

**Duration: 5 ¾ minutes**

**Song without words:**

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# POET IN THE SUBURBS

for unaccompanied mixed voices

MUSIC BY ALOYS FLEISCHMANN  
WORDS BY THOMAS KINSELLA

Oxford University Press

Composed for the Cork International Choral Festival 1975 and dedicated to  
Stephen Wilkinson and the B.B.C. Northern Singers.

# POET IN THE SUBURBS

Thomas Kinsella

Aloys Fleischmann

Allegro commodo (♩ or ♩. = 78)

SOPRANO

ALTO

TENOR

BASS

*p*

*mf*

Fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

Fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

Fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

3

won - der - who - then - the ex - pect - Flow -

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

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fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,

fol - de-di-di-li rol - de-di-di-li fol rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li,



15

The musical score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a 2/4 time signature.

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li de - ro,

fol - de-di-di-li rol - de-di-di-li, fol - de-di-di-li rol - de-di-di-li fol

fol - de-di-di-li rol - de-di-di-li, de-di-di-li fol

17

*mf* *f*

fol - de-di-di-li de - ro, fol - de-di-di-li rol - de-di-di-li fol

*mf* *f*

rol - de-di-di-li fol fol - de-di-di-li rol - de-di-di-li fol

*mf* *f*

de-di-di-li fol de-di-di-li rol - li-fol

[illegible]

4  
23

musical score for measures 23-25. The score is written for four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The time signature is 2/4. The music features a melody in the first staff, a vocal line in the second staff with lyrics "la la la la la la la la", and a bass line in the fourth staff. Dynamics include *poco f*, *mf*, and *poco f*. There are also markings for *a* and *dy rage*.

26

musical score for measures 26-29. The score is written for four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The time signature is 2/4. The music features a melody in the first staff, a vocal line in the second staff with lyrics "dy rage", and a bass line in the fourth staff. Dynamics include *ff*, *subito largamente a tempo*, *pp*, *p*, *ff shouted*, *gliss.*, *pp*, and *1sts only p*. There are also markings for *dy rage* and *lost nose*.

30

musical score for measures 30-33. The score is written for four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The time signature is 2/4. The music features a melody in the first staff, a vocal line in the second staff with lyrics "when it comes to beer", and a bass line in the fourth staff. Dynamics include *mp*, *p*, and *1sts only p*. There are also markings for *lost nose* and *when it comes to beer*.



33 *mp* *mp*

~~An of fee tu~~ ~~tion~~ ~~that their can~~

*tutti mp* *mp*

~~An of fee tu~~ ~~tion~~ ~~that their can~~

*mp*

~~An of fee tu~~ ~~tion~~ ~~that their~~

36

*3* ~~For ma sic~~ ~~is a lit-tle weak~~

*3* ~~For ma sic~~

*3* ~~For ma sic~~ ~~is a lit-tle weak~~

*p* (1sts) ~~pim pam pim~~

39 *p* *3* *p*

~~These are the at- tri- butes~~ ~~we~~

*p* *3* *p*

~~These are the at- tri- butes~~ ~~we~~

*3* *p*

~~the at- tri- butes~~ ~~we~~

*tutti* *3* *p*

~~the at- tri- butes~~ ~~we~~

pam



43 rit. largo a tempo mp

~~look,~~ ~~The morning~~

~~look,~~ ~~But surely not~~

8 ~~look,~~ ~~chum chum chum, chum chum chum,~~

~~look,~~ ~~Hum chum chum chum, hum chum chum chum,~~

48

~~rain,~~ ~~the~~ ~~of five~~ ~~lunch,~~ ~~the~~ ~~look~~ ~~of~~

~~the~~ ~~look~~ ~~of~~

8 ~~chum chum chum, chum chum chum, chum chum chum,~~

~~hum chum chum chum, hum chum chum chum, hum chum chum chum,~~

51 mf

~~pain~~ ~~Down~~ ~~the~~ ~~bleached~~ ~~sub~~ ~~ur~~ ~~ban~~

~~pain~~ ~~Down~~ ~~the~~ ~~bleached~~ ~~sub~~ ~~ur~~ ~~ban~~

8 ~~chum chum chum, chum chum chum, chum chum chum,~~

~~hum chum chum chum, hum chum chum chum, hum chum chum chum,~~

54

musical score for measures 54-57. The score is written for four staves. The first two staves are vocal parts with lyrics: "Not the week ly trance at". The third staff is a vocal part with lyrics: "chum chum chum, chum chum chum, ah ah". The fourth staff is a bass line with lyrics: "hum chum chum chum, hum chum chum chum, hum ah hum ah". There are some markings like "grace" and "Not" above the first two staves.

58

musical score for measures 58-61. The score is written for four staves. The first two staves are vocal parts with lyrics: "ah ah ah". The third staff is a vocal part with lyrics: "hum ah hum ah hum ah". The fourth staff is a bass line with lyrics: "hum ah hum ah hum ah". There are markings like "cresc." above the third and fourth staves.

62

musical score for measures 62-65. The score is written for four staves. The first two staves are vocal parts with lyrics: "Drawing on my so ber dress". The third staff is a vocal part with lyrics: "Drawing on my dress". The fourth staff is a bass line with lyrics: "Drawing on my dress". There are markings like "mf" above the first, second, and fourth staves.





75

*poco cresc.* *mp*

S<sup>1</sup> *la la la la la la la la la la la la* *Humming as I*

S<sup>2</sup> *poco cresc.* *mp*

*la la la la la la la la la la la* *Humming as I*

A<sup>1</sup> *poco cresc.* *mp*

*la la la la la la la la la la la la la la la la la*

A<sup>2</sup> *poco cresc.* *mp*

*la la la la la la la la la la la la la la la la la*

T

*I can escape an evening drinking*

B<sup>1</sup> *poco cresc.* *mp*

*la la la la la la la la la la*

B<sup>2</sup> *poco cresc.* *mp*

*la la la la la la la la la la*

78

S *catch the bus* *something*

A<sup>1</sup> *la la la la la la la la la la la la la la la la la*

A<sup>2</sup> *la la la la la la la la la la la la la la la la la*

T *la la la la la la la la la la la la la la la*

B<sup>1</sup> *la la la la la la la la la la la la la la la la la*

B<sup>2</sup> *la la la la la la la la la la la la la la la*

10  
81

S *Ly Si le H do*

A<sup>1</sup> *mf*  
la la la la la la la la la la la la la

A<sup>2</sup>  
la la la la la la la la la la la la la la la la

T  
la la la la la la la la

B<sup>1</sup>  
la la la la la la la la la la la la la la la

B<sup>2</sup>

84

S *poco f*  
~~Sad den ly~~

A<sup>1</sup> *poco f*  
la la la la la la la la la la ~~Sad den ly~~

A<sup>2</sup> *poco f*  
la la la la la la la la la la ~~Sad den ly~~

T

B<sup>1</sup>  
la la la la la la la la

B<sup>2</sup>

87

S *p*

A *p* *mp*

T *poco f* *p*

B *poco f* *p*

92

S *p*

A *mf*

T1 *p*

T2 *p*

B1 *p*

B2 *p*



S *p* *mp*  
~~The map by~~ ~~stumbles~~ ~~in the land~~ ~~The sun light~~

A *pp* *p*  
~~The~~ ~~sun light~~

T1 *pp* *p*  
~~The~~ ~~sun light~~

T2 *pp* *p*  
~~The~~ ~~sun light~~

B1 *pp* *p*  
~~The~~ ~~sun light~~

B2 *pp* *p*  
~~The~~ ~~sun light~~

S *f*  
~~Click~~ ~~once upon the mass~~ ~~the shafts of Babylon~~

A *f*  
~~Click~~ ~~once upon the mass~~ ~~the shafts~~

T1 *f*  
~~Click~~ ~~once upon the mass~~ ~~the shafts of Babylon~~

T2 *f*  
~~Click~~ ~~once upon the mass~~ ~~the shafts~~

B1 *mp* *f*  
~~the mass~~ ~~the shafts~~

B2 *mp* *f*  
~~the mass~~ ~~the shafts~~

109

S *the mas-sive shafts of*

A *the mas-sive shafts of*

T<sup>1</sup> *the mas-sive shafts of*

T<sup>2</sup> *the mas-sive shafts of*

B<sup>1</sup> *the mas-sive shafts of*

B<sup>2</sup> *the mas-sive shafts of*

114 *ff*

S *Ba-by-lon, — Ba-by-lon, —*

A<sup>1</sup> *ff* *Ba-by-lon, — Ba-by-lon, — Ba-*

A<sup>2</sup> *ff* *Ba-by-lon, — Ba-by-lon, — Ba-*

T *ff* *Ba - - - - - by-lon, — Ba - - - - - by-lon,*

B<sup>1</sup> *ff* *Ba - - - - - by-lon, — Ba - - - - - by-lon,*

B<sup>2</sup> *ff* *Ba-by-lon, —*



## Poco rit.

Score for Soprano (S), Alto 1 (A1), Alto 2 (A2), Tenor (T), Bass 1 (B1), and Bass 2 (B2) parts, measures 117-120. The tempo is *Poco rit.* The key signature has one sharp (F#). The time signature is 3/4.

Lyrics: ~~Be- by- lon,~~ ~~Be- by- lon,~~ ~~Be- by- lon,~~ ~~Be- by- lon,~~

Dynamic markings: *mf*, *mp*, *p*, *pp*.

## 121 Allegro moderato (♩ = 96)

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 121-124. The tempo is *Allegro moderato* (♩ = 96). The key signature has one sharp (F#). The time signature is 3/4.

Lyrics: ~~And now god please~~ ~~And now god please~~ ~~And now god please~~ ~~And now god please~~

Dynamic marking: *p*.



124

Musical score for measures 124-126. The score is written for four staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features various note values, including eighth and sixteenth notes, and rests. There are several blacked-out sections of the score, likely indicating corrections or deletions. The first staff has a treble clef and a key signature change to two flats. The second staff has a treble clef and a key signature change to two flats. The third staff has a treble clef and a key signature change to two flats. The fourth staff has a bass clef and a key signature change to two flats.

127

Musical score for measures 127-129. The score is written for four staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features various note values, including eighth and sixteenth notes, and rests. There are several blacked-out sections of the score, likely indicating corrections or deletions. The first staff has a treble clef and a key signature change to two flats. The second staff has a treble clef and a key signature change to two flats. The third staff has a treble clef and a key signature change to two flats. The fourth staff has a bass clef and a key signature change to two flats.

130

Musical score for measures 130-132. The score is written for four staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features various note values, including eighth and sixteenth notes, and rests. There are several blacked-out sections of the score, likely indicating corrections or deletions. The first staff has a treble clef and a key signature change to two flats. The second staff has a treble clef and a key signature change to two flats. The third staff has a treble clef and a key signature change to two flats. The fourth staff has a bass clef and a key signature change to two flats.

18

132

Musical score for measures 132-135. The score is in 4/4 time and features four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have treble clefs and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The music is marked *pp* (pianissimo). The first staff contains a melodic line with a long note in measure 132, followed by a series of eighth notes in measures 133 and 134, and a final measure with a long note. The second and third staves contain a series of eighth notes in measures 133 and 134, and a final measure with a long note. The fourth staff contains a series of eighth notes in measures 133 and 134, and a final measure with a long note. The lyrics "Ba-by ion, —" are written below the fourth staff.

136

Allegro molto (♩. = 84)

Musical score for measures 136-138. The score is in 4/4 time and features four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have treble clefs and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The music is marked *f* (forte). The first staff contains a melodic line with a long note in measure 136, followed by a series of eighth notes in measures 137 and 138, and a final measure with a long note. The second and third staves contain a series of eighth notes in measures 137 and 138, and a final measure with a long note. The fourth staff contains a series of eighth notes in measures 137 and 138, and a final measure with a long note. The lyrics "And as my heart me na go re" are written below the first staff, and "And as my heart me na go re" are written below the second staff.

139

Musical score for measures 139-141. The score is in 4/4 time and features four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have treble clefs and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The music is marked *mp* (mezzo-piano). The first staff contains a melodic line with a long note in measure 139, followed by a series of eighth notes in measures 140 and 141, and a final measure with a long note. The second and third staves contain a series of eighth notes in measures 140 and 141, and a final measure with a long note. The fourth staff contains a series of eighth notes in measures 140 and 141, and a final measure with a long note. The lyrics "la la la la la la la la" are written below the second staff.



142

Musical score for measures 142-144. The score is written for four staves. The first staff is in treble clef with a key signature of two flats and a dynamic marking of *f*. The second staff is in treble clef with a key signature of two flats and a dynamic marking of *f*. The third staff is in treble clef with a key signature of two flats and a dynamic marking of *f*. The fourth staff is in bass clef. The lyrics "la la" are written below the second staff. There are several blacked-out sections in the first, second, and third staves.

145

Musical score for measures 145-147. The score is written for four staves. The first staff is in treble clef with a key signature of two flats and a dynamic marking of *sfz*. The second staff is in treble clef with a key signature of two flats and a dynamic marking of *sfz*. The third staff is in treble clef with a key signature of two flats and a dynamic marking of *sfz*. The fourth staff is in bass clef. The lyrics "la la" are written below the second staff. There are several blacked-out sections in the first, second, and third staves.

148

Musical score for measures 148-150. The score is written for four staves. The first staff is in treble clef with a key signature of two flats and a dynamic marking of *mf*. The second staff is in treble clef with a key signature of two flats and a dynamic marking of *f*. The third staff is in treble clef with a key signature of two flats and a dynamic marking of *f*. The fourth staff is in bass clef with a dynamic marking of *f*. The lyrics "la la la la la la la la la la" are written below the first staff. There are several blacked-out sections in the first, second, and third staves.



18

151

la la la la la la la

*mf*

*mf*

*mf*

154

*mf*

*mp*

la la la la la la la la la

*mf*

156

*f*

*f*

*f*

*f*

Li - - li-li-li-li-li-li-li-li-li-li -

Li - - li-li-li-li-li-li-li-li-li-li -

Li - - li-li-li-li-li-li-li-li-li-li -

159

S<sup>1</sup>

S<sup>2</sup>

A

T

B

*f*

la la la la la la la la la la la

161

S<sup>1</sup>

S<sup>2</sup>

A

T

B

*mp*

*mp*

*f*

*ff*

*f*

la la la la la la la

la la la la la la la

Old

Old



20

163

Score for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor (T), and Bass (B) starting at measure 163.

**S1:** *f* la ha ha ha ha ha ha ha ha ha ha ha ha

**S2:** *f* la ha ha ha ha ha ha ha ha ha ha ha ha

**A1:** [Musical notation with dynamic markings *f* and *sfz*, and some obscured lyrics]

**A2:** [Musical notation with dynamic markings *f* and *sfz*, and some obscured lyrics]

**T:** [Musical notation with dynamic markings *f* and *sfz*, and some obscured lyrics]

**B:** [Musical notation with dynamic markings *f* and *sfz*, and some obscured lyrics]

166

Score for Soprano (S), Alto 1 (A1), Alto 2 (A2), Tenor (T), and Bass (B) starting at measure 166.

**S:** *f* [Musical notation with dynamic markings *f* and *sfz*, and some obscured lyrics]

**A1:** *mf* ha ha ha ha ha ha ha ha ha ha ha ha ha ha la la la

**A2:** *mf* ha ha ha ha ha ha ha ha ha ha ha ha ha ha la la la

**T:** *f* [Musical notation with dynamic markings *f* and *sfz*, and some obscured lyrics]

**B:** [Musical notation with dynamic markings *f* and *sfz*, and some obscured lyrics]



[illegible]

172

S

A<sup>1</sup>

A<sup>2</sup>

T<sup>1</sup>

T<sup>2</sup>

B

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

a -

Score for measures 175-176, featuring Soprano (S), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The music is marked *ff* (fortissimo).

**Soprano (S):** Melodic line with a long note at the end, marked *ff*.

**Alto 1 (A1):** Melodic line with a long note at the end, marked *ff*.

**Alto 2 (A2):** Melodic line with a long note at the end, marked *ff*.

**Tenor 1 (T1):** Melodic line with lyrics: *la la la la la la Fu -*, marked *ff*.

**Tenor 2 (T2):** Melodic line with lyrics: *la la la la la la Fu -*, marked *ff*.

**Bass (B):** Melodic line with a long note at the end.

Score for measures 177-178, featuring Soprano (S), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The music is marked *ff* (fortissimo).

**Soprano (S):** Melodic line with a long note at the end, marked *ff*.

**Alto 1 (A1):** Melodic line with a long note at the end, marked *ff*.

**Alto 2 (A2):** Melodic line with a long note at the end, marked *ff*.

**Tenor 1 (T1):** Melodic line with a long note at the end, marked *ff*.

**Tenor 2 (T2):** Melodic line with a long note at the end, marked *ff*.

**Bass (B):** Melodic line with a long note at the end.

180

*mf*

S Tam - ta - di - di - li tam tam - ta - di - di - li

A *mf* Tam - ta - di - di - li tam tam - ta - di - di - li

T *mf* Tam - ta - di - di - li tam tam - ta - di - di - li

B Tam - ta - di - di - li tam tam - ta - di - di - li tam

182

tam - ba - ra - ra tam - ba - ra - ra tam - ta - di - di - li

tam - ba - ra - ra tam - ba - ra - ra tam - ta - di - di - li

tam - ba - ra - ra tam - ba - ra - ra tam - ta - di - di - li

184

tam - ba - ra - ra ti - di - li tam - ba - ra - ra ti - di - li

tam - ba - ra - ra ti - di - li tam - ba - ra - ra ti - di - li

tam - ba - ra - ra ti - di - li tam - ba - ra - ra ti - di - li



## Strepitoso

(7"-9")

186

*f* *ad lib.* *sempre crescendo*

S1 tam-ba-ra-ra-ra - ra ti-di-li tam-ba-ra-ra-ra - ra ti-di-li

S2 *f* *ad lib.* *sempre crescendo*

tam-ba-ra-ta-ra

A *f* *etc. ad lib.* *sempre crescendo*

tam - ba-ra tam-ba-ra-ra tam - ba-ra

T1 *f* *etc. ad lib.* *sempre crescendo*

tam-ba-ra-ra-ta-ra tam - ba-ra-ra

T2 *f* *ad lib.* *sempre crescendo*

tam-ba-ra-ra-ta-ra

B *f* *ad lib.* *sempre crescendo*

tam - ba-ra tam-ba-ra-ra

24/16

187

*ff*

S1 tam - ba-ra tam - ba - ra tam tam-ba-ra-ra tam - ba - ra

S2 *ff*

tam - ba-ti-di-li tam - ba - ra tam - ba-ra-ra tam - ba-ti-di-li

A *ff*

tam-ba-ra tam tam-ba-ra tam tam-ba-ra tam tam-ba-ra tam

T1 *ff*

tam - ba-ra tam - ba - ra tam tam-ba-ra-ra tam - ba - ra

T2 *ff*

tam - ba-ti-di-li tam - ba - ra tam - ba-ra-ra tam - ba-ti-di-li

B *ff*

tam - ba-ti-di-li tam - ba-ti-di-li tam - ba-ti-di-li tam - ba-ti-di-li

24/16

(5"-7")

188

*sempre ff* *ad lib.*

S tam tam-ba-ra-ra tam-ba-ra tam-ba tam-ba tam-ba tam-ba

A<sup>1</sup> tam tam-ba-ra-ra tam-ba-ra tam-ba tam-ba tam-ba tam-ba

A<sup>2</sup> tam tam-ba-ra-ra tam-ba-ra tam-ba tam-ba tam-ba tam-ba

T<sup>1</sup> tam tam-ba-ra-ra tam-ba-ra tam-ba tam-ba tam-ba tam-ba

T<sup>2</sup> tam tam-ba-ra-ra tam-ba-ra tam-ba tam-ba tam-ba tam-ba

B tam tam-ba-ra-ra tam-ba-ra tam-ba tam-ba tam-ba tam-ba

189

*fff* *p* *sfz*

S tam-ba-ra tam-ba-ra tam-ba-ra tam-ba-ra

A<sup>1</sup> tam-ba-ra tam-ba-ra tam-ba-ra tam-ba-ra

A<sup>2</sup> tam-ba-ra tam-ba-ra tam-ba-ra tam-ba-ra

T<sup>1</sup> tam-ba-ra tam-ba-ra tam-ba-ra tam-ba-ra

T<sup>2</sup> tam-ba-ra tam-ba-ra tam-ba-ra tam-ba-ra

B tam-ba-ra tam-ba-ra tam-ba-ra tam-ba-ra