

# III.

Instrumentation: Streichorchester; 3 Flöten (Piccolo), 3 Oboen (engl. Horn)  
 3 Clarinetten, 3 Fagotte (Contrafagott); 4 Trompeten, 6 Hörner, 3 Posaunen,  
 1 Tuba; 5 Pauken, grosse Trommel, Becken, Tamtam, Triangel, Ruthe;  
 2 Harfen. \*) NB

In ruhig fliessender Bewegung. Die ersten Takte ♩ = 52 übergehend in - - -

I

II

In ruhig fliessender Bewegung. Die ersten Takte ♩ = 52 übergehend in - - -

*ff* *pk. Δ* *sehr kurz; jeder Ton sofort abzdämpfen. f Δ* *ppp* *pp*

I

II

*cresc.* *at.* *VI. I & II.* *f* *VI. I.* *p subito e sempre* *p sempre* *Vo. pizz. f* *(Bn.) p* *pp* *pp* *cresc.* *& Cl.* *f* *p sempre* *Cb. pizz.*

♩ = 60-63.

I

II

*p* *p sempre* *Ve. Br.* *Cl.* *41* *VI.* *Cl.* *p* *p sempre* *41* *Cb.*

Anmerkung: Die Bezeichnung *p* bedeutet bei Str. durchaus „pizzicato“  
 \*) NB. Die Ruthe durch \* angedeutet wird am Holz der grossen Trommel geschlagen--  
 U. E. 2987.

VI. *p*

Violin I part, first system. Treble clef, key signature of two flats. The music consists of a series of eighth notes and quarter notes, with a dynamic marking of *p* (piano).

VI. *p* Cl. *pp* Vc. Cb.

Violin I part, second system. Treble clef, key signature of two flats. The music continues with eighth notes and quarter notes. Dynamic markings include *p* (piano), *pp* (pianissimo), and *p* (piano). Instrument abbreviations include VI., Cl. (Clarinet), Vc. (Violoncello), and Cb. (Contrabasso).

VI. *pp* *p sempre* *p sempre*

Violin I part, third system. Treble clef, key signature of two flats. The music features a melodic line with dynamic markings of *pp* (pianissimo) and *p sempre* (piano sempre). Instrument abbreviations include VI., Gt. (Gitarra), Cb. (Contrabasso), and & Gt. (& Gitarra).

VI. *pp* *pp* Br. Vc. *ppp* Cl. *ppp*

Violin I part, fourth system. Treble clef, key signature of two flats. The music continues with dynamic markings of *pp* (pianissimo), *pp* (pianissimo), *ppp* (pianississimo), and *ppp* (pianississimo). Instrument abbreviations include VI., Br. Vc. (Violoncello), Cl. (Clarinete), and & Fag. (& Fagotto).

Ob.

Violin I part, fifth system. Treble clef, key signature of two flats. The music continues with dynamic markings of *pp* (pianissimo) and *p* (piano). Instrument abbreviations include Ob. (Oboe).

Br. Vc. *p* *p* *p sempre*

Violin I part, sixth system. Treble clef, key signature of two flats. The music continues with dynamic markings of *p* (piano), *p* (piano), and *p sempre* (piano sempre). Instrument abbreviations include Br. Vc. (Violoncello) and Cl. (Clarinete).

I

Cl. *p* *Str.* *pp*  
*p sempre*

VI. *pp* *p* *p sempre* *pp* *Str.*

II

Cb. *p* *pp* *p sempre* *Str.*

42

I

Cl. *p* *Str.* *pp* *p* *pp* *p*

VI. *pp* *Str.*

II

Cl. *p* *pp* *Str.* *p* *mit Humor* *Ob.*

I

Cl. *p* *Str.* *f* *p* *ff* *ff*

VI. *p* *pp* *f* *p* *f* *pp* *ff* *ff*

II

Cl. *p* *pp* *f* *p* *f* *pp* *ff* *ff*

Str. *f* *pp* *f* *pp* *ff* *ff*

Cb. *gliss.* *gliss.* *gliss.*

Br. m. D. Fl. *p*

Cb. *p*

Vl. m. D. Fl.

Vl. o. D. *p*

Ob. *p*

Rt.

Vr. *p sempre*

Vl. m. D. *p*

Ve. *p sempre*

Br. Ve. *p*

Cb. *p*

Rt. *p*

Gt. *p*

Pc. Cl. (Fg.) *p*

Br. & Fg. *ppp*

Vl. *ppp*

Cl. Fg. *p*

Vr. Cb. *p*

Dpfr. weg!

Vl. *f*

Ve. *f*

Cb. *f*

Hbl. Hn. *ff*

Hr. *ff*

Vr. *p*

43

43

I

VI. Cl. VI.

*p* *pp* *pp* *pp*

Str. Ob.

II

& Br. VI. Cl. VI.

*p* *p* *p sempre* *pp*

Hn. Fg. Pk. Str.

I

VI. Cl. VI.

*p* *p* *pp* *pp* *p*

(S)Cl. Str. Ob.

II

Cl. VI. Cl. mit Humor Ob.

*p* *pp* *p*

Hn. Fg. Pk. Str.

I

Ob. Fl. Ob. Fl.

*ff* *ff* *ff* *ff*

Cl. Str. Fg. Vc. Cb. gliss. r. Hd. Cb.

II

Ob. Fl. VI. Fl. VI. VI. Fl. Ob.

*p* *f* *p* *f* *ff* *ff*

Cl. Str. Fg. Hn. & Bn. Hn. Tt.

44

VI. Br. Ob. VI. Br. Vc. Fg. Br. Fg. Br.

*dim.* *p* *f* *al* *p* *pp* *pp sempre* *p sempre* & VI. (pp)

& Ps. (S)(cr.)

44

VI. Br. Ob. VI. Br. Vc. Fg. Br. Fg. Vc. Br.

*dim.* *mf* *al* *pp* *p sempre* *p sempre*

Pk. 8 Gr. Tt. 8 Cb.

Br. Vc. Br. Fg. Br. Fg. Br.

*pp sempre* *pp sempre*

Cb. Hn.

Ob. (Fg.) Hn. Hn. Fg. Vc. Cb.

*p sempre* *pp sempre*

& VI. Hn. Cb. Br. Vc. Br.

*p*

Fg. Fg.

45

I

VI. *pp sempre*

*p*

Cb.

Str. *pp*

Hn.

II

*p*

Vc.

Tl. *pp*

(Fg.) *pp*

Br. *pp*

Vc.

Hn. *pp*

45

I

*pp*

Hn.

II

Br. *pp*

Vc. *pp*

Cb. *pp*

*pp*

*pp*

I

*pp sempre*

*p*

Hn.

Br. Vc. *espr.*

Hn. *p*

II

*zart hervortretend*

Fl. Ob. *p*

Hn. *pp*

Br. Vc. *pp*

Hn. *pp*

*espr.*

Cl. *p*

*pp*

Fg.

Vc.

Cb.

Br. Vc. Hbl. Hn. Str. Fl. Ob. Fg. Hr. Vl. Vc. Rt. Pc. Br.

*p* *ff* *pp sempre* *p* *pp sempre*

Measures 41-45. The score features a complex texture with multiple string parts and woodwinds. Dynamics range from *p* to *pp sempre* and *ff*. There are accents and slurs throughout.

46 *saltando* *pp subito e sempre* str. *saltando* Rt. Fl. Ob. Hn. Str. Cb. Fg. A Str. & Pk. Br.

8 *saltando* Str. Fl. Ob. *p* *p*

46 Pk. *p* *p*

Measures 46-50. Measure 46 is marked *saltando* and *pp subito e sempre*. The string parts are highly rhythmic. Measures 47-50 show woodwind entries with *p* dynamics.

I Vl. Str. Tr. Ob. Pk. Fg.

*p* *pp* *p* *p*

Measures 51-55. This section continues the rhythmic patterns with woodwind accompaniment. Dynamics include *p* and *pp*.



I

Br. *dim.*

vc. *pp*

Cb

Fl.

II

*pp* VI.

*dim.*

*p*

47

I

*ppp*

*pp*

Str. Fg. Gt.

Rt.

Cl. *p*

*herfortretend*

*pp*

*pp sempre*

VI.

VI. Hbl.

II

*f*

*f*

*ppp*

*ppp*

*ppp*

*pp sempre*

47

I

VI.

*p*

II

Cl. Hn.

*p*

Fg.

Ob. Cl. A

*f*

*p*

VI. Ob. Cl. *pp*  
 Br. Vc. *pp*  
*pp* Str.

VI. *pp*  
*pp*  
 Pk. Cb. *pp*  
 Fl. *p*  
 Vc. Cb. *pp*

VI. m. D. *ppp*  
 VI. m. D. *ppp*  
 VI. m. D. Cl. *ppp*  
 Epl. Bu. *ppp*  
 Dpfr weg!  
 Tr. *p*  
 Dpfr weg!  
 Hn. *ff* gest.  
 Vc. *ff*  
 Cb. *ff*  
 Pk. *ff*  
 48  
 Pe. Fl. *p sempre*  
 8  
 48  
 V V V V V V V V V V V V V V

B \*) Vc. & Cb. getheilt und in Hälften wechselnd.

I

II

*pp*

*ppp*

*pp*

*pp sempre*

Br.

Vl. Br.

I

II

*pp*

*ff*

*ff*

Cl.

Br.

Tr. Hn.

I

II

*ff subito*

*ff*

*ff subito*

Str.

Fl.

Perc. in 8/16 & Hbl.

49 *Vorwärts.*

49 (12 Takte Pk. in D-A)

First system of the musical score. It includes staves for strings (Violins I & II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Clarinets, Bassoons, and Trumpets). Dynamics range from *f* to *ff*. Performance markings include accents ( $\wedge$ ) and trills (*tr*). Specific instrument parts are labeled: *VI. Pc. in 3<sup>da</sup>*, *Hbl.*, *Bbl.*, and *V. & Bu.*

Second system of the musical score, continuing the orchestral texture. It features similar instrumentation to the first system. Dynamics include *ff* and *ffp*. Performance markings include accents ( $\wedge$ ) and trills (*tr*). A *Bn.* (Bassoon) part is indicated at the end of the system.

50

Third system of the musical score, marked with the number 50. It includes staves for strings and woodwinds. Dynamics range from *pp subito* to *mf*. Performance markings include accents ( $\wedge$ ) and trills (*tr*). Specific instructions are given: *nur die Hälfte* (only half), *die 1te Hälfte* (the 1st half), and *die andre Hälfte* (the other half). Instrument parts are labeled: *Ob.*, *Cl.*, *Tr.*, *Vc. I 2 Spieler*, and *Vc. II 2 Spieler*. The word *gut her.* is written above the final staff.

50

Vi. I je z. Hlfte wechselnd

Violin I part: *ppp*, *pp*, *dim.*  
Piano II part: *cortecend*

Solo-Vi. saltando \*

Violin I part: *pppp*, *pp*, *pp*, *pizz.*  
Piano II part: *p*, *Fl.*

Violin I part: *pppp*, *ppp*, *Str. arco*, *ff*  
Piano II part: *Ol. A*, *p*, *pp*, *Str.*, *Fr.*, *Pk.*, *ff*

51

Str. *ff sempre*

Tr. Hn. *ff* (Pc. in 8va) & Hbl.

51 (12 Takte Pk. E-H)

Fl. *tr*

& VI. *ff*

Tr. Hn. *ff*

V. & Bn.

VI. *ffp*

*fp*  $\Delta$

Bbl. *fp*  $\Delta$

Pk. *fp*  $\Delta$

Br. Hbl. *ffp*

Hn. *fp*  $\Delta$

*ffp*  $\Delta$

*fp*  $\Delta$

*ffp*  $\Delta$

*fp*  $\Delta$

8

# 52 Sehr getragen. ♩ = 54.

*pp sempre*

*Sehr getragen. ♩ = 54.  
sehr ausdrucksroll gesungen, mit Portament*

*mf*

*p*

*p sempre*

52 *ped.* \* *ped.* \*

*pp*

*mf espr.*

*tr*

*tr*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*pp*

*tr*

*herrortr.*

*ppp*

*dim.*

*p espr.*

*p*

53 *ped.* \* *ped.* \*

Fl. *tr* (Fl.) *tr*

Hr. *p sempre*

Hbl. *pp sempre* *p espr.*

Teo. \* Teo. \* Teo. \* Teo. \* Teo. \*

Hbl. Hn. *mf* *pp* *p*

Cb.

*l. Hd.*

Teo. \* Pk.



54

I

Vc. *pp sempre* *gliss.* *gliss.*

Tr. *sehr zart hervortretend* *pp* *sehr gesangvoll*

II

Hbl. *pp sempre* *sehr gesangvoll*

Br. *gliss.*

Hf. *gliss.*

Vl. *gliss.*

54

I

Vl. I. *etwas zurückhaltend*

Hd. *ppp sempre*

Str. *ppp sempre*

II

4 Tr. Hf. *pp sempre*

Str. Cf. *ppp sempre*

Hf. *ppp sempre*

Ped. *etwas zurückhaltend*

I

Br. *ppp*

Vc. *ppp*

Br. *r. Hd.*

II

Vl. I. *morendo* Vl. II. *morendo*

Hn. *morendo*

(Flageolettöne)

Ped.

55

Tempo I.

VI. *ppp sempre*  
 Br. *pp sempre*  
 VI. *ppp sempre*  
 Ve. II. *pp sempre*  
 Ve. I. *ppp sempre*  
 Cb. *ppp sempre*  
 Pk. 7 7

Tempo I.

Tr. *pp*  
 Ob. zurücktretend  
 Tr. *pp*  
 Tr. *pp*

55

mit Betonung der l. Hd und der zugehörigen Töne der r. Hd.

Br. *ppp*  
 VI. *ppp*  
 Br. *ppp*  
 VI. *ppp*  
 Br. *ppp*  
 VI. *ppp*  
 Ve. II. *p*  
 Ve. I. *p*  
 Cb. *p*  
 Pk. (♯) *p*  
 Ps. Tb. (Cl. 8<sup>2</sup>) *p*

Cl. zurücktretend  
 Hn. *p*  
 Hn. *p*  
 Tr. *p*

mit starker Betonung der l. Hd bis zum Doppelstrich

Br. *cresc.*  
 VI. *cresc.*  
 Br. *cresc.*  
 VI. *cresc.*  
 Br. *cresc.*  
 VI. *cresc.*  
 Ve. II. *ff*  
 Ve. I. *ff*  
 Cb. *ff*  
 Pk. *ff*

VI. *mf*  
 Ve. II. *Tr. p*  
 Ve. I. *f*  
 Cb. *p*  
 Pk. *p*

VI. Hbl.

56

First system of musical score (measures 56-59). It includes staves for I (Violins I, Ps. Tb., & Pk.) and II (Violins II, Pe. in 8va, & Hn. gust., Vc., & Cb., Pk. Rt. (pp)). Dynamics include *fff*, *ff*, *p*, *f*, *pp*, and *p sempre*. A rehearsal mark *8* is present above the Pe. in 8va staff.

Second system of musical score (measures 56-59). It includes staves for I (Violins I, Str.) and II (Violins II, VI., VI. Ob., & Cb.). Dynamics include *pp* and *p*. A rehearsal mark *8* is present above the VI. staff.

Third system of musical score (measures 56-59). It includes staves for I (Violins I, Ob.) and II (Violins II, Str., Fl., Vc., Cl., & Cb.). Dynamics include *p sempre*, *mf*, *pp*, and *ppp*. A rehearsal mark *8* is present above the Fl. staff.

57

Cl. *mf* *mf* *p* *pp* *pp* *p*

Vl. m. D. *pp* *pp* *p* *pp* *pp* *p*

Ob. *p*

Str. *mf* *ppp* *dim.* *p* *pp*

Fl. *ppp* *dim.* *p* *pp*

Br. *p*

Rt. *pp*

57

*etwas hervortretend*

Vl. o. D. *p*

*p sempre*

Cl. *pp* *p*

Ob. *p*

Str. *pp*

Pe. \*) *f*

Vl. o. D. *p* *pp*

Vl. m. D. *p* *pp*

8

I

Ob. *p*

Vl. o. D. *p*

Vl. m. D. *p*

*f* *ff* *f* *ff* *p*

*(hoch g)*

Ob. *p*

Vl. o. D. *p*

Vl. m. D. *p*

Tr. *f* *ff* *f* *ff* *p*

Hbl. *f* *ff* *f* *ff* *p*

Br. *f* *ff* *f* *ff* *p*

Hn. *f* *ff* *f* *ff* *p*

Tr. *f* *ff* *f* *ff* *p*

Fg. *f* *ff* *f* *ff* *p*

Hn. *f* *ff* *f* *ff* *p*

Vc. *p*

II

\*) Fagott 2 Octaven tiefer col Pe.

I

Br. m.D. *pp* *p sempre* *pp*

Str. *p*

VI. o.D. *pp*

II

& Br. o.D. VI. m.D. VI. o.D. Fl. Ob. *p*

Pk. *p* *p* *p* *p*

58

I

Br. m.D. *pp* VI. o.D. *pp*

II

VI. m.D. Fl. Ob. *p* VI. m.D. Cl. *p* *mit Humor*

Pk. *p* *p* *p* *p* Str. *p*

I

Fl. *pp* Ob. *mf* *ff* *ff* *ff* *ff*

VI. *mf* *ff* *ff* *ff* *ff*

Vc. *p* *ff* *ff* *ff* *ff*

Hn. *ff* *ff* *ff* *ff* *ff*

Str. *ff* *ff* *ff* *ff* *ff*

Ob. *mf* *ff* *ff* *ff* *ff*

Fl. *ff* *ff* *ff* *ff* *ff*

Str. Hbl. *ff* *ff* *ff* *ff* *ff*

II

Str. *mf* *ff* *ff* *ff* *ff*

Str. *p* *ff* *ff* *ff* *ff*

Fig. *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *ff*

Str. *ff* *ff* *ff* *ff* *ff*

& Bn. *ff* *ff* *ff* *ff* *ff*

I

Str. Cf. *ff*

Str. Hbl. 59

Br. Vc. *p sempre*

dim. - *p* *f* *pp* *ppp*

II

Ps. Tb. *ff*

Tt.

Str. Hbl. 59

Vc. *pp sempre*

Gt. 8

Cb. Cr.

I

Fg. *pp sempre*

Br. *pp*

II

Fg.

Br.

I

Vc. *ppp*

Br. Vc. *pp subito*

Hn. *e sempre ppp sempre*

II

Ob. (Cl.) *zart hervortretend*

Hn. *pp sempre*

Vc. *ppp*

Cb. (8)

60

I  
 Cl. *pp*  
 Br. *pp*  
 Fg. *pp*  
 Cb. *p*  
 Cb. *pp*  
 VI. *pp*  
 Br. *mf*  
 II  
 Fg. *pp*  
 VI. *mf*  
 Br. *mf*  
 Ve. *pp*

I  
 VI. *pp*  
 Br. *mf*  
 Str. *pp*  
 Pk. *pp*  
 (8)  
 (8)  
 (8)  
 (8)  
 Ob. *p*  
 Fg. *pp*  
 Ve. *pp*  
 Hn. *pp*  
 Br. *pp*

Hn. *pp*  
 Hn. *pp*  
 Fg. *pp*  
 Cb. *pp*

61 *stark betont*

*ff* Tr. v.o. *ff* Str. *ff* Str. Hbl.

(mit starker Betonung der Ps.-Stimme)

61 Str. Pk. Gt. Bn. Tr. *sp. fp pp f*

8

*ff p* *unmerklich drängend* *ff* *cresc.*

*ff p* *unmerklich drängend* *ff*

*mf* *f* *ff p* *ff* *ff* *ff*

Str. Tr. *f* *ff* *f* *ff* *f* *ff*

Str. *ff* *ff* *ff* *ff* *ff* *ff*

Tr. *f* *ff* *f* *ff* *f* *ff*

8

*ff p* *ff* *ff p* *ff* *ff* *ff*

*ff p* *ff* *ff p* *ff* *ff* *ff*

*cresc.*

Tr. *f* *ff* *f* *ff* *f* *ff*

Str. *ff* *ff* *ff* *ff* *ff* *ff*

Tr. *f* *ff* *f* *ff* *f* *ff*

Str. *ff* *ff* *ff* *ff* *ff* *ff*

A Tr. *f* *ff* *f* *ff* *f* *ff*

a Hn. *f* *ff* *f* *ff* *f* *ff*

a Tr. *f* *ff* *f* *ff* *f* *ff*



8

I

fff ff fff ff ff P cresc.

ff ff ff ff ff P cresc.

Str.

Bn. Gt.

Gt. Bn. (\*)

62

8

I

f fff

Die Bl. halten die Harmonie aus.

Hf.

8

8

8

8

II

f fff cresc.

Ped. sin' al

Hf.

Str. Die Bl. halten die Harmonie aus.

ff

Str. Pk. Gt. Bn. Ft.

dim.

8

8

8

8

62

8

I

fff

cresc. molto

8

8

8

8

II

fff mf

Pk. Gt.

dim.

cresc. molto

8

8

8

8

I

*ff subito*  
*pp subito e sempre*

*mf*  
*dim. molto*

Hr.  
& Hr.

*ff subito*  
*pp sempre*

Vc.  
Cb.

*ff*  
*ff*

63

I

*ppp*  
*ppp sempre*  
*saltando*

Cb. II.

*ppp sempre*  
*ppp*  
*ppp*

Str.  
Hbl.  
Hr.  
(gest.)

*ppp*  
*mf* (Bn. mf tace)

63

Vc. I u.s.f. in Hälften wechseind.

*ppp sempre*

*ppp*  
*pp*  
*pp* Br. I.

VI.  
Hbl.  
Tr.  
(ged.)

Tr. ged.  
Hr.

Bn. (♯)

Br. I. *pp*

Br. II. *pp*

Pk. *tr*

Tr. (Tl.)

Hn. (Hn.)

Hn. *pp*

64 *immer noch unmerklich zurückhaltend*

Br. I & II. *pppp sempre*

Ve. I. Cbl.

VI. *ppp espr. molto*

Hbl. *immer noch unmerklich zurückhaltend*

Tr. *ppp sempre*

Hn. VI.

64

Br. I. *pppp sempre*

Br. II. *pp*

Pk. *tr*

Tr. *ppp*

Tl. *ppp*

Hn. *ppp*

Hn. II. *ppp*

Hn. III. *ppp*

VI. *ppp espr. molto*

Hbl. *ppp*

Tr. *ppp*

*morendo*

*dim.*

(Das Gl. der Hf. erfolgt in Octaven mit C - moll - Vorzeichnung.)

*ppp* 2 Hf. r Hd. *glissando* (*ff*)

*pp* *copr. molto*

VI. *dim.*

(& Bu. & r) 2 Takte

(& Bu. & r) 2 Takte

65

8

*ff* *pp* *ff*

Str. *ff* Gt. *pp* *ff*

Hbl. *ppp* *ppp* *morendo* *ff*

VI. *ppp*

Br. Vo. I. *ff*

VI. I Br. *ff*

65

*allmählig zu Tempo I zurückkehrend*

*pp* *p* *p*

Vc. *pp* Cb. II Cb. I. *p*

*ppp* *p* *p*

Br. *ppp* *p* *p*

VI. *ppp* *p* *p*

VI. I & II. *ff* *p* *p*

Fl. Hn. *p*

*allmählig zu Tempo I zurückkehrend*

I

pp sempre

Vl.

Vc.

Br.

II

Hn.

p

pp

Tr.

pp

pp

f

Pk.

Tb.

Gt.

I

senza cresc.

II

pp

pp

f

p

f

p

cresc. molto

Cb.

& Cf.

8

66

Tempo I.

Fl.Ob.Cl.

Hn.

pp

mf

stacc.

pp

ppp

Vc.

Rt.

II

glissando

ff 2 Bf. gliss.

r. Hd.

dim.

p

pp

ppp

& Pk. Bn.

8

Br.

66

U. E. 2937

Musical score for measures 65-66. The system includes Violin I (VI. I.), Violin II (VI. II.), Viola (VI. I.), Cello (Vc.), Double Bass (Br.), Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). Dynamics include *p*, *pp*, and *pp sempre*. Performance markings include *arco* and *pp sempre*.

Musical score for measures 67-68. The system includes Violin I (VI. I.), Violin II (VI. II.), Viola (VI. I.), Cello (Vc.), Double Bass (Br.), Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). Dynamics include *pp* and *pp sempre*. Performance markings include *arco* and *pp sempre*.

Musical score for measures 69-70. The system includes Violin I (VI. I.), Violin II (VI. II.), Viola (VI. I.), Cello (Vc.), Double Bass (Br.), Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). Dynamics include *pp* and *p*. Performance markings include *arco* and *pp sempre*.

I

II

4 Hbl.  $\Delta$

Vc.  $f$

Hbl.  $f$

VI.II. Hbl.  $ff$

4 Hn.gest.  $pp$

Bn.  $pp$

Br. Hbl.  $f$

I

II

4 Hn. gest.  $ff$

PK.  $pp$

Vc.  $pp$

Br.  $p$

Vc.  $pp$

Bn.  $ff$

4 Hn. gest.  $ff$

Vc.  $pp$

Br.  $p$

Vc.  $pp$

I

II

VI.I.  $pp$

Br. Cl.  $pp$

Gt.  $pp$

Pk.  $pp$

Vc. I. Pult  $dim.$

Hn.  $dim.$

pppp

mf

Cl.  $mf$

Hr.  $pp$

8

Tr.  $p$

VI.II.  $p$

Hn.  $dim.$

pppp

pp

Cl.  $pp$

Hr.  $pp$

Tr.  $pp$

8