

**Malcolm Dedman**

# **Concerto for Piano and Small Orchestra**

***Spirit of Truth***

**2022**

I still have many things to say to you but they would be too much for you to bear now. However, when the Spirit of truth comes he will lead you to the complete truth, since he will not be speaking of his own accord, but will say only what he has been told; and he will reveal to you the things to come.

He will glorify me, since all he reveals to you will be taken from what is mine.

John 16:12-14

*Commissioned by Prof. Dr. Nancy Lee Harper*

**Duration: 22 mins 15 secs**

# **Concerto for Piano and Small Orchestra**

## ***Spirit of Truth***

### *Orchestration:*

2 Flutes, 2nd doubling Piccolo

1 Clarinet in B $\flat$

1 Bass Clarinet in B $\flat$

1 Alto Saxophone in E $\flat$ , doubling Tenor Saxophone in B $\flat$

Timpani (28", 25" & 23")

3 Percussion players:

1: Vibraphone, Tubular Bells, Pair of Wood Blocks, Marimba  
(share with percussion 2), Glockenspiel, Tambourine

2: Marimba, 4 Tom-toms, Bass Drum, Wind Chimes

3: Pair of Bongos, Pair of Congas, Large Suspended Cymbal,  
Tam-tam

Harp

Celesta

Piano Solo

Strings

***All instruments are notated at their respective transposition***

# Concerto for Piano and Small Orchestra

## Spirit of Truth

2022

### I

Malcolm Dedman

**Maestoso, ♩ = 60** Flute 2 takes Piccolo 5

**2 Flutes**

**Clarinet in B $\flat$**

**Bass Clarinet in B $\flat$**

**Alto Saxophone in E $\flat$**

**Timpani** Tuning

**Percussion 1** Vibraphone

**Percussion 2** Marimba

**Percussion 3** Pair of Bongos

**Harp**  $E\flat F\sharp G\flat A\flat$   $B\flat C\flat D\flat$   $F\sharp$  to  $F\flat$

**Celesta**

**Piano Solo** *ff* *p* *ff* *f* *p* S.P. Ped.

**Violin 1** con sord. div. *pp* *p*

**Violin 2** con sord. div. *pp* *p*

**Viola** con sord. div. *pp* *p*

**Violoncello** con sord. div. *pp* *p*

**Double Bass** *pp* *p*

**Maestoso, ♩ = 60**

10 15

B. Cl. *ff* *p*

Timp. *pp* *mf*

Hp. *ff* *f* *p* *B $\flat$  to B $\flat$*  *E $\flat$  to E $\flat$*  *E $\flat$  to E $\flat$*  *B $\flat$  to B $\flat$*

Pno. *ff* *f* *p* *S.P.* *Ped.*

Vln. 1 *pp* *mf* *pp* *pp* *p*

Vln. 2 *pp* *mf* *pp* *pp* *p*

Vla. *pp* *mf* *pp* *pp* *p*

Vc. *pp* *mf* *pp* *pp* *p*

Db. *pp* *mf* *pp*

*con sord.*

20 C to B D to E

25

Timp. *pp*  
Vibraphone, motor on, soft sticks

Perc. 1 *p*

Pno. *p* *f* *p* *mf* *più f*  
*Red.*

Vln. 1 *pp* *mf* *pp* senza sord.

Vln. 2 *pp* *mf* *pp* senza sord.

Vla. *pp* *mf* *pp* senza sord.

Vc. *pp* *mf* *pp* senza sord.

Db. *pp* *mf* *pp* senza sord.



Con anima

30

Fl. *p* *pp*

Cl. *p* *mf* *p*

Vibraphone *p*

Perc. 1 Marimba *p* *mf* *p*

Pno. *p* *p*

Vla. *pp* *pizz.* senza sord. unis

Vc. *p* *pizz.* senza sord. unis

35

Fl. *p* *pp*

Alto Sax. *p* *mf*

Perc. 2 Marimba *p*

Pno. *mf* *p*

Vla. *mp*

Vc. *mp*

40

B. Cl. *mf*

Alto Sax. *f* *mf*

Perc. 2 Marimba *mf* *f* *mf*

Hp. *mf* *f* *Gb to G#* *A# to A#*

Pno. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *mf*

45

I

Musical score for measures 45-49. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *f*, *più f*, and *mf*. Performance instructions include *senza sord. div.* and *arco*. A double bar line is present at the beginning of the system.

50

Musical score for measures 50-54. The score includes parts for Flute (Fl.), Percussion 2 (Perc. 2), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *f* and *mf*. The Percussion 2 part is marked *Marimba*. A double bar line is present at the beginning of the system.

Musical score for measures 54-56. The score includes parts for Flute (Fl.), Percussion 2 (Marimba), Percussion 3 (Pair of Bongos), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Fl.:** Starts with a melodic line in measure 54, then rests in 55 and 56.
- Perc. 2 (Marimba):** Plays a rhythmic pattern in measure 54, then rests in 55 and 56.
- Perc. 3 (Pair of Bongos):** Enters in measure 55 with a rhythmic pattern, increasing in volume from *mf* to *f* by measure 56.
- Hp.:** Rests in measure 54, then plays a rhythmic pattern in 55 and 56, increasing from *mf* to *f*.
- Pno.:** Plays a complex chordal texture throughout, increasing from *p* in measure 54 to *f* in measure 56.
- Vln. 1, Vln. 2, Vla.:** Play a melodic line in measure 54, then rest in 55 and 56.
- Vc. and Db.:** Play a melodic line in measure 54, then rest in 55 and 56.

Chordal information for measures 55-56:  
E: F# G# A#  
B: C# D#



Musical score for measures 57-59, focusing on Percussion 3 (Pair of Bongos), Harp (Hp.), and Piano (Pno.).

- Perc. 3 (Pair of Bongos):** Continues the rhythmic pattern, increasing to *più f* in measure 59.
- Hp.:** Continues the rhythmic pattern, increasing to *più f* in measure 59.
- Pno.:** Continues the complex chordal texture, increasing to *più f* in measure 59.



Vibraphone, hard sticks 60

Perc. 1

Marimba *ff*

Perc. 2

Pair of Bongos *ff*

Perc. 3

Hp.

Pno. *ff*

Vc. *ff* pizz.

Db. *ff* pizz.

Vibraphone 65

Perc. 1 *f* *p*

Marimba *f* *p*

Perc. 2 *f* *p*

Perc. 3 *f* *p*

Hp. *p*

Pno. *f* *p*

Vc. *f* *p*

Db. *f* *p*

70

B. Cl. *p* *pp*

Vibraphone *pp*

Perc. 1 Marimba

Perc. 2 Pair of Bongos

Perc. 3 To Pair of Congas

Hp.

Pno. *pp*

Vc. *pp* arco

Db. *pp* arco

A# to A<sub>4</sub> G# to G<sub>4</sub> F<sub>4</sub> to F# C<sub>4</sub> to C#

To Tubular Bells

75

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

Alto Sax. *mf*

Pno. *p* *mf*

Vln. 1 unis. pizz. *p*

Vln. 2 unis. pizz. *p*

Vla. pizz. *mf*

Vc. pizz. *mf*

Db. *mf*

*8va*

The musical score is arranged in seven staves from top to bottom: Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Piano (Pno.), Viola (Vla.), and Violoncello (Vc.).

- Flute (Fl.):** Starts with a first ending bracket labeled **80**. The melody begins in the third measure with a *p* dynamic, moving to *mf* in the fourth measure.
- Clarinet (Cl.):** Features a melodic line with *f* dynamics in the first and fourth measures, and *p* dynamics in the second and third measures.
- Bass Clarinet (B. Cl.):** Provides a rhythmic accompaniment with *p* dynamics throughout.
- Alto Saxophone (Alto Sax.):** Mirrors the Clarinet's melodic line with *f* and *p* dynamics.
- Piano (Pno.):** Features a complex accompaniment with *f* dynamics in the first and fourth measures, and *p* and *mf* dynamics in the second and third measures.
- Viola (Vla.):** Provides a rhythmic accompaniment with *f* dynamics in the first and second measures, and *p* dynamics in the third measure.
- Violoncello (Vc.):** Provides a rhythmic accompaniment with *f* dynamics in the first and second measures, and *p* dynamics in the third measure.

**Picc.** *f* *ff*

**Fl.**

**Cl.** *f* *ff* *f* *ff*

**Alto Sax.** *ff* *f* *ff*

**Timp.** *ff* E to C#

**Perc. 2** Marimba *ff* *f* *ff*

**Pno.** *ff*

**Vln. 1** *ff* pizz.

**Vln. 2** *ff* *f* *ff* pizz.

**Vla.** *ff* *f* *ff* pizz.

**Vc.** *ff* *f* *ff* arco

**Db.** *ff* *f* *ff*

90

To Flute 2

Picc. *mf* *p* *mf* *f*

Cl. *mf*

Alto Sax. *mf*

Timp. *ff* *mf* C# to D#

Perc. 2 Marimba *mf*

Perc. 3 Pair of Congas *p* *mf* *f* *mf*

Pno. *mf* *p* *mf* *f* 8<sup>va</sup>

Vln. 1 *mf* *p* *mf* *f* div., arco

Vln. 2 *mf* *p* *mf* *f* div., arco

Vla. *mf* *p* *mf* *f*

Vc. *mf* *p* *mf* *f* pizz.

Db. *mf* *p* *mf* *f* pizz.

95

Fl. *mf* *f* *più f*

Perc. 3 Pair of Congas *f* *più f* *f*

Pno. *mf* *f* *più f*

Vln. 1 *mf* *f* *più f*

Vln. 2 *mf* *f* *più f*

Vla. *mf* *f* *più f* *f*

Vc. *mf* *f* *più f* *f*

Db. *mf* *f* *più f*

Fl. *p* *mf* *f* *p* *mf* *f*

Cl. *p* *mf* *f* *p* *mf* *f*

Alto Sax. *p* *mf* *f* *p* *mf* *f*

Timp. *p* *mf* *f* *mf* *f*

Harp. *mf*

Pno. *p* *mf* *f* *mf* *f*

Vln. 1 unis. *p* *mf* *f* *mf*

Vln. 2 unis. *p* *mf* *f* *mf*

Vla. arco *p* *mf* *f* *mf*

Vc. arco *p* *mf* *f* *mf*

Db. arco *p* *mf* *f* *mf* *f*

100

D# to C#

E: F# G: A:  
B: C# D:

Fl. *più f* *ff*

Cl. *più f* *ff*

B. Cl.

Alto Sax. *più f* *ff*

Timp. *mf* *ff* B to A C# to D

Perc. 1 Tubular Bells *ff*

Perc. 2 Marimba *ff*

Perc. 3 Pair of Congas *ff*

Hp. *f* *più f* A<sub>4</sub> to A<sub>4</sub>#

Pno. *f* *più f* *ff*

Vln. 1 *f* *più f* *ff*

Vln. 2 *f* *più f* *ff*

Vla. *f* *più f* *ff*

Vc. *f* *più f* *ff*

Db. *più f* *ff*



105

This musical score is for a large ensemble, likely a concert band or symphony orchestra. It is set in the key of F major and 3/4 time. The score consists of 12 staves, each with a measure number on the left side. The measures are numbered 105, 106, and 107 from left to right.

- Fl. (Flute):** Part 1, starting with a dynamic marking of *f*.
- Cl. (Clarinet):** Part 1, starting with a dynamic marking of *f*.
- B. Cl. (Bass Clarinet):** Part 1.
- Alto Sax.:** Part 1, starting with a dynamic marking of *f*.
- Perc. 1 (Tubular Bells):** Part 1.
- Perc. 2 (Marimba):** Part 1.
- Perc. 3 (Pair of Congas):** Part 1.
- Pno. (Piano):** Grand staff, including both treble and bass clefs.
- Vln. 1 (Violin):** Part 1, starting with a dynamic marking of *f*.
- Vln. 2 (Violin):** Part 2, starting with a dynamic marking of *f*.
- Vla. (Viola):** Part 1.
- Vc. (Cello):** Part 1.
- Db. (Double Bass):** Part 1.

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The percussion parts use specific clefs and note values to represent their respective instruments.

110 Flute 2 to Piccolo I

The musical score consists of the following parts and dynamics:

- Flute 2 to Piccolo I:** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Clarinet (Cl.):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Bass Clarinet (B. Cl.):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Alto Saxophone (Alto Sax.):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Percussion 1 (Tubular Bells):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Percussion 2 (Marimba):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Percussion 3 (Pair of Congas):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Harpsichord (Hp.):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Piano (Pno.):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Violin 1 (Vln. 1):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Violin 2 (Vln. 2):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Viola (Vla.):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Violoncello (Vc.):** Starts with a *f* dynamic, then switches to *p* in measure 111.
- Double Bass (Db.):** Starts with a *f* dynamic, then switches to *p* in measure 111.

Fl. *pp*

Cl.

B. Cl. *p* *pp*

Perc. 1 Tubular Bells To Pair of Wood Blocks

Perc. 2 Marimba

Perc. 3 Pair of Congas To Large Suspended Cymbal

Hp.  $E_4$  to  $E_5$   $G_4$  to  $G_5$   $D_4$  to  $D_5$

Pno. *pp*

Vc. *pp*

Db. *pp*

115 rit. . . . . **Meno mosso, ♩ = 46** . . . . . accel. . . . .

Alto Sax. *pp* *p* *mf*

Cel. *pp* *p* *mf*

Pno.

Vc. rit. . . . . **Meno mosso, ♩ = 46** solo *p* *mf* . . . . . accel. . . . .

Db.

120 **A tempo**

Alto Sax. *f*

Hp. *p* *mf* *f*

Cel. *f*

Pno. *p* *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

*ℳ. ad lib.*

**A tempo**

$E\sharp F\sharp G\sharp A\sharp$   
 $B\flat C\flat D\sharp$

$E\sharp$  to  $E\flat$   $A\sharp$  to  $A\flat$

125

Picc. *f*

Fl. *f*

Cl. *ff* *f*

B. Cl. *ff* *f* *ff*

Alto Sax. *ff* *f*

Hp. *f* *ff* *f* *ff*

Pno. *ff* *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *tutti* *ff*

F <sub>4</sub> to F <sub>5</sub>	G <sub>4</sub> to G <sub>5</sub>	A <sub>4</sub> to A <sub>5</sub>	C <sub>5</sub> to C <sub>6</sub>	D <sub>5</sub> to D <sub>6</sub>	E <sub>5</sub> F <sub>5</sub> G <sub>5</sub> A <sub>5</sub>
					B <sub>4</sub> C <sub>5</sub> D <sub>5</sub>

130

Picc. *ff* *mf*

Fl. *ff* *mf* *f*

Cl. *ff* *mf* *ff*

B. Cl. *mf*

Alto Sax. *ff* *mf* *f*

Perc. 2 Marimba *f*

Hp. *mf*

Pno. *ff* *mf* *f*

Vln. 1 *mf* *f* div.

Vln. 2 *mf* *f* div.

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

130

F $\flat$  to F $\sharp$  A $\flat$  to A $\natural$

135

rit.

Tempo primo

Picc. *ff*

Fl. *ff*

Cl. *ff*

B. Cl.

Alto Sax. *ff*

Timp. *ffp* *ff*

Marimba *ff*

Perc. 2 *ff*

Perc. 3 *mf* *ff*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *ffp* *ff*

Db. *ff* *ffp* *ff*

To 4 Tom-toms

S.P. *ff*

div. *ff*

div. *ff*

div. *ff*

rit.

Tempo primo

Cl. *f* *p* *pp*

B. Cl.

Timp. *p* *ff* A to C

Perc. 3 Large Suspended Cymbal

Hp. *f* *ff* *p* E<sub>4</sub>F<sub>4</sub>G<sub>4</sub>A<sub>4</sub> B<sub>4</sub>C<sub>5</sub>D<sub>5</sub> F<sub>4</sub> to F<sub>4</sub><sub>1</sub>

Cel. *p* *Red.*

Pno. *p* *ff* *f* *p* *Red.* S.P. *Red.*

Vln. 1 *p* *ff* *f* *p*

Vln. 2 *p* *ff* *f* *p*

Vla. *p* *ff* *f* *p*

Vc. *p* *ff* *f* *p*

Db. *p* *ff* *f* *p*



145

Cl. *f* *3*

B. Cl. *ff*

Timp. *pp* *ff*

Perc. 3 Large Suspended Cymbal *mf* *ff* To Pair of Congas

Hp. *B<sub>4</sub> to B<sub>5</sub>* *f* *3* *E<sub>4</sub> to E<sub>5</sub>*

Pno. *mf* *p* *f* *ff* *f*

Vln. 1 *p* *f* *ff* *f* *p*

Vln. 2 *p* *f* *ff* *f* *p*

Vla. *p* *f* *ff* *f* *p*

Vc. *div.* *p* *f* *ff* *f*

Db. *p* *f* *ff* *f*

S.P. *Ped.*

150 155

Cl. *p* *pp*

Timp. *pp* D to C#

Hp. *p* Eb to Eb, Fb to F#, Ab to Ab, Cb to C#, Db to D#

Cel. *p* Ped.

Pno. *p* *mf* *p* *mf* Ped.

Vln. 1 *p* *mf* *pp*

Vln. 2 *p* *mf* *pp* con sord.

Vla. *p* *mf* *pp* con sord.

Vc. div. *p* *mf* *pp*

Db. *p* *mf* *pp*

160

Fl. *p* *mf* *pp* *f* *più f* *p*

Cl. *p* *mf* *pp*

Cel. *p* *pp* *p*

Pno. *f* *p* *mf* *più f* *p*

Vln. 1 unis. *p* *p*



165

Fl. *pp*

Cel. *pp* *pp*

Pno. *pp*

Vln. 1 unis. *pp* con sord.

Vc. *pp* con sord.

Db. *pp*

**Allegro, Quasi Scherzo, ♩ = 120** Flute 2 takes Piccolo 5

2 Flutes  
Clarinet in B $\flat$   
Bass Clarinet in B $\flat$   
Alto Saxophone in E $\flat$   
Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Harp  
Celesta  
Piano Solo

Hard sticks 10  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Pno.

15

Timp. *f*  
 Perc. 1 Pair of Wood Blocks *f*  
 Perc. 2 4 Tom-toms  
 Perc. 3 Pair of Congas *mf*  $\leftarrow$  *f*  
 Pno. *f* *p*



20

Timp.  
 Perc. 1 Pair of Wood Blocks  
 Perc. 2 4 Tom-toms  
 Perc. 3 Pair of Congas  
 Pno. *f* *ff*



25

Perc. 1 Pair of Wood Blocks  
 Perc. 2 4 Tom-toms  
 Perc. 3 Pair of Congas  
 Pno. *f*

Musical score for measures 25-29. The score includes parts for Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Piano (Pno.).

- Picc.:** Starts in measure 25 with a *ff* dynamic. Ends in measure 29 with a *mf* dynamic.
- Fl.:** Starts in measure 29 with a *mf* dynamic. Marked *non legato*.
- Cl.:** Starts in measure 29 with a *mf* dynamic. Marked *non legato*.
- Alto Sax.:** Starts in measure 25 with a *ff* dynamic, transitioning to *mf* in measure 29.
- Timp.:** Starts in measure 25 with a *ff* dynamic.
- Perc. 1:** Includes a *ff* dynamic. Labeled "Pair of Wood Blocks".
- Perc. 2:** Includes a *f* dynamic. Labeled "4 Tom-toms".
- Perc. 3:** Includes a *f* dynamic. Labeled "Pair of Congas".
- Pno.:** Includes a *ff* dynamic.



Musical score for measures 30-32. The score includes parts for Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Percussion 2 (Perc. 2), and Piano (Pno.).

- Fl.:** Starts in measure 30 with a *f* dynamic.
- Cl.:** Starts in measure 30 with a *f* dynamic.
- Alto Sax.:** Starts in measure 30 with a *f* dynamic.
- Perc. 2:** Labeled "Marimba". Starts in measure 30 with a *f* dynamic.
- Pno.:** Starts in measure 30 with a *f* dynamic.

35

Cl.

Alto Sax.

Perc. 2

Pno.

Marimba

*ff*

*ff*

*ff*

Picc.

Cl.

Alto Sax.

Perc. 2

Pno.

Marimba

*ff*

*f*

Picc.

Cl.

Alto Sax.

Perc. 1

Perc. 2

Perc. 3

Pno.

Pair of Wood Blocks

Marimba

Pair of Congas

To 4 Tom-toms

*ff*

*ff*

*p*

*p*

*ff*

45

B. Cl.

Perc. 1  
Pair of Wood Blocks

Perc. 2  
4 Tom-toms

Perc. 3  
Pair of Congas

Pno.

*mf*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *p*

*non legato*

50

B. Cl.

Cel.

Pno.

*f* *p*

*f* *p*

*p* *mf* *p* *p*

55

Cl.

B. Cl.

Cel.

Pno.

*mf* *f*

*f*

*mf* *p* *f* *p*

*p* *mf* *p*



60

Cl. *p*

B. Cl. *p*

Pair of Wood Blocks

Perc. 1 4 Tom-toms *p* *f*

Perc. 2 Pair of Congas *p* *mf* *f*

Perc. 3 *p* *mf* *f*

Hp. *mf* *f*

Cel.

Pno. *mf* *f*

*Près de la Table non arp.*

E $\flat$ F $\sharp$ G $\flat$ A $\flat$   
B $\flat$ C $\sharp$ D $\sharp$

A $\flat$  to A $\natural$

C $\sharp$  to C $\natural$

65

Hard sticks

Timp. *ff*

Pair of Wood Blocks

Perc. 1 4 Tom-toms *f* *ff* *pp* *f*

Perc. 2 Pair of Congas *mf* *f* *ff* *pp*

Perc. 3 *mf* *f* *ff* *pp*

Hp. *mf* *f* *ff*

Pno. *mf* *f* *ff* *f*

G $\sharp$  to G $\natural$

G $\sharp$  to G $\natural$  D $\sharp$  to D $\natural$

70

Picc. *ff*

Fl. *non legato* <sup>1</sup> *mf*

Cl. *non legato* *mf*

Alto Sax. *ff* *mf*

Timp. C to B<sub>b</sub>

Perc. 1 Pair of Wood Blocks *ff* To Tubular Bells

Perc. 2 4 Tom-toms *f* *ff* To Bass Drum

Perc. 3 Pair of Congas *f* *ff* To Pair of Bongos

Hp. *f* *ff*

Pno. *ff*

E<sub>1</sub>F<sub>1</sub>G<sub>1</sub>A<sub>1</sub>  
B<sub>1</sub>C<sub>1</sub>D<sub>1</sub>

E<sub>1</sub> to E<sub>b</sub> F<sub>1</sub> to F<sub>1</sub> G<sub>1</sub> to G<sub>b</sub> A<sub>1</sub> to A<sub>b</sub> E<sub>b</sub>F<sub>b</sub>G<sub>b</sub>A<sub>b</sub>  
B<sub>b</sub>C<sub>b</sub>D<sub>b</sub>



80

Alto Sax.

Hp.

Pno.

$E\flat F\flat G\flat A\flat$   
 $B\flat C\flat D\flat$

$C\flat$  to  $C\sharp$

$G\flat$  to  $G\flat$   $C\sharp$  to  $C\flat$

*ff*

*f*

*ff*

*ff*

85

Fl.

Cl.

B. Cl.

Alto Sax.

*f*

*ff*

*f*

*ff*

*rit.* **Meno mosso, ♩ = 92**

To Flute 2

Picc. *ff*

Fl. *ff*

Cl. *ff*

B. Cl. *ff*

Alto Sax. *ff*

Timp. Soft sticks *ff* *p* B $\flat$  to C C# to E

Perc. 1 Tubular Bells *ff* i.v. To Vibraphone

Perc. 2 Bass Drum *p*

Pno. *ff* *p* *mf* *non legato*

**90** *accel.* **A tempo**

Perc. 2 Bass Drum *f* *ff* To 4 Tom-toms

Pno. *f* *ff* *f*

95

Fl.

Cl.

B. Cl.

Alto Sax.

Timp.

Perc. 1  
Vibraphone

Perc. 2  
4 Tom-toms

Pno.

Hard sticks

Motor on, soft sticks

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

100

Fl.

Cl.

B. Cl.

Alto Sax.

Timp.

Perc. 1  
Vibraphone

Perc. 2  
4 Tom-toms

Perc. 3  
Pair of Bongos

Pno.

E to D

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Fl. *ff*

Cl. *ff*

B. Cl. *ff*

Alto Sax. *ff*

Timp. *ff* F# to F D to E C to A

Perc. 1 Vibraphone To Marimba

Perc. 2 4 Tom-toms *ff* To Bass Drum

Perc. 3 Pair of Bongos *ff* To Large Suspended Cymbal

Pno. *ff* *mf*

The musical score for measures 105-107 includes the following parts and dynamics:

- Fl. (Flute 1):** Starts with a rest, then plays a melodic line starting at measure 105 with a forte (*f*) dynamic, transitioning to fortissimo (*ff*) by measure 107.
- Cl. (Clarinet):** Plays a melodic line starting at measure 105 with a forte (*f*) dynamic, transitioning to fortissimo (*ff*) by measure 107.
- B. Cl. (Bass Clarinet):** Plays a melodic line starting at measure 105 with a forte (*f*) dynamic, transitioning to fortissimo (*ff*) by measure 107.
- Alto Sax.:** Remains silent until measure 105, then plays a melodic line with a forte (*f*) dynamic, transitioning to fortissimo (*ff*) by measure 107. Includes the instruction "To Tenor Sax." above the staff.
- Timp. (Timpani):** Remains silent until measure 105, then plays a rhythmic pattern with a mezzo-forte (*mf*) dynamic, transitioning to fortissimo (*ff*) by measure 107. Includes the instruction "E to B" above the staff.
- Perc. 1 (Marimba):** Remains silent until measure 105, then plays a melodic line with a forte (*f*) dynamic, transitioning to fortissimo (*ff*) by measure 107. Includes the instruction "To Glockenspiel" above the staff.
- Perc. 2 (Bass Drum):** Remains silent until measure 105, then plays a rhythmic pattern with a mezzo-forte (*mf*) dynamic, transitioning to fortissimo (*ff*) by measure 107. Includes the instruction "To Wind Chimes" above the staff.
- Perc. 3 (Large Suspended Cymbal):** Plays a rhythmic pattern with a mezzo-forte (*mf*) dynamic, transitioning to fortissimo (*ff*) by measure 107. Includes the instruction "damp" above the staff.
- Pno. (Piano):** Plays a complex accompaniment throughout the measures, with dynamics ranging from forte (*f*) to fortissimo (*ff*).



III

**Semplice, ♩ = 60** 5 10

2 Flutes

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Tenor Saxophone in B $\flat$

Timpani  
Tuning

Percussion 1  
Glockenspiel

Percussion 2  
Wind Chimes

Percussion 3  
Large Suspended Cymbal

Harp  
E $\flat$ F $\flat$ G $\flat$ A $\flat$   
B $\flat$ C $\flat$ D $\flat$

Celesta

Piano Solo  
*p* *mf* *p*

**Semplice, ♩ = 60**  
solo  $\vee$  senza sord.

Violin 1  
*pp* *mf* *p* unis. con sord. *pp* *mf* *p*

Violin 2  
*pp* *mf* *p*

Viola

Violoncello

Double Bass

Glockenspiel To Vibraphone 15

Perc. 1

Pno. *pp* *mf* *p* *pp*

Vln. 1 *pp* *mf* *p* *pp*

Vln. 2 *pp*

Vla. *pp* *mf* *p* *pp*

tutti con sord.

unis. con sord.

20

Pno. *p* *mf*

Vln. 1 senza sord.

Vln. 2 *p* *mf*

Vla. senza sord.

Vc. con sord. *pp* *mf* *p*

25

Pno. *p* *pp*

Vln. 1 senza sord. *pp*

Vln. 2 *p* *pp* senza sord.

Vc. *pp*

30 Ab to A $\flat$  E $\flat$  to E $\flat$  F $\sharp$  to F $\sharp$  G $\flat$  to G $\sharp$

Hp. *mf* *p*

Cel. *mf* *p* *pp*

Pno. *p* *f*

Vln. 1 *mf* *p* *pp* senza sord.

Vln. 2 *f*

Vla. *pp* *f* senza sord.

Vc. *mf* *p* *pp* senza sord.

35 Soft sticks 40

Timp. *mf*

Perc. 3 Large Suspended Cymbal *mf*

Pno. *mf* *f* *ff* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *f*

**Maestoso** F to F# 45

**Timp.** *ff*

**Perc. 1** *ff* Motor off, soft sticks

**Perc. 3** *ff* Large Suspended Cymbal l.v. To Tam-tam *mf* *ff*

**Hp.** *ff* non arp. *f* *mf* *ff*

**Pno.** *ff* *f* *mf* *f* *ff* *ad lib.*

**Vln. 1** **Maestoso** *ff* *div.*

**Vln. 2** *ff* *div.*

**Vla.** *ff*

**Vc.** *ff* *mf* *ff*

**Db.** *ff* *mf* *ff*



65 70

Cel. *p* *mp*

Pno. *p* *mp* *p*

Vln. 1 con sord. *p* *pp*

Vln. 2 *pp* *p* *pp*

Vla. *p* *pp*



75

Cel. *mf* *f*

Pno. *mf* *f* *ff*

Vln. 1 *p* *f*

Vla. *p* *f*

80 **Semplice**

Flute 2 takes Piccolo

The musical score for measures 80-84 of the piece "Semplice" features the following instruments and dynamics:

- Flute 1 (Fl. 1):** Plays a melodic line starting in measure 80 with dynamics *ff*, *f*, and *pp*.
- Percussion 1 (Perc. 1):** Glockenspiel, playing a rhythmic pattern starting in measure 81 with dynamics *pp*.
- Percussion 2 (Perc. 2):** Wind Chimes, playing a rhythmic pattern starting in measure 81 with dynamics *pp*.
- Harp (Hp.):** Remains silent until measure 84, where it plays a chord with dynamics *pp* and the marking "Bisbigliando".
- Piano (Pno.):** Provides harmonic support with chords and arpeggios, marked with dynamics *pp*.
- Violin 1 (Vln. 1):** Plays a melodic line starting in measure 81 with dynamics *pp*.
- Violin 2 (Vln. 2):** Plays a melodic line starting in measure 81 with dynamics *pp*.

A key signature change box is present in measure 84, indicating a change from E major (E#F#G#A#) to B minor (B#C#D#).





100

Fl. *mf*

Cl. *mf* *pp*

B. Cl.

Ten. Sax. *p* *pp* To Alto Saxophone

Perc. 1 Glockenspiel

Cel. *mf*

Pno. *p* *pp*

105

Picc. *pp*

Fl. *pp*

Perc. 1 Glockenspiel To Vibraphone

Perc. 2 Wind Chimes i.v. To Marimba

Cel. *pp*

Pno. *pp* 3

IV

Con rubato, ca 80 rit. . . . . A tempo rit. . . . . A tempo accel. . . . .

Flute 2 takes Piccolo

Piccolo

2 Flutes

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone

Timpani

Vibraphone

Percussion 1

Marimba

Percussion 2

Percussion 3

Tam-tam

I.v.

To Pair of Bongos I.v.

Harp

Celesta

Piano Solo

*p* l.h. *mp* *mf*

Ped. Ped. Ped.

Con rubato, ca 80 rit. . . . . A tempo rit. . . . . A tempo accel. . . . .

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Detailed description: This page contains the musical score for section IV. It is a 5/4 time piece. The score includes parts for Piccolo, 2 Flutes, Clarinet in B-flat, Bass Clarinet in B-flat, Alto Saxophone, Timpani, Vibraphone, Percussion 1 (Vibraphone), Percussion 2 (Marimba), Percussion 3 (Tam-tam, Bongos), Harp, Celesta, Piano Solo, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The tempo markings are 'Con rubato, ca 80', 'rit.', 'A tempo', 'rit.', 'A tempo', and 'accel.'. The piano solo part features a complex rhythmic pattern with a left hand (l.h.) and a right hand (r.h.) playing in 5/4 time. The percussion parts include specific instructions for 'I.v.' (Ictus) and 'To Pair of Bongos I.v.'. The harp part includes a chord diagram for E-flat, F, G, A, B, C, D, E.

5 **Presto, ♩ = 144**

Pno. *f* *ff* *Ped. ad lib.*

10

Pno. *f* *p*

15

Picc. *ff*

Fl. *ff*

Cl. *ff*

B. Cl. *ff*

Alto Sax. *ff*

Timp. Hard sticks B to C# *ff*

Perc. 1 Vibraphone Motor off, hard sticks *ff*

Perc. 2 Marimba *ff*

Perc. 3 Pair of Bongos *ff*

Pno. *f* *mf* *ff*

Vibraphone

Perc. 1

20

mf

Marimba

Perc. 2

mf

Pair of Bongos

Perc. 3

mf

Pno.

mf

Vibraphone

To Pair of Wood Blocks 25

Perc. 1

p

Marimba

To 4 Tom-toms

Perc. 2

p

Pair of Bongos

To Pair of Congas

Perc. 3

p

Pno.

p

f

8va-----1

Vln. 1

senza sord. unis.

p

f

Vln. 2

senza sord. unis.

p

f

Vla.

senza sord. unis.

p

f

Vc.

senza sord. unis.

p

f

Db.

p

f mf

30

Picc. *mf* *ff*

Fl. *mf* *ff*

Timp. *ff* C# to B

Pno. *mf* *ff* 8<sup>va</sup>

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff* pizz.

Db. *mf* *ff* pizz.



35

Pno. *p* *mf* *f* *p*

Vc. *p*

Db. *p*

40

Picc.

Fl.

Pair of Congas

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl.

Cl.

B. Cl.

Perc. 3

Pno.

45

Picc.

Fl.

Pair of Congas

Perc. 3

Pno.

Fl. *mf* *p*

Cl. *mf* *p*

B. Cl. *p*

Perc. 3 Pair of Congas *p* *mf*

Pno. *mf* *p*



Meno mosso, ♩ = 120

Picc. *p*

Fl. *p*

Perc. 3 Pair of Congas *p*

Hp. *p* son étouffés

Cel. *p*

Pno. *p*

$E_1 F_1 G_1 A_1$   
 $B_1 C_1 D_1$

55 *accel.* *A tempo*

Picc. *mf* *p*

Fl. *mf* *p*

Perc. 2 4 Tom-toms

Perc. 3 Pair of Congas *mf* *p*

Hp. *mf* *p* F $\flat$  to F $\sharp$  C $\flat$  to C $\sharp$

Cel. *mf* *p*

Pno. *p*



60 65 **Adagio, ♩ = 60**

Picc. *mf* *ff*

Fl. *mf* *ff*

Timp. *ff*

Perc. 2 4 Tom-toms *f* *mf* *ff* To Marimba

Perc. 3 Pair of Congas *mf* *f* *ff*

Pno. *f* *mf* *ff*

**Adagio, ♩ = 60**

Vln. 1 arco div. *pp* < *p*

Vln. 2 arco div. *pp* < *p*

Vc. pizz. *ff*

Db. pizz. *ff*

70

Musical score for measures 70-74. The score includes parts for Cello (Cel.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *pp*, *p*, and *pp*. The Cello part has a *pp* dynamic starting in measure 74. The Piano part has *pp*, *p*, and *pp* dynamics. The Violin 1 and 2 parts have *pp* and *p* dynamics. The Viola and Violoncello parts have *pp* and *p* dynamics. The Double Bass part has *pp* and *arco* markings.

Tempo primo, ♩ = 144

75

Musical score for measures 75-79. The score includes parts for Cello (Cel.), Piano (Pno.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *p*, *mf*, and *pp*. The Piano part has *p* and *mf* dynamics. The Violoncello part has *pp* and *arco* markings. The Double Bass part has *pp* and *arco* markings. The Cello part has *pp* and *arco* markings. The Piano part has a *Red. ad lib.* marking in measure 78.

80

Musical score for measures 80-84. The score includes parts for Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *p*, *mf*, *p*, and *pp*. The Piano part has *p*, *mf*, *p*, and *pp* dynamics.

rit. . . .

Pno.

90 A tempo

legato

Pno.

95

Pno.

100

Pno.

105

Pair of Wood Blocks

Perc. 1

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

110

Picc. *f*

Fl. *mf* *f*

Cl. *p* *mf* *f*

B. Cl. *f*

Alto Sax. *f*

Perc. 1 Pair of Wood Blocks *p* *mf* *f*

Hp. *f*

Pno. *f*

Vln. 1 *p* *mf* *f*

Vln. 2 *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Db. *p* *mf* *f*

E: F# G# A#  
B: C# D#

115

Perc. 2 Marimba *p* *mf* *f*

Hp. *più f* *p* *mf* *gliss.*

Pno. *più f* *p* *mf* *f* *8va*

C# to C#  
C# to C#

rit.  $\text{♩} = 108$  120 **A tempo**

Picc. *mf* *f*

Fl. *mf* *f*

Alto Sax. *mf* *f*

Timp. Soft sticks *ff* B to C#

Perc. 2 Marimba *ff* *mf* *f*

Perc. 3 Pair of Congas *mf* *f*

Hp. *ff* E<sub>4</sub> to E<sub>5</sub> F#<sub>4</sub> to F<sub>4</sub> B<sub>4</sub> to B<sub>4</sub> C#<sub>5</sub> to C<sub>5</sub>

Pno. *ff*

Vln. 1 rit.  $\text{♩} = 108$  div. *pp* **A tempo**

Vln. 2 div. *pp*

Vla. div. *pp*

Vc. *pp*

Db. *pp*

Musical score for Picc., Fl., Alto Sax., Perc. 2 (Marimba), Perc. 3 (Pair of Congas), Cel., and Pno. with measures 125 and 130 marked.

125

130

Picc.

Fl.

Alto Sax.

Perc. 2  
Marimba

Perc. 3  
Pair of Congas

Cel.

Pno.

*p*

*p*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*ad lib.*

Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Perc. 1 Pair of Wood Blocks *p*

Perc. 2 Marimba *p*

Perc. 3 Pair of Congas *p*

Hp. *f*  
EbF#G#A#  
BbCbD#

Cel. *pp*

Pno. *pp* *f*

Vln. 1 *f* unis.

Vln. 2 *f* unis.

Vla. *f* unis.

Vc. *f*

Meno mosso, ♩ = 108 accel. . . . . 140 A tempo  
 Hard sticks *p*

Timp. Pair of Wood Blocks To Tambourine

Perc. 1 *ff*

Perc. 2 Marimba To 4 Tom-toms *ff*

Perc. 3 Pair of Congas *ff*

Hp. *f* *p* *pp* E♭ to E♯ F♯ to F♯ B♭ to B♯

Cel. *p* *pp*

Pno. *p*

Vc. Meno mosso, ♩ = 108 pizz. accel. . . . . A tempo  
*p* pizz. *pp*

Db. *p* *pp*



145

Timp.

Pno. *mf* *f* *p*

Vc. *p*

Db. *p*



Picc. *f*

Fl. *f*

Perc. 1 Tambourine *f*

Pno. *mf* *f* *p*

Vln. 1 *mf* *pizz.* *p*

Vln. 2 *mf* *pizz.* *p*

Vla. *mf* *pizz.* *p*

Vc. *mf* *p*

Db. *mf* *p*

150

Fl. *mf* *f* *p*

Cl. *mf* *p* *f* *p*

B. Cl. *p* *f* *p*

Alto Sax. *mf* *p* *f* *p*

Perc. 1 Tambourine *p* *mf*

Perc. 2 4 Tom-toms *p* *mf* *f* *p*

Pno. *mf*

155

Perc. 1 Tambourine

Perc. 2 4 Tom-toms

Pno.

Picc.

Fl.

Cl.

B. Cl.

Alto Sax.

Perc. 1 Tambourine

Perc. 2 4 Tom-toms

Pno.

160

Perc. 1 Tambourine

Perc. 2 4 Tom-toms

Perc. 3 Pair of Congas

Pno.

To Vibraphone

165

rit. **Meno mosso, ♩ = 120**

Timp. *f*  
 Vibraphone Motor off, soft sticks *f*  
 Perc. 1 *f*  
 Perc. 2 4 Tom-toms *mf* To Bass Drum *f*  
 Perc. 3 Pair of Congas *f* To Large Suspended Cymbal *f*  
 Pno. *f*  
 Vln. 1 *arco* *f*  
 Vln. 2 *arco* *f*  
 Vla. *pizz.* *f*  
 Vc. *pizz.* *f*



accel.

A to G# C# to D#

Timp. *mf*  
 Perc. 1 Vibraphone *mf*  
 Perc. 2 Bass Drum Hard sticks edge *mf*  
 Perc. 3 Large Suspended Cymbal Hard sticks centre edge *mf*  
 Vln. 1 *mf*  
 Vln. 2 *mf*  
 Vla. *mf*  
 Vc. *mf*  
 Scrape dome to edge *sim.*

170

A tempo

B. Cl.

Vibraphone

Perc. 1

Bass Drum

Perc. 2

Large Suspended Cymbal

Perc. 3

To Tam-tam

Hp.

Pno.

*ped. ad lib.*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pizz.*

*E<sub>1</sub>F<sub>1</sub>G<sub>1</sub>A<sub>1</sub>  
B<sub>1</sub>C<sub>1</sub>D<sub>1</sub>*

*C<sub>1</sub> to C<sub>2</sub>*

*mf*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

Adagio, ♩ = 60

175

Picc. *mf* *ff*

Fl. *mf* *ff*

Cl. *f* *ff*

B. Cl. *ff*

Alto Sax. *mf* *ff*

Timp. Soft sticks *ff* *p*

Perc. 2 Bass Drum Ord. stick *mf* *ff* To Marimba

Perc. 3 Tam-tam *mf* *ff*

Hp. *E<sub>4</sub> to E<sub>5</sub>* *G<sub>4</sub> to G<sub>5</sub>* *B<sub>4</sub> to B<sub>5</sub>* *C<sub>5</sub> to C<sub>6</sub>* *D<sub>5</sub> to D<sub>6</sub>*

Pno. *mf* *ff*

Vln. 1 *mf* *ff* div.

Vln. 2 *mf* *ff* div.

Vla. arco *mf* *ff* *f* *ff*

Vc. arco *f* *ff* pizz. arco *ff*

Db. *mf* *f* *ff* pizz. arco *ff*

F# to G#  
D# to D  
G# to A

Adagio, ♩ = 60

180

Fl.

Cl.

Perc. 1  
Vibraphone Motor off, soft sticks  
Tam tam To Pair of Congas

Perc. 3

Pno.  
Ped. 5

Vln. 1

Vln. 2

Vla. div.

Vc.

Db.

*f* *mf* *p*

To Tub. Bells

185 **A tempo**

Alto Sax. *mf* *p* *pp*

Pair of Congas

Perc. 3 *p*

Hp. *mf* *p* *pp*

Pno. *legato* *pp*

Vln. 1 *mf* *p* *pp*

Vln. 2 *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Db. *mf* *p*

E#F#G#A#  
B#C#D#

E# to E# G# to G# B# to B# C# to C#

190

Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Pair of Congas

Perc. 3 *mp* *mf* *f*

Pno. *p* *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

Musical score for a jazz ensemble. The score is divided into three measures. The Piccolo (Picc.) and Flute (Fl.) parts play a melodic line starting with a forte (*f*) dynamic. The Clarinet (Cl.) part has a more complex line with slurs. The Bass Clarinet (B. Cl.) and Alto Saxophone (Alto Sax.) parts play a similar melodic line. The Percussion 2 (Perc. 2) part is labeled "Marimba" and plays a rhythmic pattern with a forte (*f*) dynamic. The Percussion 3 (Perc. 3) part is labeled "Pair of Congas" and plays a steady rhythmic pattern. The Piano (Pno.) part features a dense, fast-moving accompaniment. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a melodic line with a forte (*f*) dynamic and a unison (*unis.*) instruction. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts play a melodic line with a forte (*f*) dynamic and a unison (*unis.*) instruction.



Picc. *ff*

Fl. *ff*

Cl. *ff*

B. Cl. *ff*

Alto Sax. *ff*

Timp. *f* *ff*

Perc. 1 Tubular Bells *ff*

Perc. 2 Marimba *ff*

Perc. 3 Pair of Congas *ff*

Hp. *f* *ff*

Pno. *ff*

Vln. 1 *ff* div.

Vln. 2 *ff* div.

Vla. *ff* div.

Vc. *ff*

Db. *ff*

*E<sub>b</sub>F#G<sub>b</sub>A<sub>b</sub>*  
*B<sub>b</sub>C#D#*

*G<sub>b</sub> to G#*

200

rit.

This musical score page contains measures 198, 199, and 200. The instruments are arranged as follows:

- Picc.** (Piccolo): Treble clef, melodic line.
- Fl.** (Flute): Treble clef, melodic line.
- Cl.** (Clarinet): Treble clef, melodic line.
- B. Cl.** (Bass Clarinet): Treble clef, sustained notes.
- Alto Sax.** (Alto Saxophone): Treble clef, melodic line.
- Timp.** (Timpani): Bass clef, dynamic markings *f* and *ff*.
- Perc. 1** (Tubular Bells): Treble clef, melodic line.
- Perc. 2** (Marimba): Treble clef, rhythmic accompaniment.
- Perc. 3** (Pair of Congas): Percussion clef, rhythmic accompaniment.
- Pno.** (Piano): Grand staff, complex accompaniment.
- Vln. 1** (Violin 1): Treble clef, melodic line.
- Vln. 2** (Violin 2): Treble clef, melodic line.
- Vla.** (Viola): Bass clef, melodic line.
- Vc.** (Violoncello): Bass clef, melodic line.
- Db.** (Double Bass): Bass clef, melodic line.

Measure 198 begins with a *rit.* (ritardando) marking. Measure 200 includes a *damp* marking for the Tubular Bells. The score concludes with a repeat sign at the end of measure 200.