

# American Guild of Organists



## Solutions of Examinations

2017

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PLEASE NOTE: The answers and solutions given in this booklet are *sample* answers and solutions. In virtually no case (obvious exceptions include certain strictly limited, purely factual questions such as no. 6 of Associateship question **A 12**) are the given answers the *unique* or only right ones. For a number of short-answer questions, we have elected to give more than the required amount of information (e.g., no. 11 of Associateship question **A 12**), in order to illustrate the range of possible choices. On the other hand, few answers are exhaustive (note the "among others" in many cases). Because of the completely open-ended character of the choral composition question in the Fellowship exam (**F 12**), we have decided to stop giving a sample solution. On the other hand, we are offering sample answers for the Fellowship essay question (**F9**).

# CHOIR MASTER ANSWERS

## CH 4. Analysis.

1. Charles Villiers Stanford (1852-1924).
2. The texture in mm. 1-5 is homophonic. In the first two measures G major is established. As the music continues to m. 4, the vocal ranges expand from a 10<sup>th</sup> to two octaves and a 5<sup>th</sup>. The B major chord in m. 4 helps to show the brightness and greatness of God. The music in mm. 21-28 is polyphonic. Beginning in m. 21 the key changes to G minor, and the rhythm changes to eighth notes. The tenor enters a minor 3<sup>rd</sup> above the bass, and the alto a minor 3<sup>rd</sup> above the tenor. While the soprano enters a major 3<sup>rd</sup> above the alto the rhythmic motif continues. This paints a picture of the words “torment” and “malice.”
3. Second eighth notes on beat 3 in the tenor and bass.
4. Perfect authentic; plagal; imperfect authentic; plagal.
5. A return to the original melody and harmonies used at the beginning, and adding a descant.
6. Analyzed according to G major. M. 35: Neapolitan sixth, with passing vii<sup>07</sup>/V on beat 4; m. 36: V, with neighbor tone in bass on beat 3; m. 37: Italian sixth chord, with appoggiaturas (passing tones) in upper three voices; m. 38: V.
7. C minor: V7.
8. E-flat major V7.
9. Upper and lower neighbors, passing tones are used to establish the key of G major. The Adagio molto tempo suggests that the blessed souls are at peace.

## CH 5. Gregorian Chant.

1.

O - vos\_\_ om - nes, \*qui tran - si - tis\_\_ per vi - am,\_\_\_\_  
at - ten - di - te,\_\_\_\_ et\_\_\_\_ vi - de - te\_\_\_\_ \*

Si est do - lor si - - - mi - - - lis\_\_\_\_

si - cut\_\_ do - lor\_\_\_\_ me - - - us.\_\_\_\_

The musical notation consists of four staves of Gregorian chant in Mode VIII. The first staff begins with a reciting tone (a series of quarter notes on a single pitch) and a climacus (a six-note ascending scale). The second staff continues the reciting tone and climacus. The third staff features a reciting tone with a quillisma (a wavy line) over the word 'mi'. The fourth staff continues the reciting tone and climacus. Asterisks are placed above the words 'qui' and 'te' in the first two staves.

2. Mode VIII.

3. Antiphonale.

4. A Gregorian psalm tone is a melodic formula to which a psalm text is pointed and sung. It consists of an intonation, (in some cases a flex,) a reciting tone, a median cadence, and after the asterisk, the same reciting tone (except in the case of the Tonus Peregrinus), and the termination.

5. Quilisma. Always as part of a multi-note neume, usually a climacus, this sign is a matter of great dispute; the Solesmes interpretation is that the *preceding* note is to be lengthened slightly. Other interpretations include treating it as a shake or trill or as a quarter-tone accidental. The support for this interpretation lies in some early digraphic manuscripts which combine chironomic neumes with letter-names. In places where other manuscripts have quilismas these digraphs often have a strange symbol in place of a letter, suggesting to some scholars the use of a pitch outside the solmization system represented by the letter names.

## CH 6. Hymnody.

- A.
  - 1. Veni emanuel.
  - 2. Westminster Abbey.
  - 3. Rockingham, Hamburg.
  - 4. Azmon, Blessed Name, Stracathro, Arlington.
  - 5. Aberystwyth.
  - 6. Grosser Gott, a.k.a. Te Deum.
  - 7. Bunessan.
  - 8. Eventide.
  - 9. Michael.
  - 10. Engelberg.

- B.
  - 1. Short meter.
  - 2. Long meter.
  - 3. Common meter.
  - 4. Long meter double.
  - 5. Common meter double.

- C.
  - Hildegard of Bingen, 1098-1179.
  - Martin Luther, 1482-1546.
  - George Herbert, 1593-1633.
  - John Henry Newman, 1801-1890.
  - Christina Georgina Rossetti, 1830-1894.
  - Arthur Sullivan, 1842-1900.
  - Herbert Howells, 1892-1983.
  - Kathleen Thomerson, 1934.

## CH 7. Liturgy.

- 1. Introit, gradual, alleluia, tract, sequence, offertory, communion.
- 2. No alleluia, no Gloria; purple or other penitential vestments, “Lenten array” or other altar decorations indicating penitence.
- 3. The Torah scroll is a handwritten scroll that contains the texts of the first five books of the Bible, constituting the core of Jewish law. Its importance in the liturgy is roughly comparable to the reading of the Gospel in Christian worship.

4. The lectionary is the collection of prescribed readings for Christian worship for all Sundays and festivals of the church year. Since the Second Vatican Council, the lectionary in the Catholic Church has been expanded from a one-year to a three-year cycle. There is also the Revised Common Lectionary, which is increasingly accepted and used by a broad spectrum of denominations, including some that historically did not use a lectionary.
5. Vespers and Compline (Evening Prayer and Night Prayer).

## CH 8. Choir Training.

1. It is sometimes said that singing is never too nasal, but is sometimes under-supported. Encourage the singer to warm and mellow her tone by adding more diaphragm support. Relaxing the muscles of the face and jaw will also help. Point out that the forward placement of tone is a very good idea, but support from below will keep the tone warm and contribute to the ensemble. Round the mouth slightly and create a slightly larger oral space without setting the jaw.
2. Point out the natural tendency of the vocal apparatus to produce vibrato, and explain that we should seek moderation in all things. Too much vibrato gets in the way of good choral tone and can make words hard to understand. Without frightening the singer into tension or a “white tone” or “sine wave” that is difficult to tune and blend, encourage a less reflexive shaking of the wind supply.
3. Sharping is frequently the result of poor placement; specifically, if the voice is too far back, tuning will become difficult and overcompensation is a possibility. Encourage this singer to meet the soprano in question 1 halfway, to use “more nose” or a more forward placement.
4. To sing syncopations, “relax and take off your tie.” Eliminate the ties and sing two attacks. Conduct by subdivision. Then re-introduce the ties but have the choir tap, clap, or otherwise enact the two tied notes. Once they feel the early attack, start at the beginning and conduct normally.

## CH 9. Choral Repertoire.

1. BWV = Bach Werke-Verzeichnis. It was developed by Wolfgang Schmieder (1901-1990) and published in 1950. The cantatas are the first entries in the catalogue, representing BWV numbers 1 – 229.
2. *Christ on the Mount of Olives*, Mass in D (Missa solemnis), Mass in C major, Symphony No. 9, *Der glorreiche Augenblick*, Choral Fantasy, *King Stephen*.
3. Taverner: 16<sup>th</sup> century, English Reformation, dissolution of monasteries.  
Taverner: 21<sup>st</sup> century, English metaphysical, chant, Eastern Orthodox influences.
4.
  - A. Maurice Duruflé.
  - B. Johann Sebastian Bach.
  - C. Dan Forrest.
  - D. Sir Michael Tippett.
  - E. Samuel Barber.
  - F. John Corigliano.
  - G. William Grant Still.
  - H. Hildegard von Bingen.
  - I. Alice Parker.
  - J. Thea Musgrave.

## CH 10. General Musical Knowledge.

- A.
  1. In a real answer, every note of the fugue subject is transposed by the same interval size, usually up a fifth or down a fourth. A tonal answer is not a straightforward transposition: there are some intervallic adjustments due to the placement of the tonic and dominant scale-degrees.
  2. *Carmen*, *The Pearl Fishers*.
  3. Requiem, four a cappella motets.
  4. The prevailing vocal register in a vocal part.

5. Schoenberg, Berg, Webern.
6. *Saul, Solomon, Israel in Egypt, etc.*
7. A theme or passage that keeps coming back throughout a movement of a Baroque work.
8. In a rondo, the opening theme alternates with contrasting episodes, e.g. ABACA or ABACABA. The A sections are in the tonic key. The other sections can be contrasting in key, texture, melodic style, and the overall character.

- B.
1. George Crumb.
  2. Benjamin Britten.
  3. J.S. Bach.
  4. Joseph Haydn.
  5. Maurice Ravel.
  6. Franz Liszt.
  7. Ludwig van Beethoven.



# ASSOCIATESHIP ANSWERS

## A 4. Figured Bass.

Musical score for Figured Bass exercise A 4. The score is written in two systems, each with a grand staff (treble and bass clefs) and a figured bass line below. The key signature is one flat (B-flat) and the time signature is common time (C). The first system consists of 10 measures, and the second system consists of 10 measures. The figured bass line provides the harmonic structure for the exercise.

Figured Bass notation for the first system:

6 9 7 8 6 4# 6 7 7 6 6 5 6 8 7 5 6 4 3 6 5b 9 8 6

Figured Bass notation for the second system:

4 3 4 3 7 5 6b 7b 7 # 6 — 4# 6 7 4 #

## A 5. Harmonization.

Musical score for Harmonization exercise A 5. The score is written in two systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). The first system consists of 4 measures, and the second system consists of 5 measures. The exercise focuses on harmonizing a single melodic line.

## A 8. Analysis.

1. Mozart, Piano Sonata in D Major, K. 311, first movement.
2. Sonata or sonata-allegro form.
3. Exposition

### **Primary Theme**

mm. 1-7 in D major, ends on a perfect authentic cadence.

### **Transition**

mm. 7-16 organized as a sentence (2+2+6 measures), does not really modulate, ends on a half-cadence in D major.

### **Secondary Theme**

mm. 17-24 in A major, ends on a perfect authentic cadence.

### **Closing Theme**

mm. 24-39 in A major, ends on a perfect authentic cadence (mm. 36-39 may be regarded as a post-cadential expansion).

### Development

mm. 40-57 based on the Closing Theme, especially mm. 38-39; the passage is tonally unstable.

mm. 58-66 based on the Closing Theme, especially mm. 28-32; this passage is in G major, ends on a perfect authentic cadence.

mm. 66-78 new material up to m. 74, but the continuous sixteenth notes are reminders of the Transition theme; the last few measures of the Transition theme return in mm. 74-78; ending on a half-cadence in D major.

### Recapitulation

### **Secondary Theme**

mm. 79-86 in D major, ends on a half-cadence.

### **Closing Theme**

mm. 87-99 in D major, ends on a perfect authentic cadence.

## First Theme & Coda

mm. 99-112 in D major, ends on a perfect authentic cadence; unlike the Exposition, the First Theme does not cadence but leads into a coda; the last four measures are similar to the last four measures of the Exposition.

The most unusual feature about this movement is the so-called “reverse recapitulation.” The Second Theme and Closing Theme return before the First Theme returns.

4. a. Modal mixture: mm. 83-86.  
b. Tonicized submediant triad: mm. 49-50, 54-55, 72-73, and 110.
5. Analyzing in the context of D major:

mm. 40-41	V7 of ii
m. 42	ii6, V6/5 of ii
m. 43	ii (D# and F# are non-harmonic tones)
mm. 44-45	V7
m. 46	I6, V6/5
m. 47	I (C# and E are non-harmonic tones)
m. 48	I = B minor: III, i

Analyzing in the context of B minor:

m. 49	IV6/5, vii°
m. 50	i, VI
m. 51	II6/5, vii° of VI
m. 52	VI, Ger6
m. 53	V7, vii°7/V
m. 54	V7
m. 55	i

A 9. Fugue.

Moderato  
a.

The first system of the fugue consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The first two staves have rests for the first three measures, followed by a melodic line. The middle staff begins with a melodic line in the second measure, marked with a trill (tr) above the first note. The bottom staff has rests for the first three measures.

The second system continues the fugue with three staves. The top staff begins with a melodic line marked with a trill (tr) above the first note. The middle staff continues the melodic line. The bottom staff has rests for the first two measures, then enters with a bass line.

The third system of the fugue consists of three staves. The top staff begins with a melodic line marked with a trill (tr) above the first note. The middle staff continues the melodic line. The bottom staff has rests for the first two measures, then enters with a bass line marked with a trill (tr) above the first note.

The fourth system of the fugue consists of three staves. The top staff continues the melodic line. The middle staff continues the melodic line, marked with a trill (tr) above the last note. The bottom staff continues the bass line.

A 11. Continuation of Composition.

Adagio ♩ = 42  
I: cantabile

Organ

*mp* *cresc.*

II: legato

*p*

Pedals

II

I

I

come prima

II

System 1: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. A first ending bracket labeled 'I' spans the final two measures of the system.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. A first ending bracket labeled 'I' spans the first two measures, and a second ending bracket labeled 'II' spans the last two measures of the system.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. The system concludes with a double bar line.

A 12. General Musical Knowledge.

1. Boot, shallot, resonator, tongue, block, tuning wire, etc.
2. Bach's *Clavierübung* is actually a large collection in four parts. His keyboard partitas are contained in Part I, and the Italian Concerto and the Overture in the French Style are contained in Part, II. Part III is a Lutheran organ mass with catechism hymns as well as four "duetti" and the Prelude and Fugue in E-flat. Part IV is the Goldberg Variations – the Aria with thirty variations increasing in complexity. They were nicknamed after the first performer.
3. Taverner, Tye, Sheppard.
4. C.P.E. Bach.
5. Play only the written bass line with no right-hand chords until the next figure is indicated.
6. c. Bruckner.
7. Breaking back refers to the phenomenon where a mixture stop, comprised of several ranks of high pitches, cannot be carried through the complete key compass and therefore "breaks" periodically by returning to a lower but still complementary overtone.
8. A teaching technique for congregational singing characterized by the use of a song-leader who demonstrates each phrase of a hymn or song, which is then repeated back by the congregation.
9. c. Wachtel auf.
10. An English collection of 17<sup>th</sup> century harpsichord (virginal) music containing about 300 works. Forms include dances, arias, variations, fantasies, and toccatas by composers such as Gibbons, Morley, Tomkins, Philips, Farnaby, Bull, Byrd, and others.
11. *Macbeth, Rigoletto, La Traviata, Il Trovatore, La Forza del Destino, Aida, Don Carlo, Othello*, among others.
12. c. Lemmens.
13. While both translate as "human voice," *voce umana* is the Italian term for a principal celeste (also called a *piffaro* or *biffaro*). This effect is unique to Italian organs. The *voix humaine* is French, and is the equivalent to the Vox Humana, a short-resonator reed typically used with tremolo to create a mysterious, nasal effect thought to resemble a human voice.

14. Johann Pachelbel.
15. *Ma vlast* suite, “Vltava,” or “The Moldau.”
16. The use of New Testament scripture for some of the libretto.
17. John Stanley.
18. Dufay.
19. a. Guido d’Arezzo.
20. Orpheus and Eurydice; the journey of Orpheus to the underworld.
21. *Rite of Spring (Sacre du printemps)*.
22. c. Dmitri Shostakovich.
23. Separate stops are drawn for the same(?) rank for the lower and upper halves of the keyboard. Useful on one-manual organs in order to set up a melody vs. accompaniment. Typical of early Italian and early Spanish organs which tended to be small. The break was typically at middle-C or C#.
24. c. Trombone.
25. It causes the Swell pedal to take command of all expression boxes, allowing the player to manipulate a single expression pedal and achieve dramatic dynamic changes.



# FELLOWSHIP ANSWERS

## F 7. Counterpoint.

Palestrina

Soprano  
Alto  
Tenor  
Bass

San - - - ctus, San - - -  
San - - - cuts, San - - -  
San - - - ctus,  
San - - - ctus, San - - - ctus, San - - -

Detailed description: This system shows the first four staves of a musical score. The Soprano staff begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F5, and a half note G5. The Alto staff begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F5, and a half note G5. The Tenor staff begins with a whole rest, followed by a half note G3, a half note A3, a half note B3, a half note C4, a half note D4, a half note E4, a half note F4, and a half note G4. The Bass staff begins with a whole rest, followed by a half note G2, a half note A2, a half note B2, a half note C3, a half note D3, a half note E3, a half note F3, and a half note G3.

S.  
A.  
T.  
B.

- - - ctus Do - mi-nus De - us Sa - ba - oth, Do - mi-nus  
ctus Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De -  
San - - - ctus Do - mi-nus  
ctus Do - mi-num De - us Sa - ba - oth, De - us Sa - ba - oth,

Detailed description: This system continues the musical score. The Soprano staff begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F5, and a half note G5. The Alto staff begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F5, and a half note G5. The Tenor staff begins with a whole rest, followed by a half note G3, a half note A3, a half note B3, a half note C4, a half note D4, a half note E4, a half note F4, and a half note G4. The Bass staff begins with a whole rest, followed by a half note G2, a half note A2, a half note B2, a half note C3, a half note D3, a half note E3, a half note F3, and a half note G3.

S.  
A.  
T.  
B.

De-us Sa - ba - oth, Do - mi-nus De-us Sa - - - ba - oth.  
- us Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth.  
De-us Sa - ba - oth, Do - mi - nus De - us Sa - - - ba - oth.  
Do - mi-nus De - us Sa - - - ba - oth, Sa - ba - oth.

Detailed description: This system concludes the musical score. The Soprano staff begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F5, and a half note G5. The Alto staff begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F5, and a half note G5. The Tenor staff begins with a whole rest, followed by a half note G3, a half note A3, a half note B3, a half note C4, a half note D4, a half note E4, a half note F4, and a half note G4. The Bass staff begins with a whole rest, followed by a half note G2, a half note A2, a half note B2, a half note C3, a half note D3, a half note E3, a half note F3, and a half note G3.

F 8. Fugue.

Moderato serio

1.

Violin I

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Violin I, Violin II, Viola, and Violoncello score. The score is in G major (one sharp) and 3/4 time. It consists of four measures. Violin I has a melodic line with slurs and accents. Violin II has a simple accompaniment. Viola and Violoncello have a rhythmic accompaniment with slurs and accents. A '2.' marking is above the first measure of Violin I.

## F 9. Essay.

1. A good, coherent essay on this topic will include clear, knowledgeable reference to much or most of the following data, which can easily be researched via Grove or a good resource work on organ literature (in this case, Lukas, *A Guide to Organ Music*, with aid from Britannic Online and others):

Born at St. Pierre le Vieil near Rheims (Reims), September 8, 1672; died Rheims (Reims), November 30, 1703. His entire life was lived during the reign of King Louis XIV. Organist at St. Denis, Paris, from 1693 to 1698; organist at Reims cathedral thereafter. This important medieval cathedral, in English territory till the mid-fifteenth century, was the site of over two dozen coronations of French kings. It was also the home of expatriate English Catholics after the Reformation, and the place where the New Testament was given its first Catholic translation into English. Its organ, like many French organs, contained in de Grigny's day the work of several successive builders and rebuilders, including Collet, Hocquet, and others.

De Grigny is remembered for his *Première livre d'orgue*, 1699. This contains a Mass setting, as was typical of French organ publications; as well as five hymns, elaborated with various movements. This volume was printed in 1699 and reprinted in 1711; this second edition is the one Bach copied in 1713. The first edition was rediscovered in the twentieth century.

The mass movements take the form of "versets," short musical compositions in a variety of styles and forms, which take the place of certain sung texts of the Mass. Beside the liturgical movements – versets on the Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei, and a *plein jeu* *Ite, missa est* – there are an offertory, an elevation, and a communion. The hymns are *Veni Creator*, *Pange lingua*, *Verbum supernum*, *Ave maris stella*, and *A solis ortus*. The *Veni Creator* is absent from the second (1711) edition, which very clearly announces "quatre hymnes" – four hymn, not five – on its title page and in its table of contents.

2. The term *livre d'orgue* means simply “organ book” (cf. Bach’s *Orgelbüchlein*, or “little organ book,” though it bears no structural resemblance whatsoever to the French books of similar title). This was a book intended to be used by the organist for the appropriate performance of a Mass. At this time in church history, the practice of alternatim – where the choir and organ alternate verses of the ordinary, while the celebrant proceeds at his own pace in spoken Latin – was normal and expected. Also, certain genres were customary at certain points in the Mass. For example, the first Kyrie verset played by the organ was usually a learned *plein jeu* with the cantus in the tenor voice played in the pedal; the second verset was usually a fugue *sur les anches* (using the reeds). Likewise, the *Ite, missa est* was usually a short verse in a lighter style on the *petit plein jeu*. In most cases the organ versets had to refer in some way to the plainchant of the Mass. It was typical as well to include a dramatic, freely-composed offertory, the musical highlight of the service from a performance standpoint. Many articles have been written on the relationship of musical style to the operas and dance forms of the day, including the famous *tierce en taille* movements, which resemble dramatic soliloquies. In his *livre d'orgue*, de Grigny begins his hymn settings as if they were Masses, with a tenor cantus movement and then a fugue.

As was commonly done, de Grigny chooses the plainchant *Missa Cunctipotens Genitor Deus* as the basis of his *livre d'orgue*. This setting was widely used for more solemn liturgical celebrations at the time.

3. The practice of alternatim was officially approved by Rome around 1600, but there is evidence of the practice long before. Its use was mainly confined to the Mass and the offices of Vespers and Compline. Frescobaldi, among other non-French organists, composed many versets intended for alternatim usage. Despite its approval, the use of alternatim went into decline except in France, where the Gallican movement caused a surge in its usage. During the reign of Louis XIV in particular many *livres d'orgue* were composed. In the Gallican or Parisian practice, the use of plainchant was not universally required, though its use was assumed by the Roman decree. Despite the decline and collapse of Gallicanism, the practice continued at least in some churches into the twentieth century; Dupré’s famous set of versets on the Magnificat, opus 18, were published in 1920. These were for Vespers, not the Mass.

Essential to a verset is brevity. Whether it quotes a plainchant or not, it is not expected to be a work of great length. Some are only a few measures long. De Grigny’s are of a more substantial size and musical depth, suitable to the liturgies of the great historic churches which he served in Paris and Reims. It is noteworthy that he is inconsistent in this titling. Some of the movements clearly reference the part of the Mass for which they are intended, alluding clearly to the Kyrie, “et in terra pax,” the Sanctus and Benedictus, et cetera. Others speak of the genre or registration, with titles like “trio,” “dialogue,” and the like. Despite this, these superior organ compositions, so inspiring to Bach, are best appreciated when their religious context is borne in mind.

F 11.      Orchestration.

1.    Horn.
2.    Fundamental.
3.    *Col legno.*
4.    In an orchestra pit.



6.

Allegro

2 Flutes

Clarinet in Bb

Bassoon

2 Trumpets in Bb

2 Trombones

Timpani

Violin I

Violin II

Viola

Violoncello

*f*

*f*

*f*

*p* *f*

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

*f*

*non div.*

*non div.*

*non div.*

**A**

rall. . . . . A tempo

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Timp.

**A**

rall. . . . . A tempo

Vln. I

Vln. II

Vla.

Vc.

