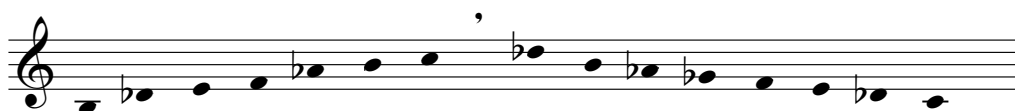


Performance notes

The piece is to be played entirely on the F side of the instrument for free and fluid movement, mimicking the Indian *khyal* vocal style. It should not be necessary to use the third valve but, of course, it may be used instead of the combination of first and second valves. Any fingerings aiding portamento movement in particular have been marked on the copy.

Hand-stopped notes have been shown with the usual + and all other notes are played open (i.e. not hand-stopped).

The piece is based on the Lalit Hindustani Raga as shown here in its ascending and descending form:



The raga is traditionally to be played before sunrise.

The introductory section is unmeasured so liberty may be taken regarding pace. The commas show where a slight pause is to occur.

The measured section uses the Ektal tala, 2 + 2 + 2 + 2 + 2 + 2. Each cycle is denoted by a double bar, beginning with the *sam*, the strongest beat. Other strong beats are called *tali* (solid barlines), as opposed the weaker *khali* beats (dotted barlines).

The foot-stomping mostly emphasises the stronger *tali*. Make this pronounced in audibility, but natural in movement.

The *tanpura* (drone) usual in Hindustani music is brought to light through interjecting sustained notes in bass clef.

Unusually, for this raga, the drone is based on the first and fourth degrees of the scale. Take time over these phrases.

Lalit for solo horn

To be played entirely on the F side

Unmeasured, improvisatory and spacious

Helen Seddon-Gray

0 ——— 0 ——— 1
+ , + + + ,

p *port.* *port.* *port.* *port.*

1 1 1
2 2 2
+ + + + +

mf

mp *p* *mp*

0 ——— 0 ———

+ , + + + ,

mp *p* *mp*

0 ——— 0 ———

+ + + + + ,

mf

1 1
2 2
+ + + + + ,

mp

(tanpura)