

Eric Galluzzo

Souvenirs
A Suite for Brass Band

For purchase only

Instrumentation

Soprano Cornet in Eb

Solo Cornet in Bb (4 players)

Repiano Cornet in Bb

2nd Cornet in Bb (2 players)

3rd Cornet in Bb (2 players)

Flugelhorn

Solo Horn in Eb

1st Horn in Eb

2nd Horn in Eb

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium (2 players)

Eb Tuba (2 players)

Bb Tuba (2 players)

Timpani

Percussion (2 players):

- snare drum
- bass drum
- drum set
- triangle
- crash cymbals
- tam-tam

Introduction

I have lived in four cities over the course of my life: Kansas City, Wolverhampton, Cambridge (England), and Cincinnati. (Actually, that's not quite true – I spent the first three years of my life in Los Angeles, but I'm afraid I don't remember it at all!) This piece is a short suite of musical miniatures that tries to capture the essence of each of those four places. It is intended to be light-hearted, fun to play and easy to listen to.

The Fanfare is pretty much what it says on the tin. I have attempted to evoke the wide Midwestern plains in a traditional fanfare that builds in both pitch and dynamic throughout the piece, from a soft opening in the solo horn to a fortissimo tutti ending.

When I lived in Wolverhampton, I attended several Wolves games at Molyneux Stadium – in the standing room only section, of course. The “Go all ye Wolves!” chant frequently sung at those games appears prominently at the beginning of the piece and comes back to accompany the fight song later. The actual fight song I learned in Wolverhampton was *We'll Fight You All in the Black Country*, to the tune of *Simple Gifts*. However, Aaron Copland and many others have made much better arrangements of that tune than I ever could, so I decided to write my own!

The fugue subject in the third movement is based on the motif C-A-F-B \flat – the first four letters of “Cambridge” (if one maps H-N onto A-G, so that M becomes an F). I decided to continue the subject using those same notes rather than transliterating the subsequent letters, because I wanted the timpani to play the fugue subject at the end, and there are only four timpani after all. The movement is structured similarly to the classic “school fugue” (see what I did there?), with a few episodes that change key, leading to a stretto section, followed by a long dominant pedal into the final climax on the tonic. However, I did take a few liberties and put my own spin on it.

Cincinnati is a river town, and the first part of the Finale evokes a paddleboat meandering down the Ohio River. Then, after turning a bend, the Cincinnati skyline comes into view, and the piece ends on a grand note. The end of the Finale is intended to mirror the opening Fanfare – it is the same tempo and same time signature, and it ends very similarly, providing some symmetry and closure to this short suite.

Performance Notes

Any passages marked “solo” indicate that the given instrument is playing the melody at that point, not that only one player should play. Breath marks generally indicate that the note should be held for its full length with a brief pause afterwards, rather than the note being shortened. Small notes in parentheses should be played in case the full-size notes are too high.

In the Fight Song, all 7/8 bars should be conducted in three, as 2+2+3.

In the Fugue, all 15/16 bars should be conducted in five, as 2+3.

Score

I. Fanfare
(Kansas City)

Eric Galluzzo

Maestoso (♩ = 84)

Score for I. Fanfare (Kansas City) by Eric Galluzzo. The score is for a full band and includes parts for Soprano, Solo, Repiano, 2nd, and 3rd Cornets; Flugelhorn; Solo, 1st, and 2nd Horns in E♭; 1st and 2nd Baritone; 1st, 2nd, and Bass Trombone; Euphonium; E♭ and B♭ Tubas; Timpani; and Percussion 1 and 2. The piece is in 4/4 time, marked Maestoso (♩ = 84). The score is divided into three measures. The first measure is in 4/4 time. The second measure is in 3/2 time. The third measure is in 4/4 time. Dynamics include pp, p, mp, and mf. Performance instructions include 'solo' for the Soprano and Solo Horn parts.

I. Fanfare

8

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Tb.

B♭ Tb.

8

Timp.

8

Perc. 1

mp
crash cymbals

8

Perc. 2

mp

I. Fanfare

Musical score for I. Fanfare, page 5. The score includes parts for Sopranos, Solos, Repetitions, and various instruments including woodwinds, brass, and percussion. Dynamics range from mp to ff.

16

Sop. Cnt. *f* *ff* *p* *ff*

Solo Cnt. *f* *ff* *p* *ff*

Rep. Cnt. *f* *ff* *p* *ff*

2nd Cnt. *f* *ff* *p* *ff*

3rd Cnt. *f* *ff* *p* *ff*

Flghn. *f* *ff* *p* *ff*

Solo Hn. *f* *ff* *p* *ff*

1st Hn. *ff* *ff* *p* *ff*

2nd Hn. *mp* *ff* *fp* *ff*

1st Bar. *f* *ff* *fp* *ff*

2nd Bar. *f* *ff* *fp* *ff*

1st Tbn. *f* *ff* *fp* *ff*

2nd Tbn. *f* *ff* *fp* *ff*

B. Tbn. *mp* *f* *ff* *fp* *ff*

Euph. *f* *ff* *fp* *ff*

Es Tb. *f* *ff* *fp* *ff*

Bs Tb. *f* *ff* *fp* *ff*

16

Timp. *f* *ff* *fp* *ff*

16

Perc. 1 *f* *ff* *fp* *ff*
bass drum

16

Perc. 2 *f* *ff* *p* *ff*
tam-tam

II. Fight Song (Wolverhampton)

Allegro (♩ = 132)

Musical score for 'II. Fight Song (Wolverhampton)'. The score is in 4/4 time and features a variety of instruments. The key signature has one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score is divided into measures, with some measures containing rests and others containing musical notation. Dynamics include *mp* (mezzo-piano), *f* (forte), and *p* (piano). A 'solo' marking is present for the 1st Trombone. A 'drum set' marking is present for Percussion 1. The score includes parts for Soprano Cornet in E♭, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugelhorn, Solo Horn in E♭, 1st Horn in E♭, 2nd Horn in E♭, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, E♭ Tuba, B♭ Tuba, Timpani, Percussion 1, and Percussion 2.

II. Fight Song

8

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Tb.

B♭ Tb.

8

Timp.

8

D. S.

8

Perc. 2

mp

p

mp

II. Fight Song

This musical score is for the piece 'II. Fight Song' and spans 14 measures. The instrumentation includes Soprano, Solo, and Repetitive Contraltos; Flute; Solo Horn; First and Second Horns; First and Second Baritone; First and Second Trombone; Euphonium; Eb and Bb Trombones; Timpani; Double Bass; and Percussion 2. The score is written in a key signature of one sharp (F#) and a 7/8 time signature. The tempo and dynamics are marked with *mf* (mezzo-forte), *mp* (mezzo-piano), and *fp* (fortissimo). The music features complex rhythmic patterns, including triplets and syncopation, and includes melodic lines for the vocal parts and instrumental ensembles. A large watermark is visible across the page.

II. Fight Song

21

Sop. Cnt. *p*

Solo Cnt. *mf* *mp*

Rep. Cnt.

2nd Cnt. *mp* *p*

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mf*

2nd Tbn. *mf* *p*

B. Tbn.

Euph. *fp* *mf* *fp* *p*

E♭ Tb. *p*

B♭ Tb. *mf* *fp* *p*

21

Timp.

21

D. S. *p* ride cymbal (snare stick)

21

Perc. 2

II. Fight Song

27

Sop. Cnt. *f*

Solo Cnt. *f*

Rep. Cnt. *mf* *f*

2nd Cnt. *mf* *f*

3rd Cnt. *mf* *f*

Flghn. *mp*

Solo Hn. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *f* *p*

2nd Tbn. *mf* *f* *p*

B. Tbn. *mf* *f* *p*

Euph. *f* *p*

E♭ Tb. *mf* *f* *p*

B♭ Tb. *mf* *f* *p*

27

Timp. *mf*

27

D. S.

27

Perc. 2

II. Fight Song

This musical score is for the piece "II. Fight Song". It features a variety of instruments and vocal parts. The vocal parts include Soprano (Sop. Cnt.), Solo (Solo Cnt.), Repetition (Rep. Cnt.), 2nd (2nd Cnt.), and 3rd (3rd Cnt.) Contraltos, and Flute (Flghn.). The instrumental parts include Solo Horn (Solo Hn.), 1st (1st Hn.) and 2nd (2nd Hn.) Horns, 1st (1st Bar.) and 2nd (2nd Bar.) Baritone Saxophones, 1st (1st Tbn.) and 2nd (2nd Tbn.) Trombones, Bass Trombone (B. Tbn.), Euphonium (Euph.), E♭ Trombone (E♭ Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Double Bass (D. S.), and Percussion 2 (Perc. 2). The score is written in 7/8 and 4/4 time signatures. The key signature has one sharp (F#). The score includes dynamic markings such as *mp*, *p*, *pp*, *mf*, and *ppp*, as well as crescendos and decrescendos. A triangle is used as a percussion instrument in the Perc. 2 part. The score is marked with a large "SAMPLE ONLY" watermark.

II. Fight Song

This musical score is for the second movement, "II. Fight Song". It is a full orchestral score with vocal parts. The score is written for the following instruments and voices:

- Sop. Cnt. (Soprano Contralto)
- Solo Cnt. (Solo Contralto)
- Rep. Cnt. (Repetitor Contralto)
- 2nd Cnt. (2nd Contralto)
- 3rd Cnt. (3rd Contralto)
- Flghn. (Flageolet)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tbn. (1st Trombone)
- 2nd Tbn. (2nd Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- E♭ Tbn. (E-flat Trombone)
- B♭ Tbn. (B-flat Trombone)
- Timp. (Timpani)
- D. S. (Drum Snare)
- Trgl. (Triangle)

The score begins at measure 36. The key signature is one sharp (F#). The time signature changes from 7/8 to 4/4, then to 2/4, and finally to 6/8. The dynamics range from *p* (piano) to *ff* (fortissimo). The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) have lyrics in a non-English language. The instrumental parts include woodwinds (Flageolet, Horns), brass (Baritone, Trombones, Euphonium, Timpani), and percussion (Drum Snare, Triangle).

II. Fight Song

This musical score is for the second movement, "II. Fight Song," and is arranged for a large ensemble. The score is written in 4/4 time and consists of 42 measures. The key signature has one sharp (F#). The vocal parts include Soprano, Solo, and Repetition, with dynamics ranging from *mf* to *ff*. The instrumental parts include Flute, Horns (Solo, 1st, 2nd), Baritone, Trombones (1st, 2nd, Bass), Euphonium, Tenor Trombone, Timpani, and Percussion 2. The score features a variety of dynamics, including *mp*, *f*, and *ff*, and includes phrasing slurs and accents. A large watermark "Perusai.com" is visible across the page.

42

Sop. Cnt. *mf* *ff*

Solo Cnt. *mf* *ff*

Rep. Cnt. *mf* *ff*

2nd Cnt. *f* *ff*

3rd Cnt. *ff*

Flghn. *mp* *ff*

Solo Hn. *mf* *ff*

1st Hn. *f* *ff*

2nd Hn. *ff*

1st Bar. *mp* *ff*

2nd Bar. *mp* *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *p* *ff*

Euph. *p* *ff*

E♭ Tb. *p* *ff*

B♭ Tb. *ff*

42

Timp. *ff*

42

D. S. *ff*

42

Perc. 2 *ff*

III. Fugue (Cambridge)

Risoluto (♩. = 120)

Musical score for III. Fugue (Cambridge). The score is written for a large ensemble and consists of 16 staves. The instruments are: Soprano Cornet in E♭, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugelhorn, Solo Horn in E♭, 1st Horn in E♭, 2nd Horn in E♭, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, E♭ Tuba, B♭ Tuba, and Timpani. The score is in 12/8 time and features a key signature of one sharp (F#). The tempo is marked 'Risoluto' with a quarter note equal to 120 beats per minute. The music is primarily composed of rests, with some melodic lines in the Euphonium and E♭ Tuba parts starting in the final measures. A large watermark 'For Personal Use Only' is overlaid on the score.

5

Sop. Cnt. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

Solo Cnt. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

Rep. Cnt. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

2nd Cnt. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

3rd Cnt. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

Flghn. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ *mf*

Solo Hn. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ *mf*

1st Hn. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

2nd Hn. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

1st Bar. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

2nd Bar. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

1st Tbn. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

2nd Tbn. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

B. Tbn. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

Euph. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ *p* *<mf*

E \flat Tb. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ *p* *<mf*

B \flat Tb. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

5

Timp. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ *mf*

III. Fugue

10

Sop. Cnt. *mf*

Solo Cnt. *mf*

Rep. Cnt. *mf*

2nd Cnt. *mf*

3rd Cnt. *mf*

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd Bar.

1st Tbn. *mf*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Tb. *f*

B♭ Tb. *f*

10 Timp. *f*

15

Sop. Cnt. *f*

Solo Cnt. *f* *mp*

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flghn. *f*

Solo Hn. *f*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *f* *mp*

2nd Tbn. *mp*

B. Tbn. *p*

Euph.

E♭ Tb. *f* *p*

B♭ Tb. *p*

15

Timp. *p* D → C

III. Fugue

19

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Tb.

B♭ Tb.

Timp.

p

mp

mp

23

Sop. Cnt. *mp* *mf*

Solo Cnt. *mf*

Rep. Cnt. *mp* *mf*

2nd Cnt. *mf*

3rd Cnt. *mf*

Flghn.

Solo Hn. *f*

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph.

E♭ Tb. *mf*

B♭ Tb. *mf*

23 Timp. *mf* G → A

III. Fugue

27

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Tb.

B♭ Tb.

27

Timp.

31

Sop. Cnt. *f*

Solo Cnt.

Rep. Cnt. *f*

2nd Cnt.

3rd Cnt.

Flghn. *f*

Solo Hn. *f*

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar.

1st Tbn. *p*

2nd Tbn. *mf*

B. Tbn.

Euph.

E \flat Tb. *p*

B \flat Tb.

31

Timp.

III. Fugue

35

Sop. Cnt. *mf* *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *mf* *ff*

3rd Cnt. *mf* *ff*

Flghn. *mf* *f* *ff*

Solo Hn. *p* *f* *ff*

1st Hn. *f* *p* *f* *ff*

2nd Hn. *f* *p* *f* *ff*

1st Bar. *f* *p* *ff*

2nd Bar. *f* *p* *ff*

1st Tbn. *f* *p* *ff*

2nd Tbn. *f* *p* *ff*

B. Tbn. *f* *ff* *p* *ff*

Euph. *ff* *p* *ff*

E♭ Tb. *ff* *p* *ff*

B♭ Tb. *ff* *p* *ff*

Timp. *ff* *fp* *ff*

35

IV. Finale (Cincinnati)

Moderato (♩ = 84)

Musical score for IV. Finale (Cincinnati), Moderato (♩ = 84). The score is arranged for a large ensemble and includes the following parts:

- Soprano Cornet in E♭
- Solo Cornet
- Repiano Cornet
- 2nd Cornet
- 3rd Cornet
- Flugelhorn
- Solo Horn in E♭
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium
- E♭ Tuba
- B♭ Tuba
- Timpani
- Percussion 1
- Percussion 2

The score is written in 4/4 time and features a variety of dynamics, including *p* (piano) and *mp* (mezzo-piano). The music is characterized by intricate rhythmic patterns and melodic lines, particularly in the woodwind and brass sections. A large watermark reading "For Personal Use" is visible across the score.

IV. Finale

6

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es. Tb.

Bs. Tb.

6

Timp.

6

Perc. 1

Perc. 2

mp

mp

Detailed description: This is a page of a musical score for a symphony, specifically the IV. Finale. The page is numbered 24. The score is written for a large ensemble, including vocal soloists and a full orchestra. The vocal parts include Soprano Contralto (Sop. Cnt.), Solo Contralto (Solo Cnt.), Repetition Contralto (Rep. Cnt.), and three other Contraltos (2nd Cnt., 3rd Cnt.). The instrumental parts include Flute (Flghn.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), First Trumpet (Es. Tb.), Second Trumpet (Bs. Tb.), Timpani (Timp.), and two Percussion parts (Perc. 1, Perc. 2). The score is in G major (one sharp) and 3/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mp* (mezzo-piano). A large, semi-transparent watermark reading 'FOR PEARSON' is overlaid diagonally across the page.

Musical score for IV. Finale, page 25. The score includes parts for Sopranos (Sop. Cnt., Solo Cnt., Rep. Cnt.), Contraltos (2nd Cnt., 3rd Cnt.), Flute (Flghn.), Horns (Solo Hn., 1st Hn., 2nd Hn.), Trumpets (1st Trb., 2nd Trb.), Baritone (B. Tbn.), Euphonium (Euph.), Tenors (Es. Tb., Bb. Tb.), Trombones (Timp.), Bass Drum (B. Dr.), and Percussion 2 (Perc. 2). Dynamics range from *pp* to *f*.

IV. Finale

17

allargando *a tempo*

Sop. Cnt. *ff* *p* *fff*

Solo Cnt. *ff* *p* *fff*

Rep. Cnt. *ff* *p* *fff*

2nd Cnt. *ff* *p* *fff*

3rd Cnt. *ff* *p* *fff*

Flghn. *ff* *p* *fff*

Solo Hn. *ff* *p* *fff*

1st Hn. *ff* *p* *fff*

2nd Hn. *ff* *p* *fff*

1st Bar. *fp* *fff*

2nd Bar. *fp* *fff*

1st Tbn. *fp* *fff*

2nd Tbn. *fp* *fff*

B. Tbn. *fp* *fff*

Euph. *ff* *p* *fff*

Es. Tb. *fp* *fff*

B. Tb. *fp* *fff*

Timp. 17 *G → F* *fp* *fff*

B. Dr. 17 *p* *fff*

Cym. *tam-tam* *p* *fff*