

Derek B. Scott

# **2 Songs for Europe**

*Full scores and piano-vocal scores*

## **2 Songs for Europe)**

1. Be Nice to Nice People (2008)
2. Big Society (2011)

My first mock-Eurovision song was written in March 2008, after I had challenged a group of my students to write a song for the Eurovision Song Contest. In my song, I tried to incorporate memorable gestures (such as kisses and blowing raspberries) as well as to imitate familiar devices from past Eurovision songs, such as a strong 2-beat rhythm, quirky accompaniment figures, and a semitonal key rise for the final chorus. My second song for Europe was inspired by a speech given by PM David Cameron about his ambitions for a 'big society', which I found hilarious. I thought a Eurovision song was the ideal vehicle to promote his social theory.

Derek B. Scott

## Be Nice to Nice People

People ask me everyday,  
How should I behave?  
In multicultural Europe,  
The matter can be grave.

Well, I have an answer,  
Listen to me now,  
I'll tell you all that you need to know,  
And what to do and how.

Be nice to nice people,           *[kiss, kiss]*  
Be rude to rude people;       *[blow raspberry]*  
Come on everybody laugh and sing, ha, ha, ha, ha, ha,  
It's better than wearing lots of bling.

This is my advice to you,  
Always act this way,  
You'll find that it is effective,  
And makes you feel O. K.

Now it's time to practice,  
Let's enjoy the fun,  
Come on and do all the actions now,  
The party has begun.

Be nice to nice people,  
Be rude to rude people;  
Come on everybody laugh and sing, ha, ha, ha, ha, ha,  
It's better than wearing lots of bling.       *[key change]*

Be, be, be, be nice to nice people,  
Be rude to rude people;  
Come on everybody laugh and sing, ha, ha, ha, ha, ha,  
It's better than wearing lots, much better than better than wearing lots,  
Much better ... than wearing lots of bling.

# A Song for Europe

Derek B Scott  
(March 2008)

Allegro anthemico con circus di media  $\text{♩} = 80$

*mp*

Peo - ple ask me ever - y - day How should I be - have? In  
This is my ad - vice to you, Al - ways act this way, You'll

*mp*

mul - ti - cul - tu - ral Eu - rope, The mat - ter can be grave. Well, I have an an - swer, Lis - ten to me  
find that it is ef - fec - tive, And makes you feel O. K. Now it's time to prac - tice, Let's en - joy the

*f*

now, I'll tell you all that you need to know, And what to do and how. Be nice to nice  
fun, Come on and do all the ac - tions now, The par - ty has be - gun.

*f*

peo - ple, Be rude to rude peo - ple; Come on ever - y - bo - dy laugh and

29

1. sing, ha, ha, ha, ha, ha, It's bet-ter than wear-ing lots of bling. 2. wear-ing lots of bling.

mf ff

37

*f* (kiss, kiss) Be, be, be, be nice to nice peo-ple, Be rude to rude peo-ple;

*f*

45 (blow raspberry) *ff* Come on ever - y - bo - dy laugh and sing, ha, ha, ha, ha, ha, It's bet-ter than wear - ing lots, much *mf* *f*

*ff* *mf* *f*

52 bet - ter than wear - ing lots, much *ff* bet - ter than wear - ing lots of bling. *mp* *p* *pp* *ff*

*ff* *mp* *p* *pp* *ff*

# A Song for Europe

Derek B Scott  
(March 2008)

**Allegro anthemico con circo di media**  $\text{♩} = 80$

*mp*

Peo - ple ask me ever - y - day How should I be - have? In  
This is my ad - vice to you, Al - ways act this way, You'll

*mp*

7  
mul - ti - cul - tu - ral Eu - rope, The mat - ter can be grave. Well, I have an an - swer, Lis - ten to me  
find that it is ef - fec - tive, And makes you feel O. K. Now it's time to prac - tice, Let's en - joy the

14  
*f*  
now, I'll tell you all that you need to know, And what to do and how. Be nice to nice peo - ple,  
fun, Come on and do all the ac - tions now, The par - ty has be - gun.

22 (kiss, kiss) (blow raspberry)  
Be rude to rude peo - ple; Come on ever - y - bo - dy laugh and sing, ha, ha, ha, ha,

22

30

1. ha, It's bet-ter than wear-ing lots of bling. 2. wear-ing lots of bling.

mf ff

37

*f* (kiss, kiss) Be, be, be, be nice to nice peo-ple, Be rude to rude peo-ple;

*f* ff

45 (blow raspberry) *ff* *mf* *f*

Come on ever-y-bo dy laugh and sing, ha, ha, ha, ha, ha, It's bet-ter than wear-ing lots, much

*ff* *mf* *f*

52 *ff* *mp*

bet-ter than wear-ing lots, much bet-ter than wear-ing lots of bling.

*ff* *p* *pp* *ff*

# Be Nice to Nice People

## Song for Europe No. 1

Derek B Scott  
(March 2008)

Allegro anthemico con circus di media  $\text{♩} = 80$

Piccolo

Clarinet B $\flat$

Saxophones

Trumpet in B $\flat$

Trombone

Voice

Piano

Bassoon

Percussion

Drum Set

Double Bass

*p*

*mp*

*mp*

*mp*

*pizz.*

*mp*

Peo - ple ask me ever - y - day How should I be -  
This is my ad - vice to you, Al - ways act this

The musical score is arranged in a standard orchestral format. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro anthemico con circus di media' with a metronome marking of quarter note = 80. The score includes parts for Piccolo, Clarinet B-flat, Saxophones, Trumpet in B-flat, Trombone, Voice, Piano, Bassoon, Percussion, Drum Set, and Double Bass. The voice part has lyrics: 'Peo - ple ask me ever - y - day How should I be - This is my ad - vice to you, Al - ways act this'. Dynamics include piano (p), mezzo-piano (mp), and pizzicato (pizz.).





11 *f*

Sax.

11 *mf*

B♭ Tpt.

11

Well, I have an an - swer, Lis - ten to me now, I'll tell you all that you  
Now it's time to prac - tice, Let's en - joy the fun, Come on and do all the

11

Pf.

11 *f* *mp*

Perc.

11

D. S.

11

Detailed description: This is a page of a musical score for the piece 'Be Nice to Nice People'. The page is numbered 8. The score is arranged for five instruments: Saxophone (Sax.), B♭ Trumpet (B♭ Tpt.), Piano (Pf.), Percussion (Perc.), and Double Bass (D. S.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five systems. The first system contains the Saxophone and B♭ Trumpet parts, both starting at measure 11. The Saxophone part begins with a forte (*f*) dynamic. The B♭ Trumpet part begins with a mezzo-forte (*mf*) dynamic. The second system contains the vocal line with lyrics and the Piano accompaniment. The Piano part starts at measure 11. The third system contains the Percussion and Double Bass parts, both starting at measure 11. The Percussion part begins with a forte (*f*) dynamic, and the Double Bass part begins with a mezzo-piano (*mp*) dynamic. The lyrics are: 'Well, I have an answer, Listen to me now, I'll tell you all that you Now it's time to practice, Let's enjoy the fun, Come on and do all the'. The score includes various musical notations such as notes, rests, and dynamic markings.

16

Sax. *f* *tutti* *mf*

B♭ Tpt. *ff*

16 *f*

need to know, And what to do and how. Be nice — to nice  
ac - tions now, The par - ty has be - gun.

Pf. *f*

16 *f*

Perc. *f*  
Bass Drum

D. S. *f*  
cowbell

16 *f*

Detailed description: This page of a musical score for 'Be Nice to Nice People' covers measures 16 through 20. It features a vocal line with lyrics and several instrumental parts. The Saxophone part has a melodic line in measures 16-18 with a forte (*f*) dynamic, followed by a tutti section in measures 19-20 with a mezzo-forte (*mf*) dynamic. The B♭ Trumpet part has a melodic line in measures 16-18 with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section in measures 19-20. The Piano part has a harmonic accompaniment in measures 16-18 with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section in measures 19-20. The Percussion part includes Bass Drum and Cowbell parts, both with a forte (*f*) dynamic. The Drums part includes a Bass Drum part with a forte (*f*) dynamic. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#).

21

Sax.

21

B♭ Tpt.

21

peo - ple, (kiss, kiss) Be rude — to rude peo - ple;

Pf.

21

Perc.

21

D. S.

21

Detailed description: This page of a musical score for the song "Be Nice to Nice People" covers measures 21 through 25. The score is arranged for a saxophone, B♭ trumpet, piano, percussion, and double bass. The key signature is one sharp (F#) and the time signature is 4/4. The saxophone part features a melodic line with some grace notes and rests. The B♭ trumpet part is mostly silent, with a few notes in the bass clef. The piano accompaniment consists of chords and a simple bass line. The percussion part has a steady rhythmic pattern. The double bass part provides a harmonic foundation with a walking bass line. The vocal line, which is not explicitly written but indicated by the lyrics, includes the words "peo - ple, (kiss, kiss) Be rude — to rude peo - ple;".

26

Sax.

B♭ Tpt.

*fff* *f*

26

(blow raspberry) Come on ever - y - bo \_\_\_ dy laugh and sing, ha, ha, ha, ha, ha, It's

Pf.

26

Perc.

26

D. S.

small cymbal *f*

26

Detailed description: This page of a musical score for 'Be Nice to Nice People' (page 11) features five systems of staves. The first system includes Saxophone (Sax.) and B♭ Trumpet (B♭ Tpt.). The Saxophone part has a melodic line with a slur over measures 27-29. The B♭ Trumpet part has a rhythmic pattern starting at measure 27, marked with a forte (*f*) dynamic. The second system is the vocal line, starting at measure 26 with the instruction '(blow raspberry)'. The lyrics are: 'Come on ever - y - bo \_\_\_ dy laugh and sing, ha, ha, ha, ha, ha, It's'. The third system is for Piano (Pf.), showing a harmonic accompaniment. The fourth system is for Percussion (Perc.), featuring a steady eighth-note pattern. The fifth system is for Drums (D. S.), with a 'small cymbal' part marked with a forte (*f*) dynamic, playing a rhythmic pattern. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#).

31 1. 2.

*f* *ff*

Sax.

31 1. 2.

*mf*

B♭ Tpt.

31 1. 2.

bet-ter \_\_\_ than wear-ing lots of bling. wear-ing lots of bling.

31 1. 2.

*mp* *ff*

Pf.

31 1. 2.

Perc.

31 1. 2.

D. S.

*ff*

31 1. 2.

*ff*

37

Sax.

*f*

37

B♭ Tpt.

*f*

*ff*

37

*f*

Be, be, be, be nice — to nice peo-ple, (kiss, kiss) Be

Pf.

*f*

37

Perc.

tambourine *f*

37

D. S.

small cymbal *f*

37

*f*

Detailed description: This page of a musical score for 'Be Nice to Nice People' (page 13) features a vocal line and instrumental accompaniment. The score is written in 4/4 time with a key signature of three flats (B-flat major). The vocal line, starting at measure 37, has the lyrics: 'Be, be, be, be nice — to nice peo-ple, (kiss, kiss) Be'. The instrumental parts include: Saxophone (Sax.) with a melodic line and a *f* dynamic; B♭ Trumpet (B♭ Tpt.) with a melodic line and dynamics of *f* and *ff*; Piano (Pf.) with a harmonic accompaniment and a *f* dynamic; Percussion (Perc.) with a tambourine and small cymbal, both marked *f*; and Double Bass (D. S.) with a bass line and a *f* dynamic. The score is divided into systems, with measure 37 marked at the beginning of each system.

The musical score is arranged in a system with the following parts from top to bottom:

- Sax.**: Saxophone part with melodic lines and block chords.
- B♭ Tpt.**: B♭ Trumpet part with a melodic line and a triplet flourish in the bass clef.
- Pf.**: Piano part with accompaniment in both treble and bass clefs.
- Perc.**: Percussion part with rhythmic patterns.
- D. S.**: Double Bass part with a rhythmic line.

The score begins at measure 42. The vocal line includes the lyrics: "rude — to rude peo - ple; (blow raspberry)". A *fff* dynamic marking is present in the B♭ Tpt. part.





50

Sax.

*mf* *f*

B♭ Tpt.

*mf* *f*

50 *f*

bet - ter \_\_\_\_\_ than wear - ing lots, much bet - ter \_\_\_\_\_ than wear - ing lots, much

50

Pf.

50 *mf* *f*

50 *mf* *f*

Perc.

50 *f*

D. S.

50 *mf* *f*

Detailed description: This page of a musical score for 'Be Nice to Nice People' covers measures 50-53. It features five instrumental parts: Saxophone, B♭ Trumpet, Piano, Percussion, and Double Bass. The key signature is three flats (B♭, E♭, A♭) and the time signature is 4/4. The Saxophone part has a melodic line in the upper register and a bass line in the lower register. The B♭ Trumpet part has a melodic line in the upper register and a bass line in the lower register. The Piano part has a melodic line in the upper register and a bass line in the lower register. The Percussion part has a melodic line in the upper register and a bass line in the lower register. The Double Bass part has a melodic line in the upper register and a bass line in the lower register. Dynamics range from mezzo-forte (mf) to forte (f). The lyrics 'bet - ter \_\_\_\_\_ than wear - ing lots, much bet - ter \_\_\_\_\_ than wear - ing lots, much' are written below the piano part.

54

*ff* *p* *pp*

Sax.

54

*ff* *p*

B $\flat$  Tpt.

54

*ff* *mp*

bet - ter than wear - ing lots of bling.

54

*ff* *p* *pp*

Pf.

54

*ff* *p* *ff*

Perc.

54

*ff* *p* *ff*

D. S.

54

*ff* *pp* *ff*

# Big Society

## Song for Europe No. 2

Derek B Scott

**Allegro Grandioso** ♩ = 72

S & A

T & B

Piano

*f*

*f*

*f*

*mf*

Years a - go — some -  
Learn res - pon - si -

6

S & A

T & B

Pno.

bo - dy said there's no such thing as so - ci - e - ty, On - ly in - di - vi - du - als  
bi - li - ty and how to live life in har - mo - ny, These things can — be taught to you

11

S & A

T & B

Pno.

and their fa - mi - lies; But to - day — we need to grasp a broa - der so - cial re -  
in strong fa - mi - lies; Pa - rents who these truths a - void may find their child lives in

16

S & A

a - li - ty, So I say — to ev - 'ry - one, lis - ten to me please. Big, — big,  
 po-ver-ty, Fails at school, ends up in gaol, or is un-em - ployed.

T & B

We need a big, big,

Pno.

*ff*

*f*

22

S & A

big! Big, — big, big! This re - du - ces an -

T & B

big so - ci - e - ty, And we'll find this re - du - ces an -

Pno.

27

S & A

xi - e - ty; Big, — big, big! Big, — big,

T & B

xi - e - ty; We need a big, big, big so - ci - e - ty,

Pno.

32 **D.S. al Fine**

S & A  
big! u - ni - ty in va - ri - e - ty.

T & B  
And we'll find u - ni - ty in va - ri - e - ty.

Pno. **D.S. al Fine** *mf*

37 *mf*

S & A  
It's not a fluf - fy add - on, it's grit - ty and im - por - tant, As

T & B

Pno.

41

S & A  
grit - ty and im - por - tant as it gets; Gi - ving ev - 'ry - one the chance to get on, And

T & B

Pno.

45

S & A

T & B

Pno.

ma - king our coun - try a bet - ter place to live.

We need a

50

S & A

T & B

Pno.

Big, — big, big! So - ci - e - ty, This re - du -

big, big, big so - ci - e - ty, And we'll find this re - du -

55

S & A

T & B

Pno.

- ces an - xi - e - ty; Big, — big, big! So -

- ces an - xi - e - ty; We need a big, big, big so -

60

S & A

ci - e - ty, u - ni - ty u - ni -

T & B

ci - e - ty, And we'll find u - ni - ty u - ni - ty

Pno.

65

S & A

ty u - ni - ty in va - ri - e - ty.

T & B

u - ni - ty in va - ri - e - ty.

Pno.

70

S & A

T & B

Pno.



# Big Society

(Song for Europe No. 2)

Derek B Scott

Score

Allegro  $\text{♩} = 70$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Baritone:** Bass clef, 2/2 time signature. Starts with a rest, then plays a melodic line starting at measure 11 with a forte (*f*) dynamic.
- Vocals:** Treble clef, 2/2 time signature. Lyrics: "Years a - go — some - / Learn res - pon - si -".
- Flute:** Treble clef, 2/2 time signature. Starts with a rest, then enters at measure 11 with a forte (*f*) dynamic.
- Oboe:** Treble clef, 2/2 time signature. Starts with a rest, then enters at measure 11 with a forte (*f*) dynamic.
- Clarinet in B♭:** Treble clef, 2/2 time signature. Starts with a rest, then enters at measure 10 with a mezzo-forte (*mf*) dynamic, transitioning to mezzo-piano (*mp*) at measure 11.
- Alto Sax.:** Treble clef, 2/2 time signature. Starts with a rest, then enters at measure 10 with a forte (*f*) dynamic, transitioning to mezzo-piano (*mp*) at measure 11.
- Tenor Sax.:** Treble clef, 2/2 time signature. Starts with a rest, then enters at measure 10 with a forte (*f*) dynamic, transitioning to mezzo-piano (*mp*) at measure 11.
- Trumpet in B♭:** Treble clef, 2/2 time signature. Starts with a rest, then enters at measure 10 with a forte (*f*) dynamic.
- Horn in F:** Treble clef, 2/2 time signature. Starts with a rest, then enters at measure 10 with a forte (*f*) dynamic.
- Trombone:** Bass clef, 2/2 time signature. Remains silent throughout the score.
- Euphonium:** Bass clef, 2/2 time signature. Starts with a rest, then enters at measure 11 with a mezzo-forte (*mf*) dynamic.
- Tuba:** Bass clef, 2/2 time signature. Starts with a rest, then enters at measure 11 with a mezzo-forte (*mf*) dynamic.
- Percussion:** Percussion clef, 2/2 time signature. Starts with a rest, then enters at measure 11 with a forte (*f*) dynamic, playing a triangle.
- Double Bass:** Bass clef, 2/2 time signature. Remains silent throughout the score.

Much of the content of the verses and bridge is taken from a speech by PM David Cameron reported in the *Guardian*, Mon. 23 May 2011, p. 8.

6

Bar. *bo - dy said there's no such thing as so - ci - e - ty, — On - ly in - di - vi - du - als and their fa - mi -*  
*bi - li - ty and how to live life in har - mo - ny, — These things can be taught to you in strong fa - mi -*

Vox.

Fl. *f*

Ob. *f*

B $\flat$  Cl.

A. Sx.

T. Sx.

B $\flat$  Tpt.

Hn.

Tbn.

Euph.

Tuba

Perc. Triangle

D. Bass *pizz.*  
*mf*

12

Bar. lies; But to - day we need to grasp a broa - der so - cial re - a - li - ty, —  
lies; Pa - rents who these truths a - void may find their child lives in po - ver - ty, —

Vox.

Fl. *mf*

Ob. *f*

B♭ Cl.

A. Sx. *mp*

T. Sx.

B♭ Tpt. *mf* *mp*

Hn. *mf* *mp*

Tbn.

Euph. *mf*

Tuba *mf*

Perc. Triangle *f*

D. Bass

17 *ff*

Bar. *ff*

Vox. *ff*

Fl. *mf* *ff*

Ob. *f* *ff*

B♭ Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B♭ Tpt. *f*

Hn. *f*

Tbn. *ff*

Euph. *f*

Tuba *f* *ff*

Perc. *f* *ff*

D. Bass *f* *ff*

So I say to ev - 'ry-one, lis - ten to me please. We need a big, big, big, so -  
Fails at school, ends up in gaol, or is un-em - ployed. *ff*  
Big, big, big!

23

Bar. *ci-e-ty, And we'll find this re - du - ces an - xi-e-ty; We need a*

Vox. *Big, — big, big! This re - du - ces an - xi-e-ty;*

Fl. *f*

Ob. *ff f ff*

B $\flat$  Cl. *ff mf ff*

A. Sx. *ff mf ff*

T. Sx. *ff mf ff*

B $\flat$  Tpt.

Hn.

Tbn.

Euph.

Tuba

Perc. *⊗*

D. Bass

29

Bar. *big, big, big so - ci - e - ty, And we'll find u - ni - ty*

Vox. *Big, big, big! Big, big, big! u - ni - ty*

Fl. *f*

Ob. *f*

B♭ Cl. *mf ff mf*

A. Sx. *mf ff mf*

T. Sx. *mf ff mf*

B♭ Tpt.

Hn.

Tbn.

Euph.

Tuba

Perc. *Cowbell*

D. Bass

34 **D.S. al Fine** *mf*

Bar. — in va - ri - e - ty. It's

Vox. — in va - ri - e - ty. **D.S. al Fine**

Fl.

Ob.

B♭ Cl. *f*

A. Sx.

T. Sx.

B♭ Tpt. **D.S. al Fine** *f*

Hn. **D.S. al Fine**

Tbn. **D.S. al Fine**

Euph.

Tuba

Perc. **D.S. al Fine**

D. Bass **D.S. al Fine**

39

Bar. *mf* *f* *mf* *f* *mf*

Vox. not a fluf-fy add-on, it's grit-ty and im-por-tant, As grit-ty and im-por-tant as it gets; Gi-ving ev-'ry-one the

Fl. *f*

Ob. *mf* *f* *mf*

B $\flat$  Cl. *mf* *mf*

A. Sx. *mf*

T. Sx. *mf*

B $\flat$  Tpt. *f*

Hn. *mf*

Tbn. *mf*

Euph.

Tuba *f*

Perc. *mf*

D. Bass *mf* *f* *mf*



44  
Bar. *chance to get on, And ma - king our coun - try a bet - ter place to live.*

Vox.

44  
Fl. *f*

Ob. *f* *mf* *f*

B♭ Cl.

A. Sax.

T. Sax.

44  
B♭ Tpt.

Hn.

44  
Tbn.

Euph. *f*

Tuba *f*

44  
Perc.

44  
D. Bass *f*

49 *ff*

Bar. *ff*

Vox. We need a big, big, big, so - ci - e - t! And we'll find this re - du -  
Big, — big, big so - ci - e - ty! This re - du -

Fl. *ff*

Ob. *ff*

B $\flat$  Cl. *mf* *f* *mf*

A. Sx. *mf*

T. Sx. *mf*

B $\flat$  Tpt. *f*

Hn. *f*

Tbn. *f* *ff* *f*

Euph. *f*

Tuba *f*

Perc. *ff* Cowbell

D. Bass *ff*

55

Bar. - ces an - xi-e-ty; We need a big, big, big so - ci-e-ty!

Vox. - ces an - xi-e-ty; Big, big, big so - ci-e-ty!

Fl.

Ob.

B $\flat$  Cl. *f* *mf* *f*

A. Sx.

T. Sx.

B $\flat$  Tpt.

Hn.

Tbn. *ff* *f* *ff*

Euph.

Tuba

Perc.

D. Bass

61

Bar. And we'll find u - ni - ty u - ni - ty u - ni - ty

Vox. u - ni - ty u - ni - ty u - ni - ty

61

Fl.

Ob.

B $\flat$  Cl. *mf*

A. Sax.

T. Sax.

61

B $\flat$  Tpt.

61

Hn.

61

Tbn. *f* *ff* *f* *ff* *f*

Euph.

Tuba

61

Perc.

61

D. Bass

67

Bar. — in va - ri - e - ty.

Vox. — in va - ri - e - ty.

Fl.

Ob.

B $\flat$  Cl. *f*

A. Sax. *f*

T. Sax. *f*

B $\flat$  Tpt. *f*

Hn. *f*

Tbn. *ff*

Euph.

Tuba *f*

Perc. *f* *ff*

D. Bass *f*

Detailed description: This page of a musical score, titled 'Big Society' and numbered '35', covers measures 67 through 74. It features a vocal line and a full orchestral ensemble. The vocal parts (Baritone and Voice) sing the phrase 'in va - ri - e - ty.' The instrumental parts include Flute, Oboe, Clarinet in B-flat, Alto Saxophone, Tenor Saxophone, Trumpet in B-flat, Horn, Trombone, Euphonium, Tuba, Percussion, and Double Bass. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout. The percussion part includes various rhythmic patterns and accents. The double bass part provides a steady harmonic foundation.