

*Daniel Dörr gewidmet*

# **Melancholia**

Eine Studie über Bitonalität  
In freier Rondo- und Variationsform

Für Solo-Flöte und Kammerorchester

Von

**Franz Ferdinand Kaern**  
(1993)

**Partitur**

Aufführungsdauer: ca. 10 Minuten

## **Besetzung:**

1 Solo-Flöte

1 Oboe

1 Klarinette in B

1 Fagott

1 Horn in F

Harfe

Streicher

(Violine I/II, Viola, Violoncello, Kontrabass)

Für Daniel  
**Melancolia**

Eine Studie zur Bitonalität in freier Rondo- und Variationsform  
für Solo-Flöte und Kammerorchester

Franz F. Kaern (1993)

**Traurig, langsam** ♩ = 76

The score is divided into two systems. The first system includes the Solo Flute, Oboe, Clarinet in B, Bassoon, Horn in F, and Harp. The Harp part includes the chord progression D# - C - Bb / E - F# - G - A. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The string parts feature a rhythmic pattern of eighth notes with dynamic markings (pp, p, mp) and a 'c. sord.' (con sordina) instruction. The woodwinds are mostly silent in this section.

7

Fl. (Solo) *mp* *f* *mf*

Ob. *p* *mf* *mp*

Kl. (B) *p* *mf* *mp*

Hfn. (F) *p* *mp*

Hfe. *p* *mf*  
C# D $\flat$  - B $\flat$  B $\flat$  D# - C $\flat$

VI. I *f* *p* *mf* *p*  
div. unis.

VI. II *p* *mf* *p*  
div. unis.

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Cb. *f* *p* *mf*

12

Fl. (Solo) *mp*

Ob. *p*

Kl. (B) *p*

Fg. *p*

Hn. (F) *p*

Hfe. *p*  
C#      D: - Bb

VI. I *p*  
div.

VI. II *p*

Vla. *p*  
div.

Vc. *p*

Cb. *p*

14

Fl. (Solo) *f*

Ob. *f* *mf*

Kl. (B) *f* *mf* *pp*

Fg. *mf* *f* *mf*

Hn. (F) *mf* *pp*

Hfe. B $\flat$  *f* *mf* *p* F $\sharp$  *pp*

VI. I *f* *mf* *pp* div.

VI. II *f* *mf* *pp*

Vla. *pp*

Vc. *f* *mf* *pp* div.

Cb. *f* *mf* *pp*

17

Fl. (Solo) *p* *f* *p*

Ob. *mf* *pp*

Kl. (B) *mp* *mf* *mp*

Fg. *mp* *mf* *mp*

Hn. (F)

Hfe. *p* *mf* *p*  
B $\flat$  / E $\flat$  - F $\sharp$  B $\natural$  / G $\sharp$  F $\natural$

VI. I *mf* *pp*

VI. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

20

Fl. (Solo) *f* *p* *f* rit. *molto accel.*

Ob. *mp* *f*

Kl. (B) *mf* *mp* *f*

Fg. *mf* *mp* *f*

Hn. (F) *mp* *p* *f*

Hfe. *mf* *f*

VI. I *mf* *mp* *f* rit. *molto accel.* unis. senza sord.

VI. II *mf* *mp* *f* senza sord.

Vla. *mf* *mp* *f* senza sord.

Vc. *mf* *mp* *f* unis. senza sord.

Cb. *mf* *mp* *f* senza sord.

23

ritenuto poco accel. rit. rit.

Fl. (Solo) *sfp* *ff* *mf*

Ob. *sfp* *f*

Kl. (B) *sfp* *f*

Fg. *sfp* *f*

Hn. (F) *sfp* *f*

Hfe. *f* B<sub>2</sub>

VI. I *p* *f* *mp*

VI. II *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *sfp* *f* *mp*

Cb. *sfp* *f*

**Flüchtig**  $\text{♩} = 50$  **Tempo 1mo**  $\text{♩} = 76$

rit. . . . . molto rit. . . . .

Fl. (Solo) *p*

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe. *p*  $D\# - C\# / E\flat - A\#$  *pp*

**Flüchtig**  $\text{♩} = 50$  **Tempo 1mo**  $\text{♩} = 76$

rit. . . . . molto rit. . . . .

VI. I

VI. II *pp* c. sord.

Vla. *fahl* *pp*

Vc. *fahl* *pp* c. sord.

Cb. *fahl* *pp* c. sord.



37

Fl. (Solo) *accel. . . . rit. . . . a tempo* *molto accel. . . . rit. . . .*

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

pp B $\natural$  / F $\sharp$  p D $\sharp$  / F $\natural$  p G $\flat$

VI. I *accel. . . . rit. . . . a tempo* *molto accel. . . . rit. . . .*

VI. II

Vla.

Vc.

Cb.

pp p pizz. p

40 **a tempo** ♩ = 86 **poco accel.** . . . . .

Fl. (Solo) *mf* *f*

Ob. *mf*

Kl. (B) *p* *p* *f*

Fg. *mf*

Hn. (F) *mf*

Hfe. F# D<sub>4</sub> - B<sub>3</sub> / G<sub>3</sub> - A<sub>3</sub>

**a tempo** ♩ = 86 **poco accel.** . . . . .

VI. I *mf*

VI. II *p* *p* *f*

Vla. *mf* div.

Vc. *mf*

Cb. *mf* arco

♩ = 90

poco accel.

Tripelzunge

43

Fl. (Solo) *mf*

Ob. *mf*

Kl. (B) *mf*

Fg.

Hn. (F) *mf*

Hfe.

♩ = 90

poco accel.

senza sord.

VI. I *mf*

VI. II *f*

Vla. unis.

Vc.

Cb.

Tempo nach und nach anziehen  
poco accel.

♩ = 110 accel.

45 Flzg. Fl. (Solo)

Ob. *mp* *pp* *mf*

Kl. (B) *pp* *mp* *pp* *mf*

Fg. *pp* *mp* *pp* *mf*

Hn. (F) *mf*

Hfe. *pp* *mf* *pp* *mf*

Tempo nach und nach anziehen  
poco accel.

♩ = 110 accel.

VI. I *pp* *mf*

VI. II *pp* *pp* *mf*

Vla. *pp* *pp* *mf*

Vc. *pp* *p* *mf*

Cb. *pp* *p* *mf*

Hier ist ein straffes Tempo eingetreten

♩=146

48

Fl. (Solo) *f* ord. t k t k

Ob. *p*

Kl. (B) *p*

Fg. *p*

Hn. (F) *p* (gestopft) *pp*

Hfe. *p* *f* B $\flat$  / F $\sharp$  - G $\sharp$

Hier ist ein straffes Tempo eingetreten

♩=146

VI. I *p* *f* *p* s. pont.

VI. II *p* *f* *p* sul pont.

Vla. *p* *f* *p* s. pont.

Vc. *mp* *fp*

Cb. *mp* *fp*

50

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Cb.

al ord.

al ord.

al ord.

51

Fl. (Solo) *ff* *fff*

Ob. *f*

Kl. (B) *f*

Fg. *f* *p* *f*

Hn. (F) ord. *f* *p* *f*

Hfe. *f* 9 9 C#

VI. I ord. *f*

VI. II ord. *f*

Vla. ord. *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

Detailed description: This page of a musical score, numbered 16, contains measures 51 through 54. The instrumentation includes Flute Solo, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet, Violin I and II, Viola, Violoncello, and Contrabass. The Flute Solo part begins with a forte (*ff*) dynamic and a rest, followed by a fortissimo (*fff*) section with rapid sixteenth-note passages. The Oboe, Clarinet, and Bassoon parts feature sustained notes with accents. The Bassoon, Horn, and Violoncello parts have dynamic markings of *f*, *p*, and *f*. The Trumpet part is marked 'ord.' and has dynamics *f*, *p*, and *f*. The Violin and Viola parts are marked 'ord.' and *f*. The Violoncello and Contrabass parts have dynamics *f*, *p*, and *f*. The Harp part features a complex arpeggiated figure with a dynamic of *f* and a '9' marking. A C# symbol is present at the end of the Harp part.

52

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Cb.

*p* *f* *fp*

*p* *f* *fp*

*p* *f* *fp*

*p* *f* *fp*

10

10

D# / A#

53

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

B# / E#

13

9

9

rit. . . . . ♩ = 80

54

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Cb.

NB) Die letzte Achtelnote des Taktes mit viel Gewicht dehnen.

♩ = 140

55

Fl. (Solo) *fff*

Ob. *ff*

Kl. (B) *ff*

Fg. *ffp*

Hn. (F) *ffp*

Hfe. *ff* 9 *ff*

♩ = 140

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ffp*

Cb. *ffp*

Detailed description: This page of a musical score, numbered 20, contains staves for Flute (Solo), Oboe, Clarinet (B), Bassoon, Horn (F), Trumpet, Horns (F), Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked as quarter note = 140. The Flute part begins at measure 55 with a fortissimo (fff) dynamic. The Oboe, Clarinet (B), and Violin parts also feature fortissimo (ff) dynamics. The Bassoon, Horn (F), Violoncello, and Contrabass parts are marked fortissimo piano (ffp). The Horns (F) and Trumpet parts are marked fortissimo piano (ffp). The Horns (F) part includes a section with a fortissimo (ff) dynamic. The Violin I and II parts are marked fortissimo (ff). The Viola part is marked fortissimo (ff). The Violoncello and Contrabass parts are marked fortissimo piano (ffp). The score includes various musical notations such as slurs, accents, and dynamic markings.

*tr*

*molto rit. .* **Langsam, frei**  
♩ = 79

56

Fl. (Solo) *pp*

Ob.

Kl. (B)

Fg. *ff*

Hn. (F) *ff*

Hfe. *9* D<sub>4</sub> - C<sub>4</sub> - B<sub>4</sub> / F<sub>4</sub>

*molto rit. .* **Langsam, frei**  
♩ = 79  
c. sord.

VI. I *ppp*

VI. II *ppp*

Vla. *ppp*

Vc. *ff* *sfpp* *ppp*

Cb. *ff* *sfpp* *ppp*

Tempo 1mo

rit. . .  $\text{♩} = 76$   
morendo

59

Fl. (Solo)

Ob.

Kl. (B)

Fg.

*pp* < *p* > *pp* <

Hn. (F)

Hfe.

*pp* < *p* > *pp* <

rit. . .  $\text{♩} = 76$   
Tempo 1mo

VI. I

VI. II

Vla.

Vc.

Cb.

*pp* < *p* > *pp* <

c. sord.

c. sord.

c. sord.

65

Fl. (Solo) *mp* *p* *f*

Ob.

Kl. (B) *mp* *p* *f*

Fg. *p* *f*

Hn. (F)

Hfe. *mp* *p* *f*  
C# Eb F# Eb

VI. I *p* *f*  
c. sord.

VI. II *mp* *p* *mp*

Vla. *p* *f*  
c. sord.

Vc. *mp* *p* *f*

Cb. *mp* *p* *f*

fast tonlos, hauchig

69

Fl. (Solo) *pp*

Ob. *pp*

Kl. (B) *pp*

Fg. *pp*

Hn. (F) *pp*

Hfe. *pp*  
D# C# C#

VI. I *pp* pizz.

VI. II *pp* pizz.

Vla. *pp* pizz.

Vc. *pp* pizz.

Cb. *pp* pizz.

Detailed description: This page of a musical score covers measures 69, 70, and 71. The tempo and mood are indicated as 'fast tonlos, hauchig'. The score is for a woodwind quintet and string quartet. The Flute (Solo) part features a melodic line with slurs and a dynamic marking of *pp*. The Oboe, Clarinet in B, Bassoon, and Horn in F parts provide harmonic support with *pp* dynamics. The Harp part includes specific chord markings: D# in measure 69, C# in measure 70, and C# in measure 71. The string quartet (Violin I, Violin II, Viola, and Cello) parts are marked *pp* and 'pizz.' (pizzicato), playing a rhythmic accompaniment of eighth notes.

A tempo

Ton wird intensiver Mit mehr Ton

72

Fl. (Solo) *rit.* *p*

Ob. *p*

Kl. (B) *p*

Fg. *p*

Hn. (F) *p*

Hfe. *p* C<sub>4</sub>

VI. I *rit.* *A tempo* *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

75

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

D<sub>4</sub> - C<sub>4</sub> / G<sub>4</sub>

Detailed description of the musical score: The score is for measures 75 and 76. The Flute (Solo) part in measure 75 has a complex melodic line with many accidentals and slurs. In measure 76, it continues with a similar melodic line. The Oboe part has a few notes in measure 75 and a longer note in measure 76. The Clarinet (B) part has a few notes in measure 75 and a longer note in measure 76. The Bassoon part has triplet markings in measure 75 and a longer note in measure 76. The Horn (F) part has a few notes in measure 75 and a longer note in measure 76 with a dynamic marking of 'p'. The Harp part has a chord change to D<sub>4</sub> - C<sub>4</sub> / G<sub>4</sub> in measure 76. The Violin I and II parts have triplet markings in measure 75 and a longer note in measure 76. The Viola part has triplet markings in measure 75 and a longer note in measure 76. The Violoncello part has triplet markings in measure 75 and a longer note in measure 76. The Contrabass part has a simple bass line in measure 75 and a longer note in measure 76.

77 *rit.* . . . . . *A tempo*

Fl. (Solo)

Ob. *mf*

Kl. (B) *mf*

Fg.

Hn. (F) *pp*

Hfe. *pp*

VI. I *arco* *mf* *rit.* . . . . . *A tempo* *div.* *pp*

VI. II *arco* *mf* *pp* *arco*

Vla. (pizz.) *pp*

Vc. *pp* *div. arco*

Cb. *pp* *arco*

79

Fl. (Solo) *p*

Ob. *mf* *p*

Kl. (B) *mp* *mp*

Fg. *mp* *mp*

Hn. (F)

Hfe. *p* *mf* *p*  
C<sub>4</sub>/F<sub>4</sub> - G<sub>4</sub> C<sub>4</sub>/A<sub>4</sub> C<sub>4</sub>/G<sub>4</sub>

VI. I

VI. II

Vla.

Vc.

Cb.

82

Fl. (Solo) *mf* *p* *f*

Ob. *p* *f*

Kl. (B) *p* *f*

Fg. *p* *f*

Hn. (F) *mp* *p* *f*

Hfe. *mf* *f*

Ab

VI. I *p* *f*

VI. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

rit. . . . .

molto accel.

senza sord.

85

Fl. (Solo) *sfp* *ff*

Ob. *sfp* *sf* *mp*

Kl. (B) *sfp* *sf* *mp*

Fg. *sfp* *sf* *mp*

Hn. (F) *sfp* *sf* *mp*

Hfe. *f* *f* A<sub>4</sub>

VI. I *p* *f* *sf* *mp*

VI. II *p* *f* *sf* *mp*

Vla. *p* *f* *sf* *mp*

Vc. *sfp* *sf* *mp*

Cb. *sfp* *sf* *mp*

ritenuto accel. . . . . rit.

accel. . . . . rit.

A tempo  
rit.

molto accel. A tempo

Fl. (Solo) *p* *f* *sfp* *ff*

Ob. *p* *f* *sfp* *ff*

Kl. (B) *p* *f* *sfp* *ff*

Fg. *p* *f* *sfp* *ff*

Hn. (F) *p* *f* *sfp* *ff*

Hfe. *f* *f*

A tempo rit. molto accel. A tempo

VI. I *p* *f* *p* *ff*

VI. II *p* *f* *p* *ff*

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

Vc. *p* *f* *sfp* *ff*

Cb. *p* *f* *sfp* *ff*

Detailed description: This page of a musical score (page 31) features a variety of instruments. The woodwind section includes Flute (Solo), Oboe, Clarinet in B-flat, Bassoon, and Horn in F. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The Horns in E-flat section includes Horn in E-flat and Horn in F. The score is divided into three measures. The first measure is marked 'A tempo rit.' and the second 'molto accel.'. The third measure is marked 'A tempo'. Dynamics range from piano (*p*) to fortissimo (*ff*), with some passages marked *sfp* (sforzando piano). The Flute part has a solo section starting at measure 87. The woodwinds and strings play sustained notes or rhythmic patterns, while the brass instruments have more active parts, including a triplet in the Horn in E-flat part.



93  
Fl. (Solo)

Musical score for Flute (Solo), Oboe, Clarinet (B), and Bassoon. The Flute part features a melodic line with trills and a dynamic marking of *fff*. The Oboe part has a rhythmic accompaniment with a dynamic marking of *fff*. The Clarinet (B) part has a melodic line with a dynamic marking of *fff*. The Bassoon part is silent.

Hn. (F)

Musical score for Horn (F), which is silent throughout the passage.

Hfe.

Musical score for Horns (F and C), which are silent throughout the passage.

♩ = 84  
VI. I

Musical score for Violin I. The part features a melodic line with trills and a dynamic marking of *fff*.

VI. II

Musical score for Violin II. The part features a melodic line with a dynamic marking of *fff*.

Vla.

Musical score for Viola. The part features a melodic line with a dynamic marking of *fff* and a *pizz.* marking.

Vc.

Musical score for Violoncello, which is silent throughout the passage.

Cb.

Musical score for Double Bass, which is silent throughout the passage.



Schnell und flüchtig

104 ♩ = 70

poco accel. . . . .

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

♩ = 70

Schnell und flüchtig

poco accel. . . . .

VI. I

VI. II

Vla.

Vc.

Cb.

108  $\text{♩} = 78$

Fl. (Solo) *fff* t k t k t k

Ob. *fff*

Kl. (B) *ff*

Fg. *ff*

Hn. (F) *ff*

Hfe. *fff* Scharf anreißen!  
D $\flat$  D $\sharp$  C $\flat$  C $\sharp$

VI. I *fff*

VI. II *fff*

Vla. *ff* div. unis. div. unis.

Vc. *ff*

Cb. *ff*



Quasi Stretta  
unheimlich

114

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

Vi. I

Vi. II

Vla.

Vc.

Cb.

*p* *cresc. poco a poco*  
(gleichmäßig)

unheimlich

*pp*

*pp*

D# - C# / Eb - F# - Ab

Quasi Stretta  
unheimlich  
s. pont.

*pp*

s. tasto  
unheimlich  
*pp*

unis. div. unis. div.

unheimlich  
s. pont.

*pp*

unheimlich  
s. tasto  
*pp*



120

Fl. (Solo) *mf* *f*

Ob. *pp* *f*

Kl. (B) *pp* *f*

Fg. *pp* *f*

Hn. (F) *pp* *f*

Hfe.

VI. I *pp* *f* *ord.*

VI. II *pp* *f* *ord.*

Vla. *pp* *f*

Vc. *pp* *f* *ord.*

Cb.

Motorisch hämmernd

123

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

*ff*

*ff*

*ff*

*ff*

Motorisch hämmernd

VI. I

VI. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

126

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Cb.

Beruhigen

129

Fl. (Solo)

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

This block contains the musical notation for the upper section of the score. It includes staves for Flute (Solo), Oboe, Clarinet (B), Bassoon, Horn (F), and Harp. The Flute and Oboe parts feature a melodic line with a crescendo leading to a forte (f) dynamic. The Clarinet and Bassoon parts have a similar melodic line, also marked forte (f). The Horn and Harp parts are marked with a rest, indicating they are silent during this passage. The tempo is marked 'Beruhigen' and 'rit.' (ritardando).

Beruhigen

rit.

VI. I

VI. II

Vla.

Vc.

Cb.

This block contains the musical notation for the lower section of the score. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II parts feature a melodic line with a crescendo leading to a forte (f) dynamic. The Viola and Violoncello parts have a similar melodic line, marked mezzo-piano (mp). The Contrabass part is marked with a rest, indicating it is silent during this passage. The tempo is marked 'Beruhigen' and 'rit.' (ritardando).

133 *morendo* ♩=100

Fl. (Solo) *p* *ppp*

Ob.

Kl. (B) *p* *pp*

Fg. *p*

Hn. (F)

Hfe.

..... ♩=100

VI. I

VI. II

Vla. *pp*

Vc. *pp* *ppp* pizz. niente

Cb. *pp* *ppp* pizz. niente

Langsam, äußerst erschöpft, frei im Vortrag

140 ♩ = 73

poco accel. ♩ = 73

molto accel. . . . .

♩ = 73

Fl. (Solo)

pp fp > p > p sf fp

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

bisbigliando

ppp ppp

Langsam, äußerst erschöpft, frei im Vortrag

♩ = 73

poco accel. ♩ = 73

molto accel. . . . .

♩ = 73

VI. I

ppp

VI. II

ppp

Vla.

ppp

Vc.

Cb.

**Etwas vorwärts**

145 *rit.* Flzg. *ord. gliss.* Flzg.

Fl. (Solo) *pp* *niente* *pp*

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe. D<sup>b</sup> / E<sup>h</sup>

*rit.* **Etwas vorwärts**

VI. I

VI. II

Vla.

Vc.

Cb.

149 ord. gliss. gliss. gliss.

Fl. (Solo) *niente* **pp** *niente* **pp** *niente* **pp**

Ob.

Kl. (B)

Fg.

Hn. (F)

Hfe.

VI. I

VI. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 47, measures 149-152. The flute part (Fl. (Solo)) is the only instrument with notes. It starts with a whole note chord (F4, A4, C5) marked 'ord.' and 'gliss.'. The second measure has a half note chord (F4, A4, C5) marked 'gliss.'. The third measure has a half note chord (F4, A4, C5) marked 'gliss.'. The fourth measure has a whole note chord (F4, A4, C5) marked 'gliss.'. The dynamic markings are '<math>niente</math>' (first and third measures), '<math>pp</math>' (second and fourth measures), and '<math>niente</math>' (between the second and third measures, and between the third and fourth measures). The rest of the orchestra (Ob., Kl. (B), Fg., Hn. (F), Hfe., VI. I, VI. II, Vla., Vc., Cb.) has rests on all staves.

153 *gliss.*

Fl. (Solo) *niente* *pp* *fp*

Ob.

Kl. (B) *ppp* *pppppp*

Fg.

Hn. (F)

Hfe. *ppp* *ppp*

VI. I *ppp* *pppppp*

VI. II *ppp* *pppppp*

Vla. *ppp* *pppppp*

Vc. *ppp* *pppppp*

Cb. *ppp* *pppp* *pppppp*

*c. sord.* *senza vibr.*

*senza vibr. arco*

*pizz.*