

PERCUSSION : ABBREVIATIONS

Timpani (**Tp.**)

Triangolo (**Trg.**)

Bacchete di metallo sospese (Wind chimes; **W.ch.**)

Piatto sospeso (**P.s.**)

Piatti (**P.**)

Tamburino basco (**Tmb.b.**)

Tamburo piccolo (**Tmb.p.**)

Gran Cassa (**G.c.**)

Tam – tam (**T-t**)

Campanelli (**Cmpli**)

Celeste (**Cel.**)

Campane tubolari (**Cmp.t**)

'Concerto Romantico'

for piano & orchestra

© Nestor Taylor (1998-2004)

Allegro vivace $\text{♩} = c.63-6$

A

Triangle

Cymbals

Tambourine

Side drum

Bass drum

Campane tubolari

Campanelli



B

P.

Campli

rit., **C**

Trg. 45 3 1 3 5 4

Cmpli 15 3 1 3 5 4

incalzando . , D

Trg. 60 3 5 1 4 1 3

Cmpli 3 1 1 3 5 1 4 1 3

f

stringendo poco a poco E lo stesso movimento, ma più deciso ♩ = 96

metal stick, on the dome (choke)

P. 65 4 1 70 1 1 75 1

G.c. 3 4 1 2 1 1 1

Cmp.t. 3 4 1 2 1 1 1

P.

Tmb.p. 4 4 4 4 4 *pp, cresc.*

Cmp.t.

P.

Tmb.p. 4 4 4 4 4 *f*

G.c.

precipitando. **F** sub. a tempo II ($\text{♩} = 96$)

poco rall. . , 3

metal stick, on the dome

P. 4 1 1 7 2 3/4

G.c. 4 1 1 7 2 3/4

Cmp.t. 4 1 1 7 2 3/4

sf

G a tempo

Trg. 3/4 p 1 110 1 1 1

P. 3/4 1 1 1 1 1

pp

Trg. 115 1 1 120 1 1

P. 1 1 1 1 1

H

poco stringendo **I** Scherzando $\text{♩} = 72$

Trg. 5 1 130

P. 5 1

Tmb.b. 5 1 thumb roll p — f

P. 4/4 3/4 2 135 4/4 1 3/4

Tmb.b. 4/4 3/4 2 4/4 1 3/4

p

8

J

Trg. *p* *mf*

Cmpli *mf*

Cmpli

K

Tmb.b. *p* *sf*

Tmb.b. *sf*

tempo II; ben ritmato e deciso

Tmb.b. *p* *fz*

16

5

L Vigoroso *d. = c. 72-6*

Tmb.p. *mp, cresc.* *sf*

G.c. *f*

190

195

5

5

M

N più tranquillo

1 3 2 1 3 10 4 5 1 3

O animandosi

P. $\frac{3}{4}$ 2 $\frac{220}{4}$ $\frac{5}{4}$ 1 $\frac{2}{4}$ 2 $\frac{3}{4}$ 4

mp

P. $\frac{3}{4}$ $\frac{235}{4}$ $\frac{3}{4}$ 5 $\frac{3}{4}$ 3 $\frac{4}{4}$ 1 $\frac{3}{4}$

pp, cresc. **choke** **P**

P. $\frac{240}{4}$ 1 $\frac{5}{4}$ 1 $\frac{3}{4}$ 1 $\frac{1}{4}$ 1 $\frac{2}{4}$ 5 $\frac{5}{4}$

animando *p* *cresc.*

Q

Presto assai, come una cadenza

P. $\frac{5}{4}$ 1 $\frac{3}{4}$ 1 $\frac{1}{4}$ 1 $\frac{2}{4}$ 5 $\frac{1}{4}$ 1 $\frac{3}{4}$

mf

Trg. $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ 2 5 5 $\frac{3}{4}$ 3 $\frac{2}{4}$ 2 $\frac{3}{4}$

R Tempo I; Scorrevole $\text{♩} = 66$

S

Trg. $\frac{3}{4}$ 1 15 1 2 3 2 3 5

T

U

Trg. 290 1 1 1 3 16 4 1

Trg. 1 3 3 *tr* *pp* *poco*

V

W

1 3 1 5 4 1

X

P. 9 1 2 $\frac{355}{4}$ 2 $\frac{3}{4}$ 1 1 3

388 8 5 9 410 10 7

A1

B1 Appena meno mosso $\text{♩} = 60$

420 1 425 1

p *f*

Tmgl.

Cmpli

430 1 1 1

mf *f* *gliss.*

P.s.

W.ch.

Cmpli

435 1 1 1

mf *p, cresc.*

Tmb.b.

P.s.

Cmpli

C1 Volante spiritoso $\text{♩} = \text{c.}96$

440

f *sf*

Tmb.b.

P.s.

on the dome,
S.D sticks

poco a poco cresc. ed movendo

P.s. $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

sf, dolce *sf*

G.c. $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{5}{4}$ $\frac{6}{8}$

P.s. $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{5}{4}$ $\frac{6}{8}$

sf *sf* ord.

D1 Con vivacita $\text{♩} = 100$

G.c. $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

P.s. $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

fz *fz*

Appena meno mosso $\text{♩} = 92-96$

P.s. $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

f

accel. **E1** Con vivacita $\text{♩} = 100$

Tmb.p. $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

G.c. $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

Tmb.b. $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

cresc. *f, colla parte* *sf*

cresc. *f*

Tmb.b. *f* *sf* *rall.*, **F1** Calmo⁹

G1 *Meno mosso*

Più tranquillo

H1

I1

J1 *Andante mosso assai*

K1 *un poco più mosso*

animandosi

Tmb.p. **2** | **5** | **1** | **3** | **2** | **2** | **1** | **560** | **3** | **1** | **2** | **1** | **3**

L1 Agitato $\text{♩} = 66$

Tmb.b. **5** | **3** | **570** | **578** | **1** | **p**

Tmb.b. **sf** | **1** | **2** | **1** | **575** | **578** | **p, cresc.**

M1 Con grazia

Tmb.p. **mp** | **pp** | **580**

Tmb.b. **sf** | **p** | **sf**

Tmb.p. **8** | **1** | **595** | **10**

P.s. **8** | **1** | **p** | **mf** | **10**

N1

Tmb.p. **pp** | **p, cresc.** | **605** | **3** | **5**

O1


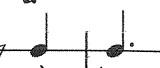


Tmb.p. **sf** | **p** | **615** | **2**


Tmb.b. **p** | **sf** | **p, ben ritmato e sempre staccato** | **sf p** | **2**

poco a poco con forza crescente

Tmb.b. $\text{H} \text{ } \frac{6}{20}$ **2** | 7  | **3** || 7  | 7  | **2** |




||

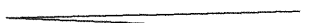
Tmb.b. $\text{H} \text{ } \frac{6}{30}$ 7  | 7  | 7  | 7  | **1** $\frac{635}{6\sharp 5}$ **13** | **4** **1** | $\frac{3}{8}$

tr 
p, cresc. < *sfz*

P1 **Q1**
Vivamente
















P.s. $\text{H} \text{ } \frac{3}{8}$ **2** | 7 | 7 |  | $\frac{4}{8}$  | $\frac{3}{8}$  |

p  *f*

appena tratt.,





P.s. H **6** | $\frac{660}{f}$  | **3** | $\frac{661}{p}$  | $\frac{662}{f}$  | $\frac{663}{p}$  | $\frac{664}{f}$  | $\frac{665}{p}$  | $\frac{666}{f}$  |

Trngl. H **6** | **3** | $\frac{661}{p}$  | $\frac{662}{f}$  | $\frac{663}{p}$  | $\frac{664}{f}$  | $\frac{665}{p}$  | $\frac{666}{f}$  |



R1

P.s. $\text{H} \text{ } \frac{665}{f}$ $\frac{3}{8}$  | **1** | **1** | **1** | $\frac{4}{8}$ **1** | $\frac{670}{f}$ $\frac{3}{8}$ **3** | **1** | $\frac{4}{8}$

Trngl. $\text{H} \text{ } \frac{3}{8}$  | **1** | **1** | **1** | $\frac{4}{8}$ **1** | $\frac{3}{8}$ **3** | **1** | $\frac{4}{8}$

Tmb.p. $\text{H } \frac{4}{8} \text{ 1 } \overset{675}{\text{678}} \text{ 2 } \left| \frac{4}{8} \text{ 1 } \right| \frac{3}{8} \text{ 1 } \left| \frac{4}{8} \right| \overset{680}{\text{680}} \text{ } \left| \frac{2}{4} \right|$
fp, cresc molto

S1 Tempo II; giusto $\text{♩} = 108$

Tmb.p. $\text{H } \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right|$
sfz

G.c. $\text{H } \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right|$
sf, sec.

Tmgl. $\text{H } \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right|$
f

T.-t. $\text{H } \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right| \frac{2}{4} \text{ } \text{ } \text{ } \left| \frac{2}{4} \text{ } \text{ } \text{ } \right|$
mf

T1 Più Sostenuto, ma sempre con motto **U1**

$\text{H } \text{ 6 } \left| \frac{3}{4} \text{ 1 } \overset{695}{\text{692}} \text{ 7 } \right| \text{ 7 } \left| \frac{3}{4} \text{ 1 } \right| \frac{2}{4}$

V1 **W1** $(\text{♩} = \text{♩})$

$\text{H } \frac{2}{4} \text{ 4 } \left| \frac{3}{4} \text{ 9 } \right| \frac{3}{4} \text{ 1 } \left| \frac{2}{4} \text{ 1 } \overset{725}{\text{715}} \text{ 1 } \right| \text{ 1 } \left| \frac{3}{8} \right|$

poco strigendo

Cmpli $\text{H } \frac{3}{8} \text{ 2 } \left| \frac{4}{8} \text{ 1 } \overset{730}{\text{730}} \right| \frac{3}{8} \text{ } \text{ } \text{ } \left| \frac{3}{8} \text{ } \text{ } \text{ } \right| \frac{5}{8} \text{ } \text{ } \text{ } \left| \frac{5}{8} \text{ } \text{ } \text{ } \right|$
p, cresc.

Molto più lento; cadenza

P.s. $\text{H } \frac{5}{8} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right|$
mf

Cmpli $\text{H } \frac{5}{8} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right| \frac{3}{4} \text{ } \text{ } \text{ } \left| \frac{3}{4} \text{ } \text{ } \text{ } \right|$
f

Y1 Andante sostenuto

Tmgl. $\text{||} \frac{3}{4} \text{||}$ 1 | $\overset{740}{\circ}$ | $\frac{3}{4}$ 1 | $\overset{740}{\circ}$ | $\frac{3}{4}$ 2 | $\frac{2}{4}$ 2 | $\frac{2}{4}$ 2 | $\overset{745}{745}$ 1 | $\overset{13}{\text{||} \frac{3}{8} \text{||}}$



Tmgl. $\text{||} \frac{3}{8} \text{||}$ $\overset{p}{\text{p}}$ $\overset{750}{750}$ | $\overset{750}{750}$ | $\overset{750}{750}$ | $\frac{3}{4}$ 1 | $\overset{750}{750}$ | $\overset{750}{750}$ | 3 | 2 | $\frac{4}{8}$



rall., a tempo; tranquillo

Tmgl. $\text{||} \frac{4}{8} \text{||}$ $\overset{p}{p}$ $\overset{765}{765}$ | $\overset{765}{765}$ | $\frac{3}{8}$ | $\frac{3}{4}$ 1 | $\text{||} \frac{3}{8} \text{||}$ 6 | $\overset{765}{765}$ | 1 | $\frac{3}{8}$ 2 | ||



Tmb.p. || 2 | $\overset{770}{770}$ | 3 | 3 | $\frac{3}{4}$ 1 | $\frac{4}{4}$ 2 | $\frac{3}{4}$ 2 | $\frac{4}{4}$



(Piano; solo)

Tmb.p. $\text{||} \frac{4}{4} \text{||}$ 3 | $\frac{2}{4}$ 1 | $\overset{785}{785}$ | 2 | $\frac{5}{4}$ 1 | $\frac{2}{4}$ 1 | || 4 | $\frac{3}{8}$



A2 Allegro con spirito **B2**

Tmb.p. $\text{||} \frac{3}{8} \text{||}$ 3 | $\frac{5}{4}$ $\overset{18}{\text{---}}$ | $\frac{3}{8}$ 1 | || 8 | ||



C2 **D2** Scorevolle

Tmb.p. || 7 | 2 | || 12 | $\overset{845}{845}$ | 10 | ||



E2 **F2**

P.s. $\text{||} \frac{855}{855} \text{||}$ 11 | $\frac{5}{8}$ 1 | $\frac{3}{8}$ 6 | || 5 | $\frac{4}{8}$ 1 | $\frac{3}{8}$

G.c. *pp, cresc.* *f*

P.s. *p* *f*

T.-t. *pp, cresc.* *f*

poco tratt. , a tempo

G.c. *p* *p*

P.s. *p* *p*

T.-t. *p*

swish with metal stick

G.c. *pp*

P.s.

T.-t.

tratt. . . , J2 a tempo

G.c. *pp*

P.s. *pp* *pp*

T.-t. *pp*

swish

Più mosso, tempo I

G.c. ⁹³⁰ $\frac{2}{4}$ 1 $\frac{5}{8}$ $\frac{7}{8}$ $\frac{7}{8}$ $\frac{4}{8}$ 1 $\frac{3}{8}$ 3 $\frac{1}{8}$ K2

ppp, perdendosi

P.s. $\frac{2}{4}$ 1 $\frac{5}{8}$ $\frac{7}{8}$ $\frac{4}{8}$ 1 $\frac{3}{8}$ 3 $\frac{1}{8}$



Tmb.p. $\frac{7}{8}$ ⁹⁴⁵ $\frac{6}{8}$ 4 $\frac{3}{8}$ 1 $\frac{4}{8}$ L2



Tmb.p. ⁹⁵⁰ $\frac{4}{8}$ 3 $\frac{3}{8}$ 9 $\frac{5}{8}$ 1 | V. S!!

Musical score for measures 963-965. The score is for three parts: Tmb.p., P.s., and Trg. The time signature is 6/8. Tmb.p. and Trg. play a dotted quarter note with a sharp sign. P.s. has a tremolo line. Dynamics include *sfp* and *cresc.*

Musical score for measures 970-972. The score is for four parts: Tmb.p., G.c., P.s., and Trg. The time signature is 6/8. Dynamics include *f* and *ff*. The instruction *poco tratt...* is present. Fingerings are indicated with numbers 1 and 2.

Musical score for measures 975-985. The score is for two parts: P.s. and Trg. The time signature is 6/8. Dynamics include *p* and *pp*.

Musical score for measures 980-985. The score is for one part: P.s. The time signature is 6/8. Dynamics include *pp*. A boxed measure number **O2** is present.

Musical score for measures 980-985. The score is for one part: Trg. The time signature is 6/8. Dynamics include *p*.

Musical score for measures 990-995. The score is for one part: Trg. The time signature is 6/8. Dynamics include *p*.

P.s. **P2**

P.s. **(1005)**

animandosi , a tempo

P.s. **(1010)** **Q2**

pp, poco cresc.

Trg. **(1020)** **(1025)**

Trg. **appena rit. ... ,**

pp

R2 sempre a tempo **S2**

G.c. **13**

Tmb.b. **13**

T.-t. **13**

pp, *p*, *f*, *sf*, *p*

G.c. **1050**

Tmb.b.

T.-t.

p, *sf*, *p*

1055

G.c.

Tmb.b.

P.s.

T.-t.

stringendo

G.c.

Tmb.b.

P.s.

T.-t.

T2 Vivace

G.c.

Tmb.b.

P.s.

T.-t.

1065

G.c.

T.-t.

snare drum sticks

G.c. 1070 $\frac{6}{8}$ $\frac{2}{8}$ $\frac{9}{8}$ $\frac{5}{4}$
 T.t. $\frac{6}{8}$ $\frac{2}{8}$ $\frac{9}{8}$ $\frac{5}{4}$
sfp
mf, l.v.

U2 L' istesso tempo

$\leftarrow \text{♩} = \text{♩} \rightarrow$

G.c. $\frac{5}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$
 Cmp.t. $\frac{5}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$
 Soprano. $\frac{5}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$
pp, morendo
poco sf, lascia vibrare sempre
pp, sensibile

Cmp.t. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{4}$
 Soprano. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{4}$
 'Ah' —

Cmp.t. $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$
 Soprano. $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$
un poco più

Cmp.t. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Soprano. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p
cresc.

1090

Cmp.t.

Soprano.

mf *dim.* *p*

1095

Cmp.t.

Soprano.

cresc.

1100

Cmp.t.

Soprano.

mf *poco rit.*

Cmp.t.

Soprano.

p *poco sf*

W2 a tempo **Molto sostenuto**

1105

Cmp.t.

Soprano.

p

1110

Cmp.t.

Soprano.

Cmp.t. *mp, ma sempre distinto*

Soprano. *> poco cresc. mf*



X2

G.c. *11 7/5*

Cmp.t.

Soprano.



Grandioso a più di più

G.c. *1120* *mp, gravamente*

T.-t. *mp, gravamente*

Cmp.t. *mp*

Soprano. *mp*



G.c. *1125* *(Sim.)*

T.-t. *(Sim.)*

Cmp.t. *(Sim.)*

Soprano. *cresc.*

Musical score for the first system, measures 1125-1130. The score includes parts for G.c., T.-t., Cmp.t., and Soprano. The G.c. and T.-t. parts are in 4/4 and 3/4 time signatures, with a dynamic marking of *mf*. The Cmp.t. part is in 4/4 time with a dynamic marking of *f*. The Soprano part is in 4/4 and 3/4 time signatures, featuring a melodic line with a dynamic marking of *f*.



con forza crescente stentato . . . , **Y2** tornando a tempo I

Musical score for the second system, measures 1130-1135. The score includes parts for G.c., P.s., T.-t., Cmp.t., and Soprano. The G.c. part starts at measure 1130 with a dynamic marking of *f*. The P.s. part has a dynamic marking of *p*. The T.-t. part has a dynamic marking of *f*. The Cmp.t. part has a dynamic marking of *p* and a *colla voce* marking. The Soprano part has a dynamic marking of *ff* and a *cresc. molto* marking. The score includes a key signature change to three flats and a time signature change to 6/8.



Musical score for the third system, measures 1135-1140. The score includes parts for G.c. and P.s. Both parts are in 6/8 time signature and feature a dynamic marking of *ff*.

Z2

1140

G.c.

P.s.

T.-t.

Cmp.t.

p

p

fz

fz

p



a piacere;, poco a poco animando

1145

P.s.

T.-t.

Cmp.t.

fz

fz

p



P.s.

5/4



ritenuto, **A3** a tempo; Pesante

(2+3)

1150

P.s.

Wind chimes.

Cmpli.

f

p

Gliss.

1155

P.s. *f*

Wind chimes. *f*

Cmpli. *f*

Vivamente

1160

G.c.

Tmb.b. *tr* *sfz*

T.-t.

Cmpli.

C3 Deliberato e impetuoso

1165

G.c. *mp* *cresc.*

Tmb.b. *scrape with triangle beater across the rim* *normal beater*

T.-t. *p* *f* *mp, cresc.*

1170

G.c. *f*

T.-t. *poco f*

poco rit. ., **D3** Cantabile

1175 **3** 1180 **1**

Tmb.p.

P.s.

Trg.

Tmb.p.

E3 sempre con moto

(1185)

precipitando,

Tmb.p.

P.s.

Trg.

Cmpli.

F3 ancora più vivo

1200

Tmb.p. *f*

G.c.

P.s. *f, sec.*

Trg. *f, sec.*

Cmpli. *f*



stringendo

G3

1205

Tmb.p. *sf* *f* 1 2 1210

G.c. 1 2 *f, sec.*

P.s. *fz* 1 2

Cmpli. 1 2



1215

G.c. *f*

P.s.

T.-t. *f*

The image shows a musical score for three staves: G.c. (Guitar), P.s. (Piano), and T.-t. (Tuba). The score is written in a single system with five measures. The first measure contains a half note with a dynamic marking of *f* in the G.c. and T.-t. staves. The second measure is empty. The third measure contains a half note with a dynamic marking of *f* in the T.-t. staff. The fourth measure contains a half note with a dynamic marking of *ffz, sec.* in the G.c. and P.s. staves, and a dynamic marking of *f* in the T.-t. staff. The fifth measure contains a half note with a dynamic marking of *ffz, sec.* in the G.c. and P.s. staves, and a dynamic marking of *f* in the T.-t. staff. A tempo marking of 1220 is written above the fourth measure. The score ends with a double bar line.