

No. 235

March - Shout Out!

THOMAS MACK

Allegro $\text{♩} = 120$

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

No. 235

March - Shout Out!

THOMAS MACK

Allegro ♩ = 120

No. 235

March - Shout Out!

THOMAS MACK

Allegro $\text{♩} = 120$

5

13

21

33

47

58

66

74

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

No. 235

March - Shout Out!

THOMAS MACK

Allegro ♩ = 120

The musical score is written for Baritone B.C. in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The score consists of ten staves of music. It begins with a dynamic of *f* (forte) and includes various dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). The score features several measures with repeat signs and first/second endings. Measure numbers 5, 13, 21, 33, 47, 58, 66, and 74 are indicated in boxes. The piece concludes with a double bar line and a repeat sign.

No. 235

March - Shout Out!

THOMAS MACK

Allegro ♩ = 120

The musical score is written for Trombone 1 B.C. in bass clef, 4/4 time, and B-flat major. It begins with a tempo marking of Allegro at 120 beats per minute. The score is divided into measures, with measure numbers 5, 13, 21, 33, 47, 58, 66, and 74 indicated in boxes. Dynamics include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo). There are also accents and a triplet of eighth notes in the first staff. The piece concludes with a double bar line and a repeat sign.

No. 235

March - Shout Out!

THOMAS MACK

Allegro $\text{♩} = 120$

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff has a dynamic marking of *mf* and a measure number of 5. The third staff has a dynamic marking of *f* and a measure number of 13. The fourth staff has a dynamic marking of *mf* and a measure number of 21. The fifth staff has a dynamic marking of *f* and a measure number of 33. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *mp* and a measure number of 47. The eighth staff has a dynamic marking of *mf* and a measure number of 58. The ninth staff has a dynamic marking of *f* and a measure number of 66. The tenth staff has a dynamic marking of *ff* and a measure number of 74. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

No. 235

March - Shout Out!

THOMAS MACK

Allegro $\text{♩} = 120$

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of 12 staves of music. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance directions such as *mf* and *f* with hairpins. Measure numbers are indicated in boxes: 5, 13, 21, 33, 47, 58, 66, and 74. The score features several triplet markings (indicated by a '3' over a group of notes) and a final section marked with *ff* and a hairpin.

No. 235

March - Shout Out!

THOMAS MACK

Allegro $\text{♩} = 120$

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff has a dynamic marking of *mf* and a measure number of 5. The third staff has a dynamic marking of *f* and a measure number of 13. The fourth staff has a dynamic marking of *f* and a measure number of 21. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *f* and a measure number of 33. The seventh staff has a dynamic marking of *mp* and a measure number of 47. The eighth staff has a dynamic marking of *mf* and a measure number of 58. The ninth staff has a dynamic marking of *mf* and a measure number of 66. The tenth staff has a dynamic marking of *f* and a measure number of 74, ending with a double bar line and a fermata.

And They Were Heroes

JAMES CHEYNE

cadenza
One Mute

2 Andante $\text{♩} = 76$

Two Mute

7

mp da lontano *> pp* *p*

11 poco rit. **3** a tempo

Tutti open

slent.

p *mf* *mf* *f*

19 Tranquillo $\text{♩} = 72$

a tempo

One

ff *mf* *mp*

24 Marziale

2

One Mute

3

3

mf *> p* *p*

34

Two open

3

2

Tutti

poco stringendo

p *mp* *mf* *f*

40 Calmato e poco meno mosso

rall.

cadenza

ff *p* *mp* *pp*

46 Andante $\text{♩} = 76$

4

Two Mute

52 Fervente con moto $\text{♩} = 80$

2

Two open

mp *mf*

61 Più mosso $\text{♩} = 84$

2

Tutti

3

67 Flugel

2

mf *mf* *f* *mf*

mf *f* *mf* *f* *rit.*

75 a tempo
ff *f* *ff*

83 3 89 Flugel
ff *mf* *f* *mf* *mf* *f*

mf *f* rit.

97 a tempo
ff *f* *ff*

107
f *mf* 3

111 poco rall. poco accel.
f *mp*

115 Grandioso ma sostenuto ♩ = 96
f

123

130 A tempo e pressando ♩ = 84
ff *mf* cresc.

slent. molto rit. a tempo e pressando
f *ff* *ffp* *ff*

F Horn 1

No. 236

And They Were Heroes

JAMES CHEYNE

cadenza **2** Andante $\text{♩} = 76$ **7** *p* *mp* *One*

11 *poco rit.* *Tutti* *a tempo* *p* *mf*

19 *slent.* *a tempo* *Tranquillo* $\text{♩} = 72$ *One* *f* *ff* *mp*

24 *Marziale* *Tutti* *Bass Trom.* *mp* *mf* *p* *p* *mp*

34 *mf cresc.*

40 *poco stringendo* *Calmato e poco meno mosso* *rall.* *f* *ff* *mp sub.*

46 *Andante* $\text{♩} = 76$ *cadenza* *Bar.* *One - Str. Mute* *Tutti open* *pp* *mp da lontana e declamando* *mp*

52 *Fervente con moto* $\text{♩} = 80$ *f*

61 *Più mosso* $\text{♩} = 84$ *mf* *f*

67 *mf* *f mf* *f* Flugel

rit. 75 a tempo *ff* *mf* *ff*

83 2 3 89 *mf* *f* *mf* *f mf*

Flugel rit. 97 a tempo *f* *ff*

107 *mf* *ff* *f* *mf*

111 poco rall. Flugel poco accel. *f* *f* *mp*

115 Grandioso ma sostenuto ♩ = 96 *f*

123 *ff* molto rall.

130 A tempo e pressando ♩ = 84 *f* *mf cresc.*

slent. molto rit. a tempo e pressando *f* *ff*

And They Were Heroes

JAMES CHEYNE

cadenza [2] **Andante** $\text{♩} = 76$ $\frac{3}{4}$ Bar. (One) [7] (Tutti) poco rit. Tutti p

[11] **a tempo** mf f ff *slent.* $a tempo$

[19] **Tranquillo** $\text{♩} = 72$ Bar. mf mp [24] **Marziale** mp mf p

[34] p mp mf *cresc.*

poco stringendo [40] **Calmato e poco meno mosso** f ff mp *sub.* **rall.**

cadenza [46] **Andante** $\text{♩} = 76$ pp mp f

[52] **Fervente con moto** $\text{♩} = 80$

[61] **Più mosso** $\text{♩} = 84$ [67] mf f mf

rit. [75] **a tempo** f ff mf

83

ff *mf* *f*

89

mf *f* *mf* *f*

rit. 97 a tempo

ff *mf* *ff* *f*

107

mf

111 poco rall.

poco accel.

115 Grandioso ma sostenuto ♩ = 96

f *mp* *f*

123

ff

molto rall.

130 A tempo e pressando ♩ = 84

f *mf cresc.*

slent.

molto rit.

a tempo e pressando

f *ff*

Optional
Baritone B.C.

No. 236

And They Were Heroes

JAMES CHEYNE

2 Andante $\text{♩} = 76$
cadenza *pp* *p* *p* *Tutti*

11 a tempo *mf* *f* *ff* *mf* *mp*
poco rit. slent. a tempo

19 Tranquillo $\text{♩} = 72$ **24** Marziale *mf* *p* *p*
mf *p*

34 *mp* *mf cresc.*

40 Calmato e poco meno mosso *f* *ff* *mp sub.*
poco stringendo

46 Andante $\text{♩} = 76$ *pp* *p* *mp*
rall. cadenza

52 Fervente con moto $\text{♩} = 80$ *mf*

61 Più mosso $\text{♩} = 84$ *mf* *f* *mf* *f*

75 a tempo *mf* *f* *ff* *mf*
rit.

83

ff *mf* *f*

89

mf *f* *mf* *f* rit.

97 a tempo

ff *mf* *ff* *f*

107

mf 3

111 poco rall.

f *mf*

poco accel.

115 Grandioso ma sostenuto ♩ = 96

mp *f*

123

ff molto rall.

130 A tempo e pressando ♩ = 84

mf *cresc.* *f*

slent. ————— molto rit. a tempo e pressando

ff

And They Were Heroes

JAMES CHEYNE

poco rit.

2 Andante $\text{♩} = 76$

7

mp *p*

11 a tempo

mf *f* *ff* *mf*

slent. a tempo

19 Tranquillo $\text{♩} = 72$

p

24 Marziale

p

34

mf cresc. *f* *ff*

poco stringendo

40 Calmato e poco meno mosso

mp *pp* *p*

rall. cadenza

46 Andante $\text{♩} = 76$

52 Fervente con moto $\text{♩} = 80$

mp *mf*

61 Più mosso $\text{♩} = 84$

mf *f* *mf*

67

f *mf* *ff*

75 a tempo

83

mf \longleftarrow *ff* *mf*

89

\longleftarrow *f* *mf* *f* *mf* \longleftarrow

97 a tempo

Bar. rit.

f \longleftarrow *ff* *mf*

107

ff *f* *mf*

111 poco rall.

poco accel.

f \longleftarrow *mf* \longrightarrow *mp*

115 Grandioso ma sostenuto $\text{♩} = 96$

f

123

molto rall.

\longleftarrow *ff*

130 A tempo e pressando $\text{♩} = 84$

slent. — molto rit. a tempo e pressando

mf *cresc.* *f* \longleftarrow *ff*

No. 236

And They Were Heroes

JAMES CHEYNE

2 Andante $\text{♩} = 76$

pp *mp* *p*

11 poco rit. a tempo

slent. a tempo

mf *f* *ff* *mf*

19 Tranquillo $\text{♩} = 72$

24 Marziale

p *p*

34

p *mf cresc.*

40 Calmato e poco meno mosso
Bass Trom.

poco stringendo

f *ff* *p*

46 Andante $\text{♩} = 76$

52 Fervente con moto $\text{♩} = 80$

rall. cadenza

mp *pp* *mp* *mf*

61 Più mosso $\text{♩} = 84$

mf *mf*

67

f *mf* *f*

rit. 75 a tempo

ff *mf* *ff*

83

mf *f* *mf*

89 rit. 97 a tempo

f *mf* *f* *ff*

mf *ff* *f*

107 111 poco rall. 111 poco accel.

mf *f* *mp*

115 Grandioso ma sostenuto $\text{♩} = 96$

f

123

ff

molto rall. 130 A tempo e pressando $\text{♩} = 84$

mf *cresc.*

slent. molto rit. a tempo e pressando

f *ff*

And They Were Heroes

JAMES CHEYNE

cadenza **2** Andante ♩ = 76 **7**

p *p*

mp poco rit. **11** a tempo *mf* Bar.

sleit. a tempo **19** Tranquillo ♩ = 72 *f* *ff* *mp*

24 Marziale *mf* *p*

34 *mp* *mf cresc.*

poco stringendo **40** Calmato e poco meno mosso *f* *ff* *mp sub.*

rall. cadenza **46** Andante ♩ = 76 *pp* *p* *mp*

52 Fervente con moto ♩ = 80 *mf*

61 Più mosso ♩ = 84 Bass Trom. **67** *mf* *f* *mf* *mf* *f mf*

75 a tempo
rit. *f* *ff*

83 Bass Trom. *ff* *mf*

89 *f* *mf* *mf* *f* *mf*

97 a tempo
rit. *f* *ff*

107 *ff* *f* *mf*

111 poco rall. poco accel. *mf* *mp* *mf*

115 Grandioso ma sostenuto ♩ = 96 *f*

123

130 A tempo e pressando ♩ = 84 *ff* *mf* *cresc.*

slent. molto rit. a tempo e pressando *f* *ff*

And They Were Heroes

JAMES CHEYNE

cadenza **2** Andante $\text{♩} = 76$ **7**

pp *p*

11 poco rit. a tempo slent. a tempo

mf *f* *ff*

19 Tranquillo $\text{♩} = 72$ **24** Marziale

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

34

mf cresc.

poco stringendo **40** Calmato e poco meno mosso Bass Trom. rall. cadenza

f *ff* *mp* *pp*

46 Andante $\text{♩} = 76$ **52** Fervente con moto $\text{♩} = 80$

p *mf*

61 Più mosso $\text{♩} = 84$

mf *f*

67 Bass Trom. rit. **75** a tempo

mf *f* *mf* *ff*

83 **2**
mf < *ff* *mf*

89 **Bass Trom.**
f *mf* < f *mf* f

rit. 97 **a tempo**
mf < *ff* *mf* < *ff*

107 **2** *mf* 111 **poco rall.** *f* < *mp* **poco accel.** *mf*

115 **Grandioso ma sostenuto** ♩ = 96
f

123 *ff*

molto rall. 130 **A tempo e pressando** ♩ = 84
mf *cresc.*

slent. **molto rit.** **a tempo e pressando**
f *ff*

C Instrument

No. 237

Horn Solo - Nothing but Thy Blood

DONNA PETERSON
arr. HAROLD BURGMAYER

Sensitively, with warmth $\text{♩} = 69$

Musical score for Horn Solo - Nothing but Thy Blood. The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five staves of music. The first staff begins with a dynamic of *mp* and includes a *Flugel* marking at measure 5. The second staff has a *Flugel - open* marking at measure 13. The third staff features a triplet of eighth notes at measure 21, with a tempo change from *slent.* to *a tempo*. The fourth staff starts at measure 31 with a dynamic of *f* and includes a *slent.* to *a tempo* marking. The fifth staff begins at measure 38 with a dynamic of *p* and includes a *rall. al fine* marking. The score concludes with a *Flugel* marking and a fermata over the final note.

No. 238

Euphonium Solo - Commitment

LLOYD SCOTT
Arr. STEPHEN BULLA

Andante con espress. $\text{♩} = 96$

Musical score for Euphonium Solo - Commitment. The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a dynamic of *mp* and includes a triplet of eighth notes at measure 3. The second staff has a *Flugel* marking at measure 12. The third staff features a *poco rall.* marking at measure 19 and a *Tutti* marking. The fourth staff starts at measure 29 with a *poco rall.* marking and a *Tutti* marking. The fifth staff begins at measure 34 with a dynamic of *p* and includes a *rall. al fine* marking. The score concludes with a *Flugel* marking and a fermata over the final note.

F Horn 1

No. 237

Horn Solo - Nothing but Thy Blood

DONNA PETERSON
arr. HAROLD BURGMAYER

Sensitively, with warmth ♩ = 69

mp < mf mp < mf p mp

13 mp p mp mf

2 21 Flugel (blend with soloist) mf

31 f mp p f

38 mp p mf mp < mf p

slent. a tempo

slent. a tempo

rall. al fine

No. 238

Euphonium Solo - Commitment

LLOYD SCOTT
Arr. STEPHEN BULLA

Andante con espress. ♩ = 96

mp molto rall. a tempo Flugel poco rall. 7 a tempo

f p mf mp

12 f mf

poco rall. 19 a tempo

mp

Flugel poco rall. 29 a tempo

f mp p mf mp

34

poco rall. 41 a tempo

mf mp

rall. al fine

f mp f p

F Horn 2

No. 237

Horn Solo - Nothing but Thy Blood

DONNA PETERSON
arr. HAROLD BURGMAYER

Sensitively, with warmth $\text{♩} = 69$

5

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

2 13 21 *slent.* *a tempo* 3 4

mp *p* *mp* *mf*

mp *p* 2 31 *slent.*

a tempo 38 2 *rall. al fine*

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

No. 238

Euphonium Solo - Commitment

LLOYD SCOTT
Arr. STEPHEN BULLA

Andante con espress. $\text{♩} = 96$

molto rall.

a tempo

poco rall. 7 *a tempo*

mp *f* *mf* *mp* 7 *a tempo*

12 *f* *mf*

poco rall. 19 *a tempo*

mp *poco rall.* 29 *a tempo*

f *mp* *mf* *mp* 34

poco rall. 41 *a tempo*

mp *f* *mf*

rall. al fine

f *mp* *f* *p*

Optional
B♭ Baritone B.C.

No. 237

Horn Solo - Nothing but Thy Blood

DONNA PETERSON
arr. HAROLD BURGMAYER

Sensitively, with warmth $\text{♩} = 69$

Musical score for Horn Solo - Nothing but Thy Blood. The score is written in bass clef, 4/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a *mp* dynamic and features a series of eighth notes. The second staff includes a *mf* dynamic and a *p* dynamic. The third staff has a *mp* dynamic and a *mf* dynamic, with a *slent.* (slentando) marking leading to *a tempo*. The fourth staff starts with a *p* dynamic and a *f* dynamic, also featuring a *slent.* marking leading to *a tempo*. The fifth staff begins with a *mp* dynamic and a *p* dynamic, followed by a *mf* dynamic and a *mp* dynamic, ending with a *mf* dynamic and a *p* dynamic. The score includes various dynamics (*mp*, *mf*, *p*, *f*), articulation marks (accents), and performance directions such as *slent.* and *a tempo*. Measure numbers 5, 13, 21, 31, and 38 are indicated in boxes.

No. 238

Euphonium Solo - Commitment

LLOYD SCOTT
Arr. STEPHEN BULLA

Andante con espress. $\text{♩} = 96$ molto rall. a tempo poco rall. 7 a tempo

Musical score for Euphonium Solo - Commitment. The score is written in bass clef, 4/4 time, and B-flat major. It consists of six staves of music. The first staff begins with a *mp* dynamic and a *f* dynamic, followed by a *p* dynamic and a *mf* dynamic, ending with a *mp* dynamic. The second staff has a *mp* dynamic and a *mf* dynamic, with a *poco rall.* marking and a *2* (second ending) marking. The third staff starts with a *mp* dynamic and a *f* dynamic, ending with a *mp* dynamic. The fourth staff begins with a *p* dynamic and a *mf* dynamic, followed by a *mp* dynamic. The fifth staff starts with a *mf* dynamic and a *mp* dynamic, with a *poco rall.* marking and a *41 a tempo* marking. The sixth staff begins with a *f* dynamic and a *mp* dynamic, followed by a *f* dynamic and a *p* dynamic, with a *rall. al fine* marking. The score includes various dynamics (*mp*, *mf*, *p*, *f*), articulation marks (accents), and performance directions such as *poco rall.* and *rall. al fine*. Measure numbers 7, 12, 19, 29, 34, and 41 are indicated in boxes.

Trombone 1 B.C.

No. 237

Horn Solo - Nothing but Thy Blood

DONNA PETERSON

arr. HAROLD BURGMYER

Sensitively, with warmth $\text{♩} = 69$

5 Bar. $mp \leftarrow mf \rightarrow mp \leftarrow mf \rightarrow p$ $p \leftarrow mp$

13 Bar. $mf \rightarrow mp \rightarrow p$ $p \leftarrow mp$ $mf \rightarrow p$

21 Bar. *slent.* *a tempo* mf $mf \rightarrow mp$ $p \leftarrow mp$

31 Bar. *slent.* *a tempo* f mp

38 Bar. *rall. al fine* p $mp < mf >$ $mp \leftarrow mf \rightarrow p$

No. 238

Euphonium Solo - Commitment

LLOYD SCOTT

Arr. STEPHEN BULLA

Andante con espress. $\text{♩} = 96$

7 Bar. *molto rall.* *a tempo* *poco rall.* mp f p mf mp

12 Bar. mp f

19 Bar. *poco rall.* *a tempo* mf mp f

29 Bar. *poco rall.* *a tempo* mp p mf mp

34 Bar. mp f mf mp

41 Bar. *poco rall.* *a tempo* f mp

rall. al fine f mp f p

Trombone 2 B.C.

No. 237

Horn Solo - Nothing but Thy Blood

DONNA PETERSON
arr. HAROLD BURGMAYER

Sensitively, with warmth $\text{♩} = 69$

5 2

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

13 2

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

21 *slent.* $\frac{4}{4}$ *a tempo* $\frac{5}{5}$ 31 *slent.* *a tempo*

p *f* *mp*

38 2 *rall. al fine*

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

No. 238

Euphonium Solo - Commitment

LLOYD SCOTT
Arr. STEPHEN BULLA

Andante con espress. $\text{♩} = 96$

molto rall.

a tempo

poco rall. 7 *a tempo*

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

12 *poco rall.*

mp *f* *mf* *mf*

19 *a tempo*

mp *f* *p*

poco rall. 29 *a tempo* 34

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

poco rall. 41 *a tempo*

mf *mp*

rall. al fine

f *mp* *f* *p*

Euphonium B.C.

No. 237

Horn Solo - Nothing but Thy Blood

DONNA PETERSON
arr. HAROLD BURGMAYER

Sensitively, with warmth $\text{♩} = 69$

5
13
21
31
38

mp *mf* *mp* *mf* *p*
mp *mf* *mp* *p*
mp *mf* *p* *mf*
slent. *a tempo* *mf* *mp* *p*
mp *f* *mp* *slent.* *a tempo*
mp *p* *mp* *mf* *mp* *mf* *p* *rall. al fine*

No. 238

Euphonium Solo - Commitment

LLOYD SCOTT
Arr. STEPHEN BULLA

Andante con espress. $\text{♩} = 96$

7
12
19
29
34
41

mp *f* *p* *mf* *mp*
poco rall. *a tempo* *poco rall.* *a tempo*
mp *poco rall.* *a tempo*
f *p* *mf* *mp* *poco rall.* *a tempo*
mp *poco rall.* *a tempo* *rall. al fine*
f *mp* *f* *p*

Tuba B.C.

No. 237

Horn Solo - Nothing but Thy Blood

DONNA PETERSON
arr. HAROLD BURGMAYER

Sensitively, with warmth $\text{♩} = 69$

5

Musical score for Horn Solo - Nothing but Thy Blood. The score is written in bass clef with a key signature of two flats and a 4/4 time signature. It consists of five staves of music. The first staff begins with a dynamic of *mp* and includes a box containing the number 13. The second staff includes a box with 21 and dynamic markings *mf*, *mp*, and *p*. The third staff includes a box with 31 and dynamic markings *p*, *mf*, *mp*, and *p*. The fourth staff includes a box with 38 and dynamic markings *p*, *mf*, *mp*, and *p*. The fifth staff includes dynamic markings *mp*, *p*, *mf*, *mp*, *mf*, and *p*. Performance instructions include *slent.*, *a tempo*, and *rall. al fine*.

No. 238

Euphonium Solo - Commitment

LLOYD SCOTT
Arr. STEPHEN BULLA

Andante con espress. $\text{♩} = 96$

molto rall.

a tempo

poco rall.

7 *a tempo*

Musical score for Euphonium Solo - Commitment. The score is written in bass clef with a key signature of two flats and a 4/4 time signature. It consists of six staves of music. The first staff begins with a dynamic of *mp* and includes a box containing the number 12. The second staff includes a box with 19 and dynamic markings *mf* and *poco rall.*. The third staff includes a box with 29 and dynamic markings *mp* and *f*. The fourth staff includes a box with 34 and dynamic markings *mf* and *mp*. The fifth staff includes a box with 41 and dynamic markings *mf* and *mp*. The sixth staff includes dynamic markings *f*, *mp*, *f*, and *p*. Performance instructions include *molto rall.*, *a tempo*, *poco rall.*, and *rall. al fine*.