

UCLA
Contemporary Music Score Collection

Title

The Flowing River

Permalink

<https://escholarship.org/uc/item/0130643s>

Author

Asman, Conrad

Publication Date

2020



Conrad
Asman

The
Flowing River

小河淌水 · 《Xiǎo hé tāng shuǐ》
(2019)

for Solo Sheng, Erhu & Orchestra

Full Score

Published by Black Dot Press Music Publishers
All rights reserved
Any unauthorised reproduction is prohibited by law
Printed in South Africa
2019

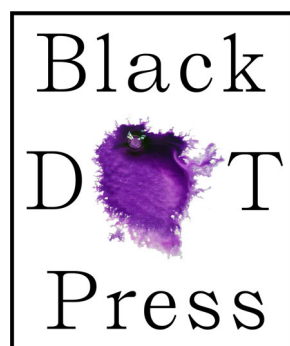


Conrad Asman

The Flowing River

for Solo Sheng, Erhu and Orchestra

Full Score



London • Cape Town • Johannesburg

© 2019 Black Dot Press Music Publishing

written and commissioned by the Shanghai Philharmonic and Conservatory Orchestra for the 2019 Listening to China Project

Duration
c. 8'15"

World Premiere

December 2019; Shanghai Philharmonic Orchestra with the Shanghai Conservatory of Music; Shanghai, People's Republic of China

License to perform this work, in whole or in part, must be secured from the Publisher:

Black Dot Press
London, United Kingdom
phone: +27 (0) 71 633 1734 | email: asman.conrad@gmail.com (composer)
www.conradasman.com

Composer's Notes

Instrumentation

for Solo Sheng, Erhu and Orchestra, comprising of:

3 Flutes
(3rd Flute doubling on Piccolo)
3 Oboes
3 Clarinets in B-flat
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in B-flat
(All trumpets will need straight and whispa/practise mutes.)
(1st Trumpet will need, in addition to above, a harmon mute.)

2 Trombones
Bass Trombone
Tuba

Timpani

Percussion (4 Players)

- 1: 3 Cymbals (Sizzle, Suspended and China Cymbals), Temple Blocks (5), Crotales (1 Octave), Triangle
2: Vibraphone, 3 Gongs (2 Opera Gongs (1 Large, 1 Small) and a Wind Gong (Feng) *or* Tam-tam), Hand Crash Cymbals, Tenor Drum (shared with Perc. 3)
3: Tenor Drum (shared with Perc. 2), Snare Drum, Tubular Bells
4: Tam-tam (Large), Bass Drum

Harp

Solo Sheng
(may be substituted for Solo Accordion)

Solo Erhu
(may be substituted for Solo Violin/'Cello)

Violins I
Violins II
Violas
'Cellos
Double-basses

Minimum string count: (7-6-5-4-3)

Notation & Performance Notes

General

This score has been Transposed.

Throughout the piece, assume all time signatures modulate $\frac{3}{4} = \frac{2}{4}$, unless otherwise indicated.

All glissandi should be considered continuous (not done as *portamenti*, unless shown with *port.*)

All grace notes are to be played before the beat.

$\flat\sharp$ = alter pitch by regular semi-tone (i.e. flat/natural/sharp)

$\flat\sharp$ = alter pitch by regular quarter-tone (quarter sharp/quarter flat)

$\flat\sharp$ = alter pitch colouristically: sharpen or flatten in direction of arrow (no more than a quarter-tone)

Composer's Notes (cont.)

Notation & Performance Notes

Trumpets

All Trumpets will need both a straight mute as well as a "whispa" or practise mute.

NB: If a practise mute is not available, play all passages marked *da lontano* at **ppp** level.

String division

Sections divide into subsections as well as desks and soloists. To clarify these divisions, the following notation is used:

A/B: inside/outside division
 1/2/3: desk division (numbers indicate desk number)
 a/b: solo players at desk
 i.e. 1a = solo (concertmaster); 3b etc.

Programme Note

The Chinese folksong 小河淌水 [pinyin: Xiǎo hé tāng shuǐ English translation: flowing river/stream], rooted strongly in Yunnan culture, is a fine example of how one can express complex meanings of a written text through music. This became the grounding method upon which this composition of the same name was constructed: **The Flowing River**.

The legend of this folksong takes place near an unknown stream of water in the mountains near the Ancient Tea Horse Road. A beautiful maiden from a nearby village falls deeply in love with a travelling horseman. The night before he leaves for battle, they get engaged beside the river. Every night the maiden sings the song of the flowing river, in hopes for her words to be carried to her far away love. When the horseman return, the general tells the maiden that her love has had a change of heart and cannot face her, but instead offers a jade necklace to her as a token of guilt. The maiden refuses to remarry and continues to sing, hoping that her love will come back home. Yet, unbeknownst to her, the general did not have the strength to tell the maiden that her fiancée had died in the mountains and the necklace was meant as a gift to ask her hand in marriage.

This poignant and emotionally complex tale contains not only touching emotions, but an intriguing structure. In parallel to this, the composition follows a similar musical form, with the foreground material often being masked by a musical depiction of the flowing stream. The stream is the main focus of the textural element in this composition, with the programme depiction taking place in the background. The piece opens with a slow, colouristic depiction of the water, evoking a mystical, wonderous mood. This eventually transforms into more gushing textures and flowing melodies, with the emergence of our two lovers: the Maiden (musically represented by the Erhu) and the horseman (the Sheng). This becomes morphed into a rhythmically focused section, depicting both characters' joy of being in love, swelling to a climactic point of full euphoria. Suddenly, this is all halted when a distant Trumpet sound the call to battle, bidding the horseman farewell. The piece's mood turns cold and dark, and closes with the full folksong melody finally stated as a whole, placed in a sombre but still hopeful atmosphere. As the maiden continues to sing for her long-lost husband-to-be, **The Flowing River** slowly fades to completion.

Programme note by the composer

The Flowing River

小河淌水 • 《Xiǎo hé tāng shuǐ》

for Solo Sheng, Erhu and Orchestra

Transposed Score

Conrad Asman

A Slow; as if still (♩ = c. 46–52)

Flute 1, 2, 3
Oboe 1, 2, 3
Clarinet in B \flat 1, 2, 3
Bassoon 1, 2
Contrabassoon
Horn in F 1, 2, 3, 4
Trumpet in B \flat 1, 2, 3
Trombone 1, 2
Bass Trombone
Tuba
Timpani
Percussion 1 (Crotales)
Percussion 2 (Vibraphone)
Percussion 3 (Tenor Drum)
Percussion 4 (Bass Drum)
Harp
Solo Sheng
Solo Erhu

A Slow; as if still (♩ = c. 46–52)

Violin I 1, 2, 3, 4-5, 6-7
Violin II
Viola
Violoncello
Double Bass



Musical score for measures 7-9. The score includes parts for Harp (Hp.), Sheng, Violin I (Vln. I), and Violin II (Vln. II). The Harp part features a melodic line with an 'echo' effect. The Sheng part has a melodic line with dynamics *p*, *mf*, and *p*. The Violin I part consists of two staves (1-2 and 3-4) with dynamics *pp* and *p*. The Violin II part consists of three staves (3-4, 5-6, and 6-7) with dynamics *pp* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 10-12. The score includes parts for Harp (Hp.), Sheng, Violin I (Vln. I), and Violin II (Vln. II). The Harp part continues the melodic line. The Sheng part has a melodic line with dynamics *mf* and *p*. The Violin I part consists of two staves (1-2 and 3-4) with dynamics *p* and *pp*. The Violin II part consists of three staves (3-4, 5-6, and 6-7) with dynamics *pp* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

(sub.) Faster (♩ = c. 104-108)

B Slow (Tempo I°) (♩ = c. 46-52)

13
 Fl. 1: *f* *pp* *gliss.* *p*
 Fl. 2: *f* *pp* *gliss.* *p*
 Fl. 3: *f* *pp*
 Ob. 1: *p*
 Cl. 1: *f* *pp* *p* (*blend with erhu*) *espr.* *p*
 Cl. 2: *f* *pp*
 Cl. 3: *f* *pp*
 Perc. 2 (Vibr.): *f* *motor on (fast)*
 Perc. 4 (B. Dr.): *ppp*
 Hp.: *sub. ff* *sub. mp* *gliss.*
 Sheng: *f* *p* *espr.* *p*

(sub.) Faster (♩ = c. 104-108)

B Slow (Tempo I°) (♩ = c. 46-52)

1-2
 Vln. I 3-4: *sub. f* *f* *p* *mp* *pp* *mp* *pp* (*sempre dim. sim.*)
 3-4
 Vln. I 3-4: *sub. f* *f* *p* *mp* *pp* *mp* *pp* (*sempre dim. sim.*)
 5-7
 Vln. I 3-4: *sub. f* *f* *p* *mp* *pp* *mp* *pp* (*sempre dim. sim.*)
 A: *sub. f* *f* *p* *II* *III* *II* *(sim.)*
 B: *sub. f* *f* *p* *gliss.* *p* *II* *III*
 Vla. A: *pp* *(sim.)*
 B: *pp*
 Vc. A: *sub. f* *unis. pizz.* *arco st.* *pp*
 B: *sub. f* *unis. pizz.* *B* *sul tasto* *p*

The Flowing River · Full score
(sub.) Faster (Tempo II°) C Tempo I°

17 18 19 20

1 Fl. 1 *ff* *p* *ff* *p*

2 Fl. 2 *ff* *p* *ff* *p* *ord.*

3 Fl. 3 *ff* *p* *ff* *p* *gliss.*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Timp. II. *ppp* *gliss.* *gliss.*

Perc. 2 (Vibr.) *f* *p*

Perc. 4 (B. Dr.) *ff* *ppp*

Hp. *bisbigliando* *f* *p* *sub. ff* *gliss.* *sub. mp* *mf dim. (echo Sheng)* *E3 F4*

Sheng *f* *p* *mf dim.* *p*

(sub.) Faster (Tempo II°) C Tempo I°

21 22 23 24

1-2 Vln. I *sub. f* *f* *pp* *mp* *pp* *mp* *pp (sempre dim. sim.)*

3-4 Vln. I *sub. f* *f* *pp* *mp* *pp* *mp* *pp (sempre dim. sim.)*

5-7 Vln. I *sub. f* *f* *pp* *mp* *pp* *mp* *pp (sempre dim. sim.)*

Vln. II A *sub. f* *f* *pp* *ord.* *II* *III* *II* *(sim.)*

Vln. II B *(sim.)* *sub. f* *f* *pp* *II* *III* *(sim.)*

Vla. A *unis. pizz.* *sub. f* *p* *A*

Vla. B *unis. pizz.* *sub. f* *pp* *B*

Vc. A *unis. pizz.* *sub. f* *pp* *A arco s.t.*

Vc. B *unis. pizz.* *sub. f* *p* *B arco s.t.*

21

1
Fl. 2

3
gliss.

Ob. 1
2
p

1
Cl. 2
3

1
3
Hn.
4

1
2
Tpt.
con sord. (straight mute)
pp
mf

Timp.
gliss.

Perc. 4 (B. Dr.)

Hp.
p
f

Sheng
mp
p
pp

1-2
Vln. I 3-4
5-7
mp
pp
gliss.

Vln. II
A
B

Vla.
A
B
(sim.)

Vc.
A
B

28

Fl. 1

Fl. 2

3

Timp.

Perc. 1 (Crot.)

Perc. 2 (3 Gongs)

Perc. 4 (T.-t.)

Hp.

Sheng

Vln. I

Vln. II

Vla.

Vc.

D.B.

gliss.

p (lv.)

p

gliss.

dim. poco a poco al niente

(legato tonguing)

A. div a 4 (for gliss. only)

B. div a 4 (for gliss. only)

gliss.

gliss.

gliss.

gliss.

div a 4 (for gliss. only)

gliss.

II. *gliss.*

p

I. harm gliss. (sim.; use light, separate bowing)

II. harm gliss. (sim.; use light, separate bowing)

(sim.)

III. II. III. II. III.

p

30 **E** (L'istesso tempo)

1
Fl. 2
3
Cl. 1
Perc. 1 (3 Cym.)
Perc. 2 (3 Gongs)
Hp.
Erhu

E (L'istesso tempo)

A
Vln. I
B
Vln. II
A
B
Vla.
A
Vc.
B
D.B.

32 (2+3)

Fl.

Cl. 2

Perc. 1 (3 Cym.)

Perc. 2 (3 Gongs)

Erhu

Vln. I

Vln. II

Vla.

Vc.

D.B.

gliss.

pp

(2+3)

pp

div.

IV. $\frac{5}{5}$ pp

[33]

Cl. 2

Perc. 1 (3 Cym.)

Perc. 2 (3 Gongs)

Erhu

Vc.

D.B.

gliss.

f sempre cresc.

pushing forward

IV. $\frac{5}{5}$ pp

38

1
Fl.

2

Ob. 1
2

Hn. 1
2
3
4

Sheng

Erhu

A
Vln. I
B

A
Vln. II
B

Vla.

Vc.

D.B.

p (blend with Erhu)

p (echo Sheng)

p (echo Sheng)

p (echo Sheng)

f *espr.*

f

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

spicc. leggero

col legno gettato (jeté) *ord.* *f* *p*

(sim.) *f* *p*

f *(sempre dim. sim.)*

(sim.) *f* *p*

(II) *f* *(sempre dim. sim.)*

(sim.) *f* *p*

G Faster; moving with delicacy (♩ = c. 156-164)

48

Fl. 1 *f*

Fl. 2 *f*

Picc. *mf cantabile*

Ob. 1 *f*

Ob. 2 *f*

1 *mf*

Cl. 2 *mf*

3 *p*

Bsn. 1 *p*

Bsn. 2 *mf cantabile*

Obsn. *p*

Tpt. 1 *solo cantabile* (change to straight mute)

Perc. 1 (3 Cym.) *mp* To Crot. *mf dolce* Crotales To Temple Bl.

Hr. *ff*

Sheng *mf cantabile*

Erhu *mf cantabile*

G Faster; moving with delicacy (♩ = c. 156-164)

Vln. I *ff* *col legno gettato (jeté)* *mf* *pp* *f* *p* *mf* *pp* *pizz.* *f* *arco (c.l.b./ord. as before)* *mf* *pp* *mf (sempre dim. sim.)* *pizz.* *p* *f*

Vln. II *ff* *col legno gettato (jeté)* *mf* *pp* *f* *p* *mf* *pp* *mf (sempre dim. sim.)* *pizz.* *f* *p* *f* *p* *arco (c.l.b./ord. as before)* *f* *p* *f (sempre dim. sim.)* *pizz.* *p*

Vla. *p* *mf* *pp* *f* *p* *f* *p* *mf* *pp* *mf (sempre dim. sim.)* *pizz.* *p* *f* *f* *p* *arco (c.l.b./ord. as before)* *f* *p* *f (sempre dim. sim.)*

Vc. *mf* *pp* *mf* *pp* *mf (sempre dim. sim.)* *f* *p* *pizz.* *f* *p* *arco (c.l.b./ord. as before)* *f* *p* *f (sempre dim. sim.)*

D.B. *mf* *pp* *mf* *pp* *mf (sempre dim. sim.)* *f* *p* *mf* *pp* *f* *p* *f (sempre dim. sim.)*

H Dancing; with force (L'istesso Tempo)

(3+2)

(3+2)

(2+3)

58

FL. 1, 2

Picc.

Ob. 1, 2, 3

Cl. 1, 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Temple Bl.)

Perc. 2 (3 Gongs)

Perc. 3 (T. Dr.)

Perc. 4 (B. Dr.)

Hp.

Sheng

Erhu

con sord. (straight mute)

Temple Blocks

metallic buzzing effect

f, *p*, *mf*, *ff*, *ord.*, *a2*, *1*

H Dancing; with force (L'istesso Tempo)

(3+2)

(3+2)

(2+3)

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

al tallone (at the frog)

non div.

f, *p*, *mf*, *ff*, *sempre dim. sim.*

72 (2+3)

FL 1, 2
Picc.
Ob. 1, 2, 3
Cl. 1, 2, 3
Bsn. 1, 2, 3
Cbsn.
Hn. 1, 2, 3, 4
Tpt. 1, 2, 3
Tbn. 1, 2, 3
B. Tbn.
Tba.
Timp.
Perc. 1 (Temple Bl.)
Perc. 2 (3 Gongs)
Perc. 3 (Sn. Dr.)
Perc. 4 (B. Dr.)
Hp.
Sheng
Erhu
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff, *f*, *sfz*, *sub. p*, *p*, *pp*, *non div.*, *gliss.*, *rip*, *gliss.*, *gliss.*, *gliss.*, *gliss.*

To Crash Cym., To 3 Cymbals

BDP19CA03

Slower; then accel.....a tempo (♩ = c. 68-72)

85

1 Fl. *fff* *sub. p* *fff*

2 Fl. *fff* *sub. p* *fff*

Picc. *fff* *p* *fff*

Ob. 1.2.3 *fff* *p* *fff*

1 Cl. 2 *fff* *p* *fff*

3 Cl. 2 *fff* *p* *fff*

Bsn. 1.2 *fff* *fff* *fff*

Cbsn. *fff* *fff* *fff*

Hr. 1.2.3.4 *fff* *fff* *fff*

1 Tpt. *fff* *fff* *fff*

2 Tpt. *fff* *p* *fff*

3 Tpt. *fff* *p* *fff*

Tbn. 1.2 *fff* *fff* *fff*

B. Tbn. *fff* *fff* *fff*

Tba. *fff* *fff* *fff*

Timp. *fff* *p* *fff*

Perc. 1 (Crot.) *fff* *fff* *fff*

Perc. 2 (3 Gongs) *fff* *p* *fff*

Perc. 4 (B. Dr.) *fff* *p* *fff*

Hp. *fff* *p* *fff*

Sheng *fff* *fff* *fff*

Erhu *fff* *fff* *fff*

1 Vln. *fff* *fff* *fff*

2 Vln. *fff* *fff* *fff*

Vla. *fff* *p* *fff*

Vc. *fff* *p* *fff*

D.B. *fff* *fff* *fff*

BDP19CA03

This page of the musical score for 'The Flowing River' includes the following parts and markings:

- Woodwinds:** Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.).
- Brass:** Trumpet (Tpt.), Trombone (Tbn.), Baritone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Crot.), Percussion 2 (Cr. Cym.), Percussion 3 (Sn. Dr.), Percussion 4 (B. Dr.), Crash Cymbal, and Tenor Drum.
- Other Instruments:** Harp (Hp.), Sheng, Erhu, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Key markings and performance instructions include:

- Rehearsal mark 88 at the beginning of the page.
- Tempo and meter markings: 5/16 and 3/4.
- Dynamic markings: *p* (piano), *f* (forte).
- Performance directions: *tr* (trills), *gliss.* (glissando).
- Specific percussion instructions: "To Crash Cym.", "Crash Cymbal", and "To Tenor Dr."
- Accents and slurs are used throughout the score to indicate phrasing and emphasis.

molto rit. K Slow; as if still (Tempo I°) (♩ = c. 46-52)

101

FL. 1, 2

Picc.

Ob. 1, 2, 3

Cl. 1, 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sus. Cym.)

Perc. 2 (Tenor Dr.)

Perc. 3 (Sn. Dr.)

Perc. 4 (B. Dr.)

Sheng

Erhu

Vln. I

Vln. II

Vla.

Vc.

D. B.

ff^{poss.}

take Fl.

ppp

con sord. (whisper mute)

(insert whisper mute)

ff^{da lontano} (as if from afar)

sub. ppp

ppp

ff

To Temple Bl.

To Vibr.

To Tub. Bells

p

molto rit. K Slow; as if still (Tempo I°) (♩ = c. 46-52)

L (L'istesso tempo; rubato)

117

Perc. 1 (Temple Bl.) Temple Blocks *pp*

Perc. 2 (Vibr.) *pp* con *lao*
Vibraphone motor on (slow)

Erhu *mf dolce*

L (L'istesso tempo; rubato)

at any faster tempo, repeat this box aleatorically (ad. lib.)

Vln. I *p dolce*

Vln. II *p dolce*

Vla. *p* col legno gettato (jeté)

Vc. *p* col legno gettato (jeté)

1. *pp* III. 1

D.B. 2. *pp* IV. 2

3. *pp* IV. 3 II. III.



123

Perc. 1 (Temple Bl.) To 3 Cym.

Perc. 2 (Vibr.) *pp* To 3 Gongs

Erhu *f* *gliss.* *p* *pp*

Vln. I *p* col legno gettato (jeté)

Vln. II *p* col legno gettato (jeté)

Vla. *p* col legno gettato (jeté)

Vc. *p* col legno gettato (jeté)

1. *ppp* II.

D.B. 2. II. I. II. III. II.

3. II. III. II.

M (sub.) Faster (Tempo II°) Tempo I° (sub.) Tempo II° Tempo I°

128

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. 1, 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 2, 3, 4

B. Tbn.

Tbn.

Timp.

Perc. 1 (3 Cym.)

Perc. 2 (3 Gongs)

Perc. 4 (T.-T.)

Hp.

Erhu

Vln. I A, B

Vln. II A, B

Vla.

Vc.

D.B. 1, 2, 3

flz. ord. p f pp

gliss. p pp

3 Cymbals ppp

3 Gongs ppp

Tam-tam p

To B. Dr.

Bass Drum ppp

arco p

III. harm gliss. f

II. harm gliss. f

I. harm gliss. (thumb pos.) f

pp

N

133

1 *pp* *gliss.*

Fl. 2 *pp* *gliss.*

3 *pp* *gliss.*

Tpt. 1 *ff* (sempre con sord.) *da lontano (as before)* *ff*

Tpt. 2 *ff* (sempre con sord.) *da lontano (as before)*

Perc. 1 (3 Cym.)

Perc. 2 (3 Gongs)

Perc. 4 (B. Dr.)

Hp. *p legato* *p.d.l.t.* (sim.)

Erhu

N

Vln. I A *p* *pp delicatiss.* II. harm gliss. I.

Vln. I B *p* *pp delicatiss.* II. harm gliss. II. harm gliss.

Vln. II A *pp delicatiss.* II. harm gliss. II. harm gliss.

Vln. II B *pp delicatiss.* II. harm gliss. II. harm gliss.

Vla. *pp delicatiss.*

Vc. A *pp delicatiss.* I. harm gliss. I. harm gliss.

Vc. B *pp delicatiss.* II. harm gliss. II. harm gliss.

1 *ppp* (II.)

D.B. 2

3 *ppp*

E♭ F# G# A#
D# C# B#

O

137

FL 3

1

Tpt. 2

3

Perc. 1 (3 Cym.)

Perc. 2 (3 Gongs)

Perc. 3 (Tub. Bells)

Tubular Bells

pp

Perc. 4 (B. Dr.)

O

at any faster tempo, repeat this box aleatorically (ad. lib.)

A

Vln. I

p dolce

B

Vln. I

p

(seamless bowing)

gliss.

A

Vln. II

p

(seamless bowing)

gliss.

B

Vln. II

p

(seamless bowing)

gliss.

A

Vc.

B

Vc.

1

1a player only (1b: tacet)

2a player only (2b: tacet)

D.B. 2

3

3a player only (3b: tacet)

140 (sempre con sord.) **rit.** **P** Very slow (♩ = c. 38–42)

Tpt. 1

Perc. 1 (3 Cym.) To Crotales

Perc. 2 (3 Gongs)

Perc. 3 (Tub. Bells)

Perc. 4 (B. Dr.) To Tam-tam

Bass Drum

Erhu

rit. **P** Very slow (♩ = c. 38–42)

Vln. I (highest possible harm.)

Vln. II (highest possible harm.)

Vc.

1a

D. B. 2a

3a

Crotales

ppp

ppp

ppp

ppp

gliss.

gliss.

gliss.

gliss.

1(a + b, div.)

p

gli altri

