

L A N T U A T

S Y M P H O N Y    № 1

“THE FOREBODING OF CIVIL WAR”

(Dedicated to my long-suffering people)

S C O R E

Ocarina

## Orchestra

Piccolo

2 Flauti (Flauto II = Flauto in G)

2 Oboi

Corno inglese

2 Clarinetti in B

Clarinetto basso in B

2 Fagotti

4 Corni in F

3 Trombe in B

3 Tromboni e Tuba

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Celesta

Campane

Timpani

Triangolo

Legno

Tamburo

Piatto, Piatti

Frusta

Cassa

Tam-tam

NGUEN LANTUAT (1935) has been living and working in Russia for more than 50 years, but he is considered to be one of the most eminent Vietnamese composers. He is the author of chamber music and four symphonies: “My Motherland”, “The condemned’s dreams”, “To a faraway beloved”. The first symphony “The foreboding of Civil war” is dedicated to the great tragedy of his own people sufferer of the fratricidal war.

Dr. Nguen Lantuat – professor of the State Music Academy of Novosibirsk, Honored Artist of the Russian Federation.

# Symphony No.1

"The Foreboding of Civil War"

Lantuat  
[1980]

$\text{♩} = 160$

Piccolo

2 Flauti (Fl. II=Fl. G)

2 Oboi

Corno inglese

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

**Vigoroso, declamando**

4 Corni in F

3 Trombe in B

3 Tromboni e tuba

Timpani

Frusta

T-ro

Cassa

Archi

1

Picc.

2 Fl.

2 Ob.

C. ing.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

2 Tr-be

Timp.

T-ro

Arch

II

a2 (II III)

f

Picc.   
 2 Fl.   
 2 Ob.   
 C. ing.   
 2 Cl.

2

4 Cor.   
 3 Tr-be   
 3 Tr-ni e tuba

Timp.   
 P-tto

Dynamics and markings:   
 f, tr., cresc., mp, < (slur), > (slur), = (slur), << (slur), >> (slur), mf.

**3** Allegro ma non troppo ♩=168

Picc. *f*

2 Fl. *f*

2 Ob. *f*

C. ing. *f*

2 Cl. *f*

Cl. b. *f*

2 Fag. *f*

4 Cor. *f*

3 Tr-be *f*

3 Tr-ni  
e tuba *f*

Tim. *f*

Frusta *f*

Legno *f*

T-ro *f*

P-tti *f*

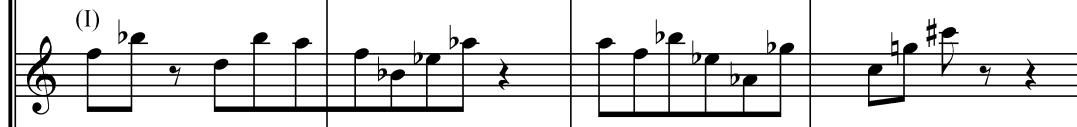
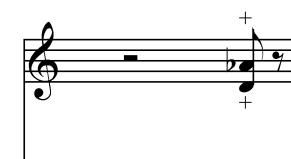
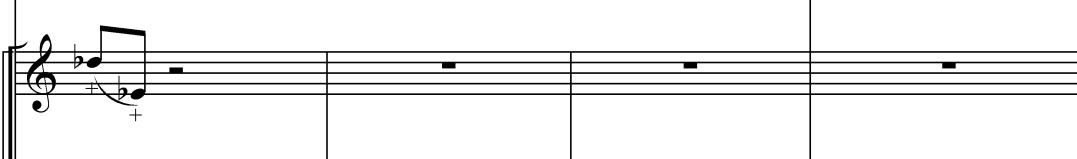
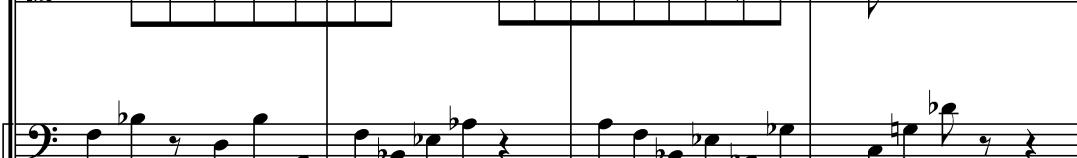
Cassa *f*

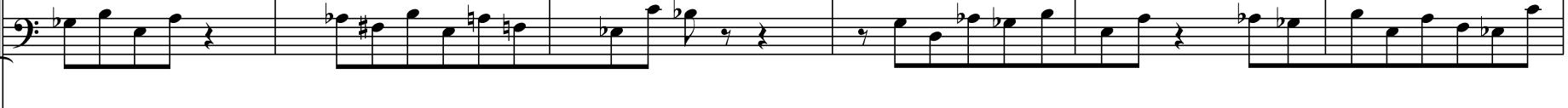
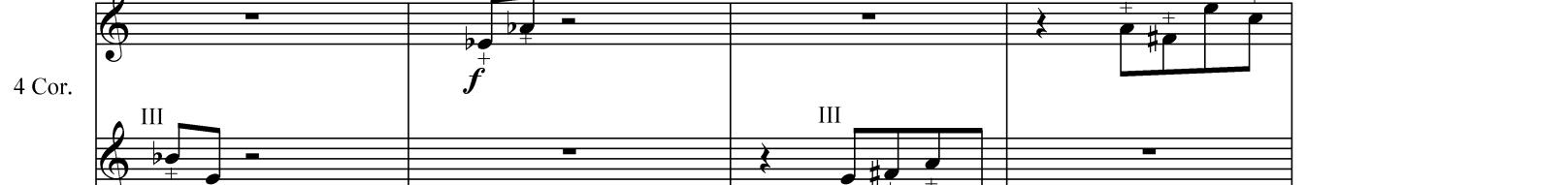
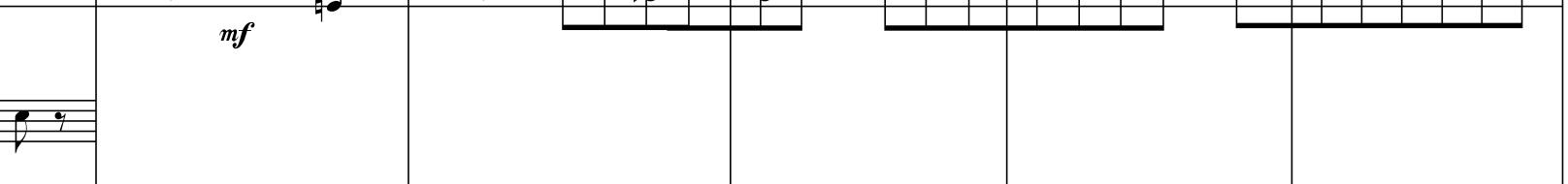
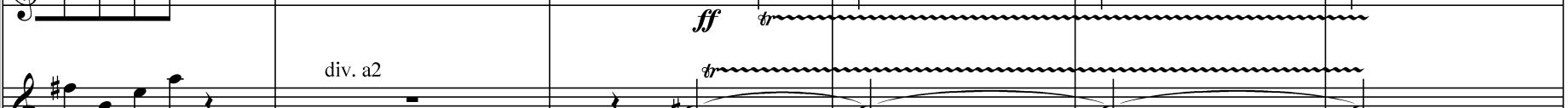
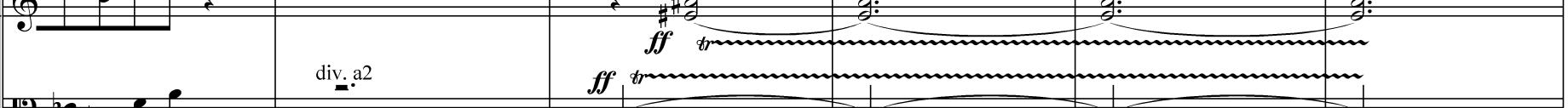
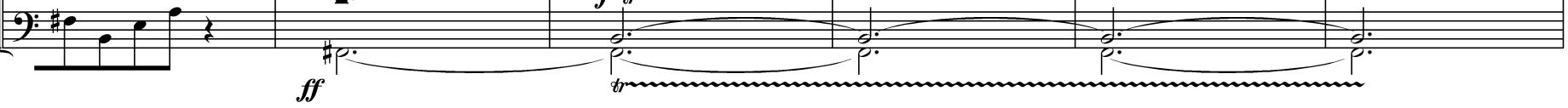
Archi *f*



Picc. *mf*  
 2 Fl.  
 Ob. II  
 Cl. II *mf*  
 Fag. II  
 Ob. I  
 Cl. I  
 Fag. I *f*  
 staccato  
 a2 staccato  
 staccato  
 staccato  
 staccato

4 Cor.  
 III  
 I +  
 3 Tr-be  
 II  
 I  
 Tr-no I  
 + + +  
 T-ro  
 poco a poco crescendo *f* sola  
 Archi  
 f

Picc.   
 2 Fl.   
 2 Ob. (I)   
 2 Cl. (I)   
 2 Fag. (I)   
  
 4 Cor.   
 3 Tr-be   
 II con. sord.   
 2 Tr-ni   
  
 T-ro   
  
 Archi   
  
  


Picc.   
 2 Fl.   
 2 Ob.   
 C. ing.   
 2 Cl.   
 Cl. b.   
 2 Fag.   
  
 4 Cor.   
 2 Tr-be   
 2 Tr-ni   
 Timp.   
 T-ro   
  
 Archi   
 Archi   
 Archi   
 Archi   
 Archi   
 Archi   
 Archi 

I                                    I

III                                 III

I                                    I

mf

a2 staccato

mf

sola

div. a2

ff

div. a2

ff

div. a2

ff

div. a3

ff

div. a2

ff

div. a2

f

ff

6  $\text{d} = 160$

Picc.

2 Fl.

2 Ob.

C. ing.

2 Cl.

Cl. b.

2 Fag.

4 Cor. *a2 ff*

Tr-no III e Tuba *f*

Timp. *f*

Frusta Legno

T-ro

P-tti *f*

unis. *sempre* *(ff)* *unis. sempre* *(ff)* *unis. sempre* *(ff)*

Arch. *sempre* *(ff)* *unis. sempre* *(ff)* *unis. sempre* *(ff)*

4 Cor. cresc.

I II

II senza sord.

Tr-ba II f

2 Tr-ni

Timp.

P-tti

8va -----

8va -----

Arch

=

4 Cor.

3 Tr-be

3 Tr-ni  
e tuba

P-tti

T-T

Tim.

C-ne

Arch

senza sord.

*mf* *cresc.*

*mf* *cresc.*

*cresc.*

*mf* *cresc.*

7 *=92*

*sfp*

*mf*

*mp*

*(8va)*

*mp*

*simile*

*simile*

*simile*

*pizz.*

*mf*

Fag. I solo *mf*  
 Timp.  
 Celesta *mf*  
 simile  
 simile  
 simile  
 Archi  
*espressivo* *mf*  
 Cl. I

Fl. I solo *mf*  
 Ob. I solo *mf*  
 C. ing. *mf*  
 Cl. I *tr*  
 Picc. *mf*  
 Archi

Musical score for orchestra and choir, page 10, measures 11-12. The score includes parts for Picc., 2 Fl., Ob. I, 2 Cl., 4 Cor., and Archi. The Picc. and 2 Fl. parts play eighth-note patterns. The Ob. I and 2 Cl. parts play sustained notes. The 4 Cor. part has a melodic line with dynamics *sfp* and crescendos. The Archi part provides harmonic support with sustained notes. Measure 12 concludes with a dynamic marking *(mf)*.



*accelerando*

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

*f*

4 Cor.

*ff*

*f*

*ff*

*ff*

3 Tr-be

*f*

3 Tr-ni  
e tuba

*f*

T-ro

*f*

P-tti

*f*

Archи

10 ♩=184-192

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni  
e tuba

T-ro

P-tti

Con fuoco ♩=184-192

mf

mf

mf

mf

11

Picc. *mf*

Ob. I

Cl. I

Cl. b.

Timp. *mf*

2 Cor. I III

Tr.-ba I

Legno *mf*

Archi

Fl. I

C. ing.

Cl. I

Fag. I *f*

Tr.-ba I

Legno *f*

Tr.-n I *f*

T-ro *mf*

cresc.

Archi

cresc.

cresc.

cresc.

cresc.

Fl. II

Cl. I

Cl. b.

Fag. I

Picc.

Ob. I

I

2 Cor.

III

(I)

II

2 Tr-be

I

Tr-no I

III

Tr-no III

f

Timp.

mf

Legno

f

Archi

Fl. I  
 C. ing.  
 3 Tr-be  
 Legno  
 T-ro  
 P-tto  
 Cassa  
 Archi  
 crescendo sempre  
 crescendo sempre  
 crescendo sempre  
 crescendo sempre

Timp.

Timp.  
 Legno  
 T-ro  
 P-tto  
 mp  
 Archi

12 **Fervido**

Picc. *ff*

2 Fl. *f*

2 Ob. *ff*

2 Cl. *ff*

2 Fag. *ff*

**Con fuoco**

4 Cor. *ff*

3 Tr-be II *f*

Frusta >

T-ro

P-tto *f*

P-tti *mf*

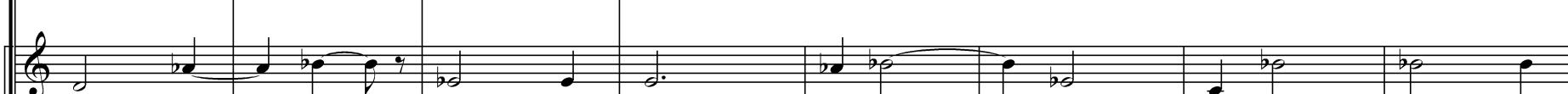
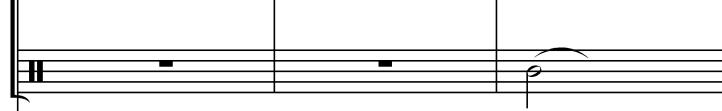
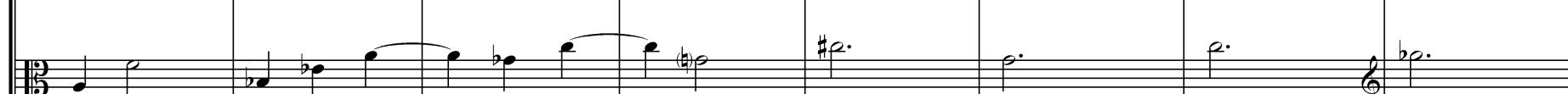
**Espressivo**

Arch. *f*

Arch. *f*

Arch. *f*

Arch. *f*

Picc.   
 2 Fl.   
 2 Ob.   
 2 Cl.   
 2 Fag.   
  
 4 Cor.   
 3 Tr-be   
 2 Tr-ni   
 f  
 T-ro   
 P-tti   
 Archi   
  
  
  


13

Picc.

2 Fl.

2 Ob.

C. ing.

2 Cl.

Cl. b.

2 Fag.

3 Tr-be

3 Tr-ni

Timp.

T-ro

P-tti

Archi

I  
f  
III

II  
f

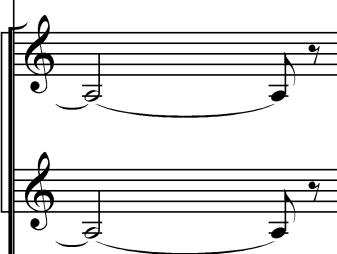
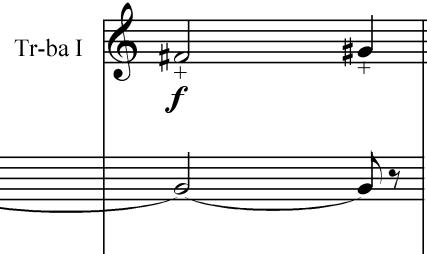
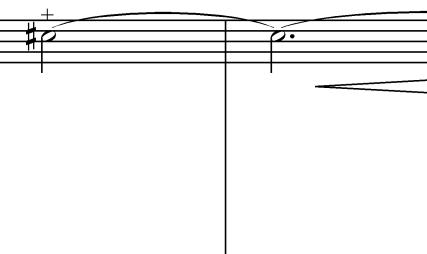
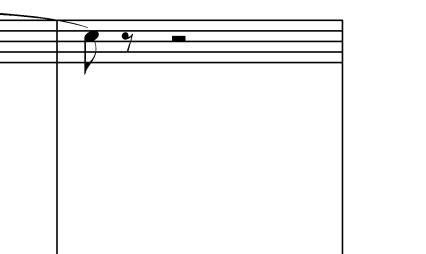
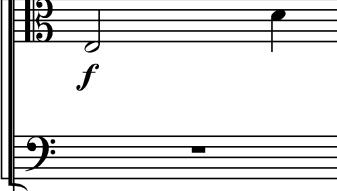
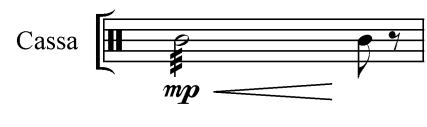
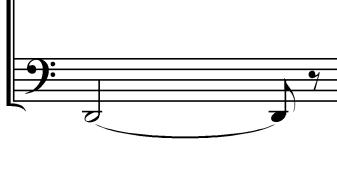
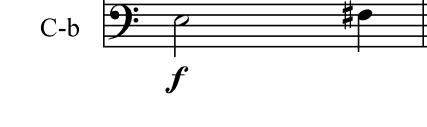
mf

simile

simile

simile

f

Picc.   
 2 Fl.   
 2 Ob.   
 C. ing.   
 2 Cl.   
 Cl. b.   
 2 Fag.   
  
 2 Cor.   
  
 Tr-ba I   
 I   
 III   
  
 2 Tr-ni   
  
 Cassa   
  
 V-ni I   
 V-ni II   
 V-le   
 V-c   
  
 C-b 

14

Picc.

2 Fl.

2 Ob.

C. ing.

2 Cl.

Cl. b.

Fag. I

4 Cor.

II

I

III

2 Tr-be

II

f

I

3 Tr-ni

II

f

(III)

Timp.

V-ni I

V-ni II

V-le

V-c

C-b

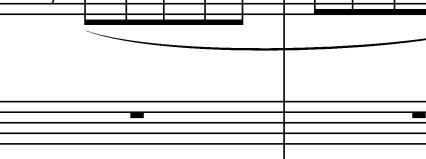
I

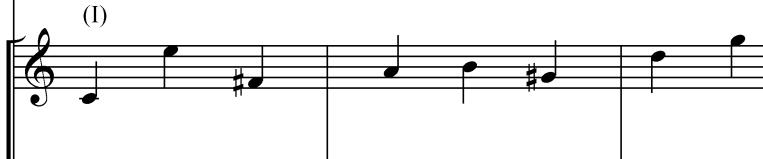
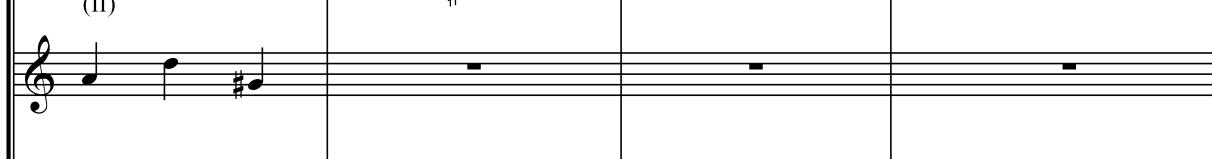
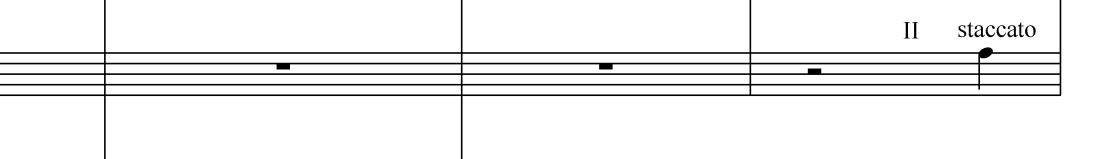
II

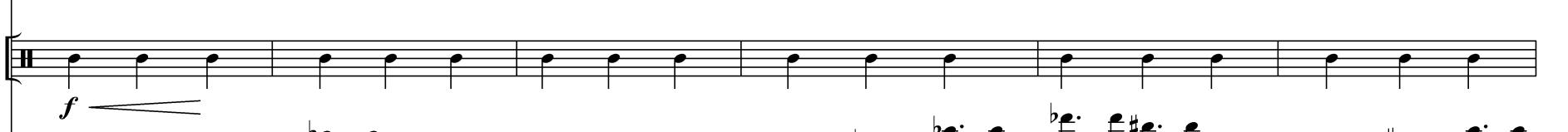
III

T-ro

*mf*

Picc.   
 2 Fl.   
 2 Ob.   
 C. ing.   
 2 Cl.   
 Cl. b.   
 Fag. I   
 Fag. II 

(I)   
 2 Cor.   
 (I)   
 (II)   
 III   
 II staccato 

3 Tr-ni   
 Cassa   
 f   
 Archi   


staccato

Picc.

2 Fl.

2 Ob.

C. ing.

2 Cl.

Cl. b.

Fag. I

Fag. II

a2 staccato

4 Cor.

2 Tr-be

II staccato

III staccato

I staccato

I staccato

Frottez

T-T

*pp*

*cresc. molto*

Arch

15 *feroce*

16"

Picc.

2 Fl. *Fl. II muta in Fl. G*

2 Ob.

C. ing.

2 Cl.

Cl. b.

2 Fag.

a2 [\*] (staccato)

*f* (staccato)

4 Cor. a2 [\*]

*f* (staccato)

(staccato)

3 Tr-be *feroce*

*f* (staccato)

(staccato)

3 Tr-ni III (staccato)

*f*

T-T *feroce*

*f*

Arch. *f*

*f*

*f*

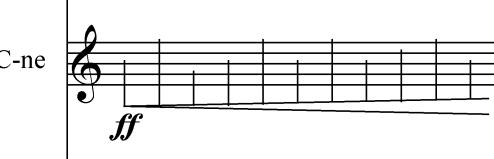
16"

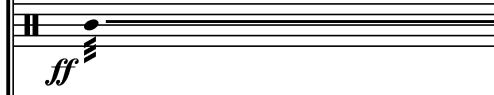
[\*] not together

16

8" ----- 5"

Tim. 

C-ne 

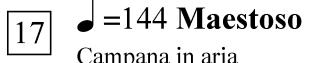
Legno 

T-ro 

P-tto 

T-T 

**Con fuoco**

17 

Campana in aria

4 Cor. 

Campana in aria

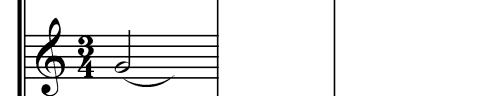
3 Tr-be 

sola declamando

I II

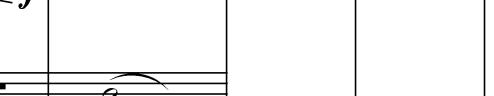
2 Tr-ni 

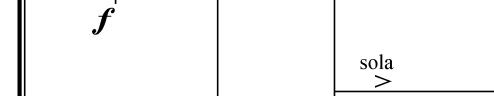
Tim. 

C-ne 

T-ro 

P-tti 

Cassa 

T-T 

4 Cor.

3 Tr-be

3 Tr-ni  
e tuba

Timp.

T-ro

P-tti

(*f*)

Cassa

18

10"

4 Cor.

[\*] a2 ord.

[\*] a2 ord.

*mf*

3 Tr-be

[\*] a2

*mf*

18

*mf*      cresc.      *ff*      simile

3 Tr-ni  
e tuba

*mf*      cresc.      *ff*      simile

*mf*      cresc.      *ff*      simile

Timpani

T-ro

Cassa

T-T

*mf*

[\*] not together

Picc. *tr* *ff*

2 Fl. *tr* *ff* *tr*

2 Ob. *tr* *ff* *tr*

C. ing. *tr* *ff*

2 Cl. *tr* *ff* *tr*

Cl. b. *tr* *ff*

2 Fag. *tr* *ff* *tr*

4 Cor. *cresc.* *ff* *simile*

3 Tr-be *cresc.* *ff* *simile*

3 Tr-ni  
e tuba *simile*

P-tti *mf* *ff* *ff*

Archi *ff*

Picc. 5"  
 2 Fl. tr  
 2 Ob. tr  
 C. ing. tr  
 2 Cl. tr  
 Cl. b.  
 2 Fag. tr  
 4 Cor. tr  
 3 Tr-be  
 3 Tr-ni  
 e tuba  
 P-tti 5"  
 Archi

19

10"

Picc. *fff*

2 Fl. *fff*

2 Ob. *fff*

C. ing. *fff*

2 Cl. *fff*

Cl. b. *fff*

2 Fag. *fff*

4 Cor.

3 Tr-be

3 Tr-ni  
e tuba

Timp. *mf* *cresc.*

Frusta >

T-ro *mf* *cresc.*

P-tto *mf* *cresc.*

Cassa *mf* *cresc.*

T-T *mf*

Archi *fff* *fff* *fff* *fff*

Fl. II muta in Fl. G

>

Celesta *mf*

[\*] the highest note  
[\*\*] sul ponticello

Picc. *mp*  
 Fl. I *mp*  
 Fl. G. *mf* **[20] Moderato**  $\text{♩} = 132$   
*Solo molto espressivo*  
 Ob. I *mf*  
 2 Cl. *mp*  
 Celesta *(mf)*  
**≡**  
 Fl. G. *mf*  
 Celesta *(mf)*  
**≡**  
 Picc. *mf* **[21]**  
 Fl. G. *(mf)*  
**≡**  
 Picc.   
 Fl. G. *mf* **[22]**  
*Fl. G muta in Fl. II*  
 C. ing. *mf*  
 Celesta *mf*  
*V-ni II*  $\text{♩} = 72$  *Con sord.* *rustico*  
 V-le *con. sord.* *mp*  
 V-c *con. sord.* *p*  
 C-b *pizz.* *mp*

V-ni II

V-le

V-c

C-b

==

C-ne

23

Celesta

V-ni II

V-le

V-c

C-b

cresc.

V-ni I

con. sord. *espressivo*

mf

mp

pizz.

mf

pizz.

mf

mf

==

Celesta

Arch



Cl. I      *mf*

Cl. b.      *mf*

2 Fag.

II III  
+      +      +

2 Tr-be      *mf*

Legno      *f*

T-ro      *mf*

senza sord.  
*mf*      senza sord.  
*mf*

Arch.      *mf*

*mf*

Picc. *mf*

2 Fl. *mf*

2 Ob. *mf*

2 Cl. *b*  
*f*

Cl. b. *f*

2 Fag. *f*

4 Cor. I *mf*

III *mf*

I *f*

3 Tr-be II *mf*

Tr-no III *mf*

Legno *f*

T-ro *mf*

*f*

Arch. *f*

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Picc., 2 Fl., 2 Ob., 2 Cl., Cl. b., 2 Fag., 4 Cor., 3 Tr-be, Legno, and T-ro. The Picc., 2 Fl., 2 Ob., 2 Cl., Cl. b., 2 Fag., 4 Cor., and 3 Tr-be staves all begin with a dynamic marking of *mf*. The 2 Cl. staff has a dynamic of *b* above it. The Cl. b. staff has a dynamic of *f*. The 2 Fag. staff has a dynamic of *f*. The 4 Cor. staff has dynamics of *mf* and *f*. The 3 Tr-be staff has dynamics of *mf* and *f*. The Legno staff has a dynamic of *f*. The T-ro staff has dynamics of *mf* and *f*. The Archi staff has a dynamic of *f*. There are also performance instructions: "Tr-no III" is written below the 3 Tr-be staff, and "I", "II", and "III" are written above the 4 Cor. staff.

Picc.  
 2 Fl.  
 2 Ob.  
 2 Cl.  
 Cl. b.  
 2 Fag.  
 4 Cor.  
 3 Tr-be  
 2 Tr-ni

Timp.  
 Frusta  
 Legno  
 T-ro  
 P-tti  
 Cassa

Archi

27

Picc.

2 Fl.

2 Ob.

2 Cl. (a2) *f*

Cl. b. *f*  
a2

2 Fag. *f*

I

II

2 Tr-be

2 Tr-ni

Timp. *mf*

Frusta

Legno

solo

T-ro *f*

P-tti

Cassa *mp*

*ff*

*ff*

Archi *ff*

*ff*

*f*



28

$\text{♩} = 160$

Picc.

2 Fl.

2 Ob.

C. ing.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

Tr-ba I

3 Tr-ni  
e tuba

Timp.

Frusta

T-ro

P-tti

unis.

cresc. molto

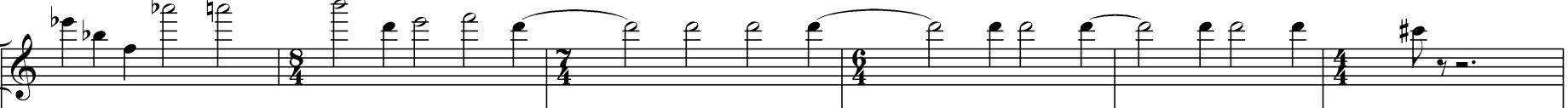
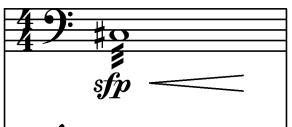
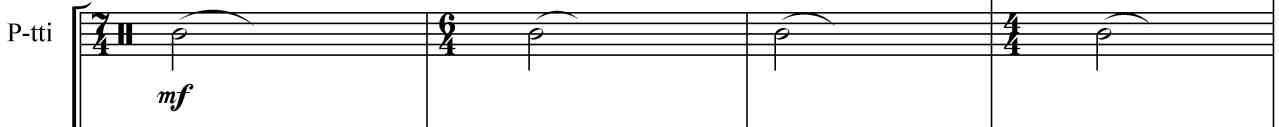
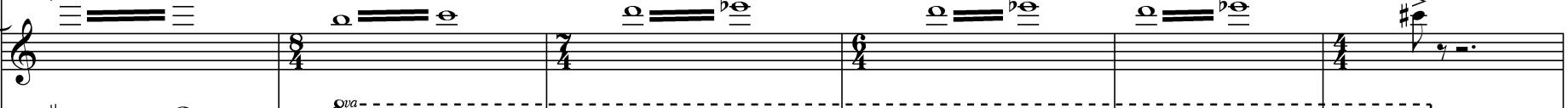
Archiv.

cresc. molto

*V*

2 Fl. *tr.*  
 2 Ob. *tr.*  
 2 Cl. *tr.*  
 4 Cor.  
 3 Tr-ni  
e tuba *f*  
 Timp.  
 P-tti  
 Archi

Picc. *f*  
 2 Tr-be *a2 II III f*

Picc. 
  
 2 Fl. 
  
 2 Ob. 
  
 2 Cl. 
  
  
 4 Cor. 
  
 3 Tr-be 
  
 3 Tr-ni e tuba 
  
  
 Timp. 
  
 C-ne 
  
 T-T 
  
  
 P-tti 
  
 Cassa 
  
  
 Archi 
  


29  $\text{♩} = 96$

2 Fag. II

Tim.

C-ne

Celesta

V-ni I

V-ni II

V-le

V-c

1 V-c solo

pizz.

C-b

mp

simile

simile

simile

mp

mp

mp

Fl. I

Ob. I

Cl. I

2 Fag.

Picc.

tutti

mf

Picc. 
  
 2 Fl. 
  
 2 Ob. 
  
 2 Cl. 
  
 2 Fag. 
  
  
 4 Cor. 
  
 Tr-ba I 
  
  
 Archi 
  
 pizz. 
  
 arco 
  
 arco

30

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

I solo

3 Tr-ni  
e tuba

2 Tr-be

Celesta

P-tti

Cassa

Timp.

Archi

31

Picc.

2 Fl.

2 Ob.

2 Cl.

4 Cor.

2 Tr-be

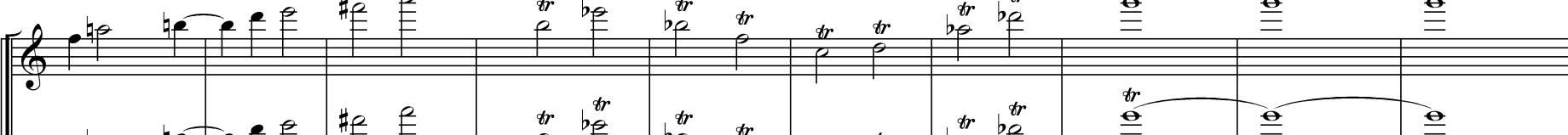
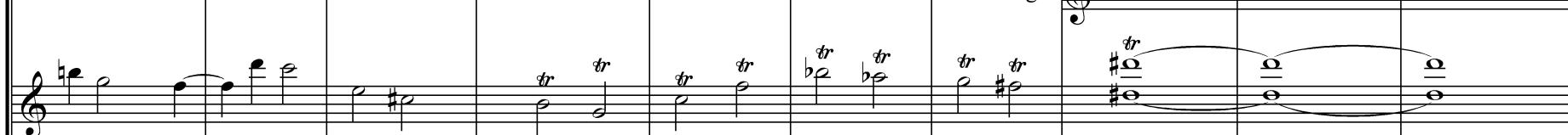
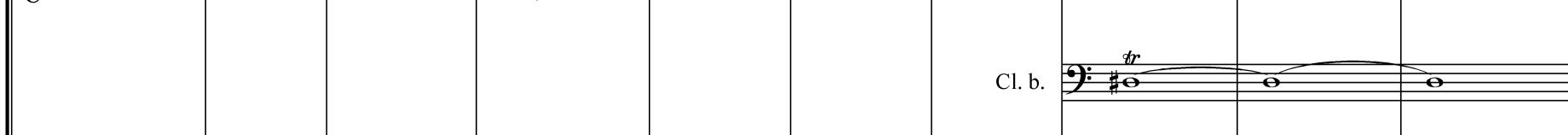
3 Tr-ni  
e tuba

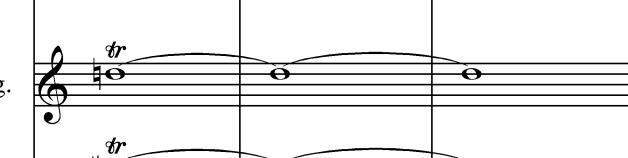
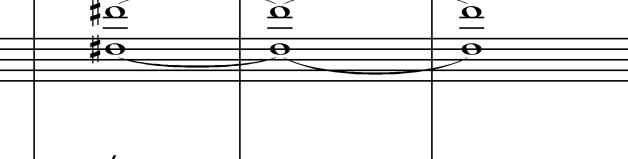
Timp.

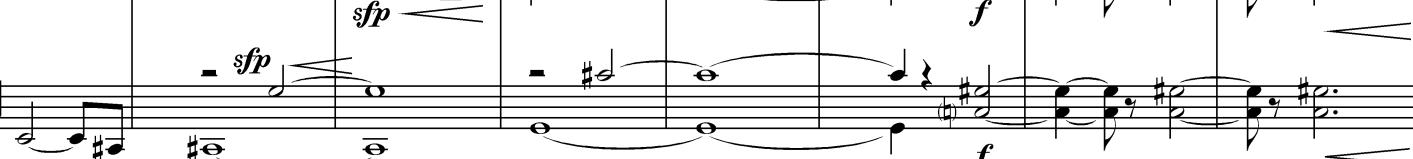
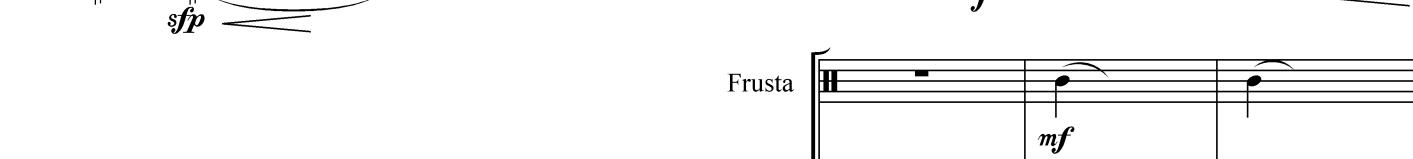
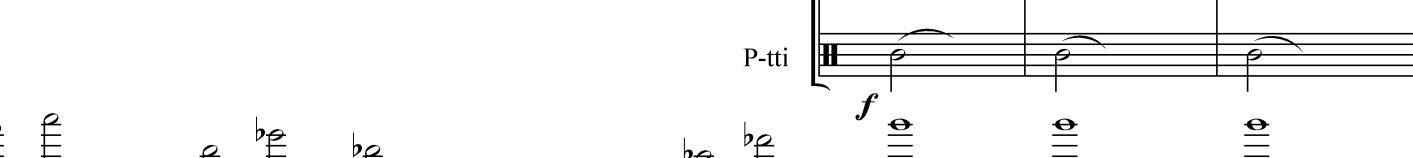
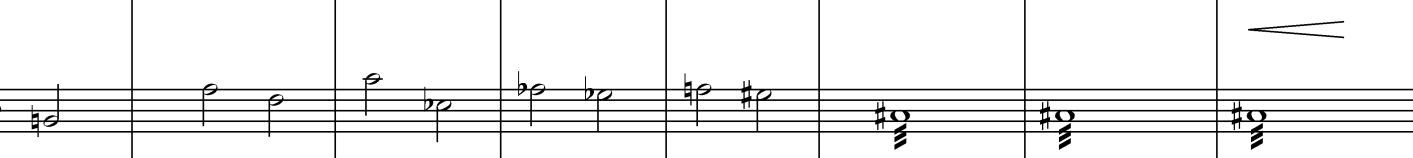
P-tti

Arch

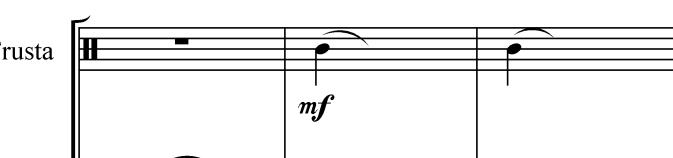
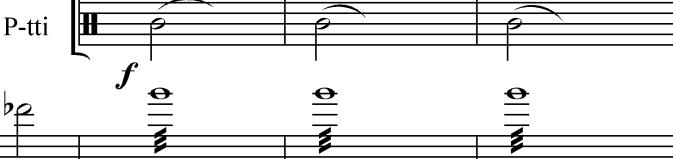
Score details: The score consists of ten staves. The top five staves (Picc., 2 Fl., 2 Ob., 2 Cl., 4 Cor.) play eighth-note patterns with grace notes. The 2 Cl. staff includes dynamic markings 'a2' and 'tr'. The 2 Tr-be staff includes 'a2' and 'tr'. The 3 Tr-ni e tuba staff includes 'a2' and dynamics 'mf' followed by 'cresc.'. The Timp. and P-tti staves are mostly silent. The bottom five staves (P-tti, Arch) play sustained notes. The Arch staff includes dynamics 'unis.' and 'tr'.

Picc.   
 2 Fl.   
 2 Ob.   
 2 Cl.   
 2 Fag. 

C. ing.   
 Cl. b. 

4 Cor.   
 a2   
 f   
 a2   
 f   
 3 Tr-be   
 a2   
 mf   
 sfp   
 sfp   
 f 

3 Tr-ni  
e tuba   
 sfp   
 f 

Frusta   
 P-tti 

Archi   
  
  


4" simile

Tr-no I

Tr-no II

Tr-no III

Tuba

T-T

**f**

6" simile

Tr-ba I

Tr-ba II

Tr-ba III

Tr-no I

Tr-no II

Tr-no III

Tuba

8" simile

Cor. I

Cor. II

Cor. III

Cor. IV

Tr-ba I

Tr-ba II

Tr-ba III

Tr-no I

Tr-no II

Tr-no III

Tuba

ff #

ff #

ff #

ff #

10"

Picc.

2 Fl.

Ob. I

2 Cl.

Cl. b.

2 Fag.

Cor. I

Cor. II

Cor. III

Cor. IV

Tr.-ba I

Tr.-ba II

Tr.-ba III

Tr.-no I

Tr.-no II

Tr.-no III

Tuba

Archi

**Allegro brio**  $\text{♩} = 176$

Picc. (ff) a2

2 Fl. (ff) a2

2 Ob. (ff) a2

2 Cl. (ff)

Cl. b. (ff) a2

2 Fag. (ff) a2

Frusta >

T-ro solo ff

P-tti > f

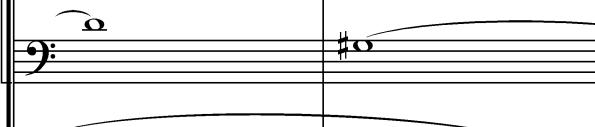
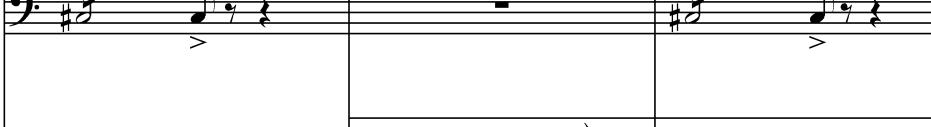
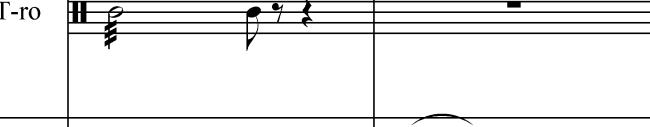
V-ni I ff

V-ni II ff

V-le ff

3 Tr-be ff a2 ff

Picc. *tr*  
 2 Fl. *ff*  
 2 Ob. *ff*  
 2 Cl. *ff*  
 2 Fag. *ff*  
 I  
 2 Cor.  
 III  
 3 Tr-be  
 2 Tr-ni I III a2 *f*  
 Timp. *f* <  
 T-ro  
 Cassa *mf*  
 V-ni I  
 V-ni II *tr*  
 V-le *tr*  
 V-c  
 C-b

Picc.   
 2 Fl.   
 2 Ob.   
 C. ing.   
 2 Cl.   
 Cl. b.   
 2 Fag.   
 4 Cor.   
 3 Tr-be   
 3 Tr-ni   
 Timp.   
 T-ro   
 P-tti   
 Cassa   
 Archi 

Campana in aria

ff

ff

III

*f*

Tim.

T-ro

P-tti

Picc. *tr.*  
 2 Fl. *tr.* *tr.*  
 2 Ob. *tr.* *tr.* *tr.* *tr.*  
 C. ing. *tr.* *tr.* *tr.* *tr.*  
 2 Cl. *tr.* *tr.* *tr.* *tr.*  
 Cl. b. *tr.* *tr.* *tr.* *tr.*  
 2 Fag. *tr.* *tr.* *tr.* *tr.*  
 4 Cor. *tr.* *tr.* *tr.* *tr.*  
 3 Tr-be *tr.* *tr.* *tr.* *tr.*  
 3 Tr-ni  
e tuba *tr.* *tr.* *tr.* *tr.*  
 Timp. *f*  
 Tr-lo *f*  
 T-ro *ff*  
 P-tti *mf*  
 Cassa *f*  
 Archi *fff*  
*fff*  
*fff*  
*fff*  
*ff*  
*ff*

Picc. 2 Fl. 2 Ob. C. ing. 2 Cl. Cl. b. 2 Fag. 4 Cor. 3 Tr-be 3 Tr-ni e tuba

*rit. subito*

Timp. Tr-lo T-ro P-tti Cassa Archi

*rit. subito*

Frusta

**a tempo**

FINE

Picc.

2 Fl.

2 Ob.

C. ing.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

3 Tr-be.

3 Tr-ni  
e tuba

Timp.

C-ne

T-ro

P-tti

ff

soli

Frusta

Archи

**a tempo**

**FINE**