

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩ = 104 ca. A

f

B

20 *mf* *mf*

29 *mf*

C D

41 *mp*

63 *f* *mf*

E F

77 *p* *poco a poco cresc.* *f*

G

99 *f*

rit. ----- *ff*

110 *ff*

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♩=104 ca.

mf

A

mf

f

mf

B

mf

mf

mf

C

mp

simile

46

57 **D**

f

64

mf

75 **E**

p

81

p

93 **F**

poco a poco cresc. *f*

99 **G**

f

110

rit. *ff*

tr

13. 大きな銀杏のひとり言

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作曲 小川寛興

編曲 日高哲英

♩=104 ca.

A

4

mf

9

mf

f

14

mf

2

mf

B

21

3

mf

28

mf

32

5

mf

C

41

mp

simile

46

7

57 **D**
f

65
mf

77 **E**
p

85 **F**
p *poco a poco cresc.*

97 **G**
f

110
ff *rit.* *tr*

Detailed description: This is a musical score for the 2nd Flute part of a piece titled "13. 大きな銀杏のひとり言". The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of six staves of music, numbered 57 to 110. The first staff (measures 57-64) begins with a dynamic marking of *f* and contains a triplet of eighth notes followed by a quarter note, a half note, and a dotted half note. The second staff (measures 65-76) starts with a dynamic marking of *mf* and features a sequence of eighth notes with slurs. The third staff (measures 77-84) begins with a dynamic marking of *p* and consists of a series of half notes with slurs. The fourth staff (measures 85-96) starts with a dynamic marking of *p* and includes the instruction *poco a poco cresc.* It features a sequence of half notes with slurs. The fifth staff (measures 97-109) begins with a dynamic marking of *f* and contains a sequence of eighth notes with slurs. The sixth staff (measures 110) starts with a dynamic marking of *ff* and includes the instruction *rit.* It features a sequence of eighth notes with slurs, followed by a trill marked *tr* and a wavy line indicating a tremolo.

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編曲 日高哲英

♩=104 ca. A

12 B

24 *mf*

29 C

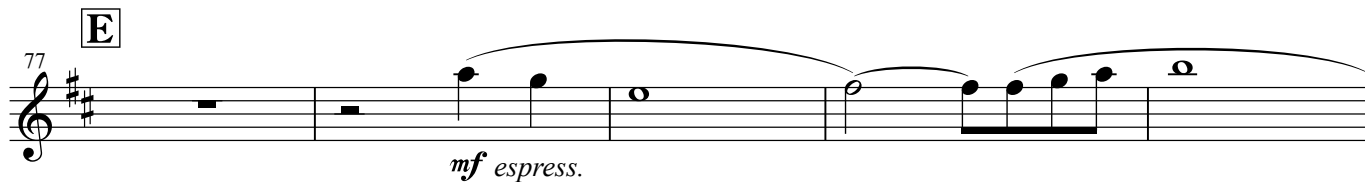
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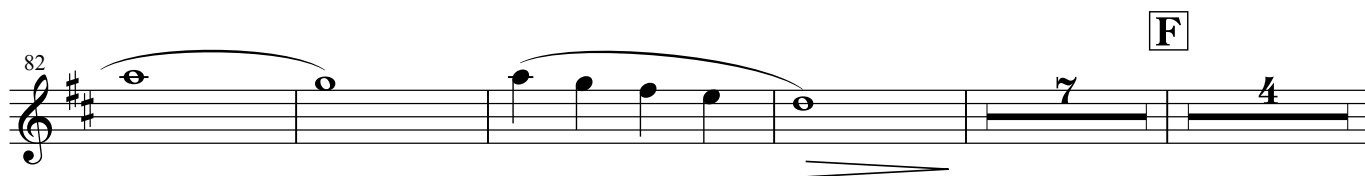
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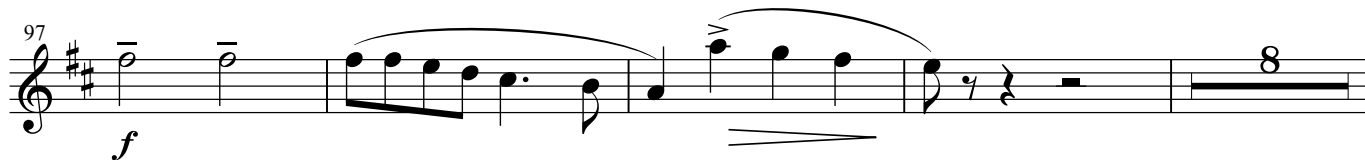
57 D

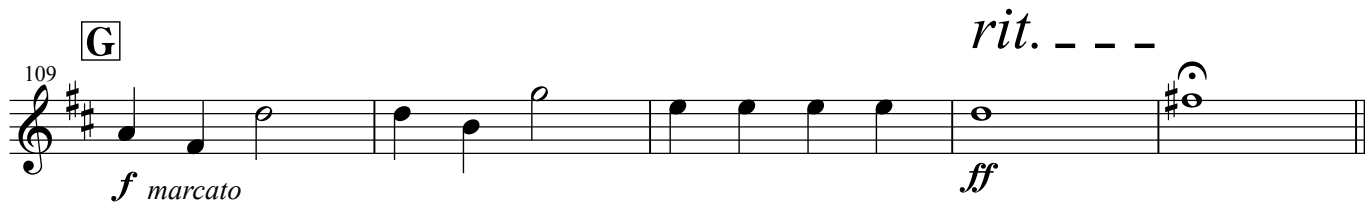
65 *mp*

71 

E 77 

82 

97 

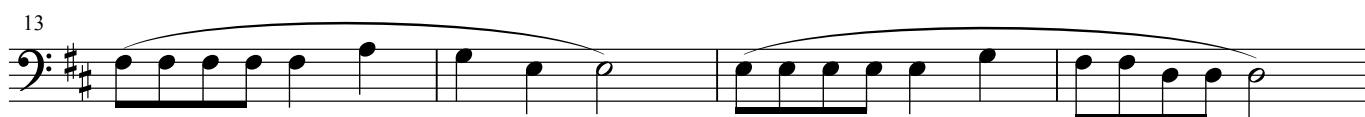
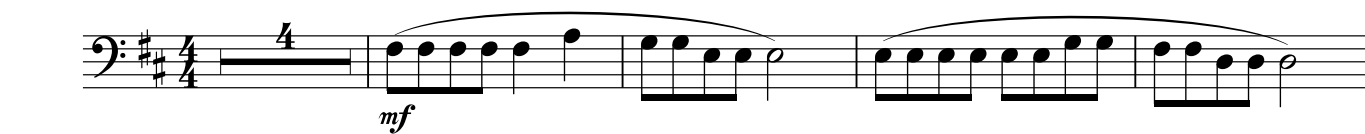
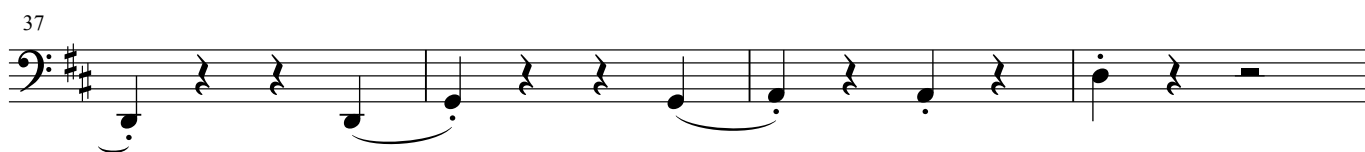
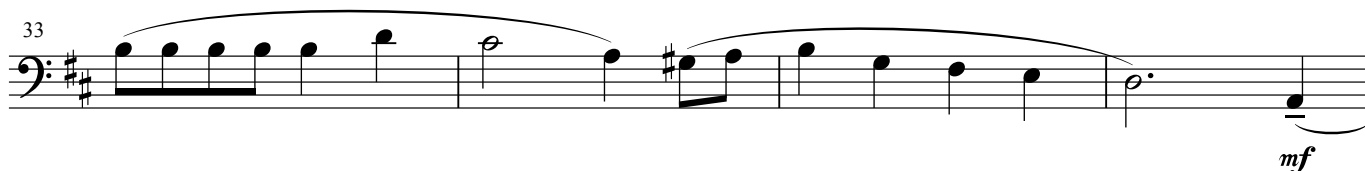
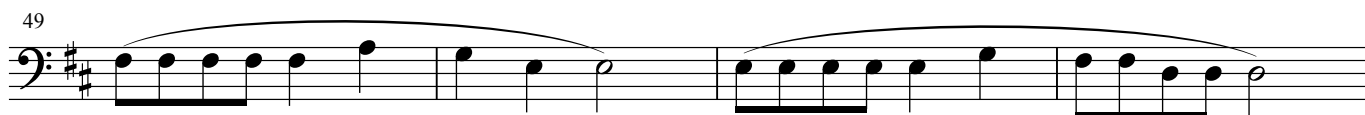
G 109 

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編曲 日高哲英

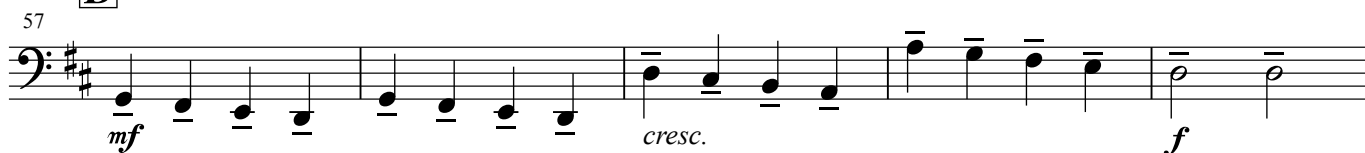
♩=104 ca. **A****B****C**

53

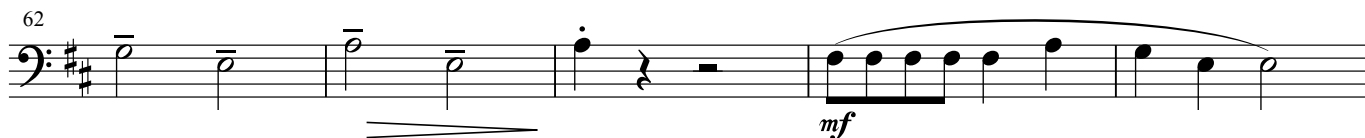


D

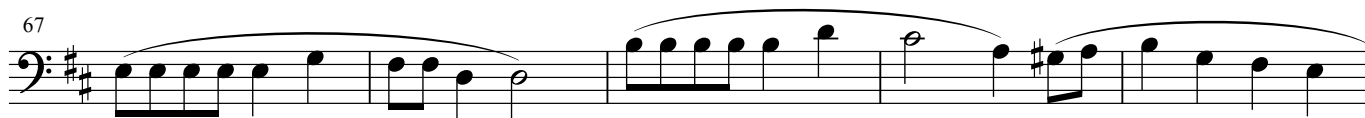
57



62



67

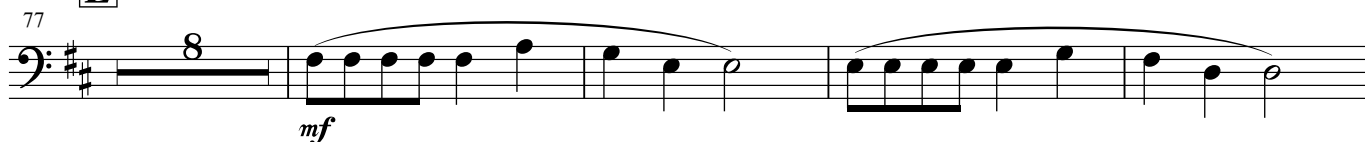


72



E

77

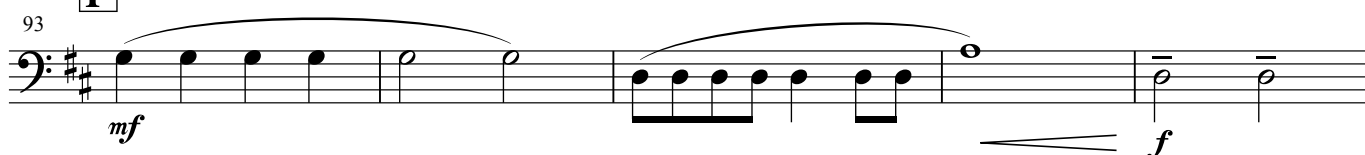


89

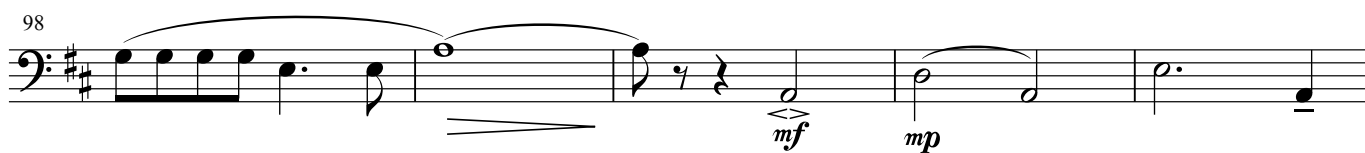


F

93



98

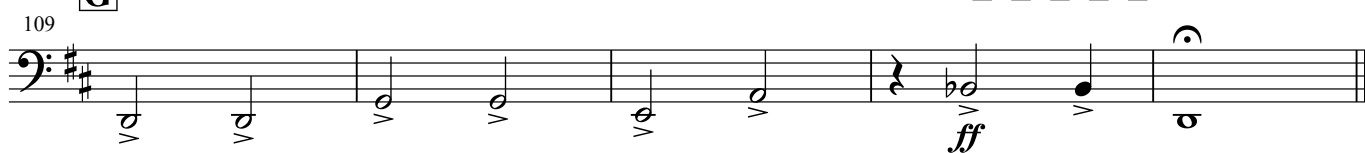


103



G

109



rit. - - - - -

13. 大きな銀杏のひとり言

作詞 甲斐 新
作曲 小川寛興
編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$ **A** **B**

26

C

41

47

51

D

56

63

71

77 **E**

p

Detailed description: This staff contains measures 77 through 88. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 77 features a whole rest with an '8' above it, indicating an octave. The melody starts in measure 78 with a half note G#4, followed by a dotted half note A4 in measure 79. Measure 80 has a whole note B4, and measure 81 has a dotted half note C5. Measure 82 has a whole note D5, and measure 83 has a dotted half note E5. Measure 84 has a whole note F#5, and measure 85 has a dotted half note G#5. Measure 86 has a whole note A5, and measure 87 has a dotted half note B5. Measure 88 has a whole note C6. The dynamic marking *p* is placed below the first measure.

89 **F**

p poco a poco cresc.

Detailed description: This staff contains measures 89 through 93. It continues the melody from the previous staff. Measure 89 has a dotted half note D6, measure 90 has a whole note E6, measure 91 has a dotted half note F#6, measure 92 has a whole note G#6, and measure 93 has a dotted half note A6. The dynamic marking *p poco a poco cresc.* is placed below the staff.

94

f

Detailed description: This staff contains measures 94 through 98. Measure 94 has a dotted half note B6, measure 95 has a whole note C7, measure 96 has a dotted half note D7, measure 97 has a whole note E7, and measure 98 has a dotted half note F#7. The dynamic marking *f* is placed below the staff.

99 **G**

f

Detailed description: This staff contains measures 99 through 109. Measure 99 has a dotted half note G#7, measure 100 has a whole note A7, measure 101 has a dotted half note B7, measure 102 has a whole rest, measure 103 has a whole rest, measure 104 has a whole rest, measure 105 has a whole rest, measure 106 has a whole rest, measure 107 has a dotted half note C8, measure 108 has a whole note D8, and measure 109 has a dotted half note E8. The dynamic marking *f* is placed below the staff.

110

rit.

ff

Detailed description: This staff contains measures 110 through 114. Measure 110 has a dotted half note F#8, measure 111 has a whole note G#8, measure 112 has a dotted half note A8, measure 113 has a whole note B8, and measure 114 has a dotted half note C9. The dynamic marking *rit.* is placed above the staff, and *ff* is placed below the staff.

13. 大きな銀杏のひとり言

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作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$ **A**

mf

9

13

17

B

21 *mp cresc.*

25 *mf*

29 *mf*

C

34 *mp*

4 8

51

D

57 *mp cresc.*

61 *f*

65 *mp*

69

77 **E** *mf*

81

85 *p*

91 **F** *p poco a poco cresc.*

96 *f*

101 *mf*

105

109 **G** *f marcato* *rit. - - -* *ff*

Detailed description: This is a page of a musical score for the 1st Clarinet in B-flat. The score consists of ten staves of music, numbered 61 to 109. The key signature is three sharps (F#, C#, G#). The music features various dynamics including *f*, *mp*, *mf*, *p*, *f marcato*, and *ff*. There are several slurs and phrasing marks. A section starting at measure 77 is marked with a box containing the letter 'E', and a section starting at measure 91 is marked with a box containing the letter 'F'. The piece concludes at measure 109 with a box containing the letter 'G'. The tempo marking *rit.* is indicated with a dashed line before the final measure.

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$

A

8

13

17

B

21 *mp cresc.*

25 *mf*

29 *mf*

33

C

37 *mp*

4

8

D

53 *mp cresc.*

59 *f*

64 *mp*

69 **E**

77 *mf*

81

85 *p*

91 **F** *p poco a poco cresc.*

96 *f*

101 *mf*

105

109 **G** *f marcato* *rit. - - -* *ff*

Detailed description: This is a musical score for the 2nd Clarinet in B-flat part of a piece titled "13. 大きな銀杏のひとり言". The score consists of ten staves of music, numbered 59 to 109. The key signature is three sharps (F#, C#, G#). The music features various dynamics including *f*, *mp*, *mf*, *p*, *f marcato*, and *ff*. There are several slurs and phrasing marks throughout. Section markers **E**, **F**, and **G** are placed above the staves. A 4-measure rest is indicated at the end of measure 69. The piece concludes with a *rit.* (ritardando) and a final *ff* (fortissimo) note.

13. 大きな銀杏のひとり言

作詞 甲斐 新
作曲 小川寛興
編曲 日高哲英

♩=104 ca.

mf

A

5

mf

9

13

17

B

21

mp cresc.

25

mf

29

mf

33

C

37

4 8

mp

D

53 *mp cresc.*

59 *f* **12**

E

77 *mf*

81

85 *p*

F

91 *p poco a poco cresc.*

96 *f*

101 *mf*

105

G

109 *f marcato* *rit. - - - -* *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$ A

mf

6 *mf*

19 *mp cresc.*

25 *mf*

37 *mf*

41 C *mp*

53 D *mp cresc.*

58 *f*

65 E

mf

85

mf

89

93 F

mp

f

101

mf

105

109 G

f

ff

rit. -----

Detailed description: This is a musical score for Alto Clarinet in E-flat, covering measures 65 to 109. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of seven staves of music. The first staff (measures 65-74) begins with a dynamic of *mf* and features an 8-measure rest. The second staff (measures 75-84) continues with *mf* dynamics and includes a slur. The third staff (measures 85-88) also features *mf* dynamics and a slur. The fourth staff (measures 89-92) has a dynamic of *mf* and includes a slur. The fifth staff (measures 93-100) starts with a dynamic of *mp* and includes a 2-measure rest, followed by a dynamic change to *f*. The sixth staff (measures 101-104) has a dynamic of *mf* and includes a slur. The seventh staff (measures 105-109) has a dynamic of *f* and includes a slur. The final measure (109) features a dynamic of *ff* and a *rit.* (ritardando) marking with a dashed line.

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$

A

15

B

21

cresc.

25

mf

mf

29

33

mf

37

C

41

8

mp

simile

53

mf

D

57

61 *f* *mf*

65

69

75 **E** *mf* *mf*

87

91 **F** *p poco a poco cresc.*

95 *f*

101 *mf*

105 *f*

109 **G** *rit.* *ff*

Detailed description: This is a musical score for Bass Clarinet in B-flat, covering measures 61 to 109. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins at measure 61 with a dynamic of *f* and ends at measure 109 with a dynamic of *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings. Key changes are indicated by boxed letters: E at measure 75, F at measure 91, and G at measure 109. The tempo marking *rit.* (ritardando) is present at the end of the piece. The score is divided into systems of five staves each.

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩=104 ca. **A** **B**

mp cresc.

25 *mf*

37 *mf*

57 *mf cresc.* *f*

62 *mf*

71 *mf*

95 *f*

100 *f*

110 *rit.* *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$ **A** **B**

mp cresc.

25 *mf*

37 *mf*

C

41 *mp*

49 *mp*

D

55 *mf cresc.*

61 *f*

E **F**

77 *f*

G *rit.* -----

101 *f* *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$ **A** **B**

mp *cresc.*

mf

mf

mp

mf *cresc.*

f

mf *f*

f *rit.* -----

ff

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$ **A** **B**

C

D

E

F

G

rit. - - - - -

mf cresc.

mf

mf

mp

f

mf

mp

f

mf

f

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$

A **B**

23

29

C

41

D

54

60

E

77

F

89

95

G

108

mp *cresc.*

mf

mf *cresc.*

mp *simile*

mf *cresc.*

f

mf

p poco a poco cresc.

f

rit. - - - -

f *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新
作曲 小川寛興
編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$ **A** **B**

mp cresc.

25 **C**

mf

57 **D**

mf cresc. *f*

62 **E**

12 16

93 **F**

mf *f*

98

8

109 **G**

f marcato *rit. - - -* *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$ **A** **B**

mp cresc.

25

mf

C **D**

41

mf cresc.

61

f

E

93

mf

97

f

109

f marcato *rit. - - - -* *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\text{♩} = 104 \text{ ca.}$ **A** **B**

mp cresc.

25

mf

C **D**

41

mf cresc.

61

f

E **F**

77

mf

97

f

G *rit. - - -*

109

f marcato *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新
作曲 小川寛興
編曲 日高哲英

♩=104 ca. **A**

mp *simile*

9

13

17

B

21

mp *simile*

33

C

41

mf

45

49

53

57 **D**

f

65

mf

69

75 **E** **F**

mf *mf*

97

f *mp*

102

simile

106 **G**

110 *rit.*

simile *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩=104 ca. **A**

mp *simile*

9

13

17

B

21

mp *simile*

33

C

41

mf

45

49

53

57

D

65

mf

69

75

E **F**

16 3

mf *mf*

97

f *mp*

102

simile

106

G

110

simile *rit.* *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

$\bullet = 104 \text{ ca.}$ **A**

mp *simile*

9

13

17

B

21 *mp* *simile*

33

C

41 *mf*

45

49

53

57 **D**

65 *mf*

69

75 **E** **F** *mf* *mf*

97 *f* *mp*

102 *simile*

106 **G**

110 *simile* *rit.* *ff*

Detailed description: This is a musical score for the 3rd Horn in F, titled "13. 大きな銀杏のひとり言". The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of ten staves of music. The first staff (measures 53-56) features a melodic line with a slur and a fermata. The second staff (measures 57-64) begins with a boxed letter 'D' and contains a four-measure rest followed by notes with dynamic markings *f* and accents. The third staff (measures 65-68) starts with a dynamic marking of *mf* and has a slur. The fourth staff (measures 69-74) continues the melodic line with a slur and a fermata. The fifth staff (measures 75-84) contains a sixteenth-note rest (marked '16'), a triplet (marked '3'), and a dynamic marking of *mf*. The sixth staff (measures 85-96) starts with a dynamic marking of *f* and ends with *mp*. The seventh staff (measures 97-101) is marked *simile* and consists of a steady eighth-note pattern. The eighth staff (measures 102-105) continues the eighth-note pattern. The ninth staff (measures 106-109) begins with a boxed letter 'G' and features a series of eighth notes with accents. The tenth staff (measures 110-114) starts with *simile*, followed by a *rit.* (ritardando) section indicated by a dashed line, and concludes with a dynamic marking of *ff* (fortissimo).

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩=104 ca. **A**

mp *simile*

9

13

17

B

21

mp *simile*

33

C

41

mf

45

49

53

D
57

65

69

E **F**
75

97

102

G
106

rit. - - - - -
110

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩ = 104 ca.

A **B**

C

D

E

F

G

mf *cresc.* *f* *p* *f* *rit.* *f marcato* *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩=104 ca.

A

B

4 16 4 *mf*

C

27 11 16

D

57 *mf* *cresc.* *f*

E

63 12 *p*

79

F

85 *mf*

97

f

G

109 *f marcato* *ff* *rit.* - - - -

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩ = 104 ca.

A **B**

C **D**

E

F

G

rit. - - - - -

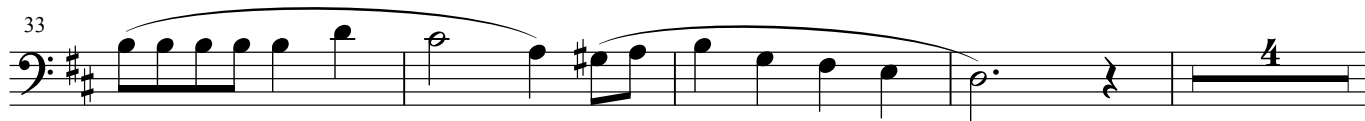
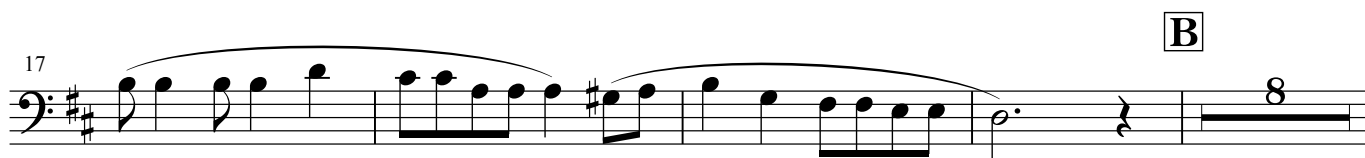
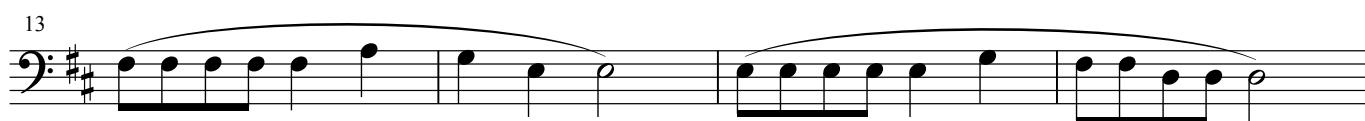
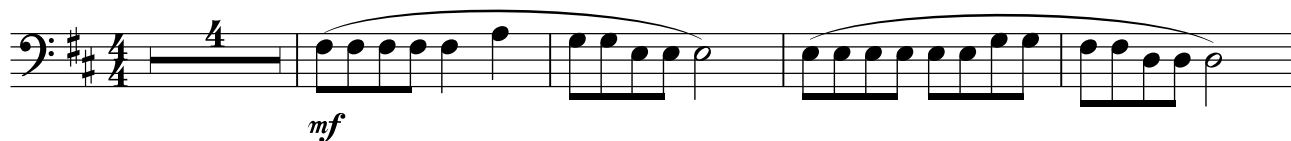
13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩=104 ca. **A**



77 **E**

p

83

p

89 **F**

p poco a poco cresc.

95

f

108 **G** *rit. - - - -*

f

13. 大きな銀杏のひとり言

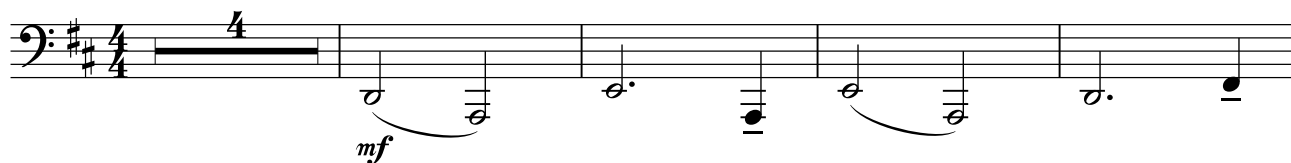
作詞 甲斐 新

作曲 小川寛興

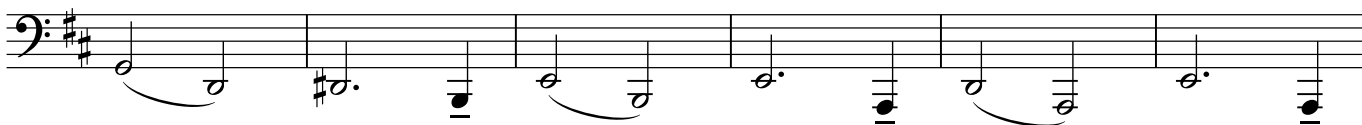
編曲 日高哲英

♩=104 ca.

A



9

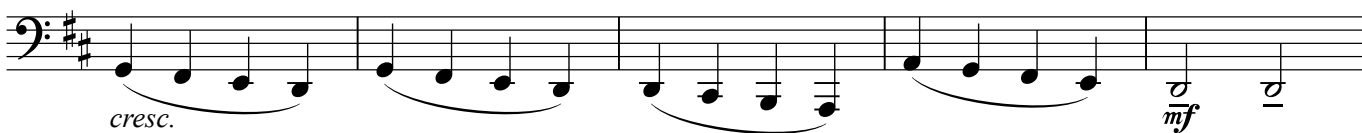


15

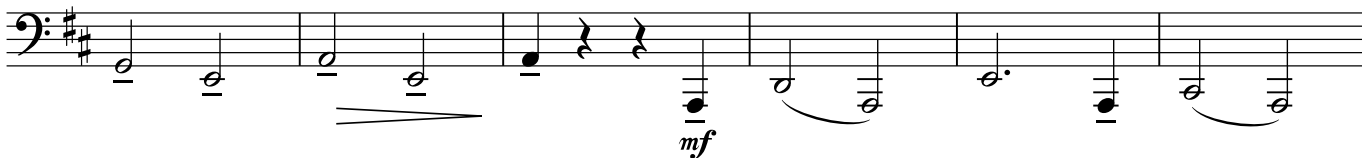


B

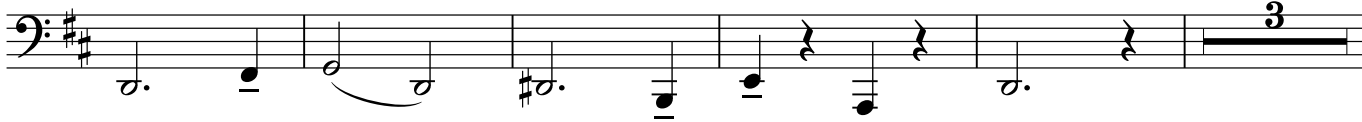
21



26

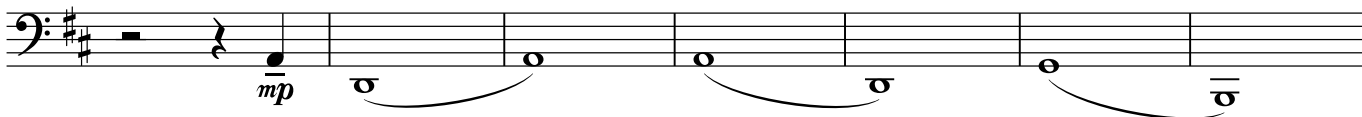


32

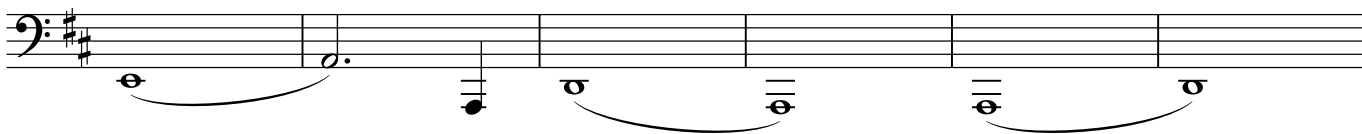


C

40

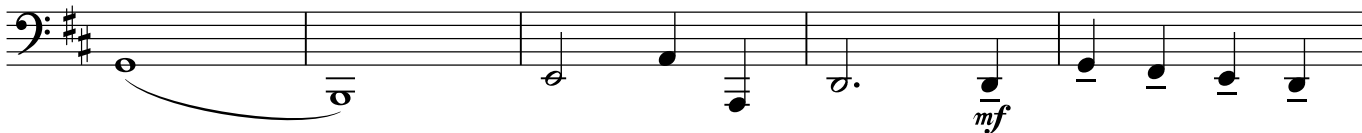


47



D

53



58

cresc. *f*

63

mf

69

mf

E

76

mf > p *p*

87

p *f*

F

93

p poco a poco cresc. *f*

99

mf *mp*

104

f

G

109

rit. *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩=104 ca.

A

pizz.
mf

9

15

arco
mp

B

21

cresc.
mf

26

pizz.
mf

31

36

mp

C

41

47

52

arco
mf

D

57 *mf* *cresc.*

61 *f* *mf* *pizz.*

66

70 *mf* *pizz.*

E

77 *p*

83

88

F

93 *arco* *p poco a poco cresc.* *f*

99 *mf* *mp* *pizz.*

104 *f* *arco*

G

109 *rit.* *ff*

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩ = 104 ca.

<Suspended-Cymbal> soft mallets

A **B**

mf *mf*

<Suspended-Cymbal> wooden sticks

C

mf *mp*

<Suspended-Cymbal> soft mallets *poco a poco cresc.*

D

p

mf

<Timpani>

f

E

mp *mp*

F

93 <Timpani>

pp poco a poco cresc. *f*

99 <Timpani>

p *mf* *f*

G

109 <Suspended-Cymbal> soft mallets *rit.*

p *f*

<Timpani> *f*

Detailed description of the musical score: The score is for Percussion 1 and is in 4/4 time. It consists of seven systems of music, each with a different section lettered in a box (A through G). The tempo is marked as approximately 104 beats per minute. The score uses various percussion instruments: Suspended-Cymbal (soft mallets and wooden sticks) and Timpani. Dynamics range from *pp* (pianissimo) to *f* (forte). The score includes rests of 3, 6, 7, 15, and 16 measures. Section A (measures 1-16) features a 3-measure rest followed by a 16-measure rest, then a 7-measure rest, and a melodic line for the cymbal. Section B (measures 17-29) continues the melodic line. Section C (measures 30-41) features a 7-measure rest followed by a melodic line. Section D (measures 42-59) features a 15-measure rest followed by a melodic line. Section E (measures 60-70) features a melodic line. Section F (measures 71-92) features a melodic line. Section G (measures 93-109) features a melodic line. The score ends with a *rit.* (ritardando) marking.

13. 大きな銀杏のひとり言

作詞 甲斐 新

作曲 小川寛興

編曲 日高哲英

♩=104 ca.

<Triangle>

A**B**

21 <Snare Drum>

*mp poco a poco cresc.*

25

*mf*

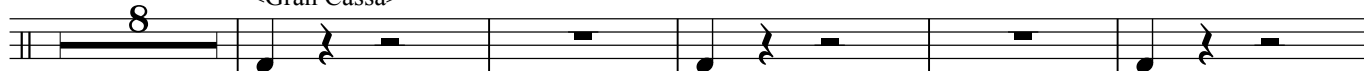
37

<Snare Drum> wire brush

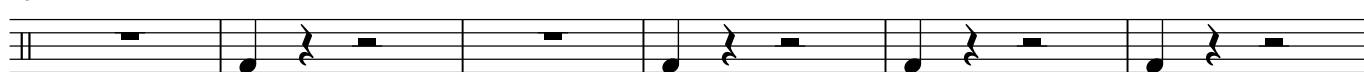
*mf***C**

41

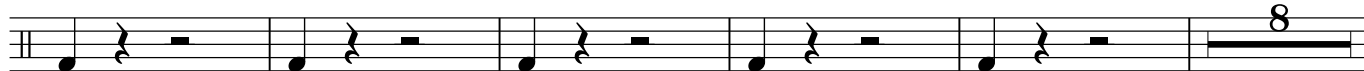
<Gran Cassa>

*mp***D**

54

*mp**poco a poco cresc.*

60

*mf***E**

73 <Triangle>

*p*

85 <Tambourine>

mp

89

F

16

G

109 <Gran Cassa>

mf

rit. - - - - -

f

13. 大きな銀杏のひとり言

作詞 甲斐 新
作曲 小川寛興
編曲 日高哲英

♩=104 ca. **A**

<Cabasa> *mp* *simile*

9

13

17

B
21

25 *mf* <Glocken>

29 <Cabasa> *mp* *simile*

33

C
37 <Vibraphone> *mp*

Musical notation for measures 45-49. Measure 45 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 46 has a whole note chord of G4 and B4. Measure 47 has a whole note chord of G4, B4, and D5. Measure 48 has a whole note chord of G4, B4, and D5. Measure 49 has a whole note chord of G4 and B4.

Musical notation for measures 50-54. Measure 50 has a treble clef and a key signature of one sharp (F#). It features a 7-measure rest, a 7-measure rest, and then a quarter note G4. Measure 51 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 52 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 53 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 54 has a quarter note A4, a quarter note B4, and a quarter note C5. Above measure 50 is a box containing the letter 'D'. Above measure 51 is the text '<Glocken>'. Above measure 53 is the text '<Cabasa>'. Dynamics include *mp* under measure 51 and *mp* under measure 53.

Musical notation for measures 67-70. The notation is on a single line with a double bar line at the beginning. It consists of a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The word *simile* is written above the first measure.

Musical notation for measures 71-75. Measure 71 has a double bar line at the beginning and a quarter note G4. Measure 72 has a quarter note A4. Measure 73 has a quarter note B4. Measure 74 has a quarter note C5. Measure 75 has a quarter note B4, a quarter note A4, and a quarter note G4. Above measure 73 is a box containing the letter 'E'. Above measure 75 is the text '<Vibraphone>'. Dynamics include *mp* under measure 75.

Musical notation for measures 87-92. Measure 87 has a treble clef and a key signature of one sharp (F#). It features a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 88 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 89 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 90 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 91 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 92 has a quarter note G4, a quarter note A4, and a quarter note B4.

Musical notation for measures 93-101. Measure 93 has a treble clef and a key signature of one sharp (F#). It features a 6-measure rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 94 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 95 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 96 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 97 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 98 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 99 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 100 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 101 has a quarter note B4, a quarter note A4, and a quarter note G4. Above measure 93 is a box containing the letter 'F'. Above measure 94 is the text '<Glocken>'. Above measure 98 is the text '<Cabasa>'. Dynamics include *mf* under measure 94 and *mp* under measure 98.

Musical notation for measures 102-105. The notation is on a single line with a double bar line at the beginning. It consists of a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The word *simile* is written above the first measure.

Musical notation for measures 106-109. Measure 106 has a double bar line at the beginning and a quarter note G4. Measure 107 has a quarter note A4. Measure 108 has a quarter note B4. Measure 109 has a quarter note C5. Above measure 106 is a box containing the letter 'G'. Dynamics include *mf* under measure 109.

Musical notation for measures 110-113. Measure 110 has a double bar line at the beginning and a quarter note G4. Measure 111 has a quarter note A4. Measure 112 has a quarter note B4. Measure 113 has a quarter note C5. Above measure 110 is the text '<Glocken>'. Above measure 112 is the text *rit.* followed by a dashed line. Dynamics include *f* under measure 110.