II. Pini presso una Catacomba
(Offstage Solo)

Play this passage with an espressivo, dolce, cantabile tone throughout, shaping the phrase in a manner that gives the illusion of freedom but remains within a rhythmic framework. Intonation, especially when playing G Major arpeggios or keeping the upper Gs from going sharp, is a key concern here. Aim for an even sound, top to bottom, with an overall concept of pacing and shaping throughout the entire passage that is beautifully expressive. As with the Mahler Symphony No. 3 posthorn solo, it's important to know when the strings change chords. This helps greatly with coordination and timing from offstage.

Tromba Interna in C
Più mosso (il più lontano possibile)

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\text{\textit{f} ma dolce ed espress.}
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