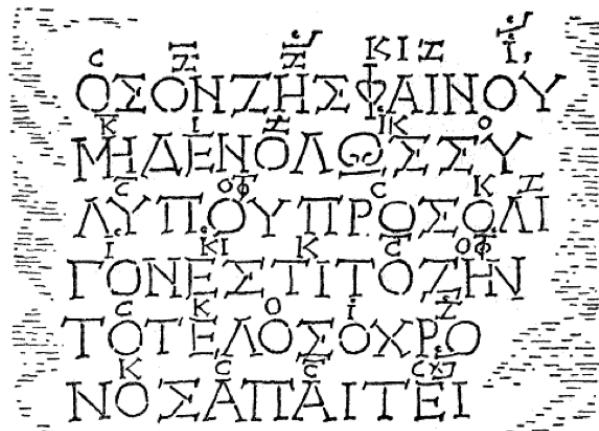


ANDRÉS SOTO

RAPSODIA SEIKILOS

para cuarteto de cuerdas y flauta

for string quartet and flute





Ὅσον ζῆς, φαίνου,
Hoson zēs, phainou,
While you live, shine,

μηδὲν ὅλως σὺ λυποῦ·
mēden holōs sy lypou;
have no grief at all;

πρὸς ὀλίγον ἔστι τὸ ζῆν,
pros oligon esti to zēn,
life exists only for a short while,

τὸ τέλος ὁ χρόνος ἀπαιτεῖ.
to telos ho chronos apaitei.
and time demands its toll.

The epitaph of Seikilos is the oldest surviving example of a complete musical composition.

It was probably written between 200 B.C and 100 AD and was found engraved on a tombstone in modern day Turkey in 1883. This rhapsody is inspired by this beautiful short melody from Ancient Greece; but not all of the material is strictly derivative of the main theme. Following the free spirituality of the original text, I gave myself the liberty to have fun and enjoy whatever path the music forged by itself.

El epitafio de Seikilos es la composición musical completa de mas antiguedad que se conoce. Fue probablemente escrita entre el siglo II a.C y el siglo I d.C, y fue redescubierta grabada en una tumba de piedra en la actual Turquía en 1883. Esta rapsodia toma su inspiración en esta bella melodía de la Grecia antigua, aunque no todo el material se deriva estrictamente del tema principal, y obedeciendo el espíritu libre y despreocupado del texto original, me tomé la libertad de divertirme y disfrutar donde sea que me lleve la música por sí sola.

Ὅσον ζῆς, φαίνου,
Hoson zēs, phainou,
Mientras vivas, brilla,

μηδὲν ὅλως σὺ λυποῦ·
mēden holōs sy lypou;
no sufras por nada en absoluto

πρὸς ὀλίγον ἔστι τὸ ζῆν,
pros oligon esti to zēn,
la vida dura poco,

τὸ τέλος ὁ χρόνος ἀπαιτεῖ.
to telos ho chronos apaitei.
y el tiempo determina el final.

RAPSODIA SEIKILOS

3

ANDRÉS SOTO

J. = 60

FLAUTA
mf misterioso > p *mf > p* *mf > mp*

VIOLIN
misterioso *ppp* *<> ppp* *mf > pp*

VIOLIN
misterioso *ppp* *<> ppp* *mf > pp*

VIOLA
misterioso *ppp* *<> ppp* *mf > pp*

VIOLONCELLO
misterioso *ppp* *<> ppp* *mf > pp*

poco rit.

J. = 60

(11) (12) (13) (14) (15) (16)

Fl.
poco rit. *A tempo* *rit.* *A tempo*

Fl.
mf *ppp* *mf* *f*

VLN. I
<> mp > *ppp* *f*

VLN. II
<> mp > *ppp* *f*

VLA.
<> mp > *ppp* *f*

VC.
<> mp > *ppp* *f*

<> mp > *= ppp* *—————* *f*

A

(17) $\text{♩} = 90$

Fl. f

VLN. I mp *con moto*

VLN. II mp *con moto*

VLA. mp *con moto*
pizz.

Vc. mp *con moto*

(18)

(19)

$<f>$ mp

$<f>$ mp

$<f>$ mp

$<f^3>$ mp



(20)

Fl.

VLN. I f

VLN. II mp *espressivo*

VLA. mp

Vc. $<f>$ mp

(21)

VLN. I mp

VLN. II mp

VLA. mp

Vc. $<f>$ mp

(22)

VLN. I mp

VLN. II mp

VLA. mp

Vc. $<f>$ mp

$<f>$ mp

$<f>$ mp

$<f>$ mp

$<f^3>$ mp

$<f>$ mp

$<f>$ mp

$<f>$ mp

(23) Fl.

VLN. I *mp* *f* *mp* *f* *mp*

VLN. II *mp* *f* *mp* *f* *mp*

VLA. *mp* *f* *mp*

Vc. *f* *mp*

This block contains two staves of musical notation for five instruments: Flute, Violin I, Violin II, Cello, and Double Bass. Measure 23 starts with the Flute playing eighth-note pairs. Measures 24 and 25 follow, with dynamic markings *mp*, *f*, and *mp* for Violin I; *mp*, *f*, and *mp* for Violin II; *mp* for Cello; and *f* for Double Bass. Measure 26 begins with a dynamic *f*.

≡

(25) Fl. *f* *mp* *f* *mp*

VLN. I *f* *mp* *f* *mp*

VLN. II *f* *mp* *f* *mp*

VLA. *f* *mp* *f* *mp*

Vc. *f* *mp* arco

(26) *f* *mp* *f* *mp*

(27) *f* *mp* *f* *mp*

This block contains three staves of musical notation for the same five instruments. Measures 25 and 26 show Violin I and Double Bass playing eighth-note pairs at *f* dynamic. Measures 27 and 28 show Violin I and Double Bass playing eighth-note pairs at *mp* dynamic. Measure 29 begins with a dynamic *f*. Measure 30 ends with a dynamic *mp*.

(28)

Fl.

VLN. I

VLN. II

VLA.

Vc.

(29)

p

tr

tr

tr

mf

mf

mf



(30)

Fl.

mp

f

fff

(31)

rit.

tr

f

fff

VLN. I

VLN. II

VLA.

Vc.

(32)

f

mf

f

f

p

f

fff

,

,

,

,

fff

B

Fl. $\text{♩} = 69$ rit. $\text{♩} = 69$

Vln. I p dolce p ppp $mp < f$ pp

Vln. II p dolce ppp mf pp

Vla. p dolce ppp mp ff pp

Vc. p dolce ppp p mp 3 3 pp espressivo, legato

C $\text{♩} = 69$

=

Fl. $poco rit.$ $\text{♩} = 69$

Vln. I mp $< f$ ppp mp f 3

Vln. II 5 4 5 4 mp f 3 p

Vla. 5 4 5 4 mp f 3 p

Vc. 5 4 5 4 mp mp 3 ppp

(43) (44) (45) rit. (46)

Fl. *mf*³ *f* *ff*³

VLN. I *pp* *mp* *f* *ppp*

VLN. II *pp* *mp* *f* *ppp*

VLA. *pp* *mp* *f*

Vc. *pp* *f*

== (47) $\text{♩} = 69$

Fl. *p* *pp* *mf*³

VLN. I *p* *mf*³ *mf* *mp* *<f*

VLN. II *mf* *p* *pp* *p* *f*

VLA. *p* *ppp*

Vc. *p* *ppp* *f*

(48) (49) (50) rit.

(51) **D** 52 53 54 55 56

D = 130

Fl. *f* *= mf* *giocoso* *ff*

Vln. I *mf* *> p* *f*

Vln. II *mf* *>*

Vla. *mf* *> p*

Vc. *mf* *>*

==

(57) 58 59 60 61 62

Fl. *p* *mf* *f*

Vln. I *tr* *ff*

Vln. II

Vla.

Vc. *f* *ff* *p* *ff*

(63) (64) (65) (66) (67) (68)

Fl. (tr) *p* *mf* *f*

vln. I

vln. II

vla.

vc. *feroce* *mf*

This section of the score shows six measures of music. Measure 63: Flute plays eighth-note pairs with slurs, dynamic (tr). Measure 64: Flute continues eighth-note pairs with slurs. Measure 65: Violin I and Double Bass play eighth-note pairs. Measure 66: Flute and Double Bass play eighth-note pairs. Measures 67-68: Flute and Double Bass play eighth-note pairs, dynamic (f).



(69) (70) E (71) (72) (73) (74)

Fl. *p* *ff*

vln. I *f* *energico* *ff con brio*

vln. II *f* *energico* *con brio*

vla. *f* *energico* *con brio*

vc. *ffff energico* *con brio*

This section of the score shows six measures of music. Measures 69-70: Flute plays eighth-note pairs with slurs, dynamic (tr), followed by a dynamic (ff). Measures 71-74: Violin I, Violin II, Cello, and Double Bass play eighth-note pairs. Dynamics include *f energico*, *ff con brio*, *con brio*, and *ffff energico*.

F

(75) (76) (77) (78) (79)

Fl. - - - - - *pp* *ff*

vln. I: *mp* *pizz.* *ff*

vln. II: *pizz.* *arco*

vla. *pizz.* *arco*

vc. *mf*

=

(80) (81) (82) (83) (84)

Fl. *ff*

vln. I: *ff*

vln. II: *mf* *fp sim.* *ff*

vla. *mf* *fp sim.*

vc. *pizz.* *mf*

12

Fl. (measures 85-86) *f*

Vln. I (measures 87-89) *ff*

Vln. II (measures 87-89) *mf*

Vla. (measures 87-89) *ff*

Vc. (measures 87-89) *mp*

ff

This section of the score features five staves. The Flute (Fl.) has sixteenth-note patterns in measures 85-86, followed by sustained notes in measure 87, and eighth-note patterns in measures 88-89, with a dynamic of *f*. The Violin I (Vln. I) plays eighth-note pairs in measures 85-86, rests in measure 87, and eighth-note pairs again in measure 88, with a dynamic of *ff*. The Violin II (Vln. II) has eighth-note patterns in measure 85, rests in measure 86, eighth-note pairs in measure 87, eighth-note pairs in measure 88, and eighth-note pairs in measure 89, with dynamics of *ff* and *mf*. The Cello (Vla.) has eighth-note patterns in measure 85, rests in measure 86, eighth-note pairs in measure 87, eighth-note pairs in measure 88, and eighth-note pairs in measure 89, with dynamics of *ff* and *ff*. The Bassoon (Vc.) has eighth-note patterns in measure 85, rests in measure 86, eighth-note pairs in measure 87, eighth-note pairs in measure 88, and eighth-note pairs in measure 89, with a dynamic of *mp*. The final dynamic for the entire section is *ff*.



Fl. (measures 90-91) *f*

Vln. I (measures 92-95) *f*

Vln. II (measures 92-95) *ff*

Vla. (measures 92-95) *ff*

Vc. (measures 92-95) *ff*

This section of the score features five staves. The Flute (Fl.) has eighth-note patterns in measures 90-91, rests in measure 92, eighth-note pairs in measure 93, eighth-note pairs in measure 94, and eighth-note pairs in measure 95, with a dynamic of *f*. The Violin I (Vln. I) rests in measure 90, rests in measure 91, rests in measure 92, rests in measure 93, and eighth-note pairs in measure 94, with a dynamic of *f*. The Violin II (Vln. II) has eighth-note pairs in measure 90, eighth-note pairs in measure 91, eighth-note pairs in measure 92, eighth-note pairs in measure 93, eighth-note pairs in measure 94, and eighth-note pairs in measure 95, with a dynamic of *ff*. The Cello (Vla.) has eighth-note pairs in measure 90, rests in measure 91, eighth-note pairs in measure 92, eighth-note pairs in measure 93, eighth-note pairs in measure 94, and eighth-note pairs in measure 95, with a dynamic of *ff*. The Bassoon (Vc.) has eighth-note pairs in measure 90, rests in measure 91, eighth-note pairs in measure 92, eighth-note pairs in measure 93, eighth-note pairs in measure 94, and eighth-note pairs in measure 95, with a dynamic of *ff*.

96 97 98 99

Fl. -

VLN. I

VLN. II f

VLA. f

Vc. arco

This section contains four staves of musical notation. Measure 96 starts with a rest for the Flute. Measures 97-99 show the Flute playing eighth-note patterns. Measure 97 includes dynamic markings *mf* and *fff*. Measure 98 includes dynamic markings *mf* and *fff*. Measure 99 includes a dynamic marking *ff* and an instruction "arco" below the Cello staff.

=

100 101 G 102 103 104 105

Fl. ff *mf* — *ff* — *ppp*

VLN. I *mf* — *fff*

VLN. II

VLA. f

Vc. ff

This section contains five staves of musical notation. Measures 100-105 show the Flute playing eighth-note patterns. Measure 101 is labeled with a large letter "G". Measure 100 includes dynamic markings *ff*, *mf*, *ff*, and *ppp*. Measure 101 includes a dynamic marking *mf*. Measure 102 includes a dynamic marking *p*. Measure 103 includes a dynamic marking *mf*. Measure 104 includes a dynamic marking *p*. Measure 105 includes a dynamic marking *ppp*.

14

(106) (107) (108) (109) (110)

Fl. - - - *mf*

vln. I - - - -

vln. II *f* - - - -

vla. *f* - - - -

pizz. v. v. v. v. v.

vc. *f* - - - - *mf*

=

(111) (112) (113) (114) (115)

Fl. *mf* - - - - *f*

vln. I - - - -

vln. II *f* - - - - *f*

vla. - - - -

vc. v. v. v. v.

(116) Fl. *f*

(117) VLN. I *f*

(118) VLN. II *mp*

(119) VLA. *mp*

(120) VC. *mf*

==

This section of the musical score covers measures 116 through 120. The instrumentation includes Flute, Violin I, Violin II, Cello, and Bass. Measure 116 starts with a single note on the flute. Measures 117 and 118 show complex sixteenth-note patterns on the flute and violin parts. Measure 119 features a sustained note on the bassoon. Measure 120 concludes with a dynamic instruction *mf*.

(121) Fl. *mf*

(122) VLN. I

(123) VLN. II *fff*

(124) VLA. *fff*

VC. *fff*

This section of the musical score covers measures 121 through 124. The instrumentation remains the same: Flute, Violin I, Violin II, Cello, and Bass. Measures 121 and 122 show eighth-note patterns on the flute and violin parts. Measure 123 features sustained notes on the bassoon and bass. Measures 124 reach a climactic dynamic level of *fff* for all instruments.

H

Fl. *tr* (125) (126) (127) (128) (129)

ppp *f*

VLN. I *fff* *mf*

VLN. II *mp*

VLA. *mp*

Vc. *mp* *ff*

arco



(130) (131) (132) (133) (134) (135)

Fl. *f*

VLN. I *f*

VLN. II *f*

VLA. *f*

Vc. *f*

Fl. (136) (137) (138) (139) (140)

Vln. I

Vln. II

Vla.

Vc. pizz. (136) (137) (138) (139) (140)

ff 3 3 3 3 3

agitato

agitato

agitato

fff f fff f fff f fff agitato

Fl. (141) (142) (143) (144) (145) (146)

Vln. I

Vln. II

Vla.

Vc. (141) (142) (143) (144) (145) (146)

3 3 mp f fff mp

f fff mp

f fff mp

f fff mp arco

fff

fff

fff

fff

fff

fff

Fl. (147) f — fff (148) f — fff (149) f — fff (150) ff — mp (151) f — f (152) **I** ♩ = ♩ (153)

VLN. I (147) f — fff (148) f — fff (149) f — fff (150) ff — mp (151) f — f (152) **I** ♩ = ♩ (153)

VLN. II (147) f — fff (148) f — fff (149) f — fff (150) f — mp (151) f — f (152) **I** ♩ = ♩ (153)

VLA. (147) f — fff (148) f — fff (149) f — fff (150) f — mp (151) f — f (152) **I** ♩ = ♩ (153)

VC. (147) f — fff (148) f — fff (149) f — fff (150) f — pizz. (151) f — f (152) **I** ♩ = ♩ (153)



VLN. I (154) sim. (155) (156) (157) (158) (159)



VLN. I (160) *mp* (161) (162) (163) (164) (165) *f* (166) (167) *f*

VLN. II (160) — (161) — (162) — (163) — (164) — (165) — (166) — (167) —

VLA. (160) *mp* (161) — (162) — (163) — (164) — (165) *p* — *f* (166) — (167) *p* — *f*

VC. (160) *mp* (161) — (162) — (163) — (164) — (165) *p* — *f* (166) — (167) *p* — *f*

Fl. (168) - (169) (170) (171) (172) (173) (174) (175)

VLN. I

VLN. II

VLA.

VC. (p)

Fl. (176) 8va (mf) (177) (178) (179) (180) (181) (182) (183)

VLN. I (ff) (mf) (mf) (mf) (mf) (mf) (mf) (v.)

VLN. II (ff) (v.) (v.) (mf) (mf) (mf) (mf) (mf)

VLA. (#) (f) (mf) (mf) (mf) (mf) (mf) (mf)

VC. (f) (mf) (mf) (mf) (mf) (mf) (f)

(184) (185) (186) (187) (188) (189) (190)

Fl.

vln. I *ff*

vln. II *ff* *mp* *mf* *mp*

vla. *ff* *mf* *espressivo* *mp* *mf*

vc. *ff* *mf* *mf*



(191) (192) (193) (194) (195) (196) (197) (198)

Fl.

vln. I *mf*

vln. II *mf* *mf*

vla. *mp* *mf* *energico*

vc. *mf* *energico*

(199) (200) (201) (202) (203) **J** (204) (205) (206)

Fl.

VLN. I

VLN. II

VLA.

Vc.

pizz. f



(207) (208) (209) (210) (211) (212)

Fl.

VLN. I

VLN. II

VLA.

Vc.

5 fff 5 5 5

22

(213) (214) (215) (216) (217) (218)

Fl. 5 5 v. b.v.

vln. I 5 5 v. v. v. v. v. v.

vln. II 5 v. v. v. v. v. v. v.

vla. > > > > > > > >

vc. > > > > > > > >

≡

(219) (220) (221) **K** (222) (223) (224)

Fl. - 6/8 - - - -

mp

vln. I - 6/8 - - - -

vln. II - 6/8 - ppp

vla. - 6/8 - ppp arco

vc. - 6/8 - ppp

Fl.

VLN. I

VLN. II

VLA.

Vc.

(225) (226) (227) (228) (229) (230)

=

L

Fl.

VLN. I

VLN. II

VLA.

Vc.

(231) (232) (233) (234) (235)

f espressivo

24

Fl.

VLN. I

VLN. II

VLA.

VC.

=

Fl.

VLN. I

VLN. II

VLA.

VC.

Fl. *p* *f*

VLN. I

VLN. II

VLA.

Vc. *f*

This section contains four staves of musical notation. The top staff is for the Flute (Fl.), with dynamics *p* and *f*. The second staff is for Violin I (VLN. I). The third staff is for Violin II (VLN. II). The bottom staff is for Double Bass (Vc.). Measure 247 shows eighth-note pairs with slurs. Measure 248 continues with eighth-note pairs. Measure 249 starts with a sixteenth-note cluster followed by eighth-note pairs. Measure 250 concludes with eighth-note pairs.



Fl. *f* *ff*

VLN. I

VLN. II

VLA.

Vc.

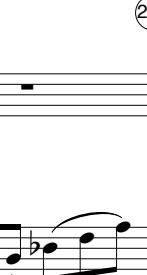
M

This section contains five staves of musical notation. The top staff is for the Flute (Fl.). Measures 251-254 show eighth-note pairs with slurs, with dynamics *f* and *ff*. Measure 255 begins with eighth-note pairs and ends with a melodic line. The letter **M** is placed in a box above the Violin I (VLN. I) staff in measure 255.

Fl. (256) 

Vln. I (257) 

Vln. II (258) 

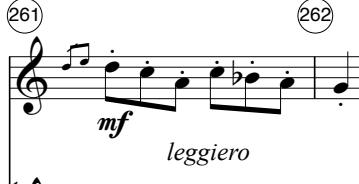
Vla. (259) 

Vc. (260) 

s'va

pizz.




Fl. (261) 

Vln. I (262) 

Vln. II (263) 

Vla. (264) 

Vc. (265) 

leggiere

ppp comico

ppp comico

ppp comico

mp



Fl. 266 267 268 269 270 271 272

VLN. I

VLN. II

VLA.

Vc. arco

mf p mf

mf p mf

mf p mf

mf p mf

273 274 275 276 277

Fl.

VLN. I

VLN. II

VLA.

Vc.

ppp

ppp

ppp

ppp

molto rit.

(278) (279) (280) (281) (282) (283)

Fl. (278) (279) (280) (281) (282) (283)

VLN. I (278) (279) (280) (281) (282) (283)

ppp

VLN. II (278) (279) (280) (281) (282) (283)

ppp

VLA. (278) (279) (280) (281) (282) (283)

ppp

VC. (278) (279) (280) (281) (282) (283)

ppp

ppp

ppp

ppp

ppp

ppp



N $\text{♩} = 60$

(284) (285) (286) (287)

Fl. (284) (285) (286) (287)

mf

p

mf

VLN. I (284) (285) (286) (287)

mp

tr

ppp

VLN. II (284) (285) (286) (287)

mp

tr

ppp

VLA. (284) (285) (286) (287)

mp

3

tr

ppp

VC. (284) (285) (286) (287)

mp

tr

3

ppp

Fl. (288) (289) (290) (291)

VLN. I

VLN. II

VLA.

Vc.

p

tr

mf

pp

mf

pp

mf

pp

mf

pp

==

Fl. (292) (293) (294) (295) (296)

VLN. I

VLN. II

VLA.

Vc.

mf

pp

pp

p

mf

pp

==

30

Fl. (297) *ppp* (298) *f* (299) (300) *molto rit.*

VLN. I (297) *ppp* (298) *fp* (299) (300) *fp*

VLN. II (297) *ppp* (298) (299) *fp* (300) *fp*

VLA. (297) *ppp* (298) (299) *fp* (300) *fp*

VC. (297) *ppp* (298) (299) *fp* (300) *fp*

=

(301) *d. = 60* (302) **O** (303)

Fl. (301) *fff* (302) *fff* (303) *trill*

VLN. I (301) *fff* (302) *fff* (303) *trill*

VLN. II (301) *f* (302) *f* (303) *f*

VLA. (301) (302) (303)

VC. (301) *f* (302) *fff* (303) *f*

Fl. *fff* *mp* *f* *mf*

VLN. I

VLN. II *mp*

VLA. *mp*

Vc. *mp*

Fl. *p*

VLN. I *pp* *mf* *pp* *mp* *mf* *3* *rit.* *tr*

VLN. II *pp* *mf* *pp* *mp* *3*

VLA. *f* *mf* *pp* *f* *mp* *pp*

Vc. *pp* *mf* *pp* *p*

32

 $\text{d} = 60$ **P**

(314) (315) (316) (317) (318) (319) (320)

Fl.

Vln. I

Vln. II

Vla.

Vc.

f

f *mp* *fff*

mp

f *mp*

f



(321) (322) (323) (324)

Fl.

Vln. I

Vln. II

Vla.

Vc.

mf

Fl. 325 326 327

Vln. I

Vln. II

Vla.

Vc.

This section shows four measures of music. Measure 325: Flute plays eighth-note pairs. Measure 326: Flute plays eighth-note pairs. Measure 327: Flute plays eighth-note pairs. The other instruments provide harmonic support.

=

Fl. 328

Vln. I 329 330

Vln. II

Vla.

Vc.

This section shows three measures of music. Measure 328: Flute rests. Measure 329: Violin I plays sixteenth-note patterns. Measure 330: Violin I plays sixteenth-note patterns. The other instruments provide harmonic support. Dynamics include ff, f, mf, and v.

34

(331) Fl.

Violin I and Violin II play eighth-note patterns with grace notes, dynamic *p*, followed by *f*. Viola and Cello play eighth-note patterns with grace notes, dynamic *p*, followed by *f*. Flute plays sixteenth-note patterns with grace notes, dynamic *fff*.

(332)

(333)

Vln. I

Vln. II

Vla.

Vc.

=

(334) Fl.

Flute plays sixteenth-note patterns with grace notes, dynamic *mp*.

(335)

(336)

Vln. I

Vln. II

Vla.

Vc.

Violin I, Violin II, and Viola play eighth-note patterns with grace notes, dynamic *ff*, followed by *pp*. Cello plays eighth-note patterns with grace notes, dynamic *ff*, followed by *pp* and *pizz.*

Fl. (337) (338) (339) (340)

VLN. I

VLN. II

VLA.

Vc.

ppp

Measure 337: Flute plays sixteenth-note patterns. Violin I, II, and Cello play eighth-note patterns. Bass provides harmonic support.

Measure 338: Flute continues sixteenth-note patterns. Violin I, II, and Cello continue eighth-note patterns. Bass provides harmonic support.

Measure 339: Flute continues sixteenth-note patterns. Violin I, II, and Cello continue eighth-note patterns. Bass provides harmonic support.

Measure 340: Flute continues sixteenth-note patterns. Violin I, II, and Cello continue eighth-note patterns. Bass provides harmonic support. Dynamics are marked ppp.

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Fl. (341) (342) (343) (344)

VLN. I

VLN. II

VLA.

Vc.

a niente

ppp

arco

ppp

Measure 341: Flute plays eighth-note patterns. Violin I, II, and Cello play eighth-note patterns. Bass provides harmonic support. Dynamics are marked ppp.

Measure 342: Flute continues eighth-note patterns. Violin I, II, and Cello continue eighth-note patterns. Bass provides harmonic support. Articulation 'a niente' is indicated.

Measure 343: Flute continues eighth-note patterns. Violin I, II, and Cello continue eighth-note patterns. Bass provides harmonic support. Articulation 'a niente' is indicated.

Measure 344: Flute continues eighth-note patterns. Violin I, II, and Cello continue eighth-note patterns. Bass provides harmonic support. Articulation 'arco' is indicated. Dynamics are marked ppp.

36

Fl. *mf* —————— *a piacere p* —————— *fff*

VLN. I

VLN. II

VLA.

VC.

345 346 347

pizz.

pizz.

pizz.

pizz.

approx. 8 min.