



Zoltán Kodály

Tänze aus Galanta

für Orchester (1933)

Galántán töltötte a szerző gyermekora legszebb hét esztendejét. Híres volt akkor a galántai banda, Mihók primás 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 nagybőgős 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 füzete 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 zene-történész 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* énekehangra 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 Tündérország” 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 álmodja 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 visszatérésével). 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 gypsies 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 gypsies 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

2 Flauti
2 Oboi
2 Clarinetti in la
2 Fagotti

4 Corni in fa
2 Trombe in do

Timpani
Percussione: Triangolo, Campanelle, Tamburo piccolo

Violino I
Violino II
Viola
Violoncello
Contrabbasso

Durata: 15 min



Tänze aus Galanta

für Orchester (1933)

Zoltán Kodály
(1882-1967)

Lento ♩ = 54 5 **poco accel.**

Flauto I. 2

Flauto II. 4

Oboe I. II. 2/4

Clarinetto I. II. in A 2/4

Fagotto I. II. 2/4

I. II. 2

Corno in F 4

III. IV. 2/4

Tromba I. II. in C 2/4

Timpani 2/4

Tambour picc. 2/4

Triangolo 4

Glockenspiel 2/4

Lento ♩ = 54 5 **poco accel.**

Violino I 2

Violino II 4

Viola 2/4

Violoncello 2/4 *f espr.*

Contrabasso 2/4 *dim.*

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

Cl. I. II. in A *pp*

Cor. I. in F *f espr.*

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

Vi. II. *pp*

Vla. *pp*

Vlc. *pp*

15 *f dim.* poco accel. *Picc.* *pp* *rall.*

Fl. picc. *pp*

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

Vi. I. poco accel. *pp*

Vi. II. *pp*

Vla. *pp*

Vlc. *pp*

20 poco più mosso *f espr.*

Fl. I. *f espr.*

Ob. I. *f espr.*

Cl. II. in A *sf*

Fag. I. *f espr.*

Vi. II. *sf* poco più mosso

Vla. *f espr.*

Vlc. *sf*

25 30

Cl. II. in A

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

Fag. II.

Cor. III in F *p* *(p)* *cresc.*

25 30

Vl. I.

Vl. II.

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

Vlc. *f* *f* *p* *cresc.*

35

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

I. *p*

Fag. II.

Cor. III in F *p*

35

Vl. I.

Vl. II.

Vla. *p*

Vlc. *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. III.

Cor. I. II. in F

VI. I. div. arco

VI. II. div. arco

Vla. arco

Vlc. pizz. arco

Cb. pizz. arco

45

Cadenza

p cresc. poco a poco

rall.

f

p espr.

Cl. I. in A

VI. I.

VI. II.

Vla.

Vlc.

Cb.

pp

pizz.

50 Andante maestoso ♩ = 76-80

55

poco cresc.

Cl. I. in A

Cor. III. IV. in F

VI. I.

VI. II.

Vla.

Vlc.

Cb.

pp

arco

pp

60

[pochiss.]
[sosten.]

pp

dim.

p

Cl. I. in A

Fag. I.

VI. I.

VI. II.

Vla.

Vlc.

Cb.

p

pp

Musical score for measures 65-70. The score is divided into two systems. The first system includes Flute I (Fl. I.), Oboe I and II (Ob. I. II.), Clarinet in A (Cl. in A I. II.), Bassoon I and II (Fag. I. II.), and Horns in F (I. II., Cor. in F III. IV.). The second system includes Violin I and II (VI. I. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Dynamics include *f*, *ff*, *ff* *appass.*, *p*, and *pizz.*. Measure numbers 65 and 70 are boxed at the top of each system.

Musical score for measures 75-80. The score is divided into two systems. The first system includes Flute I (Fl. I.), Oboe I (Ob. I.), Clarinet in A (Cl. I. II. in A), and Bassoon I and II (Fag. I. II.). The second system includes Horns in F (I. II., Cor. in F III. IV.), Violin I and II (VI. I. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Dynamics include *p*, *p cresc.*, *p senza cresc.*, *rit.*, *tempo*, and *[sosten. espr.]*. Measure numbers 75 and 75 are boxed at the top of each system.

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

(brave)

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 *a2* *mf sub.* *cresc. poco a poco [sost. espr.]*

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

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

III, IV

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

VI. II. *div.* *mf sub.* *cresc. poco a poco [sost. espr.]*

Vla. *f* *cresc. poco a poco*

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

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

a2

85

90 **rallent.**

Fl. I. II. *ff* *dim.*

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

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

VI. I. *pizz.*

VI. II. *pizz.*

Vla. *pizz.*

Vcl. *pizz.*

Cb. *pizz.*

105

Fl. I.

Fl. picc.

Ob. I. II.

Cl. II. in A.

pp

pp

pp

ppp

105

VI. I.

VI. II.

Vla.

Vlc.

Cb.

arco

pizz.

110

115

Fl. I.

Cl. II. in A.

Fag. II.

110

115

VI. I.

VI. II.

Vla.

Vlc.

Cb.

arco

f

arco

f

arco

f

arco

f

arco

f

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

120

Fl. I. *fp*

Fl. picc. *p* *tr*

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

Cl. in A I. *p* *fp* *tr*

Cl. in A II. *p grazioso*

Fag. I. *p grazioso*

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*

Vlc. *fp*

Cb. *fp* *pizz.*

*) a Mitte, b Rand

This musical score page features two systems of staves, each containing parts for various instruments. The top system includes:

- Fl. I. (Flute I)
- Fl. picc. (Piccolo Flute)
- I. Ob. (Oboe I)
- II. Ob. (Oboe II)
- I. Cl. in A (Clarinet in A I)
- II. Cl. in A (Clarinet in A II)
- I. Fag. (Bassoon I)
- II. Fag. (Bassoon II)
- Trb. III in C (Trumpet III in C)
- Timp. (Timpani)
- Trgl. (Triangle)

The bottom system includes:

- VI. I. div. (Violin I, divided)
- VI. II. (Violin II)
- Vla. (Viola)
- Vlc. (Violoncello)
- Ch. (Double Bass)

Rehearsal marks 125 and 130 are placed above the first and second systems, respectively. The score includes various musical notations such as trills (tr), dynamics (pp, p, sf, ppp), articulation (accents), and performance instructions (con sord., arco, pizz.).

135

Fl. I. *dim.* *tr*

Fl. picc. *dim.*

I. *dim.*

Ob. II. *dim.*

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

I. *f*

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

Cor. I. II. in F 1 2 *f*

Trb. I. II. in C *dim.* 4 4

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

Trgl. 1/4 2/4

135

appassionato

VI. I. div. *dim.* 1 2 *f* *arco*

VI. II. *dim.* 4 4 *f* *arco* *div.* *f* *arco*

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

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

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

140

Musical score for measures 140-144. The score includes parts for Flute I (Fl. I.), Flute Piccolo (Fl. picc.), Oboe I (Ob. I.), Oboe II (Ob. II.), Clarinet I in A (Cl. I. in A), Bassoon II (Fag. II.), and Cor I & II in F (Cor. I, II in F). The Flute parts play a melodic line starting with a *pp* dynamic. The Oboe I part has a *pp* dynamic, while Oboe II is mostly silent. The Clarinet I part has dynamics of *mf*, *f*, and *p*. The Bassoon II part has dynamics of *pp* and *f*. The Cor I & II part is silent until measure 144, where it plays a sustained note with a *sf dim.* dynamic. The Timpani (Timp.) part has a *mf* dynamic.

140

Musical score for measures 140-144. The score includes parts for Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). All string parts are marked *pizz.* (pizzicato). The Violin I part has dynamics of *pp* and *f*. The Violin II part has dynamics of *pp* and *f*. The Viola part has dynamics of *pp* and *f*. The Violoncello part has dynamics of *pp* and *f*. The Contrabass part has a *f* dynamic.

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

p
pp
molto cresc.
arco
poco rall.

Andante maestoso

155

Fl. 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. *ff* *appass.*

III. IV. *ff* *appass.*

Timp. *f*

Andante maestoso

155

Vi. I. *ff* *appass.*

Vi. II. *ff* *appass.*

Vla. *ff* *appass.*

Vlc. *ff* *appass.*

Cb. *ff* *appass.*

160 rit. molto sosten. tempo

System 1:

- Fl. I. *fresc.* *ff espr.*
- Fl. picc. *fresc.* *ff espr.*
- Cl. I. II. in A *fresc.* *ff espr.*
- Bassoon *fresc.* *ff*
- Horn I *fresc.* *ff espr.*
- Horn II *fresc.* *ff*
- Horn III *fresc.* *ff*
- Horn IV *fresc.* *ff*
- Timpani *tr*

System 2:

- Violin I *fresc.* *ff espr.*
- Violin II *fresc.* *ff*
- Viola *fresc.* *ff espr.*
- Violoncello *fresc.* *ff*
- Contrabass *fresc.* *ff*

160 rit. molto sosten. tempo

165

Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II.
in A
Fag. I. II.
I. II.
Cor. in F
III. IV.

dim.

Detailed description: This system of musical notation covers measures 165 to 168. It includes staves for Flute I, Piccolo, Oboe I/II, Clarinet I/II in A, Bassoon I/II, Horn I/II, and Horn III/IV. The woodwinds play a complex, rhythmic pattern of sixteenth notes. The bassoon part features a long, sustained note that gradually fades, marked with 'dim.'. The horn parts provide harmonic support with block chords.

165

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

div.
dim.
sul IV
sempre f cresc. f
dim.
sempre f cresc. f
dim.

Detailed description: This system of musical notation covers measures 165 to 168. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment. The Violin I part has a 'div.' (divisi) marking. The Violin II part has a 'sul IV' (sul tasto) marking. The Viola and Violoncello parts have dynamic markings of 'sempre f' (always forte) and 'cresc.' (crescendo). The Contrabass part has a 'dim.' (diminuendo) marking.

175

Allegro con moto, grazioso ♩ = 126

170

Musical score for woodwinds from measures 170 to 175. The score includes parts for Ob. I, Cl. in A I & II, Fag. I & II, and Cor. in F II & III/IV. The key signature is one flat (B-flat major or E-flat minor), and the time signature is 2/4. The tempo is marked 'Allegro con moto, grazioso' with a quarter note equal to 126 beats per minute. Dynamics include *p*, *dim.*, and *pp*. A *pizz.* (pizzicato) marking is present in the Clarinet II part at measure 175. A large '4' is written in the Clarinet I and Cor. in F parts at measure 175.

175

Allegro con moto, grazioso ♩ = 126

170

Musical score for strings from measures 170 to 175. The score includes parts for VI. I div., VI. II, Vla., Vlc., and Cb. The key signature is one flat, and the time signature is 2/4. The tempo is marked 'Allegro con moto, grazioso' with a quarter note equal to 126 beats per minute. Dynamics include *p*, *dim.*, and *pp*. A *pizz.* (pizzicato) marking is present in the Violin I, Violin II, Viola, and Cello parts at measure 175. A large '4' is written in the Violin I part at measure 175.

180

Fl. I. *pp*

Fl. picc. *pp*

I. *pp*

Ob. II. *pp*

I. *pp*

Cl. in A. II.

Trgl.

Camp. *pp*

180

VII. div. *pp* arco

VI. II. *pp* arco, pizz., div.

Vla. *pp*

Vlc. *pp* arco

Cb.

185 190

Fl. I. *mf*

Fl. picc.

I. *mf*

Ob. II. *mf*

I. *mf*

Cl. in A II. *mf*

Fag. I. *p*

Trgl.

Camp.

185 190

Vi. I. div.

Vi. II.

Vla. *mf*

Vlc. *mf* pizz.

Cb. *mf* pizz.

195

Musical score for woodwinds and strings, measures 194-198. The score includes parts for Flute I, Flute piccolo, Oboe I and II, Clarinet in A I and II, Bassoon I, Cor II in F, Trgl., and Cmp. Dynamics include *dim.*, *pp*, and *p*.

195

Musical score for strings, measures 194-198. The score includes parts for Violin I (div.), Violin II, Viola, Violoncello, and Contrabasso. Dynamics include *dim.*, *pp*, *p*, and *arco*. A tempo change to *div. in 2* is indicated.

Musical score for woodwinds and strings, measures 200-205. The score is divided into two systems. The first system includes Fl. I, Fl. picc., Ob. I and II, Cl. in A I and II, Fag. I, Cor. in F II, III and IV, Trgl., and Camp. The second system includes Vl. I div., Vl. II, Vla., Vcl., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *poco rinf*, *pp*, and *poco sf*, along with articulation marks like accents and slurs. Measure numbers 200 and 205 are indicated in boxes above the staves.

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

Fl. I. *pp*

Fl. picc. *pp*

I. *pp*

Ob. II. *pp*

I. *pp*

Cl. in A II. *pp*

Fag. I. *pp*

II. *pp*

Cor. in F III. IV. *pp*

Trb. I. II. in C *pp* senza sord. *f*

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

VI. I. *f* arco *pp* pizz.

VI. II. *f* arco *pp* pizz.

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

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

Cb. *f* arco

Animato

220

Musical score for woodwinds and brass instruments. The score includes parts for Flute I (Fl. I.), Flute Piccolo (Fl. picc.), Oboe I (Ob. I.), Clarinet in A (Cl. in A), Clarinet in Bb (Cl. in Bb), Bassoon I (Fag. I.), Cor Anglais (Cor. in F), Bassoon II (II.), and Trumpet I in C (Trb. I. in C). The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Animato' and the metronome marking is 220. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics include *f* (forte) and *a2* (second octave). The woodwinds play melodic lines with various articulations, while the brass instruments provide harmonic support with chords and rhythmic patterns.

Animato

220

Musical score for string instruments. The score includes parts for Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Animato' and the metronome marking is 220. The strings play a rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. Dynamics include *f* (forte), *pizz.* (pizzicato), and *arco* (arco). The strings provide a steady, rhythmic foundation for the woodwinds and brass.

F
Or
Cl
Fa
Co
II
Tr
T

V
V

string. 225 230 **Andante maestoso**

Fl. I. *ff appassion.*

Ob. I. II. *ff appassion.*

Cl. I. II. *ff appassion.*

Fag. I. II. *ff*

I. II. *ff*

Corin I. III. IV. *ff*

Trb. I. II. in C *ff*

Timp. *ff*

string. 225 230 **Andante maestoso**

VI. I. *ff appassion.*

VI. II. *ff appassion.*

Vla. *ff appassion.*

Vlc. *ff appassion.*

Cb. *ff*

235

rallent. e dim.

FL I.
Ob. I. II.
Cl. I. II. in A.
I. Fag.
II.
I. II. Cor in F.
III. IV.
Trb. I. II. in C.
Timp.

This section of the score includes parts for Flutes I and II, Oboes I and II, Clarinets I and II in A, Bassoons I and II, Cor in F (I and II), Trombones I and II in C, and Timpani. The Flute I part features a complex melodic line with many slurs and accents. The Oboe and Clarinet parts have a similar melodic character with slurs and accents. The Bassoon parts have a more rhythmic, dotted-note pattern. The Trombone parts are mostly sustained notes with some rhythmic movement. The Timpani part has a simple rhythmic pattern with slurs and accents. The score is in 3/4 time and includes dynamic markings such as *pp* and *p*.

235

rallent. e dim.

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

This section of the score includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The Violin I part features a complex melodic line with many slurs and accents. The Violin II part has a similar melodic character with slurs and accents. The Viola part has a more rhythmic, dotted-note pattern. The Violoncello part has a similar melodic character with slurs and accents. The Contrabass part is mostly sustained notes with some rhythmic movement. The score is in 3/4 time and includes dynamic markings such as *p*.

Allegro $\text{♩} = 140$

240

Musical score for measures 240-244. The score is for a symphony orchestra. The top system includes Ob. I and Cl. II in A. The bottom system includes VI. I, VI. II, Vla., Vlc., and Cb. The tempo is Allegro with a quarter note equal to 140 beats per minute. The time signature is 2/4. The key signature has one flat. The score includes dynamic markings such as *pp*, *p*, *pizz.*, and *arco*. A double bar line is present at the end of measure 244.

245

250

Musical score for measures 245-249. The score is for a symphony orchestra. The top system includes I. Ob., II. Ob., Cl. II in A, and Fag. I. II. The bottom system includes VI. I, VI. II, Vla., Vlc., and Cb. The tempo is Allegro with a quarter note equal to 140 beats per minute. The time signature is 2/4. The key signature has one flat. The score includes dynamic markings such as *p* and *f*.

245

250

Musical score for measures 245-249. The score is for a symphony orchestra. The top system includes VI. I and VI. II. The bottom system includes Vla., Vlc., and Cb. The tempo is Allegro with a quarter note equal to 140 beats per minute. The time signature is 2/4. The key signature has one flat. The score includes dynamic markings such as *f*, *pizz.*, *arco*, and *p*. The score concludes with a double bar line at the end of measure 249.

255

260

Fl. picc.

Cl. I, II in A

Cor. I in F

255

260

VI. I

VI. II

Vla.

Vlc.

Cb.

This block contains the first system of musical notation, spanning measures 255 to 260. It includes parts for Fl. picc., Cl. I, II in A, Cor. I in F, VI. I, VI. II, Vla., Vlc., and Cb. The notation shows various musical notations including dynamics (cresc., f, p), articulation (accents), and fingering (IV). The Fl. picc. and Cl. I, II parts feature a melodic line with a crescendo leading to a forte (f) dynamic. The Cor. I part has a sustained note with a p cresc. marking. The string parts (VI, Vla, Vlc, Cb) provide harmonic support with various textures and dynamics.

265

270

Fl. I

Fl. picc.

Ob. I, II

Cl. I, II in A

I, II Cor in F

III, IV

This block contains the second system of musical notation, spanning measures 265 to 270. It includes parts for Fl. I, Fl. picc., Ob. I, II, Cl. I, II in A, I, II Cor in F, and III, IV. The Fl. I part has a melodic line starting at measure 265. The Fl. picc., Ob. I, II, and Cl. I, II parts have a rhythmic accompaniment. The Cor parts have sustained notes. Dynamics include sf dim., p, and pp.

265

270

VI. I

VI. II

Vla.

Vlc.

Cb.

This block contains the third system of musical notation, spanning measures 265 to 270. It includes parts for VI. I, VI. II, Vla., Vlc., and Cb. The VI. I and VI. II parts have a rhythmic accompaniment with pizz. markings. The Vla. part has a sustained note with a dim. marking. The Vlc. and Cb. parts have sustained notes. Dynamics include sf dim., p, and p.

275

Fl. I. *tr*

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

Cl. I. II. in A *ff*

Fag. I. II. *mf* *cresc.* *ff*

Cor. III. IV. in F *ff*

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

275

Vi. I. *arco* *f* *cresc.* *ff*

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

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

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

Cb. *f* *cresc.* *ff*

280

285

Fl. I. *tr*

Ob. I. II. *a2*

Cl. I. II. in A *a2*

Fag. I. II. *sf* *p*

Trb. I. II. in C *sf*

Timp. *f* *p*

280

285

Vi. I. *f* *p* *sf*

Vi. II. *f* *p* *sf*

Vla. *f* *p* *sf*

Vlc. *f* *p* *sf*

Cb. *f* *p* *bizz.*

290

I. Ob. *mf cresc. poco a poco*
 II. Ob. *mf cresc. poco a poco*
 I. Cl.in A *sf cresc. poco a poco*
 II. Cl.in A *cresc. sf poco a poco*
 Fag. I, II *cresc. poco a poco*
 I, II. Cor.in F *p cresc. poco a poco*
 IV. Cor.in F *p cresc. poco a poco*
 Timp. *cresc. poco a poco* *tr*

FLI
 Flpicc
 Ob.II
 Cl.II
 in A
 Fag.II
 I.II.
 Corin F
 III.IV.
 Trb.I.
 in C

Timp

Trg

290

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* *div.*

VLI

VII

Vla

Vlc

Cb

295 300

Fl. I. *f cresc.*

Fl. picc. *f cresc.*

Ob. I. II. *f cresc.*

Cl. I. II. in A *f*

Fag. I. II. *f*

I. II. Cor. in F *f*

III. IV. *f*

Trb. I. II. in C *ff*

Timp. *tr* *ff*

Trgl. *tr* *ff*

295 300

Vl. I. *f*

Vl. II. *f*

Vla. *f*

Vcl. *f*

Cb. *f*

ff non div.

305 310

Fl. I.

Fl. picc.

I. Ob.

II. Ob.

I. Cl. in A.

II. Cl. in A.

Fag. I. II.

I. H. Cor. in F.

III. IV. Cor. in F.

Trb. I. II. in C.

Timp.

Trgl.

305 310

VI. I. div. pp pizz.

VI. II. p pizz.

Vla. p pizz.

Vlc. p pizz.

Ch. p

ff tr

ff arco

ff arco

ff arco

ff arco

ff

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*

I. II. Cor. in F *ff* a2

III. IV. Cor. in F *ff* a2

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

315

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

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

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

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

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

320 (ritmo di 3 battute) 325

FL. I.
FL. picc.
I. Ob.
II. Ob.
I. Cl. in A
II. Cl. in A
I. Fag.
II. Fag.
III. Cor. in F
III. IV. Cor. in F
Trb. III. in C
Timp.
Tamb. picc.

320 (ritmo di 3 battute) 325

VI. I.
VI. II.
Vla.
Vcl.
Cb.

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.*

I. II. *p cresc.*

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

Timp. *cresc.*

Tamb. picc. *cresc.*

stringendo

330

VI. I. *cresc.*

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

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

335

Poco meno mosso ♩ = 120

340

345

Fl. I. *ff*

Fl. picc. *ff*

Ob. I. II. *ff*

Cl. in A I. *ff*

Cl. in A II. *ff*

Fug. II *ff* *ff* *p* *pp*

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

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

Timp. *ff* *ff*

Tamb. picc. *ff* *ff*

p grazioso

335

Poco meno mosso ♩ = 120

340

345

Vl. I. *ff*

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

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

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

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

350 355

Fl. I. *p grazioso*

Fl. picc. *p*

Clia A. I. *p*

Clia A. II. *p*

Fag. I. *p leggiero grazioso*

Fag. II. *p*

III. IV. Cor. in F

350 355

VI. I.

VI. II.

Vla. *p*

Vlc. *p leggiero grazioso*

Cb. *pizz.* *arco*

360

Fl. I. *p grazioso*

Fl. picc.

Ob. I.

Cl. II. in A

I. *poco cresc.*

Fag. II.

I. *pp espr.*

Cor in F III. IV.

Trgl.

360

VI. I. *p*

VI. II. *arco p*

Vla. *arco p*

Vlc. *pizz. p*

Cb. *pizz. p*

365 370

Fl. I. *p cresc.*

I. *p*

Ob. II. *grazioso*

I. *p*

Clin A. II. *grazioso*

Fag. I. *grazioso*

Cor. III, IV in F *p*

365 370

Vl. I. *p cresc.*

Vl. II. *p cresc.*

Vla. *p cresc.*

Vlc. *arco p cresc.*

Cb. *p cresc.*

Musical score system 1, measures 375-380. Instruments: Fl. I, Ob. I & II, Cl. I & II in A, Fag. I & II, Cor. III & IV in F, VI. I & II, Vla., Vcl., Cb. Dynamics include *cresc.*, *f*, *dim.*, *a2*, and *arco*.

Musical score system 2, measures 385-390. Instruments: Fl. I, Fl. picc., Ob. I & II, Cl. I & II in A, Fag. I & II, Cor. II, III & IV in F. Dynamics include *poco sosten.*, *pp*, and *dim.*

Musical score system 3, measures 385-390. Instruments: VI. I & II, Vla., Vcl., Cb. Dynamics include *poco sosten.*, *pp*, and *dim.*

390 a tempo, poco a poco accel. 395 400

Fl. picc. *mf* *pp* *f*

I. Fag. *p* *pp* *f*

II. *ppp* *sempre ppp*

Cor. III. IV. in F *ppp*

Timp. *ppp*

Vla. *ppp* *div. pizz.* *sempre pp*

Vlc. *ppp* *sempre pp*

Cb. *ppp* *sempre pp*

405 410

Fl. picc. *pp*

Ob. I. II. *sf* *a 2*

Cl. I. II. in A *sf*

I. Fag. *pp*

II.

I. II. Cor. in F *pp*

III. IV.

Tr. b. I. II. in C *f* *pp*

Timp.

Vla. *ppp*

Vlc. *ppp* *pizz.*

Cb. *ppp*

415

420

Fl. I. *pp* *fp*

Fl. picc. *pp* *fp*

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

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

Fag. I. *pp*

Fl. picc.

Ob. I.

Cl. I. II. in A

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

Timp. *f* *p*

I. II.

Cor. in F

III. IV

415

420

Vl. II. *pp* *arco*

Vla. *pp*

Cb. *pp*

Trb. I. II. in C

Timp.



Allegro vivace ♩ = 152

425

Fl. I. *p*

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

Timp. *(pp)*

Vl. I.

Vl. II.

Allegro vivace ♩ = 152

425

Vl. I. *p cresc.*

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

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

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

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

Vla.

Vlc.

Cb.

430 435

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

430 435

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

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

Cor. I

III. I

Tr. in

Tir

Tr

440

pochiss. rit. tempo

Vi. I.

Vi. II.

Vla.

Vlc.

Cb.

VI

VI

V

V

445 450

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. in C.

Timp.

Trgl.

445 450

VI. I.

VI. II.

Vla.

Vlc.

Cb.

arco

455 460

Fl. I.

Fl. picc.

Ob. I. II.

Cl. I. II. in A

Fag. I. 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. II. in C

Timp.

Trgl.

I. II.

Cor. in F

III. IV.

Trb. I. II. in C

Timp.

Trgl.

455 460

VI. I.

VI. II.

Vla.

Vcl.

Cb.

VI. I.

VI. II.

Vla.

Vcl.

Cb.

465

Fl. I. *ff*

Fl. picc. *ff*

Ob. II. *ff* *a 2^a tromba*

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

Fag. I. II. *ff*

III. *ff*

Cor. in F *ff*

III. IV. *ff*

Trb. I. II. in C *ff*

Timp. *ff*

Trgl. *ff*

465

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff* *ad lib. div.*

This musical score page contains two systems of staves, each with a boxed measure number '470' and '475' at the top. The first system includes staves for Fl. I, Fl. picc., Ob. I, Cl. I in A, Fag. I, Cor. in F (I and II), Trb. in C (I and II), Timp., and Trgl. The second system includes staves for Vl. I, Vl. II, Vla., Vlc., and Cb. The notation is dense, featuring various rhythmic patterns, dynamics such as *ff*, and articulation marks like accents and slurs. The woodwinds and strings play complex rhythmic figures, while the brass instruments provide harmonic support.

Fl.
Fl.picc.
Ob.I
Cl.I in A
Fag.
I
Cor. in F
III
I
Trb. in C
I
Tr

V.
VI
V
V

495 500 505

FL. I.

FL. picc.

Ob. I. II.

Cl. I. II. in A

Fug. I. II.

I. II. Cor. in F

III. IV.

Trb. I. II. in C

Timp.

Trgl.

495 500 505

VI. I.

VI. II.

Vla.

Vlc.

Cb.

510

515

Fl. I. I.

Fl. picc.

Ob. I. II. *a 2*

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

Fag. I. II. *pp*

I. II. Cor. in F

III. IV.

Trb. I. II. in C

Timp.

Trgl.

510

515

VI. I. *div. pizz.*

VI. II. *div. pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

520

Fl. I. *f* *ff* 3

Fl. picc. *f* *ff* 4

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

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

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

I. II. *f* *ff* 3

III. IV. *f* *ff* 4

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

Timp. *f* *ff*

520

Vl. I. *f* *ff* 3

Vl. II. *f* *ff* 4

Vla. *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

div. arco

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

(ritmo di 3 battute)

III. Cor. in F

IV. Cor. in F

Tim. p.

525 (ritmo di 3 battute) 530

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

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

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

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

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

Fl
Ob.
Cl.
Fg.
Co.
Co.

535 540

Fl. I. *(mf)*

Fl. picc. *(mf)*

I. *(mf)*

Ob. II. *(mf)*

I. *(mf)*

Cl. in A II. *(mf)*

Fag. I. II. *(mf)*

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

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

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

Timp. *pp*

535 540

VI. I. *(mf)*

VI. II. *(mf)*

Vla. *(mf)*

Vlc. *(mf)*

Cb. *(mf)*

545

Fl. I.

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.

This block contains the musical score for measures 545 through 549 for the woodwind section. The instruments listed are Flute I, Flute Piccolo, Oboe I and II, Clarinet I and II in A, Bassoon I and II, Cor in F (III and IV), Trumpet in C (I and II), Timpani, and Trombone. The score features complex rhythmic patterns, primarily eighth and sixteenth notes, with various dynamics such as *ff* (fortissimo) and *f* (forte). The key signature has one flat (B-flat), and the time signature is 4/4. The woodwinds play intricate melodic and harmonic lines, often with slurs and accents.

545

VI. I.

VI. II.

Vla.

Vlc.

Cb.

This block contains the musical score for measures 545 through 549 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello (Vlc.), and Contrabass (Cb.). The score features a rhythmic accompaniment with eighth and sixteenth notes, often in a pulsating pattern. Dynamics include *ff* (fortissimo) and *f* (forte). The key signature has one flat (B-flat), and the time signature is 4/4. The strings provide a solid harmonic and rhythmic foundation for the woodwind ensemble.

550 555

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

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

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

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

Fug. I. II. *sf*

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

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

Trbn. C I. II. *f*

Trgl. *f*

550 555

Vi. I. *fp leggiero* *cresc. poco a poco*

Vi. II. *div. fp leggiero* *cresc. poco a poco* *unis.*

Vla. *div. fp 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.

Ob. I. II.

Cl. II. in A

Fag. I. II.

I. II. Cor in F

III. IV.

Trb. I. II. in C

Timp.

Tamb. picc.

cresc. poco a poco

f.

ff

p cresc.

pp

cresc..

f

p

cresc.

f

560

stringendo

565

VI. I.

VI. II.

Vla.

Vlc.

Cb.

arco

arco

ff

ff

ff

ff

ff

Andante maestoso ♩ = 72

570

poco rubato

Fl. I. *p espr.*

Ob. I. *P espr.*

Cl. I. in A *P espr.*

Andante maestoso ♩ = 72

570

poco rubato

Vi. I. *pp*

Vi. II. *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pizz.*
pp

div. in 3

colla parte



575

accel.

ad lib.

sostenuto

Cl. I. in A *cresc.*

Vi. II. *ppp*

Vla. *ppp*

Vcl. *ppp*

580

Allegro molto vivace

585

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

Ob. I. II. *ff* *f* *ff* *ff* *ff* *ff* *a2*

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

Fag. I. II. *a2* *ff* *ff* *ff* *ff* *ff* *a2*

I. II. Cor. in F *ff* *ff* *ff* *ff* *ff* *ff* *a2*

III. IV. *ff* *ff* *ff* *ff* *ff* *ff* *a2*

Trb. I. II. in C *ff* *p* *cresc.* *ff* *ff* *ff* *a2*

Trgl. *ff* *ff* *ff*

580

Allegro molto vivace

585

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

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

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

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

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

590

595

Fl. I. *ff* *sempre cresc.*

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

Ob. I. II. *ff*

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

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

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

Cor in F

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

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

Timp. *f*

Tamb. picc. *f*

Trgl. *ff*

590

595

VI. I. *ff* *sempre cresc.*

VI. II. *ff* *sempre cresc.*

Vla. *ff* *sempre cresc.*

Vcl. *ff* *sempre cresc.*

Cb. *ff* *sempre cresc.*

600

605

This section of the musical score covers measures 600 to 605. The instruments listed are:
Fl. I. II.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
Cor. in F (I. II.)
Cor. in F (III. IV.)
Trb. I. II. in C
Timp.
Trgl.
Tamb. picc.
Key features include:

- Flutes:** Both parts play melodic lines with *trun* markings above the staves.
- Clarinets:** Part II. starts with *a 2* and includes *cresc.* markings.
- Trumpets:** Part II. includes *a 2* markings.
- Strings:** Violins and Violas play a steady accompaniment.
- Percussion:** Timpani and Tambores play *ff*.
- Measures:** Measure 600 contains *cresc.* markings. Measure 605 is marked with *a 2*.
- Dynamics:** *trun* is used above the flute parts. *ff* is used in measures 603 and 604.

600

605

This section of the musical score covers measures 600 to 605. The instruments listed are:
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
Key features include:

- Violins:** Both parts start with *ff mf cresc.* markings.
- Viola:** Part I. starts with *sf*.
- Violoncello:** Part I. starts with *sf*.
- Double Bass:** Starts with *sf*.
- Measures:** Measure 600 contains *sf* markings. Measure 605 is marked with *sf*.
- Dynamics:** *ff* is used in measures 603 and 604.