LISZT FERENC

CONCERTO PATHÉTIQUE

ZONGORÁRA ÉS ZENEKARRA ÁTDOLGOZTA

FÜR KLAVIER UND ORCHESTER BEARBEITET VON

ARRANGED FOR PIANO AND ORCHESTRA BY

DARVAS Gábor

Partitúra

Partitur — Score

EDITIO MUSICA BUDAPEST

29.2

LISZT—DARVAS: CONCERTO PATHÉTIQUE

A *Concerto pathétique* egyike azoknak a Liszt-műveknek, melyek nyomtatásban sokszor és sokféle formában megjelentek, — ám a zeneszerző szerint sohasem „készültek el", a tökéletest áhító s ezért önmagával mindig elégedetlen géniusznak az ellenálló „anyaggal" vívott szakadatlan küzdelmét példázva. Első változata 1849-ből való, ennek címe Grand Solo (Grosses Konzertsolo); Liszt a párizsi Conservatoire 1850-es zongoraversenyére komponálta. E szólómű egy lassú tétellel kiegészítve 1851-ben nyomtatásban is megjelent, Breitkopf & Härtel kiadásában. Ezzel nagyjából egyidőben *Joachim Raff* elkészítette a mű átiratát zongorára és zenekarra. A Grand Solo tematikus anyagából született — legkésőbb 1856-ban — Liszt két zongorára írt Concerto pathétique című alkotása, mely nyomtatásban 1866-ban látott napvilágot. További kétzongorás kiadását Liszt veje, Cosima lányának első férje, *Hans von Bülow* rendezte sajtó alá — Liszt eredeti szövegét saját betoldásaival, virtuóz kadenciáival egészítve ki. 1885-ben Liszt tanítványa, *Eduard Reuss* újabb zongora-zenekari átiratot készített a szólóváltozatból, mely Lisztnek tetszett ugyan, a közönség tetszését azonban nem vívta ki. E Reuss-féle átiratból egy másik Liszt-tanítvány, *August Göllerich*, szintén készített egy kétzongorás átiratot. A nagy zeneszerző halála után az eredeti kétzongorás művet zongoraversennyé dolgozta át *Richard Burmeister*, neves zongoraművész (szintén Liszt-tanítvány). Csak a legutóbbi években bukkant fel egy eredeti Liszt-kézirat a British Museumban: ennek tanúsága szerint a szerzőnek is szándékában állt, hogy művéből zenekarkíséretes zongoraversenyt formáljon.

A „tanítványi" kísérletek sikertelenségének egyik magyarázata, hogy az átdolgozók túlságosan is követni akarták és vélték mesterük példáját: az eredeti művet úgyszólván csak nyersanyagnak tekintették, melyet saját tetszésük szerint valóban „átdolgoztak". *Darvas Gábor* átirata (1952) ezzel szemben a művészi restaurátor igényességével készült. Darvas oly módon írta át Liszt 1866-ban megjelent kétzongorás művét zongorára és zenekarra, hogy az eredeti szöveget teljes épségben hagyta, egyetlen idegen hangot nem tett hozzá, és a zenekar összeállításában is az eredeti Liszt-koncertek együttesét tartotta szem előtt (kettős fafúvók, 2 kürt, 2 trombita, 3 harsona, tuba, ütők és vonósok). Az átdolgozó abból indult ki, hogy Liszt művében mindkét zongoraszólam egyenrangú, s egyformán tartalmaz szóló és „tutti"-részeket. Ennek megfelelően a szólórészeket a zongorára bízta, míg az ezzel versenyző, illetve a kísérő részeket a zenekarnak juttatta. Darvas átdolgozása hangversenyteremben 1954-ben, Budapesten szólalt meg első ízben, Antal István előadásában, Vaszy Viktor vezényletével.

A mű formai építkezése különösen figyelemreméltó: jellegzetes példája az újító Liszt romantikus szonátaformájának. Egyetlen nagy szonátatétel, mely magában foglalja a klasszikus szonáta ellentétes karakterű több tételét. Egy központi témára épül (monotematikus), legfőbb fejlesztési eszköze a téma-metamorfózis, a variáció bizonyos fajtája. A kétarcú (hősi s ugyanakkor meditativ) téma az *Allegro energico* feliratú első részben jelenik meg először. A fojtott szenvedélyű *Andante sostenuto* melléktémának is felfogható. A rákövetkező *Allegro agitato assai* és *Andante quasi Marcia funebre* az előbbiekben egyszersmind megkezdett kidolgozási rész folytatása — az összegező *Allegro trionfo* reprizként értelmezhető. Az egyes részek feliratainak egymásutánja programmatikus felépítésre enged következtetni.

Bónis Ferenc

*

LISZT—DARVAS: CONCERTO PATHÉTIQUE

Das „Concerto pathétique" ist eines der vielen Liszt-Werke, die oft und in vielerlei Gestalten im Druck erschienen sind, doch — nach Ansicht des Komponisten selbst — niemals „fertig wurden": ein Beispiel für den ununterbrochenen Kampf, den der nach Vollkommenheit strebende und ebendeshalb mit sich ewig unzufriedene Genius gegen das widerstrebende Material führte. Die erste Fassung des Werkes stammt aus dem Jahre 1849 und trägt den Titel Grand Solo (Grosses Konzertsolo). Es wurde von Liszt anlässlich des vom Pariser Conservatoire im Jahre 1850 veranstalteten Klavierwettbewerbs komponiert. Das Grosse Konzertsolo erschien 1851 bei Breitkopf & Härtel mit einem zugefügten langsamen Satz auch im Druck. Ungefähr zur selben Zeit wurde das Werk von Joachim Raff für Klavier und Orchester bearbeitet. Aus dem thematischen Material des Grand Solo schrieb Liszt — spätestens im Jahre 1856 — das Concerto pathétique für zwei Klaviere, das 1866 im Druck das Licht erblickte. Eine weitere Ausgabe für zwei Klaviere wurde vom Eidam Liszts, dem ersten Gatten seiner Tochter Cosima, Hans von Bülow zum Druck vorbereitet. Bülow ergänzte den musikalischen Originaltext Liszts mit eigenen Erweiterungen und virtuosen Kadenzen. Im Jahre 1885 stellte Eduard Reuss, Liszts Schüler eine neuere Fassung der Solo-Variante für Klavier und Orchester fertig, die Liszt zwar gefiel, doch die Gunst des Publikums nicht erringen konnte. Aus dieser letzterwähnten Bearbeitung schrieb ein anderer Liszt-Schüler, August Göllerich eine weitere Fassung für zwei Klaviere. Nach dem Tode des Komponisten wurde dann das ursprüngliche Werk für zwei Klaviere vom namhaften Pianisten Richard Burmeister (der auch ein Liszt-Schüler war) zu einem Klavierkonzert umgearbeitet. Erst in den letzten Jahren kam im British Museum ein Originalmanuskript Liszts zum Vorschein: es zeugt dafür, dass der Komponist ebenfalls die Absicht hatte sein Werk zu einem Klavierkonzert mit Orchesterbegleitung umzuformen .

Die Erklärung des Misserfolges dieser „Schülerversuche" liegt teilweise in dem Umstand, dass die Bearbeiter vielzusehr dem Beispiel ihres Meisters folgen wollten und das Originalwerk sozusagen bloss als Rohmaterial behandelten, indem sie es nach eigenem Ge-

fallen tatsächlich „umarbeiteten". Die Bearbeitung von Gábor Darvas (1952) entstand dagegen mit den Ansprüchen eines Kunstrestaurators. Darvas bearbeitete das für zwei Klaviere komponierte, im Jahre 1866 erschienene Lisztsche Werk für Klavier und Orchester in einer Weise, die den Originaltext gänzlich unangetastet liess, keinen einzigen fremden Ton hinzufügte und auch in der Orchesterbesetzung das ursprüngliche Ensemble der Liszt-Konzerte vor Augen hielt (2—2 Holzbläser, Hörner und Trompeten, 3 Posaunen, Tuba, Schlagwerk und Streicher). Der Bearbeiter ging von der Voraussetzung aus, dass im Werke Liszts beide Klavierstimmen gleichrangig sind und gleicherweise Solo- und „Tutti"-Teile enthalten. Dementsprechend vertraute er die Solostellen dem Klavier an, wogegen er die konzertierenden, bezw. begleitenden Teile vom Orchester ausführen liess. Die Bearbeitung von Darvas wurde im Jahre 1954 in Budapest durch István Antal, unter der Leitung von Viktor Vaszy uraufgeführt.

Der formelle Aufbau des Werkes ist besonders beachtenswert: ein charakteristisches Beispiel für die romantische Sonatenform des Neuerers Liszt. Es handelt sich um einen einzigen grossen Sonatensatz, der die mehreren Sätze gegensätzlichen Charakters der klassischen Sonate enthält. Er ist auf einem zentralen Thema aufgebaut (monothematisch), dessen Entfaltung hauptsächlich mittels Themen-Metamorphose, einer bestimmten Art von Variation erfolgt. Das Thema mit dem Janusgesicht (heroisch und meditativ zugleich) tritt im Allegro energico betitelten ersten Teil zum ersten Male auf. Das von verhaltener Leidenschaft erfüllte Andante sostenuto kann auch als Seitensatz aufgefasst werden. Die darauffolgenden Teile Allegro agitato assai und Andante quasi Marcia funebre bilden die Fortsetzung der im Vorhergegangenen zugleich begonnenen Durchführung, — das zusammenfassende Allegro trionfo kann als Reprise gedeutet werden. Die Folge der Titel der einzelnen Teile lässt auf programmatischen Aufbau schliessen.

Ferenc Bónis

LISZT–DARVAS: CONCERTO PATHÉTIQUE

The *Concerto pathétique* is one of those Liszt works which have been published and printed many times, in many versions, yet–according to the composer–were never really "accomplished". Such works are illustrative of the incessant strife of the genius who–being always dissatisfied with himself–unceasingly struggled against the resistant "material". The first version of this work was composed in 1849 under the title *Grand Solo (Grosses Konzertsolo)*. Liszt composed this piano solo for the piano contest arranged by the Paris Conservatoire in 1850. This solo composition, completed with a slow movement, was published and printed in 1851 by the firm Breitkopf & Härtel. At about the same time *Joachim Raff* accomplished a transcription of this work for piano and orchestra. Therefore–at the latest in 1856–Liszt's *Concerto pathétique* for two pianos was fashioned out of the themes of the Grand Solo and this composition was published in 1866. – The next publication of the work for two pianos was edited by *Hans von Bülow*, Liszt's son-in-law, the first husband of his daughter Cosima. Bülow added to Liszt's original text his own virtuoso cadences. In 1885 one of Liszt's pupils, *Eduard Reuss*, made another piano-orchestra transcription of the solo version; but though Liszt liked, it the work did not win the approval of the audience. Out of this version by Reuss *August Göllerich*, another pupil of Liszt's, again wrote a transcription for two pianos. After the composer's death *Richard Burmeister*, the well known pianist, who was also a pupil of Liszt, transcribed the original work for two pianos into a piano concerto. In recent years an original manuscript of Liszt was discovered in the British Museum, and according to this document the composer himself intended to fashion from his work a piano concerto with orchestral accompaniment.

One explanation of the failure of the pupils, endeavours may be that they tried and meant to follow their master's example too excessively: just like he used to do it, they regarded the original work merely as some rough material which they felt justified in freely transcribing according to their liking. The transcription of *Gábor Darvas* (1952) was–on the contrary–accomplished with the pretentious care of an art restorer. When transcribing Liszt's work composed for two pianos–published in 1866–for piano and orchestra, Darvas has maintained the original text intact. He did not add a single extraneous note and even concerning the orchestral setting followed the ensemble of the original Liszt concertos (doubled woodwind instruments, 2 horns, 2 trumpets, 3 trombones, tuba, percussion and strings). The arranger started from the conviction that in Liszt's work both piano parts are equivalent, – both contain solo and tutti sections as well. Consequently Darvas left the solo parts to the piano, and the concertante or accompanying parts to the orchestra. The transcription of Darvas was first performed in 1954 in Budapest. The pianist was István Antal and the conductor Viktor Vaszy.

The formal structure of the work is especially remarkable: it is a characteristic example of the romantic sonata form of Liszt, the innovator. Here we find one big sonata-movement, including several contrasting movements of the classical sonata. It is "monothematic", built upon a central theme, the main device of development being the metamorphosis of this theme: a certain kind of variation. The two-faced theme (which is heroic and meditative at the same time) appears first in the opening part, called *Allegro energico*. The *Andante sostenuto* with its suppressed emotions may be considered the second subject. The following *Allegro agitato assai* and *Andante quasi Marcia funebre* continue the development begun in the previous parts, whereas the summarizing *Allegro trionfo* may be defined to be the repeat. This succession of tempo indications suggests the possibility of a construction based upon a programme.

Ferenc Bónis

ORCHESTRA:

2 Flauti
Flauto piccolo
2 Oboi
2 Clarinetti in La
2 Fagotti
2 Corni in Fa
2 Trombe in Do
3 Tromboni
Tuba
Timpani
Batteria: Triangolo
Piatti
Pianoforte solo
Archi

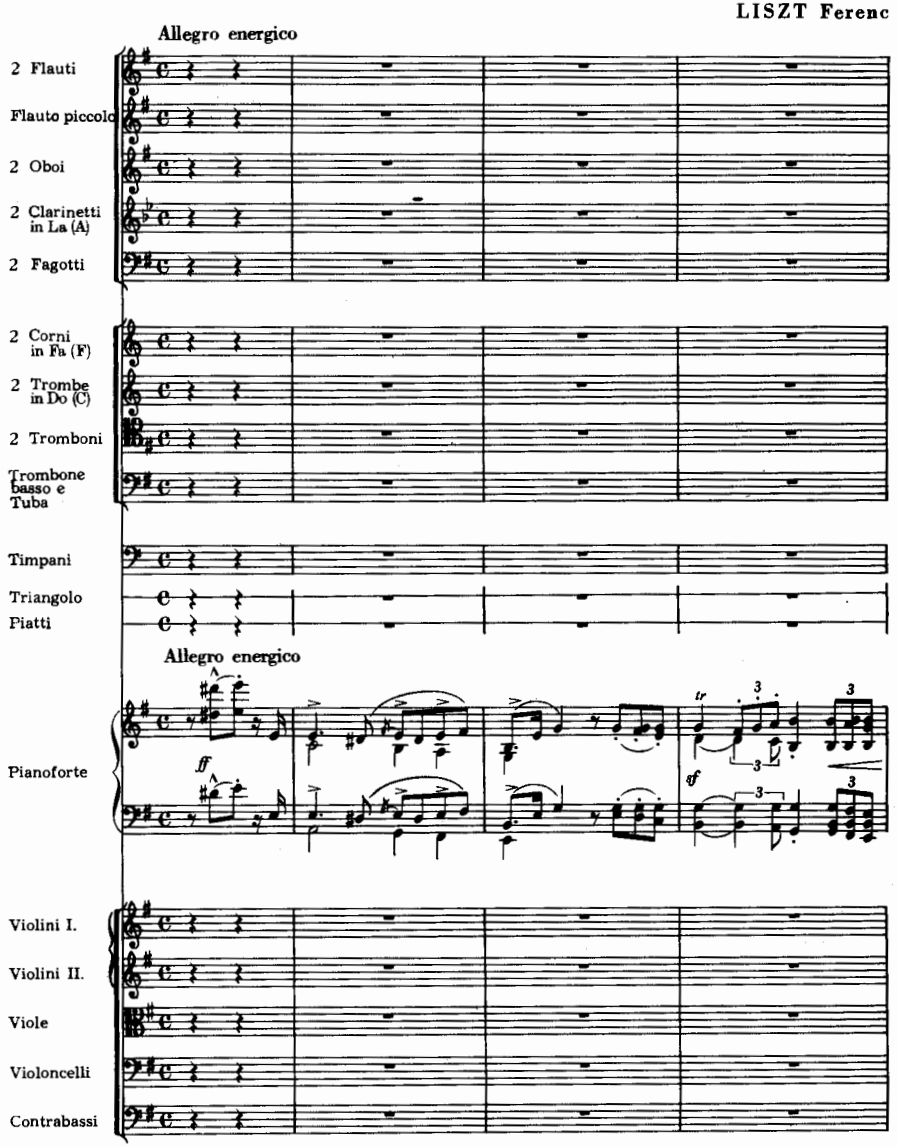
*

Durata: 18'

CONCERTO PATHÉTIQUE

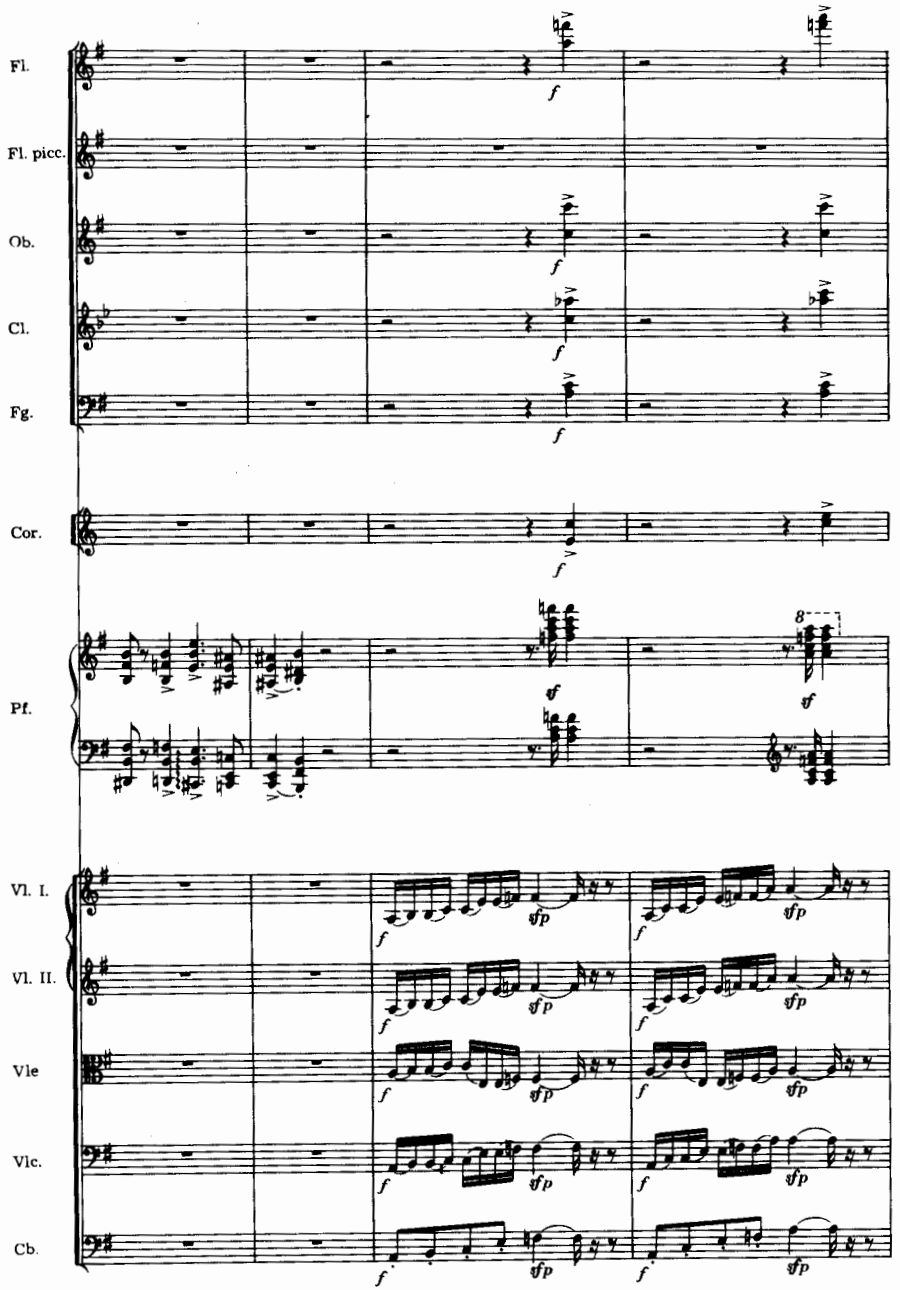
Zongorára és zenekarra átdolgozta
Für Klavier und Orchester bearbeitet von G. Darvas
Arranged for piano and orchestra by

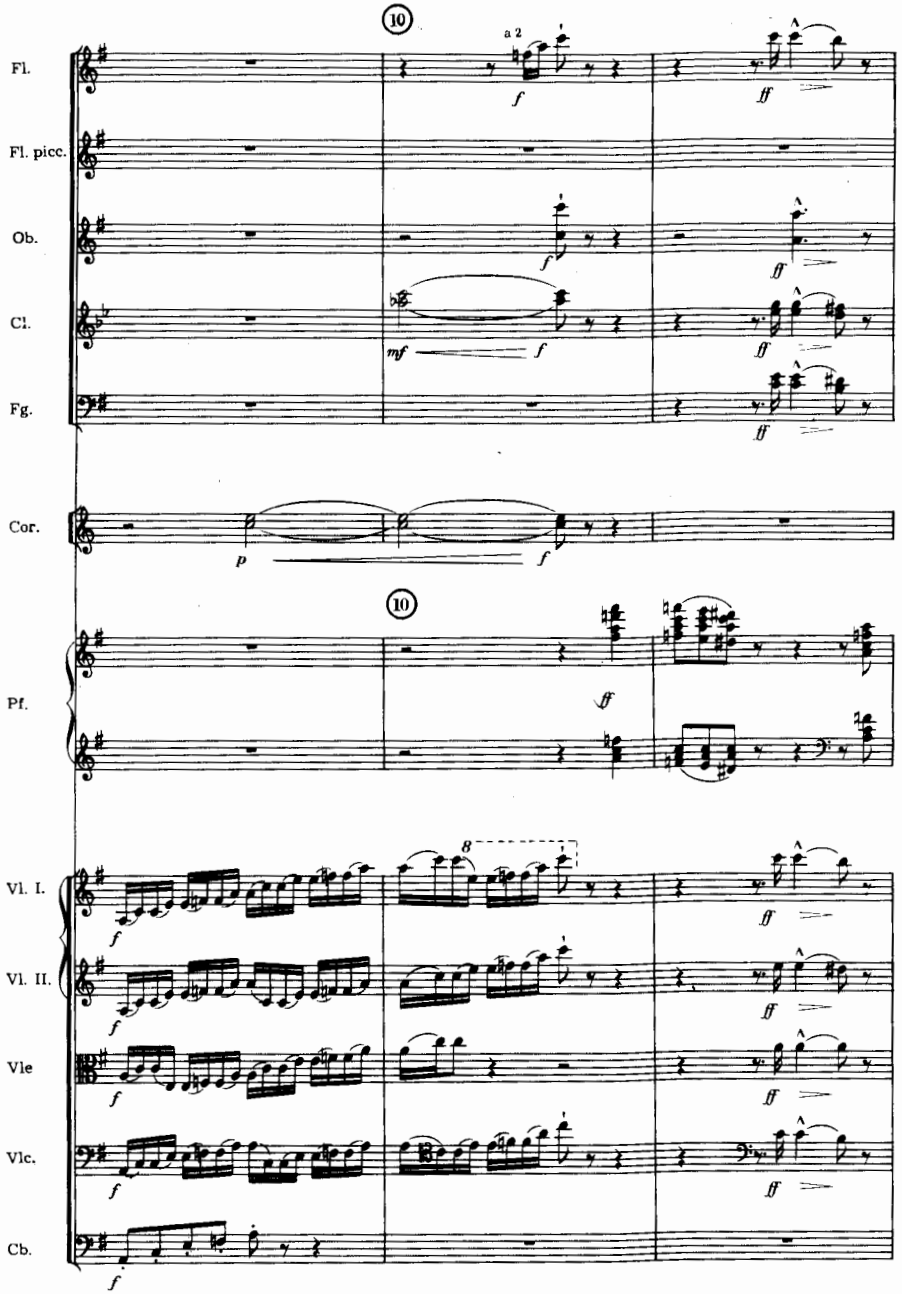
LISZT Ferenc

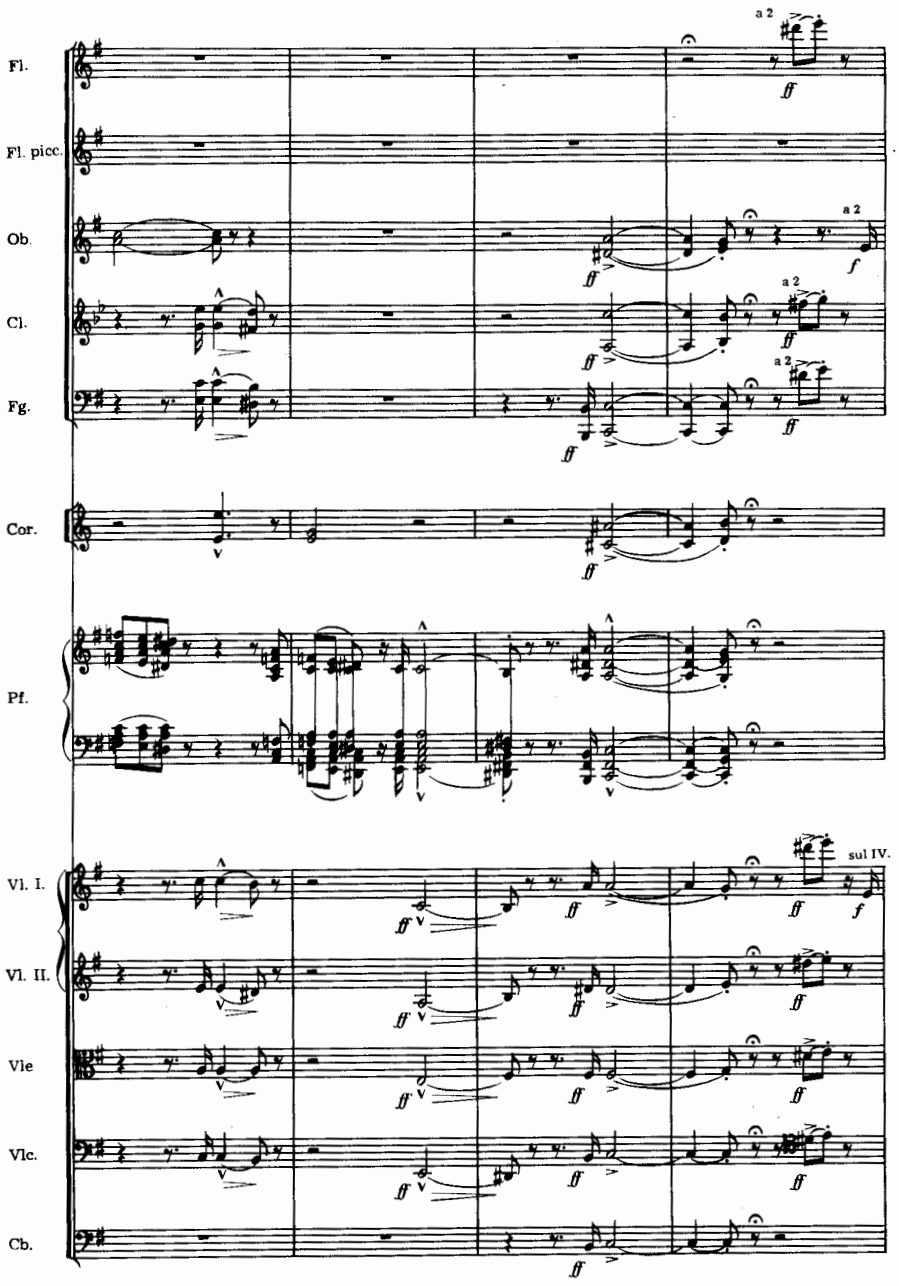


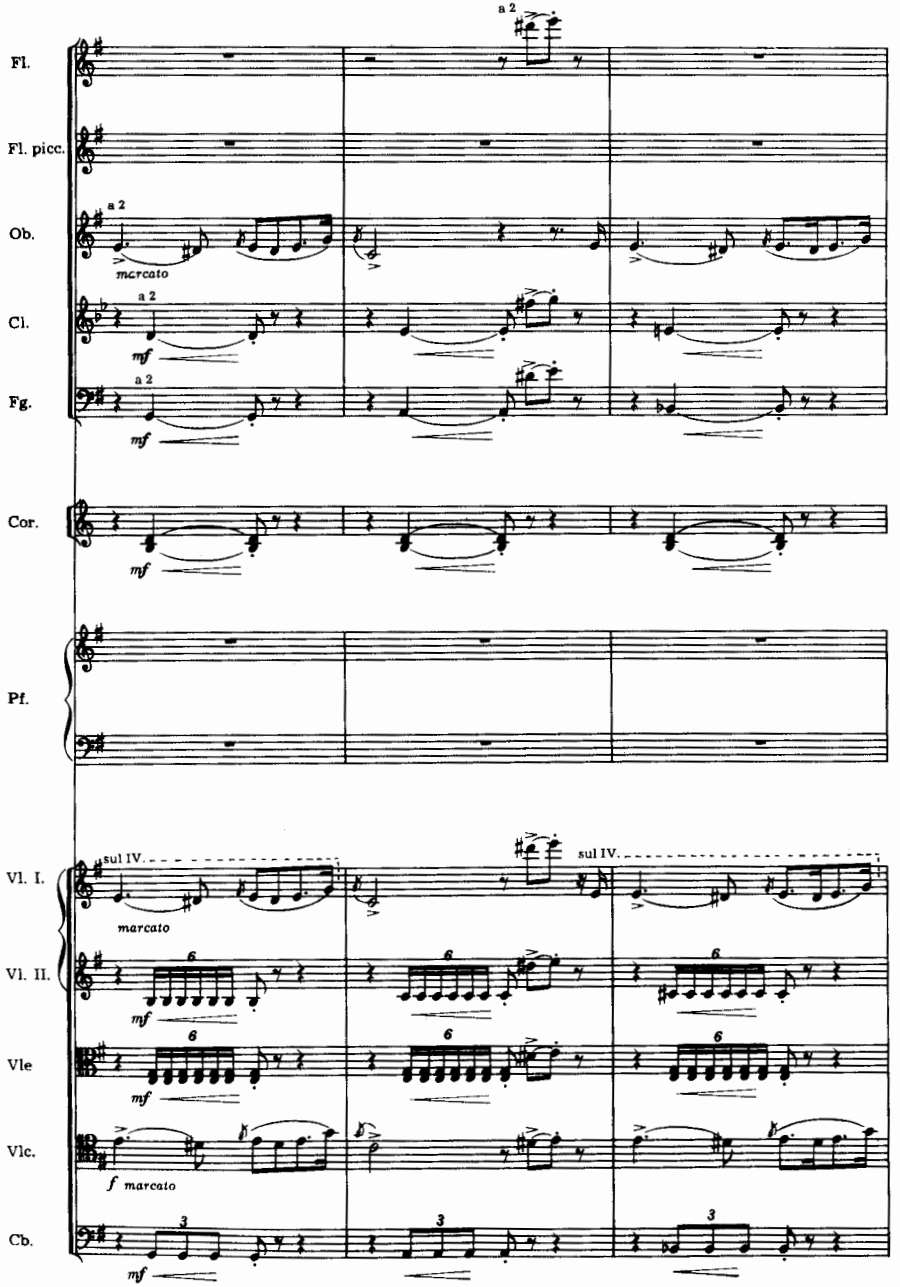
© 1962 by Editio Musica, Budapest
Printed in Hungary

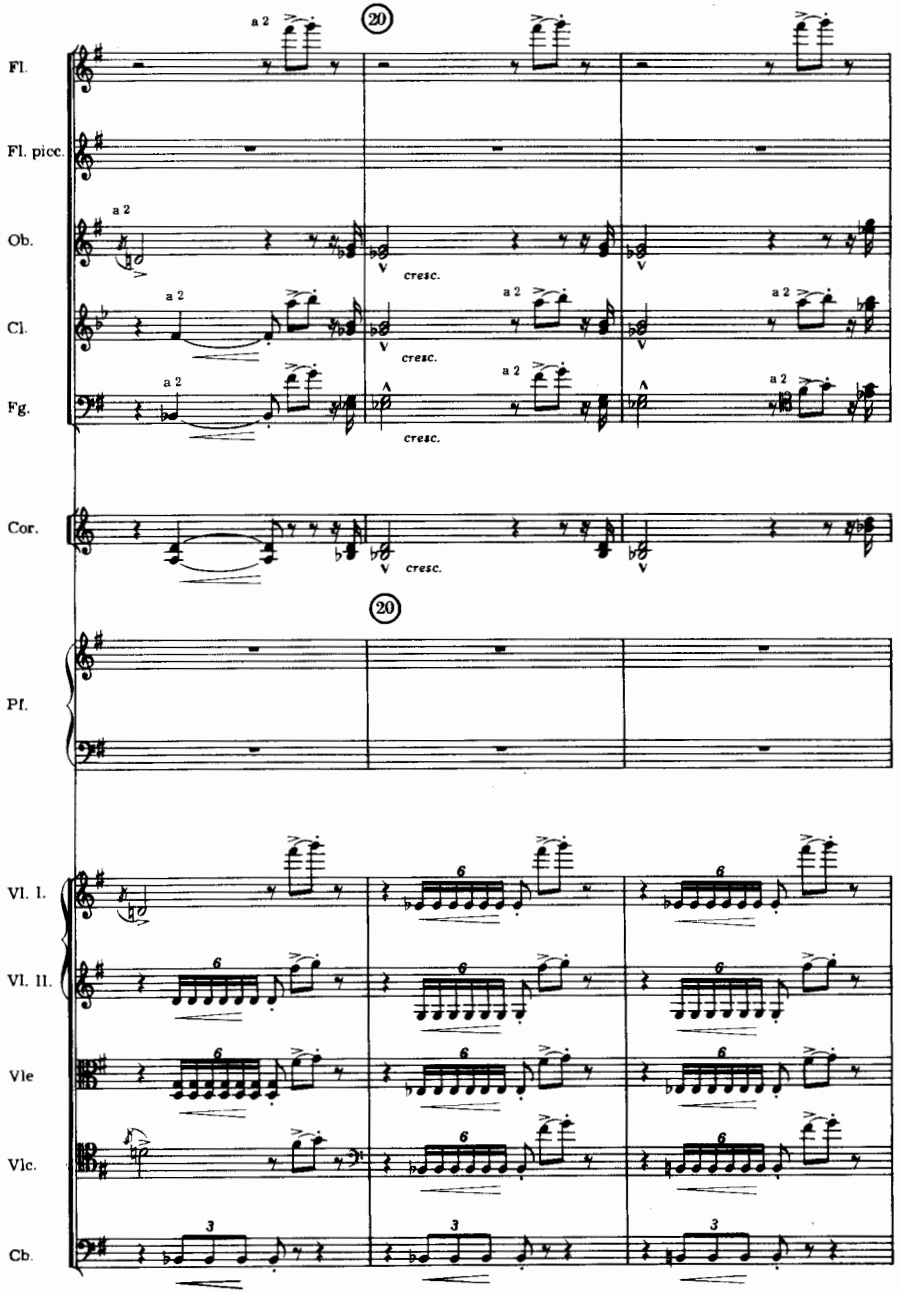
Z. 3197

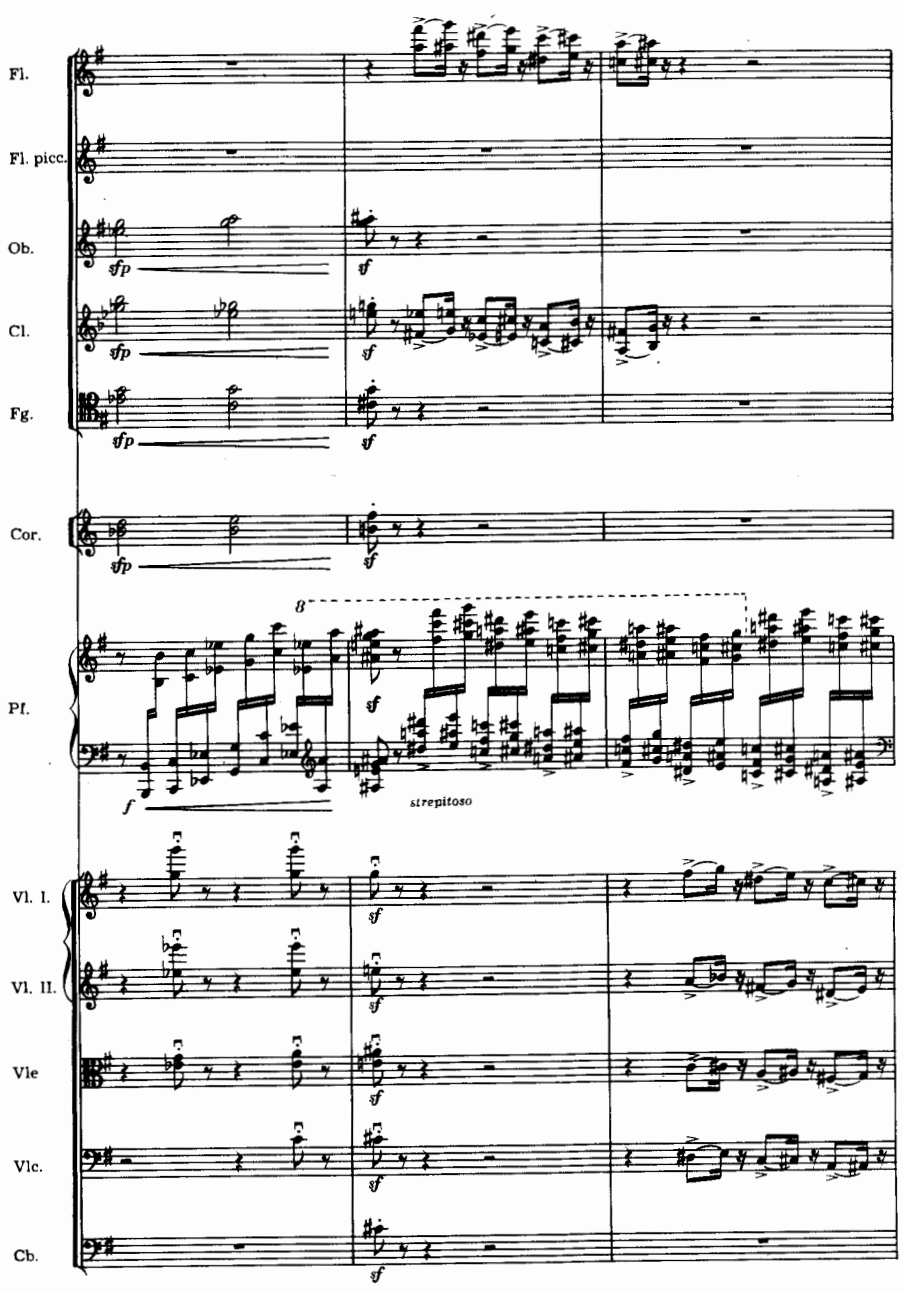

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

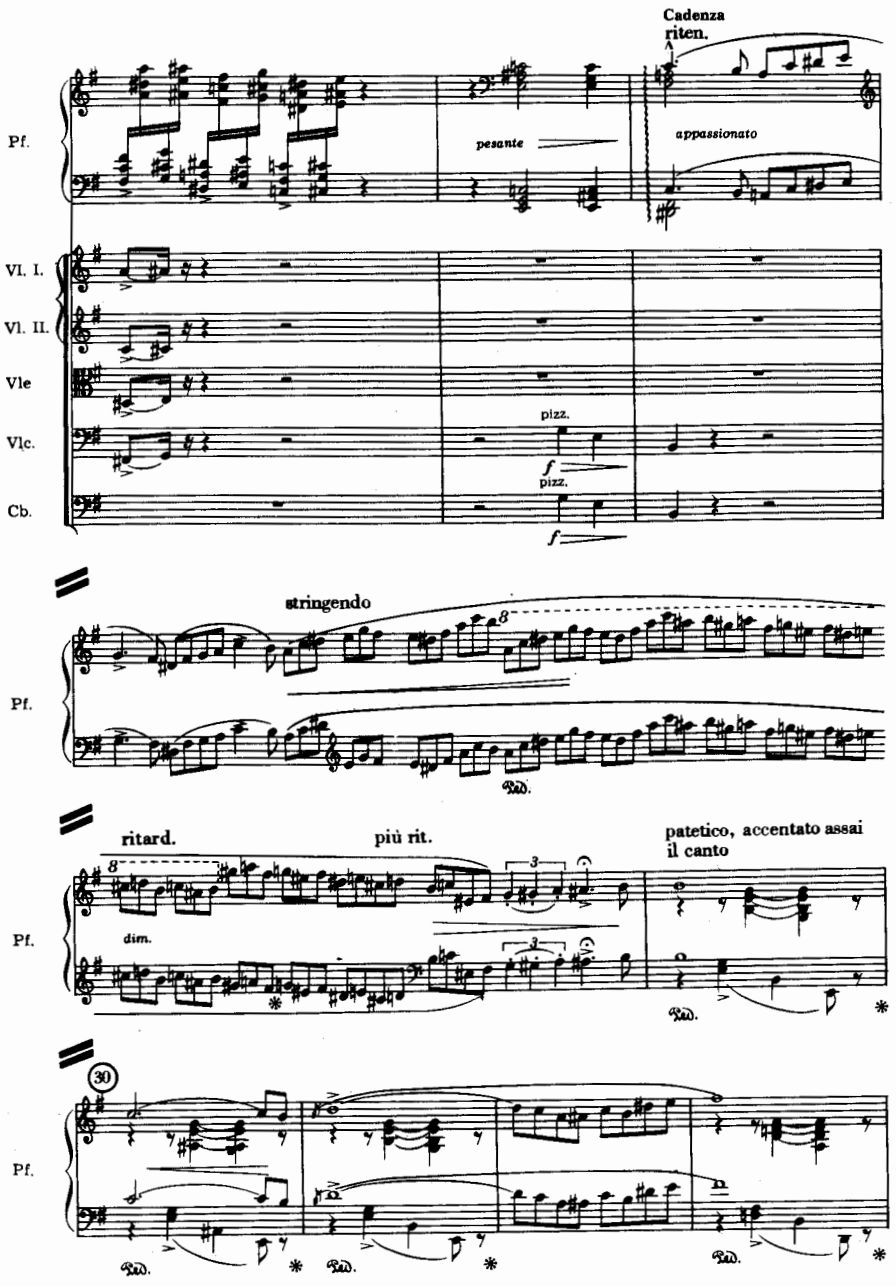

10
a 2
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

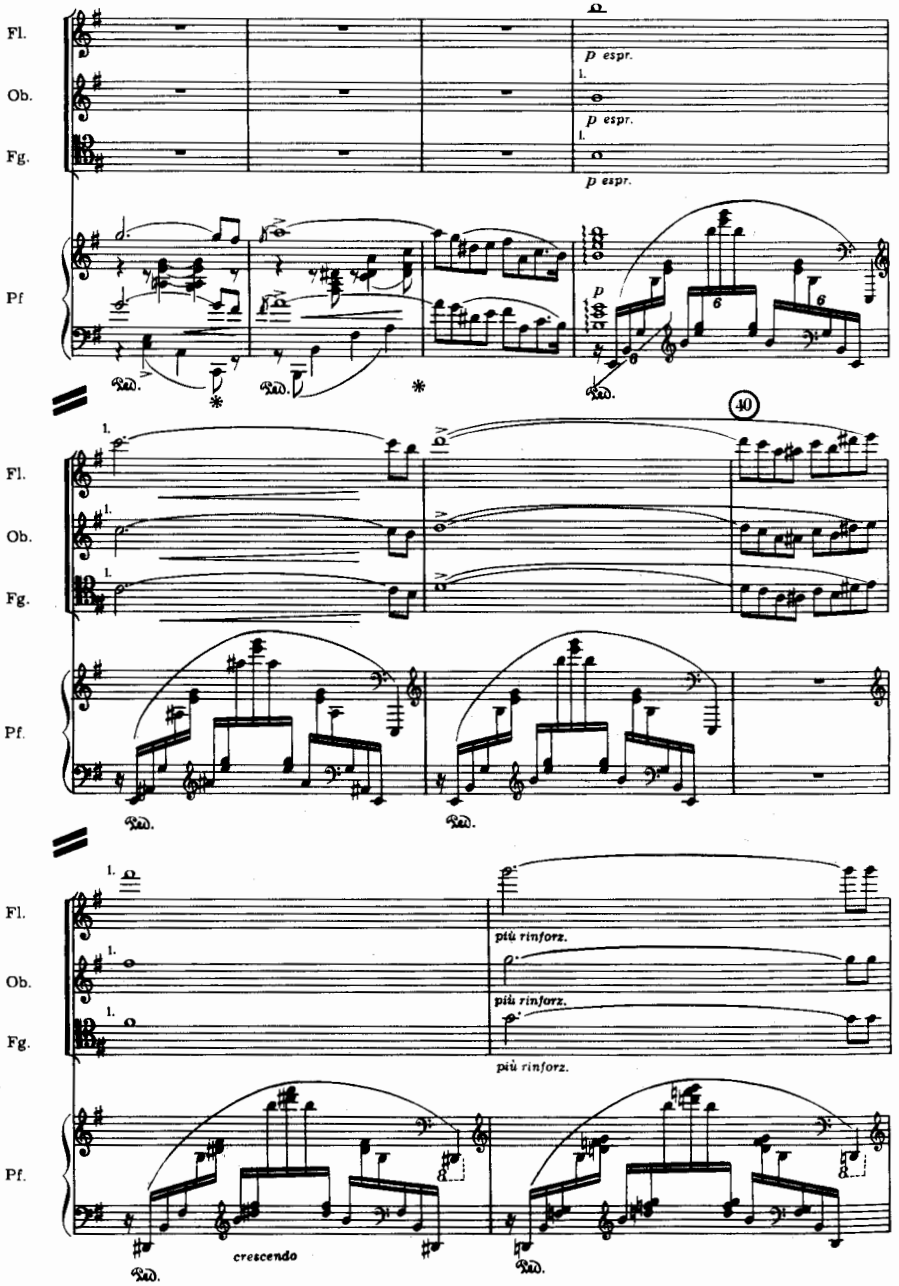

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
sul IV.

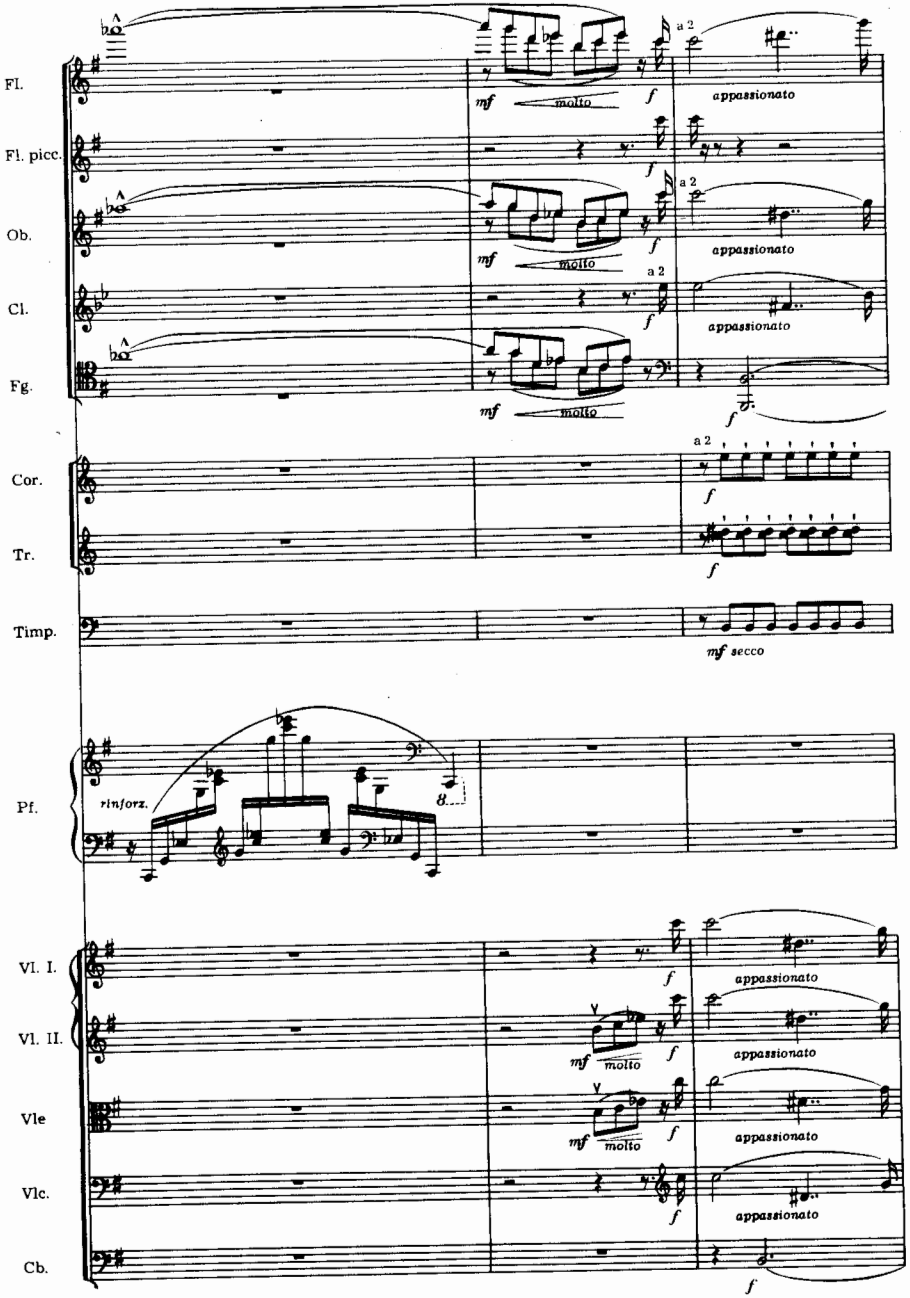

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
marcato
sul IV.

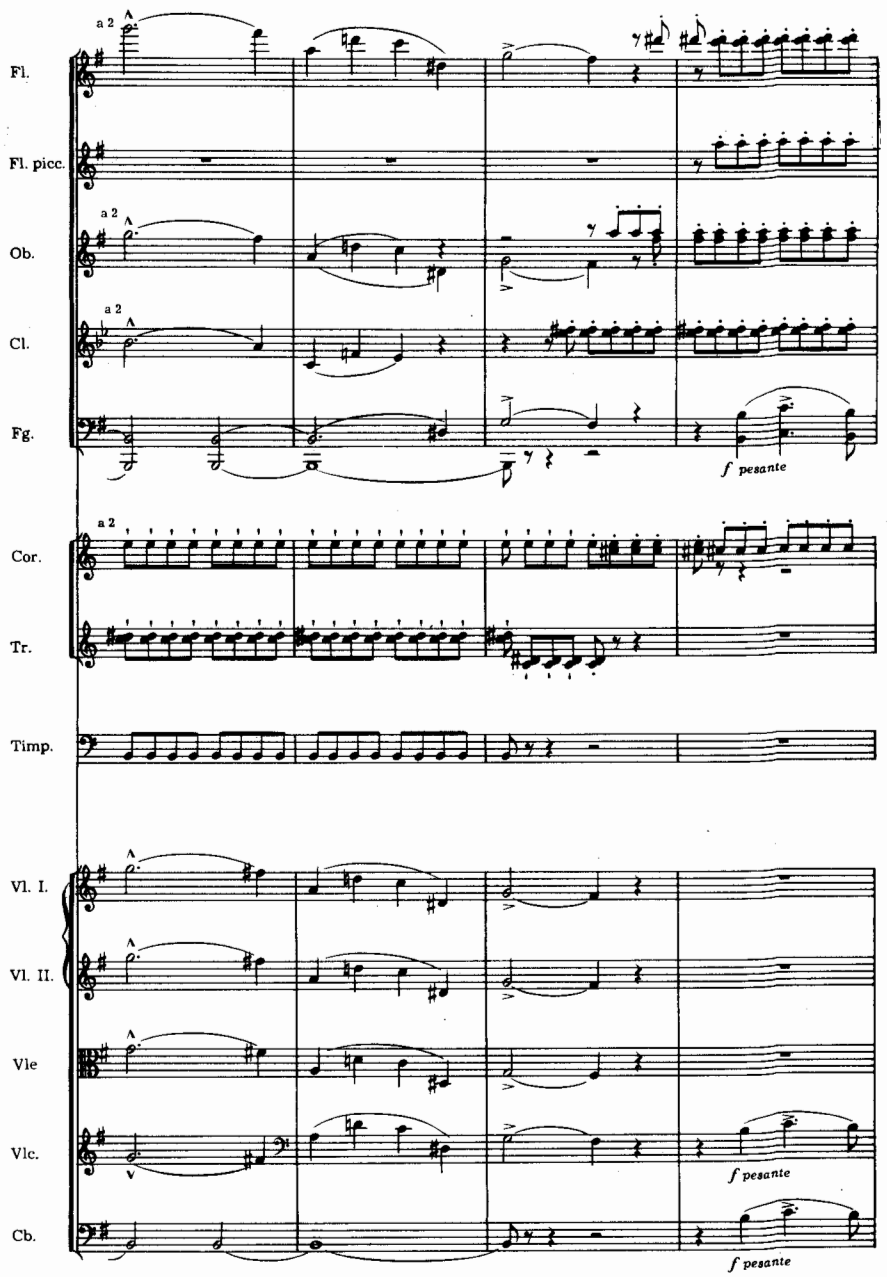

20
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
cresc.

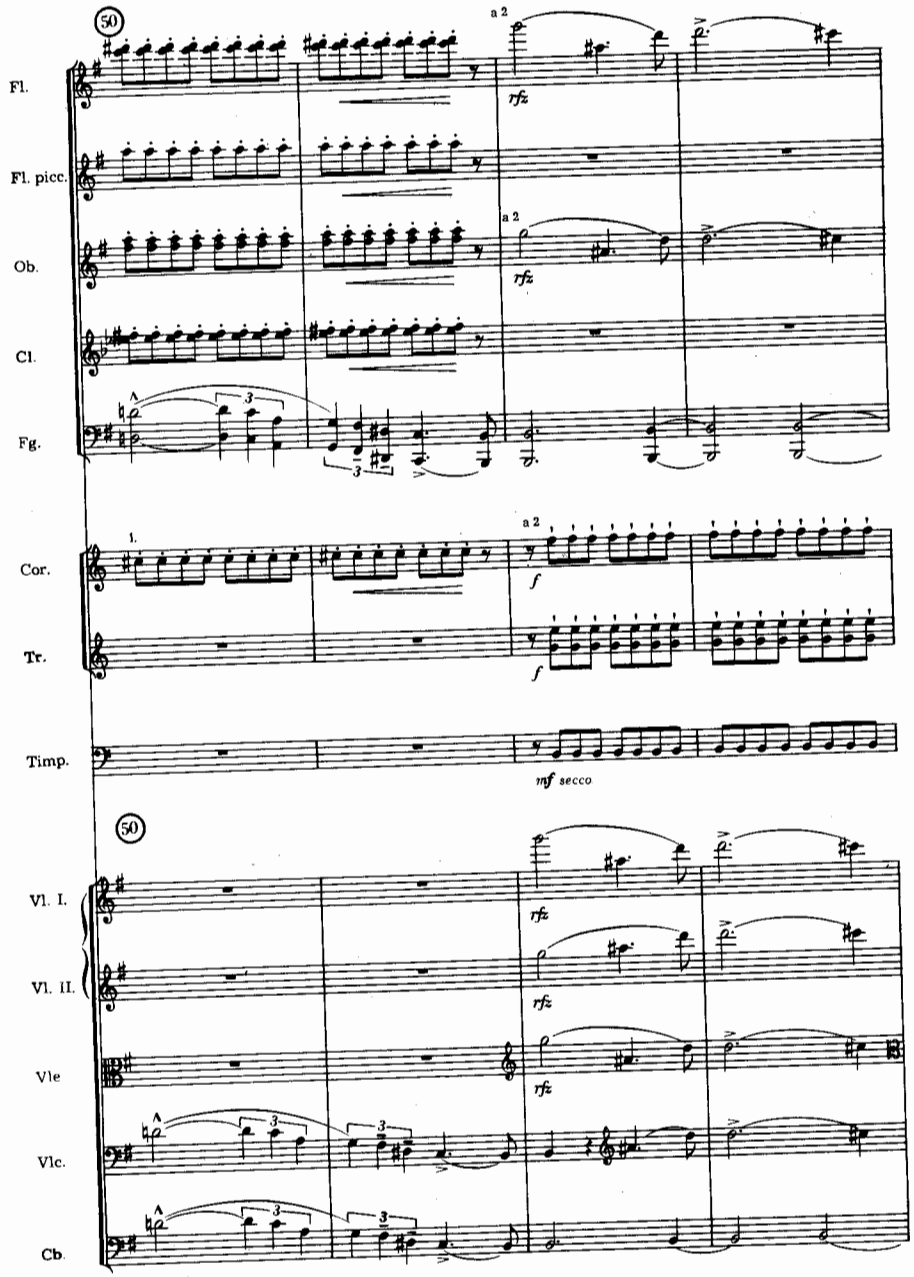

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
sfp
sf
f
strepitoso

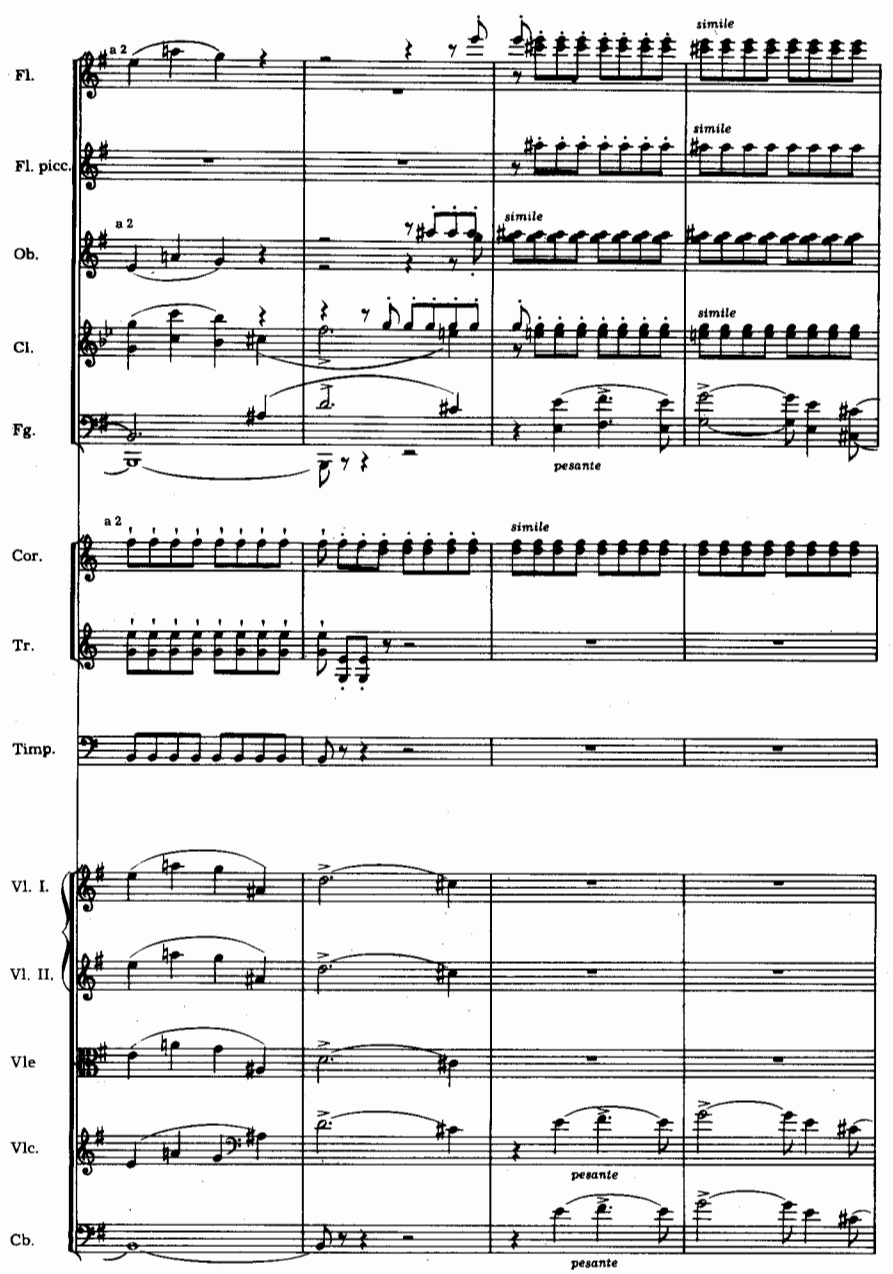

Cadenza
riten.
Pf.
pesante
appassionato
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
pizz.
f
pizz.
f
stringendo
Pf.
ritard.
più rit.
patetico, accentato assai
il canto
Pf.
dim.
30
Pf.

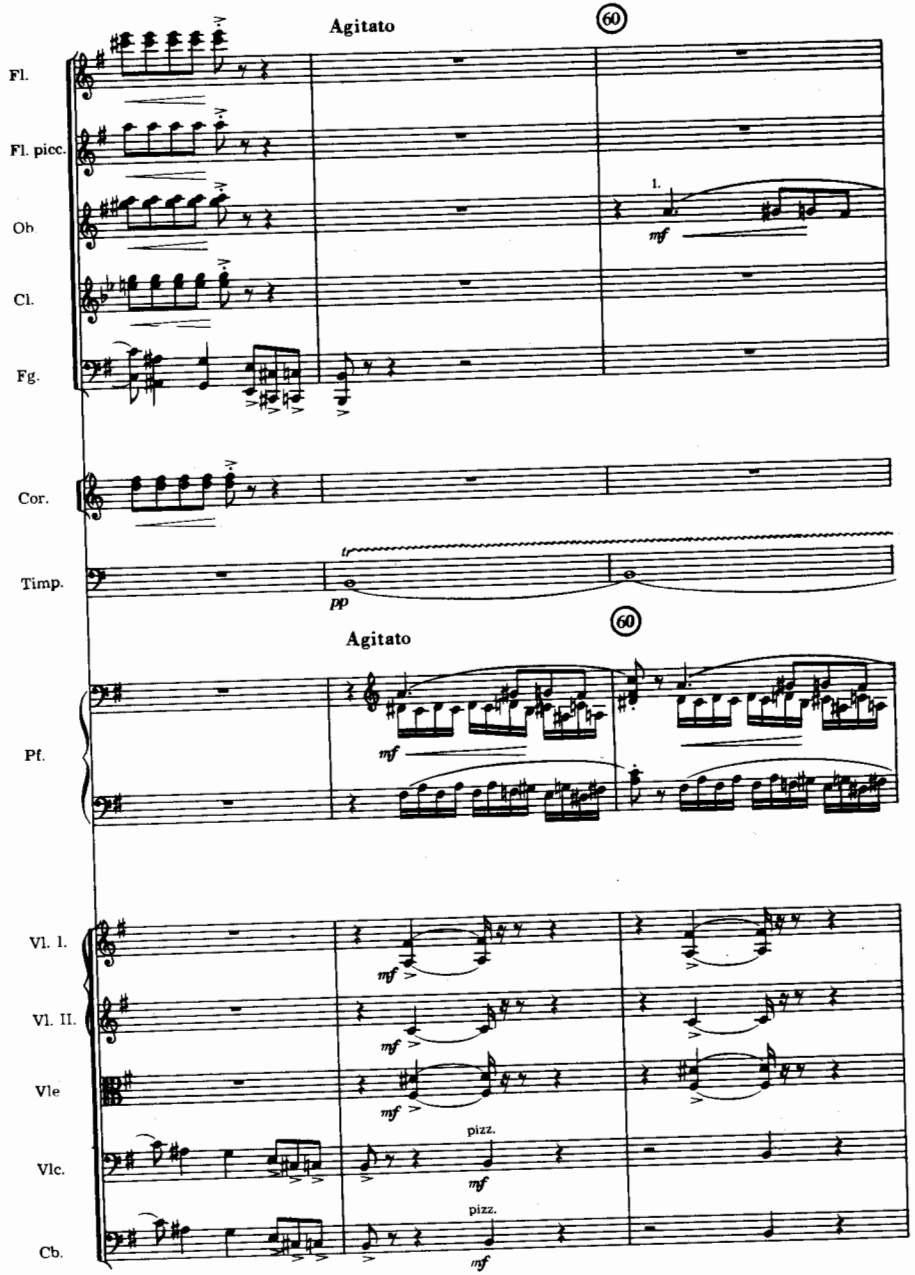

Fl.
Ob.
Fg.
p espr.
Pf
40
Fl.
Ob.
Fg.
Pf.
più rinforz.
più rinforz.
più rinforz.
Pf.
crescendo

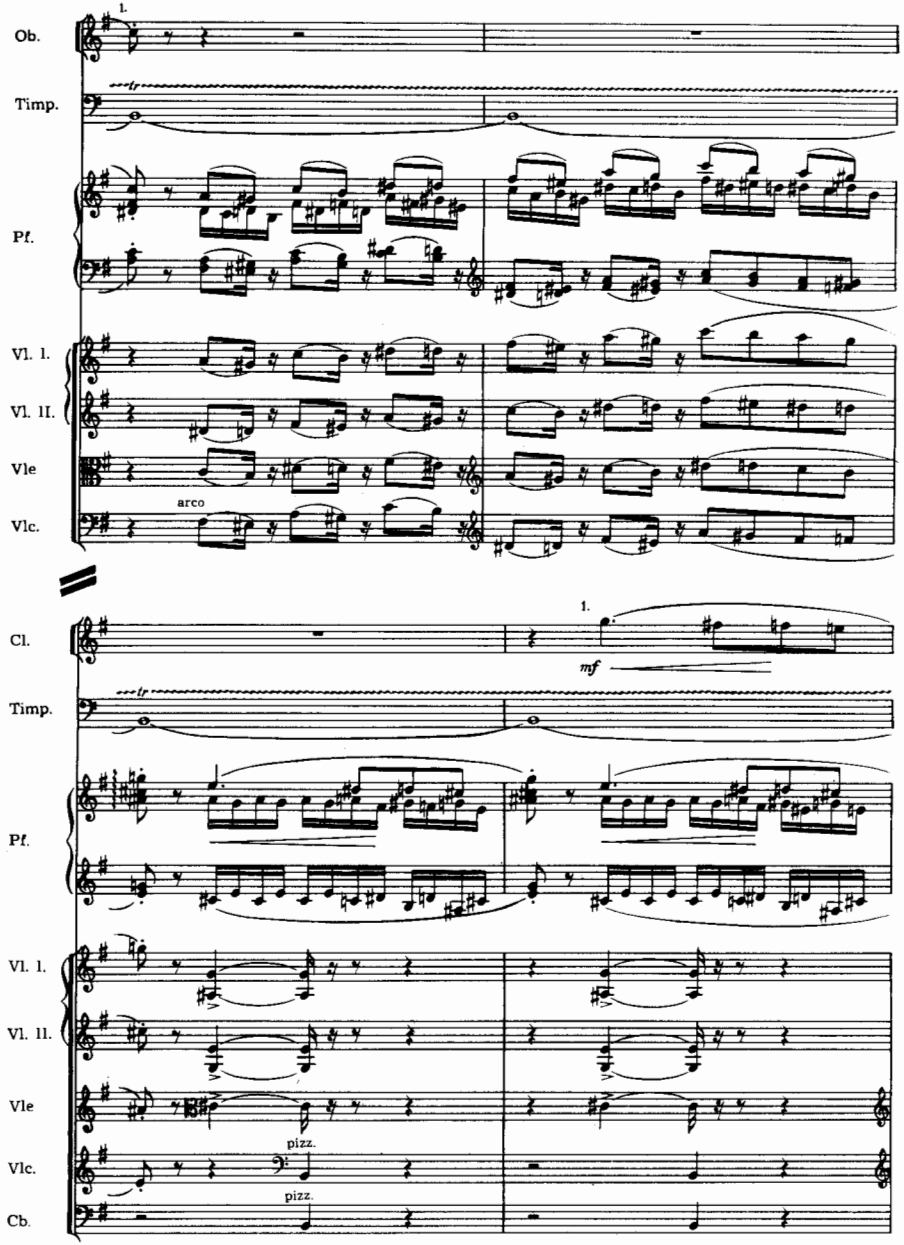

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
mf molto
f
appassionato
mf secco
rinforz.

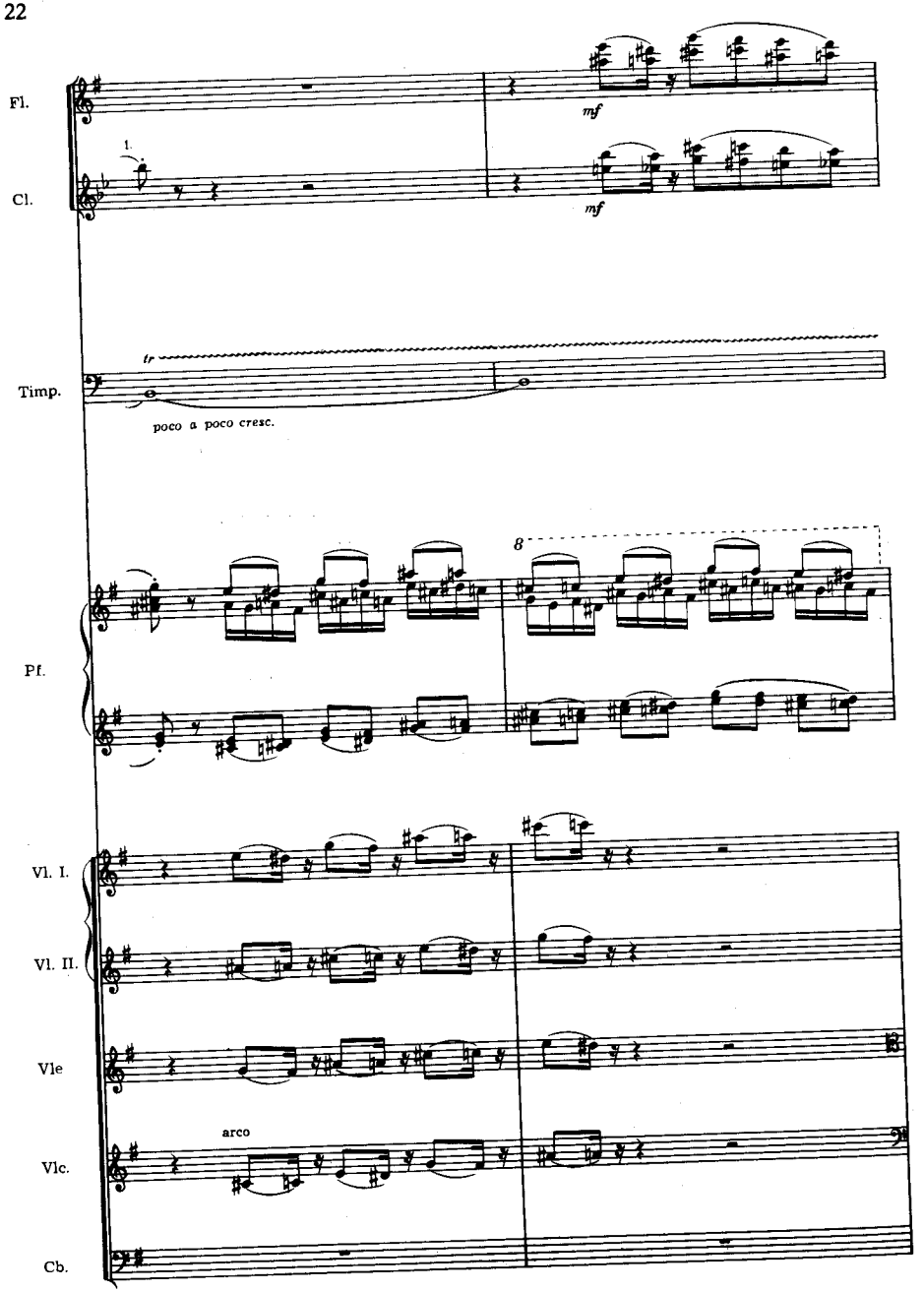

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
f pesante

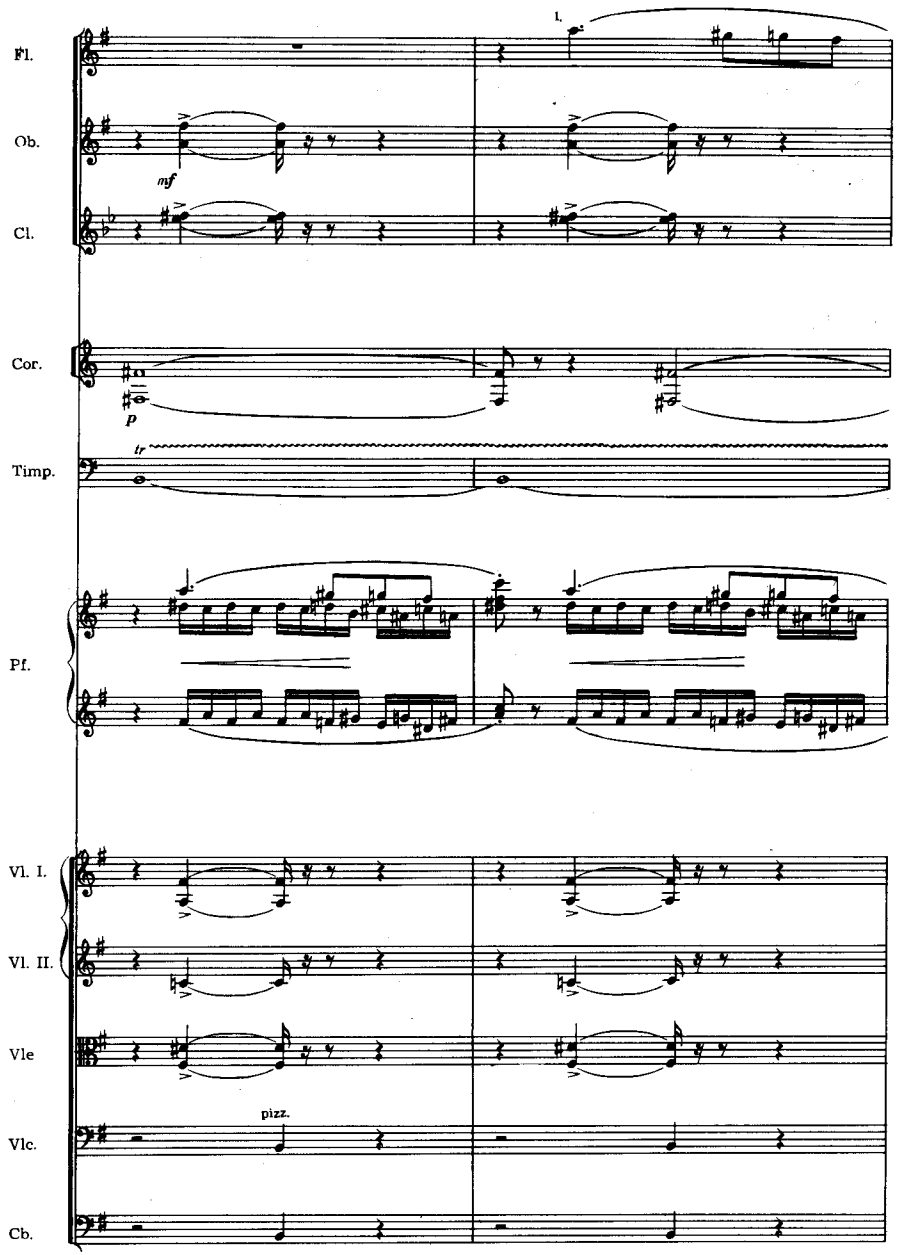

50
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
rfz
f
mf secco

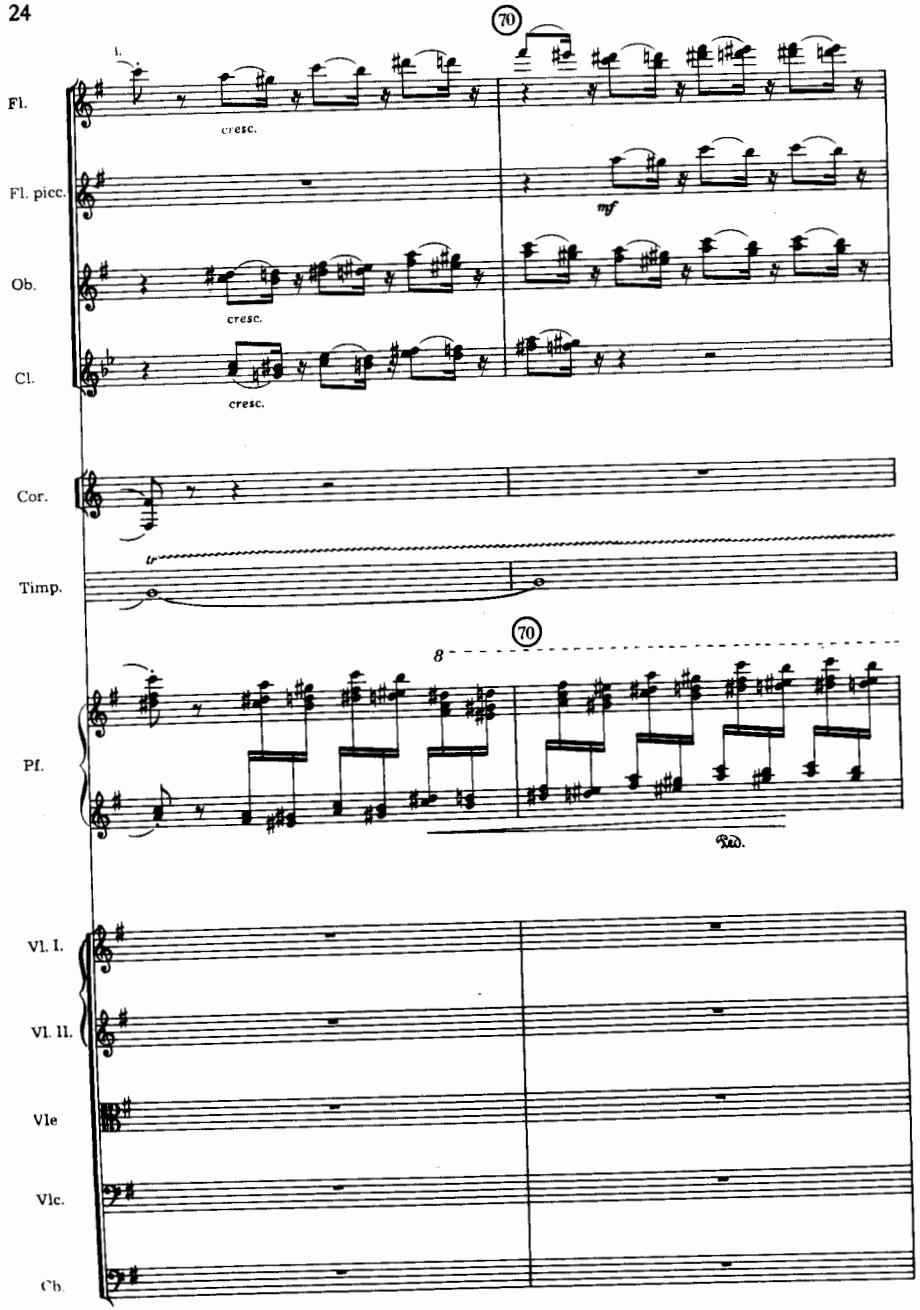

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
simile
pesante

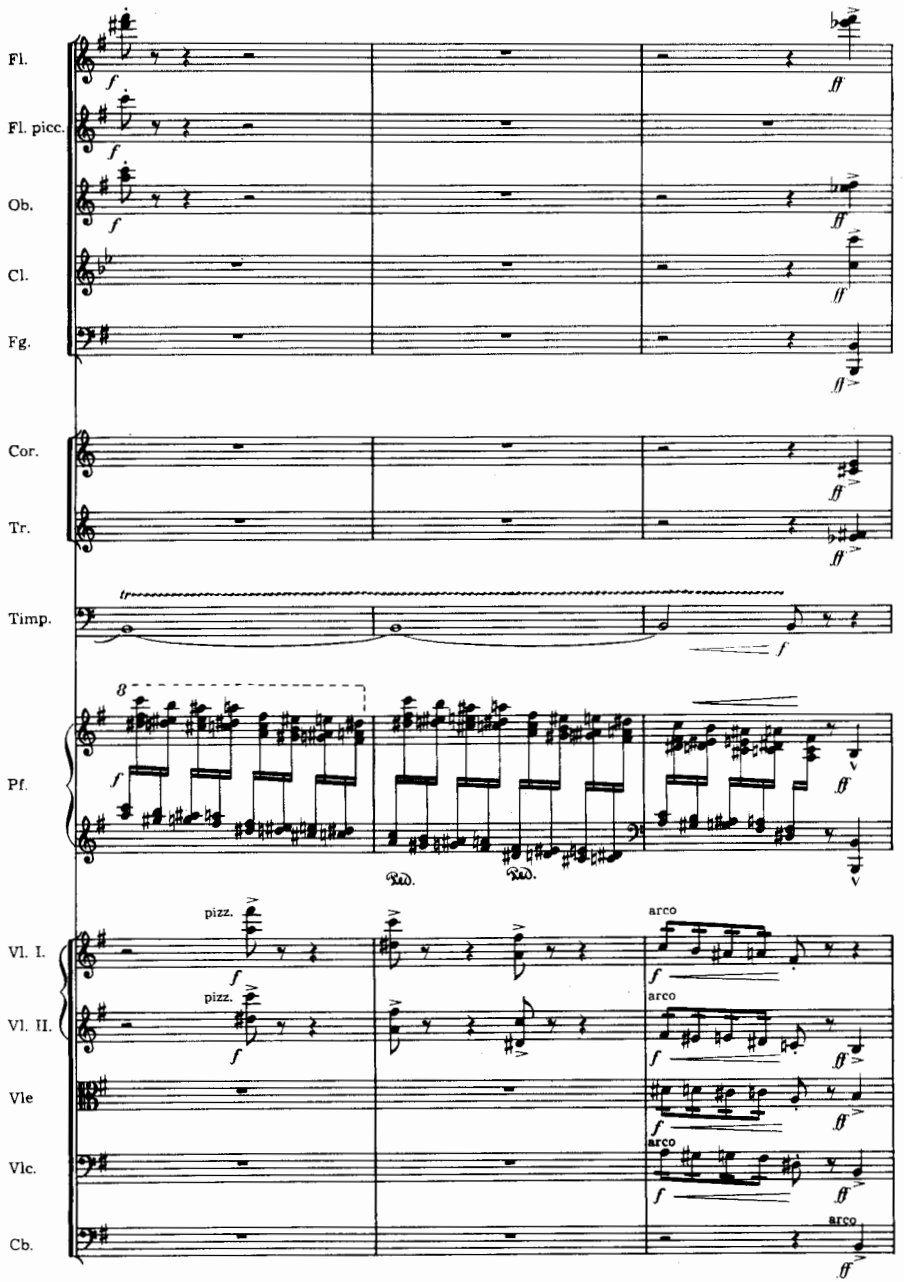

Agitato
60
Fl.
Fl. picc.
Ob
Cl.
Fg.
Cor.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
1.
mf
tr
pp
pizz.

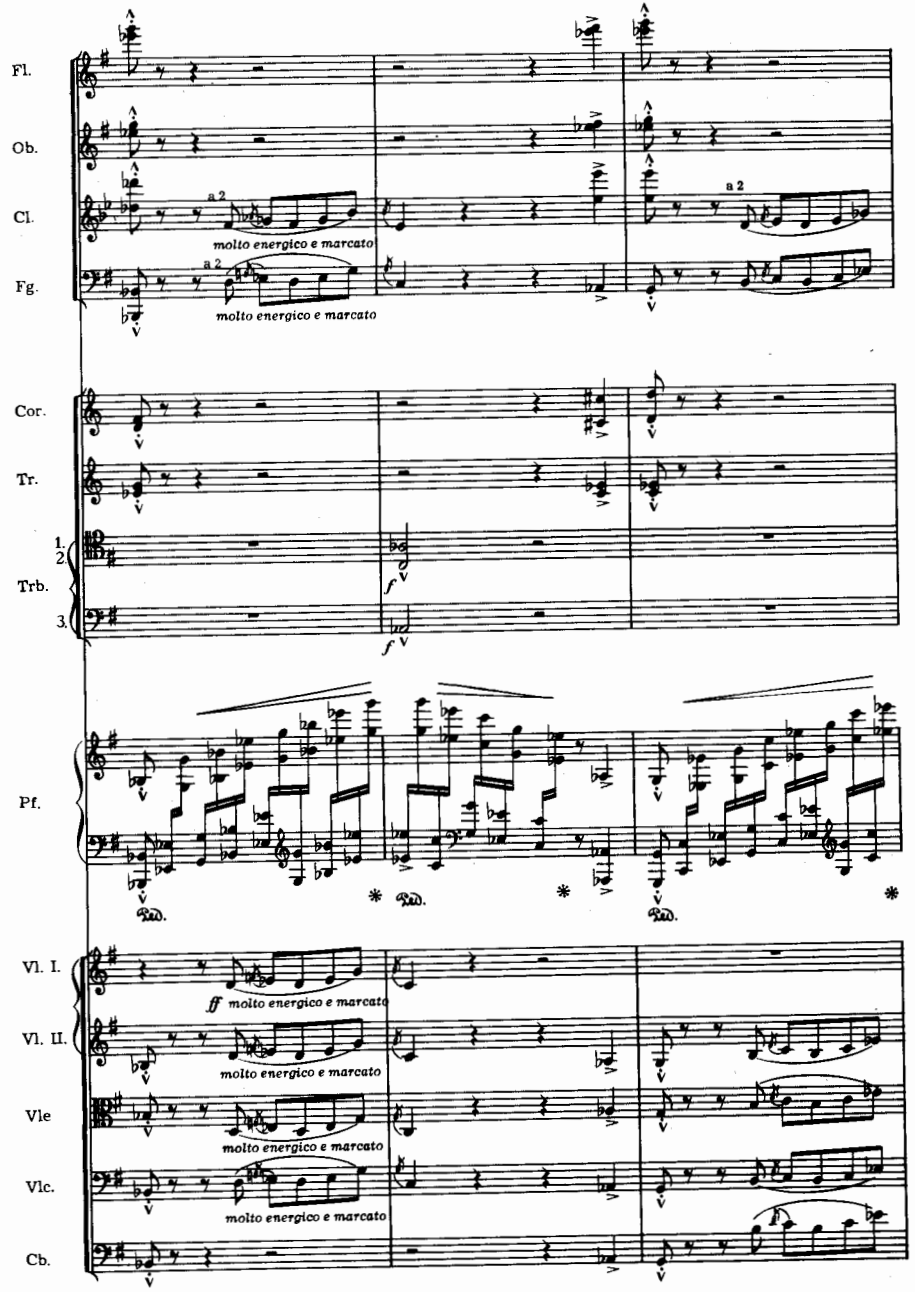

Ob.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
arco
Cl.
Cb.
1.
mf
tr
pizz.

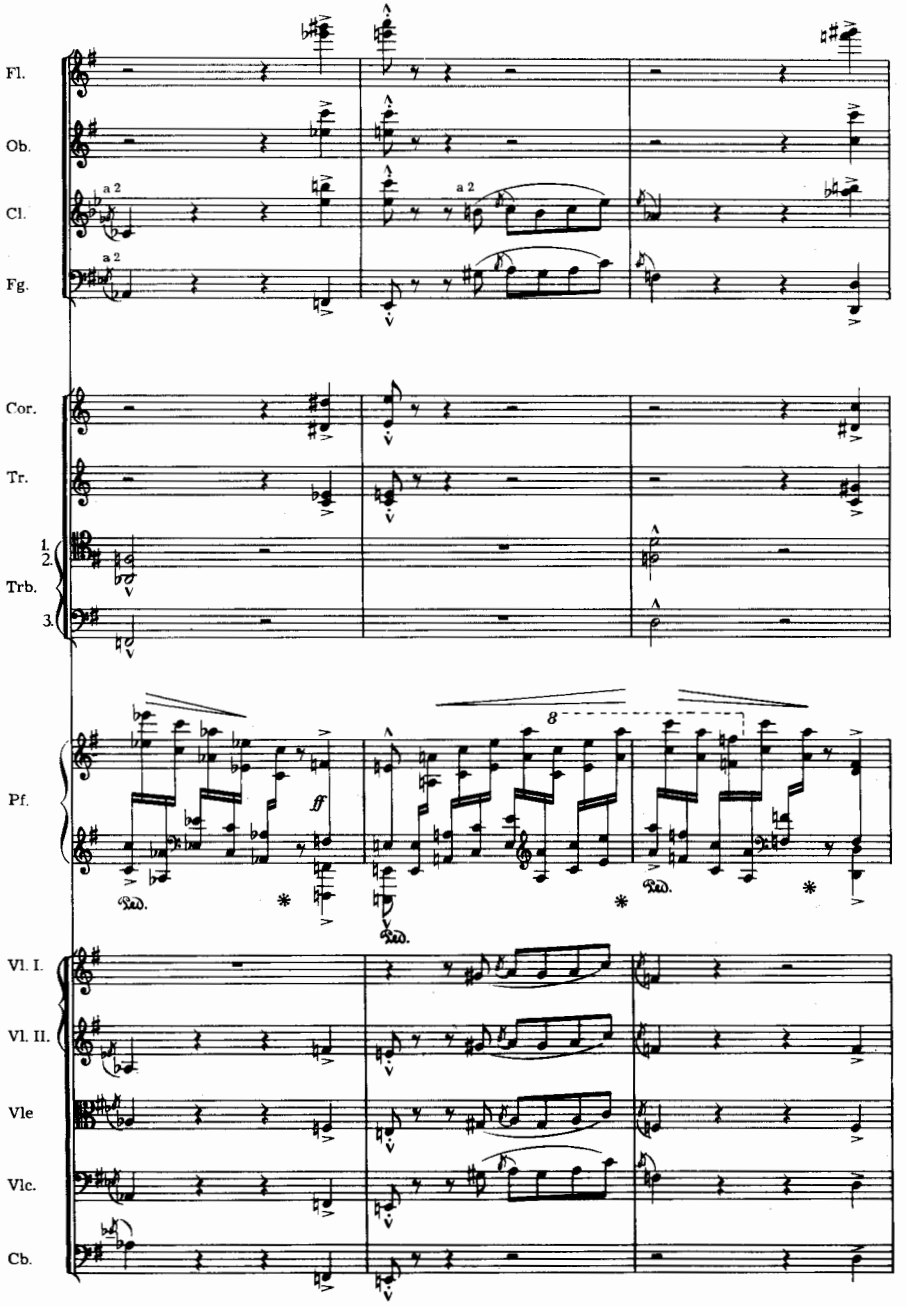

Fl.
Cl.
mf
mf
Timp.
tr
poco a poco cresc.
Pf.
8
Vl. I.
Vl. II.
Vle
arco
Vlc.
Cb.

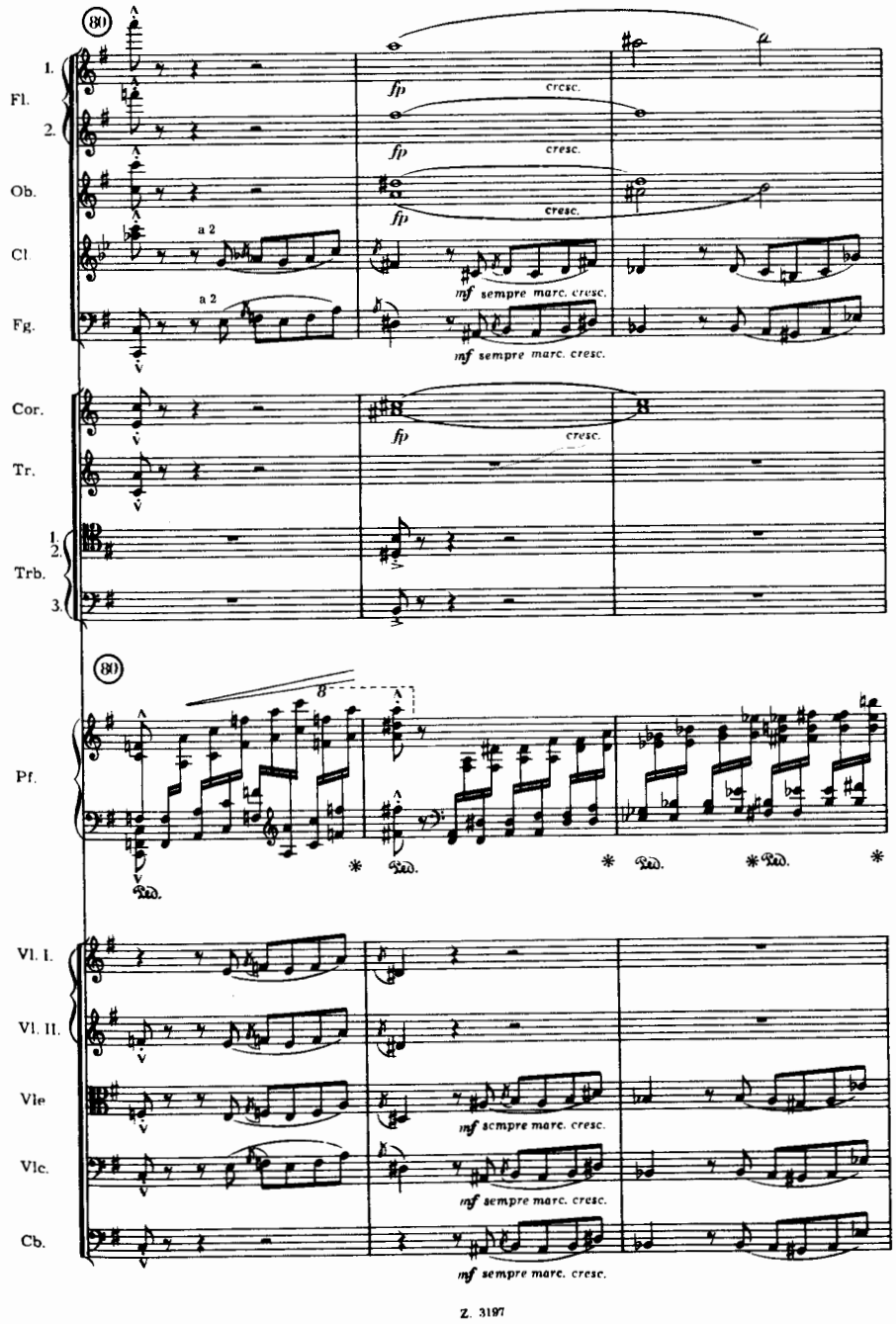

Fl.
Ob.
Cl.
mf
Cor.
p
Timp.
tr
Pf.
Vl. I.
Vl. II.
Vle
pizz.
Vlc.
Cb.

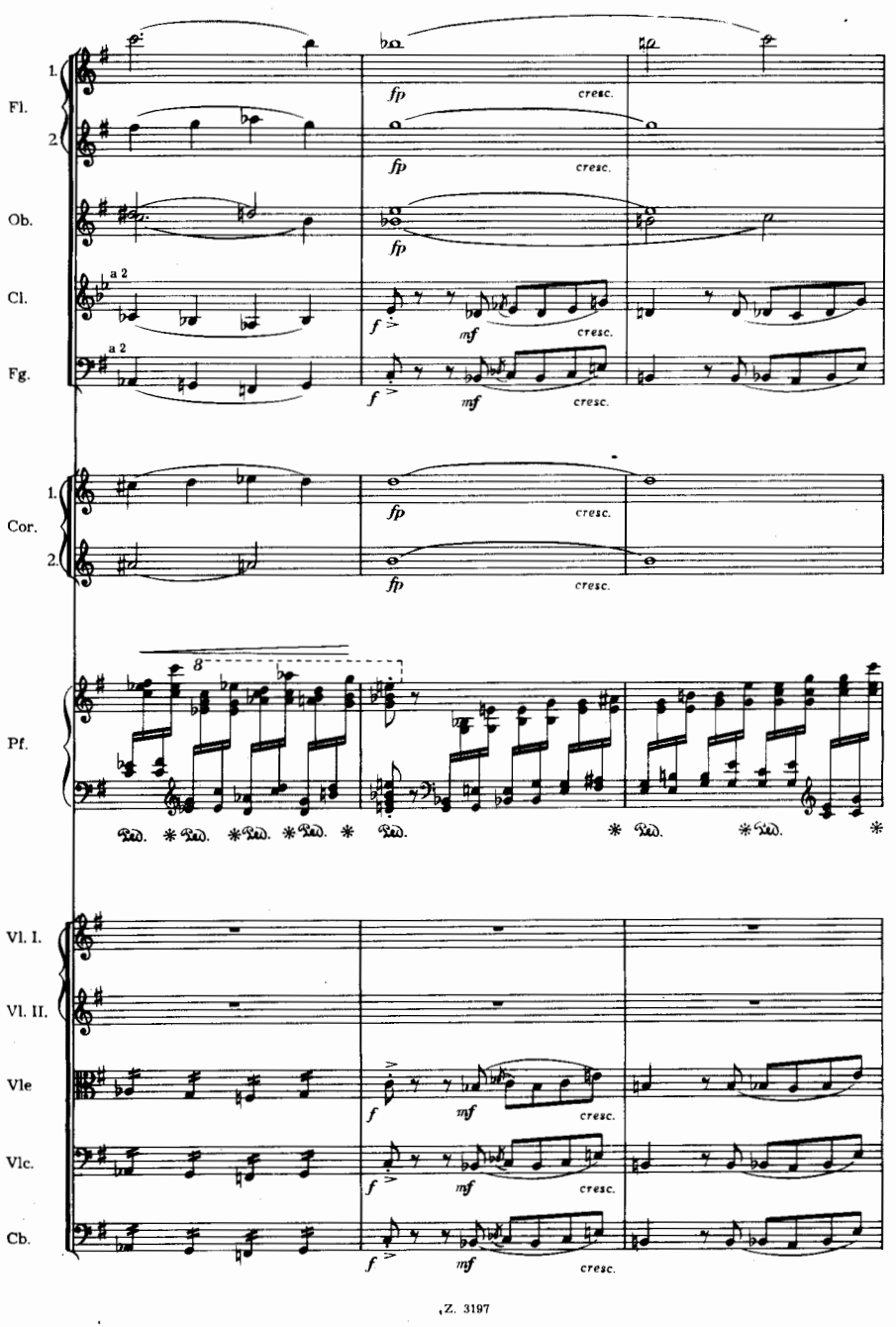

70
Fl.
Fl. picc.
Ob.
Cl.
cresc.
mf
Cor.
Timp.
tr
Pf.
8
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

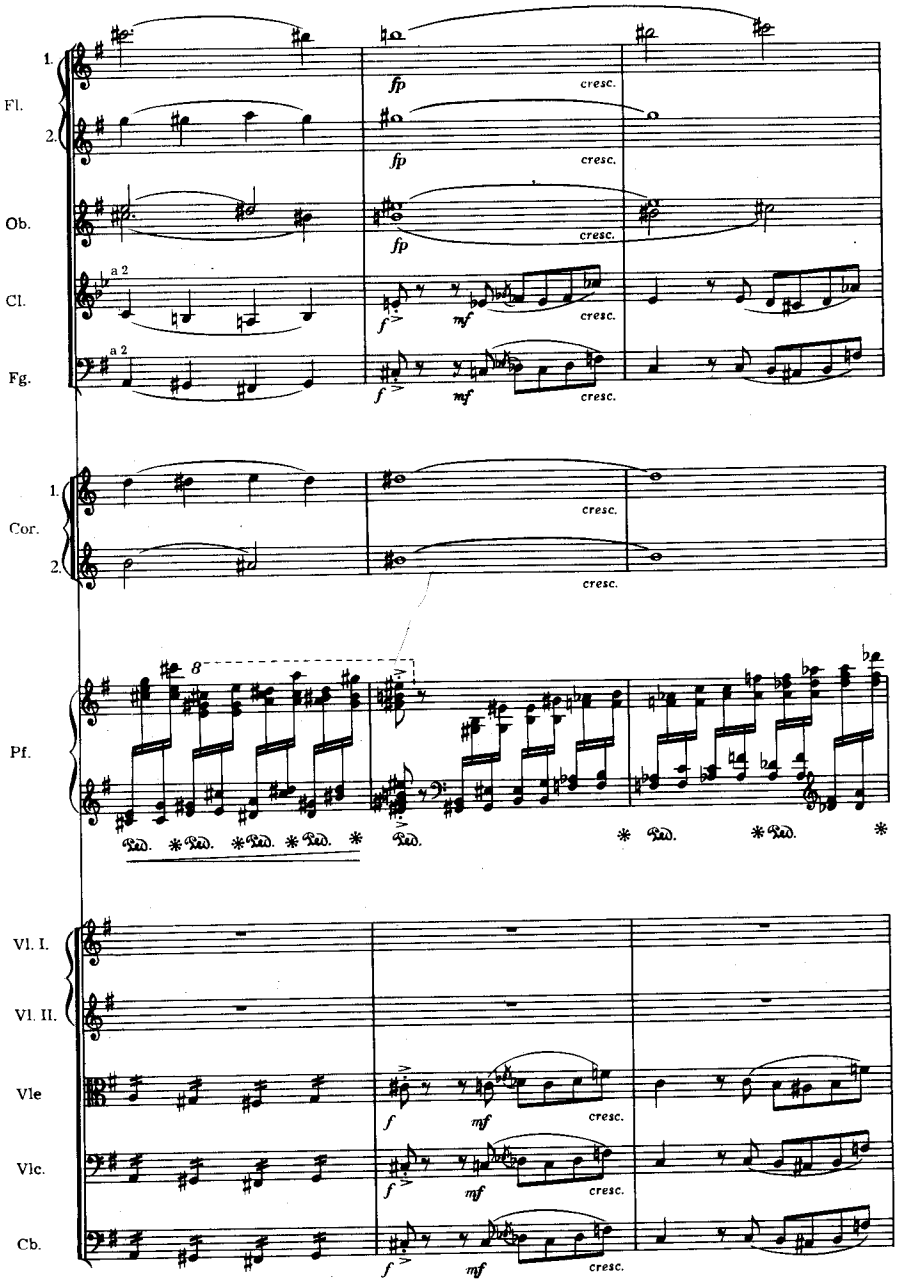

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Pf.
8
pizz.
arco
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

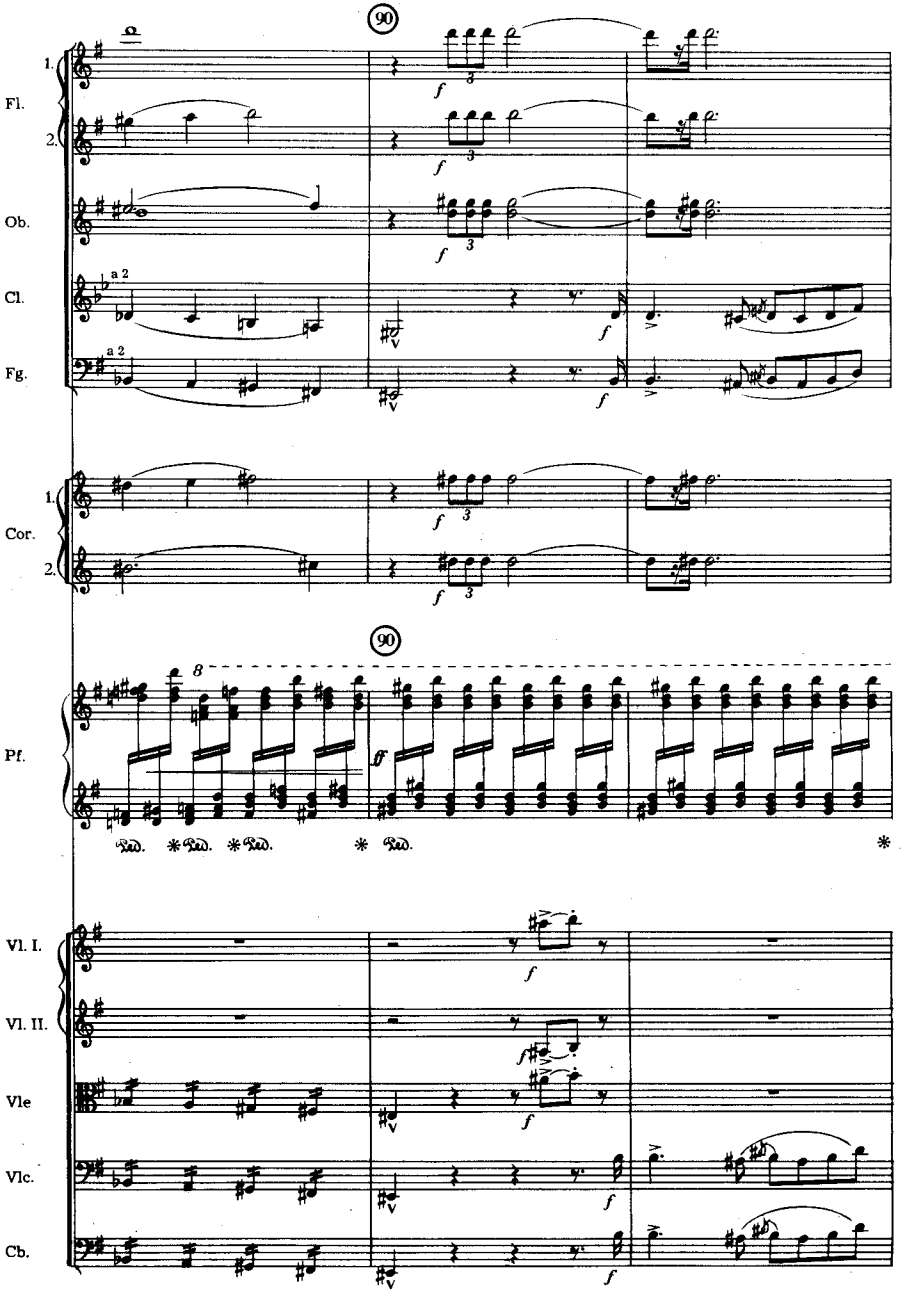

Fl.
Ob.
Cl.
Fg.
a 2
molto energico e marcato
Cor.
Tr.
1.
2.
Trb.
3.
f
Pf.
Ped.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
ff molto energico e marcato

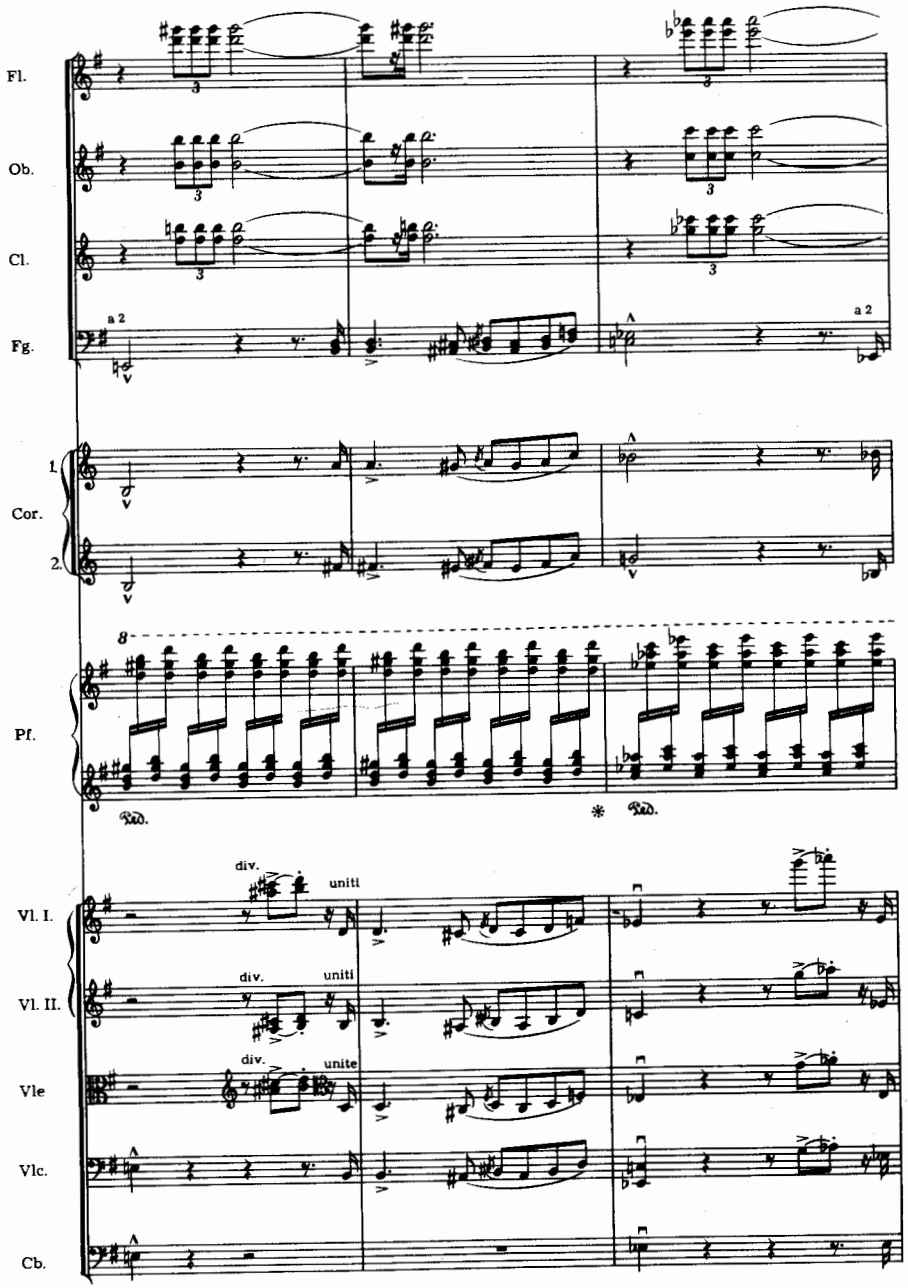

Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
1.
2.
Trb.
3.
Pf.
ff
8
Ped.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

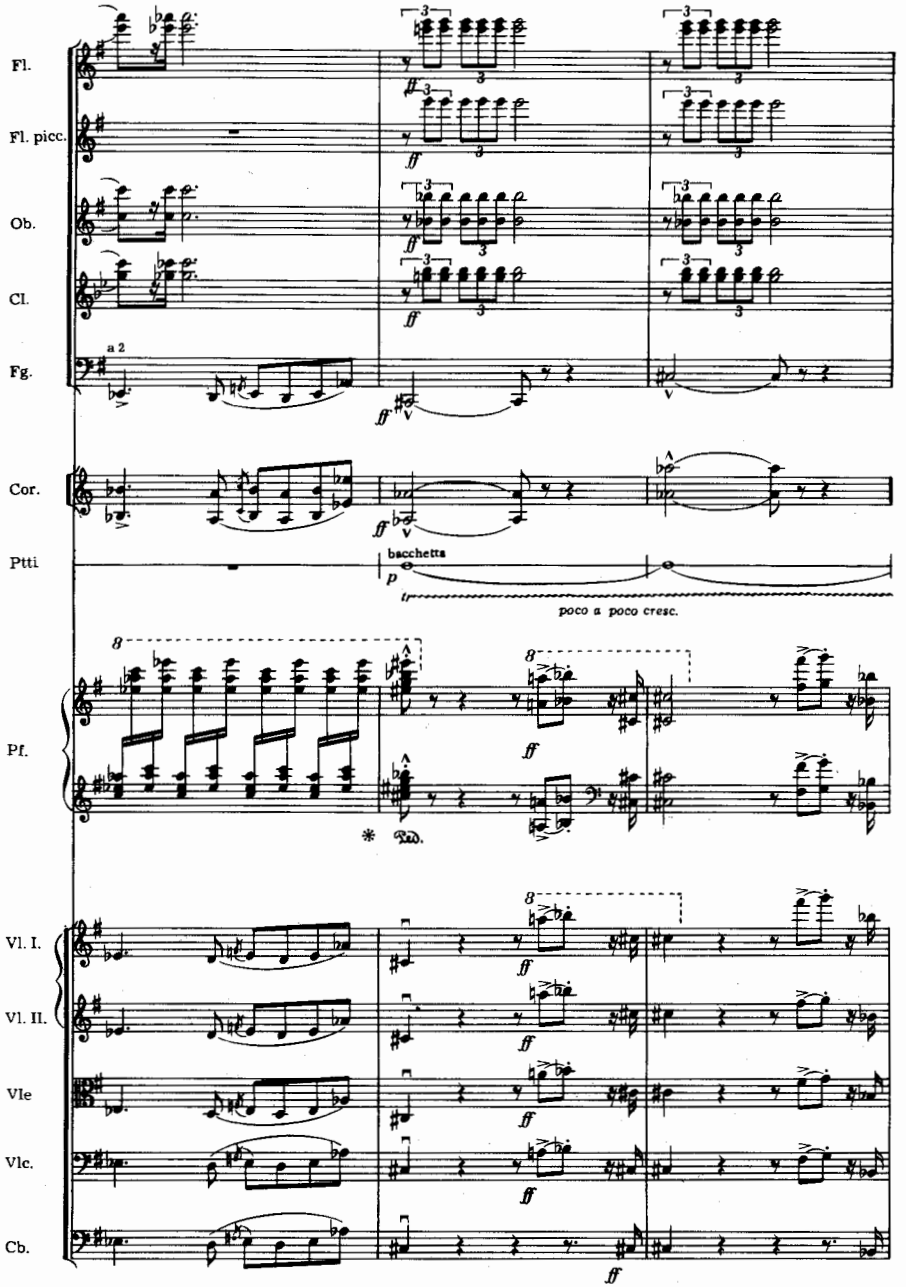

80
1.
Fl.
2.
Ob.
Cl.
Fg.
Cor.
Tr.
1.
2.
Trb.
3.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
fp
cresc.
mf sempre marc. cresc.

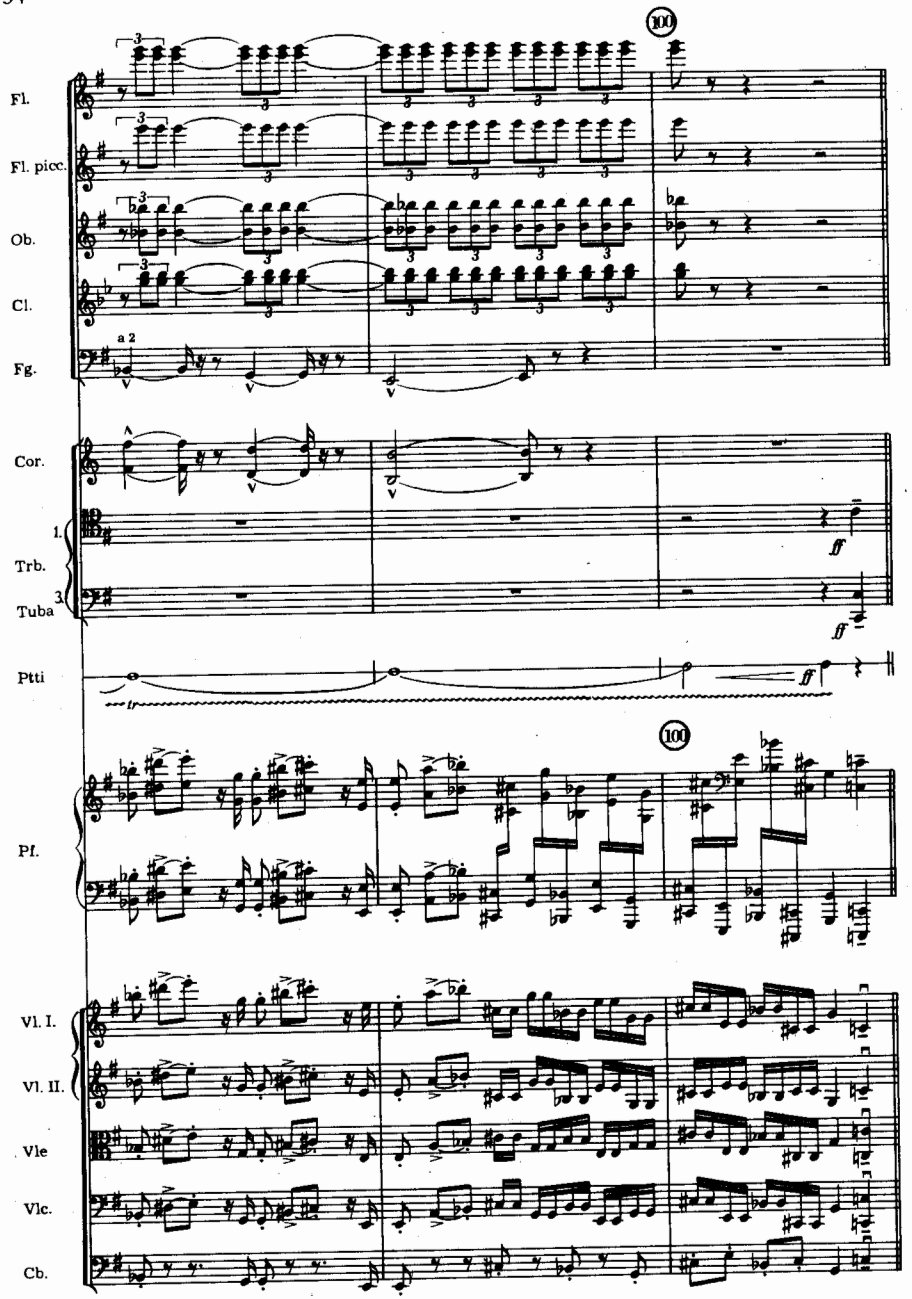

1.
Fl.
2.
Ob.
Cl.
Fg.
1.
Cor.
2.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
fp
cresc.
f
mf

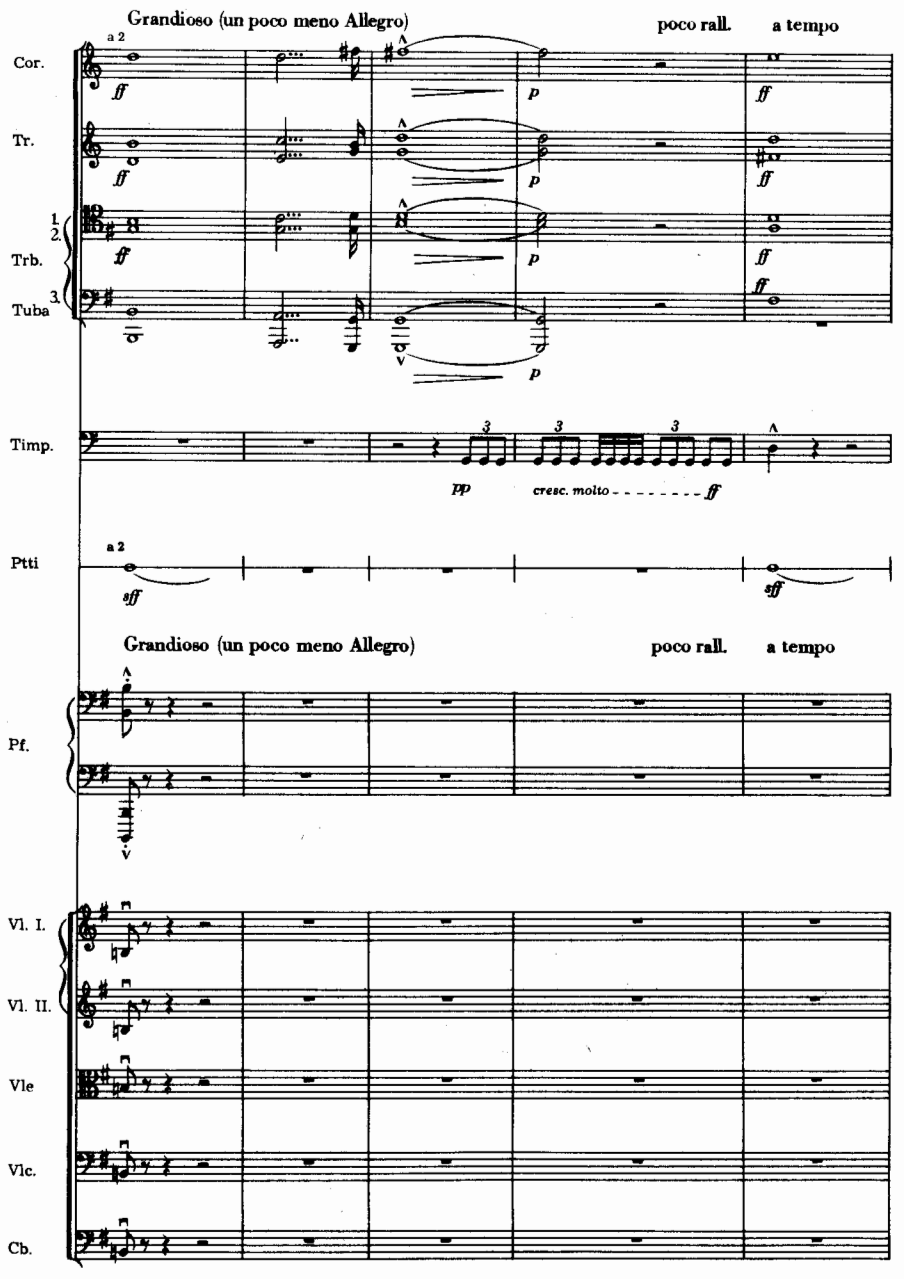

1.
Fl.
2.
Ob.
Cl.
Fg.
a 2
fp
cresc.
f
mf
1.
Cor.
2.
Pf.
8
Ped.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

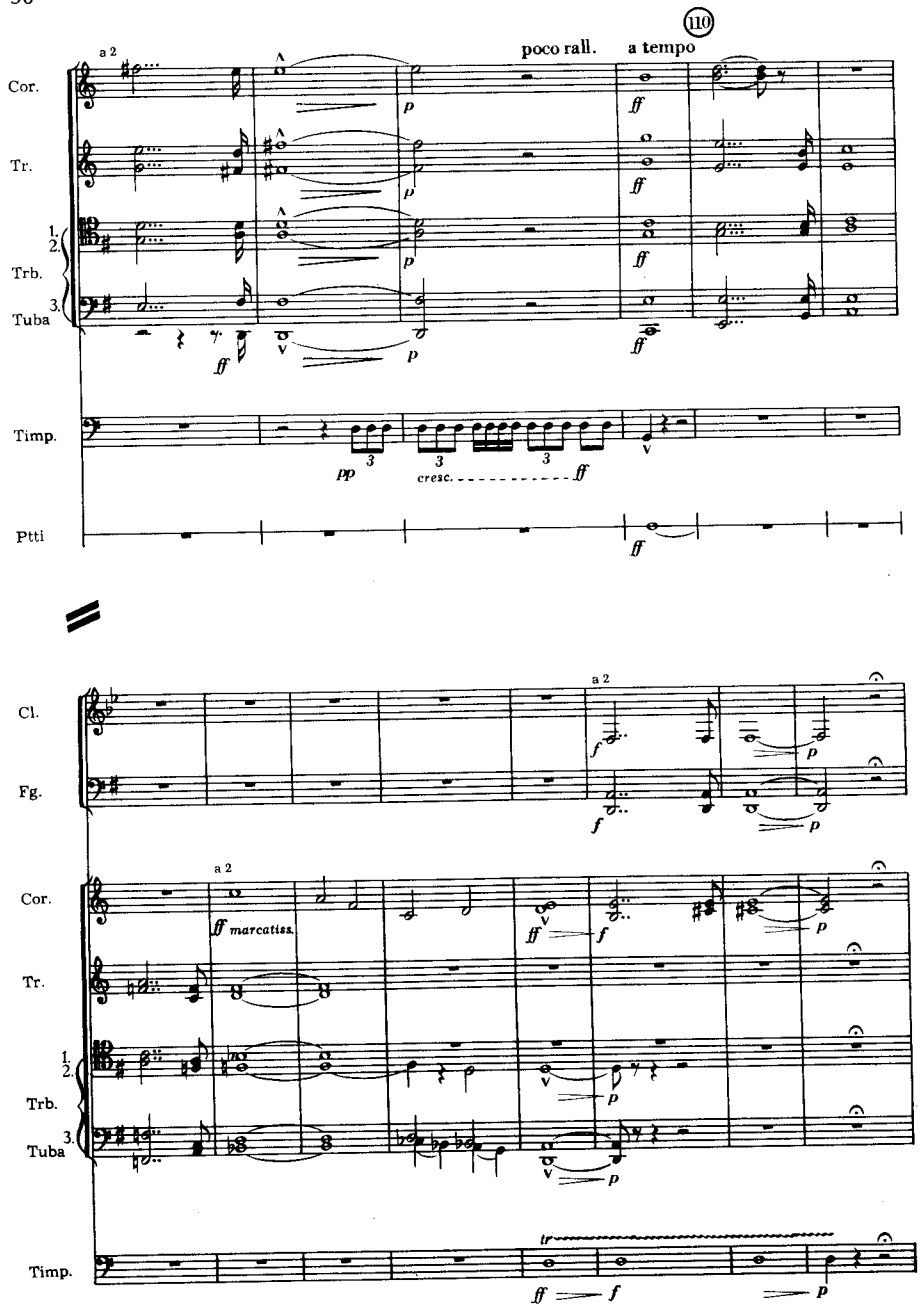

90
1.
Fl.
2.
Ob.
Cl.
a 2
Fg.
f
3
1.
Cor.
2.
Pf.
8
ff
Ped.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

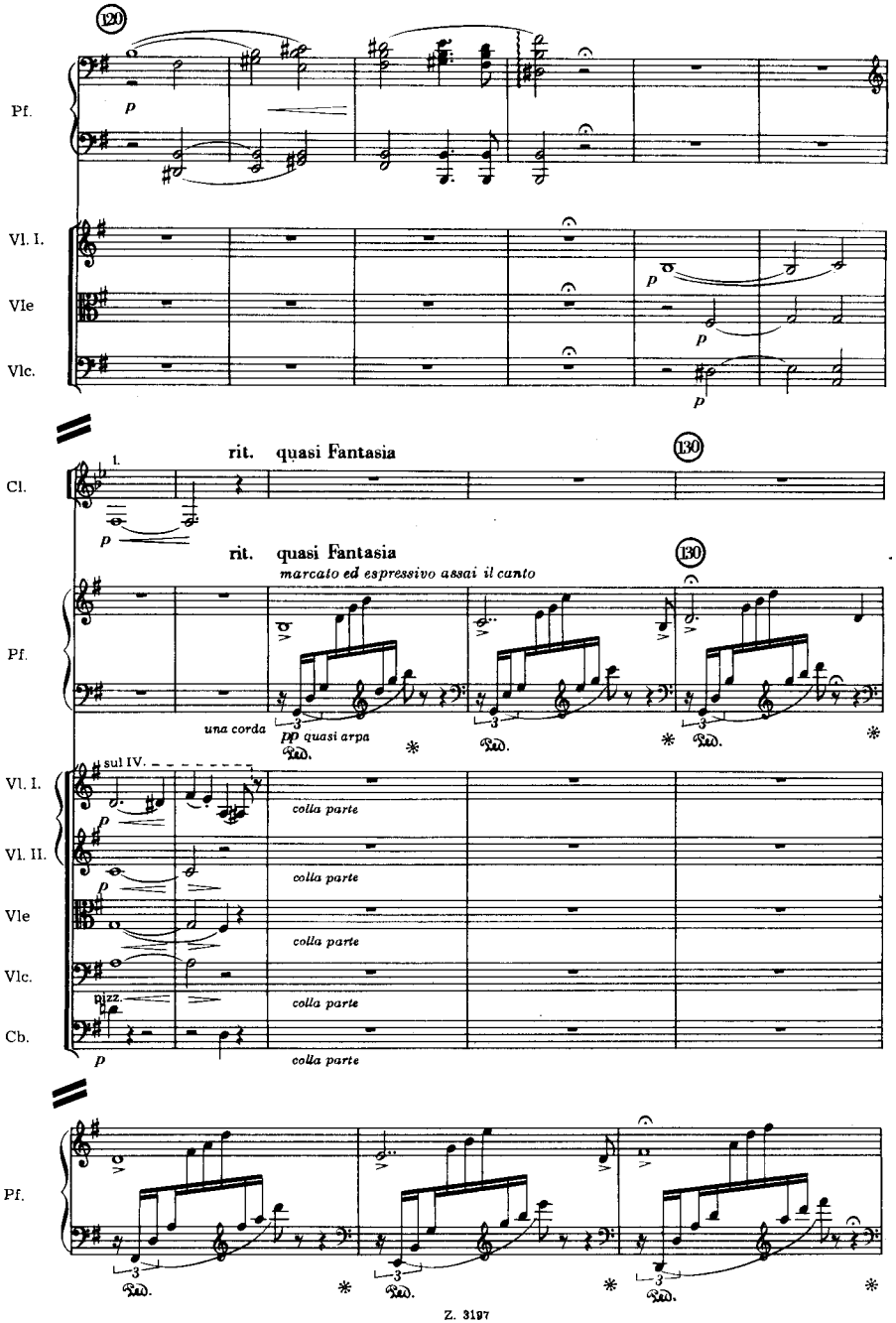

Fl.
Ob.
Cl.
Fg.
a 2
a 2
1.
Cor.
2.
Pf.
Ped.
*
Ped.
div.
uniti
Vl. I.
div.
uniti
Vl. II.
div.
unite
Vle
Vlc.
Cb.

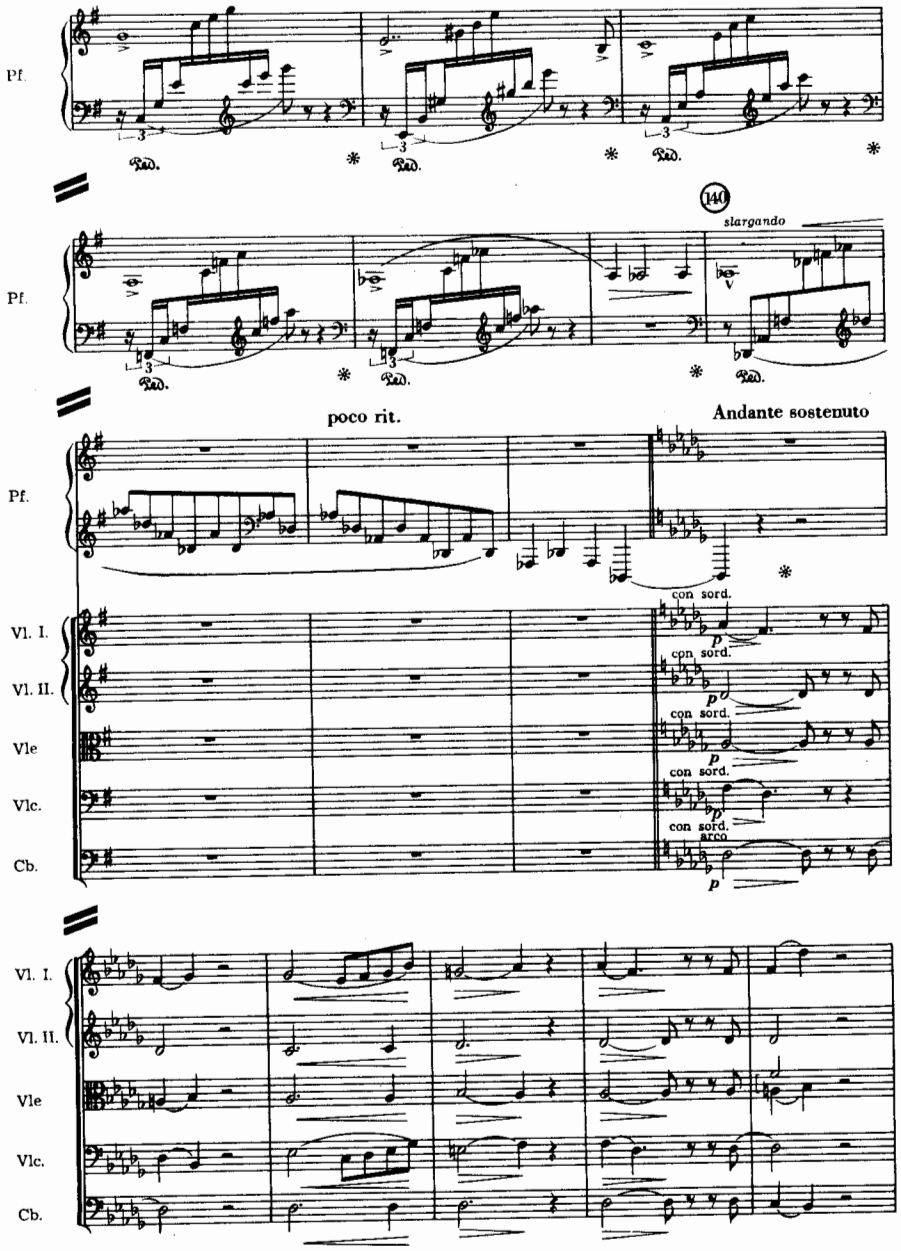

Fl.
Fl. picc.
Ob.
Cl.
Fg.
a 2
Cor.
Ptti
bacchetta
poco a poco cresc.
Pf.
*
Ped.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

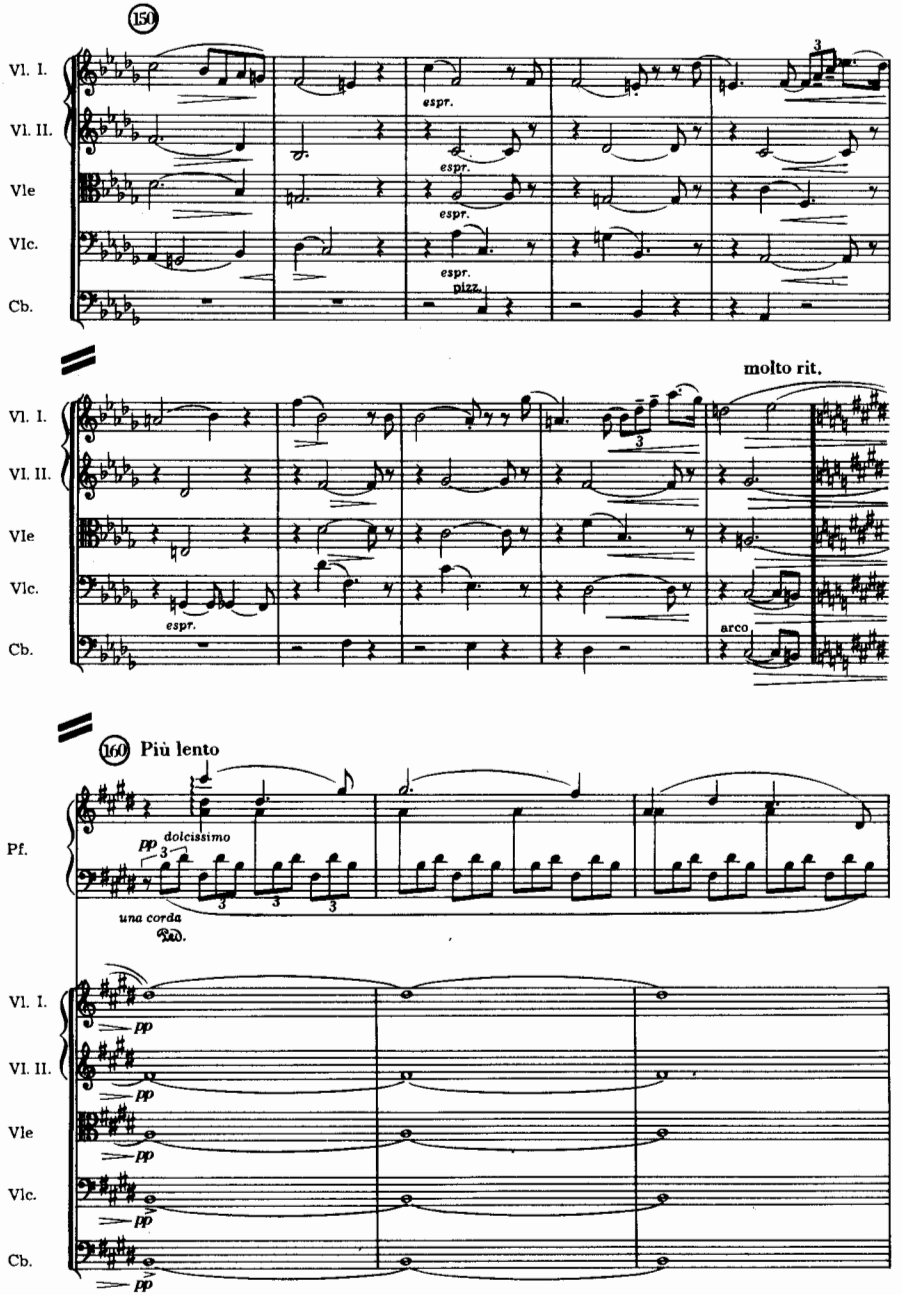

100
Fl.
Fl. picc.
Ob.
Cl.
Fg.
a 2
Cor.
1.
Trb.
3.
Tuba
Ptti
ff
tr
100
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

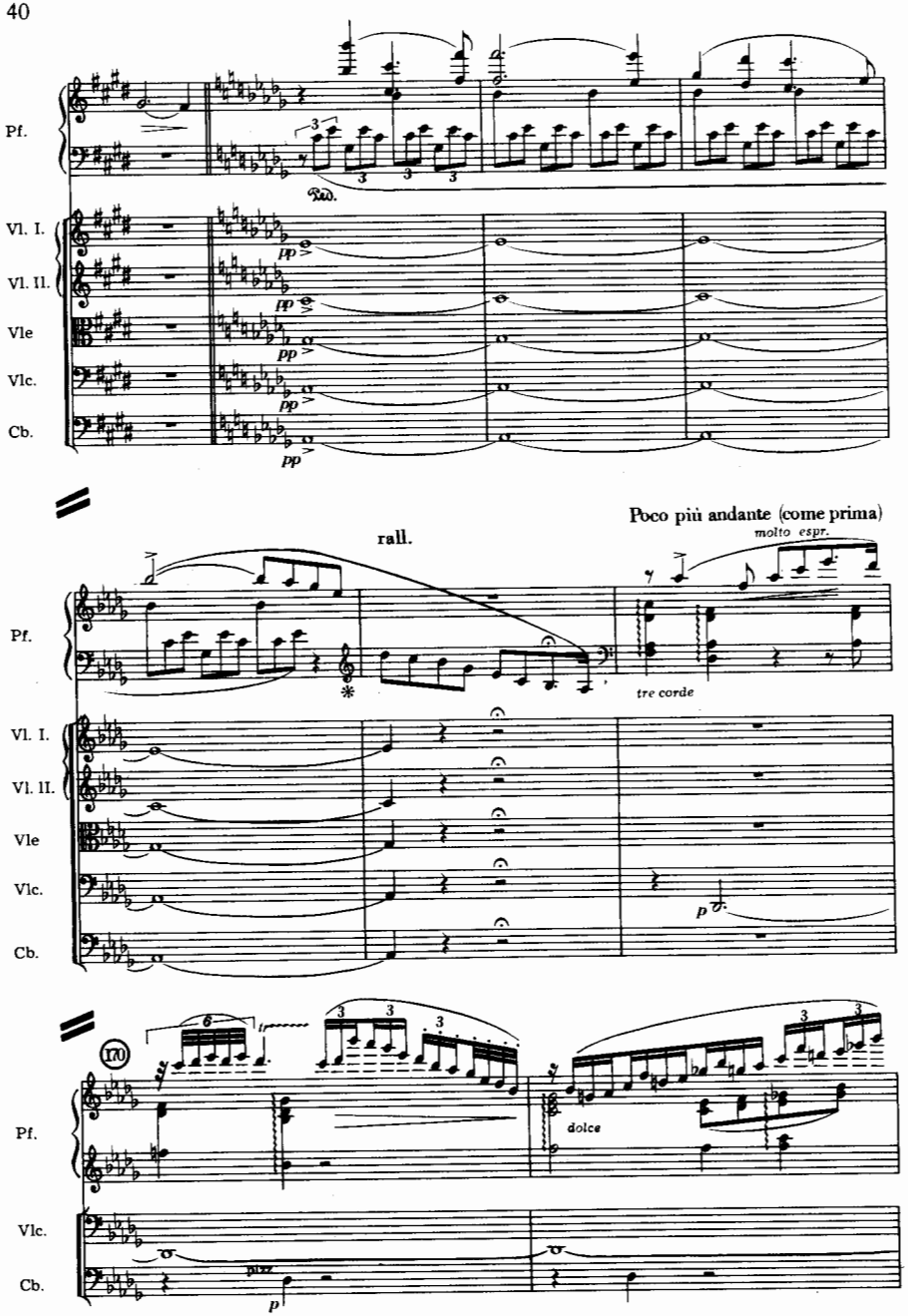

Grandioso (un poco meno Allegro)
poco rall.
a tempo
a 2
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
ff
p
Timp.
pp
cresc. molto
Ptti
sff
Grandioso (un poco meno Allegro)
poco rall.
a tempo
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

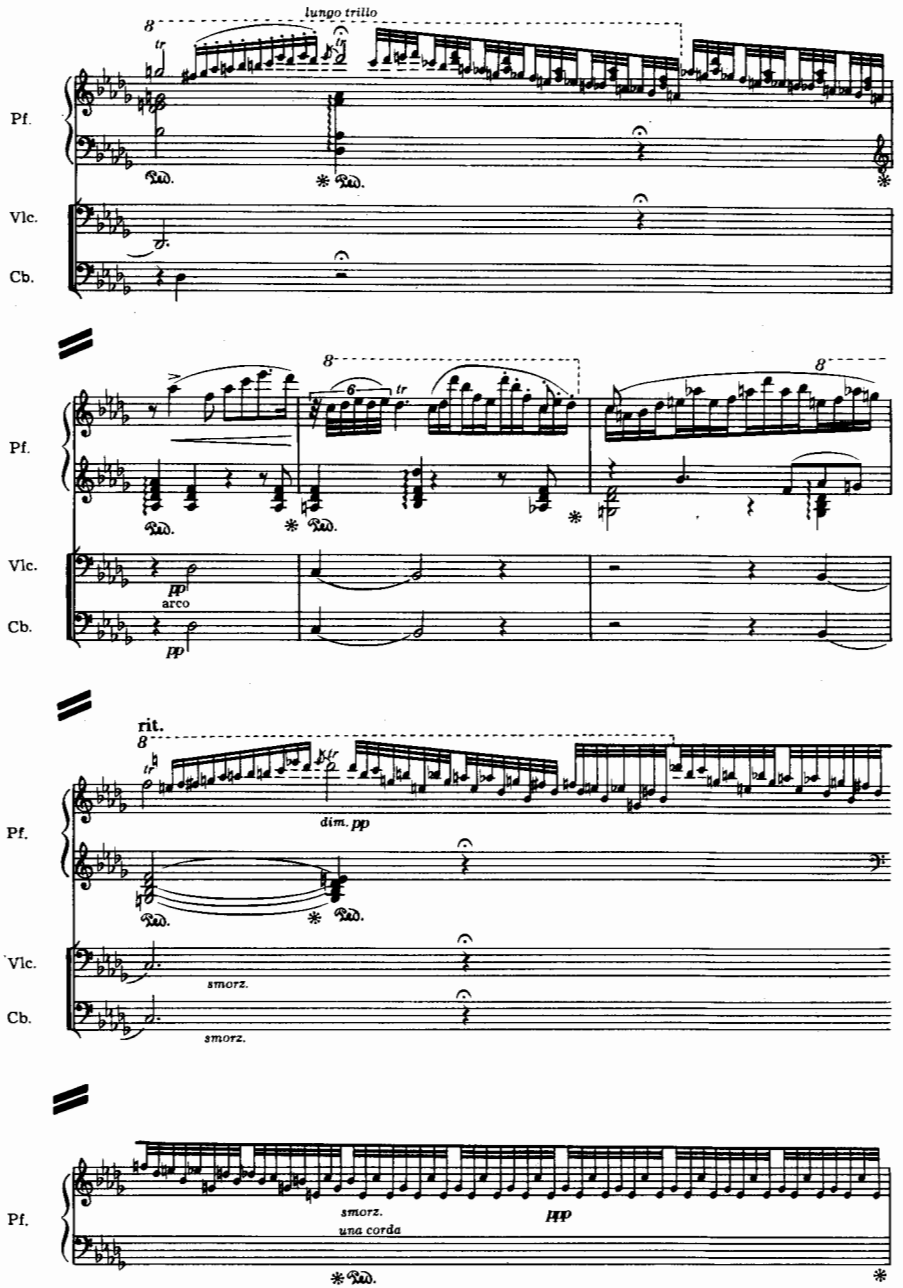

110
poco rall.
a tempo
a 2
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
Timp.
Ptti
pp
cresc.
ff
Cl.
Fg.
Cor.
Tr.
Trb.
Tuba
Timp.
marcatiss.
tr

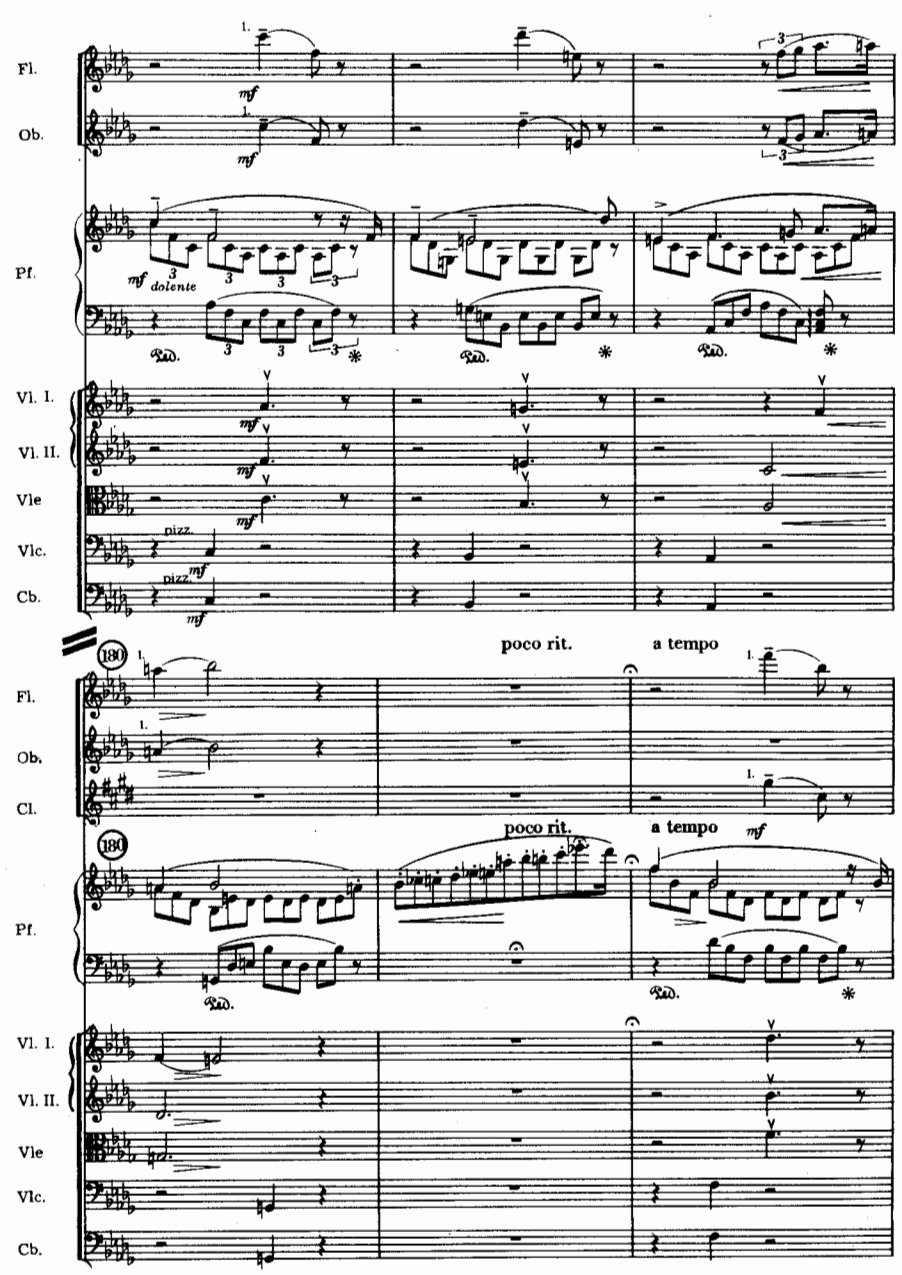

120
Pf.
Vl. I.
Vle
Vlc.
rit. quasi Fantasia
130
Cl.
marcato ed espressivo assai il canto
una corda
pp quasi arpa
sul IV.
colla parte
pizz.
Cb.

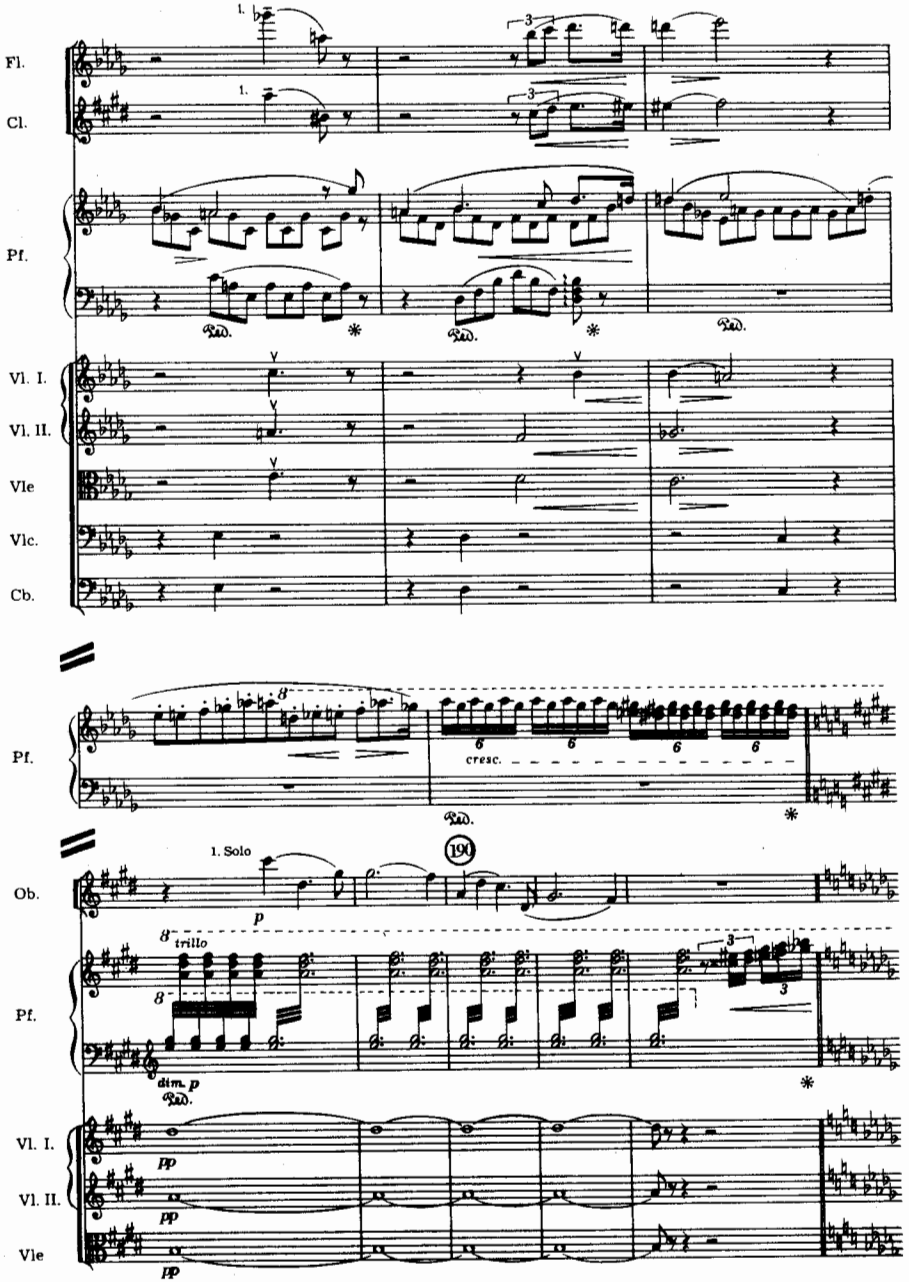

Pf.
Ped.
140
slargando
poco rit.
Andante sostenuto
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
con sord.
arco

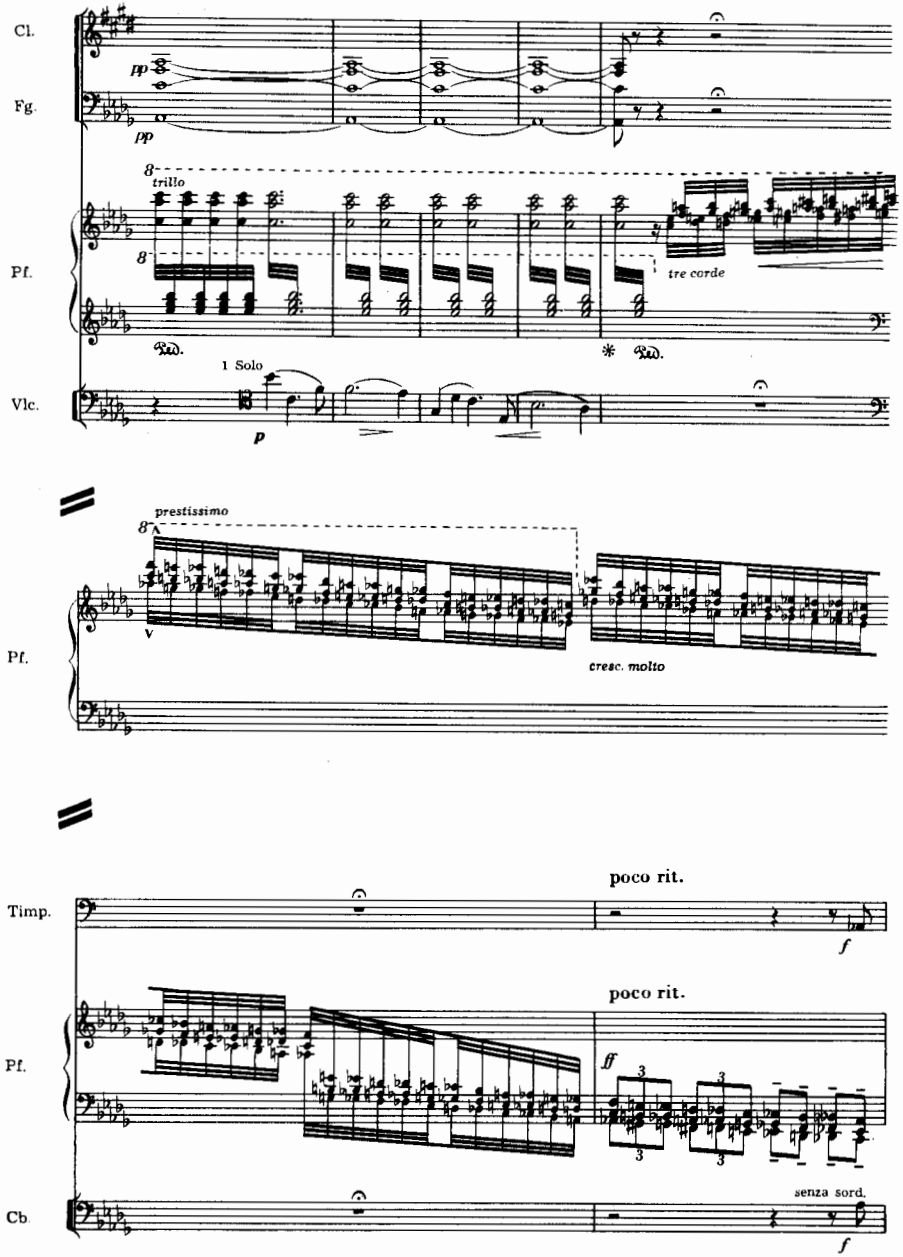

150
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
espr.
pizz.
molto rit.
arco
160
Più lento
Pf.
dolcissimo
una corda
Ped.

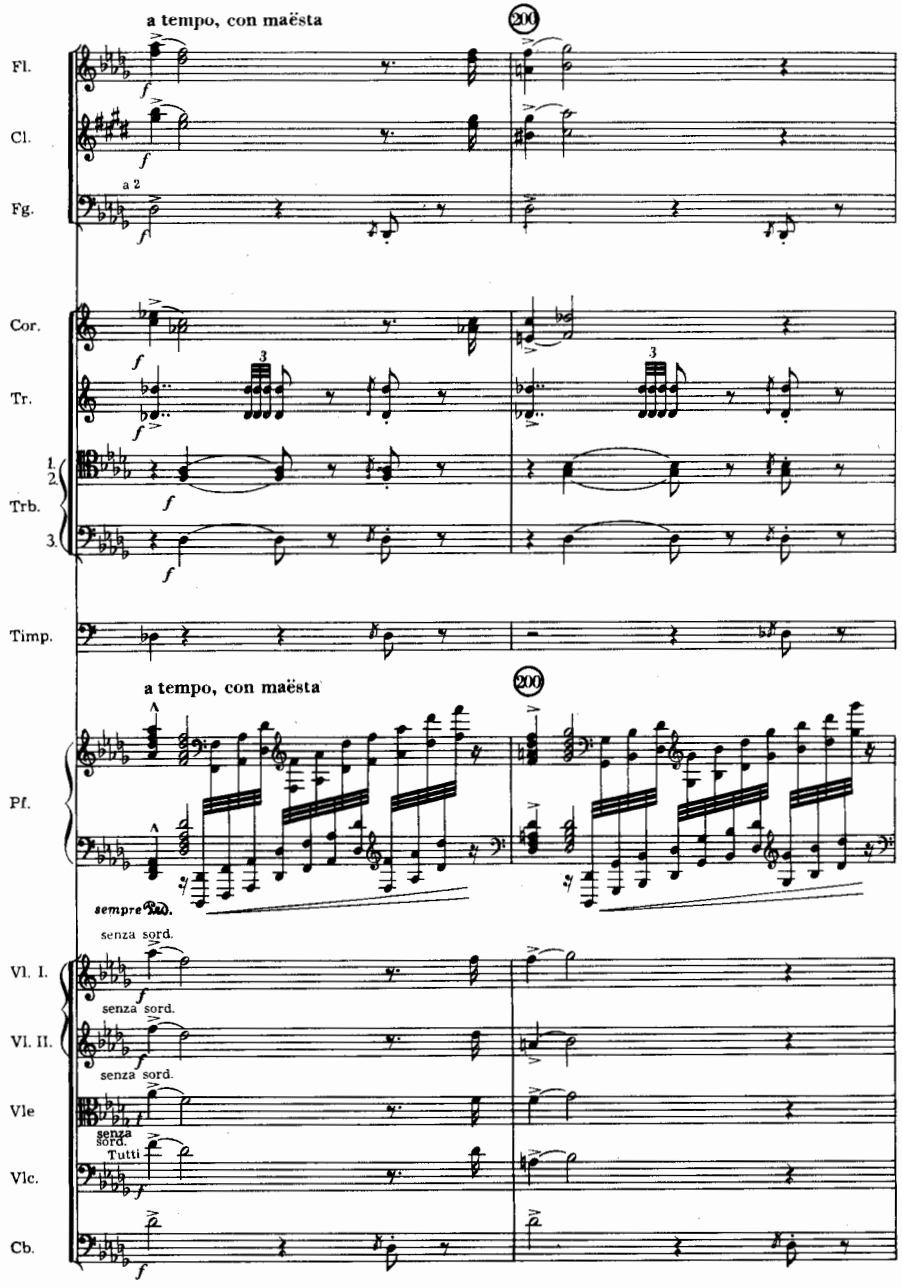

Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
pp
rall.
Poco più andante (come prima)
molto espr.
tre corde
p
170
dolce
pizz.

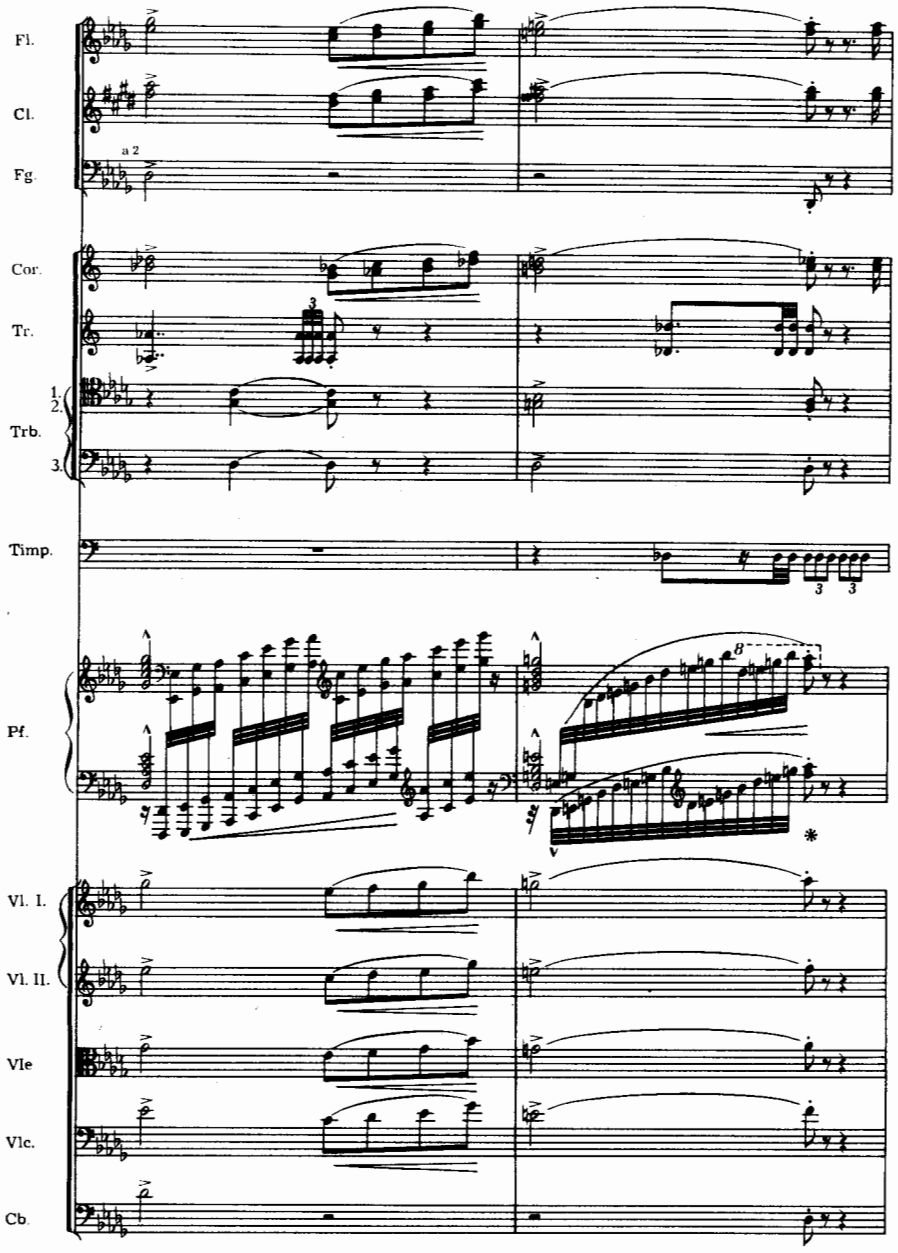

lungo trillo
Pf.
Vlc.
Cb.
arco
pp
rit.
dim. pp
smorz.
una corda
ppp

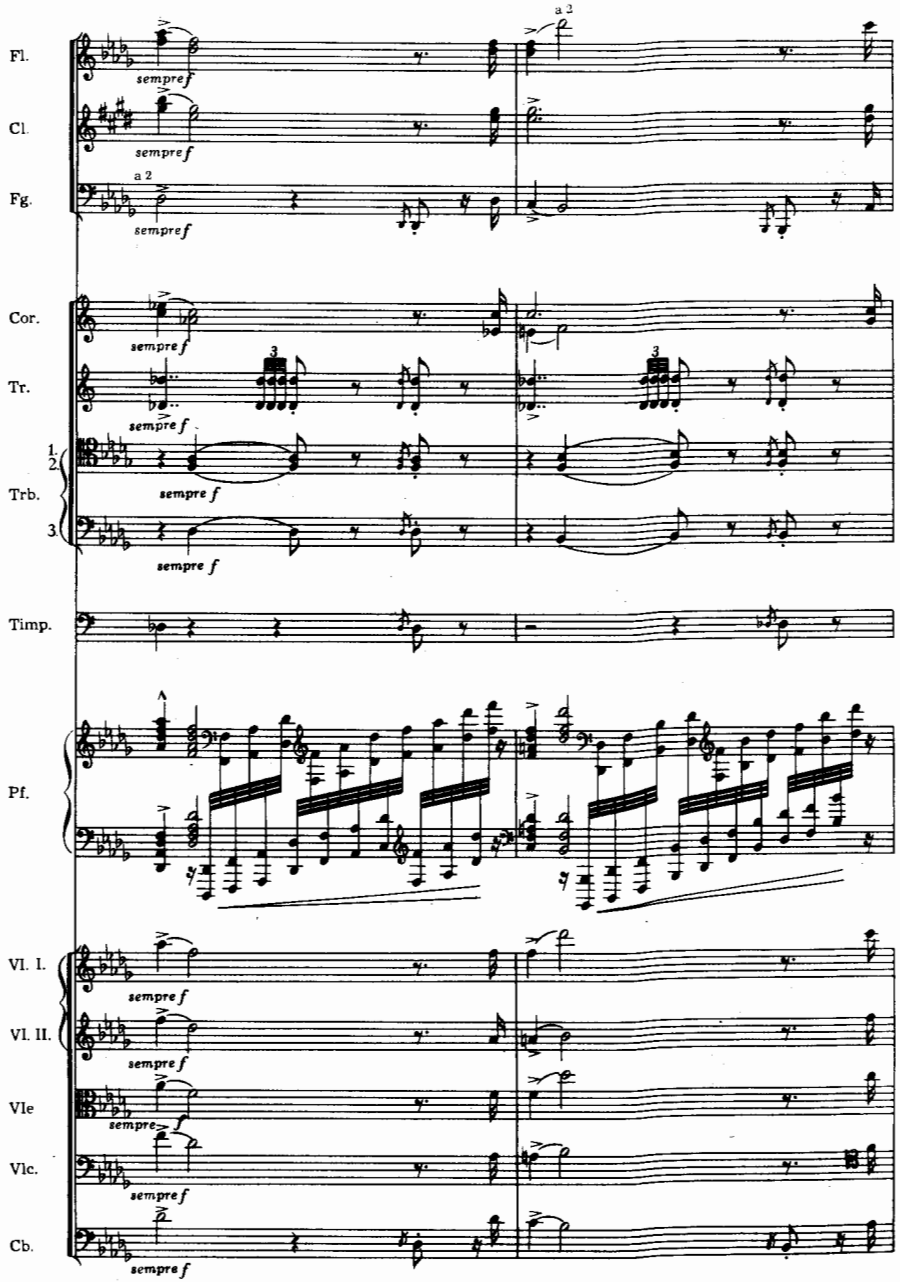

Fl.
Ob.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
mf
dolente
pizz.
poco rit.
a tempo
180

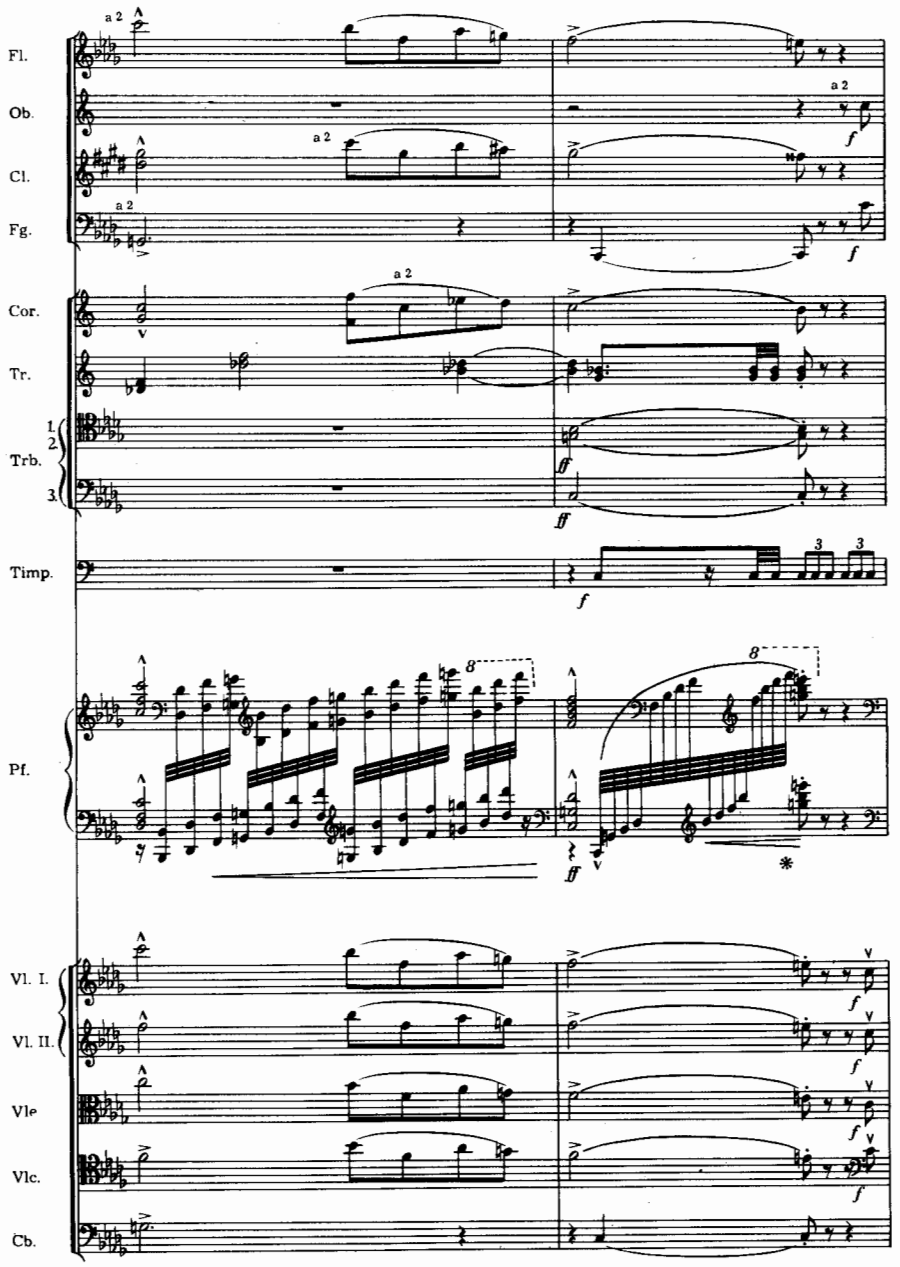

Fl.
Cl.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
cresc.
1. Solo
190
trillo
dim. p
pp

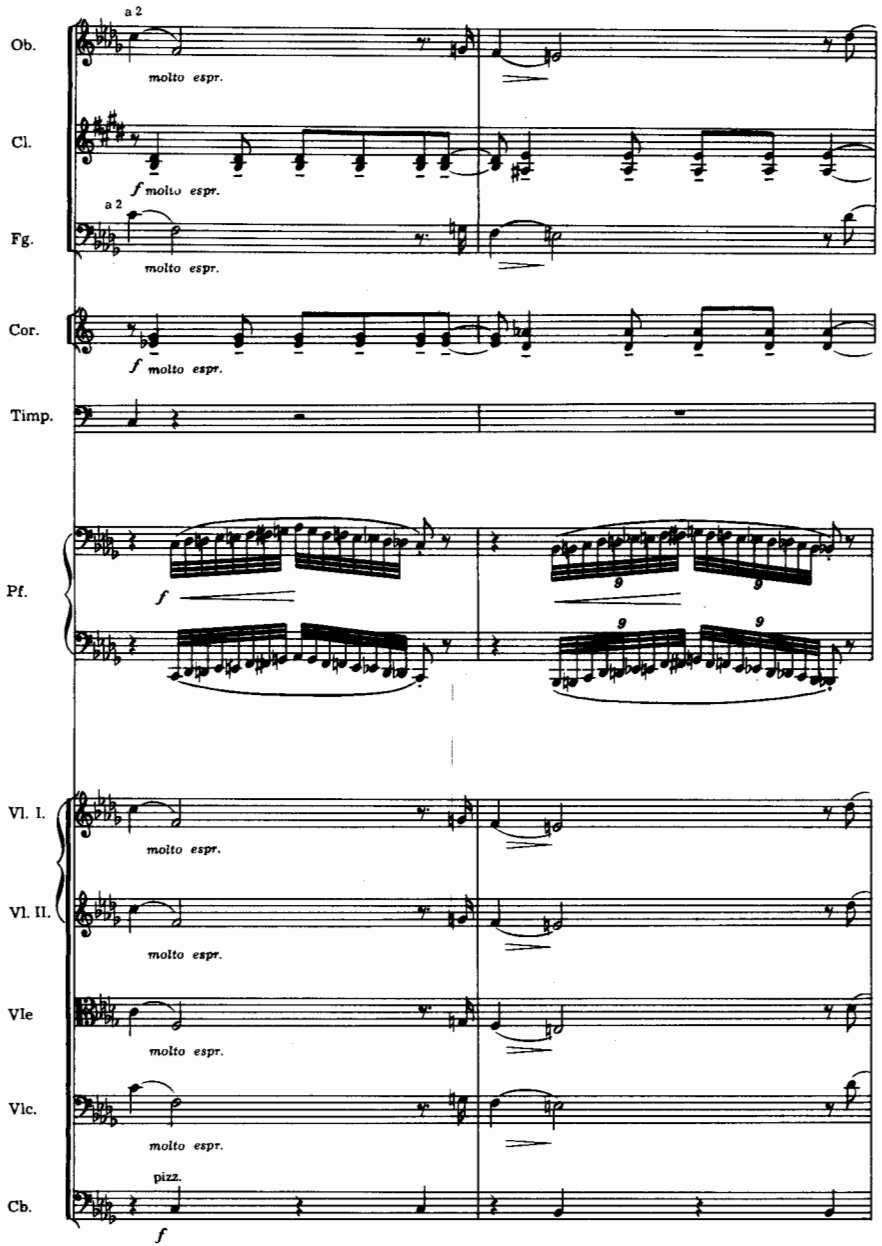

Cl.
Fg.
pp
pp
8
trillo
8
tre corde
Pf.
1 Solo
Vlc.
p
prestissimo
8
cresc. molto
Pf.
poco rit.
Timp.
f
poco rit.
Pf.
ff
senza sord.
Cb.
f

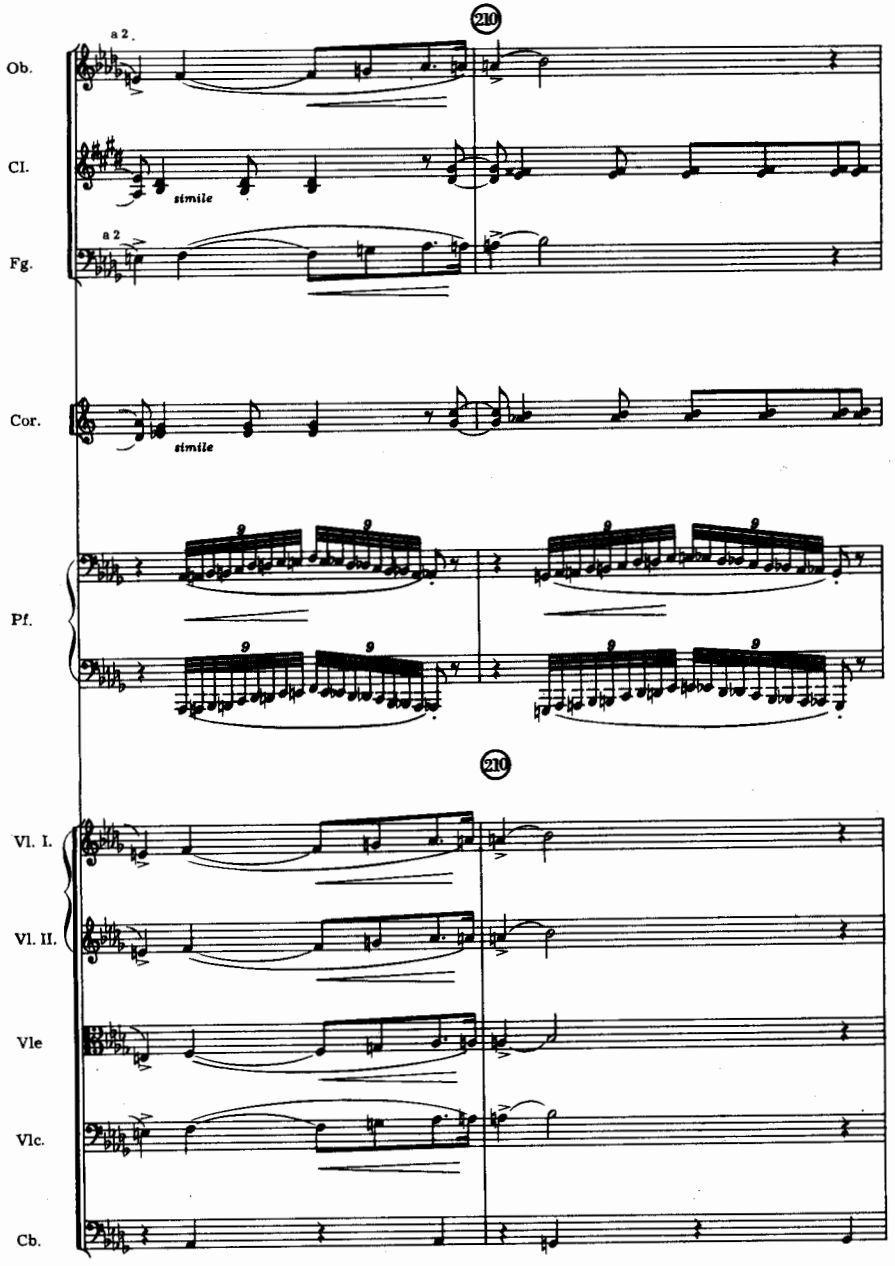

a tempo, con maësta
200
Fl.
Cl.
a 2
Fg.
Cor.
Tr.
1.
2.
Trb.
3.
Timp.
a tempo, con maësta
200
Pf.
sempre
senza sord.
Vl. I.
senza sord.
Vl. II.
senza sord.
Vle
senza sord.
Tutti
Vlc.
Cb.

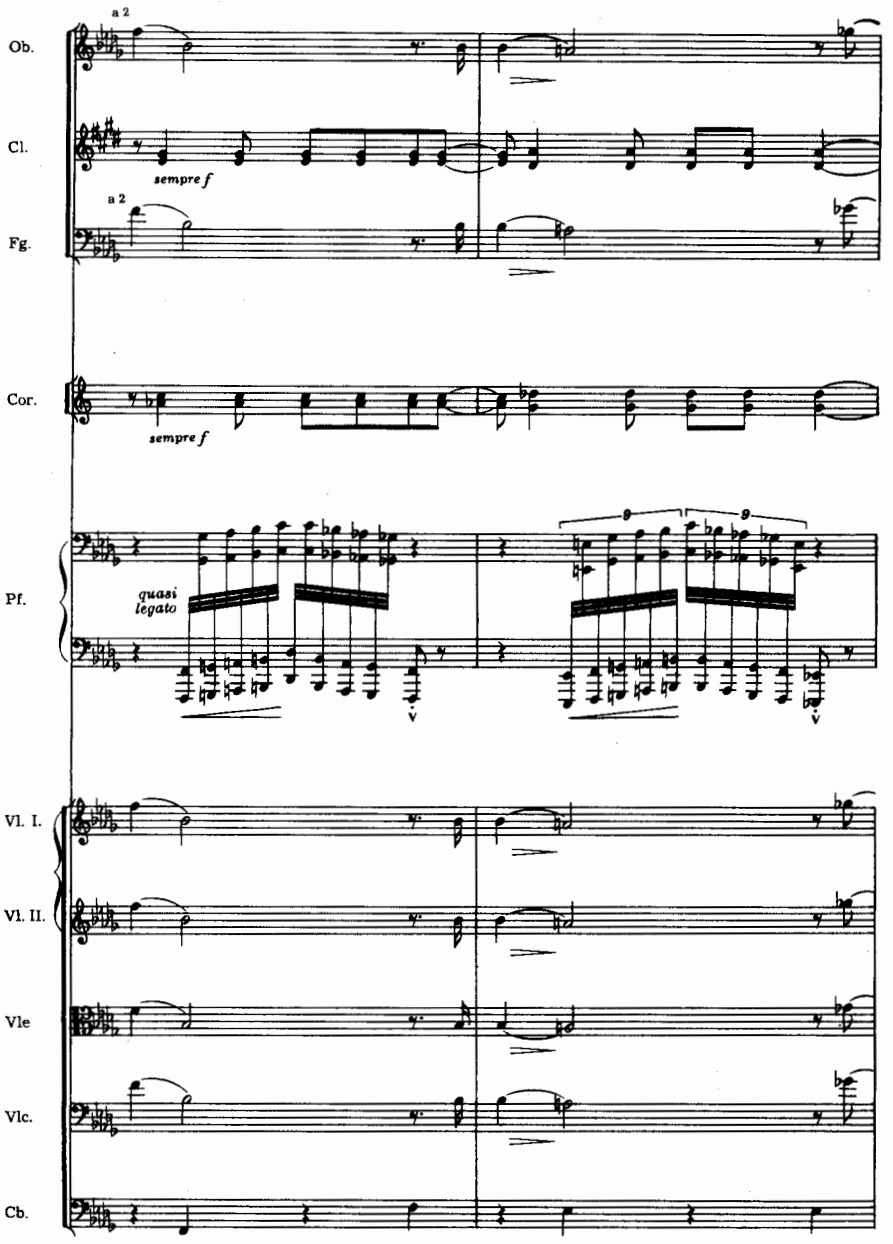

Fl.
Cl.
Fg.
a 2
Cor.
Tr.
1.
2.
Trb.
3.
Timp.
Pf.
B
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

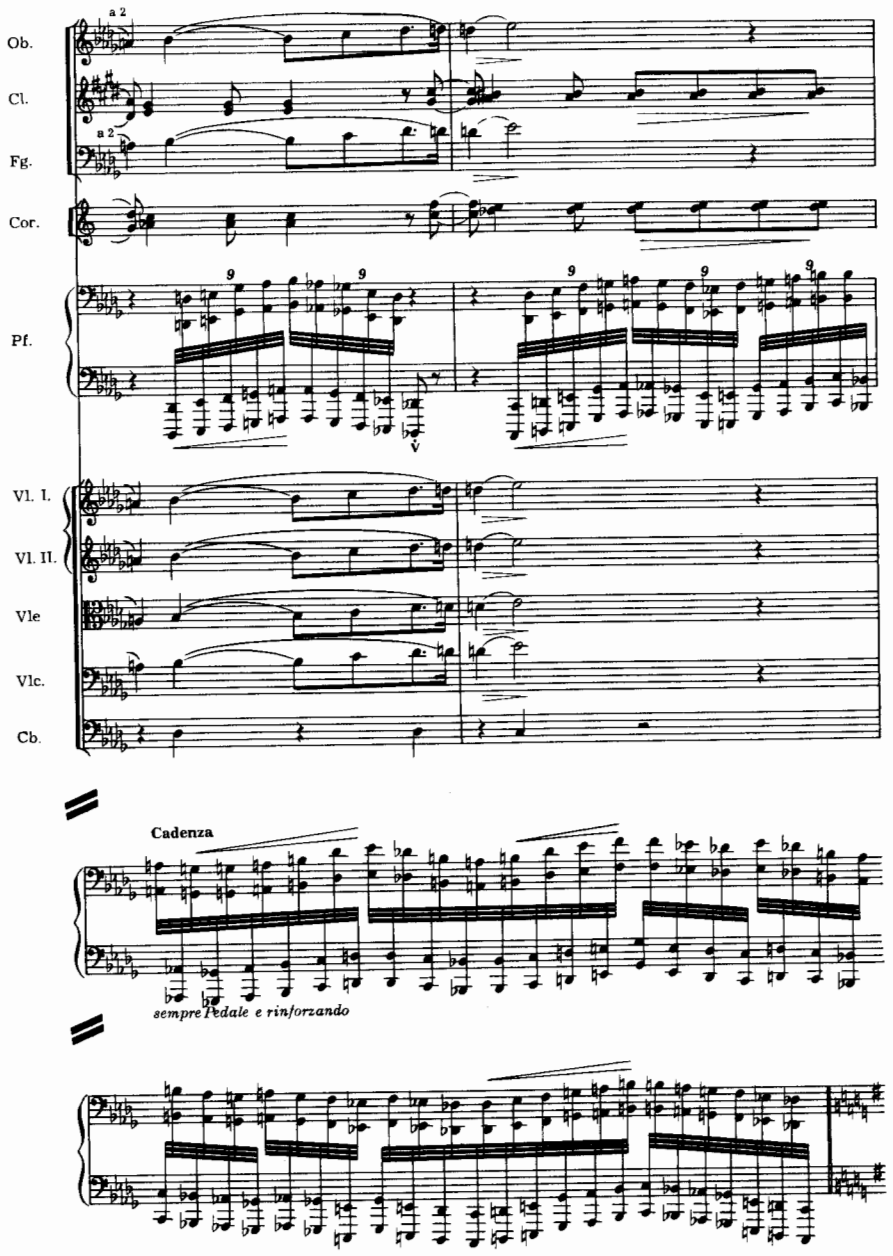

a 2
Fl.
Cl.
Fg.
a 2
sempre f
Cor.
Tr.
1.
2.
Trb.
3.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

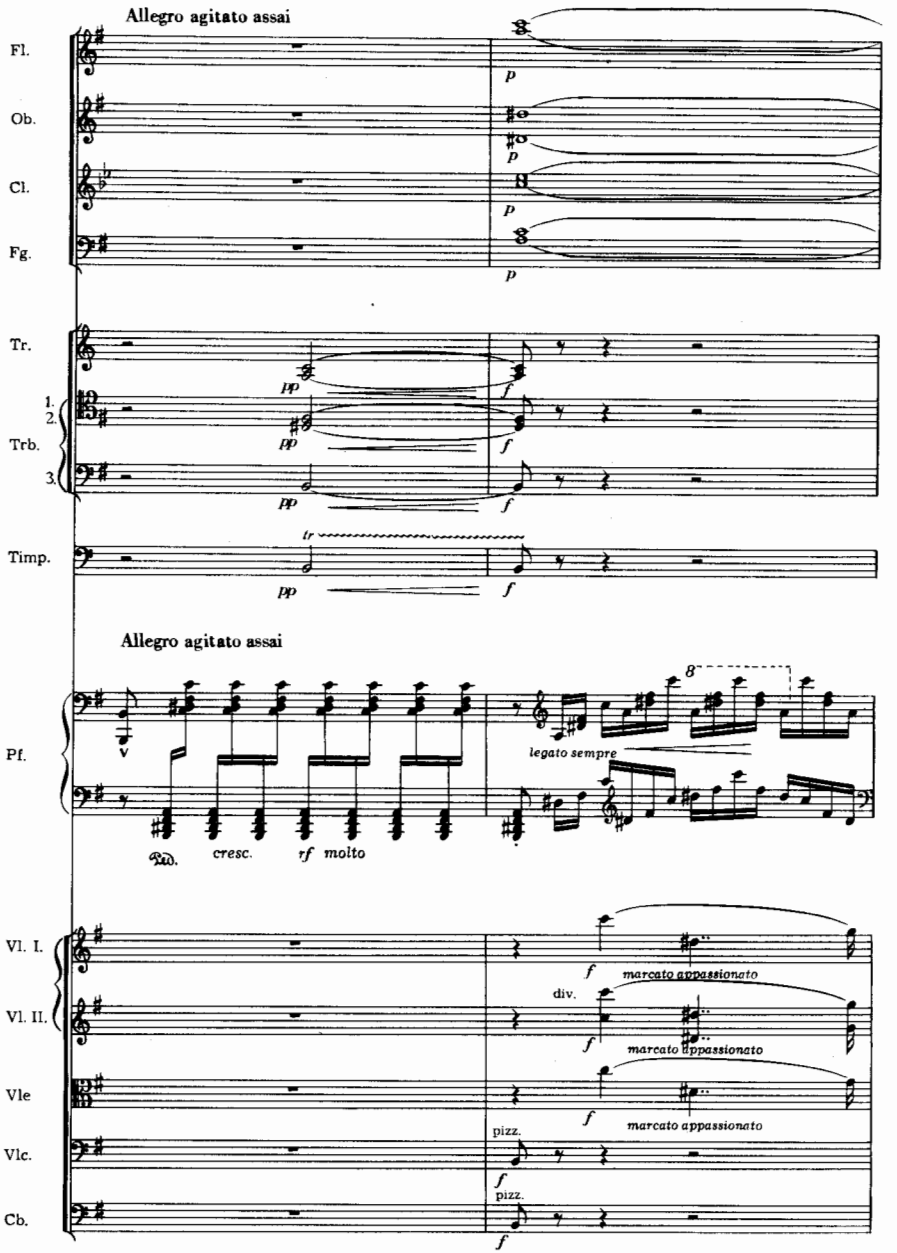

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
f
ff
8
*

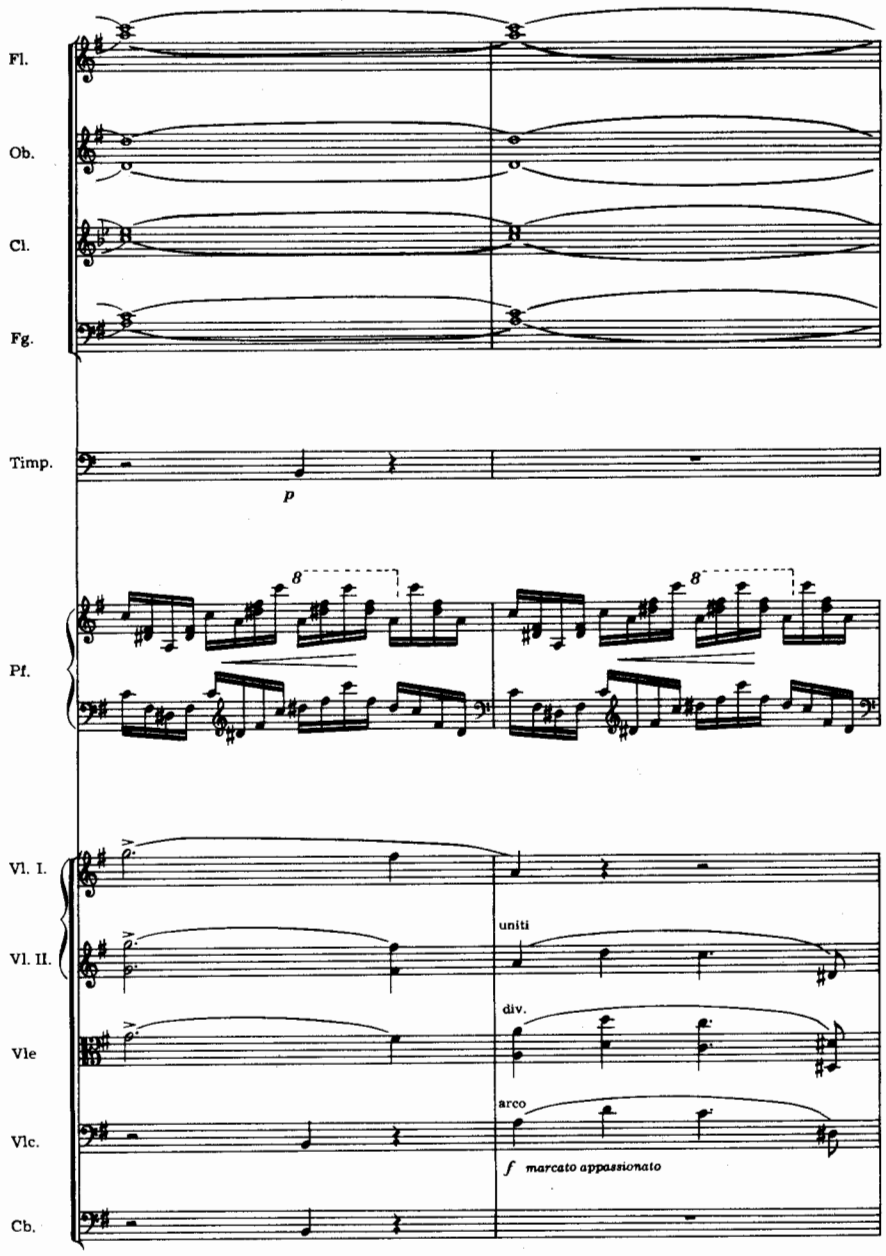

Ob.
Cl.
Fg.
Cor.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
molto espr.
f
pizz.
9

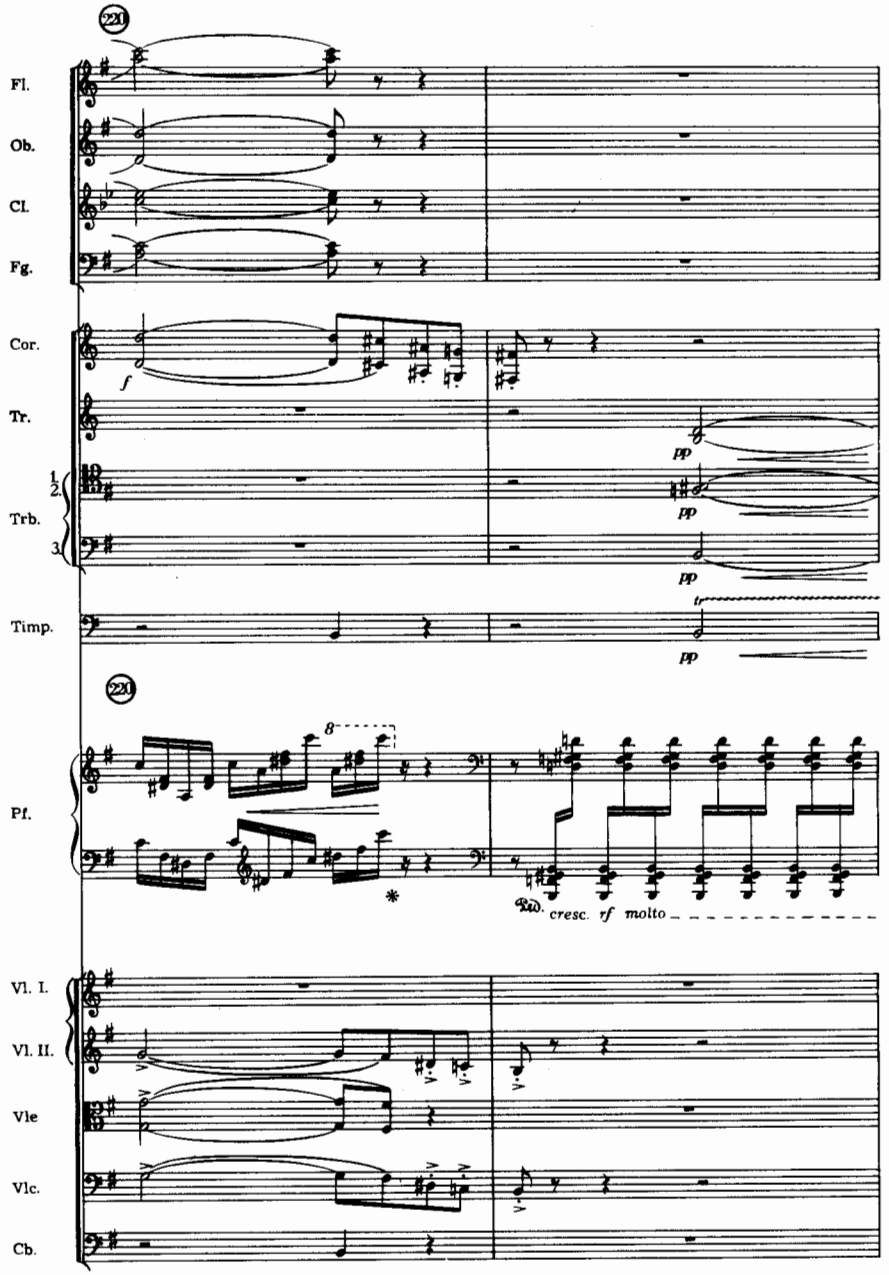

210
Ob.
a 2.
Cl.
simile
Fg.
a 2
Cor.
simile
Pf.
210
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

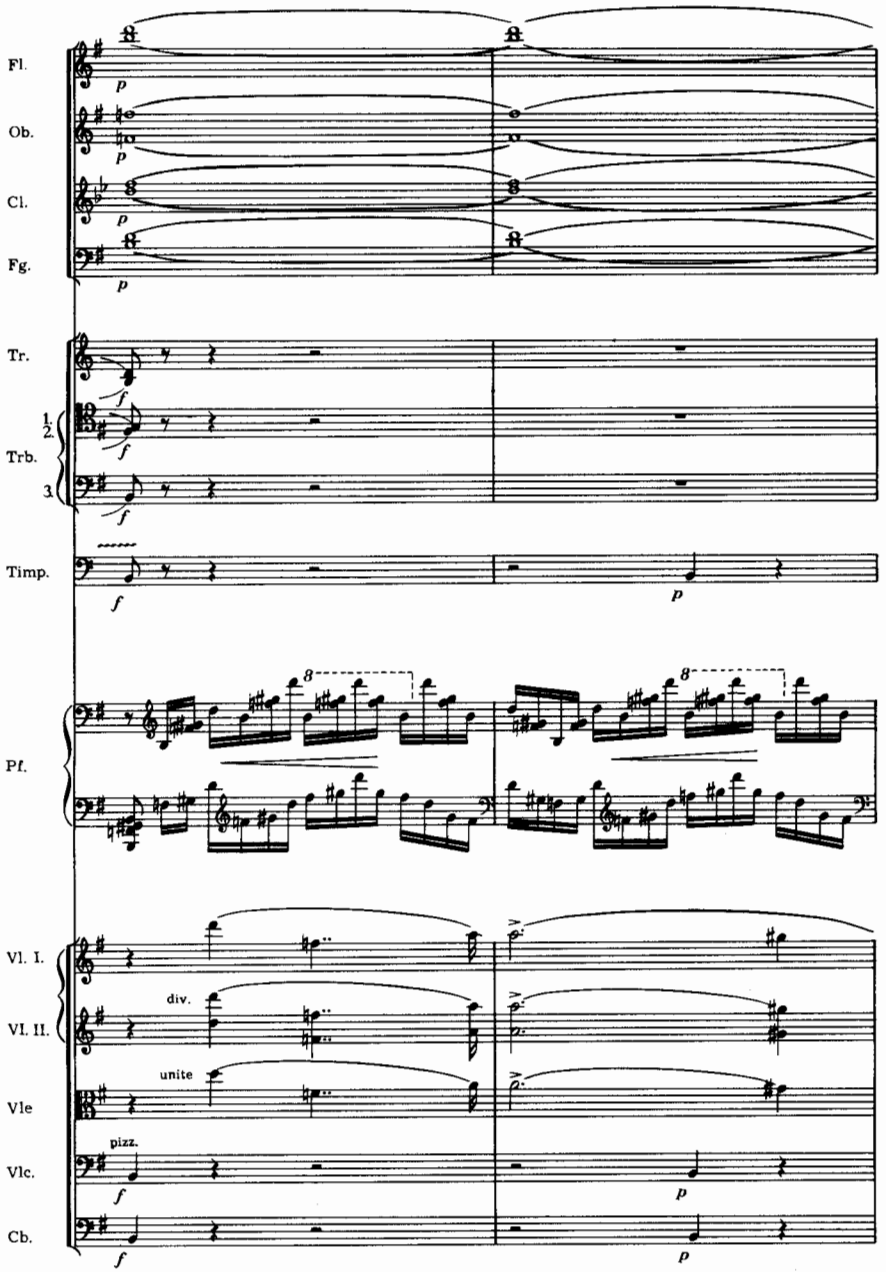

Ob.
a 2
Cl.
sempre f
Fg.
a 2
Cor.
sempre f
Pf.
quasi
legato
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

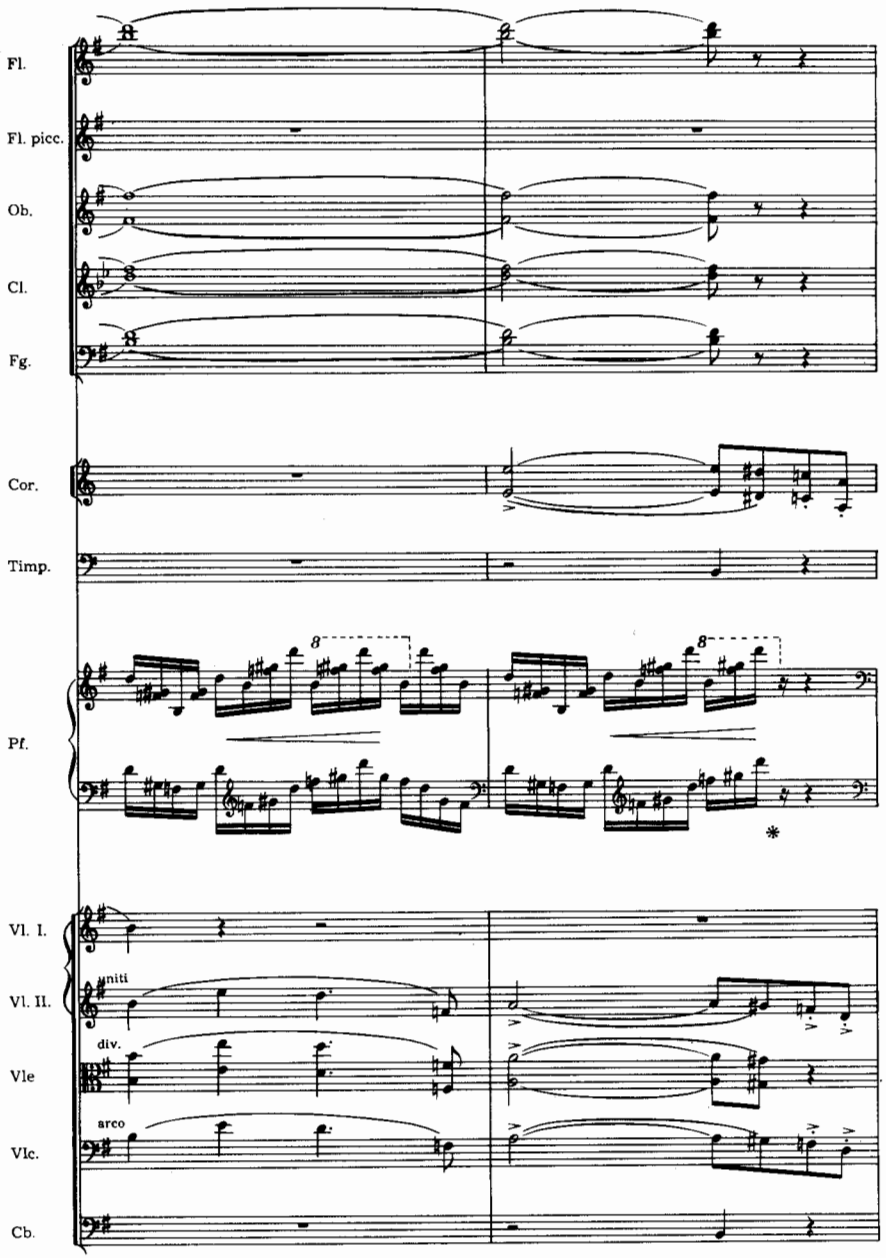

Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
Cadenza
sempre Pedale e rinforzando

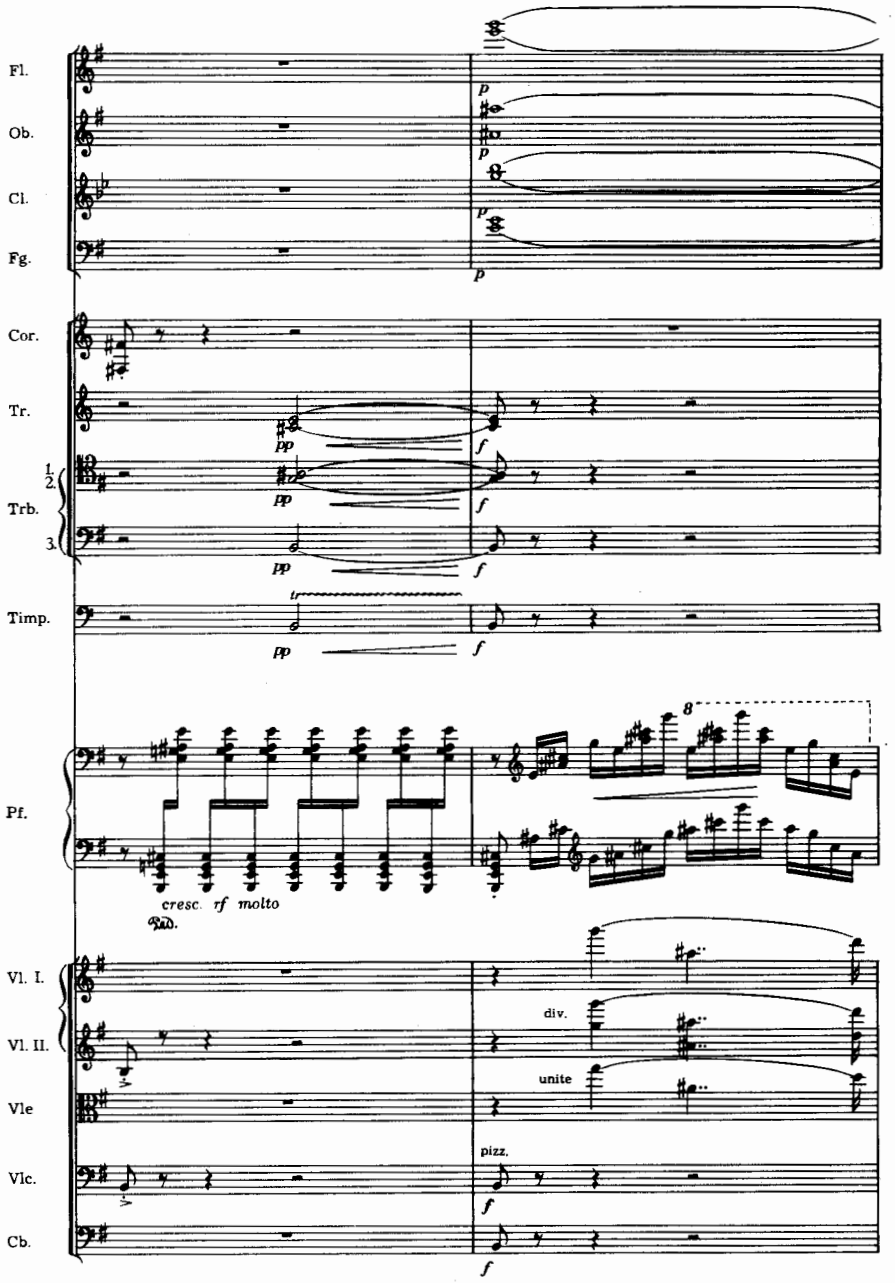

Allegro agitato assai
Fl.
Ob.
Cl.
Fg.
Tr.
Trb.
Timp.
Allegro agitato assai
Pf.
legato sempre
cresc.
rf molto
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
marcato appassionato
div.
pizz.

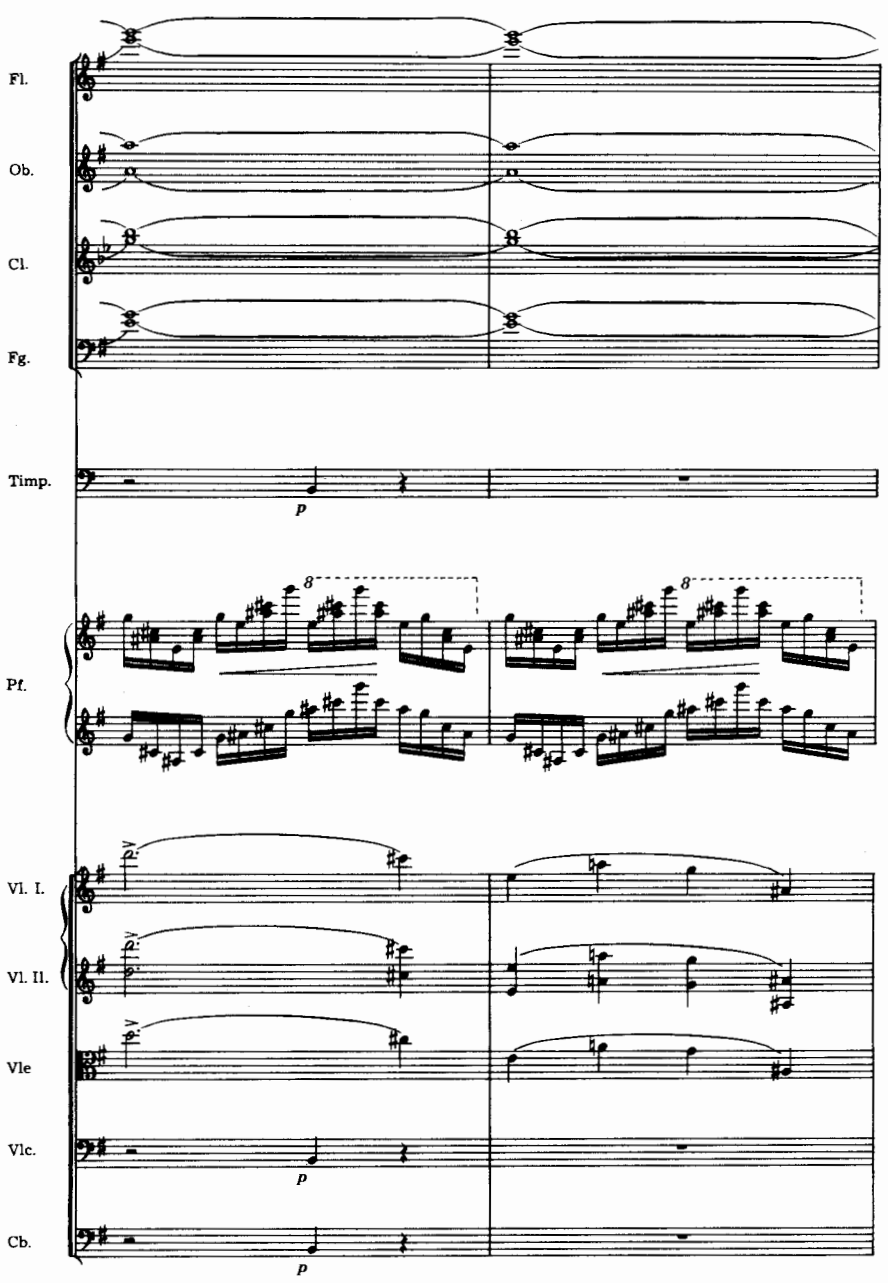

Fl.
Ob.
Cl.
Fg.
Timp.
p
Pf.
8
8
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
uniti
div.
arco
f marcato appassionato

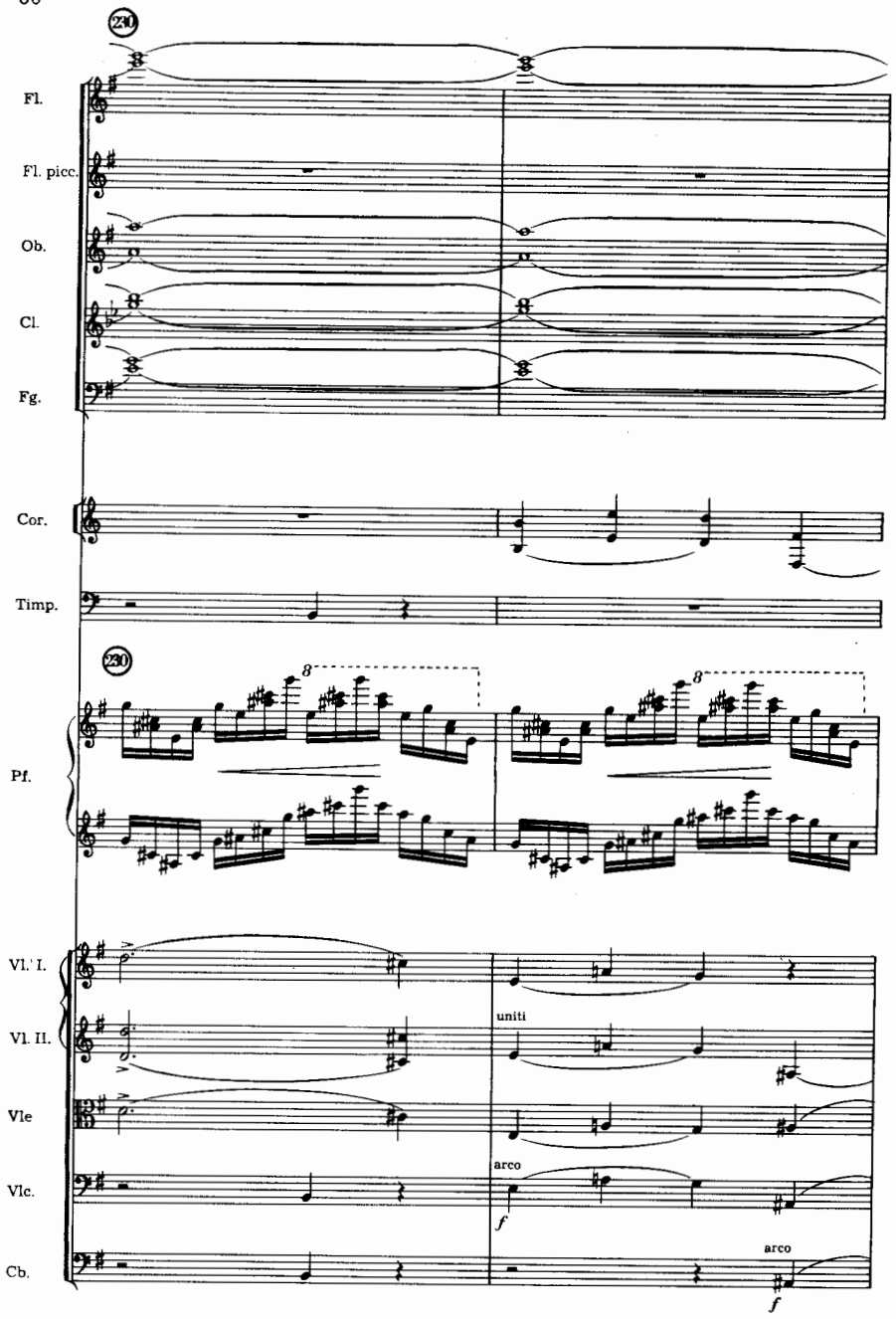

221
Fl.
Ob.
Cl.
Fg.
Cor.
f
Tr.
pp
1.
2.
Trb.
3.
pp
pp
Timp.
tr
pp
221
Pf.
8
*
cresc. rf molto
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

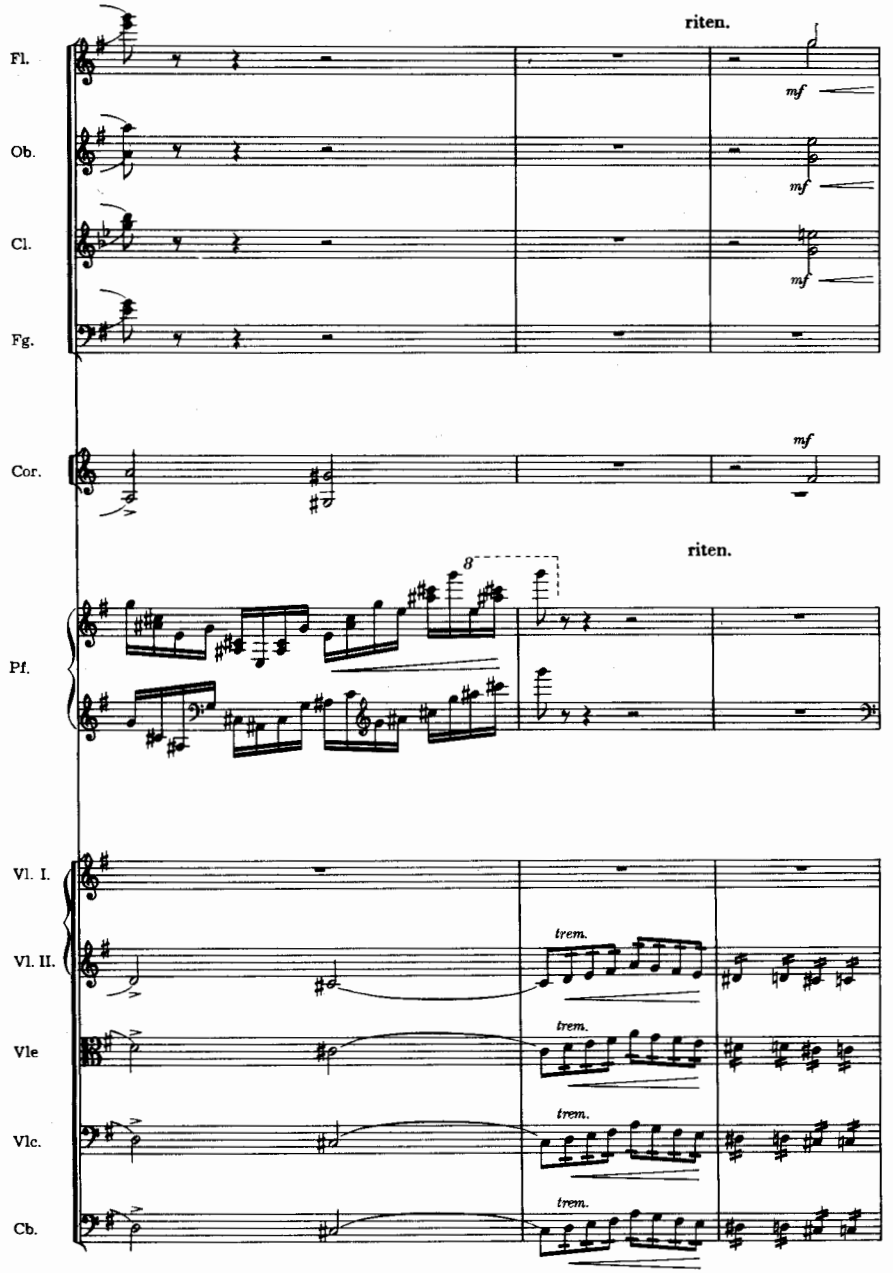

Fl.
Ob.
Cl.
Fg.
Tr.
Trb.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
div.
unite
pizz.

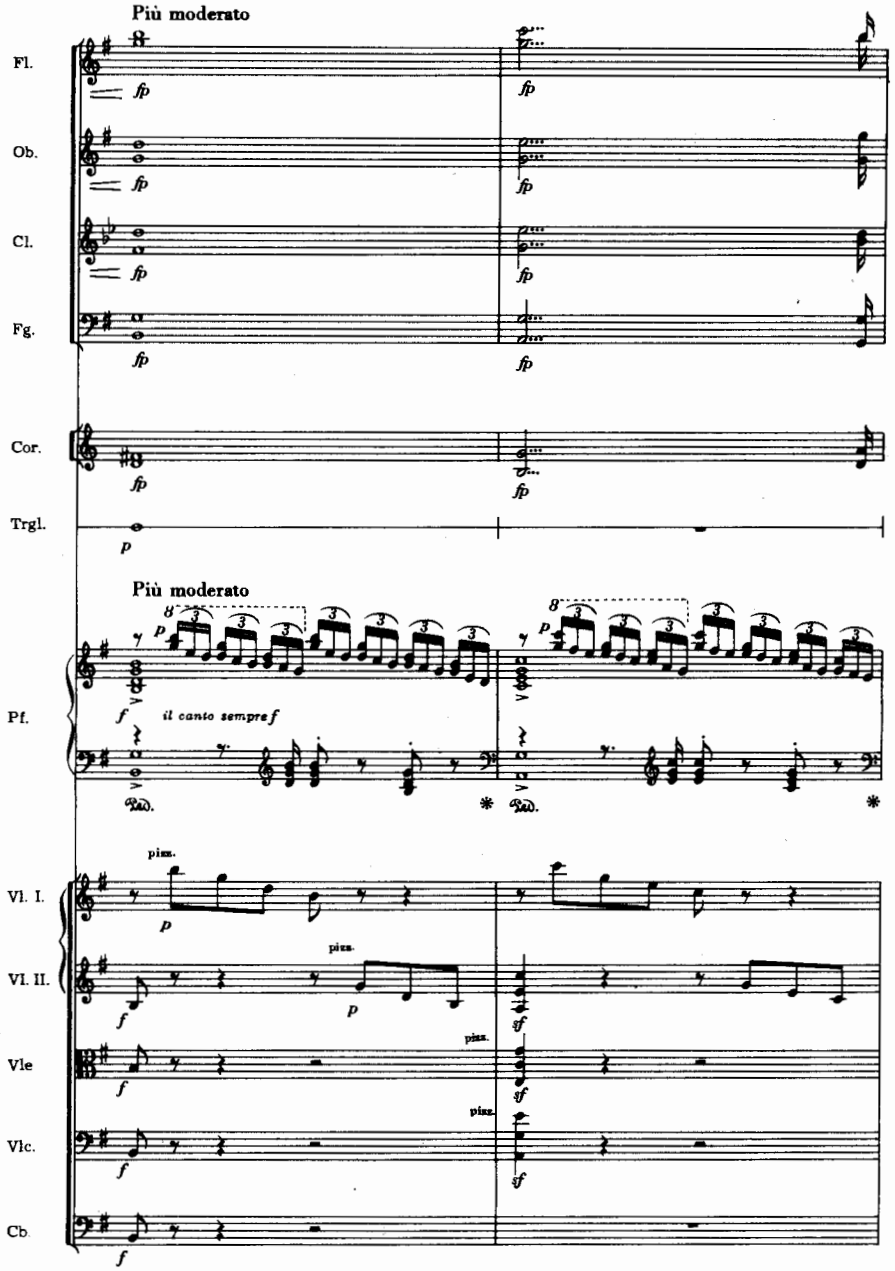

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
uniti
div.
arco

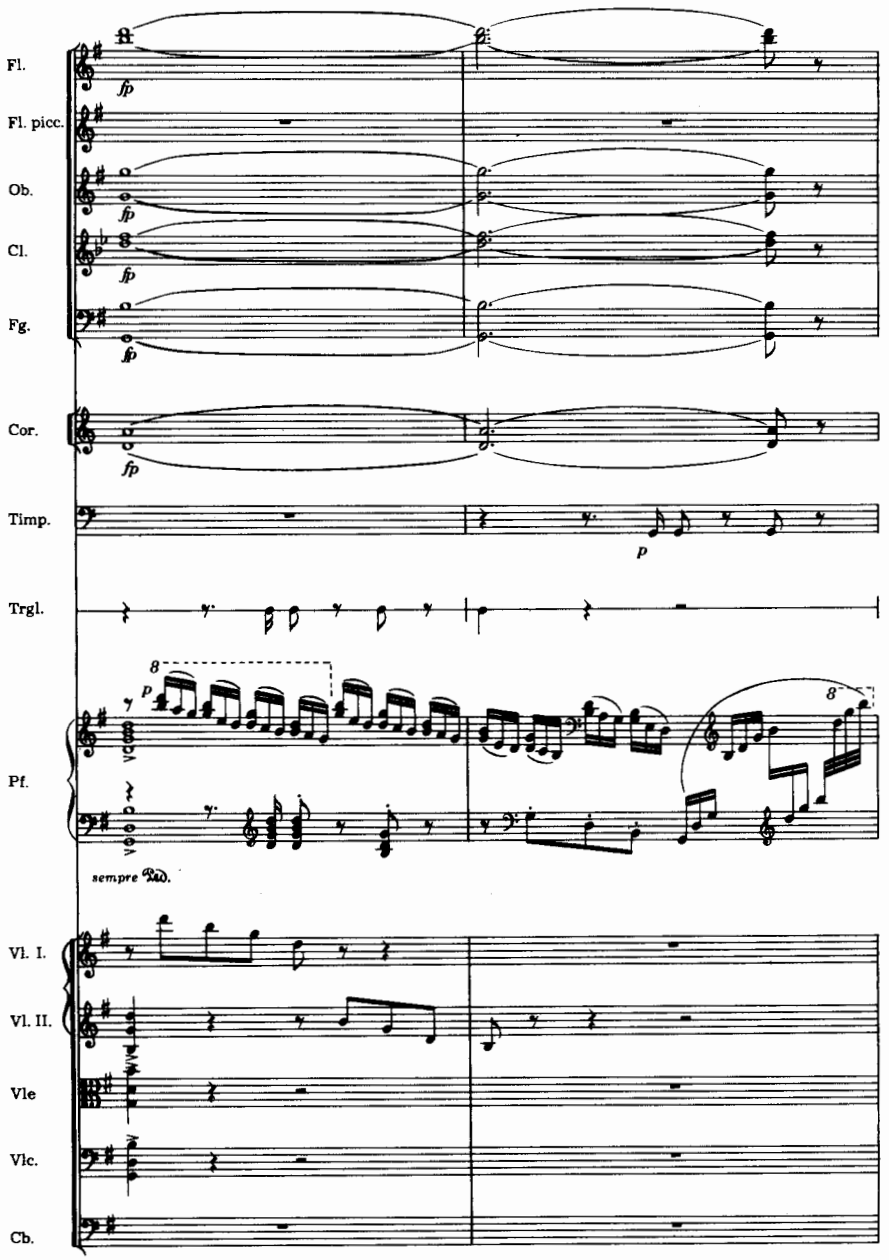

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
1.
2.
3.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
p
pp
f
cresc. rf molto
div.
unite
pizz.

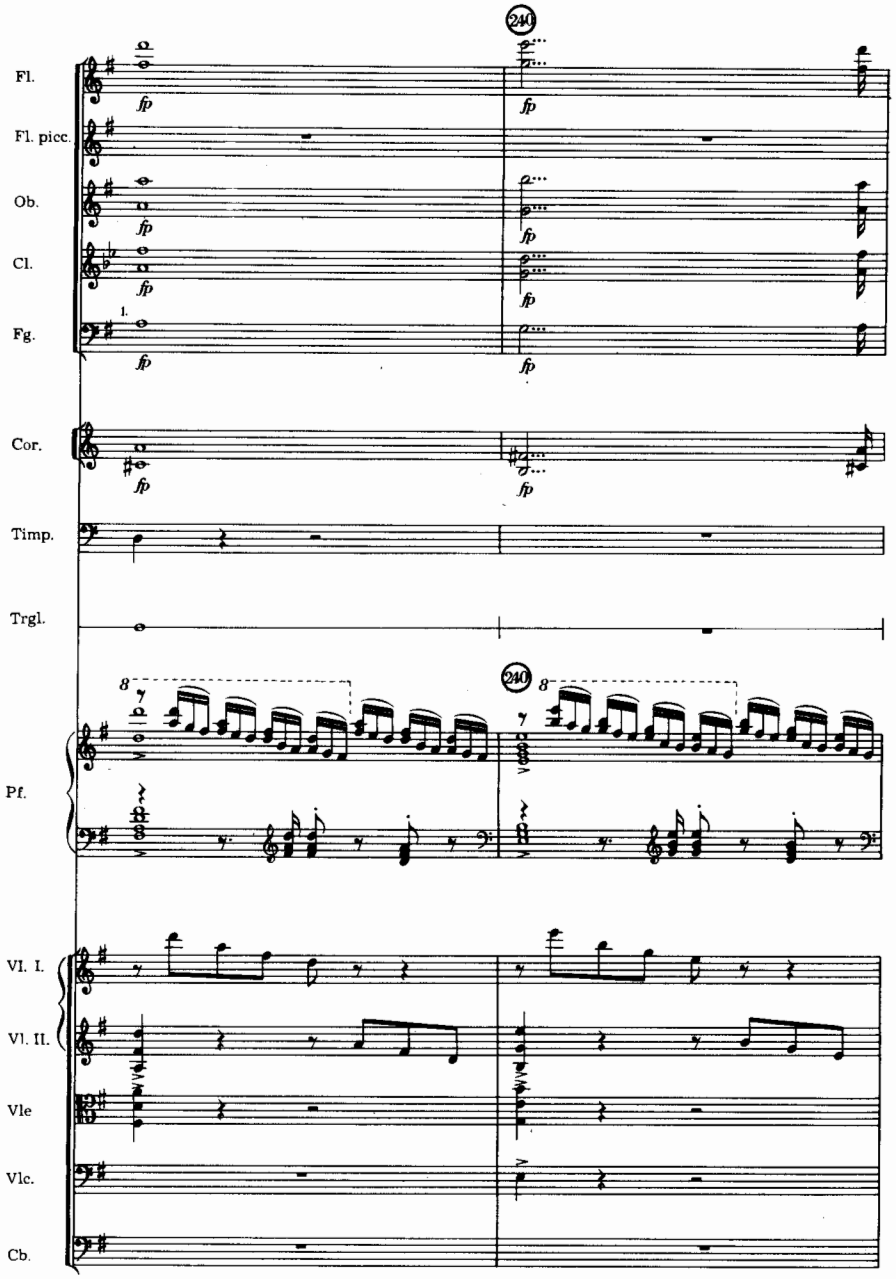

Fl.
Ob.
Cl.
Fg.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
p

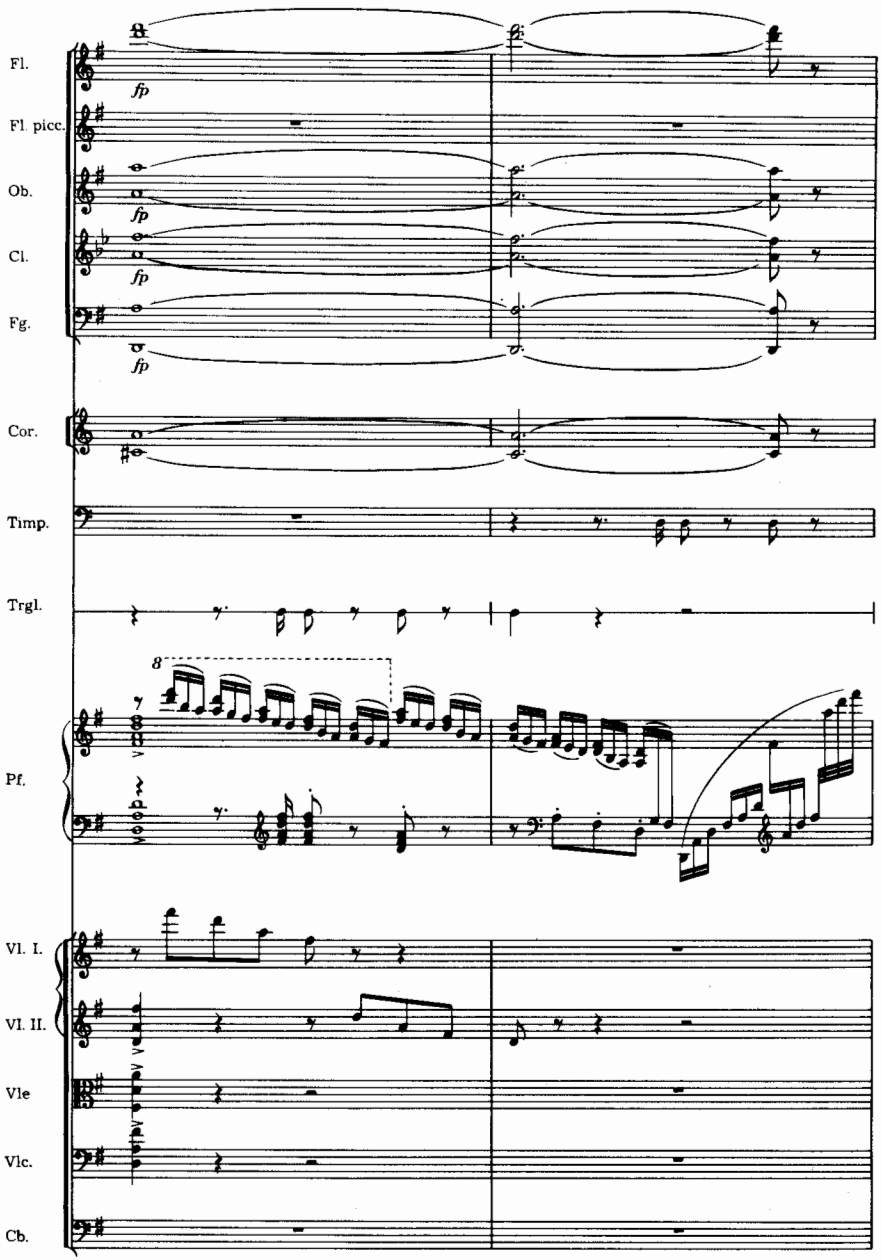

230
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Timp.
230
8
8
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
uniti
arco
f
arco
f

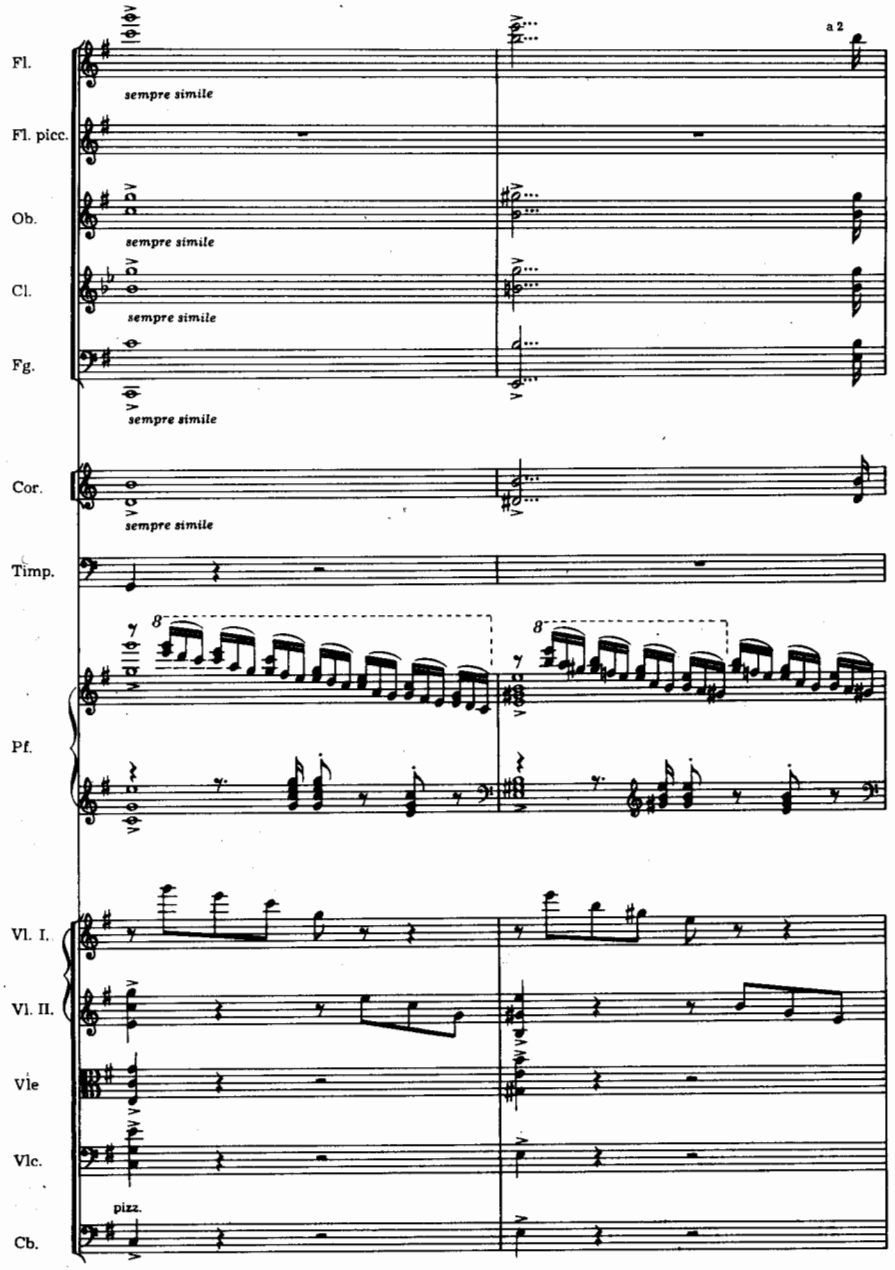

riten.
Fl.
mf
Ob.
mf
Cl.
mf
Fg.
Cor.
mf
riten.
8
Pf.
Vl. I.
Vl. II.
trem.
Vle
trem.
Vlc.
trem.
Cb.
trem.

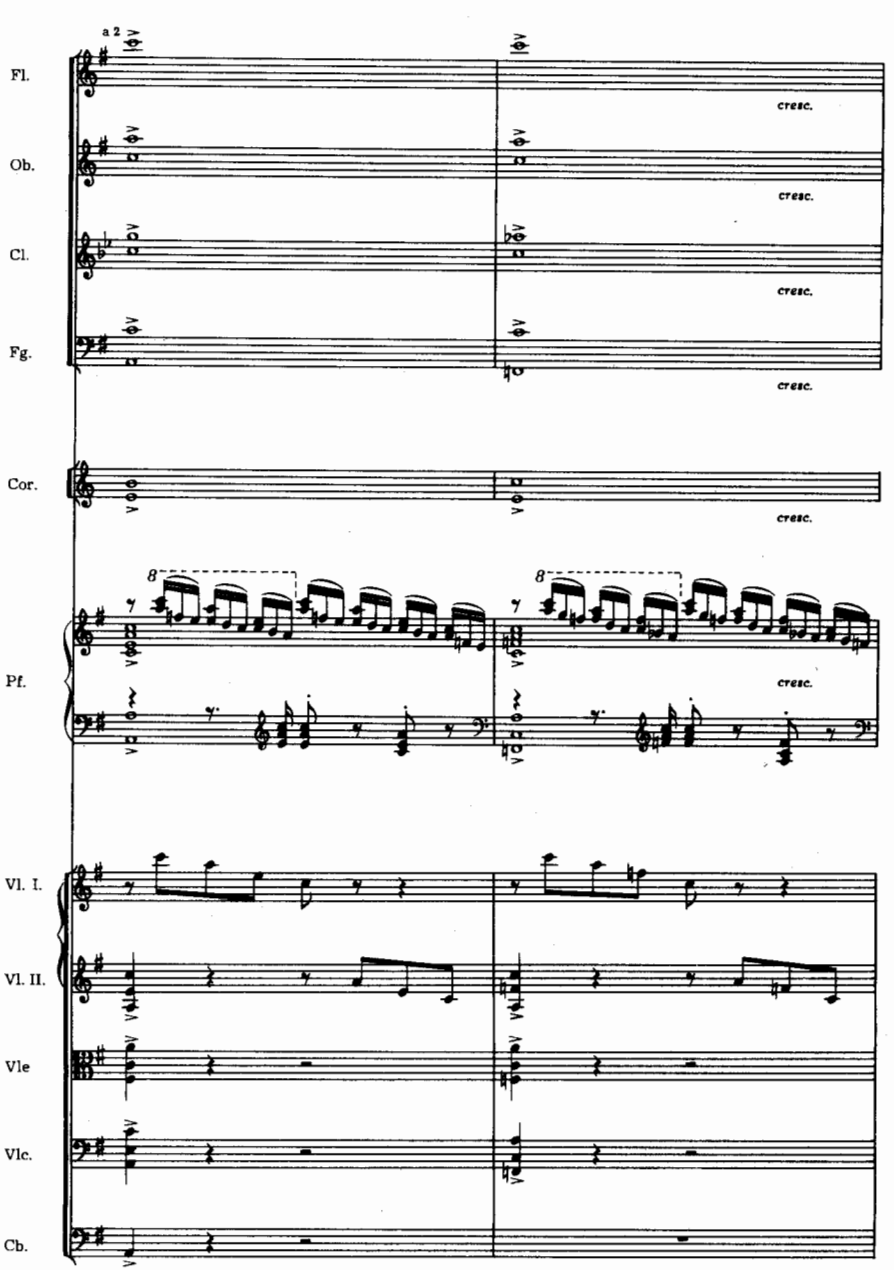

Più moderato
Fl.
Ob.
Cl.
Fg.
Cor.
Trgl.
Più moderato
Pf.
il canto sempre f
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

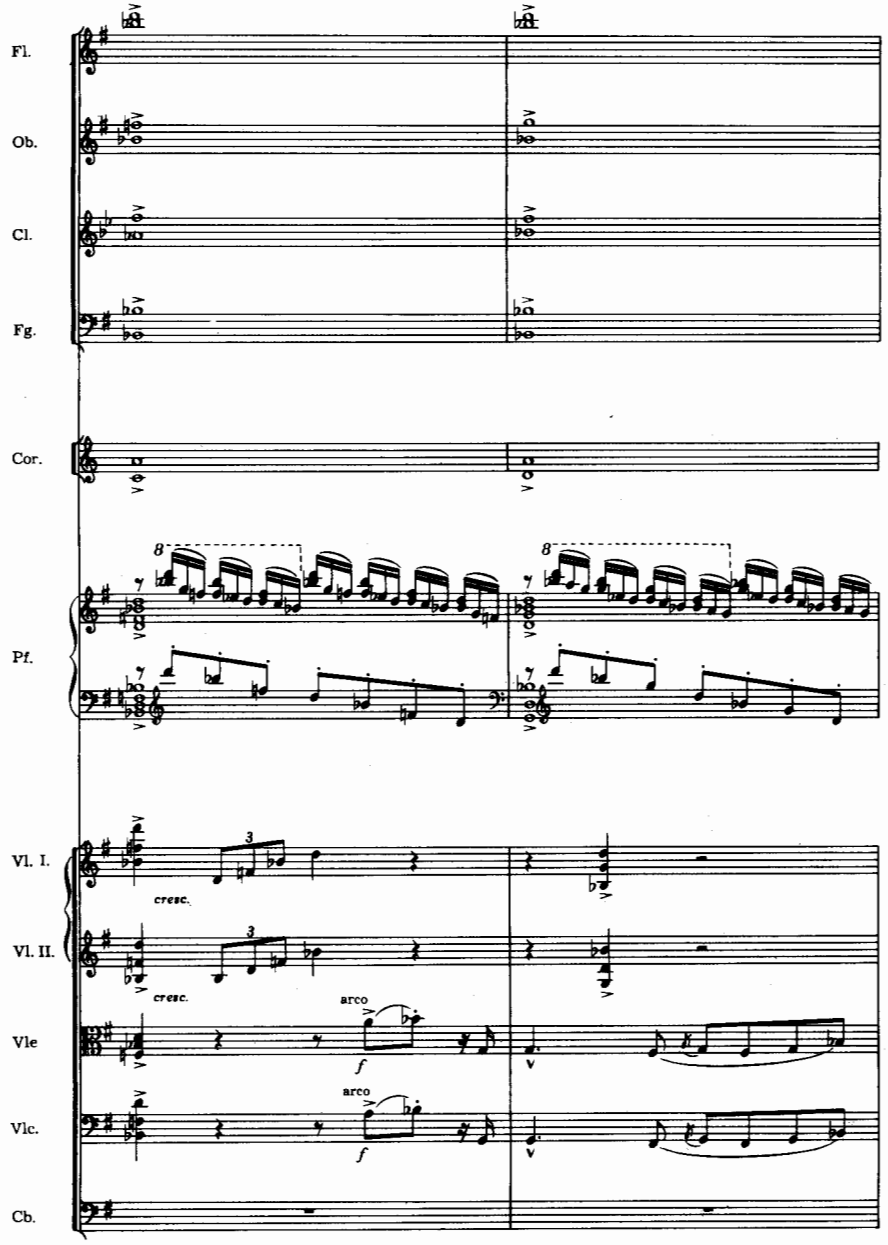

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Timp.
Trgl.
Pf.
sempre
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

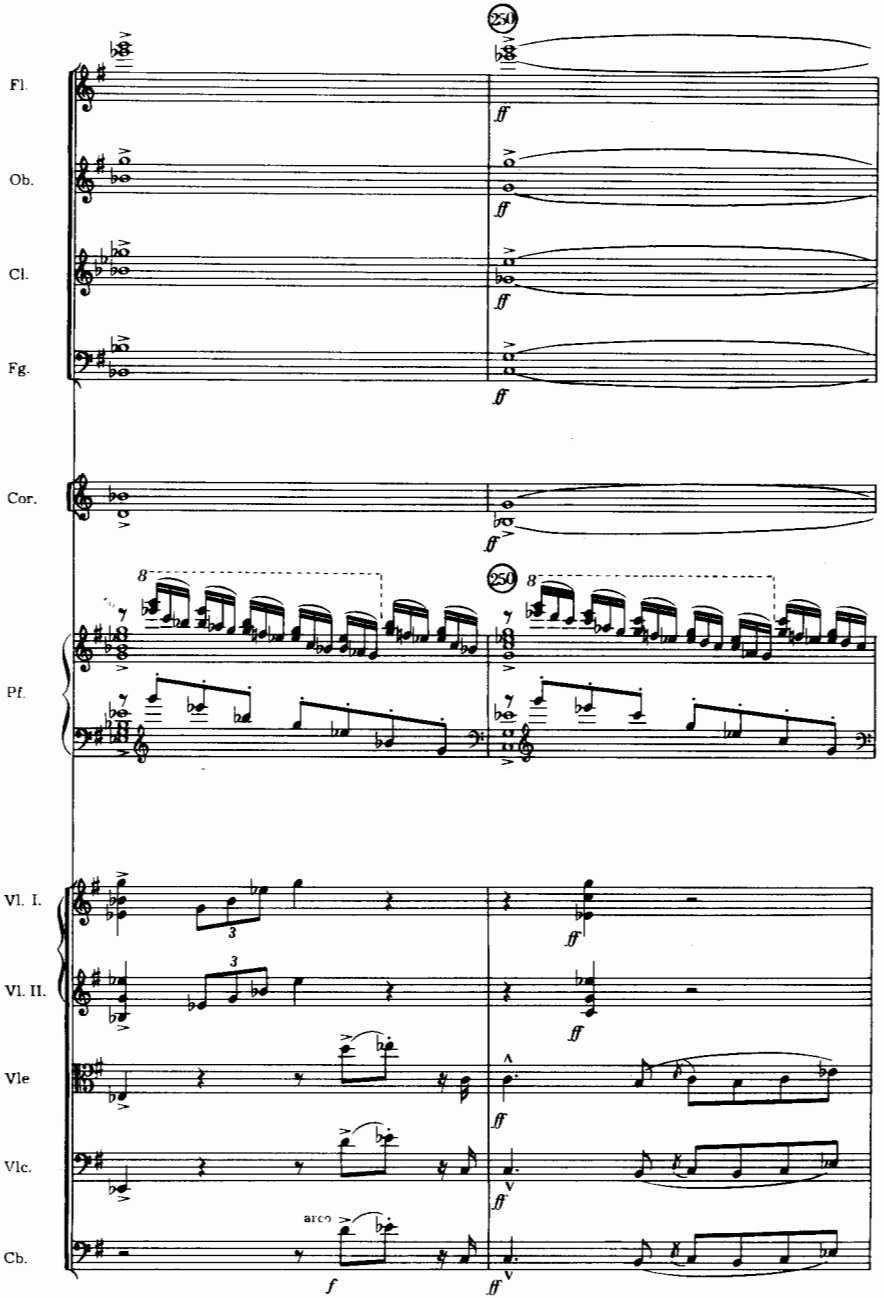

240
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Timp.
Trgl.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
fp

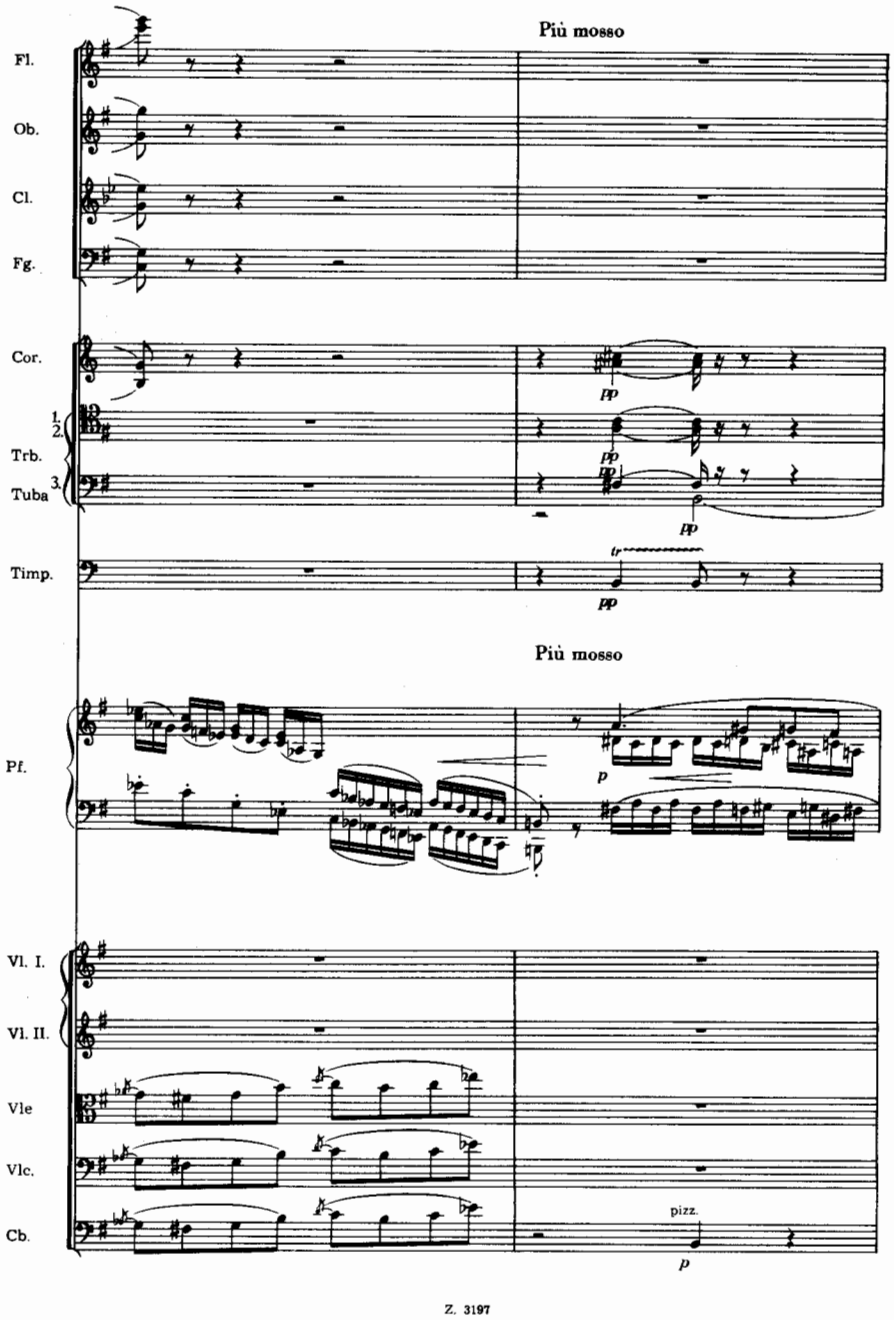

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Timp.
Trgl.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
fp

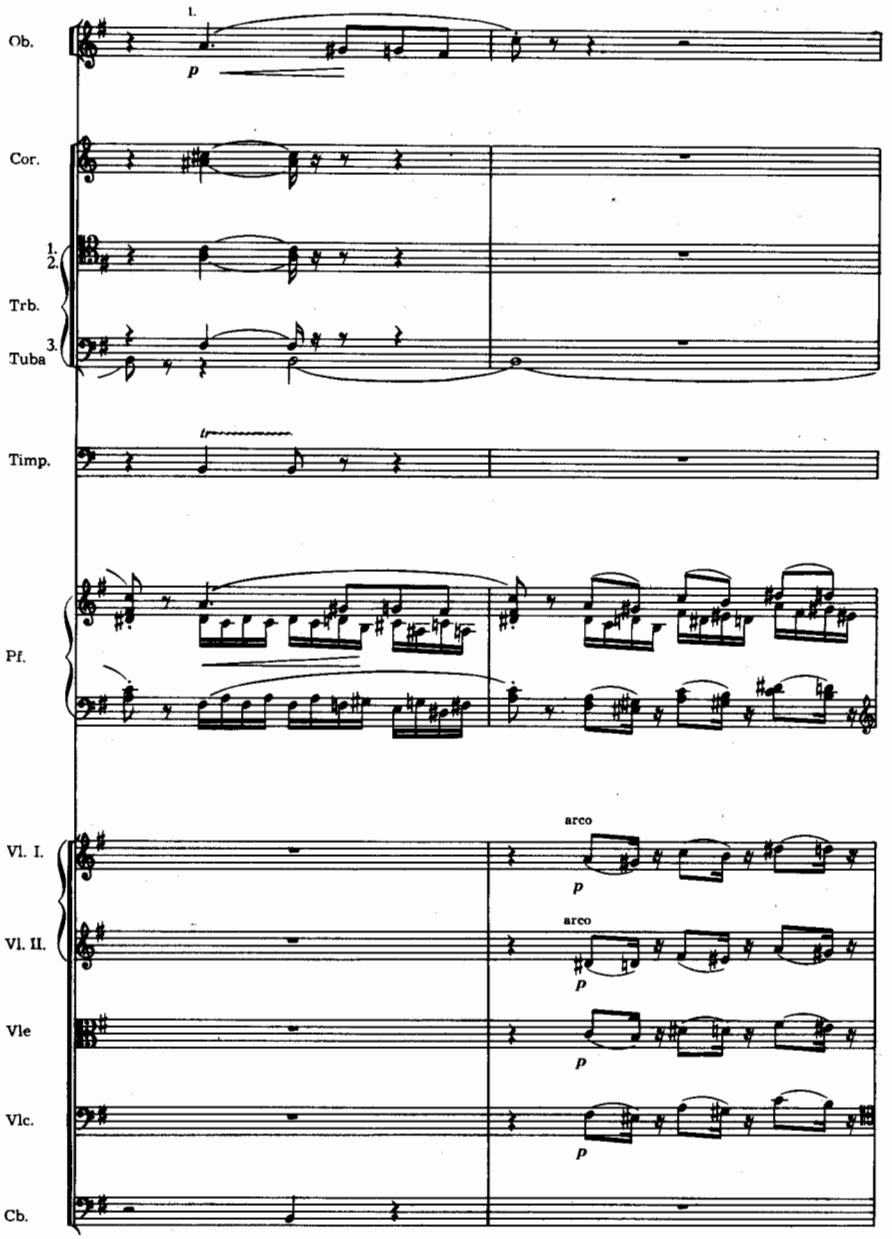

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
sempre simile
pizz.

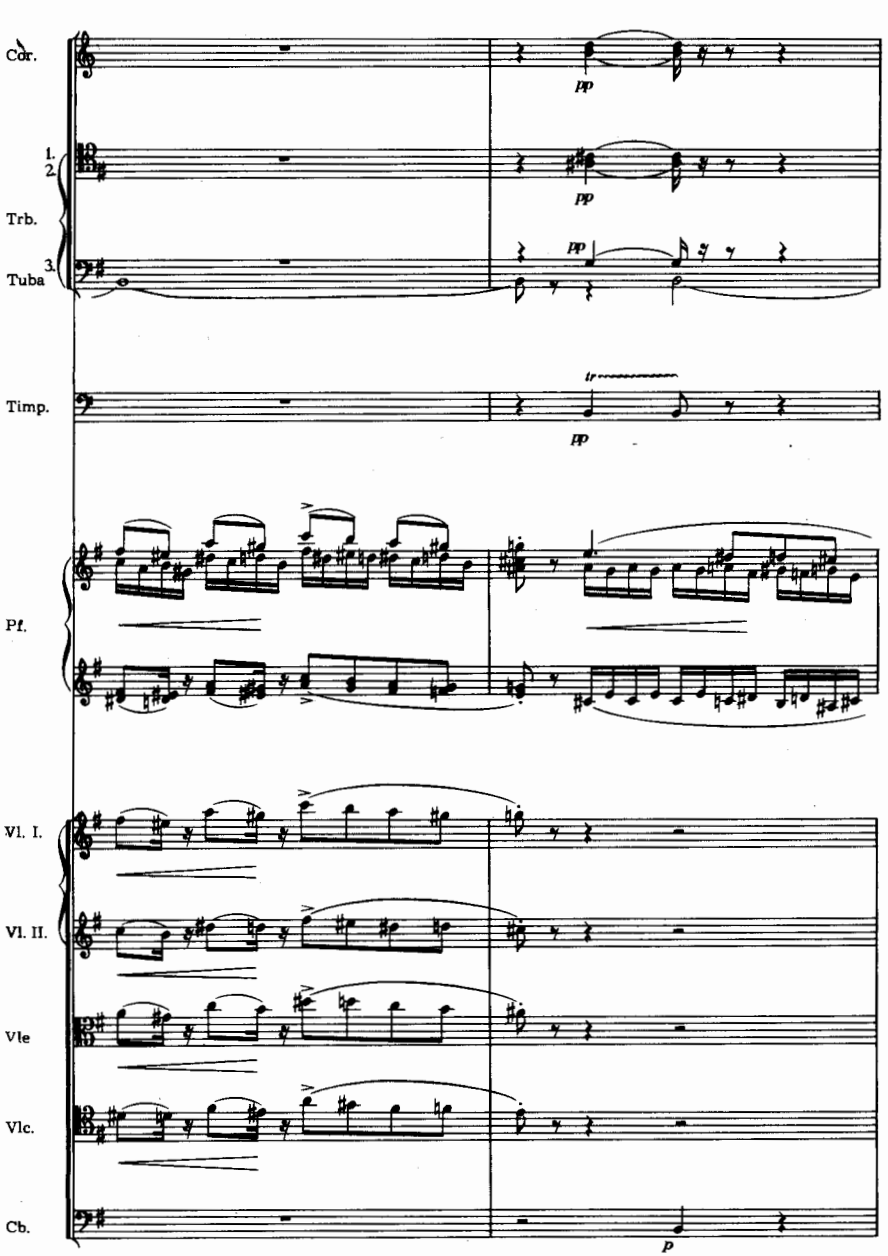

Fl.
Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
cresc.

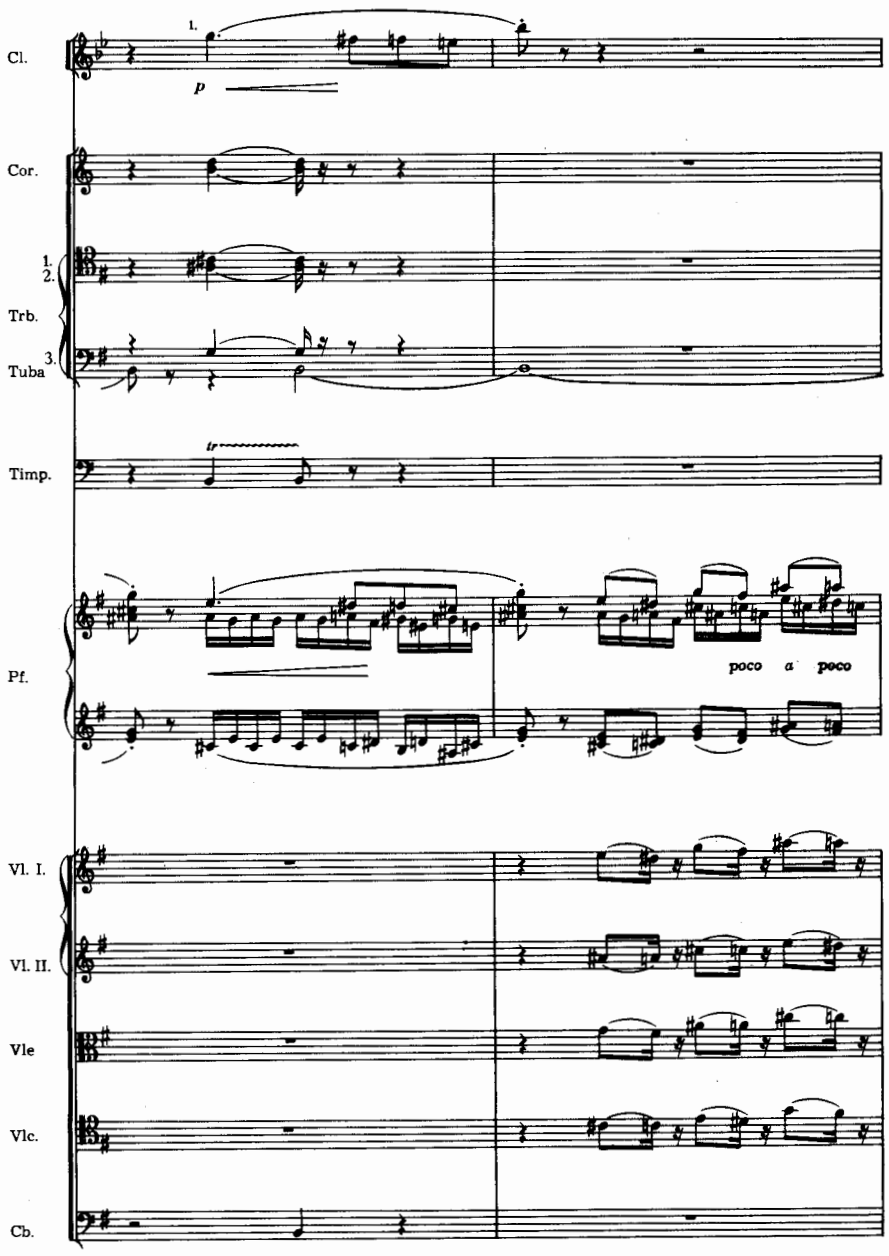

Fl.
Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
cresc.
cresc.
arco
f
arco
f

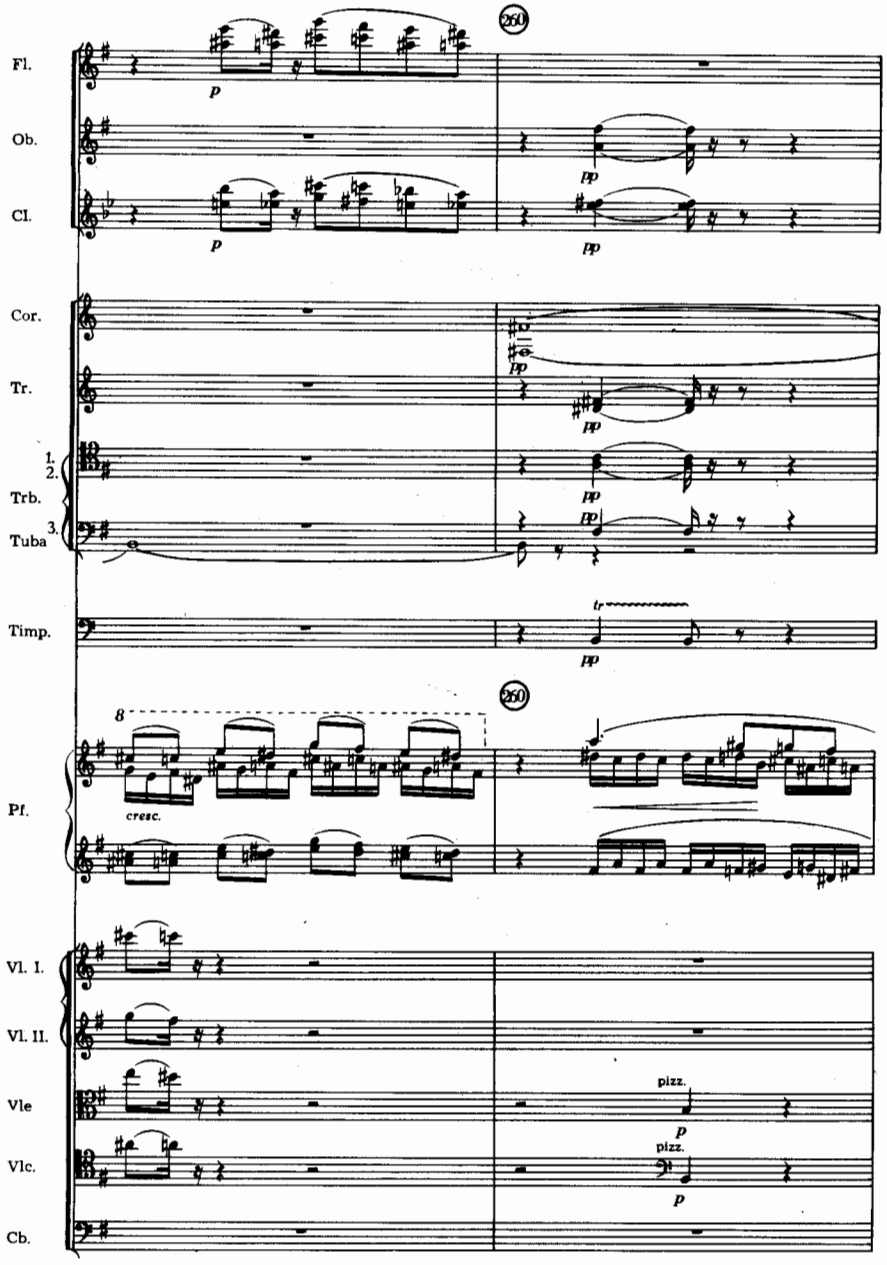

250
Fl.
Ob.
Cl.
Fg.
Cor.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
ff
arco
f

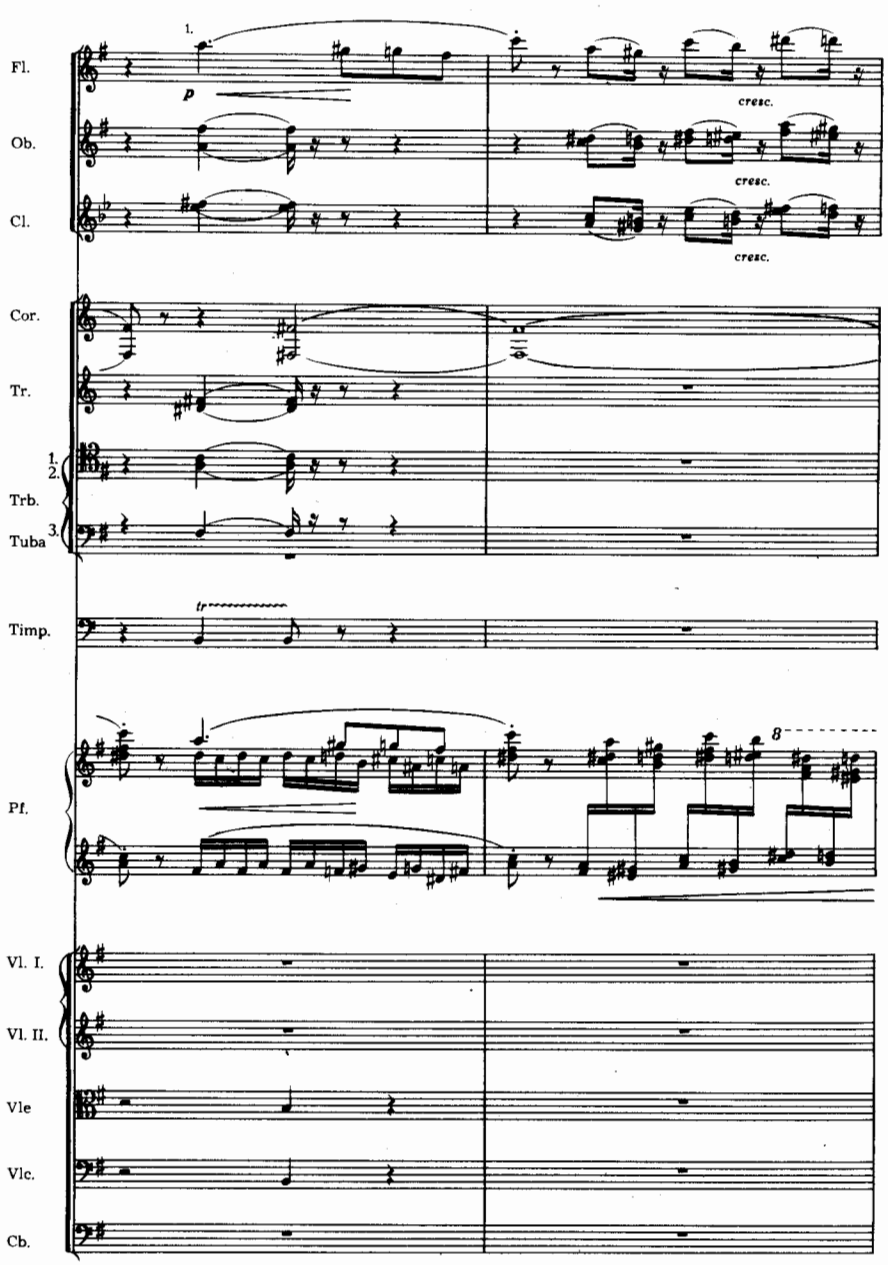

Più mosso
Fl.
Ob.
Cl.
Fg.
Cor.
1.
2.
Trb.
Tuba
3.
Timp.
pp
Più mosso
Pf.
p
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
pizz.
p

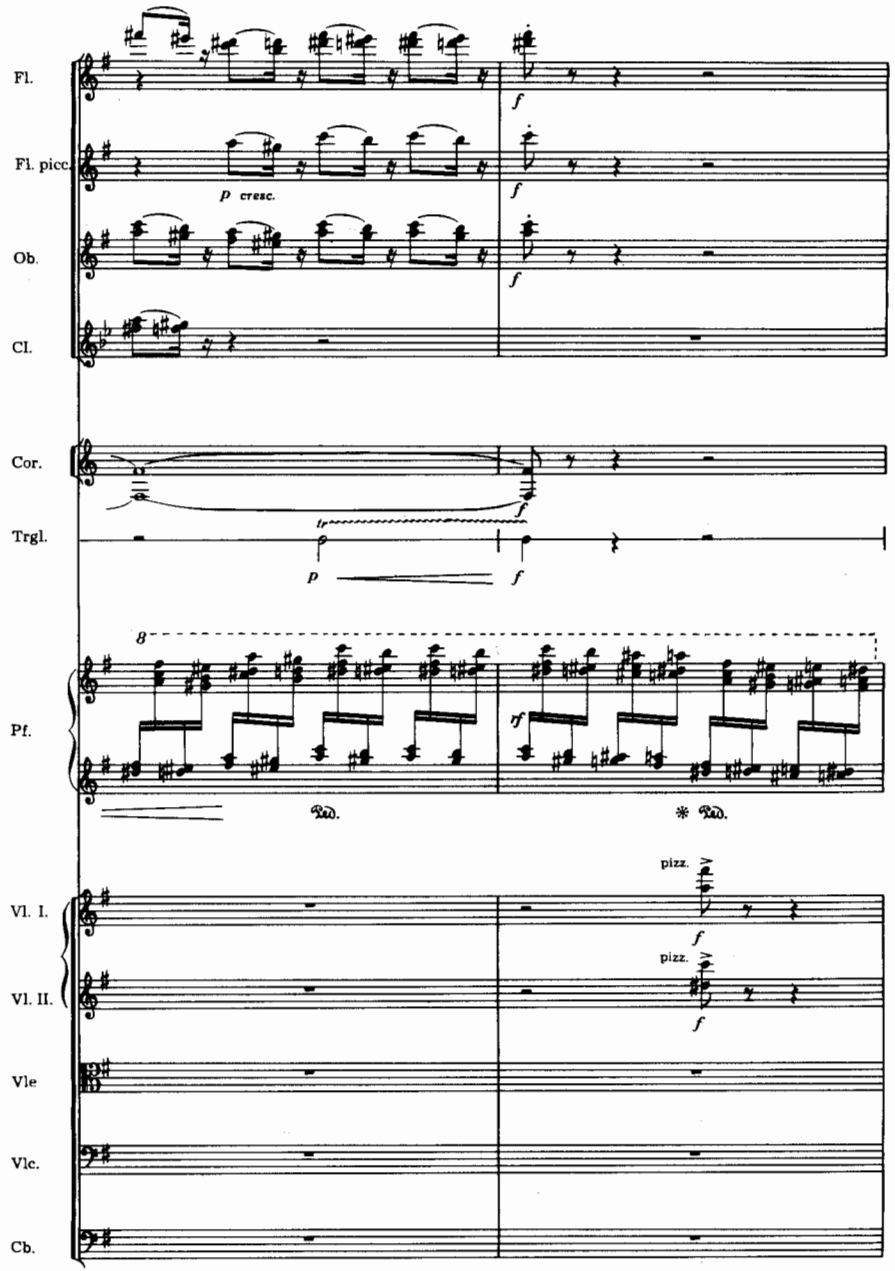

Ob.
I.
p
Cor.
1.
2.
Trb.
Tuba
3.
Timp.
Pf.
Vl. I.
arco
p
Vl. II.
arco
p
Vle
p
Vlc.
p
Cb.

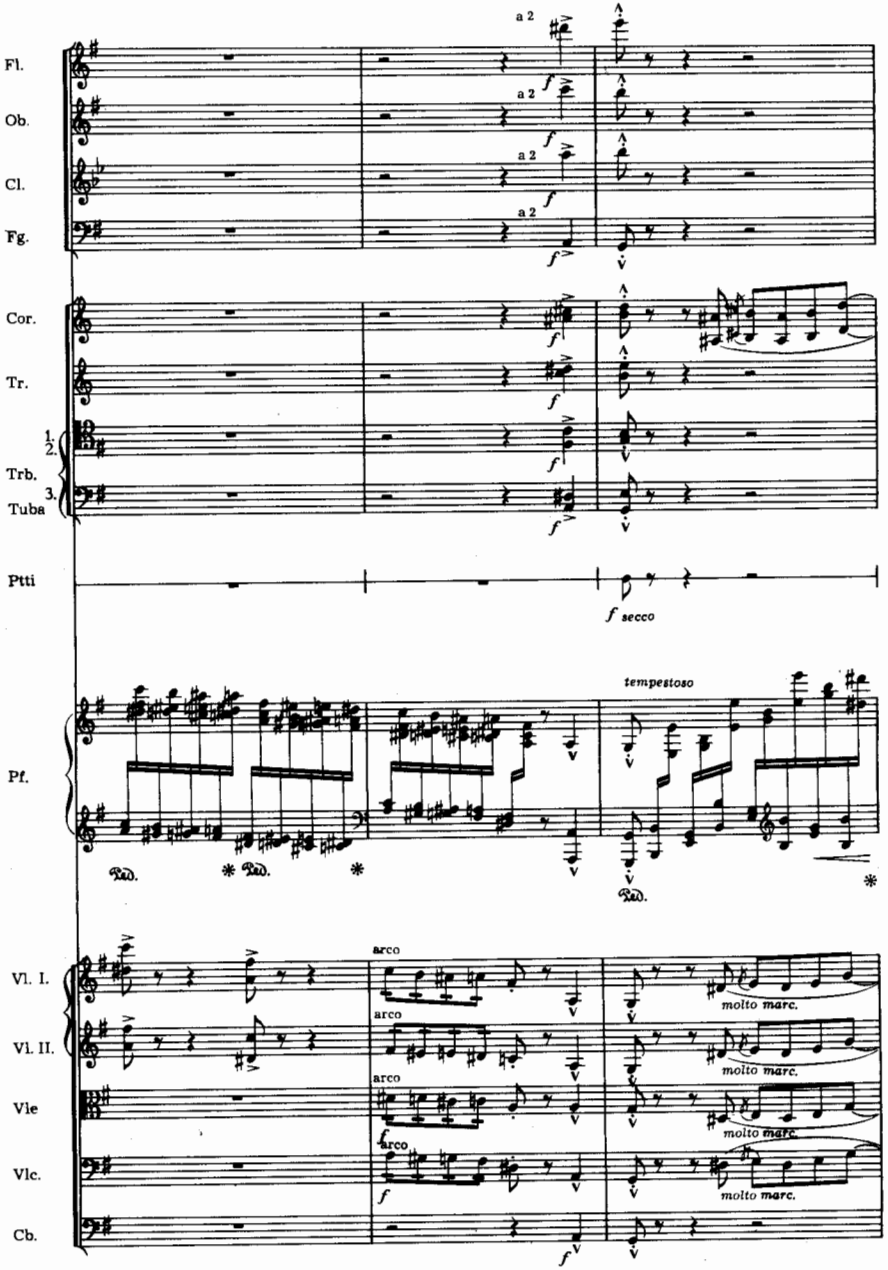

Cor.
1.
2.
Trb.
3.
Tuba
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
pp
pp
pp
tr
pp
p

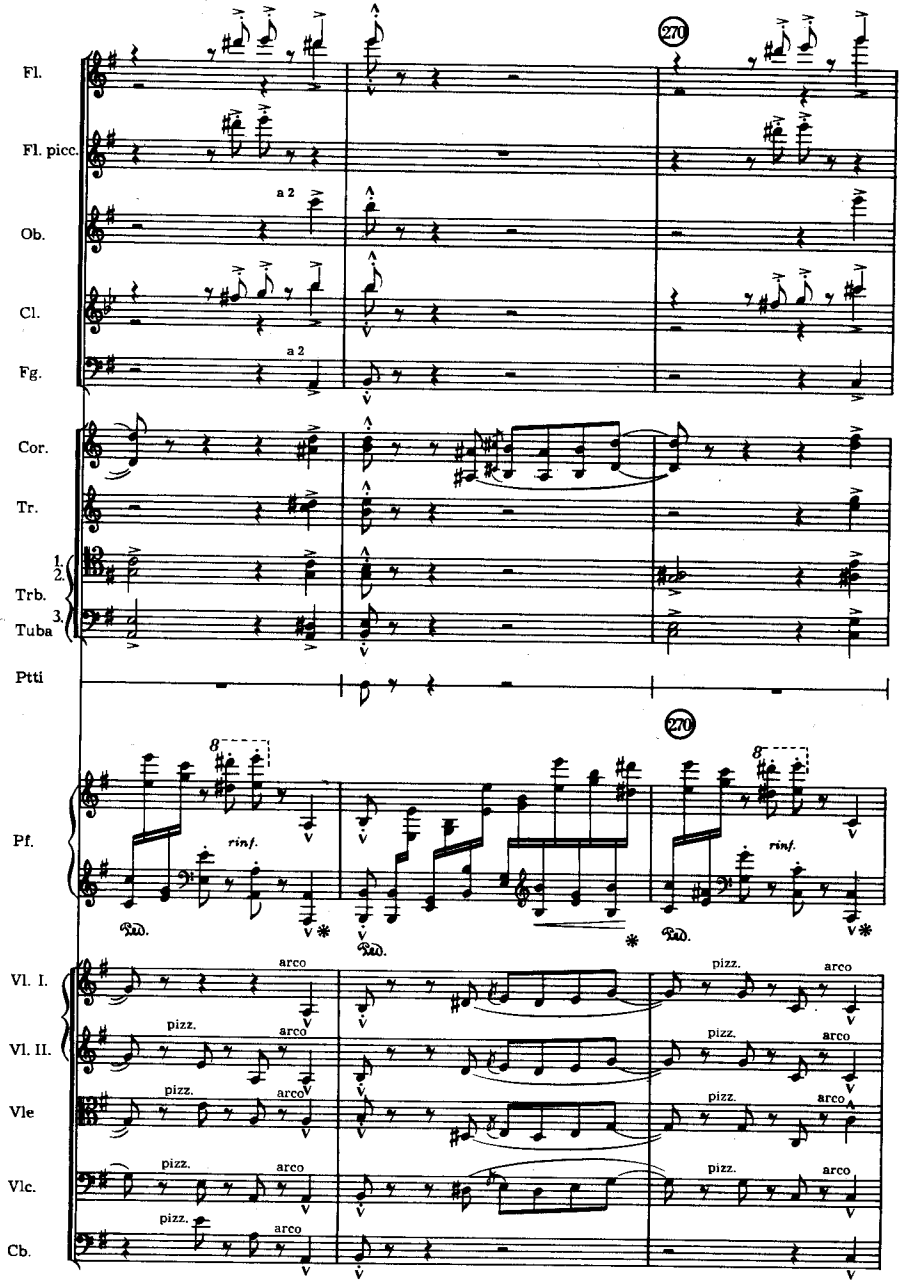

Cl.
1.
p
Cor.
1.
2.
Trb.
3.
Tuba
Timp.
tr
Pf.
poco a poco
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

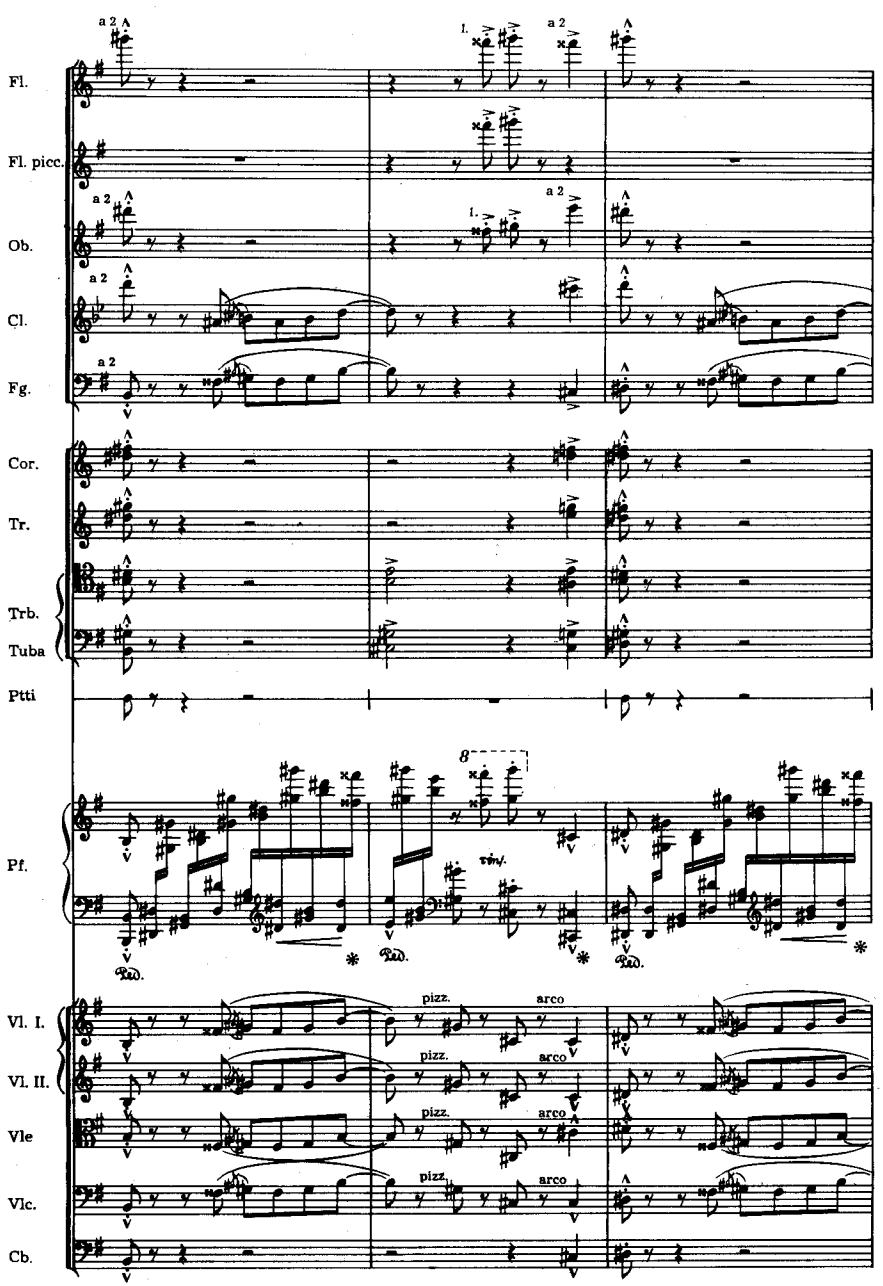

260
Fl.
Ob.
Cl.
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
Timp.
Pf.
cresc.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
pizz.
pizz.

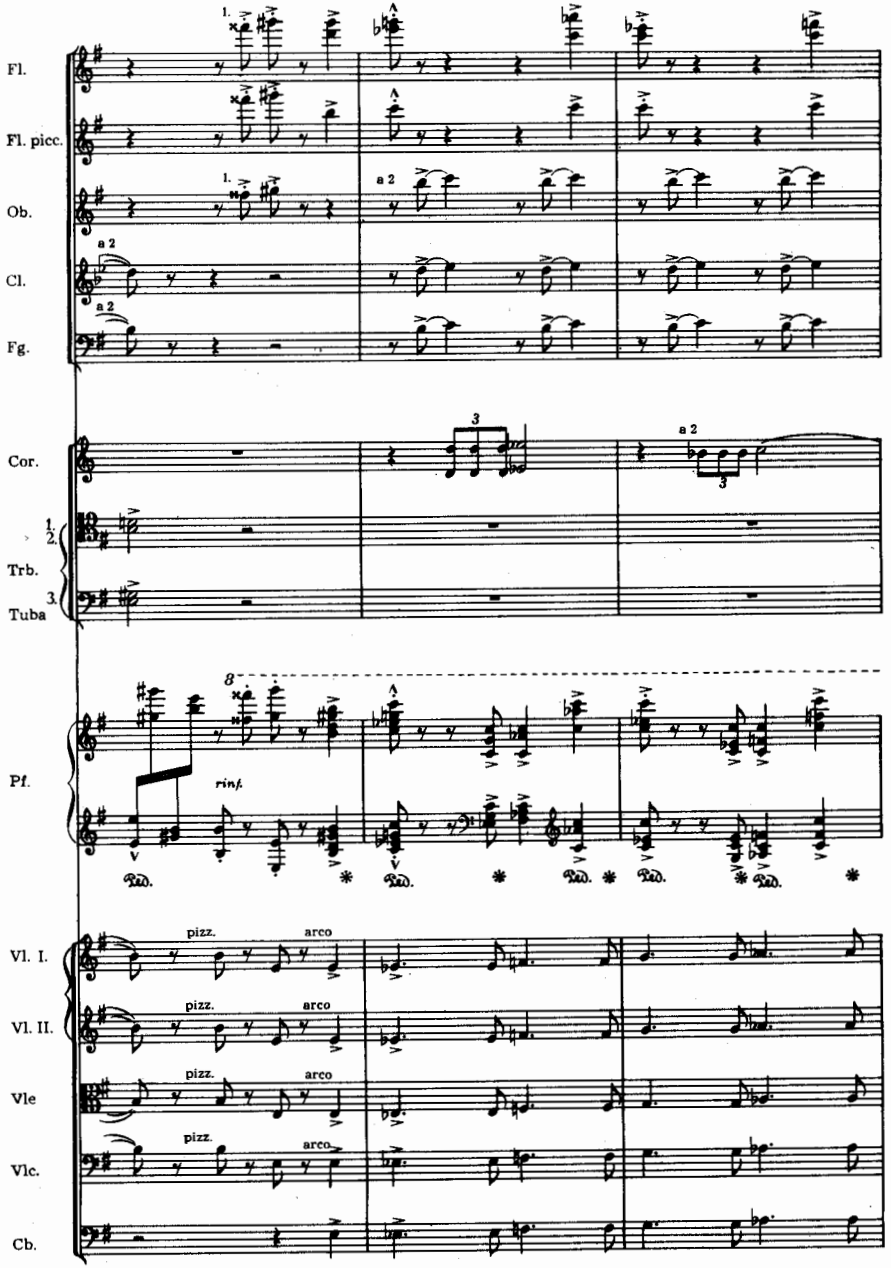

1.
Fl.
Ob.
Cl.
cresc.
cresc.
cresc.
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

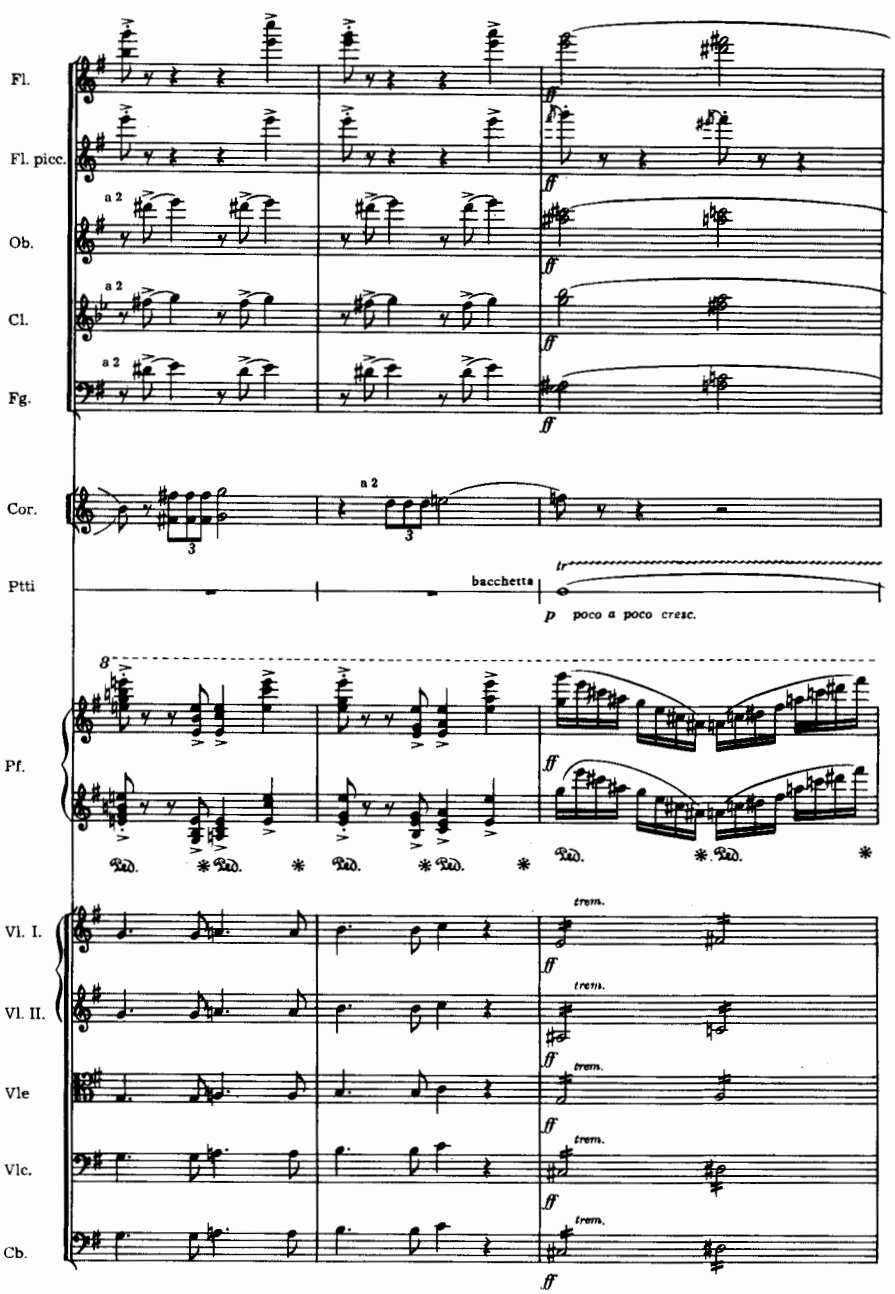

Fl.
Fl. picc.
Ob.
Cl.
Cor.
Trgl.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
p cresc.
f
tr
p
8
mf
Ped.
pizz.

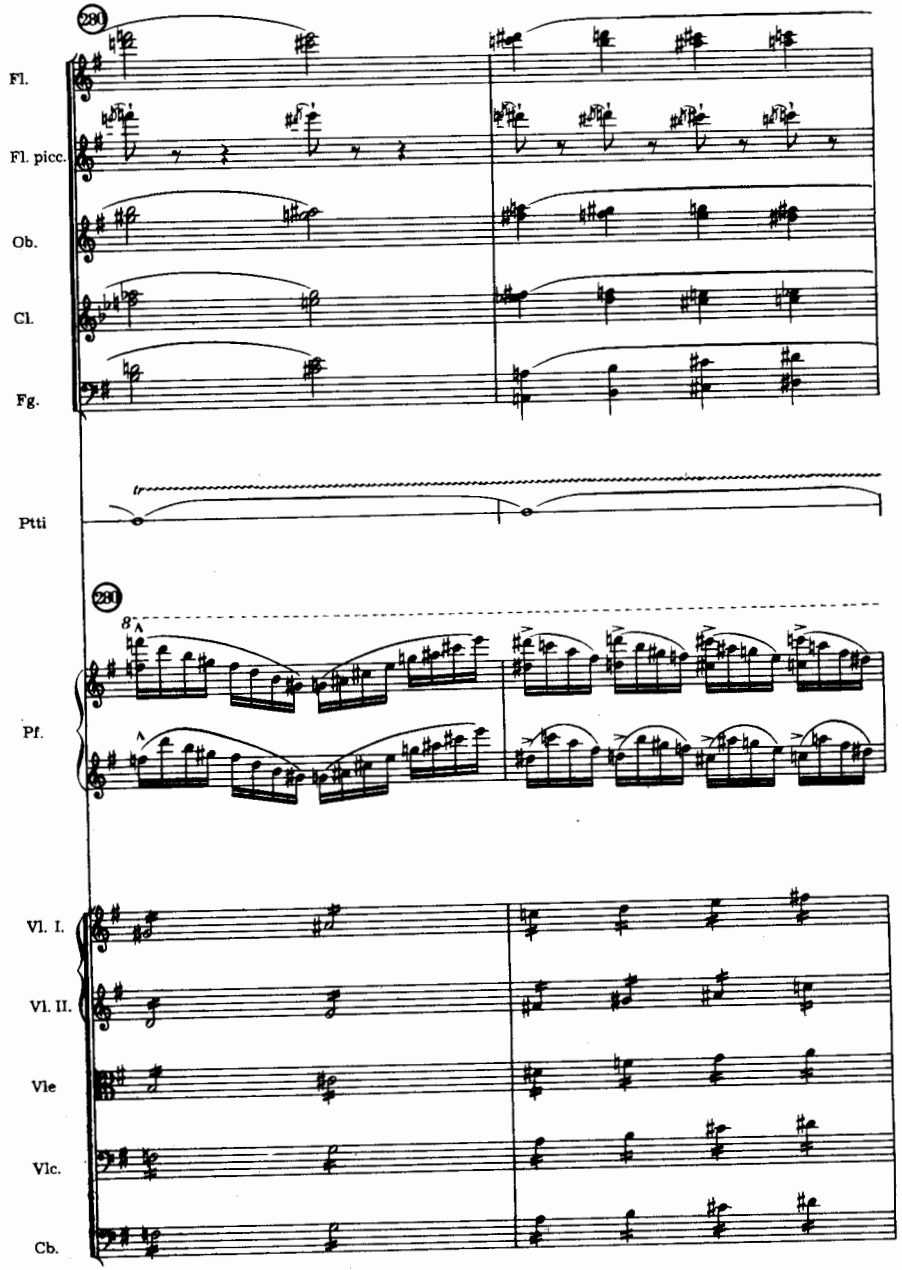

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Tuba
Ptti
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
f secco
tempestoso
arco
molto marc.
Ped.

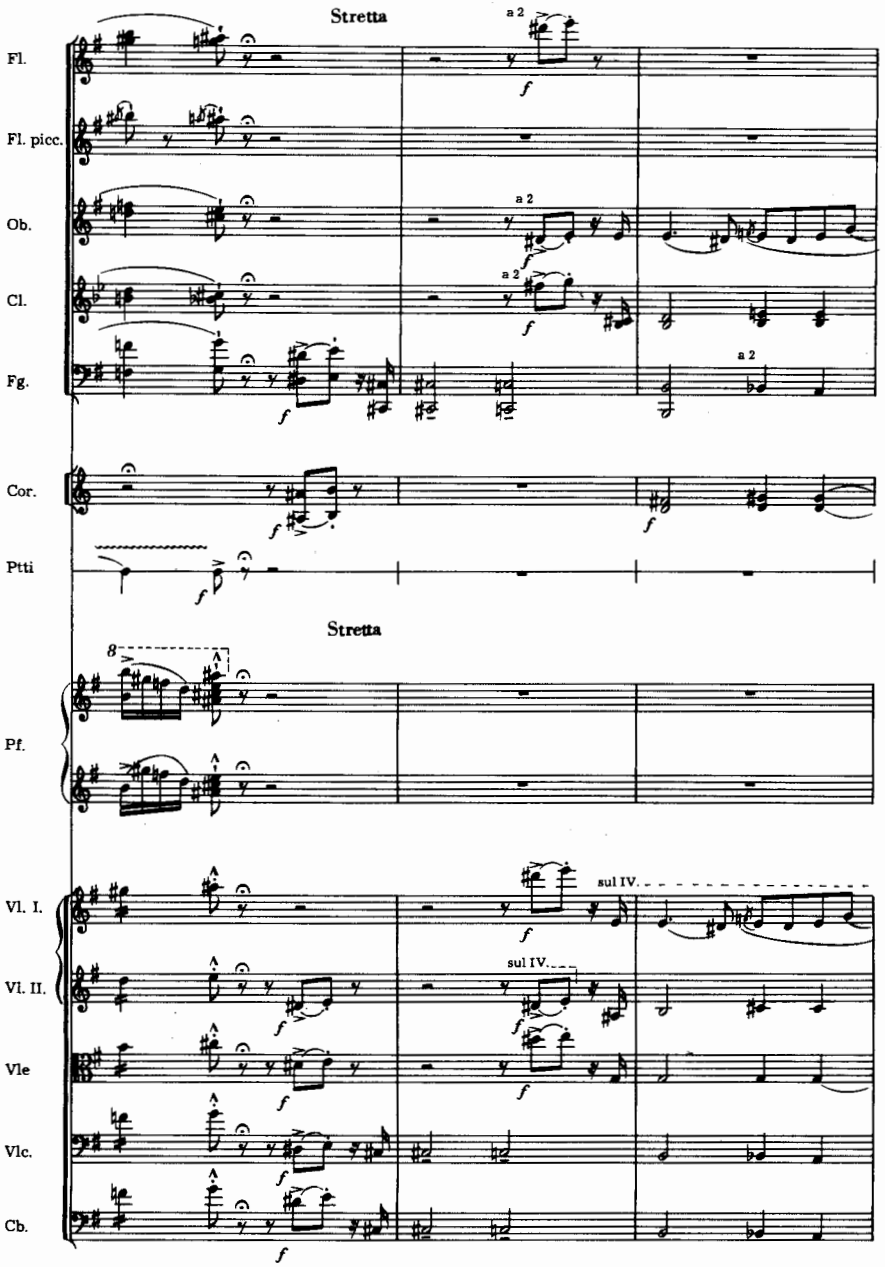

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Tuba
Ptti
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
270
a 2
rinf.
arco
pizz.

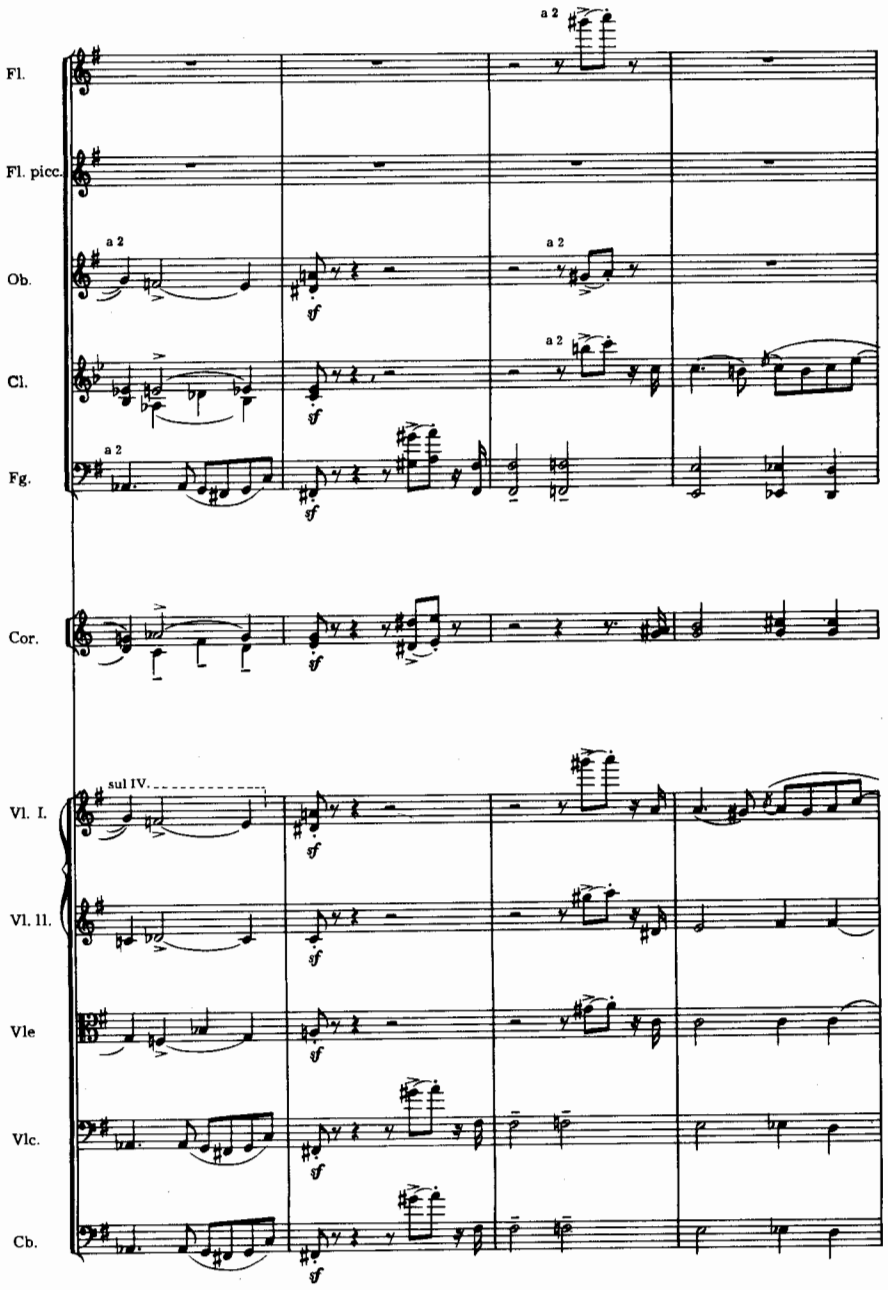

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Tuba
Ptti
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
rinf.
arco
pizz.

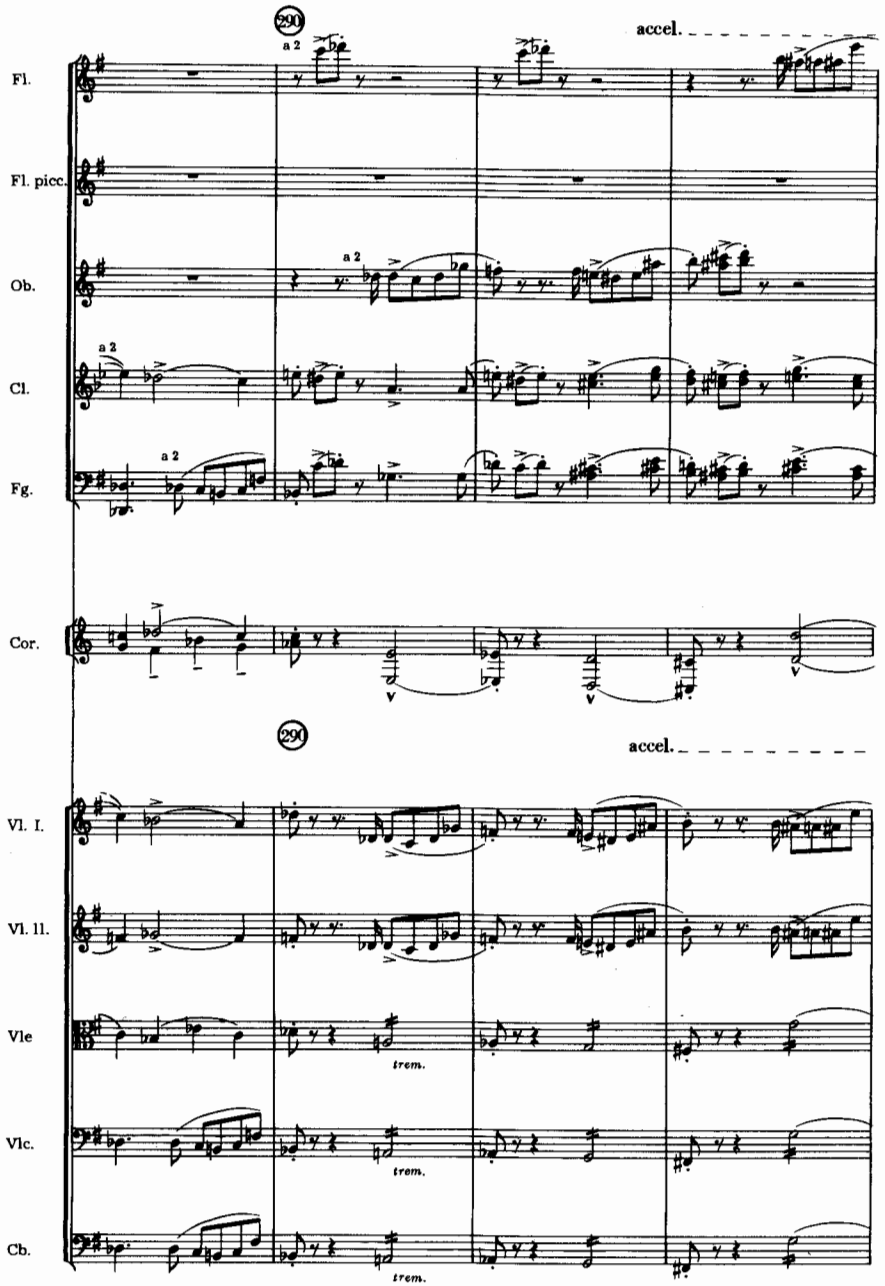

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Trb.
Tuba
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
pizz.
arco
rinf.

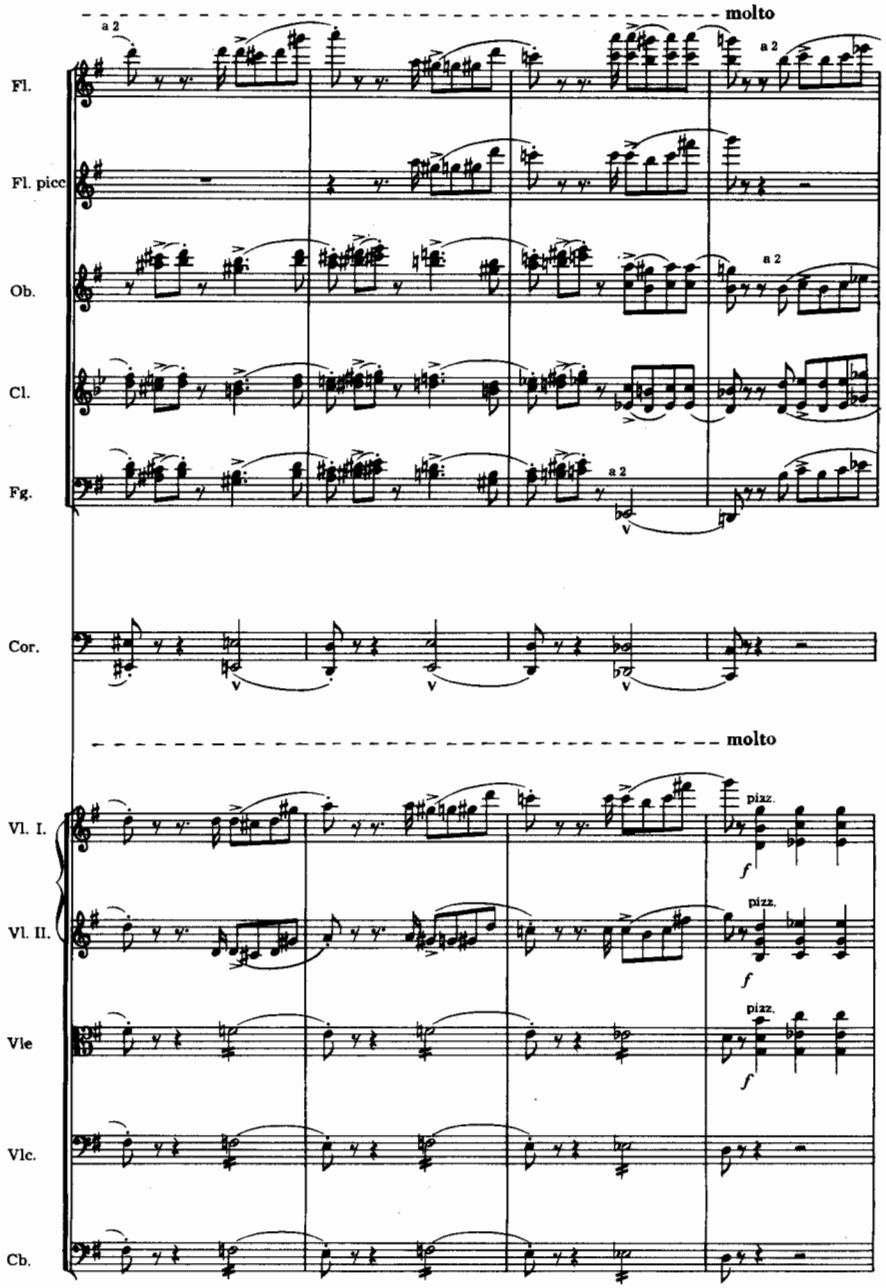

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Ptti
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
bacchetta
p poco a poco cresc.
ff
trem.

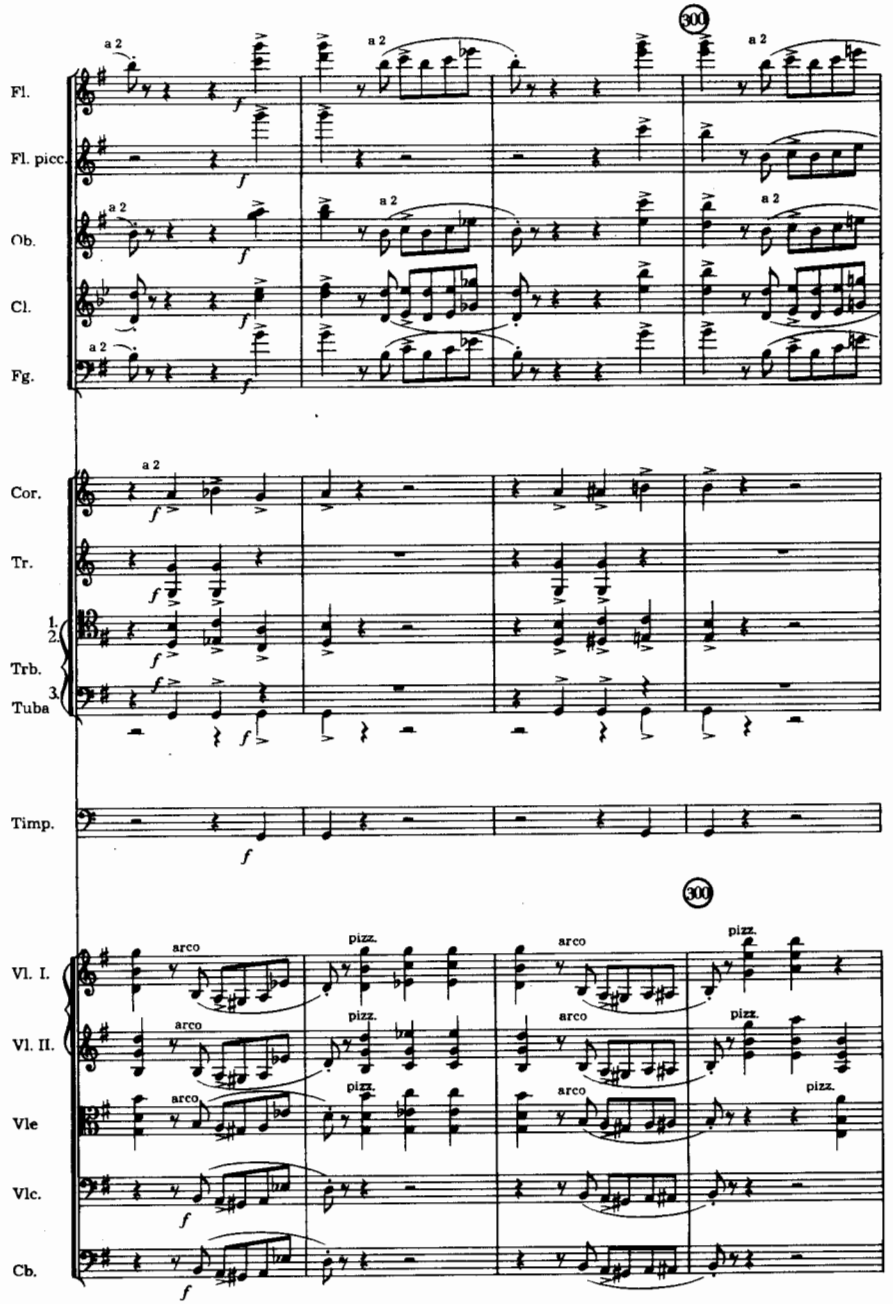

28
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Ptti
28
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

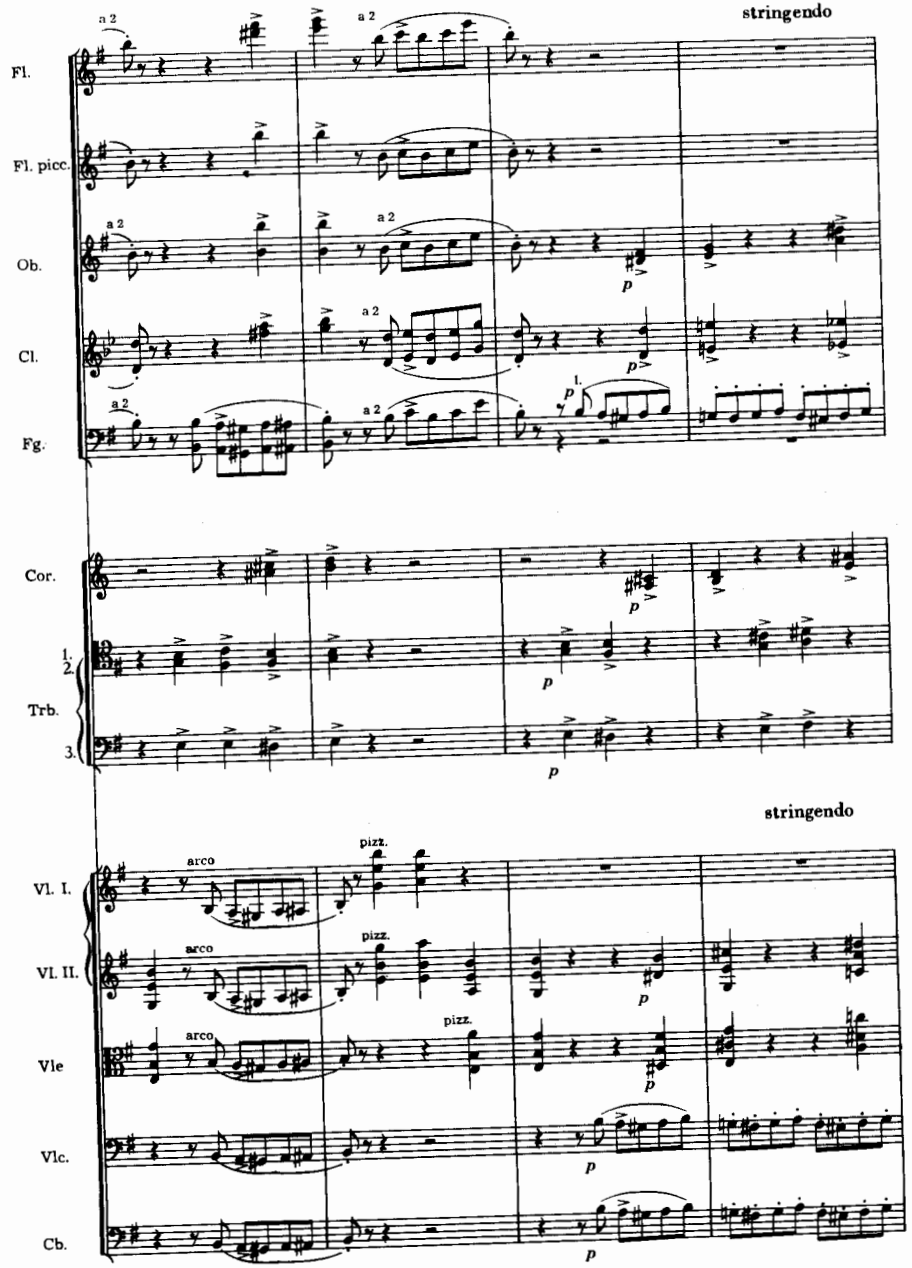

Stretta
a 2
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Ptti
Stretta
Pf.
sul IV.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

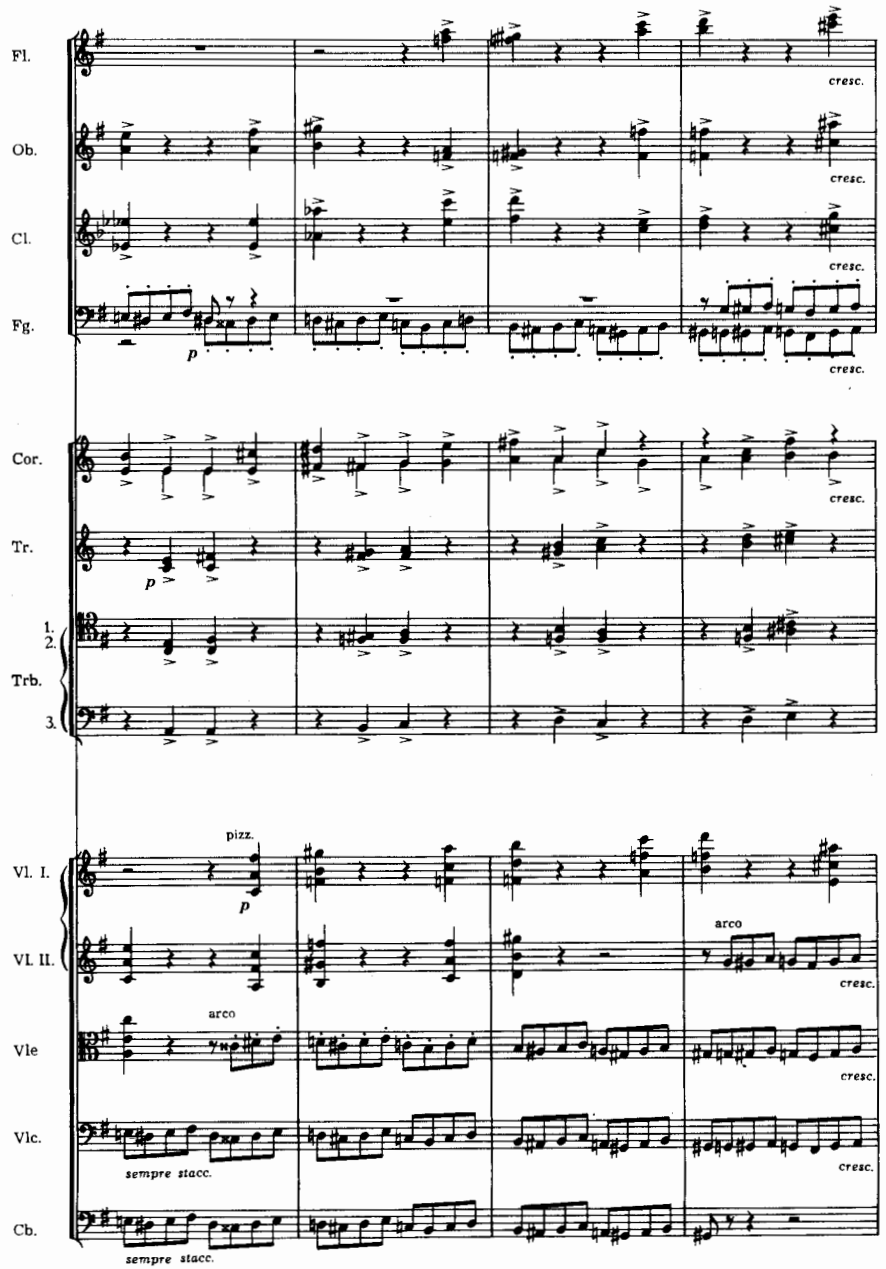

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
sul IV.
sf

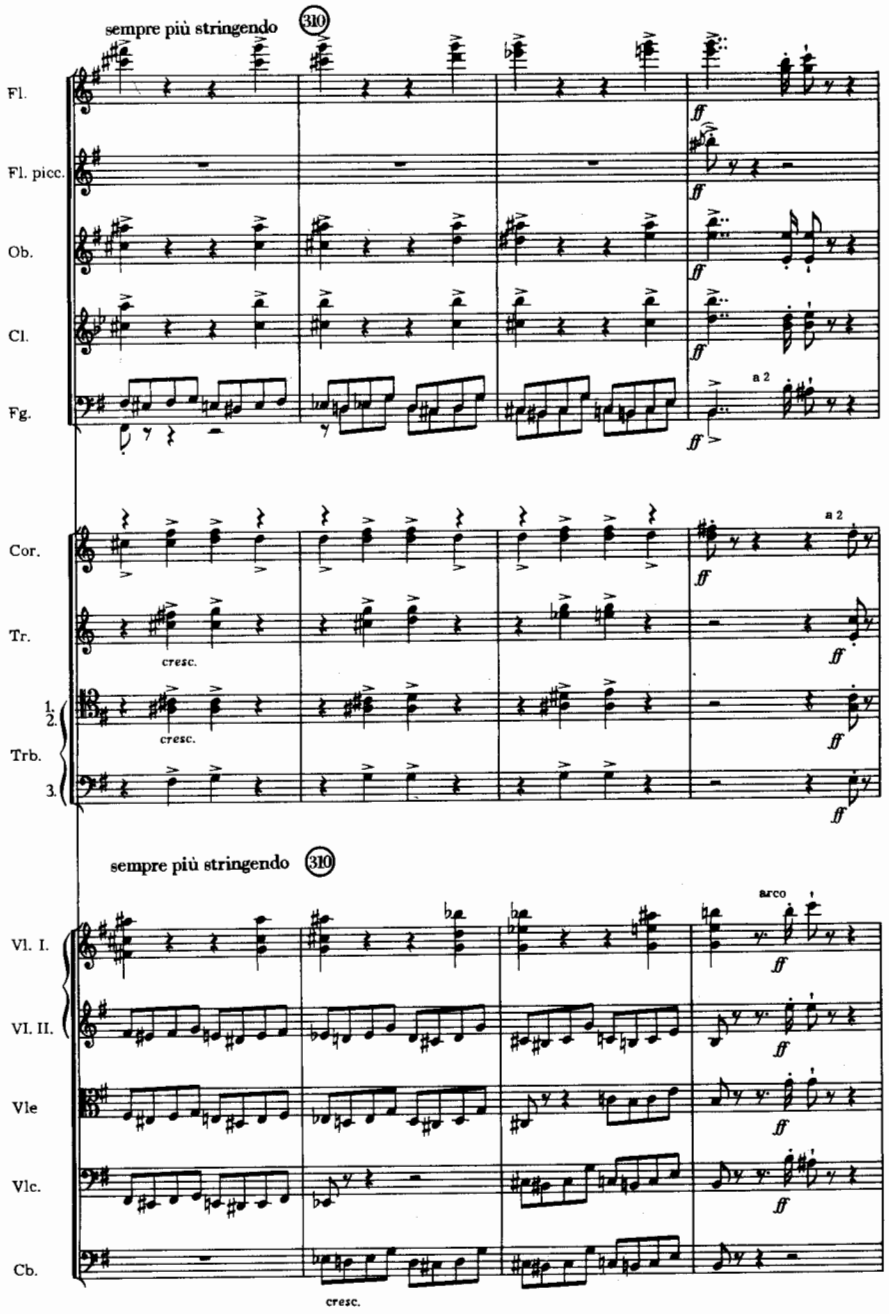

290
accel.
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
trem.

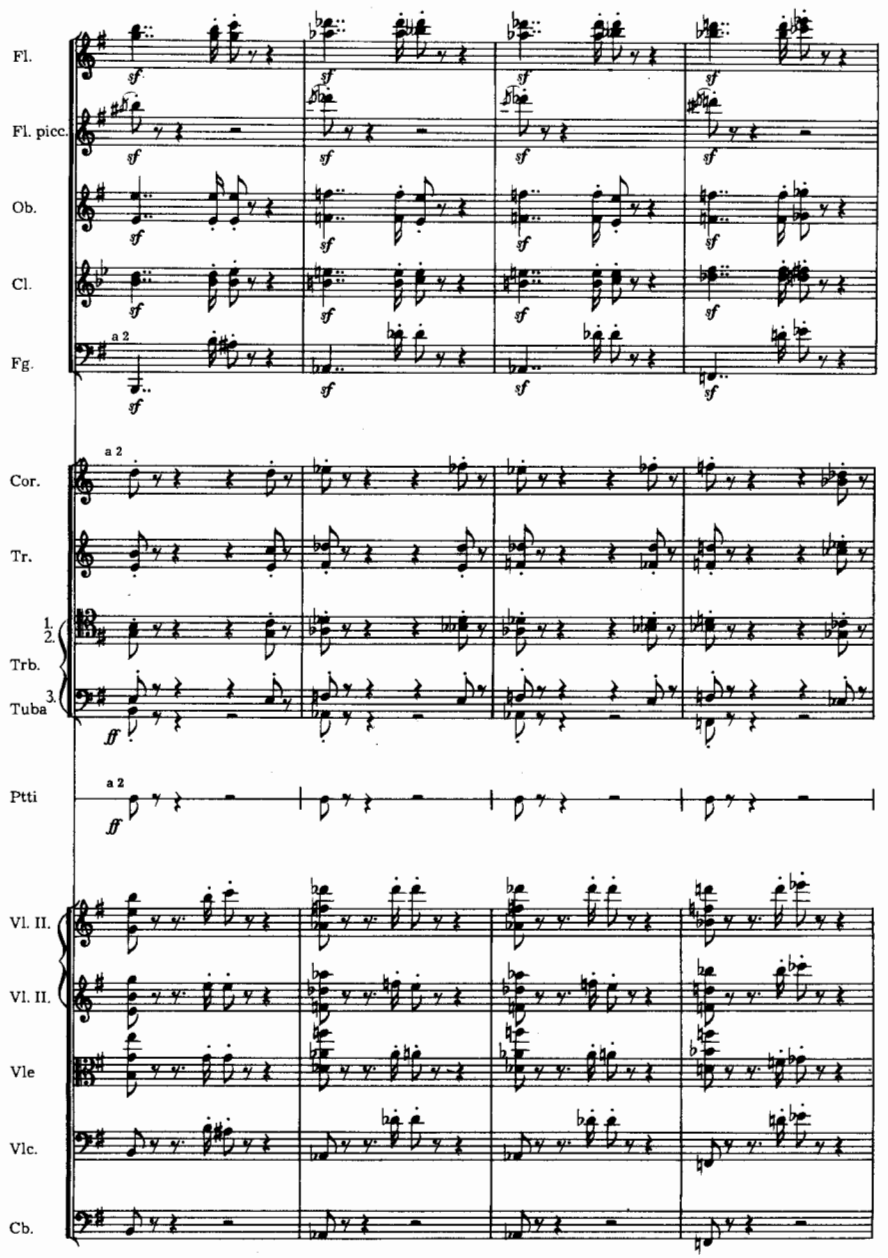

molto
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
molto
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
pizz.

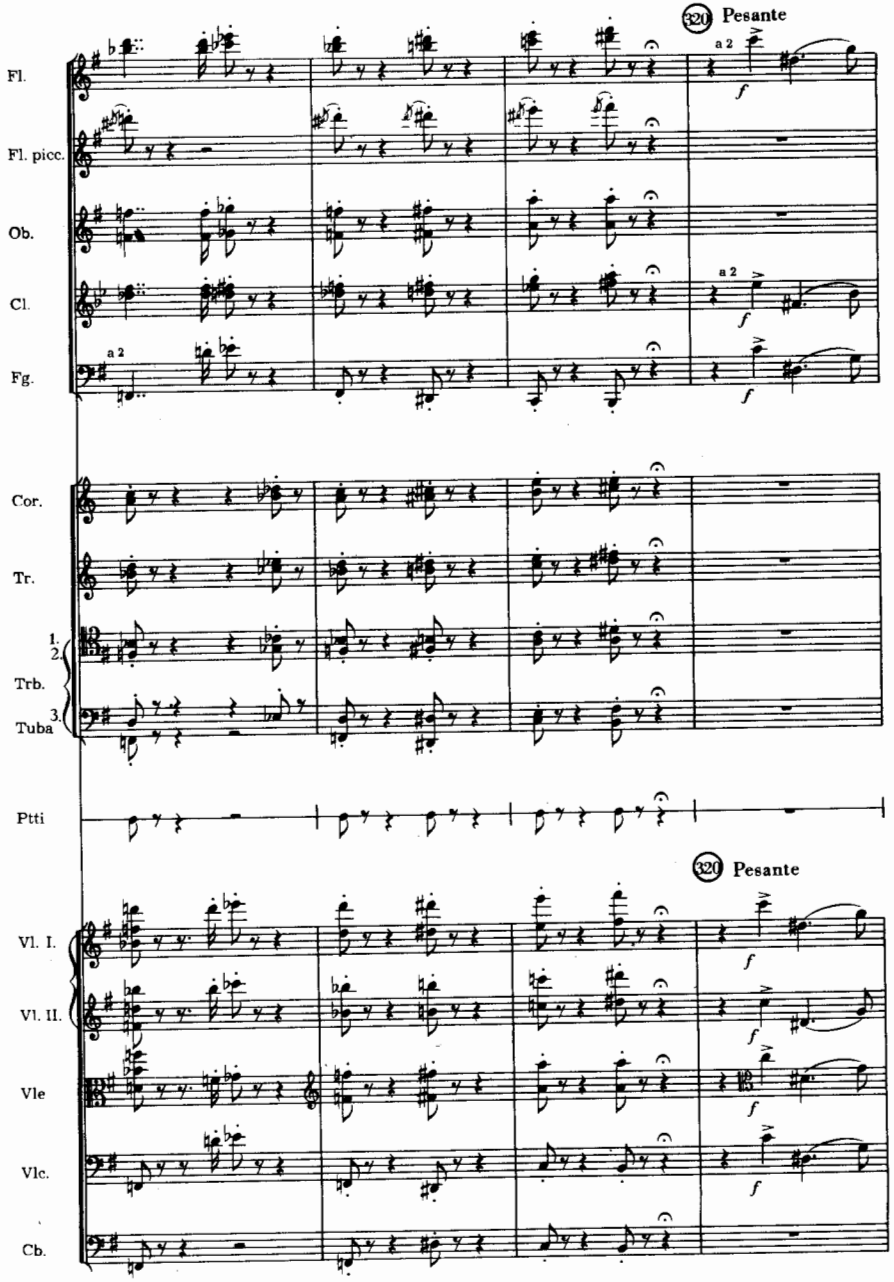

300
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Tuba
Timp.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
arco
pizz.

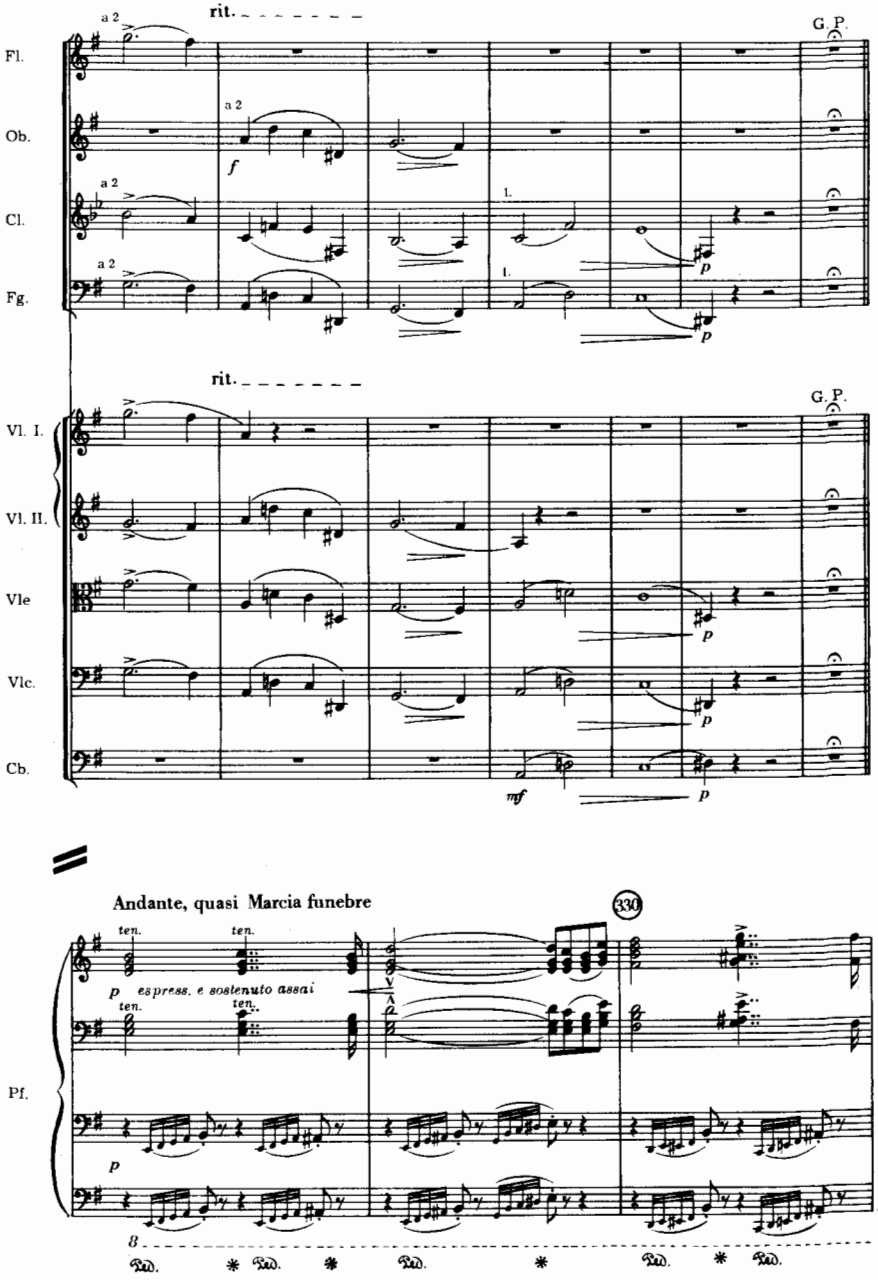

stringendo
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Trb.
stringendo
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2
arco
pizz.
p

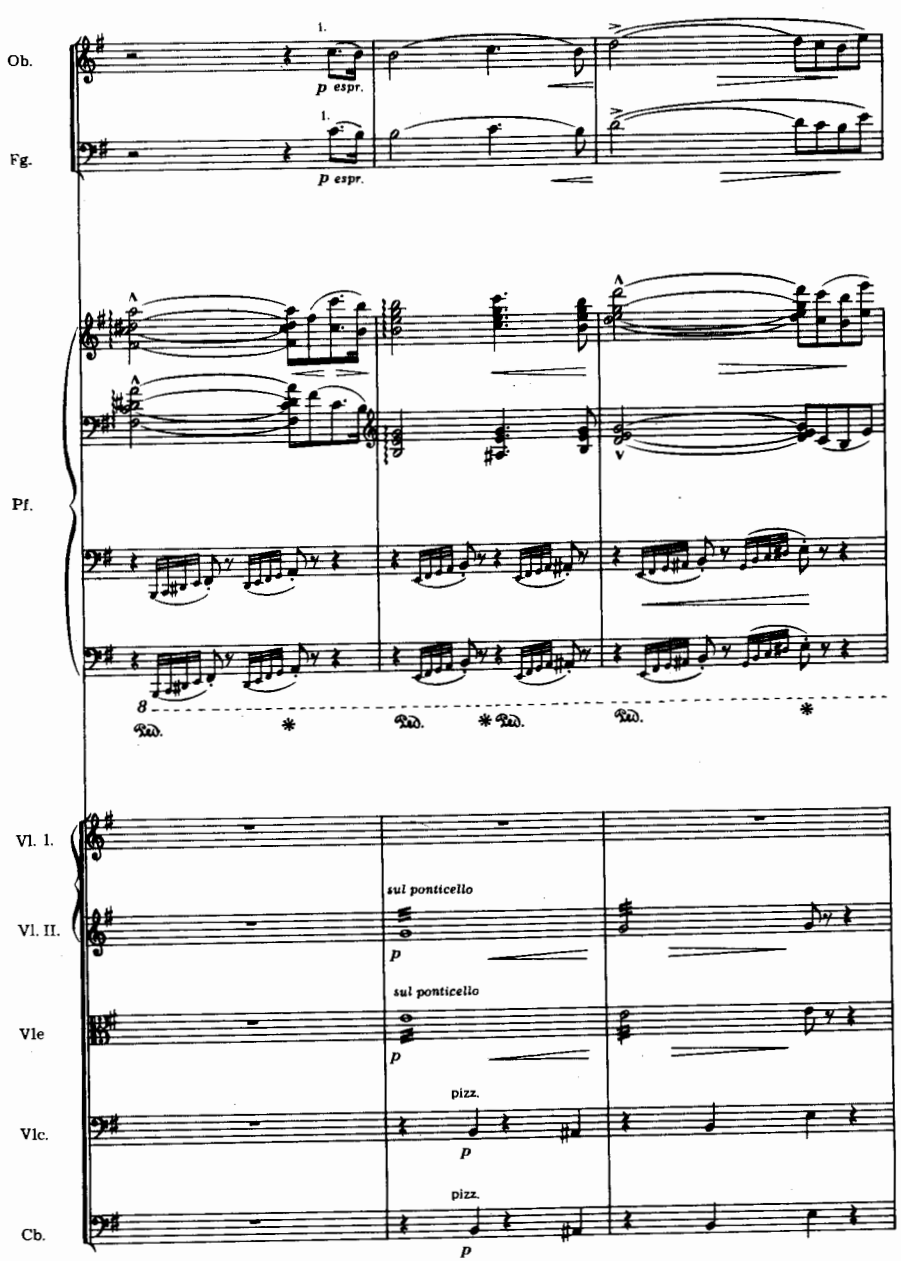

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
cresc.
pizz.
arco
sempre stacc.
p

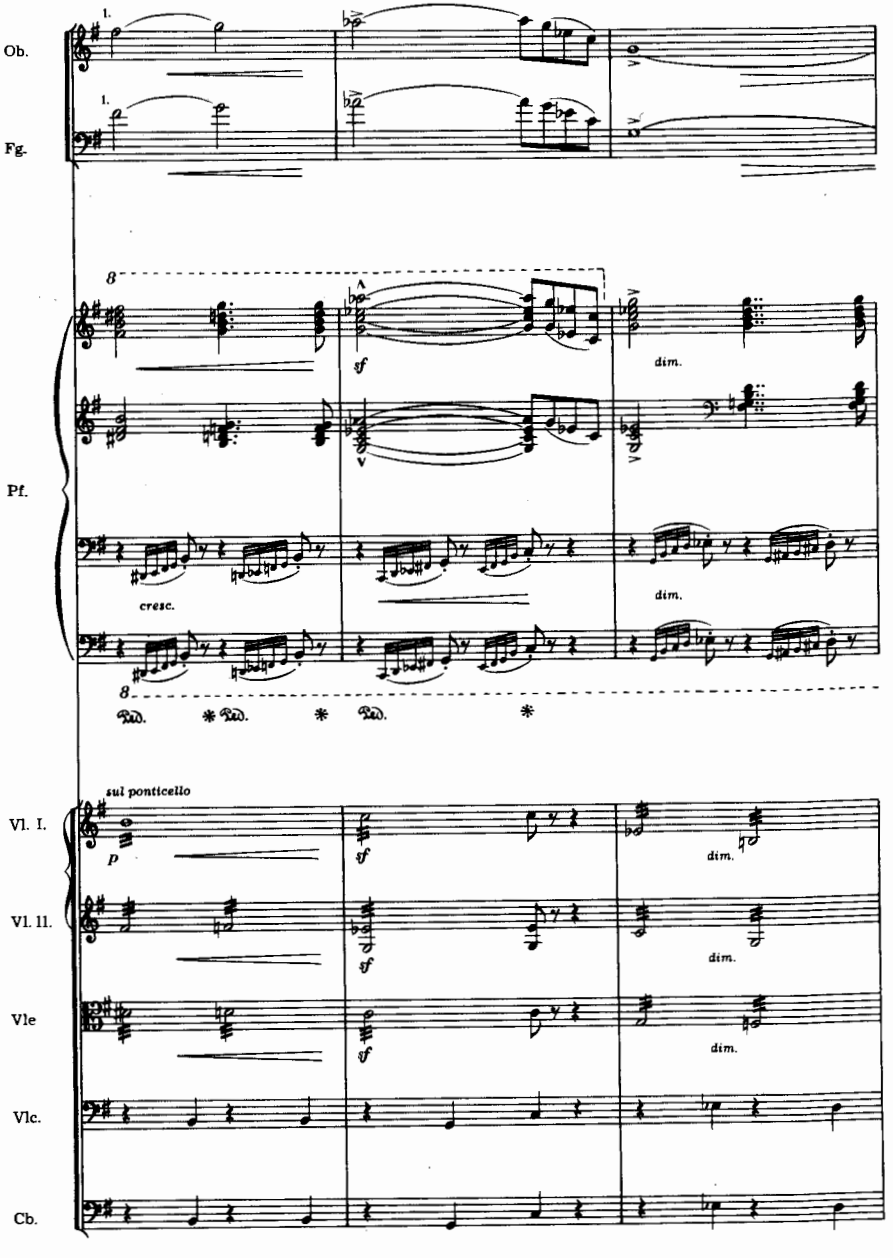

sempre più stringendo
310
Fl.
Fl. picc.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
cresc.
1.
2.
Trb.
3.
sempre più stringendo
310
arco
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
cresc.

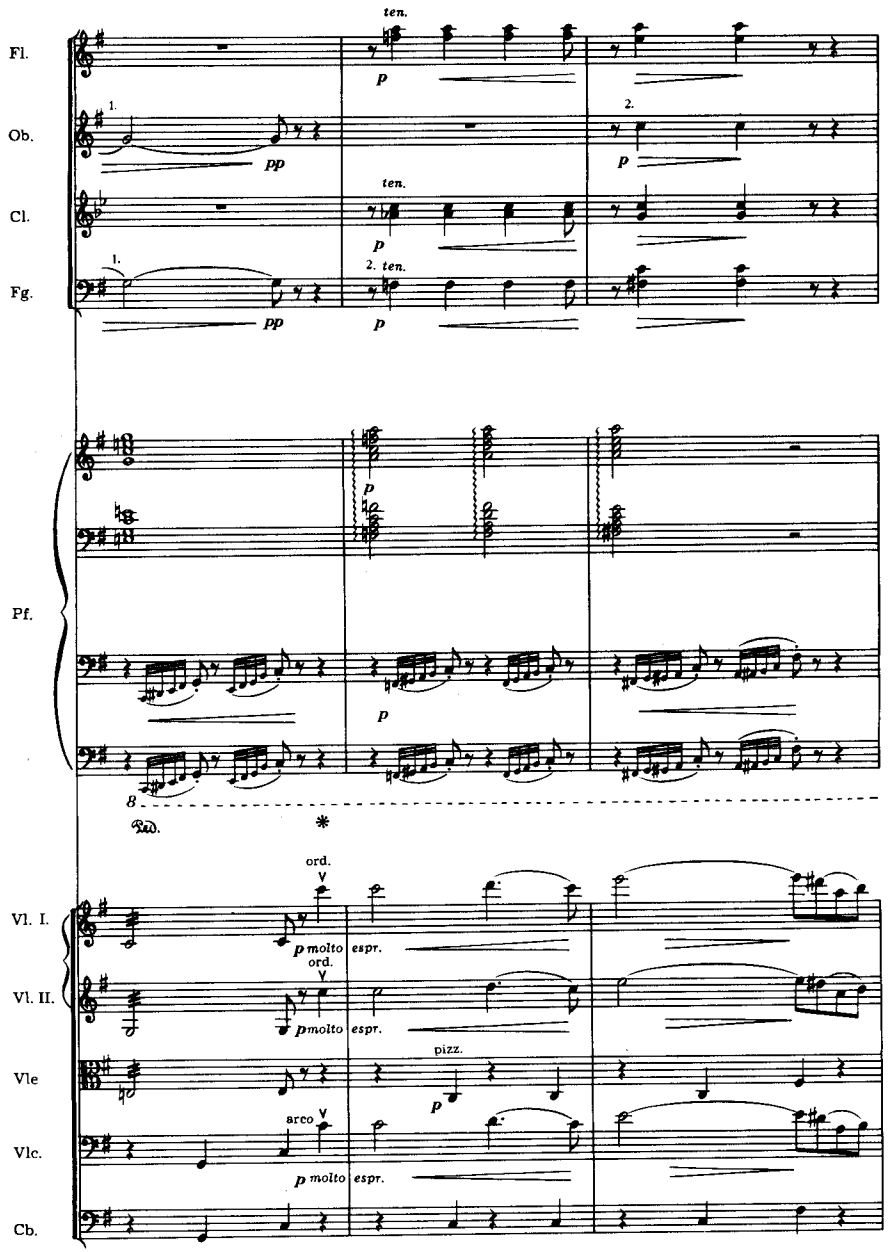

Fl.
Fl. picc.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
Ptti
Vl. II.
Vl. II.
Vle
Vlc.
Cb.

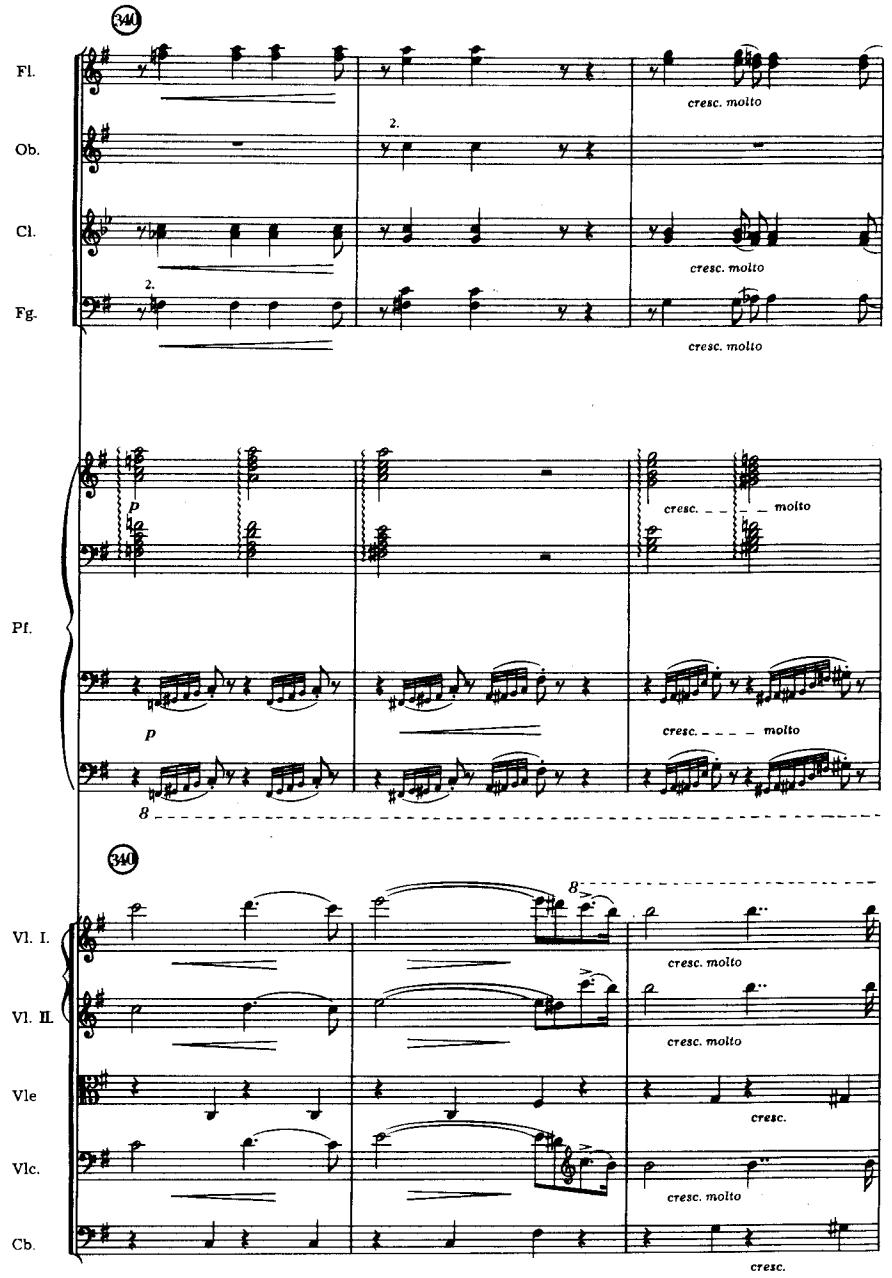

320 Pesante
Fl.
Fl. picc.
Ob.
Cl.
Fg.
a 2
f
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
Ptti
320 Pesante
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

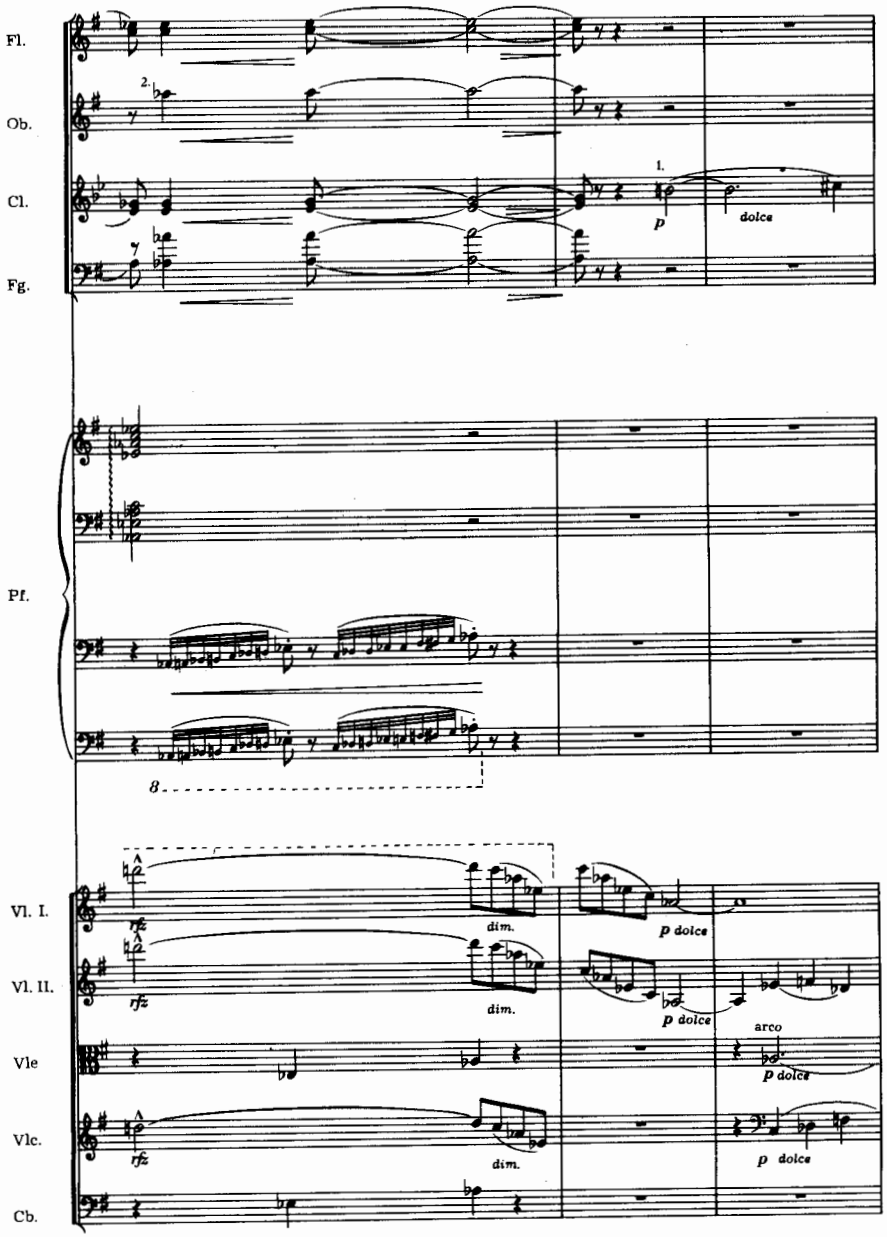

rit.
G. P.
Fl.
Ob.
Cl.
Fg.
a 2
f
p
mf
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
Andante, quasi Marcia funebre
330
ten.
p espress. e sostenuto assai
Pf.
Ped.

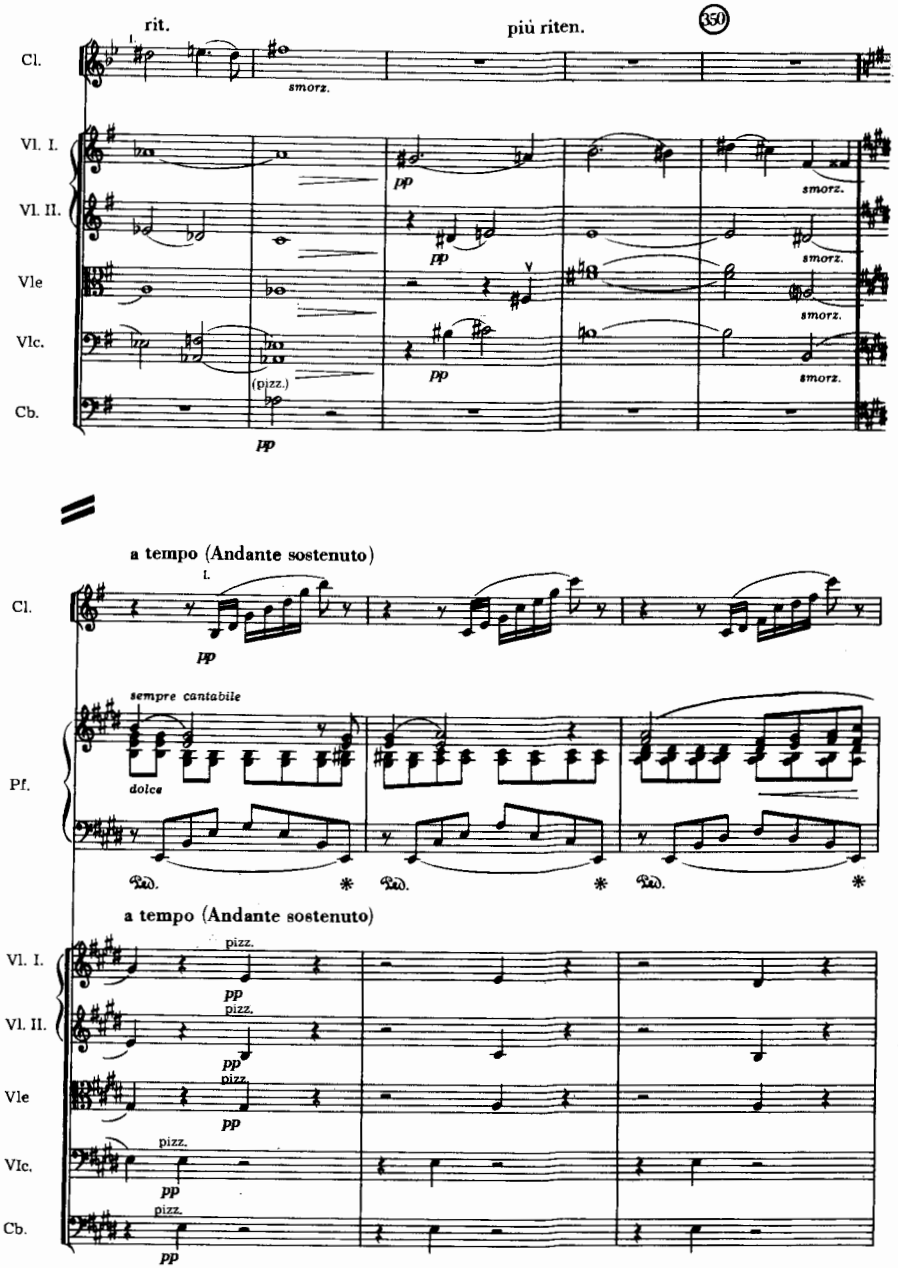

Ob.
Fg.
p espr.
Pf.
Vl. 1.
Vl. II.
Vle
Vlc.
Cb.
sul ponticello
pizz.
p

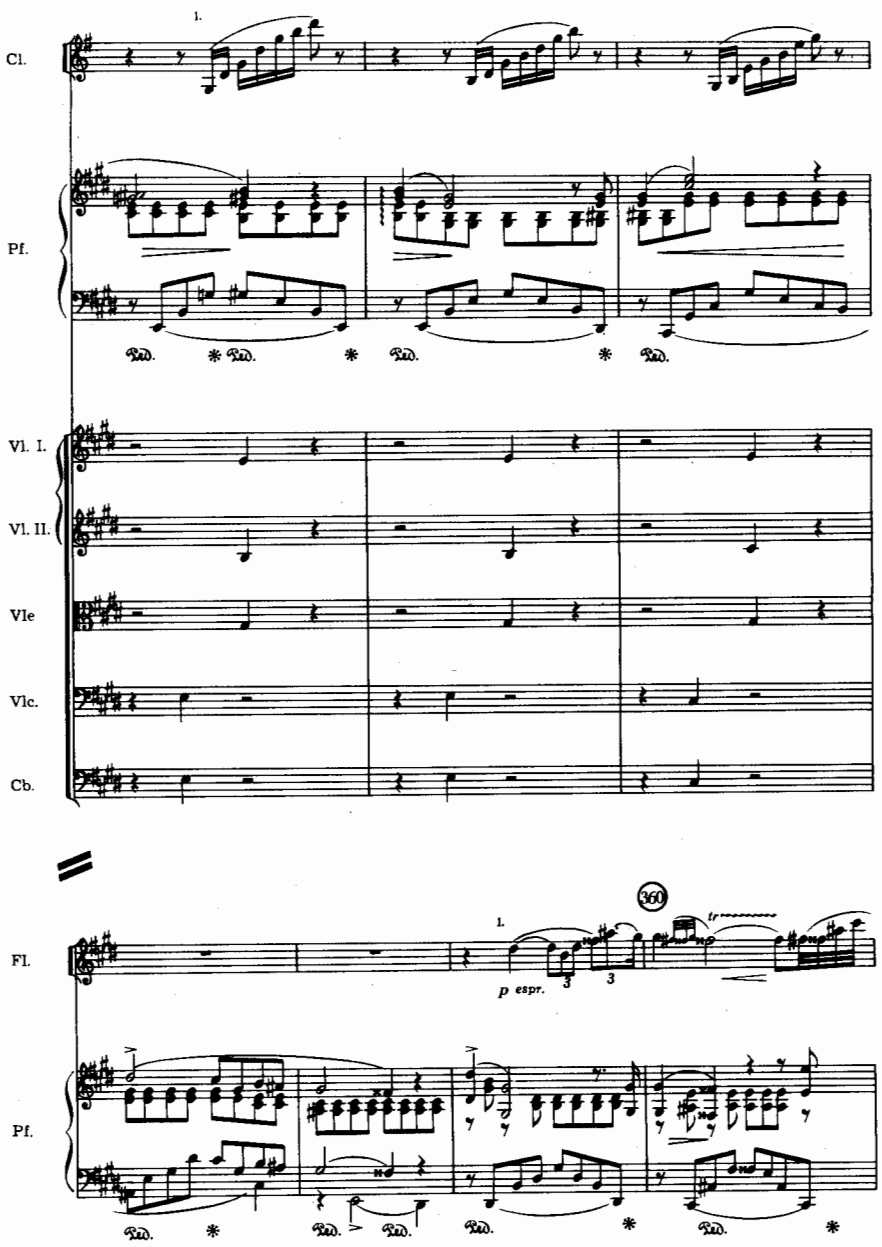

Ob.
Fg.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
sul ponticello
cresc.
dim.
p
sf

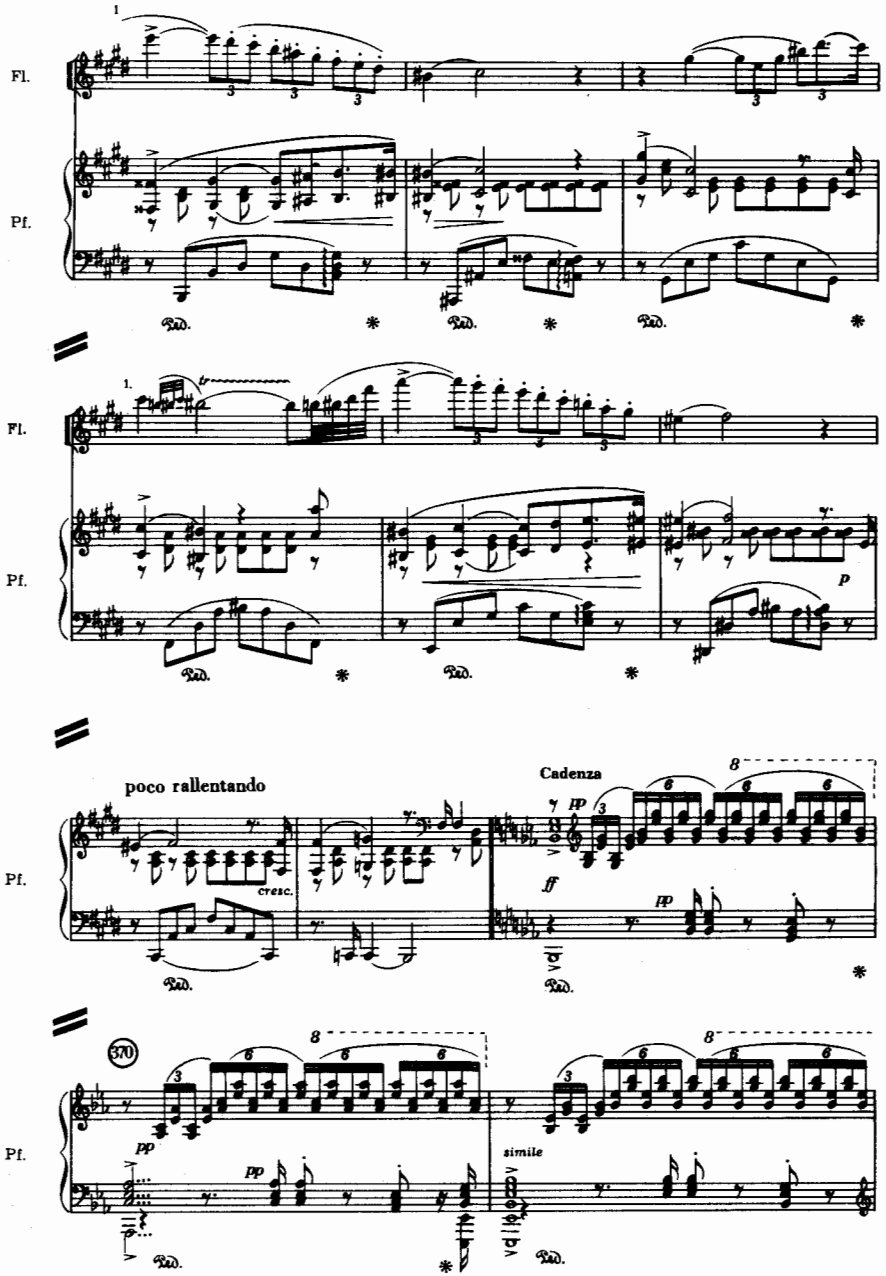

Fl.
Ob.
Cl.
Fg.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
ten.
p
pp
1.
2.
2. ten.
Ped.
*
ord.
p molto espr.
pizz.
arco

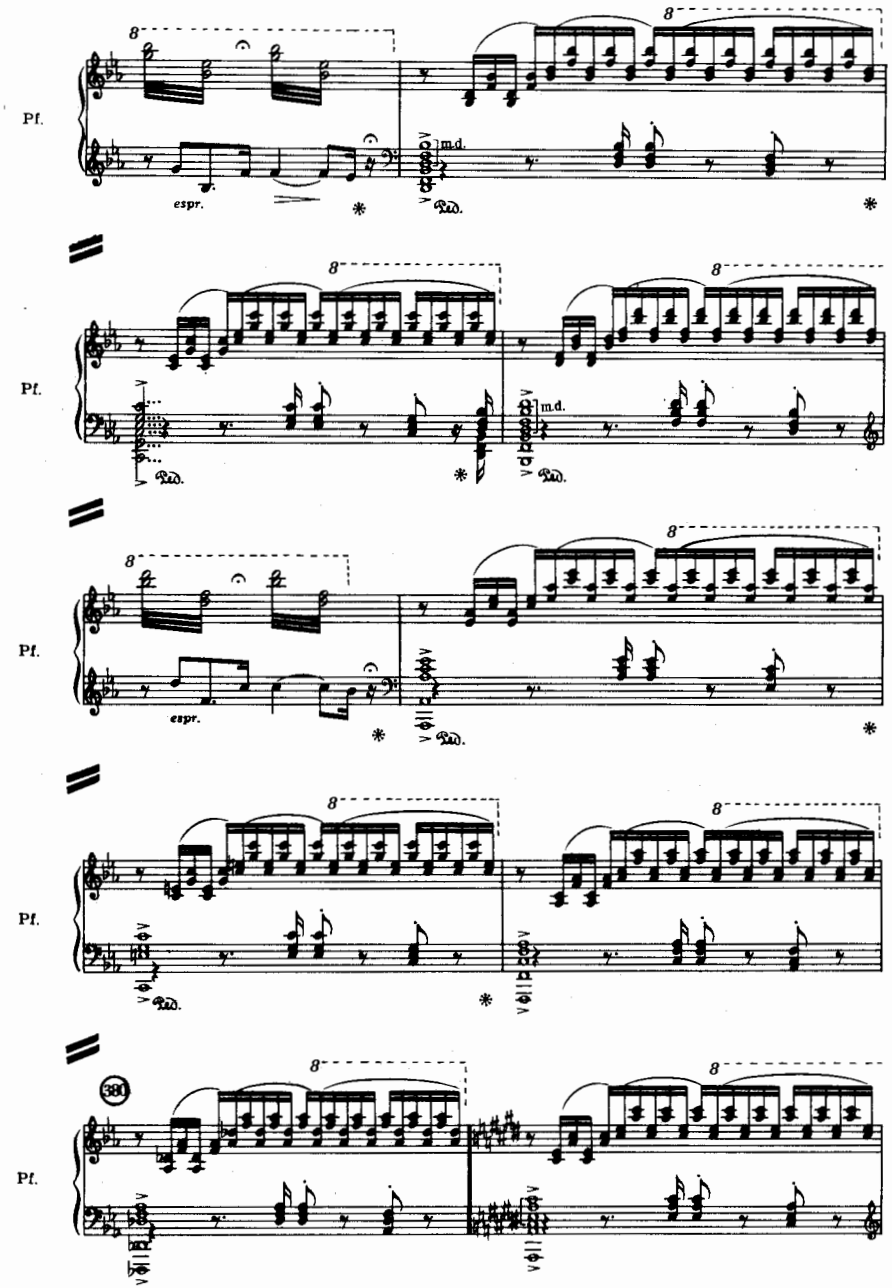

340
Fl.
Ob.
Cl.
Fg.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
2.
cresc. molto
p
8
B

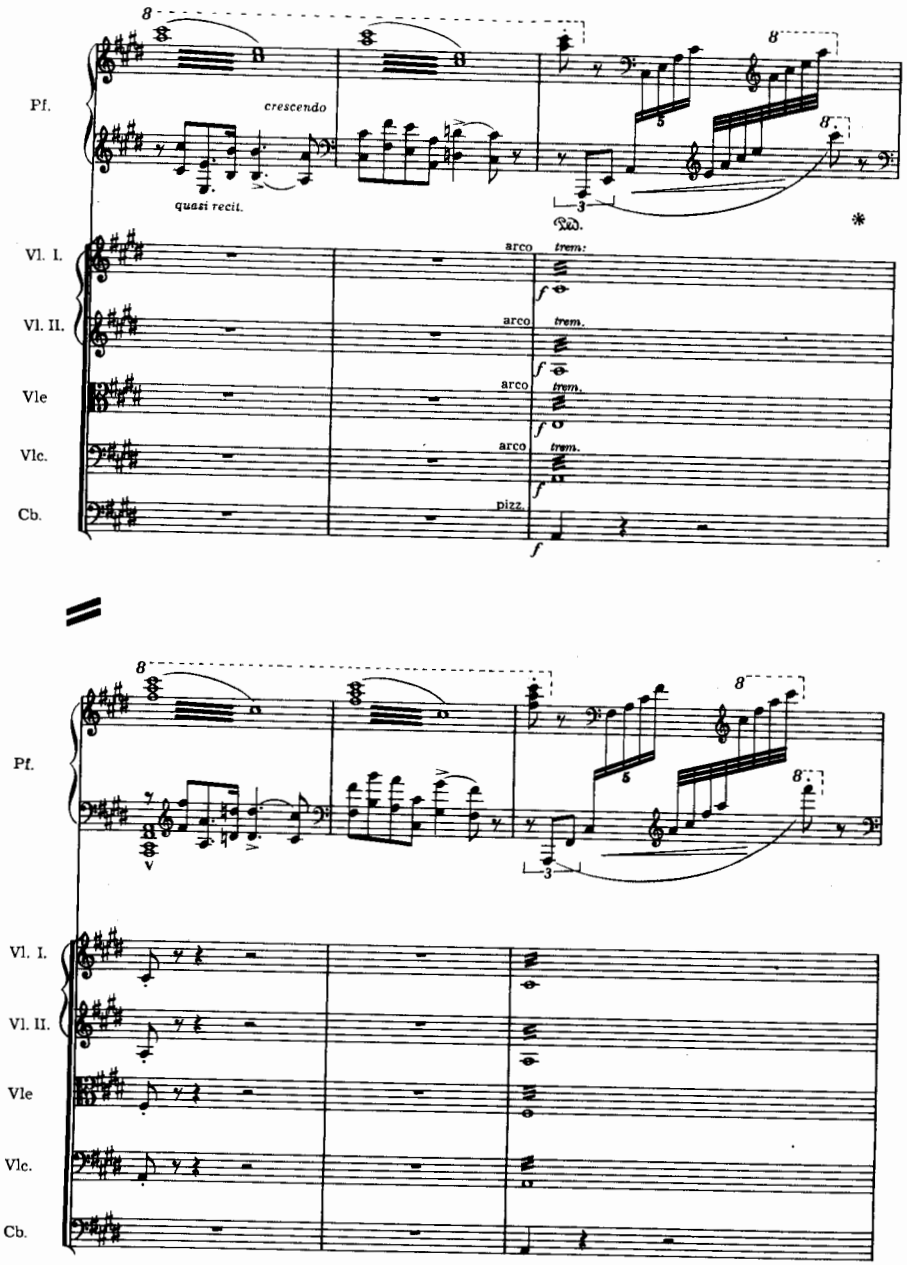

Fl.
Ob.
Cl.
Fg.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
dolce
dim.
p dolce
arco

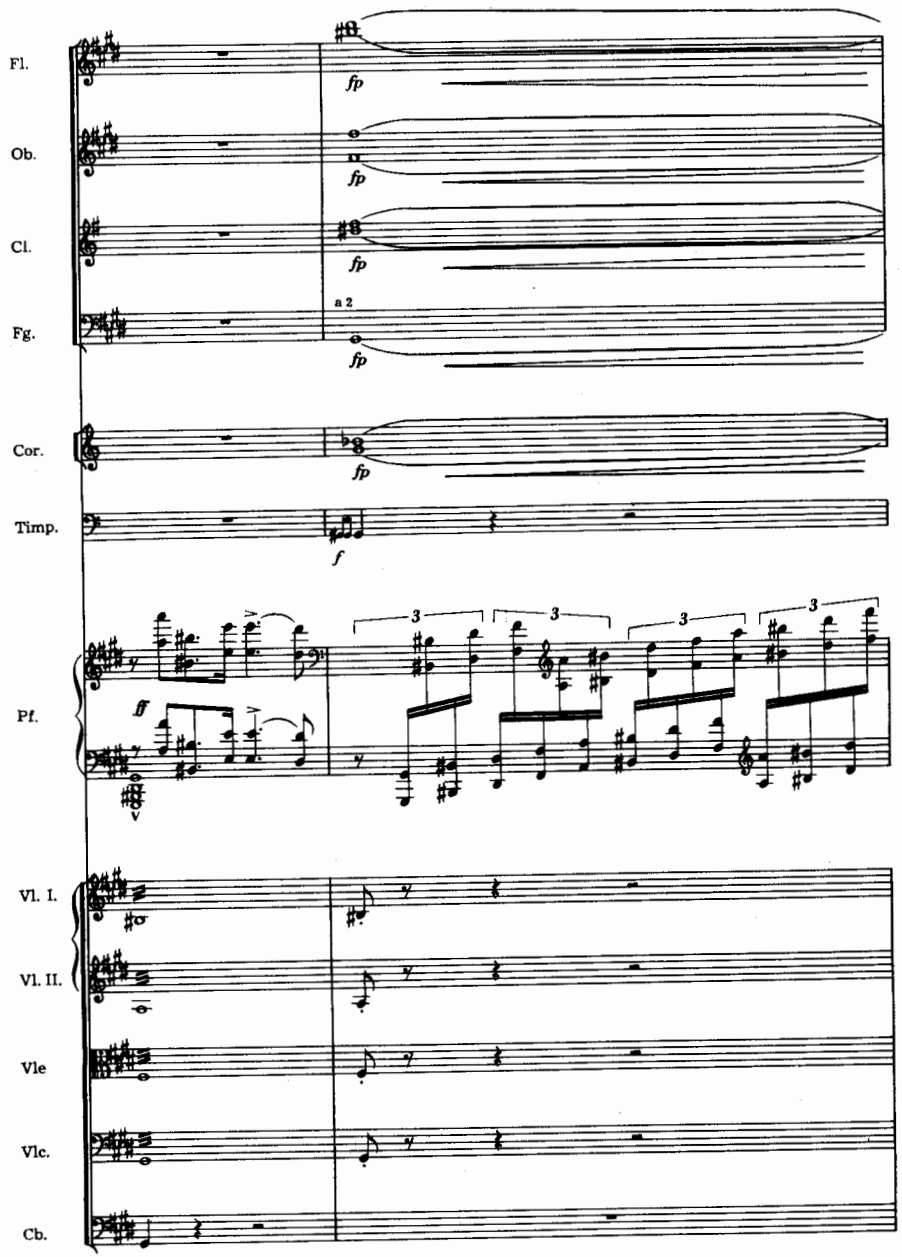

rit.
più riten.
350
Cl.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
smorz.
(pizz.)
a tempo (Andante sostenuto)
sempre cantabile
dolce
Pf.
pizz.

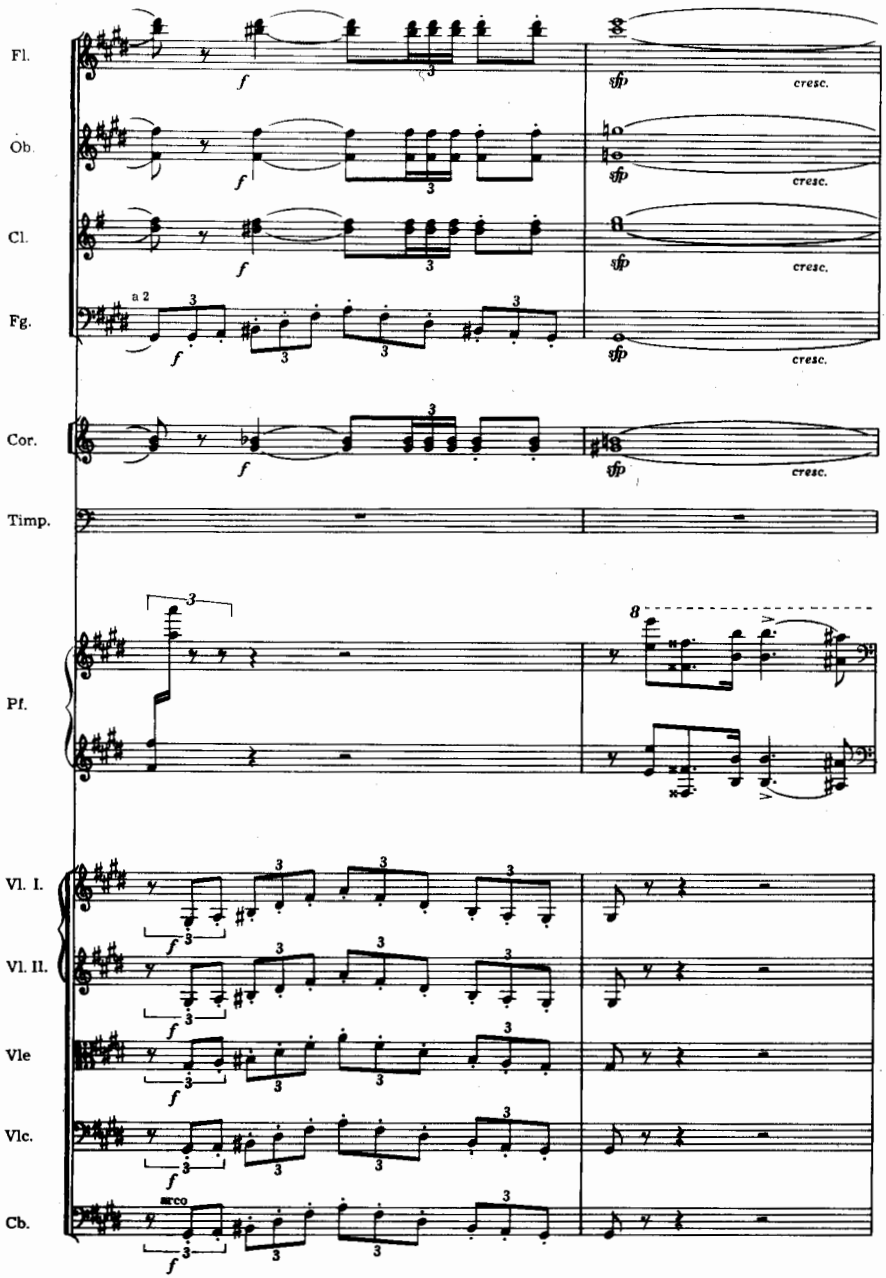

Cl.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
Fl.
Pf.
360
p espr.

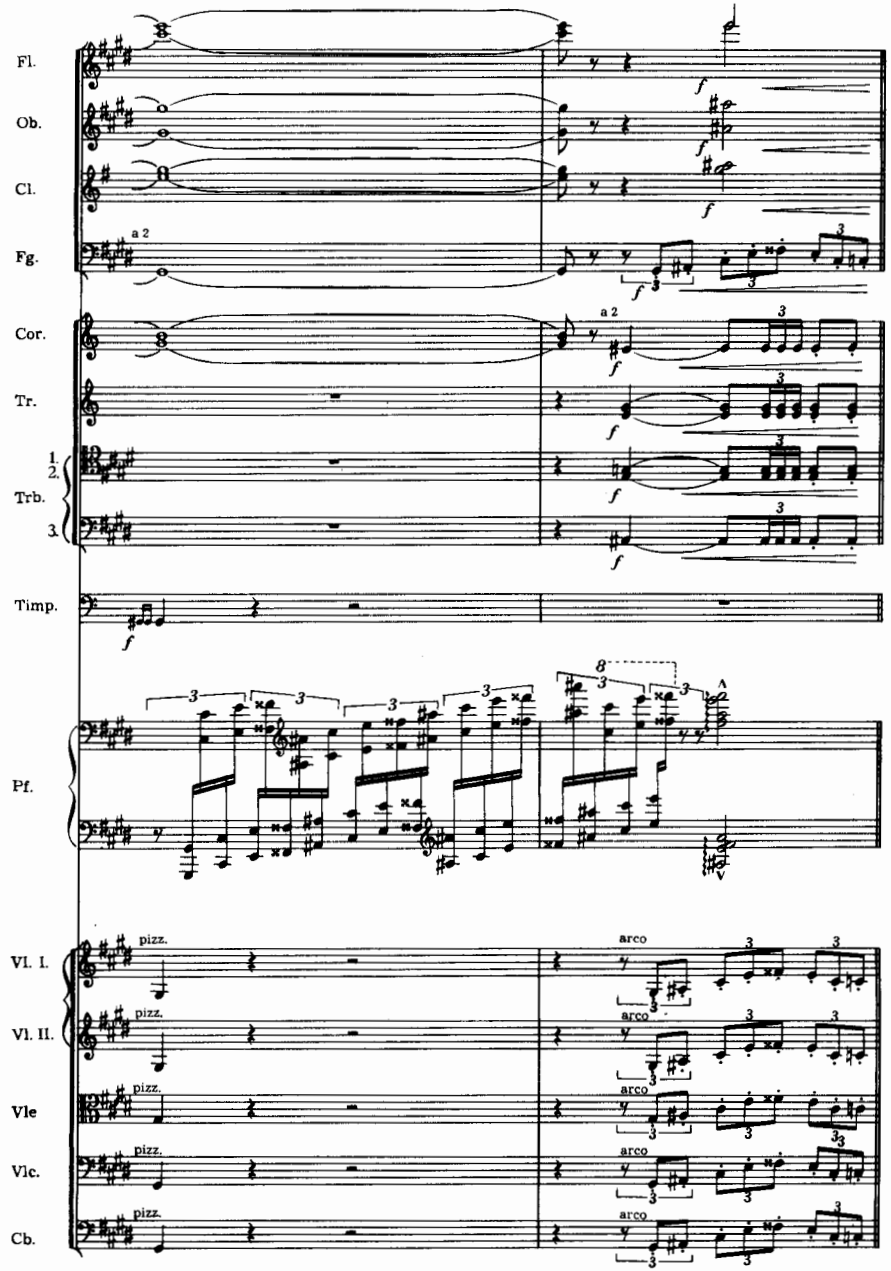

Fl.
Pf.
poco rallentando
Cadenza
cresc.
370
simile

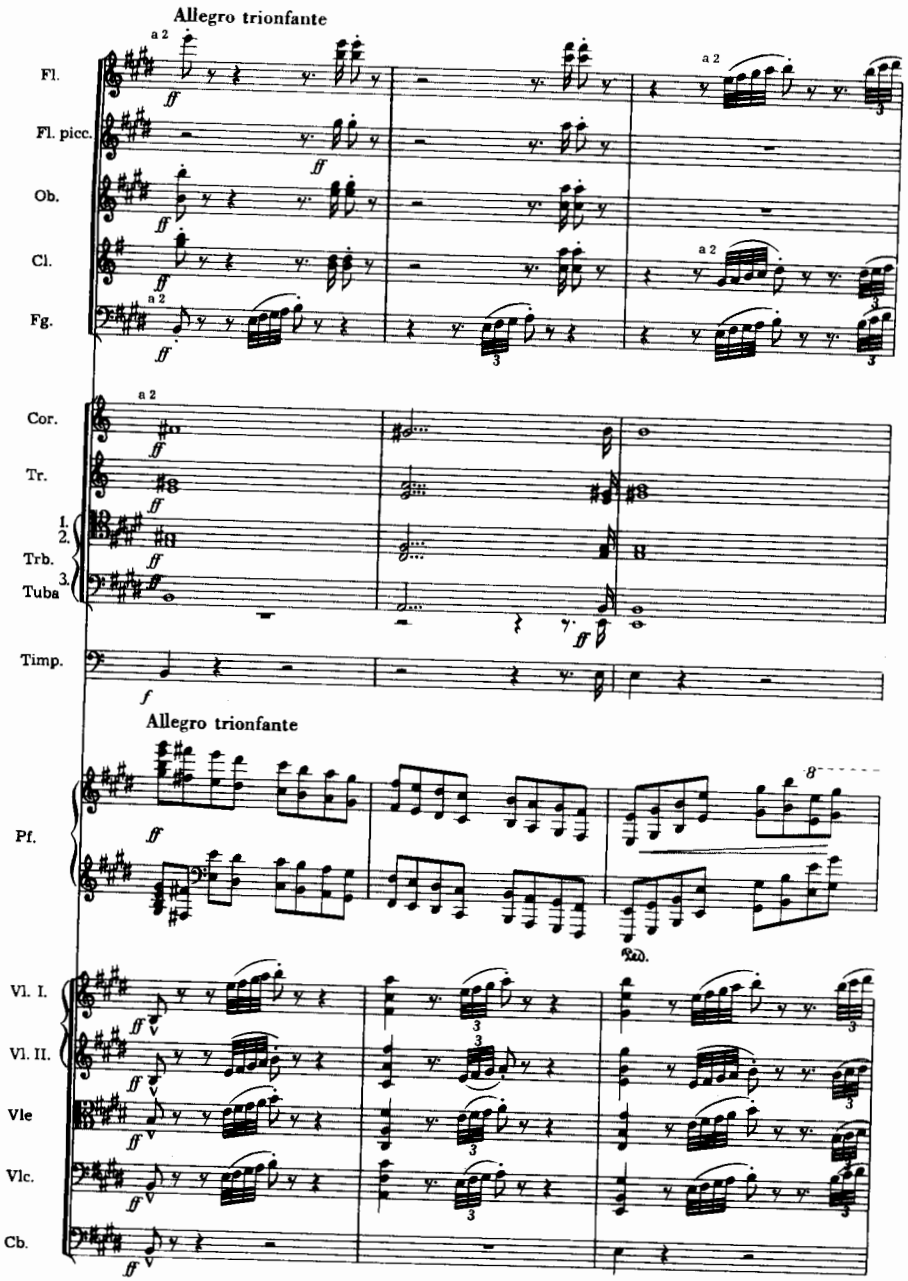

Pf.
espr.
m.d.
Ped.
Pf.
m.d.
Ped.
Pf.
espr.
Ped.
Pf.
Ped.
Pf.
380

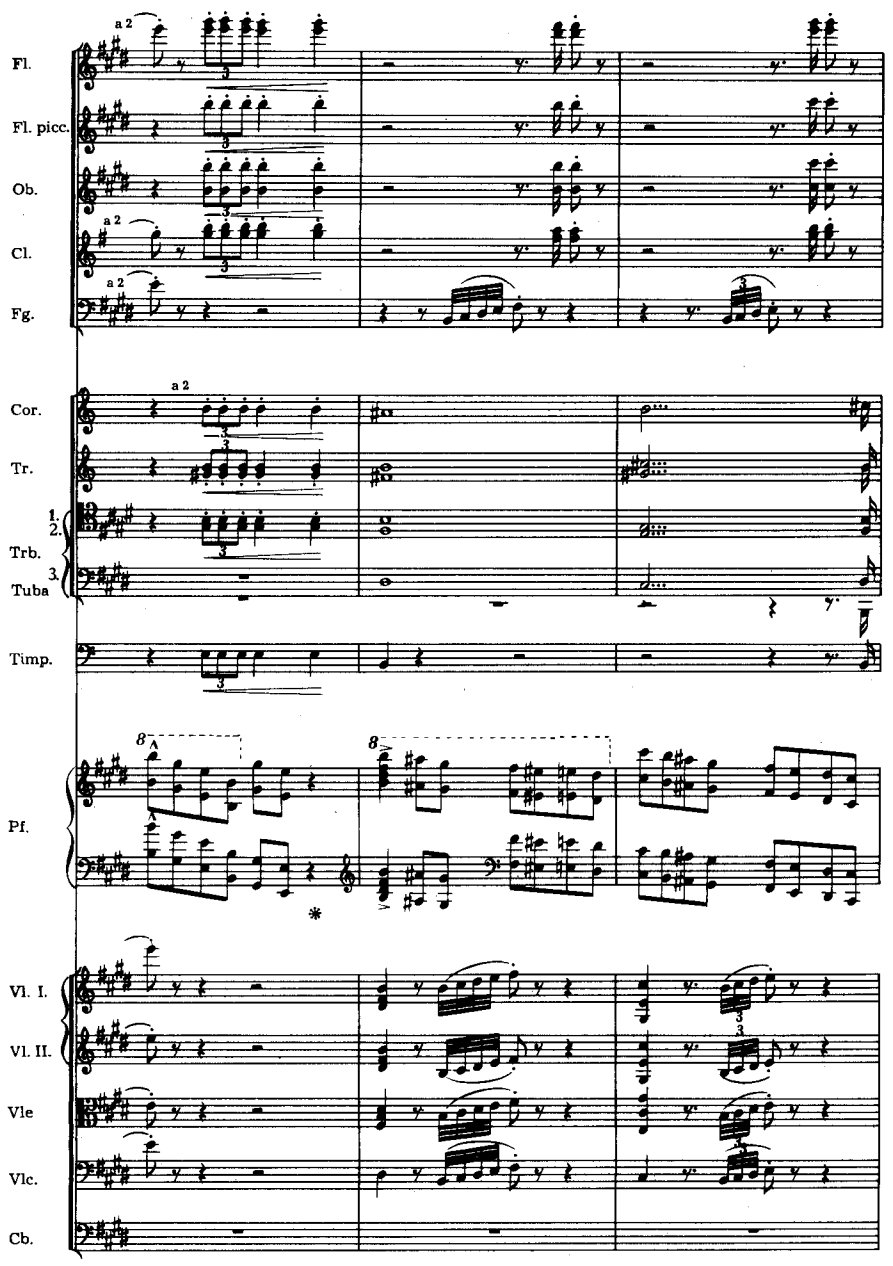

Pf.
crescendo
quasi recit.
Ped.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
arco
trem.
pizz.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

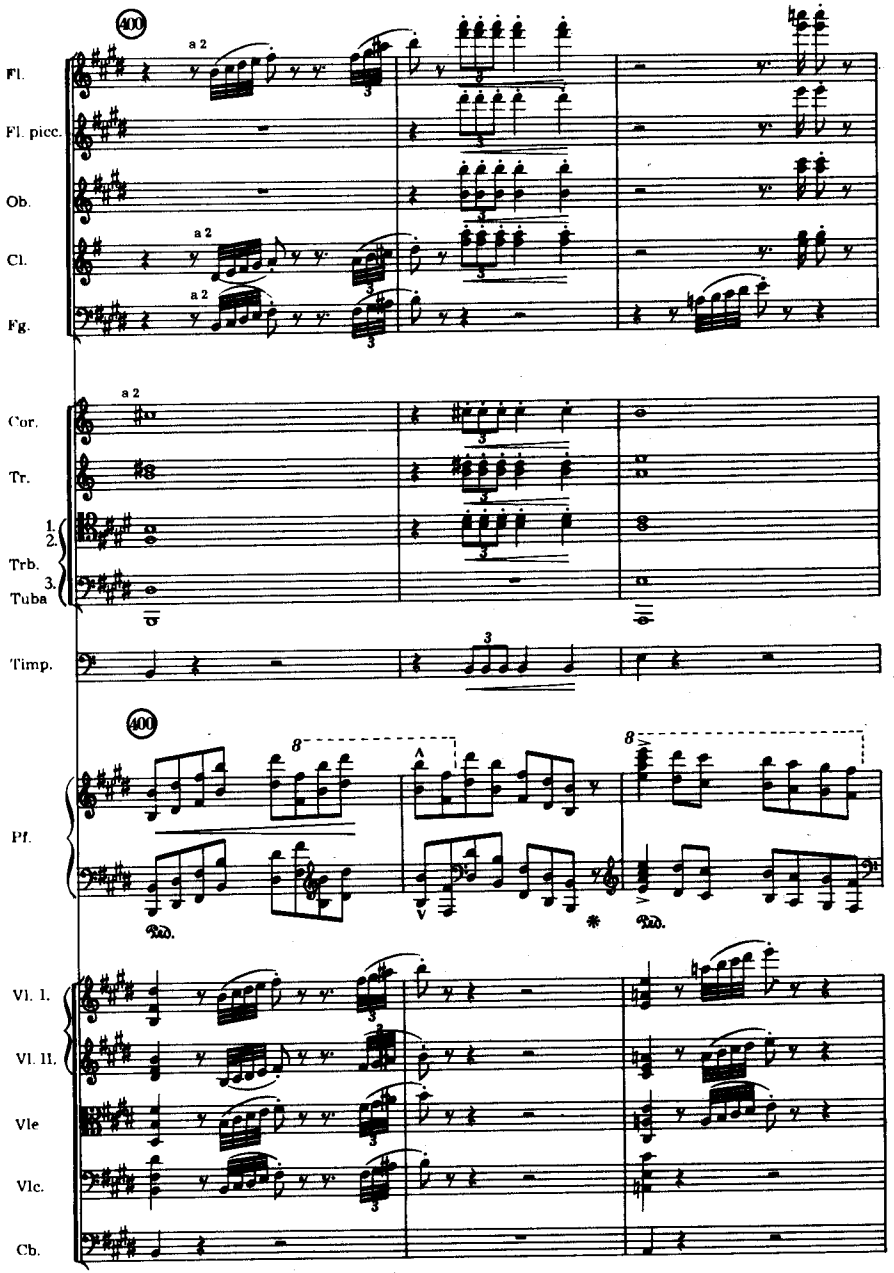

Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

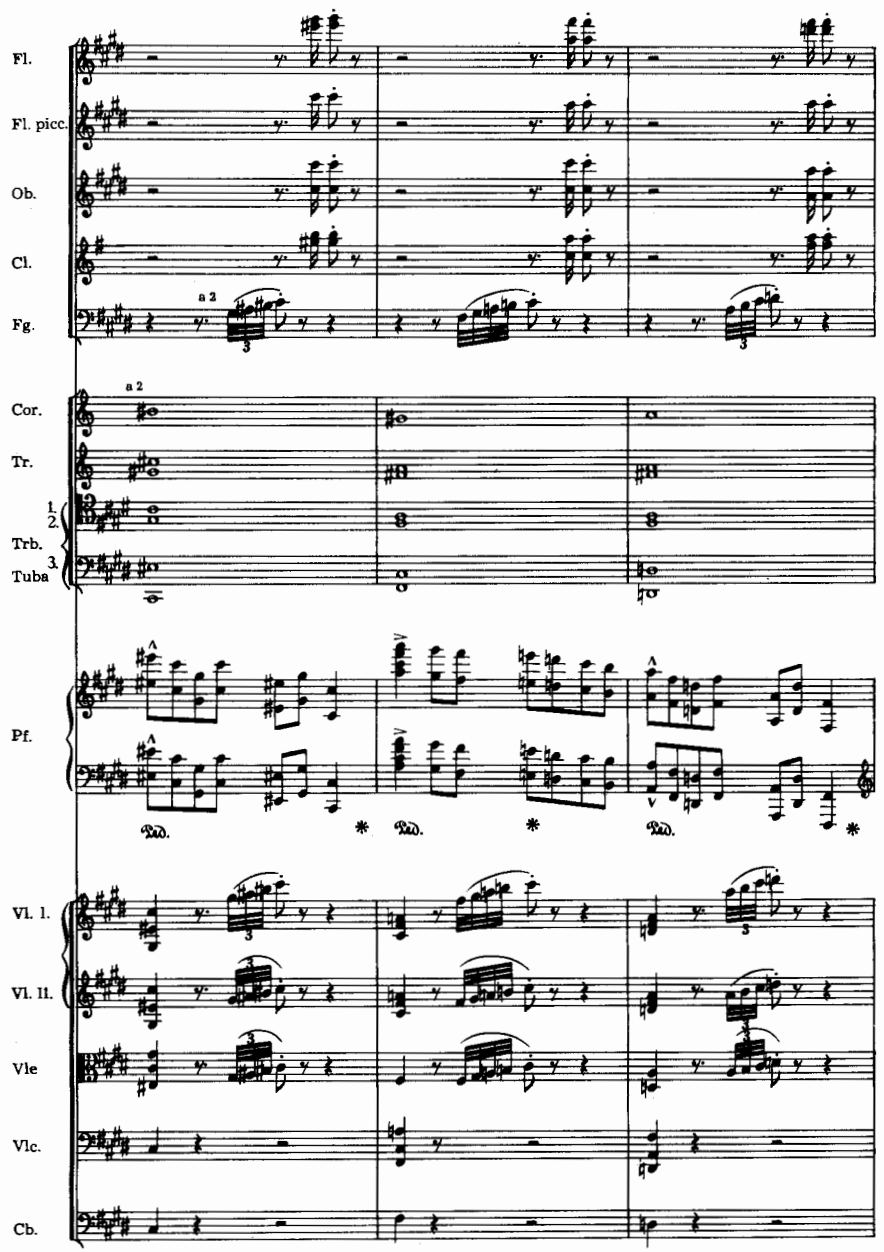

Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
arco
cresc.

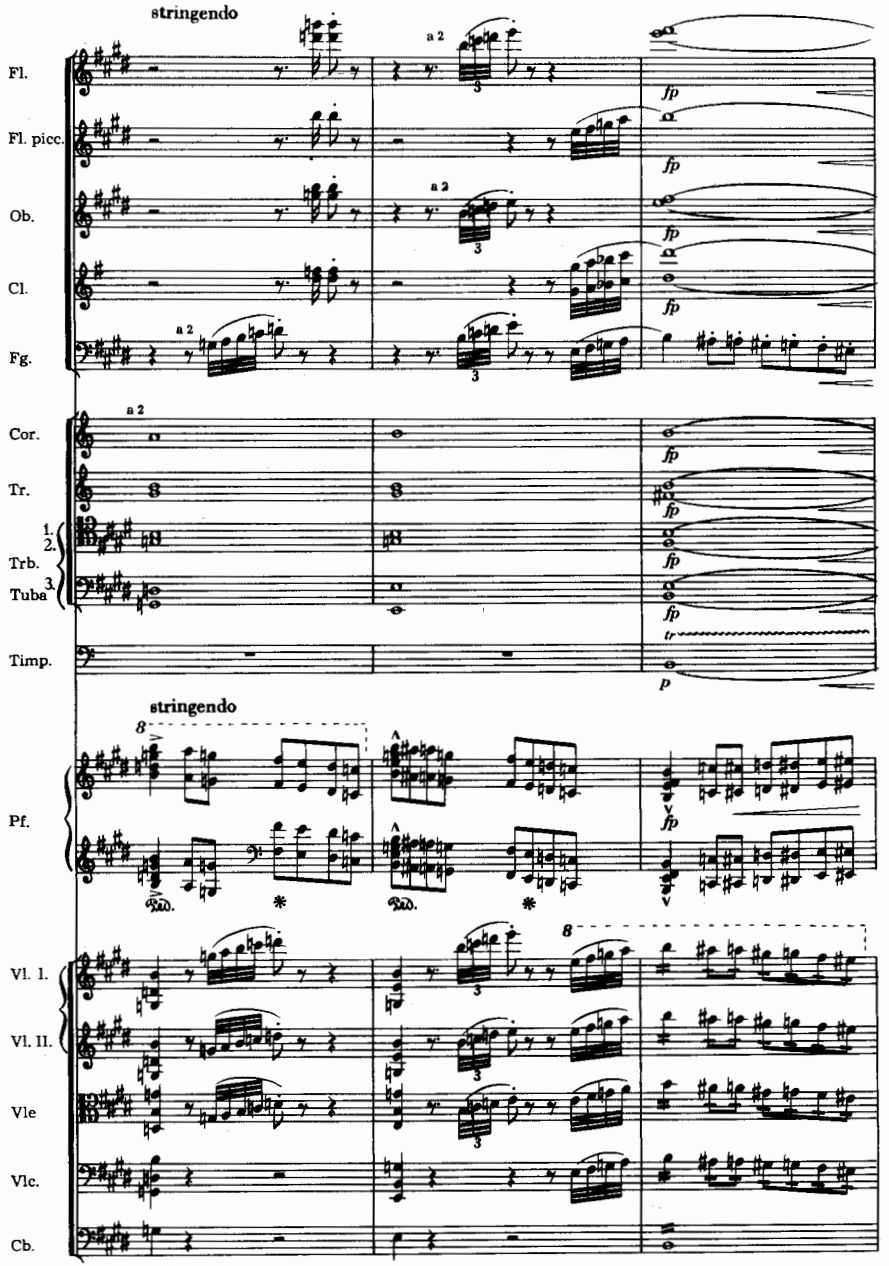

Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
1.
2.
Trb.
3.
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
pizz.
arco

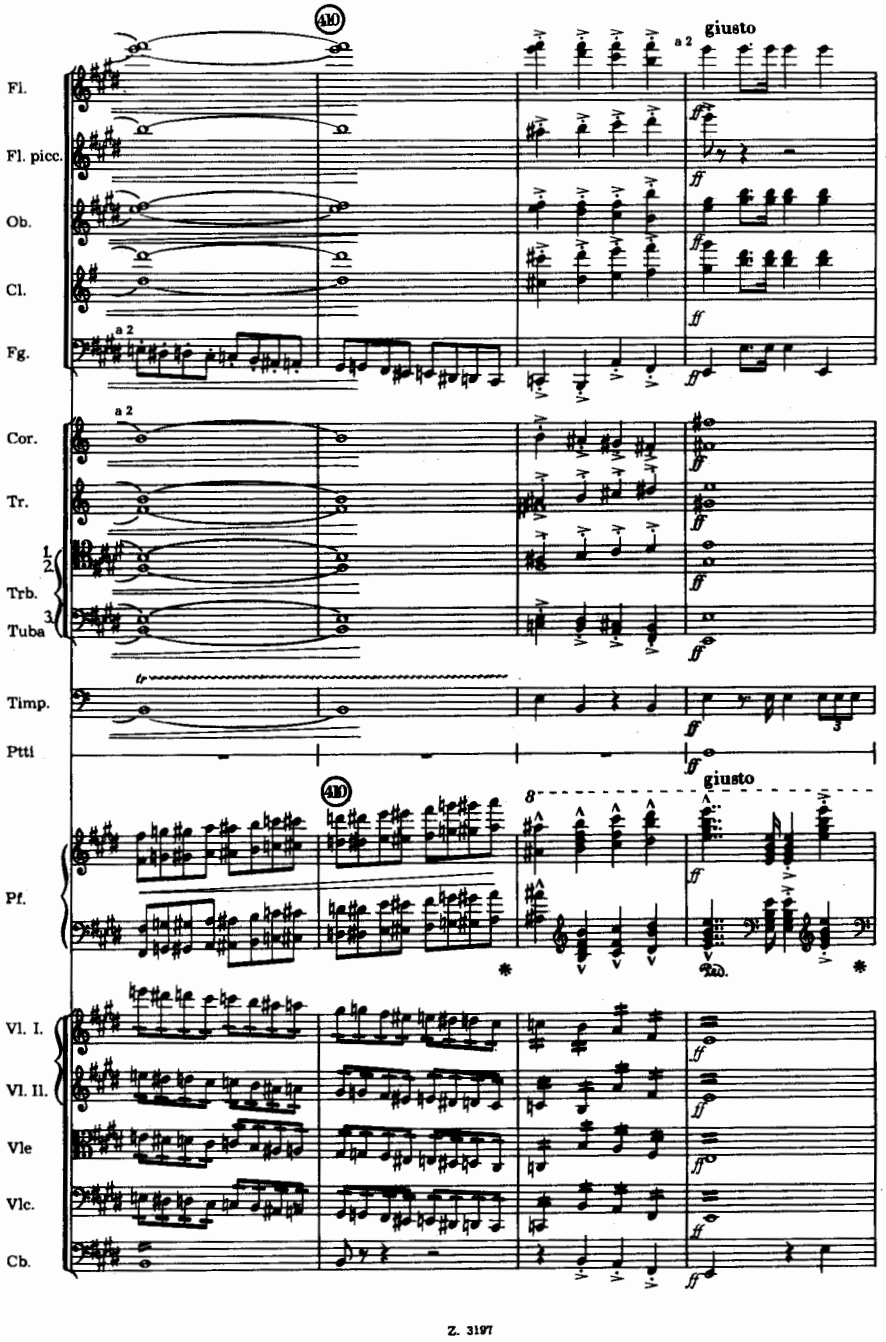

Allegro trionfante
Fl.
Fl. picc.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
Timp.
Allegro trionfante
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.

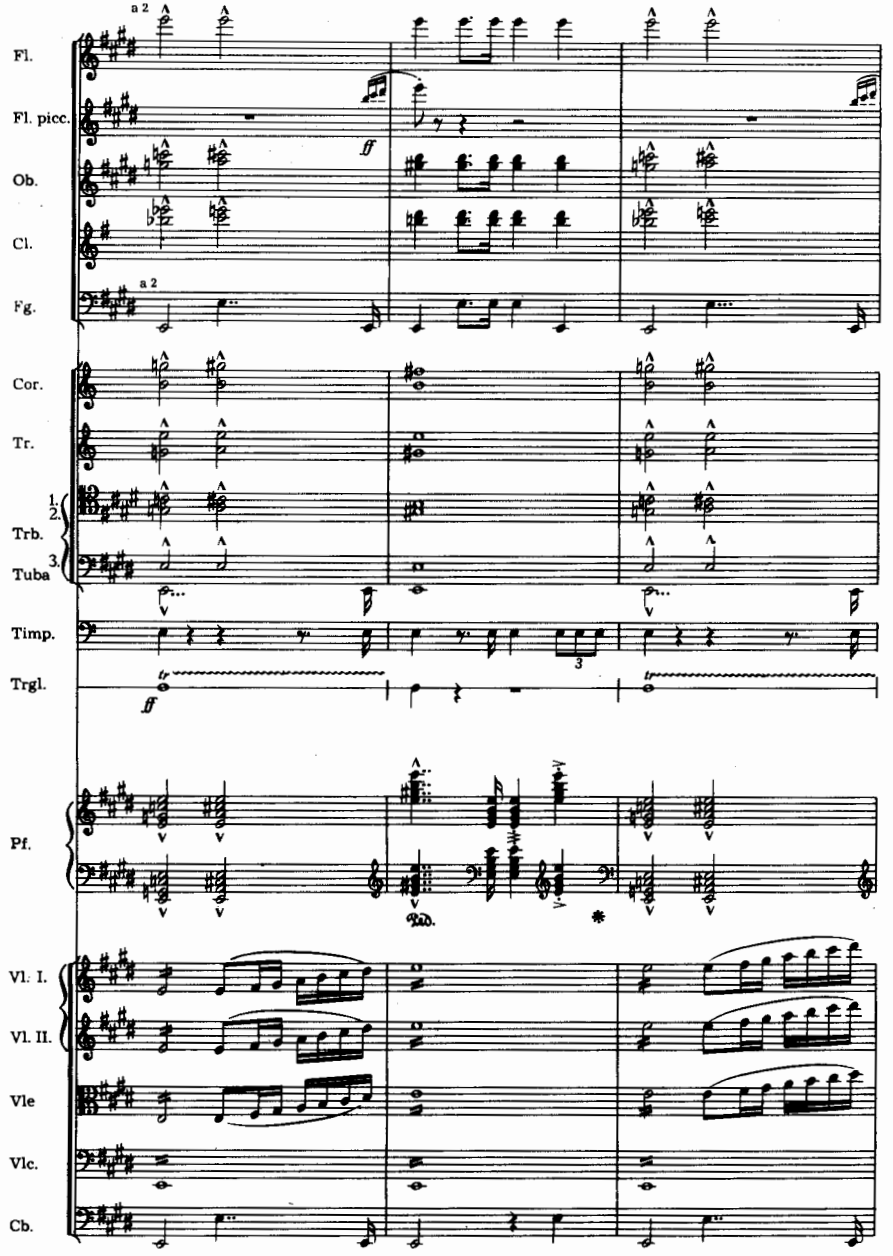

Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2

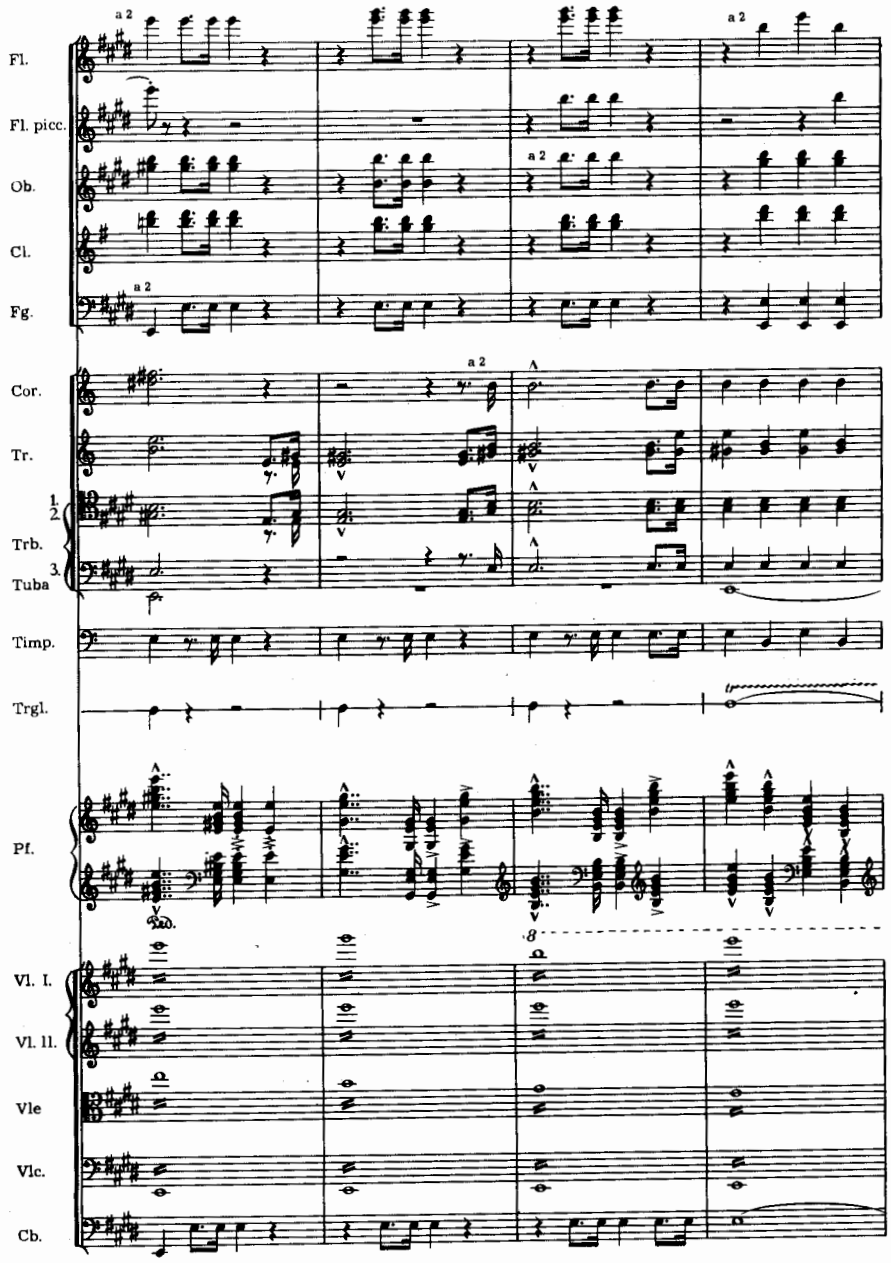

400
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
Timp.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2

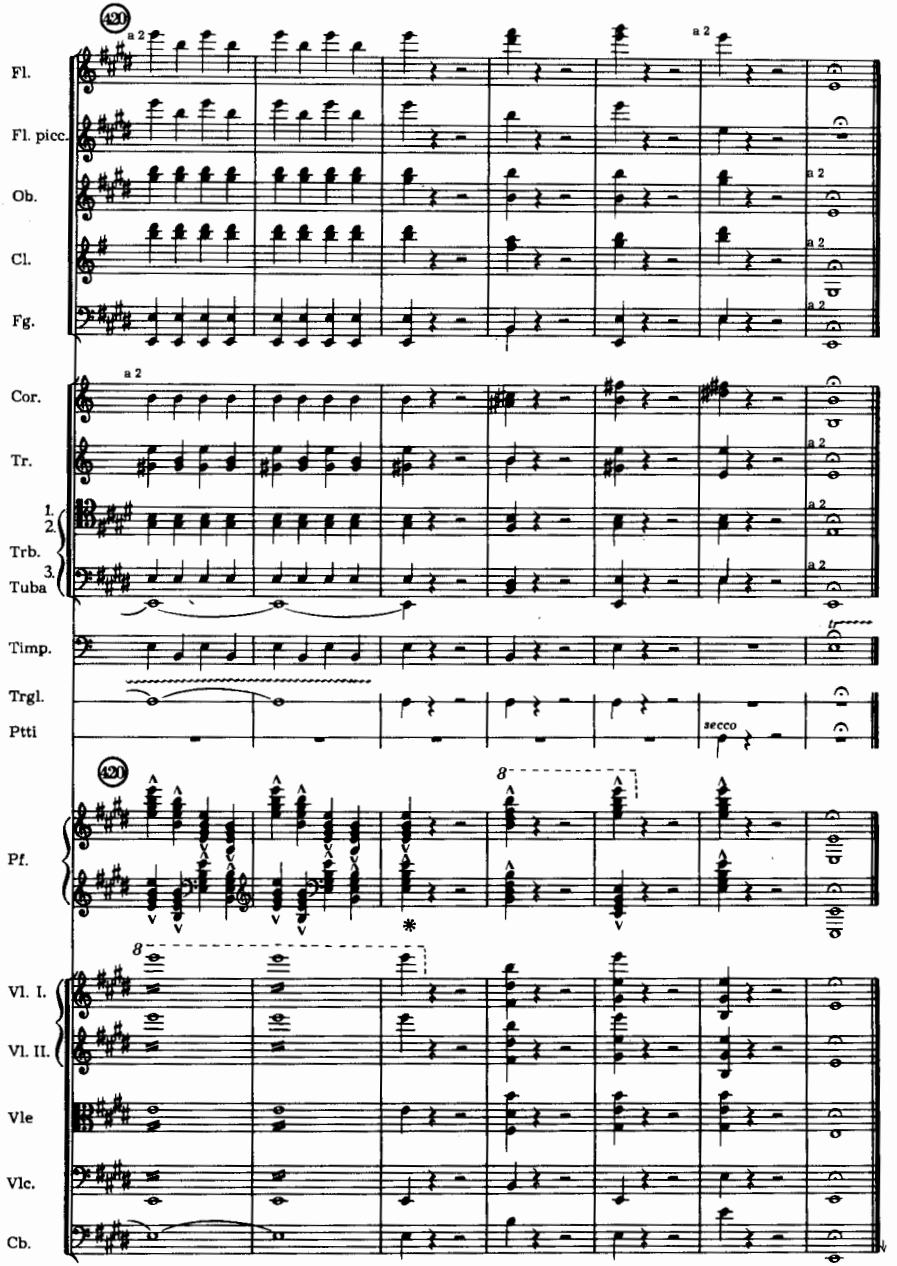

Fl.
Fl. picc.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
1.
2.
Trb.
3.
Tuba
Pf.
Ped.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.


stringendo
Fl.
Fl. picc.
Ob.
Cl.
Fg.
a 2
fp
Cor.
Tr.
Trb.
Tuba
Timp.
tr
p
stringendo
Pf.
Ped.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.


410
giusto
a 2
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Tuba
Timp.
Ptti
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.


a 2
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Tuba
Timp.
Trgl.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.


Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Tuba
Timp.
Trgl.
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2


420
Fl.
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Tuba
Timp.
Trgl.
Ptti
secco
Pf.
Vl. I.
Vl. II.
Vle
Vlc.
Cb.
a 2