

Blue Mountain

for Strings

Roger Przytulski

Solo Violin I
Solo Violin II
Solo Viola
Solo Violoncello

Violin I
Violin II
Viola
Violoncello
Contrabass

Duration: 12 Minutes

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Program Notes

The string instrument has deep roots in American folk heritage, especially the bass and fiddle. I have always been fascinated by the playing styles and communal activities that surround mountain music and blue grass bands. *Blue Mountain* explores the locale, energy, and improvisatory style of these genres of music.

Much of this music developed in and around the Blue Ridge Mountains of the Appalachian Range with beautiful, broad, and majestic landscapes that stretch on seemingly to eternity. The first movement, *Daybreak*, paints a picture of the sun coming up over the horizon, revealing all of the majesty of the geography, foliage, and fauna. Solo melodies give the impression of life waking up while the orchestra plays notes on open strings, tuning up their instruments for the new day. The piece then moves to a chorale like ostinato that flows in and out of the foreground while the morning melodies weave in and out of the texture with light, dancing lines bouncing about. The texture goes back and forth between the full orchestra and solo string quartet as the images change from close-up views to wide panoramas. This all steadily builds to a climax as the day settles in.

The second movement, *Sundown*, begins with the solo quartet tuning their instruments up again for the festival at night. The party is bustling with excitement around a bonfire as people dance, clap, and sing. The soloists take turns showing off as they toss the melody around from player to player and the orchestra retorts in a call and response style. The calamity builds to a loud shout chorus until the soloists take over again and the broad melodies of the first movement come back into the scene, reminding us of the grand surrounding. The bass players then kick in with a walking bass line for the ensemble to “improvise” around until it builds back up again to the shout chorus. *Sundown* races to the end with some last minute showing off before the final exclamation.

*Commissioned by the Irvine High School Symphonic Orchestra
and Conductor Bob Avzaradel*

Blue Mountain

for Strings

Roger Przytulski

1. Daybreak

Slowly $\text{♩} = 48$

The musical score consists of six staves, each representing a different string instrument. The top staff is for Solo Violin I, followed by Solo Violin II, Solo Viola, and Solo Violoncello. The bottom staffs are for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score begins with a measure of silence for all instruments. The second measure starts with a dynamic of **Solo Freely** for Solo Violin II, which plays a series of eighth notes with grace marks. Below it, Solo Violoncello provides harmonic support. The third measure features a **mf Slow gliss.** for Solo Violin II. The fourth measure introduces **Muted** dynamics for Violin I and Violin II, with Violin I playing sustained notes and Violin II providing harmonic support. The fifth measure continues with muted dynamics. The sixth measure returns to a dynamic of **pp**. The score concludes with a final measure of silence.

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5

S.Vln.I Solo Freely *mf* Slow gliss.

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II Muted *pp*

Vla.

Vc.

Cb.

Pressing forward $\text{♩} = 96$

10 (Double time)

10

S.Vln.I

S.Vln.II *mf* Solo

S.Vla. *mf* Solo

S.Vc. *mf*

Vln.I

Vln.II

Vla.

Vc.

Cb.

Stagger to remove mutes

Stagger to remove mutes

mp

mp

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14

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.

Vln.I
Vln.II
Vla.
Vc.
Cb.

p cresc. poco a poco

Stagger to remove mutes

18

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.

Vln.I
Vln.II
Vla.
Vc.
Cb.

cresc. poco a poco

cresc. poco a poco

mp cresc. poco a poco

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21

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.
Vln.I
Vln.II
Vla.
Vc.
Cb.

24

Tutti

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.
Vln.I
Vln.II
Vla.
Vc.
Cb.

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5

31

Broadly with majesty

Tutti

28

S.Vln.I **4** *ff* *f*

S.Vln.II *ff* *f*

S.Vla. *ff* *f*

S.Vc. *ff* *f*

Vln.I **4** *ff* *p*

Vln.II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

31 *fff*

32

S.Vln.I 3 decresc. Solo *f*

S.Vln.II 3 decresc. Solo *f*

S.Vla. 3 decresc. Solo *f*

S.Vc. 3 decresc. Solo *f*

Vln.I 3 decresc. Solo *f*

Vln.II 3 decresc. Solo *f*

Vla. 3 decresc. Solo *f*

Vc. decresc.

Cb. decresc.

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37 Slowly with a heavy feel ♩ = 80

36

S.Vln.I S.Vln.II S.Vla. S.Vc.

3 **4**

Tutti *p* Tutti *mf* *mf*

Vln.I Vln.II Vla. Vc. Cb.

3 **4**

p Div. *mf* *mf*

45

S.Vln.I S.Vln.II S.Vla. S.Vc.

- - - -

2 **4**

mp

Vln.I Vln.II Vla. Vc. Cb.

2 **4**

mp

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7

53

54

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

54

mf

mp

mf

mf

mf

mf

mf

mf

59

62

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

59

p

p

3

3

3

62

p

p

3

3

3

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65

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

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9

74

S.Vln.I S.Vln.II S.Vla. S.Vc.

3 *mf* **4** *f* *mf* *mf*

78

Vln.I Vln.II Vla. Vc. Cb.

3 *mf* **4** *f* *mf* *mf* *mf*

78 *Tutti*

83

S.Vln.I S.Vln.II S.Vla. S.Vc.

4 *mf* **3** *4* *mf* Solo *mp* Solo *mp*

86 More motion $\text{♩} = 92$

Pizz.

Vln.I Vln.II Vla. Vc. Cb.

4 *mf* **3** *4* *mf*

86

Blue Mountain

89

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Musical score for strings (Vln.I, Vln.II, Vla., Vc., Cb.) in 4/4 time. The score consists of four measures. Measures 1-3 show each instrument playing eighth-note patterns. Measure 4 begins with a dynamic *f*, followed by a tutti section where all instruments play eighth notes.

Vln.I
Vln.II
Vla.
Vc.
Cb.

94 Tutti

S.Vln.I *f* Tutti

S.Vln.II *f*

S.Vla. *f*

S.Vc. *f* Tutti

Vln.I **94** *f*

Vln.II *f*

Vla. *f*

Vc. *f* ³

Cb. *f* ³

This musical score page contains two systems of five staves each. The top system starts with a dynamic marking 'f' followed by the word 'Tutti'. The bottom system begins with a dynamic marking 'f' followed by sustained chords. Measures 94 and 95 are shown.

99

S.Vln.I S.Vln.II S.Vla. S.Vc.

Vln.I Vln.II Vla. Vc. Cb.

3 **4** **3** **4**

102 A little more motion $\text{♩} = 96$

102

S.Vln.I S.Vln.II S.Vla. S.Vc.

Vln.I Vln.II Vla. Vc. Cb.

3 **4** **mp Solo** **102** **fp** **fp** **f**

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106

S.Vln.I S.Vln.II S.Vla. S.Vc.

Vln.I Vln.II Vla. Vc. Cb.

111 Solo

2 **4** Solo **3** **4** mp

f Solo f mp (Arco) Solo

111

112

S.Vln.I S.Vln.II S.Vla. S.Vc.

Vln.I Vln.II Vla. Vc. Cb.

117

S.Vln.I S.Vln.II S.Vla. S.Vc.

4 **4**

119 Playful and lively $\text{♩} = 100$

Tutti Pizz. Tutti Pizz. mf

Vln.I Vln.II Vla. Vc. Cb.

4 **4**

Div. mp **3** mf Pizz. mf

Pizz. mf

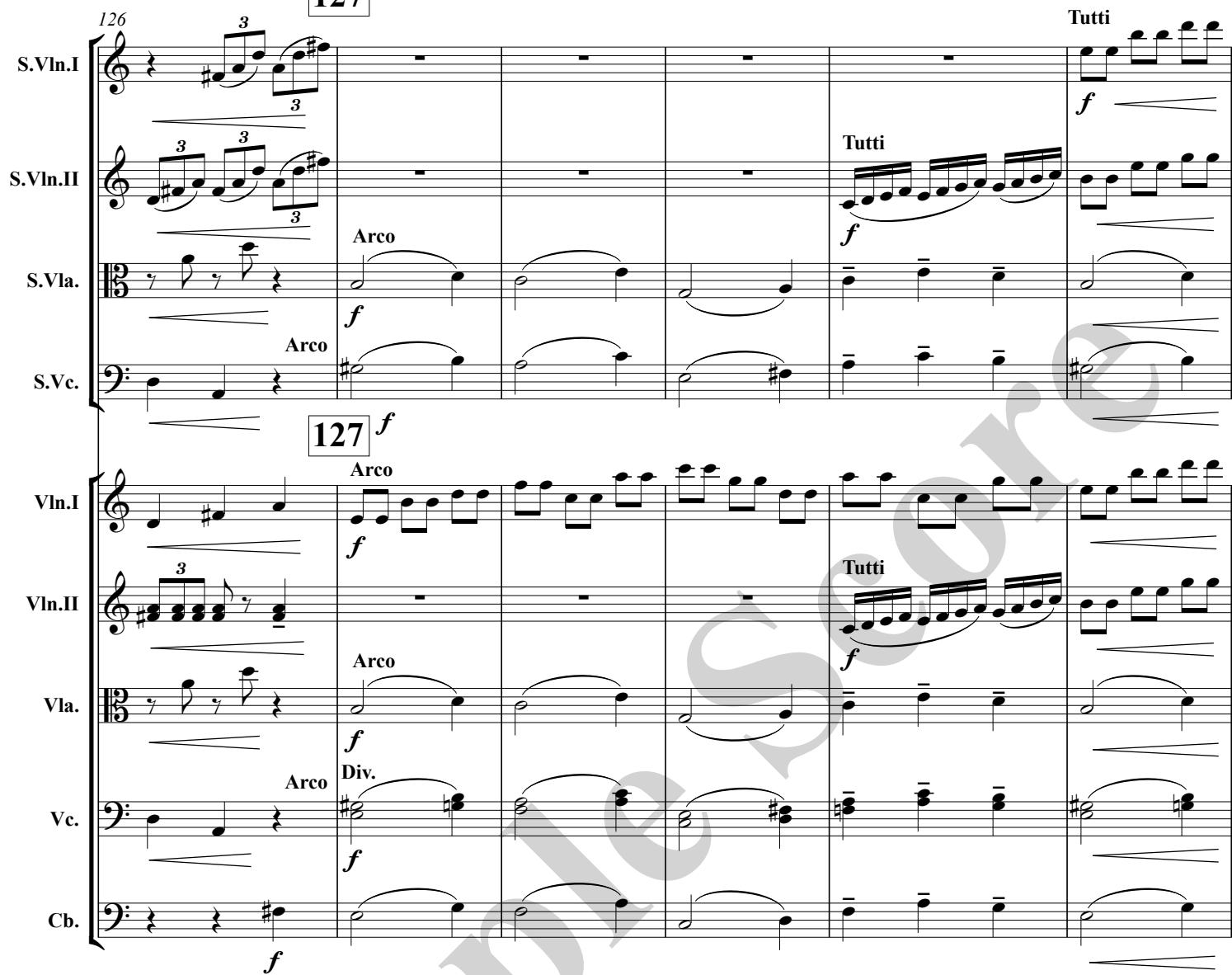
121

S.Vln.I S.Vln.II S.Vla. S.Vc.

Vln.I Vln.II Vla. Vc. Cb.

Blue Mountain

127

S.Vln.I 126 

127 *f*

Vln.I Arco *f* Tutti *f*
 Vln.II Arco *f* Tutti *f*
 Vla. Arco *f* Div. *f*
 Vc. Arco *f* *f* *f*
 Cb. *f* *f* *f* *f*

135

S.Vln.I 132 *ff* Solo *mp* 3
 S.Vln.II *ff* *mp* 3
 S.Vla. *ff* *mp* 3
 S.Vc. *ff* *mp* 3

Vln.I *ff* - -
 Vln.II *ff* - -
 Vla. *ff* - -
 Vc. *ff* *mp* Tutti
 Cb. *ff* *mp* *mp*

137

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

142

Tutti

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Blue Mountain

148 Broadly with majesty ♩ = 48

Tutti

S.Vln.I *mf* 3 3 *molto rit.*

S.Vln.II *mf* 3 3 *molto rit.*

S.Vla. *molto rit.*

S.Vc. *molto rit.*

Vln.I *molto rit.*

Vln.II *molto rit.*

Vla. *molto rit.*

Vc. *molto rit.*

Cb. *molto rit.*

148 *f* **4** *f* *fff* *f*

150

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

3

7

fff

3

7

fff

3

7

fff

Div.

Blue Mountain

152

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

This musical score page contains nine staves of music. The top three staves (S.Vln.I, S.Vln.II, S.Vla.) are in treble clef, while the bottom six (S.Vc., Vln.I, Vln.II, Vla., Vc., Cb.) are in bass clef. The key signature changes from one staff to another. Measure 152 begins with S.Vln.I playing eighth-note patterns. S.Vln.II follows with a melodic line featuring grace notes and a measure repeat sign. S.Vla. plays a sustained note. S.Vc. provides harmonic support with sustained notes. Vln.I and Vln.II play eighth-note chords. Vla. has a sustained note. Vc. and Cb. provide harmonic support with sustained notes. The dynamic level is indicated as *f* (fortissimo) for S.Vln.II and *Div.* (divisi) for Vln.II. Measure 153 continues with similar patterns, including grace notes and sustained notes, with the dynamic level remaining *f*.

154

S.Vln.I *mf decresc. poco a poco*

S.Vln.II *mf decresc. poco a poco*

S.Vla. *mf decresc. poco a poco*

S.Vcl. *mf decresc. poco a poco*

Vln.I *mf decresc. poco a poco*

Vln.II *mf decresc. poco a poco*

Vla. *mf decresc. poco a poco*

Vcl. *mf decresc. poco a poco*

Cb. *mf decresc. poco a poco*

3
4

Blue Mountain

156

S.Vln.I $\frac{3}{4}$ *mp* $\frac{4}{4}$ $\frac{3}{4}$

S.Vln.II *mp* $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

S.Vla. *mp* $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

S.Vc. $\frac{6}{4}$

Vln.I $\frac{3}{4}$ *mp* $\frac{4}{4}$ $\frac{3}{4}$

Vln.II *Tutti* $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

Vla. *mp* $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

Vc. $\frac{6}{4}$ *mp*

Cb. $\frac{6}{4}$ *mp*

==

158

S.Vln.I $\frac{3}{4}$ $\frac{4}{4}$ *p*

S.Vln.II $\frac{6}{4}$ $\frac{6}{4}$ *p*

S.Vla. $\frac{6}{4}$ $\frac{6}{4}$ *p*

S.Vc. $\frac{6}{4}$ *p*

Vln.I $\frac{3}{4}$ $\frac{4}{4}$ *p*

Vln.II $\frac{6}{4}$ $\frac{6}{4}$ *p*

Vla. $\frac{6}{4}$ *p*

Vc. $\frac{6}{4}$ *p*

Cb. $\frac{6}{4}$

2. Sundown

Fast and rhythmic ♩ = 120

Solo Violin I

Solo Violin II

Solo Viola

Solo Violoncello

Violin I

Violin II

Viola

Violoncello

Contrabass

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Blue Mountain

11

13

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Pizz.
w/basses

mf

Musical score for orchestra, measures 1-5:

- Vln.I**: Rests throughout.
- Vln.II**: Rests throughout.
- Vla.**: Rests until measure 3, then eighth-note patterns starting with *pp*.
- Vc.**: Rests until measure 3, then eighth-note patterns starting with *pp*. Measure 5 includes the instruction "Pizz."
- Cb.**: Eighth-note patterns starting with *f* in measure 1, followed by eighth-note patterns starting with *mf* in measure 5.

16

S.Vln.I Tutti Pizz. *p*

S.Vln.II Tutti Pizz. *p*

S.Vla. Tutti Pizz. *p*

S.Vc. Arco Soli w/basses *mf*

Vln.I Pizz. *p*

Vln.II Pizz. *p*

Vla. Vln.II

Vc. Vln.II

Cb. Arco Soli *mf*

21 Pizz.

S.Vln.I

S.Vln.II

Pizz.

S.Vla.

S.Vc.

Pizz.

Vln.I

Pizz.

Vln.II

Vla.

Vc.

Cb.

25

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

26 Solo Arco

Arco f

Solo f

Vln.I

Vln.II

Vla.

Vc.

Cb.

26 f Arco

f Arco

f

f

f

f

f

Blue Mountain

28

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.
Vln.I
Vln.II
Vla.
Vc.
Cb.

31

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.
Vln.I
Vln.II
Vla.
Vc.
Cb.

34

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

36

3

4

4

Tutti

Tutti

ff

36

4

4

Div.

ff

37

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Tutti

ff

Solo

ff

Blue Mountain

40

S.Vln.I -

S.Vln.II Solo
ff

S.Vla. -

S.Vc. -

Vln.I -

Vln.II -

Vla. -

Vc. -

Cb. -

Tutti

Solo
ff

f

==

43

S.Vln.I -

S.Vln.II ff

Tutti

S.Vla. Solo
mf

S.Vc. ff

Tutti

Solo
ff

Vln.I -

Vln.II -

Vla. -

Vc. -

Cb. -

Pizz.

Pizz.

Vln.I -

Vln.II -

Vla. -

Vc. -

Cb. -

46

Tutti *f*

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

ff

Arco

Arco

Tutti *ff*

49

Solo

Solo

Solo

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

51 Tutti

fff Tutti

fff Tutti

fff

51 Div. a 3

fff Div. a 3

fff Div. a 3

fff

Vln.I

Vln.II

Vla.

Vc.

Cb.

Blue Mountain

52

This section contains two staves of musical notation for nine string instruments. The instruments are grouped into three pairs per staff: S.Vln.I and S.Vln.II in the first staff, and S.Vla., S.Vc., Vln.I, Vln.II, Vla., Vc., and Cb. in the second staff. Measure 52 begins with eighth-note patterns in common time. Measure 53 continues with similar patterns, with some eighth notes tied over from the previous measure.

54

This section contains two staves of musical notation for nine string instruments. The instruments are grouped into three pairs per staff: S.Vln.I and S.Vln.II in the first staff, and S.Vla., S.Vc., Vln.I, Vln.II, Vla., Vc., and Cb. in the second staff. Measure 54 begins with sixteenth-note patterns in common time. Measure 55 continues with similar patterns, with some sixteenth notes tied over from the previous measure.

Blue Mountain

56

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

58

S.Vln.I Solo

S.Vln.II fff

S.Vla.

S.Vc. Solo fff

Vln.I 2 4 - 4 4 60

Vln.II

Vla.

Vc.

Cb.

Blue Mountain

61

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

MuseScore

Musical score for orchestra, page 16, measures 64-65. The score includes parts for S.Vln.I, S.Vln.II, S.Vla., S.Vc., Vln.I, Vln.II, Vla., Vc., and Cb. The strings play eighth-note patterns with grace marks, while the lower strings remain silent.

Measure 64:

- S.Vln.I: Eighth-note pattern with grace marks.
- S.Vln.II: Eighth-note pattern with grace marks.
- S.Vla.: Eighth-note pattern with grace marks.
- S.Vc.: Eighth-note pattern with grace marks.
- Vln.I: Rest
- Vln.II: Rest
- Vla.: Rest
- Vc.: Rest
- Cb.: Rest

Measure 65:

- S.Vln.I: Eighth-note pattern with grace marks.
- S.Vln.II: Eighth-note pattern with grace marks.
- S.Vla.: Eighth-note pattern with grace marks.
- S.Vc.: Eighth-note pattern with grace marks.
- Vln.I: Rest
- Vln.II: Rest
- Vla.: Rest
- Vc.: Rest
- Cb.: Rest

67

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

70

Tutti

f

70

mf

f Div.

mf

mf

==

71

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Tutti

mf

Tutti

mf

Div.

Div.

Blue Mountain

75

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.
Vln.I
Vln.II
Vla.
Vc.
Cb.

Tutti
Div. Tutti
mf

79

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.
Vln.I
Vln.II
Vla.
Vc.
Cb.

79 f
ff
Tutti
Div. Tutti

Blue Mountain

31

82

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Div.



Blue Mountain

88

S.Vln.I Solo *f*

S.Vln.II

S.Vla.

S.Vc.

Vln.I Div.

Vln.II

Vla.

Vc. Tutti

Cb.

ff Solo *ff* Solo *ff* Solo *ff*

91

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Blue Mountain

93 Tutti **94**

S.Vln.I -
S.Vln.II -
S.Vla. -
S.Vc. -

Vln.I - Tutti **94**
Vln.II -
Vla. -
Vc. -
Cb. -

f *f* *f* *f* *f* *f* *f* *p*

Pizz. *Pizz.* *Pizz.* *p*

97

S.Vln.I

S.Vln.II Solo *p*

S.Vla. Solo *p*

S.Vc.

Vln.I

Vln.II

Vla. Div. *p*

Vc.

Cb.

Blue Mountain

100

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.

Vln.I
Vln.II
Vla.
Vc.
Cb.

Div.

Div.

Arco Solo
mp

mp

103

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.

Vln.I
Vln.II
Vla.
Vc.
Cb.

106

S.Vln.I *mf*

S.Vln.II *mf*

S.Vla. *mf*

S.Vc. *mf*

Vln.I *Tutti* *mf*

Vln.II *Tutti* *mf*

Vla. *Tutti* *mf*

Vc. *mf*

Cb. *mf*

109

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Arco Div.

Arco

Blue Mountain

112

S.Vln.I f

S.Vln.II f

S.Vla. f

S.Vc.

Tutti

112

Vln.I f

Vln.II f

Vla. f

Vc.

Cb. f

115

S.Vln.I f

S.Vln.II f

Tutti

S.Vla. f

S.Vc. f

Vln.I f

Vln.II f

Tutti

Vla. f

Div.

Vc.

Cb.

118

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Solo

f

Solo

f

==

120

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

f

Solo

f

Solo

f

Blue Mountain

122

S.Vln.I S.Vln.II S.Vla. S.Vc.

Tutti fff Tutti fff

Vln.I Vln.II Vla. Vc.

2 4 **3 4** **4 4**

f f f

Pizz. Arco

Cb. f

125

125

S.Vln.I S.Vln.II S.Vla. S.Vc.

4 4

Vln.I Vln.II Vla. Vc.

4 4 fff Div. a 3

Vln.II Vla. Vc. Cb.

Div. a 3 fff

127

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.
Vln.I
Vln.II
Vla.
Vc.
Cb.

129 Solo Solo

S.Vln.I
S.Vln.II
S.Vla.
S.Vc.
Vln.I
Vln.II
Vla.
Vc.
Cb.

Blue Mountain

132

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

134

Vln.I

Vln.II

Vla.

Vc.

Cb.

134

135

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

138

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

This section contains three staves of music for strings. The top staff includes S.Vln.I, S.Vln.II, S.Vla., and S.Vc. The middle staff includes Vln.I, Vln.II, Vla., and Vc. The bottom staff includes Cb. Measure 138 consists of eighth-note patterns with grace notes. Measures 139 and 140 introduce sixteenth-note patterns with grace notes. Measure 140 concludes with a forte dynamic.

141

S.Vln.I

S.Vln.II

S.Vla.

S.Vc.

Vln.I

Vln.II

Vla.

Vc.

Cb.

This section contains five staves of music for strings. The top staff includes S.Vln.I, S.Vln.II, S.Vla., and S.Vc. The middle staff includes Vln.I, Vln.II, Vla., and Vc. The bottom staff includes Cb. Measures 141 and 142 feature eighth-note patterns with grace notes. Measures 143 and 144 feature sixteenth-note patterns with grace notes. Measure 144 concludes with a fermata over the bassoon part.

Blue Mountain

145

143

S.Vln.I S.Vln.II S.Vla. S.Vc.

Vln.I Vln.II Vla. Vc. Cb.

3 4

145 fff

3 4

145 fff

3 4

4

fff

fff

fff

Tutti fff

fff

fff

fff

146

S.Vln.I S.Vln.II S.Vla. S.Vc.

Vln.I Vln.II Vla. Vc. Cb.

Div. Div. Div. Div.