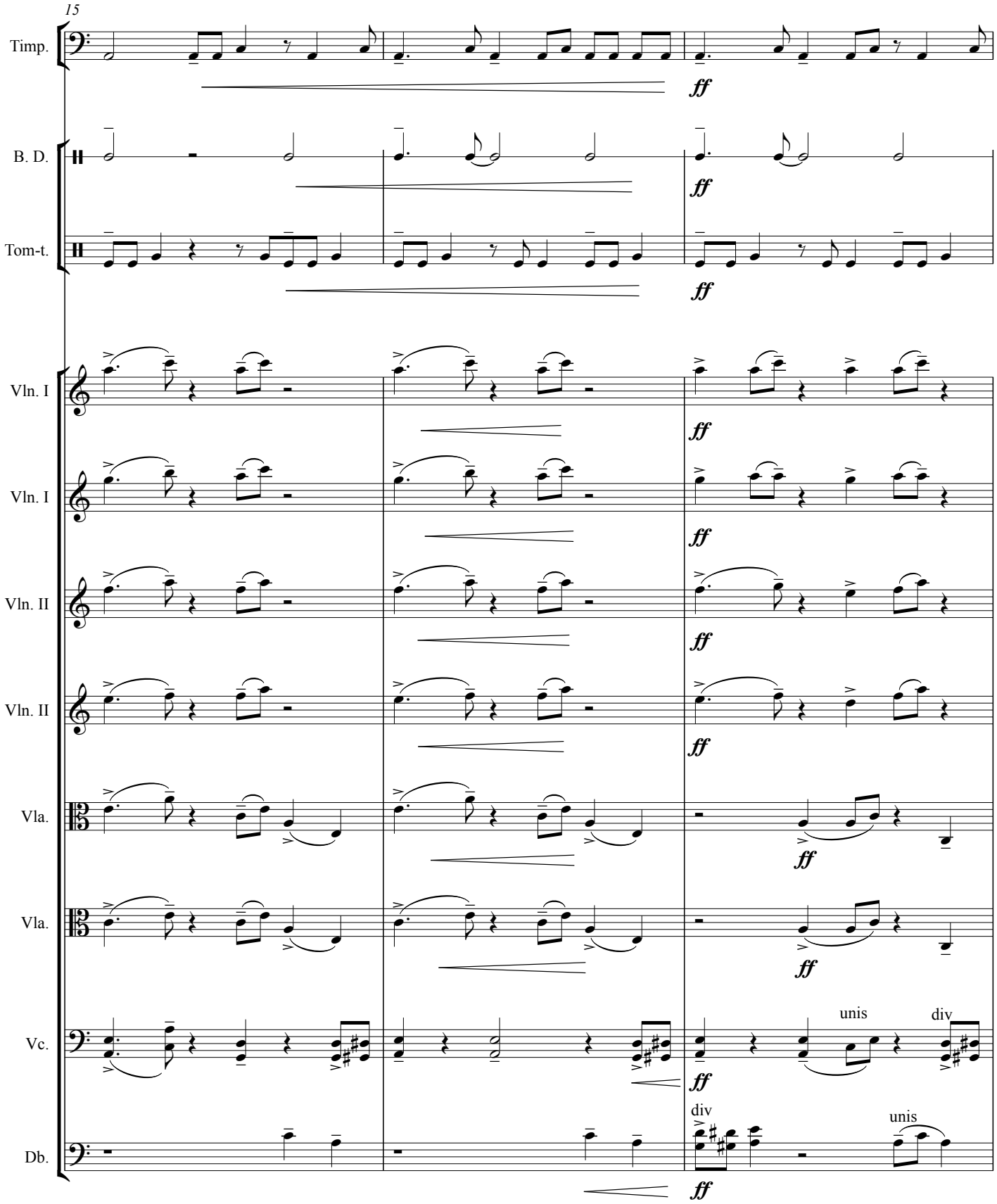
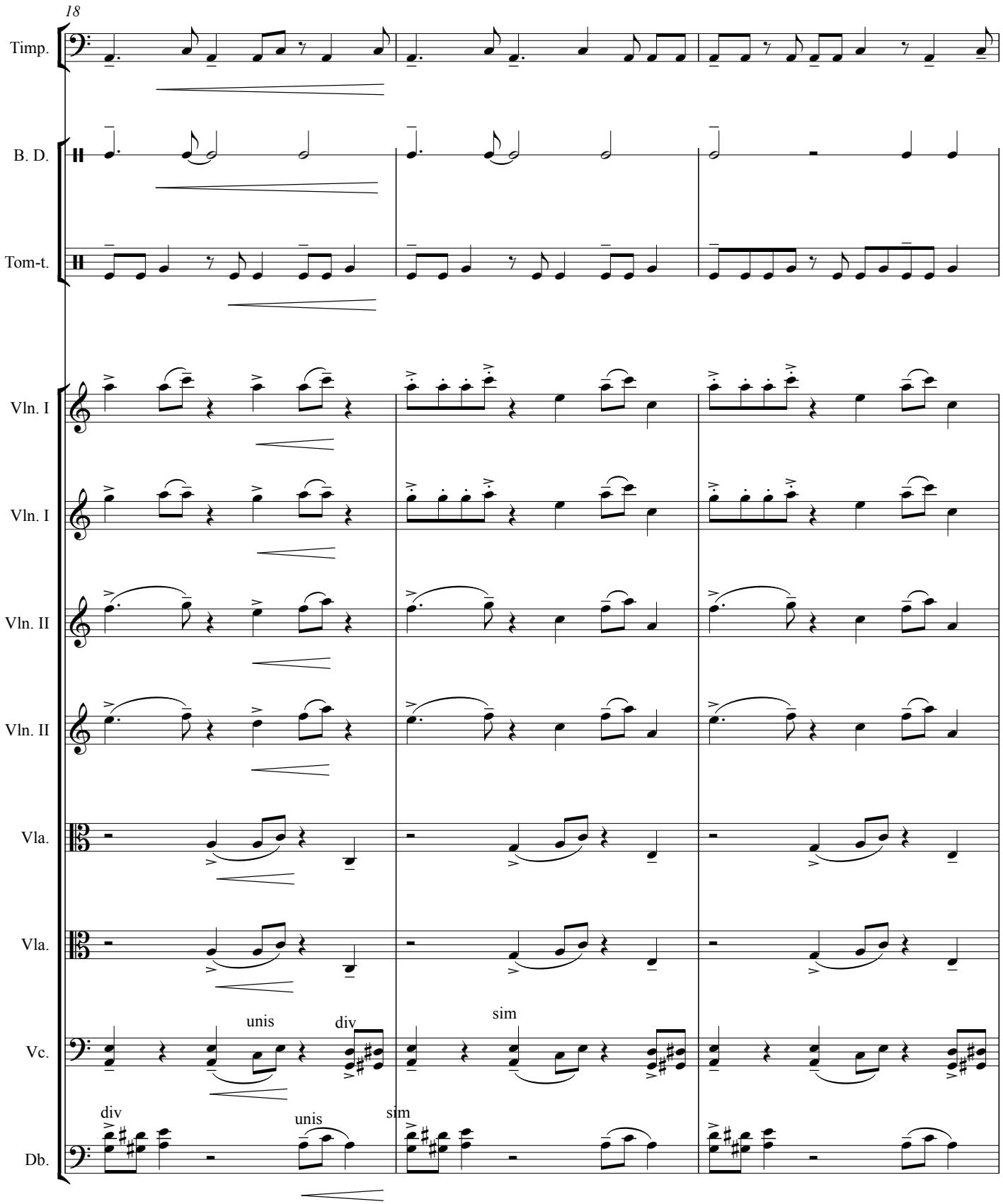
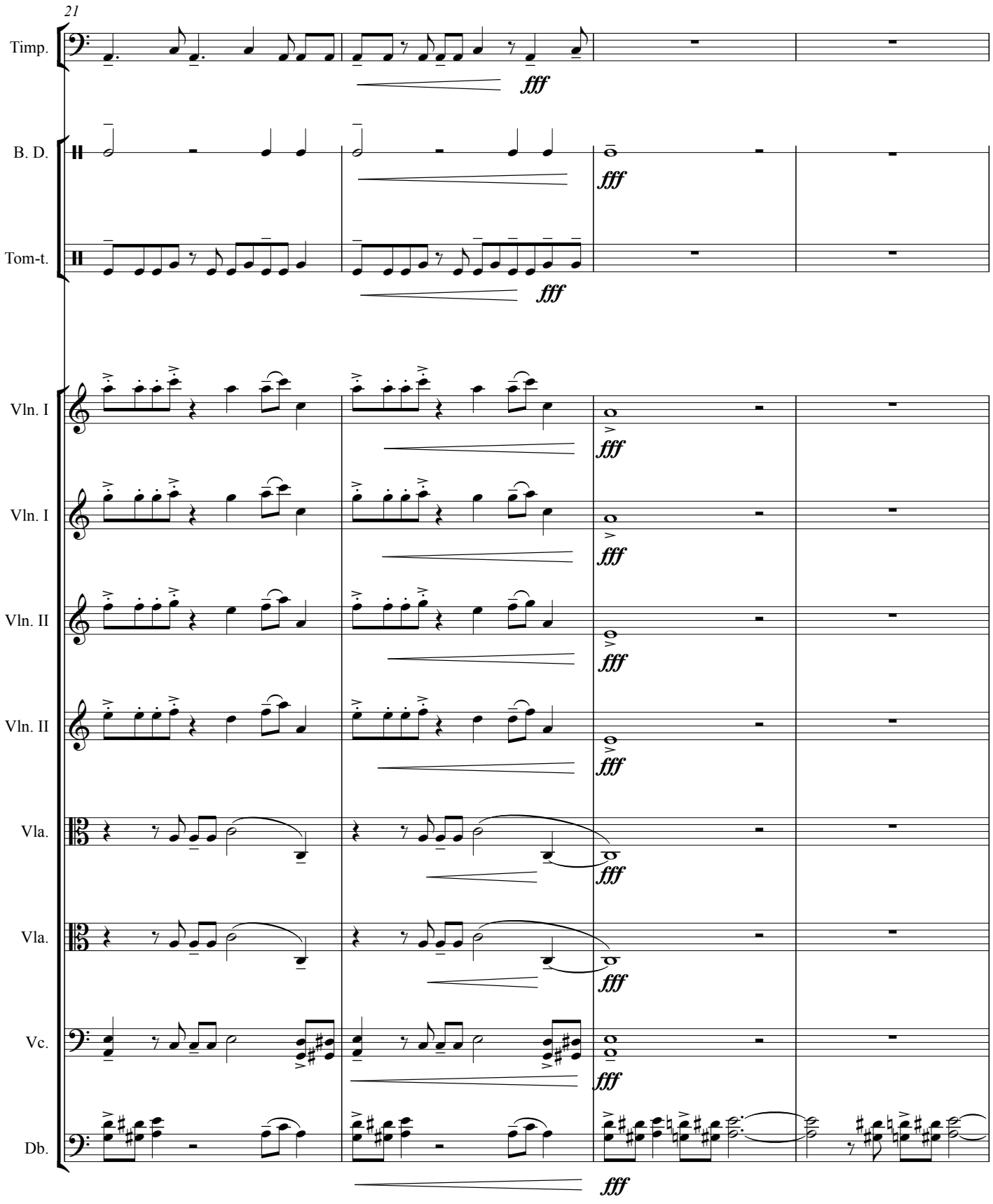
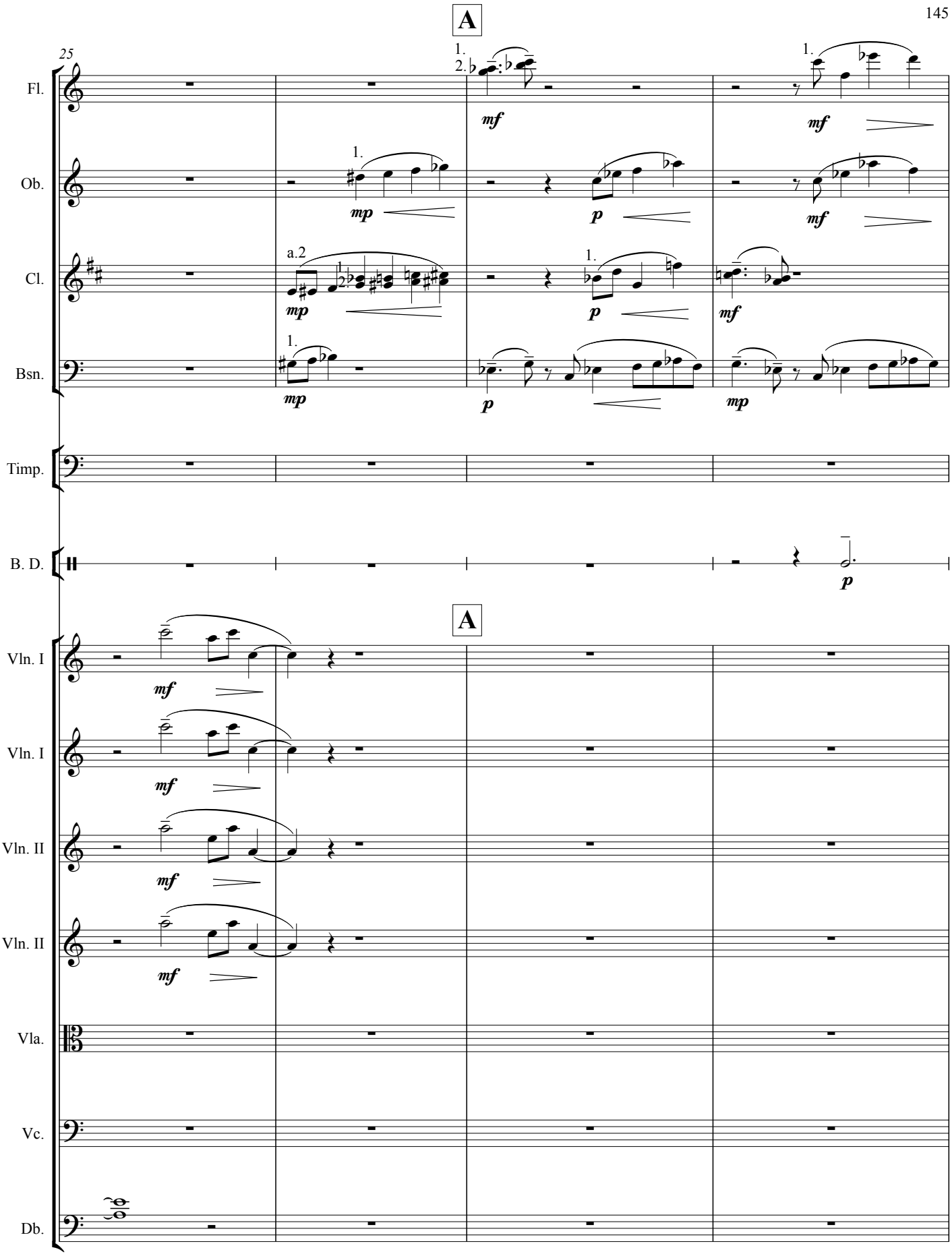
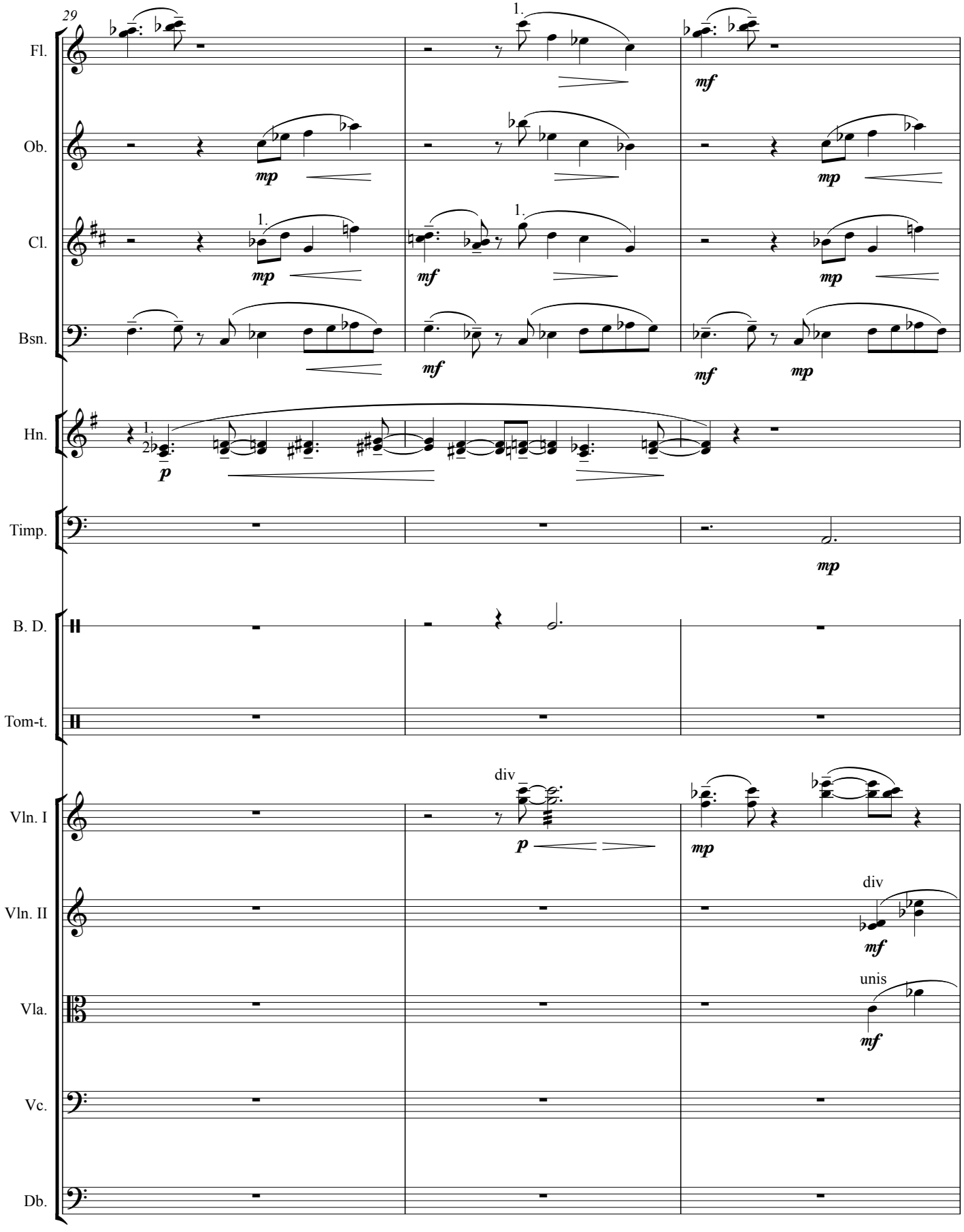

12
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
div
Db.
f

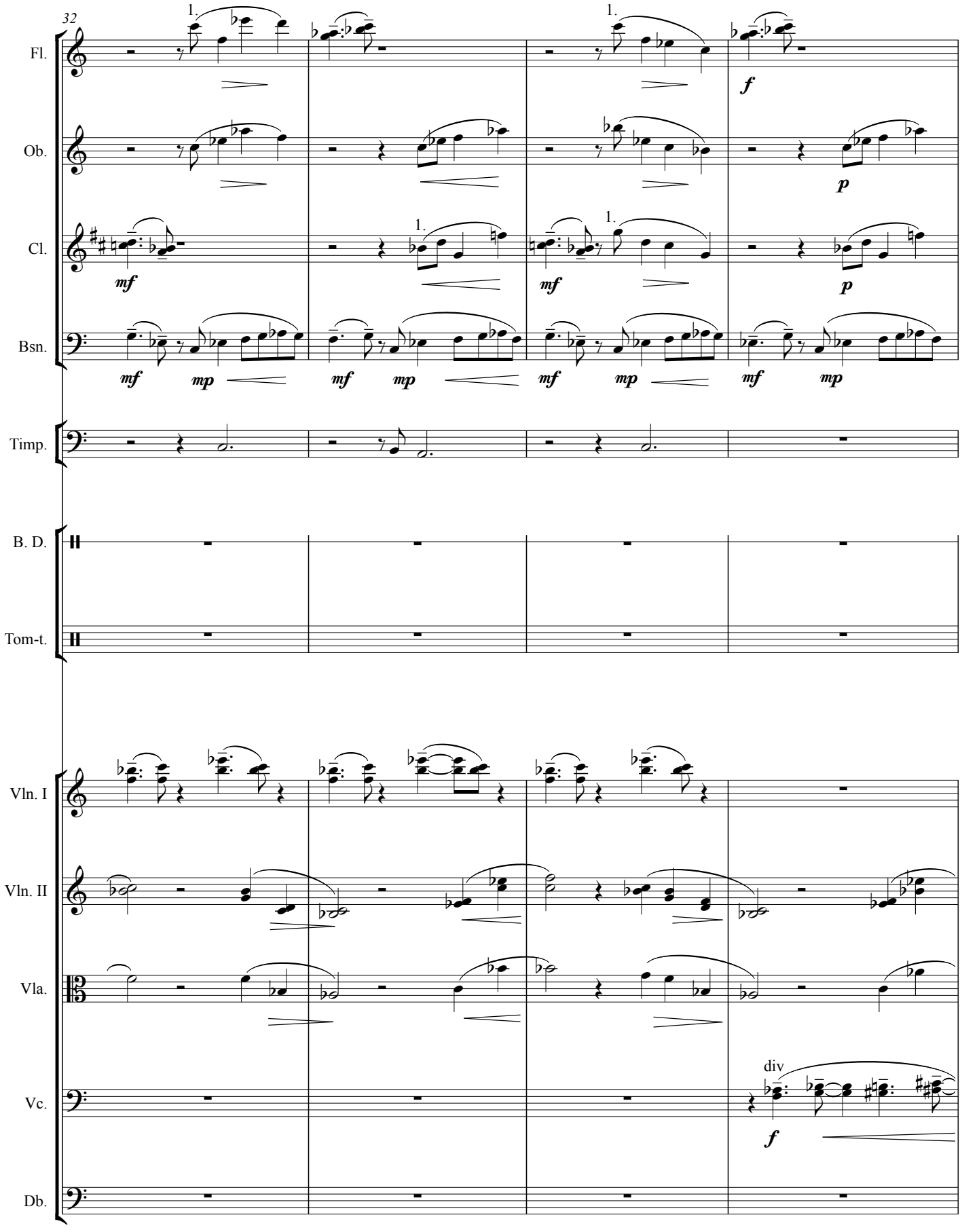

15
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Db.
ff
unis
div
div
unis

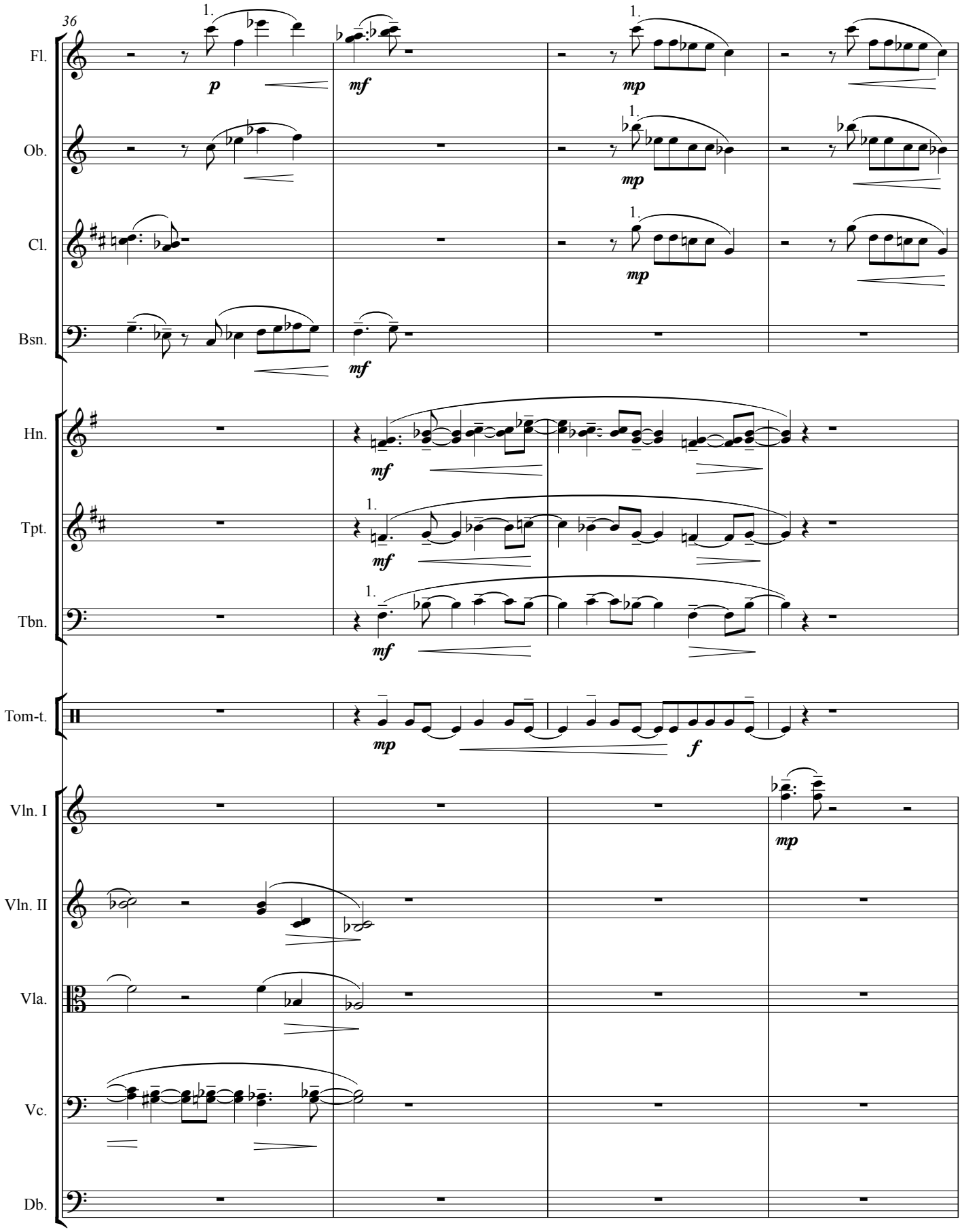

18
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Db.
unis
div
sim
div
unis
sim

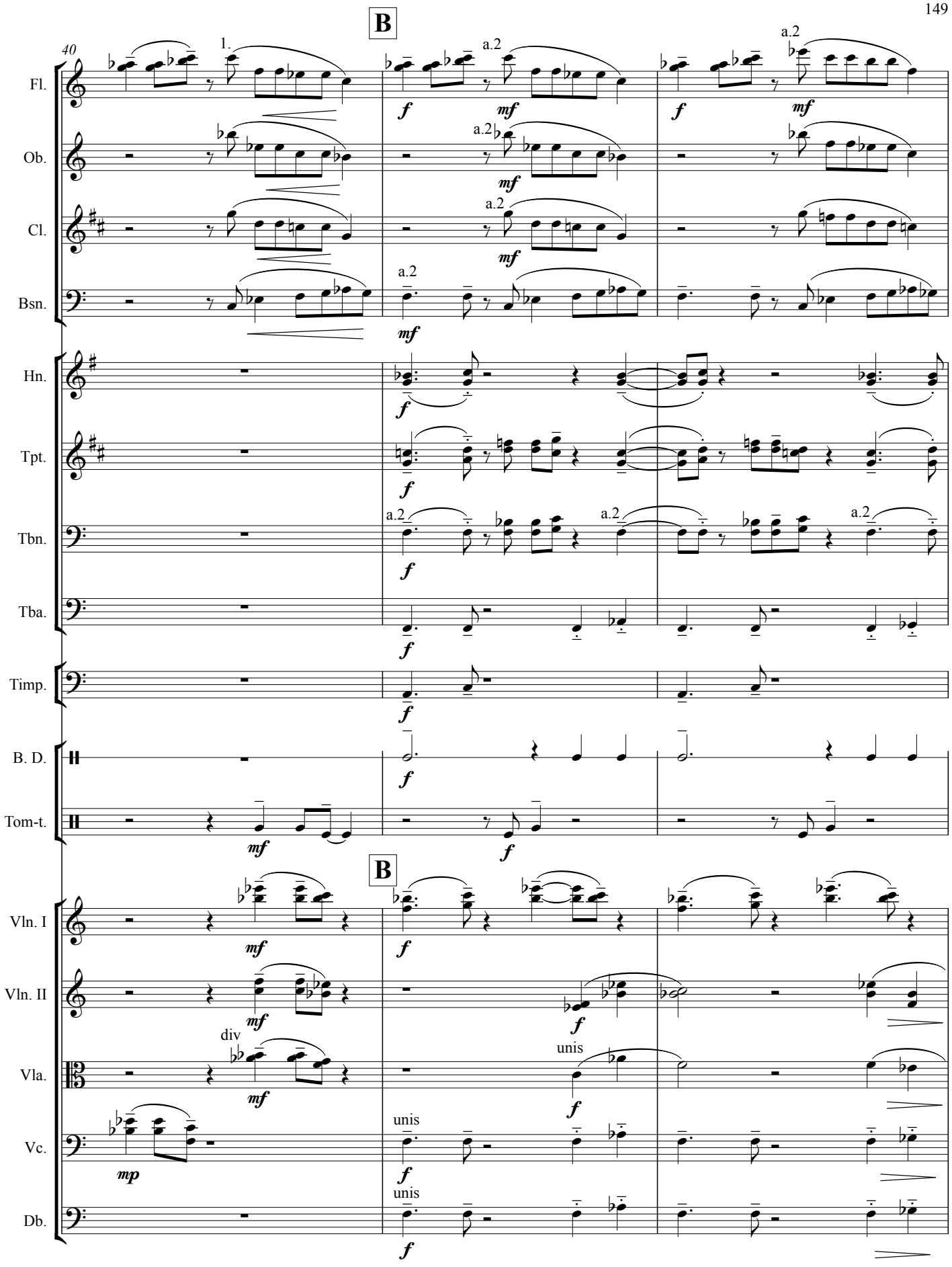

21
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Db.
fff

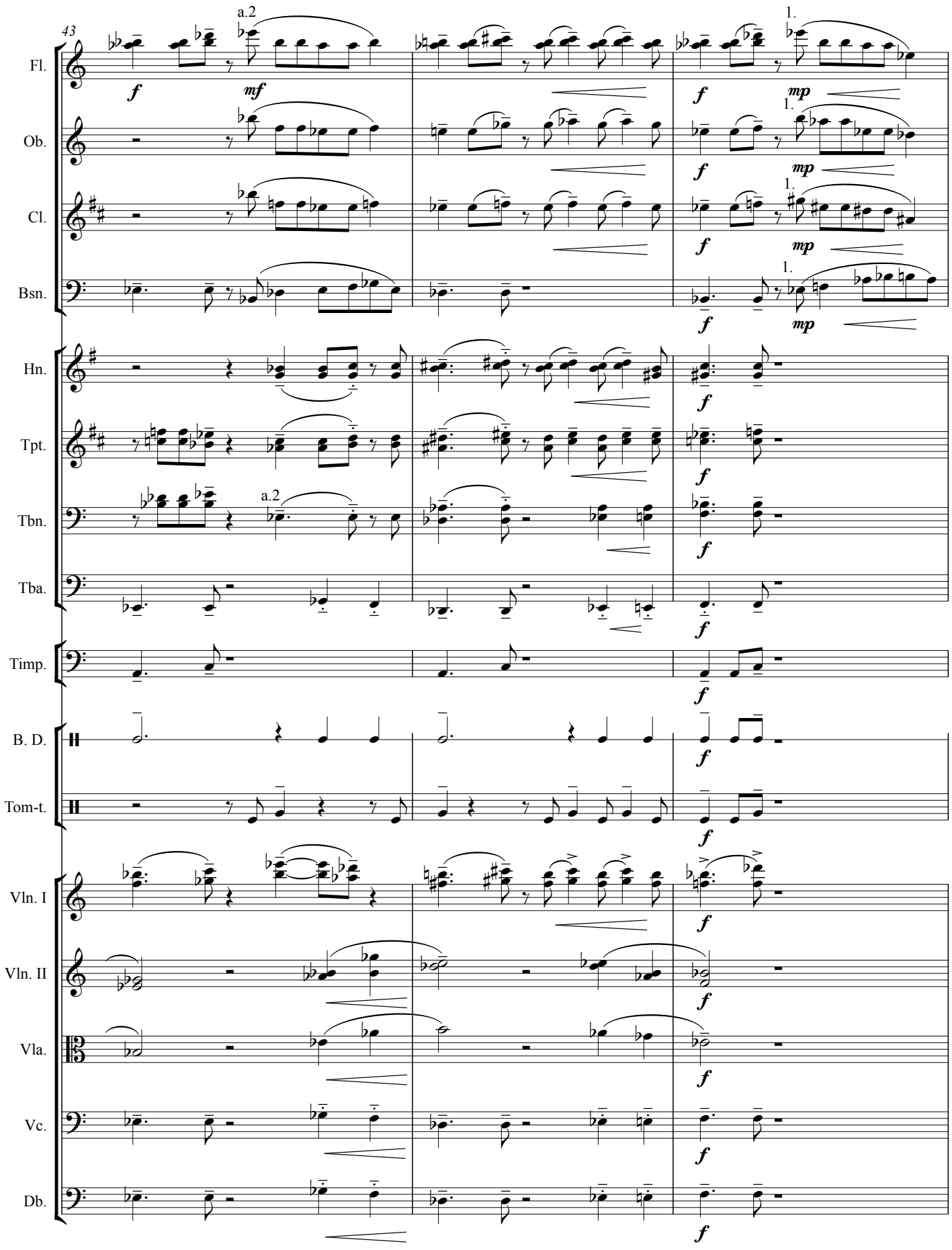

A
25
Fl.
Ob.
Cl.
Bsn.
Timp.
B. D.
A
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.
mf
mp
p
a.2

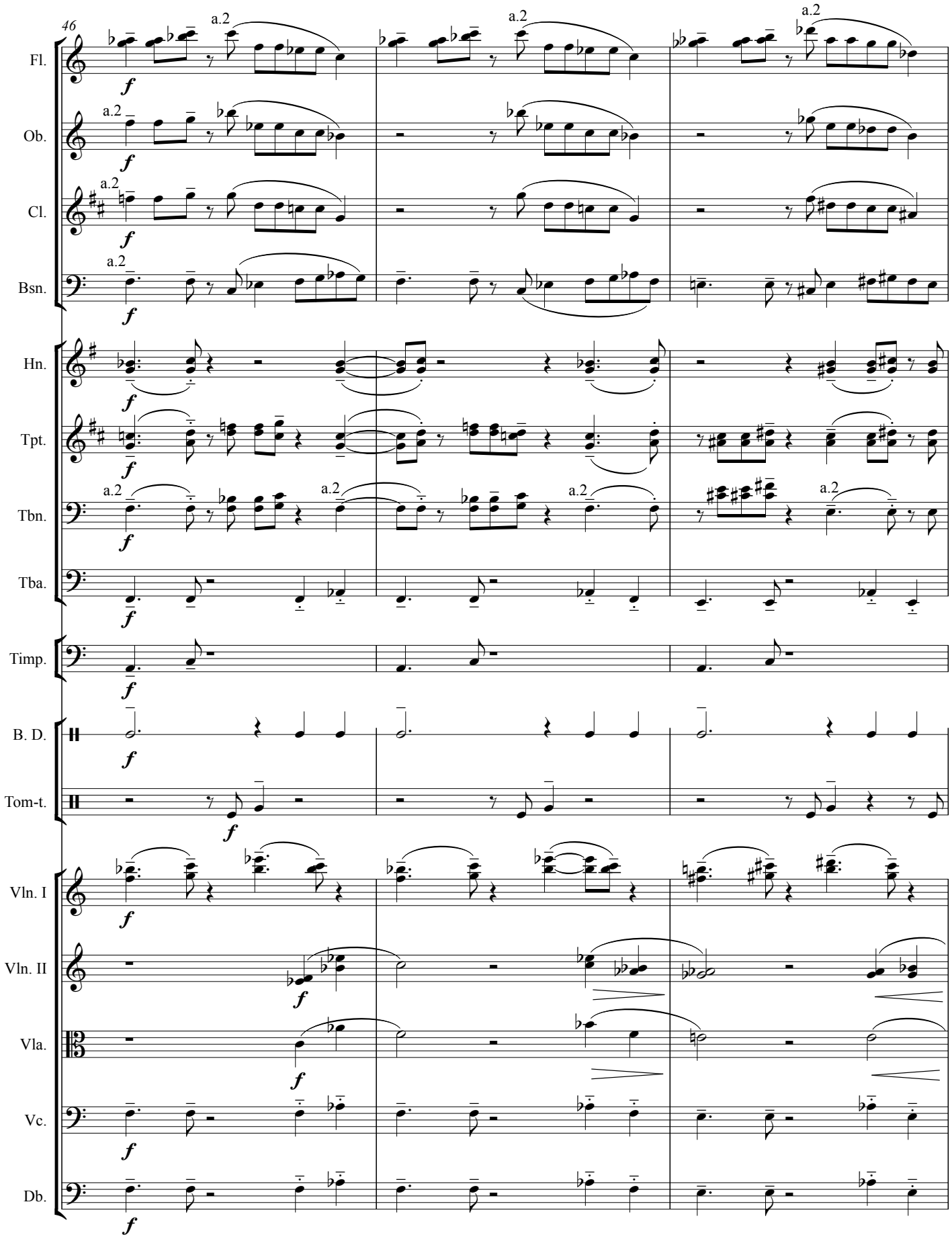

29
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
B. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
2
mp
mf
p
div
unis

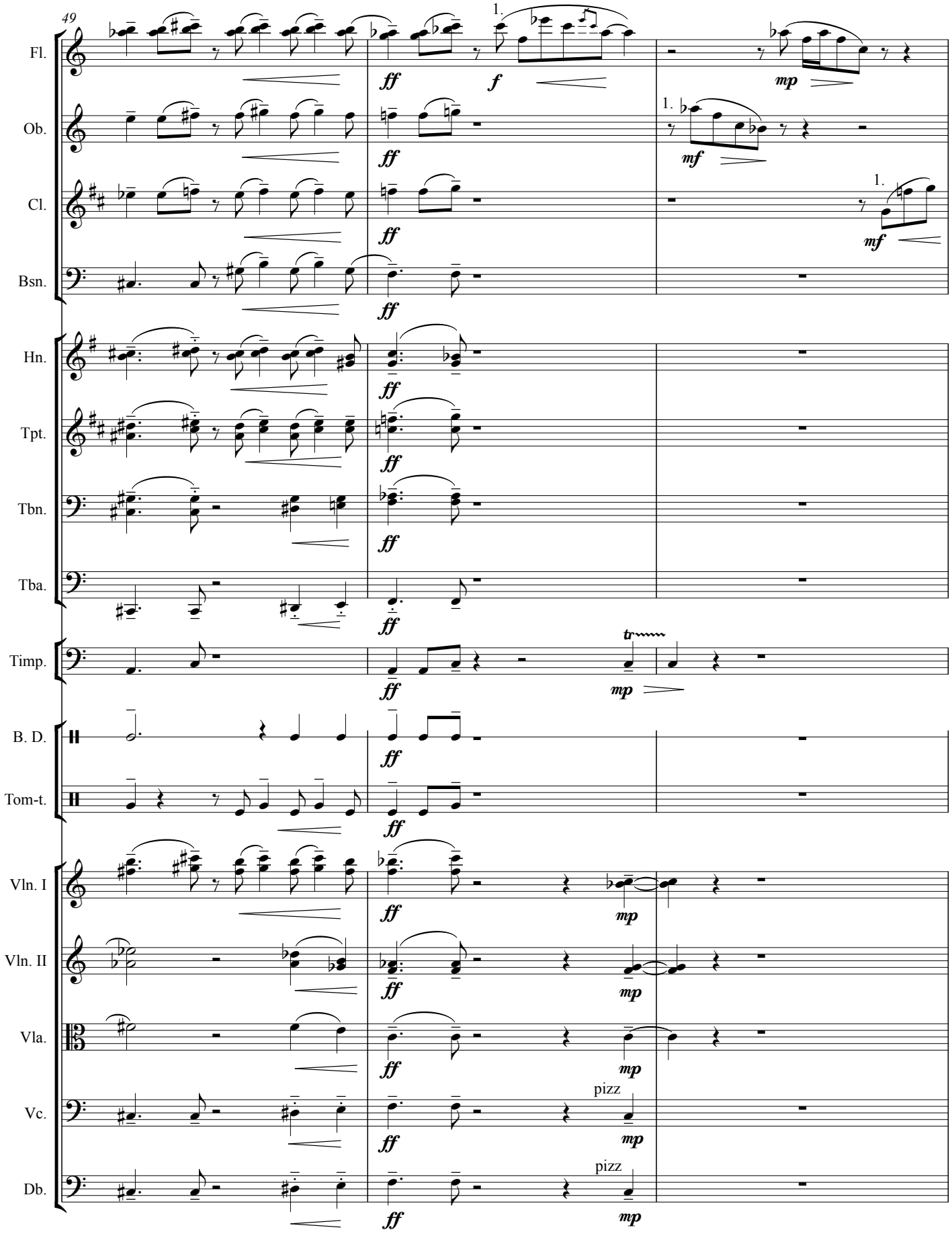

32
Fl.
Ob.
Cl.
Bsn.
Timp.
B. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
f
p
mf
mp
div

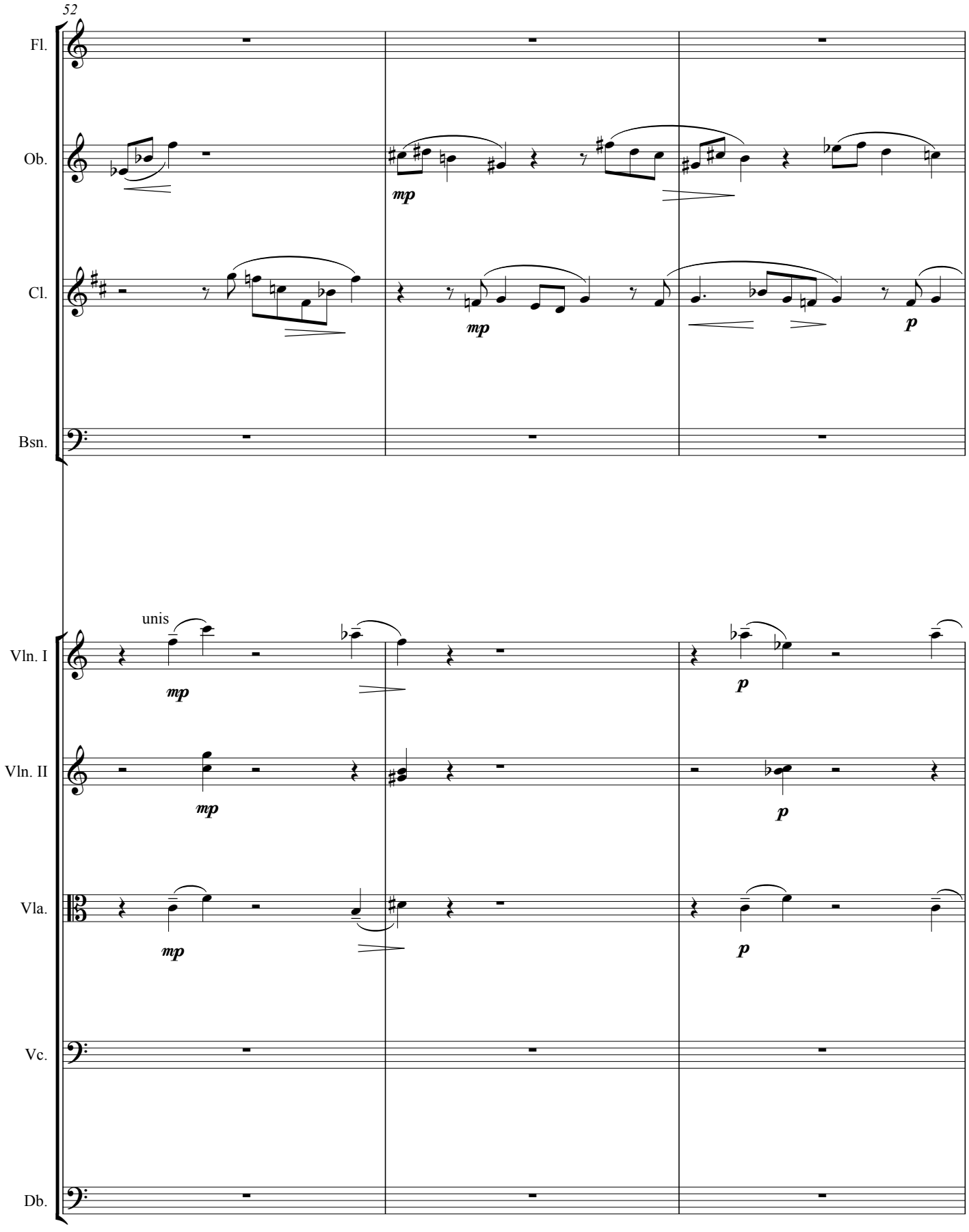

36
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
p
mf
mp
f

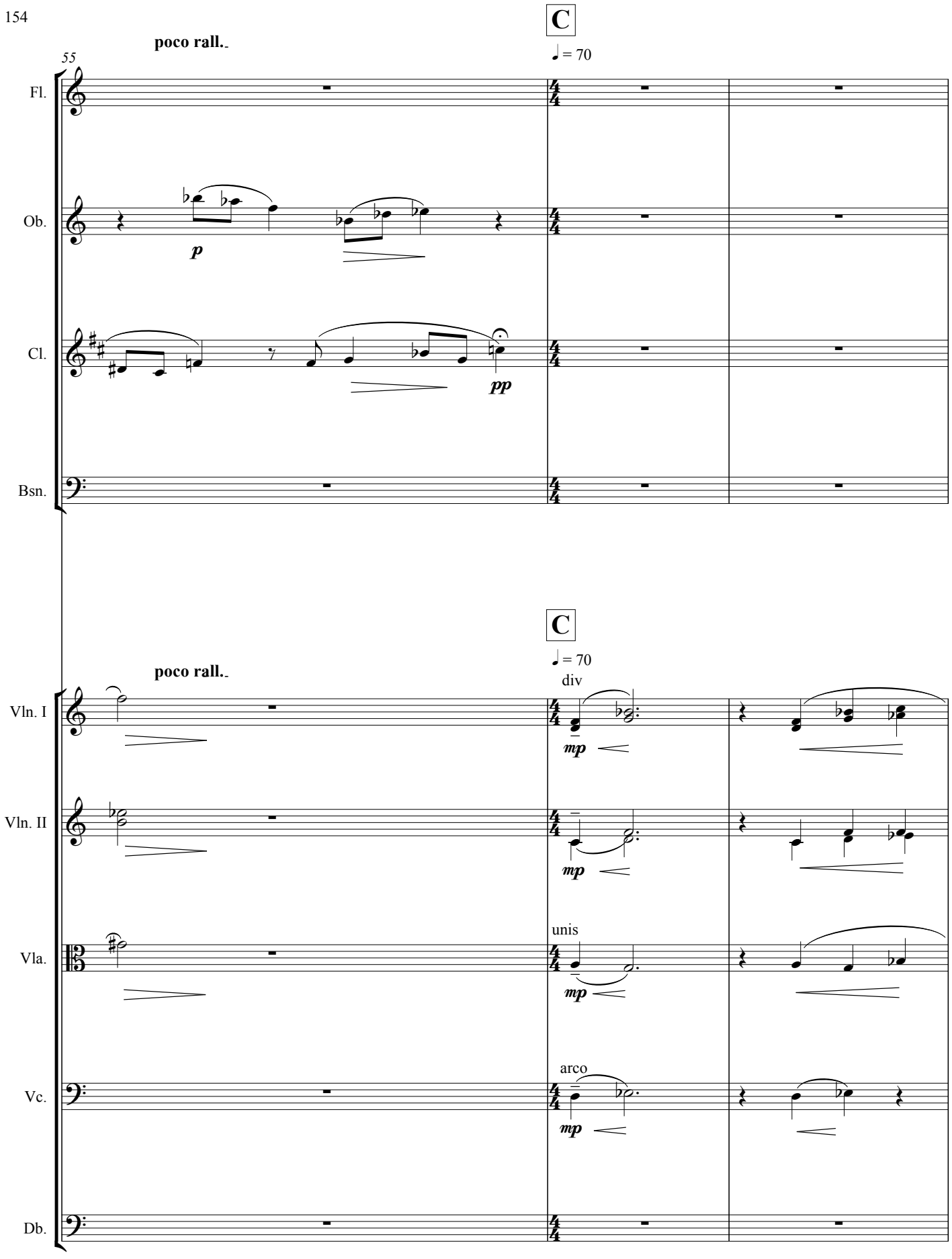

B
40
1.
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
B
Vln. I
Vln. II
Vla.
Vc.
Db.
div
unis
mp
mf
f

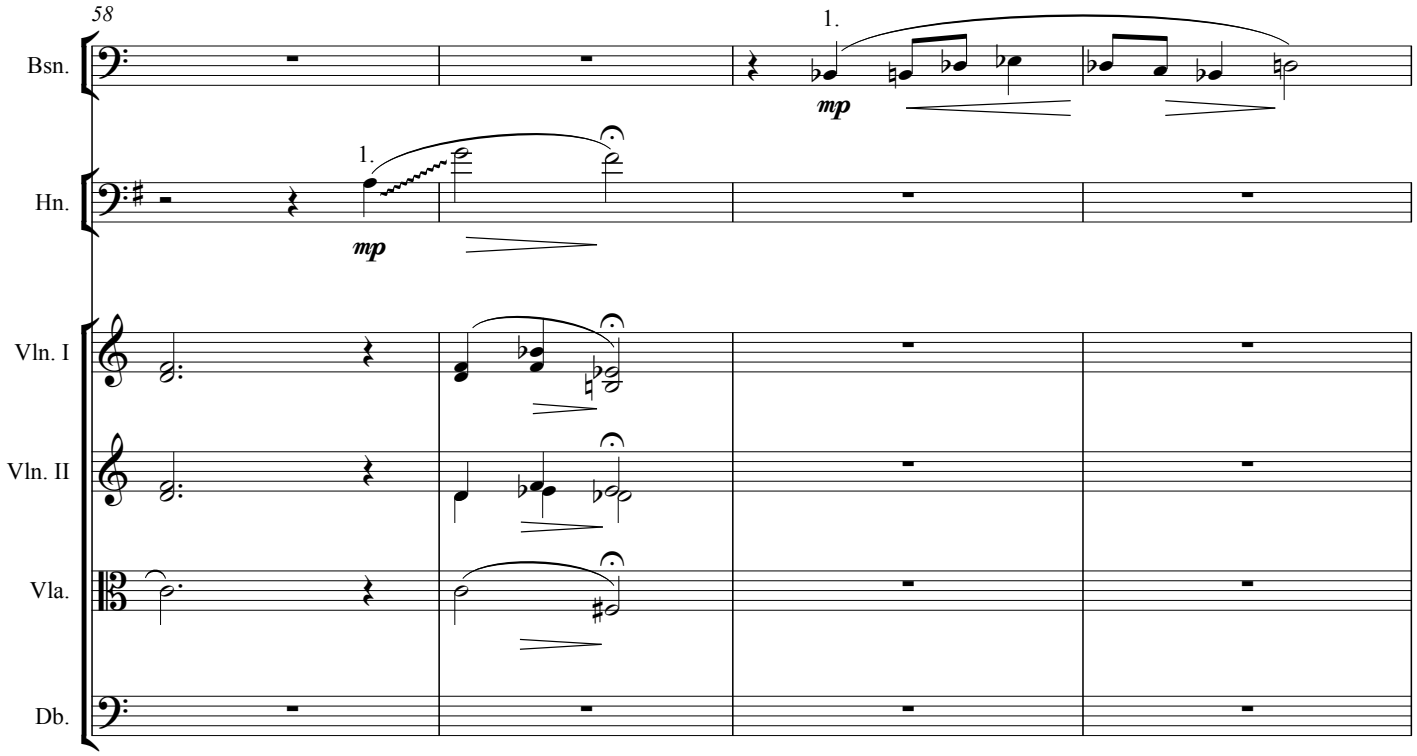

43
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
a.2
1.
f
mf
mp

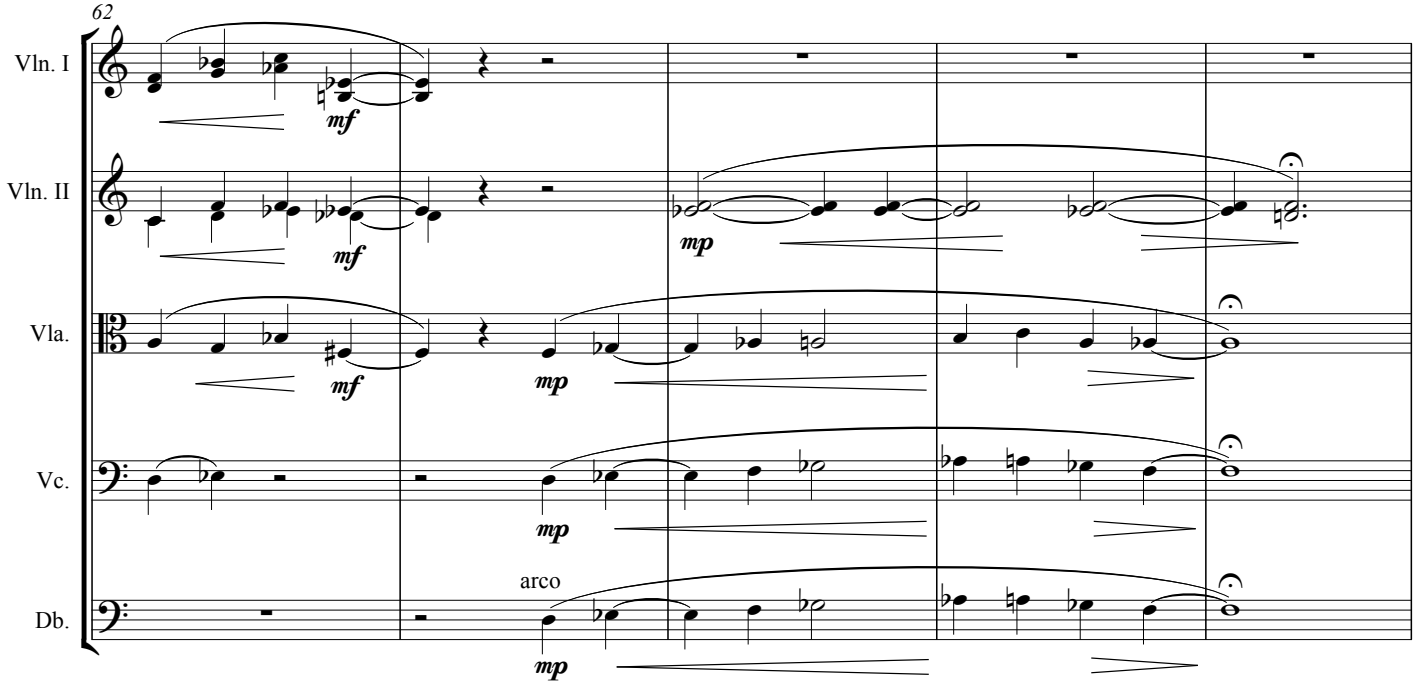

46
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
a.2
f

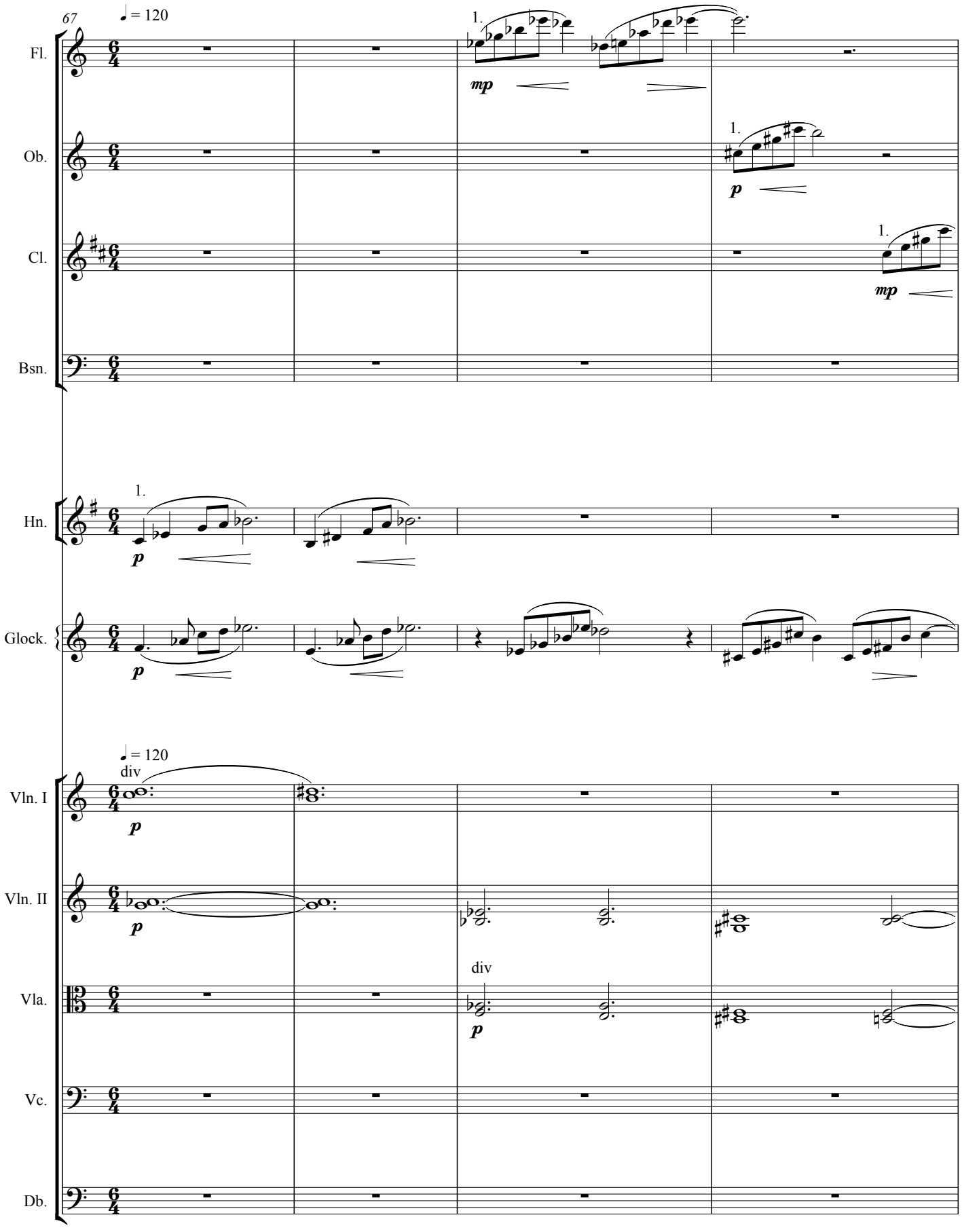

49
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
mp
mf
1.
tr
pizz

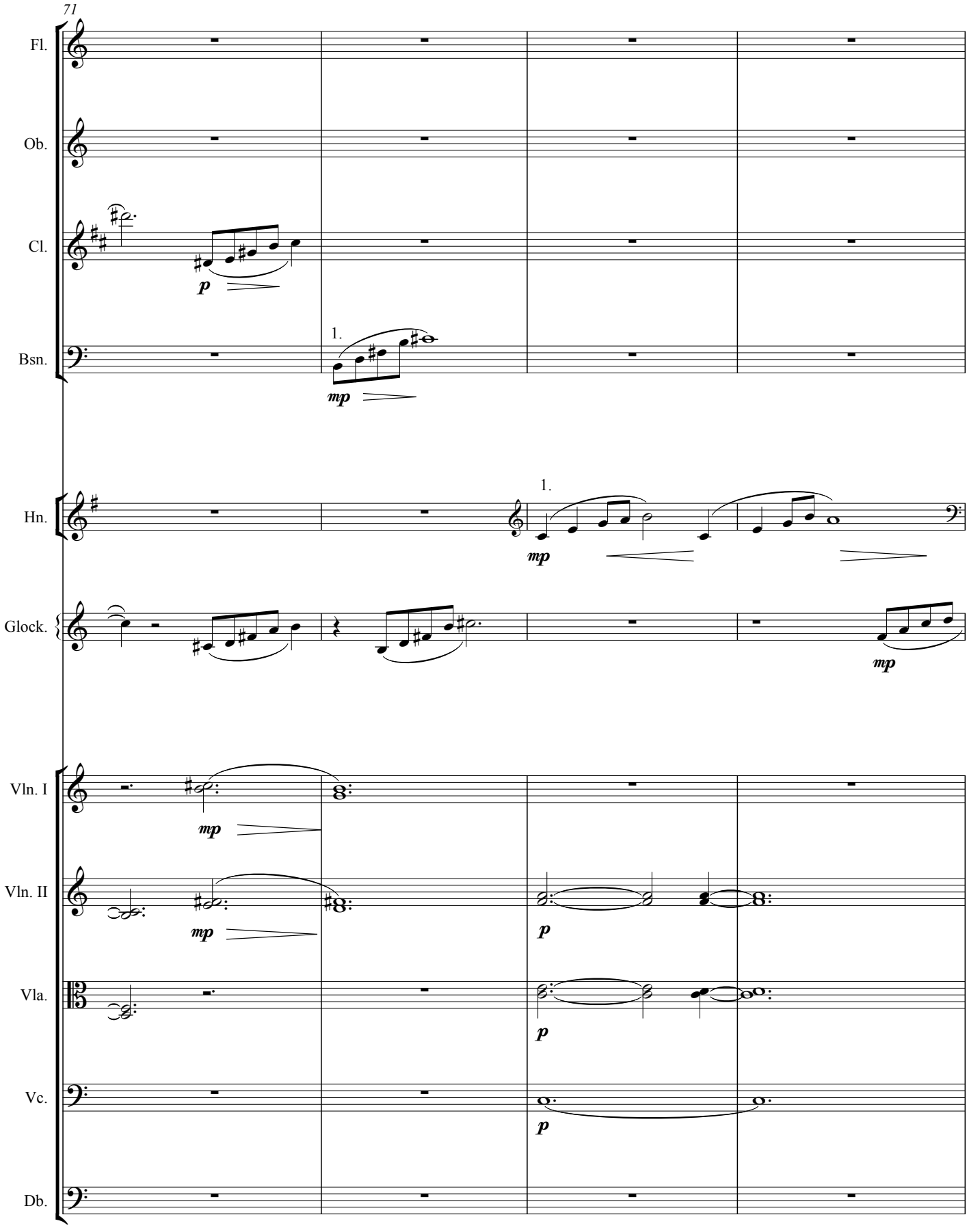

52
Fl.
Ob.
Cl.
Bsn.
unis
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
p

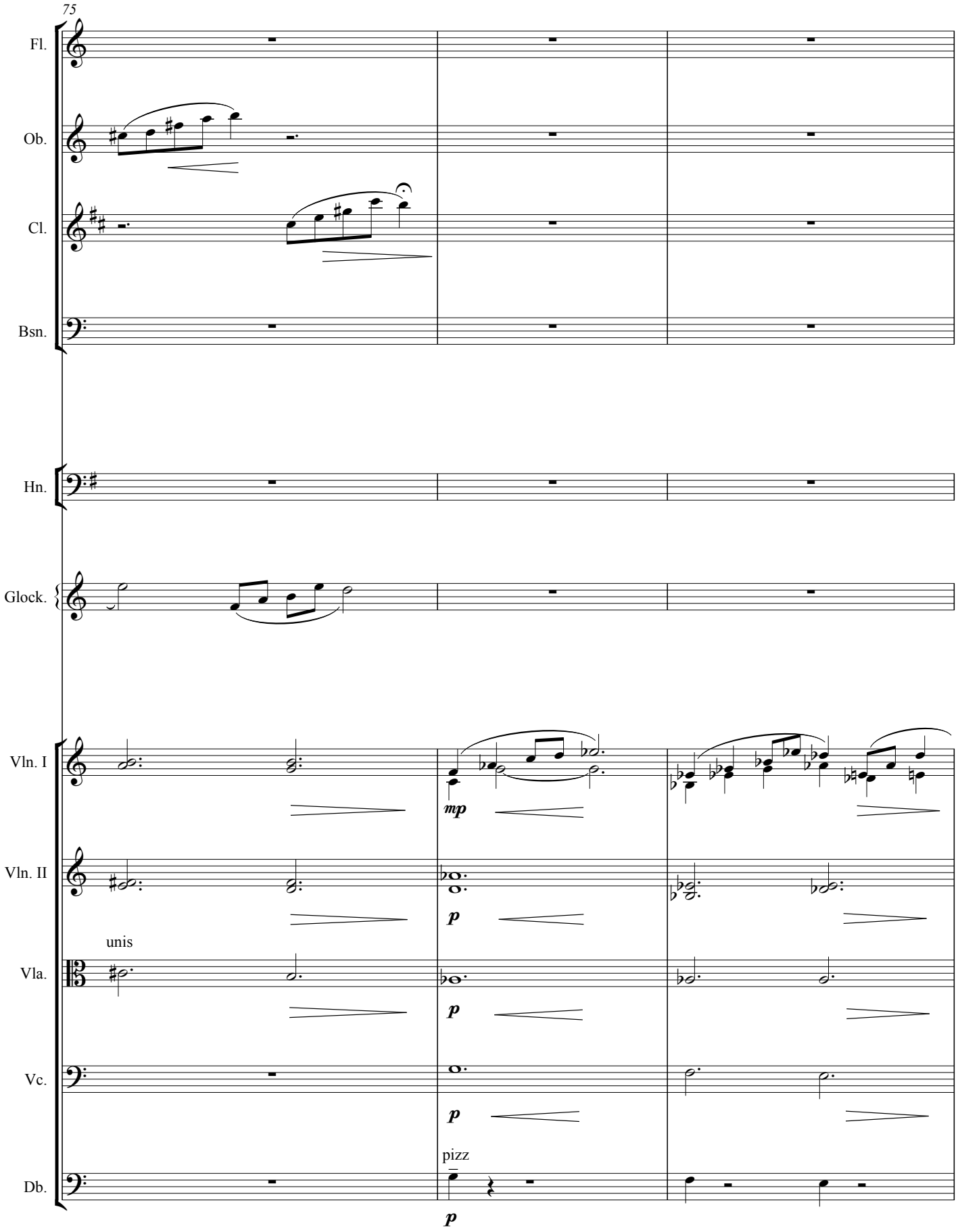

poco rall.
55
C
♩ = 70
Fl.
Ob.
Cl.
Bsn.
p
pp
poco rall.
C
♩ = 70
div
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
unis
arco

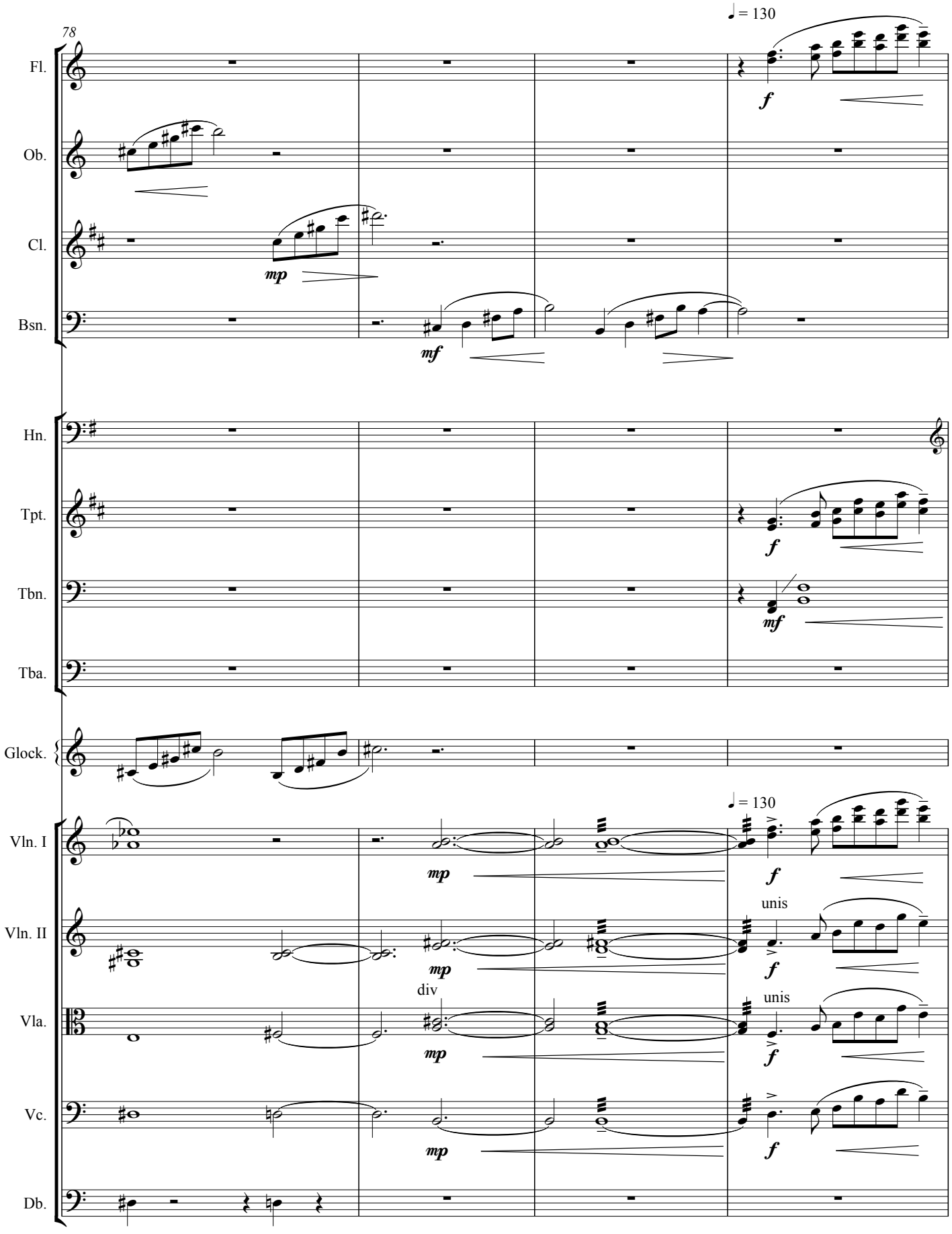

58
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Db.
1.
mp

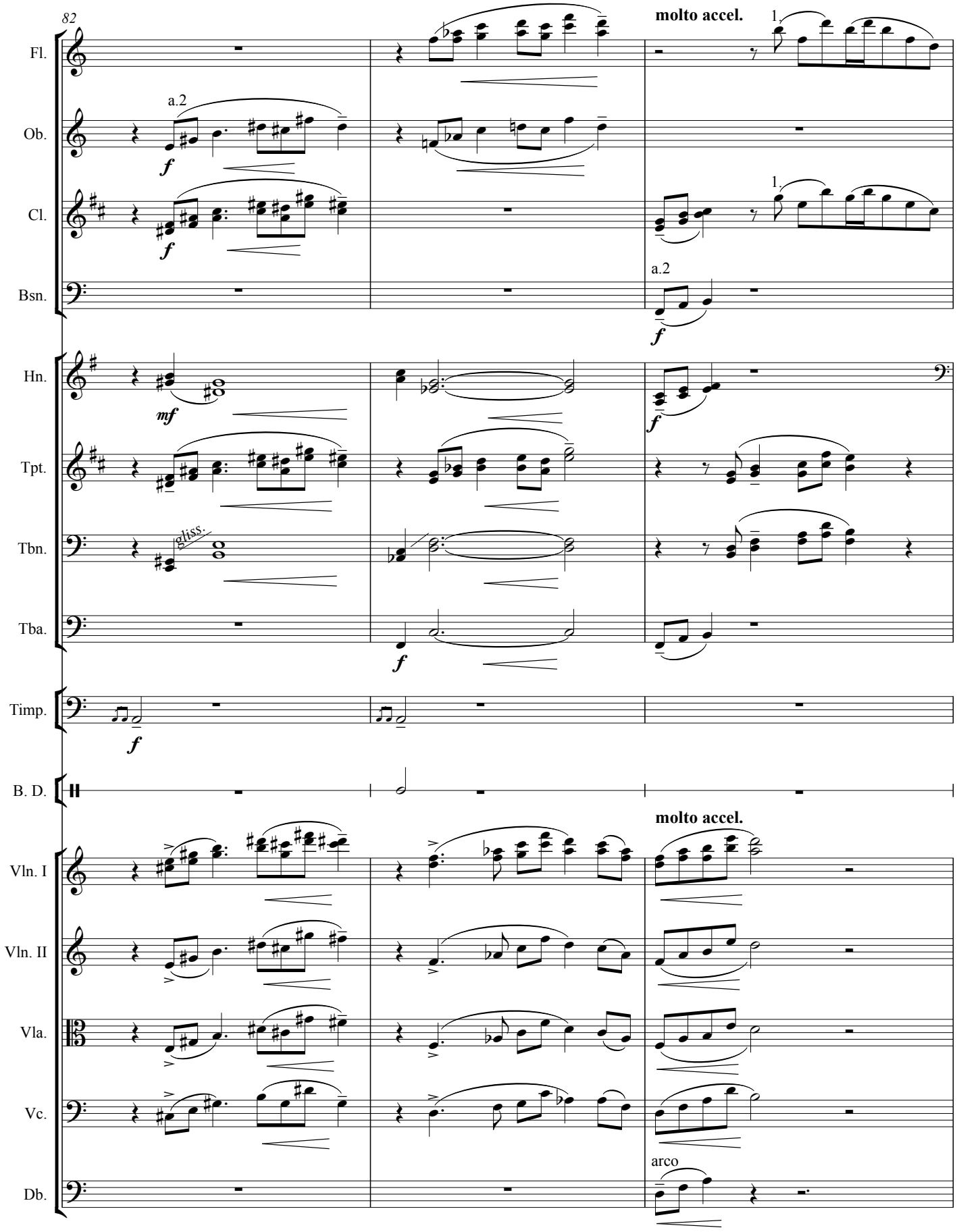

62
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mp
arco

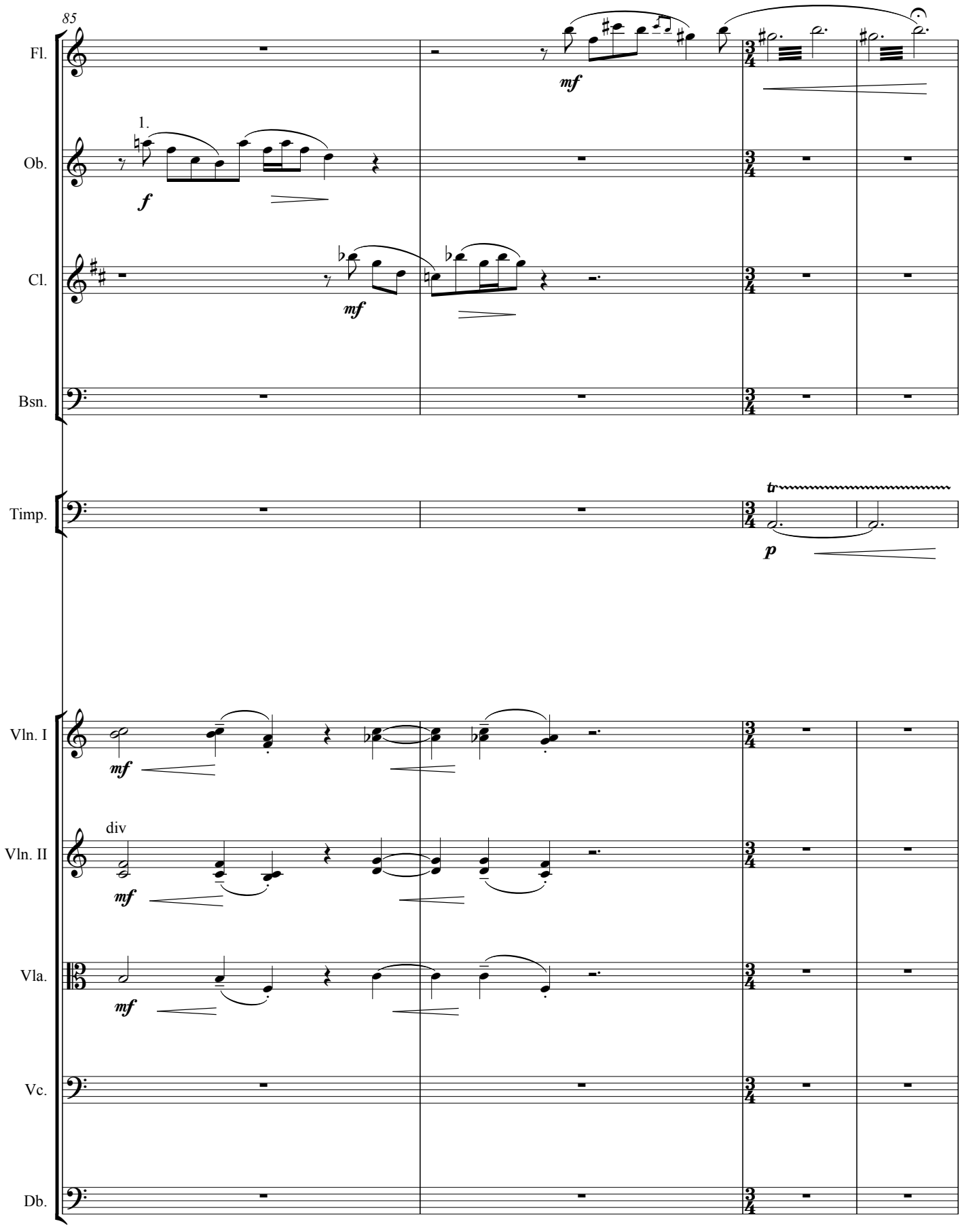

67
♩ = 120
Fl.
Ob.
Cl.
Bsn.
Hn.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
mp
p
div

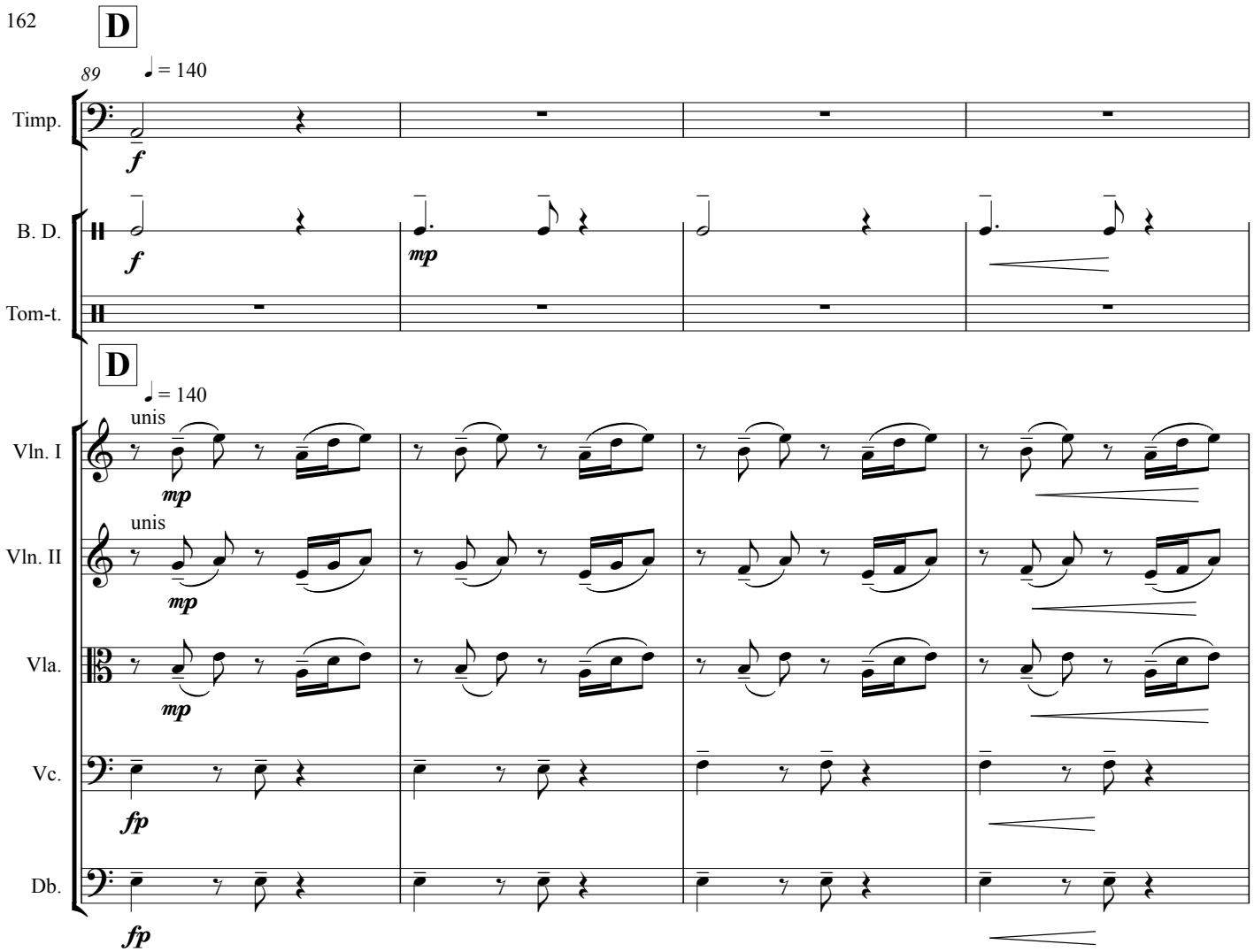

71
Fl.
Ob.
Cl.
Bsn.
1.
p
mp
Hn.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Db.

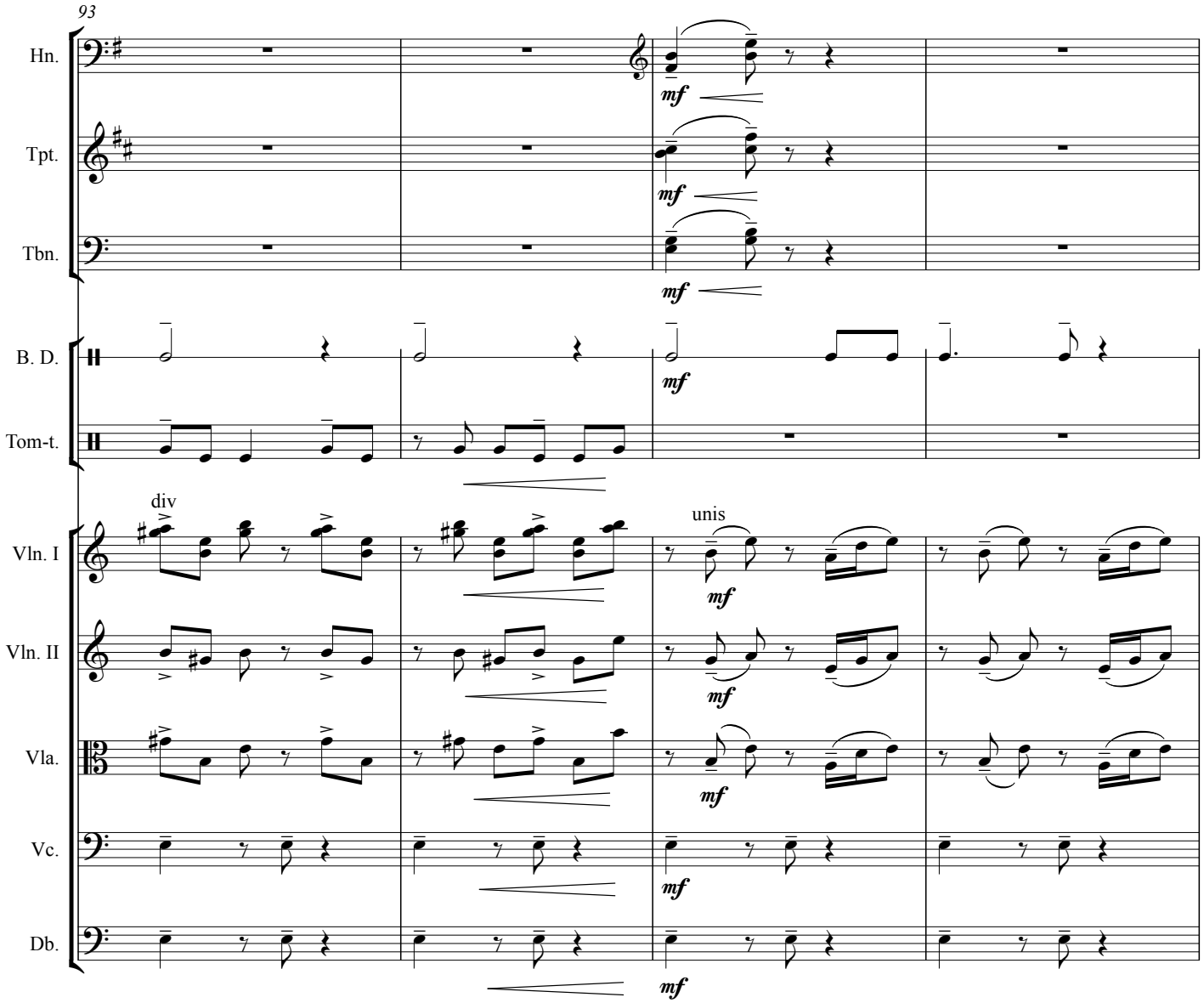

75
Fl.
Ob.
Cl.
Bsn.
Hn.
Glock.
Vln. I
mp
Vln. II
p
unis
Vla.
p
Vc.
p
pizz
Db.
p

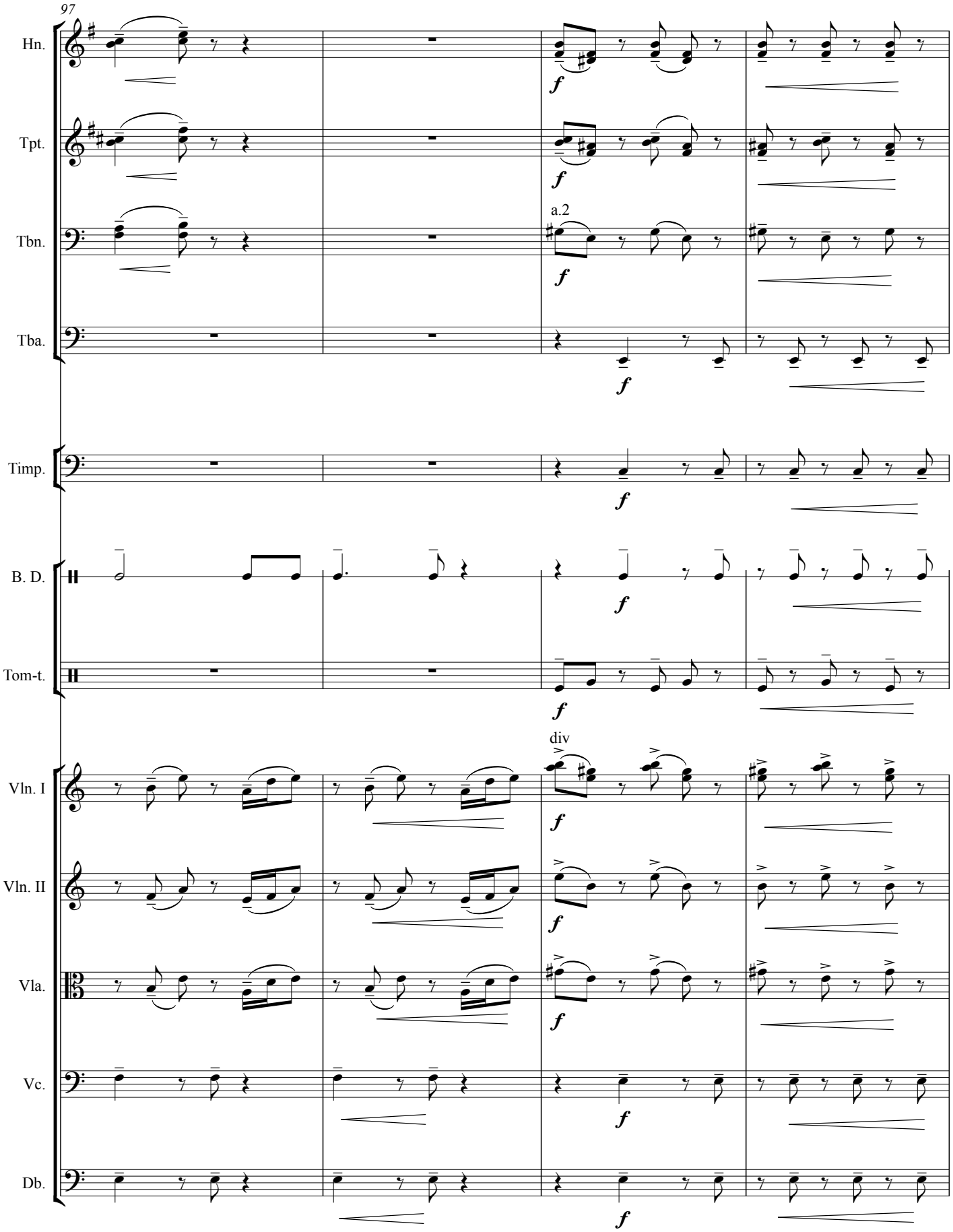

78
♩ = 130
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
f
unis
div

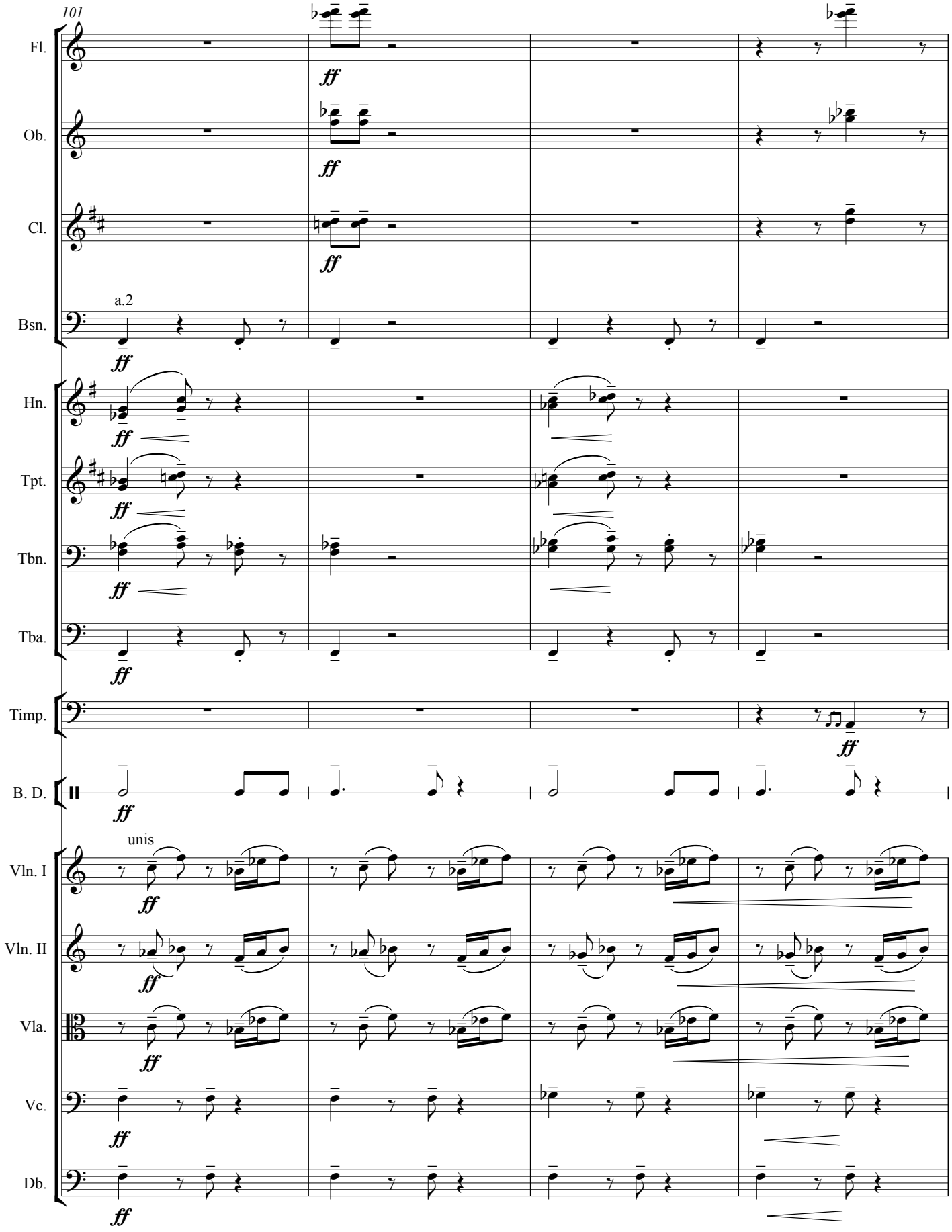

82
molto accel.
1.
Fl.
a.2
Ob.
f
Cl.
Bsn.
mf
Hn.
Tpt.
gliss.
Tbn.
Tba.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
arco
Db.

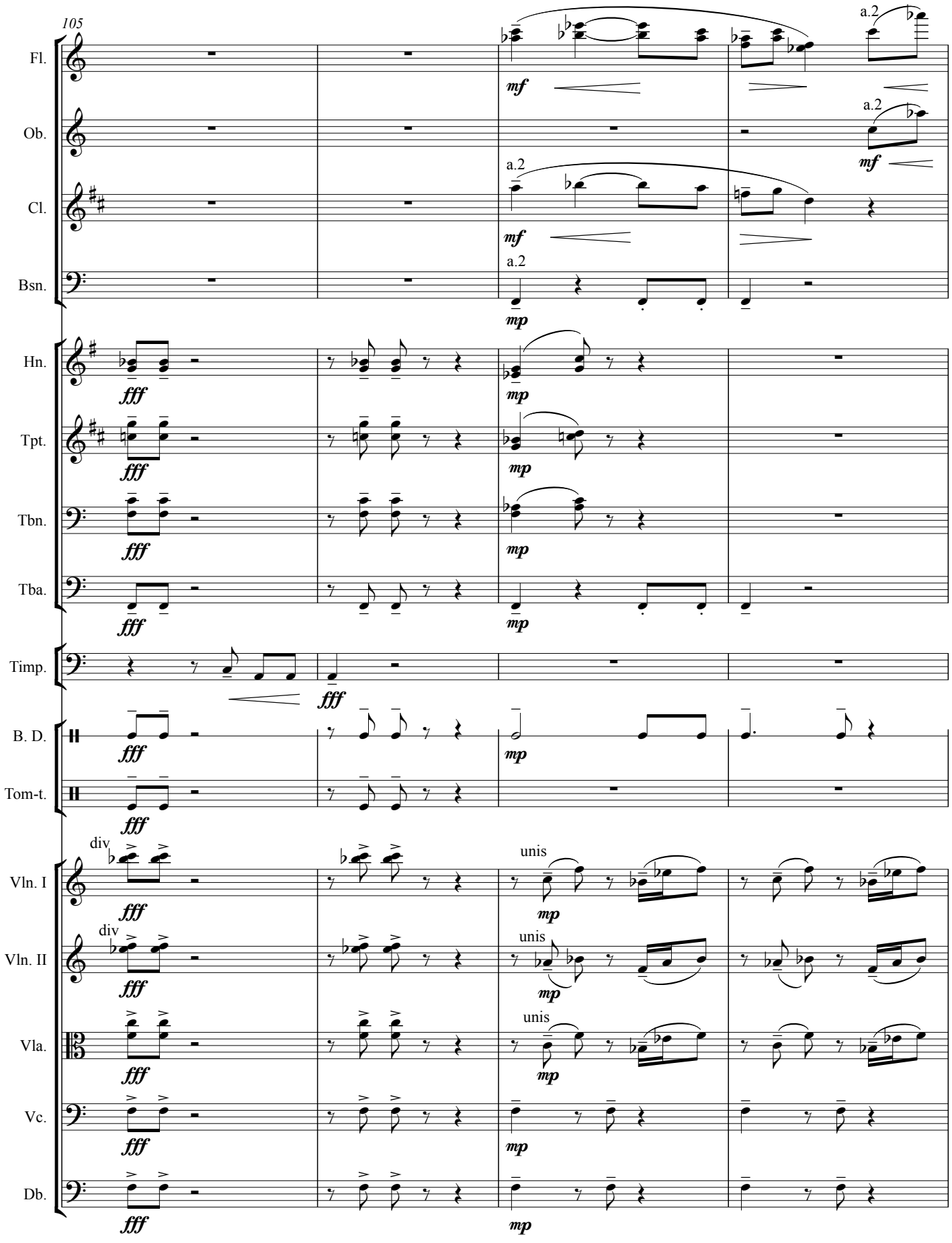

85
Fl.
mf
1.
Ob.
f
Cl.
mf
Bsn.
Timp.
tr
p
Vln. I
mf
div
Vln. II
mf
Vla.
mf
Vc.
Db.

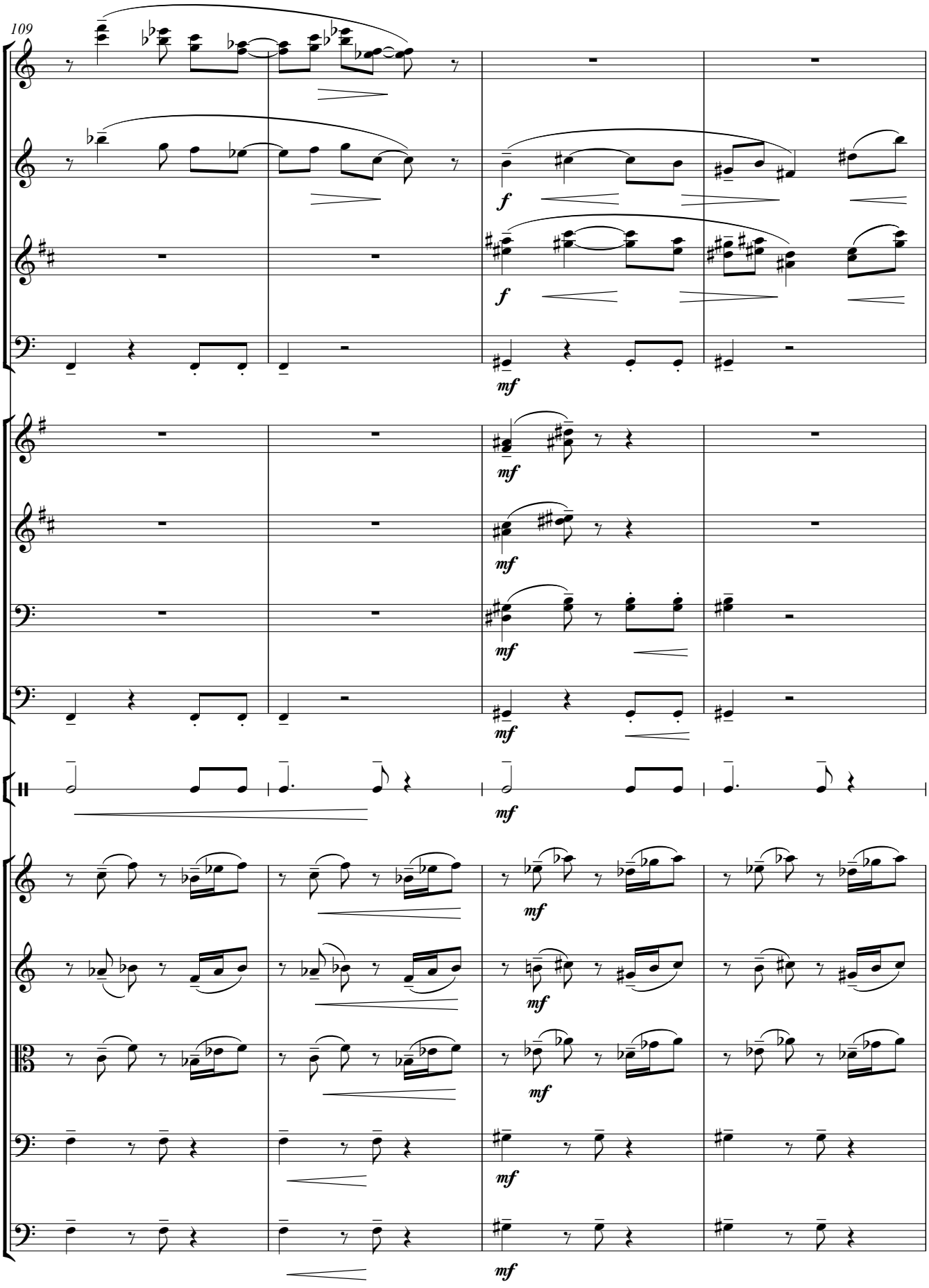

D
89
♩ = 140
Timp.
f
B. D.
f
mp
Tom-t.
D
♩ = 140
unis
Vln. I
mp
unis
Vln. II
mp
Vla.
mp
Vc.
fp
Db.
fp


93
Hn.
Tpt.
Tbn.
B. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
div
unis


97
Hn.
Tpt.
Tbn.
a.2
Tba.
Timp.
B. D.
Tom-t.
div
Vln. I
Vln. II
Vla.
Vc.
Db.
f


101
Fl.
Ob.
Cl.
a.2
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
unis
Vln. I
Vln. II
Vla.
Vc.
Db.
ff


105
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
a.2
mf
mp
fff
div
unis


109
Fl.
Ob.
Cl.
Bsn.
Hn.
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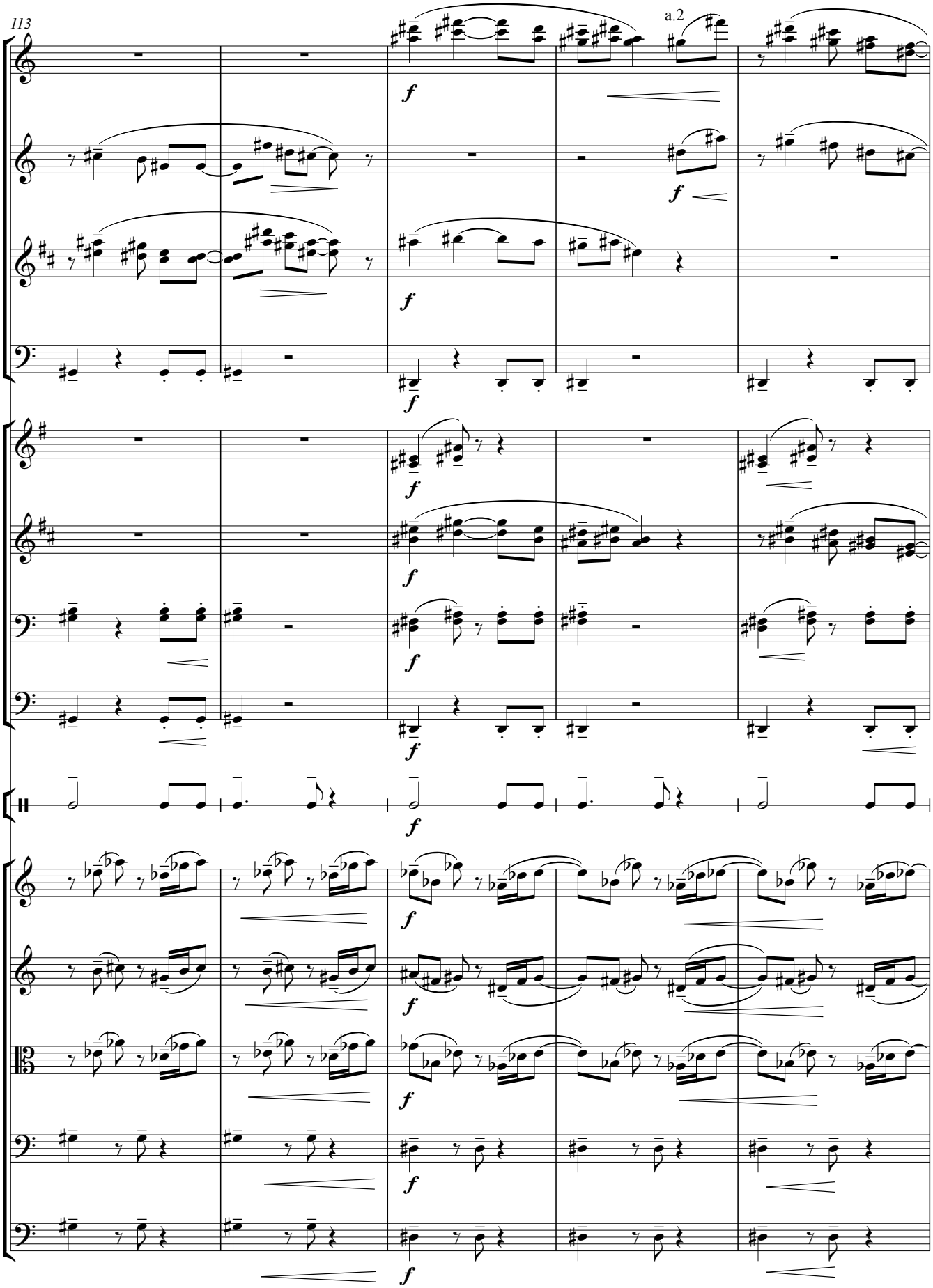
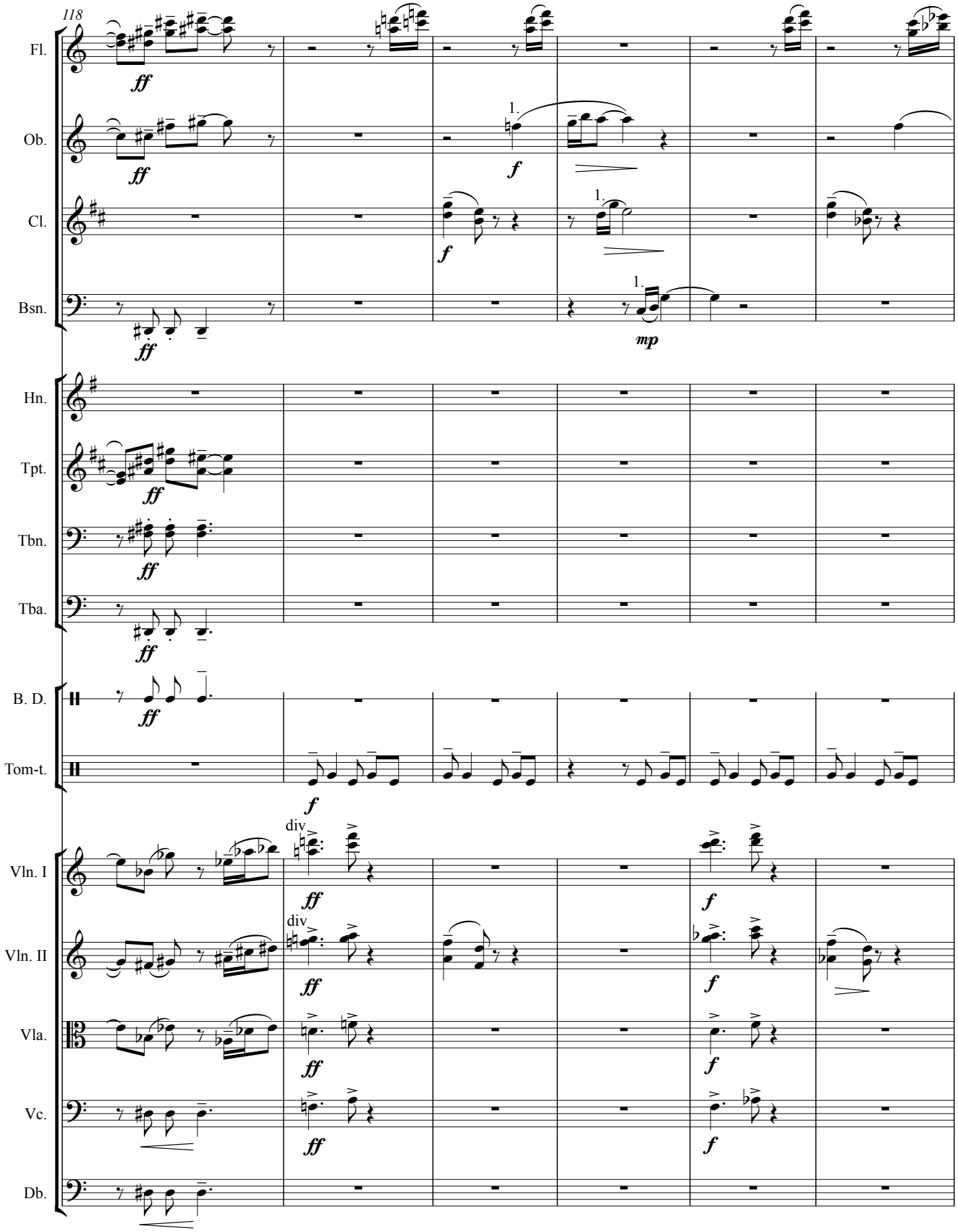
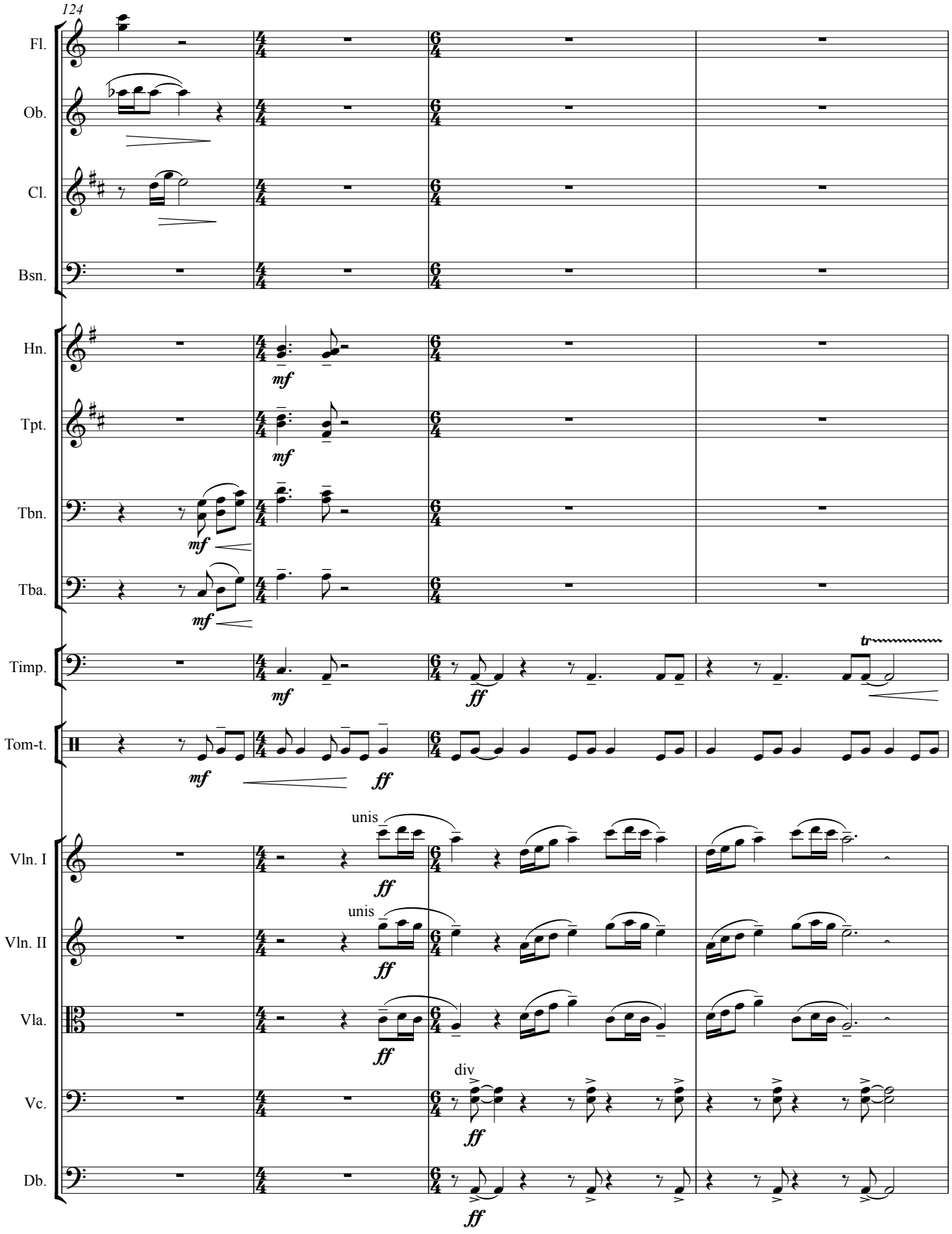
Tbn.
Tba.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf


113
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
f


118
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
mp
1.
div


124
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
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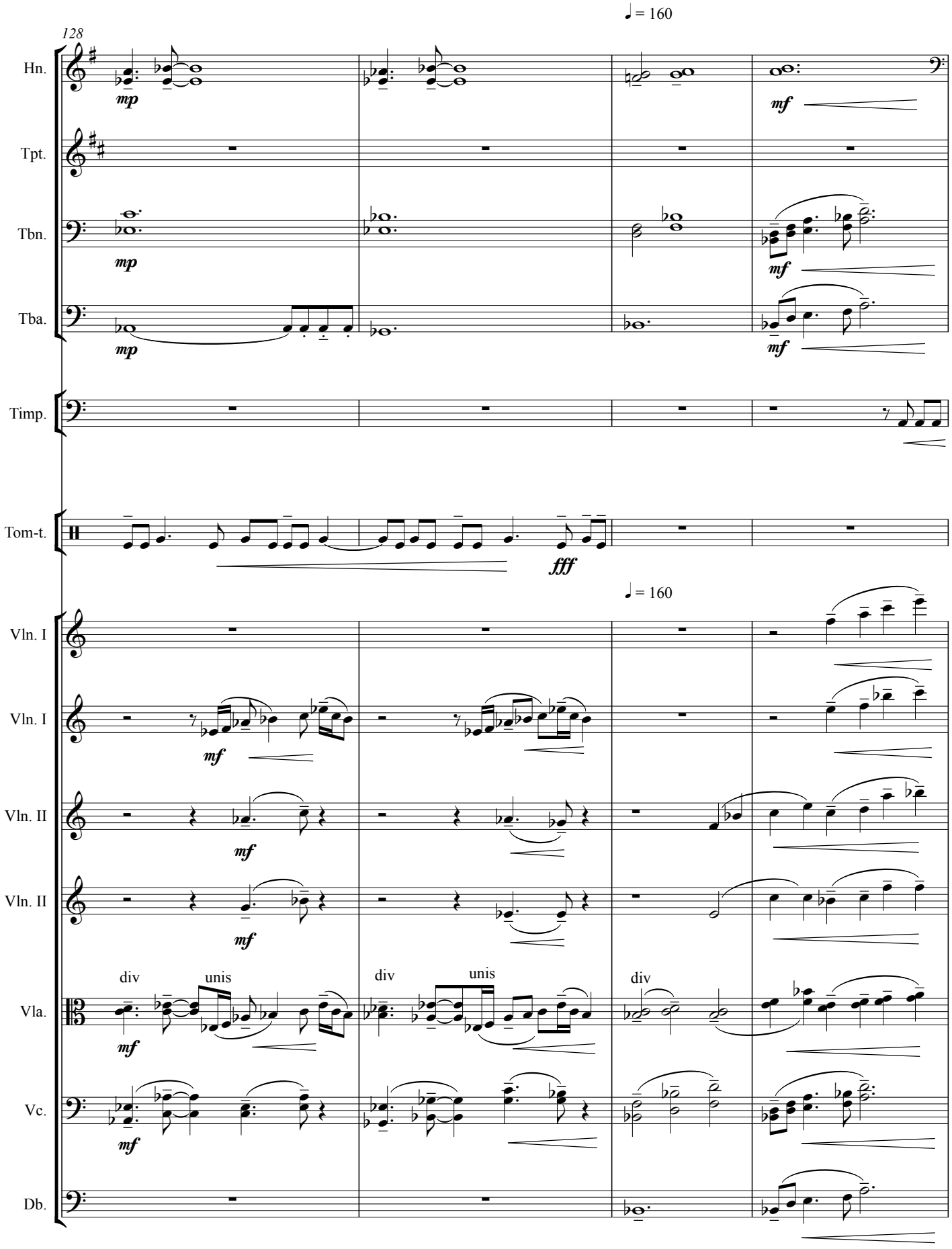
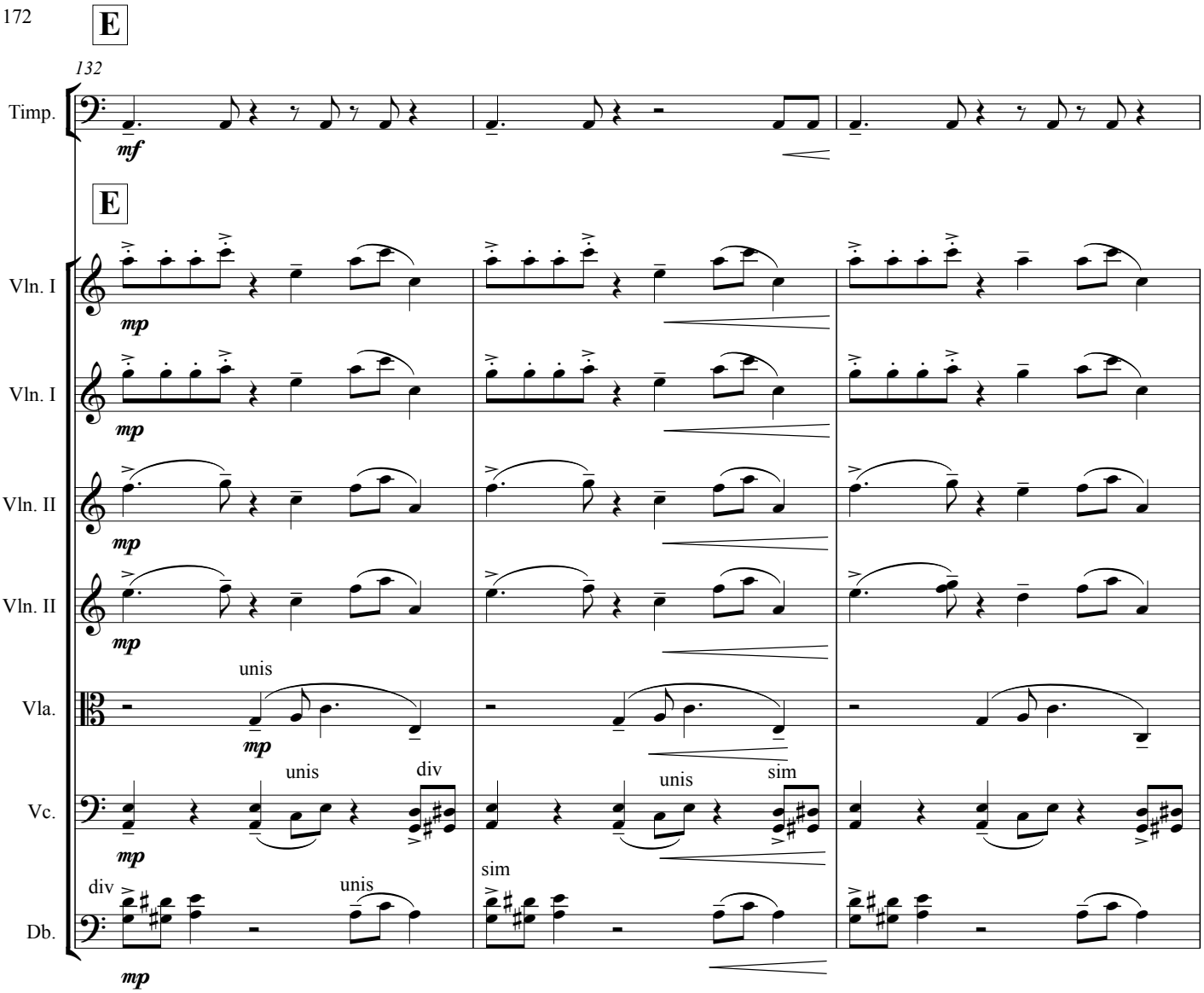
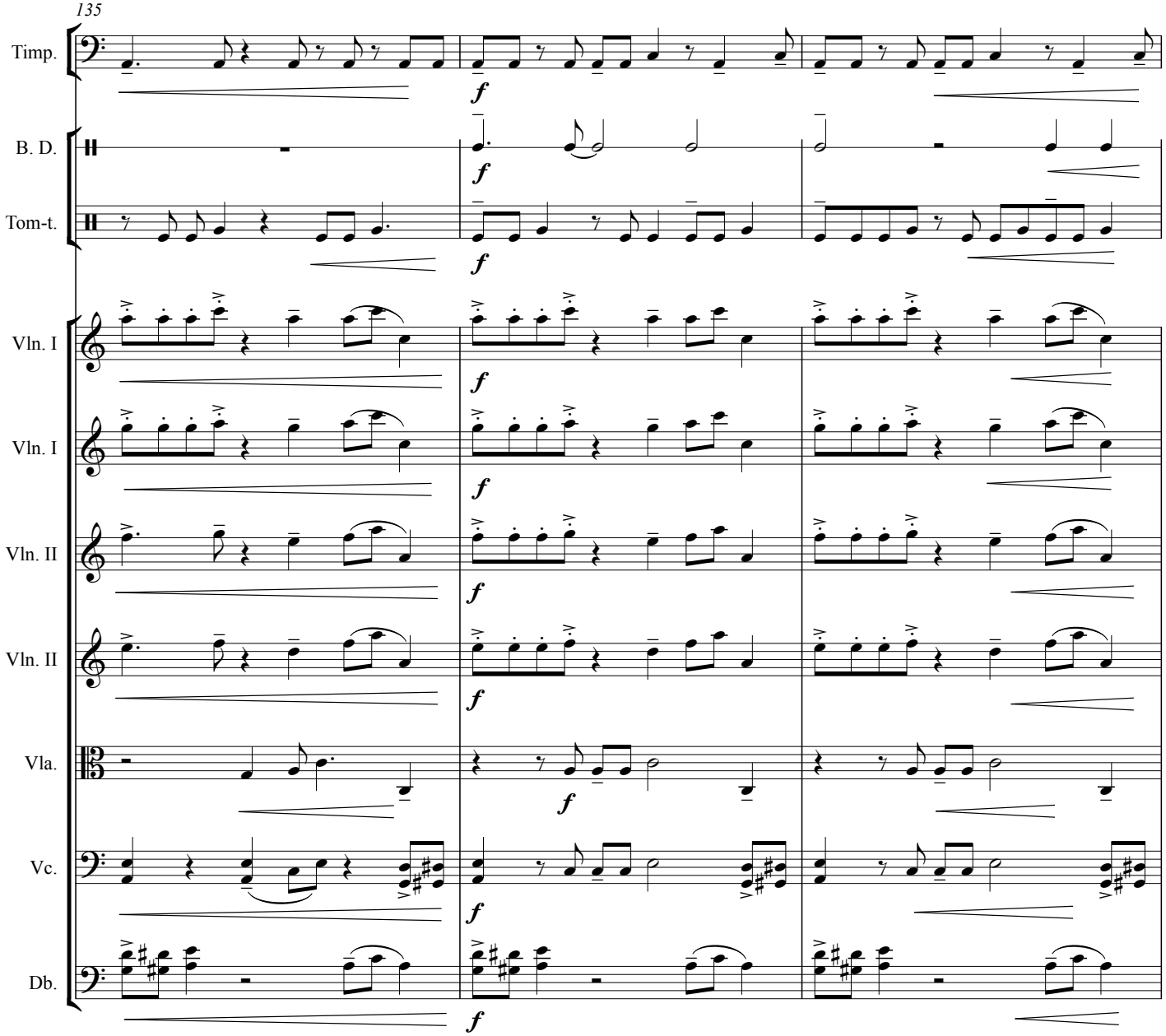
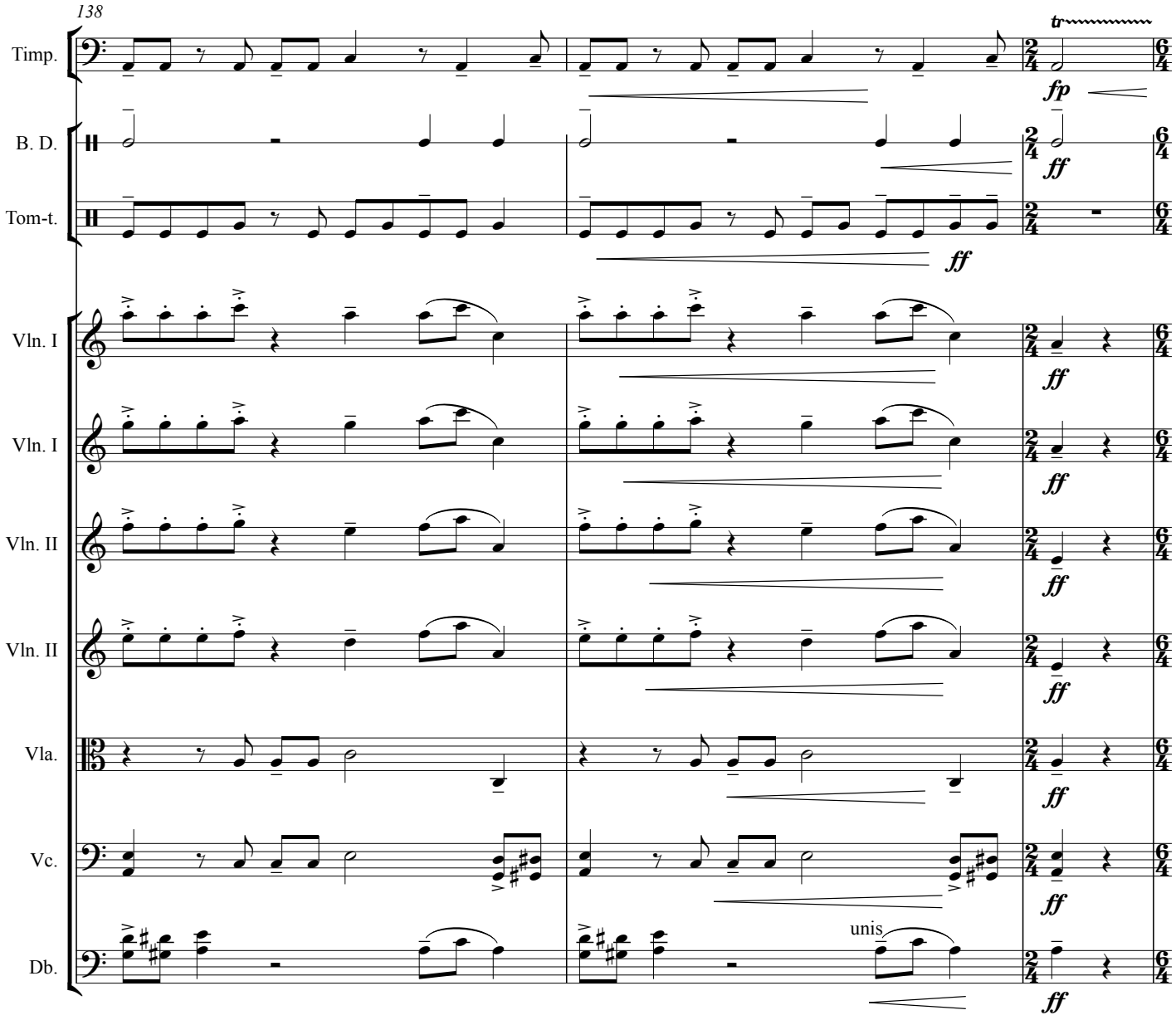
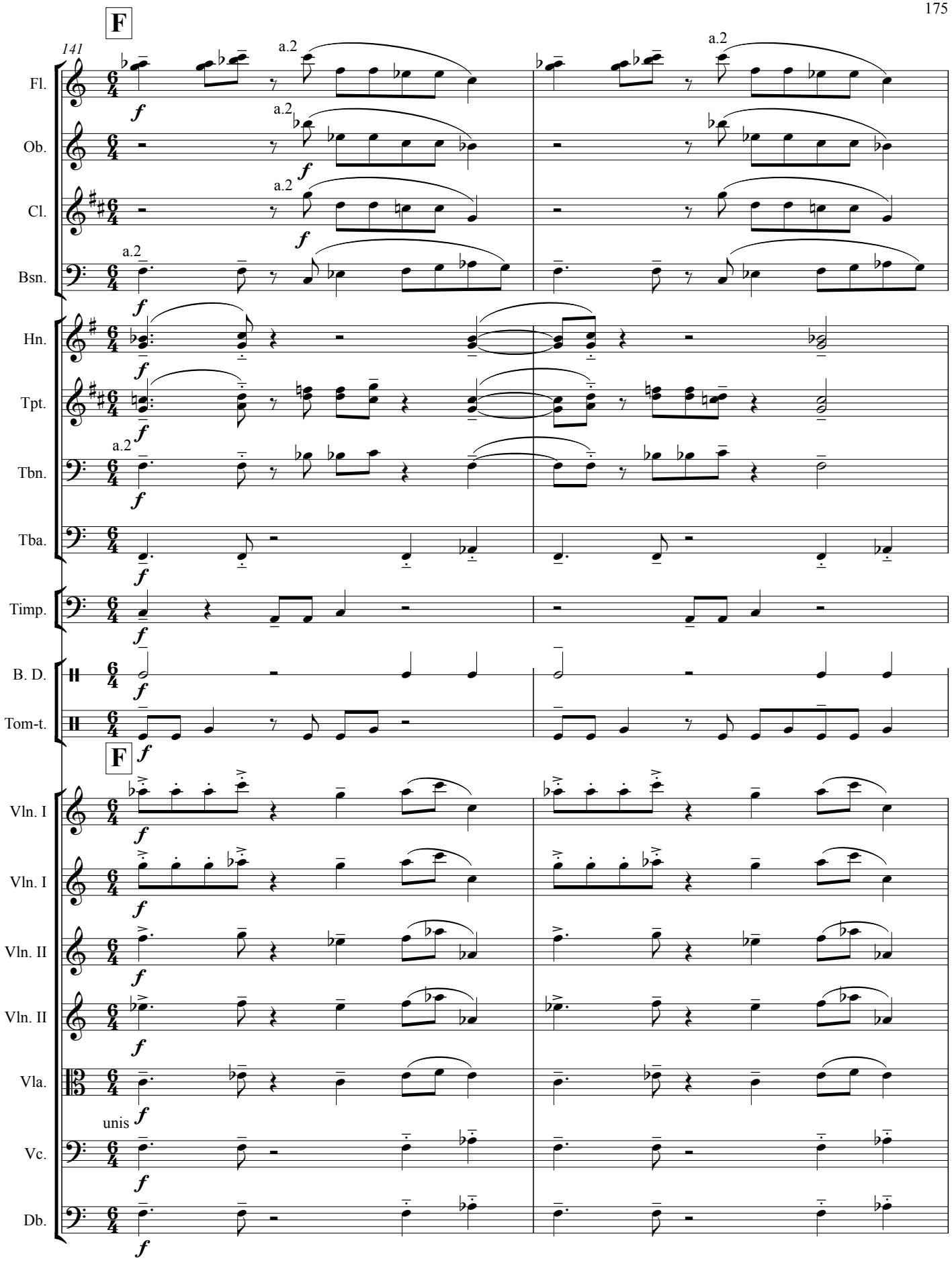
Timp.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
ff
tr
unis
div

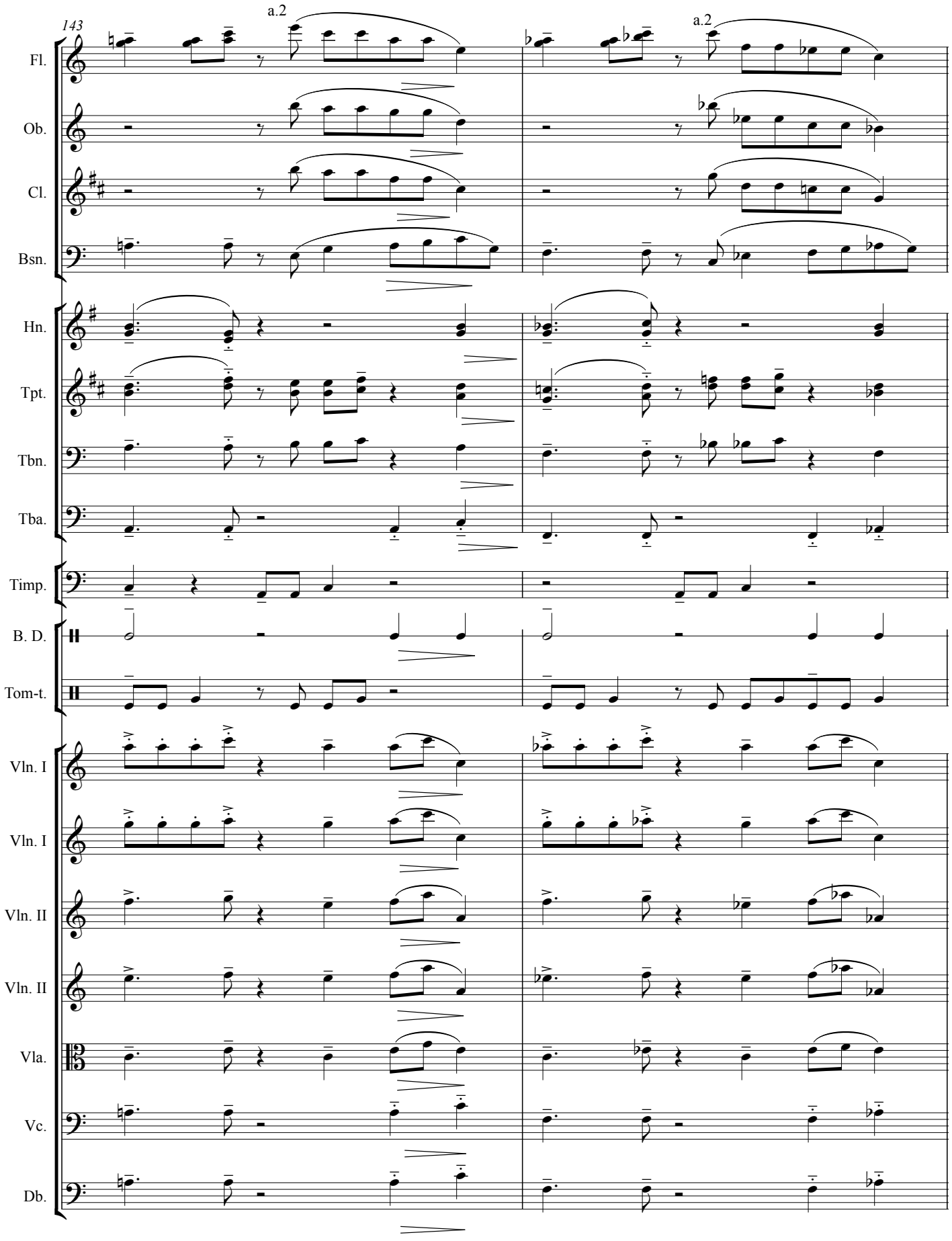

128
♩ = 160
Hn.
Tpt.
Tbn.
Tba.
Timp.
Tom-t.
mp
mf
fff
♩ = 160
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.
div
unis
div
unis
div


E
132
Timp.
mf
E
Vln. I
mp
Vln. I
mp
Vln. II
mp
Vln. II
mp
Vla.
unis
mp
Vc.
unis
div
unis
sim
mp
Db.
div
unis
sim
mp


135
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.
f


138
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.
tr
fp
ff
unis


F
141
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
F
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.
a.2
unis
f


143
a.2
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
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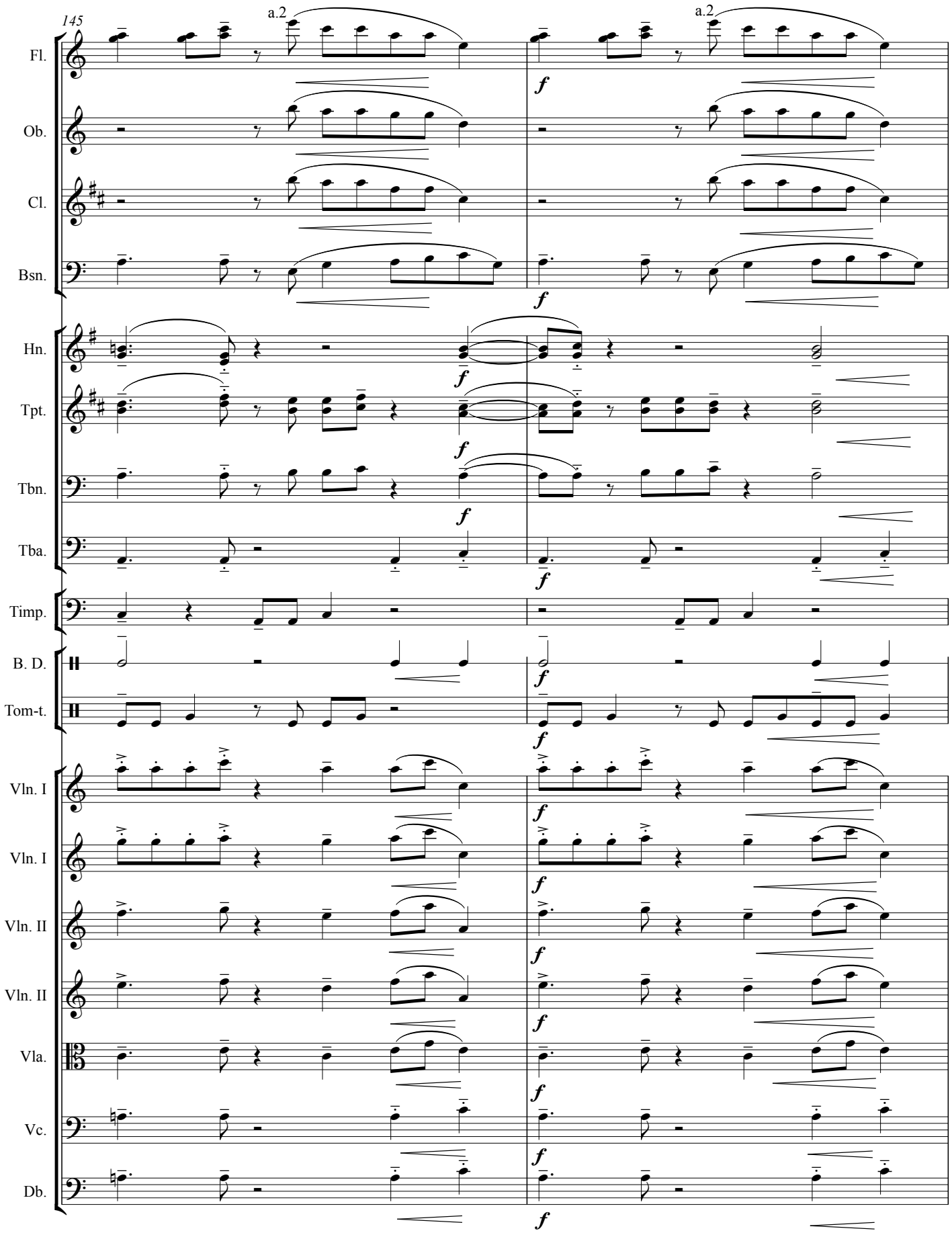
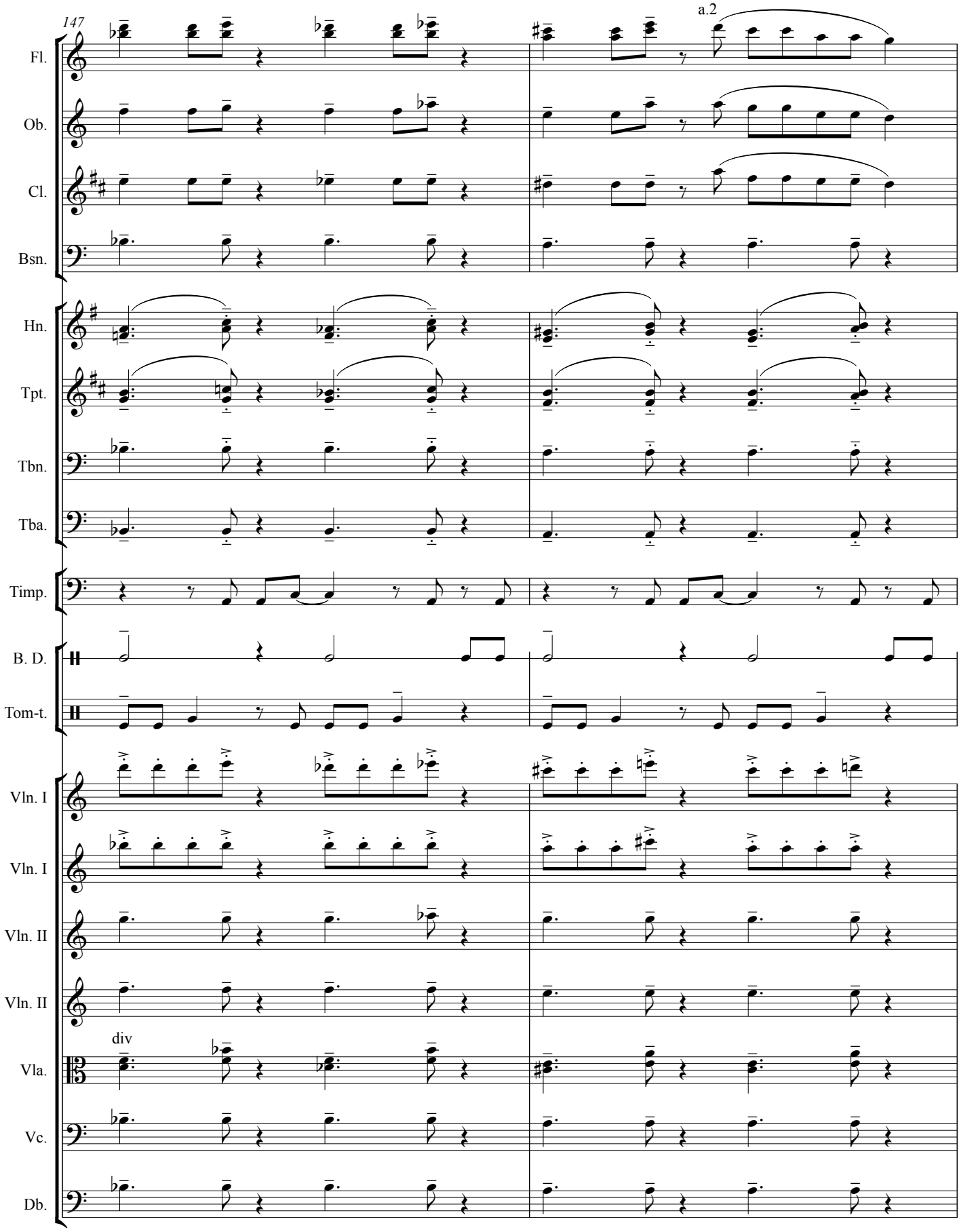
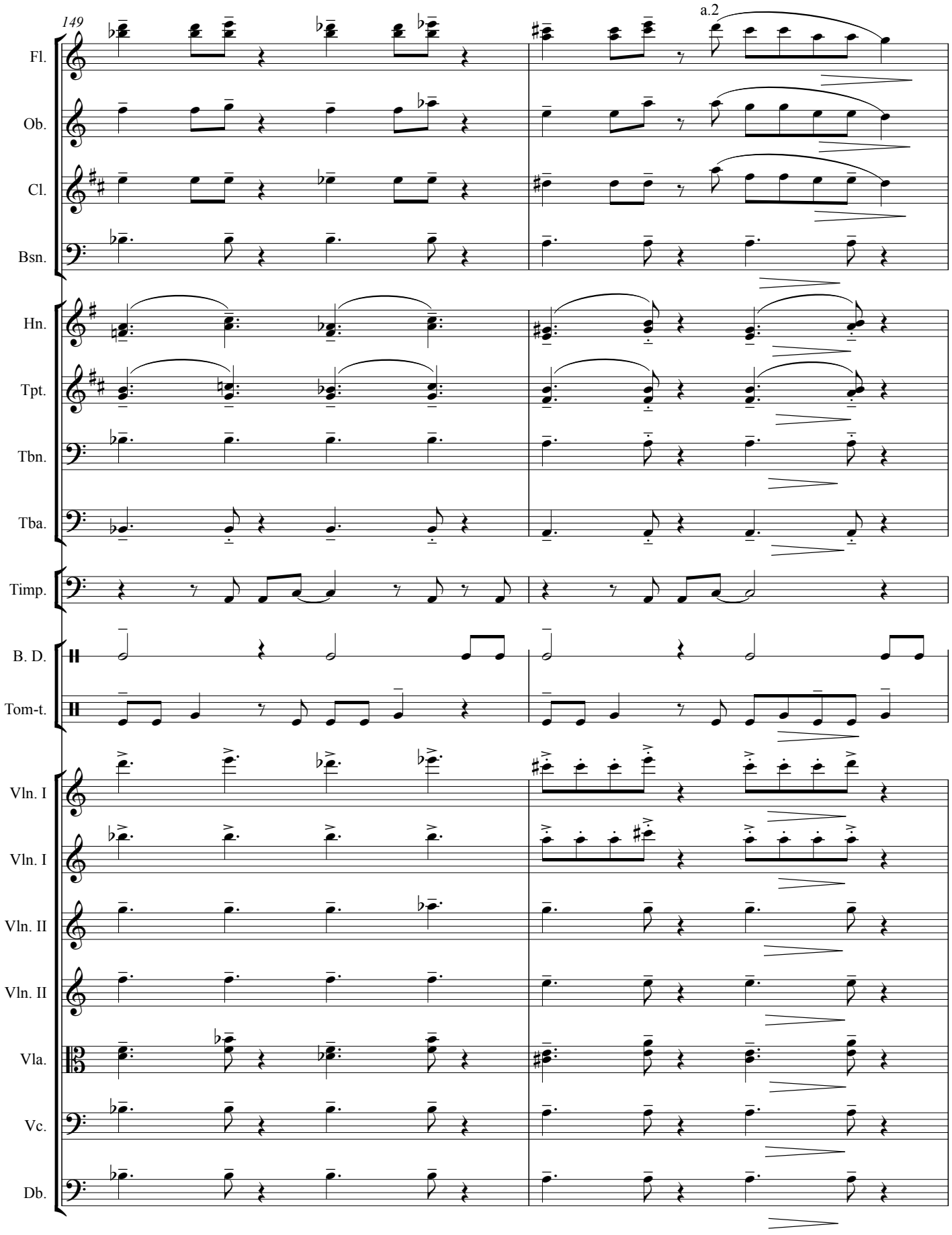
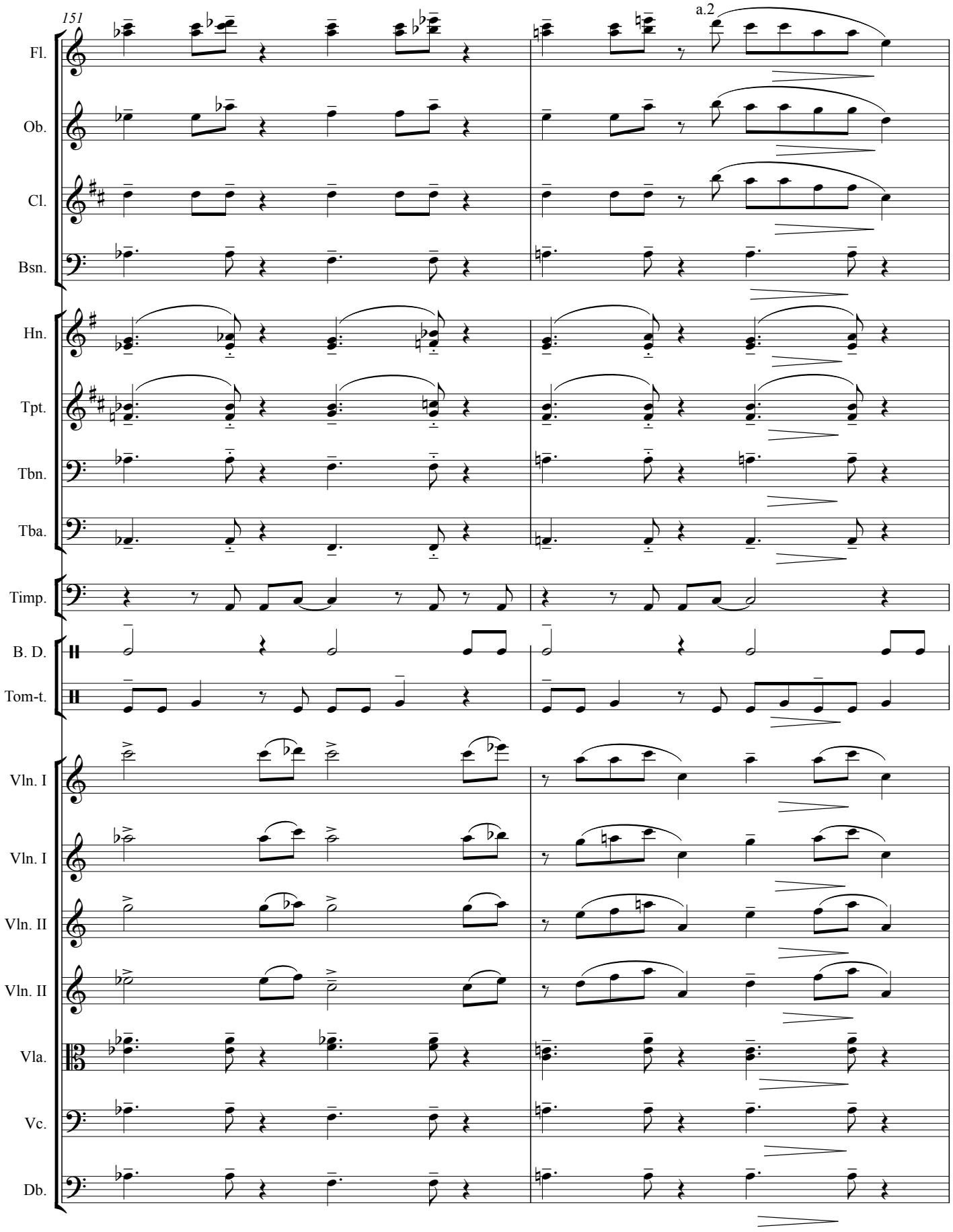
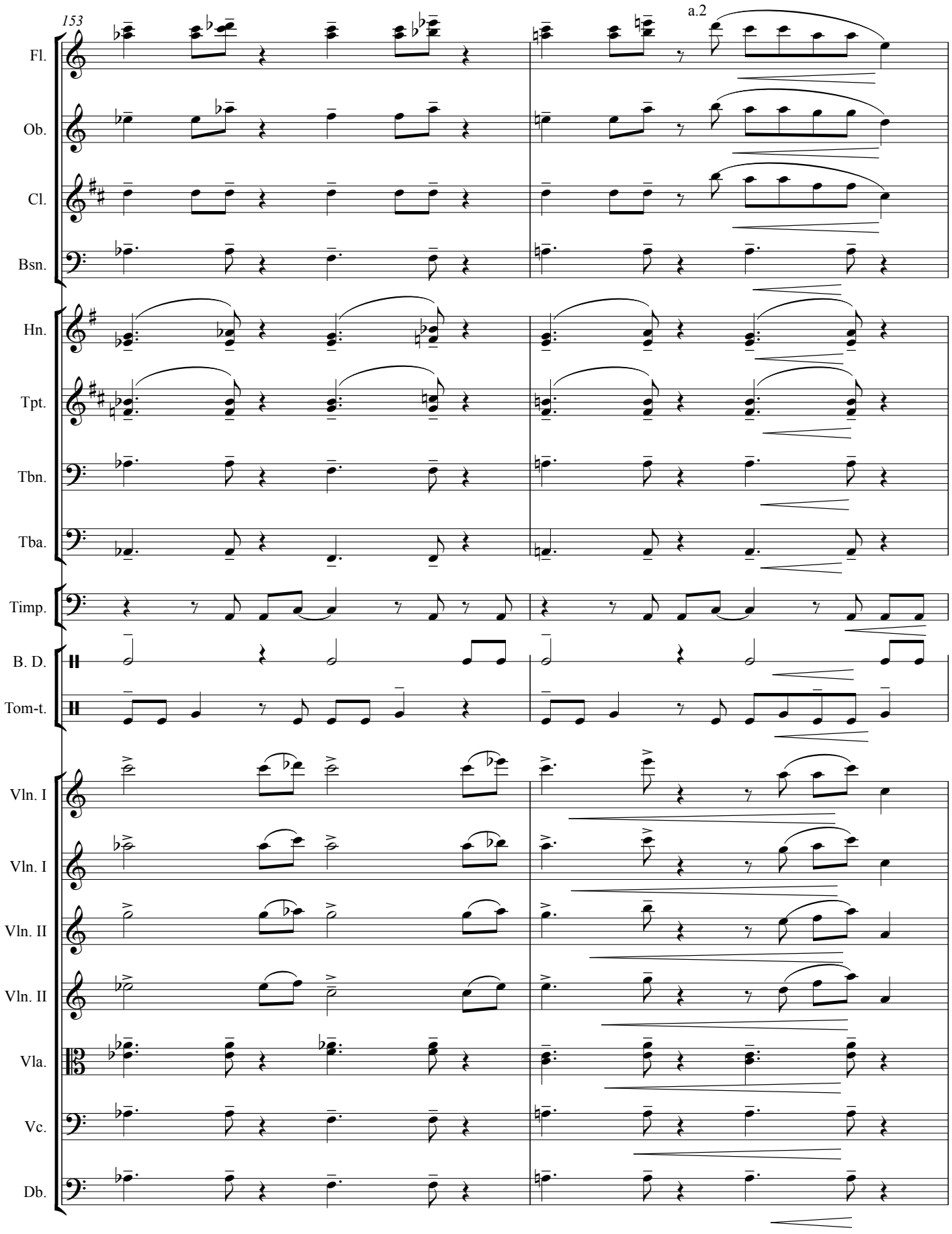
Vc.
Db.

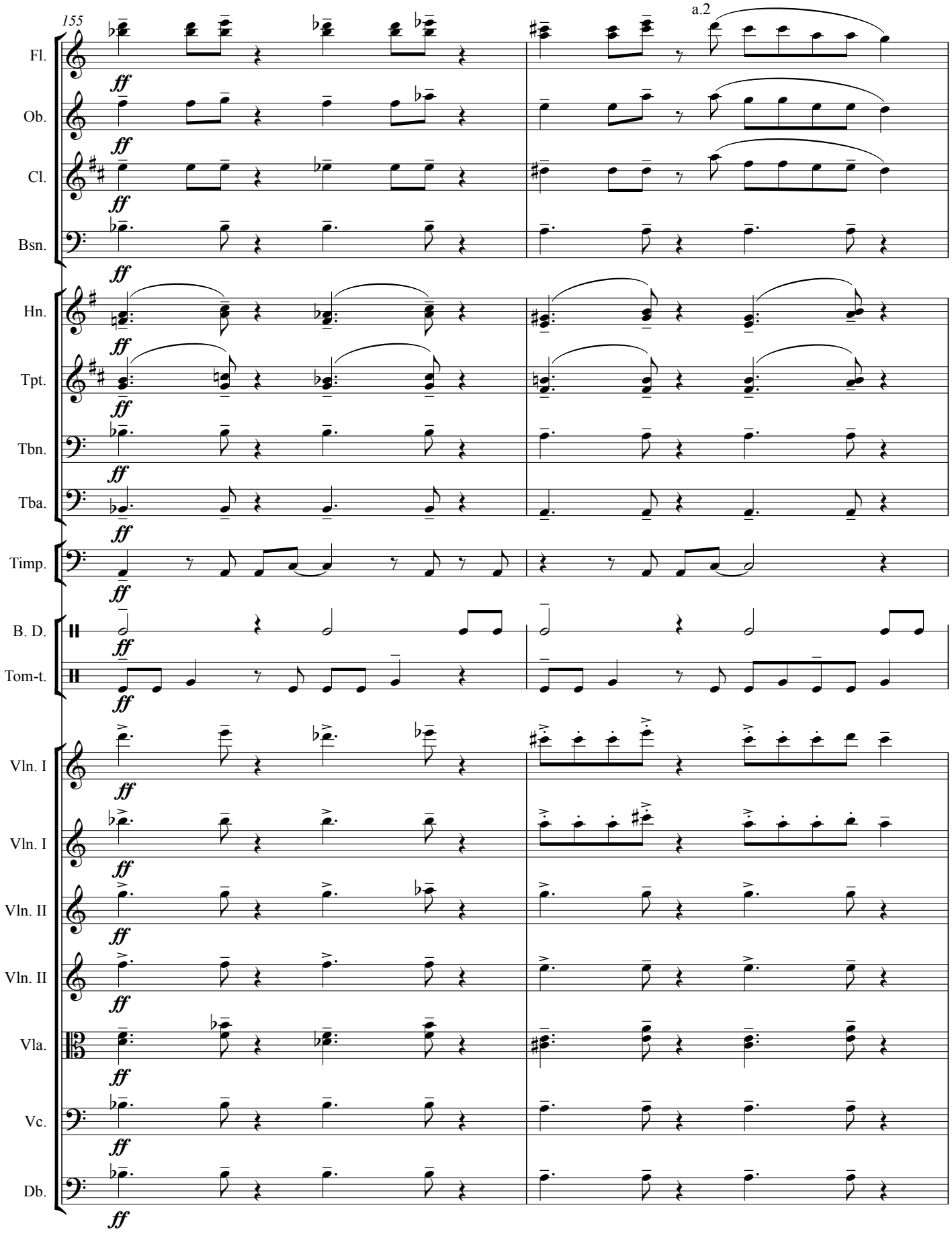

145
a.2
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.
f


147
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
div
Vla.
Vc.
Db.


149
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.


151
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.


153
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.


155
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
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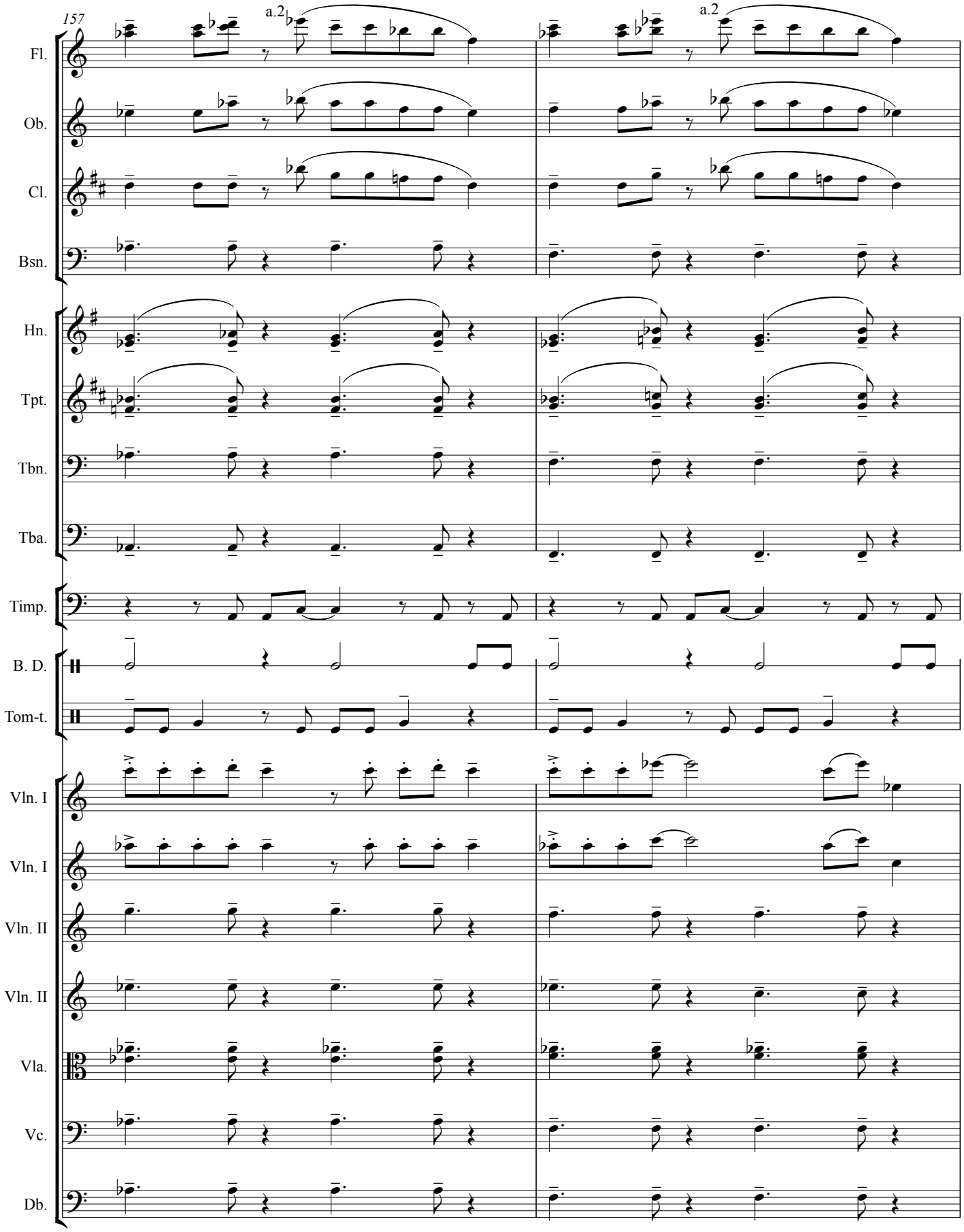
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.
ff


157
a.2
a.2
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Ob.
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Bsn.
Hn.
Tpt.
Tbn.
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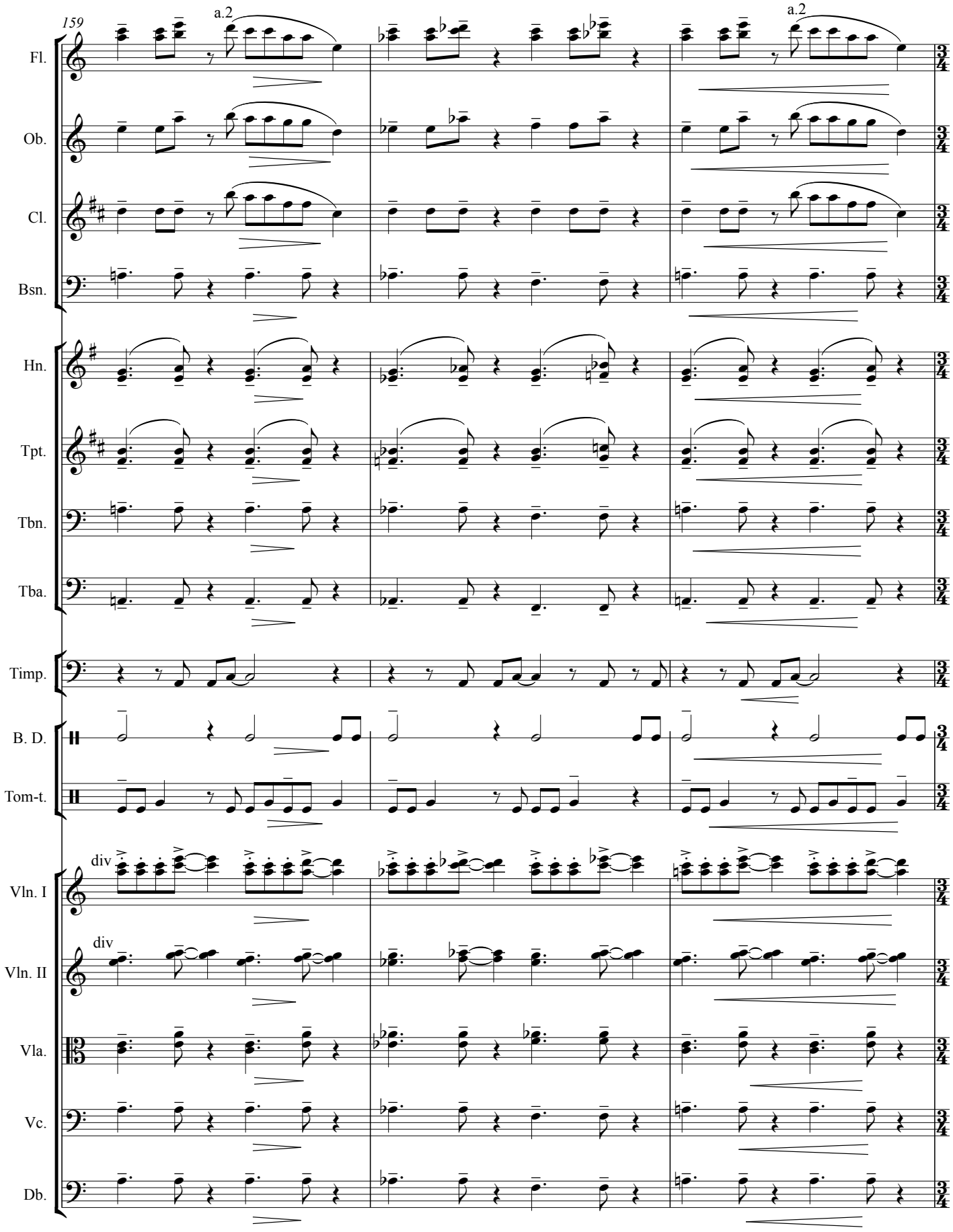
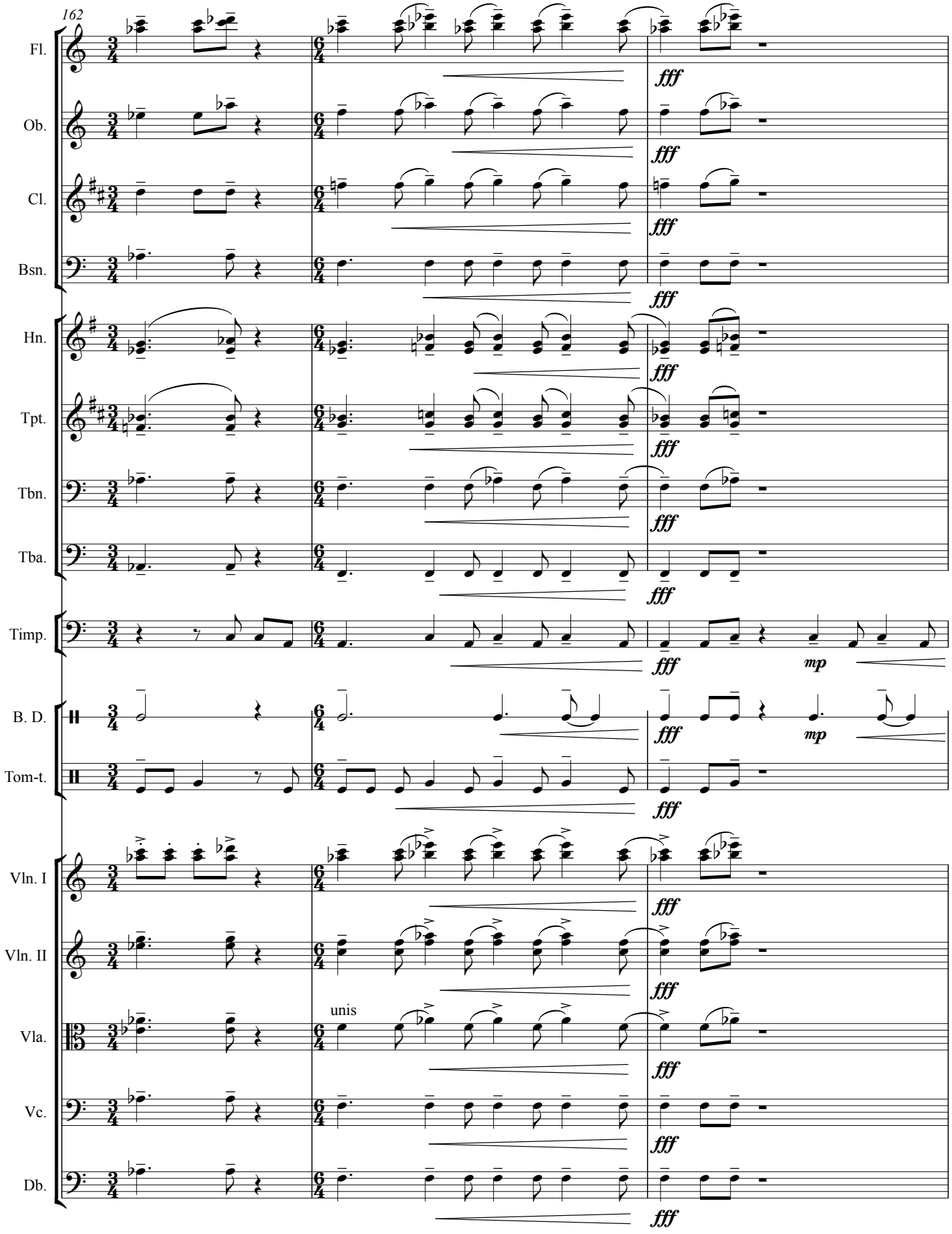
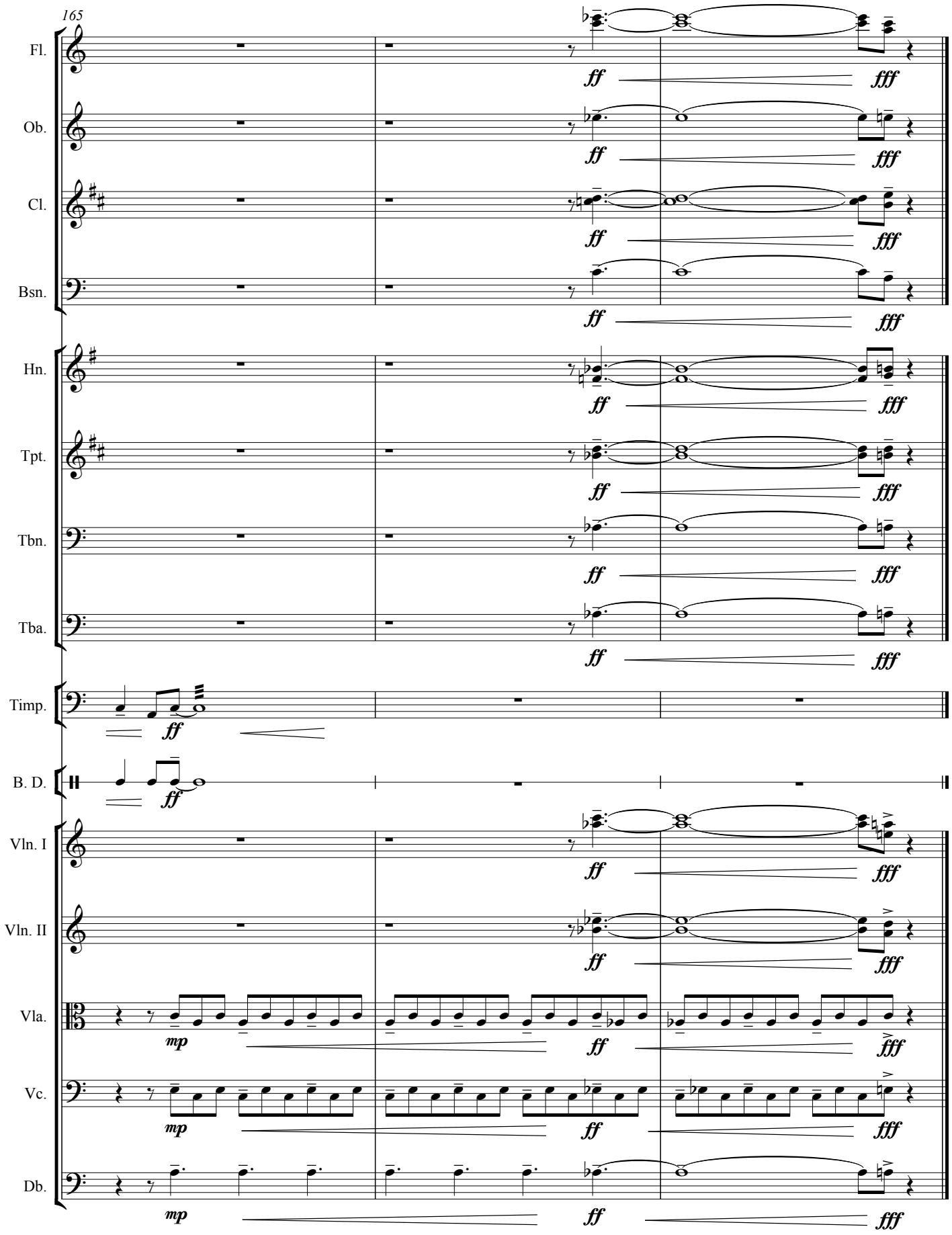
Timp.
B. D.
Tom-t.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.


159
a.2
a.2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
div
Vln. I
div
Vln. II
Vla.
Vc.
Db.


162
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff
mp
unis


165
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
ff
fff

MANTRA

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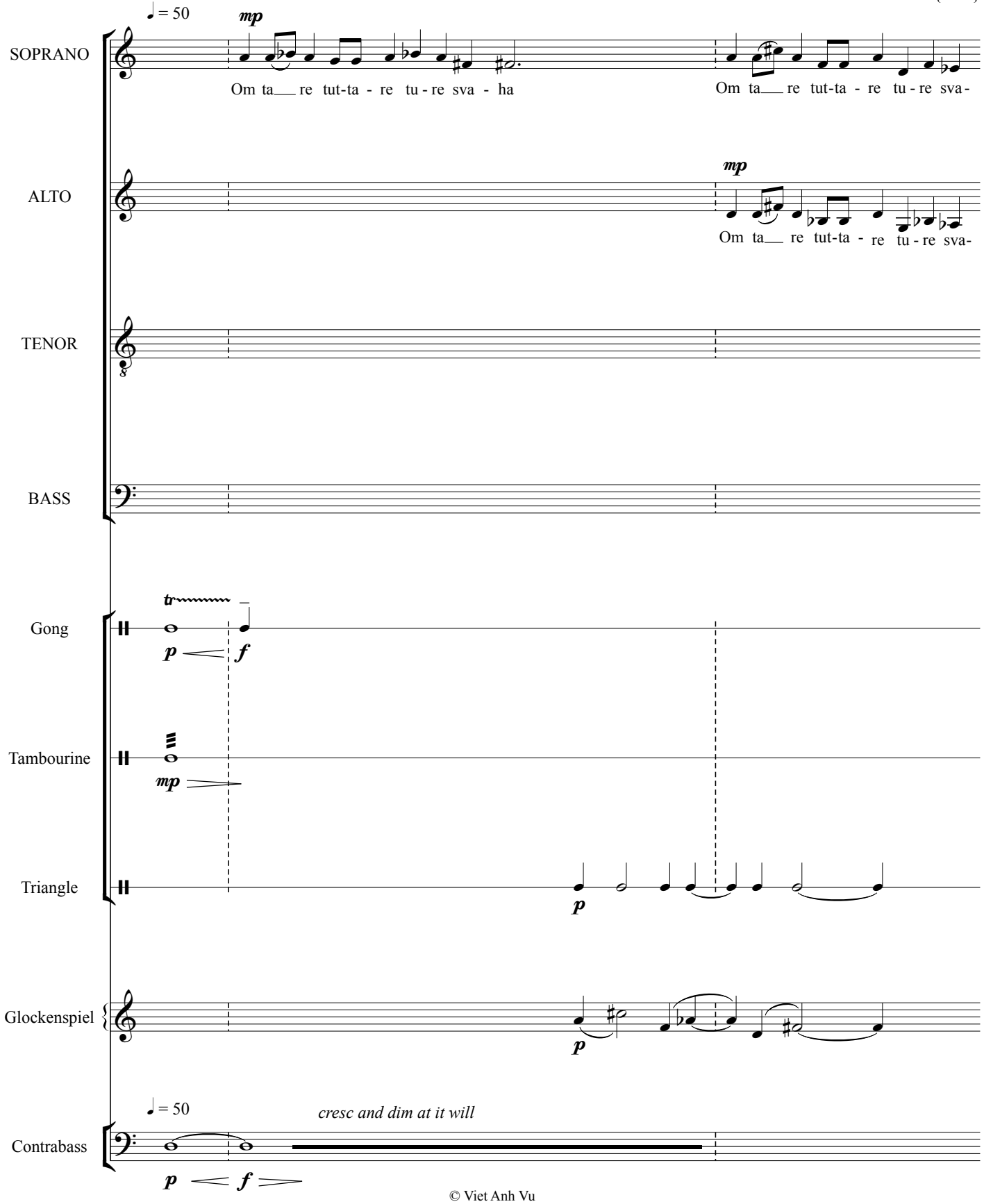

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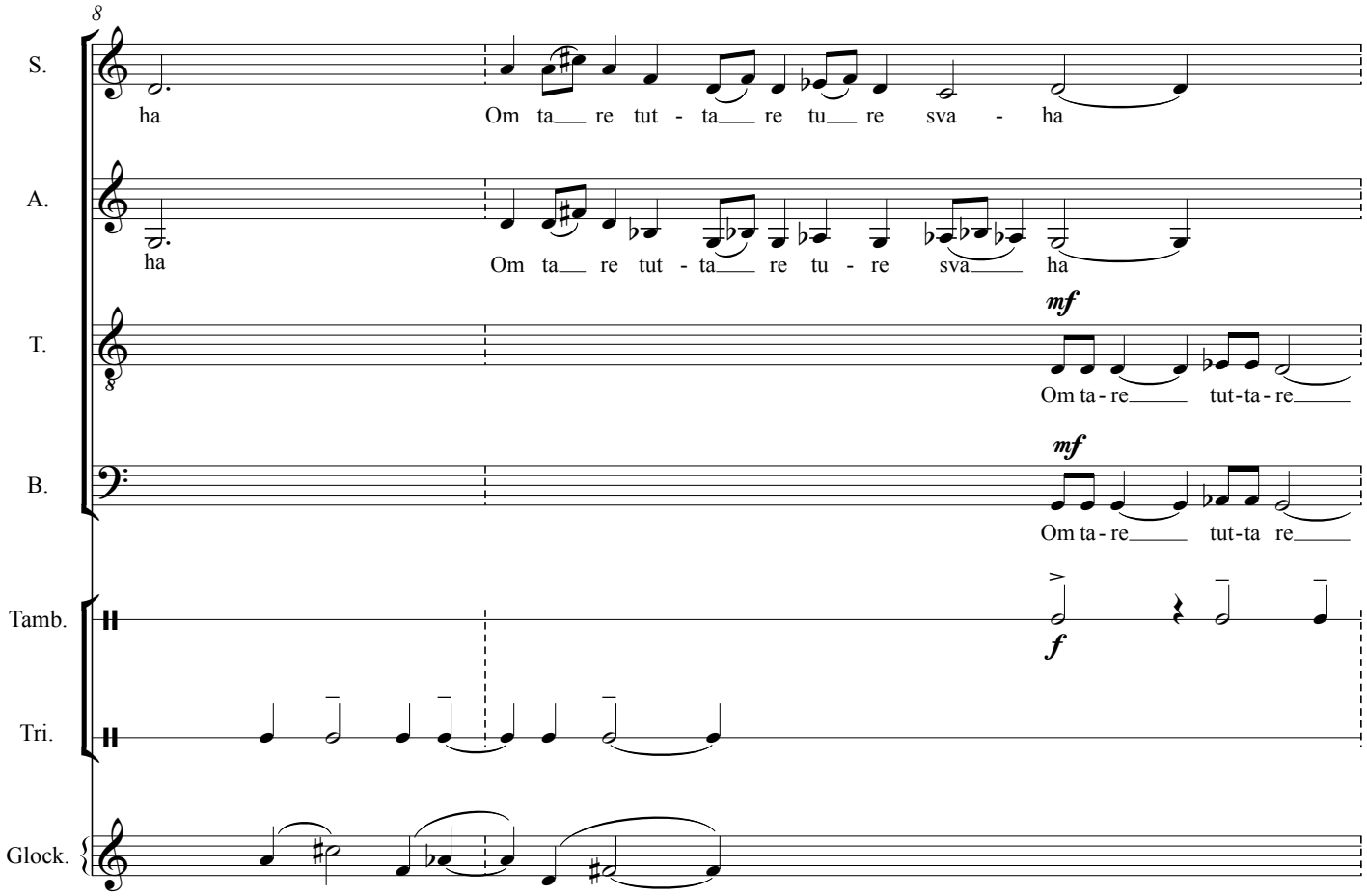
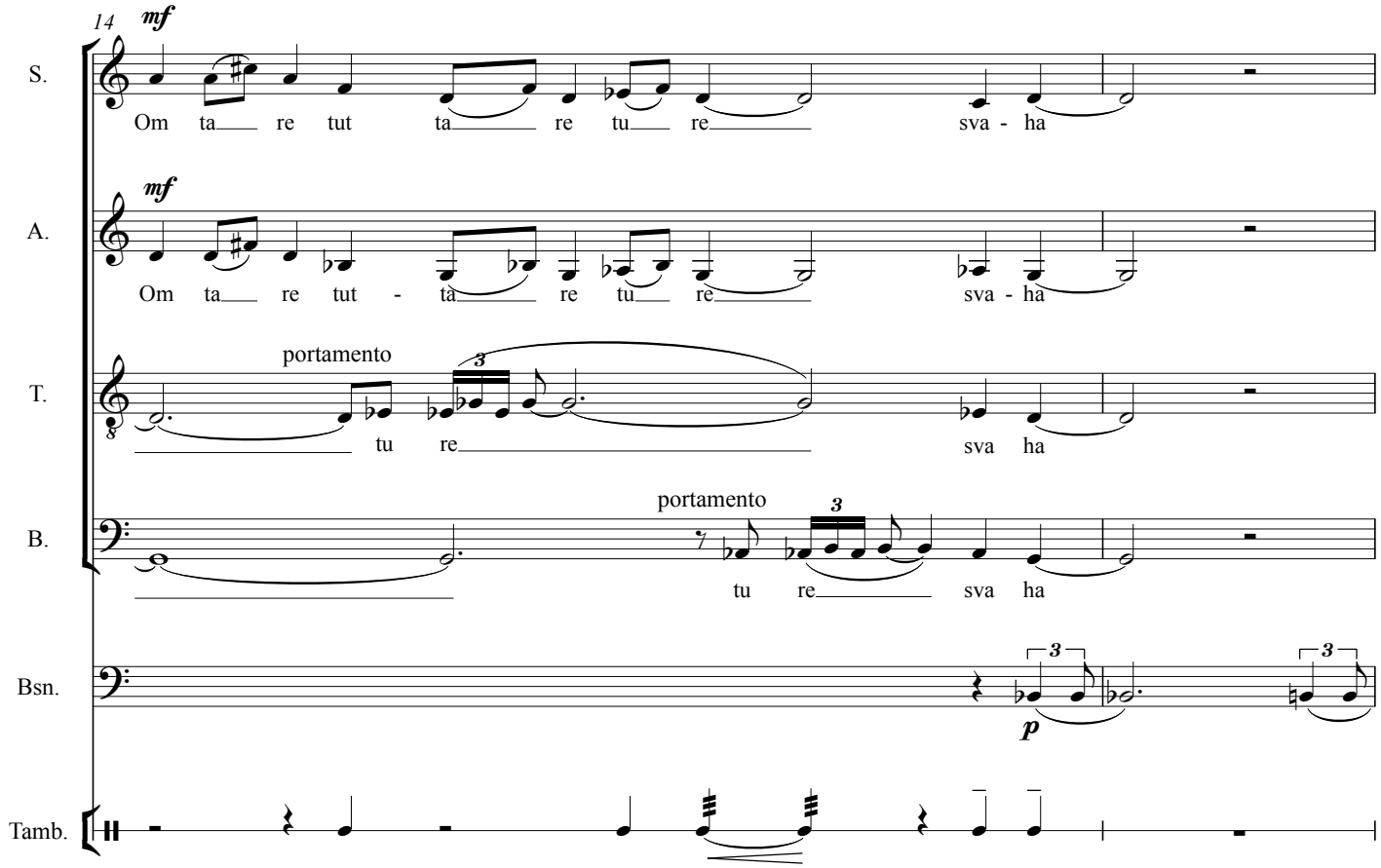
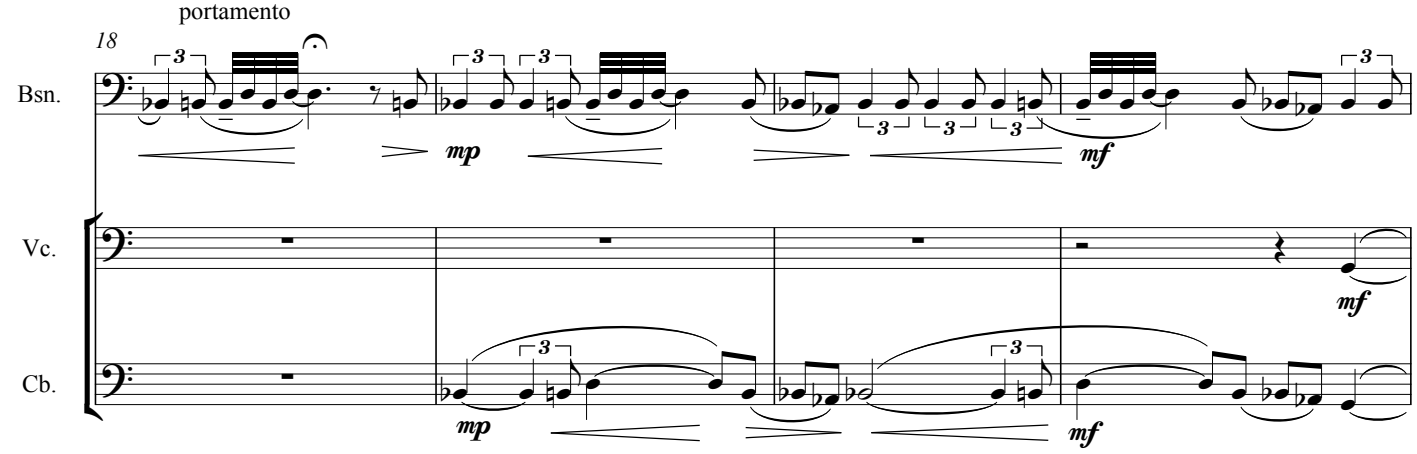
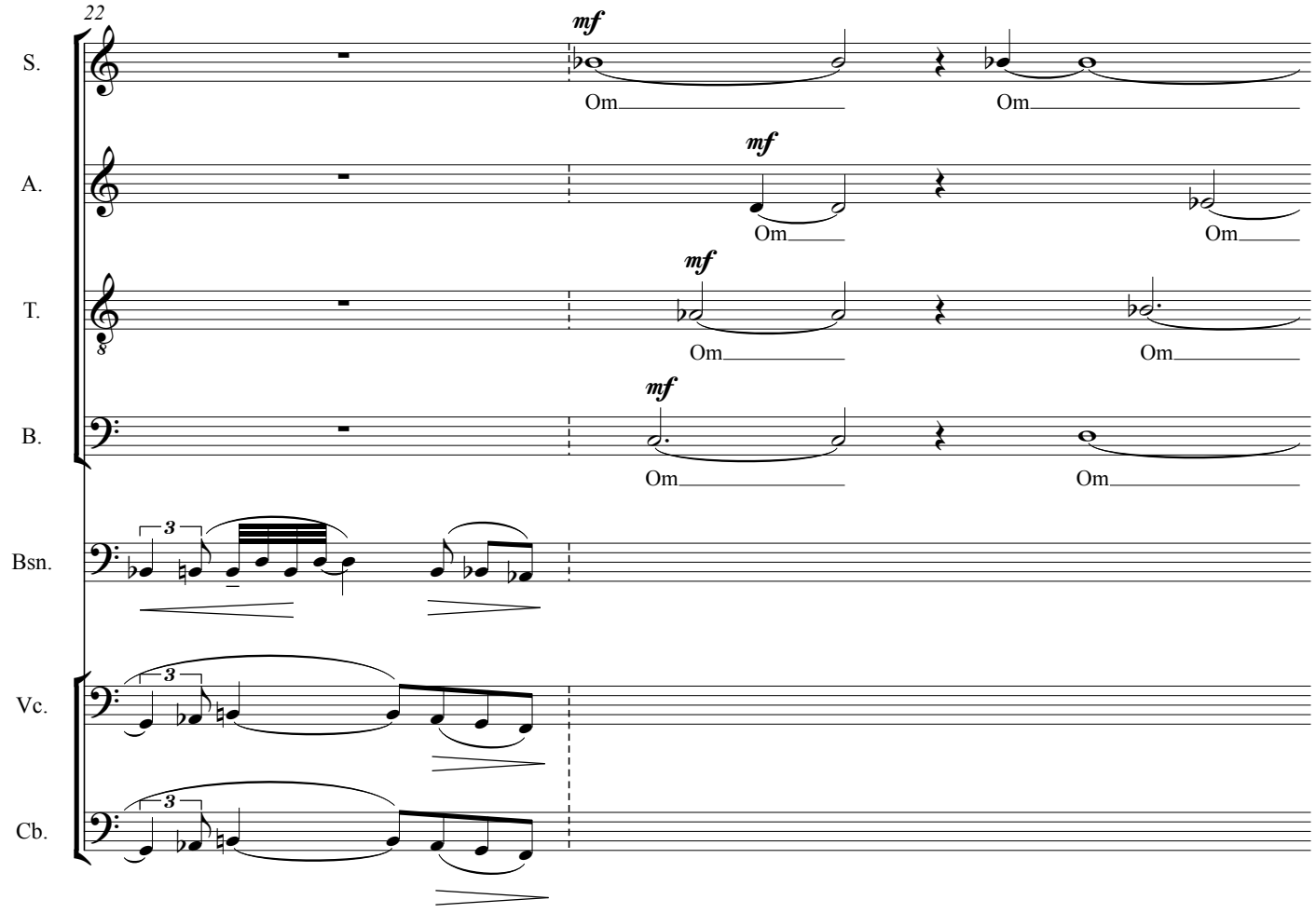
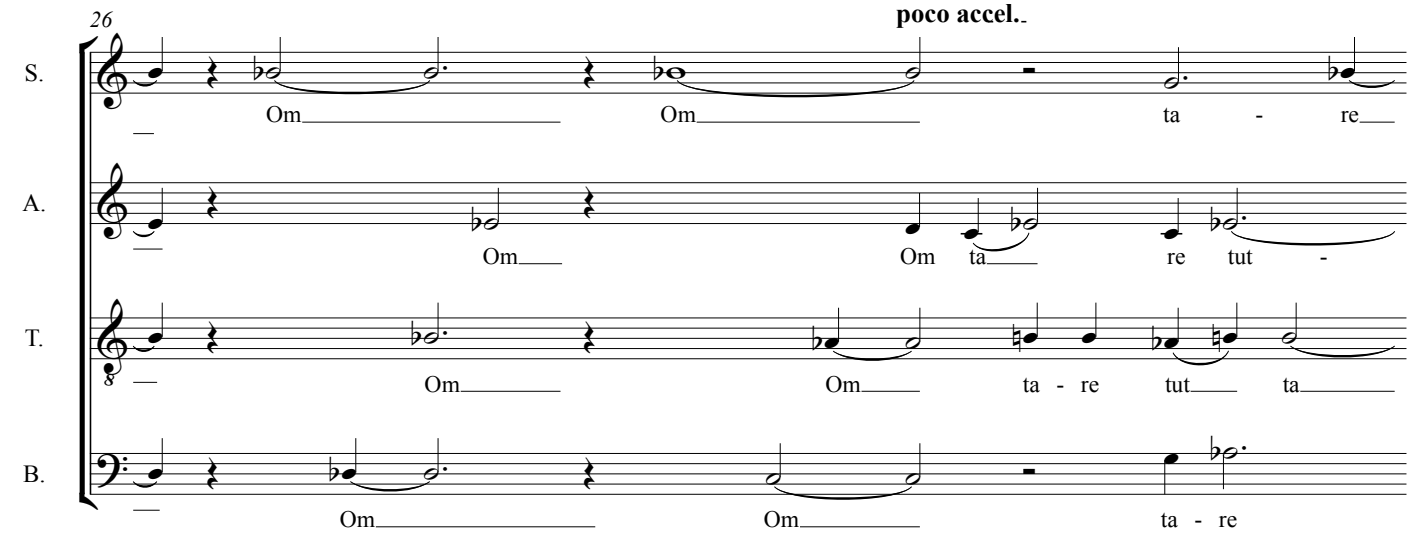
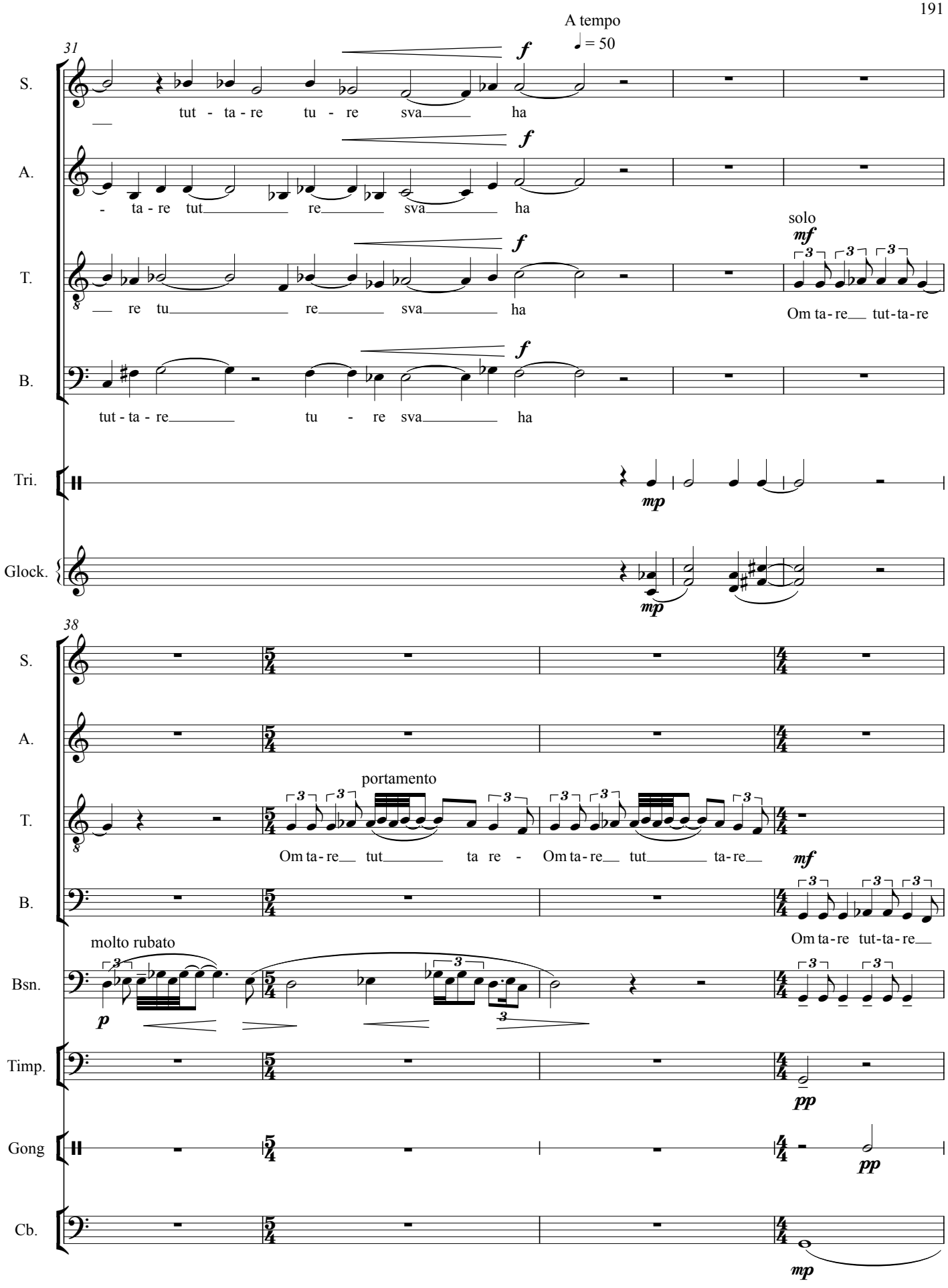

S.
ha
Om ta re tut - ta re tu re sva - ha
A.
ha
Om ta re tut - ta re tu - re sva ha
T.
mf
Om ta - re tut-ta - re
B.
mf
Om ta - re tut-ta re
Tamb.
f
Tri.
Glock.

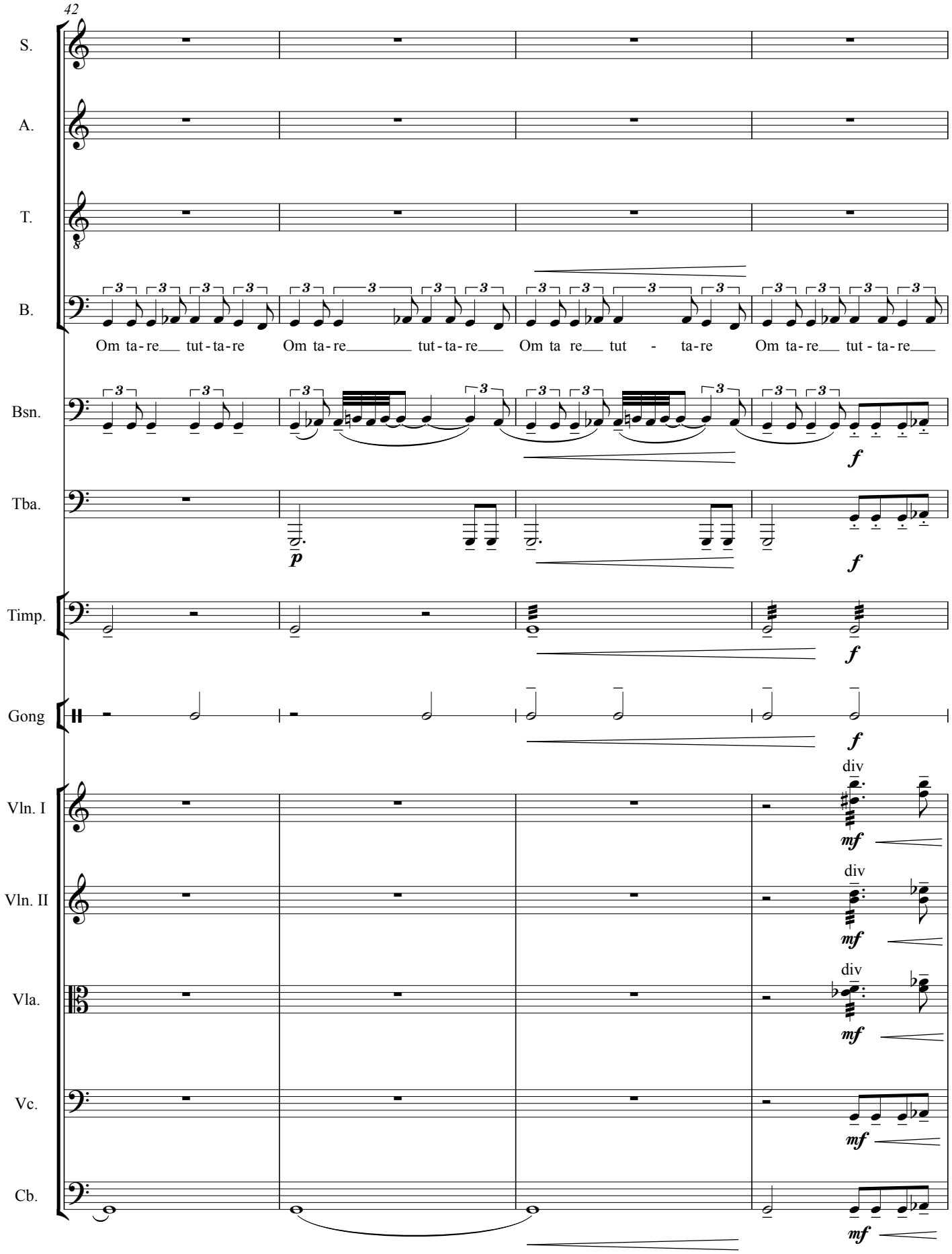

14
mf
S.
Om ta re tut ta re tu re sva - ha
mf
A.
Om ta re tut - ta re tu re sva - ha
portamento
T.
tu re sva ha
portamento
B.
tu re sva ha
Bsn.
p
Tamb.

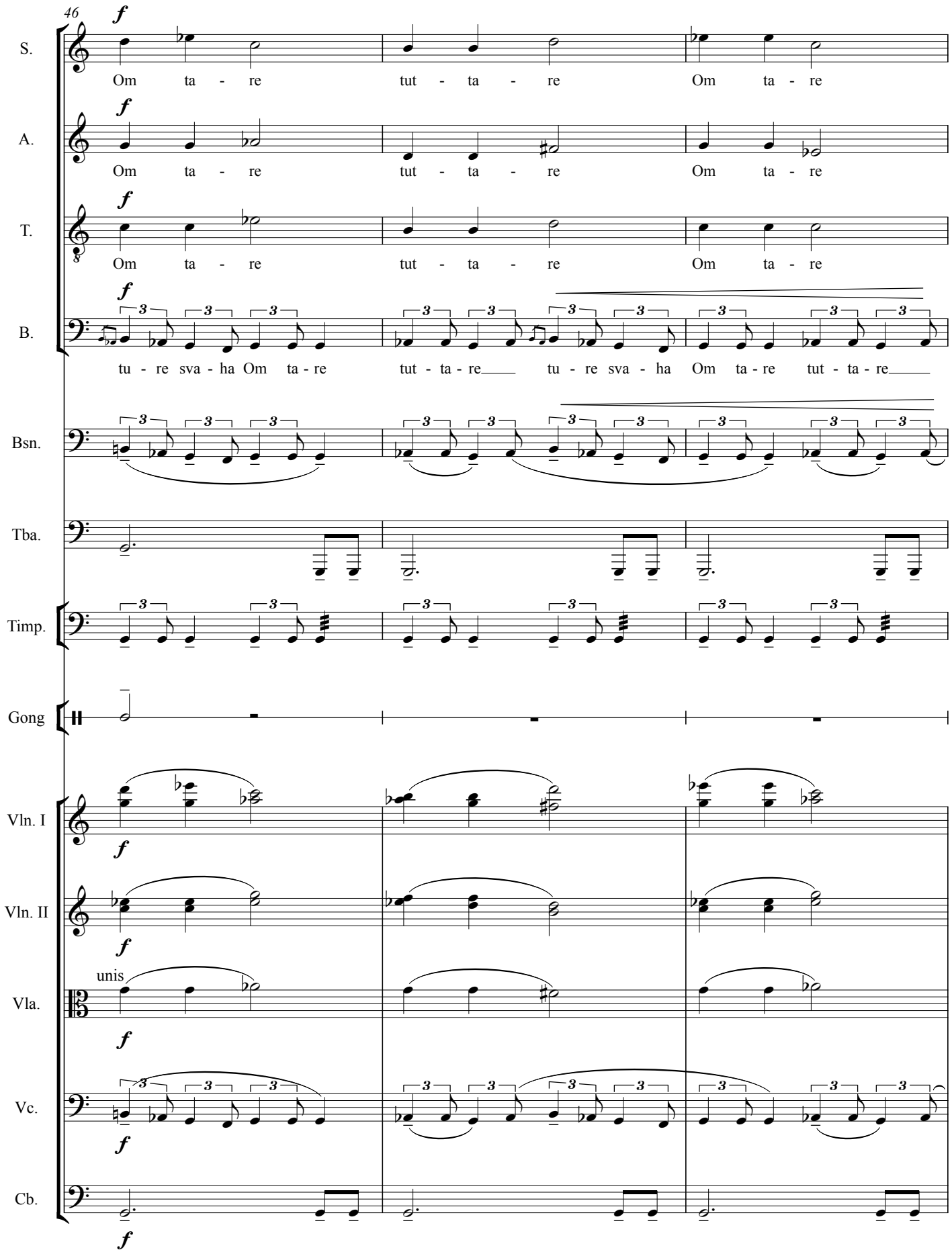

portamento
18
Bsn.
mp
mf
Vc.
mf
Cb.
mp
mf

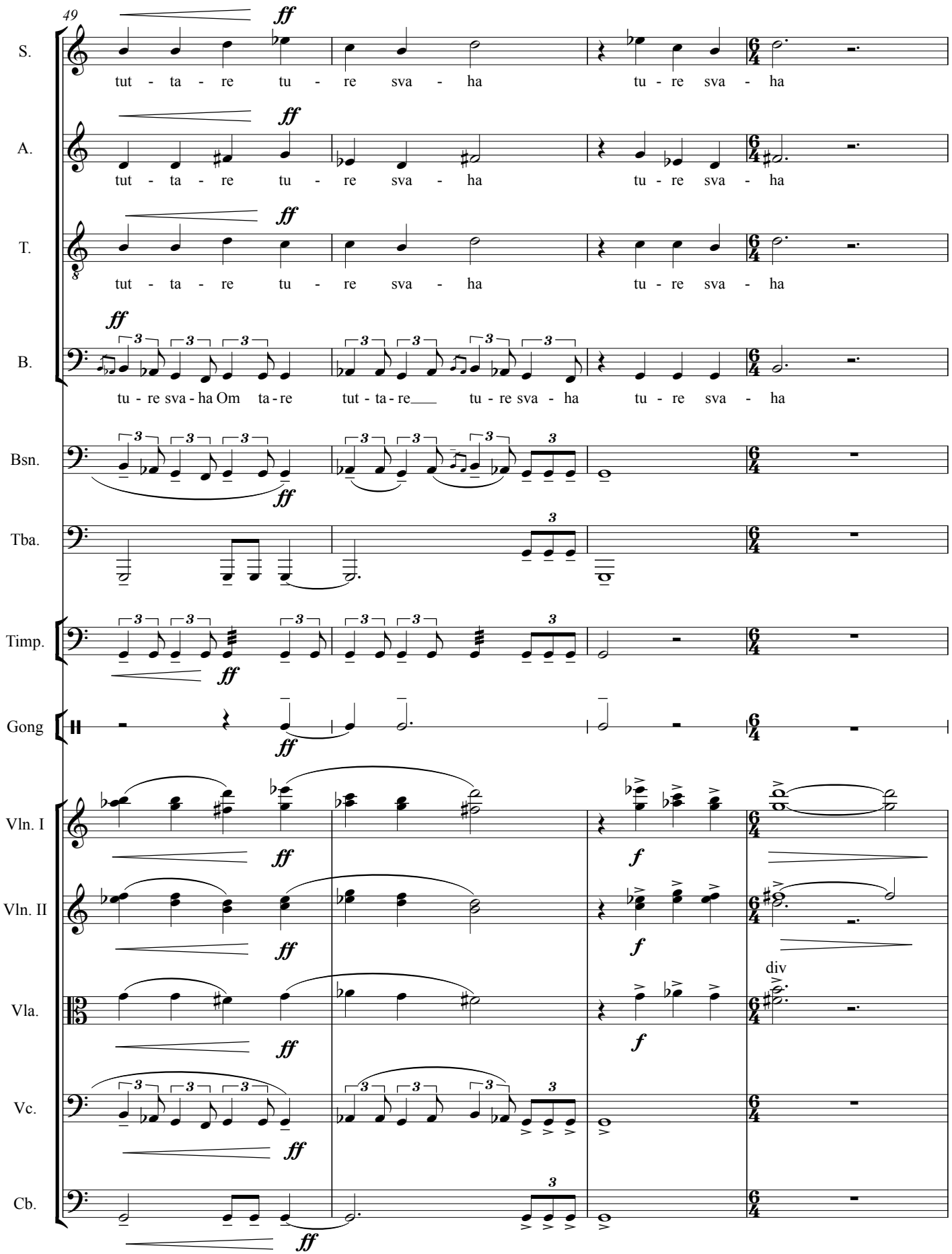

22
S.
A.
T.
B.
Bsn.
Vc.
Cb.
mf
Om
Om
Om
Om
Om
Om
Om
Om
3

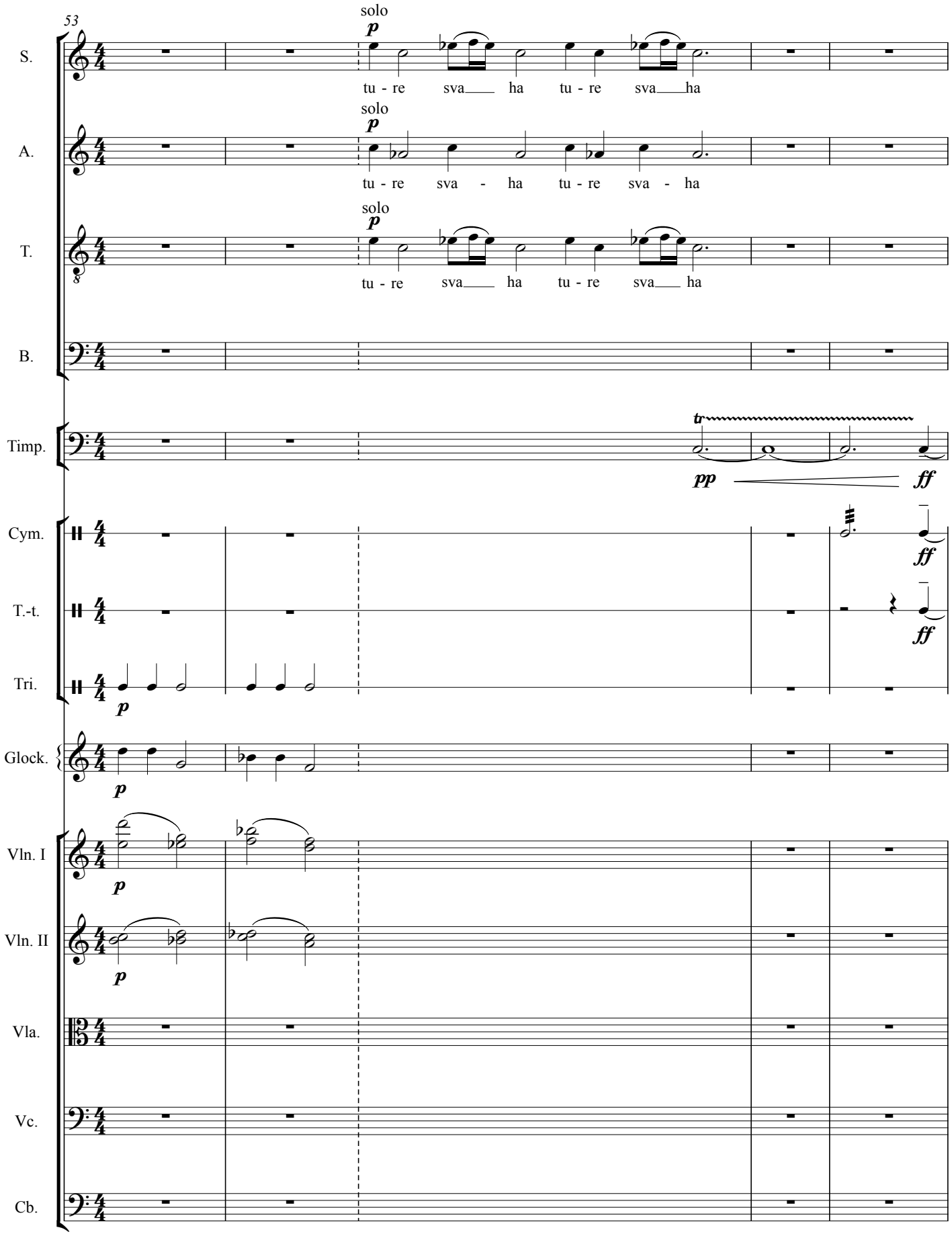

26
poco accel.
S.
A.
T.
B.
Om
Om
ta - re
Om
Om ta
re tut -
Om
Om
ta - re tut
ta
Om
Om
ta - re

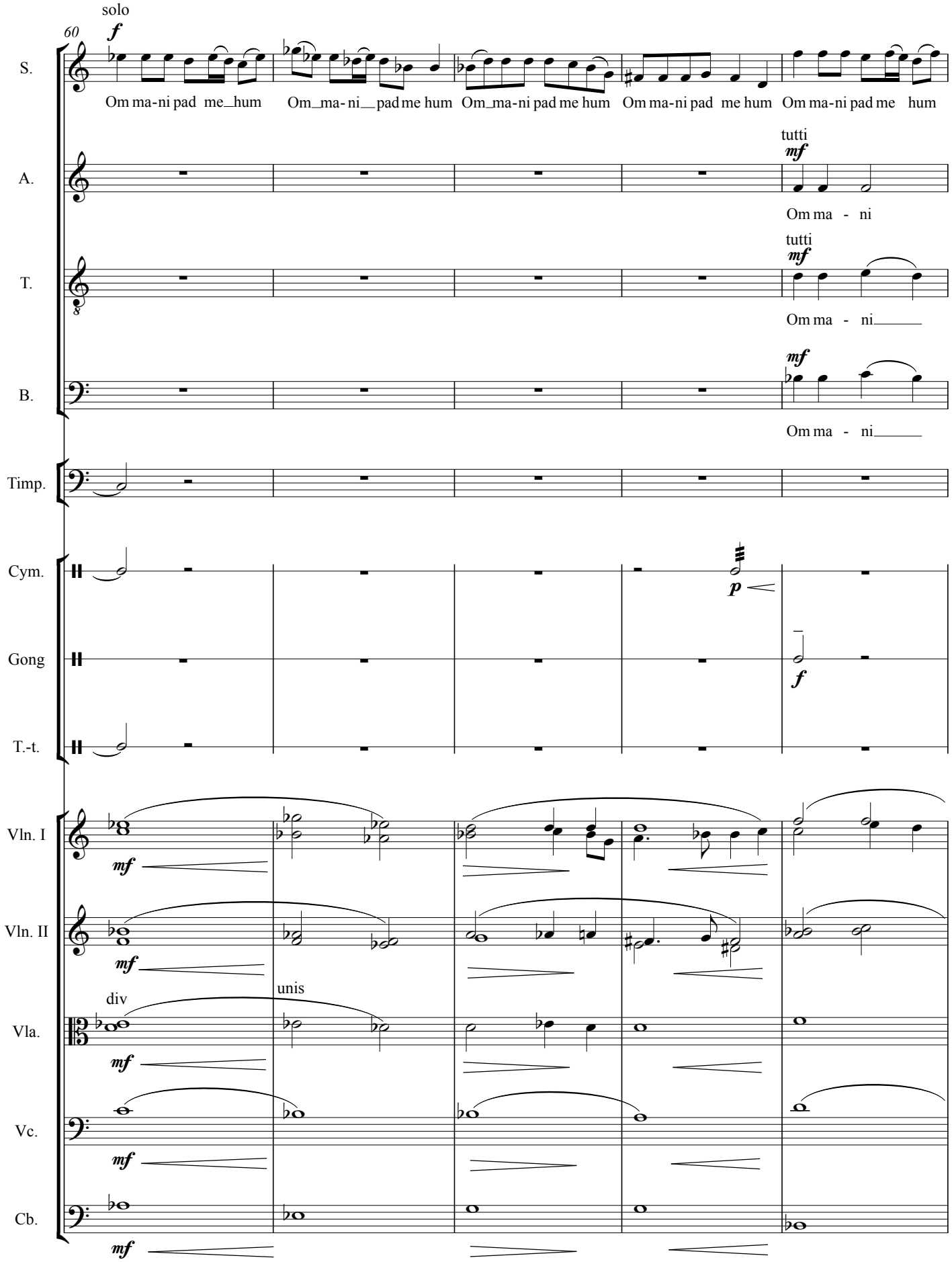

A tempo
♩ = 50
31
S.
tut - ta - re tu - re sva ha
A.
- ta - re tut re sva ha
T.
re tu re sva ha
solo
mf
Om ta - re tut-ta-re
B.
tut - ta - re tu - re sva ha
f
Tri.
mp
Glock.
mp
38
S.
A.
T.
portamento
Om ta - re tut ta re - Om ta - re tut ta-re
mf
B.
Om ta - re tut-ta - re
molto rubato
Bsn.
p
Timp.
pp
Gong
pp
Cb.
mp

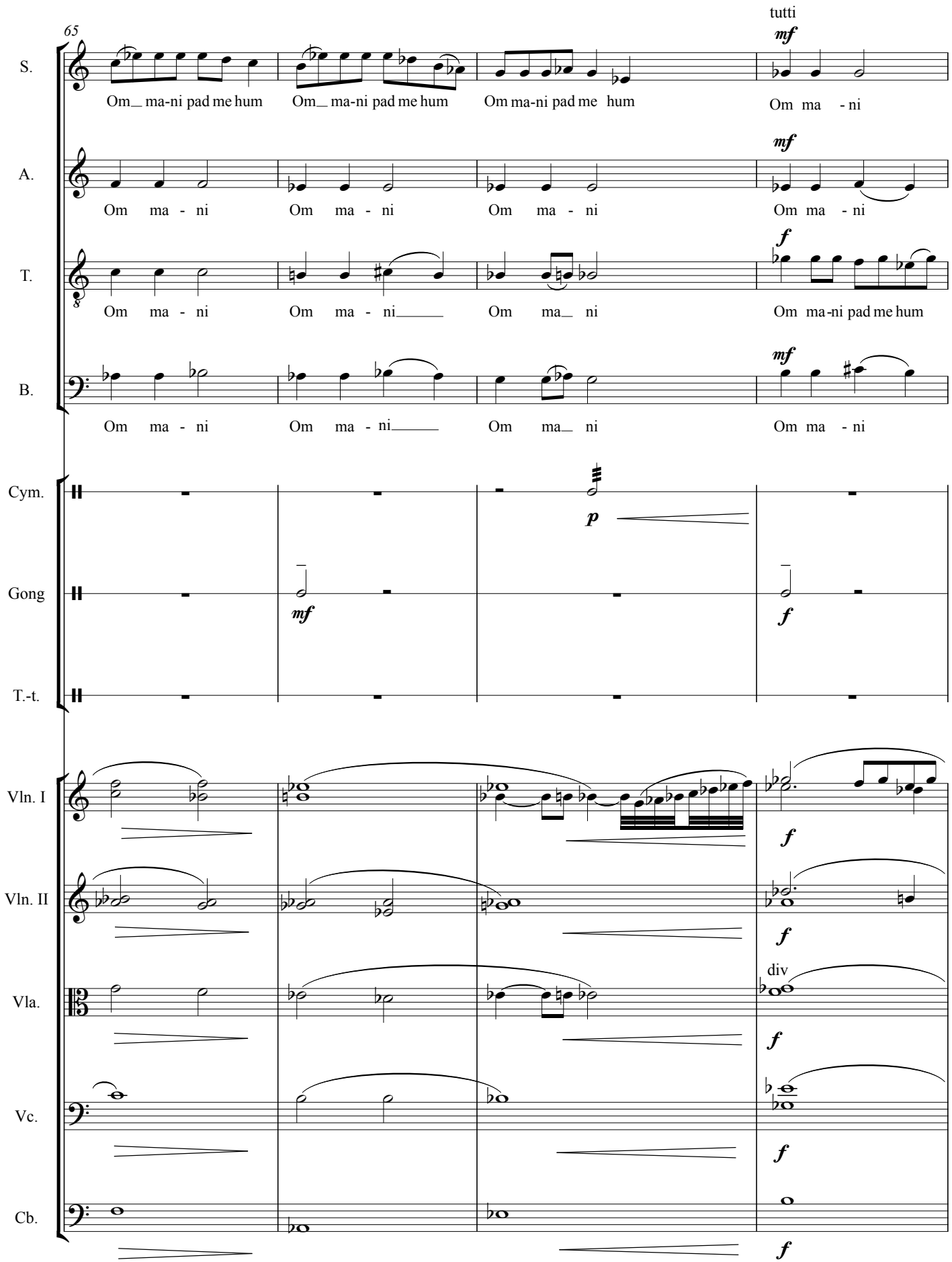

42
S.
A.
T.
B.
Om ta-re tut-ta-re Om ta-re tut-ta-re Om ta re tut - ta-re Om ta-re tut-ta-re
Bsn.
Tba.
Timp.
Gong
Vln. I
Vln. II
Vla.
Vc.
Cb.
div
p
f
mf

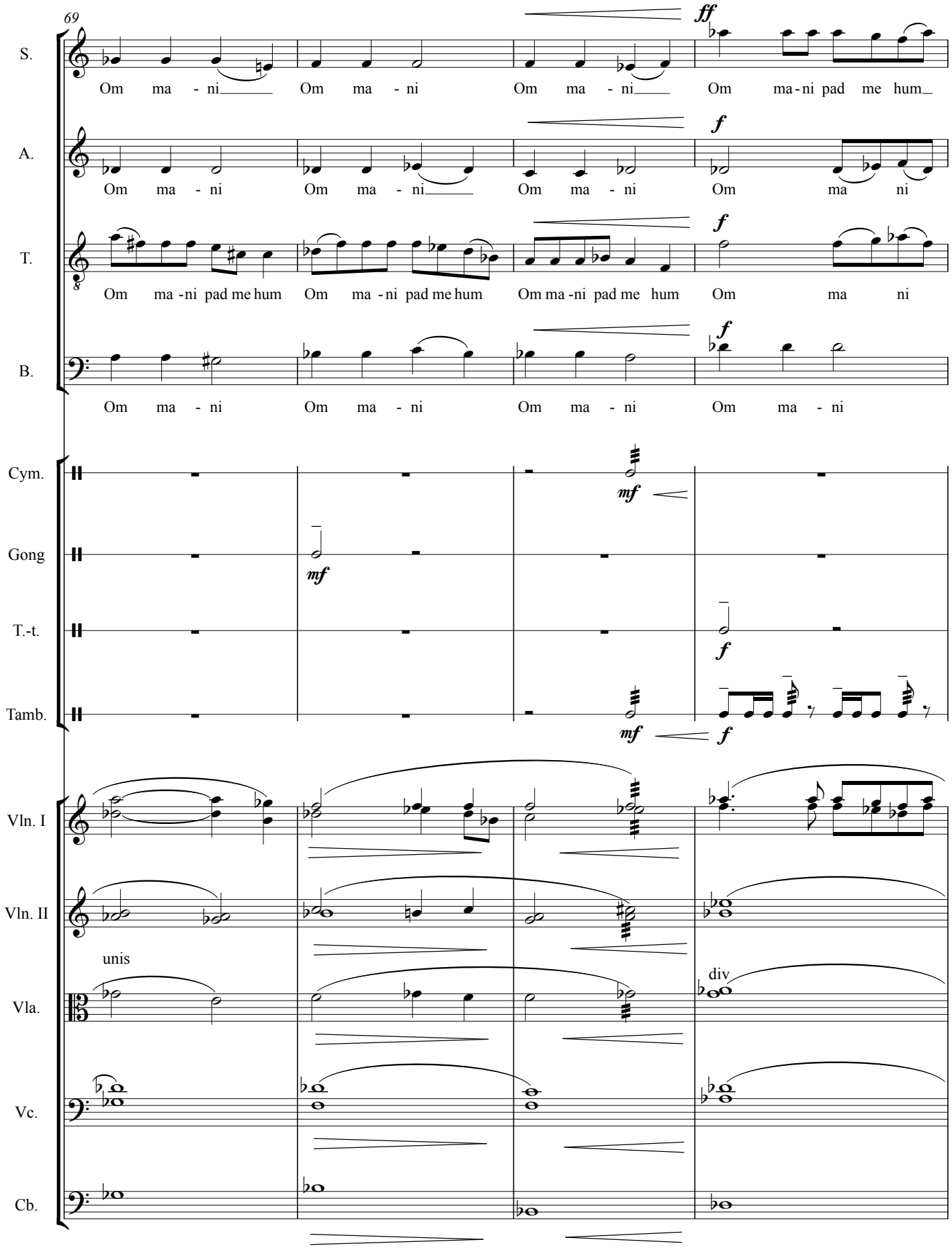

46
S.
A.
T.
B.
Bsn.
Tba.
Timp.
Gong
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
Om ta - re tut - ta - re Om ta - re
tu - re sva - ha Om ta - re tut - ta - re tu - re sva - ha Om ta - re tut - ta - re
unis

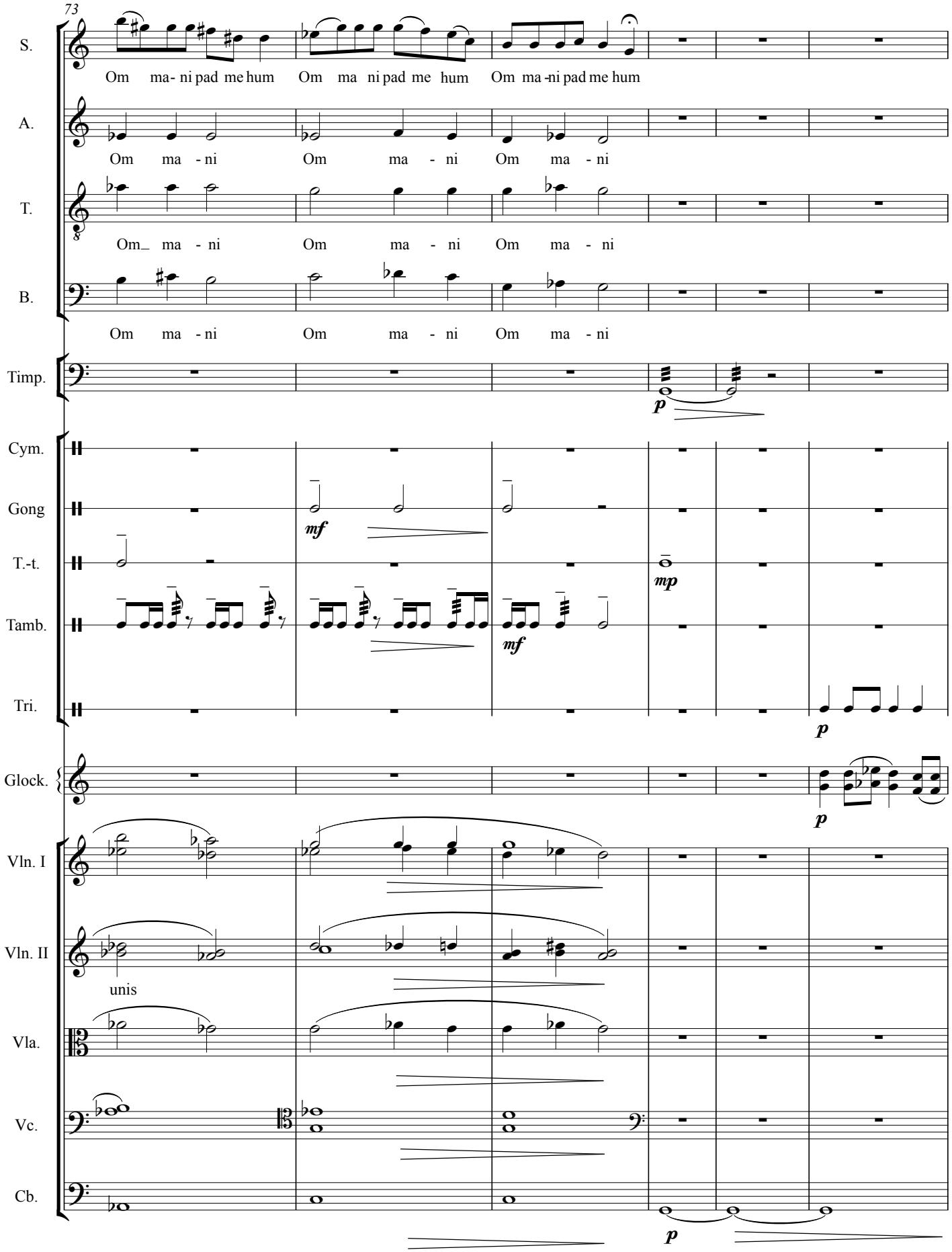

49
S.
tut - ta - re tu - re sva - ha tu - re sva - ha
A.
tut - ta - re tu - re sva - ha tu - re sva - ha
T.
tut - ta - re tu - re sva - ha tu - re sva - ha
B.
tu - re sva - ha Om ta - re tut - ta - re tu - re sva - ha tu - re sva - ha
Bsn.
Tba.
Timp.
Gong
Vln. I
Vln. II
Vla.
div
Vc.
Cb.
ff
f

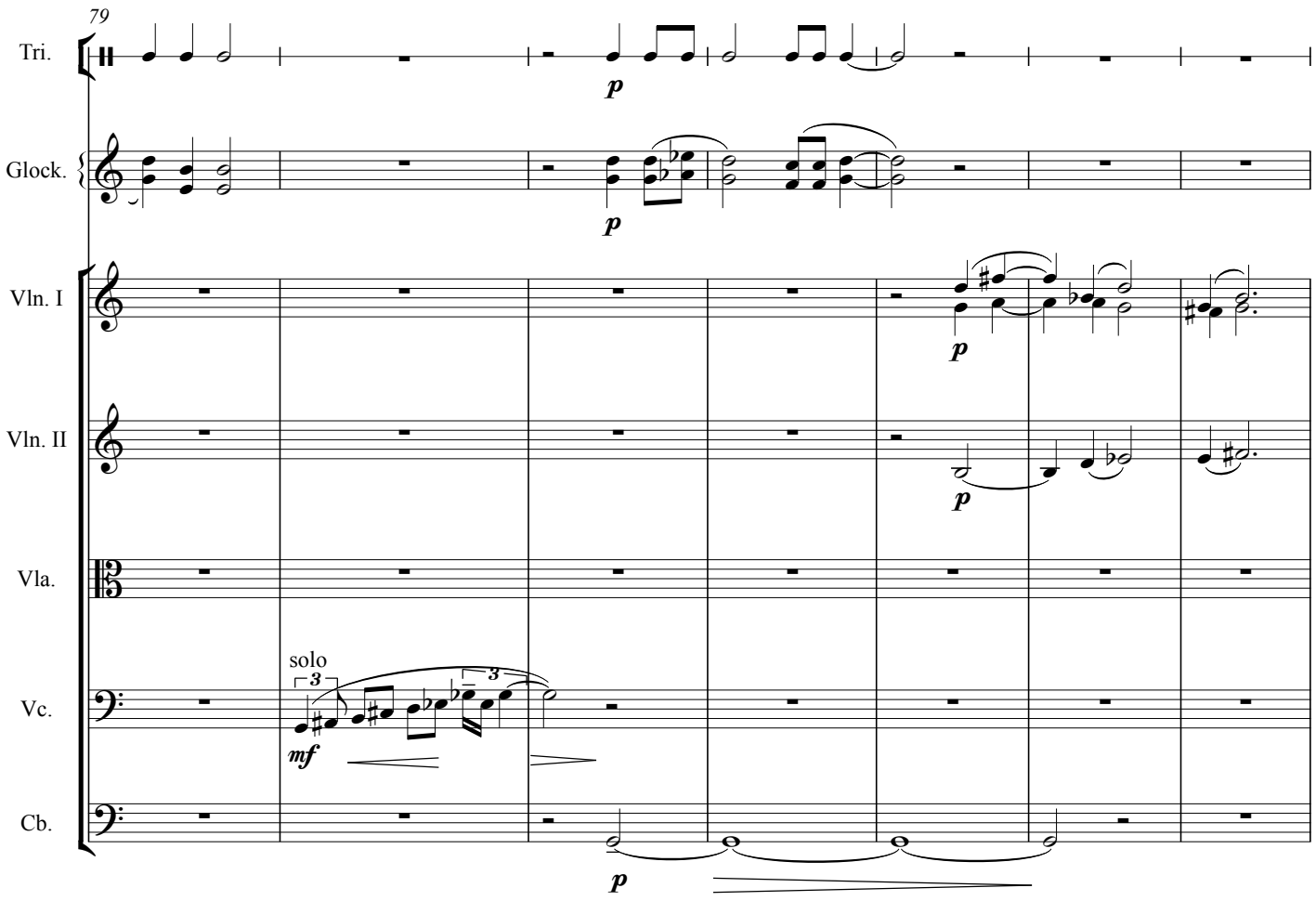

53
S.
solo
p
tu - re sva ha tu - re sva ha
A.
solo
p
tu - re sva - ha tu - re sva - ha
T.
solo
p
tu - re sva ha tu - re sva ha
B.
Timp.
tr
pp
ff
Cym.
ff
T.-t.
ff
Tri.
p
Glock.
p
Vln. I
p
Vln. II
p
Vla.
Vc.
Cb.

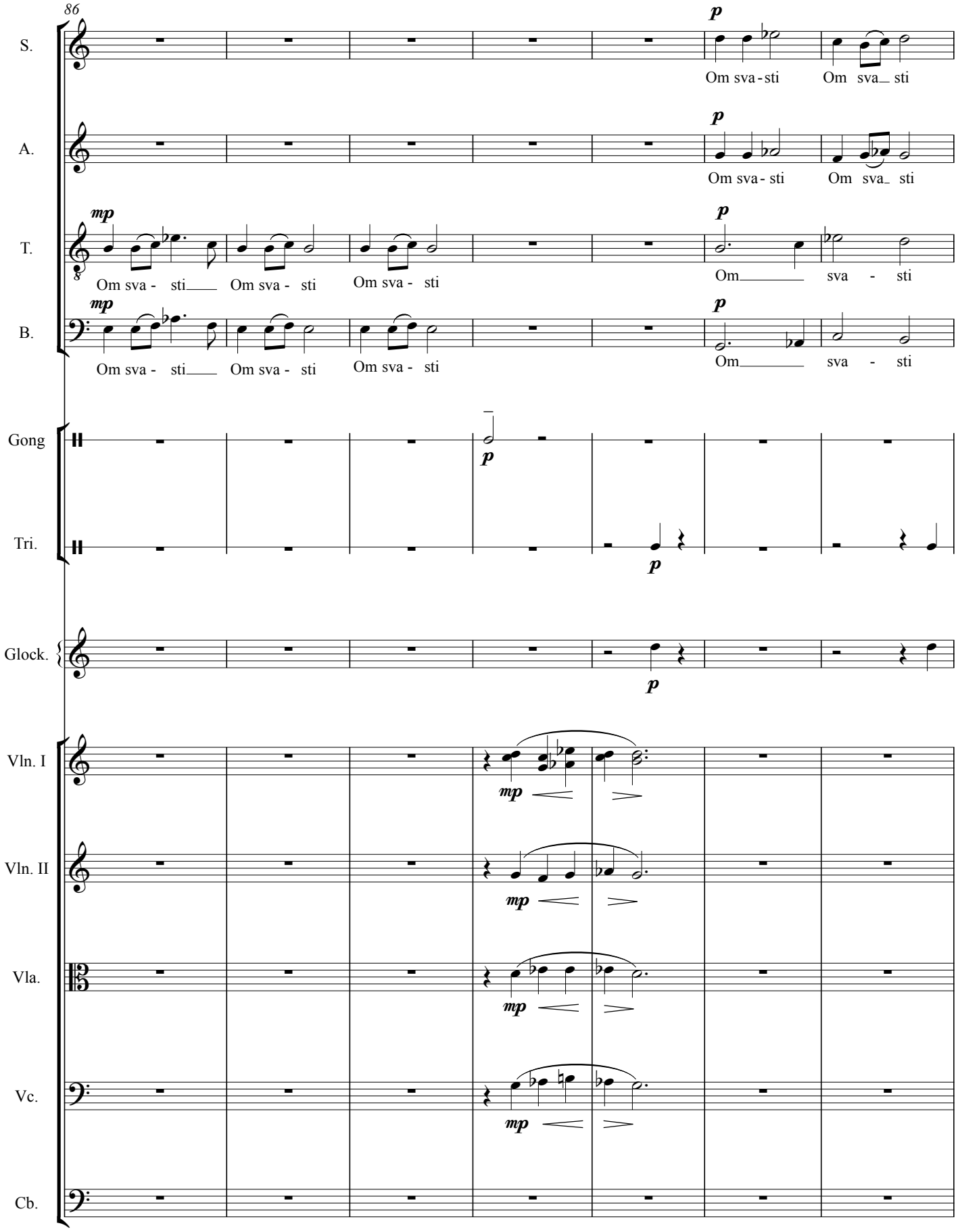

solo
60
S.
Om ma-ni pad me_hum
Om_ma- ni__pad me hum
Om_ma-ni pad me hum
Om ma-ni pad me hum
Om ma-ni pad me hum
A.
tutti
Om ma - ni
T.
tutti
Om ma - ni
B.
Om ma - ni
Timp.
Cym.
Gong
T.-t.
Vln. I
Vln. II
Vla.
div
unis
Vc.
Cb.

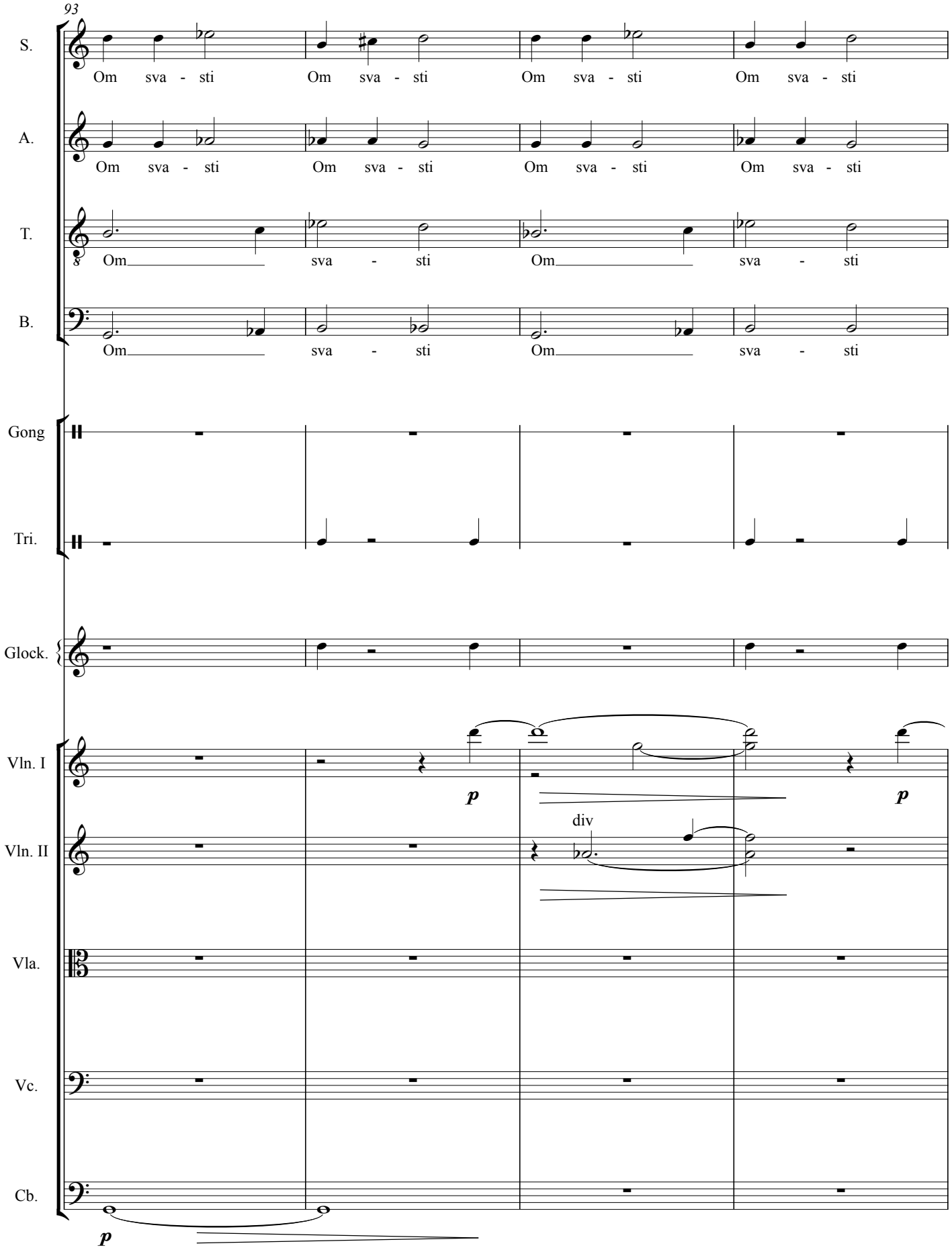

65
tutti
S.
Om_ ma-ni pad me hum
Om_ ma-ni pad me hum
Om ma-ni pad me hum
Om ma - ni
A.
Om ma - ni
Om ma - ni
Om ma - ni
Om ma - ni
T.
Om ma - ni
Om ma - ni
Om ma_ ni
Om ma-ni pad me hum
B.
Om ma - ni
Om ma - ni
Om ma_ ni
Om ma - ni
Cym.
Gong
T.-t.
Vln. I
Vln. II
Vla.
div
Vc.
Cb.

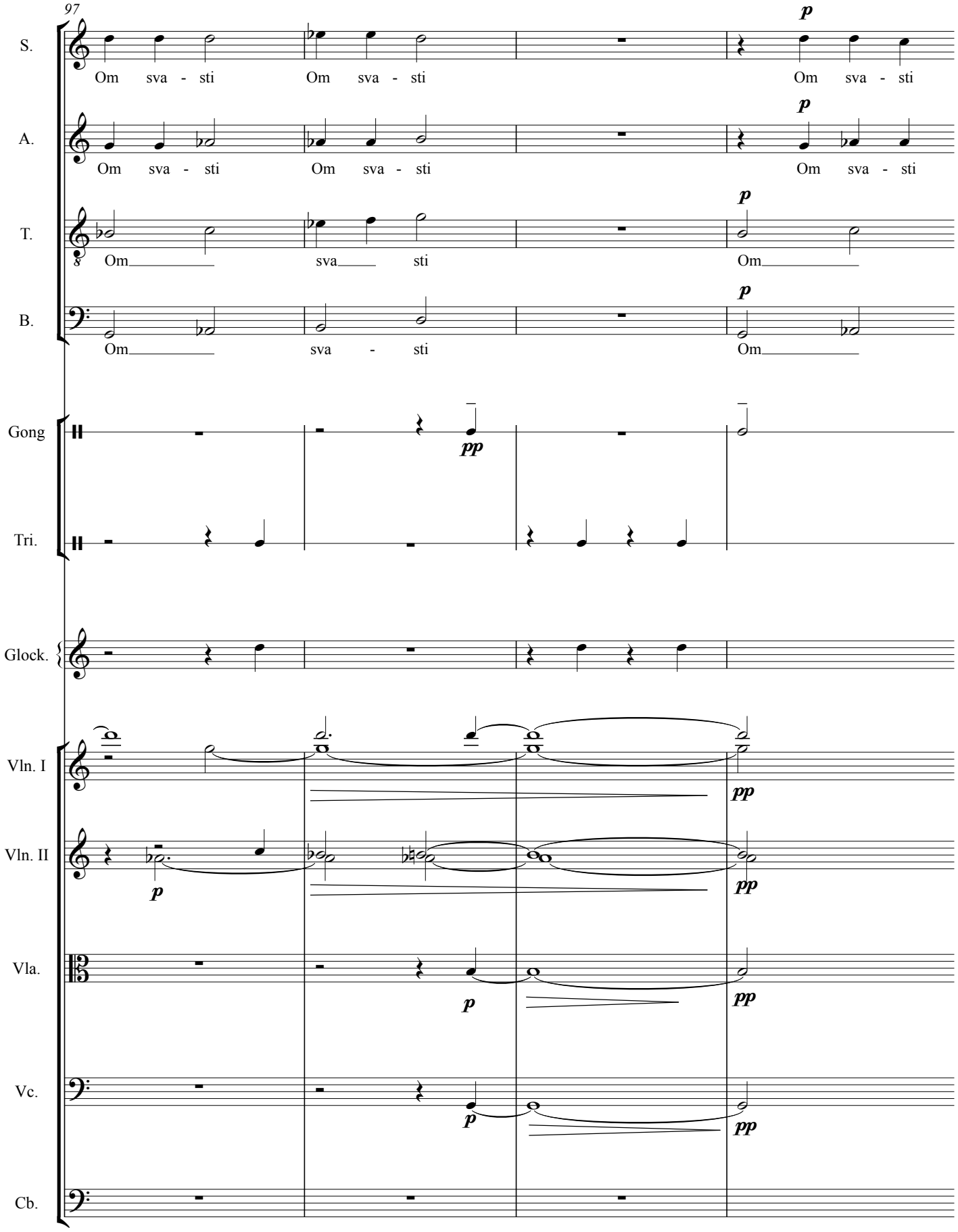

69
S.
Om ma - ni Om ma - ni Om ma - ni Om ma - ni pad me hum
A.
Om ma - ni Om ma - ni Om ma - ni Om ma ni
T.
Om ma -ni pad me hum Om ma -ni pad me hum Om ma -ni pad me hum Om ma ni
B.
Om ma - ni Om ma - ni Om ma - ni Om ma - ni
Cym.
Gong
T.-t.
Tamb.
Vln. I
Vln. II
unis
Vla.
div
Vc.
Cb.

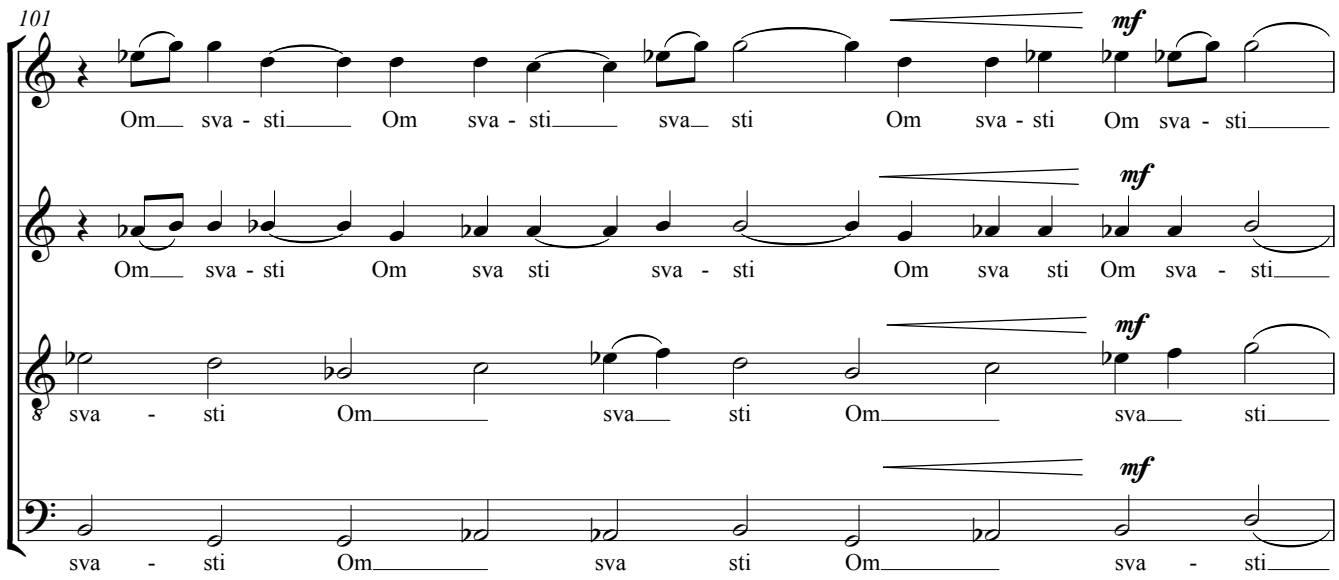

73
S.
Om ma- ni pad me hum Om ma ni pad me hum Om ma -ni pad me hum
A.
Om ma - ni Om ma - ni Om ma - ni
T.
Om_ ma - ni Om ma - ni Om ma - ni
B.
Om ma - ni Om ma - ni Om ma - ni
Timp.
p
Cym.
Gong
mf
T.-t.
mp
Tamb.
mf
Tri.
p
Glock.
p
Vln. I
Vln. II
unis
Vla.
Vc.
Cb.
p

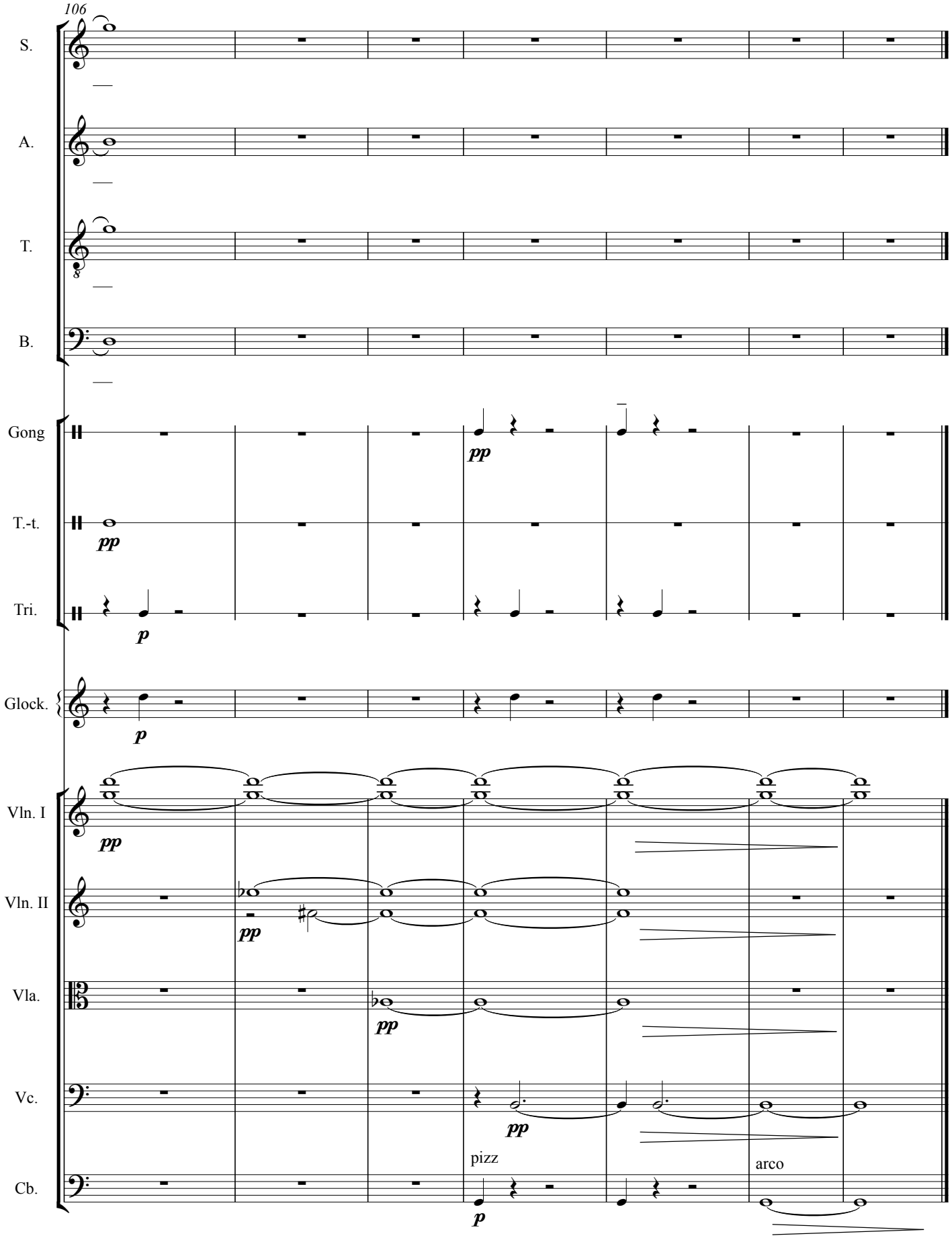

79
Tri.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p
p
solo
3
3
mf
p


86
S.
A.
T.
B.
Gong
Tri.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
Om sva - sti
Om sva - sti_
Om_ sva - sti


93
S.
Om sva - sti Om sva - sti Om sva - sti Om sva - sti
A.
Om sva - sti Om sva - sti Om sva - sti Om sva - sti
T.
Om sva - sti Om sva - sti
B.
Om sva - sti Om sva - sti
Gong
Tri.
Glock.
Vln. I
p
p
Vln. II
div
Vla.
Vc.
Cb.
p

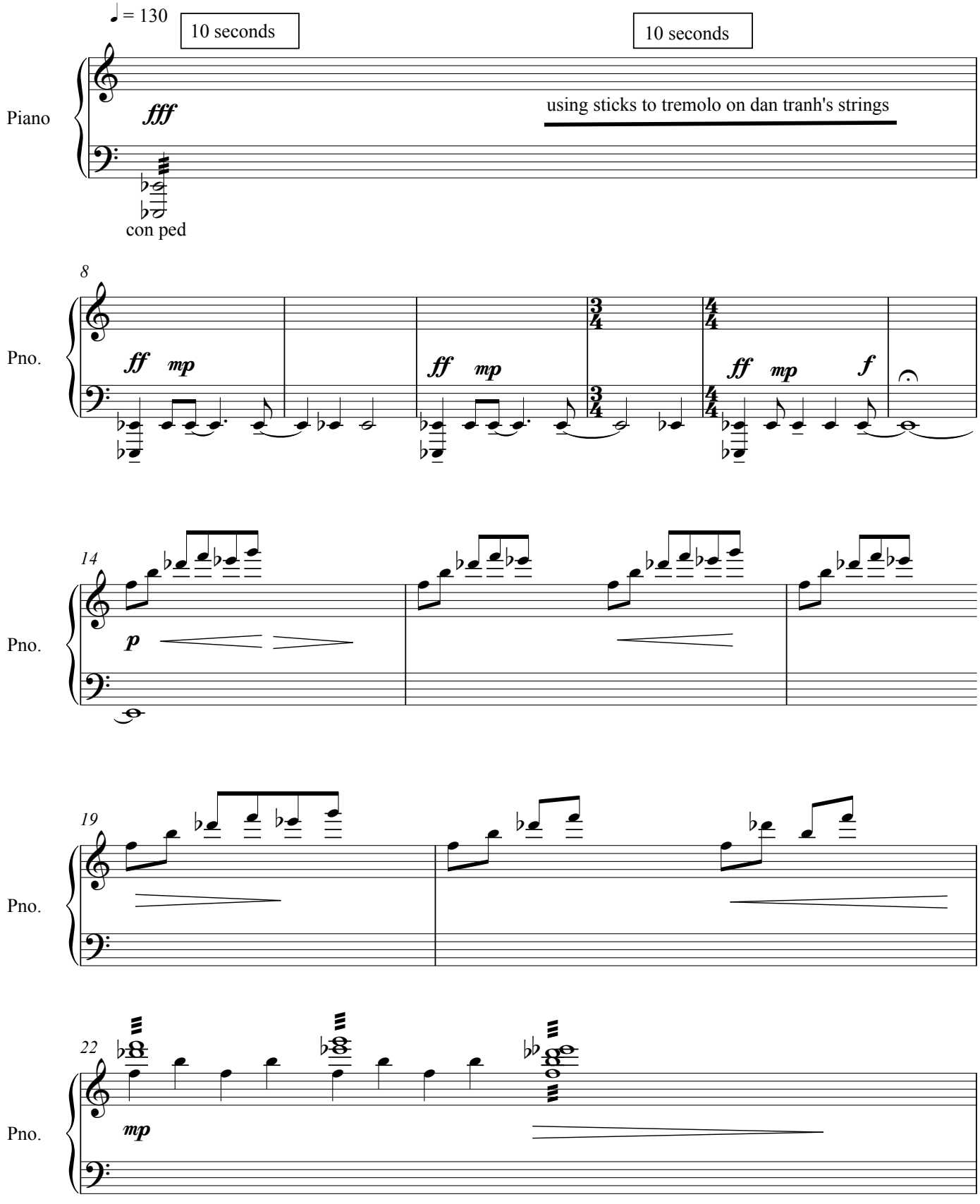

97
S.
Om sva - sti Om sva - sti Om sva - sti
A.
Om sva - sti Om sva - sti Om sva - sti
T.
Om sva sti Om
B.
Om sva - sti Om
Gong
Tri.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp


101
S.
A.
T.
B.
mf
Om sva - sti Om sva - sti sva sti Om sva - sti Om sva - sti
Om sva - sti Om sva sti sva - sti Om sva sti Om sva - sti
sva - sti Om sva sti Om sva sti
sva - sti Om sva sti Om sva - sti


106
S.
A.
T.
B.
Gong
T.-t.
Tri.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
pizz
arco

The Beginning

VIET ANH VU
{2011}



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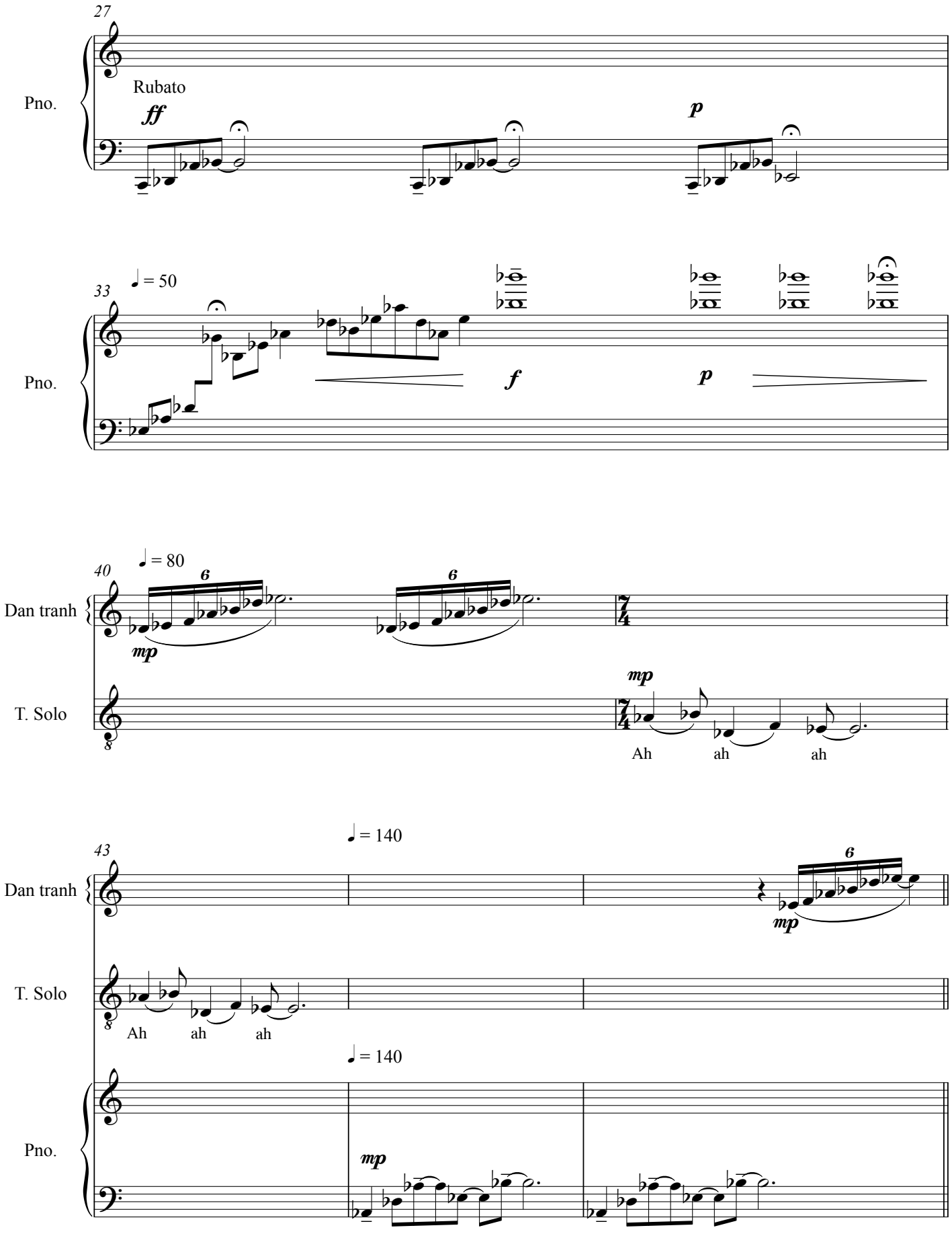
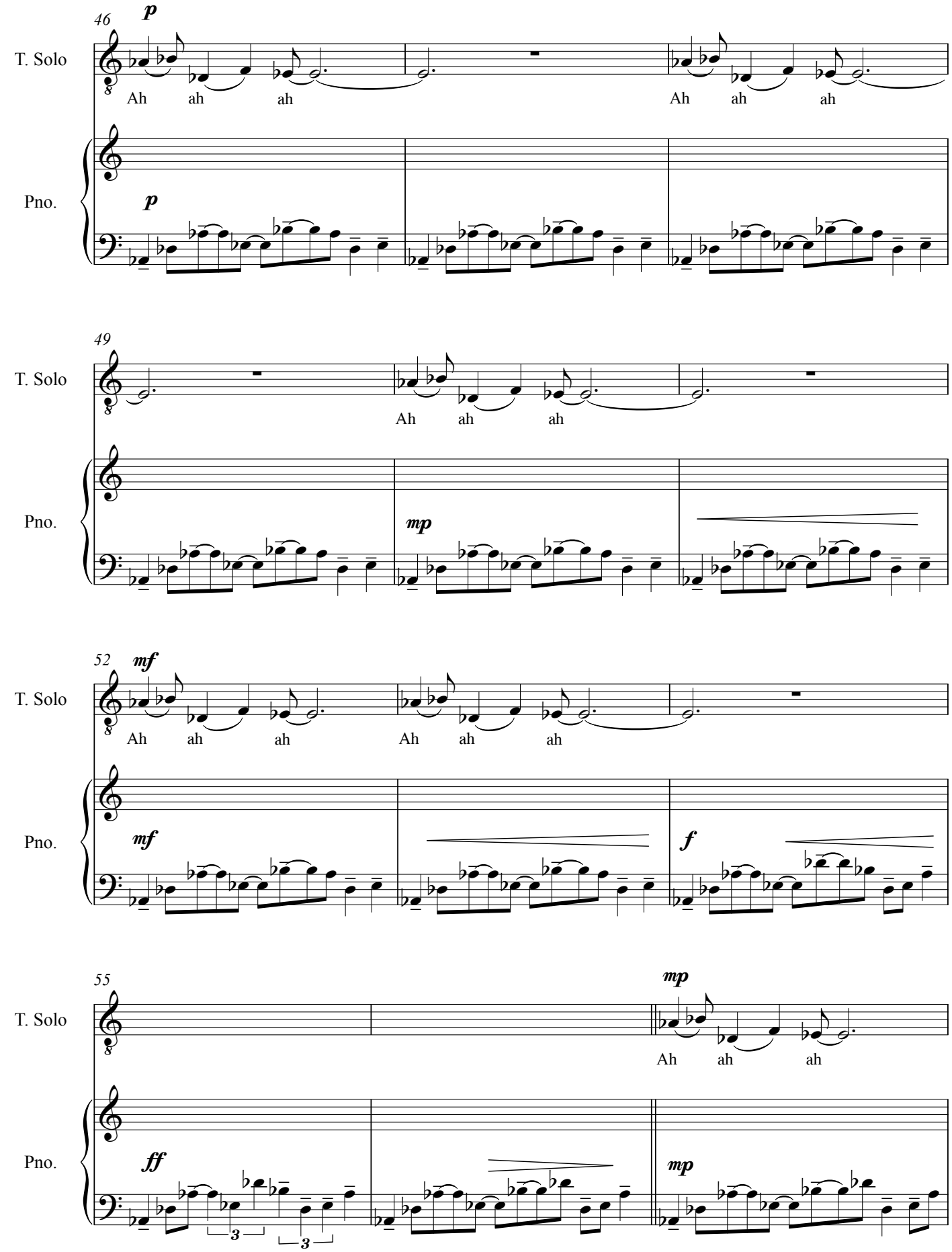
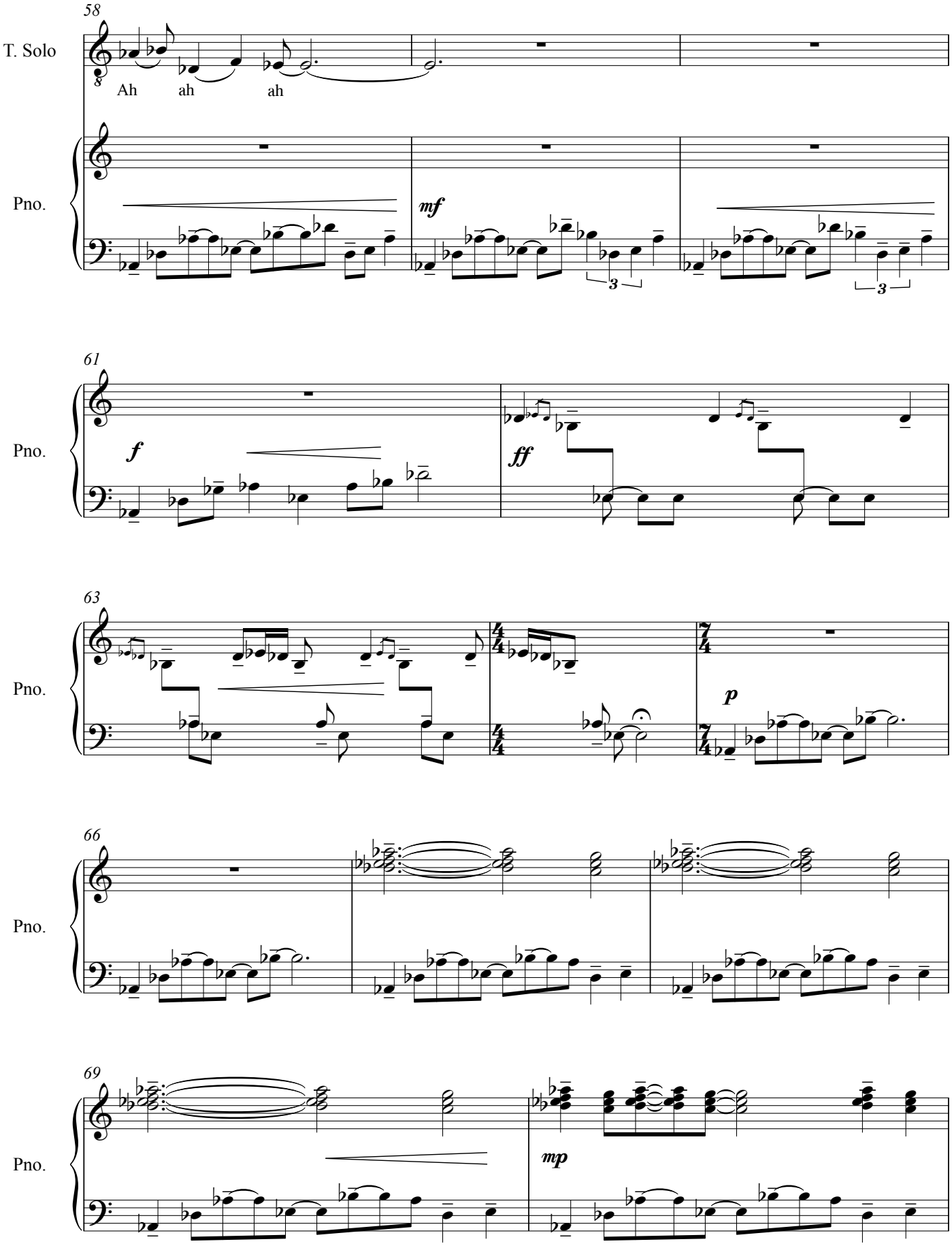
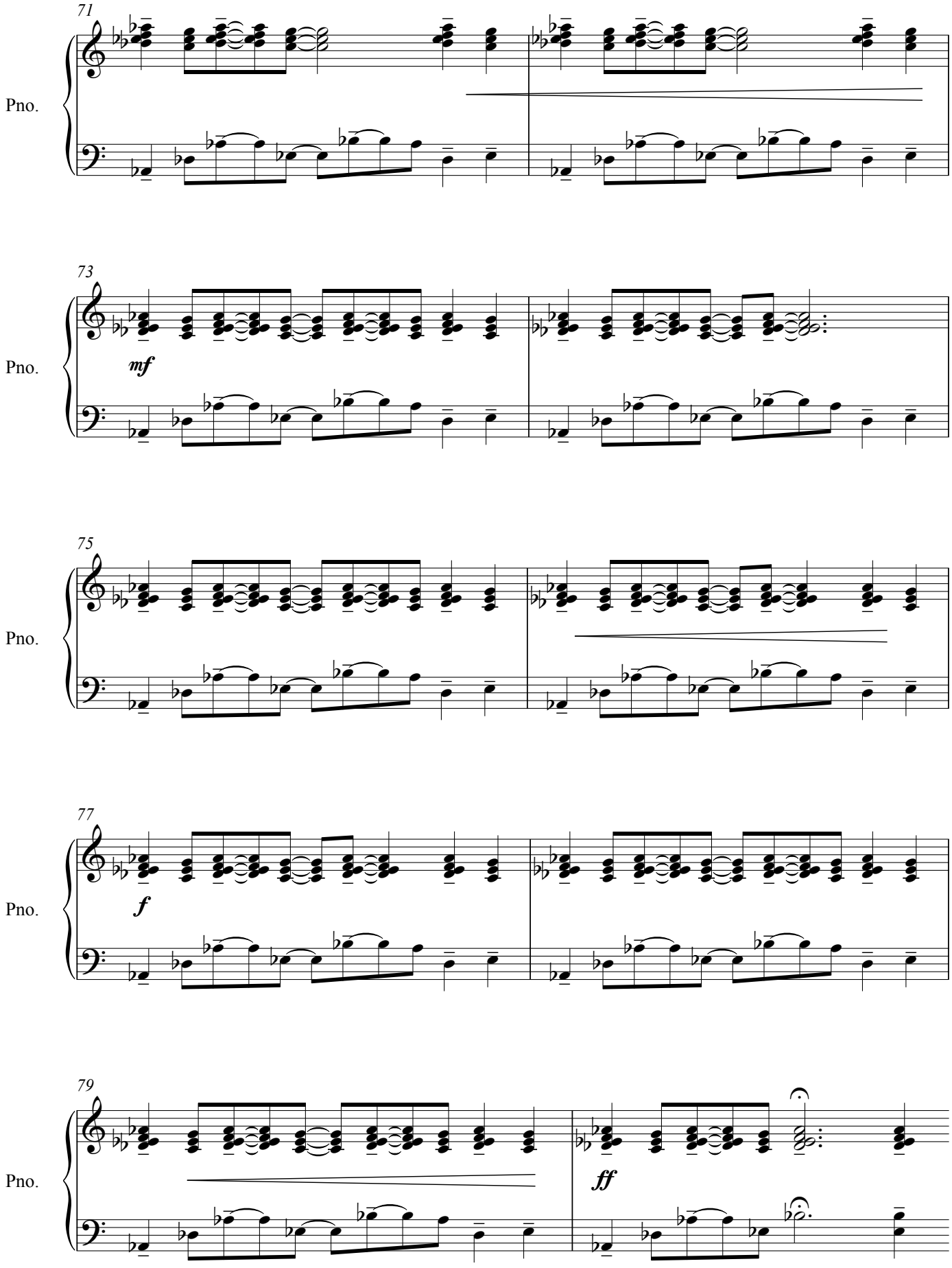
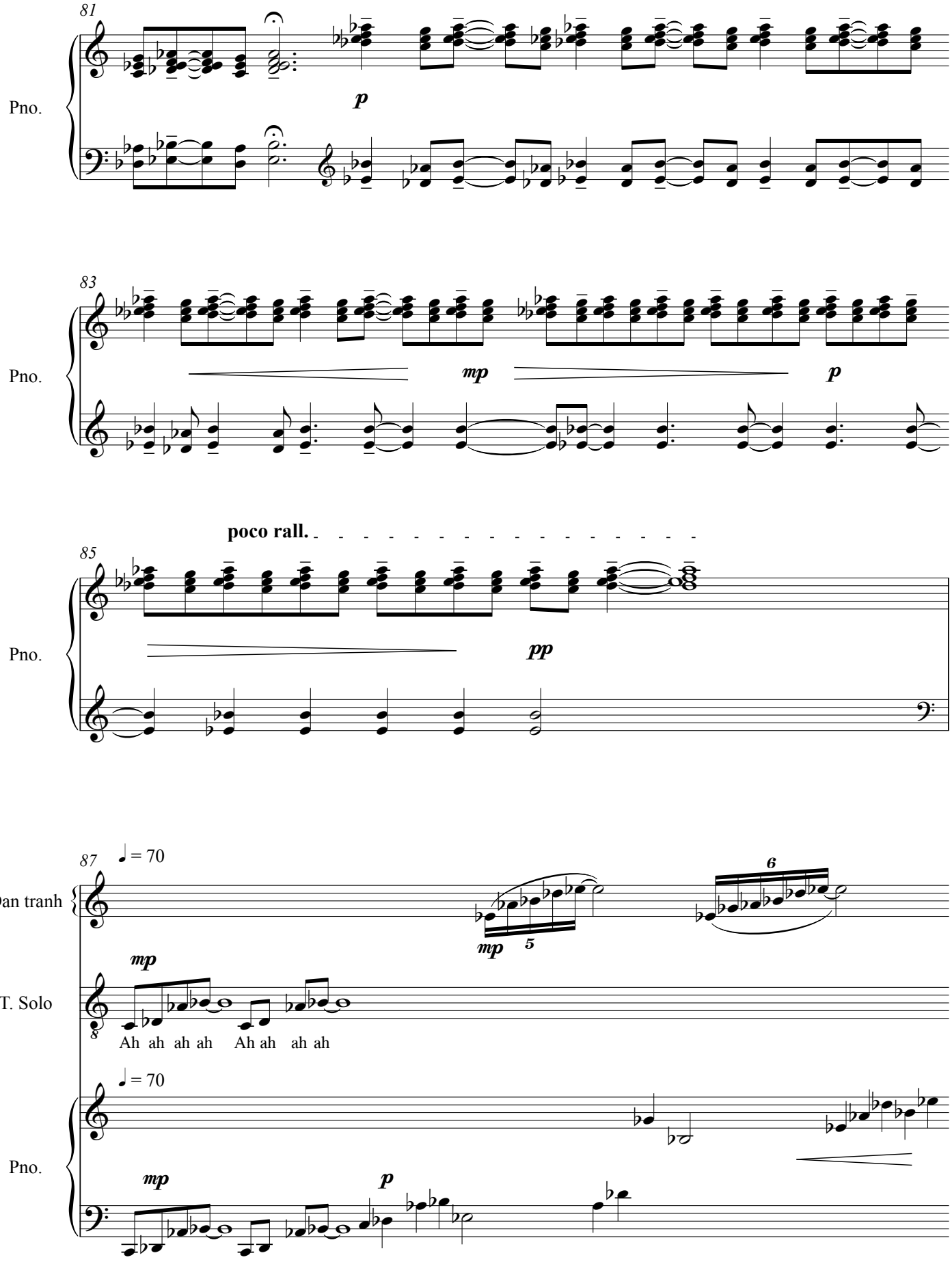
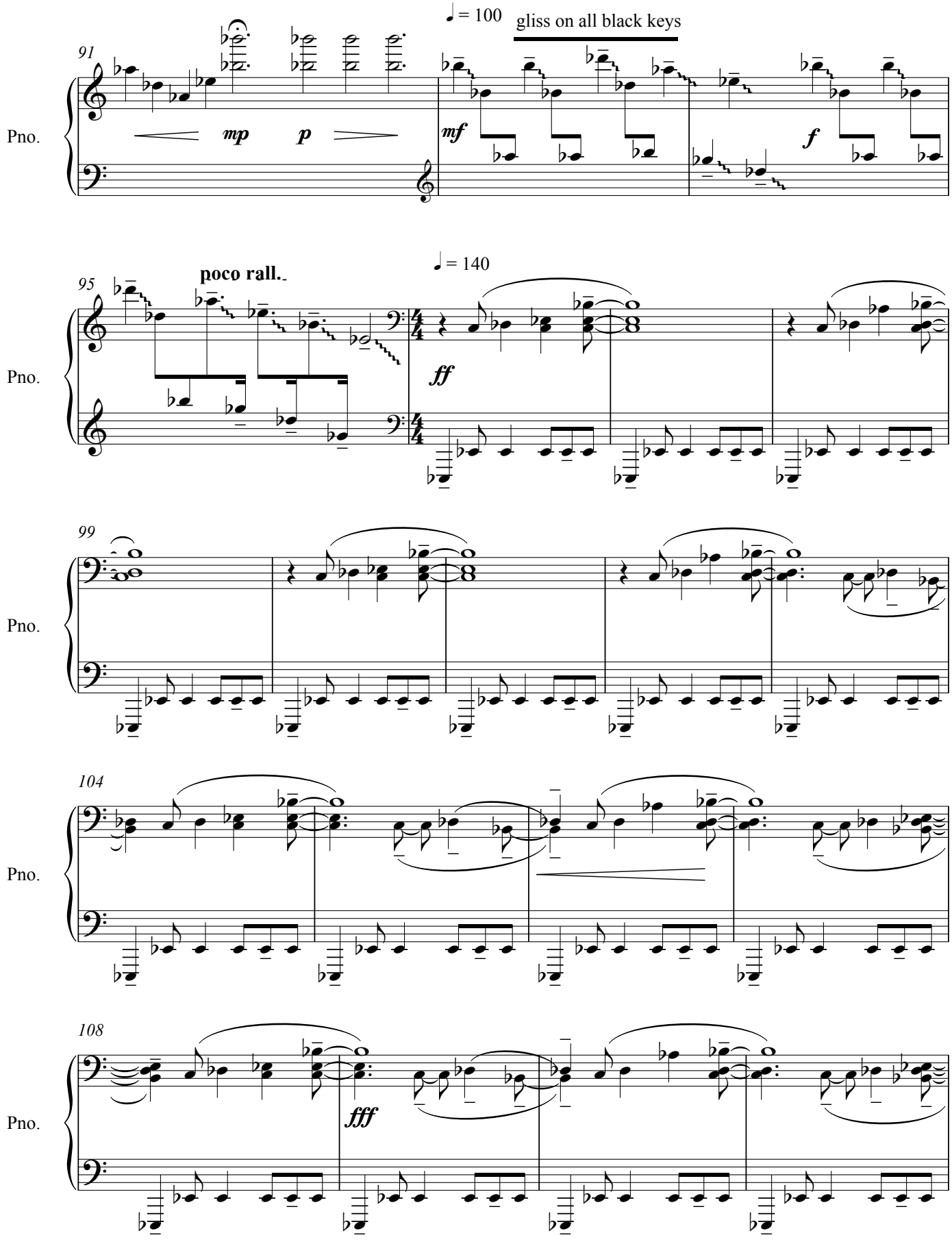

27
Pno.
Rubato
ff
p
33
♩ = 50
Pno.
f
p
40
♩ = 80
Dan tranh
6
mp
T. Solo
mp
Ah
ah
ah
43
♩ = 140
Dan tranh
6
mp
T. Solo
Ah
ah
ah
♩ = 140
Pno.
mp


46
p
T. Solo
Ah ah ah
Ah ah ah
Pno.
p
49
T. Solo
Ah ah ah
Pno.
mp
52
mf
T. Solo
Ah ah ah
Ah ah ah
Pno.
mf
f
55
mp
T. Solo
Ah ah ah
Pno.
ff
3
3
mp


58
T. Solo
Ah ah ah
Pno.
mf
61
Pno.
f
ff
63
Pno.
p
66
Pno.
69
Pno.
mp


71
Pno.
73
Pno.
mf
75
Pno.
77
Pno.
f
79
Pno.
ff


81
Pno.
p
83
Pno.
mp
p
poco rall.
85
Pno.
pp
87
♩ = 70
Dan tranh
mp
5
6
T. Solo
mp
Ah ah ah ah Ah ah ah ah
♩ = 70
Pno.
mp
p


♩ = 100
gliss on all black keys
91
Pno.
mp
p
mf
f
poco rall.
♩ = 140
95
Pno.
ff
99
Pno.
104
Pno.
108
Pno.
fff

112

Pno.

mp

116

Pno.

p

120

Pno.

pp

125

Pno.

rall.

129

Pno.

ppp

remove the chain