

Viola Concerto

Nigel Keay

Largo, ♩ = 52

1

Musical score for the first system, measures 1-3. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Dynamics include *mp* and *f*. A triplet of eighth notes is marked in measure 2.

Musical score for the second system, measures 4-7. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one flat, and the time signature is 4/4. Dynamics include *mf* and *f*. A triplet of eighth notes is marked in measure 4.

Musical score for the third system, measures 8-11. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one flat, and the time signature is 4/4. Dynamics include *mp* and *mf*. A section labeled 'A' begins in measure 8. A triplet of eighth notes is marked in measure 10.

12

(♩ = ♩) Allegro, doppio movimento

Musical score for measures 12-14. The score includes parts for Solo, Vn. 1, Vn. 2, Vla., Vc., and Db. The Solo part begins with a *mf* dynamic. The Vn. 1, Vn. 2, and Vla. parts also feature *mf* dynamics. The Vc. part starts with *pp* and then moves to *mf*. The Db. part starts with *mp*, has a *dim.* marking, and then moves to *pp* before returning to *mf*.

Musical score for measures 15-18. Measure 15 is marked with a box containing the letter 'B'. The Solo part features a *f* dynamic and includes triplet markings. The Vn. 1, Vn. 2, and Vla. parts have *mp* and *mf* dynamics. The Vc. part has *mp*, *mf*, and *sf* dynamics. The Db. part has *mf* and *sf* dynamics. The time signature changes from 3/4 to 2/4 and back to 3/4.

Musical score for measures 19-22. The Solo part features triplet markings and a *f* dynamic. The Vn. 1 and Vn. 2 parts have *mf* dynamics. The Vc. part has *mf* dynamics. The Db. part has *mf* dynamics. The time signature changes from 3/4 to 4/4.

C

22

Solo *ff*

Vn. 1 *f*

Vn. 2 *p* *f* *mf* *f*

Vla. *mf* *mp*

Vc. *mp*

Db. *p* *mp*

25

Solo *mp* *mf* *mp*

Vn. 1 *mp* *mf* *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

D

29

Solo *f*

Vn. 1 *ff* *fp*

Vn. 2 *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

Db. *mp* *fp*

36

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mf

mf

p

mf

mf

f

mf

40

E

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

f

p

f

p

mf

mp

mf

mf

p

mf

mf

mf

43

volante

deciso

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

ff

ff

ff

ff

mf

mf

ff

ff

46 **rallentando**

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mf

f

mf

mf

50 **F** Moderato, ♩ = 84

Solo

mp cantabile

mp cantabile

Vn. 1

pp

Vn. 2

pp

p

Vla.

p

Vc.

pp

pp

p

Db.

p

p

55 *poco e poco agitato*

Solo

pp lontano

mf

Vn. 1

pp

mp

Vn. 2

pp

mp

Vla.

mp

Vc.

pp

mp

Db.

mp

59 *scorrevole*

Solo *f cresc.* *ff* *sf feroce*

Vn. 1 *mf cresc.* *sf*

Vn. 2 *mf cresc.* *sf*

Vla. *mf cresc.*

Vc. *cresc.* *mf cresc.* *f* *sf*

Db. *mf* *f* *sf*

62 **G** *sub. cantabile* *affetuoso*

Solo *mf* *mp* *p*

Vn. 1 *mf* *p*

Vn. 2 *f* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Db. *mf* *mp* *p*

66 *maestoso*, ♩ = 84

Solo *f*

Vn. 1 *mf*

Vn. 2 *mp marcato*

Vla. *mp*

Vc. *mf*

Db. *mf*

69 H

Solo
Vn. 1
Vn. 2
Vla.
Vc.
Db.

75

Solo
Vn. 1
Vn. 2
Vla.
Vc.
Db.

80 *rallentando* $\text{♩} = 72$ *rit.* I Grave, $\text{♩} = 68$ $\text{♩} = 60$, pesante

Solo
Vn. 1
Vn. 2
Vla.
Vc.
Db.

Poco più mosso, ♩ = 128

87 *V*
Solo *ff* *f* *veloce*
Vn. 1 *f*
Vn. 2 *f*
Vla. *f marc.* *mp* *f*
Vc. *f* *f*
Db. *f* *mp* *f*

92 *J*
Solo *f*
Vn. 1 *mp* *f* *mf*
Vn. 2 *f* *f*
Vla. *mf* *f*
Vc. *mp* *f* *ff* *f*
Db. *ff* *ff dim.*

98 *K*
Solo *f scherzando* *f assai*
Vn. 1 *mf*
Vn. 2 *mf*
Vla. *mf* *f*
Vc. *mf* *f*
Db. *mf* *f*

105

Solo *ff* *f*

Vn. 1

Vn. 2 *mf* *f*

Vla. *mf*

Vc. *mf*

Db. *mf* *f*

L

L'istesso tempo, calmo

111

Solo *mp lusingando*

Vn. 1 *mf dim.* *p* *pp*

Vn. 2 *mf dim.* *p*

Vla. *mf dim.* *p*

Vc. *mf dim.* *p* *pizz.* *arco*

Db. *mf dim.* *p*

M

120

Solo *pp* *p* *mp*

Vn. 1 *pp* *mp*

Vn. 2 *pp* *p*

Vla. *pp* *p*

Vc. *p*

Db. *pizz.* *arco* *pp* *mp* *p*

126

N

teneramente

Solo *pp mp pp*

Vn. 1 *mp pp*

Vn. 2 *p*

Vla. *mp pp cresc.*

Vc. *mp pp*

Db. *mp pp pp*

132

ben cantabile & espressivo

ben cantabile & espressivo

ben cantabile & espressivo

Solo *f*

Vn. 1 *p mf mp*

Vn. 2 *mp mp dim.*

Vla. *p mp*

Vc. *p mp*

Db. *p mp*

137

O

Solo *f*

Vn. 1 *f*

Vn. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

139

Solo *ff*

Vn. 1 *ff*

Vn. 2 *ff* *mp*

Vla. *sf* *ff* *f*

Vc. *sf* *ff*

Db. *ff*

141

Solo *mf* *mf* *poco rall.*

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp* *mp* *mp*

Vc. *mp* *mp* *mp*

Db. *mp* *mp* *mp*

144

Solo *p* *p* *mp* *f*

Vn. 1 *p* *mp* *mf*

Vn. 2 *p* *p* *mf*

Vla. *p* *mp* *mf*

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

Db. *p* *mp* *mf*

poco meno mosso, ♩ = 58 *molto rall.* **P** ♩ = 57 *poco accel., animando* ♩ = 64

148 **poco accelerando** Tempo primo, allegro ♩ = 108

Solo *p* *mf* *ff*

Vn. 1 *mp* *f*

Vn. 2 *mp* *f*

Vla. *mp* *f*

Vc. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *f*

Db. *mp* *f*

152

Solo *p* *mf* *mp*

Vn. 1 *p cresc.* *mf* *mp*

Vn. 2 *p*

Vla. *p*

Vc. *p*

Db. *p* *mp*

156 **Q**

Solo

Vn. 1 *f* *fp*

Vn. 2 *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

Db. *mf* *fp*

163

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

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

167

R

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

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

170 *volante* *deciso*

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mf *f* *ff* *ff* *ff* *ff* *ff*

173 S

Solo *mp*

Vn. 1 *mp*

Vn. 2 *f*

Vla. *mp*

Vc. *mp*

Db. *mp*

177

Solo *f*

Vn. 1 *f* *ff* *>f*

Vn. 2 *f* *ff*

Vla. *f* *ff* *f*

Vc. *f* *sf*

Db. *f* *sf*

Doppio valore (Largo, ♩ = 54)

180

Solo *mf*

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

181 on the string

Solo
Vn. 1
Vn. 2
Vla.
Vc.
Db.

183

Solo
Vn. 1
Vn. 2
Vla.
Vc.
Db.

186 **T**

Solo
Vn. 1
Vn. 2
Vla.
Vc.
Db.

190

Musical score for measures 190-192. The Solo part (Bass clef) features a complex rhythmic pattern with triplets and a dynamic increase from *fp* to *f*. The Vn. 1 and Vn. 2 parts (Treble clef) are mostly rests, with Vn. 2 playing a few notes in the second measure. The Vla. part (Bass clef) has a triplet in the second measure. The Vc. part (Bass clef) has a triplet in the second measure. The Db. part (Bass clef) has a triplet in the first measure and a dynamic increase from *fp* to *f* in the second measure.

193

Musical score for measures 193-196. The Solo part (Bass clef) continues with a complex rhythmic pattern, including triplets. The Vn. 1 part (Treble clef) has a melodic line with triplets in the third measure. The Vn. 2 part (Treble clef) has a long note in the first measure and a triplet in the third measure. The Vla. part (Bass clef) has a triplet in the third measure. The Vc. part (Bass clef) has a triplet in the third measure. The Db. part (Bass clef) has a triplet in the third measure.

197

Musical score for measures 197-200. The Solo part (Bass clef) starts with a *dim.* dynamic and a *p* dynamic, then increases to *f*. The Vn. 1 and Vn. 2 parts (Treble clef) start with *dim.* dynamics and increase to *f*. The Vla. part (Bass clef) starts with a *p* dynamic and increases to *f*. The Vc. part (Bass clef) starts with a *p* dynamic and increases to *f*. The Db. part (Bass clef) starts with a *p* dynamic and increases to *f*.

Larghissimo, ♩ = 40

2

Musical score for measures 1-4. The Solo Viola part begins with a melodic line in 3/4 time, marked *mp*. The Violin 1 and Violin 2 parts have rests in the first measure, with Violin 1 entering in the second measure. The Viola, Violoncello, and Double Bass parts provide harmonic support with rhythmic patterns. Dynamics include *mp*, *mf*, and *mp*.

Musical score for measures 5-8. The Solo part features a complex melodic line with dynamic markings *pp*, *f*, *f*, *ff*, and *mf*. The Vn. 1 and Vn. 2 parts have rests in the first measure, with Vn. 1 entering in the second measure. The Vla., Vc., and Db parts provide harmonic support. Dynamics include *pp*, *f*, *ff*, *mf*, *sf*, and *p*.

Musical score for measures 9-12. The Solo part begins with a melodic line in 3/4 time, marked *p*. The Vn. 1 and Vn. 2 parts have rests in the first measure, with Vn. 1 entering in the second measure. The Vla., Vc., and Db parts provide harmonic support. Dynamics include *p*, *mp*, *mf*, and *p*. A section marker 'A' is present at the beginning of measure 9.

12

Solo
Vn. 1
Vn. 2
Vla.
Vc.
Db.

mp > *p* *mp cresc.*
mp cresc.
mp
mp cresc.
p *mp*

14

à la pointe/

Solo
Vn. 1
Vn. 2
Vla.
Vc.
Db.

ff > *mf* < > > *mp* *fp cresc.*
f > *p* *pizz.* *p*
f > *mf* > *p* *p*
f > *mf* > *p* *p*
f > *mf* > *p* *p*

18

cédez **B** a tempo

Solo
Vn. 1
Vn. 2
Vla.
Vc.
Db.

f > *mp* > *f*
f > *mp* > *f*
f > *mp* > *f*
f > *mp* > *f*
f > *mp* > *f*

23 *V* 8:6 *poco accel.*

Solo *f* *mp* *f* *dim.* *mp* *cresc.*

Vn. 1 *fp*

Vn. 2 *fp*

Vla. *fp* *mp* *p*

Vc. *fp* *mp* *f* *p*

Db. *fp* *mp* *f* *p*

31 *a tempo* *cédez* **C** *a tempo*

Solo *f* *cresc.* *p* *calorosamente*

Vn. 1 *mf* *mf*

Vn. 2 *mf* *dim.* *p* *cresc.* *mf*

Vla. *mp* *mf* *dim.* *p* *cresc.* *mf*

Vc. *mf* *p* *cresc.* *mf*

Db. *mf* *p* *cresc.*

37

Solo *mp*

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *mp*

Vc. *mf* *dim.*

Db. *mf* *dim.* *mp* *mf*

45 *a tempo* cédez *cresc.*

Solo

Vn. 1 *mfp* *mp* *p* *p*

Vn. 2 *sf* *mp*

Vla. *sf* *mp*

Vc. *mp*

Db. *sf* *mp*

50 **D** (♩ = ♩) Doppio movimento, moderato

Solo *f*

Vn. 1 *mf* *f* *f* *3*

Vn. 2 *mf* *f* *dim.*

Vla. *f* *dim.*

Vc. *mf* *f*

Db. *mf* *f*

55

Solo

Vn. 1 *mp* *mf* *f* *3* *3* *mp* *ff*

Vn. 2 *mp* *f* *dim.* *mp* *ff*

Vla. *mp* *f* *3* *mp* *ff*

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

Db. *f* *mp* *ff*

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

f *mf* *dim.* *p*

E Doppio valore, tempo 1° (♩ = 40)

67

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mp *cresc.* *f* *mf* *dim.* *p*

70

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mp *f* *p* *f*

77

Solo *f* calorosamente

Vn. 1 *mf*

Vn. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *cresc.*

Db. *f* *mp* *mf*

79

Solo

Vn. 1 *mp* *p* *pp*

Vn. 2 *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Db. *mp* *p* *pp*

82

Solo *mp cantabile*

Vn. 1 *ff* *sf* *mf* *mp*

Vn. 2 *ff* *mf* *mp*

Vla. *ff* *sf* *mf* *p*

Vc. *ff* *sf* *mf* *p*

Db. *ff* *sf* *mf* *mp*

G

91

Musical score for measures 91-92. The Solo part (Bass clef) features a long note in measure 91 and a complex triplet figure in measure 92. The Vn. 1 part (Treble clef) has a long note in measure 91 and a triplet figure in measure 92. The Vn. 2 part (Treble clef) has a long note in measure 91 and a triplet figure in measure 92. The Vla. part (Bass clef) has a long note in measure 91 and a triplet figure in measure 92. The Vc. part (Bass clef) has a long note in measure 91 and a triplet figure in measure 92. The Db. part (Bass clef) has a long note in measure 91 and a triplet figure in measure 92. Dynamics include *p*, *f*, and *ff*. There are also markings for *mf* and *p* in the Solo part.

93

Musical score for measures 93-96. The Solo part (Bass clef) starts with *ff* and includes markings for *mf* and *p*. The Vn. 1 part (Treble clef) has a marking for *mp*. The Vn. 2 part (Treble clef) has a marking for *mp*. The Vla. part (Bass clef) has a marking for *f* and *mp*. The Vc. part (Bass clef) has a marking for *mp*. The Db. part (Bass clef) has a marking for *mp* and *pp*. The tempo marking *rall.* is present above the Solo part in measure 95.

Allegro, ♩ = 120

3

Musical score for measures 97-99. The Solo Viola part (Bass clef) has markings for *f* and *sf*. The Violin 1 part (Treble clef) has a marking for *f*. The Violin 2 part (Treble clef) has a marking for *f*. The Viola part (Bass clef) has markings for *f* and *sf*. The Violoncello part (Bass clef) has a marking for *f*. The Double Bass part (Bass clef) has a marking for *f*. The tempo marking *Allegro, ♩ = 120* is at the top left, and the number *3* is at the top center. There are also markings for *V* and *#V* above the Solo Viola part.

4

Solo *on the string*
f

Vn. 1 *mp* *p*

Vn. 2 *p*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *p*

8

Solo *mf*

Vn. 1

Vn. 2

Vla. *mp*

Vc. *mp*

Db. *mp*

A

11

Solo *scorevole*
f

Vn. 1 *mp* *f* *mf*

Vn. 2 *mp* *f* *mf*

Vla. *f* *mf* *sf*

Vc. *mp* *f* *mf*

Db. *f*

15

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

B

19

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

forza

f

f

mp

f

f

ff

23

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

meno mosso

accel.

f

mp

f

p

mp

f

p

p

27 **C** a tempo (♩ = 120)

Solo *ff sf*

Vn. 1 *f*

Vn. 2 *f*

Vla. *f*

Vc. *f mp*

Db. *f*

30

Solo *mf p cresc.*

Vn. 1 *pp mp*

Vn. 2 *mp cresc.*

Vla. *mp*

Vc. *p pp p mp mf*

Db. *mp cresc.*

34 *veloce*

Solo *f ff*

Vn. 1 *mf f sf mf*

Vn. 2 *f*

Vla. *mf ff sf mf*

Vc. *f*

Db. *mf*

37 **D**

Solo *mf* *p*

Vn. 1 *f* *mf* *dim.*

Vln. 2 *f* *mf* *dim.*

Vla. *f* *mf*

Vc. *ff* *mf* *pp*

Db. *ff*

41 **rallentando**

Solo *mf* *cresc.* *f*

Vn. 1 *pp* *mf* *p*

Vln. 2 *pp*

Vla. *pp* *p*

Vc. *pp*

Db. *pp*

46 **a tempo**

Solo *mp cantabile*

Vn. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p* *arco* *mp*

Db. *p* *arco* *mp*

50 **E**

Solo *mf*

Vn. 1 *mf*

Vn. 2

Vla. *mf*

Vc.

Db.

53

Solo *mp* *f*

Vn. 1 *p*

Vn. 2 *p*

Vla. *p*

Vc. *p* *mp*

Db. *p*

58

rall. accel. a tempo, ma meno mosso ♩ = 112

Solo *mf*

Vn. 1 *f* *mf*

Vn. 2 *mf* *f* *mf*

Vla. *mf* *f pesante* *mf*

Vc. *mf* *f pesante* *mf*

Db. *p* *mf* *f pesante* *sf* *mf*

63 **F**

Solo *pesante* *f* *cantabile* *mp*

Vn. 1 *sf* *sf* *mp*

Vn. 2 *f* *pp*

Vla. *f*

Vc. *f* *pp*

Db. *f* *pp*

69

Solo *p* *mf* *f*

Vn. 1 *p* *mf*

Vn. 2 *mf*

Vla. *p* *mf*

Vc. *mf*

Db. *mf* *mp*

74 **G**

Solo *p* *dim.* *p* *mf*

Vn. 1 *p* *dim.* *p* *mp*

Vn. 2 *mp cresc.*

Vla. *p*

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

Db. *p* *dim.*

79

Solo *f* *ff* *f* *mf*

Vn. 1 *mf* *f* *mf*

Vn. 2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Db. *f* *mf*

84

Solo *sempre f*

Vn. 1 *f*

Vn. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

H

88

Solo

Vn. 1

Vn. 2

Vla. *f*

Vc. *f*

Db. *f*

91

Solo *ff* *f giusto* *dim.*

Vn. 1 *f dim.* *mp*

Vn. 2 *p* *dim.*

Vla. *ff* *mp*

Vc. *mp*

Db. *sf* *mp* *dim.*

94

Solo *mp*

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *p*

Db. *p*

97

poco meno mosso, $\text{♩} = 108$ **I**

Solo *mp* *p*

Vn. 1 *mf* *mp* *p*

Vn. 2 *mf* *mp* *p*

Vla. *mp* *p*

Vc. *mf* *mp* *p*

Db. *mf* *mp* *p*

103 poco più mosso, $\text{♩} = 108$ *maestoso*

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mf

mf

mf

mf

p

mf

108

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

ff

mf

113 *cédez* poco meno mosso, $\text{♩} = 108$

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

p

fp

p

fp

p

fp

p

mf

p

fp

119 **J** *affetuoso*

Solo: *mf* *p* *mf* *sf* *f* *sf sf*

Vn. 1: *mf* *p* *mf* *sf sf* *sf sf*

Vn. 2: *mf* *p* *mf* *sf sf*

Vla.: *p* *mf* *sf* *sf sf*

Vc.: *mf* *p* *mf* *f* *sf* *sf* *sf sf*

Db.: *sf sf sf sf*

124 *più mosso, ♩ = 112*

Solo: *mf*

Vn. 1: *mp* *mf* *mp*

Vn. 2: *mp*

Vla.: *mf* *mp*

Vc.: *mp*

Db.: *mp*

128

Solo: *mp*

Vn. 1: *mp* *p* *mp*

Vn. 2: *pp*

Vla.: *pp*

Vc.: *pp*

Db.: *pp*

131 K *grazioso*

Solo *p* *mp*

Vn. 1 *f* *p* *mp*

Vn. 2 *p* *mp*

Vla. *mf* *p* *mf* *fp*

Vc. *p* *fp*

Db. *fp*

135 *cédez* *a tempo*, ♩ = 108 *poco rall.* *tempo rubato*, ♩ = 100

Solo *p*

Vn. 1 *mp* *mf* *mp*

Vn. 2 *mp* *mf* *mp*

Vla. *mp* *mf*

Vc. *mp* *mf* *mp*

Db. *mf* *mp*

139

Solo *f* *tutti*

Vn. 1 *mf* *solo* *tutti*

Vn. 2 *mf*

Vla. *mf*

Vc. *mf*

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

143 *au talon* **rall.** *meno mosso, ♩ = 88* *cédez* **più mosso, accel. poco a poco**

Solo *ff* *mf* *mp* *p*

Vn. 1 *f* *mf* *mp*

Vn. 2 *f* *mf*

Vla. *f* *mp* *p*

Vc. *f* *mf* *p*

Db. *mp* *p*

147 **L** ♩ = 108 *f appassionato* *più f*

Solo *f* *mp* *mf* *più f*

Vn. 1 *p* *mp* *mf*

Vn. 2 *mp* *p* *mp* *mf*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *mp* *f*

153 *mf*

Solo *mf*

Vn. 1

Vn. 2

Vla.

Vc.

Db.

158 **M**

Solo *f*

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

166

Solo

Vn. 1

Vn. 2

Vla.

Vc.

Db.

170

Solo *fp* *sf*

Vn. 1 *f*

Vn. 2 *f*

Vla. *f* *fp* *sf*

Vc. *f* *fp* *sf*

Db. *f* *fp*