

Howard Hersh

Sonata for violin and percussion
(with string bass obbligato)

[2000]

Snow Leopard Music
13079 Daisy Blue Mine Road
Nevada City, CA 95959
hhersh@sbcglobal.net

Sonata for violin and percussion

(with string bass obbligato)

Howard Hersh

I - Aide-Memoire

Very Slow ($\text{♩} = \text{ca. } 50$), freely

Violin

Vibraphone

(Dampen G & D)

(sim.)

p

Ped.



Più mosso rit. . . . - Tempo I

Vln.

Vib.

Ped.



Più mosso rit. . . . Tempo I Più mosso rit. . . . Tempo I

($\text{♩} = \text{ca. } 70$)

Vln.

Vib.

T-t.

legato

with Ped.

Ped.

Poco più mosso **Poco più mosso** rit. **Tempo I accel.** rit.

14

Vln. *mp* *mf* *p*

Vib. *mp* *p* * *Ped.*

T.-t. $\frac{5}{4}$ $\frac{4}{8}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{5}{4}$

SB $\frac{5}{4}$ $\frac{4}{8}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{5}{4}$ *low, resonant location on body*



18 - - - - - **Tempo**

Vln. *poco* *p*

Vib. *poco* *p* *Ped.* *Ped.*

T.-t. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

SB $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *poco*



22

Vln. *poco piu f* *p* rit. **Tempo** *tenuto*

Vib. *poco piu f* *p* *tenuto*

SB *tenuto*

five resonant locations on front of SB that follow the 'pitch' configuration

Tempo rit. . Tempo *8va*-----| *8va*-----| Più mosso rit. . 3

25

Vln. *mp* *p* *mf*

Vib. *mp* *mf*

SB

Tempo

29

Vln. *p* *Violin continue at same tempo*

Vib. *p* *Ped. Ped.* * *Ped. Ped.* * *Ped. Ped.* ||: * *Ped. Ped. Ped.* :||

SB *8va*-----

Percussion: Slower than violin, 2X

as needed (^) Più mosso rit. . Tempo I *8va*-----

35

Vln. *à niente* *Players together again poco ten.* *poco ten.* *poco ten.* *p*

Vib. *poco ten.* *poco ten.* *poco ten.* *poco ten.* * *Ped.*

SB *à niente* *loco* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Più mosso rit. .

40 (8)

Vln. *poco ten.* *poco ten.* *poco ten.* *poco ten.* *add the A*

Vib. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

SB

4 **Tempo I**

44 *8va* *8va* *poco rit.*

Vln. *mp* *pp*

Vib. *poco*

Ped.

Tempo

48 *8va*

Vln. *p*

Vib. *Ped.*

51 *8va* *rit.*

Vln.

Vib.

T.-t.

SB

tailpiece right body, near edge left f hole low shoulder left body, away from edge right f hole high shoulder

52 **Tempo** *8va* *rit.* **Tempo** *8va* *rit.*

Vln.

T.-t. *sim.*

SB

Re-tune SB to:

II - Dance

- à la Tango -

rit. . ♩ = 90

Very slowly at first

push forward

Vln.

SB



push forward Tempo (etc., ad lib., whenever the theme appears)

5 Vln.

SB



accel.

9 Vln.

SB



♩ = 113

accel.

13 Vln.

Vib.

SB

6 $\text{♩} = 136$

17 dolce

Vln. *sub. p* *mp* *mf* *poco* *rit.*

Vib. *pizz.* *ped.* *mf*

SB *sub. p* *mp* *mf* *mf*

knock on bottom of neckpiece

21 $\text{♩} = 126$

Vln. *mp* *mf* *mp* *f* *pizz.* *arco* *mp* *mf*

Vib. *mf* *mf*

SB *mp* *mf* *mp* *mp* *mf*

24 $\text{♩} = 107$

Vln. *mp* *f* *sub. p* *p* *f* *pizz.* *arco*

Vib. *sub. p*

SB *mp* *sub. p* *p* *f*

28

Vln. *mp* *sub. p* *mf*

SB *sub. mp* *p* *mf*

accel. a ♩ = 144

32 dolce

Vln. *f* *sub. pp* *p*

Vib. *sub. pp* *p*

SB *f* *Ped.* *Ped.*

accel. ♩ = 132

36

Vln. *mp* *f* *p* *molto ff* *sub. mp*

Vib. *mp* *Ped.* *Ped.* *Ped.* *Ped.* *sub. mp*

SB *Ped.* *Ped.* *Ped.* *Ped.* *sub. mp*

40

Vln. *mf*

Vib. *mf* *Ped.* *Ped.* *Ped.* *Ped.*

SB *mf* *Ped.* *Ped.* *Ped.* *Ped.*

accel. ♩ = 136

43 dampen

Vln. *f* *sub. p*

Vib. *f* *(dampen low "A")* *dampen* *sub. p*

SB *f* *Ped.* *Ped.* *Ped.* *Ped.* *sub. p*

accel..

♩ = 160

poco a poco
accel..

47

Vln. *f* *mp*

Vib. *mp*
Ped.

51

Vln. *mf*

Vib. *mf*
Ped.

54

Vln. *cresc.*

Vib. *piu f, cresc.*
Ped.

57

Vln. *(cresc.)* *ff*

Vib. *(cresc.)*
Ped.

Presto

60 sub. $\text{♩} = 92$

Vln.

Vib.

SB

ff

Detailed description: This system contains measures 60-62. The Violin part features a melodic line with slurs and accents, starting with a half rest. The Viola part is silent. The Cello/Bass part provides a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *ff* is present at the beginning of the system.

Vln.

Vib.

SB

Detailed description: This system contains measures 63-66. The Violin part continues with slurred notes and accents. The Viola part remains silent. The Cello/Bass part continues with a steady eighth-note accompaniment.

Vln.

Vib.

SB

Detailed description: This system contains measures 67-70. At measure 67, the time signature changes from 4/4 to 5/4. The Violin part has a melodic line with a slur and an accent. The Viola part is silent. The Cello/Bass part continues with eighth notes. The time signature returns to 4/4 at the end of the system.

Vln.

Vib.

SB

Detailed description: This system contains measures 71-74. At measure 71, the time signature changes from 4/4 to 5/4. The Violin part features a melodic line with slurs and accents. The Viola part is silent. The Cello/Bass part continues with eighth notes. The time signature returns to 4/4 at the end of the system.

73

Vln.

Vib.

SB

76

Vln.

Vib.

SB

fff

fff

** Ped.*

80

Vln.

Vib.

SB

sub. pp

p

sub. pp

Ped.

p

84

Vln.

Vib.

SB

poco

molto

sub. p

Ped.

Ped.

Ped.

poco mp

Poco più mosso

88

Vln. *mp* *mf*

Vib. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *mf*

91

Vln. *molto ff sub. p* *f*

Vib. *molto ff sub. p* *f*

3/4 *4/4*

95

Vln. *mf, dim.* *rit. poco*

Vib. *Ped.* *poco*

re-tune string bass

#3 #4

99

$\text{♩} = 85$

Vln. *mp*

Vib. *Ped.* *Ped.* *Ped.*

102

Vln.

Vib.

SB



106

Vln.

Vib.

SB



109

Vln.

Vib.

SB

113

Vln.

Vib.

SB

f

117

Più mosso (♩ = 94)

Vln.

Vib.

SB

sfz *p*

p

Ped. *Ped.*

Re-tune #4 to b_2

120

Vln.

Vib.

SB

Ped. *Ped.* *Ped.* *Ped.*

122

Vln.

Vib.

SB

mp

Ped. *Ped.* *Ped.* *Ped.*

14

124

Vln.

Vib.

SB

Ped.

Ped.

Ped.

Ped.

*

Ped.

Ped.

3



126

Vln.

Vib.

SB

Ped.

*

Ped.

mf

molto

f

f

*

Strike SB body

f



128

Vln.

Vib.

SB

V

V

*

*

*

*

131

Vln. *sfz/mf* *p*

Vib. *sfz/mf* *p*

SB *Re-tune #3 to:*

Re-tune #3 to:

134 (Play under vibraphone's top line.)

Vln. *Bring out top line*

Vib. *f non troppo* (Strike both notes, then tremolo softly on bottom note.)

ped.

136

Vln.

Vib. *ped.*

138

Vln. *mp*

Vib. *ped.*

149

Vln. *pizz.* *arco*

Vib.

SB *Ped.* *mf*

151

Vln. *ff*

Vib.

SB *ff*

154

Vln.

Vib.

SB

157

Vln.

Vib.

SB *Ped.* *Ped.*

18

Musical score for measures 160-163. The score is for Violin (Vln.), Vibraphone (Vib.), and Subcontrabass (SB). Measure 160 is marked with a tempo of 160. The key signature has two sharps (F# and C#). The time signature is 2/4. The Vln. part features chords and a melodic line ending in a trill. The Vib. part has a rhythmic pattern with 'Ped.' markings. The SB part has a bass line with 'Ped.' markings. Dynamics include *p* and *sub. p*.

Musical score for measures 164-166. The score is for Violin (Vln.), Vibraphone (Vib.), and Subcontrabass (SB). Measure 164 is marked with a tempo of 164. The key signature has two sharps. The time signature changes from 2/4 to 3/4 and then to 4/2. The Vln. part has a melodic line with a slur. The Vib. part has a sustained chord with 'Ped.' markings. The SB part has a bass line with 'Ped.' markings. Dynamics include *p*.

Musical score for measures 167-168. The score is for Violin (Vln.), Vibraphone (Vib.), and Subcontrabass (SB). Measure 167 is marked with a tempo of 167 and a quarter note equal to 100 (♩ = 100). The key signature has two sharps. The time signature is 4/2. The Vln. part has a single note with a forte (*f*) dynamic. The Vib. part has a rhythmic pattern with 'Ped.' markings and dynamics *f*, *molto*, and *p*. The SB part has a bass line with 'Ped.' markings and the text '(etc.)'. Dynamics include *f*, *molto*, and *p*.

Musical score for measures 168-169. The score is for Violin (Vln.) and Vibraphone (Vib.). Measure 168 is marked with a tempo of 168. The key signature has two sharps. The time signature is 4/2. The Vln. part has a single note with a mezzo-piano (*mp*) dynamic. The Vib. part has a rhythmic pattern with 'Ped.' markings. Dynamics include *mp*.

169

Vln. *sfz/mf*

Vib. *(p)*

170

Vln. *mp*

Vib.

171

Vln. *f*

Vib. *(p)*

172

Vln. *sfzmf* *p* *8va* *echo*

Vib.

173

Vln. *loco*

Vib.

20

174

Vln. *mp, poco a poco crescendo*

Vib. *mp, poco a poco crescendo*

175

Vln. *(cresc.)*

Vib. *(cresc.)*

176

Vln. *Violin - espressivo*

Vib. *sub. mf*

sub. p

Red.

178

Vln. *(etc.)*

Vib. *poco*

180

Vln.

Vib.

183

Vln. *p*

Vib. *

SB *mp*

185

Vln.

Vib.

SB *mp*

187

Vln.

Vib. *mp*
Ped *

SB *f*

188

Vln. *ff*

Vib. *mf* *poco* *molto* *ff*

SB *f* *Ped.*

190

Vln. *sub. poco meno f, crescendo*

Vib. *subito poco meno f, cresc.*

Ped. (etc.)

192

Vln.

Vib. *Ped.*

196

Vln.

Vib. *Ped.*

200

Vln.

Vib. *Ped.*

202

Vln. *accel.*

Vib. *Ped.* *9:10*

Start together, continue independently, vibraphone very fast, but slower than violin.

204 Presto
Vln. *sub. ppp* *crescendo* wait for percussion cues to change
Vib. Molto Allegro 4-6 X *crescendo*
Ped. *sub. ppp*

Vln. (wait for percussion cue) *ff*
Vib. 1 X *change to new figure, then cue violin* ca. 7X to change *ff*
Ped. *ff*

215 $\text{♩} = 102$
Players together again sul pont.
Vln. *ff*
Vib. Cue downbeat * *ff*
SB *ff* (dampen S-B, if reachable)

218 ord.
Vln. *ff*
Vib. *ff*
SB *ff*

221

Vln.

Vib.

SB

Ped.

Ped.



224

sul pont. ord.

Vln.

Vib.

SB

Ped.



227

sul pont. ord.

Vln.

Vib.

SB

Ped.

Ped.

Ped.

Ped.

230

Vln.

Vib.

SB

Wild

Hit first note with cane behind yarn, striking string and fingerboard

"2" sounds higher than "1"

put pic here



234

Vln.

Vib.

SB

l. r. r. l. l. r. r. l. l. r. r. l. 2

3 1 3 3 4 4 2

3 = near bottom of fingerboard, left side

4 = near bottom of fingerboard, right side



237

Vln.

Vib.

SB

ff

26

241

poco accel.

poco meno f

poco meno f

ped.



$\text{♩} = 240$

244

ff

ped.

ff *ped.*

ped.



248

*sul ponte
e gliss on
the eighth
non arp.*

251 *ord.* *non arp.* *sul ponte e gliss on the eighth* *ord.*

Vln.

SB

poco meno f

254 *non arp.* *sul ponte e gliss on the eighth* *rit.* *ord.*

Vln.

SB

dim.

258 *molto*

Vln.

SB

pp

263 ♩ = ca. 102

Vln.

SB

p

poco

p

266

Vln. *mp* *poco* *mp*

SB *mp* *mp*

270

Poco più mosso (♩ = 112) poco accel.

Vln. *mf*

SB *mf*

273

♩ = 136 poco accel.

Vln. *f* *sub. mp*

Vib. *f* *sub. mp*

SB *f* *sub. mp*

♩ = 160 accel.

277

Vln. *p* *poco cresc.* *più cresc.* *molto*

Vib. *sub. p* *più f*

$\text{♩} = 96$ *accel.*

282

Vln. *ff/mf*

Vib. *ff/mf*
Red.

più f
Red.

a

285

Vln. *ff/mf*

Vib. *ff/mf*
Red.

più f
Red.

$\text{♩} = 200$ *rit.* *poco*

288

Vln. *ff/mf*

Vib. *ff*
Red.

poco

p

Re-tune SB to:
#3 #4

$\text{♩} = \text{ca. } 87$

292

Vln. *mp*

Vib. *mp*
Red.

30

Musical score for measures 295-300. The score is for Violin (Vln.), Vibraphone (Vib.), and Subbass (SB). Measure 295 starts with a treble clef and a key signature of one sharp (F#). The Vln. part features a melodic line with a slur over measures 295-296 and a 10:8 ratio marking over measures 297-298. The Vib. part has a rhythmic pattern with slurs and 'Ped.' markings. The SB part has a low bass line with 'Ped.' markings. Measure 300 includes a dynamic marking of *mf* and a 'Ped.' marking.

Musical score for measures 298-303. The score is for Violin (Vln.), Vibraphone (Vib.), and Subbass (SB). Measure 298 starts with a treble clef and a key signature of one sharp (F#). The Vln. part features a melodic line with a slur over measures 298-300. The Vib. part has a rhythmic pattern with slurs and 'Ped.' markings. The SB part has a low bass line with 'Ped.' markings.

Musical score for measures 301-306. The score is for Violin (Vln.), Vibraphone (Vib.), and Subbass (SB). Measure 301 starts with a treble clef and a key signature of one sharp (F#). The Vln. part features a melodic line with a slur over measures 301-302 and a 10:8 ratio marking over measures 303-304. The Vib. part has a rhythmic pattern with slurs and 'Ped.' markings. The SB part has a low bass line with 'Ped.' markings.

304

Vln.

Vib.

SB

Ped.

307

Vln.

Vib.

SB

10:8

f

f

f

Re-tune SB to:
#3

310

Vln.

Vib.

SB

mp

mp

314

Vln.

Vib.

f

p

f *mp* with pedal

Vib. in foreground

Vib. in foreground

Ped. Ped. Ped. Ped. Ped. Ped.

32

318

Vln.

Vib.

p

Ped.



322

Vln.

Vib.

SB

battuto col legno

ord. pizz.

battuto col legno

mp

sub. mp



326

Vln.

Vib.

SB

ord. pizz.

battuto col legno

ord. pizz.

battuto col legno

ord.

mp dim.

meno

sub. mp, dim.

p

(dim.)

330 *battuto col legno* *ord.* *battuto col legno* *ord.* *Very quickly*

Vln. *pp* *poco* *pp*

Vib.

SB *dampen* *pp* * *poco* *pp* *

re-tune #4 to:

III - Finale

Very fast $\text{♩} = \text{ca. } 60$ rit..

Vln. *ff* *sfz/p* *p*

Vib. *ff* *mp* *p*

Ped. *ff* *mp* *p*

sub. meno $\text{♩} = 90$ *rit.* $\text{♩} = 60$ *rit.* $\text{♩} = 72$

Vln. *p* *hand dampen*

Vib. *p* *Ped.* *Ped.*

rit.

Vln. *rit.*

Vib. *Ped.*

Start very slowly, held back *accel.* **Allegro** *rit.* Held back, but less than before *accel.*

Vln. *10*

Vib. *Ped.* *Ped.*

rit. $\text{♩} = 50$ rit. *poco*

Vln. 12

Vib. *poco*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Very slowly (like movement I)

8^{va} Start slowly, ease into-----

Vln. 17 8^{va} Start slowly, ease into-----

Vib. hand dampen etc. Ped. Ped. Ped. Ped.

21 $\text{♩} = 83$ molto rit. molto rit.

Vln. 21 $\text{♩} = 83$ molto rit. molto rit.

Vib. Ped.

22 $\text{♩} = 58$ *espress.*

Vln. 22 $\text{♩} = 58$ *espress.*

Vib. *espress.* Ped. Ped. Ped. Ped.

23

Vln. *mf*

Vib. *mf* *Ped.*

24

Vln. *rit.* *molto* *p* *rit.* $\text{♩} = 87$ *rit.*

Vib. *p* *Ped.*

28

Vln. $\text{♩} = 58$ *f* $\text{♩} = 136$

Vib. *f* *mf* *f* *mf* *Ped.*

31

Vln. *f* *mf* *f* *mf* *Ped.*

Vib. *f* *mf* *f* *mf* *Ped.*

33

Vln. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *Ped.*

Vib. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *Ped.*

36

Vln. *lightly*
sub. mf

Vib. *lightly*
sub. mf

Ped. *

39

Vln.

Vib. Ped. Ped. Ped. Ped.

41

dolce, cantabile

Vln. *sub. mf*

Vib. *sub. mf*

Ped. Ped. Ped. Ped.

44

Vln.

Vib. Ped. Ped. Ped. Ped.

46 **Poco più mosso**

Vln. *f*

Vib. *f*

Ped. Ped. Ped. Ped. Ped. Ped.

38

49 $\text{♩} = 160$ (no breath)

Vln.

Vib.

53

Vln.

Vib.

57

Vln.

Vib.

61

Vln.

Vib.

66

Vln.

Vib.

♩ = 136

69

Vln. *sub. mp*

Vib. *sub. mp* *Ped.* *

71

Vln. *8va* *ord* *mf*

Vib. *Ped.* *

73

Vln. *loco* *f, non troppo*


Vib. *Ped.* *f, non troppo* * *mf* *f* * *mf*


76

Vln.

Vib. *f* *mf* *f* *Ped.* *

78

Vln. 


Vib. 
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

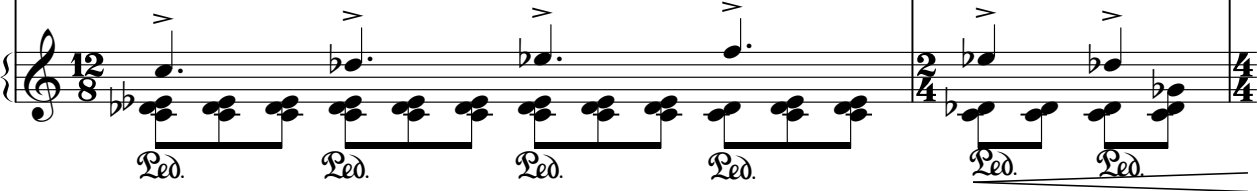
80 *lightly*

Vln. *mp* 

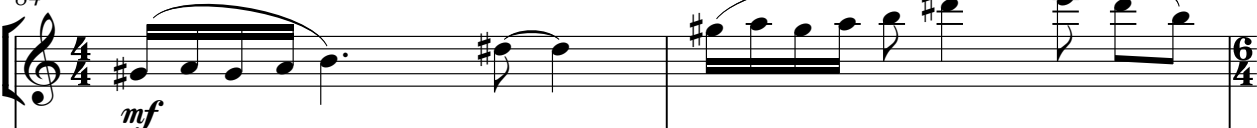
Vib. *mp* 
* Ped. Ped. Ped. Ped. Ped. Ped. Ped.

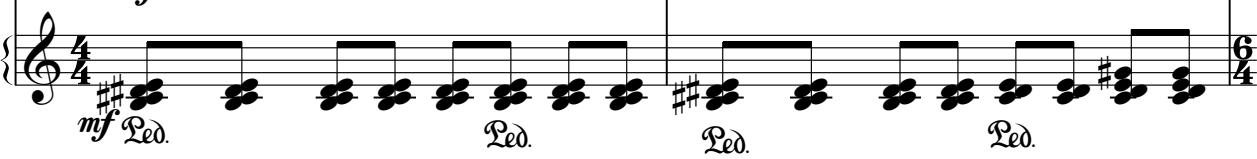
82

Vln. 


Vib. 
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

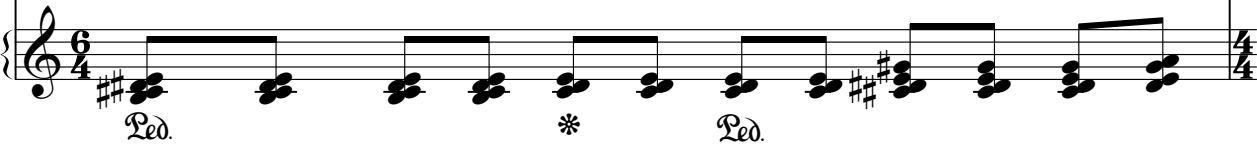
84 *dolce, cantabile*

Vln. *mf* 

Vib. *mf* 
Ped. Ped. Ped. Ped. Ped.

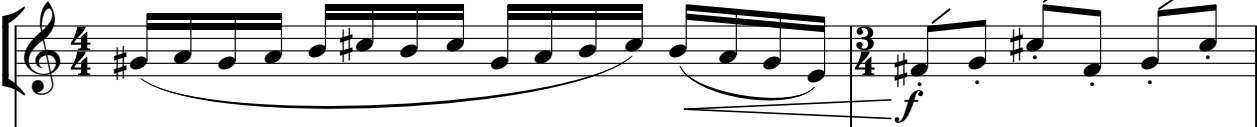
86


Vln. 

Vib. 
Ped. * Ped.

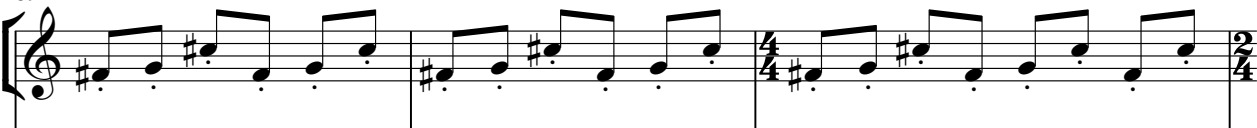
Più mosso (♩ = 150)


87

Vln. 


Vib. 


89

Vln. 

Vib. 

92 ♩ = 160

Vln. 


Vib. 


96

Vln. 

Vib. 

100

Vln. 

Vib. 

104

Vln.

Vib.

108

Vln.

Vib.

111

Vln.

Vib.

* [Vib - play straight quarter pulses; no emphasis on bar downbeats]

115

Vln.

Vib.

119

Vln.

Vib.

123 molto rit.

Vln.

Vib.

ossia

127 $\text{♩} = 136$
arco *legato (flautando)*

Vln.

Vib. *legato, espressivo (Vib melody in foreground)*

(with Ped.)

130

Vln.

Vib.

133 **Più mosso** ($\text{♩} = 160$)
ord.

Vln. *p*

Vib. *p*

add Pedal, build up sonority

136

Vln.

Vib. *sfz / p*

138

Vln.

Vib.

ff

ff Ped. Ped. Ped.



140

Vln.

Vib.

sub. f

f

Ped. *



143

Vln.

Vib.

SB

mp

left hand *P*

start with a 'normal' position on the SB's shoulders = "ord."

146

Vln. *f* *V*

SB *f* *S* *N* *(ord.)* *S* *N*

right hand

(p) *(no accent)* *f* in both hands

S → N:
from low on the shoulder up to the neck

149

Vln. *V*

SB *(ord.)* *S* *N* *S* *N* *S*

153

Vln.

SB *(ord.)* *S* *(ord.)* *S*

157

Vln. *mf*

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

N N LS LS LS N N LS LS LS N N LS LS LS LS

LS LS LS N N LS LS LS LS LS N N

(LS = Lower on the shoulder than the normal drumming spot)

46

160

Vln.

SB

N N (ord.) S

LS LS S

162

Vln.

SB

f

f

S N S

LS S

164

Vln.

SB

LS S LS S LS

ord. S

ord. S

168

Vln.

SB

Più mosso

S N

173

Vln.

SB

(ord.) S

176

Vln.

SB

180

Vln.

SB

tr

185

Vln.

SB

(tr)

48

190

Vln.

Drumming Cadenza
anywhere on SB body *end trill or fast sixteenths or - ad lib.*

SB

191 (♩ = 176)

Vln. *mp*

SB

195

Vln. *f* (vamp if needed)

Vib.

SB (Return to vib.)

198

Vln. *f* legato, catabile

Vib. *f*

Ped.

201

Vln.

Vib. *f*

Ped.

205

Vln.

Vib.

Ped. *

209

Vln.

Vib.

Ped.

212

Vln.

Vib.

Ped.

215

Vln.

Vib.

più f

Ped. *più f*

218

Vln.

Vib.

non staccato

Ped.

222

Vln. *più f*

Vib. *più f*

Ped.

227

Vln. *più f*

Vib. *più f*

Ped.

230

Vln.

Vib.

Ped.

233

Vln. *sub. p*

Vib. *sub. p*

Ped.

poco a poco → → → *sul ponte.*

238

Vln. *mp*

Vib. *mp*


Ped.

ord.

$\text{♩} = 136$


240


Vln. 

Vib. 

Ped. * Ped. Ped. Ped.


242


Vln. 

Vib. 

f. non troppo Ped. * *mf* *f* Ped. * *mf* *f* Ped. * *mf* *f* Ped. *

246


Vln. 

Vib. 

Ped. Ped. Ped. Ped. Ped. Ped.

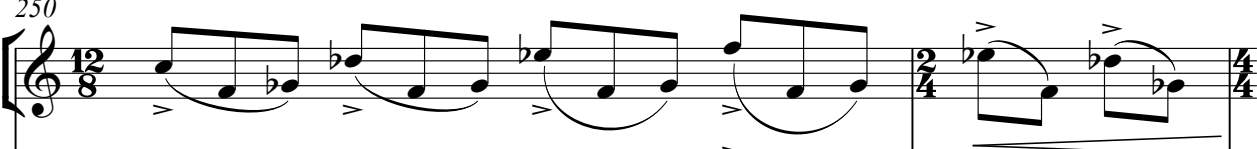
248

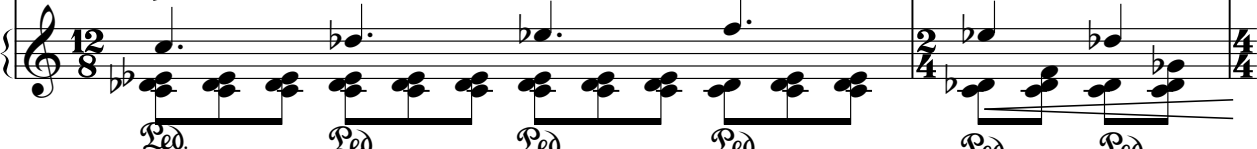
Vln. 

Vib. 

sub. mf * *sub. mf*

250

Vln. 

Vib. 

Ped. Ped. Ped. Ped. Ped. Ped.

252 *dolce, cantabile*

Vln. *mf*

Vib. *mf* Ped.

254

Vln.

Vib. Ped.

256 *Più mosso* (♩ = 155)

Vln. *f* *più f*

Vib. *f* * *più f*

259 *Più mosso* (♩ = 176)

Vln.

Vib.

262 *legato*

Vln.

Vib. Ped.

265

Vln. *poco a poco a sul ponte*

Vib. *molto*

269

Vln. *poco a poco → → ord.*

Vib. *molto*

271

Vln.

Vib. *Ped.*

274

Vln. *mp*

Vib. *mp*

