Bobby Ge

MINUTES BETWEEN

For string orchestra

Full score

2019

FOR PERUSAL USE ONLY

FOR PERUSAL USE ONLY

Instrumentation

String orchestra - 3.3.2.2.1:

Violins Ia, b, c
Violins IIa, b, c
Violas I, II
Violoncelli I, II
Double Bass

Note that each player has a distinctive part.

This piece was written for 11 players; doublings should be avoided.

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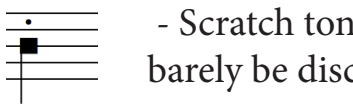
Performance Notes

Notations

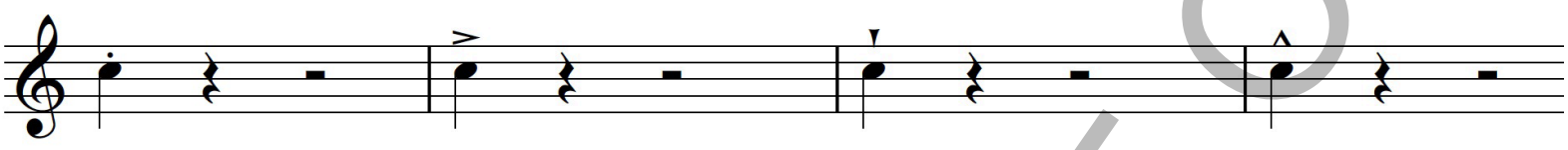
Hairpins, Arrows, and Glissandi

- Hairpins, arrows, and glissandi should be played smoothly and should last for the notated duration. Glissandi may sometimes have stems written out for rhythmic clarity, and should not be rearticulated.



- Hairpins with circles at the end indicate cresc./dim. to silence.

Articulations



Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

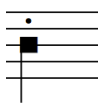
Marcati indicate very loud, heavily emphasized notes.

Note that in unmeasured sections, accidentals apply only for the system they appear in. Courtesy accidentals may occasionally be given to aid players.

Bow Techniques and Special Noteheads

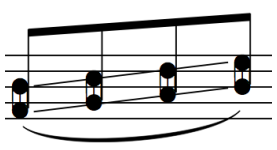
- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible; molto sul tasto (m.s.t.) should be as light and flutelike as possible.

- 'norm.' ALWAYS indicates normal bow position, while ord. means ordinary bowing technique (versus pizz. or vertical bowing)

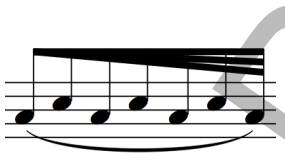


- Scratch tones (scr.) are made by increasing bow pressure to the point where pitches can barely be discerned, creating a raucous ripping sound.

- A wedge, like so, written above notes indicates a gradual increase of bow pressure, moving from regular notes to scratch tones.

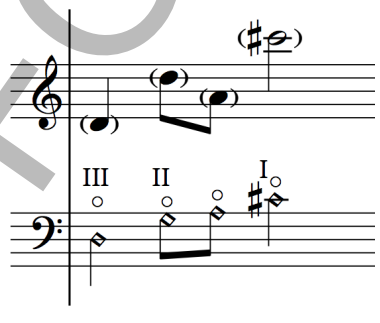


- Palm muted glissandi are written as such. Strings may be indicated with Roman numerals, and should be muted approximately according to the written clusters. Glissandi up should sound like inhalations, while downward glissandi sound like exhalations. Note values are given to approximate rate of gliss.



- Feathered beams indicate an unmeasured accel. from one note value to another (here, eighth notes to 32nd notes). Musicians should attempt to play only the number of notes written.

- This notation indicates 'vertical bowing' or 'circular bowing, wherein the player should bow circularly on the strings, to create a wispy and scratchy tremolo effect.



- Natural harmonics are indicated using diamond noteheads and with a circle on top. Roman numerals are given to specify the string. Rhythms may be intuited based on spacing and remaining beats in bar. In the example on the left (written for cello), notes written on the bottom stave sound as the top.

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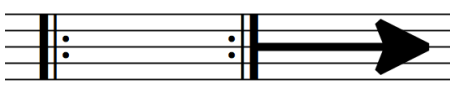
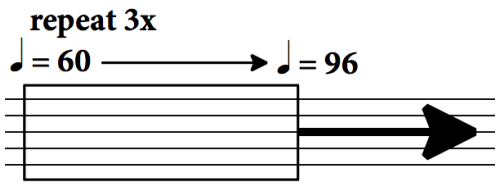
Performance Notes (cont.)

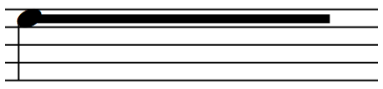
Repeats and Boxes



- Repeats indicate that the player should repeat an enclosed gesture in their own time, not attempting to coordinate with others. Sections should strive to stagger their playing to create a consistent cloud of sound.



- Boxes are very similar to repeat signs, but always have an arrow written above, along with a specified number of repeats. The arrow indicates that the player should, **over the course of the specified number of repeats,** move from the initial state to the final state. The given example indicates a player should repeat the boxed gesture three times, beginning at around quarter note = 60, reaching quarter note = 96 by the end of the repeats.



- A lengthy beam extending from a pitch indicates that the player should hold this pitch until cued. Players should reset the bow as needed.

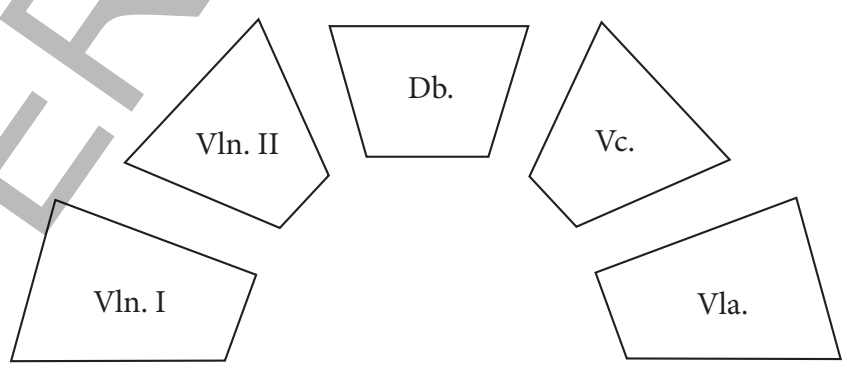
Cues and Seating

- It is absolutely essential that every section leader is able to see every other, as almost every section leader is asked to give/receive cues at different points in the piece. Instructions are given throughout parts to indicate which musician players should be looking to for a cue at any given moment. These cues should be strong and obvious.

- The use of circled numbers indicates an 'event' or cue that the conductor should give. These numbers are always given alongside boxed instructions on which sections to cue. The conductor is recommended to hold up one, two, or three fingers with their non-dominant hand corresponding to which 'event' is occurring; musicians have in their parts instructions on when to proceed.

- It is recommended that the double bassist not be seated behind other players, but included as part of an arc. The double bassist sets the pulse of the piece at several turns, meaning it is important that they are visible to everyone.

Possible Seating Chart



- This seating, while atypical, is recommended, as the violins often play together, as do the celli/bass. The violas often taken on a melodic role, joining the violins as often as the celli.

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Program Notes

Among my favorite pieces of music is Sibelius's 6th Symphony. It is an extraordinary work not just for its contrapuntal elegance and formal innovation, but also for its remarkable treatment of time. From its gentle opening, the piece establishes a floating and ethereal soundworld that sounds almost unmeasured, despite its melodic and contrapuntal clarity. This image of well-formed musical objects floating, unimpeded by barlines, laid the groundwork for *Minutes Between*.

I sought to explore contrasts in the passage of time - slow melodic figurations over fast harmonic rhythms, wild arppeggios embellishing glacial chord changes, entirely unmeasured segments guided purely by musicians' intuition, rigorously beat passages with sharply defined pulses. At many points, musicians are in entirely different tempi, stretching and playing with materials to create swirling textures at turns and dreamy counterpoint at others.

At its heart, though, *Minutes Between* is guided by a romantic impulse, built as it is out of two main motifs - the soloist's opening three notes of Sibelius's Violin Concerto, as well as a descending scalar melody. The two intermingle throughout the piece against a persistent harmonic backdrop, recast in roles austere, contemplative, anxious.

Dedicated to my parents, who have been a constant in changing times

Completed 06/28/2019

Duration: c. 11'

www.bobbygemusic.com

FOR PERUSAL ONLY

for my parents

MINUTES BETWEEN

Floating, timeless, ♩ ≈ 66

Bobby Ge

3 Violin I

solo
m.s.t.
non vib.
each note 3-4"
abrupt cutoff
2"
sim.
sempre
from nothing
mf
pp
mf

3 Violin II

solo
m.s.t.
non vib.
each note 3-4"
abrupt cutoff
2"
sim.
sempre
from nothing
mf
pp
mf

2 Violas

solo
m.s.t.
non vib.
each note 3-4"
abrupt cutoff
2"
sim.
sempre
from nothing
mf
pp
mf

2 Celli

solo
m.s.t.
non vib.
each note 3-4"
abrupt cutoff
2"
sim.
from nothing
mf
pp

Double Bass

2

Vln. I

m.s.t. s.t. norm.
pp mf
m.s.t. s.t. norm.
pp f
m.s.t.
pp

Vln. II

m.s.t. s.t. norm.
pp mf
m.s.t. s.t. norm.
pp f

Vla.

m.s.t. s.t. norm.
pp mf
m.s.t. s.t. norm.
pp f

Vc.

sempre
mf
m.s.t. s.t. norm.
pp mf
m.s.t. s.t.
pp

Db.

*Until rehearsal A, soloists/section leaders should begin their strokes sometime during the previous sounding note.
Each note should last about 3-4"; musicians should wait about 2" before playing their next note each time.

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1 **cue bass and Vc. II**

3

Vln. I

s.t. → norm. | *f* | s.t. → norm. → s.p. | *pp* *f* | s.t. | *pp*

Vln. II

m.s.t. s.t. → norm. | *pp* *f* | s.t. → norm. → s.p. | *pp* *f* | s.t. | *pp*

Vla.

m.s.t. s.t. → norm. | *pp* *f* | s.t. → norm. → s.p. | *pp* *f*

Vc.

norm. | *f* | m.s.t. s.t. → norm. | *pp* *f* | norm. → s.p. | *pp* *f*

begin a little after cue

III IV *pp* *f*

fully dampen strings; gliss. up

3-5"

random accels and rits

Db.

III IV *pp* *f*

fully dampen strings; gliss. up

3-5"

random accels and rits

2 **cue Vla., Vc., Db.**

3 **cue Vlns**

4

Vln. I

norm. → s.p. | *ff* | norm. s.p. → m.s.p. | *pp* *ff* | **5-6"** | m.s.p. | *pp*

m.s.p. | *pp*

m.s.p. III | *pp*

Vln. II

norm. → s.p. | *ff* | norm. s.p. → m.s.p. | *pp* | accel.

non vib. m.s.p. | *pp*

m.s.p. III | *pp*

Vla.

norm. → s.p. → m.s.p. | *pp* *ff* | a2 (need not be exactly coordinated) m.s.t. | *pp* | m.s.t. s.p. → m.s.p.

Vc.

norm. → s.p. → m.s.p. | *pp* *ff* | III IV *pp* *f* fully dampen strings; gliss. up | **2-3"** | increase bow pressure into scratch tones

begin to increase bow pressure... become scratch tones

Db.

begin to increase bow pressure... become scratch tones

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A **Swirling**

1 **cue all**

2 **cue Vln. I solo**

3 **cue Vlns.**

5

5-7"

m.s.t.
ord. vib.

5

gliss.

m.s.t. → s.p. → m.s.p.

non vib.

Vln. I

m.s.p.

m.s.p.
III

: m.s.t. → m.s.p. → m.s.t. :

Vln. II

non vib.
m.s.p.

m.s.p.
III

norm.
a2; do not attempt to coordinate within section

Vla.

Vc.

scr.

II
III

regular bow pressure

2-3"

increase bow pressure; move to scratch tone

scr.

III
IV

regular bow pressure

1-2"

increase bow pressure; move to scratch tone

Db.

scr.

II
III

regular bow pressure

2-3"

increase bow pressure; move to scratch tone

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1 **cue all** 2 **cue all** 3 **cue vlns.**

6

p → f repeat 3x ♩ = 66 → ♩ = 92 ♩ = 92 repeat 9-10x → ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Db.

vertical bowing 1-2" watch Vln. I non vib. m.s.p. m.s.t. move from harmonics.... to regular notes reg. bow pressure scr. m.s.p.

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B **Shimmering with great motion, ♩ = 120**

1 **cue all**

7

Vln. I

m.s.t. → s.p. → m.s.p. → s.p. → norm. non vib.

ff mf f p mf f p f

join principal player's pattern; play in own tempo

ff

join principal player's pattern; play in own tempo

ff

norm.

m.s.t. → m.s.p. → m.s.t. → m.s.p. → m.s.t.

II II

ff p f p f p f p f

Vln. II

join principal player's pattern; play in own tempo

ff

join principal player's pattern; play in own tempo

ff

Vla.

3-4" vertical bowing 3-4" do not coordinate within section

ff p mf p mf p

Vc.

a2

5-6" muted gliss. 2-3" do not coordinate within section

ff II III p f

18-20" total

Db.

ff

2 **cue Double Bass**

8

Vln. I

Vln. II

Vla. **watch Double Bass**

Vc. **watch Double Bass**

Db. snap pizz. steady and precise; give tempo

mf

FOR PERUSAL ONLY

9

C ♩ = 120

Vln. I

Vln. II

a2
ord.

Vla.

Vc.

Db.

p

a2
ord.

ff

non div.

p

arco

fff

ff

p

12

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

ff

5

norm.

s.p.

m.s.p.

fff

pp

ff

pp

5

p

f

ord.

div.

p

ff

p

norm.

s.p.

pp

ff

pp

pp

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15

Vln. I

Vln. II

norm.

Vla.

Vc.

a2

div.

Db.

m.s.p.

snap pizz.

D **Slightly cloudier**

18

m.s.t.

norm.

s.t.

m.s.t.

non vib.

IV

I

a2

* Principal string players should change to their new patterns first; other string players finish their previous phrases before joining.

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21

Vln. I

Vln. II

Vla.

Vc.

Db.

5

p ff

mf

div.

arco

ff p

pp

FOR PERUSAL USE ONLY

25

f pp

ff pp

3

snap pizz.

mf

E

29

Vln. I

Vln. II

Vla.

Vc.

Db.

non vib.

div.

a2

arco

33

bring out

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36

Vln. I

Vln. II

Vla.

Vc.

Db.

mf f p ff p

3

39

F Building in intensity

increase bow pressure

scr.

regular bow pressure

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42

Vln. I

ord. push the tempo

f

Vln. II

ord.

f

ord.

f

Vla.

div.

Vc.

f

3 3

p

Db.

f

3

3

p

45

Vln. I

Vln. II

Vla.

Vc.

p *f* *p*

Db.

p *f* *p*

FOR PERUSAL ONLY

48

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL USE ONLY

G **Passionately, a tempo, ♩ = 120**

52

ord.
a3

Vln. I

Vln. II

Vla.

Vc.

Db.

passionate

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54

Vln. I

Vln. II

Vla.

Vc.

Db.

norm. s.p. m.s.p.

56

Vln. I

Vln. II

Vla.

Vc.

Db.

norm. s.p. m.s.p.

a2

p

p

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58

Vln. I

Vln. II

Vla.

Vc.

Db.

sim.

mf

a3

p

f

3

s.p.

norm.

m.s.p.

60

ff

mp

a2

div.

FOR PERUSAL ONLY

62

Vln. I

Vln. II

Vla.

Vc.

Db.

norm.

a2

m.s.p.

div. a3

H **Shimmering**

65

poco dim.

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70

Vln. I

Vln. II

Vla.

Vc.

Db.

norm. s.t. m.s.t.

espressivo

FOR PERUSAL USE ONLY

74

Vln. I

Vln. II

norm.

non div.

Vla.

Vc.

Db.

FOR PERUSAL USE ONLY

77

Vln. I

Vln. II

div.

Vla.

Vc.

Db.

FOR PERUSAL USE ONLY

80

Vln. I

Vln. II

pp vaporous

Vla.

poco a poco dim.

Vc.

poco a poco dim.

Db.

norm.

FOR PERUSAL USE ONLY

I **Cold and open, ♩ = 120**

83

Vln. I

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL ONLY

87

Vln. I

m.s.p. → norm.

mp — *f* — *p*

→ m.s.p. → m.s.t.

m.s.p. → m.s.p. → m.s.t.

Vln. II

m.s.p. → m.s.t.

m.s.t. → m.s.p.

norm. *pp* — *f* — *pp*

m.s.t.

Vla.

norm. → m.s.p. *mf* — *ff*

II norm. → m.s.p. *mf* — *ff*

Vc.

muted gliss *p* — *f*

muted gliss *p* — *f*

Db.

muted gliss *p* — *f*

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91

Vln. I

norm. s.p. m.s.p.

p f

6 6

m.s.p. m.s.t.

m.s.p. m.s.t.

Vln. II

m.s.p. m.s.t.

norm. norm. m.s.t.

pp 5 f p pp

m.s.p. m.s.t.

Vla.

norm. m.s.p.

mf ff

norm. m.s.p.

II

mf ff

Vc.

p f

ord.

p f p

p f

ord.

p f p

Db.

ord.

p f p

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95

Vln. I

s.p. → norm.

m.s.p. → m.s.t.

m.s.p. → m.s.t.

Vln. II

m.s.p. → m.s.t.

m.s.p. → m.s.t.

Vla.

off the string

precise

II off the string

precise

Vc.

a2

scr. ord.

Db.

scr. ord.

FOR PERUSAL USE ONLY

99

C

Vln. I

m.s.t.

m.s.t.

p

p

mf

Vln. II

m.s.p.

m.s.t.

m.s.p.

m.s.t.

m.s.p.

m.s.t.

Vla.

p f p

p f p

Vc.

scr.

ord.

p f p

Db.

scr.

ord.

p f p

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103

Vln. I

Vln. II

Vla.

Vc.

Db.

muted gliss

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106

Vln. I

Vln. II

Vla.

Vc.

Db.

mf glassy

p

non vib.

1.

div.

pp mp pp

a2

2-4"

random rits and accels; change strings; do not coordinate

p f

2-3"

random rits and accels; change strings

p f

J As breathing, ♩ ≈ 30

109

4-5"

mf

110

*

norm. m.s.p. norm.

non vib.

div. a3

mp

non vib.

norm.

mf

*As the beginning; sections start at some point during the previous sounding chord and release on their own time. There should be no more than two sections sounding at once. Note values are given to coordinate dynamics and approximate length.

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111

Vln. I
non vib.
norm. → m.s.p. → norm.
div. a3
mp

Vln. II
norm. → m.s.p. → norm.
mp

Vla.
m.s.p. → norm.
mp
norm.

Vc.
poco a poco dim.

Db.
poco a poco dim.

112

Vln. I
norm. → m.s.t. → norm.
mf

Vln. II
norm. → m.s.t. → norm.
mf

Vla.
m.s.p. → norm.
mp
norm.

Vc.

Db.

113

Vln. I
norm. → m.s.t. → norm.
mf

Vln. II
cue Vc., Db.
norm. → m.s.t. → norm.
mf

Vla.
m.s.t.
mp
watch Vln. II cue

Vc.
watch Vln. II cue

Db.

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114 **K** **As a memory**

Vln. I

a little after Vc. I

norm. → m.s.t. → norm.

mf

norm.

Vln. II

follow a little after Vln. I

norm. → m.s.t. → norm.

mf

Vla.

watch Vc. I for cue to dim.

come in after Vln. II have faded

play in own time *espressivo*

pp *mf* *p*

cue Vla.

pp

Vc.

play in own time *espressivo*

come in about halfway thru first cellist's phrase

pp *mf*

Db.

115

Vln. I

m.s.p. → norm.

mf

norm. → m.s.p. → norm.

mp

Vln. II

norm. → m.s.p. → norm.

mp

norm.

Vla.

watch Vc. II for cue; come in a few seconds after cue

ord. vib.

play in own time

pp *f*

espressivo

come in about halfway thru first violist's phrase

play in own time

ord. vib.

pp

Vc.

f

cue Vla.

pp

p

pp *f*

Db.

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1 **cue Vln. I**

stay out of phase with vin. II; stay roughly together within section

116

Vln. I

norm. → m.s.p. → norm.

2-3"

mp

Vln. II

m.s.p. → norm.

stay out of phase with vin. I; stay roughly together within section

norm. → m.s.p. → norm.

2-3"

mp *mp*

Vla.

♩ = 120 repeat 3x ♩ = 132

pp → *f*

f 3 *espressivo*

♩ = 120 repeat 3x

pp → *f*

Vc.

♩ = 120 repeat 3x ♩ = 132

f

pp → *f*

Db.

117

Vln. I

Vln. II

Vla.

♩ = 132

Vc.

f

♩ = 132

Db.

FOR PERUSAL ONLY

118

2 **cue Double Bass**

Vln. I

Vln. II

Vla.

when done, repeat next phrase until bass cue

norm.

p

when done, repeat next phrase until bass cue

norm.

p

Vc.

when done, repeat next phrase until bass cue

norm.

p

Db.

when done, repeat next phrase until bass cue

norm.

soli

m.s.p.

pp

ff

119

3 **cue Vla., Vc.**

Vln. I

Vln. II

Vla.

s.p.

m.s.p.

m.s.p.

with double bass

mf

Vc.

Db.

norm.

5-6"

norm.

m.s.p.

norm.

snap pizz.

= 132

pp

mf

ff

mf

ff

precise; set tempo

FOR PERUSAL USE ONLY

L **Quicksilver, ♩ = 132**

121 1 **cue all**

Vln. I

norm. s.p. m.s.p.
off the string
pp *mf* *pp*

off the string
pp

norm. s.p. m.s.p.
off the string
pp *f* *pp*

Vln. II

norm. s.p.
off the string
pp *f*

s.p. m.s.p.
p

norm.
off the string
pp

Vla.

s.p.
fff

norm.
fff

vertical bowing
p *mp* *p*

s.p.
fff

norm.
II
p *f*

Vc.

s.p.
fff

norm.
fff

vertical bowing
p

s.p.
fff

norm.
fff

Db.

arco
mf

fff

II
p

FOR PERUSAL ONLY

124

Vln. I

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL USE ONLY

127

Vln. I

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL USE ONLY

130

Vln. I

norm. s.p. m.s.p.

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL ONLY

M **Increasing into a mass of swirling energy**

133

Vln. I

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL USE ONLY

136

Vln. I

norm. *swirling* p ff 3 non vib. 3

norm. *swirling* p

norm. p s.p. m.s.p. mf p

Vln. II

p mf p norm. s.p. m.s.p.

norm. s.p. p f

p m.s.p.

norm. s.p. m.s.p. p mf p

Vla.

scr. f *crunchy, nasty*

scr. f

5 5 5 ff non vib. p

Vc.

II 0 p mf p p f

I p f

vertical bowing p mf p

Db.

f p

I ff mp

FOR PERUSAL ONLY

139

Vln. I

Vln. II

Vla.

Vc.

Db.

norm.

swirling

s.p.

m.s.p.

ord.

scr.

crunchy, nasty

noisy and wild

FOR PERUSAL USE ONLY

142

Vln. I

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL ONLY

145

Vln. I

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL ONLY

148

N **Sharp, violent**

Vln. I

Vln. II

Vla.

Vc.

Db.

snap pizz.

FOR PERUSAL ONLY

151

Vln. I

Vln. II

Vla.

Vc.

Db.

m.s.p.

s.p.

norm

s.t.

m.s.t.

vib.
norm.

very little vib.
norm.

ff

mf

pp

p

6

FOR PERUSAL USE ONLY

156

sinewy and threadbare

Vln. I

Vln. II

norm.

Vla.

div. norm. → m.s.p.

Vc.

a2 norm. → m.s.p.

Db.

160

Vln. I

Vln. II

II III

Vla.

norm. → m.s.p.

Vc.

a2 norm. → m.s.p.

Db.

FOR PERUSAL USE ONLY

164

Vln. I

Vln. II

Vla.

Vc.

Db.

norm.

m.s.p.

a2

(non div.)

II

168

O **Increasingly melodic**

div.

gliss.

FOR PERUSAL USE ONLY

172

Vln. I

Vln. II

Vla.

Vc.

Db.

a2
norm.

(non div.)
m.s.p.

norm.

a2

norm.

m.s.p.

norm.

176

div.

FOR PERUSAL USE ONLY

180

Vln. I

Vln. II

Vla.

Vc.

Db.

184

FOR PERUSAL ONLY

188

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

P Emerging, ♩ = 120

192

vertical bowing

div. a3

solo

norm.

pizz.

s.p.

FOR PERUSAL USE ONLY

196

Vln. I

Vln. II

Vla.

Vc.

Db.

II

II

III

norm. → s.p.

non vib.

a3

m.s.p. → norm.

s.p.

I arco

pizz.

200

div. a3

m.s.t. → s.t. → norm.

wispy

a3

vib.

arco

I

FOR PERUSAL USE ONLY

203

Vln. I

Vln. II

Vla.

Vc.

Db.

mf p f p mf p f mf f p

sim.

a2

norm.

207

rit.

m.s.p.

norm.

ff mf

FOR PERUSAL USE ONLY

(♩ = 60) **Q** **Passionately, a little slower than originally, ♩ = 110**

211

Vln. I

Vln. II

Vla.

Vc.

Db.

almost half tempo

soloistic, passionate, a little crazy

ff explosive and wild

scr.

FOR PERUSAL ONLY

214

Vln. I

Vln. II

Vla.

Vc.

Db.

(div.)

scr.

scr.

FOR PERUSAL ONLY

217

Vln. I

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL ONLY

220

Vln. I

Vln. II

Vla.

Vc.

Db.

a3

a3

223

FOR PERUSAL USE ONLY

R **Sinking into a haze**

226

Vln. I

Vln. II

Vla.

Vc.

Db.

very little vib.

div. a3

play in own tempo; do not coordinate within section

div.

a2

229

norm. s.t. m.s.t.

play in own time; do not coordinate within section

m.s.t. s.p. m.s.p. s.p. norm.

div.

FOR PERUSAL USE ONLY

cue into next section

232

Vln. I

Vln. II

Vla.

Vc.

Db.

mf p mf p

p mf p mf

m.s.p. m.s.t.

3

p f p pp

f p f p

S **Hazy, timeless**

gradually fall out of time with section

non vib.
norm. s.p. m.s.p.

236

6-7"

mf p

gradually fall out of time with section

non vib.
norm. s.p. m.s.p.

watch principal

mf p

gradually fall out of time with section

non vib.
m.s.t. s.p. m.s.p.

watch principal

p

: norm. m.s.p. norm. :

muted gliss. 2-3" random rits and accels

muted gliss. 2-3" random rits and accels

p f

muted gliss. 2-3" random rits and accels

p f

FOR PERUSAL USE ONLY

237

Vln. I

a3 norm ord.

freely, espressivo

3

2-3"

p *f* *p* *p* *mf* *p*

Vln. II

Vla.

Vc.

Db.

FOR PERUSAL USE ONLY

238

Vln. I

2-3"

div. a3
non vib.

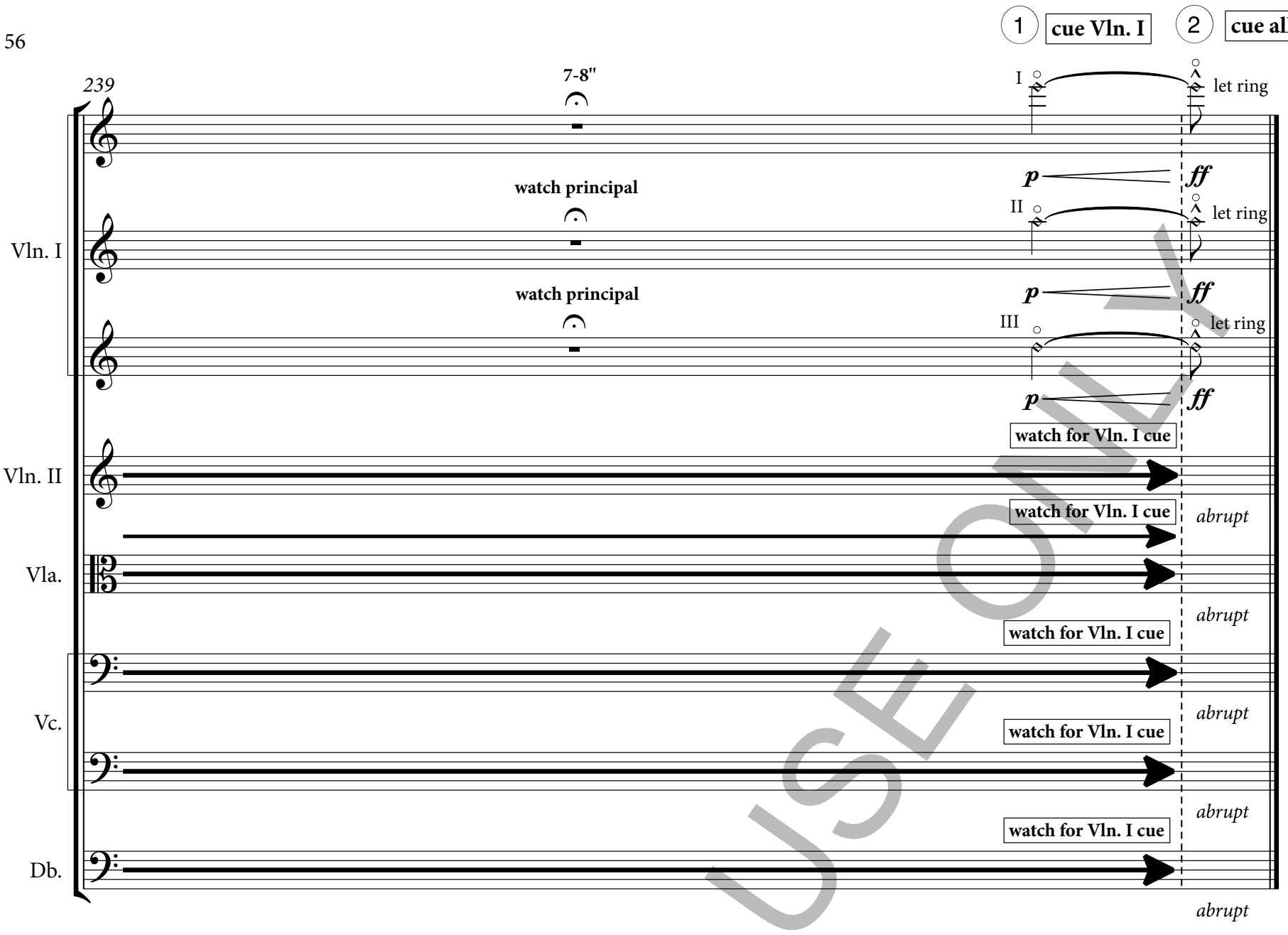
p *mf* *p* *p* *f* *p*

Vln. II

Vla.

Vc.

Db.



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