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### **Title**

Meditation at Dusk

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Pavle Cajic

*Meditation*  
*at Dusk*

for orchestra

*Poised like a Pheonix,  
I sigh in and out,  
Tuning in to Nature's breathing.  
As She goes to sleep, I travel to high mountain tops.  
Pain and pleasure intermingle.  
It's a good place to spend dusk,  
Between the Earth and the stars.*

# *Instrumentation*

Piccolo

2 Flutes (1 doubling Piccolo)

2 Oboes (1 doubling Cor Anglais)

2 Clarinets in B flat

2 Bassoons

4 Horns in F

2 Trumpets in B flat

Tenor and Bass Trombones (in C)

Tuba (in C)

Harp

Principal String Orchestra:

Violins 1 & 2

Viola

Violoncello

Contrabass

Secondary String Orchestra:

As above

Recommended combined string orchestra size:

16. 16. 12. 12. 8 (divided into 2)

# *Performance Instructions*

The unusual aspect of this piece that requires note is the use of two separate string orchestras: the principal string orchestra (PSO) and secondary string orchestra (SSO). The PSO should be placed in the standard position on stage; that is, at the front. The SSO should be in the background. I deliberately leave this vague because the precise solution may depend on the hall being used. Two possible solutions may be:

1. (Preferred) The SSO is placed directly behind the PSO, seated in the standard string orchestra formation, while the woodwind and brass players stand on either side of the two orchestras, effectively in front of the SSO but behind the PSO.
2. The PSO and SSO together occupy the standard string orchestra position at the front of the stage, but the SSO players sit in the back desks of each section.

Whichever solution is used, the effect should be such that an audience seated in front of the orchestra perceives the SSO as fainter and secondary to the PSO. It would in fact be preferable if the players in the SSO were barely visible, giving the sound coming from the SSO a more mysterious, intangible quality. In this respect, solution 2 above is quite unsatisfactory, and solution 1 is preferred.

The SSO is written above the PSO in the full score.

## *Other notes:*

The glissandi that appear initially in the SSO parts and recur throughout the piece should last only for a quaver; for example, if attached to a minim, the glissando should occur during the last quaver beat of that minim, etc. The effect should be that of steady breathing.

Any other glissandi in the score (in any part) should be executed as an expressive device, brief and tasteful.

All metronome markings are to be taken as an indication of the flow of the music. I leave it to the conductor to determine what feels best; however, chosen tempos should not be much slower or faster than those indicated.

Dedicated to Richard Gill

# Meditation

at Dusk

Pavle Cajic

**Poco andante** ♩ = 50-55

**Harp**  
G.P. **pp**

**Violin 1**  
G.P. **pp**  
con sord.

**Violin 2**  
G.P. **pp**  
con sord.

**Viola**  
G.P. **pp**  
pizz. (senza sord.)

**Violoncello**  
G.P. **pp**  
con sord.

**Contrabass**  
G.P. **pp**

**Violin 1**  
G.P. **pp** **H** **pp** **p dolce**

**Violin 2**  
G.P. **pp** **pp**

**Viola**  
G.P. **pp** **pp**

**Violoncello**  
G.P. **pp** **div.** **arco** **pizz. (bottom voice loco)**

**Contrabass**  
G.P. **pp** **pizz.**

**pp**

10

poco rit.

Hp.

Musical notation for the Harp (Hp.) part, showing a sequence of chords and single notes in the right hand, with a sustained bass note in the left hand.

poco rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical notation for the Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.) parts. The strings play a rhythmic pattern of eighth notes with various dynamics and articulations.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical notation for the Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.) parts, including dynamic markings and performance instructions.

*pp* *mp* *p* *pp* *ppp* *mp dolce* *dim. al ppp*

*p* *p* *mp* *pp* *pp* *mf* *pp*

*p* *mp* *p* *mp* *pp* *mf* *p* *mp* *pp*

*p* *mp* *p loco* *p* *pp* *mp espr.* *pp arco*

*arco* *pp* *p* *pp* *pizz. mp (bottom voice)* *pp arco*

*arco* *pizz.*

*sempre pp* *p* *mp*

18 *a tempo* *poco stretto* *poco rall.*

Hp.

Vln. 1 *a tempo* *poco stretto* *poco rall.*  
*pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Vln. 1 *p* *pp* *pp* *p* *pp* *mp*

Vln. 2 *p* *pp* *p* *mp* *p* *div.* *dim.*

Vla. *p* *pp* *p* *mp* *pp* *H* *mf*

Vc. *p* *espr.* *pp* *H* *dolcissimo* *mf* *p* *mp*

Cb. *arco* *pp* *p* *pizz.* *mf* *arco* *pp*



26

poco più mosso ♩=58-62

poco rit.  
slow arpeggio

Hp. *mp* *mf*

Vln. 1 *poco più mosso ♩=58-62* *poco rit.*

Vln. 2

Vla. *arco* *p* *pp* *p* *pp*

Vc. *pp* *pizz.* *pp*

Cb. *pp* *pizz.* *pp*

Vln. 1 *più p* *ppp* *poco cresc.* *mp* *pp* *p* *pp* *p* *pp dim.* *ppp*

Vln. 2 *pp* *mp* *p* *pp* *mf* *mp* *p*

Vla. *mp espr.* *mf* *mp* *mf* *dim.* *pp*

Vc. *pp* *pizz. p (bottom voice)* *(arco) p* *pp* *arco* *p* *pp* *p espr.*

Cb. *pizz.* *p* *arco* *p*

35 *poco meno mosso* ♩=46 *poco a poco a tempo* - - - - (♩=58-62)

Hp. *mf* *mp*

Vln. 1 *p* *pp* *poco*

Vln. 2 *p*

Vla. *div.* *pp* *p*

Vc. *arco* *div.* *mp* *dim.* *pp*

Cb. *arco* *p* *pp* *p* *ppp*

Vln. 1 *mp* *pp* *p* *p* *p* *pp* *pp*

Vln. 2 *mp* *p* *dim.* *p* *p* *p* *pp* *mp* *pp*

Vla. *pp* *p* *pp* *pp* *mp* *pp*

Vc. *poco cresc.* *pp* *pp* *p* *ppp*

Cb. *pizz.* *p* *arco* *div.* *p* *pp*

45 *poco rall.* **Tempo I** ♩=50-55

Picc. *p* Piccolo *pp* To Fl. *pp*

Fl. *p* *pp*

Ob. N.B. *mf* *espress.*

Hp. *p* *pp* *mf* *pp* *mf*

Vln. 1 *pp* *p dim.*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *p*

Vln. 1 (s) *ppp* top part div. a2 *p* *pp* *p* *ppp*

Vln. 2 (s) *ppp*

Vla. *ppp* div. *pp* *mp*

Vc. *pp* *mp* *pp*

Cb. *ppp* *mp* *pp*

56

Picc. Flute N.B. *mf* *mp*

Ob. *pp* *p*

Cl. N.B. *mp espress.*

N.B. woodwind parts soloistic, thus: poco accel. ad lib. within each beat (but aligning the main beats with the orchestra)

Hp. *p*

Vln. 1

Vln. 2 *pp*

Vla. *pp* *pp*

Vc. *morendo* *pp* half section

Cb.

Vln. 1 *mp* *p* *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

60 *colla parte* *a tempo* *poco stretto*

Ob. *mf* *accel.* *rall.* *pp* *morendo*

Bsn. *mf* *espress.* *p* *morendo*

Hp.

Vln. 1 *colla parte* *a tempo* *poco stretto* *p*

Vln. 2 *p*

Vla. *ppp* *p*

Vc. *tutti* *p*

Cb. *pizz.* *mf* *mp* *arco* *p*

Vln. 1 *p* *pp* *cresc.* *mf* *pp* *pochiss. gliss.* *poco cresc.* *mp* *sfp*

Vln. 2 *pp* *cresc.* *mf* *pp* *sfp*

Vla. *pp* *div.* *cresc.* *mp* *pp* *div.*

Vc. *div.* *pp* *cresc.* *mp* *pp*

Cb. *pp* *cresc.* *mp* *pp* *div.*

68 **poco più mosso** ♩=58-62

**Fl.** *ppp*

**Ob.** *sf* *p cresc.* *mp*

**Cl.** *mp*

**Bsn.** *mp*

**Hp.** *mf*

**Vln. 1** *p* *ppp sempre*

**Vln. 2** *pp* *ppp sempre*

**Vla.** *pp* *ppp sempre*

**Vc.** *pp* *ppp sempre*

**Cb.** *p* *mp*

**Vln. 1** *pp* *pp* *ppp* *mf* *mf*

**Vln. 2** *pp* *mp* *mp* *mf* *mp* *mf* *mp*

**Vla.** *div.* *mp espress.* *pp* *sf* *mf* *mp*

**Vc.** *div.* *mp espress.* *pizz. vib. l.v.* *mf* *f*

**Cb.** *p* *mp*

78 **poco a poco più intenso (e pochiss. stretto)**

Fl. *ppp* *p cresc.* *mp*

Ob. *mf* *pp*

Cl. *pp* *p* *dim.* *pp* *mp*

Bsn. *p* *mp*

Hn. 1,3 *mp*

Hp. *p* *mp* *mf*

**poco a poco più intenso (e pochiss. stretto)**

Vln. 1 *pppp*

Vln. 2 *pppp*

Vla. *pppp*

Vc. *pppp*

Cb. *p* *pp* *p* *mf* *mp*

Vln. 1 *mp* *p poco* *pp* *p* *dim.* *pp* *p* *mp* *mf* *mp*

Vln. 2 *mf* *pp* *p* *dim.* *pp* *p* *mf* *mp*

Vla. *mf* *pp* *p poco* *p* *mf* *mp*

Vc. *div. arco* *mp* *mf* *pp* *p* *mp* *mf*

Cb. *mf* *pp* *(div.) arco* *univ. arco* *p* *mf* *mp*

*pizz.*

poco rall.

♩ = 60-66

Fl. *f* *p* *pp*

Ob. *mf* *f* *cresc.* *sf* *p*

Cl. *cresc.* *mf* *f* *cresc.* *sf* *p* 1. *mp* *mf*

Bsn. *cresc.* *mf* *f* *cresc.* *sf* *p*

Hn. 1,3 *p cresc.* *mf* *f* *f* *f* *f espress.* *mf dim.* *pp*

Hn. 2,4 4. *p cresc.* *mf* *f* *f* *f* *f* *pp*

Hp. *f* *ff* *ff* l.v.

poco rall.

♩ = 60-66

Vln. 1 *mf* *cresc.* *sfp*

Vln. 2 *mf* *mf* *cresc.* *sfp* *p*

Vla. *mf* *mf* *cresc.* *sfp*

Vc. *mf* *mf* *cresc.* *sfp*

Cb. *cresc.* *mf* *f* *f* *pizz. div.* *arco.* *pizz.* *resonant (l.v.)* *mp*

Vln. 1 *cresc.* *mf* *f* *cresc.* *sf* *mp* *p*

Vln. 2 *mf* *f* *div.* *cresc.* *sf* *mp* *pp dim.*

Vla. *cresc.* *mf* *f* *cresc.* *sf* *mp* *mp* *mf*

Vc. *cresc.* *mf* *f* *cresc.* *sf* *f* *mf dim.* *p*

Cb. *cresc.* *mf* *f* *cresc.* *ff* *mp* *p*



1. dolce

Fl. *p* *mp* *p* *mf* *f*

Ob. 1. *mp* *mf* *f*

Cl. 1. *mp* *mf* *f* a2

Bsn. *p* *f*

Hn. 1,3 1. *p* *f*

Hn. 2,4 *p* *f* 4.

Tpt. 1. *mf*

Vln. 1 *p*

Vln. 2 senza sord. non div.

Vla. senza sord. non div. *f*

Vc. senza sord. non div. *f*

Cb. *mf* *p cresc.* *f*

Vln. 1 *pp* *ppp* *f*

Vln. 2 *mp* *mf* *dolce* *mf* *mf* *f* *f*

Vla. *mp* *mf* *mf* *f*

Vc. *mp cresc.* *mf* *f*

Cb. *p* *cresc.* *f*

**Picc.** *ff* *sempre ff*

**Fl.** *ff* *sempre ff* a2

**Ob.** *ff* *sempre ff* a2

**Cl.** *ff* *sempre ff*

**Bsn.**

**Hn. 1,3** *ff* *ff* a2

**Hn. 2,4** *ff* *mf* *ff* *mf*

**Tpt.** *f* *ff* *mf* *ff* *mf*

**Tbn.** *ff* *mf* *ff* *mf* *ff*

**Vln. 1** *senza sord.* *ff* *sempre ff* *gru*

**Vln. 2** *ff* *sempre ff*

**Vla.**

**Vc.**

**Cb.** *arco* *ff*

**Vln. 1** *ff* *sempre ff* *gru*

**Vln. 2** *ff* *sempre ff*

**Vla.** *ff* *sempre ff* (change bow)

**Vc.** *cresc.* *ff* *molto espress.* *sempre ff*

**Cb.** *cresc.* *ff*

Pic. *fff*

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. 1,3 *ff* *ff*

Hn. 2,4 *ff* *f* *ff*

Tpt. *ff* *f* *ff*

Tbn. *mf* *ff* *ff*

Tba. *ff*

Vln. 1 (s) *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

Vln. 1 (s) *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

This page of a musical score, numbered 16 and 121, contains the following instruments and parts:

- Picc.**: Piccolo, marked *molto dim.* and *p* *morendo*, with a *ppp* dynamic.
- Fl.**: Flutes, marked *dim. poco a poco* (unmeasured tremolo), *mp*, and *ff*.
- Ob.**: Oboes, marked *dim. poco a poco*, *mp*, and *ff*.
- Cl.**: Clarinets, marked *dim. poco a poco* etc. (always 6-tuplets), *f*, and *ff*.
- Bsn.**: Bassoon, marked *dim.*, *morendo*, *mp*, and *ff*.
- Hn. 1,3** and **Hn. 2,4**: Horns, marked *fff dim.*, *morendo*, and *ff*.
- Tpt.**: Trumpets, marked *dim.*, *morendo*, and *f*.
- Tbn.**: Trombones, marked *dim.*, *morendo*, and *f*.
- Tba.**: Tubas, marked *dim.*, *morendo*, and *f*.
- Vln. 1** and **Vln. 2**: Violins, marked *dim.*, *morendo*, and *ff*.
- Vla.**: Viola, marked *dim.*, *mf*, and *molto cresc.*.
- Vc.**: Violoncello, marked *dim.*, *mf*, and *molto cresc.*.
- Cb.**: Double Bass, marked *dim.*, *mp*, and *f* *molto cresc.*.

The score includes various performance instructions such as *molto dim.*, *morendo*, *mp*, *ff*, *ppp*, *molto cresc.*, and *dim. poco a poco*. It also features specific markings like *(unmeasured tremolo)* and *etc. (always 6-tuplets)*. The page concludes with a *p* *molto cresc.* instruction for the string sections.

124 **Majestoso**  $\text{♩} = 44$

**con anima**

Picc. *ff*

Fl. *ff*

Ob. *ff* *molto espress.* *ff*

Cl. *ff*

Bsn. *ff* *a2*

Hn. 1,3 *sempre ff* *a2* *espress.* *f* *ff*

Hn. 2,4 *ff* *a2* *espress.* *f* *ff*

Tpt. *ff* *f* *ff* *a2* *ff*

Tbn. *f* *f* *ff* *f* *ff* *f espress.*

Tba. *f* *f* *ff* *f* *ff* *f*

**Majestoso**  $\text{♩} = 44$

**con anima**

Vln. 1 *div.* *ff* *ff* *ff* *ff* *ff* *mf*

Vln. 2 *div.* *ff* *ff* *ff* *ff* *ff* *mf*

Vla. *div.* *ff* *ff* *molto espress.* *ff* *ff* *div.* *ff* *sf*

Vc. *div.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *sf mf*

Cb. *div.* *ff* *pizz.* *ff* *ff* *ff* *ff*

Vln. 1 *div.* *ff* *ff* *ff* *ff* *ff* *f*

Vln. 2 *div.* *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *unis (non div.)* *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *unis (non div.)* *ff* *(non div.)* *ff* *ff* *ff* *ff*

Cb. *ff* *sempre ff* *ff* *ff* *ff* *ff* *ff*

Picc. *a2* *stretto* *ff*  
 Fl. *ff* *3* *ff* *ff*  
 Ob. *a2* *3* *f* *1.*  
 Cl. *a2* *ff* *molto espress.* *ff* *3* *sf* *a2*  
 Bsn. *a2* *ff espress.* *ff* *a2* *stretto*  
 Hn. 1,3 *ff* *a2* *espress.* *f* *a2* *stretto*  
 Hn. 2,4 *a2* *f* *a2* *f* *3* *stretto*  
 Tpt. *1.* *ff* *1. con sord.* *espress.* *ff* *3* *f* *senza sord.*  
 Tbn. *f* *sf*  
 Tba. *f*  
 Vln. 1 *cresc.* *3* *3*  
 Vln. 2 *cresc.* *6* *6* *6*  
 Vla. *molto espress.* *ff* *molto espress.* *cresc.* *non div.*  
 Vc. *6* *6* *ff*  
 Cb. *arco* *v* *espress.* *stretto* *3* *molto espress.*  
 Vln. 1 *ff* *3* *molto espress.*  
 Vln. 2 *div.* *sf* *sf* *ff* *sf* *non div.*  
 Vla. *molto espress.* *ff* *div.* *non div.* *div.* *(div. a2)*  
 Vc. *v* *espress.* *div.* *sf*  
 Cb. *v* *espress.*

19 140 poco a poco allargando extremely broad ( $\text{♩} = 60$ ) poco accel.

Picc. *fff*

Fl. *f ff fff mf*

Ob. *f ff fff mf*

Cl. *f ff fff mf*

Bsn. *f ff fff mf*

Hn. 1,3 *mf ff fff mf*

Hn. 2,4 *mf f ff fff mf*

Tpt. *f f ff fff molto dim. p*

Tbn. *f ff fff mf*

Tba. *f ff fff mf*

Vln. 1 *f ff fff mf dim. al p f*

Vln. 2 *f ff fff f*

Vla. *f ff fff mf f*

Vc. *f ff fff f*

Cb. *f ff fff mf*

Vln. 1 *f ff fff f dim.*

Vln. 2 *f ff fff f dim.*

Vla. *f ff fff f*

Vc. *f ff fff mf*

Cb. *f ff fff mf*

*sempre div.*

*div. a3*

Picc. *mf*

Fl. *cresc.* *sfp* *pp* *ppp*

Ob. *cresc.* *sfp* *espress.* *pp morendo*

Cl. *cresc.* *sfp* *espress.* *pp morendo*

Cl. *sfp* *dim.*

Bsn. *cresc.* *sf* *mf dim.* *pp*

Hn. 1,3 *a2* *f* *sf* *espr.* *mp* *p*

Hn. 2,4 *a2* *f* *sf* *pp*

Tpt. *mf* *sfp*

Tbn. *f* *sfp* *dim.* *pp*

Tba. *f* *sfp* *dim.* *pp*

Vln. 1 *dim.* *cresc.* *sf* *pp morendo* *pp* *p*

Vln. 2 *cresc.* *sfmf* *pp*

Vla. *cresc.* *sfmf* *espr.* *pp* *p*

Vc. *cresc.* *sfmf* *mp* *mf* *p*

Cb. *cresc.* *sfmf* *pp*

Vln. 1 *f* *sf* *mf* *p* *pp dim.*

Vln. 2 *f* *sf* *mf* *p* *pp dim.*

Vla. *cresc.* *sf* *mf dim.* *mp* *pp*

Vc. *cresc.* *sf* *mf dim.* *mp* *pp*

Cb. *pizz.* *ff* *non div.* *mf dim.* *mp* *pp*



a tempo rall. . . . suspended (♩=50)

poco rall.

Picc. *mp* *ad lib. (rubato e espressivo)* *p* *sf* *pp* *mp* *pp* *f* *pp*

Fl. *sf* *pp* *mp* *pp* *p* *pp*

Ob. *sf* *pp* *mp* *pp* *f* *pp*

Cl. *sf* *pp* *mp* *pp* *cresc.* *f* *pp* *pp*

Bsn. *sf* *pp* *mp* *pp* *ppp* *morendo* *pp*

Hn. 1,3 *pp* *morendo*

Hn. 2,4 *pp* *morendo* *espr.* *mf* *p* *pp*

Tpt. *ppp* *morendo*

Tbn. *ppp* *morendo*

Tba. *ppp* *morendo*

Hp. *f*

Vln. 1 *pp* *mf* *sf* *ppp* *morendo* *poco rall.*

Vln. 2 *pp* *mf* *sf* *ppp* *morendo*

Vla. *pp* *mf* *sf* *ppp* *morendo*

Vc. *mp* *pp* *mf* *sf* *ppp* *morendo* *con sord.* *ppp*

Cb. *sf* *ppp* *morendo*

Vln. 1 *pp* *ppp* *morendo* *espr.*

Vln. 2 *sf* *ppp* *p* *pp* *p*

Vla. *sf* *ppp* *C-string* *espr.* *mf* *p*

Vc. *ppp* *morendo* *espr.*

Cb. *sf* *ppp* *arco* *p* *mp* *p*

Fl. *pp* *mf* *pp* *morendo*

Ob. *Cor Anglais* *To Ob.* *pp* *mf* *pp* *morendo*

Cl. *pp* *mf*

Bsn. *pp* *mp* *mf* *pp*

Hn. 1,3 *pp* *mf*

Hn. 2,4 *pp* *mf* *mf* *mp* *mp*

Tbn. *pp* *ppp*

Tba. *pp*

Tempo I (♩=50-55)

Vln. 1 *pp* *con sord.* *pp*

Vln. 2 *pp* *con sord.* *mf* *pp*

Vla. *pizz.* *arco* *ppp* *mf* (art. harm.) *ppp*

Vc. *pp* *div. a2* *mf*

Cb. *pp* *pizz.* *arco* *mf* *pp*

Vln. 1 *pp* *H* *ppp* *mf* *pp* *dim.*

Vln. 2 *pp* *ppp* *mf* *ppp*

Vla. *pp* *ppp* *mp* *p* *pp* *ppp* *mp* *mf* *espress.* *mp*

Vc. *pp* *ppp* *mp* *mf* *mf*

Cb. *pp* *pizz.* *arco* *mp* *mf* *pp*

23 172 poco stretto rit. a tempo

Fl. *sf* *p* *pp* *sf* *ppp* morendo *wide vib.*

Ob. *mp* *mf* *pp* *mf* *sf* *a2 espress.*

Cl. *mf* *sf* *pp* morendo *p* *mp* *pp* *p* *pp* *espress.* *mp* *espress.*

Bsn. *pp* *mf* *sf* *pp* morendo *sf* *mp*

Hn. 1,3 (normal) *sf* *sf* *pp* morendo *p* *sf*

Hn. 2,4 *sf* *sf* *pp* morendo *p* *sf*

Tbn. *p* *mf* *p*

Tba. *p* *(sempre p)* *sf* *pp*

Hp. *ff* *mp*

poco stretto rit. a tempo

Vln. 1 *morendo* *p* *pp* morendo *p* (art. harm. gliss.)

Vln. 2 *morendo* *pp* *p*

Vla. *div. a2* *mp* *mf* *p* *p* *p* *pp* *sf* sul pont.

Vc. *(div.)* *mf* *mp* *p* *pp* *pp* *sf* sul pont.

Cb. *sf* *ppp* *f* pizz.

Vln. 1 *ppp* *p* *mf* *pp* *div* sul pont.

Vln. 2 *ppp* *mp* *pp* *mp* *dim.* *pp* *pp* *div.* (non sul pont.)

Vla. *mp* *mf* *pp* *p* *dolce* *mp* *pp* *sf* sul pont.

Vc. *mp* morendo *sf* *ppp* *p* *espress.* *mp* *espr.* *pp* *sf* sul pont.

Cb. *sf* *ppp* *p* *pp*

Cl.

Bsn.

Tbn.

Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(art. harm. gliss.)

rall. . . . .

**ppp** *morendo* **pppp**

normal *espress. (vln. prominent)*

normal *poco espress.*

arco (div.) *poco espress.*

normal

*espress. (vln. prominent)*

normal

*poco espress.*