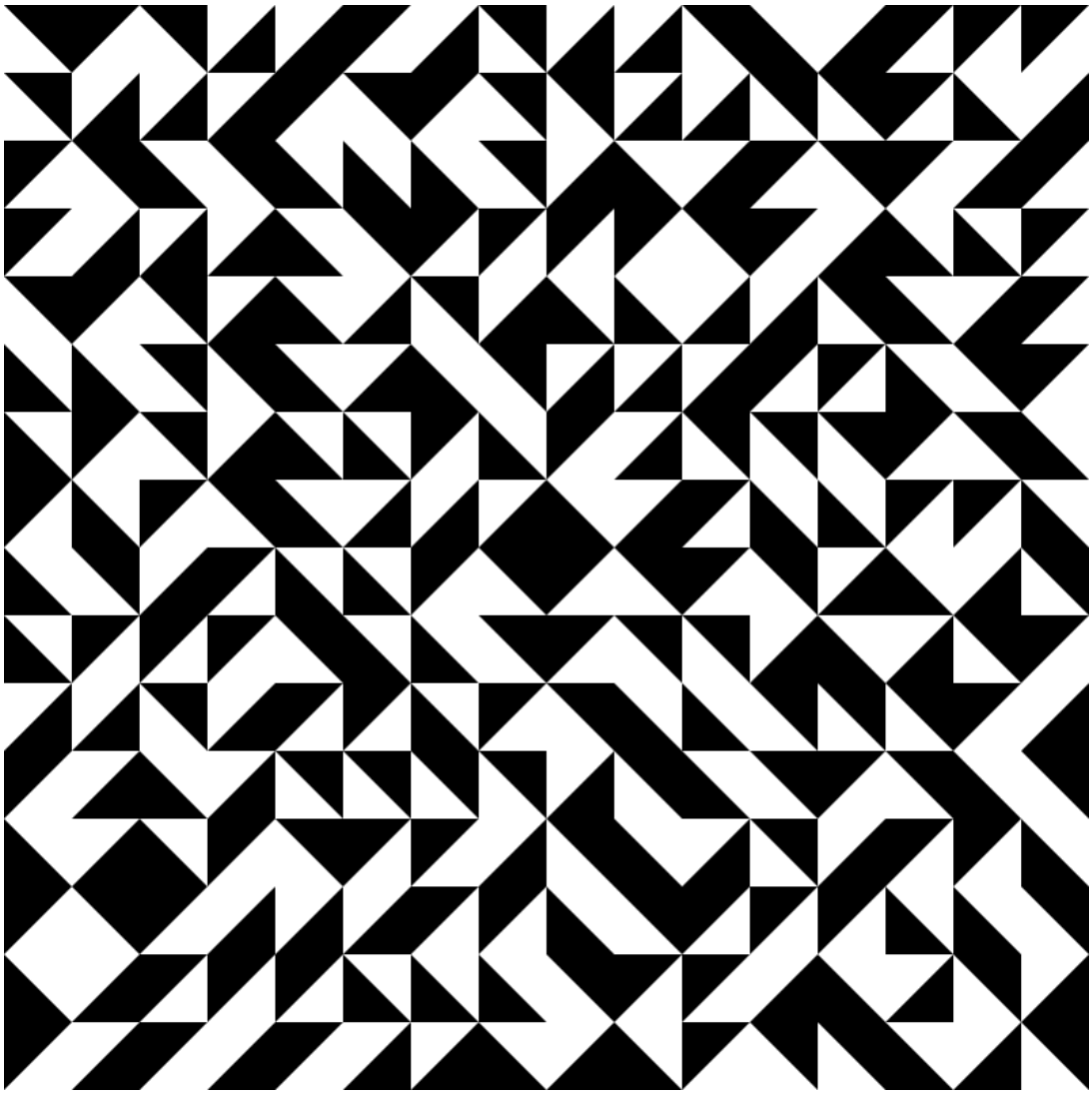
Santiago Beis

Mosaico - Tesselação



(2017- 2019)

Quarteto de cordas e Clarinete

Grade

Performance Notes / Notas de Performance

• Pizzicato.

Violins and Viola:

If pizzicato chords is made by two notes those should be played at the same time /

Se o acorde em pizzicato é formado por duas cordas, devem ser tocadas simultaneamente.

If pizzicato chords is made by three or more notes, those should be played like a fast arpeggio, a strum. /

Se o acorde em pizzicato é formado três cordas, tocar como arpeggio rápido, quasi chitarra.

Violoncello:.

All notes in pizzicato chords should be played without arpegiation.

Todo acorde de duas ou mais cordas em pizzicato deve ser tocado sem arpegiar.

Program notes - Notas de programa

This piece is designed made of small melodic blocks that intersect and form a global harmonic system procedurally presented by the interventions of the ensemble instruments. Of a textural character, but seeking to generate direction and movement, uses a similar coupling technique to connect different forms that share a series of interlocking sides as in the mosaics of Mesopotamia (3000 BC), ancient Greece (800 BC), or in the work of MC Escher (1969 last work).

Esta peça concebe-se feita de pequenos blocos melódicos que se intercontectam e formam um sistema harmônico global na memória. O mesmo é processualmente apresentado pelas intervenções entre os instrumentos do ensemble. De caráter textural, mas que procura gerar direção e movimento, a obra utiliza uma técnica similar acoplando formas distintas por compartilhar uma série de lados, como apreciável nos mosaicos da Mesopotamia (3000 BC), Grécia antiga (800 BC), ou nos trabalhos de M. C. Escher (1969 última obra).

Cover artwork / arte de capa: Random truchet tiles, from: "Mémoire sur les combinaisons" (1704) in Cyril (1987).

Score

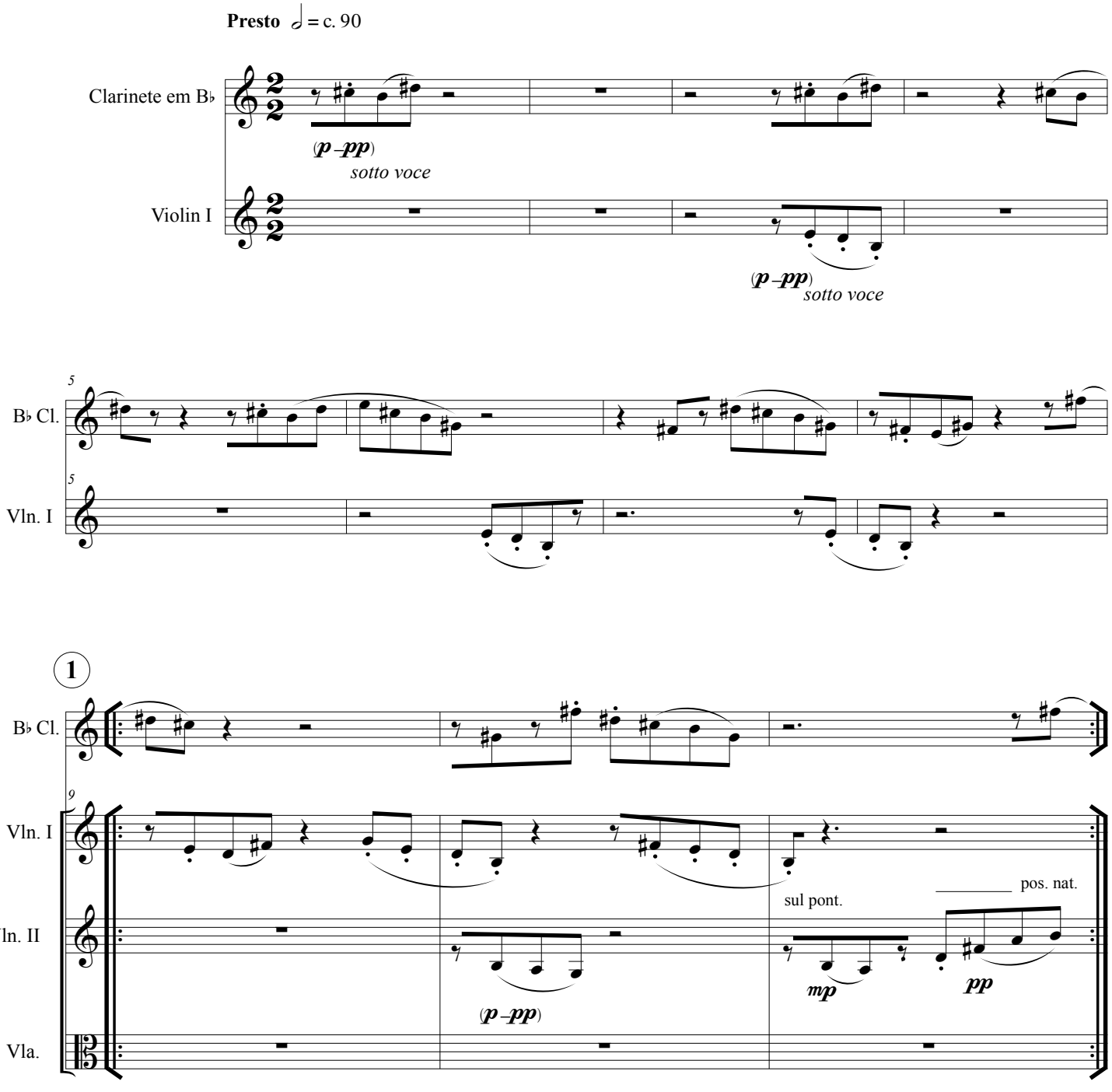
MOSAICO
(*Tesselation* - Tesselação)

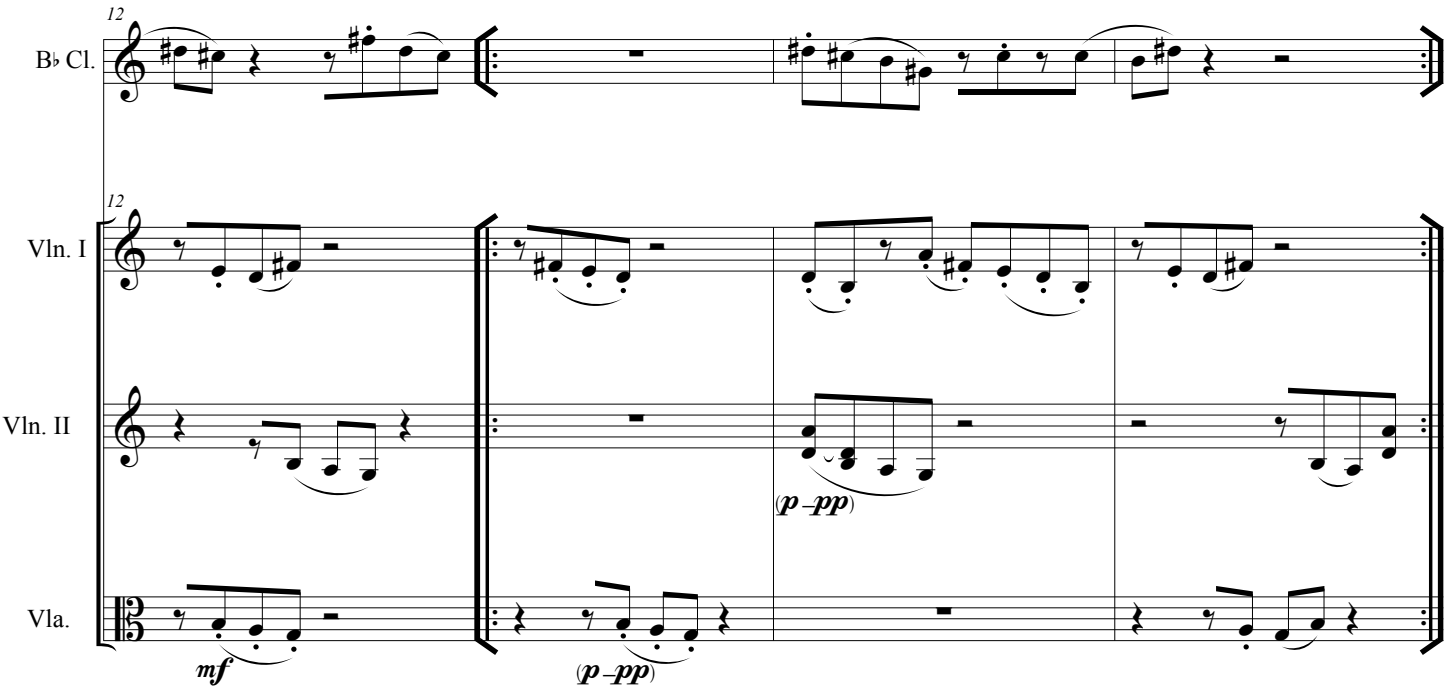
Quinteto #2 para Marcelo Oliveira

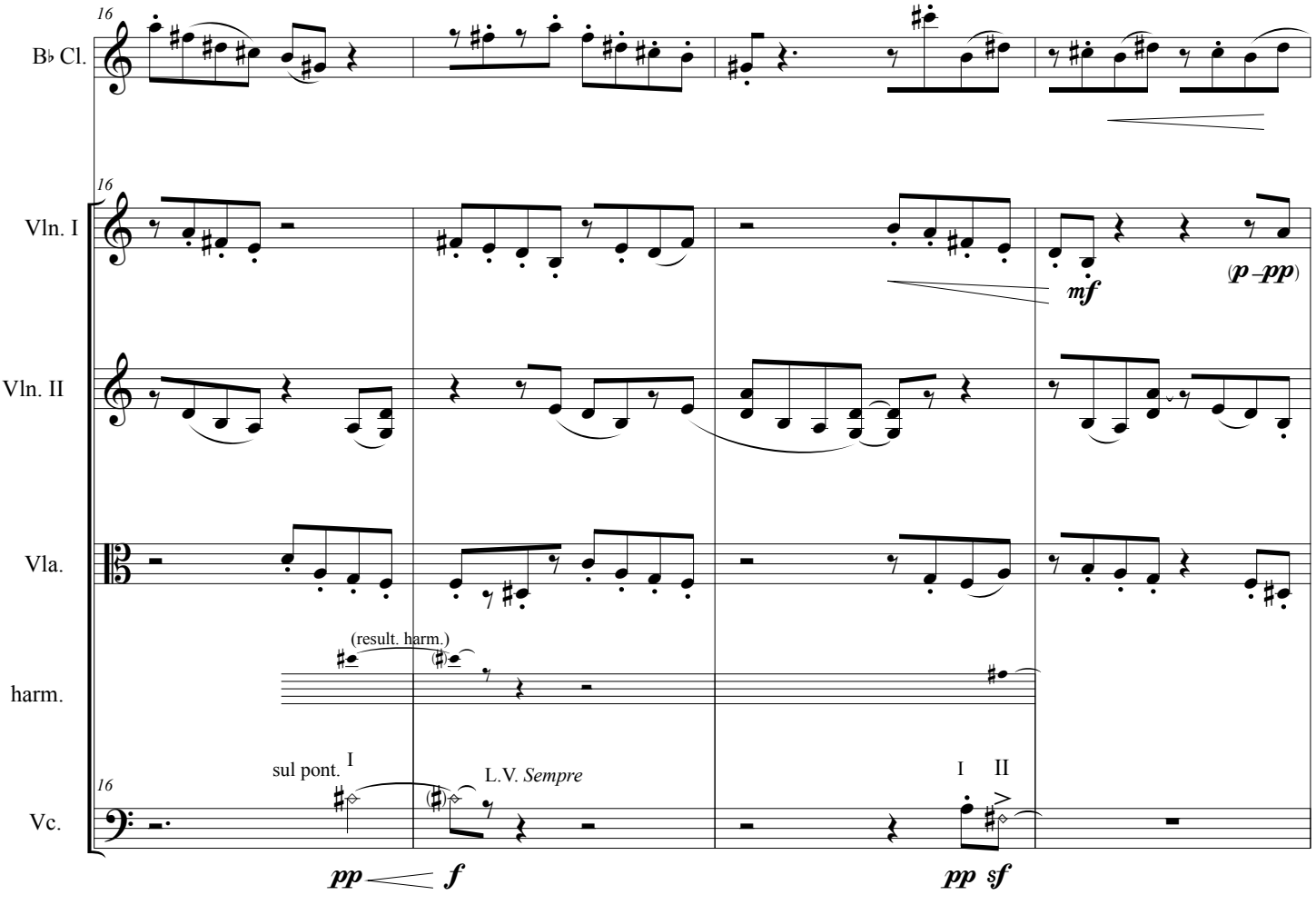
Santiago Beis

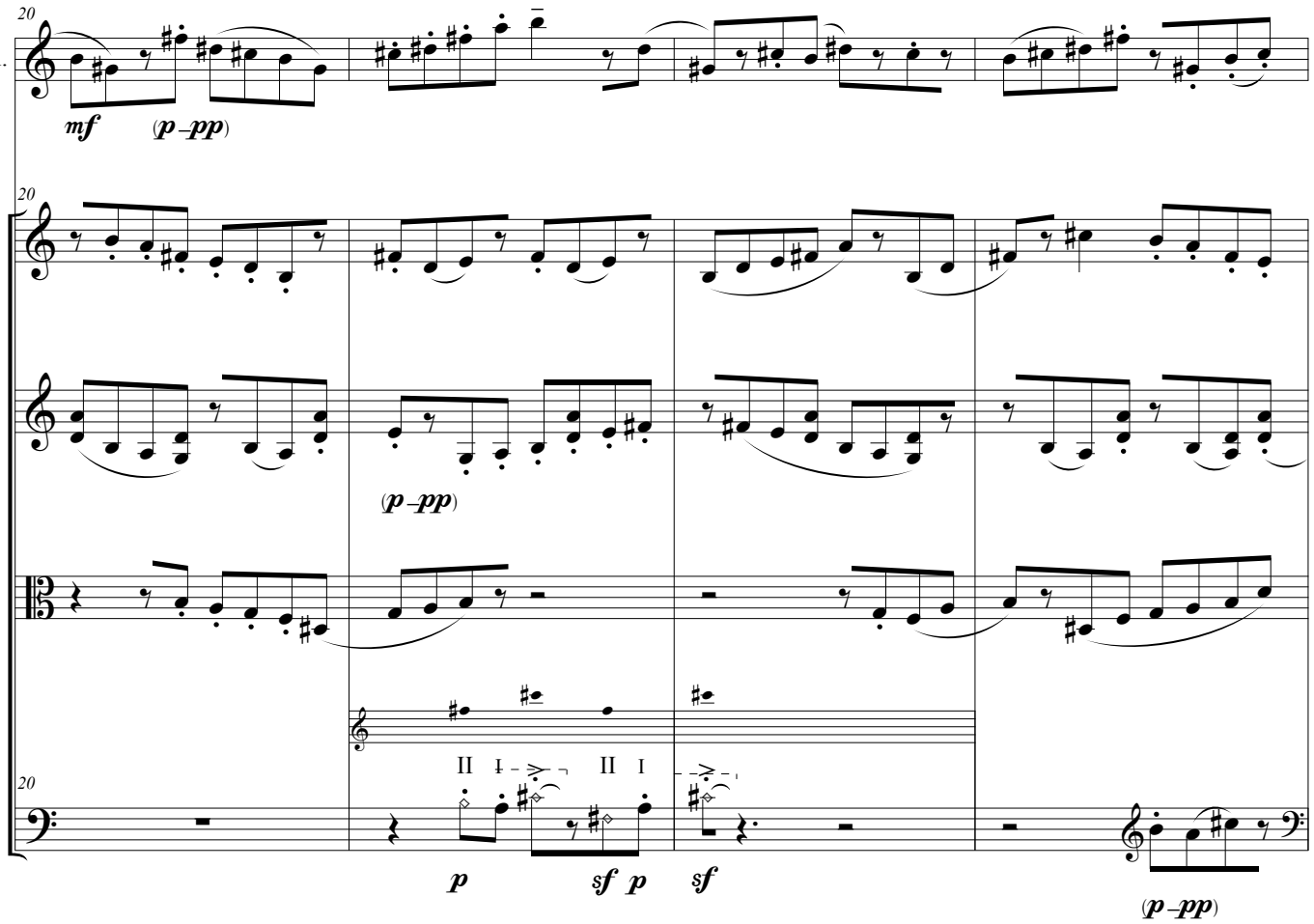
(2017- 2019)

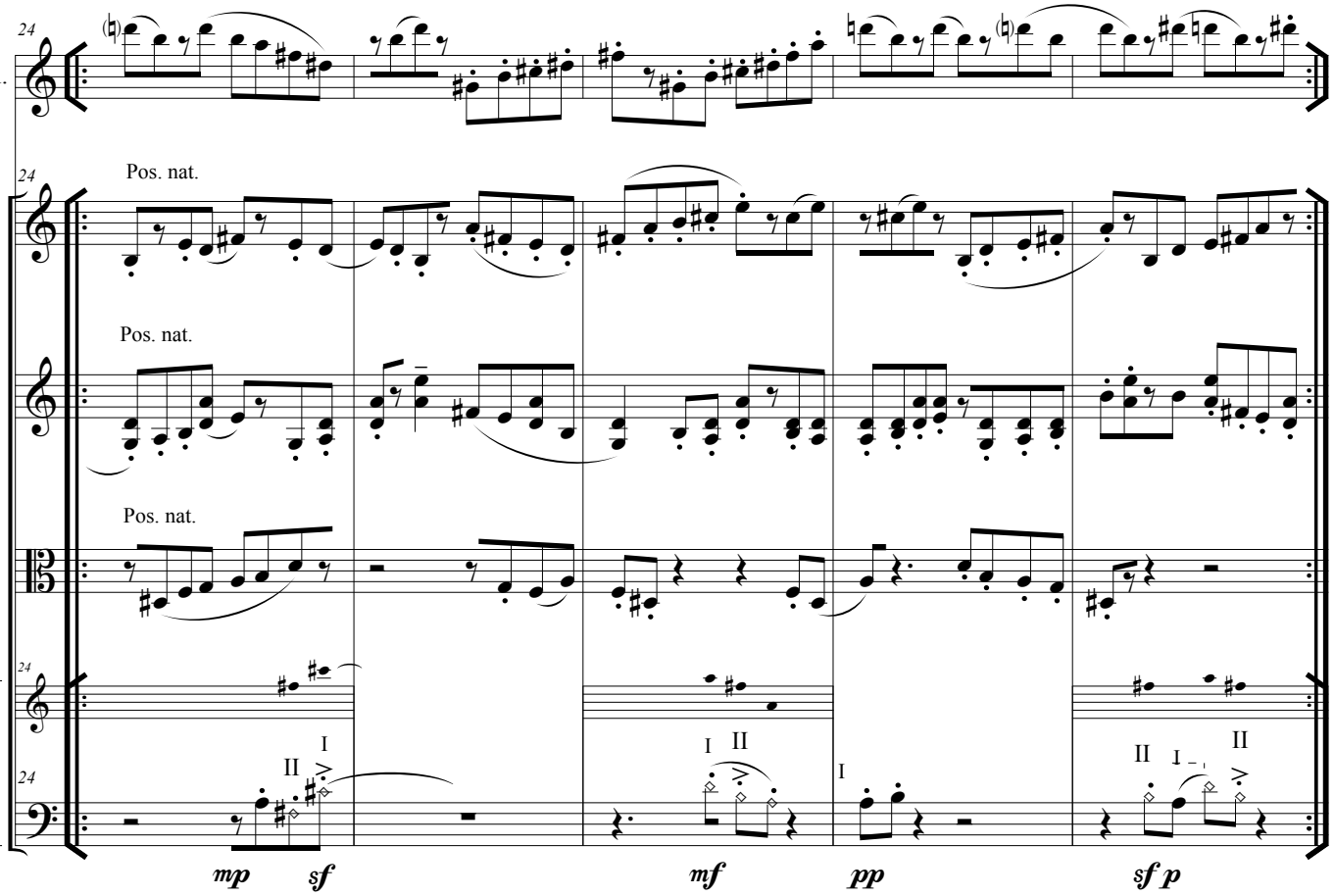
Curitiba

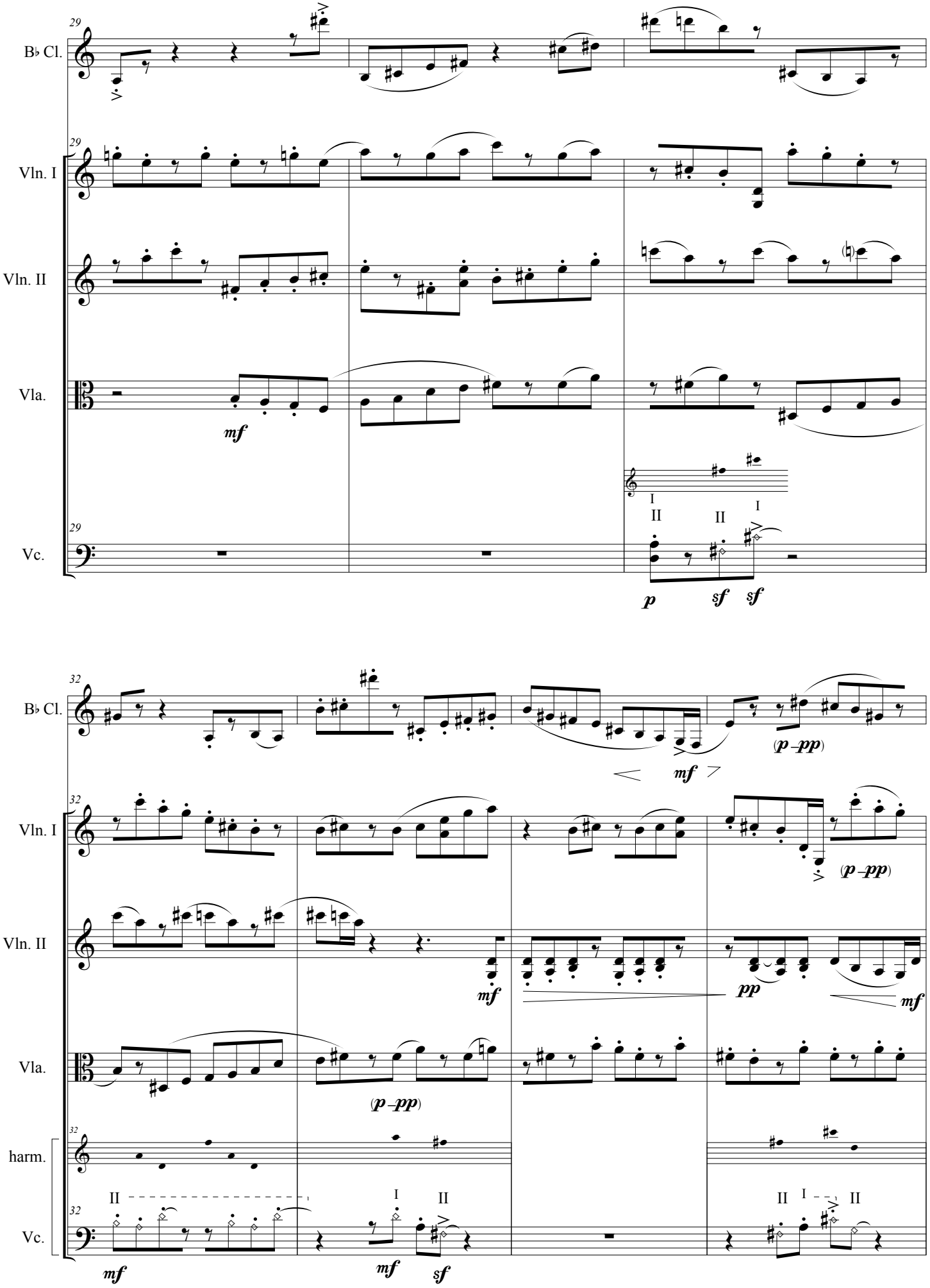


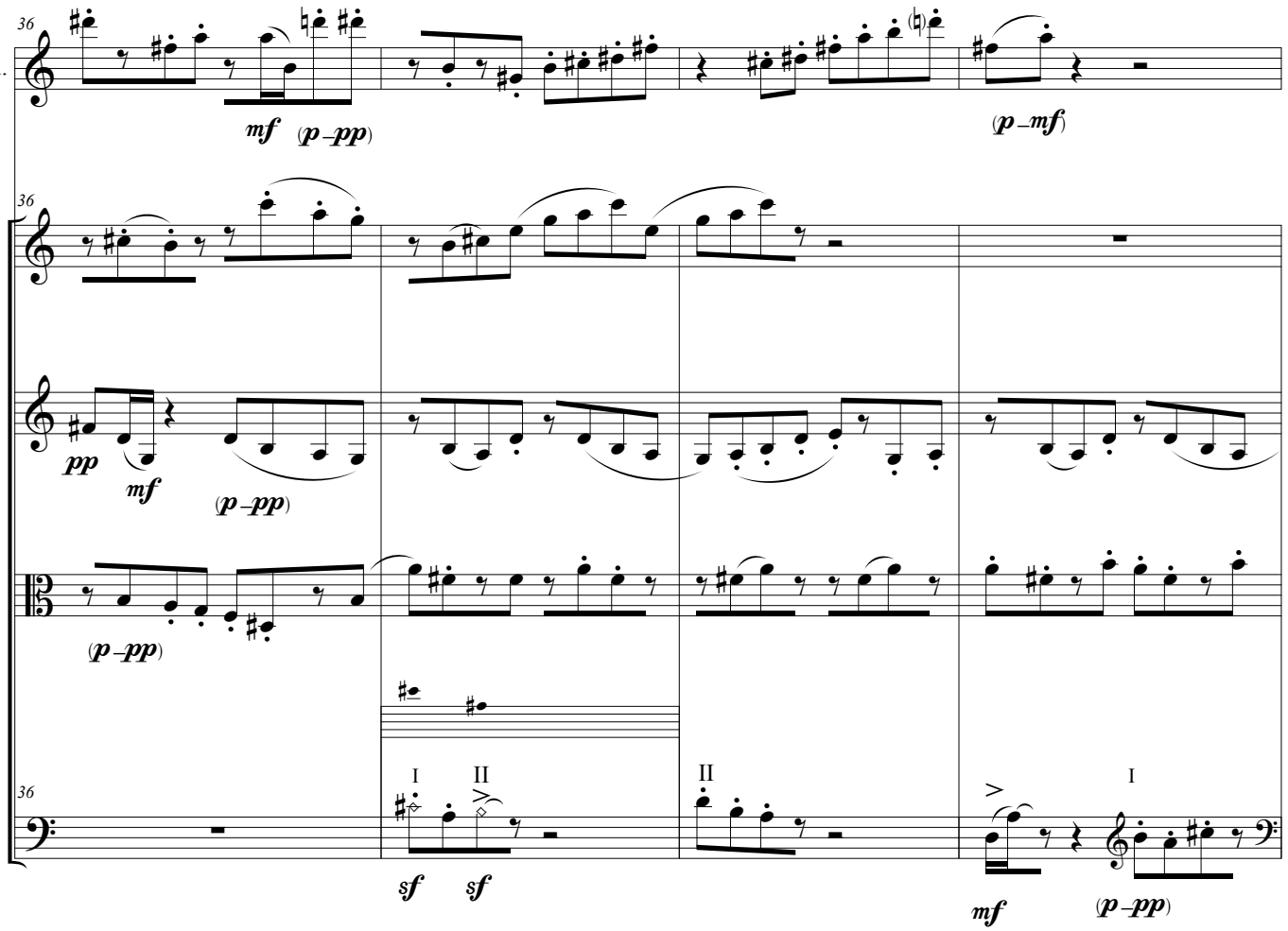

12
B♭ Cl.
12
Vln. I
Vln. II
Vla.
mf
(p –pp)
(p –pp)

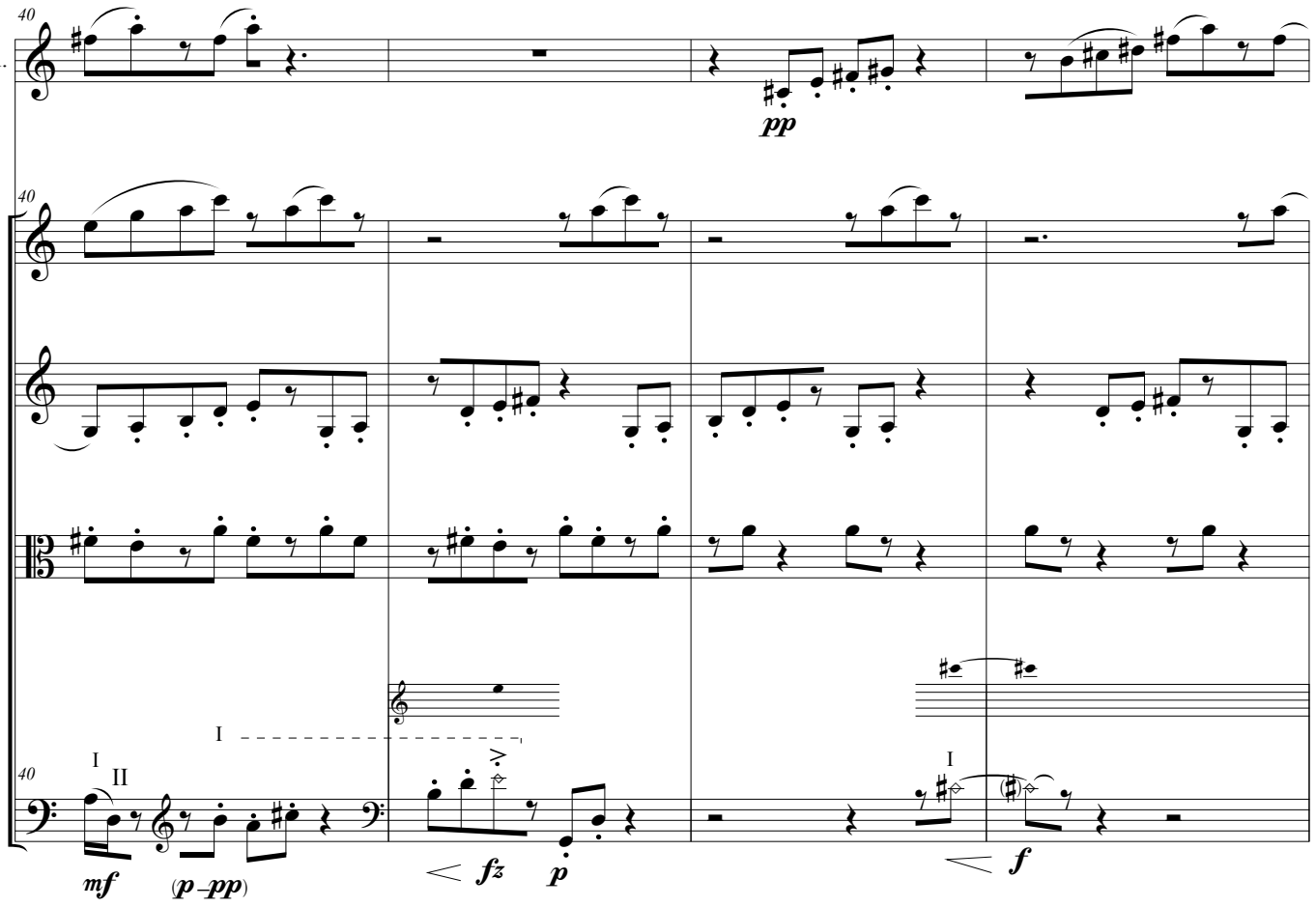

16
B♭ Cl.
16
Vln. I
Vln. II
Vla.
harm.
16
Vc.
(result. harm.)
sul pont.
I
L.V. Sempre
I II
mf
(p –pp)
pp
f
pp
sf

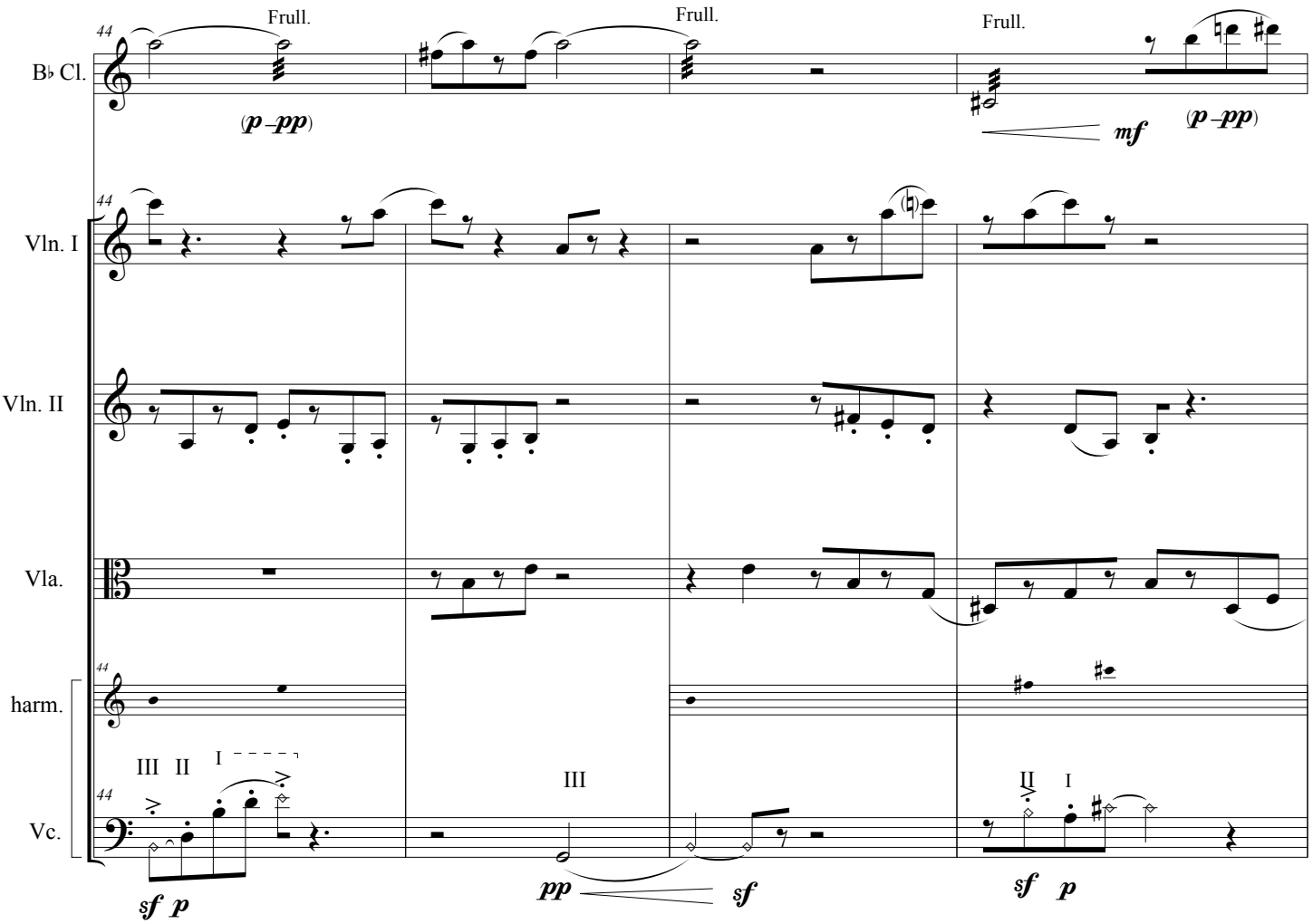

20
B♭ Cl.
mf
(p –pp)
20
Vln. I
20
Vln. II
(p –pp)
Vla.
20
Vc.
II I II I
p
sf p
sf
(p –pp)

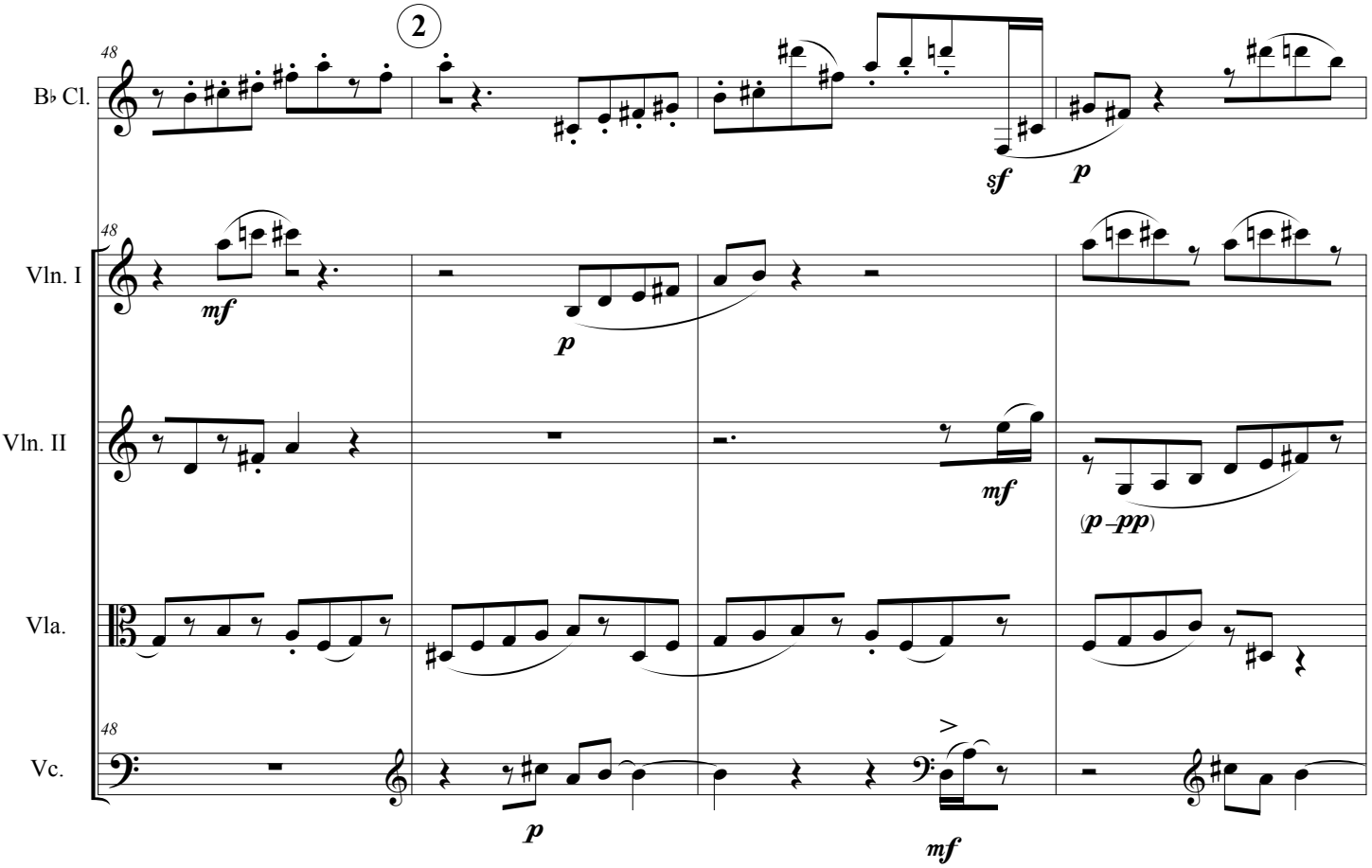

24
B♭ Cl.
24
Pos. nat.
Vln. I
Pos. nat.
Vln. II
Pos. nat.
Vla.
24
harm.
24
Vc.
II I
I II
I
II I II
mp
sf
mf
pp
sf p

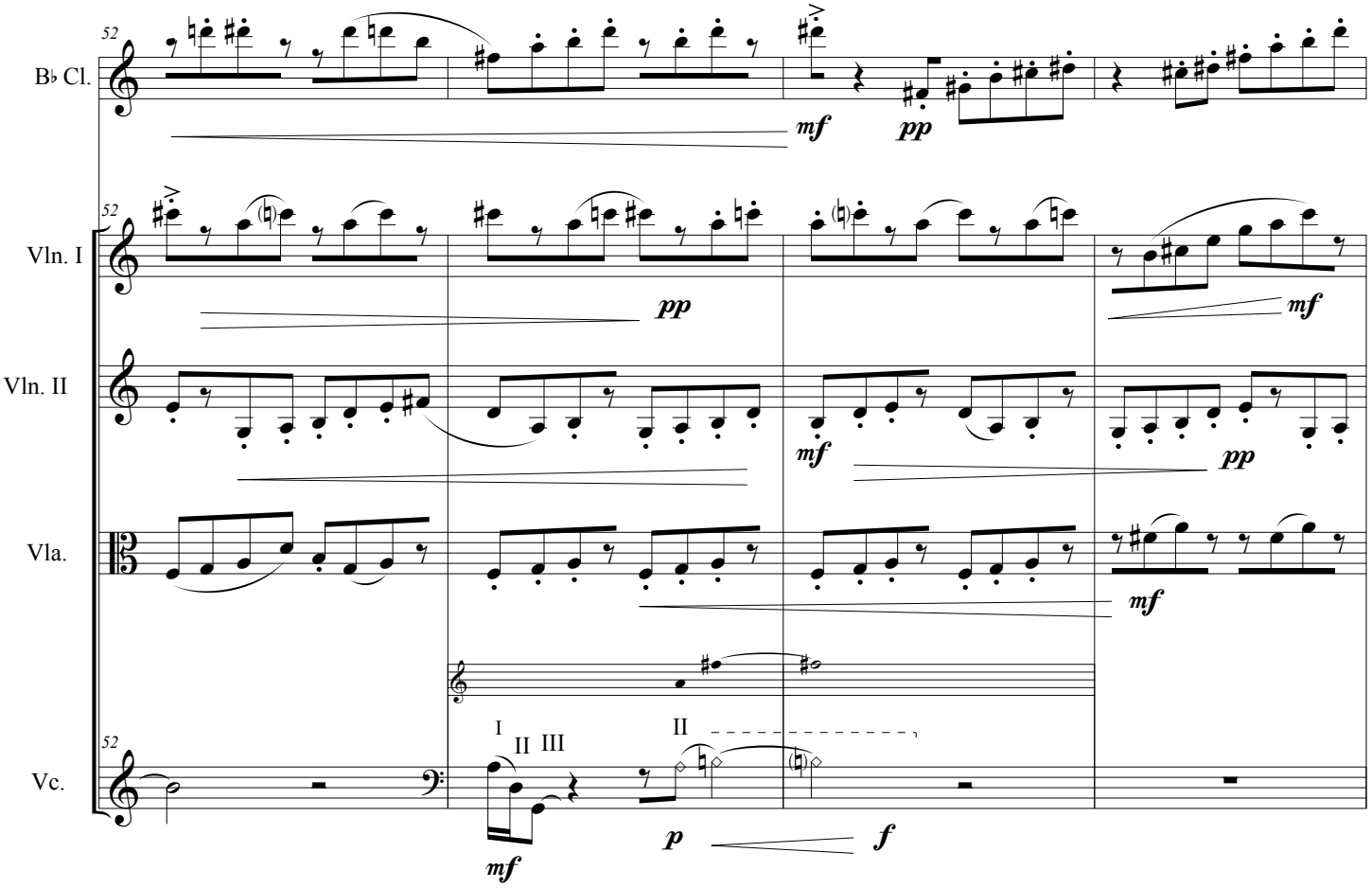

29
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
mf
I
II
II
I
p
sf
sf
32
(p –pp)
mf
pp
harm.

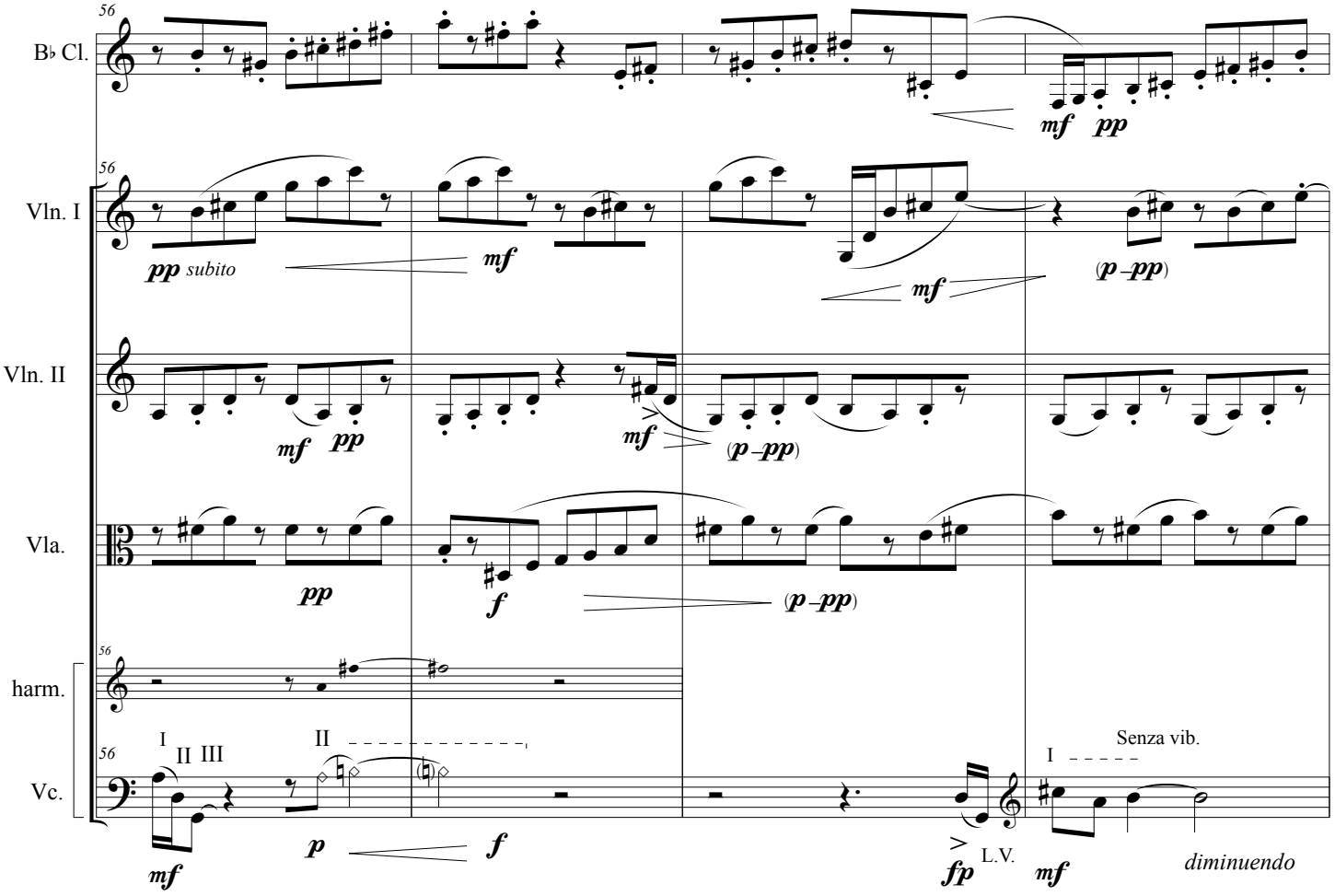

36
B♭ Cl.
mf (p–pp)
(p–mf)
36
Vln. I
36
Vln. II
pp
mf
(p–pp)
Vla.
(p–pp)
36
Vc.
I
II
sf
sf
II
I
mf
(p–pp)

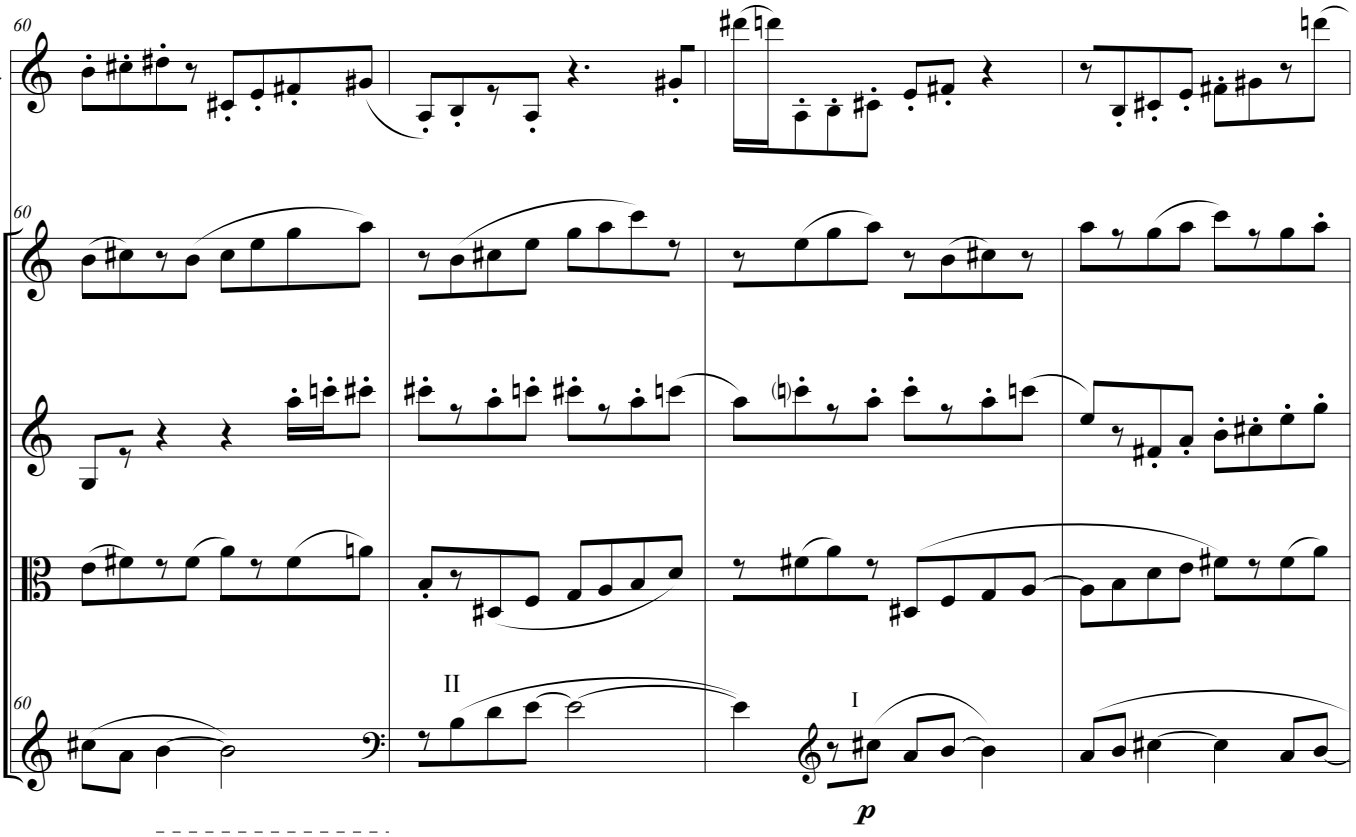

40
B♭ Cl.
pp
40
Vln. I
Vln. II
Vla.
I
40
Vc.
I
II
mf
(p–pp)
fz
p
I
f

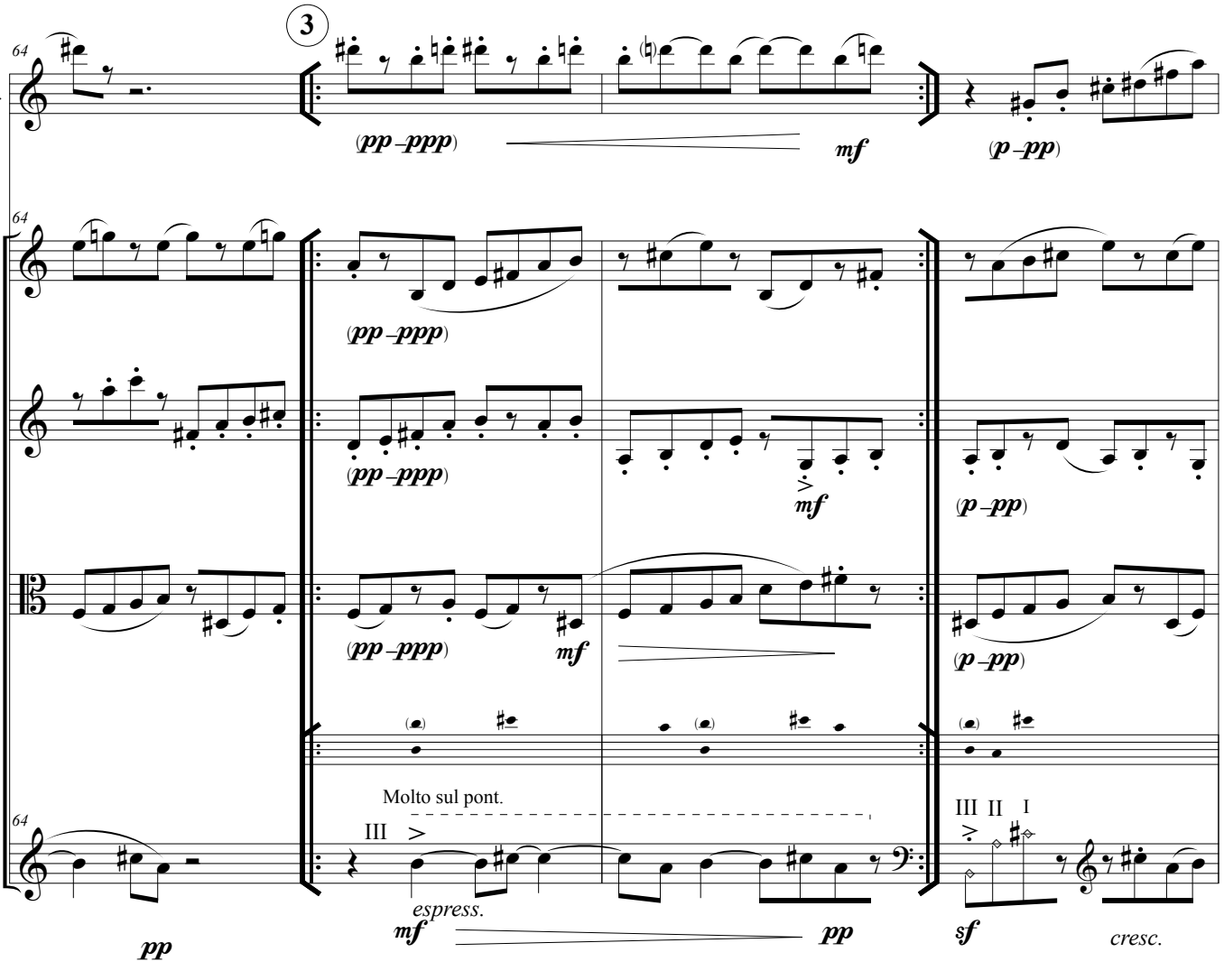

B♭ Cl.
Vln. I
Vln. II
Vla.
harm.
Vc.
44
Frull.
Frull.
Frull.
(p –pp)
mf
(p –pp)
III II I
III
II I
sf p
pp
sf
sf p

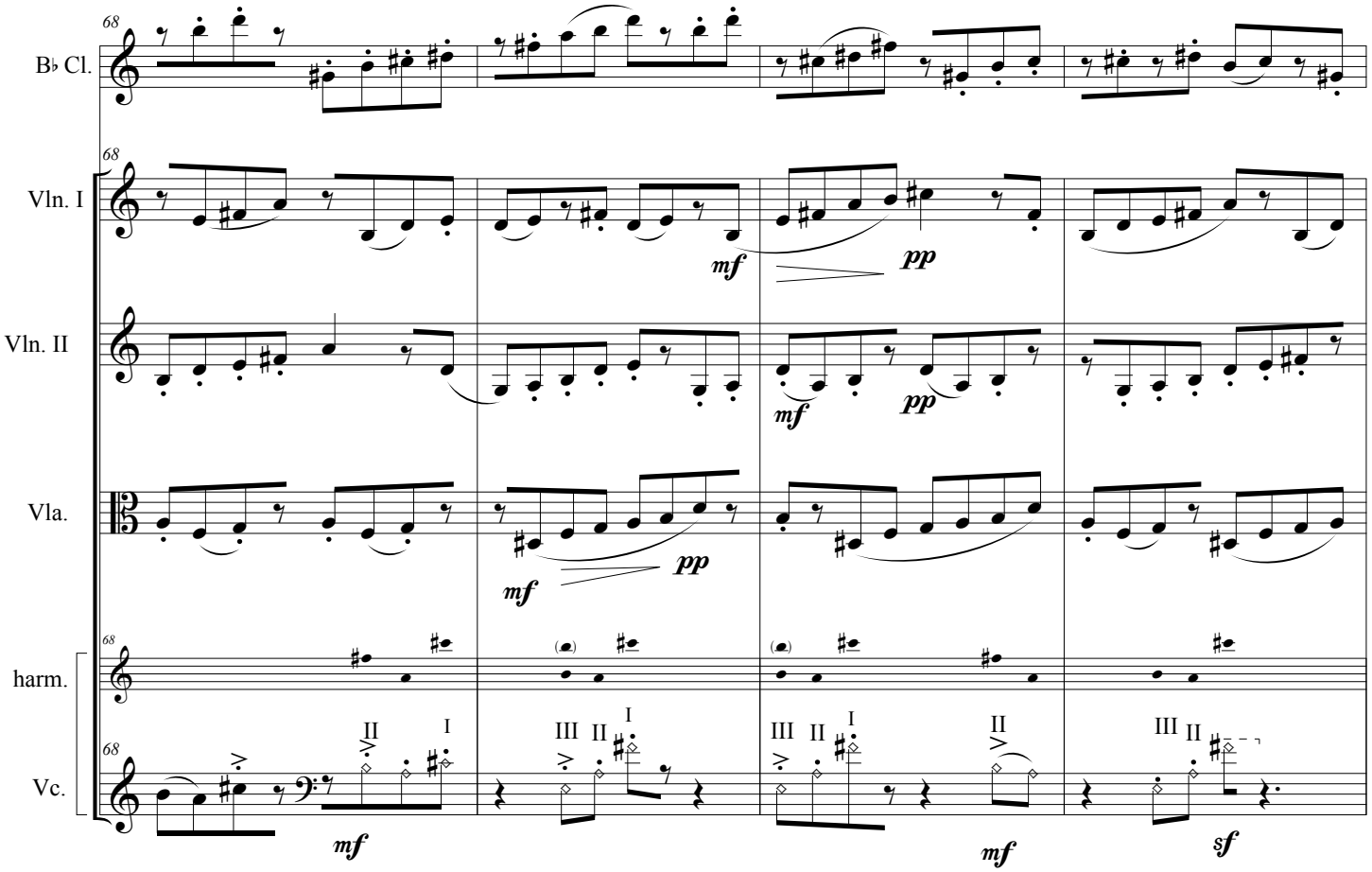

2
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
48
sf
p
mf
p
mf
(p –pp)
p
mf

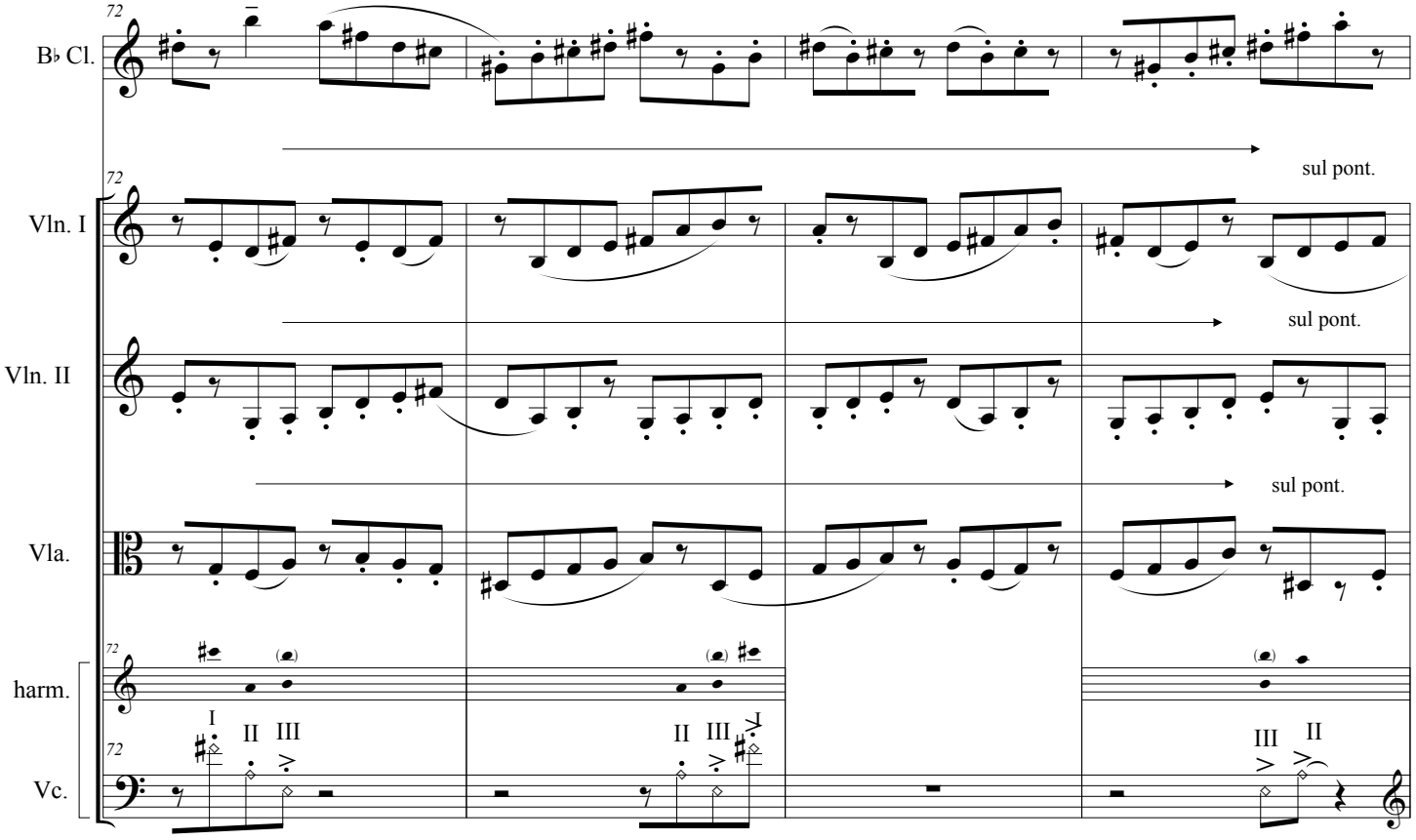

52
B♭ Cl.
mf
pp
52
Vln. I
pp
mf
Vln. II
mf
pp
Vla.
mf
52
Vc.
I
II III
II
mf
p
f

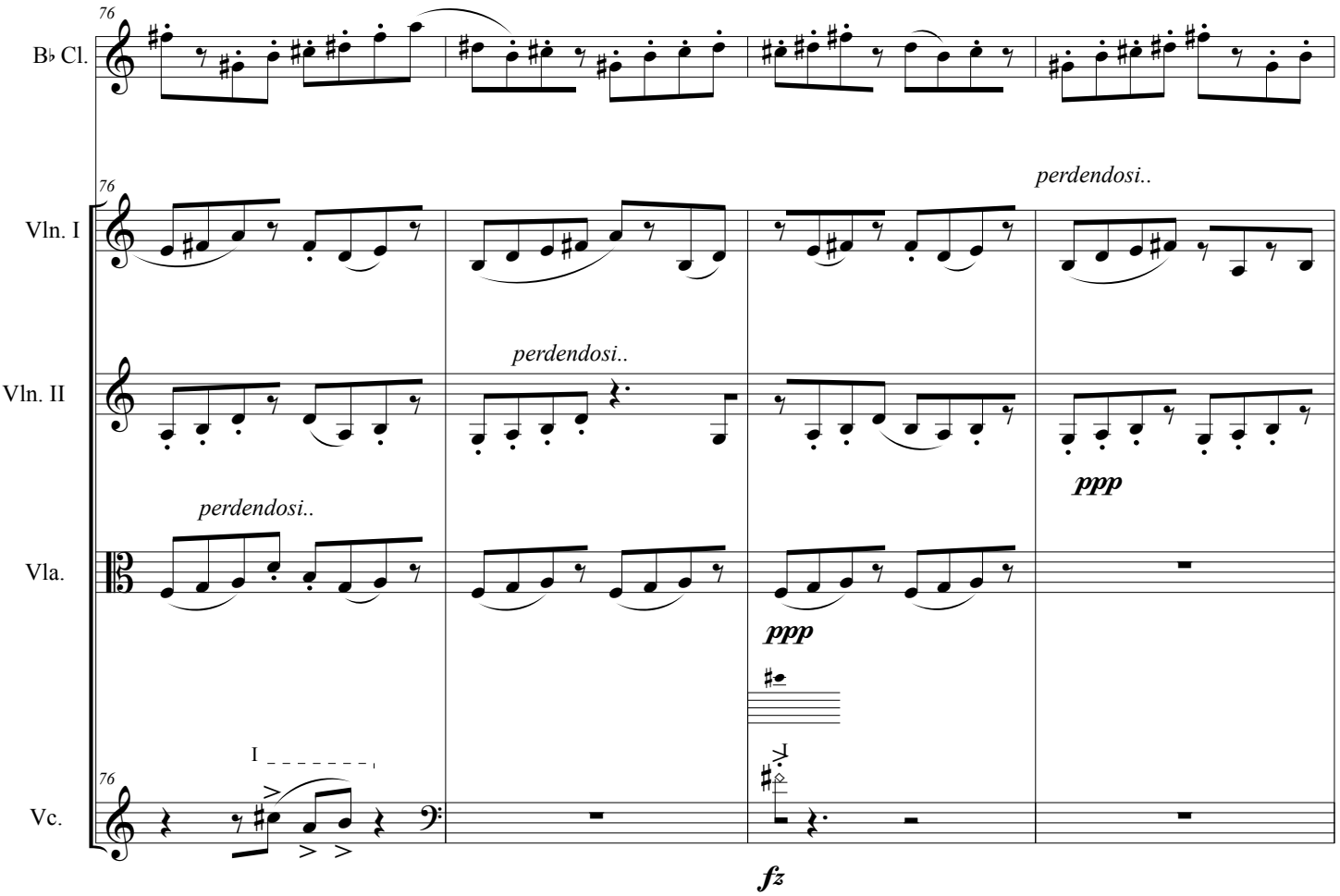

56
B♭ Cl.
mf
pp
56
Vln. I
pp subito
mf
mf
(p – pp)
Vln. II
mf
pp
mf
(p – pp)
Vla.
pp
f
(p – pp)
56
harm.
56
Vc.
I
II III
II
mf
p
f
fp
L.V.
I
Senza vib.
mf
diminuendo

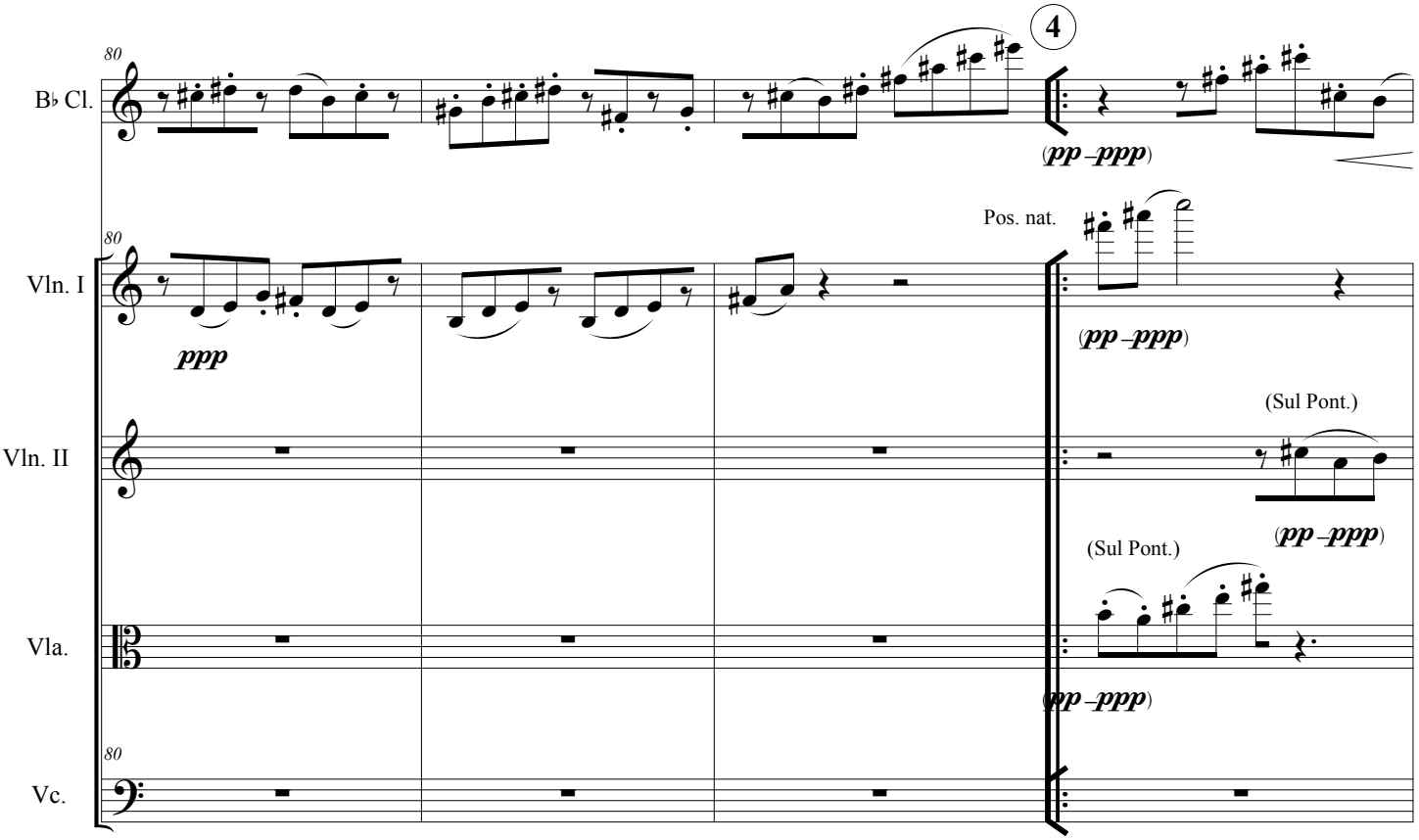

60
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
II
I
p

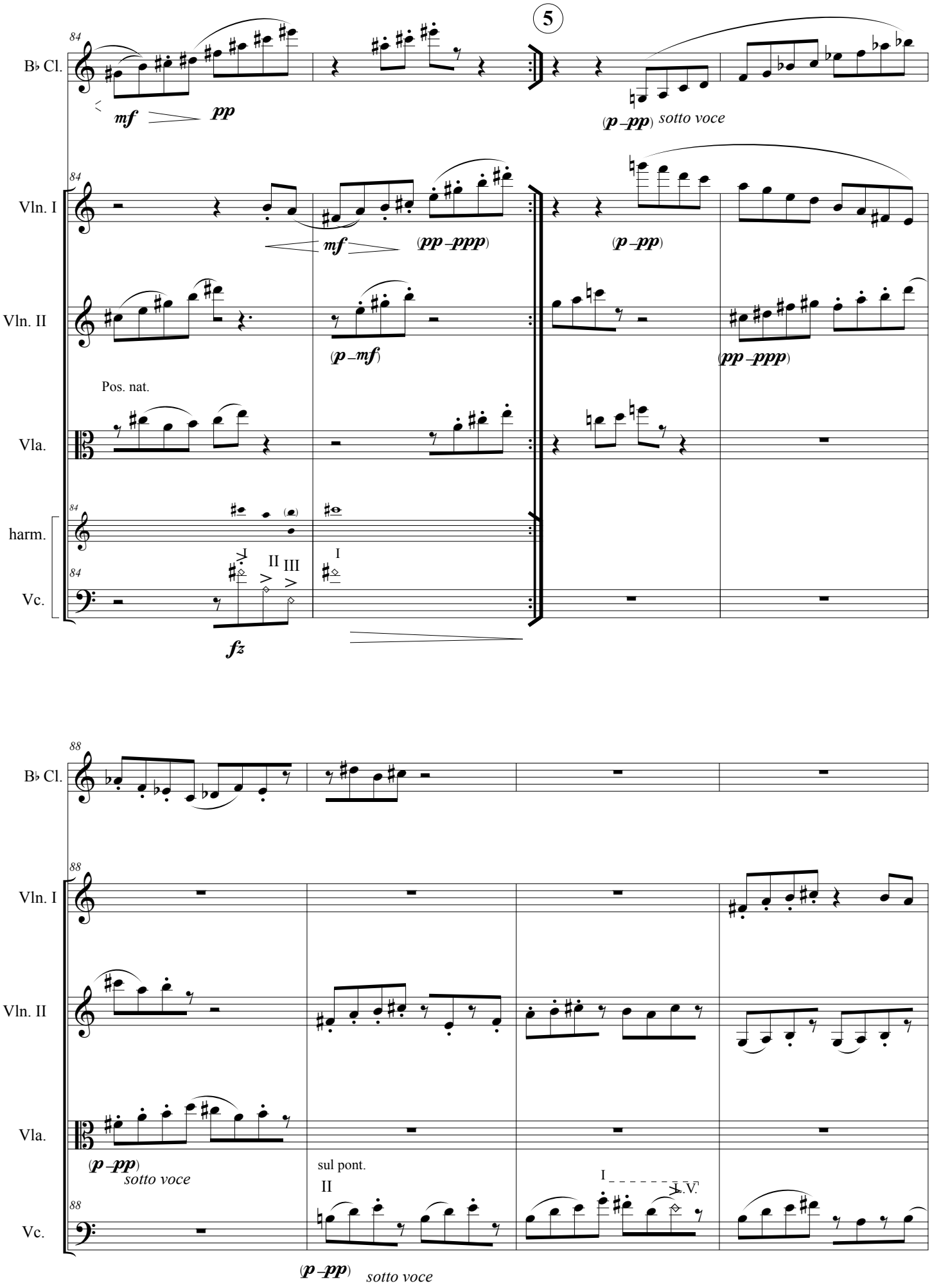

3
64
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
(pp –ppp)
mf
(p –pp)
Molto sul pont.
III
espress.
mf
pp
III II I
sf
cresc.

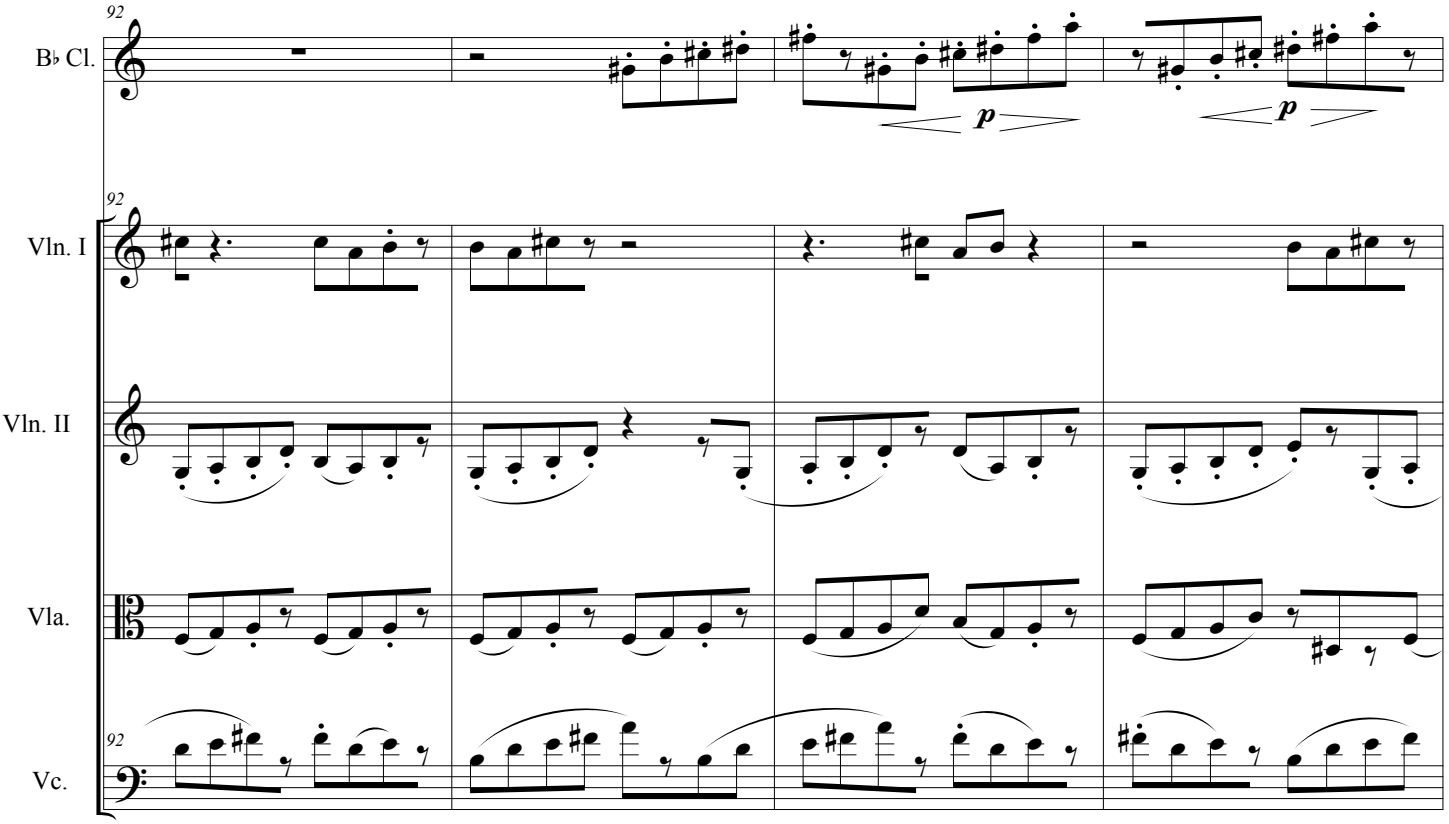

68
B♭ Cl.
Vln. I
Vln. II
Vla.
harm.
Vc.
mf
pp
mf
pp
mf
pp
mf
mf
sf

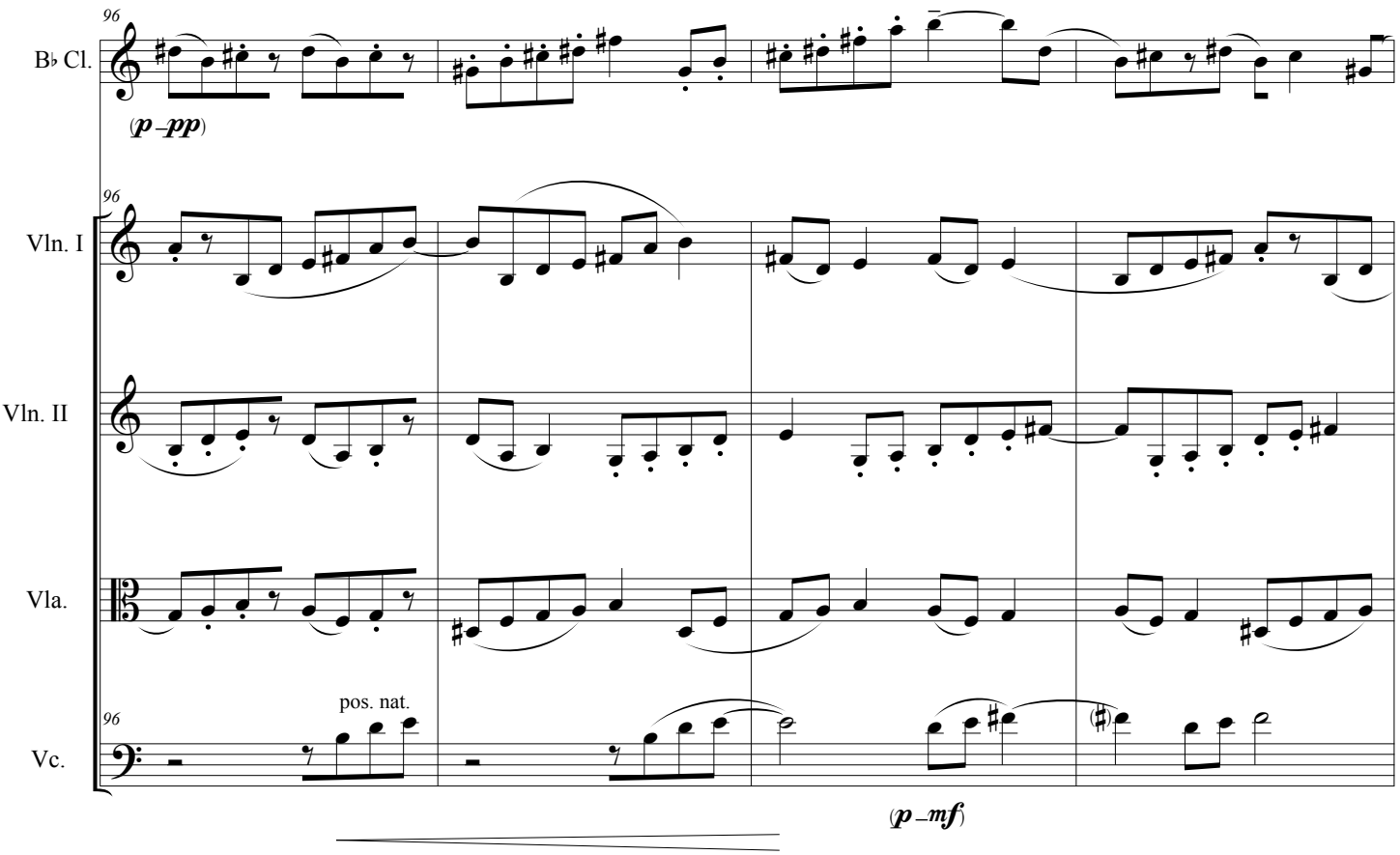

72
B♭ Cl.
Vln. I
Vln. II
Vla.
harm.
Vc.
sul pont.
sul pont.
sul pont.

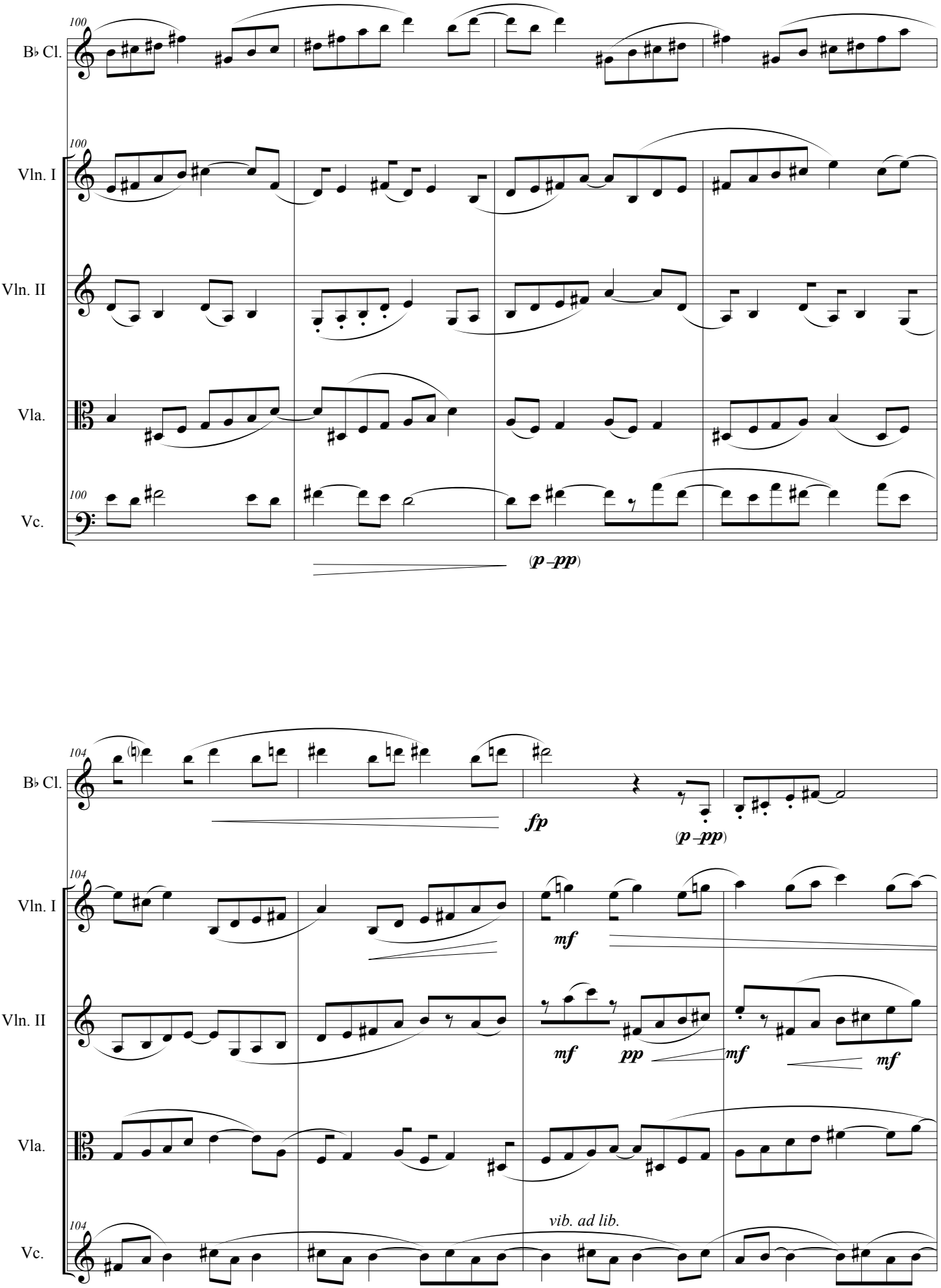

76
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
perdendosi..
perdendosi..
perdendosi..
ppp
ppp
I
fz

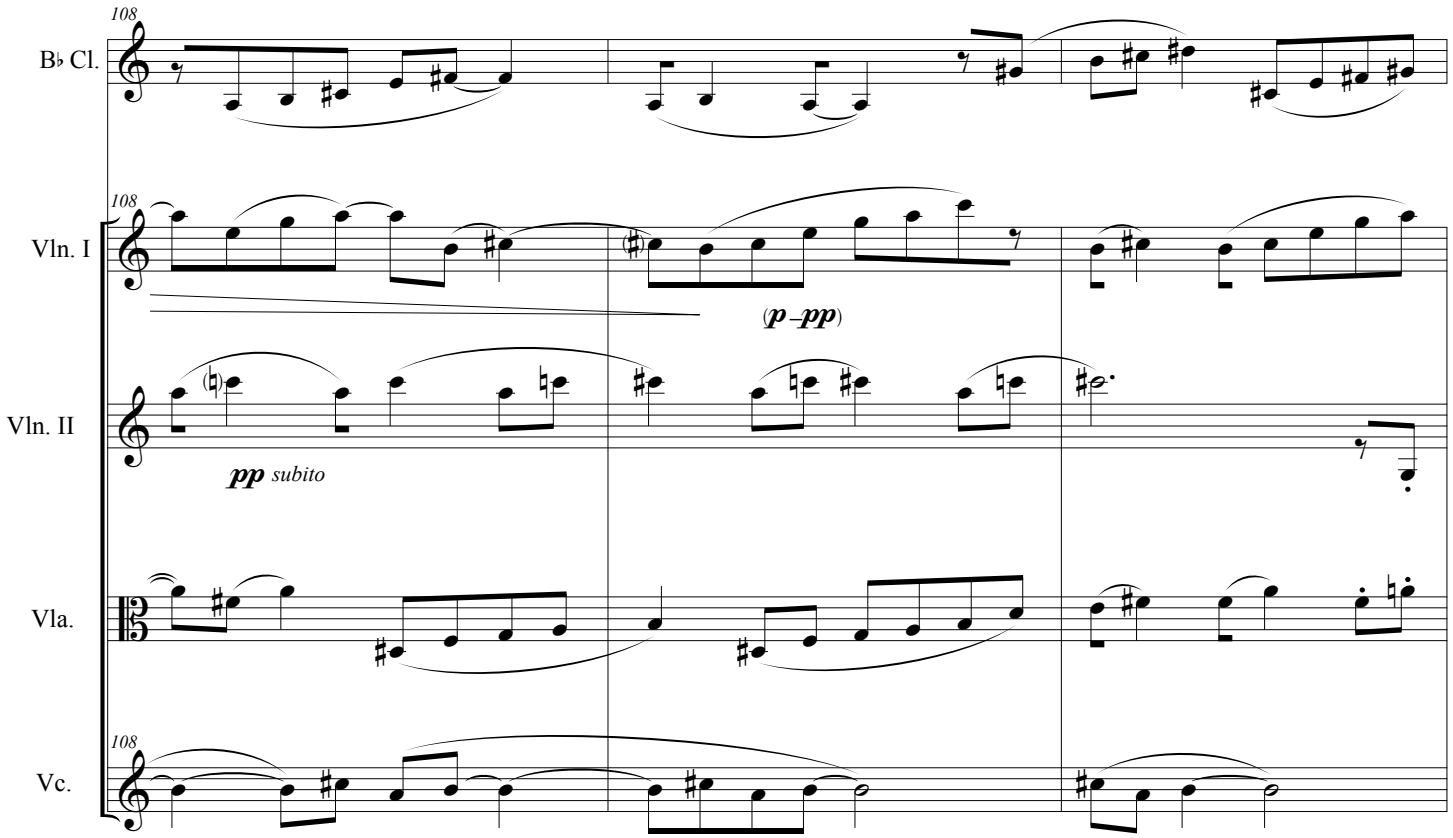

80
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
4
(pp –ppp)
Pos. nat.
(pp –ppp)
ppp
(Sul Pont.)
(pp –ppp)
(Sul Pont.)
(pp –ppp)

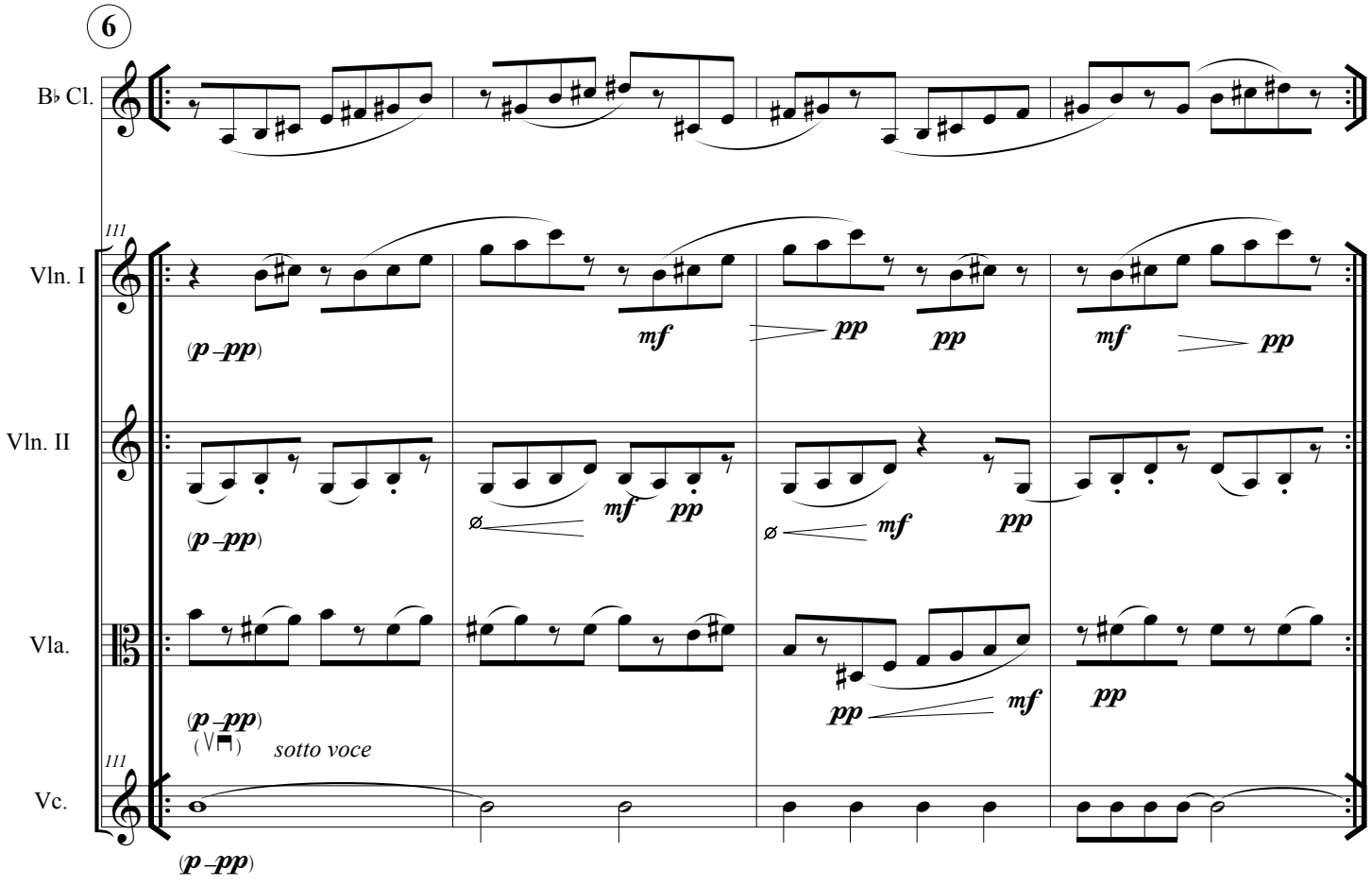

5
B♭ Cl.
Vln. I
Vln. II
Vla.
harm.
Vc.
84
mf
pp
(p – pp) sotto voce
(pp – ppp)
(p – mf)
(p – pp)
(pp – ppp)
Pos. nat.
I
II III
I
fz
88
(p – pp)
sotto voce
sul pont.
II
I
V.

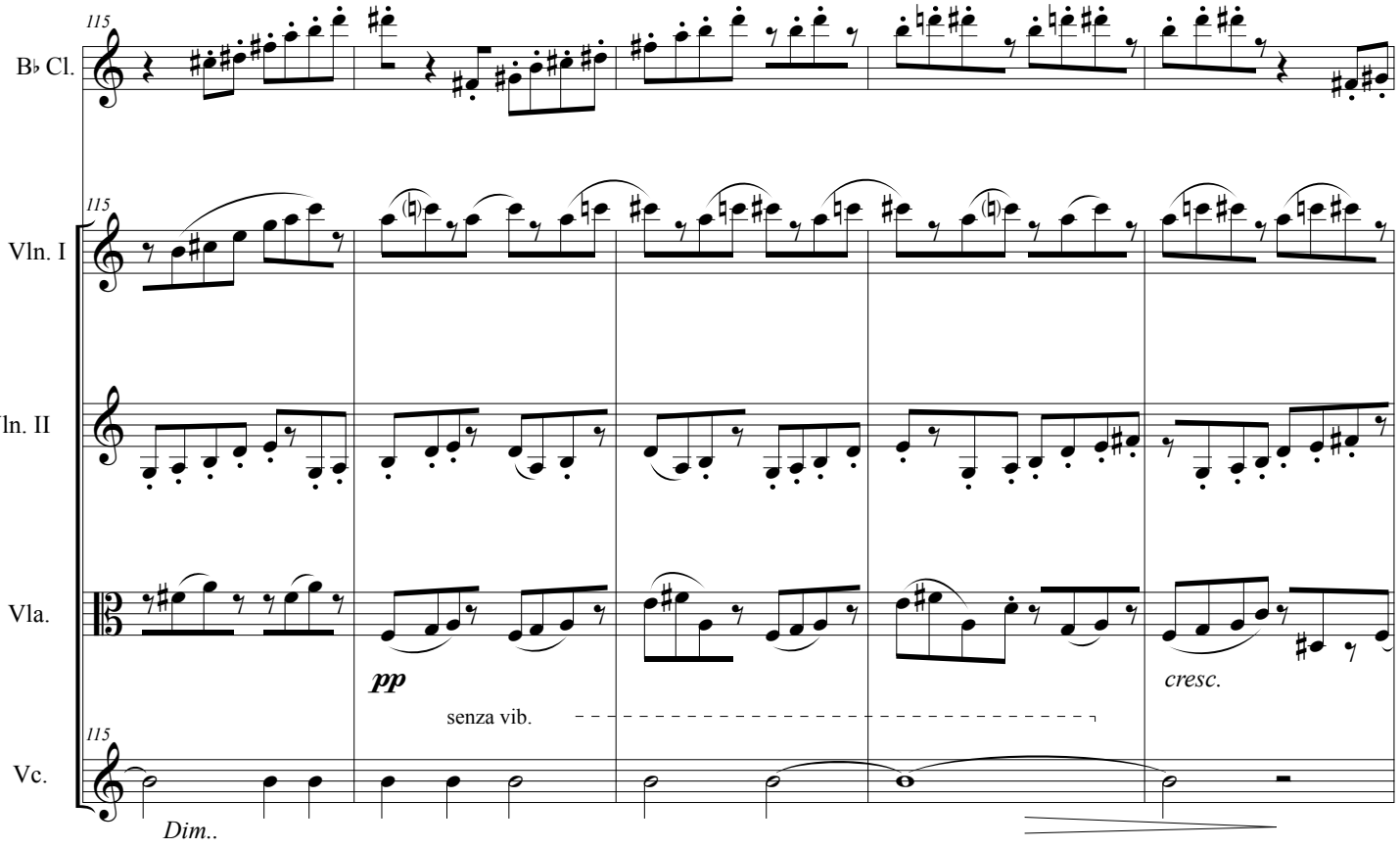

92
B♭ Cl.
p
p
92
Vln. I
Vln. II
Vla.
92
Vc.

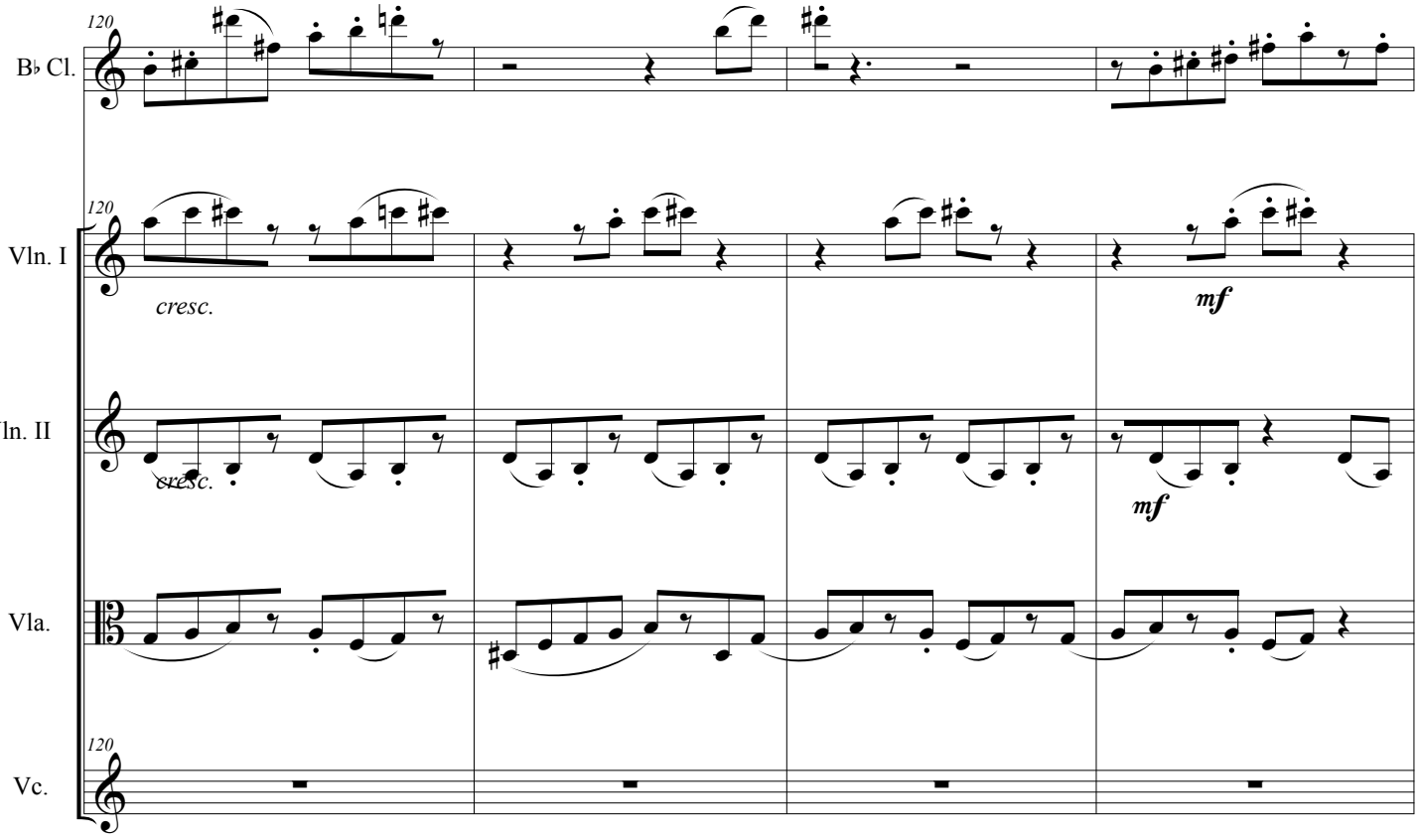

96
B♭ Cl.
(p – pp)
96
Vln. I
Vln. II
Vla.
pos. nat.
96
Vc.
(p – mf)

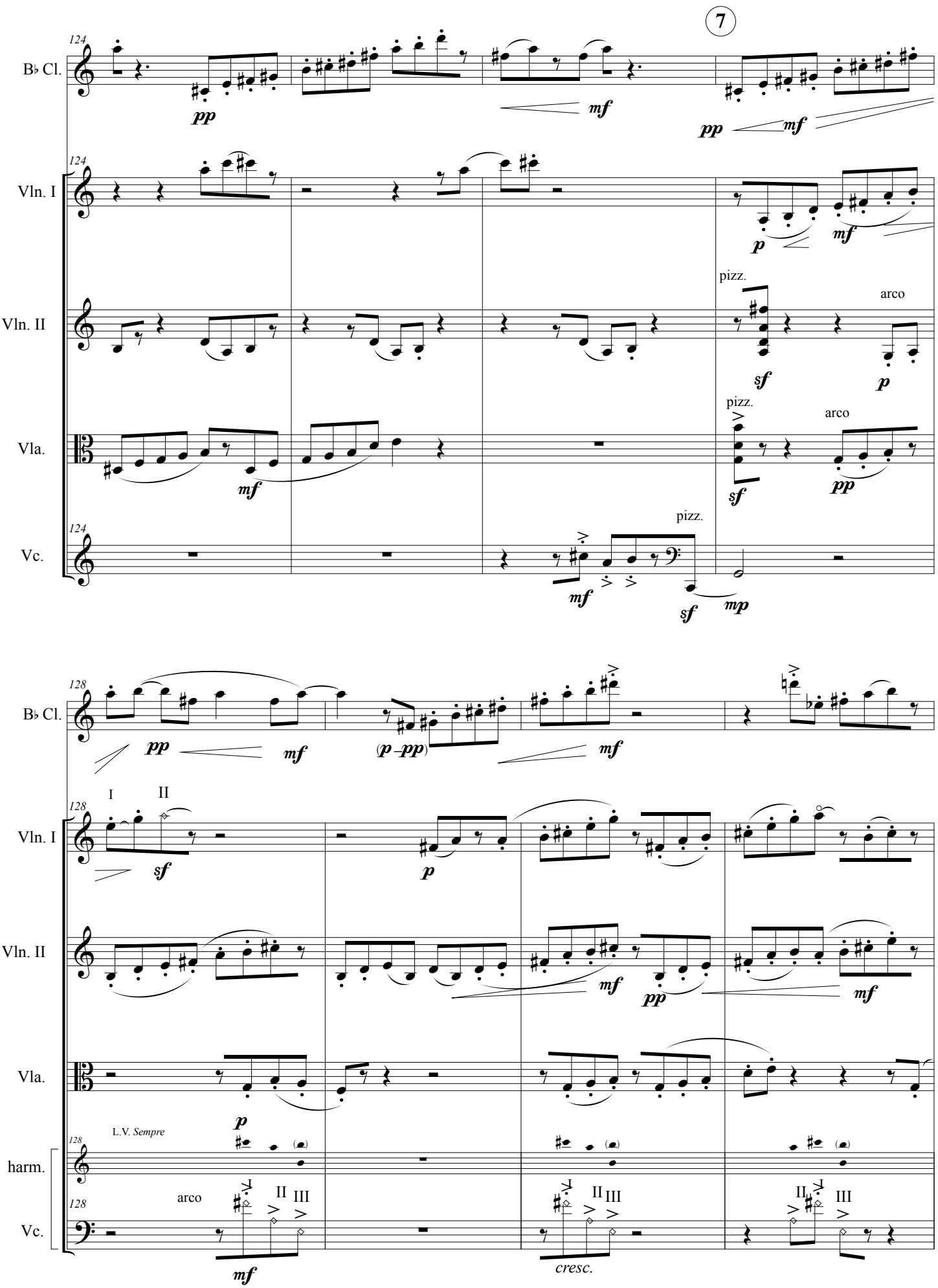

100
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
(p –pp)
104
fp
(p –pp)
mf
mf
pp
mf
mf
vib. ad lib.

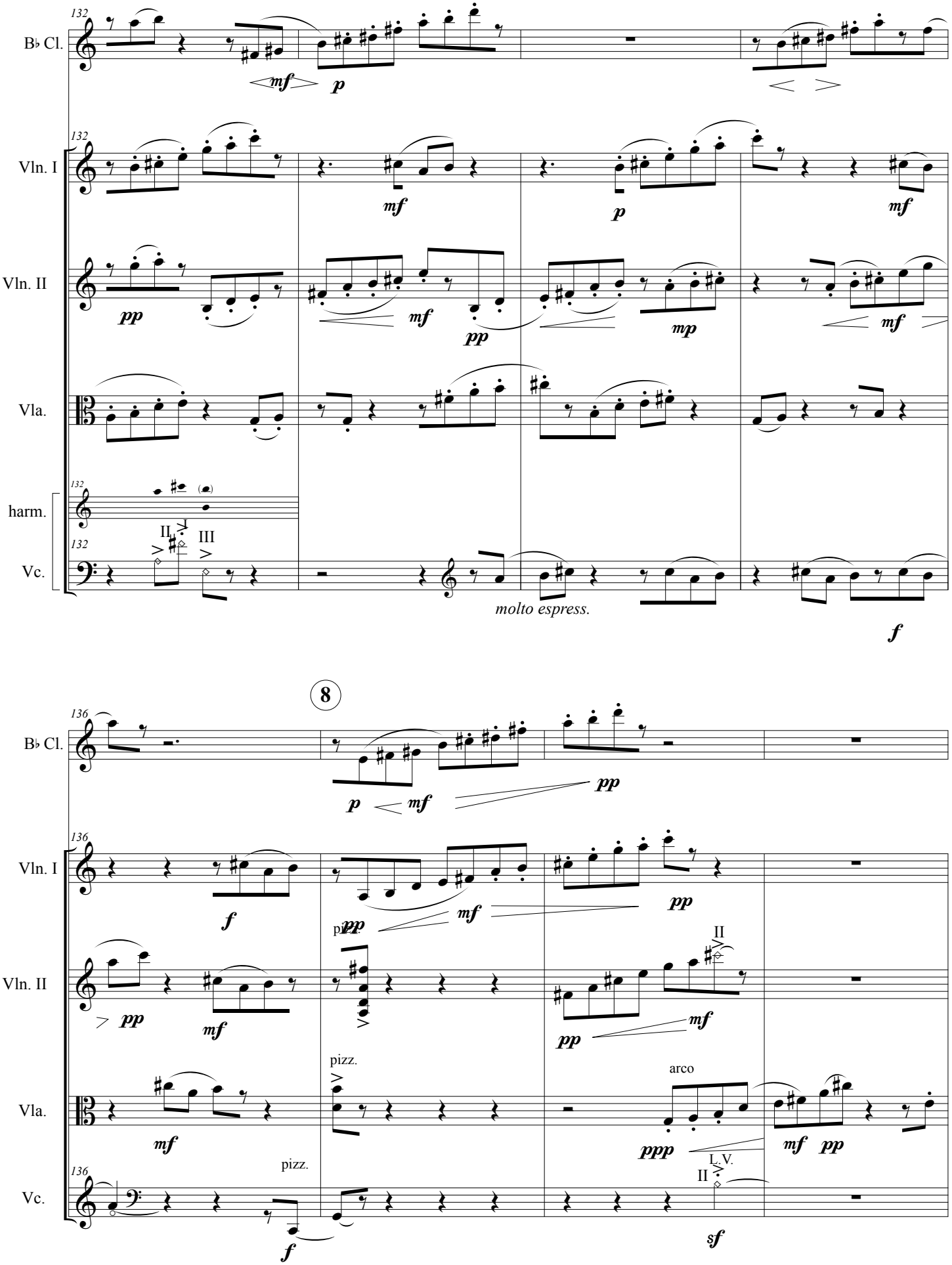

108
B♭ Cl.
108
Vln. I
(p –pp)
Vln. II
pp subito
Vla.
108
Vc.

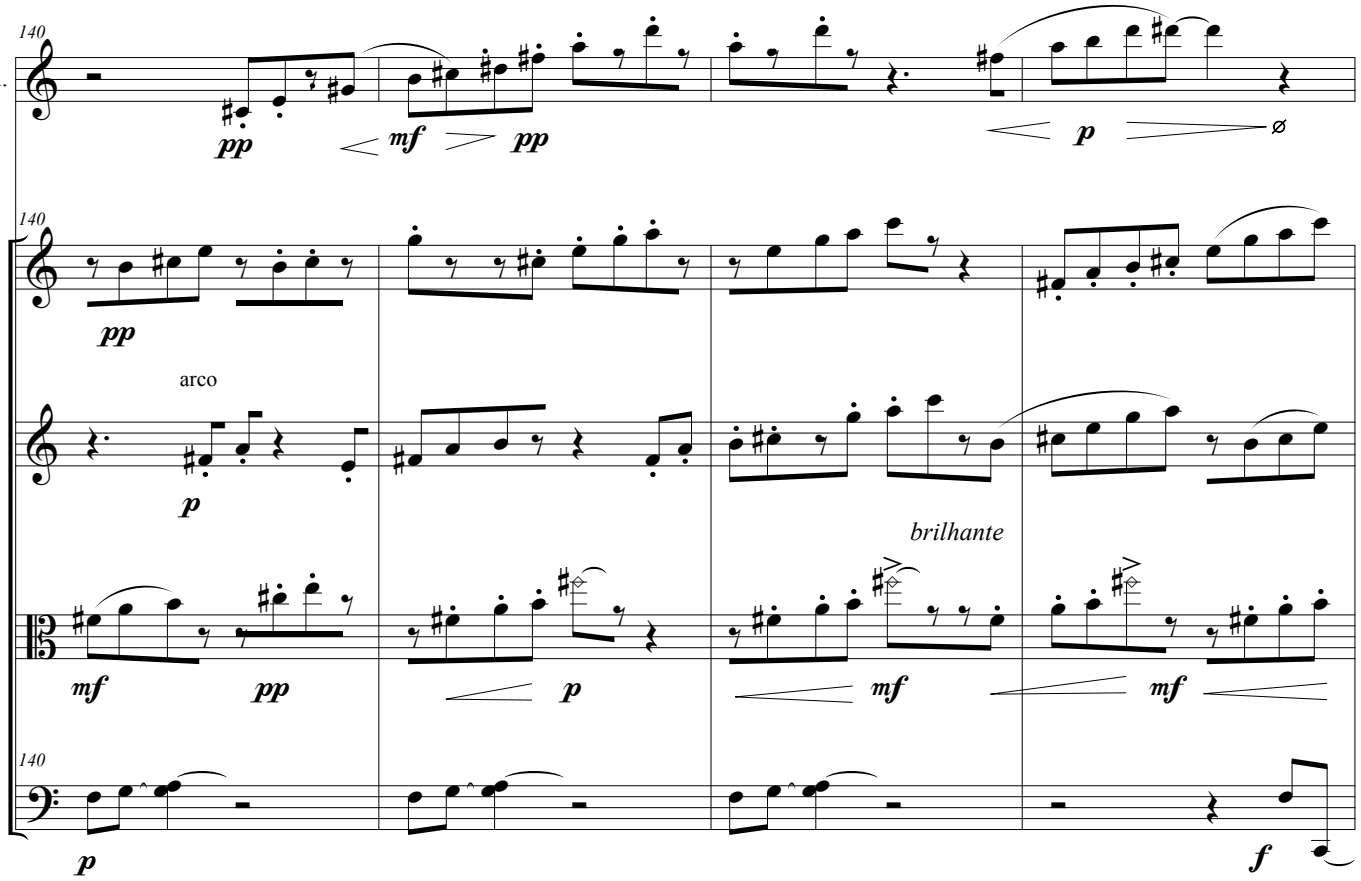

6
B♭ Cl.
111
Vln. I
(p –pp)
mf
pp
pp
mf
pp
Vln. II
(p –pp)
mf
pp
mf
pp
Vla.
(p –pp)
(sotto voce)
pp
mf
pp
111
Vc.
(p –pp)

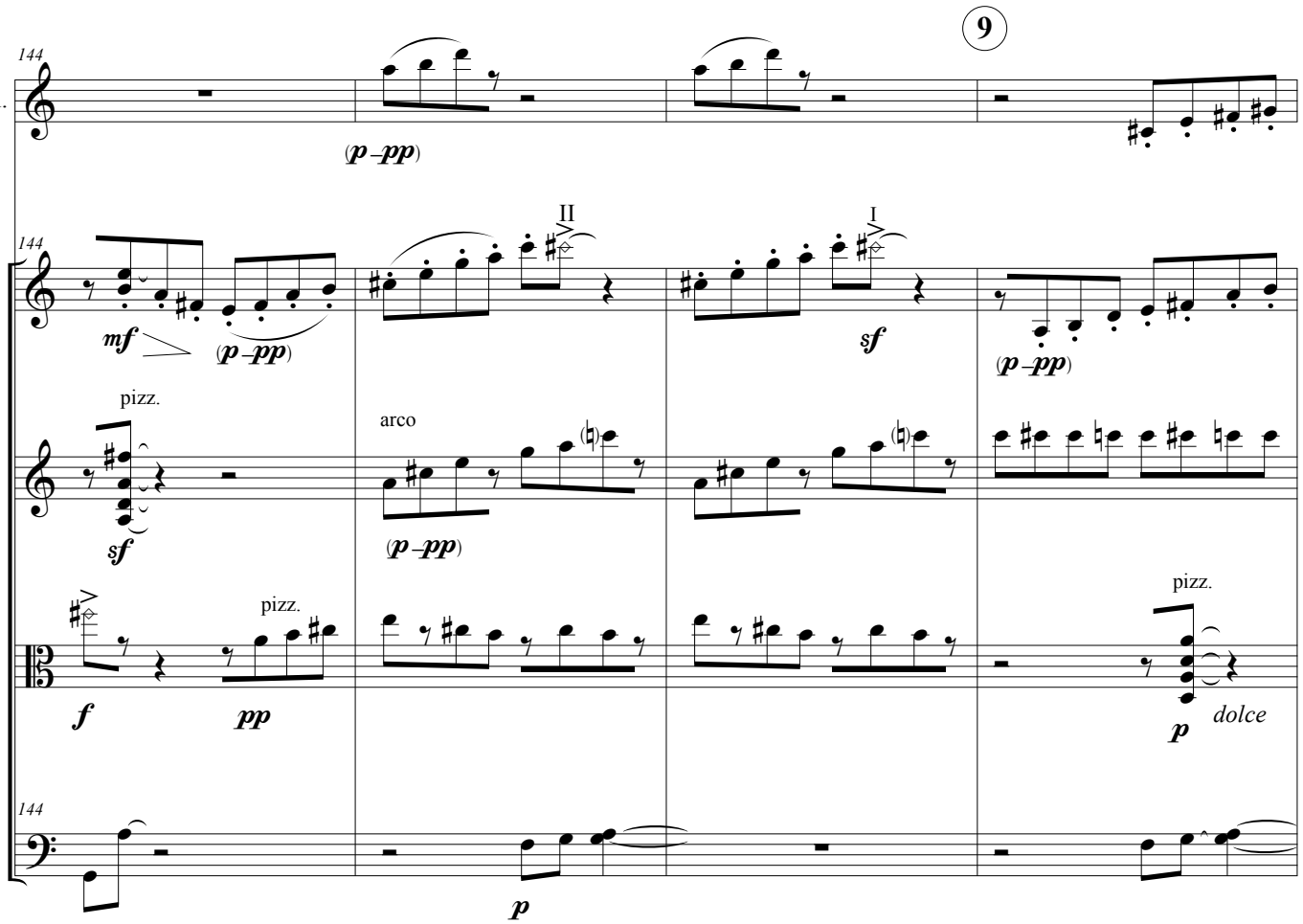

115
B♭ Cl.
115
Vln. I
Vln. II
Vla.
pp
senza vib.
cresc.
115
Vc.
Dim..


120
B♭ Cl.
120
Vln. I
cresc.
mf
Vln. II
cresc.
mf
Vla.
120
Vc.

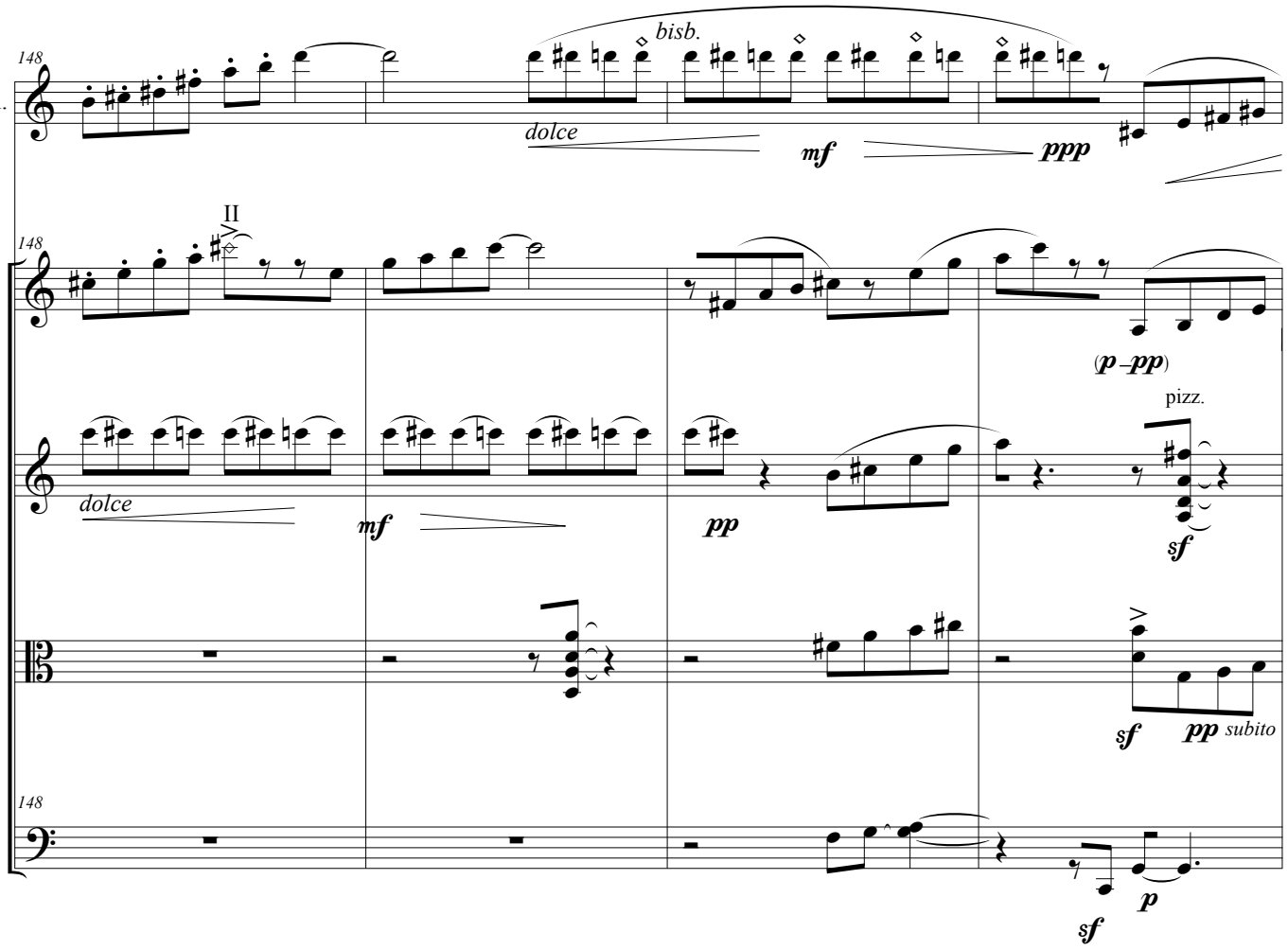

7
124
B♭ Cl.
pp
mf
pp
mf
Vln. I
p
mf
Vln. II
pizz.
arco
sf
p
Vla.
pizz.
arco
mf
sf
pp
Vc.
pizz.
mf
sf
mp
128
B♭ Cl.
pp
mf
(p–pp)
mf
I
II
Vln. I
sf
p
Vln. II
mf
pp
mf
Vla.
p
L.V. Sempre
harm.
arco
II
III
Vc.
mf
cresc.

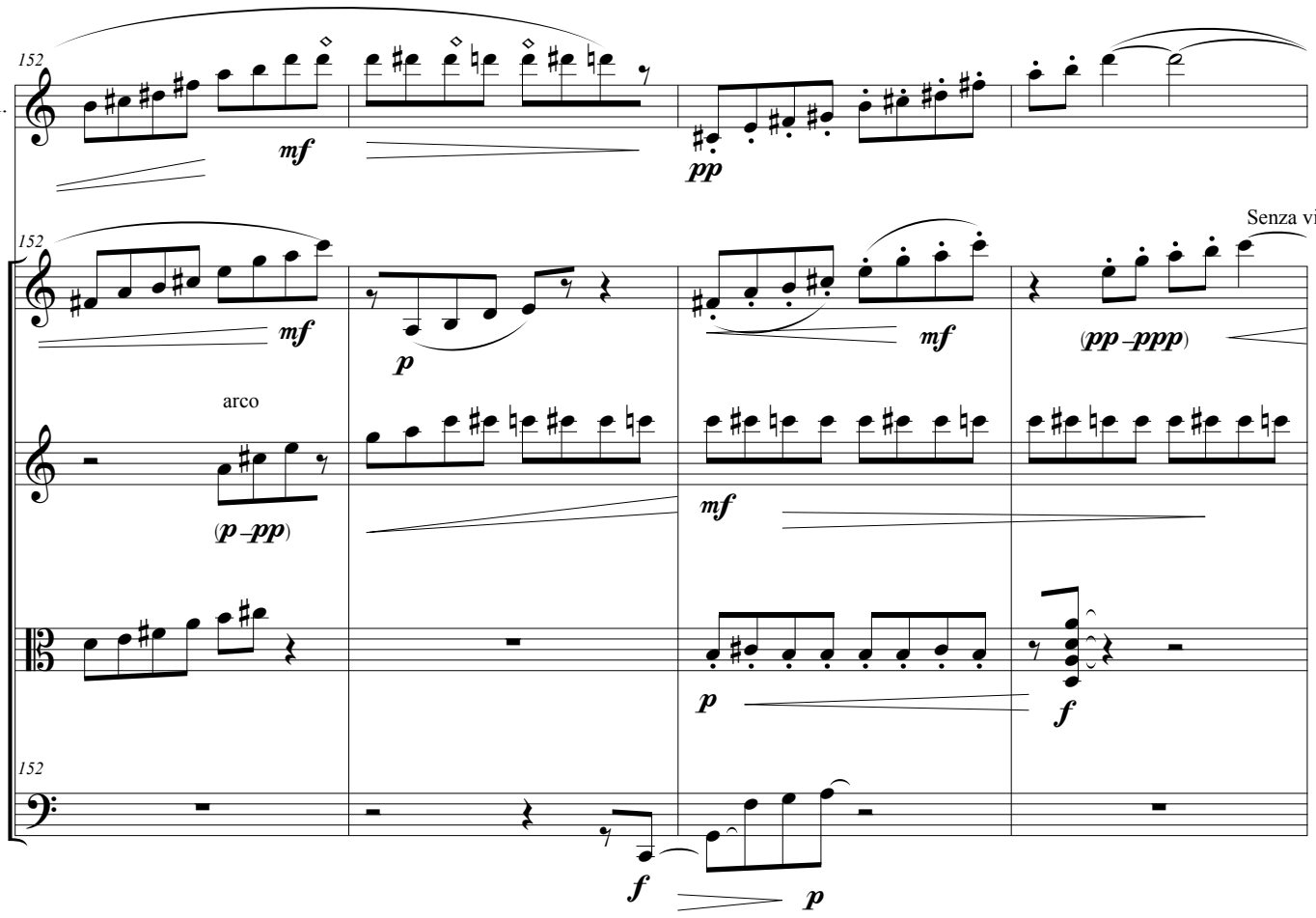

132
B♭ Cl.
Vln. I
Vln. II
Vla.
harm.
Vc.
II
III
molto espress.
8
136
pizz.
arco
L.V.

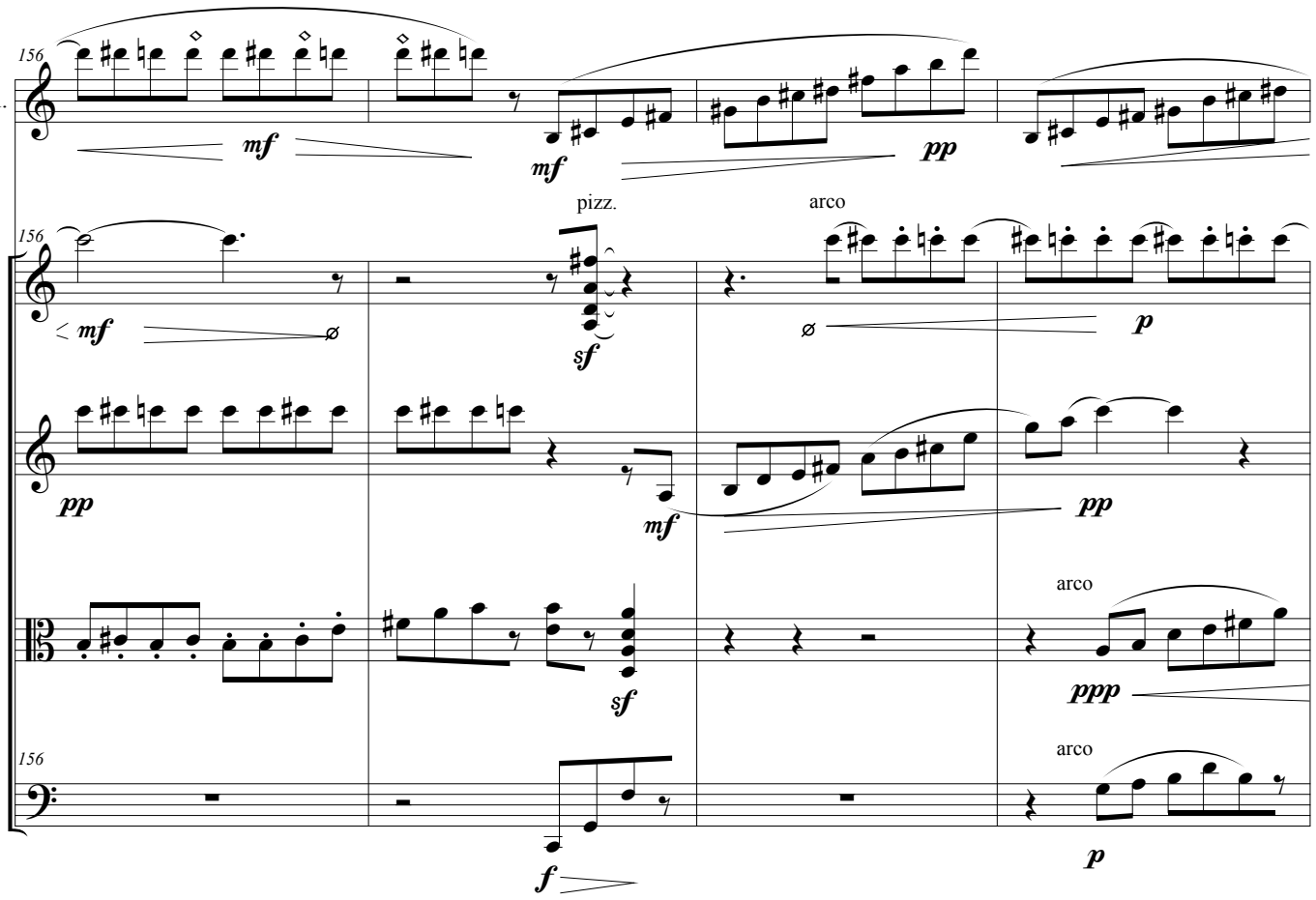

140
B♭ Cl.
pp
mf
pp
p
140
Vln. I
pp
arco
Vln. II
p
brilhante
Vla.
mf
pp
p
mf
mf
140
Vc.
p
f

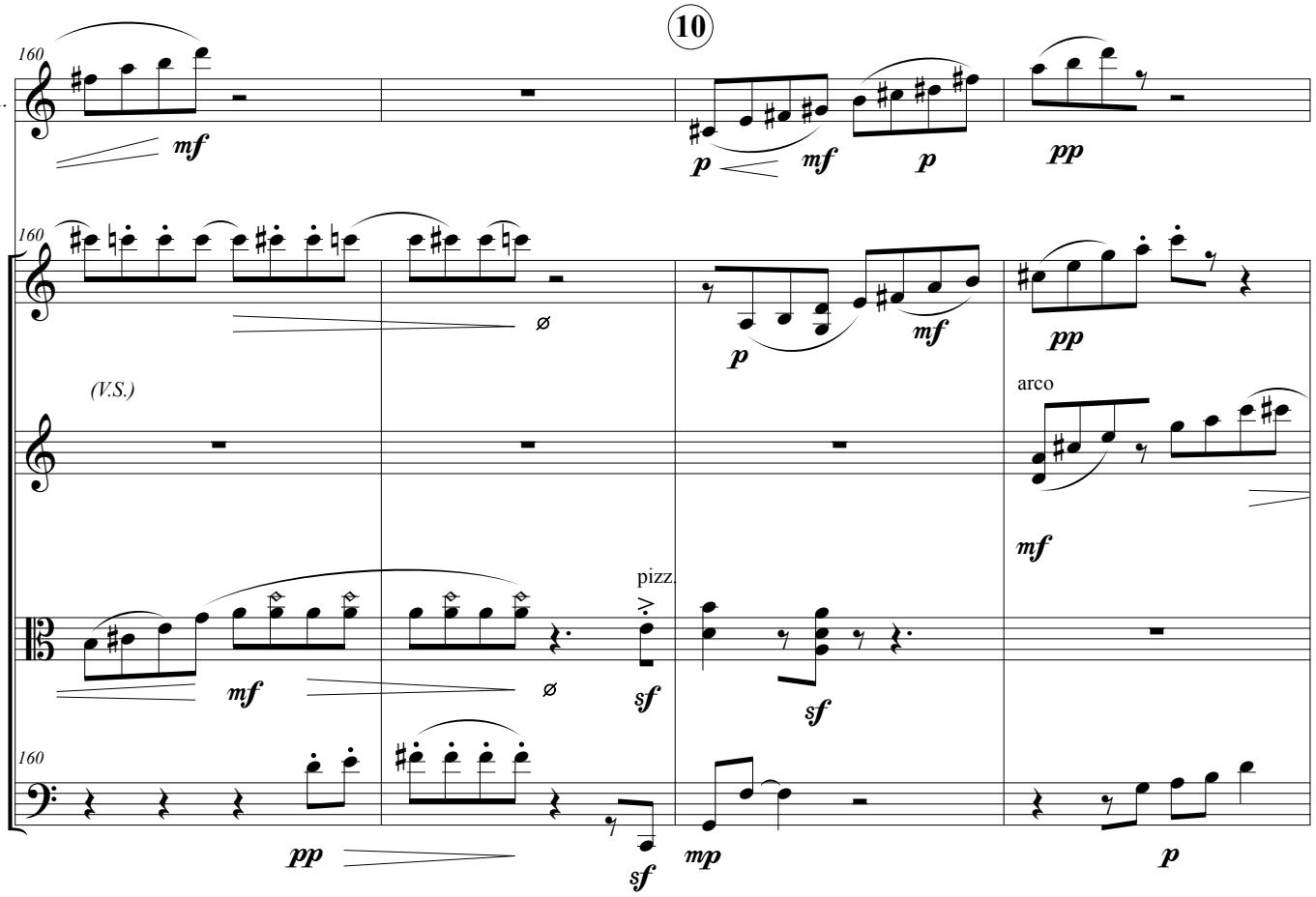

9
144
B♭ Cl.
(p – pp)
144
Vln. I
II
I
mf
(p – pp)
sf
(p – pp)
pizz.
arco
Vln. II
sf
(p – pp)
pizz.
pizz.
Vla.
f
pp
p
dolce
144
Vc.
p

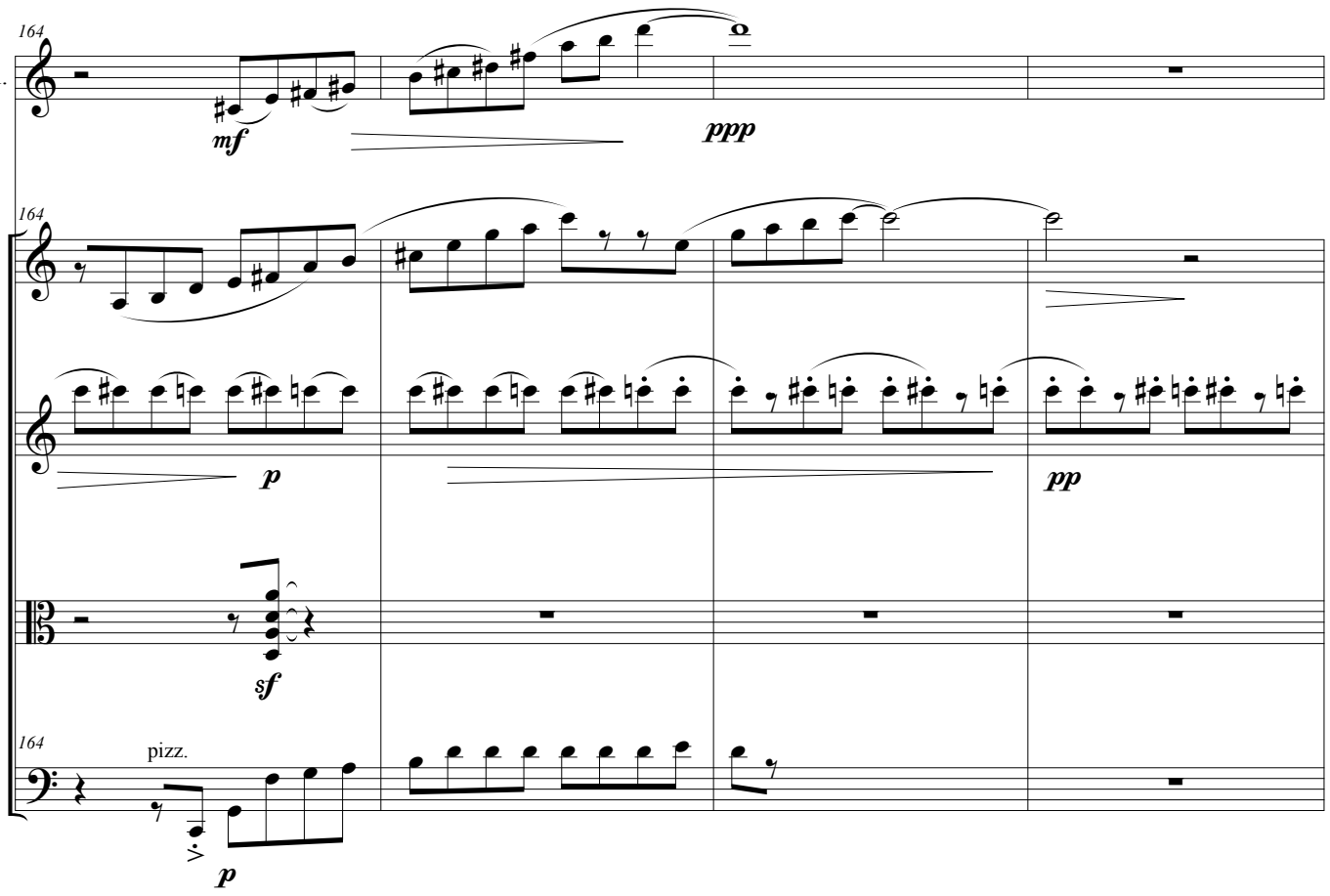
(Losango = posição alternativa da mesma altura)

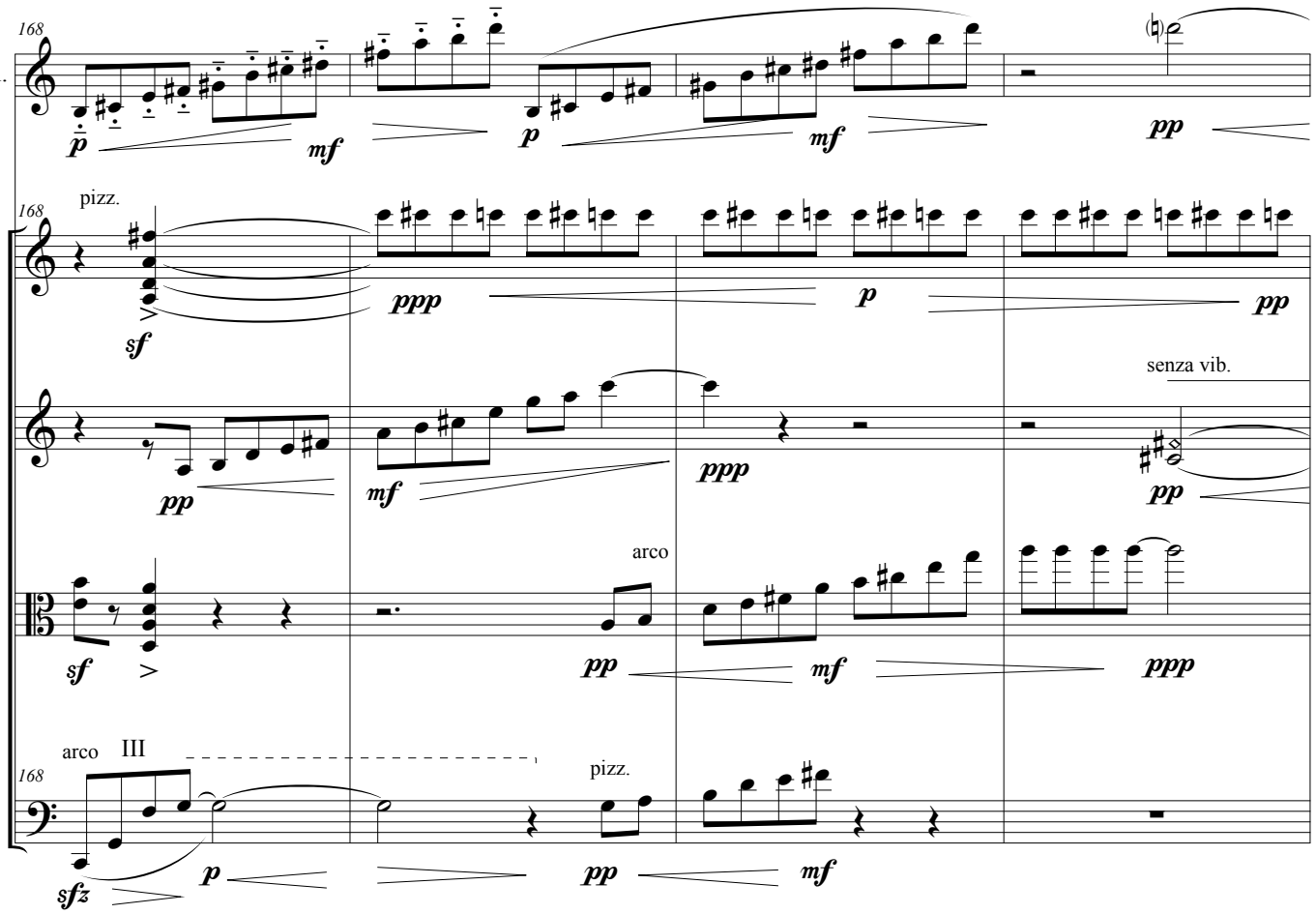


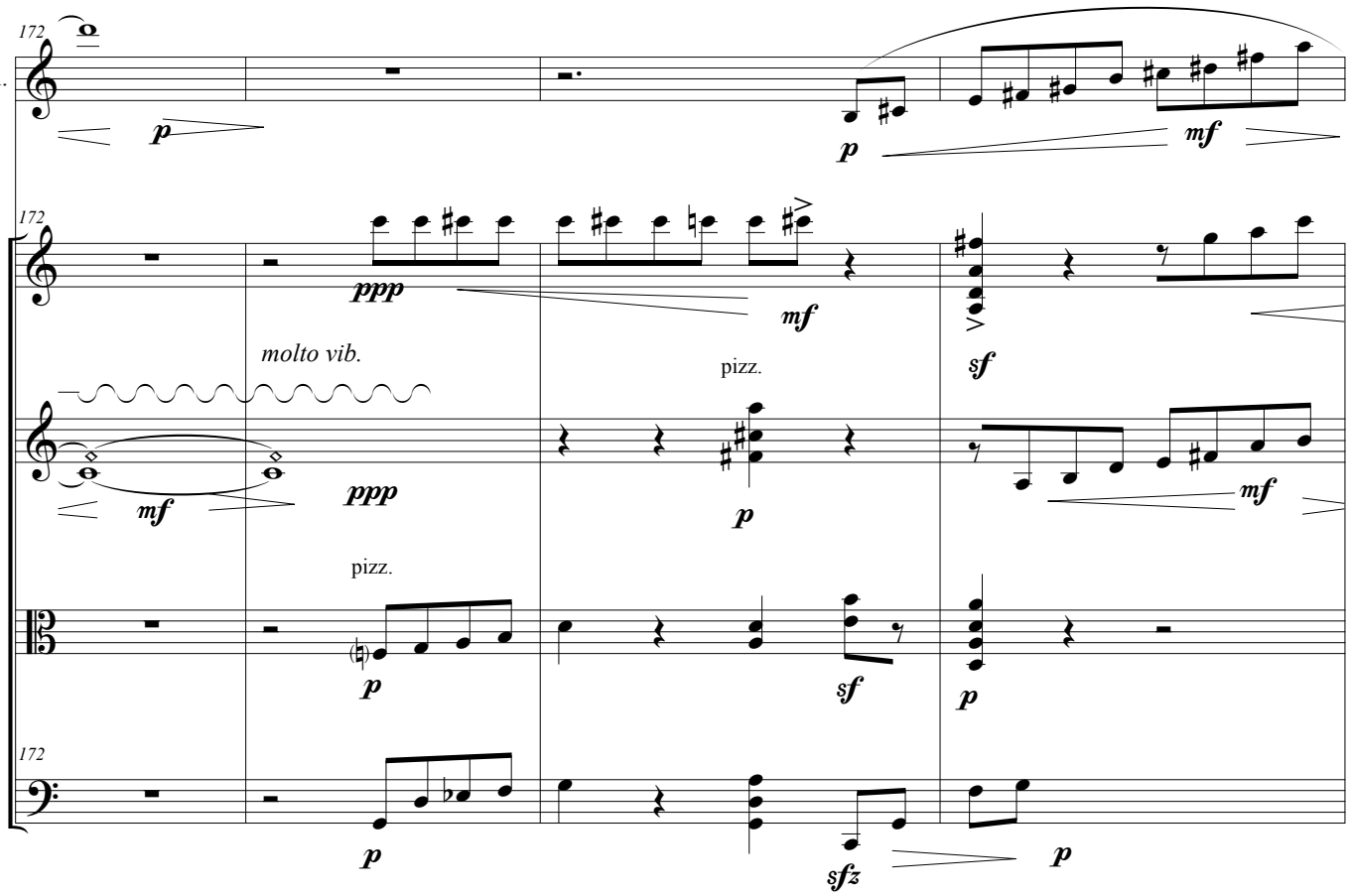


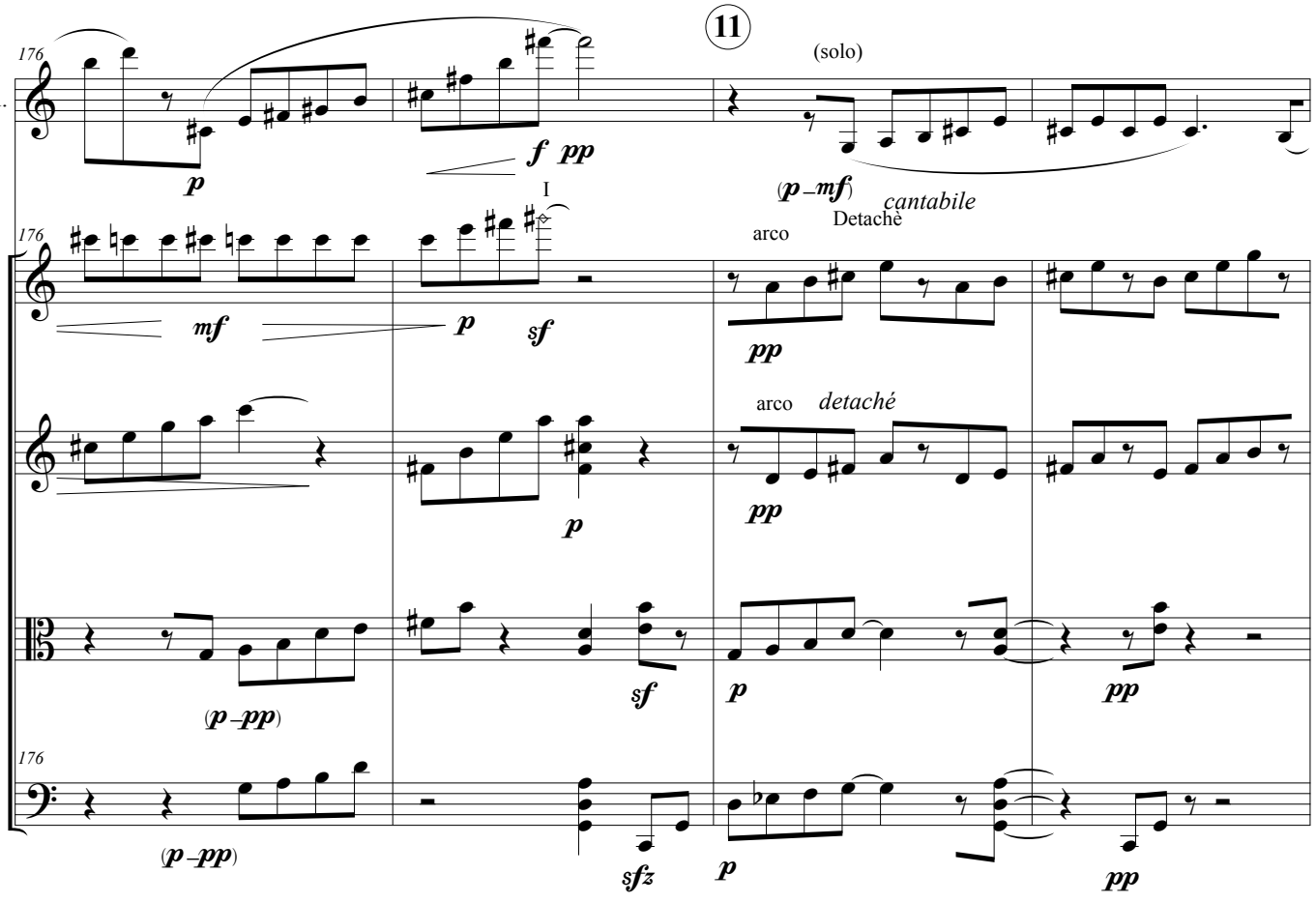

156
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
mf
pp
sf
ppp
f
p

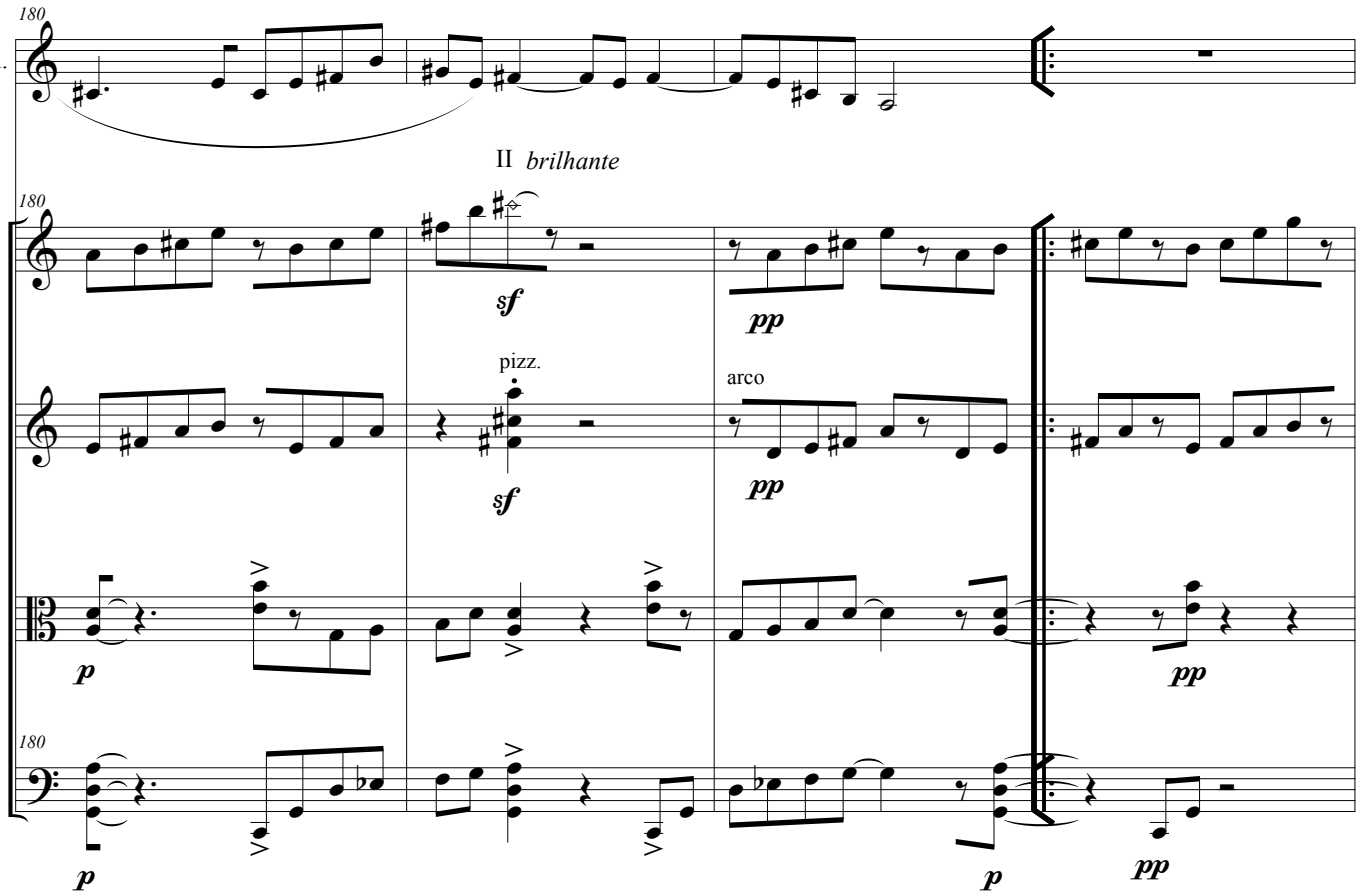

10
160
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
(V.S.)
pizz.
arco
mf
p
pp
sf
mp

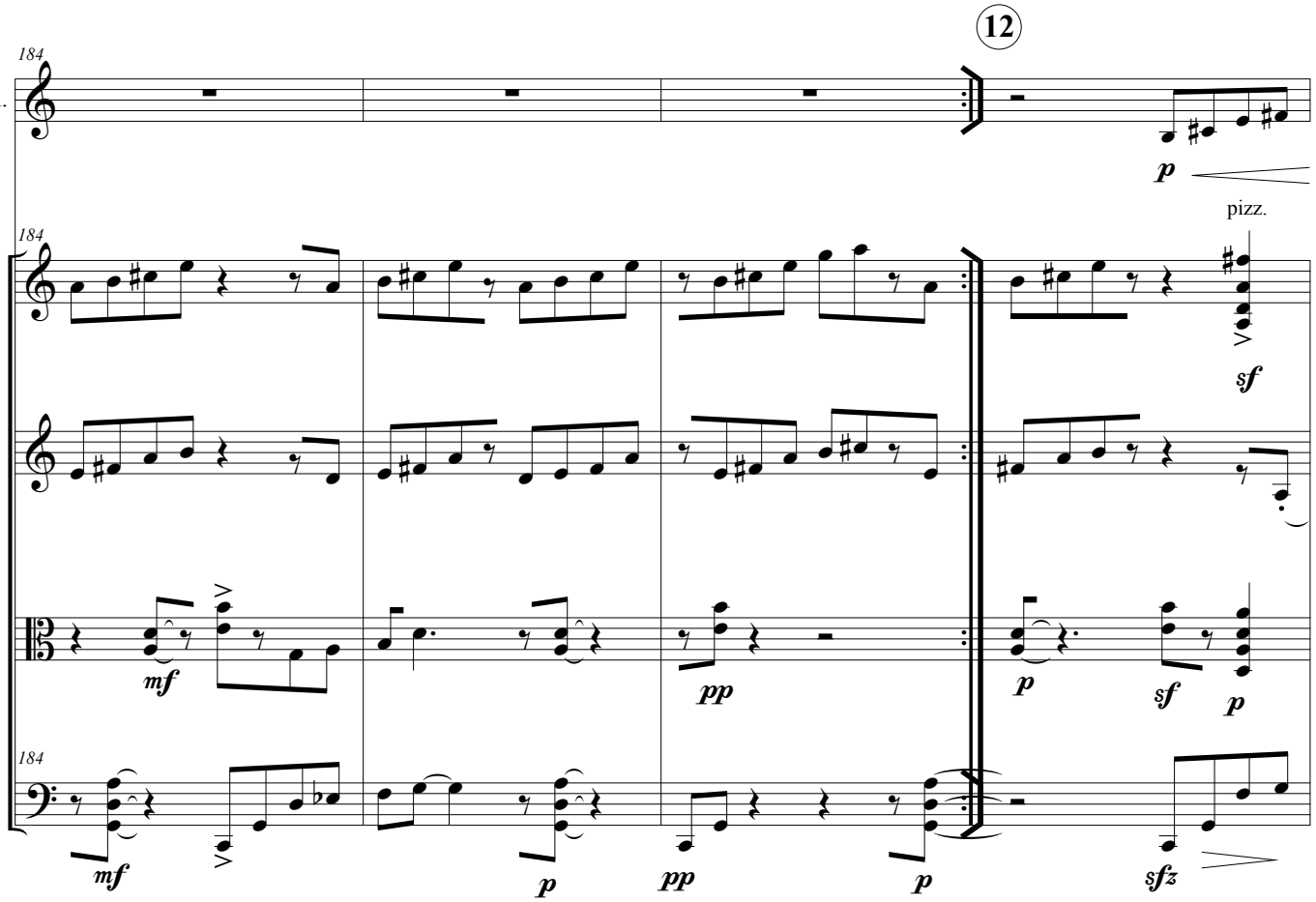

164
B♭ Cl.
mf
ppp
164
Vln. I
Vln. II
p
pp
Vla.
sf
164
Vc.
pizz.
p

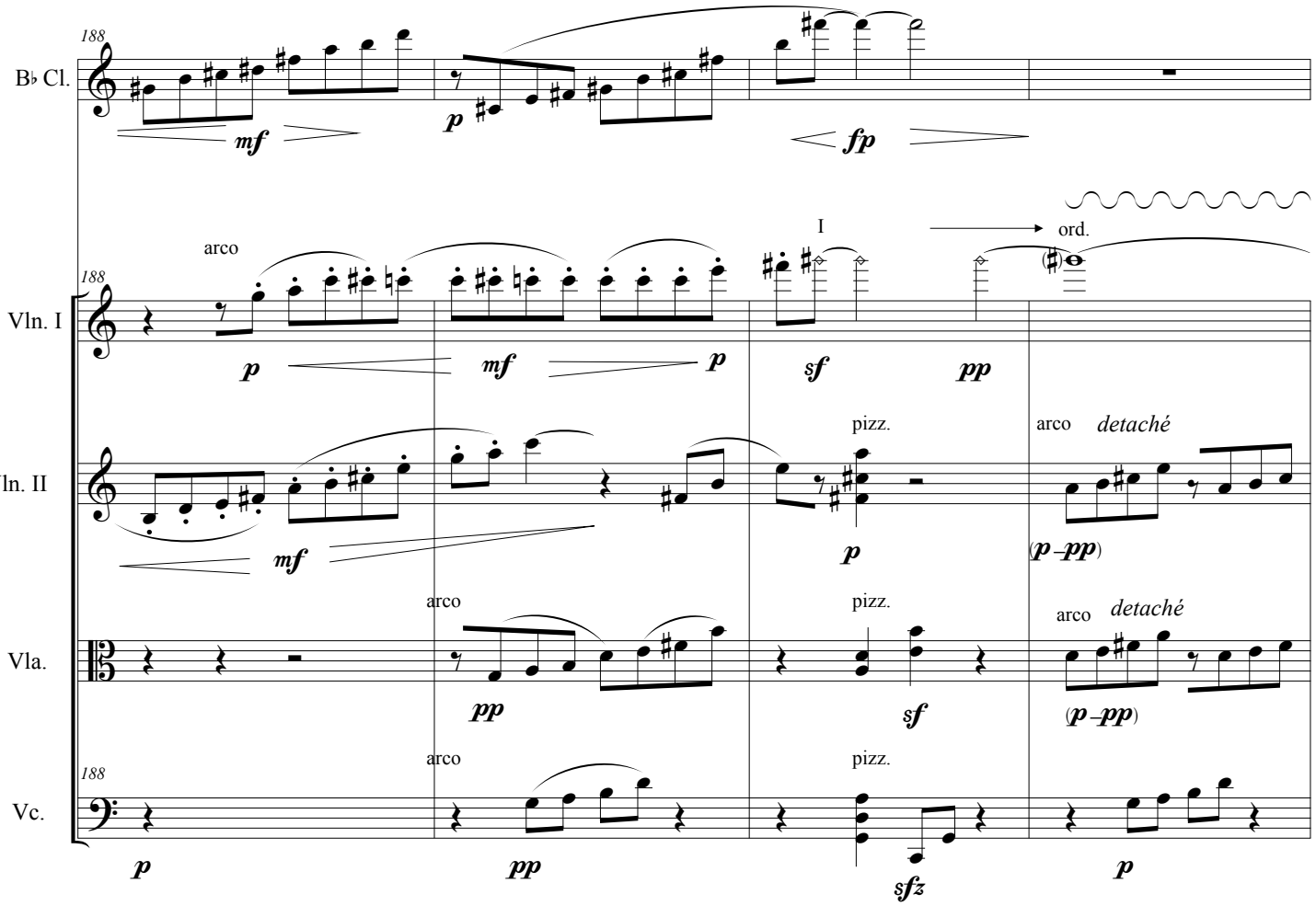

168
B♭ Cl.
p
mf
p
mf
pp
168
pizz.
Vln. I
sf
ppp
p
pp
Vln. II
pp
mf
ppp
senza vib.
pp
Vla.
arco
sf
pp
mf
ppp
arco
III
168
Vc.
pizz.
sfz
p
pp
mf

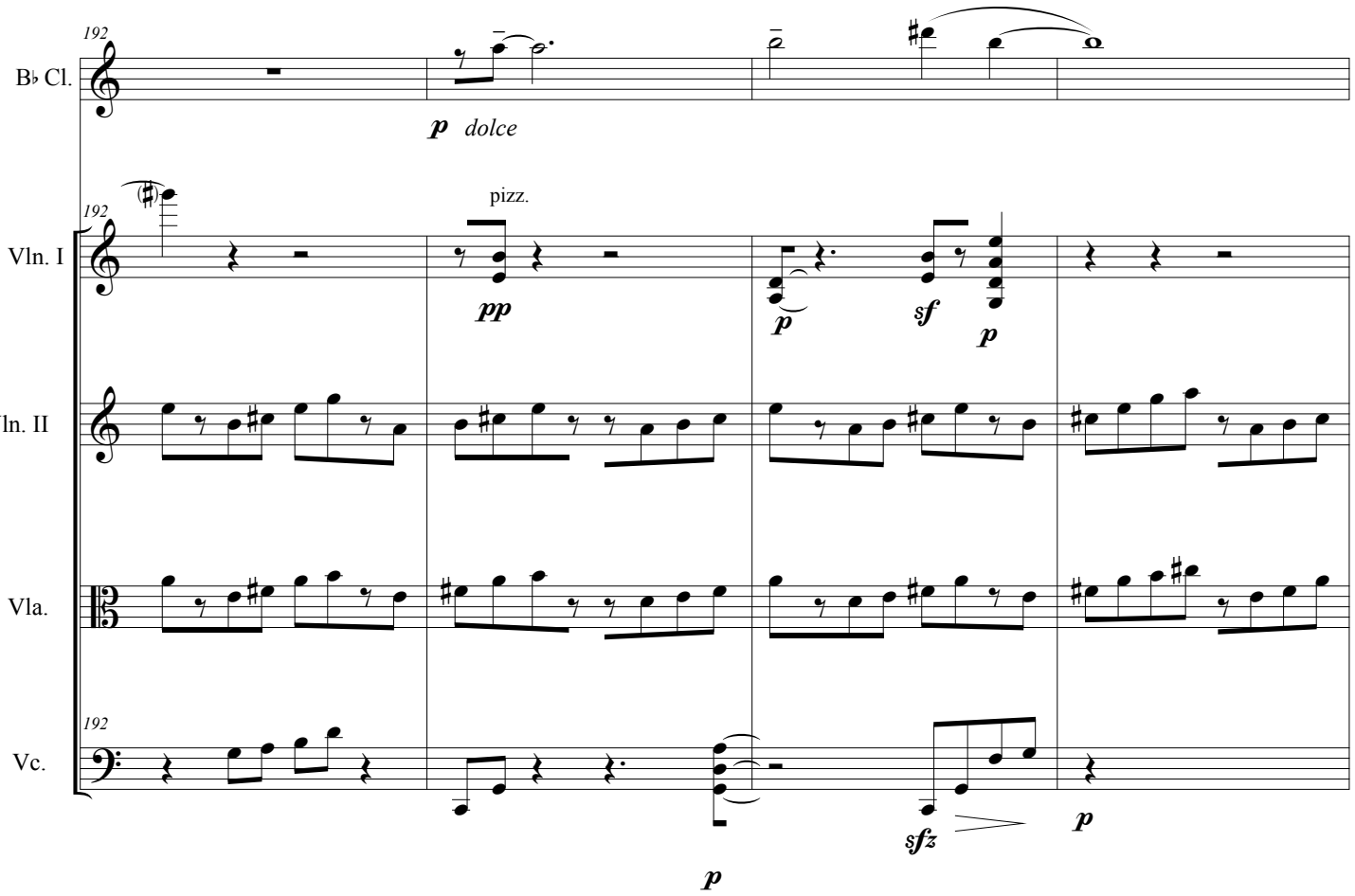

172
B♭ Cl.
p
p
mf
172
Vln. I
ppp
mf
sf
molto vib.
pizz.
Vln. II
mf
ppp
p
mf
pizz.
Vla.
p
sf
p
172
Vc.
p
sfz
p

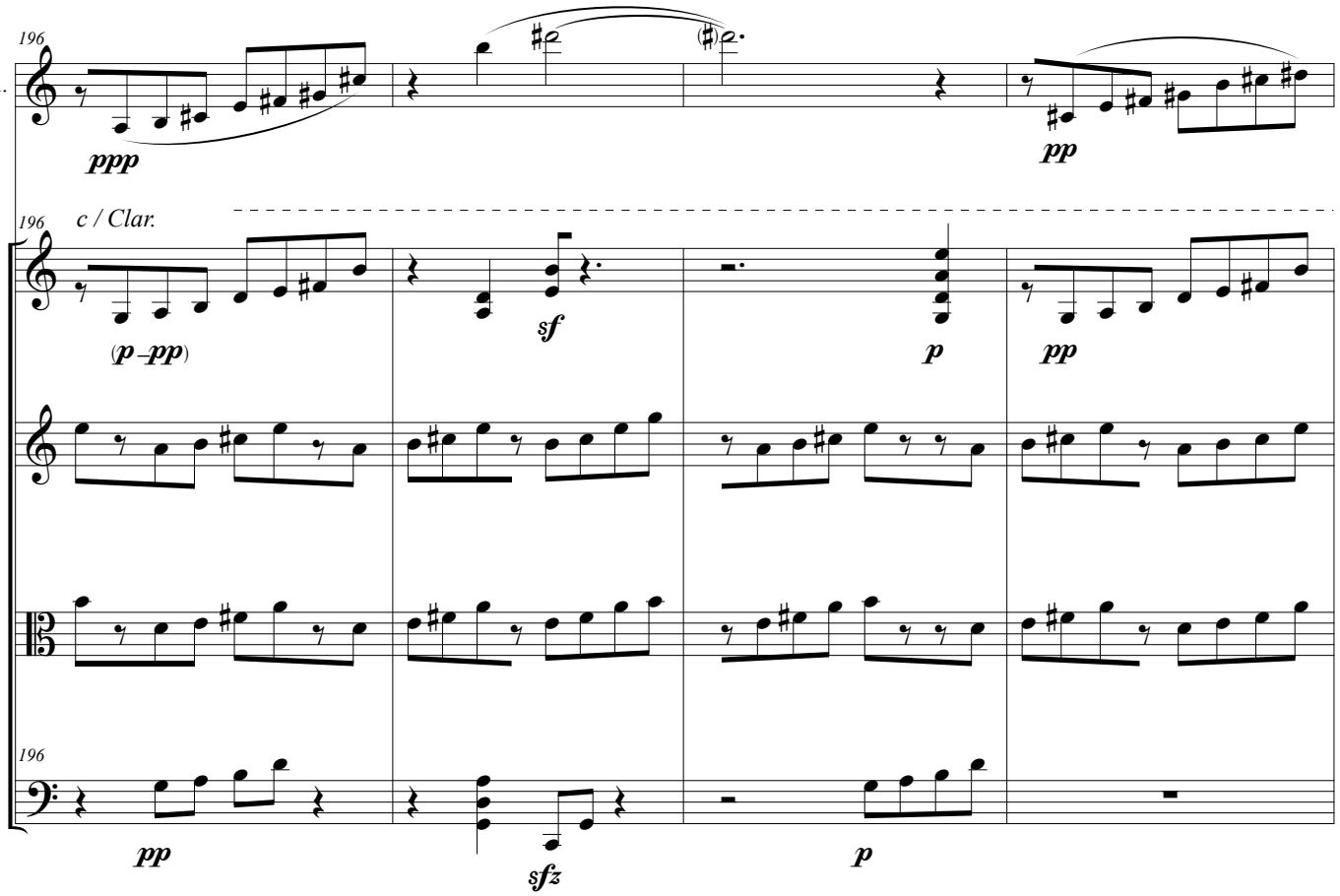

11
176
B♭ Cl.
p
f pp
I
(solo)
(p–mf)
cantabile
Detaché
176
Vln. I
mf
p
sf
arco
pp
arco
detaché
Vln. II
p
pp
Vla.
(p–pp)
sf
p
pp
176
Vc.
(p–pp)
sfz
p
pp

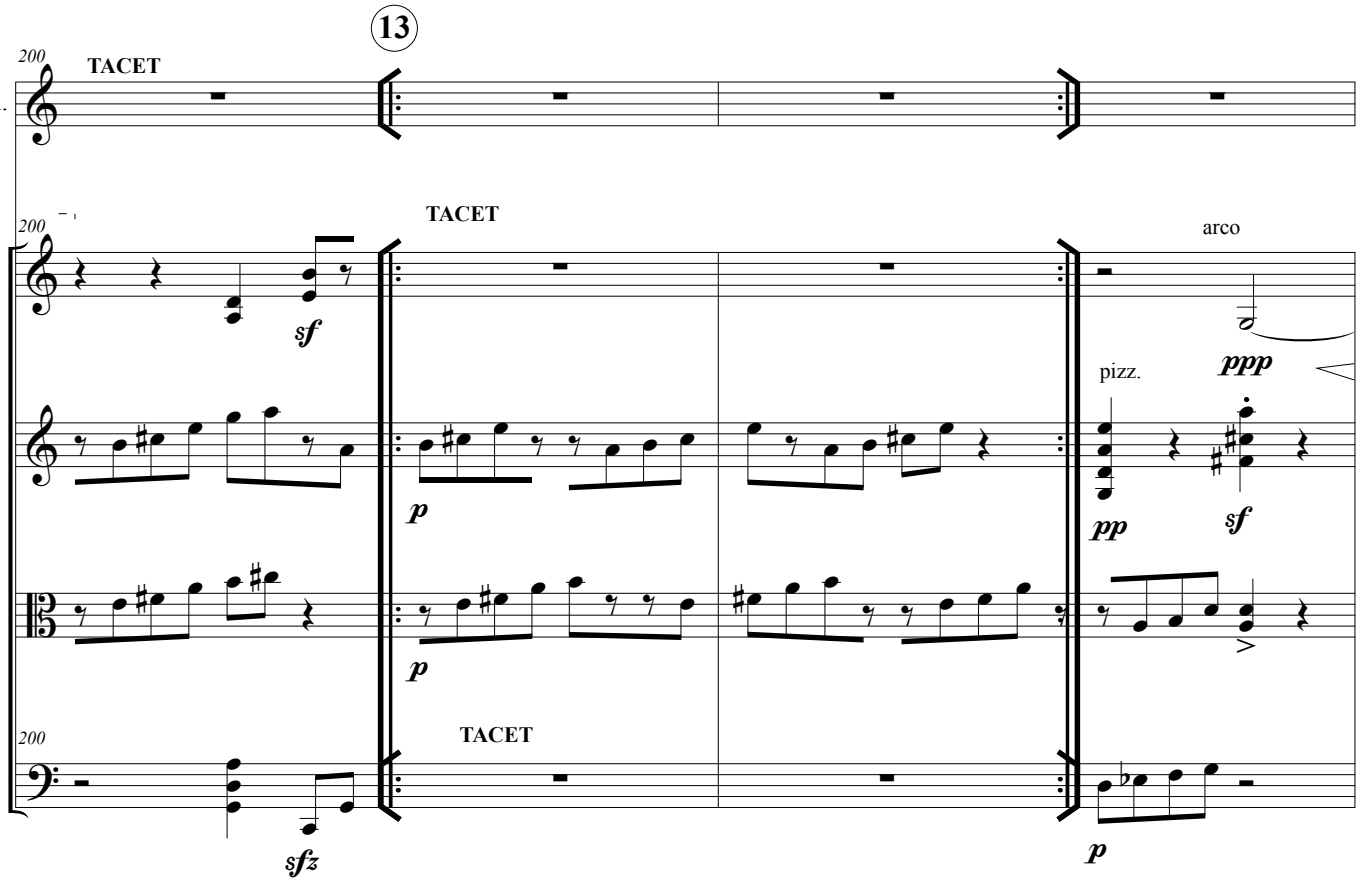

180
B♭ Cl.
II brilhante
180
Vln. I
sf
pp
pizz.
arco
Vln. II
sf
pp
Vla.
p
pp
180
Vc.
p
p
pp

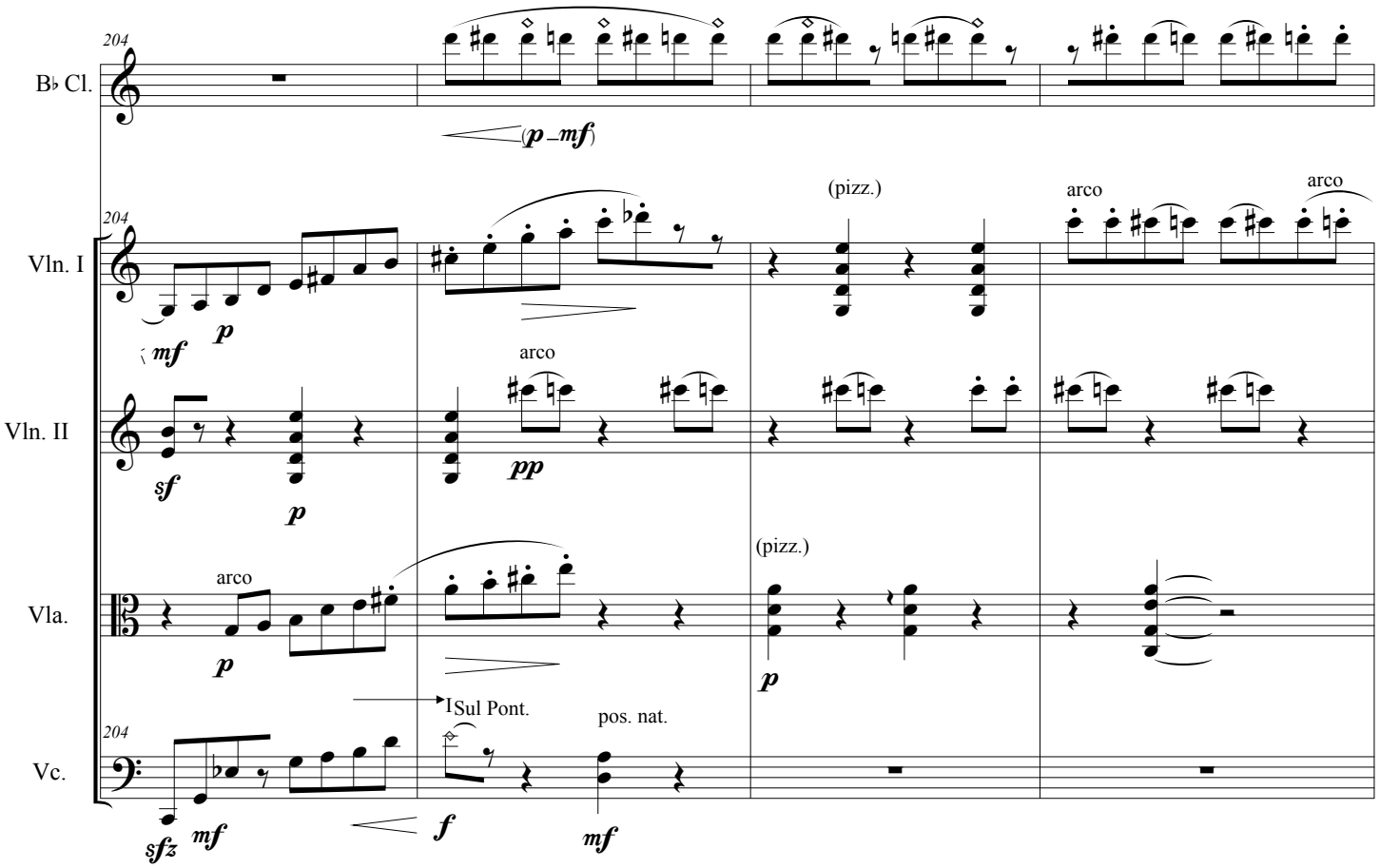

12
184
B♭ Cl.
p
184
pizz.
Vln. I
sf
Vln. II
Vla.
mf
pp
p
sf
p
184
Vc.
mf
p
pp
p
sfz

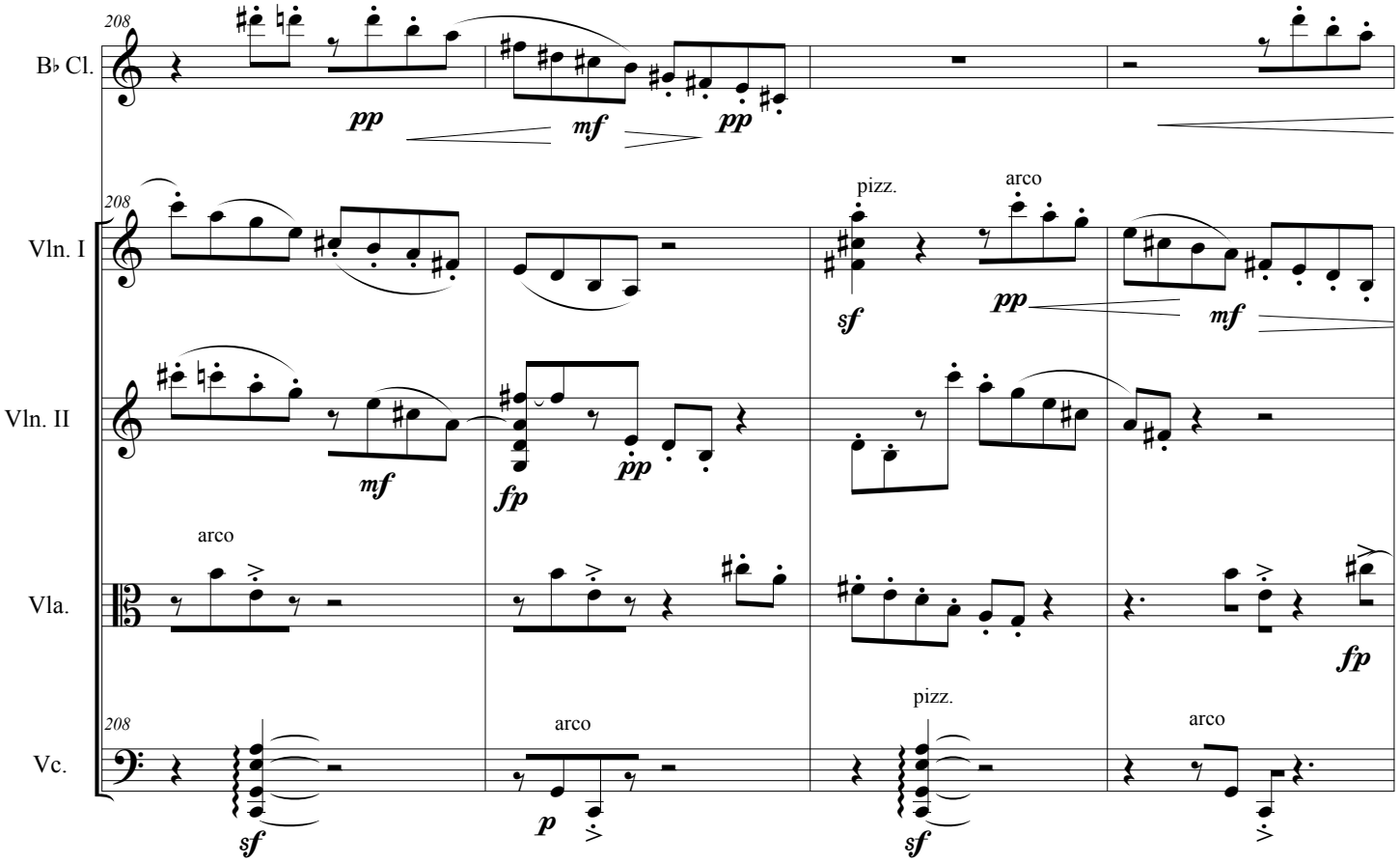

188
B♭ Cl.
mf
p
fp
188
Vln. I
arco
p
mf
p
I
ord.
sf
pp
Vln. II
mf
pizz.
p
arco
detaché
(p–pp)
Vla.
arco
pp
pizz.
sf
arco
detaché
(p–pp)
188
Vc.
arco
pizz.
p
pp
sfz
p

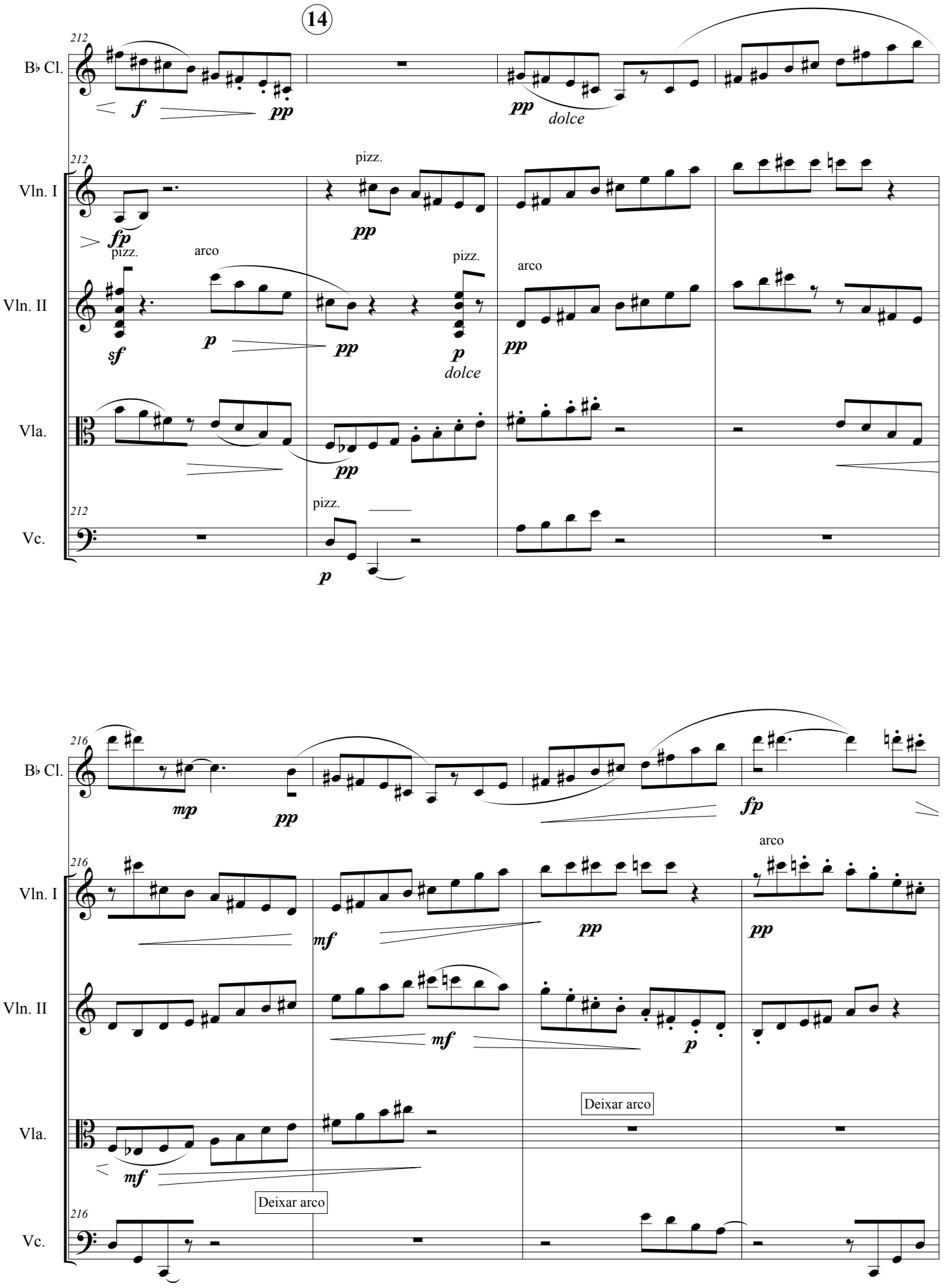

192
B♭ Cl.
p
dolce
192
Vln. I
pizz.
pp
p
sf
p
Vln. II
Vla.
192
Vc.
sfz
p
p

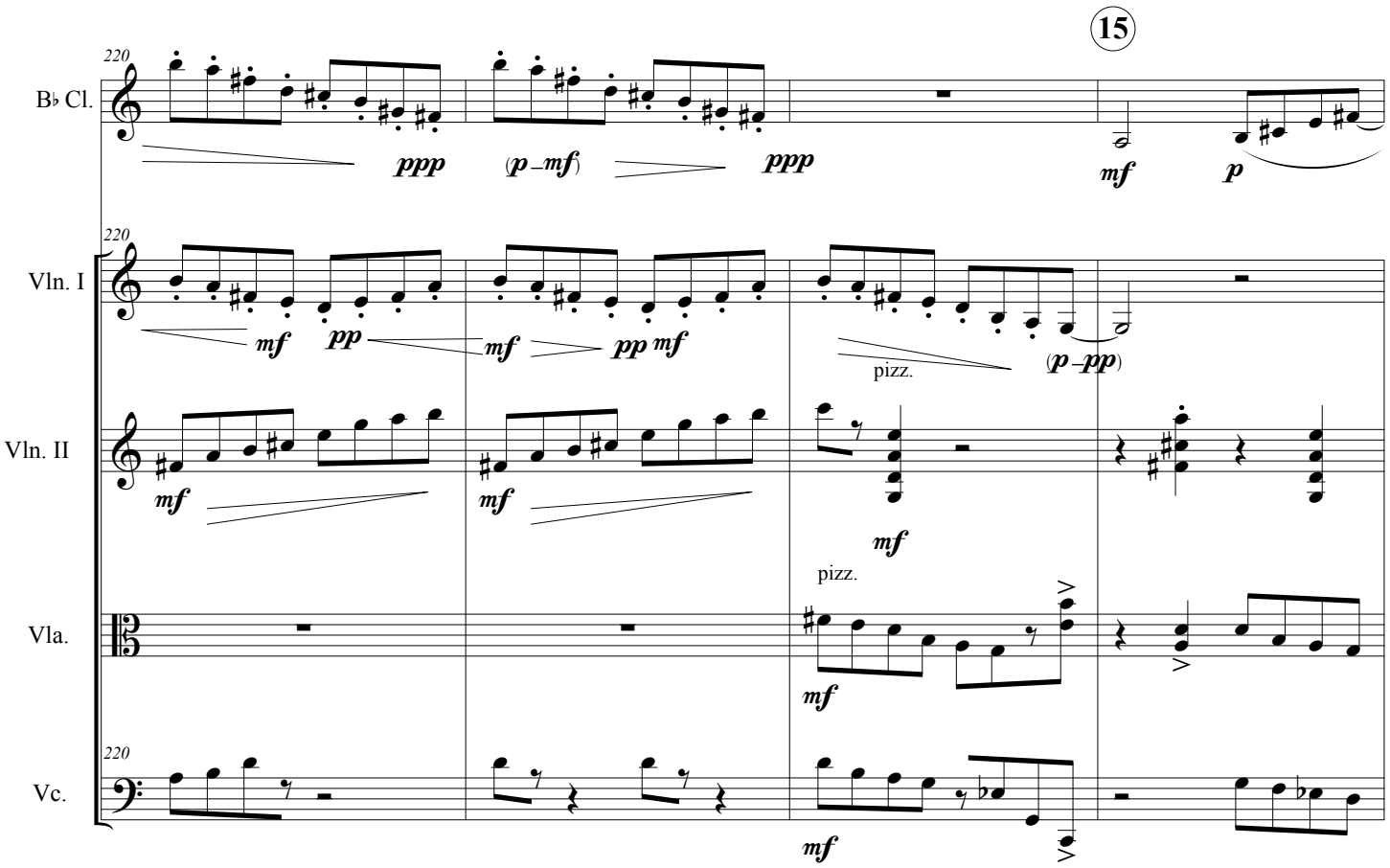

196
B♭ Cl.
ppp
pp
196
c / Clar.
Vln. I
(p – pp)
sf
p
pp
Vln. II
Vla.
196
Vc.
pp
sfz
p

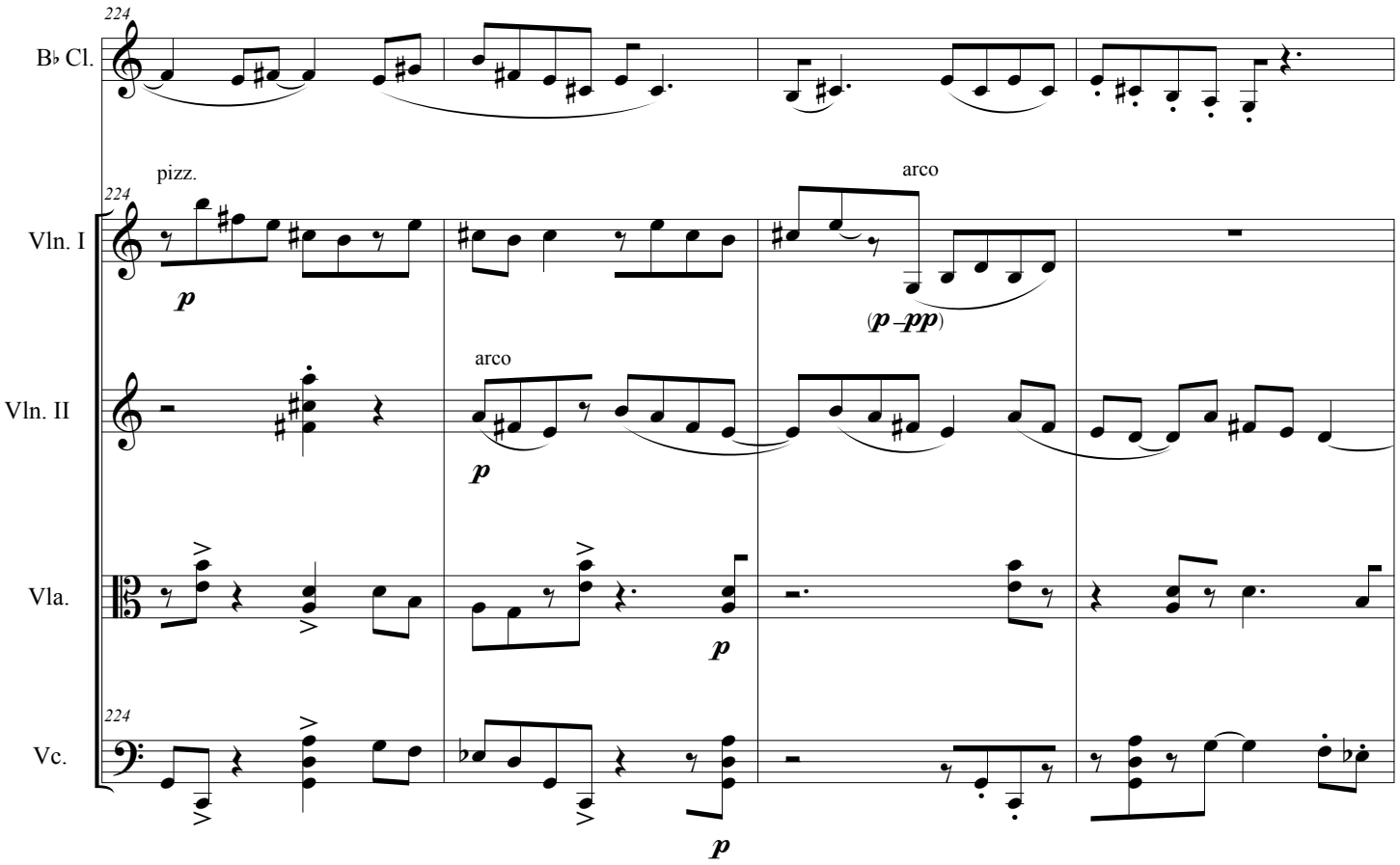

13
200
TACET
B♭ Cl.
200
TACET
arco
Vln. I
sf
ppp
pizz.
Vln. II
p
pp
sf
Vla.
p
200
TACET
Vc.
sfz
p

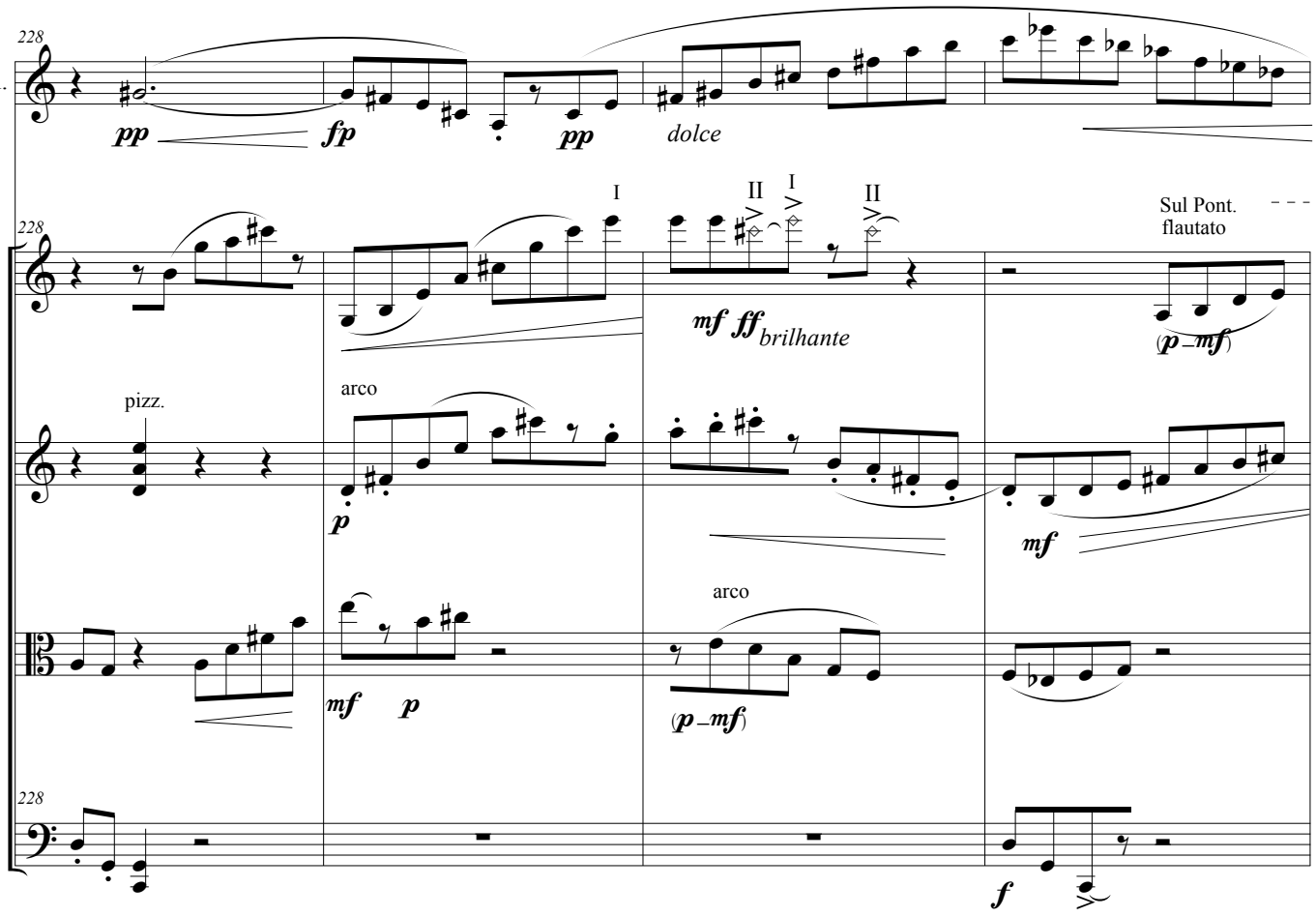

204
B♭ Cl.
(p – mf)
204
Vln. I
(pizz.)
arco
arco
mf
p
Vln. II
arco
sf
pp
p
Vla.
arco
(pizz.)
p
p
I Sul Pont.
pos. nat.
204
Vc.
sfz
mf
f
mf

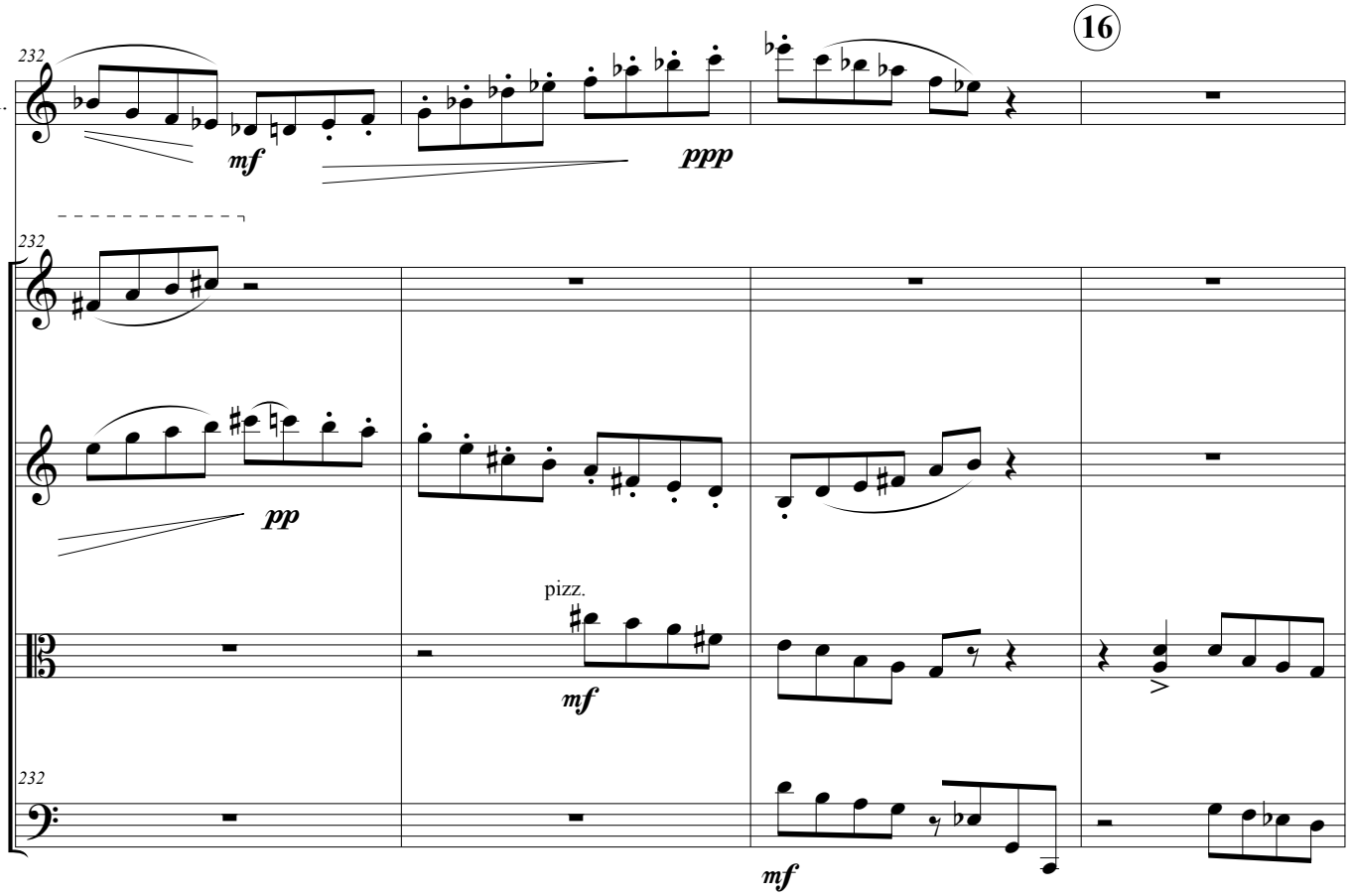

208
B♭ Cl.
pp
mf
pp
208
Vln. I
pizz.
arco
sf
pp
mf
Vln. II
mf
fp
pp
Vla.
arco
fp
208
Vc.
arco
pizz.
arco
sf
p
sf

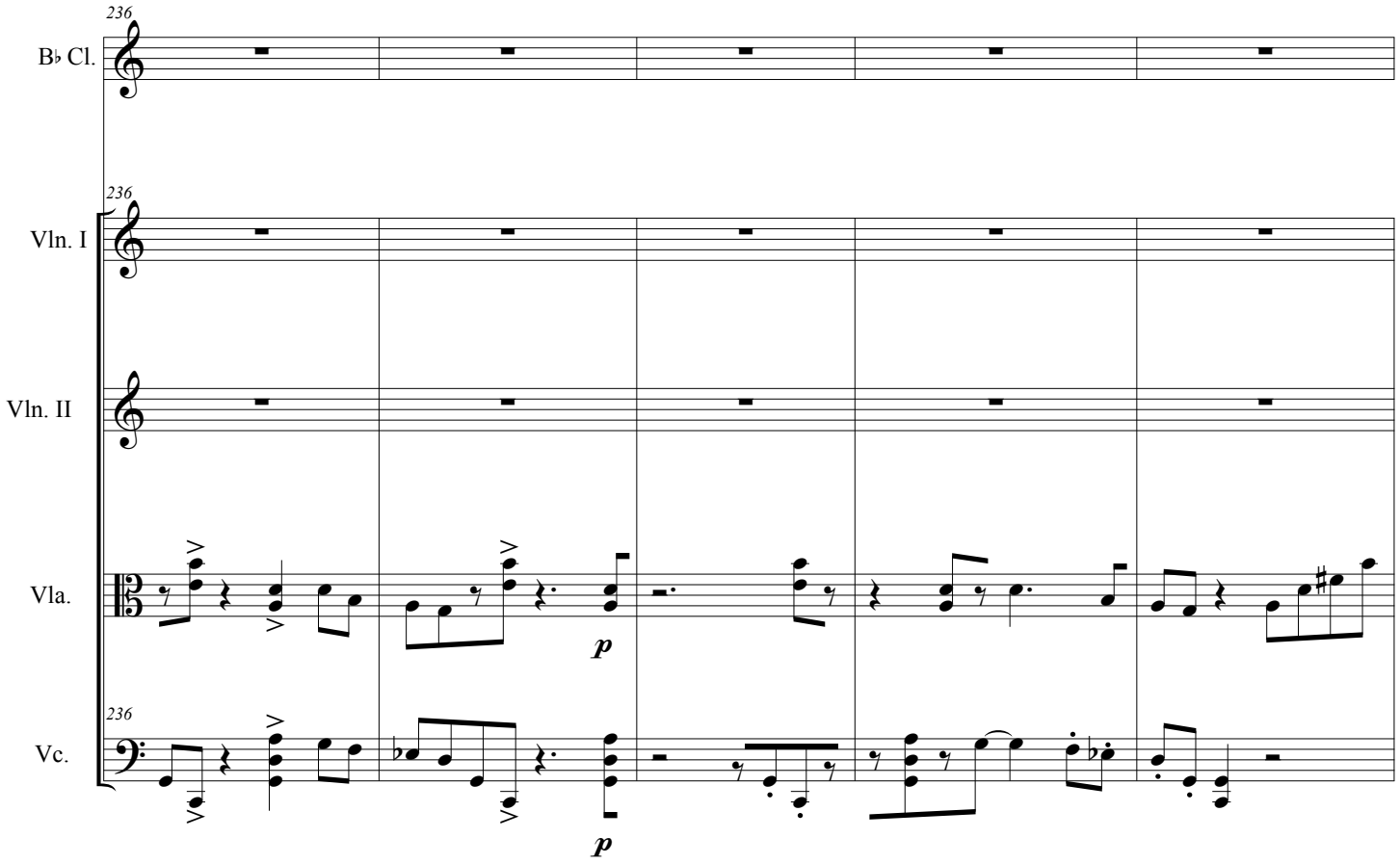

14
212
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
dolce
Deixar arco
216

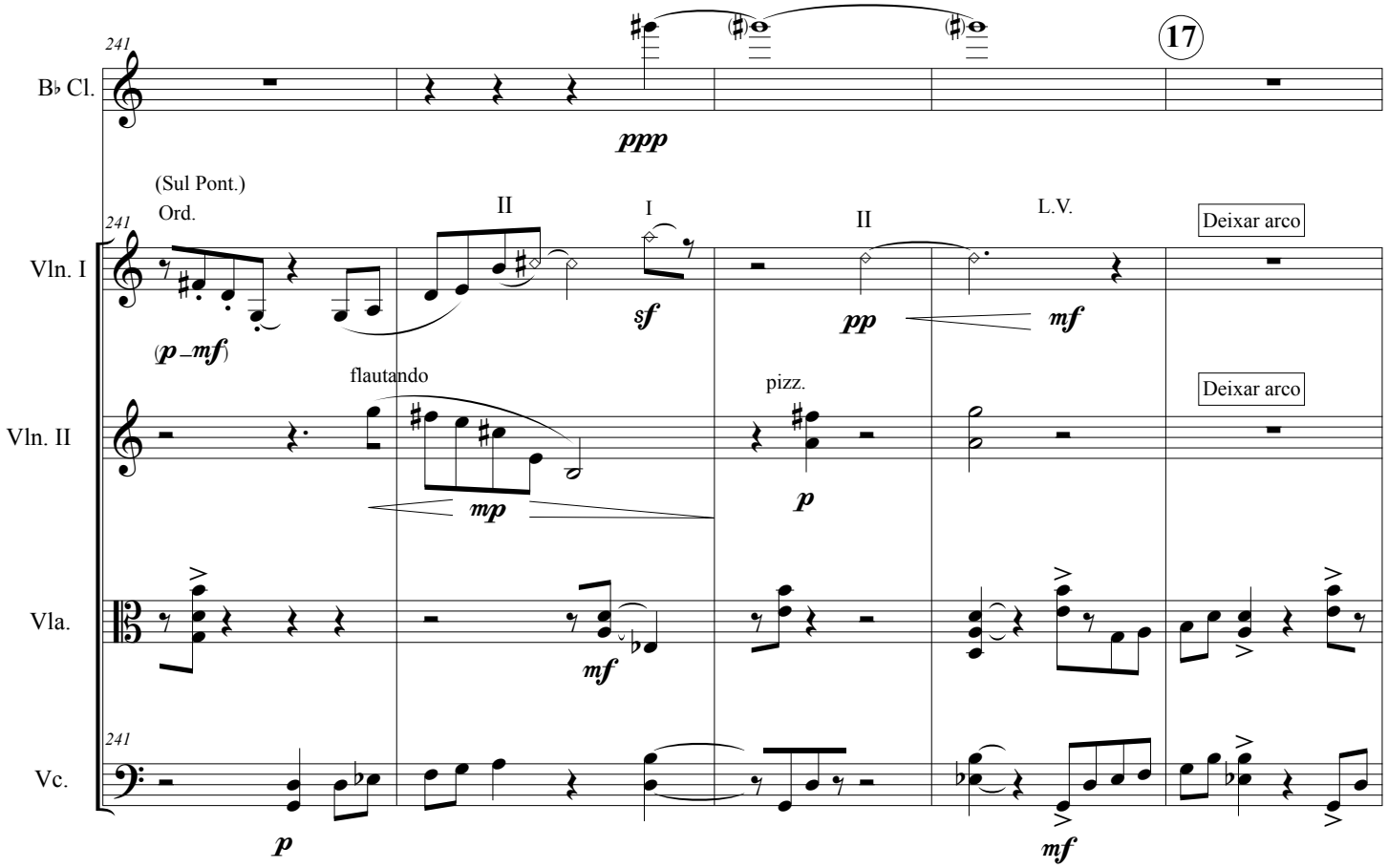

15
220
B♭ Cl.
ppp
(p – mf)
ppp
mf
p
220
Vln. I
mf
pp
mf
pp mf
pizz.
(p – pp)
Vln. II
mf
mf
mf
pizz.
Vla.
mf
220
Vc.
mf

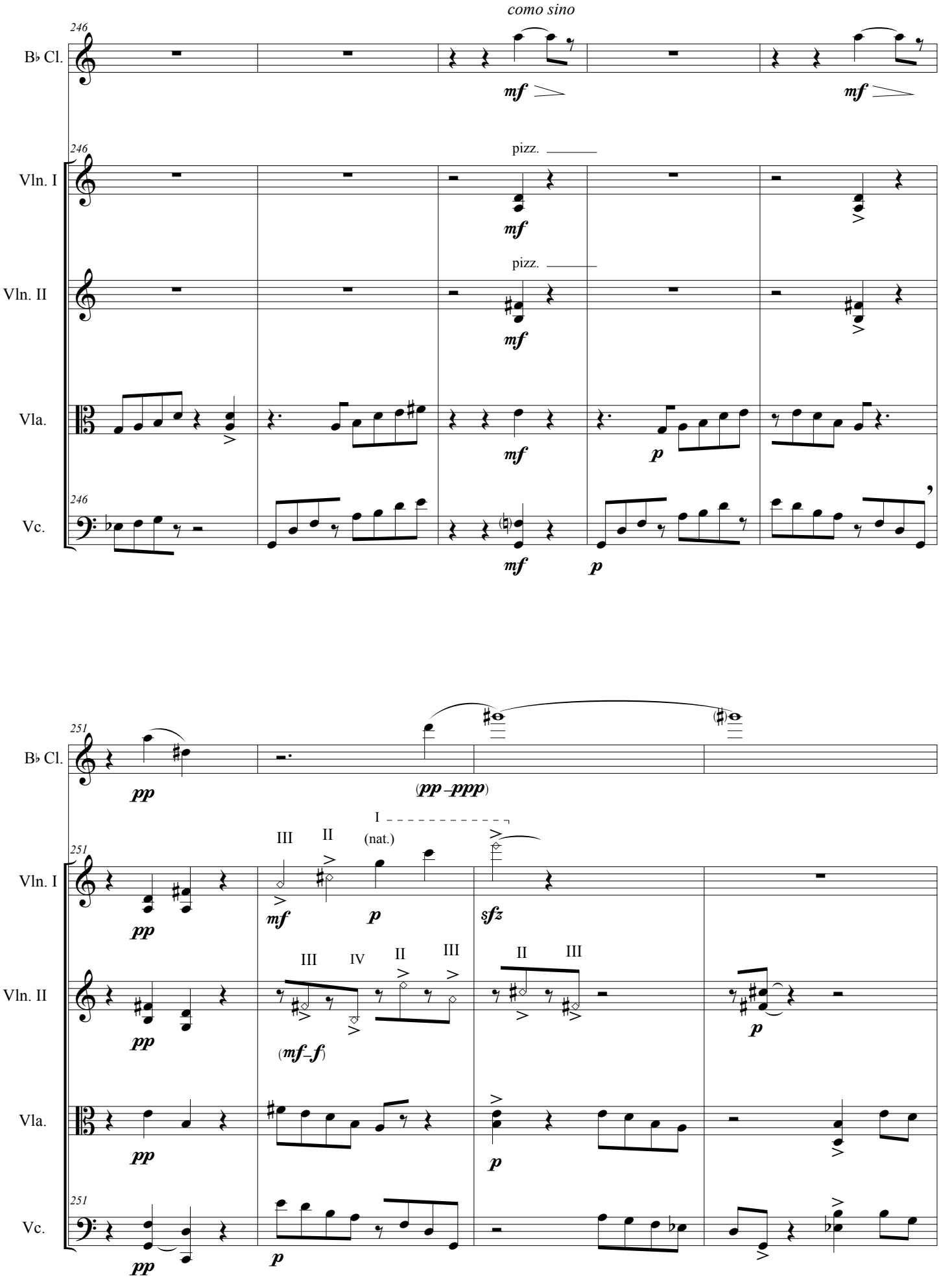

224
B♭ Cl.
pizz.
224
Vln. I
p
arco
(p – pp)
arco
Vln. II
p
Vla.
p
224
Vc.
p

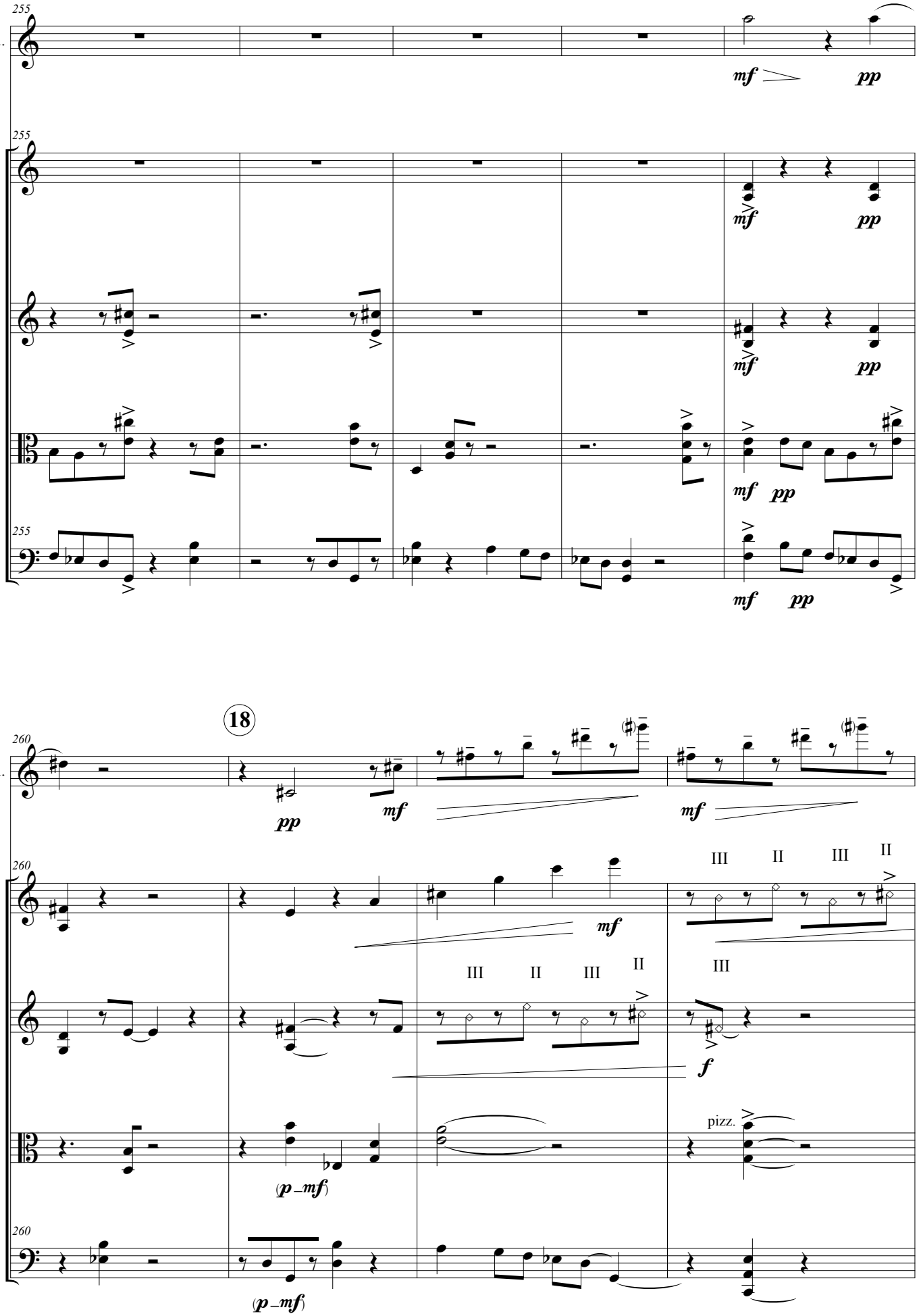

228
B♭ Cl.
pp
fp
pp
dolce
228
Vln. I
I
II
I
II
Sul Pont.
flautato
mf ff brilhante
(p – mf)
pizz.
arco
Vln. II
p
mf
Vla.
arco
mf
p
(p – mf)
228
Vc.
f

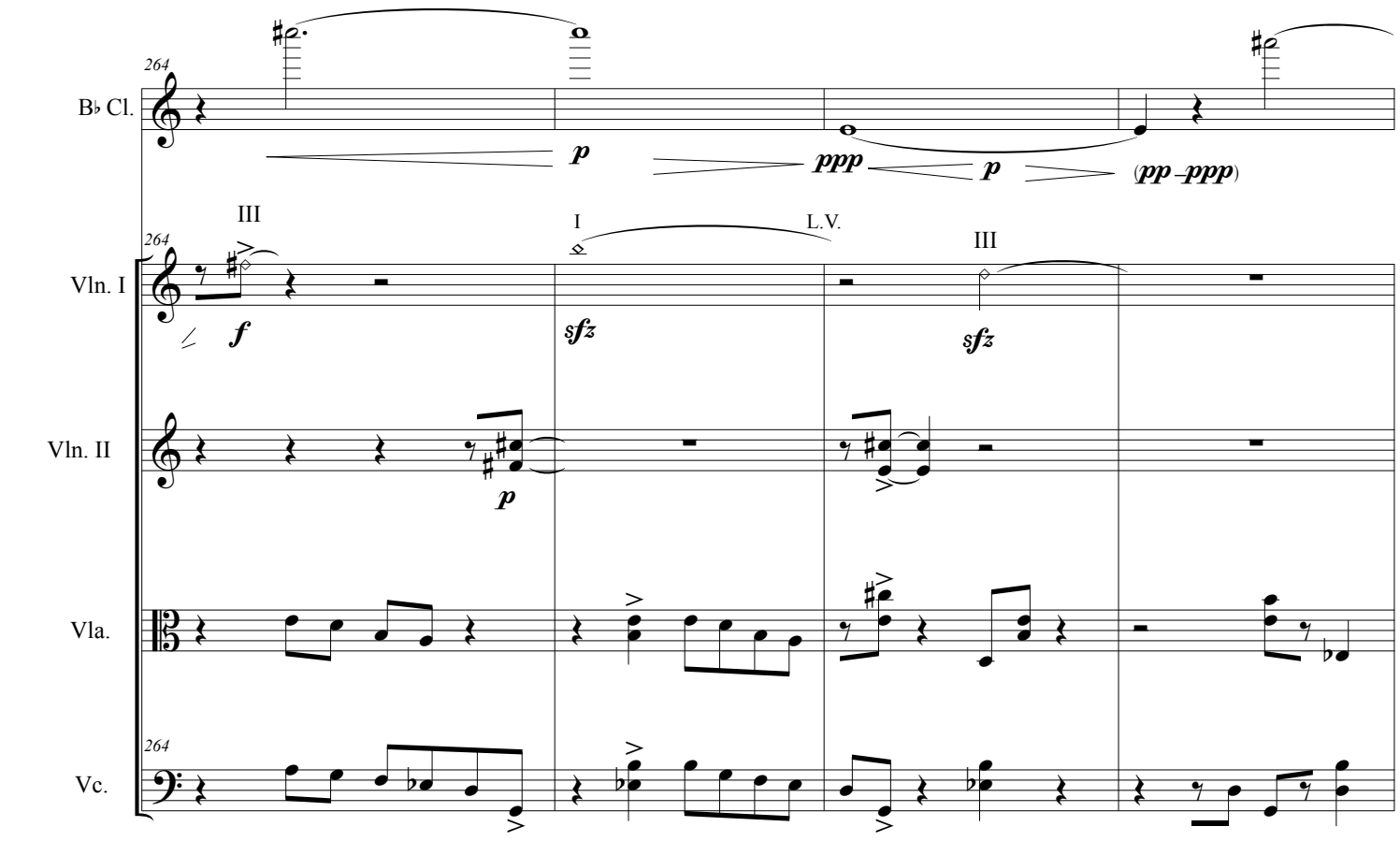

16
232
B♭ Cl.
mf
ppp
232
Vln. I
Vln. II
pp
pizz.
Vla.
mf
232
Vc.
mf

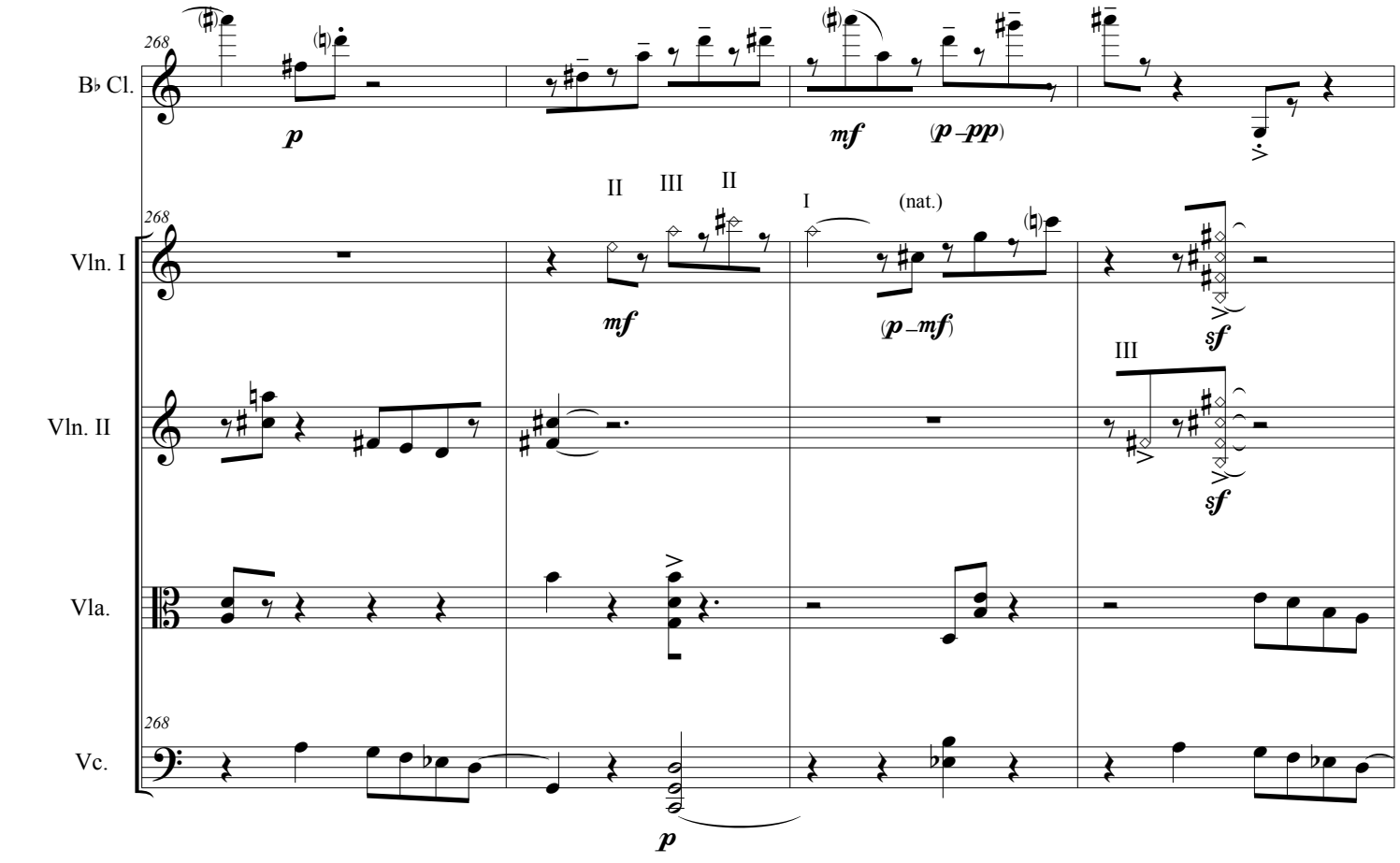

236
B♭ Cl.
236
Vln. I
Vln. II
Vla.
p
236
Vc.
p

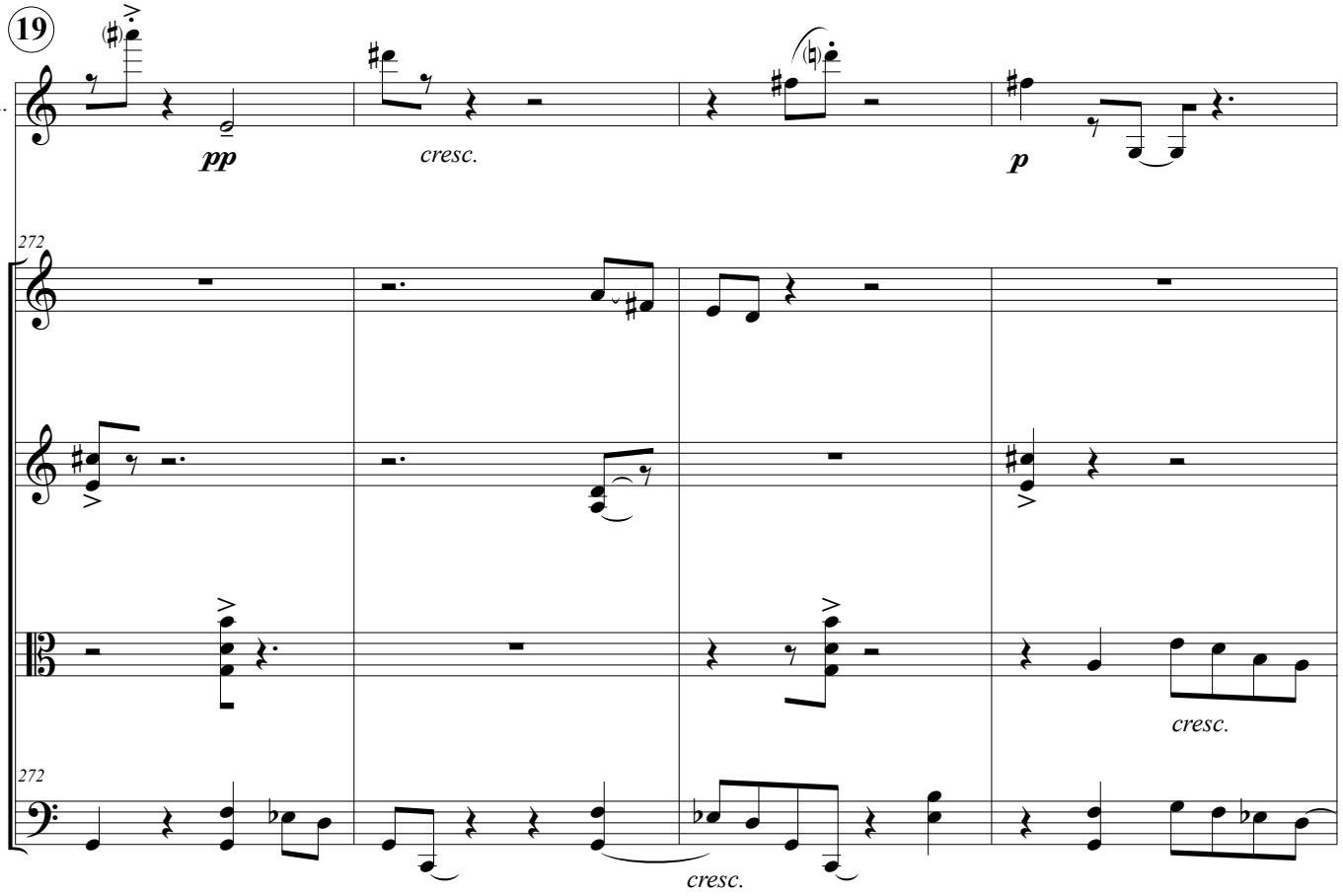

241
B♭ Cl.
ppp
17
(Sul Pont.)
Ord.
II
I
II
L.V.
Deixar arco
241
Vln. I
(p – mf)
sf
pp
mf
flautando
pizz.
Deixar arco
Vln. II
mp
p
Vla.
mf
241
Vc.
p
mf

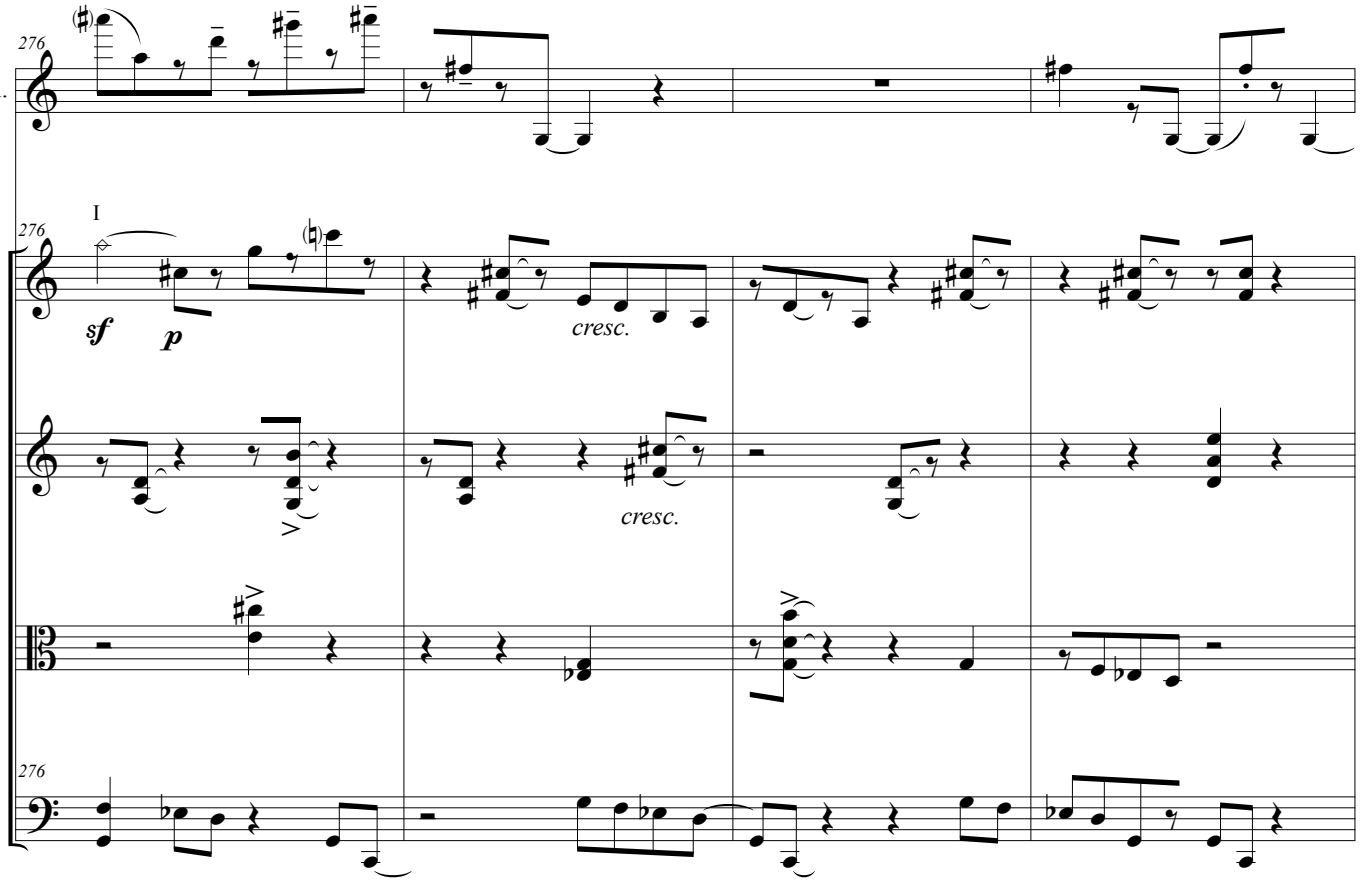

como sino
246
B♭ Cl.
mf
mf
246
pizz.
Vln. I
mf
pizz.
Vln. II
mf
Vla.
mf
p
246
Vc.
mf
p
251
B♭ Cl.
pp
(pp – ppp)
I
III
II
(nat.)
251
Vln. I
pp
mf
p
sfz
III
IV
II
III
II
III
Vln. II
pp
(mf – f)
p
Vla.
pp
p
251
Vc.
pp
p

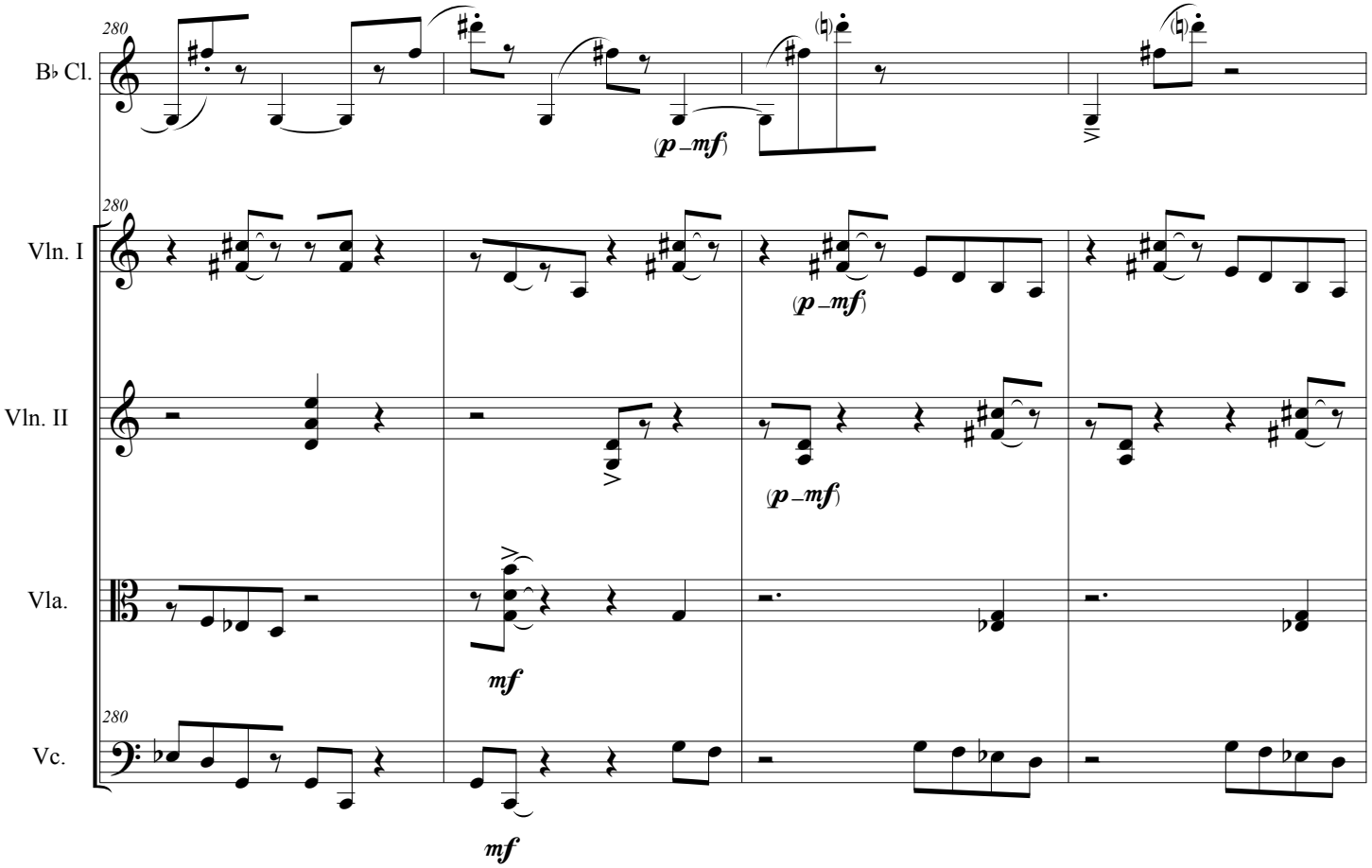

255
B♭ Cl.
mf
pp
255
Vln. I
mf
pp
Vln. II
mf
pp
Vla.
mf
pp
255
Vc.
mf
pp
18
260
B♭ Cl.
pp
mf
mf
260
Vln. I
III
II
III
II
mf
III
II
III
II
III
Vln. II
f
pizz.
Vla.
(p – mf)
260
Vc.
(p – mf)

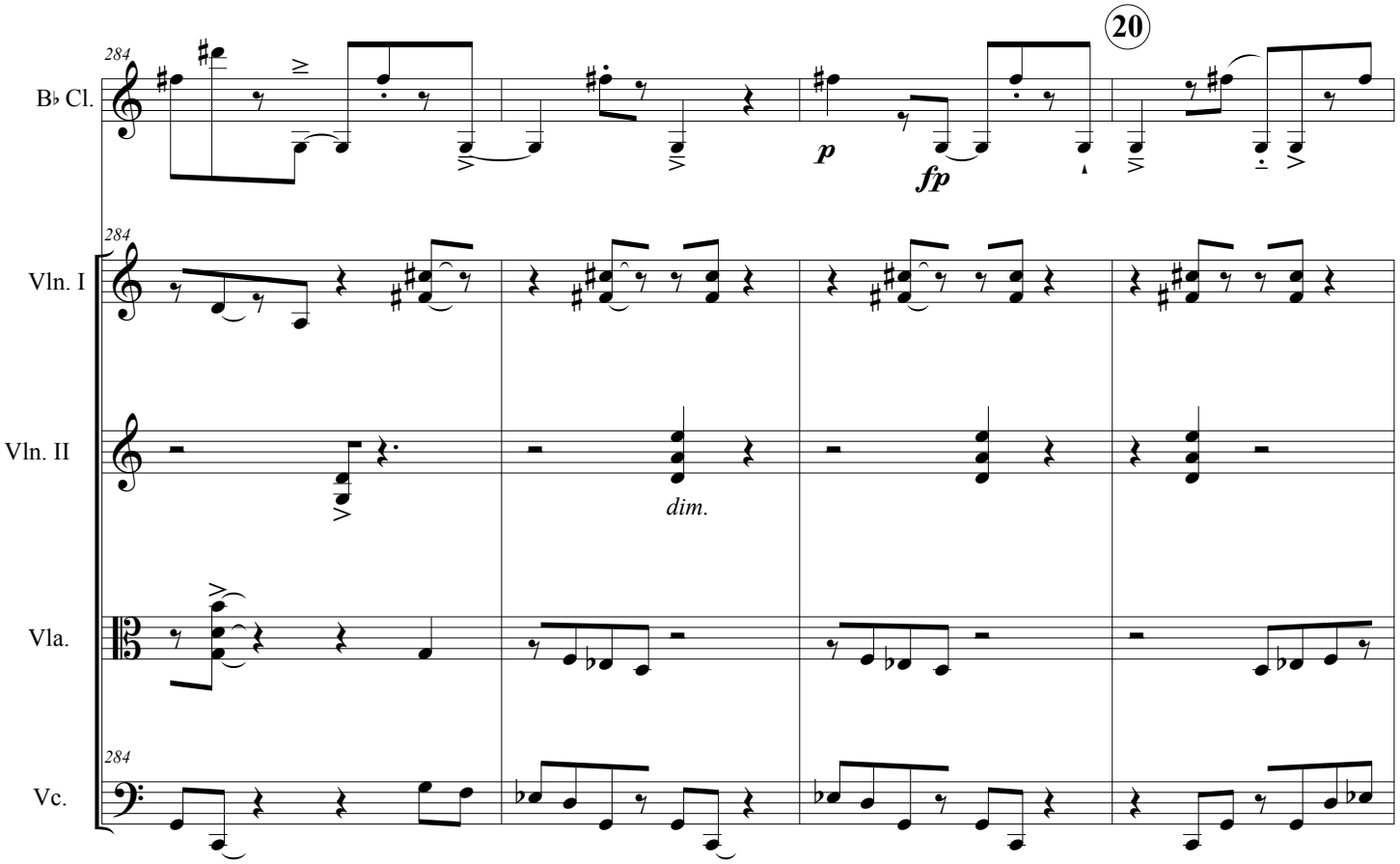

264
B♭ Cl.
p
ppp
p
(pp–ppp)
III
I
L.V.
III
264
Vln. I
f
sfz
sfz
Vln. II
p
Vla.
264
Vc.

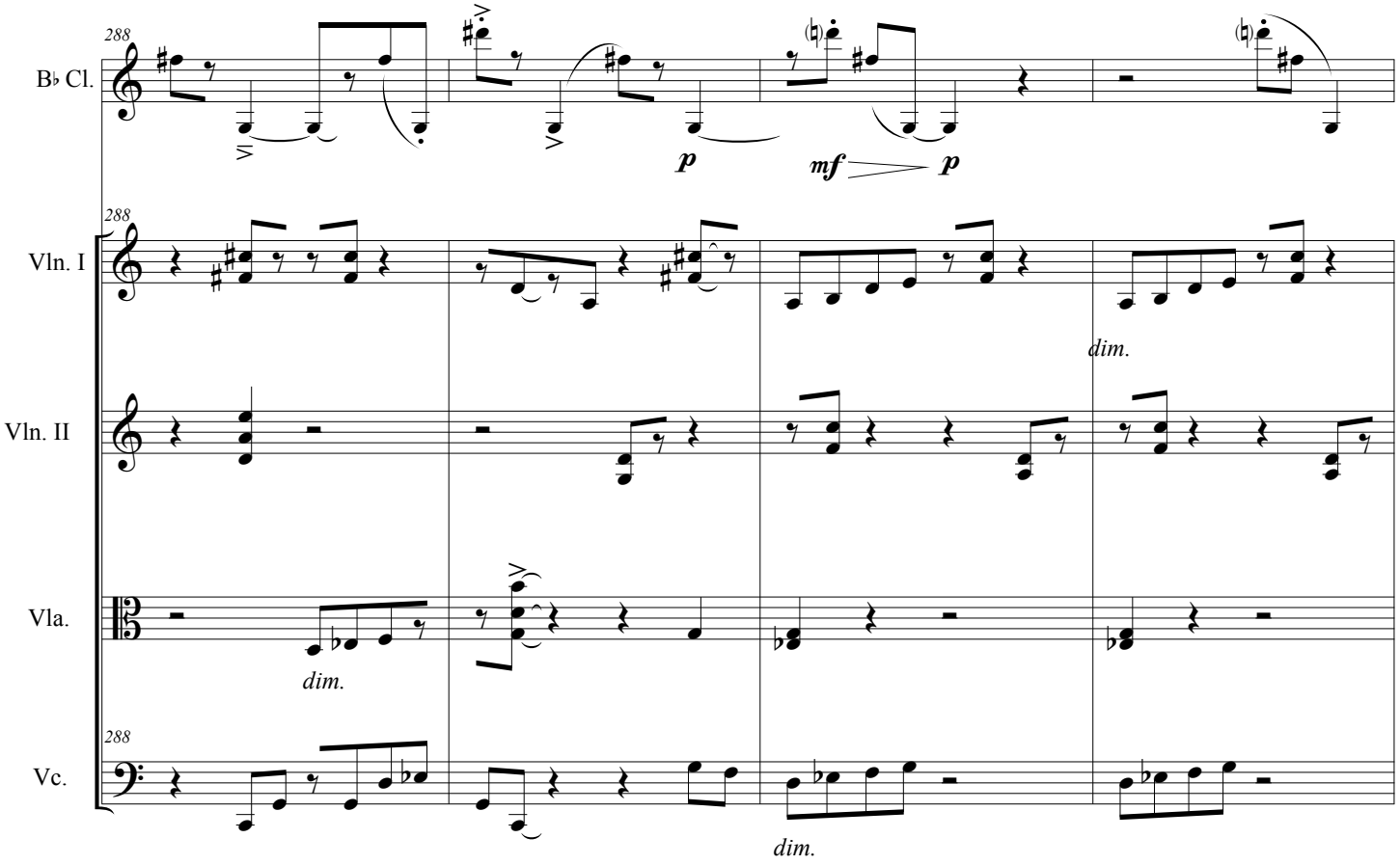

268
B♭ Cl.
p
mf
(p–pp)
II
III
II
I
(nat.)
268
Vln. I
mf
(p–mf)
sf
III
Vln. II
sf
Vla.
268
Vc.
p

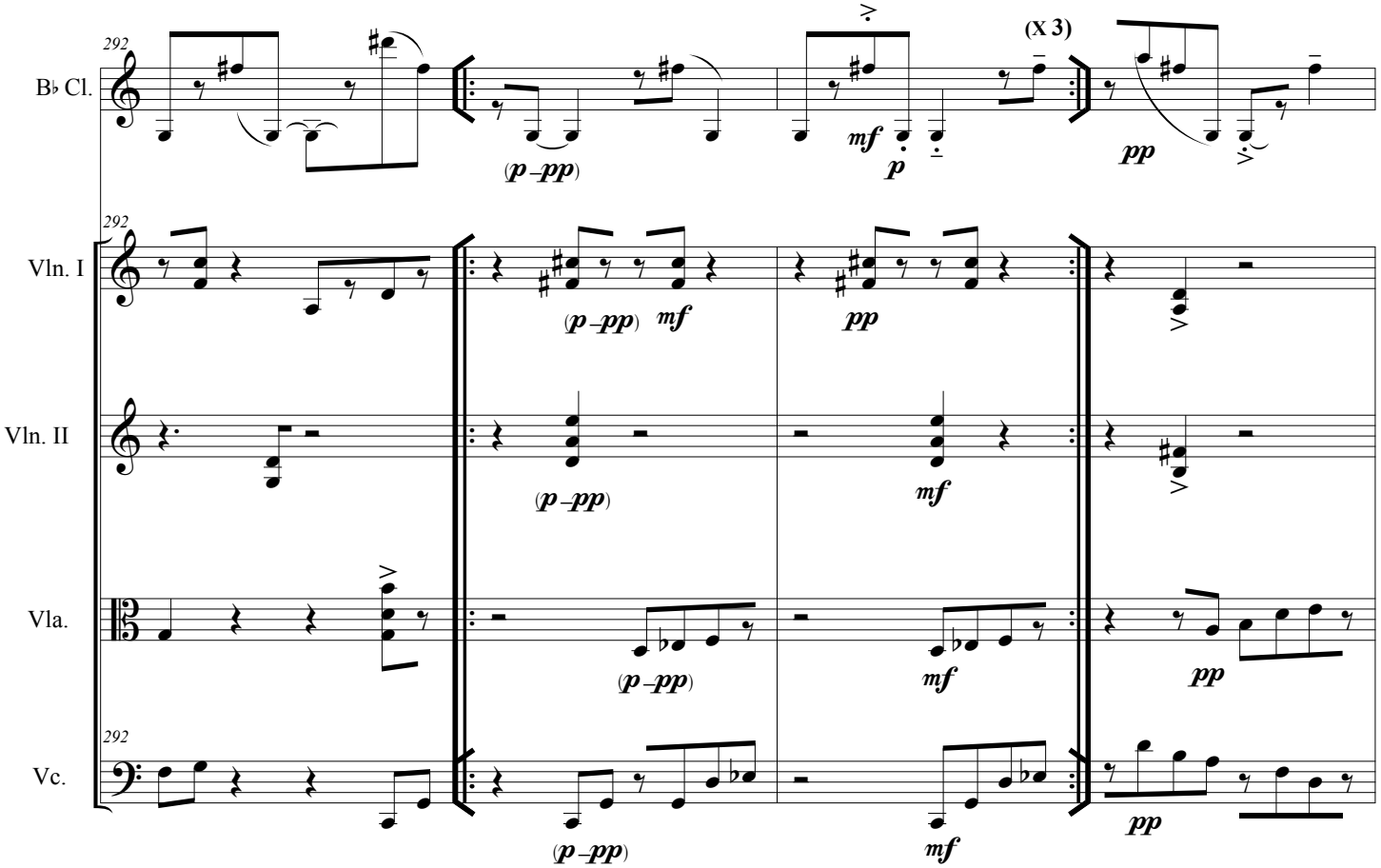

19
B♭ Cl.
pp
cresc.
p
272
Vln. I
Vln. II
Vla.
cresc.
272
Vc.
cresc.

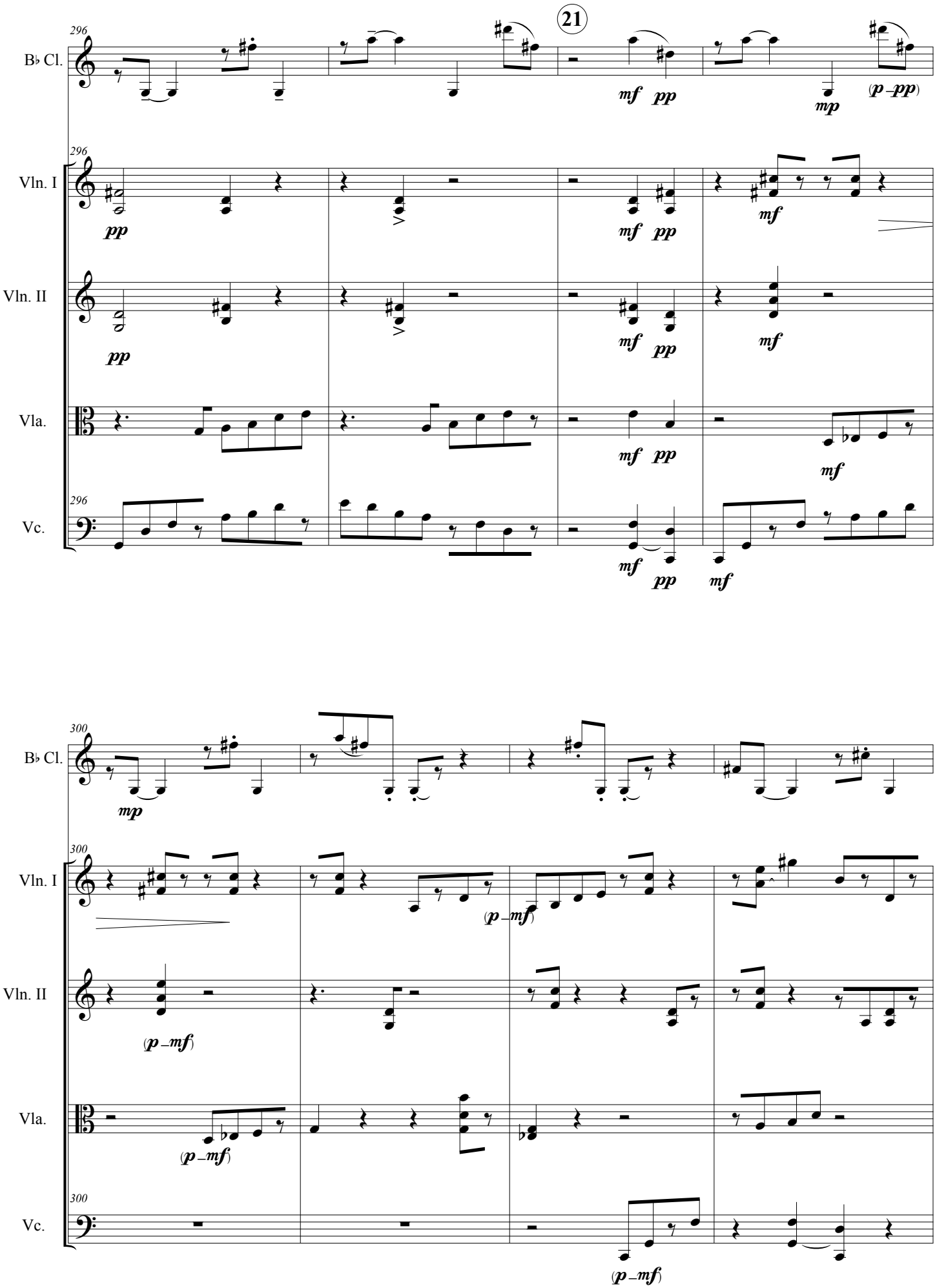

276
B♭ Cl.
276
I
Vln. I
sf
p
cresc.
Vln. II
cresc.
Vla.
276
Vc.

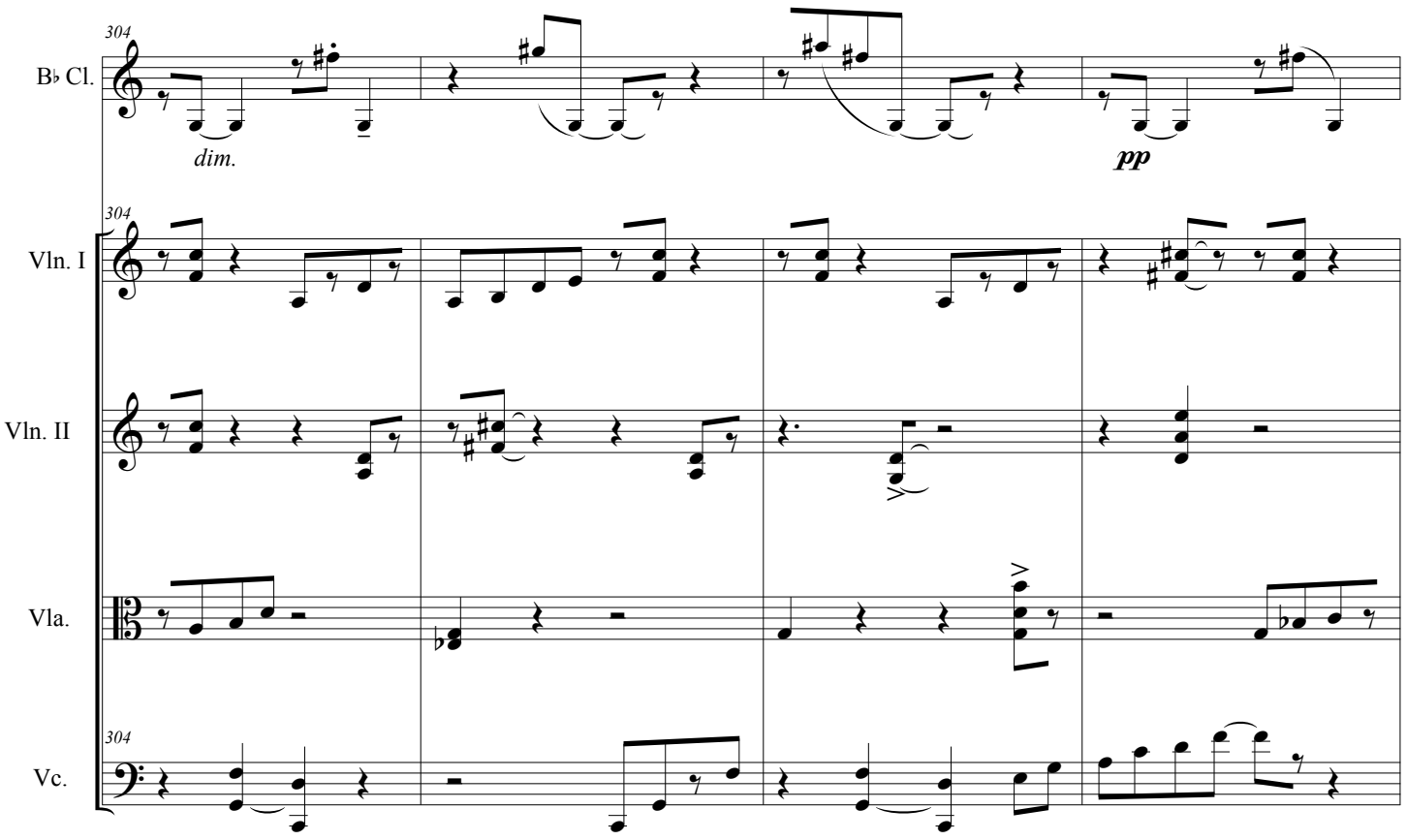

280
B♭ Cl.
(p – mf)
280
Vln. I
(p – mf)
Vln. II
(p – mf)
Vla.
mf
280
Vc.
mf

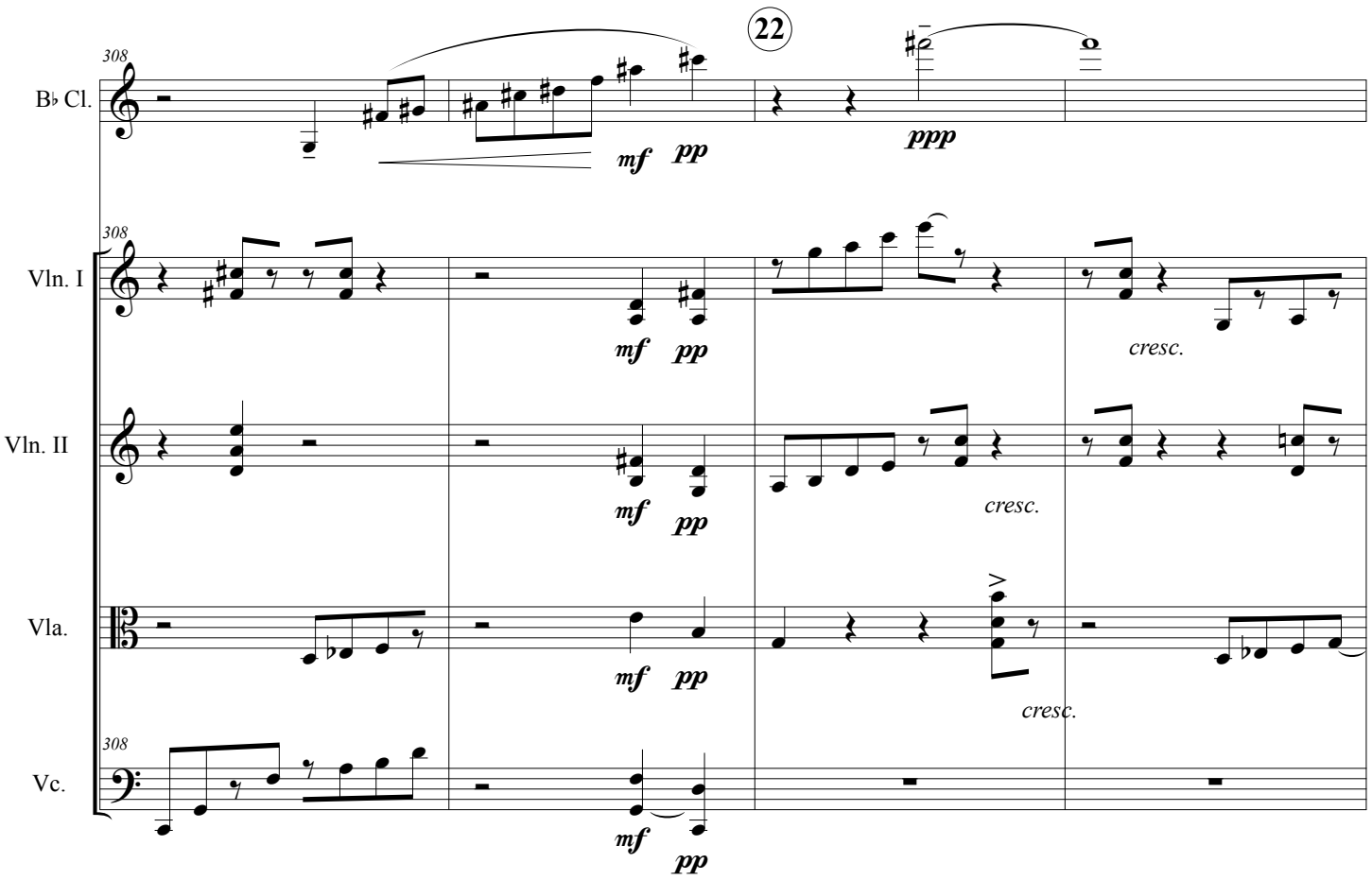

20
284
B♭ Cl.
p
fp
284
Vln. I
Vln. II
dim.
Vla.
284
Vc.

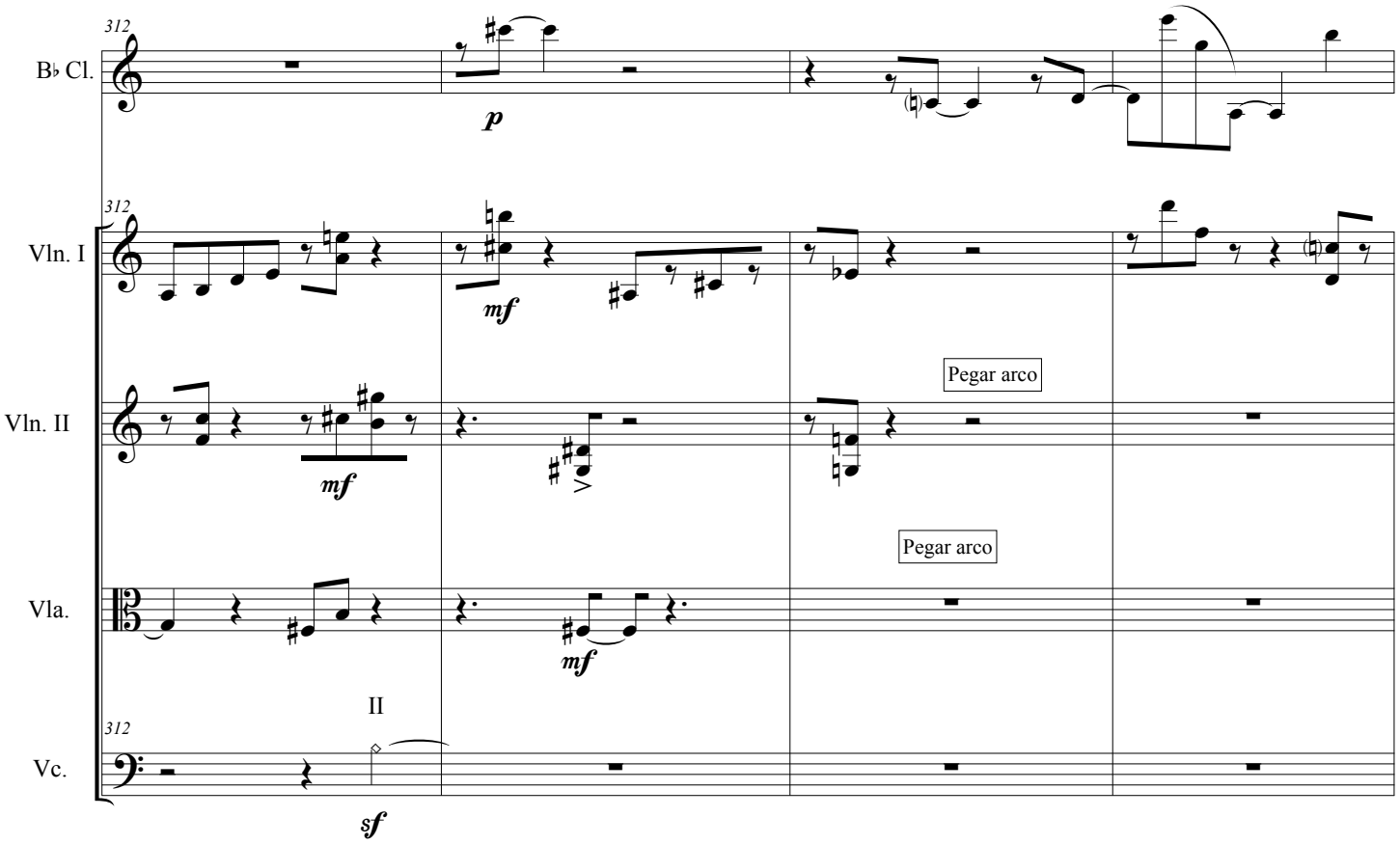

288
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
p
mf
p
dim.
dim.
dim.

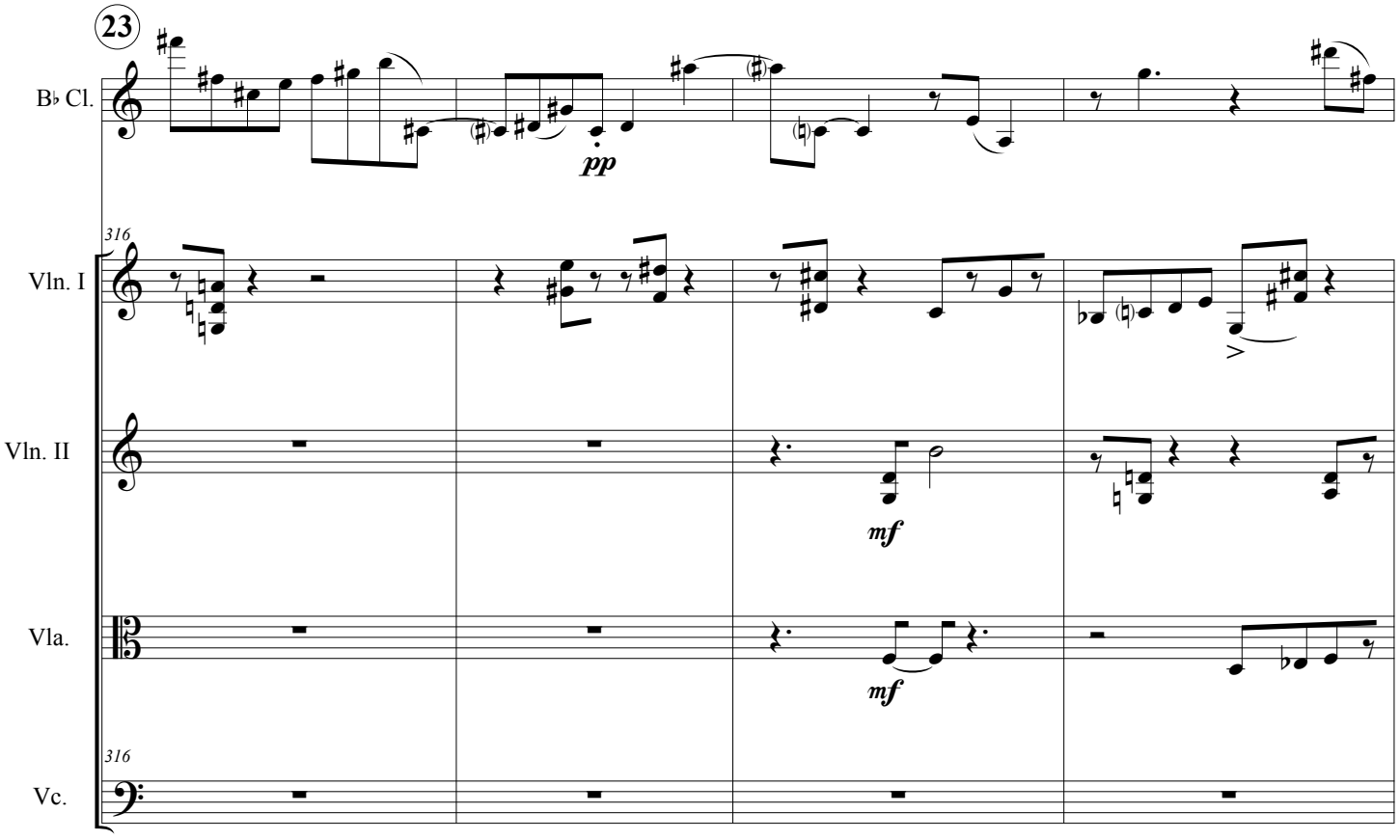

292
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
(X 3)
(p –pp)
mf
p
pp
mf
pp
mf
pp

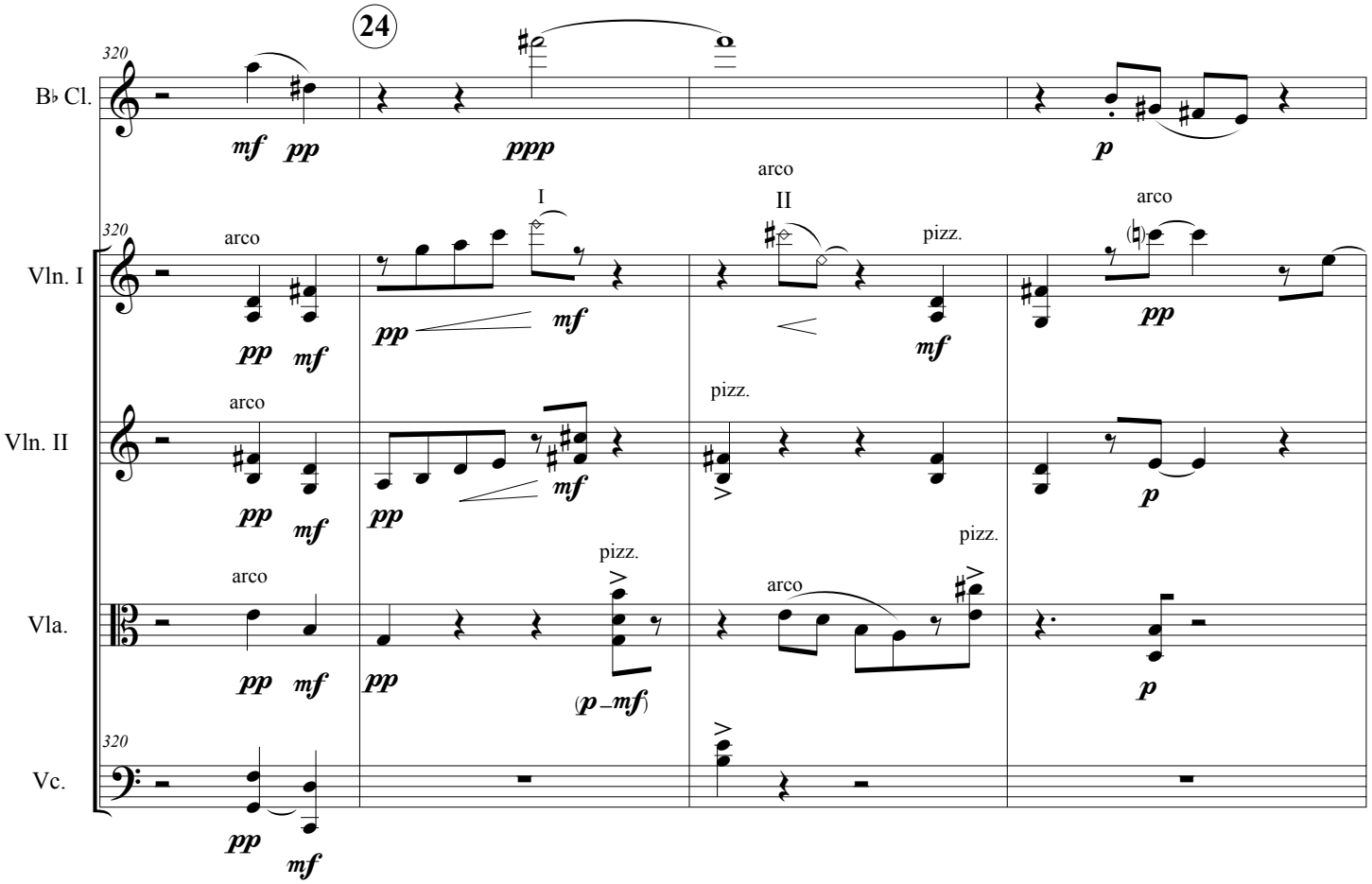

21
296
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
pp
mf pp
mp
(p –pp)
mf
300
(p –mf)

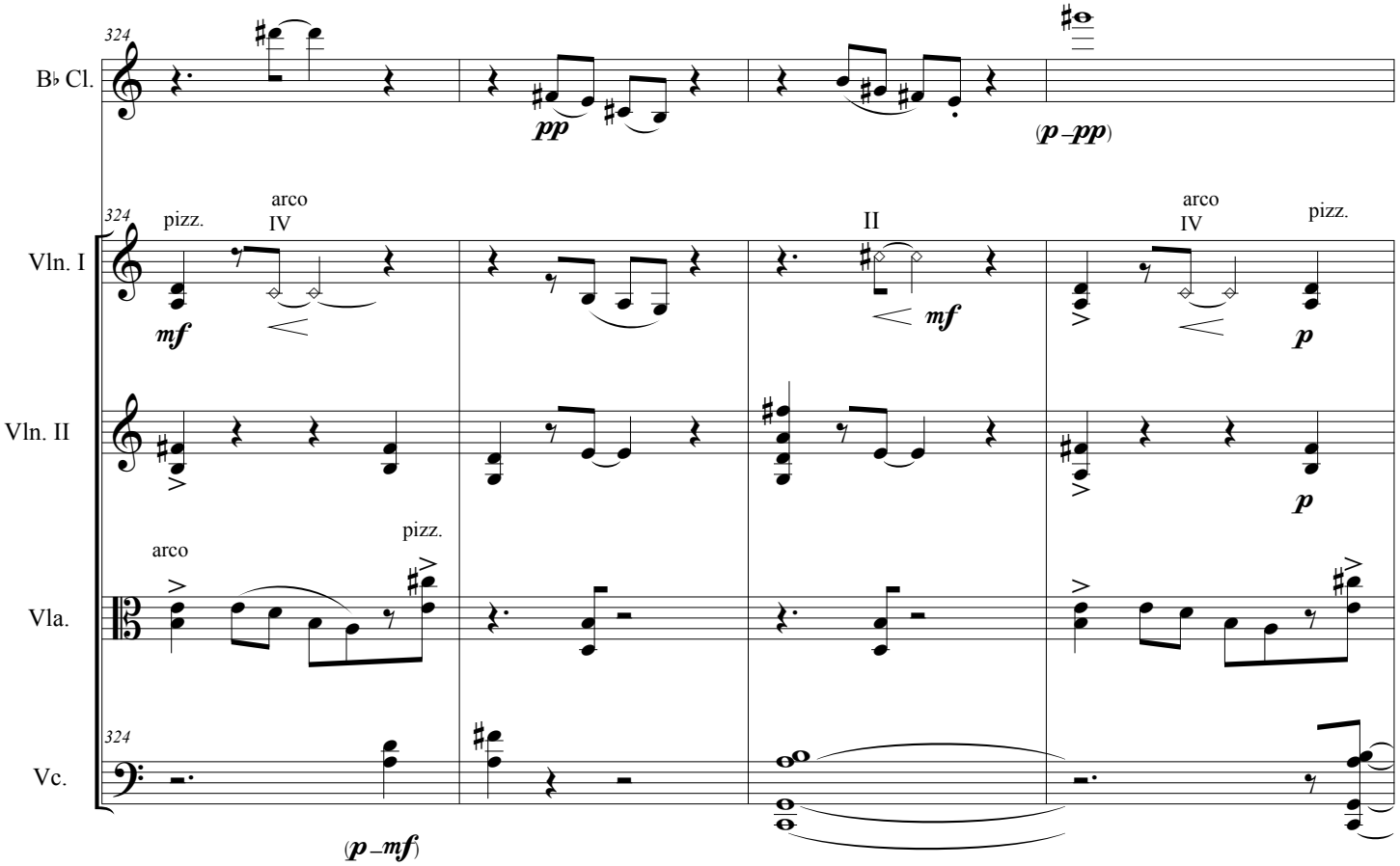

304
B♭ Cl.
dim.
pp
304
Vln. I
Vln. II
Vla.
304
Vc.

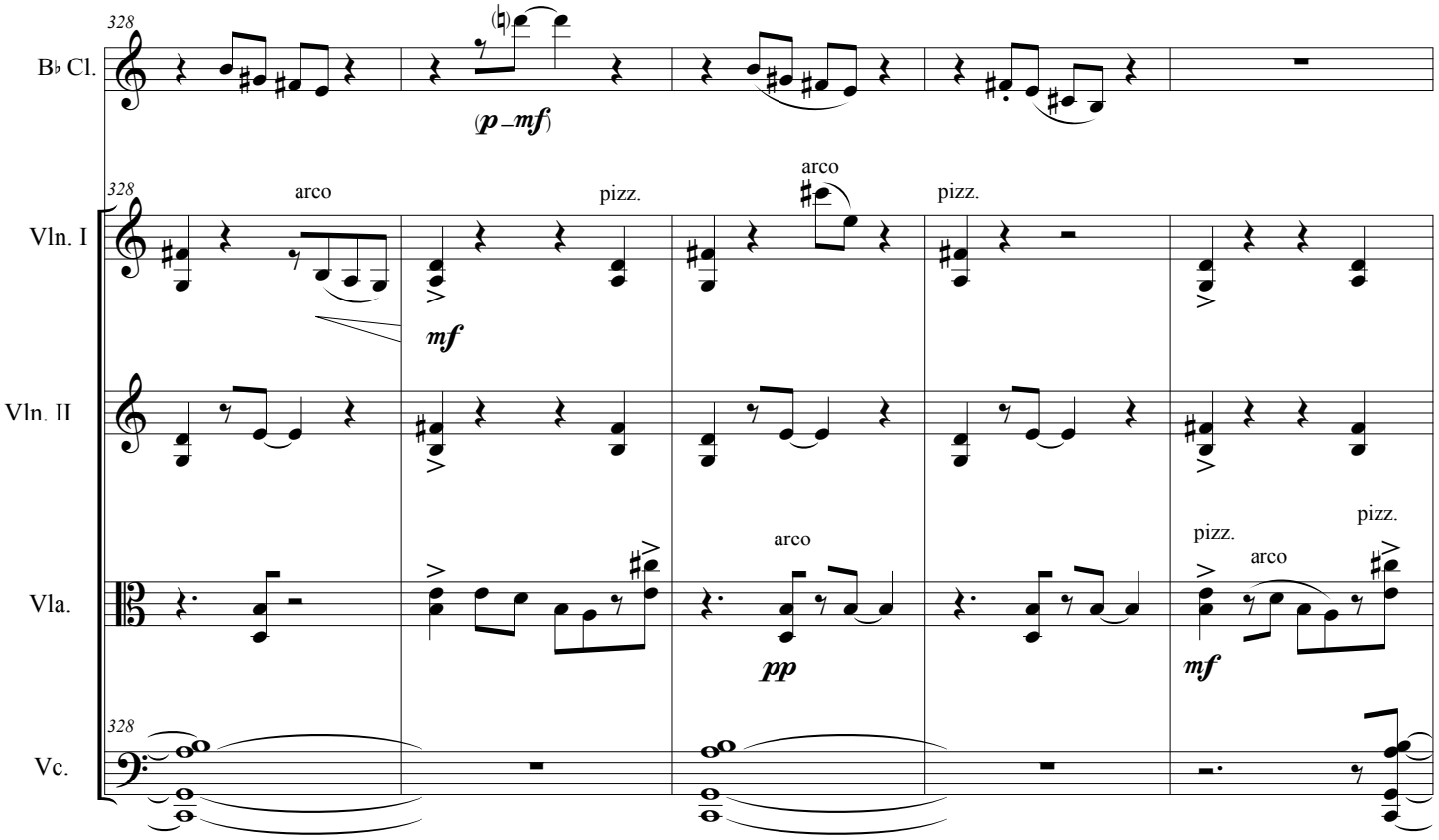

22
308
B♭ Cl.
mf
pp
ppp
308
Vln. I
mf
pp
cresc.
Vln. II
mf
pp
cresc.
Vla.
mf
pp
cresc.
308
Vc.
mf
pp

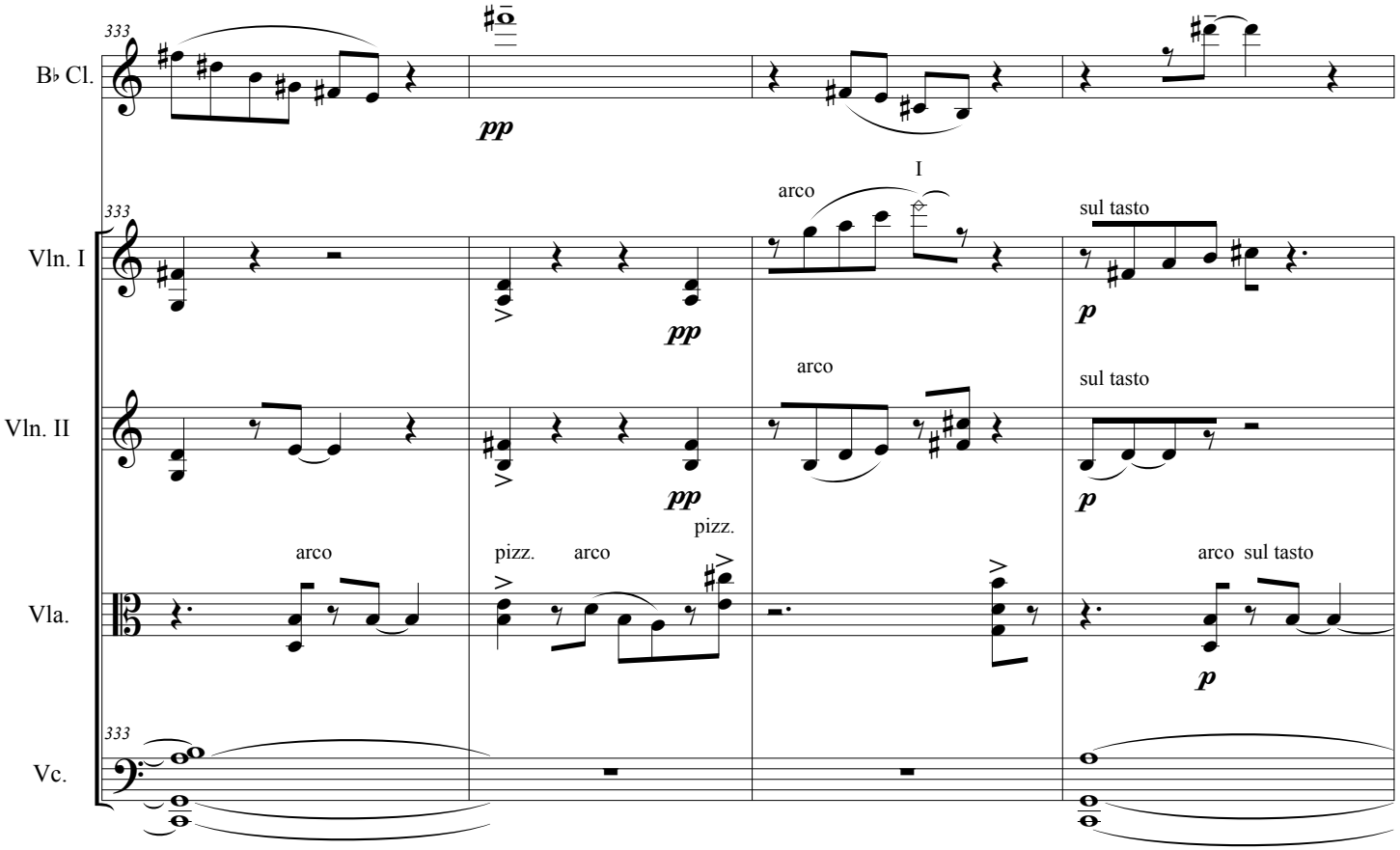

312
B♭ Cl.
p
312
Vln. I
mf
Vln. II
mf
Pegar arco
Pegar arco
Vla.
mf
II
312
Vc.
sf

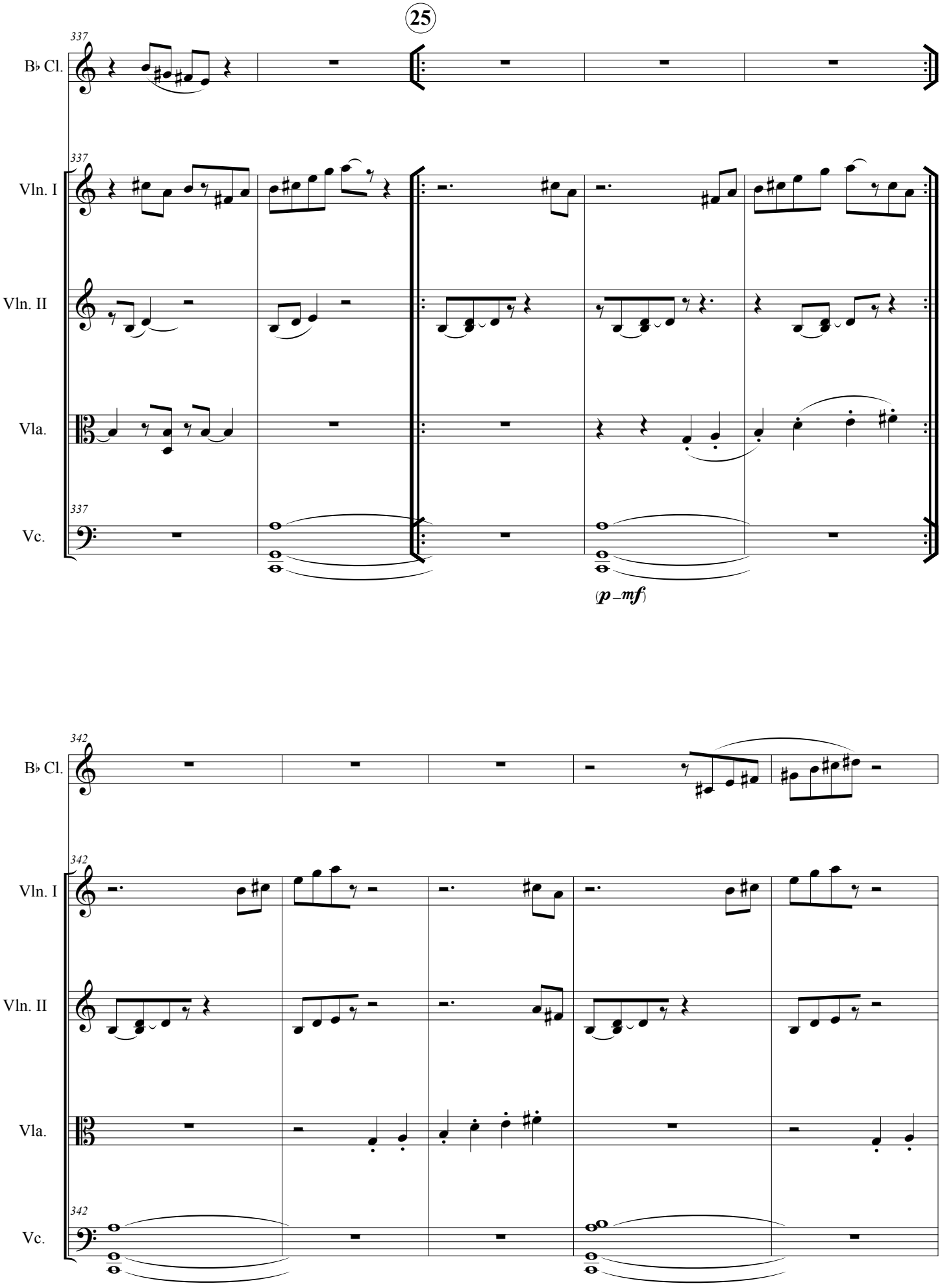

23
B♭ Cl.
pp
316
Vln. I
Vln. II
mf
Vla.
mf
316
Vc.

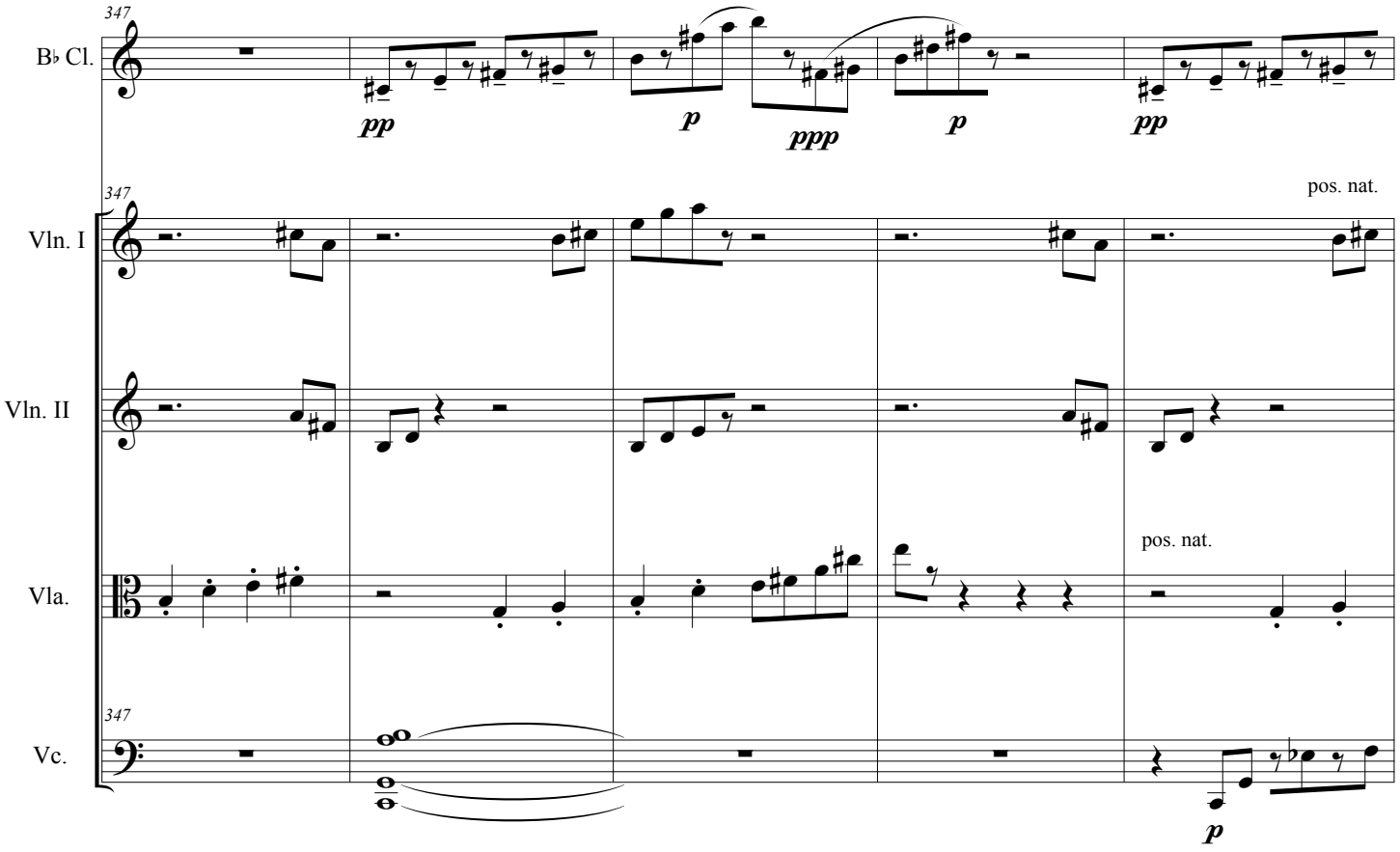

24
320
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
mf pp
ppp
p
arco
I
II
pizz.
pp mf
(p – mf)

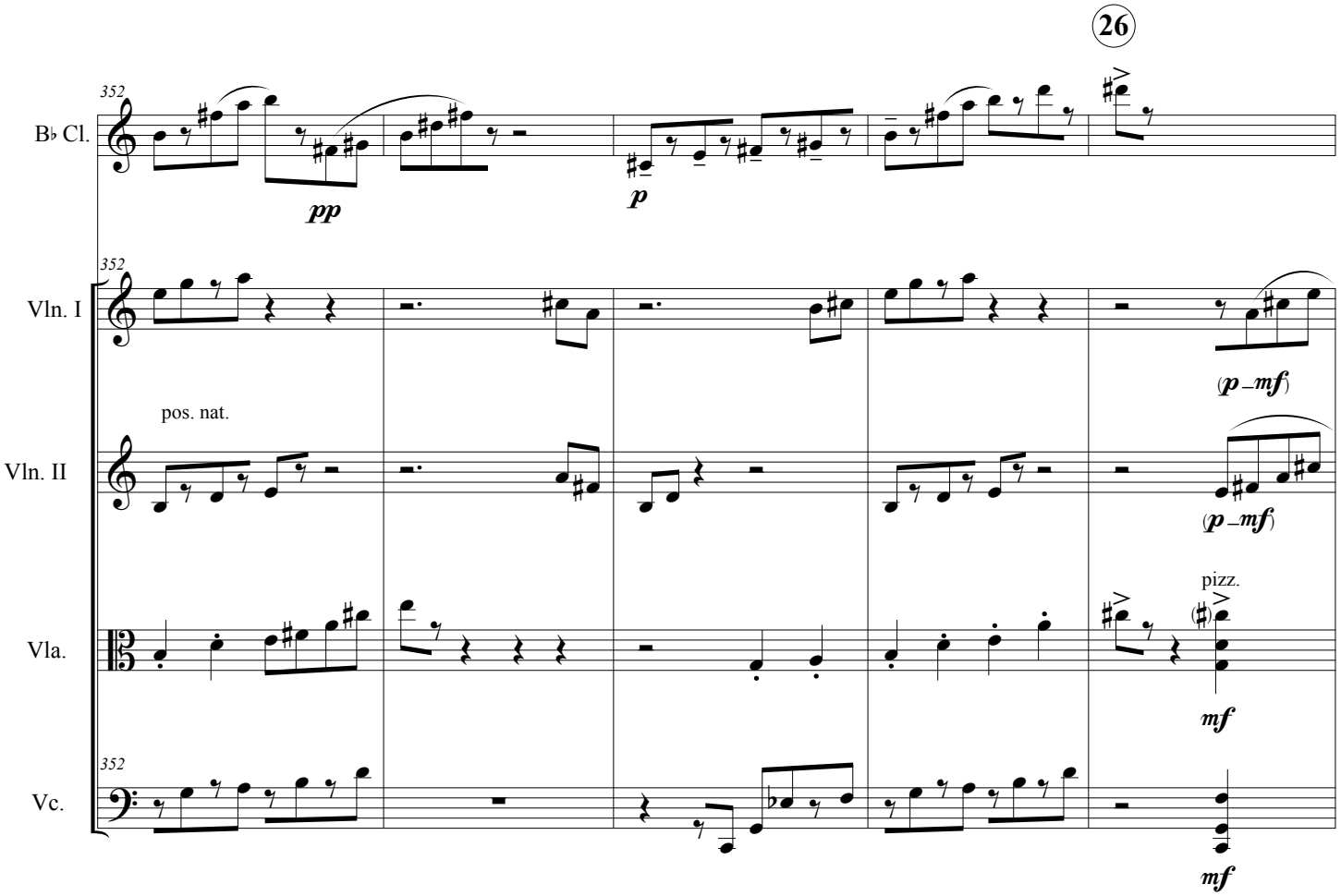

324
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
pp
(p – pp)
pizz.
arco
IV
II
mf
p
(p – mf)

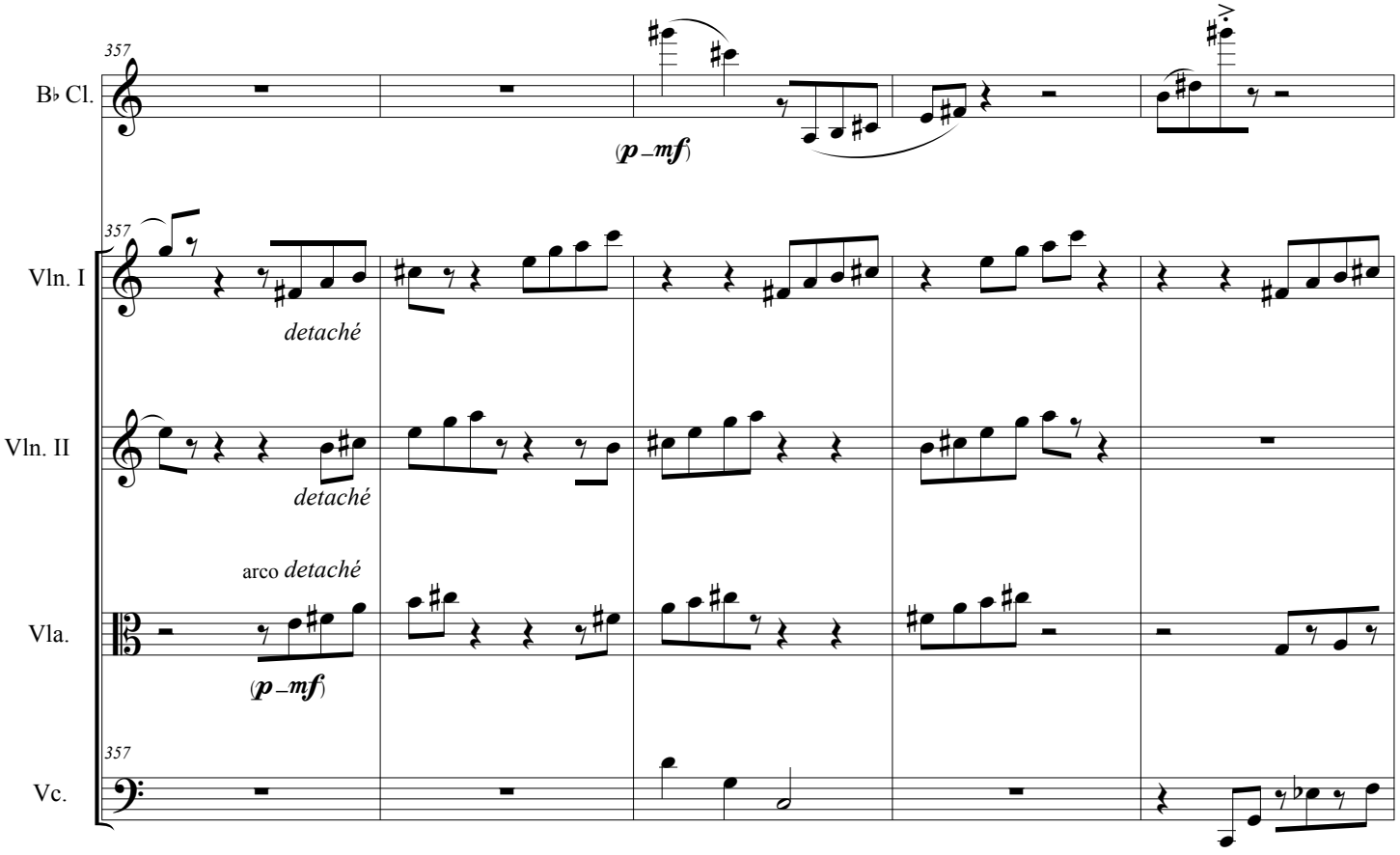

328
B♭ Cl.
(p – mf)
328
Vln. I
arco
pizz.
arco
pizz.
mf
Vln. II
Vla.
arco
pizz.
arco
pizz.
pp
mf
328
Vc.

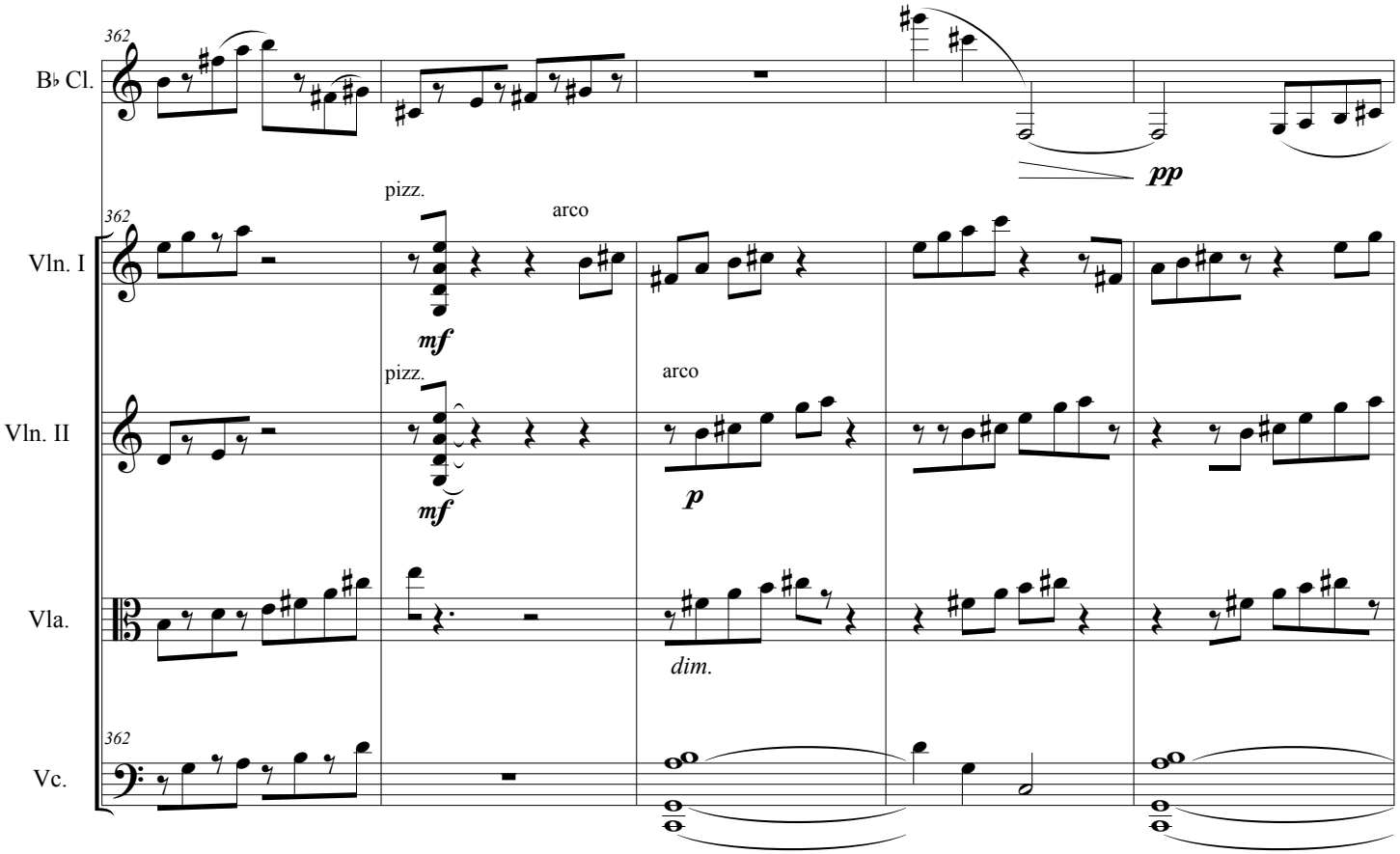

333
B♭ Cl.
pp
333
Vln. I
arco
I
sul tasto
pp
p
Vln. II
arco
sul tasto
pp
p
Vla.
arco
pizz.
arco
pizz.
arco sul tasto
p
333
Vc.

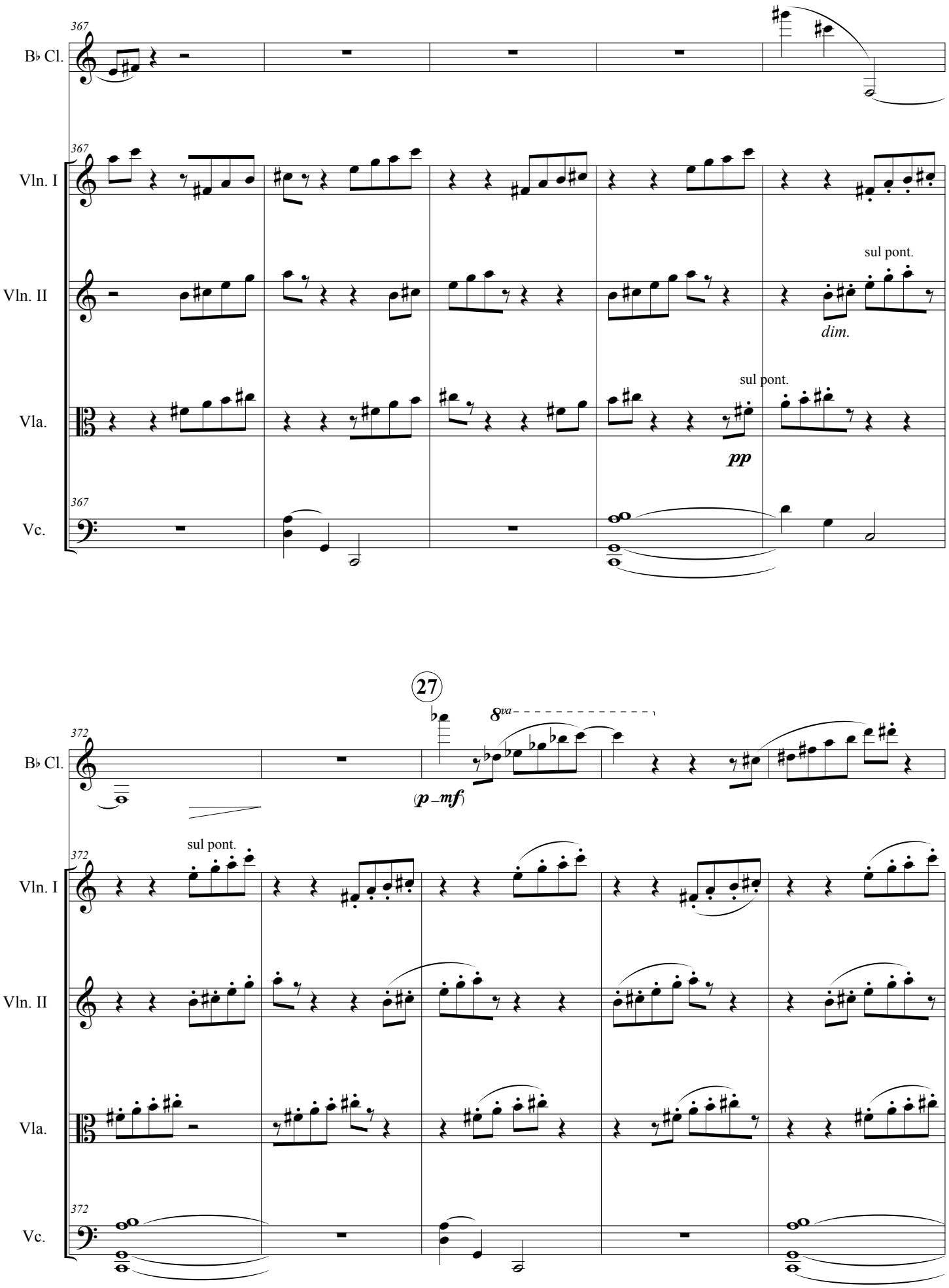

25
337
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
(p – mf)
342

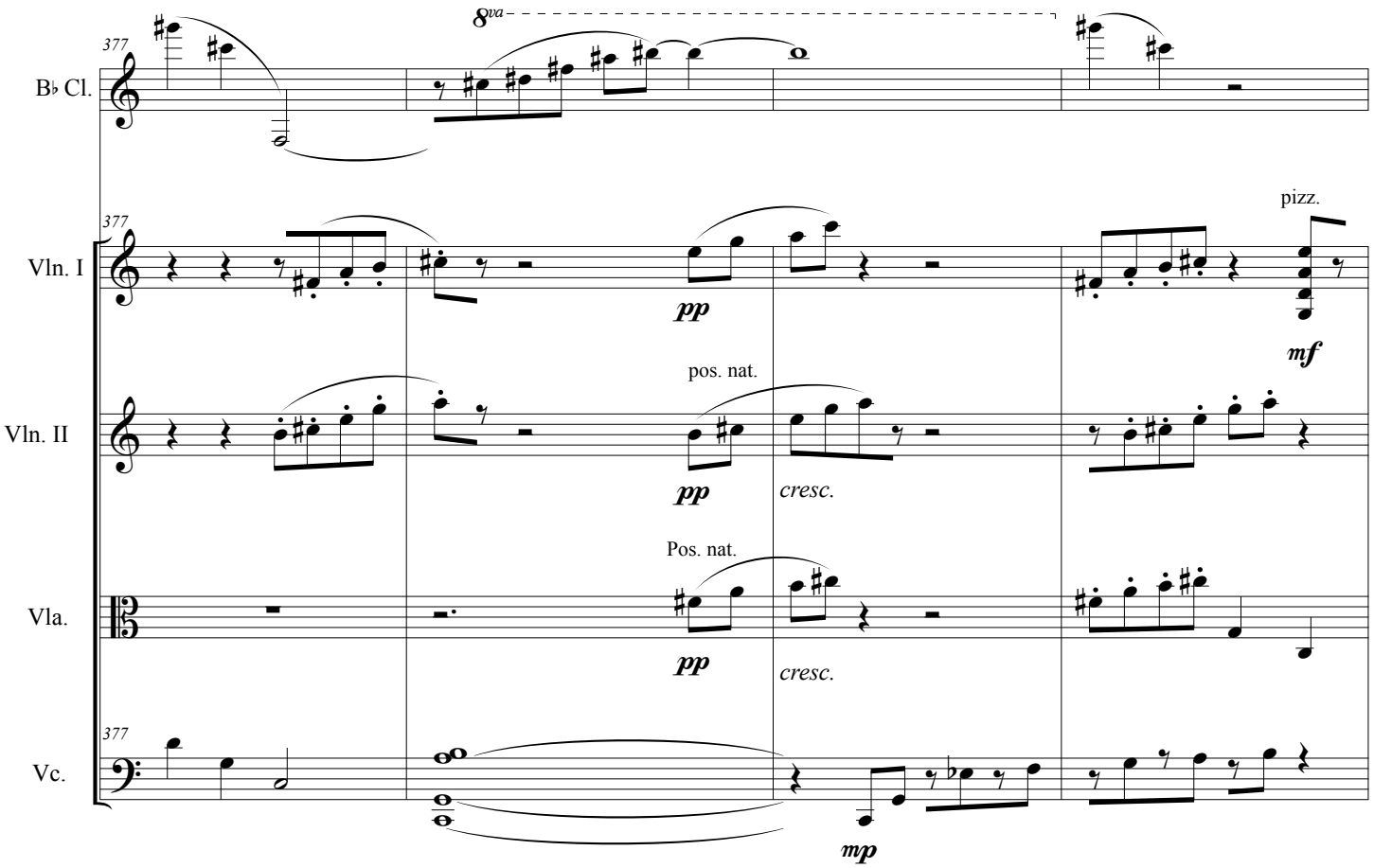

347
B♭ Cl.
pp
p
ppp
p
pp
347
Vln. I
pos. nat.
Vln. II
Vla.
pos. nat.
347
Vc.
p

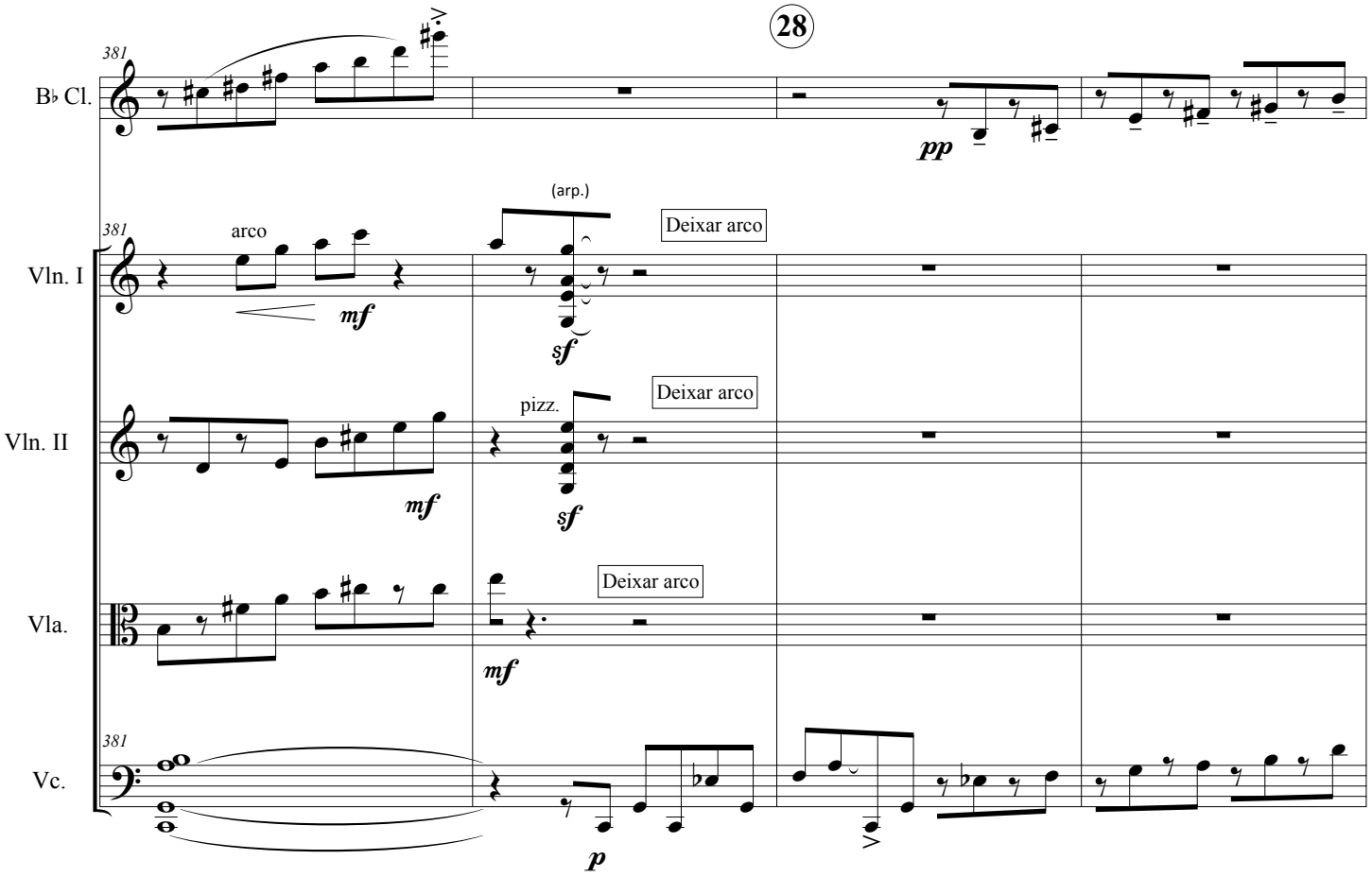

26
352
B♭ Cl.
pp
p
352
Vln. I
(p – mf)
pos. nat.
Vln. II
(p – mf)
pizz.
Vla.
mf
352
Vc.
mf

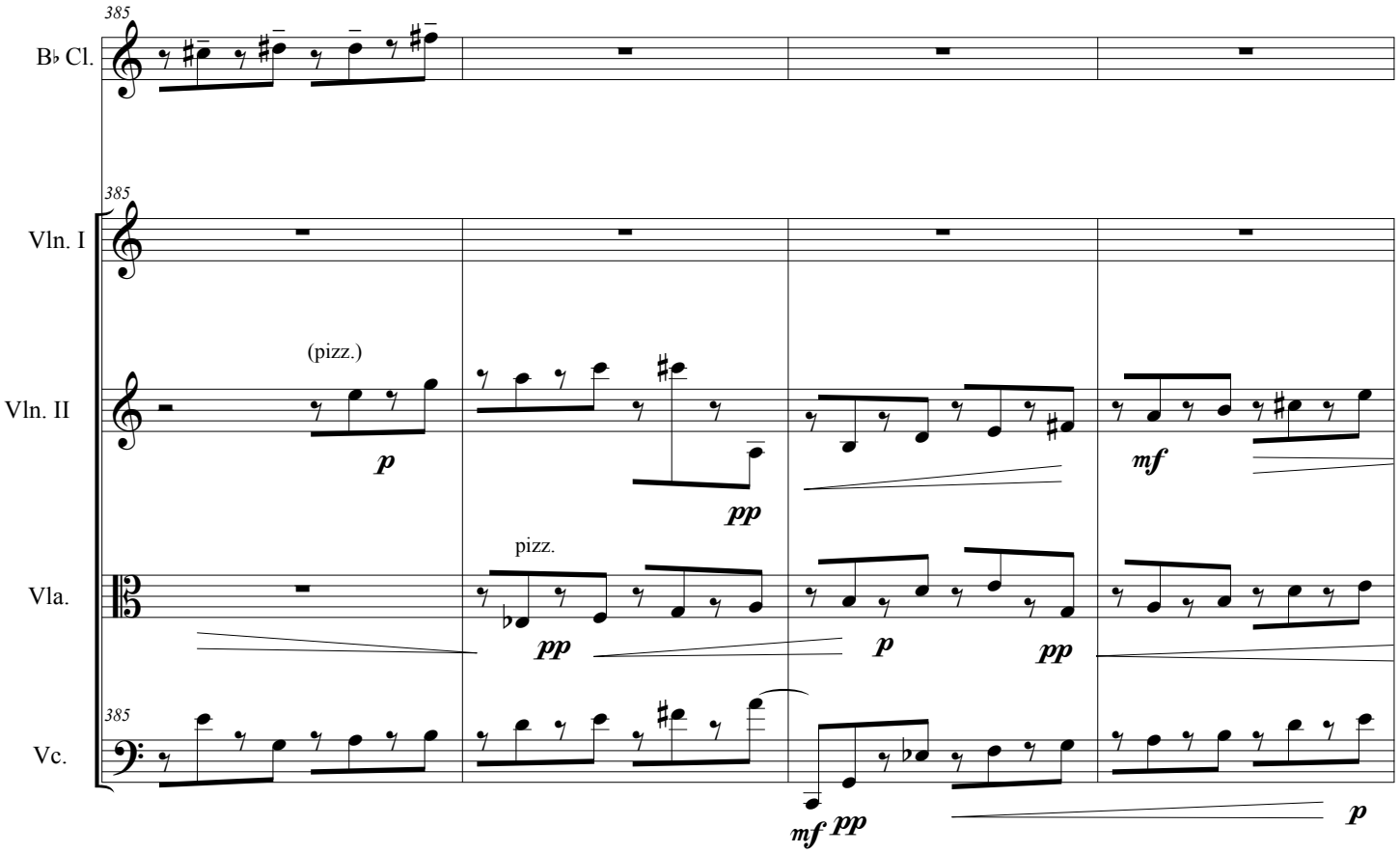

357
B♭ Cl.
(p –mf)
357
Vln. I
detaché
Vln. II
detaché
arco detaché
Vla.
(p –mf)
357
Vc.

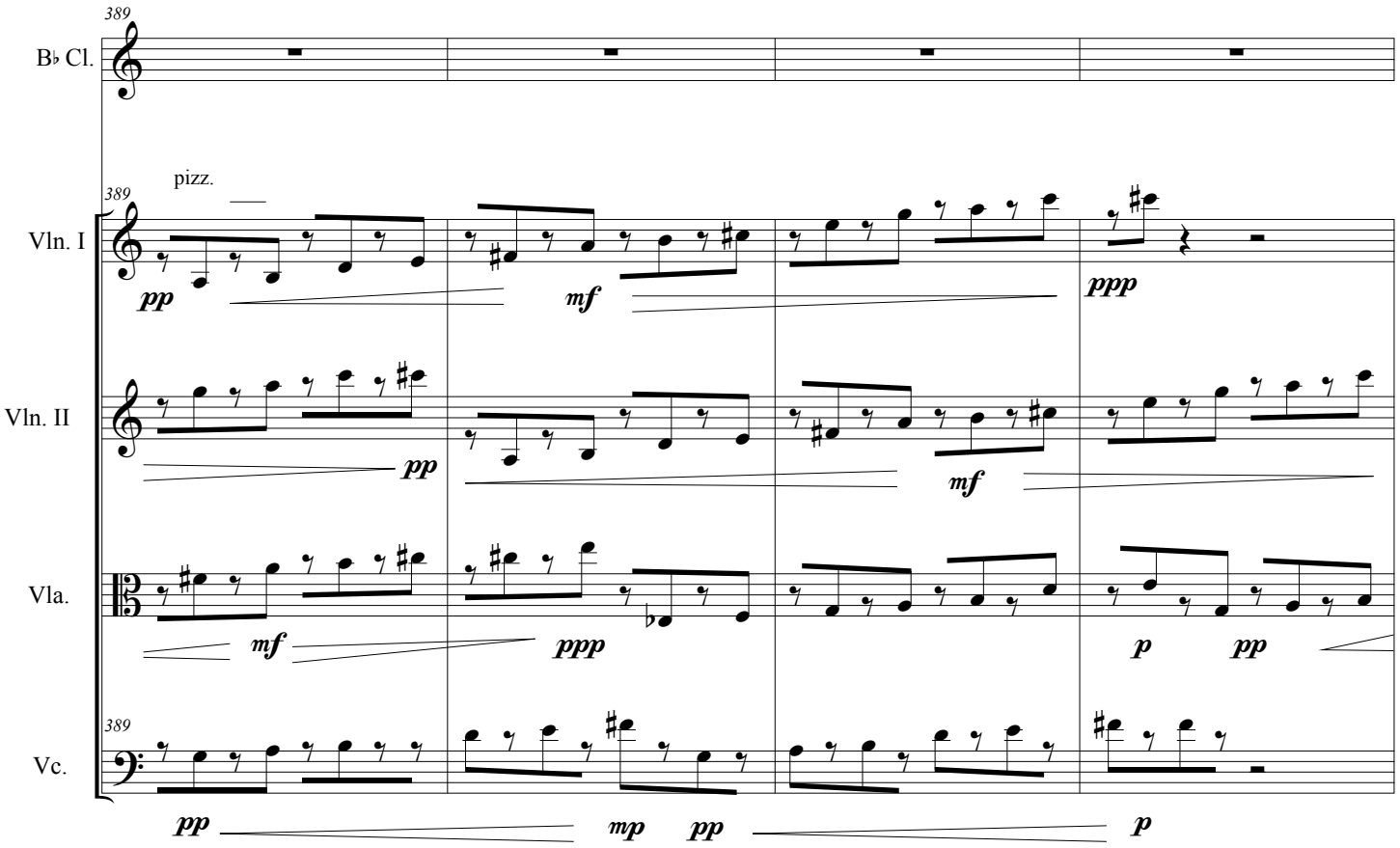

362
B♭ Cl.
pp
362
pizz.
arco
Vln. I
mf
pizz.
arco
Vln. II
mf
p
Vla.
dim.
362
Vc.

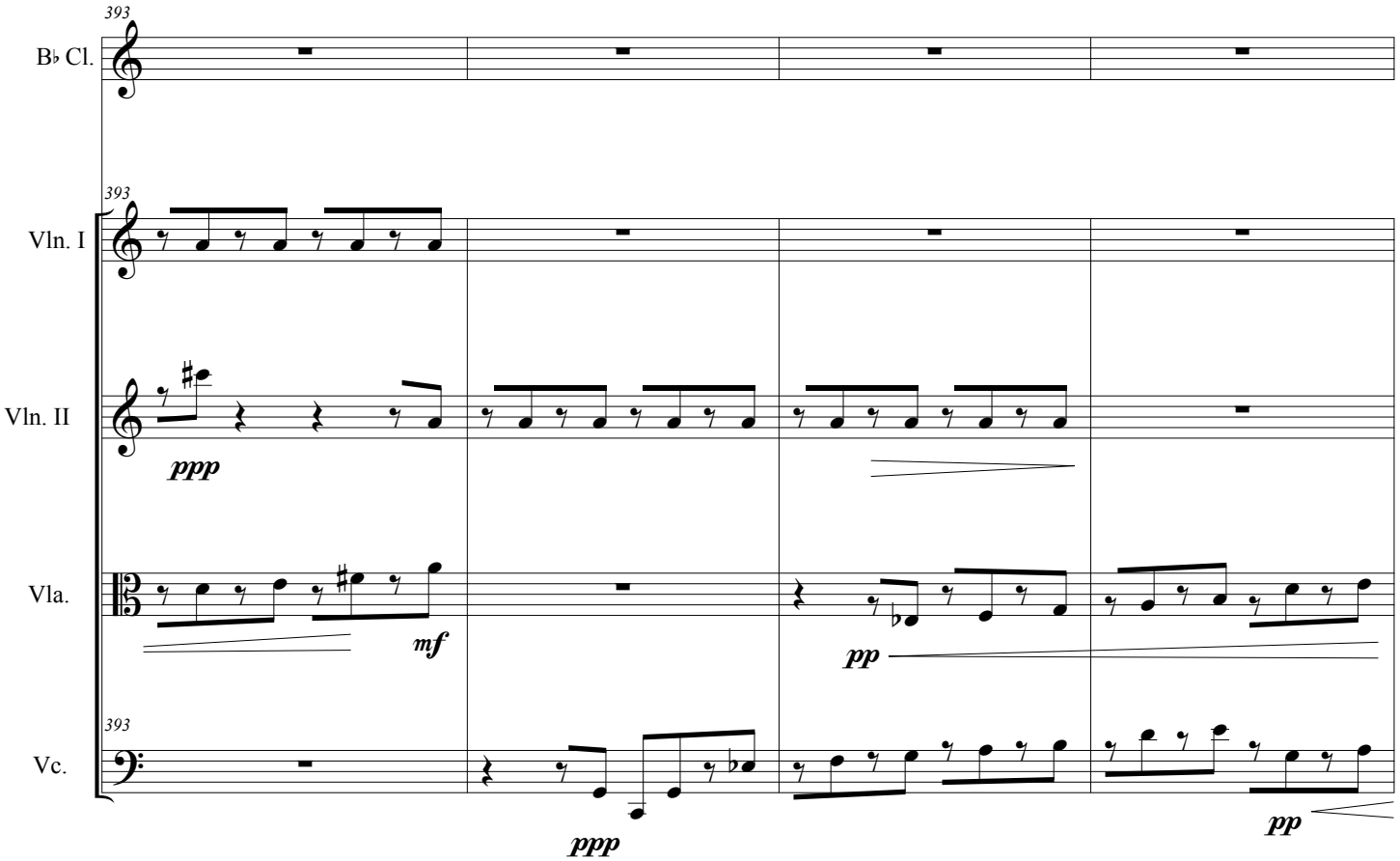

367
B♭ Cl.
Vln. I
Vln. II
sul pont.
dim.
Vla.
sul pont.
pp
Vc.
27
372
8va
(p – mf)
sul pont.

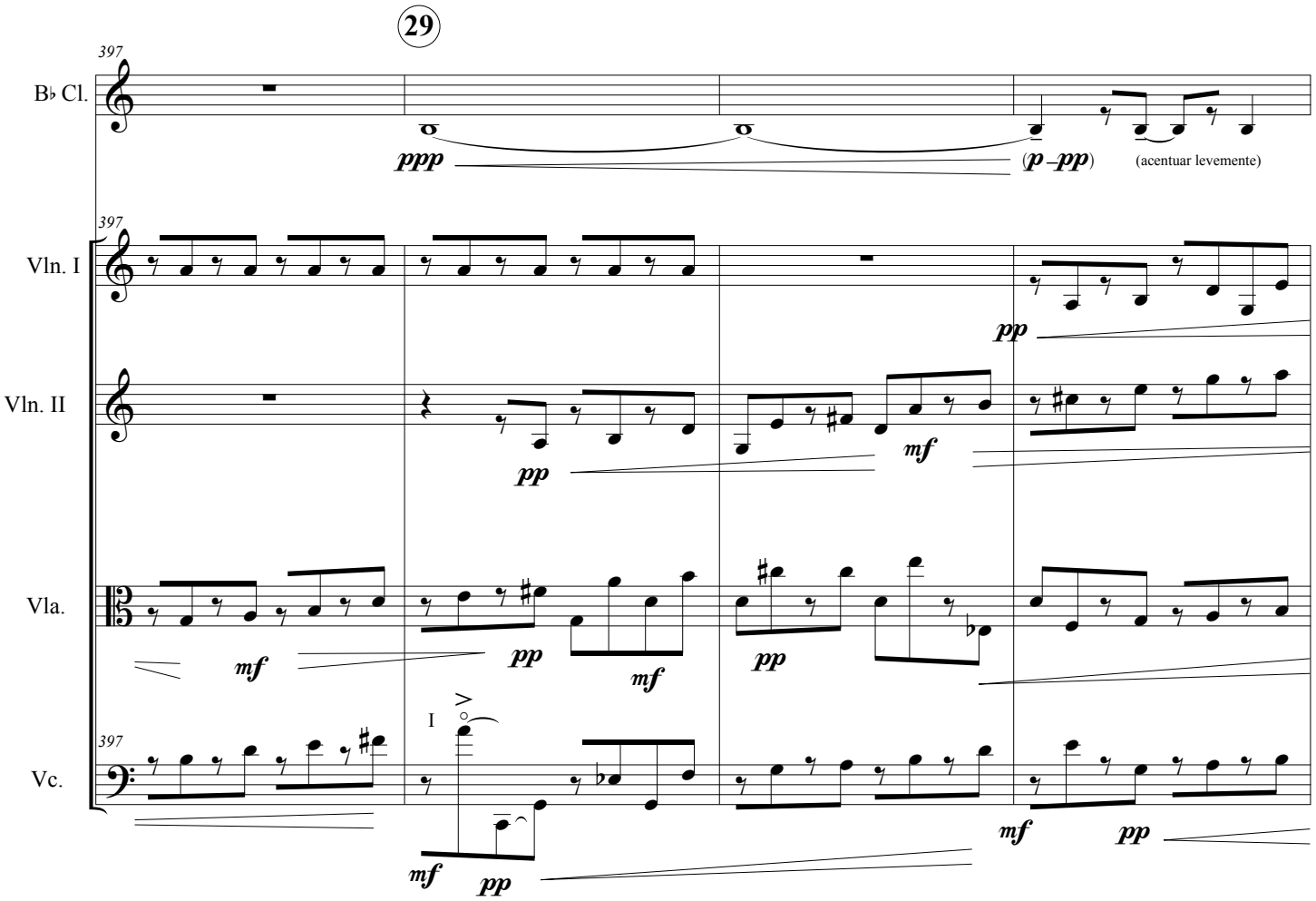

8va
377
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
pizz.
pos. nat.
Pos. nat.
pp
mf
cresc.
mp

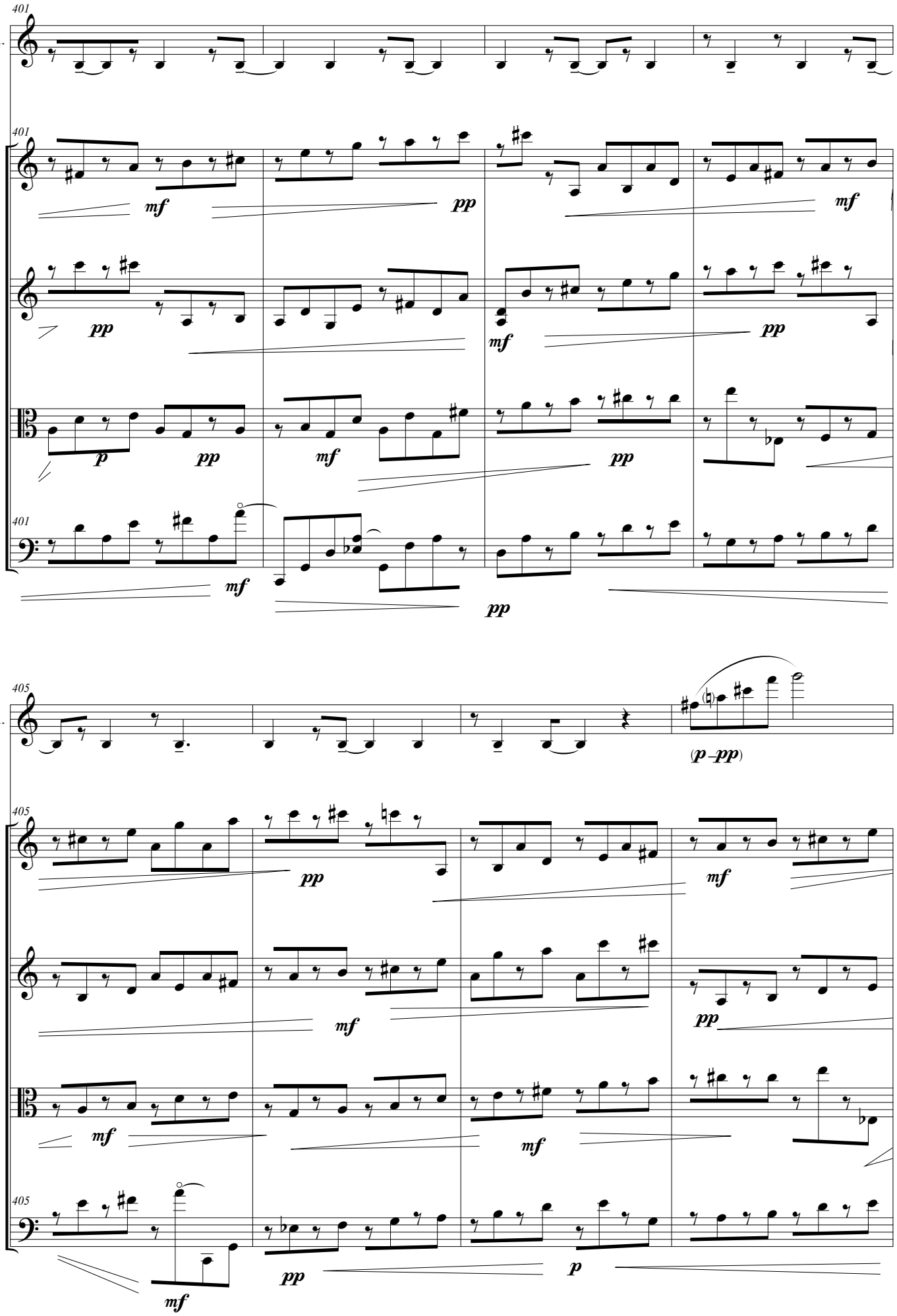

28
381
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
arco
(arp.)
pizz.
Deixar arco
pp
mf
sf
p

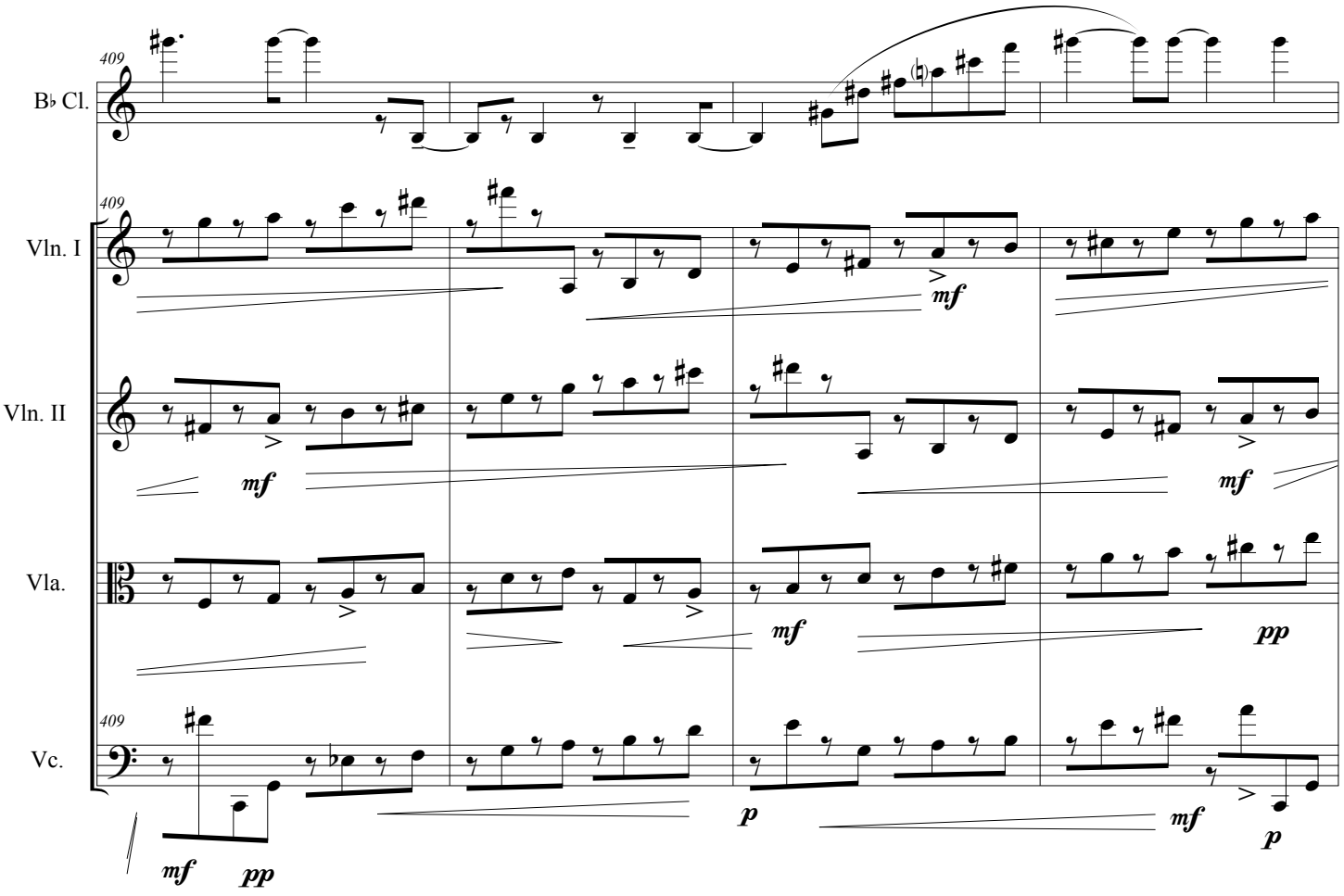

385
B♭ Cl.
385
Vln. I
(pizz.)
Vln. II
p
pp
mf
pizz.
Vla.
pp
p
pp
385
Vc.
mf pp
p

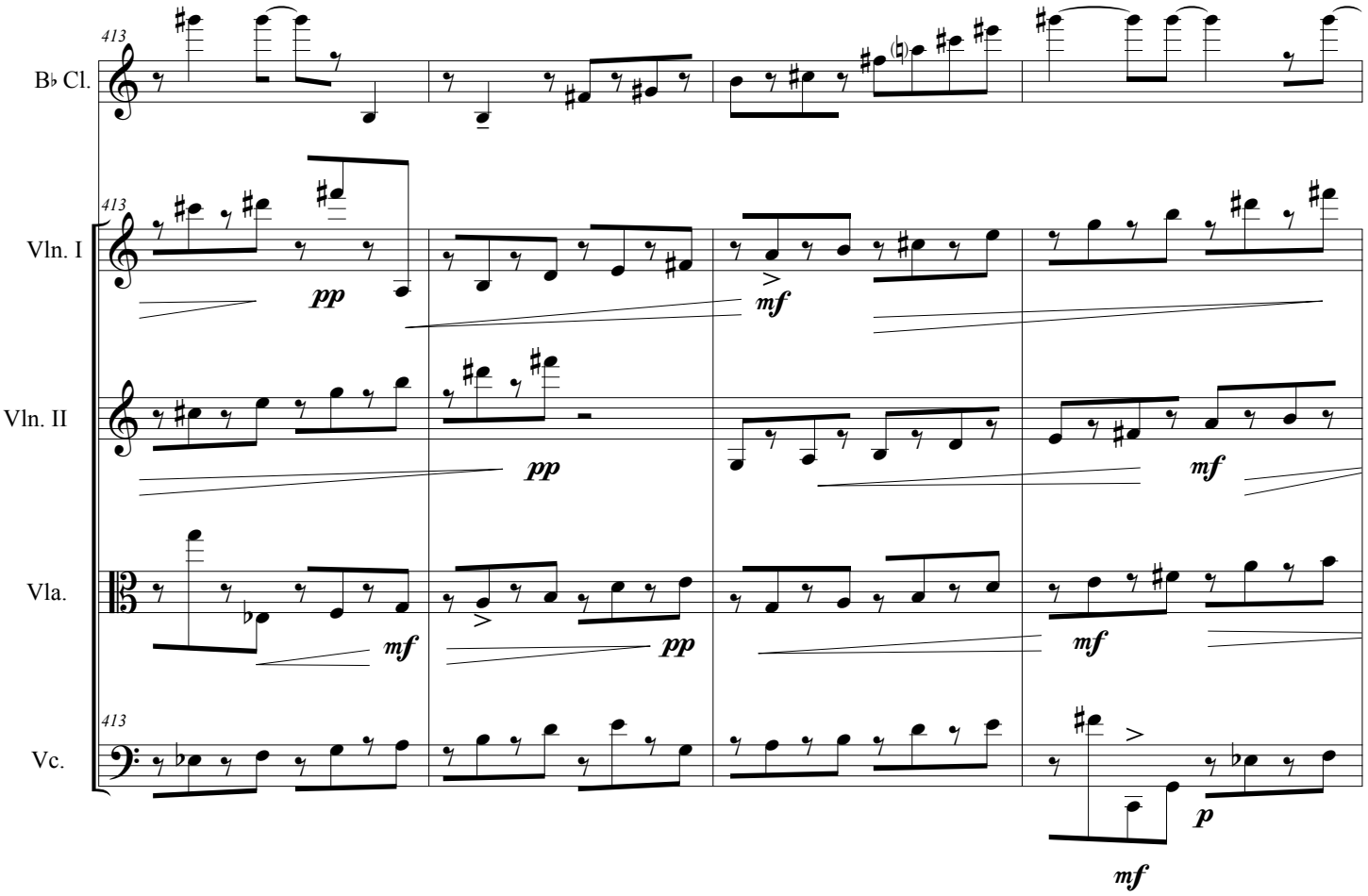

389
B♭ Cl.
pizz.
389
Vln. I
pp
mf
ppp
Vln. II
pp
mf
Vla.
mf
ppp
p
pp
389
Vc.
pp
mp
pp
p

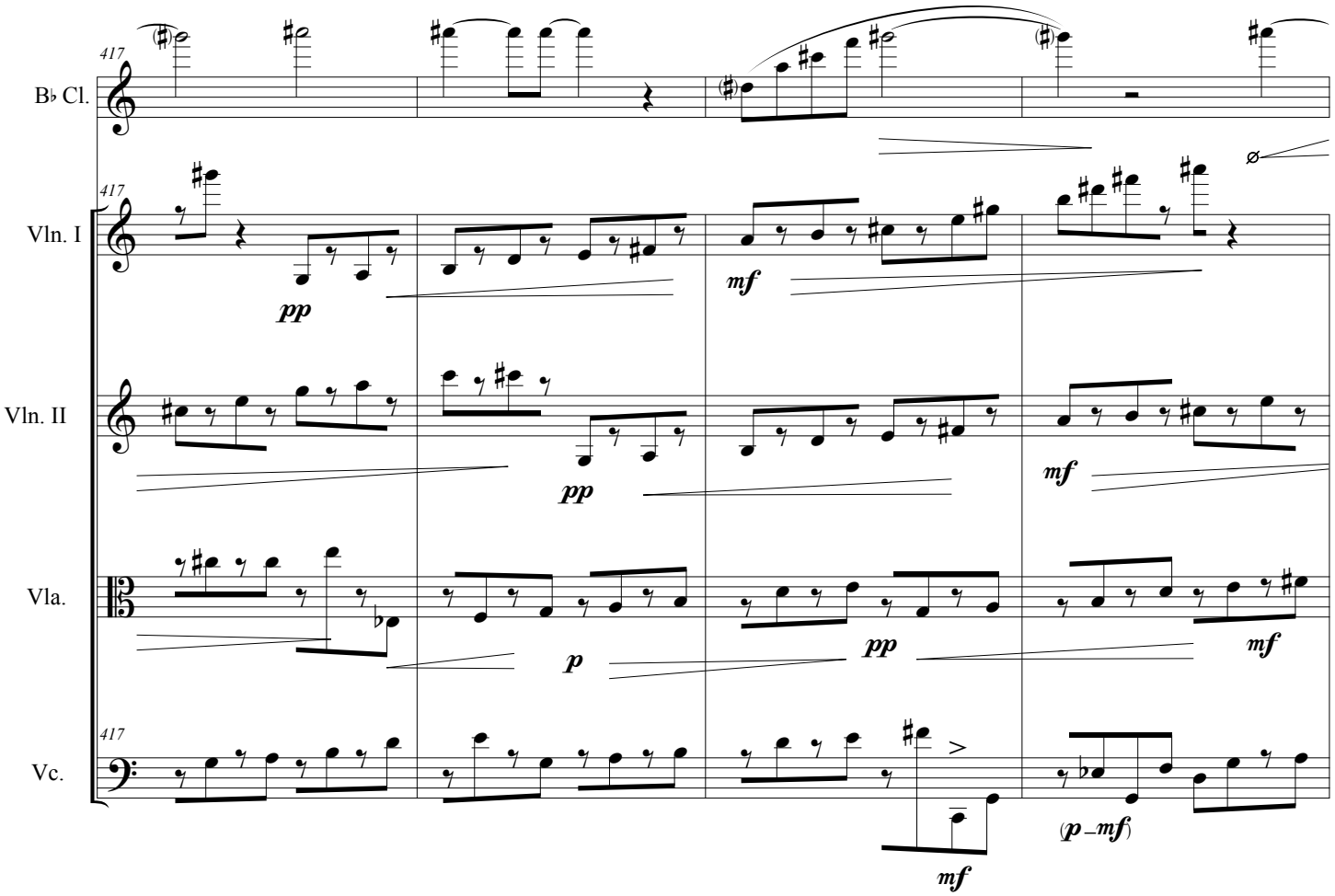

393
B♭ Cl.
393
Vln. I
Vln. II
ppp
Vla.
mf
pp
393
Vc.
ppp
pp

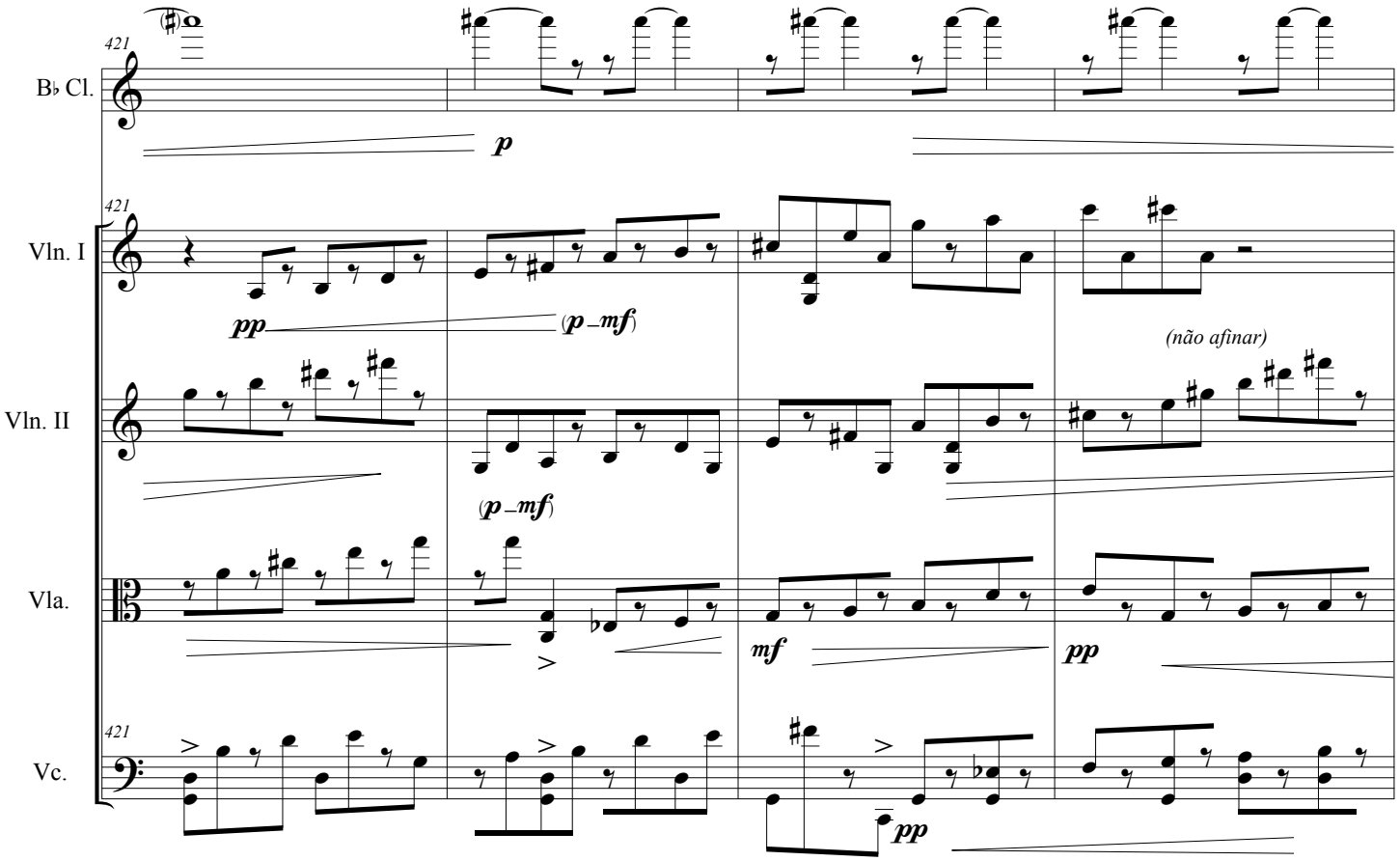

29
397
B♭ Cl.
ppp
(p – pp)
(acentuar levemente)
397
Vln. I
pp
Vln. II
pp
mf
Vla.
mf
pp
mf
pp
397
Vc.
I
mf
pp
mf
pp

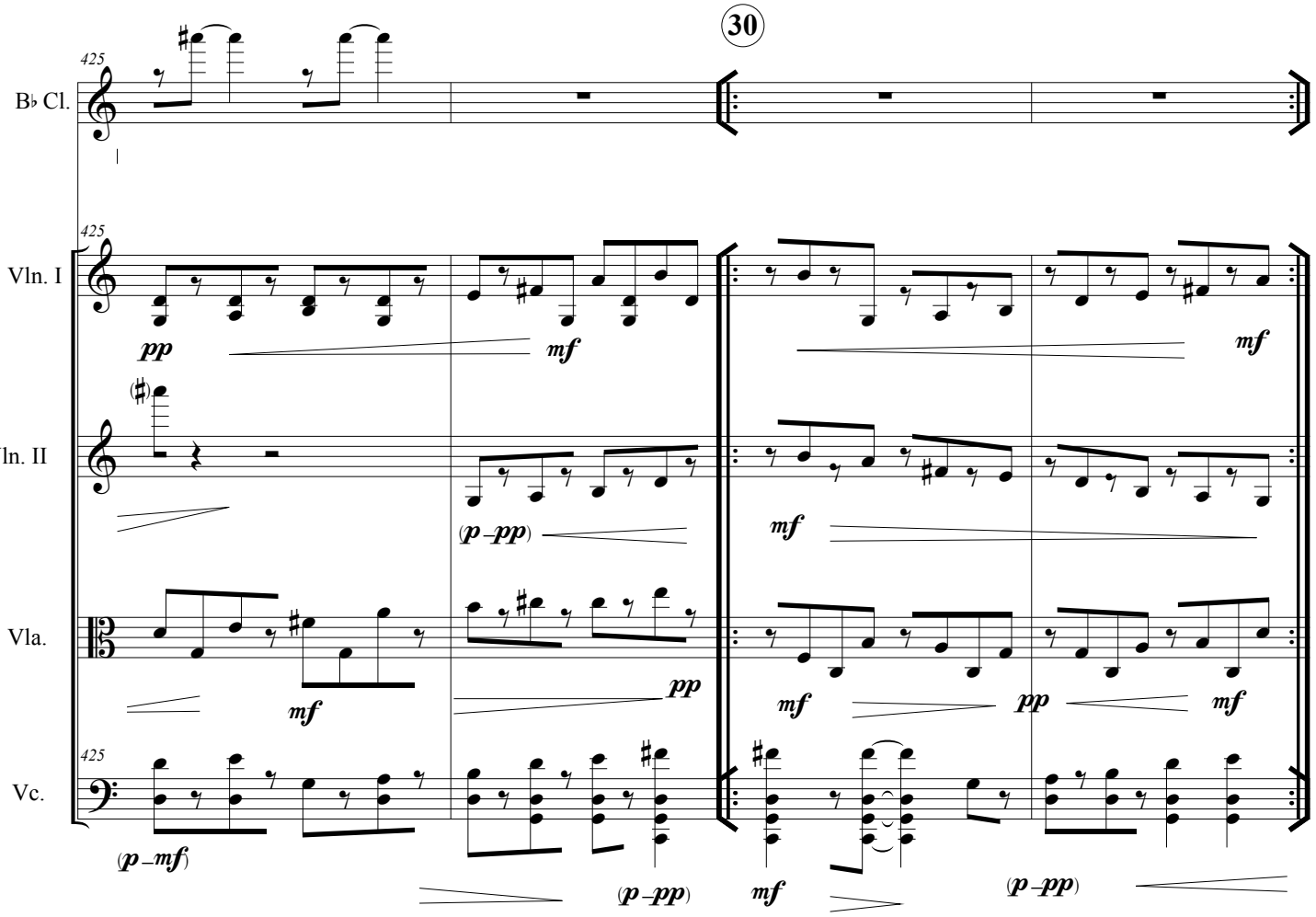

401
B♭ Cl.
401
Vln. I
mf
pp
mf
Vln. II
pp
mf
pp
Vla.
p
pp
mf
pp
401
Vc.
mf
pp
405
B♭ Cl.
(p – pp)
405
Vln. I
pp
mf
Vln. II
mf
pp
Vla.
mf
mf
405
Vc.
mf
pp
p

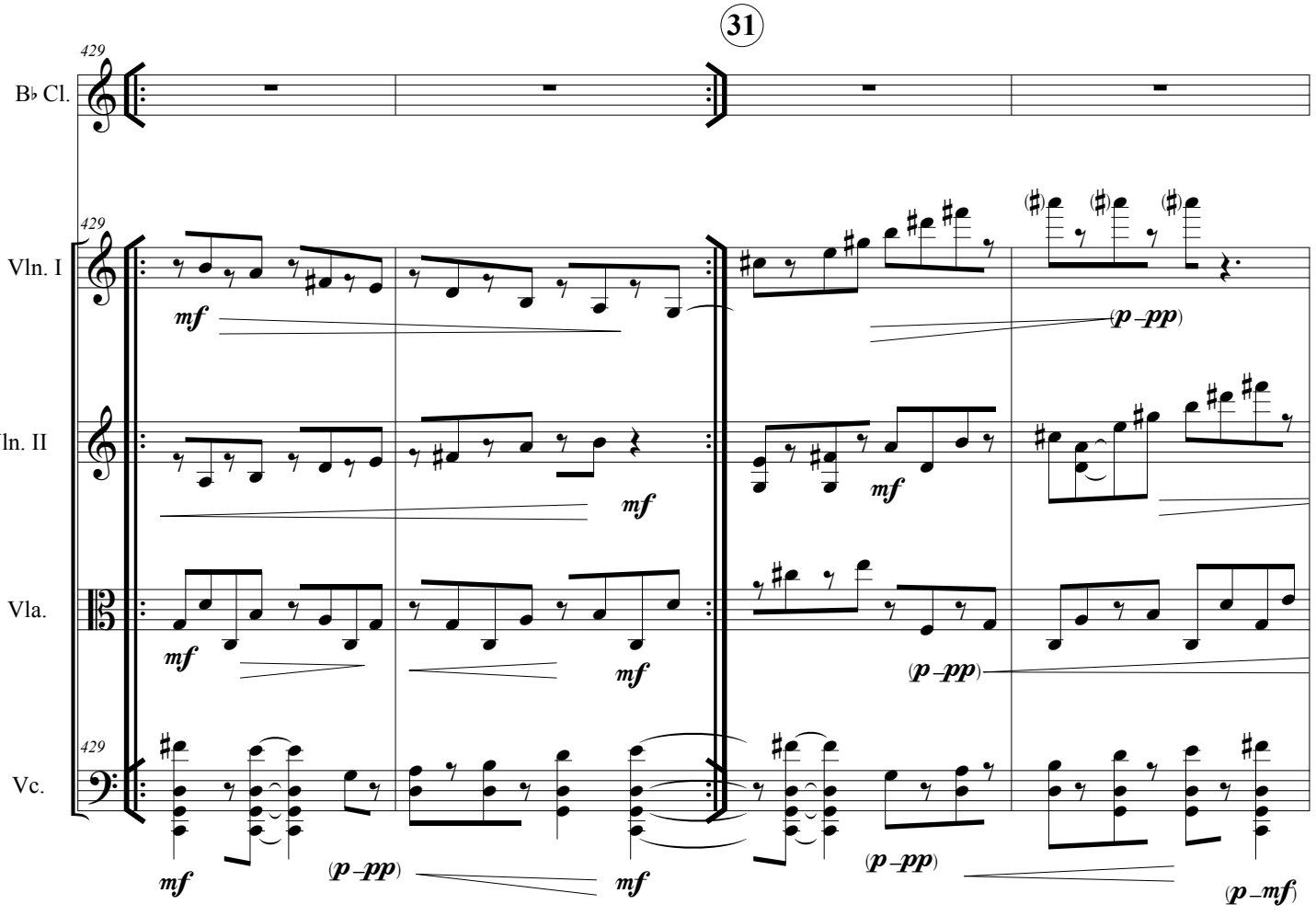

409
B♭ Cl.
409
Vln. I
Vln. II
Vla.
409
Vc.
mf
pp
mf
mf
mf
pp
p
mf
p

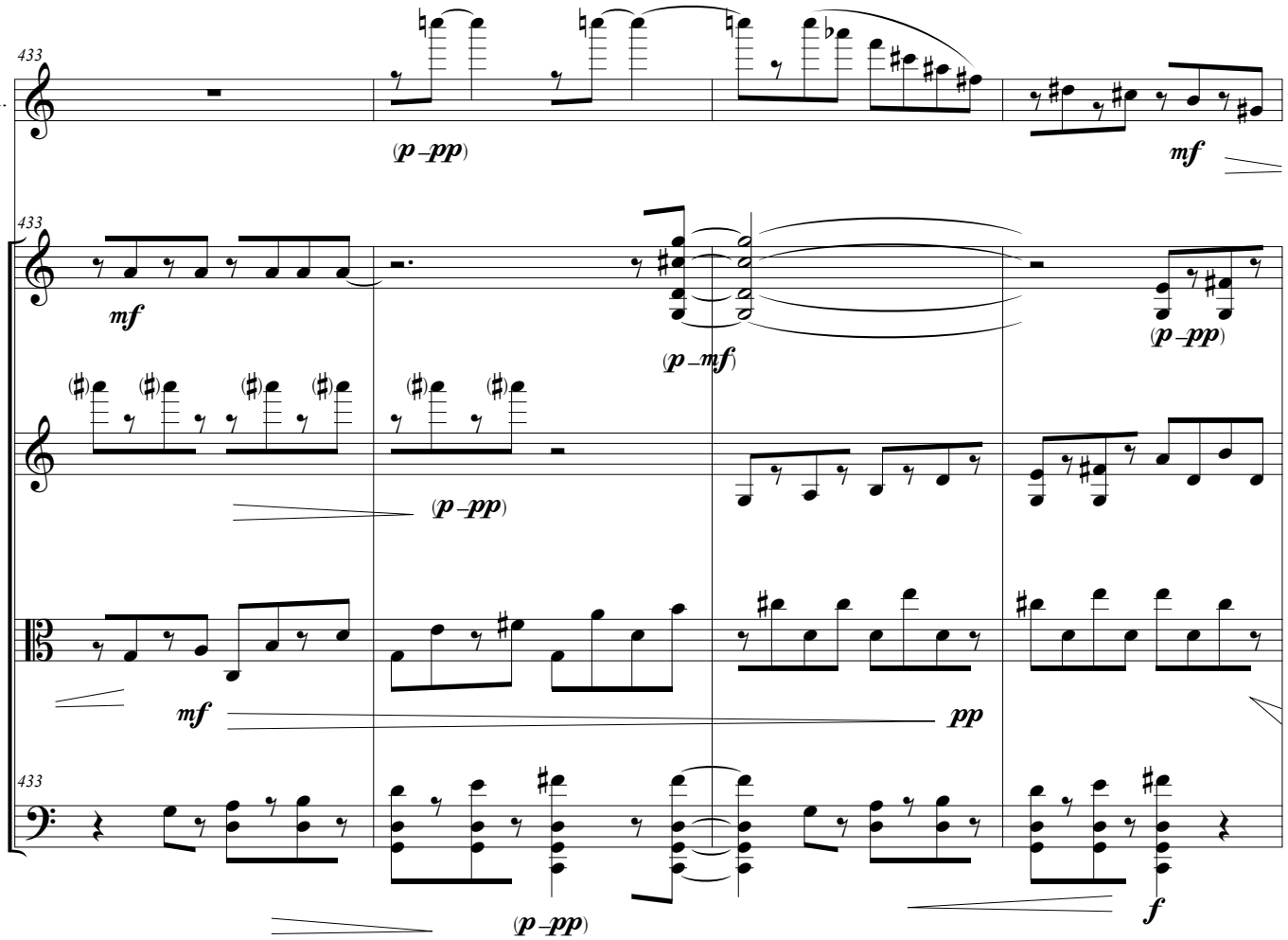

413
B♭ Cl.
413
Vln. I
Vln. II
Vla.
413
Vc.
pp
mf
pp
mf
mf
pp
mf
p
mf

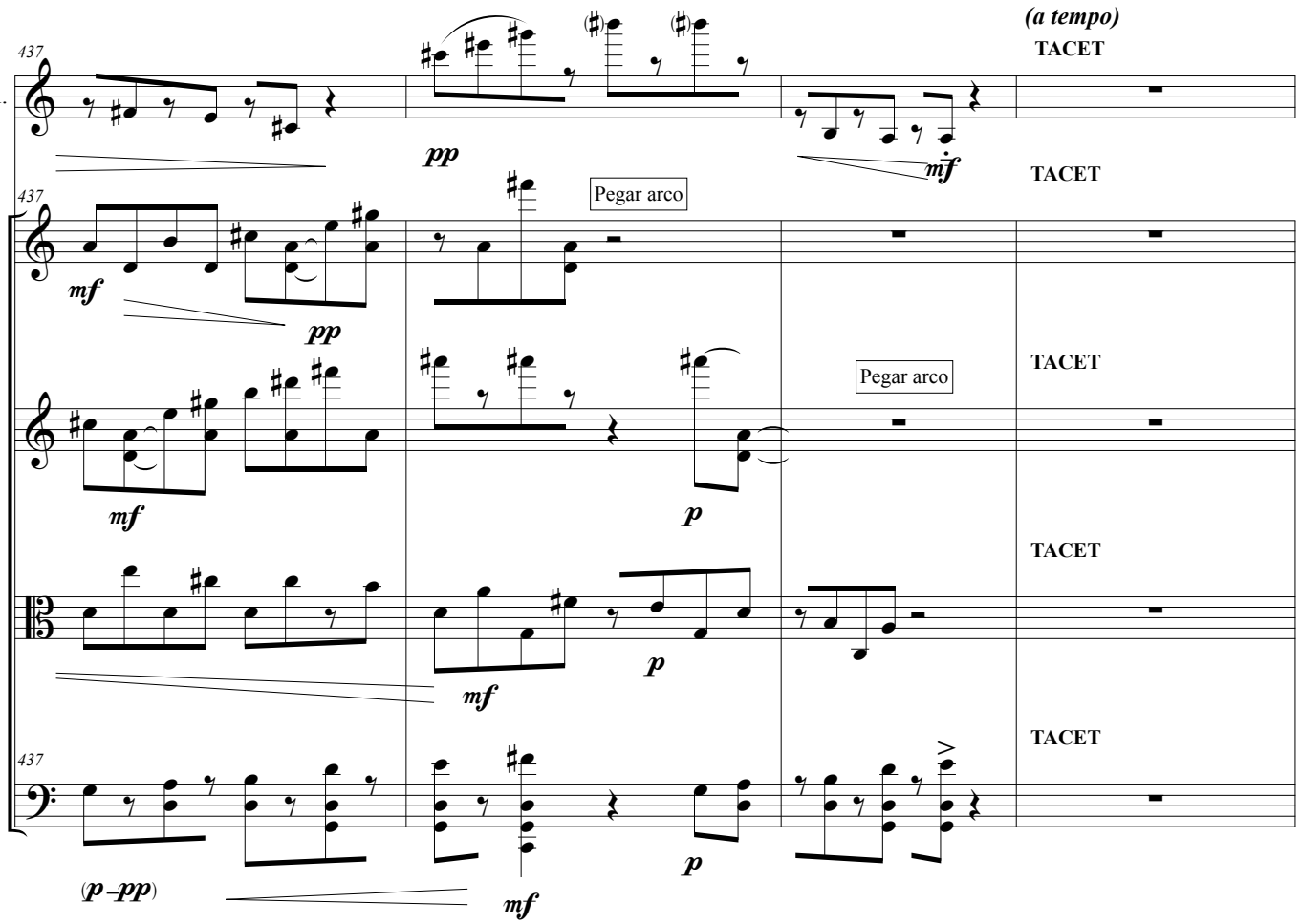

417
B♭ Cl.
417
Vln. I
pp
mf
Vln. II
pp
mf
Vla.
p
pp
mf
417
Vc.
mf
(p–mf)

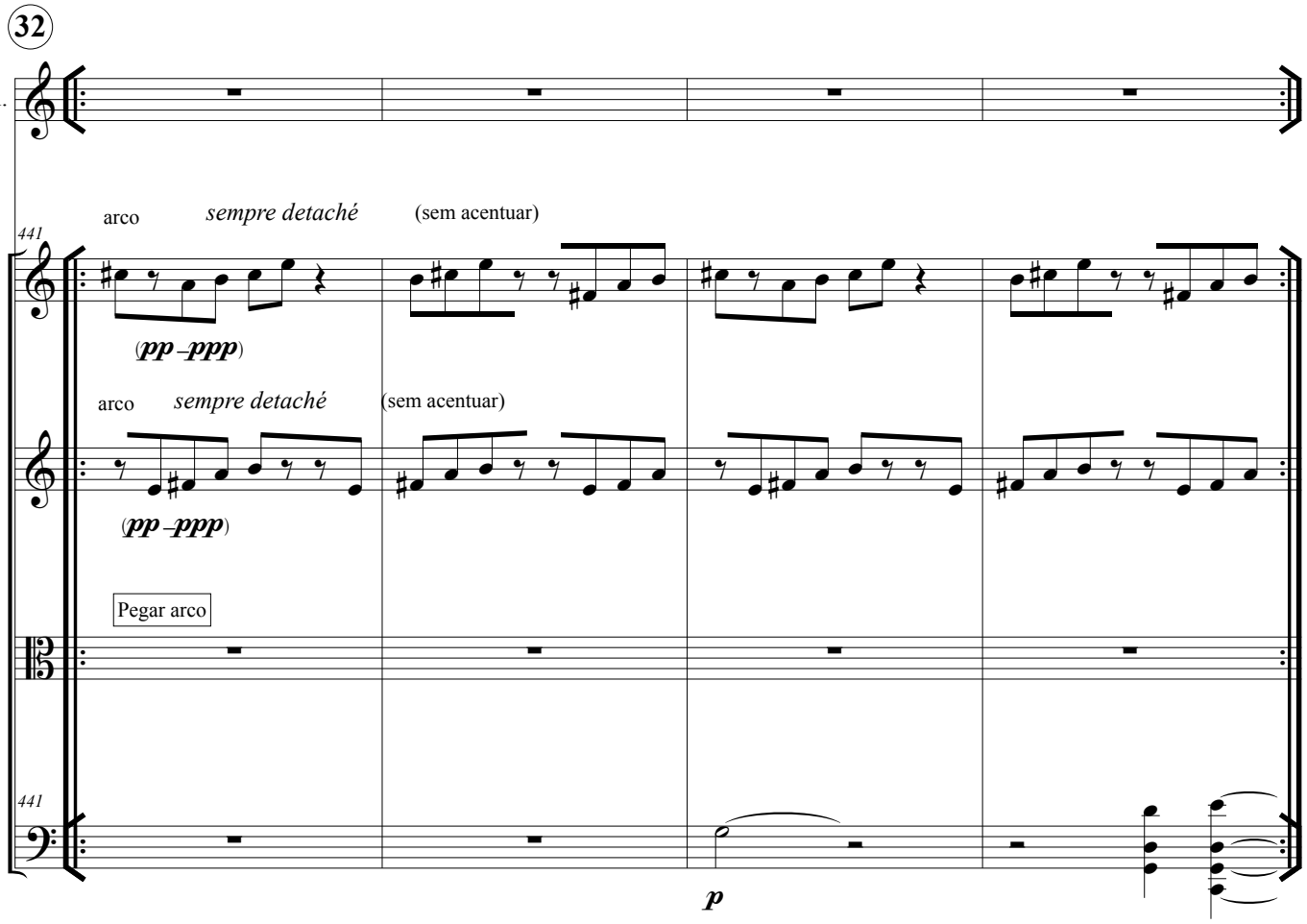

421
B♭ Cl.
p
421
Vln. I
pp
(p–mf)
(não afinar)
Vln. II
(p–mf)
Vla.
mf
pp
421
Vc.
pp

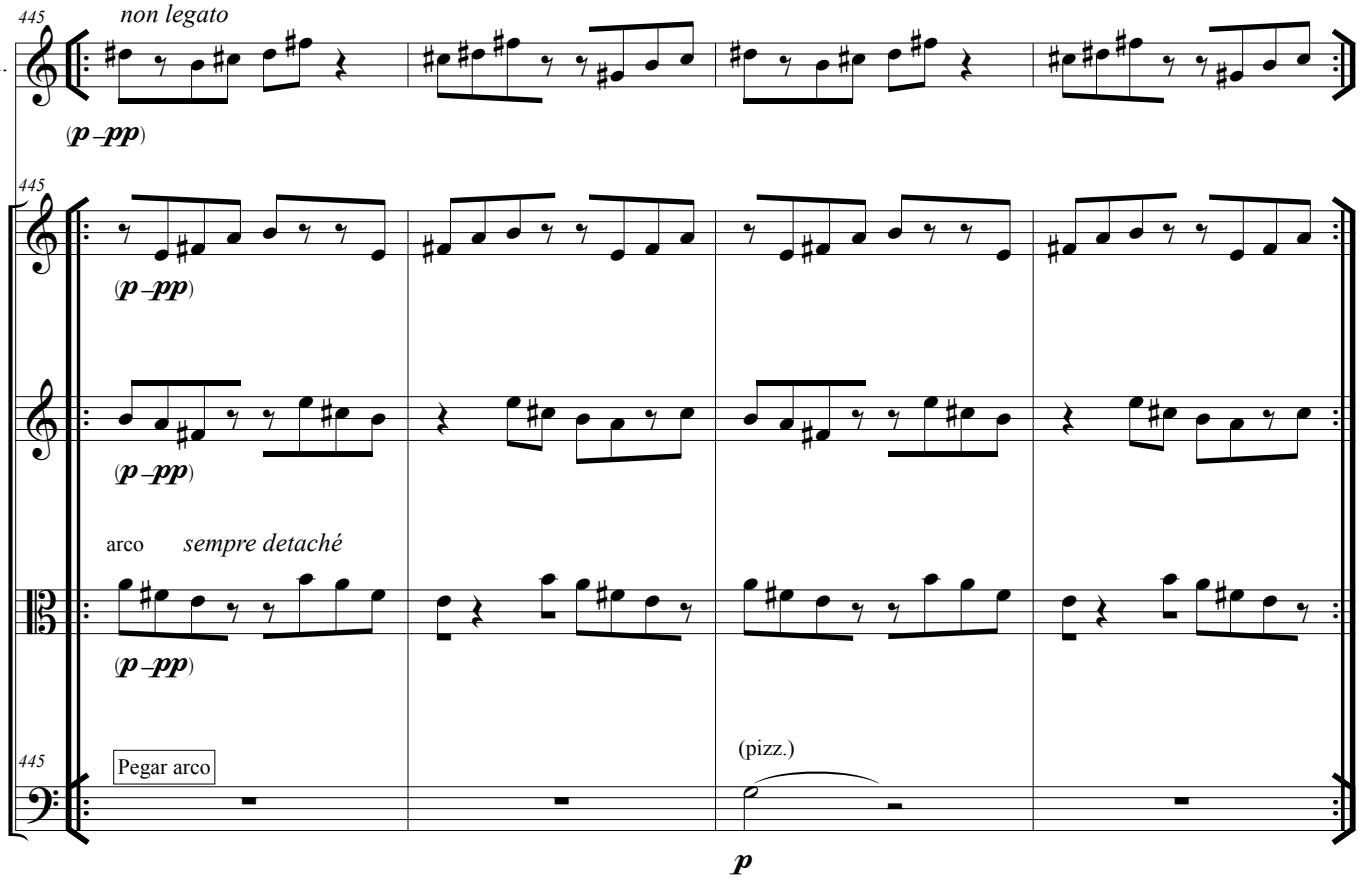

30
425
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
pp
mf
(p –pp)
(p –mf)

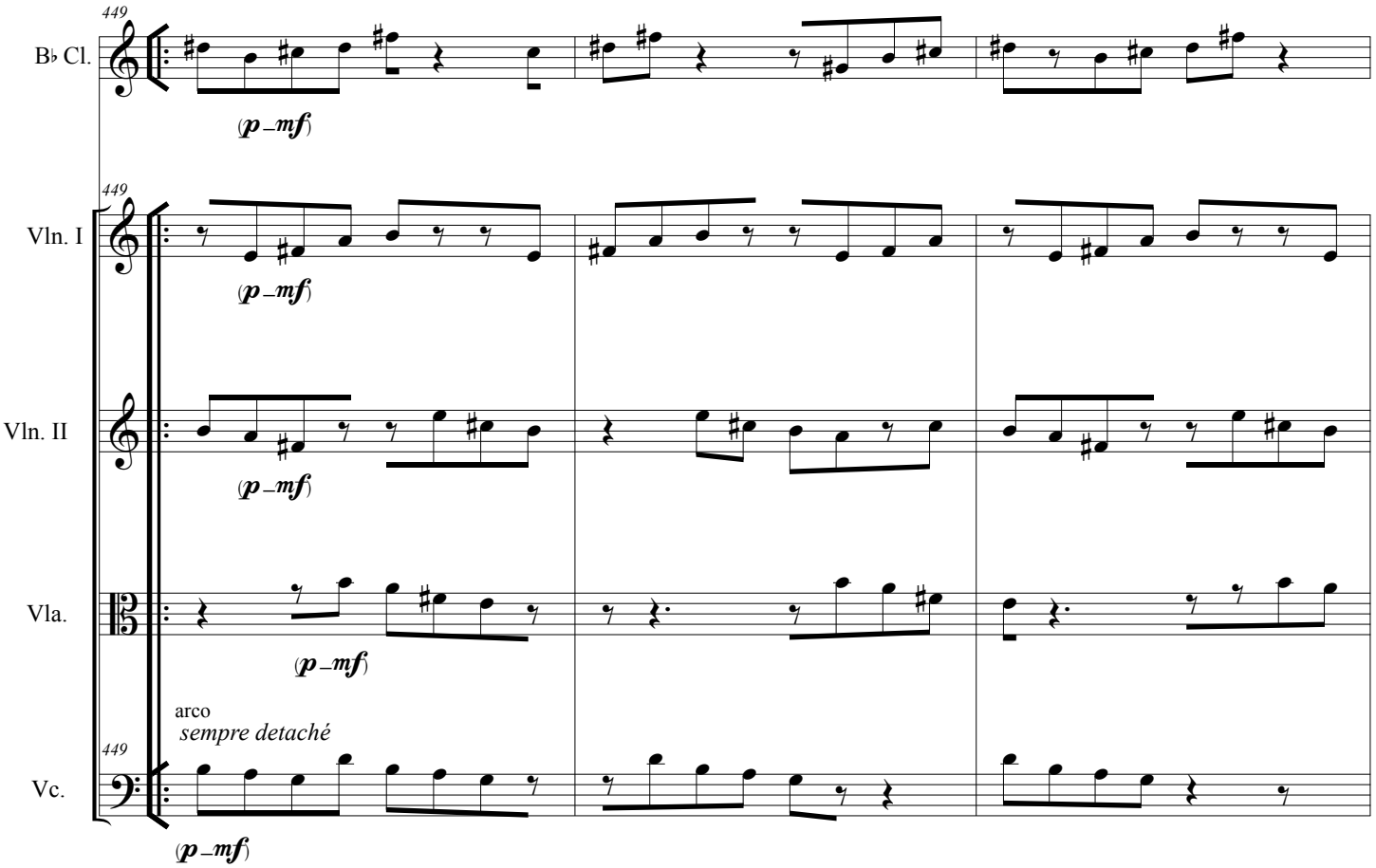

31
429
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
mf
(p –pp)

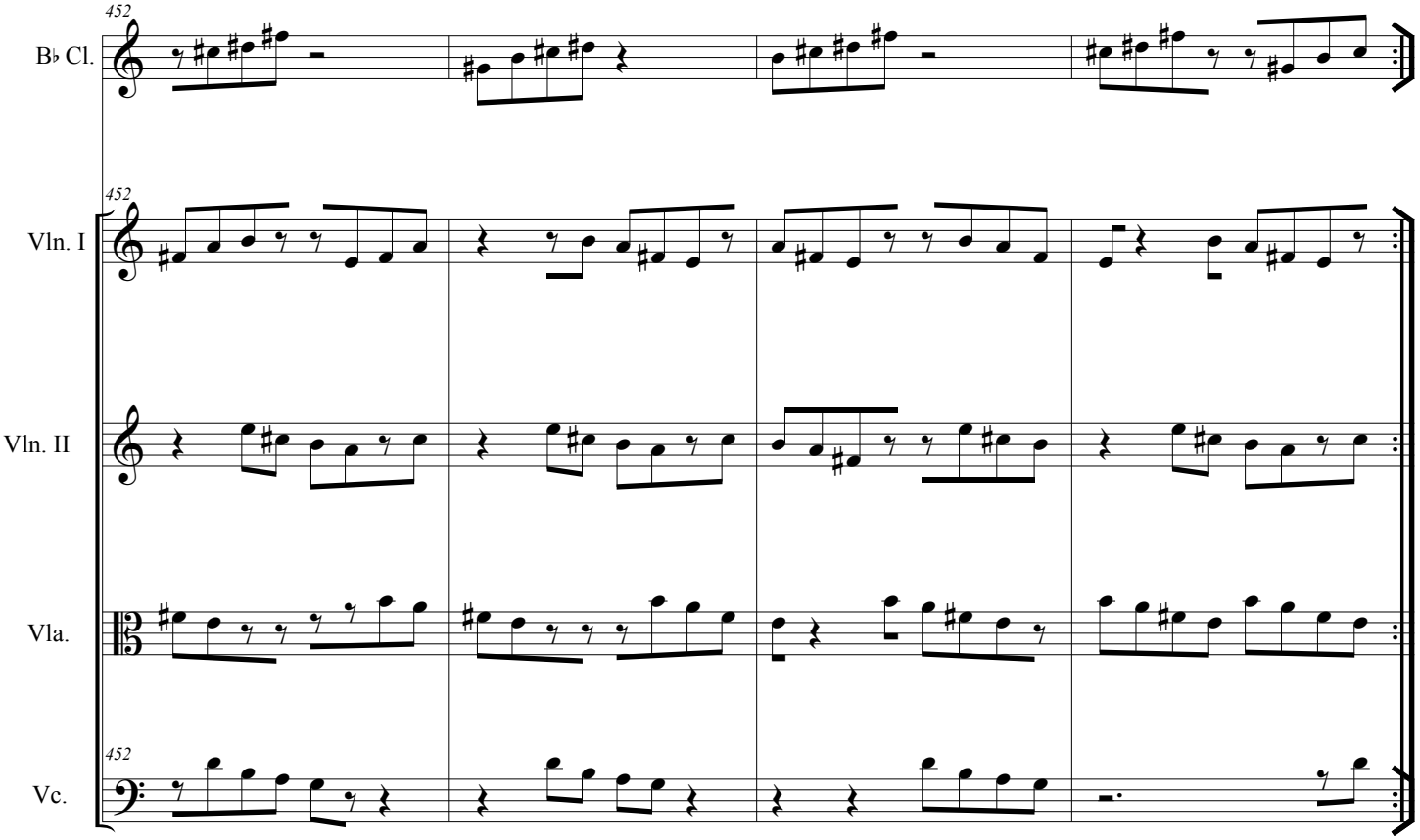

433
B♭ Cl.
(p –pp)
mf
433
Vln. I
mf
(p –mf)
(p –pp)
Vln. II
(p –pp)
Vla.
mf
pp
433
Vc.
(p –pp)
f


(a tempo)
TACET
437
B♭ Cl.
pp
mf
TACET
437
Vln. I
Pegar arco
mf
pp
TACET
Vln. II
Pegar arco
mf
p
TACET
Vla.
p
mf
TACET
437
Vc.
(p –pp)
mf
p

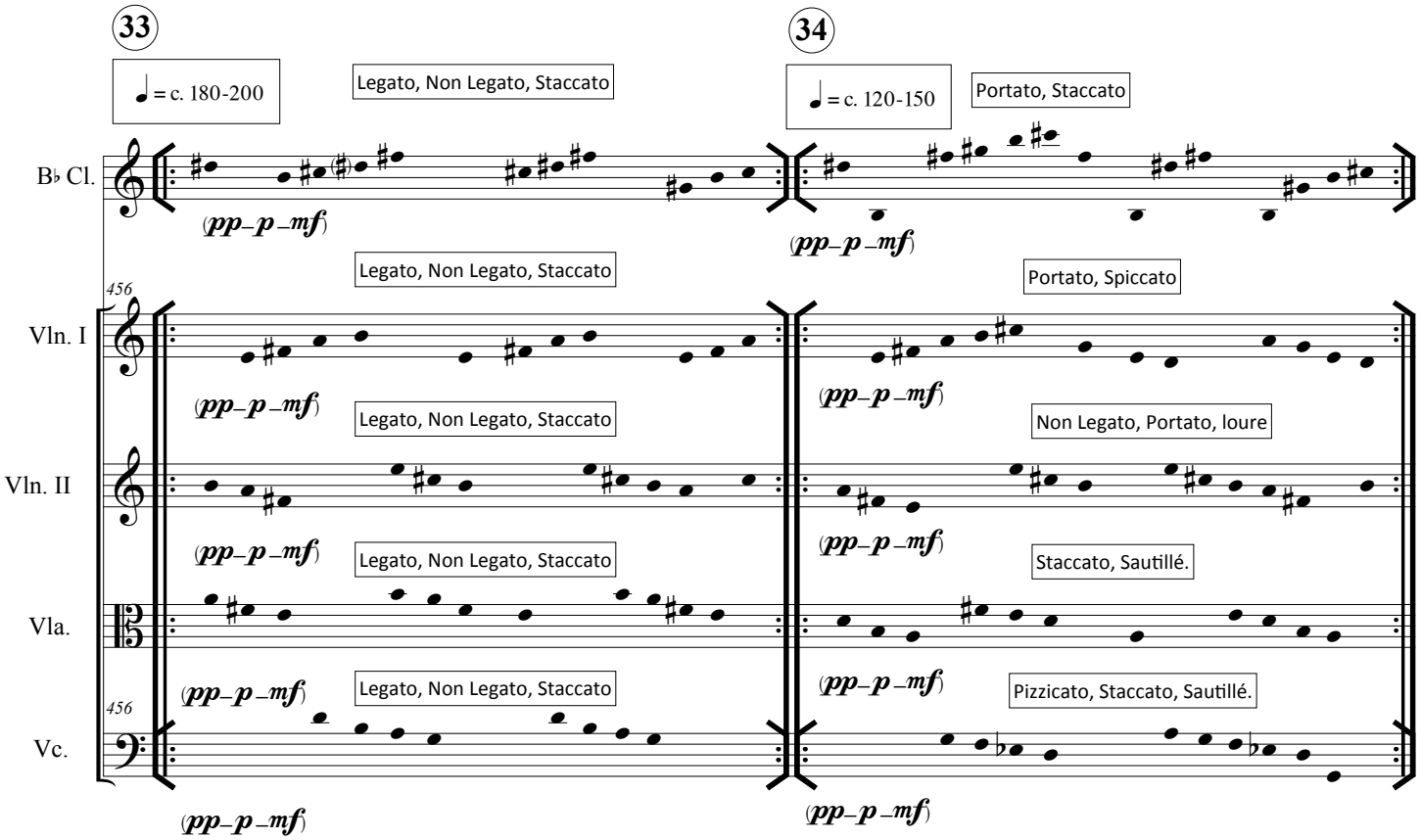

32
B♭ Cl.
441
Vln. I
arco
sempre detaché
(sem acentuar)
(pp –ppp)
Vln. II
arco
sempre detaché
(sem acentuar)
(pp –ppp)
Pegar arco
Vla.
441
Vc.
p

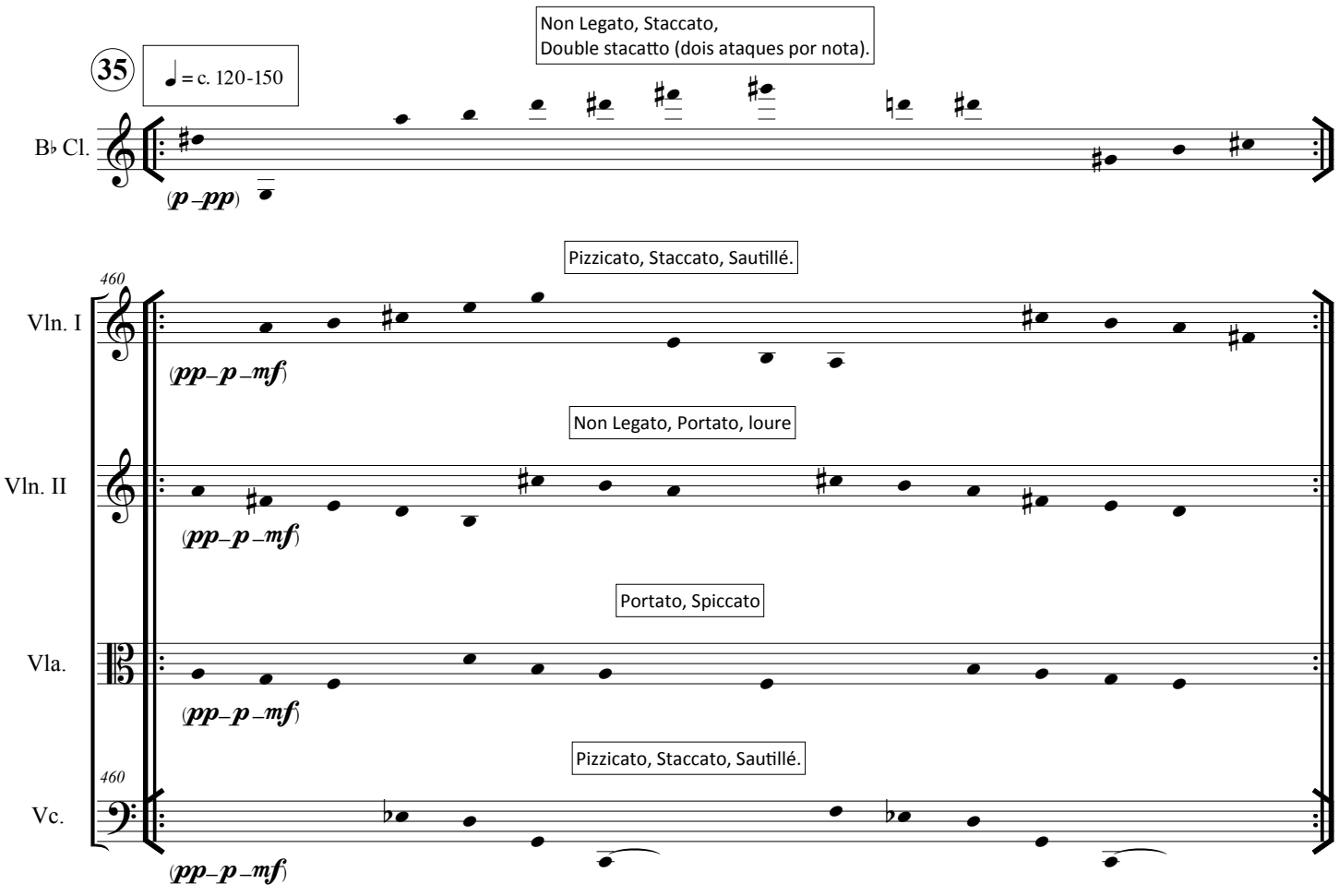

445
B♭ Cl.
non legato
(p –pp)
445
Vln. I
(p –pp)
Vln. II
(p –pp)
arco
sempre detaché
Vla.
(p –pp)
445
Pegar arco
Vc.
(pizz.)
p

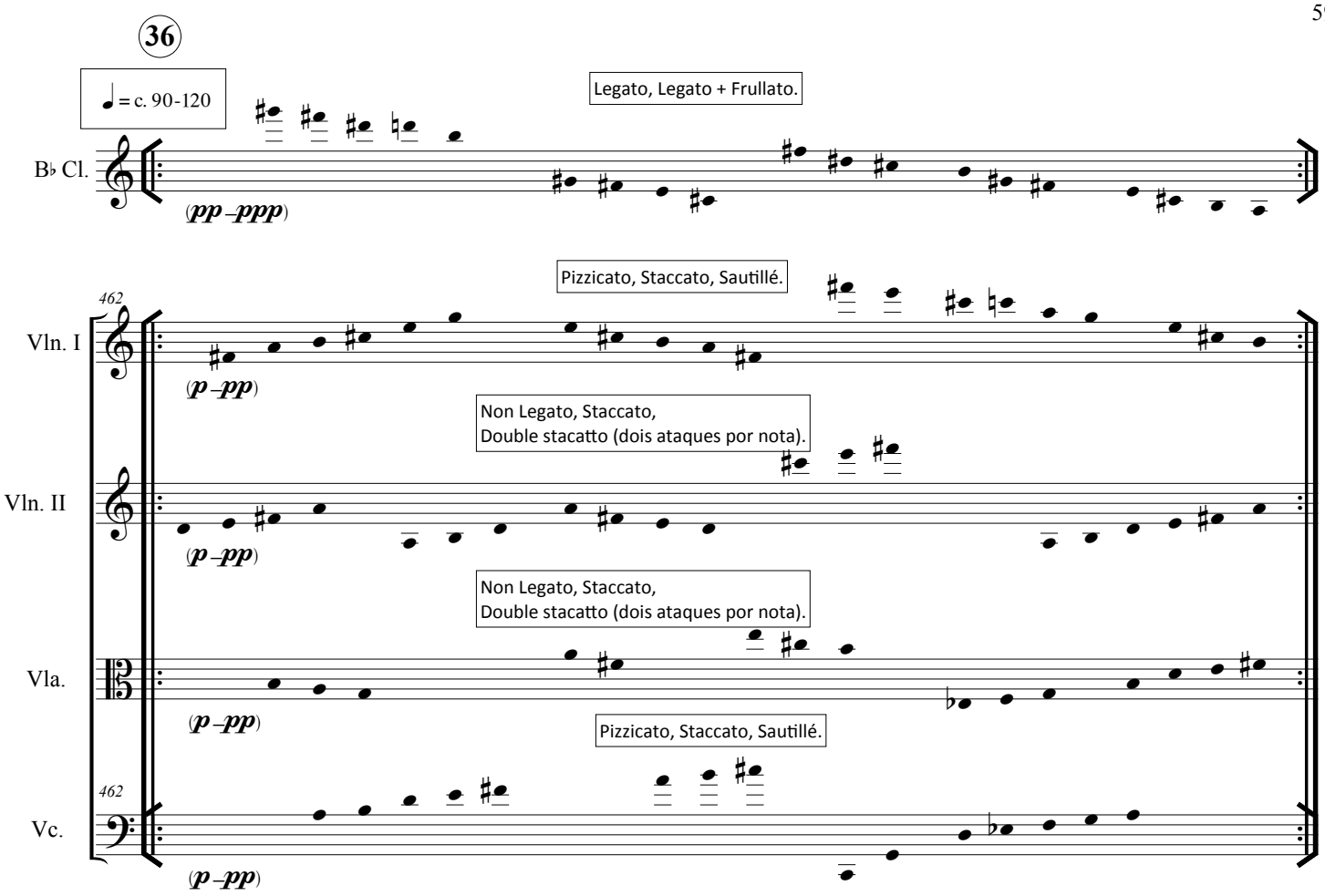

449
B♭ Cl.
(p – mf)
449
Vln. I
(p – mf)
Vln. II
(p – mf)
Vla.
(p – mf)
arco
sempre detaché
449
Vc.
(p – mf)

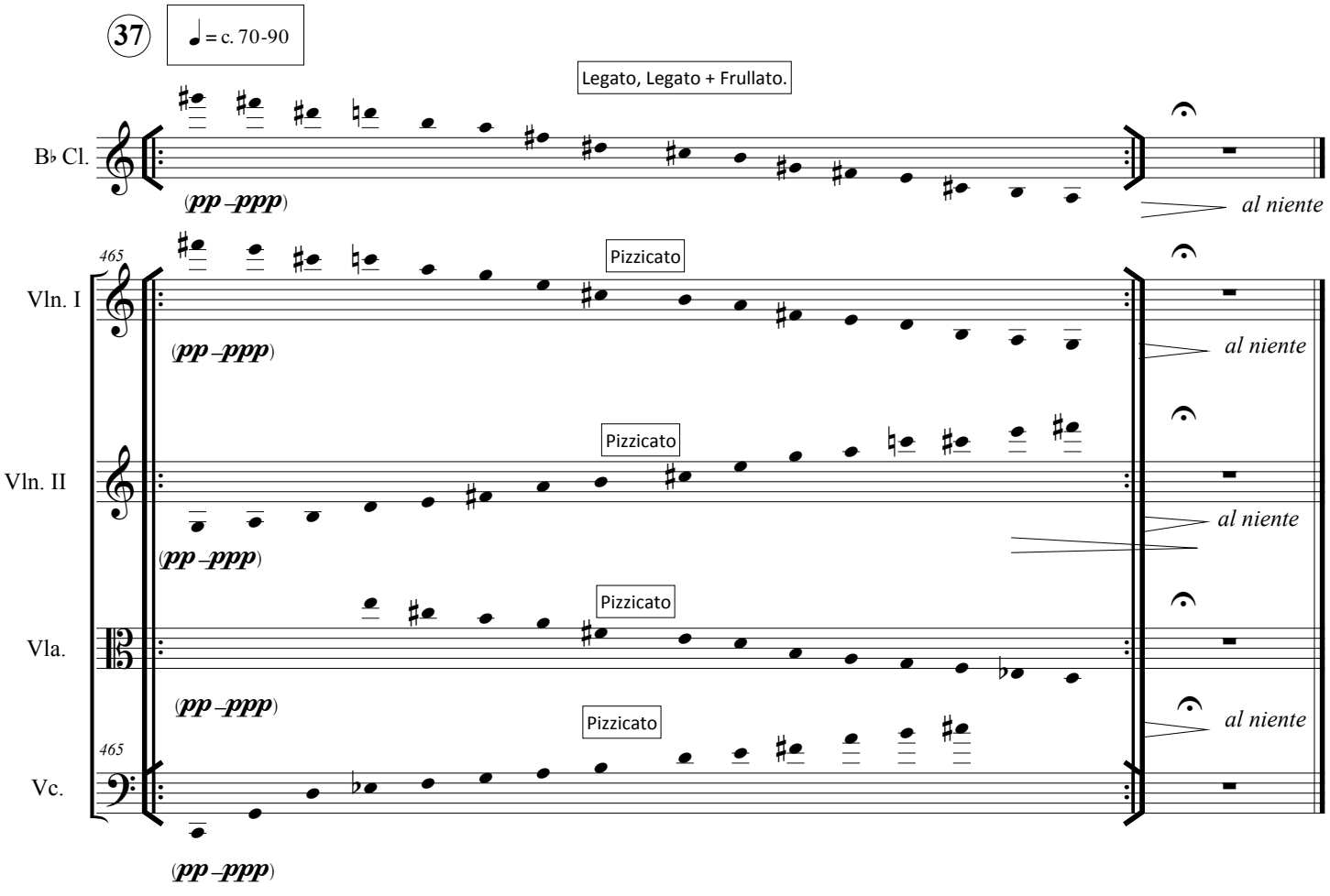

452
B♭ Cl.
452
Vln. I
Vln. II
Vla.
452
Vc.

- Tocar a sequencia de grupos de notas segundo o pulso anterior em gradual desfasagem com os outros instrumentos.
- Respeitar a direção melódica, ascendente ou descendente.
- Passar ao bloco seguinte depois de x 3-4 repetições livres
- Variação entre as articulações, técnicas e dinâmicas indicadas.






36
♩ = c. 90-120
Legato, Legato + Frullato.
B♭ Cl.
(pp –ppp)
Pizzicato, Staccato, Sautillé.
462
Vln. I
(p –pp)
Non Legato, Staccato,
Double stacatto (dois ataques por nota).
Vln. II
(p –pp)
Non Legato, Staccato,
Double stacatto (dois ataques por nota).
Vla.
(p –pp)
Pizzicato, Staccato, Sautillé.
462
Vc.
(p –pp)


37
♩ = c. 70-90
Legato, Legato + Frullato.
B♭ Cl.
(pp –ppp)
al niente
Pizzicato
465
Vln. I
(pp –ppp)
al niente
Pizzicato
Vln. II
(pp –ppp)
al niente
Pizzicato
Vla.
(pp –ppp)
Pizzicato
al niente
465
Vc.
(pp –ppp)