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 'fairyland' 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 effectivly 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 unfailing 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

Préface

Galánta est un petit bourg hongrois, connu aus voyageurs Vienne–Budapest. L'auteur y a passé sept années de son enfance. Il existait là une fameuse bande de tziganes, disparue depuis lors. Leur musique était la première «sonorité d'orchestre» qui a frappé les oreilles de l'enfant. Mais les ancêtres de ces tziganes étaient connus déjà plus de cent années auparavant. On a publié vers 1800 à Vienne quelques cahiers de danses hongroises, dont un «d'après divers tziganes de Galántha». Ils ont gardé la vieille tradition hongroise. Pour continuer cette tradition l'auteur a tiré ses motifs principaux des ces anciens cahiers.

Zoltán Kodály, 1934

A l'époque de Haydn et Beethoven, au tournant du 18e au 19e siècle, Galánta (bourgade située sur le territoire de l'actuelle Slovaquie) faisait partie des propriétés de la famille Esterházy, et la branche comtale avait fait construire deux châteaux. Le nom de cette localité conférait à cette famille le titre de noblesse «Esterházy de Galantha». La renommée des tziganes musiciens domiciliés dans ce village dépassait de loin ses frontières. À la fin du 18e siècle, plusieurs œuvres de la littérature hongroise les mentionnaient et les gravures sur cuivre réalisées en 1778 par le portraitiste Johann Martin Stock de Pressburg (Bratislava), représentant un violoniste, un cymbaliste et un contrebassiste originaires de Galánta, contribuèrent également à accroître leur popularité. Leur statut social les désignait comme serfs des Esterházy. Une partie de leur répertoire, adapté pour piano, a été publiée en 1803 à Vienne dans le magazine d'art «Sauers K.K. priv. Kunsthandlung». Cette édition est passée à la postérité en quelques rares exemplaires, dont un premier cahier qui faisait partie de la succession du maître de chapelle des princes Esterházy, Joseph Haydn. En 1927, l'historien de la musique Ervin Major en a découvert par hasard l'édition complète ainsi que les quatre cahiers de la série *Originelle Ungarische Nationaltänze (Danses traditionnelles originales de Hongrie),* publiée par la maison d'édition viennoise «Chemische Druckerey» depuis 1807. Grâce à lui, Zoltán Kodály s'est intéressé à ces documents de l'histoire musicale hongroise.

Quelques années plus tard, en automne 1933, la Société philharmonique de Budapest célébra le 80e anniversaire de sa fondation. Le grand pianiste

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

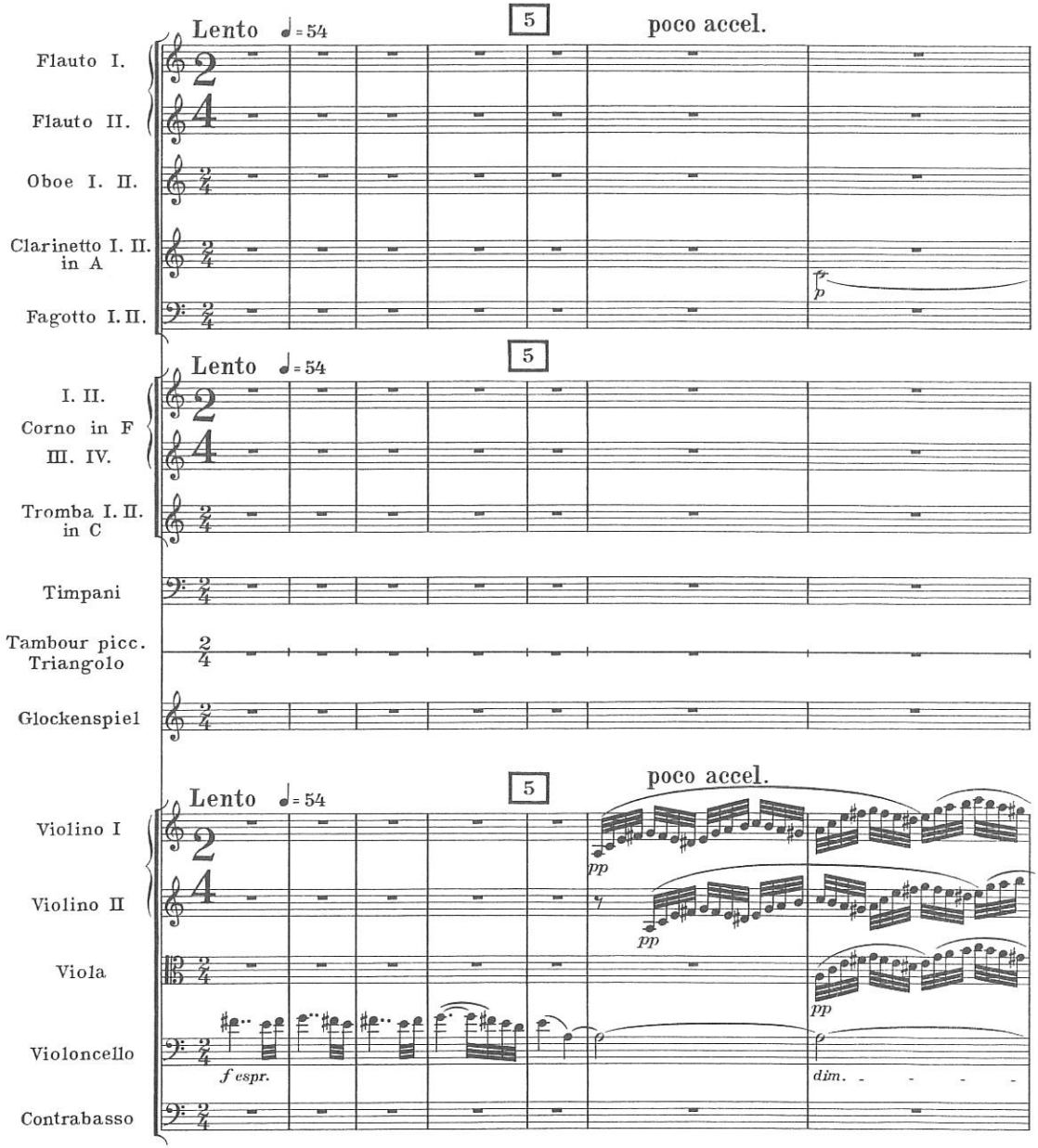
Durata: 15 min

Fotokopieren gesetzlich verboten
Photocopying prohibited by law

Tänze aus Galanta

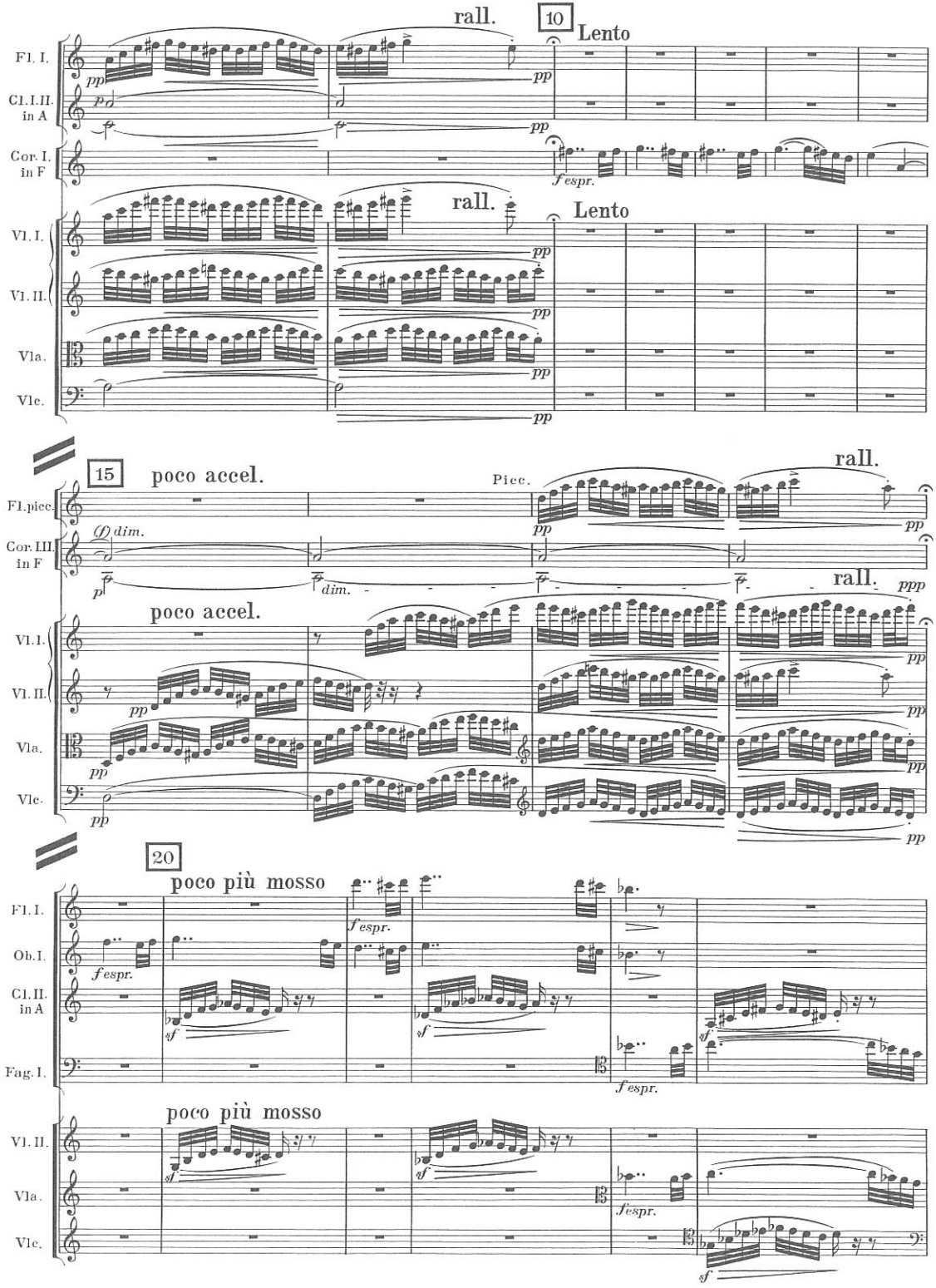
für Orchester (1933)

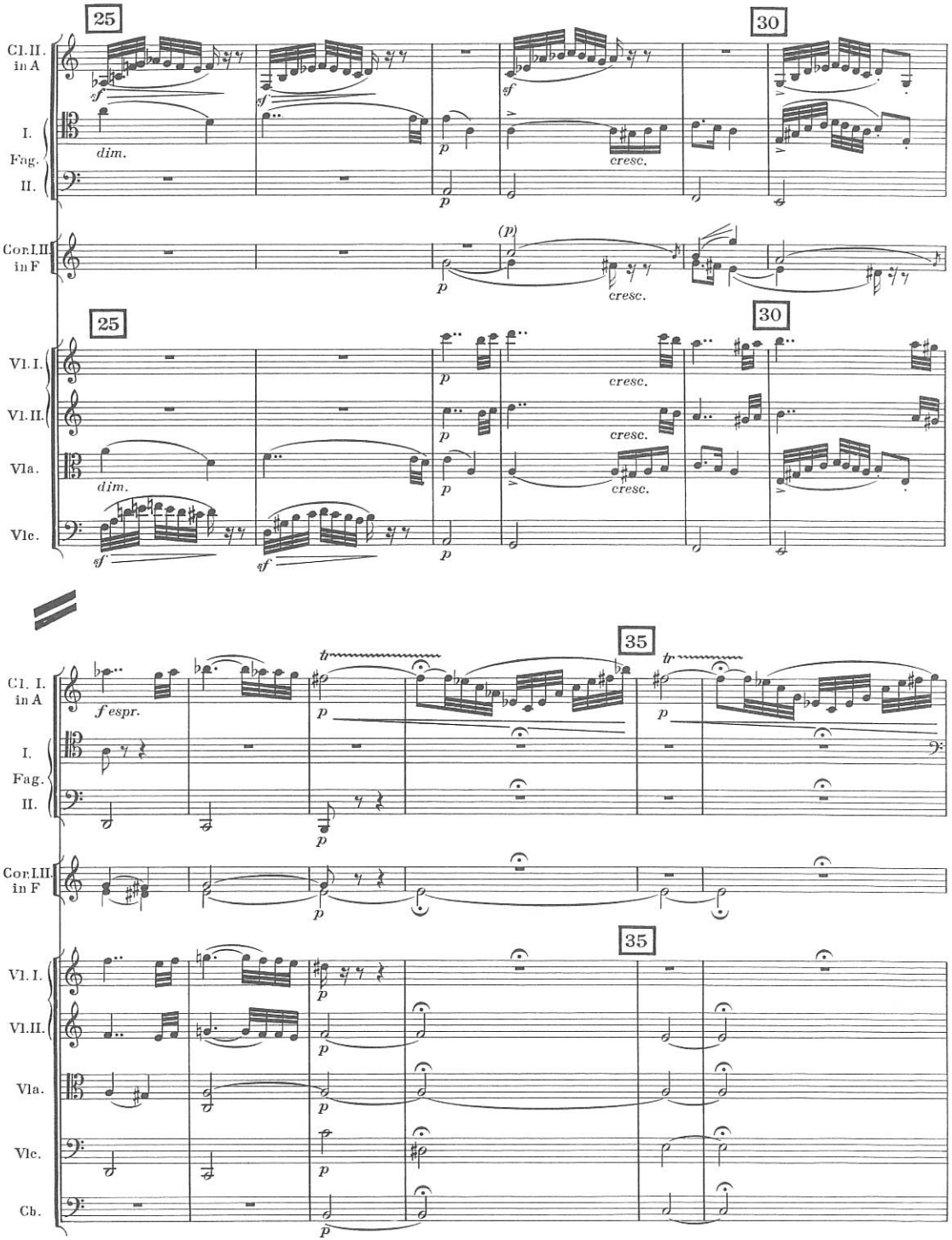
Zoltán Kodály
(1882–1967)

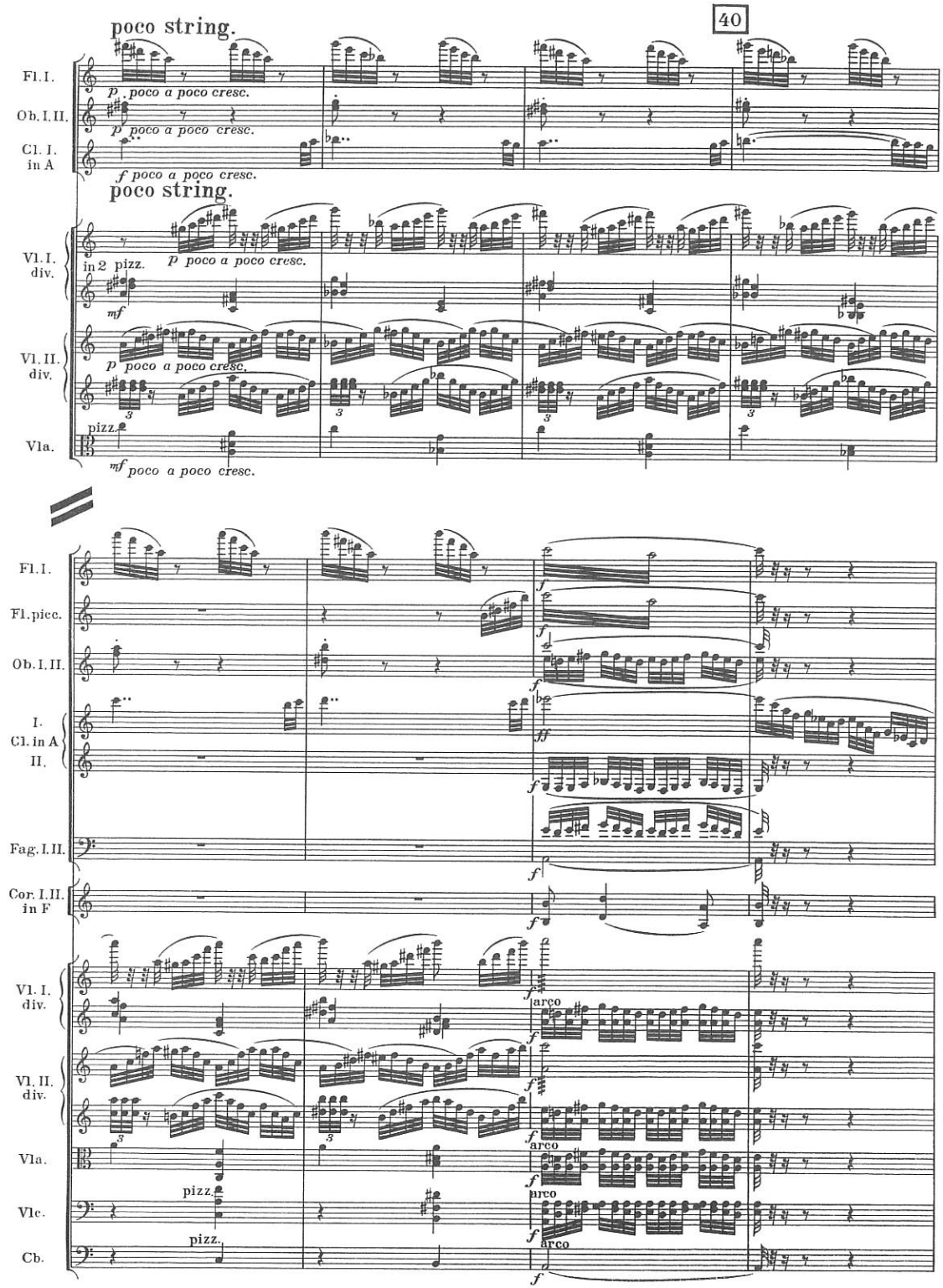


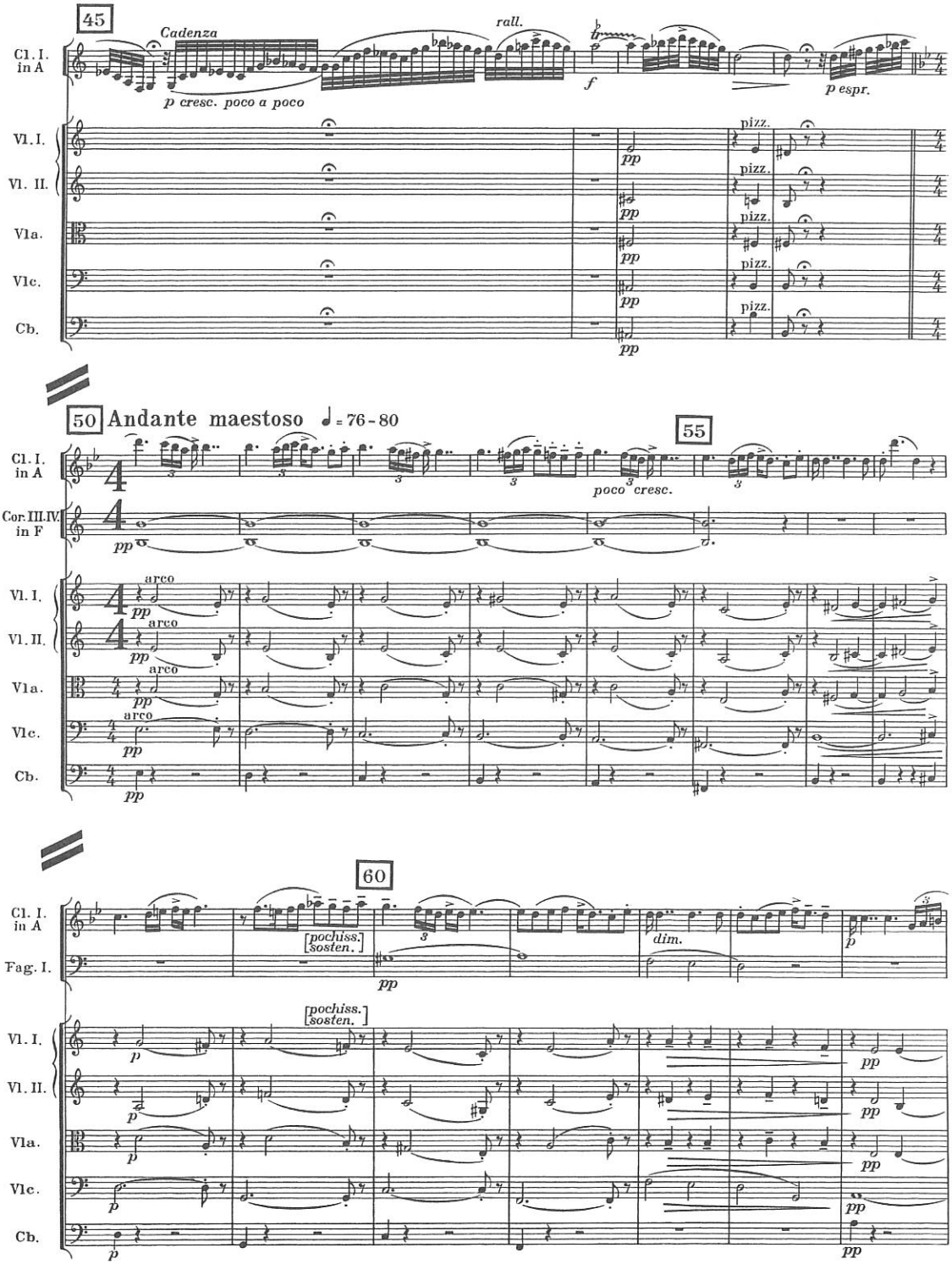
© Copyright 1934 by Universal Edition A.G., Wien
Copyright assigned 1952 to Universal Edition (London) Ltd., London
Copyright renewed 1962

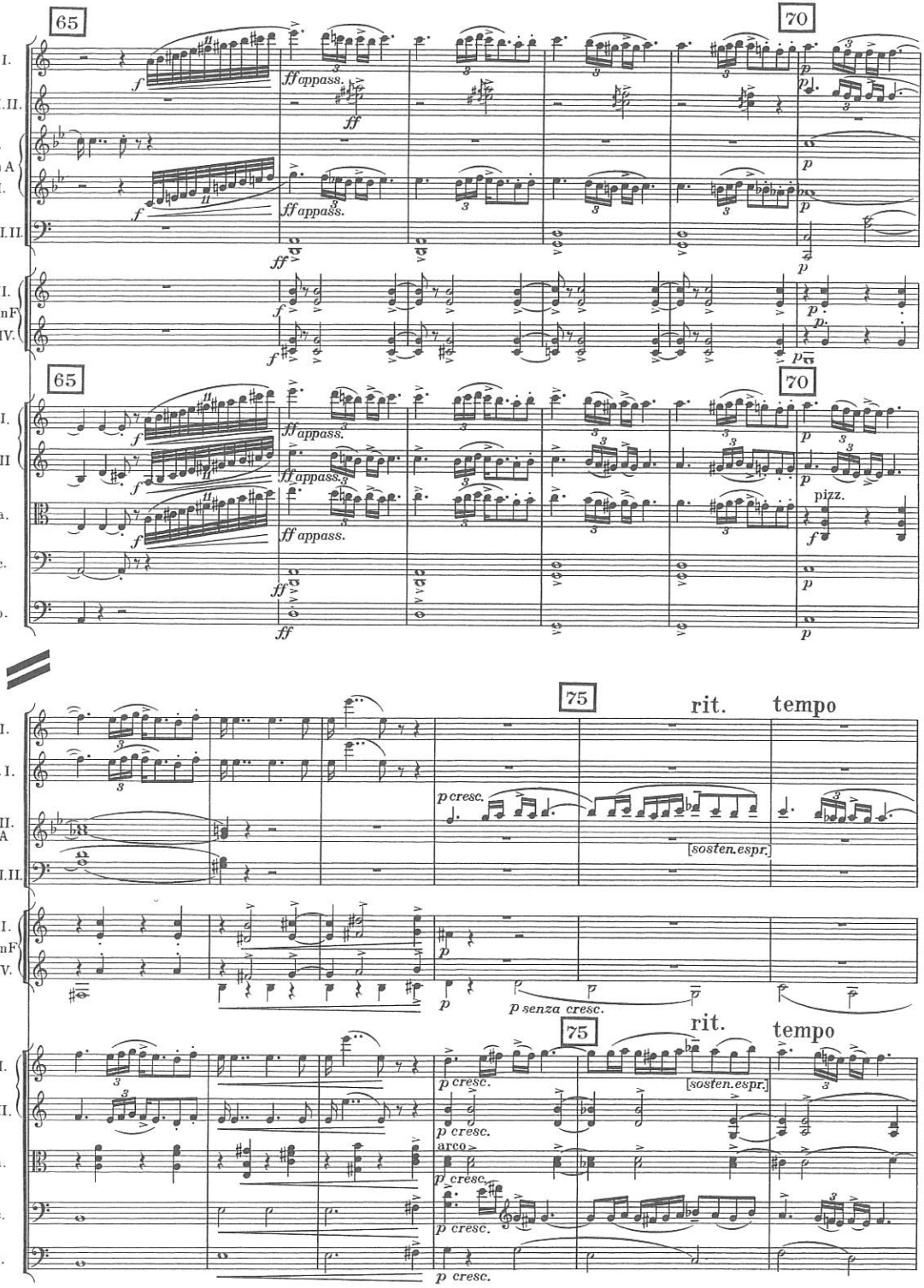
Universal Edition UE 34121

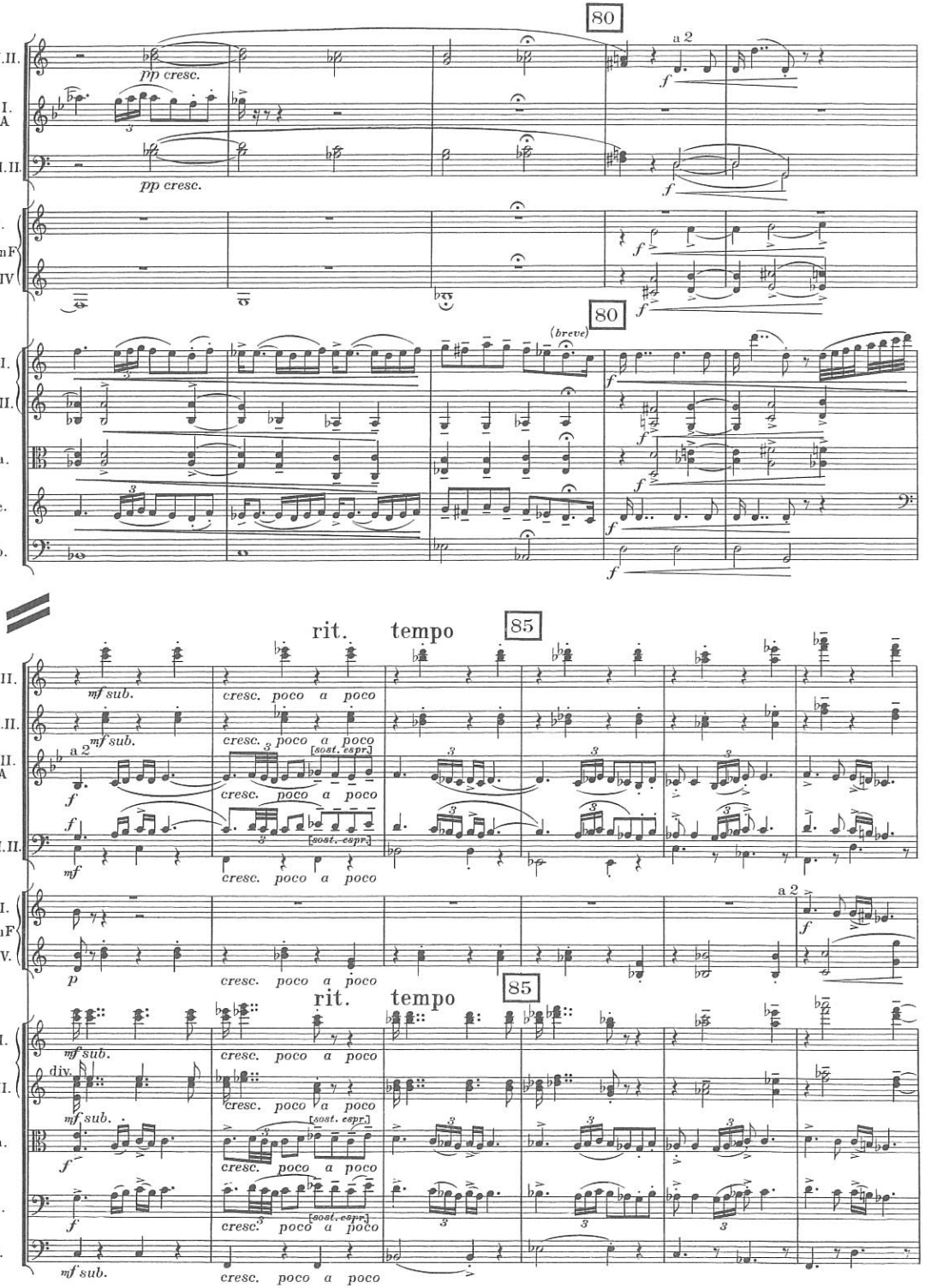

rall.
10
Lento
Fl. I.
Cl. I. II. in A
Cor. I. in F
Vl. I.
Vl. II.
Vla.
Vlc.
pp
fespr.
15
poco accel.
Picc.
Fl. picc.
Cor. III. in F
(f) dim.
dim.
ppp
20
poco più mosso
Ob. I.
Fag. I.
sf

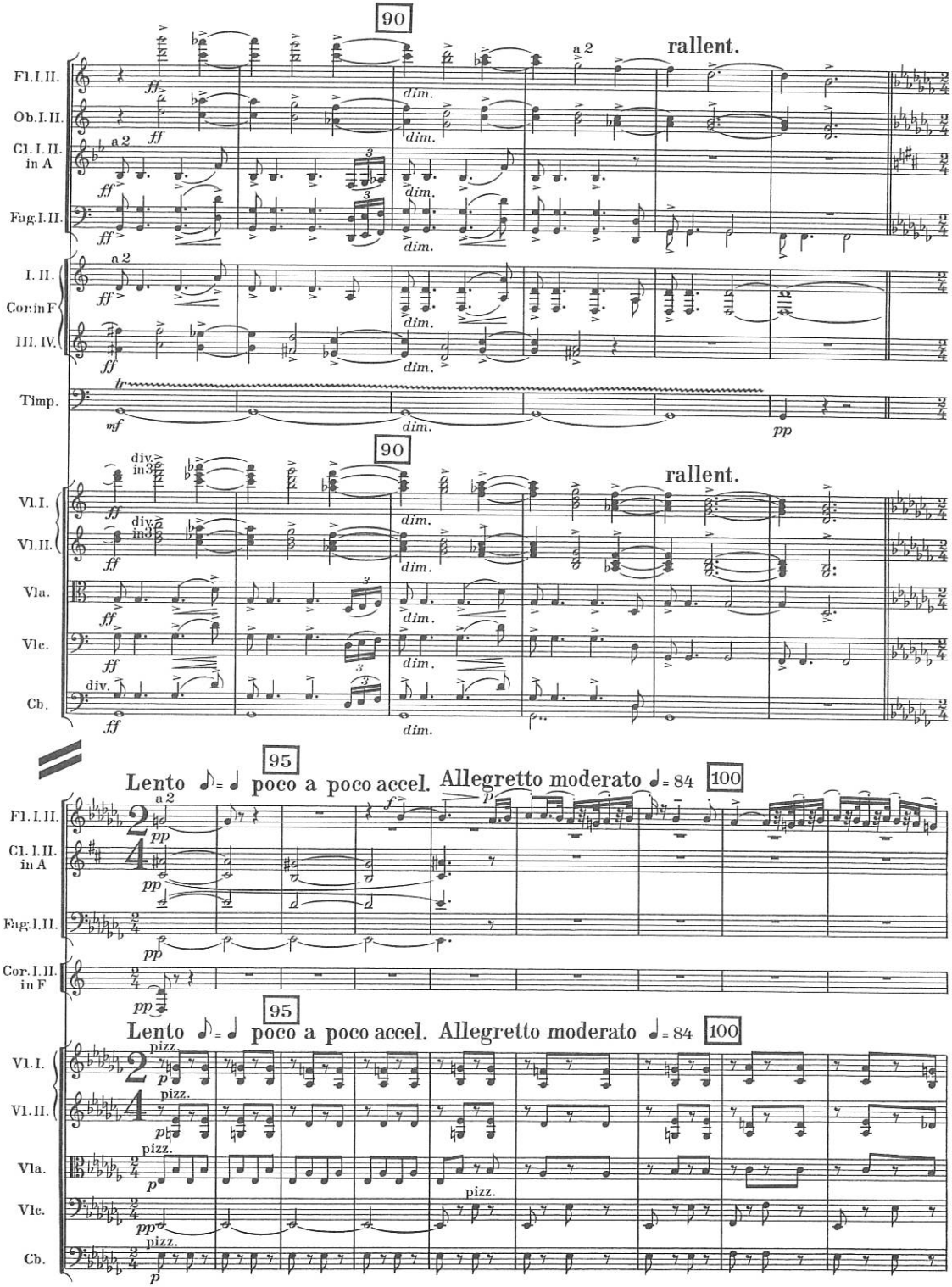

25
30
Cl. II. in A
I.
Fag.
II.
Cor. I, III in F
Vl. I.
Vl. II.
Vla.
Vlc.
dim.
cresc.
35
Cl. I. in A
f espr.
Cb.

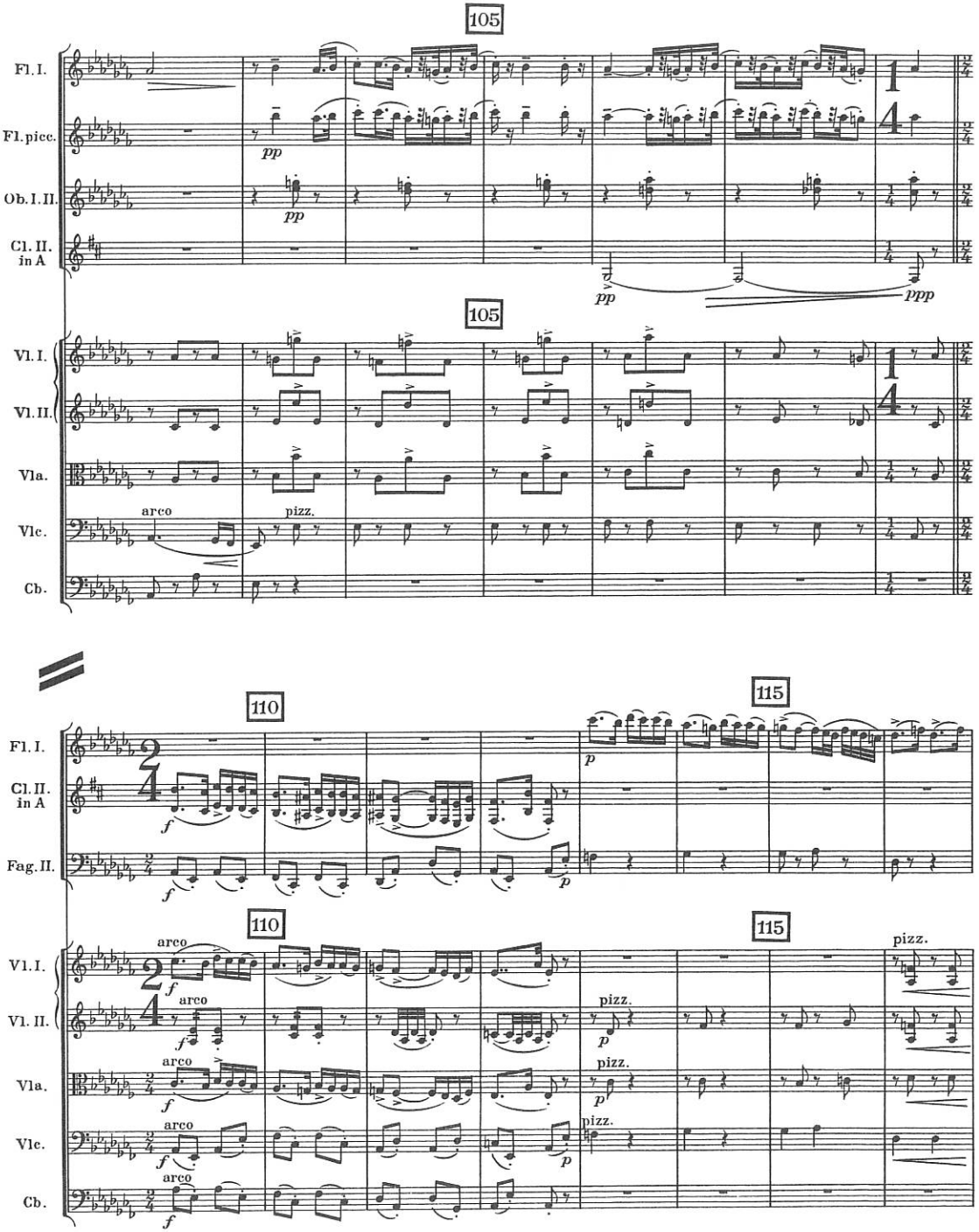

poco string.
Fl. I.
Ob. I. II.
Cl. I. in A
p poco a poco cresc.
p poco a poco cresc.
f poco a poco cresc.
poco string.
Vl. I. div.
in 2 pizz.
p poco a poco cresc.
mf
Vl. II. div.
p poco a poco cresc.
pizz.
Vla.
mf poco a poco cresc.
Fl. I.
Fl. picc.
Ob. I. II.
I.
Cl. in A
II.
Fag. I. II.
Cor. I. II. in F
Vl. I. div.
arco
Vl. II. div.
Vla.
pizz.
Vlc.
pizz.
Cb.

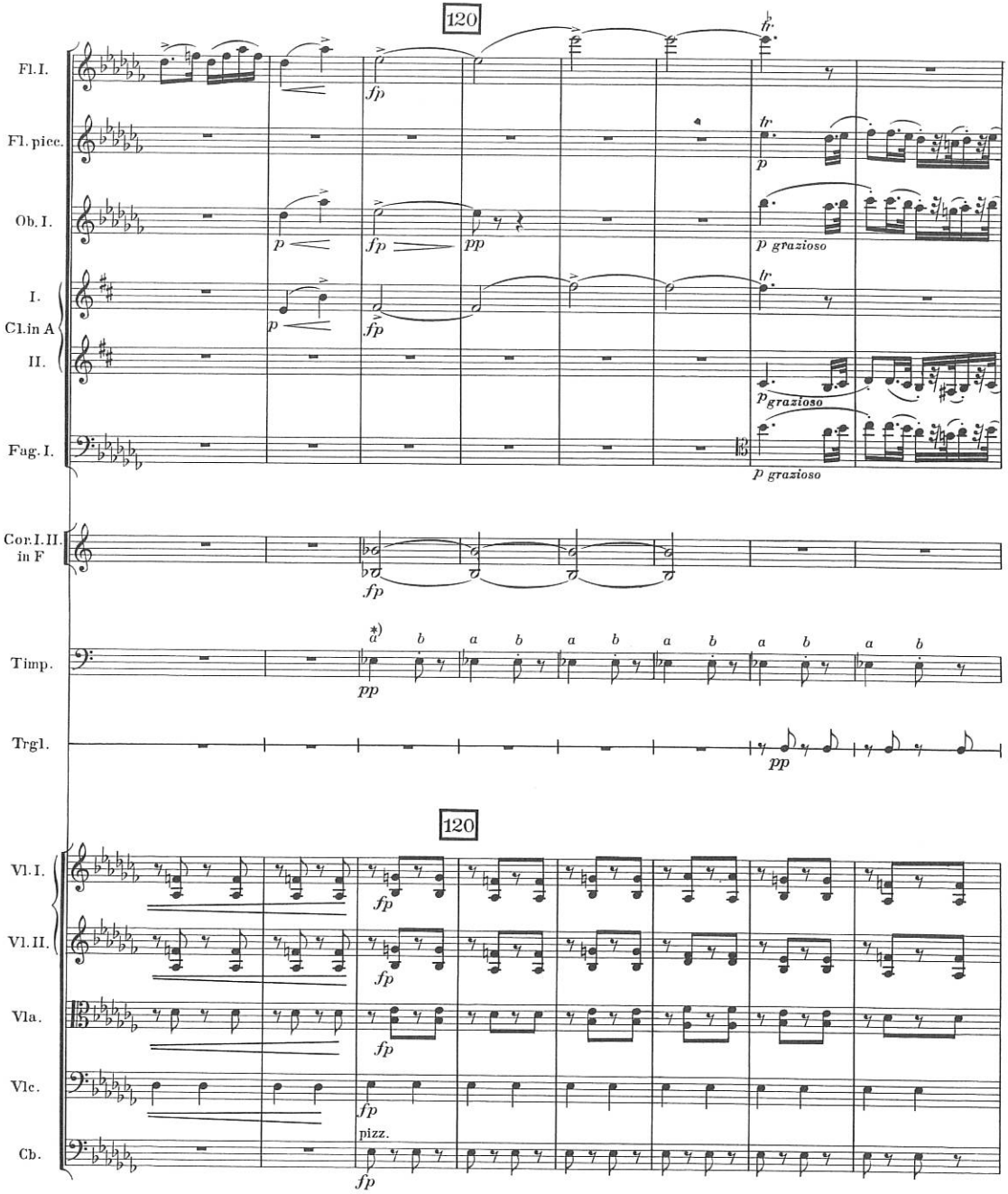

45
Cadenza
rall.
Cl. I. in A
p cresc. poco a poco
f
p espr.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
pp
pizz.
50 Andante maestoso ♩ = 76 - 80
55
poco cresc.
Cor. III. IV. in F
arco
60
Fag. I.
[pochiss. sosten.]
dim.

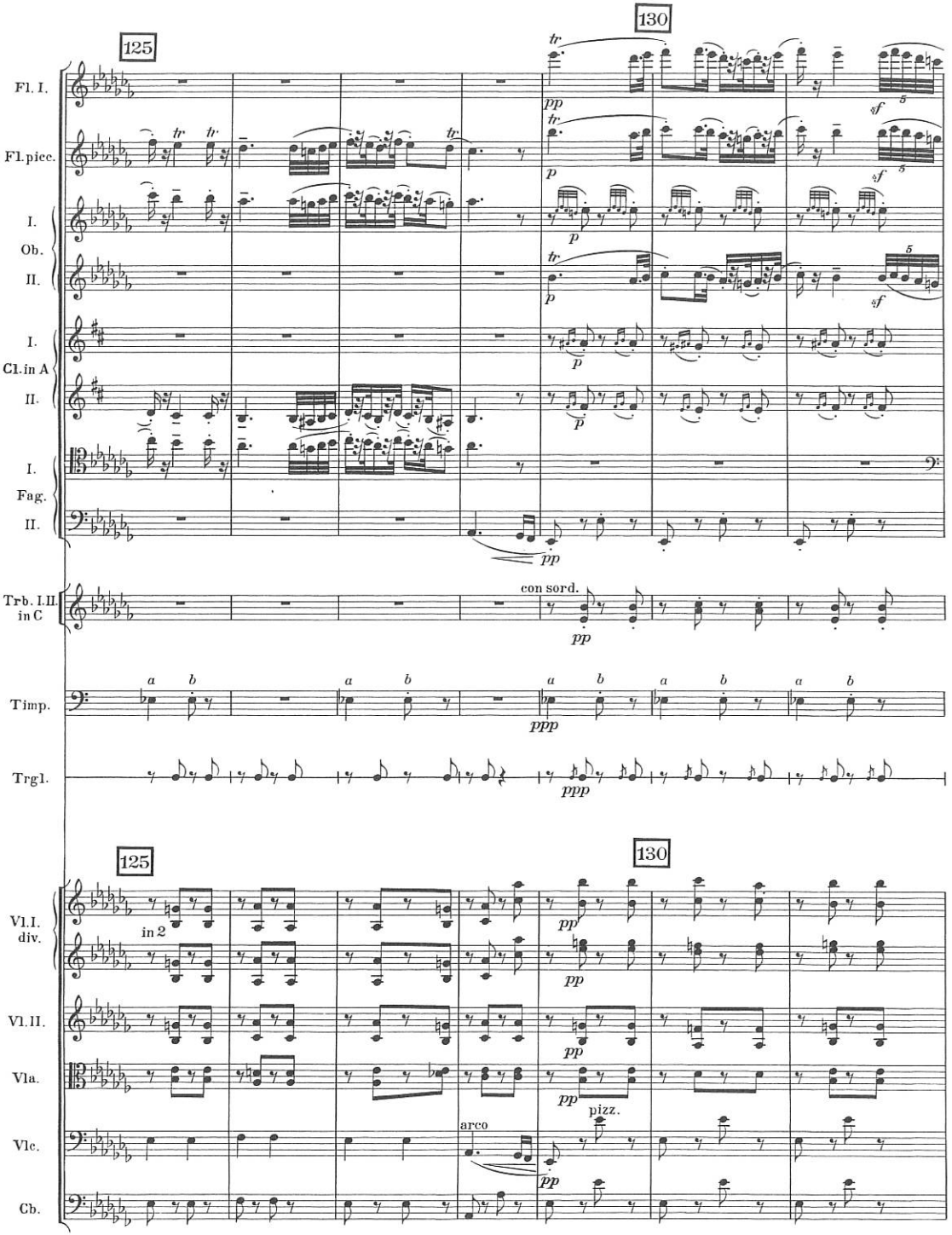

65
70
Fl. I.
Ob. I.II.
I.
Cl. in A
II.
Fag. I.II.
I. II.
Cor. in F
III. IV.
ff appass.
Vl. I.
Vl. II
Vla.
Vlc.
Cb.
pizz.
75
rit.
tempo
p cresc.
[sosten. espr.]
p senza cresc.
arco

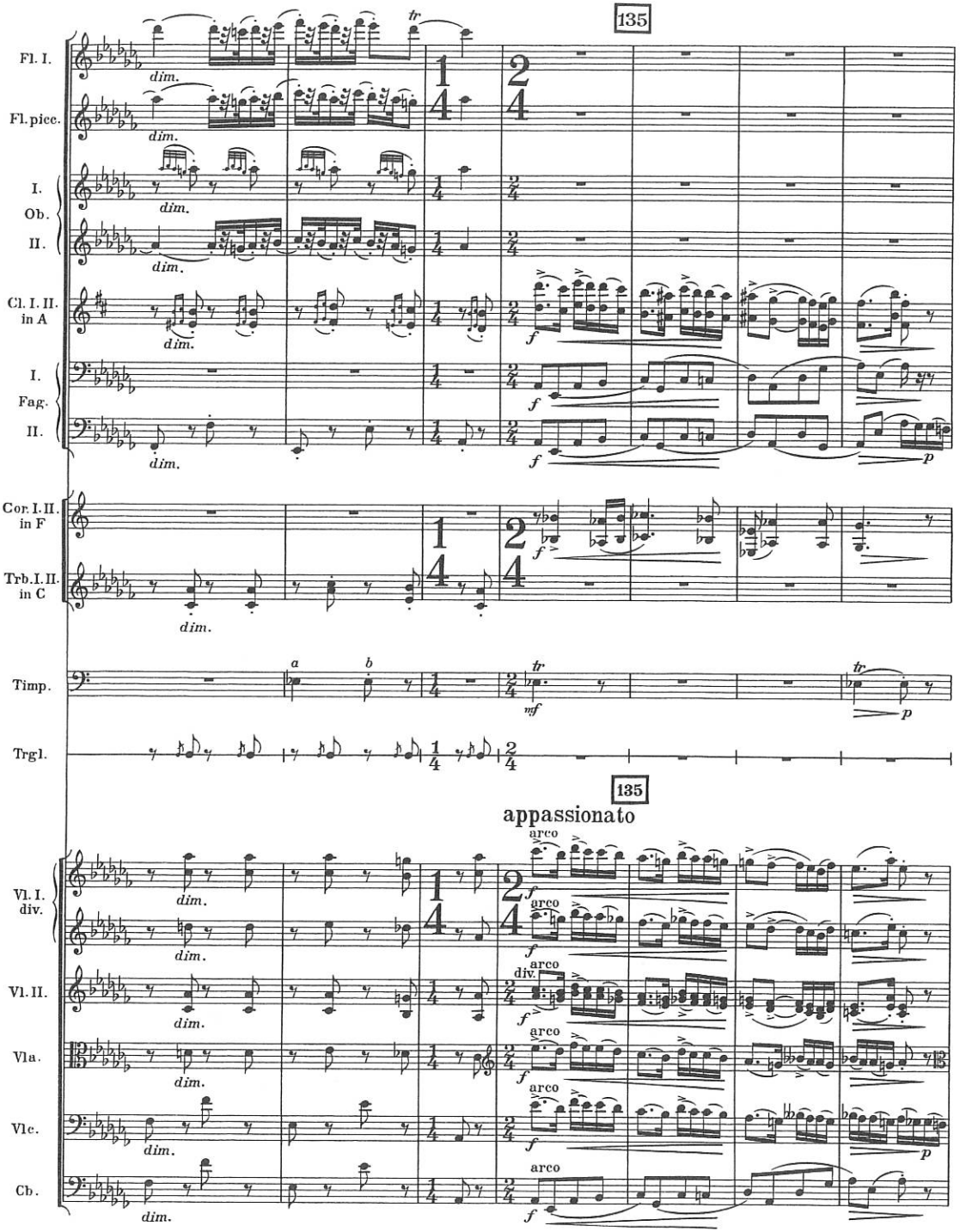

80
Ob. I.II.
pp cresc.
a 2
f
Cl. I. in A
Fag. I.II.
pp cresc.
f
II.
Cor. in F
III.IV
f
80
(breve)
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
f
rit.
tempo
85
Fl. I.II.
mf sub.
cresc. poco a poco
Ob. I.II.
Cl. I.II. in A
a 2
[sost. espr.]
Fag. I.II.
mf
I. II.
Cor. in F
III. IV.
p
a 2
f
div.

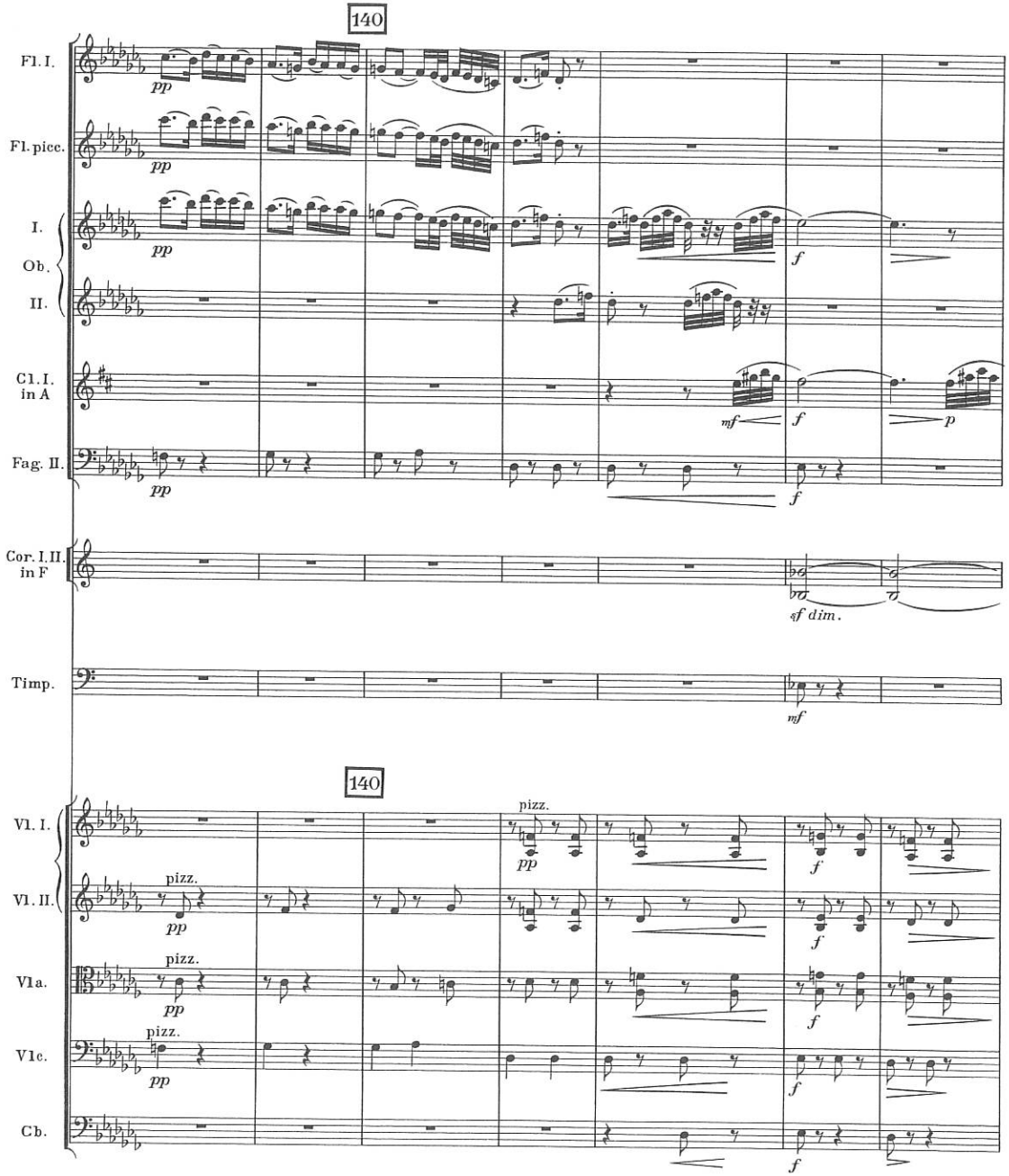

90
rallent.
Fl. I. II.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
I. II.
Cor. in F
III. IV.
Timp.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
95
Lento
poco a poco accel.
Allegretto moderato
100
pizz.

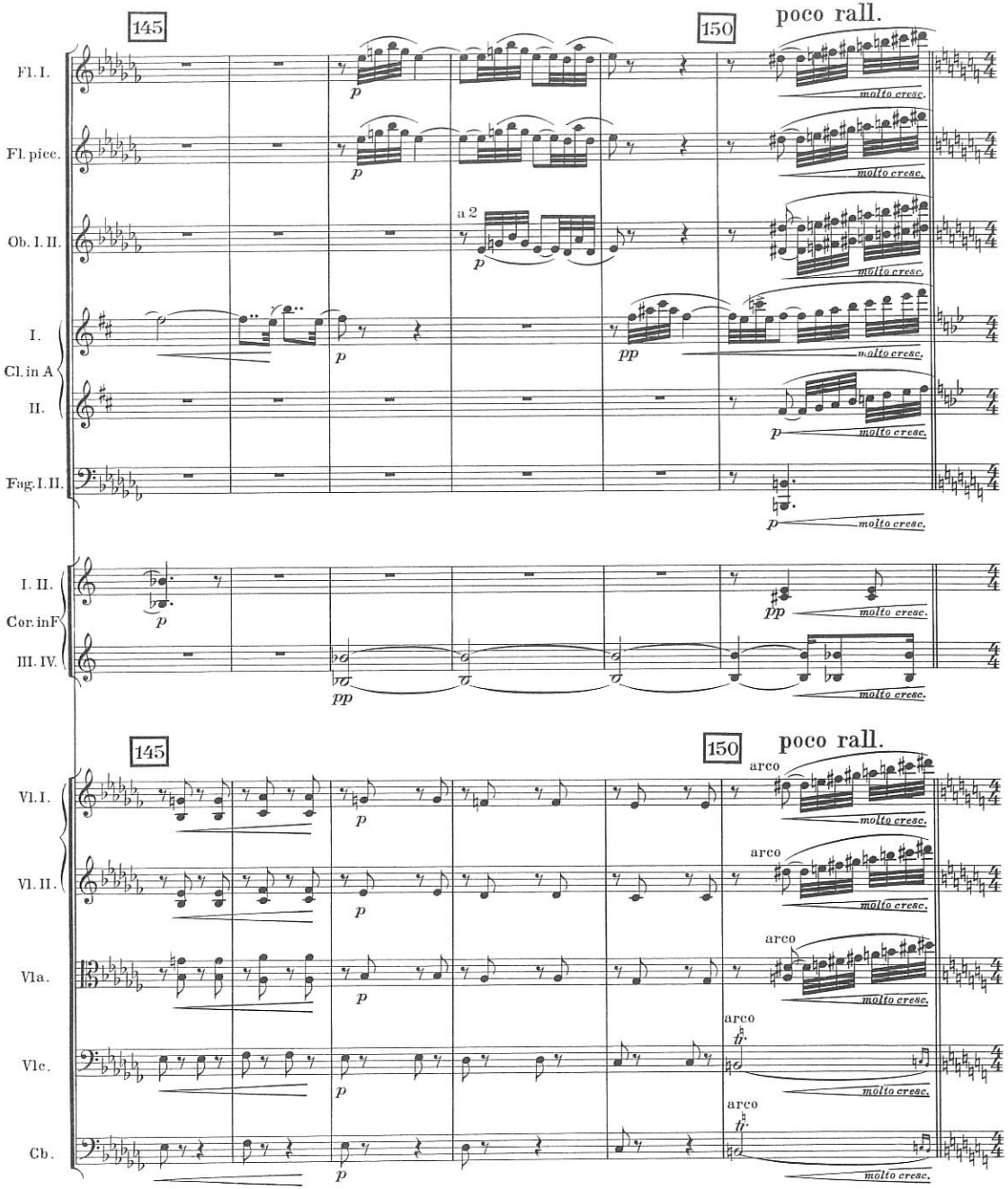

105
Fl. I.
Fl. picc.
Ob. I. II.
Cl. II. in A
pp
pp
pp
ppp
105
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
arco
pizz.
110
115
Fl. I.
Cl. II. in A
Fag. II.
f
p
110
115
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
arco
pizz.
f
p

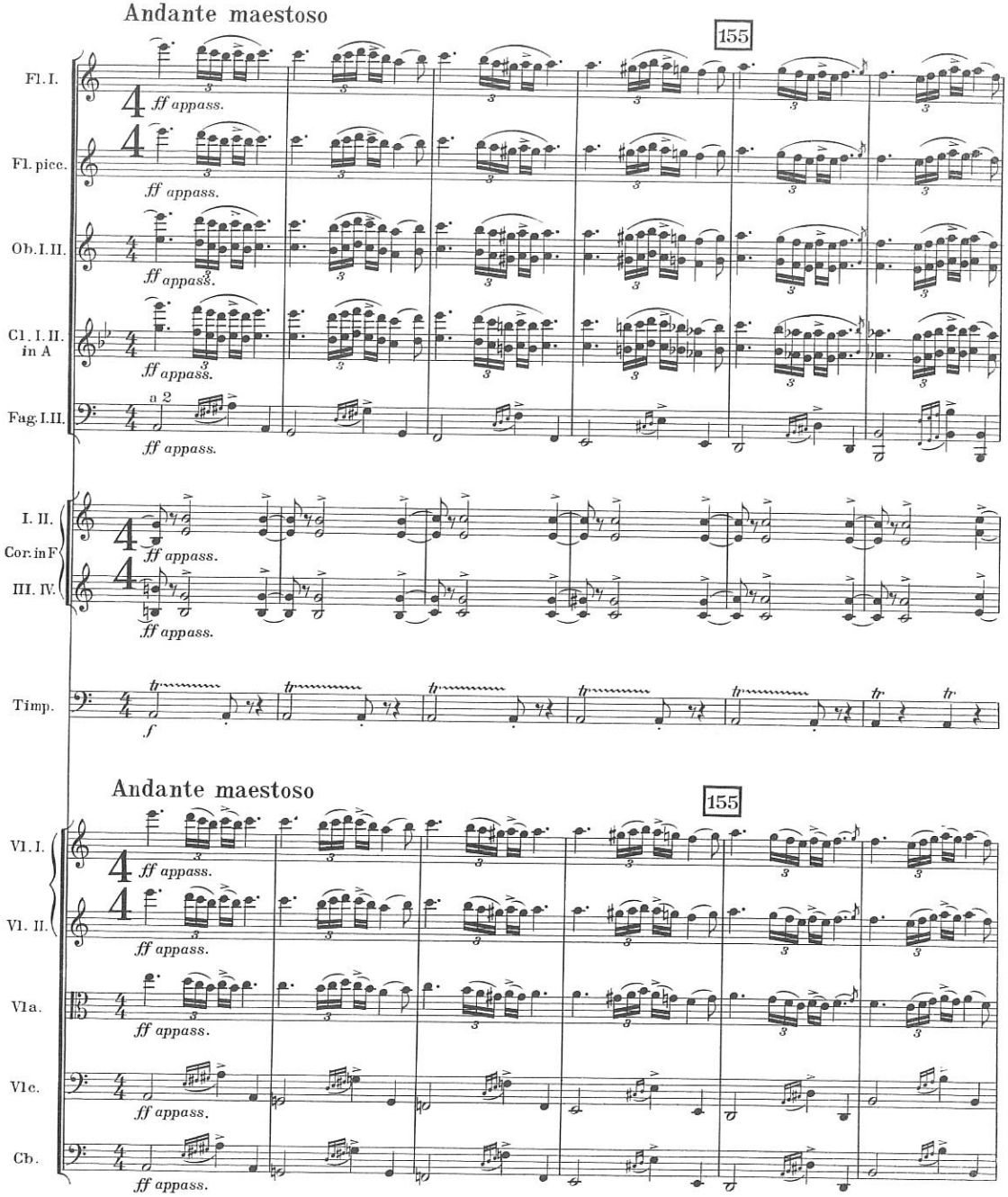

120
Fl. I.
Fl. picc.
Ob. I.
I.
Cl. in A
II.
Fag. I.
Cor. I. II. in F
Timp.
Trgl.
120
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
fp
pp
p
tr
p grazioso
pizz.
*) a Mitte, b Rand

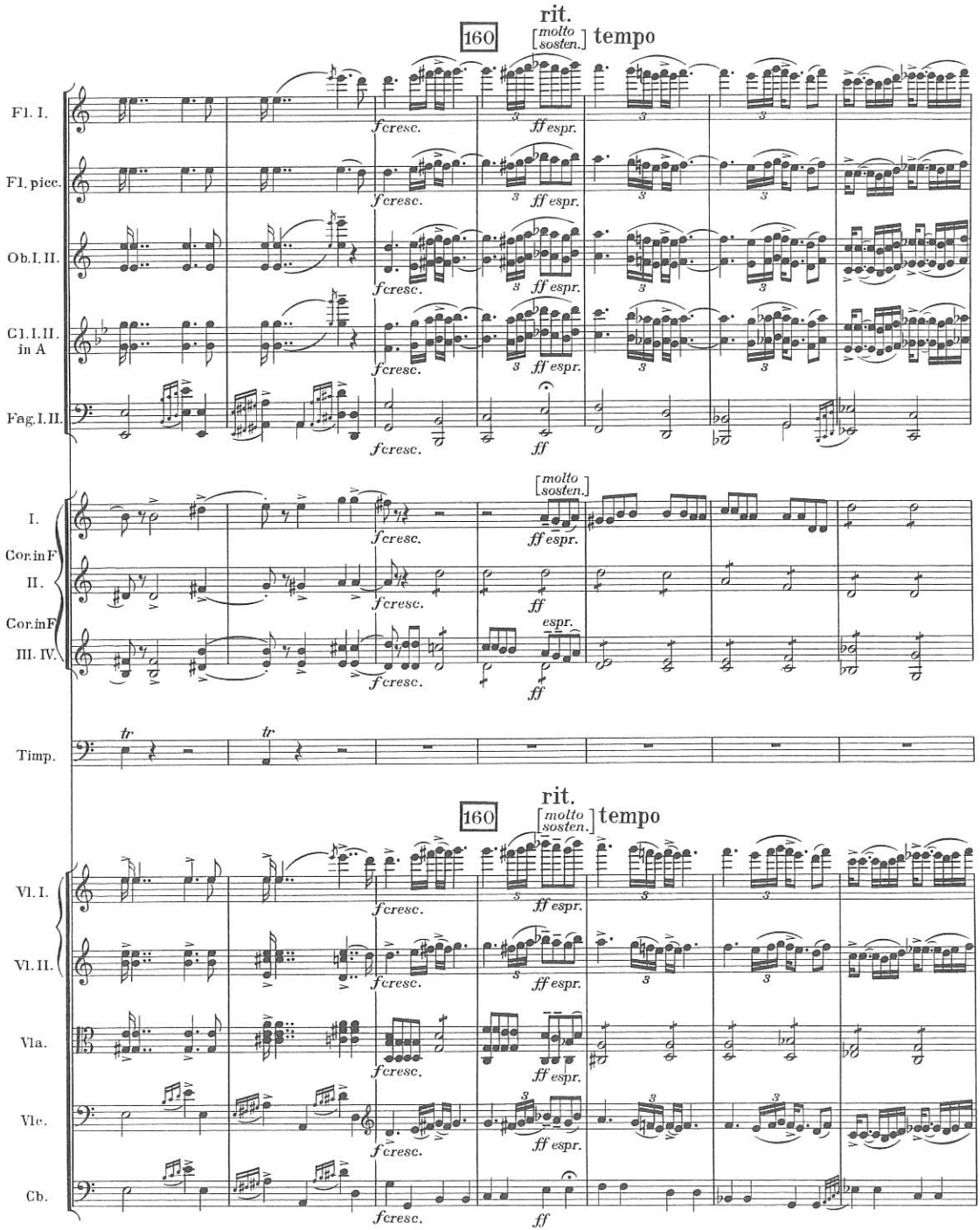

125
130
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
I.
Fag.
II.
Trb. I.II.
in C
Timp.
Trgl.
con sord.
125
130
Vl. I.
div.
in 2
Vl. II.
Vla.
Vlc.
Cb.
arco
pizz.

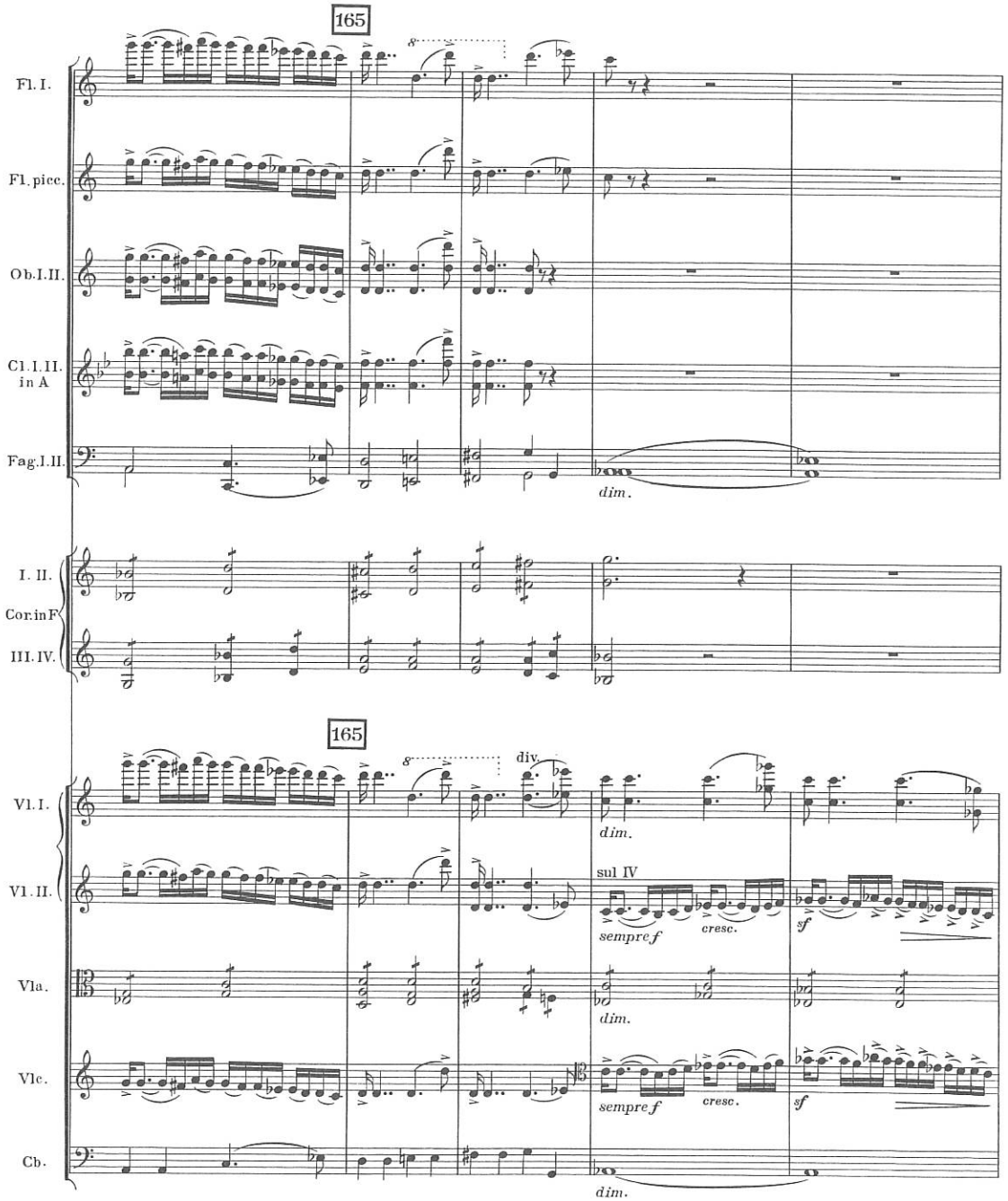

135
Fl. I.
Fl. picc.
I.
Ob.
II.
Cl. I. II. in A
I.
Fag.
II.
Cor. I. II. in F
Trb. I. II. in C
Timp.
Trgl.
135
appassionato
Vl. I. div.
Vl. II.
Vla.
Vlc.
Cb.
dim.
arco
div.

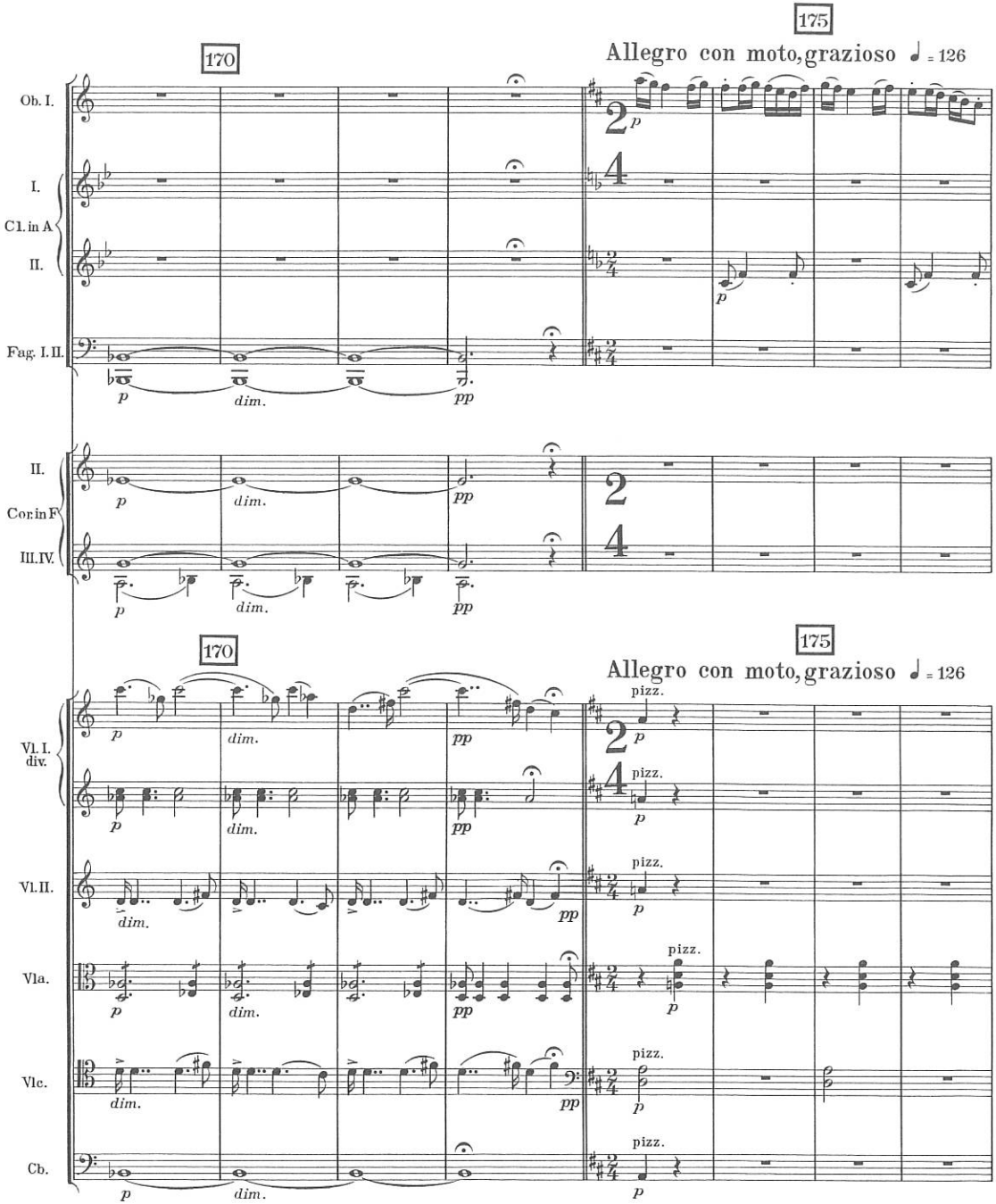

140
Fl. I.
Fl. picc.
I.
Ob.
II.
Cl. I. in A
Fag. II.
Cor. I. II. in F
Timp.
140
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
pizz.

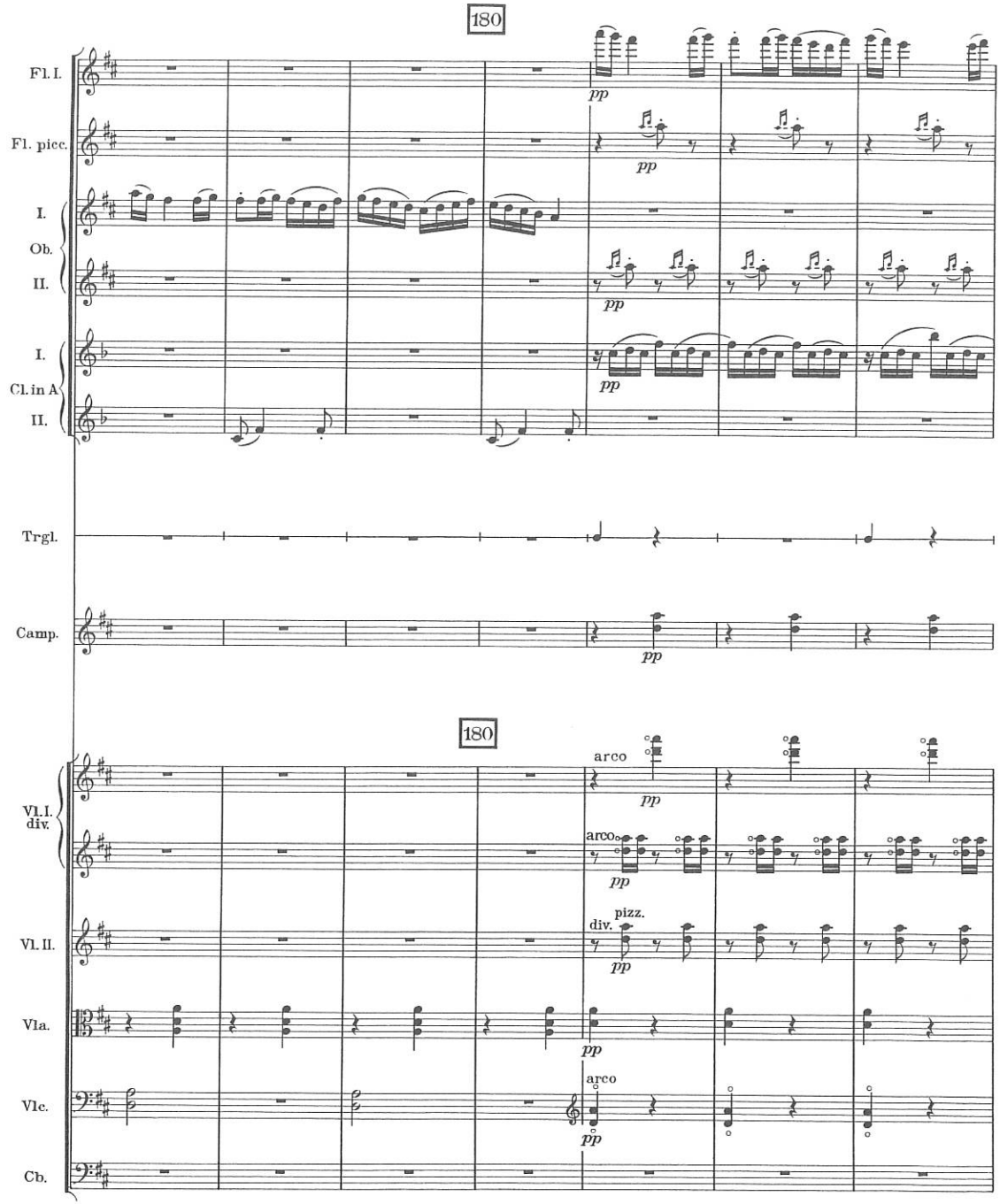

145
150
poco rall.
Fl. I.
Fl. picc.
Ob. I. II.
a 2
I.
Cl. in A
II.
Fag. I. II.
I. II.
Cor. in F
III. IV.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
arco
p
pp
molto cresc.

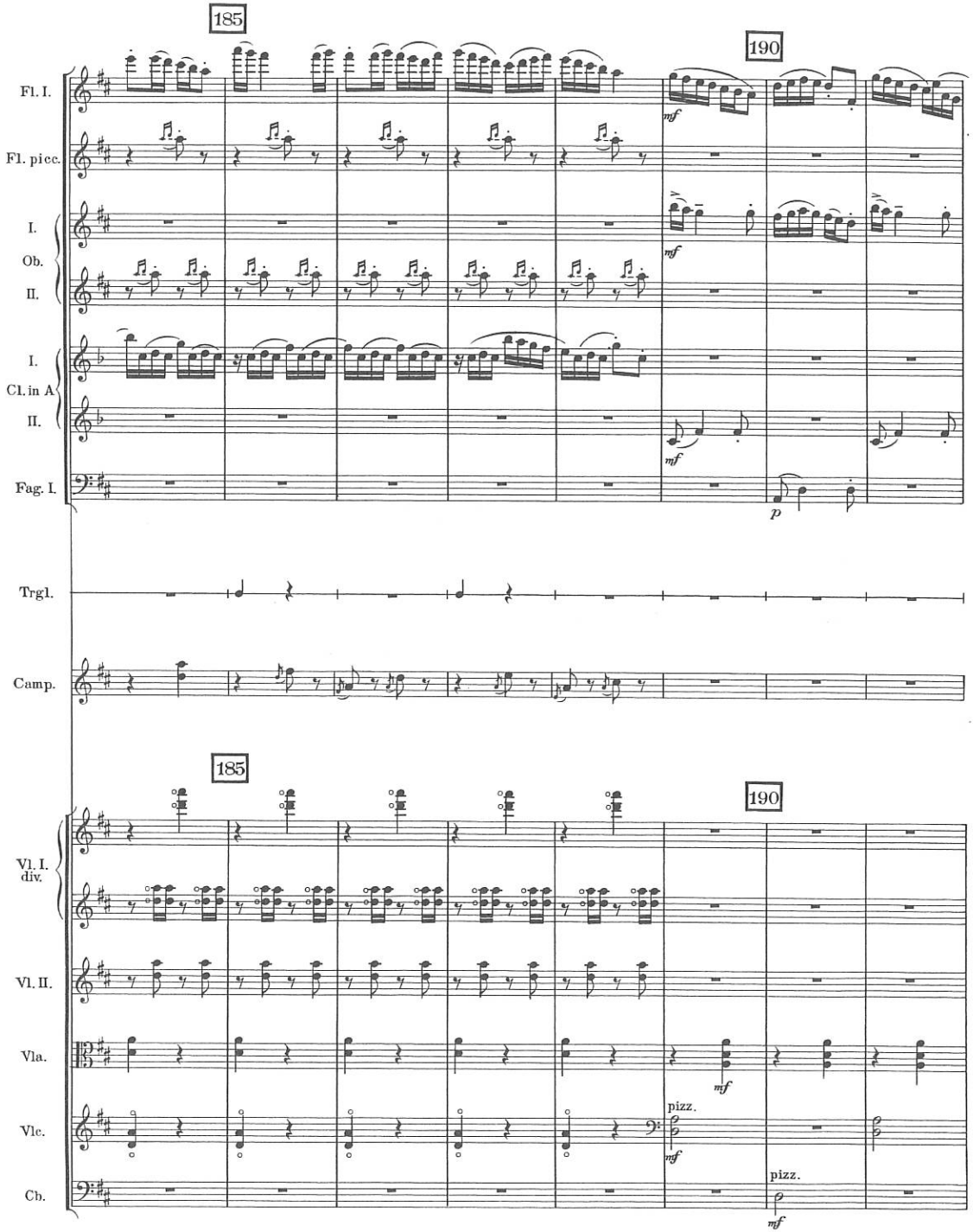

Andante maestoso
155
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
I. II.
Cor. in F
III. IV.
Timp.
Andante maestoso
155
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
ff appass.
a 2
f

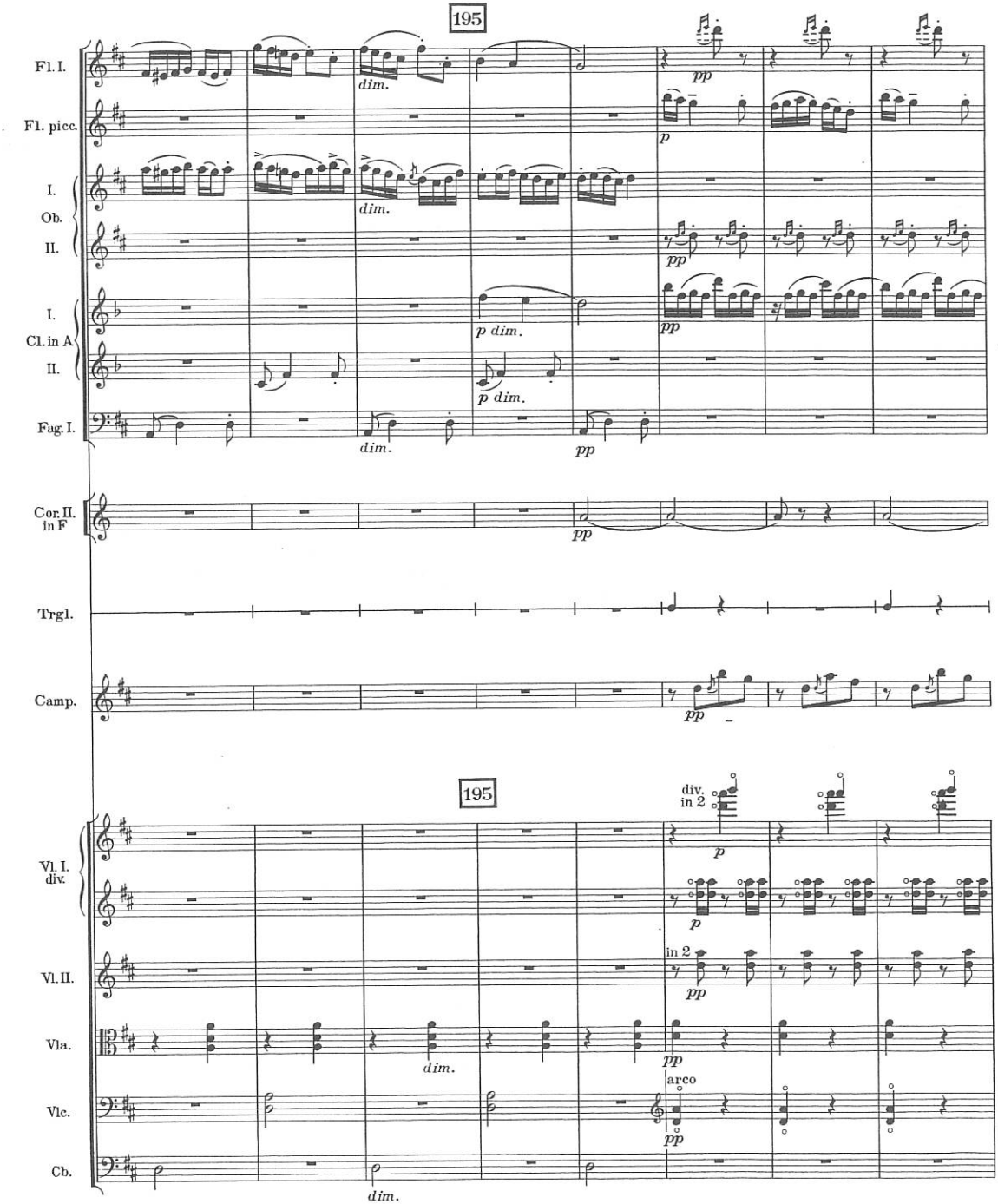

rit.
160
[molto sosten.]
tempo
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
I.
Cor. in F
II.
Cor. in F
III. IV.
Timp.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
fcresc.
ff espr.
ff
tr

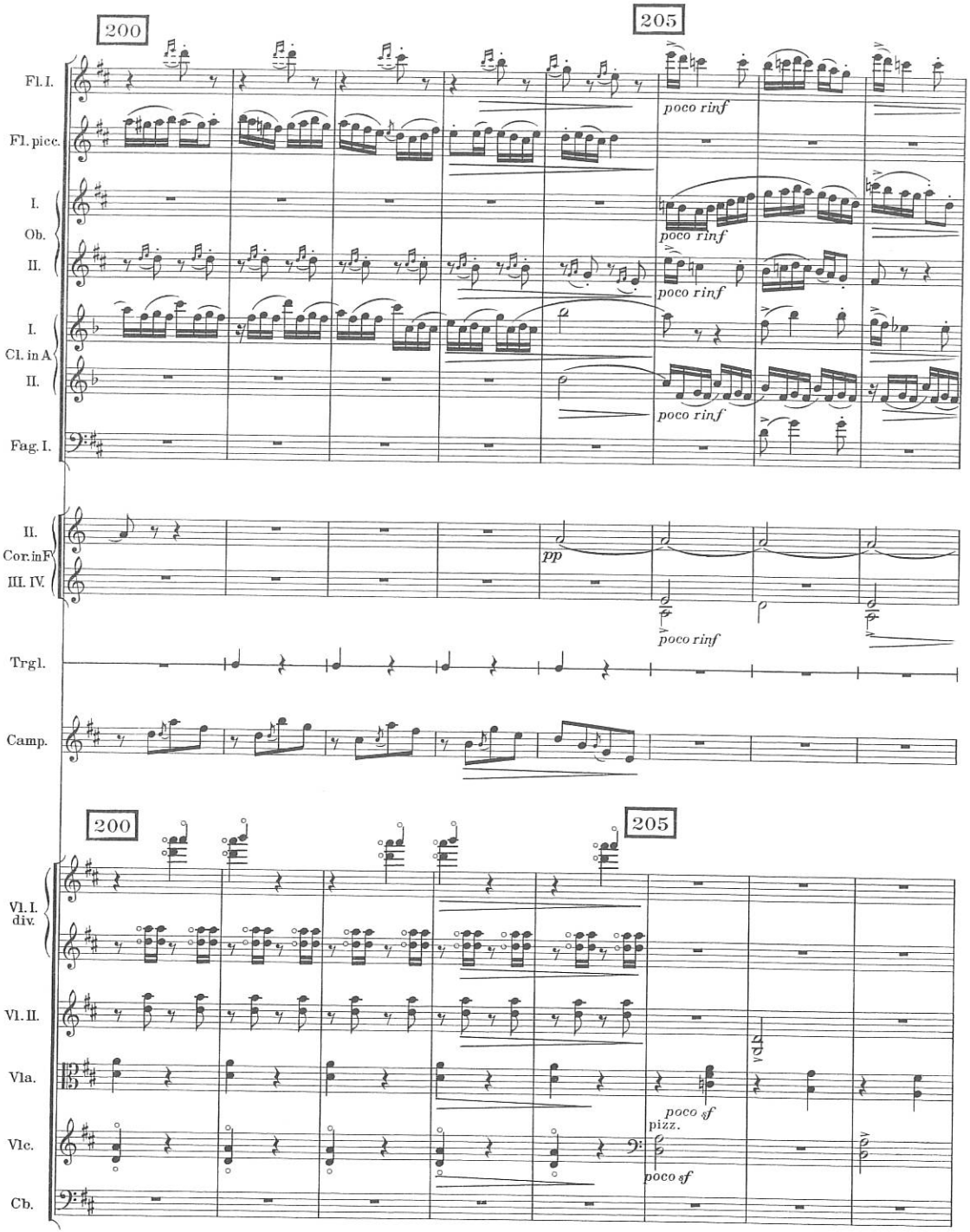

165
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
dim.
I. II.
Cor. in F
III. IV.
165
div.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
dim.
sul IV
sempre f
cresc.
sf
dim.
sempre f
cresc.
sf
dim.

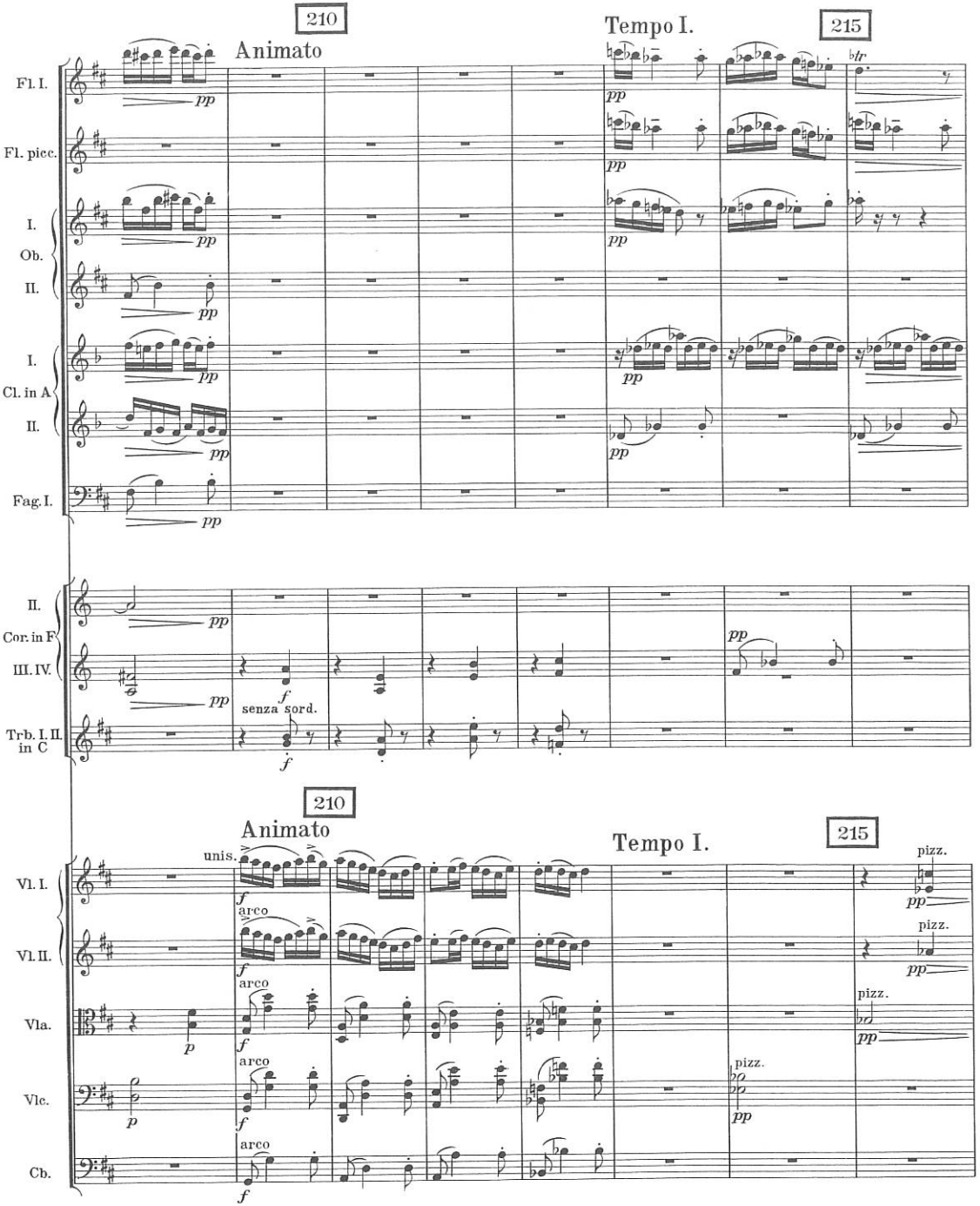

170
175
Allegro con moto, grazioso ♩ = 126
Ob. I.
I.
Cl. in A
II.
Fag. I. II.
II.
Cor. in F
III. IV.
Vl. I. div.
Vl. II.
Vla.
Vlc.
Cb.
p
dim.
pp
pizz.

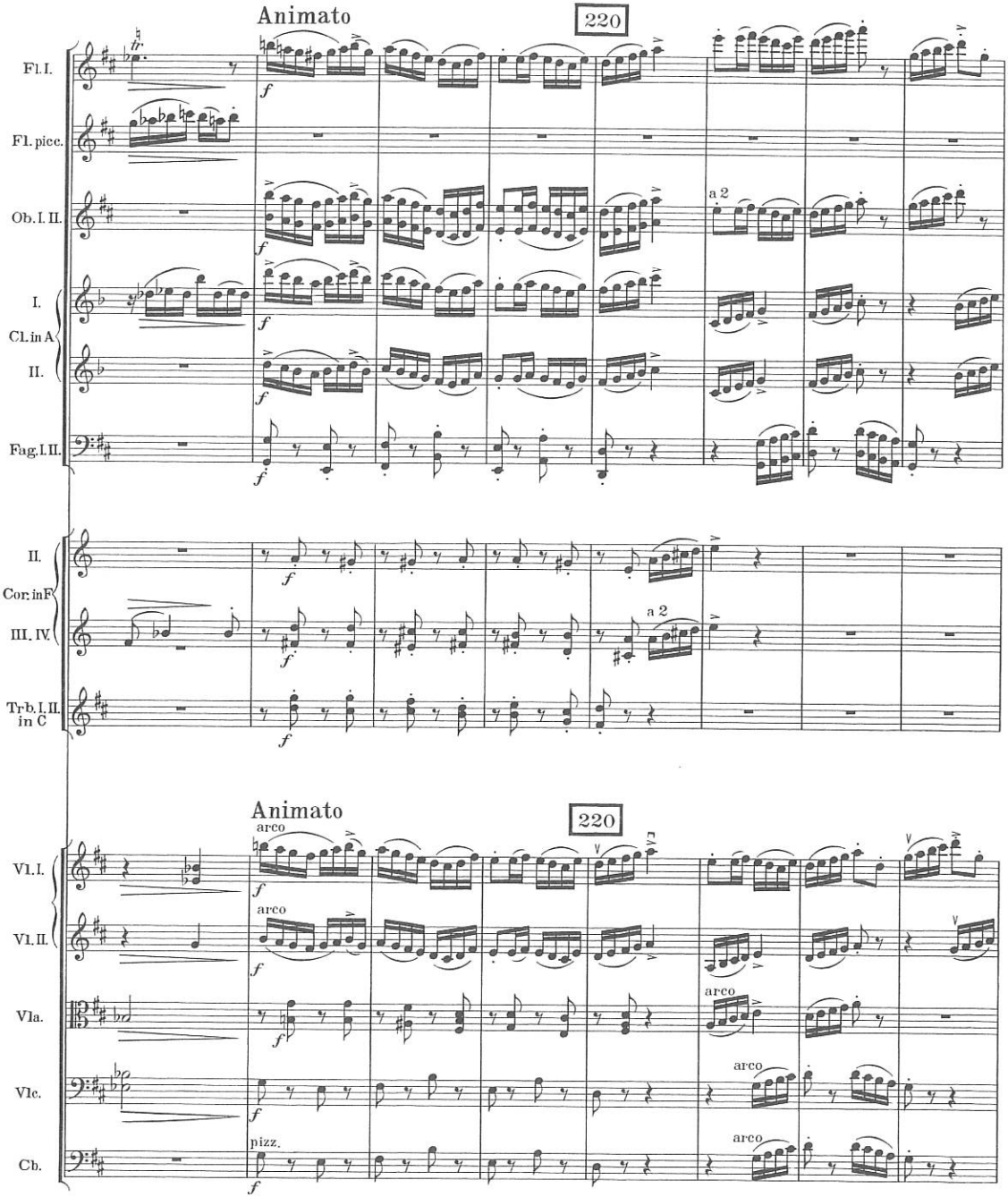

180
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
Trgl.
Camp.
pp
180
Vl. I.
div.
Vl. II.
Vla.
Vlc.
Cb.
arco
pizz.
div.

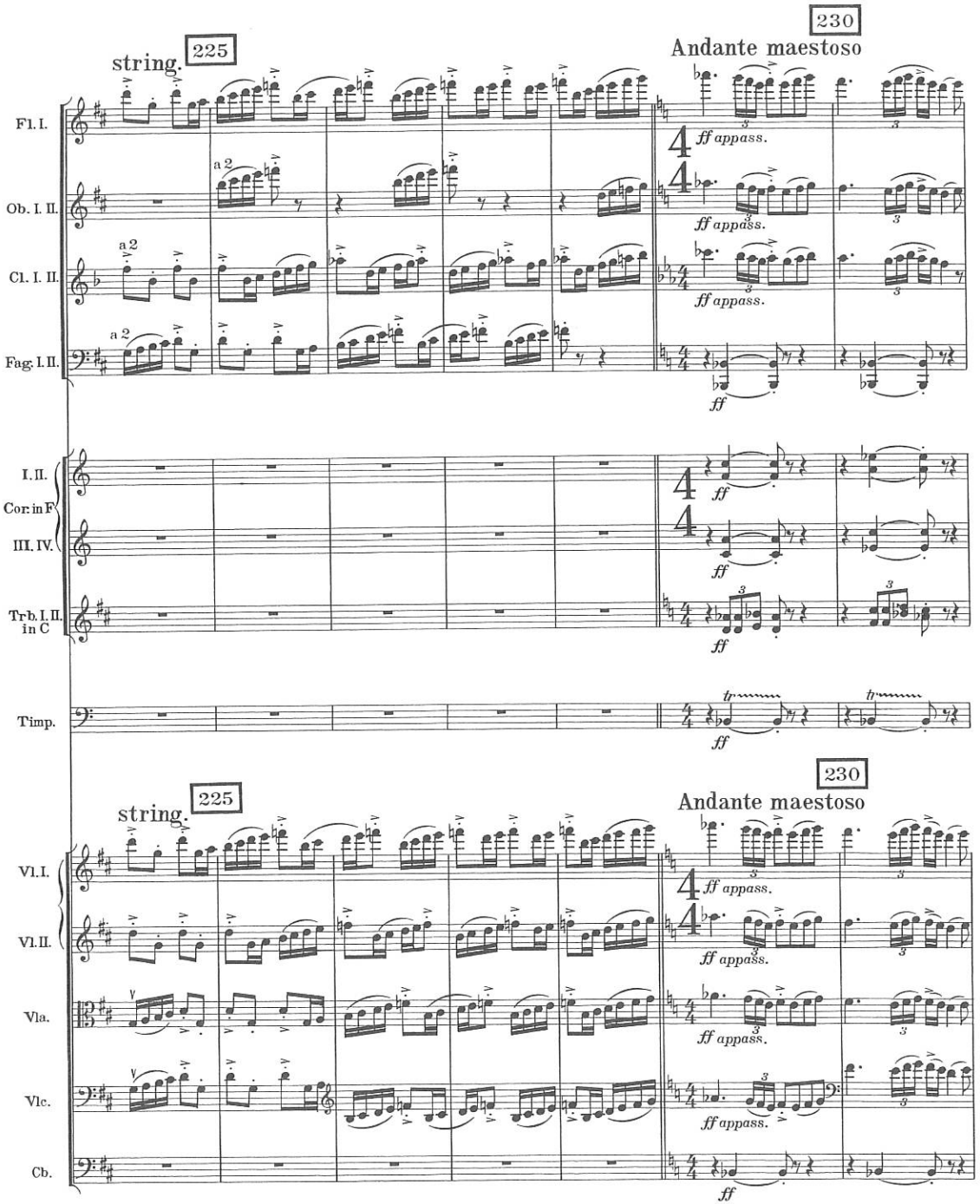

185
190
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
Fag. I.
mf
p
Trgl.
Camp.
185
190
Vl. I.
div.
Vl. II.
Vla.
Vlc.
Cb.
mf
pizz.
pizz.
mf

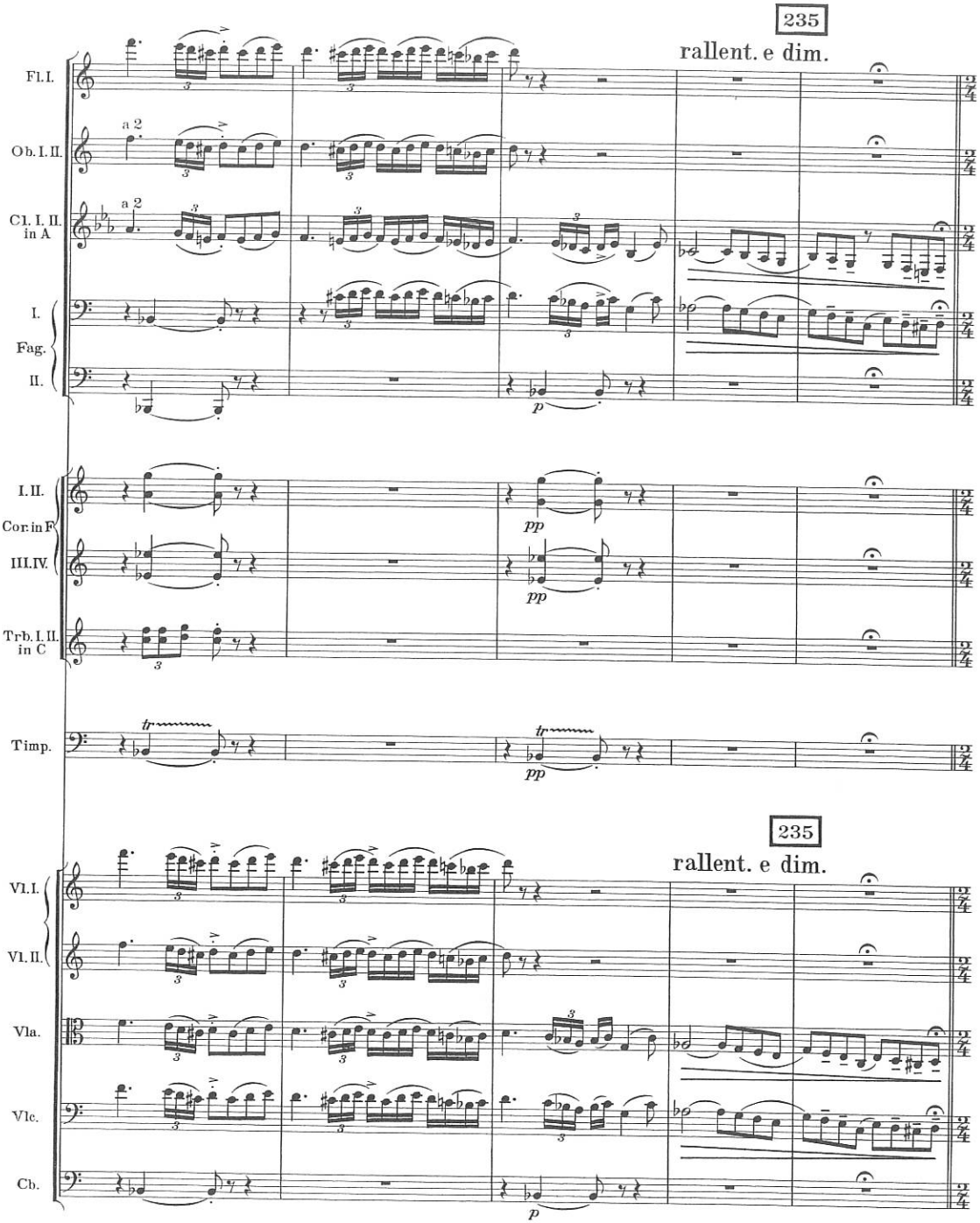

195
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
Fag. I.
Cor. II. in F
Trgl.
Camp.
dim.
p
pp
p dim.
195
Vl. I. div.
Vl. II.
Vla.
Vlc.
Cb.
div. in 2
in 2
arco

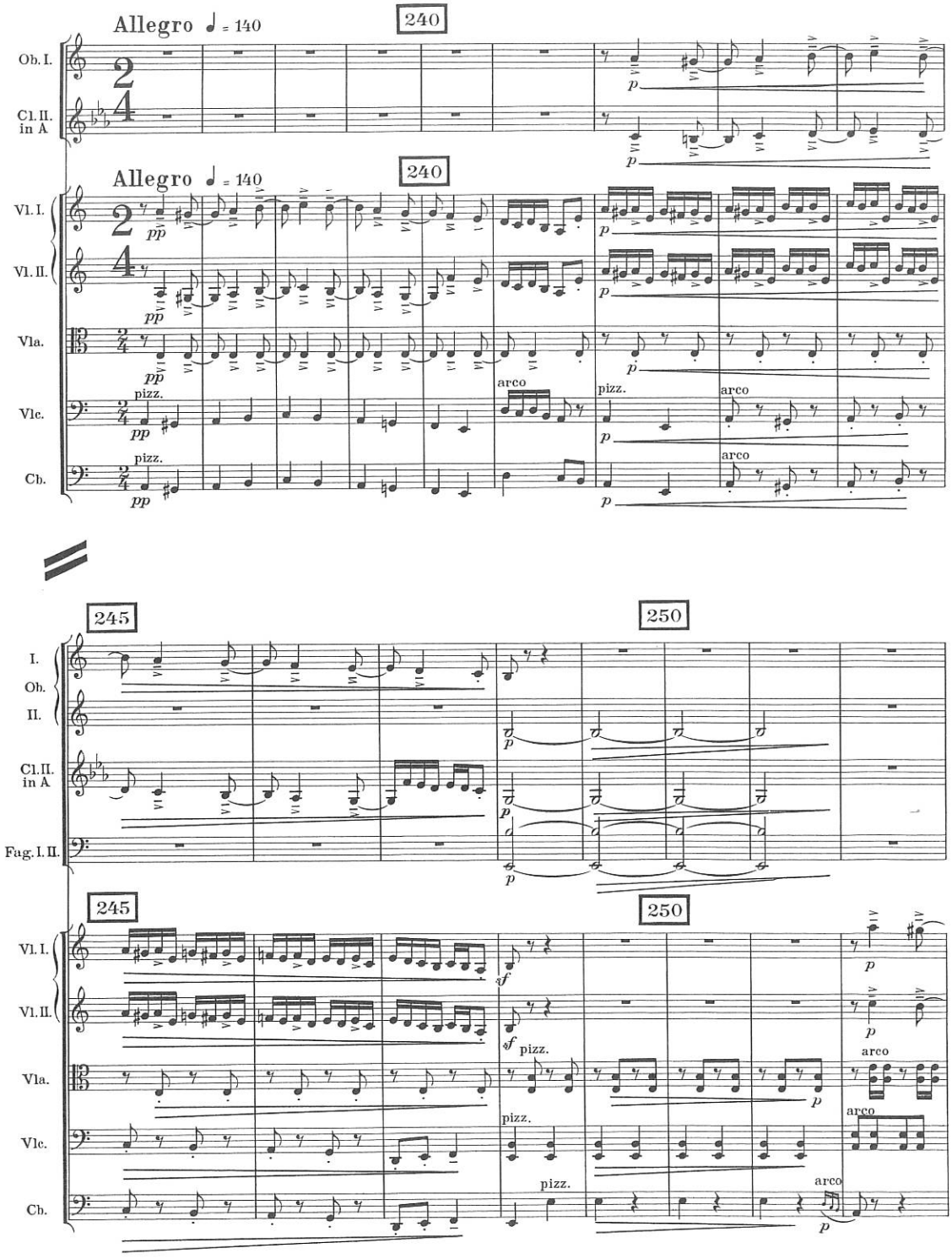

200
205
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
Fag. I.
poco rinf
poco rinf
poco rinf
poco rinf
II.
Cor. in F
III. IV.
Trgl.
Camp.
pp
poco rinf
200
205
Vl. I.
div.
Vl. II.
Vla.
Vlc.
Cb.
poco sf
pizz.
poco sf

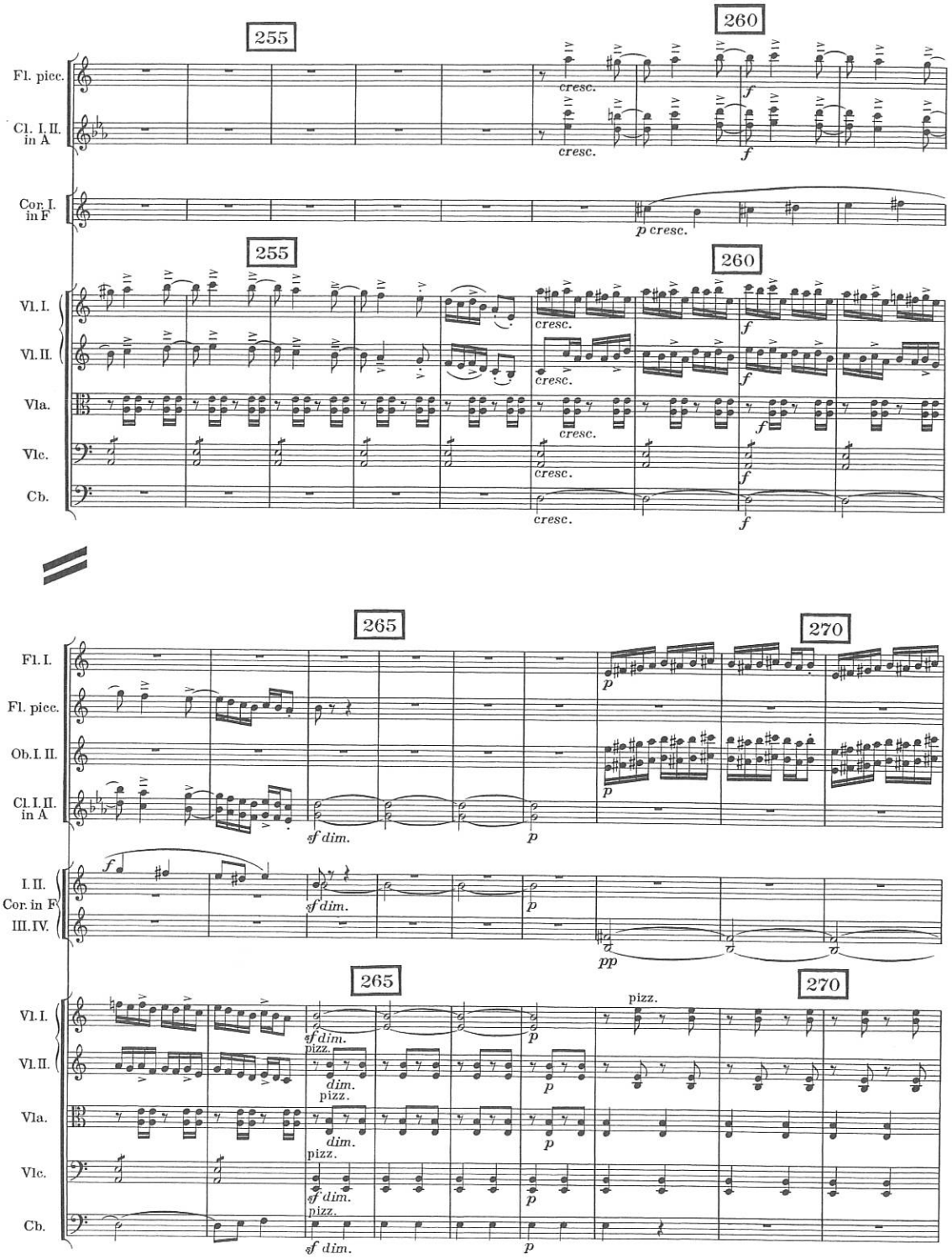

210
Animato
Tempo I.
215
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
Fag. I.
II.
Cor. in F
III. IV.
Trb. I. II. in C
senza sord.
210
Animato
Tempo I.
215
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
unis.
arco
pizz.

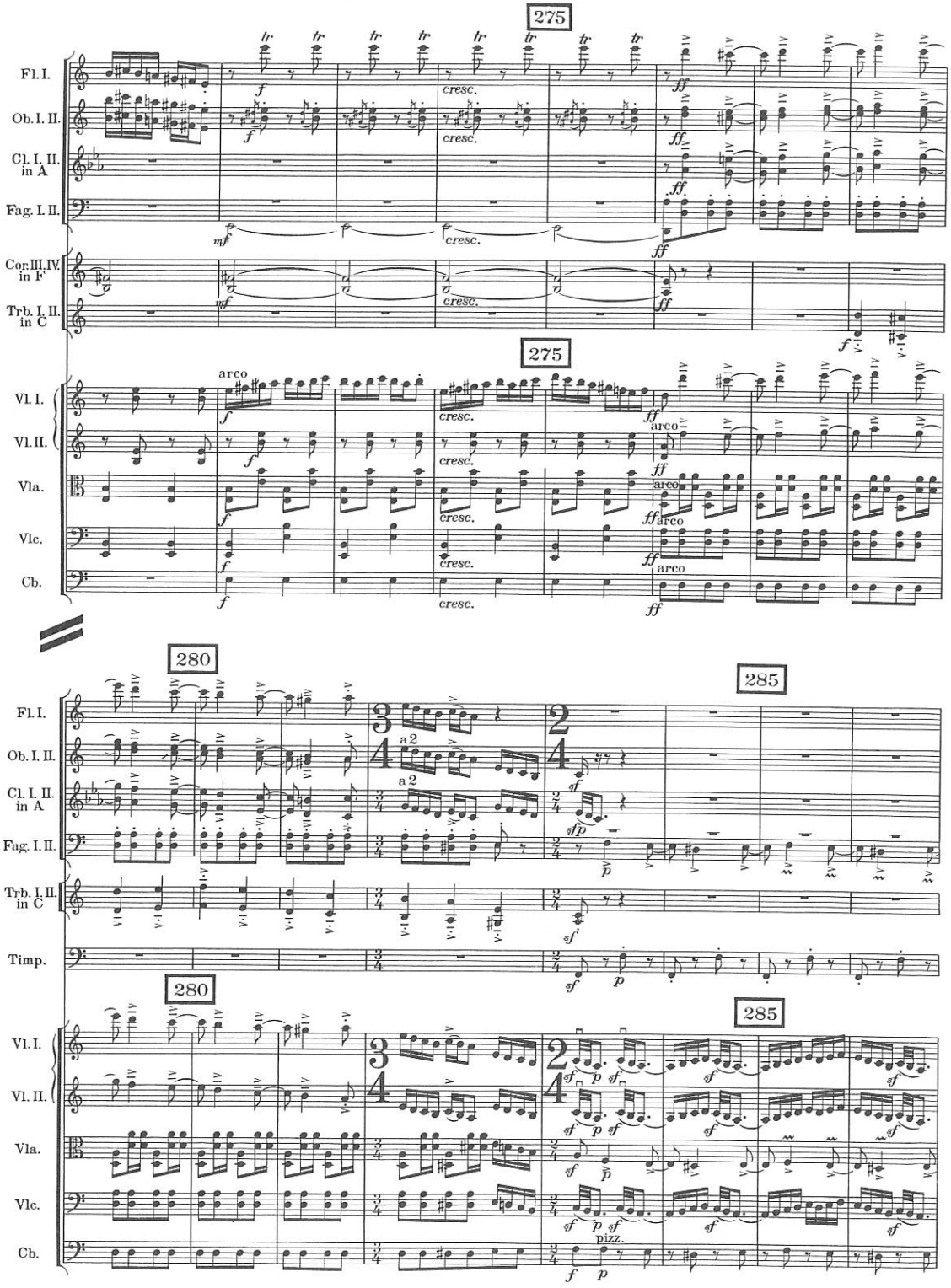

Animato
220
Fl. I.
Fl. picc.
Ob. I. II.
I.
Cl. in A
II.
Fag. I. II.
a 2
II.
Cor. in F
III. IV.
Trb. I. II. in C
a 2
Animato
220
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
arco
arco
arco
arco
arco
pizz.

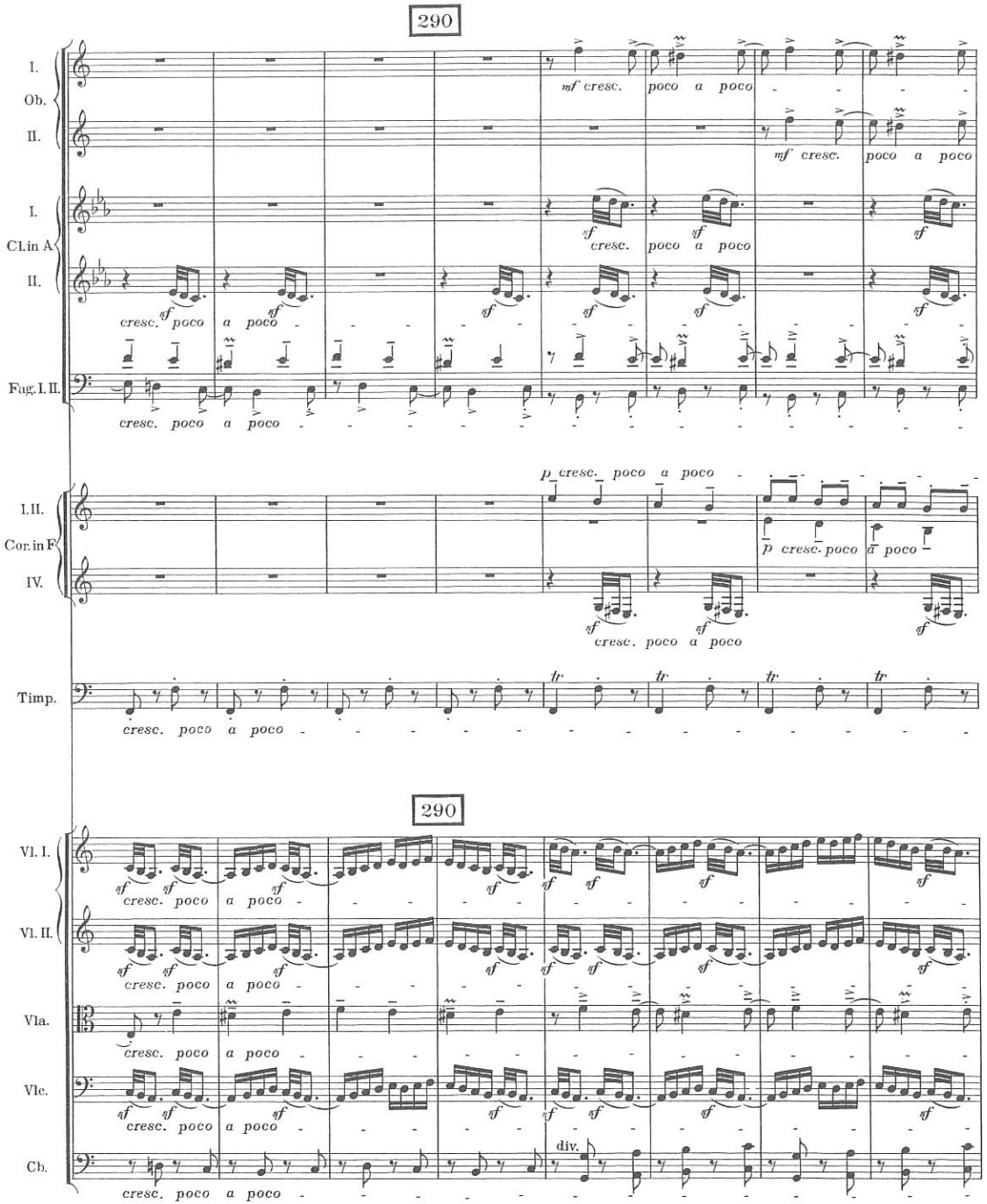

225
230
Andante maestoso
string.
Fl. I.
Ob. I. II.
Cl. I. II.
Fag. I. II.
a 2
ff appass.
ff
I. II.
Cor. in F
III. IV.
Trb. I. II.
in C
Timp.
tr
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.

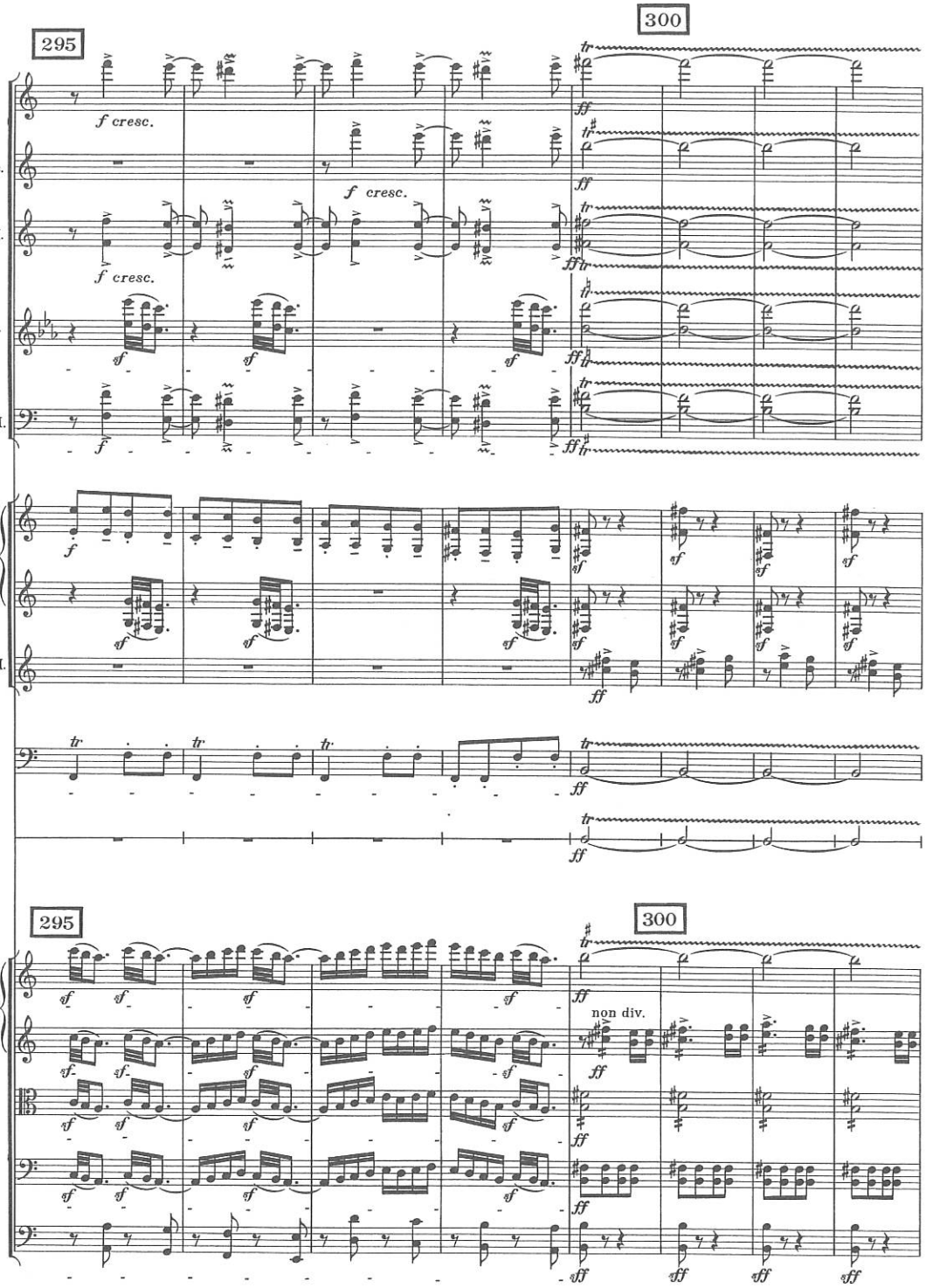

235
rallent. e dim.
Fl. I.
Ob. I. II.
a 2
Cl. I. II. in A
a 2
I.
Fag.
II.
p
I. II.
Cor. in F
III. IV.
pp
pp
Trb. I. II. in C
Timp.
tr
pp
235
rallent. e dim.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
p

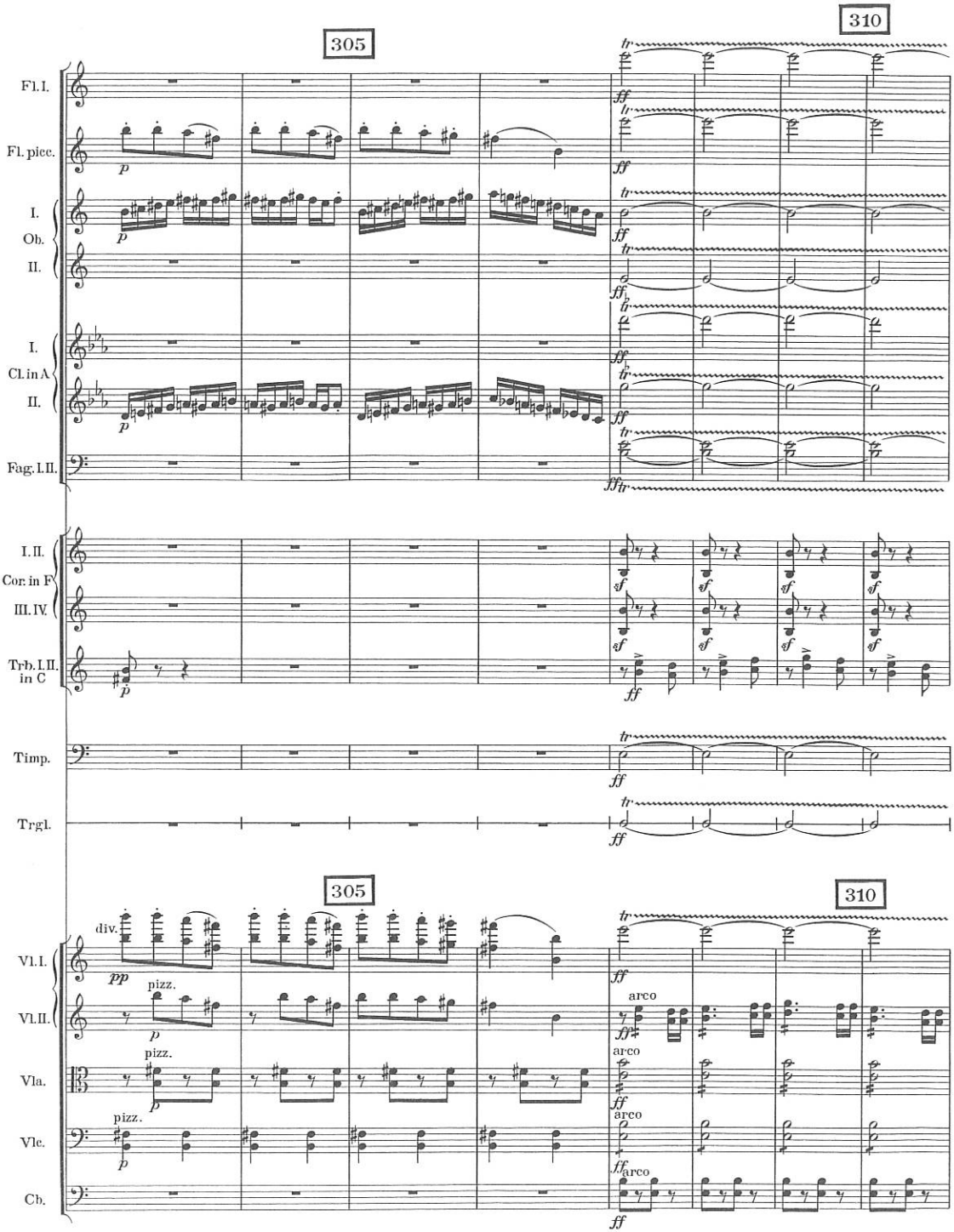

Allegro ♩ = 140
240
Ob. I.
Cl. II. in A
Allegro ♩ = 140
240
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
pizz.
arco
245
250
I. Ob. II.
Cl. II. in A
Fag. I. II.
245
250
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
pizz.
arco

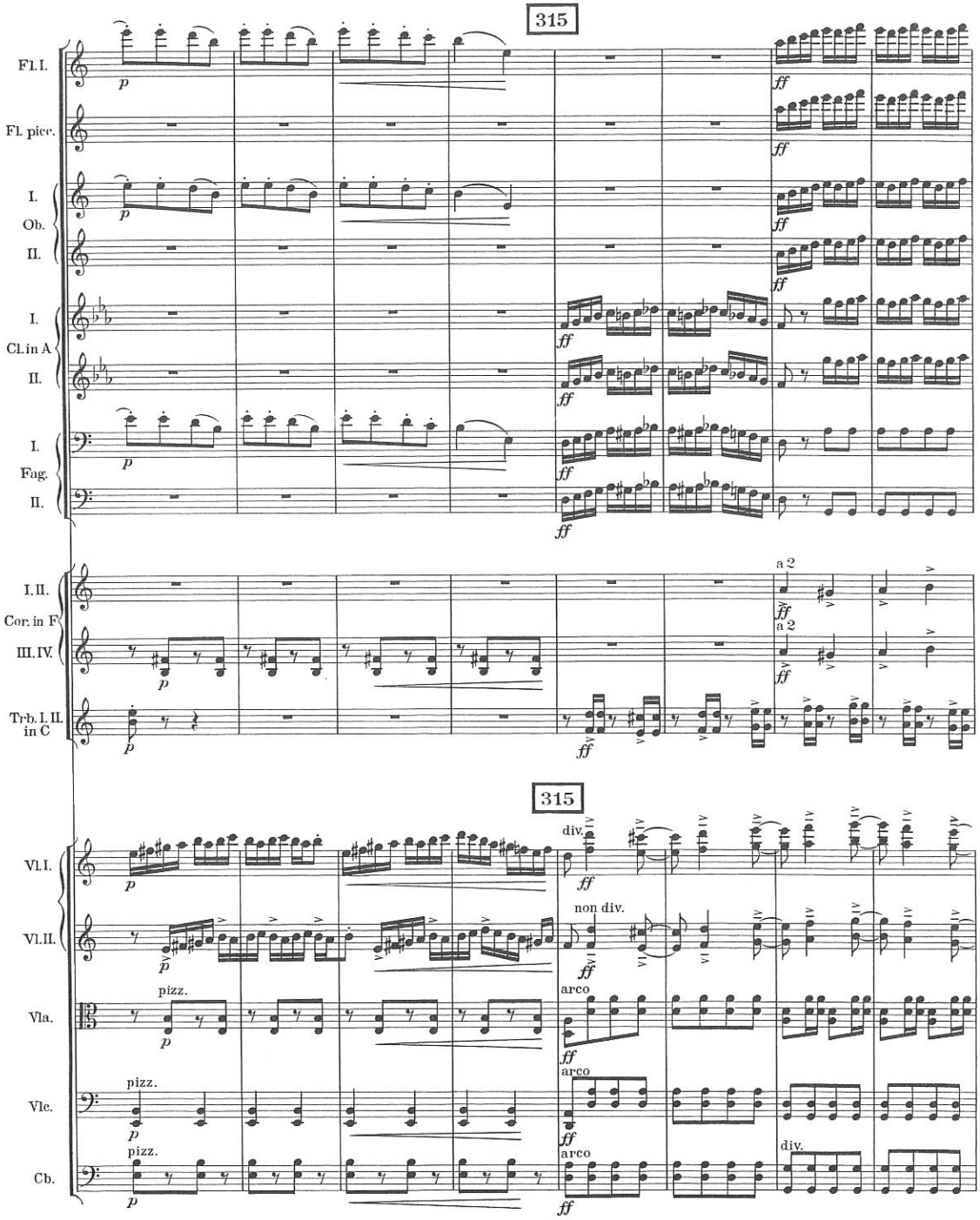

255
260
Fl. picc.
Cl. I, II. in A
Cor. I. in F
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
cresc.
f
p cresc.
265
270
Fl. I.
Ob. I. II.
I. II. Cor. in F III. IV.
sf dim.
p
pp
pizz.
dim.

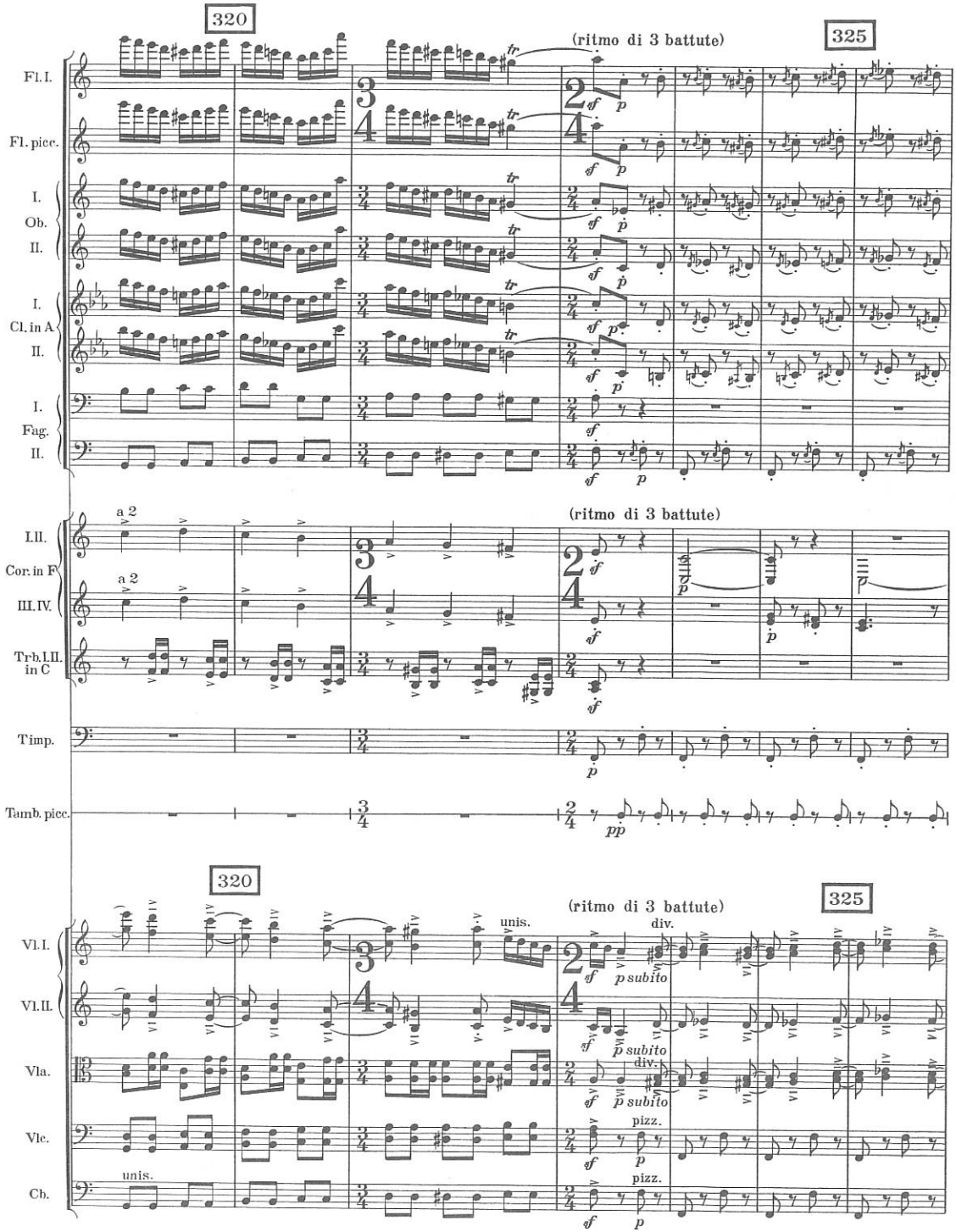

275
Fl. I.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
Cor. III. IV. in F
Trb. I. II. in C
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
arco
cresc.
280
285
a 2
Timp.
pizz.

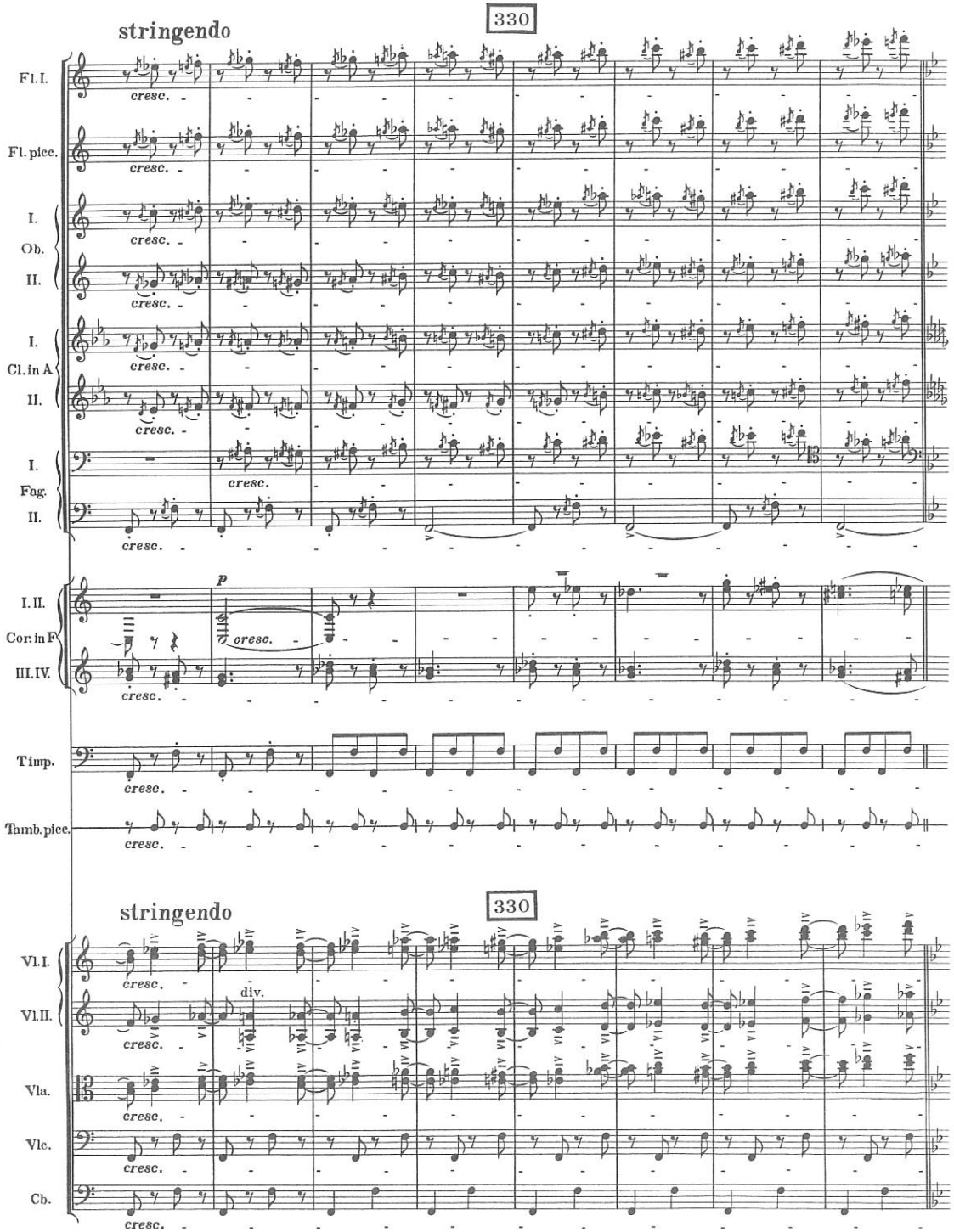

290
I.
Ob.
II.
mf cresc. poco a poco
I.
Cl. in A
II.
sf cresc. poco a poco
Fag. I. II.
cresc. poco a poco
I. II.
Cor. in F
IV.
p cresc. poco a poco
sf cresc. poco a poco
Timp.
tr
cresc. poco a poco
290
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
div.

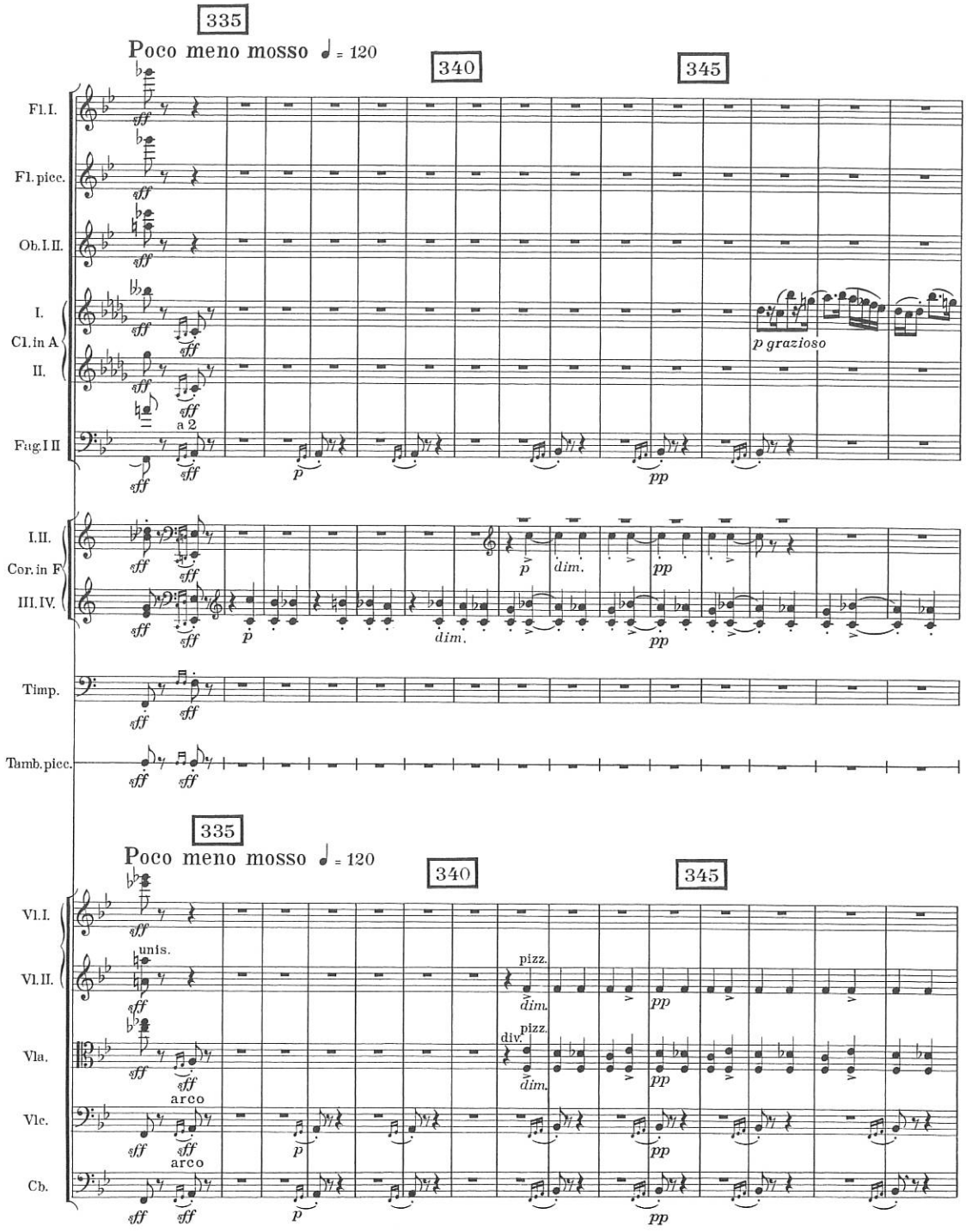

295
300
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
I. II.
Cor. in F
III. IV.
Trb. I. II. in C
Timp.
Trgl.
295
300
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
f cresc.
non div.

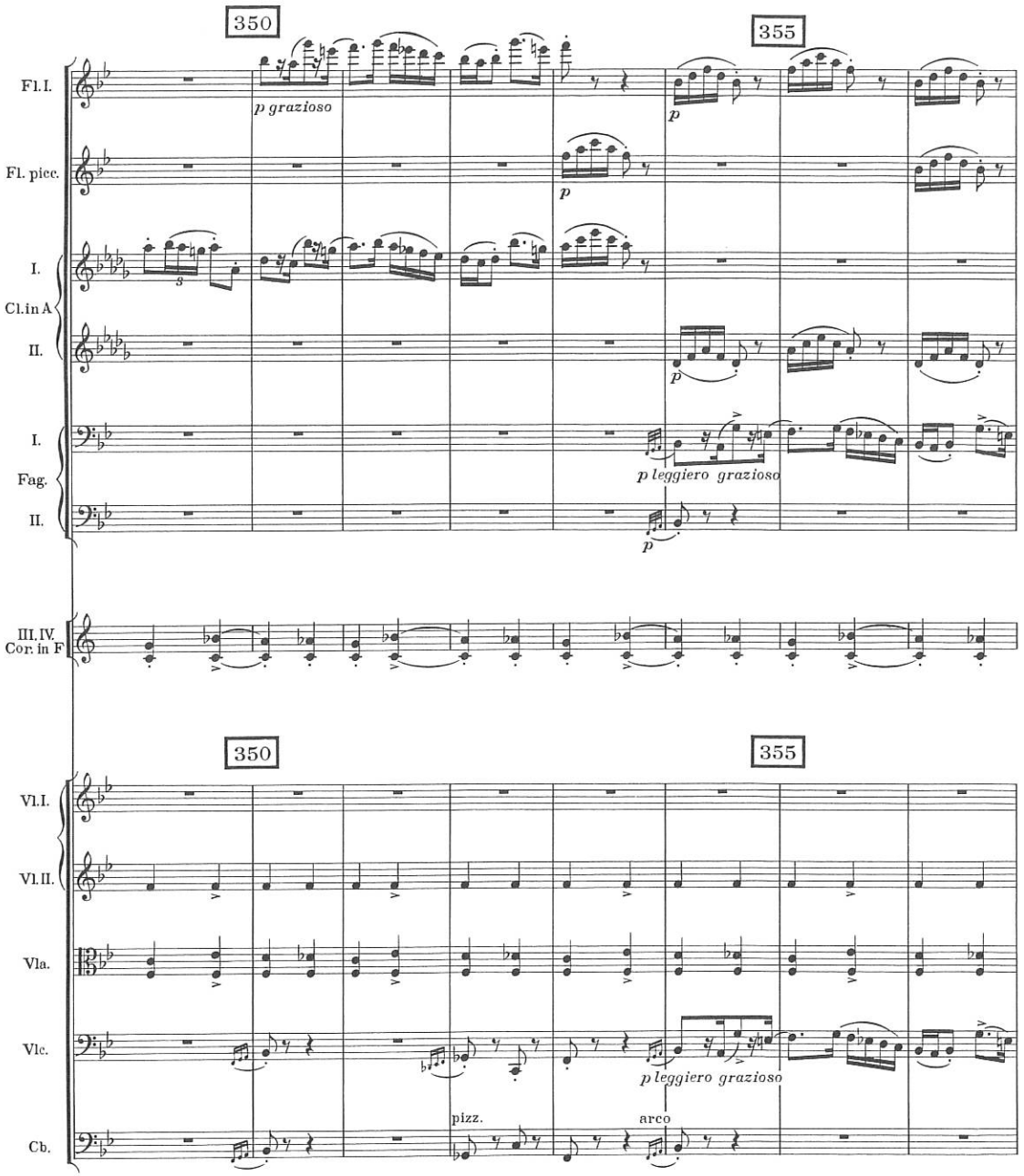

305
310
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
Fag. I. II.
I. II.
Cor. in F
III. IV.
Trb. I. II.
in C
Timp.
Trgl.
305
310
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
div.
pizz.
arco

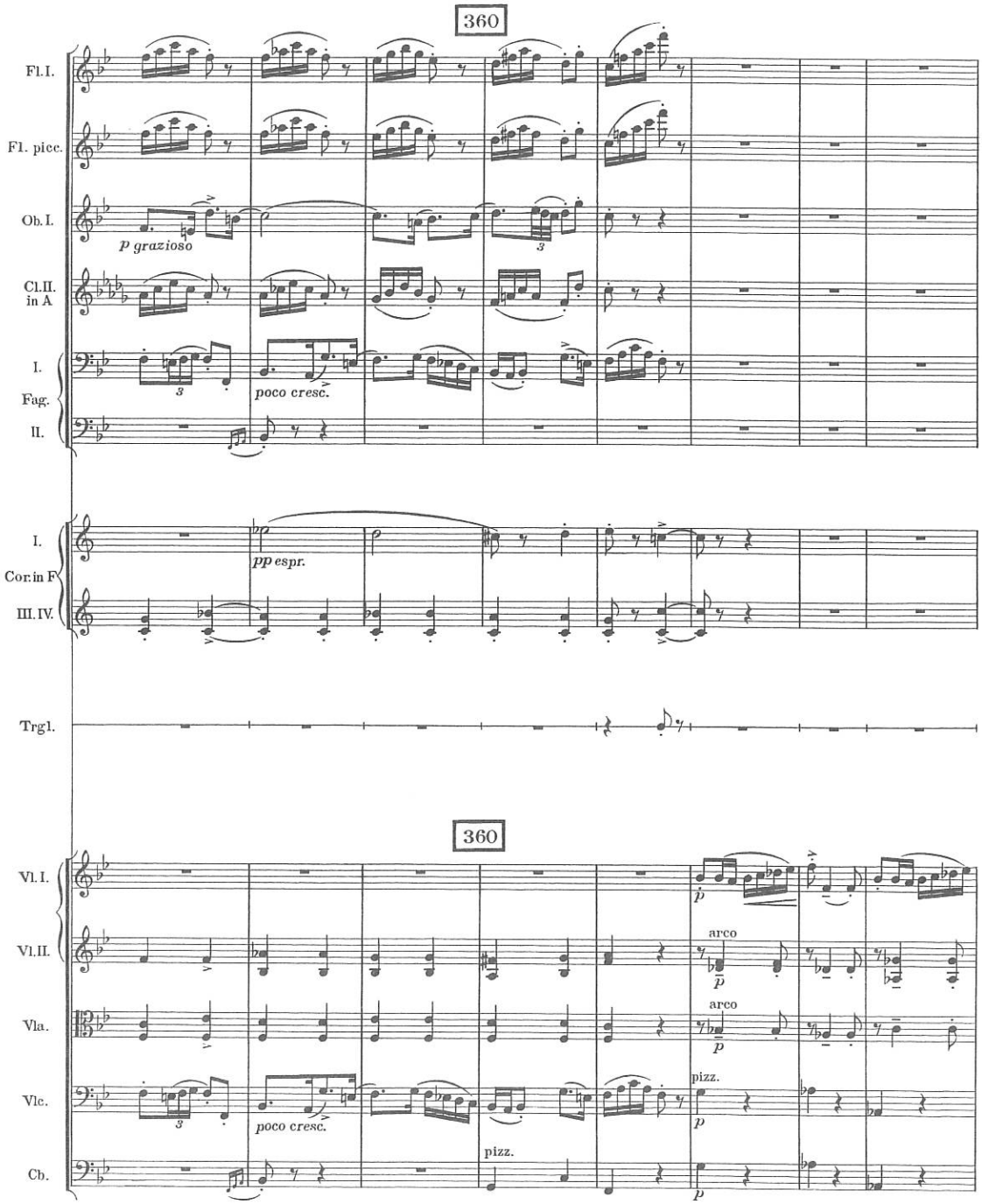

315
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
I.
Fag.
II.
I. II.
Cor. in F
III. IV.
Trb. I. II.
in C
a 2
a 2
315
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
div.
non div.
pizz.
arco
pizz.
arco
pizz.
arco
div.

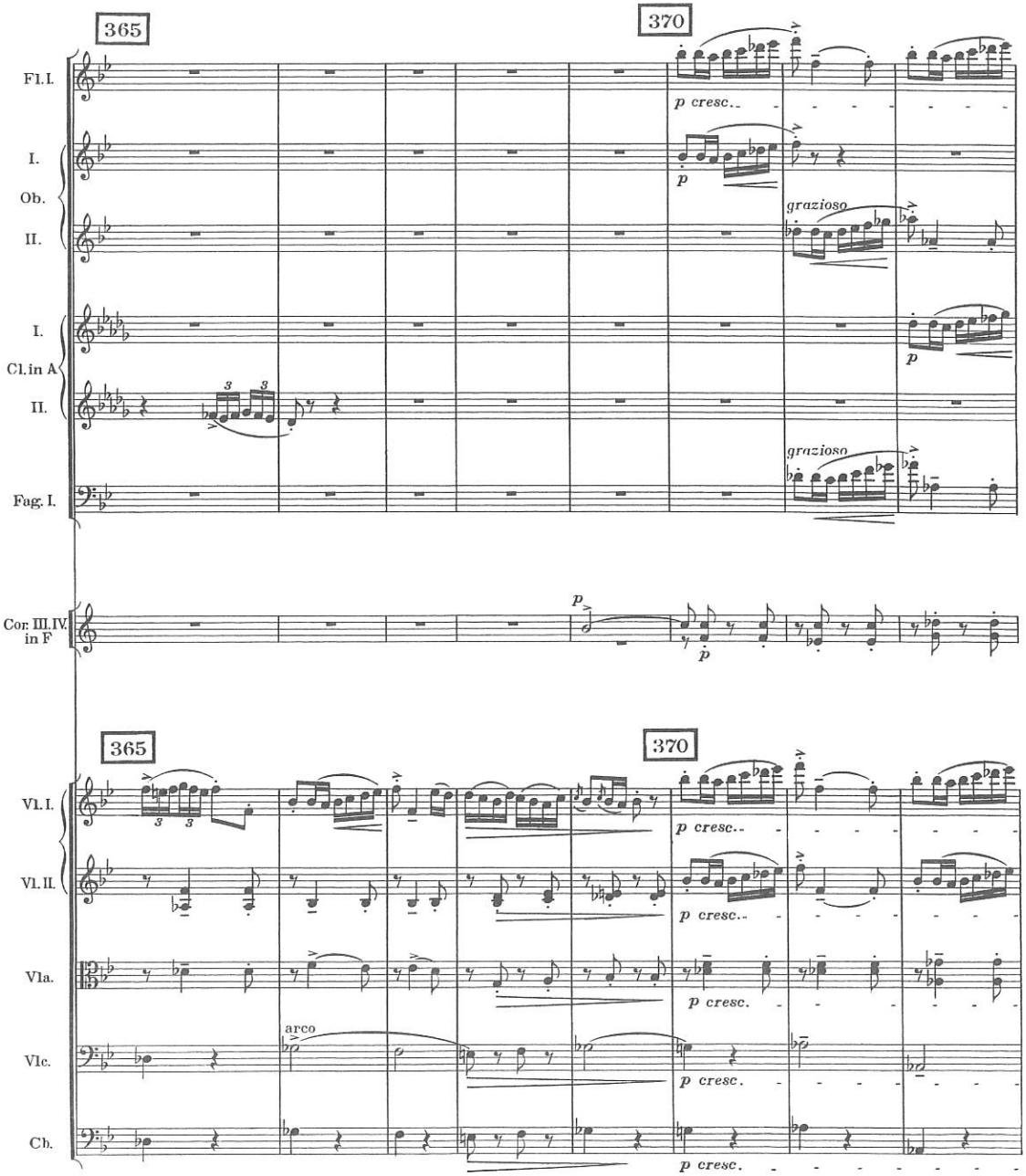

320
(ritmo di 3 battute)
325
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
I.
Fag.
II.
a 2
I.II.
Cor. in F
a 2
III.IV.
Trb. I.II. in C
Timp.
Tamb. picc.
320
(ritmo di 3 battute)
325
unis.
div.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
unis.
pizz.
pizz.

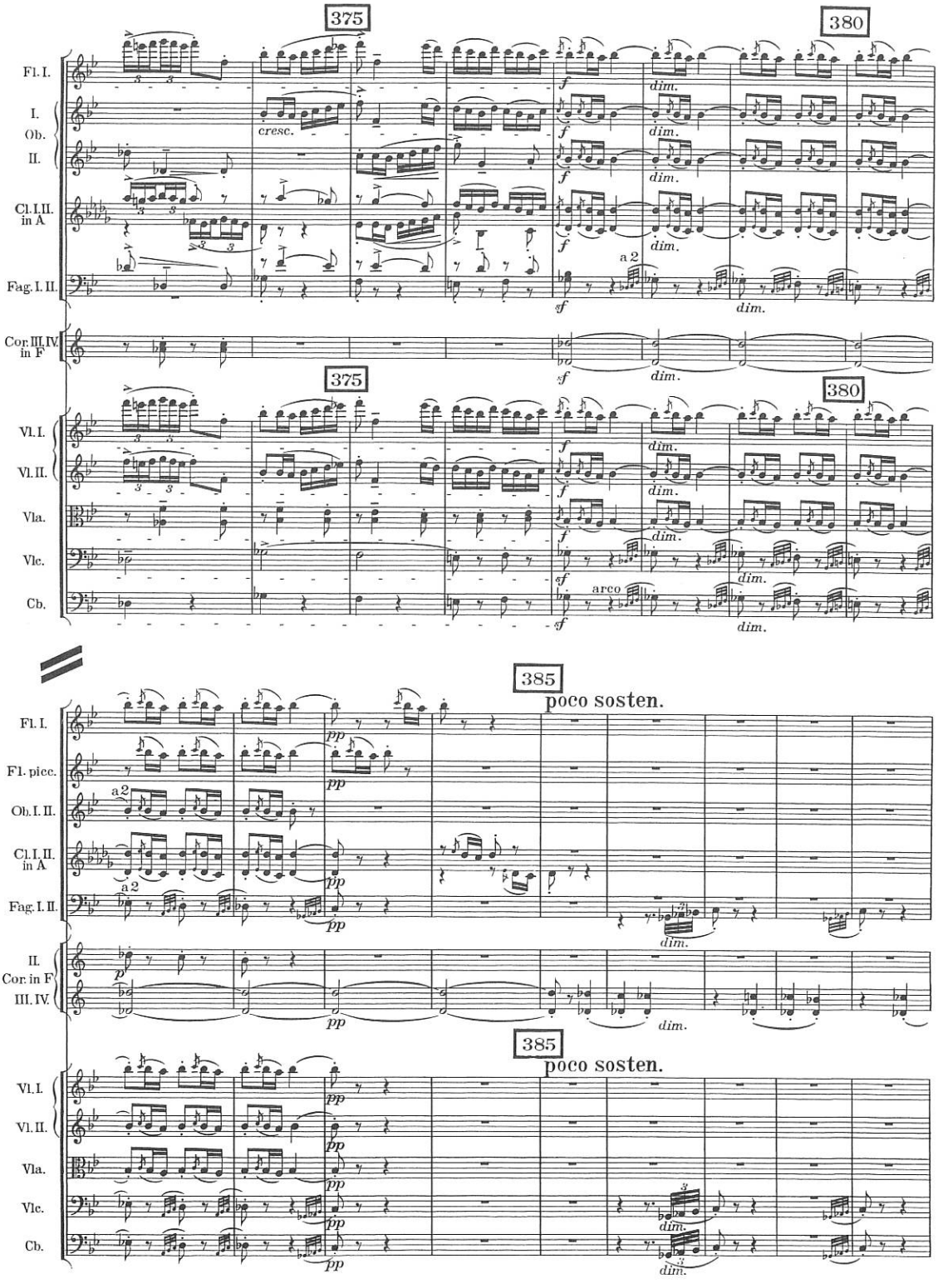

330
stringendo
Fl. I.
Fl. picc.
I.
Ob.
II.
I.
Cl. in A
II.
I.
Fag.
II.
I. II.
Cor. in F
III. IV.
Timp.
Tamb. picc.
cresc.
p
330
stringendo
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
div.

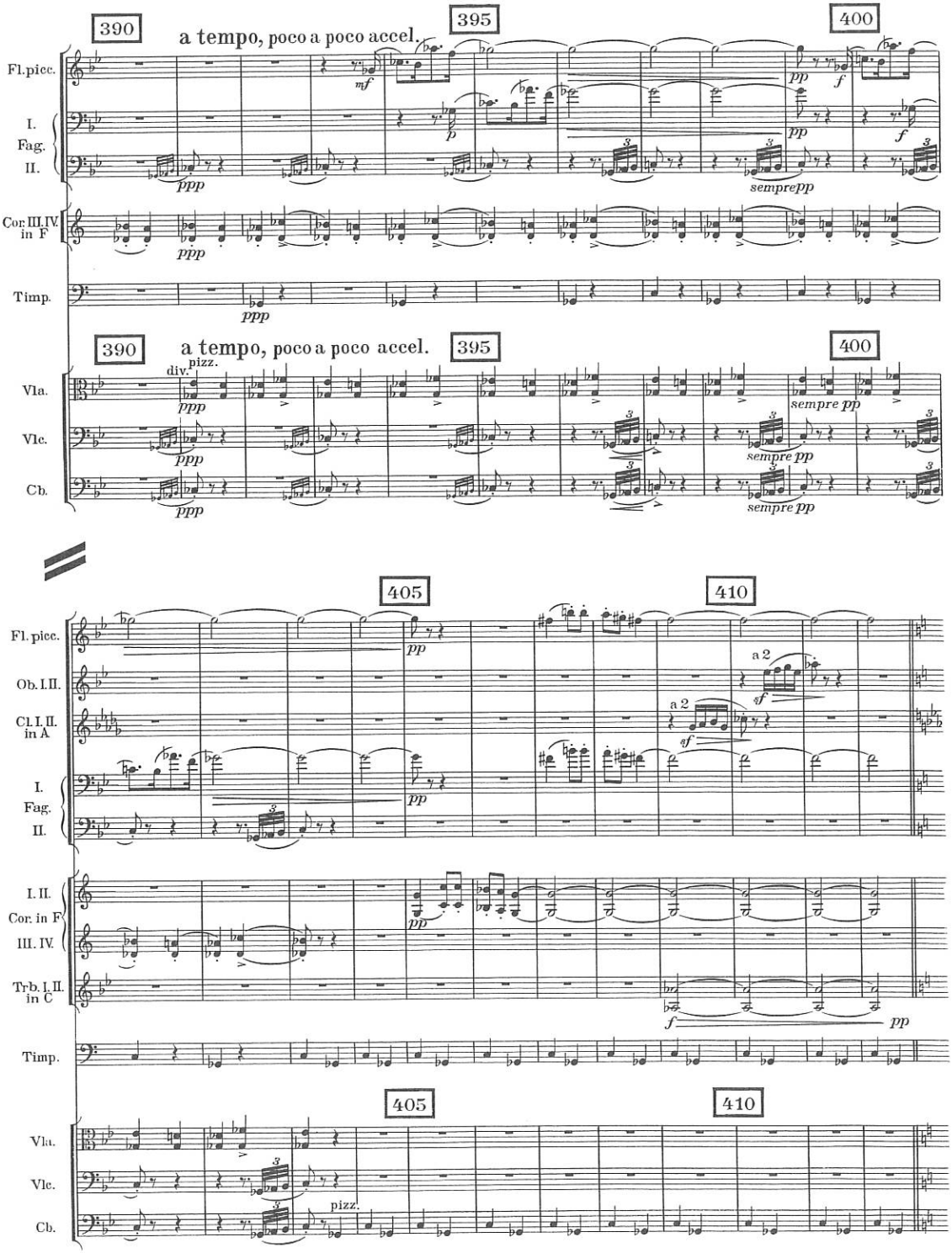

335
Poco meno mosso ♩ = 120
340
345
Fl. I.
Fl. picc.
Ob. I. II.
I.
Cl. in A
II.
Fag. I II
a 2
p grazioso
I. II.
Cor. in F
III. IV.
dim.
Timp.
Tamb. picc.
335
Poco meno mosso ♩ = 120
340
345
Vl. I.
Vl. II.
unis.
pizz.
div.
Vla.
arco
Vlc.
Cb.

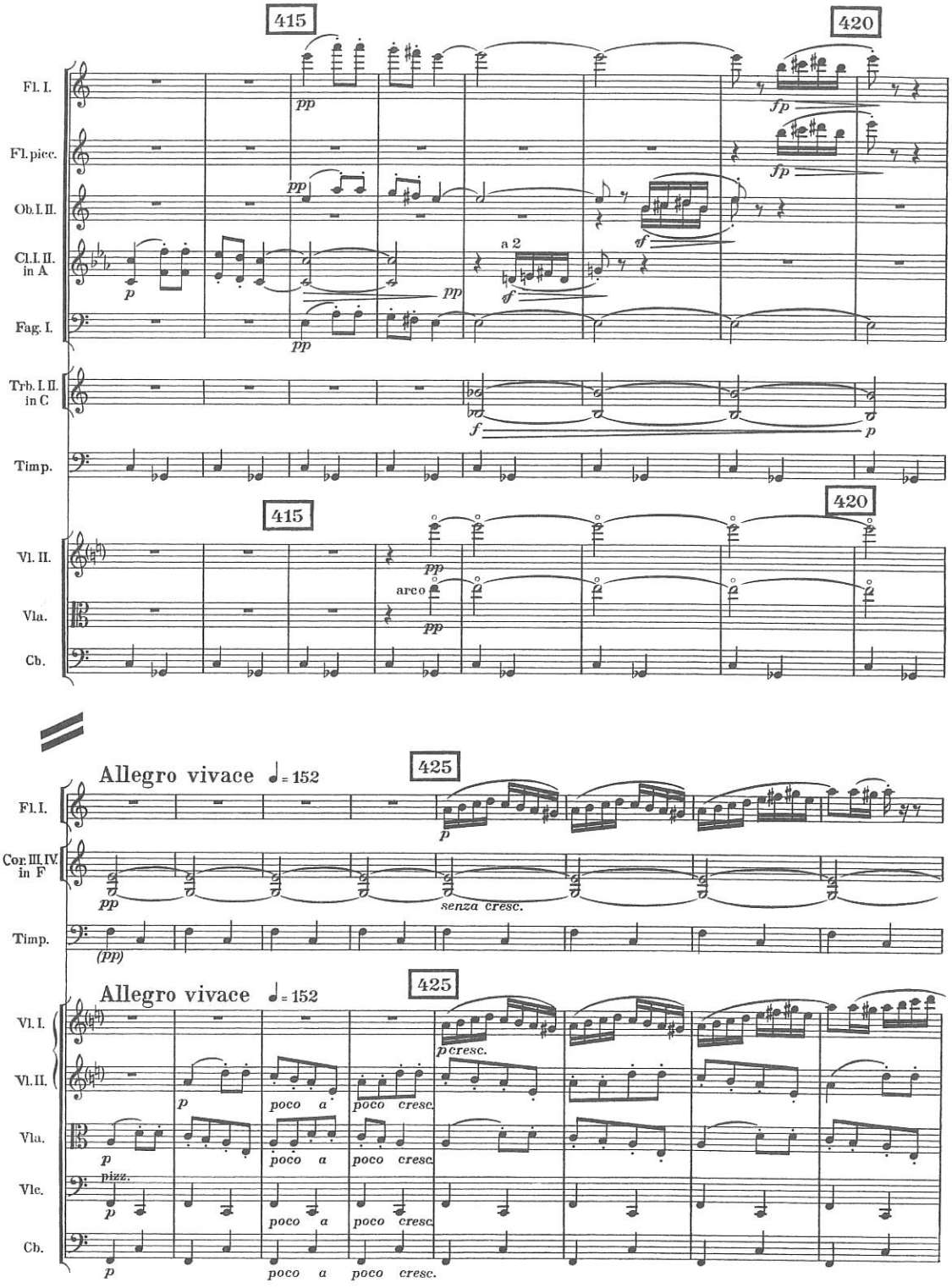

350
355
Fl. I.
p grazioso
p
Fl. picc.
p
I.
Cl. in A
II.
p
I.
Fag.
II.
p leggiero grazioso
p
III. IV.
Cor. in F
350
355
Vl. I.
Vl. II.
Vla.
Vlc.
p leggiero grazioso
Cb.
pizz.
arco

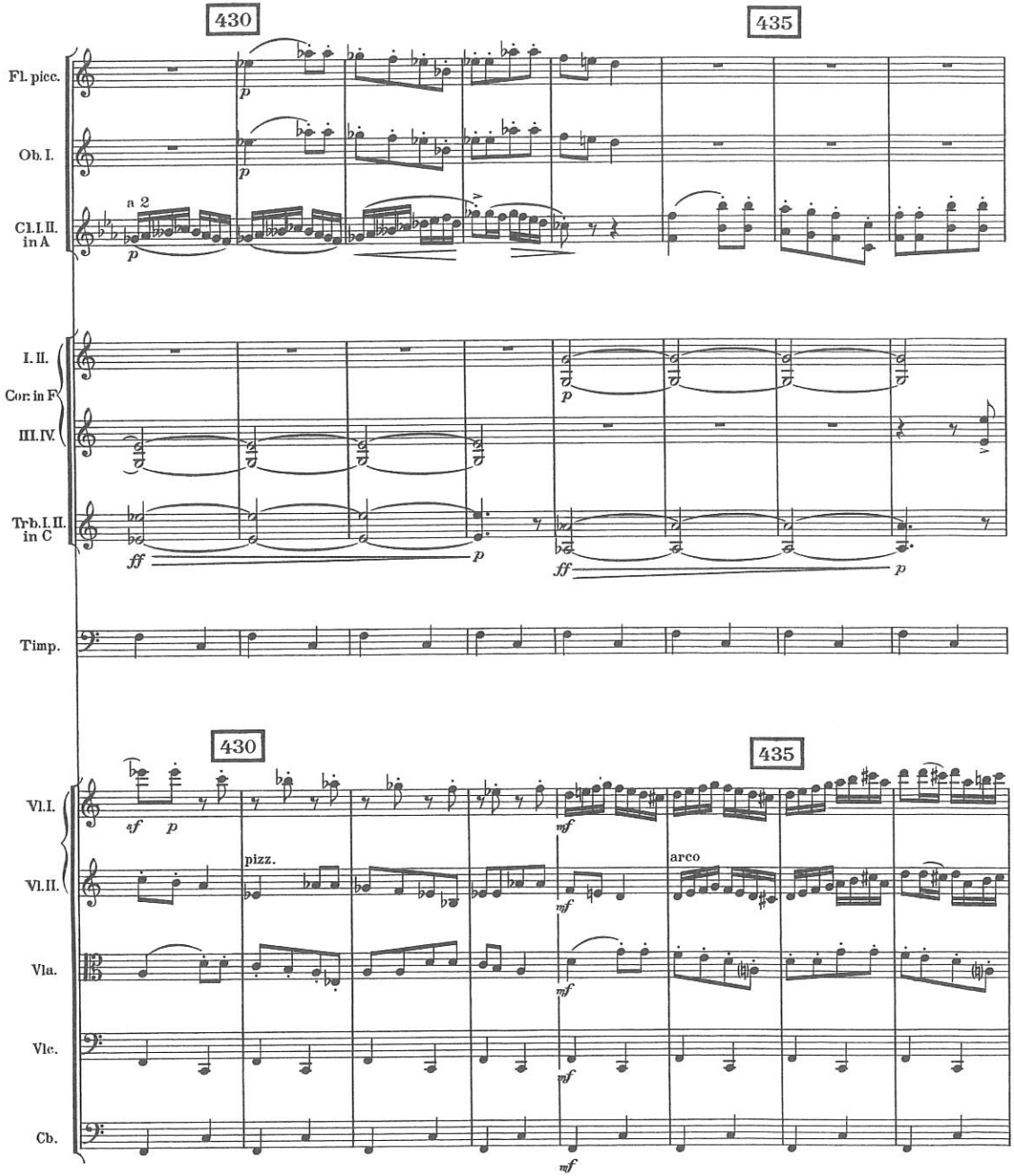

360
Fl. I.
Fl. picc.
Ob. I.
p grazioso
Cl. II. in A
I.
Fag.
II.
poco cresc.
I.
Cor. in F
III. IV.
pp espr.
Trgl.
360
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
poco cresc.
pizz.
arco
arco
pizz.
pizz.

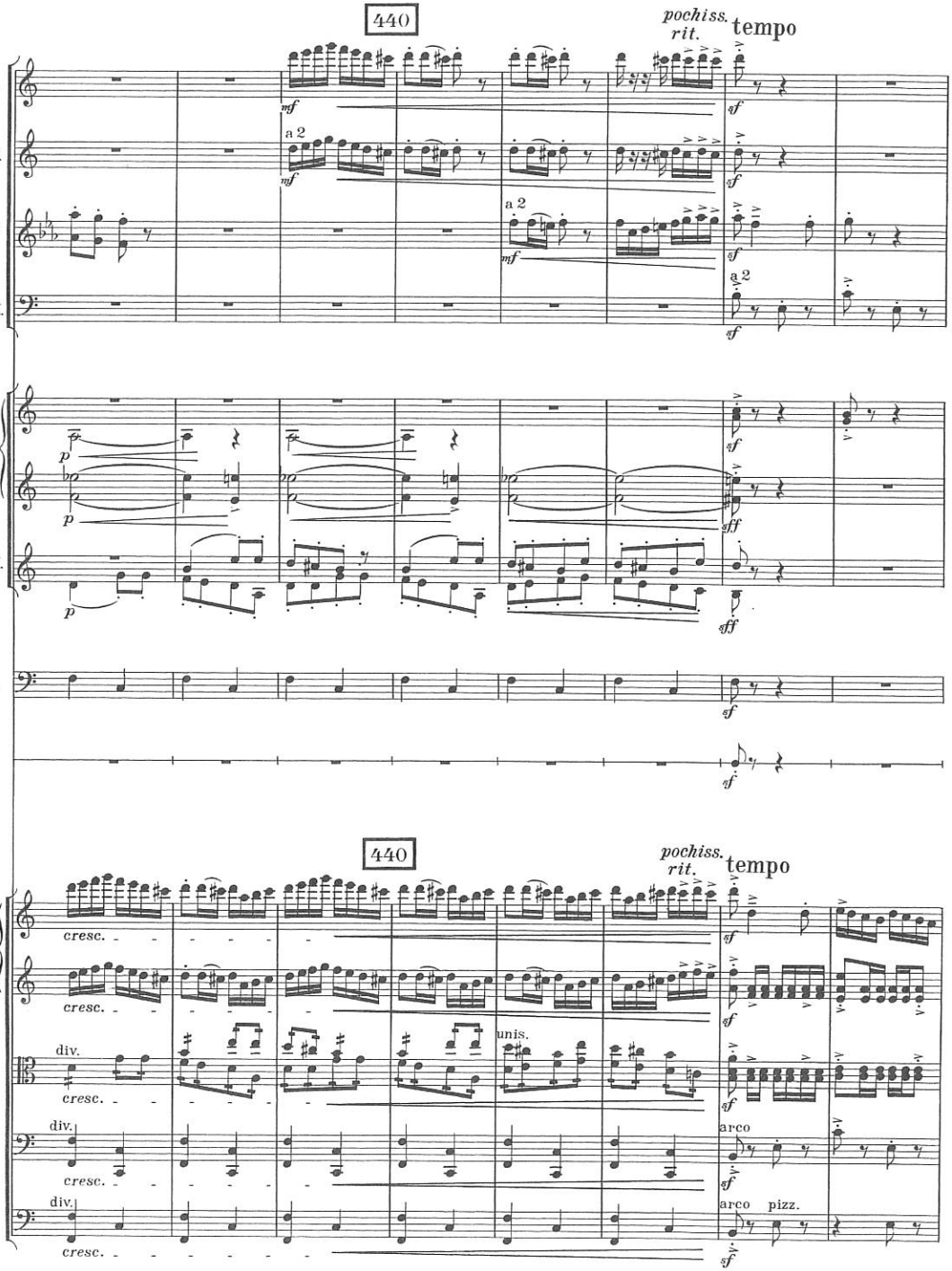

365
370
Fl. I.
p cresc.
I.
Ob.
II.
grazioso
I.
Cl. in A
II.
Fag. I.
Cor. III, IV. in F
Vl. I.
Vl. II.
Vla.
arco
Vlc.
Cb.

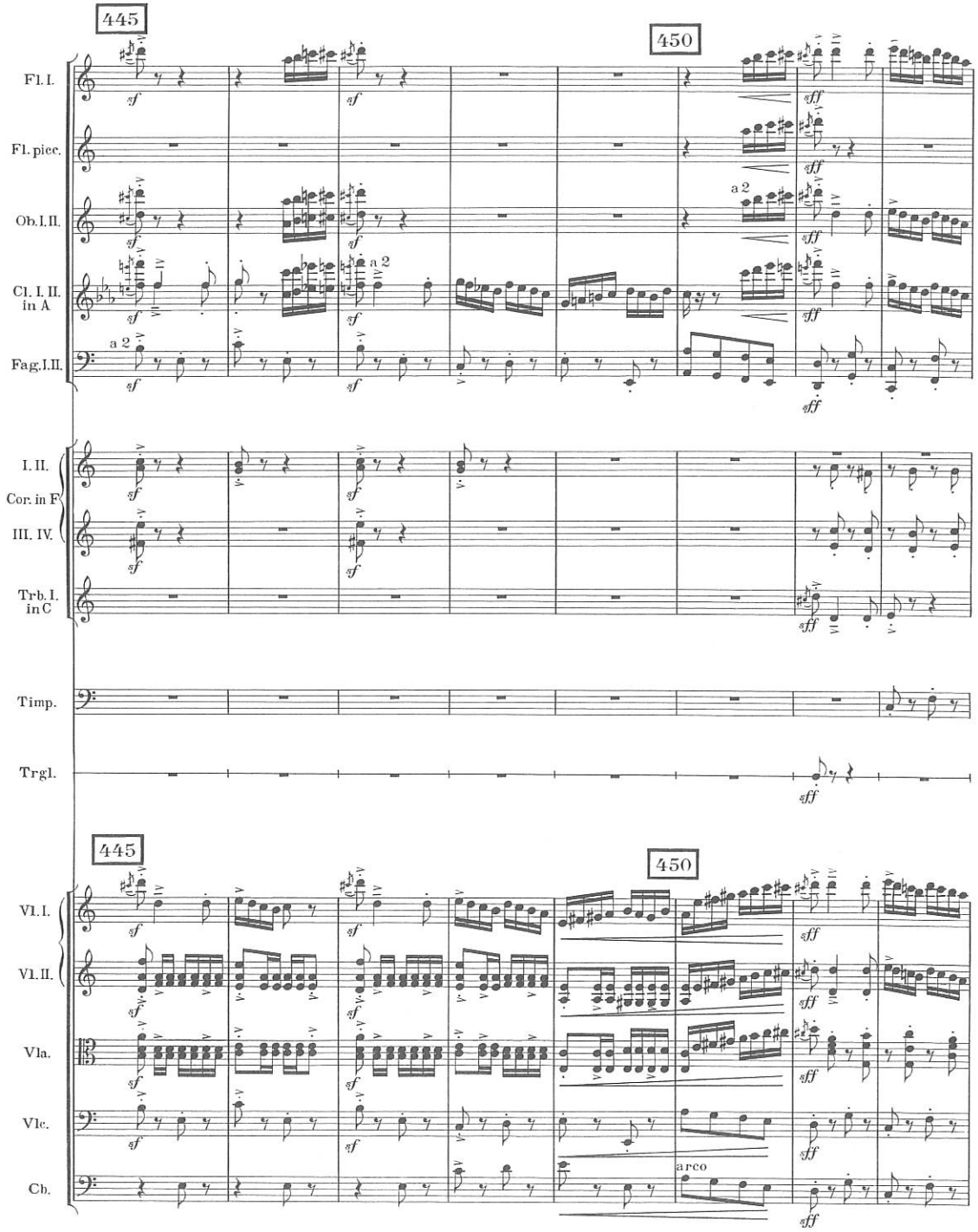

375
380
Fl. I.
I.
Ob.
II.
Cl. I. II. in A
Fag. I. II.
Cor. III. IV. in F
cresc.
a 2
dim.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
arco
385
poco sosten.
Fl. picc.
Ob. I. II.
Cor. in F
III. IV.

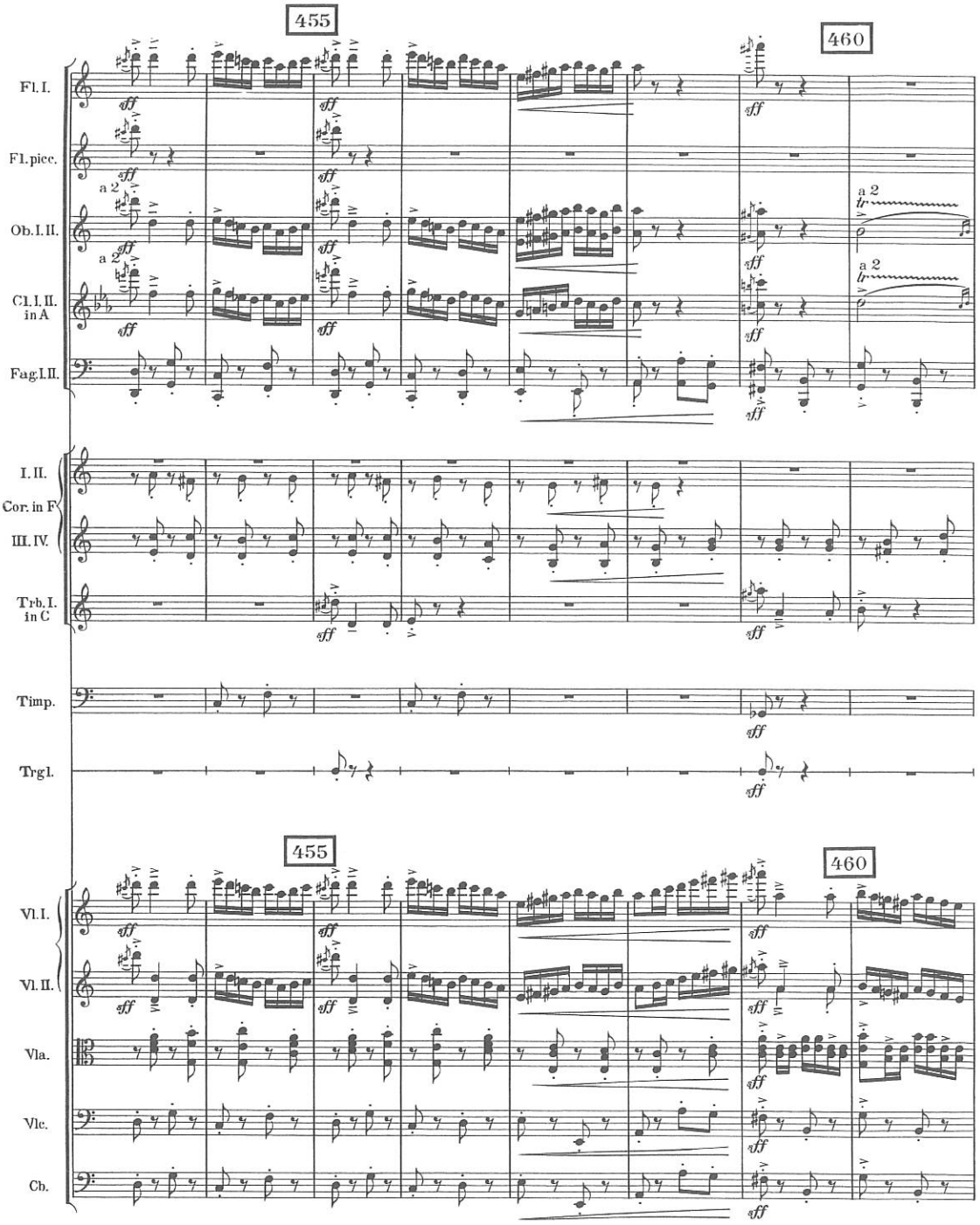

390
a tempo, poco a poco accel.
395
400
Fl. picc.
I.
Fag.
II.
Cor. III. IV. in F
Timp.
Vla.
Vlc.
Cb.
div.
pizz.
sempre pp
405
410
Ob. I. II.
Cl. I. II. in A
a 2
Cor. in F
Trb. I. II. in C
pizz.

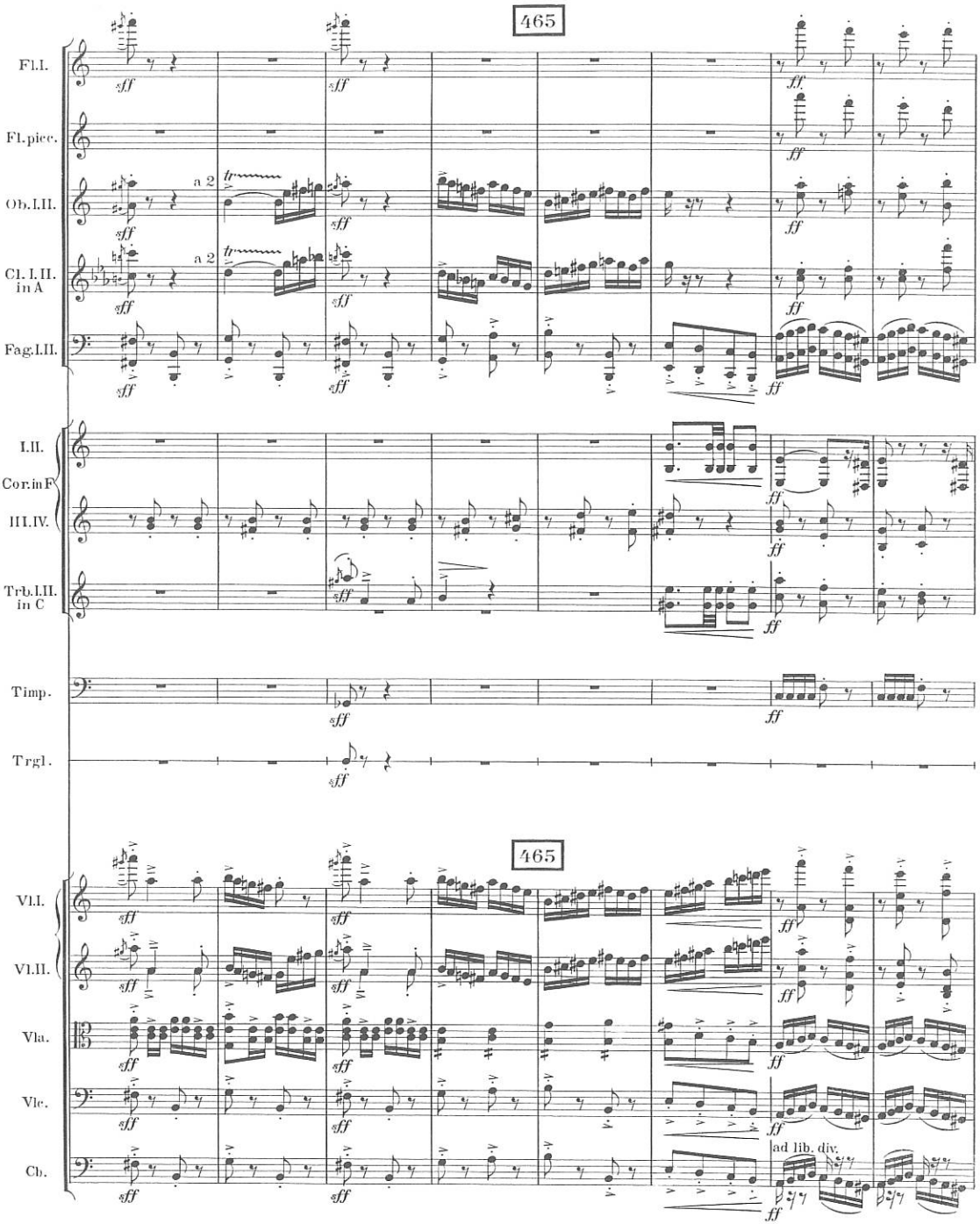

415
420
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I.
Trb. I. II. in C
Timp.
Vl. II.
Vla.
Cb.
a 2
arco
Allegro vivace ♩= 152
425
Cor. III. IV. in F
Vl. I.
senza cresc.
poco a poco cresc.
pizz.

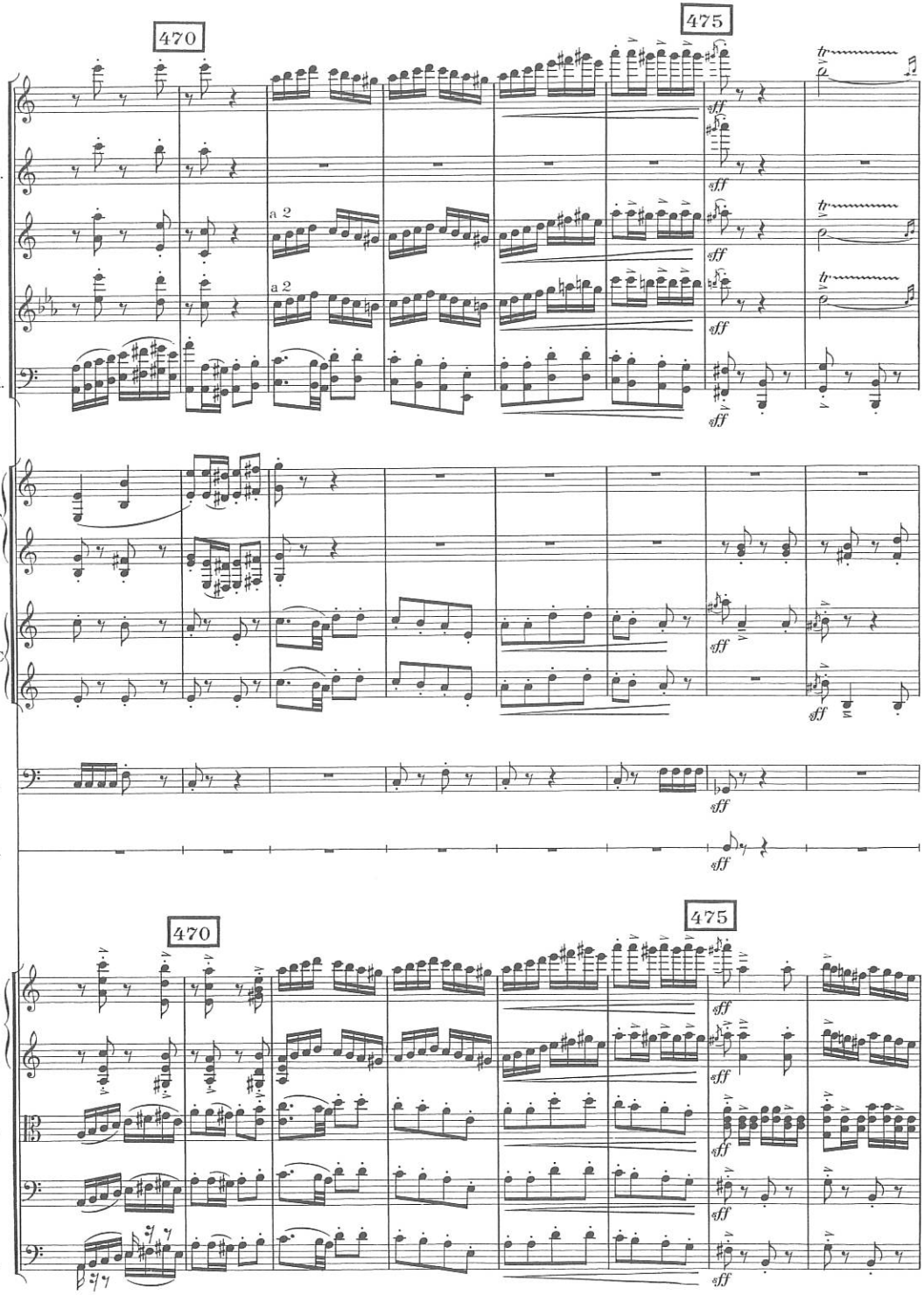

430
435
Fl. picc.
Ob. I.
Cl. I. II. in A
a 2
I. II.
Cor. in F
III. IV.
Trb. I. II. in C
Timp.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
pizz.
arco

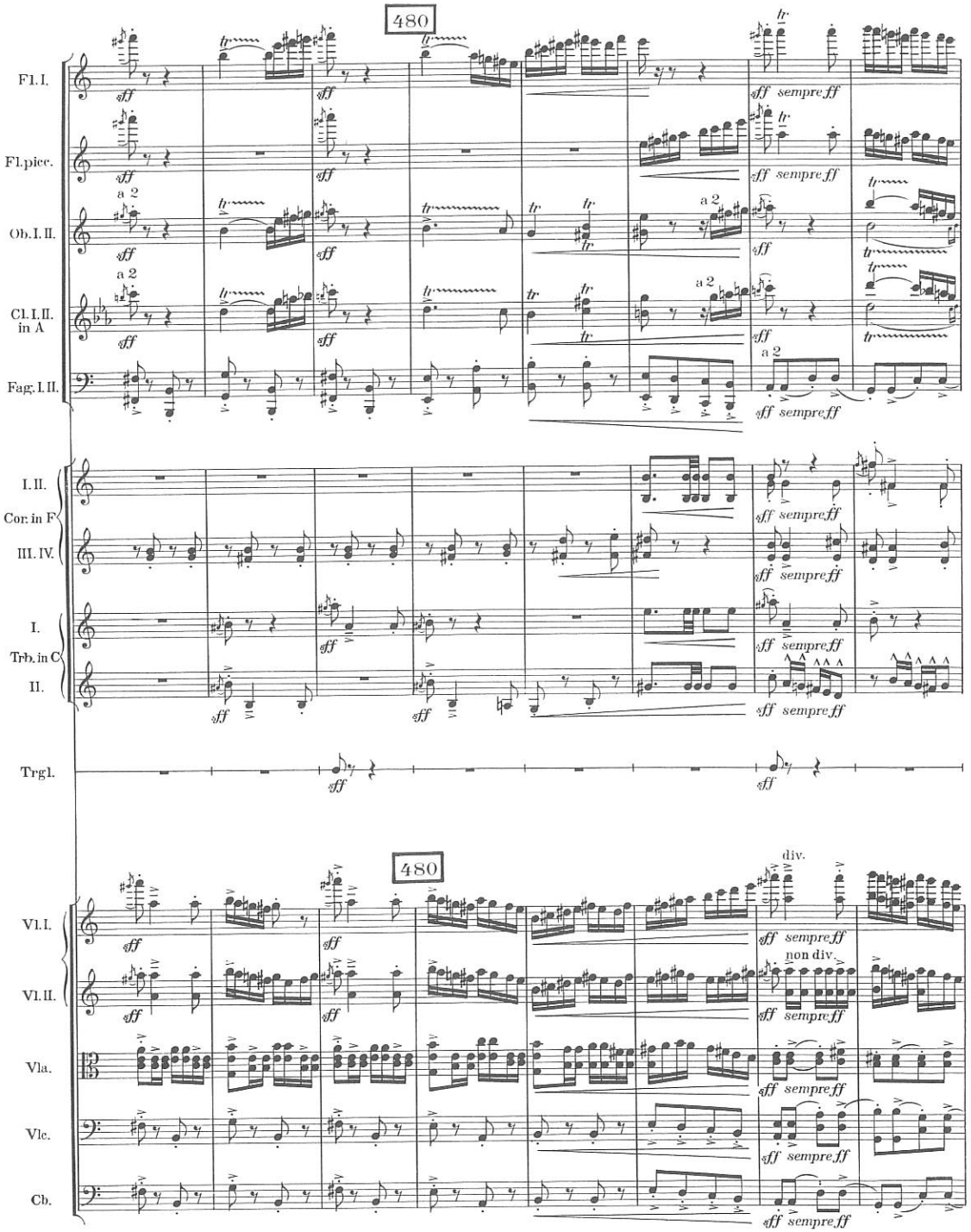

440
pochiss. rit.
tempo
Fl. I.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
a 2
I. II.
Cor. in F
III. IV.
Trb. I. II. in C
Timp.
Trgl.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
cresc.
div.
unis.
arco
arco pizz.

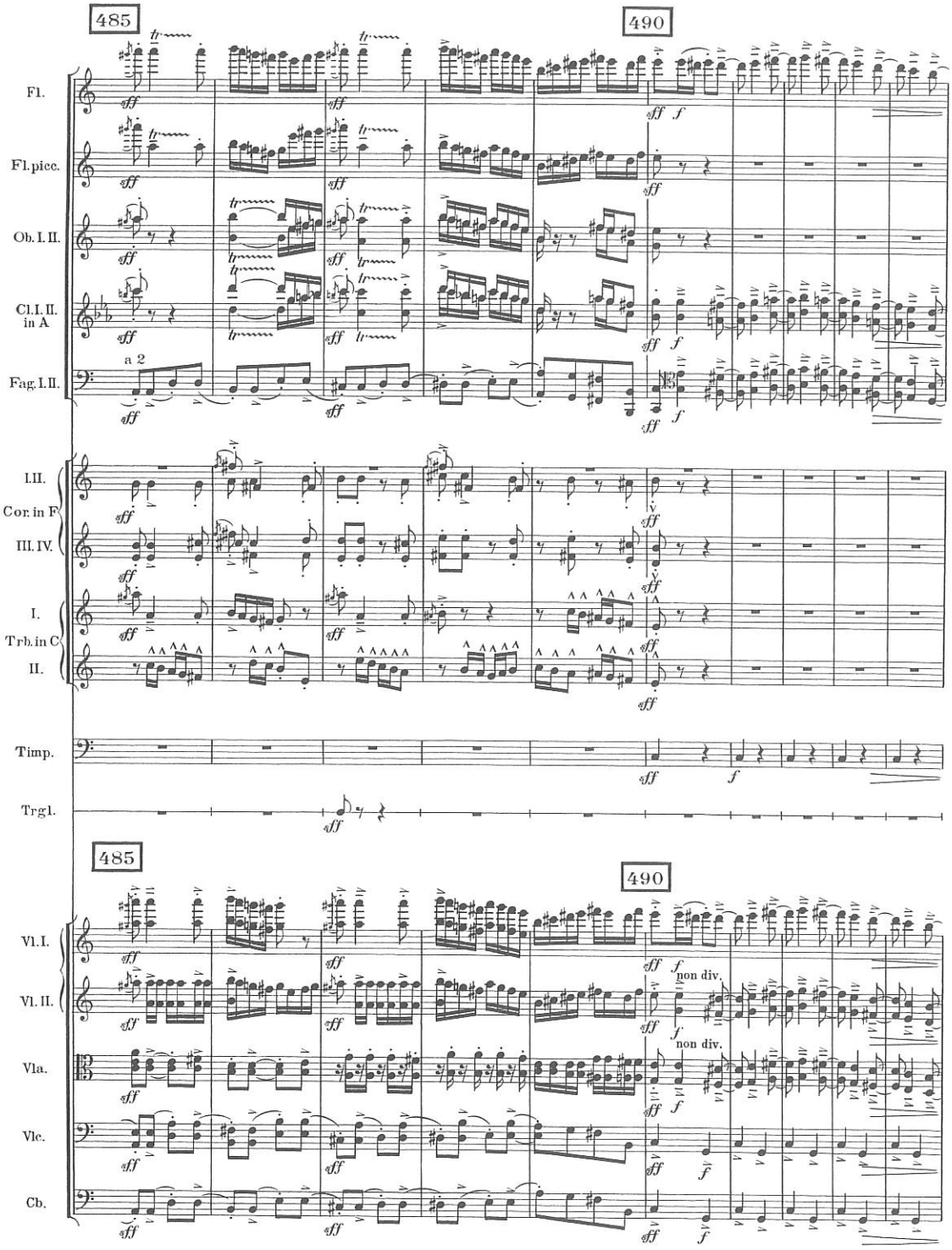

445
450
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
a 2
I. II.
Cor. in F
III. IV.
Trb. I. in C
Timp.
Trgl.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
arco
sf
sff

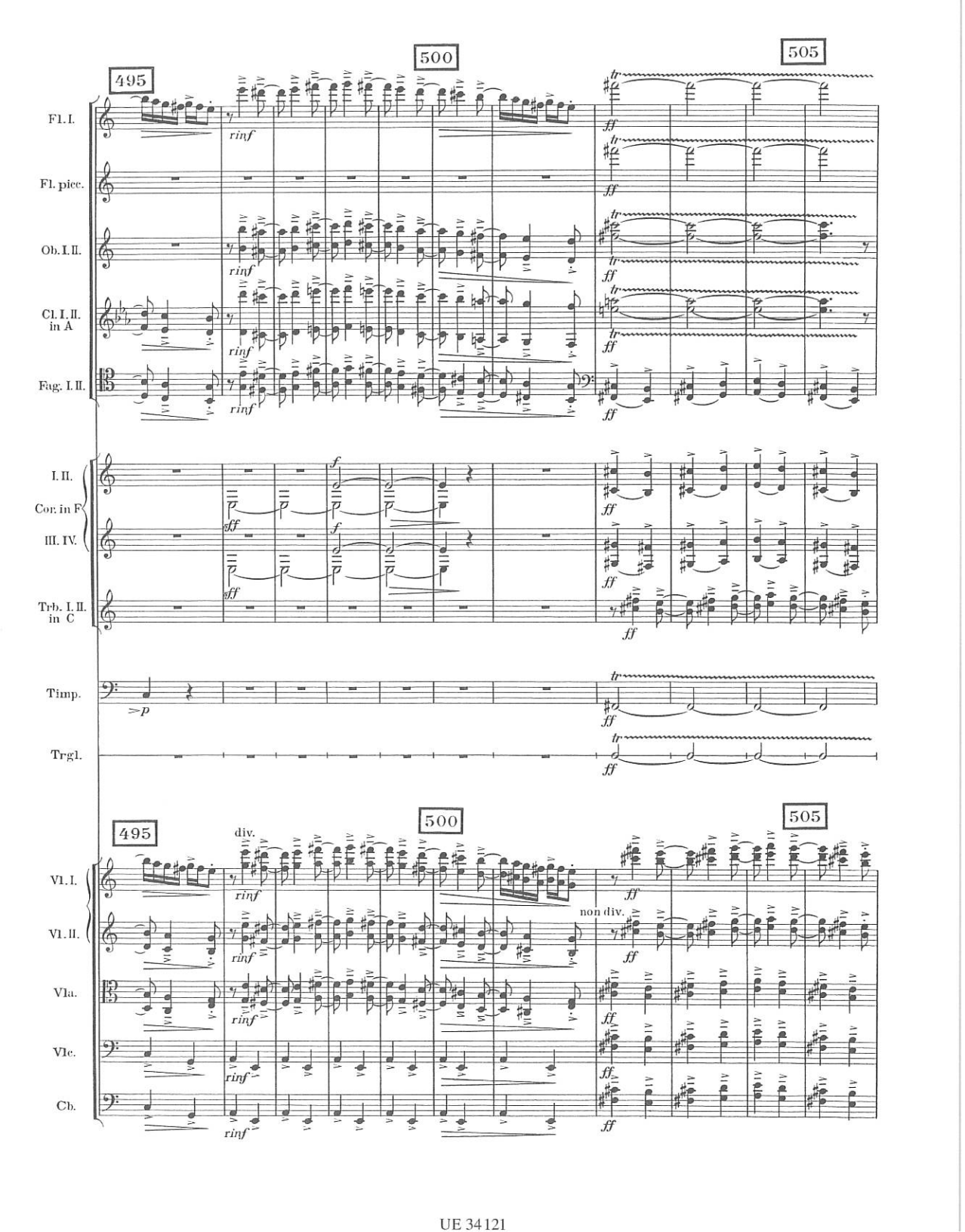

455
460
Fl. I.
Fl. picc.
a 2
Ob. I. II.
a 2
Cl. I. II. in A
Fag. I. II.
I. II.
Cor. in F
III. IV.
Trb. I. in C
Timp.
Trgl.
455
460
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.

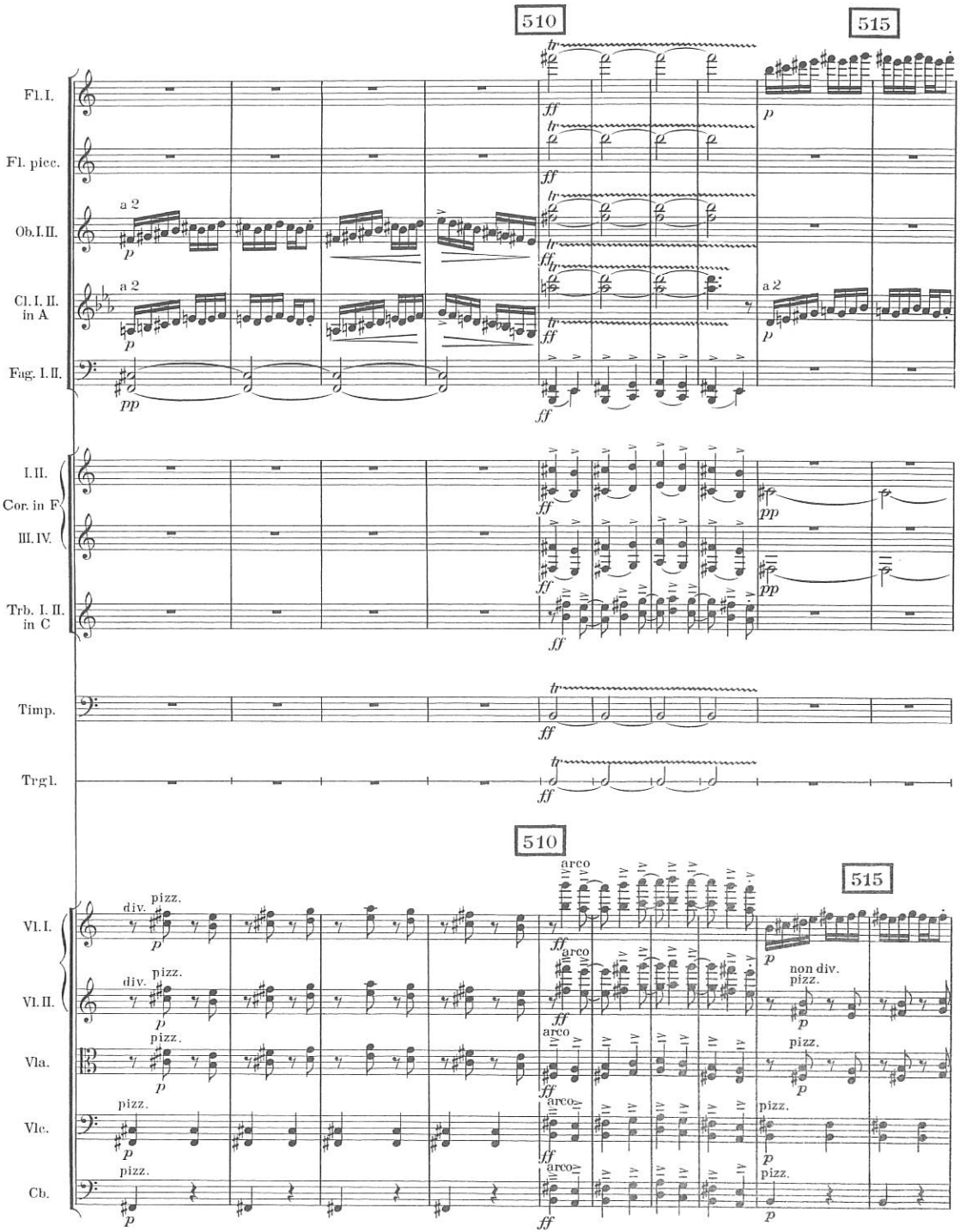

465
Fl.I.
Fl.picc.
Ob.I.II.
a 2
Cl. I. II. in A
a 2
Fag.I.II.
I.II.
Cor.in F
III.IV.
Trb.I.II. in C
Timp.
Trgl.
465
Vl.I.
Vl.II.
Vla.
Vlc.
Cb.
ad lib. div.

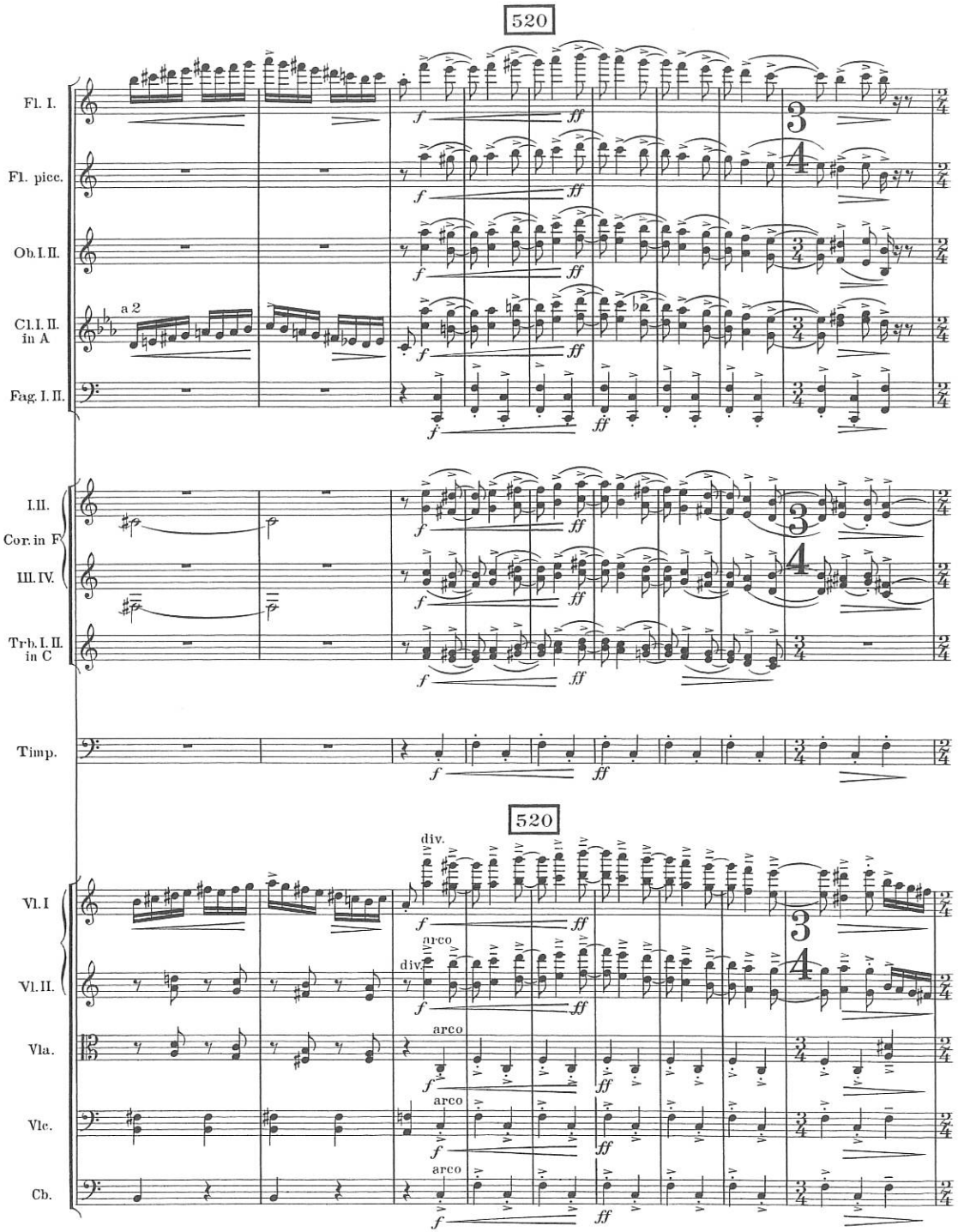

470
475
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
a 2
a 2
I. II.
Cor. in F
III. IV.
I.
Trb. in C
II.
Timp.
Trgl.
470
475
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
tr
sff

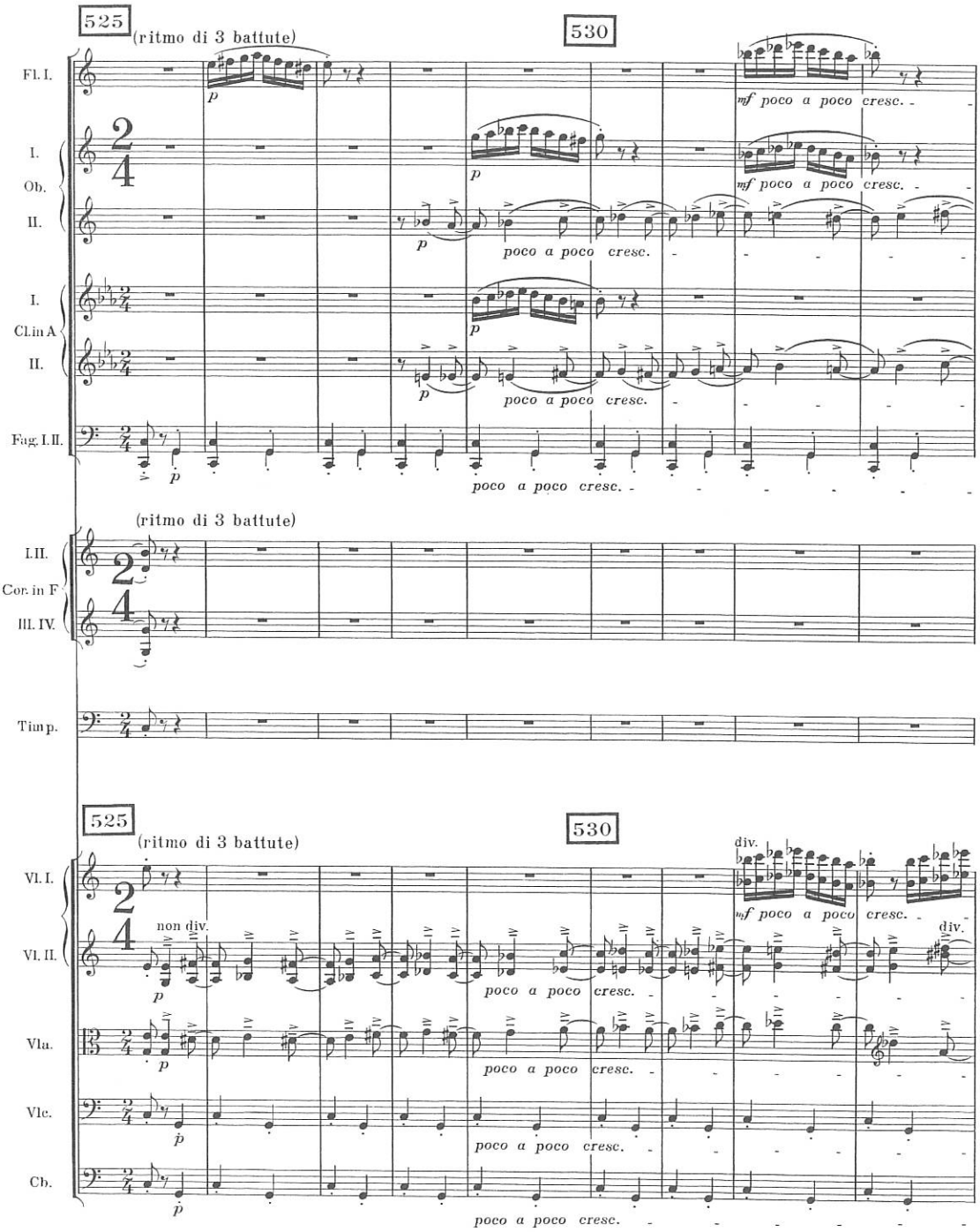

480
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
a 2
I. II.
Cor. in F
III. IV.
I.
Trb. in C
II.
Trgl.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
div.
non div.
sff
sempre ff

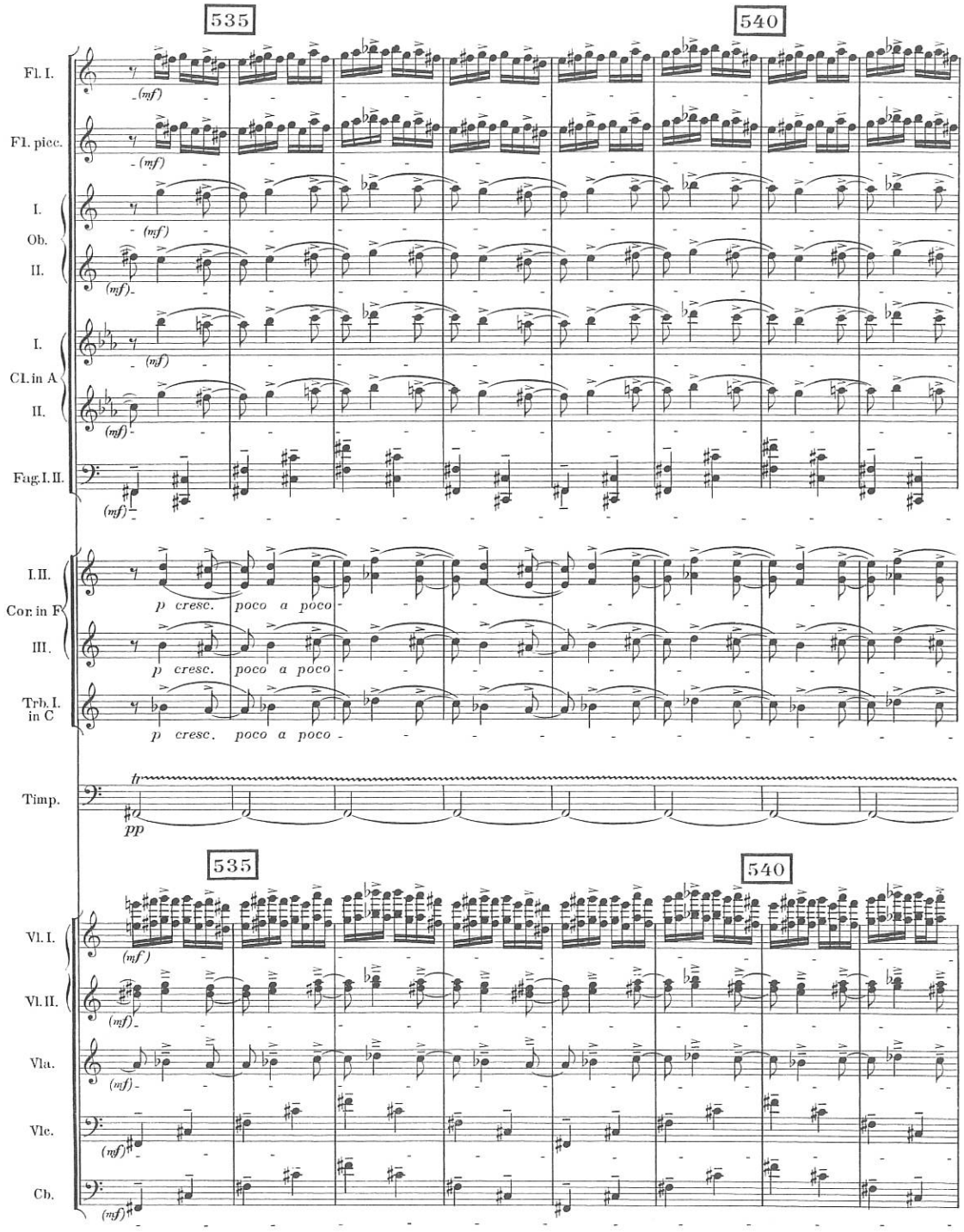

485
490
Fl.
Fl.picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
a 2
I. II.
Cor. in F
III. IV.
I.
Trb. in C
II.
Timp.
Trgl.
485
490
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
non div.
non div.

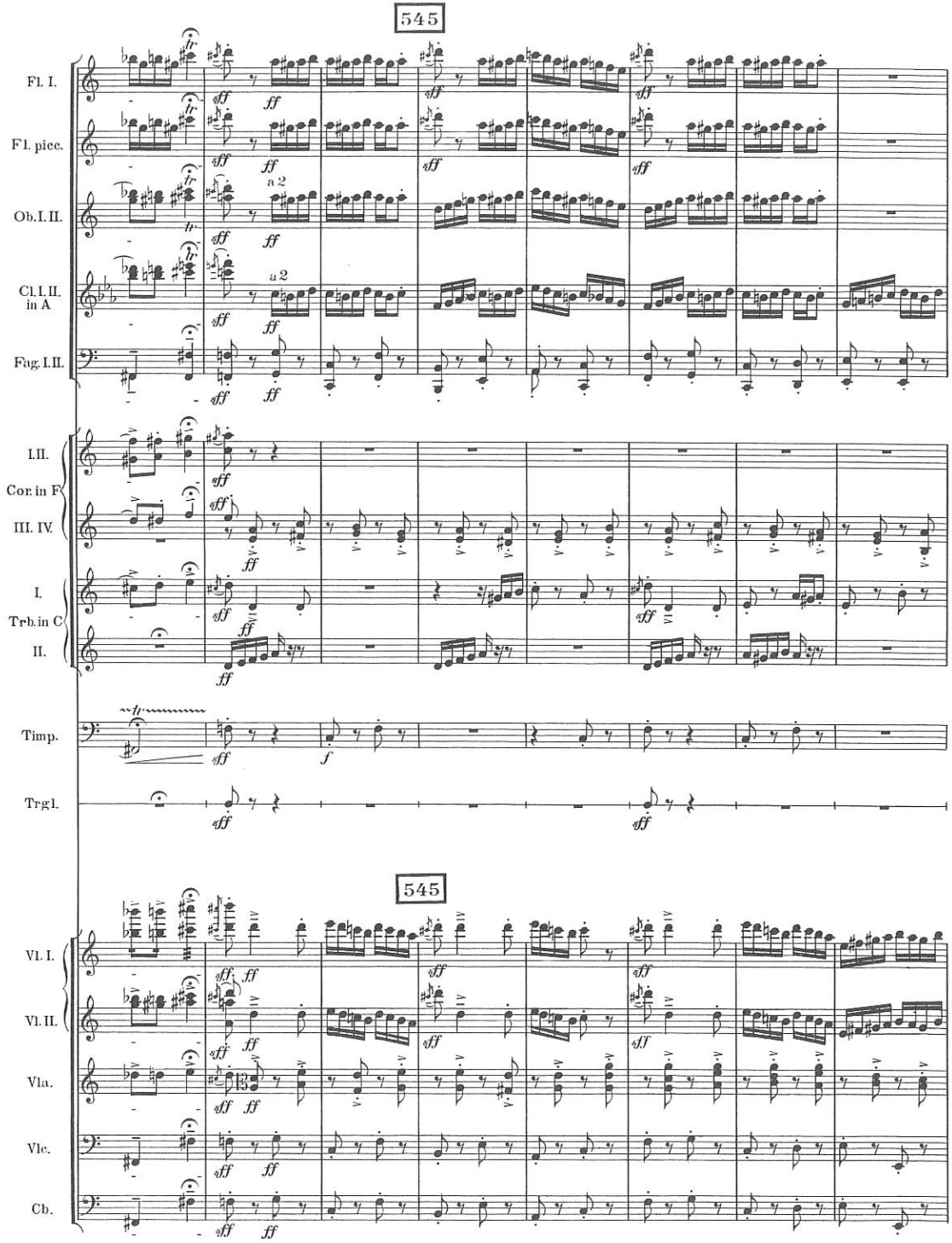

495
500
505
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
I. II.
Cor. in F
III. IV.
Trb. I. II. in C
Timp.
Trgl.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
rinf
ff
fff
f
>p
tr
div.
non div.

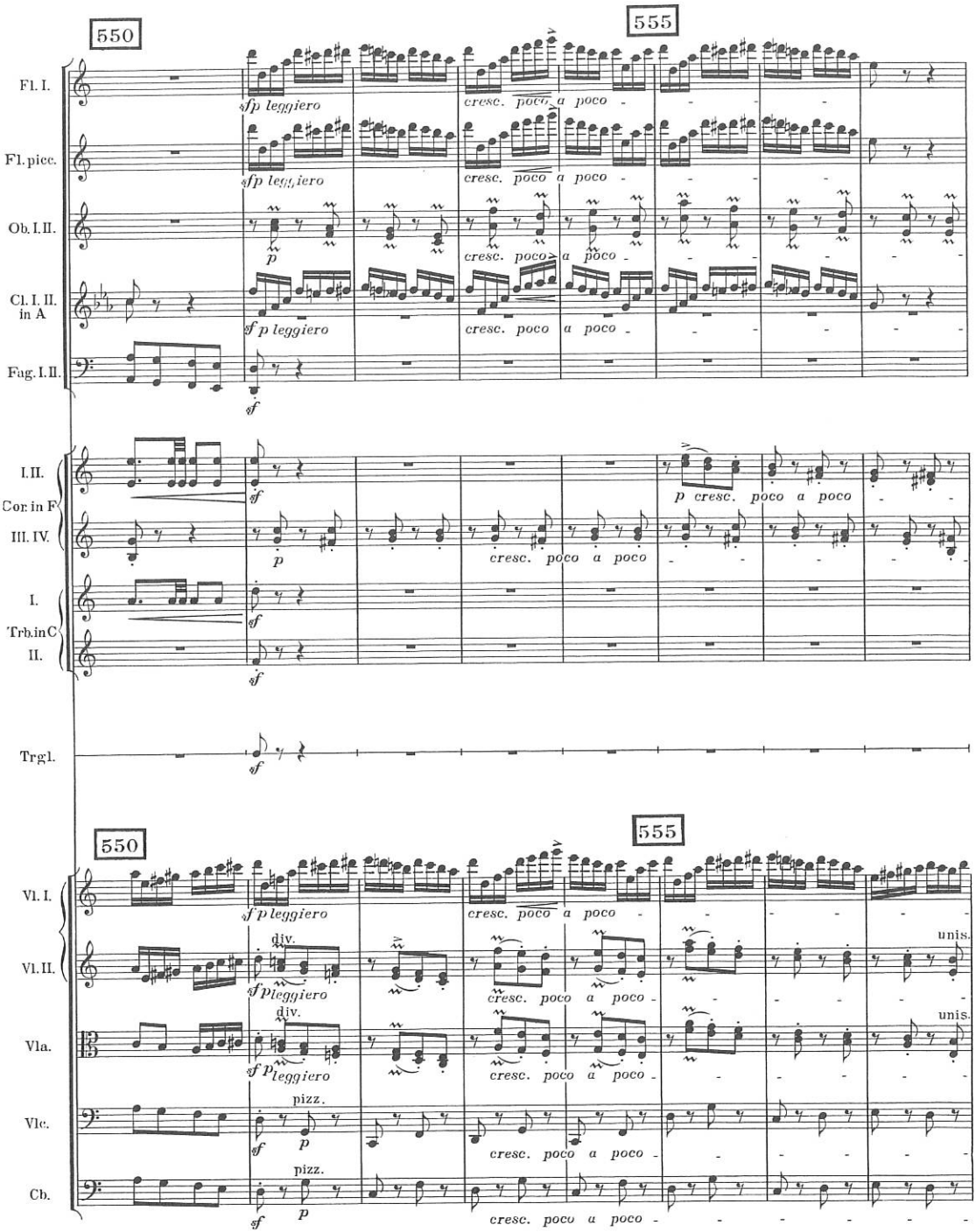

510
515
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
I. II.
Cor. in F
III. IV.
Trb. I. II. in C
Timp.
Trgl.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
a 2
div.
pizz.
arco
non div.

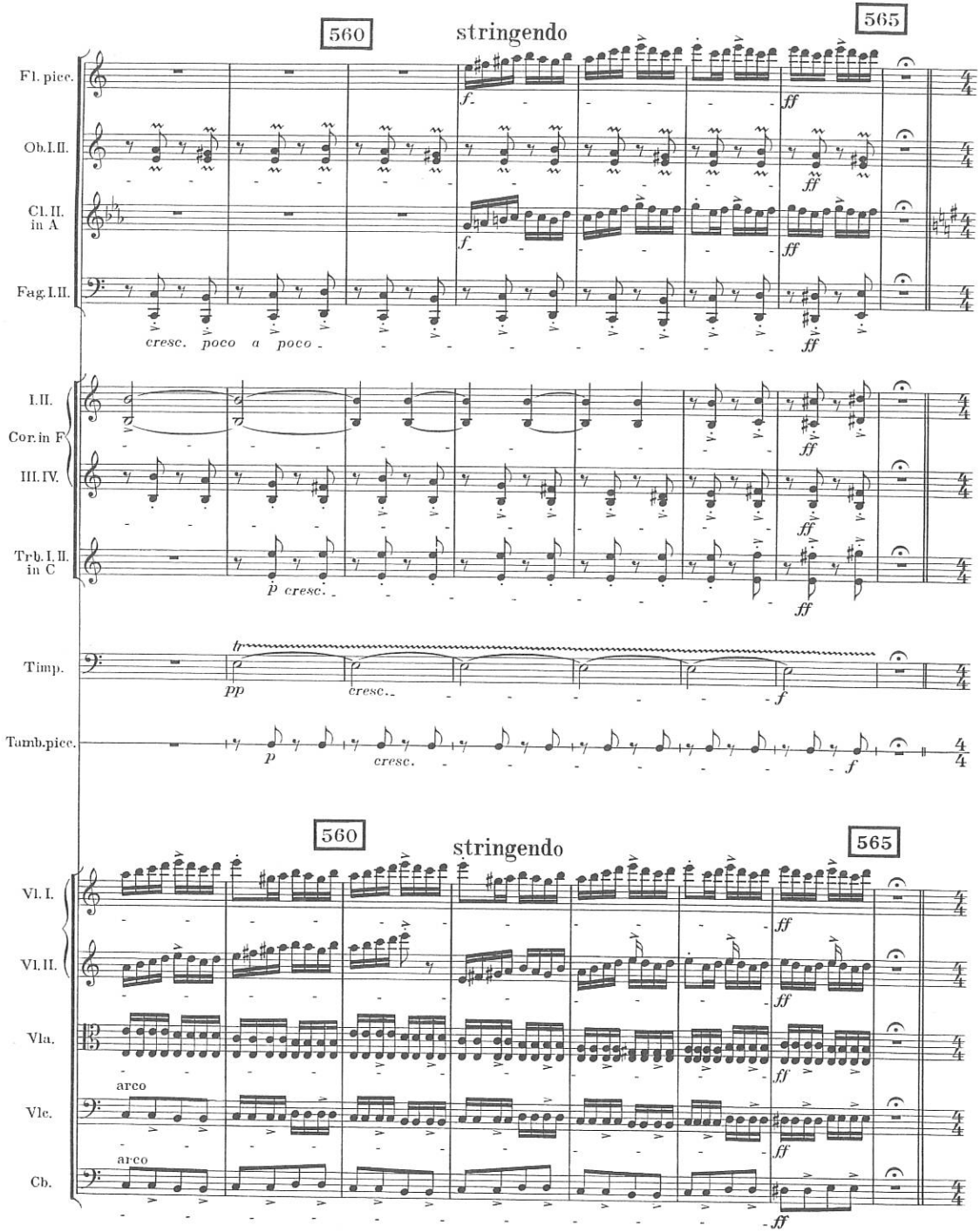

520
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
a 2
Fag. I. II.
I. II.
Cor. in F
III. IV.
Trb. I. II. in C
Timp.
520
Vl. I
Vl. II.
Vla.
Vlc.
Cb.
div.
arco
f
ff

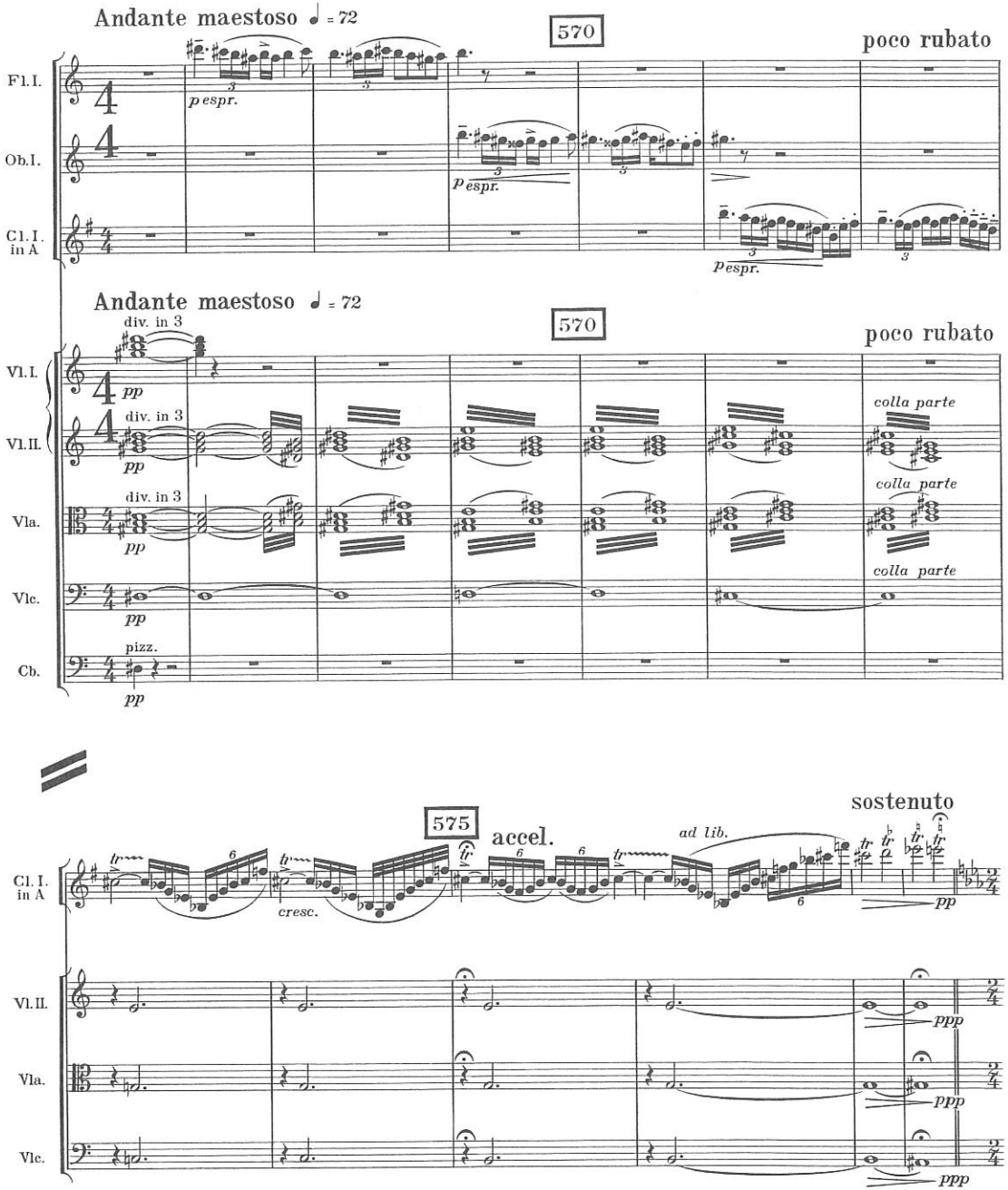

525
(ritmo di 3 battute)
530
Fl. I.
I.
Ob.
II.
Cl. in A
Fag. I. II.
mf poco a poco cresc.
poco a poco cresc.
(ritmo di 3 battute)
I. II.
Cor. in F
III. IV.
Timp.
525
(ritmo di 3 battute)
530
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
non div.
div.

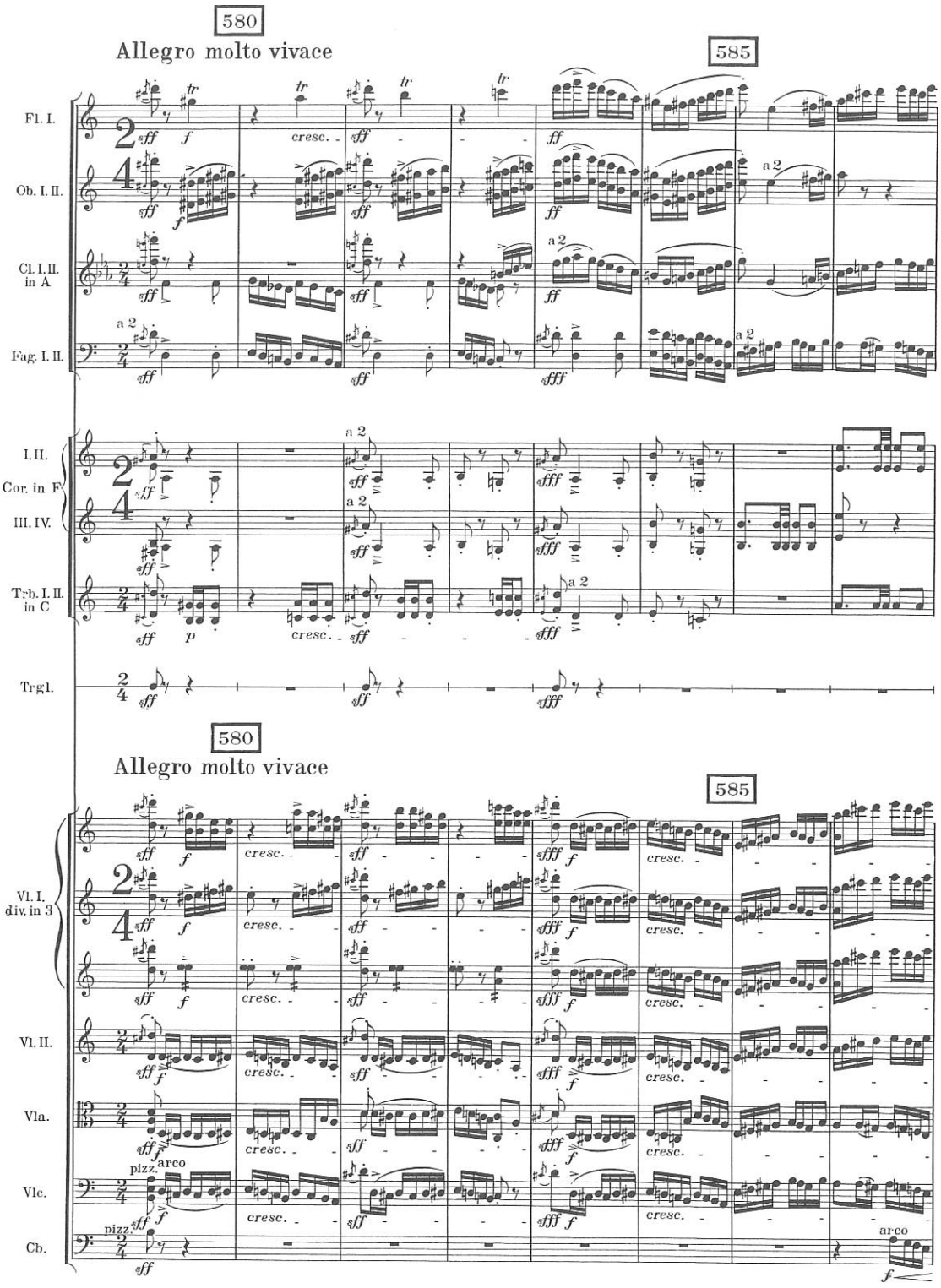

535
540
Fl. I.
(mf)
Fl. picc.
(mf)
I.
Ob.
II.
(mf)
I.
Cl. in A
II.
(mf)
Fag. I. II.
(mf)
I. II.
Cor. in F
III.
p cresc. poco a poco
p cresc. poco a poco
Trb. I.
in C
p cresc. poco a poco
Timp.
tr
pp
535
540
Vl. I.
(mf)
Vl. II.
(mf)
Vla.
(mf)
Vlc.
(mf)
Cb.
(mf)

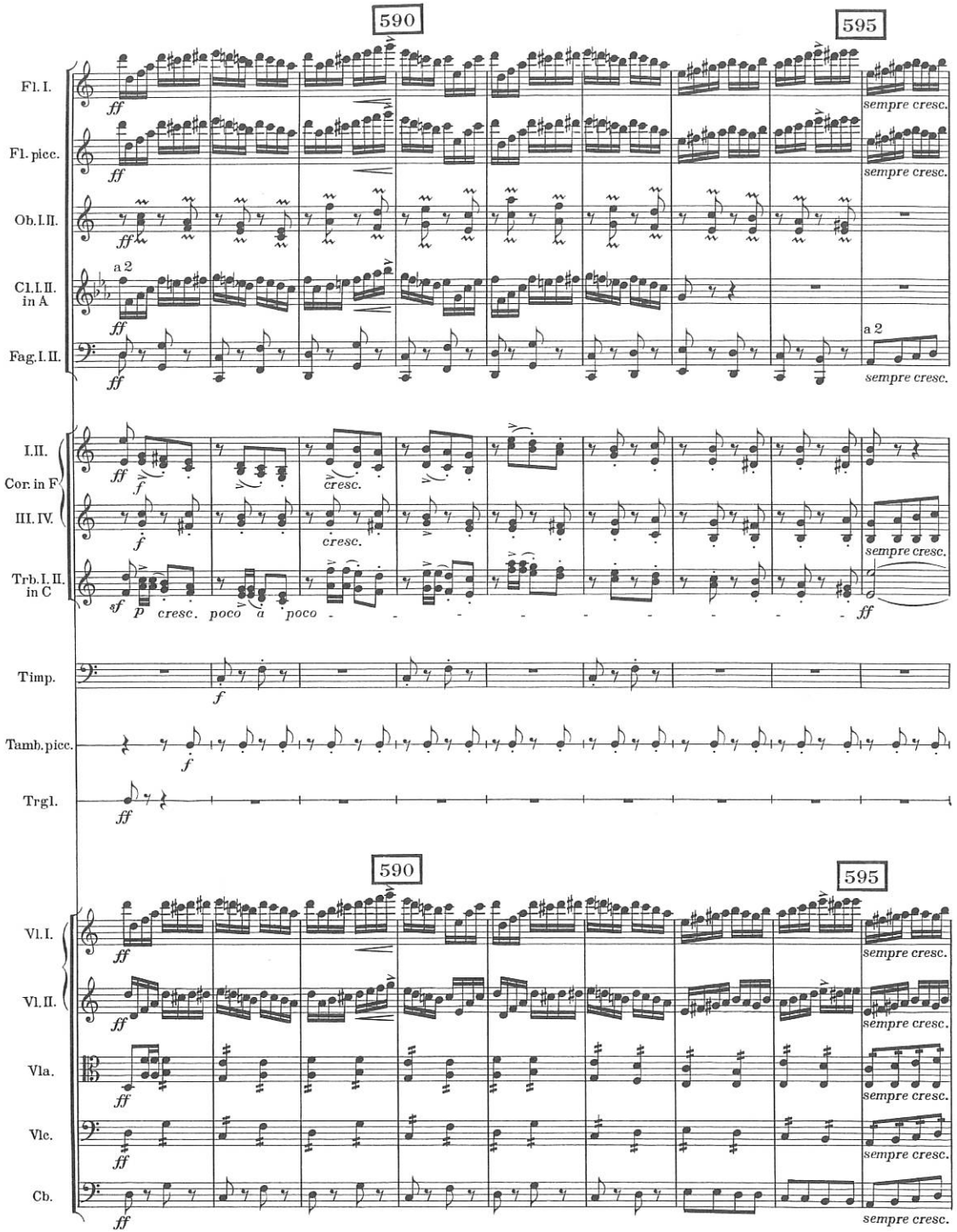

545
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I, II. in A
Fag. I. II.
I. II.
Cor. in F
III. IV.
I.
Trb. in C
II.
Timp.
Trgl.
545
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.

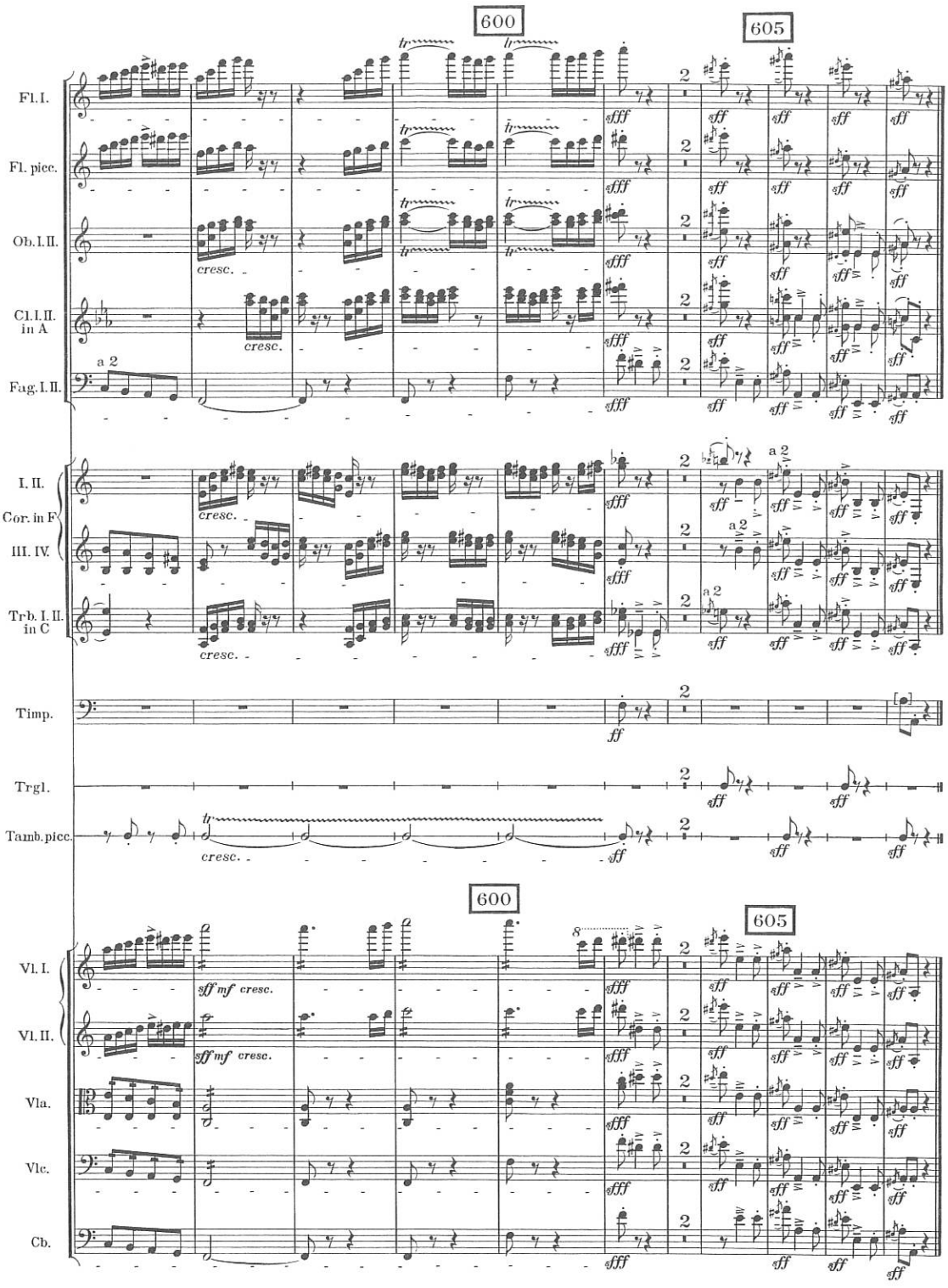

550
555
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
I. II.
Cor in F
III. IV.
I.
Trb. in C
II.
Trgl.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
sfp leggiero
cresc. poco a poco
p
sf p leggiero
sf
p cresc. poco a poco
div.
unis.
pizz.


560
stringendo
565
Fl. picc.
Ob. I. II.
Cl. II. in A
Fag. I. II.
cresc. poco a poco
I. II.
Cor. in F
III. IV.
Trb. I. II. in C
p cresc.
Timp.
tr
pp
cresc.
Tamb. picc.
p
cresc.
560
stringendo
565
Vl. I.
Vl. II.
Vla.
arco
Vlc.
arco
Cb.


Andante maestoso ♩ = 72
570
poco rubato
Fl. I.
Ob. I.
Cl. I. in A
p espr.
Andante maestoso ♩ = 72
570
poco rubato
div. in 3
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
pp
colla parte
pizz.
575
accel.
ad lib.
sostenuto
cresc.
ppp


580
Allegro molto vivace
585
Fl. I.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
I. II.
Cor. in F
III. IV.
Trb. I. II. in C
Trgl.
580
Allegro molto vivace
585
Vl. I. div. in 3
Vl. II.
Vla.
Vlc.
Cb.
pizz.
arco
cresc.
a 2


590
595
Fl. I.
Fl. picc.
Ob. I. II.
Cl. I. II. in A
Fag. I. II.
a 2
I. II.
Cor. in F
III. IV.
Trb. I. II. in C
Timp.
Tamb. picc.
Trgl.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
sempre cresc.
cresc.
poco a poco


600
605
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.
Tamb. picc.
Vl. I.
Vl. II.
Vla.
Vlc.
Cb.
cresc.
a 2
sff mf cresc.