Sam Lipman

Song of the Bhagavan

for Symphony Orchestra

Completed September 2014

Song of the Bhagavan offers a musical interpretation of the ancient Hindu classical text the *Bhagavad Gita*. The *Gita* unfolds in a dialogue between the warrior Arjuna, and his guide and God-King Krishna, as they sit on a battlefield about to join arms. It develops through dialectic between Arjuna's mortal shortcomings and Krishna's divinity. Krishna attempts to bring awareness to Arjuna of his animalistic attachment, and put him on the path to liberation through detachment (Moksha).

I have attempted to present these characters, their conversation, their mutual influence, and the unbending conflict between them.

This work is dedicated to my great friend Saaket Dubey.

Instrumentation

2 Flutes/Piccolo
2 Oboes
2 Clarinets in Bb
2 Bassoons
4 Horns in F
2 Trumpets in C
3 Trumbones
Tuba
Timpani
2 Percussionists
Celeste
Harp
Violins I and II
Violas
Cellos
Basses

Composed Autumn of 2014 in Austin, Texas

Song of the Bhagavan

By
Sam Lipman

Andante Sostenuto

♩ = 80

2 Flutes
2 Oboes
2 Clarinets in B♭
2 Bassoons
4 Horns in F
3 Trumpet in C
2 Trombones
Bass Trombone
Tuba
Timpani
Percussion I
Percussion II
Celesta
Harp

Andante Sostenuto

♩ = 80

Violin I
Violin II
Viola
Violoncello
Double Bass

p *fp* flautando div

3/2

Piu Mosso Subito

9 ♩ = 94

Fl. I II — *p* *ppp* — *p* *ppp*

Ob. I II

Cl. I — *p* *ppp* — *p* *ppp*

Cl. II — *with excitement* 2 — *mf* *f* *pp* — 2 — *mf* *f* *pp*

Bsn. I II — *p* — *p*

9

I II Hns. — III IV

Tpt. I II — sord — *poco* *fp* *pp* — *poco* *fp* *pp*

Tpt. III — sord — *poco* *fp* *pp* — *poco* *fp* *pp*

Tbn. I II

B. Tbn.

Tba.

Timp.

9

S. D.

B. D.

Cel.

Hp. — *with excitement* 2 — *mf* *f* *mp* — 2 — *mf* *f* *mp*

3/2

Piu Mosso Subito

♩ = 94

9

Vln. I — unis — *fp* *pp* *p* — *fp* *p* *p* *espress.*

Vln. II

Vln. II Div — non div. — *fp* *pp* — *fp* *pp*

non div. — *fp* *pp* — *fp* *pp*

Vla. — *fp* *pp* — *fp* *pp*

Vc. — *fp* *pp* *p* — *fp* *p* *p* *espress.*

Db.

Con Moto Espressivo
♩ = 100

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hns. I II III IV
Tpt. I II
Tpt. III
Tbn. I II
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cel.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

17

1. *p* *legato* *f*
I. *pp* *legato* *stay under violins* *mf*
III. *p* *legato* *stay under violins* *mf*
a2 *f* *pesante*
p *legato* *f*
f *pesante*
mf *pesante*
open *p*
mp *espress.* *e legato* *mf* *p* *sub mf* *f* *pesante*
unis *p* *espress.* *e legato* *mp* *p* *mp* *sub mf* *p* *mf* *f* *pesante*
div. *f* *pesante*
mp *espress.* *e legato* *mf* *p* *sub mf* *f* *pesante*
p *espress.* *e legato* *mp* *mf* *mp* *mf* *marcato* *f* *mf* *pesante*
mf *pesante*

26

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hns. I II III IV
Tpt. I II
Tpt. III
Tbn. I II
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cel.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff mf p pp mp f sub a2 I. div unis

34

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

34

I II
Hns.
III IV
Tpt. I II
Tpt. III
Tbn. I II
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cel.
p
Ped.

Hp.
fleeting
p
3
mf
3
p
A♭
p

34

Vln. I
dim.
p
dim
pp
div
Vln. II
dim.
p
dim
pp
Vla.
dim.
p
dim
pp
Vc.
dim.
p
dim
pp
Db.

Pochissimo più animato

♩ = 94

B

42

Fl. I — *sempre staccato*

Fl. II — *sempre legatissimo*

Ob. I — *cantabile* / *espress.*

Ob. II — *cantabile* / *espress.*

Cl. I — *cantabile* / *esp.* / *molto legato*

Cl. II — *cantabile*

Bsn. I — *esp.* / *cantabile*

Bsn. II — *cantabile*

Hns. I II — *majestically*

Hns. III IV — *majestically*

Tpt. I II — *majestically* a2

Tpt. III — *majestically*

Tbn. I II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cel. — *semper legatissimo*

Hp. — *with energy*

Pochissimo più animato

♩ = 94

B

Vln. I

Vln. II

Vla. — non div. III — *esp.*

Vc. — non div. III — *esp.* — pizz

Db.

52

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

52

I
II
Hns.

III
IV

Tpt. I
II

Tpt. I.

Tpt. III

Tpt. II.
III.

Tbn. I
II

B. Tbn.

Tba.

Timp.

52

S. D.

B. D.

Cel.

Hp.

52

Vln. I

Vln. II

Vla.

Vc.

Db.

cantabile

espress.

becoming detached

I.

II.
III.

pizz

59

Fl. I

Fl. II

muta in Piccolo

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

59

Hns. I II

Hns. III IV

Tpt. I.

Tpt. II. III.

Tbn. I II

B. Tbn.

Tba.

Timp.

59

S. D.

B. D.

To T.-t.

Cel.

Hp.

59

Vln. I

Vln. II

Vla.

Vc.

Db.

63

Piccolo

Picc. — ff pesante | cresc. | fff legato | dim. | f

Fl. I — ff pesante | cresc. | fff legato | dim. | f

Ob. I — ff sostenuto | cresc. | fff | dim. | f

Ob. II — ff sostenuto | cresc. | fff | dim. | f

Cl. I — ff pesante | ff legato | cresc. | fff legato | dim. | f

Cl. II — ff pesante | ff legato | cresc. | fff legato | dim. | f

Bsn. I — ff pesante | cresc. | fff | dim. | f

Bsn. II — ff pesante | cresc. | fff | f

63

Hns. I II — mf sostenuto | cresc. | f | dim. | a2 mf | mp

Hns. III IV — mf sostenuto | cresc. | f | dim. | mp

Tpt. I. — mf legato | cresc. | f | dim. | mp

Tpt. II. III. — mf legato | mp sostenuto | cresc. | mf | dim. | mp

Tbn. I II

B. Tbn. — mf pesante | dim. | mp | p

Tba. — mf pesante | dim. | mp | p

Timp. — f pesante | dim.

63

Tam-tam | To S. D. | Snare Drum

S. D. — f pesante

B. D. — f pesante

Cel.

Hp.

3/4 C

63

Vln. I — mf pesante | fff legato | dim. | mf

Vln. II — mf pesante | fff legato | dim. | mf

Vla. — mf pesante | fff legato | dim. | mf

Vc. — arco f pesante | dim. | mp

Db. — arco f pesante | dim. | mp

Slower
rit.
♩ = 100
69
to flute
Picc.
Fl. I II
Ob. I II
Cl. I
Cl. II
Bsn. I II
Bsn. I
Bsn. II
I.
II.
a2
mute
dim.
Hns. I II III IV
Tpt. I.
Tpt. II. III.
II. mute on
Tbn. I II
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cel.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
put on sord
div
sord
arco

Adagio Agitato
♩ = 70
D

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hns. I II III IV
Tpt. I II
Tpt. III
Tbn. I II
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cel.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

83
pp p mf pp
I.
1. solo espress.
mp mf p
open
sord
mute off
remove mute
unis.
molto espress.
sul C
gliss.
f

93

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

93

Hns. I II III IV
Tpt. I II
Tpt. III
Tbn. I II
B. Tbn.
Tba.

Timp.

93

S. D.
B. D.

Cel.

Hp.

Più mosso
♩ = 72

93

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

molto espress.
sul G

p gliss. ***mp*** ***mf*** ***pp*** ***mf*** ***pp*** ***mp*** ***p***

p ***mp*** ***mf*** ***pp*** ***mf*** ***pp*** ***mp*** ***p***

p ***pp*** ***mp*** ***pp*** *sub* ***f*** ***pp*** ***mp*** ***p*** ***mf***

arco

pp ***mp*** ***pp*** *sub* ***f*** ***pp*** ***mp*** ***p*** ***mf***

Più mosso
♩ = 72

sul G
molto espress.

p *gliss.* ***mf*** ***mp***

f

100

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

a2 *f* *cresc.*

a2 *f* *cresc.*

a2 *f* *cresc.*

a2 *f* *cresc.*

100

I II Hns.
III IV
Tpt. I II
Tpt. III
Tbn. I II
B. Tbn.
Tba.

a2 *mf* *cresc.*

mf *cresc.*

p *f*

p *f*

p *f*

Timp.

100

S. D.
B. D.

Suspended Cymbal To Tri.

p *mf*

p

Cel.

Hp.

100

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

div

sub f *mp* *mf* *cresc.* *f*

p *f* *mf* *f* *cresc.* *f*

f *mp* *mf* *cresc.* *f*

p *sub f* *mp* *mf* *cresc.* *f*

p *sub f* *mp* *mf* *cresc.*

E **Appassionata** ♩ = 80

106

Fl. I II — a2 — ff — sempre ff — 3 marcato — 3 — 3 — 3

Ob. I II — a2 — ff — 3 — a2 — sempre ff — 3

Cl. I II — ff — a2 — sempre ff — marcato — 3 — 3

Bsn. I II — ff — sempre ff

106

Hns. I II — a2 — brassy — f

Hns. III IV — a2 — brassy — f

Tpt. I II — open — I. brassy — sempre f

Tpt. III

Tbn. I II — f — sempre f

B. Tbn. — f — sempre f

Tba. — f — sempre f

Timp. — f

106

Cym.

B. D. — f

Cel.

Hp.

E **Appassionata** ♩ = 80

106

Vln. I — unis. — ff — 3 marcato — 3 — sempre ff — sempre ff

Vln. II — ff — 3 — 3 — sempre ff — 3 — 3 — sempre ff — 3

Vla. — ff — sempre ff — marcato — 3 — 3 — sempre ff

Vc. — ff — sempre ff — sempre ff

Db. — ff — sempre ff — sempre ff

110

Fl. I II

Ob. I II

a2

Cl. I II

marcato

fff

ff

Bsn. I II

110

always brassy

I II Hns.

sempre ff

fp

III IV

Tpt. I II

a2 brassy

f

Tpt. III

open

Tbn. I II

cresc.

B. Tbn.

Tba.

Timp.

Cym.

B. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

114

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

114

Hns. I II III IV

Tpt. I II

Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

114

Cym.

B. D.

Triangle

choke!

Cel.

Hp.

114

Vln. I

Vln. II

Vla.

Vc.

Db.

full strength

full strength

Allargando

Maestoso

F ♩ = 70

118

Picc.

Fl. I II

Ob. I II

Ob. I

Ob. II

Cl. I II

Bsn. I II

Hns. I II III IV

Tpt. I II

Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Tri.

B. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Vc. Div

Db.

a2

fff pesante

II. Muta in Piccolo

sempre ff pesante

II.

1.

ff

3

ff gato

brassy

penetrating a2

penetrating

ff legato

div

bow randomly, hold dynamic

unis. full strength

non-div.

with full bows

legato

125

Fl. I II
Fl. I
Ob. I
Ob. II
Cl. I II
Bsn. I II
I II Hns.
III IV
Tpt. I II
Tpt. III
Tbn. I II
B. Tbn.
Tba.
Timp.
Tri.
B. D.
Cel.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Vc. Div
Db.

I. solo
misterioso
espress.
vib
unis.
pizz
dim.
f
mf
mp
p
pp

130

Picc.

Fl. I

Ob. I
II

Cl. I

Cl. II

Bsn. I
II

130

I
II
Hns.

III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

B. Tbn.

Tba.

Timp.

130

Tri.

B. D.

Cel.

Hp.

130

Vln. I

Vln. II

Vla.

Vc.

Db.