

SEEDS OF GLASS

BENJAMIN DEAN TAYLOR

for symphonic wind band and video

commissioned by a consortium

CALIFORNIA STATE UNIVERSITY, LOS ANGELES - EMILY MOSS, director
consortium director

LIMESTONE COLLEGE - PATRICK CARNEY, director
CALIFORNIA STATE UNIVERSITY EASY BAY - DANIELLE GAUDRY, director
COLORADO MESA UNIVERSITY - CALVIN HOFER, director
RHODES COLLEGE - LEAH MCGRAY, director
UNIVERSITY OF PORTLAND - PATRICK MURPHY, director
UNIVERSITY OF INDIANAPOLIS - VU NGUYEN, director
WISCONSIN LUTHERAN HIGH SCHOOL - QUINTEN PETERSEN, director
BRIGHAM YOUNG UNIVERSITY - IDAHO - DIANE SOELBERG, director
UNIVERSITY OF WISCONSIN-RIVER FALLS - KRISTIN TJORNEHOJ, director

consortium members

2016

Duration: 7:00

Music typeset by the composer
Video edited and produced by Benjamin Dean Taylor. Source material provided by
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Taylor, Benjamin Dean
- *Seeds of Glass*, for wind band and video

www.benjamintaylormusic.com

INSTRUMENTATION

TRANSPOSED SCORE

Piccolo

Flute 1, 2

Oboe 1, 2

B-flat Clarinet 1, 2, 3

B-flat Bass Clarinet

Bassoon

E-flat Alto Saxophone 1, 2

B-flat Tenor Saxophone

E-flat Baritone Saxophone

B-flat Trumpet 1, 2, 3 (harmon mutes and straight mutes)

F Horn 1, 2, (optional 3, 4 double for additional support and balance)

Trombone 1, 2

Bass Trombone

Euphonium

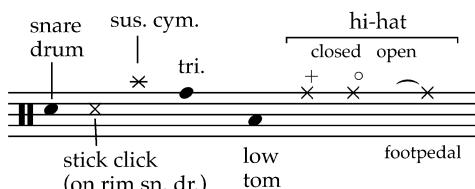
Tuba

Timpani (cymbal required)

4 Percussion (1 and 2 required; 3 and 4 optional)

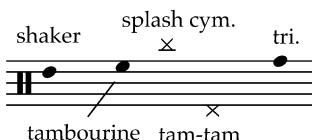
PERCUSSION INVENTORY

1. triangle, suspended cymbal, snare drum (will require an additional small cymbal to be placed on head of drum), hi-hat, low tom-tom.



2. bass drum

3. tam-tam, shaker, triangle, splash cymbal, tambourine, vibraphone (bow required)



4. xylophone, glockenspiel

Duration: 7 minutes

Performance Notes

VIDEO SETUP: This work is for wind band and video. There is no audio included in the video file and thus no speakers are needed for the performance of this work. The video is to be projected onto a screen near the band (depending on the performance space this may be to the side, in front, or behind). The conductor must be able to see the video in order to pace the music correctly. Therefore, if the projected video is not easily visible to the conductor, a video monitor will be needed. The band should use stand lights so that all other lights in the performance space can be shut off in order for the video to deliver its full cinematic impact.

SYNCHRONIZATION: There is no click track. For the majority of the piece the band and video do not require strict synchronization. When synchronization is desired, the score provides fermatas and variable ritardandos to facilitate this. At such moments, a brief description of the video scene as well as the exact timing is indicated on the score. These are provided for rehearsal only, so that the conductor may get familiar with the video cues. Strict observance of tempos is encouraged. The conductor may easily rehearse this work by displaying the video on a laptop or Ipad during rehearsal. In performance, a video technician will be required to hit play on the video at the exact moment that the conductor gives the starting downbeat. No stopwatch or counter should be needed. The video itself, not the timings, provides the conductor synchronization cues.

Program Note

Seeds of Glass explores the intersection of nature and technology. The video portrays the evolution of a huge machine made of glass. The machine starts as a seed, and slowly grows and expands, continuously progressing, similar a living organism. The music from the band reflects this duality of nature and technology by blending lush, open sonorities with a dub-step influenced, electronic-dance-music groove. This work was commissioned by Emily Moss and the California State University, Los Angeles Wind Symphony and consortium members.



Benjamin Dean Taylor is a composer of contemporary art music. His energetic, adventurous music provides a uniquely refreshing sonic experience for performers and audiences alike. Trained as a trumpet player and pianist, he performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, orchestras, choirs, and experimental ensembles. He received degrees in music composition from Indiana University, Brigham Young University, and Bowling Green State University. Dr. Taylor's prizes and honors include winner in the Frank Ticheli Composition Competition, a BMI Student Composers Award, three Barlow Endowment Commissions, and an ASCAP Young Jazz Composer Award. His music is frequently performed in the United States and abroad. Dr. Taylor resides in Bloomington, Indiana with his wife and four sons and when not composing enjoys hiking, camping, cooking, running, biking, and reading.

benjamintaylormusic.com

SEEDS OF GLASS

commissioned by Emily Moss and the California State University, Los Angeles Wind Symphony
and consortium members

Benjamin Dean Taylor (b.1983)
(ASCAP)

$\text{♩} = 108$

[START VIDEO]

Piccolo

Flute 1

Flute 2

Oboe 1
Using mouth, not instrument, make "sh" sound
(like a mother hushing a baby)

Oboe 2

Clarinet 1 in B \sharp

Clarinet 2 in B \sharp

Clarinet 3 in B \sharp
Using mouth, not instrument, make "sh" sound
(like a mother hushing a baby)

Bass Clarinet

Bassoon

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

$\text{♩} = 108$

harmon mute (stem removed)

Trumpets in Bb

2,3

Horns in F

1

2

Trombone 1,2

Bass Trombone

Euphonium

Tuba

Timpani

pedal gliss.

Percussion 1
(tri., sn. dr., sus. cym., low tom, hi-hat)

Percussion 2
(small bs. dr.)

Percussion 3
(tam-tam, shaker, splash cym., tri., tamb., vibra.)

Percussion 4
(glock., xylo.)

tr. *l.v.*

bs. dr.

tam-tam. swirl on center and flutter on edge with brushes ad lib.

glock.

l.v.

improvise soft but active texture using fingernails and fingers on drum head.
(scratching, rubbing, tapping, etc.) Play freely, no steady time feel.

crescendo and decrescendo ad lib.

1 **2** **3** **4** **5** **6** **7** **8**

SEEDS OF GLASS - Taylor, pg. 2

A

ritard.

Picc. (tongue as fast as poss.)

[Abrupt black out 0:26]

G.P. (about 3")

B a tempo

[0:29 Glass Machine]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpts.

2,3

Hns.

1

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

9

10

11

12

13

14

mallets sus. cym.

[Cue: end when tuba enters]

f mallets

secco

f shaker

f xylo.

(place a small splash or crash cymbal on drum head;
strike the cymbal; it will sound like an electronic drum)

15

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpts.

2,3

Hns.

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4
(xylo)

16

17

18

19

C $\text{♩} = 76$

*ritard. [0:49 Glass freezes]

ritard.

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Clar. 1 Clar. 2 Clar. 3 B. Cl. Bsn. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx.

Tpts. 2,3 Hns. 1 Tbn. 1,2 B. Tbn. Euph. Tuba Timp.

Perc. 1 (sn. dr.) Perc. 2 (bs. dr.) Perc. 3 (shaker) Perc. 4 (xylo.)

(place cymbal upside down on drum head)

sus. cym. sticks ff pp tam-tam as before with brushes, ad lib. pp p

swish on drum head with fingernails p

SEEDS OF GLASS - Taylor, pg. 5

$\text{♩} = 138$ [1:04 White light fades in]

D $\text{♩} = 76$ [1:11 DNA strand fades in]

$\text{♩} = 138$ [1:22 White light fades in]

26 Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Clar. 1 Clar. 2 Clar. 3 B. Cl. Bsn. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx.

start trill slowly at first, each player independent of others, then increase speed gradually.

start trill slowly at first, each player independent of others, then increase speed gradually.

Solo cantabile

div.

Oboe 1 Solo cantabile

$\text{♩} = 138$

$\text{♩} = 76$

$\text{♩} = 138$

Tpts. 2,3 Hns. 1 2 Tbn. 1,2 B. Tbn. Euph. Tuba Timp.

a2

click on rim [hi-hat] (open hi-hat gradually, start on edge and move towards center, last note should strike the bell)

Perc. 1 (sn. dr.) Perc. 2 (bs. dr.) Perc. 3 (t.tam) Perc. 4

pp mp glock. tri. p p

$\text{♩} = 138$

$\text{♩} = 76$

$\text{♩} = 138$

26 27 28 29 30 31 32 33 34

SEEDS OF GLASS - Taylor, pg. 6

 $\text{♩} = 76$

[1:27 DNA strand fades in]

35

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

E $\text{♩} = 138$

[1:43 White light fades in]

This section of the score covers measures 35 through 40. It features woodwind instruments (Piccolo, Flutes, Oboes, Clarinets, Bassoon) and brass (Trombones, Horns, Tuba). Measure 35 starts with a solo for Piccolo at $\text{♩} = 76$. Measures 36-39 show various woodwind entries with dynamic markings like *mp*, *p*, and *fp*. Measure 40 begins with a dynamic *mf* followed by *pp*. The section concludes with a dynamic *pp*.

 $\text{♩} = 76$

Piccolo Solo

E $\text{♩} = 138$

Tpts.

2,3

Hns.

1

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.)

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4
(glk.)

mallets
tam-tam

(cross-stick
click on rim)

E $\text{♩} = 138$

This section covers measures 41 and 42. It includes brass instruments (Trombones, Horns, Tuba) and percussion (Percussion 1-4). Measure 41 shows a piccolo solo at $\text{♩} = 76$. Measures 42 begin with a dynamic *mf* for Trombones 1,2, followed by *pp* and *mf*. Percussion 1 uses mallets on a tam-tam at *pp*, *mf*, and *p*. The final dynamic is *f*. Measure 42 concludes with a dynamic *mp* for Percussion 1 and *pp* for Percussion 2.

F

43

Picc. *f*

Fl. 1 *mf*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2 *f*

Clar. 1 *mf*

Clar. 2 *f*

Clar. 3 *f*

B. Cl.

Bsn.

A. Sx. 1 Clarinet 1 *mf*

A. Sx. 2 *f*

T. Sx.

B. Sx.

44

Tpts. *pp* *f*

2,3 *pp* *f*

Hns. 1

2

Tbn. 1,2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Perc. 1 *p*

Perc. 2 (bs. dr.)

Perc. 3

Perc. 4 *xylo.* *mf*

F

straight mute

mf *fp* *< f*

straight mute *a2*

f

45

46

47

48

49

50

G

[2:08ish DNA strand appears]

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpts.

2,3

Hns.

1

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Tim.

Perc. 1
(sn. dr.)

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4
(xylo.)

p

p

p

p

f

f

p

p

p

p

mp

mp

mp

f

f

p

p

f

pp

p

roll on cymbal with mallets while pedal gliss.

improvise gliss. shape

continue to improvise cresc. and decresc.

place cymbal upside down on drum head

place small cymbal on snare drum head

*vibes.
bowed*

hold pedal down

G

50 **51** **52** **53** **54** **55** **56**

57

H

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

H

Tpts.

2,3

Hns.

1

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4
(xylo.)

57

58

59

60

61

62

63

64

I

Measure 65: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, B. Cl., Bsn., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpts., Hns., Tbn. 1,2, B. Tbn., Euph., Tuba, Timp.

Measure 66: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, B. Cl., Bsn., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpts., Hns., Tbn. 1,2, B. Tbn., Euph., Tuba, Timp.

Measure 67: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, B. Cl., Bsn., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpts., Hns., Tbn. 1,2, B. Tbn., Euph., Tuba, Timp.

Measure 68: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, B. Cl., Bsn., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpts., Hns., Tbn. 1,2, B. Tbn., Euph., Tuba, Timp.

Measure 69: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, B. Cl., Bsn., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpts., Hns., Tbn. 1,2, B. Tbn., Euph., Tuba, Timp.

Measure 70: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, B. Cl., Bsn., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpts., Hns., Tbn. 1,2, B. Tbn., Euph., Tuba, Timp.

Measure 71: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, B. Cl., Bsn., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpts., Hns., Tbn. 1,2, B. Tbn., Euph., Tuba, Timp.

72 J

Picc.

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *f* *pp*

Ob. 2 *p*

Clar. 1 *f* *pp*

Clar. 2 *p*

Clar. 3 *p*

B. Cl. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Bsn. *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

J

Tpts. (straight mute) *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

2,3 *p* *mf* *p* *mf*

Hns. *p*

2 *p*

Tbn. 1,2 *p*

B. Tbn. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Euph. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tuba *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Timp. *p*

Perc. 1 *p*

Perc. 2 (bs. dr.) *mf*

Perc. 3 *f*

Perc. 4 (xylo) *p*

hot rods

79

K

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpts.

2,3

Hns.

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3

Perc. 4 (xylo)

(hit sus. cym. like a crash cymbal with sticks)
sus. cym.

(strike the cymbal placed on sn. dr.)

sus. cym.

splash cym. mallets

79

80

81

82

83

84

85

86

L

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpts.

2,3

Hns.

1

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.)

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4
(xylo.)

mf

mf

mf

mf

mf

mf

mf

f

a2

f

hi-hat

mf

86

87

88

89

90

91

92

93

M

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1

Hns.

2

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Tim.

(notes preceded with tie = close with footpedal)

Perc. 1
(hi-hat)

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4
(xylo.)

pedal gliss.

mf pp

mf

93 94 95 96 97 98 99 100

101

N

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

N

Tpts.

2,3

Hns.

1

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Tim.

Perc. 1
(hi-hat)

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4
(xylo.)

101 102 103 104 105 106 107 108

109

O

110

111

112

113

114

115

116

117

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

P

Tpts.

2,3

Hns.

1

Tbn. 1,2

B. Tbn.

Euph.

Tuba

P

Timp.

Perc. 1
(hi-hat)

Perc. 2
(bs. dr.)

Perc. 3
(t.tam)

Perc. 4

117

118

119

120

121

122

123

124

125

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpts.

2,3

Hns.

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Tim.

Perc. 1
(hi-hat)

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4

Q

Q

pedal gliss.

pedal gliss.

R

133

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpts.

2,3

Hns.

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(hi-hat)

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4
(glock.)

139

S

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpts.

2,3

Hns.

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(hi-hat)

Perc. 2
(bs. dr.)

Perc. 3
(tamb.)

Perc. 4
(glk.)

(remove cymbal from snare drum head)

139 140 141 142 143 144 145

ritard.

(tongue
as fast
as poss.)

[4:56 Zooms in
to black out] T [4:59 Glass Machine]

146

147

148

149

150

151

152

153

U

154

155

156

157

158

159

V $\text{♩} = 104$
ritard.
 [5:30 Last seed vanishes]

160

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpts.
2,3
Hns.
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
(low tom)
Perc. 2
(bs. dr.)
Perc. 3
Perc. 4

ritard.
 [5:30 Last seed vanishes]

$\text{♩} = 104$

$\text{♩} = 104$

glock.

vibes. bowed

p

(keep pedal down)

f

160 161 162 163 164 165 166 167

168 *ritard.*

W ♩ = 76
[5:45ish DNA strand appears behind glass]

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Clar. 1 Clar. 2 Clar. 3 B. Cl. Bsn. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx.

Solo molto rubato

Flute 1

Clarinet 1 solo

Trumpet solo

ritard.

W ♩ = 76
harmon (stem removed)
(start trill very slowly and gradually increase speed to match crescendo, then slow trill as you decrescendo)

Tpts. 2,3 Hns. Tbn. 1,2 B. Tbn. Euph. Tuba Timp. Perc. 1 Perc. 2 (bs. dr.) Perc. 3 (vibes) Perc. 4 (glk.)

pedal gliss.

p

168 169 170 171 172 173 174 175 176 177 178

X

[6:15ish DNA appears in seed]

ritard.

[6:40 Fade to black]

179

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Using mouth, not instrument, make "sh" sound
(like a mother hushing a baby)

X

ritard.

tutti

harmon (stem removed)

Using mouth, not instrument, make "sh" sound
a2 (like a mother hushing a baby)

hns. > pp "sh"

Tpts. > pp "sh"

Hns. > pp "sh"

Tbn. 1,2 > pp "sh"

B. Tbn. > pp "sh"

Euph. > pp "sh"

Tuba > pp "sh"

Tim. > pp "sh" (place cymbal upside down on drum head)
roll on cymbal with mallets while pedal gliss.

Perc. 1 (tri.) p swish on drumhead with fingernails

Perc. 2 (bs. dr.) pp < mp pp bowed

Perc. 3 (vibes) pp < mp pp pp

Perc. 4 (glk.) p mp

180

181

182

183

184

185

186

