

# Rakaia

13

**H**

Fl. I. *III*  
*mp* — *pp*

Fl. II.

Ob. I. *p*

Ob. II.

Cl. I. *mf*

Cl. II. *mf*

Bsn. I. *pp*

Bsn. II.

Hn. I.

Hn. II.

Hn. III.

Tpt. I. *p*

Tpt. II. *p*

Tpt. III.

Tbn. I. *fp* —

Tbn. II.

Tbn. III.

Tba.

Timp. *mp*

Cym. *mp* — *mf* (coin across cym.) To B. D. Bass Drum *mp*

W.B. *mp* — *p* To T. D. Tenor Drum *p*

Mar. *mf* —

Hp.

**H**

Vln. I.

Vln. II. *f*

Vla.

Vc. *pizz.* *mf* arco

Db. *pizz.* *mf* arco

## Rakaia

14

## Rakaia

15

**2****4**

*140*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II

Hn. I  
Hn. II  
Hn. III  
Tpt. I  
Tpt. II  
Tpt. III  
Tbn. I  
Tbn. II  
Tbn. III  
Tba.  
Timp. [Gr - Ft]  
B. D.  
T. D.  
Mar.

This section of the score includes parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Horn III, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Tuba, Timpani (marked Gr - Ft), Bass Drum, Tom Tom, and Maracas. The instrumentation is primarily woodwind and brass, with some rhythmic patterns and dynamics like ff and mp.

**J**

Timp. f == ff To Cym. Suspended Cymbal  
B. D.  
T. D.  
Mar.  
Hp. D<sub>2</sub> - D<sub>3</sub>

This section continues the instrumentation from the previous page, adding the Harp (Harp) which plays a sustained note at ff. The Timpani (Timp.) has a dynamic change to ff followed by a grace note (Gr - Ft). The Bass Drum (B. D.) and Tom Tom (T. D.) play eighth-note patterns. The Maracas (Mar.) play eighth-note patterns. The Harp (Harp) plays a sustained note at ff.

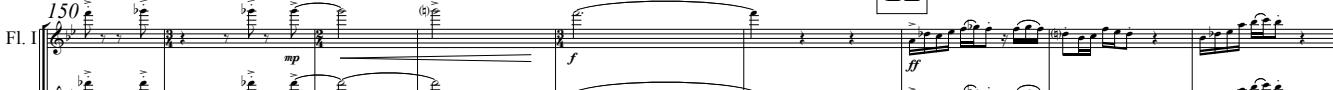
**J**

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

This final section of the score includes parts for Violin I, Violin II, Viola, Cello, and Double Bass (Db.). The Violin I and Violin II parts feature sixteenth-note patterns. The Viola part has a dynamic change to ff. The Cello part has a dynamic change to ff. The Double Bass part has a dynamic change to ff.

## Rakaia

**3**  
**4****3**  
**4****K**

Fl. I. 150 

Fl. II. 

Ob. I. 

Ob. II. 

Cl. I. 

Cl. II. 

Bsn. I. 

Bsn. II. 

Hn. I. 

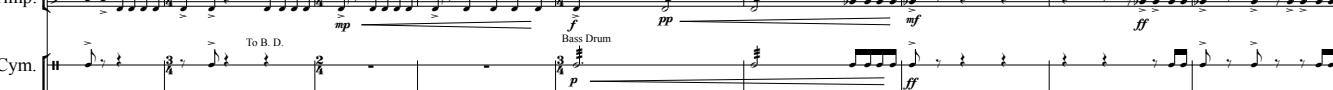
Hn. II. 

Hn. III. 

Tpt. I. 

Tpt. II. 

Tpt. III. 

Tbn. I. 

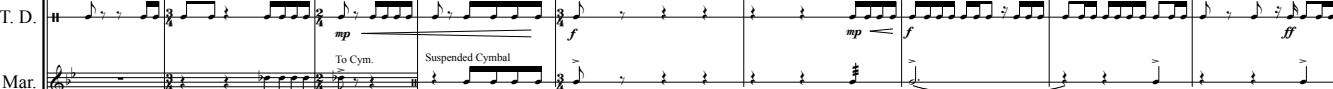
Tbn. II. 

Tbn. III. 

Tba. 

Timp. 

Cym. To B. D. 

T. D. 

Mar. To Cym. Suspended Cymbal 

Hp. (gliss.) 

Vln. I. 

Vln. II. 

Vla. 

Vc. 

Db. 

## Rakaia

17

**2 3 2 3 2 3**

159

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

Tba.

Tim.

B. D.

T. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.