

POHJOLA'S DAUGHTER

Op. 49

Largo.

2 Flauti.
Piccolo.
2 Oboi.
Corno Inglese.
2 Clarinetti in B.
Clarinetto basso in B.

2 Fagotti.
Contra-Fagotto.

4 Corni in F.
2 Cornetti in B.

2 Trombi in B.

3 Tromboni et Tuba.

Timpani.

Arpa.

Largo.

Violino I.
Violino II.
Alti.

Celli.
Bassi.

B. Clar. *espr.* *mf* *poco f* *p* *f* *dim. p*

Fag. *espr.* *p* *mf* *pp* *mf* *p* *f* *dim. p*

C. Fag. *pp* *pp* *mf* *p* *f* *dim. p*

Cor. *pp* *pp* *mf* *p* *poco f* *dim. molto ppp*

Timp. *ppp* *p* *ppp*

Celli *p*

Bassi. *p*

pp *mf* *pp* *pp* *mf* *p dim.*

Cor. ingl. *p* *espress.* *marcato* *mp* *mp* *Poco*

Clar. *p* *espress.* *marcato* *mp* *mp* *mp*

Fag. *p* *mp*

C. Fag. *p* *mp*

Cor. (gest.) *p*

Timp. *pp* *pp* *pp* *pp* *pp*

Arpa. *molto vibrato* *dim.*

Viol. II. *p* *mp* *Poco*

Alti *p* *mp*

Celli. *pp* *sul G.* *p* *pp*

ppp

a poco meno largo al

Cor. ingl. *mp* *f* *pp*

Cl. *mp* *f* *pp*

Fag. *mf*

Cor. (Nat.) *f* *mf dim.* *p dim. molto*

Timp. (Nat.) *f* *mf dim.* *p dim. molto*

pp

Arpa. *ppp*

a poco meno largo al

Viol. *mf* *f* *p* *p*

Alti. *mf* *f* *p* *p*

Celli. *mf* *f* *p* *p*

Bassi. *f* *dim.*

senza sord.
pizz.

Ob. I. Moderato. **B**

Ob. II. *mp dolce* *mp dolce*

Cor. *p*

Viol. Moderato. **B**

p

Ob. *pp* *mp*
Cor. *ppp* *pp*
Viol. *p*
Alti. *p*
Celli. *p*

The first system of the score includes parts for Oboe, Cor Anglais, Violin, Viola, and Cello. The Oboe part begins with a *pp* dynamic and transitions to *mp*. The Cor Anglais part features a *ppp* dynamic, with a *pp* dynamic appearing in the second measure. The Violin, Viola, and Cello parts are marked with a *p* dynamic throughout the system.

Fl. *f*
Ob. *f* *mf* *poco f*
Cor. ingl. *f* *mf* *poco f*
Cl. *mf* *marcato* *dim.* *pp*
Cor. *p* *mf*
Viol. I. *p*
Viol. II. *p*
Alti. *p*
Celli. *p*

The second system of the score includes parts for Flute, Oboe, Cor Anglais, Clarinet, Cor Anglais, Violin I, Violin II, Viola, and Cello. The Flute part is marked with a *f* dynamic. The Oboe part starts with *f*, moves to *mf*, and then *poco f*. The Cor Anglais part also starts with *f*, moves to *mf*, and then *poco f*. The Clarinet part is marked with *mf*, *marcato*, *dim.*, and *pp*. The Cor Anglais part is marked with *p* and *mf*. The Violin I, Violin II, Viola, and Cello parts are marked with a *p* dynamic throughout the system.

Fl. *f*

Ob. *f*

Cor. ingl. *p*

Cl. *f*

B. Cl. *p* *f* *p* *f*

Fag. *p* *f* *p* *f*

C. Fag. *mf*

Cor. *mf* *mf* *mf* *mf*

III. *mf* *mf* *mf* *mf*

Viol. I. *mf*

Viol. II. *mf*

Alti. *mf*

Celli. *mf*

Bassi. *mf*

Fl. *poco f*
 Picc. *f*
 Ob. *poco f*
 Cor. ingl. *poco f*
 Cl. *poco f* *dim.*
 B.Cl. *mfz*
 Fag. *poco f* *dim.*
 C. Fag. *poco f* *dim.*
 Cor. *p*
 Crtti. *mp*
 Trbni. I. *p* II. *p*
 Timp. *p* *cresc.*

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

Fl. *più f* *f* *fz* *fz* *cresc. molto*

Picc. *più f* *fz* *fz* *cresc. molto*

Ob. *più f* *f* *fz* *fz* *cresc. molto*

Cor. ingl. *fz* *fz* *cresc. molto*

Cl. *più f* *fz* *fz* *cresc. molto*

B. Cl. *f* *fz* *fz* *cresc. molto*

Fag. *ff* *fz* *fz* *cresc. molto*

C. Fag. *fz* *cresc. molto*

Cor. *fz* *f* *f* *f* *cresc.*

Crtti. *pocof* *mp* *f* *fz* *mf* *fz* *f*

Trbni e Tuba. *mf* *f* *f* *cresc.*

Timp. *molto*

Viol. *pp* *f* *cresc.* *f* *fz* *molto*

pp *f* *cresc.* *f* *fz* *molto*

pp *f* *cresc.* *f* *fz* *molto*

pp *f* *cresc.* *f* *fz* *molto*

pp *f* *cresc.* *f* *fz* *molto*

Poco allargando al

C Largamente.

Fl. *ff* *p*

Ob. *ff* *p*

ff *p*

ff *p*

ff *p*

f *p* *f* *ffp* *ffz* *ff*

f *p* *f* *ffp* *ffz* *ff*

f *p* *f* *ffp* *ffz* *ff*

f *p* *f* *ffp* *ffz* *ff*

f *p* *f* *ffp* *ffz* *ff*

Timp. *tr* *ff* *diminuendo molto* *p* *tr* *p* *mf*

Poco allargando al

C Largamente.

Viol. I. *ff* *dim.*

Viol. II. *ff* *dim.*

Alti. *ff* *dim.*

Celli. *ff* *dim.*

ff *p* *p* *mf*

Cor. *ff* \rightarrow *p* \rightarrow *ffz*

Crtti. *ff* \rightarrow *p* \rightarrow *ffz*

Trbi. *ff* \rightarrow *p* \rightarrow *ffz*

Trbni. e Tuba. *ff* \rightarrow *p* \rightarrow *ffz*

Timp. *ff* \rightarrow *p* \rightarrow *ffz*

p \rightarrow *mf* \rightarrow *p* \rightarrow *ff*

Viol. I. *p*

Viol. II. *p*

Alti. *dim.* \rightarrow *p*

Celli. *dim.* \rightarrow *p*

Bassi. *dim.* \rightarrow *p*

p \rightarrow *mf* \rightarrow *p* \rightarrow *mf*

con sordini

con sordini

ob. Tranquillo molto.

Cor. ingl. *p* \rightarrow *pp*

Arpa. *pp*

Tranquillo molto.

Viol. I. *pp*

Viol. II. *pp*

Bassi. *pp*

pp

Fl. *mp marcato*

Ob. *mp marcato*

Coringl. *pp*

Cl. I. *p*

Fag. *p*

Cor. *pp*

Arpa. *pp*

Viol. I. *p*

Viol. II. *p*

Celli. *pizz. div. p*

Bassi. *pizz. p*

Fl.

Ob. I. *mp*

Cl. II. *mp*

Fag. *pp*

Cor. *pp*

Arpa. *colla parte*

Viol. I.

Viol. II.

Celli. *con sord.*

Bassi. *p*

Poco a poco meno al

Fl. *pp*

Cl. *pp*

B.Cl.

Fag. *pp*

Timp. *pp*

Arpa.

ppp < pp *ppp < pp* *pp < p* *p < mp*

Poco a poco meno al

Viol. I. *pp* *trem.* *arco*

Viol. II. *pp* *tremolo*

Alti. *p* *tremolo con sord.* *pp* *pizz.* *arco*

Celli. *pp* *arco*

Bassi. *pp* *arco*

Fl. -

Cl. *pp*

Timp. *pp* *mp* *pp* *p*

(D E# F# G# A# B C#)

Arpa. *pp* *gliss.*

Viol. I. *f* *pp* *senza sord.*

Viol. II. *f* *pp* *senza sord.*

f *pp* *senza sord.*

f *pp* *senza sord.*

f *pp* *senza sord.*

Moderato.

Fl. 1. *pp* *dim.*

Cl. *pp* *dim.*

Fag. I. *pp* *dim.*

Cor. (gest.) *pp* *dim. possibile*

Cor. (gest.) *pp* *dim. possibile*

Timp. *ppp* *tr*

Arpa.

Moderato.

pizz. *pp* *mp*

pizz. *pp* *mp*

pizz. *pp* *mp*

pizz. *pp* *mp*

Timp. *tr* *morendo*

Viol. I. *p* *f* *mf* *mp*

p *f* *mf* *mp*

p *f* *mf* *mp*

p *f* *mf* *mp*

Cor. ingl.

B. Cl. *poco f*

Cor. *mp*

Viol. I. *poco f* arco

pizz. *mp* *diminuendo*

mp *diminuendo*

E

Fl. *f*

Ob. *f*

Cor. ingl. *f*

Cl. *f*

B. Cl. *p*

Fag. *f*

C. Fag. *p*

Cor. *p*

E

Viol. I. *fz*

fz

fz

arco *p*

arco *p*

f *ff* *ff*

Fl. a 2. *Molto tranquillo.* (♩)

Ob.

Cor. ingl.

Clar.

B. Clar.

Fag.

C. Fag.

Cor.

Trbn. e Tuba.

Arpa.

risoluto *Molto tranquillo.* (♩)

Viol.

pizz. div.

pizz. div.

pizz.

pizz.

Più tranquillo.

Fl. *dim.*

Ob. *dim.*

Cor. ingl. *dim.*

Clar. *dim.*

B. Clar. *dim.*

Fag. *dim.*

C. Fag. *dim.*

Cor. *mf*

Trbni. e Tuba. *p*

Arpa *dim.*

Viol. *pizz.*

II. *poco f*

II. *poco f*

II. *poco f*

p

dim.

dim. molto

mf dim. molto

mf dim. molto

dim.

Più tranquillo.

F

Fl. I. *mp* *mf* *p* *pp* *più p*

Fl. II. *mp* *p* *mf* *p* *pp* *più p*

Ob. *mp* *p* *mf* *p* *pp* *più p*

Cor. ingl. *dolce* *pp* *mp*

Clar. *mf* *dim. pp*

Arpa.

Viol.

F

Fl. I. *mp* *pp* *mp* *pp*

Fl. II. *pp*

Ob. *p* *pp* *pp*

Clar. *p* *pp* *pp*

Timp. *ppp* *pp* *morendo*

Arpa.

Viol. *pizz.* *pp* *arco* *pp* *arco* *pp* *arco* *pp* *arco*

Lunga

Fl. Allegro.

Picc.

Clar.

Fag.

Cor.

Timp.

Arpa.

Allegro.

Viol. I.

Viol. II.

Alti. arco

Celli. arco

Bassi.

Fi. *mp* *ten.*
 Picc. *mp*
 Ob. II. *mp*
 Cor. ingl. *mp*
 Clar. I. *mp*
 B. Clar. *mp*
 Fag. I. *mp*
 C. Fag. *p*
 Cor. *mp*
 Arpa. *f* *piu f*
 Celli. *p* *div.* *rfz* *mp* *arco* *p* *mp dim.*

Ob.

Cor. ingl.

Clar.

B. Clar.

Fag.

C. Fag.

Cor.

Tuba.

Arpa.

G

mf cresc.

mp

mf cresc.

mp

mf cresc.

p

mp

mf cresc.

f

dim.

p

mf cresc.

rfz

poco f

div.

mp

div.

mp

div.

mp

rfz

mp

mf

rfz

mp

mf

mp

mf

pizz.

mp

mf

G

The image shows a page of a musical score for "Pohjola's Daughter", page 209. The score is written for a large ensemble, including a piano, arpa (harp), strings, and woodwinds. The piano part is the most prominent, with multiple staves showing intricate rhythmic patterns and dynamic markings such as *ff*, *f*, *mf*, and *mp*. The arpa part includes a glissando and specific chord voicings: $(D^b E^b F G^b / A^b H^b C^b)$. The string section (Violins I and II, Alti, Celli, Bassi) provides a rhythmic and harmonic foundation, with dynamic markings like *ff* and *f*. The woodwind parts (Alti, Celli, Bassi) also feature complex rhythmic patterns and dynamic markings. The score is written in a key signature of two flats and a 3/4 time signature. The page number 209 is visible in the bottom right corner.

Fl.
 Ob.
 Cor. ingl.
 Clar.
 B. Clar.
 Fag.
 Cor.
 Crtti
 Timp.
 p
 mf e marcato
 mf e marcato
 f > p
 Viol. I.
 Viol. II.
 Alti
 Celli
 Bassi
 pizz.
 arco
 pizz.
 arco
 pizz.
 arco
 div.

Fl.
 Picc.
 Cor. ingl.
 Clar.
 B. Clar.
 Fag.
 Cor.
 Trombi
 Timp.
 Viol. I. arco
 Viol. II. pizz. arco
 Alti
 Celli
 Bassi

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
p poco a poco cresc.
p poco a poco cresc.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
arco
arco
arco
arco

Fl. *ff*

Cl. *poco f cresc. ff*

Fag. *ff*

Cor. *mf ff più f*

Trombe *mf ff più f*

Tromboni *mf ff più f*

Arpa

(E G H^b C[#])
(F^b A^b D^b)

Viol. I. *mf cresc. molto ff*

Viol. II. *mf cresc. molto ff*

Alti *mf cresc. molto ff*

Celli *mf cresc. molto*

Bassi *mf ff*

a 2

p ff

This page of a musical score contains the following parts and markings:

- Fl.** (Flute): *ff* (first measure), *p* (fourth measure)
- Ob.** (Oboe): *ff* (first measure), *p* (fourth measure)
- Cor. ingl.** (English Horn): *poco f* (third measure), *f* (fourth measure)
- Clar.** (Clarinet): *p* (fourth measure)
- Fag.** (Bassoon): *ff* (second measure), *mf* (fourth measure)
- Cor.** (Horn): *mf* (fourth measure)
- Arpa** (Arpa)
- Viol. I.** (Violin I): *ff* (first measure), *p* (fourth measure)
- Viol. II.** (Violin II): *ff* (first measure), *p* (fourth measure)
- Alti** (Alto): *poco f* (third measure), *f* (fourth measure)
- Celli** (Cello): *ff* (second measure), *mf* (fourth measure)
- Bassi** (Bass): *ff* (second measure), *mf* (fourth measure)

Fl.

Ob.

Cor. ingl.

Clar.

Fag.

Trombi

Timp.

Arpa

Viol. I.

Viol. II.

Alti

Celli

Bassi

poco a poco cresc.

poco a poco cresc.

crescendo molto

poco f

poco f

f

crescendo molto

This page of musical notation is for the piece "Pohjola's Daughter". It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes. Dynamic markings include *ff*, *f*, *f crescendo*, *mf*, and *ffz*. Performance instructions include *molto al* and *a 2.*. The second system continues the piece with similar rhythmic complexity and includes markings for *sul G*, *gliss.*, *pp*, *pizz.*, and *div. pizz.*. A chord diagram is provided for the guitar: $\begin{matrix} C^b & D^b & E^b & F^b \\ G^b & A^b & H^b \end{matrix}$.

2 Fl. *poco f* *mf*

Picc.

2 Ob. *mf*

Cor. ingl. *poco f* *mf*

2 Clar. *poco f* *mf*

B. Clar. *mf*

2 Fag. *poco f* *mf*

C. Fag.

4 Cor. *mf* *mf*

Arpa. *poco f*

Viol. I. *mf*

Viol. II. *arco* *mf*

Alti. *arco* *mf*

Celli. *arco* *mf*

Bassi.

poco f *poco f* *crescendo* a 2.

poco f *poco f* *crescendo* a 2.

poco f *poco f* *crescendo*

poco f *poco f* *crescendo*

poco f *poco f* *crescendo*

poco f *poco f* *crescendo*

f *crescendo*

poco f *poco f* *crescendo*

poco f *poco f* *crescendo*

poco f *poco f* *crescendo*

Musical score for Pohjola's Daughter, page 218. The score is in 3/4 time and B-flat major. It features a complex piano accompaniment with multiple staves. The first system includes a treble clef staff with a circled 'K' above it, and a bass clef staff with 'a. 2.' above it. The second system includes a treble clef staff with a circled 'K' above it. The score is marked with 'f' (forte) throughout. The piece concludes with a final chord in the bass clef staff.

2 Fl.
2 Ob.
Cor. ingl.
2 Clar.
B. Clar.
2 Fag.
4 Cor.
Tuba.
Tromb. III. *mp*
V. I.
V. II.
Alti.
Celli.
Bassi.
mp
poco f *p*

This system contains the first four measures of the score. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, and Horns) play a rhythmic pattern of eighth notes. The strings (Violins I and II, Viola, Cellos, and Basses) play a steady accompaniment. Dynamic markings include *mp* and *poco f* leading to *p*.

2 Fl.
2 Ob.
Cor. ingl.
2 Clar.
B. Clar.
2 Fag.
4 Cor.
Tuba.
V. I.
V. II.
Alti.
Celli.

This system contains measures 5 through 8. The instrumentation remains the same. The woodwinds continue their rhythmic pattern, while the strings provide a consistent accompaniment. The dynamic marking *p* is present at the end of the system.

2 Fl.

2 Ob.

Cor. ingl.

2 Cl.

2 Fag.

4 Cor.

2 Cortti.

2 Trbe.

Trbni.
Tuba.

Viol. I.

Viol. II.

Alti.

Celli.

Bassi.

poco f

This page of the musical score for "Pohjola's Daughter" (page 221) contains the following parts and markings:

- Piano:** Features a complex rhythmic pattern of eighth and sixteenth notes with frequent accents. Dynamic markings include *f* and *forte*.
- Violin I:** Plays a melodic line with a dynamic marking of *mf*.
- Violin II:** Plays a melodic line with a dynamic marking of *forte*.
- Viola:** Plays a melodic line with a dynamic marking of *forte*.
- Cello:** Plays a melodic line with a dynamic marking of *f*.
- Double Bass:** Plays a melodic line with a dynamic marking of *p* and *f*.
- Cor. (Cor Anglais):** Plays a melodic line with a dynamic marking of *mf* and a first ending bracket labeled "1."
- Cotti:** Features a melodic line with a dynamic marking of *forte* and a *dim.* (diminuendo) marking.
- Other parts:** The lower strings (Cello and Double Bass) have a dynamic marking of *mp* (mezzo-piano).

①

f *ff*

f *ff*

f *ff*

f *ff*

f

f

mf *mf* *poco f*

mf *mf* *poco f*

f *f* *dim.*

pp *p* *piu p*

pp *dim.*

poco f

①

poco f

poco f

poco f

poco f

poco f

f *ff* *ff* *ff*

dim. *forte*

f *ffz* *ff* *ffz*

poco dim. *p* *fz*

poco dim. *fz*

Corti. *poco f* *ffz*

p *cresc.*

poco dim. *mf* *mf* *mf*

poco dim. *mf* *mf* *mf*

poco dim. *mf* *mf* *mf*

poco dim. *mf* *mf* *mf*

poco dim. *mf* *cresc.*

piu f *cresc.* *fz* *fz*

piu f *cresc.* *fz* *fz*

piu f *cresc.* *fz* *fz*

piu f *fz* *fz*

piu f *cresc.* *fz* *fz*

ff *fz*

ff *fz*

fz *fz*

fz *fz*

piu f *fz* *fz*

f *fz*

Trbni. I.II. *f* *p* *fz*

f *cresc.* *fz*

f *cresc.* *fz*

f *cresc.* *fz*

f *cresc.* *fz*

cresc.

M

2 Fl. *dim.* *p*

2 Ob. *dim.* *p*

Cor. ingl. *dim.* *p*

3 Clar. *dim.* *p*

B. Clar. *ff*

2 Fag. *dim.* *p*

4 Cor. *ff*

Timp. *ffz*

a 2. *ffz*

Solo I. *ff con passione*

Arpa.

(G \sharp H \flat D \flat F \sharp)
A \sharp C \sharp E \sharp

ff

M

Viol. I.

VI. II.

Alti.

Celli.

Bassi.

ff

ffz

2 Cl. *meno f*

Arpa. $(D^{\flat} F^{\flat} A^{\flat} C^{\flat})$
 $(E^{\sharp} G^{\sharp} H^{\sharp})$ *gliss.* $(E^{\flat} G^{\flat} A^{\flat} C^{\flat})$
 $(D^{\sharp} F^{\sharp} H^{\sharp})$ *gliss.*

Viol. I. *ff* *dim. molto*

Viol. II. *ff* *dim. molto*

Alti. *ff* *dim. molto*

2 Cl. *ppp*

Timp. *pp* *cresc. molto*

Arpa. *dim. molto* *ppp*

Poco allargando al

Viol. I. *ppp* *pp* *cresc. molto* *segue*

Viol. II. *ppp* *pp* *cresc. molto* *segue*

Alti. *ppp* *pp* *cresc. molto* *segue*

Celli. *ppp* *pp* *cresc. molto* *segue*

Bassi. *ppp* *pp* *cresc. molto* *segue*

N Largamente.

Cor. *ff p* ————— *ffz* *ff* *p* ————— *ffz* *ff*

ff p ————— *ffz* *ff* *p* ————— *ffz* *ff*

ff p ————— *ffz* *ff* *p* ————— *ffz* *ff*

ff p ————— *ffz* *ff* *p* ————— *ffz* *ff*

ff p ————— *ffz* *ffz* *p* ————— *ffz*

ff p ————— *ffz* *ffz* *p* ————— *ffz*

f p ————— *ffz* *p* ————— *f*

ff *ff* *ff*

N Largamente.

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

This musical score is for the piece "Pohjola's Daughter". It consists of several systems of staves. The first system includes five treble clef staves and two bass clef staves, with dynamic markings such as *p*, *ff*, *ff p*, and *ffz*. The second system features a piano part with a *gliss* (glissando) marking and *ff* dynamics. The third system contains seven staves, all with rhythmic patterns of eighth notes and sixteenth notes, marked with *V* (accents) and *ff* dynamics. The score is written in a key signature of two flats and a 3/2 time signature.

Un pochissimo con moto.

Musical score for strings and woodwinds. The score is in 2/2 time and features a key signature of one flat. The top four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The bottom four staves are for Bassoons, Clarinets, Trumpets, and Trombones/Tuba. The score includes dynamic markings such as *ff*, *fz*, *mf*, *p*, and *pesante*. There are also performance instructions like *Crtti.* and *Tr. III et Tuba*. The music consists of rhythmic patterns and melodic lines.

Un pochissimo con moto.

Musical score for woodwinds and strings. The score is in 2/2 time and features a key signature of one flat. The top four staves are for Bassoons, Clarinets, Trumpets, and Trombones/Tuba. The bottom four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The score includes dynamic markings such as *f*, *mf*, *poco f*, and *mf*. The music consists of melodic lines and rhythmic patterns.

Musical score for Pohjola's Daughter, page 231. The score is written for piano and includes a cello and double bass part. It features complex rhythmic patterns, triplets, and dynamic markings such as *ff*, *mf*, *p*, and *cresc.* A 'P' in a circle indicates a piano section. The score is divided into two systems of staves.

This page of musical score contains multiple staves of music. The upper section features a complex arrangement of staves with various dynamic markings such as *ff*, *fff*, *mf*, and *f*. A *diminuendo* marking is present across several staves, leading to a *pp* dynamic. The lower section includes staves with triplets, *pizz.* (pizzicato), and *arco* (arco) markings. The score is densely notated with various musical symbols, including slurs, accents, and articulation marks.

(R)
Poco a poco più largo.

Ob. *fff*
B. Cl. *fff*
Crtti. *fff*
Trombi. *fff*
Tr. III. *mf*
f *mf* *p*

(R)
Poco a poco più largo.

sul G *ff*
sul G *ff*
sul G *ff*
pizz. *f*
mf *pp* *p*
dimi -
con sord.
con sord.

con sord.
- nuendo molto *pp* *ppp*
con sord. *pp* *dim.*
pp *dim.*
dim. *ppp* *morendo*
ppp *morendo*