

**Bruce Adolphe**

# **SELF COMES TO MIND**

**Based on a text by Antonio Damasio**

Commissioned with support from Joan and Allan Fisch

World Premiere Performance at Lefrak Theater  
American Museum of Natural History  
May 3, 2009

Yo-Yo Ma, cello  
Ayano Kataoka, Percussion  
John Ferrari, Percussion

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# SELF COMES TO MIND

Duration: Approximately 21 minutes

|  |    |
|--|----|
| I. When Mind First in the Body Bloomed | 1  |
| II. Self Came to Mind                  | 20 |
| III. Discovery                         | 39 |

Instrumentation:

Solo Cello

Percussion I: chimes, gong, vibraphone, marimba

Percussion II: chromatic crotales, suspended cymbal, four tom-toms, marimba

Text by Antonio Damasio available upon request

Interactive visual images of brain scans available upon request

## SELF COMES TO MIND

*Notes on the collaboration with neuroscientist Antonio Damasio*

*Self Comes to Mind* is the third work I have composed based on Antonio Damasio's writing. The first two – *Body Loops* for piano and chamber orchestra and *Memories of a Possible Future* for piano and string quartet – were inspired by ideas in his book *Descartes' Error*. *Self Comes to Mind* differs in that it was a collaboration with Antonio.

I had been considering some passages from *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*, but could not resist asking Antonio if he would write something specifically for me. He agreed, and asked me about the musical instruments that would play the work, how it would represent mind or consciousness, and suggested that we get a great musician who could be the "protagonist" of the work. We agreed that Yo-Yo Ma would be a great choice for this role. Yo-Yo and I discussed the project, and he suggested that I use percussion, and he also encouraged Antonio and me to explore a visualization of the music and text.

Antonio's wife and colleague Hanna Damasio is renowned for her brain scan images, and her book of scans is regarded as an international standard by neuroscientists. It was a no brainer (sorry) to use her images.

Antonio sent me several versions of his text on the evolution of the mind, which eventually he titled *Self Comes to Mind*. The text is profoundly poetic, as anyone who has read his books would expect it to be. While the ideas behind the text are rooted in scientific thought, the language is simple, vivid, unforgettable. Antonio's most recent book, due out in 2010, will be called *Self Comes to Mind*.

In composing the music for *Self Comes to Mind*, I followed closely the qualities of the text, namely its narrative energy, rhythm of images, emotional texture, and the articulation of specific biological concepts that suggested musical parallels. The cello serves as the focus of the narrative and the percussion instruments are employed to amplify and modulate ideas, textures, and colors.

Because I conceived the music in rich, multi-layered harmonies and contrapuntal melodic patterns, it was necessary to have two percussionists rather than one. In addition, with two percussionists, the players can surround the solo cello, giving the cello more acoustic and visual focus as the protagonist/ mind of the work.

Even though I have composed many works that seem to have a program – including music "about" abstract expressionist paintings, Shakespearian characters, Gauguin's journals, and even dinosaurs – I am fully aware that in music it is impossible to separate technique and expression. For me, it is never a matter of musical illustration but rather finding technical and expressive parallels to extra-musical ideas.

Science is particularly inspiring and provocative for composition because it uses terms and images that embrace musical action. But more specifically, neuroscience for me has opened up a world of musical ideas because I have come to suspect that music itself is an expression of our physical minds, or the way our minds work. It has long been accepted that much musical rhythm stems obviously from our pulse, our circulatory system and also from our breathing patterns. It seems likely that some aspects of music reflect how our memories work, how we retrieve, organize, reconstitute, and recognize what we know from the past or imagine for the future. Antonio Damasio's words are a wonderful combination of poetic elegance and scientific brilliance. His science writing gives me, as a composer, images that provoke structural consequences in the music, and his poetic nature allows for the ambiguity necessary to abstraction and musical expression.

BRUCE ADOLPHE, 2009

**B**ruce Adolphe (b. 1955) is a renowned composer whose music is performed throughout the world, as well as the author several books on music, an innovative educator, and a versatile performer. His multifaceted career in music is obvious from the positions he holds concurrently: Resident Lecturer and Director of Family Concerts for the Chamber Music Society of Lincoln Center, founding creative director of PollyRhythm Productions, and comic keyboard quiz-master of NPR's weekly radio program *Piano Puzzlers*.

As a composer, Adolphe has been written works for many of the world's most renowned artists, including Itzhak Perlman, Sylvia McNair, the Beaux Arts Trio, the Orpheus Chamber Orchestra, the National Symphony, the Caramoor Festival, St. Luke's Orchestra, the New York Chamber Symphony, the Metropolitan Opera Guild, the Brentano String Quartet, the Miami Quartet, The Chamber Music Society of Lincoln Center, Chicago Chamber Musicians, the Santa Fe Chamber Music Festival, and many others. His many compositions include four operas and several theater pieces, all of which have been produced throughout the United States. He has been composer-in-residence at many festivals and institutions, including the Santa Fe Chamber Music Festival, Chamber Music Northwest, Music from Angel Fire, Bravo! Colorado, the Grand Canyon Festival, the Moab Festival, the Virginia Arts Festival, the Folger Shakespeare Theater in Washington, D.C., the Perlman Music Program, the Bridgehampton Chamber Music Festival, Chamber Music Virginia, the O.K. Mozart Festival and SummerFest La Jolla. Adolphe served as the Distinguished Composer-in-Residence at the Mannes College of Music for the 2003-04 term.

Formerly on the faculties of the Juilliard School and New York University and a Visiting Lecturer at Yale, Adolphe has been the lecturer of the Chamber Music Society of Lincoln Center since 1992, and has been featured in nationally broadcast Live from Lincoln Center television programs. In addition to his lecture series, *Inside Chamber Music*, now in its 15th season at Lincoln Center, Adolphe was a featured lecturer from 2001 to 2005 at the Metropolitan Museum of Art in New York, where his series was called *A Composer's View*. A much sought-after speaker and concert host, Adolphe has appeared at most of the major concert series in the United States, as well as at education conferences, festivals, and competitions.

Adolphe's compositions for young people include *Marita and Her Heart's Desire*, recorded on Telarc with Itzhak Perlman and the Chamber Music Society of Lincoln Center; *Little Red Riding Hood* and *Goldilocks*, recorded with Dr. Ruth Westheimer; *The Amazing Adventure of Alvin Allegretto*, a comic opera written for the Metropolitan Opera Guild; *Urban Scenes for Kids and String Quartet*; and many others. Adolphe's works for young people have been performed throughout the world by such orchestras and ensembles as the Los Angeles and Orpheus Chamber Orchestras, the Saint Louis, Milwaukee, Orlando, and Louisville Symphonies, and ensembles and orchestras in Europe and Australia.

Commissions include *What Dreams May Come?*, celebrating Mr. Adolphe's 50th Birthday in 2005 for the Chamber Orchestra of Philadelphia with Ignat Solzhenitsyn, music director, and *The Tiger's Ear: Listening to Abstract Paintings*, for the Armstrong Chamber Concerts.

Adolphe's music has been recorded on the Telarc, Naxos, CRI, Delos, Koch, Summit and PollyRhythm labels. The Milken Archive's/Naxos "American Classics" CD of Adolphe's music inspired by Jewish subjects was one of five recordings that won a Grammy for producer David Frost in 2005. Adolphe's film scores include the permanent documentary at the Holocaust Museum in Washington, D.C.

for Antonio Damasio & Yo-Yo Ma

# Self Comes To Mind

Text by  
Antonio Damasio

## I. When Mind First in the Body Bloomed

Bruce Adolphe

Mysteriously, with wonder ♩ = 50

The musical score is divided into two systems. The first system includes Chimes, Gong, Vibraphone, and Marimba. The Vibraphone part features a melodic line starting with a *pp* dynamic, marked with *Ped.* (pedal) and *p* dynamics. The second system includes Crotales, Cymbals, Tom-toms, and Marimba. The Crotales part has a melodic line starting with a *pp* dynamic and the instruction "with bow". The Marimba part in the second system has a melodic line starting with a *p* dynamic. A large "PUS" watermark is visible across the center of the page.

This musical score is divided into three systems, each starting with a double bar line and a measure number (6, 10, and 13). Each system contains three staves: Vibraphone (Vib.), Vibra (Vc.), and Maracas (Mar.).

- System 1 (Measures 6-9):** The Vibraphone part features a melodic line with triplets and a sextuplet, marked *mp*. Pedal points (Ped.) are indicated under the first, second, and fourth measures. The Vibra and Maracas parts are mostly silent, with some accompaniment in the Maracas part starting in measure 7.
- System 2 (Measures 10-12):** The Vibraphone part continues with a melodic line, marked *mp*. Pedal points are indicated under measures 10 and 12. The Vibra part is silent. The Maracas part provides a rhythmic accompaniment with a steady eighth-note pattern.
- System 3 (Measures 13-15):** The Vibraphone part has a melodic line, marked *mp*. Pedal points are indicated under measures 13 and 14. The Vibra part has a melodic line starting in measure 14, marked *dolce*. The Maracas part has a melodic line starting in measure 14, marked *pp* and *mp*.

16

Vib. *p* Ped. *mf*

Vc. 3

18

Vib. Ped.

Vc. 3

Mar.

20

Vib. *mf* Ped.

Vc. 3 *f*

Crot. (mallet)

Mar.

23

Vib. *mp*

Vc. *p*

Mar. *pp*

26

Vib. *p*

Vc. *5*

Crot. (mallet)

Mar.

Detailed description: This is a page of a musical score for a percussion ensemble. It features four staves: Vibraphone (Vib.), Violin (Vc.), Maracas (Mar.), and Crotales (Crot.). The score is divided into two systems. The first system starts at measure 23. The Vibraphone part has a melodic line with a *mp* dynamic. The Violin part has a long, sustained note followed by a melodic line with a *p* dynamic. The Maracas part consists of a rhythmic pattern of triplets with a *pp* dynamic. The second system starts at measure 26. The Vibraphone part has a melodic line with a *p* dynamic. The Violin part has a melodic line with a *5* (quint) marking. The Crotales part has a rhythmic pattern with a *p* dynamic and a *(mallet)* marking. The Maracas part has a rhythmic pattern with a *p* dynamic. A large watermark 'PencilSai' is visible across the page.



More flowing, ♩ = 100

28

Vib. *pp* with pedal, ad lib

Vc. *pp* with pedal, ad lib

More flowing, ♩ = 100

Mar. *pp* with pedal, ad lib



29

Vib.

Vc. *espr.*

Mar. *mp*



30

Vib.

Vc.

Mar.

31

Vib.

Vc.

Mar.

Musical score for measures 31-32. The Vibraphone part (Vib.) starts with a quarter rest followed by eighth notes. The Violin part (Vc.) has a dotted quarter note followed by a half note with a fermata. The Maracas part (Mar.) features a complex rhythmic pattern with sixteenth and thirty-second notes.

32

Vib.

Vc.

Mar.

Musical score for measures 32-33. The Vibraphone part (Vib.) continues with eighth notes and includes a triplet of eighth notes. The Violin part (Vc.) has a triplet of eighth notes. The Maracas part (Mar.) continues with its rhythmic pattern.

33

Vib.

Vc.

Mar.

Musical score for measures 33-34. The Vibraphone part (Vib.) includes a quarter rest followed by eighth notes with flats. The Violin part (Vc.) has a half note with a fermata and a quarter note with a fermata. The Maracas part (Mar.) continues with its rhythmic pattern.

34

Vib.

Vc.

Mar.

35

Vib.

Vc.

Mar.

36

Vib.

Vc.

Mar.

37

Vib.

Vc.

Mar.

*mf*

38

Vib.

Vc.

Mar.

*sfz*

*p*

*mp*

6

6

3

3

rit. . . . .

Tempo primo

rit. . . . .

Tempo primo

40

Vib.

Vc.

Crot.

*p*

freely

6

3

3

(with bow)

rit. . . . .

Rhapsodically ♩ = 72

42

Vib. *p* *Ped.* 7

Vc. *mp* 3

Rhapsodically ♩ = 72

Mar. *mp*



45

Vib. *Ped.* 7

Vc. *mf* 3

Mar. *mf*



49

Vib. *Ped.* 7

Vc. 5

Mar. *mf* *Ped.*



53

Vib. *mp* *Ped.* *6* *mp* *Ped.* *Ped.* *Ped.*

Vc. *6* *mf* *blooming, tender*

Mar. *mf*

57

Vib. *Ped.* *pp*

Vc. *p* *freely*

Mar. *pp*

Tempo primo ♩ = 50

Vib. *ppp*

Vc. *ppp*

Tempo primo ♩ = 50

Cym. *ppp*

Mar. *ppp*



Vib. *mf*

Vc. *mf*

Crot. (with mallet) *mf*

Cym. *mf*



68

Vib.

Vc.

Crot.

Musical score for measures 68-70. The Vib. part (Violin) has a long note with a slur. The Vc. part (Violoncello) has a complex rhythmic pattern with slurs. The Crot. part (Crotchet) has a few notes with a slur.



70

Vib.

Vc.

Crot.

rit. . . . .

Musical score for measures 70-72. The Vib. part (Violin) has a few notes with a slur. The Vc. part (Violoncello) has a complex rhythmic pattern with slurs. The Crot. part (Crotchet) has a few notes with a slur. A 'rit.' marking is present.

73 *Slower, dreamily*

Gong *mp* *fade by end of measure*

Vib. (vibes) *mp* *5* *ppp* *Ped.*

Vc. *mf*

*Slower, dreamily*

Crot. *ppp*

Mar. *mp* *3*

78

Vib. *mp* *Ped.* *3*

Vc. *3*

Crot. *pp* *3*

Mar. *pp* *mp* *3* *3* *3*



93 **Quickly** ♩ = 80

Mar. *mf* *mp*

Vc. *mf*

**Quickly** ♩ = 80

Mar. *mf* *mp*



96

Mar.

Vc.

Mar.

99

Mar.

Vc.

Mar.

101

Mar.

Vc.

Mar.

103

Mar.

Vc.

Mar.

106

Mar.

Vc.

3

108

Mar.

Vc.

Mar.

110

Mar.

Vc.

*mf*

3

3

Mar.

113 rit. . . . . slower, freely A Tempo ♩ = 80

Vib. *mf* Ped. *fp*

Mar. *mf* *p*

116 rit. . . . . freely *mp* 5

Vib.

Vc. *pp*

Mar. *pp*

Tempo I (♩ = 50)

118

Vib. *p* *Ped.*

Vc. *p*

Mar. *p*

II. Self Came to Mind

Quickly, with energy ♩ = 158

121

Vc. *f*

124

Vc.

127

Mar. *f*

Vc.

Cym. *sf*



130

Mar.

Vc.

Cym.

133

Mar.

Vc.

Tom-t. (4 tom-toms)

136

Mar.

Vc.

Cym.

Tom-t.

This musical score page contains three systems of music, numbered 130, 133, and 136. Each system includes staves for Maracas (Mar.), Violoncello (Vc.), Cymbals (Cym.), and Tom-toms. The first system (measures 130-132) features a Maraca melody in the upper staff and a complex Vc. line with many slurs and accents. The Cym. part has a rhythmic pattern of eighth notes with accents, marked *sf*. The second system (measures 133-135) has a more active Maraca part in the lower staff, while the Vc. continues with intricate phrasing. The Tom-toms (4 tom-toms) play a rhythmic pattern marked *f*. The third system (measures 136-138) shows the Maraca part in the upper staff, Vc. with a change in phrasing, Cym. with a pattern marked *mf*, and Tom-toms with a rhythmic pattern. A large watermark 'PENS' is visible across the middle of the page.

139

Vc.

Mar.

*f*



141

Mar.

Vc.

Mar.



144

Mar.

Vc.

Mar.

147

Mar.

Vc.

Mar.

150

Mar.

Vc.

Tom-t.

153

Mar.

Vc.

Tom-t.

156

Mar.

Vc.

Cym.

Mar.

6 6

*mp*

*sfz*

*mp*



159

Mar.

Vc.

Mar.

*mp*

*mp*

*mp*

162

Chim. *mf*

Vc. *fp*

Mar. *f*

166

Chim. *mf*

Vc. *fp*, *f*, *sfz*

Crot. *v*

Mar. *v*

171

Vib.

Vc.

Crot.

Mar.



175

Chim.

Vib.

Vc.

Crot.

Mar.

*mf*

*mf*

*fp*

*fp*

179

Chim. *mf*

Mar. *mf*

Vc. *fp*

Tom-t. *mf*

Mar.

182

Mar. *mf*

Vc.

Tom-t. *mf*

185

Mar.

Vc.

Cym.

Tom-t.

Mar.

6 6

6 6

3 3 mp

sfz

6 6

mp

188

Mar.

Vc.

Mar.

mp

mp

mp



191

Mar.

Vc.

Mar.

*f*

*f*



194

Vib.

Vc.

Mar.

*ff*

*ff*

*ff p*

*ff p*

197

Vib.

*sf* *sf* *f*

Vc.

Mar.

*sf p* *sf p* *f*

200

Vib.

Vc.

Mar.

*f*

202

Vib. *mf*

Vc.

Crot. *mf*

Mar.

---

204

Vib.

Vc.

Crot.

---

207

Chim. *sfz*

Vc. *fp*

Mar. *f*

210

Vib.

Vc.

*ff*

214

Vib.

Vc.

Mar.

218

Vc.

Mar.

*p*

*mp*

221

Vc.

Mar.

224

Mar.

Vc.

Mar.

*mp*

*mp*

227

Mar.

Vc.

Mar.

||

rit. . . . . Slower

230

Vib. *p* *Ped.*

Vc. *fp*

Mar. rit. . . . . Slower



A tempo rit. . . . . A Tempo ♩ = 80

236

Vib. *p* *Ped.*

Mar. *p*

Vc. pizz. *p*

A tempo rit. . . . . A Tempo ♩ = 80

241

Mar.

Vc.

Mar.



245

Vib.

Mar.

Vc.

arco

*fp* ————— *mf*

Mar.

*mp*

249

Vib.

Vc.

Mar.

*mp*

*mp*



252

Vib.

Vc.

Mar.

*sfz*

*ff*

*sfz*

*p*



256

Vib. *sf* *sf*

Vc.

Mar.

259

Vib. *sf* *sf* *rall.*

Vc.

Mar. *rall.*

**Maestoso**

262

Vib. *ff* *Ped.*

Vc. *ff*

Crot. *ff*

Cym. *ff*

Mar. **Maestoso**

264

Chim. *ff*

Gong *ff*

Vc. *ff*

Mar. *ff*

(let ring, no tremolo)

### III. Discovery

Passionately ♩ = 76

266 Passionately ♩ = 76

Vib. *ff* *ff* *mp*

Vc. *ff* *f*<sup>3</sup> *p* *slower, espr.*

Mar. *ff* *ff*

A Tempo

Vib. *mp* *mf*

Vc. *mp* *mf* *expansively*

Mar. *mp* *f* *mf*

A Tempo

Vc. *fp*

Mar. *mf*

276

Mar.

Vc.

Mar.

*p*

*mp*

*fp*



279

Mar.

Vc.

Mar.

*p*

*sfz*

*p*

*f*

6

6

281

Mar. *mf*

Vc. *mf*

Mar. *mf*



282

Mar. *f* *mp*

Vc. *f* *mp*

Mar. *f*

285

Vib. *ff*

Vc. *f* 6 6 *ff* *molto espr.*

Mar. *ff* 5

---

290

Vib. *ff* *mp*

Vc. *f* 3 *slower, with sorrow* *p* *freely, expansively*

Mar. *ff* 5

---

295

Vib. *pp* *Ped.* *mp* **A Tempo** 13/16

Vc. *mp* *fp* **A Tempo**

Mar. *mp* *mf* 13/16

298

Mar.

Vc.

Mar.

*f* *sfz* *ff* *sfz* *sfz*



301

Mar.

Vc.

Mar.

*sfz* *sfz*

13 16 19

304

Mar.

Vc.

Mar.

*fp*

*fp < f*

*mf*



308

Mar.

Vc.

Mar.

*p*

6

*p*



310

Mar. *mf* *f*

Vc. *mf* *f*

Mar. *mf* *f*



312

Mar.

Vc. *fp* *f*

Mar.

314

Mar.

Vc.

Mar.

316

Mar.

Vc.

Mar.

319

Mar.

Vc.

Mar.

The musical score is divided into three systems, each starting with a double bar line. The first system (measures 314-315) features a Maracas part with a rhythmic pattern of eighth notes and sixteenth notes, and a Violoncello part with a melodic line. The second system (measures 316-318) includes a time signature change to 5/16 and a dynamic marking of *mf*. The Maracas part continues with a similar rhythmic pattern, while the Violoncello part has a more complex melodic line with slurs and accents. The third system (measures 319-322) shows a change to a 4/4 time signature. The Maracas part is mostly silent, while the Violoncello part has a rhythmic pattern of eighth notes. The Maracas part in the third system has a simple rhythmic accompaniment.

323

Chim.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   $\sharp$  *sfz*

Gong  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  *sfz*

Mar. *freely, wildly* *ff*  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{4}$

Vc.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  *ff* *sfz* *fp*

Cym.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  *sfz*

Tom-t.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  *fff*

*Perussai*



336 *freely*  $\text{♩} = 90$

Vib. *pp* *ppp*

Ped.

Vc. *fp*

Mar. *ppp*



338

Vib.

Vc. *f*

Mar.



346

Vib.

Vc.

Mar.

348

Vib.

Vc.

Mar.

350

Vib.

Vc.

Mar.

352

Vib.

Vc.

Mar.

Slower, expansively ♩ = 66

354

Vib.

Vc.

Mar.

Slower, expansively ♩ = 66

356

Vib.

Vc.



358

Vib. *6* *6* *6* *6*

Ped. *6* *6*

Vc.

360

Vib. *6* *6* *6* *6*

Ped. *6* *6*

Vc.

362

Vib. *6* *6* *6* *6*

Ped. *6* *6*

Vc. *3*

Mar.

364

Vib. *Ped.* 6 6 6 6

Vc. 3

Mar.

366

Vib. 6 6 6 6

Vc. 3

Mar. 6 6 6

368

Gong

Vc. *f* *fiercely* 6

Cym.

Mar. 6 6 6

370 *slowly*

Vc. *f* *fp* *pp* *mp* *p* *ff* *p* *pp*

*pizz. arco*

*faster*

371 **A Tempo** (♩ = 80)

Vc. *f* *6* *accel.*

376 *slowly*

Vc. *f* *fp* *pp* *mp* *p* *ff* *p* *pp*

*pizz. arco*

*faster*

377 **As before** (♩ = 90)

Mar. *ppp*

Vc. *fp* *mf* *fp*

Mar. **As before** (♩ = 90) *ppp*

379

Mar.

Vc.

Mar.



381

Mar.

Vc.

Mar.

383

Musical score for measures 383-384. The score is in 3/4 time and consists of three systems. The first system is for Maracas (Mar.), with a treble clef and a 3/4 time signature. The second system is for Violoncello (Vc.), with a bass clef and a 3/4 time signature. The third system is for Maracas (Mar.), with a grand staff (treble and bass clefs) and a 3/4 time signature. A large double bar line is positioned to the left of the first system. A watermark 'Petrusai' is visible across the page.



385

Musical score for measures 385-387. The score is in 3/4 time and consists of three systems. The first system is for Maracas (Mar.), with a treble clef and a 3/4 time signature. The second system is for Violoncello (Vc.), with a treble clef and a 3/4 time signature. The third system is for Maracas (Mar.), with a grand staff (treble and bass clefs) and a 3/4 time signature. A large double bar line is positioned to the left of the first system. A watermark 'Petrusai' is visible across the page.

388

Mar.

rall.

Vc.

Mar.

rall.



Majestically ♩ = 70

391

Vib.

ff

Ped.

Vc.

ff

Majestically ♩ = 70

Cym.

ff

Mar.

ff

393

Vib. *Ped. ff* **6** **6**

Vc. *mf* *slower, espr.*

Cym. *ff*

Mar. *ff*



395

Gong *pp*

Vib. *Ped. p*

Vc. *pp*

Mar. *p*