

# Divided/By

Mvt I - Grounded

Tylar Farmer  
Jon Corbi

RHS Indoor Percussion 2015

♩ = 50

**A** ♩ = 70

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Cymbals

Bass Drum

Tam-tam

Tom-toms

Drum Set

Wind Chimes

Chimes

Glockenspiel

Xylophone

Marimba

Marimba

Vibraphone

Vibraphone

Bass Guitar

Pad 1 (New Age)

Repeat until ready to play, don't decrecendo the last time

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written in 4/4 time and features a variety of instruments and vocal parts. The score is divided into two systems, each containing ten staves. The instruments and parts are: S. D. (Soprano), T. D. (Tenor), B. D. (Bass), Cym. (Cymbal), B. D. (Bass), T.-t. (Tenor), Tom-t. (Tom-tom), Dr. (Drum), W.Ch. (Wood Chime), Chim. (Chime), Glock. (Glockenspiel), Xyl. (Xylophone), Mar. (Maracas), Mar. (Maracas), Vib. (Vibraphone), Vib. (Vibraphone), Bass, and Lead 2. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ppp* (pianissimo). The tempo is marked "Ad." (Adagio). The score is written in 4/4 time and features a variety of instruments and parts. The score is divided into two systems, each containing ten staves. The instruments and parts are: S. D. (Soprano), T. D. (Tenor), B. D. (Bass), Cym. (Cymbal), B. D. (Bass), T.-t. (Tenor), Tom-t. (Tom-tom), Dr. (Drum), W.Ch. (Wood Chime), Chim. (Chime), Glock. (Glockenspiel), Xyl. (Xylophone), Mar. (Maracas), Mar. (Maracas), Vib. (Vibraphone), Vib. (Vibraphone), Bass, and Lead 2. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ppp* (pianissimo). The tempo is marked "Ad." (Adagio).

9

S. D.

T. D.

B. D.

Cym.

B. D.

T.-t.

Tom-t.

Dr.

W.Ch.

Chim.

Glock.

Xyl.

Mar.

Mar.

Vib.

Vib.

Bass

Lead 2

**B**

*mp*

*pp*

*f*

*mf*

*p*

*ff*

*mf*

*Red.*

$\text{♩} = 168$

**B**

S. D.  
 T. D.  
 B. D.  
 Cym.  
 B. D.  
 T.-t.  
 Tom-t.  
 Dr.  
 W.Ch.  
 Chim.  
 Glock.  
 Xyl.  
 Mar.  
 Mar.  
 Vib.  
 Vib.  
 Bass  
 Lead 2

Musical score for "The Great Wall" by John Williams. The score is written for a large ensemble, including various percussion instruments (S.D., T.D., B.D., Cym., B.D., T.-t., Tom-t., Dr., W.Ch., Chim., Glock., Xyl., Mar., Vib., Bass) and a Lead 2 instrument. The score is in 2/4 time and features a variety of dynamic markings (ff, mp, f, mf, ppp) and articulation (accents, slurs). The B.D. instrument has a "Scrape" instruction. The score is divided into five measures, with the first measure containing a complex rhythmic pattern for the B.D. instrument. The second measure features a "Scrape" instruction for the B.D. instrument. The third measure contains a complex rhythmic pattern for the B.D. instrument. The fourth measure contains a complex rhythmic pattern for the B.D. instrument. The fifth measure contains a complex rhythmic pattern for the B.D. instrument.



[illegible]



S. D.  
 T. D.  
 B. D.  
 Cym.  
 B. D.  
 T.-t.  
 Tom-t.  
 Dr.  
 W.Ch.  
 Chim.  
 Glock.  
 Xyl.  
 Mar.  
 Mar.  
 Vib.  
 Vib.  
 Bass  
 Lead 2



[illegible]

[illegible]

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features a variety of instruments and vocal parts arranged across multiple staves.

- Vocal Parts:** The top section includes staves for S.D. (Soprano), T.D. (Tenor), and B.D. (Bass). These parts include lyrics such as "Hello, friends... how many times I have said..." and dynamic markings like *p*, *f*, and accents (^).
- Percussion and Rhythm:** Below the vocals are staves for Cym. (Cymbal), B.D. (Bass Drum), T-t. (Tom-tom), Tom-t. (Tom-tom), and Dr. (Drum). The drum part features complex rhythmic patterns with x's indicating specific notes or rests.
- Keyboard and Wind Instruments:** The middle section includes staves for W.Ch. (Wind Chimes), Chim. (Chime), Glock. (Glockenspiel), and Xyl. (Xylophone). The xylophone part has a melodic line with dynamics like *mf*.
- Musical Ensemble:** The bottom section features two Mar. (Maracas) parts, two Vib. (Vibraphone) parts, and a Bass part. The bass line is written in a simplified notation with numbers 1, 3, 5, and 7. The vibraphone parts have melodic lines with dynamics like *mf* and *f*.
- Lead 2:** The final staff at the bottom is labeled "Lead 2" and contains a melodic line with a long sustain mark.

The score is written in G major (one sharp) and common time (C). It includes various musical notations such as beams, slurs, and dynamic markings to guide the performance.

56

H

S. D.

R R R R R R R

B B

B B B L R

R L L R L L R

T. D.

R L R R L R

B B

B B B

R L L R L L R

B. D.

L R R R R R R R R R R

B B

R L R R L R R L R

B B B

Cym.

B. D.

T.-t.

Tom-t.

Dr.

mp

W.Ch.

Chim.

Glock.

mf

f

fff

Xyl.

ff

fff

Mar.

ff

fff

To Chimes

Mar.

To synthe

ff

fff

Vib.

ff

fff

Vib.

\*

ff

fff

Bass

0 1 0 3

3 3

0 1 3

1 1 1 1 1

fff

Lead 2

Or just slide down

f

ppp

ppp

# Divided/By

14 ♩ = 70  
62

These time sigs are here for the swag factor

Mvt II: Descent

I ♩ = 150

E 3 3  
p R R L R L R L R

S. D. 5/4 4/4 3/4 2/4 1/4 3/4

T. D. 5/4 4/4 3/4 2/4 1/4 3/4

B. D. 5/4 4/4 3/4 2/4 1/4 3/4

Cym. 5/4 4/4 3/4 2/4 1/4 3/4

B. D. 5/4 4/4 3/4 2/4 1/4 3/4

T.-t. 5/4 4/4 3/4 2/4 1/4 3/4

Tom-t. 5/4 4/4 3/4 2/4 1/4 3/4

Dr. 5/4 4/4 3/4 2/4 1/4 3/4

W.Ch. 5/4 4/4 3/4 2/4 1/4 3/4

Chim. 5/4 4/4 3/4 2/4 1/4 3/4

Glock. mp mf

Xyl. f mf

Mar. mp mf f mf

Mar. mp f mf pp

Vib. mf \* mf

Vib. mf \* mf

Bass

Lead 1 Pad 4 (Choir) I ♩ = 150  
Lead 1 (Square)



16

16

The musical score is for a percussion and woodwind ensemble. It begins with a rehearsal mark 'J' at measure 76. The percussion parts (S.D., T.D., B.D., Cym., B.D., T.-t., Tom-t., Dr., W.Ch., Chim.) are written in a simplified notation with stems and flags. The woodwind parts (Glock., Xyl., Mar., Mar., Vib., Vib.) are written in standard musical notation. The Bass part is written in a simplified notation with stems and flags. The Lead 1 part is written in standard musical notation. The score includes various dynamics (p, f, pp, ff, mf) and articulations (accents, slurs). The woodwind parts feature melodic lines and harmonic support. The percussion parts provide a rhythmic foundation with various techniques like rimshots and mallets.



84

K

17

**Instrument List:**

- S. D.
- T. D.
- B. D.
- Cym.
- B. D.
- T.-t.
- Tom-t.
- Dr.
- W.Ch.
- Chim.
- Glock.
- Xyl.
- Mar.
- Mar.
- Vib.
- Vib.
- Bass
- Lead 1

**Key Signature:** B-flat major / D-flat minor (indicated by two flats in the key signature).

**Time Signature:** 7/8 and 3/4.

**Dynamic Markings:** *mf* (mezzo-forte).

**Performance Notes:** The score includes various musical notations such as rests, eighth notes, sixteenth notes, and triplets. A 'K' box is present above the first system and below the second system. The Bass staff includes a sequence of numbers: 1, 0-1, 1, 3-1, 0, 7, 0, 7, 0, 7, 0, 7, 3, 1, 0, 7, 1, 0, 7, 3.

91

S. D.

T. D.

B. D.

Cym.

B. D.

T.-t.

Tom-t.

Dr.

W.Ch.

Chim.

Glock.

Xyl.

Mar.

Mar.

Vib.

Vib.

Bass

Lead 1



**103**

S. D.

T. D.

B. D.

Cym.

B. D.

T.-t.

Tom-t.

Dr.

W.Ch.

Chim.

Glock.

Xyl.

Mar.

Mar.

Vib.

Vib.

Bass

Lead 1



[illegible]

### Mvt III: Madness

### Mvt III: Madness

Kyle Solo

23

[illegible]





[illegible]

136

S. D.

T. D.

B. D.

Cym.

B. D.

T.-t.

Tom-t.

Dr.

W.Ch.

Chim.

Glock.

Xyl.

Mar.

Mar.

Vib.

Vib.

Bass

Lead 1

141

S. D.

T. D.

B. D.

Cym.

B. D.

T.-t.

Tom-t.

Dr.

W.Ch.

Chim.

Glock.

Xyl.

Mar.

Mar.

Vib.

Vib.

Bass

Lead 1

P

P

27

147

The musical score for measures 147-151 is as follows:

- S.D. (Snare Drum):** Features a complex rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- T.D. (Tom Drum):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- B.D. (Bass Drum):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Cym. (Cymbal):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- B.D. (Bass Drum):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- T.-t. (Tom-tom):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Tom-t. (Tom-tom):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Dr. (Drum):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- W.Ch. (Wood Chime):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Chim. (Chime):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Glock. (Glockenspiel):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Xyl. (Xylophone):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Mar. (Maracas):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Mar. (Maracas):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Vib. (Vibraphone):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Vib. (Vibraphone):** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Bass:** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.
- Lead 1:** Features a rhythmic pattern with accents and dynamic markings: *mp*, *f*, *f*.

[illegible]

158

S. D.

T. D.

B. D.

Cym.

B. D.

T.-t.

Tom-t.

Dr.

W.Ch.

Chim.

Glock.

Xyl.

Mar.

Mar.

Vib.

Vib.

Bass

Lead 2

**161**

**rall.**

S.D.  
T.D.  
B.D.  
Cym.  
B.D.  
T.-t.  
Tom-t.  
Dr.  
W.Ch.  
Chim.  
Glock.  
Xyl.  
Mar.  
Mar.  
Vib.  
Vib.  
Bass  
Lead 2

### Mvt IV: Return

32

167 - - - - .

$\text{♩} = 70$

[illegible]



176

S. D.

T. D.

B. D.

Cym.

B. D.

T.-t.

Tom-t.

Dr.

W.Ch.

Chim.

Glock.

Xyl.

Mar.

Mar.

Vib.

Vib.

Bass

Pno.

179

S. D. *6* *3* *R CLICK* *R L R L R R L L R L R L R R L L R R* *B B B* *B B* *B B* *B B*

T. D. *3* *3* *R R R L R R R R R R R L R R CLICK* *R L R L R R L L R L R L R R L L R R* *B B B* *R R* *R R* *R R* *R R*

B. D. *6* *3* *R L R L R L R R R R R L R R L* *R L R L R L R L R L R L R L R R* *R R* *R R* *R R* *R R*

Cym. *4* *fff* *fff*

B. D. *fff*

T.-t. *ff*

Tom-t. *fff*

Dr. *fff*

W.Ch. *fff*

Chim. *fff*

Glock.

Xyl. *6* *3* *Somehow get louder* *fff*

Mar. *6* *3* *fff*

Mar. *6* *3* *fff*

Vib. *3* *Somehow get louder* *fff*

Vib. *3* *Somehow get louder* *fff*

Bass *3* *3* *3* *3* *3* *3* *fff*

Pno. *fff*

[illegible]

Divided/By

Tylar Farmer

RHS Indoor Percussion 2015

**A**♯ = 70

30

4/4

R L R L R L R B B

*fff*

E

6



Snare Drum

[illegible]


73

9 6 E C 6 3 3 3

*mf* *p* *f* *pp*

78 **J**

6



7  
8

3  
4

87 **K**

*mf*

R R R R R L R L R L L R R R R L L R R L R R L R L R L R L R L

94

R L R L R L R R R L L R L L R L L R L L R L R L R L R L

97

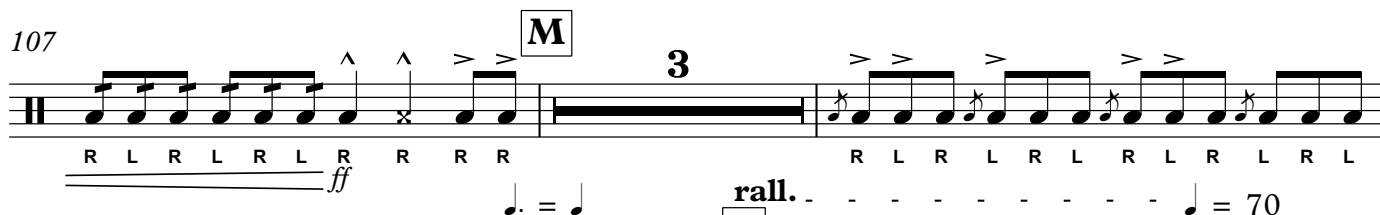
B

102 **L** ♩ = ♩.

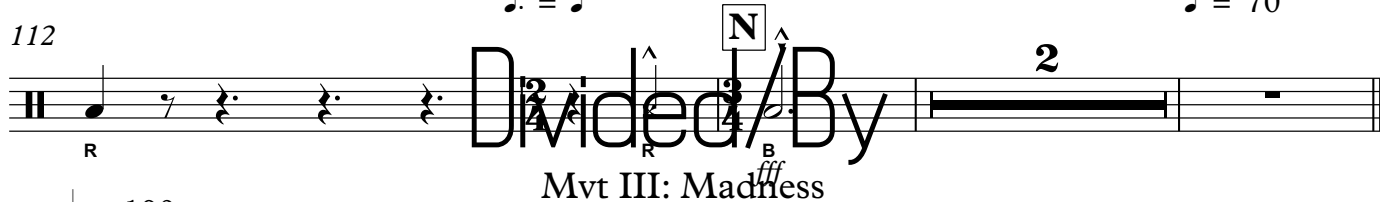
104



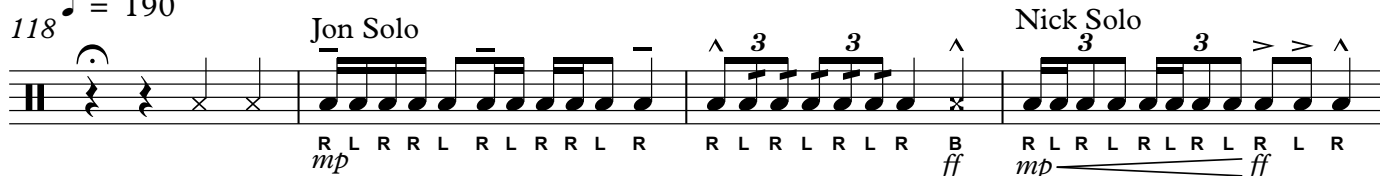
107



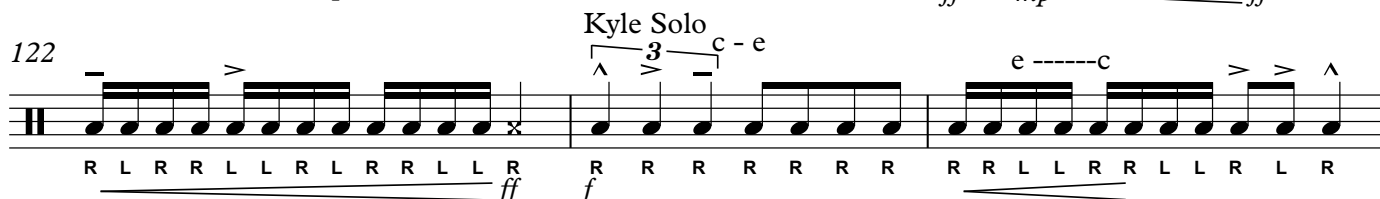
112



118 ♩ = 190



122



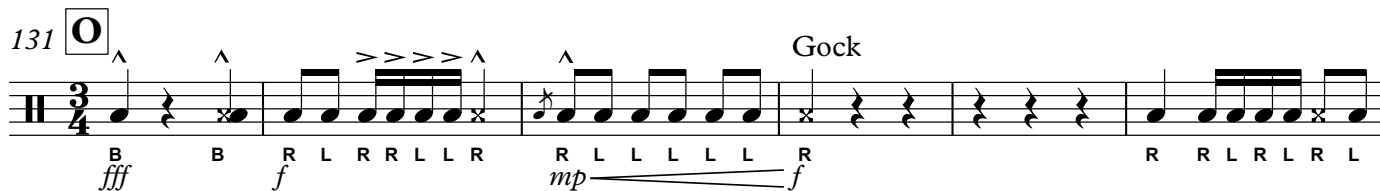
125 Tutti



128 All notes cresc.



131



## 5

167 - - - - -

**4** **5** ♩ = 70

Measure 167: Whole rest.

Measure 168: Whole note G4.

Measure 169: Whole note A4.

Measure 170: Whole note B4.

Tempo: ♩ = 70



## Snare Drum

[illegible]

# Marching Tenor Drums

# Divided/By

## Mvt I - Grounded

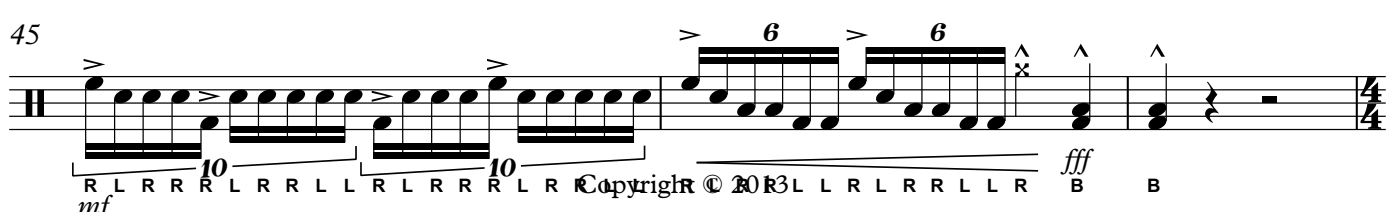
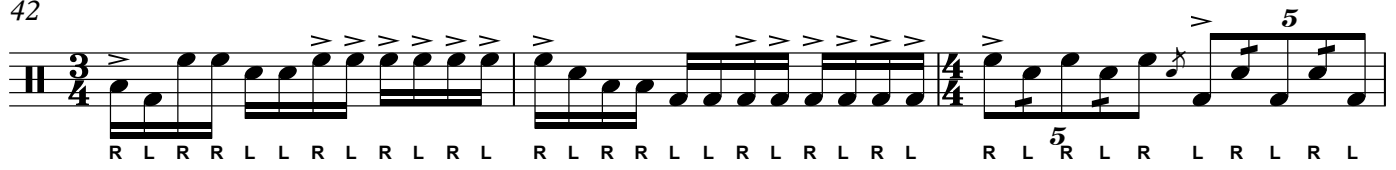
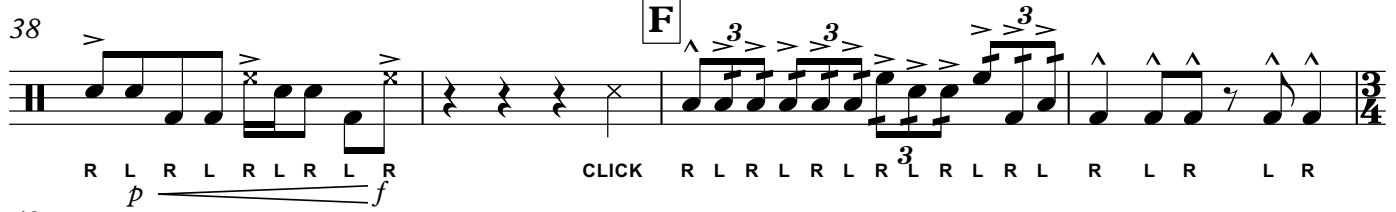
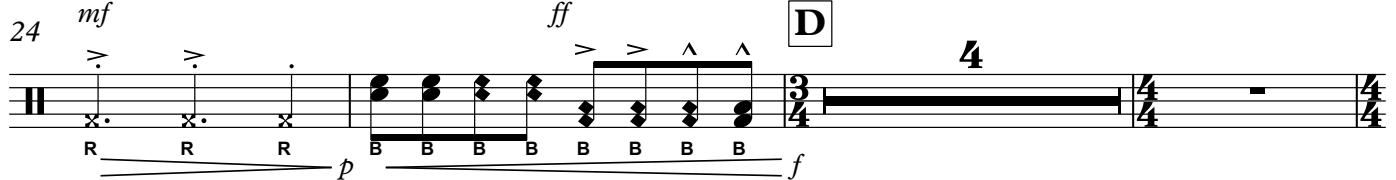
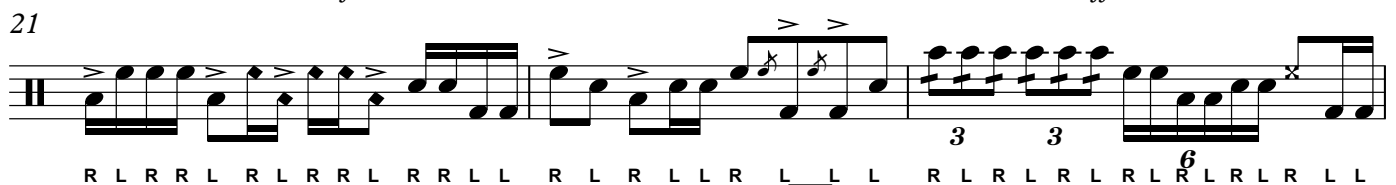
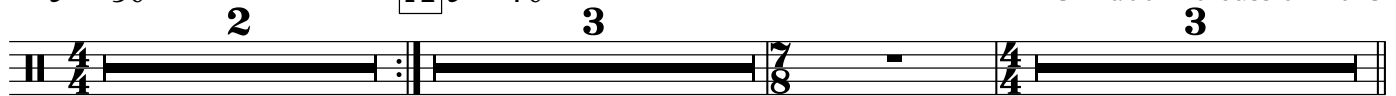
Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50

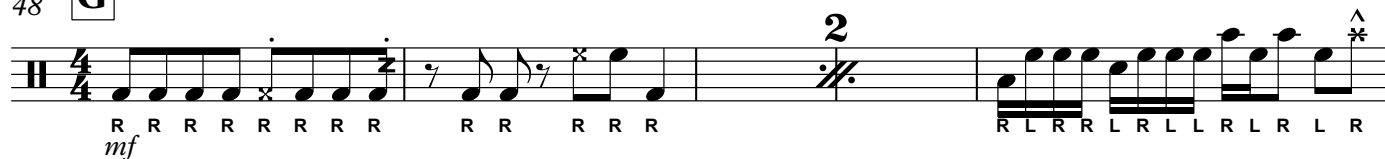
**A** ♩ = 70



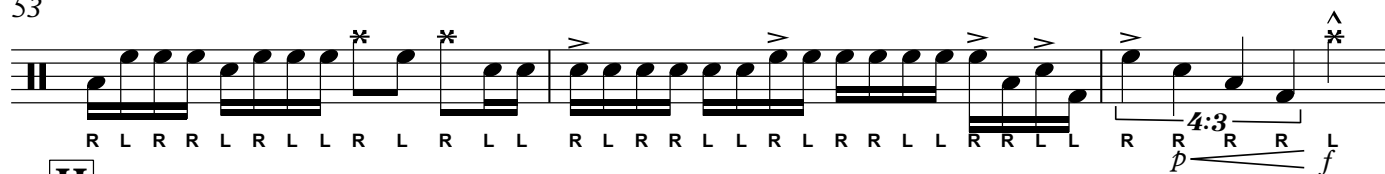
V.S.

## Marching Tenor Drums

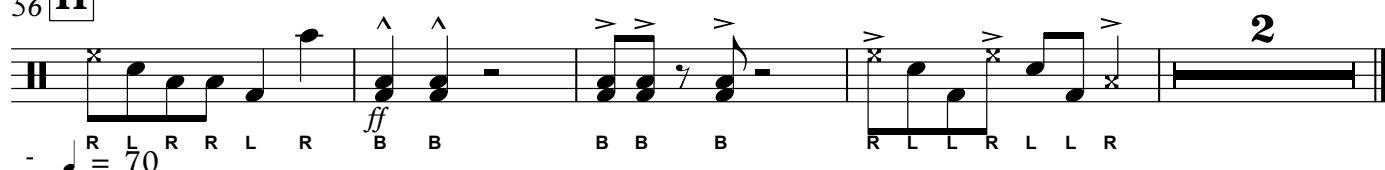
48

**G**

53



56

**H**

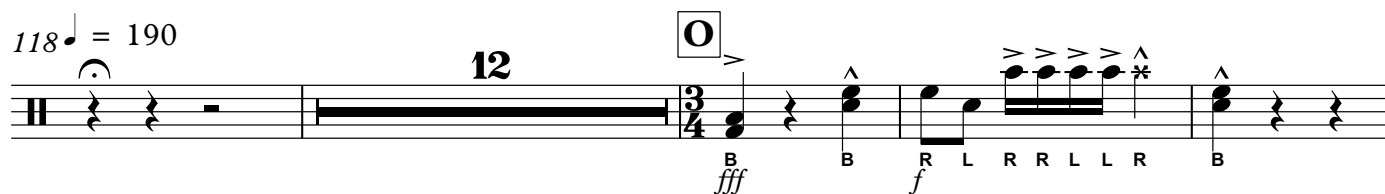
62

**TACET**

Mvt III: Madness



118 ♩ = 190

**12****O**

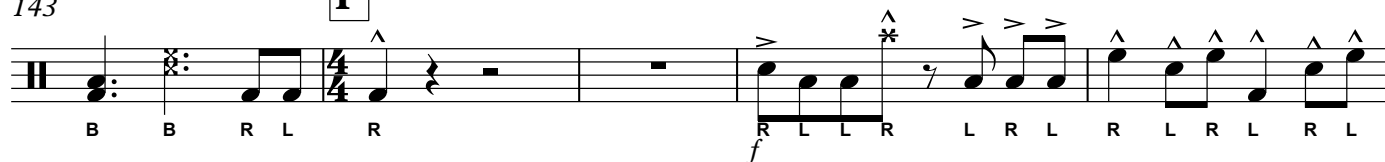
134



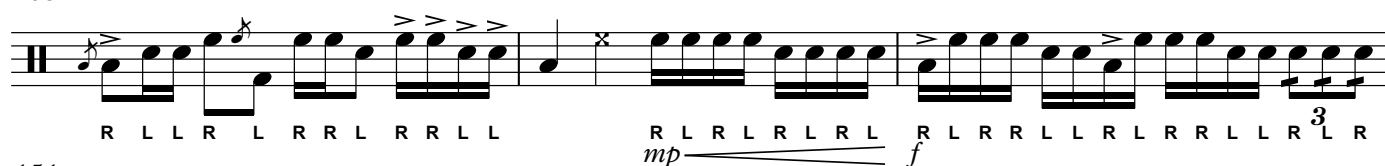
139



143

**P**

148



151



## Marching Tenor Drums

3

154 **Q**

159

167 - - -

178

180

182

Divided/By

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50

**A**♯ = 70

2

# 3

3

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note A4. The third measure contains a whole note B4. The fourth measure contains a whole note C5. The fifth measure contains a whole note B4. The sixth measure contains a whole note A4. The seventh measure contains a whole note G4. The eighth measure contains a whole note F#4. The ninth measure contains a whole note E4. The tenth measure contains a whole note D4. The system ends with a double bar line.

$$10 \boxed{\mathbf{B}} \bullet = 168$$
[illegible]

13

The first system of the musical score for 'The Little Boat' consists of three measures. The first measure contains four chords, each marked with an accent (>) and a fortissimo (*ff*) dynamic. The second measure contains a sequence of eighth notes, with dynamics *mp* (mezzo-piano) and *f* (forte) indicated by a hairpin. The third measure contains a sequence of eighth notes, with dynamics *mp* and *f* indicated by a hairpin. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C).

16

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 8, with dynamics *mp* and *f* indicated. The second system contains measures 9 through 12, ending with a repeat sign. The melody is written in a simple, folk-like style, with the right hand playing the main melody and the left hand providing a harmonic accompaniment. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

18 **C**

18 **C**

*f* *Allegretto* *mf* *p*

22

22

The second system of the musical score for 'The Little Boat' consists of two measures. The first measure contains a series of eighth and sixteenth notes, with a forte (*ff*) dynamic marking. The second measure contains a series of eighth and sixteenth notes, with a piano (*p*) dynamic marking. The score includes fingerings (R, L, R, L, R, R, R, R) and articulation marks (accents, slurs). The key signature is one flat (B-flat), and the time signature is 3/4.

26 | **D**

4

The musical score is written on a single five-line staff. It begins with a treble clef (C-clef on the first line) and a key signature of one sharp (F#), indicated by a sharp sign on the F line. The time signature is 3/4, shown as a '3' over a '4'. The melody is represented by a solid black line that starts on the first space (F#4), moves up to the second space (G4), then down to the first space (F#4), and continues with various intervals across the staff. The piece concludes with a double bar line. Below the staff, the dynamic marking *f* (forte) is written.

## Marching Bass Drum

30 **E**

36

39 **F**

42

45

48 **G**

53

56 **H**

58

2

The score is written on a single staff with a treble clef and a 4/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like *p*, *f*, *mp*, *mf*, and *fff*. Rehearsal marks **E**, **F**, **G**, and **H** are placed at measures 30, 39, 48, and 56 respectively. The score also includes a key signature change to 3/4 at measure 42 and a 2-measure rest at the end of measure 58.

# Mvt II: Descent

## Divided/By

Marching Bass Drum

3

♩ = 70  
62

These time sigs are here for the swag factor

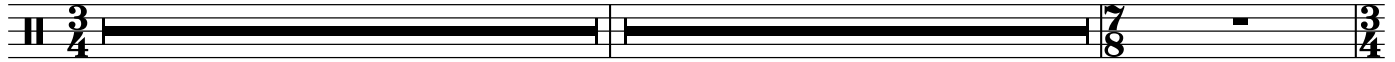


68 **I** ♩ = 150

**J**

10

8



87 **K**

13

2

**L** ♩ = ♩.

6



108 **M**

4

♩. = ♩

**N**

3



## Mvt III: Madness

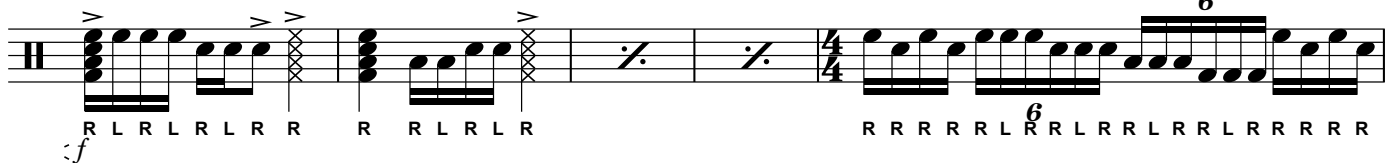
118 ♩ = 190

**O**

12



134



139



## Marching Bass Drum

143 **P**

148

151

154 **Q**

159

167 - - - -

178

180

182



## Cymbals

Tylar Farmer  
Jon Corbi

[illegible][illegible]

40 **F**

*mp*

A musical staff diagram for the piece 'Divided/By'. The staff is divided into two sections by a double bar line. The first section starts with a treble clef, a 4/4 time signature, and a forte dynamic marking 'f'. It contains a single eighth note G, which is boxed and labeled '48' above it. The second section starts with a treble clef and contains a single eighth note H, which is boxed and labeled '7' above it. The text 'Divided/By' is written across the middle of the staff. The number '6' is written above the end of the second section.

♩ =  $\frac{70}{62}$

Mvt II: Descent

These time sigs are here for the swag factor

||  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{3}{4}$

68 **I** ♩ = 150

**9**

**J**

**7**

**7**

**3**

*p* *ff*

87 **K**

2

Cymbals

101 **L**  $\text{♩} = \text{♩}.$

**5** **M** **4** **z.**  $\text{♩} = \text{♩}.$

*mp* *rall.* *ff* *p* *ff*

114 **N**  $\text{♩}.$  **2**  $\text{♩} = 70$

*fff*

Detailed description: The image shows a musical score for Cymbals. It consists of two staves. The top staff begins at measure 101 with a half note (♩). Above it is a box labeled 'L' and the text '♩ = ♩.'. Below the staff, there is a slur over the first two measures with 'mp' and 'rall.' written above it, and 'ff' written below it. The staff then has a 12/8 time signature change, followed by a 5-measure rest (indicated by a thick black bar with the number '5' above it), a 4-measure rest (indicated by a thick black bar with the number '4' above it), and a half note (♩). Above the staff, there is a box labeled 'M' and the text '♩ = ♩.'. Below the staff, there is a slur over the last two measures with 'p' and 'ff' written above it. The bottom staff begins at measure 114 with a 3/4 time signature change, followed by a half note (♩). Above it is a box labeled 'N' and an accent (^). Below the staff, there is a slur over the first two measures with 'fff' written below it. The staff then has a 2-measure rest (indicated by a thick black bar with the number '2' above it), a half note (♩) with the text '♩ = 70' above it, and a final measure with a whole rest (indicated by a thick black bar). A dashed line connects the two staves.

Mvt III: Madness

3

118  $\text{♩} = 190$

**O**

12 3 7 4 6 4

144 **P**

9 11 8 4 7 6 **rall.**

167 - - - -

$\text{♩} = 70$

4 3

*mp*  $\nabla$  *ff*

178

4

*fff*

*f*  $\nabla$  *ffffffffff*

The musical score for Mvt III: Madness, measures 118-178, is written on a single staff. It begins with measure 118, marked with a tempo of 190. The score includes rehearsal marks P, Q, and O. The time signatures are 4/4, 3/4, 4/4, 4/4, 6/4, and 4/4. The dynamics are marked as *mp* and *ff*. The score ends with a *rall.* marking. The score is written in a single staff with various time signatures and dynamic markings. It includes rehearsal marks P, Q, and O. The tempo is marked as 190 and 70. The score ends with a *rall.* marking.

Bass Drum

# Divided/By

## Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50

**A** ♩ = 70

*p* *mp*

10 **B** ♩ = 168

*mf*

26 **D** **E**

*p*

34

*ff*

40 **F**

48 **G** **H**

Mvt II: Descent

*These time sigs are here for the swag factor*

♩ = 70  
62

68 **I** ♩ = 150

9

77 **J** *p* *ff* **7** **7** **3**  
87 **K** **13** **4** **12** *mp* *ff*  
102 **L** **12** **5** **M** **4** **2** **3** *fff*  
114 **N** *rall.* **2** *♩ = 70*

## Mvt III: Madness

118  $\text{♩} = 190$

9

*p*  $\text{—————}$  *ff*

131 **O**

6

4/4

6

4/4

144 **P**

5

11/8

4/4

154 **Q**

4/4

159

rall. . . . .

5

167 . . .

4

3

$\text{♩} = 70$

*mp*  $\text{—————}$  *ff*

179

*fff*

# Divided/By

Tam-tam

Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

$\text{♩} = 50$

**Divided/By** TACET

$\text{♩} = 70$   
62

Mvt II: Descent

These time sigs are here for the swag factor

68 **I**  $\text{♩} = 150$

9

**J**

*p*  $\text{ff}$

87 **K**

13

2

**L**  $\text{♩} = \text{♩.}$

12

8

6

108 **M**

4

$\text{♩.} = \text{♩}$

**N** *rall.*

2

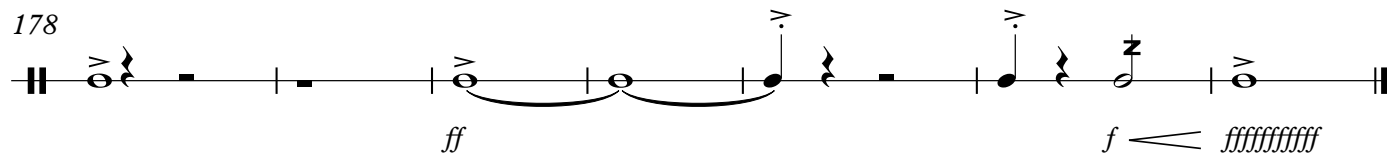
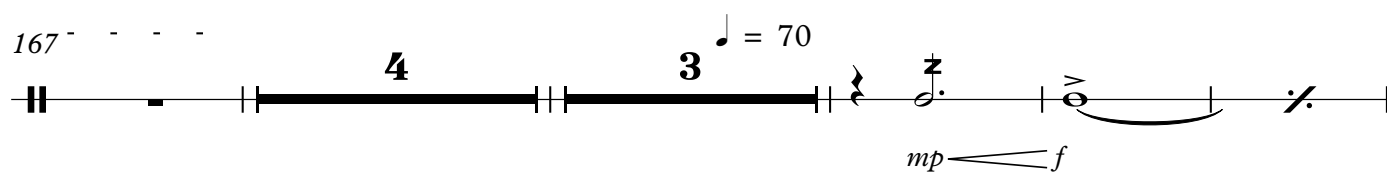
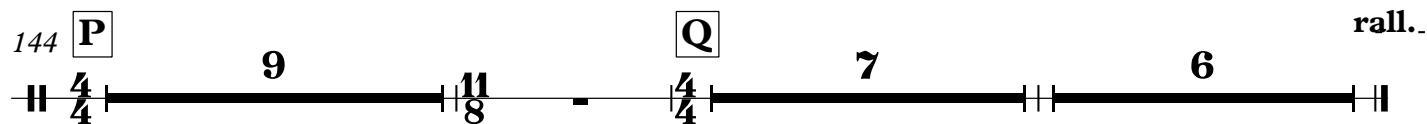
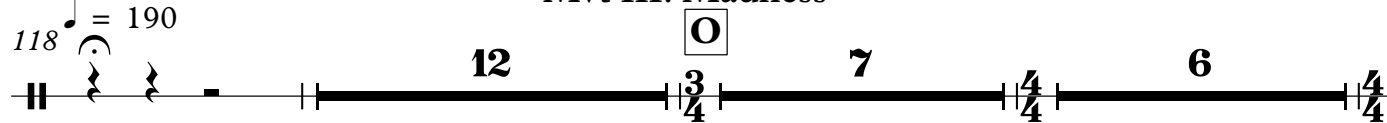
$\text{♩} = 70$

*ffff*

2

## Mvt III: Madness

Tutti

118  $\text{♩} = 190$ 





## Tom-toms

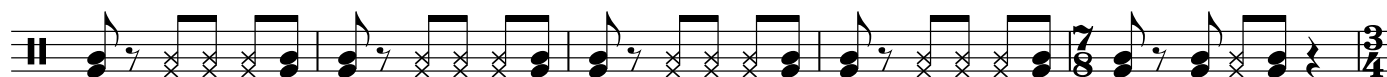
77

**J**

x on rim

*f*

82

87 **K**

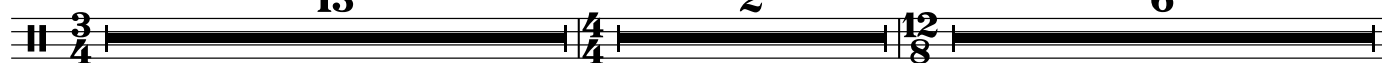
13

2

**L**

♩ = ♩.

6

108 **M**

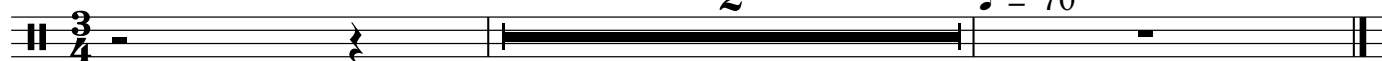
♩ = ♩

^

*ffff**rall.*114 **N**

2

♩ = 70



## Mvt III: Madness

118 ♩ = 190

9

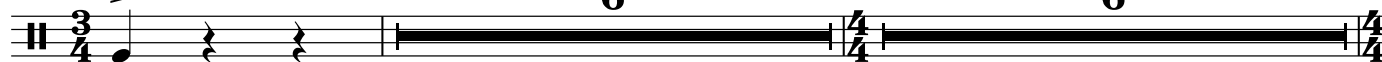
&gt;

&gt;

*p**ff*131 **O**

6

6

144 **P**

9

**Q**

7

6

*rall.*

167 - - - -

Tom-toms

♩ = 70

4 5

3

180

*fff*

# Divided/By

Drum Set

Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50

**A** ♩ = 70

2 3 3

10 **B** ♩ = 168

8 8 4

31 **E** **F**

9

46 **G**

*mp* < *ff*

50

53

**H**

56

*mp*

Divided/By

♩ = 70  
62

Mvt II: Descent

These time sigs are here for the swag factor

5 4 3 2 1 3

68 **I** ♩ = 150

10

3 4

## Drum Set

78 Ad Lib Hard On Dis

78 **J**

*f*

83

7/8

87 **K**

3/4

93

3/4

98

4/4 4/4 12/8

*mp* *ff*

102 **L**

12/8

*f*

105

12/8

108 **M**

*f*

rall.

2/4

114 **N**

*f*

rall.

2/4

# Mvt III: Madness

3

118 ♩ = 190

118 **O**

12 7 6

144 **P**

9 **Q**

157

rall. 5

167 - - -

♩ = 70

4 5

5

*fff*

# Divided/By

Mvt I - Grounded

Tylar Farmer  
Jon Corbi

RHS Indoor Percussion 2015

Mvt II: Descent

TACET

Divided/By

♩ = 50



♩ = 70  
62

These time sigs are here for the swag factor



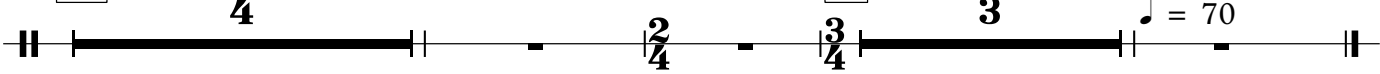
68 **I** ♩ = 150



87 **K**



108 **M**



## Mvt III: Madness

118  $\text{♩} = 190$

**O**

12 3 7 4 6 4

144 **P** 9 11 8 4 7 6 **rall..**

167 - - -  $\text{♩} = 70$

4 5 5

*fff*



# Divided/By

Chimes

Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

$\text{♩} = 50$  **A**  $\text{♩} = 70$  **C** *mf*

10 **B**  $\text{♩} = 168$  **C** **8**

26 **D** **4** **E**

36 **F** To other marimba **2** **2** **4**

48 **G** **8** **H** **6**

rall.  $\text{♩} = 70$  62 **TACET**

2

## Mvt III Madness

Chimes

 $\text{♩} = 190$ 

118 **9**

Staff 118-130: Treble clef, key of B-flat major. Measure 118 has a whole rest. Measure 119 has a whole rest. Measure 120 has a whole rest. Measure 121 has a whole rest. Measure 122 has a whole rest. Measure 123 has a whole rest. Measure 124 has a whole rest. Measure 125 has a whole rest. Measure 126 has a whole rest. Measure 127 has a whole rest. Measure 128 has a whole rest. Measure 129 has a whole rest. Measure 130 has a whole rest. Dynamics: *p* to *ff*.

131 **O** **7** **3**

Staff 131-143: Treble clef, key of B-flat major. Measure 131 has a whole rest. Measure 132 has a whole rest. Measure 133 has a whole rest. Measure 134 has a whole rest. Measure 135 has a whole rest. Measure 136 has a whole rest. Measure 137 has a whole rest. Measure 138 has a whole rest. Measure 139 has a whole rest. Measure 140 has a whole rest. Measure 141 has a whole rest. Measure 142 has a whole rest. Measure 143 has a whole rest. Dynamics: *p* to *ff*.

144 **P** **7**

Staff 144-153: Treble clef, key of B-flat major. Measure 144 has a whole rest. Measure 145 has a whole rest. Measure 146 has a whole rest. Measure 147 has a whole rest. Measure 148 has a whole rest. Measure 149 has a whole rest. Measure 150 has a whole rest. Measure 151 has a whole rest. Measure 152 has a whole rest. Measure 153 has a whole rest. Dynamics: *p* to *f*.

154 **Q** **6** **6** **rall..**

Staff 154-166: Treble clef, key of B-flat major. Measure 154 has a whole rest. Measure 155 has a whole rest. Measure 156 has a whole rest. Measure 157 has a whole rest. Measure 158 has a whole rest. Measure 159 has a whole rest. Measure 160 has a whole rest. Measure 161 has a whole rest. Measure 162 has a whole rest. Measure 163 has a whole rest. Measure 164 has a whole rest. Measure 165 has a whole rest. Measure 166 has a whole rest. Dynamics: *p* to *f*.

167 **4**  $\text{♩} = 70$

Staff 167-176: Treble clef, key of B-flat major. Measure 167 has a whole rest. Measure 168 has a whole rest. Measure 169 has a whole rest. Measure 170 has a whole rest. Measure 171 has a whole rest. Measure 172 has a whole rest. Measure 173 has a whole rest. Measure 174 has a whole rest. Measure 175 has a whole rest. Measure 176 has a whole rest. Dynamics: *mp* to *f*.

177 **fff**

Staff 177-186: Treble clef, key of B-flat major. Measure 177 has a whole rest. Measure 178 has a whole rest. Measure 179 has a whole rest. Measure 180 has a whole rest. Measure 181 has a whole rest. Measure 182 has a whole rest. Measure 183 has a whole rest. Measure 184 has a whole rest. Measure 185 has a whole rest. Measure 186 has a whole rest. Dynamics: *fff*.

# Divided/By

Glockenspiel

Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50      **A** ♩ = 70

*f* ————— *mp*

10      **B** ♩ = 168

*mf*

18      **C**

*mf* ————— *f*

26      **D**      **E**

4      9

40      **F**      **G**

2      2      4      8

56      **H**

*mf*      *f*      *fff*

Divided/By

62      ♩ = 70

5      4

These time sigs are here for the swag factor

## Glockenspiel

## Mvt II: Descent

64

64

*mp*

Musical staff 64-67: Treble clef, key of B-flat major. Measure 64: 4/4 time, quarter rest, eighth rest, eighth note G4, quarter note F4. Measure 65: 3/4 time, quarter note E4, quarter note D4. Measure 66: 2/4 time, quarter note C4, quarter note B3. Measure 67: 1/4 time, quarter note A3. Measure 68: 3/4 time, quarter note G3, quarter note F3.

68

**I** ♩ = 150

68

*mf*

Musical staff 68-74: Treble clef, key of B-flat major. Measure 68: 3/4 time, quarter note G3, quarter note F3. Measure 69: 4/4 time, quarter note E4, quarter note D4. Measure 70: 4/4 time, quarter note C4, quarter note B3. Measure 71: 4/4 time, quarter note A3, quarter note G3. Measure 72: 4/4 time, quarter note F3, quarter note E3. Measure 73: 4/4 time, quarter note D3, quarter note C3. Measure 74: 4/4 time, quarter note B2, quarter note A2.

75

**J** simile

75

*p* *f*

Musical staff 75-80: Treble clef, key of B-flat major. Measure 75: 4/4 time, quarter note G3, quarter note F3. Measure 76: 4/4 time, quarter note E4, quarter note D4. Measure 77: 4/4 time, quarter note C4, quarter note B3. Measure 78: 4/4 time, quarter note A3, quarter note G3. Measure 79: 4/4 time, quarter note F3, quarter note E3. Measure 80: 4/4 time, quarter note D3, quarter note C3.

81

81

Musical staff 81-86: Treble clef, key of B-flat major. Measure 81: 4/4 time, quarter note G3, quarter note F3. Measure 82: 4/4 time, quarter note E4, quarter note D4. Measure 83: 4/4 time, quarter note C4, quarter note B3. Measure 84: 4/4 time, quarter note A3, quarter note G3. Measure 85: 4/4 time, quarter note F3, quarter note E3. Measure 86: 4/4 time, quarter note D3, quarter note C3.

87

**K**

12

87

*mp* *ff*

Musical staff 87-93: Treble clef, key of B-flat major. Measure 87: 3/4 time, quarter note G3, quarter note F3. Measure 88: 4/4 time, quarter note E4, quarter note D4. Measure 89: 4/4 time, quarter note C4, quarter note B3. Measure 90: 4/4 time, quarter note A3, quarter note G3. Measure 91: 4/4 time, quarter note F3, quarter note E3. Measure 92: 4/4 time, quarter note D3, quarter note C3. Measure 93: 4/4 time, quarter note B2, quarter note A2.

102

**L** ♩ = ♩

4

102

*f*

Musical staff 102-107: Treble clef, key of B-flat major. Measure 102: 12/8 time, quarter note G3, quarter note F3. Measure 103: 12/8 time, quarter note E4, quarter note D4. Measure 104: 12/8 time, quarter note C4, quarter note B3. Measure 105: 12/8 time, quarter note A3, quarter note G3. Measure 106: 12/8 time, quarter note F3, quarter note E3. Measure 107: 12/8 time, quarter note D3, quarter note C3.

108

**M**

3

108

*f* *ff*

Musical staff 108-113: Treble clef, key of B-flat major. Measure 108: 3/4 time, quarter note G3, quarter note F3. Measure 109: 3/4 time, quarter note E4, quarter note D4. Measure 110: 3/4 time, quarter note C4, quarter note B3. Measure 111: 3/4 time, quarter note A3, quarter note G3. Measure 112: 3/4 time, quarter note F3, quarter note E3. Measure 113: 3/4 time, quarter note D3, quarter note C3.

114

**N**

rall. ♩ = 70

114

*ff* *mp*

Musical staff 114-119: Treble clef, key of B-flat major. Measure 114: 3/4 time, quarter note G3, quarter note F3. Measure 115: 3/4 time, quarter note E4, quarter note D4. Measure 116: 3/4 time, quarter note C4, quarter note B3. Measure 117: 3/4 time, quarter note A3, quarter note G3. Measure 118: 3/4 time, quarter note F3, quarter note E3. Measure 119: 3/4 time, quarter note D3, quarter note C3.

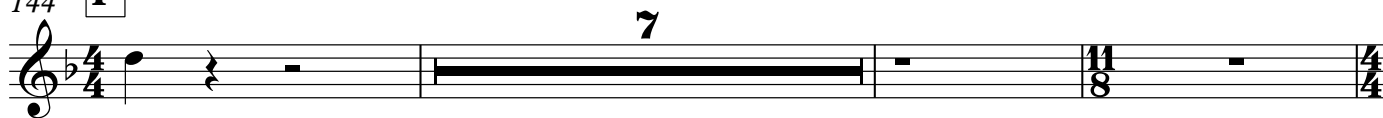
# Mv. Glockenspiel

3

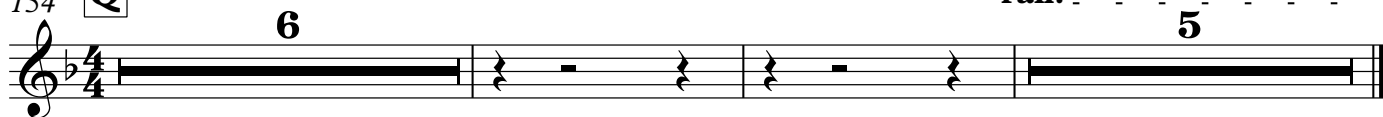
118 ♩ = 190



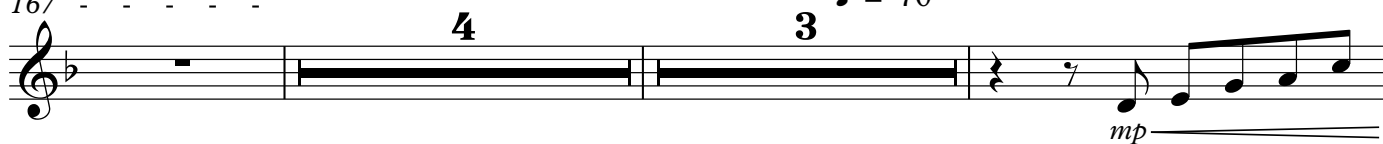
144 **P**



154 **Q**



167 - - - - - ♩ = 70



176



# Divided/By

Xylophone

Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50      **A** ♩ = 70      Hard Mallets

mf

f mp f ppp

p

**B** ♩ = 168

ff mf f mp f

mp f mf

**C**

f mf

f mp ff

**D** **E**

f

**F**

p ff

2

**G**

Xylophone

48

Soft Mallets



55

Or just slide down



58

**Divided By**

2

62  $\text{♩} = 70$ 

These time sigs are here for the tag factor

**Mr. In Descent**

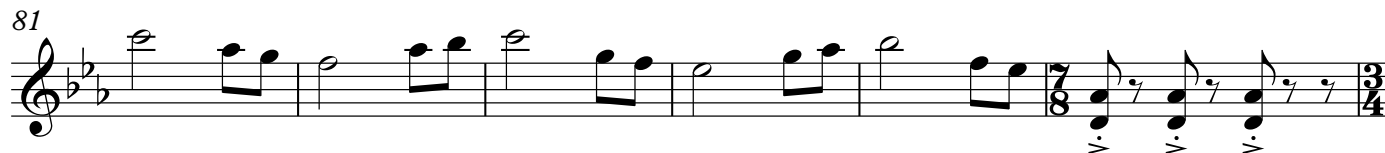
68

**I**  $\text{♩} = 150$ 

75

**J**Hard Mallets  
simile

81



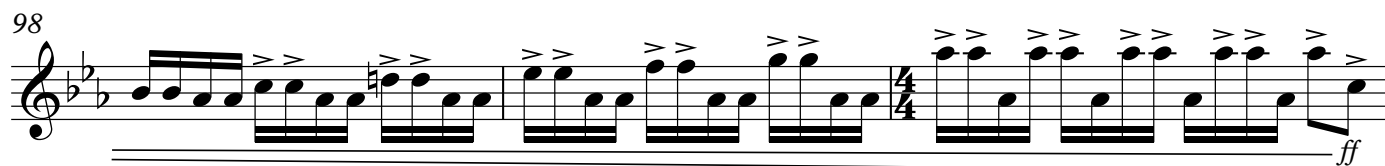
87

**K**

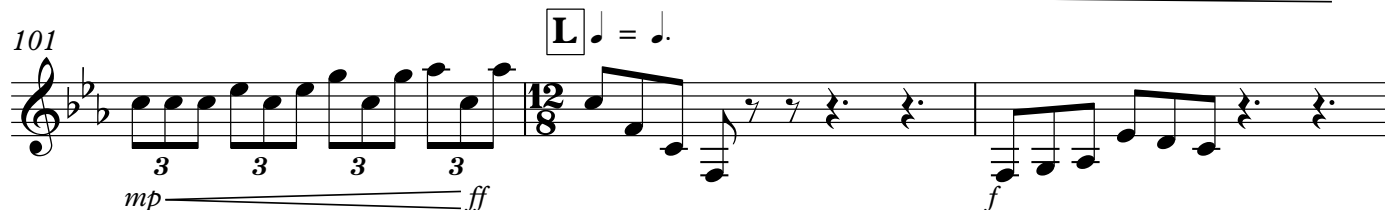
7



98



101

**L** $\text{♩} = \text{♩}$ 

# Xylophone

3

104

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

107

*f* *tr*

111

*rall.* *f* *ff*

114

*ff* *mp*

**N**

$\text{♩} = 70$



4

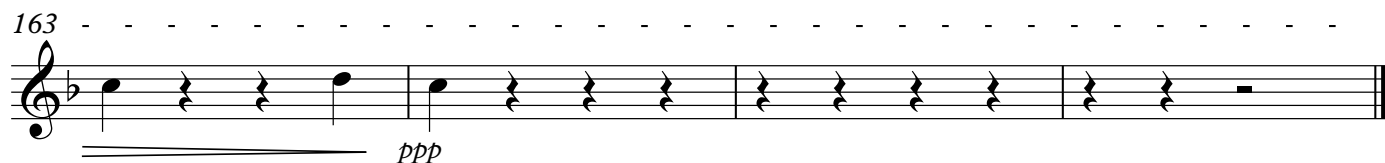
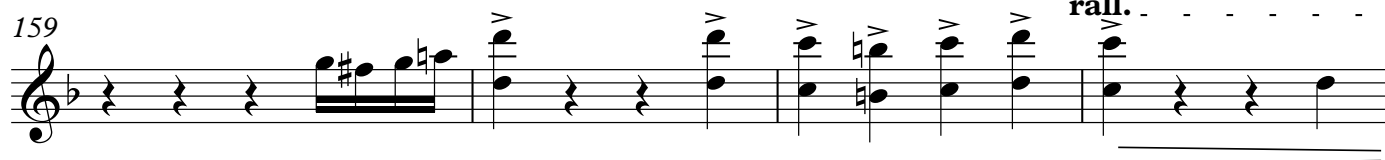
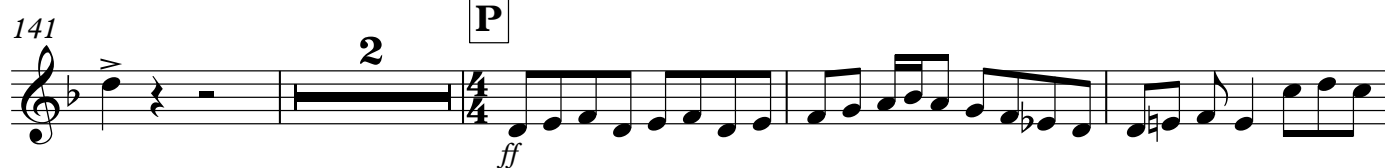
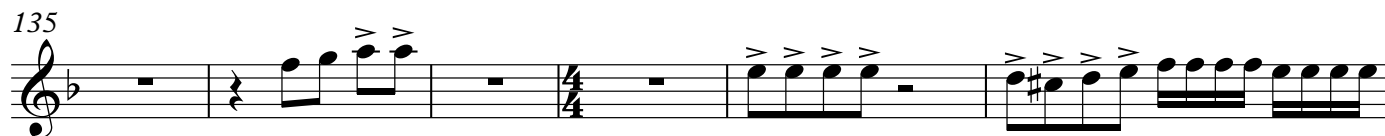
## Mvt. III: Madness

Xylophone

O

Hard Mallets

118 ♩ = 190



## 5

$\text{♩} = 70$

176

*f* 6 6 6 6

6 6 6 6

6 6 6 6

[illegible]

181

181

182

183

184

185

# Divided/By

Marimba

Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50      **A** ♩ = 70

7      **B** ♩ = 168

13

17      **C**

21

mf      mp      f      mf      ff

## Marimba

26 **D** **E**

4 4

*p*

35

*p* *ff*

*ff*

40 **F** **G**

2 2 4

*mf* < *f* *mf* < *f*

*mp*

50

*mf* < *f* *mf* < *f* *mf* < *f*

*mp* *mp*

53

*mf* < *f* *mf* < *f* *mf*

*mp* *mf*

56 **H**

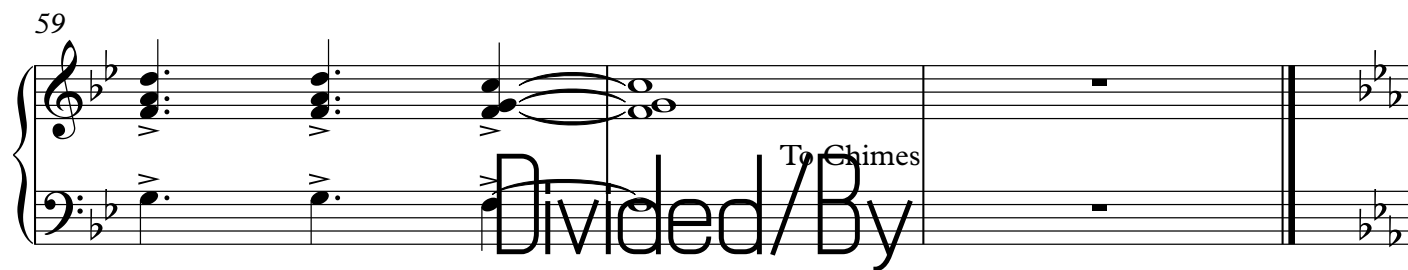
*ff* *fff*

*ff* *fff*

59

To Chimes

Divided/By

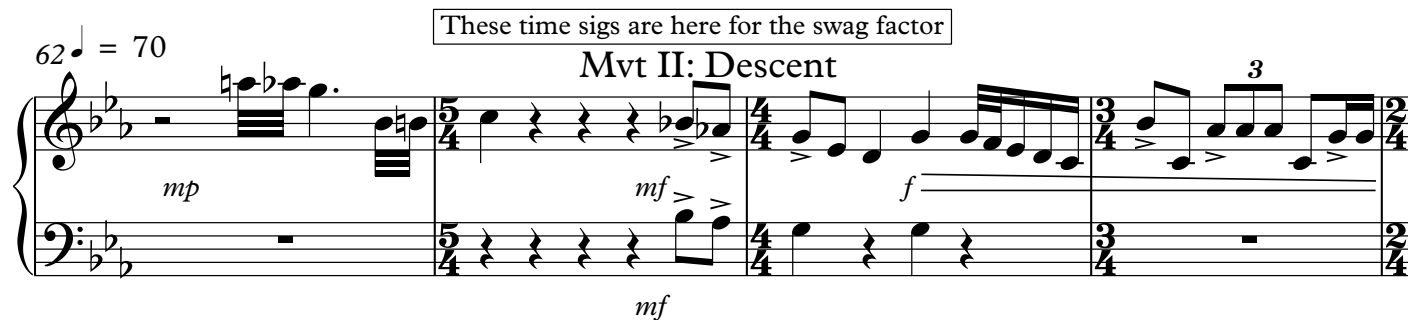


62 ♩ = 70

These time sigs are here for the swag factor

Mvt II: Descent

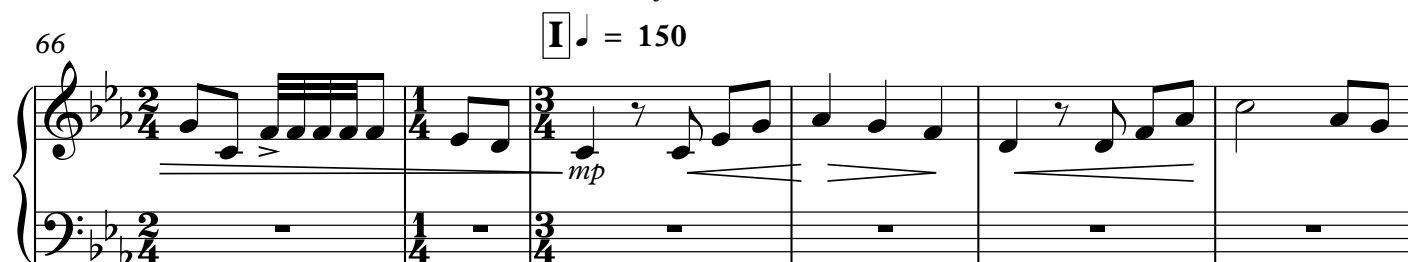
*mp* *mf* *f*



66

I ♩ = 150

*mp*



72

*p*



78

J simile

*f*



83



87 **K**

93

98

101 **L**  $\text{♩} = \text{♩}$

104

107 **M**

# Marimba

5

♩. = ♩

110

rall.

**N**

114

# Divided/By

Mvt III: Madness

6 ♩ = 190

118

*p*

126

*p* *ff*

131 O

*mp* *f*

138

*p* *ff*

144 P

*ff* *f*

149

*f* *ff*



# Marimba

7

153 Q

158 rall..

162

167 ♩ = 70

175

## Marimba

178

Measures 178-179 of a Marimba score. Measure 178 contains four groups of sixteenth notes, each marked with a '6' above the staff. Measure 179 begins with a sixteenth-note scale marked with a '6', followed by four groups of sixteenth notes marked with an accent (>) and a '3' below the staff, indicating a triplet.

180

Measures 180-184 of a Marimba score. Measure 180 starts with a fortissimo (*fff*) dynamic and features four groups of sixteenth notes, each marked with an accent (>). Measures 181-184 continue with similar patterns of accented sixteenth notes, with some measures including rests in the right hand. The piece concludes with a final chord in measure 184.

# Divided/By

Marimba

Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50      **A** ♩ = 70

2      2

*mf*      *mf*  $\rightarrow$  *p*

6

*mp*      *f*  $\rightarrow$  *mf*      *mf*  $\rightarrow$  *ppp*

9

10 **B** ♩ = 168

*ff*      *mf*

14

18 **C**

*mf* *f*

23

*f* *mp* *ff*

26 **D** **E**

*p* *mf*

34

*f* *pp* *mf* *pp*

38 **F**

*p* *ff*

48 **G**

*mf < f* *mp*

Marimba

3

52

*mf < f*

**H** *mp*

*mp*

To synthe

56

*ff* *fff*

Divided/By

These time sigs are here for the swag factor

62 ♩ = 70

Mvt II: Descent

*mf* *mp < f* *pp*

68 **I** ♩ = 150

9

**J**

*mf*

81

87 **K**

89

Measures 89-95. Treble clef, key signature of two flats (B-flat, E-flat). Measure 89: quarter notes G4, A4, B-flat4, C5. Measure 90: quarter notes D5, C5, B-flat4, A4. Measure 91: quarter notes G4, F4, E-flat4, D4. Measure 92: quarter notes C4, B-flat3, A3, G3. Measure 93: quarter notes F3, E-flat3, D3, C3. Measure 94: quarter notes B-flat2, A2, G2, F2. Measure 95: quarter notes E-flat2, D2, C2, B-flat1. Dynamics: *mp* in measure 95.

96

Measures 96-99. Treble clef, key signature of two flats. Measure 96: quarter notes G4, A4, B-flat4, C5. Measure 97: quarter notes D5, C5, B-flat4, A4. Measure 98: quarter notes G4, F4, E-flat4, D4. Measure 99: quarter notes C4, B-flat3, A3, G3. Dynamics: *mf* in measure 99. Time signature change to 4/4 at the end of measure 99.

100

Measures 100-101. Treble clef, key signature of two flats, 4/4 time. Measure 100: quarter notes G4, A4, B-flat4, C5. Measure 101: quarter notes D5, C5, B-flat4, A4. Dynamics: *mp* in measure 101, *ff* in measure 101. Time signature change to 12/8 at the end of measure 101.

102

**L** ♩ = ♩

Measures 102-107. Treble clef, key signature of two flats, 12/8 time. Measure 102: quarter notes G4, A4, B-flat4, C5. Measure 103: quarter notes D5, C5, B-flat4, A4. Measure 104: quarter notes G4, F4, E-flat4, D4. Measure 105: quarter notes C4, B-flat3, A3, G3. Measure 106: quarter notes F3, E-flat3, D3, C3. Measure 107: quarter notes B-flat2, A2, G2, F2. Dynamics: *f* in measure 102, *pp* in measure 103. Time signature change to 4/4 at the end of measure 107.

108

**M**

Measures 108-111. Treble clef, key signature of two flats. Measure 108: quarter notes G4, A4, B-flat4, C5. Measure 109: quarter notes D5, C5, B-flat4, A4. Measure 110: quarter notes G4, F4, E-flat4, D4. Measure 111: quarter notes C4, B-flat3, A3, G3. Dynamics: *mp* in measure 111.

♩ = ♩

rall. . . . .

**N**

112

Measures 112-115. Treble clef, key signature of two flats. Measure 112: quarter notes G4, A4, B-flat4, C5. Measure 113: quarter notes D5, C5, B-flat4, A4. Measure 114: quarter notes G4, F4, E-flat4, D4. Measure 115: quarter notes C4, B-flat3, A3, G3. Dynamics: *ff* in measure 112. Time signature change to 2/4 at the end of measure 114. Measure 116: quarter notes G4, A4, B-flat4, C5. Measure 117: quarter notes D5, C5, B-flat4, A4. Measure 118: quarter notes G4, F4, E-flat4, D4. Measure 119: quarter notes C4, B-flat3, A3, G3. Dynamics: *ff* in measure 119. Time signature change to 3/4 at the end of measure 118.

Marimba

5

115

$\text{♩} = 70$

*mp*

This musical score is for a Marimba part, measures 115 to 117. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 115 features a treble staff with a whole rest and a bass staff with a triplet of eighth notes, each marked with an accent (>). Measure 116 continues with a treble staff whole rest and a bass staff triplet of eighth notes, also accented. Measure 117 has a treble staff whole rest and a bass staff quarter rest. A dynamic marking of *mp* (mezzo-piano) is placed below the bass staff at the end of measure 117. A tempo indication of  $\text{♩} = 70$  is located above the treble staff in measure 117. A dashed line spans the top of the page from measure 115 to the end of measure 117.

6

## Mvt III Madness

♩ = 190

118

9

9

*p* *ff*

131

**O**

*mp* *f*

138

*p* *ff*

144

**P**

*f* *f*

149

*mf* *f*

154

**Q**

*mf*



Marimba

7

159 **rall.** 4

167 ♩ = 70

176 f

178

180 fff

# Divided/By

Vibraphone

Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50

2

Wah **A**

♩ = 70

*mp*

7

*f*

*ppp mf*

3 3 3

*Ped.*

\*

10 **B** ♩ = 168

*mf*

17

3 3

*p* *f*

**C**

21

*f*

*f* *mp*

26 **D**

4

**E**

*p*

37 **F**

2 2 4

*ff* *p* *ff*

violin

48 **G**

*mf* < *f*

52 *mf* < *f*

56 **H**

*ff* > > > *fff*

62 = 70

These time signs are here for the swag factor

Mvt II: Descent

68 **I** = 150

*mf*

78 **J** simile

*f*

87 **K**

95 *mp* *Ped.*

101 **L** = .

Wah

*mp* *ff* *mf*

106 **M**

End Wah

# Vibraphone

3

111

114

4

## Mvt. III. Madness

♩ = 190

118 **9**

*p* ————— *ff*

131 **O** **4**

*mf*

142 **P**

*p* ————— *ff* *f*

148

*f* *mf* ————— *f*

154 **Q**

159 **rall.** **4**

167 - - - **4** **3** ♩ = 70

*mp* ————— *f*

*Red.* \*

179 Somehow get louder

*fff*

# Divided/By

Vibraphone

Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50      ♩ = 70      Wah **A**

8      **B** ♩ = 168

13

18      **C**

23

26      **D**      **E**

37      **F**

Copyright © 2013

## Vibraphone

48 **G**

*mp* *Ped.* *mp*

52

*mp* *mp*

56 **H**

*ff* *fff*

Divided/By

These time sigs are here for the swag factor

62  $\text{♩} = 70$  \*

Mvt II: Descent

*mf* *mp*

68 **J**

$\text{Ped.} = 150$

10

*f*

86 **K**

*Ped.*

93 **L**

6

*mp* *ff*

102  $\text{♩} = \text{♩}$  Wah **L**

*mf*

108 **M**

End Wah

*rall.* *f* *ff*

114 **N**

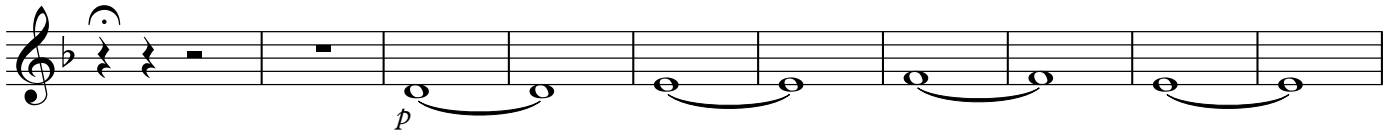
*ff* *mp*

# Divided/By

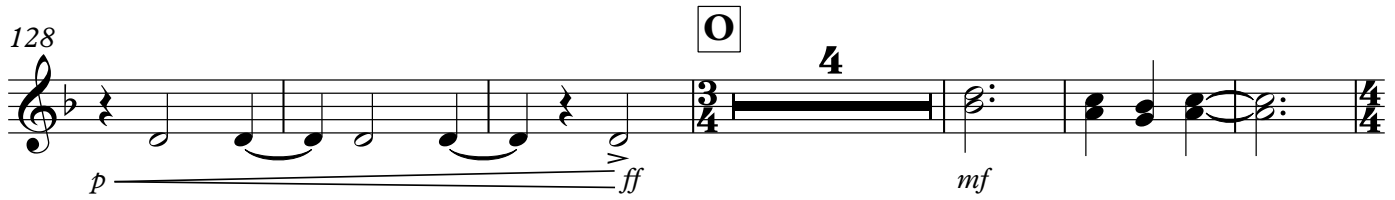
Mvt III Madness

3

♩ = 190  
118



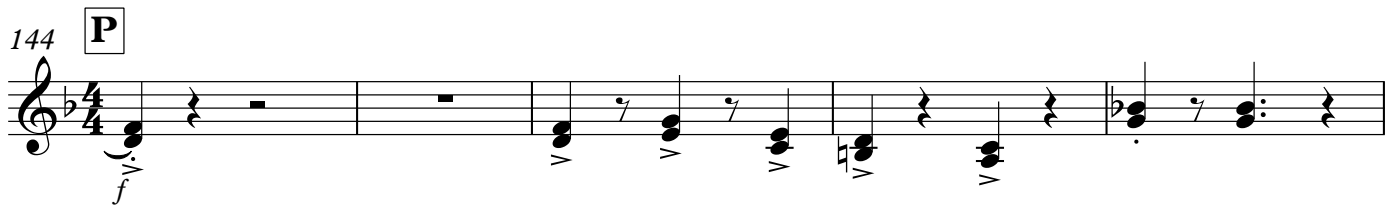
128



138



144



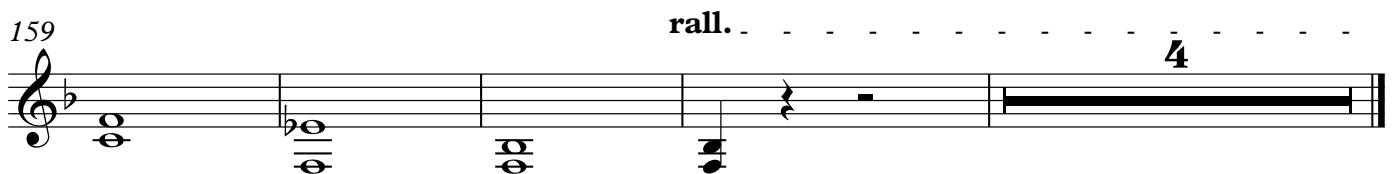
149



154



159



167



179





Bass Guitar

# Divided/By

## Mvt I - Grounded

Tylar Farmer

Jon Corbi

RHS Indoor Percussion 2015

♩ = 50      **A** ♩ = 70

**2**

*mp*

9      **B** ♩ = 168

14

18 **C**

*ff*

23

*f* *mp* *ff*

26 **D** **4** **E**

*p*

34

38 **F** **2** **2** **4**

*ff*

48 **G**

54 **H**

58

Mvt II: Descent

# Divided/By

♩ = 70  
62

These time sigs are here for the swag factor

68 **I** ♩ = 150 **J**

10

73

84 **K**

89

90

95

96

101

pp  $\longleftarrow$  ff

102 **L**  $\text{♩} = \text{♩}$

12/8

108 **M**

12/8

112 **N**  $\text{♩} = \text{♩}$  **rall.** - - - - -

12/8 2/4 3/4 3/4

*ff* *mp*

### Mvt III: Madness

[illegible][illegible]

*p* ————— *ff*

[illegible]
$$mp \longrightarrow f$$


138

$p$  —————  $ff$

[illegible] $f$  $f$ 

149

0 7 1 0 3 1 0 7 0 7 0 0 11 8 3 3 3 7 4 4

154 **Q** 

T	4				
A	4				
B	4	3	3	3	3
					1

 $f$ 

159 rall. - - - - -

**5**

159 rall. - - - - -

**5**

159 1 1 4 1

**rall.** . . . . . **5**

167 - - - .

**4** **4** ♩ = 70 > >

*f*

169

*fff*

The musical score for Bass Guitar consists of two systems. The first system covers measures 167 to 174. Measure 167 contains a whole rest. Measures 168 and 169 are marked with a '4' and a tempo of 70. Measures 170 and 171 contain whole rests. Measure 172 contains a double bar line. Measures 173 and 174 contain whole rests. The second system covers measures 175 to 179. Measure 175 contains a whole rest. Measures 176 and 177 contain whole rests. Measure 178 contains a whole rest. Measure 179 contains a whole rest. The score includes various musical notations such as rests, bar lines, and dynamic markings.

# Divided/By

Pad 1 (New Age)  
Lead 2 (Sawtooth)  
Pad 4 (Choir)  
Piano ♩ = 50  
Lead 1 (Square)

Mvt I - Grounded

Tylar Farmer  
Jon Corbi  
RHS Indoor Percussion 2015

**A** ♩ = 70  
Lead 2 (Sawtooth)

To Pad 1

*ppp* *f* *ppp* *f*

Repeat until ready to play, don't decresendo the last time

**B** ♩ = 168

7

*ppp*

**C**

16

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

3 3

**D** **E**

26

4 9 9

**F**

40

2 2 3 2 2 3

2 Pad 1 (New Age), Lead 2 (Sawtooth), Pad 4 (Choir), Piano, Lead 1 (Square)

47 **G**

53 **H** Or just slide down

58

## Divided/By

♩ = 70

62 Pad 4 (Choir) **Mvt II: Descent**  
These time sigs are here for the swag factor

68 **I** ♩ = 150 **J**

87 **K**

8 2

8 2

pp

102 **L**  $\text{♩} = \text{♩}$  **M**  $\text{♩} = \text{♩}$

6 4 2 3

rall.  $\text{♩} = 70$

114 **N**

3

Divided By

## Mvt III: Madness

118  $\text{♩} = 190$

mp < f f p

126 mp < f f p

131 **O**

6 6 6 6



**P**

## Lead 2 (Sawtooth)

$$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \\ \sigma_f \end{array} \quad \text{---} \quad \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \\ \sigma_g \end{array}$$

**rall.** \_ \_ \_ \_ \_

# Divided/By

Piano

### Mvt IV: Return

$\text{♩} = 70$

167

Mvt IV: Return

*mf*  
Led.

\*

[illegible]