

MANENA CONTRERAS

PARADOJA

CONCERTO FOR ORCHESTRA

FULL ORCHESTRAL SCORE

(2007)

C O N T R E R A S

PARADOJA
(PARADOX)

I. Lamentos
(Sorrows)

II. Algarabía
(Tangle)

III. Sosiego
(Serenity)

Instrumentation

3 Flutes (3rd doubling Piccolo)

2 Oboes

2 Clarinets in Bb

1 Bass Clarinet in Bb

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

*Percussion

Timpani

Harp

Boy Mezzo-Soprano

Strings

* Bass drum, rattle (ratchet), tam-tam, chimes

Performance Notes

1. The boy mezzo-soprano should be standing at the front and seating while not singing.
2. The boy mezzo-soprano might use little amplification or be substituted by a small children choir when necessary. It can also be substituted by a mezzo-soprano or a countertenor, but always maintaining the idea of the boy's timbre.
3. The second and third movement should be performed together as a whole.

Duration

20 minutes

PARADOJA

I. LAMENTOS

MANENA CONTRERAS

Largo

$\text{♩} = 44$

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccolo
- Flute I
- Flute II
- Flute III
- Oboe I
- Oboe II
- Clarinet in B \flat I
- Clarinet in B \flat II
- Bass Clarinet in B \flat
- Bassoon I
- Bassoon II
- Bassoon III
- Horns in F I, III
- Horns in F II, IV
- Trumpet in C I
- Trumpet in C II
- Trumpet in C III
- Trombone I
- Trombone II
- Bass Trombone
- Tuba
- Timpani
- Bass Drum
- Tam-tam
- Rattle/Ratchet
- Chimes
- Harp
- Boy mezzo-soprano
- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

The score includes various musical notations such as rests, dynamics (pp, p, mf, f), articulation (accents), and performance instructions like 'non vib.' and 'Ah ah'.

28 poco rit. . .

Picc. *p*

Fl. I *p*

Fl. II *p*

I, III Hns. *p*

II, IV *p*

C Tpt. I *p*

C Tpt. II *p*

C Tpt. III *p*

Tbn. I *p*

Tbn. II *sub pp* *p*

B. Tbn. *p*

Tba. *p*

Timp. *pp*

B. D. *pp* *p*

T.-t.

Chim. *p*

Hp. *p*

B.S.

Ve. *p*

Db. *p*

poco rit. . .

Più mosso

♩=48

38

I, III Hns.

II, IV Hns.

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

B. D.

Hp.

Più mosso

♩=48

38

Vln. I

Vln. II

Vla.

Vc.

Db.

Larghetto

♩=120

51

Musical score for woodwinds and percussion, measures 47-51. The score includes parts for Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bass Clarinet (B. Cl.), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horns III and IV (I, III Hns. II, IV), Trumpets I and II (C Tpt. I, C Tpt. II), Trombones I and II (Tbn. I, B. Tbn.), Trombone (Tbn.), Tympani (Timp.), Bass Drum (B. D.), and Snare Drum (T.-t.). The score features various dynamics such as *f*, *ppp*, *p*, *pp*, *mf*, and *poco cresc.*, along with articulation marks like accents and slurs. The key signature is B-flat major and the time signature is 4/4.

Larghetto

♩=120

51

Musical score for strings, measures 47-51. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features dynamics such as *ppp* and articulation marks like accents and slurs. The key signature is B-flat major and the time signature is 4/4.

rall. A Tempo

♩=60

57

56

Fl. I *p subito* *cresc.* *f* *mf*

Fl. II *p subito* *cresc.* *f*

Fl. III *mp* *p subito* *cresc.*

Ob. I *mf cresc.* *f* *mp*

Ob. II *mf cresc.* *f* *mp*

Cl. I *mp* *p subito* *mf cresc.* *f* *mf*

Cl. II *mp* *p subito* *mf cresc.* *f*

B. Cl. *mf* *f*

Bsn. I *f*

Bsn. II

Bsn. III

I, III *p subito* *f* *mp* *mf*

II, IV *p subito* *f* *mp*

C Tpt. I *p subito* *f* *mf*

C Tpt. II *f* *mf*

C Tpt. III *f*

Tbn. I *mf cresc.* *f* *mf*

Tbn. II *mf cresc.* *f* *mf*

B. Tbn. *f*

Tba. *mf cresc.* *f* *mf*

rall. A Tempo

♩=60

57

Vln. I *mf cresc.* *f* *mp*

Vln. II *mf* *cresc.* *f* *mp*

Vla. *mp* *cresc.* *f* *mp*

Vc. *mp* *cresc.* *f* *mf*

Db. *mp* *cresc.* *f* *mf*

Moderato

♩=42

66

65

Fl. I

Cl. I

I, III
Hns.

II, IV

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Timp.

Hp.

Moderato

♩=42

66

Vln. I

Vln. II

Vla.

Vc.

Db.

stringendo - - - - rit.

75

Picc. *mf* *ff*

Fl. I *mp* *mf* *ff*

Fl. II *mf* *ff*

Ob. I *mf poco a poco cresc.* *ff*

Ob. II *mf poco a poco cresc.* *ff*

Cl. I *mf poco a poco cresc.* *ff*

Cl. II *mf poco a poco cresc.* *ff*

B. Cl. *f*

Bsn. I *f*

Bsn. II *f*

Bsn. III *f*

I, III *mp* *mf poco a poco cresc.* *ff*

Hns. II, IV *p* *mf poco a poco cresc.* *ff*

C Tpt. I *p* *mf poco a poco cresc.* *ff*

C Tpt. II *p* *mf poco a poco cresc.* *ff*

C Tpt. III *p* *mf poco a poco cresc.* *ff*

Tbn. I *p* *mp* *poco a poco cresc.* *f* *ff*

Tbn. II *p* *mp* *poco a poco cresc.* *f* *ff*

B. Tbn. *mp* *mf poco a poco cresc.* *f*

Tba. *mf poco a poco cresc.* *f*

Timp. *mp* *mf poco a poco cresc.* *f*

Hp. *mp* *poco a poco cresc.* *f* *ff*

75

Vln. I *mp* *poco a poco cresc.* *ff*

Vln. II *mp* *poco a poco cresc.* *ff*

Vla. *mp* *poco a poco cresc.* *non legato* *ff*

Vc. *mp* *poco a poco cresc.* *non legato* *ff*

Db. *mp* *poco a poco cresc.* *non legato* *ff*

stringendo - - - - rit.

Tempo primo

♩=44
86

84

Picc. *pp*

Fl. I *pp*

Fl. II *pp*

Ob. I *pp*

Ob. II *pp*

Cl. I *pp*

Cl. II *pp*

B. Cl. *pp*

Bsn. I *pp*

Bsn. II *pp*

Bsn. III *pp*

I, III *pp*

Hns. *pp*

II, IV *pp*

C Tpt. I *pp*

C Tpt. II *pp*

C Tpt. III *pp*

Tbn. I *pp*

Tbn. II *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. *pp* *ppp*

B. D. *f* *mf* *p* *ppp*

T.-t. *p*

Chim. *p*

Hp. *mf*

Tempo primo

♩=44

86

B.S. *f* *lamentoso*
ah - ah - ah -

Vln. I *pp* *n*

Vln. II *pp* *n*

Vla. *pp*

Vc. *pp*

Db. *pp* *n*

91

Timp. *pp* *n*

B. D. *p* *n*

T.-t. *p* *n*

Chim.

Hp.

B.S. ah ah ah ah - - - *n*

Vla. *n*

Vc. *n*

II
ALGARABÍA

Vivo
(♩ = 56)
♩ = 280

Flute I *mp leggiero*

Flute II *mp leggiero*

Oboe I *p leggiero* *mp* *mf* *sf* *mp*

Clarinet in B♭ I *p leggiero* *mf* *sf*

Clarinet in B♭ II *p leggiero* *mp* *mf* *sf*

Bass Clarinet in B♭ *p leggiero* *mp*

Bassoon I *p leggiero* *mf* *sf*

Bassoon II *p*

Violoncello *p legato e leggiero* *mp*

110

Fl. I *mf* *f*

Fl. II *sf mp* *mf* *f*

Fl. III *mf*

Ob. I *mf* *mp*

Ob. II *mf* *mp*

Cl. I *mp* *mf* *f* *p*

Cl. II *mp* *mf* *f* *p*

B. Cl. *mf* *f*

Bsn. I *mp* *mf* *f* *mp*

Bsn. II *mf* *f* *mp*

Bsn. III *mf* *f*

Vln. I *mf* *f poco marcato* *sf* *120* *un.*

Vln. II *mf* *f poco marcato* *sf*

Vla. *f* *sf* *mf*

Vc. *mf* *poco marcato* *f* *sf* *mf*

Db. *f* *sf* *mf*

123

Fl. I *f* *mf*

Fl. II *f* *mf*

Fl. III *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

B. Cl. *f*

Bsn. I *f*

Bsn. II *f*

Bsn. III *f*

Vln. I *f* *mf leggiero* *pizz.*

Vln. II *f* *mf leggiero* *pizz.*

Vla. *f* *mf leggiero* *pizz.*

Vc. *f* *mf leggiero* *pizz.*

Db. *f* *mf leggiero* *pizz.*

132

div. *unis.*

136

145

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Bsn. III

I, III Hns.

II, IV

C Tpt. I

C Tpt. II

Tbn. I

Tbn. II

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mp

fz p

pp

arco

poco marcato simile

pp

pp poco marcato simile

pp poco marcato simile

147

152

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

I, III
Hns.

II, IV

C Tpt. I

C Tpt. II

Tbn. I

Tbn. II

152

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mp* *mf* *sf*

f *mp* *mf* *sf*

mf non legato *f* *mp marcato* *cresc.*

mf non legato *f* *mp marcato* *cresc.*

mf non legato *f* *mp marcato* *cresc.*

Vivace

(♩ = 50)

♩ = 250

183

175

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Bsn. III

f

sf

f

sf

f

sf

f

f

f

f

I, III

Hns.

II, IV

Tbn. I

Tbn. II

sfz

sfz

sfz

sfz

sfz

Vivace

(♩ = 50)

♩ = 250

183

Vln. I

Vln. II

Vla.

Vc.

Db.

sf

sf

sf

sf

sf

f con brio

sf

f

sf

f con brio

sf

f con brio

211 218

Ob. I *f fp*

Ob. II *f fp*

Cl. I *f fp*

Cl. II *f fp*

B. Cl. *f*

Bsn. I *f*

Bsn. II *f*

Bsn. III *f*

C Tpt. I *mf fp*

C Tpt. II *mf fp*

Tbn. I *mf*

Tbn. II *mf*

Vln. I *f fp*

Vln. II *f fp*

Vla. *f fp*

Vc. *f fp f sf*

Db. *f*

223 228

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

C Tpt. I *f fp*

Vln. I *f fp f fp*

Vln. II *f fp f fp*

Vla. *mf sfz mp f tenuto p f*

Vc. *p sfz mp f tenuto p f*

Db. *p f*

Tempo primo

(♩ = 56)

♩ = 280

240

235

Fl. I *sfz* *f*

Fl. II *sfz* *f*

Fl. III *sfz* *f*

Ob. I *sfz* *f* *p leggiero*

Ob. II *sfz* *f*

Cl. I *sfz* *p leggiero*

Cl. II *sfz* *p leggiero*

B. Cl.

Bsn. I *sfz* *p leggiero*

Bsn. II *sfz* *p*

Bsn. III

I, III *f*

Hns. II, IV *f*

Tbn. I *f*

Tbn. II *f*

Tba. *f*

Tempo primo

(♩ = 56)

♩ = 280

240

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *p legato e leggiero*

Db. *f*

248

FL. I *mp* *leggiero* *mf* *f*

FL. II *mp* *leggiero* *sf mp* *mf* *f*

FL. III *mf*

Ob. I *mp* *mf* *sf* *mp* *mf*

Ob. II *mf*

Cl. I *mf* *sf* *mp* *mf* *f*

Cl. II *mp* *mf* *sf* *mp* *mf* *f*

B. Cl. *p* *leggiero* *mp* *mf* *f*

Bsn. I *mf* *sf* *mp* *mf* *f*

Bsn. II *mf* *f*

Bsn. III *mf* *f*

Vln. I *mf* *f* *div.* *poco marcato*

Vln. II *mf* *f* *poco marcato*

Vla. *f*

Vc. *mp* *mf* *poco marcato* *f*

Db. *f*

260 262

Fl. I *f*

Fl. II *f*

Fl. III *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

B. Cl. *f*

Bsn. I *mf* *f*

Bsn. II *mf* *f*

Bsn. III *mf* *f*

Vln. I *sf* *mf* *leggiero* *f* *div.* *unis.*

Vln. II *sf* *p* *leggiero* *f*

Vla. *sf* *p* *leggiero* *f*

Vc. *sf* *mf* *leggiero* *f*

Db. *sf* *f*

Musical score for orchestra, measures 273-274. The score is written for a full orchestra and includes parts for Flutes I and II, Oboes I and II, Clarinets I and II, Bass Clarinet, Bassoons I and II, Horns I, III and II, IV, Trumpets I and II, Trombones I and II, Tuba, Violins I and II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features dynamic markings such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *pizz.* (pizzicato). The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, accents, and articulation marks. Measure 274 is marked with a box containing the number 274. The score is arranged in a standard orchestral layout with woodwinds and brass in the upper staves, strings in the lower staves, and a double bass line at the bottom.

Allegro Moderato

♩=110

290

285

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

I, III
Hns.

II, IV

C Tpt. I

C Tpt. II

Tbn. I

Allegro Moderato

♩=110

290

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

behind the bridge al talone

298 **300** **306**

Fl. I *mf* *f* *f* *subito p*

Fl. II *mf* *f* *f* *subito p*
scherzando

Ob. I *mf* *f* *p*

Ob. II *mf* *f* *p*

Cl. I *mf* *f* *f* *subito p*

Cl. II *mf* *f* *f* *subito p*

B. Cl. *f* *fmp*

Bsn. I *f* *f*

Bsn. II *f*

I, III
Hns. *mp*

II, IV *mp*

C Tpt. I *mp* *mf* *fp*

C Tpt. II *mp* *mf* *fp*

Tbn. I *mf* *fp*

Tbn. II *mf* *fp*

Tba. *mf* *fp*

Rtl. *f* *mp* *f* *fp*

Vln. I *f* *fmp* *fp*

Vln. II *mf* *pizz.* *fmp* *fp*
nat. *Suspect pizz.* *arco*

Vla. *f* *fmp* *fp* *pizz.* *p*
sul C *gliss.* *arco*

Vc. *f* *mp* *Suspect pizz.* *subito p*

Db. *f* *mp* *Suspect pizz.*

321

310

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

I, III
Hns.

II, IV

C Tpt. I

C Tpt. II

Tbn. I

Tba.

Rtl.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

p *sf* *f*

p *sf* *f*

p *sf* *f*

p *sf* *f*

p *sf* *f*

f

p *sf* *f* *nat.* *mf* *f* *sf* *f*

p *sf* *f* *nat.* *gliss.* *sf* *f*

arco *p* *gliss.* *sf* *f*

arco *p* *gliss.* *f*

arco *p* *pizz. gliss.* *f*

arco *p* *pizz.* *f*

a la punta sul tasto

a la punta sul tasto

nat.

gliss.

gliss.

pizz. gliss.

pizz.

321

322

Fl. I *mf* *f*

Fl. II *mf* *f*

Ob. I *sfz* *sfz*

Ob. II *sfz* *sfz*

Cl. I *sfz* *sfz* *ff*

Cl. II *sfz* *sfz* *ff*

B. Cl.

Bsn. I *ff*

Bsn. II *ff*

Bsn. III

I, III *f* *sfz* *sfz*

Hns. II, IV *f* *sfz* *sfz*

Tbn. I *f*

Tbn. II *f*

Tba. *f*

Rtl. *f* rattle

Vln. I *f* pizz. arco *gliss.*

Vln. II *f* pizz. arco *gliss.*

Vla. *f* pizz.

Vc. arco *subito mf marcato*

Db. arco *subito mf marcato*

333 334

Picc. *f*

Fl. I *p* *f* *p*

Fl. II *p* *f* *p*

Ob. I *p* *f* *mp* *pp*

Ob. II *p* *f* *mp* *pp*

Cl. I *p* *f* *mp* *pp*

Cl. II *p* *f* *mp* *pp*

Bsn. I *p* *f* *p* *mf*

Bsn. II *p* *f* *p* *mf*

C Tpt. I *p*

C Tpt. II *p*

Tbn. I *p* *mf*

Tbn. II *mf*

Tba. *mf*

Rtl.

333 334

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

Vln. II *pizz.* *p* *arco* *mf* *f* *subito p*

Vla. *pizz.* *suspect pizz.* *f* *behind the bridge* *arco* *al talone*

Vc. *pizz.* *p* *f* *arco* *mf* *mf*

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

345

350

Fl. I *pp*

Fl. II *pp*

Ob. I *mf* *f*

Ob. II *mf* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Bsn. I *f*

Bsn. II *f*

I, III Hns. *mf*

II, IV

C Tpt. I *mf*

Tba. *mf*

Vln. I *mf* *pizz.* *pp* *arco* *f*

Vln. II *mf* *pizz.* *pp* *arco* *f*

Vla. *nat.* *subito mf* *f*

Vc. *subito mf* *f*

Db. *subito mf* *f*

Vivace

(♩ = 50)

♩ = 250

378

376

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

I, III

Hns.

II, IV

C Tpt. I

C Tpt. II

Tbn. I

Tbn. II

Tba.

Detailed description: This block contains the musical score for measures 376 to 378 for the woodwind and brass sections. The woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II) play a rhythmic pattern of eighth notes in measure 376, followed by rests. The brass section (Horns I, III and II, IV, Trumpets I & II, Trombones I & II, and Tuba) plays a more complex rhythmic pattern with various dynamics including sfz, f, f con brio, sub. p, p, and sfz. The score includes dynamic markings and articulation symbols.

Vivace

(♩ = 50)

♩ = 250

378

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 378 to 380 for the string section. The Violins I and II, Viola, Violoncello, and Double Bass play a rhythmic pattern of eighth notes. The score includes dynamic markings such as mf, sfz, and f, and articulation symbols. The measure number 378 is indicated at the beginning of the section.

This page of a musical score contains measures 387 through 405. The score is arranged in systems for various instruments. The top system includes Flutes I and II, Oboes I and II, Clarinets I and II, Horns I, III and II, IV, and C Trumpet I. The middle system includes Violins I and II, Viola, Violoncello, and Double Bass. The bottom system includes Oboes I and II, Clarinets I and II, Bass Clarinet, Bassoons I, II, and III, Horns I, III and II, IV, Trombones I and II, and Timpani. The woodwind section (oboes, clarinets, bassoon, and trombones) begins at measure 399. The string section (violins, viola, cello, and double bass) begins at measure 405. The score includes various musical notations such as dynamics (e.g., *sfz*, *f*, *fp*, *mf*, *sub.f*), articulation (accents, staccato), and performance instructions (e.g., *div.*, *unis.*, *divisi*). Measure numbers 387, 389, 396, 399, and 405 are clearly marked at the beginning of their respective systems.

410

Picc. *f* *sub.f*

Fl. I *f* *sub.f*

Fl. II *f* *sub.f*

Ob. I *f* *sub.f*

Ob. II *f* *sub.f*

Cl. I *f* *sub.f*

Cl. II *f* *f*

B. Cl. *f*

Bsn. I *sfz* *sub.f* *f*

Bsn. II *sfz* *sub.f* *f*

Bsn. III *sfz* *sub.f*

I, III Hns. *f* *sfz*

II, IV *f* *sfz*

C Tpt. I *f* *sfz*

C Tpt. II *f* *sfz*

Tbn. I *sfz* *f* *sfz*

Tbn. II *sfz* *f* *sfz*

Tba. *f* *sfz*

Timp.

Vln. I *unis.* *divisi*

Vln. II *unis.* *divisi* *f* *unis.*

Vla. *divisi* *unis.* *divisi* *f* *unis.*

Vc. *sfz* *sub.f*

Db. *sfz* *sub.f*

III
SOSIEGO

Largo
♩ = 46

427

C Tpt. I

C Tpt. II

Timp.

B. D.

T.-t.

Chim.

Vla.

Vc.

Db.

434

p dolce ed espressivo

sub. mf

f

mf

mp

p

mf

mp

pp

pp

pp

rit. Adagio
♩ = 54

437

C Tpt. I

C Tpt. II

B. D.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

444

444

pp cantabile semplice

pp cantabile semplice

pp cantabile semplice

pp cantabile semplice

unis.

sul D



462 *pochiss. allarg.* *A Tempo* **471**

Fl. I *p*

Fl. II *p*

Ob. I *p*

Cl. I

B. Cl. *p*

Bsn. I *p*

I, III Hns. *con sord.* *pp*

II, IV

C Tpt. I *p*

Tbn. I *p*

Hp. *pp* *p* *p*

Vln. I *ppp* *A Tempo* *nat.* **471**

Vln. II *ppp* *poco vib. sul tasto* *nat. div.* *unis.* *p legato*

Vla. *ppp* *poco vib. sul tasto* *nat. div.* *unis.* *p legato*

Vc. *ppp* *poco vib. sul tasto* *nat.* *p legato* *p*

Più Mosso

♩=60

482

475

Fl. I
Ob. I
Cl. I
Cl. II
Bsn. I
I, III
Hns.
II, IV
C Tpt. I
Timp.
B. D.
Chim.
Hp.

Più Mosso

♩=60

482

Vln. I
Vln. II
Vla.
Vc.
Db.



Largo

485

Timp.
B. D.
T.-t.
Chim.
Hp.
B.S.
Vla.
Vc.
Db.

Ah - ah

ah - ah - ah

492 rit. Più Lento

Instrumental Parts:
Timp.: *pp*
B. D.: *ppp*
T.-t.: *p*
Chim.: *pp* *morendo* *ppp*
Vln. I: *pp* *div.* *n*
Vln. II: *pp* *n*
Vla.: *pp* *n*
Vc.: *pp* *n*
Db.: *pp* *n*

Vocal Part (B.S.):
ah - ah
ah - ah
ah - ah

Performance Instructions:
rit. Più Lento
pp
ppp
p
pp *morendo* *ppp*
mf *Freely* *morendo*
pp *div.* *n*
pp *n*
pp *n*
pp *n*