

Waltz For Our Time *for Orchestra*



Bill Robinson

Waltz

For Our Time

for Orchestra

composed for violin and piano, August 6—August 23, 2014

orchestrated October 11—November 7, 2014

Duration: about 7 minutes 20 seconds

In the spring of 2014, I had a powerful dream of Neem Karoli Baba, my guru, asking me to write a piece for “violin and...” However my hearing isn’t very good, and I didn’t quite hear or remember the rest of the instrumentation! I hadn’t been able to compose since mid-January and needed something to get out of the funk. When Eric Pritchard asked me for some violin and piano music to be performed at Duke University in January 2015, I figured that would do the trick. The third of the three short pieces I wrote was this waltz. I then orchestrated all three pieces, as my catalog is deficient in short orchestral works—and I have found great difficulty getting longer compositions performed, and composition prizes usually specify short durations.

I’ve always been partial to waltzes and waltz-like music, which can be found throughout my works from the earliest years. At this point the major challenge is to try and remember enough of what I’ve already done so as to not repeat too much.

The instrumentation is standard for a full orchestra (2-2-2-2, 4-2-1-1, timpani and strings), except that instead of two tenor and one bass trombone, I have just the bass trombone. The first flute doubles on piccolo.

Accidentals hold through the measure and not beyond, and do not refer to other octaves.

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[C score]

Waltz For Our Time

[7:20]

Bill Robinson

Moderato (♩ = 80)

Fl. 1 solo

mp

1 (dbl. Picc.)
Flute

2

1
Oboe

2

1
Clarinet in B \flat

2

1
Bassoon

2

1
Horn in F

2

3
4

1
Trumpet in B \flat

2

BTbn.

Tuba

Timpani

Moderato (♩ = 80)

1
Violin

II
mp

Viola
mp

Violoncello
pizz.
mp

Double Bass
I
pizz.
mp

This musical score page contains measures 8 through 15. The instruments and their parts are as follows:

- Fl. 1:** Measures 8-15. Starts with a melodic line in measure 8, ending with a sustained note in measure 15.
- Ob. 1:** Measures 8-15. Features a melodic line with a *mp* dynamic marking in measure 8.
- Cl. 2:** Measures 8-15. Remains silent until measure 15, where it plays a short melodic phrase with a *mp* dynamic marking.
- Hn. 1:** Measures 8-15. Remains silent throughout.
- Hn. 2:** Measures 8-15. Plays a rhythmic accompaniment of eighth notes in measure 8, then rests.
- Hn. 3:** Measures 8-15. Plays a rhythmic accompaniment of eighth notes in measure 8, then rests.
- Hn. 4:** Measures 8-15. Plays a rhythmic accompaniment of eighth notes in measure 8, then rests.
- Timp.:** Measures 8-15. Plays a steady pattern of dotted quarter notes.
- Vln. I:** Measures 8-15. Remains silent until measure 15, where it plays a melodic phrase with an accent and *mp* dynamic marking.
- Vln. II:** Measures 8-15. Plays a rhythmic accompaniment of eighth notes.
- Vla.:** Measures 8-15. Plays a rhythmic accompaniment of eighth notes.
- Vc.:** Measures 8-15. Plays a steady pattern of dotted quarter notes.
- DB:** Measures 8-15. Plays a steady pattern of dotted quarter notes.

This page of the musical score, titled 'WFOT', is page 3 of the document. It features a full orchestral arrangement with the following instruments and parts:

- Flute 1 (Fl. 1):** Melodic line starting at measure 16, marked *f*.
- Oboe (Ob.):** Two parts (1 and 2). Part 1 starts at measure 16, marked *f*. Part 2 enters later, marked *f*.
- Clarinet (Cl.):** Two parts (1 and 2). Part 1 enters at measure 16, marked *f*. Part 2 enters later, marked *f*.
- Horn (Hn.):** Four parts (1, 2, 3, 4). Part 1 starts at measure 16, marked *f*. Parts 2, 3, and 4 enter later, marked *f*.
- Tuba:** Part 4, marked *f*.
- Timpani (Timp.):** Marked *f*.
- Violin (Vln.):** First and Second parts (I and II). Both start at measure 16, marked *f*.
- Viola (Vla.):** Marked *mp* then *f*.
- Violoncello (Vc.):** Marked *f*, with *arco* markings.
- Double Bass (DB):** Marked *f*, with *arco* markings.

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). It also features performance instructions like *arco* and *pp 8vb* (pianissimo, 8 octaves below). The music is written in a 4/4 time signature.

24

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *p*

Cl. 2 *p*

B.Tbn. *pp* *cresc.* *(mf)* *mf*

Tuba *(8^{vb}) cresc.* *(mf)* *mf*

Timp. *p* *cresc.* *(mf)* *f*

24

Vln. I *f*

Vln. II *p* *cresc.* *(mf)* *f*

Vla. *p* *cresc.* *(mf)* *f*

Vc. *p* *cresc.* *(mf)* *f*

DB *p* *cresc.* *(mf)* *f*

50

47

Fl. 1 *p cresc.* (mf) *f*

Fl. 2 *mf cresc.* *f* *ff*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *p cresc.* (mf) *f*

47

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *mf cresc.* *f* *ff*

Hn. 4 *p cresc.* (mf) *f*

Tpt. 1 *mp cresc.* (mf)

Tpt. 2 *pp cresc.* (mp) (mf)

Timp. *p cresc.* (mf) *f*

50

47

Vln. I *p* *cresc.* (mf) *f*

Vln. II *p* *cresc.* (mf) *f*

Vla. *p cresc.* (mf) *f*

Vc. *p cresc.* (mf) *f*

DB 47 *p cresc.* pizz. (mf) *f*

56

1 *ff*

Fl.

2 *ff*

Ob.

1 *ff*

2 *ff*

Cl.

1 *ff*

2 *ff*

Bsn.

1 *ff*

2 *ff*

56

1 *ff*

Hn.

2 *ff*

3 *ff*

4 *ff*

1 *f*

Tpt.

2 *f*

Timp. *ff*

56

I *ff*

Vln.

II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

diu

unis.

arco

61 62

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Timp.

ff

61 62

Vln. I

Vln. II

Vla.

Vc.

DB

61

66

Fl. 1

Fl. 2

Cl. 1

Bsn. 1

Bsn. 2

ff

66

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

ff

ff

66

Vln. I

Vln. II

Vla.

Vc.

DB

ff

72

71 Picc. *ff*

Fl. 1
Fl. 2
Ob. 1
Cl. 1

71

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Timp.

72

71

Vln. I
Vln. II
Vla.
Vc.
DB

76
Fl. 1 *ff* \rightrightarrows *mf*

Ob. 1 *mf* \rightrightarrows *mp*

Cl. 1 *ff* *f* \rightrightarrows *mf* \rightrightarrows *mp*

Bsn. 1 *ff* \rightrightarrows *mf* \rightrightarrows *p*

1 *mf* \rightrightarrows *mp*

Hn. 2 *ff* \rightrightarrows *mf* *mp*

4 *ff* \rightrightarrows *mf* \rightrightarrows *p*

Timp. *ff* \rightrightarrows *mf* *mp*

I *ff* *div.* *mf* *unis.*

II *ff* \rightrightarrows *mf* \rightrightarrows *p*

Vla. *ff* \rightrightarrows *mf* \rightrightarrows *p*

Vc. *ff* \rightrightarrows *mf*

DB 76 *ff* \rightrightarrows *mf*

81

Cl. 1

p

81

1

p

2

Hn.

3

p

4

p

Timp.

p

81

I

p

div.

unis

II

p

Vla.

p

Vc.

p

81

pizz.

DB

p

Detailed description: This page of a musical score covers measures 81 through 88. The score is for a full orchestra and includes parts for Clarinet 1, Horns 1-4, Timpani, Violins I and II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or D minor) and the time signature is 6/8. The music begins at measure 81 with a dynamic marking of *p* (piano). The Clarinet 1 part features a melodic line with slurs and ties. The Horns 1 and 2 parts play a rhythmic pattern of eighth notes. The Timpani part has a steady eighth-note pulse. The Violin I part starts with a melodic line and includes markings for *div.* (divisi) and *unis* (unison). The Violin II part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Violoncello part has a melodic line with slurs. The Double Bass part starts at measure 81 with a *pizz.* (pizzicato) marking and a dynamic of *p*. The score ends at measure 88.

88 Fl. 1

1 Fl. *p*

2 Fl. *p*

Cl. 1

Bsn. 1

88

1 Hn. *p*

2 Hn. *p*

3 Hn.

4 Hn.

Timp.

88

I Vln.

II Vln.

Vla.

Vc.

88 DB

93

97

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *f assez*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

93

97

93

97

div.

unis.

pizz.

arco

99

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

ff *mp*

99

1 Hn. 1

2 Hn. 2

3 Hn. 3

4 Hn. 4

B.Tbn.

Tuba

Timp.

ff *f* *ff* *mp*

99

I Vln.

II Vln.

Vla.

Vc.

DB

ff arco

106 109

Fl. 1 *p*

Fl. 2 *p*

Cl. 1 *mp* *pp* *p*

Cl. 2 *mp* *pp* *p*

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

Bsn. 2 *p*

Hn. 2 *mp* *pp*

Hn. 3 *mp* *pp* *p*

Hn. 4 *mp* *p* *p*

BTbn. *pp*

Vln. I *mp* *pp* *p*

Vln. II *p*

Vc. *mp* *pp* *p*

DB *mp* *pp* *p*

114 119

Cl. 1 *mp*

Cl. 2 *mp*

Hn. 1 *mp*

Hn. 3

Vln. I *pp* 119 *mp*

Vln. II *pp+* *mp*

Vla. *p* *pp* *mp*

Vc. *pp*

DB 114

121

Fl. 1 *f cresc.*

Fl. 2 *mp* *mp+*

Cl. 1 *mp+* *mf* *mf+*

Cl. 2 *mf*

Hn. 1 *f cresc.*

Hn. 3 *f+*

Hn. 4 *f cresc.*

Timp. *f cresc.*

121

Vln. I *cresc. p. a p.* *(mf)* *f*

Vln. II *f cresc.*

Vla. *mp cresc. p. a p.* *(mf)* *f*

Vc. *mp cresc. p. a p.* *(mf)* *f*

DB 121 *mf* *cresc.* *f* *pizz.*

Musical score for WFOT, page 18, measures 129-136. The score includes parts for Flute 1, Clarinet 1 and 2, Horns 1-4, Timpani, Violin 1 and 2, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features a dynamic of fortissimo (ff).

Fl. 1: Measures 129-136. Starts with a dynamic of *ff*. The melody is characterized by rapid sixteenth-note passages.

Cl. 1 & 2: Measures 129-136. Both parts play a similar melodic line with a dynamic of *ff*.

Hn. 1-4: Measures 129-136. Horns 1 and 2 play a melodic line starting at *f+* and moving to *ff*. Horns 3 and 4 play a rhythmic accompaniment of eighth notes with a dynamic of *ff*.

Timp.: Measures 129-136. Plays a rhythmic pattern of eighth notes with a dynamic of *ff*.

Vln. I & II: Measures 129-136. Violins I and II play a melodic line with a dynamic of *ff*.

Vla.: Measures 129-136. Viola plays a melodic line with a dynamic of *ff*.

Vc.: Measures 129-136. Violoncello plays a bass line with a dynamic of *ff*.

DB: Measures 129-136. Double Bass plays a bass line with a dynamic of *ff*.

137

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

ff

ff

ff

ff

137

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

BTbn.

Tuba

Timp.

f

f

f *8^{vb}*

137

Vln. I

Vln. II

Vla.

Vc.

DB

137

143

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tuba

Vln. I

Vln. II

Vla.

Vc.

DB

f

ff

f

147 148

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

147

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

BTbn.

Tuba

Timp.

f *assez*

ff *8vb-*

147 148

Vln. I

Vln. II

Vla.

Vc.

DB

153

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

This system contains the staves for Flute 1, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The Flute 1 part begins with a melodic line marked with a forte (>) dynamic. The Oboe 1 part has a similar melodic line. The Oboe 2 part has a more rhythmic accompaniment. The Clarinet 1 part has a melodic line that becomes more active in the later measures, marked with a forte (>) dynamic. The Clarinet 2 part has a rhythmic accompaniment. The Bassoon 1 part has a melodic line. The Bassoon 2 part has a rhythmic accompaniment.

153

Hn. 1

Hn. 2

4

Tpt. 1

Tpt. 2

B.Tbn.

Tuba

This system contains the staves for Horn 1, Horn 2, Horn 4, Trumpet 1, Trumpet 2, Bass Trombone, and Tuba. The Horn 1 and Horn 2 parts have melodic lines. The Horn 4 part has a rhythmic accompaniment. The Trumpet 1 and Trumpet 2 parts have melodic lines marked with a forte (>) dynamic. The Bass Trombone part has a rhythmic accompaniment. The Tuba part has a rhythmic accompaniment.

153

Vln. I

Vln. II

Vla.

Vc.

DB

This system contains the staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and Violin II parts have melodic lines marked with a forte (>) dynamic. The Viola part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment. The Double Bass part has a rhythmic accompaniment.

162

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Cl. 1 *p* *mp*

Cl. 2 *p*

Bsn. 1 *mf*

Hn. 3 *p* *mf*

Hn. 4 *mf*

Detailed description: This system contains the first four staves of the score. The Flute 1 and Flute 2 parts begin with a melodic line in treble clef, marked *p* and *mp* respectively. The Clarinet 1 part features a more complex melodic line with slurs and accents, also marked *p* and *mp*. The Clarinet 2 part is marked *p*. The Bassoon 1 part is mostly silent until the end of the system, where it plays a short phrase marked *mf*. The Horn 3 part plays a sustained note marked *p*, which then moves to a higher register marked *mf*. The Horn 4 part is silent until the end, where it plays a short phrase marked *mf*. The time signature changes from 9/8 to 3/4.

162

Vln. I *p* *cresc.* *(mf)*

Vln. II *p* *cresc.* *(mf)*

Vla. *p* *cresc.* *(mf)*

Vc. *pizz.* *p* *cresc.* *arco* *(mf)*

DB *p* *162* *cresc.* *(mf)* *mf*

Detailed description: This system contains the last four staves of the score. The Violin I part starts with a melodic line marked *p*, which then crescendos to *(mf)*. The Violin II part is marked *p* and also crescendos to *(mf)*. The Viola part is marked *p* and crescendos to *(mf)*. The Violoncello part starts with a pizzicato accompaniment marked *p*, then crescendos to *(mf)* and switches to arco. The Double Bass part is marked *p* and includes a rehearsal mark *162*; it crescendos to *(mf)* and then *mf*. The time signature changes from 9/8 to 3/4.

168

Bsn. 1 *f*

Bsn. 2 *f*

174

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Timp. *f*

168

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

168

DB *f*

174

Detailed description: This page of a musical score, titled 'WFOT', contains measures 168 through 174. The score is arranged in systems for various instruments. The first system is for the Bsn. (Baritone Saxophone), with two staves (1 and 2). The second system is for the Hn. (Horn), with four staves (1, 2, 3, and 4). The third system is for the Timp. (Timpani). The fourth system is for the Vln. (Violin), with two staves (I and II). The fifth system is for the Vla. (Viola). The sixth system is for the Vc. (Violoncello). The seventh system is for the DB (Double Bass). The score includes dynamic markings of *f* (forte) and measure numbers 168 and 174. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

176

Fl. 1 *ff* G.P.

Fl. 2 *ff* G.P.

Ob. 1 *ff* G.P.

Ob. 2 *ff* G.P.

Cl. 1 *ff* G.P.

Cl. 2 *mf cresc.* *ff* G.P.

Bsn. 1 *mf cresc.* *ff* G.P.

Bsn. 2 *ff* G.P.

Hr. 2 *mf cresc.* *ff* G.P.

Hn. 3 *ff* G.P.

Hn. 4 *ff* G.P.

Tpt. 1 *ff* G.P.

BTbn. *ff* G.P.

Tuba *ff* G.P.

Timp. *mf cresc.* *ff* G.P.

Vln. I *mf cresc.* *ff* G.P.

Vln. II *mf cresc.* *ff* G.P.

Vla. *mf cresc.* *ff* G.P.

Vc. *mf cresc.* *ff* *div.* G.P.

DB *mf cresc.* *ff* G.P.

176

182

Fl. 1 *p*

Ob. 1 *mp+* *mf*

Cl. 1 *mp+* *mf*

Bsn. 1 *mp+*

Bsn. 2 *mp cresc.* -----

Hn. 2 *mp cresc.* ----- *mf*

Hn. 3 *p*

Hn. 4 *mp cresc.* ----- *mf*

182

Vln. I *p cresc.* ----- (*mp*)

Vln. II *p* *cresc.* ----- (*mp*) *unis.*

Vla. *p* *cresc.* ----- (*mp*) *unis.*

Vc. *p* *cresc.* ----- (*mp*)

DB *p* 182 *mp cresc.* -----

192 194

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

mf

mf

p

mf

mf

192

Hn. 1

Hn. 2

Hn. 3

Hn. 4

mf

mf

192 194

Vln. I

Vln. II

Vla.

Vc.

DB

mf

mf

mf

mf

mf

div.

unis.

201 Picc. 208

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

mf

201

Hn. 1 *mf*

Hn. 3 *mf*

201 208

Vln. I *mp* *mf*

Vln. II *mp* *mf* (div. unis.)

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

DB 201 *mp*

209

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

209

Hn. 1

Hn. 3

Tpt. 1

BTbn.

209

Vln. I

Vln. II

Vla.

Vc.

DB

div.

unis.

216

Picc.

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tpt. *f*

B.Tbn. *f*

Tuba *f*

Timp. *ff*

216

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

221 222 Picc.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

221

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
BTbn.
Tuba
Timp.

221 222

Vln. I
Vln. II
Vla.
Vc.
DB

226 Picc.

Fl. 1 *ff*

226

Hn. 1

2

3

4

Tpt. 1

2

Tuba *f*

Timpani *f*

226

Vln. I *div.*

Vln. II *unis.*

Vla. *div.*

Vc.

226

DB *pizz.*

232

Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

ff dim.
ff
ff
ff
ff
ff

Detailed description: This system contains the first six staves of the score. It features woodwind parts for Flute (1 and 2), Oboe 1, Clarinet (1 and 2), and Bassoon (1 and 2). The music is in 3/4 time. The first four staves (Flute, Oboe, Clarinet) have melodic lines with slurs and ties. The Bassoon parts are primarily rhythmic accompaniment. Dynamics include *ff* and *ff dim.*

232

Hn. 1
Hn. 2
Hn. 3
Hn. 4
BTbn.
Tuba
Timp.

ff dim.
ff dim.
ff
ff
ff
f

Detailed description: This system contains the next three staves of the score. It features Horn (1-4), Baritone Trombone, Tuba, and Timpani. The Horn parts have melodic lines with slurs. The Trombone and Tuba parts are primarily rhythmic accompaniment. Dynamics include *ff dim.* and *f*.

232

Vln. I
Vln. II
Vla.
Vc.
DB

232 arco

ff dim.
ff dim.
ff dim.
ff dim.
ff dim.

Detailed description: This system contains the final four staves of the score. It features Violin (I and II), Viola, Violoncello, and Double Bass. The Violin parts have melodic lines with slurs. The Viola, Violoncello, and Double Bass parts are primarily rhythmic accompaniment. Dynamics include *ff dim.* and *arco*.

243

237

1 Fl. *(mf)*-----*(mp)*---*(p)*---*pp*

2 Fl. *mf*

Ob. 1 *mf*

1 Cl. *mf*-----*mp*> *p*>

2 Cl. *mf*

1 Bsn. *mf*-----*mp*

2 Bsn. *mf*

237

1 Hn. 3 *(mf)*-----*(mp)*---*pp*

4 Hn. 3 *(mf)*-----*(mp)*---*pp*

Tpt. 2

BTbn. *mf*-----*mp*

Tuba *mf*-----*mp*

Timp. *mf*-----*mp*

243

237

I Vln. *(mf)*-----*(mp)*---*(p)*---*pp* *p* *div.*

II Vln. *(mf)*-----*(mp)*---*pp* *p*

Vla. *(mf)*-----*(mp)*---*pp* *p*

Vc. *(mf)*-----*(mp)*---*pp* *p*

DB *(mf)*-----*(mp)*---*pp*

247 *rit.* Picc.

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Vln. I *pp*

Vln. II *pp* unis.

Vla. *pp*

Vc. *pp* div. unis.

DB *p* *pp*