

# **Longa Nahawand**

**for *kamanjah* (violin) and small orchestra**

**Riad Abdel-Gawad**

## **Instrumentation**

- (1) Flute**
- (1) Oboe**
- (1) B-flat Clarinet**
- (1) Bassoon**
- (1) French Horn**
- (1) B-flat Trumpet**
- (I, II) Percussion**
- (1) Piano**
- (1) *Kamanjah* (Solo Violin)**
- (I, II) Violins**
- (1) Viola**
- (1) 'Cello**
- (1) Contrabass**

## Performance Notes

### Longa Nahawand

*Longa* denotes a Mediterranean instrumental genre; *nahawand* names an ancient West Asian city, as well the work's melodic mode---and of that, *maqam* in Arabic and *makam* in Greek signifies melodic mode.

### Notes on Substituting Another Instrument for the Arabic-violin part (*Kamanjah* [violin] strings tune: IV: F, III: C, II: F, I: Bb.)

Substituting the part of solo *kamanjah* (abbreviated in the score: *kaman.*, vln.) for another instrument, should depend, I suggest, upon the following conditions:

- 1) the availability of an Arabic violin player
- 2) the instrumentalist must altogether excel in improvisatorial artistry---*taqaseem* in Arabic or *taxímia* in Greek---from the Mediterranean or Near East;
- 3) what region (e.g. America, Africa, Europe, or Asia) is the work played.

The following list, by no means exhaustive, suggests some indigenous instruments from Greece and the Arab world, *en lieu* of the *kamanjah* (violin):

- 1) in the category of stringed instruments:
  - a) Cretan *lyra*, or Upper Egyptian *rabab* or
  - b) Arab or Greek lute, (*oud*, or *oúti*) or
  - c) hemispherical lute, (*basouk*, or *bouzouki*) or (*laouto*) or
  - d) trapezoidal zither, (*qanun*, or *kanonáki*, or *santouri*) and
- 2) in the category of wind instruments:
  - a) reed flute, (*nay*, or *floyéra*) or
  - b) vibrating mouthpiece reed instrument (*urghul*, or *mandoúra*), and
- 3) et alii.

### (*Taqaseem*, *Taxímia*)

The solo cadenza or improvisation (*taqaseem*, *taxímia*) that is played at the end of the Prelude before the first couplet, (khana 1) can last up to about minutes. The improvisatorial soloist improvises, and the accompaniers drone. Accompaniers should listen and be attentive to and adjust with the soloists' dynamics, rendering always an intensity less than that of the soloist.

### Two-Stave System for *Kamanjah* (Violin)

One of the most important principles in the musical ancestry of Oriental indigenous music (*musíqa al-aseel al-sharq*) is that of pitch level and *tessitura* (in Arabic, it is known as *tabaqah*). The range of pitch of Arab chant, music, or song varies according to the condition of the singer or chantor's *tessitura* and range. There are in essence two classes of pitch levels, ranges or tunings in the *maqam* or *makam* (melodic mode) tradition:

- first, "lower *tessitura*," (*tabaqah sagheerah*) and,
- second, "higher *tessitura*," (*tabaqah kabeerah*).

First, *tabaqah sagheerah*, ("lower *tessitura*") which is shown in the upper staff and is the smaller of the two staves, shows standard concert pitch. In other words, the small cue notes indicate the actual sound. Second, *tabaqah kabeerah*, ("higher *tessitura*") which is shown in the lower staff in italicized note heads, indicates the transposing notation written one-whole-tone higher than the played concert pitch. It follows that notes here match directly the sounding pitches (one-whole-tone lower) notated in the staff above. Notes further indicate position of fingers corresponding to the "accord" or tuning shown at the beginning (at the open measure). This is comparable to Bach's "scordatura" and notational practice. But here two staves accommodate both practitioners of Mediterranean and Western music(s).

Even though *tabaqah kabeerah* can denote several subclasses of Arab performance practice, we only need to be concerned in this work with *tabaqah kabeerah* as transposing notation. The *tabaqah kabeerah* staff reads just as a B-flat instrument does, by transposing the part to standard concert pitch. Thus, the lower staff (*tabaqah kabeerah*) is a "reference" staff and its written pitches should not actually sound while performing with the other parts.

### Choosing Percussion and Instructions for Percussion Notation

Choosing percussion, I believe, again should relate to the region where this work is performed---I have indicated in the score both sets of percussion instruments, ubiquitous in the Arab world and Greece.

Percussion I: skin-stretched tambourine: *riqq*, or *défi*

Percussion II: earthenware drum: *tabla eskandariyyah* (also known as *daraboukah*), or *toumbeléki* (also known as *tarabouka*, or *stámna*) Abbreviated in score as (*tabla e.* or *toumb.*).

- ♪ This stem up eighth note denotes *dum*. *Dum* represents a deep, sonorous unpitched note achieved by striking with the left hand at the center of the membrane.
- ♯ This stem down eighth note denotes *tak*. *Tak* represents a high, well-defined unpitched note achieved by striking with the right hand at the side of the membrane. It would be helpful (but not required) if the players have had training in Mediterranean styles of rhythmic drumming (*darb*) that encourages ornamenting the work's rhythmic cycle, called "*wahdah sayrah*." *Wahdah sayrah* literally means "fast oneness."

### Repeat options

Immediate grand repeats of the refrain, and the 2nd and the 3rd couplets are an option for performance.

Longa Nahawand  
for *kamanjah*\* (violin) and small orchestra

Riad Abdel-Gawad  
2004

♩ = 50 Moqaddimah (Prelude; ad libitum)

Flute  
*f intensely*

Oboe  
*f intensely*

Clarinet in B $\flat$   
*f intensely*

Bassoon  
*f intensely*

Horn in F  
*f intensely*

Trumpet in B $\flat$   
*f intensely*

Percussion I:  
skin-stretched  
tambourine: *riqq*, or *défi*

Percussion II:  
earthware drum:  
*tabla eskandariyyah*,  
(also known as  
*daraboukah*) or *toumbéléki*  
(also known as  
*tarabouka*, or *stánna*)

Piano  
*f intensely*

*Tabaqah saghirah* ("lower tessitura") staff here shows standard concert pitch; cue notes indicate actual sound.

*Kamanjah* (violin)  
strings tune:  
IV: F, III: C, II: F, I: B $\flat$ .  
*Tabaqah kabirah* ("higher tessitura") staff here indicates the transposing notation written one-whole-tone higher than the played concert pitch. Notes here match directly the sounding pitches (one-whole-tone lower) notated in the staff above. Notes also indicate position of fingers corresponding to the "accord" or tuning shown at the beginning.

This staff does not sound. *f intensely*

Violin I  
*f intensely*

Violin II  
*f intensely*

Viola  
*f intensely*

Violoncello  
*f intensely*

Contrabass  
*f intensely*

\*See performance notes on allowing for other instruments *en lieu* of the *kamanjah* (violin).

**solo cadenza or improvisation**  
(*taqaseem, taximia*)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Perc. I  
(riqq, or défi)

Perc. II  
(tabla  
or tumb.)

Pno.

kaman. (vln.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

"Soloist improvises; accompaniers drone."  
"Lasts up to about 5 minutes."

"Accompaniers should listen and be attentive to and adjust with the soloists' dynamics, rendering always an intensity slightly less than that of the soloist."

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(*taqaseem, taximia*)  
solo cadenza or improvisation

"Lasts up to about 5 minutes."  
Soloist improvises; accompaniers drone.

**A**

khanah I (1st couplet) "wahdah sayrah" "fast oneness"

♩ = 86

The musical score is arranged in a standard orchestral format. It includes the following parts and their dynamics:

- Fl. (Flute):** *mp* to *f*
- Ob. (Oboe):** *mp* to *f*
- B♭ Cl. (Bass Clarinet):** *mp* to *mf* and *f*
- Bsn. (Bassoon):** *mp* to *f*
- Hn. (Horn):** *mp* to *mf* and *f*
- B♭ Tpt. (Bass Trumpet):** *mp* to *mf* and *f*
- Perc. I (riqq, or défi):** *mp* to *f*
- Perc. II (tabla or tumb.):** *mp* to *f*
- Pno. (Piano):** *mp* to *f*
- kaman. (vln.):** *mp* to *f*
- Vln. I (Violin I):** *mp* to *f*
- Vln. II (Violin II):** *mp* to *mf* and *f*
- Vla. (Viola):** *mp* to *mf* and *f*
- Vc. (Cello):** *mp* to *mf* and *f*
- Cb. (Cello/Bass):** *mp* to *f*

Fl. *mp* *f*

Ob. *mp* *f*

B♭ Cl. *mp* *mf* *f*

Bsn. *mp* *f*

Hn. *mp* *mf* *f*

B♭ Tpt. *mp* *mf* *f*

Perc. I  
(riqq. or défi) *mp* *f*

Perc. II  
(tabla or tumb.) *mp* *f*

Pno. *mp* *f*

kaman. (vln.) *mp* *f*

Vln. I *mp* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *f*

II 0 1 2 0

Fl. *mf* *f*

Ob. *mf* *f*

B $\flat$  Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

B $\flat$  Tpt. *mf* *f*

Perc. I (riqq, or défi) *mf* *f*

Perc. II (tabla or tumb.) *mf* *f*

Pno. *mf* *f*

kaman. (vln.) *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*



This page of a musical score features the following instruments and parts:

- Fl.:** Flute, starting at *mp* and increasing to *f*.
- Ob.:** Oboe, starting at *mp* and increasing to *f*.
- B♭ Cl.:** Bass Clarinet, starting at *mp* and increasing to *mf* and *f*.
- Bsn.:** Bassoon, starting at *mp* and increasing to *f*.
- Hn.:** Horn, starting at *mp* and increasing to *mf* and *f*.
- B♭ Tpt.:** Trumpet, starting at *mp* and increasing to *mf* and *f*.
- Perc. I (riqq, or défi):** Percussion I, starting at *mp* and increasing to *f*.
- Perc. II (tabla or tumb.):** Percussion II, starting at *mp* and increasing to *f*.
- Pno.:** Piano, starting at *mp* and increasing to *f*.
- kaman. (vln.):** Kaman (violin), starting at *mp* and increasing to *f*. Includes fingering: II 0 1 2 0.
- Vln. I:** Violin I, starting at *mp* and increasing to *f*.
- Vln. II:** Violin II, starting at *mp* and increasing to *mf* and *f*.
- Vla.:** Viola, starting at *mp* and increasing to *mf* and *f*.
- Vc.:** Cello, starting at *mp* and increasing to *mf* and *f*.
- Cb.:** Double Bass, starting at *mp* and increasing to *f*.



**B**

Tesleem (Refrain - optional grand repeat)

This musical score is for the 'Tesleem (Refrain - optional grand repeat)' section. It is written for a large ensemble of instruments. The score is organized into systems, with each instrument part on its own staff. The instruments included are:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- B♭ Tpt. (B-flat Trumpet)
- Perc. I (riqq, or défi)
- Perc. II (tabla or tumb.)
- Pno. (Piano)
- kaman. (vln.) (Kamancheh)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Cello)

The score is in 3/4 time and features a key signature of two flats (B-flat major or D-flat minor). It consists of 12 measures, divided into two main sections: measures 1-6 and 7-12. Each section contains a first ending (1. 3. 5.) and a second ending (2.). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts (Perc. I and II) are marked with a double bar line and a vertical line, indicating specific rhythmic patterns. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) feature sustained notes and rhythmic patterns. The woodwind parts (Fl., Ob., B♭ Cl., Bsn., Hn., B♭ Tpt.) feature melodic lines with various articulations and dynamics. The piano part (Pno.) provides harmonic support with chords and arpeggiated figures. The kamancheh part (kaman. (vln.)) features a melodic line with characteristic ornamentation. The overall texture is rich and complex, typical of a full orchestral or chamber ensemble score.

Fl. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Ob. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

B♭ Cl. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Bsn. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Hn. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

B♭ Tpt. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Perc. I  
(riqq, or défi) *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Perc. II  
(tabla  
or tumb.) *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Pno. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

kaman. (vln.) *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Vln. I *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Vln. II *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Vla. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Vc. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

Cb. *mp poco*-----*a*-----*poco*-----*cresc.* *f*

C

Fl. *ffz* *accelerando last time to Fine*

Ob. *ffz* *accelerando last time to Fine*

B $\flat$  Cl. *ffz* *accelerando last time to Fine*

Bsn. *ffz* *accelerando last time to Fine*

Hn. *ffz* *accelerando last time to Fine*

B $\flat$  Tpt. *ffz* *accelerando last time to Fine*

Perc. I (riiq. or défi) *ffz* *accelerando last time to Fine*

Perc. II (tabla or tumb.) *ffz* *accelerando last time to Fine*

Pno. *ffz* *accelerando last time to Fine*

kaman. (vln.) *ffz* *accelerando last time to Fine*

Vln. I *ffz* *accelerando last time to Fine*

Vln. II *ffz* *accelerando last time to Fine*

Vla. *ffz* *accelerando last time to Fine*

Vc. *ffz* *accelerando last time to Fine* *soto voce*

Cb. *ffz* *accelerando last time to Fine*

Fl. *sp* *f*  
 Ob. *sp* *f*  
 B♭ Cl. *sp* *f*  
 Bsn. *sp* *f*  
 Hn. *sp* *f*  
 B♭ Tpt. *sp* *f*  
 Perc. I (riqq, or défi) *sp* *f*  
 Perc. II (tabla or toub.) *sp* *f*  
 Pno. *sp* *f*  
 kaman. (vln.) *sp* *f*  
 Vln. I *sp* *f*  
 Vln. II *sp* *f*  
 Vla. *sp* *f*  
 Vc. *sp* *f*  
 Cb. *sp* *f*

Fl. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Ob. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

B♭ Cl. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Bsn. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Hn. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

B♭ Tpt. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Perc. I  
(riqq, or défi) *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Perc. II  
(tabla or tumb.) *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Pno. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

kaman. (vln.) *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Vln. I *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Vln. II *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Vla. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Vc. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

Cb. *on 2nd Dal Segno*  
*To Coda*  
*Fine (3rd time)*

**D**

## khanah 2 (2nd couplet - optional grand repeat)

13

Musical score for 'khanah 2 (2nd couplet - optional grand repeat)'. The score is written for a full orchestra and includes the following instruments and parts:

- Fl.
- Ob.
- B♭ Cl.
- Bsn.
- Hn.
- B♭ Tpt.
- Perc. I (*riqq*, or *défi*)
- Perc. II (*tabla* or *tomb.*)
- Pno.
- kaman.* (vln.)
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is in 2/4 time and features a key signature of three flats (B-flat major or D-flat minor). The dynamic marking *mp* (mezzo-piano) is indicated throughout the score.



Fl. *mf* *f*

Ob. *mf* *f*

B $\flat$  Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

B $\flat$  Tpt. *mf* *f*

Perc. I  
(riqq, or défi) *mf* *f*

Perc. II  
(tabla  
or tumb.) *mf* *f*

Pno. *mf* *f*

kaman. (vln.) *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*



Fl. *ff*  
 Ob. *ff*  
 B $\flat$  Cl. *ff*  
 Bsn. *ff*  
 Hn. *ff*  
 B $\flat$  Tpt. *mp* *mf* *ff*  
 Perc. I (riqq. or défi) *ff*  
 Perc. II (tabla or tumb.) *ff*  
 Pno. *ff*  
 kaman. (vln.) *ff*  
 Vln. I *mp* *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Vc. *ff*  
 Cb. *ff*

Detailed description of the musical score: This page contains a full orchestral score for 16 measures. The instruments are arranged in a standard symphonic layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trombone) and strings (Violins I & II, Viola, Cello, Double Bass) are marked with a forte (*ff*) dynamic throughout most of the piece. The Percussion section (I and II) also plays a strong role. The Piano part features complex chordal textures. The Kaman (violin) part has a melodic line. The Trombone part starts with a mezzo-piano (*mp*) dynamic and moves to mezzo-forte (*mf*) before reaching forte. The Violin I part starts with mezzo-piano (*mp*) and moves to forte. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. *f* *D.S. al Coda*  
(repeats on D.S.)

Ob. *f* *D.S. al Coda*  
(repeats on D.S.)

B♭ Cl. *f* *D.S. al Coda*  
(repeats on D.S.)

Bsn. *f* *D.S. al Coda*  
(repeats on D.S.)

Hn. *f* *D.S. al Coda*  
(repeats on D.S.)

B♭ Tpt. *f* *D.S. al Coda*  
(repeats on D.S.)

Perc. I  
(riqq, or défi) *f* *D.S. al Coda*  
(repeats on D.S.)

Perc. II  
(tabla or tumb.) *f* *D.S. al Coda*  
(repeats on D.S.)

Pno. *f* *D.S. al Coda*  
(repeats on D.S.)

*kaman.* (vln.) *f* *D.S. al Coda*  
(repeats on D.S.)

Vln. I *f* *D.S. al Coda*  
(repeats on D.S.)

Vln. II *f* *D.S. al Coda*  
(repeats on D.S.)

Vla. *f* *D.S. al Coda*  
(repeats on D.S.)

Vc. *f* *D.S. al Coda*  
(repeats on D.S.)

Cb. *f* *D.S. al Coda*  
(repeats on D.S.)

**F**

khanah 3 (3rd couplet - optional grand repeat)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute)
- Ob.** (Oboe)
- B♭ Cl.** (B-flat Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn)
- B♭ Tpt.** (B-flat Trumpet)
- Perc. I** (*riqq. or defi*)
- Perc. II** (*tabla or tumb.*)
- Pno.** (Piano)
- kaman. (vln.)** (Kaman, Violin)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two measures per system, with a repeat sign at the beginning of the second measure in each system. The percussion parts (Perc. I and II) are marked with a double bar line and a 4/4 time signature, indicating a specific rhythmic pattern.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Perc. I  
(riqq, or défi)

Perc. II  
(tabla  
or tumb.)

Pno.

kaman. (vln.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 19 is arranged in a standard orchestral format. It features 14 staves. The top six staves are for woodwinds: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horn (Hn.), and B-flat Trumpet (B $\flat$  Tpt.). The next two staves are for Percussion I (Perc. I, labeled 'riqq, or défi') and Percussion II (Perc. II, labeled 'tabla or tumb.'). The Piano (Pno.) part is shown in a grand staff with both treble and bass clefs. Below the piano are two staves for the Kaman (kaman. (vln.)), which are played in a similar fashion to violins. The bottom six staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. The music is divided into two measures per system, with various rhythmic patterns and articulations throughout.

*Fine: last time faster at Tesleem (Refrain)* ♩ = 92

Fl. *D.S. al Fine*

Ob. *D.S. al Fine*

B♭ Cl. *D.S. al Fine*

Bsn. *D.S. al Fine*

Hn. *D.S. al Fine*

B♭ Tpt. *D.S. al Fine*

Perc. I  
(riqq, or défi) *D.S. al Fine*

Perc. II  
(tabla  
or tumb.) *D.S. al Fine*

Pno. *D.S. al Fine*

kaman. (vln.) *D.S. al Fine*

Vln. I *D.S. al Fine*

Vln. II *D.S. al Fine*

Vla. *D.S. al Fine*

Vc. *D.S. al Fine*

Cb. *D.S. al Fine*