



IRISH JUNKYARD JAM

for string quartet and string orchestra

Brian Balmages

Instrumentation

- 1 - Conductor's Full Score
- 1 - Solo Violin 1
- 1 - Solo Violin 2
- 1 - Solo Viola
- 1 - Solo Violoncello
- 8 - Violin 1
- 8 - Violin 2
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Harp (opt.)

Preview
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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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F · J · H
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C O M P A N Y
I N C.

Frank J. Hackinson

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The Composer

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

About the Music

The inspiration for this piece came after a conversation with commissioner Jason Kneebone (conductor of the Mountain View High School Chamber Orchestra in California). He had written a grant proposal for innovative learning and was brainstorming ideas to add that special innovation component to a commission that otherwise would have been relatively low tech. He ultimately got in touch with a local 3D design engineer and came up with the idea to feature a 3D printed string quartet with string orchestra. At the time, neither of us was sure as to what the instruments would ultimately sound like, and he was playing around with the idea of making them electric with some form of pickup. Thus began the process of writing a piece for four string instruments that no one had ever heard!

As I began formulating concepts, I found out that the group was going to be touring Ireland the following year. I immediately started thinking of Irish music, and the idea of a "junkyard-style" piece flooded into my mind. In essence, I pictured a few musicians walking into a junkyard in Ireland. One by one, they find some scrap instruments, pick them up, and start playing. Eventually, they start to develop a groove and are joined by the rest of the orchestra (I have no idea how the rest of the orchestra wound up in the junkyard, but just go with it). While the piece is not based on a specific Irish folksong, it draws on elements ranging from a traditional pub band to Irish stepdance.

The soloists can play on electronic or acoustic instruments (similar to my *Urban Concerto Grosso*). Directors may even want to include some staging (such as having just 1 or 2 soloists on stage to begin, then the others coming out to join them as their parts begin). More than anything, the piece needs to feel alive and fun!

Irish Junkyard Jam was commissioned by the Mountain View High School Chamber Orchestra (Jason Kneebone, conductor) in Mountain View, California.

- Brian Balmages

IRISH JUNKYARD JAM

for string quartet and string orchestra

BRIAN BALMAGES
(ASCAP)

Allegro (J. = 126)

Solo Violin 1

Solo Violin 2

Solo Viola

Solo Violoncello

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Harp (opt.)

D C B | E F[#] G A

1 2 3 4 5 6 7

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

8 9 10 11 12 13 14

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17

Musical score page 17. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The music consists of six measures. Measures 15-16 are rests. Measure 17 starts with a rest for S. Vln. 1, followed by eighth-note patterns for S. Vln. 2, S. Vla., and S. Vcl. Measure 18 continues these patterns with dynamics *mf*, *mp*, and *mf*. Measures 19-20 show similar patterns with dynamics *sim.* and *mf*. Measure 21 ends with a rest. Measure numbers 15 through 21 are indicated below the staff.

25

Musical score page 25. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The music consists of six measures. Measures 23-24 are rests. Measure 25 starts with eighth-note patterns for S. Vln. 2 and S. Vcl. Measure 26 continues these patterns with dynamics *mf*, *mp*, and *mp*. Measures 27-28 show similar patterns with dynamics *sim.* and *mf*. Measure 29 ends with a rest. Measure numbers 22 through 29 are indicated below the staff. A large red diagonal watermark "Review Requires Purchase" is overlaid across the page.

33

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vel.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

29 30 31 32 33 34 35

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41

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vel.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

36 37 38 39 40 41 42

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Musical score for orchestra, measures 43-48. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The instrumentation is as follows:

- S. Vln. 1:** Measures 43-48. Dynamics: *sim.*
- S. Vln. 2:** Measures 43-48. Dynamics: *sim.*
- S. Vla.:** Measures 43-48. Dynamics: *sim.*
- S. Vcl.:** Measures 43-48. Dynamics: *sim.*
- Vln. 1:** Measures 43-48. Dynamics: *pizz.*, *mf*
- Vln. 2:** Measures 43-48. Dynamics: *pizz.*, *mf*
- Vla.:** Measures 43-48. Dynamics: *mf*
- Vcl.:** Measures 43-48. Dynamics: *mf*
- D.B.:** Measures 43-48. Dynamics: *mp*, *mp*, *mp*, *sim.*
- Hp.:** Measures 43-48. Dynamics: *mp*

A large red watermark "ON PURCHASE" is diagonally across the page.

Musical score for orchestra, measures 54-59. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The music consists of six staves of musical notation. Measure 54: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests. Measure 55: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests. Measure 56: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests. Measure 57: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests. Measure 58: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests. Measure 59: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests.

54

55

56

57

58

59

Musical score for orchestra, measures 60-64. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The music consists of eight staves of musical notation. Measure 60: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests. Measure 61: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests. Measure 62: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests. Measure 63: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests. Measure 64: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B. play eighth-note patterns. Hp. rests.

60

61

62

63

64

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Musical score page 8, measures 65-70. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The instrumentation changes at measure 68: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., and D.B. play, while the Double Bass (D.B.) and Double Bassoon (Hp.) are silent. The strings play eighth-note patterns. Dynamics include *ff*, *f*, *arco*, and *p*. Measure 68 ends with a 9/8 time signature, followed by a 6/8 time signature.

Continuation of musical score page 8, measures 65-70. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The instrumentation remains the same as in the previous section. The strings play eighth-note patterns. Dynamics include *ff*, *p*, and *p*. Measure 70 ends with a 6/8 time signature.

76

ST6462

Musical score page 9, measures 77-82. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. Various musical markings are present, including 'mp' dynamics and 'stagger bow' instructions.

Musical score page 9, measures 83-88. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. Measure 86 is highlighted with a red box.

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

89 90 91 92 93 94

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S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

100

95 96 97 98 99 100

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S. Vln. 1
S. Vln. 2
S. Vla.
S. Vel.
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.
Hp.

101 102 103 104 105 106

S. Vln. 1
S. Vln. 2
S. Vla.
S. Vel.
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.
Hp.

107 108 109 110 111 112

Musical score for orchestra and piano, measures 113-118.

Instrumentation: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel., Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp.

Measure 113: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 114: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 115: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 116: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 117: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 118: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Musical score for orchestra and piano, measures 119-125.

Instrumentation: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel., Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp.

Measure 119: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 120: Measure number 120 is indicated above the staff. S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 121: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 122: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 123: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 124: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

Measure 125: S. Vln. 1, S. Vln. 2, S. Vla., S. Vel. play eighth-note patterns. Vln. 1, Vln. 2, Vla., Vcl., D.B., Hp. rest.

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

126 127 128 129 130 131 132

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

134

133 134 135 136 137 138 139

142

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

140 141 142 143 144 145 146

152

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

147 148 149 150 151 152 153

160

S. Vln. 1
S. Vln. 2
S. Vla.
S. Vcl.
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.
Hp.

154 155 156 157 158 159 160

sim.

sim.

S. Vln. 1
S. Vln. 2
S. Vla.
S. Vcl.
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.
Hp.

161 162 163 164 165 166 167

168

S. Vln. 1

S. Vln. 2

mp

S. Vla.

mp

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

sim.

168 169 170 171 172 173

A large red diagonal watermark "Digital view requires purchase" is overlaid across the page.

S. Vln. 1

S. Vln. 2

mf

S. Vla.

mf

S. Vcl.

mf

Vln. 1

mp

mf

Vln. 2

mp

mf

Vla.

Vcl.

D.B.

Hp.

174 175 176 177 178 179

180

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

180 181 182 183 184 185

189

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

186 187 188 189 190

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196

191 192 193 194 195 196

202

197 198 199 200 201 202 203

Musical score for orchestra and bassoon section, measures 204-210. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The instrumentation is as follows:

- S. Vln. 1:** Measures 204-205: Rest. Measure 206: Staccato eighth notes. Measure 207: Slurs. Measure 208: Slurs. Measure 209: Slurs. Measure 210: Rest.
- S. Vln. 2:** Measures 204-205: Staccato eighth notes. Measure 206: Slurs. Measure 207: Slurs. Measure 208: Slurs. Measure 209: Rest.
- S. Vla.:** Measures 204-205: Slurs. Measure 206: Slurs. Measure 207: Slurs. Measure 208: Slurs. Measure 209: Rest.
- S. Vcl.:** Measures 204-205: Slurs. Measure 206: Slurs. Measure 207: Slurs. Measure 208: Slurs. Measure 209: Rest.
- Vln. 1:** Measures 204-205: Rest. Measure 206: Staccato eighth notes. Measure 207: Slurs. Measure 208: Slurs. Measure 209: Rest.
- Vln. 2:** Measures 204-205: Staccato eighth notes. Measure 206: Slurs. Measure 207: Slurs. Measure 208: Slurs. Measure 209: Rest.
- Vla.:** Measures 204-205: Slurs. Measure 206: Slurs. Measure 207: Slurs. Measure 208: Slurs. Measure 209: Rest.
- Vcl.:** Measures 204-205: Rest. Measure 206: Non-divisi (non div.) eighth notes. Measure 207: Slurs. Measure 208: Slurs. Measure 209: Rest.
- D.B.:** Measures 204-205: Rest. Measure 206: Slurs. Measure 207: Slurs. Measure 208: Slurs. Measure 209: Rest.
- Hp.:** Measures 204-205: Rest. Measure 206: Rest. Measure 207: Rest. Measure 208: Rest. Measure 209: Rest.

Measure numbers: 204, 205, 206, 207, 208, 209, 210.

214

Musical score for orchestra and bassoon section, measures 211-217. The score includes parts for S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The instrumentation is as follows:

- S. Vln. 1:** Measures 211-212: Slurs. Measure 213: Slurs. Measure 214: Slurs. Measure 215: Slurs. Measure 216: Slurs. Measure 217: Slurs.
- S. Vln. 2:** Measures 211-212: Slurs. Measure 213: Slurs. Measure 214: Slurs. Measure 215: Slurs. Measure 216: Slurs. Measure 217: Slurs.
- S. Vla.:** Measures 211-212: Slurs. Measure 213: Slurs. Measure 214: Slurs. Measure 215: Slurs. Measure 216: Slurs. Measure 217: Slurs.
- S. Vcl.:** Measures 211-212: Slurs. Measure 213: Slurs. Measure 214: Slurs. Measure 215: Slurs. Measure 216: Slurs. Measure 217: Slurs.
- Vln. 1:** Measures 211-212: Slurs. Measure 213: Slurs. Measure 214: Slurs. Measure 215: Slurs. Measure 216: Slurs. Measure 217: Slurs.
- Vln. 2:** Measures 211-212: Slurs. Measure 213: Slurs. Measure 214: Slurs. Measure 215: Slurs. Measure 216: Slurs. Measure 217: Slurs.
- Vla.:** Measures 211-212: Slurs. Measure 213: Slurs. Measure 214: Slurs. Measure 215: Slurs. Measure 216: Slurs. Measure 217: Slurs.
- Vcl.:** Measures 211-212: Slurs. Measure 213: Slurs. Measure 214: Slurs. Measure 215: Slurs. Measure 216: Slurs. Measure 217: Slurs.
- D.B.:** Measures 211-212: Slurs. Measure 213: Slurs. Measure 214: Slurs. Measure 215: Slurs. Measure 216: Slurs. Measure 217: Slurs.
- Hp.:** Measures 211-212: Rest. Measure 213: Rest. Measure 214: Rest. Measure 215: Rest. Measure 216: Rest. Measure 217: Rest.

Measure numbers: 211, 212, 213, 214, 215, 216, 217.

ST6462

S. Vln. 1

S. Vln. 2 *mp cresc. poco a poco*

S. Vla.

S. Vcl.

Vln. 1

Vln. 2 *mp cresc. poco a poco*

Vla.

Vcl.

D.B.

Hp.

218 219 220 221 222 223

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

224 225 226 227 228 229 230

A musical score page featuring seven staves of music for string instruments. The top four staves (S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl.) play eighth-note patterns. The bottom three staves (Vln. 1, Vln. 2, Vla.) play eighth-note patterns with dynamic markings *ff*. The Vcl. and D.B. staves play eighth-note patterns. The Hp. staff plays quarter notes. Measure numbers 231 through 237 are at the bottom of each staff.

A continuation of the musical score from measure 238 to 243. The instrumentation remains the same: S. Vln. 1, S. Vln. 2, S. Vla., S. Vcl., Vln. 1, Vln. 2, Vla., Vcl., D.B., and Hp. The music consists of eighth-note patterns. Measure 243 is indicated by a box at the top right. Measure numbers 238 through 243 are at the bottom of each staff. A large red watermark "Review Requires Purchase" is diagonally across the page.

S. Vln. 1 S. Vln. 2 S. Vla. S. Vel.

Vln. 1 Vln. 2 Vla. Vcl. D.B.

Hp.

244 245 246 248

251

opt. 8va -

S. Vln. 1 S. Vln. 2 S. Vla. S. Vel.

Vln. 1 Vln. 2 Vla. Vcl. D.B.

Hp.

249 250 251 252 253 254

261

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

255 256 257 258 259 260 261 262

268

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

263 264 265 266 267 268 269

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

270 271 272 273 274 275 276

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S. Vln. 1

S. Vln. 2

S. Vla.

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

277 278 let ring 280 281 dampen 282 283 284