

B É L A B A R T Ó K

Kossuth

Symphonische Dichtung für großes Orchester

2. April 1903 — 18. August 1903

Herausgegeben von D. Dille

Studien-Partitur

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B. SCHOTT'S SÖHNE · MAINZ

EDITIO MUSICA · BUDAPEST

Diese Ausgabe darf nur in den folgenden Ländern in Vertrieb gebracht werden:
Deutsche Bundesrepublik, Schweiz, Österreich, Benelux Länder, Dänemark, Schweden
und Norwegen.

Zur Herausgabe der „Kossuth“-Symphonie wurden, nebst dem Autograph, noch zwei Quellen benützt: die von Bartóks Mutter und Schwester in 1903 verfertigte Abschrift und die bei der Erstaufführung gebrauchten Orchesterstimmen.

Die in der Partitur vermerkten Titel lauten:

1. Kossuth
2. Welcher Kummer belastet deine Seele, mein lieber Gemahl?
3. Das Vaterland ist in Gefahr!
4. Einst erlebten wir bessere Zeiten...
5. Dann nahm unser Lós eine schlimmere Wendung...
6. Auf zum Kampfe!
7. Kommt, kommt, schöne ungarische Helden, schöne ungarische Ritter!
8.
9. Alles ist aus!
10. Still ist alles, still...

Ausführlicher wird über „Kossuth“ in Documenta Bartókiana Band I. (Akadémiai Kiadó, Budapest, 1963.) berichtet.

D. Dille

ORCHESTRA

Flauto piccolo

3 Flauti (I. anche Flauto piccolo)

3 Oboi

Corno inglese

Clarinetto in Mi \flat

2 Clarinetti in La e in Si \flat

Clarinetto basso in La e in Si \flat

3 Fagotti

Contrafagotto

8 Corni in Fa

4 Trombe in Si \flat (I. e II. anche in Fa, II. anche in Do)

Tromba bassa in Do

3 Tromboni

2 Tube tenori in Si \flat

Tuba

3 Timpani

Batteria: Piatti

Triangolo

Tamburo piccolo

Gran Cassa

Tam-tam

2 Arpe

16 Violini I.

16 Violini II.

12 Viole

10 Violoncelli

8 Contrabassi

Durata: cca. 21'

„KOSSUTH”

Béla BARTÓK

1.) („Kossuth”)

Allegro moderato

Musical score for the first system of instruments, including Flauto piccolo e Flauti 1.2.3., Oboi 1.2.3. e Corno inglese, Clarinetto (Mis), Clarinetti (Si b) 1. 2., Clarinetto basso (Si b), Fagotti 1. 2. 3., Contrafagotto, Corni (Fa) 1.2.3.4.5.6.7.8., Trombe 1.2. (Fa) (Si b) 3.4., Tromba bassa (Do), Tromboni 1. 2. 3., Tube tenori 1. (Si b) 2., Tuba, Timpani, Batteria, and Arpa 1.2.

Allegro moderato

Musical score for the second system of instruments, including Violini I. II., Viole, Violoncelli, and Contrabassi. The Violoncelli and Contrabassi parts include the instruction "div." and a dynamic marking "p".

Fl.

Ob.

Clar. (Si b) 1. 2.

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2.

Tr. (Fa)

Trb. 1. 2.

Tuba 3.

Vini I. II.

Vle. div. pp

Vlc. pp

Cb. uniu

mf *cresc.*

p *cresc.*

mf *cresc.*

mf *cresc.*

p *cresc. molto*

pp

pp

p *cresc.* *mf*

p *cresc.* *mf*

cresc.

cresc.

cresc.

1. *mf* *dim.* *p*

Fl. 2. *mf* *mf* *dim.* *p*

3. *mf* *mf* *dim.* *p*

Ob. 1. *sf*

2. *sf*

3. *sf*

C. ingl. *sf*

Clar. (Mits) *sf*

Clar. (Sits) 1. *mf*

2. *mf*

Cl. b. (Sits) *p* *sf*

Fg. 1. *p*

2. *mp*

3. *mp*

Cor. (Fut) 1. *mf*

2. *mf*

5. *p*

7. *pp*

Timp. *p* *pp*

Vlni I. *p*

II. *mf*

Vle. *p*

Vlc. *p*

Cb. *p*

1. 2. *mf*
 Fl. *p*
 3. *pp*
 Ob. 1. 2. *pp*
 3. *pp*
 C. ingl. *pp*
 Clar. (Mib) *pp*
 Clar. (Si b) 1. 2. *pp*
 Cl. b. (Si b) *pp*
 Fg. 1. 2. *pp*
 3. *pp*
 Cfg. *pp*
 1. 2. *mf espr.*
 Cor. (Fa) 3. *mf*
 5. 6. *p*
 Trb. 1. 2. *pp*
 Tuba 3. *pp*
 Timp. *pp* *mf* *p*
 1. 2. 3. 4. *p* *div.*
 Vlni I. *pp*
 5. 6. 7. 8. *pp*
 1. 2. 3. 4. *pp*
 Vlni II. *pp*
 5. 6. 7. 8. *pp*
 Vle. *pp*
 Vlc. *p*
 Cb. *p* *dim.*

3²) („Mi bú nehezül lelkedre, édes férjem :”)

Ob. 1.

C. ingl.

Clar. (Mts)

Clar. (Srb) 1.

Fig. 1. 2. 3.

Timp.

pp

pp

pp

p dolce

pp

fr

pp

30

(1.2.3.4.) I.

Vlni

(1.2.3.4.) II.

Vlc.

Cb.

unitt

dm.

p

pp

p

pp

pp

30

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. (Mts)

Clar. (Srb) 1. 2.

Fig. 1.

Cor. (Fu) 1. 2. 3. 4.

Vlc.

p dolce

p

pp

p dolce

p

pp

pp

pp

pp

f *es. r.*

30

This page of a musical score contains two systems of staves. The first system includes woodwind instruments: Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet in B-flat (Clar. (Mi b)), Clarinet in A (Clar. (Si b)), Bass Clarinet (Cl. b. (Si b)), Bassoon (Fg.), Cor Anglais (Cor. (Fa)), Trumpet in B-flat (Tr. (Si b)), Trombone (Trb.), Tuba, and Timpani (Timp.). The second system includes string instruments: Violin I (Vini), Violin II, Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score is in a key with one flat and a 3/4 time signature. Measure 45 is marked with a first ending bracket. Dynamics include *mf*, *p*, *creac.*, and *f*. Performance markings include accents, slurs, and articulation marks. The woodwinds and strings play complex rhythmic patterns, often in triplets. The strings are marked with *mf* and *creac.* in measure 45. The woodwinds have various dynamics and articulations throughout. The strings in the second system have markings for *mf*, *unite*, *div.*, and *unite*.

stringendo

5

FL. *piece.*

FL. 1. 2. 3. *f* *cresc.*

Ob. 1. 2. 3. *f* *cresc.*

C. *ingl.* *f* *cresc.*

Clar. (M^{is}) *f* *cresc.*

Clar. (S^{ib}) 1. 2. *f*

Cl. b. (S^{ib}) *f*

Fg. 1. 2. 3. *f*

Cor. (Fa) 1. 2. 3. 4. 5. 6. *f*

Timp.

Ptti *tr* *p*

stringendo

Vlni 1. 2. *f* *cresc.* *uniti*

Vle *f* *cresc.* *unite*

Vlc. *f*

Cb. *f*

5

3.) („Veszélyben a haza!”)

Vivace

50

Fl. picc. *ff*

Fl. 1. 2. 3. *ff* (a1)

Ob. 1. 2. 3. *ff* (a1)

C. ingl. *ff*

Clar. (Alib) *ff*

Clar. (Si b) 1. 2. *ff* (a2)

Cl. b. (Si b) *ff*

Fg. 1. 2. *ff*

Cor. (Fa) 1. 2. 3. 4. 5. 6. *ff* (a2)

Tr. (Si b) 1. 2. 3. 4. *ff* a2 *ten.*

Trb. 1. 2. 3. *ff* a3 *ten.*

T. ten. 1. 2. (Si b) *ff* *ten.*

Tuba *ff* *ten.*

Timp. *p* *f*

Ptti *mf*

Vivace

Vlni I. *ff*

Vlni II. *ff*

Vie *ff*

Vlc. *ff*

Cb. *ff*

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b) 1. 2.

Cl. b. (Si b) 1. 2.

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5. 6.

Tr. 1. 2. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. 1. 2. (Si b)

Tuba

Timp.

Vlni I. II.

Vle.

Vlc.

Cb.

(6) 60

Fl. 1. 2. 3. *u3 marc.*

Ob. 1. 2. 3. *marc.*

C. ingl.

Clar. (Mis)

Clar. (Si) 1. 2. *marc.*

Fg. 1. 2. 3. *1. 2. 3. marc.*

C.fg.

Cor. (Fa) 1. 2. 3. 4. 5. 6. *ff*

Tr. (Si) 1. 2. 3. 4.

Trb. 1. 2. 3. *1. mf*

T. ten. 1. (Si)

Tuba

Timp.

(6) 60

Vlni I. II.

Vle

Vlc.

Cb.

capr. div. p

Fl. picc. *mf* *p*

Fl. 1. *mf* *p*

Ob. 1. 2. *mf* *f*

C. ingl. *mf*

Clar. (Mib) *mf*

Clar. 1. 2. (Sib) *p* *pp*

Cl. b. (Sib) *mp*

1. 2. 3. Fg. *p* *pp*

Cfg. *mp*

Tr. 1. (Sib) *p*

Trb. 1. 2. 3. *p*

Vlni I. *dim.* *sf* *div.* *p espr.*

Vlni II. *unite* *mf*

Vle. *unite* *mf* *p* *div.*

Vlc. *div.* *p*

Cb. *p*

Fl. 1. 2. *p espr.* 05 *p* *p*

Ob. 1. 2. *f espr.* 1. 2.

Clar. (S₁) 1. 2. *p*

Cl. b. (S₁) 2. 3. *p*

Cor. (Fa) 1. 2. *p*

Vln I. *div.* 05

Vln II. *div.* *pp*

Vla. *p espr.* *in 3*

Vcl. *pp*

Cb. *pp*

Fl. 1. 2. *sempre dim.* *espr.* 70

Ob. 1. 2. *sempre dim.*

C. ingl. *espr.* *pp* *pp*

Clar. (S₁) 1. 2. *sempre dim.* *pp* *pp*

Cl. b. (S₁) *sempre dim.* *pp* *pp*

Fg. 2. 3. *sempre dim.* *pp*

Cor. (Fa) 1. 2. *pp* *pp*

Vla. *sempre dim.* 70

Cb. *sempre dim.*

7 +.) („Hajdan jobb idöket éltünk...“)

Moderato

75

C. ingl.

Clar. 1. (Si b)

Cl. b. (Si b)

Cor. 1. (Fa)

Cor. 2. (Fa)

Trb. 1.

Trb. 2.

Trb. 3.

Tuba

con sord. *pp*

3. con sord. *pp*

7 Moderato

75

Vini *pp* *senza espr.* *con sord.*

Vle *pp* *senza espr.* *con sord.* *div.* *unite* *div.* *unite* *div.*

Vlc. *pp* *senza espr.* *con sord.* *div.* *div. in 3*

Vlc. div. *pp* *senza espr.*

Cor. (Fa) 1.

Cor. (Fa) 2.

Cor. (Fa) 3.

Cor. (Fa) 4.

Trb. 1.

Trb. 2.

Trb. 3.

T. ten. 1. (Si b)

Tuba

p *dolce*

p *dolce*

pp

pp

pp

Vini *sempre pp* *senza sord.*

Vle *unite* *div.* *sempre pp* *unite* *senza sord.*

Vlc. *sempre pp* *div.* *senza sord.* *div. in 3*

Vlc. div. *sempre pp* *senza sord.* *mf* *div.* *mf* *div. in 2*

Cb. *mf* *div.*

No

1. Fl. *f*

2. Fl. *f*

Ob. 1. *f*

Ob. 3. *f*

C. ingl. *f*

Cl. ar. (M.) *f*

Cl. ar. (S.) *f*

Cl. b. (S.) *f*

Fg. 1. *f*

Fg. 2. *f*

Fg. 3. *f*

Cfg. *f*

Cor. (F.) 1. *f*

Cor. (F.) 2. *f*

Cor. (F.) 3. *f*

Cor. (F.) 4. *f*

Timp. *mf* *f* *mf*

No

Vini I. *f*

Vini II. *f* *mf* *cresc.* *f* *mf* *cresc.*

Vle. *f* *mf* *cresc.* *f* *mf* *cresc.*

Vle. *f* *mf* *cresc.* *f* *mf* *cresc.*

Vle. *f* *mf* *cresc.* *f* *mf* *cresc.*

Cb. *f* *f*

poco rit. . . 5) („Majd rosszra fordult sorsunk ...”) a tempo (♩ = ♩)

Fl. 1.

Ob. 1.

Clar. 1. (Si b)

Fg. 1. 2.

Cor. 1.2. (Fa) 3.4.

T. ten.1. (Si b)

Tuba

Arpa 1.

Vlc.

Cb.

Fl. picc.

Fl. 1.

Ob. 1.

Clar. 1. (Si b)

Cl. b. (Si b)

Fg. 1. 2.

Cor. 1.2. (Fa) 3.4.

Arpa 1.

Arpa 2.

Fl. 1. 2. *espr.* *p*

Ob. 1. *p espr. molto*

Cl. ingl. *p espr.*

Clar. 1. (St.) *espr.* *espr.*

Cl. b. (St.) *f*

Fg. 1. 2. 3. *p*

Cor. (Fa) 1. 2. 3. 4. *p*

Arpa 1. *p*

Arpa 2. *p*

Vle *div.* *pp*

105

Fl. 1. 2. *p cresc. espr.*

Ob. 1. *p cresc. espr.*

Clar. (S. & S.) *p cresc.*

Clar. 1. *f marc. p cresc.*

Cor. 1. *f marc.*

Arpa 1. *p cresc.*

Arpa 2. *p cresc.*

105

Vini I. divisi 1. 2. 3. 4. 5. 7. *pp*

Vini II. *pp*

Vlc. *pp*

Vlc. *p*

Cb. *p*

1. *(b)* *(b)* *tr* *mf* *6* *115* *6* *tr* *mf* *6*

2. *tr* *6* *mf* *6* *6* *6* *tr* *mf* *6*

1. *tr* *6* *mf* *6* *6* *6* *tr* *mf* *6*

2. *tr* *6* *mf* *6* *6* *6* *tr* *mf* *6*

C. ingl. *tr* *6* *mf* *6* *6* *6* *tr* *mf* *6*

Clar. (A) *tr* *mf* *tr* *mf* *tr* *mf* *tr* *mf*

1. *tr* *6* *mf* *6* *6* *6* *tr* *mf* *6*

2. *tr* *6* *mf* *6* *6* *6* *tr* *mf* *6*

Cl. b. (Si b) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

3. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cfg. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1. *f* *espr.* *p* *6* *mf* *6* *mf* *6*

2. *f* *espr.* *p* *6* *mf* *6* *mf* *6*

3. *f* *espr.* *p* *6* *mf* *6* *mf* *6*

4. *f* *espr.* *p* *6* *mf* *6* *mf* *6*

6. *f* *espr.* *p* *6* *mf* *6* *mf* *6*

1. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

3. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

4. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

6. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tuba *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Arpa 1.2. *12* *12* *12* *6* *115* *6* *6* *6*

1. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vle *f* *espr.* *6* *mf* *6* *mf* *6*

Vlc. *f* *espr.* *6* *mf* *6* *mf* *6*

Cb. *f* *espr.* *6* *mf* *6* *mf* *6*

b.) („Harcra fel”)

(II)

Vivace

125

Viol. I & II

Clarinet

(II)

Vivace

125

Viola & Cello

Contra Bass

Flute

Coro (a)

Violoncello & Contrabasso

Fl. 1. 2.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi \flat)

Clar. 1. (Si \flat) 2.

Cl. b. (Si \flat)

Fg. 1. 2. 3.

Detailed description: This system contains the first five staves of the woodwind section. The Flute (Fl.) and Bassoon (Fg.) parts have two staves each. The Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in B-flat (Clar. (Si \flat)), and Clarinet in B-flat (Cl. b.) each have one staff. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds play a melodic line with various articulations and dynamics, including accents and slurs. The Bassoon part includes a trill marked 'tr'.

Cor. (Fa)

1. 2. 3. 4.

5. 6.

7. 8.

Tr. (Si \flat) 1. 4.

Detailed description: This system contains the horn and trumpet parts. The Horns (Cor. (Fa)) are divided into four pairs of staves (1-2, 3-4, 5-6, 7-8). The Trumpet (Tr. (Si \flat)) has two staves (1, 4). The music continues with the same melodic line as the woodwinds, featuring various dynamics and articulations.

/ini II.

Vlc. 1.

Vlc. 2.

Ch.

Detailed description: This system contains the string parts. The Violin I (Vlc. 1.) and Violin II (Vlc. 2.) parts are on two staves each. The Cello (Ch.) is on one staff. The strings play a rhythmic accompaniment with various dynamics and articulations, including accents and slurs.

Fl. 1. 2. 3. *cresc. molto*

Ob. 1. 2. 3. *f cresc. molto*

C. ingl.

Clar. (Mi \flat)

Clar. (Si \flat) 1. 2.

Cl. b. (Si \flat) *cresc. molto*

Fig. 1. 2. 3. *a3*

Fag. *f cresc. molto*

Cor. (Fa) 1. 2. 3. 4. 5. 6. *a2*

Tr. (Si \flat) 1. 2. 3. 4. *f*

Trb. 1. 2. 3. *f*

T. ten. 1. 2. (Si \flat) *f*

Tuba *f*

Timp. *f*

Vini I. II. *f cresc. molto*

Vle. *cresc. molto* *unite*

Vlc. *cresc. molto*

Cb. *cresc. molto*

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi \flat)

Clar. 1. (Si \flat) 2.

Cl. b. (Si \flat)

Fg. 1. (a1 \flat) 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4. 5.

Tr. (Si \flat) 1. 2. 3. 4.

Trb. 1. 2. 3.

T. ten. 1. (Si \flat) 2.

Tuba

Timp.

Vini I. II.

Vlc.

Vlc.

Cb.

150

f

fr

acc

tr

160

C. ingl.

Clar. M (s)

Clar. 1. 2. (Sopr.)

Cl. b.

Fg. 1. 2. 3.

Cfg.

Timp.

Detailed description: This system of musical notation covers measures 160 to 163. It includes staves for English Horn, Clarinet in A (Soprano), Clarinets in Bb (Soprano and Alto), Bass Clarinet, Flutes (First, Second, and Third), Clarinet in G, and Timpani. The woodwinds play sustained notes with some melodic movement, while the timpani provides a rhythmic accompaniment with a 'tr' (trill) marking.

160

Vlni I.

Vlni II.

Vle.

Vlc.

Cb.

Detailed description: This system of musical notation covers measures 160 to 163 for the string section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic pattern of eighth and sixteenth notes, with some dynamic markings like 'ff' (fortissimo) appearing in the lower strings.

poco rit.

165

Fg. 1. 2. 3.

Cfg.

Timp.

Detailed description: This system of musical notation covers measures 165 to 168. It includes staves for Flutes (First, Second, and Third), Clarinet in G, and Timpani. The tempo is marked 'poco rit.' (ritardando). The woodwinds play sustained notes, and the timpani continues its rhythmic accompaniment.

poco rit.

165

Vlni I.

Vlni II.

Vle.

Vlc.

Cb.

Detailed description: This system of musical notation covers measures 165 to 168 for the string section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic pattern of eighth and sixteenth notes, with dynamic markings like 'ff' (fortissimo) appearing in the lower strings.

7.) („Jöjjetek, jöjjetek! szép magyar vitézek, szép magyar leventék!...”)

Tempo I (Allegro moderato) $\text{♩} = \text{♩}$

1. 2. 3. *ff* *ff* *ff* *ff* 170

Cor. (Fa) 4. 5. 6. 7. 8. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* 170

Vle. *ff* *ff* *ff* *ff* 170

Vlc. *ff* *ff* *ff* *ff* 170

Cb. *ff* *ff* *ff* *ff* 170

1. 2. 3. *ritard.* *dim.* *dim.* *dim.* 175

Cor. (Fa) 4. 5. 6. 7. 8. *pp* 175

Timp. *pp* 175

Vle. *ritard.* *dim.* *dim.* *pp* *pizz.* 175

Vlc. *dim.* *dim.* *pp* *pizz.* 175

(14) Allegro vivace 180

Fg. 2. 180

Timp. 180

(14) Allegro vivace 180

Vle. *ppp* *arco* *ppp* *simile* 180

Vlc. *ppp* *ppp* *ppp* *simile* 180

Cb. *ppp* *ppp* *ppp* *ppp* *simile* 180

185

Fig. 2.

Vle

Vlc.

Cb.

190

Clar. 1. 2. (Si ♭)

Fig. 1. 2.

I. Vlni

II. Vlni

Vle

Vlc.

Cb.

pp

mf

p

simile

195

Clar. 1. (Si ♭)

Fig. 1.

I. Vlni

II. Vlni

Vle

Vlc.

Cb.

200

1.

Clar. (Si^b) 1. 2.

Fg. 1. 2.

Vini I. II.

Vle

Vlc.

Cb.

pp

205

(15)

Poco a poco più vivace

Fl. 1. 2.

Ob. 2.

C. ingl.

Clar. (Mi^b)

Clar. (Si^b) 1. 2.

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4.

Tb. picc.

mf

mp

mf

pp

pp

ff

205

(15)

Poco a poco più vivace

Vini I. II.

Vle

Vlc.

Cb.

p

sempre stacc.

pp

pp

pp

pp

pp

210

Fl. picc.

1.

Fl. 2.

3.

Ob. 1.

2.

3.

C. ingl.

Clar. (Mi \flat)

1.

Clar. (Si \flat) 2.

Fg. 1.

2.

3.

Cor. (Fa) 1.

2.

3.

4.

Tb. picc.

Gr. C.

210

Vlni I.

II.

Vle.

Vlc.

Cb.

215 (16)

Fl. picc. *mf* *cresc.*

1. *mf* *cresc.*

Fl. (a2) *cresc.*

2. *cresc.*

3. *cresc.*

Ob. 1. *cresc.*

3. *cresc.*

C. ingl. *cresc.*

Clar. (Mi b) *mf* *cresc.*

1. *cresc.*

Clar. (Si b) 2. *cresc.*

3. *cresc.*

Fg. 1. *cresc.* *f*

2. *cresc.* *f*

3. *cresc.* *f*

Cor. (Fa) 1. *f*

2. *f*

3. *f*

4. *f*

Tb. picc. *f*

Gr. C. *f*

215 (16)

Vln. I. *cresc.*

Vln. II. *cresc.*

Vle. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

Molto vivace

17

220

F1. pic. *cresc. molto* *f*

Fl. 1. 2. 3. *cresc. molto* *f*

Ob. 1. 2. 3. *cresc. molto* *f*

C. ingl. *cresc. molto* *f*

Clar. (M^o) *cresc. molto* *f*

Clar. (Si^b) 1. 2. *cresc. molto* *f*

Fg. 1. 2. 3. *cresc. molto* *f*

Cfg. *cresc. molto* *ff*

Cor. (Fa) 1. 2. 3. 4. *cresc. molto* *ff*

5. 6. *f* *cresc. molto* *ff*

(Fa) 1. 2. *ff*

Tr. 3. 4. *sf* *mf*

T. ten. 1. 2. *mf*

Tb. pic. *tr* *sf* *tr* *tr* *tr* *tr* *f*

Gr. C. *f*

Molto vivace

17

220

Vlni I. *cresc. molto* *f*

II. *cresc. molto* *f*

Vie *cresc. molto* *f*

Vic. *cresc. molto* *ff*

Cb. *cresc. molto* *ff*

225

Fl. pic.

1.

Fl.

2.

3.

Ob.

1.

2.

3.

C. ingl.

Clar. (Mi \flat)

Clar. (Si \flat)

1.

2.

Fg.

1.

2.

3.

Cfg.

1.

2.

Cor. (Fa)

3.

4.

5.

6.

(Fa)

1.

2.

Tr.

(Si \flat)

3.

4.

Trb.

1.

2.

3.

T. ten.

1.

(Si \flat) 2.

Tb. pic.

Gr. C.

225

Vlni

I.

II.

Vle.

Vle.

Cb.

ff

sf

f

tr

unite

230

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi)

Clar. (Si) 1. 2.

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4. 5. 6.

(Fa) 1. 2.

Tr. (Si) 1. 2. 3. 4.

Trb. 1. 2. 3.

T. ten. 1. (Si) 2.

Timp.

Tb. picc.

Gr. C.

Vini I. II.

Vlc. div.

Vlc. div.

Cb.

235 (a3) tr

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b) 1. 2.

Clar. (Si b) 1. 2.

J. b. (Si b)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si b) 1. 2. 3. 4.

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2.

Timp.

235

Vln. I. II.

Vla.

Vcl.

Cb.

240 (18) 245

C. ingl.

Clar. (Sib)

Clar. 1. 2. (Sib) *n2*

Cl. b. (Sib)

Fg. 1. 2. 3.

Cfg.

1. 2.

Cor. (Fa) 3. 4. 5.

6. 7. 8.

Timp.

240 (18) 245

I.

Vlni II.

Vie unite

Vic. uniti

Cb.

Poco meno vivace

Presto

250

Ob. 1. *mf* *cresc.* 5 *ff* *f*

Ob. 2. *f* 5 *cresc.* 7 *ff* *f*

Clar. (Mib) *mf* *cresc.* 5 *ff* *f*

Clar. (Sib) 1. *f* 5 *cresc.* 7 *ff* *f*

2. *a2* *f* 5 *cresc.* 7 *ff* *f*

Cor. (Fa) 1. *f* *a2*

2. *f* *a2*

3. *f* *a2*

4. *f* *a2*

5. *f* *a2*

6. *f* *a2*

7. *f* *a2*

8. *f* *a2*

(Fa) 1. *ff* *f*

2. *ff* *f*

Tr. (Si b) 3. *f* *a2*

4. *f* *a2*

Trb. 1. *f* *a3*

2. *f* *a3*

3. *f* *a3*

Timp. *f*

Ptti *f*

Poco meno vivace

Presto

250

Vlni I. *mf* *cresc.* 5 *ff* *f*

Vlni II. *mf* *cresc.* 5 *ff* *f*

Vcl. *ff* *div.* *f*

255

Ob. 1. *mf* *cresc.*

Ob. 2. *mf* *cresc.*

C. ingl. *mf* *cresc.*

Clar. (Mi) *mf* *cresc.*

Clar. (Si) 1. 2. *mf* *cresc.*

Fg. 1. 2. *mf* *cresc.*

Cor. 1. 2. (Fa) *f*

Tr. (Si) 3. 4. *f*

Trb. 1. 2. 3. *f* *p* *cresc.*

T. ten. 1. 2. (Si) *p* *cresc.*

Tuba *f* *p* *cresc.*

Vini I. II. *mf*

Vle. *mf* *unite*

Vlc. *mf*

Cb. *mf*

255

1. Fl.

2. 3. Fl.

1. Ob.

2. 3. Ob.

C. ingl.

Clar. (Mi b)

1. 2. Clar. (Si b)

Cl. b. (Si b)

1. 2. 3. Fg.

Cor. (Fa)

1. 2. 3. 4. Tr.

1. 2. 3. Trb.

1. 2. T. ten. (Si b)

Tuba

Timp.

Vlni I.

Vlni II.

Vle.

Vlc.

Cb.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi²)

Clar. (Si²) 1. 2.

Cl. b. (Si³)

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5.

(Fa) 1. 2.

Tr. (Si³) 3. 4.

Trb. 1. 2. 3.

Tuba

Timp.

L'istesso tempo (Presto)

205

Vlni I. II.

Vle

Vcl. (b)

Ch.

Poco maestoso

270

1. Fl.

2. 3. Fl.

1. Ob.

2. 3. Ob.

C. ingl.

Clar. (Mib)

Clar. (Si b) 1. 2.

Cl. b. (Si b) 1. 2. 3.

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5. 6.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. 1. 2. (Si b)

Tuba

Temp.

Detailed description: This section of the score covers measures 270 to 273. It features a complex arrangement of woodwinds and brass. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon) play rhythmic patterns, often with triplets and slurs. The brass section (Cor, Trumpets, Trombones, Tuba, Timpani) provides harmonic support with sustained notes and rhythmic accompaniment. The score includes various musical notations such as slurs, triplets, and dynamic markings like *f* and *ff*. The key signature has two flats, and the time signature is 3/4.

Poco maestoso

270

I. Vlni

II. Vlni

Vle

Vlc.

Cb.

Detailed description: This section of the score covers measures 270 to 273 for the string ensemble. It includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with slurs and dynamic markings. The score includes various musical notations such as slurs, dynamic markings like *f* and *ff*, and the instruction *div.* (divisi). The key signature has two flats, and the time signature is 3/4.

FL. picc. *sempre fff*

1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

Ob. 1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

C. ingl. *sempre fff*

Clar. (Mib) *sempre fff*

Clar. (Sib) 1-2. *sempre fff*

Cl. b. (Sib) *sempre fff*

Fig. 1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

Cor. (Fa) 1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

4. *sempre fff*

6. *sempre fff*

(Fa) 1. *sempre fff*

2. *sempre fff*

Tr. *sempre fff*

(Sib) 3. *sempre fff*

4. *sempre fff*

Trb. 1. *sempre fff*

2. *sempre fff*

3. *sempre fff*

T. ten. (Sib) 1. *sempre fff*

2. *sempre fff*

Tuba *sempre fff*

Timp. *sempre fff*

Ptti *sempre fff*

Tr. 2, in Fa, mita in Do

ff sf

dim.

ff sf

dim.

Vlni 1. *sempre fff*

2. *sempre fff*

Vle *sempre fff*

Vlc. *sempre fff*

Cb. *sempre fff*

(20)

(20)

Meno presto

Poco a poco meno allegro

275

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. (Si b) 1. 2.

Cl. b.

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5. 6.

Tr. (Si b) 3.

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2.

Tuba

Timp.

Ptti

f *mf* *p* *poco a poco dim.*

Meno presto

Poco a poco meno allegro

275

Vln. I.

Vln. II.

Vcl.

Vcl. 1. 2. 3. 4.

Cb.

ff *f* *dim.* *poco a poco dim.*

2NO **22** *sempre ritardando* - - - - - muta in La

Clar. 1. 2. (Si b)

Fg. 1. 2.

Tr. 3. (Si b)

Timp.

Tb. picc.

2NO **22** *sempre ritardando* - - - - -

Vle div.

Vlc. 1. 2. 3. 4. 5.

Cb.

2N5

Fg. 1. 2. 3.

Cor. 1. (Fa)

Tr. 3. (Si b)

Timp.

Tb. picc.

2N5

Vle div.

Vlc. 1. 2. 3. 4. 5.

Cb.

δ.)

23 Moderato

Fig. 2. 290 295 *p* non legato, poco marcato

Cfg. *p*

T. ten. 1. (Si \flat) *pp*

Tuba *pp*

Timp. *tr* *pp*

Fig. 2. 300

Fig. 3. *p* non legato, poco marcato

Cfg. *p*

T. ten. 1. (Si \flat)

Tuba

Timp. *tr*

Cl. b. (La) *p* 305

Fig. 2. *p* non legato, marcato

Fig. 3. *p*

Cfg. *p*

Trb. 1. *pp*

Trb. 2. *pp*

T. ten. 1. (Si \flat)

Tuba

Timp. *tr*

24

310

1. 2. *mf marcato* *f marcato*

Ob. *mf marcato* *f marcato*

3. *p* *f marcato*

C. ingl. *f marcato*

Clar. (Mib) *p* *mf*

1. *p* *mf*

Clar. (La) *p* *mf*

2. *p* *mf*

Cl. b. (La) *p* *f marcato* *f marcato*

1. *p* *mf*

Fg. 2. *p* *mf*

3. *p* *mf*

Cig. *p* *mf*

Cor. 1. 2. *p* *p*

T. ten. 1. (Sib)

Tuba *ppp*

Timp. *f* *pp* *p*

24

310

1. *ppp*

Vlni

II. *ppp*

Cb. *ppp*

Poco a poco più agitato

315

1. 2. *a2*

Ob. *ff*

3. *ff*

C. ingl.

Clar. (Mi \flat) *f marc.* *cresc.*

1. *f* *f marc.* *cresc.*

2. *f* *cresc.*

Cl. b. (La) *f* *cresc.*

1. 2. *a2* *f* *cresc.*

3. *f* *cresc.*

Cfg. *f* *cresc.*

1. 2. *a2* *f* *cresc.*

3. 4. *f*

Tr. (E \flat) *f* *cresc.*

Trb. 1. *mf* *cresc.*

Timp. *fr* *p* *mf* *cresc.*

Ptti *p*

Gr. C. *p* *mf*

Poco a poco più agitato

315

Vlni I.

Cb. *mf* *cresc.*

Allegro vivace

Fl. picc. *f* *mf* *ff*

Fl. 1. 2. 3. *f* *mf* *ff*

Ob. 1. 2. 3. *f* *mf* *ff*

C. ingl. *ff* *f*

Clar. (Mib) *ff* *f*

Clar. (La) 1. 2. *ff* *f*

Cl. b. (La) *ff* *f*

Fg. 1. 2. 3. *ff* *f*

Cfg. *ff*

Cor. (Fa) 1. 2. 3. 4. *ff* *f*

(Fa) Tr. 1. *ff*

(Si b) Tr. 3. 4. *ff* *f*

Trb. 1. 2. 3. *ff* *mf marc.*

Tuba *ff* *mf marc.*

Timp. *tr* *ff* *tr*

Ptti *mf* *ff* *tr*

Tb. picc. *f* *tr*

Gr. C. *f* *tr*

Cb. *ff*

Allegro vivace

320

(25)

Ob. 1. 2. *mf*

3. *mf*

C. ingl. *mf*

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3. *mf*

Tr. (St's) 3. 4. *f* *f* *dim.* *p*

Trb. 2. 3. *f* *dim. molto* *p*

Tuba *dim. molto* *p*

Tb. picc. *mf*

320

(25)

Vlni I. *p* *mf*

Vlni II. *p* *cresc.* *mf*
non div.

Vle. *p* *cresc.* *mf*
non div.

Vlc. *p* *cresc.* *mf*

Cb. *mf*

Ob.
1. 2.
3.

C. ingl.

Clar. (La)
1. 2.

Fg.
1. 2.
3.

Cor. (Fa)
1. 2.
3. 4.

Tr. (Do)
2.

Tr. b. (Do)

Tb. picc.

Gr. C.

Vlni
I. II.

Vlc.
div.

Vlc.
div.

Cb.
div.

Fl. picc.

Fl. 1.
2.
3.

Ob. 1.
2.

C. ingl.

Clar. (Mi b)

Clar. 1.
2. (La)

Cl. b. (La)

1.
2.
3.

Fg.

1.
2.
3.
4.

Cor. (Fa)

5.6.
7.8.

(Do) 2.

Tr. (Si b) 3.

Tr. b. (Do)

Trb. 2.
3.

Tuba

Timp.

Tb. picc.

Gr. C.

Vini 1.
II.

Vle

Vle. uniti
mf cresc.

Cb. uniti
mf cresc.

p *mf* *cresc.* *f* *ff* *marc.*

330

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

Cor. (Fa) 3. 4. 5. 6.

Tr. (Si b) 3. 4.

Trb. 2. 3.

Tuba

Timp.

Tb. picc.

Gr. C.

330

Vlni I. II.

Vle.

Vle.

Cb.

(26)

Fl. picc.

1. 2.

Fl.

3.

Ob.

1. 2.

3.

C. ingl.

Clar. (La)

1. 2.

Cl. b. (La)

Fg.

1. 2.

3.

(Fa) 1.

Tr.

(Si b) 3. 4.

Trb.

1. 2. 3.

Tuba

Tb. picc.

Gr. C.

(26)

Vlni

I. II.

Vle

Vlc.

Cb.

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (La) 1. 2.

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4.

(Fa) Tr. 1.

(Si b) 3. 4.

Trb. 1. 2. 3.

Tuba

Tb. picc.

Gr. C.

Vini I. (div.)

Vini II. (div.)

Vle

Vlc.

Cb.

Molto vivace

(27)

340

Ob. 1. 2. *p*

3. *p*

C. ingl. *p*

Clar. (Mi \flat) *mf*

Clar. (La) 1. 2. *p*

Cl. b. (La) *mf*

Fg. 1. 2. *p*

3. *p*

Cor. (Fa) 1. 2. *f*

3. 4. *p*

Tr. (Si \flat) 3. 4. *p*

Tuba *f*

Tb. picc. *f*

Molto vivace

(27)

340

Vlni I. (div.) *f*

Vlni II. (div.) *if p sub.*

Vle (div.) *if p sub.*

Vlc. (div.) *if p sub.*

Cb. *div. if p sub.*

Fl. picc.

Fl. 1. 2.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Cl. b. (La)

Fg. 1. 2. 3.

Cor. 3. 4. (Fa)

Tr. 3. 4. (Si b)

Trb. 2. 3. Tuba

Timp.

Vlni I. (div.)

Vlni II. (div.)

Vle. (div.)

Vlc. (div.)

Cb.

p, *mf*, *ff*, *ffp*, *ffp sub.*

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

C. ingl.

Clar. (Mi \flat)

Clar. (La)

1. Clar. (La)

2. Clar. (La)

Cl. b. (La)

1. Fg.

2. Fg.

3. Fg.

1. Cor. (Fa)

2. Cor. (Fa)

3. Cor. (Fa)

4. Cor. (Fa)

T. ten. (Si \flat)

1. Tuba

2. Tuba

Timp.

Vlni I. (div.)

Vlni II. (div.)

Vle (div.)

Vlc. (div.)

Cb.

Fl. picc.

1. *p* *cresc.* *f*

Fl.
2. 3. *cresc.* *f*

Ob.
1. 2. 3. *cresc.* *f*

C. ingl. *ff*

Clar. (Mib) *ff*

Clar. (La) *ff*

Cl. b. (La) *ff*

Fg. *f*

Cor. (Fa) *mf*

1. 2. *mf*

3. 4. 5. 6. *f*

T. ten.1. (Si b) 2. *f*

Tuba *f*

Timp. *f*

Tb. picc. *f*

Vini I. (div.)

Vini II. (div.)

Vle. (div.) *f*

Vlc. (div.) *f*

Cb. *f*

350

Fl. picc.

1.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b) 1. 2.

Clar. (La) 1. 2.

Cl. b. (La) 1. 2.

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4. 5. 6.

Trb. 1. 2. 3.

T. ten. 1. (Si b) 2.

Tuba

Tb. picc.

Gr. C.

350

Vini 1. 2.

Vle

Vlc.

Cb.

(29)
355

Fl. picc.

1.

Fl.

2.

3.

Ob.

1.

2.

3.

C. ingl.

Clar. (Mi b)

Clar. (La)

1.

2.

Cl. b. (La)

Fg.

1.

2.

3.

Cfg.

1.

2.

3.

Cor. (Fa)

4.

5.

6.

(Fa)

1.

2.

Tr. (Si b)

3.

4.

Trb.

1.

2.

3.

T. ten. (Si b)

1.

2.

Tuba

Timp.

Tb. picc.

Gr. C.

Detailed description: This section of the score covers measures 355 to 358. It features a variety of woodwind and brass instruments. The Flute Piccolo (Fl. picc.) and Flute (Fl.) parts are in the upper register. The Oboe (Ob.) and Clarinet in G (Cl. b. (La)) parts are in the middle register. The Bassoon (Fg.) and Contrabassoon (Cfg.) parts are in the lower register. The Horns (Cor.) and Trumpets (Tr.) are in the middle register. The Trombones (Trb.) and Tuba are in the lower register. The Timpani (Timp.) and Snare Drum (Tb. picc.) parts are in the lower register. The Glockenspiel (Gr. C.) part is in the lower register. The score includes dynamic markings such as *ff*, *f*, *mf*, and *ff*. There are also articulation marks and slurs throughout the score.

(29)
355

I.

Vlni

II.

Vie

Vic.

Cb.

Detailed description: This section of the score covers measures 355 to 358 for the string ensemble. It includes the Violin I (Vlni I), Violin II (Vlni II), Viola (Vie), Violoncello (Vic.), and Contrabasso (Cb.) parts. The Violin I and II parts are in the upper register. The Viola part is in the middle register. The Violoncello and Contrabasso parts are in the lower register. The score includes dynamic markings such as *ff*, *f*, and *mf*. There are also articulation marks and slurs throughout the score.

360

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. 1. 2. (La)

Fg. 1. 2. 3.

Cfg.

Detailed description: This system contains the first five staves of the woodwind section. The Flute (Fl.) and Oboe (Ob.) parts have three staves each, with first, second, and third endings. The English Horn (C. ingl.) has one staff. The Clarinet in B-flat (Clar. (Mi b)) has one staff. The Clarinet in A (Clar. (La)) has two staves. The Bassoon (Fg.) has three staves. The Contrabass (Cfg.) has one staff. The music is in a key with two sharps (D major) and a 3/4 time signature. The tempo is marked '360'. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are trills and triplets indicated.

1.3. 2.4. 5.7. 6.8.

Cor. (Fa)

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

Timp.

Tb. picc.

Detailed description: This system contains the brass section. The Cornet in F (Cor. (Fa)) has two staves (1.3. and 2.4.). The Trumpet in F (Tr. (Fa)) has two staves (1. and 2.). The Trombone in B-flat (Trb. (Si b)) has four staves (3. and 4.). The Trombone in B-flat (Trb.) has three staves (1., 2., and 3.). The Timpani (Timp.) has one staff. The Tuba in C (Tb. picc.) has one staff. The music continues with the same key signature and tempo. Dynamics include *ff* (fortissimo) and *f* (forte). There are trills and triplets indicated.

360

Vlni I.

Vlni II.

Vle. div. a3 unite

Vlc.

'b.

Detailed description: This system contains the string section. The Violin I (Vlni I.) and Violin II (Vlni II.) parts have two staves each. The Viola (Vle.) part has one staff, with a 'div. a3' (divisi a triplet) marking. The Violoncello (Vlc.) part has one staff. The Double Bass ('b.) part has one staff. The music continues with the same key signature and tempo. Dynamics include *f* (forte). There are trills and triplets indicated.

(30)

305

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. (La)

Cl. b. (La)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4.

Tr. (Si b) 4.

Trb. 1. 2. 3.

T. ten. 2. (SI b)

Tuba

Temp.

Tb. picc.

Gr. C.

(30)

305

Vlni I.

Vlni II.

Vle

Vlc.

Cb.

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

Clg.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2.

Tuba

Tb. picc.

Gr. C.

Vini I.

Vini II.

Vlc. *unite* *div.*

Vlc. *div.*

Cb.

Detailed description of the musical score: The score is for a full orchestra. The woodwind section includes Flute Piccolo, three Flutes (1, 2, 3), three Oboes (1, 2, 3), Cor Anglais, Clarinet in B-flat (La), Clarinet in A (La) (1, 2), Clarinet in B-flat (La), three Bassoons (1, 2, 3), and Contrabassoon. The brass section includes eight Cor Anglais in F major (Fa), two Trumpets in F major (Fa), four Trombones in B-flat major (Si b), three Trombones (1, 2, 3), two Tenor Trombones in B-flat major (Si b), Tuba, and Tuba Piccolo. The percussion section includes Glockenspiel (Gr. C). The string section includes Violin I, Violin II, Violoncello (Violoncello), and Contrabass. The score is in 4/4 time and features various musical notations such as dynamics, articulation, and performance instructions like 'unite' and 'div.'.

31
370

Ob. 1.

C. ingl.

Clar. 1. 2. (La)

Cl. b. (La)

Eg. 1. 2. 3.

Cor. (Fa) 1. 2. 3. 4. 5. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Tuba

31
370

Vlni I. II.

Vlc. (div.)

Vlc. (div.)

Cb.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

375

Cor. (Fa) 1. 2. 3. 4.

Tr. (Si b) 1. 2. 3.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Vlni I. (div.)

Vlni II. (div.)

Vlc. (div.)

Vlc. (div.)

Ch.

375

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

Cor. 5. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Gr. C.

Vini I. (div.)

Vini II. (div.)

Vle. (div.)

Vlc. (div.)

Cb.

32

Più vivace

380

Fl. picc.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b)

Clar. (La)

Cl. b. (La)

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 5. 6.

(Fa) 1. 2.

Tr. (Si b) 3. 4.

Trb. 1. 2. 3.

T. ten. 2. (Si b)

Gr. C.

Trg.

32

Più vivace

380

Vini I. (div.)

Vini II. (div.)

Vle (div.)

Vlc.

Ch.

ritenuto

Tempo poco moderato

Fl. picc.

Fl. 1. 2.

Ob. 1. 2.

C. ingl.

Clar. (Mi \flat)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2.

Tr. (Si \flat) 3. 4.

Timp.

Trg.

Arpa 1.

Arpa 2.

ritenuto

Tempo poco moderato

Vini I. (div.)

Vini II. (div.)

Vle. (div.)

Vle. (div.)

Cb.

385

Clar. 1.
(La)

Cl. b.
(La)

Fg. 3.

Timp.

Arpa 1.

Arpa 2.

385

Vlni I.
(div.)

Vlni II.
(div.)

Vle.
(div.)

Vlc.
(div.)

Cb.

Clar. 1. (La) *mf*

Cl. b. (La) *mf*

Fg. 1. *mf* *n2*
2.
3. *mf*

Arpa 1. *p* *f*

Arpa 2. *p* *cresc.* *f*

Vlni I. (div.) *mf espr.* *f*

Vlni II. (div.) *p* *mf espr.* *f*

Vle. (div.) *mf espr.* *p* *f*

Vlc. (div.) *mf espr.* *f*

Cb. *mf*

Detailed description of the musical score: The score is for a full orchestra and two harps. It consists of ten staves. The top two staves are for Clarinet 1 (La) and Clarinet B (La), both marked *mf*. The next three staves are for Flute (Fg.), with parts 1, 2, and 3, all marked *mf*; the first staff includes a fingering instruction 'n2'. The two harp staves (Arpa 1 and Arpa 2) are marked *p* and *f* respectively, with Arpa 2 also featuring a *cresc.* marking. The string section includes Violin I (div.), Violin II (div.), Viola (div.), Violoncello (div.), and Contrabasso (Cb.). The Violin I and II parts are marked *mf espr.* and *f*. The Viola part is marked *mf espr.*, *p*, and *f*. The Violoncello part is marked *mf espr.* and *f*. The Contrabasso part is marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Più vivace

390

Fl. picc. *ff* *f*

1. *ff* *f* Fl. 1. muta in Fl. picc. 2.

2. *ff* *f*

3. *ff* *f*

Ob. 2. *ff* *f* *dim.* *p* *pp* 12 12

3. *ff* *f* *dim.* *p* *pp* 12 12

C. ingl. *ff* *f* *dim.* *p* *pp* 12 12

Clar. (Mi \flat) *ff* *f* *dim.* *p* *pp* 12 12

Clar. 1. (La) *ff* *f* *dim.* *p* *pp* 12 12

2. *ff* *f* *dim.* *p* *pp* 12 12

Cl. b. (La) *ff* *f* *dim.* *p* *pp* 12 12

1. *ff* *f* *dim.* *p* *pp* 12 12

2. *ff* *f* *dim.* *p* *pp* 12 12

Fg. 1. *ff* *f* *dim.* *p* *pp* 12 12

2. *ff* *f* *dim.* *p* *pp* 12 12

1. *ff* *f* *dim.* *p* *pp* 12 12

2. *ff* *f* *dim.* *p* *pp* 12 12

3. *ff* *f* *dim.* *p* *pp* 12 12

Cor. (Fa) *ff* *f* *dim.* *p* *pp* 12 12

Tr. (Do) *ff* *f* *dim.* *p* *pp* 12 12 muta in Fa *pp* + + + 3

2. *ff* *f* *dim.* *p* *pp* 12 12

Ptti *ff* *f* *dim.* *p* *pp* 12 12

Arpa 1. *ff* *f* *dim.* *p* *pp* 12 12

Arpa 2. *ff* *f* *dim.* *p* *pp* 12 12

Più vivace

390

1. *div.* *ff* *f* *dim.* *p* *pp* *uniti*

2. *div.* *ff* *f* *dim.* *p* *pp* *uniti*

Vle *div.* *ff* *f* *dim.* *p* *pp*

Vlc *div.* *ff* *f* *dim.* *p* *pp*

Cb. *ff* *f* *dim.* *p* *pp*

Molto vivace, agitato

33

395

Ob. 2. 3. *poco a poco cresc.* *p*

C. ingl. *poco a poco cresc.* *p*

Clar. 1. 2. (La) *p*

Cl. b. (La) *poco a poco cresc.* *p*

Cor. 1. 2. 3. (Fa) *poco a poco cresc.*

T. ten. 2. (Si^b) *p marc. poco a poco cresc.*

Tuba *p marc. poco a poco cresc.*

Timp. *tr* *pp* *poco a poco cresc.*

Gr. C. *mf*

Ttam *ppp*

Molto vivace, agitato

33

395

Vln. I. II.

Vle. *p*

Vlc.

Cb.

Fl. 2. 3. *mf* *f*
 Ob. 1. *mf* *f*
 C. ingl. *mf*
 Clar. (Mib) *mf* *f*
 Clar. (La) 1. 2. *mf* *f*
 Cl. b. (La) *mf*
 Fr. 1. 2. *mf* *f*
 Fr. 3. *mf* *f*
 Cor. (Fa) 1. 2. *mf* *sempre cresc.*
 Cor. (Fa) 3. 4. *mf* *sempre cresc.*
 Tr. (Fa) 1. 2. *mf* *f*
 T. ten. (Si \flat) 1. 2. *f* *mf*
 Tuba *f* *mf*
 Timp. *mf*
 Gr. C. *mf*
 Vini I. *p* *cresc.*
 Vini II. *p* *cresc.*
 Vle *mf* *cresc.*
 Vlc. *mf* *div. col legno*
 Cb. *mf* *div. col legno*

34 Più agitato

Fl. 2. 3.

Ob. 1. 3.

C. ingl.

Clar. (Mi b)

Clar. (La)

Cl. b. (La)

Fg. 1. 2. 3.

Cor. (Fa) 1. 2. 5. 7. 6. 8.

Tr. (Si b) 1. 2. 3. 4.

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2.

Tuba

Timp.

Tb. picc.

Pti

Gr. C.

34 Più agitato

Vlni I.

Vlni II.

Vle (div.)

Vlc.

Cb.

Musical score for woodwinds and brass instruments, measures 8 to 405. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Clar. (Mi^b)), Clarinet in A (Clar. (La)), Clarinet in Bb (Cl. b. (La)), Bassoon (Fg.), Contrabassoon (Ctg.), Cor Anglais (Cor. (Fa)), Trumpet (Tr.), Trombone (Tr. b. (Do)), Trumpet (Trb.), Tenor Trombone (T. ten. (Si^b)), Tuba, Snare Drum (Timp.), Bass Drum (Tb. picc.), and Cymbals (Gr. C.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ff* (fortissimo) and *tr* (trill). Performance instructions such as *sempre* and *ff* are present. The score is divided into systems, with measure numbers 8, 405, and 405 indicated.

Musical score for strings, measures 405 to 405. The score includes parts for Violin I (Vlni I.), Violin II (Vlni II.), Viola (Vle. (div.)), Violoncello (Vlc.), and Contrabass (Cb.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ff* (fortissimo). The score is divided into systems, with measure numbers 405 and 405 indicated.

(35)

Fl. picc. 1.

Fl. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mib)

Clar. 1. (La) 2.

Cl. b. (La)

Fg. 1. 2. 3.

Cfg.

Cor. 1. 3. (Fa) 2. 4. 5. 6. 7. 8.

Tr. 1. (Fa) 2. 3. 4.

Tr. b. (Do)

Trb. 1. 2. 3.

T. ten. 1. (Si b) 2.

Tuba

Timp.

Tb. picc.

Gr. C.

Arpa 1. 2.

Dob. res. Mit. Fab. Solz. Lab. Sie.

(35)

Vini I.

Vini II.

Vle (div.)

Vlc. non div.

Cb.

quasi trillo

gliss.

gliss.

410

8

Fl. picc. 1. 2. *fff*

Fl. 2. 3. *fff*

Ob. 1. 2. 3. *fff*

C. ingl.

Clar. (Mi b) *8*

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3. *1. 2. 3.* *fff*

Cfg. *fff*

1. 3. 2. 4. *a2*

Cor. (Fa) 5. 6. 7. 8. *fff*

(Fa) 1. 2.

Tr. (Si b) 3. 4. *fff*

Tr. b. (Do)

Trb. 1. 2. 3.

T. ten. (Si b) 1. 2. *a2*

Tuba *tr*

Timp. *tr*

Tb. picc.

Gr. C.

Arpa 1. 2. *dim.*

410

Vlni I. II.

Vle (div.)

Vlc.

Cb.

Fl. picc. 1. 2.

Fl. 2. 3.

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi)

Clar. (La) 1. 2.

Cl. b. (La)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 3. 5. 2. 4. 6. 7. 8.

(Fa) 1. 2.

Tr. (Si) 3. 4.

Tr. b. (Do)

Trb. 1. 2. 3.

T. ten. (Si) 1. 2.

Tuba

Timp.

Tb. picc.

Gr. C.

Arpa 1. 2.

Vlni I. II.

Vle (div.)

Vlc.

Cb.

Fl. picc. 2. muta in Fl 1.

1. Fl. picc. 2.

2. Fl. 3.

1. 2. Ob.

C. ingl.

Clar. (Mi \flat)

1. 2. Clar. (La)

Cl. b. (La)

1. 2. 3. Fg.

Cfg.

1. 2. 3. Cor. (Fa)

5. 6.

7. 8. (Fa)

1. 2. Tr. (Si \flat)

3. Tr. b. (Do)

1. 2. 3. Trb.

1. 2. T. ten. (Si \flat)

Tuba

Timp.

Tb. picc.

Gr. C.

Ptti

Ttam

Arpa 1. 2.

1. Vlni

II. Vle (div.)

Vic.

Cb.

420

Fl. 2/3

Ob. 1/2/3

C. ingl.

Clar. (Mib)

Clar. (La) 1/2

Cl. b. (La)

Fg. 1/2/3

Cfg.

Cor. (Fa) 1/3, 2/4, 5/7, 6/8

Tr. (Si b) 3/4

Trb. 3

T. ten (Si b) 1/2

Tuba

Timp.

Arpa 1/2

Vini I, II

Vle (div.)

Vlc. (div.)

Cb.

ff, *f*, *mf*, *p*, *dim.*, *non div.*, *tr.*, *muto in Sib*

37

425 *poco ritard.* Moderato $\text{♩} = \text{♩}$

Ob. 1. 2.

Clar. (Si \flat) 1. 2.

Cor. (Fa) 1. 2. 3. 4.

Trb. 1. 2. 3.

Timp.

Arpa 1.

Arpa 2.

37

poco ritard. Moderato $\text{♩} = \text{♩}$

1. solo

2. solo

Vlni I.

gli altri

Vlni II.

Vle. (div.)

Vlc. (div.)

Cb.

430 Più quieto

1. *p espr.*

Fl. 2. *p espr.*

3.

1. *p*

Ob. 2. *p*

C. ingl. *p*

1. *p*

Clar. (Si^b) 2. *p*

Cl. b. (Si^b) *p*

Cor. 1. (Fa) *p*

Arpa 1. *p*

Arpa 2. *p*

430 Più quieto

1. solo *p espr.*

Vlni 1. 2. solo *p espr.*

gli altri

Vlni II. (div.) *p*

Vlc. *unitt* *p*

(38)

Poco adagio

Musical score for strings, woodwinds, brass, and harp. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in B-flat (Clar. (Si b)), Bass Clarinet (Cl. b. (Si b)), Bassoon (Fg.), Cor Anglais (Cor. (Fa)), Harp 1 (Arpa 1), and Harp 2 (Arpa 2). The score includes dynamics such as pp, p, and p espr., and articulations like accents and slurs.

(38)

Poco adagio

Musical score for strings and violas. The instruments listed are Violin I (Vini I), Violin II (Vini II), Violas (Vlc.), and other strings (gli altri). The score includes dynamics such as pp and pp div., and articulations like accents and slurs.

9.) („Mindennek vége!”)

Adagio molto

435

Ob. 1.

C. ingl. *pp*

Clar. 1. (Si b)

Clar. 2. (Si b)

Cl. b. (Si b)

1. Cor. (Fa)

2.

3.

4.

Tr. 3. (Si b)

Tr. 4. (Do)

Tr. b. (Do)

1. Trb.

2.

3.

Timp. *p*

435

Adagio molto

Vini I.

Vini II.

Vle. *pp* *pp* *p* *p*

div. unite

Vlc. *p* *p*

Cb. *p* *p*

Ob. 1. 2.
 Clar. (Si b) 1. 2.
 Cl. b. (Si b)
 Fg. 1. 2.
 Cfg.

Cor. (Fa) 1. 2. 3. 4. 5.
 (Fa) 1. 2.
 Tr. (Si b) 3. 4.
 Tr. b. (Do) 1. 2. 3.
 Trb. 1. 2. 3.
 Timp.

440
 Vlni I. II.
 Vle
 Vlc.
 Cb.

445

Ob. 1. 2. 3. *p cresc. molto* *f* *sf sf sf*

C. ingl.

Clar. (Mi b)

Clar. 1. 2. (Si b) *p cresc. molto* *f* *sf sf sf*

Cl. b. (Si b) *p cresc. molto* *f* *sf sf sf*

Fg. 1. 2. *p*

Cfg. *f*

1. 2. *a2 p cresc.* *f sf*

Cor. (Fa) 3. 4. *p cresc.* *f sf* *a2*

5. 6. *p*

Tr. b. (Do) *p* *f sf*

Trb. 2. *p* *f sf*

T. ten. 1. 2. (Si b) *p dolce*

Tuba *p dolce*

Timp. *f sf*

445

I. *non div. cresc. molto* *sf* *dim.* *sul III.* *sul IV.*

Vini II. *non div. cresc. molto* *sf* *dim.* *div. uniti sul III.* *sul IV.*

Vie *cresc. molto* *f* *dim. div. unite sul III.*

Vic. *cresc. molto* *f* *non div. dim.*

Cb. *cresc. molto* *f* *dim.*

C. ingl. *mf espr.*

Clar. (Mib) *p* *pp*

Clar. 1. (Si b) *p* *pp*

Cl. b. (Si b) *p* *pp*

Fg. 1. 2.

1. 2. *p* *pp* *p*

Cor. 3. 4. *p* *pp* *p*

6.

Tr. 3. 4. (Si b) *p* *ppp*

Trb. 2. *p* *ppp*

T. ten. 1. 2. (Si b)

Tuba

Timp. *p* *ppp*

Vlni I. *p*

II. *pp*

Vle. *div.* *p*

Vlc. *p*

Cb. *p*

(40)
450

Ob. 1. 2. *a2*

C. ingl. *p* *dim.* *pp* *espr.* *pp* *p*

Clar. (Si b) 1. 2. *pp* *espr.*

Cl. b. (Si b) *pp* *espr.*

Fg. 1. *p*

Timp. *pp*

(40)
450

Vlni I. *pp*

Vlni II. *pp* *unite* *div.*

Vle. *p* *dim.* *pp* *unite* *pp* *pp*

Vlc. *p* *dim.* *pp* *pp* *pp*

Cb. *p* *dim.* *pp* *pp* *pp*

455

Fl. 1. 2. 3. *mf espr.*

Ob. 1. 2. 3. *1. 2. (a2)* *espr.* *mf espr.* *mf*

C. ingl. *espr.* *mf espr.*

Clar. (Mi b) *p* *mf espr.* *mf*

Clar. (Si b) 1. 2. *p* *mf espr.* *mf*

Cl. b. (Si b) *p* *mf* *fr* *p*

Fg. 1. 2. 3. *mf*

Cor. (Fa) 1. 2. *a2* *mf espr.*

455

Vlni I. *p* *div.* *pp* *unite*

Vlni II. *p* *div.* *pp* *pp*

Vle. *p* *mf*

Vlc. *p* *mf*

Cb. *p* *mf*

1. Fl. *dim.*

2. 3. *dim.*

1. Ob. *dim.*

2. 3. *dim.*

C. ingl. *dim.*

Clar. (Mi b)

Clar. 1. (Si b) 2.

Cl. b. (Si b)

1. Fg.

2. 3. *dim.*

Cfg.

1. 2. *a2* *mf/f*

Cor. (Fa) 3. 4. *a2* *mf/f*

2. 3. Trb. *p*

Timp. *p*

1. Vlni *unite*

II. *div.*

Vie *div.* *mf unite*

Vlc. *mf*

Cb. *mf*

460

Ob. 2. 3.

C. ingl.

Clar. (Mi \flat)

Clar. 1. 2. (Si \flat)

Cl. b. (Si \flat)

Fg. 1. 2. 3.

Cfg.

(Fa) 1. 2.

Tr. (Si \flat) 3. 4.

Tr. b. (Do) 2. 3.

Trb. *cresc.* *mf* *cresc.*

T. ten. 1. (Si \flat) *mf*

Tuba *mf*

Timp. *cresc.*

460

Vini I. II.

Vle

Vic. *div.* *cresc.*

Cb. *cresc.*

Fl. 1. 2. 3. *ff* *a3* 8

Ob. 1. 2. 3.

C. ingl.

Clar. (Mi b) *ff*

Clar. 2. (Si b)

Fg. 1. 2. 3.

Cfg.

Cor. (Fa) 1. 2. 3. 4. *ff* *a4* +

Tr. (Fa) 1. 2. 3. 4. *ff* *a4* +

Tr. b. (Do) *ff*

Trb. 1. 2. 3. *ff* *f*

T. ten. 1. 2. (Si b) *ff* *a2*

Tuba *ff*

Timp. *f* *mf*

Arpa 1. *ff* 23

Arpa 2. *ff* 12 23

Vini I. II. *ff* *non div.* *div.*

Vle. *ff*

Vlc. *ff* *unitti*

Cb. *ff*

Fl. 1. 2. 3. *mf* *dim.*

Ob. 1. 2. 3. *mf* *dim.*

C. ingl. *mf* *dim.*

Clar. (Mi \flat) *mf* *dim.*

Clar. (Si \flat) 1. 2. *mf*

Cl. b. (Si \flat) *mf*

Fg. 1. 2. 3. *mf* *p*

Cfg. *mf*

Cor. (Fa) 3. 4. *mf*

7. 8. *mf*

(Fa) 1. 2. *p*

Tr. (Si \flat) 4. *p*

Tr. b. (Do) *p*

Trb. 1. 2. 3. *p*

T. ten. 1. 2. (Si \flat)

Tuba

Timp. *p*

Arpa 1. *f* *mf*

Arpa 2. *f*

Vlni I. *mf* *div. in 3* *p* *in 2*

Vlni II. *mf* *p* *unlc*

Vle. *mf* *p*

Vlc. *mf*

Cb. *mf*

465 (42)

Ob. 1.

C. ingl.
p

Cl. b.
(Si b)
p *espr.*

1.
Fg.
p *espr.*
3.
pp

Cor.
(Fa)
1.
p

Tr. b.
(Do)

Timp.

Arpa 1.

465 (42)

I.
Vlni
pp

II.
pp *pp*

Vle.
(div.)
pp

Vlc.
(div.)
pp *p* *espr.*

Cb.
(div.)
pp *p*

470 475

Fl. 1. 2. 1. *p* a2

Ob. 1. 2. 1. *p* *pp*

Clar. (Si b) 1. 2. 2. *pp* *p* *pp*

Cl. b. (Si b)

Fg. 1. *mf* *p* *pp*

2. 3. *pp* 2. *pp*

Cor. (Fa) 1. 2. *p* *mf* *p*

3. 4. *mf* *p*

Trb. 1. 2. 3. *pp*

Timp. *pp* *ppp*

470 475

solo *espr. poco cresc.* *mf* *p* *espr.* *pp*

Vini I. *espr. poco cresc.* *mf* *pp* *pp*

gli altri *espr. poco cresc.* *mf* *pp* *pp*

Vini II. (div.) *p* *mf* *p* *pp* *pp*

Vle. (div.) *p* *mf* *p* *pp*

Vle. (div.) *mf* *p* *pp* *ppp*

Cb. (div.) *p* *mf* *p* *pp* *ppp*