

F. Fleta Polo

Serenata Mediterrània

Núm. 25

• *Calafell* •

Per a 17 Instruments de Vent,
Percussió i Contrabaix.



E640

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SERENATA MEDITERRÀNIA • Calafell.

Fleta Polo ha conreat l'escriptura per a tot tipus de formacions, però l'orquestra de vents sempre ha estat molt present en la seva producció. La **Serenata Mediterrània núm. 25 "Calafell"** per a banda forma part d'una col·lecció de serenates escrites per a diferents formacions instrumentals de cambra. En aquesta cas, la formació s'ha de disposar dalt de l'escenari de manera que la sonoritat resulti estereofònica, amb un grup d'instruments a la dreta i un altre a l'esquerra.

Francisco Fleta Polo ha volgut homenatjar el poble de Calafell on ha passat els estius dels darrers 40 anys. El compositor comenta: "En aquesta partitura hi ha les meves experiències amb el mar per cert, no totes bones, l'onatge, els pescadors, que ja en queden pocs, el moviment constant encara que la mar sembli en calma". "És una fantasia sobre el mar en la que el més important són les dinàmiques, els matisos, les forces interiors que la música recorre com si es tractés de corrents submarins d'aquests que se't poden endur mar endins mentre la superfície sembla calmada i serena".

L'autor, que sempre ha confessat ser bon nedador, respecta el mar i els seus secrets tant o més que els secrets de la música que, un cop escrita la darrera nota sobre el pentagrama, deixen d'estar en mans de l'autor per posar-se a disposició dels intèrprets que han de dur l'obra a bon port.

David Puertas

Setembre de 2009

Francisco Fleta Polo va néixer a Barcelona el 1931 i estudià al Conservatori Superior Municipal de Música d'aquesta mateixa ciutat, centre en el qual obtingué els títols Superiors de Violí, Viola i Trompeta a més dels estudis de composició i direcció d'orquestra.

Com a intèrpret de viola ha format part de les orquestres Simfònica del Gran Teatre del Liceu de la mateixa ciutat (1961-64), i Sinfónica de RTVE de Madrid (1965-69) i a la Ciutat de Barcelona (des del 1970). Per oposició obtingué la plaça de catedràtic de Viola al Conservatori Superior de Barcelona. El seu catàleg és molt extens i consta d'obres per a diversos instruments i formacions instrumentals que han estat interpretades per diverses generacions d'alumnes en el seus estudis, obres fetes a la mida dels estudiants del seu entorn. Consta també de diverses obres per a orquestra entre les quals hi ha set simfonies; la segona i la tercera estrenades per l'Orquestra Simfònica de Barcelona (OBC) i la quarta per la Banda Municipal de la mateixa ciutat. La seva Sonata per a Viola op. 62 va ser escollida i interpretada al Congrés Internacional de Viola a l'estat d'Illinois (USA). Com a pedagog ha elaborat un complet mètode pràctic per a Viola i Violí. Gran part de la seva obra està editada per aquesta editorial (Clivis Publicacions).

La seva música és rica en contrapunt i efectes tímbrics que li donen un caire de genialitat molt singular.

SERENATA MEDITERRÀNIA • Calafell.

Fleta Polo ha cultivado la escritura para todo tipo de formaciones, pero la orquesta de vientos siempre está muy presente en su producción. La *Serenata Mediterrània núm. 25 "Calafell"* para banda forma parte de una colección de serenatas escritas para diferentes formaciones instrumentales de cámara. En este caso, la formación debe disponerse en el escenario de tal manera que la sonoridad resulte estereofónica, con un grupo de instrumentos a la derecha y otro igual a la izquierda.

Con esta obra Francisco Fleta Polo ha querido rendir un homenaje al pueblo de Calafell donde ha vivido durante los veranos de los últimos 40 años.

El compositor comenta: "En esta partitura están mis experiencias con el mar, por cierto, no todas buenas, el oleaje, los pescadores, de los que ya quedan pocos, el movimiento constante aun aparentando una mar en calma". "Es una fantasía sobre el mar en la que lo más importante son las dinámicas, los matices, la fuerza interior que la música recorre como si de corrientes submarinas se tratara, de aquellas que se te llevan mar adentro mientras la superficie parece calmada y serena".

El autor, que siempre ha confesado ser un buen nadador, respeta el mar y sus secretos tanto más que los secretos de la música que, una vez escrita la última nota sobre el pentagrama, dejan de estar en manos del autor para ponerse a disposición de los intérpretes que deben llevar la obra a buen puerto.

David Puertas

setembre de 2009

Francisco Fleta Polo nació en Barcelona en 1931 y estudió en el Conservatorio Superior Municipal de Música de esta misma ciudad. Allí obtuvo los títulos Superior de Violín, Viola y Trompeta además de los estudios de Composición y Dirección de Orquesta.

Como intérprete de viola formó parte de las orquestas Sinfónica del Gran Teatre del Liceo (Barcelona 1961-64), Sinfónica de RTVE (Madrid 1965-69) i la Ciudad de Barcelona (desde 1970). Por oposición obtuvo la plaza de Catedrático de Viola en el Conservatorio Superior Municipal de Música de Barcelona. Tiene un catálogo muy extenso de obras para diversos instrumentos y formaciones instrumentales que han sido interpretadas por varias generaciones de alumnos durante sus estudios, obras hechas a la medida de los estudiantes de su entorno. Consta también de varias obras para orquesta y entre ellas siete sinfonías; las segunda y tercera fueron estrenadas por la Orquesta Sinfónica de Barcelona y la cuarta por la Banda Municipal de esta misma ciudad. Su Sonata para Viola op. 62 fue escogida e interpretada en el Congreso Internacional de Viola de Illinois (USA). Como pedagogo ha elaborado un eficaz método práctico para Viola y Violín. Gran parte de sus obras están editadas por esta editorial (Clivis Publicacions).

Su música es muy rica en contrapunto y efectos tímbricos que le dan un aire de genialidad muy singular.

SERENATA MEDITERRÀNIA • Calafell.

Fleta Polo has created works for all kinds of musical ensembles, but wind orchestras have always had a high priority in his creations. *Serenata Mediterrània (Mediterranean Serenade) no. 25 "Calafell"* for band forms part of a collection of serenades written for different instrumental chamber ensembles. In this case, the ensemble should have one group of instruments on the right of the stage and another group on the left, so that the sound is conveyed stereophonically.

Francisco Fleta Polo wanted to pay tribute to the town of Calafell, which is where he has spent his summers over the past 40 years.

The composer remarks: "This score incorporates my experiences with the sea, which incidentally are not all good - the swell, the fishermen who are now scarcer than ever, and the constant motion of the sea even though it appears calm". "It is a fantasia about the sea, in which the most important things are the dynamics, the nuance and the inner forces that the music passes through, as though being driven by the type of underwater currents that can drag you into the sea even when the surface looks calm".

The composer, who confesses to having always been a good swimmer, respects the sea and its secrets as much or more than the secrets of music, which as soon as the last note is written on the stave, leave the composer's hands, going to the performers who are entrusted with leading the piece into a good port.

David Puertas

September 2009

Francisco Fleta Polo was born in 1931 in Barcelona. He attended the Barcelona Conservatory for Advanced Studies in Music where he obtained an advanced certificate in the Violin, Viola and Trumpet qualifications and trained as a Composer and Conductor.

He played the viola in the Symphonic orchestras of the Gran Teatre del Liceu, Barcelona's opera house (1961-64), RTVE, the Spanish state broadcasting company, (Madrid 1965-69) and the City of Barcelona (since 1970). He was selected for the post of Viola Professor at the Barcelona Conservatory for advanced studies in music in a national eliminatory exam. He has a very wide catalogue of works for several instruments and instrumental ensembles which have played by several generations of students in the course of their music studies. These works were written with his students in mind. He has also composed works for orchestra including seven symphonies; the second and the third were first played in public by the Barcelona Symphonic orchestra and the fourth by the Barcelona Municipal Band. His Sonata for the Viola op.69 was chosen to be played at the International Viola Congress in Illinois (USA). For his students he has designed a highly successful practical course for the Viola and Violin. Most of his works are edited by this company (Clivis Publicacions).

His music is rich in counterpoint and timbre effects which give it a very unique air of genius.

& C

& C

& C

& C

? C

& C

& C

& C

? C

? C

? C

÷ C

& C

& C

& C

& C

& C

& C

& C

? C

Musical score for the first system, measures 1-3. It features five staves with various musical notations including notes, rests, and dynamics like p and f.

Musical score for the second system, measures 4-6. It features five staves with musical notations, including the word "open" above notes and dynamics like p and f.

Musical score for the third system, measures 7-9. It features five staves, with the word "Cassa" written below the bottom staff and various musical notations.

Musical score for the fourth system, measures 10-12. It features five staves with musical notations, including dynamics like p and f, and a final measure with a double bar line.

18

Fl.
Ob.
Cl.
Cr.
Fg.
Tb. picc.
Tb. I
Tb. II
Trbn.
Tuba
Perc. I
Perc. II
Sx. s.
Sx. A. I
Sx. A. II
Sx. T. I
Sx. T. II
Sx. Bar.
Sx. Basso
Cb.

23

Musical score for the first system, measures 23-26. It features five staves with various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. The notation includes slurs, accents, and dynamic markings such as *f*, *p*, and *S*.

Musical score for the second system, measures 27-32. It features five staves with musical notation and dynamic markings. The bottom staff includes performance instructions for *Triangolo* and *Gran Cassa*. Dynamic markings include *f*, *p*, and *S*.

Musical score for the third system, measures 33-38. It features five staves with musical notation and dynamic markings. The bottom staff includes performance instructions for *pizz.* and *arco*. Dynamic markings include *f*, *S*, and *f*.

29

Fl.

Ob.

Cl.

Cr.

Fg.

Tb. picc.

Tb. I

Tb. II

Trbne.

Tuba

Perc. I

Perc. II

Sx. s.

Sx. A. I

Sx. A. II

Sx. T. I

Sx. T. II

Sx. Bar.

Sx. Basso

Cb.

Triangolo

Musical score system 1 (measures 1-4). Includes staves with notes, rests, and dynamic markings like *p* and *f*.

Musical score system 2 (measures 5-8). Includes staves with notes, rests, and dynamic markings like *f* and *p*.

Musical score system 3 (measures 9-12). Includes a staff for *Cassa* with *colla corda* and *senza corda* markings, and other staves with notes and dynamics.

Musical score system 4 (measures 13-16). Includes multiple staves with notes, rests, and dynamic markings like *f* and *p*.

39

Fl.

Ob.

Cl.

Cr.

Fg.

Tb. picc.

Tb. I

Tb. II

Trbne.

Tuba

Perc. I

Perc. II

Sx. s.

Sx. A. I

Sx. A. II

Sx. T. I

Sx. T. II

Sx. Bar.

Sx. Basso

Cb.

Triangolo

S

W

System 1: Five staves. The first four staves are marked with an ampersand (&). The fifth staff is marked with a question mark (?).

System 2: Five staves. The first three staves are marked with an ampersand (&). The fourth and fifth staves are marked with a question mark (?).

System 3: Two staves. The first staff is marked with a question mark (?). The second staff is marked with a colon (:).

System 4: Eight staves. The first seven staves are marked with an ampersand (&). The eighth staff is marked with a question mark (?).

48

Fl.

Ob.

Cl.

Cr.

Fg.

Tb. picc.

Tb. I

Tb. II

Trbne.

Tuba

Perc. I

Perc. II

Sx. s.

Sx. A. I

Sx. A. II

Sx. T. I

Sx. T. II

Sx. Bar.

Sx. Basso

Cb.

f *p* *sfz* *f* *p*

con sord.

Gran Cassa

Piatto sospeso

Y

First system of musical notation, including staves with notes, rests, and dynamic markings like *p* and *f*.

Second system of musical notation, including staves with notes, rests, and dynamic markings like *p* and *f*.

Third system of musical notation, including staves with notes, rests, and dynamic markings like *p* and *f*.

Fourth system of musical notation, including staves with notes, rests, and dynamic markings like *p* and *f*. Includes the text "Gran Cassa" and "pizz.".

Fl.
Ob.
Cl.
Cr.
Fg.
Tb. picc.
Tb. I
Tb. II
Trbne.
Tuba
Perc. I
Perc. II
Sx. s.
Sx. A. I
Sx. A. II
Sx. T. I
Sx. T. II
Sx. Bar.
Sx. Basso
Cb.

arco
pizz.
arco

This page contains a full orchestral score for page 60. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cr.), Bassoon (Fg.), Piccolo Trumpet (Tb. picc.), Trumpet I (Tb. I), Trumpet II (Tb. II), Trombone (Trbne.), Tuba, Percussion I (Perc. I), Percussion II (Perc. II), Soprano Saxophone (Sx. s.), Saxophone A1 (Sx. A. I), Saxophone A2 (Sx. A. II), Saxophone Tenor 1 (Sx. T. I), Saxophone Tenor 2 (Sx. T. II), Saxophone Baritone (Sx. Bar.), Saxophone Bass (Sx. Basso), and Cello (Cb.). The score includes various musical notations such as clefs, time signatures, notes, rests, dynamics (p, f), and articulation marks. The Cello part includes specific markings for 'arco' and 'pizz.'.

First system of musical notation, measures 1-4. Includes vocal lines with lyrics and piano accompaniment.

Lyrics: *ce œ œ #œ # œ œ œ #œ ni nw œ œ œ œ*

Second system of musical notation, measures 5-8. Includes vocal lines with lyrics and piano accompaniment.

Lyrics: *#œ œ œ #œ #œ ni nw œ œ œ œ #œ #œ #œ #œ #œ #œ #œ #œ*

Third system of musical notation, measures 9-12. Includes vocal lines with lyrics and piano accompaniment.

Lyrics: *#œ œ œ #œ #œ ni nw œ œ œ œ #œ #œ #œ #œ #œ #œ #œ #œ*

Fourth system of musical notation, measures 13-16. Includes vocal lines with lyrics and piano accompaniment.

Lyrics: *#œ œ œ #œ #œ ni nw œ œ œ œ #œ #œ #œ #œ #œ #œ #œ #œ*

Piatti

70

Fl.

Ob.

Cl.

Cr.

Fg.

Tb. picc.

Tb. I

Tb. II

Trbne.

Tuba

Perc. I

Perc. II

Sx. s.

Sx. A. I

Sx. A. II

Sx. T. I

Sx. T. II

Sx. Bar.

Sx. Basso

Cb.

II

Allegro con spirito

This musical score is for a percussion ensemble, featuring five systems of instruments. The first system consists of four snare drums, each with a dynamic marking of *f* or *p* and a *>>>* accent. The second system includes four tom-toms, with dynamic markings of *f* or *p* and *>>>* accents, and a *con sord.* instruction. The third system features a *Gran Cassa* (bass drum) and *Timpani*, with dynamic markings of *f* or *p* and a *?* marking. The *Cassa* part includes *senza corda* and *corda* markings. The fourth system contains six cymbals, with dynamic markings of *f* or *p* and *>>>* accents. The fifth system includes a *pizz.* (pizzicato) marking and an *arco* (arco) marking. The score is written in common time (C) and includes various dynamic markings (*f*, *p*) and accents (*>>>*).

5

Fl. & f

Ob. & f

Cl. & f

Cr. & f

Fg. ? f

Tb. picc. &

Tb. I & f

Tb. II & f

Trbne. ? f

Tuba ? f

Perc. I ? f

Perc. II f

Sx. S. &

Sx. A. I & f

Sx. A. II & f

Sx. T. I & f

Sx. T. II & f

Sx. Bar. & f

Sx. Basso & f

Cb. ? f

20

First system of musical notation, measures 1-3. Includes staves for strings (P, F), woodwinds (C), and brass (F, B). Dynamics range from p to f.

Second system of musical notation, measures 4-7. Includes staves for strings (F), woodwinds (C), and brass (F, B). Dynamics range from p to f.

Third system of musical notation, measures 8-9. Includes staves for strings (F) and woodwinds (C). Dynamics range from p to f.

Fourth system of musical notation, measures 10-13. Includes staves for strings (F), woodwinds (C), and brass (F, B). Dynamics range from p to f.

13

Fl.

Ob.

Cl.

Cr.

Fg.

Tb. picc.

Tb. I

Tb. II

Trbne.

Tuba

Perc. I

Perc. II
Cassa

Sx. S.

Sx. A. I

Sx. A. II

Sx. T. I

Sx. T. II

Sx. Bar.

Sx. Basso

Cb.

pizz.

Meno mosso

Tempo primo

Musical score for the first system, measures 18-21. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flute, Clarinet). Dynamics range from piano (p) to forte (f). The tempo changes from *Meno mosso* to *Tempo primo* at measure 19.

Musical score for the second system, measures 22-25. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flute, Clarinet). Dynamics range from piano (p) to forte (f).

Musical score for the third system, measures 26-27. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and a Timpani part. Dynamics range from piano (p) to forte (f).

Musical score for the fourth system, measures 28-31. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flute, Clarinet). Dynamics range from piano (p) to forte (f).

23

Fl.

Ob.

Cl.

Cr.

Fg.

Tb. picc.

Tb. I

Tb. II

Trbne.

Tuba

Perc. I

Perc. II

Sx. S.

Sx. A. I

Sx. A. II

Sx. T. I

Sx. T. II

Sx. Bar.

Sx. Basso

Cb.

con sord.

Piatto sospeso

pizz

First system of musical notation, measures 1-3. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes with accents (>) and dynamic markings (p, f, F). The notes are primarily eighth and sixteenth notes, with some beamed together. There are also some rests and a fermata over a note in the second measure.

Second system of musical notation, measures 4-6. It continues the piece with similar notation, including notes with accents and dynamic markings. The notes are mostly eighth notes, with some beamed sixteenth notes. There are also some rests and a fermata over a note in the sixth measure.

Third system of musical notation, measures 7-9. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes with accents (>) and dynamic markings (p, f, F). The notes are primarily eighth and sixteenth notes, with some beamed together. There are also some rests and a fermata over a note in the ninth measure.

Fourth system of musical notation, measures 10-14. It continues the piece with similar notation, including notes with accents and dynamic markings. The notes are mostly eighth notes, with some beamed sixteenth notes. There are also some rests and a fermata over a note in the fourteenth measure.

32

Fl.

Ob.

Cl.

Cr.

Fg.

Tb. picc.

Tb. I

Tb. II

Trbne.

Tuba

Perc. I

Perc. II

Sx. S.

Sx. A. I

Sx. A. II

Sx. T. I

Sx. T. II

Sx. Bar.

Sx. Basso

Cb.

Piatti

arco

36

First system of musical notation, measures 36-38. It features five staves with various musical notations including notes, rests, and dynamic markings such as *f*, *P*, and *f*. The notation includes slurs, accents, and some specific performance instructions like *>>>* and *s*.

Second system of musical notation, measures 36-38. It features five staves with various musical notations including notes, rests, and dynamic markings such as *f*, *P*, and *f*. The notation includes slurs, accents, and some specific performance instructions like *>>>* and *S*.

Third system of musical notation, measures 36-38. It features five staves with various musical notations including notes, rests, and dynamic markings such as *f*, *P*, and *f*. The notation includes slurs, accents, and some specific performance instructions like *>>>* and *Piatto sospeso*.

Fourth system of musical notation, measures 36-38. It features five staves with various musical notations including notes, rests, and dynamic markings such as *f*, *P*, and *f*. The notation includes slurs, accents, and some specific performance instructions like *>>>* and *pizz.*

40

Fl. & *f*

Ob. & *f*

Cl. & *f*

Cr. & *f*

Fg. B *f*

Tb. picc. &

Tb. I & *f* *me me me me b.* *f*

Tb. II & *f* *me me me me b.* *f*

Trbne. ? *f* *me me ce ce* *ce me* *me me me me b.* *f*

Tuba ? *f* *me me ce ce* *ce me* *bi* *f* *#ce*

Perc. I ? *f* *æ*

Perc. II *Cassa* *f* *P* *f* *f* *ó*

Sx. S. & *f* *me ce ce ce* *ce ce ce ce* *me ce ce ce ni* *f*

Sx. A. I & *f* *ce ce ce ce* *#ce ce ce* *ce ce ce ce* *ce #ce ce ce* *f*

Sx. A. II & *f* *ce ce ce ce* *#ce ce ce* *ce ce ce ce* *ce #ce ce ce* *f*

Sx. T. I & *f* *ce % ce % ce % ce %* *ce % ce % ce % ce %* *me #ce ce #ce* *f*

Sx. T. II & *f* *ce % ce % ce % ce %* *#ce % ce % ce % ce %* *ce ce ce ce* *ce #ce ce %* *f*

Sx. Bar. & *f* *#ce % ce % ce % ce %* *ce % ce % ce % ce %* *ce ce ce ce* *#ce*

Sx. Basso & *f* *ce % #ce % ce % ce %* *#* *me me b ce* *ce ce ni.* *#ce*

Cb. ? *f* *ce % ce % ce % ce %* *#* *me me b ce* *ce ce ni.* *#ce*

System 1: Five staves. The first four staves begin with an ampersand (&). The fifth staff begins with a question mark (?). All staves have a 6/4 time signature and a common time signature (C) at the end of the line.

System 2: Five staves. The first four staves begin with an ampersand (&). The fifth staff begins with a question mark (?). All staves have a 6/4 time signature and a common time signature (C) at the end of the line.

System 3: Two staves. The first staff begins with a question mark (?). The second staff begins with a colon (:). Both staves have a 6/4 time signature and a common time signature (C) at the end of the line.

System 4: Seven staves. All staves begin with an ampersand (&). All staves have a 6/4 time signature and a common time signature (C) at the end of the line.

System 5: One staff. The staff begins with a question mark (?). It has a 6/4 time signature and a common time signature (C) at the end of the line.

Tempo primo

48

Fl. *oe #oe oe loe me oe oe loe*
oe #oe oe loe me oe oe loe

Ob. *loe oe loe oe oe oe oe*
oe oe

Cl. *f*

Cr. *oe oe oe oe oe oe oe oe*
f

Fg. *? C oe #oe oe loe me oe oe #oe*

Tb. picc. *oe oe*
f

Tb. I *loe oe*
f

Tb. II *loe oe*
f

Trbne. *? C oe #oe oe loe me oe oe #oe*

Tuba *? C oe #oe oe loe me oe oe #oe*
f F f

Perc. I *Gran Cassa*
oe OE O
f

Perc. II *corda*
senza corda
f

Sx. S. *#oeoe oeoeoe #oeoe oeoeoe*
f p f

Sx. A. I *#oeoe meoeoe #oeoe meoeoe*
f p f

Sx. A. II *#oeoe meoeoe #oe*
f p

Sx. T. I

Sx. T. II

Sx. Bar.

Sx. Basso

Cb. *? C*