

## A Peal of Bells (op. 47)

This *adagio* for strings, tubular bells and celesta is a musical representation of bells pealing in a rugged landscape with vast snow-capped mountain peaks in the not-too-far distance. The tolling of the bells is sometimes soft and indistinct, at other times overwhelming and awe-inspiring. The bells both mourn and celebrate. They are sometimes heard on full-chorded bowed strings, at other times on lightly plucked strings. Soft, delicate bell-like tones are heard on celesta, while later, great booming fate-filled funereal bells ring out on the full orchestra with the help of tubular bells.

The work is in a personalized sonata-rondo form that sees a growth and transformation of its ideas in the course of twelve slow minutes. The tonality, although wide-ranging, is unified. The thematic material consists of three ideas: a theme stated at the beginning on a small group of muted strings, a poignant idea on solo cello that expands and returns in various guises, and a lyrical theme stated initially on two high solo violins. The ever-present high solo cello is given the role of a voice intoning, and is sometimes sorrow-filled, at other times assertive. Two major climaxes are reached in the course of A Peal of Bells, as great mountains and church steeples loom towards the listener, and then overwhelm. The work's coda sees the recall of the opening theme, this time on full orchestra in widely spaced, bell-like chords, heard as if from afar.

# A PEAL OF BELLS

for Strings, Tubular Bells and Celesta

JOHN SIMON

Opus 47

Serious

$\text{♩} = 60$

Tubular Bells

Celesta

Serious

$\text{♩} = 60$

solo

Violin I

Violin II

Viola

Violoncello

Contrabass

1

Cel.

Musical notation for the Cello part, consisting of two staves. It begins with a measure of rest, followed by a measure with a dynamic marking of *f* (forte) and a chord of G4 and B4. The part continues with several measures of rest.

1

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical notation for the Violin I, Violin II, Viola, Violoncello, and Contrabasso parts. The Violin I and II parts feature long notes with dynamic markings *mp* and *pp*, and are divided into two parts: "1. metà senza sord." and "2. metà". The Viola part is marked "1 solo" and "mp lontano". The Cello and Contrabasso parts have dynamic markings *f* and *pp*, and are also divided into two parts: "1. metà" and "2. metà". The Contrabasso part ends with a "div." (diviso) marking.

*p*

16

Vln. I

pp lontano

più espress.

tutti pizz.

p marcato

Vln. II

p

fpp simile

p

fpp simile

Vla.

p

fpp simile

p

fpp simile

Vc.

pizz.

arco

mp marcato

con passione

soli pizz.

mp

arco

p sfp

pizz.

Cb.

pizz.

unis.

div.

unis. arco

pizz.

mp

arco

p sfp

23

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*con molto sentimento*

*p*

arco

pizz.

*f*

*con molto sentimento*

*p*

*f*

*con molto sentimento*

*p*

*f*

*con molto sentimento*

*p*

*f*

*con molto sentimento*

*p*

*f*

*con molto sentimento*

*p*

*f*

*con molto sentimento*

*p*

*mp*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*mf* *>* *p*

*p*

*f*

*p*

*pp*

arco

arco

2 very expressive

**Vln. I**  
30 *mf*  $\Rightarrow$  *pp*  $\Rightarrow$  *p*

**Vln. II**  
*mf*  $\Rightarrow$  *pp*  $\Rightarrow$  *pp*  $\Rightarrow$  *p espress.*

**Vla.**  
*mf*  $\Rightarrow$  *pp*  $\Rightarrow$  *p*

**Vc.**  
*mf*  $\Rightarrow$  *p* *sfp*  $\Rightarrow$  *pp dolce vibrato e espress.*  $\Rightarrow$  *p*

**Cb.**  
arco  $\Rightarrow$  *p* *sfp*  $\Rightarrow$  *pp*  $\Rightarrow$  *p*  
div.

Detailed description: This page of a musical score contains five systems of staves. The first system is for Violin I (Vln. I), the second for Violin II (Vln. II), the third for Viola (Vla.), the fourth for Violoncello (Vc.), and the fifth for Contrabasso (Cb.). Each system begins with a dynamic marking of *mf* and a hairpin indicating a transition to *pp*. The Vln. II and Vc. parts include performance instructions: *pp* and *pp dolce vibrato e espress.*. The Cb. part includes the instruction *arco* and *div.*. The score concludes with a dynamic marking of *p* for all parts.

38

Cel.

Cello part musical notation. The part consists of two staves. The first staff has a treble clef and the second has a bass clef. The music features chords and single notes with dynamic markings *mp* and *f*. There are also some accidentals and slurs.

Vln. I

Violin I part musical notation. The part consists of two staves. The music is written in a melodic line with dynamic markings *espress.* and *mf*. There are slurs and accents throughout the passage.

Vln. II

Violin II part musical notation. The part consists of two staves. The music includes dynamic markings *mp*, *fp*, *p*, and *mf*. It features *pizz.* and *arco* markings, indicating changes in playing technique.

Vla.

Viola part musical notation. The part consists of two staves. The music is written in a rhythmic pattern with dynamic markings *p espress.*, *sfp*, and *pp*. There are slurs and accents.

Vc.

Violoncello part musical notation. The part consists of two staves. The music includes dynamic markings *fp*, *mp*, and *pp*. It features *pizz.* and *arco* markings, and a *solo arco* instruction.

Cb.

Cello part musical notation. The part consists of one staff with a bass clef. The music includes dynamic markings *p*, *sfp*, and *pp*. It features *unis. pizz.* and *arco* markings.

3

less tranquil

dramatic

45 V

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

Vln. I

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

Vln. II

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

Vla.

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

Vc.

*mf* *f* *p*

Cb.

*f* *mf* *p*

*soli*

*soli*

*sole*

div. pizz.

unis. arco



Cel.

5/1

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

Detailed description: Cello part with two staves. The first staff has a treble clef and the second has a bass clef. The music consists of chords and rests. Dynamics are marked as *mf*, *f*, *p*, and *fff*. A measure number '5/1' is at the start.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

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

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

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

1. solo

*mf* *ff*

Detailed description: Violin I and II parts with two staves each. Viola part with two staves. Violoncello and Double Bass parts with two staves each. Dynamics include *ff*, *mf*, *f*, *pp*, *p*, *mp*, and *ff*. Performance instructions include 'pizz.' and 'arco'. A '1. solo' instruction is present in the lower right section.

agitated

58

Cel.

*ff sempre marcato*

agitated

Vln. I

sul pont.

nat.

*f*

*mp*

Vln. II

sul pont.

nat.

*f*

*mp*

sul pont.

nat.

*f*

*mp*

div.

*sf*

Vla.

*mf*

*f*

*mf*

*f*

Vc.

*f*

2 soli

*marcato*

*poco cresc.*

Cb.

pizz.

*mf*

5

Cel.

*ff*

Musical notation for the Cello part, starting at measure 62. It features a rhythmic pattern of eighth notes with slurs and accents. A box with the number '5' is located above the staff.

5

Vln. I

*mp*

Musical notation for Violin I, featuring a long melodic line with a slur and a fermata. A box with the number '5' is located above the staff.

Vln. II

*mp*

Musical notation for Violin II, featuring a long melodic line with a slur and a fermata.

Vla.

*sf*

unis.

*f dim.*

*mf*

Musical notation for Viola, starting with a forte dynamic and a slur. It includes the instruction 'unis.' and a dynamic change to 'mf'.

Vla.

*mf*

*f dim.*

*mf*

Musical notation for Violoncello, featuring a melodic line with a slur and a dynamic change to 'mf'.

Vc.

*f*

*marcato*

*ff*

*dim.*

*mf*

1. solo

Musical notation for Violoncello, starting with a forte dynamic and a 'marcato' marking. It includes a dynamic change to 'ff' and then 'mf', and the instruction '1. solo'.

Vc.

*mf*

Musical notation for Violoncello, featuring a melodic line with a slur and a dynamic change to 'mf'.

Cb.

*mf*

div. arco

Musical notation for Double Bass, featuring a rhythmic pattern of eighth notes and a dynamic change to 'mf'. The instruction 'div. arco' is present.

Cb.

*mf*

Musical notation for Double Bass, featuring a melodic line with a slur and a dynamic change to 'mf'.

stark and sheer

becoming more dramatic

8<sup>va</sup>-----

67

Vln. I

*p* *poco a poco cresc.*

Vln. II

tutti *p* *poco a poco cresc.*

Vla.

*p* *poco a poco cresc.*

Vc.

*p* *poco a poco cresc.*

Cb.

*p* *poco a poco cresc.* *marcato*

with force and emotion  
let the bells peal !

becoming more expressive and tranquil

75

Tub. B. *ff* *f* *dim. mf* *mp* **6**

Vln. I *ff* *f* *poco a poco dim.* *p* **6**

Vln. II *ff* *f* *poco a poco dim.* *p*

Vla. *ff* *f* *poco a poco dim.* *p*

Vc. *ff* *f* *mf dim.* *p sfp*

Cb. *ff con passione* *f* *dim. mp* *p sfp* *unis.*

*ff con passione* *f* *p* *p sfp*

very expressive

84

Vln. I

pp

p espress.

Vln. II

pp

p

Vla.

pp

p

sole  
con molto sentimento

pp

p

sole  
con molto sentimento

Vc.

solo  
p dolce

solo  
p con molto sentimento

tutti  
pp

p

Cb.

pp



agitated

mysterious

97

Cel.

Cello part musical notation. The first two measures are rests. The third measure has a *f* dynamic with a *sola* marking above. The fourth measure has a *mp* dynamic. The fifth measure has a *mf* dynamic. The part consists of two staves.

agitated

mysterious

Vln. I

Violin I part musical notation. The first two measures are marked *poco cresc.* and *pp*. The third measure is marked *sfp* and *mf* with a *pizz.* marking above. The fourth measure is marked *p*. The fifth measure is marked *pp*. The part consists of two staves.

Vln. II

Violin II part musical notation. The first two measures are marked *poco cresc.* and *pp*. The third measure is marked *sfp*. The fourth measure is marked *p*. The fifth measure is marked *p* with an *arco* marking above. The part consists of two staves.

Vla.

Viola part musical notation. The first two measures are marked *sole*, *f dim*, and *mp* with a *drammatico* marking below. The third measure is marked *sfp* and *mf*. The fourth measure is marked *sfp*. The fifth measure is marked *pp*. The part consists of two staves.

Vc.

Violoncello part musical notation. The first two measures are rests. The third measure is marked *sfp* and *mf*. The fourth measure is marked *p* with a *solo* marking above. The fifth measure is marked *pp*. The part consists of two staves.

Cb.

Contrabass part musical notation. The first two measures are marked *(pizz.)*. The third measure is marked *sfp* and *mf*. The fourth measure is marked *p* with an *arco* marking above. The fifth measure is marked *pp*. The part consists of two staves.



102

Cel. *p* *sola* **8** *resolute* *p*

Vln. I *arco* **8** *resolute*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *1. metà* *mp* *arco* *pp* *2. metà* *ppp*

Cb. *pp* *pp*

Detailed description: This page of a musical score covers measures 102 to 107. It features six staves: Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and begins with a key signature of one flat. Measure 102 is marked with a dynamic of *p* and the instruction *sola* for the cello. Measures 103-104 contain a first ending bracketed with the number 8 and the instruction *resolute*. The cello part continues with *p* dynamics. The violin parts feature *arco* markings and dynamics ranging from *ppp* to *pp*. The viola part starts with *ppp* and moves to *pp*. The cello part has a *pizz.* marking in measure 103 and *arco* markings in measures 105 and 107. The contrabass part has *pp* dynamics in measures 105 and 107. The score concludes with a *pp* dynamic in the final measure.

110

Cel.

*p*

Vln. I

sul G

*mp*

Vln. II

*mp* *p*

Vla.

*mp* *p*

Vc.

*mp* *mp subito espress.*

arco

*pp* *mp* *p* *mp espress.*

1. metà

*pp* *p* *mp cresc.*

2. metà pizz.

*pp* *p* *mp cresc.*

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf cresc.*

*9* becoming more and more dramatic

Measures 110-114. The score is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked '9' and the mood is 'becoming more and more dramatic'. The music features a variety of dynamics and articulations, including *p*, *mp*, *p*, *mp cresc.*, *cresc.*, *mp subito espress.*, *arco*, *pp*, *p*, *mp espress.*, *1. metà*, *pp*, *p*, *mp cresc.*, *2. metà pizz.*, *pp*, *p*, and *mp cresc.*. The strings play a rhythmic pattern of eighth notes, while the cello plays a melodic line. The woodwinds (Vln. I, Vln. II, Vla., Vc.) play a similar rhythmic pattern. The double bass (Cb.) plays a simple harmonic accompaniment. The score is divided into two systems, with the first system containing measures 110-113 and the second system containing measures 114-117. The tempo and mood markings are repeated at the beginning of each system.

116

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f* appassionato e dolce vibrato

*f* appassionato e dolce vibrato

*ff*

*mf*

*f* appassionato e dolce vibrato

*mf*

*f* sempre ben marcato

*f* sempre ben marcato

div.

Detailed description: This page of a musical score, numbered 116, features five staves for string instruments. The top staff is for Violin I (Vln. I), followed by Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into five measures by vertical bar lines. The first measure is in 4/4 time, the second in 2/4, and the third, fourth, and fifth in 4/4. The key signature is one flat (B-flat). The Vln. I part has a dynamic marking of *f* in the fifth measure. The Vln. II part has a dynamic marking of *f* in the third measure. The Vla. part has a dynamic marking of *f* and the instruction 'appassionato e dolce vibrato' in the third measure. The Vc. part has a dynamic marking of *mf* in the first measure and *f* with 'appassionato e dolce vibrato' in the third measure. The Cb. part has a dynamic marking of *f* and 'sempre ben marcato' in the third measure. The bottom staff has a dynamic marking of *f* and 'sempre ben marcato' in the third measure, and 'div.' in the fifth measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



126

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in a system with seven staves. The top staff is for Tub. B. (Bass Trombone), and the following six staves are for strings: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score spans measures 126 to 130. Measure 126 is in 4/4 time, 127 in 3/4, 128 in 6/4, 129 in 3/2, and 130 in 6/4. Dynamics range from *f* (forte) to *fff* (fortissimo). The Vc. staff includes performance instructions: "div." (divisi) in measure 129 and "unis. marcato e con passione" (unison, marked and with passion) in measure 130. The Cb. staff has a "vc." marking in measure 128. The score includes various articulations such as accents, slurs, and hairpins.

becoming less agitated

134

Tub. B.

Musical notation for Tub. B. staff, measures 134-138. The staff begins with a whole rest, then a half note G2, a half note G2, and a whole note G2. The dynamic is *ff*. At measure 135, the dynamic changes to *mf*. At measure 136, the dynamic changes to *p*. The time signature changes from 4/4 to 3/4 at measure 135.

becoming less agitated

Vln. I

Musical notation for Vln. I staff, measures 134-138. The staff begins with a *ff* dynamic. At measure 135, the dynamic changes to *f*. At measure 136, the dynamic changes to *dim.*. At measure 137, the dynamic changes to *p*. At measure 138, the dynamic changes to *pp*. The time signature changes from 4/4 to 3/4 at measure 135.

Vln. II

Musical notation for Vln. II staff, measures 134-138. The staff begins with a *ff* dynamic. At measure 135, the dynamic changes to *f*. At measure 136, the dynamic changes to *dim.*. At measure 137, the dynamic changes to *p*. At measure 138, the dynamic changes to *pp*. The time signature changes from 4/4 to 3/4 at measure 135.

Vla.

Musical notation for Vla. staff, measures 134-138. The staff begins with a *ff* dynamic. At measure 135, the dynamic changes to *fff*. At measure 136, the dynamic changes to *dim.*. At measure 137, the dynamic changes to *p*. At measure 138, the dynamic changes to *pp*. The time signature changes from 4/4 to 3/4 at measure 135.

Vc.

Musical notation for Vc. staff, measures 134-138. The staff begins with a *ff* dynamic. At measure 135, the dynamic changes to *f*. At measure 136, the dynamic changes to *dim.*. At measure 137, the dynamic changes to *p*. At measure 138, the dynamic changes to *pp*. The time signature changes from 4/4 to 3/4 at measure 135.

Cb.

Musical notation for Cb. staff, measures 134-138. The staff begins with a *ff* dynamic. At measure 135, the dynamic changes to *f*. At measure 136, the dynamic changes to *dim.*. At measure 137, the dynamic changes to *p*. At measure 138, the dynamic changes to *pp*. The time signature changes from 4/4 to 3/4 at measure 135.

unis.

Musical notation for Cb. staff, measures 134-138. The staff begins with a *ff* dynamic. At measure 135, the dynamic changes to *f*. At measure 136, the dynamic changes to *dim.*. At measure 137, the dynamic changes to *p*. At measure 138, the dynamic changes to *pp*. The time signature changes from 4/4 to 3/4 at measure 135.

11 very expressive

142

Tub. B.

Staff for Tuba B. in 4/4 time, starting with a whole rest.

solo

11 very expressive

2 soli

Violin I staff with dynamics: *f* (with *v*), *p*, *mp dolce*, *mf*, *mp tragico*.

Vln. I

Violin I staff with dynamics: *p espress.*, *p*, *cresc.*, *dim.*, *mp*, *mf*, *p*.

Violin II staff with dynamics: *p espress.*, *p*, *cresc.*, *dim.*, *mp*, *mf*, *p*.

Vln. II

Violin II staff with dynamics: *p espress.*, *p*, *cresc.*, *dim.*, *mp*, *mf*, *p*.

Violin II staff with dynamics: *p*, *cresc.*, *dim.*, *mp*, *mf*, *p*.

Vla.

Viola staff with dynamics: *p*, *p*, *cresc.*, *dim.*, *mp*, *mf*, *p*.

Viola staff with dynamics: *p*, *p*, *cresc.*, *dim.*, *mp*, *mf*, *p*.

Vc.

Violoncello staff with dynamics: *p espress.*, *p*, *dim.*, *mp*, *mf*, *p*.

Violoncello staff with dynamics: *p*, *dim.*, *mp*, *mf*, *p*.

Cb.

Cello staff with dynamics: *pizz.*, *p*, *arco*, *pp*, *p*, *dim.*, *mp*, *mf*, *p*.

Cello staff with dynamics: *arco*, *dim.*, *mp*, *mf*, *p*.

**12** animated  
let the bells peal !  
sola

151

Cel.

Cello part musical notation. The first staff is in treble clef and the second in bass clef. The key signature has two sharps (F# and C#). The time signature is 5/4. The music begins with a rest in the first measure, followed by a series of chords and eighth notes in the second measure, and continues with similar rhythmic patterns in the third and fourth measures. Dynamics include *mp*.

**12** animated

Vln. I

Violin I part musical notation. The first staff is in treble clef. The key signature has two sharps. The time signature is 5/4. The music features a melodic line with slurs and dynamics ranging from *mp* to *p*.

Vln. II

Violin II part musical notation. The first staff is in treble clef. The key signature has two sharps. The time signature is 5/4. The music features a melodic line with slurs and dynamics ranging from *mp* to *p*. Labels "solo 1" and "solo 2" are placed above the staff.

Vla.

Viola part musical notation. The first staff is in alto clef (C4) and the second in bass clef. The key signature has two sharps. The time signature is 5/4. The music features a melodic line with slurs and dynamics ranging from *mp* to *p*. Labels "sola 1" and "sola 2" are placed above the staff.

Vc.

Violoncello part musical notation. The first staff is in bass clef. The key signature has two sharps. The time signature is 5/4. The music features a melodic line with slurs and dynamics ranging from *mp* to *mf*. Labels "solo 1" and "solo 2" are placed above the staff.

Cb.

Contrabass part musical notation. The first staff is in bass clef. The key signature has two sharps. The time signature is 5/4. The music features a melodic line with slurs and dynamics ranging from *pp* to *p*. The instruction "pizz." is present.



13 expressive

155

Tub. B.

Musical notation for Tub. B. staff, measures 155-160. The staff shows rests followed by notes in measures 156 and 157, marked with *pp* and an accent (>).

Cel.

Musical notation for Cello (Cel.) staff, measures 155-160. The staff contains dense chordal textures in measures 155 and 156, followed by rests.

13 expressive

Vln. I

Musical notation for Violin I (Vln. I) staff, measures 155-160. The staff shows chords in measure 155 and a melodic line starting in measure 156, marked *tutti* and *p molto espress.*

Vln. II

Musical notation for Violin II (Vln. II) staff, measures 155-160. The staff shows a melodic line in measure 155 and chords in measure 156, marked *tutti* and *pp*.

Vla.

Musical notation for Viola (Vla.) staff, measures 155-160. The staff shows a melodic line in measure 155, marked *dim.*, and chords in measure 156, marked *tutti* and *pp*.

Vc.

Musical notation for Violoncello (Vc.) staff, measures 155-160. The staff shows a melodic line in measure 155, marked *mp* and *mf*, and a melodic line in measure 156, marked *tutti* and *p*.

Cb.

Musical notation for Contrabass (Cb.) staff, measures 155-160. The staff shows rests followed by notes in measure 157, marked *p*.

14 from afar

161

Cel.

Musical notation for the Cello (Cel.) part, measures 161-165. The part consists of two staves. Measures 161-163 are mostly rests. Measures 164-165 feature sparse, rhythmic chords in the right hand, with the dynamic marking *pp*.

14 from afar

Vln. I

Musical notation for the Violin I (Vln. I) part, measures 161-165. The part consists of two staves. Measures 161-163 feature a melodic line with a dynamic marking of *pp*. Measures 164-165 feature a sustained chord with a dynamic marking of *ppp*.

Vln. II

Musical notation for the Violin II (Vln. II) part, measures 161-165. The part consists of two staves. Measures 161-163 feature a melodic line with a dynamic marking of *pp*. Measures 164-165 feature a sustained chord with a dynamic marking of *ppp*.

Vla.

Musical notation for the Viola (Vla.) part, measures 161-165. The part consists of two staves. Measures 161-163 feature a melodic line with a dynamic marking of *pp*. Measures 164-165 feature a sustained chord with a dynamic marking of *ppp*.

pizz.

*p*

Musical notation for the Cello and Double Bass parts, measures 161-165. The part consists of two staves. Measures 161-163 feature a pizzicato line with a dynamic marking of *p*. Measures 164-165 feature a sustained chord with a dynamic marking of *ppp*.

arco

*pp*

div.

*pp*

Vc.

Musical notation for the Violoncello (Vc.) part, measures 161-165. The part consists of two staves. Measures 161-163 feature a sustained chord with a dynamic marking of *pp*. Measures 164-165 feature a sustained chord with a dynamic marking of *pp* and a *div.* marking.

arco

*pp*

*ppp*

Cb.

Musical notation for the Double Bass (Cb.) part, measures 161-165. The part consists of two staves. Measures 161-163 feature a sustained chord with a dynamic marking of *pp*. Measures 164-165 feature a sustained chord with a dynamic marking of *ppp*.

*mp*

*pp*

*ppp*

Musical notation for the Double Bass (Cb.) part, measures 161-165. The part consists of two staves. Measures 161-163 feature a sustained chord with a dynamic marking of *pp*. Measures 164-165 feature a sustained chord with a dynamic marking of *ppp*.

less tranquil, but with expression until the end

170

Tub. B. *p* *mf*

Cel. *mp*

Vln. I *p* *mf* *mp*  
*sul pont.* *nat.* *f dim.* *pp* *pp*

Vln. II *p* *pp*  
*sul pont.* *nat.* *f dim.* *p* *pp*

Vla. *pp*  
*sul pont.* *nat.* *f dim.* *p* *pp*

Vc. *mp* *mf marcato* *mp*  
*unis.* *espress. e con vibrato* *p* *pp* *p molto espress.* *pp*  
*con molto sentimento* *f dim.* *p* *pp* *p molto espress.* *pp*

Cb. *pizz.* *arco* *pp*  
*con molto sentimento* *f dim.* *p* *pp* *p molto espress.* *pp*  
*pizz.* *arco* *p* *pp* *p molto espress.* *pp*

*con molto sentimento* *f dim.* *p*