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## Access to Electronic Thesis

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# AUTUMN

FOR SSAATTBB CHOIR

SAM JONES

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FULL SCORE



# AUTUMN

SSAATTBB  
(ONE TO A PART)

TEXT: 'AUTUMN:A DIRGE' BY SHELLEY

SAM JONES

Calmly ♩ = 55

The musical score is arranged in eight staves, each with a vocal part. The key signature is one flat (B-flat), and the time signature changes from 4/4 to 5/4 and back to 4/4. The lyrics are: 'the bleak wind is wailing, the warm sun is falling, hmm Ahh'. Performance markings include *p* (piano), *pp* (pianissimo), *agitato*, *molto*, *senza cresc.*, and *senza decresc.*. There are also dynamic hairpins and a triplet of eighth notes in the soprano parts.

SOPRANO I  
the bleak wind is wail - ing, —

SOPRANO II  
the bleak wind is wail - ing, —

ALTO I  
the \_\_\_\_\_ bleak wind is wail - ing,

ALTO II

TENOR I  
8 *pp* *senza cresc.*  
The warm sun is fall - ing, — the

TENOR II  
8 *pp* *senza cresc.*  
The warm sun is fall - ing, — the

BASS I  
*p*  
hmm \_\_\_\_\_ Ahh \_\_\_\_\_

BASS II  
*p*  
hmm \_\_\_\_\_ Ahh \_\_\_\_\_

5

*p* *rit.*

S.I the pale flow-ers are dy - ing,

S.II Hhh\* the pale flow-ers are dy - ing,

A.I the pale flow-ers are dy- ing,-

A.II the pale flow-ers are dy- ing,-

T.I bare boughs are sigh - ing, dy - ing,

T.II bare boughs are sigh - ing,

B.I hmm Ahh

B.II hmm Ahh

\*=exhale to give impression of wind through trees

Meno Mosso

9

S.I. *f* 3 in a shroud of leaves dead,

S.II *mp* *mf* *f*  
And the Year On the earth is her death bed,-

A.I *mf* *mf* *f*  
And the Year And the Year earth is her death bed,-

A.II *mf* *f*  
And the Year And the Year \*Ssshrou\_\_\_\_\_

T.I *mp* *mf* *f*  
And the Year On the earth is her death bed,- \*Ssshrou\_\_\_\_\_

T.II *mp* *mf* *f*  
And the Year On the earth is her death bed,- in a shroud\_\_\_\_\_

B.I *mf* *mf* *f*  
And the Year And the Year earth is her death bed,- in a shroud\_\_\_\_\_

B.II *mf* *mf* *f*  
And the Year And the Year earth is her death bed,- in a shroud\_\_\_\_\_

\*=unvoiced

Poco Piú Mosso  
poco accel.

molto rit.

13

*f* *>p* *mp* *mf* *f* *pp*

S.I. Is ly - ing. ly - ing. *mf* Is ly - ing. *mf* Is ly - ing.

S.II ly - ing. ly - ing. ly - ing. Is ly - ing.

A.I Is ly - ing. Is ly - ing. Is ly - ing.

A.II Is ly - ing. Is ly - ing. Is ly - ing.

T.I Is ly - ing. ly - ing. ly - ing. ly - ing.

T.II Is ly - ing. Is ly - ing. Is ly - ing.

B.I Is ly - ing.

B.II Is ly - ing.

## Largo

18 *ff* *molto*

S.I. Come, Months, come a - way, From Nov - em - ber to May,

S.II *ff* *molto* *mp*  
Come, Months, come a - way, From Nov - em - ber to May, In your

A.I *ff* *molto*  
Come, Months, come a - way, From Nov - em - ber to May,

A.II *ff* *molto*  
Come, Months, come a - way, From Nov - em - ber to May,

T.I *ff* *molto*  
Come, Months, come a - way, From Nov - em - ber to May,

T.II *ff* *molto*  
Come, Months, come a - way, From Nov - em - ber to May,

B.I *ff* *molto* *p*  
Come, Months, come a - way, From Nov - em - ber to May, In your

B.II *ff* *molto*  
Come, Months, come a - way, From Nov - em - ber to May,



23

S.I. *p* Ahh

S.II sad - dest ar - ray; *pp* eee

A.I *pp* 3 Fol-low the Bier of the dead, cold

A.II *pp* 3 Fol-low the Bier of the dead, cold

T.I *p* Ahh

T.II

B.I sad - dest ar - ray; *pp* eee

B.II *pp* Ahh

Detailed description of the musical score: The score is for a vocal ensemble in 3/4 time. It consists of eight staves. The Soprano I (S.I.) part starts with a piano (*p*) dynamic and a long note with the syllable 'Ahh'. The Soprano II (S.II) part has lyrics 'sad - dest ar - ray;' followed by a long note with 'eee' and a *pp* dynamic. The Alto I (A.I) and Alto II (A.II) parts have lyrics 'Fol-low the Bier of the dead, cold' and feature a triplet of eighth notes. The Tenor I (T.I) part has a piano (*p*) dynamic and a long note with 'Ahh'. The Tenor II (T.II) part is silent. The Bass I (B.I) part has lyrics 'sad - dest ar - ray;' followed by a long note with 'eee' and a *pp* dynamic. The Bass II (B.II) part starts with a *pp* dynamic and a long note with 'Ahh'. The score includes various musical notations such as slurs, ties, and dynamic markings.

27

*ppp* *poco rit.*

S.I

*ppp*

\*ó

S.II

*ppp*

ooo

A.I

*ppp*

Year. - - \*è

A.II

*ppp*

Year. - - \*è

T.I

8

T.II

*p*

The

B.I

*pp*

eee

B.II

*mp* *legatissimo* *dim.*

And like dim sha - dows watch by her se - pul -

\*ó= ó as in 'gone' \*è= é as in 'egg'

Tempo Primo (♩=60)

31

*pp* *p*

S.I thenipped worm is craw - ling, the ri-vers are

S.II *pp* *p*  
mmm Ahh the ri-vers are

A.I *pp* *p*  
mmm Ahh the ri-vers are

A.II *p*  
the ri-vers are

T.I *p* *p*  
The chill rain is fal ling, thenipped worm is craw-ling, the ri-vers are

T.II *p*  
chill rain is fal - ling, the ri-vers are

B.I *p*  
The chill rain is fal - ling, the ri vers are

B.II *ppp* *p*  
chre. fal ling, the ri-vers are

Detailed description: This is a page of a musical score for eight voices, labeled S.I, S.II, A.I, A.II, T.I, T.II, B.I, and B.II. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Tempo Primo' with a quarter note equal to 60 beats per minute. The page number is 8. The score begins at measure 31. The lyrics are: 'thenipped worm is craw - ling, the ri-vers are' (S.I, S.II, A.I, A.II), 'The chill rain is fal ling, thenipped worm is craw-ling, the ri-vers are' (T.I), 'chill rain is fal - ling, the ri-vers are' (T.II), 'The chill rain is fal - ling, the ri vers are' (B.I), and 'chre. fal ling, the ri-vers are' (B.II). Dynamic markings include *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). There are also accents (>) and slurs. Some parts feature triplets. The score is written on a grand staff with two staves per voice part.

Piú Lento

35

S.I. *mf* swel - ling, *ppp* Ahh

S.II *mf* swel - ling, *mp* Uhh\*

A.I *mf* swel - ling, *mp* Uhh\*

A.II *mf* swel - ling, *ppp* Ahh

T.I *mf* swel - ling, *mp* Uhh\*

T.II *mf* swel - ling, *mp* Uhh\*

B.I *mf* swel - ling, *pp* The thun - der is knel - ling *legato*

B.II *mf* swel - ling, *pp* The thun - der is knel - ling *legato*

\*=inhale

38 **Piú Dolce** *p* *senza cresc.*

S.I For the Year;— The blithe swal-lows are flow—

S.II For the Year;— The blithe swal-lows are flow—

A.I For the Year;— The blithe swal-lows are flow—

A.II For the Year;— The blithe swal-lows are flow—

T.I For the Year;—

T.II For the Year; The blithe swal-lows are flown,

B.I

B.II For the Year;— The blithe swal-lows are flown,

Detailed description of the musical score: The score is for a piece titled 'Piú Dolce' starting at measure 38. It features eight vocal parts: Soprano I (S.I), Soprano II (S.II), Alto I (A.I), Alto II (A.II), Tenor I (T.I), Tenor II (T.II), Bass I (B.I), and Bass II (B.II). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The tempo is 'Piú Dolce' (more sweetly). Dynamics include piano (*p*) and 'senza cresc.' (without crescendo). There are several triplet markings (3) and slurs. The lyrics are: 'For the Year;— The blithe swal-lows are flow—' for S.I, S.II, A.I, and A.II; 'For the Year;—' for T.I; 'For the Year; The blithe swal-lows are flown,' for T.II; and 'For the Year;— The blithe swal-lows are flown,' for B.II. B.I has a whole rest throughout the passage.

poco accel. . . . . molto rit. . . . .

41

S.I. *zzss* To his dwel-ling To his dwel- ling. *f > p*

S.II *zzss* To his dwel- ling To his dwel- ling. *f > p*

A.I To his dwel ling To his dwel- ling. *f > p*

A.II To his dwel- ling. *f > p*

T.I *mp* and the li-zards each gone To his dwel-ling his dwel- ling. *f > p*

T.II To his dwel-ling To his dwel- ling. *f > p*

B.I *mp* and the li-zards each gone *mf* To his dwel - ling his dwel- ling. *f > p*

B.II To his dwel-ling To his dwel- ling. *f > p*

Detailed description: This is a page of a musical score for eight voices, labeled S.I, S.II, A.I, A.II, T.I, T.II, B.I, and B.II. The score is in a key with one flat (B-flat) and features complex time signatures: 3/4, 5/4, 4/4, and 3/4. The lyrics are: "zzss To his dwel-ling To his dwel- ling." for S.I and S.II; "To his dwel ling To his dwel- ling." for A.I; "To his dwel- ling." for A.II; "and the li-zards each gone To his dwel-ling his dwel- ling." for T.I; "To his dwel-ling To his dwel- ling." for T.II; "and the li-zards each gone To his dwel - ling his dwel- ling." for B.I; and "To his dwel-ling To his dwel- ling." for B.II. Performance markings include dynamics like *mp*, *mf*, *f*, and *p*, and tempo directions *poco accel.* and *molto rit.*. There are also hairpins for crescendo and decrescendo, and various articulation marks like accents and slurs.

Grandioso, meno mosso

46 *ff* *subp* *molto*

S.I. — Come, — Months, come a - way, Put on white, black and gray; —

S.II. — Come, — Months, come a - way, Put on white, black and gray; — Let your

A.I. — Come, — Months, come a - way, Put on white, black and gray; —

A.II. — Come, — Months, come a - way, Put on white, black and gray; —

T.I. — Come, — Months, come a - way, Put on white, black and gray; —

T.II. — Come, — Months, come a - way, Put on white, black and gray; —

B.I. *ff* *subp* *molto* (*p*) — Come, — Months, come a - way, Put on white, black and gray; — Let your

B.II. *ff* *subp* *molto* — Come, — Months, come a - way, Put on white, black and gray; —

Detailed description: This is a page of a musical score for eight voices, labeled S.I., S.II., A.I., A.II., T.I., T.II., B.I., and B.II. The tempo is 'Grandioso, meno mosso'. The score begins at measure 46. Each voice part has a melodic line with lyrics underneath. Dynamic markings include fortissimo (ff), piano (p), and piano fortissimo (subp). Performance instructions include accents, hairpins, and slurs. The lyrics are: 'Come, — Months, come a - way, Put on white, black and gray; —'. The S.II. and B.I. parts have an additional line of lyrics: 'Let your'. The time signature changes from 3/4 to 3/4, then to 4/4, and finally to 3/4. The key signature has one flat (B-flat).

51

S.I. *p* Ahh \_\_\_\_\_ //

S.II light sis - ters pleh \_\_\_\_\_ yee \_\_\_\_\_  
(play) - - -

A.I *pp* *softly* 3 Ye, fol-low the Bier of the dead, cold Year. - //

A.II *pp* *softly* 3 Ye, fol-low the Bier of the dead, cold Year. - //

T.I *p* Ahh \_\_\_\_\_ //

T.II \_\_\_\_\_ //

B.I *falsetto* *pp* light sis - ters pleh \_\_\_\_\_ yee \_\_\_\_\_  
(play) - - -

B.II *pp* Ahh \_\_\_\_\_ //



Poco Più Lento

rit. . . *ppp* senza cresc.

57

S.I. *pp* *p* *ppp* senza cresc.  
grave\_ green\_\_\_\_\_ with\_ tear.\_\_\_\_\_

S.II *pp* *p* *ppp* senza cresc.  
grave\_ green\_\_\_\_\_ with\_ tear.\_\_\_\_\_

A.I *pp* *p* *ppp* senza cresc.  
make her grave green\_\_\_\_\_ tear\_ on tear.\_\_\_\_\_

A.II *pp* *p* *ppp* senza cresc.  
make her grave green\_\_\_\_\_ tear\_ on tear.\_\_\_\_\_

T.I *pp* *p* *ppp* senza cresc.  
And make her grave green\_\_\_\_\_ with tear\_ on tear.\_\_\_\_\_

T.II *pp* *p* *ppp* senza cresc.  
And make her grave green\_\_\_\_\_ with tear\_ on tear.\_\_\_\_\_

B.I *pp* *p* *ppp* senza cresc.  
And make her grave green\_\_\_\_\_ with tear\_ on tear.\_\_\_\_\_

B.II *pp* *p* *ppp* senza cresc.  
And make her grave green\_\_\_\_\_ with tear\_ on tear.\_\_\_\_\_

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# SONATINA

FOR TRUMPET AND PIANO

SAM JONES

---

FULL SCORE



for James Atashroo  
**SONATINA**  
FOR TRUMPET AND PIANO

**I**

SAM JONES

**Maestoso**  
Plunger mute

**Moderato**

TRUMPET IN B $\flat$

*sfz* *molto* *pp* *mp* *p* *hold back*

5 **Vivo** **molto accel.**

*pp* *p* *cresc. poco a poco*

10 *molto*

15 **Prestissimo**  
Open

*ff* *sfz* *sfz* *subpp* *f* *sfz* *sfz*

20 *raise Plunger mute*  
*flatt. w/bell up*

*sfz* *sfz* *subpp* *f* *sfz* *molto*

25 **Poco Meno Mosso** ( $\text{♩} = 140$ )

*fff* *p* *lightly* *f* *pp*

*stamp!* *tap* *stamp!* *etc.*

30 *p* *pp* *mp* *f* *mp*

35 *pp* *p* *mf* *f* *molto*

The score is written for a single trumpet part in B-flat. It begins with a **Maestoso** tempo and a plunger mute. The first section is in 4/4 time, marked *sfz*, *molto*, *pp*, *mp*, and *p*, with a *hold back* instruction. A double bar line with a repeat sign follows. The second section is **Vivo** and **molto accel.**, starting with a triplet of eighth notes marked *pp* and *p*, with a *cresc. poco a poco* instruction. The time signature changes to 3/4, 4/4, 3/4, 8/8, 6/8, and 3/4. The third section is **Prestissimo** and **Open**, marked *ff*, *sfz*, *sfz*, *subpp*, *f*, *sfz*, and *sfz*. It includes instructions to *raise Plunger mute* and *flatt. w/bell up*. The fourth section is **Poco Meno Mosso** ( $\text{♩} = 140$ ), marked *fff*, *p* *lightly*, *f*, and *pp*. It features *stamp!* and *tap* articulations. The final section starts at measure 30, marked *p*, *pp*, *mp*, *f*, and *mp*. The score ends at measure 35, marked *pp*, *p*, *mf*, *f*, and *molto*.

40 accel. . . . .

*subp* *mp* *mf* *molto* *ff* *pp* *cresc.*

45 **Prestissimo**  
Open

*molto* *ff* *grandioso*

49 rit. *flatt./squeal!*

*sf* *sf* *sf* *sf* *fff*

54 **A Tempo, prestissimo**

*mp* *molto* *fp* *molto* *fff* *p*

ATTACCA

## II

**Adagio** (♩=70) *molto rubato* *a little slower*

FLUGELHORN (OR TRUMPET IN B♭) *mf* *grandly w/vib.* *pp* *simply (senza vib.)*

PIANO *pp* *l.v.*

5

*mp* *mf*

8va

*pp* senza cresc.  
Ped.

10

*mp* *p*

*ppp* < *p*

*pp*

con pedale

17

*pp*

Ped.

22 **Animato** (♩=120)

*mp*

*pp* dolce

Ped. *sim.*

26

subff subpp

8va

f mf molto ff > pp

30

mf ff

ff

Meno Mosso (♩=50)

34

rubato

ff = molto = pp dolcissimo

pp ff

Piú Mosso (♩=120)

38

subito

mf f

8va fff mf molto

42

*pp dolce*  
*sim.*  
*mf*  
Ped.

47

*p*  
*mf*  
8va  
*p*  
*f pp con pedale*

52

*f*  
*mf*  
*mf*  
*mp*  
tenuto

56

rit. . . . . **Tranquillo, poco meno mosso**

*p*  
*pp*  
legato



60

*p* *f*

(l.h. sempre *pp*)

65

Bucket mute

*ppp*

*8va*

*f* *subp*

70

*p* *p*

*mf*

*poco rit.*

75

A Tempo

*mp* *mp*

*pp*

*8va*

79

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

*violently*

*mf* *f*

83

*pp dolce* *sim.*

*Ped.*

88

*rit.* *Meno* (♩=60) *rit.*

*ppp*

92

Open

*pp* *dim.* *ppp*

(To Tpt.)

*pp* *ppp*

# III

Allegro Vivo (♩=160)

TRUMPET IN B♭

PIANO

Musical score for the first system, featuring a Trumpet in B♭ and Piano. The piano part includes dynamics *ff* and *marcantiss.* The tempo is *Allegro Vivo* (♩=160).

Molto Vivo

4

*f* più legato

*ff*

*ff pp*

9

*fp*

*p*

*f*

*p*

15

*f*

*ff*

*f*

*p*

*mf* agitato

*pp*

*ff*

Musical score for the second system, featuring a Trumpet in B♭ and Piano. The tempo is *Molto Vivo*. The piano part includes dynamics *ff*, *fp*, *p*, *mf* agitato, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

21

*p legato*

*f*

*(p)*

27

**Ad. Lib**  
Em<sup>7</sup> Em<sup>7</sup>

*pp lightly*

32

Em<sup>7</sup> D<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7 A<sup>7</sup>

*sim.*

39

B<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7 A<sup>9</sup> A<sup>9</sup> A<sup>9</sup>

*B<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7 A<sup>9</sup> A<sup>9</sup> A<sup>9</sup>*

45 A<sup>9</sup> A<sup>7</sup> D<sup>9</sup> G<sup>9</sup> (as written)

mp *f* mp

*p* *subff* *p*

51

*p* *ff* *fp* *ff*

*pp* *ff*

56 **Tempo Primo**

*f* *ff* *mf*

60

*f* *più legato*

*ff* *pp*

66

*p* *fp* *f* *ff* *f*

*pp* *f* *p* *f*

*f* *pp*

72

*ff*

78

*molto* *p*

*molto* *ff* *pp*

*ff*

84

*ff* *fp* *ff*

*p* *f*

*ff*

90

*mp cresc.*

*mf*

*p*

*molto subpp*

96

*f* *legato* *p* *mf* *ff* *ffpp* *molto* *ff* *fff*

*f* *p* *mf* *f* *ff* *fff*

---

**SILVER**  
FOR STRING QUARTET

SAM JONES

---

FULL SCORE





for Mum and Dad  
**SILVER**  
FOR STRING QUARTET

SAM JONES

Vivo ♩ = 150

VIOLIN I  
*ff*

VIOLIN II  
*ff*

VIOLA  
*ff*

VIOLONCELLO  
*ff*

*pizz.*

5

9

*subp* *arco.*

*f* *arco.*

*ff*

*fp* *pizz.*

*f* *arco.*

*ff*

*pizz.*

*f*

13

*arco.*  
*ff arco.*  
*ff arco.*  
*ff*

*gliss.* *gliss.*

17

*mf legato ma con brio*  
*p stacc.*  
*mp* *p*  
*p stacc.*  
*p stacc.*

21

*p* *f* *ff* *mf legato*  
*mp* *f* *ff* *p stacc.*  
*f* *ff* *p stacc.*  
*f* *ff* *p stacc.*

Subito Aggressivo

26

*mp* *p* *p* *f* *f* *secc.*

30

*pp* *molto* *subp=legato* *subp* *pp* *molto* *subp=legato* *mp legato* *p* *pp* *molto* *subp=legato* *mp legato*

35

*mp* *f* *f* *f* *p* *f*

40

pp *f* *pp* *f* *pp* *f* *pp* *f* *mf* *mp < f*

45

*ff* *ff* *ff* *ff*

49

*p dolce* *f* *ff secc.* *p dolce* *f* *ff secc.* *p dolce* *f* *ff secc.* *p dolce* *ff* *secc.*

Subito Meno Mosso (♩=90)

Piú Lento

rit. . . . .

53

Musical score for measures 53-59. The score is in 5/4 time and features four staves. The tempo is Subito Meno Mosso (♩=90) and the performance style is Piú Lento. The music is marked with a 'rit.' (ritardando) and includes dynamic markings such as *mp*, *rubato*, *p*, *pp*, and *mp*. The notation includes various note values, rests, and slurs.

60

Musical score for measures 60-66. The score is in 5/4 time and features four staves. The tempo is Subito Meno Mosso (♩=90) and the performance style is Piú Lento. The music is marked with a 'rit.' (ritardando) and includes dynamic markings such as *p*, *mf*, and *pp*. The notation includes various note values, rests, and slurs.

rit. . . . . Molto Meno Mosso

67

Musical score for measures 67-73. The score is in 5/4 time and features four staves. The tempo is Molto Meno Mosso. The music is marked with a 'rit.' (ritardando) and includes dynamic markings such as *p*, *molto*, *ff*, *mf*, *mp*, and *pp*. The notation includes various note values, rests, and slurs.

Poco Più Mosso

73

Musical score for measures 73-78, titled "Poco Più Mosso". It features four staves: two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 4/4 time signature. The dynamics range from *ppp* to *pp*, *p*, *mp*, and *pp*. There are various slurs and accents throughout the piece.

Lento

rit.

79

Musical score for measures 79-84, titled "Lento". It features four staves: two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 4/4 time signature. The dynamics range from *mp* to *pp*, *p*, *molto*, and *ff*. There are various slurs and accents throughout the piece. The tempo marking "Lento" is present, along with a "rit." (ritardando) marking. The time signature changes to 5/4 and 3/4.

85 Tempo Primo (♩=150)

Musical score for measures 85-88, titled "Tempo Primo (♩=150)". It features four staves: two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 4/4 time signature. The dynamics range from *pizz.* (pizzicato) to *ff*. There are various slurs and accents throughout the piece.

89

*ff* *mf* *arco.* *gliss.* *gliss.*

94

*mf legato* *p stacc.* *mp* *p* *mp* *p stacc.* *p stacc.*

98

*p* *f* *pizz.* *p* *pizz.* *f* *mf dim.* *pizz.* *mf dim.*



102

*pp* *mp* *mf legato*

*arco.* *V* *V sim.*

*pp* *mp*

*pp* *mp* *arco.*

*p* *pp* *mp*

106

*p* *f* *subp* *mp*

*p* *f* *(p)* *(p)*

*p* *f* *mp legato* *p* *mf legato*

*p* *p* *mp legato* *subp*

111

*mf* *ff* *dim.* *p*

*mf* *ff* *dim.* *p*

*ff* *dim.* *p*

*ff* *dim.* *p*

116

Musical score for measures 116-119. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves: two treble clefs and two bass clefs. The first staff (top) has dynamics *mf* and *f*. The second staff has dynamics *mf* and *f*. The third staff (bass clef) has dynamics *mf* and *f*. The fourth staff (bottom) has dynamics *f* and *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

120

Musical score for measures 120-123. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves: two treble clefs and two bass clefs. The first staff (top) has dynamics *ff* and *fff*. The second staff has dynamics *ff* and *fff*. The third staff (bass clef) has dynamics *ff* and *fff*. The fourth staff (bottom) has dynamics *ff* and *fff*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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# EUPHONIUM CONCERTO

I  
SKY

SAM JONES

---

CONDUCTOR'S SCORE

# INSTRUMENTATION

FLUTE 1	TROMBONE 1
FLUTE 2	TROMBONE 2
PICCOLO	BASS TROMBONE
OBOE 1	TUBA
OBOE 2	
Bb CLARINET 1	TIMPANI
Bb CLARINET 2	
BASSOON 1	PERCUSSION 1/DRUM KIT
BASSOON 2	Sus. Cym., Snare Drum
	PERCUSSION 2
ALTO SAXOPHONE 1	Wood Block, Cr. Cym.,
ALTO SAXOPHONE 2	Glockenspiel, Vibraphone
TENOR SAXOPHONE 1	PERCUSSION 3
TENOR SAXOPHONE 2	Bass Drum, Triangle, Bongos, ( <i>Glock.</i> )
BARITONE SAXOPHONE	PERCUSSION 4
	Marimba, Guïro
F HORN 1	HARP
F HORN 2	PIANO
F HORN 3	
F HORN 4	
Bb TRUMPET 1	VIOLIN I
Bb TRUMPET 2	VIOLIN II
Bb TRUMPET 3	VIOLA
	VIOLONCELLO
	CONTRABASS

---

## I SKY

Rather than an impression of the sky itself, this movement is intended to express the feeling of flight.

Not that which we have experienced – in a plane for instance – but more specifically the ability to fly.

This piece should give different perspectives of the incomprehensible nature of flight; the unfamiliar feeling of weightlessness; the joy at discovering this amazing gift, and an almost heroic self-confidence expressed by a somewhat virtuosic solo part.

## II LAMENT

This movement, as implied by the title, is a study of the emotions associated with loss of something close to the heart.

Not just grief, extreme sadness, and pain, but also hope, acceptance and fond memories.

This should have a marked contrast in character to the other two movements, with smooth lines in the Euphonium and orchestra.

## III FINALE

Now let's have some fun! The final movement is a chance for some liberation, both in character and in a more literal sense, with improvisatory sections.

An exploration of a number of different forms of jazz including 'Funk', 'Swing' and 'Cool Jazz',

this should not become "cartoon-like", despite a certain amount of humour. It is intended to be a light-hearted yet impressive end to the concerto.

*SAM JONES*

TOTAL DURATION – APPROX 20:00

for Matt Ingram  
**EUPHONIUM CONCERTO**

**I**  
**SKY**

SAM JONES

**Allegretto** (♩ = 90)

1  
FLUTE

2

1  
OBOE

2

1  
CLARINET IN B $\flat$

2

1  
BASSOON

2

1  
HORN IN F

2

3  
4

1  
TRUMPET IN B $\flat$

2

3

1  
TROMBONE

2

BASS TROMBONE

TUBA

TIMPANI

1  
PERCUSSION

2

3  
Bass Drum

4

HARP

PIANO

**Allegretto** (♩ = 90)

1  
VIOLIN

2

VIOLA

VIOLONCELLO

CONTRABASS

*p*  
*1/2 pizz.*

*pp*  
*cresc. poco a poco*

*div.*  
*p*

*div.*  
*p*

*cresc. poco a poco*

*1/2 arco.*

2 3 4 5 6 7 8

*molto rit.*

FL. 1  
2

OB. 1  
2

CL. 1  
2

BSN. 1  
2

HN. 1  
2  
3  
4

TPT. 1  
2  
3

TBN. 1  
2

B. TBN.

TBA.

TIMP.

*(mp)*

PERC. 1  
2  
3  
4

HP.

PNO.

Sus. Cym. (soft mallets)

*(mp)* *sub*

EUPH.

*molto rit.*

VLN. 1  
2

VLA.

VC.

CB.

*div.* *p* *mp* *cresc.* *p* *mp* *mp*

(♩=60)

FL. 1 2

OB. 1 2

CL. 1 2

BSN. 1 2

HN. 1 2 3 4

TPT. 1 2 3

TBN. 1 2

B. TBN.

TBA.

TIMP.

PERC. 1 2 3 4

HP.

PNO.

(♩=60)

VLN. 1 2

VLA.

VC.

CB.

**A** Animato (♩ = 80)

(sempre ♩=♩)

FL. 1 *mf* *mp*

OB. 1 *p* *mp*

CL. 1 *mf*

CL. 2 *mp*

BSN. 1

BSN. 2

HN. 1 *pp* *fp*

HN. 2 *pp* *fp*

HN. 3 *a2*

HN. 4

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

B. TBN.

TBA.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4 Marimba (very soft mallets) *p* *fp*

HP.

PNO. *pp*

EUPH. *mf cantabile*

**A** Animato (♩ = 80)

(sempre ♩=♩)

VLN. 1

VLN. 2

VLA.

VC.

CB.



FL. 1 *pp* *f*

FL. 2 *pp* *f*

OB. 1 *pp* *f*

OB. 2 *pp* *f*

CL. 1 *pp* *f*

CL. 2 *pp* *f*

BSN. 1 *mf* *f*

BSN. 2 *mf* *f*

HN. 1, 2, 3, 4 *pp*

TPT. 1, 2, 3

TBN. 1, 2 *pp*

B. TBN.

TBA.

TIMP.

PERC. 1, 2, 3, 4 *p*

HP. *mp*

PNO.

EUPH. *f* *mp* *mf*

VLN. 1, 2

VLA.

VC.

CB.

FL. 1 *Soli*  
*mf dolce*

OB. 1  
2

CL. 1 *Soli*  
*mf dolce*

BSN. 1  
2

HN. 1 *mf*  
2  
3 *mf*  
4

TPT. 1 *f p*  
2  
3 *f p*

TBN. 1 *f p*  
2

B. TBN.

TBA.

TIMP.

PERC. 1  
2  
3  
4 *fp* *a niente*

HP. *mp l.v.*

PNO. *pp*

EUPH. *f* *a niente.*

VLN. 1 *p tenuto cresc.* *mp*  
2 *p tenuto cresc.* *mp*  
*tutti*

VLA. *p tenuto cresc.* *mp*  
*tutti*

VC. *p tenuto cresc.* *mp*

CB. *mp legato*

FL. 1 2

OB. 1 2

CL. 1 2

BSN. 1 2

HN. 1 2 3 4

TPT. 1 2 3

TBN. 1 2

B. TBN.

TBA.

TIMP.

PERC. 1 2 3 4

HP.

PNO.

EUPH.

VLN. 1 2

VLA.

VC.

CB.

*f* *mf* *f* *f* *f* *f* *f*

Soli *mf* *f*

46 47 48 49 50 51 52 53

FL. 1, 2  
 OB. 1, 2  
 CL. 1, 2  
 BSN. 1, 2  
 HN. 1, 2, 3, 4  
 TPT. 1, 2, 3  
 TBN. 1, 2  
 B. TBN.  
 TBA.  
 TIMP.  
 PERC. 1, 2, 3, 4  
 HP.  
 PNO.  
 EUPH.  
 VLN. 1, 2  
 VLA.  
 VC.  
 CB.

Measures 54-59. Dynamics include *mp*, *f*, and *mf*. Performance instructions include *senza tenuto*. The score features various woodwind and string parts, with brass instruments (TPT., TBN., B. TBN., TBA.) playing *f* *senza tenuto* in the later measures. The bassoon (BSN.) and horn (HN.) parts also show dynamic changes. The percussion (PERC.) part includes a *mp* section in measure 59. The string parts (VLN., VLA., VC., CB.) are marked *mp* in the earlier measures and transition to *f* *senza tenuto* in the later measures.

1 FL. *ff*

2 FL. *ff*

1 OB. *ff*

2 OB. *ff*

1 CL. *ff*

2 CL. *ff*

1 BSN. *ff*

2 BSN. *ff*

1 HN. *ff*

2 HN. *ff*

3 HN. *ff*

4 HN. *ff*

1 TPT. *ff*

2 TPT. *ff*

3 TPT. *ff*

1 TBN. *ff*

2 TBN. *ff*

B. TBN. *ff*

TBA. *ff*

TIMP. *ff*

1 PERC. *ff*

2 PERC. *ff*

3 PERC. *f*

4 PERC. *f*

HP. *ff*

PNO. *ff*

EUPH. *f* *sub p* *f* *fp* *flatt.* *gliss.* *ff*

*mf*

*mf*

*f marcato*

*f marcato*

*f marcato*

S.D. (snare on)  
*mf* *p* *mf*  
*marcato*

1 VLN. *ff* *f marcato* *ff* *fp* *f*

2 VLN. *ff* *f marcato* *ff* *fp* *f*

VLA. *ff* *f marcato* *ff* *fp* *f*

Vc. *ff* *f marcato* *ff* *fp* *f*

CB. *ff* *f marcato* *ff* *fp* *f*

FL. 1, 2  
 OB. 1, 2  
 CL. 1, 2  
 BSN. 1, 2  
 HN. 1, 2, 3, 4  
 TPT. 1, 2, 3  
 TBN. 1, 2  
 B. TBN.  
 TBA.  
 TIMP.  
 PERC. 1, 2, 3, 4  
 HP.  
 PNO.  
 EUPH.  
 VLN. 1, 2  
 VIA.  
 VC.  
 CB.

Dynamics: *mp*, *ff*, *p*, *mf*, *pp*, *meno f*, *f*  
 Performance instructions: *arco*, *pizz.*, *tr*, *tr(b)*, *tr(h)*

1 FL. 2 FL. 1 OB. 2 OB. 1 CL. 2 CL. 1 BSN. 2 BSN. 1 HN. 2 HN. 3 4 TPT. 1 2 3 TBN. 1 2 B. TBN. TBA. TIMP. 1 2 PERC. 3 4 HR. PNO. EUPH. VLN. 1 2 VLA. VC. CB.

(snare off)  
*f*

*f* più legato

*ff* *f* *ff* *f* *ff* *p* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

FL. 1 *mf* *Soli*

OB. 1 *mp*

CL. 1 *mf* *Soli*

BSN. 1 *mp*

HN. 1 2 3 4

TPT. 1 *f marcato* *Solo*

TBN. 1 *mp* *f* *a2*

B. TBN.

TBA.

TIMP. 1 *mp* *f* *S.D. (Rim shot)* *back of handle tap*

PERC. 2 *pp* *f* *pp* *mf* *pp*

3 *Wood Block* *mf*

4 *B.D.* *f* *p*

HP.

PNO.

EUPH.

VLN. 1 *mp stacc.*

2 *mp stacc.*

VLA. *f* *pizz.* *mf*

VC. *f* *pizz.* *mf*

CB. *f* *pizz.* *mf*





FL. 1 2

OB. 1 2

CL. 1 2

BSN. 1 2

HN. 1 2 3 4

TPT. 1 2 3

TBN. 1 2

B. TBN.

TBA.

TIMP.

PERC. 1 2 3 4

HP.

PNO.

EUPH.

VLN. 1 2

VLA.

VC.

CB.

*a niente*

*mf secc.*

*stamp!*

*p*

*sfz*

*simile*

92 93 94 95 96 97

**D** *Giocoso*

1  
FL.

2  
FL.

1  
OB.

2  
OB.

1  
CL.

2  
CL.

1  
BSN.

2  
BSN.

1  
HN.

2  
HN.

3  
HN.

4  
HN.

1  
TPT.

2  
TPT.

3  
TPT.

1  
TBN.

2  
TBN.

B. TBN.

TBA.

TIMP.

1  
PERC.

2  
PERC.

3  
PERC.

4  
PERC.

HP.

PNO.

EUPH.

**D** *Giocoso*

1  
VLN.

2  
VLN.

VLA.

VCL.

CB.

*mp*

*mp*

*p*

*p*

*mf*

*p*

*gliss.*

*mf*

*p*

*mf*

*p*

*mf*

*f*

*f*

*tutti*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*delicatissimo*

Triangle

*p*

FL. 1 *Soli#* *p*

FL. 2 *Soli* *p*

OB. 1

OB. 2 *Soli* *p*

CL. 1 *Soli* *p*

CL. 2 *Soli* *p*

BSN. 1 *mp*

BSN. 2 *mp*

HN. 1 2

HN. 3 4

TPT. 1 2

TPT. 3

TBN. 1 2

B. TBN.

TBA.

TIMP.

PERC. 1 *(snare off)* *p*

PERC. 2

PERC. 3 *p secc.*

PERC. 4 *f* *mp* *f* *Solo* *p*

HP. *Mar. (hard sticks)*

PNO. *f* *p* *mf* *p*

EUPH.

VLN. 1 *ff* *pizz.* *p*

VLN. 2 *ff* *pizz.* *p*

VLA. *ff* *pizz.* *p*

VC. *ff* *pizz.* *p*

CB. *ff* *pizz.* *p*



Tranquillo (♩=60)

rit.

FL. 1 2

OB. 1 2

CL. 1 2

BSN. 1 2

Musical notation for woodwinds and brass instruments, including dynamics like *pp* and *mf*.

HN. 1 2 3 4

TPT. 1 2 3

TBN. 1 2

B. TBN.

TBA.

Musical notation for brass instruments, including dynamics like *f*, *pp*, and *a niente*.

TIMP.

Sus. Cym. (soft mallets)

PERC. 1 2 3 4

HP.

PNO.

Musical notation for percussion and keyboard instruments, including dynamics like *ppp*, *mp*, *a niente*, *p*, and *con ped.*

EUPH.

Tranquillo (♩=60)

VLN. 1 2

VLA.

VC.

CB.

Musical notation for strings and euphonium, including dynamics like *p*, *pp*, *mp*, *mf*, and *legato*.



FL. 1 TO PICC.

OB. 1 Solo mp

CL. 1

BSN. 1

HN. 1 a2 *flute gliss.* *f* *ff*

TPT. 1 *f*

TBN. 1 *f*

B. TBN. *f*

TBA. *f*

TIMP. *f* *ff* *f*

PERC. 1 Cr. Cym. *f*

PERC. 2 B.D. *f*

HP.

PNO. *f*

EUPH. *f* *sub p* *f* *fp* *ff* *flatt.* *gliss.*

S.D. (on the rim) *ppp* *mp*

**F** Vivace

VLN. 1 *ff* *f* *ff* *fp* *f* *fp* *f* *pp*

VLA. *ff* *f* *ff* *fp* *f* *fp* *f* *pp*

VC. *ff* *f* *ff* *fp* *f* *fp* *f* *pp*

CB. *ff* *f* *ff* *fp* *f* *fp* *f* *pp*





FL. 1 *f* 10

FL. 2 Picc. TO FLUTE

OB. 1 *f* 10

OB. 2 *f*

CL. 1 *f* 7

CL. 2 *f*

BSN. 1 *f*

BSN. 2 *f*

HN. 1 2 *mf* *f* *tenuto* *p*

HN. 3 4 *f* *tenuto* *p*

TPT. 1 2 *f* a2

TPT. 3 *mp* *f*

TBN. 1 2 *f*

B. TBN. *f*

TBA. *f*

TIMP. *f*

PERC. 1

PERC. 2 *f*

PERC. 3

PERC. 4

HP.

PNO. *f*

EUPH.

VLN. 1 *p* *pp*

VLN. 2 *p* *pp*

VLA. *p* *tenuto* *arco.* *pp*

VC. *p* *tenuto* *arco.* *pp*

CB. *p* *tenuto* *pp*





FL. 1 *p*

FL. 2

OB. 1

OB. 2

CL. 1 *Soli* *mp* *mf*

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

HN. 3

HN. 4

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

B. TBN.

TBA.

TIMP.

PERC. 1

PERC. 2 *Glock.* *p*

PERC. 3

PERC. 4 *pp*

HP. *pp* *p* *lv.*

PNO. *pp* *p* *a niente*

EUPH. *mf* *p*

VLN. 1 *pp*

VLN. 2 *pp*

VLA. *pp*

VC. *pp*

CB. *pp*

Flute

Fl.

OB.

CL.

BSN.

HN.

TPT.

TBN.

B. TBN.

TBA.

TIMP.

PERC.

HR.

PNO.

EUPH.

VLN.

VLA.

VC.

CB.

*f*

*mf*

*fpp*

*mp*

*pp*

*ff*

*p*

*secco*

*a2*

171 172 173 174 175 176 177 178







molto rit.

1 FL. 2 FL. 1 OB. 2 OB. 1 CL. 2 CL. 1 BSN. 2 BSN. 1 HN. 2 HN. 3 HN. 4 HN. 1 TPT. 2 TPT. 3 TPT. 1 TBN. 2 TBN. B. TBN. TBA. TIMP. 1 PERC. 2 PERC. 3 PERC. 4 PERC. HR. PNO. EUPH. 1 VLN. 2 VLN. VLA. VC. CB.

*mf* *f* *ff* *pp* *mp* *fff* *molto* *ad lib.* *[B $\flat$ , E $\flat$ ]* *ff*

**H** Molto Vivace

FL. 1 *fff* *ffpp* < *fff* *p* *fff* *fp* *f* *f* *mf*

FL. 2 *fff* *ffpp* < *fff* *p* *fff* *fp* *f* *f* *mf*

OB. 1 *fff* *ffpp* < *fff* *p* *fff* *mp* *f* *f* *mf*

OB. 2 *fff* *ffpp* < *fff* *p* *fff* *mp* *f* *f* *mf*

CL. 1 *fff* *ffpp* < *fff* *p* *fff* *mp* *f* *f* *mf*

CL. 2 *fff* *ffpp* < *fff* *p* *fff* *mp* *f* *f* *mf*

BSN. 1 *fff* *ffpp* < *fff* *p* *fff* *mp* *f* *f* *mf*

BSN. 2 *fff* *ffpp* < *fff* *p* *fff* *mp* *f* *f* *mf*

HN. 1 *fff* *ffpp* < *fff* *p* *fff* *a2* *gliss.* *mf* *f* *mf* *ff*

HN. 2 *fff* *ffpp* < *fff* *p* *fff* *a2* *gliss.* *mf* *f* *mf* *ff*

HN. 3 *fff* *ffpp* < *fff* *p* *fff* *a2* *gliss.* *mf* *f* *mf* *ff*

HN. 4 *fff* *ffpp* < *fff* *p* *fff* *a2* *gliss.* *mf* *f* *mf* *ff*

TPT. 1 *fff* *ffpp* < *fff* *p* *fff* *f* *f* *f* *f*

TPT. 2 *fff* *ffpp* < *fff* *p* *fff* *f* *f* *f* *f*

TPT. 3 *fff* *ffpp* < *fff* *p* *fff* *f* *f* *f* *f*

TBN. 1 *fff* *ffpp* < *fff* *p* *fff* *mf* *f* *f* *f*

TBN. 2 *fff* *ffpp* < *fff* *p* *fff* *mf* *f* *f* *f*

B. TBN. *fff* *ffpp* < *fff* *p* *fff* *mf* *f* *f* *f*

TBA. *fff* *ffpp* < *fff* *p* *fff* *mf* *f* *f* *f*

TIMP. *fff* *ffpp* < *fff* *p* *fff* *Solo* *fp* *f* *f*

S.D. *ff* *ffpp* < *ff* *p* *ff* *Sus. Cym. (hard stick)* *mf secc.* *S.D.* *pp* *f*

PERC. 1 *ff* *ffpp* < *ff* *pp* *ff* *W.B.* *f secc.* *f*

PERC. 2 *ff* *ffpp* < *ff* *pp* *ff* *W.B.* *f secc.* *f*

PERC. 4 *ff* *ffpp* < *ff* *pp* *ff* *W.B.* *f secc.* *f*

HP. *ff* *ffpp* < *ff* *pp* *ff* *ff* *secc.* *secc.*

PNO. *ff* *mf* *ff* *p* *ff* *white key gliss.* *ff* *secc.* *l.h.*

EUPH. *ff* *mp* *ff* *p* *ff* *flatt.* *fp* *ff*

VLN. 1 *fff* *ffpp* < *fff* *fff* *pizz.* *mf secco* *arco.* *ff*

VLN. 2 *fff* *ffpp* < *fff* *fff* *pizz.* *mf secco* *arco.* *f*

VLA. *fff* *ffpp* < *fff* *fff* *pizz.* *mf secco* *arco.* *ff*

VC. *fff* *ffpp* < *fff* *fff* *tutti pizz.* *mf secco* *arco.* *ff*

CB. *fff* *ffpp* < *fff* *fff* *pizz.* *mf secco* *arco.* *f*

FL. 1 *f*

FL. 2 TO PICC. *f* Piccolo *f*

OB. 1 *f*

OB. 2 *f*

CL. 1 *f*

CL. 2 *ff*

BSN. 1 *ff*

BSN. 2 *ff*

HN. 1 *ff*

HN. 2 *ff*

HN. 3 *ff*

HN. 4 *ff*

TPT. 1 *f*

TPT. 2 *f*

TPT. 3 *f*

TBN. 1 *mf* *molto* *ff*

TBN. 2 *mf* *molto* *ff*

B. TBN. *mf* *molto* *ff*

TBA. *mf* *molto* *ff*

TIMP. *ff* *mp*

PERC. 1 F.T. *ff*

PERC. 2 B.D. (dampen) *ff*

PERC. 3 *ff*

PERC. 4 *ff*

HP.

PNO. *ff*

EUPH. *ff*

VLN. 1 *f* *mp* *ff*

VLN. 2 *f* *mp* *ff*

VLA. *f* *ff* *f* *ff* *mf*

VC. *f* *ff* *f* *ff* *mf*

CB. *f* *ff* *f* *ff* *mf*

FL. 1 2  
 OB. 1 2  
 CL. 1 2  
 BSN. 1 2  
 HN. 1 2 3 4  
 TPT. 1 2 3  
 TBN. 1 2  
 B. TBN.  
 TBA.  
 TIMP.  
 PERC. 1 2 3 4  
 HR.  
 PNO.  
 EUPH.  
 VLIN. 1 2  
 VLA.  
 VC.  
 CB.

mp 5 ff mf 5 ff TO FLUTE  
 mp 5 ff mf 5 ff  
 mp 5 ff mf 6 ff  
 mp 5 ff mf 5 ff  
 mp 5 ff mf 5 ff  
 ff ff f ff  
 ff ff f ff  
 f mp molto  
 f mp molto  
 f mp molto  
 f p f  
 f f  
 ff ff  
 ff ff  
 mp p molto  
 mp p molto  
 p f

Musical score for a symphony orchestra, page 33. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings. It includes dynamic markings (mp, mf, ff, f, submp, tutti) and performance directions (div., tutti). The piece is in 2/4 time with a key signature of one flat. The score is divided into measures 223, 224, 225, 226, 227, and 228.

FL. 1 *f* *mp* *lunga* *fff*

FL. 2 *f* *mp* *lunga* *fff*

OB. 1 *f* *mp* *lunga* *fff*

OB. 2 *f* *mf* *lunga* *fff*

CL. 1 *f* *mf* *lunga* *fff*

CL. 2 *f* *mp* *lunga* *fff*

BSN. 1 *f* *mf* *lunga* *fff*

BSN. 2 *f* *mf* *lunga* *fff*

HN. 1 *f* *mf* *lunga* *fff*

HN. 2 *f* *mf* *lunga* *fff*

HN. 3 *f* *mf* *lunga* *fff*

HN. 4 *f* *mf* *lunga* *fff*

TPT. 1 *f* *lunga* *fff*

TPT. 2 *f* *lunga* *fff*

TPT. 3 *f* *lunga* *fff*

TBN. 1 *f* *mf* *lunga* *fff*

TBN. 2 *f* *mf* *lunga* *fff*

B. TBN. *f* *lunga* *fff*

TBA. *f* *lunga* *fff*

TIMP. *p* *lunga* *fff*

PERC. 1 S.D. *pp* *lunga* *fff*

PERC. 2 Cr. Cym. *lunga* *fff*

PERC. 3 Mar. *lunga* *fff*

PERC. 4 *lunga* *secc.*

HP. *p* *lunga* *ff* *secc.*

PNO. *f* *p* *mf* *lunga* *ff* *secc.*

EUPH. *ff* *con ped.* *ff* *lunga* *fff*

VLN. 1 *p* *mf* *p* *lunga* *fff*

VLN. 2 *p* *mf* *p* *lunga* *fff*

VLA. *mp* *mf* *p* *lunga* *fff*

VC. *f* *mf* *p* *lunga* *fff*

CB. *f* *mf* *p* *mf* *lunga* *fff*