



"GALÁNTA" IS SLOVAKIA BETWEEN THE DANUBE & BRATISLAVA

LASSÚ SECTION:

- * DOTTED RHYTHMS
- * IMPROVISATORY STYLE
- * RUBATO

FRISS SECTION:

- * VIRTUOSIC

TÁROGATÓ - SINGLE REED INSTRUMENT SIMILAR TO THE CLARINET
DÜVÖ - A REPETITION OF A NOTE IN "PORTATO" (SMOOTH & PULSING ARTICULATION)
ESZTAM - TWO REPEATED NOTES ALTERNATING BETWEEN TWO INSTRUMENTS
(USUALLY A LOW INSTRUMENT ON THE PULSE & A HIGH ON THE OFF-BEAT)

Zoltán Kodály (1882-1967)

(COMPOSER, ETHNOMUSICOLOGIST, TEACHER)

Tänze aus Galanta

für Orchester (1933)

WROTE: OPERA, ORCHESTRAL MUSIC, CHAMBER MUSIC,
VOCAL / CHORAL WORKS

COMPOSED IN "VERBUNKOS" STYLE.

(SLOW) "LASSÚ" 1) SLOW WITH "NATIONALISTIC" DOTTED RHYTHM
(FRESH) "FRISS" 2) FAST WITH "VIRTUOSIC" RUNNING LINES

VERBUNKOS WERE ORIGINALLY COMPOSED FOR
ARMY RECRUITING EVENTS

IT IS THE PREDECESSOR OF THE CSÁRDÁS

1ST PRINTED "VERBUNKOS" APPEAR AROUND 1750, BUT THEY
ARE MUCH OLDER

COMPOSED FOR THE 80TH ANNIVERSARY OF THE BUDAPEST
PHILHARMONIC SOCIETY

SOURCE MATERIAL FROM A COLLECTION OF HUNGARIAN DANCES.
PUBLISHED ABOUT 1800 IN VIENNA. KODÁLY MODIFIED
THESE THEMES. (1903)

Galántán töltötte a szerző gyermekkor legszebb hét esztendejét. Híres volt akkor a galántai banda, Mihók prímás alatt. De még híresebb lehetett száz évvel azelőtt. 1800 táján Bécsben több füzet magyar tánc jelent meg. Egyiknek címe így jelöli meg forrását: „von verschiedenen Zigeunern aus Galantha”. Ma már hírmondó sem maradt belőlük. Hadd folytassa ez a kis mű a régi galántai hagyományt.

Kodály Zoltán, 1934

Haydn és Beethoven korában, a XVIII. és XIX. század fordulóján, Galánta (ma Szlovákia része) az Esterházy grófok birtoka volt: a család két kastélyt is építtetett itt. A helység neve ott szerepel nemesi predikátumukban: „Esterházy von Galantha”. Az ott lakó muzsikus-cigányok híre túljutott a község határán: a XVIII. század végén több irodalmi mű megemlékezett róluk, Johann Martin Stock pozsonyi arcképfestő pedig rézmetszeteken örökítette meg 1778 táján egy galántai hegedűs, cimbalmos és nagybögös képét. Társadalmi státusukat tekintve a muzsikusok az Esterházyak jobbágyai voltak. Repertoárjuk egy része, zongoraátiratban, megjelent 1803-ban Bécsben „Sauer császári és királyi privilegizált műkereskedésé”-nek kiadásában. Ennek néhány példánya maradt csak ránk: első füzet az egykori Esterházy-zenekar karmestere, Joseph Haydn hagyatékában. A két füzetből álló teljes ciklusra és az 1807-től a bécsi „Chemische Druckerey” által megjelentetett, négy füzetből álló *Originelle Ungarische Nationaltänze* című kiadványra Major Ervin zenetörténész bukkant 1927-ben a budapesti Nemzeti Zenede könyvtárában, ő hívta fel rájuk Kodály figyelmét.

Néhány évvel később, 1933 őszén, fennállásának 80. évfordulóját ünnepelte a Budapesti Filharmóniai Társaság. Elnök-karnagya ekkor Dohnányi Ernő volt, a világhírű zongoraművész. A Társaság választmánya őt, továbbá Bartók Bélát és Kodály Zoltánt kérte fel, hogy ünnepi hangversenyükre egy-egy új művet komponáljon. Ezen a hangversenyen hangzott el először Dohnányi *Szimfonikus percek* című kompozíciója, Bartók *Öt magyar népdala* énekhangra és zenekarra, valamint Kodály műve, a *Galántai táncok*. Ez utóbbi meglehetősen későn készült el: a zeneszerző első feleségének háztartási naplója szerint Kodály 1933. szeptember 16-án fejezte be a kompozíciós vázlatot és október 10-én a mű hangszerelését. Tizenkét nappal később már

a főpróbát tartották, másnap, október 23-án az ősbemutatót, Dohnányi vezényletével.

Kodály 1923-ban, a *Psalmus hungaricus*szal talált rá szimfonikus műveinek legfőbb inspirációs forrására: nemzete történelmére. Ezt egyik tanulmányában így fogalmazta meg: „Nem ismerjük, nem érthetjük egészen egy kor történetét, ha zenéjéből semmit sem ismerünk. [...] Mert van az emberi érzés- és gondolatvilágnak egy rétege, melyet csak a zene tud kifejezni és semmi más.” A *Marosszéki táncok* (1929) a régi Erdély, „az egykori Tünderország” képét idézik fel, a *Felszállott a páva*-változatok (1939), egy ezerévesnél idősebb dallamból kiindulva, magyar „Halál és megdicsőülés” vízióját a II. világháború fenyegető árnyékában. A zenekari *Concerto* (1940) azt a magyar barokkot álmódja életre, mely a másfél százados török hódoltság szoríttatásában igazában nem születhetett meg. A *Te Deum* pedig, Buda várának a török uralomtól való megszabadulása 250. évfordulójára (1936), a visszanyert szabadságot dicsőíti. A *Galántai táncok* a nemzet történelmének azt a korát idézi fel, melyben a magyarság, katasztrófák évszázadai után, újra magára talál alkotó elszántságban és méltóságban, nekilát a nyugateurópai kultúrához vezető, szétrombolt utak újjáépítéséhez, és önálló hanggal újra megjelenik Európa zeneéletében.

Ez az új hang, melyre Európa felfigyel, egyfajta tánczene: a verbunkos. Nyoma, mint friss szín, már Haydn és Beethoven műveiben feltűnik. Kodály egy nemzet újjászületésének nagyszabású szimfonikus képét teremti meg a verbunkos elemeiből. Mert a Galántai táncoknak csak motívumai valók 1800 tájáról: a mű formaterve, harmóniavilága, fejlesztésmódja, hangszerelése a XX. századi újjító mester alkotóműhelyének jegyeit viseli. Formája a romantikus magyar rapszódia, a barokk concerto, a klasszikus rondo és variáció, a modern improvizáció elemeit integrálja. A kidolgozás során él a témaimitáció eszközével – mely teljesen ismeretlen még a verbunkos zenében. Barokk hatásról tanúskodik a zenekar egyes csoportjainak szembeállítása is, az önálló mondanivaló kontrapunktikus egyidejűségének jegyében. Bevezetése szóló- és tutti-részek kontrasztjára épülő szabad fantázia. A lassú, méltóságteljes főtéma modellje egy gyors verbunkos volt: valódi karakterét Kodály tévedhetetlen biztonsággal ismerte fel.

A mű formai váza: lassú tétel (1–412. ütem) és gyors (413–607. ütem, a lassú rész főtémájának és más elemeinek visszatéréseivel). A lassú tétel: ron-

dó, a főtéma háromszori megjelenésével és három epizóddal. A gyors rész témája is három ízben szólal meg, az epizódok a lassú részből valók. A darab codája a *IX. szimfónia* scherzójának zárógesztusát idézi fel. Tiszteletadás Beethovennek, aki az elsők között gazdagította önnön kifejezőeszközeit kora új magyar zenéjének dallamaival, ritmusaival és érzelmeivel.

Bónis Ferenc, 2008

Preface

Galánta is a small Hungarian market-town known to the travellers from Vienna to Budapest. The composer has passed there seven years of his childhood. There existed at that time a famous Gipsy-band which has disappeared in the meantime. Their music was the first 'orchestral sonority' which came to the ear of the child. The forbears of these gipsies were known already more than hundred years ago. About 1800 some books of Hungarian dances were published in Vienna, one of which contained music 'after several gipsies from Galantha'. They have preserved the old Hungarian tradition. In order to continue it the composer has taken his principal subjects from these ancient editions.

Zoltán Kodály, 1934

In Haydn and Beethoven's day, at the turn of the nineteenth century, Galánta (now in Slovakia) was one of the estates of the Esterházy family. The branch of the family that were counts built themselves two seats there which led to the family being granted the full noble appellation 'Esterházy von Galantha'. The local gypsy-band was famous well beyond the bounds of Galánta and was mentioned in several works of Hungarian literature of the 18th century. It was further popularized through the engravings made around 1778 by the portraitist Johann Martin Stock of Pressburg (now Bratislava) depicting a fiddle player, cimbalom player and double bass player. Socially speaking, these musicians were Esterházy serfs. Part of their repertoire was arranged for piano and published in Vienna in 1803 by 'Sauers K.K. priv. Kunsthandlung'. A few examples of this edition are still extant, a copy of the first volume forming part of the estate of no less than Joseph Haydn, prince Esterházy's Kapellmeister. In 1927, this complete edition – and also the series of Hungarian dances *Originelle Ungarische Nationaltänze*, first published in 1807 by the Viennese music publishers 'Chemische Druckerey' – came into hands of the musicologist Ervin Major, who first aroused Zoltán Kodály's interest in these important sources for the history of Hungarian music.

Some years later, in the autumn of 1933, the Budapest Philharmonic Society celebrated the 80th anniversary of its foundation. At the time, the world-famous pianist Ernst v. Dohnányi was president of the society and conductor of its orchestra. He and two other composers – Béla Bartók and Zoltán

Kodály – were invited by the Philharmonic committee to write new works for the anniversary concert. Consequently, the festival concert on 23 October saw Dohnányi conduct the première of his own *Symphonic Minutes*, Bartók's *Five Hungarian Folksongs* for voice and orchestra, and Kodály's *Dances from Galánta*. Kodály's score was only completed relatively late in the day. According to the diary of his first wife Emma, he had sketched the work out by 16 September but did not finish the full orchestral score until 10 October, twelve days before the dress rehearsal and only thirteen days before the concert itself.

It was with the work *Psalmus Hungaricus* (1923) that Kodály discovered the most significant source of inspiration for his later symphonic compositions, namely, the history of his homeland. He later described the importance of this discovery in one of his scholarly studies: 'One cannot claim that one knows or understands the history of a period if one knows nothing of its music. [...] For there is a level of human feeling and thought that can only express itself in music, and in nothing else.' While the *Dances from Marosszék* (1929) present a picture of the 'fairyländ' of old Transylvania, the variations on the ancient folksong *Felszállott a páva* (*The Peacock*, 1939) were composed under the threatening shadow of the Second World War and reflect the vision of a people's 'death and transfiguration'. In his *Concerto* for orchestra (1940) he conjures up the dream of a Hungarian Baroque that was in fact prevented from developing by 150 years of Turkish occupation. Kodály's *Te Deum* (1936) was composed for the 250th anniversary of the liberation of the castle of Buda from the Turks and is a song of praise for freedom regained. Finally, the symphonic tableau *Dances from Galánta* evokes a post-liberation era in which – after centuries of catastrophes – Hungary rediscovered its dignity and sense of identity and began to reconstruct the bridges to European culture that past events had destroyed. It was also in this era that Western Europe became conscious of Hungarian music and began to appreciate its particular idiom.

The new Hungarian sound that charmed ears all over Europe came in a dance form that had developed from military recruiting music, the 'verbunkos', traces of which can even be recognized in Haydn and Beethoven, who used it to strike a new and fresh tone in their own works. In the *Dances from Galánta*, Kodály created a grand symphonic tableau representing nothing less than the rebirth of a nation. Nevertheless, only the motifs derive from the

time around 1800: Structure, harmony, thematic development and instrumentation are formed effectively as a 'workshop' of the 20th century. The work combines elements from a variety of forms: the Hungarian rhapsody of the Romantic period, the Baroque concerto, the classical rondo and variation as well as modern improvisation. To take one example, Kodály used the technique of thematic imitation which was still entirely unknown in the time of the verbunkos. The Baroque influence is evident in his use of counterpoint, in the simultaneity of various subjects played by different sections of the orchestra. The work's introductory section is a free fantasia with contrasting solo and tutti passages. The model for the slow and dignified main theme was a fast verbunkos, the true character of which Kodály had recognized with unflinching certainty.

In formal terms, the work can be described as follows: A slow movement (bars 1–412) is followed without a break by a fast movement with recapitulations of the principal theme and of other elements from the slow movement (bars 413–607). The slow movement is a rondo featuring three appearances of the principal theme and three interpolated episodes. The theme of the fast movement is also heard three times, with the episodes in this case being variants from the slow movement. The coda quotes the final bars of the Scherzo of Beethoven's *Symphony No. 9*, most likely as a tribute to one of the first classical composers to have enriched his expressive means through his use of the melodies, rhythms and feelings of the new Hungarian music.

Ferenc Bónis, 2008

Zoltán Kodály

Tänze aus Galanta

A Budapesti Filharmóniai Társaság alakulásának 80. évfordulójára

BESETZUNG DES ORCHESTERS

WOODWINDS

2 Flauti - FLUTE
2 Oboi - OBOE
2 Clarinetti in la - CLARINET IN "A"
2 Fagotti - BASSOON

BRASS

4 Corni in fa - HORN IN "F"
2 Trombe in do - TRUMPET IN "C"

PERCUSSION

Timpani
Percussione: Triangolo, Campanelle, Tamburo piccolo
TRIANGLE, BELLS, SNARE DRUM

STRINGS

Violino I
Violino II
Viola
Violoncello 'CELLO
Contrabbasso 'BASS

Durata: 15 min



Tänze aus Galanta

für Orchester (1933)

Zoltán Kodály

(1882-1967)

INTRODUCTION: THEME A

Lento ♩ = 54

5

poco accel.

Flauto I.

Flauto II.

Oboe I. II.

Clarinetto I. II. in A

Fagotto I. II.

I. II. Corno in F

III. IV.

Tromba I. II. in C

Timpani

Tambour picc. Triangolo

Glockenspiel

Violino I.

Violino II.

Viola

Violoncello

Contrabasso

Fl. I. *pp* *rall.* **10** *pp* Lento

Cl. I. II. in A *pp* *pp*

Cor. I. in F *f espr.*

Vi. I. *pp* *rall.* Lento

Vi. II. *pp*

Vla. *pp*

Vlc. *pp*

15 poco accel. Picc. *pp* *rall.* *ppp*

Fl. picc. *pp* *pp*

Cor. III. in F *dim.* *pp* *ppp*

Vi. I. poco accel. *pp* *pp*

Vi. II. *pp* *pp*

Vla. *pp* *pp*

Vlc. *pp* *pp*

20 poco più mosso *f espr.*

Fl. I. *f espr.*

Ob. I. *f espr.*

Cl. II. in A *f*

Fag. I. *f espr.*

Vi. II. poco più mosso *f*

Vla. *f espr.*

Vlc. *f*

25 30

Cl. II. in A

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

II. *p*

Cor. III in F

p *(p)* *cresc.*

25 30

Vl. I. *p* *cresc.*

Vl. II. *p* *cresc.*

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

Vcl. *sf* *sf* *p*

35

Cl. I. in A

f espr. *p* *p*

I. *p*

II. *p*

Cor. III in F

p

35

Vl. I. *p*

Vl. II. *p*

Vla. *p*

Vcl. *p*

Cb. *p*

poco string.

Fl. I. *p poco a poco cresc.*

Ob. I. II. *p poco a poco cresc.*

Cl. I. in A *f poco a poco cresc.*

poco string.

Vi. I. div. in 2 pizz. *p poco a poco cresc.*

Vi. II. div. *p poco a poco cresc.*

Vla. pizz. *mf poco a poco cresc.*

Fl. I.

Fl. picc.

Ob. I. II.

I. Cl. in A

II.

Fag. I. II.

Cor. I. II. in F

Vi. I. div.

Vi. II. div.

Vla.

Vlc.

Cb.

IMITATING A "TÁROGATÓ"

45

Cadenza

p cresc. poco a poco

rall.

f

p espr.

pizz.

pp

Cl. I. in A

VI. I.

VI. II.

Vla.

Vlc.

Cb.

LASSÚ SECTION BEGINS
RONDO - SECTION "A" THEME "B"

50

Andante maestoso ♩ = 76-80

55

THEME "B"

poco cresc.

pp

arco

pp

pp

pp

pp

pp

Cl. I. in A

Cor. III. IV. in F

VI. I.

VI. II.

Vla.

Vlc.

Cb.

60

[pochiss. sosten.]

pp

dim.

p

[pochiss. sosten.]

p

p

p

p

pp

pp

pp

pp

pp

Cl. I. in A

Fag. I.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

THEME "B" (UP A PERFECT 4TH)

65

Fl. I. *f* *ff* *appass.* *p*

Ob. I. II. *f* *ff* *p*

I. Cl. in A *f* *ff* *appass.* *p*

II. *f* *ff* *appass.* *p*

Fag. I. II. *f* *ff* *p*

I. II. Cor. in F *f* *ff* *p*

III. IV. *f* *ff* *p*

70

65

VI. I. *f* *ff* *appass.* *p*

VI. II. *f* *ff* *appass.* *p*

Vla. *f* *ff* *appass.* *pizz.* *f*

Vlc. *f* *ff* *p*

Cb. *f* *ff* *p*

70

75

Fl. I. *p cresc.* *rit.* *tempo*

Ob. I. *p cresc.* *rit.* *tempo*

Cl. I. II. in A *[sosten. espr.]*

Fag. I. II. *[sosten. espr.]*

I. II. Cor. in F *p* *p senza cresc.* *rit.* *tempo*

III. IV. *p* *p senza cresc.* *rit.* *tempo*

VI. I. *p cresc.* *[sosten. espr.]*

VI. II. *p cresc.* *[sosten. espr.]*

Vla. *p cresc.* *arco*

Vlc. *p cresc.*

Cb. *p cresc.*

75

80

Ob. I.II. *pp cresc.*

Cl. I. in A

Fag. I.II. *pp cresc.*

II. Cor in F

III.IV.

VI. I. *f*

VI. II. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

a2

(breve)

THEME "B"

rit. tempo 85

FL. I.II. *mf sub.* *cresc. poco a poco*

Ob. I.II. *mf sub.* *cresc. poco a poco*

Cl. I.II. in A *f* *cresc. poco a poco* *[sost. expr.]*

Fag. I.II. *mf* *cresc. poco a poco*

I. II. Cor in F *p* *cresc. poco a poco*

III.IV. *p* *cresc. poco a poco*

VI. I. *mf sub.* *cresc. poco a poco*

VI. II. *div.* *cresc. poco a poco* *[sost. expr.]*

Vla. *mf sub.* *cresc. poco a poco* *[sost. expr.]*

Vlc. *f* *cresc. poco a poco* *[sost. expr.]*

Cb. *mf sub.* *cresc. poco a poco*

a2

rit. tempo

90 **rallent.**

Fl. I. II. *dim.*

Ob. I. II. *dim.*

Cl. I. II. in A *ff* *dim.*

Fag. I. II. *ff* *dim.*

Cor. in F I. II. *ff* *dim.*

III. IV. *ff* *dim.*

Timp. *mf* *dim.* *pp*

90 **rallent.**

VI. I. *ff* *dim.*

VI. II. *ff* *dim.*

Vla. *ff* *dim.*

Vcl. *ff* *dim.*

Cb. *ff* *dim.*

RONDO SECTION "B" 95 **THEME "C"**

Lento $\text{♩} = \text{♩}$ poco a poco accel. Allegretto moderato $\text{♩} = 84$ 100

Fl. I. II. *pp*

Cl. I. II. in A *pp*

Fag. I. II. *pp*

Cor. I. II. in F *pp*

95 100

VI. I. *pizz.* *p*

VI. II. *pizz.* *p*

Vla. *pizz.* *p*

Vcl. *pizz.* *pp*

Cb. *pizz.* *p*

"ESZTAM"

106
105

Fl. I.

Fl. picc. *pp*

Ob. I. II. *pp*

Cl. II. in A. *pp* *ppp*

Vi. I.

Vi. II.

Vla. *arco* *pizz.*

Vlc. *arco* *pizz.*

Cb.

110 **115**

Fl. I.

Cl. II. in A. *f*

Fag. II. *f* *p*

Vi. I. *arco* *f* *arco* *pizz.* *p*

Vi. II. *f* *arco* *pizz.* *p*

Vla. *arco* *f* *arco* *pizz.* *p*

Vlc. *arco* *f* *arco* *pizz.* *p*

Cb. *arco* *f*

PARALLEL INTERVALS
"NON-WESTERN"
SOUND

THEME C

120

Fl. I. *fp*

Fl. picc. *p* *tr.* *Picc.*

Ob. I. *p* *fp* *fp* *p grazioso*

I. *p* *fp* *tr.*

Cl. in A II. *p grazioso*

Fag. I. *p grazioso* *BSSN I*

Cor. I. II. in F *fp*

Timp. *pp* *a) b a b a b a b a b a b*

Trgl. *pp*

120

Vi. I. *fp*

Vi. II. *fp*

Vla. *fp*

Vcl. *fp*

Cb. *fp* *pizz.*

"ESZTAM"

*) a Mitte, b Rand

PARALLEL INTERVALS "NON-WESTERN"
THEME "C" CONTINUES

This musical score is for a symphony orchestra, featuring a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into two systems, each containing measures 125 and 130. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes dynamic markings such as *pp*, *p*, *f*, and *ppp*, as well as performance instructions like *tr*, *pic.*, *con sord.*, *arco*, and *pizz.*. The woodwind section includes Flute I and Piccolo, Oboe I and II, Clarinet in A I and II, Bassoon I and II, and Trumpet III in C. The percussion section includes Timpani and Triangle. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is marked with measure numbers 125 and 130 in boxes, and includes various musical notations such as trills, slurs, and articulation marks.

TRÈME "C" CONTINUES

135

Fl. I. *dim.* *tr*

Fl. picc. *dim.*

I. *dim.*

Ob. II. *dim.*

Cl. I. II. in A *dim.*

I. *f*

Fag. II. *dim.* *f* *p*

Cor. I. II. in F *f*

Trb. I. II. in C *dim.*

Timp. *a* *b* *tr* *mf* *p*

Trgl. $\frac{1}{4}$ $\frac{2}{4}$

135

arco **appassionato**

VI. I. div. *dim.* *f* *arco*

VI. II. *dim.* *f* *arco*

Vla. *dim.* *f* *arco*

Vlc. *dim.* *f* *arco* *p*

Cb. *dim.* *f* *arco*

VEN I & II, VLA, VCL

FL THEME "C" (CONTINUES)

140

Fl. I. *pp*

Fl. picc. *pp*

I. *pp*

Ob. II. *pp*

Cl. I. in A *mf* *f* *p*

Fag. II. *pp* *f*

Cor. I. II. in F *sf dim.*

Timp. *mf*

140

Vl. I. *pizz.* *pp* *f*

Vl. II. *pizz.* *pp* *f*

Vla. *pizz.* *pp* *f*

Vlc. *pizz.* *pp* *f*

Cb. *f*

147
145

150 poco rall.

Fl. I.

Fl. picc.

Ob. I. II.

I.

Cl. in A

II.

Fag. I. II.

I. II.

Cor. in F

III. IV.

147
145

150 poco rall.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

"ESZTAM"

p

pp

molto cresc.

arco

RONDO SECTION "A"

Andante maestoso

155

153

Fl. I. I. *ff* *appass.*

Fl. picc. *ff* *appass.*

Ob. I. II. *ff* *appass.*

Cl. I. II. in A *ff* *appass.*

Fag. I. II. *ff* *appass.*

I. II. Cor. in F *ff* *appass.*

III. IV. *ff* *appass.*

Timp. *f*

THEME "B"

Andante maestoso

155

153

VI. I. *ff* *appass.*

VI. II. *ff* *appass.*

Vla. *ff* *appass.*

Vlc. *ff* *appass.*

Cb. *ff* *appass.*

rit. 160 [molto sosten.] tempo

I. I. *f* cresc. *ff* espr.

I. picc. *f* cresc. *ff* espr.

b. I. II. *f* cresc. *ff* espr.

I. I. II. in A *f* cresc. *ff* espr.

ag. I. II. *f* cresc. *ff*

Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.

rit. 160 [molto sosten.] tempo

I. *f* cresc. *ff* espr.

II. *f* cresc. *ff* espr.

III. IV. *f* cresc. *ff*

Timp. *tr*

I. II.
III. IV.

rit. 160 [molto sosten.] tempo

VI. I. *f* cresc. *ff* espr.

VI. II. *f* cresc. *ff* espr.

Vla. *f* cresc. *ff* espr.

Vlc. *f* cresc. *ff* espr.

Cb. *f* cresc. *ff*

VI. I.
VI. II.
Vla.
Vlc.
Cb.

167
165

Fl. I.

Fl. picc.

Ob. I. II.

Cl. I. II. in A

Fag. I. II.

I. II. Cor in F

III. IV.

167
165

VI. I.

VI. II.

Vla.

Vlc.

Cb.

RONDO SECTION "C"

172
170

175

Allegro con moto, grazioso ♩ = 126

Ob. I

CL in A

II

Fag. I, II

p *dim.* *pp*

2
4

p

THEME "D" - 1st PART

II

Cor in F

III, IV

p *dim.* *pp*

2
4

172
170

175

Allegro con moto, grazioso ♩ = 126

Vl. I. div.

Vl. II.

Vla.

Vlc.

Cb.

p *dim.* *pp*

2
4

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

THEME "D" - 1ST PART

180

Musical score for measures 180-184. The score includes parts for Fl. I, Fl. picc., Oboe I and II, Clarinet in A I and II, Trgl., and Camp. The key signature is one sharp (F#). The woodwinds play a melodic line starting at measure 180, marked *pp*. The strings play a rhythmic accompaniment.

180

Musical score for measures 180-184, continuing from the previous system. The score includes parts for Violin I and II, Viola, Violoncello, and Contrabasso. The key signature is one sharp (F#). The strings play a rhythmic accompaniment, with some parts marked *arco* and *pizz. div.*.

187
185

190

Fl. I.

Fl. picc.

I.

Ob.

II.

Cl. in A

I.

II.

Fag. I.

Trgl.

Camp.

THEME "D" - 2ND PART

187
185

190

VI. I. div.

VI. II.

Vla.

Vlc.

Cb.

pizz.

mf

195

FL. I. *dim.* *pp*

FL. picc. *p* **THEME "D" - PART 2**

I. *dim.*

Ob. II. *pp*

I. *p dim.* *pp*

Cl. in A. II. *p dim.*

Fag. I. *dim.* *pp*

Cor. II. in F *pp*

Trgl.

Camp. *pp*

195

VI. I. div. *p* *div. in 2*

VI. II. *p* *in 2* *pp*

Vla. *dim.* *pp* *arco*

Vlc. *pp*

dim.

202
200

205

THEME "D" - PART 2
(4TH MEASURE)

Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
Fag. I.
II.
Corin F
III IV.
Trgl.
Camp.
202
200
205
VI. I.
div.
VI. II.
Vla.
Vic.
Cb.

poco rinf
poco rinf
poco rinf
poco rinf
pp
poco rinf
poco sf
pizz.
poco sf

"FRAGMENTATION"

BEGIN OF 2ND PART
(1/2 STEP HIGHER)

210 **Animato** **Tempo I.** 215

Fl. I. *pp*

Fl. picc. *pp*

I. Ob. *pp*

II. *pp*

I. CL in A *pp*

II. *pp*

Fag. I. *pp*

Corn in B *pp*

III. IV. *pp*

Tyb. I. II. in C *f* senza sord. *f*

210 **Animato** **Tempo I.** 215

VI. I. *pp* *pizz.*

VI. II. *pp* *pizz.*

Vla. *p* *pp* *pizz.*

Vlc. *p* *pp* *pp*

Cb. *f*

LAST 4 OF THEME "D"
NON-TRANSPPOSED

LAST 4 OF THEME "D"
NON-TRANSPOSD

NEW
ENDING

Animato

220

Fl. I. I.

Fl. picc.

Ob. I. II.

I. Cl. in A

II. Cl. in A

Fag. I. II.

II. Cor. in F

III. IV. Cor. in F

Trb. I. II. in C

MOTIVIC
DEVELOPMENT

Animato

220

"CODETTA"

VI. I.

VI. II.

Vla.

Vlc.

Cb.

RONDO SECTION "A"

227 225 string.

230

Andante maestoso

Fl. I. II. *ff* *appass.*

Ob. I. II. *ff* *appass.*

Cl. I. II. *ff* *appass.*

Fag. I. II. *ff*

I. II. *ff*

Cor. in F III. IV. *ff*

II. *ff*

Timp. *ff*

227 225 string.

230

Andante maestoso

Vl. I. *ff* *appass.*

Vl. II. *ff* *appass.*

Vla. *ff* *appass.*

Vcl. *ff* *appass.*

Cb. *ff*

235

rallent. e dim.

Fl. I. II. *a 2*
Ob. I. II. *a 2*
Cl. I. II. in A *a 2*
I. Fag. *p*
II. *p*
I. II. Cor in E *pp*
III. IV. *pp*
Trb. I. II. in C *3*
Timp. *tr* *pp*

235

rallent. e dim.

VI. I. II. *3*
Vla. *3*
Vlc. *3*
Cb. *p*

FRISS: SECTION I

Allegro ♩ = 140

240

Ob.

Cl. II. in A

VI. I.

VI. II.

Vla.

Vlc.

Cb.

THEME "E"

Allegro ♩ = 140

240

pp

p

pizz.

arco

pp

p

247

245

250

I. Ob.

II. Ob.

Cl. II. in A

Fag. I. II.

p

247

245

250

VI. I.

VI. II.

Vla.

Vlc.

Cb.

THEME "E" w/ ADDED HARMONY

f

pizz.

arco

p

pizz.

arco

p

"ESZTAM"

FL. picc.

Cl. I. II.
in A

Cor. I
in F

VI. I.

VI. II.

Vla.

Vlc.

Cb.

255

260

cresc.

f

p cresc.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f



THEME "F" - PART 1

FL. I.

FL. picc.

Ob. I. II.

Cl. I. II.
in A

I. II.
Cor. in F

III. IV.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

265

270

f dim.

p

p

f dim.

p

pp

f dim.

pizz.

dim.

pizz.

dim.

pizz.

f dim.

pizz.

f dim.

p

f dim.

p

pizz.

THEME "E" - 1ST PART

275

Fl. I, II
Ob. I, II
Cl. I, II in A
Fag. I, II
Cor. III, IV in F
Trb. I, II in C

THEME "F" - PART I (VARIATION)

275

Vl. I
Vl. II
Vla.
Vlc.
Cb.

282
280

"TRUNCATED"

THEME "E" END

THEME "E" - 3RD PART

285

Fl. I, II
Ob. I, II
Cl. I, II in A
Fag. I, II
Trb. I, II in C
Timp.

280

285

Vl. I
Vl. II
Vla.
Vlc.
Cb.

290

Ob. I. *mf cresc. poco a poco*

Ob. II. *mf cresc. poco a poco*

Cl.in A I. *sf cresc. poco a poco*

Cl.in A II. *cresc. sf poco a poco*

Fag. I & II. *cresc. poco a poco*

Cor.in F I. *p cresc. poco a poco*

Cor.in F II. *p cresc. poco a poco*

Cor.in F IV. *cresc. poco a poco*

Timp. *cresc. poco a poco*

Fl. I

Fl. picc.

Ob. II

Cl. II in A

Fag. I

II

Cor. in F

III, IV

Trb. I in C

Timp

290

TITME "E" - 3RD PART @ OCTAVE AN PART OF THE CRESC.

VI. I. *sf cresc. poco a poco*

VI. II. *sf cresc. poco a poco*

Vla. *cresc. poco a poco*

Vlc. *sf cresc. poco a poco*

Cb. *cresc. poco a poco*

Trgl

VLI

VLI

Vla

Vlc

Cb

297

295

300

Fl. I, II

Fl. picc.

Ob. I, II

Cl. I, II in A

Fag. I, II

f cresc.

ff

I, II

Cor. in F

III, IV

Trb. I, II in C

Timp.

Trgl.

f

ff

297 THEME "E" - 3RD PART @ OCTAVE AN PART OF CRESC.

295

300

Vl. I

Vl. II

Vla.

Vlc.

f

ff

non div.

THEME 4

305

310

Fl. I.

Fl. picc.

I.

Ob.

II.

Cl. in A

I.

II.

Fag. I. II.

THEME "F"

I. II.

Cor. in F

III. IV.

Trb. I. II.

in C

Timp.

Trgl.

305

310

VI. I.

VI. II.

Vla.

Vlc.

Ch.

313

315

FL I. *p* *ff*

FL. picc. *ff*

I. Ob. *p* *ff*

II. Ob. *ff*

I. Cl. in A *ff*

II. Cl. in A *ff*

I. Fag. *p* *ff*

II. Fag. *ff*

II. Trp. *ff* a2

III. IV. Trp. *p* *ff* a2

Trb. I. II. in C *p* *ff*

THEME "F" "STRETTO"
 (A CLOSE SUCCESSION OF STATEMENTS
 OF THE SUBJECT)

315

VI. I. *p* *ff* div. *ff*

VI. II. *p* *ff* non div. *ff*

Vla. *pizz.* *p* *ff* arco

Vlc. *pizz.* *p* *ff* arco

Cb. *pizz.* *p* *ff* arco *div.*

"CLOSING SECTION"
SUBITO?

322
320

325

(ritmo di 3 battute)

FL. I.
FL. picc.
I. Ob.
II. Ob.
I. Cl. in A
II. Cl. in A
I. Fag.
II. Fag.

ASCENDING LINE

"BEAT IN 3"
(ritmo di 3 battute)

III. Cor. in F
III. IV. Cor. in F
Trb. III. in C
Timp.

"HEMIOLA" $\frac{3}{4} \neq \frac{4}{4}$

Tamb. picc.

322
320

325

(ritmo di 3 battute)

VII. I.
VII. II.
Vla.
Vlc.
Cb.

SYNCOPIATION

unis. div. p subito

pizz. pizz.

stringendo

330

Fl. I. *cresc.*

Fl. picc. *cresc.*

I. *cresc.*

Ob. II. *cresc.*

I. *cresc.*

Cl. in A II. *cresc.*

I. *cresc.*

Fag. II. *cresc.*

2 3 | 1 2 3 | 1 2 3

VII. *cresc.*

Conin F. *cresc.*

III. IV. *cresc.*

Timp. *cresc.*

Tamb. picc. *cresc.*

stringendo

330

VI. I. *cresc.*

VI. II. *cresc.* *div.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

337

335

INTRODUCTORY

Poco meno mosso ♩ = 120

340

345

THEME "H"

FL. I. *ff*

FL. picc. *ff*

Ob. II. *ff*

I. *ff*

Cl. in A II. *ff*

Fug. III *ff* *ff* *p* *pp*

I. II. *ff* *ff* *p* *dim.* *pp*

Cor. in F III. IV. *ff* *ff* *p* *dim.* *pp*

Timp. *ff* *ff*

Tamb. picc. *ff* *ff*

337

335

Poco meno mosso ♩ = 120

340

345

VI. I. *ff*

VI. II. *ff* *unis.* *pizz.* *dim.* *pp*

Vla. *ff* *ff* *arco* *div.* *pizz.* *dim.* *pp*

Vlc. *ff* *ff* *arco* *p* *pp*

Cb. *ff* *ff* *p* *pp*

352

350

355

Fl. I. *p grazioso*

Fl. picc. *p*

Cl. in A

Cl. in Bb

I. *p*

II. *p*

Fag. I. *p leggiero grazioso*

II. *p*

FROM LAST BAR OF THEME "A" //

III, IV. Cor. in F

352

350

355

VI. I.

VI. II.

Vla. *pizz.*

Vlc. *p leggiero grazioso*

Cb. *arco*

THEME "A" //

360

FL. I.

FL. picc.

Ob. I.
p grazioso

Cl. II.
in A

I.
Fag.
poco cresc.

II.

I.
Cor. in F
pp espr.

III. IV.

Trgl.

360

THEME "H" - PART 2

VI. I.

VI. II.

Vla.

Vlc.
poco cresc.

Cb.
pizz.

367

365

370

FL I

I.

Ob.

II.

L

CLin A

II.

Fag. I.

p cresc..

p

grazioso

FROM H

p

grazioso

Cor III/IV in F

p

p

367

365

370

REPETITION @ OCTAVE

VI I.

VI II.

Vla.

Vlc.

Ch.

p cresc..

p cresc..

p cresc.

arco

p cresc.

p cresc.

LAST MEASURE OF "H"
AS CODETTA FOR SECTION "HOMOPHONIC"

Fl. I. [375]

I. Ob. *cresc.* *f* *dim.* [380]

II. Ob. *f* *dim.*

Cl. I, II in A *f* *dim.*

Fag. I, II *f* *dim.*

Cor. III, IV in F *f* *dim.*

VI. I. [375]

VI. II. [380]

Vla. *f* *dim.*

Vlc. *f* *dim.*

Cb. *f* *arco* *dim.*

Fl. I. [385] *poco sosten.*

Fl. piccolo *pp*

Ob. I, II *a2* *pp*

Cl. I, II in A *a2* *pp*

Fag. I, II *pp*

II. Cor. in F *pp* *dim.*

III, IV. Cor. in F *pp* *dim.*

VI. I. [385] *poco sosten.*

VI. II. *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp* *dim.*

392 "BRIDGE TO NEXT SECTION"

390 a tempo, poco a poco accel. 395 400 "H"

Fl. picc. I. Fag. II. Cor. III, IV in F Timp. Vla. Vcl. Cb.

ppp mf pp f sempre pp

392 390 a tempo, poco a poco accel. 395 400

div. pizz. pp sempre pp

FRISS' SECTION 3

405 410

Fl. picc. Ob. I, II. CL I, II in A I. Fag. II. I. II. Cor. in F III, IV. Trb. I, II in C Timp. Vla. Cb.

pp a2 f pp f pp

405 410

pizz.

THEME "I" - 1ST PART

415 420

Fl. I. *pp* *fp*

Fl. picc. *fp*

Ob. I. II. *pp* *f*

Cl. I. II. in A *p* *pp* *f* *a 2*

Fag. I. *pp*

Trb. I. II. in C *pp* *f* *p*

Timp. *p*

415 420

Vl. II. *pp* *arco*

Vla. *pp*

Cb. *p*

Fl. picc.

Ob. I.

Cl. I. II. in A

I. II. Cor in F

III. IV.

Trb. I. II. in C

Timp.

Allegro vivace ♩ = 152

425 **THEME I^o - 1ST PART**

Fl. I. *p*

Cor. III. IV. in F *pp* *senza cresc.*

Timp. *(pp)*

Allegro vivace ♩ = 152

425

Vl. I. *pp* *cresc.*

Vl. II. *p* *poco a poco cresc.*

Vla. *p* *poco a poco cresc.*

Vlc. *pizz.* *p* *poco a poco cresc.*

Cb. *p* *poco a poco cresc.*

Vl. I.

Vl. II.

Vla.

Vlc.

Cb.

432
430 I 435

Fl. picc.
Ob. I.
CL. II. in A
I. II. Cor in F
III. IV.
Trb. I. II. in C
Timp.

432
430 I 435

VI. I.
VI. II.
VI. a.
VI. c.
Cb.

FRISS: SECTION 4

440

pochiss. rit. tempo

FL I

Ob. I, II

Cl. I, II in A

Fag. I, II

FL

FL pi

Ob. I

Cl. I in.

Fag.

I, II

Cor in F

III, IV

Trb. I, II in C

Timp.

Trgl.

I I

Cori

III I

Tr I in

Tr

440

pochiss. rit. tempo

THEME "I" PART 2

VI I

VI II

Vla.

Vlc.

Cb.

VI

VI

V

V

447
445

450

Fl. I

Fl. picc.

Ob. I. II

Cl. I. II in A

Fag. I. II

I. II

Cor. in F

III. IV

Timp.

Trgl.

447
445

THEME "I" - PART 2

450

VI. I

VI. II

Vla.

Vlc.

arco

455

460

FL I
 FL picc.
 Ob. I. II.
 Cl. I. II. in A
 Fag. II.

FL I.
 FL picc.
 Ob. I. II.
 Cl. I. II. in A
 Fag. I. II.

I. II.
 Cor. in F
 III. IV.
 Trb. I. in C

I. II.
 Cor. in F
 III. IV.
 III. C

Timp.
 Trgl.

Timp.
 Trgl.

455

460

VI. I.
 VI. II.
 Vla.
 Vlc.
 Cb.

VI. I.
 VI. II.
 Vla.
 Vlc.
 Cb.

465

Fl. I. *ff*

Fl. picc. *ff*

Ob. II. *ff* a 2

Cl. I. II. in A *ff* a 2

Fag. III. *ff*

III. *ff*

Cor. in F *ff*

III. IV. *ff*

II. C *ff*

Timp. *ff*

Trgl. *ff*

465

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vic. *ff*

Cb. *ff* ad lib. div.

472

470

475

Fl. I. I.

Fl. picc.

Ob. I. II.

Cl. I. II. in A

Fag. I. II.

Fl.

Fl. picc.

Ob. I

Cl. I. in /

Fag.

I. II.

Cor. in F

III. IV.

I.

Trb. in C

II.

Timp.

Trgl.

II

Cor. in

III.

I

Trb.

I

Tr

472

470

475

VI. I.

VI. II.

Vla.

Vlc.

Cb.

V.

VI

V

V

480

Fl. I. *ff*

Fl. II. *ff*

Pic. *ff*

Ob. I. II. *ff*

Cl. II. in A *ff*

Fag. I. II. *ff*

ff sempre ff

tr

a 2

tr

a 2

ff sempre ff

tr

tr

tr

ff sempre ff

I. II. *ff*

Cor. in F *ff*

III. IV. *ff*

I. *ff*

Tr. in C *ff*

II. *ff*

Trgl. *ff*

ff sempre ff

ff sempre ff

ff sempre ff

ff sempre ff

ff

480

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vlc. *ff*

b. *ff*

ff sempre ff

ff sempre ff

ff sempre ff

ff sempre ff

ff sempre ff

div.

non div.

FRISS SECTION 5
VARIATION OF "E" - PT PAKT

487

485

490

Fl.

Fl. picc.

Ob. I. II.

Cl. I. II. in A.

Fag. I. II.

III.

Cor. in F.

III. IV.

I.

Trb. in C.

II.

Timp.

Trgl.

487

485

490

VI. I.

VI. II.

Vla.

Vic.

Cb.

497 495 500 505

FL I. *rinf* *ff* *tr*

FL. picc. *ff* *tr*

Ob. I. II. *rinf* *ff* *tr*

Cl. I. II. in A. *rinf* *ff* *tr*

Fag. I. II. *rinf* *ff* *tr*

I. II. *f* *ff*

Cor. in F. *ff* *ff*

III. IV. *ff* *ff*

Trb. I. II. in C. *ff* *ff*

Timp. *>p* *ff* *tr*

Trgl. *ff* *tr*

497 495 500 505

VI. I. *rinf* *div.* *ff* *tr*

VI. II. *rinf* *non div.* *ff* *tr*

Vla. *rinf* *ff* *tr*

Vlc. *rinf* *ff* *tr*

Cb. *rinf* *ff* *tr*

"E"

SIMILAR TO CRESC @ 324

Fl. I. I.

Fl. picc.

Ob. I. II.

Cl. I. II. in A

Fag. I. II.

I. II. Cor. in F

III. IV.

Trb. I. II. in C

Timp.

Trgl.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

510

515

510

515

"FII" - 1ST PART

"EII" - 1ST PART

ff, *p*, *pp*, *tr*, *arco*, *pizz.*, *non div.*

520

Fl. I. *f* *ff* 3

Fl. picc. *f* *ff* 4

Ob. I. II. *f* *ff*

Cl. I. II. in A *a2* *f* *ff*

Fag. I. II. *f* *ff*

I. II. *f* *ff* 3

Cor. in F *f* *ff* 4

III. IV. *f* *ff*

Trb. I. II. in C *f* *ff*

Timp. *f* *ff*

520

VI. I. *f* *ff* 3

VI. II. *f* *ff* 4

Vla. *f* *ff*

Vlc. *f* *ff*

Db. *f* *ff*

div. arco

527

525

(ritmo di 3 battute)

530

FL I. *p* *mf poco a poco cresc.*

I. Ob. *p* *mf poco a poco cresc.*

II. Ob. *p* *poco a poco cresc.*

I. Cl. in A. *p*

II. Cl. in A. *p* *poco a poco cresc.*

Fag. II. *p* *poco a poco cresc.*

(ritmo di 3 battute)

III. Cor. in F.

IV. Cor. in F.

Timp.

527

525

(ritmo di 3 battute)

530

VI. I. *mf poco a poco cresc.* *div.*

VI. II. *non div.* *p* *poco a poco cresc.* *div.*

Vla. *p* *poco a poco cresc.*

Vlc. *p* *poco a poco cresc.*

Cb. *p* *poco a poco cresc.*

537

535

540

Fl. I. *(mf)*

Fl. picc. *(mf)*

I. Ob. *(mf)*

II. Ob. *(mf)*

I. Cl. in A *(mf)*

II. Cl. in A *(mf)*

Fag. I. II. *(mf)*

II. Trb. in F *p cresc. poco a poco*

III. Trb. in F *p cresc. poco a poco*

Trb. I. in C *p cresc. poco a poco*

Timp. *pp*

537

535

540

VI. I. *(mf)*

VI. II. *(mf)*

Vla. *(mf)*

Vlc. *(mf)*

Cb. *(mf)*

545

FROM "I"

Fl. I.

Fl. picc.

Ob. I. II.

Cl. I. II. in A

Fag. I. II.

III.

Cor in F

III. IV

I.

Trbn C

II.

Timp.

Trgl.

THEME "I" SECOND PART

545

VI. I.

VI. II.

Vla.

Vlc.

Cb.

552

550

555

Fl. I. *sfp leggiero* *cresc. poco a poco*

Fl. picc. *sfp leggiero* *cresc. poco a poco*

Ob. I. II. *p* *cresc. poco a poco*

Cl. I. II. in A *sfp leggiero* *cresc. poco a poco*

Fag. I. II. *f*

I. III. *f* *p cresc. poco a poco*

III. IV. *p* *cresc. poco a poco*

I. *f*

Trb. in C I. II. *f*

Trgl. *f*

552

550

555

VI. I. *sfp leggiero* *cresc. poco a poco*

VI. II. *div.* *sfp leggiero* *cresc. poco a poco* *unis.*

Vla. *div.* *sfp leggiero* *cresc. poco a poco* *unis.*

Vlc. *pizz.* *f* *p* *cresc. poco a poco*

Cb. *pizz.* *f* *p* *cresc. poco a poco*

560 *stringendo* 565

Fl. picc. *f* *ff*

Ob. I, II *ff*

Cl. II in A *f* *ff*

Fag. I, II *cresc. poco a poco* *ff*

I, II *ff*

Cor in F III, IV *ff*

Trb. I, II in C *p cresc.* *ff*

Timp. *pp* *cresc.* *f*

Tamb. picc. *p* *cresc.* *f*

560 *stringendo* 565

VI I *ff*

VI II *ff*

Vla. *arco* *ff*

Vlc. *arco* *ff*

Cb. *ff*

CODA

Andante maestoso ♩ = 72

570

poco rubato

Fl. I. *p espr.* MOTIVES FROM "B"

Ob. I. *p espr.*

Cl. I. in A. *p espr.*

Andante maestoso ♩ = 72

570

poco rubato

Vl. I. *pp* div. in 3

Vl. II. *pp* div. in 3

Vla. *pp* div. in 3

Cb. *pp* pizz.

colla parte

sostenuto

575

accel.

ad lib.

Cl. I. in A. *cresc.* "CADENZA" *pp*

Vl. II. *ppp*

Vla. *ppp*

Vlc. *ppp*

582

580

Allegro molto vivace

585

Fl. I. *tr* *ff* *f* *cresc.* *ff* *ff*

Ob. I. II. *ff* *f* *ff* *ff* *ff* *a 2*

Cl. I. II. in A *ff* *ff* *ff* *ff* *ff* *a 2*

Fag. I. II. *ff* *ff* *ff* *ff* *ff* *a 2*

I. II. *ff* *a 2* *ff* *ff* *ff* *ff*

Cor. in F III. IV. *ff* *a 2* *ff* *ff* *ff* *ff*

Trb. I. II. in C *ff* *p* *cresc.* *ff* *ff* *a 2*

Trgl. *ff* *ff* *ff*

582

580

RELATED TO "1"

Allegro molto vivace

585

VI. I. div. in 3 *ff* *f* *cresc.* *ff* *fff* *f* *cresc.*

VI. II. *ff* *f* *cresc.* *ff* *fff* *f* *cresc.*

Vla. *ff* *f* *cresc.* *ff* *fff* *f* *cresc.*

Vlc. *pizz.* *arco* *ff* *f* *cresc.* *ff* *fff* *f* *cresc.*

Cb. *pizz.* *ff* *f* *cresc.* *ff* *fff* *f* *cresc.* *arco* *f*

590 595

FL I. *ff* *sempre cresc.*

Fl. picc. *ff* *sempre cresc.*

Ob. III. *ff*

Cl. II. in A *a 2* *ff* *sempre cresc.* *a 2*

Fag. I. II. *ff* *sempre cresc.*

II. *ff* *f* *cresc.*

Cor. in F

III. IV. *f* *cresc.* *sempre cresc.*

Trb. I. II. in C *f* *p cresc. poco a poco* *ff*

Timp. *f*

Tamb. picc. *f*

Trgl. *ff*

590 595

VII. I. *ff* *sempre cresc.*

VII. II. *ff* *sempre cresc.*

Vla. *ff* *sempre cresc.*

Vlc. *ff* *sempre cresc.*

Jb. *ff* *sempre cresc.*

This musical score page contains two systems of staves for various instruments. The first system includes:

- Fl. I. I.
- Fl. picc.
- Ob. I. II.
- Cl. I. II. in A
- Fug. I. II.
- I. II. (Cor. in F)
- III. IV. (Cor. in F)
- Trb. I. II. in C
- Timp.
- Trgl.
- Tamb. picc.

The second system includes:

- Vi. I.
- Vi. II.
- Vla.
- Vlc.
- Cb.

Rehearsal marks 600 and 605 are indicated above the first system, and 600 and 607 are indicated above the second system. The score features complex rhythmic patterns, dynamic markings such as *cresc.*, *fff*, and *ff*, and articulation marks like *tr* and *tr*. The bottom of the page contains the text "UE 34121".