

Pandora's Lament

Mvt 2

♩ = 120

0 1 2 3 4 5 6 7 8

Marimba 1
Tambourine shake *f* fist *f* finger tips *mp* thumb roll heel finger tips

Marimba 2
Tambourine shake *f* fist *f* finger tips *mp* thumb roll heel finger tips

Marimba 3
Finger Cymbals *f*

Xylophone
Darbuka - mic'd with a little reverb.
Doun Tak Ka Tek Doun Tak Ka Tek Doun Tak Ka Tek Doun Tak Ka Tek
f *p* *f* *p* *f* *mp*

Crotales

Glockenspiel

Chimes
Left hand: Chime hammer
Right hand: 2 bell mallets or vice versa depending on your setup
f *mp*

Vibraphone 1
4 med. hard mallets
2 3 *f* *mp* pedal every chord

Vibraphone 2
4 med. mallets
2 3 *f* *mp* pedal every chord

Vibraphone 3
4 med. mallets
2 3 *f* *mp* pedal every chord

Synth 1
Dark Piano - ominous, add reverb, EQ low end boost
Vibe cue - double this if you can!
f *mp*

Synth 2
Sampler
Bell Pad
Choir Swell
Dark Analog Synth - Nine Inch Nails-ish!
Brooding and ambient
f *mp*

Timpani
General mallets
f *mp*

Drum Set
f *mp*

Aux 1
BD ± Tam *mf* *mp*

Aux 2
Rivet Cym *mp* *mp*

9 10 11 13 14 15 16

G

Mar. 1 shake fist to Marimba med soft, heavy mallets

Mar. 2 shake fist to Marimba med soft, heavy mallets

Mar. 3 to Marimba med soft, heavy mallets

Xylo. R R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

Crot.

Glock.

Chim. *mf* *f* *ff* *f*

Vibe 1 med soft, heavy mallets *mf* *f* *ff* *f* *mp*

Vibe 2 med soft, heavy mallets *Large Sus* *f* *f* *ff* *f* *mp*

Vibe 3 med soft, heavy mallets *Large Sus* *f* *f* *ff* *f* *mp*

Synth 1 *Ensemble Pad* - blends with brass, fast attack so it's not slow to respond *p* *mp*

Synth 2 Thumper Choir 1 Choir 2 Choir 3 Choir 4 *Dark Bass* (similar to previous patch but less obtrusive) *p* *mp*

Timp. *mf* *f* *mf* *f* *mp*

Dr. *mf* *f* *mf* *f* *mp*

Aux 1 Tambourine *mf* *mp*

Aux 2 *Large Sus* *choke* *Finger Cymbals* *f* *mp*

Keep the open HH at mp the entire phrase. The dynamics are for the kick/tom part.

The score is written for a 4/4 time signature. Measures 17-23 are marked with measure numbers at the top. The instruments and their parts are as follows:

- Mar. 1, 2, 3:** Three Maracas parts, each with a melodic line and a bass line. They play a rhythmic pattern of eighth and sixteenth notes. Dynamics range from *p* to *f*. Fingerings are indicated as 4 1 3 2 and 3 L R R L R.
- Xylo.:** Xylophone part with a simple rhythmic pattern. Dynamics include *mp*, *mf*, and *f*. Includes the instruction "to Crotales".
- Crot.:** Crotales part, mostly silent, with the instruction "2 med. plastic mallets".
- Glock.:** Glockenspiel part with a rhythmic pattern. Dynamics include *mp* and *f*. Includes the instruction "2 med. plastic mallets".
- Chim.:** Chimes part, mostly silent.
- Vibe 1, 2, 3:** Three Vibraphone parts. Each has a melodic line and a bass line. Includes the instruction "pedal every chord". Dynamics range from *mp* to *ff*. Fingerings are indicated as 3 2 3 2 3 3 2 3 2 3.
- Synth 1, 2:** Two Synth parts with melodic lines and bass lines. Dynamics range from *p* to *ff*.
- Timp.:** Timpani part with a rhythmic pattern. Dynamics range from *mf* to *ff*.
- Dr.:** Drum part with a rhythmic pattern. Dynamics range from *mf* to *ff*.
- Aux 1, 2:** Auxiliary percussion parts with rhythmic patterns. Dynamics range from *mf* to *ff*.

24 *rit.* = 70 25 = 140 26 27 28 **H** 30

Mar. 1
 1 2 3 2 3 2 3 2 3 2 1 3 2 3 2 3 2 3 2 3 2 3 2 3 2 1 2 3 2 3 2 3 2 1 2 3 2 3 2 3 2 3

Mar. 2
 1 2 3 2 3 2 3 2 3 2 1 3 2 3 2 3 2 3 2 3 2 3 2 3 2 1 2 3 2 3 2 3 2 1 2 3 2 3 2 3 2 3

Mar. 3
 1 2 3 2 3 2 3 2 3 2 1 3 2 3 2 3 2 3 2 3 2 3 2 3 2 1 2 3 2 3 2 3 2 1 2 3 2 3 2 3 2 3

Xylo. 2 marimba mallets R L

Crot. *mf*³

Glock. *mf* L R *p* *mp*

Chim.

Vibe 1 R 2 3 2 *mf*³ *p* *mf* *p*

Vibe 2 R 2 3 2 *mf*³ *p* *mf* *p*

Vibe 3 R 2 3 2 *mf*³ *p* *mf* *p*

Harz - add reverb, this needs to be very present in the mix and produced

Synth 1 *p* *mf* *p*

Synth 2 Light Pad *p*

Temp. *mf* *mf* *p*

Dr. concert snare approach *p*

Aux 1 Wind Chimes *mf*

Aux 2 Rivet Cym *mf*

31 32 33 34 35 36

Mar. 1
mf p mf

Mar. 2
mf p mf

Mar. 3
mf p mf

Xylo.
L R L L R L
mf p mf p

Crot.
mf p

Glock.
mf p mf p

Chim.
mf p

Vibe 1
mf p mf p

Vibe 2
mf p mf p

Vibe 3
mf p mf p

Synth 1
mf p mf p quick patch change

Synth 2
mf p Choir mf use volume slider f quick patch change

Timp.
mf p mf

Dr.
mf p mf

Aux 1
mf p

Aux 2
Chimes
mf p

37 *rit.* 38 39 40 **Maestoso** $\text{♩} = 120$ 42 43 44 45 46
2 med. hard mallets

Mar. 1 lateral roll *p* *f* *p* Large Sus *f* *mp* *f*

Mar. 2 lateral roll *p* *f* *p* Large Sus *f* *mp* *f*

Mar. 3 lateral roll *p* *f* *p* Large Sus *f* *mp* *f*

Xylo. 2 med. hard mallets

Crot. med. plastic mallets *f*

Glock. *mp* *f*

Chim.

Vibe 1 *f* *mp* *f*

Vibe 2 *f* *mp* *f*

Vibe 3 *f* *mp* *f*

Synth 1 *mp* *f* *p* *f*

Synth 2 Choir Stack 1 Choir Stack 2 Choir Stack 3 Choir Stack 4 Impact Pad *mp* *f* *p* *f*

Temp. *mp* *f* *ffp* *f* *mp* *f*

Dr. pick up swizzle felt side *mp* *f* *ff* Wind Chimes *f* Sus. Cym *f*

Aux 1 Bass Drum *f* *ff* Triangle *f*

Aux 2 *mf* *f* *p* *f*

Impact Pad - this is doubling the choir samples at the unison to help fill out any gaps in the samples due to tempo fluctuations, work to blend the sounds together but keep the choir more dominant

Throughout this phrase, omit any problem pitches for intonation with the winds. Achieve the dynamics with velocity, not the volume slider for these 4 bars

Rather than playing a "bass" patch, play a standard impact synth pad down an octave in what would be the E. Bass range. This should blend with the winds, but also add depth to the ensemble sound. More felt than heard, but definitely felt!

Wind Chimes make the transition from BD to wind chimes as relaxed as possible. Start on count 3 if needed.

47 48 rit. 49 = 87 50 51 52 53 54 55 56

Mar. 1
Mar. 2
Mar. 3
Xylo.
Crot.
Glock.
Chim.
Vibe 1
Vibe 2
Vibe 3
Synth 1
Synth 2
Timp.
Dr.
Aux 1
Aux 2

Large Sus
f
f
f
f
f
f
p
ff
ff
bring volume slider down
hit this note with full velocity, then use the volume slider to crescendo
F Choir dim.
bring volume slider down
hit this note with full velocity, then use the volume slider to crescendo
fp
mf
p
mp
f
fff
p
mp
f
f
Large Sus
f
Bass Drum
f

Pandora's Lament

Mvt 2

Composed by
Ian Grom and John Mapes
www.Box-Six.com

0 $\text{♩} = 120$ 1 **Tambourine** 2 3 4 5 6

shake fist finger tips thumb roll heel finger tips

7 8 9 10 11 **G**

shake fist to Marimba med soft, heavy mallets

13 14 15 16

17 18 19 20-21

4 1 3 2 3 L R R L R 2

p *f* *mp* 2

22 23 24 25 rit. $\text{♩} = 70$

mp *f* R L R L R L R

26 $\text{♩} = 140$
 1 2 3 2 3 2 3 2 3 2 27 1 3 2 3 2 3 2 3 28 2 3 2 3 2 3 2

p *mf*

H 1 2 3 2 3 2 3 2 30 1 2 3 2 3 2 3 2 3 31 2 3 2 4 2 4 2 3 32 2 3 2 3 2 3 2 3

p *mf*

33 1 2 3 2 3 2 3 2 34 1 2 3 2 3 2 3 2 3 35 2 3 2 3 2 3 2 3 36 2 3 2 3 2 3 2

p *mf*

37 38 rit. 39 40 **Maestoso** $\text{♩} = 120$ 42
 2 med. hard mallets

p *f* *p* *f*

43 44 45 46 47

mp *f*

48 rit. 49 $\text{♩} = 87$ 50 51 55 56
 Large Sus
 3
 52-54

f *f*

Pandora's Lament

Mvt 2

Composed by
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0 $\text{♩} = 120$ 1 **Tambourine** 2 shake fist 3 4 finger tips 5 6 thumb roll heel finger tips

7 8 9 10 shake fist 11 to Marimba **G** med soft, heavy mallets

13 14 15 16

17 18 19 20-21

4 1 3 2 3 L R R L R 2

22 23 24 25 rit. $\text{♩} = 70$

R L R L R L R

26 $\text{♩} = 140$
 1 2 3 2 3 2 3 2 27 1 3 2 3 2 3 2 3 28 2 3 2 3 2 3 2

p *mf* *mf*

H 1 2 3 2 3 2 3 2 30 1 2 3 2 3 2 3 2 3 31 2 3 2 4 2 4 2 3 32 2 3 2 3 2 3 2 3

p *mf* *mf* *mf*

33 1 2 3 2 3 2 3 2 3 34 1 2 3 2 3 2 3 2 3 35 2 3 2 3 2 3 2 3 36 2 3 2 3 2 3 2

p *mf* *mf* *mf*

37 38 rit. 39 40 **Maestoso** $\text{♩} = 120$
 42 2 med. hard mallets

p *f* *p* *f*

43 44 45 46 47

mp *f* *f* *f*

48 rit. 49 $\text{♩} = 87$ 50 55 56
 Large Sus 4 51-54 *f* *f*

f *f* *f*

Pandora's Lament

Mvt 2

Composed by
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0 $\text{♩} = 120$ 1 2 Finger Cymbals 3 4 5 6

f

7 8 9 10 11 **G**
to Marimba med soft, heavy mallets

mf

13 14 15 16

mp

17 18 19 20-21

4 1 3 2 3 L R R L R 2

p *f*

22 23 24 25 rit. $\text{♩} = 70$

mp *f*

26 $\text{♩} = 140$

1 2 3 2 3 2 3 2 27 1 3 2 3 2 3 2 3 28 2 3 2 3 2

p *mf* *mf*

H 1 2 3 2 3 2 3 2 30 1 2 3 2 3 2 3 2 3 31 2 3 2 4 2 4 2 3 32 2 3 2 3 2 3 2 3

p *p* *mf* *mf*

33 1 2 3 2 3 2 3 2 34 1 2 3 2 3 2 3 2 3 35 2 3 2 3 2 3 2 3 36 2 3 2 3 2 3 2

p *p* *mf* *mf*

37 38 rit. 39 40 **Maestoso** $\text{♩} = 120$ 42 2 med. hard mallets

p *f* *p* *f* *f*

43 44 45 46 47

mp *mp* *f* *f* *f*

48 rit. 49 $\text{♩} = 87$ 50 55 56

mp *f* *f* *f* *f*

Xylophone, Crotales

Pandora's Lament

Mvt 2

Composed by
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0 $\text{♩} = 120$
Darbuka - mic'd with a little reverb.
 Doum Tek Ka Tek Doum

1 Tek Ka Tek Doum...

2

3

4

5

6

7

8

9

10

11

G

13

14

15

16

17

18

19

20

21

22 **23** **24** **25** **26-28**

to Crotales

2 med. plastic mallets

2 marimba mallets

*mf*³

rit. $\text{♩} = 70$ $\text{♩} = 140$

H 30 31 32

Xylo. *p* *mf*

33 34 35

Xylo. *p* *mf*

36 37 3 4

Xylo. *p* *Maestoso* ♩ = 120 *f*

Crot. *f* med. plastic mallets

46 47 48 8

Crot. *f* *rit.* ♩ = 87 *f*

Pandora's Lament

Mvt 2

Composed by
Ian Grom and John Mapes
www.Box-Six.com

Left hand: Chime hammer
Right hand: 2 bell mallets
or vice versa depending on your setup

0 $\text{♩} = 120$ 3 4 5 6 7

Chimes 

8 9 10 11 12 13

Glock. 

Chim. 

7 21 22 23

Glock. 

14-20 2 med. plastic mallets R L L R L R L R L

24 25 28


Glock. 

rit. $\text{♩} = 70$ $\text{♩} = 140$ 26-27 L R

H 30 31 32 33


Glock. 

34 35 36 37 rit.

Glock. 


mf p 3 38-40

I Maestoso ♩ = 120 44

Glock. 

3 41-43 45 46 mp f

47 48 rit. ♩ = 87

Glock. 

49-56 8

Pandora's Lament

Mvt 2

Composed by
Ian Grom and John Mapes
www.Box-Six.com

0 $\text{♩} = 120$ 4 med. hard mallets

1-2 3 2 3 4 5

f *mp*

Ped.

6 7 8 9 10 11 med soft, heavy mallets

pedal every chord

G 13 14 17 18

2/3 2/3 2 3 2 3 2 3 2 3 2 3

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

Ped.

19 20 21

mp *mf*

Ped.

22 23 24 25 rit. $\text{♩} = 70$

f *ff* *mf*

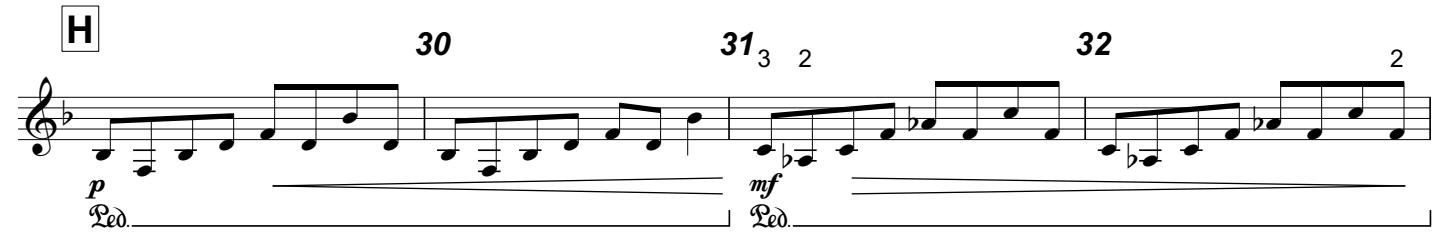
Ped.

26 27 28 $\text{♩} = 140$

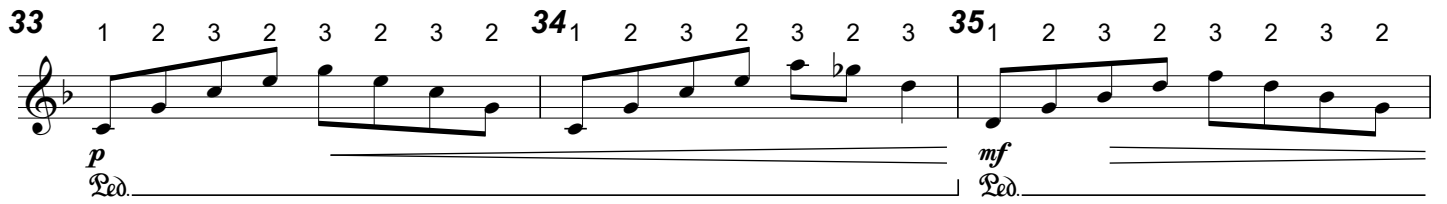
p *mf*

Ped.

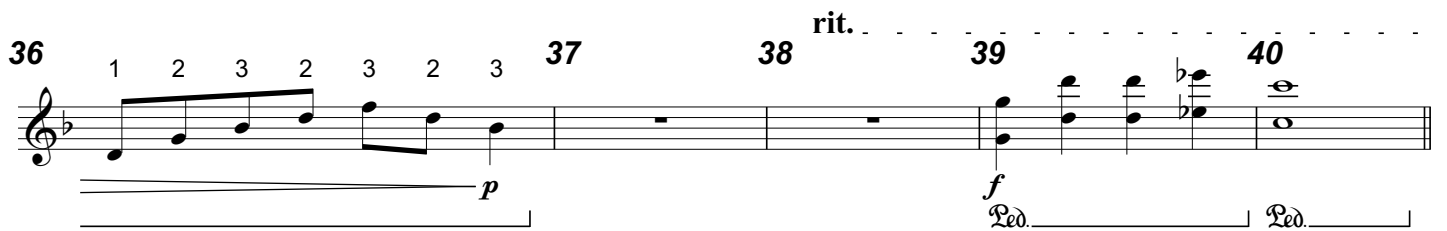
H 30 31_{3 2} 32₂



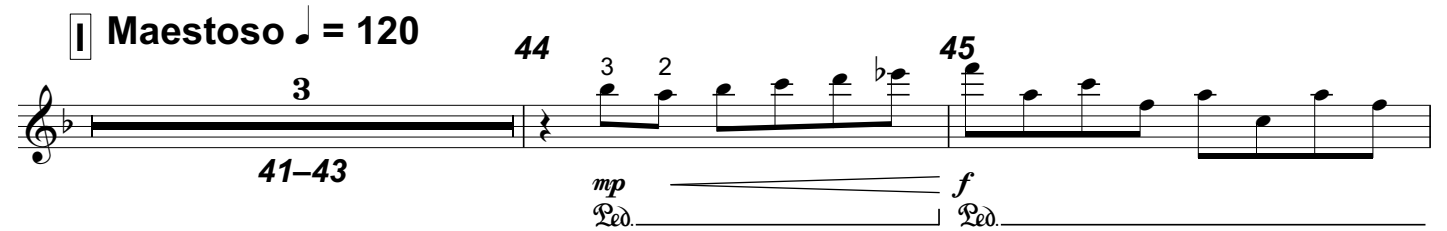
33 1 2 3 2 3 2 3 2 34_{1 2 3 2 3 2 3} 35_{1 2 3 2 3 2 3 2}



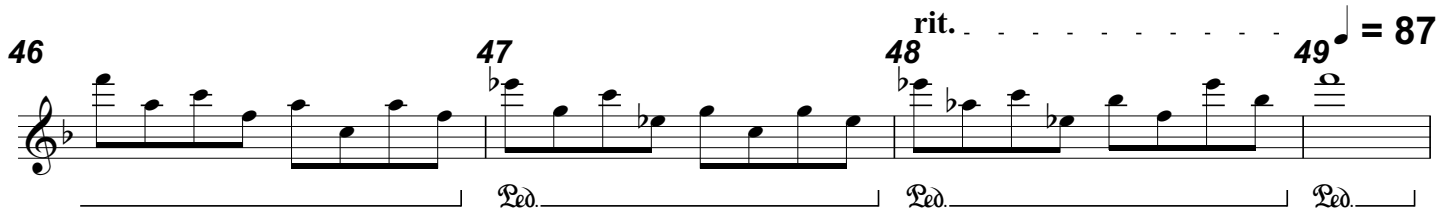
36 1 2 3 2 3 2 3 37 38 rit. 39 40



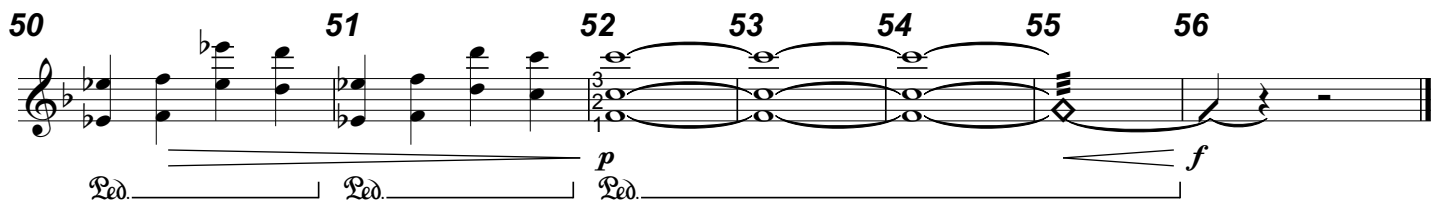
I Maestoso ♩ = 120 44 45



46 47 48 rit. 49 ♩ = 87



50 51 52 53 54 55 56



Pandora's Lament

Mvt 2

Composed by
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0 $\text{♩} = 120$

4 med. mallets

2 3 2 3 4 5

1-2 *f* *mp*

Ped.

6 7 8 9 10 11

pedal every chord

med soft, heavy mallets

Large Sus

G

2/3 13 14 17 18

pedal every chord

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

Ped.

15-16

19 20 21

mp *mf*

Ped.

22 23 24 25

f *ff* *mf*

Ped.

rit. $\text{♩} = 70$

26 27 28

$\text{♩} = 140$

p *mf*

Ped.

H 3 2 30 31 3 2 32 2

p *mf*
Ped. Ped.

33 1 2 3 2 3 2 3 2 34 1 2 3 2 3 2 3 35 36 37

p *mf* *p*
Ped. Ped. Ped.

38 rit. 39 40 **I** **Maestoso** ♩ = 120 44 3 2 41-43 44

f *mp*
Ped. Ped.

45 46 47

f
Ped. Ped.

48 rit. 49 ♩ = 87 50 51

Ped. Ped. Ped. Ped.

52 53 54 55 56

p *f*
Ped. Ped.

Pandora's Lament

Mvt 2

Composed by
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0 $\text{♩} = 120$

4 med. mallets

2

3 2 3

4

5

1-2

f

mp

Ped.

6

7 pedal every chord

8

9

10 med soft, heavy mallets

11 Large Sus

G

13

14

15-17

18 pedal every chord

f

f

ff

f

mp

mp

Ped.

19

20 3 2 3 2 3 3 2 3 2

21 3

mp

mf

Ped.

22

23

24

25 rit. $\text{♩} = 70$

f

ff

mf

Ped.

26 $\text{♩} = 140$

27

28

p

mf

Ped.

H 3 2 30 31₃ 2 32 2

p Ped. *mf* Ped.

33 1 2 3 2 3 2 3 2 34₁ 2 3 2 3 2 3 35 36 37

p Ped. *mf* Ped. *p*

38 rit. 39 40 **Maestoso** ♩ = 120 44 3 2 41-43 44

f Ped. *mp* Ped.

45 46 47

f Ped. Ped.

48 rit. 49 = 87 50 51

Ped. Ped. Ped. Ped.

52 53 54 55 56

p Ped. *f*

Pandora's Lament

Mvt 2

0 $\text{♩} = 120$ 1 **Dark Piano** - ominous, add reverb,
EQ low end boost

2 3 Vibe cue - double this if you can! 4 5

6 7 8 9 10 11 **G** 2
12-13

14 **Ensemble Pad** - blends with brass, fast attack so it's not slow to respond 15 16 17 18

19 20 21 22 23

rit. $\text{♩} = 70$ $\text{♩} = 140$

24 25 26 27 28

Harp - add reverb, this needs to be very present in the mix and produced

H

30 31 32

33 34 35

Impact Pad - this is doubling the choir samples at the unison to help fill out any gaps in the samples due to tempo fluctuations, work to blend the sounds together but keep the choir more dominant

36 37 38 rit. 39 40

quick patch change

Maestoso $\text{♩} = 120$

Throughout this phrase, omit any problem pitches for intonation with the winds. Achieve the dynamics with velocity, not the volume slider for these 4 bars

I

42 43 44 45

46 47 48 49 = 87 50

rit.

51 52 53 54 55 56

bring volume slider down

hit this note with full velocity, then use the volume slider to crescendo

p *ff* *fff*

Pandora's Lament

Mvt 2

Composed by
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www.Box-Six.com

$\text{♩} = 120$

0 **Sampler**
Bell Pad

1 **Choir Swell**

2

3

4

5

Dark Analog Synth - Nine Inch Nails-ish!
Brooding and ambient

f *mp*

6

7

8

9

10 **Thumper**

11

G

13 **Choir 1** **Choir 2** **Choir 3** **Choir 4**

Tuvan G

p

14

15 **Dark Bass** (similar to previous patch but less obtrusive)

16

17

18

19

mp *p* *f* *mp*

20

21

22

23

24

25 **rit.** $\text{♩} = 70$ $\text{♩} = 140$

3

26-28

3

mf *f* *ff*

H 30 31 32 33 34 35 36 37 38 39

Choir Stack 1 Choir Stack 2 Choir Stack 3

Light Pad

Choir use volume slider quick patch change

Impact Pad

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

I **Maestoso** ♩ = 120

40 42 43 44 45

Choir Stack 4

Rather than playing a "bass" patch, play a standard impact synth pad down an octave in what would be the E. Bass range. This should blend with the winds, but also add depth to the ensemble sound. More felt than heard, but definitely felt!

f *p* *f*

8^{vb}

46 47 48 49 50 51

rit. ♩ = 87

F Choir dim.

bring volume slider down

ff

8

hit this note with full velocity, then use the volume slider to crescendo

52 53 54 55 56

p *ff* *fff*

Timpani

Pandora's Lament

Mvt 2

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0 $\text{♩} = 120$ 1 2 3 4 5
General mallets

6 7 8 9 10 11

G 13 14 15 16 17 18

19 20 21 22 23

24 25 *rit.* $\text{♩} = 70$ 26 $\text{♩} = 140$ 27 28
Establish the new tempo for the ensemble!

H 30 31 32 33 34 35 36

Timpani

Pandora's Lament, Mvt 2

37 38 rit. 39 40

mp *f* *ffp*

Maestoso ♩ = 120

42 43 44 45 46

f *mp* *f*

47 48 rit. 49 ♩ = 87 50 51

fp *mf*

52 53 54 55 56

p *mp* *f* *ffp*

Pandora's Lament

Mvt 2

Composed by
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www.Box-Six.com

Legend for drum notation symbols:
 Kick, T4, T3, T2, T1, SD, Cross Stick, Rim shot, Ping shot, HH, open, 1/2 open, HH foot, Ride, Ride bell, Crash 1, Crash 2, China, Splash

$\text{♩} = 120$

0 1 2 3 4 5

f *mp*

Musical notation for measures 0-5. Measure 0 is a whole rest. Measures 1-5 contain a rhythmic pattern of eighth notes with various drum symbols. Dynamics range from *f* to *mp*.

6 7 8 9 10 11

mf *f*

Musical notation for measures 6-11. Measures 6-8 continue the rhythmic pattern. Measures 9-11 feature a change in dynamics from *mf* to *f*.

Keep the open HH at *mp* the entire phrase.
The dynamics are for the kick/tom part.

G 13 14 15 16 17

mf *f* *mp*

Musical notation for measures 13-17. Measure 13 starts with a boxed 'G'. Dynamics range from *mf* to *f* to *mp*.

18 19 20 21 22 23

mf *f* *ff*

Musical notation for measures 18-23. Dynamics range from *mf* to *f* to *ff*.

24 25 *rit.* $\text{♩} = 70$ $\text{♩} = 140$ **H** 30 concert snare approach 31

3 2

26-28 *p* *mf* 32-33

Musical notation for measures 24-33. Measure 24 is a whole rest. Measure 25 has a *rit.* marking. Measures 26-28 are in 6/4 time. Measures 29-31 are in 4/4 time. Measure 30 is marked 'concert snare approach'. Measure 31 has a triplet. Measures 32-33 are in 2/4 time. Dynamics range from *p* to *mf*.

34 35 36 37 38 rit.

p *mf* *mp*

39 40 **I Maestoso** ♩ = 120 44 45

f *ff* pick up swizzle felt side 42-43 *f*

rit. ♩ = 87 48 49 50 51 52 53 54 55 56

46-47 *f* *p* *f* *f* *f*

Pandora's Lament

Mvt 2

Composed by
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0 $\text{♩} = 120$ 1 2 3 4 5

BD + Tam

6 7 8 9 10 11

G 13 14 15 16 17

Tambourine

18 19 20 21 22

23 24 25 26 27 28

rit. $\text{♩} = 70$ $\text{♩} = 140$

Wind Chimes

H 33 38 39

3 4

30-32 34-37

Bass Drum

Aux 1

Pandora's Lament, Mvt 2

Wind Chimes

make the transition from BD to wind chimes as relaxed as possible. Start on count 3 if needed

40 **Maestoso** ♩ = 120

42-44 3

45 Triangle

46 47 48 49 rit. ♩ = 87

50-54 5

55 Large Sus

56

ff *f* *f*

Pandora's Lament

Mvt 2

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www.Box-Six.com

0 $\text{♩} = 120$ 1 2 **Rivet Cym** 3 4 5 6 7 8

mp *mp*

9 **Large Sus** 10 **choke** 11 **G** 13 **Finger Cymbals** 14 15

f *mf* *mp*

16 17 18 19 20 21 22

mf *f*

23 24 **Rivet Cym** 25 **rit.** $\text{♩} = 70$ $\text{♩} = 140$ **H**

ff *mf* 26-28 29-30

31 **Chimes** 32 33 34 37 38 **rit.**

mf *p* 35-36 *mf*

39 40 **Maestoso** $\text{♩} = 120$ 42 43 44

f *p*

45 46 47 48 rit. 49 = 87 50

f
Ped. _____ Ped. _____ Ped. _____ Ped. _____

Detailed description: This block contains musical notation for measures 45 through 50. The music is written on a single treble clef staff. Measure 45 starts with a forte (*f*) dynamic and a piano pedal line. Measures 46 and 47 continue with similar notation. Measure 48 is marked with a ritardando (*rit.*) and a tempo of 87. Measure 49 has a tempo of 87. Measure 50 ends with a fermata. The piano pedal line consists of four horizontal lines, each labeled 'Ped.' and spanning the duration of one measure.

51 52 53 54 55 Bass Drum 56

p
Ped. _____ Ped. _____

f

Detailed description: This block contains musical notation for measures 51 through 56. The music is written on a single treble clef staff. Measure 51 starts with a piano (*p*) dynamic and a piano pedal line. Measures 52 and 53 continue with similar notation. Measure 54 is a whole rest. Measure 55 is marked 'Bass Drum' and features a forte (*f*) dynamic. Measure 56 ends with a fermata. The piano pedal line consists of two horizontal lines, each labeled 'Ped.' and spanning the duration of two measures.