

Tim Rescala

BIPOLAR

Orchestra

1 piccolo
2 flutes
2 oboes
2 clarinets in Bb
1 bass clarinet in Bb
2 bassoons

4 horns in F
3 trumpets in Bb
2 tenor trombones
1 bass trombone
1 tuba

Timpani

1 triangle
crotâles
1 cymbal
1 tam-tam
1 snare drum
1 bass drum
5 temple blocks
Xylophone

Harp

Celesta

Strings

BIPOLAR

Tim Rescala (2021)

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute 1,2, Oboe 1,2, Clarinet in Bb 1,2, Bass Clarinet in Bb, Bassoon 1,2), brass (Horn in F 1,2,3,4, Trumpet in Bb 1,2,3, Trombone 1,2, Bass Trombone, Tuba), and percussion (Timpani, Triangle, Crotales, Cymbals, Tam-tam, Snare Drum, Bass Drum, Temple Blocks, Xylophone). The middle section features the Harp and Celesta. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is characterized by frequent changes in time signature and dynamic range, with a mix of fortissimo and pianissimo passages. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide a strong rhythmic foundation. The harp and celesta add a delicate, ethereal texture to the overall sound.

3/4 $\text{♩} = 80$ 12

4/4 *molto rit.* $\text{♩} = 120$ 16

12/8 $\text{♩} = 120$ 18

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2, 3, 4

Tpt. 1
con sord.
p

Tpt. 2
con sord.
p

Tpt. 3
con sord.
p

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Cym.

Xyl.

Hp. 1

Cel.

Vln. I
f *fp* *pp* *p* *f* *p*

Vln. II
f *fp* *pp* *p* *f* *p*

Vla.
pp *p* *f* *p*

Vc.
pp *p* *f* *p*

Db.
pp *p* *f* *p*

Picc. *f* *ff*
 Fl. 1, 2 *f* *sfz* *f* *ff*
 Ob. 1, 2 *mf* *ff*
 Cl. 1, 2 *p* *mf* *ff*
 B. Cl. *f* *p* *mf* *ff*
 Bsn. 1, 2 *f* *p* *mf* *ff*
 Hn. 1, 2, 3, 4 *sfz* *ff*
 Tpt. 1 *senza sord.* *f* *sfz* *ff*
 Tpt. 2 *senza sord.* *f* *sfz* *ff*
 Tpt. 3 *senza sord.* *f* *sfz* *ff*
 Tbn. 1, 2 *sfz* *mf* *ff*
 B. Tbn. *f* *mf* *ff*
 Tba. *f* *p* *mf* *ff*
 Timp. *f* *ff*
 Cym. *f* *mf*
 S. D. *p* *f*
 B. D. *f*
 Hp. 1
 Vln. I *f* *sfz* *mf* *ff*
 Vln. II *f* *sfz* *mf* *ff*
 Vla. *f* *p* *mf* *ff*
 Vc. *f* *p* *mf* *ff*
 Db. *f* *p* *mf* *ff*

28 *molto rit.* $\text{3} = 70$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$

Picc. *f* *fp* *< f* *p* *f*

Fl. 1, 2 *f* *fp* *< f* *p* *f*

Ob. 1, 2 *f* *fp* *< f* *p* *f*

Cl. 1, 2 *f* *fp* *< f* *p* *f*

B. Cl. *f* *fp* *< f* *p* *f*

Bsn. 1, 2 *f* *fp* *< f* *p* *f*

Hn. 1, 2, 3, 4 *mf* *f*

Tpt. 1 *f* *mf* *f*

Tpt. 2 *f* *mf* *f*

Tpt. 3 *f* *mf* *f*

Tbn. 1, 2 *f* *fp* *< f* *f*

B. Tbn. *f* *fp* *< f* *f*

Tba. *f* *fp* *< f* *f*

Timp. *fp* *< f* $\text{3} = 70$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$

Tri. *f* *f*

Cym. *f* *f*

S. D. *< f* *f*

B. D. *pp* *f*

Xyl. *f*

Hp. 1 *f*

Vln. I *molto rit.* $\text{3} = 70$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ *div.* *f* *fp* *< f* *p* *f*

Vln. II *molto rit.* $\text{3} = 70$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ *div.* *f* *fp* *< f* *p* *f*

Vla. *molto rit.* $\text{3} = 70$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ *div.* *f* *fp* *< f* *p* *f*

Vc. *molto rit.* $\text{3} = 70$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ *div.* *f* *fp* *< f* *p* *f*

Db. *molto rit.* $\text{3} = 70$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ *div.* *f* *fp* *< f* *pp* *f* *unis.*

36 40

9 4

Picc. *p*

Fl. 1, 2 *p* *mf* *p* *pp* *p* a2

Ob. 1, 2 *p* *pp* *p* a2

Cl. 1, 2 *p* *pp* *p* a2

B. Cl. *p* a2

Bsn. 1, 2 *p* a2

Hn. 1, 2, 3, 4 *mf* *p* a2

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

9 4

Temp. *mf* *dis.* 4

Cym. *p*

T.-t. *p*

Hp. 1 *p*

Vln. I *p* *4* unis. div. unis. 4

Vln. II *p* unis. div. unis.

Vla. *p* unis. div. unis.

Vc. *p* unis. div. unis.

Db. *p* unis. div. unis.

The musical score for page 44 is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flute 1 and 2. Flute 1 has a solo part starting in the second measure with a *mf* dynamic and a triplet of eighth notes.
- Ob. 1, 2**: Oboe 1 and 2. Oboe 1 has a solo part starting in the second measure with a *mf* dynamic and a triplet of eighth notes.
- Cl. 1, 2**: Clarinet 1 and 2, rests throughout.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn. 1, 2**: Bassoon 1 and 2, rests throughout.
- Hn. 1, 2, 3, 4**: Horns. Horns 1, 2, and 3 play a melodic line starting in the second measure with a *p* dynamic. Horn 4 has a sustained chord.
- Tpt. 1, 2, 3**: Trumpets. Trumpets 1, 2, and 3 play a melodic line starting in the second measure with a *p* dynamic.
- Tbn. 1, 2**: Trombones 1 and 2. Trombone 1 has a sustained chord starting in the second measure with a *con sord.* marking.
- B. Tbn.**: Bass Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Temp.**: Timpani. Plays a sustained chord starting in the second measure with a *p* dynamic.
- Tri.**: Triangle. Plays a single stroke in the second measure with a *p* dynamic.
- T.-t.**: Tom-tom. Plays a sustained chord starting in the second measure with a *p* dynamic.
- B. D.**: Bass Drum. Plays a sustained chord starting in the second measure with a *p* dynamic.
- Harp**: Harp. Plays a complex arpeggiated figure starting in the second measure with a *mf* dynamic.
- Vln. I**: Violin I. Starts in the second measure with a *pp* dynamic, playing a melodic line with glissando and flagolet techniques. Includes a *pizz.* marking in the fourth measure.
- Vln. II**: Violin II. Starts in the second measure with a *pp* dynamic, playing a melodic line with glissando and flagolet techniques. Includes a *pizz.* marking in the fourth measure.
- Vla.**: Viola. Starts in the second measure with a *pp* dynamic, playing a melodic line with glissando and flagolet techniques. Includes a *pizz.* marking in the fourth measure.
- Vc.**: Violoncello. Starts in the second measure with a *pp* dynamic, playing a sustained chord with a glissando.
- Db.**: Double Bass. Starts in the second measure with a *pp* dynamic, playing a sustained chord with a glissando.

48 $\frac{3}{4}$ $\frac{2}{4}$ $\text{♩} = 90$ **52** **56**

Picc. *f* *p* *mf*

Fl. 1, 2 *f* *p* *mf*

Ob. 1, 2 *f* *p*

Cl. 1, 2 *sfz* *p*

B. Cl. *sfz* *p*

Bsn. 1, 2 *sfz* *p*

Hn. 1, 2, 3, 4 *f* *p* *mf*

Tpt. 1 *sfz* *p* senza sord.

Tpt. 2 *sfz* *p* senza sord.

Tpt. 3 *sfz* *p* senza sord.

Tbn. 1, 2 *sfz* *p* senza sord.

B. Tbn. *p* *sfz* *p*

Tba. *p* *sfz* *p*

Timp. *sfz* *p* *mf*

Tri. *p* *mf*

Cym. *p* *mf*

S. D. *p* *mf*

B. D. *mf*

Xyl. *f* *mf*

Hp. 1 *p*

Cel. *f*

Vln. I *pp* *f* *mf*

Vln. II *pp* *f* *mf*

Vla. *pp* *f* *mf* pizz. \triangle

Vc. *pp* *f* *mf* pizz. \triangle

Db. *pp* *f* *mf* pizz. \triangle

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

- Picc.**: Piccolo, measures 60-64, *sfz*, *f*, *6*.
- Fl. 1,2**: Flute 1 and 2, measures 60-64, *sfz*, *f*, *6*.
- Ob. 1,2**: Oboe 1 and 2, measures 60-64, *a2*, *mf*, *sfz*, *f*, *6*.
- Cl. 1,2**: Clarinet 1 and 2, measures 60-64, *a2*, *mf*, *sfz*, *f*, *6*.
- B. Cl.**: Bass Clarinet, measures 60-64, *mf*, *f*.
- Bsn. 1,2**: Bassoon 1 and 2, measures 60-64, *a2*, *mf*, *f*.
- Hn. 1,2,3,4**: Horns 1, 2, 3, and 4, measures 60-64, *mf*, *f*, *sfz*, *a2*.
- Tpt. 1, 2, 3**: Trumpets 1, 2, and 3, measures 60-64, *mf*, *f*, *sfz*.
- Tbn. 1,2**: Trombones 1 and 2, measures 60-64, *mf*, *f*, *sfz*, *a2*.
- B. Tbn.**: Bass Trombone, measures 60-64, *mf*, *f*, *sfz*.
- Tba.**: Tuba, measures 60-64, *mf*, *f*, *sfz*.
- Timp.**: Timpani, measures 60-64, *f*, *3*, *3*, *3*, *3*, *f*.
- Tri.**: Triangle, measures 60-64, *f*.
- Cym.**: Cymbal, measures 60-64, *f*.
- T.-t.**: Tom-tom, measures 60-64, *f*.
- S. D.**: Snare Drum, measures 60-64, *f*, *3*, *3*, *3*, *3*, *mf*.
- B. D.**: Bass Drum, measures 60-64, *f*.
- Xyl.**: Xylophone, measures 60-64, *f*.
- Hp. 1**: Harp 1, measures 60-64, *f*.
- Cel.**: Celesta, measures 60-64, *f*.
- Vln. I, II**: Violins I and II, measures 60-64, *sfz*, *f*, *6*.
- Vla.**: Viola, measures 60-64, *arco*, *f*, *sfz*.
- Vc.**: Violoncello, measures 60-64, *arco*, *f*.
- Db.**: Double Bass, measures 60-64, *arco*, *f*.

Tempo and meter markings at the bottom right of the page: **3/8** and **2/4**.

2/4 6/8 72 76 80 3/8 2/4

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2, 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

2/4 6/8 3/8 2/4

Timp.

Tri.

Cym.

S. D.

B. D.

T. Bl.

Xyl.

Cel.

2/4 6/8 3/8 2/4

Vln. I

Vln. II

Vla. div.

Vcl. div.

Db.

84 $\frac{3}{4}$ $\text{♩} = 56$ $\frac{2}{4}$ $\text{♩} = 90$ 88 $\frac{3}{4}$ solo $\frac{2}{4}$ $\frac{3}{4}$ 92 $\frac{2}{4}$ a2

Picc. *fp* *f* 3 5

Fl. 1,2 *fp* solo *f* 3 5 a2

Ob. 1,2 *fp* solo *f* 3 5 a2

Cl. 1,2 *fp* solo *f* 3 5 a2

B. Cl. *p* *mf*

Bsn. 1,2 *fp* *mf*

Hn. 1,2,3,4 *f* *mf* 4 *p*

Tpt. 1 *f* *mf* 3 5 *f*

Tpt. 2 *f* *mf* 3 5 *f*

Tpt. 3 *f* *mf* 5 3 *f*

Tbn. 1,2 *f* *p* con sord. *p*

B. Tbn. *f* con sord. *p*

Tba. *f* con sord. *p*

$\frac{3}{4}$ $\text{♩} = 56$ $\frac{2}{4}$ $\text{♩} = 90$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Timp. *p* *f*

Tri. *f*

Cym. *mf* *p* *f*

T.-t. *p*

S. D.

Hp. 1 *mf* +++++

Cel. *p*

Vln. I $\frac{3}{4}$ $\text{♩} = 56$ $\frac{2}{4}$ $\text{♩} = 90$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. II *f*

Vla. *f* unis.

Vc. *p* *mf* unis. *f*

Db. *f*

This page of a musical score is divided into two systems. The top system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, Triangle, Cymbals, Snare Drum, Bass Drum, Tom-tom, Xylophone, Harp 1, and Celesta. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat (B-flat) and features a variety of time signatures: 3/4, 2/4, 3/4, 2/4 with a box around the 2, 3/4, 3/8, and 2/4. Dynamic markings such as *mf*, *p*, *f*, and *pp* are used throughout. Performance instructions include *senza sord.* (without mutes) for the brass and *pizz.* (pizzicato) for the strings. The score contains numerous musical notations, including slurs, ties, and articulation marks.

104 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ 112

Picc. p sfz

Fl. 1, 2 p sfz

Ob. 1, 2 p

Cl. 1, 2 p

B. Cl. mf

Bsn. 1, 2 mf

Hn. 1, 2, 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2 *senza sord.*

B. Tbn.

Tba.

Timp. mf f

Tri. p

Cym.

S. D. f mf

B. D.

T. Bl.

Xyl.

Hp. 1

Cel. p

Vln. I $arco$ sfz

Vln. II $arco$ sfz *div. mf*

Vla. $arco$ *div. mf*

Vcl. $arco$ *div. mf*

Db. $arco$ mf

116 $\frac{3}{8}$ $\frac{2}{4}$ ¹⁰ 120 $\frac{3}{8}$ $\frac{2}{4}$ 124

Picc. *p* *f* *p*

Fl. 1,2 *p* *f* *p* *a2*

Ob. 1,2 *p* *f* *p* *a2*

Cl. 1,2 *p* *f* *p* *a2*

B. Cl. *p* *mf* *f* *a2*

Bsn. 1,2 *p* *mf* *f* *a2*

Hn. 1,2,3,4 *mf* *mf* *p* *mf*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

Tbn. 1,2 *mf* *p* *mf*

B. Tbn. *p*

Tba. *p*

Timp. *mf*

Tri. *p* *p*

Cym. *mf* *mf*

S. D. *mf*

B. D. *mf*

Hr. 1 *p* *p*

Cel. *p*

Vln. I *div.* *mf* *p* *f* *div.* *p*

Vln. II *mf* *p* *f* *div.* *p*

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

Vc. *mf* *p* *f* *unis.*

Db. *mf* *f*

11 $\text{♩} = 80$ 128 132 136 140 12

Picc. *pp* *mf*

Fl. 1, 2 *pp* *mf*

Ob. 1, 2 *pp* *mf*

Cl. 1, 2 *mf* *fp* *pp* *mf*

B. Cl. *pp* *f*

Bsn. 1, 2 *pp* *f* *a2*

Hn. 1, 2, 3, 4 *fp* *a2* *fp*

Tpt. 1 *fp* con sord. *f*

Tpt. 2 *fp* con sord. *f*

Tpt. 3 *fp* con sord. *f*

Tbn. 1, 2 *fp* *f* *a2* *gliss.* *gliss.* *gliss.*

B. Tbn. *fp* *f* *gliss.* *gliss.* *gliss.*

Tba. *fp* *f* *gliss.* *gliss.* *gliss.*

11 $\text{♩} = 80$ 12 136 140 12

Timp. *fp* *f* *gliss.* *gliss.*

Cym. *fp*

T.-t. *p* *mf*

S. D.

B. D. *p* *f*

Harp. 1 *mf*

Vln. I *p* *f* *gliss.* *col legno*

Vln. II *p* *f* *gliss.* *col legno*

Vla. *unis.* *fp* *f* *gliss.* *col legno*

Vc. *p* *f* *unis.* *gliss.*

Db. *p* *f* *gliss.*

160 $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ 164 $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ 168 $\frac{3}{8}$ $\frac{4}{4}$

Picc. *f* *p* *f* *sfz*

Fl. 1, 2 *f* *p* *f* *sfz*

Ob. 1, 2 *f* *p* *f* *sfz*

Cl. 1, 2 *f* *p* *f* *sfz*

B. Cl. *f* *p* *f* *sfz*

Bsn. 1, 2 *f* *p* *f* *sfz*

Hn. 1, 2, 3, 4 *f* *p* *f* *sfz*

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

Tpt. 2 *f* *p* *f* *sfz*

Tpt. 3 *f* *p* *f* *sfz*

Tbn. 1, 2 *f* *p* *f* *sfz*

B. Tbn. *f* *p* *f* *sfz*

Tba. *f* *p* *f* *sfz*

$\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Timp. *mf*

Tri. *p* *p*

Cym. *f*

S. D. *f*

B. D. *f*

T. Bl. *f*

Xyl. *f*

Hp. 1 *p*

Cel. *f* *p*

$\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Vln. I unis. nat. div. col legno unis. nat. *p* *sfz*

Vln. II unis. nat. div. col legno unis. nat. *p* *sfz*

Vla. unis. nat. div. col legno nat. *p* *f*

Vcl. div. unis. div. *p* *f*

Db. *p* *f*

14 $\frac{4}{4}$ $\text{♩} = 70$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 60$ 176

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f* (ruido com as chaves/key clicks)

B. Cl. *f* (ruido com as chaves/key clicks)

Bsn. 1, 2 *f* (ruido com as chaves/key clicks)

Hn. 1, 2, 3, 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

14 $\frac{4}{4}$ $\text{♩} = 70$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 60$

Timp. *f*

Tri. *p*

Cym. *p*

T.-t. *p*

B. D. *p*

Hp. 1 *+++*

Cel. *+++*

14 $\frac{4}{4}$ $\text{♩} = 70$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 60$

Vln. I *pp*

Vln. II *pp*

Vla. *p* unis. 3

Vc. *p* unis. 3

Db. *p*

A tempo

184 188

Picc. *mf* *f* *ff* *pp*

Fl. 1, 2 *f* *ff* *pp*

Ob. 1, 2 *f* *ff* *pp*

Cl. 1, 2 *f* *ff* *pp*

B. Cl. *f* *ff* *pp*

Bsn. 1, 2 *f* *ff* *fp* *pp*

Hn. 1, 2, 3, 4 *fp* *pp*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tbn. 1, 2 *f* *ff* *fp* *pp*

B. Tbn. *f* *ff* *fp* *pp*

Tba. *f* *ff* *fp* *pp*

Timp. *f* *ff* *fp* *pp*

Tr. *pp*

Crot. *pp*

Cym.

T.-t. *pp*

S. D. *mf* *f*

B. D. *mf* *f*

Xyl. *f*

Hrp. 1 *mf* *p*

Cel. *f* *mf* *p*

Vln. I *ff* *pp* *unis.* *pizz.* *arco* *p* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp* *div.*

Vc. *ff* *pp* *div.*

Db. *ff* *fp*

15 A tempo

192 196 200

2/4 4/4

Picc. *mf* *p* *f* *sf* *ff*

Fl. 1,2 *mf* *p* *f* *sf* *ff*

Ob. 1,2 *mf* *p* *f* *sf* *ff*

Cl. 1,2 *mf* *p* *f* *sf* *ff*

B. Cl. *mf* *p* *f* *sf* *ff*

Bsn. 1,2 *mf* *p* *f* *sf* *ff*

Hn. 1,2,3,4 *f* *sf* *ff*

Tpt. 1 *pp* *f* *sf* *ff*

Tpt. 2 *pp* *f* *sf* *ff*

Tpt. 3 *pp* *f* *sf* *ff*

Tbn. 1,2 *pp* *f* *sf* *ff*

B. Tbn. *pp* *f* *sf* *ff*

Tba. *pp* *f* *sf* *ff*

2/4 4/4

Timp. *pp* *f* *sf* *ff*

Tri. *p* *sf* *ff*

Crot. *p* *sf* *ff*

Cym. *pp* *sf* *ff*

T.-t. *sf* *ff*

S. D. *sf* *ff*

B. D. *sf* *ff*

Xyl. *mf* *p* *sf* *ff*

Hp. 1 *mf* *p* *sf* *ff*

Cel. *mf* *p* *sf* *ff*

2/4 4/4

Vln. I *mf* *p* *sf* *ff*

Vln. II *mf* *p* *sf* *ff*

Vla. *sf* *ff*

Vc. *sf* *ff*

Db. *pp* *sf* *ff*