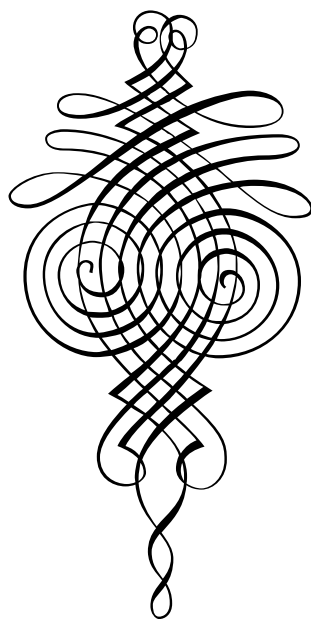


# TRANSMOGRIFICANTUS

O C T E T

for 5 Violins, 2 Violas, 1 Violincello



in memory of Austin Peralta

composed in 2012-2013

Los Angeles, California

# I. Sinfonia

**Allegro**  $\text{♩} = 144$

Gavin Gamboa  
(2013)

Violin I *f*

Violin II *f*

Violin III *f*

Violin IV *f*

Violin V *f*

Viola I *f*

Viola II *f*

Violoncello *f*



5

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



9

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

13

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



17

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



21

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

A

25

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vln. IV *p*

Vln. V *p*

Vla. I *p*

Vla. II *p*

Vc. *p*



29

Vln. I *f* *sf*

Vln. II *f* *sf*

Vln. III *f* *sf*

Vln. IV *f* *sf*

Vln. V *f* *sf*

Vla. I *f* *sf*

Vla. II *f* *sf*

Vc. *f* *sf*



33

Vln. I *p* *pp*

Vln. II *p* *pp*

Vln. III *p* *pp*

Vln. IV *p* *pp* *espress.*

Vln. V *p* *pp*

Vla. I *p* *pp*

Vla. II *p* *pp*

Vc. *p* *pp*

37

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vln. IV *mp*

Vln. V *mp*

Vla. I *mp*

Vla. II *mp*

Vc. *mp*

*espress.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*



41

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



45

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vln. IV *ff*

Vln. V *ff*

Vla. I *ff*

Vla. II *ff*

Vc. *ff*

49

Vln. I *p subito* *f*

Vln. II *p subito* *f*

Vln. III *p subito* *f*

Vln. IV *p subito* *f*

Vln. V *p subito* *f*

Vla. I *p subito* *f*

Vla. II *p subito* *f*

Vc. *p subito* *f*



53

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



57

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

61

Vln. I *mf* *f* *ff* *mf*

Vln. II *mf* *f* *ff* *mf*

Vln. III *mf* *f* *ff* *mf*

Vln. IV *f* *mf*

Vln. V *f* *mf*

Vla. I *f* *mf*

Vla. II *f* *mf*

Vc. *f* *mf*



65

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vln. IV *p*

Vln. V *p*

Vla. I *p*

Vla. II *p*

Vc. *p*



69

Vln. I dim. *pp*

Vln. II dim. *pp*

Vln. III dim. *pp*

Vln. IV dim. *pp*

Vln. V dim. *pp*

Vla. I dim. *pp*

Vla. II dim. *pp*

Vc. dim. *pp*

73

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vln. IV *mf*

Vln. V *mf*

Vla. I *mf*

Vla. II *mf*

Vc. *mf*



77

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



**B**

81

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vln. V *f*

Vla. I *f*

Vla. II *f*

Vc. *f*



85

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



89

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



93

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

97

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



101

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

*sfz* *f* *sim. (accent)*

*sfz* *f* *sim. (accent)*

*sfz* *f* *sim. (accent)*

*sfz* *f* *sim. (accent)*

*sfz* *f* *sim. (accent)*

*sfz* *f* *sim. (accent)*

*sfz* *f* *sim. (accent)*



105

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

109

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vln. IV *p*

Vln. V *p*

Vla. I *p*

Vla. II *p*

Vc. *p*



113

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vln. IV *mf*

Vln. V *mf*

Vla. I *mf*

Vla. II *mf*

Vc. *mf*



117

Vln. I *sfz* *f*

Vln. II *sfz* *f*

Vln. III *sfz* *f*

Vln. IV *sfz* *f*

Vln. V *sfz* *f*

Vla. I *sfz* *f*

Vla. II *sfz* *f*

Vc. *sfz* *f*

121

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



125

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



129

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

133

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vla. I  
Vla. II  
Vc.



137

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vla. I  
Vla. II  
Vc.

*sf* *ff*  
*sf* *ff*  
*sf* *ff*  
*sf* *ff*  
*sf* *ff*  
*sf* *ff*  
*sf* *ff*



141

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vla. I  
Vla. II  
Vc.

145 ord.

Vln. I *p* ord. cresc. *mf* dim. *p* cresc. *mf* dim.

Vln. II *p* ord. cresc. *mf* dim. *p* cresc. *mf* dim.

Vln. III *p* ord. cresc. *mf* dim. *p* cresc. *mf* dim.

Vln. IV *p* ord. cresc. *mf* dim. *p* cresc. *mf* dim.

Vln. V *p* ord. *mf* *p* *mf*

Vla. I *p* ord. *mf* *p* *mf*

Vla. II *p* ord. *mf* *p* *mf*

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



149

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vln. V *f*

Vla. I *f*

Vla. II *f*

Vc. *f*



153

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vln. IV *p*

Vln. V *p*

Vla. I *p*

Vla. II *p*

Vc. *p*



meno mosso  $\text{♩} = 90$

15

157

Vln. I *f* *sim.*

Vln. II *f* *sim.*

Vln. III *f* *sim.*

Vln. IV *f* *sim.*

Vln. V *f* *sim.*

Vla. I *f* *sim.*

Vla. II *f* *sim.*

Vc. *f*

160

Vln. I *espress.*

Vln. II *espress.*

Vln. III *espress.*

Vln. IV *espress.*

Vln. V *espress.*

Vla. I *espress.*

Vla. II *espress.*

Vc. *espress.*

163

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vln. III *cresc.* *ff*

Vln. IV *cresc.* *ff*

Vln. V *cresc.* *ff*

Vla. I *cresc.* *ff*

Vla. II *cresc.* *ff*

Vc. *ff*

166

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



169

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



172

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



175

Vln. I *f marcato*

Vln. II *f marcato*

Vln. III *f marcato*

Vln. IV *f marcato*

Vln. V *f marcato*

Vla. I *f marcato*

Vla. II *f marcato*

Vc. *f marcato*

178

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

181

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vln. IV *mf*

Vln. V *mf*

Vla. I *mf*

Vla. II *mf*

Vc. *mf*

*ff*

284

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

*f*

The image shows a page of a musical score for a string ensemble. The page is numbered 284 at the top left. It contains staves for Violins I, Violins II, Violins III, Violins IV, Violins V, Viola I, Viola II, and Cello/Double Bass. The music is in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The first measure of the page is marked with a forte (*f*) dynamic. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The staves are arranged in a traditional orchestral layout, with Violins I at the top and Cello/Double Bass at the bottom. The page is divided into three measures, with the first measure starting at measure 284 and the third measure ending at measure 286. The music is written in a clear, legible font, and the overall layout is professional and well-organized.

187

Vln. I *mf* *p*

Vln. II *mf* *p*

Vln. III *mf* *p*

Vln. IV *mf* *p*

Vln. V *mf* *p*

Vla. I *mf* *p*

Vla. II *mf* *p*

Vcl. *mf* *p*

[illegible]

193

Vln. I *f* *ff*

Vln. II *f* *ff*

Vln. III *f* *ff*

Vln. IV *f* *ff*

Vln. V *f* *ff*

Vla. I *f* *ff*

Vla. II *f* *ff*

Vc. *f* *ff*



196

Vln. I *f* *ff*

Vln. II *f* *ff*

Vln. III *f* *ff*

Vln. IV *f* *ff*

Vln. V *f* *ff*

Vla. I *f* *ff*

Vla. II *f* *ff*

Vc. *f* *ff*



199

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

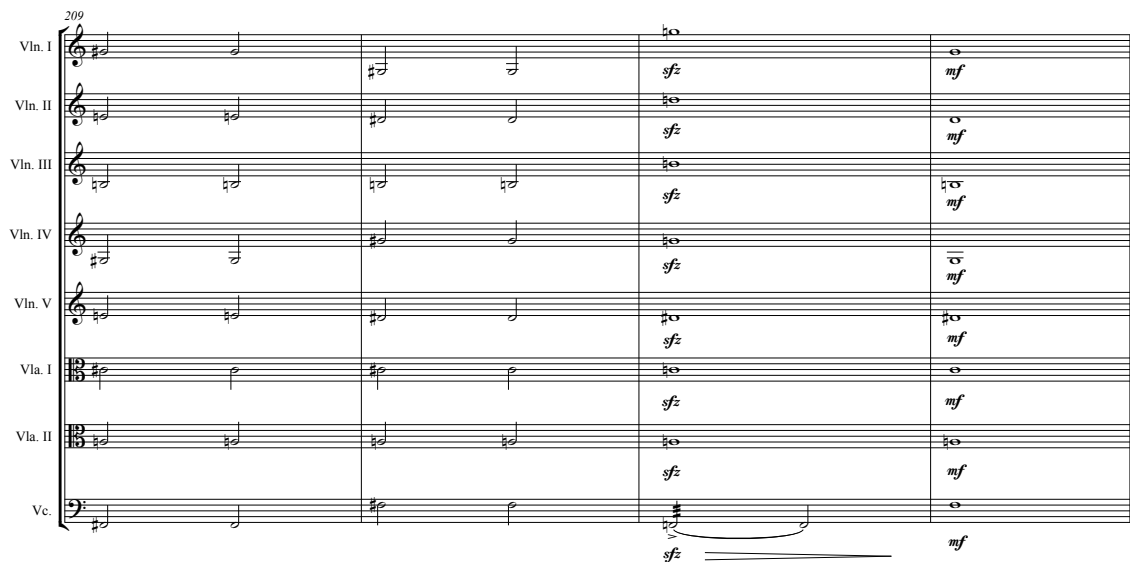
Vln. IV *mf*

Vln. V *mf*

Vla. I *mf*

Vla. II *mf*

Vc. *mf*



213

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vln. V *f*

Vla. I *f*

Vla. II *f*

Vc. *f*



219

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vln. IV *ff*

Vln. V *ff*

Vla. I *ff*

Vla. II *ff*

Vc. *ff*



225

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vln. V *f*

Vla. I *f*

Vla. II *f*

Vc. *f*

Andante  $\text{♩} = 45$ 

## II. Elegy

*I*

Vln. I *pp* *ppp* *pp* *mp*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp* *ppp* *pp* *mp*

Vln. V *pp* *ppp* *pp* *mp*

Vla. I *pp*

Vla. II *pp* *ppp* *pp* *mp*

Vc. *pp* *ppp* *pp* *mp*

*7*

Vln. I *ppp* *pp* *warm* *p*

Vln. II *pp* *p* *pp*

Vln. III *pp* *p* *pp*

Vln. IV *ppp* *pp* *warm* *p*

Vln. V *ppp* *pp* *warm* *p*

Vla. I *ppp* *pp* *warm* *p*

Vla. II *ppp* *pp* *warm* *p*

Vc. *ppp* *pp* *warm* *p*

*13*

Vln. I *mp* *mf* *ppp* *pp* *pp* *fp*

Vln. II *mp* *mf* *ppp* *pp* *pp* *fp*

Vln. III *pp* *mf* *ppp* *pp* *pp* *fp*

Vln. IV *mp* *mf* *ppp* *pp* *pp* *fp*

Vln. V *mp* *mf* *ppp* *pp* *pp* *fp*

Vla. I *mp* *mf* *ppp* *p* *pp* *fp*

Vla. II *pp*

Vc. *mp* *mf* *ppp* *p* *pp* *fp*

19

Vln. I *ppp* *pp* *pp* cresc.

Vln. II *pp* *pp* cresc.

Vln. III *ppp* *pp* *pp* cresc.

Vln. IV *ppp* *ppp* *pp* cresc.

Vln. V *ppp* *ppp* *pp* cresc.

Vla. I *ppp* *ppp* *pp* cresc.

Vla. II *ppp* *pp* *pp* cresc.

Vc. *ppp* *pp* *ppp* *pp* cresc.

25

*molto rit.*

Vln. I *mp* cresc. *mf* *pp* *ppp*

Vln. II *mp* cresc. *mf* *pp* *ppp*

Vln. III *mp* cresc. *mf* *pp* *ppp*

Vln. IV *mp* cresc. *mf* *pp* *ppp*

Vln. V *mp* cresc. *mf* *pp* *ppp*

Vla. I *mp* *mf* *pp* *ppp*

Vla. II *mp* cresc. *mf* *pp* *ppp*

Vc. *mp* cresc. *mf* *pp* *ppp*

31

*Lento* ♩ = 30

Vln. I *ppp* *pppp* espress.

Vln. II *ppp* *pppp* espress.

Vln. III *ppp* *pppp* espress.

Vln. IV *pp* *pppp* espress.

Vln. V *pp* *pppp*

Vla. I *pp* *pppp*

Vla. II *pp* *pppp*

Vc. *pp* *pppp*

Più mosso  $\text{♩} = 65$ 

38

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vln. V *pp*

Vla. I *pp*

Vla. II *pp*

Vc. *pp*



42

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



46

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



50

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

54

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

58

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

62

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



66

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.



70

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

*f*

74

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

This system contains measures 74 through 77. It features a string ensemble with Violins I, II, III, IV, and V; Violas I and II; and a Violoncello. The music is in 4/4 time with a key signature of one flat (B-flat). Measures 74 and 75 are marked with a first ending bracket, and measures 76 and 77 are marked with a second ending bracket. The strings play a rhythmic pattern of eighth notes, with some measures featuring sixteenth-note runs. The Viola I part has a melodic line with a trill in measure 74.



78

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

This system contains measures 78 through 81. The key signature changes to two sharps (D major). The string ensemble continues with the same rhythmic pattern. Measures 78 and 79 are marked with a first ending bracket, and measures 80 and 81 are marked with a second ending bracket. The Viola I part has a melodic line with a trill in measure 78.



82

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

This system contains measures 82 through 85. The key signature changes to one sharp (F# major). The string ensemble continues with the same rhythmic pattern. Measures 82 and 83 are marked with a first ending bracket, and measures 84 and 85 are marked with a second ending bracket. The Viola I part has a melodic line with a trill in measure 82.

86

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

90

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

94

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

98

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

102 Lento ♩ = 15

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

107 Più mosso ♩ = 50

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vla. I

Vla. II

Vc.

[illegible]

The first system of the musical score, labeled 'D. Vivo', features a key signature of one flat (B-flat) and a 4/4 time signature. The score is written for a full orchestra, including Violins I and II, Violas I and II, and Cellos. The dynamics are marked 'f' (forte) for all instruments. The woodwinds and strings play sustained notes, while the violins and violas play a rhythmic pattern of eighth notes. The cellos play a steady eighth-note accompaniment.

123

Violin I, Violin II, Violin III, Violin IV, Violin V, Viola I, Viola II, and Cello parts for measures 123-126. The score is in 4/4 time and features a key signature of one flat (B-flat). Measures 123-124 are marked with a repeat sign. The Violin I and II parts play sustained notes, while Violins III-V and Violas I-II play moving eighth-note patterns. The Cello part provides a steady bass line.

=

127

Violin I, Violin II, Violin III, Violin IV, Violin V, Viola I, Viola II, and Cello parts for measures 127-130. The Violin I and II parts continue with sustained notes. Violins III-V and Violas I-II play eighth-note patterns. The Cello part continues its bass line. Measures 127-128 are marked with a repeat sign.

=

131

Violin I, Violin II, Violin III, Violin IV, Violin V, Viola I, Viola II, and Cello parts for measures 131-134. The Violin I and II parts continue with sustained notes. Violins III-V and Violas I-II play eighth-note patterns. The Cello part continues its bass line. Measures 131-132 are marked with a repeat sign.

135

Violin I, Violin II, Violin III, Violin IV, Violin V, Viola I, Viola II, and Cello parts for measures 135-138. The score is in 4/4 time with a key signature of one sharp (F#). Measures 135 and 136 are marked with a repeat sign. The strings play a rhythmic pattern of eighth and sixteenth notes, while the violins and violas have long, sustained notes.



139

Violin I, Violin II, Violin III, Violin IV, Violin V, Viola I, Viola II, and Cello parts for measures 139-142. The score is in 4/4 time with a key signature of one sharp (F#). Measures 139 and 140 are marked with a repeat sign. The strings continue their rhythmic pattern, and the violins and violas have long, sustained notes.



143

Violin I, Violin II, Violin III, Violin IV, Violin V, Viola I, Viola II, and Cello parts for measures 143-146. The score is in 4/4 time with a key signature of one sharp (F#). Measures 143 and 144 are marked with a repeat sign. The strings continue their rhythmic pattern, and the violins and violas have long, sustained notes.



147

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vla. I  
Vla. II  
Vc.



151

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vla. I  
Vla. II  
Vc.



155

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vla. I  
Vla. II  
Vc.

159

Violin I, Violin II, Violin III, Violin IV, Violin V, Viola I, Viola II, and Cello. The score is in 4/4 time with a key signature of one flat. Measures 159-162 show a variety of melodic and harmonic textures. Violins I and II play sustained notes with long slurs. Violins III-V and Violas I-II play rhythmic patterns of eighth and sixteenth notes. The Cello provides a steady bass line.



163

Violin I, Violin II, Violin III, Violin IV, Violin V, Viola I, Viola II, and Cello. Measures 163-166 continue the musical themes. Violins I and II maintain their sustained notes. Violins III-V and Violas I-II play more complex rhythmic patterns, including triplets and sixteenth-note runs. The Cello continues its bass line.



167

Violin I, Violin II, Violin III, Violin IV, Violin V, Viola I, Viola II, and Cello. Measures 167-170 show a change in the texture. Violins I and II play sustained notes. Violins III-V and Violas I-II play rhythmic patterns. The Cello plays a sustained note in measure 167, then a rhythmic pattern in measures 168-170.

171

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vla. I  
Vla. II  
Vc.



175

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vla. I  
Vla. II  
Vc.



179

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Vln. V  
Vla. I  
Vla. II  
Vc.

## Coda

Meno mosso  $\text{♩} = 22$ 

184

Vln. I *pp* *p* *pp* *ppp*

Vln. II *pp* *p* *pp* *ppp* *pp*

Vln. III *pp* *p* *pp* *ppp*

Vln. IV *pp* *p* *pp* *ppp*

Vln. V *pp* *p* *pp* *ppp*

Vla. I *pp* *p* *pp* *ppp* *pp*

Vla. II *pp* *p* *pp* *ppp*

Vc. *pp* *p* *pp* *ppp* *pp*

190

Vln. I *ppp* *pppp* *ppp* *pppp* *ppp*

Vln. II *ppp* *pppp* *ppp* *pppp* *ppp*

Vln. III *ppp* *ppp* *ppp* *ppp* *ppp*

Vln. IV *ppp* *pppp* *ppp* *pppp* *ppp*

Vln. V *pp* *ppp* *pppp* *pppp* *ppp*

Vla. I *ppp* *pppp* *ppp* *pppp* *ppp*

Vla. II *ppp* *pppp* *ppp* *pppp* *ppp*

Vc. *ppp* *pppp* *ppp* *pppp* *ppp*

196

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vln. III *pp* *p* *pp*

Vln. IV *ppp* *p* *pp* *p*

Vln. V *pp* *p* *pp* *p*

Vla. I *pp* *pp*

Vla. II *ppp* *pp*

Vc. *pp*

201  $\sharp$   $\text{C}$

Vln. I *p* *pp*

Vln. II *p* *pp*

Vln. III *p* *pp*

Vln. IV *p* *pp*

Vln. V *p* *pp*

Vla. I *p* *pp*

Vla. II *p* *pp*

Vc. *p* *pp*

Measures 201-204. The score shows a transition from *p* to *pp* across all instruments. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass play sustained notes.

205  $\sharp$   $\text{C}$

Vln. I *ppp*

Vln. II *ppp*

Vln. III *ppp*

Vln. IV *ppp*

Vln. V *ppp*

Vla. I *ppp*

Vla. II *ppp*

Vc. *ppp*

Measures 205-208. The score shows a transition from *pp* to *ppp* across all instruments. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass play sustained notes.

210  $\sharp$   $\text{C}$

Vln. I *mp* *pp* *ppp* *pppp*

Vln. II *mp* *pp* *ppp* *pppp*

Vln. III *mp* *pp* *ppp* *pppp*

Vln. IV *mp* *pp* *ppp* *pppp*

Vln. V *mp* *pp* *ppp* *pppp*

Vla. I *mp* *pp* *ppp* *pppp*

Vla. II *mp* *pp* *ppp* *pppp*

Vc. *mp* *pp* *ppp* *pppp*

Measures 210-213. The score shows a transition from *mp* to *pp* to *ppp* to *pppp* across all instruments. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass play sustained notes.