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# FJH CONCERT BAND

Grade 3

## TEMPLE OF THE MURALS

“BONAMPAK, STRUCTURE 1”

Brian Balmages

### Instrumentation

- |                                  |                            |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score       | 2 - Baritone/<br>Euphonium |
| 1 - Piccolo                      | 2 - Baritone T.C.          |
| 4 - Flute 1                      | 4 - Tuba                   |
| 4 - Flute 2                      | 1 - Timpani                |
| 2 - Oboe                         | 3 - Mallet Percussion      |
| 2 - Bassoon                      | Bells                      |
| 4 - B $\flat$ Clarinet 1         | Chimes                     |
| 4 - B $\flat$ Clarinet 2         | Xylophone                  |
| 4 - B $\flat$ Clarinet 3         | 3 - Percussion 1           |
| 2 - B $\flat$ Bass Clarinet      | 3 Tom-toms                 |
| 2 - E $\flat$ Alto Saxophone 1   | Snare Drum                 |
| 2 - E $\flat$ Alto Saxophone 2   | Bass Drum                  |
| 2 - B $\flat$ Tenor Saxophone    | 4 - Percussion 2           |
| 2 - E $\flat$ Baritone Saxophone | Bongos                     |
| 3 - B $\flat$ Trumpet 1          | Congas                     |
| 3 - B $\flat$ Trumpet 2          | Maracas                    |
| 3 - B $\flat$ Trumpet 3          | Triangle                   |
| 2 - F Horn 1                     | 4 - Percussion 3           |
| 2 - F Horn 2                     | Crash Cymbals              |
| 2 - Trombone 1                   | Splash Cymbal              |
| 2 - Trombone 2                   | Tam-tam                    |
| 2 - Trombone 3                   | Suspended Cymbal           |

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.



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## The Composer

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages' compositions have been performed worldwide at conferences including the College Band Directors National Conference, the Midwest Clinic, American String Teachers Association National Conference, and the international trumpet, horn, trombone and tuba/euphonium conferences. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble. His music has been performed by members of leading orchestras including the St. Louis Symphony, Philadelphia Orchestra, Detroit Symphony, Chicago Symphony, San Francisco Symphony, National Symphony, and others. He has also enjoyed world premieres in prestigious venues including Carnegie Hall and the Kennedy Center, as well as performances at the Macy's Day Thanksgiving Parade.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Eastern Regional Conference, and MENC. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their sons, Jacob and Collin.

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## About the Music

*Temple of the Murals* was inspired by a recent trip I took to Riviera Maya, Mexico, and an ancient Mayan archaeological site called Bonampak, which is located about 20 miles south of a larger site called Yaxchilan. More specifically, "The Temple of the Murals" refers to what is known as Structure 1, a building containing 3 rooms with incredible paintings. Several expeditions have studied, photographed, and created reproductions of the paintings, the oldest of which date back in time to 790. Amazingly, the research indicates that each room was painted in a single session.

This work depicts the art in each of the three rooms, beginning with the first room that houses a painting depicting the robbing of priests and nobles. This painting includes images of musicians playing trumpets, drums and other instruments. This scene is reflected in the opening passage of the work, which begins with those particular instrument groups presenting a two-measure motive that reappears throughout the work. The music has an air of nobility and continues to harness more power as the piece develops.

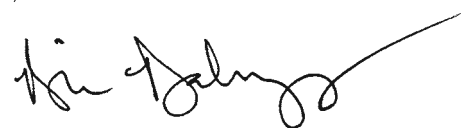
The mood becomes more solemn to portray an image of the nobles. This, without warning, leads to a sudden burst of energy that thrusts the listener into the second room depicting a war scene. The rhythm and energy of this section are relentless. The fanfares and flourishes in the winds only increase the tension of the music, which develops mainly through textural and harmonic changes. Eventually, a fugue emerges to signify multiple groups fighting in a devastating battle.

Ultimately, the fanfare themes and flourishes return as the music moves into a massive percussion statement that takes the listener into the third room of Structure 1 – where a ceremony is depicted in which dancers don masks of the gods. To illustrate such an event, this section of the piece draws on an actual Mayan warrior dance song called *Xtoles*. This melody is said to have been chanted by warriors in praise of the Mayan Sun God. Because it is over 1,000 years old, there are several interpretations of the tune. In this piece, it first appears at measure 92. As the ceremony becomes more intense, so does the orchestration. The section develops into a canon, and ultimately the melody is heard simultaneously with two identical imitations that occur at 2 beat intervals. As each imitation is introduced, supporting harmonies and rhythms become more complex.

The final stage in development includes a key change that brings the piece into the much brighter and powerful key of C Major. The 3-part canon continues while a soaring countermelody emerges from the incredibly dense canvas of sound. This leads into a restatement of the opening fanfare motive, which now appears in conjunction with the Mayan warrior song. The joining of these themes completes the form of the work and unites all three sections in a final powerful statement.

*Temple of the Murals* was commissioned by the Western Plains Wind Consortium, Daniel Baldwin, Coordinator. Its members include the following schools:

Holcomb (KS) High School Band, Jim Krohn, Director  
Cimarron (KS) High School Band, Jamie Minneman, Director  
Garden City Community College Band, James McAllister, Director  
Seward County Community College Band; Darren Workman Director  
Oklahoma Panhandle State University Band; Matthew Saunders, Director  
Dodge City (KS) High School Wind Ensemble; Erica Lindberg, Director  
Newton (KS) High School Band; Greg Bergman, Director  
Garden City (KS) High School Bands; Ryan Elliott, Daniel Baldwin, Directors  
Cheney (KS) High School Band; Travis Johnson, Director  
McPherson (KS) High School Band; Kyle Hopkins, Director  
Hoosic Valley (NY) High School Band; Rich Johnson, Director  
Southwestern Oklahoma State University Wind Ensemble; James South, Director  
Ellinwood (KS) High School Band; Don Regehr, Director  
Hugoton (KS) High School Band; Dane Danielsen, Director  
Kansas State University Bands; Frank Tracz, Director  
University of Kansas University Band; Tom Stidham, Director  
Gary and Gayla Elliott; Dedicated to Norman and Clara Elliott and Walter and  
Melvina Sears of Garden City (KS)  
Jasper High School (Plano, TX); Charley Hendrix, Director  
Scott City (KS) High School Band; Sean Henderson, Director  
Loch Raven High School Band (Baltimore, MD); Ed Goldstein, Director  
John T. Baker Middle School Band (Damascus, MD); Mike Kamuf, Director  
Colorado State University Bands (Pueblo, CO); Alan Mills, Director  
Dodge City Community College Band; Ginger Zingara, Director  
Monterey High School Bands (Lubbock, TX); Will Burks, Director  
Sioux Valley High School Band (Volga, SD); Bob Kramer, Director  
Union High School Band (La Porte City, IA); Mike Bistline, Director  
Sumner Academy Band (Kansas City, KS); Paul White, Director  
Discovery Middle School Band (Canton, MI); Marc Whitlock, Director



commissioned by the Western Plains Wind Consortium  
with generous assistance from the Discovery Middle School Band  
Canton, Michigan, Mark Whitlock, Director, Daniel Baldwin, Coordinator

# TEMPLE OF THE MURALS

## "Bonampak, Structure 1"

BRIAN BALMAGES  
(ASCAP)

Adagio (♩ = 60)

"Robing of the Nobles"

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani (F, B♭, C, F)

Mallet Percussion (Bells, Chimes, Xylophone)

Percussion 1 (3 Tom-toms, Snare Drum, Bass Drum)

Percussion 2 (Bongos, Congas, Maracas, Triangle)

Percussion 3 (Crash Cymbals, Splash Cymbal, Tam-tam, Suspended Cymbal)

Adagio (♩ = 60)  
"Robing of the Nobles"

*f*

Tom-toms (bottom 2)

B.D.

Bongos w/sticks

*f*

2 3 4

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Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. Chimes

Perc. 1

Perc. 2

Perc. 3

11

Picc.

1  
2  
Fls.

Ob.

Bsn.

1  
2  
3  
Cls.

B. Cl.

1  
2  
A. Saxes

T. Sax.

B. Sax.

1  
2  
3  
Tpts.

Hns.

1  
2  
Tbns.

Bar./  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3  
Cr. Cym.  
Tam-tam

*f* *mp* *f*

9 10 11 12

Picc.  
 Fls. 1  
 2  
 Ob.  
 Bsn.  
 Cls. 1  
 2  
 3  
 B. Cl.  
 A. Saxes 1  
 2  
 T. Sax. Hns. play  
 B. Sax. f  
 Tpts. 1  
 2  
 3  
 Hns. 1  
 2  
 Tbns. 1  
 2  
 3  
 Bar./ Euph.  
 Tuba  
 Timp. Solo 6  
 Mlt. Perc.  
 Perc. 1  
 Perc. 2  
 Perc. 3 Cr. Cym.

mp  
 13 14 15 16  
 f

This musical score page, numbered 18, is for a symphonic work in a key with two flats. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwinds section includes Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, and Tuba. The percussion section includes Timpani, Mallet Percussion, and three Percussion parts (1, 2, and 3). A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page. The score features dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). It also includes performance directions like "Solo" for the Horns and Baritone/Euphonium, and "Triangle" for Percussion 2. The page number "18" is enclosed in a box at the top of the first measure. The score concludes at the end of the page with a fermata over the final notes.



Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl. Tuba play *p*

A. Saxes 1  
2

T. Sax.

B. Sax. *p*

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3 *p*

Bar./ Euph.

Tuba *p*

Timp. *p*

Mlt. Perc.

Perc. 1 *p*

Perc. 2 Bngs. *p*

Perc. 3 Tam. *p*



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

w/mallets  
mp

40

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Ob. *ff*

Bsn.

Cls. 1 *ff*

2 *ff*

3 *ff*

B. Cl.

A. Saxes 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax.

40

Tpts. 1

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1

2

3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. *ff*

Bells - brass mallets *ff*

Perc. 1 *ff*

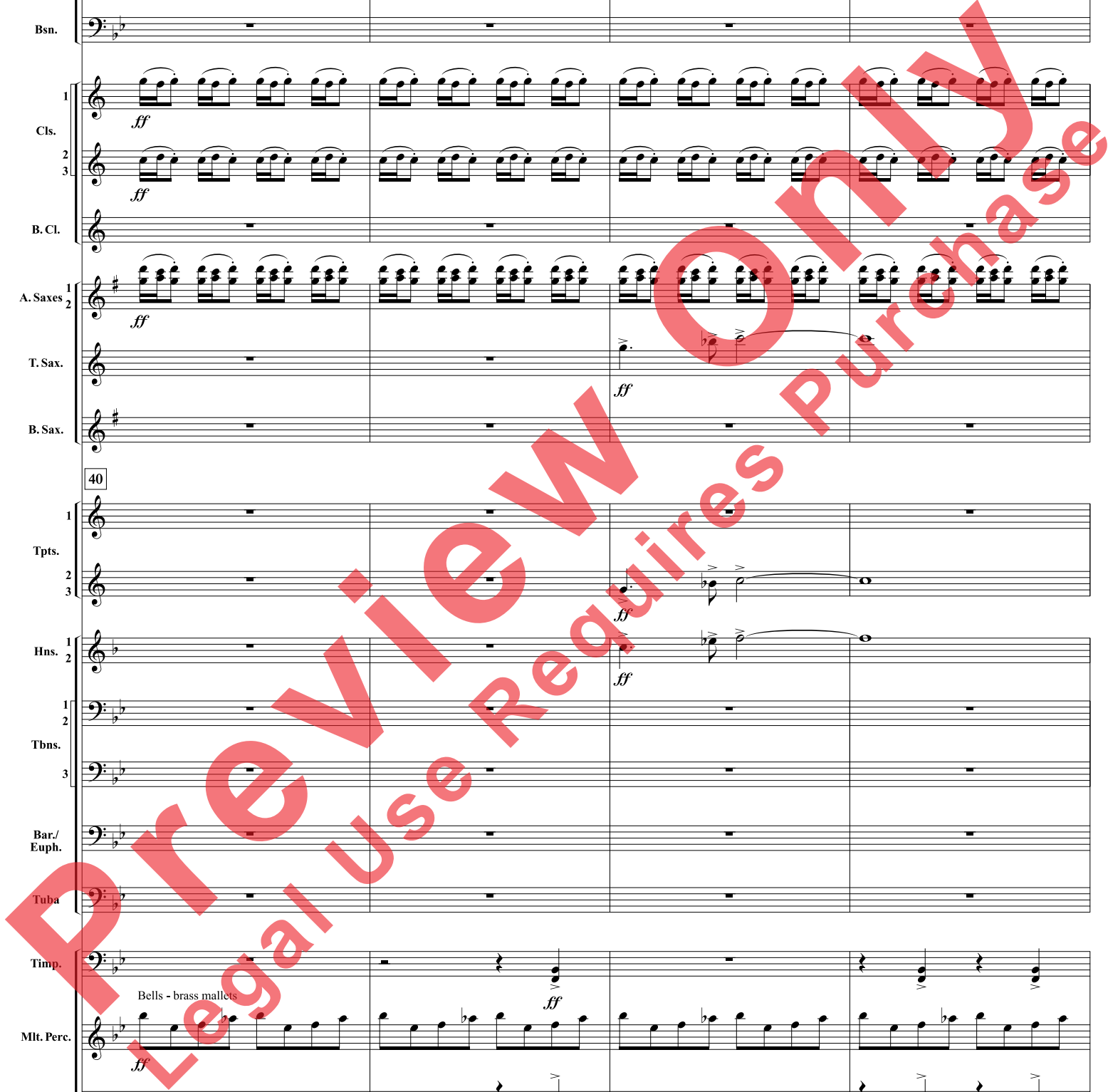
Perc. 2 *ff*

Tri.

Perc. 3 *ff*

Cr. Cym. *ff*

40 *ff* 41 42 43



This page contains a musical score for page 14, featuring woodwinds, brass, and percussion parts. The score is organized into systems, with each instrument or group of instruments represented by a staff. The instruments listed on the left are Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes 1 and 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1 and 2), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Mallet Percussion (Mlt. Perc.), and three different Percussion parts (Perc. 1, 2, and 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it.

50

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mp

f

ff

f

ff

f

ff

f

ff

S.D.

48 49 50 51

Picc.

Fls. 1 2

Ob.

Bsn. *f* *ff* *f*

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax. *f* *ff* *f*

B. Sax. *f* *ff* *f*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *f* *ff* *f*

Bar./Euph. *f* *ff* *f*

Tuba *f* *ff* *f*

Timp.

Mlt. Perc.

Perc. 1 *f*

Perc. 2

Perc. 3



58

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

58

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

56 *f* 57 58 59

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar/  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

st. mute

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Splash Cymbal (choked)

Xylophone

60 *f* 61 62 63

64

Picc.

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3

B. Cl. *f*

A. Saxes 1 2

T. Sax.

B. Sax. *f*

64

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph. *f*

Tuba *f*

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

64 65 66 67

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

open

*f*

open

*f*

*f*

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Musical score for orchestra and percussion, measures 72-75. The score includes parts for Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1 and 2), Tbn. (1, 2, and 3), Bar./Euph., Tuba, Timp., Mlt. Perc., Perc. 1, Perc. 2, and Perc. 3. The music is in 3/4 time with a key signature of two flats. Measures 72 and 73 feature a dynamic marking of *f* (forte). Measure 74 includes a *div.* (divisi) marking for the Tpts. part. Measure 75 includes a *Cr. Cym.* (Cymbal) marking. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

78

Musical score for orchestra and percussion, measures 76-78. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Saxophones (Alto and Tenor), Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Timpani, and various Percussion instruments (Perc. 1, Perc. 2, Perc. 3, Bells, and Maracas). The score features dynamic markings such as *f* (forte) and *mp* (mezzo-piano). A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the page.

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Picc. rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 rit.

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp. *ff*

Mlt. Perc.

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 Tam.



Andante (♩ = 80)

92 "Ceremony"

Picc.

Fls. 1

Fls. 2

Ob.

Bsn.

Solo

*mp*

1

Cls.

2

3

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

Solo

*mp*

Andante (♩ = 80)

92 "Ceremony"

1

Tpts.

2

3

1

Hns.

2

1

2

Tbns.

3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

*p*

*f*

*p*

Congas

*p*

89

90

91

92

93

Musical score for page 26, featuring various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba, Timpani, and Percussion. The score includes dynamic markings such as *p* and *mp*. A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".

99

Picc. *mf*

Fls. 1 *mf* *tutti*

Fls. 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf* *tutti*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

99 *st. mute* *mf*

Tpts. 1 *st. mute* *mf*

Tpts. 2 *st. mute* *mf*

Tpts. 3 *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Tbns. 1

Tbns. 2

Tbns. 3

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. *mf* *pedal down always*

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf*

99 *mf* 100 101 102 103



This page contains the musical score for measures 104 through 107. The instruments listed on the left are Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes 1 and 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1 and 2), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the page. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). A rehearsal mark '106' is placed above the Piccolo staff and below the Tuba staff. The bottom of the page shows measure numbers 104, 105, 106, and 107.

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

open

f

mp

112

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2 *ff*

3 *ff*

B. Cl. *ff*

A. Saxes 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

112

Tpts. 1 *ff* bring out!

2 *ff* bring out!

3 *ff*

Hns. 1 bells up! *ff*

2 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar./ Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

112 *ff* 113 114 115

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

*mp* *ff* *mp*

116 117 118 119

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Solo

(Low F to G)

*ff*

*ff*

*ff*

*ff*

*mp*

muffle

*ff*

120 121 122 123 124 125