

Commissioned by the Israel Camerata Jerusalem

Score

"GRIMACES OF LIFE"

for two flutes and Strings

dedicated to myself

Allegro ♩ = 138

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Tutti con forza e sempre marcato

Musical score for Violin 1, Violin 2, Viola 1, Cello 1, and Contrabass. The score is in common time (C) and features a complex rhythmic pattern with frequent changes in meter (4/4, 3/4, 2/4). The Violin 1, Violin 2, and Viola 1 parts are marked with a forte (*f*) dynamic and include accents and slurs. The Cello 1 and Contrabass parts are marked with a forte (*f*) dynamic and are mostly silent, indicated by rests.

Musical score for Violin 1, Violin 2, Viola, Cello, and Contrabass. The score is in common time (C) and features a complex rhythmic pattern with frequent changes in meter (2/4, 3/4, 7/8, 9/8). The Violin 1, Violin 2, and Viola parts are marked with a forte (*f*) dynamic and include accents and slurs. The Cello and Contrabass parts are marked with a forte (*f*) dynamic and are mostly silent, indicated by rests.

10

Vln. 1

Vln. 2

Vla.

13

Vln. 1

Vln. 2

Vla.

13

Vc.

13

Cb.

con forza e sempre marcato

f

f

18

Vc.

18

Cb.

23

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

28

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp *f* *f*

ff

ff

ff

sempre marcato

sempre marcato

sempre marcato

"Grimaces of life"

4

33 *sim.*

Vla.

33 *ff* *sim.*

Vc.

33 *sim.*

Cb.

Detailed description: This block contains the first system of the score, measures 33 to 37. It features three staves: Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Viola part starts with a *sim.* dynamic and features a melodic line with many accents. The Vc. and Cb. parts are more rhythmic, with the Vc. part starting with a *ff* dynamic and *sim.* marking. There are various slurs and accents throughout the system.

38 *sempre marcato*

Vln. 1

38 *ff* *sempre marcato*

Vln. 2

Vla.

38 *ff*

Vc.

38 *molto*

Cb.

Detailed description: This block contains the second system of the score, measures 38 to 42. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vln. 1 and Vln. 2 parts are marked *sempre marcato* and *ff*. The Vc. and Cb. parts have a *molto* marking. The Viola part has a *ff* dynamic. There are various slurs and accents throughout the system.

43

Vln. 1

43

Vln. 2

43

Vc.

43

Cb.

Detailed description: This block contains the third system of the score, measures 43 to 47. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violoncello (Vc.), and Contrabass (Cb.). The Vln. 1 and Vln. 2 parts have a complex rhythmic pattern with many accidentals. The Vc. and Cb. parts feature triplets, indicated by the number '3' and brackets. There are various slurs and accents throughout the system.

46

Vln. 1 *stacc. e cresc.*

Vln. 2 *stacc. e cresc.*

Vla. *f*

Vc. *f*

Cb. *f*

48

Vln. 1 *div.*

Vln. 2 *div.*

Vla. *ff*

Vc. *ff*

Cb. *ff*

51 *div.* *fp* *ff* *s.pont. add pressure* *ord.* *ffz* *unis.* *s.pont. add pressure* *ord.* *sempre marcato* *f* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp *f* *f*

56

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

60

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

molto

f

65

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

sf

f

f

69

Vln. 1 *div.*

Vln. 2 *div.* *fff*

Vla. *fff*

Vc. *ff* *fff*

Cb. *sffz* *sffz*

71

Fl. 1 *tace Picc. faste and furios* *f*

Fl. 2 *tace Picc. faste and furios* *f*

73

Fl. 1

Fl. 2

76

Fl. 1

Fl. 2

79 **agitato imperioso**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *agitato* *sempre marcato* 3

Cb. *f* *agitato* *sempre marcato* 3

83

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *f* *ff* 3

Cb. *f* *ff* 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

98 (2+3)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

ff

ff

ff

105 *tace Fl.*

Fl. 1

p *tace Fl.*

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

f

f

f

ffz

108

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

mp

112

Fl. 1

Fl. 2

Vln. 1

Cb.

mp

mp

p

sim.

sim.

p

118 *solo* *Tutti con forza*

Vln. 1 *p*

Vln. 2 *solo quasi eco* *p* *f* *Tutti con forza*

Vla. *f*

Vc. *sub. ff* *ff*

Cb. *8va* *Tutti* *8va* *sub. ff* *ff*

124 (2+3)

Vln. 1

Vln. 2

Vla.

Vc. *sfz* *sf* *sf* *sf* *sf* *sim.*

Cb. *sfz* *sf* *sf* *sf* *sf* *sim.*

127

Vln. 1

Vln. 2

Vla.

Vc. 127

Cb. 127

129 *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

ff

This system contains measures 129 and 130. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature has three sharps (F#, C#, G#). The music is marked *ff* (fortissimo). Measures 129 and 130 show a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several accents (>) and slurs throughout the passage.

131

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This system contains measures 131 and 132. The key signature changes to two sharps (F#, C#). The music continues with a similar rhythmic intensity. There are accents (>) and slurs. A dynamic marking of *ff* is present in the Viola part in measure 132. The Contrabass part has a dynamic marking of *f* in measure 132.

133

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

f

ff

ff

This system contains measures 133 and 134. The key signature changes to one sharp (F#). The music is marked *ff* (fortissimo). Measures 133 and 134 show a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several accents (>) and slurs throughout the passage. The Viola part has a dynamic marking of *f* in measure 134. The Violoncello and Contrabass parts have dynamic markings of *ff* in measure 134.

136

Vln. 1 *g^{va}* *div.*

Vln. 2 *g^{va}*

Vla.

Vc. 136

Cb. 136

138

Vln. 1 *g^{va}* *unis.* *ff*

Vln. 2 *g^{va}* *ff*

Vla. *ff*

Vc. 138 *ff*

Cb. 138 *ff*

141

Fl. 1 *sim.*

Fl. 2 *f* *sim.* *mf* *mp*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p* *div.*

Cb. *ff* *p*

meno mosso

150

Fl. 1 *p*

Fl. 2 *p*

Vln. 1 *div.* *p* *div.* *pp* *s.pont.*

Vln. 2 *div.* *p* *pp* *s.pont.*

Vla. *div.* *p* *pp* *unis.* *s.pont.*

Vc. *p* *pp* *unis.* *p*

Cb. *p* *pp* *div.*

159

Vc.

159

Cb.

solo

p

164

Tempo I ♩ = 134

unis. s.pont. possibile

Vln. 1

p

s.pont. possibile

Vln. 2

p *s.pont. possibile*

Vla.

p *s.pont. possibile*

Vc.

164

p *s.pont. possibile*

169

Fl. 1

169

Fl. 2

p

p

Vln. 1

169

Vln. 2

ord.

quasi eco

p

Vla.

pizz.

arco

s.pont.

sffz *fp*

Vc.

169

Vc.

169

Cb.

solo

p

poco a poco morendo

174

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Cb.

pp

3

3

6/4

6/4

6/4

6/4

6/4

178

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

s.tasto

pp s.tasto

pp

dramatico

p

s.tasto

pp s.tasto

pp

3

6/4

6/4

6/4

6/4

6/4

6/4

Musical score for measures 183-188. The score includes parts for Fl. 1, Fl. 2, Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. The music features a dynamic shift from *p* to *ff* at measure 183, with the instruction *ord. feroce*. The Cb. part includes the instruction *adurato* with a triangle symbol at measure 188.

II

Musical score for measures 189-191. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Cb. The tempo is **Molto agitato** with a metronome marking of $\text{♩} = 82$. The key signature is one sharp (F#) and the time signature is 3/4. The music features a dynamic shift from *ff* to *ffz* at measure 189, with the instruction *div.* and *unis.*. The Cb. part includes the instruction *sub.sff* at measure 189.

"Grimaces of life"

20

192

rit. **meno mosso**

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. *arco* *div.* *f*

arco *5* *fff* *div.* *p*

fff

fff *div.* *p*

fff *unis.* *fff* *p*

fff *p*

poco accel. e cresc. molto

196

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f *div.* *ff*

f *5* *ff* *unis.* *ff*

f *ff*

f

199 *rit.* **sostenuto**

Fl. 1 *p*

Fl. 2 *p*

Vln. 1 *unis.* *pizz.* *arco* *p*

Vln. 2 *sfz unis.* *ffz unis.* *div.* *unis.* *div.* *mf*

Vla. *fp* *p* *mp*

Vc. *p*

Cb. *p*

rit. **Molto meno mosso** ♩ = 42

Vln. 1 *p*

Vln. 2 *unis.* *p* *dolce*

Vla. *p*

Vc. *p*

Cb. *p*

211 *poco accel. e cresc. molto*

Fl. 1 *p*

Fl. 2 *p*

Vln. 1 *pp* *f*

Vln. 2 *espr.* *p*

Vla. *p* *f* *s.pont. possibile* *sub. ff*

Vc. *espr.* *mf* *f* *mf*

Cb. *mp* *f* *div.* *mf*

Tempo I ♩ = 82

Vln. 1 *feroce* *non div.* *div. a4 s.tasto*

Vln. 2 *feroce* *ff* *non div.* *div. p s.tasto*

Vla. *ord.* *ff* *p*

Vc. *ff* *feroce* *3* *p*

Cb. *ff* *feroce* *3* *ff*

218 *rit.* -----

Fl. 1 *pp* *pp* niente

Fl. 2 *pp* *pp* niente

Vln. 1 *pp* niente

Vln. 2 *div.* *p* niente

Vla. *p* niente

Vc. *div.* *p* niente

Vc. 2 *p* niente

Cb. *p* niente

p = 42 *p* niente

227 *p* niente

227 *f* *con sord.* niente

227 *f* *con sord.* niente

227 *f* *con sord.* niente

227 *mf* niente

227 *mp* niente

Detailed description: This page of a musical score, titled "Grimaces of life", contains measures 218 through 227. The score is arranged for a full orchestra, including two flutes (Fl. 1, Fl. 2), two violins (Vln. 1, Vln. 2), a viola (Vla.), two violas (Vc., Vc. 2), and a double bass (Cb.). The music begins at measure 218 with a *rit.* (ritardando) marking. The flute parts feature melodic lines with *pp* (pianissimo) dynamics and *niente* (nothing) markings. The string parts provide harmonic support, with the violins and violas playing *pp* and *p* dynamics, and the violas and double bass playing *p* and *mf* dynamics. A tempo marking of *p* = 42 is indicated. The score concludes at measure 227 with a *mp* (mezzo-piano) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

235

Fl. 1 *mf*

Fl. 2 *mp*

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *espr.* *mp* *pp*

Vc. *mf*

Cb. *mf*

241

Fl. 1 *espr.*

Fl. 2 *tace Fl. Alto* *p* *espr.*

Vln. 1 *s.tasto* *pp*

Vln. 2 *s.tasto* *p*

Vla. *s.tasto* *pp*

Vc. *s.tasto* *p*

Cb. *pp*

248 B^{\flat}

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

tace Fl.

p

pp

8^{va}

pp

ppp

p

pp

ppp

255 C^{\sharp}

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vc.

Cb.

pos. lontano

pp

pp

pp

pp

Allegro ♩ = 134

262 *s. sord.*
s. pont. poss.

Vln. 1 *p*

Vln. 2 *p*

264

Vln. 1

Vln. 2

Vla. *s. sord.* *s. pont. poss.*

Vc. *s. sord.* *s. pont. poss.* *f*

266

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

269

Vln. 1 *molto*

Vln. 2 *molto*

Vla. *ff*

272 *arco* *div.* *gliss.* *f* *ff* *p* *f* *ff* *f* *ff* *div.*

Vln. 1

Vln. 2 *div. arco* *gliss.* *p* *ff* *f* *ff*

Vla. *arco* *div.* *gliss.* *ff* *f* *ff*

Vc. *ff* *div.* *gliss.* *p* *ff* *unis.* *div.* *ff*

Cb. *ff* *p* *ff* *div.* *ff*

278 *unis.*

Vln. 1

Vln. 2 *unis.* *f*

Vla. *f*

Vc. *ff* *unis.*

Cb. *f* *unis.*

280 *f* *gliss.* *8va*

Vln. 1

Vln. 2 *f* *gliss.* *sfz* *8va*

Vla. *f* *sfz*

Vc. *f*

282

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

284

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

286

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

distinto

288

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This system contains measures 288, 289, and 290. The Violin 1 and Violin 2 parts feature a complex rhythmic pattern of eighth and sixteenth notes with frequent accents. The Viola part has a similar rhythmic texture. The Violoncello and Contrabass parts are primarily sustained notes with some movement in measure 289. Dynamics include accents (>) and a forte (ff) dynamic in measure 290. A '8va' marking is present in the Violoncello part in measure 290.

290

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This system contains measures 290, 291, and 292. The Violin 1 and Violin 2 parts continue with their rhythmic patterns, with a crescendo leading to a forte (ff) dynamic in measure 291. The Viola part also features a crescendo and a forte (ff) dynamic. The Violoncello part has a 'div.' (divisi) marking in measure 291 and a 'unis.' (unison) marking in measure 292. The Contrabass part has a forte (f) dynamic in measure 292. A '9va' marking is present in the Violoncello part in measure 290.

293

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

ff

295

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8va

3

5

5

5

297

Fl. 1 *tace Picc.*

Fl. 2 *tace Picc.*

Vln. 1 *(8^{va}) quasi gliss.*

Vln. 2 *(8^{va}) quasi gliss.*

Vla. *quasi gliss.*

f *3* *3* *tutti gliss.lento ad.lib.*

fffp *tutti gliss.lento ad.lib.*

fffp *tutti gliss.lento ad.lib.*

fffp

299

Fl. 1 *with "air" possibile*

Fl. 2 *f* *3* *3* *with "air" possibile*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Cb. *fff*

302

Fl. 1 *f* *6* *6* *6* *6*

Fl. 2 *3* *3* *3* *3* *3* *3* *3* *3*

Vln. 1 *div.* *##* *##*

Vc. *sfz* *fp*

304 *ord.*

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

304 *div.*

fp

fp *div.*

p *div.*

p

304 *div.*

fp *fff*

307

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla. 2

Vc.

Cb.

307 *fp* *p*

p *fp*

307 *p* *fp*

p *fp*

This page of the musical score contains measures 309 through 311. The instruments are Flute 1 and 2, Violin 1 and 2, Viola 1 and 2, Violoncello (Vc.), and Contrabass (Cb.).

Measures 309-310:

- Fl. 1 & 2:** Flute 1 plays a sixteenth-note triplet (marked '6') in the first measure. Both flutes play a melodic line with accents and slurs in the second measure.
- Vln. 1 & 2:** Violins play a melodic line starting in measure 309, marked with a forte (*f*) dynamic.
- Vla. 1 & 2:** Violas play a sixteenth-note triplet (marked '6') in measure 309, marked with a forte (*f*) dynamic. In measure 310, they play a sixteenth-note triplet (marked '6') marked *s.pont.*
- Vc. & Cb.:** Cello and double bass play a sustained chord in measure 309. In measure 310, they play a triplet (marked '3') marked *fp* (fortissimo piano).

Measures 311:

- Fl. 1:** Flute 1 has a rest in measure 311, indicated by "tace Fl." and a fermata over the staff.
- Vln. 1 & 2:** Violins play a melodic line starting in measure 311, marked with a forte (*ff*) dynamic, followed by a fortissimo piano (*fp*) dynamic, and ending with a pianissimo (*pp*) dynamic.
- Vla. 1 & 2:** Violas play a melodic line starting in measure 311, marked with a forte (*ff*) dynamic, followed by a fortissimo piano (*fp*) dynamic, and ending with a pianissimo (*pp*) dynamic. The notation includes "div. ord." (divisi ordine).
- Vc. & Cb.:** Cello and double bass play a triplet (marked '3') in measure 311, marked *fp*. The double bass part includes a triplet (marked '3') marked *s.pont.* and a triplet (marked '3') marked *fp*.

Tempo and Performance Instructions:

- rit.* (ritardando) and *a tempo* are indicated above the Flute 1 staff in measure 311.
- p* (piano) dynamics are indicated for the Violin 1 and 2 parts in measure 311.

"Grimaces of life"

rit. — *a tempo*

34

Fl. 1
Fl. 2

317

face Fl.
p

Vln. 1
Vln. 2

317

fp *pp* *mp* *mf* *pizz.* *in a free maner*

Vla. 1
Vla. 2

317

fp *p* *pp* *mf* *pizz.* *in a free maner* *unis.*

Vc.

317

fp *pp* *p* *div.*

Cb.

317

8^{va} *s.pont.* *pp* *molto*

323

Fl. 1
Fl. 2

323

Vln. 1
Vln. 2

323

arco *senza vibr.* *pizz.*

Vla.

323

Vc.

323

gliss. *gliss.*

Cb.

323 *ord.* *f*

Detailed description of the musical score: This page contains the musical score for the piece "Grimaces of life". It features five systems of staves for different instruments: Flutes (Fl. 1 and Fl. 2), Violins (Vln. 1 and Vln. 2), Violas (Vla. 1 and Vla. 2), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two main sections, each starting at measure 317 and ending at measure 323. The first section is marked *rit.* (ritardando) and the second is marked *a tempo*. Various performance instructions are provided throughout, including dynamics such as *fp* (fortissimo piano), *pp* (pianissimo), *mp* (mezzo piano), *mf* (mezzo forte), and *f* (forte). Specific techniques like *pizz.* (pizzicato), *in a free maner* (ad libitum), *unis.* (unison), *arco* (arco), *senza vibr.* (without vibrato), and *gliss.* (glissando) are indicated. The score also includes articulation marks like accents (>) and hairpins for dynamics. The Cb. part includes a *8^{va}* (octave up) instruction and a *s.pont.* (sordina) instruction. The final measure of the Cb. part is marked *f* (forte).

(8va)-----
poco accel.

325

Fl. 1 *sfz*

Fl. 2

Vln. 1 *arco* *div.* *ff* *ff* *ff* *molto*

Vln. 2 *sub.sff* *arco* *div.* *f* *sfz* *ff* *ff* *molto*

Vla. *f* *ff* *div.* *sfz* *ff* *ff* *molto*

Vc. *f* *ff* *div.* *sfz* *ff* *ff*

Cb. *ff* *ff* *fff*

Molto agitato ♩ = 132 *unis. Tutti con forza e sempre marcato*

330

Vln. 1 *f* *unis.*

Vln. 2 *f* *unis.*

Vla. *unis.* *ff* *f*

Vc. *330 unis.* *ff*

Cb. *330 unis.* *ff*

336

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

div.

ff

ff

340

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fff

f

fff

div.

ff

unis.

fff

ff

ff

343

Fl. 1 *sf* *sf* *sf* 3 3 3

Fl. 2 *f* 3 3 3 3 3

Vln. 1 *8va* *s.pont. add pressure* *Tutti ord.* 6 *fff*

Vln. 2 *ff*

Vla. *ff*

Vc. 343 *ff*

Cb. 343 *ff*

345

Fl. 1 3

Fl. 2 3 3 3

Vln. 1 6 *ff*

Vln. 2 *ff* 6

Vla. *ff*

Vc. 345 *ff*

Cb. 345 *ff*

"Grimaces of life"

38

tutti sempre feroce possibile

347

s.pont. possibile

Vln. 1
Vln. 2
Vla.

347 *fff*

Vc.

Cb.

Vln. 1
Vln. 2
Vla.

Vc.

Cb.

Vln. 1
Vln. 2
Vla.

Vc.

Cb.

353 *with "air" possibile* *ff*
Fl. 1 *p*
Vln. 2
Vc. *secco pizz.*
Cb. *sfz*

355 *sostenuto* ♩ = 52 *tace Fl. Alto*
Fl. 2 *mp with singing possibile*
Vln. 1 *arco rit.* *p* *ppp* *pp* *s.tasto*
Vln. 2 *pp*

359 *ord.*
Fl. 2 *ord.*
Vln. 1 *p*
Vla. *ord.* *mp*
Vc. *arco* *p*
Cb. *p*

361

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

pp

pp

362

Fl. 1

Fl. 2

Vln. 2

Vla.

Cb.

with singing possibile

mp

p

con sord. s.tasto

pp con sord. s.tasto

pp

s.tasto

pp

$\text{♩} = 42$

365

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

con sord.

pp

con sord. *s.tasto*

pp

pp

366

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ord.

p

gliss. lento ad lib.

pp

pp

pos.lontano

370

Fl. 1

Fl. 2

Vln. 2

Vc.

Cb.

pp

ppp

ppp

ppp

ppp

ppp

a piacere

377

Fl. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

ppp

ppp

ppp

ppp

ppp

379 *rit.* $\text{♩} = 138$ *with "air" possibile*
Fl. 1 *tace Picc.*
Fl. 2 *gliss!* *ff sub.* *3*
Vln. 1 *fff*
Vln. 2 *fff*
Vla. *fff*
Vc. *niente* *fff*
Cb. *niente* *fff*