

THINKING OF YOU...

9 Tempo di Bossa

Flghn. *mf*

Fl. 1, 2

Ob.

Bsn. *p*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. *p*

A. Sx. 1, 2 *p*

T. Sx. *p*

B. Sx. *p*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Bar. *p*

B.Tba. *p*

D. S. *mf* *p* (rimclick)

Glk.

Perc. (claves) *p*

25

Flghn.

Fl. 1, 2

Ob.

Bsn.

mf

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

mf

A. Sx. 1, 2

T. Sx.

B. Sx.

mf

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

soli

soli mf

soli mf

mf

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

B. Tba.

mf

D. S.

mf (snare)

(ride cymb.)

Glk.

(beating) *mf*

Perc.

mp

Flghn. *mf*

Fl. 1, 2

Ob.

Bsn. *p*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. *p*

A. Sx. 1, 2 *p*

T. Sx. *p*

B. Sx. *p*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Bar.

B. Tba. *p*

D. S. *p*

Glk.

Perc. *p*

73

à la improvisation (ad lib. free)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flghn.** (Flute): Melodic line starting with a *mf* dynamic.
- Fl. 1, 2** (Flute): Rests.
- Ob.** (Oboe): Rests.
- Bsn.** (Bassoon): Rhythmic accompaniment starting with a *p* dynamic.
- B♭ Cl. 1, 2, 3** (Clarinet): Rests.
- B. Cl.** (Clarinet): Rhythmic accompaniment starting with a *p* dynamic.
- A. Sx. 1, 2** (Saxophone): Rests.
- T. Sx.** (Saxophone): Rests.
- B. Sx.** (Saxophone): Rhythmic accompaniment starting with a *p* dynamic.
- B♭ Tpt. 1, 2, 3** (Trumpet): Rests.
- Hn. 1, 2** (Horn): Sustained notes starting with a *p* dynamic.
- Tbn. 1, 2, 3** (Trombone): Sustained notes starting with a *p* dynamic.
- Bar.** (Baritone): Sustained notes starting with a *p* dynamic.
- B. Tba.** (Baritone): Rhythmic accompaniment starting with a *p* dynamic.
- D. S.** (Double Bass): Rhythmic accompaniment starting with a *p* dynamic.
- Glk.** (Glockenspiel): Rests.
- Perc.** (Percussion): Rhythmic accompaniment starting with a *p* dynamic.

The score includes various musical notations such as dynamics (*mf*, *p*), articulation (accents), and performance instructions like *à la improvisation (ad lib. free)*. There are also repeat signs and a 2-measure rest indicated in the lower parts.

Flg. Hn. *f*

Fl. 1, 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1, 2 *p*

T. Sx. *p*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

B. Tba.

D. S.

Glk.

Perc.

2