
**Dave Soldier,
the Thai Elephant
Orchestra,
Richard Lair**

Symphony #1

“The Ganesha”

- 1. The Birth of Ganesha in E major**
- 2. Shiva Beheads Ganesha in C minor**
- 3. A Head is Found in Eb major**
- 4. Ganesha Triumphant in Ab and Eb major**

**for percussion instruments with harmonica and
Diddley Bo bass**

opus 41
recorded the second week of March 11, 2001 at the Thai Elephant
Conservation Center
transcribed September, 2022
about 11 minutes duration
Dave Soldier Publishing
davesoldier.com

Symphony #1, “The Ganesha Symphony”

The Thai Elephant Orchestra, Dave Soldier, Richard Lair

Recorded at the Thai Elephant Conservation Center, March 11, 2001

Released on the Orchestra’s second album, “Elephonic Rhapsodies”, in 2005
Transcribed August-September, 2022

- 1. Birth of Ganesha** (E major)
- 2. Shiva** (C harmonic minor)
- 3. A head is found** (Eb major)
- 4. Ganesha Triumphant** (Ab major and Eb major)

These are transcriptions I made from the stereo recording and are intended in part for humans to play music that was improvised by the members of the Thai Elephant Orchestra.

There were well over 20 instruments built or purchased for the orchestra, and only a subset are in the Ganesha. I built the renaats, selected the instruments and designed the structure of the symphony. Richard Lair and I cued the elephants and their mahouts to start and stop: otherwise, the notes and rhythms are entirely improvised on the spot by the elephants.

Instruments

soprano renaat

2 alto renaats

Metal bar renaat (renat thum) in Thai 7-equal scale (approximately C, D, Eb, F, G, A Bb, C)

4-bar wooden renaat with little discernable pitch

2 angalungs, one Ab and one Eb

harmonica in C harmonic minor

tubular chimes including Eb4, F4, G4, Bb4, C5, Db5, Eb5, F5, G5

large knobbed Thai gong

lumber gong

2 jazz-type cymbals

2 bass drums

Diddley Bo 3 string bass

Tuning

The TEO mostly performs in scales that emulate the pentatonic scales of the Lanna province of Thailand. The mahouts perform music with instruments tuned to that scale, including the placement of frets and holes on flutes, and most of the music the mahouts, local audience, and elephants hear use it: the most common fretted instrument at the center is the *seung*, which has its frets placed in a 7-equal tuning, when starting on C, is close to C D Eb F G A Bb C.

While the live music the elephants hear is mostly a “salaw saw seung” ensemble in the Thai 7-equal tuning (Rory Young and I recorded performances of the mahout’s string band that are on my website), the commercially recorded music that mahouts play through speakers at the Center uses a Western 12-equal tuned minor pentatonic scale third, fourth, fifth, minor seventh and octave (in C: C, Eb, F, G, Bb, c), often with the minor third as a fundamental for pieces in a major pentatonic mode (Eb, F, G, Bb., C, eb): we use both in the Ganesha Symphony.

(Unfortunately, in my opinion, there is very no 7-equal popular music played on radio and TV in Northern Thailand, at least during my trips.)

In principle to help the metallophones ring, I tuned the instruments in just intonation. The ratios 1, 6/5, 4/3, 3/2, 9/5 (C, Eb, F, G, Bb) and for the soprano renaat, I added a minor sixth (8/5, Ab) and ninth (9/8, D): in practice, the tuning depends on the weather: the instruments were kept outdoors and exposed to monsoons.

In the 1st movement, the soprano and alto renaat are in an E pentatonic.

In the 3rd movement, we use a commercial equal tempered C harmonic minor harmonica together with the commercial renaat in the C 7-note equal system.

The Ganesha Triumphant movement uses two key centers, alternating between Ab and Eb.

Discussion of instruments

“**Renaats**” are traditional Thai marimba-like instruments that use bamboo bars, but here are mostly made of metal bars and are played with hard sticks held in the trunk.

The **soprano renaat** uses replaceable 9 hollow stainless steel tubes made to encase plumbing or electrical wires. It is played here by Phong, who is particularly outstanding at improvising melodies. Phong plays the instrument with a beater from the front, the conventional angle, so that the bars extend vertically from the player. This instrument is still used daily in shows at the Thai Elephant Conservation Center, where it is usually strummed from the side – it is up to the elephant!

In the 1st movement, 7 notes are used: C#5, E5, F#5, G#5, B5, C#6, D#6.

In the 3rd and 4th movement, the 9 notes used are Bb4, C5, Eb5, F5, G5, Ab, Bb5, C6, D6.

The sound of the soprano renaat can be emulated by vibraphone with sustain, and a glockenspiel would work.

The other renaats were played sometimes from the front and sometimes strummed from the side, and mostly played by Prajuap, Partidah and Lukaang.

The **first alto renaat** uses 5 stainless steel metal tubes that are suspended in a curved fashion. It has a sweet sound. Here it is played from the side, with the bars horizontal to the player, so that the elephant swings the beater up and down, as indicated in the score by violin upstroke (from low to high pitch) and downstrokes (from high to low pitch), as if the low notes were on the player's side, although in practice this is often reversed with the high notes closest to the elephant. The resulting chords are essentially rolled or arpeggiated, like a guitar strum. The notation is approximate, and the feel is more important than precision.

In the 1st movement, the first alto renaat is tuned B3, C#4, E4, F#4, G#4.
In the 3rd and 4th movements, it is tuned Bb3, C4, Eb4, F4, G4.

The second alto renaat, used in the 1st movement, plays single notes in this piece: it is probably a version I made with three sided steel bars at right angles, with a bit more "klunk" and a cloudier sound than the first alto renaat.

In the 1st movement, it is tuned C#4, E4, F#4, G#4, B4.

Alto renaats might be emulated by a marimba or vibraphone.

On the 2nd movement we use a commercially bought **metal bar renaat** (I think a *renat thum* or a version of one), typically of 18 bamboo bars, that is most similar to a xylophone. This would be in a 7 note equal scale starting on C, close to C D Eb F G A Bb C. The renaat pitches used are Bb3, C4, Eb4, F4, G4, Bb4.

Also on the 2nd movement we use a **4 bar wooden renaat** with large wood slabs: these hardly make a discernable pitch, and could be emulated by woodblocks.

The **Diddley Bo bass** is a large box built as a log drum with three attached bass strings, always played by Chapati, who uses a switch to brush the open strings. I would use a variety of tunings. During recordings, I normally stay close to the bass to retune it as it slips from Chapati's forceful strikes.

In the 2nd movement I believe I returned the bass from C G c to C G d, and in the 4th movement from Eb g bb to Eb ab bb, where indicated.

There are two conventional Zildjian one sided-type **cymbals** played by a felt tip stick, played by the same player, (originally Lukob, who could also alternate with a bass drum: however, Lukob became too dangerous and did not record on the symphony.) I consider them something like "crash" and "splash" cymbals, but defer to the player about which should be used, and it could be on a single cymbal that is played with a range of techniques.

Two mounted **bass drums** that sound similar played by a single elephant with a felt ended stick.

Angalungs (angklungs) are Thai instruments used in school ensembles originally from Java and Banten in Indonesia. In the angalung ensemble, each player plays one note of the scale, but each angalung is comprised of three bamboo tubes that play the pitch in three octaves. In Thailand, angalungs are played by shaking, but for the elephant orchestra, the elephant pulls a string with their trunk, and the instrument reverberates with its own intrinsic velocity while the volume decresendos. The score sometimes indicates the approximate a string pull with large notes and the automatic reverberations with small notes. I think this sound can best be made by an actual angalung, but a player could imitate it on a xylophone, perhaps with a stick with a superball end and in octaves. In this piece, we use an Ab and an Eb analungs.

The **harmonica** is held and blown through the trunk and the chords are either “blow” or “draw” with different amounts of force. Notes are approximate, and some are above or below what I have notated, depending on how the elephant breathes. Here we use a C harmonic minor (with a B natural rather than a Bb) made and donated by Lee Oskar.

The **tubular chimes** are the same hollow stainless steel tubes used for renaats but suspended by ropes from their node, played by Jojo and Tau. The tuning is arbitrary, I cut a broad variety of tones and mixed them at will to provide a pleasant harmonic wind chime-like sound – I didn’t take notes, and others may hear additional pitches. Some elephants push them with their trunks, so that they vibrate and hit each other, while others wrap a stick in their trunk and push them with the stick, producing a sharper attack. In the 4th movement, they use the trunk method. Orchestra bells ring with too much of a pure ringing sound, but could be muted.

In the 2nd movement, I think that they are close to G4, C5, Eb5, F5, G5.

In the 3rd movement, they are close to F4, G4, Bb 4, Eb 5.

In the 4th movement, Eb4, Bb4, C5, Db5.

There is a **medium gong** with a knob made for Buddhist or animist rituals of about 18 inch diameter with a well defined pitch (around Ab2) on the 1st and 4th movements. It is played with felt end bass drum sticks. I would prefer a gong with a pitch in the scale of the piece.

Mei Kot, the largest and oldest of the players, plays several instruments at her stand, including a suspended **thunder sheet**, which is simply an aluminum sheet folded over a rack, and two gongs. The **large gong** is a temple gong with a knob, about 3 feet in diameter, and when played quietly has a bit of pitch around F#2 to G#2. She also plays a still larger (about 4 foot) **lumber gong** made from an enormous circular saw that poachers abandoned during a chase in the forest, and workers at the TECC filed down the saw teeth. This produces a lot of shimmer, like a tam-tam, though can produce a pitch depending on how is it hit.

The notation of these performances is a balancing act. The elephants typically play in surprisingly steady time of duples and triplets, with a bit of swing. I think that they do what sounds and feels good to them. They enjoy some instruments more than others, especially renaats when they are turned and ring well. The tempos are surprisingly steady. To convey the feel, I write in straightforward rhythms that reflect the back and forth motions on the

percussion instruments. Human players should listen and can emulate the swing and drifts in tempo as they hear them.

Given the brushing motions on the Diddley Bo bass and side-played renaats, and other “noises”, many parts can’t be precisely notated, nor should they be: why convey that one note of a chord is quieter than others, when a salient feeling is spontaneity? The soprano renaat is the exception, as due to Phong’s playing style, the notes are quite precise.

It is sometimes impossible to know for sure which instrument is playing a sound, especially when it is a “bonk” that could be made by several instruments, often if the aim for the sweet spot on a renaat was not perfect. I then make an educated guess – at the time we didn’t have the ability to video most performances.

There are some wonderful orchestra performances videos, especially a film by Paul Spurrier, and some mysteries on how the sounds are made will be revealed if human performers watch them – and new mysteries will arise!

Overall, my advice is to perform the music with enthusiasm, energy and groove, as if it were rock n’ roll or Thai folk pop, and I think that would be closest to the feeling I perceive that the elephants have when they improvise.

- Dave Soldier, Matera, Italy, September 11, 2022

I. The Birth of Ganesha

Symphony #1

Dave Soldier / Richard Lair

The Thai Elephant Orchestra

Soprano Renaat

Alto Renaat 1

Alto Renaat 2

Bass Drum

Medium Gong

Mei Kot

Lumber Gong

Thundersheet

mf *gently* *a lot of sustain*

mf *p*

strummed back and forth

3

4/4

A.R. 1

A.R. 2

B. Dr.

mf *gently* *a lot of sustain*

pp *mp*

3

5

4/4

I. The Birth of Ganesha

9

S.R. *very sustained*

A.R. 1

A.R. 2

B. Dr.

mf

mp

some notes hit the side and do not ring

13

S.R.

A.R. 2

B. Dr.

M.G.

pp

mp

p

pp

17

S.R.

A.R. 2

B. Dr.

f

mf

mp

mf

20

S.R.

A.R. 2

B. Dr.

mp *mf* *mp* *f* *mf* *p* *mf*

3 3 3

Detailed description: This system covers measures 20 to 23. The Soprano (S.R.) part features a melodic line with slurs and accents, including triplet markings. The Alto (A.R. 2) part provides harmonic support with sustained notes and slurs. The Bass Drum (B. Dr.) part shows a rhythmic pattern with rests and notes. Dynamics range from mezzo-piano to forte.

24

S.R.

A.R. 1

B. Dr.

M.G.

pp *mf*

V

f

Detailed description: This system covers measures 24 to 26. The Soprano (S.R.) part continues with a melodic line, including a triplet in measure 25. The Alto (A.R. 1) part features chords with 'V' markings. The Bass Drum (B. Dr.) part has a simple rhythmic accompaniment. The Mridangam (M.G.) part plays a sustained note in measure 25. Dynamics include pianissimo and forte.

27

S.R.

A.R. 1

M.G.

L.G.

p *mp*

V

Detailed description: This system covers measures 27 to 30. The Soprano (S.R.) part has a melodic line starting with a piano dynamic. The Alto (A.R. 1) part features chords with 'V' markings. The Mridangam (M.G.) part has a sustained note. The Left Gong (L.G.) part has a rhythmic accompaniment. Dynamics range from piano to mezzo-piano.

31

S.R.

A.R. 1

A.R. 2

B. Dr.

M.G.

L.G.

p

mp 3

35

S.R.

A.R. 1

A.R. 2

B. Dr.

M.G.

L.G.

T.S.

p

pp

f

ff

39

S.R.

A.R. 1

A.R. 2

B. Dr.

M.G.

T.S.

p

mp

Detailed description: This block contains the musical score for measures 39 through 43. It features five staves: S.R. (Soprano Recorder), A.R. 1 (Alto Recorder 1), A.R. 2 (Alto Recorder 2), B. Dr. (Bass Drum), and M.G. (Mandolin/Guitar). The T.S. (Tuba/Saxophone) staff is present but contains only rests. The key signature is three sharps (F#, C#, G#). The S.R. part begins with a rest and then plays a melodic line starting in measure 40, marked with a piano (*p*) dynamic. The A.R. 1 part has a rhythmic accompaniment with accents and slurs. The A.R. 2 part plays a simple melodic line. The B. Dr. part has a simple rhythmic pattern. The M.G. part has a melodic line starting in measure 40, marked with a mezzo-piano (*mp*) dynamic. The T.S. part has a long note in measure 39.

44

S.R.

A.R. 1

A.R. 2

B. Dr.

M.G.

L.G.

mf

f

p

3

3

Detailed description: This block contains the musical score for measures 44 through 48. It features five staves: S.R. (Soprano Recorder), A.R. 1 (Alto Recorder 1), A.R. 2 (Alto Recorder 2), B. Dr. (Bass Drum), and M.G. (Mandolin/Guitar). The L.G. (Low Guitar) part is introduced in measure 47. The key signature remains three sharps. The S.R. part continues its melodic line, marked with mezzo-forte (*mf*) and forte (*f*) dynamics. The A.R. 1 part has a complex rhythmic accompaniment with accents and slurs. The A.R. 2 part plays a simple melodic line. The B. Dr. part has a simple rhythmic pattern. The M.G. part has a melodic line starting in measure 44, marked with a mezzo-forte (*mf*) dynamic. The L.G. part has a melodic line starting in measure 47, marked with a piano (*p*) dynamic. There are triplets in the S.R. and L.G. parts in measures 47 and 48.

48

S.R. *mf*

A.R. 1

A.R. 2

M.G. *mf*

L.G.

51

S.R. *f* *mf*

A.R. 1 *f* *mf*

A.R. 2

M.G. *f* *mf*

54

S.R.

A.R. 1

A.R. 2

Dynamic markings: *f*, *mp*, *mf*

Performance instructions: *V*

Detailed description: This system contains measures 54, 55, and 56. The Soprano (S.R.) part features a melodic line with dynamics *f*, *mp*, and *mf*. The Alto 1 (A.R. 1) part has a vocal line with *V* markings. The Alto 2 (A.R. 2) part has a vocal line with a *f* dynamic marking.

57

S.R.

A.R. 1

A.R. 2

L.G.

T.S.

Dynamic markings: *ff*, *f*, *ff*

Performance instructions: *V*, *v.*

Detailed description: This system contains measures 57, 58, 59, and 60. The Soprano (S.R.) part has a melodic line with triplet markings in measures 58 and 59. The Alto 1 (A.R. 1) part has a vocal line with *V* markings. The Alto 2 (A.R. 2) part has a vocal line with a *v.* marking. The Low Gong (L.G.) and Tom-tom (T.S.) parts are shown with vertical bar lines and dynamic markings *ff* and *f*.

61

S.R.

A.R. 1

A.R. 2

B. Dr.

M.G.

L.G.

mp

p

f

64

S.R.

A.R. 1

A.R. 2

M.G.

mp

mp

mf

f

II. Shiva Beheads Ganesha

Symphony #1

Dave Soldier / Richard Lair

The Thai Elephant Orchestra

$\text{♩} = 60$

pitches on either side of the chords are often present

Harmonica
(C harmonic minor)

trunk hits are indicated
the bells jangle spontaneously and fade

sim., top F and G omitted in part,
but sounded

Tubular chimes

usually notes ring and are not stopped

Renaat thum

4 bar wood renaat

Thundersheet

Bass

Harm.

Tub.

R.T.

W.R.

Bass

9

Harm. *mp* *mp*

Tub.

R.T. *p* *mp*

W.R.

Bass *p* *mf pp* *mf* *f* tune high note to d

Detailed description: This system contains measures 9 through 12. The Harm. part features chords with dynamics *mp*. The Tub. part has sustained chords. The R.T. part has a melodic line starting with *p* and moving to *mp*. The W.R. part has sparse rhythmic accents. The Bass part has a melodic line with dynamics *p*, *mf pp*, *mf*, and *f*. A performance instruction 'tune high note to d' is written above the Bass staff in measure 11.

13

Harm. *p* *mp* *mf*

Tub. *pp* *f*

R.T.

W.R.

Bass

Detailed description: This system contains measures 13 through 16. The Harm. part has chords with dynamics *p*, *mp*, and *mf*. The Tub. part has sustained chords with dynamics *pp* and *f*. The R.T. part has a melodic line. The W.R. part has sparse rhythmic accents. The Bass part has a complex rhythmic pattern with dynamics *pp* and *f*.

17

Harm. *f*

Tub.

R.T. *f p mf f*

T.S. *f*

Bass *p*

22

Harm.

Tub. *mp p*

R.T. *p p mf mp mf p*

W.R.

T.S.

Bass *f pp ff*

III. A Head is Found

Symphony #1

Dave Soldier / Richard Lair
the Thai Elephant Orchestra

♩ = 70

Soprano Renaat

first Alto Renaat

Angklung Eb

Tubular Chimes

Cymbals

Bass Drum

Medium Gong

Large Gong
Mei Kot

Thundersheet

Bass

f

F G Bb Eb

mf

mp

mf

Eb, g, bb

A.R.

Ang.

Cym.

B. Dr.

Bass

6

mp

p

pp

mf

mp

p

mf

hit side

11

very sustained

S.R.

A.R.

Ang.

T. Chimes

Cym.

B. Dr.

Bass

mp

mf

mf

f

f

pp

16

from here until m26, a loose impression

S.R.

A.R.

Ang.

T. Chimes

Cym.

B. Dr.

L. G.

f

mf

p

mp

Musical score for 'III. A Head is Found', page 3. The score is arranged for the following instruments: S.R. (Solo Recorder), A.R. (Alto Recorder), Ang. (Angel Trumpet), T. Chimes (Tubular Chimes), Cym. (Cymbal), B. Dr. (Bass Drum), L. G. (Low Gong), and Bass (Bassoon).

The score is divided into two systems, each starting at measure 20. The key signature is B-flat major (two flats).

System 1 (Measures 20-23):

- S.R.:** Features two triplet eighth-note passages in measures 20 and 21, followed by a quarter note in measure 22 and a half note in measure 23.
- A.R.:** Plays a series of chords and single notes, including a triplet of eighth notes in measure 20.
- Ang.:** Plays a steady eighth-note pattern in measure 20, followed by quarter notes in measures 21-23.
- T. Chimes:** Plays chords in measures 20-23.
- Cym.:** Features triplet eighth notes in measures 20-22, followed by a half note in measure 23. Dynamics include *f* and *mf*.
- B. Dr.:** Plays a quarter note in measure 22.
- L. G.:** Plays a half note in measure 20.
- Bass:** Plays a melodic line starting with a half note in measure 20, followed by eighth notes in measures 21-23. Dynamics include *mp* and *p*.

System 2 (Measures 24-27):

- S.R.:** Features a triplet eighth-note passage in measure 25, followed by quarter notes in measures 26-27.
- A.R.:** Plays chords and single notes, including a triplet of eighth notes in measure 25.
- Ang.:** Plays a steady eighth-note pattern in measure 24, followed by quarter notes in measures 25-27.
- T. Chimes:** Plays chords in measures 24-27.
- Cym.:** Features a half note in measure 24, followed by eighth notes in measures 25-27. Dynamics include *f*, *mf*, and *p*.
- B. Dr.:** Plays quarter notes in measures 24-27. Dynamics include *mf*, *f*, *p*, and *mf*.
- L. G.:** Plays a half note in measure 24.
- Bass:** Plays a melodic line starting with a half note in measure 24, followed by eighth notes in measures 25-27. Dynamics include *mp* and *mf*.

III. A Head is Found

28

S.R.

A.R.

Ang.

T. Chimes

Cym.

B. Dr.

T.S.

Bass

32

S.R.

A.R.

Ang.

T. Chimes

Cym.

B. Dr.

Bass

36

A.R.

Ang.

T. Chimes

Cym.

B. Dr.

T.S.

Bass

f

mf

mf

ff

mf mp

f

mp



41

S.R.

Ang.

T. Chimes

B. Dr.

M. G.

L. G.

Bass

p

f

p

mf

f

mp

pp

p

mp

p

46 solo

S.R.

46 *f*

M. G.

L. G.

The image shows a musical score for three staves: S.R. (Solo Right), M.G. (Middle Guitar), and L.G. (Left Guitar). The S.R. staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins at measure 46 with a rest, followed by a series of eighth notes and triplets. The M.G. and L.G. staves are in bass clef and feature a single half note in the first measure, followed by rests. The S.R. staff includes dynamic markings such as *f* and articulation like slurs and accents. The piece concludes with a double bar line at the end of the S.R. staff.

IV. Ganesha Triumphant

Symphony #1

Dave Soldier / Richard Lair
the Thai Elephant Orchestra

♩ = 71

Soprano Renaat

First Alto Renaat

Angklungs
Ab, Eb

Tubular Chimes

Bass Drum

Cymbals

Medium Gong

Large Gong
Mei Kot

Lumber Gong

Thundersheet

Bass

as before, reverberations
as per the instrument

some notes sound when one
angalung bounces on the other

sim.

mp

approximately on rope pulls
when hard to tell,
usually written as whole notes

mf

pp *mp*

pp *f*

5

S.R.

A.R.

Ang.

T. Chimes

sweetly

f

mf

mp

p

p

IV. Ganesha Triumphant

10

S.R.

A.R.

Ang.

T. Chimes

mp *p* *mf* *f*

15

S.R.

A.R.

Ang.

T. Chimes

Cym.

pp *ff* *p* *mf* *f* *mp* *p* *mp*

IV. Ganesha Triumphant

20

S.R.

A.R.

Ang.

T. Chimes

B. Dr.

Cym.

Bass

mf *mp* *mf*

mf *f* *mp*

p *pp* scrape

mf *mp*

mp

Detailed description: This block contains the first system of musical notation, measures 20 through 23. It features six staves: S.R. (Soprano Recorder), A.R. (Alto Recorder), Ang. (Angel Trumpet), T. Chimes (Tubular Chimes), B. Dr. (Bass Drum), and Cym. (Cymbal). The Bass staff is in the bass clef, while the others are in the treble clef. The key signature has three flats. Dynamics include *mf*, *mp*, *f*, and *pp*. The Cym. staff includes a 'scrape' instruction. The T. Chimes staff shows sustained chords. The Bass staff has a melodic line with a *mp* dynamic.

24

S.R.

A.R.

Ang.

T. Chimes

B. Dr.

Cym.

L.G.

Lum. G.

Bass

mp *p* *pp* *mf*

mf *f* *mp*

ppp *mf* *pp*

pp

p *mf*

mp

pp

p *mf*

mp *mf*

Detailed description: This block contains the second system of musical notation, measures 24 through 27. It features eight staves: S.R., A.R., Ang., T. Chimes, B. Dr., Cym., L.G. (Lute/Guitar), and Lum. G. (Lumina/Guitar). The Bass staff is in the bass clef, while the others are in the treble clef. The key signature has three flats. Dynamics include *mp*, *p*, *pp*, *mf*, *ppp*, and *f*. The Cym. staff has a *mf* dynamic. The Lum. G. staff has a *p* dynamic. The Bass staff has a melodic line with a *mp* dynamic. There are triplets in the S.R. staff in measure 27.

IV. Ganesha Triumphant

29

S.R. *mp* *p* *mf* *mp* *mf*³

A.R. *mf* *mp*

Ang.

T. Chimes

B. Dr. *mf* *pp* *mf* *pp*

Cym. *p*

Lum. G. *f* *p*

Bass *p* sim., high strings ad lib

33

S.R. *f* *mp* *f* *p*

A.R. *mp* *f*

Ang.

T. Chimes

B. Dr. *mf*

Cym. *f*

Bass *mp* *mf*

37

S.R. *f* *p* *f* *f* *f*

A.R. *V*

Ang.

T. Chimes

37

B. Dr.

37

Cym. *p*

L.G. *pp* *mp* *mf*

37

Bass *about here tune the G to Ab*

Detailed description: This page of a musical score for 'IV. Ganesha Triumphant' contains seven staves. The top staff (S.R.) is in treble clef with a key signature of three flats and a common time signature. It begins at measure 37 with a forte (*f*) dynamic, followed by a piano (*p*) section with triplets, and returns to forte (*f*) with more triplets. The second staff (A.R.) features a 'V' marking above a chord. The third staff (Ang.) has a few notes. The fourth staff (T. Chimes) consists of sustained chords. The fifth staff (B. Dr.) has a few notes. The sixth staff (Cym.) has a piano (*p*) dynamic. The seventh staff (L.G.) has dynamics of *pp*, *mp*, and *mf*. The eighth staff (Bass) is in bass clef and includes the instruction 'about here tune the G to Ab'.

41

S.R. *pp*

A.R. *V*

Ang.

T. Chimes

41

B. Dr.

41

Cym.

M.G. *mf* *p*

Lum. G. *mf*

T.S. *f*

41

Bass

Detailed description: This page of a musical score, numbered 6, is titled 'IV. Ganesha Triumphant'. It contains ten staves for different instruments. The top staff, S.R., begins at measure 41 with a treble clef, a key signature of three flats, and a dynamic marking of *pp*. The second staff, A.R., also starts at measure 41 with a treble clef, three flats, and a *V* marking above the first measure. The third staff, Ang., has a treble clef and three flats. The fourth staff, T. Chimes, has a treble clef and three flats. The fifth staff, B. Dr., has a drum clef and starts at measure 41. The sixth staff, Cym., has a drum clef and starts at measure 41. The seventh staff, M.G., has a drum clef and starts at measure 41 with a *mf* marking. The eighth staff, Lum. G., has a drum clef and starts at measure 41 with a *mf* marking. The ninth staff, T.S., has a drum clef and starts at measure 41 with a *f* marking. The tenth staff, Bass, has a bass clef and three flats, starting at measure 41. The score concludes with a double bar line at the end of the Bass staff.