

"THE MEANING OF BEING A NARDIS"

FOR PIANO AND BIG BAND

BY

ANTONIO BALLESTIN

BASED ON THE TUNE "NARDIS" BY MILES DAVIS/BILL EVANS

**"THE MEANING OF BEING A NARDIS"
FOR BIG BAND AND PIANO SOLOIST
BY ANTONIO BALLESTIN**

NOBODY KNOWS FOR SURE THE MEANING OF THE WORD "NARDIS", BUT THERE ARE FEW THEORIES. THE MOST EXTENDED WAS TOLD BY ANDY FARBER TO JOE GIANONO (WHO WAS WRITING A CHART ABOUT IT). "MILES DAVIS AND BILL EVANS WERE DOING A GIG TOGETHER SOMEWHERE AND SOMEONE CAME UP TO BILL AND MILES AND ASKED THEM TO PLAY SOME SILLY TUNE, "I DON'T PLAY CRAP LIKE THAT", SAID BILL, "I'M AN ARTIST" (PRONOUNCED "A NARDIS" WITH BILL'S NEW JERSEY ACCENT). ("JAZZ ANECDOTES")

ANOTHER SPECULATION IS RELATED TO BEN SIDRAN, WHOSE NAME IS THE SAME AS NARDIS SPELLED BACKWARDS (LIKE DAVIS TUNE CALLED "AIREGIN", FROM "NIGERIA"). BUT THE TRUTH IS THAT BEN SIDRAN (BORN 1943) WERE 15 YEARS OLD, TOO YOUNG TO BE RELATED TO MILES OR BILL.

ALTHOUGH NARDIS WAS ATTRIBUTED TO MILES DAVIS, HE NEVER RECORDED IT. IN THE OTHER HAND, BILL EVANS DID IT SEVERAL TIMES, MAKING IT FAMOUS. OTHERS SAID THAT MILES COMPOSED IT BEING HELPED OUT BY BILL WITH THE HARMONY. BILL DID INDEED ANNOUNCE IT IN CONCERT AS "A MILES DAVIS PIECE" ("JAZZ AT THE MAINTENANCE SHOP" DVD FROM IOWA, 1979). IN THE ALBUM "PORTRAIT OF CANNONBALL".... THE LINER NOTES SAY THAT MILES WROTE NARDIS ESPECIALLY FOR THAT ALBUM!

THE FOLLOWING PIECE BECOMES A SHORT PIANO-CONCERTO WHERE THE SOLOIST IS CONTINUOUSLY FIGHTING AGAINST THE BIG BAND, SEARCHING FOR THE MEANING OF THE WORD "NARDIS" BUT ALSO THE REAL ESSENCE OF THE MELODY, THAT GOES INTO FLAMENCO BULERIA IN THE SECOND PART OF THE PIECE. SOMEHOW THE PIANO REPRESENTS BILL EVANS DEFENDING HIS OWN AUTHORITY, BUT MUSICALLY IT COULD REMIND US GIL EVAN'S ARRANGEMENT CALLED "THE MEANING OF THE BLUES". IT HAS BEEN WRITTEN TO BE PERFORMED BY THE "CODARTS BIG BAND", WITH MARCIAL GARCIA ON DRUMS, MIGUEL H. GARCIA ON CATÓN FLAMENCO, INMA GALIOT ON DOUBLE BASS, AND KAAAN BIYICOLLOU AS PIANO SOLOIST.

"THE MEANING OF BEING A "NARDIS"

ANTONIO BALLESTIN

(A) ♩ = 200
STRAIGHT

- FULL SCORE -

Musical score for section A, featuring Alto 1 and Piano. The tempo is marked as ♩ = 200 and the style is "STRAIGHT". The score is in 3/4 time. The Alto 1 part is mostly rests with some dynamics like *ff* and *8va*. The Piano part has a complex rhythmic pattern with dynamics *f*, *ff*, and *8va*. Pedal markings are present: "PED. 8va" and "* PED. 8va". Performance instructions include "POCO ACCEL.", "RIT.", and "A TORNTO POCO ACCEL.". A double bar line is present at the end of the section.

♩ = 140

(B)

♩ = 200

Musical score for section B, featuring vocal parts and Piano. The tempo is marked as ♩ = 140 for the vocal parts and ♩ = 200 for the piano. The score is in 3/4 time. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trombone 1) have dynamics *fp* and instructions like "PLAY BRIEFLY KEY NOISES" and "BLOW BRIEFLY AIR SOUNDS". The Piano part has dynamics *p*, *mp*, *f*, and *ff*, with *8va* markings and pedal instructions "* PED.". Performance instructions include "ACCEL." and "MOLTO ACCEL.". A double bar line is present at the end of the section.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

♩ = 200

A TEMPO

Musical score for the following instruments: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARIT., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., PNO., BASS, DR.

The score is in 4/4 time and begins at measure 43. The piano part features complex rhythmic patterns with triplets and sixteenth notes, including markings for *p*, *sfz*, and *pp*. Pedal points are indicated with *PED. 8va...* and ** PED. 8va...*. The brass section (TPT. 1-4 and TBN. 1-3) has *pp* dynamics and includes *MUTE* and *3* markings. The bass part includes *OPTIONAL ARCO UNTIL SWING* and *sfz* markings. The drum part features *pp* dynamics and triplet markings.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN



SWING

68

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

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN.
- PND. (Piano)
- BASS
- DR. (Drum)

Dynamics and performance markings include:

- Dynamic markings: mp , p , mf , ff
- Performance instructions: **SWING**, **CRESC.**, **PIZZ.**, **8va**, **8ve**, **8ve**
- Other markings: **3** (trills), **PED. ***, **PIZZ. PED.**

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

F FIANO

79

Musical score for "The Meaning of Being a Nardis" by Antonio Ballestin, page 7. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpets 1-4, Trombones 1-3 & Bass Trombone, Piano (8va and 8vb), Bass, and Drums. The score features various dynamics such as mp, p, sfz, f, and ff, along with performance instructions like "MUTE" and "FILL IN".

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

Musical score for a full orchestra and vocal ensemble. The score is for measure 92 and consists of the following parts:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN.
- PNO.
- BASS
- DR.

The score includes various musical notations such as dynamics (*f*, *Dim.*), articulation (accents, slurs), and performance instructions (e.g., *THOSE REPRESENTED IF POSSIBLE*, *FILL IN*, *PED.*). Chord symbols are provided for the piano part: $A^{#m}37$, $G^{#m}37$, $E^{#m}37$, and $C^{#m}37$. The drum part features a complex rhythmic pattern with many rests. The vocal parts have lyrics written below the notes.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

G

100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PND.

BASS

DR.

NAT.

f

ff

Em7

Cma9

Em(m7)

C9(11)

Am11

Fma9(11)

Dm11

Bma9(11)

Gm11

Ebm9(11)

(Kean/McCoy TUNE)

PREP. INSTRUCTIONS FOR THE ORCHESTRA:
DOOR 1 10/15/10

108

ALTO 2
TENOR 2
BARI.
DR.

112

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
PNO.
DR.

116

PNO.
DR.

8^{va} 15^{va} 8^{va}

LINE (WITH SOLO AS YOU WANT ("P" SÚBITO))

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

11

I "NARDIS" THE TUNE

124

PNO. E+ F+ E+ F/D#

BASS E+9 F#m37 B7 C#m37 Am7 F#m37 E#m37 E#7

DR.



132

PNO. Am7 F#m37 Am7 F#m37 Dm7 G7 C#m37 B7 F7

BASS Am7 F#m37 Am7 F#m37 Dm7 G7 C#m37 B7 F7

DR.



140

PNO. E+9 F#m37 B7 C#m37 Am7 F#m37 E#m37 E#7

BASS E+9 F#m37 B7 C#m37 Am7 F#m37 E#m37 E#7

DR.

2 TIMES CHORUS

5

148

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

MUTE

TRPT. 1

MUTE

TRPT. 2

MUTE

TRPT. 3

MUTE

TRPT. 4

MUTE

TBN. 1

MUTE

pp

TBN. 2

MUTE

pp

TBN. 3

MUTE

pp

B. TBN.

MUTE

pp

PNO.

8^{va}

mp

ESPRESS.

OPTIONAL MUTE BELL:
PIANO JUST IMPROVISES
MELODIC IDEA IN EXTREME
REGISTERS

8^{va}

BASS

DR.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

156

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

BASS

DR.

p

mp

MUTE

Gm11(omit5)

G11

A11#11

Bm11(omit5)

OPTIONAL:
CONTINUE SOLOING WITH THIS CHORD NOTES

(ROLLING)

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

164

Musical score for "The Meaning of Being a Nardis" by Antonio Ballestin, page 14. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpets 1-4, Trombones 1-3 & Bass Trombone, Piano, Bass, and Drums. The piano part features a sequence of chords: Em^9 , Fm^9/E , $B7(9)$, Cma^9 , Am^9 , Fm^9 , $F7$, Em^9 , and Em^9 . The drum part features a consistent rhythmic pattern of eighth notes.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

172

Vocal Parts:

- ALTO 1: *mp* (mezzo-piano) with triplets and slurs.
- ALTO 2: *mp* (mezzo-piano) with triplets and slurs.
- TENOR 1: *mp* (mezzo-piano) with triplets and slurs.
- TENOR 2: *mp* (mezzo-piano) with slurs.
- BARI.: *p* (piano) with slurs.

Instrumental Parts:

- TPT. 1-4: NAT. (Natural) with *p* (piano) dynamics.
- TBN. 1-4: NAT. (Natural) with *p* (piano) dynamics.
- PNQ.: *mf* (mezzo-forte) with chords: Em⁹, Fma⁹/E, B⁷(F⁹), Cma⁹, Am⁹, Fma⁷, Ema⁷.
- BASS: *mp* (mezzo-piano) with chords: Em⁹, Fma⁹/E, B⁷(F⁹), Cma⁹, Am⁹, Fm⁷, Ema⁷.
- DR.: *mp* (mezzo-piano) with rhythmic patterns.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN



STRAIGHT

188

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

BASS

DR.

f *mf* *f* *fp* *ff* *sfz* *fz*

STRAIGHT

OPTIONAL MATERIAL FLAMENCO GUITAR?

ff *sfz* *fz*

E(maj)7 *C(maj)7* *E(maj)7* *C7* *Fm7* *Dm7* *Bm7*

Bsus7(b9/13)

M

Detailed description: This page of a musical score for 'The Meaning of Being a Nardis' by Antonio Ballestin. It features a full orchestral and vocal ensemble. The vocal parts (Alto 1 & 2, Tenor 1 & 2, Baritone) and woodwinds (Trumpets 1-4, Trombones 1-3, Bass Trombone) are marked with dynamics like *f* and *mf*. The brass section (Trumpets and Trombones) has a 'STRAIGHT' instruction. The piano part includes a section of 'OPTIONAL MATERIAL FLAMENCO GUITAR?' with a *ff* dynamic. The bass line is marked with *f* and *ff*. The drum part is marked with *ff* and *sfz*. Chord progressions are indicated at the bottom, including *E(maj)7*, *C(maj)7*, *Fm7*, *Dm7*, and *Bm7*. A red annotation *Bsus7(b9/13)* is present on the piano and bass staves. The page is numbered 17 and 188.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

N

Musical score for Full Score - "The Meaning of Being a Nardis" - Antonio Ballestin. The score includes parts for:

- ALTO 1
- ALTO 2
- TÉNDOR 1
- TÉNDOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN.
- PNO.
- BASS
- Dr.

The score features a variety of musical notations, including dynamics (e.g., *ff*, *f*, *fp*), articulation (accents, slurs), and chord symbols (e.g., *Besus(7/6/9/13)*, *Gsus(7/6/9/13)*). The Dr. part includes a section marked "FILL IN".

BULERIA PATTERN

204

ALTO 1 *4*/*4* STRAIGHT *3*/*4*

ALTO 2 *4*/*4* STRAIGHT *3*/*4*

TENOR 1 *4*/*4* STRAIGHT *3*/*4*

TENOR 2 *4*/*4* STRAIGHT *3*/*4*

BARI. *4*/*4* STRAIGHT *3*/*4*

TP.T. 1 *4*/*4* STRAIGHT *3*/*4*

TP.T. 2 *4*/*4* STRAIGHT *3*/*4*

TP.T. 3 *4*/*4* STRAIGHT *3*/*4*

TP.T. 4 *4*/*4* STRAIGHT *3*/*4*

TBN. 1 *4*/*4* STRAIGHT *3*/*4*

TBN. 2 *4*/*4* STRAIGHT *3*/*4*

TBN. 3 *4*/*4* STRAIGHT *3*/*4*

B. TBN. *4*/*4* STRAIGHT *3*/*4*

PNO. *4*/*4* STRAIGHT *3*/*4*
Bsus(7/6/9/13) *Gsus(7/6/9/13)* *Bsus(7/6/9/13)* *Bsus(7/6/9/13)*
Bsus(7/6/9/13) *Gsus(7/6/9/13)* *Bsus(7/6/9/13)* *Bsus(7/6/9/13)*

BASS *4*/*4* STRAIGHT *3*/*4*

DR. *4*/*4* STRAIGHT *3*/*4*

8va

sffz

D CASÓN FLAMENCO & DRUMS PLAYING "BULERÍA"

STRAIGHT 212

228 MUTE

TRPT. 1 *mf*

TRPT. 2 MUTE *mf*

TRPT. 3 MUTE *mf*

TBN. 1 MUTE *mf*

TBN. 2 MUTE *mf*

TBN. 3 MUTE *mf*

BASS *mf*

Dr. *mf* BULERIA PATTERN (WET WITHOUT RYDE)

236

TRPT. 1 *sfz*

TRPT. 2 *sfz*

TRPT. 3 *sfz*

TBN. 1 *sfz*

TBN. 2 *sfz*

TBN. 3 *sfz*

BASS *sfz*

Dr. *fp*

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

21

244

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

BASS

DR.

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

$E^{7(9)}$

$B_{b7}(911)$

(P)

253

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TPT. 1 OPEN
TPT. 2 OPEN
TPT. 3 OPEN
TPT. 4 OPEN

TBN. 1
TBN. 2
TBN. 3
B. TBN.

PNO.
BASS
DR. + PALMAS

mp
mf
f
p



261

ALTO 1 *f* *mp* *mf* *fp*

ALTO 2 *f* *mp* *mf* *fp*

TENOR 1 *f* *mp* *mf* *fp*

TENOR 2 *f* *mp* *mf* *fp*

BARI. *f* *mp* *mf* *fp*

TRPT. 1 *mf* *fp*

TRPT. 2 *mf* *fp*

TRPT. 3 *mf* *fp*

TRPT. 4 *mf* *fp*

TBN. 1 *mf* *fp*

TBN. 2 *mf* *fp*

TBN. 3 *mf* *fp*

B. TBN. *mf* *fp*

PNO. *f* *E_b9* *C#m37* *E_b9* *C#m37* *A_b9* *D7(b9)* *A7(b9)* *G#m37*

BASS *f* *E_b9* *C#m37* *E_b9* *C#m37* *A_b9* *D7(b9)* *A7(b9)* *G#m37*

DR. *f*

Detailed description of the musical score: This page contains the musical score for measures 261-268. It features a full orchestral and vocal ensemble. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and the four Trumpet parts (Trpt. 1-4) have melodic lines with various dynamics and articulations. The four Trombone parts (Tbn. 1-4) and the Bass Trombone part provide harmonic support. The Piano part includes chord voicings and melodic fragments, while the Bass and Drum parts provide a steady rhythmic foundation. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.



269

The musical score for rehearsal mark 269 includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. Each part begins with a dynamic marking of *f* and features a triplet of eighth notes in the first measure.
- Brass:** Four Trumpet parts (TPT. 1-4) and three Trombone parts (TBN. 1-3) plus a Bass Trombone (B. TBN.). The trumpets play a triplet of eighth notes starting in measure 7, with a dynamic marking of *mf*.
- Piano (PNO.):** The right hand plays a melodic line with eighth notes and slurs, while the left hand provides harmonic support with chords.
- BASS:** The bass line consists of eighth notes, mirroring the vocal parts.
- DRUMS (DR.):** The drum part features a consistent eighth-note pattern throughout the rehearsal.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

277

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

BASS

DR.

f

mf

ff

PATERN MINUS 3/4 MINUS 3/4

5

283

Musical score for "The Meaning of Being a Nardis" by Antonio Ballestin, page 26. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Piano, Bass, and Drums. The piano part features chords like E7(b9)7, C/E, and Bb7. The drum part features a complex rhythmic pattern with accents.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

291

This musical score page, numbered 291, contains the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. Each vocal line features melodic phrases with slurs and dynamic markings such as *mf*.
- Brass Section:**
 - TRPT. 1, 2, 3, and 4: Four trumpet staves, mostly containing rests.
 - TBN. 1, 2, 3, and B. TBN.: Four trombone staves with rhythmic accompaniment and dynamic markings like *mf*.
- Keyboard and Percussion:**
 - PNO.: Piano accompaniment with chords and melodic lines in both hands.
 - BASS: Bass line with a melodic and harmonic accompaniment.
 - DR.: Drum part with a consistent rhythmic pattern.

299

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRPT. 1
TRPT. 2
TRPT. 3
TRPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
PNO.
BASS
DR.

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

29

(T)

307

ALTO 1

ALTO 2 *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BARI. *mf*

TRPT. 1 *mf* *mp* *mf*

TRPT. 2 *mf* *mp* *mf*

TRPT. 3 *mf* *mp* *mf*

TRPT. 4 *mf* *mp* *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

B. TBN. *mf*

PNO. *8va* *15va* *8va* *3* *3*

BASS *f* *f*

DR. *f*

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

323

ALTO 1
mf *mp*

ALTO 2
mf *mp*

TENOR 1
mf *mp*

TENOR 2
mf *mp*

BARI.
mf *mp*

TRPT. 1
mf *mp*

TRPT. 2
mf *mp*

TRPT. 3
mf *mp*

TRPT. 4
mf *mp*

TBN. 1
mf *mp*

TBN. 2
mf *mp*

TBN. 3
mf *mp*

B. TBN.
mf *mp*

PNO.
mf *mp*
FILL IN (ARPEGGIOS?)

BASS
mf *mp*

DR.
mf *mp*
FILL IN

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

331

ALTO 1 *mp* *mf* *f* *f*

ALTO 2 *mp* *mf* *f* *f*

TENOR 1 *mp* *mf* *f* *f*

TENOR 2 *mp* *mf* *f* *f*

BAR. *mp* *mf* *f* *f*

TRPT. 1 *mf* *f* *f* *f*

TRPT. 2 *mf* *f* *f* *f*

TRPT. 3 *f* *f* *f* *f*

TRPT. 4 *f* *f* *f* *f*

TBN. 1 *f* *f* *f* *f*

TBN. 2 *f* *f* *f* *f*

TBN. 3 *mf* *f* *f* *f*

B. TBN. *mf* *f* *f* *f*

PND. *mf* *mf* *f* *f*

BASS *f* *f* *f* *f*

DR. *f* *f* *f* *f*

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

339

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
PNO.
BASS
DR.

mf, *mp*, *f*, *8va*, *OPTIONAL ARCO*, *PEO.*, *FILL IN*

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

347

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

BASS

DR.

PIANO CADENZA

355

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

BASS

DR.

8^{ma}

15^{ma}

Ped.

*

6/4

FULL SCORE - "THE MEANING OF BEING A NARDIS" - ANTONIO BALLESTIN

362

The score consists of the following parts and markings:

- Vocal Parts:**
 - ALTO 1: *fp* (first half), *ff* (second half)
 - ALTO 2: *fp* (first half), *ff* (second half)
 - TENOR 1: *fp* (first half), *ff* (second half)
 - TENOR 2: *fp* (first half), *ff* (second half)
 - BARI.: *fp* (first half), *ff* (second half)
- Instrumental Parts:**
 - TPT. 1: *ff* (second half)
 - TPT. 2: *fp* (first half), *ff* (second half)
 - TPT. 3: *fp* (first half), *ff* (second half)
 - TPT. 4: *fp* (first half), *ff* (second half)
 - TBN. 1: *fp* (first half), *ff* (second half)
 - TBN. 2: *fp* (first half), *ff* (second half)
 - TBN. 3: *fp* (first half), *ff* (second half)
 - B. TBN.: *ff* (second half)
- Piano (PND.):**
 - 1st staff: *fp* (first half), *fff* (second half)
 - 2nd staff: *fff* (second half)
 - 3rd staff: *f* (second half), *fff* (second half)
- BASS:**
 - 1st staff: *ARCO* (first half), *PIANO* (second half)
 - 2nd staff: *PIANO* (second half), *PIANO* (second half)
- DRUMS (DR.):** *p* (first half), *f* (second half)

Dynamic and performance markings include *fp*, *ff*, *f*, and *fff*. The score also features a key signature change to F# minor and various performance instructions such as *ARCO*, *PIANO*, and *PED.*