

יוסף טל

סימפוניה מס' 1

לתזמורת סימפונית (1953)

JOSEF TAL

SYMPHONY No. 1

FOR SYMPHONY ORCHESTRA (1953)

SCORE

IMI 6613

ISRAEL MUSIC INSTITUTE



מכון למוסיקה ישראלית

The First Symphony was written in Jerusalem in 1952 and first performed under the baton of Heinz Freudenthal in various European countries in 1956; the first performance in Israel took place in an Israel Philharmonic subscription concert in February 1957, with the same conductor. The composer describes his work as follows:

"This symphony consists of a single movement divided into three sections that follow each other without break. The thematic material is developed Out of music originally conceived for the choreographic creation **By the Waters of Babylon** inspired by Deborah Bertonoff. In this work I have used an ancient Persian-Jewish Lamentation as transcribed by A. Z. Idelsohn; the ancient tune actually furnished the entire motivic material for the symphony.

In its beginning, small melodic turns of the song are developed; through enlargement and variation they create new musical themes. After a slow introduction in the spirit of the Lamentation, there follows a transformation breathing the air of rebellion. In the second section, the ancient tune appears in its original form. In a series of simple variations it is taken up by various groups of instruments and developed in a quiet and restful way. The third section, which sets in after a short transitional passage, returns to the material of the opening. The passive spirit of the Lamentation is now transformed into a more active dance-movement which gradually increases in intensity and strength. The symphony ends with a short Coda, in which reminiscences of the past are combined with the youthful rhythms — and thus closes the circle".

Duration: 18 minutes

את הסימפוניה ה-1 חיבר טל בשנת 1952; נגינת הבכורה הארצית שלה התקיימה בפברואר 1957 ע"י התזמורת הפילהרמונית הישראלית בניצוחו של היינץ פרוינדנטל, שקודם לכך ניצח עליה בארצות אירופה. הקומפוזיטור כותב על יצירתו זו כדלקמן:

"הסימפוניה מורכבת משלושה חלקים הבאים זה אחר זה ללא הפסקה ומהווים פרק סימפוני אחד. הנושא היסודי שלה נובע מנעימת המחול "על נהרות בבל" שחברה לפני כן בשביל יצירה כוריאוגרפית של דבורה ברטונב. השתמשתי כאן בקינה פרסית-יהודית עתיקה, כפי שנרשמה בידי א. צ. אידלסון. נעימה זו סיפקה לסימפוניה את כל החומר המוטיבי אשר בה.

בחלק הראשון נמצאים חלקיקים זעירים מן השיר; תוך כדי פיתוח והרחבה הם גדלים ומתלכדים לדמויות תימאטיות חדשות. לאחר מבוא איטי ברוח הקינה בא שינוי ברוח של מרד. רק בחלק השני מובא השיר במקורו בצורתו-ואריאציות פשוטה ביותר הוא חוזר ונשנה בבצוע קבוצות שונות של כלי נגינה, ועל-ידי כך מתהווה אתנחתא באמצע היצירה. בחלק השלישי מועלים לאחר פרשת – מעבר קווי-דמותו העיקריים של החלק הראשון. עתה הופכת הרוח הפסיבית של הקינה. לשיר מחול ממריץ, ההולך וגובר, מסיימת קצה קצרה בה מופיעים יחדיו זכרונות העבר ומקצבי ההווה, ובכך נשלם המעגל".

האורך: 18 דקות.

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ORCHESTRATION:

PICCOLO
2 FLUTES
2 OBOES (Ob. II / E. Hn)
2 CLARINETS in B_♭ (Cl. II / Bass Cl.)
2 BASSOONS

4 HORNS in F
3 TRUMPETS in C
3 TROMBONES
TUBA

TIMPANI

PERCUSSION (3 players):

HIGH TAM-TAM
TRIANGLE
CYMBALS
TURKISH CYMBAL
BASS DRUM
CAMPANETA
TAMBOURIN

HARP

VIOLIN I
VIOLIN II
VIOLA
VIOLONCELLO
DOUBLE BASS

Dur.: 15'

to Irma and Reuwen

SYMPHONY No 1

FOR SYMPHONY ORCHESTRA

(1953)

סימפוניה מס' 1

לתזמורת סימפונית

יוסף טל
JOSEF TAL

Largo ♩ = 69

Picc.

Fl. I

Fl. II

2 Obs

2 Cls

2 Bns

Hn I, III

Hn II, IV

3 Tpts

3 Trbs

Tuba

Timp.

Perc.

Hp

Vln I solo

altri div.

Vln II solo

altri div.

1. desk

Vla

altri

Vcl. 1. desk

altri div.

D. B.

div.

arco

* *div.* : one half tremolo
one half non tremolo
ma espressivo

8

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Perc.

Hp

Vln I solo

altri div.

Vln II solo

altri div.

1. desk Vla

altri

Vcl. 1. desk

altri div.

D. B.

espr.

mf

non espr.

f

sfz

f

sfz

espr.

f

pp

sfz

14

Picc. *sfz*

Fl. I *pp* *cresc.* *mf* *ff* *sfz*

Fl. II *pp* *cresc.* *mf* *ff* *sfz*

Ob. I *sfz*

Ob. II *sfz*

Cl. I *sfz*

Cl. II *sfz*

Bn. I *sfz*

Bn. II *sfz*

Hn. I *mf* *f* *sfz*

Hn. III *mf* *f* *sfz*

Hn. II *mf* *f* *sfz*

Hn. IV *mf* *f* *sfz*

Tpt. I *sfz*

Tpt. II *sfz*

Tpt. III *sfz*

Trb. I *sfz*

Trb. II *sfz*

Trb. III *sfz*

Tuba *sfz*

Timp. *hard stick* *sfz*

Perc. *B. Dr. fr.* *pp* *cresc.* *p* *mf* *f* *ff*

Hp *bisbigliando* *p* *cresc.* *mf cresc.* *f cresc.* *gliss.* *sfz*

Vln. I *pp sempre* *cresc. poco a poco* *mf* *f* *ff* *unis.*

tutti div.

Vln. II *pp sempre* *cresc. poco a poco* *mf* *f* *ff* *unis.*

tutti div.

Vla. *pp sempre* *cresc. poco a poco* *mf* *f* *ff* *unis.*

tutti div.

Vcl. *pp sempre* *cresc. poco a poco* *mf* *f* *ff* *unis.*

tutti div.

D. B. *div.* *pp sempre* *cresc. poco a poco* *mf* *f* *ff* *unis.*

20 **Vivace** ♩ = 126

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn I
Bn II
Hn I
Hn III
Hn II
Hn IV
Tpt I
Perc.

Detailed description: This section of the score covers measures 20 through 24. It features woodwind and brass instruments. Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, III, II, and IV, and Trumpets I are all present. The woodwinds and bassoons play a rhythmic pattern of eighth notes with triplets, starting in measure 24. The horns play sustained notes, with Horns I and III marked *p* (piano) in measure 24. The percussion part is empty.

Vivace ♩ = 126
deciso

Vln I
Vln II
Vla
Vcl
D. B.

Detailed description: This section of the score covers measures 20 through 24 for the string ensemble. Violin I starts in measure 20 with a *f* (forte) dynamic and a *deciso* (decisive) articulation. Violin II, Viola, Violoncello, and Double Bass are silent until measure 24, where they enter with a *f* dynamic. The strings play a rhythmic pattern of eighth notes with triplets, similar to the woodwinds. The Double Bass part includes a *div.* (divisi) marking and a *f* dynamic in measure 24.

26

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Trb. I

Trb. II

Timp.

Perc.

B. Dr.

Vln I

Vln II

Vla

Vcl.

D. B.

marc.

f

ff

energ.

uniz.

div. pizz.

31

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Perc. B. Dr.

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

f

sfz

mf

div.

36

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I *f*

Hn III *mf*

Hn II *mf*

Hn IV *mf*

Tpt I *mf*

Tpt II *mf*

Tpt III *mf*

Trb. I *mf* *cresc.*

Trb. II *mf* *cresc.*

Trb. III *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *f*

Perc. B. Dr. *sfz*

Hp *f* *ff* *gliss.*

Vln I *cresc.*

Vln II *cresc.*

Vla *cresc.*

Vcl. *cresc.*

D. B. *unis. arco* *cresc.*

39

Picc. *mf*

Fl. I *f* *colla parte*

Ob. I *mf*

Cl. I *f* *colla parte* *mf*

Cl. II *f* *colla parte* *mf*

Bn I *mf* *mf*

Bn II *mf*

Tpt I *p* *f* *poco aspirando* *mett. sord.*

Timp.

Perc.

Hp *mf* *étouffé*

Vln I *ff* *colla parte* *pizz.* *f*

Vln II *ff* *colla parte* *pizz.* *f*

Vla *ff* *colla parte* *pizz.* *f*

Vcl. *unis.* *ff* *colla parte* *pizz.* *f*

D. B. *div. m.* *ff* *colla parte* *f unis. pizz.* *mf*

poco tranquillo

a tempo

45

Picc. Fl. I Fl. II Ob. I Ob. II Cl. I Cl. II Bn I Bn II Hn I Hn III Hn II Hn IV Tpt I Tpt II Trb. I Trb. II Trb. III Tuba Timp. Perc.

c. sord. *lamentoso* *mf* *via sord.*

p *mf*

poco tranquillo

a tempo

Vln I Vln II Vla Vcl. D. B.

arco sempre spiccato *pp* *arco sempre spiccato* *pp* *arco sempre spiccato* *pp* *arco sempre spiccato* *pp*

p *pp*

50

Picc. *mf*

Fl. I *f*

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I *f*

Bn II *f*

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Timp. *p*

Perc. Tamb. *p*

Vln I *cresc.* *sfz* *f* *mf*

Vln II *cresc.* *sfz* *f* *mf*

Vla *cresc.* *sfz* *f* *mf*

Vcl. *cresc.* *sfz* *f* *mf*

D. B. *cresc.* *sfz* *f* *mf*

61

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Perc.

Tamb.

Vln I

Vln II

Vla

Vcl.

D. B.

sfz

f

ff

tr

con brio

unis.

div.

Cymb. wood sticks

poco rit.

73

Picc. *f*

Fl. I *fp* 3

Fl. II

Ob. I

Ob. II

Cl. I *p*

Cl. II *fp*

Bn I *fp*

Bn II *fp*

Hn I *mf* \rightarrow *p*

Hn III *mf* \rightarrow *p*

Hn II *mf* \rightarrow *p*

Hn IV *mf* \rightarrow *p*

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Timp. *tr*

Perc. *Cymb.* *tr* *Camp.* *p*

Tamb. *tr*

Hp *p*

Vln I *p*

Vln II *p*

Vla *pizz.* *p*

Vcl. *p*

D. B. *pizz.* *p*

poco rit.

79 **Largo**

Fl. I *pp*

Fl. II *pp*

Hn I

Hn III

Hn II

Hn IV

Perc.

Hp *f sfz*

Largo

Vln I solo *s. t. sfz p*

altri div. *pp*

Vln II solo *s. t. trem. sfz p*

altri div. *pp*

Vla I. desk *p mf sfz p*

Vla altri

Vcl. I. desk *mp*

altri div. *pp*

D. B. *unis. pizz. p arco pp*

* *div.* : one half tremolo
one half non tremolo
ma espressivo

91

Picc. *short* *ffz*

Fl. I *cresc.* *f* *ffz*

Fl. II *cresc.* *f* *ffz*

Ob. I *pp* *cresc.* *f* *ffz*

Ob. II *pp* *cresc.* *f* *ffz*

Cl. I *pp* *cresc.* *f* *ffz*

Cl. II *pp* *cresc.* *f* *ffz*

Bn I *pp* *cresc.* *f* *ffz*

Bn II *pp* *cresc.* *f* *ffz*

Hn I *cresc.* *ffz* *short*

Hn III *cresc.* *ffz*

Hn II *cresc.* *ffz*

Hn IV *cresc.* *ffz*

Tpt I *f* *ffz*

Tpt II *f* *ffz*

Tpt III *f* *ffz*

Trb. I *f* *ffz*

Trb. II *f* *ffz*

Trb. III *p* *cresc.* *ffz*

Tuba *p* *cresc.* *ffz*

Timp. *tr.* *p* *cresc.* *ffz* *short*

Perc. *B. Dr.* *cresc.* *p* *mf* *f* *ffz* *short* *Cybs* *short* *ffz*

Hp *cresc.* *mf cresc.* *f* *ffz* *gliss.* *short* *ffz*

Vln I *cresc.* *mf* *ffz* *short*

tutti *cresc.* *mf* *ffz*

div. *cresc.* *mf* *ffz*

Vln II *cresc.* *mf* *ffz* *short*

tutti *cresc.* *mf* *ffz*

div. *cresc.* *mf* *ffz*

Vla *cresc.* *mf* *ffz* *short*

tutti *cresc.* *mf* *ffz*

div. *cresc.* *mf* *ffz*

Vcl. *cresc.* *mf* *ffz* *short*

tutti *cresc.* *mf* *ffz*

div. *cresc.* *mf* *ffz*

D. B. *cresc.* *mf* *ffz* *unis.* *ffz*

II

Lento ♩ = 50

cant. lamentoso
quasi recitativo

B. Cl. *I Turkish Cymb.*
with soft stick
on the edge
irrem.

Perc. *B. Dr.* *pppp*

Hp *f* *mf*

Lento ♩ = 50

Vcl. div. *pp*

D. B. *pp* *div. c. sord.* *pp*



9

E. Hn

B. Cl. *fp*

Bn I

Perc.

Hp *f*

Vla

Vcl.

D. B.



16

poco rit.

a tempo

E. Hn *espr.* *p*

B. Cl. *fp* *pp* *perdendosi*

Bn I *p*

Perc.

Hp *mf*

Vla *c. sord.* *ppp* *perdendosi* *unis. mett. sord.*

Vcl. *perdendosi* *unis. mett. sord.*

D. B. *perdendosi* *unis. mett. sord.*

23

E. Hn

B. Cl.

Bn I

Hn I

Hn III

Hn II

Hn IV

Trb. I

Trb. II

Trb. III

Perc.

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

take Ob.

take Cl.

f > *p*

f > *p*

mf

poco cresc.

poco cresc.

Detailed description: This page of a musical score, numbered 22, contains measures 23 through 28. The score is for a full orchestra. The woodwind section includes English Horn (E. Hn), Bass Clarinet (B. Cl.), and Bassoon I (Bn I). The brass section includes Horns I, II, III, and IV (Hn I-IV), Trumpets I, II, and III (Trb. I-III), and Trombones I, II, and III (Tbn. I-III). The percussion section (Perc.) and Harp (Hp) are also present. The string section includes Violins I and II (Vln I, II), Viola (Vla), Violoncello (Vcl.), and Double Bass (D. B.). The score features various musical notations such as dynamics (*f*, *p*, *mf*, *poco cresc.*), articulation (accents), and performance instructions like "take Ob." and "take Cl.". The time signature changes from 3/4 to 2/4 and back to 3/4. The key signature has one flat (B-flat).

32

Bn I
mf

Hn I
c. sord.
pp possibile

Hn III
c. sord.
pp possibile

Hn II
c. sord.
pp possibile

Hn IV
c. sord.
pp possibile

Trb. I
c. sord.
pp possibile

Trb. II
c. sord.
pp possibile

Trb. III
c. sord.
pp possibile

Perc.
poco cresc.
p

Hp
sfz
p

Vln I
cruel pizz.
ff

Vln II
cruel pizz.
ff

Vla
sfz p
cruel s. sord. pizz.
ff
unis.

Vcl.
c. sord.
pp

D. B.
unis. (c. sord.)
pp

accel.

Musical score page 24, starting at measure 39. The score is written for a full orchestra and includes the following parts:

- Fl. I
- Fl. II
- Ob. I
- Ob. II
- Cl. I
- Cl. II
- Bn I
- Hn I (Horn I) with dynamics *fpp* and marking *via sord.*
- Hn III (Horn III) with dynamics *fpp* and marking *via sord.*
- Hn II (Horn II) with dynamics *fpp* and marking *via sord.*
- Hn IV (Horn IV) with dynamics *fpp* and marking *via sord.*
- Trb. I (Trumpet I) with dynamics *pp* and marking *via sord.*
- Trb. II (Trumpet II) with dynamics *pp* and marking *via sord.*
- Trb. III (Trumpet III) with dynamics *pp* and marking *via sord.*
- Tuba
- Perc. (Percussion) with dynamics *ff* and *f*
- Hp (Harp) with marking *gliss.* and dynamic *ff*
- Vln I (Violin I) with dynamic *ff*
- Vln II (Violin II) with dynamic *ff*
- Vla (Viola) with dynamic *ff*
- Vcl (Cello) with dynamic *ff*
- D. B. (Double Bass) with dynamic *ff*

The score includes various musical notations such as notes, rests, and dynamic markings. An *accel.* marking is present at the top right of the page. The key signature is one flat (B-flat) and the time signature is 4/4.

a tempo

Musical score for woodwinds and percussion. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Trumpet III, Tuba, and Percussion. The woodwinds play a melodic line starting with a dynamic of *ff*. The percussion part features a rhythmic pattern of eighth notes with a dynamic of *mf*. The score is marked *a tempo* and includes a rehearsal mark 46.

a tempo

Musical score for strings. The score includes parts for Violin I and II, Viola, Violoncello (Vcl.), and Double Bass (D. B.). The strings play a melodic line starting with a dynamic of *ff* and a marking of *molto intenso*. The score is marked *a tempo*.

49

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Trb. III

Tuba

Perc.

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

mf

ff

3

5

52

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn I
Bn II
Hn I
Hn III
Hn II
Hn IV
Trb. III
Tuba
Perc.
Hp
Vln I
Vln II
Vla
Vcl.
D. B.

55

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p* take B. Cl.

Bn I *p*

Bn II *p*

Hn I (c. sord.) *espr.* *p*

Hn III *s. sord.* *p*

Hn II *s. sord.* *pp*

Hn IV *s. sord.* *pp*

Trb. III *ff*

Tuba *ff*

Perc. *f* *ppp*

Hp *mf bisbigliando*

Vln I *p*

Vln II *p*

Vla *p*

Vcl. *p*

D. B. *p*

59

The musical score for measures 59-64 includes the following parts and markings:

- FL I, FL II, Ob. I, E. Hn, Bn I, Bn II:** Flutes, Oboe, English Horn, and Basset Horns. Measures 59-64 are mostly rests.
- B. Cl.:** Bass Clarinet. Markings: *fp* (measures 62-63), *fp* (measure 64), and "take Cl." (measure 64).
- Hn I, Hn III, Hn II, Hn IV:** Horns. Hn I and Hn III have triplets in measures 60, 62, and 64. Hn IV has a "breathing place" marking in measure 60.
- Perc.:** Percussion. Measures 59-64 are marked with rhythmic patterns.
- Hp:** Harp. Measures 59-64 are marked with chords and arpeggios.
- Vln I, Vln II, Vla:** Violins and Viola. Measures 59-64 are marked with rests.
- Vcl.:** Violoncello. Markings: *div.*, *c. sord.*, *pp* (measures 59-60), and *unis.* (measure 64).
- D. B.:** Double Bass. Markings: *c. sord.*, *pp* (measures 59-60).

(non ritard.)

Musical score for woodwinds, percussion, and harp. The score is in 4/4 time and begins at measure 68. The instruments are Flute I and II, Clarinet I and II, Bassoon I and II, Horn I, III, II, and IV, Percussion (High Tam-t.), and Harp. The woodwinds play a melodic line starting with a *pp* dynamic. The percussion features a rhythmic pattern on the High Tam-t. with a *ppp* dynamic. The harp provides a harmonic accompaniment.

(non ritard.)

Musical score for strings. The score is in 4/4 time and begins at measure 68. The instruments are Violin I and II, Viola, Violoncello (Vcl.), and Double Bass (D. B.). The strings play a melodic line starting with a *pp* dynamic. The Viola has a *solo* section. The Violoncello and Double Bass have *s. sord.* markings. The score includes dynamics such as *pp*, *mf*, *f*, and *fp*, and performance instructions like *senza vibr.*, *div.*, *s. p.*, *solo*, and *tutti*.

ritard. **Vivace** *poco rit.*

77

Fl. I *fp* 3

Cl. I *p*

Cl. II *fp*

Hn I *s. sord.* *mf* \rightrightarrows *p*

Hn II *mf* \rightrightarrows *p*

Perc. *Camp.* *pp* *trem.* *perdendosi*

Hp *perdendosi* *p*

ritard. **Vivace** *poco rit.*

Vln I *perdendosi* *p* *unis.*

Vln II *perdendosi* *p* *unis.*

Vla *perdendosi* *pizz.* *p*

Vcl. *perdendosi* *p*

D. B. *perdendosi* *pizz.* *p* *unis.*

III

83 *a tempo*

Vln I *pp*

Vln II *pp*

Vla *pp*

Vcl. *pp*

D. B. *pp*

Detailed description: This system contains measures 83 through 88. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time and begins with a *pp* (pianissimo) dynamic. The strings play a rhythmic pattern of eighth notes, with some accents and slurs. The key signature has one flat.

89

Vln I *sfz p*

Vln II *sfz p*

Vla *sfz p*

Vcl. *sfz p*

D. B. *sfz p*

Detailed description: This system contains measures 89 through 94. The dynamics increase to *sfz p* (sforzando piano). The string parts continue with the eighth-note pattern, now with more pronounced accents and slurs. The overall texture is more intense than in the previous system.

95 *molto energico*

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Detailed description: This system contains measures 95 through 98. It features ten staves for the woodwind section: Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I, Horn III, and Horn II. The music is marked *molto energico* (very energetic). The woodwinds are mostly silent, with some rests and occasional notes. The time signature changes from 3/4 to 2/4 at measure 97.

molto energico

Vln I *cresc.* *sfz* *f*

Vln II *cresc.* *sfz* *f*

Vla *cresc.* *sfz* *f* *div.*

Vcl. *cresc.* *sfz* *f*

D. B. *cresc.* *sfz* *f*

Detailed description: This system contains measures 99 through 104. The strings return with a *cresc.* (crescendo) leading to *sfz* and *f* dynamics. The Viola part includes a *div.* (divisi) marking. The woodwinds are still present but mostly silent. The time signature remains 2/4.

99

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn. I
Hn. III
Hn. II
Hn. IV
Tpt. I
Perc.
Vln. I
Vln. II
Vla.
Vcl.
D. B.

103

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Trb. I

Trb. II

Timp.

Perc. B. Dr.

Vln I

Vln II

Vla

Vcl.

D. B.

ff

f

p

energ

div

unis.

ff

f

div.

pizz.

108

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Perc. B. Dr.

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

sfz

f

mf

ff

113

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Perc.
B. Dr.

Harp

Vln I

Vln II

Vla

Vcl.

D. B.

ff

mf

f

cresc.

sfz

ff gliss.

div.

arco

Risoluto (in tempo)

116

Picc. *f*

Fl. I *f*

Fl. II *f*

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I *f*

Trb. II *f*

Trb. III *f*

Tuba *f*

Timp. *f*

Perc. *f*
 Tamb.
 B. Dr. *mf*

Hp *f*
étouffé

Risoluto (in tempo)

Vln I *f marc.*

Vln II *f marc.*

Vla *f marc.*

Vcl. *f*

D. B. *f*

124

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Perc.

Tamb.

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

f

ff

mf

sfz

ord.

div.

unis.

con brio

tr.

Cymb. with wood sticks

rall.

132

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hn. I

Hn. III

Hn. II

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Cymb.

Perc.

Tamb.

Hp

pp

rall.

Vln. I

Vln. II

Vla

Vcl.

D. B.

div.

140 $\bullet = 80$
tempo moderato *più largo*

E. Hn
 Bn I *solo* *p*
 Timp. *pp sempre*
 Perc.

140 $\bullet = 80$
tempo moderato *più largo*

I. desk
 Vln I *p* *pp*
 altri *p* *pp*
 I. desk
 Vln II *p* *pp*
 altri *p* *pp*
 Vla *p* *pp* *pizz. marc.* *p* *arco*
 Vcl. *p* *pp*
 D. B. *p* *pp*

149 *a tempo* *poco mosso* $\bullet = 92$

Fl. I
 Fl. II
 E. Hn *p* *pp* *espr.* *f*
 Cl. I *p* *pp*
 Bn I *mf*
 Hn I
 Hn II
 Timp. *p* *pp*
 Perc. *Sn. Dr.* *p* *Tamb.* *tr.* *p*

149 *a tempo* *poco mosso* $\bullet = 92$

Vln I *p* *pp* *mf*
 Vln II *(utti)* *mf* *p*
 Vla *espr.* *mf* *pizz.* *mf*
 Vcl. *pizz.* *mf*
 D. B. *pizz.* *mf*

158

FL I
FL II
Ob. I
E. Hn
Cl. I
Cl. II
Bn I
Bn II
Hn I
Hn III
Hn II
Hn IV
Sn. Dr.
Perc.
Tamb.
Vln I
Vln II
Vla
Vcl
D. B.

take Ob.
dolce
p
dolce
p
tr
with finger on the skin
pizz.
mf
div.
p
unis.
pizz.
mf
arco
f
arco
f
arco
f

167

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hn. I

Hn. III

Hn. II

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Sn. Dr.

Perc.

Tamb.

Hp

Vln. I

Vln. II

Vla.

Vcl.

D. B.

dolce

p

più mosso

176

Picc. *f* *ff*

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bn I *f*

Bn II *f*

Hn I *marc.* *mf* *f* *brassy* *ff*

Hn III *marc.* *mf* *f* *brassy* *ff*

Hn II *marc.* *mf* *f* *brassy* *ff*

Hn IV *marc.* *f* *f* *brassy* *ff*

Tpt I *f*

Tpt II *f*

Tpt III

Trb. I *f*

Trb. II *f*

Trb. III *f*

Tuba *f*

Timp.

Sn. Dr. *f*

Perc. Tamb. Trgl. Tamb.

Hp *f*

più mosso

Vln I *arco* *f*

Vln II *arco* *f*

Vla *div.* *sfz* *ff* *unis.* *ff*

Vcl. *pizz.* *f* *sfz* *ff* *arco* *ff*

D. B. *pizz.* *f* *sfz* *ff* *arco* *ff*

184

(♩ = ♩)

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hn. I

Hn. III

Hn. II

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Sn. Dr.

Perc.

Tamb.

Hp

Vln. I

Vln. II

Vla.

Vcl.

D. B.

192

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hn. I

Hn. III

Hn. II

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Sn. Dr.

Perc.

Tamb.

Hp

Vln. I

Vln. II

Vla.

Vcl.

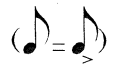
D. B.

ff

sfz

198

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn I
Bn II
Hn I
Hn III
Hn II
Hn IV
Tpt I
Tpt II
Tpt III
Trb. I
Trb. II
Trb. III
Tuba
Timp.
Sn. Dr.
Perc.
Tamb.
Hp
Vln I
Vln II
Vla
Vcl.
D. B.



204

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Sn. Dr.

Perc.

Tamb.

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

210

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn I
Bn II
Hn I
Hn III
Hn II
Hn IV
Trb. I *sfz*
Trb. II *sfz*
Trb. III *sfz*
Timp.
Perc.
Hp
Vln I
Vln II
Vla
Vcl.
D. B.

211

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn I

Bn II

Hn I

Hn III

Hn II

Hn IV

Tpt I

Tpt II

Tpt III

Trb. I

Trb. II

Trb. III

Tuba

Timp.

Sn. Dr.

Perc.

Tamb.

Vln I

Vln II

Vla

Vcl.

D. B.

brassy
fff

sfz

div.
tr.

218

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn I
Bn II
Hn I
Hn III
Hn II
Hn IV
Tpt I
Tpt II
Tpt III
Trb. I
Trb. II
Trb. III
Tuba
Timp.
Perc.
Tamb.
Sn. Dr.
Camp.
Hp
Vln I
Vln II
Vla
Vcl.
D. B.

tempo come primo

225

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bn I
Bn II
Hn I
Hn III
Hn II
Hn IV
Tpt I
Tpt II
Tpt III
Trb. I
Trb. II
Trb. III
Tuba

tempo come primo

Vln I
Vln II
Vla
Vcl.
D. B.

* the last bar as long as possible

rit. molto

231

Picc. *sfz*

Fl. I *sfz*

Fl. II *sfz*

Ob. I *sfz*

Ob. II *sfz*

Cl. I *sfz*

Cl. II *sfz*

Bn I *sfz*

Bn II *sfz*

Hn I *ff* *sfz p* *perdendosi* *PPP*

Hn III *ff* *sfz p* *perdendosi* *PPP*

Hn II *ff* *sfz p* *perdendosi* *PPP*

Hn IV *ff* *sfz p* *perdendosi* *PPP*

Tpt I *mf* *ff* *sfz p* *perdendosi* *PPP*

Tpt II *ff* *sfz p* *perdendosi* *PPP*

Tpt III *ff* *sfz p* *perdendosi* *PPP*

Trb. I *ff* *sfz p* *perdendosi* *PPP*

Trb. II *ff* *sfz p* *perdendosi* *PPP*

Trb. III *ff* *sfz p* *perdendosi* *PPP*

Tuba *ff* *sfz p* *perdendosi* *PPP*

Timp. *sfz*

Perc. *Pair of Cymb.* *ff*

Sn. Dr. *sfz*

Hp *poco arpeggio* *mf*

rit. molto

Vln I *div.* *sfz*

Vln II *div.* *sfz*

Vla *div.* *sfz*

Vcl. *div.* *sfz*

D. B. *unns.* *sfz*