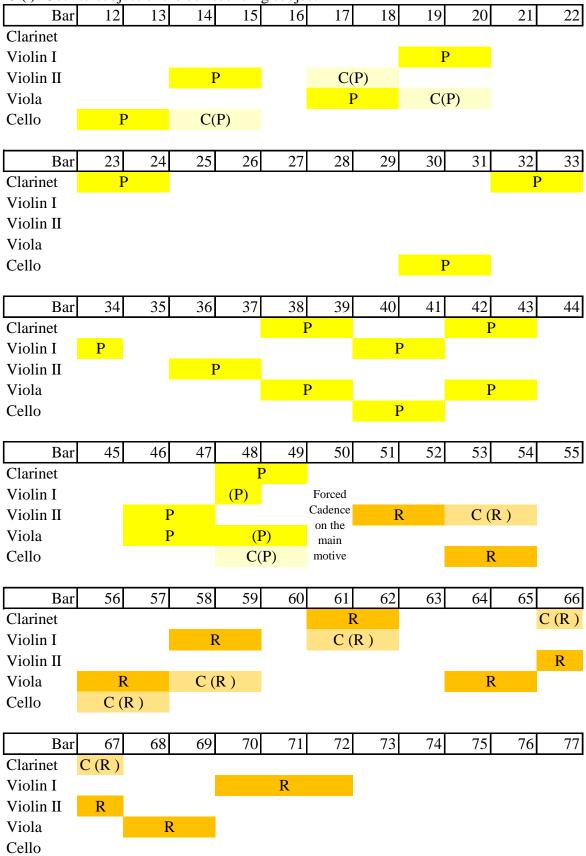
Bar 1-11: Introduction using the Despair motive

P: Subject in Prime R: Subject in Retrograde I: Subject in Inverstion

RI: Subject in Retrograde Inversion A: Subject in Augmentation

C (): Countersubject of the corresonding subject



Bar	78	79	80	81	82	83	84	85	86	87	88
Clarinet						R		,		P	
Violin I				R							
Violin II						P					
Viola									_		
Cello			R		P					R	
							•				
Bar	89	90	91	92	93	94	95	96	97	98	99
Clarinet			P		R	(Augm	ented)			ral Cea	
Violin I	R								until b.		_
Violin II			R			_				first hal	
Viola	P						R			pair mi	nor
Cello		P							se	ctions)	
Bar	116	117	118	119	120	121	122	123	124	125	126
Clarinet	110	11/	C(I)		120	121	122	123	124	123	120
Violin I	1		C(1)								
Violin II								I			
Viola	$egin{array}{c} egin{array}{c} \egin{array}{c} \egin{array}{c} \egin{array}{c} \egin{array}{c} \egin{array}{c} \egin{array}$								L)		
Cello			I			C(I)	C (.	L)		
Cello			_			C (1)				
Bar	127	128	129	130	131	132	133	134	135	136	137
Clarinet											
Violin I		I			C(I	(1)					
Violin II									_		
Viola		C(I)	_						RI	
Cello					I					I	
Bar	138	139	140	141	142	143	144	145	146	147	148
Clarinet	136	139	140	141	142	143 T	144	143 R		14/	146
Violin I			I			RI			(I)	End of	the
Violin II	I		RI			1/1		I		hopeful	l Eb
Viola	1		1/1					1		majo	
Cello	RI									section	
CCIIO	IXI									sad	!
Bar	149	150	151	152	153	154	155	156	157	158	159
Clarinet					R		· · · · · · · · · · · · · · · · · · ·				
Violin I			I								
Violin II					I						Ι
Viola			R							RI	
Cello	R					(I)			R		

