

5

f *fff* $\text{♩} = 100$

The conductor chooses if he wants to repeat this part of the measure two, three or four times at the most, before continuing with the next (attacca)

S. *f* *fff* la: si - wa:h hu ma 'a - ra:hu la wa-ma - la:

A. *f* la: - si - wa:h la: la 'a- hu

T. *f* *fff* la: si- wa: - hu js- sa- di_ ma 'a- rah_ hu wa ma: la: la - 'a- ra:_ ma: la: 'a- rah ma: la: 'a- rah ma: la: 'a- rah ma: la: 'a- rah

B. *f* *fff* la: si- wa: - hu_ ma: 'a - ra hu hu hu hu hu hu

Cb. *fff*

Tub. B. *fff*

Bsn. *f* *fff*

Ob. *f* *fff*

Accord. *f* *fff*

Tpt. *f* *fff*

Tbn. *f* *fff*

Cl. *f* *fff*

Ten. Sax. *f* *fff*

Hn. *f* *fff*

Tba. *f* *fff*

S. Solo *fff* ja-sa-di la: si-wa:-hu ja-sa-di la: si- wa:-hu ja-sa-di ma 'a - ra:-hu wa ma: la: wa ma: la: 'a- ra: hu

Vln. 1 *f* *fff*

Vln. 2 *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

E. Gtr. with overdrive *f* *fff*

Oud *f* *fff*

Qanoon *fff* *fff*

Mar. *fff*

Timp. *f* *fff*

Perc. 2 *fff*

ATTACCA

