

17

pp *fp*

VI VI VI VI

pp *fp*

21

cresc.

V

cresc.

24

pp *cresc.*

V

pp *cresc.*

27

dim. *pp* *f*

V

dim. *pp*

31 *tr*

f *fz* *fz*

35

p *p*

38 *ritard.* *in tempo*

decresc. *ritard.* *in tempo* *pp* *pp* *decresc.*

41

44

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

*) Vgl. Revisionsbericht Seite 9 / See Editorial Notes p. 9
 **) Vgl. Revisionsbericht Seite 10 / See Editorial Notes p. 10

47

p *cresc.* *f*

p *cresc.* *f*

50

p

p

53

pp

pp

56

f

f

59

cresc.

p

cresc.

62

f

p

f

p

66

f

p

70

pizz.

f

fz

fz

pp

fz

VIII

fz

fz

*) Original *p*

74

pizz.

p

I III I VIII V

78

arco

f

p

III

f

p

3

81

[k] [k]

m a m

cresc.

85

V

pp

p

pp

6

88

II II

91

b₂ *cresc.* III *cresc.*

mi p mi mi p mi

94

f *fz* *p* *pp*

I I ③

98

VI VI VI *cresc.* III *cresc.*

101

mf *pp* *pp*

V ④

104

*) I a m a m
mi p mi p mi

107

cresc. I I I
cresc.

110

f ff cresc...
f ff cresc...

113

fz fz

*) Ossia

etc.

117

dim.

fp

pp

122

ritard.

in tempo

pp

[p]

126

pp

129

pp

133

fp

136

Fl. Vla. Vc. [Arpeggione tacet]

p

p

139

pp

pp

142

Fl. Vla. Vc. [Arpeggione tacet] *cresc.*

pp *cresc.*

145

[pizz.] [arco] *dim.* *pp* *f*

dim. *pp*

*) Vgl. Revisionsbericht, Seite 11 / See Editorial Notes p. 11

**) Vgl. Revisionsbericht, Seite 12 / See Editorial Notes p. 12

149

tr

IV V

f

152

p

VI V IV

p

155

ritard.

in tempo

decresc.

pp

decresc.

pp

158

*) Vgl. Revisionsbericht, Seite 12 / See Editorial Notes p. 12

161

cresc. *p* *cresc.*

cresc. *p* *cresc.*

164

p *cresc.* *f*

p *cresc.* *f*

167

p

p

170

p

p

*) Vgl. Revisionsbericht, Seite 12 / See Editorial Notes p. 12

173

Musical score for measures 173-175. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains melodic lines with slurs and accents, marked with *f*. The bottom staff is in bass clef with the same key signature and time signature, containing accompaniment with slurs and accents, also marked with *f*. A double bar line with a Roman numeral II is present at the end of measure 175. A small asterisk (*) is located above the first measure.

176

Musical score for measures 176-178. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains melodic lines with slurs and accents, marked with *p* and *cresc.*. The bottom staff is in bass clef with the same key signature and time signature, containing accompaniment with slurs and accents, marked with *p* and *cresc.*. A double bar line with a Roman numeral II is present at the end of measure 177.

179

Musical score for measures 179-182. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains melodic lines with slurs and accents, marked with *f* and *p*. The bottom staff is in bass clef with the same key signature and time signature, containing accompaniment with slurs and accents, marked with *f* and *p*. A double bar line with a Roman numeral II is present at the end of measure 181.

183

Musical score for measures 183-185. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains melodic lines with slurs and accents, marked with *fp* and *tr*. The bottom staff is in bass clef with the same key signature and time signature, containing accompaniment with slurs and accents, marked with *fp*. A double bar line with a Roman numeral II is present at the end of measure 184.

*) Vgl. Revisionsbericht, Seite 12 / See Editorial Notes p. 12

187

p

VII V V

5

192

pp

V I III V

5

dim.

197

dim.

f

5

f

201

decresc. *p* *decresc.*

decresc. *p* *decresc.* *ff*

ff