

Grave (♩ = 46)

1 2 3 4 5 6 7

I. Geige

II. Geige

I. Bratsche

II. Bratsche

I. Violoncello

II. Violoncello

Kontrabaß

8 9 10 11 12 13

I. I. Gg

I. Gg die übrigen

I. II. Gg

2. II. Gg

II. Gg die übrigen

I. I. Br

I. Br die übrigen

I. II. Br

II. Br die übrigen

I. I. Vcl

I. Vcl die übrigen

I. II. Vcl

II. Vcl die übrigen

Kbs

* Bases having no C string play only the upper notes.

14 15 16 17 18 19

I.Gg 1. Pult alle 1. Pult 1. Pult 1.2. Pult 1.2.3. Pult alle

II.Gg alle 1. Pult get. alle zus. 1. Pult get. cresc. 1.2. Pult zus. 1.2.3. Pult

I.Br 1. Pult alle 1. Pult cresc. 1.2. Pult espr. 3 1.2.3. Pult alle

II.Br alle 1. Pult V alle 1. Pult cresc. 1.2. Pult mf espr. 3 1.2.3. Pult

I.Vcl alle 1. Pult V alle 1. Pult cresc. 1.2. Pult 1.2.3. Pult

II.Vcl alle 1. Pult V alle 1. Pult cresc. 1.2. Pult mf espr. 3 1.2.3. Pult

Kbs 1.2. Pult pp 1.2.3. Pult mf

20 21 22 23 24 25

1.I.Gg rit. poco a poco accel.

I.Gg die übrigen f f p

I.II.Gg f f p cresc. pp cresc.

II.Gg die übrigen alle f f cresc.

I.I.Br f f p espr. cresc. N₁

I.Br die übrigen f f cresc. N₁

I.II.Br f f p cresc. p cresc.

II.Br die übrigen alle f f cresc.

I.I.Vcl f f pp cresc. H

I.Vcl die übrigen alle f f cresc. H

I.II.Vcl f f pp cresc.

II.Vcl die übrigen alle f f cresc.

Kbs alle f f p cresc.

26 *alle* 27 28 29 30

rit. molto rit. poco più mosso (♩ = 72)

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

31 32 33 34 35 36

poco accel. moderato (♩ = 84)

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

37 38 39 40 41

rit. ----- *a tempo* *calando*

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

ff *ff* *ff* *ff* *p dim.*

42 43 44 45 46 47 48 49

rit. -----

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

sf *p* *f* *pizz.* *arco* *p* *p* *p*

50 51 52 53 54

a tempo (♩ = 72)

I.I.Gg
II.Gg
I.I.Br
II.Br
I.Vcl
II.Vcl
Kbs

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

55 56 57 58

alle

I.Gg *pp*

II.Gg *pp* 3 3 3

I.Br *pp* *alle* 3

II.Br *pp* 3

I.Vcl *pp* 3

II.Vcl *pp* m.D. arco

Kbs *pp*

f *f* *f* *f*

p *p* *p* *p*

get. *zus.*

59 60 61 62 63

rit.

I.Gg *ppp*

II.Gg *ppp* 3 3 3 3

I.I.Br *ppp*

I.Br die übrigen *ppp*

II.Br *ppp* H 3

I.Vcl *ppp*

II.Vcl *ppp*

Kbs *ppp*

pp *pp* *pp* *pp* *pp*

o.D. *o.D.* *o.D.* *o.D.* *o.D.*

p *p* *p* *p* *p*

get. *1. Pult*

pp *pp* *pp* *pp* *pp*

H *5*

64 65 66 67 68

poco accel.

I.Gg *p* *H(G)* 5

II.Gg *p* 5

I.Br *p* *H(G)*

II.Br *p* 5

I.Vcl *p* 5

II.Vcl *p*

Kbs *p* *o.D.*

p cresc. *p cresc.* *p cresc.* *p cresc.* *p cresc.*

H *H* *H* *H* *H*

69 poco più mosso (♩ = 92)

70 71 72

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

ff
ff
ff
ff
ff
ff

get.
3
3
3
3
3
3

zus.

5
5
5
5
5
5

Detailed description: This section of the score covers measures 69 to 72. It is marked 'poco più mosso' with a tempo of ♩ = 92. The instrumentation includes First and Second Flutes (I.Gg, II.Gg), First and Second Trombones (I.Br, II.Br), First and Second Violins (I.Vcl, II.Vcl), and Cello/Double Bass (Kbs). The music is characterized by a dense texture of sixteenth and thirty-second notes. Dynamics are consistently fortissimo (ff). Various articulations and ornaments are used, including 'get.' (grace notes) and triplets (3). The key signature has one flat (B-flat major/D minor).

73 rit. animato (♩ = 132) 74 75 76

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

p
f
p
f
p
p
p

3
3
3
3
3
3
3

5
5
5
5
5
5

7
7
7
7
7
7

zus.

Detailed description: This section covers measures 73 to 76. It begins with a 'rit.' (ritardando) marking and transitions to 'animato' with a tempo of ♩ = 132. The instrumentation remains the same. Dynamics vary from piano (p) to forte (f). The music features complex rhythmic patterns, including triplets (3) and groups of seven notes (7). There are also 'zus.' (zusatz) markings. The key signature has one flat.

77 molto rallentando (♩ = 69) 78 79 80 81

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

pp
pp
pp
pp
pp
pp
pp

dim.
p dim.
p dim.
p dim.
p dim.
p dim.
p dim.

3
3
3
3
3
3
3

5
5
5
5
5
5
5

7
7
7
7
7
7
7

get.
zus.
get.
p dim.

Detailed description: This section covers measures 77 to 81. It is marked 'molto rallentando' with a tempo of ♩ = 69. The instrumentation is consistent. Dynamics are predominantly pianissimo (pp), with some 'dim.' (diminuendo) markings. The music is slower and more spacious than the previous sections, featuring triplets (3) and groups of seven notes (7). There are also 'get.' (grace notes) and 'zus.' (zusatz) markings. The key signature has one flat.

animato (♩ = 132)

82 83 84 85 86

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

Detailed description: This system covers measures 82 to 86. The tempo is marked 'animato' with a quarter note equal to 132 beats per minute. The score includes parts for First and Second Flutes (I.Gg, II.Gg), First and Second Clarinets (I.Br, II.Br), First and Second Violins (I.Vcl, II.Vcl), and Cello/Double Bass (Kbs). Measures 83-86 feature complex rhythmic patterns with triplets and sixteenth notes. Dynamics include piano (p) and piano fortissimo (pp). A '7' fingering is indicated for the first violin in measure 82.

molto rallentando (♩ = 69)

rit.

animato (♩ = 132)

87 88 89 90 91

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

Detailed description: This system covers measures 87 to 91. It begins with 'molto rallentando' (♩ = 69) and includes a 'rit.' (ritardando) section. The tempo returns to 'animato' (♩ = 132) starting at measure 91. The score includes parts for First and Second Flutes (I.Gg, II.Gg), First and Second Clarinets (I.Br, II.Br), First and Second Violins (I.Vcl, II.Vcl), and Cello/Double Bass (Kbs). Measures 87-89 feature complex rhythmic patterns with quintuplets and sixteenth notes. Dynamics include piano (p), piano fortissimo (pp), and piano mezzo-forte (mf). A '7' fingering is indicated for the first violin in measure 87. A double bar line with repeat dots is present at the end of measure 91.

92 93 94

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

Detailed description: This system covers measures 92 to 94. The tempo is marked 'animato' (♩ = 132). The score includes parts for First and Second Flutes (I.Gg, II.Gg), First and Second Clarinets (I.Br, II.Br), First and Second Violins (I.Vcl, II.Vcl), and Cello/Double Bass (Kbs). Measures 92-94 feature complex rhythmic patterns with sixteenth notes and triplets. Dynamics include piano (p) and piano mezzo-forte (mf). A '7' fingering is indicated for the first violin in measure 92.

I.Gg *f*
 II.Gg *f* *mf*
 I.Br *mf* *f*
 II.Br *mf*
 I.Vcl *f*
 II.Vcl *mf*
 Kbs *mf*

molto rit. - - - - -

I.Gg *ff*
 II.Gg *ff*
 I.Br *ff*
 II.Br *ff*
 I.Vcl *ff*
 II.Vcl *ff*
 Kbs *ff*

molto rallentando (♩ = 63)

I.Gg *ff* *pp* *p dolce*
 II.Gg *ff* *pp* *molto pp dolce*
 I.Br *ff* *molto espr.* *p dolce*
 II.Br *ff* *pp* *molto pp dolce*
 I.Vcl *ff* *pp* *molto pp dolce*
 II.Vcl *ff* *pp* *ppp*
 Kbs *ff* *pp* *ppp*

poco Adagio (♩. = 54)

105

106

107

108

109

1.I.Gg
I.Gg die übrigen
I.II.Gg
II.Gg die übrigen
I.Br
I.II.Br
II.Br die übrigen
I.I.Vcl
I.Vcl die übrigen
II.Vcl
Kbs

110

rit.

111

112

113

rit.

114

1.I.Gg
I.Gg die übrigen
I.II.Gg
II.Gg die übrigen
I.Br
I.II.Br
II.Br die übrigen
I.I.Vcl
I.Vcl die übrigen
II.Vcl
Kbs

115

116

117

118

119

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

120 121 122 123

I.I.Gg
I.Gg die übrigen
II.Gg
I.I.Br
I.Br die übrigen
II.Br
I.Vcl
II.Vcl
Kbs

124 125 126

poco a poco accel.

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

127 128 129 130

$(\text{♩} = 112)$ *accel.* $(\text{♩} = 132)$

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

poco Allegro (♩ = 112)

131 132 133 134 135

I.Gg *ff*

II.Gg *ff*

I.Br *ff*

II.Br *ff*

I.Vcl *ff*

II.Vcl *ff*

Kbs *ff*

m.D. *pp* 6

m.D. *pp* 6

(o.D.) pizz. *pp*

m.D. *pp* 6

(o.D.) *pp*

(o.D.) *pp*

rit. ----- a tempo

136 137 138

I.Gg *ff* *fp*

II.Gg *ff* *fp* *p*

I.Br *ff* *fp* *p*

II.Br *ff*

I.Vcl *ff* *fp* *p*

II.Vcl *ff*

Kbs *ff*

(o.D.)

rit. ----- accel.

139 140 141

I.Gg *ff* *p* *ff*

II.Gg *ff* *f* *f*

I.Br *ff* *f* *f*

II.Br *ff* arco

I.Vcl *ff* *f* *f*

II.Vcl *ff*

Kbs *ff*

a tempo (♩ = 112)

142 (o.D.) 143 144

I.Gg *ff* (m.D.) *ff*

II.Gg (m.D.) *f* *pp* 6 6 6 6

I.Br (m.D.) *f* *pp* 6 6 6 6

II.Br (o.D.) *ff* *pp* pizz.

I.Vcl (m.D.) *f* *pp* 6 6 6 6

II.Vcl (o.D.) *ff* *pp*

Kbs (o.D.) *ff* *pp*

rit. -----

145 146 147

I.Gg *ff* *fp*

II.Gg *fp > p* *fp > p* *p*

I.Br *fp > p* *fp > p* *p*

II.Br *ff* 6

I.Vcl *fp > p* *fp > p* *p*

II.Vcl *ff*

Kbs *ff*

rit. -----

accel.

148 149 150

I.Gg *ff* 6 3 *fp*

II.Gg *p* *f* 7 *f* 7

I.Br *p* *f* 7 *f* 7

II.Br *arco* *ff*

I.Vcl *p* *f* 7 *f* 7

II.Vcl *ff*

Kbs *ff* 6 3

rit. ----- a tempo (♩ = 112)

151 152 153

1.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

ff f f p p p p p

7 3 3 3 3 3 3

pizz. arco

3 6 3

3 3

3

3

154 155 156 157

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

f mf p mf p p p p p p p

6 3 6 3 5 6 3

arco pizz. pizz.

f p p p

158 159 160

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

f ff p p p p p p p

6 3 6 3

arco pizz. arco pizz.

f p p p

1.2.I.Gg
 3.I.Gg
 4.I.Gg
 II.Gg
 I.I.Br
 I.II.Br
 I.I.Vcl
 I.II.Vcl
 Kbs

165
 166
 167
 168

1.2.I.Gg
 3.I.Gg
 4.I.Gg
 II.Gg
 I.I.Br
 2.I.Br
 I.II.Br
 I.I.Vcl
 2.I.Vcl
 I.II.Vcl
 I.Kbs

(♩ = 112)

169 170 171

I.Gg *f* *p* *f*

II.Gg *f* *p* *f*

I.Br *f* *p* *f*

II.Br *f* *p* *f*

I.Vcl *f* *f* *f*

II.Vcl *f* *f* *f*

Kbs *f* *p* *f*

alle o.D. (o.D.)

musical score with staves for I.Gg, II.Gg, I.Br, II.Br, I.Vcl, II.Vcl, and Kbs, measures 169-171.

poco a poco accel.

172 173 174 175

I.Gg *p* *mf molto cresc.* *ff*

II.Gg *p* *p molto cresc.* *ff*

I.Br *p* *mf molto cresc.* *ff*

II.Br *p* *p molto cresc.* *ff*

I.Vcl *f* *p molto cresc.* *ff*

II.Vcl *f* *p molto cresc.* *ff*

Kbs *p* *p molto cresc.* *ff*

musical score with staves for I.Gg, II.Gg, I.Br, II.Br, I.Vcl, II.Vcl, and Kbs, measures 172-175.

pesante (♩ = 72)

molto rit. - - -

176 177 178 179 180

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

Detailed description: This block contains the musical score for measures 176 through 180. The tempo is marked 'pesante' with a quarter note equal to 72 beats per minute. The score is for a string quartet (I. Gg, II. Gg, I. Br, II. Br) and a keyboard (Kbs). The music is in a minor key and features complex rhythmic patterns, including triplets and slurs. The dynamics range from *sf* (sforzando) to *f* (forte). The score concludes with a 'molto rit.' (molto ritardando) instruction.



Grave (♩ = 63)

181 182 183 184 185

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

Detailed description: This block contains the musical score for measures 181 through 185. The tempo is marked 'Grave' with a quarter note equal to 63 beats per minute. The score is for a string quartet (I. Gg, II. Gg, I. Br, II. Br) and a keyboard (Kbs). The music is in a minor key and features sustained chords and melodic lines. The dynamics range from *ff* (fortissimo) to *f dim.* (forte diminuendo). The score concludes with a 'dim.' (diminuendo) instruction.

rit. ----- a tempo (♩ = 63)

186 187 188 189 190 191 192 193

I.Gg

II.Gg

I.Br

II.Br

I.Vcl

II.Vcl

Kbs

pesante Grave (♩ = 63)

194 195 196 197 198 199 200 201 202

I.I.Gg

I.Gg die
übrigen

II.Gg

I.I.Br

I.Br die
übrigen

II.Br

I.Vcl

II.Vcl

Kbs

203 204 205 206 207 208

I.Gg

II.Gg

I.Br

II.Br

I.Vcl

II.Vcl

Kbs

1.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

poco rallentando

rit.

1.I.Gg
I.Gg die
übrigen
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

1.2.I.Gg
3.I.Gg
I.Gg die
übrigen
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

Adagio (♩ = 63)

229 230 231 232 233 234 235 236

1.I.Gg
I.Gg die übrigen
1.II.Gg
II.Gg die übrigen
1.I.Br
I.Br die übrigen
1.II.Br
2.II.Br
II.Br die übrigen
I.Vcl
II.Vcl
Kbs

237 238 239 240 241

1.I.Gg
I.Gg die übrigen
1.II.Gg
II.Gg die übrigen
1.I.Br
I.Br die übrigen
1.II.Br
2.II.Br
II.Br die übrigen
I.Vcl
II.Vcl
Kbs

pp molto dim. p

242 243 244 245 246

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

rit. 247 248 249 250

I.I.Gg
I.Gg die übrigen
I.II.Gg
II.Gg die übrigen
I.I.Br
I.Br die übrigen
I.II.Br
II.Br die übrigen
I.I.Vcl
I.Vcl die übrigen
I.II.Vcl
II.Vcl die übrigen
Kbs

(♩ = 60)

251 252 253

I.I.Gg

II.Gg *alle m.D. pp*

I.Br *alle pp*

I.II.Br *pizz. pp*

II.Br die übrigen *pizz. pp*

I.Vcl *(D) fp*

II.Vcl *pizz. arpeggio, very soft and long pp*

Kbs *m.D. pizz. pp*

254 255 256

I.I.Gg *p*

II.Gg *pp*

I.Br *pp*

II.Br *pp*

I.Vcl *arco pp*

II.Vcl *arco pp*

Kbs *arco*

1.I.Gg
II.Gg
I.Br
II.Br
I.I.Vcl
I.Vcl die
übrigen
II.Vcl
Kbs

1.I.Gg
II.Gg
I.Br
II.Br
I.I.Vcl
II.Vcl
Kbs

1.I.Gg
II.Gg
I.Br
II.Br
I.I.Vcl
I.Vcl die
übrigen
II.Vcl
Kbs

Score for measures 266-268. Instruments: I.Gg, II.Gg, I.Br, II.Br, I.Vcl, II.Vcl, Kbs. Dynamics: *ppp*, *pp*, *p*. Performance instructions: *am Steg*, *1. Pult*, *get.*. Musical features include triplets and sixteenth-note patterns.

rit. a tempo (♩ = 60)

Score for measures 269-271. Instruments: I.Gg, II.Gg, I.Br, II.Br, I.Vcl, II.Vcl, Kbs. Dynamics: *ppp*, *pp*, *p*. Performance instructions: *rit.*, *a tempo*, *zus.*, *1. Pult*, *2. Pult*. Musical features include triplets and sixteenth-note patterns.

Score for measures 272-274. Instruments: I.Gg, II.Gg, I.Br, II.Br, I.Vcl, II.Vcl, Kbs. Dynamics: *ppp*, *pp*, *p*, *cresc.*, *alle*, *H*. Performance instructions: *1. Pult*, *2. Pult*, *alle*, *H*. Musical features include triplets, sixteenth-note patterns, and crescendo markings.

275 276 277 (m.D.)

rit. (♩. = ♩ = 60) rit.

I.Gg 6 6 7

II.Gg 6 6 7

I.Br 3 6 7

II.Br 6 6 6

I.Vcl 3 3 3

II.Vcl 3 3 3

Kbs 3 3 3

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

278 279 280 281

meno mosso (♩. = 44)

I.Gg mf 3 3 (G) ppp

II.Gg p 3 3 ppp

I.Br p 3 3 mp

II.Br p 3 3 p

I.Vcl p 3 3 p

II.Vcl p 3 3 p

Kbs p 3 3 p

282 283 284 285

(D) (G)

I.Gg ppp mf <> 3 3 ppp

II.Gg p 3 3 ppp

I.Br p 3 3 mp

II.Br p 3 3 p

I.Vcl p 3 3 p

II.Vcl p 3 3 p

Kbs p 3 3 p

286 287 288

I.Gg *pp* *mp* *f*

II.Gg

I.Br *ten.* *mf*

II.Br

I.Vcl

II.Vcl

Kbs

poco a poco accel.

289 290 291 *poco a poco accel.*

I.Gg *p cresc.*

II.Gg *p cresc.*

I.Br *f* *p cresc.*

II.Br *p cresc.*

I.Vcl *p cresc.*

II.Vcl *p cresc.*

Kbs *p cresc.*

più mosso, moderato (♩ = 80)

292 293 294 295 *più mosso, moderato* (♩ = 80)

I.Gg *f* *fp*

II.Gg *f* *pp*

I.Br *f* *pp*

II.Br *f* *pp*

I.Vcl *f* *p espr.*

II.Vcl *f* *pp*

Kbs *f* *pp*

rit. ----- a tempo

296 297 298 299

I.Gg *mf* *mf* *p* *pp*

II.Gg *mf* *mf* *p* *pp*

I.Br *mf* *mf* *p* *pp*

II.Br *mf* *mf* *sf* *pp*

I.Vcl *mf* *mf* *p* *p*

II.Vcl *mf* *mf* *p* *pp*

Kbs *mf* *mf* *sfp* *p* *pp*

300 301 302 303

I.Gg *mf* *f* *p*

II.Gg *mf* *fp* *p*

I.Br *mf* *f* *p*

II.Br *mf* *fp* *p*

I.Vcl *pp* *fp* *p*

II.Vcl *f* *f* *p*

Kbs *f* *f* *p*

304 305 306

I.Gg *poco a poco cresc.* *cresc.*

II.Gg *poco a poco cresc.* *cresc.*

I.Br *poco a poco cresc.* *cresc.*

II.Br *poco a poco cresc.* *cresc.*

I.Vcl *poco a poco cresc.* *cresc.*

II.Vcl *o.D.* *poco a poco cresc.* *cresc.*

Kbs *o.D.* *poco a poco cresc.* *cresc.*

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

310 poco più mosso (♩ = 92)

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

316

I.Gg
ff

II.Gg
ff

I.Br
ff

II.Br
ff

I.Vcl
ff

II.Vcl
ff

Kbs
ff

317

I.Gg
ff

II.Gg
ff

I.Br
ff

II.Br
ff

I.Vcl
ff

II.Vcl
ff

Kbs
ff

318 *rit.* 319 *molto rit.* 320 *poco Adagio* (♩ = 69)

I.Gg
ff

II.Gg
ff

I.Br
ff

II.Br
ff

I.Vcl
ff

II.Vcl
ff

Kbs
ff

p

pp

pp

pp

pp

pp

pp

p dolce

The image shows a page of a musical score for orchestra, spanning measures 316 to 320. The score is arranged in a standard orchestral layout with staves for First and Second Violins, First and Second Violas, First and Second Cellos/Double Basses, First and Second Flutes, Clarinet, and Bassoon. The key signature is B-flat major (two flats), and the time signature is common time. The score features several dynamic markings: *ff* (fortissimo) for measures 316-320 in the strings and woodwinds, *p* (piano) for measures 319-320 in the strings, and *pp* (pianissimo) for measures 319-320 in the woodwinds. The tempo markings are *rit.* (ritardando) for measure 318, *molto rit.* (molto ritardando) for measure 319, and *poco Adagio* (poco adagio) for measure 320. The tempo is indicated as 69 beats per minute (♩ = 69). The score includes various musical notations such as slurs, accents, and articulation marks. In measure 320, there are specific markings for the woodwinds: *NF* (non fando) and *dolce* (dolce) for the Clarinet and Bassoon. The strings play sixteenth-note patterns, while the woodwinds play more melodic lines.

321 322 323

I.Gg II.Gg I.Br II.Br I.Vcl II.Vcl Kbs

Musical score for measures 321-323. The score is for a string quartet and includes parts for I. Gg, II. Gg, I. Br, II. Br, I. Vcl, II. Vcl, and Kbs. The key signature is three flats (B-flat major or D-flat minor). Measure 321 features a first violin melody with a sixteenth-note triplet and a first viola melody with a triplet. Measure 322 shows a first violin melody with a sixteenth-note triplet and a first viola melody with a triplet. Measure 323 continues the first violin melody with a sixteenth-note triplet and the first viola melody with a triplet. Dynamics include *p* and *pp*.

324 325 326

I.Gg II.Gg I.Br II.Br I.Vcl II.Vcl Kbs

Musical score for measures 324-326. The score is for a string quartet and includes parts for I. Gg, II. Gg, I. Br, II. Br, I. Vcl, II. Vcl, and Kbs. The key signature is three flats (B-flat major or D-flat minor). Measure 324 features a first violin melody with a sixteenth-note triplet and a first viola melody with a triplet. Measure 325 shows a first violin melody with a sixteenth-note triplet and a first viola melody with a triplet. Measure 326 continues the first violin melody with a sixteenth-note triplet and the first viola melody with a triplet. Dynamics include *mf*, *pp*, and *p*.

327 328 329

I.Gg II.Gg I.Br II.Br I.Vcl II.Vcl Kbs

Musical score for measures 327-329. The score is for a string quartet and includes parts for I. Gg, II. Gg, I. Br, II. Br, I. Vcl, II. Vcl, and Kbs. The key signature is three flats (B-flat major or D-flat minor). Measure 327 features a first violin melody with a sixteenth-note triplet and a first viola melody with a triplet. Measure 328 shows a first violin melody with a sixteenth-note triplet and a first viola melody with a triplet. Measure 329 continues the first violin melody with a sixteenth-note triplet and the first viola melody with a triplet. Dynamics include *mf*.

poco a poco accel.

330 331 332

I. Gg *cresc.* *f* *ff*

II. Gg *cresc.* *ff*

I. Br *cresc.* *ff*

II. Br *cresc.* *ff*

I. Vcl *cresc.* *ff*

II. Vcl *cresc.* *ff*

Kbs *cresc.* *ff*

333 334 335

I. Gg *ff*

II. Gg *ff*

I. Br *ff*

II. Br *ff*

I. Vcl *ff*

II. Vcl *ff*

Kbs *ff*

336 337 338

molto rit.

I. Gg *ff* *get.*

II. Gg *ff* *get.* *zus.*

I. Br *ff* *get.*

II. Br *ff* *get.*

I. Vcl *ff*

II. Vcl *ff*

Kbs *ff*

339

340

341

342

343

344

345

dolcissimo

I.Gg
 I.Gg die
 übrigen
 II.Gg
 I.Br
 II.Br
 I.Vcl
 II.Vcl
 Kbs

Dynamics: *p*, *pp*, *mf*, *mp*, *ff*, *f*, *sfz*, *espr.*, *get.*

Techniques: *tr*, *acc.*, *6*, *3*

346

347

348

349

350

zus.

I.Gg
 II.Gg
 I.Br
 II.Br
 I.Vcl
 II.Vcl
 Kbs

Dynamics: *p*, *mf*, *mp*, *f*, *sfz*, *espr.*, *p*

Techniques: *tr*, *acc.*, *3*

351

352

353

354

355

I.Gg
 II.Gg
 I.Br
 II.Br
 I.Vcl
 II.Vcl
 Kbs

Dynamics: *p*, *mf cresc.*, *f cresc.*, *cresc.*, *p cresc.*, *mf cresc.*, *f cresc.*, *cresc.*, *p cresc.*, *mf cresc.*, *cresc.*, *p cresc.*, *mf cresc.*, *cresc.*, *p cresc.*, *mf cresc.*, *cresc.*

Techniques: *tr*, *acc.*, *3*

356 357 358 359

I.Gg *ff*

II.Gg *ff*

I.Br *ff*

II.Br *ff*

I.Vcl *ff*

II.Vcl *ff*

Kbs *ff*

360 361 362 363

I.I.Gg *fp*

I.Gg die übrigen *fp*

II.Gg *p*

I.I.Br *p*

I.Br die übrigen *p*

II.Br *p*

I.Vcl *p*

II.Vcl *fp*

Kbs *fp*

rit. ----- calando

(D) *dim.*

(G) *dim.*

364 rit. 365 366 367 molto rit. 368 m.D. 369

1.I.Gg
I.Gg die übrigen
1.II.Gg
II.Gg die übrigen
1.I.Br
I.Br die übrigen
1.II.Br
II.Br die übrigen
1.I.Vcl
I.Vcl die übrigen
II.Vcl
Kbs

Adagio (♩ = 60)
(molto tranquillo)

370 alle m.D. 371 372

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

Musical score for measures 373-375. The score is arranged in a system with seven staves: I.Gg, II.Gg, I.Br, II.Br, I.Vcl, II.Vcl, and Kbs. Measure 373 features a first violin (I.Gg) with a *p* dynamic and a first guitar (II.Gg) with a *p* dynamic. Measure 374 shows a first violin (I.Gg) with a *pp* dynamic and a first guitar (II.Gg) with a *pp* dynamic. Measure 375 features a first violin (I.Gg) with a *p* dynamic and a first guitar (II.Gg) with a *p* dynamic. The piano (Kbs) part is marked *pp* throughout.

Musical score for measures 376-378. The score is arranged in a system with seven staves: I.Gg, II.Gg, I.Br, II.Br, I.Vcl, II.Vcl, and Kbs. Measure 376 features a first violin (I.Gg) with a *fp* dynamic and a first guitar (II.Gg) with a *p* dynamic. Measure 377 shows a first violin (I.Gg) with a *fp* dynamic and a first guitar (II.Gg) with a *p* dynamic. Measure 378 features a first violin (I.Gg) with a *p* dynamic and a first guitar (II.Gg) with a *p* dynamic. The piano (Kbs) part is marked *fp* throughout.

Musical score for measures 379-381. The score is arranged in a system with seven staves: I.Gg, II.Gg, I.Br, II.Br, I.Vcl, II.Vcl, and Kbs. Measure 379 features a first violin (I.Gg) with a *p* dynamic and a first guitar (II.Gg) with a *p* dynamic. Measure 380 shows a first violin (I.Gg) with a *p* dynamic and a first guitar (II.Gg) with a *p* dynamic. Measure 381 features a first violin (I.Gg) with a *p* dynamic and a first guitar (II.Gg) with a *p* dynamic. The piano (Kbs) part is marked *f* throughout.

382

383

384

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

animando poco a poco

385

386

387

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

rit.

molto rit.

388

389

390

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs

Largo (♩ = 58)

391 392 393 394 395

I.Gg *ff* *dim.* *sfp*

II.Gg *ff* *dim.* *sfp*

I.Br *ff* *sf* *dim.* *sfp*

II.Br *ff* *dim.* *sfp*

I.Vcl *ff* *sf* *dim.* *sfp*

II.Vcl *ff* *dim.* *sfp*

Kbs *ff* *dim.* *sfp* get. zus.

396 397 398 399 400 401

calando **rit.** **a tempo (♩ = 60)**

I.Gg *pp* *dolcissimo* *pp* *pp* *pp* *pp*

II.Gg *pp* *pp* *pp* *pp* *pp* *pp*

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

II.Br *pp* *pp* *pp* *pp* *pp* *pp*

I.Vcl *pp* *pp* *pp* *pp* *pp* *pp*

II.Vcl *pp* *pp* *pp* *pp* *pp* *pp*

Kbs *pp* *pp* *pp* *pp* *pp* *pp*

402 403 404 405 406

rit.

I.Gg *pp* *dolce* *pp* *dim.* *dim.*

II.Gg *pp* *pp* *pp* *dim.* *dim.*

I.Br *pp* *pp* *pp* *dim.* *dim.*

II.Br *pp* *pp* *pp* *dim.* *dim.*

I.Vcl *pp* *pp* *pp* *dim.* *dim.*

II.Vcl *pp* *pp* *pp* *dim.* *dim.*

Kbs *pp* *pp* *pp* *dim.* *dim.*

407 Adagio (♩ = 60)

I.Gg *pp*

II.Gg *pp* 6 6 6 6 6 6 6 6

I.Br *pp* pizz.

II.Br *pp* pizz.

I.Vcl *pp* pizz.

II.Vcl *pp* pizz.

Kbs *pp* get. zus. pizz.

408

I.Gg

II.Gg 6 6 6 6 6 6 6 6

I.Br

II.Br

I.Vcl

II.Vcl

Kbs get. zus.

409

I.Gg

II.Gg 6 6 6 6 6 6 6 6

I.Br

II.Br

I.Vcl

II.Vcl

Kbs get. zus. get. zus.

410

I.Gg

II.Gg

I.Br

II.Br

I.Vcl

II.Vcl

Kbs

411

I.Gg

II.Gg

I.Br

II.Br

I.Vcl

II.Vcl

Kbs

412

I.Gg

II.Gg

I.Br

II.Br

I.Vcl

II.Vcl

Kbs

413

414

415

1.I.Gg
I.Gg die
übrigen
1.II.Gg
II.Gg die
übrigen
1.I.Br
I.Br die
übrigen
1.II.Br
II.Br die
übrigen
1.I.Vcl
I.Vcl die
übrigen
1.II.Vcl
II.Vcl die
übrigen
Kbs
get. zus. get. zus.

416

417

418

I.Gg
II.Gg
I.Br
II.Br
I.Vcl
II.Vcl
Kbs