

Strands

DAVID HORNE (1970-)

♩ = c.126 Energetic throughout

The score is for a 4/4 piece in C major, marked 'Energetic throughout' with a tempo of approximately 126 beats per minute. The instrumentation includes Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, Trumpet in C 1 and 2, Timpani, Violin 1 and 2, Viola, Cello, and Contrabass. The score is divided into four measures. Flute 1 plays a melodic line with dynamics *pp*, *p*, *mp*, and *mp*. Flute 2 has a fluted passage with dynamics *mf* and *f*. Oboe 1 plays a melodic line with dynamics *ppp*, *p*, *mp*, and *mp*. Clarinet in Bb 1 has a melodic line with dynamics *ppp* and *p*. Clarinet in Bb 2 has a melodic line with dynamics *pp*, *p*, and *pp*. Bassoon 1 and 2 are silent. Horn in F 1 and 2 play sustained notes with dynamics *p* and *mp*. Trumpet in C 1 and 2 play melodic lines with dynamics *p*, *mp*, *pp*, and *fz*. Timpani is silent. Violin 1 and 2 play sustained notes with dynamics *p*, *pp*, *mp*, and *pp*. Viola, Cello, and Contrabass are silent.

Fl. 1 *f* *ffz* *f* *f* *ffz* *flz* *mf*

Fl. 2 *mf*

Ob. 1 *p* *f* *f* *p* *p* *mf* *f*

Bb Cl. 1 *p* *mf* *p* *mp*

Bb Cl. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f* *ffz*

Hn. 1 *fz* *fz*

Hn. 2 *p* *f*

C Tpt. 1 *p*

C Tpt. 2

Timp. *fz* *p* *mf* *mp*

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

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

Vln. 2 *sola* *mf* *f*

Vla. *le altre (open strings)* *p*

Vlc. *(open strings)* *mp* *p* *f* *pizz.* *f*

Vlc. *(open strings)* *p* *mp* *mp* *pizz.* *f* *arco*

Cb. *II* *p* *f* *III* *p* *f* *I* *p* *f*

11

blow air through flute (no pitch)

flz. -----

flz. -----

Fl. 1 *ffz* -----

Fl. 2 *f* -----

Ob. 1 *p* ----- *f* ----- *p* ----- *mf*³ -----

Ob. 2 *f* ----- *p* ----- *mf*³ -----

Bb Cl. 1 *f* ----- *f* ----- *mp*⁵ ----- *p* -----

Bb Cl. 2 *f* ----- *f* ----- *mp*⁵ ----- *p* -----

Bsn. 1 *p* ----- *ff* ----- *p* ----- *f* -----

Bsn. 2 *p* ----- *ff* ----- *p* ----- *f* -----

Hn. 1 *p* ----- *mf* ----- *fz* ----- *p* ----- *fz* ----- *ff* -----

Hn. 2 *p* ----- *mf* ----- *fz* ----- *p* ----- *fz* ----- *ff* -----

C Tpt. 1 *mp* ----- *f* ----- *mp* ----- *p* ----- *f* -----

C Tpt. 2 *mp* ----- *mf* ----- *fz* -----

Timp. *p* ----- *f* ----- *p* ----- *ff* -----

Vln. 1 *f* ----- *fz* -----

Vln. 2 *f* ----- *fz* -----

Vla. *mf* ----- *f* -----

Vlc. *arco* -----

Vlc. -----

Cb. *f* -----

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vlc.

Vlc.

Cb.

f *ff* *mf* *p* *pp* *ffz* *fp* *fz* *non cresc.* *pizz.* *p* *pp* *p < f > p* *st.*

This page of a musical score, numbered 21, contains parts for various instruments. The woodwind section includes two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob. 1 and Ob. 2), two Bassoons (Bsn. 1 and Bsn. 2), two Clarinets in Bb (Bb Cl. 1 and Bb Cl. 2), and two Horns (Hn. 1 and Hn. 2). The brass section consists of two Trumpets in C (C Tpt. 1 and C Tpt. 2). The string section includes two Violins (Vln. 1 and Vln. 2), two Violas (Vla.), two Cellos (Vcl.), and a Contrabass (Cb.). The score is written in a key signature of one flat and a 4/4 time signature. It features a variety of dynamics such as *mp*, *pp*, *ffz*, *f*, *mf*, and *p*. Performance instructions include *flz.* (flautando), *pizz.* (pizzicato), and *arco* (arco). There are also numerical markings like '5' and '3' indicating fingerings or groupings. The music is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

This page of a musical score includes the following parts and dynamics:

- Fl. 1 & 2:** Flutes 1 and 2. Dynamics: *p* (piano), *f* (forte), *mp* (mezzo-piano).
- Ob. 1 & 2:** Oboes 1 and 2. Dynamics: *mf* (mezzo-forte), *f* (forte).
- Bb Cl. 1 & 2:** B-flat Clarinets 1 and 2. Dynamics: *p* (piano), *f* (forte).
- Bsn. 1 & 2:** Bassoons 1 and 2. Dynamics: *p* (piano), *fz* (forzando), *mf* (mezzo-forte).
- Hn. 2:** Horn 2. Dynamics: *p* (piano), *fz* (forzando).
- Timp.:** Timpani. Dynamics: *p* (piano), *mf* (mezzo-forte).
- Vln. 1 & 2:** Violins 1 and 2. Dynamics: *ff* (fortissimo), *f* (forte), *pp* (pianissimo), *fp* (fortissimo-piano).
- Vla.:** Viola. Dynamics: *f* (forte), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), *arco* (arco), *p marcato* (piano marcato).
- Vcl.:** Violoncello. Dynamics: *p* (piano), *f* (forte).
- Cb.:** Contrabasso. Dynamics: *p* (piano), *fz* (forzando).

flz. -----

Fl. 1 *p* *mf* *ffz* *ffz*

Fl. 2 *p* *mf* *p* *p*

Ob. 1 *fz* *fz* *fz*

Ob. 2 *fz*

Bb Cl. 1 *f* *f*

Bb Cl. 2 *p* *p*

Bsn. 1 *p* *mf* *p* *fz*

Bsn. 2 *p* *mf* *p* *fz*

Hn. 1 *ffz* *p* *f*

Hn. 2 *ffz* *p* *f*

C Tpt. 1 *f* *mp < f* *p* *fz*

C Tpt. 2 *f* *mp < f*

Timp. *p* *mf*

Vln. 1 (pizz.) *mp* *pp* *p* *p*

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

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

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

Vla. *pp* *p* *p*

Vla. *pp* *p* *p*

Vlc. *ffz* *p* *f*

Vlc. *ffz* *p* *f*

Cb. *ffz* *p* *f*

arco

arco

This page of a musical score, numbered 37, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 starts with *p* and *mp* dynamics, followed by *fz* and *pp*. Fl. 2 starts with *p* and *mp*, followed by *p* and *pp*. Both include slurs and accents.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 starts with *p* and *mp*, followed by *pp* and *mp dolce*. Ob. 2 starts with *p* and *mp*, followed by *fz* and *pp*. Both include slurs and accents.
- Clarinets (Bb Cl. 1, Bb Cl. 2):** Bb Cl. 1 starts with *p* and *mp*, followed by *fz* and *pp*. Bb Cl. 2 starts with *p* and *mp*, followed by *p* and *pp*. Both include slurs and accents.
- Horns (Hn. 1, Hn. 2):** Both parts have *ff* markings with accents, followed by *p*.
- Trumpets (C Tpt. 1, C Tpt. 2):** Both parts have *p* markings with accents, followed by *f*.
- Timpani (Timp.):** Starts with *p* and *pp* dynamics.
- Violins (Vln. 1, Vln. 2):** Both parts start with *fz* and *f*, followed by *mp* and *p*, and end with *p* and *mf > p*.
- Violas (Vla.):** Both parts start with *fz* and *f*, followed by *mp* and *p*, and end with *p* and *mf > p*.
- Violoncello (Vlc.):** Both parts start with *fz* and *f*, followed by *mp* and *p*, and end with *p* and *mf > p*.
- Double Bass (Cb.):** Starts with *ff* and *pizz* markings.

Fl. 1 *pp* *pp* *p* *mf*

Fl. 2 *pp* *pp* *p* *mf*

Ob. 1 *pp* *mp* *p* *mf*

Ob. 2 *pp* *mp* *p* *pp* *p* *mf*

Bb Cl. 1 *pp* *pp* *p* *mf*

Bb Cl. 2 *pp* *pp* *p* *mf*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

C Tpt. 1 *mp* *mp*

C Tpt. 2 *mp* *mp*

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

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

Vln. 2 *p* *mp* *mf* *f* *p*

Vln. 2 *p* *mp* *mf* *f* *p*

Vla. *ppp* *p* *mp* *mf* *f* *p*

Vla. *ppp* *p* *mp* *mf* *f* *p*

Vlc. *p*

Cb. *p*

This page of a musical score, numbered 54, contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Trumpets 1 and 2. The brass section includes Bb Clarinets 1 and 2, Bsn. 1 and 2, and Horns 1 and 2. The string section includes Violins 1 and 2, Violas, and Violas. The score is written in a common time signature and features a variety of dynamics and articulations. Key markings include *ff*, *p*, *f*, *mf*, *fz*, *pizz.*, and *arco*. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The brass instruments provide harmonic support with sustained notes and dynamic shifts. The overall texture is dense and dynamic, typical of a late 20th-century orchestral work.

Fl. 1 *flz.* *p* *mf* *p* *p*

Fl. 2 *flz.* *p* *mf* *p*

Ob. 1 *p* *p* *f* *p* *p* *f*

Ob. 2 *p* *p* *f* *p* *p* *f*

Bb Cl. 1 *f* *p* *mf* *p*

Bb Cl. 2 *p* *f* *mf* *p*

Bsn. 1 *p* *f* *p* *f* *p* *f*

Bsn. 2 *p* *f* *p* *f* *p* *f*

Hn. 1 *p* *f* *p* *f* *p* *f*

Hn. 2 *p* *f* *p* *f* *p* *f*

C Tpt. 1 *p* *fz* *p* *f* *p* *f* *remove mute*

C Tpt. 2 *mp* *p* *f* *p* *f* *remove mute*

Timp. *p*

Vln. 1 *p* *f* *p* *f* *p* *f*

Vln. 2 *pizz.* *p* *f* *p* *f* *arco* *p* *mf* *f*

Vla. *p* *p* *mf* *f*

Vlc. *p* *mf* *f*

Cb. *p* *f* *ffz*

Fl. 1 *p* *f* *mp*

Fl. 2 *p* *f* *mp*

Ob. 1 *f* *fz* *p* *f* *mp*

Ob. 2 *f* *fz* *p* *f* *mp*

Bb Cl. 1 *f* *fz* *p* *f* *mp*

Bb Cl. 2 *f* *fz* *p* *f* *mp*

Bsn. 1 *f* *fz* *p* *f* *mp*

Bsn. 2 *f* *fz* *p* *f* *mp*

Vln. 1 *arco* *mp* *mf* *fz* *mf*

Vln. 1 *arco* *mp* *mf* *fz* *mf*

Vln. 2 *mp* *mf* *fz* *mf*

Vln. 2 *mp* *mf* *fz* *mf*

Vla. *mp* *mf* *fz* *mf*

Vla. *mp* *mf* *fz* *mf*

Vlc. *mp* *mf* *fz* *mf*

Vlc. *mp* *mf* *fz* *mf*

Cb. *mp* *mf* *fz* *mf*

82 (fz.)

fz. (fz.)

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp* 3

Ob. 2 *pp* 3

Bb Cl. 1 *ffz* *pp* *pp non cresc.*

Bb Cl. 2 *ffz* *pp* *pp non cresc.*

Bsn. 1 *p* *mf*

Bsn. 2 *mp*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt. 1 *ffz*

C Tpt. 2 *ffz*

Timp. *mp*

Vln. 1 *ff*

Vln. 2 (arco) *ff*

Vla. *pp* arco

Vla. *pp*

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flz. *pp* *pp* *p* *pp*

flz. *pp* *pp* *p* *pp*

Bb Cl. 1 *pp*

Bb Cl. 2 *pp*

Bsn. 1 *pp* *mp* *pp*

Bsn. 2 *mp* *pp*

Hn. 1 *ffz*

Hn. 2 *mp* *pp*

C Tpt. 1 *ffz*

Timp. *pp*

Vln. 1 *s.t. arco* *pp* *pizz.* *ffz*

Vln. 1 *s.t. arco* *pp* *s.t.* *mp*

Vln. 2 *s.t.* *pp* *s.t.* *pp* *pp*

Vln. 2 *s.t.* *pp* *s.t.* *pp* *pp*

Vla. *s.t.* *pp* *s.p.* *pp*

Vla. *s.t.* *pp* *s.p.* *pp*

Vlc. *pizz.* *arco* *pp*

Vlc. *s.p. (arco)*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

ppp

ppp

ppp

ppp

Timp.

Vln. 1

Vln. 1

Vla.

Vlc.

Cb.

ord.
con sord.

ppp

ord.
con sord.

ppp

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vlc.

Vlc.

Cb.

con sord. solo

pp

con sord. solo

pp

ord. con sord. solo

pp

ord. con sord. solo

pp

con sord. sola

pp

con sord. sola

pp

con sord. solo

pp

con sord. solo

pp

pp

pp

pp

pp

Fl. 1 *ppp* *pp* flz.

Fl. 2 *ppp* *pp* flz.

Bb Cl. 1 *ppp* *ppp lontanano*

Bb Cl. 2 *ppp* *ppp lontanano*

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

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

Vln. 2 *pp* *mf* *pizz.*

Vln. 2 *pp* *mf* *pizz.*

Vla. *pp* *pp* *mp*

Vla. *pp* *pp* *mp*

Vlc. *pp* *pp* *mp*

Vlc. *pp* *pp* *mp*

Cb.

106 (fz.)

Fl. 1 (fz.) *p* *mf* *sim.*

Fl. 2 (fz.) *p* *mf* *sim.*

Ob. 1 *pp* *pp*

Ob. 2 *pp* *pp*

Bb Cl. 1 *pp gossamer* *p* *mp* *f*

Bb Cl. 2 *pp gossamer* *p* *mp* *f*

Bsn. 1 *p* *mf* *mp* *f*

Bsn. 2 *p* *mf* *mp* *f*

Hn. 1 *p* *mf* *f*

Hn. 2 *p* *mf* *f*

C Tpt. 1 *pp* *mp* *f*

C Tpt. 2 *pp* *mp* *f*

Vln. 1 *p* *mf* *remove mutes*

Vln. 1 *p* *mf* *remove mutes*

Vln. 2 *mf* *mp* *mf* *mp* *remove mutes*

Vln. 2 *mf* *mp* *mf* *mp* *remove mutes*

Vla. *p* *mf* *remove mutes*

Vlc. *p* *mf* *remove mutes*

Cb. *p* *mf* *mp* *f*

This page of a musical score, labeled '22' and 'III', contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Dynamic markings include *p*, *f*, *mp*, and *mf*.
- Oboes (Ob. 1, Ob. 2):** Dynamic markings include *f*, *mf*, *p*, and *mp*.
- Clarinets (Bb Cl. 1, Bb Cl. 2):** Dynamic markings include *p*, *f*, *mp*, and *mf*.
- Bassoons (Bsn. 1, Bsn. 2):** Dynamic markings include *p* and *mp*.
- Horns (Hn. 1, Hn. 2):** Dynamic marking includes *fz*.
- Trumpets (C Tpt. 1):** Dynamic markings include *p* and *fz*.
- Violins (Vln. 1, Vln. 2):** Dynamic markings include *mf*, *f*, *pp*, and *ppp*.
- Violas (Vla.):** Dynamic markings include *mf*, *f*, and *mf*. Performance instructions include *pizz.*
- Violas (Vla.):** Dynamic markings include *f* and *mf*. Performance instructions include *pizz.*
- Violoncello (Vlc.):** Dynamic markings include *f* and *mf*. Performance instructions include *pizz.*
- Double Bass (Cb.):** Dynamic markings include *mf*. Performance instructions include *pizz.*

flz. -----

pp flz. 5 -----

Fl. 1 *p* *pp* *mf*

Fl. 2 *p* *pp* *mf*

Ob. 1 *mp* *mp* *pp* *mf*

Ob. 2 *mp* *pp* *mf*

Bb Cl. 1 *p* *pp* *mf*

Bb Cl. 2 *p* *pp* *mf*

Bsn. 1 *p* *fp* *f* *f*

Bsn. 2 *p* *fp* *f* *f*

Hn. 1 *fz* *mf*

Hn. 2 *fz* *mf*

C Tpt. 1 *mp* *f* *mp*

C Tpt. 2 *mp*

Vln. 1 *mf* *> p* *pizz.* *mp* *mf* *arco* *p* *f*

Vln. 1 *mf* *> p* *pizz.* *mp* *mf* *arco* *p* *f*

Vln. 2 *mf* *> p* *pizz.* *mp* *mf* *arco* *p* *f*

Vln. 2 *mf* *> p* *pizz.* *mp* *mf* *arco* *p* *f*

Vla. *mp* *mf* *arco* *p* *f*

Vla. *mp* *mf* *arco* *p* *f*

Vlc. *mp* *mf* *arco* *p* *f*

Vlc. *mp* *mf* *arco* *p* *f*

Cb. *mp* *mf*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *f* *f* *f* *ff*

Ob. 2 *p* *f* *f* *f* *ff*

Bb Cl. 1 *p* *f* *mf* *f*

Bb Cl. 2 *p* *f* *mf* *f*

Bsn. 1 *f* *f* *f* *ff*

Bsn. 2 *f* *f* *f* *ff*

Hn. 1 *f* *ff* *f* *f* *ff*

Hn. 2 *f* *ff* *f* *f* *ff*

C Tpt. 1 *f* *ff* *f* *f* *ff*

C Tpt. 2 *f* *ff* *f* *f* *ff*

Timp. *f* *mp* *mf* *fp* *fp* *p* *ff*

Vln. 1 *fp* *ff*

Vln. 1 *fp* *ff*

Vln. 2 *fp* *ff*

Vln. 2 *fp* *ff*

Vla. *fp* *ff*

Vla. *fp* *ff*

Vlc. *fp* *ff* *ff* *f* *pizz.*

Vlc. *fp* *ff* *ff* *f* *pizz.*

Cb. *ffz* *f*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vlc.
Vlc.
Cb.

flz. *p* *ffz* *mp* *pp*
flz. *p* *ffz*
p *ff* *f* *p* *pp* gossamer
f *p* *pp* gossamer
f *ff*
f *ff*
f *ffz* *f* *p* *fz* *ffz*
f *ffz* *f* *p* *fz* *ffz*
f *ffz* *f* *ffz*
ff
ffz *p* *ffz* *p* *ffz* *s.p.* *p* *ffz*
ffz *p* *ffz* *p* *ffz* *s.p.* *p* *ffz*
p *ffz* *p* *ffz* *p* *ffz* *pizz.* *ffz* *ffz*
p *ffz* *p* *ffz* *p* *ffz* *pizz.* *ffz* *ffz*
ffz *p* *ffz* *p* *ffz* *p* *ffz* *(ord.)* *p*
ffz *p* *ffz* *p* *ffz* *p* *ffz* *(ord.)* *p*
ffz *(pizz.)* *ffz*
(pizz.) *ffz*
ffz

FL. 1 *pp* gossamer

FL. 2 *pp*

Ob. 1 *p* *pp*

Ob. 2 *pp*

Bb Cl. 1 *pp*

Hn. 1 *ffz*

Hn. 2 *ffz*

C Tpt. 1 *ffz*

C Tpt. 2 *ffz*

Timp. *mf* *fz*

Vln. 1 *s.p.* *p* *pp* *ord.* *pp* *f*

Vln. 1 *s.p.* *p* *pp* *ord.* *pp* *f*

Vln. 2 *s.t.* *p* *ord.* *pp* *f*

Vln. 2 *s.t.* *p* *ord.* *pp* *f*

Vla. *s.p.* *p* *ord.* *f*

Vla. *s.p.* *p* *ord.* *f*

Vlc. *ffz* *ffz* *arco* *ff*

Vlc. *ffz* *ffz* *arco* *ff*

Cb. *ff*

Fl. 1 *mp < ff* *ff* *ff*

Fl. 2 *mp < ff* *ff* *ff*

Ob. 1 *mp < ff* *ff* *ff*

Ob. 2 *mp < ff* *ff* *ff*

Bb Cl. 1 *mp < ff* *ff* *ff*

Bb Cl. 2 *mp < ff* *ff* *ff*

Bsn. 1 *mp < ff* *ff* *ff*

Bsn. 2 *mp < ff* *ff* *ff*

Hn. 1 *mf* *ffz* *ffz* *mp* *ff*

Hn. 2 *mf* *ffz* *p* *ffz* *p* *ff*

C Tpt. 1 *ff* *ff* *ff*

C Tpt. 2 *ff* *ff* *ff*

Timp. *mf*

Vln. 1 *ff* *ff* *mp* *ffz* *p*

Vln. 1 *ff* *ff* *mp* *ffz* *p*

Vln. 2 *ff* *ff* *mp* *ffz* *p*

Vln. 2 *ff* *ff* *mp* *ffz* *p*

Vla. *ff* *ff* *mp* *ffz* *p*

Vla. *ff* *ff* *mp* *ffz* *p*

Vcl. *f* *ff* *mp* *ffz* *p*

Vcl. *f* *ff* *mp* *ffz* *p*

Cb. *ff*

Fl. 1 *mf* < *ff* — *mf* *ff*⁵ *pp*
 Fl. 2 *mf* < *ff* — *mf* *ff*⁵
 Ob. 1 *mf* — *ff* — *mf* *p* *mp dolce* *p*
 Ob. 2 *mf* — *ff* — *mf* *ff*
 Bb Cl. 1 *mf* — *ff* — *mf* *ff*⁵
 Bb Cl. 2 *mf* — *ff* — *mf* *ff*⁵
 Bsn. 1 *ff* *mp precise*
 Bsn. 2 *ff* *mp precise*
 Hn. 1 *fp* — *ff* — *mf* *ffz*
 Hn. 2 *fp* — *ff* — *mf* *ffz*
 C Tpt. 1 *f* *mf* < *ffz* *ffz*³
 C Tpt. 2 *f* *f* < *ff* — *mf* *ffz*³
 Timp. *ff* — *mf* *mp* — *ff* *ppp*
 Vln. 1 *fff*
 Vln. 1 *fff*
 Vln. 2 *fff*
 Vln. 2 *fff*
 Vla. *fff*
 Vla. *fff*
 Vcl. *fff* *solo pizz.* *mf* — *p* *arco II* *pp*
 Vcl. *fff* *gli altri pizz.* *mf* *pizz.*
 Cb. *mf*