

**Ha**

**Philip Cashian**

***Creeping frogs,  
flying bats  
and swimming fish***

**for eight players**

Preview File Only

*Instrumentation*

Bb clarinet  
bassoon  
horn  
2 violins  
viola  
cello  
double bass

SCORE in C

duration c. 12 minutes

Written for pupils of Hills Road Sixth Form College, Cambridge. Commissioned by the 1997 Cambridge Music Festival with funds from the Britten Pears Foundation and the Eastern Arts Board.

First performance given at West Road Concert Hall, 18/11/97.

- I. Duo No.1**                      *bsn, vla*
- II. Quartet No.1**                      *bsn, hn, vln1+2*
- III. Quintet No.1**                      *clr, bsn, hn, vln1, dbs*
- IV. Sextet**                      *clr, hn, vln2, vla, vc, dbs*
- V. Quartet No. 2**                      *hn, vln1, vc, dbs*
- VI. Trio No.1**                      *bsn, vc, dbs*
- VII. Quintet No.2**                      *clr, vln1+2, vla, vc*
- VIII. Quintet No.3**                      *bsn, hn, vln2, vla, vc*
- IX. Quintet No.4**                      *vln1+2, vla, vc, dbs*
- X. Trio No.2**                      *clr, hn, vla*
- XI. Quartet No.3**                      *clr, bsn, vln2, dbs*
- XII. Septet**                      *clr, hn, vln1+2, vla, vc, dbs*
- XIII. Duo No.2**                      *clr, vln1*
- XIV. Octet**                      *tutti*

# Creeping frogs, flying bats and swimming fish

(after M. C. Escher)

## Philip Cashian

### 1. (Duo No. 1)

♩ = c. 132 'with a rough edge' . . .

Bsn *f* **2/4**

Vla *f*

**A**

Bsn *fp* *fp* *fp*

Vla *fp* *fp*

(\* All grace notes before the beat.)

Bsn *fp* *f* *fp* *fp* *f* *fp* **3/4** **2/4**

Vla *fp* *f* *fp* *fp* *fp*

Bsn *f* *mf* **3/4** **2/4**

Vla *f* *espress.*

Bsn 33 *p*

Vla *p*

**B**

accel. . . . . al

Bsn 39 *f*

Vla *sfz* *sfz* *sfz* accel. d.

**2. (Quartet No. 1)**

♩ = c. 152 'with effortless energy' ...

Bsn 44

Hn

Vln I *p*

Vln II *p*

Vla (1st time only) *ff*

49 2nd time only

Bsn

Hn

Vln I

Vln II

*p* *f* *p*

*p* *f* *p*

*f* *p*

*f* *p*

55

**C**

Bsn

Hn

Vln I

Vln II

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

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

*f* *p*

*f* *p*

61

Bsn

Hn

Vln I

Vln II

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

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

*f*

*f*

66  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$

Bsn  $f$   $sfz$   $f$   $f$   $p$

Hn  $f$   $sfz$   $f$   $f$   $p$

Vln I  $pp$   $f$

Vln II  $pp$   $f$



**D**

73  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$

Bsn  $p$   $f$

Hn  $p$   $f$

Vln I  $pp$

Vln II  $pp$



78  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$

Bsn  $ff$   $p$   $f$

Hn  $ff$   $p$   $f$

Vln I  $f$

Vln II  $f$

83

Bsn

Hn

Vln I

Vln II

*p* *f* *mf*

3:2 3:2 3:2 3:2



87

Bsn

Hn

Vln I

Vln II

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

3:2 3:2 3:2 3:2 3:2 3:2



93

Bsn

Hn

Vln I

Vln II

*ffz* *ffz* *ff*

3:2

*ffz* *f* *ff*

*ffz* *f* *ff*



### 3. (Quintet No. 1) Piu Mosso

98

Cl.

Bsn *solo*  
*f sempre espress.*

Hn

Vln I  
*f* *mf*

Db. *pizz. sonore*  
*f*

5 2 5 2 3 5



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105

Cl.

Bsn

Hn

Vln I  
*f* *mf*

Db.

5 2 5 2

**F**

112

Cl.

Bsn

Hn

Vln I

Db.

*f*

*mf*

*f*

*mf*



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119

Cl.

Bsn

Hn

Vln I

Db.

*mf*

*p*

**2/4** **3/8** **5/8** **3/8** **2/4** **5/8** **2/4** **3/4**

**G**

127

Cl.

Bsn

Hn

3/4 2/4 5/8 3/8 2/4 5/8 3/4

Vin I

*f* *mf*

Db.

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136

Cl.

Bsn

Hn

3/4 2/4 3/8 2/4 3/8

Vin I

*p* *f*

Db.

145

Cl.

Bsn

Hn

Vln I

Db.

*mp*

*f* *mf*

**3/8** **2/4** **3/8** **2/4**

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**H**

154

Cl.

Bsn

Hn

Vln I

Db.

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

**3/8** **2/4** **5/8** **3/4** **2/4**

### 4. (Sextet No. 1)

'smooth and exaggerated' ...

162

Cl. *f* *p* *f* *mf* *p* *f* *p*

Bsn. *f*

Hn. *f* *p* *f* *mf* *f* *p* *mf*

2/4

Vln II *p* *f* *p* *f* *mf* *p* *f* *p*

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

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

arco Db. *f* *p* *f* *mf* *f* *p* *mf*

172

Cl. *f* *p* *f* *p* *f*

Hn. *f* *p* *f* *p* *f* *p* *f*

Vln II *f* *p* *f* *p* *f*

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

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

Db. *f* *p* *f* *p* *f*



179

Cl. *mf* *p* *f* *p* *f* *p* *f* *p*

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

Vln II *mf* *p* *f* *p* *f* *p* *f* *p*

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

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

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

78

### 5. (Quartet No. 2)

'brash and confident' ...

186

Cl. *f*

Hn *f*

Vln I *f sempre* solo 'rough' ... (V) (V) (sim.)

Vln II *f*

Vla *f*

Vc. *f sempre* at the heel sim.

Db. *f sempre* at the heel sim.

7/8 3/4 5/8 3/8 3/4

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192

Hn *f*

Vln I

Vc.

Db.

3/4 5/8 3/4 7/8 5/8 2/4 3/8

**J**

199

Hn

Vln I

Vc.

Db.

3/8 6/8 7/8 3/8 7/8

205

Hn

Vln I

Vc.

Db.

7/8 6/8 2/4 6/8 7/8

211

Hn

Vln I

Vc.

Db.

7/8 6/8 2/4 6/8 2/4



**K**

218

Hn

Vln I

Vc.

Db.

3/8 2/4 3/8 2/4

**6. (Trio No. 1)**

'suddenly relaxed' . . .

224

Bsn

Vc.

Db.

2/4

pizz. sonore

*mp*

*f*

*mp*

*mp*

*f*

*mp*

**L**

231

Bsn

Vc.

Db.

3/8

solo

*p* *mf* *p*

*f*

*mp*

*f*

*mp*

238

Bsn. *mp* *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

245

Bsn. *p* *f*

Vc. *f* *mp*

Db. *f* *mp*

252

Bsn. *p* *p* **M**

Vc. *f* *mp* *f*

Db. *f* *mp* *f*

259

Bsn. *f* *p*

Vc. *mp* *f*

Db. *mp* *f*

# 7. (Quintet No. 2)

Slightly Slower  $\text{♩} = c.144$

266 solo

Cl. *mp*

Vln I *ppp* *mp* *ppp*

Vln II *ppp* *mp* *ppp*

Vla *ppp* *mp* *ppp*

Vc. *mp* *ppp* *mp* *ppp*

Db. *mp*

**3**  
**4**

*sul tasto.*

*arco sul tasto.*

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## N

272

Cl. *ff*

Vln I *p* *mf* *ppp* *fff*

Vln II *p* *mf* *ppp* *fff*

Vla *p* *mf* *ppp* *fff*

Vc. *p* *mf* *ppp* *fff*

**2**  
**4**

(\* Grace notes always before the beat)

ord. 'ferocious'

278

Cl. *mp* *3* *3* *3* *3* *3*

Vln I *mp* *ppp* *sul tasto*

Vln II *mp* *ppp* *sul tasto*

Vla *mp* *ppp* *sul tasto*

Vc. *p sub.* *ponticello* *sul tasto* *ppp*

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284

Cl. *sffz* *mp* *3* *3*

Vln I *mp* *ppp* *mp* *mp* *fff* *ord.*

Vln II *mp* *ppp* *mp* *p*

Vla *mp* *ppp* *mp* *mp*

Vc. *mp* *ppp* *mp* *mp* *L.H. pizz.* *gliss.*

3  
4



292

Cl. *sfz* *sfz* *ff* *mp*

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

Vln I *sul tasto* *ppp* *mp* *ppp*

Vln II *ord.* *fff* *sul tasto* *ppp* *mp* *ppp*

Vla *ord.* *fff* *sul tasto* *ppp* *mp* *ppp*

Vc. *arco ord.* *fff* *ponticello* *sul tasto* *ppp* *mp* *ppp*

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297

Cl. *ff* *mp*

Vln I *mp* *ppp* *ppp* *mp* *ppp* *p*

Vln II *mp* *ppp* *ppp* *mp* *ppp* *p*

Vla *mp* *ppp* *ppp* *mp* *ppp* *p*

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

**P**

Musical score for measures 305-312. The score is for a quintet and includes parts for Clarinet (Cl.), Bassoon (Bsn), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The music begins at measure 305. The Clarinet part has a dynamic marking of *sfz* and includes triplet markings. The Bassoon part has a dynamic marking of *mp* and a *p* marking. The string parts (Vln I, Vln II, Vla, Vc.) are marked *pizz.* and *sfz*. A large blue watermark "Preview File Only" is overlaid on the score.

### 8. (Quintet No. 3)

'Light hearted and laid back' ...

♩ = c. 138, a little slower, swinging ...

Musical score for measures 313-318. The score includes parts for Bassoon (Bsn), Horn (Hn), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The music begins at measure 313. The Bassoon part is marked *p sempre*. The Horn part is marked *con sord.*. The Violin II, Viola, and Violoncello parts are marked *arco con sord.* and have dynamic markings of *mf* and *p*. A large blue watermark "Preview File Only" is overlaid on the score.

Q

321

Bsn

Hn

Vln II

Vla

Vc.

sim.

sim.

sim.

solo

molto espress.

mp

mf

mp

329

Bsn

Hn

Vln II

Vla

Vc.

open

mp

f

f

337

Bsn

Hn

Vln II

Vla

Vc.

open

port.

port.

'broadly'

p

f

mp

f

mp

molto rubato

**R**

a tempo

345

345

Bsn

Hn

Vln II

Vla

Vc.

*f* *pp*

rall.

port.

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

Detailed description: This system covers measures 345 to 352. The bassoon (Bsn) part begins with a half rest followed by a melodic line starting at measure 346. The horn (Hn) part has a half rest in measure 345 and then plays a melodic line with dynamics *p*, *f*, and *p*. The violin II (Vln II) and viola (Vla) parts mirror the horn's dynamics. The cello (Vc.) part features a triplet of eighth notes in measure 345, followed by a half note with a portando (port.) marking, and then a half rest. The dynamic *f* is marked at the start, and *pp* is marked at the end of the system.

353

353

Bsn

Hn

Vln II

Vla

Vc.

*f* *f* *mp*

sim.

gliss.

sim.

gliss.

gliss.

3

3

Detailed description: This system covers measures 353 to 360. The bassoon (Bsn) part continues its melodic line. The horn (Hn) part has a half rest in measure 353 and then plays a melodic line with dynamics *f* and *mp*, including a glissando (gliss.) in measure 357. The violin II (Vln II) and viola (Vla) parts also have a half rest in measure 353 and then play a melodic line with dynamics *f* and *mp*, including glissandos in measures 357 and 358. The cello (Vc.) part features a triplet of eighth notes in measure 353, followed by a half note with a *f* dynamic, and then a half rest. The dynamic *mp* is marked at the end of the system.

361

361

Bsn

Hn

Vln II

Vla

Vc.

*pp* *p* *mf*

3

Detailed description: This system covers measures 361 to 368. The bassoon (Bsn) part continues its melodic line. The horn (Hn) part has a half rest in measure 361 and then plays a melodic line with dynamics *p* and *mf*, including a glissando in measure 365. The violin II (Vln II) and viola (Vla) parts also have a half rest in measure 361 and then play a melodic line with dynamics *p* and *mf*, including glissandos in measures 365 and 366. The cello (Vc.) part features a triplet of eighth notes in measure 361, followed by a half note with a *pp* dynamic, and then a half rest. The dynamic *mf* is marked at the end of the system.



369 **molto rubato**

Bsn

Hn *open*

Vln II

Vla

Vc. *pp* *f* *rall.*

**S**

376 **a tempo**

Bsn

Hn *gliss.*

Vln II *gliss.*

Vla *gliss.*

Vc. *p* *pp* *port.*

383 **Senza misura**  $\text{♩} = \text{c. } 132$

Bsn

Hn *open*

Vln II

Vla

Vc. *pp* *2/4* *accel.*

# 9. (Quintet No. 4)

'urgent and intense' ...

391

Vln I

Vln II

Vla

Vc.

Db.

solo espress.

arco solo espress.

*pp* *p* *pp*

==

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398

Vln I

Vln II

Vla

Vc.

Db.

senza sord.

*pp* *p* *mp* *p* *mp* *p*

3/4 T 2/4

405

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

Vln I

Vln II *senza sord.* *p* *mp* *mf* *mp*

Vla *mp* *mf* *mp*

Vc. *mf* *p* *mf*

Db. *mf* *p* *mf*

411

Vln I *p* *f* *intenso*

Vln II *intenso* *f*

Vla *intenso* *f*

Vc. *'strong'* *ff*

Db. *'strong'* *ff*

U

418

Vln I  $\frac{3}{4}$   $\frac{2}{4}$

Vln II  $\frac{3}{4}$   $\frac{2}{4}$

Vla  $\frac{3}{4}$   $\frac{2}{4}$

Vc.  $\frac{3}{4}$   $\frac{2}{4}$

Db.  $\frac{3}{4}$   $\frac{2}{4}$

*fp*  $\rightarrow$  *f sempre*

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424

Vln I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Vln II  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Vla  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Vc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Db.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

*molto intenso*

*p*  $\rightarrow$  *f*

Musical score for measures 431-437. The score is for five instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The time signature is 3/4, with a 2/4 section starting at measure 435. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings (p, f). A large blue watermark "Preview File Only" is overlaid diagonally across the score.

||

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V

Musical score for measures 438-444. The score is for five instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The time signature is 2/4, with a 3/4 section starting at measure 441. The key signature has one flat (B-flat). The score includes various musical notations such as quintuplets, slurs, and dynamic markings (p, f, ffff). The final measure (444) features a forte (fff) dynamic and a "molto vib." (molto vibrato) instruction. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

**rall.**

445

Vln I *p* *mf* *molto dim!!* *p*

Vln II *p* *mf* *molto dim!!* *pp*

Vla *p* *mf* *molto dim!!*

Vc. *p* *mf* *molto dim!!* *pp*

Db. *p* *mf* *molto dim!!* *pp*

### 10. (Trio No. 2)

'Spacious and calm' . . .

454

Cl. *ppp* *p* *ppp*

Hn. *con sord.* *ppp* *p*

Vla. *ppp*

**W**

463

Cl. *ppp* *p* *ppp*

Hn. *echo* *ppp* *p*

Vla. *ppp*

471

Cl. *ppp*

Hn *ppp*

Vla *ppp* *p* *ppp*

con sord.

479

Cl. *p* *ppp*

Hn *ppp* *p* *ppp*

Vla *ppp*

487

Cl. *ppp*

Hn *p* senza sord.

Vla *p* *ppp* *ppp*

X

rall. . . . . al

495

Cl. *ppp* *p* *ppp*

Hn *p* **6/4**

Vla *p*

**11. (Quartet No. 3)**

♩ = c. 96 'Plaintive' . . .

503 *molto legato*

Cl. *pp sempre*

Bsn *molto legato* *pp sempre*

Vln II *con sord. molto legato* *con sord. solo* *p* *mf* *p*

Db. *pp sempre*

**6/4** **7/4** *molto cantabile e rubato* **6/4** **4/4**

507

Cl.

Bsn

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

Db.

**4/4** **6/4** **5/4** **5/4**



513

Cl.

Bsn

**6**  
**4**

**3**  
**4**

Vln II

*mf* *p*

*mp* *p*

*mp*

Db.

519

Cl.

Bsn

**7**  
**4**

**2**  
**4**

calando . . . . .

Vln II

*p*

*mp*

*p* *f* *p*

senza sord.

Db.

### 12. (Septet)

♩ = c. 132 'ghostly' . . .

525

**2**  
**4**

Vln II

*pp*

ponticello

sim.

Vc.

*p*

Db.

ponticello

sim.

*p*

Z

531

Vc.

Db.



The pitch of diamond notes is not important

538

Vln I

Vln II

Vla

Vc.

Db.

sul tasto

senza sord. sul tasto

senza sord.

ord.

ord.

*p*

*p*

*mf*

*f*

*f*

*mf*

*f*

*mf*



544

Vln I

Vln II

Vla

Vc.

Db.

ponticello

ponticello

ord.

ord.

ord.

*pp*

*pp*

*p*

*p*

*mf*

*f*

*f*

*mf*

*f*

*mf*

**AA**

550

Cl. *p*

Hn senza sord. ++ ++ ++  
*p*

Vln I *p* *pp*

Vln II *p* *pp* *p*

Vla *p* sul tasto

Vc. *mf* sul tasto

Db. *p* ponticello

556

Cl. *p*

Hn ++ ++  
*p*

Vln I *sffz*

Vln II *sffz* sul tasto *p*

Vla *sffz* sul tasto *p*

Vc. *sffz* sul tasto *p*

Db. *sffz*

**BB**

accel. . . . .

562

Vln I *sfz*

Vln II *sfz*

Vla *ord.* *sfz* *p* *sul tasto*

Vc *ord.* *sfz* *p* *mf* *ord.* *sul tasto*

Db *sfz* *p* *mf* *p*



### 13. (Duo No. 2)

..... ♩ = c. 144 'bursting with energy' ...

568

Cl. *f sempre*

Vln I *mf* *f sempre*

Vln II *mf* *f*

Vla *ord.* *mf*

Vc *sul tasto* *p*

6/8 3/4 6/8 2/4

CC

Cl. **574**

Vln I

6/8 2/4 5/8 6/8 2/4



Cl. **580**

Vln I

2/4 5/8 5/8 2/4 5/8



Cl. **586**

Vln I

5/8 6/8 2/4 3/8 5/8



Cl. **592**

Vln I

3/8 2/4 5/8 2/4 6/8

598

Cl.

Vln I

6/8 3/8 3/8 2/4 3/8

This system contains measures 598 to 603. The Clarinet (Cl.) part features a melodic line with various ornaments and slurs. The Violin I (Vln I) part provides accompaniment with dynamic markings of *f*. The time signatures are 6/8, 3/8, 3/8, 2/4, and 3/8.

604

Cl.

Vln I

DD

3/8 3/8 6/8 2/4 3/8

This system contains measures 604 to 609. A double bar line is followed by a box labeled "DD". The Clarinet (Cl.) part continues with its melodic line. The Violin I (Vln I) part has dynamic markings of *f*. The time signatures are 3/8, 3/8, 6/8, 2/4, and 3/8.

610

Cl.

Bsn

Hn

Vln I

Vln II

Vla

Vc.

Db.

3/8 6/8 3/8 2/4

This system contains measures 610 to 615. It includes parts for Clarinet (Cl.), Bassoon (Bsn), Horn (Hn), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The Clarinet part has dynamic markings of *f*. The time signatures are 3/8, 6/8, 3/8, and 2/4.

# 14. (Octet)

'strong and driving' ...

Musical score for Octet, measures 615-620. The score includes parts for Clarinet (Cl.), Bassoon (Bsn), Horn (Hn), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.).

Measures 615-616 are in 2/4 time. Measures 617-620 are in 3/4 time. The key signature is one flat (B-flat major / F minor).

Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

Instrument parts and dynamics:

- Cl.: *f* (measures 617-620)
- Bsn: *f* (measures 617-620)
- Hn: *f* (measures 617-620)
- Vln I: *f* (measures 617-620)
- Vln II: *f* (measures 617-620)
- Vla: *f* (measures 617-620)
- Vc.: *mf* (measures 615-620)
- Db.: *mf* (measures 615-620)

Time signature changes: 2/4 (measures 615-616), 3/4 (measures 617-620).

Watermark: Preview File Only

EE

621

Cl. *f*

Bsn *f*

Hn *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *f*

627

Cl. *p* *f*

Bsn *f*

Hn *f*

Vln I *p* *f*

Vln II *p* *f*

Vla *p* *f*

Vc. *mf*

Db. *mf*

5/8 2/4 3/4 2/4 6/8 9/8



633

Cl.

Bsn

Hn

Vln I

Vln II

Vla

Vc.

Db.

*p*

*p*

*p*

*mf* *f* *mf* *f*

*p*

*p*

*mf* *f*

**8** **6** **8**

*solo*

638

Cl.

Bsn

Hn

Vln I

Vln II

Vla

Vc.

Db.

**FF**

*f* *sim.* *ff*

**8** **6** **8**

642

Cl. *ff* *sffz*

Bsn *ff* *sffz*

Hn *ff* *sffz*

Vln I *fff* *f* *sffzp sub.* *pp*

Vln II *ff* *sffz*

Vla *ff* *sffz*

Vc. *sffz* *pp*

Db. *sffz* *pp*

6 9

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