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Edward Nesbit

# Partita

*for Trumpet and String Quintet*

## PARTITA

EDWARD NESBIT

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*Partita* was commissioned by Matilda Lloyd, with funds provided by the RVW Trust.

The first performance was given by Matilda Lloyd in St. Clement's Church, Sandwich, on 8th July 2018, as part of Deal Festival.

### INSTRUMENTATION

Trumpet in B $\flat$

Violin I

Violin II

Viola

Violoncello

Double Bass

Duration c. 12'

Score in C

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### PERFORMANCE NOTES

Movements should follow on from each other with only a short pause between each movement.

The semicircular markings in the strings in Musette 4 indicate excessive bow pressure, producing a scratching sound more than the notated pitch.

At the end of Song 3, the trumpeter should walk offstage to a location far enough away that the music sounds distant, but near enough to allow accurate coordination with the strings; in these passages, the dynamics in inverted commas indicate the dynamic played, and the dynamics after the '=' signs indicates the dynamic that should be heard in the hall.

### PROGRAMME NOTE

*Partita* is a set of 13 very short movements, all of which refer to pre-existing, and very old, genres: fanfares, songs, musettes, dances, and a chorale. The form is best understood as a kind of disrupted rondo. The musettes function as the rondo theme, alternating with dances and songs. The increasingly long fanfare movements break into this neat symmetrical structure with increasing frequency, and come to dominate the piece. In the last movement the soloist leaves the stage, and the strings play new chorale material while memories of trumpet fanfares are heard from afar.

# Partita

## I - Fanfare 1

EDWARD NESBIT

♩ = 120

2 + 3

Trumpet in Bb  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

8

3 + 2

Tpt.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

## II - Song 1

♩ = 60

Tpt.  
Vln. I  
Vln. II  
Vla.  
Vc.

7

Tpt. *pp* *p* *pp*

Vln. I *p* *p* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p* *p* *p*

Vla. *p* *p* *p* *p* *p* *p*  
sul tasto pos. nat.

Vc. *p* *p* *p* *p* *p* *p*

13

Tpt. *p* *pp*

Vln. I *p* *p* *p* *p*

Vln. II *p* *p* *p* *p*

Vla. *p* *p* *p* *p*

Vc. *p* *p* *p* *p*

### III - Musette 1

$\text{♩} = 132$

Tpt. straight mute *p*

Vln. I *pizz.* *sffz*

Vln. II *f* *ff* *f* *ff* *f* *ff* *pizz.* *arco* *f*

Vla. *f* *ff* *f* *ff* *f* *ff* *pizz.* *arco* *f*

Vc. *arm. nat. sul I* *mp > p*

Db. *arco, arm. nat. sul I* *mp > p*

7

7

Tpt. *p* (pizz.)

Vln. I *sfz* (pizz.)

Vln. II *ff* (pizz.) *f* *ff* (arco) *sfz* *f* *ff* *f*

Vla. *ff* (pizz.) *f* *ff* (arco) *sfz* *f* *ff* *f*

Vc. *mp* > *p*

Db. *mp* > *p*

Detailed description: This system contains measures 7 through 12. The Tuba part features triplet eighth notes starting in measure 8, marked with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The Violin I part consists of sustained chords, mostly marked *sfz* (sforzando), with a pizzicato instruction in measure 8. The Violin II and Viola parts play sixteenth-note patterns, alternating between *ff* (fortissimo) and *f* (forte) dynamics, with some arco (bowed) passages. The Violoncello and Double Bass parts play sustained chords, marked with a dynamic of *mp* > *p* (mezzo-piano to piano).

13

13

Tpt. *p* (pizz.)

Vln. I *sfz* (pizz.)

Vln. II *ff* *f* < *ff* *f* < *ff* *f* < *ff* *sfz* (pizz.) *f* (arco) *ff* *f* < *ff* *f* < *ff* *f* < *ff*

Vla. *ff* *f* < *ff* *f* < *ff* *f* < *ff* *sfz* (pizz.) *f* (arco) *ff* *f* < *ff* *f* < *ff* *f* < *ff*

Vc. *mp* > *p*

Db. *mp* > *p*

Detailed description: This system contains measures 13 through 18. The Tuba part continues with triplet eighth notes, marked *p* (piano) and *pizz.*. The Violin I part remains with sustained chords, marked *sfz* and *pizz.*. The Violin II and Viola parts continue with sixteenth-note patterns, showing dynamic fluctuations between *ff*, *f*, and *sfz*, with some arco passages. The Violoncello and Double Bass parts remain with sustained chords, marked *mp* > *p*.

19

19

Tpt. *p* (pizz.) *f* remove mute

Vln. I *sfz* (pizz.)

Vln. II *ff* *f* < *ff* *ff* *sfz* (pizz.)

Vla. *ff* *f* < *ff* *ff* *sfz* (pizz.)

Vc. *mp* > *p*

Db. *mp* > *p* *sfz*

Detailed description: This system contains measures 19 through 24. The Tuba part features triplet eighth notes, marked *p* (piano) and *pizz.* in the first half, and *f* (forte) in the second half, with a "remove mute" instruction at the end. The Violin I part consists of sustained chords, marked *sfz* and *pizz.*. The Violin II and Viola parts play sixteenth-note patterns, marked with *ff*, *f*, and *sfz* dynamics, with some arco passages. The Violoncello and Double Bass parts play sustained chords, marked with *mp* > *p* and *sfz* dynamics.

# IV - Dance 1

♩. = 176

Tpt.

Vln. I  
pizz.  
*p* *mp*

Vln. II  
pizz.  
*p*

Vla.  
pizz.  
*p*

Vc.

Db.

8

Tpt.

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

Vln. II  
(pizz.)  
*mp* *p* *mp*

Vla.  
(pizz.)  
*mp* *p* *mp*

Vc.  
arm. nat. sul II  
*p*

Db.  
arm. nat. sul I  
*p*

17

Tpt.  
open  
*p* *pp*

Vln. I  
(pizz.)  
*p*

Vln. II  
(pizz.)  
*pp* *p*

Vla.  
(pizz.)  
*pp* *p*

Vc.  
*p*

Db.  
*p*

26

Musical score for measures 26-34. The Tpt. part has a long note starting at measure 26 with a dynamic of *p*. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked *(pizz.)* and have dynamics of *mp* and *pp* in the first system, and *p* in the second system. The score includes a key signature change from one flat to two flats at measure 28.

35

Musical score for measures 35-43. The Tpt. part has a long note starting at measure 35 with a dynamic of *pp*. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked *(pizz.)* and have dynamics of *mp* and *pp* in the first system, and *p* in the second system. The score includes a key signature change from two flats to one flat at measure 38.

44

Musical score for measures 44-52. The Tpt. part has a long note starting at measure 44 with a dynamic of *mp*. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked *(pizz.)* and have a dynamic of *mp* throughout. The score includes a key signature change from one flat to two flats at measure 48.



# V - Musette 2

♩ = 132 straight mute

Tpt. *p* *p leggiero* *p*

Vln. I *pizz.* *sfz* *p* *sfz*

Vln. II *pizz.* *p* *sfz* *p* *sfz*

Vla. *pizz.* *p* *sfz* *p* *sfz*

Vc. *arm. nat. sul II* *arm. nat. sul I* *sim. sempre* *p* *mp* *p* *mp* *p*

Db. *arm. nat. sul I* *arm. nat. sul I* *sim. sempre* *p* *mp* *p* *mp* *p*

8

Tpt. *p*

Vln. I *pizz.* *p* *sfz* *sfz* *sfz*

Vln. II *pizz.* *p* *sfz* *p* *sfz* *p* *sfz*

Vla. *pizz.* *p* *sfz* *p* *sfz* *p* *sfz*

Vc. *p* *mp* *p* *mp* *p*

Db. *p* *mp* *p* *mp* *p*

15

Tpt. *p* *remove mute*

Vln. I *pizz.* *p* *sfz* *arco* *p* *sfz*

Vln. II *pizz.* *p* *sfz*

Vla. *pizz.* *p* *sfz*

Vc. *mp* *p*

Db. *mp* *p*

# VI - Song 2

♩ = 60

Tpt. *open*  
*p espress.* *pp* *p*

Vln. I *arm. nat. sul III* *arm. nat. sul IV*  
*p* *p* *p* *p* *p* *p*

Vln. II *arco, arm. nat. sul III* *arm. nat. sul IV*  
*p* *p* *p* *p* *p* *p*

Vla. *arco, arm. nat. sul III* *arm. nat. sul IV*  
*p* *p* *p* *p* *p* *p*

Vc. *arm. nat. sul III* *arm. nat. sul IV*  
*p* *p* *p* *p* *p* *p*

7

Tpt. *pp* *p*

Vln. I *p* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p* *p*

Vla. *sul tasto* *pos. nat.*  
*p* *p* *p* *p* *p*

Vc. *p* *p* *p* *p* *p*

12

Tpt. *pp* *p* *pp*

Vln. I *p* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p* *p*

Vla. *p* *p* *p* *p* *p*

Vc. *p* *p* *p* *p* *p*

# VII - Fanfare 2

Tempo:  $\text{♩} = 120$

Measure 1-6:  $f$ ,  $ff$ ,  $mf$ ,  $f$

Measure 7-12:  $2 + 2 + 3$

Instrumentation: Tpt., Vln. I, Vln. II, Vla., Vc., Db.

Performance instructions: *pizz.*, *ffz*, *ff*, *p*, *ff*, *pizz.*, *ffz*, *sul II*

Measure 7-13:  $3 + 2$

Measure 14-19:  $3 + 2$

Measure 20-25:  $3 + 2$

Instrumentation: Tpt., Vln. I, Vln. II, Vla., Vc., Db.

Performance instructions:  $ff$ ,  $p$ , *(pizz.)*,  $ffz$ ,  $mp$ , *pizz.*,  $ff$ ,  $mp$ , *pizz.*,  $ff$ , *(pizz.)*,  $ffz$

Measure 14-20:  $2 + 2 + 3$

Instrumentation: Tpt., Vln. I, Vln. II, Vla., Vc., Db.

Performance instructions:  $f$ , *(pizz.)*,  $ffz$ ,  $p$ ,  $cresc.$ ,  $fffz$ ,  $mp$ , *pizz.*,  $mp$ ,  $cresc.$ ,  $fffz$ ,  $mp$ ,  $cresc.$ ,  $p$ ,  $fffz$ , *(pizz.)*,  $fffz$

21 3 + 2

Tpt. *mf* *p* *f* *sffz*

Vln. I (pizz.) *f* *sffz*

Vln. II (pizz.) *f* arco *sffz*

Vla. (pizz.) *f* arco *sffz*

Vc. *p* *sffz*

Db. (pizz.) *sffz*

### VIII - Musette 3

$\text{♩} = 132$

Vln. I pizz. *p scherzando*

Vln. II pizz. *p scherzando*

Vla. pizz. sul II *p scherzando*

Vc. arm. nat. sul II *p* arm. nat. sul I *mp > p* sim. sempre *mp > p*

Db. arm. nat. sul I *p < mp > p* sim. sempre *mp > p*

7

Vln. I (pizz.) *p*

Vln. II (pizz.) *p*

Vla. (pizz.) *p*

Vc. *mp > p* *< mp >* *p* *< mp >*

Db. *mp > p* *< mp >* *p* *< mp >*

Musical score for measures 14-20. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 3/4. Measures 14-15 are marked with a dynamic of *p* and include the instruction *(pizz.)*. Measures 16-17 are marked with *mp > p*. Measures 18-20 are marked with *mp*. The Vln. I and Vln. II parts feature triplet patterns. The Vla. part also features triplet patterns. The Vc. and Db. parts consist of sustained notes with a dynamic of *p* in measures 14-15, transitioning to *mp > p* in measures 16-17, and *mp* in measures 18-20.

Musical score for measures 21-27. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 3/4. Measures 21-26 are marked with a dynamic of *p* and include the instruction *(pizz.)*. Measure 27 is marked with *(non dim.)*. The Vln. I and Vln. II parts feature triplet patterns. The Vla. part also features triplet patterns. The Vc. and Db. parts consist of sustained notes with a dynamic of *p* in measures 21-26, and *(non dim.)* in measure 27.

## IX - Dance 2

Musical score for measures 28-33. The score is for five instruments: Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked as  $\text{♩} = 176$ . The Tpt. part features a melodic line with dynamics *p*, *poco*, *p*, *pp*, *p*, *poco*, *p*, *pp*, and *p*. The Vln. I, Vln. II, and Vla. parts are marked with *(pizz.)*. The Vc. and Db. parts feature sustained notes with dynamics *mp* and *p*. The Vc. part includes the instruction *arm. nat. sul II* and *arm. nat. sul IV*. The Db. part includes the instruction *arm. nat. sul I*.

10

Score for measures 10-18. The Tpt. part features a melodic line with dynamics *p*, *pp*, *p*, *poco*, *p*, *pp*, *p*, and *poco*. Vln. I and Vln. II play pizzicato with dynamics *p* and *mp*. Vla. plays pizzicato with dynamics *p* and *mp*. Vc. and Db. play sustained notes with dynamics *mp* and *p*.

19

Score for measures 19-27. The Tpt. part continues with dynamics *pp*, *p*, *poco*, *pp*, *p*, *poco*, and *p*. Vln. I and Vln. II play pizzicato with dynamics *p* and *mp*. Vla. plays pizzicato with dynamics *p* and *mp*. Vc. and Db. play sustained notes with dynamics *mp* and *p*.

28

Score for measures 28-36. The Tpt. part features dynamics *pp*, *p*, *pp*, and *p*. Vln. I and Vln. II play pizzicato with dynamics *p*, *mp*, and *p*. Vla. plays pizzicato with dynamics *mp* and *p*. Vc. and Db. play sustained notes with dynamics *p* (non cresc.), *mp*, and *p*.

37

Score for measures 37-45. The Tpt. part features a long melodic line with dynamics *pp* and *p*. Vln. I and Vln. II play a rhythmic pattern with *pizz.* and dynamics *mp* and *p*. Vla. plays a similar rhythmic pattern. Vc. and Db. provide harmonic support with dynamics *mp* and *p*.

46

Score for measures 46-53. The Tpt. part has accents and dynamics *pp p*. Vln. I and Vln. II continue with *pizz.* and dynamics *mp* and *p*. Vla. also has *pizz.* and dynamics *mp* and *p*. Vc. and Db. have dynamics *mp* and *p*.

54

Score for measures 54-61. The Tpt. part has dynamics *pp*, *p*, *poco*, *pp*, *p*, and *poco*. Vln. I and Vln. II have dynamics *mp*. Vla. has dynamics *mp*. Vc. and Db. have dynamics *mp* and *p*.

63

Tpt. *ppp*

Vln. I (pizz.)

Vln. II (pizz.)

Vla. (pizz.)

Vc. *poco p*

Db. *poco p*

# X - Musette 4

$\text{♩} = 132$

straight mute

Tpt. *p*

Vln. I *arco fff* *pp*

Vln. II *arco fff* *pp*

Vla. *fff* *pp*

Vc. *fff* *pp*

Db. *pizz. p*

7

Tpt. *p*

Vln. I *fff* *pp*

Vln. II *fff* *pp*

Vla. *fff* *pp*

Vc. *fff* *pp*

Db. (pizz.) *p*



14

Tpt. *remove mute*

Vln. I *fff* *pp*

Vln. II *fff* *pp*

Vla. *fff* *pp*

Vc. *fff* *pp*

Db. (pizz.) *p* *ppp*

# XI - Fanfare 3

$\text{♩} = 120$   
open

Tpt. *p* *mp* *p*

Vln. I pizz. *p* *mp* *p* *mf* *p*

Vln. II pizz. *p* *mp* *p* *mf* *p*

Vla. pizz. *p* *mp* *p* *mf* *p*

Vc. pizz. *mp* *p* *mf* *p*

Db. pizz. *mp* *p* *mf* *p*

9

Tpt. *mf* *p* *mp* *f* *p* *mp*

Vln. I (pizz.) *mf* *p* *p* *mp* *sfz*

Vln. II (pizz.) *mf* *p* *p* *mp* *f* *pp* arco

Vla. (pizz.) *mf* *p* *p* *mp* *f* *pp* arco, sul II

Vc. (pizz.) *mf* *mp* *mp* *mp* *sfz*

Db. (pizz.) *mf > mp* *mp* *sfz*

17 3 + 2 2 + 3

Tpt. *p* *mp p* *mp* *mf*

Vln. I (pizz.) *p* *mp* *p* *mp*

Vln. II pizz. *p* *mp* *p* *mp*

Vla. pizz. *p* *mp* *p* *mp*

Vc. (pizz.) *mp* *p* *mp*

Db. (pizz.) *mp* *p* *mp*

25 3 + 2 2 + 2 + 3

Tpt. *mp* *mf* *p* *mp* *f*

Vln. I (pizz.) *mf* *mp* *mf* *sffz*

Vln. II (pizz.) *mf* *mp* *mf < f* *pp* *arco, sul II*

Vla. (pizz.) *mf* *mp* *mf < f* *pp* *arco, sul II*

Vc. (pizz.) *mf* *mp* *mf* *sffz*

Db. (pizz.) *mf* *mp* *mf* *sffz*

32

Tpt. *ff* *f* *ff* *f*

Vln. I (pizz.) *sffz* *sffz*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. arco *p* *ff* *p* *ff* *p*

Db. (pizz.) *sffz* *sffz*

39 2 + 3

Musical score for measures 39-42. The score is for a full orchestra. The instruments are Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time. Measure 39 starts with a *ff* dynamic. Measure 40 has a *sfz* dynamic. Measure 41 has a *fp* dynamic. Measure 42 has a *f* dynamic. There are also *sfz* markings in measures 40 and 42. The score includes pizzicato (*pizz.*) markings for Vln. I, Vln. II, and Vc. in measure 42. There are also *p* and *mf* markings in measure 41. A *3* (triple) marking is present in measure 39.

### XII - Song 3

$\text{♩} = 52$

Musical score for measures 43-48. The score is for a full orchestra. The instruments are Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time. The tempo is marked  $\text{♩} = 52$ . Measure 43 starts with a *mf* dynamic. Measure 44 has a *p* dynamic. Measure 45 has a *mf* dynamic. Measure 46 has a *mf* dynamic. Measure 47 has a *p* dynamic. Measure 48 has a *mf* dynamic. The score includes *arco* markings for Vln. I, Vln. II, and Db. in measures 43, 44, 45, 46, 47, and 48. There are also *mf 5* markings for Vln. I, Vln. II, and Vla. in measures 43, 44, 45, 46, 47, and 48. There are *3* (triple) markings for Vc. and Db. in measures 43, 44, 45, 46, 47, and 48.

8

Musical score for measures 49-54. The score is for a full orchestra. The instruments are Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time. Measure 49 starts with a *p* dynamic. Measure 50 has a *mf* dynamic. Measure 51 has a *mp* dynamic. Measure 52 has a *mf* dynamic. Measure 53 has a *mf* dynamic. Measure 54 has a *mf* dynamic. The score includes *arco* markings for Vln. I, Vln. II, and Db. in measures 49, 50, 51, 52, 53, and 54. There are also *mf 5* markings for Vln. I, Vln. II, and Vla. in measures 49, 50, 51, 52, 53, and 54. There are *3* (triple) markings for Vc. and Db. in measures 49, 50, 51, 52, 53, and 54.

14

Score for measures 14-18. The trumpet part (Tpt.) begins with a melodic line marked *poco* and *p mf*. The violin I (Vln. I) part features a complex melodic line with triplets and a dynamic range from *mf* to *p*. The violin II (Vln. II) part consists of sustained notes with a *mf* dynamic. The viola (Vla.) part has a rhythmic pattern with triplets and a dynamic range from *p* to *mf*. The cello (Vc.) and double bass (Db.) parts play a steady triplet bass line with a *mf* dynamic.

19

Trumpeter moves to offstage position

Score for measures 19-23. The trumpet part (Tpt.) is silent, with a box indicating "Trumpeter moves to offstage position" and a *p* dynamic marking. The violin I (Vln. I) part continues with its melodic line, including a *pp mp* dynamic marking. The violin II (Vln. II) part has a *mf* dynamic. The viola (Vla.) part has a *mf* dynamic. The cello (Vc.) and double bass (Db.) parts continue with their triplet bass line, with a *mp* dynamic marking.

### XIII - Fanfare 4 - Chorale

$\text{♩} = 60$  ( $\text{♩} = 120$ )

Score for measures 24-28. The trumpet part (Tpt.) is silent. The violin I (Vln. I) part starts with a *mf warmly* dynamic and includes a *f* dynamic. The violin II (Vln. II) part also starts with *mf warmly* and includes a *f* dynamic. The viola (Vla.) part has a *mf warmly* dynamic and includes a *f* dynamic. The cello (Vc.) and double bass (Db.) parts have a *mf warmly* dynamic and include a *f* dynamic. The score features various time signatures and dynamic markings throughout.

7 Offstage 2 + 2 + 3

Tpt. *f* (= *p*) *ff* (= *mp*)

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

11

Tpt. *f* (= *p*) *f* (= *p*)

Vln. I *f* *mf* *f* *mp*

Vln. II *f* *mf* *f* *mp*

Vla. *f* *mf* *f* *mp*

Vc. *f* *mf* *f* *mp*

Db. *f* *mf* *f* *mp*

15 2 + 3

Tpt. *ff* (= *mp*) *f* (= *p*) *ff* (= *mp*)

Vln. I *mf* *f* *mf* *f* *mf* *f* *mp*

Vln. II *mf* *f* *mf* *f* *mf* *f* *mp*

Vla. *mf* *f* *mf* *f* *mf* *f* *mp*

Vc. *mf* *f* *mf* *f* *mf* *f* *mp*

Db. *mf* *f* *mf* *f* *mf* *f* *mp*

20

Tpt. *f*' (= *p*)

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Db. *mf* *mp* *mf*

25

Tpt. *f*' (= *p*) *f*' (= *p*)

Vln. I *f* *mf* *f* *mp* *mf* *p*

Vln. II *f* *mf* *f* *mp* *mf* *p*

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

Vc. *f* *mf* *f* *mp* *mf* *p*

Db. *f* *mf* *f* *mp* *mf* *p*

29

Tpt. *f*' (= *p*)

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

Vln. II *mp* *pp* *p* *pp*

Vla. *mp* *pp* *p* *pp*

Vc. *mp* *pp* *p* *pp*

Db. *mp* *pp* *p* *pp*