

## Besetzung des Orchesters.

6 erste Violinen  
4 zweite Violinen  
4 Bratschen  
4 Violoncelle  
3 Kontrabässe  
Grosse und kleine Flöte  
Hoboe }  
Englisch Horn }  
2 Clarinetten  
2 Fagotte  
2 Hörner  
Timpani, grosse Trommel, Triangel.

---

In Konzertaufführungen kann die kurze No 2<sup>a</sup> „Am Meer“ fortgelassen werden.

Bei Bühnenaufführungen werden die einzelnen Musiknummern an folgenden Stellen des Drama's gespielt:

No 1 .... Vorspiel zu Akt I Scene I.

No 2 .... " " " " " II.

No 2<sup>a</sup>... Melodram in Akt I Scene IV: Pelleas „Es ist nichts mehr auf  
dem Meere zu sehen“ (*On ne voit plus sur la mer*).

No 3 .... Vorspiel zu Akt II Scene I.

No 4 .... Lied in Akt III Scene II.

No 5 .... Melodram in Akt III Scene IV: Goland „Welch' schöner Tag!“  
(*Quelle belle journée!*)

No 6 .... Vorspiel zu Akt III Scene I.

No 7 .... " " " IV " I.

No 7<sup>a</sup>... " " " IV " II.

No 8 .... " " " V " II.

No 7<sup>a</sup> ist nicht gedruckt und wird den Bühnen in Abschrift geliefert.

# Pelleas & Melisande.

## 1.

Am Schlossthor.

*Devant la porte du château. — Vid slottsporten.  
At the castle-gate.*

Jean Sibelius, Op. 46.

Grave e largamente. (♩ = 48)

Gr. Flöte.  
Hoboe.  
2 Clarinetten (B).  
2 Fagotte.  
2 Hörner (F).  
Timpani.  
Violine I.  
Violine II.  
Bratsche.  
Violoncell.  
Contrabass.

Gr. Fl.  
Hob.  
2 Clar.  
(B)  
2 Fag.  
2 Hörn.  
(F)  
Viol. I.  
Viol. II.  
Br.  
Vcl.  
Cb.

Gr. Fl. *p*

Hob. *p*

2 Clar. (B) *p* *mp*

2 Fag. *p* *mp*

2 Hörn. (F) *p*

Viol. I. *pizz.* *mp*

Viol. II. *pizz.* *mp*

Br. *mp*

Vcl. *espr.* *mp*

Cb. *p* *mp*

**B**

Gr. Fl. *mp* *poco f*

Hob. *mp* *poco f*

2 Clar. (B) *mp* *poco f*

2 Fag. *mp* *poco f*

2 Hörn. (F) *mp* *poco f*

Viol. I.

Viol. II.

Br.

Vcl.

Cb. *pizz.* *mp*

**B**

Gr. Fl. *p*

Hob. *p*

2 Clar. (B) *p*

2 Fag. *p*

2 Hörn. (F) *p*

Viol. I. *arco*

Viol. II. *arco*

Br.

Vcl. *arco*

Cb. *arco*

Gr. Fl. *ff*

Hob. *ff*

2 Clar. (B) *p cresc. molto*

2 Fag. *p cresc. molto*

2 Hörn. (F) *ff*

Timp. *ff sempre*

Viol. I. *p cresc.*

Viol. II. *p cresc.*

Br. *f*

Vcl. *f sempre*

Cb. *f sempre*

2.

# Melisande.

Andantino con moto. (♩ = 76)  
Solo. *espressivo e semplice*

English Horn. *mp*

Violine I. *con sordino pp segue pp*

Violine II. *con sordino pp segue pp*

Bratsche. *con sordino pp segue pp*

Engl. H. *G. P.*

Viol. I. *G. P.*

Viol. II.

Br.

Engl. H. *mp*

Viol. I. *pizz. arco pp*

Viol. II. *pizz. arco pp*

Br. *pizz. arco pp*

Vcl. *con sordino espress. mf*

Ch. *A*

Engl. H. *dim.* *G. P.*

Fag. *pp*

Viol. I. *G. P.* *mp*

Viol. II. *pp*

Br. *mp*

Vcl. *mp*

Cb. *pizz.* *pp*

(Un pochissimo più con moto.)

Fl. *mp* *a tempo*

Clar. (B) *mp* *p*

Fag. *dim. possibile*

Hörn. (F) *mp*

Viol. I. *pizz.* *mp* *p*

Viol. II. *pizz.* *mp* *p*

Br. *pp* *pizz.* *p*

Vcl. *mp* *p*

Cb. *mp*

**B** allargando a tempo

Clar. (B)

Fag. *pp* *pp* *cresc. e poco stretto*

Hörn. (F) *pp*

Timp. *pp*

Viol. I. *arco* *pp* *arco* *cresc. poco a poco stretto*

Viol. II. *pp* *arco* *cresc. poco a poco stretto*

Br. *pp* *arco* *cresc. poco a poco stretto*

Vcl. *pp* *cresc. poco a poco stretto*

Cb. *pp* *cresc. poco a poco stretto*

**B**

Fl. *riten.* *a tempo* *ma un pochetto più con moto* *mp*

Clar. (B) *f* *mp*

Fag. *f* *mp*

Hörn. (F) *f* *poco f* *mp*

Timp. *mf dim.* *pp*

Viol. I. *f* *pizz.* *p*

Viol. II. *f* *pizz.* *p*

Br. *f* *pizz.* *p*

Vcl. *f* *pizz.* *p*

Cb. *f* *pizz.* *p*

*a tempo* *Solo. espress.* *allarg.*

Engl.H. *p* *pp* *ppp* *dim.*

Clar. (B) *p* *pp* *ppp*

Fag. *pp* *ppp*

Hörn. (F) *dim.* *pp* *pp*

Viol.I. *arco* *mp* *p* *pizz.* *p*

Viol.II. *arco* *pp* *p* *pizz.* *p*

Br. *arco* *mp* *p* *pizz.* *p*

Vcl. *arco* *mp*

Cb. *pp*

*a tempo* *G. P.* *allarg.*

Engl.H. *mp* *ppp*

Viol.I. *arco* *segue* *ppp*

Viol.II. *arco* *segue* *ppp*

Br. *arco* *segue* *ppp*

Vcl. *ppp*

Cb. *ppp*





# 3.

## Am Wunderborn im Park.

*Une fontaine dans le parc. — Vid en källa i parken.*

*A spring in the park.*

Comodo. (♩ = 182)

Gr. Flöte *mf*

Hoboe. *mp*

2 Clarinetten (B). *mf*

2 Hörner (F). *p*

Triangel. *p*

Violine I. *mf dolce*

Violine II. *mf dolce*

Bratsche. *pizz.*

Violoncell. *mf*

Contrabass. *mf*

Gr. Fl. *mf*

Hob. *pp*

2 Clar. (B). *mf*

2 Fag. *mf*

2 Hörn. (F). *dim.* *p*

Trgl. *dim.* *p*

Viol. I. *pizz.* *poco f* *pizz.* *p*

Viol. II. *poco f* *p*

Br. *arco* *mf dolce*

Vcl. *arco* *mf dolce*

Cb. *pizz.* *mf*

**A**

Gr. Fl.  
Hob.  
2 Clar. (B)  
2 Fag.  
2 Hörn. (F)  
Trgl.  
Viol. I.  
Viol. II.  
Br.  
Vcl.  
Cb.

mf  
f dim. pp  
f dim. pp  
f dim. pp  
dim. pp  
pp  
arco f dim. p  
f dim. pp  
f dim. pp arco  
mp dolce

rit. a tempo **B**

Gr. Fl.  
Hob.  
2 Clar. (B)  
2 Hörn. (F)  
Viol. I.  
Viol. II.  
Br.  
Vcl.  
Cb.

p  
p  
p  
pp  
pp  
pp  
pp  
pp  
pp  
dim. pp  
mp  
pizz.  
pizz.  
mp

rit. a tempo **B**

Gr. Fl. *mf*

Hob. *mf*

2 Clar. (B) *mf*

2 Fag. *p*

2 Hörn. (F) *mp*

Viol. I. *mp*

Viol. II. *mf*

Br. *mp* pizz. arco

Vol. *mf* arco pizz.

Cb. *mf*

2 Clar. (B) *p*

2 Fag. *p*

2 Hörn. (F) *p*

Trgl. *p*

Viol. I. *p*

Viol. II. *p*

Br. *p*

Vol. *p* arco

Cb. *p*

poco string.

a tempo

stretto

Gr. Fl. *crescendo molto* *ff* *fp*

Hob. *crescendo molto* *ff* *fp*

2 Clar. (B) *crescendo molto* *ff* *fp*

Fag. *p* *crescendo molto* *ff* *sempre f*

2 Hörn. (F) *p* *crescendo molto* *ff* *sempre f* *dim. molto*

Timp. *p* *crescendo molto* *f* *sempre f* *dim. molto*

Viol. I. *crescendo molto* *ff* *sempre f*

Viol. II. *crescendo molto* *ff* *sempre f*

Br. *crescendo molto* *ff* *sempre f*

Vcl. *crescendo molto* *ff* *sempre f*

Cb. *p* *crescendo molto* *ff* *sempre f* *stretto*

*arco*

rall.

**D** Un poco lento.

Gr. Fl. *dim. molto* *al* *pp* *p* *dim.* *ppp*

2 Fag. *dim. molto* *al* *pp*

2 Hörn. (F) *pp* *pp* *ppp*

Timp. *piano possibile*

Viol. I. *dim.* *pp* *dolce* *p* *dim.* *pp*

Viol. II. *dim.* *pp* *mf* *p* *dim.* *pp*

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

Vcl. *dim. molto* *mf* *dim.* *pp* *div.*

Cb. *dim. molto* *mf* *dim.* *pp* *div.* *pizz.* *p*

rall. **D** Un poco lento.

# Die drei blinden Schwestern.

*Les trois sœurs aveugles. — De trenne blinda systrar.*

*The three blind sisters.*

Tranquillo. (♩ = 56)

Solo.

English Horn. *f* *dim.* *p* *pp* *dim. ppp* *Soli.*

2 Clarinetten (B.)

2 Hörner (F.) *mp*

Timpani. *f* *dim. molto* *ppp*

Clar. (B.)

Hörn. (F.) *mf*

Clar. (B.)

Hörn. (F.) *mp*

Viol. I. *pizz.* *mp*

Viol. II. *pizz.* *mp*

Br. *pizz.* *mp*

Vcl. *pizz.* *mp*

Cb. *pizz.* *mp*

Clar. (B.) *più p*

Hörn. (F.) *pp* *lunga*

Timp *ppp* *lunga* *quasi niente*

5.

Pastorale.

Andantino pastorale. (♩. = 68)

Flöte.

Englisch Horn.

2 Clarinetten (B).

2 Fagotte.

2 Hörner (F).

Bratsche.

Violoncell.

Contrabass.

*p dolce*

*p dolce*

a 2.  
*p dolce*  
(avec le pouce.)  
pizz. (Mit dem Daumen, Instrument frei.)

*mf dolce*  
pizz.

*p dolce*  
pizz.

*p dolce*

Detailed description: This system of the score covers the first four measures. The Flute and English Horn parts are silent. The two B-flat Clarinets play a melodic line starting in the second measure, marked *p dolce*. The two Bassoons also play a melodic line starting in the second measure, also marked *p dolce*. The two French Horns play a sustained, low melodic line, marked *p dolce* and *a 2.*, with the instruction *(avec le pouce.) pizz. (Mit dem Daumen, Instrument frei.)*. The Violins play a sustained melodic line marked *mf dolce* and *pizz.*. The Cellos and Double Basses play a rhythmic accompaniment of eighth notes, marked *p dolce* and *pizz.*. The tempo is *Andantino pastorale* with a quarter note equal to 68 beats per minute.

Fl.

Engl. H.

Clar. (B.)

Fag.

Hörn. (F.)

Br.

Vcl.

Cb.

*pp* *pp* *mp dolce* *dim.*

*p* *p*

Detailed description: This system covers the next four measures. The Flute enters in the second measure with a melodic line marked *pp*. The English Horn also enters in the second measure with a melodic line marked *pp*. The Clarinet and Bassoon parts continue their melodic lines, with the Clarinet marked *mp dolce* and the Bassoon marked *p*. The French Horns continue their sustained line, marked *p*. The Violins continue their sustained line. The Cellos and Double Basses continue their rhythmic accompaniment, marked *p*. The Flute part ends with a *dim.* marking in the fourth measure. There are some tremolos in the Flute part in the second and third measures.

**A**

Fl.

Engl. H.

Clar. (B.)

Fag.

Hörn. (F.)

Br.

Vcl.

Cb.

*mf*

*p*

*mf* *p dolce*

*p* *mp*

**A**

Fl.

Engl. H.

Clar. (B.)

Fag.

Hörn. (F.)

Viol. I.

Viol. II.

Br.

Vcl.

Cb.

*mp*

*marcato*

*con sord.* *div.*

*pp*



Fl.

Engl. H.

Clar. (B.)

Fag.

Hörn. (F.)

Viol. I.

Viol. II.

Br.

Vcl.

Cb.

**B**

Fl.

Engl. H.

Clar. (B.)

Fag.

Hörn. (F.)

Viol. I.

Viol. II.

Br.

Vcl.

Cb.

**B**

Fl. *mp*

Engl. H. *pp*

Clar. (B.)

Fag. *p*

Hörn. (F.) *p*

Viol. I. *ppp*

Viol. II. *ppp*

Br.

Vcl. *p*

Cb. *p*

Fl. *mp* *dim.* *pp* *ppp*

Engl. H. *ppp* *dim. possibile* *ppp*

Clar. (B.)

Fag. *pp* *dim. possibile* *ppp*

Hörn. (F.) *pp* *dim. possibile* *ppp*

Timp. *pp*

Viol. I. *ppp*

Viol. II. *ppp*

Br. *dim. molto* *ppp*

Vcl. *dim. molto* *ppp*

Cb. *dim. molto* *ppp*

*allarg.*

# 6.

## Melisande am Rocken.

*Mélisande au rouet. — Mélisande vid spinnrocken.*

*Mélisande at the spinning wheel.*

Con moto. (♩. = 96)

Flöte.

Hoboe.

2 Clarinetten (B).

2 Fagotte.

2 Hörner (F).

Timpani.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Hob.

Clar. (B).

Br.

Vcl.

Cb.

Clar. (B.)

Viol. I.

Viol. II.

Br.

Vcl.

Cb.

*mp*

*mp*

*marcato*

*mp*

*marcato*

*mp*

*arco*

*rfz*

*arco*

*rfz*

**A**

Detailed description: This system of the musical score includes parts for Clarinet (B.), Violin I, Violin II, Brass, Cello, and Double Bass. The Clarinet part features a melodic line with slurs and accents, marked *mp*. The Violin parts have rests followed by a *marcato* section starting with *mp*. The Brass part consists of a rhythmic pattern of eighth notes. The Cello and Double Bass parts have rests followed by an *arco* section with *rfz* markings. A section marker **A** is placed below the Cello and Double Bass staves.

Hob.

Fag.

Viol. I.

Viol. II.

Br.

Vcl.

Cb.

*mp*

*mp*

*p*

*mp*

*pp*

*mp*

*pp*

*mp*

*mp*

*pizz.*

*p*

*pizz.*

*p*

Detailed description: This system continues the musical score with parts for Horn, Bassoon, Violin I, Violin II, Brass, Cello, and Double Bass. The Horn part has a melodic line starting with *p*. The Bassoon part has a melodic line starting with *mp*. The Violin parts have sustained chords, with Violin I marked *mp* and *pp*, and Violin II marked *mp* and *pp*. The Brass part continues with the rhythmic pattern. The Cello and Double Bass parts have sustained chords, with Cello marked *mp* and *pizz.* *p*, and Double Bass marked *mp* and *pizz.* *p*.

Musical score for the first system, measures 1-5. The instruments are Flute (Fl.), Horn (Hob.), Clarinet (B) (Clar. (B)), Bassoon (Fag.), Violin I (Viol. I.), Violin II (Viol. II.), Trumpet (Br.), Violoncello (Vcl.), and Contrabass (Cb.). The Flute part starts with a *mp* dynamic and features a melodic line with a repeat sign. The Horn part has a *p* dynamic. The Clarinet (B) part has a *mp* dynamic. The Bassoon part has a *mp* dynamic. The Violin I and II parts alternate between *pizz.* and *arco* with dynamics of *mp* and *pp*. The Trumpet part has a steady eighth-note accompaniment. The Violoncello and Contrabass parts have a simple harmonic accompaniment. A section marker **B** is placed above the Flute staff at the end of measure 5.

Musical score for the second system, measures 6-10. The instruments are Horn (Hob.), Clarinet (B) (Clar. (B)), Violin I (Viol. I.), Violin II (Viol. II.), Trumpet (Br.), Violoncello (Vcl.), and Contrabass (Cb.). The Horn part has a *dim. pp* dynamic. The Clarinet (B) part has a *dim.* dynamic. The Violin I and II parts have a *rinfe.* dynamic. The Trumpet part has a steady eighth-note accompaniment. The Violoncello and Contrabass parts have a simple harmonic accompaniment. A section marker **B** is placed below the Violoncello staff at the end of measure 10.

Fl. *rinfz.* *p* *mp*

Hob. *mp*

Clar. (B) *mp*

Fag. *fz.* *p* *mp*

Hörn. (F) *gest.* *fz.* *p*

Timp. *fz.* *dim. molto* *pp*

Viol. I. *rinfz.* *dim.* *p*

Viol. II. *rinfz.* *dim.* *p*

Br. *arco*

Vcl. *fz.* *rinfz.* *arco* *p*

Cb. *rinfz.* *p*

Fl. *cresc.* *f* *ff*

Hob. *cresc.* *f* *ff*

Clar. (B) *cresc.* *f* *ff*

Fag. *cresc.* *f* *ff*

Hörn. (F) *gest.* *f* *ff* *dim. molto*

Timp. *trun* *p* *f* *ff* *dim. molto*

Viol. I. *f* *cresc.* *ff* *dim.*

Viol. II. *f* *cresc.* *ff* *dim.*

Br. *pizz.*

Vcl. *f* *f*

Cb. *f* *p*



**D** allargando a tempo

Fl. *p*

Hob. *mp*

Clar. (B) *mp*

Fag. *p*

Hörn. (F) *p*

Timp. *ppp*

Viol. I. *p*

Viol. II. *p*

Br. *p*

Vcl. *p* arco *pp*

Cb. *p*

**D** allargando a tempo

Fl. *pp*

Clar. (B) *pp*

Fag. *pp*

Viol. I. *pp*

Viol. II. *pp*

Br. *pp* *dim. molto* *pp*

Vcl. *pp* *dim. molto* *pp*

Cb. *pp*



7.

Zwischenaktmusik.

*Entr'acte.* — *Mellanaktmusik.*

*Entr'acte.*

Allegro. (♩ = 116)

Flöte.

Hoboe.

2 Clarinetten.(A)

2 Fagotti.

2 Hörner.(F)

Timpani.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegro. (♩ = 116)

Detailed description of the musical score: The score is for an orchestra. It begins with a tempo marking of 'Allegro. (♩ = 116)'. The key signature has two sharps (F# and C#). The score is divided into sections for 'Entr'acte' and 'Mellanaktmusik'. The instruments and their parts are: Flöte (Flute), Hoboe (Oboe), 2 Clarinetten (A) (2 Clarinets in A), 2 Fagotti (2 Bassoons), 2 Hörner (F) (2 Horns in F), Timpani, Violine I (Violin I), Violine II (Violin II), Bratsche (Viola), Violoncell (Violoncello), and Contrabass (Double Bass). Dynamics include 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Musical score for the first system, featuring Clarinet (A), Bassoon, Horn (F), Timp., Violins I & II, Br., Vcl., and Cb. with dynamic markings *mf* and *f*.

Musical score for the second system, featuring Fl., Hob., Clarinet (A), Bassoon, Horn (F), Timp., Violins I & II, Br., Vcl., and Cb. with dynamic markings *mf*, *f*, *cresc.*, and *ff*.

**B**

Fl. *p*

Hob. *p*

Clar. (A) *p*

Hörn. (F) *p*

Viol. I. *mf*

Viol. II. *mf*

Br. *arco* *mf* *pizz.* *arco* *fz* *p*

Vcl. *arco* *mf* *pizz.* *fz* *p*

Cb. *mf* *pizz.* *fz* *p*

**B** *mf*

Fl. *mp*

Hob. *mp*

Clar. (A) *mp* *p*

Fag. *mp*

Hörn. (F) *dim. poco a poco* *dim.*

Viol. I. *pp* *arco* *simile*

Viol. II. *pizz.* *p* *pp* *arco* *simile*

Br. *pizz.* *pp* *arco* *simile*

Vcl. *pizz.* *pp* *arco* *simile*

Cb. *pp* *arco* *simile* *pizz.* *mp*

\*) colla punta dell' arco

Fl. Hob. Clar. (A) Fag. Hörn. (F) Viol. I. Viol. II. Br. Vcl. Cb.

pp mp

*simile*

This system contains the first system of musical notation. It includes staves for Flute, Horn, Clarinet (A), Bassoon, Horn (F), Violin I, Violin II, Trumpet, Viola, and Cello. Dynamics include *pp* and *mp*. A *simile* instruction is present for the string section.

Fl. Hob. Clar. (A) Fag. Hörn. (F) Viol. I. Viol. II. Br. Vcl. Cb.

mf pp arco pp p

*mf sempre*

This system contains the second system of musical notation. It includes staves for Flute, Horn, Clarinet (A), Bassoon, Horn (F), Violin I, Violin II, Trumpet, Viola, and Cello. Dynamics include *mf*, *pp*, and *p*. A *mf sempre* instruction is present for the Bassoon. A *arco* instruction is present for the Cello.

Musical score for woodwinds and strings, measures 1-10. The instruments listed are Flute (Fl.), Horn (Hob.), Clarinet (A) (Clar. (A)), Bassoon (Fag.), Horn (F) (Hörn. (F)), and Timpani (Timp.). The woodwinds and strings (Viol. I, Viol. II, Br., Vol., Cb.) are marked with *cresc.* (crescendo). The score is divided into two first endings (1. and 2.) at the end of the section.

Musical score for woodwinds and strings, measures 11-20. The instruments listed are Flute (Fl.), Horn (Hob.), Clarinet (A) (Clar. (A)), Bassoon (Fag.), Horn (F) (Hörn. (F)), and Timpani (Timp.). The woodwinds and strings (Viol. I, Viol. II, Br., Vol., Cb.) are marked with *cresc. molto* (crescendo molto). The tempo is marked *allarg.* (allargando). The score includes dynamic markings such as *ff* (fortissimo) and *dim.* (diminuendo). The section concludes with a *dim.* marking.

# Melisande's Tod.

*La mort de Mélisande. — Mélisandes död.*

*The death of Melisande.*

Andante. (♩ = 56)

Violine I. *con sordino dolce sul D.*

Violine II. *con sordino*

Bratsche. *div. con sordino*

Violoncell. *con sordino*

Contrabass. *con sordino*

Viol. I.

Viol. II.

Br.

Vel.

Cb. *pizz.*

Hob.

Clar. (B) *Solo cress.*

Fag.

Hörn. (F)

Viol. I.

Viol. II.

Br.

Vel. *arco*

Cb.

**B**

allargando

Hob. *dim.*

Viol. I. *fx* *pp* *cresc.*

Viol. II. *fx* *pp* *cresc.*

Br. *fx* *pp* *cresc.*

Vel. *fx* *pp* *cresc.*

Cb. *pizz.* *arco* *pp* *p* *mp* *cresc.*

**B**

a tempo (ma un pochissimo con moto)

Largamente.

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

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

Clar. (B) *mf cresc.* *mf* *ff*

Fag. *mf cresc.* *mf* *ff*

Hörn. (F) *mf cresc.* *mf* *ff*

Timp. *p cresc. molto* *ff*

Viol. I. *senza sord.* *p* *mf* *ff* *f* *ff* *ffz*

Viol. II. *senza sord.* *p* *mf* *ff* *f* *ff* *ffz*

Br. *senza sord. div. cresc.* *p* *mf* *ff* *f* *ff* *ffz*

Vel. *senza sord.* *p* *mf* *ff* *f* *ff* *ffz*

Cb. *mf cresc.* *f*

a tempo (ma un pochissimo con moto)

Largamente.

a tempo

Fl. *p* *pp*

Hob. *p*

Clar. (B) *ff* *dim.* *p* *ppp*

Fag. *ff* *dim.* *p* *ppp*

Hörn. (F) *ff* *dim.* *p*

Timp. *poco forte* *dim.* *pp*

Viol. I. *ff* *p* *ppp* *con sordino* *sul D*

Viol. II. *ff* *p* *ppp* *con sordino*

Br. *ff* *p* *ppp* *con sordino*

Vol. *ff* *p* *ppp* *con sordino*

Cb. *ff* *p* *ppp* *pizz.* *arco*

morendo

Viol. I.

Viol. II.

Br.

Vol.

Cb. *ppp*