

Russell Steinberg

War Piece

Sextet for Flute, Trumpet,
String Quartet

op. 13

I. Battle

II. Funeral Plain

III. Crows and Flies

Duration: 15 Minutes

Blown to Bits Publications

War Piece

Sextet for Flute, Trumpet, String Quartet
by Russell Steinberg

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Performance Notes

This work almost got me kicked out of the Harvard doctoral program. It received the loudest ovation of the evening at its premiere in the university's Paine Hall. Then the following day I was summoned before a committee to determine if I was worthy to remain in the program for the sin of composing such an offensive trifle. At this time, when serialism and/or atonality were the reigning stylistic ideology, a tonal neoclassic work was at best a juvenile experiment. One of the violinists was specifically questioned about why he agreed to play it. The violinist responded that he thought it was a terrific piece and fun to play. The committee essentially shrugged their shoulders and I was placed on some kind of probation.

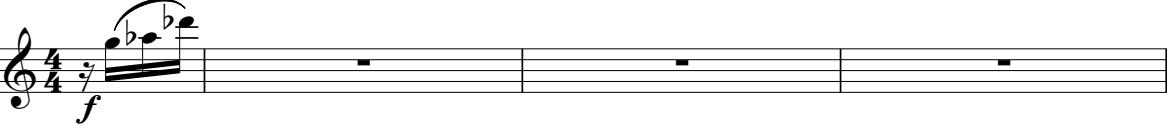
War Piece is a perky three movement work offering a sardonic perspective to one of man's favorite pastimes. It was my response to the horrors in Central American revolution and manipulative super-power politics that culminated in the Iran-Contra affair. The neoclassic, perhaps Prokoffevian flavor suggests toy soldiers in the first movement *Battle*. The trumpet elegy in the second movement *Funeral Plain* sobers the mood temporarily, but macabre exuberance returns in the third movement's *Crows and Flies*, a scavenger's holiday.

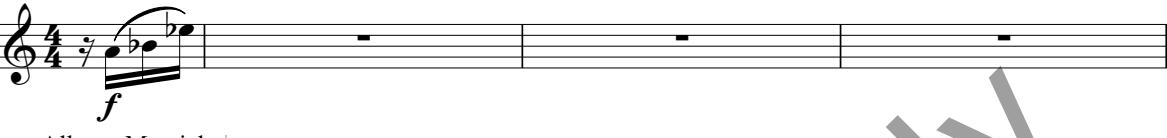
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I. Battle

Russell Steinberg

Allegro Marziale $\text{♩} = 120$

Flute 

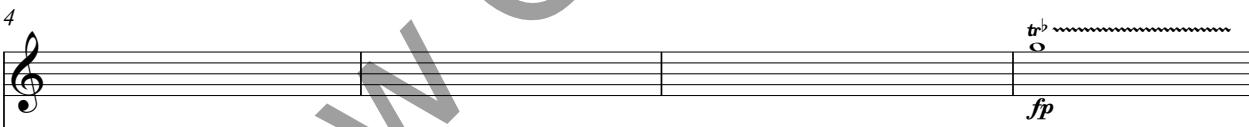
Trumpet in B♭ 

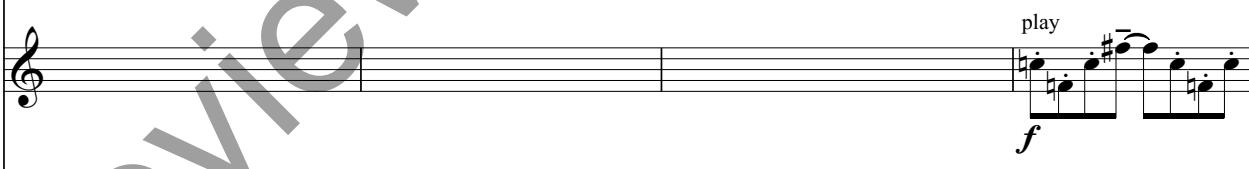
Violin I 

Violin II 

Viola 

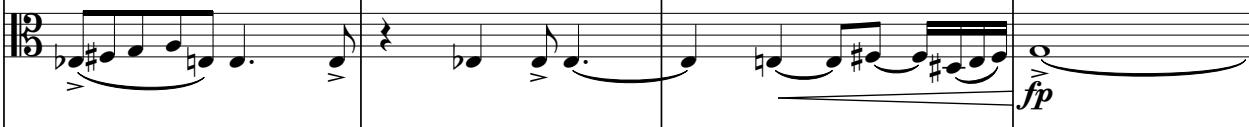
Cello 

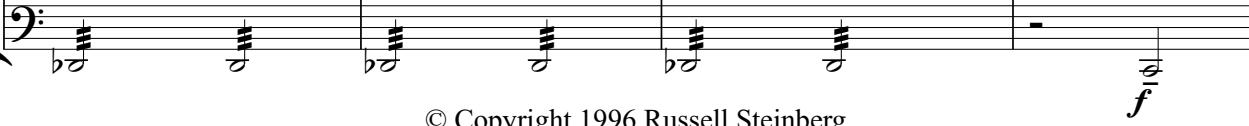
Fl. 

B♭ Tpt. 

Vln. I 

Vln. II 

Vla. 

Vc. 

8

Fl. *mf* 6 tr play > *f* 3 3

B♭ Tpt.

Vln. I *mf* 6 tr *f*

Vln. II *mf* *b*(b) *mf*

Vla. *mf*

Vc. *f*

II

Fl. 3 3 3 *ff* *f*

B♭ Tpt. *mf* *ff*

Vln. I *ff* 3 *f*

Vln. II *ff* 3 *f*

Vla. *ff* *f*

Vc. *ff* *f*

15

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

This section of the score covers measures 15 through 18. The instrumentation includes Flute, B-flat Trumpet, Violin I, Violin II, Cello, and Bassoon. The music consists of six staves. Measure 15 starts with a rest for Flute and B-flat Trumpet, followed by a melodic line for Flute. Measures 16-17 show complex rhythmic patterns for all instruments, including eighth-note and sixteenth-note figures. Measure 18 concludes with sustained notes from the bassoon and cello.

19

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

This section of the score covers measures 19 through 22. The instrumentation remains the same: Flute, B-flat Trumpet, Violin I, Violin II, Cello, and Bassoon. The music features dynamic markings such as *mp*, *f*, and *mf*. Measure 19 begins with a rest for Flute and B-flat Trumpet. Measures 20-21 show rhythmic patterns with sixteenth-note figures. Measure 22 concludes with a dynamic marking of *ff express.*

Musical score for orchestra, page 23, measures 23-25.

Fl. (Flute) plays a continuous eighth-note pattern in 3/4 time, dynamic *mf*. The measure ends with a forte dynamic *f*.

B♭ Tpt. (B-flat Trumpet) plays a eighth-note pattern in 3/4 time, dynamic *mf*.

Vln. I (Violin I) and **Vln. II** (Violin II) play eighth-note patterns in 3/4 time, dynamic *mf*. The measure ends with a forte dynamic *f*.

Vla. (Cello) and **Vc.** (Double Bass) play eighth-note patterns in 3/4 time, dynamic *f*.

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32

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

36

G.P.

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: The musical score is divided into two systems. System 1 (measures 32-35) includes parts for Flute, Bassoon, Violin I, Violin II, Cello, and Double Bass. The Flute and Bassoon play eighth-note patterns with dynamic ff. Violin I uses arco and pizzicato techniques. System 2 (measures 36-39) continues with the same instrumentation. The Flute and Bassoon play eighth-note patterns with dynamic ff. Violin I and Violin II play eighth-note patterns with dynamic f. Cello and Double Bass play sustained notes with dynamic f. Performance instructions include 'con sord.' for the Bassoon and 'sul G' for the Violin I in System 1, and 'sul C' for the Double Bass in System 2.

40

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

p

con sord.

p

con sord.

con sord.

pizz.

Cello *mf*

mp

mp

47

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

espress.

mp

p

pp

sul tasto

pp

p

arco

con sord.

54

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

60

Fl.

Tpt.

Play

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

67

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf sfz > mp

sfz > mp

senza sord.

senza sord.

p < mf sfz

p < mp sfz

p < mp sfz

p < mp sfz

tr

< mp sfz

= mp sfz

> p

74

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

senza sord.

p

6

6

6

6

6

6

6

79 *poco accel.* > **Tempo piu mosso** ♩=126-132

Fl. *poco accel.*

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

83

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

86

F1.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

pizz.

88

F1.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

arc

marcato

f

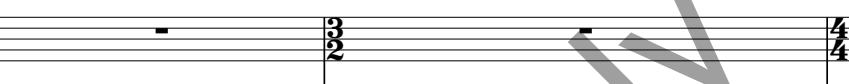
marcato

f

91

F1. - *f* | 

B♭ Tpt. - *f* | 

Vln. I - | 

Vln. II - | 

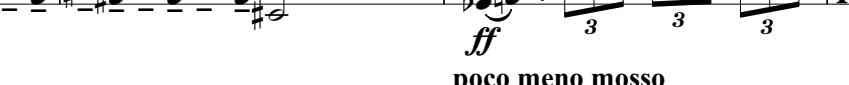
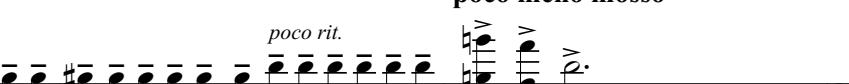
Vla. - | 
3 3 3 3 | *f* | 

Vc. - | 
3 3 3 3 | *f* |

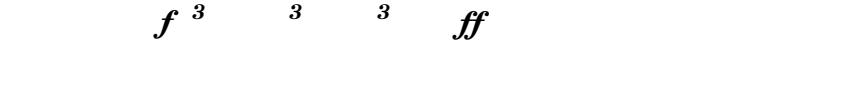
poco meno mosso

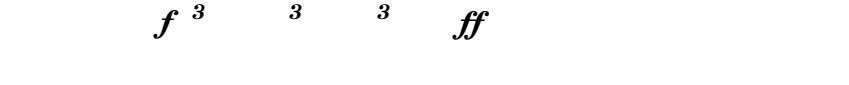
94

F1. | 
3 3 3 3 | *ff* | 

B♭ Tpt. | 
3 3 3 3 | *poco rit.* | 
3 3 3 3 | *ff* | 

Vln. I | 
3 3 3 3 | *poco rit.* | 
3 3 3 3 | *ff* | 

Vln. II | 
3 3 3 3 | *poco rit.* | 
3 3 3 3 | *ff* | 

Vla. | 
3 3 3 3 | *f* |

Vc. |
3 3 3 3 | *poco rit.* |

tempo piu mosso

Fl. *mf*

B♭ Tpt. *mf*

Vln. I *marcato*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

tempo piu mosso

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

100

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

103

Fl.

B♭ Tpt.

Vln. I arco

Vln. II

Vla.

Vc.

107

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

Subito a Tempo

119

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

This section of the score begins at measure 119. The Flute and Bassoon are silent. The Violins play eighth-note patterns in 3/4 time, with dynamic markings of *mp*. The Cello and Double Bass provide harmonic support with sustained notes. Measure 120 continues with similar patterns from the strings. Measures 121 and 122 show the Flute and Bassoon entering with eighth-note patterns, while the strings continue their harmonic function. Measure 123 concludes with a sustained note from the Bassoon.

124

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

This section begins at measure 124. The Flute and Bassoon play eighth-note patterns in 3/4 time, with dynamics *f*, *f*, *mf*, and *f*. The Violins play sixteenth-note patterns in 5/4 time, with dynamics *f*, *f*, *mp* (crescendo), and *f*. The Cello and Double Bass provide harmonic support with sustained notes. Measures 125 through 129 continue this pattern, with the Flute and Bassoon maintaining their eighth-note patterns and the Violins providing sixteenth-note harmonic support.

128

Fl. *sffz*

B♭ Tpt.

Vln. I *sffz*

Vln. II *sffz*

Vla.

Vc.

131

Fl.

B♭ Tpt.

Vln. I

Vln. II *sffz*

Vla.

Vc.

134

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vcl.

137

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vcl.

141

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

poco a poco accelerando

p

p

p

mp

145

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

tr ~ *tr* ~

mp

f

ff

f

ff

f

ff

mp

f

ff

mp

f

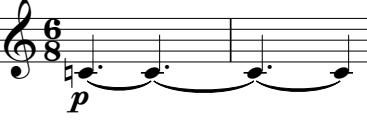
ff

f

ff

II. Funeral Plain

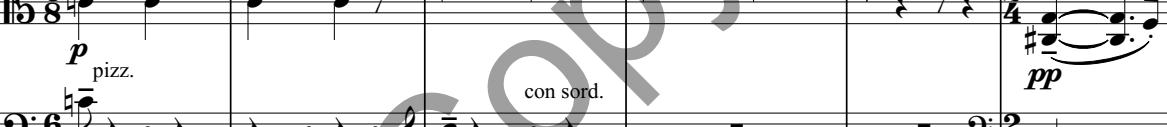
Andante con moto $\text{♩} = 40$

Flute 

Trumpet in B♭ 

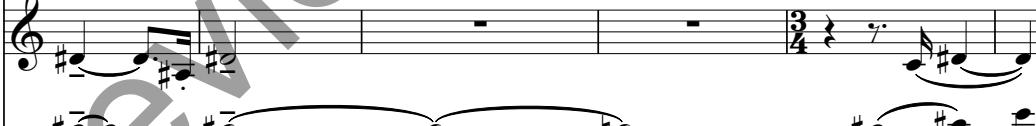
Violin I 

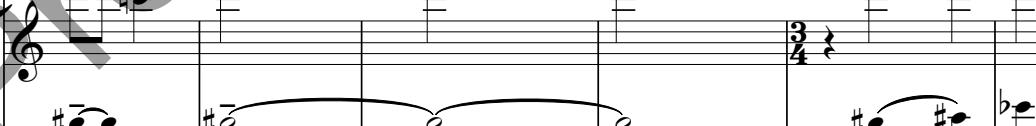
Violin II 

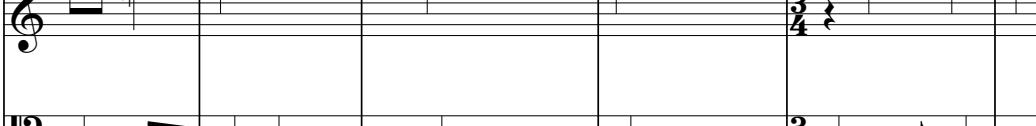
Viola 

Cello 

Fl. 

B♭ Tpt. 

Vln. I 

Vln. II 

Vla. 

Vc. 

13

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

espress.

Solo

p

p

p

p

The musical score consists of six staves. The first staff features a flute (Fl.) playing eighth-note patterns with dynamics *p*, *mp*, and *solo*. The second staff features a bassoon trumpet (B♭ Tpt.) with a dynamic *p* and a marking *espress.*. The third staff features a violin I (Vln. I) with a dynamic *p*. The fourth staff features a violin II (Vln. II). The fifth staff features a viola (Vla.) with a dynamic *p*. The sixth staff features a cello (Vc.) with a dynamic *p*.

19

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

p

mf p

mf p

senza sord.

The musical score continues. The first staff features a flute (Fl.) with dynamics *mf* and *p*. The second staff features a bassoon trumpet (B♭ Tpt.) with a dynamic *mf p*. The third staff features a violin I (Vln. I) with a dynamic *mf*. The fourth staff features a violin II (Vln. II). The fifth staff features a viola (Vla.) with a dynamic *mf p*. The sixth staff features a cello (Vc.) with a dynamic *mf p* and a marking *senza sord.*

24 *piu mosso*

F1. *p* *p*

B♭ Tpt. *mp*

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p*

Vc. *p*

senza sord.

senza sord.

29

F1. *mp*

B♭ Tpt. *senza sord.*

Vln. I *mp*

Vln. II

Vla. *espress.*

Vc.

22

35

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

41

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

Fl. *ff*

B♭ Tpt. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Fl.

B♭ Tpt. *marcato*

Vln. I *marcato*

Vln. II *marcato*

Vla. *marcato*

Vc.

54

F1. - *mf cresc.* *ff* *sfs* *sfs*

B♭ Tpt. *sfs* *mf cresc.* *ff*

Vln. I *sfs mf cresc.* *3 3 ff*

Vln. II *sfs mf cresc.* *3 3 ff*

Vla. *sfs mf cresc.* *ff*

Vc. *sfs mf cresc.* *ff*

58

F1. > *dim.*

B♭ Tpt. - *con sord.*

Vln. I - *con sord.*

Vln. II - *con sord.*

Vla. - *dim.*

Vc. - *dim.*

62

Fl. *mf* *dim.* *mp*

B♭ Tpt.

Vln. I

Vln. II

Vla. *mp* *p* *mf*

Vc. *mp* *p*

68

Fl. *p* *3* *pp* *pp*

B♭ Tpt. *p* *3* *pp*

Vln. I *p* *3* *pp* *p*

Vln. II *3* *pp*

Vla. *con sord.* *pp*

Vc. *con sord.* *pp*

74

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

80

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

pizz.

86

F1. *espress.*

B♭ Tpt. *espress.* *3*

Vln. I *con sord.* *8va* *arco*

Vln. II

Vla.

Vc.

93

F1. *espress.*

B♭ Tpt. *3*

Vln. I *espress.*

Vln. II *pizz.*

Vla.

Vc.

III. Crows and Flies

Allegro Scherzando $\text{d}=132$

Flute *mp* spritely

Fl. *p* *mf*

Fl. *tr* *f* *f* $4+3$ 8

B♭ Tpt. *tr* *mf* < *f* *p* $4+3$ 8

Vln. I *tr* *mp* < *f* *mf* *p* $4+3$ 8

Vln. II *tr* *mf* < *f* *mf* *p* $4+3$ 8

Vla. - *mf* > *p* $4+3$ 8

Vc. - *p* $4+3$ 8

15

Fl.

B_b Tpt.

Vln. I

Vln. II

Vla.

Vcl.

19

Fl.

B_b Tpt.

Vln. I

Vln. II

Vla.

Vcl.

23

F1.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

tr

8va

28

F1.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

f

pizz.

f

f

34

F1.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

38

F1.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

43

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

This section of the score consists of five staves. The first three staves (Flute, Bass Trombone, Violins) play in common time (indicated by '4/8'). The last two staves (Cello, Double Bass) play in 3/4 time. Measure 43 starts with a rest for the Flute and Bass Trombone, followed by eighth-note patterns for the other instruments. Measures 44-45 show complex sixteenth-note patterns for all instruments. Measure 46 begins with a bassoon solo in 3/4 time, while the strings continue in 4/4. Measure 47 concludes with a return to common time for all instruments.

47

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

This section continues with five staves. The Flute and Bass Trombone play eighth-note patterns. The Violins play sixteenth-note patterns. The Cello and Double Bass play eighth-note patterns. Measure 47 ends with a bassoon solo in 3/4 time. Measures 48-50 show eighth-note patterns for all instruments. Measure 51 concludes with a return to common time for all instruments.

52

Fl. $\text{G} \frac{4}{4}$ mp

B♭ Tpt. $\text{G} \frac{4}{4}$ mf f

Vln. I $\text{G} \frac{4}{4}$ p

Vln. II $\text{G} \frac{4}{4}$ mp

Vla. $\text{B} \frac{4}{4}$ p

Vc. $\text{C} \frac{4}{4}$ p

55

Fl. $\text{G} \frac{5}{4}$ ff p

B♭ Tpt. $\text{G} \frac{5}{4}$ f p p

Vln. I $\text{G} \frac{5}{4}$ ff p

Vln. II $\text{G} \frac{5}{4}$ ff p p

Vla. $\text{B} \frac{5}{4}$ ff p

Vc. $\text{C} \frac{5}{4}$ ff p

58

Fl. *p* — *p* — *f*

B♭ Tpt. *pp* — *mf* — *pp*

Vln. I pizz. *p* — arco *p* — *f*

Vln. II (tr) — *tr* — *tr* — *pp* — *tr*

Vla. (tr) — *tr* — *pp* — *tr* — *pp*

Vc. — — — — —

62

Fl. — *pp* — —

B♭ Tpt. *cresc.* *mf* — *con sord.* —

Vln. I — *pp* — —

Vln. II — *f* — —

Vla. — *cresc.* — *sfz* — *sfz* — *sfz* —

Vc. — *mp* — *f* — *sfz* — *sfz* — *sfz* —

Dance of the Flies

Fl. *mf* *f*

B♭ Tpt. *p* *con sord.*

Dance of the Flies

Vln. I *pizz.* *p* *arco* *f*

Vln. II *pizz.* *p* *f*

Vla. *pizz. arco* *spiccato* *mp p* *f*

Vc. *pizz. arco* *spiccato* *p*

69

Fl. *fp* *p*

B♭ Tpt. *p*

Vln. I *fp* *p* *sul pont.*

Vln. II *p* *arco* *sul pont.*

Vla. *fp* *p* *sul pont.*

Vc. *p* *sul pont.*

72

Fl.

B_b Tpt.

Vln. I

Vln. II

Vla.

Vcl.

74

Fl.

B_b Tpt.

Vln. I

Vln. II

Vla.

Vcl.

76

Fl. *f* *mf*

B♭ Tpt. *mf* *f* *mf* senza sord.

Vln. I *f* *mf* *ord.* *mf* *ord.* *pizz.*

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

Vla. *mf* *f* *ord.* *mf*

Vc. *mf* *f* *mf* *ord.* *mf*

79

Fl. *f* *f*

B♭ Tpt. *mf*

Vln. I *f*

Vln. II *arco* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

83

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

This section of the score shows the following musical activity:

- Flute (Fl.):** Playing eighth-note patterns with grace notes, marked with a triplet symbol (3).
- Bass Trombone (B♭ Tpt.):** Playing eighth-note patterns with grace notes, marked with a triplet symbol (3). Dynamics include *mf* and *tr*.
- Violin I (Vln. I):** Playing eighth-note patterns with grace notes, marked with a triplet symbol (3). Dynamics include *mf*.
- Violin II (Vln. II):** Playing eighth-note patterns.
- Cello (Vla.):** Playing eighth-note patterns.
- Double Bass (Vc.):** Playing eighth-note patterns.

The time signature changes between $\frac{3}{8}$, $\frac{4}{8}$, and $\frac{4}{4}$.

87

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

This section of the score shows the following musical activity:

- Flute (Fl.):** Playing eighth-note patterns with grace notes, marked with a triplet symbol (3). Dynamics include *f*.
- Bass Trombone (B♭ Tpt.):** Playing eighth-note patterns with grace notes, marked with a triplet symbol (3). Dynamics include *f*.
- Violin I (Vln. I):** Playing eighth-note patterns with grace notes, marked with a triplet symbol (3). Dynamics include *f*.
- Violin II (Vln. II):** Playing eighth-note patterns with grace notes, marked with a triplet symbol (3). Dynamics include *f*.
- Cello (Vla.):** Playing eighth-note patterns with grace notes, marked with *tr* and *sfz*.
- Double Bass (Vc.):** Playing eighth-note patterns with grace notes, marked with *tr* and *sfz*.

The time signature changes between $\frac{3}{8}$, $\frac{4}{4}$, and $\frac{3}{2}$.

90

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

94

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

99

Fl. Solo *p*
con sord.

B♭ Tpt. *p* → *pp*

Vln. I con sord.

Vln. II con sord.

Vla. con sord.

Vc.

104

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc. *p*

108

Fl.

B♭ Tpt.

Vln. I pizz.

Vln. II

Vla.

Vc.

arco

senza sord.

II3

Fl.

B♭ Tpt.

Vln. I senza sord.

Vln. II pizz.

Vla. arco

Vc. senza sord.

pizz.

arco

f

119

F1. *sf* *mp* *4+3*
 B_b Tpt. *mp* *mp* *4+3*

Solo
 Vln. I *sf* *p* *mp* *4+3*
 Vln. II *sf* *p* *mp* *4+3*
 Vla. *sf* *p* *mp* *4+3*
 Vc. *mp* *f* *4+3*

124

F1. *f* *4+3*
 B_b Tpt. *f* *4+3*
 Vln. I *f* *4+3*
 Vln. II *f* *4+3*
 Vla. *f* *4+3*
 Vc. *f* *4+3*

129

F1. - | 3+2 - | 2 - | 4 - | - | - | - |

B♭ Tpt. $\begin{array}{c} \text{v} \\ \text{v} \end{array}$ | 3+2 | 8 | $\begin{array}{c} \text{v} \\ \text{v} \end{array}$ | 2 | 4 | 4 | $\begin{array}{c} \text{v} \\ \text{v} \end{array}$

sub. p *sul pont.*

Vln. I $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | 3+2 | 8 | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | 2 | 4 | 4 | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | *pp* |

sul pont.

Vln. II $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | 3+2 | 8 | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | 2 | 4 | 4 | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | *pp* |

Vla. $\begin{array}{c} 2 \\ 4 \end{array}$ | 3+2 | 8 | $\begin{array}{c} 2 \\ 4 \end{array}$ | 4 | 4 | 4 | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | *sub. p* |

Vc. $\begin{array}{c} 2 \\ 4 \end{array}$ | 3+2 | 8 | $\begin{array}{c} 2 \\ 4 \end{array}$ | 4 | 4 | 4 | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | *sub. p* |

134

F1. - | - | $\begin{array}{c} \text{f} \\ \text{f} \end{array}$ | - | - | $\begin{array}{c} \text{p} \\ \text{p} \end{array}$ | *pp* |

B♭ Tpt. - | - | - | - | - | - |

Vln. I $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | - | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | - | - | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | *ord.* $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | *8va* |

Vln. II $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | - | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | - | - | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | *pp* | - |

Vla. $\begin{array}{c} 2 \\ 4 \end{array}$ | - | $\begin{array}{c} \text{pp} \\ \text{pp} \end{array}$ | - | - | - | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | - |

Vc. $\begin{array}{c} 2 \\ 4 \end{array}$ | - | $\begin{array}{c} \text{pp} \\ \text{pp} \end{array}$ | - | - | - | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ | $\begin{array}{c} \text{#} \\ \text{#} \end{array}$ |

140

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

(8) *sul pont.*

pp *sul pont.* *mf*

pp *sul pont.* *mf*

pp *sul pont.* *mf*

pp *sul pont.* *mf*

pp *mf*

143

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

b2. *sf p* *molto rit.* *f* *sfz*

mf pp *molto rit.* *f*

sf p *ord.* *molto rit.* *f sfz* *molto rit.*

sf p *ord.* *molto rit.* *f sfz* *molto rit.*

sf p *ord.* *molto rit.* *f sfz* *molto rit.*

sf p *ord.* *molto rit.* *f sfz*