

# Bhava

## II

Ben Lunn

**Bold** ♩ = 60  
*diaphragm emphasis*

**A**

Contrabassoon *sf*

Tenor Trombone *diaphragm emphasis sf*

Percussion I *ff*  
Tom-toms  
Tam-Tam *sf*

Percussion II *ff*  
Tom-toms  
Bass Drum (same sticks as toms) *ff*

Harp *sf*  
bowed

Piano *mp ff mp ff mp*  
Lid removed and played on strings with Nylon brushes

Organ *ff*

Violoncello *sf*  
**Bold** ♩ = 60  
I *pp*  
**A**  
III *pp*

Contrabass *sf*



16

**B**

Cbsn. *ff*

Tbn. *ff*

Perc. I *ff*

Perc. II *ff*

Hp. bowed *ff*

Pno. *mp ff mp ff mp ff*

Org. *ff*

Vc. I *pp ff*

Vc. III *pp ff*

Detailed description of the musical score: This page contains measures 16 through 21 of a musical score. The score is divided into eight staves. The Cbsn. and Tbn. staves play a rhythmic pattern of eighth notes, starting in measure 17 with a forte (ff) dynamic. The Perc. I staff features a complex rhythmic pattern with accents and slurs, also marked ff. The Perc. II staff plays a similar rhythmic pattern with accents and slurs, marked ff. The Hp. staff is marked 'bowed' and plays a continuous eighth-note line with slurs and fingering numbers (5, 6, 5), marked ff. The Pno. staff plays a dense eighth-note texture with slurs and fingering numbers (3), alternating between mezzo-piano (mp) and forte (ff) dynamics. The Org. staff consists of two staves with sustained notes and slurs, marked ff. The Vc. I and Vc. III staves play a melodic line with slurs and fingering numbers (I, III), marked pp and ff.

24

Perc. I

Perc. II

Pno.

Org.

31

C

Chsn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Org.

Vc.

Cb.

41

D

Cbsn. -

Tbn. *mf* *f*

Perc. I *sffz* *mp* *ff* *mp* *ff*

Perc. II *mp* *ff* *mp* *ff* *sffz*

Hp. *mf* *plucked* *ff*

Pno. *mp* *ff* *mp* *ff* *mp*

Org. *f* *ff*

S. I. *ff*  
A - Las

S. II. *ff*  
A - Las

A. I. *ff*  
A Las

A. II. *ff*  
A - Las

T. *ff*  
A - Las

B. *ff*  
A -Las

Vc. *mf*

Cb. *f*

D

This page of a musical score includes the following parts and dynamics:

- Cbsn.:** *ff*, *sf:*, *mp*, *sf:*, *sf:*
- Tbn.:** *ff*, *sf:*, *sf:*, *sf:*, *sf:*
- Perc. I:** *sf:*, *sf:*, *mf*, *mf*, *mf*, *sf:*
- Perc. II:** *ff*, *ff*, *mf*, *mf*, *mf*, *ff*
- Hp.:** *ff*, *sf:*, *sf:*, *sf:*, *nat.*, *sf:*
- Pno.:** *ff*, *sf:*, *sf:*, *sf:*, *sf:*, *sf:*
- Org.:** *ff*, *ff*, *ff*, *ff*
- Vocalists (S. I, S. II, A. I, A. II, T., B.):** *ff*. Lyrics: "A - Las", "Now".
- Vc.:** *ff*, *sf:*, *sf:*, *sf:*
- Cb.:** *ff*, *sf:*, *sf:*, *sf:*

This page of the musical score (page 61, rehearsal mark E) features the following sections:

- Cbsn.** (Cor Anglais): Resting.
- Tbn.** (Tuba): Playing a rhythmic eighth-note pattern.
- Perc. I**: Includes a **Crotales** part with the instruction *p like distant bells* and other percussion parts marked *pp*.
- Perc. II**: Similar to Perc. I, with *pp* markings.
- Hp.** (Harp): Features a *p like distant bells* instruction and arpeggiated textures.
- Pno.** (Piano): Accompanying the harp with *p like distant bells* and various textures.
- Org.** (Organ): Playing *ppp* chords and textures.
- S. I, S. II, A. I, A. II** (Vocalists): Singing the lyrics: "as the in ter me di ate state of".
- Vc.** (Violoncello): Playing *pp* with *con sord.* (con sordina) and triplet markings.

73

Perc. I

Hp.

Pno.

Org.

S. I

S. II

A. I

A. II

Vc.

of re al i - ty A ri ses

of re al i - ty A ri ses

re al i - ty A ri ses

re al i - ty A ri ses



83

Perc. I

Perc. II

Hp.

Pno.

Org.

S. I

S. II

A. I

A. II

Vc.

**F**

*pp*

*mf*

*p like distant bells*

*pp*

*mf*

*p like distant bells*

*pp*

*mf*

*p like distant bells*

*pp*

*mf*

*p like distant bells*

*pp*

*mf*

*p like distant bells*

ses \_\_\_\_\_ be fore \_\_\_\_\_ me \_\_\_\_\_ Re \_\_\_\_\_ noun \_\_\_\_\_ cing \_\_\_\_\_ the \_\_\_\_\_ mer -

\_\_\_\_\_ be fore \_\_\_\_\_ me \_\_\_\_\_ Re \_\_\_\_\_ noun \_\_\_\_\_ cing \_\_\_\_\_ the \_\_\_\_\_ mer - est

\_\_\_\_\_ be fore \_\_\_\_\_ me \_\_\_\_\_ Re \_\_\_\_\_ noun \_\_\_\_\_ cing \_\_\_\_\_ the \_\_\_\_\_ mer - est

\_\_\_\_\_ be fore \_\_\_\_\_ me \_\_\_\_\_ Re \_\_\_\_\_ noun \_\_\_\_\_ cing \_\_\_\_\_ the \_\_\_\_\_ mer - est

**F**

Cbsn.

Tbn.

Perc. I  
Crotales  
*p* like distant bells  
To Tom-t.

Hp.

Pno.

Org.

S. I  
est thought of awe, ter ror or fear

S. II  
thought of awe, ter ror or fear

A. I  
thought of awe, ter ror or fear

A. II  
thought of awe, ter ror or fear

Vc.

Detailed description of the musical score: This page contains the musical score for measures 97-104. The instruments listed are Cbsn., Tbn., Perc. I (Crotales), Hp., Pno., Org., S. I, S. II, A. I, A. II, and Vc. The Perc. I part includes the instruction 'p like distant bells' and 'To Tom-t.'. The vocal parts (S. I, S. II, A. I, A. II) have lyrics: 'est thought of awe, ter ror or fear'. The organ part features a 7 3 2 triplet. The strings (Vc.) play a rhythmic accompaniment. The woodwinds (Cbsn., Tbn.) are mostly silent, with some activity in the final measure.

107 **G**

Chbn. *sfz*

Tbn. *sfz*

Perc. I  
Tom-toms

Perc. II *sfz*

Hp. *sfz*  
Bowed

Pno. *sfz*

Org. *ff*

S. I *ff*  
I will re - cog nise — All that a - ri - ses — to be a - ware - ness ma - ni - fes - ting natu - ral - ly

S. II *ff*  
I will re - cog nise — All that a - ri - ses — to be a - ware - ness ma - ni - fes - ting natu - ral - ly

A. I *ff*  
I will re - cog nise — All that a - ri - ses — to be a - ware - ness ma - ni - fes - ting natu - ral - ly

A. II *ff*  
I will re - cog nise — All that a - ri - ses — to be a - ware - ness ma - ni - fes - ting natu - ral - ly

T. *ff*  
I will re - cog nise — All that a - ri - ses — to be a - ware - ness ma - ni - fes - ting natu - ral - ly

B. *ff*  
I will re - cog nise — All that a - ri - ses — to be a - ware - ness ma - ni - fes - ting natu - ral - ly

117

H

Cbsn. *mp*

Tbn. *f* *mp*

Perc. I *mp* To Croc. Crotales *p*

Perc. II *mp*

Hp. *mp* *pp*

Pno. *mp* *pp*

Org. *p*

A. I. *mp solo*  
Know ing such

A. II. *p* know ing Lights

T. *p* know ing Lights

B. *p* know ing Lights

I

*p*

*p* - 4th position, F will be a 1/4 tone flat.

To Tom-t.

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*p* *p* *mp* *p* *mp* *p* *p* *p*

To Be Vis sion 'ry

Sounds Rays

To Be phe - - no - me - na

Sounds Rays To Be phe - - no - me - na

*p* *p* *p* *p* *p* *p* *p* *p*

To Be phe - - no - me - na

Sounds Rays To Be phe - - no - me - na

*p* *p* *mp* *p* *mp* *p* *p* *p*

At this mo - ment hav - ing reached this crit - i - cal

At this mo - ment hav - ing reached this crit - i - cal

*p* (non solo) *p* *p* *p* *p* *p* *p* *p* *p*

At this mo - ment hav - ing reached this crit - i - cal

At this mo - ment hav - ing reached this crit - i - cal

At this mo - ment hav - ing reached this crit - i - cal

At this mo - ment hav - ing reached this crit - i - cal

At this mo - ment hav - ing reached this crit - i - cal

At this mo - ment hav - ing reached this crit - i - cal

*mp* *mp*

*mp* *mp*

I

*mp* *mp*

*mp* *mp*

Cbsn. *p*

Tbn. *p* con sord. (cup)

Perc. I *mp*

Perc. II *mp*

Hp. *mp*

Pno. *mp*

Org. *mp*

S. I *cresc. poco a poco* *mf*  
 point I must not fear the as - sem - bly of peace - ful and wrath - ful de - i - ties which man - i - fest natu - ra - lly which man - i - fest natu - ra - lly Go for - ward

S. II *cresc. poco a poco* *mf*  
 point I must not fear the as - sem - bly of peace - ful and wrath - ful de - i - ties which man - i - fest natu - ra - lly which man - i - fest natu - ra - lly Go for - ward

A. I *cresc. poco a poco* *mf*  
 point I must not fear the as - sem - bly of peace - ful and wrath - ful de - i - ties which man - i - fest natu - ra - lly which man - i - fest natu - ra - lly Go for - ward

A. II *cresc. poco a poco* *mf*  
 point I must not fear the as - sem - bly of peace - ful and wrath - ful de - i - ties which man - i - fest natu - ra - lly which man - i - fest natu - ra - lly Go for - ward

T. *cresc. poco a poco* *mf*  
 point I must not fear the as - sem - bly of peace - ful and wrath - ful de - i - ties which man - i - fest natu - ra - lly which man - i - fest natu - ra - lly Go for - ward

B. *cresc. poco a poco* *mf*  
 point I must not fear the as - sem - bly of peace - ful and wrath - ful de - i - ties which man - i - fest natu - ra - lly which man - i - fest natu - ra - lly Go for - ward

Vc. *mp*

Cb. *mp*

Cbsn. *mf* *ff*

Tbn. *mf* *ff* *ff* - all 4th position, don't alter tuning of Foor C2

Perc. I *pppp* *p* *mf* *f* *ff*

Perc. II *pppp* *p* *mf* *f* *ff*

Hp. *mf* *f* *ff* (unmeasured and irregular)

Pno. *mf* *f* *ff* (unmeasured and irregular)

Org. *mf* *ff*

S. I *f*  
Go for - ward Go for - ward

S. II *f*  
Go for - ward Go for - ward

A. I *f*  
Go for - ward Go for - ward

A. II *f*  
Go for - ward Go for - ward

T. *f*  
Go for - ward Go for - ward

B. *f*  
Go for - ward Go for - ward

Vc. *mf* *f* *ff* (flautando, irregular)

Cb. *mf* *f* *ff*

senza *mf*

Tom-toms

185

This page of a musical score, numbered 185, features several staves for different instruments. The Percussion I and II staves show rhythmic patterns with various note values and rests. The Horns and Piano staves play sustained chords with dynamic markings. The Organ part consists of sustained chords in both hands. The Violin and Cello staves play sustained chords with dynamic markings. The woodwind parts (Oboe and Trombone) are not visible on this page.



This page of a musical score features the following parts and their characteristics:

- Cbsn. (Cornets):** Two staves with long, sustained notes.
- Tbn. (Tubas):** Two staves with long, sustained notes.
- Perc. I (Percussion I):** Two staves. The upper staff contains a complex rhythmic pattern of eighth and sixteenth notes with triplets and accents. The lower staff has a simpler accompaniment. A dynamic marking of *mp* is present.
- Perc. II (Percussion II):** Two staves. The upper staff contains a complex rhythmic pattern of eighth and sixteenth notes with triplets and accents. The lower staff has a simpler accompaniment. A dynamic marking of *mp* is present.
- Hp. (Horn):** One staff with sustained notes and dynamic markings of *mf*.
- Pno. (Piano):** One staff with sustained notes and dynamic markings of *mf*.
- Org. (Organ):** Two staves. The upper staff has a melodic line with a dynamic marking of *mp*. The lower staff has sustained notes.
- Vc. (Violins):** Two staves with sustained notes and dynamic markings of *mf*.
- Cb. (Cellos):** Two staves with sustained notes and dynamic markings of *mf*.

204

**K**

Cbsn. *sf*  
 Tbn. *sf*  
 Perc. I *ff*  
 Perc. II *ff*  
 Hp. *ff* bowed  
 Pno. *mp* *ff* *mp* *ff* Lid removed and played on strings with Nylon brushes  
 Org. *ff*  
 Vc. *sf* *pp* *sf* IV III..... III  
 Cb. *sf* *pp* *sf*

The score consists of seven staves. The Cbsn. and Tbn. parts play a rhythmic pattern of eighth notes, starting with a *sf* dynamic. Perc. I plays a complex rhythmic pattern with triplets and accents, while Perc. II plays a simpler pattern with accents. The Hp. part is marked *ff* and includes the instruction "bowed". The Pno. part features a dense texture of sixteenth notes, with dynamics ranging from *mp* to *ff*, and includes the instruction "Lid removed and played on strings with Nylon brushes". The Org. part provides harmonic support with sustained chords, marked *ff*. The Vc. part plays a melodic line with accents, marked *sf* and *pp*, with a section marked "III" starting at measure 207. The Cb. part plays a rhythmic pattern with accents, marked *sf* and *pp*.

212

L

Cbsn. *sf*

Tbn. *sf*

Perc. I *sf*

Perc. II *ff*

Hp. bowed *ff*

Pno. *mp* *ff* *mp* *ff* *mp* *ff*

Org. *ff*

Vc. III *pp* *sf*

Cb. *pp* *sf*

This musical score page, numbered 220, features seven staves for different instruments. The Percussion I and II staves are grouped together, as are the Cbsn. and Tbn. staves. The Pno. staff is in the bass clef, while the Hp., Org., Vc., and Cb. staves are in the treble clef. The Perc. I staff includes dynamic markings *sff:*, *mp*, *ff*, *mp*, and *ff*. The Perc. II staff includes *mp* and *ff*. The Cbsn. staff starts with *mf*. The Hp. staff includes *mf* and a *plucked* marking. The Pno. staff includes *mp* and *ff*. The Org. staff includes *f*. The Vc. staff includes *mf*. The Cb. staff includes *f*. The score contains various musical notations including triplets, slurs, and dynamic hairpins.

227

M

Cbsn. Tbn. Perc. I Perc. II Hp. Pno. Org. S. I S. II A. I A. II T. B. Vc. Cb.

The musical score consists of the following parts and their characteristics:

- Cbsn. (Contrabassoon):** Plays a melodic line with eighth notes.
- Tbn. (Tuba):** Plays a rhythmic accompaniment of eighth notes.
- Perc. I & II (Percussion):** Percussion I plays a snare drum with dynamic markings *ff*, *sfz*, *mf*, and *mf*. Percussion II plays a snare drum with dynamic markings *sfz*, *ff*, *ff*, *mf*, and *mf*.
- Hp. (Harp):** Plays a melodic line with triplets and quintuplets.
- Pno. (Piano):** Plays a complex rhythmic pattern with triplets and quintuplets.
- Org. (Organ):** Provides harmonic support with chords.
- Voces (Voices):** Includes Soprano I (S. I), Soprano II (S. II), Alto I (A. I), Alto II (A. II), Tenor (T.), and Bass (B.). They sing the lyrics: "Do not Be a - fraid Do not be ter - ri - fied".
- Vc. (Violoncello) & Cb. (Contra Bass):** Provide the bass line for the ensemble.

M

III

N

Cbsn. *ff*  
 Tbn. *ff*  
 Perc. I *mf* *sff.* *ff*  
 Perc. II *mf* *ff*  
 Hp. *ff* (unmeasured and irregular)  
 Pno. *ff* (unmeasured and irregular)  
 Org. *ff*  
 S. I *And* do not  
 S. II *And* do not  
 A. I *And* do not  
 A. II *And* do not  
 Vc. *ff*  
 Cb. *ff*

Musical score for measures 239-244. The score includes parts for Cbsn., Tbn., Perc. I, Perc. II, Hp., Pno., Org., S. I, S. II, A. I, A. II, Vc., and Cb. The music is in a key with one flat and a 4/4 time signature. Dynamics include *mf*, *sff.*, *ff*, and *And*. Performance markings include accents, slurs, and a box labeled 'N' above the vocal lines. The organ part features sustained chords. The piano and harp parts have dense textures with fingering numbers (5, 6) and irregular rhythms. The vocal parts have long, sustained notes with lyrics 'And do not'.

251

Cbsn.

Perc. I

Perc. II

Hp.

Pno.

Org.

S. I  
be awed Do not be awed

S. II  
be awed Do not be awed

A. I  
be awed Do not be awed

A. II  
be awed Do not be awed

Vc.

Cb.

Cbsn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Org.

S. I

S. II

A. I

T. 

B. 

Vc.

Cb.



270

Cbsn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Org.

S. I  
*ff*  
 These are your De - i - ties do not be ter - ri - fied — This is Vai - ro - ca - na And his

S. II  
*ff*  
 These are your De - i - ties do not be ter - ri - fied — This is Vai - ro - ca - na And his

A. I  
*ff*  
 These are your De - i - ties do not be ter - ri - fied — This is Vai - ro - ca - na And his

A. II  
*ff*  
 These are your De - i - ties do not be ter - ri - fied — This is Vai - ro - ca - na And his

T.  
*ff* tutti  
 These are your De - i - ties do not be ter - ri - fied — This is Vai - ro - ca - na And his

B.  
*ff*  
 These are your De - i - ties do not be ter - ri - fied — This is Vai - ro - ca - na And his

Vc.

Cb.

Cbsn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Org.

S. I  
con - sort Do not be a fraid

S. II  
con - sort Do not be a fraid

A. I  
con - sort Do not be a fraid

A. II  
con - sort Do not be a fraid

T.  
con - sort Do not be a fraid

B.  
con - sort Do not be a fraid

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

290

Perc. I

Perc. II

Hp.

Pno.

Org.

Cb.

**P**

*sf* *sf*

*mp* *mp* *mp*

*mp* *mp*

301

Hp.

Pno.

S. I.

B.

Cb.

*mp* *mp* *mp*

*p*

Re cog ni tion and Lib

Re cog ni tion and Lib

*mp* *mp* *mp* *mp* *mp*

312

Hp.

Pno.

S. I.

B.

Cb.

*mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp*

- ra tion Will oc cur nat tur 'lly

- ra tion Will oc cur nat tur 'lly

*mp* *mp* *mp* *mp* *mp* *mp* *mp*