

JUDAH JOHN WILLIAMS

**JOURNEY TO AN
UNKNOWN STAR**

ORCHESTRAL SUITE NO. 1

VANCOUVER, BRITISH COLUMBIA, CANADA

ABOUT THE PIECE

Journey to an Unknown Star chronicles the flight of a team of space explorers in search of new discovery. Despite the obstacles they encounter, they persevere and reach an unexpected destination.

LIFT OFF

With great expectation, the explorers launch into space.

DURATION 2:32

ZERO GRAVITY

As they move away from earth, the explorers experience new adventures.

DURATION 2:30

ADRIFT

Every journey has a darkness. The explorers navigate a black hole.

DURATION 2:36

FIELD OF STARS

Out of danger, the explorers are drawn towards a field of stars and move beyond our sight.

DURATION 3:32



ABOUT THE COMPOSER

Judah Williams is 14 years old and lives in Vancouver, Canada. He is enrolled in the Young Artist Collegiate Program at the Vancouver Academy of Music, majoring in piano performance and composition, and studies cello at the VSO School of Music. He also enjoys providing accompaniment for musical events at his school and church.

COMPOSITION INSTRUCTORS:

Stefan Hintersteiner, Edward Top

Lift Off

Moderato ♩ = 68

Judah Williams

French Horn in F I

French Horn in F II

Glockenspiel

Timpani

Violin I-A

Violin I-B

Violin II-A

Violin II-B

Viola

Violoncello

Double Bass I

Double Bass II

The musical score is written for an orchestra and includes the following parts and details:

- French Horn in F I & II:** Both parts are silent throughout the score.
- Glockenspiel:** Silent throughout the score.
- Timpani:** Plays a rhythmic pattern of eighth notes with a dynamic marking of *mf* and a hairpin indicating a crescendo.
- Violin I-A & B:** Violin I-A plays a melodic line starting in the third measure with a dynamic marking of *mp*. Violin I-B plays a complementary line.
- Violin II-A & B:** Violin II-A plays a melodic line starting in the third measure with a dynamic marking of *mp*. Violin II-B plays a complementary line.
- Viola:** Plays a melodic line starting in the third measure with a dynamic marking of *mp*.
- Violoncello:** Plays a melodic line starting in the first measure with a dynamic marking of *mf* and a hairpin indicating a crescendo.
- Double Bass I & II:** Both parts play a rhythmic pattern of eighth notes with a dynamic marking of *mf* and a hairpin indicating a crescendo.

8

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

mf

f

mf

f

mp

f

mf

f

mp

f

f

f

f

f

14

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

20

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

The musical score for 'Lift Off' by Judah Williams, page 5, features the following instruments and parts:

- F. Hn in F I:** First French Horn part, starting with a melodic line in the first measure and a sustained note in the second, followed by a melodic phrase in the fourth measure.
- F. Hn in F II:** Second French Horn part, mirroring the first horn's melodic lines.
- Glock.:** Glockenspiel part, consisting of a series of rhythmic patterns.
- Timp.:** Timpani part, consisting of a series of rhythmic patterns.
- Vln I-A:** Violin I-A part, featuring a melodic line with various dynamics.
- Vln I-B:** Violin I-B part, featuring a melodic line with various dynamics.
- Vln II-A:** Violin II-A part, featuring a melodic line with various dynamics.
- Vln II-B:** Violin II-B part, featuring a melodic line with various dynamics.
- Vla:** Viola part, featuring a melodic line with various dynamics.
- Vc.:** Violoncello part, featuring a melodic line with various dynamics.
- D. B. I:** Double Bass I part, featuring a melodic line with various dynamics.
- D. B. II:** Double Bass II part, featuring a melodic line with various dynamics.

The score includes various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The music is in 3/4 time and features various melodic and rhythmic patterns.

26

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

mp

mf

mp

p

mp

p

mp

mp

mp

mp

mp

32

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

The musical score for 'Lift Off' by Judah Williams, page 7, is presented in a standard orchestral layout. It begins at measure 32. The French Horns I and II parts feature melodic lines with dynamics of *mp* and *mf*. The Glockenspiel and Timpani parts are mostly silent, indicated by rests. The string section, including Violins I and II, Viola, Violoncello, and Double Basses I and II, provides a rhythmic and harmonic foundation with various dynamics like *mf* and *mp*. The score is written in treble and bass clefs with various accidentals and articulation marks.

38

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

43

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

The musical score is arranged in a standard orchestral format. The top section contains the French Horns (F. Hn in F I and F. Hn in F II), Glockenspiel (Glock.), and Timpani (Timp.). The middle section contains the Violins (Vln I-A, Vln I-B, Vln II-A, Vln II-B), Viola (Vla), and Violoncello (Vc.). The bottom section contains the Double Basses (D. B. I and D. B. II). The score begins at measure 43. The French Horns play a melodic line with slurs and accents. The Violins and Viola play a rhythmic pattern of eighth and sixteenth notes. The Violoncello and Double Basses play a bass line with slurs and accents. The dynamic marking *mf* is present in the Violin I and II parts.

49

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

The musical score for page 10 of 'Lift Off' by Judah Williams features the following instruments and parts:

- F. Hn in F I:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mf*.
- F. Hn in F II:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mf*.
- Glock.:** Rhythmic accompaniment consisting of eighth notes.
- Timp.:** Rhythmic accompaniment consisting of eighth notes.
- Vln I-A:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mp*.
- Vln I-B:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mp*.
- Vln II-A:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mp*.
- Vln II-B:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mp*.
- Vla:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mp*.
- Vc.:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mf*.
- D. B. I:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mf*.
- D. B. II:** Melodic line starting on Bb2, moving to D3, then G3, with a dynamic of *mf*.

56

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

The musical score for page 11 of 'Lift Off' by Judah Williams features the following instruments and parts:

- F. Hn in F I:** Melodic line starting at measure 56, marked *mf*.
- F. Hn in F II:** Melodic line starting at measure 56, marked *mf*.
- Glock.:** Glockenspiel part, mostly rests.
- Timp.:** Timpani part, mostly rests.
- Vln I-A:** Violin I-A part, marked *mf*.
- Vln I-B:** Violin I-B part, marked *mp*.
- Vln II-A:** Violin II-A part, marked *mf*.
- Vln II-B:** Violin II-B part, marked *mp*.
- Vla:** Viola part, marked *mp*.
- Vc.:** Violoncello part, marked *mf*.
- D. B. I:** Double Bass I part, marked *mf*.
- D. B. II:** Double Bass II part, marked *mf*.

61

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

66

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

The musical score for 'Lift Off' by Judah Williams, page 13, is presented in a standard orchestral layout. It begins at measure 66. The instrumentation includes two French Horns in F (I and II), Glockenspiel, Timpani, Violins I (A and B), Violins II (A and B), Viola, Violoncello, and Double Basses (I and II). The score is written in 3/4 time. The French Horn parts feature melodic lines with slurs and dynamics. The Violin and Viola parts have complex, flowing lines with many slurs. The Double Bass parts provide a steady rhythmic accompaniment. Dynamics such as *f* (forte) are indicated throughout the score.

72

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

78

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

80 rit.....

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

p

Zero Gravity

Allegro ♩ = 140

Judah Williams

This musical score is for the piece "Zero Gravity" by Judah Williams, in 4/4 time with a tempo of Allegro (♩ = 140). The score is arranged for a symphony orchestra and includes the following parts:

- French Horn in F I:** Features a melodic line with dynamics *p*, *mp*, and *p* with accents.
- French Horn in F II:** Features a supporting melodic line with dynamics *p*, *mp*, and *p* with accents.
- Glockenspiel:** Remains silent throughout the piece.
- Timpani:** Remains silent throughout the piece.
- Violin I-A:** Features a melodic line with dynamics *mp*, *mf*, and *mp*, including triplets and accents.
- Violin I-B:** Features a melodic line with dynamics *p*, *mp*, *mf*, and *p*, including triplets and accents.
- Violin II-A:** Features a melodic line with dynamics *p*, *mp*, *mf*, and *p*, including triplets and accents.
- Violin II-B:** Features a melodic line with dynamics *p*, *mp*, *mf*, and *p*, including triplets and accents.
- Viola:** Features a melodic line with dynamics *p*, *mp*, *mf*, and *p*, including triplets and accents.
- Violoncello:** Features a melodic line with dynamics *p*, *mp*, and *p*, including triplets and accents.
- Double Bass I:** Features a melodic line with dynamics *p*, *mp*, and *p*, including triplets and accents.
- Double Bass II:** Features a melodic line with dynamics *p*, *mp*, and *p*, including triplets and accents.

The score includes various performance instructions such as *pizz.* (pizzicato), *arco* (arco), and dynamic markings (*p*, *mp*, *mf*) with hairpins and accents.

4

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

8 **accel.**

F. Hn in F I
mf

F. Hn in F II
mf

Glock.

Timp.

Vln I-A
f

Vln I-B
mf
pizz.

Vln II-A
f

Vln II-B
mf
pizz. arco

Vla
mf
pizz.

Vc.
mp arco
mf arco
mp

D. B. I
mp arco
mf arco
mp

D. B. II
mp arco
mf arco
mp

♩ = 140

12

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

pizz. solo arco tutti

arco gli altri

p mp mf

3 3

pizz. arco

p mp mf

pizz. arco

p mp mf

pizz. arco

p mp mf

pizz. arco

p mp

pizz. arco

p mp

17 accel.

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A
mp *mf* *f*

Vln I-B
pizz.
p mp mf f

Vln II-A
pizz.
p mp mf f

Vln II-B
pizz.
p mp mf f

Vla
pizz.
p mp mf f

Vc.
pizz.
p mp mf

D. B. I
pizz.
p mp mf

D. B. II
pizz.
p mp mf

20

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

27

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

mp

Vln I-B

p

Vln II-A

p

Vln II-B

p

Vla

mp

Vc.

mp

D. B. I

mp

D. B. II

mp

30 **rit.**.....

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

33 $\text{♩} = 130$ $\text{♩} = 175$

F. Hn in F I
F. Hn in F II

Glock.
Timp.

Vln I-A
ff *p* *pp poco* *tutti*

Vln I-B
mp *p* *pizz.* *p*

Vln II-A
mp *p* *pp poco*

Vln II-B
mp *p* *pizz.* *p*

Vla
mp *p* *arco* *mp* *mf*

Vc.
mp *p* *arco* *f* *solo arco* *mp* *mf*

D. B. I
mp *p* *arco* *f* *pizz.* *pp*

D. B. II
mp *p* *arco* *f* *pizz.* *pp*

38

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

42 $\text{♩} = 190$

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

The musical score is arranged in a system of 12 staves. The top two staves are for French Horns in F (I and II). The Glockenspiel and Timpani parts are in the next two staves. The string section consists of Violins I (A and B), Violins II (A and B), Viola, Violoncello, and Double Basses (I and II). The score includes dynamic markings such as *mp*, *mf*, *p*, and *p sub.*. There are also markings for *arco* and *sub.* (sul ponticello). The piece is in 4/4 time with a tempo of 190 beats per minute. The key signature has one sharp (F#). The score includes triplets and various articulations.

47 rit.....

F. Hn in F I
mf *f* *mf* *f* *mf*

F. Hn in F II
mf *f* *mf* *f* *mf*

Glock.

Timp.
mp *mf*

Vln I-A
mp *mf*

Vln I-B
mp *mf* *f*

Vln II-A
mp *mf*

Vln II-B
mp *mf* *f*

Vla
f *ff*

Vc.
f *ff*

D. B. I
arco *mp* *mf*

D. B. II
arco *mp* *mf*

52 $\text{♩} = 140$

F. Hn in F I
f *p* *mp*

F. Hn in F II
f *p* *mp*

Glock.

Timp.

Vln I-A
mf

Vln I-B
mp *mf*

Vln II-A
mp *mf*

Vln II-B
mp *mf*

Vla
mp *mf*

Vc.
p *mp* *p*

D. B. I
p *mp* *p*

D. B. II
p *mp* *p*

56

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

accel.....

The musical score is arranged in a standard orchestral format. The top two staves are for French Horns in F (I and II), both starting at measure 60 with a *mp* dynamic. The Glockenspiel and Timpani parts are mostly silent, indicated by rests. The string section (Violins I and II, Viola, Cello, and Double Basses) begins with a triplet of eighth notes. The Violins I and II parts feature a *pizz.* (pizzicato) section. The Viola and Cello parts also feature a *pizz.* section. The Double Basses (I and II) play an *arco* (arco) line. The score concludes with a dynamic shift to *f* (forte) for the Double Basses and a final *arco* section for the Violins and Viola.

♩ = 140

64

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

pizz. solo arco tutti p mf arco gli altri p tutti pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco p

69 **accel.**

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

72

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

75 $\text{♩} = 170$ **accel.**

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

mp sub.

pizz.

p

con sord. arco

3

solo

gli altri con sord. arco

pizz.

p

con sord. arco

3

pizz.

p

con sord. arco

3

pizz.

p

con sord. arco

3

mp

p

mf

p

mf

p

mf

79

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

mp *mf*

p *mf* *f*

p *mf* *f*

82 *piu mosso* ♩ = 215

F. Hn in F I *mp*

F. Hn in F II *mp*

Glock.

Timp.

tutti

Vln I-A *p poco*

Vln I-B *pizz.*

Vln II-A *p poco*

Vln II-B *pizz.*

Vla *p*

Vc. *p*

D. B. I *p*

D. B. II *p*

87

F. Hn in F I
mf *f*

F. Hn in F II
mf *f*

Glock.

Timp.

Vln I-A
p *mp* *mf*

Vln I-B
arco *p* *mp* *mf*

Vln II-A
p *mp* *mf*

Vln II-B
arco *p* *mp* *mf*

Vla
arco *p* *mp* *mf*

Vc.
p *mp* *mf*

D. B. I
arco *p* *mp* *mf*

D. B. II
arco *p* *mp* *mf*

93

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

f *p* *mp* *mf* *p* *pizz.* *p sub.*

Adrift

Judah Williams

misterioso $\text{♩} = 35$ *rit.*..... *a tempo rit.*.....

French Horn in F I

French Horn in F II

Glockenspiel

Timpani

Violin I-A

gli altri

p

Violin I-B

con sord.

pp

Violin II-A

pp

Violin II-B

con sord.

pp

Viola

con sord.

pp

Violoncello

con sord.

pp

Double Bass I

con sord.

pp

Double Bass II

con sord.

pp

a tempo rit. a tempo rit.

[1]

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

con sord.

p

pp

[1] **a tempo rit.**..... **misterioso** ♩ = 70

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

p

pp

con sord.

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

#

pp

pp

pp

2

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

5

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

pp

accel.....

8

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

15

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

The musical score is for page 50 of 'Adrift' by Judah Williams. It begins at measure 15. The French Horn parts (F. Hn in F I and F. Hn in F II) play a triplet pattern of eighth notes, starting with a rest for the first eighth note. The dynamics are marked *mf*. The Glockenspiel and Timpani parts are silent. The Violin and Viola parts play a melodic line with slurs and accents. The Violoncello and Double Bass parts play a simple pizzicato accompaniment.

17

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

mf

mf

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

Field of Stars

Judah Williams

Con brio ♩ = 108

Andante ♩ = 80

French Horn in F I

French Horn in F II

Glockenspiel

Timpani

Violin I-A

Violin I-B

Violin II-A

Violin II-B

Viola

Violoncello

Double Bass I

Double Bass II

The musical score is written for a full orchestra. It begins with a tempo change from 'Con brio' (♩ = 108) to 'Andante' (♩ = 80). The French Horns (I and II) play a melodic line starting with a fortissimo (ff) dynamic, which then softens to mezzo-piano (mp) in the Andante section. The Glockenspiel provides a rhythmic accompaniment, also starting fortissimo and softening to mezzo-piano. The Timpani plays a steady, rhythmic pattern. The Violins (I and II) and Viola play a melodic line that starts fortissimo and softens to pianissimo (pp) in the Andante section. The Violoncello and Double Basses (I and II) provide a bass line, starting fortissimo and softening to pianissimo. The score is written in common time (C) and features a variety of dynamics and articulations.

9

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

16

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

22

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

28

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

31

F. Hn in F I

mf

F. Hn in F II

mf

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

33

F. Hn in F I

mf

F. Hn in F II

mf

Glock.

mf

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

37

F. Hn in F I
f

F. Hn in F II
f

Glock.
f

Timp.

Vln I-A
mp

Vln I-B
mp

Vln II-A
mp

Vln II-B
mp

Vla

Vc.
f

D. B. I

D. B. II

39

F. Hn in F I
f

F. Hn in F II
f

Glock.
f

Timp.
mf

Vln I-A
mp *mp* *mf*

Vln I-B
mp *mp* *mf*

Vln II-A
mp *mp* *mf*

Vln II-B
mp *mp* *mf*

Vla

Vc.
f *f*

D. B. I

D. B. II

42

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

G.P.

mf

mp

pp

49

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

63 **rit.**.....**a tempo** **rit.**.....

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

D. B. II

a tempo **rit.....**

68

F. Hn in F I

F. Hn in F II

Glock.

Timp.

Vln I-A

pp *ppp*

Vln I-B

Vln II-A

Vln II-B

Vla

Vc.

D. B. I

pp

D. B. II