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**Title**

The Communication of War

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Xavier Lo

The Communication  
of War  
(2017)

For  
2 Trumpets, Strings  
and Percussion

## Score in C

### **Instrumentation**

2 Trumpets

Percussion 1 (Bass Drum, Tubular Bells, Crotales)

Percussion 2 (Snare Drum, Vibraphone, Anvil)

Strings (Contrabass with a C string extension)

#### Programme notes:

The trumpet (and its predecessors) was the one of the main instruments used to communicate between military forces on the battlefield and in camps. This historical use, along with warfare history from the early-20<sup>th</sup> century, were the inspirations for the design of the composition.

This composition is comprised of four sections to represent the possible stages of a soldier engaging in warfare.

The opening section gives the sense of an upcoming battle, with armies wrestling the challenge of moving under heavy artillery.

The second section represents a soldier that has been injured by the blast of a bomb. The blast wasn't significant enough to cripple him, however he was still knocked down and momentarily paralysed. His disorientation led him witness everything in unclear slow-motion, aside from some brief moments where he could hear his own heartbeat clearly. Eventually, he breaks out of paralysis and continues on with the fight, which leads into the third section.

The third section represents a huge amount environmental damage and almost an endless bloodshed on human life from both sides of battle. There is major amount of firing from heavy weaponry such as tanks, missiles and machine guns. Eventually one side of the battle becomes victorious.

The final section grants a sense of relief, however there is still tension in the air because more battles must be fought before the war is over.

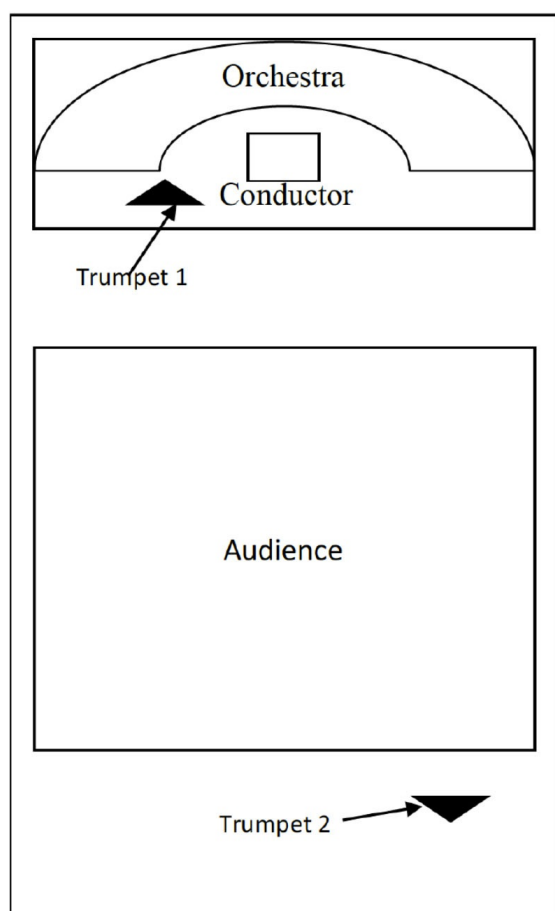
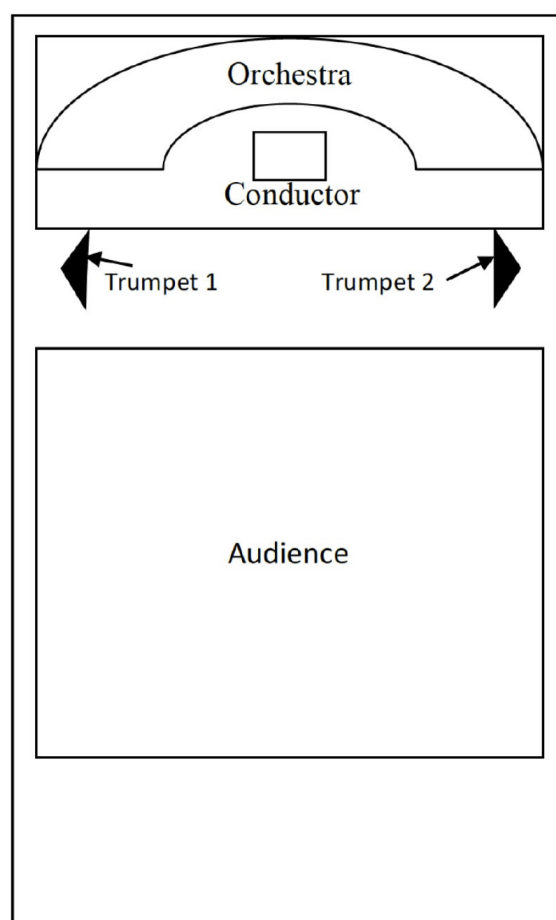
**Duration: 6 minutes**

**Performance notes:**

This composition can be staged in two ways. The long side of the triangle represents the direction of the player.

**Example 1** shows the ideal staging. This is where the two trumpet players are at a far distance from each other, representing a historical method of military communication through the use of bugles (trumpets). This would also express elements of both confrontation and unity, i.e. the enemy and allies respectively.

**Example 2** is how the piece should be staged if **Example 1** is not possible.

**Example 1****Example 2**

# The Communication of War

Composed by Xavier Lo (1993 -)

**Allegro** (♩=100)

The musical score is arranged in a standard orchestral format. The top two staves are for Trumpet in Bb 1 and 2, both in treble clef with a 4/4 time signature. The next two staves are for the Bass Drum and Snare Drum, both in 4/4 time. The string section consists of Violin I and II (treble clef), Viola (alto clef), Violoncello (bass clef), and Contrabass (bass clef). The score is divided into three measures. The first measure shows the strings and drums starting with various dynamics. The second measure features a triplet in the strings and a sustained bass drum note. The third measure continues the string and drum patterns with dynamic changes.

Musical score for page 5, featuring the following instruments and dynamics:

- Tpt. 1:** Dynamics include *sfz*, *f*, *mp*, *sfz*, and *mp*. Includes a triplet of eighth notes.
- Tpt. 2:** Dynamics include *sfz* and *f*. Includes a triplet of eighth notes.
- B. D. (Bass Drum):** Dynamics include *sfz* and *f*. Features a half note.
- S. D. (Snare Drum):** Dynamics include *f*. Features a triplet of eighth notes.
- Vln. I (Violin I):** Dynamics include *sfz* and *mp*. Features a half note.
- Vln. II (Violin II):** Dynamics include *sfz* and *mp*. Features a half note.
- Vla. (Viola):** Dynamics include *sfz* and *mp*. Features a half note.
- Vc. (Violoncello):** Dynamics include *f*, *p*, *f*, *sfz*, *sfz*, and *p*. Features a half note.
- Cb. (Contrabass):** Dynamics include *f*, *p*, *f*, *sfz*, *sfz*, and *p*. Features a half note.

**A**

Musical score for Tpt. 1, Tpt. 2, B. D., S. D., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into three measures. Tpt. 1 starts with a dynamic of *f*. Tpt. 2 starts with *mp*, *fp*, and *f*. B. D. starts with *f*. S. D. has various notes. Vln. I and Vln. II start with *mp*, *sfz*, *f*, and *mp f*. Vla. starts with *f*, *p*, and *f*. Vc. starts with *f*, *p*, and *f*. Cb. starts with *f*, *p*, and *f*. There are also triplets in Vln. I and Vln. II.

9

Tpt. 1

Tpt. 2

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz sfz sfz mp sfz*

*sfz sfz sfz mp sfz*

*sfz sfz sfz mp sfz*

*sfz f mp f sfz f*

*sfz f mp f sfz f*



**B**

12

Tpt. 1

Tpt. 2

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz* *mp* *f*

*p*

*pizz.*

*p*

*arco*

15

Tpt. 1 *mp* *f* *p* *mp* *p*

Tpt. 2 *ff* *p* *mp* *p*

B. D. *sfz* *sfz*

S. D.

Vln. I arco *mp*

Vln. II arco *mp*

Vla. arco *mp*

Vc. *vc*

Cb. *vc*

Detailed description: This is a page of a musical score, page 9, starting at measure 15. It features eight staves: Tpt. 1, Tpt. 2, B. D., S. D., Vln. I, Vln. II, Vla., Vc., and Cb. The Tpt. 1 staff begins with a dynamic of *mp*, followed by a crescendo to *f* in the second measure, and then a decrescendo to *p* in the third measure, with a slight increase to *mp* in the fourth. The Tpt. 2 staff starts with a decrescendo from *ff* to *p* in the second measure, followed by a decrescendo to *mp* and a slight increase to *p* in the fourth. The B. D. staff has two *sfz* markings in the first two measures. The S. D. staff has notes in the second and third measures. The Vln. I, Vln. II, and Vla. staves are marked 'arco' and play a melodic line starting in the fourth measure with a dynamic of *mp*. The Vc. and Cb. staves are marked 'vc' and play a bass line starting in the second measure.

19

Tpt. 1

Tpt. 2

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz* *f* *mp f* *sfz sfz sfz*

*sfz* *f* *mp f* *sfz sfz sfz*

*sfz* *f* *p* *f* *p* *sfz* *mp*

*fp* *sfz* *f* *p* *sfz* *mp*

*fp* *sfz* *f* *p* *sfz*

C

22

Tpt. 1

Tpt. 2

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*f* *p* *To Vib.*

*pizz.* *sfz* *sfz* *pizz.*

*sfz* *sfz* *pizz.*

*sfz* *sfz* *pizz.*

*sfz* *f* *pp* *mp* *f* *sfz* *sfz* *pizz.* *arco* *f* *arco*

*f* *pp* *mp* *f* *sfz* *sfz* *f*

25

Tpt. 1 *mp* *f* *mp* *f* *ff* *mf* *rall.*

Tpt. 2 *mp* *ff* *mf*

B. D. *p* *f* To Tub. B.

S. D.

Vln. I *mp* *sfz* *pizz.*

Vln. II *mp* *sfz* *pizz.*

Vla. *mp* *sfz* *pizz.*

Vc. *p* *f* *fp* *sfz* *pizz.*

Cb. *p* *f* *fp* *sfz*

**D**

Meno mosso (♩=76)

28

Tpt. 1 *p*

Tpt. 2 *p*

Tub. B. Tubular Bells *p*

Vib. Vibraphone *p*  
Ped. \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb. arco *p*

Detailed description: This page of a musical score covers measures 28 to 31. The tempo is 'Meno mosso' with a quarter note equal to 76 beats per minute. The score is for a full orchestra. Measures 28 and 31 are in 3/4 time, while measures 29 and 30 are in 4/4 time. The trumpets (Tpt. 1 and 2) play a rhythmic pattern of eighth notes in 3/4 time, starting with a dynamic of *p*. The tuba (Tub. B.) plays a single note in 4/4 time, also *p*. The vibraphone (Vib.) plays a sustained chord in 4/4 time, *p*, with a pedal point indicated by a line. The violins (Vln. I and II) and viola (Vla.) are silent. The violin (Vc.) plays a rhythmic pattern of eighth notes in 3/4 time, *mp*. The cello (Cb.) plays a single note in 3/4 time, *p*, marked 'arco'.

(3+2+2)

31

Tpt. 1

Tpt. 2

Tub. B.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

Ped.

(3+2+2)

34 **E**

The musical score consists of eight staves for different instruments. The measures are grouped into four bars, each with a 3/4 time signature. The key signature is E major, indicated by a box with the letter 'E' at the top left. The instruments and their parts are as follows:

- Tpt. 1:** Rests in all measures.
- Tpt. 2:** Rests in all measures.
- Tub. B.:** Measures 34 and 35: quarter rest, quarter rest, quarter rest. Measure 36: whole rest. Measure 37: quarter rest. Dynamics: *p* in measure 35.
- Vib.:** Measure 34: quarter note (Bb), quarter rest, quarter rest. Measure 35: quarter rest, quarter rest, quarter rest. Measure 36: quarter rest, quarter rest, quarter rest. Measure 37: quarter rest, quarter rest, quarter rest. Dynamics: *p* in measure 34. A bracket labeled "Red." spans measures 34 and 35.
- Vln. I:** Rests in all measures.
- Vln. II:** Rests in all measures.
- Vla.:** Measure 34: arco, quarter note (G), quarter note (A), quarter note (B). Measure 35: quarter note (B), quarter note (A), quarter note (G). Measure 36: quarter note (F#), quarter note (E), quarter note (D). Measure 37: quarter note (C), quarter note (B), quarter note (A). Dynamics: *mp espress. cresc.* in measure 34, *f* in measure 35, *p* in measure 36, *mp <* in measure 37.
- Vc.:** Measure 34: arco, quarter note (G). Measure 35: quarter note (A), quarter note (B). Measure 36: quarter note (C), quarter note (B). Measure 37: quarter note (A), quarter note (G). Dynamics: *p* in measure 34.
- Cb.:** Measure 34: pizz., quarter rest, quarter note (Bb), quarter note (A). Measure 35: quarter rest, quarter note (G), quarter note (F). Measure 36: quarter rest, quarter note (E), quarter note (D). Measure 37: quarter rest, quarter note (C), quarter note (B). Dynamics: *mp* in measure 34.



37 (3+2+2)

Tpt. 1

Tpt. 2

Tub. B.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*f*

*p*

*mp* *espress. cresc.* *f*

*pizz.*

*arco*

*pp*

*pizz.*

*Red.*

42 (3+2+2)

Tpt. 1

Tpt. 2

Tub. B.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

*f*

*sfz*

*p*

*pp*

*f*

arco

Ped.

(3+2+2)

46 **F** (2+2+3)

Tpt. 1

Tpt. 2

Tub. B.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*pp*

*mp espress. cresc.*

*f*

*p*

*mp*

*mp*

*f*

*pp*

*ped.*

*arco*

49

Tpt. 1

Tpt. 2

Tub. B.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz*

*sfz*

*sfz*

*f*

*f*

*f*

*sfz*

*p*

*sfz*

*f*

*pizz.*

*arco*

*p*

*p*

*Red.*

53 con sord. (straight mute) (3+2) (2+3)

Tpt. 1 *pp*

Tpt. 2

Tub. B. *mp*

Vib. *mf* *Ped.*

(pizz.) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

58 **G** (3+2) con sord. (straight mute)

Tpt. 1

Tpt. 2

Tub. B.

Vib.

Vln. I  
arco solo  
*mp cresc.* *f* *p*

Vln. II  
*mp cresc.*

Vla.

Vc.  
solo  
*mp cresc.* *f* *p*

Cb.  
pizz.  
*p*

62

Tpt. 1: *f*, *fp*, *mf*

Tub. B.: *sfz*

Vib.: *sfz*, *Red.*

Vln. II: *f*, *p*

Vla.: *mp cresc.*, *f*, *p*

Vc.: unis., pizz., *mp*

Cb.: arco, *p*

Tpt. 1

*p*  $\curvearrowright$  *f*

Tpt. 2

con sord. (straight mute)

*mp cresc.* *f*

Tub. B.

Vib.

Vln. I

unis. pizz.

*p*

Vln. II

pizz.

*p*

Vla.

*p*  $\curvearrowright$  *pp* div.

Vc.

Cb.



**accel.** ..... **senza sord.**

70

Tpt. 1 *f* *ff* *p*

Tpt. 2 *p* *f*

Tub. B. *mf*

Vib. *f* *Red.*

Vln. I *arco* *sfz mp cresc.* *f* *p*

Vln. II *arco* *sfz mp cresc.* *f*

Vla. *sfz mp cresc.* *f* *p*

Vc. *arco* *mp cresc.* *f* *p*

Cb. *f* *p*

**Più mosso** ♩=c.100

74

**Tpt. 1**  
*sfz mp cresc.* *f senza sord.* *ff*

**Tpt. 2**  
*fp* *f* *ff* *sfz*

**Tub. B.**  
*f*  
To B. D.

**Vib.**  
*f*  
To Anv.

**Vln. I**  
*sfz* *f* *sfz* *f*

**Vln. II**  
*mp dolce cresc.*

**Vla.**  
*sfz* *f* *sfz* *f*  
*pp mp dolce cresc.*

**Vc.**  
*sfz* *f* *f*

**Cb.**  
*sfz* *f* *f*

77

Tpt. 1 *f sfz mf cresc. f ff*

Tpt. 2 *p f*

B. D. *f*

Anv. *f*

Vln. I *sfz f sfz f*

Vln. II *f p sfz f*

Vla. *sfz f f p*

Vc. *f sfz sfz f* *divisi*

Cb. *f sfz sfz f*

81 **J**

**Tpt. 1**  
*sfz f sfz f*

**Tpt. 2**  
*sfz f*

**B. D.**

**Anv.**

**Vln. I**  
*sfz f sfz f*

**Vln. II**  
*sfz f sfz f*

**Vla.**  
unis.  
*sfz f sfz f*

**Vc.**  
*sfz f sfz f*

**Cb.**  
*fp f*

Detailed description: This is a page of a musical score for a symphony orchestra, page 27, starting at measure 81. The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The instruments are arranged in a standard orchestral layout. The woodwinds (Tpt. 1, Tpt. 2, B. D., Anv.) play rhythmic patterns with accents. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a melodic line with dynamic markings ranging from *fp* to *f*. A section marker 'J' is placed above the first measure. The score is written in black ink on a white background.

85

*sfz* *f* *sfz* *sfz* *mp* < *f*

*sfz* *sfz* *mp* < *f*

*sfz* *f* *sfz* *f* *sfz* *f*

*sfz* *f* *sfz* *f* *sfz* *f*

*sfz* *f* *sfz* *f* *sfz* *f*

*f* *p* *f* *sfz* *f*

*fp* *f*

Detailed description: This page of a musical score contains measures 85 through 88. The score is arranged in a system with ten staves. The instruments are: Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), B. D. (Baritone Drum), Anv. (Anvil), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The music is written in 2/4 time. Measures 85 and 86 feature complex rhythmic patterns with accents and dynamic markings such as *sfz* (sforzando), *f* (forte), and *mp* (mezzo-piano). Measures 87 and 88 continue these patterns, with some notes marked with accents and dynamic changes like *mp* < *f*. The Cb. part in measure 88 shows a dynamic shift from *fp* (fortissimo piano) to *f* (forte).

89 **K**

**Tpt. 1**  
*mp-f sfz mp-f p ff*

**Tpt. 2**  
*mp-f sfz mp-f p ff*

**B. D.**  
*ff*

**Anv.**  
*ff*

**Vln. I**  
*sfz f sfz ff*

**Vln. II**  
*ff*

**Vla.**  
*sfz f sfz ff*

**Vc.**  
*unis. ff*

**Cb.**  
*ff*

93

Tpt. 1

*mp* < *f*   *sfz*   *sfz*   *mp* < *f*   *p* ————— *ff*

Tpt. 2

*mp* < *f*   *sfz*   *sfz*   *mp* < *f*   *p* ————— *ff*

B. D.

*ff*

Anv.

To Vib.

*ff*

Vln. I

*f*   *sfz*   *f*   *sfz*   *ff*

Vln. II

*f*   *ff*

Vla.

*f*   *sfz*   *f*   *sfz*   *ff*

Vc.

unis.

*f*   *ff*

Cb.

*f*   *ff*

**L** **Meno mosso** (♩=c.90)

97 (3+2) (2+3)

Tpt. 1 *p* *f* *mp* *f*<sup>3</sup>

Tpt. 2 *mp* *f*<sup>3</sup>

B. D. *p* < *ff* To Crot. Crotales

Vib. *f*<sup>3</sup>

Vln. I (2+3) *fp* < *ff* *sfz* (2+3)

Vln. II *fp* < *ff* *sfz*

Vla. *fp* < *ff* *sfz*

Vc. *fp* < *ff* *sfz*

Cb. *fp* < *ff* *sfz*



100

Tpt. 1 *p* *f* *mp*

Tpt. 2 *p* *mp*

Crot. *f* *mp*

Vib. *p* Ped.

Vln. I

Vln. II

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *p*

104

The musical score is for measures 104 to 107, in 3/4 time. The instruments and their parts are as follows:

- Tpt. 1:** Starts with a *p* dynamic. In measure 105, it plays a triplet of eighth notes with *mf* dynamics. In measure 106, it plays a half note with *ff* dynamics.
- Tpt. 2:** Starts with a *p* dynamic. In measure 105, it plays a half note with *mf* dynamics. In measure 106, it plays a half note with *ff* dynamics.
- Crot.:** In measure 105, it plays a triplet of eighth notes with *f* dynamics. In measure 106, it plays a half note with *mf* dynamics.
- Vib.:** Plays sustained chords. In measure 104, it starts with *p* dynamics. In measure 106, it plays with *f* dynamics. Pedal points are indicated with "Ped." and brackets.
- Vln. I:** Starts with *pp* dynamics. In measure 105, it plays with *f* dynamics and a glissando. In measure 106, it plays with *p* dynamics. In measure 107, it plays with a glissando.
- Vln. II:** Starts with *pp* dynamics. In measure 105, it plays with *f* dynamics and a glissando. In measure 106, it plays with *p* dynamics. In measure 107, it plays with a glissando.
- Vla.:** Starts with *pp* dynamics. In measure 105, it plays with *f* dynamics. In measure 106, it plays with *p* dynamics. In measure 107, it plays with a glissando. Dynamics include *sfz* and *mp*. The instruction "arco" is present.
- Vc.:** Starts with *pp* dynamics. In measure 105, it plays with *f* dynamics. In measure 106, it plays with *p* dynamics. In measure 107, it plays with *sfz* dynamics. The instruction "arco" is present.
- Cb.:** Starts with *f* dynamics. In measure 105, it plays with *mp* dynamics. In measure 106, it plays with *p* dynamics. In measure 107, it plays with *sfz* dynamics.

108 **M**

Tpt. 1

Tpt. 2

Crot.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*sfz*

*p*

*p*

*Red.*

*f*

*mp*

*sfz*

*mp*

*f*

*mp*

*sfz*

*mp*

*f*

*mp*

*sfz*

*mp*

*f*

*mp*

*sfz*

*mp*

*f*

*mp*

*sfz*

*f*

*mp*

*sfz*

*f*

*mp*

*sfz*

*f*

*mp*

*sfz*

*f*

*mp*

*sfz*

112

Tpt. 1

Tpt. 2

Crot. *To B. D.*

Vib. *To S. D.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz* *mp* *mp* *sfz* *mp* *mp*

*sfz* *mp* *mp* *sfz* *mp* *mp*

*sfz* *mp* *mp* *sfz* *mp* *mp*

*mp* *sfz* *sfz* *mp* *sfz* *mp*

*mp* *sfz* *sfz* *mp* *sfz* *mp*

*p* *ped.*

115 **N**

**Tpt. 1**  
Musical notation for the first trumpet part, starting with a rest and then playing a triplet of eighth notes. Dynamics: *mp*, *f*, *p*.

**Tpt. 2**  
Musical notation for the second trumpet part, starting with a rest and then playing a triplet of eighth notes. Dynamics: *mp*, *f*, *p*.

**B. D.**  
Bass Drum notation with a single note in the second measure. Dynamics: *p*.

**S. D.**  
Snare Drum notation with a single note in the third measure. Dynamics: *p*.

**Vln. I**  
Musical notation for the first violin part, starting with a rest and then playing a half note. Dynamics: *sfz*, *p*. Includes a glissando marking.

**Vln. II**  
Musical notation for the second violin part, starting with a rest and then playing a half note. Dynamics: *sfz*, *p*.

**Vla.**  
Musical notation for the viola part, starting with a rest and then playing a half note. Dynamics: *sfz*, *p*. Includes a glissando marking.

**Vc.**  
Musical notation for the violin part, starting with a rest and then playing a half note. Dynamics: *p*, *ppp*, *mp*.

**Cb.**  
Musical notation for the cello part, starting with a rest and then playing a half note. Dynamics: *p*, *ppp*, *mp*.

119

**Tpt. 1**  
*p* ————— *f*

**Tpt. 2**  
*mp* ————— *f*

**B. D.**

**S. D.**  
*p* ————— *f*      *p*

**Vln. I**  
*p*      *gliss.*      *p*

**Vln. II**  
*p*

**Vla.**  
*p* ————— *f*

**Vc.**

**Cb.**

122

The musical score consists of eight staves. Tpt. 1 starts with a forte (*f*) dynamic and a slur, transitioning to piano (*p*) in the second measure. Tpt. 2 starts piano (*p*) and transitions to forte (*f*) in the second measure. B. D. and S. D. enter in the third measure with piano (*p*) dynamics. Vln. I, Vln. II, and Vla. enter in the second measure with piano (*p*) dynamics. Vc. and Cb. enter in the third measure with piano (*p*) dynamics. The score includes various articulations such as accents, slurs, and dynamic hairpins.

Tpt. 1

Tpt. 2

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

126

**rall.** . . . . .

The musical score consists of eight staves. Tpt. 1 and Tpt. 2 are in treble clef, with dynamics *f* and *p* and a hairpin. B. D. is in alto clef with accents. S. D. is in alto clef with dynamics *f*, *p*, and *p* to *f*. Vln. I, Vln. II, and Vla. are in treble clef with dynamics *f* and slurs. Vc. is in bass clef with dynamics *f* and slurs. Cb. is in bass clef with dynamics *f* and slurs. The tempo marking **rall.** is at the top right.



130

The musical score for measures 130-132 includes the following parts and markings:

- Tpt. 1:** Treble clef, key signature of one sharp (F#). Dynamics: *mp* (measures 130-131), *f* (measure 131), *p* (measure 132). Articulation: accents (>) on the first notes of measures 130 and 131.
- Tpt. 2:** Treble clef, key signature of one sharp (F#). Dynamics: *mp* (measures 130-131), *f* (measure 131), *p* (measure 132). Articulation: accents (>) on the first notes of measures 130 and 131.
- B. D. (Bass Drum):** Dynamics: *f* (measure 131), *mp* (measure 132), *p* (measure 132).
- S. D. (Snare Drum):** Dynamics: *p* (measures 130-131), *f* (measure 131), *p* (measure 132).
- Vln. I:** Treble clef, key signature of one sharp (F#). Features a long, sustained note with a hairpin crescendo and decrescendo.
- Vln. II:** Treble clef, key signature of one sharp (F#). Features a long, sustained note with a hairpin crescendo and decrescendo.
- Vla. (Viola):** Bass clef, key signature of one sharp (F#). Features a long, sustained note with a hairpin crescendo and decrescendo.
- Vc. (Violoncello):** Bass clef, key signature of one sharp (F#). Features a long, sustained note with a hairpin crescendo and decrescendo.
- Cb. (Cello):** Bass clef, key signature of one sharp (F#). Features a long, sustained note with a hairpin crescendo and decrescendo.