

Anna Veismane

Shatum/Šatum

for the eight female voices and percussion
(2018)

Duration 8 min.

The whole composition is based on one word 'shatum' and the phonemes echoes in timbre colors of the percussion. Shatum - Šat-um is reversed word "tum-ša", which in latvian language means "dark".

Only at the very end we hear the other word - "gaiša" - "gaisha", which means "bright". Asociatively, I imagine the emotional power of the syllables -
 'ša' is open, jubilant, excited,
 'tum' is more hollow, mysterious, rhythmic.

Ensembl is divided in two groups,
 which respond and imitate each other like in antiphon.

4 singers - group A	percussion in the middle	4 singers - group B
Soprano I		Soprano I
Soprano II		Soprano II
Alto I		Alto I
Alto II		Alto II

pronunciation for singers:

Šatum -

"Ša" - like in german words scha(tz), scha(tten),
 ("Š" like in english "Sh")

"Tum" - as written, like in german - t, u, m

Gaiša

g - like in german word "gast"

! Four egg shakers for singers

Percussion - one player;

Egg shaker (small)

Shaker (bigger, lower)

Suspended Cymbal

Tom-tom

Shatum/Šatum

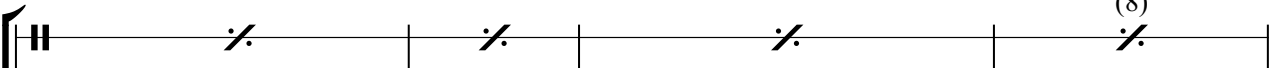
for eight voices and percussion


Anna Veismane
(1976)


1 ♩=68
(repetition ad lib. 1-3 times)


The score is divided into two systems. The first system includes percussion parts: Suspended Cymbal, Egg Shaker, Shaker, and Tom-tom, all in 4/4 time. The Egg Shaker and Shaker parts are marked *fff*. The Egg Shaker part has a measure marked (4). The second system includes eight vocal parts: Soprano I (A), Soprano II (A), Alto I (A), Alto II (A), Soprano I (B), Soprano II (B), Alto I (B), and Alto II (B). The vocal parts are in 4/4 time. A *fff* marking is present in the Soprano II (A) part, with a tempo of ♩=56 and the instruction: *) each singer in different tempo, approx. speed unsynchronized. A first ending bracket labeled **1** with ♩=68 spans the final two measures of the vocal parts.


5

E.SH. 

SH. 

SII (A) 

AI (A) 

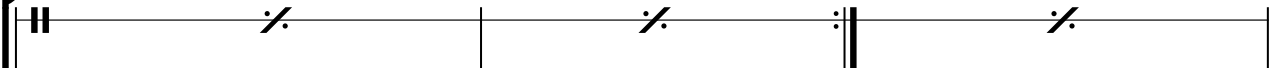
SII (B) 

ff $\text{♩} = 82$ *) each singer in different tempo, approx. speed unsynchronized

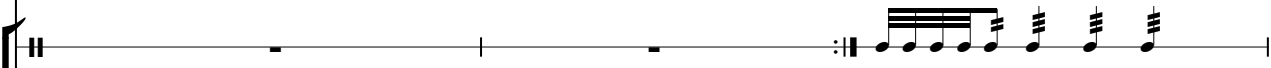
ff $\text{♩} = 74$ *) each singer in different tempo, approx. speed unsynchronized




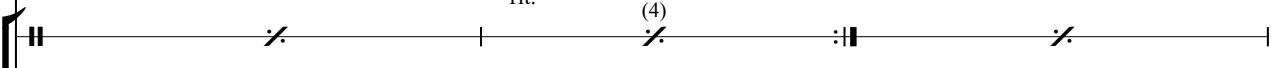
9

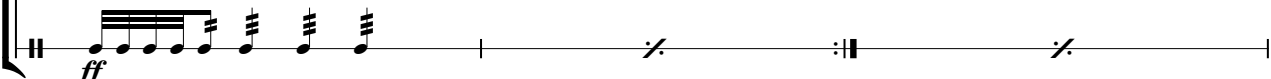
E.SH. 

SH. 

SII (A) 

AI (A) 

SII (B) 

AI (B) 

ff $\text{♩} = 56$ *) each singer in different tempo, approx. speed unsynchronized

2 Like a call
Tempo giusto
♩=68

12

(12)

f

fff

Ša

2 Like a call
Tempo giusto
♩=68

fff

Ša

(4)

16

E.SH.

SH.

SI (A)

Ša Ša Ša

SII (A)

fff

Ša Ša

AI (A)

fff

Ša

AII (A)

SI (B)

Ša Ša

SII (B)

fff

Ša

AI (B)

AII (B)

21

E.SH.

SH.

SI (A)

SII (A)

AI (A)

AII (A)

SI (B)

SII (B)

AI (B)

AII (B)

fff

25

Cym.

E.SH.

SH.

p

f

SI (A)

Ša _____ Ša a _____ Ša _____

SII (A)

Ša _____ Ša a _____ Ša _____

AI (A)

Ša _____ Ša _____

AII (A)

Ša _____

3

SI (B)

Ša a _____ Ša _____

SII (B)

Ša _____ Ša _____

AI (B)

Ša _____ Ša _____

AII (B)

Ša _____

scrape on the side

29

Cym.

E.SH.

SI (A)

SII (A)

AI (A)

AII (A)

SI (B)

SII (B)

AI (B)

AII (B)

p

f

fff

fff *p*

p

mp

p

mp

p

Ša

Ša

Ša

Ša

Ša

Ša

a

a

a

a

34

Cym. *f*

SH. *mp*

SI (A) *ff* *p* *ff*

Ša a

SII (A) *ff* *p* *ff* *p*

Ša a

AI (A) *ff* *p* *ff*

Ša a

AII (A) *ff* *p* *ff*

Ša a

SI (B) *fff* *f* *p*

Ša a

SII (B) *fff* *f* *mf*


Ša Ša

AI (B) *fff* *f* *mf*

Ša Ša

AII (B) *fff* *f* *mf*

Ša Ša

 (with one hand)

39

Cym. 

SH. 

SI (A) *mp*
Ša

SII (A) *mp*
Ša

AI (A) *mp*
a

AII (A) *mp*
a

SI (B) *mf* *p*
Ša a Ša

SII (B) *p*
a

AI (B) *p* *mp*
a Ša

AII (B) *p* *mp*
a Ša

4 (opposite side of mallet)

43

Cym. *mf* *f*

SH.

SI (A) *fff*
Ša ša, Ša

SII (A) *fff*
Ša ša, a

AI (A) *fff*
Ša ša, a

AII (A) *fff*
Ša ša, a

4

SI (B) *fff* *fff* *fff*
Ša Ša Ša

SII (B) *fff* *fff* *fff*
Ša Ša Ša

AI (B) *fff* *fff* *fff*
Ša Ša Ša

AII (B) *fff* *fff* *fff*
Ša Ša Ša

47

Cym. **ff**

SH. **f**

SI (A)
Ša _____ ša, _____ ša, _____ ša, _____

SII (A)
Ša _____ ša, _____ ša, _____ a _____

AI (A) **fff**
Ša _____ ša, _____ ša, _____ a _____

AII (A) **fff**
Ša _____ ša, _____ ša, _____ a _____

SI (B)
šá, a _____ Ša _____

SII (B)
šá, a _____ Ša _____

AI (B)
šá, a _____ Ša _____

AII (B)
šá, a _____ Ša _____

50

each note at different place
on the Cymbal

Cym. *mf*

SI (A) *Ša Ša ša, ša, Ša*

SII (A) *Ša Ša ša, ša, Ša*

AI (A) *Ša Ša ša, ša, Ša*

AII (A) *Ša Ša ša, ša, Ša*

SI (B) *Ša Ša Ša ša, Ša Ša*

SII (B) *Ša Ša Ša ša, Ša Ša*

AI (B) *Ša Ša Ša ša, Ša Ša*

AII (B) *Ša Ša Ša ša, Ša Ša*

53 centre 15

Cym. *ff* *mf*

SI (A) *f* *mp*
Ša ša,

SII (A) *f* *mp*
Ša ša,

AI (A) *f* *p* *mp*
Ša ša,

AII (A) *f* *mf*
Ša a

SI (B) *ff* *f*
Ša Ša a

SII (B) *ff* *f*
Ša Ša a

AI (B) *ff* *mf*
Ša Ša

AII (B) *ff* *mf*
Ša Ša

SH.

SI (A)
Ša, ša,

SII (A)
Ša, ša, a

AI (A)
Ša, ša, a

AII (A)
a

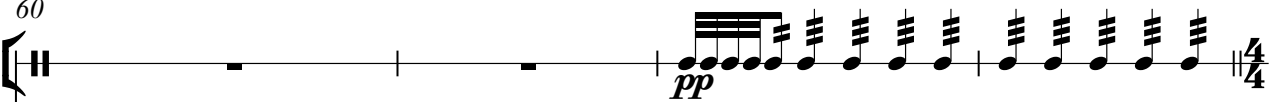
SI (B)
a

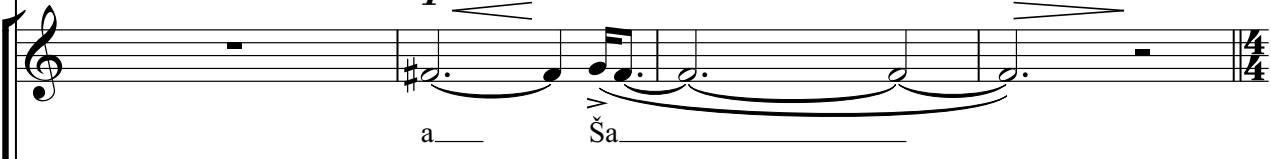
SII (B)
Ša Ša

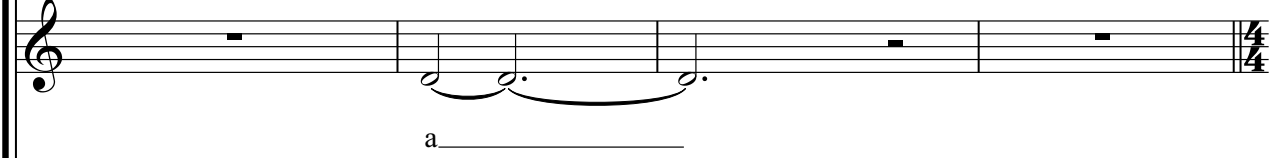
AI (B)
Ša Ša


AII (B)
Ša Ša a

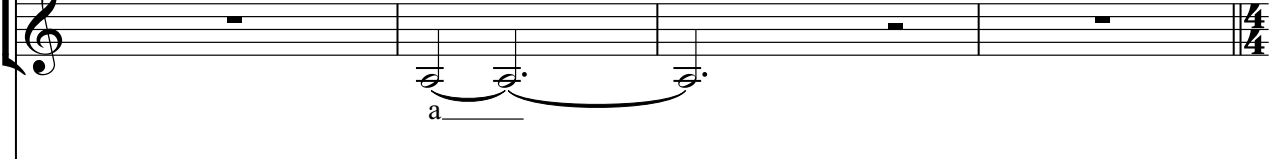
60

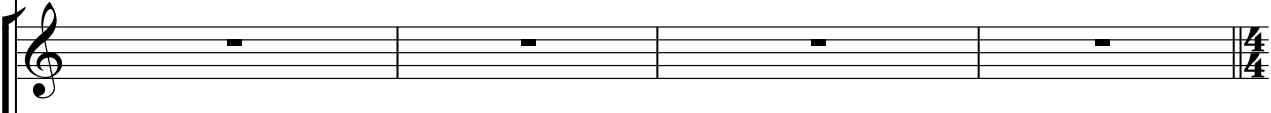
SH.  *pp* $\frac{4}{4}$

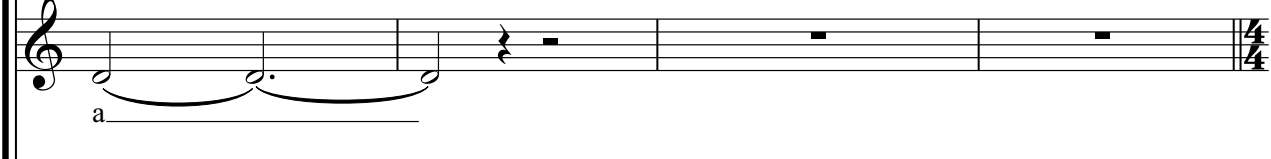
SI (A)  *p*
a Sa

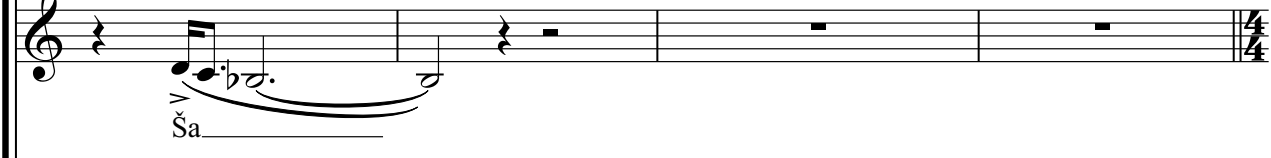
SII (A)  a

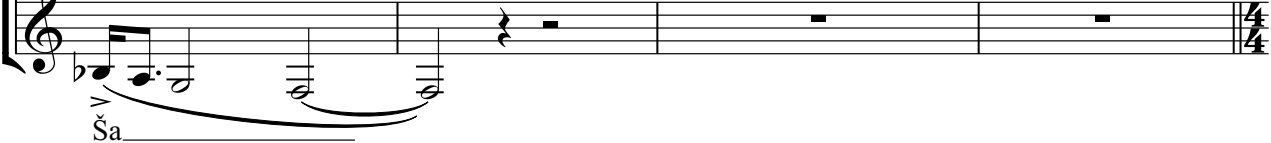
AI (A)  a

AII (A)  a

SI (B) 

SII (B)  a

AI (B)  Sa

AII (B)  Sa

Misterioso

64 **5** ♩=110

Cym.

SH.

p

SI (A) *p* a hiss, a whisper
ša, ša, ša, ša, š ša, ša, ša, ša, š

SII (A) *p* a hiss, a whisper
ša, ša, ša, ša, š ša, ša, ša, ša, š

AI (A) *p* hold on "m"
tum # tum # tu

AII (A) *p* hold on "m"
tum # tum # tu

5 Misterioso ♩=110

SI (B) a hiss, a whisper
p ša, ša, ša, ša, š

SII (B) *p* a hiss, a whisper
ša, ša, ša, ša, š

AI (B) *p* hold on "m"
tum # tum

AII (B) *p* hold on "m"
tum # tum

68

Cym.

Tom-T.

SI (A)

SII (A)

AI (A)

AII (A)

SI (B)

SII (B)

AI (B)

AII (B)

ša, ša, ša, ša, š

ša, ša, ša, ša, š

tum

tum

ša, ša, ša, ša, š

ša, ša, ša, ša, š

tum - ša

tum - ša

71

Cym.

Tom-T.

SI (A)

SII (A)

AI (A)

AII (A)

SI (B)

SII (B)

AI (B)

AII (B)

ša, ša, ša, ša, ša, š

ša, ša, ša, ša, š

ša, ša, ša, ša, š

ša, ša, ša, ša, š

tu

tu

ša, ša, ša, ša, š

ša, ša, ša, ša,

ša, ša, ša, ša, š

ša, ša, ša, ša,

tu - m

tu - m

Detailed description: This page of a musical score, numbered 20, contains percussion and vocal parts. The percussion section at the top includes Cym. (Cymbal) and Tom-T. (Tom-tom) parts. The vocal parts are arranged in two systems, A and B. System A includes parts for SI (A), SII (A), AI (A), and AII (A). System B includes parts for SI (B), SII (B), AI (B), and AII (B). The lyrics for the vocal parts are 'ša, ša, ša, ša, ša, š' and 'tu' in system A, and 'ša, ša, ša, ša, š', 'ša, ša, ša, ša,', 'tu - m' in system B. The score includes various musical notations such as rests, notes, and dynamic markings like 'p' (piano).

74

Cym.

Tom-T.

SI (A)

SII (A)

AI (A)

AII (A)

SI (B)

SII (B)

AI (B)

AII (B)

š a, š a, š a, š a, š a, š

š a, š a, š a, š a, š

tum - - š a tum - š a

tum - - š a tum - š a

š

š a, š a, š a, š a, š

š

š a, š a, š a, š a, š

tum - - š a tum - š a

tum - - š a tum - š a

mp

p

Ritmico, dance like

♩=92

Tom-T. 6 
p *p* *pp* *mp*
 gradual pressure on the drum head with the stick or hand, create glissando up and down

SI (A) *ša, ša, ša, ša, š*

SII (A) *ša, ša, ša, ša, š*

AI (A)

AII (A)

Ritmico, dance like

6 ♩=92

SI (B) *ša, ša, ša, ša, š*

SII (B) *ša, ša, ša, ša, š*

AI (B)

AII (B)

82 *on rim* *p* *rim shot*

SI (B) x - only hissing without pitch
 ša, ša ša, ša, ša ša, ša,

SII (B) x - only hissing without pitch
 ša, ša ša, ša, ša ša, ša,

AI (B) *mp non legato*
 ša-tum, ša-tum, ša, ša, ša tum - ša, ša, tum - ša, ša, tum-ša,

AII (B) *mp non legato*
 ša-tum, ša-tum, ša, ša, ša tum - ša, ša, tum - ša, ša, tum-ša,

87 Tom-T. *rim shot*

SI (B) ša, ša, ša, ša, ša, ša, ša, ša, ša

SII (B) ša, ša, ša, ša, ša, ša, ša, ša, ša

AI (B) ša, ša, ša, tum - ša, ša-tum, tu, tu, tu, tum-ša, tum ša, ša, ša, ša, ša tum -

AII (B) ša, ša, ša, tum - ša, ša-tum, tu, tu, tu, tum-ša, tum ša, ša, ša, ša, ša tum -

92

Tom-T.

SI (A)

SII (A)

AI (A)

AII (A)

SI (B)

SII (B)

AI (B)

AII (B)

š a, š a, š a š a, š a

š a, š a, tum - š a, š a-tum, š a-tum, š a, tum-š a.

š a, š a, tum - š a, š a-tum, š a-tum, š a, tum-š a.

Detailed description: This is a musical score for a piece starting at measure 92. The score is divided into two systems. The first system includes a Tom-T. part and four vocal parts labeled SI (A), SII (A), AI (A), and AII (A). The Tom-T. part features a sequence of notes and rests, with a dynamic marking of > and a fermata over the final notes. The vocal parts SI (A) through AII (A) are currently silent, indicated by a horizontal line on each staff. The second system includes four vocal parts labeled SI (B), SII (B), AI (B), and AII (B). SI (B) and SII (B) sing the syllable 'ša' in a rhythmic pattern. AI (B) and AII (B) sing a more complex phrase: '- ša, ša, tum - ša, ša-tum, ša-tum, ša, tum-ša.' The lyrics are written below the notes, with some notes marked with an 'x' to indicate specific articulation or breath marks.

7

98 Tom-T. *mp*

SI (A) *mp*

ša, ša ša, ša, ša ša, ša,

SII (A) *mp*

ša, ša ša, ša, ša ša, ša,

x - only hissing without pitch

AI (A) *mf non legato*

ša-tum, ša-tum, ša, ša, ša tum - ša, ša, tum - ša, ša, tum - ša,

x - only hissing without pitch

AII (A) *mf non legato*

ša-tum, ša-tum, ša, ša, ša tum - ša, ša, tum - ša, ša, tum - ša,

7

SI (B)

M_____

SII (B)

M_____

AI (B)

M_____

AII (B)

M_____

103

Tom-T. 

SI (A) 
ša, ša, ša, ša, ša, ša, ša, ša, ša, ša, ša, ša

SII (A) 
ša, ša, ša, ša, ša, ša, ša, ša, ša, ša, ša, ša

AI (A) 
ša, ša, ša, tum - ša, ša - tum, tu, tu, tu, tum - ša, tum, ša, ša, ša, ša, ša, tum -

AII (A) 
ša, ša, ša, tum - ša, ša - tum, tu, tu, tu, tum - ša, tum, ša, ša, ša, ša, ša, tum -

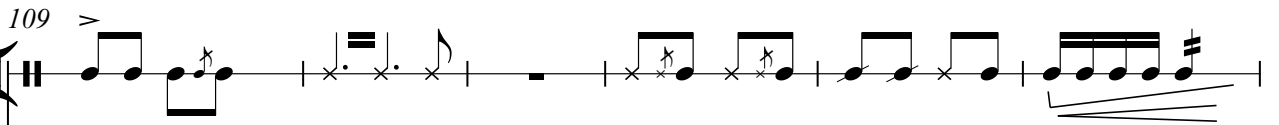
SI (B) 
M ša, M ša

SII (B) 
M ša, M ša *f*

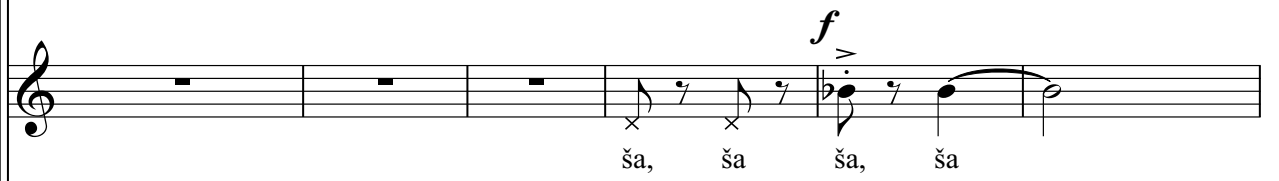
AI (B) 
M ša, M ša *f*

AII (B) 
M ša, M ša

x - only hissing without pitch

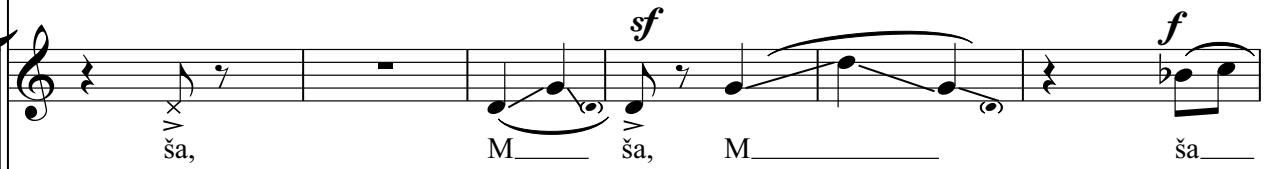
109 **Tom-T.** 

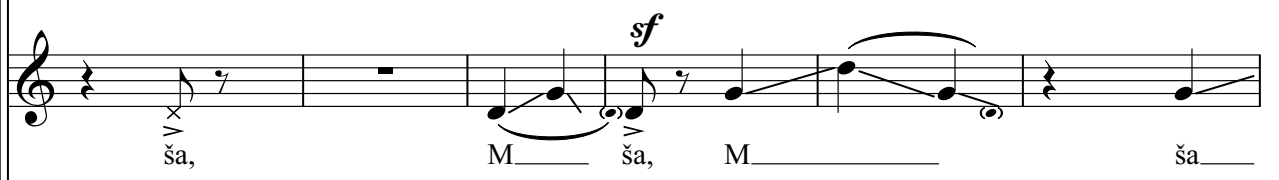
SI (A) 
 ša, ša ša, ša

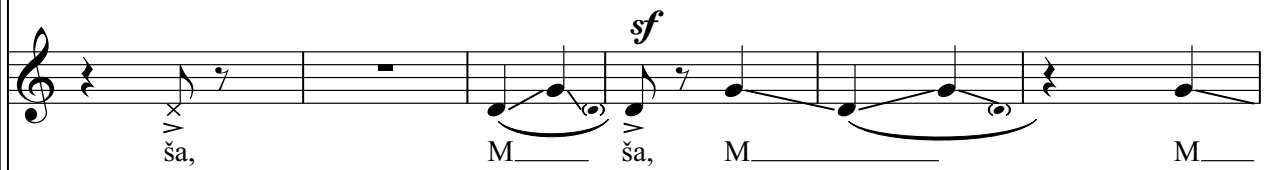
SII (A) 
 ša, ša ša, ša

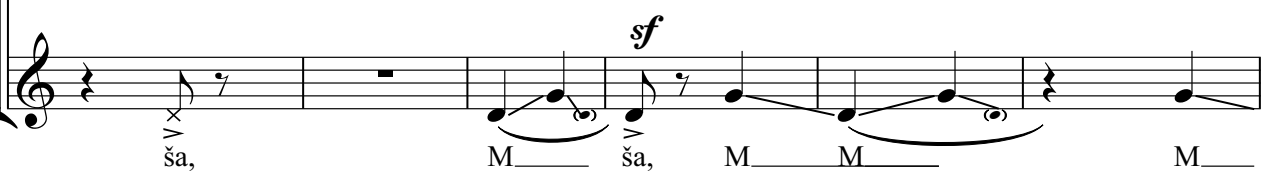
AI (A) 
 - ša, ša, tum - ša, ša-tum, ša-tum, ša, tum-ša.

AII (A) 
 - ša, ša, tum - ša, ša-tum, ša-tum, ša, tum-ša.

SI (B) 
 ša, M ša, M ša

SII (B) 
 ša, M ša, M ša

AI (B) 
 ša, M ša, M M

AII (B) 
 ša, M ša, M M M

Tom-T. 115

8
mf

SI (A)

SII (A) *mp*

M

AI (A) *mp*

M tum - - ša

AII (A) *mp*

M M

SI (B) **8**

ša, ša ša, ša, ša tum - ša, ša, tum - ša,

SII (B) *f*

ša-tum, ša-tum, ša, ša, ša tum - ša, ša, tum - ša,

AI (B) *f*

tum, tum, ša, ša tum - ša, ša, tum - ša,

AII (B) *f*

tum, tum, ša, ša tum - ša, ša, tum - ša,

121

Tom-T.

SI (A)

SII (A)

AI (A)

AII (A)

SI (B)

SII (B)

AI (B)

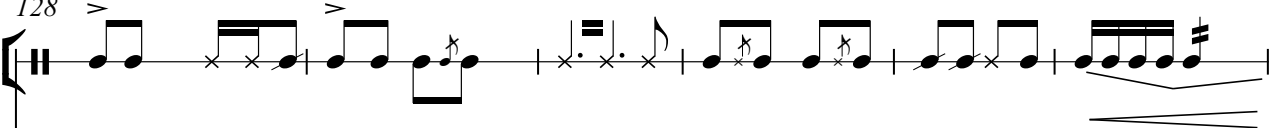
AII (B)

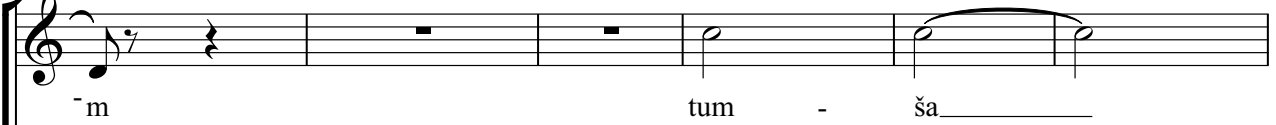
š a, tum - š a, š a, š a, š a, tum - š a, š a - tum, tu, tu, tu, tum - š a, tum š a,

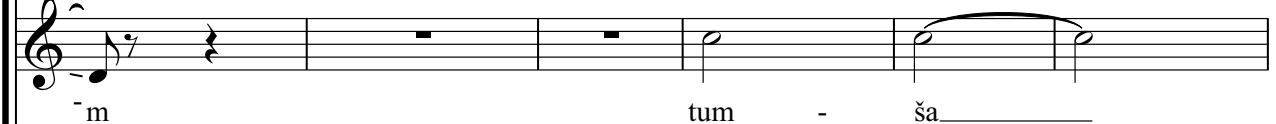
š a, tum - š a, š a, š a, š a, tum - š a, š a - tum, tu, tu, tu, tum - š a, tum š a,


š a, tum - š a, š a, š a, š a, tum - š a, š a - tum, tu, tu, tu, tum - š a, tum š a, š a,

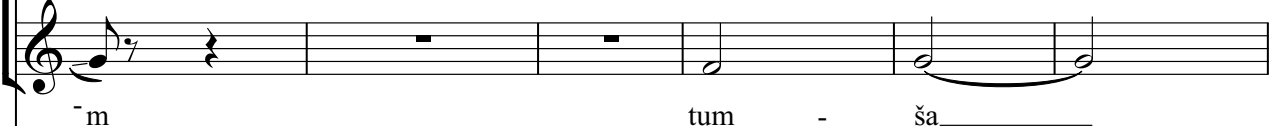
š a, tum - š a, š a, š a, š a, tum - š a, š a - tum, tu, tu, tu, tum - š a, tum š a, š a,


Tom-T. ¹²⁸ 


SI (A) 
 m tum - ša

SII (A) 
 m tum - ša

AI (A) 
 m tum - ša

AII (A) 
 m tum - ša

SI (B) 
 ša, ša, ša - tum - ša, ša, ša - tum, ša, ša, tum - ša

SII (B) 
 ša, ša, ša - tum - ša, ša, ša - tum, ša - tum, ša - tum, tum - ša

AI (B) 
 ša, ša, ša - tum - ša, ša, ša - tum, tum, tum, ša, ša ša - tum, ša - tum,

AII (B) 
 ša, ša, ša - tum - ša, ša, ša - tum, ša, ša ša, ša ša - tum, ša - tum,

134

9

Tom-T.

SI (A)

SII (A)

AI (A)

AII (A)

SI (B)

SII (B)

AI (B)

AII (B)

f

gliss.

š a š a - tum - š a, š a, tum - š a,

š a š a, š a, š a tum - š a, š a, tum - š a,

š a š a, š a tum - š a, š a, tum - š a,

š a š a, š a tum - š a, š a, tum - š a,

š a, š a š a - tum

š a, š a š a - tum

š a, tum - š a, š a š a - tum - -

š a, tum - š a, š a š a - tum - -

140

Tom-T.

SI (A)

SII (A)

AI (A)

AII (A)

SI (B)

SII (B)

AI (B)

AII (B)

ša, tum-ša, ša, ša, ša, tum-ša, ša - tum tu, tu, tu, tum-ša, tum ša,

ša, tum-ša, ša, ša, ša, tum-ša, ša - tum tu, tu, tu, tum-ša, tum ša,

ša, tum-ša, ša, ša, ša, tum-ša, ša - tum tu, tu, tu, tum-ša, tum ša, ša,

ša, tum-ša, ša, ša, ša, tum-ša, ša - tum tu, tu, tu, tum-ša, tum ša, ša,

ša, tum-ša, ša -

ša, tum-ša, ša -

- ša, tu, tum-ša, ša, tum-ša, ša -

- ša, tu, tum-ša, ša, tum-ša, ša -

f *mf*

f *mf*

146 Tom-T.

SI (A) ša - tum - ša, ša, ša - tum, ša, ša, tum - ša

SII (A) ša, ša, ša tum - ša, ša, ša - tum, ša-tum, ša-tum, tum - ša

AI (A) ša, ša, ša tum - ša, ša, ša - tum, tum, tum, ša, ša

AII (A) ša, ša, ša tum - ša, ša, ša - tum, ša, ša ša, ša

SI (B) *f* tum-ša, ša, tum tum - ša

SII (B) tum-ša, ša, tum tum - ša

AI (B) tum-ša, ša, tum tum - ša

AII (B) tum-ša, ša, tum tum - ša

152

Cym. 

Tom-T. 

SI (A) *ff* *fff*
 ša, ša ša - tum, ša -

SII (A) *ff* *fff*
 ša, ša ša - tum, ša -

AI (A) *ff* *fff*
 ša - tum, ša - tum, ša, tum - ša ša ša - tum ša -

AII (A) *ff* *fff*
 ša - tum, ša - tum, ša, tum - ša ša ša - tum ša -

SI (B) *ff*
 tum - ša ša, ša ša - tum,

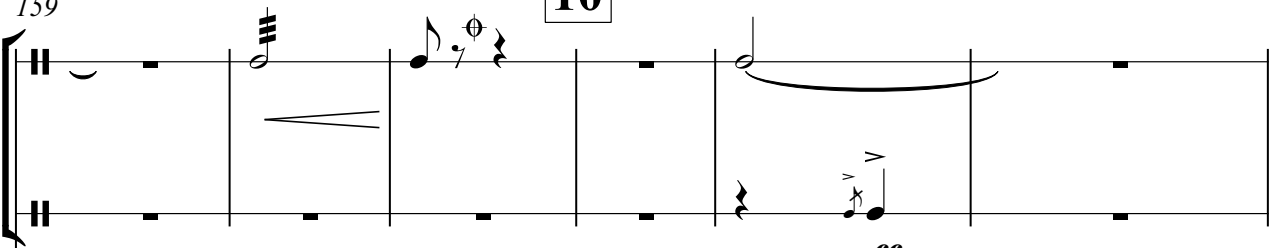
SII (B) *ff*
 tum - ša ša, ša ša - tum,

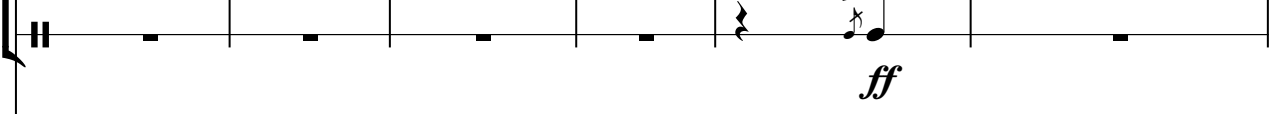
AI (B) *ff*
 ša, ša ša - tum, ša - tum, ša, tum - ša ša ša - tum,

AII (B) *ff*
 ša, ša ša - tum, ša - tum, ša, tum - ša ša ša - tum,

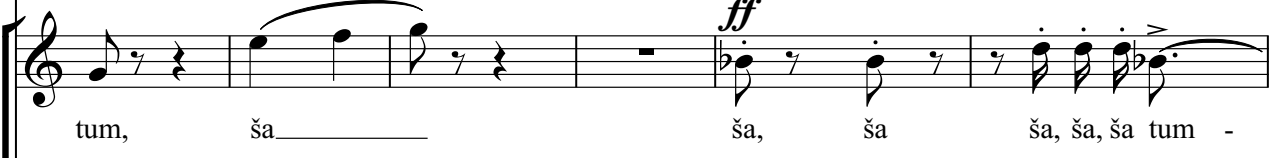
10

159

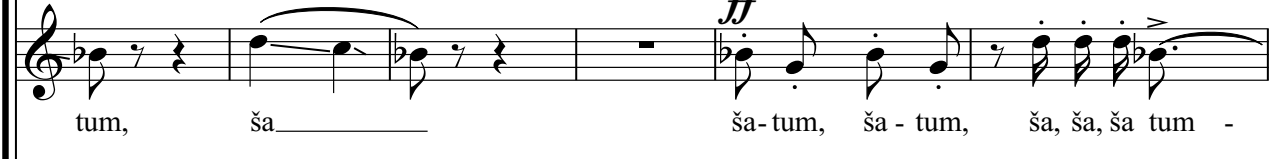
Cym. 

Tom-T. 


ff

SI (A) 


tum, ša _____ ša, ša ša, ša, ša tum -

SII (A) 

tum, ša _____ ša-tum, ša - tum, ša, ša, ša tum -

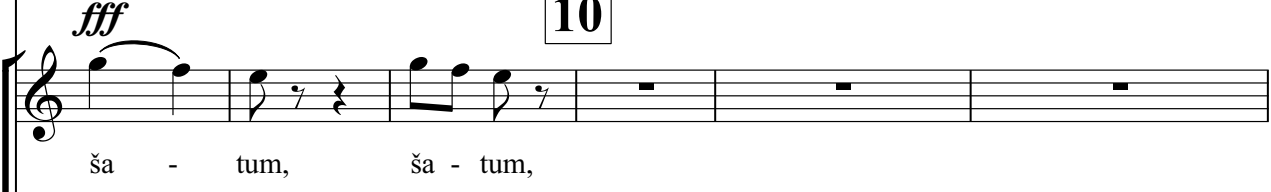
AI (A) 

tum, ša _____ ša tum, ša, ša, ša - tum - ša, ša, tum

AII (A) 

tum, ša _____ ša tum, ša, ša, ša - tum - ša, ša, tum

10

SI (B) 

fff ša - tum, ša - tum,

SII (B) 

fff ša - tum, ša - tum,

AI (B) 

fff ša - tum, ša - tum,

AII (B) 

fff ša - tum, ša - tum,

Tom-T. 

SI (A) 

SII (A) 

AI (A) 

AII (A) 

SI (B) 

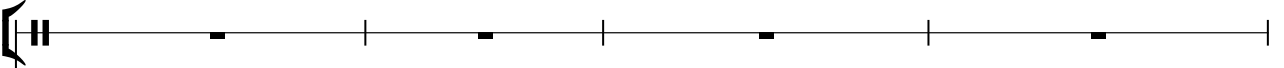
SII (B) 

AI (B) 

AII (B) 

169

E.SH.



SI (A)



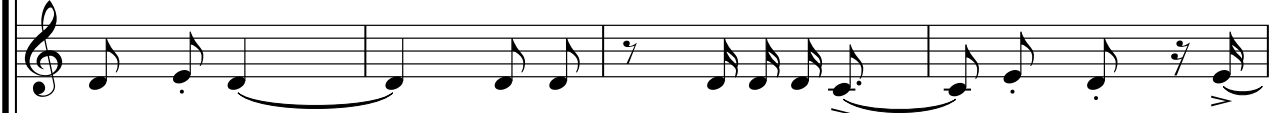
ša - tum, tu, tu, tu, tum - ša, tum ša, ša, ša, ša tum -

SII (A)



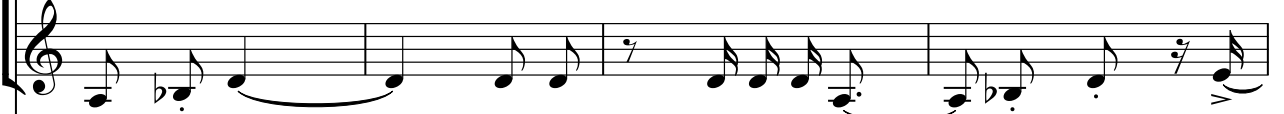
ša - tum, tu, tu, tu, tum - ša, tum ša, ša, ša, ša tum -

AI (A)



tum - ša, tum ša, ša, ša, ša, ša, ša tum - ša, ša, tum

AII (A)



tum - ša, tum ša, ša, ša, ša, ša, ša tum - ša, ša, tum

SI (B)



- - ša, ša, tum ša, ša, ša, ša, tum - ša, ša - tum

SII (B)



- - ša, ša, tum ša, ša, ša, ša, tum - ša, ša - tum

AI (B)



ša, ša, ša, tum - ša, ša - tum tu, tu, tu, tum - ša, tum

AII (B)



ša, ša, ša, tum - ša, ša - tum tu, tu, tu, tum - ša, tum

173

E.SH.

Tom-T.

mf

SI (A)

- ša, ša, ša - tum, ša, ša, ša - tum -

SII (A)

- ša, ša, ša - tum, ša-tum, ša - tum, ša - tum -

AI (A)

- ša, ša- tum, ša, ša, ša tum - ša, ša, tum

AII (A)

- ša, ša- tum, ša, ša, ša tum - ša, ša, tum

SI (B)

— tu, tu, tu, tum-ša, tum — ša, ša, ša, ša tum -

SII (B)

— tu, tu, tu, tum-ša, tum — ša, ša, ša, ša tum -

AI (B)

— ša, ša, ša, ša, ša tum - ša, ša, ša - - tum,

AII (B)

— ša, ša, ša, ša, ša tum - ša, ša, ša - - tum,

Senza metrum, 15 sec.

poco a poco crescendo *mp-ff*

11

each singer in different tempo, conductor gives a cue when to move to the number 12

$\text{♩} = 110$

177

E.SH.

SH.

Tom-T.

mp *cresc.*

SI (A)
- ša, ša, tum - ša, ša - tum, ša - tum, ša, ša,

SII (A)
- ša, ša, tum - ša, ša - tum, ša - tum, ša, ša,

AI (A)
- ša, ša, tum - ša, ša - tum, ša - tum, ša, ša, ša - tum -

AII (A)
- ša, ša, tum - ša, ša - tum, ša - tum, ša - tum, ša, ša, ša - tum -

Senza metrum, 15 sec.

poco a poco crescendo *mp-ff*

each singer in different tempo, conductor gives a cue when to move to the number 12

11

$\text{♩} = 110$

SI (B)
- ša, ša, ša - tum, ša - tum, ša -

SII (B)
- ša, ša, ša - tum, ša - tum, ša - tum, ša, ša,

AI (B)
ša, ša, ša tum - ša, ša, ša - tum,

AII (B)
ša, ša, ša tum - ša, ša, ša - tum, ša - tum, ša - tum,

180

E.SH. 

SH. 

SI (A) 
ša - tum - ša, ša, tum_ ša, ša, tum- ša, ša, ša, ša, tum-

SII (A) 
ša - tum - ša, ša, tum - ša, ša, tum- ša, ša, ša, ša,

AI (A) 
- ša, ša, tum - ša, ša, tum - ša, ša, ša, ša, tum - ša,

AII (A) 
- ša, ša, tum - ša, ša, tum- ša, ša, ša, ša, tum-

SI (B) 
tum, ša, ša, ša - tum - ša, ša, tum - ša, ša, tum-


SII (B) 
ša - tum - ša, ša, tum - ša, ša, tum- ša, ša, ša, ša,


AI (B) 
ša - tum, ša, ša, ša - tum - ša, ša, tum - ša, ša, tum-

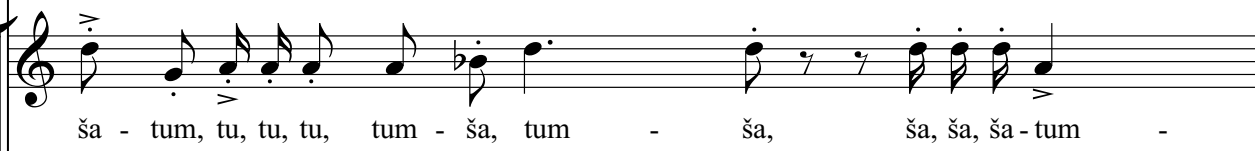
AII (B) 
ša, ša, ša - tum - ša, ša, tum - ša, ša, tum - ša,

crescendo e stringendo

181

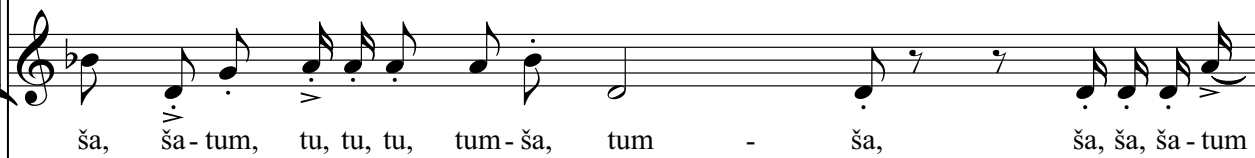
E.SH. 

SH. 


SI (A) 

SII (A) 

AI (A) 

AII (A) 

crescendo e stringendo

SI (B) 

SII (B) 

AI (B) 

AII (B) 

12 A tempo $\text{♩} = 110$

circular motion with the triangle beater

182

Cym.

E.SH.

SH. *fff*

SI (A) *f* *cresc.*^{*)}

SII (A) *f* *cresc.*

AI (A) *f* *cresc.*

AII (A) *f* *cresc.*

SI (B) *f* *cresc.*

SII (B) *f* *cresc.*

AI (B) *f* *cresc.*

AII (B) *f* *cresc.*

- ša, ša, ša - tum, tum - ša, tum -

ša-tum ša, - ša, ša - tum tum - ša, tum - ša,

- ša, ša, ša - tum, tum - ša, tum - ša,

- ša, ša, ša tum - ša, tum - ša,

ša, ša, ša, ša - tum - ša, ša, tum - ša, tum -

ša- tum ša, - ša, tu, tu, tu, tum-ša, tum - ša, tum - ša,

ša, ša, ša, ša - tum - ša, tum - ša, tum - ša,

ša, ša, ša - tum - ša, ša, tum - ša, tum - ša,

185

Cym. 

SI (A)  - ša, ša tum - ša, ša

SII (A)  tum - ša, tum - ša ša

AI (A)  tum - ša, tum - ša, tum - ša tum - ša,

AII (A)  tum - ša, tum - ša, tum - ša, tum - - ša,

SI (B)  - ša ša, ša ša

SII (B)  tum - ša, ša ša

AI (B)  tum - ša, tum - ša, tum - ša tum - ša,

AII (B)  tum - ša, tum - ša, tum - ša, tum - - ša,

188 **Meno mosso**

Cym. $\text{H} \frac{2}{4}$ $\frac{4}{4}$

SH. $\text{H} \frac{2}{4}$ $\frac{4}{4}$ *fff*

fff **Meno mosso**

SI (A) $\frac{2}{4}$ $\frac{4}{4}$
gai - ša! Ša!

SII (A) $\frac{2}{4}$ $\frac{4}{4}$
gai - ša! Ša!

fff shout in high voice
AI (A) $\frac{2}{4}$ $\frac{4}{4}$
gai - ša! Ša!

fff shout in high voice
AII (A) $\frac{2}{4}$ $\frac{4}{4}$
gai - ša! Ša!

fff **Meno mosso**

SI (B) $\frac{2}{4}$ $\frac{4}{4}$
gai - ša! Ša!

SII (B) $\frac{2}{4}$ $\frac{4}{4}$
gai - ša! Ša!

fff shout in high voice
AI (B) $\frac{2}{4}$ $\frac{4}{4}$
gai - ša! Ša!

fff shout in high voice
AII (B) $\frac{2}{4}$ $\frac{4}{4}$
gai - ša! Ša!