

# Oktett 1969

für Klarinette, Fagott, Horn und Streichquintett

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♩ = 54 ca.

First system of the musical score. It includes parts for Klarinette in B<sup>b</sup>\*, Horn in F<sup>\*)</sup>, Fagott, Violinen (1. and 2.), Bratsche, Violoncello, and Kontrabaß. The music is in common time (C) and features dynamic markings such as *mf*, *ppp*, *pp*, and *ppp*. Performance instructions include *tr<sup>b</sup>*, *con sord.*, *senza vibr.*, and *nota reale*. The strings play a rhythmic pattern of eighth notes.

Second system of the musical score, starting at measure 4. It continues the parts for Kl., Hr., Fg., Vl. (1. and 2.), Br., Vc., and Kb. Dynamic markings include *pp dolce*, *p*, *pp morendo*, *ppp*, *pizz.*, *mp*, *pp*, *pp dolce*, and *p dolce*. Performance instructions include *tr<sup>2</sup>*, *ord.*, and *(con sord.)*. The woodwinds and strings continue their respective parts.

\*) Klarinette und Horn:  
notiert ist der reale Klang

8

Kl. *ppp* *morendo*  
 Hr. *p* *ppp* *morendo*  
 Fg. *p* *ppp* *morendo*  
 1. *arco* *pp* *tr* *pp* *dolce* *3*  
 2. *pp* *dolce* *morendo*  
 Br. *morendo* *Dämpfer weg!*  
 Vc. *morendo*  
 Kb. *morendo*

11

Kl. *mf* *rapido* *gestopft* *mp*  
 Hr. *mp* *6*  
 Fg. *mp* *6*  
 1. *Dämpfer weg!*  
 2. *ppp* *senza vibr.*  
 Br. *ppp* *senza vibr.*  
 Vc. *ppp* *senza vibr.*  
 Kb. *mf* *pizz.* *5* *arco* *3* *pp*

14

Musical score for measures 14-16. The score includes parts for Kl. (Clarinet), Hr. (Trumpet), Fg. (Bassoon), 1. Vl. (Violin I), 2. Vl. (Violin II), Br. (Baritone), Vc. (Violoncello), and Kb. (Kontrabaß). Measure 14 features a *pp* dynamic with a *morendo* hairpin and a circled *mf* marking. The Hr. part has a triplet of eighth notes. Measure 15 shows the 1. Vl. part with a triplet of eighth notes, *p dolce espr.* dynamic, and a circled *mf* marking. Measure 16 features a circled *mf* marking and a *morendo* hairpin across all parts.

17

Musical score for measures 17-19. The score includes parts for Kl., Hr., Fg., 1. Vl., 2. Vl., Br., Vc., and Kb. Measure 17 features a triplet of eighth notes in the Kl. part with *pp dolce* and *ppp* dynamics. Measure 18 shows the Hr. part with *ppp* and *pp dolce* dynamics. Measure 19 features a circled *mf* marking and a *pp* dynamic in the Hr. part, and *pp* dynamics in the Br., Vc., and Kb. parts. The Vc. part includes the instruction *sul pont.*

20  $\text{♩} = 162 \text{ ca.}$

21

27 ♩ = 54 ca.

Kl. *mf* *con sord.* *pp*

Hr. *mp* *pp*

Fg. *mp* *pp*

11 6 *tr<sup>b</sup>*

1. *p* *8va*

VI. *p*

2. *p*

Br. *p*

Vc. *p*

Kb. *mp* *p*

Kl. *mf* *sfz* *mf* *mf*

Hr. *sfz* *offen* *mf*

Fg. *p* *mf* *mp*

30 (b) 6

1. *p* *sfz* *sfz* *mp*

VI. *p* *sfz* *sfz*

2. *p*

Br. *p*

Vc. *p*

Kb. *p*

*8va* *pizz.*

33 ♩ = 162 ca.

Kl. Hr. Fg. 1. Vi. 2. Br. Vc. Kb.

sul pont.

*pp*

Kl. Hr. Fg. 1. Vi. 2. Br. Vc. Kb.

*pp* *poco* *p*

40

Kl. Hr. Fg.

1. VI. 2.

Br. Vc. Kb.

arco 8va mf pp mf pp

mf pp ord. mf pp nota reale mf pp

44

Kl. Hr. Fg.

1. VI. 2.

Br. Vc. Kb.

mf ppp mp

fpp

mf espr.

senza vibr. pp senza vibr. pp nota reale pp

47

Musical score for measures 47-50. The score includes parts for Kl. (Clarinet), Hr. (Horn), Fg. (Bassoon), 1. VI. (Violin I), 2. VI. (Violin II), Br. (Trumpet), Vc. (Violoncello), and Kb. (Kontrabaß).  
Measure 47: Kl. starts with *pp*. Hr. and Fg. have whole rests. 1. VI. and 2. VI. play a melodic line with triplets. Br. has a whole rest. Vc. has a whole rest. Kb. has a whole rest.  
Measure 48: Similar to measure 47, with triplets in the violin parts.  
Measure 49: Dynamics change to *p* and *pp*. The text *nota reale* appears above the Kb. part. The violin parts have triplets.  
Measure 50: Dynamics change to *pp*. The text *poco* appears above the violin parts. The Kb. part has a whole note.

51

Musical score for measures 51-54. The score includes parts for Kl., Hr., Fg., 1. VI., 2. VI., Br., Vc., and Kb.  
Measure 51: All parts have whole rests.  
Measure 52: Fg. and Kb. play a rhythmic pattern of eighth notes. Dynamics are *pp*.  
Measure 53: Similar to measure 52. Dynamics are *pp*. The text *sul pont.* appears above the Vc. part.  
Measure 54: Similar to measure 52. Dynamics are *pp*. The text *pizz.* appears above the Kb. part. A fermata is placed over the end of the measure.

54

54

Kl. *pp*

Hr.

Fg. *pp*

1. *pp* sul pont. *pp* 8va

VI. *pp* sul pont. *pp*

2.

Br.

Vc. (pizz.)

Kb.

Detailed description: This system contains measures 54, 55, and 56. The Clarinet (Kl.) part starts with a *pp* dynamic and features a triplet of eighth notes in measure 55. The Horn (Hr.) part is silent. The Bassoon (Fg.) part has a triplet of eighth notes in measure 54 and another in measure 56. The Violin I (1.) part is marked *pp* and includes a *sul pont.* instruction and an *8va* marking. The Violin II (2.) part is also marked *pp* and includes a *sul pont.* instruction. The Viola (VI.) part is silent. The Cello (Vc.) part is marked *(pizz.)* and has a triplet of eighth notes in measure 55. The Double Bass (Kb.) part has a triplet of eighth notes in measure 55.

57

57

Kl. *f* *decresc.* *gestopt* *tr* *tr<sup>b</sup>*

Hr. *f* *decresc.*

Fg. *f* *decresc.*

1. *pp* 8va

VI. *pp* 8va

2. *pp*

Br. *pp* *pp*

Vc. *pp*

Kb. *pp*

Detailed description: This system contains measures 57, 58, and 59. The Clarinet (Kl.) part has a triplet of eighth notes in measure 57 and a trill in measure 59. The Horn (Hr.) part has a triplet of eighth notes in measure 59. The Bassoon (Fg.) part has a triplet of eighth notes in measure 59. The Violin I (1.) part is marked *pp* and includes an *8va* marking. The Violin II (2.) part is marked *pp* and includes an *8va* marking. The Viola (VI.) part is marked *pp* and includes a *sul pont.* instruction. The Cello (Vc.) part is marked *pp* and has a triplet of eighth notes in measure 57. The Double Bass (Kb.) part is marked *pp* and has a triplet of eighth notes in measure 57.





Kl. *(offen)*  
 Hr. *f* *p* *pp* *f espr.*  
 Fg. *f espr.*  
 1. *pp*  
 VI. 2.  
 Br. *8*  
 Vc. *pp*  
 Kb. *(nota reale)*

Kl. *6* *3* *3* *3*  
 Hr. *3*  
 Fg. *3*  
 1. *f espr.* *3*  
 VI. 2.  
 Br. *f espr.* *3*  
 Vc. *senza vibr.* *ppp* *senza vibr.*  
 Kb. *ppp* *3*

Kl.   
 Hr.   
 Fg.   
 1.   
 Vl.   
 2.   
 Br.   
 Vc.   
 Kb.

*tr*   
*con sord.*   
*pp dolce espr. con sord.*   
*pp dolce espr.*   
*con sord.*   
*pp espr.*   
*sempre ppp*

*sempre ppp*

*ff* *presto possibile*

Kl.   
 Hr.   
 Fg.   
 1.   
 Vl.   
 2.   
 Br.   
 Vc.   
 Kb.

*sempre pp*   
*tr*   
*pp*   
*con sord.*   
*pp*   
*tr*   
*pp*   
*pp*   
*pp*   
*pp*   
*morendo*   
*morendo*

tr

Kl. *ppp*

Hr. *offen* 3 3

Fg. 7.

1 *f* Dämpfer weg!

VI. 2 *f* Dämpfer weg!

Br. 5 *f* Dämpfer weg!

Vc. 7.

Kb. *f*

Kl. *pp*

Hr. *decesc.* 3 3 *pp* 3 *p* 3 *pp*

Fg. *decesc.* *pp*

1 *pp*

VI. 2 *fpp* 8va

Br. *fpp*

Vc. *decesc.* *pp* *morendo* *fpp* *fpp* nota reale

Kb. *decesc.* *pp* *morendo* *fpp*

41

3

morendo

morendo

morendo

8va

mp

pp senza vibr.

fpp

fpp sul pont.

pizz.

arco sul pont.

pp < > p

3

pp < > mp

fpp (nota reale)

fpp

fpp

3

fpp

fpp

fpp

94

3

ff >

ff >

vibr.

pp

(pp) senza vibr.

dolce espr.

(pp)

morendo

pizz.

arco

(pp) pizz.

pp dolce

espr.

arco

(pp)

pp < fpp >

p

3

3

3

pp marc.

morendo

morendo

ff marc.

98

Kl. *più espr.* *mp* *espr.* *cresc.* *f* *pp*

Hr. *ff* *simile*

Fg. *ff* *ff*

1. Vi. *(pp)* *pp senza vibr.*

2. Vi. *(pp)* *pp senza vibr.*

Br. *(pp)* *pp senza vibr.*

Vc. *ff* *ff*

Kb. *ff* *ff*

101

Kl. *p dolce* *cresc.* *marc.*

Hr. *ff* *ff*

Fg. *ff* *ff*

1. Vi. *p* *3 dolce espr.* *cresc.*

2. Vi. *p dolce* *espr.* *cresc.*

Br. *p dolce* *espr.* *cresc.*

Vc. *ff* *ff*

Kb. *ff* *ff* *nota reale*

104

♩ = 162 ca.

104

Kl. *f*

Hr. *cresc.* *fff*

Fg. *fff*

1 VI. *(cresc.)* *f*

2 VI. *(cresc.)* *f*

Br. *(cresc.)* *f*

Vc. *fff*

Kb. *fff* (nota reale) *ppp* sul pont.

107

107

Kl. *f*

Hr. *f espr.*

Fg. *fff*

1 VI. *ppp*

2 VI. *ppp*

Br. *ppp*

Vc. *fff espr.*

Kb. *(ppp)*

112 (ca. 3 Sek.) (ca. 2 Sek.) ♩ = 162 ca.

Kl.  
 Hr.  
 Fg.  
 1  
 Vl.  
 2  
 Br.  
 Vc.  
 Kb.

*ppp*  
*(ppp)*  
*(ppp)*  
*(ppp)*  
*ff molto espr.*  
*3*  
*ff molto espr.*  
*ppp*  
*(ppp)*

117

Kl.  
 Hr.  
 Fg.  
 1  
 Vl.  
 2  
 Br.  
 Vc.  
 Kb.

*pp*  
*tr*  
*con sord.*  
*pp*  
*tr*  
*tr*  
*ppp*  
*(ppp)*  
*(ppp)*  
*(ppp)*  
*3*  
*3*  
*3*  
*3*

121

Kl. *ff*

Hr.

Fg. 3

1 *sul pont.*

Vi. 2 *ppp sui pont. b*

Br. *ppp* 3

Kb.

124 (ca. 2 Sek.)

Hr. *f* (2)

1 *ppp*

Vi. 2 *f*

3

128

Hr.

1 *ord.*

Vi. 2 *ff espr.* *ord.* 3

Br. *ff espr.*

Vc. *ff espr.* 3

132

Musical score for measures 132-135. The score includes parts for Kl. (Clarinet), Hr. (Horn), Fg. (Bassoon), 1. and 2. Vl. (Violins), Br. (Trumpet), Vc. (Violoncello), and Kb. (Kontrabaß). The key signature has one flat (B-flat). Measure 132 starts with a double bar line. The Hr. part has a dynamic marking of *f* and a triplet of eighth notes. The Fg. part has a dynamic marking of *ff* and a triplet of eighth notes. The 1. Vl. part has a dynamic marking of *ff* and a *pizz.* marking. The 2. Vl. part has a dynamic marking of *ff* and a *pizz.* marking. The Br. part has a dynamic marking of *ff* and a triplet of eighth notes. The Vc. part has a dynamic marking of *ff* and a triplet of eighth notes. The Kb. part has a dynamic marking of *ff* and a triplet of eighth notes. The score concludes with a double bar line and a *espr.* marking.

136

Musical score for measures 136-139. The score includes parts for Kl. (Clarinet), Hr. (Horn), Fg. (Bassoon), 1. and 2. Vl. (Violins), Br. (Trumpet), Vc. (Violoncello), and Kb. (Kontrabaß). The key signature has one flat (B-flat). Measure 136 starts with a double bar line. The Hr. part has a dynamic marking of *f* and a triplet of eighth notes. The Fg. part has a dynamic marking of *ff* and a triplet of eighth notes. The 1. Vl. part has a dynamic marking of *pp* and an *arco* marking. The 2. Vl. part has a dynamic marking of *pp* and an *arco* marking. The Br. part has a dynamic marking of *ff* and a triplet of eighth notes. The Vc. part has a dynamic marking of *ff* and a triplet of eighth notes. The Kb. part has a dynamic marking of *ff* and a triplet of eighth notes. The score concludes with a double bar line and a *pp* marking.



Kl. *gestopft mp cresc.* *poco f*  
 Hr. *mp cresc.* *poco f*  
 Fg. *mp cresc.* *poco f*  
 1 Vl. *f* *pp*  
 2 Vl. *f* *pp*  
 Br. *f* *pp*  
 Vc. *f* *pp*  
 Kb. *f* *pp*

Kl. *mf cresc.*  
 Hr. *mf cresc.*  
 Fg. *p* *mf cresc.*  
 1 Vl. *mf*  
 2 Vl. *mf*  
 Br. *mp cresc.*  
 Vc. *cresc.*  
 Kb. *cresc.* *nota reale*

154 *ff* *G.P.*  $\text{♩} = 81 \text{ ca.}$

Kl. *ff* *G.P.* *ff marc.*

Hr. *ff marc.* *G.P. (offen) ff marc.*

Fg. *ff* *G.P.* *ff marc.*

1 *ff* *G.P.* *ff marc.*

2 *ff* *G.P.* *ff marc.*

Br. *ff* *G.P.* *ff marc.*

Vc. *ff* *G.P.* *ff marc.*

Kb. (nota reale) *ff* *G.P.* *ff marc. (nota reale)*

*ff* *ff marc.*

157 *decresc. e sempre meno marc.*

Kl. *sfz* *sfz* *decresc. e sempre meno marc.*

Hr. *sfz* *sfz* *decresc. e sempre meno marc.*

Fg. *sfz* *sfz* *decresc. e sempre meno marc.*

1 *sfz* *sfz* *decresc. e sempre meno marc.*

2 *sfz* *sfz* *decresc. e sempre meno marc.*

Br. *sfz* *sfz* *decresc. e sempre meno marc.*

Vc. *sfz* *sfz* *decresc. e sempre meno marc.*

Kb. *sfz* *sfz* *decresc. e sempre meno marc.*

161

rit..... ♩ = 54 ca.

Kl. *pp* *morendo*

Hr. *pp* *morendo*

Fg. *pp* *morendo*

1 VI. *ppp* *senza vibr.*

2 VI. *ppp* *senza vibr.*

Br. *ppp* *senza vibr.*

Vc. *ppp*

Kb. *ppp* *morendo*

(nota reale)

165

senza espressione

Kl. *pp*

Hr.

Fg.

1 VI. *morendo*

2 VI. *morendo*

Br. *pp poco espr.*

Vc. *morendo*

Kb.

169

Musical score for measures 169-170. The score includes parts for Kl. (Clarinet), Hr. (Horn), Fg. (Bassoon), 1. Vl. (Violin I), 2. Vl. (Violin II), Br. (Trumpet), Vc. (Violoncello), and Kb. (Kontrabaß). The key signature has one flat (B-flat). Measure 169 features a clarinet melody with dynamics *p espr.* and *con sord.*, a horn melody with *p dolce espr.* and a triplet, and a bassoon melody with *cresc.* and *p*. Measure 170 features a violin I melody with *p* and *con sord.*, a violin II melody with *pp* and *11*, a trumpet melody with a triplet, a cello melody with *p espr.*, and a bassoon melody with *p espr.*

171

Musical score for measures 171-172. The score includes parts for Kl. (Clarinet), Hr. (Horn), Fg. (Bassoon), 1. Vl. (Violin I), 2. Vl. (Violin II), Br. (Trumpet), Vc. (Violoncello), and Kb. (Kontrabaß). The key signature has one flat (B-flat). Measure 171 features a clarinet melody with *mf*, a horn melody with *mf* and a triplet, and a bassoon melody with *mf* and *decresc.*. Measure 172 features a violin I melody with *mf* and *pp*, a violin II melody with *mp* and *p*, a trumpet melody with *mf* and *pp*, a cello melody with *mf* and *pp*, and a bassoon melody with *pp*. The score includes various performance markings such as *mf*, *pp*, *mp*, *p*, *decresc.*, and *con sord.*, as well as fingerings and slurs.

172

Kl. *ppp senza espressione*

Hr. *ppp senza espr.*

1 VI. (con sord.)

2 VI. *p poco espr.*

Br. *pp poco espr. p*

Vc.

Kb.

175

Kl. *mp espr.* *delesc.* *pp morendo*

Hr. *mp espr.* *delesc.* *pp morendo*

Fg. *mp espr.* *delesc.* *pp morendo*

1 VI. *mp espr.* *delesc.* *pp morendo*

2 VI. *mp espr.* *delesc.* *pp morendo*

Br. *mf espr.* *espr.* *delesc.*

Vc. *con sord.* *mp espr.* *delesc.* *pp*

Kb. *mp espr.* *delesc.* *pp morendo*

178

Kl. *ppp* *senza espressione*  
 Hr. *p espr.* *dolce*  
 Fg. *p molto dolce*  
 1 *Dämpfer weg!*  
 Vl. *Dämpfer weg!*  
 2 *Dämpfer weg!*  
 Br. *pp poco espr.* *dolce*  
 Vc. *Dämpfer weg!*  
 Kb. *nota reale*  
*p* *p* *mf dolce*  
*p espr.* *mp espr.* *mp espr.* *mf dolce*

181

Kl. *delesc.* *morendo*  
 Hr. *delesc.* *morendo*  
 Fg. *delesc.* *morendo*  
 1 *delesc.* *morendo*  
 Vl. *delesc.* *morendo*  
 2 *delesc.* *morendo* *liberamente*  
 Br. *delesc.* *pp* *poco espr.*  
 Vc. *delesc.* *morendo*  
 Kb. *delesc.* *morendo*

Kl. *ppp* *con sord.* *pp dolce*  
 Hr. *pp* *morendo* *pp*  
 Fg. *pp* *morendo* *pp*  
 1. Vl. *con sord.* *pp*  
 2. Vl. *con sord.* *pp*  
 Br. *pp* *p espr.* *p* *pp*  
 Vc. *ppp* *ppp*

Kl. *ppp* *morendo*  
 Hr. *morendo*  
 Fg. *morendo*  
 1. Vl. *morendo (s.s.)*  
 2. Vl. *morendo (s.s.)*  
 Br. *p espr.* *p poco espr.* *morendo*  
 Vc. *pp dolce* *morendo*  
 Kb. *pp dolce* *morendo*

Br. *pp poco espr.* *pp sempre poco espr.*  
 Vc. *ppp* *morendo*  
 Kb. *ppp* *morendo*

*♩ = 162 ca.*

(ca. 4 Sek) (ca. 3 Sek)

193

Kl. *pp* senza sord. sul pont. *poco*  
 1 *ppp* senza sord. sul pont. *poco*  
 2 *ppp* *poco*  
 Br. *lunga* *tr* *dolce espr.* *mp* *p*

198  $\text{♩} = 162 \text{ ca.}$

Kl. *p cresc.* *mf*  
 Fg. *p cresc.* *mf*  
 1 *p cresc.* *pizz.* *arco* *pizz.* *arco* *pizz.* *mf*  
 VI. *p cresc.* *pizz.* *arco* *pizz.* *arco* *mf*  
 2 *p cresc.* *mf*  
 Br. *tr* *morendo* *sul pont.* *mp espr.* *cresc.* *mf*  
 Vc. *pizz.* *p cresc.* *mf*  
 Kb. *p cresc.* *mf*

202

*liberamente ma mosso* *poco*  $\text{♩} = 162 \text{ ca.}$  *poco* *poco*

Br. *mf*

203 (♩ = 162 ca.)

Kl. *poco f cresc.*  
 Hr. *con sord. poco f cresc.*  
 Fg. *poco f cresc.*  
 1 *arco poco f cresc.*  
 Vl. 2 *poco f cresc.*  
 Br. *poco f cresc. cresc. ord. pizz. arco*  
 Vc. *poco f cresc. arco col legno*  
 Kb. *poco f cresc. arco col legno*

206 GP. (♩ = 81 ca.)

Kl. GP.  
 Hr. GP.  
 Fg. GP.  
 1 GP.  
 Vl. 2 *ff* GP.  
 Br. *ff* GP.  
 Vc. *ff* GP.  
 Kb. *ff* GP.

*ff* *ff espr.* *ff espr.* *ff espr.*

$\text{♩} = 162 \text{ ca.}$

210

Kl. *ff*

1. VI. *ff*

2. VI. *ff*

Br. *ff*

Vc. *ff*

213

Kl. *ff*

1. VI. *ff*

2. VI. *ff*

Br. *ff*

Vc. *ff*

216

Kl. *ff*

Hr. *ff* *offen* *poco*

Fg. *ff*

1. VI. *ff* *espr.*

2. VI. *ff* *espr.*

Br. *ff*

Vc. *ff*

Kb. *fff* *alla corda*

*fff* *alla corda*

220

220

Kl. *ff* *tr<sup>b</sup>* *3* *tr*

Hr. *(ff)* *3* *3*

Fg. *ff* *3* *3* *3*

1. *ff* *3*

2. *ff* *3*

Br. *ff* *3*

Vc. *ff* *3*

Kb. *ff* *3*

223

223

Kl. *tr<sup>b</sup>* *3* *tr* *ff* *decesc. molto* *tr*

Hr. *pp* *3* *ff* *decesc. molto* *3*

Fg. *pp* *ff* *decesc. molto*

1. *ff* *espr.* *3* *ff* *tr*

2. *ff* *espr.* *3* *ff* *tr*

Br. *ff* *espr.* *3* *ff* *tr*

Vc. *ff* *espr.* *3* *ff* *tr*

Kb. *ff* *espr.* *3* *ff* *tr*

*ff* *espr.* *ff* *decesc. molto*

227  $\text{♩} = 54 \text{ ca.}$

Kl.  
Hr.  
Fg.  
1. Vl.  
2. Vl.  
Br.  
Vc.  
Kb.

*tr*  
*decresc. molto*  
*tr<sup>2</sup>*  
*decresc. molto*  
*tr*  
*decresc. molto*

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

230

Kl.  
Hr.  
Fg.  
1. Vl.  
2. Vl.  
Br.  
Vc.  
Kb.

*liberamente, rapido*

*pp*

*liberamente, rapido*

231 ( $\text{♩} = 54 \text{ ca.}$ )

Kl. *ppp molto dolce*

Hr. *(pp)*

Fg. *ppp* 8 *va* *pp*

1. VI. *(pp)*

2. VI. *(pp)*

Br. *ppp* con sord.

Vc. *p dolce espr.*

Kb. *(pp)*

234

Kl. *ppp* *p dolce* *pp dolce*

Hr. *pp*

Fg. *pp*

8 *va*

1. VI. *pp*

2. VI. *pp*

Br. *pp*

Vc. *pp* *mp espr.* *pp*

Kb. *pp*

238 ♩ = 81 ca.

Kl. *p* *pp* *p* *pp*  
 Hr. *pp* *p* *pp* *morendo*  
 Fg. *p* *pp* *morendo*  
 1. *p* *pp* *morendo*  
 2. *morendo* *p* *pp* *morendo*  
 Br. *morendo* *p* *pp* *morendo*  
 Vc. *morendo* *p* *pp* *morendo*  
 Kb. *morendo* *p* *pp* *morendo*

243 (♩ = 81 ca.)

Kl. *pp*  
 Hr. *pp*  
 Fg. *pp*  
 1. *pizz.* *pizz.* *arco* *con sord.*  
 2. *p* *pizz.* *pp* *pizz.* *arco* *p* *con sord.* *morendo*  
 Br. *(arco)* *p* *(arco)* *p* *con sord.* *morendo*  
 Vc. *(arco)* *p* *(arco)* *p* *con sord.* *morendo*  
 Kb. *p*

ca. 11 Min.

1/3 e 170 B