

Reperio Veritatis

*Dedicated to Dr. Lawrence R. Sutherland who served as
Director of Bands at Fresno State from 1969 through 2006.*

*Composed specifically for the Southern California School Band
and Orchestra Association 2020 High School Wind Ensemble
and received its official premiere with the composer conducting
on Saturday, January 18, 2020 in Garden Grove, California.*

by

**Gary P. Gilroy
(ASCAP)**

Grade: 5 Duration: 5:27

Instrumentation

1 – Conductor Score

5 – Flute 1

5 – Flute 2

2 – Oboe

2 – English Horn

2 – Bassoon

3 – Clarinet 1

3 – Clarinet 2

4 – Clarinet 3

2 – Bass Clarinet

2 – Bb Contrabass Clarinet

2 – Soprano Saxophone

2 – Alto Saxophone 1

2 – Alto Saxophone 2

2 – Tenor Saxophone

2 – Baritone Saxophone

3 – Trumpet 1

3 – Trumpet 2

3 – Trumpet 3

1 – Horn in F 1

1 – Horn in F 2

1 – Horn in F 3

1 – Horn in F 4

2 – Trombone 1

2 – Trombone 2

2 – Bass Trombone

2 – Euphonium (+2 T.C.)

4 – Tuba

1 – Piano

1 – Timpani

2 – Mallet 1

Bells, Crotales

2 – Mallet 2

Xylophone, Chimes

2 – Mallet 3

Vibraphone

2 – Mallet 4

Marimba

2 – Percussion 1

Kick Drum, Snare Drum, Gong, 2 Brake Drums (High + Low), 2 Woodblocks (High + Low), Wind Chimes, Ribbon Crasher, Ride Cymbal, China Cymbal, Splash Cymbal, Suspended Cymbal, Zil Bell, Finger Cymbals, Triangle

2 – Percussion 2

Concert Bass Drum, Gong, Snare Drum, Temple Blocks, Low Tom, Tambourine

2 – Percussion 3

Whip/Slapstick, Hi-Hat, Snare Drum, Tambourine, Low Tom, China Cymbal, Splash Cymbal, Jam Block/Woodblock, Claves, Rute Sticks, Bongos, Cowbell, Rainstick, Sleigh Bells

2 – Percussion 4

Concert Bass Drum, Crash Cymbals, Gong, Tambourine

Reperio Veritatis

Reperio Veritatis was composed specifically for the Southern California School Band and Orchestra Association 2020 High School Wind Ensemble and received its official premiere with the composer conducting on Saturday, January 18, 2020 in Garden Grove, California.

The work is dedicated to Dr. Lawrence R. Sutherland who served as Director of Bands at Fresno State from 1969 through 2006. Before becoming Director of Bands himself in 2006, composer Gary P. Gilroy worked side by side with Dr. Sutherland from 1993 until 2006 as the Associate Director of Bands and their relationship continues to this day. Dr. Gilroy is extremely grateful to have had such a knowledgeable mentor in the field of music. Gilroy felt that a work dedicated to “Doc,” as he is known, is long overdue. Composing a work for one of the finest honor bands in our country seemed like the perfect opportunity.

Dr. Sutherland is truly a consummate musician in every sense of the word. As a professional trombonist, Dr. Sutherland performed with groups from the St. Louis Symphony to the Woody Herman and Tommy Dorsey Big Bands. In his earliest years at Fresno State he taught all of the low brass studio players, ran the marching band, conducted the Wind Ensemble, directed the Jazz Band and taught all of the conducting classes, among other duties. He was voted into the American Bandmasters Association in 1976 and he is the only person in the history of California who served as



Conductor/Director for the California All-State Orchestra, All-State Jazz Band, and the All-State Symphonic Band and Wind Symphony. His university ensembles played all over the world and at every major convention. And his groups always perform at a most impressive level. He certainly gets the most from his musicians as a conductor. In retirement, Dr. Sutherland continues to adjudicate all over the world and guest conduct ensembles, both bands and orchestras, at impressive venues such as the Midwest Clinic in Chicago, Illinois.

Reperio Veritatis, or ‘finding the truth’ in music has always been his goal and Dr. Sutherland considers this to be one of the primary reasons for his tremendous successes throughout his long and distinguished career. Regarding the title of this new work, Dr. Sutherland wrote the following:

I have always searched for the “truth” in music. Finding the truth, for me, starts with the score. Mahler, for instance, gives a lot of specifics—Bach, not so much. So it’s up to you to do the research necessary to find what the truth is for you. Any valid performance rests on one’s total musical experience. How much music of different styles and periods you have played determines the depth and imagination you bring to your interpretation. Seek the truth; find the truth—*reperio veritatis*.

Gary P. Gilroy (ASCAP)

Born June 9, 1954



Gary P. Gilroy is a Professor of Music and Director of Bands at California State University, Fresno. In 1993 he was appointed Associate Director of Bands and Director of the Bulldog Marching Band. After 13 years in this position and building one of the finest collegiate marching bands on the west coast, Dr. Gilroy became Director of Bands in 2006. Prior to this appointment he served for a decade as Director of Bands at Fred C. Beyer High School in Modesto, California where his band was awarded several national honors as well as the International Sudler Shield Award from the John Philip Sousa Foundation. Gilroy also served as faculty at CSU, Stanislaus and graduate assistant at the University of Oregon in Eugene, Oregon where he completed his doctorate in 1995.

In March of 2014 Dr. Gilroy was voted into the membership of the prestigious American Bandmasters Association. He served on the board of California Band Directors Association for fourteen years and he is a Past President of that organization. In 2009 Dr. Gilroy was given the *Distinguished Service Award* and in 2015 the *Don Schmeer Friend of Music* award from CBDA. Gilroy is also a Past President of the Fresno Madera Counties Music Educators Association. In 2016 Dr. Gilroy was again honored with the CMEA John Swain/College/University Educator from the California Music Educators Association. From 1999 to 2006 he served on the board of the National Band Association as a Member At Large and the Western Division Chairman.

Dr. Gilroy is in demand as a guest conductor of many honor bands throughout the United States. As an adjudicator and guest conductor he has served in 40 states, Canada, China and England. Dr. Gilroy has been the conductor for all state groups in Colorado, Iowa and Oregon as well as the All-Northwest Wind Symphony, the California Band Directors Association All-State Junior High School Symphonic Band and the All-State High School Symphonic Band.

An ASCAP Award-winning composer, Gilroy’s music is published for concert band, marching band, and various ensembles through the Arrangers Publishing Company, BRS Music, Inc., C. Alan Publications, Daehn Publications, Gary P. Gilroy Publications, Kagarice Brass Editions, Matrix Publications, TRN Publications, Warner Brothers, Wingert-Jones, Inc., TrevCo Music Publishing and CPP/Belwin Mills. His compositions have been featured at the American Bandmasters Association Convention, the Bands of America National Concert Band Festival in Indianapolis, the Eastern Trombone Workshop in Washington, DC, the International Trombone Festival in New Orleans, and on many occasions at the International Midwest Band and Orchestra Clinic in Chicago. Additionally, Gilroy’s compositions have been performed by many regional and state honor bands throughout the United States. Dr. Gilroy served as the arranger/composer for the 2008 Olympic Orchestra in Beijing, China. He has been an ASCAP Composers Award recipient every year since 2001.

Dr. Gilroy and his wife Dena have lived in Clovis, California since 1993. His daughter, Alexandra, has music degrees from UCLA and UNLV and is currently a music teacher in the Clovis Unified School District and his son, Nicholas, is a graduate of CSU, Long Beach, a freelance percussionist and music teacher throughout California and he is the Cellar Master at Ficklin Vineyards in Madera, California.

Reperio Veritatis

Composed for the California School Band and Orchestra Association
2020 High School Wind Ensemble

Complete Score

Energetically! ♩ = 140

The score is for a 2020 High School Wind Ensemble. It features a variety of instruments including woodwinds (Flute, Oboe, English Horn, Bassoon, Clarinets, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), piano, and a large percussion section. The music is in 4/4 time and marked 'Energetically!' with a tempo of 140 beats per minute. The score includes dynamic markings such as *ff*, *fp*, *f*, *mf*, and *mp*, as well as articulation like accents and slurs. There are also performance instructions like 'div.' (divisi) and 'dampen'. The score is divided into measures, with some measures containing large numbers (3, 4) indicating multi-measure rests. A large watermark 'GPG MUSIC' is visible across the score.

Instrument List:

- Flute 1, 2
- Oboe
- English Horn
- Bassoon
- B♭ Clarinet 1, 2, 3
- B♭ Bass Clarinet
- B♭ Contrabass Clarinet
- Soprano Saxophone
- Alto Saxophone 1, 2
- Tenor Saxophone
- Baritone Saxophone
- B♭ Trumpet 1, 2, 3
- Horn in F 1, 2, 3, 4
- Trombone 1, 2
- Bass Trombone
- Euphonium
- Tuba
- Piano
- Timpani (+ 1 Crotale)
- Mallets I (Bells, Crotales)
- Mallets II (Xylophone, Chimes)
- Mallets III (Vibraphone)
- Mallets IV (Marimba)
- Percussion I (2 Blocks, Brake Drum, 4 Concert Toms, Mark Tree, Kick Drum (one-headed), Ribbon Crasher, Tam Tam, Triangle, Zil Bell and the following Cymbals: China, Splash, Ride, Suspended, Finger (mounted))
- Percussion II (Bass Drum, Snare Drum, Tambourine, Temple Blocks, Very Low Tom)
- Percussion III (China Cymbal, Claves, Bowbell, Hi-hat, Jam Block (mounted), Low Tom, Rain Stick, Rute Sticks, Sleigh Bells, Snare Drum, Splash Cymbal, Tambourine, Whip)
- Percussion IV (Bass Drum, Crash Cymbals, Tam Tam, Tambourine)

13 14 15 16 17 18

Fl. 1, 2

Ob.

E. Hn.

Bsn.

Cl. 1, 2, 3

B. Cl.

Contra

S. Sx.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2, 3

Hn. 1, 2, 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Mlts. I, II, III, IV

Perc. I, II, III, IV

Concert Toms

f, *ff*, *mp*, *f*, *p*, *choke*, *dampen*, *(H.H.)*, *mp*

This page of the musical score, titled "Reperio Veritatis - Complete Score - page 5", contains measures 25 through 33. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes (Fl. 1, 2), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), and Contrabass (Contra). The string section includes Soprano Saxophone (S. Sx.), Alto Saxophones (A. Sx. 1, 2), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2), Euphonium (Euph.), and Tuba. The keyboard section includes Piano (Pno.) and Timpani (Timp.). The percussion section includes four different types of Mallets (Mlts. I-IV) and four types of Percussion (Perc. I-IV). The score features various time signatures (4/4, 2/4, 3/8, 7/8) and dynamic markings such as *fp*, *f*, *ff*, *mf*, *fz*, *pp*, and *ppp*. There are also performance instructions like "sim.", "China: choke", and "dampen". A large watermark "© 2015" is visible across the page.

1 Fl. 2 *f* *a2* 34 35 36 37 38 39 40 41

Ob. *f*

E. Hn. *unison* *mp* *mf*

Bsn.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

B. Cl.

Contra

S. Sx. *f*

A. Sx. 1 *f*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1

Tpt. 2 *mf* *a2*

Tpt. 3

Hn. 1 *mp* *mf*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4

Tbn. 1 *mp*

Tbn. 2 *p* *mp* *mf* *f*

B. Tbn.

Euph.

Tuba

Pno. *ff* *mf*

Timp. *top F up to A; Bb up to C*

Mlts. I *ff* *mf*

Mlts. II *ff* *mf*

Mlts. III *f* *f*

Mlts. IV *f* *mf*

Perc. I *to Mark Tree* *Mark Tree* *Concert Toms* *mp*

Perc. II *to S.D.* *S.D.* *p* *mf*

Perc. III *to Tambourine* *Tambourine* *mp*

Perc. IV *choke* *f*

42 43 44 45 46 47 48 49

1 Fl. 2 *ff*

Ob. *ff*

E. Hn. *ff*

Bsn. *f*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *f*

Contra *f*

S. Sx. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

42 46

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Pno. *ff*

Timp. *f* F, C, D, A *ff* A down to F

Mlts. I *ff* to Crotales

Mlts. II *ff*

Mlts. III *ff*

Mlts. IV *ff*

Perc. I *ff* fat stick on One-headed Kick Drum + China Splash Brake Drums dampen!

Perc. II *f* *ff*

Perc. III *ff* Low Tom China Jam Block dampen!

Perc. IV *f* *mf* *f* *mf* *ff* *f* dampen all!

58 59 60 61 62 63 64 65 66

Fl. 1 2 *mp* *f* *mp* < *f* *mp*

Ob. *mp*

E. Hn. *mp* < *f*

Bsn. *mp* < *f*

Cl. 1 *mp* *f* *mp*

Cl. 2 3 *mp* *f* *mp* a2

B. Cl. *mp*

Contra *mp*

S. Sx. *mp* *f* *mp* < *f*

A. Sx. 1 *mp* *f* *mp* < *f*

A. Sx. 2 *mp* *f* *mp* < *f*

T. Sx. *mp* *f* *mp* < *f*

B. Sx. *mp* *f* *mp* < *f*

Tpt. 1 2 3

Hn. 1 3 *mp* < *f*

Hn. 2 4 *mp* < *f*

Tbn. 1 2 *mp* < *f*

B. Tbn. *f*

Euph. *mp* < *f*

Tuba *f*

Pno. *mp* *f* *ff* *mp*
p *mp* *f* *ff*

Timp.

Mlts. I Bells *mp* *f* to Crotales *f* bowed Crotales *f*

Mlts. II *mp* *f* *mf* *f* *p* *ff* *p* *mf* *f* *mp*

Mlts. III *mf* *mp* *ff*

Mlts. IV *f* *p* *f* *p* *f* *p*

Perc. I *mp* *mf* *mp* *mf* Two Blocks *f* *mp* *p* < *ff* *f* Mark Tree

Perc. II (T.B.) *f* *mp* *p* *fp* < *ff* *f* to B.D.

Perc. III Claves *f* *mp* *p* < *ff* center

Perc. IV Tambourine (at edge) *mp* *mf* *mp* *mf* *mp* < *ff*

77 78 79 80 81 82 83 84 85

1 Fl. 2 *mp* *mfp* *mfp* *mfp* *ppp* *f*

Ob. *mfp* *mfp* *ppp* *f*

E. Hn. *mfp* *ppp*

Bsn. *mf*

Cl. 1 *ppp* *mf*

Cl. 2 *ppp* *mf*

Cl. 3 *ppp* *mf*

B. Cl. *mf*

Contra

S. Sx. *ppp*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

82

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Pno. *mp* *p* *ff* *mf* *f*

Timp. strike upside-down Crotale on top drum and then gliss pedal up *f* *sim.*

Mlts. I *mp* *p* *mp* *mf*

Mlts. II *mp* *p* *pp* *f* *f*

Mlts. III *mp* *p* *f*

Mlts. IV *mp* *p* *ff* *p* *f* *mf* *fp*

Perc. I Triangle *mf*

Perc. II Temple Blocks *mf* *f*

Perc. III Rain Stick *f*

Perc. IV to B.D. *p* *pp*

86 87 88 89 90 91 92 93

Fl. 1 2 *mf* *f* *f*

Ob. *f* *f*

E. Hn. *mf*

Bsn. *mf* *mf*

Cl. 1 *mf*

Cl. 2 3 *mf*

B. Cl. *mf*

Contra *mf* *f*

S. Sx. *mf*

A. Sx. 1 *mp* *mf* *mp*

A. Sx. 2 *mp* *mf* *mp*

T. Sx. *mp*

B. Sx. *mf* *mf* *mf*

Tpt. 1 *mf*

Tpt. 2 3 *mf*

Hn. 1 3 *mp* *mf* *mp*

Hn. 2 4 *mp* *mf* *mp*

Tbn. 1 2 *mp*

B. Tbn. *mf* *mf*

Euph. *mp*

Tuba *mp*

Pno. *mf* *f*

Timp. *f* *sim.* *f* *G, C, D, F* *p*

Mlts. I *mf* *f*

Mlts. II *f* *f* *mf* *f* *mf* *f* *mf*

Mlts. III *f*

Mlts. IV *f* *mf* *fp* *f* *mf* *fp*

Perc. I *mf* *Concert Toms*

Perc. II *f* *S.D.* *pp* *p* *mp*

Perc. III *mf* *Hi-hat*

Perc. IV

94 95 96 97 98 99 100

Fl. 1
Fl. 2

Ob.

E. Hn.

Bsn.

Cl. 1
Cl. 2
Cl. 3

B. Cl.

Contra

S. Sx.

A. Sx. 1
mf

A. Sx. 2
mf

T. Sx.

B. Sx.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Mlts. I
f *mf*

Mlts. II
f *mf*

Mlts. III
f

Mlts. IV
f

Perc. I
f *p* *mp* *mf* *f*

Perc. II
mf *f*

Perc. III
ff
B.D.

Perc. IV
ff

China
Very Low Tom S.D.

124 125 126 127 128 129 130 131 a2 132

Fl. 1 2

Ob.

E. Hn.

Bsn.

Cl. 1
2
3
(+ Cl. 3)

B. Cl.

Contra

S. Sx.
mf f f p end solo (be seated)

A. Sx. 1
3

A. Sx. 2
4

T. Sx.

B. Sx.

Tpt. 1
pp harmon mute with stem
Tpt. 2 only: harmon mute with stem
+ Tpt. 3: harmon mute with stem
p

Hn. 1
3 mf f p f

Hn. 2
4 mf f p f

Tbn. 1
2 3 mf f p f

B. Tbn.

Euph.

Tuba

Pno.
p f mf f

Timp.
G, Bb, D, F#
pp mf

Mts. I
3 Crotales p to Bells
Xylophone mf

Mts. II

Mts. III
4 p f

Mts. IV

Perc. I
Concert Toms
pp f mp < ff mp < ff mp < ff p f p
to Very Low Tom
Very Low Tom S.D.

Perc. II
f
to Hi-hat
p f

Perc. III
ff
p mf

Perc. IV

133 134 135 136 137 138 139 140

FL. 1, 2

Ob.

E. Hn.

Bsn.

Cl. 1, 2, 3

B. Cl.

Contra

S. Sx.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2, 3

Hn. 1, 2, 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Mlts. I, II, III, IV

Perc. I, II, III, IV

+China

musical notation including notes, rests, dynamics (mf, f, ff, mp, pp), and performance instructions (a2, harmon w/stem, wah' the start)

141 142 143 144 145 146 147 148

Fl. 1, 2

Ob.

E. Hn.

Bsn.

Cl. 1, 2, 3

B. Cl.

Contra

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2, 3

Hn. 1, 2, 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Mlts. I, II, III, IV

Perc. I, II, III, IV

Bells

sim. remove mute

'wah' the start remove mute

(#7th to 2nd) (#5th to 1st)

dampen G down to F

Splash China

rim clicks

(B.D.) dampen

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

155 156 157 158 159 160

Fl. 1, 2 *ff*

Ob. *ff*

E. Hn. *fp* *fp* *fp* *fp* *f*

Bsn. *f*

Cl. 1, 2, 3 *ff* *f*

B. Cl. *f*

Contra *f*

S. Sx. *ff* *f*

A. Sx. 1, 2 *fp* *fp* *fp* *fp* *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *fp* *fp* *fp* *fp*

Tpt. 2, 3 *fp* *fp*

Hn. 1, 2, 3, 4 *f* *f*

155 Tbn. 1, 2 *f* *f* *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f* *f* *f*

Euph. *f* *f* *f* *f* *f* *f*

Tuba *f* *f* *f* *f* *f* *f*

Pno. *ff* *mf*

Timp. *ff* *mp* *f*

Mlts. I *f* *f* *f* *f* *f* *f*

Mlts. II *ff* *ff* *ff* *ff* *ff* *ff*

Mlts. III *ff* *ff* *ff* *ff* *ff* *ff*

Mlts. IV *ff* *ff* *ff* *ff* *ff* *f*

Perc. I *f* *f*

Perc. II *ff* *f* Bass Drum: dampen

Perc. III *ff* Large Whip *f* Hi-hat

Perc. IV *ff* dampen to Crash Cymbals *mf* Crash Cymbals: choke *f*

173 174 175 176 177 178

Fl. 1, 2

Ob.

E. Hn.

Bsn.

Cl. 1, 2, 3

B. Cl.

Contra

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2, 3

Hn. 1, 2, 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Mlts. I, II, III, IV

Perc. I, II, III, IV

f, *fp*, *ff*, *mf*, *p*, *f*, dampen, let ring, choke, Sus. Cym.: yarn, Splash, China: choke

188 a2 189 190 191 192 193 194 195 196

Fl. 1, 2

Ob.

E. Hn.

Bsn.

Cl. 1, 2, 3

B. Cl.

Contra

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2, 3

Hn. 1, 2, 3, 4

188 196

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Mlts. I, II, III, IV

Perc. I, II, III, IV

to Mark Tree

Mark Tree

Concert toms

fat stick on One-headed Kick Drum and China

Splash

to S.D.

S.D.

Tamb.

choke; to B.D. and Gong

B.D. and Gong

f, *mp*, *mf*, *f*, *ff*

204 205 206 207 208 209

1 Fl. 2

Ob.

E. Hn.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

Contra

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 3

Hn. 1 3

Hn. 2 4

205

1 Tbn. 2

B. Tbn.

Euph.

Tuba

Pno.

low F up to Ab;
C down to Bb

205

Ab, Bb, Eb, A

Timp.

dampen

Mlts. I

Mlts. II

Mlts. III

Mlts. IV

Perc. I

Perc. II

Perc. III

Perc. IV

High Bongo

f *ff* *fff* *mf* *mp* *pp* *div.* *sim.* *dampen*

