Aloys Fleischmann

Piano Quintet

IMPRESSUM

Presented by Cork City Libraries
Grand Parade, Cork, Republic of Ireland, 2016
in collaboration with the Fleischmann family and Dr Séamas de Barra

© Aloys Fleischmann Estate

Typeset by Allin Gray

Scan of the manuscript score:

aloysfleischmann.ie

There too: the complete Fleischmann compositions
and Fleischmann family contact details

Piano Quintet MS score:
Fleischmann Papers, University Archives, University College Cork

To the Kutcher String Quartet

cumann ċóiṁceoil ċorcaiġe

CORK ORCHESTRAL SOCIETY

CHAMBER MUSIC RECITAL

BY THE

KUTCHER STRING QUARTET

CLARENCE HALL, IMPERIAL HOTEL,

Friday, April 28th, at 8 p.m., sharp

SAMUEL KUTCHER (Violin)

MAX SALPETER (Violin)

RAYMOND JEREMY (Viola)

DOUGLAS CAMERON ('Cello)

WITH

TILLY FLEISCHMANN (Piano)

PROGRAMME - - 3D.

HICKEY and BYRNE, CORK

Note

This digital score was created by Allin Gray as part of the thesis for which he was awarded a Masters Degree in Arts by the Cork Institute of Technology, Cork School of Music. It is reproduced here by kind permission of Allin Gray and of the Director of the Cork School of Music, Dr. Geoffrey Spratt.

Fleischmann's programme note for the performances of his Piano Quintet in Dublin and in Cork, June / July 1990

At the first recital organised by the Cork Orchestral Society in the Clarence Hall of the Imperial Hotel, in 1938, this Quintet was given its first and only performance by the Kutcher String Quartet with Tilly Fleischmann[1] (piano). Though conservative even fifty years ago, it proved to be too 'advanced' for the audience of its day, and evoked quite a hostile reaction, in spite of its advocacy by the best English quartet of that time.
The first movement consists of a theme and set of formal variations, the slow movement is a romantic reflection on aspects of the theme, the Scherzo a more light hearted one, offset by a lyrical Trio. The finale starts with a fugato based on a brief epitome of the theme, leading ever more urgently to a climax, namely the recurrence of the theme in its original form, now that all its implications have been fairly thoroughly explored.

[1] Tilly Fleischmann (1882-1967) was the composer's mother, a graduate of the Royal Academy of Music in Munich, where she studied under the Liszt pupils Bernhard Stavenhagen and Berthold Kellermann.

ALOYS FLEISCHMANN
ON HIS PIANO QUINTET

Fleischmann's speech before the performance of the work, played by the RTÉ Vanbrugh Quartet with Una Hunt (piano) at the Royal Hospital Kilmainham, 25 June 1990

Ladies and Gentlemen,

It must be a bit unusual for a composer to speak just before the performance of a work, though I can assure you that it is far safer to appear beforehand than afterwards. I'm doing so because a few weeks ago I read an English critic's notice of an early work by Frank Bridge: 'irredeemably old-fashioned'. How a work written in 1903 could sound anything else than old-fashioned in 1990, it's hard to understand. Of course what the critic meant to say was, what is the point of digging out an early work by a minor composer, in this day and age. And that is the question you might well ask, here and now.

Well, the Quartet and Miss Hunt have been good enough to play this quintet for purposes of an experiment which I thought of perpetrating on you, the audience, as its victims, namely of showing you how much change has taken place as regards the understanding of music over the past fifty years.

When this quintet was performed in 1938, fifty-two years ago, the adverse reaction was quite audible. A senior Cork solicitor, who was one of the chief supporters of the Cork Orchestral Society, which sponsored the recital, on leaving the hall was heard to say: "Shooting is too good for him." When asked later why he was so enraged, he said the music was incomprehensible, and what made it worse was that it was laced with bits and pieces of Irish folk music, which he hated.

Now that was a very interesting remark, historically. Because Cork was originally a monastic town, then Viking, then Norman and finally British, colonized chiefly from Bristol, and the townspeople disliked and feared the surrounding natives, their language and music, which they considered barbarous, just as the natives disliked the ways and customs of the foreigners who had usurped their land. And this mutual antipathy, and its after-effects, lasted up to the early part of this century. Hence our solicitor friend's crib. When I started the Cork Symphony Orchestra in 1934, the players were quite happy to play Dvorak's Slavonic

Dances, or Brahms' Hungarian Dances, but when Fred May wrote a Suite of Irish Airs for our orchestra, quite conservative, but delightfully scored, many of the members objected, and said: "We shouldn't be playing this kind of stuff."

Of course the whole position has changed since – the political and social antipathy has gone, but so also has the influence of the folk song. In the 1930s the example of Vaughan Williams, Holst, Grainger, E.J. Moeran, was paramount. To-day composers are in search of new worlds – strange sounds as from outer space, unfamiliar and very personal techniques and idioms. So going back fifty years, what may have sounded advanced then (and even for that time it was actually quite conservative) should hardly be incomprehensible to-day. Particularly when the form is so clear – a theme and a set of variations, the last of which is a little chaotic – probably the only bit that will be acceptable to to-day's avant-gardists, general chaos being the hallmark of so many contemporary compositions. After the chaos comes a slow movement as a quiet reflection on aspects of the main theme, then a scherzando which does a fair amount of tripping around the curves of the theme, and finally a short fugato on a compressed version of the theme, which leads gradually to a full statement of the theme itself, as if to say, my beginning is my end.

Now you may think nothing of the quintet, or dislike it, or hate it, but please don't say it's incomprehensible, because if you do, my whole experiment is wrecked, which is meant to show that the passage of fifty years, with all the experience you've gained from hearing a huge variety of styles, must lead to a clearer understanding of almost any earlier style. And if the Quartet and Miss Hunt can't get what they play across, no other team ever will.

At the performance by the RTÉ Vanbrugh Quartet with Una Hunt (piano) in the Aula Maxima, University College Cork, 3 July 1990

Ladies and Gentlemen,

When the Quartet and Miss Hunt played this quintet at the Royal Hospital Kilmainham in Dublin last Sunday week, knowing the Dublin audiences pretty well, knowing that a small minority, particularly the critics, would be impressed only by something the likes of which they had never heard before, no matter how zany, and that the vast majority would be prepared to listen to Tchaikovsky, even Prokofiev, but not to anything by an unknown entity, I explained that the playing of this quintet was an experiment on them, the audience, an experiment prompted by an article I read recently by an English critic commenting on a work

by Frank Bridge written around 1900, which he said was 'irredeemably old-fashioned'. It wouldn't occur to him that Tchaikovsky or Prokofiev were old-fashioned, because what he really meant to say was: 'What is the point of digging out an early work by a minor composer?' and that is precisely what in this case the Dublin audience, and a Cork audience too, would be thinking. So the experiment now is over to you, an attempt to prove to you what the passage of time does to the understanding of music.

When this quintet was first performed in the Clarence Hall of the Imperial Hotel just fifty-two years ago by the Kutcher Quartet, the best English quartet of that time, it was the first recital ever held by the Cork Orchestral Society. A member of the Committee said to me beforehand that if I wanted to finish the Society for good, putting on my quintet was the best way to do it. She was eventually right – the Society did not hold another recital for the next seven years. But that was not entirely the fault of the quintet, because the second world war broke out shortly afterwards.

Anyway, she was right in so far as the performance of the quintet met with a clearly hostile reception. Of course, people were very polite – they clapped, or pretended to clap. But a senior Cork solicitor, who was an enthusiastic supporter of the Society, on leaving the hall was heard to say in a loud voice: "Shooting is too good for him." And when he asked later why he was so furious, he said the music was quite incomprehensible and, what was worse, he noticed an element in it of Irish traditional music, which he detested.

That remark was very significant, because most professional people and the so-called upper stratum of Cork society in those days looked down on Irish music and the Irish language, for historical reasons. Perhaps I might briefly explain why, for the benefit of our visitors. Cork was originally a monastic settlement, and what we now call Old Irish was the language. In 848 Vikings from Denmark occupied Cork, followed by a later invasion of Vikings from Norway, so you had two Norse dialects spoken in Cork as well as Irish. Towards the end of the 12th century the Normans took over, so you had Norman French as well, as in the 14th century Cork was colonised by a large influx from Bristol. (May I add that Bristol has redeemed itself in our time, by giving us from is university the conductor of to-night-'s recital, who more than anyone else has changed the face of music in Cork[1].)

But to go back again to the early days of the town. Its English-speaking citizens disliked and feared the surrounding Irish-speaking natives, and thought their language and music barbarous, while the natives, in turn, disliked the customs and the London-orientated music of

---

[1] Fleischmann is referring to Dr Geoffrey Spratt, now Director of the Cork Municipal School of Music.

the foreigners who had usurped their lands. And this mutual antipathy and its after-effects lasted right up to the early part of this century. And this is why our solicitor friend was so offended by what he thought lay behind the quintet.

When I started the Cork Symphony Orchestra in 1934, there was no problem about playing Brahms' Hungarian Dances or Dvorak's Slavonic Dances, but when Frederick May wrote a quite delightful Suite of Irish Airs for our orchestra, some of the members objected, saying: "We shouldn't be asked to play this kind of stuff."

Of course the whole situation has changed since then. The political and social antipathy to Irish music has gone, but so too has the influence of folk song in the world of art music, just as plain chant has gone in church music. In my time, the regional styles of Vaughan Williams, Holst, Grainger, Moeran were still prevalent, while to-day's music sounds as if it came from outer space. The average listener is fifty to a hundred years behind the times, so very little of contemporary music makes any sense.

But going back now fifty years to the time when the quintet was written, considering it was conservative even then, it <u>should</u> now make some sense. Its form is very clear-cut – a theme and six formal variations, with a sort of free recitative between variations 3 and 4, and with variations 5 and 6 becoming more and more hectic, if not chaotic. Then a slow movement which is a quiet, in fact romantic reflection on aspects of the theme, a scherzo which dodges around bits and pieces of the theme, leading gradually to a full statement of the theme itself.

Students of Professor Sandon[2] here will know a rondeau by the 14th century French composer Guillaume de Machaut, "Mon fin est mon commencement", "My end is my beginning" – a palindrome or crab canon which at its mid point moves backwards note for note until it arrives at its starting point. Well, the quintet does the same thing, except it isn't that miracle of construction, a canon cancrizan.

And this is the experiment. Many of you have listened to music for anything from twenty to fifty years, so that you have heard a great variety of styles and techniques. If you call the quintet "irredeemably old-fashioned", that is to say, old hat, I shall be delighted, because that will prove that what was incomprehensible in 1938 is now perfectly comprehensible.

Finally, may I say that to have heard the performance which I heard last week, and for the performance we are now going to hear, it was worth waiting fifty-two years.

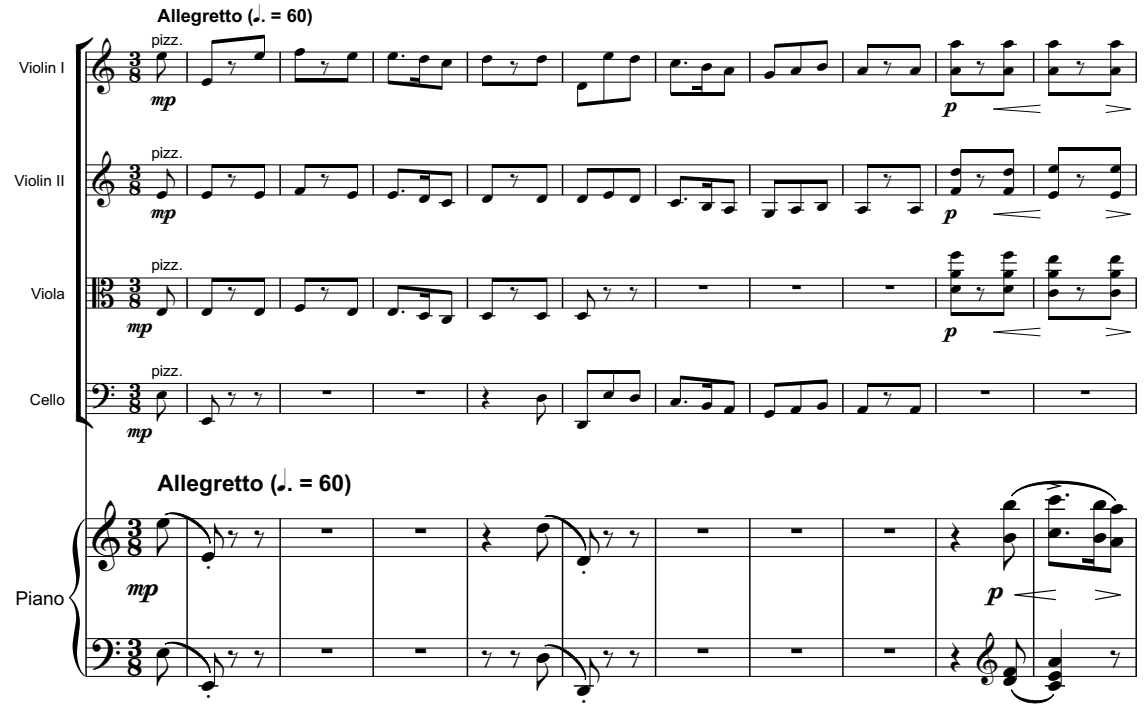
---

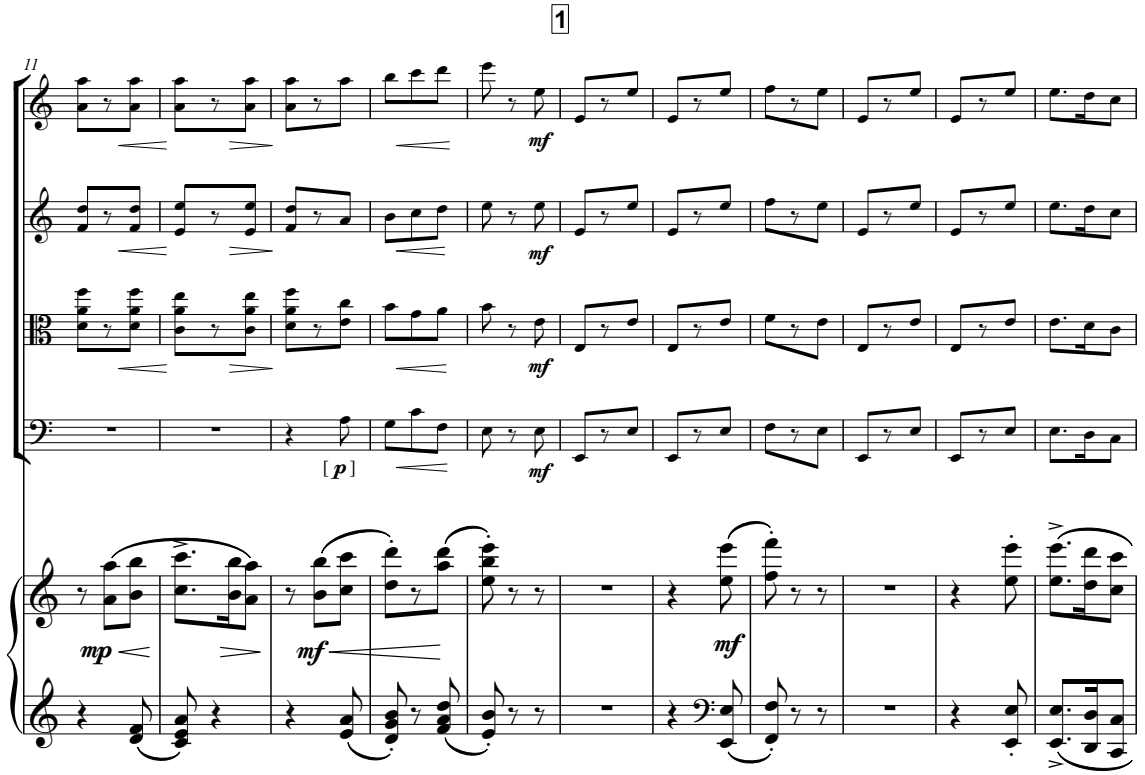
[2] Nick Sandon was Fleischmann's second successor to the chair of music at University College Cork.

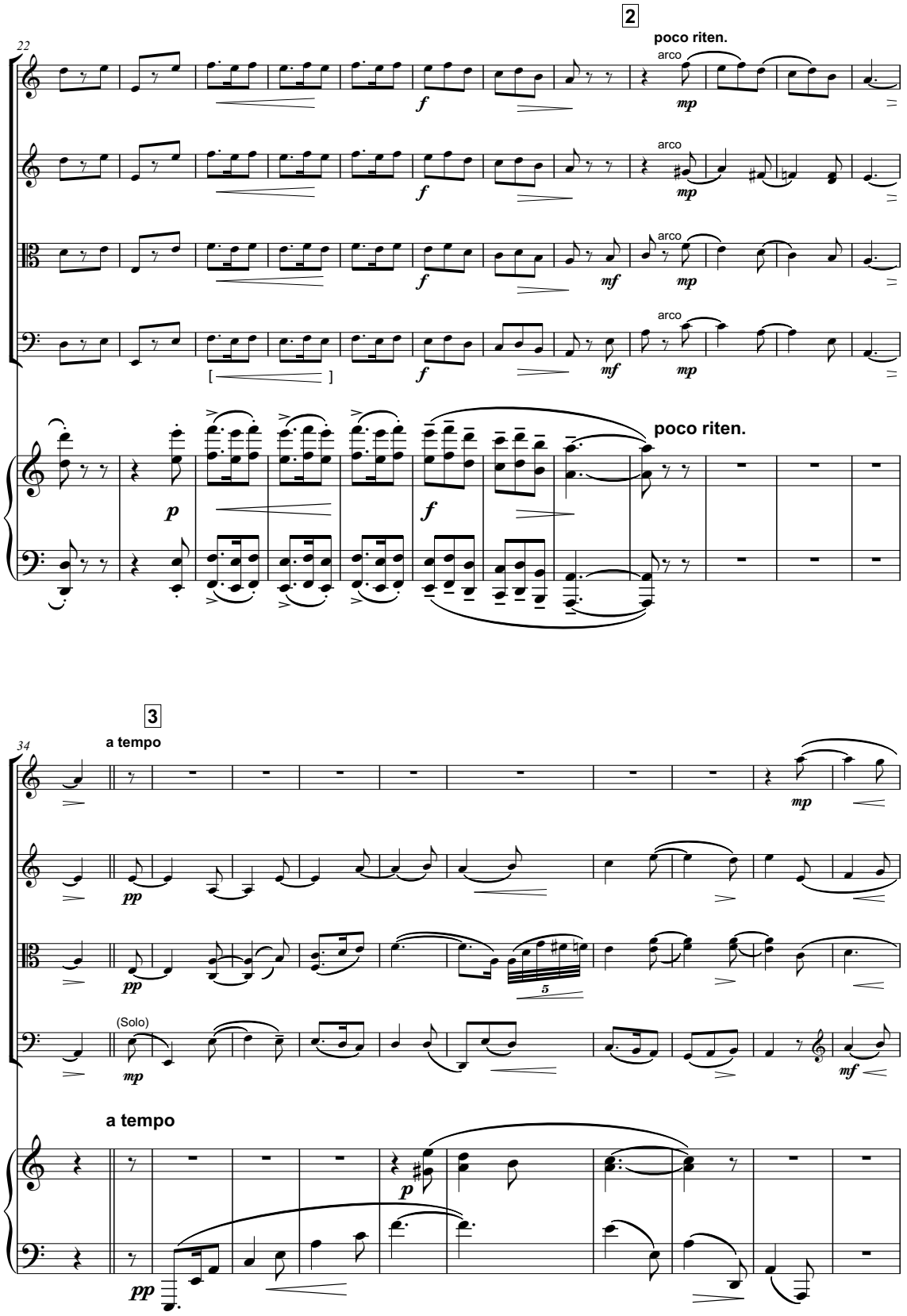
Piano Quintet

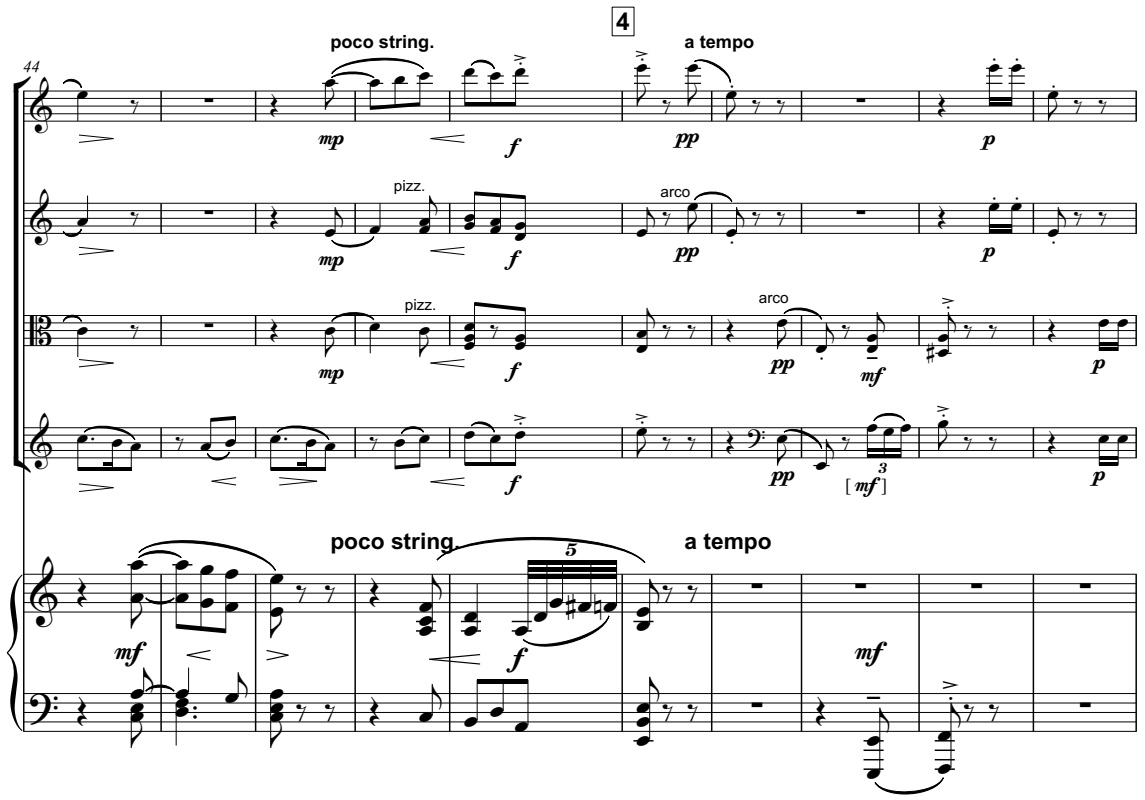
Editor - Allin Gray

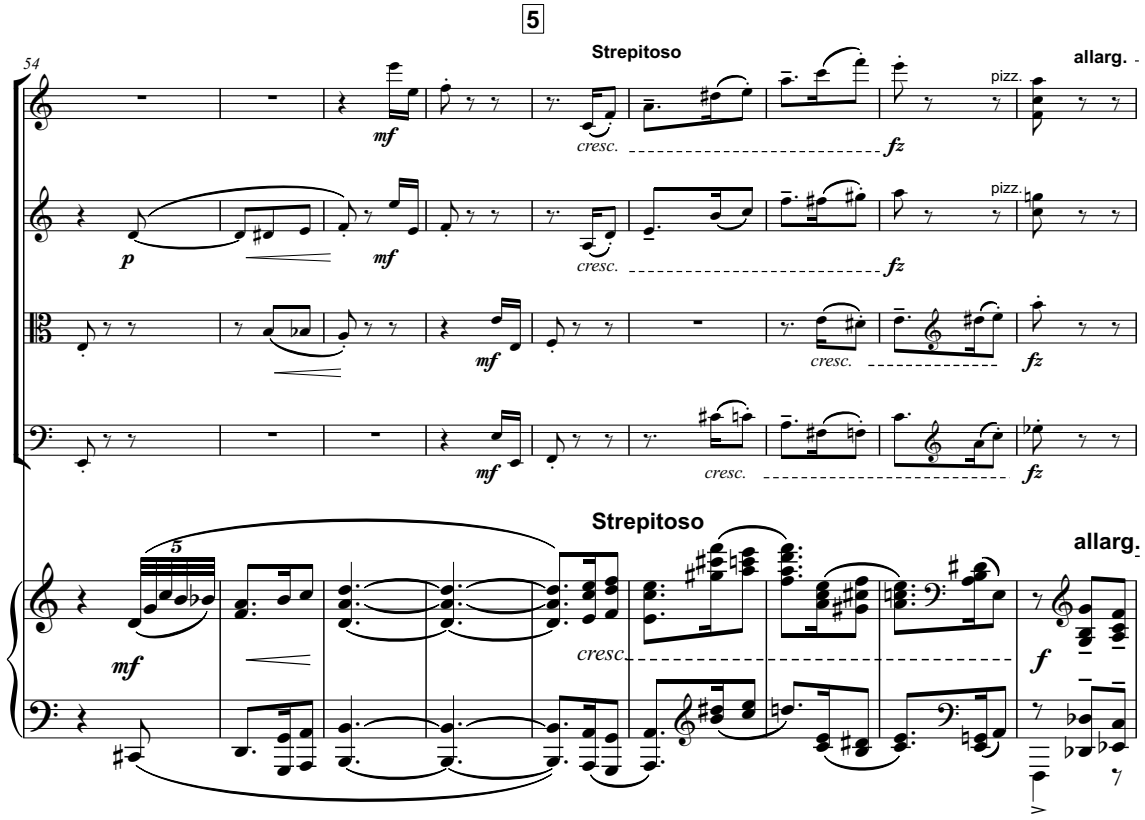
Aloys Fleischmann
(1910 - 1992)

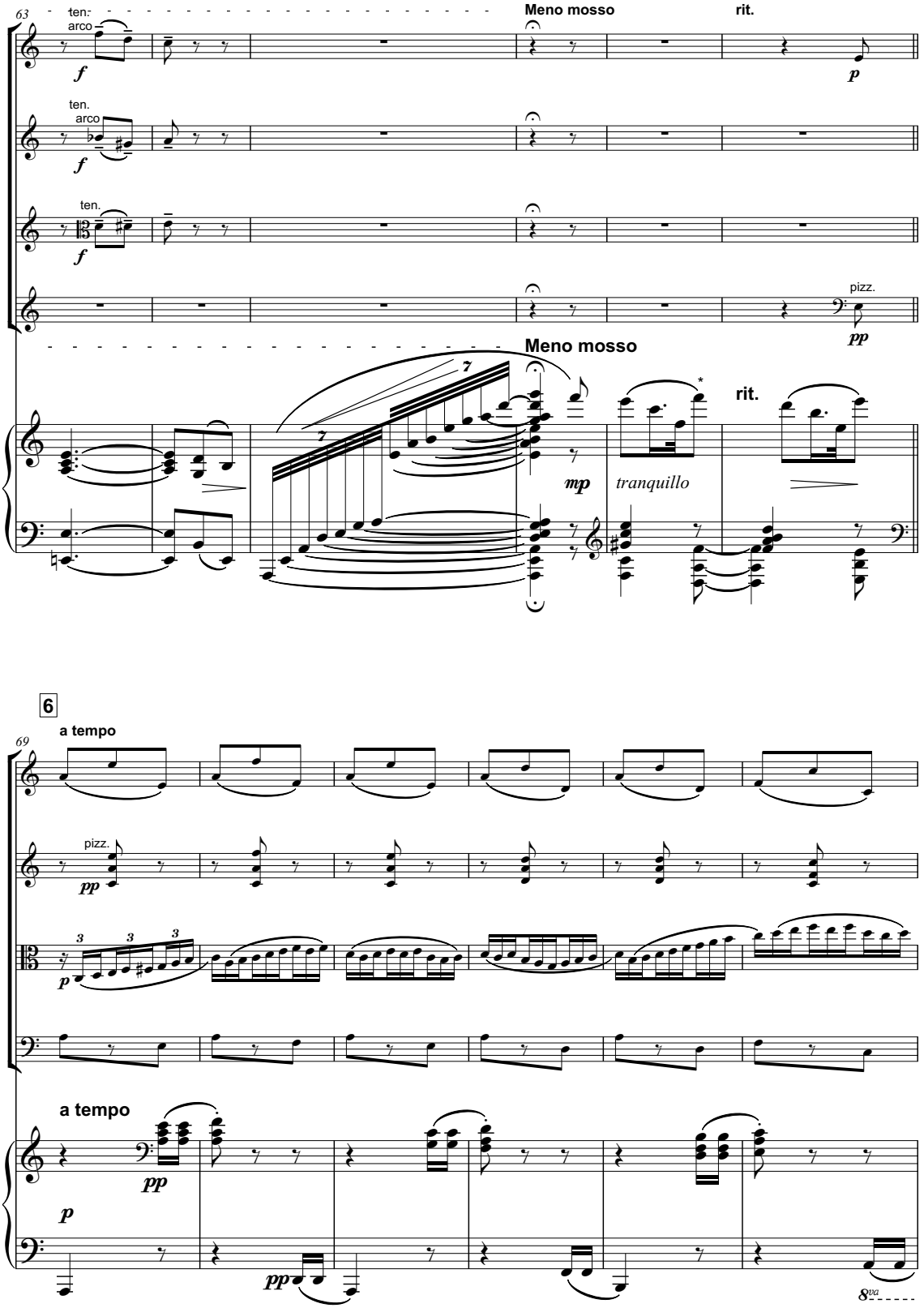


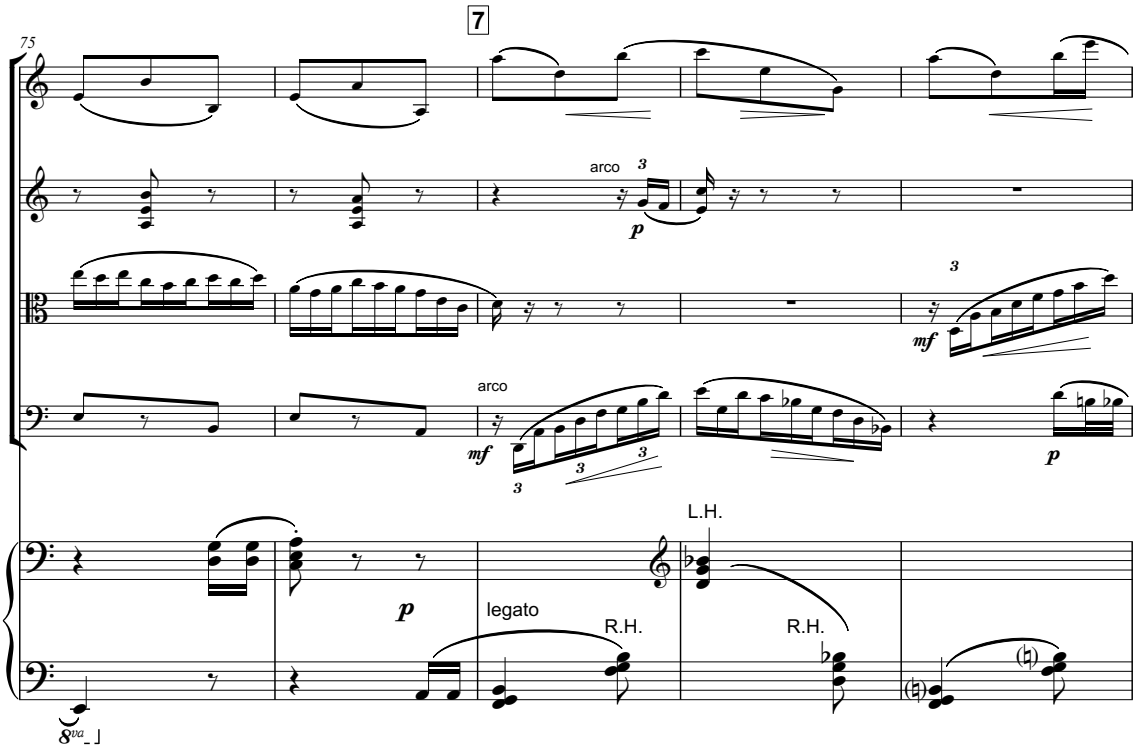


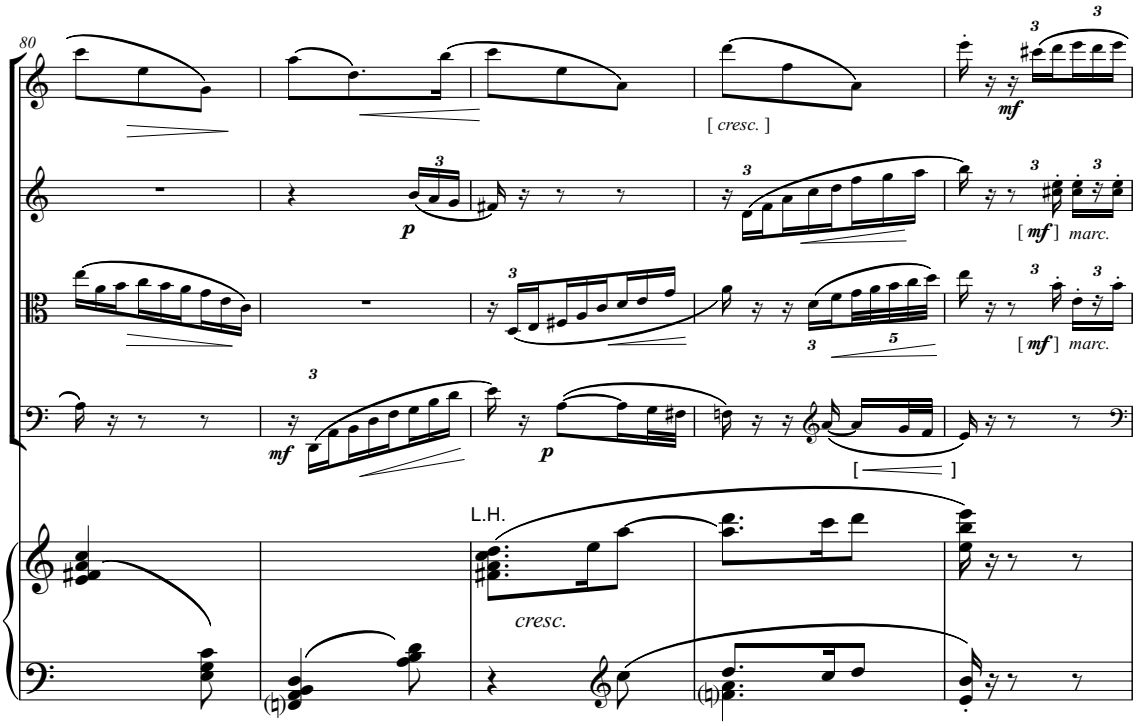

2
poco riten.
arco
arco
arco
arco
poco riten.
3
a tempo
(Solo)
a tempo

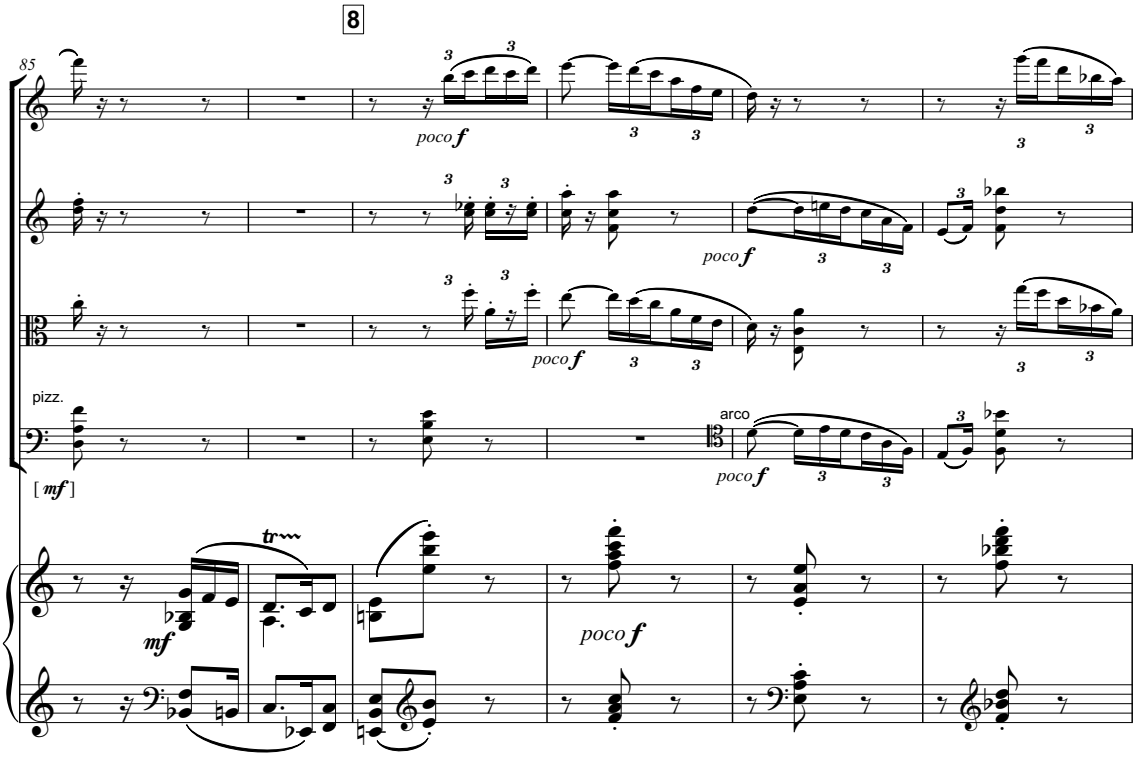

4
44
poco string.
a tempo
pizz.
arco
pizz.
arco
poco string.
a tempo

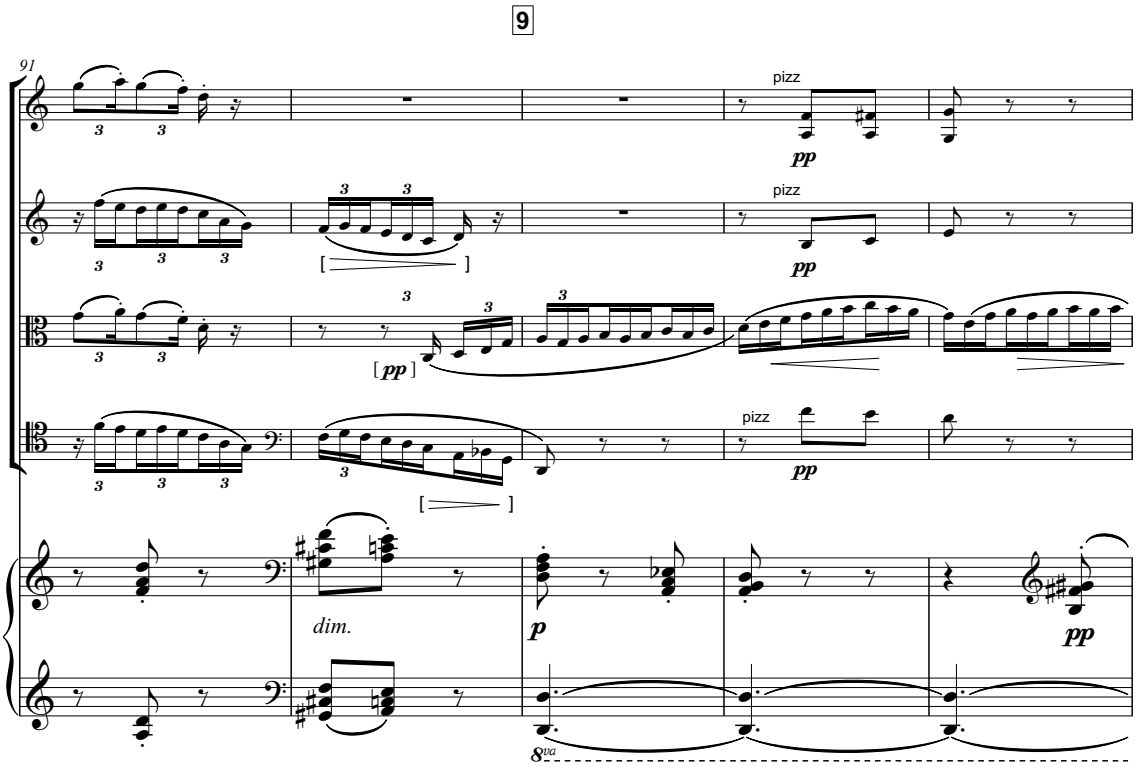

5
54
Strepitoso
allarg.
pizz.
pizz.
Strepitoso
allarg.

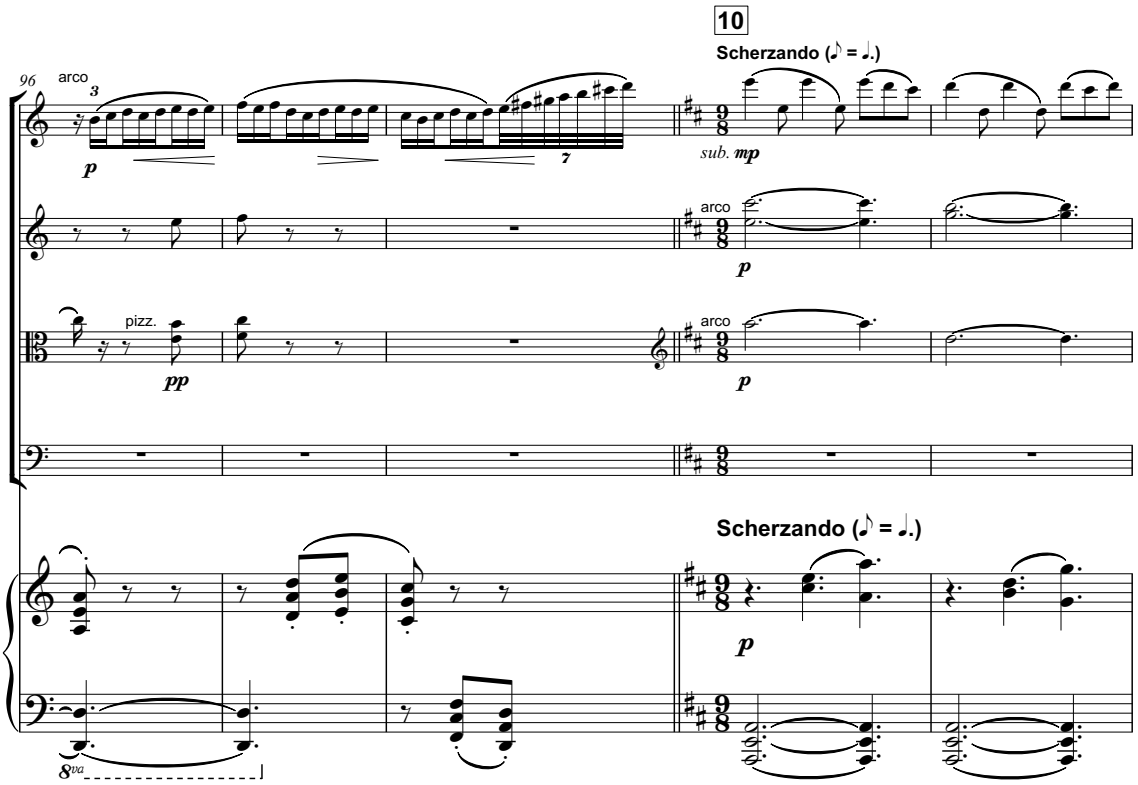

63
ten.
arco
f
Meno mosso
rit.
p
ten.
arco
f
ten.
f
pizz.
pp
Meno mosso
mp
tranquillo
rit.
6
69
a tempo
pizz.
pp
p
a tempo
pp
p
pp
8va

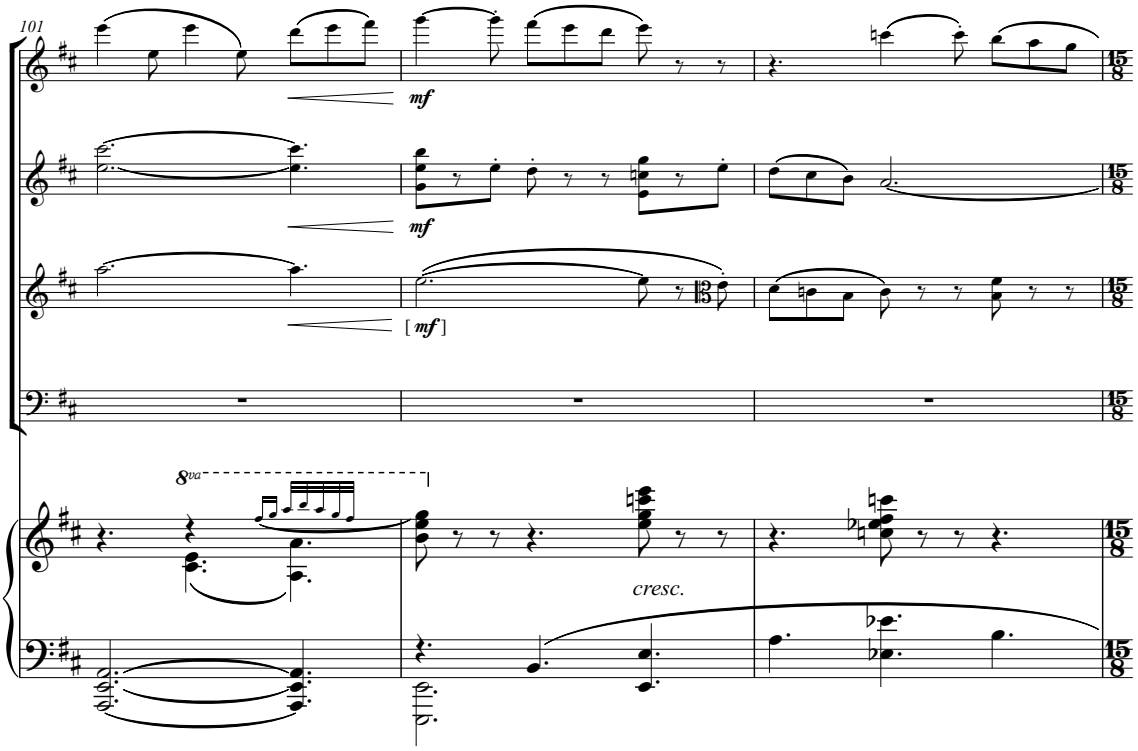

7
75
arco
p
mf
arco
mf
p
p
L.H.
legato
R.H.
R.H.
8va


80
[cresc.]
mf
p
[mf] marc.
[mf] marc.
mf
p
[ ]
L.H.
cresc.


8
85
poco f
poco f
poco f
pizz.
[mf]
arco
poco f
mf
tr
poco f


9
91
pizz
pp
pizz
pp
[pp]
pizz
pp
dim.
p
pp
8va


10
Scherzando (♪ = ♩.)
96
arco
3
p
7
sub. mp
arco
p
pizz.
pp
arco
p
Scherzando (♪ = ♩.)
p
8va


101
mf
mf
[mf]
8va
cresc.

11

104

pizz

Solo

arco

non legato

pizz

arco

[arco]

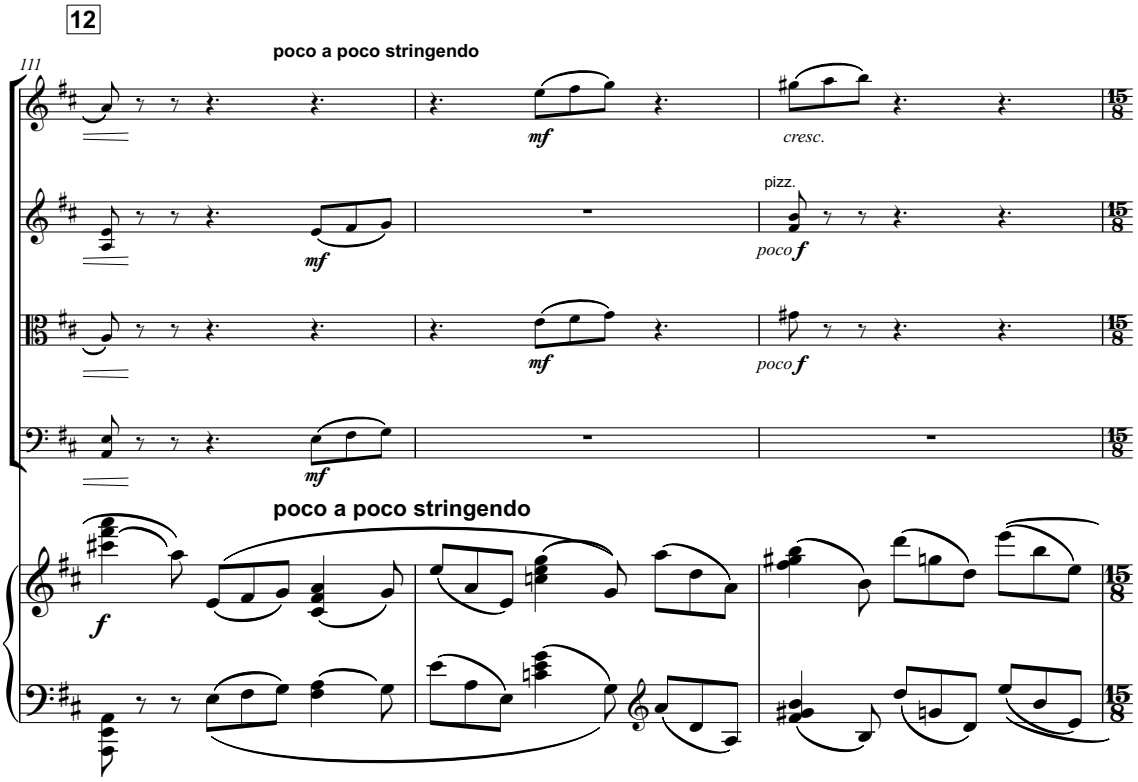
[f]

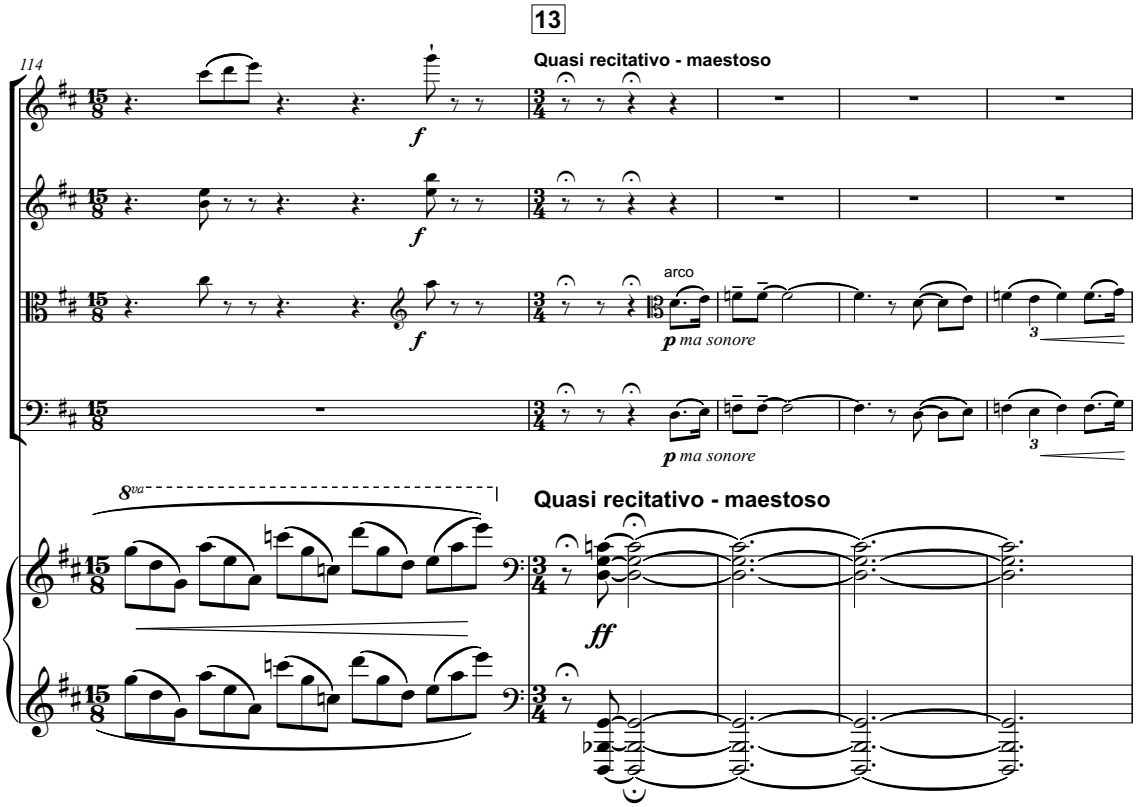
dim.

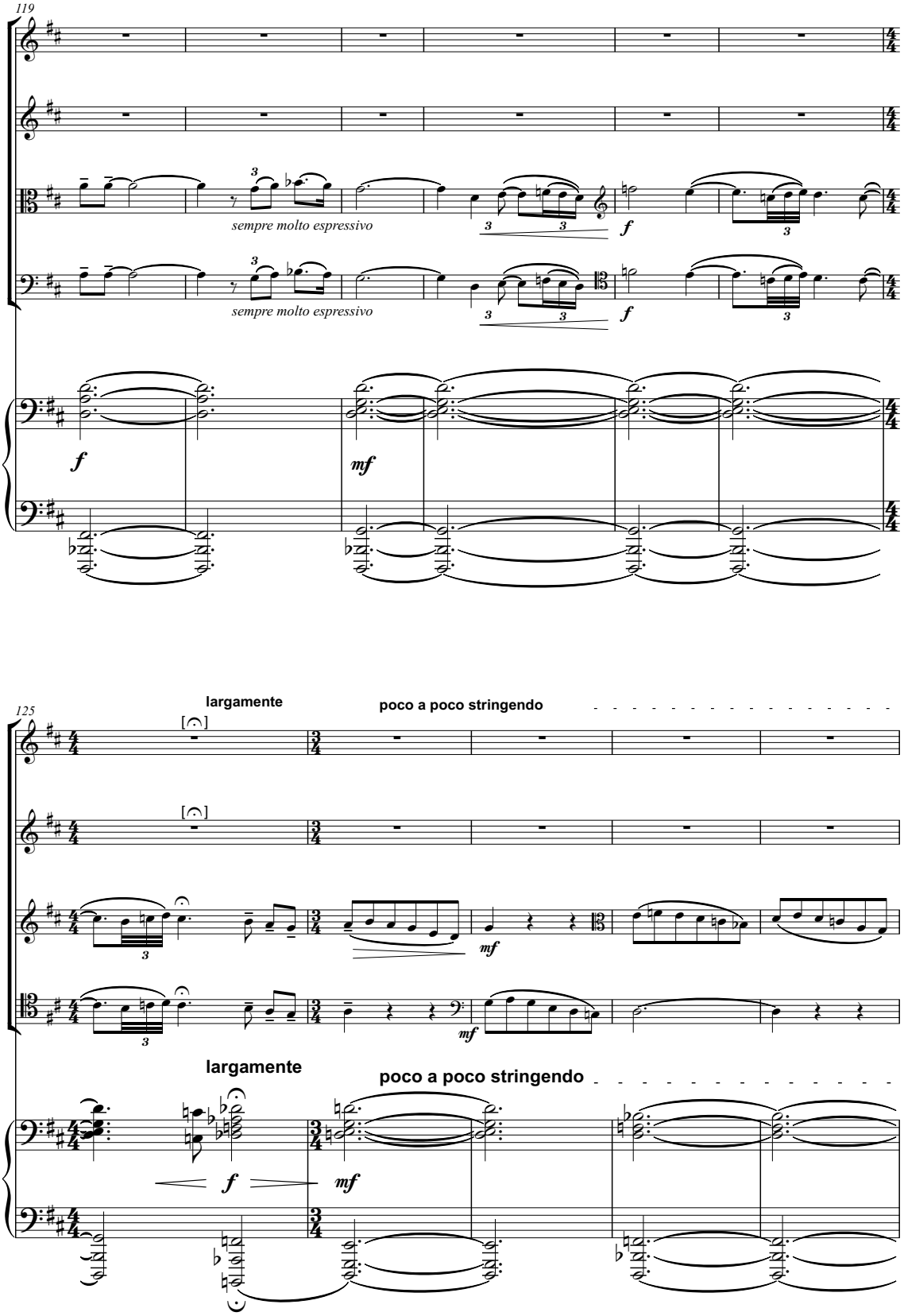
dim.

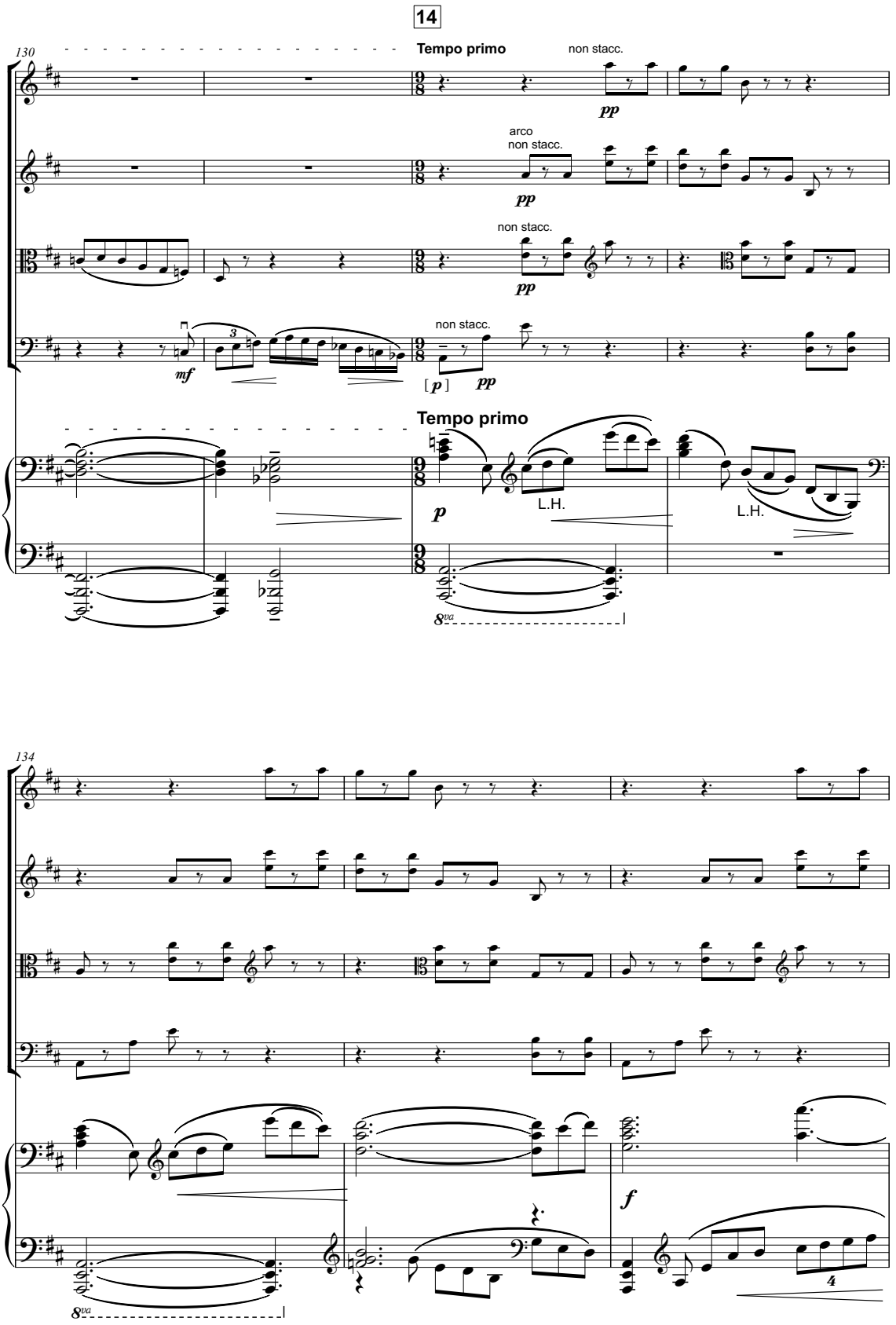
[dim.]

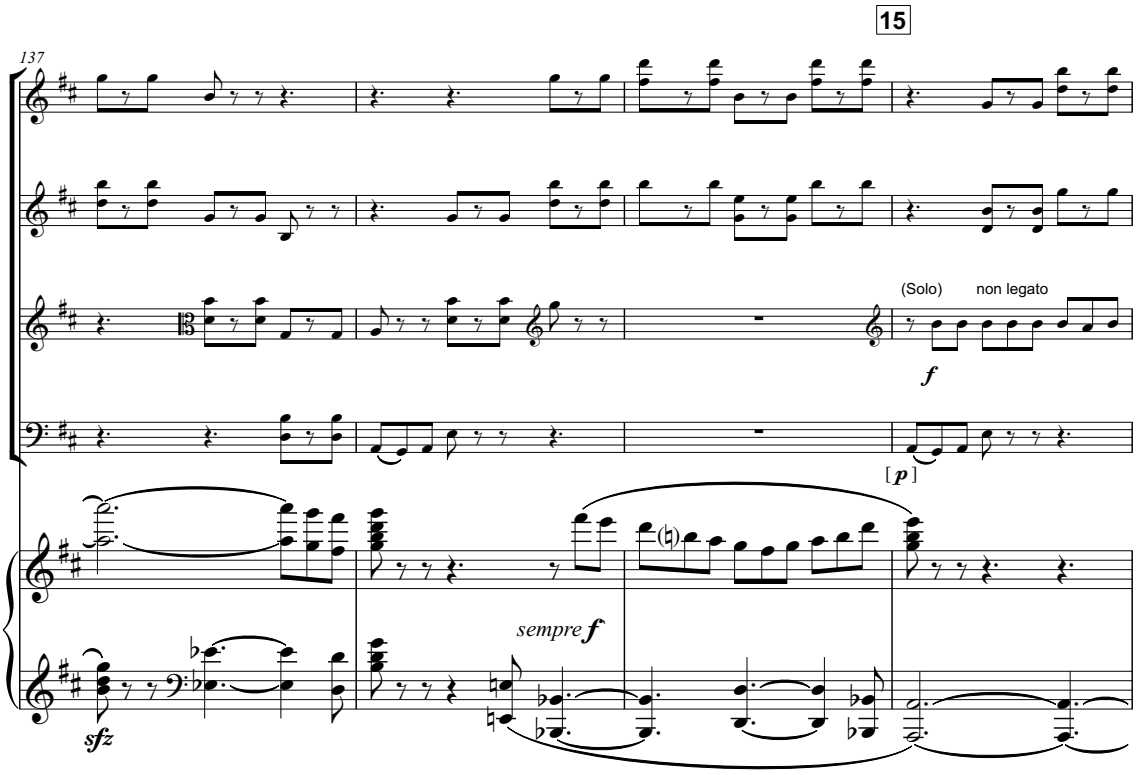
cresc.

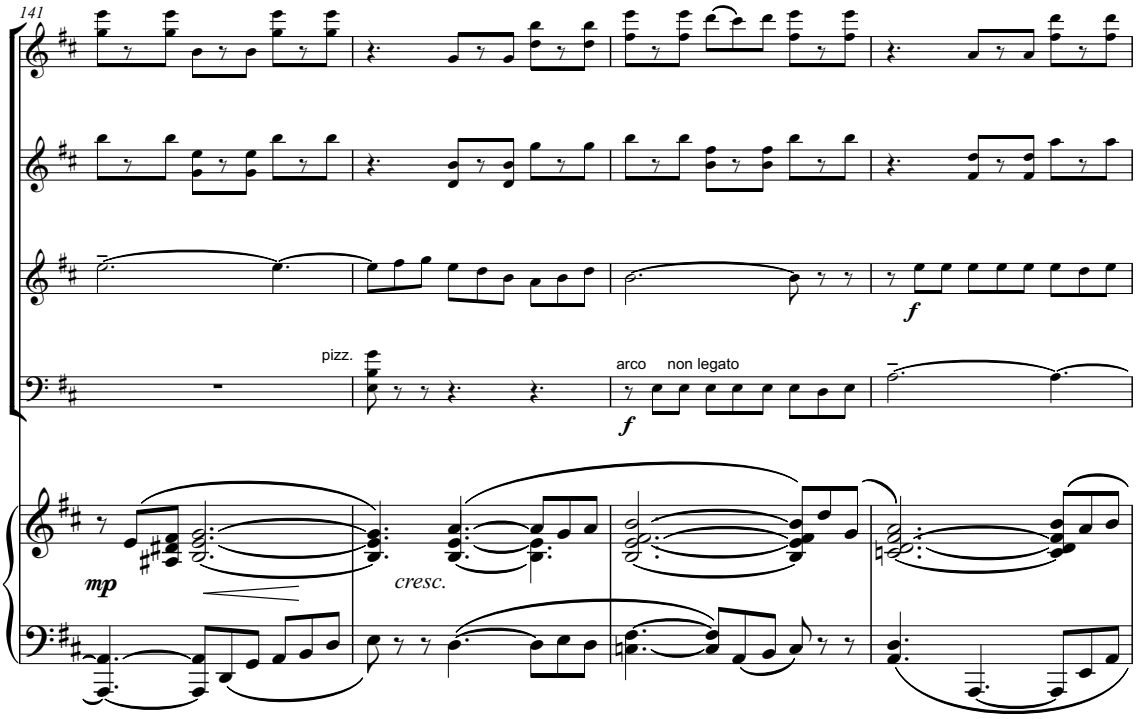

12
111
poco a poco stringendo
mf
cresc.
pizz.
poco f
poco a poco stringendo
f

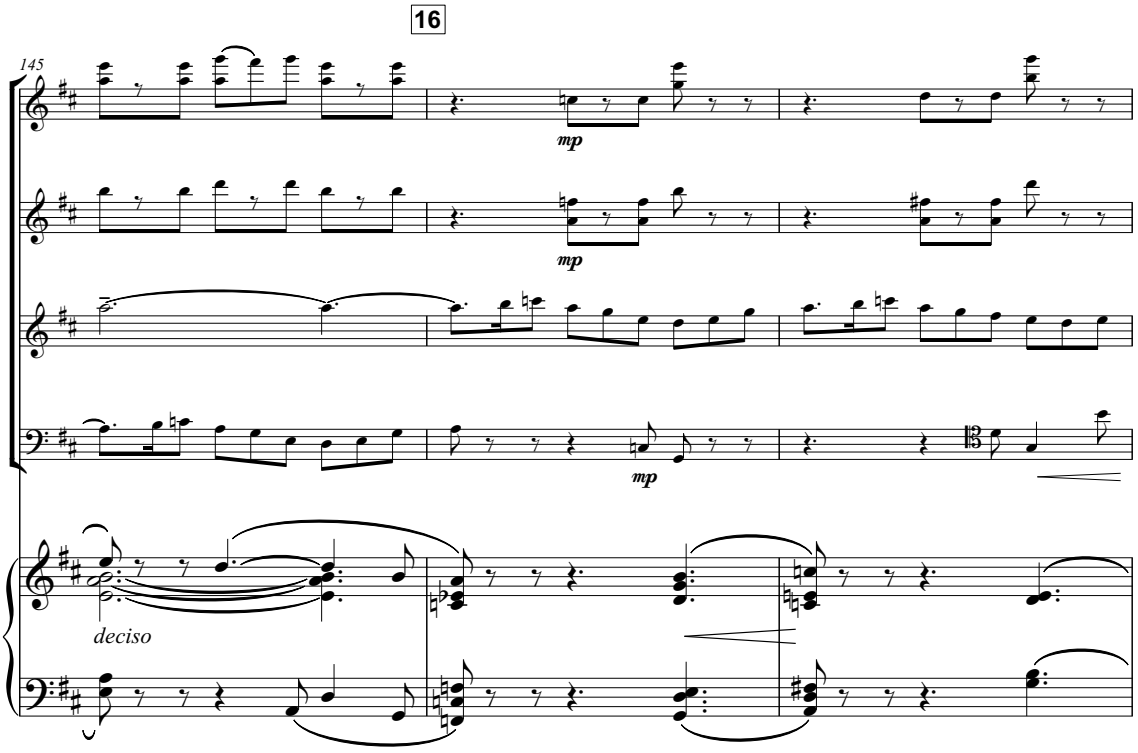

13
114
Quasi recitativo - maestoso
f
arco
p ma sonore
8va
ff

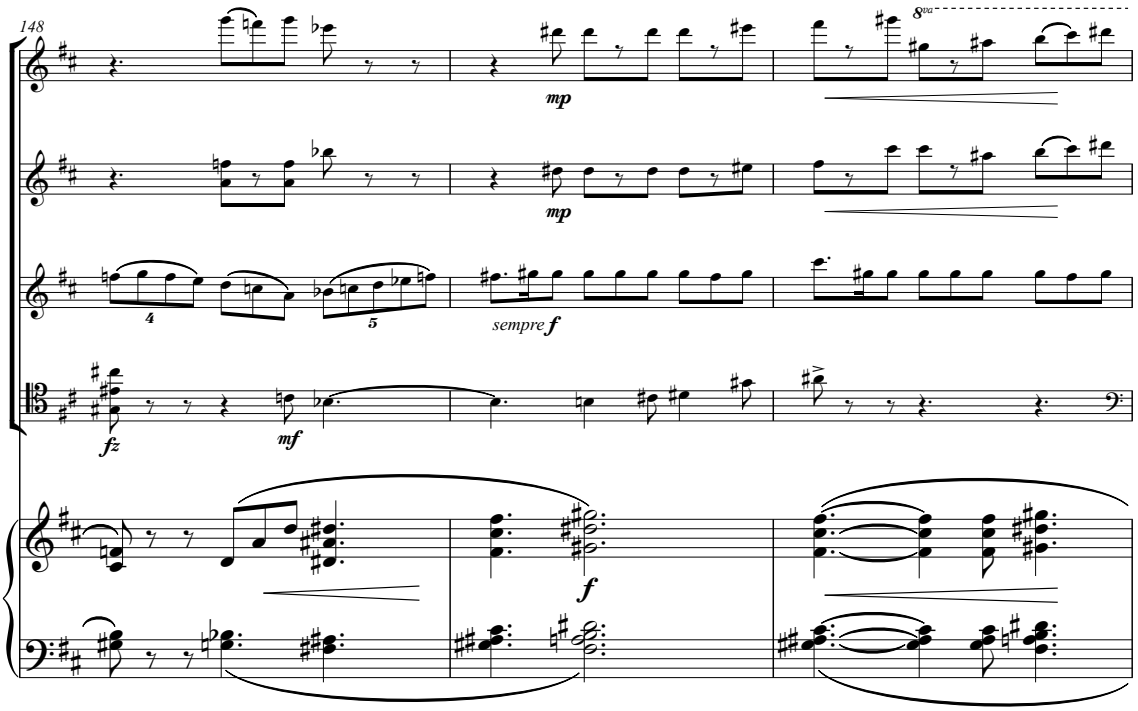

119
sempre molto espressivo
sempre molto espressivo
f
f
f
mf
125
largamente
poco a poco stringendo
mf
mf
largamente
poco a poco stringendo
f
mf

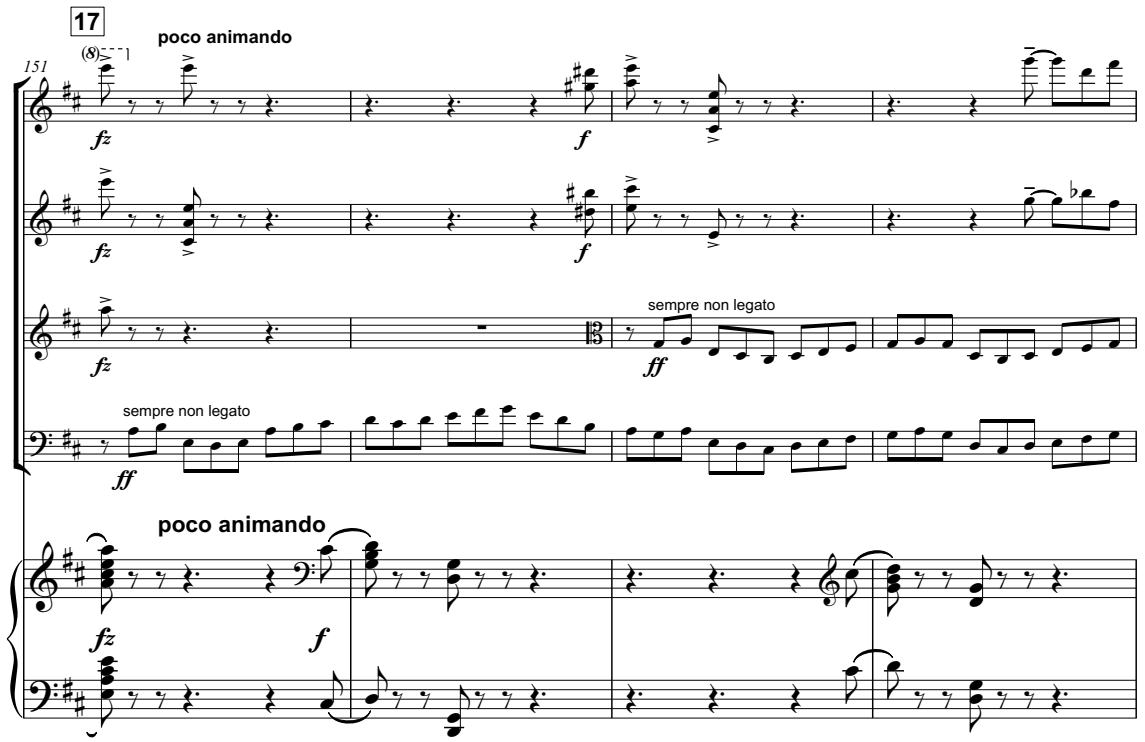

14
130
Tempo primo
non stacc.
pp
arco
non stacc.
pp
non stacc.
pp
non stacc.
mf
[p]
pp
Tempo primo
p
L.H.
L.H.
8va
134
f
8va

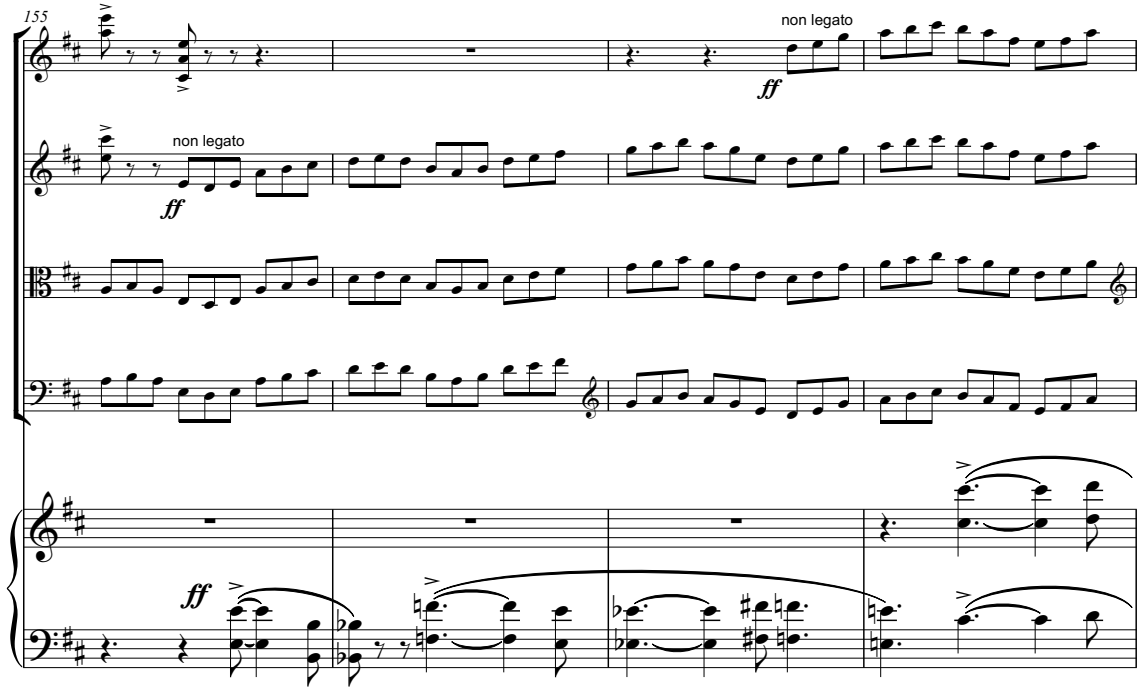

15
137
(Solo)
non legato
f
[p]
sempre f
sfz

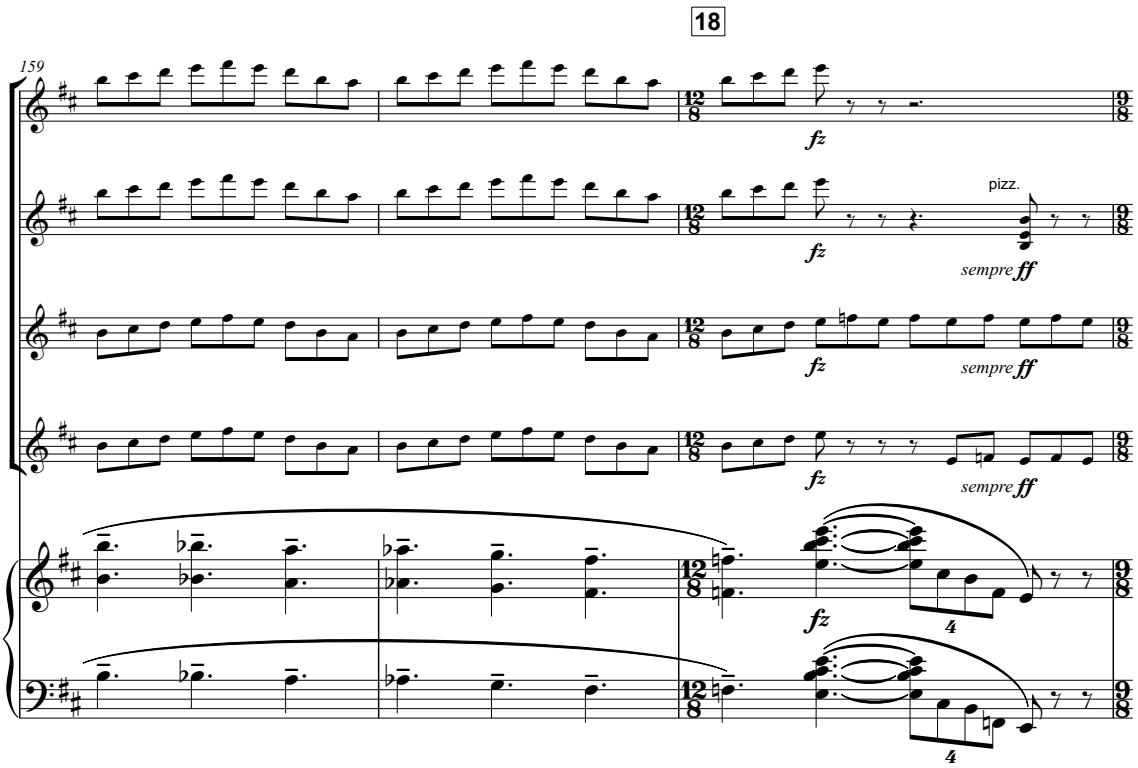

141
f
pizz.
arco
non legato
f
mp
cresc.

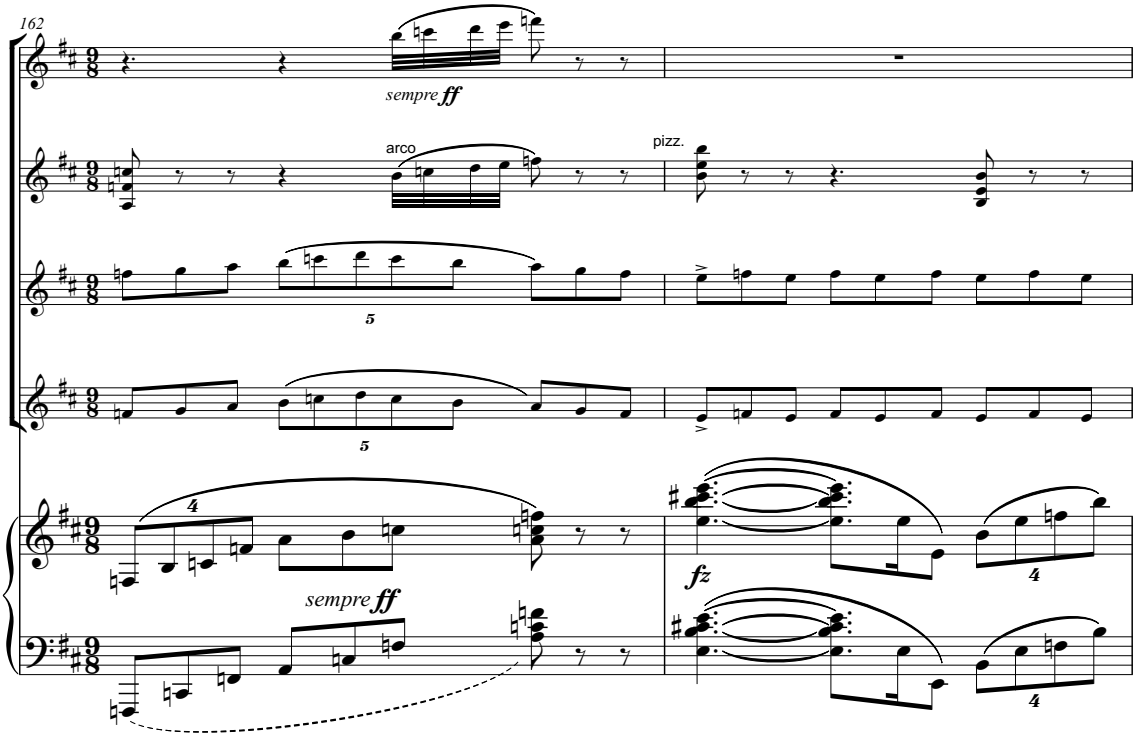

16
145
mp
mp
mp
deciso

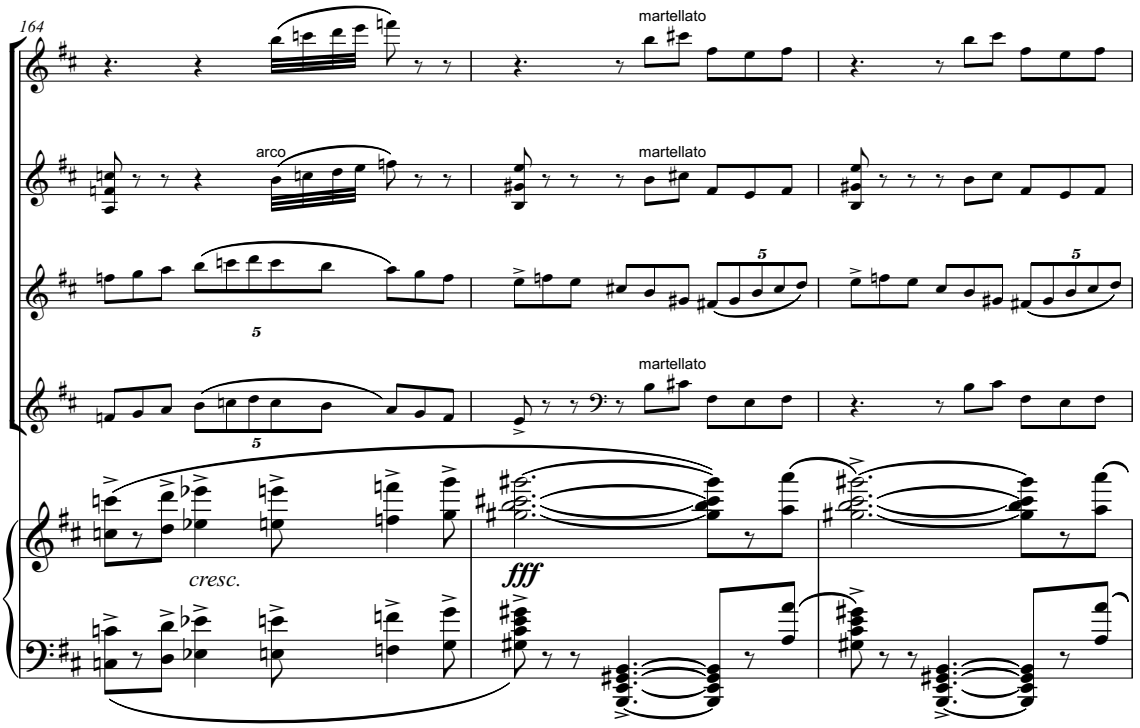

148
mp
mp
8va
4
5
sempre f
fz
mf
f

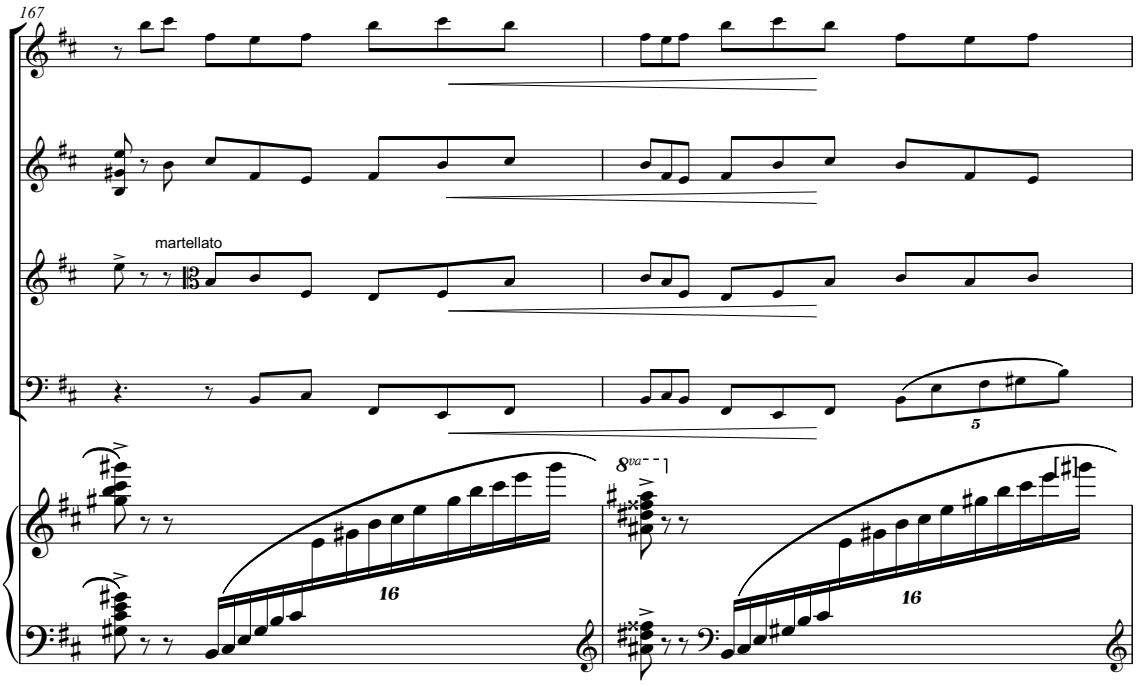

17
poco animando
151
fz
f
fz
f
fz
sempre non legato
ff
sempre non legato
ff
poco animando
fz
f

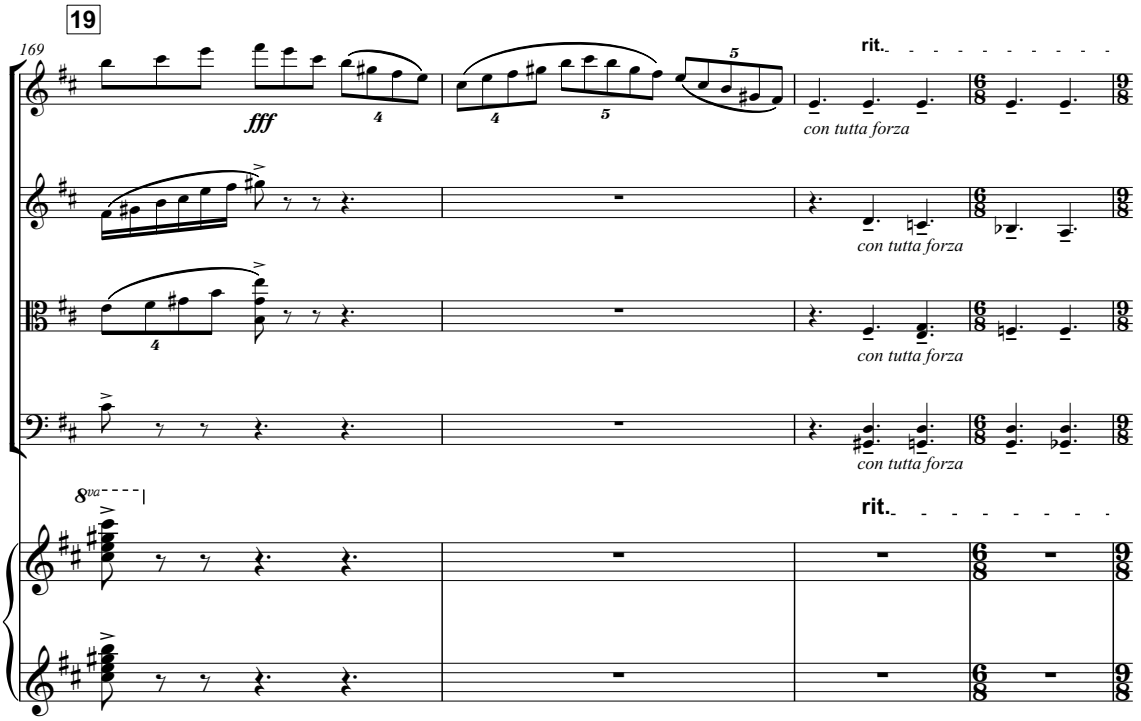

155
non legato
ff
non legato
ff
ff

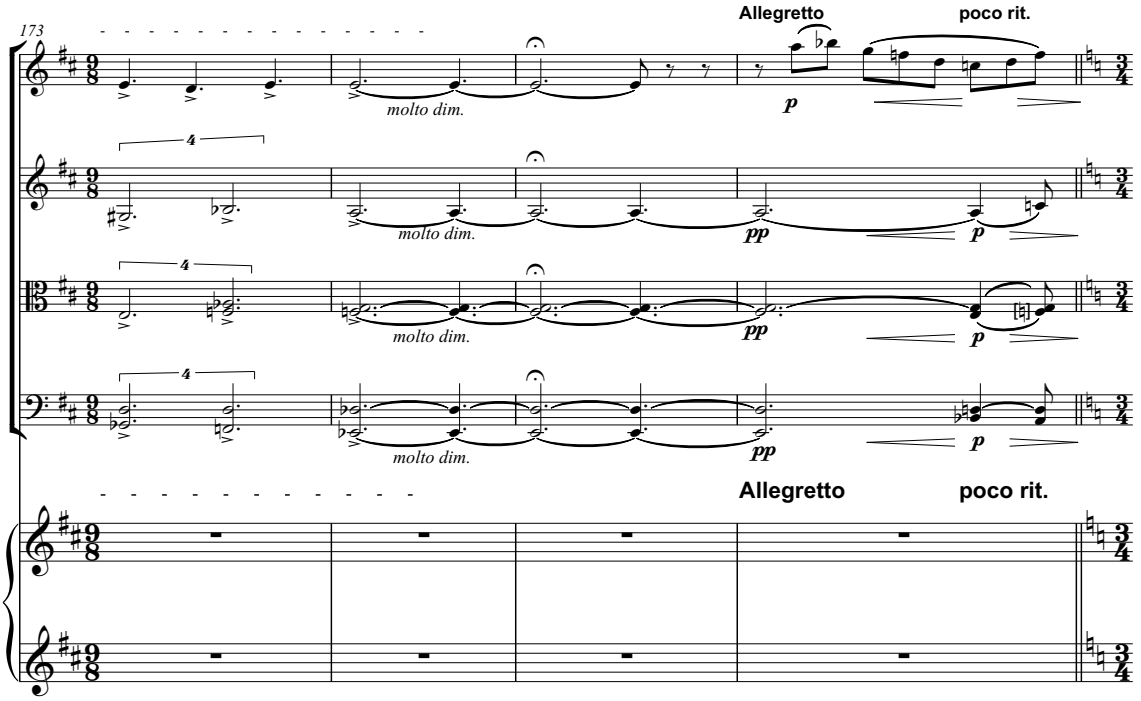

18
159
fz
pizz.
sempre ff
fz
sempre ff
fz
sempre ff
fz
4
4

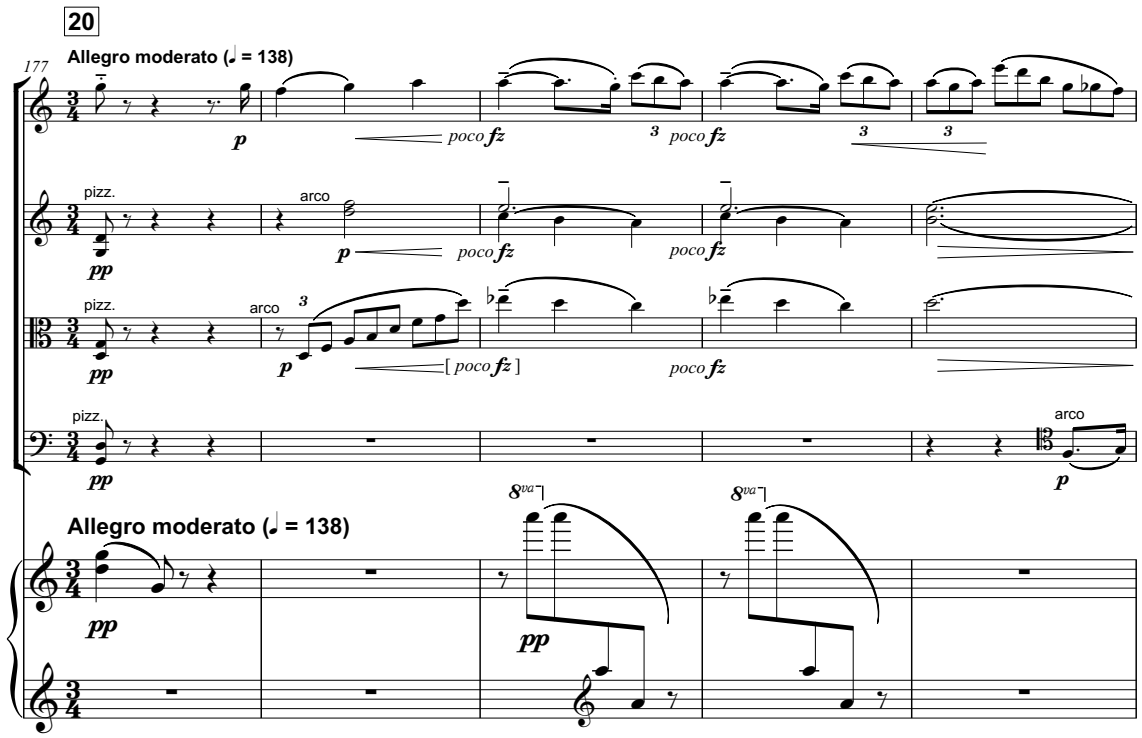

162
sempre ff
arco
pizz.
5
5
4
sempre ff
fz
4
4

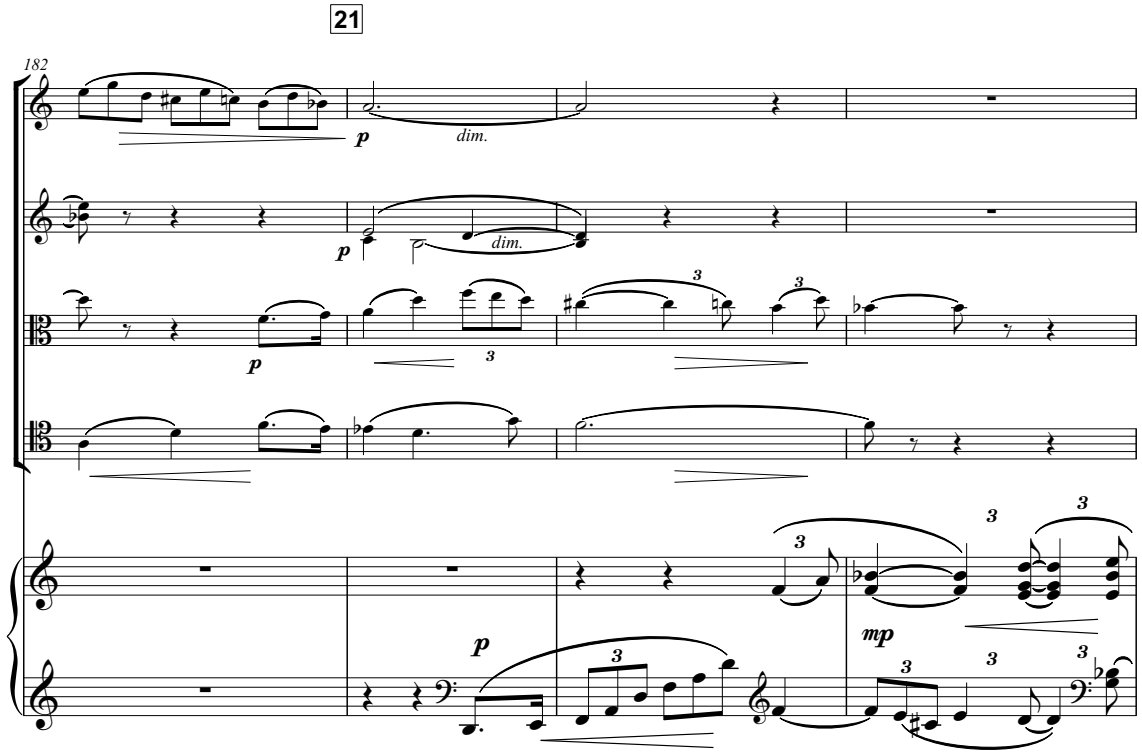

164
martellato
arco
martellato
martellato
cresc.
fff


167
martellato
8va


19
169
fff
rit.
con tutta forza
con tutta forza
con tutta forza
con tutta forza
8va
rit.


173
molto dim.
Allegretto
poco rit.
p
molto dim.
pp
p
molto dim.
pp
p
molto dim.
pp
p
Allegretto
poco rit.


20
Allegro moderato (♩ = 138)
177
p
poco fz
poco fz
pizz.
arco
pp
p
poco fz
poco fz
pizz.
arco
p
[poco fz]
poco fz
pizz.
pp
arco
p
Allegro moderato (♩ = 138)
pp
8va
pp
8va


21
182
p
dim.
p
dim.
p
p
mp
p

186

pizz

p

arco

p

pizz

p

mf

fz

190

p

mf

arco

p

mf

p

mf

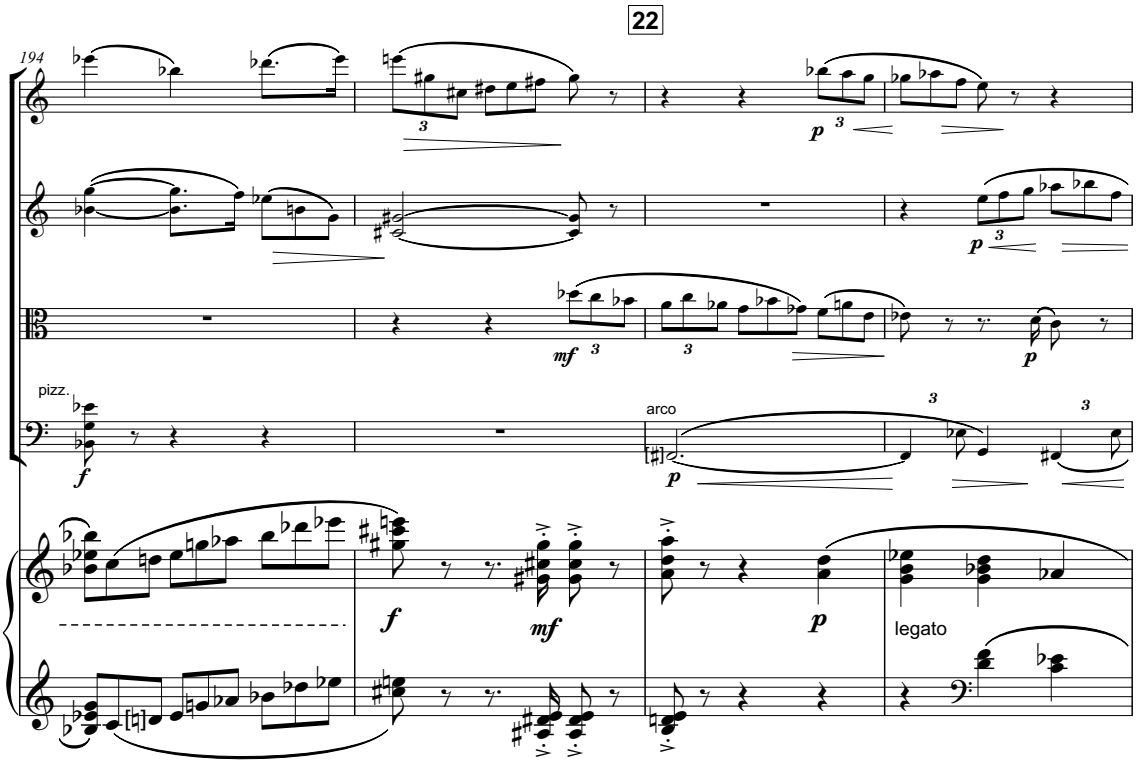
p

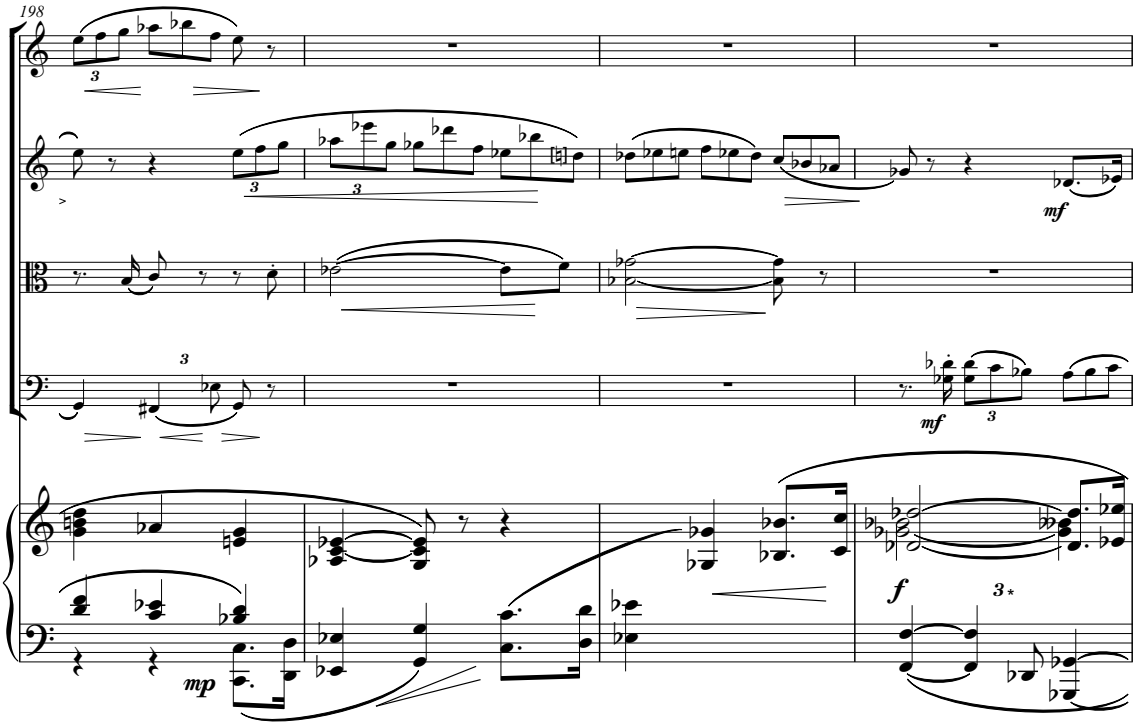
mf

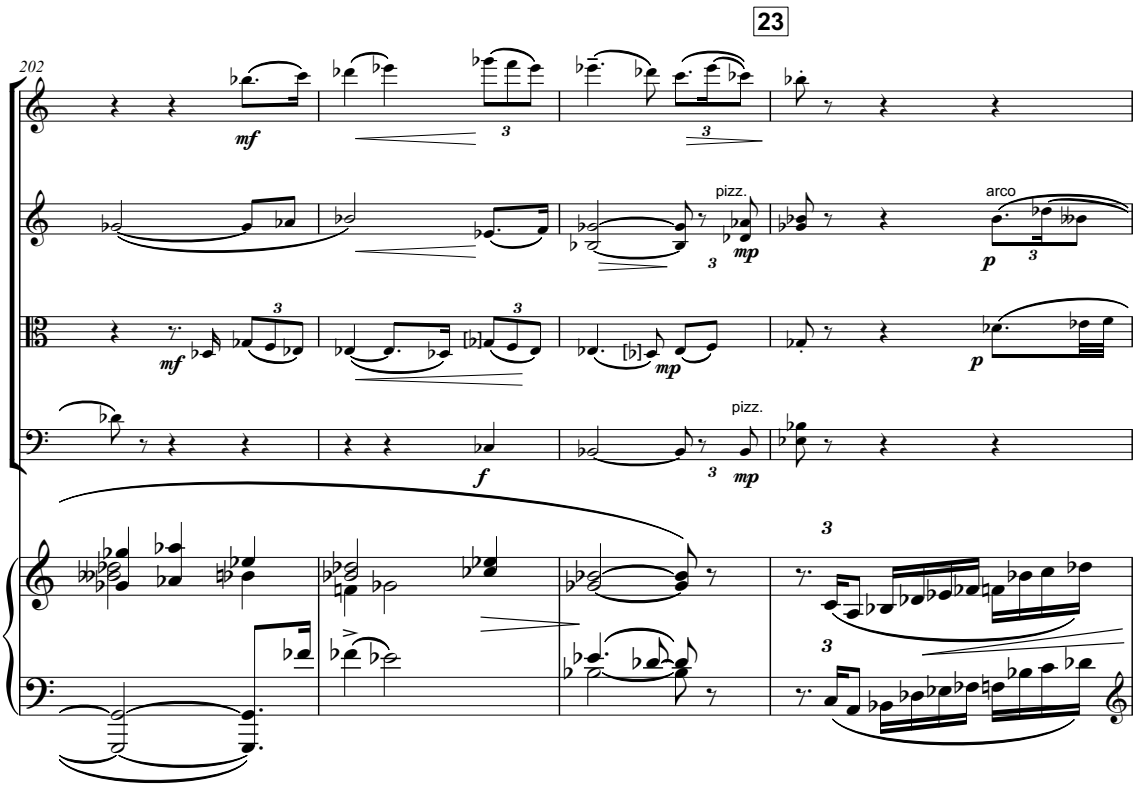
p

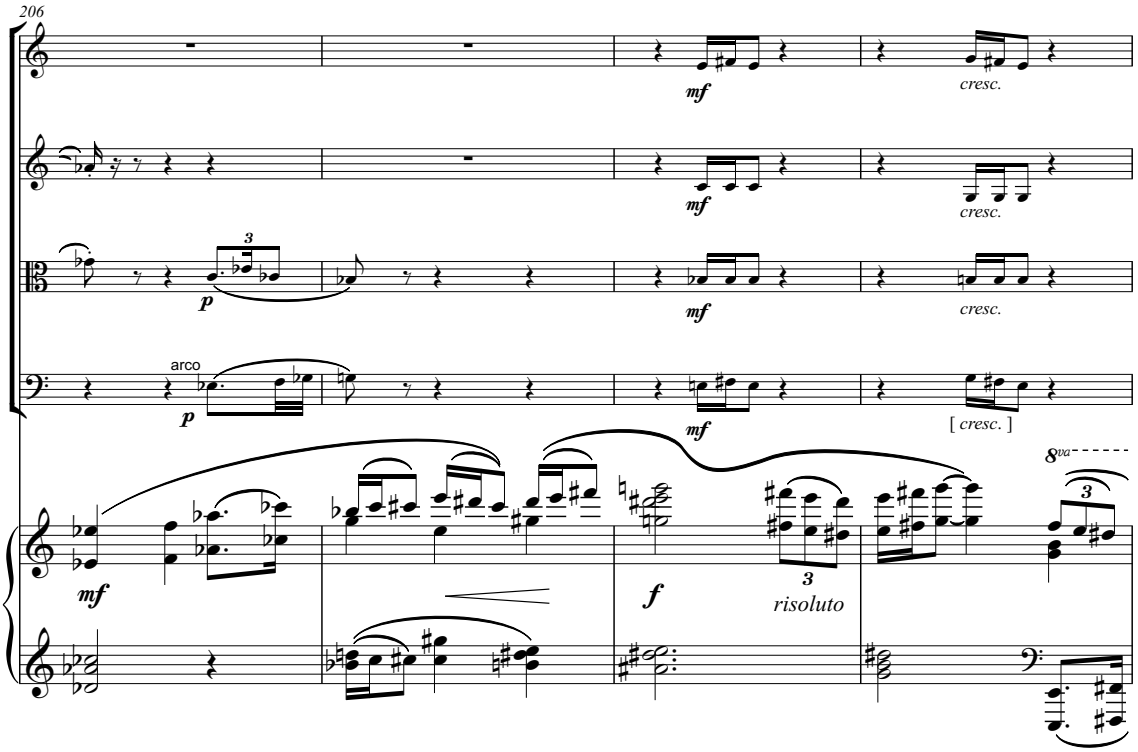
mf

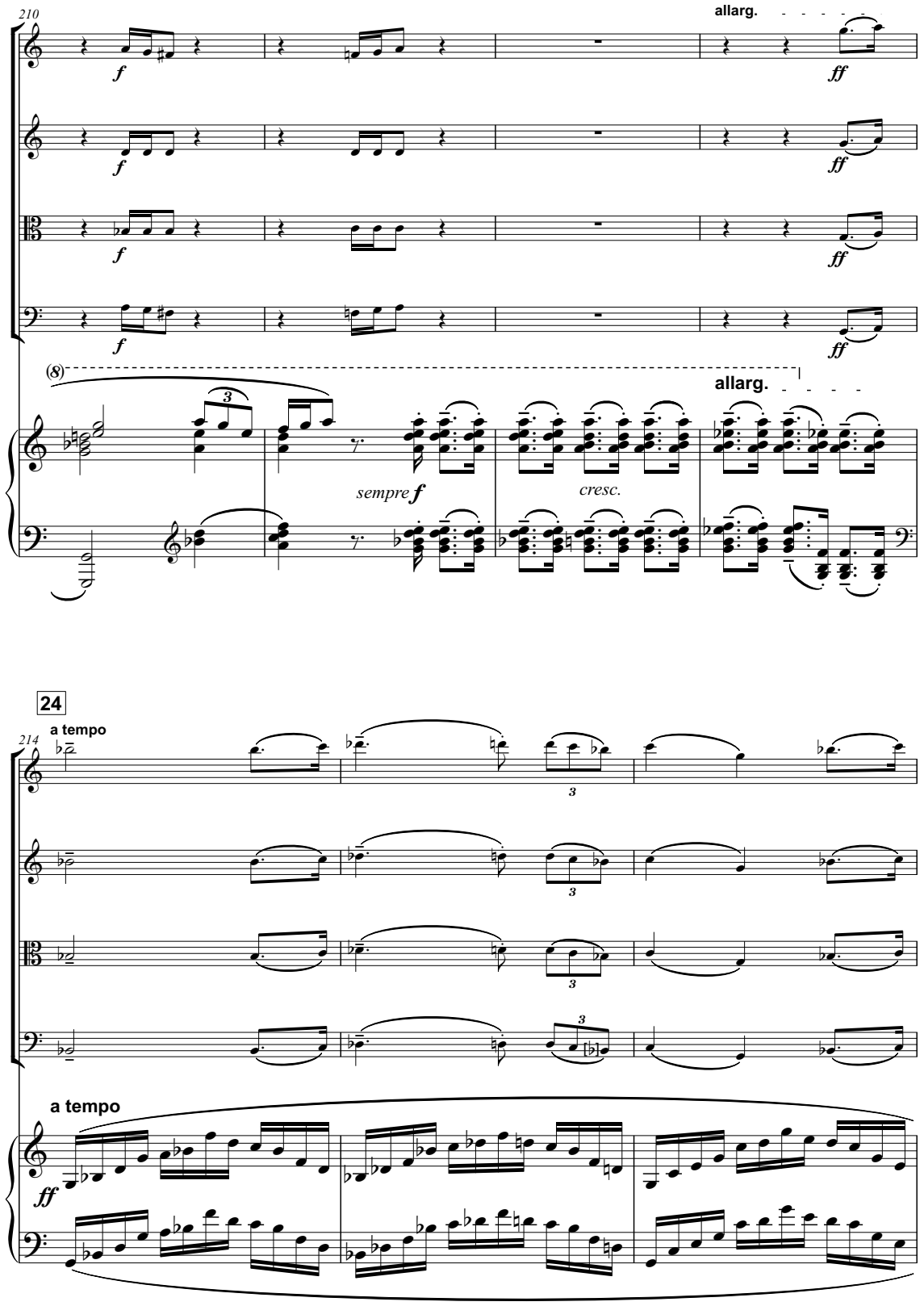
cresc.

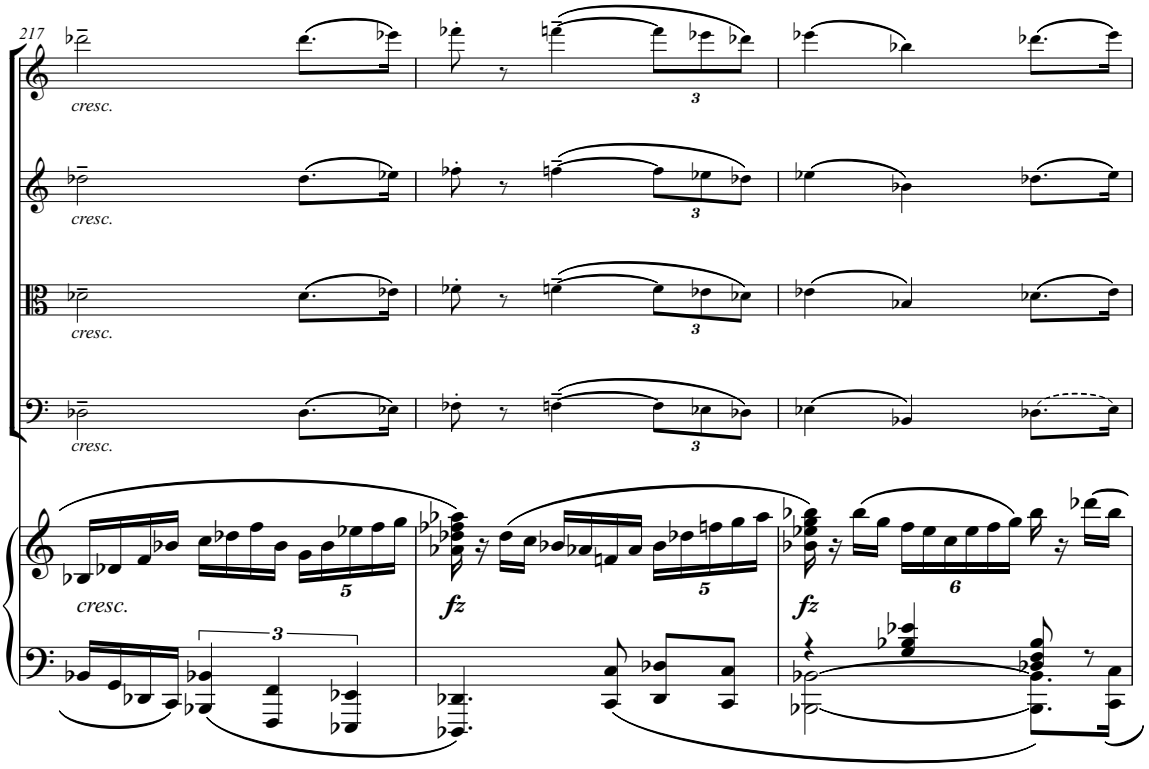

22
194
pizz.
arco
legato

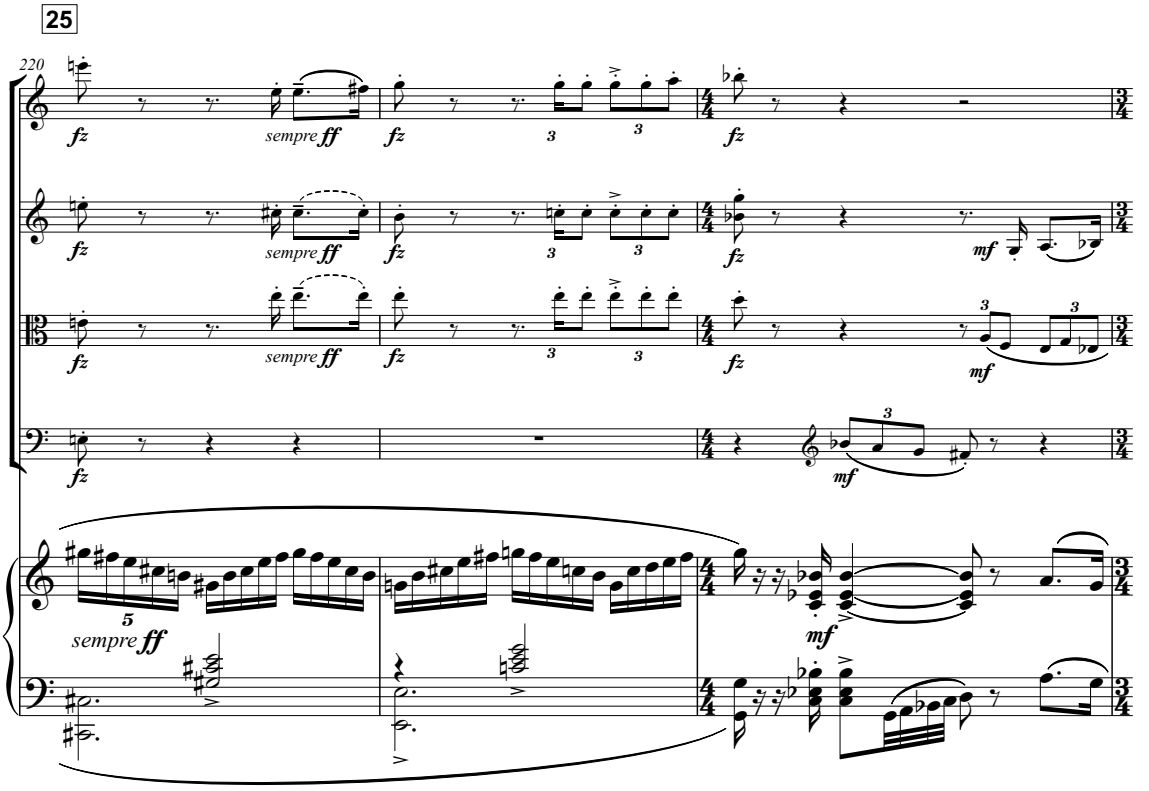

198


23
202
mf
pizz.
mp
arco
p
f


206
mf
cresc.
p
arco
[cresc.]
f
risoluto
8va


210
allarg.
f
ff
(8)
sempre f
cresc.
24
214
a tempo


217
cresc.
cresc.
cresc.
cresc.
cresc.
fz
fz


25
220
fz
sempre ff
fz
fz
mf
sempre ff
mf
sempre ff
mf

223

mf *f* *f* *sonore* *f* *f* *mf*

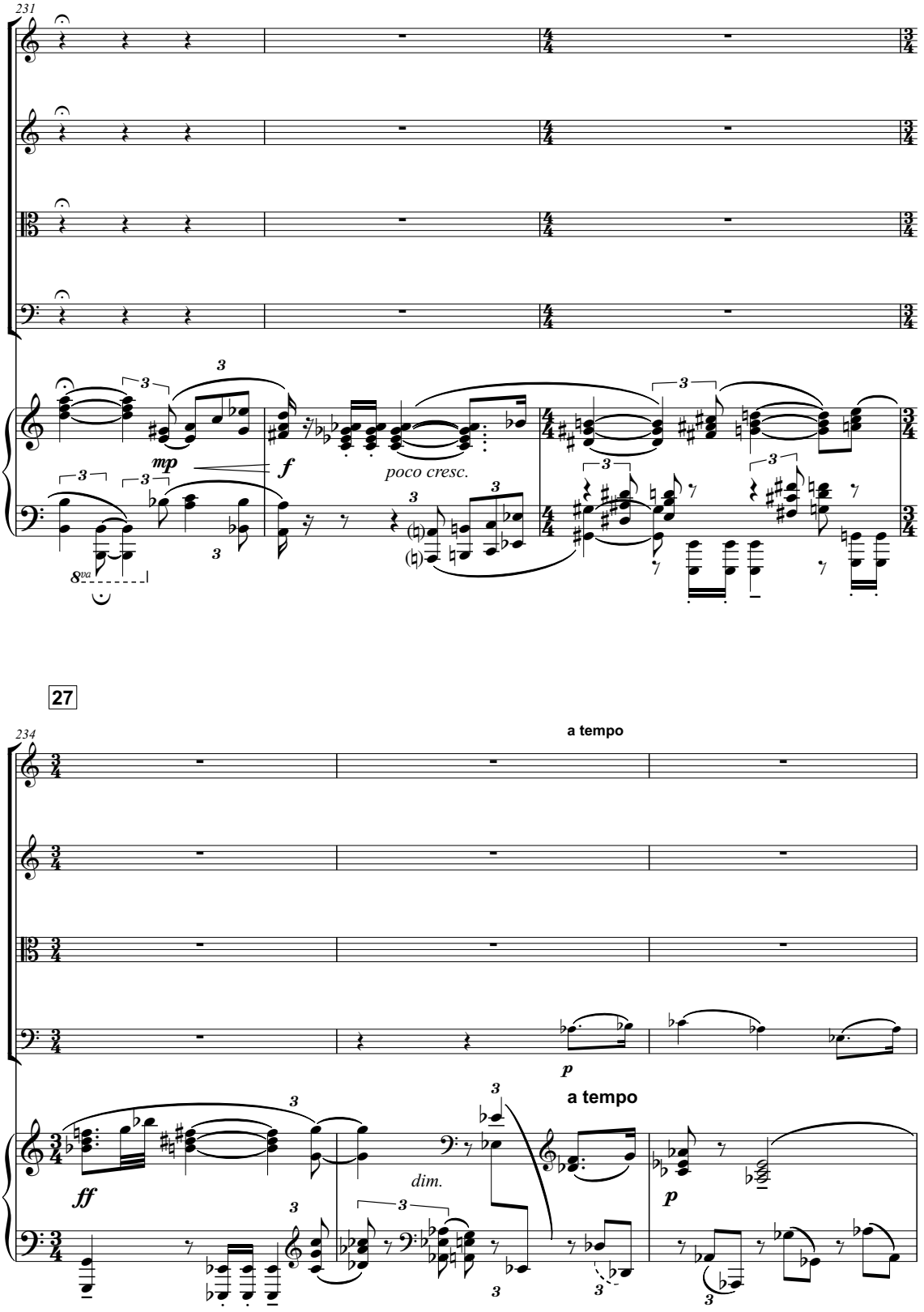
26

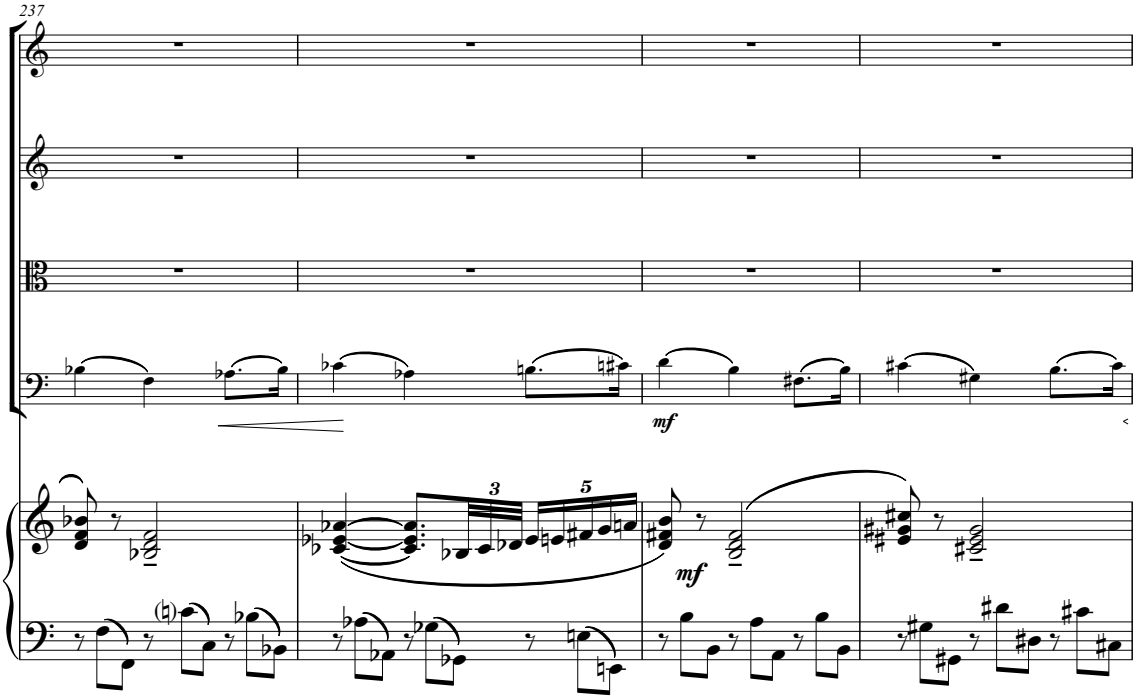
poco meno allegro

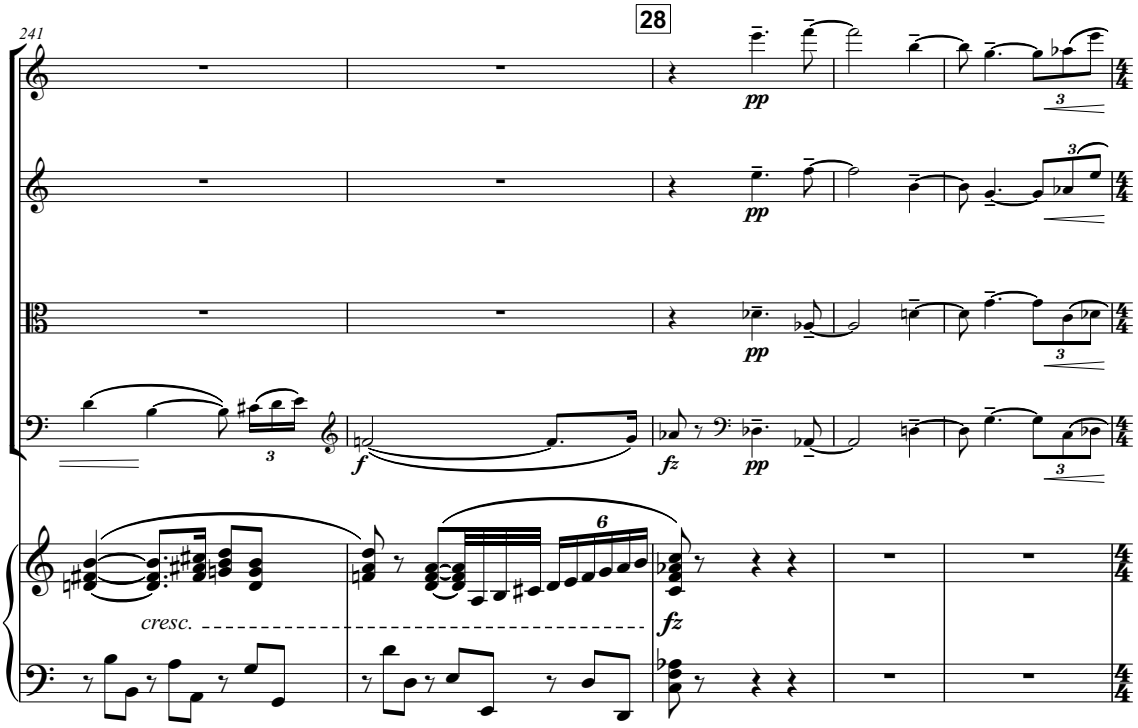
227

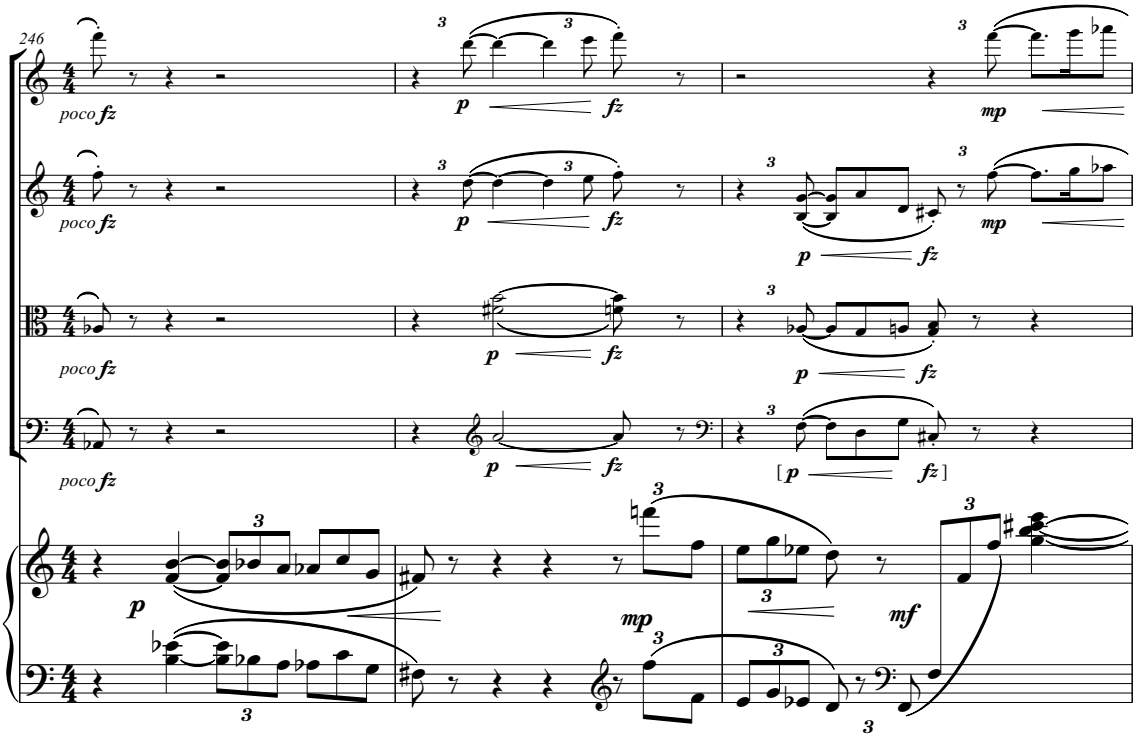
poco meno allegro

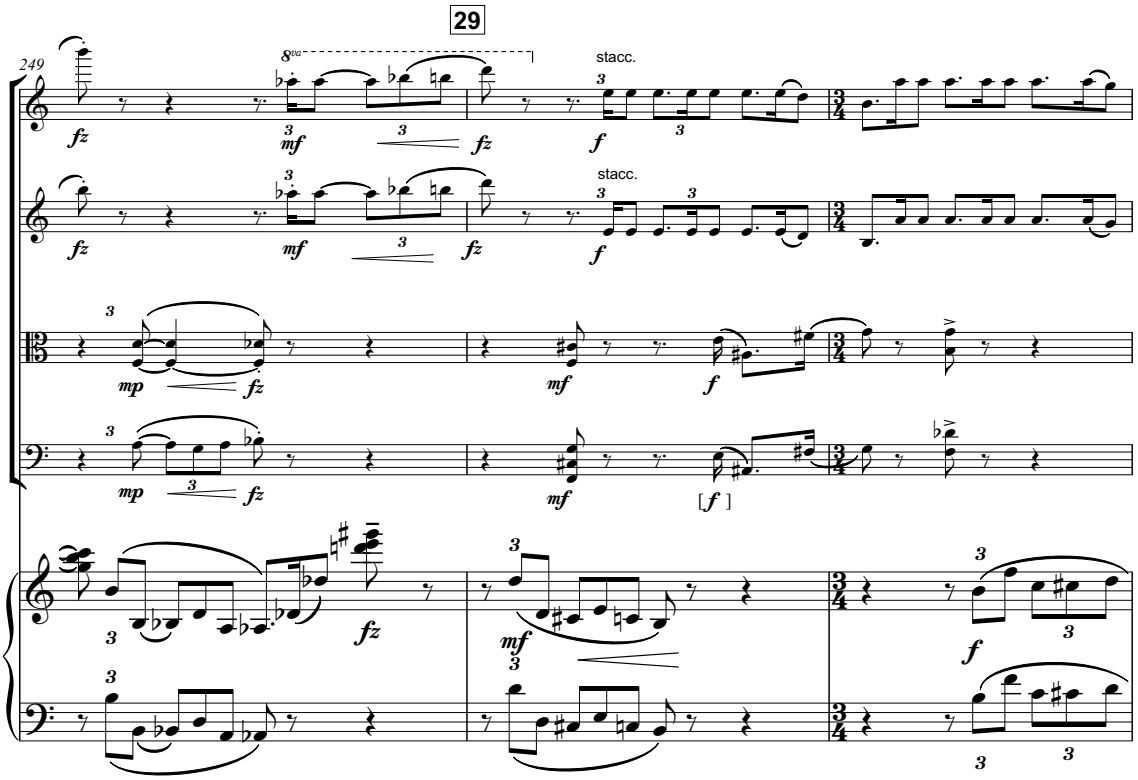
appassionata *f* *pesante*

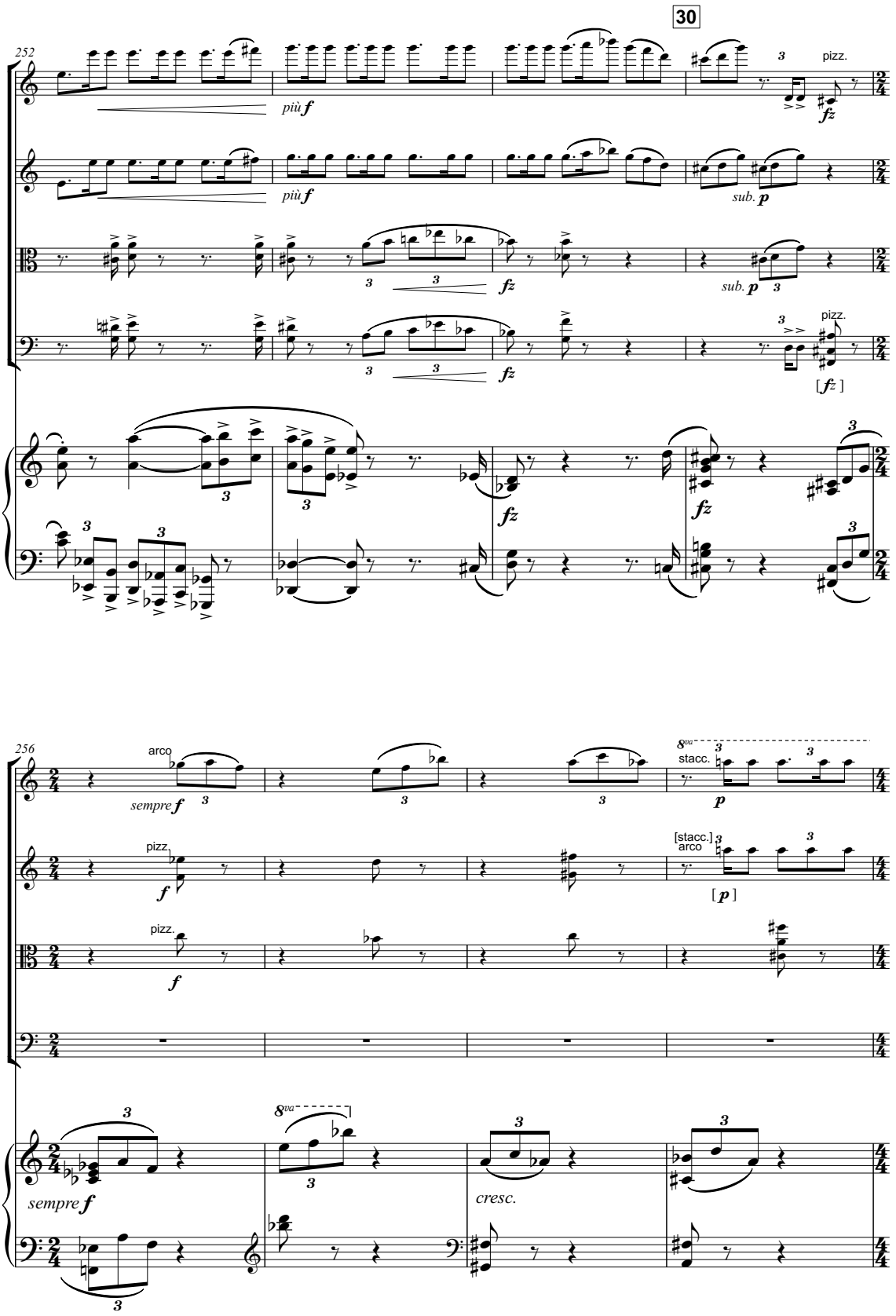

231
mp
f
poco cresc.
8va
27
234
a tempo
p
a tempo
ff
dim.
p

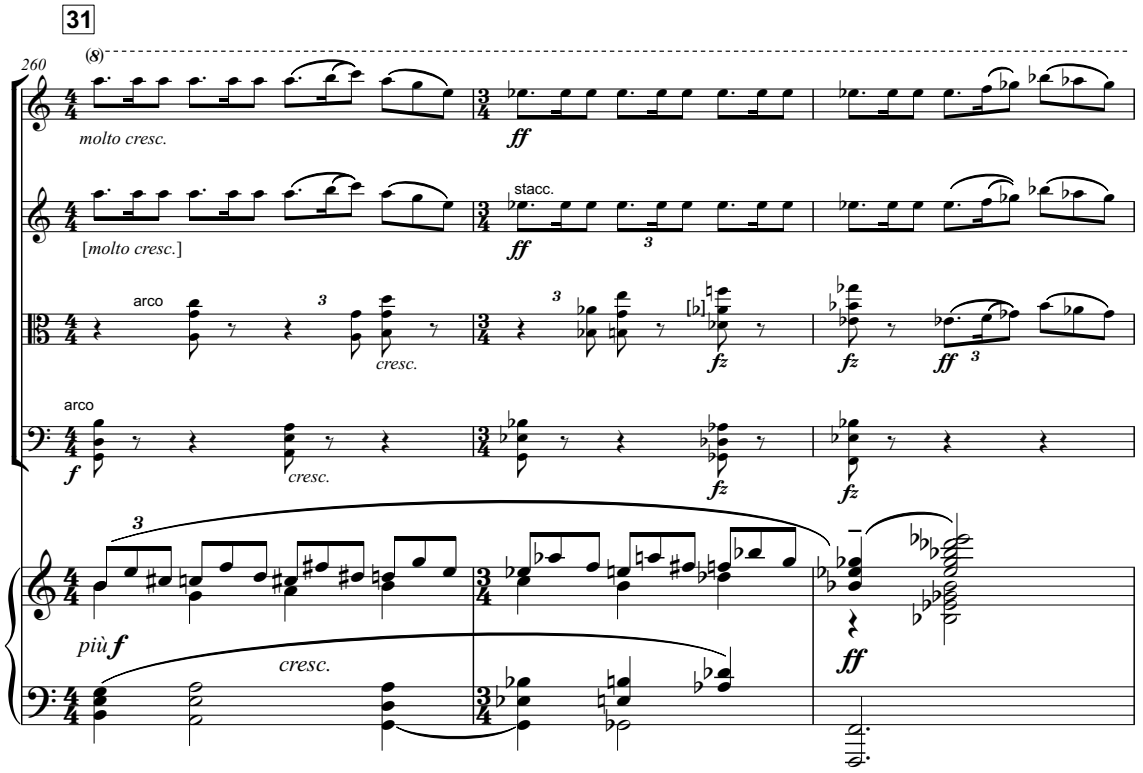

237
mf
3
5
mf

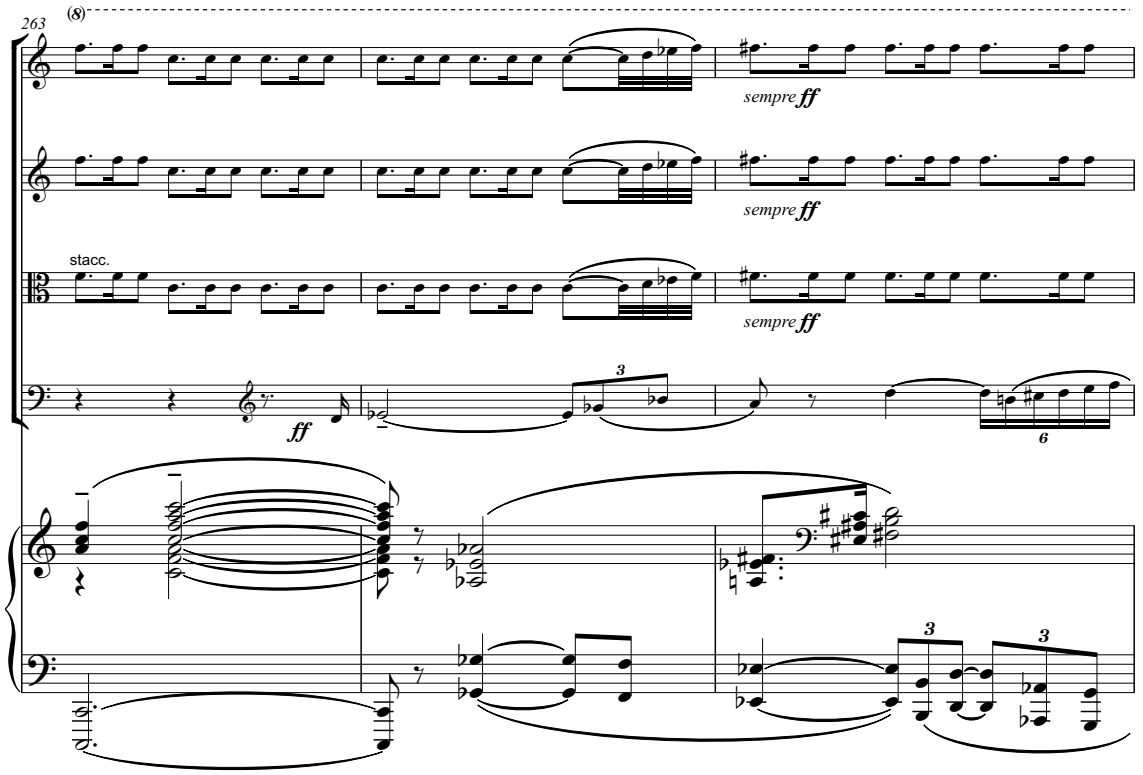

241
28
pp
pp
pp
f
fz
pp
cresc.
6
fz

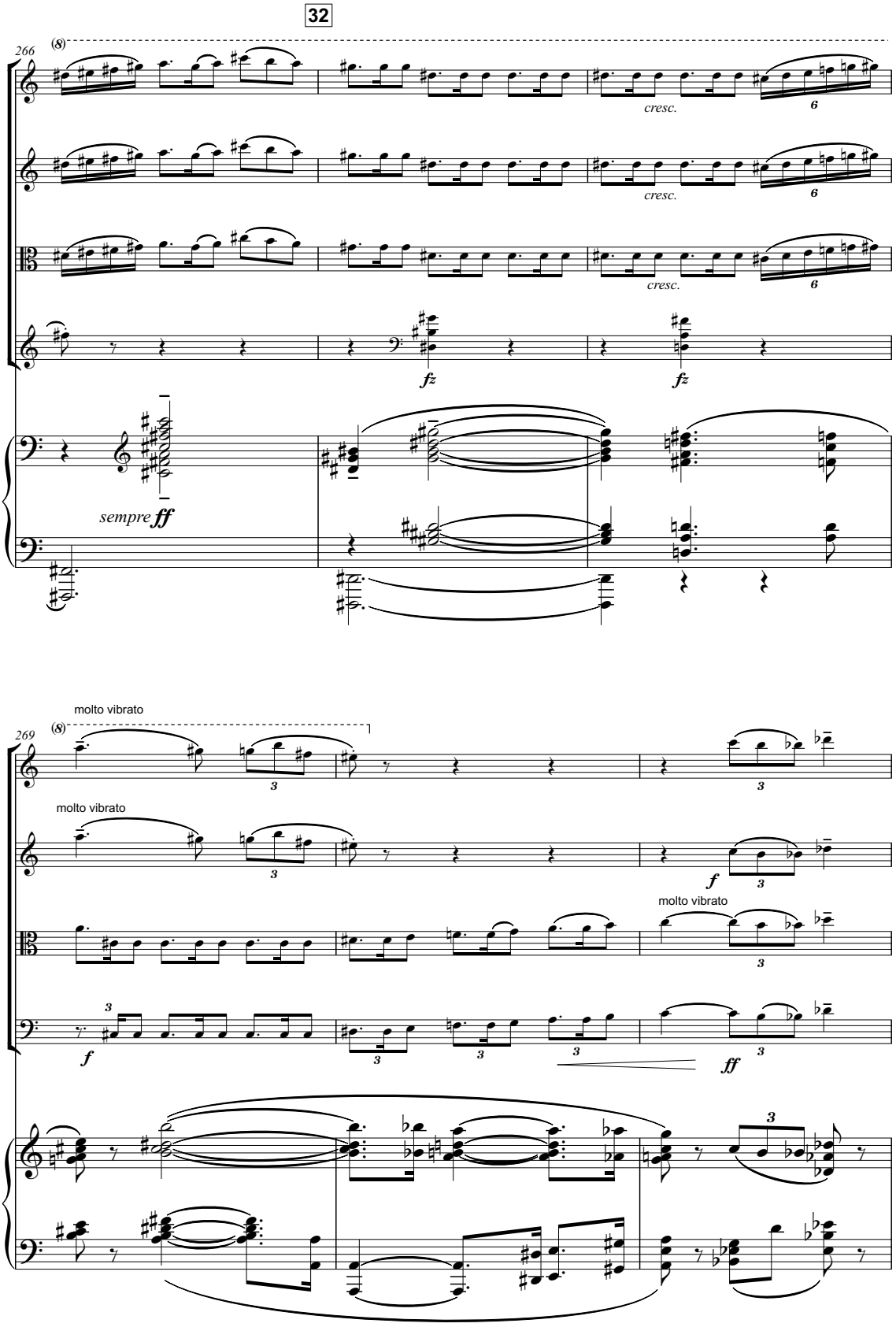

246
poco fz
p
fz
mp
mf

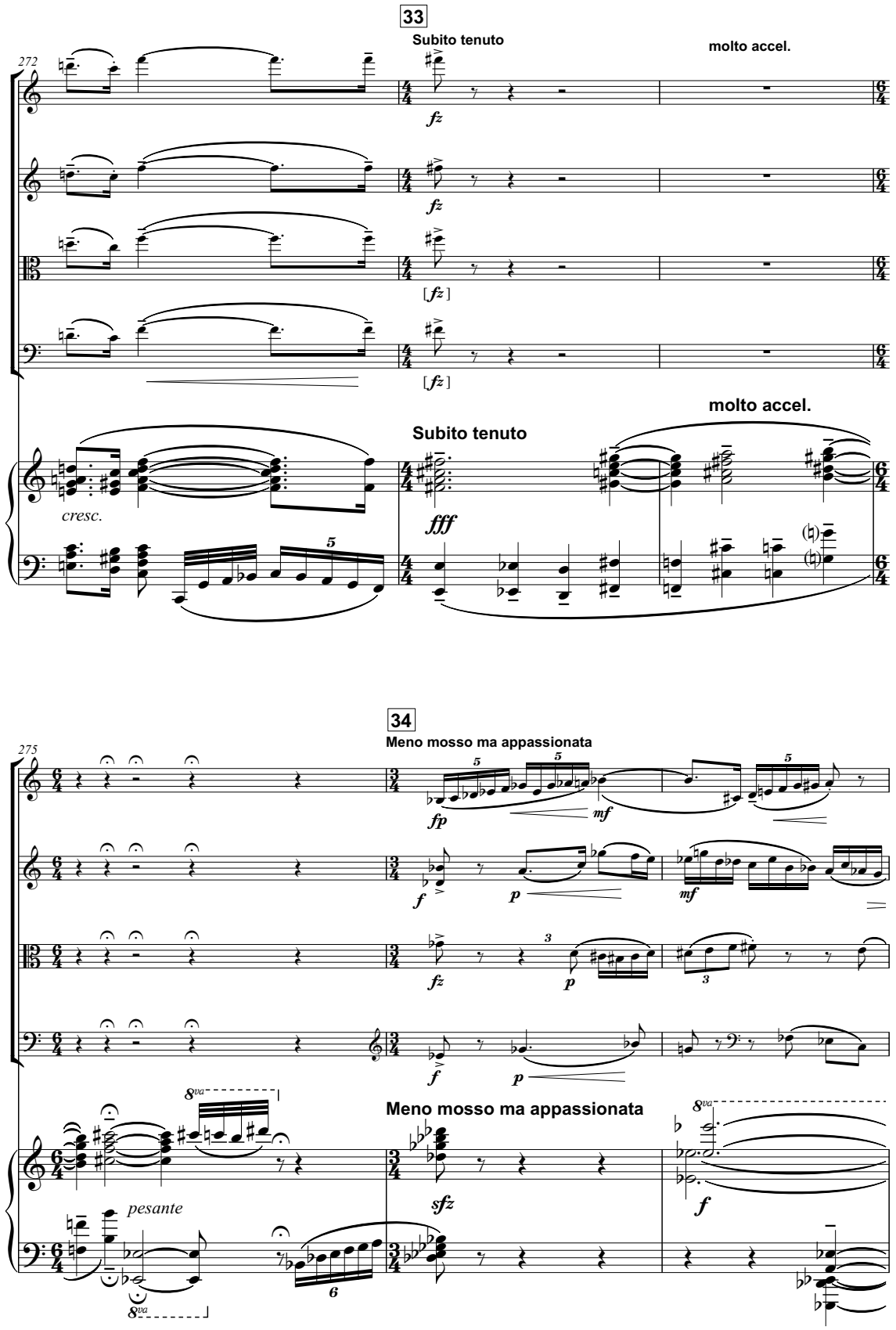

29
249
8va
stacc.
mf
f
fz
mp

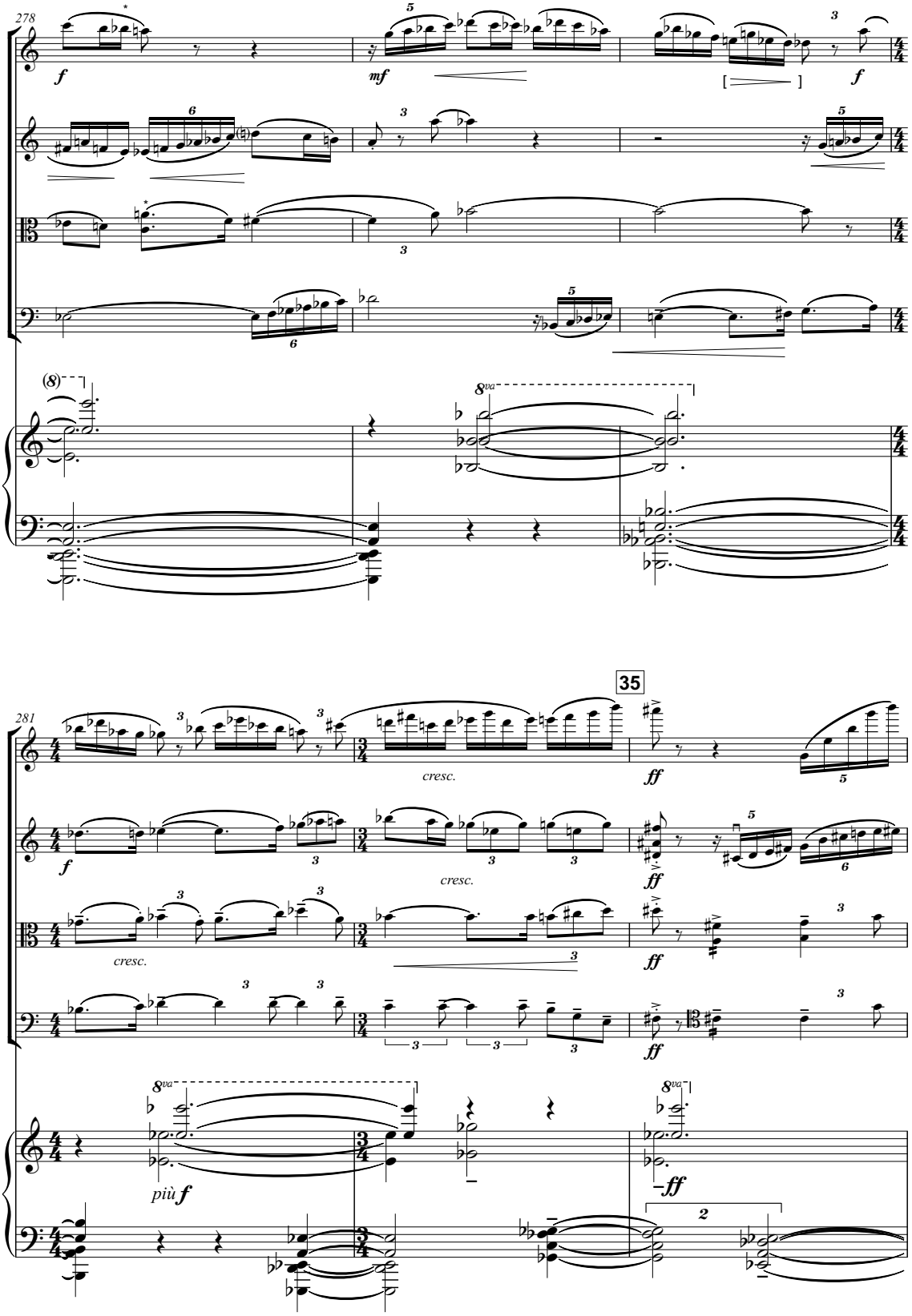

30
252
più f
più f
pizz.
fz
sub. p
sub. p
fz
fz
pizz.
[fz]
fz
fz
256
arco
sempre f
pizz.
f
pizz.
f
8va
stacc.
p
[stacc.]
arco
[p]
sempre f
8va
cresc.

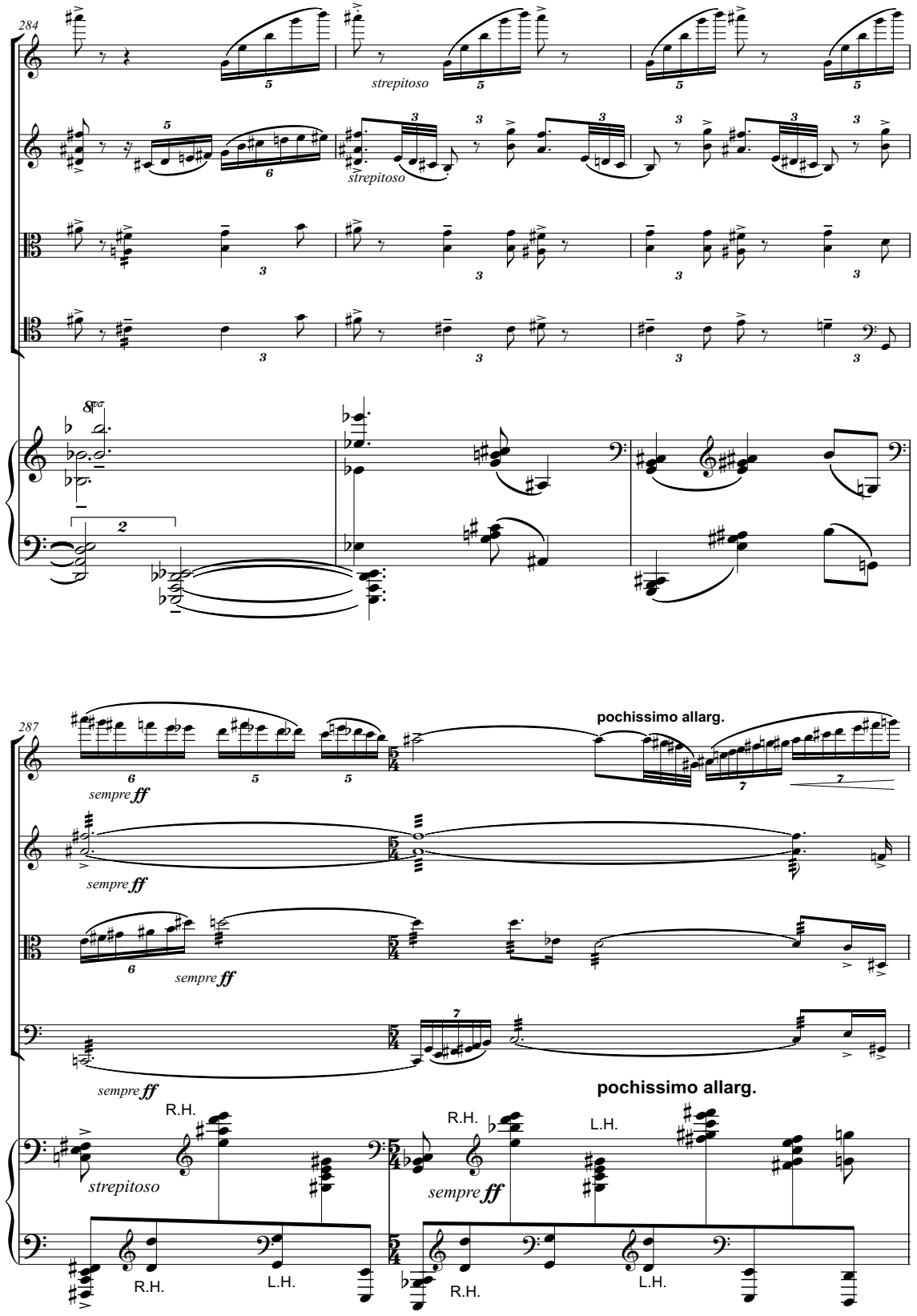

31
260
(8)
molto cresc.
ff
[molto cresc.]
stacc.
arco
cresc.
fz
f
più f
cresc.
ff


263
(8)
sempre ff
stacc.
ff


32
266
(8)
cresc.
cresc.
cresc.
fz
fz
sempre ff
269
molto vibrato
molto vibrato
molto vibrato
f
f
ff


33
Subito tenuto
molto accel.
272
fz
[fz]
cresc.
fff
34
Meno mosso ma appassionata
275
fp
mf
f
p
pesante
sfz
8va


278
f
mf
f
(8)
8va
281
35
cresc.
ff
f
cresc.
ff
cresc.
ff
ff
8va
più f
8va
ff


284
strepitoso
strepitoso
287
sempre ff
sempre ff
sempre ff
sempre ff
pochissimo allarg.
pochissimo allarg.
strepitoso
R.H.
R.H.
L.H.
sempre ff
R.H.
L.H.
R.H.
L.H.

36

Andante tranquillo (♩ = 56)

Violin I

con sord

fz

pp

Violin II

con sord

fz

p

con calore

Viola

con sord

fz

pp

molto espress.

pp

Cello

fz

Andante tranquillo (♩ = 56)

Piano

pp

37

7

pp

p

pp

p

pp

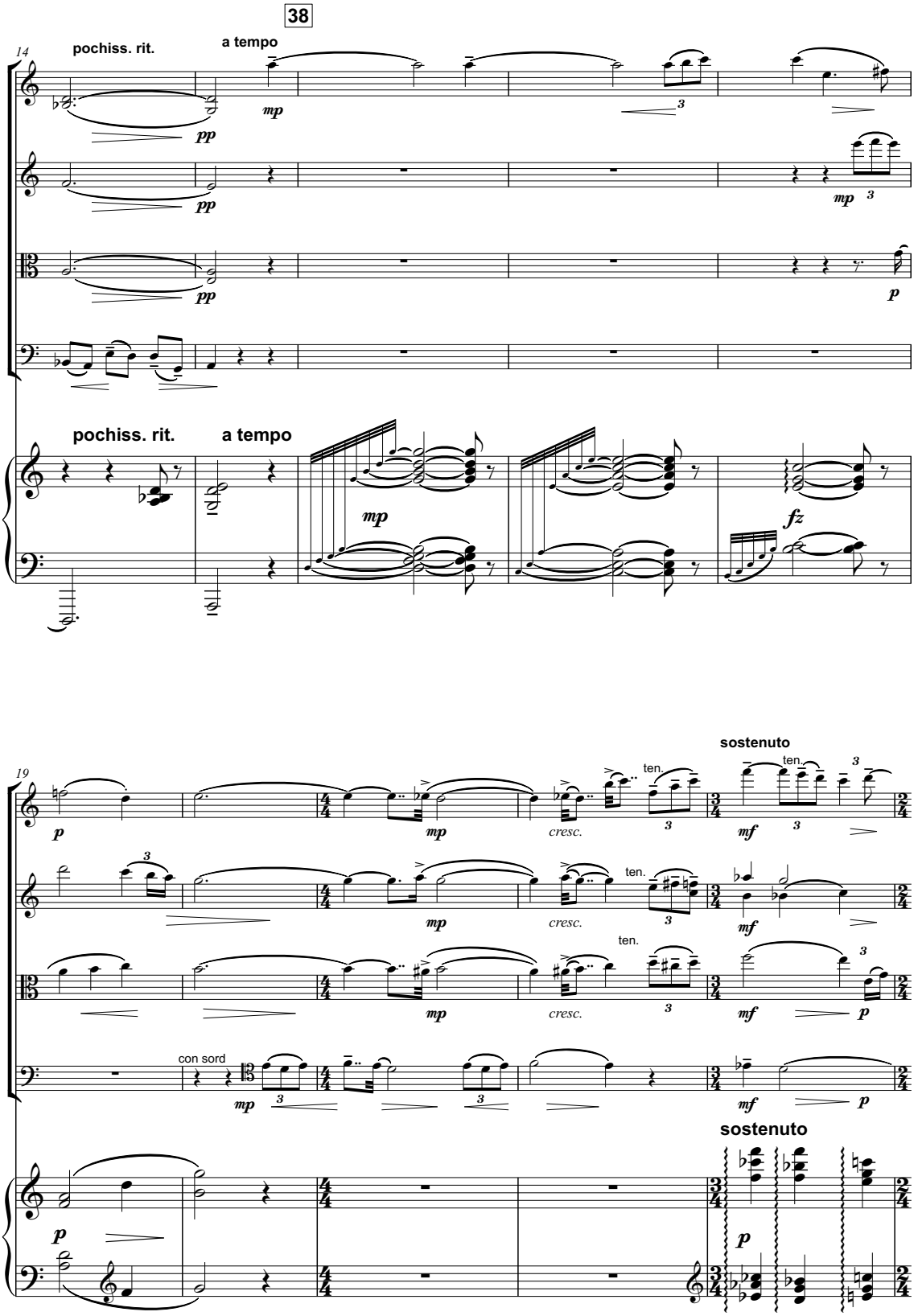
p

p ma sonore

pp

p

pp


38
14
pochiss. rit.
a tempo
pp
mp
3
p
fz
19
ten.
cresc.
sostenuto
mf
con sord

39

a tempo

poco a poco string.

a tempo

poco a poco string.

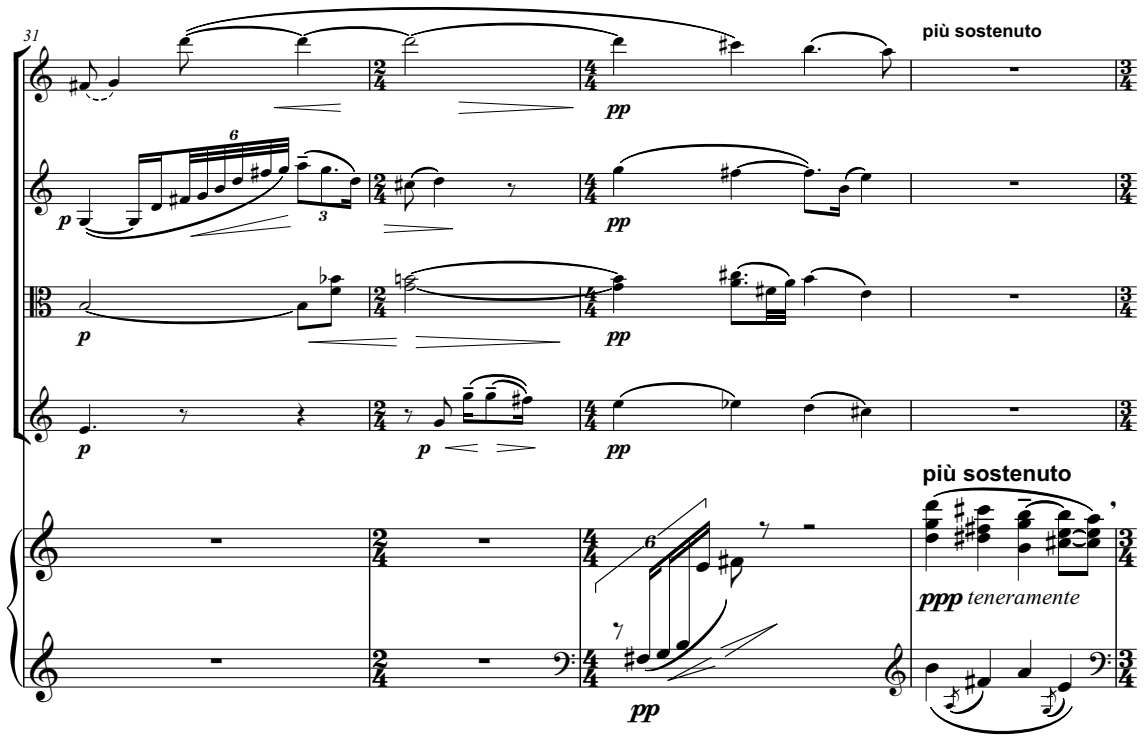
40

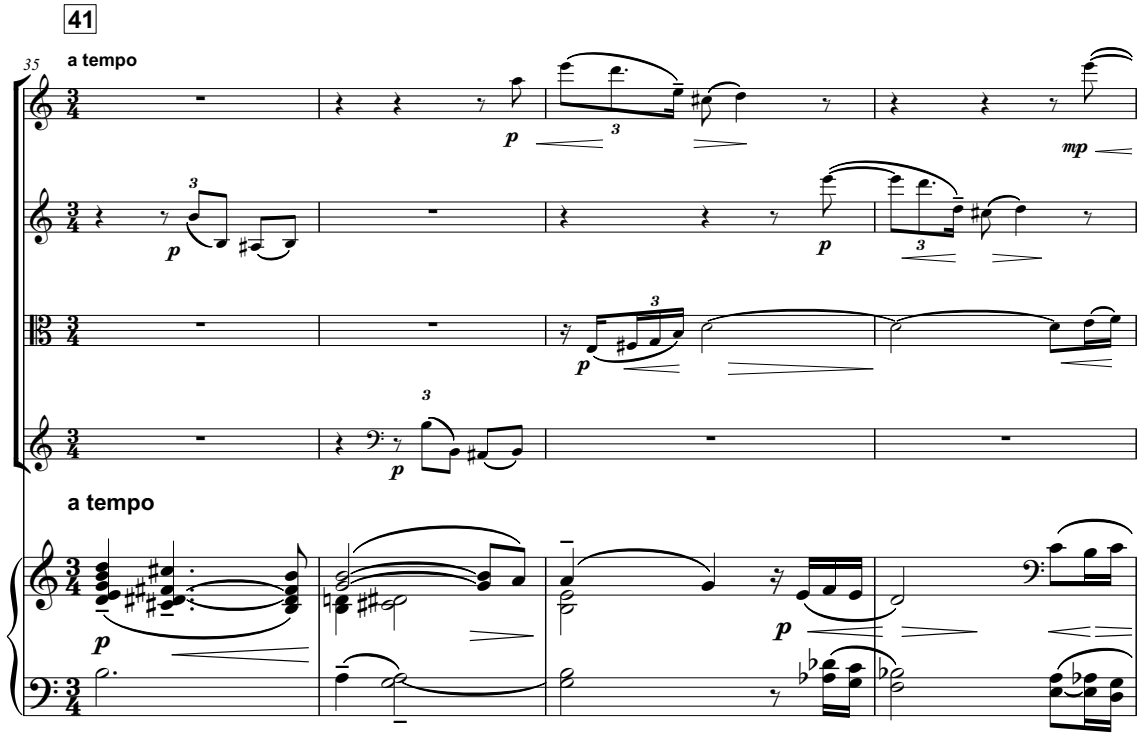
a tempo

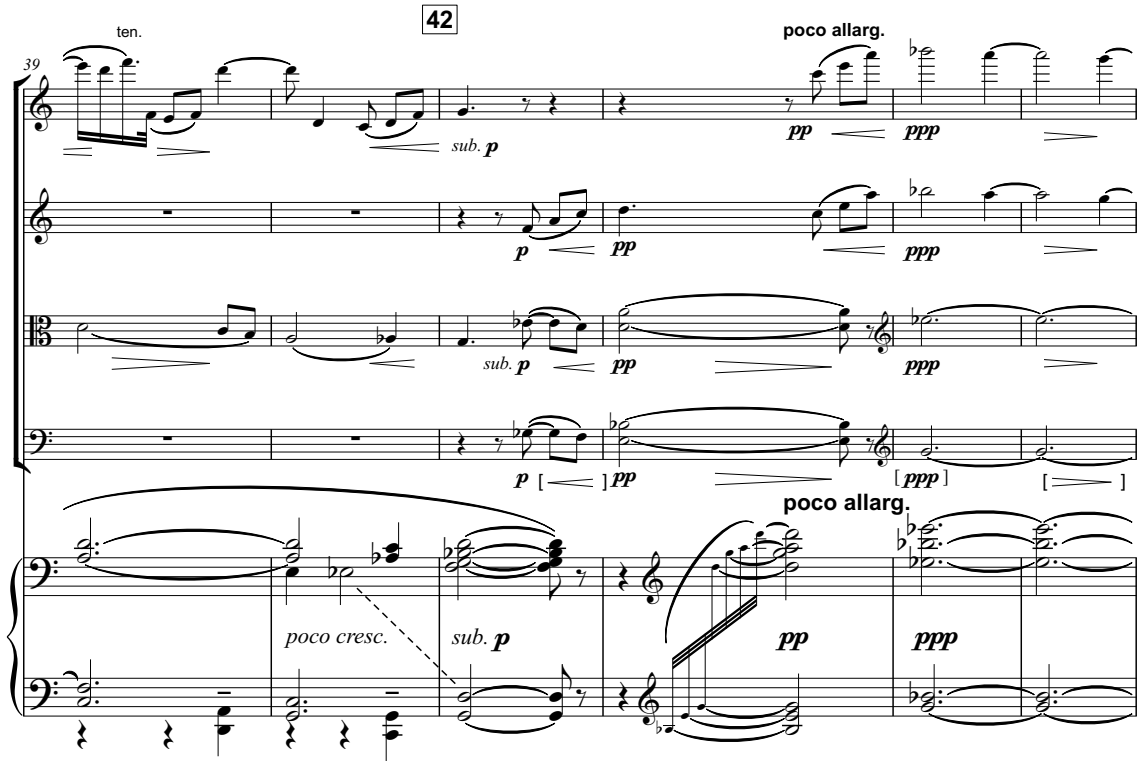
cresc.

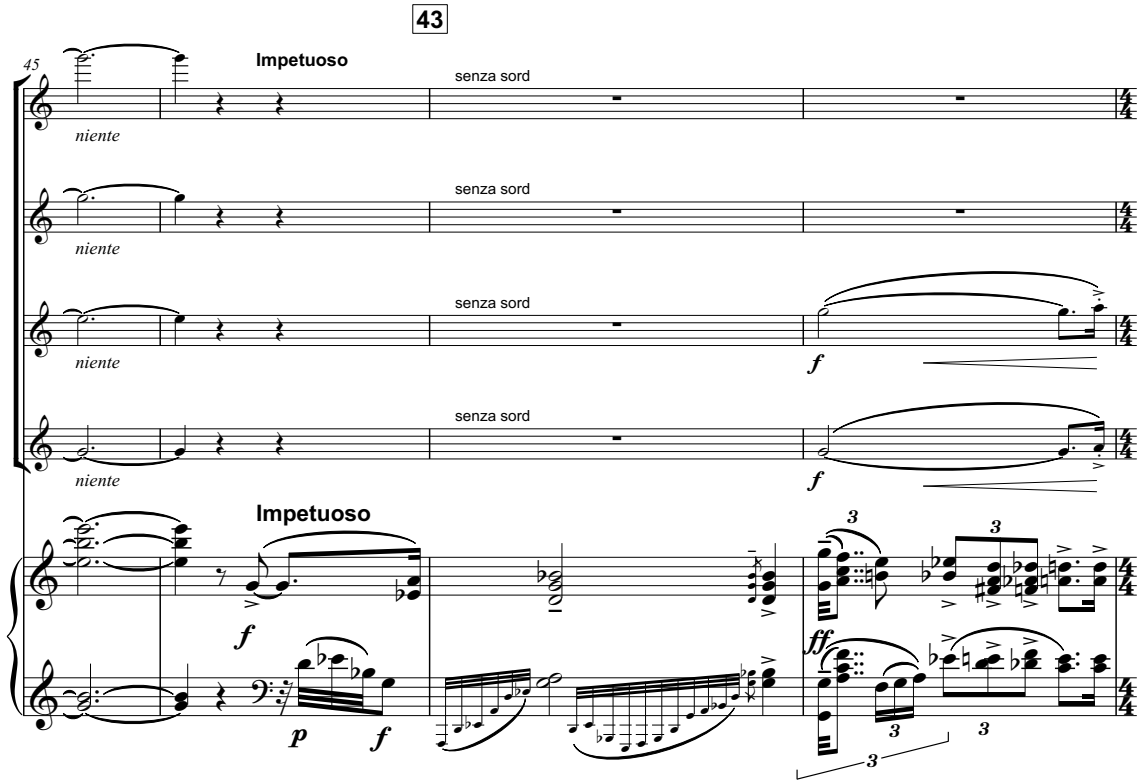
sempre cresc.

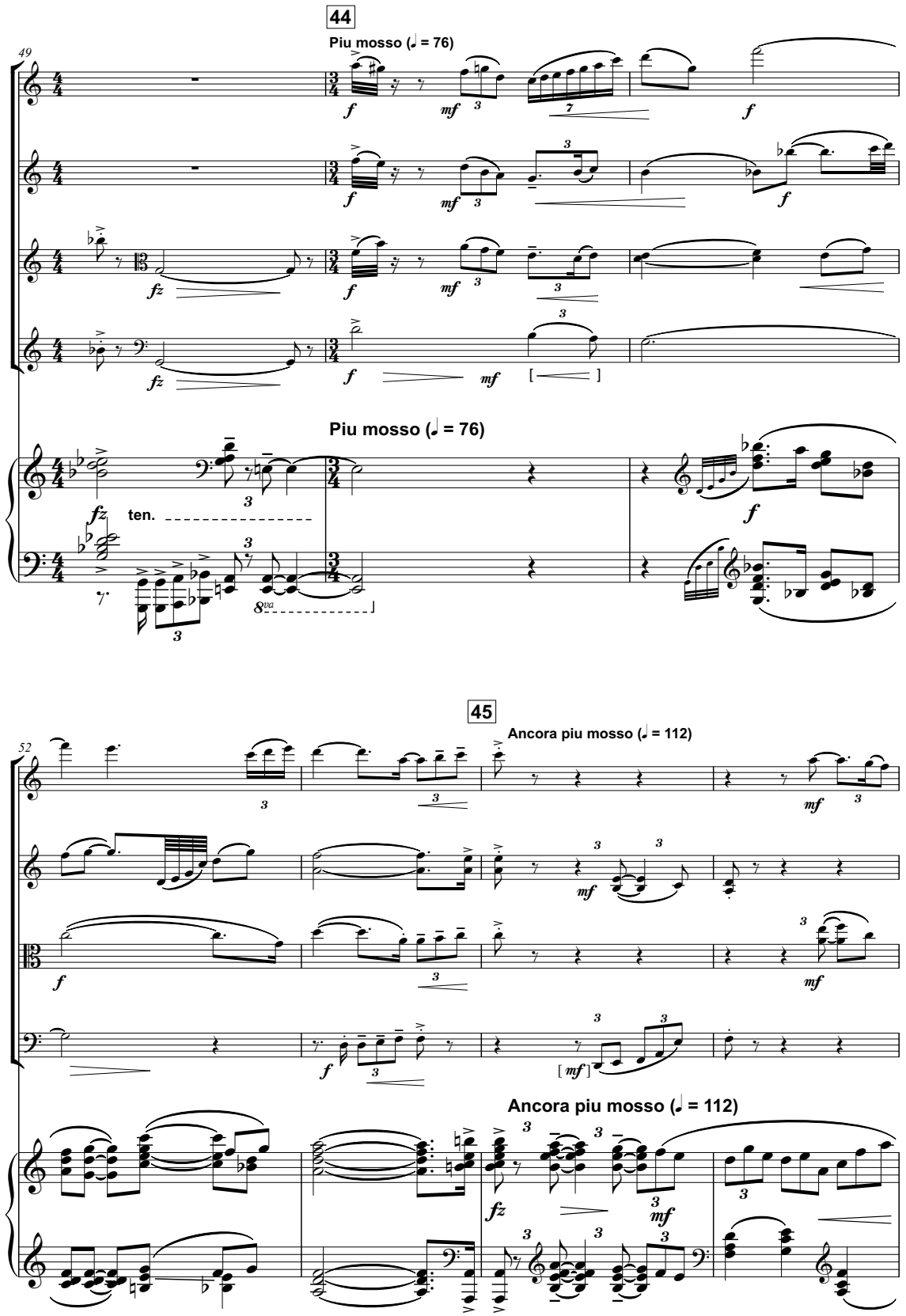
a tempo

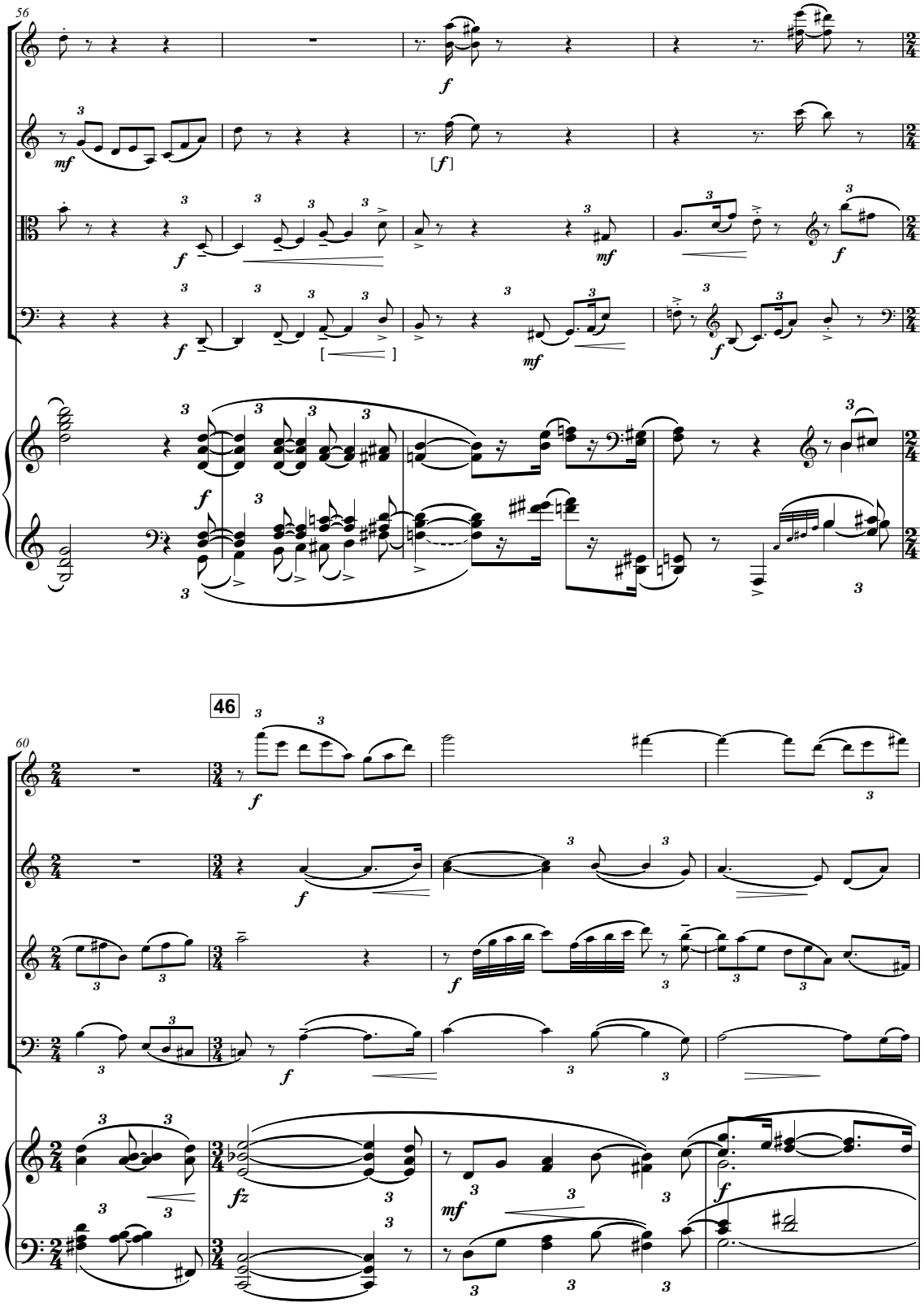

31
più sostenuto
pp
p
più sostenuto
ppp teneramente

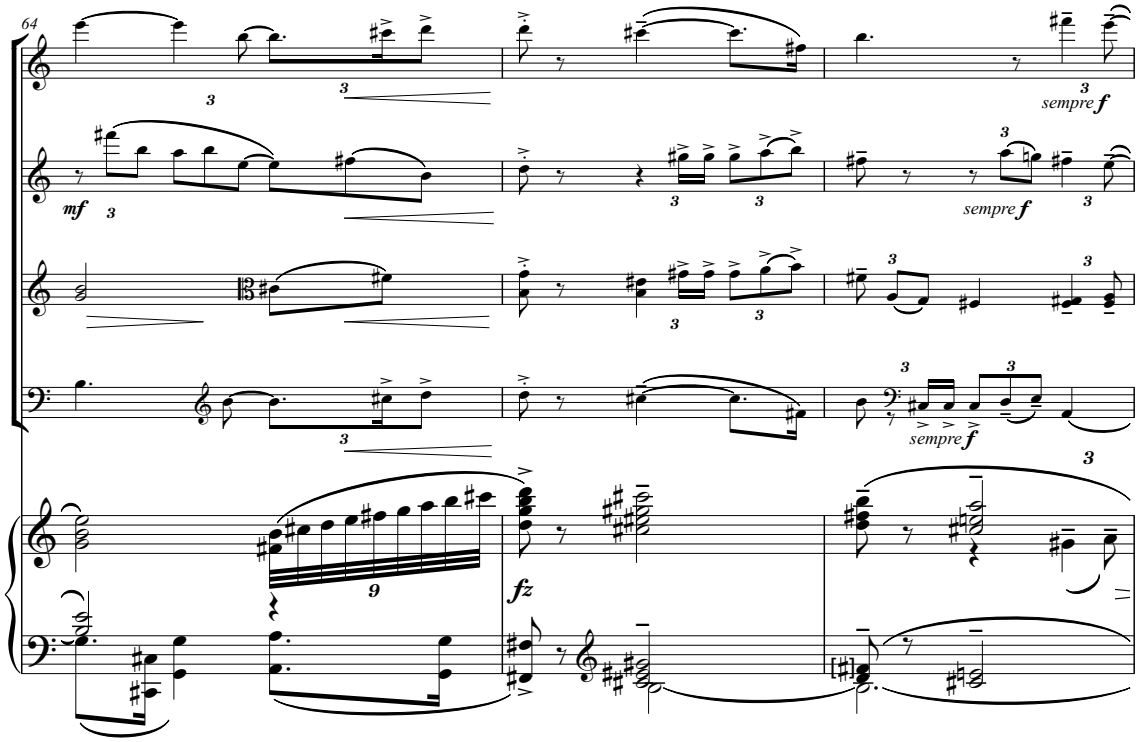

41
35
a tempo
p
mp
a tempo

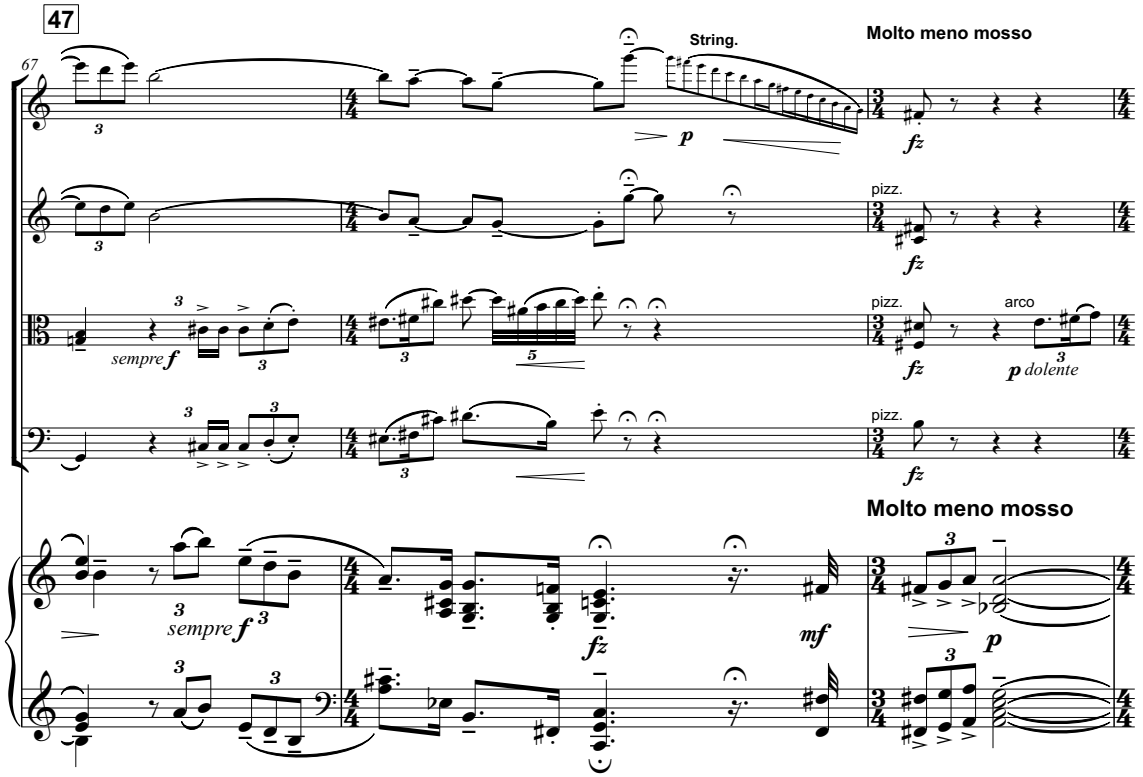

42
39
ten.
poco allarg.
sub. p
pp
ppp
poco cresc.
sub. p
poco allarg.
pp
ppp

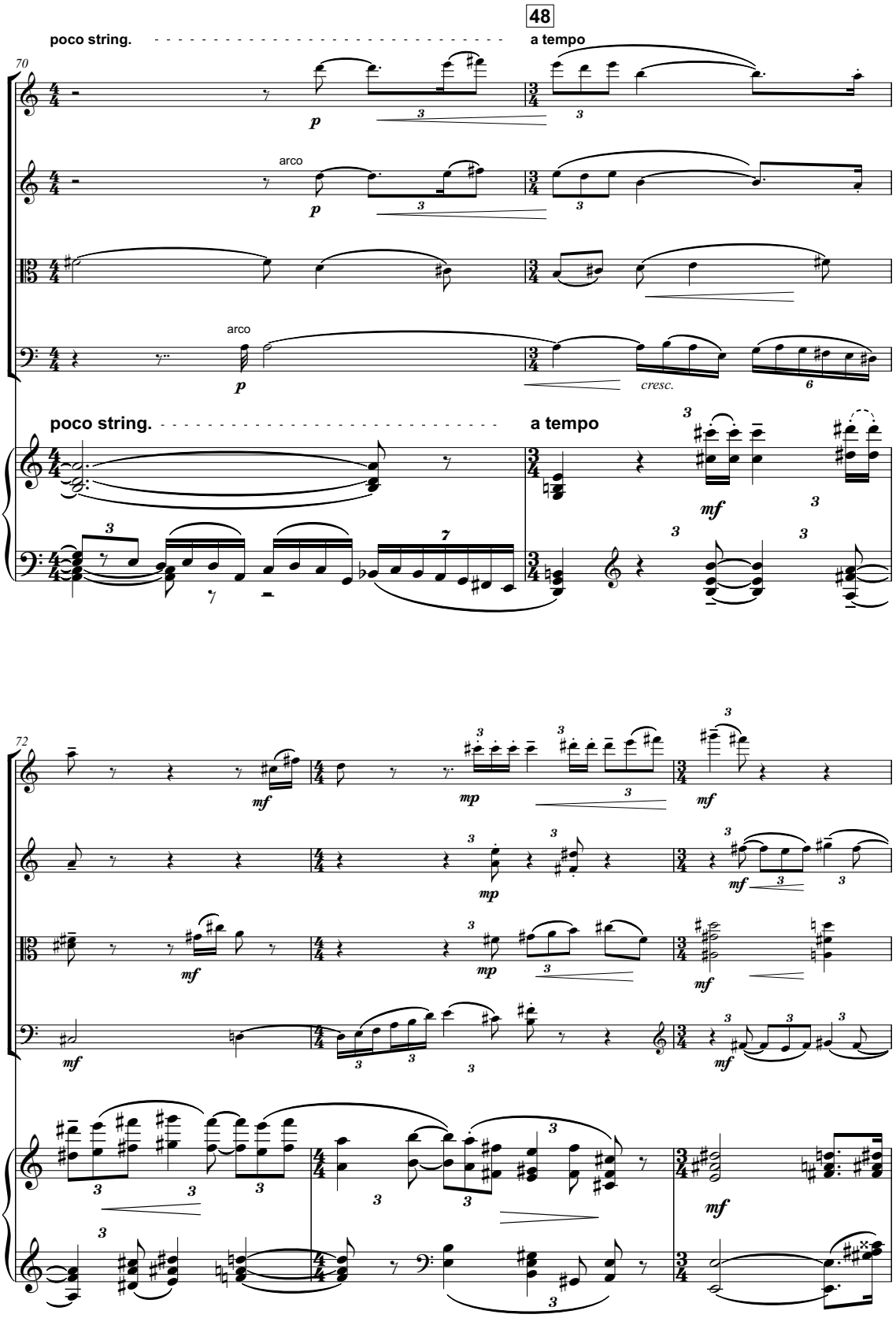

43
45
Impetuoso
senza sord
niente
senza sord
niente
senza sord
niente
senza sord
niente
f
f
Impetuoso
f
p
f
ff

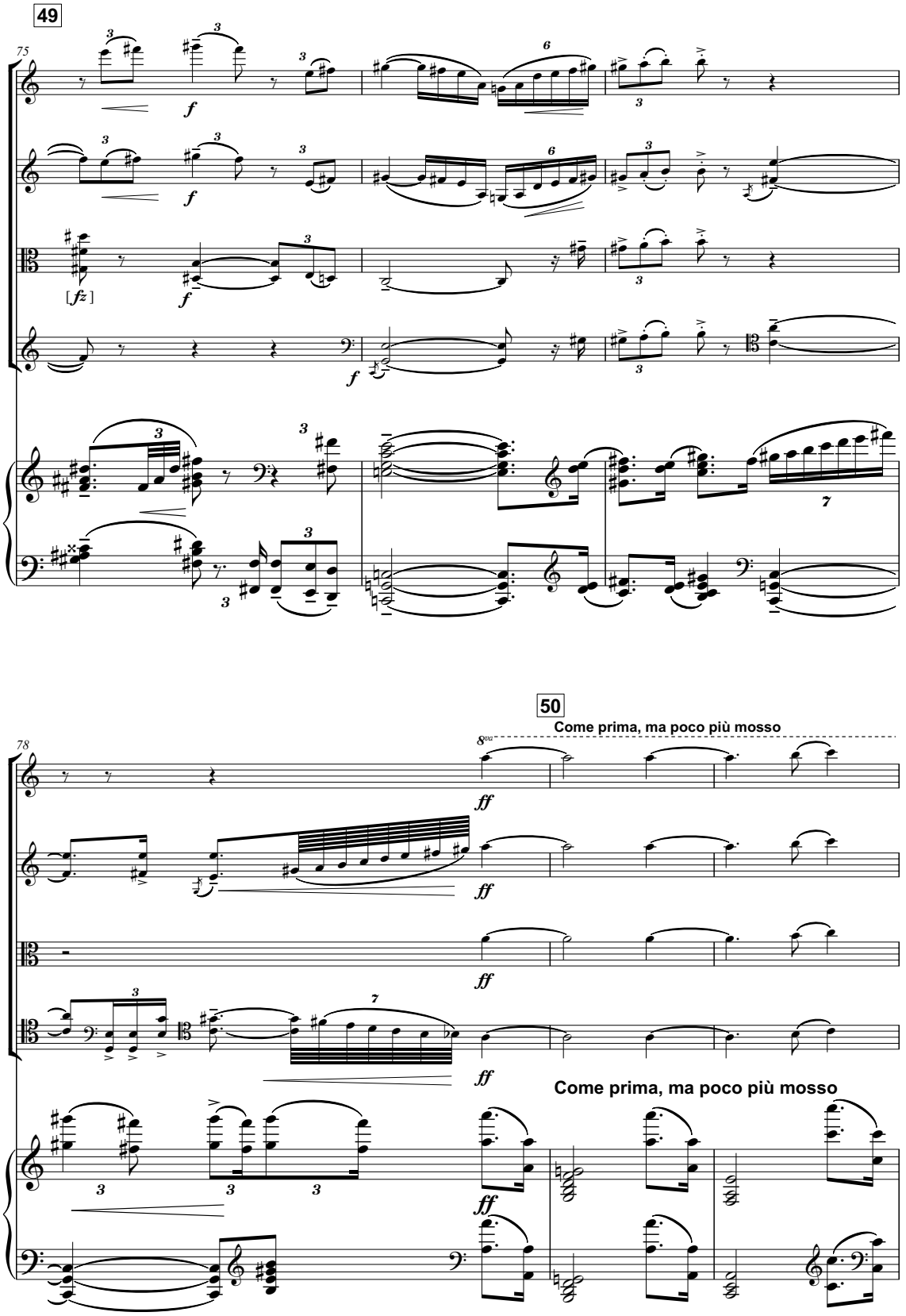

44
Piu mosso (♩ = 76)
49
Piu mosso (♩ = 76)
ten.
8va
45
Ancora piu mosso (♩ = 112)
52
Ancora piu mosso (♩ = 112)

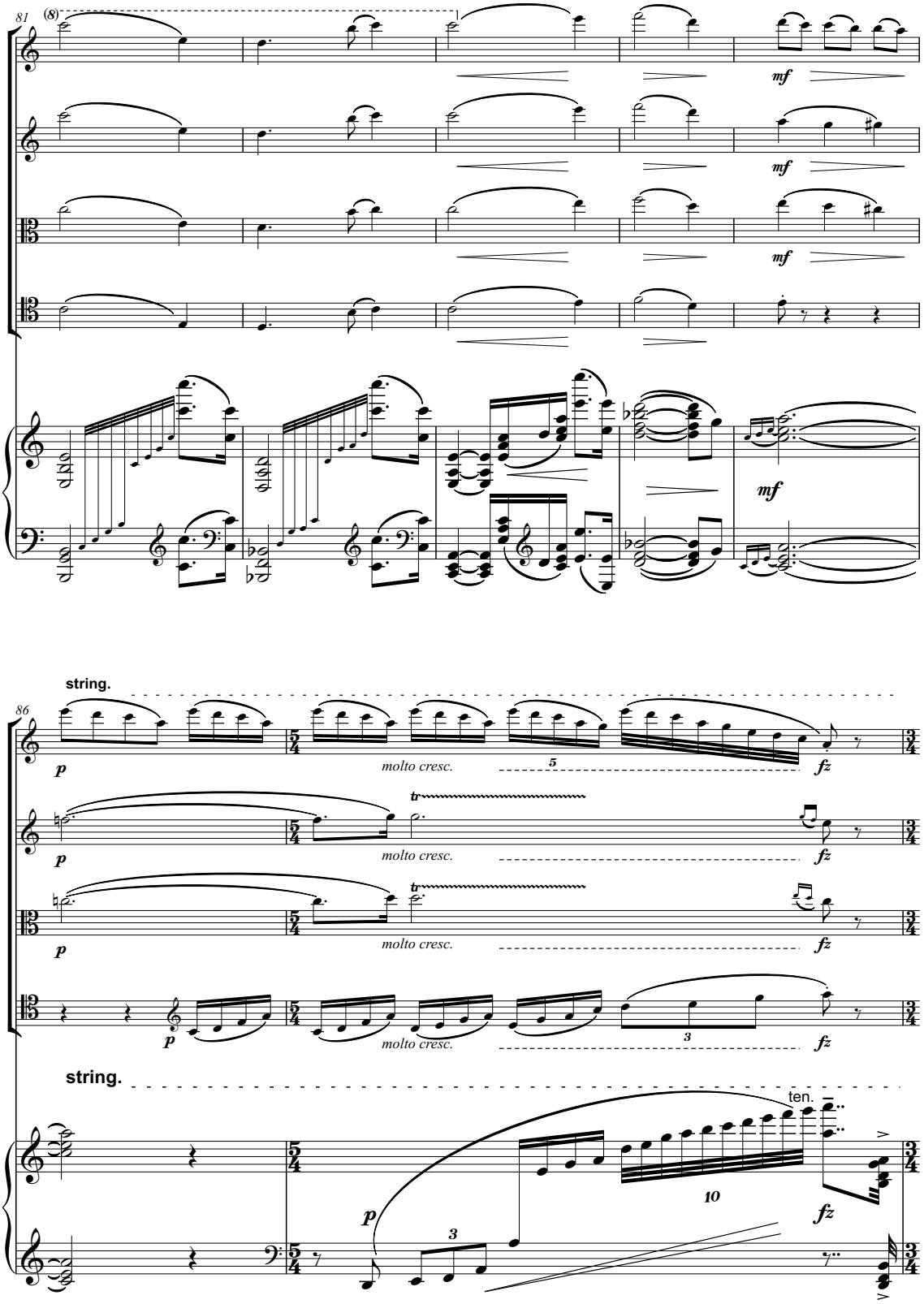

56
46
60

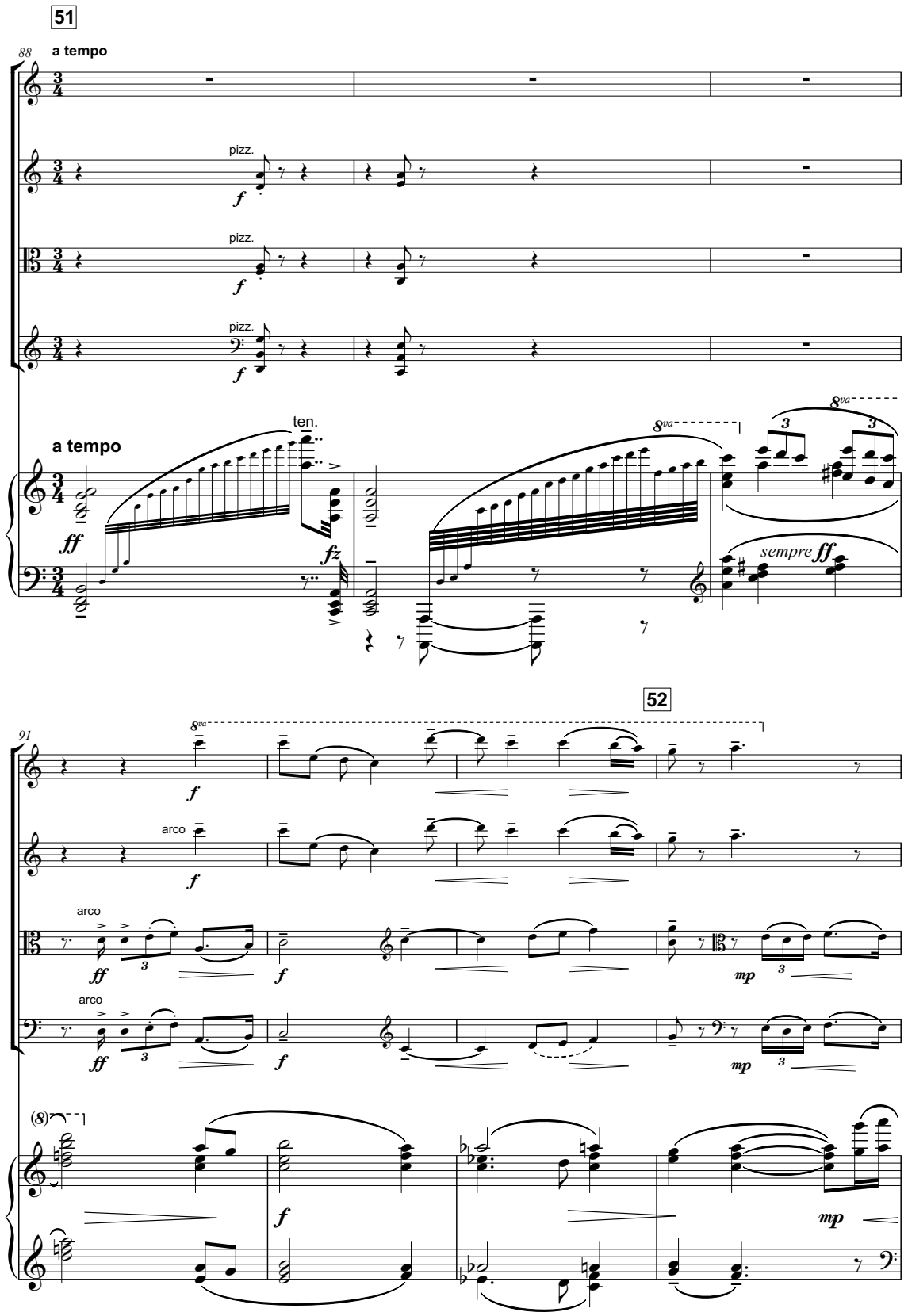

64
sempre f
mf
sempre f
sempre f
fz

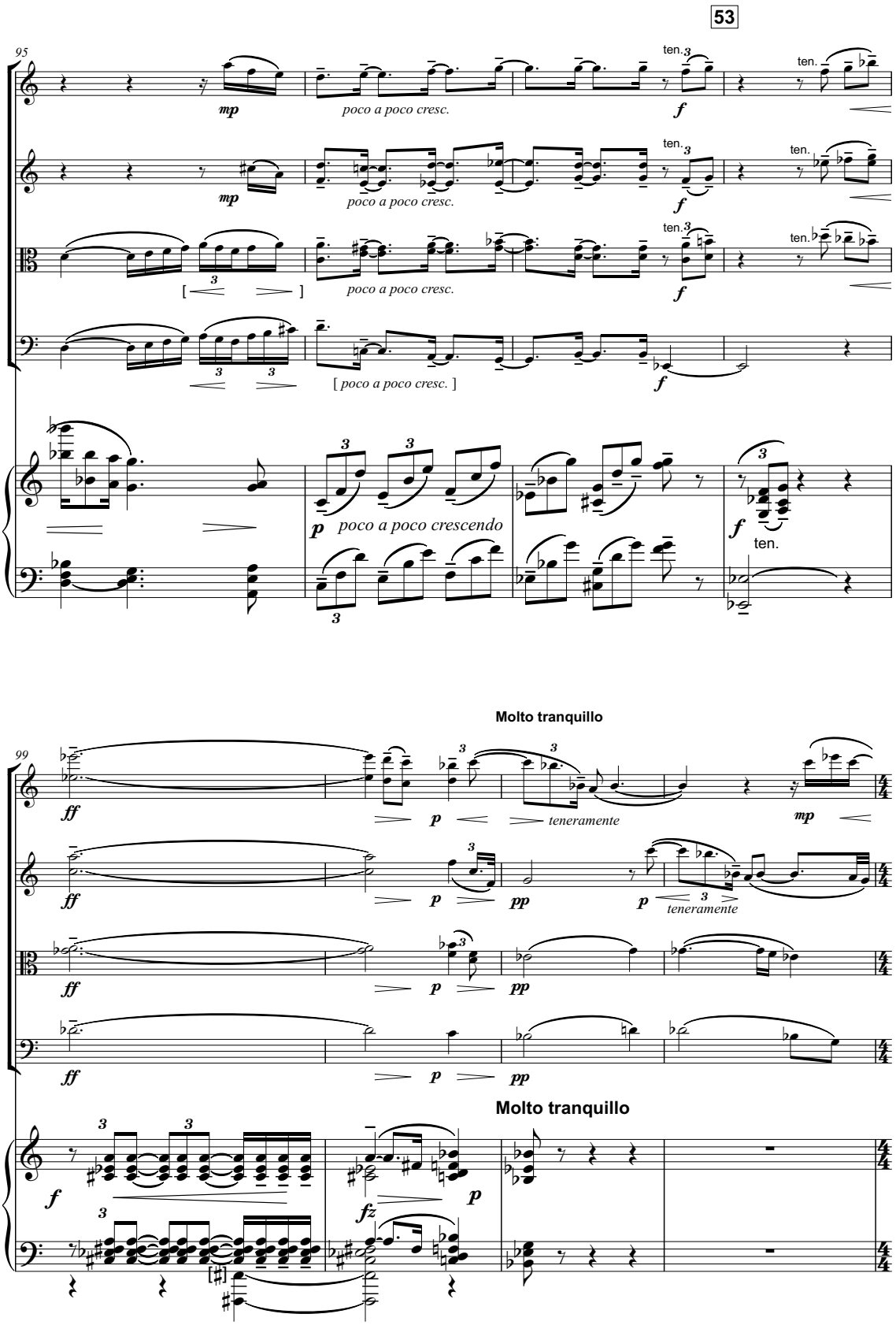

47
67
String.
Molto meno mosso
p
fz
pizz.
fz
pizz.
arco
sempre f
fz
p dolente
pizz.
fz
Molto meno mosso
sempre f
fz
mf
p

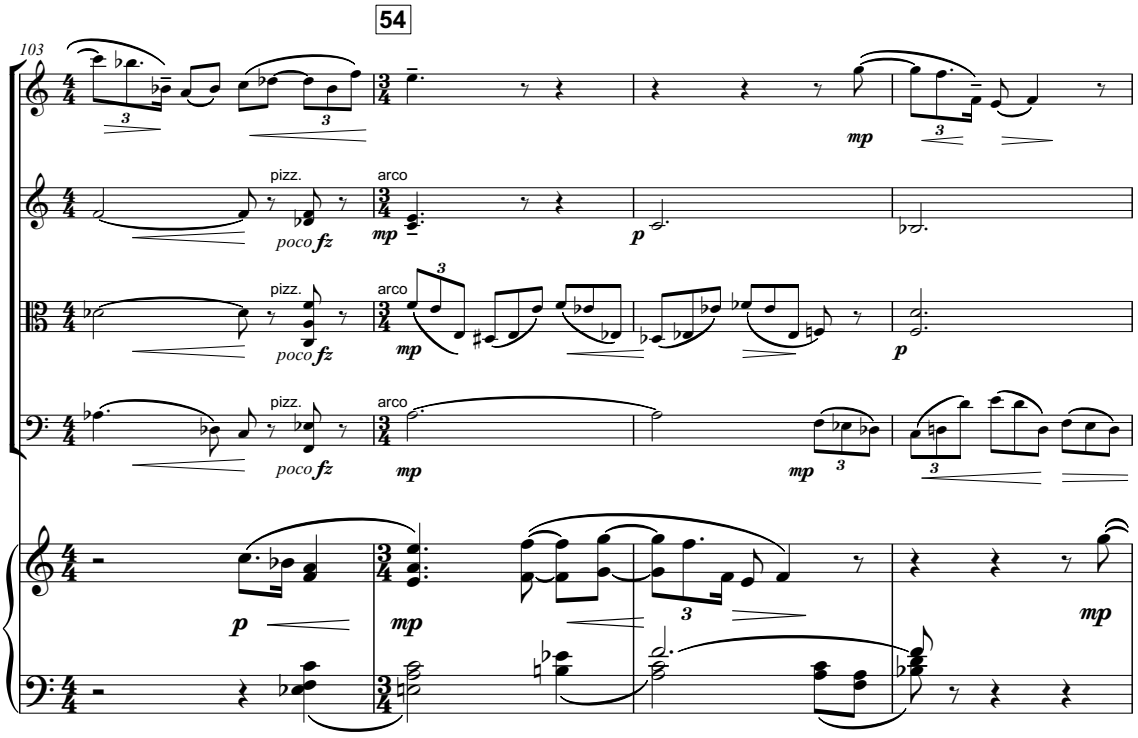

48
poco string.
a tempo
70
arco
arco
cresc.
poco string.
a tempo
72

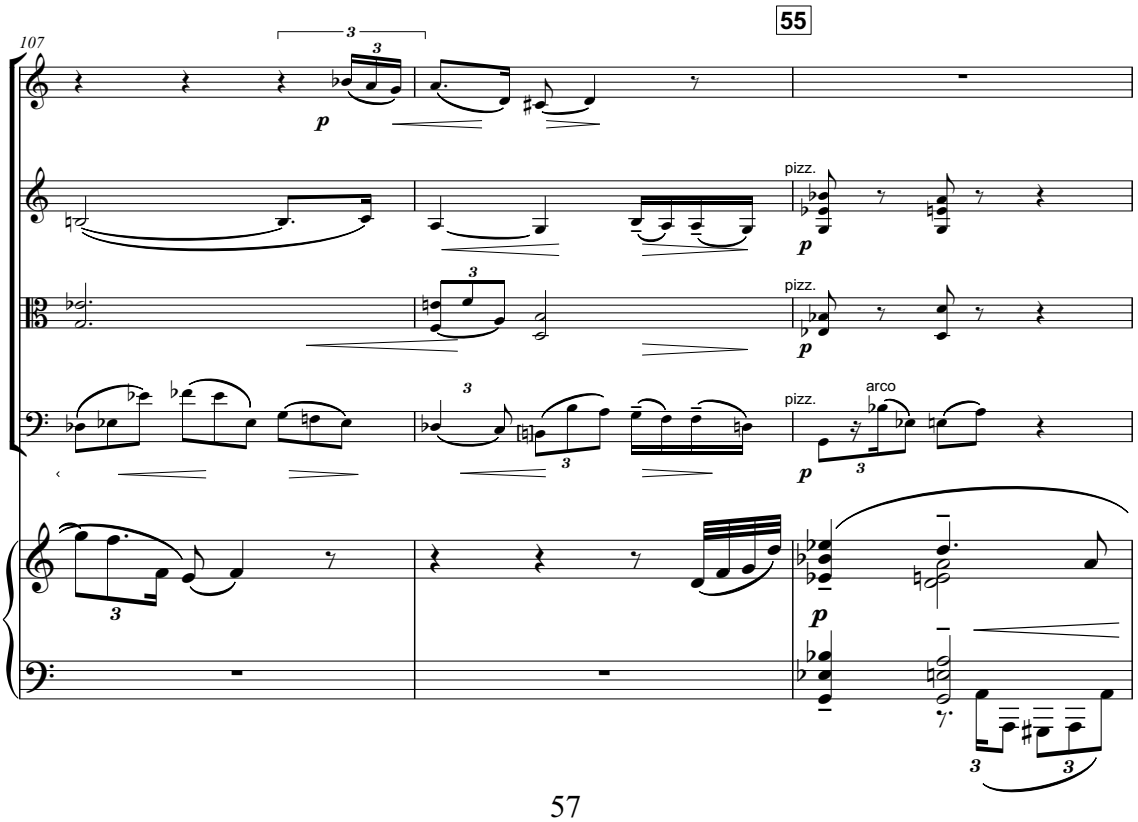

49
75
f
[fz]
50
Come prima, ma poco più mosso
78
8va
ff
Come prima, ma poco più mosso

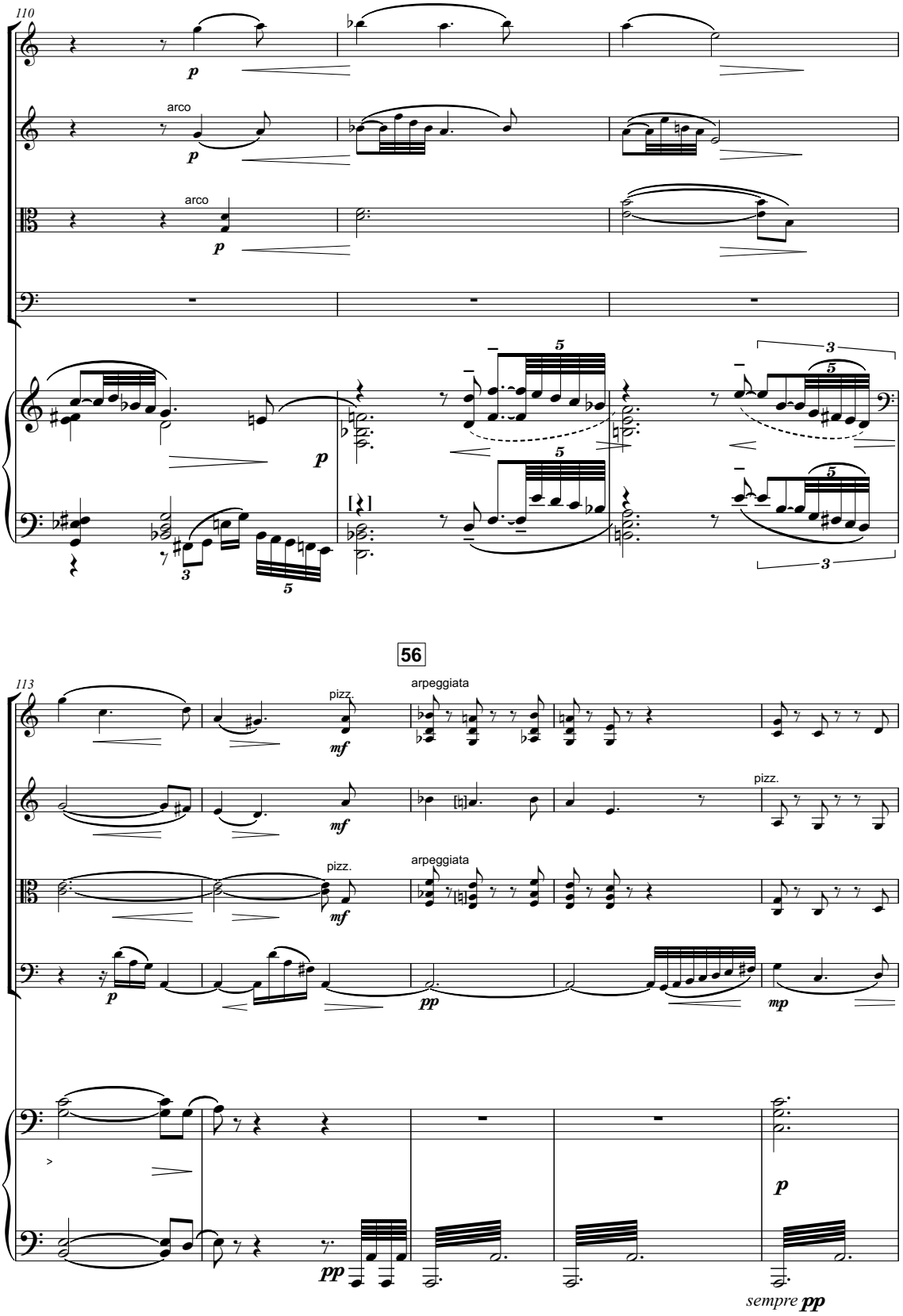

81
(8)
mf
mf
mf
mf
86
string.
p
molto cresc.
5
fz
tr
p
molto cresc.
fz
tr
p
molto cresc.
fz
p
molto cresc.
3
fz
string.
ten.
p
3
10
fz

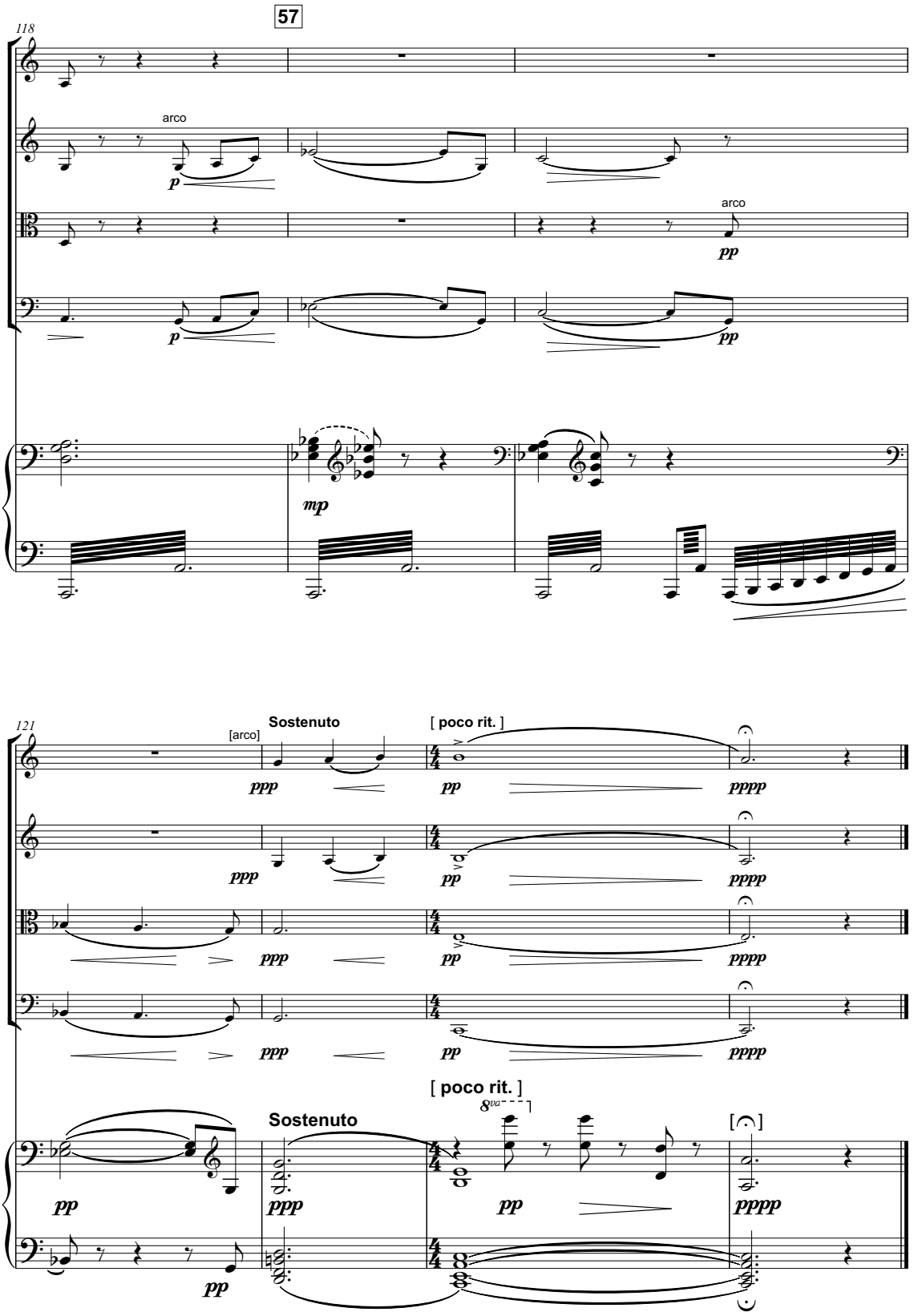

51
88
a tempo
pizz.
f
pizz.
f
pizz.
f
a tempo
ten.
ff
fz
8va
3
3
sempre ff
52
91
8va
f
arco
f
arco
ff
3
f
mp
3
arco
ff
3
f
mp
3
(8)
f
mp

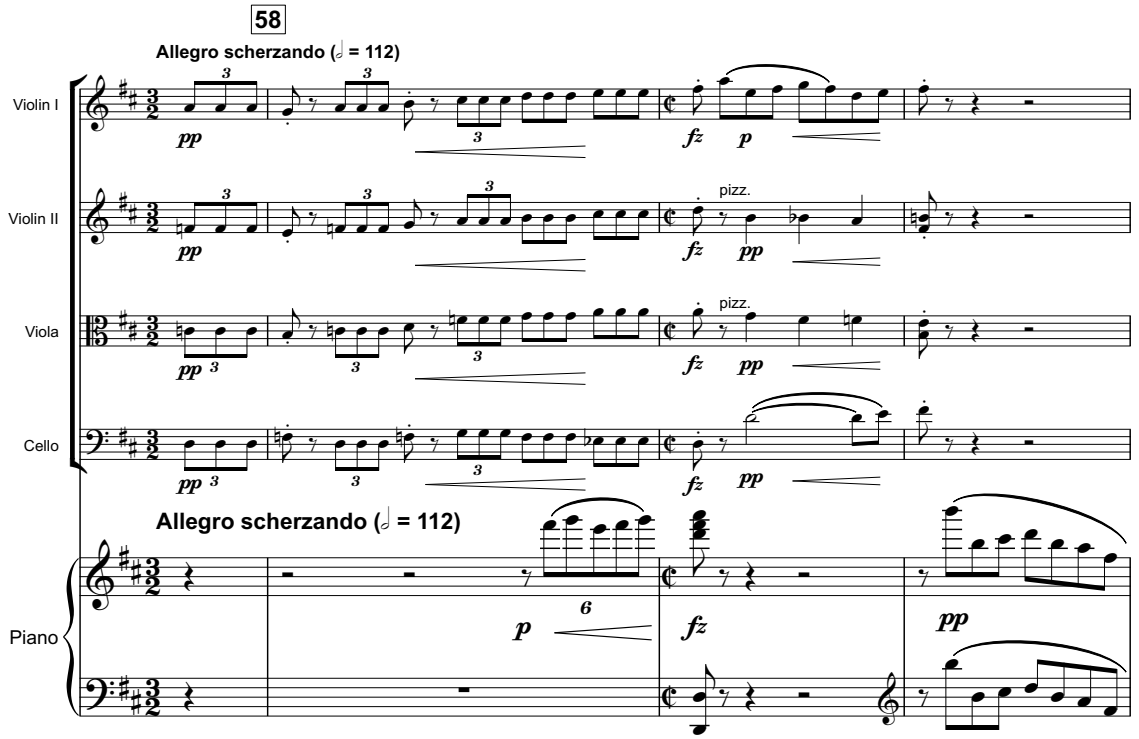

53
95
mp
poco a poco cresc.
f
ten.
poco a poco cresc.
[poco a poco cresc.]
p
poco a poco crescendo
99
ff
p
pp
teneramente
mp
Molto tranquillo
fz

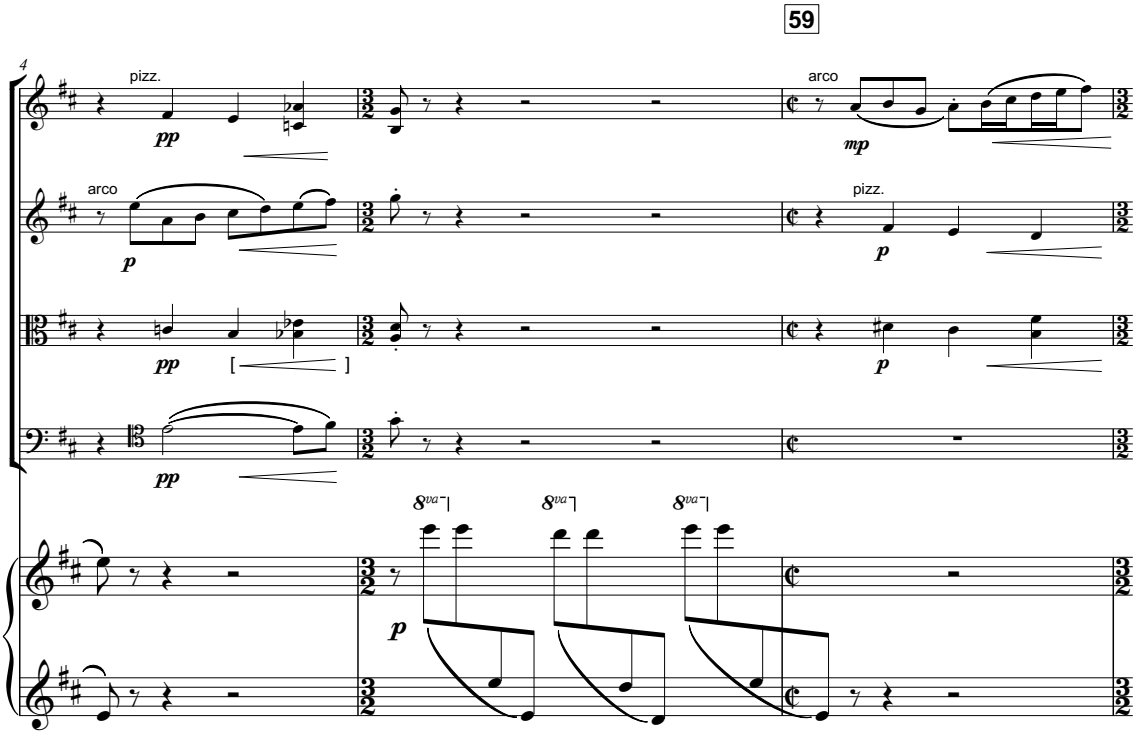

54
103
pizz.
arco
poco fz
mp
p

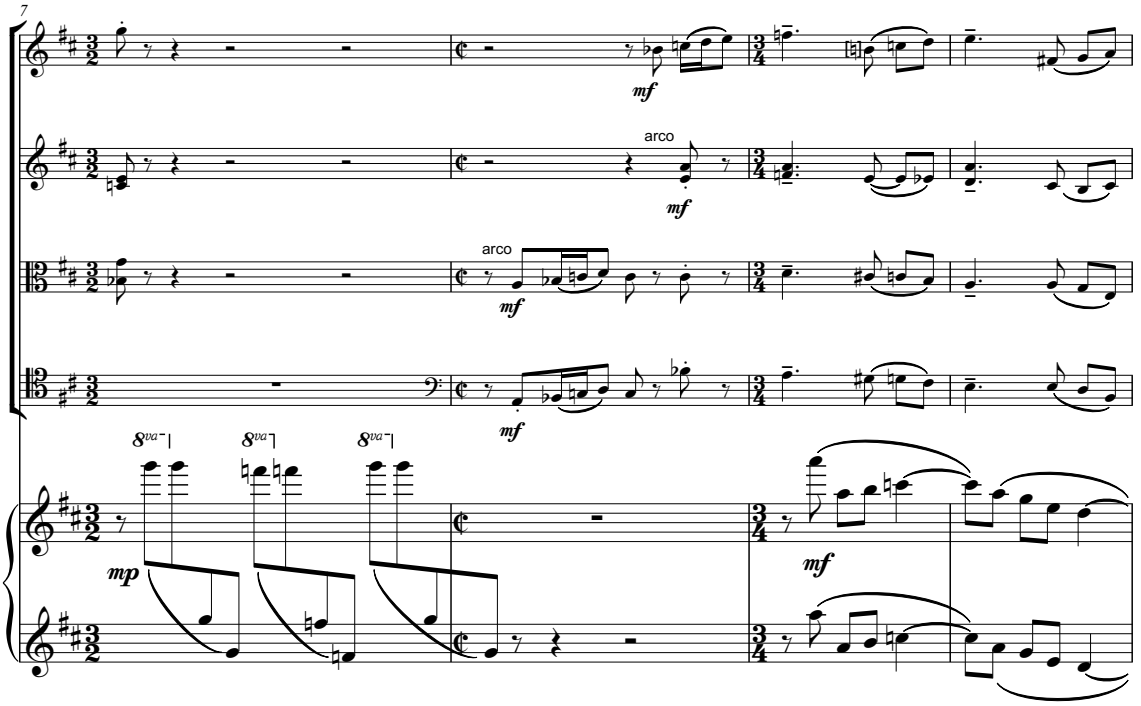

55
107
pizz.
arco
p

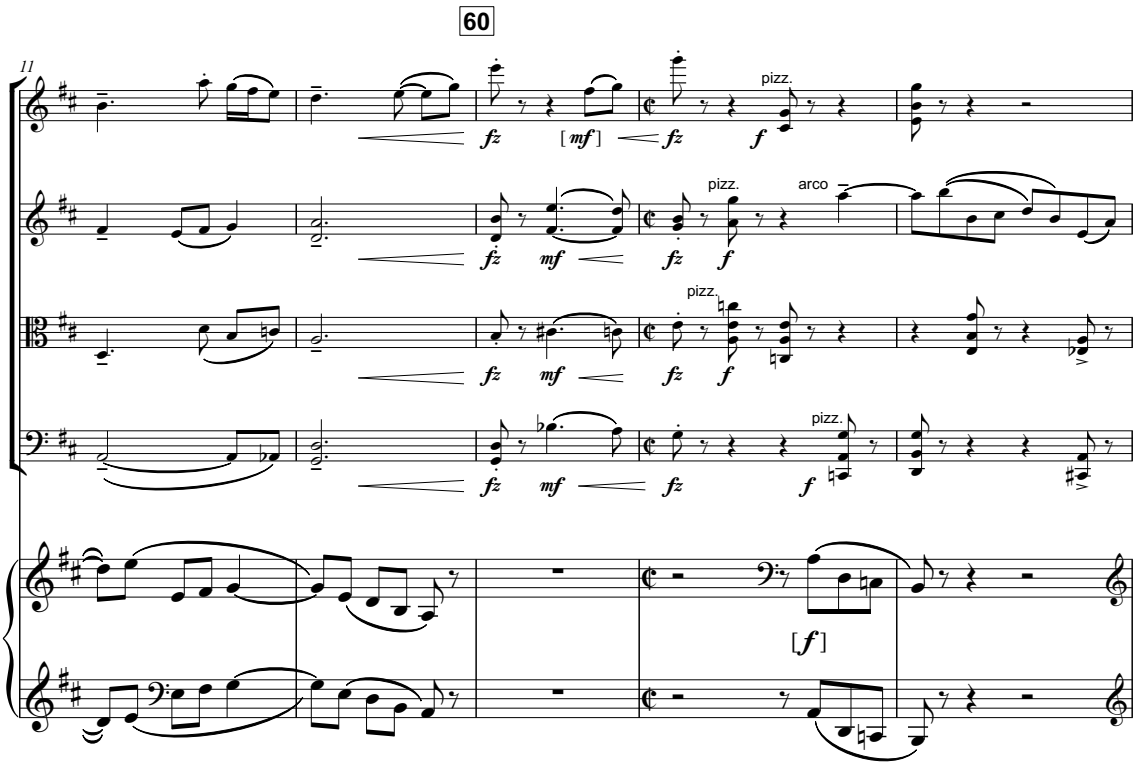

110
p
arco
p
arco
p
p
56
113
pizz.
mf
arpeggiata
mf
pizz.
pizz.
mf
arpeggiata
p
pp
mp
pp
p
sempre pp

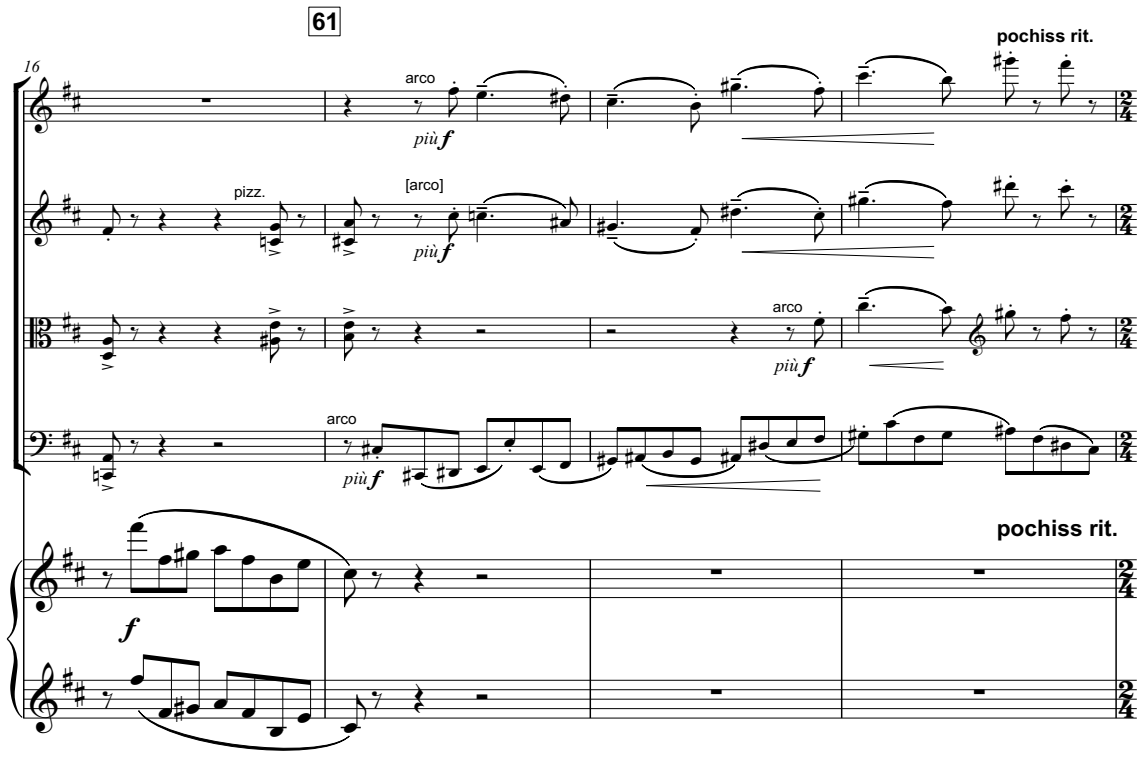

57
118
arco
p
arco
pp
p
pp
mp
121
[arco]
Sostenuto
[poco rit.]
ppp
pp
pppp
ppp
pp
pppp
ppp
pp
pppp
ppp
pp
pppp
[poco rit.]
Sostenuto
8va
pp
ppp
pp
pppp
pp

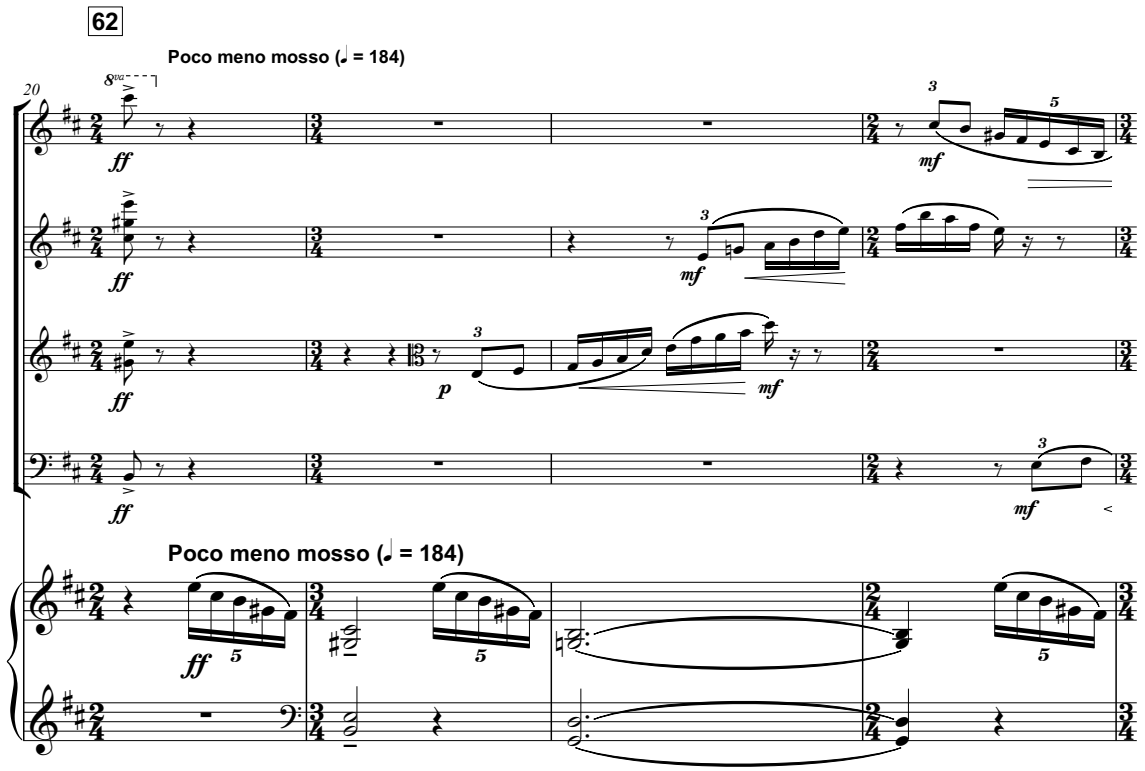

58
Allegro scherzando (𝅗𝅥 = 112)
Violin I
Violin II
Viola
Cello
Piano
pizz.
Allegro scherzando (𝅗𝅥 = 112)

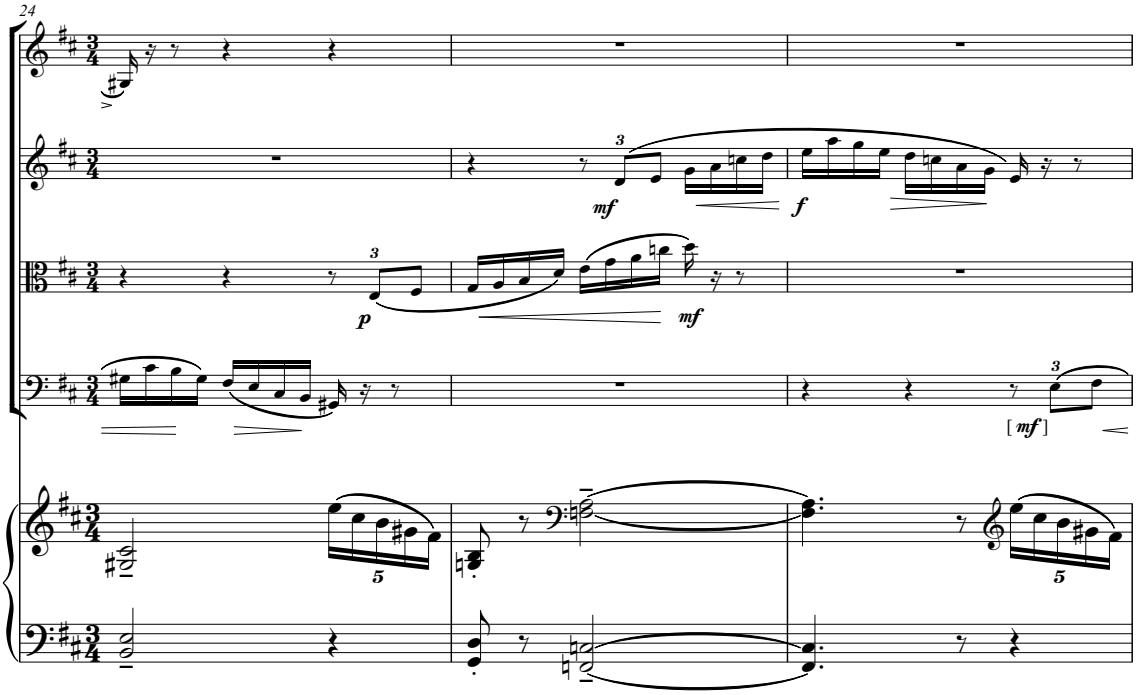

59
4
pizz.
arco
arco
pizz.

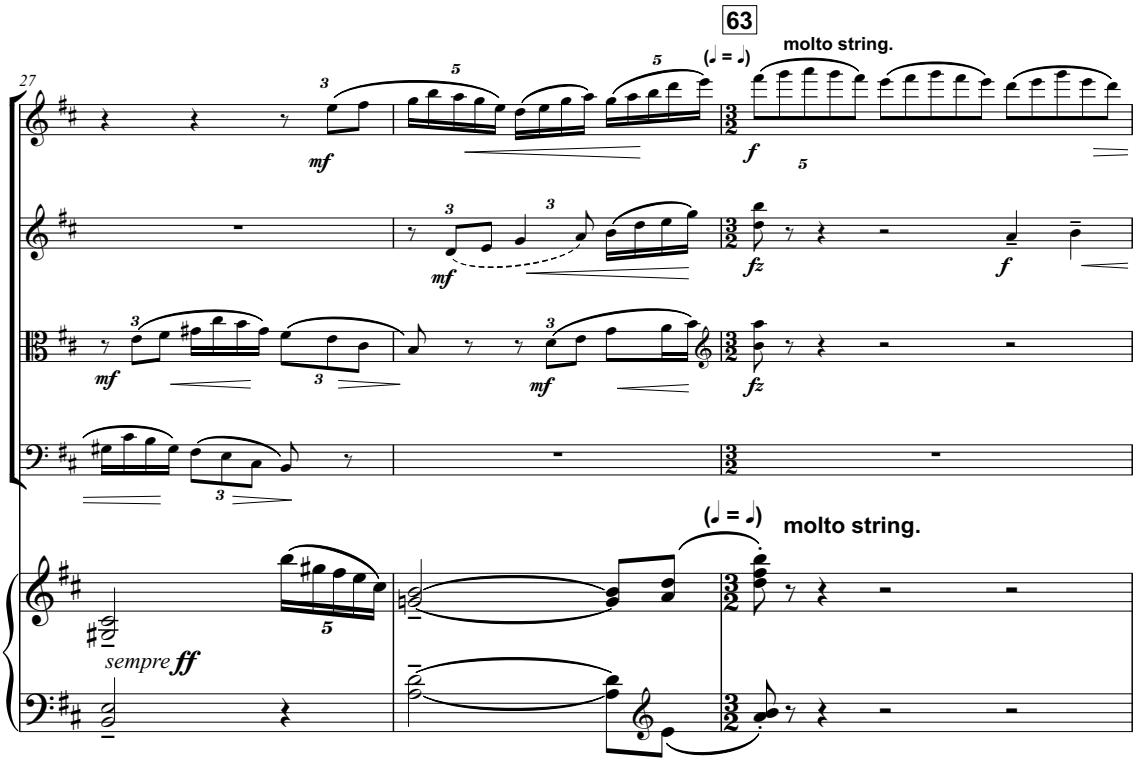

7
mf
arco
mf
arco
mf
mf
8va
8va
8va
mp
mf

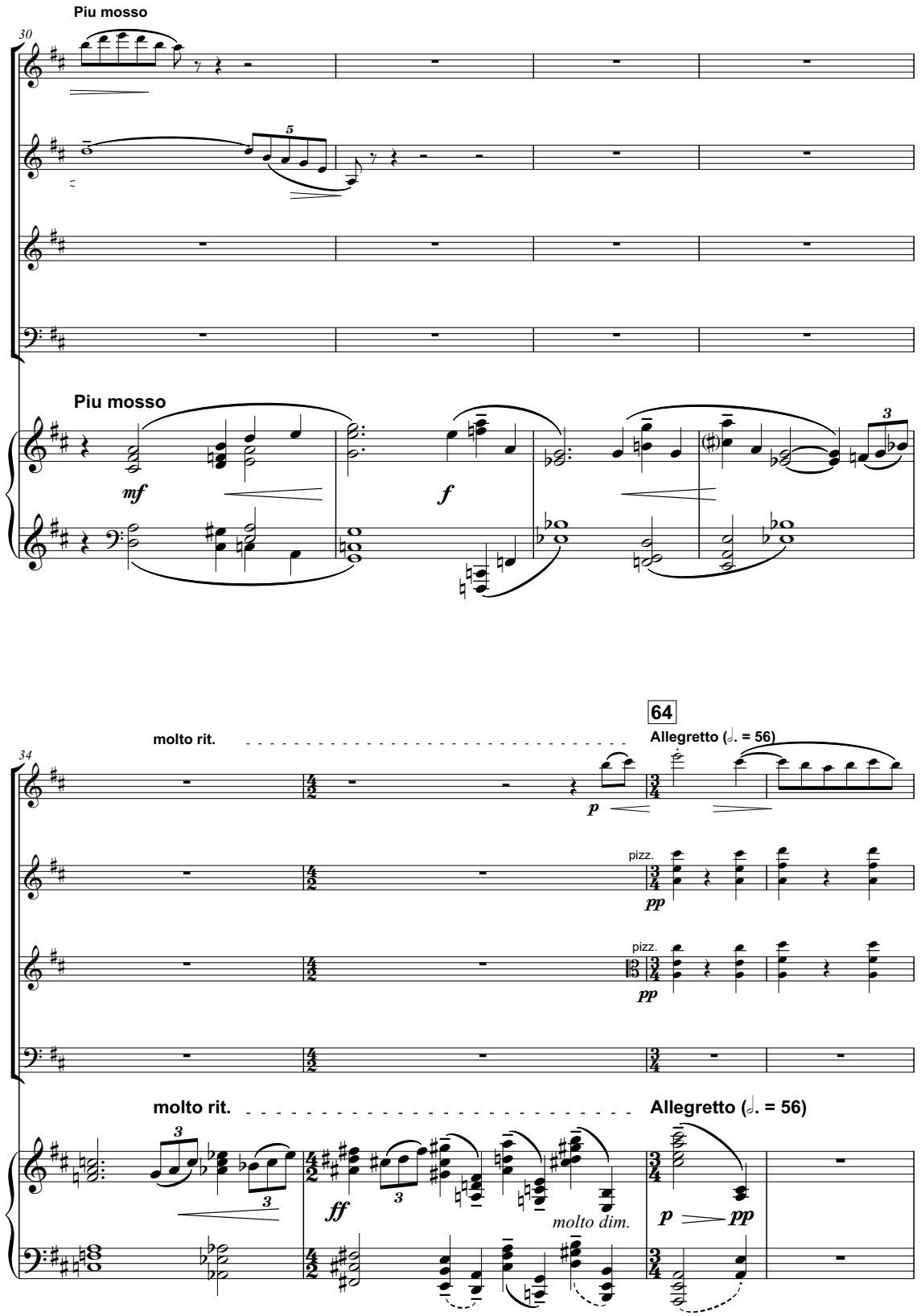

60
11
fz
[mf]
fz
f
pizz.
fz
mf
fz
f
pizz.
arco
fz
mf
fz
f
pizz.
fz
mf
fz
f
pizz.
[f]

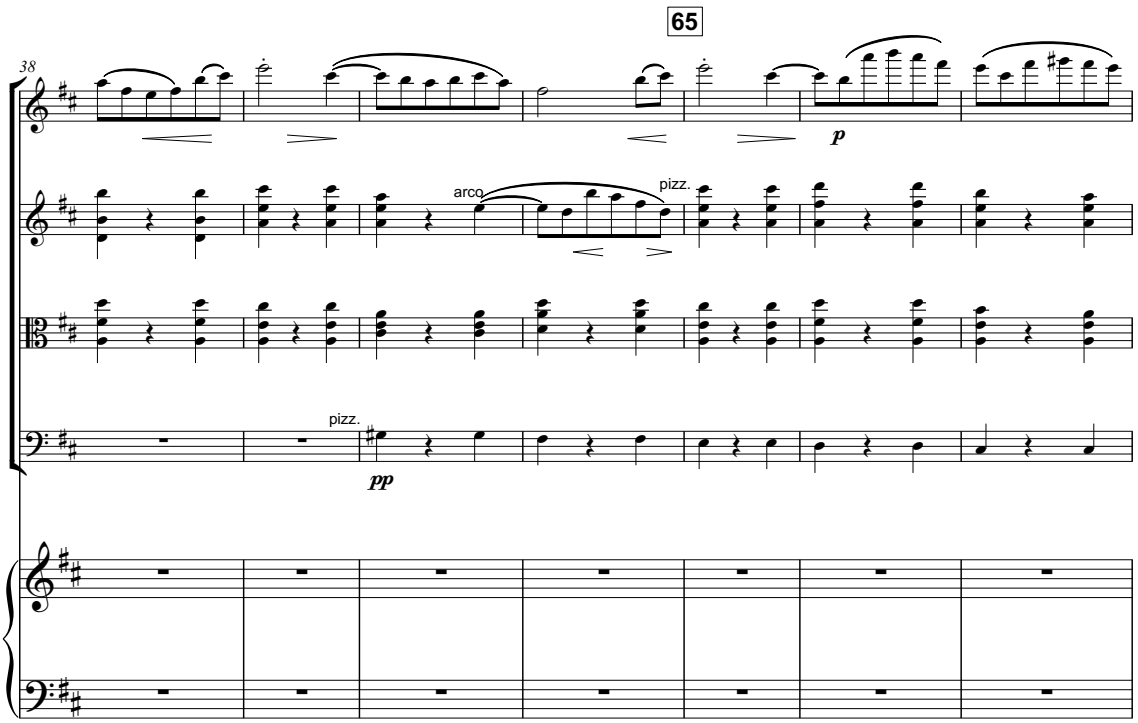

61
16
pochiss rit.
arco
più f
pizz.
[arco]
più f
arco
più f
arco
più f
f
pochiss rit.

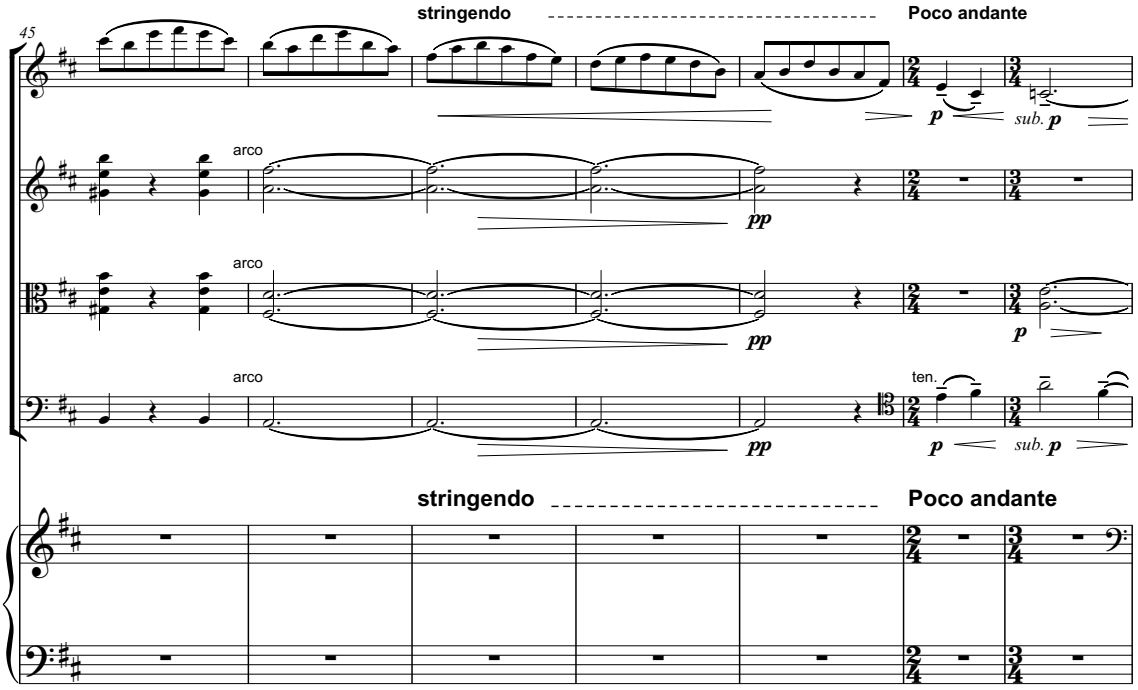

62
Poco meno mosso (♩ = 184)
20
ff
mf
ff
mf
ff
p
mf
ff
mf
Poco meno mosso (♩ = 184)
ff

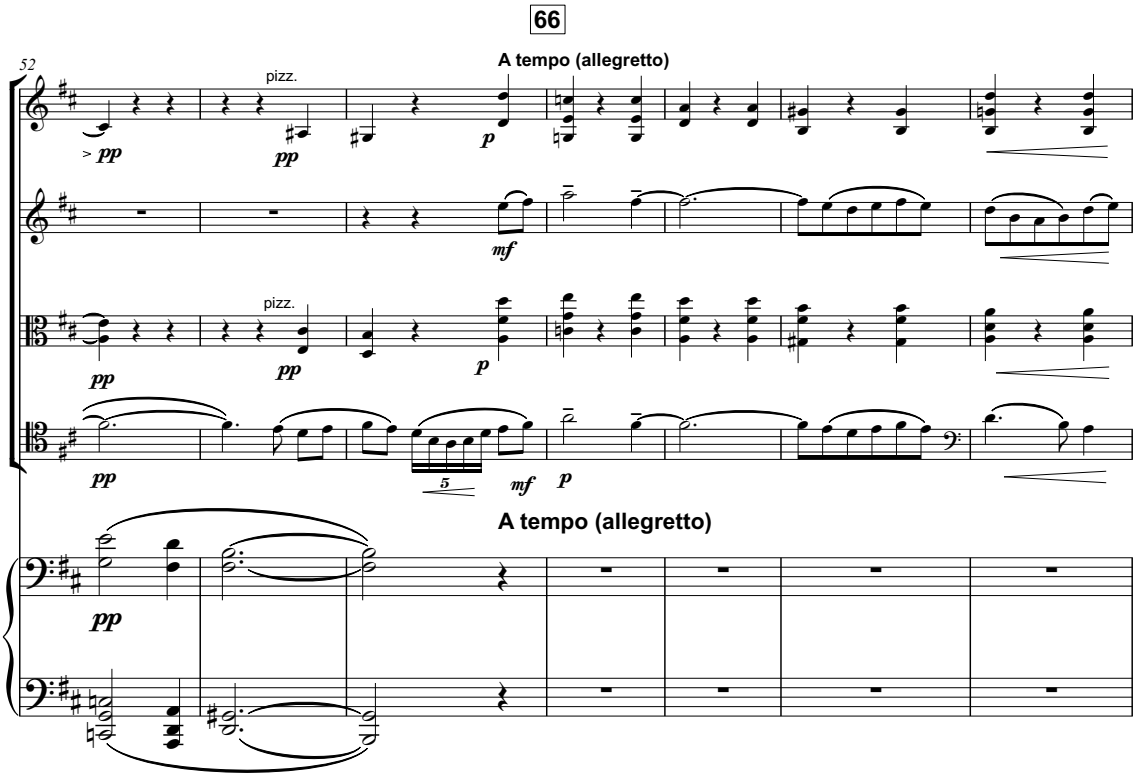

24
mf
f
p
mf
[mf]

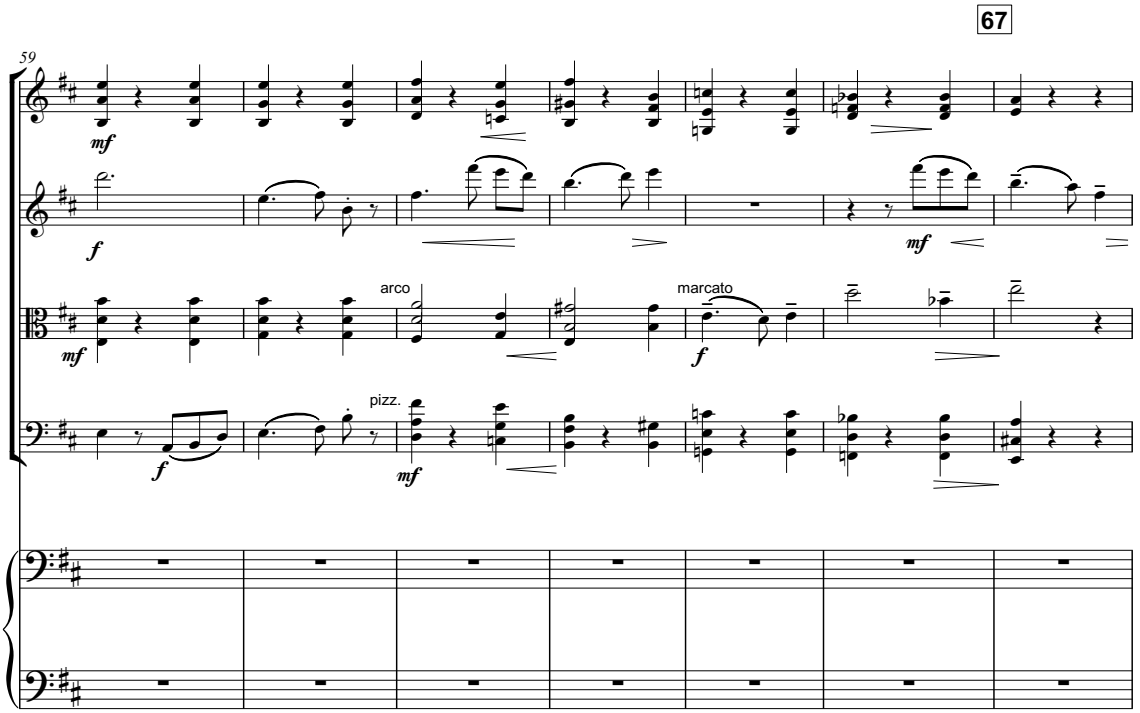

63
(♩ = ♩)
molto string.
27
mf
f
mf
fz
f
mf
mf
fz
sempre ff
(♩ = ♩)
molto string.

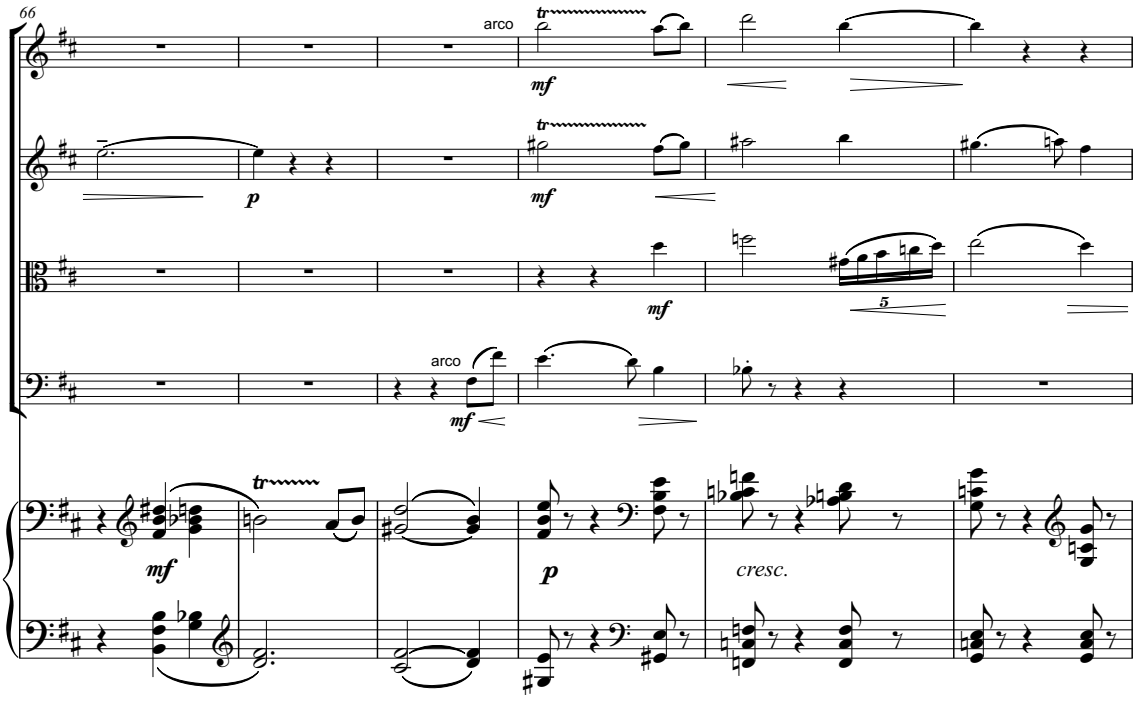

Piu mosso
30
Piu mosso
mf
f
molto rit.
64
Allegretto (𝅗𝅥. = 56)
34
p
pizz.
pp
pizz.
pp
molto rit.
Allegretto (𝅗𝅥. = 56)
ff
molto dim.
p
pp

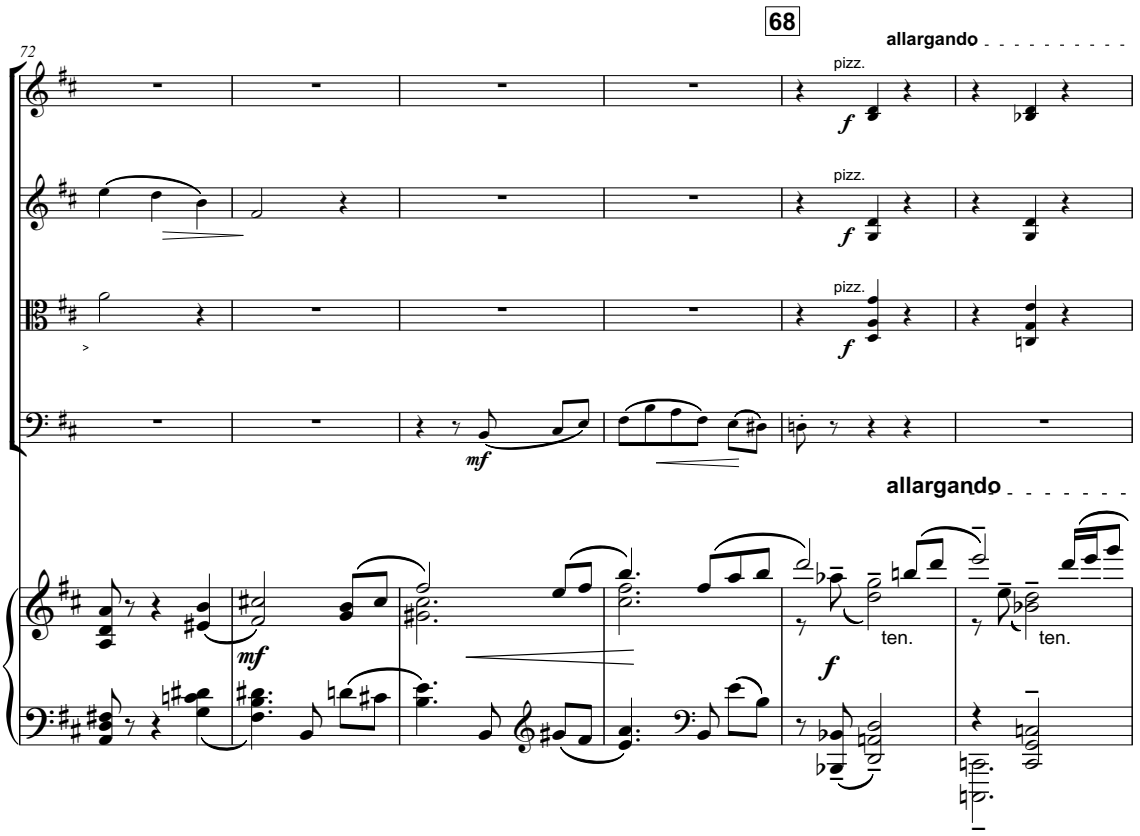

65
38
p
arco
pizz.
pizz.
pp

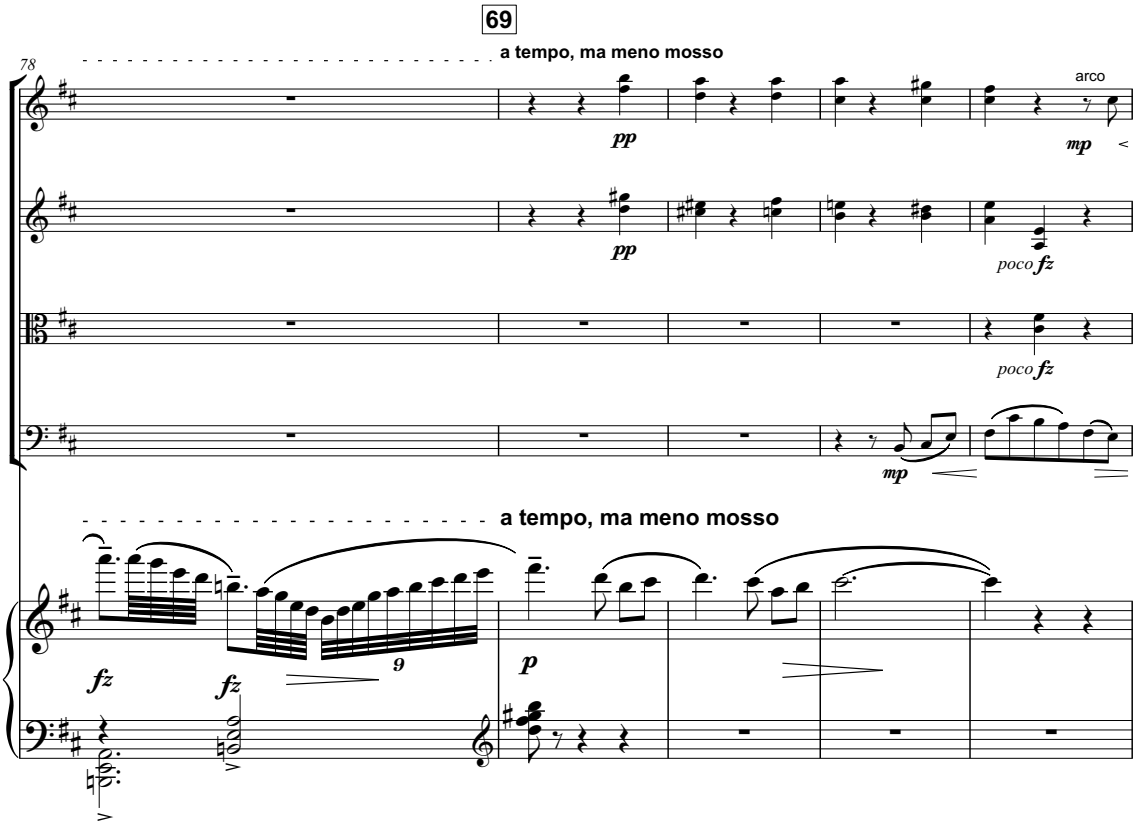

45
stringendo
Poco andante
p
sub. p
arco
pp
arco
pp
p
arco
pp
ten.
p
sub. p
stringendo
Poco andante

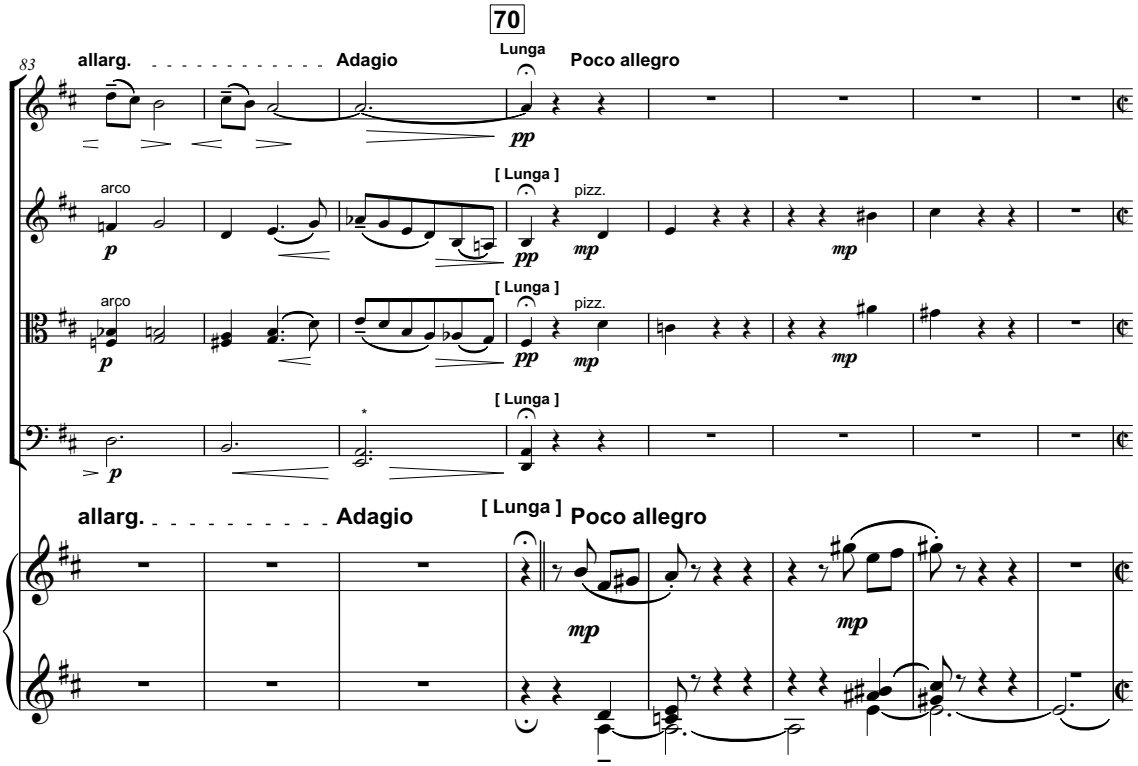

66
52
A tempo (allegretto)
pizz.
pp
p
mf
5
A tempo (allegretto)

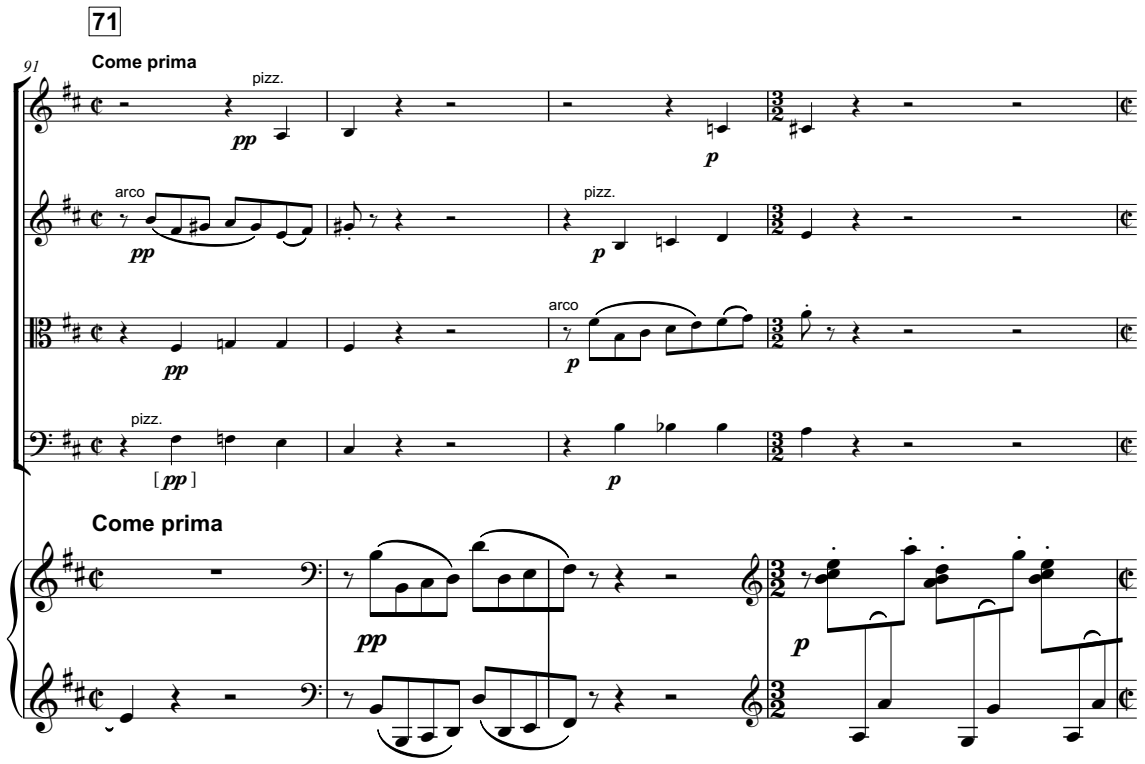

67
59
mf
f
arco
marcato
pizz.

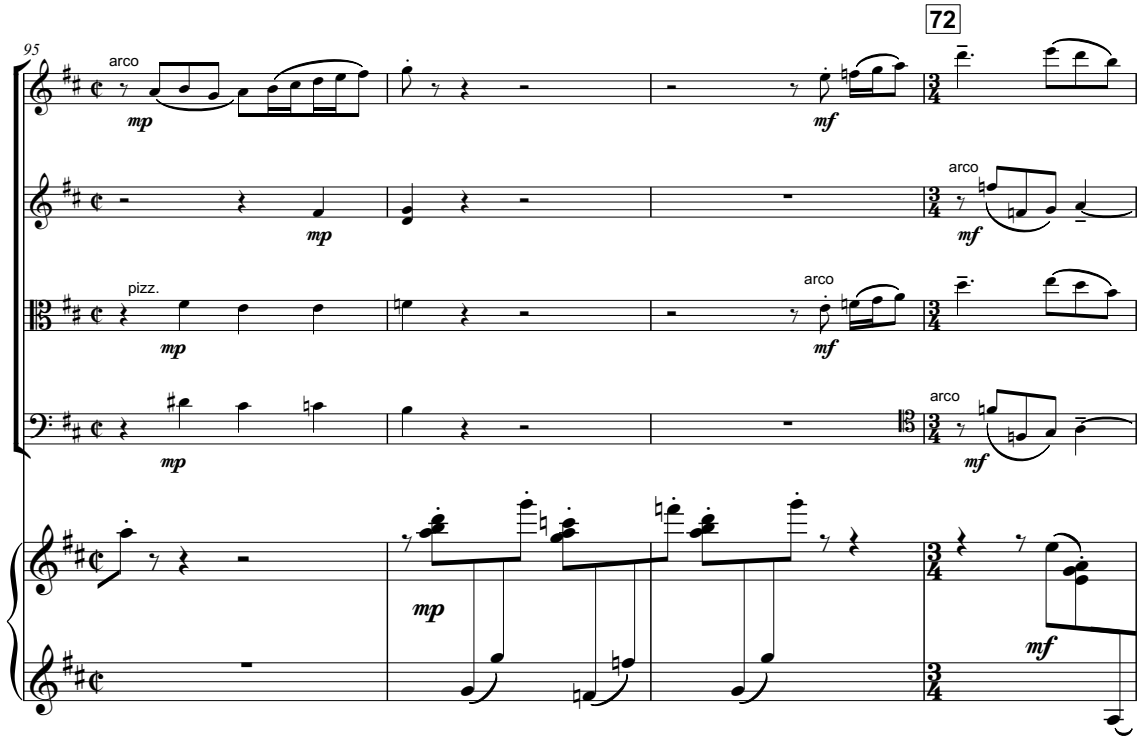

66
arco
tr
mf
p
5
arco
mf
tr
mf
p
cresc.

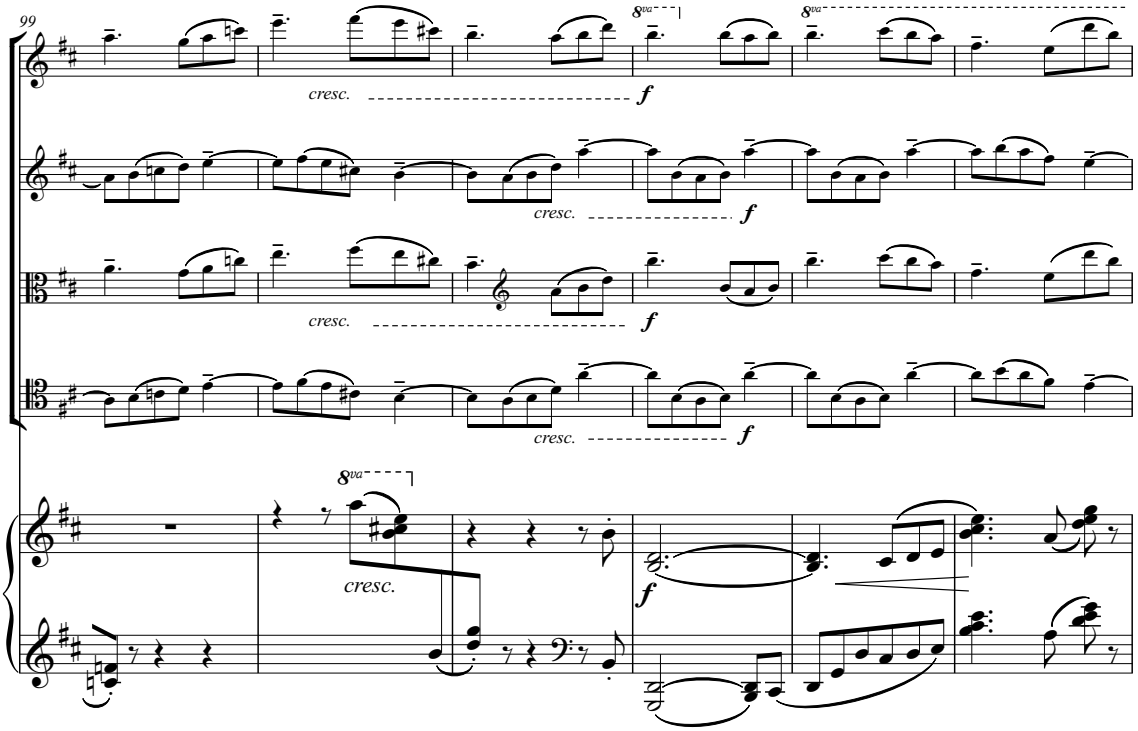

68
allargando
72
pizz.
f
pizz.
f
pizz.
f
mf
allargando
mf
f
ten.
ten.

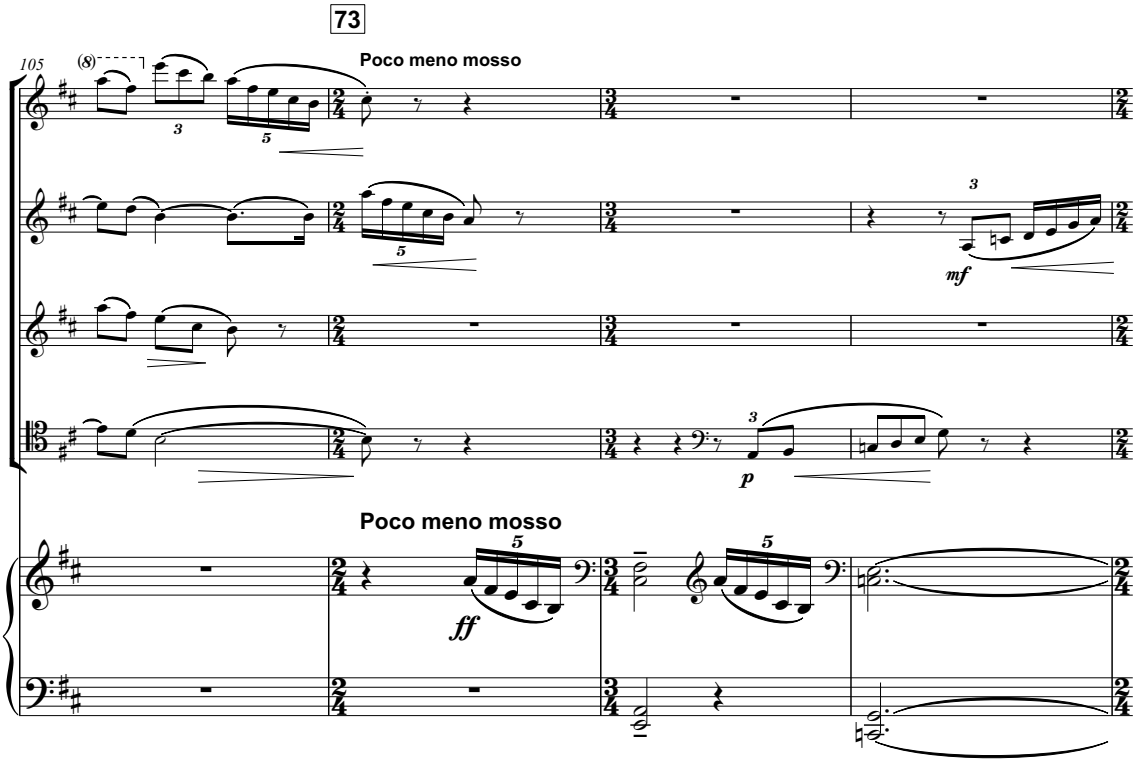

69
78
a tempo, ma meno mosso
arco
pp
mp
pp
poco fz
poco fz
mp
a tempo, ma meno mosso
fz
fz
9
p

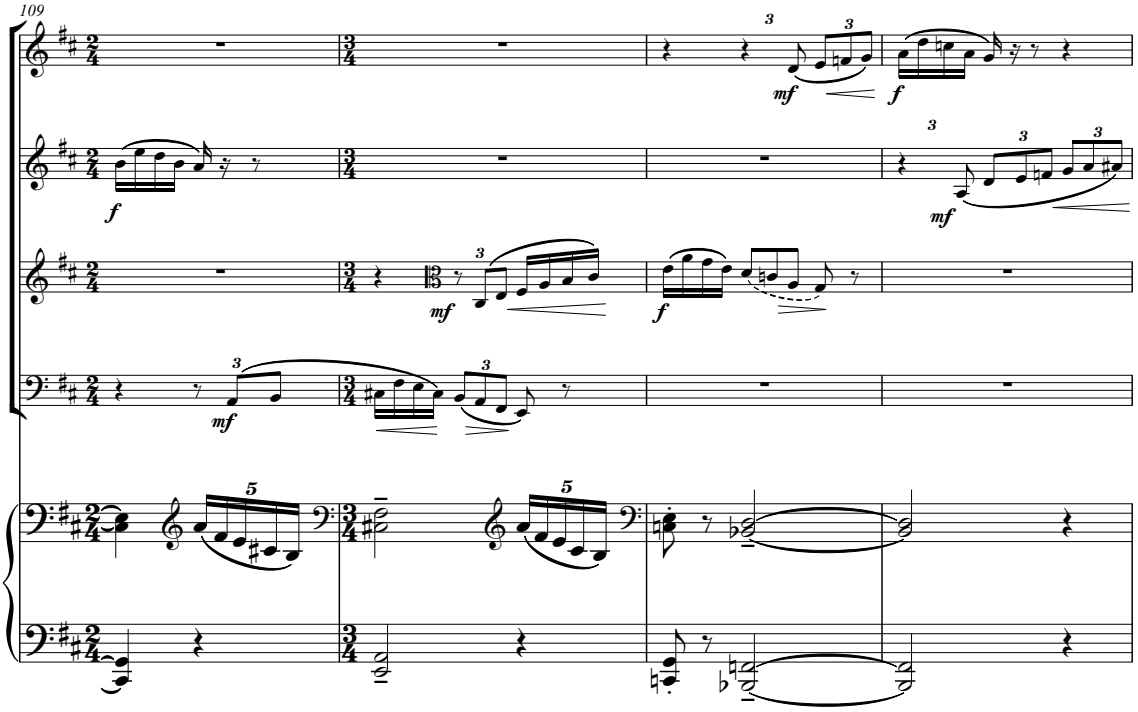

70
83
allarg.
Adagio
Lunga
Poco allegro
pp
arco
p
[Lunga]
pp
pizz.
mp
mp
arco
p
[Lunga]
pp
pizz.
mp
mp
[Lunga]
p
allarg.
Adagio
[Lunga]
Poco allegro
mp
mp

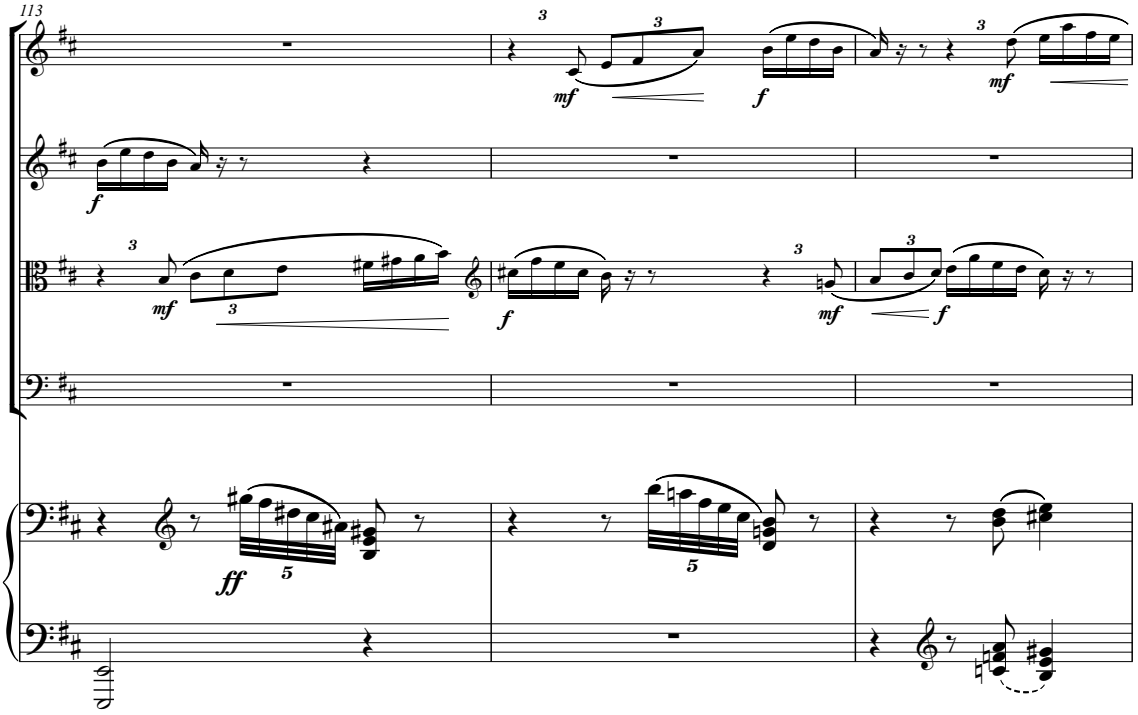

71
91
Come prima
pizz.
pp
p
arco
pizz.
arco
pizz.
[pp]
Come prima

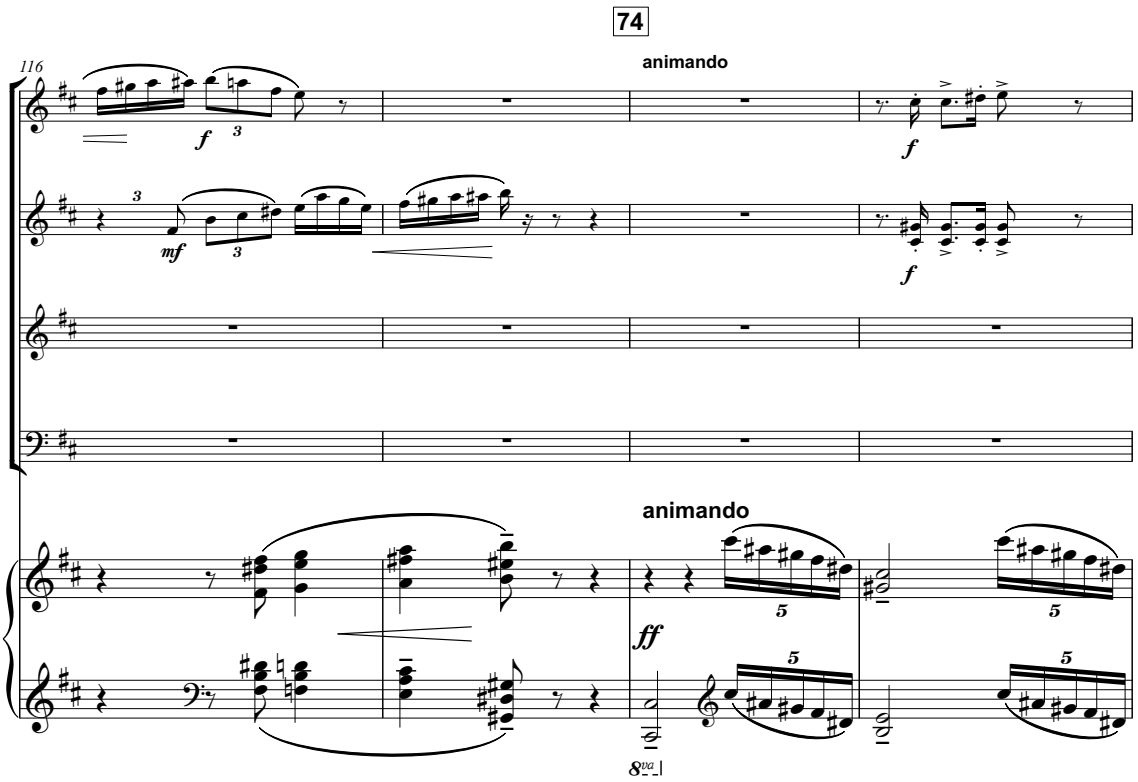

95
arco
mp
mf
72
arco
pizz.
arco
arco

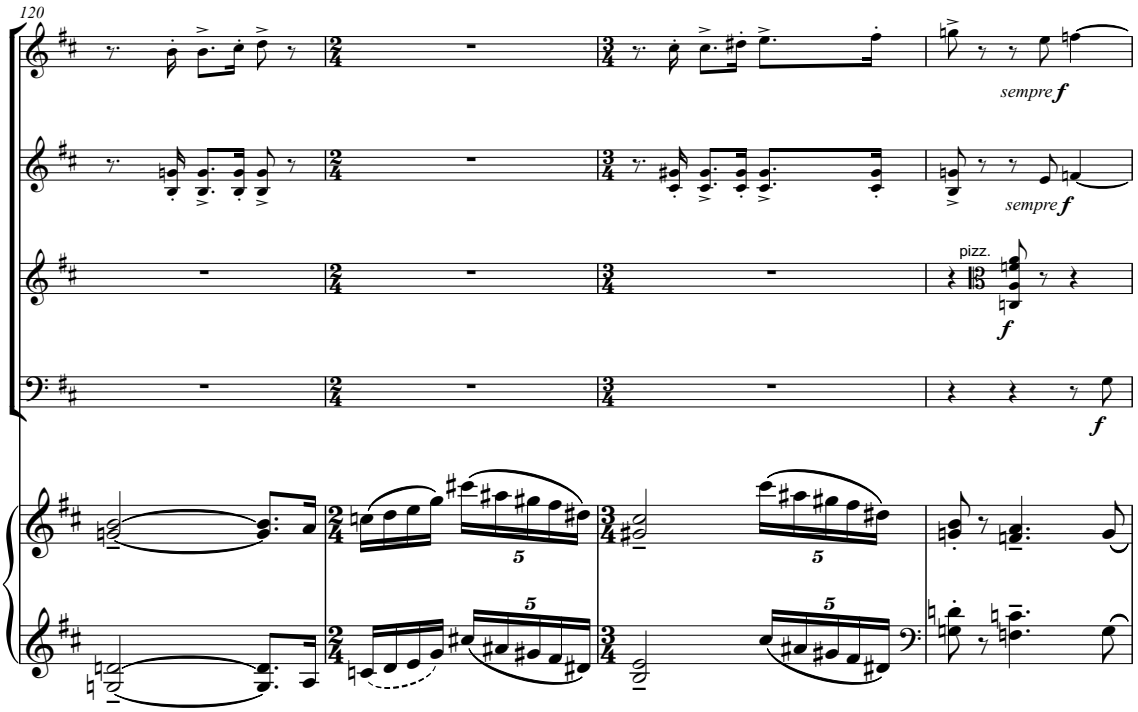

99
cresc.
f
8va

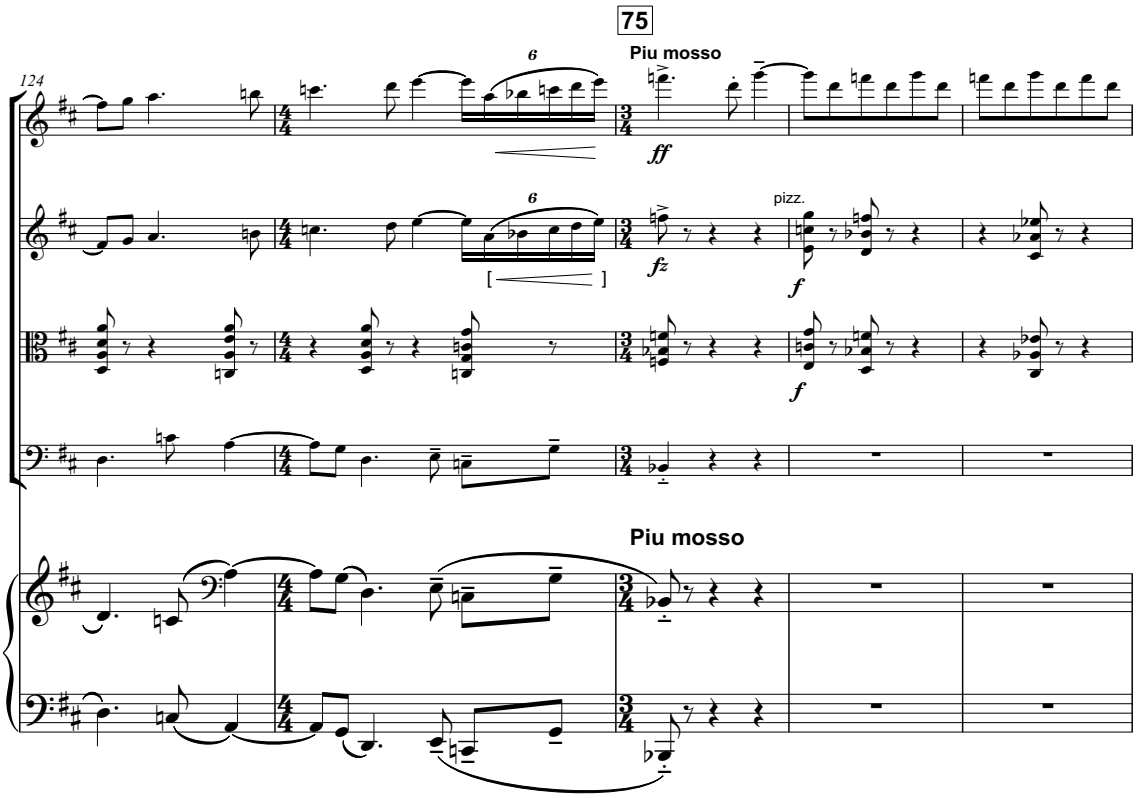

73
105
Poco meno mosso
mf
p
ff

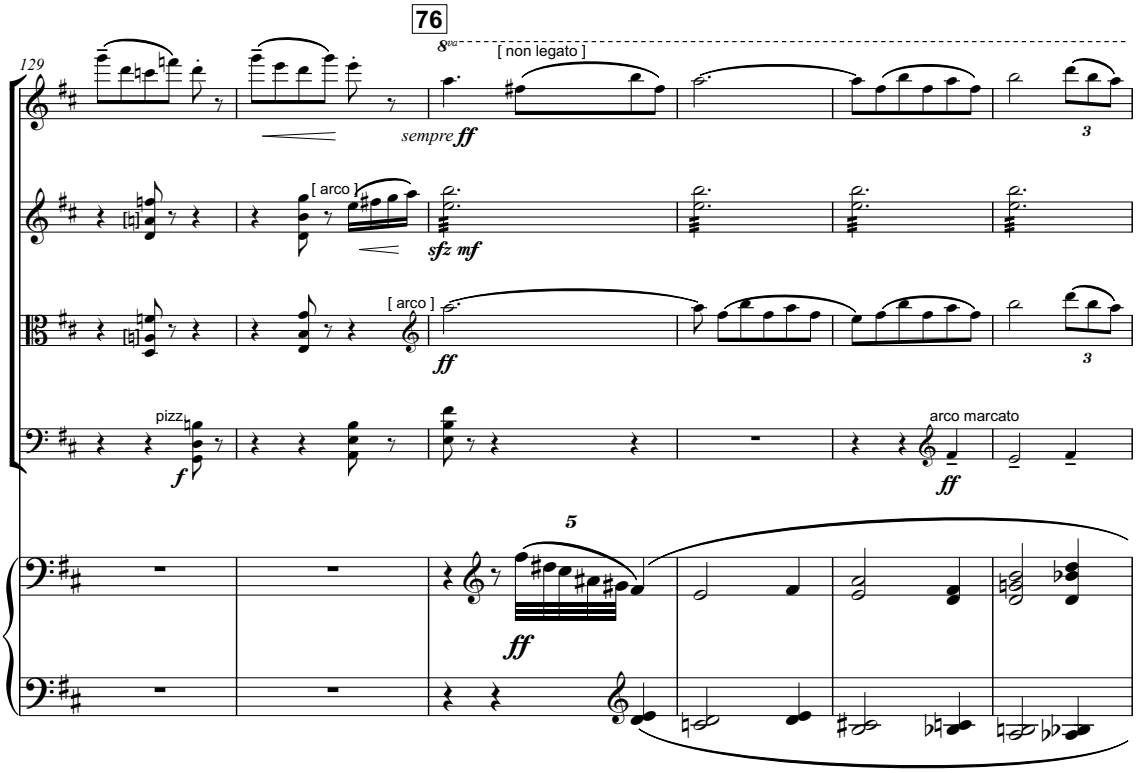

109
mf
f
mf
f
mf
mf
f
mf
f
5
5

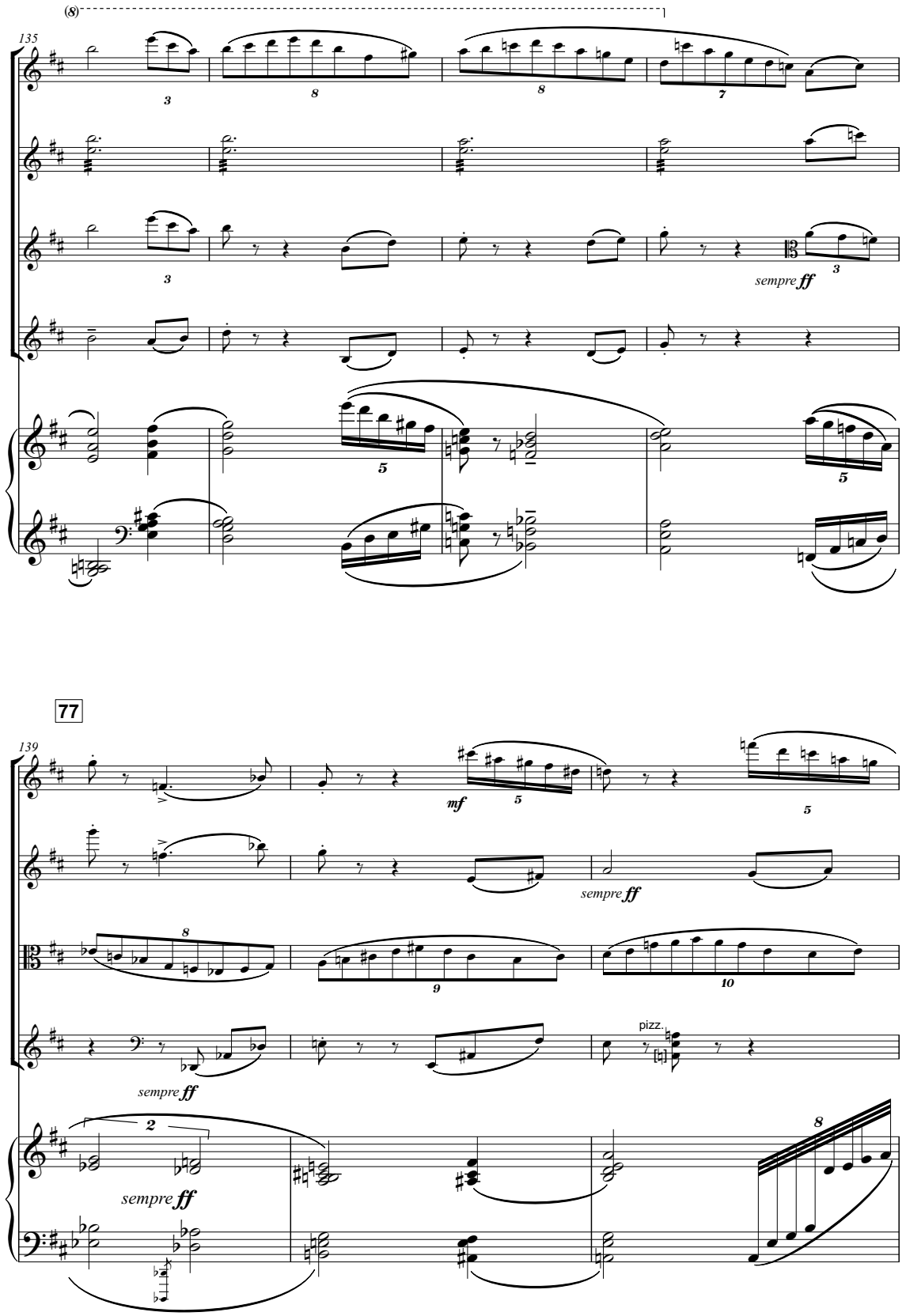

113
mf
f
mf
f
mf
f
mf
f
ff
5
5

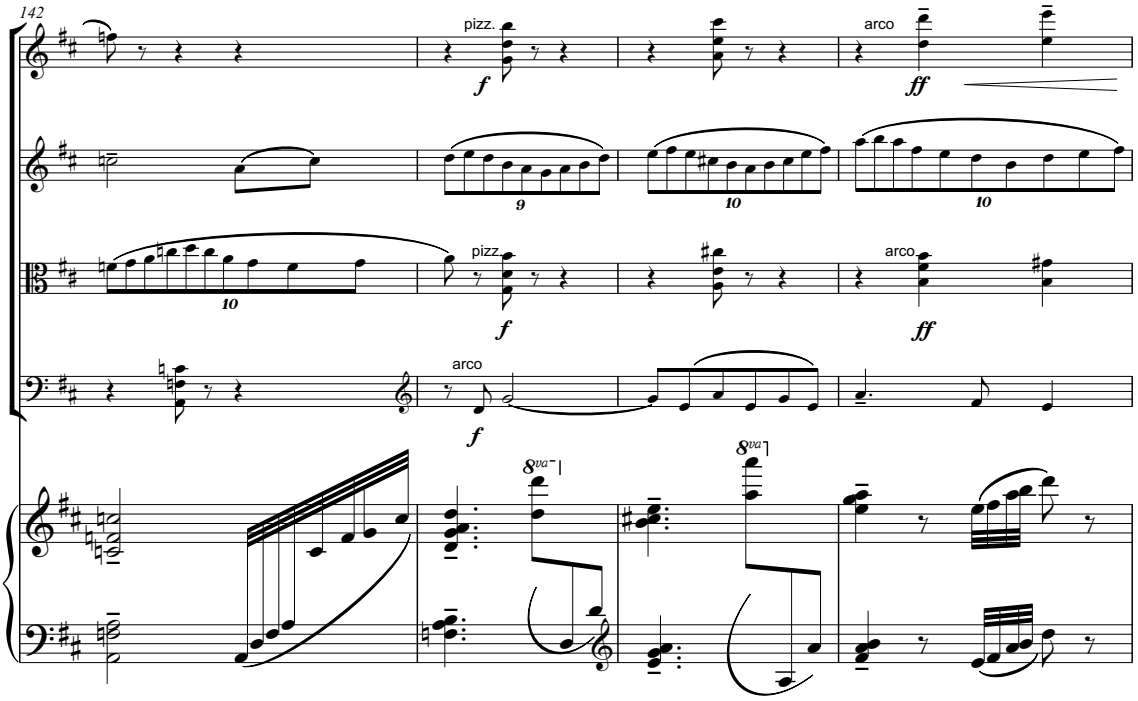

74
116
animando
f
mf
animando
ff
8va

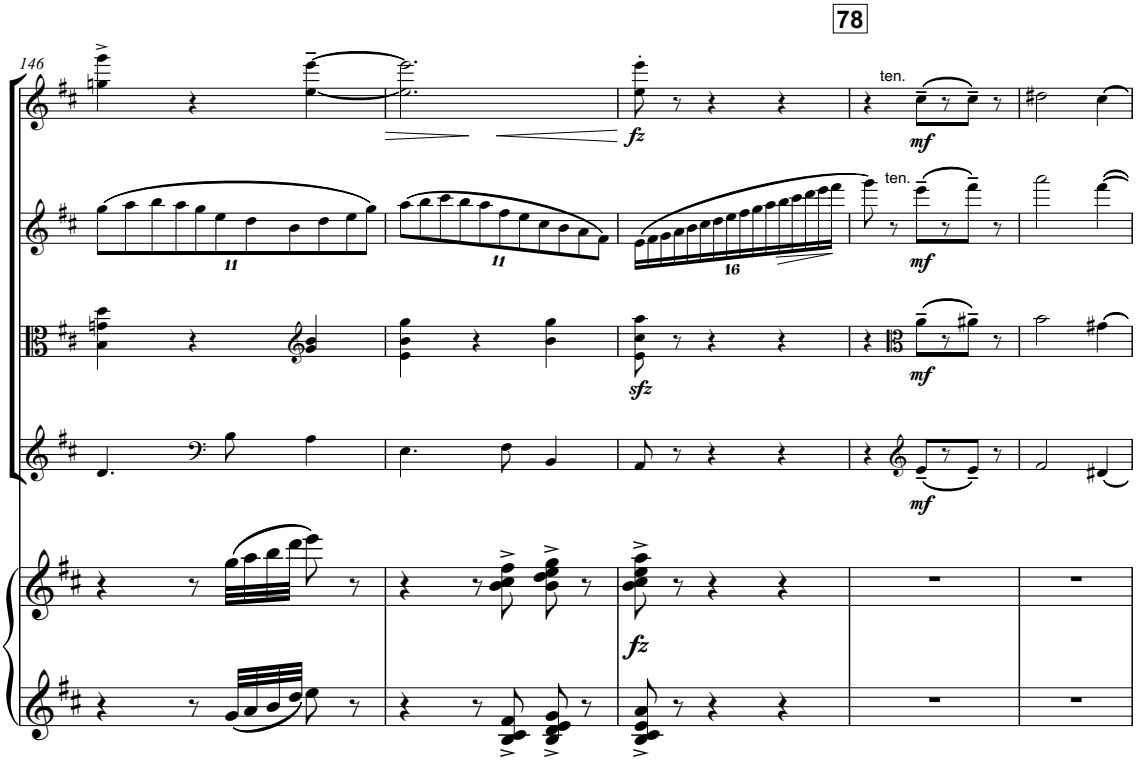

120
sempre f
sempre f
pizz.
f
f

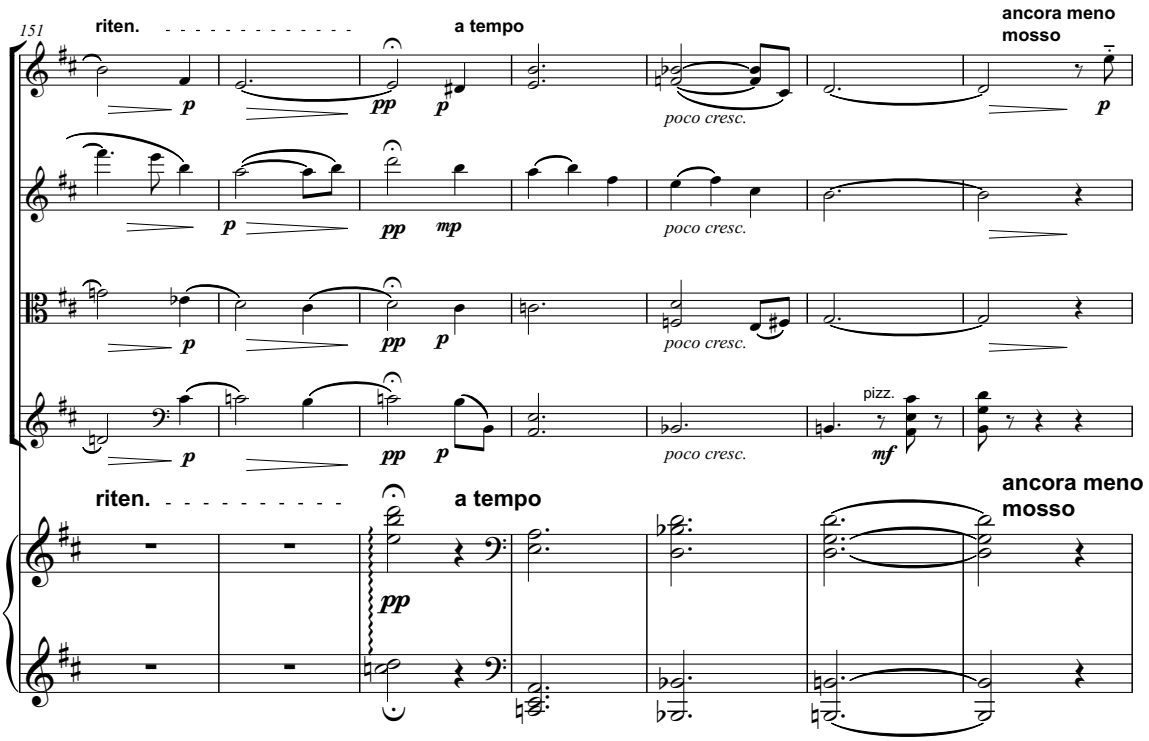

75
Piu mosso
124
6
ff
fz
pizz.
f
Piu mosso

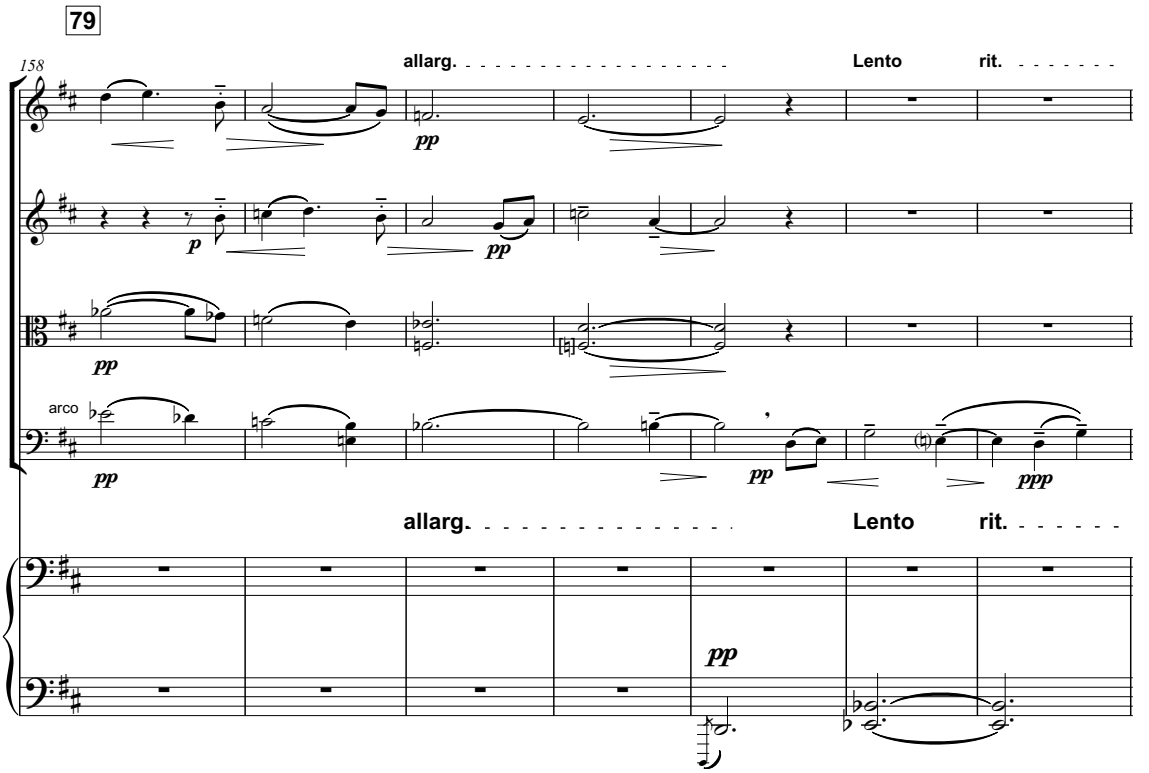

76
129
8va
[non legato]
sempre ff
3
[arco]
sfz mf
[arco]
ff
3
pizz.
f
arco marcato
ff
5
ff

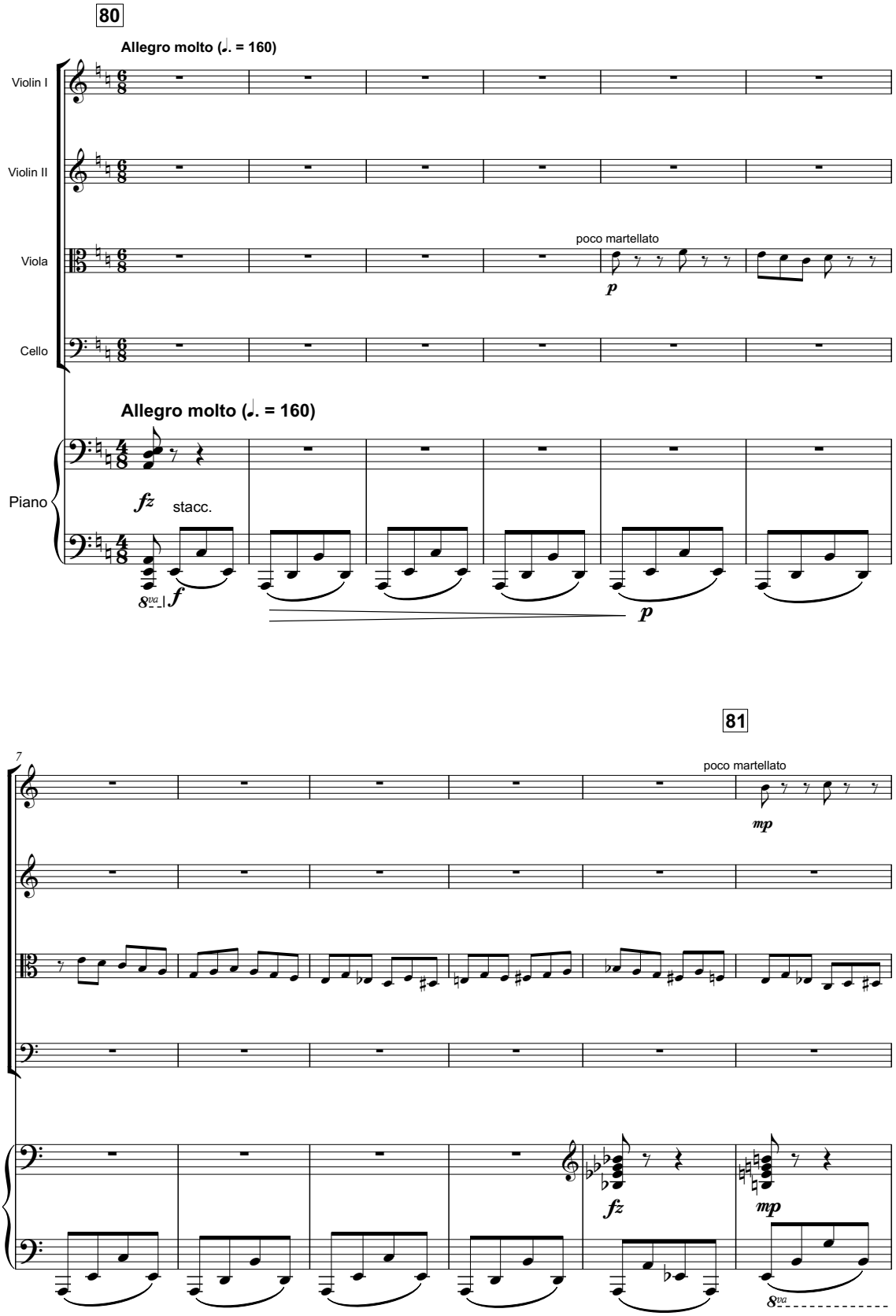

(8)
135
sempre ff
77
139
mf
sempre ff
sempre ff
pizz.
sempre ff

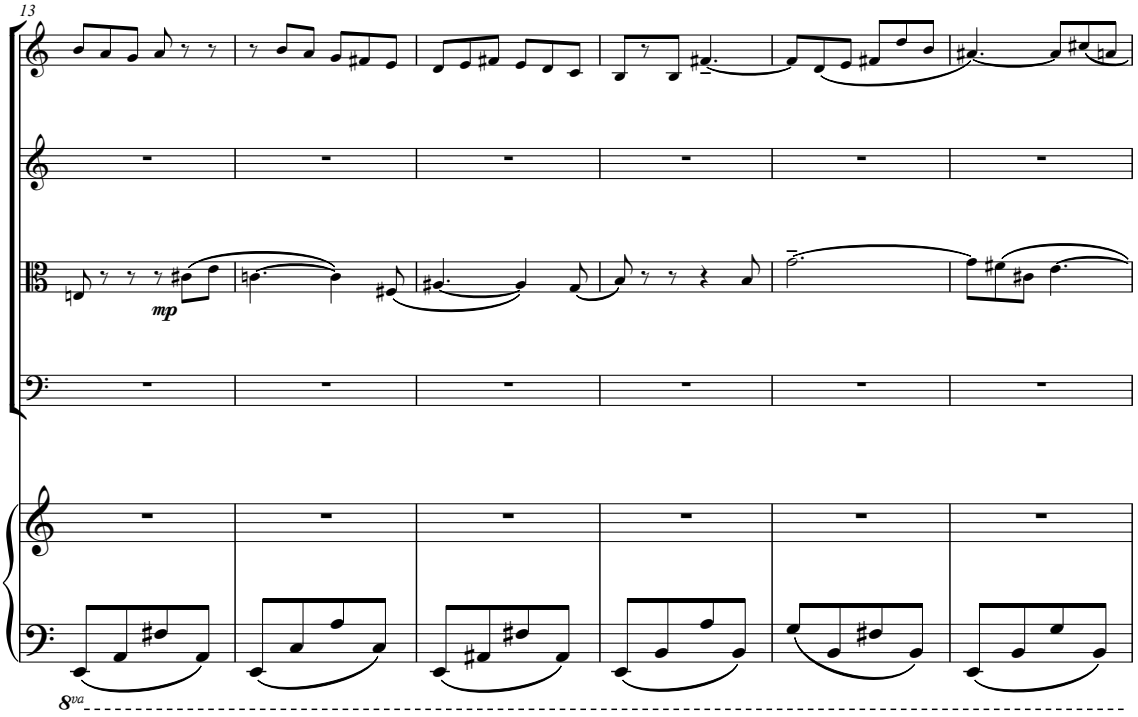

142
pizz.
arco
f
ff
9
10
10
pizz.
arco
f
ff
10
arco
f
8va
8va

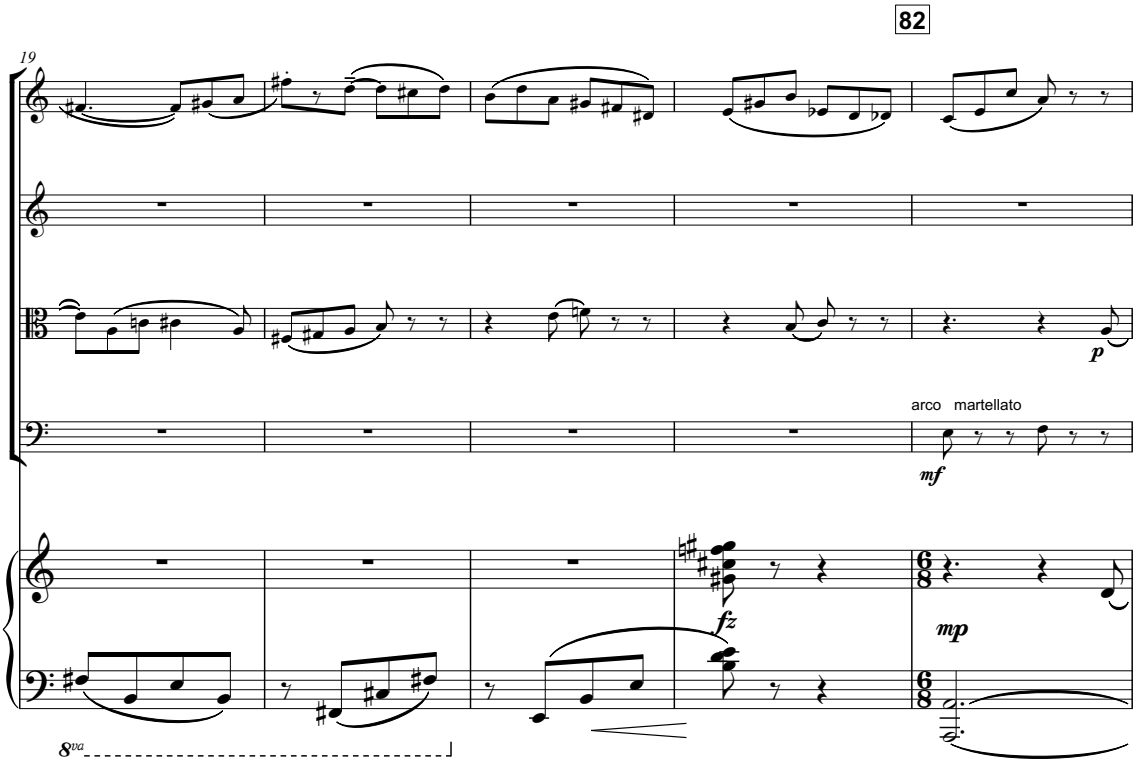

78
146
ten.
fz
mf
11
11
16
ten.
mf
sfz
mf
mf
fz

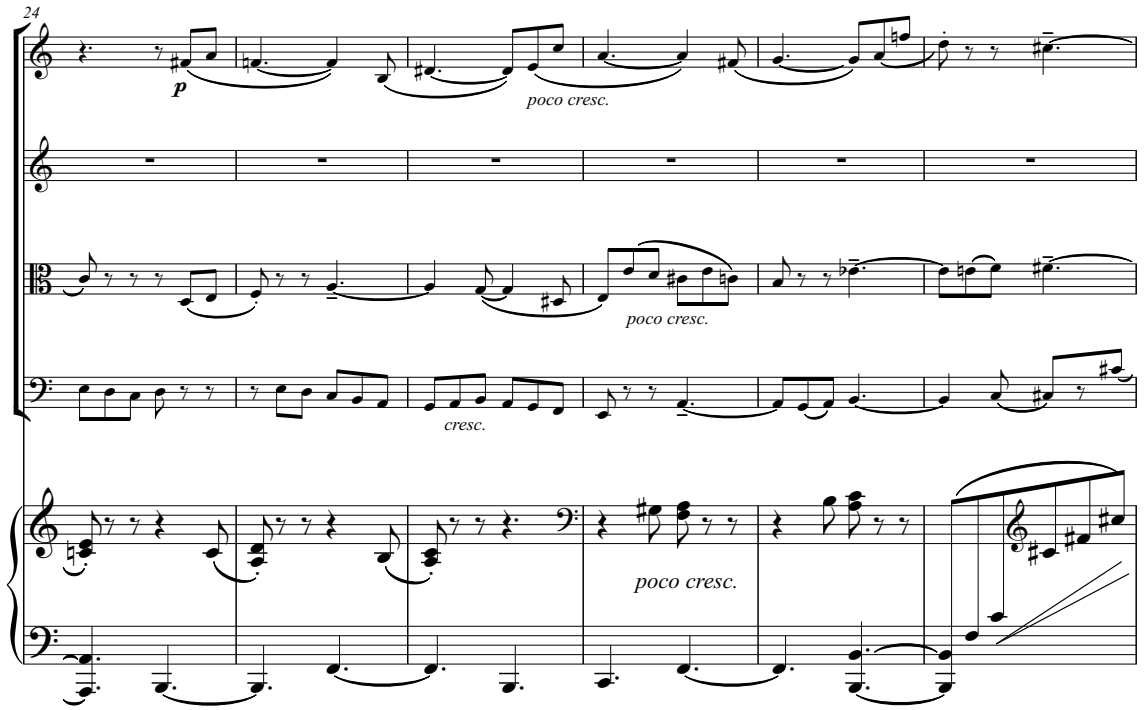

151
riten.
a tempo
ancora meno mosso
poco cresc.
pizz.
arco

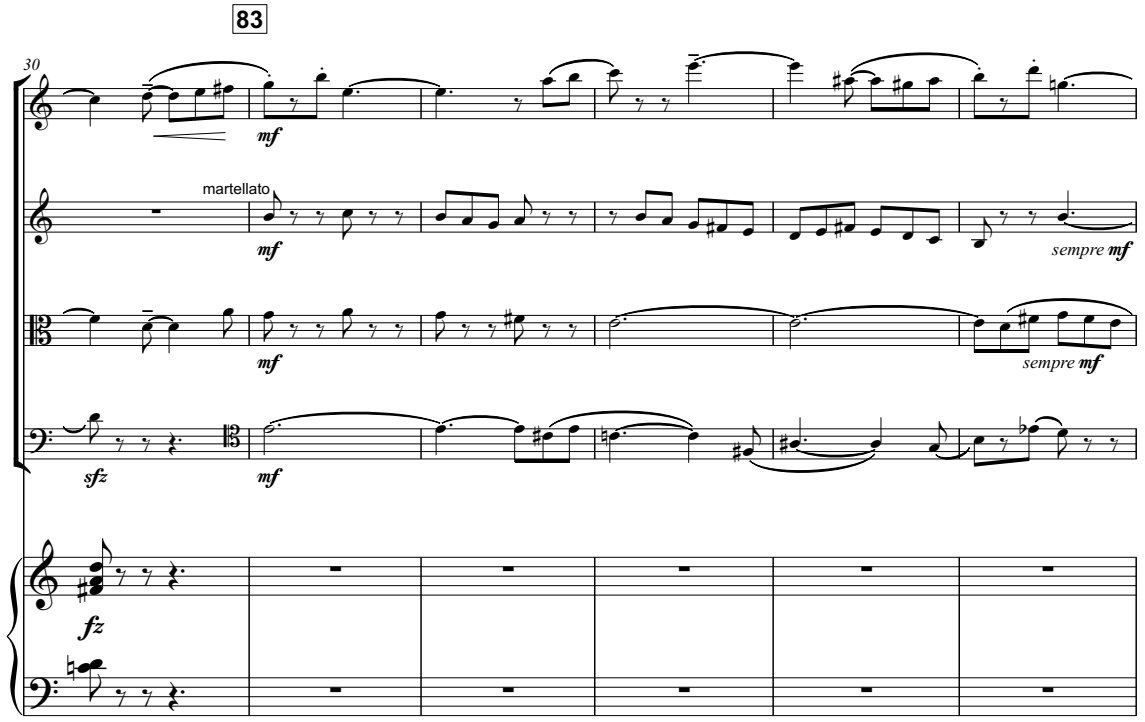

79
158
allarg.
Lento
rit.
arco

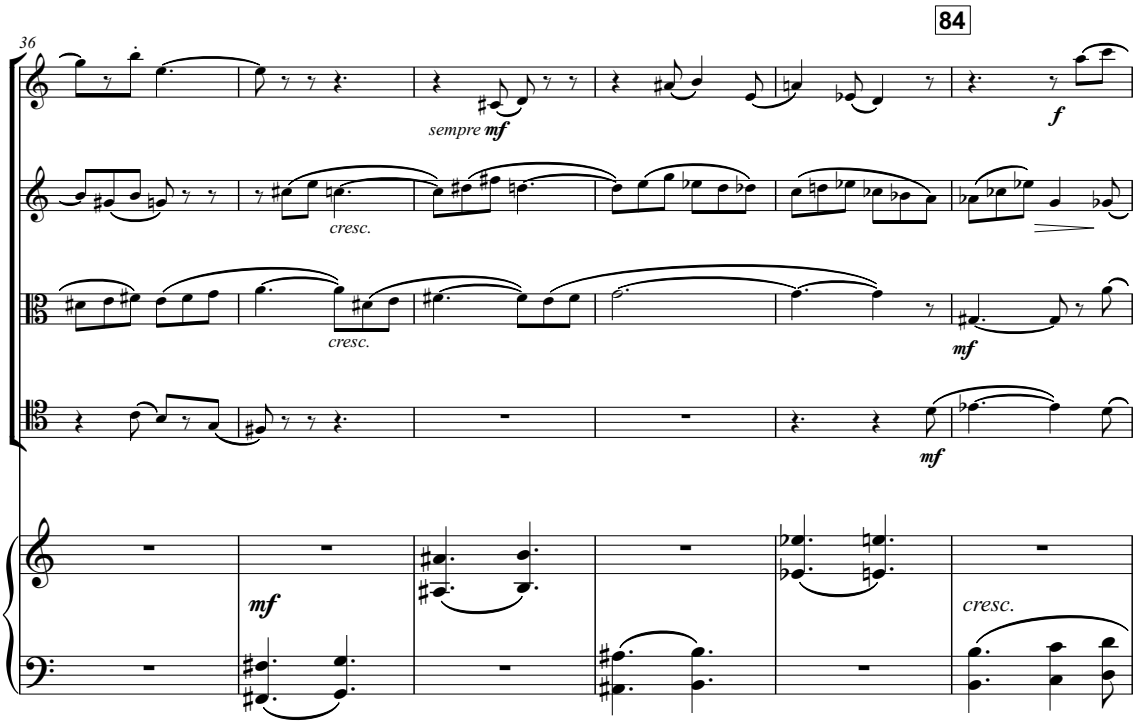

80
Allegro molt (♩. = 160)
Violin I
Violin II
Viola
poco martellato
p
Cello
Allegro molt (♩. = 160)
Piano
fz
stacc.
8va
f
p
81
7
poco martellato
mp
fz
mp
8va

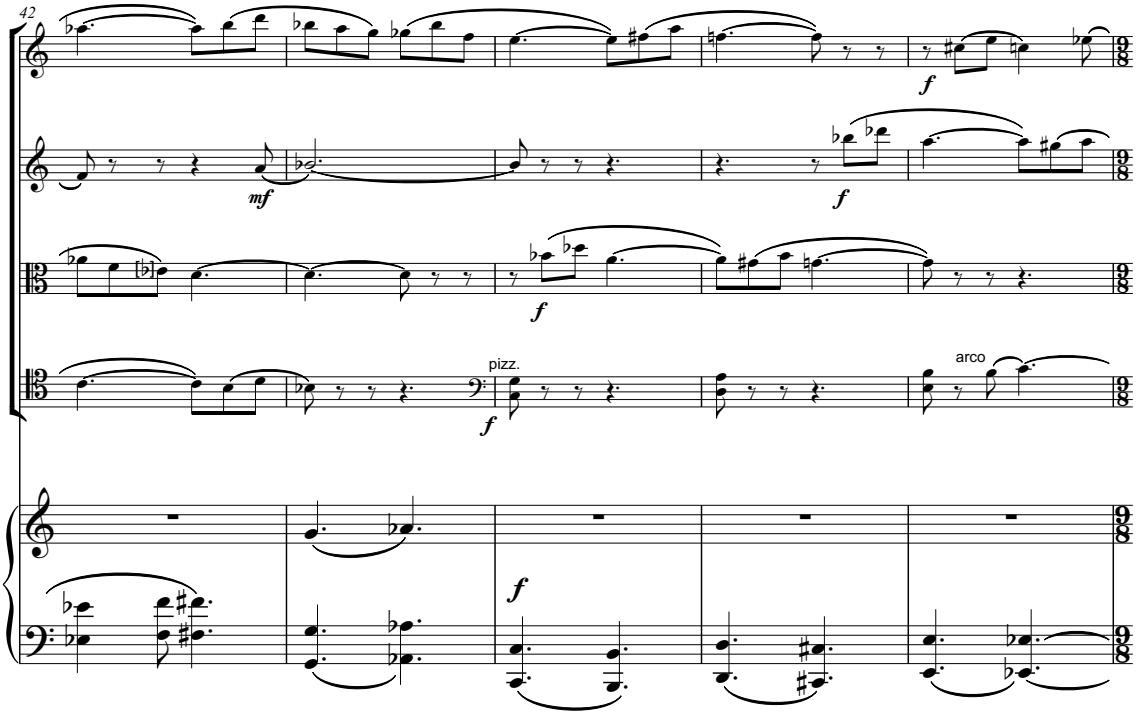

13
mp
8va

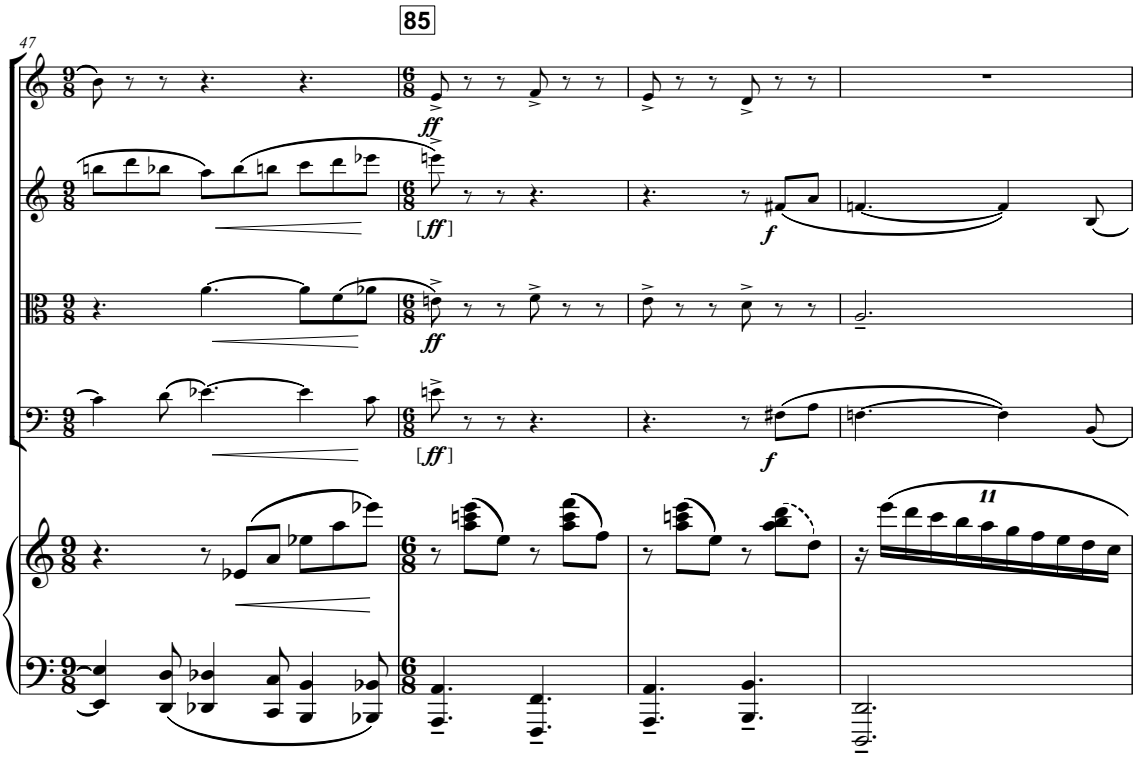

82
19
p
arco martellato
mf
fz
mp
8va

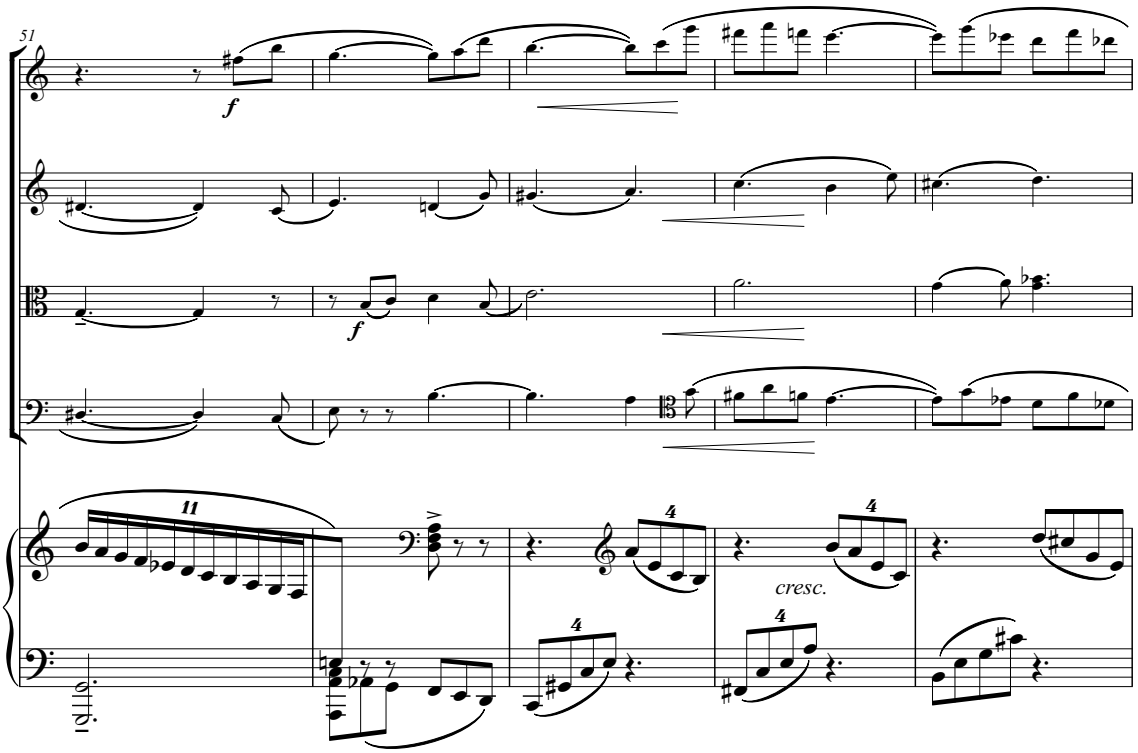

24
p
poco cresc.
poco cresc.
cresc.
poco cresc.

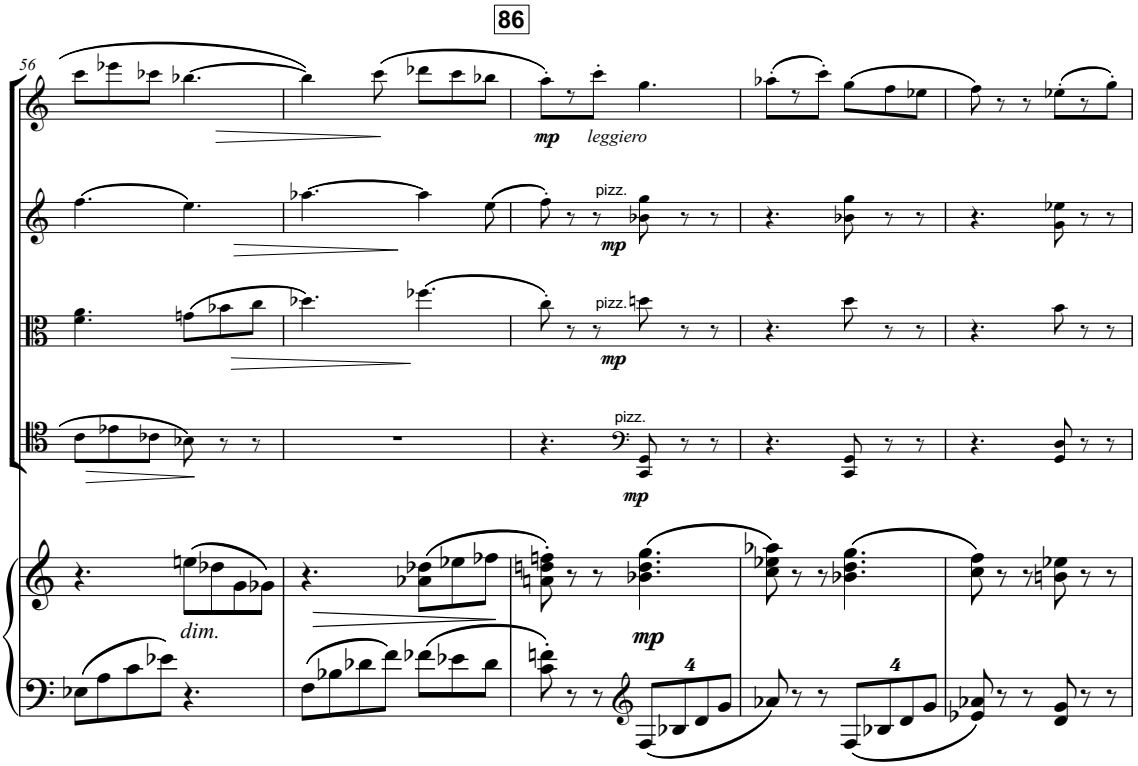

83
30
mf
martellato
mf
sempre mf
mf
sempre mf
sfz
mf
fz

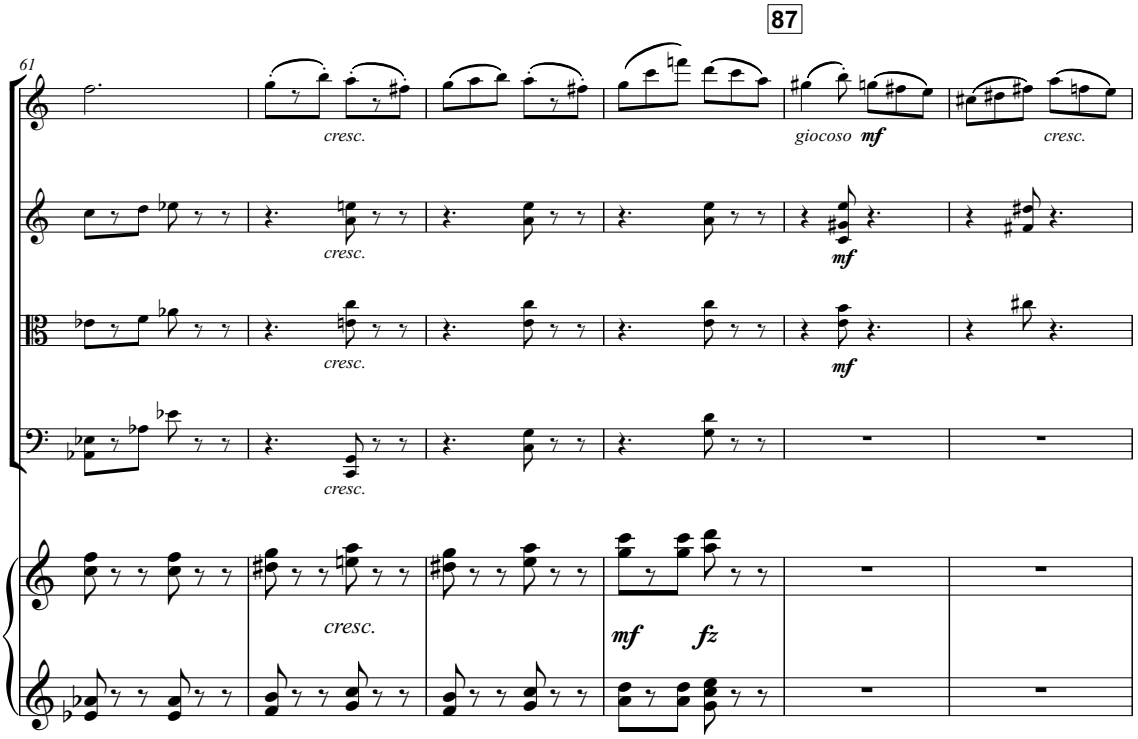

84
36
sempre mf
f
cresc.
cresc.
mf
mf
mf
cresc.

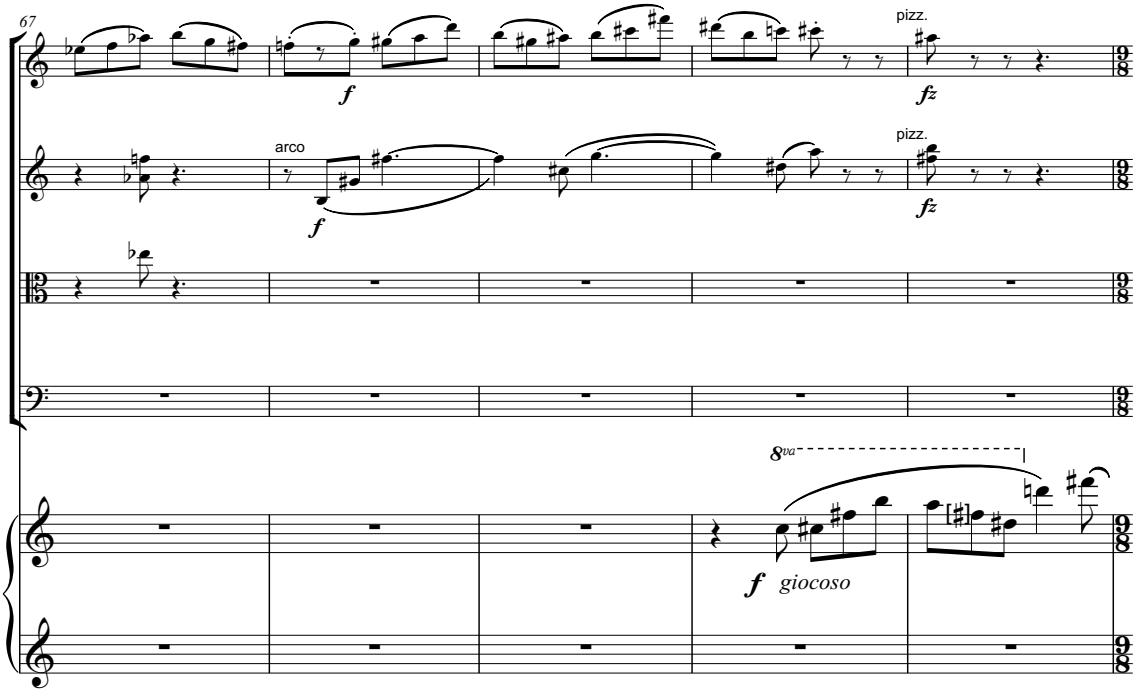

42
f
mf
f
f
pizz.
f
arco
f

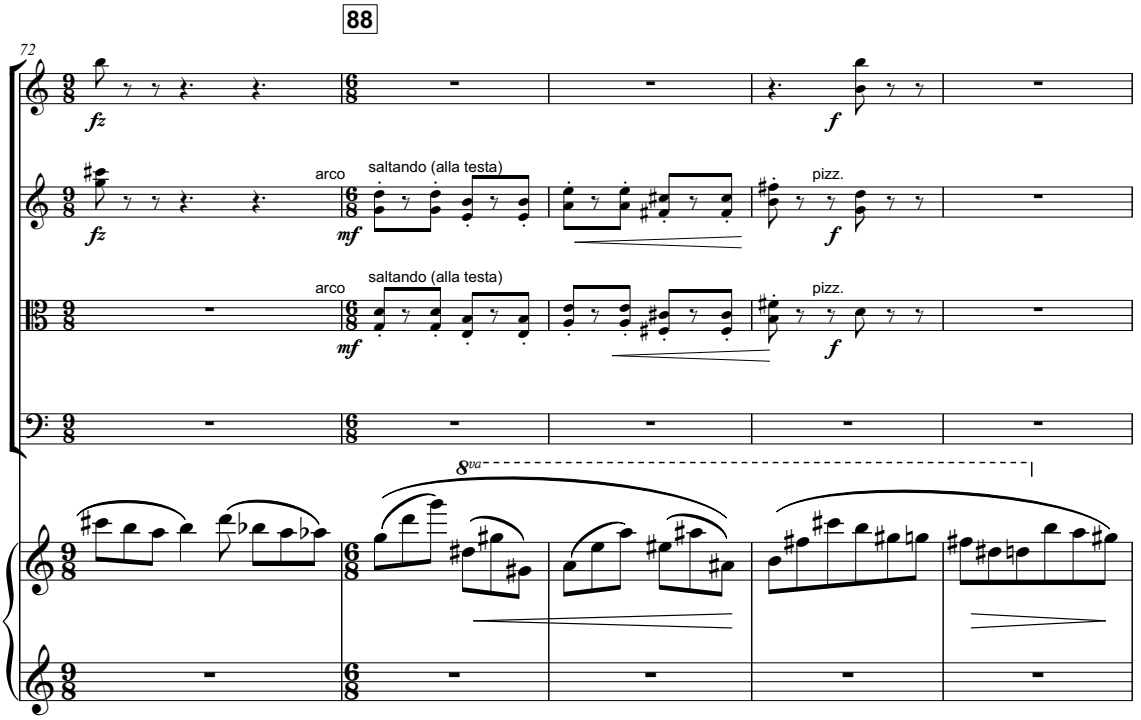

85
47
ff
[ff]
f
ff
[ff]
f
11


51
f
f
11
4
4
cresc.
4


86
56
mp
leggiero
pizz.
mp
pizz.
mp
pizz.
mp
dim.
mp
4
4


87
61
cresc.
giocoso
mf
cresc.
cresc.
mf
cresc.
mf
cresc.
cresc.
mf
fz


67
pizz.
arco
pizz.
8va
giocoso


88
72
arco
saltando (alla testa)
pizz.
arco
saltando (alla testa)
pizz.
8va

77

pizz.

arco martellato

10

dim.

10

82

arco martellato

arco martellato

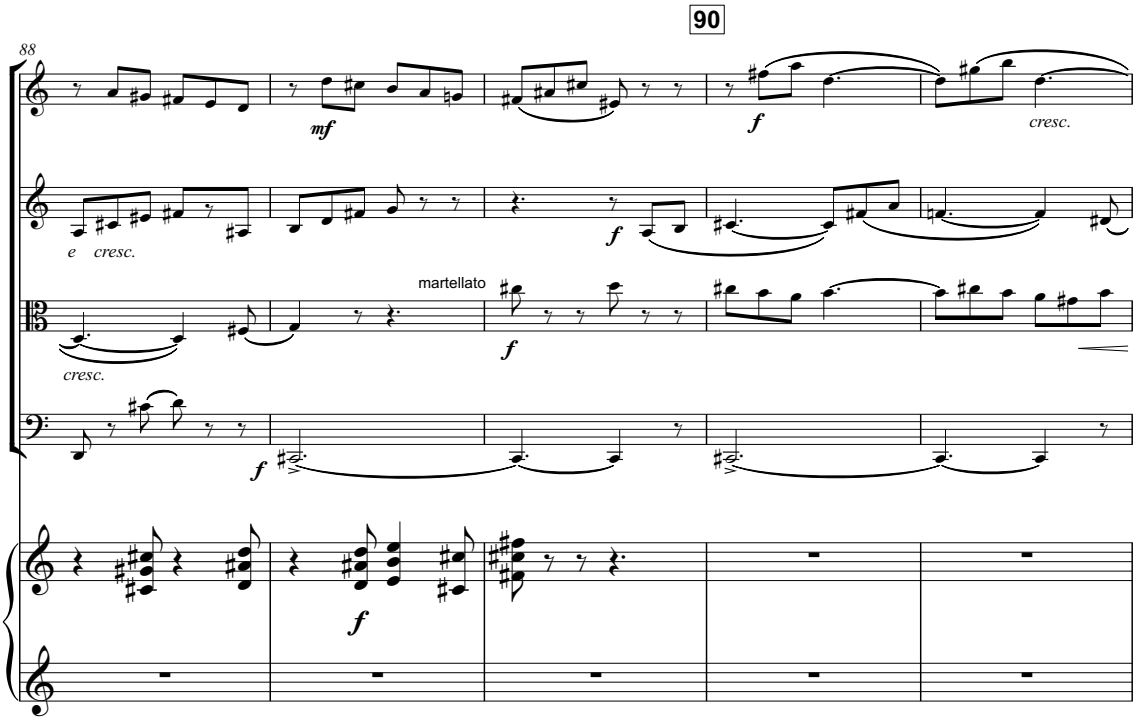
arco

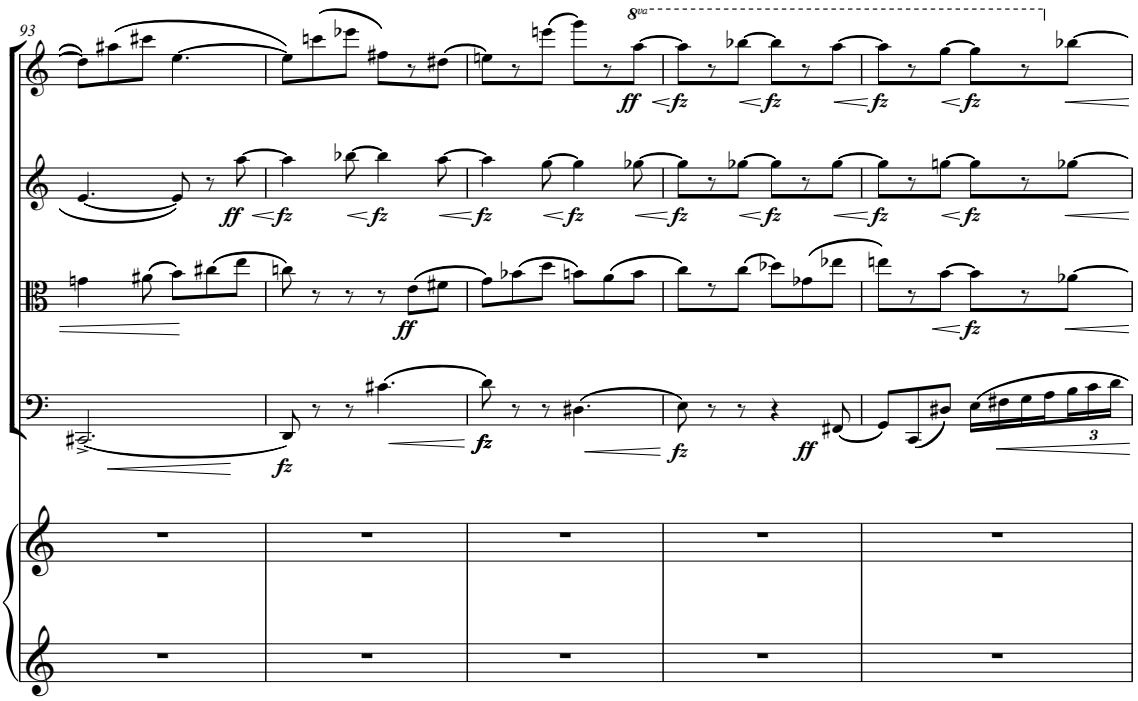
cresc.

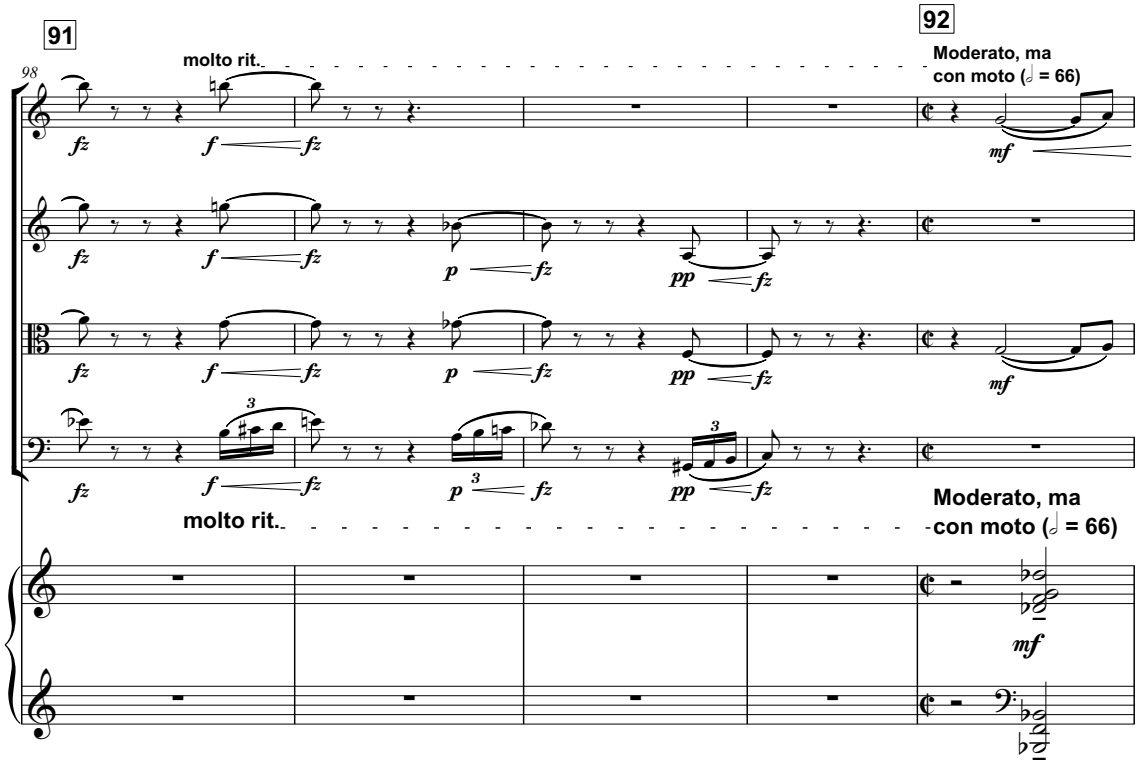
cresc.

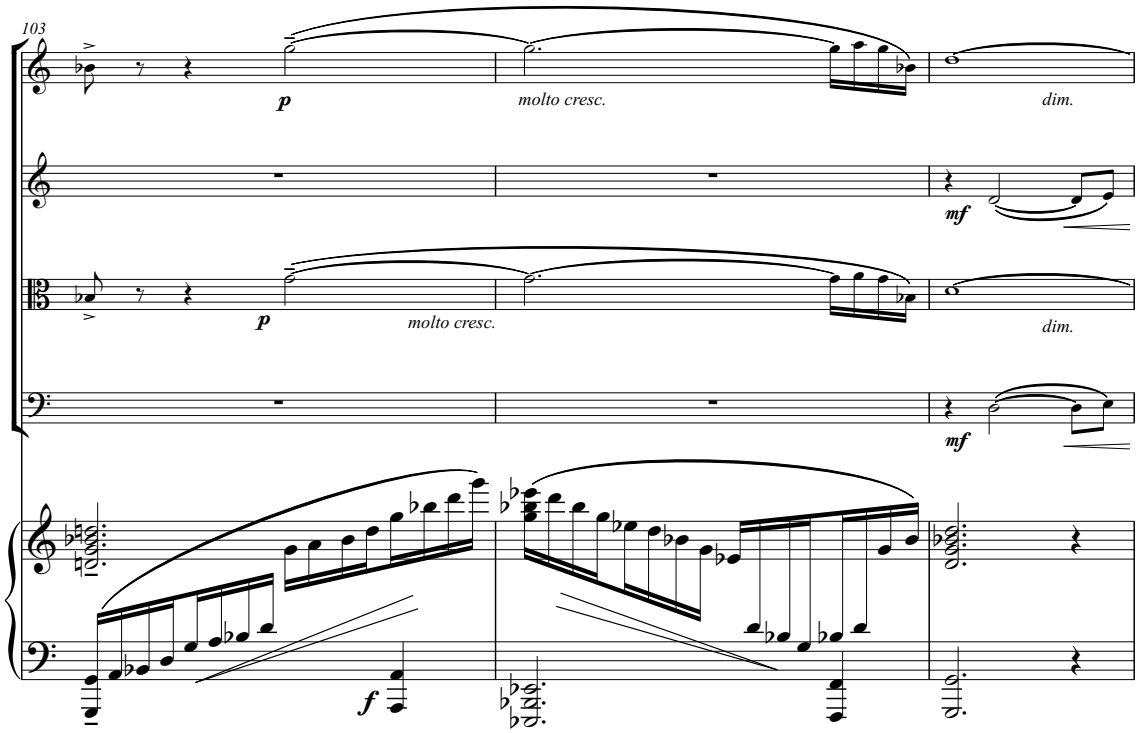
poco cresc.

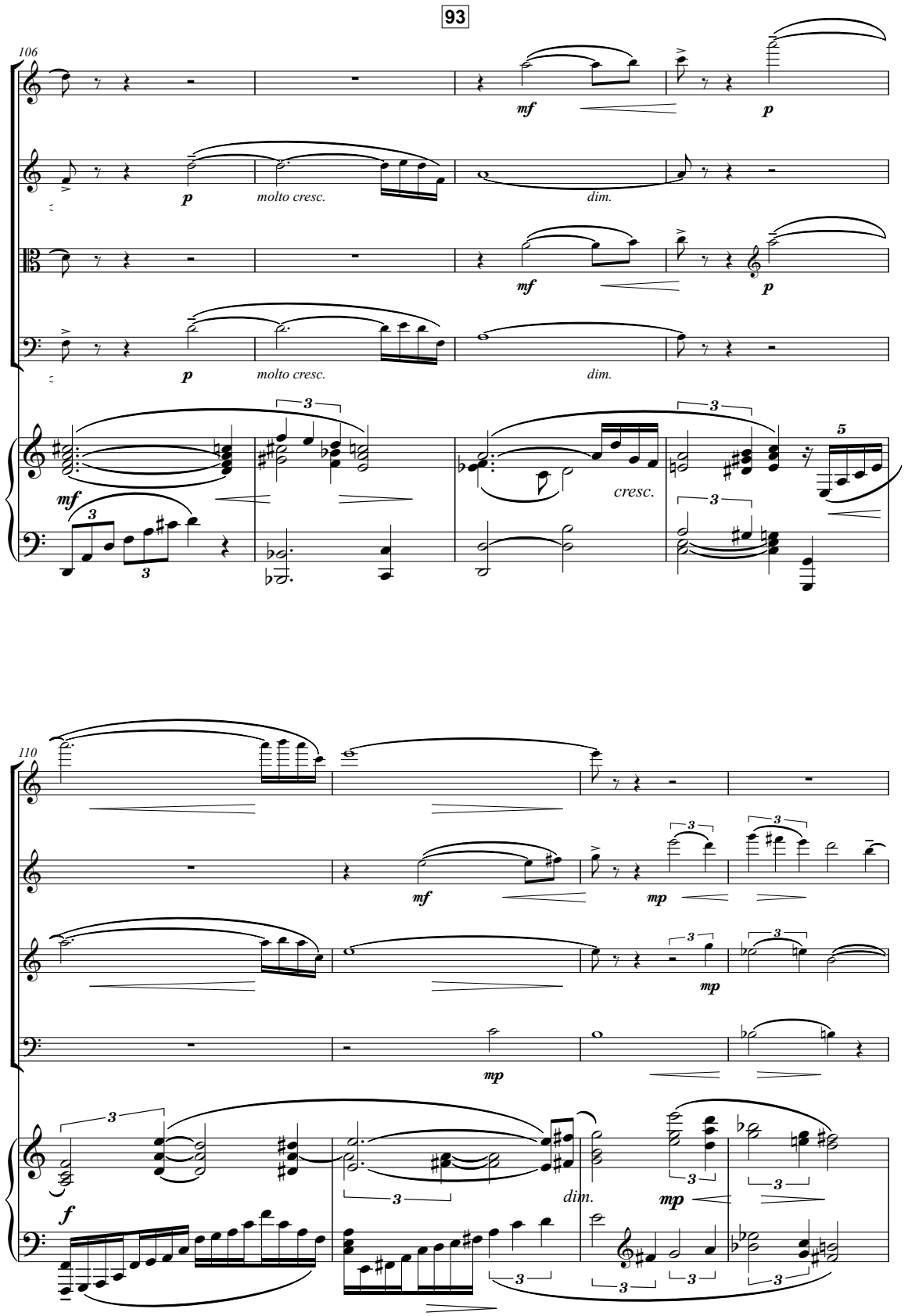
sempre cresc.

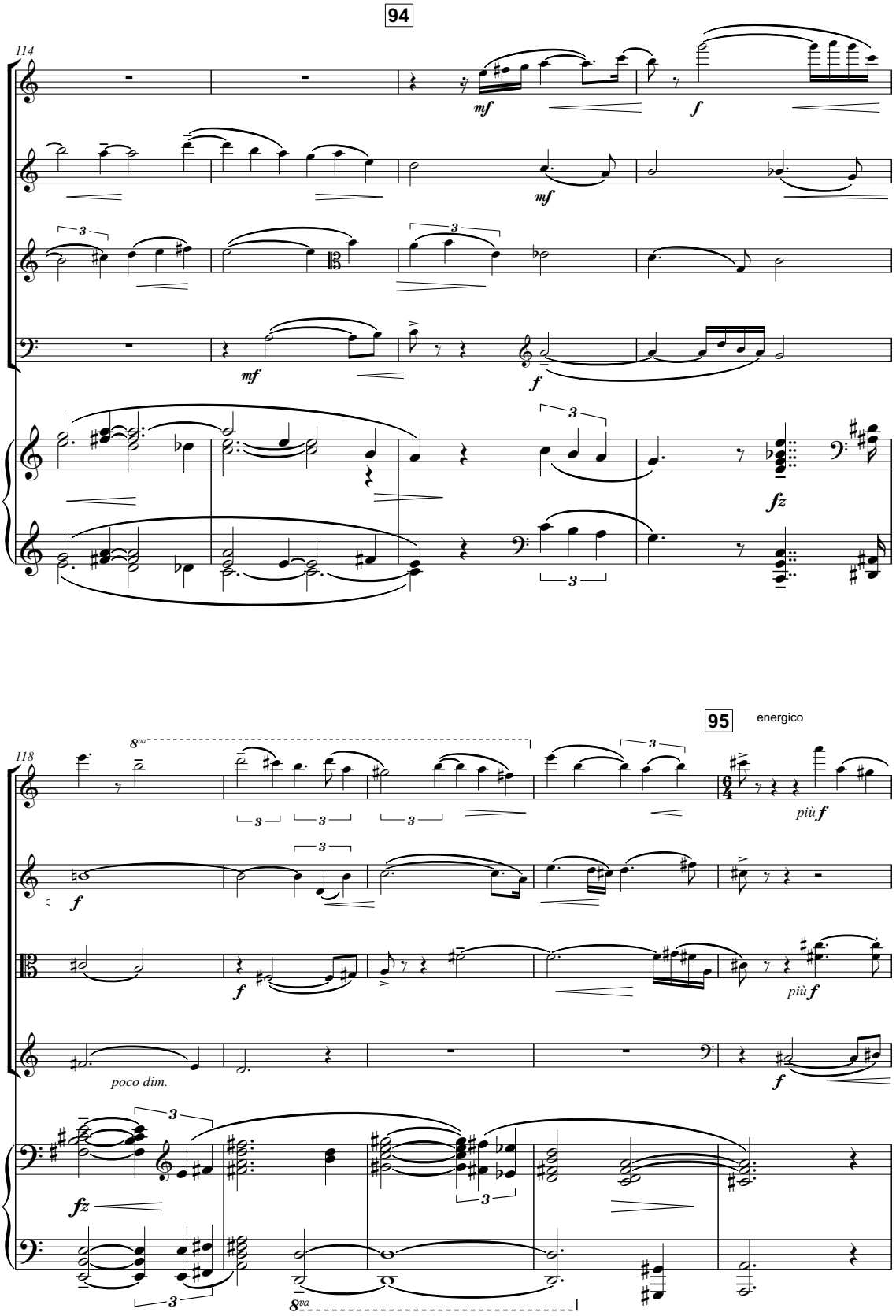

90
88
mf
f
cresc.
e cresc.
martellato
cresc.

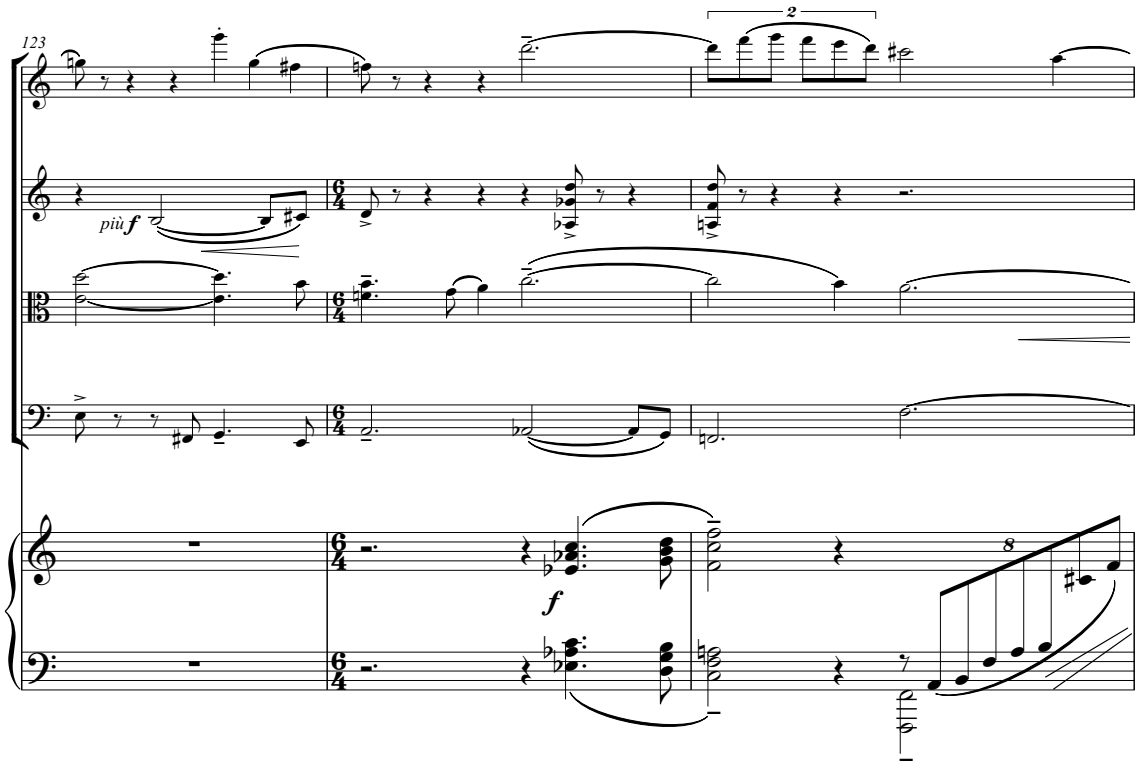

93
8va
ff
fz
3

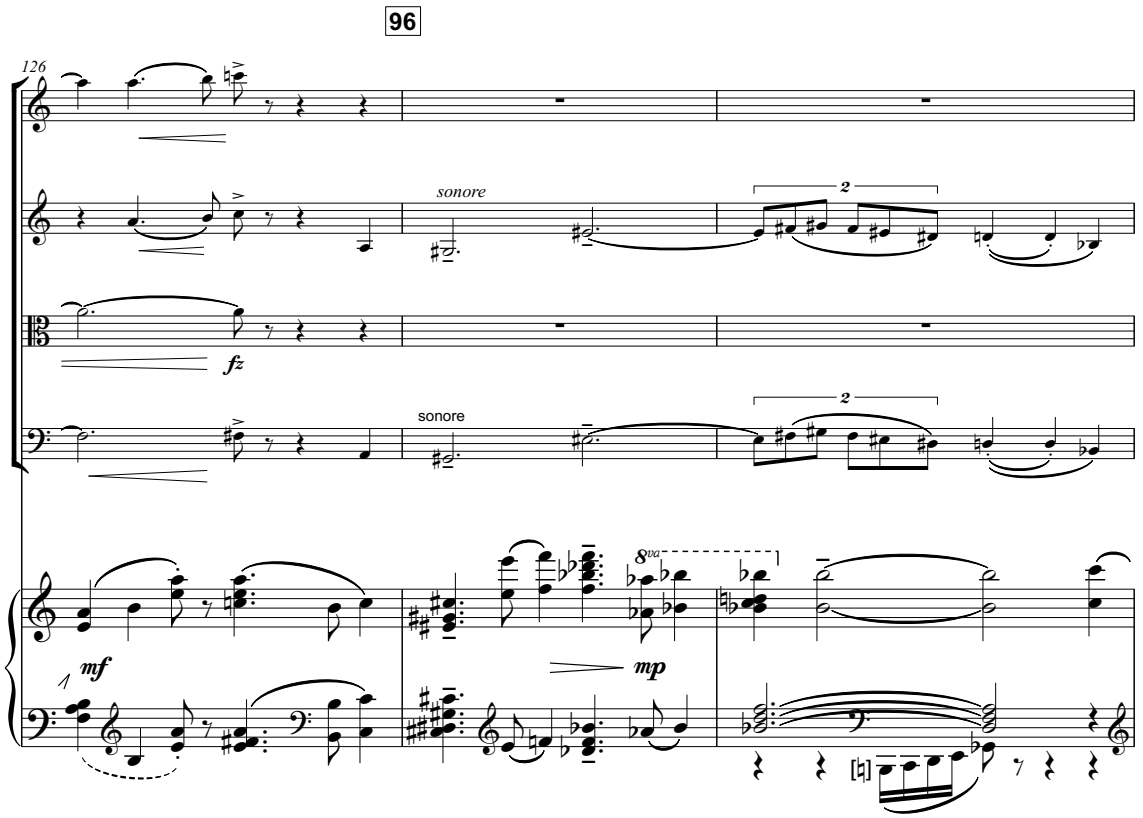

91
92
98
molto rit.
Moderato, ma
con moto (𝅗𝅥 = 66)
fz
f
p
pp
mf

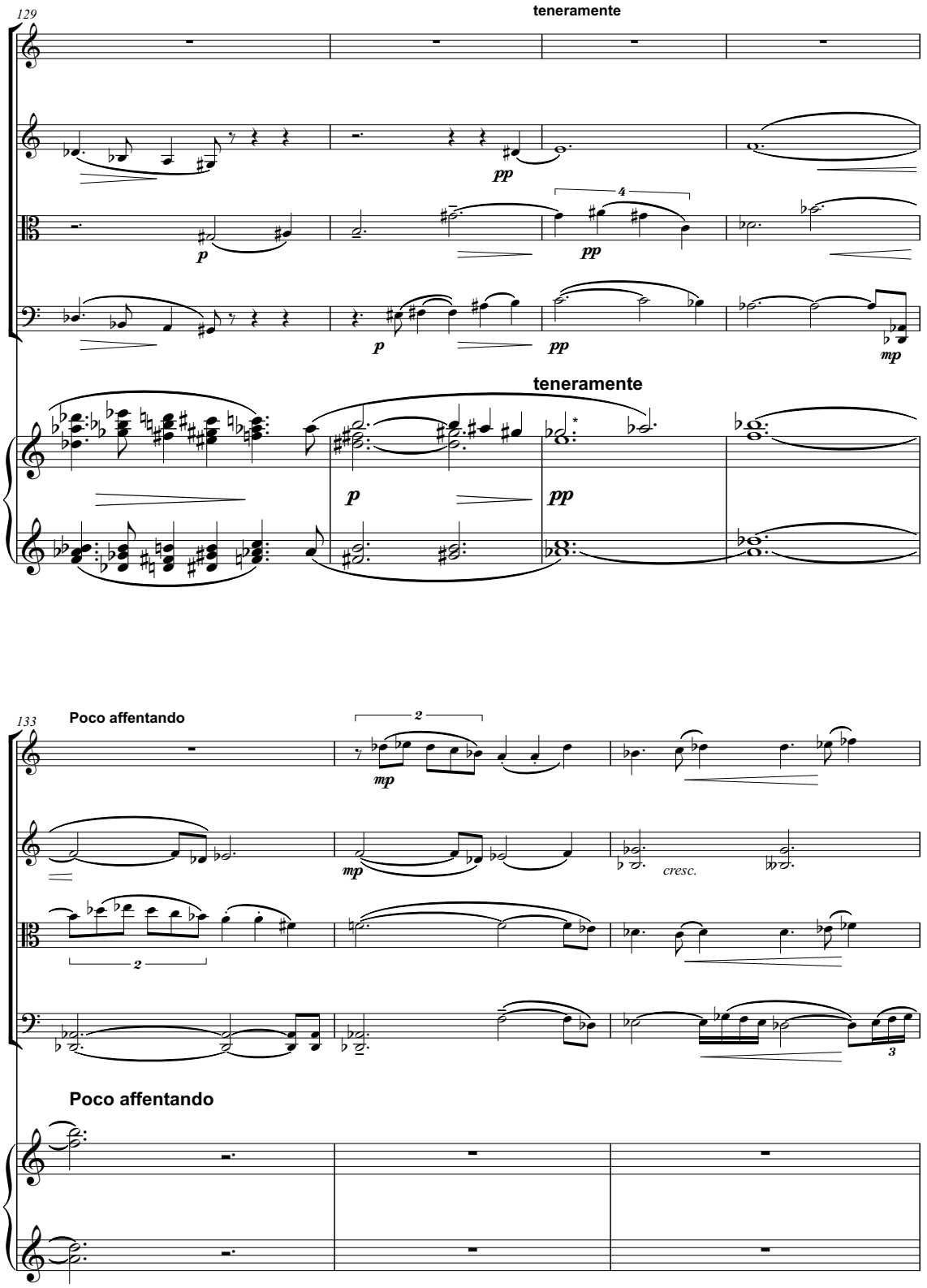

103
p
molto cresc.
dim.
mf
f

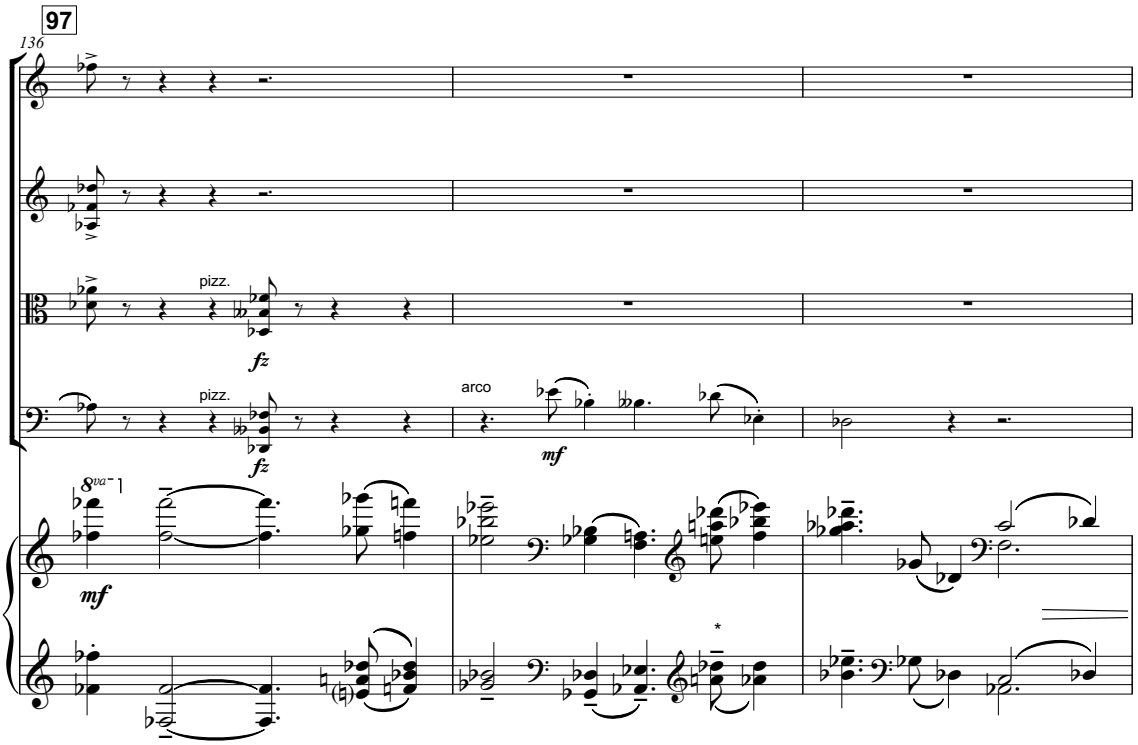

93
106
mf
p
molto cresc.
dim.
cresc.
110
mp
f

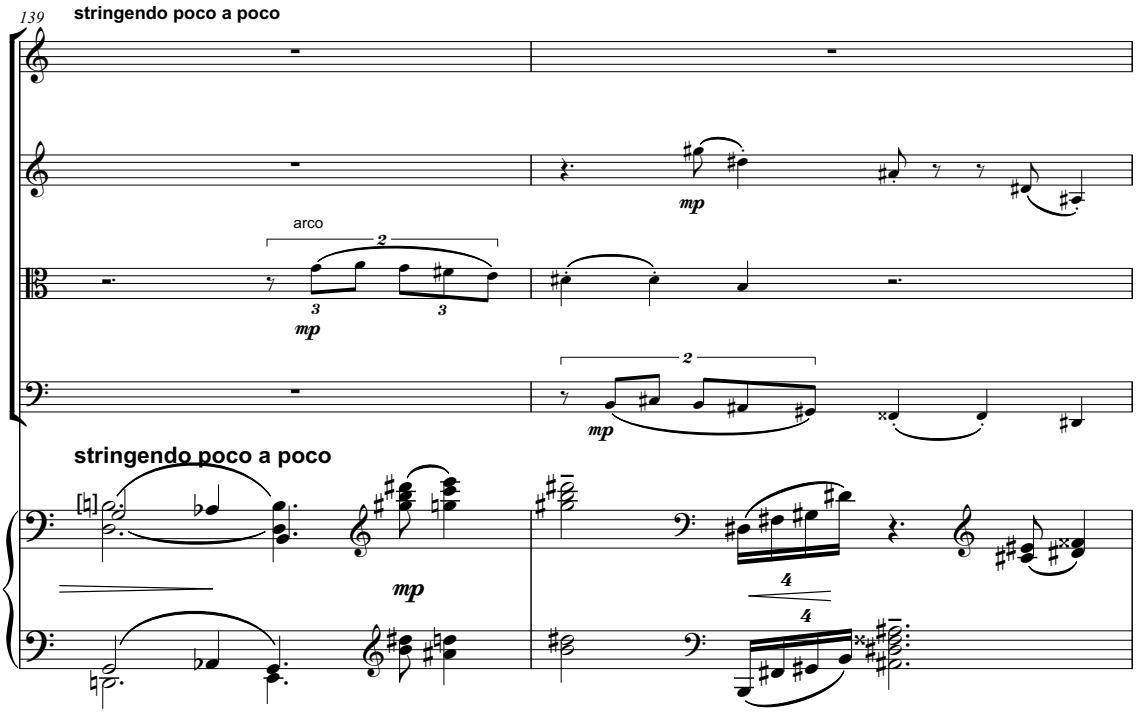

94
114
mf
f
mf
mf
f
fz
95
energico
118
8va
più f
f
f
più f
poco dim.
f
fz
8va


123
più f
f


96
126
sonore
fz
sonore
mf
mp


129
teneramente
pp
p
pp
mp
teneramente
p
pp
133
Poco affentando
mp
mp
cresc.
Poco affentando


97
136
pizz.
fz
pizz.
fz
arco
mf
8va
mf


139
stringendo poco a poco
mp
arco
mp
mp
stringendo poco a poco
mp

141

mp *mf* *cresc.*

poco cresc.

mp *cresc.* *mf*

mp *mf*

mp *cresc.* *mf*

98

144

(𝅗𝅥. = 𝅗𝅥.)

non legato

fz *f* *molto dim.*

non legato

f *molto dim.*

non legato

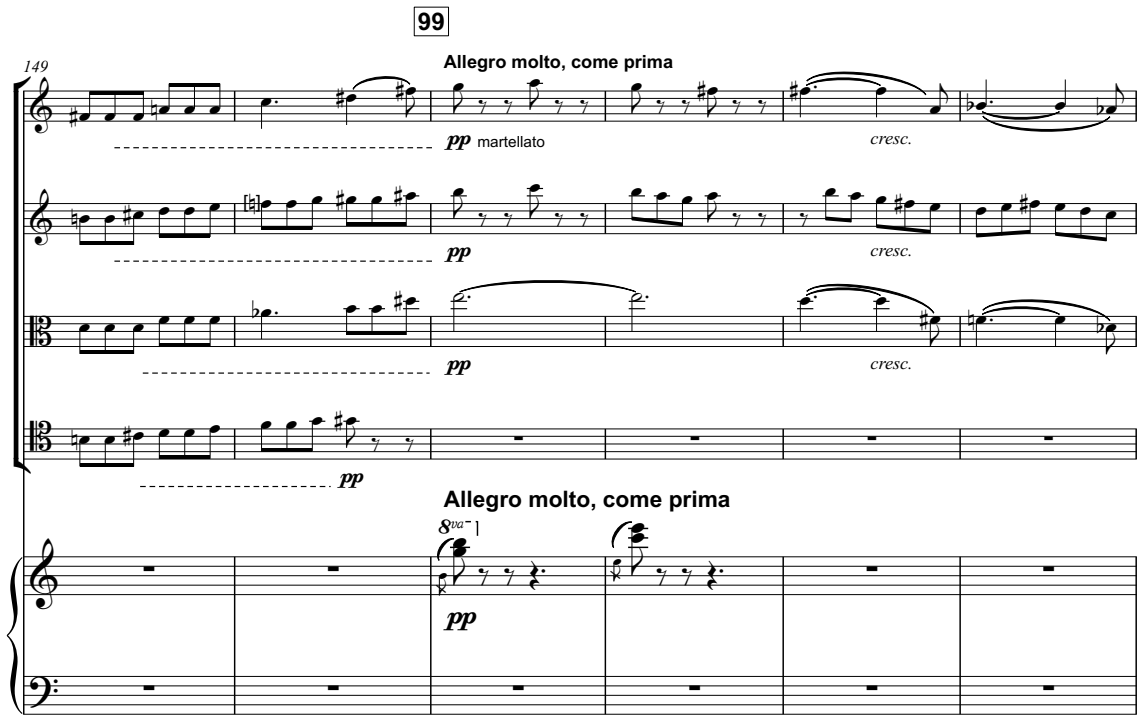
f *molto dim.*

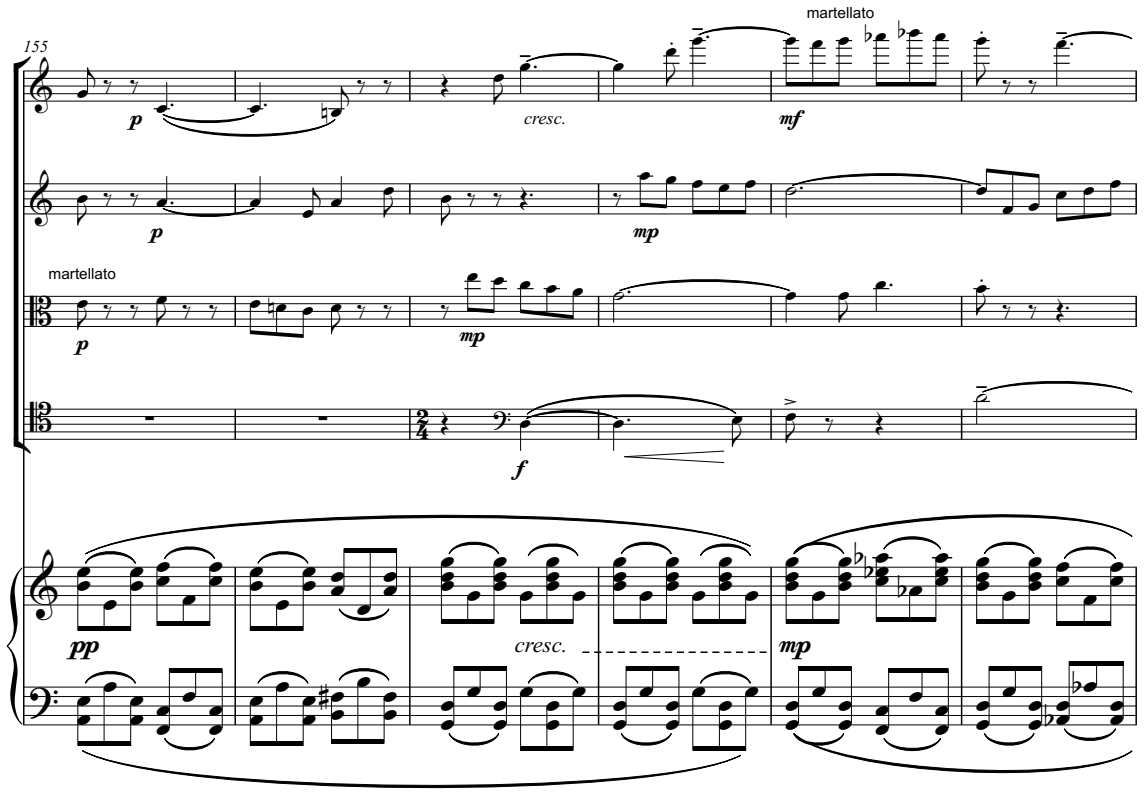
non legato

f *molto dim.*

(𝅗𝅥. = 𝅗𝅥.)

fz


99
149
Allegro molto, come prima
pp martellato
cresc.
pp
cresc.
pp
cresc.
pp
Allegro molto, come prima
8va
pp


155
martellato
p
cresc.
mf
p
mp
martellato
p
mp
f
pp
cresc.
mp

161

mp

mf

f

mf

5

f

mf

cresc.

167

cresc.

f

cresc

f

non legato

5

5

mf

8va

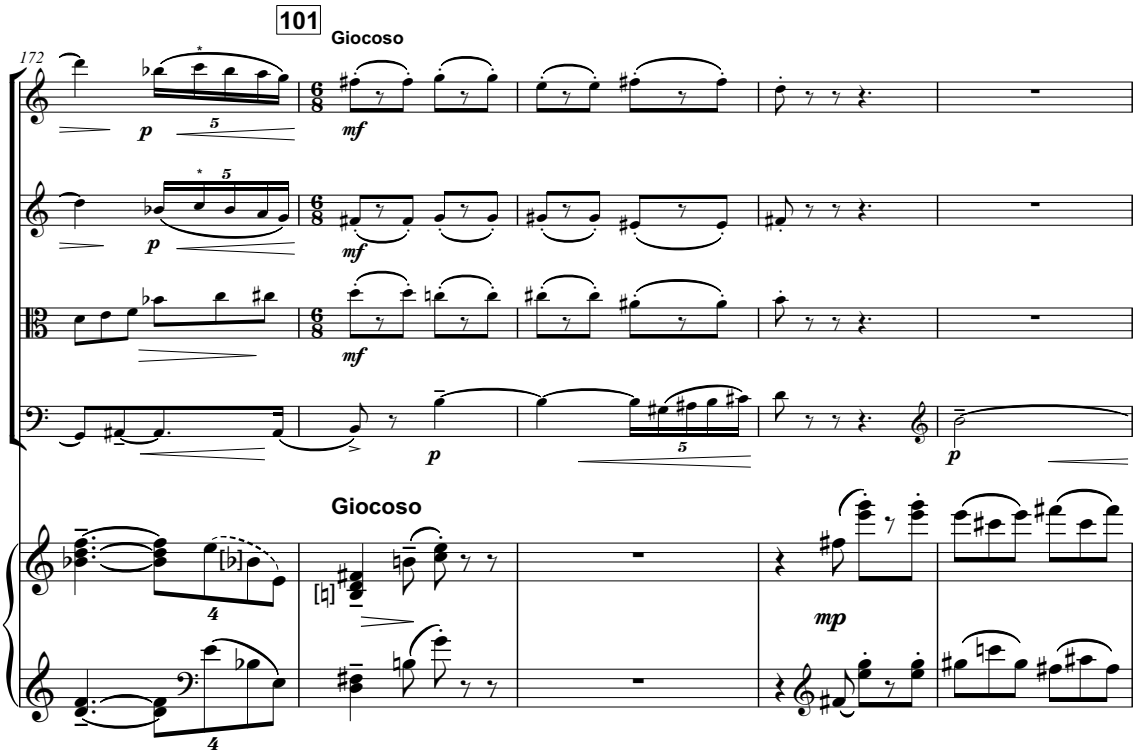
giocoso

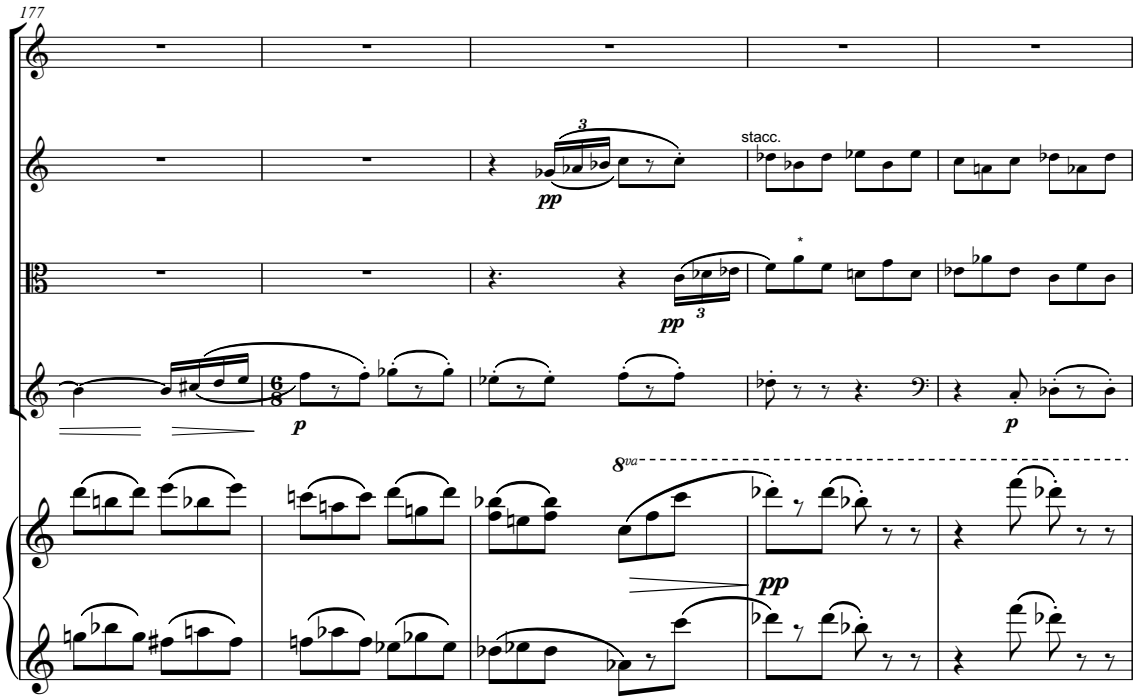
fz

mf

4

4


101
Giocoso
172
p
mf
mf
mf
p
p
Giocoso
mp


177
pp
stacc.
pp
p
p
8va
pp

182

stacc.

mp

5

poco cresc.

poco cresc.

cresc.

stacc.

mf

(8)

cresc.

4

mf

4

102

187

(L'istesso tempo) feroce

ff

ff

ff

sul ponticello

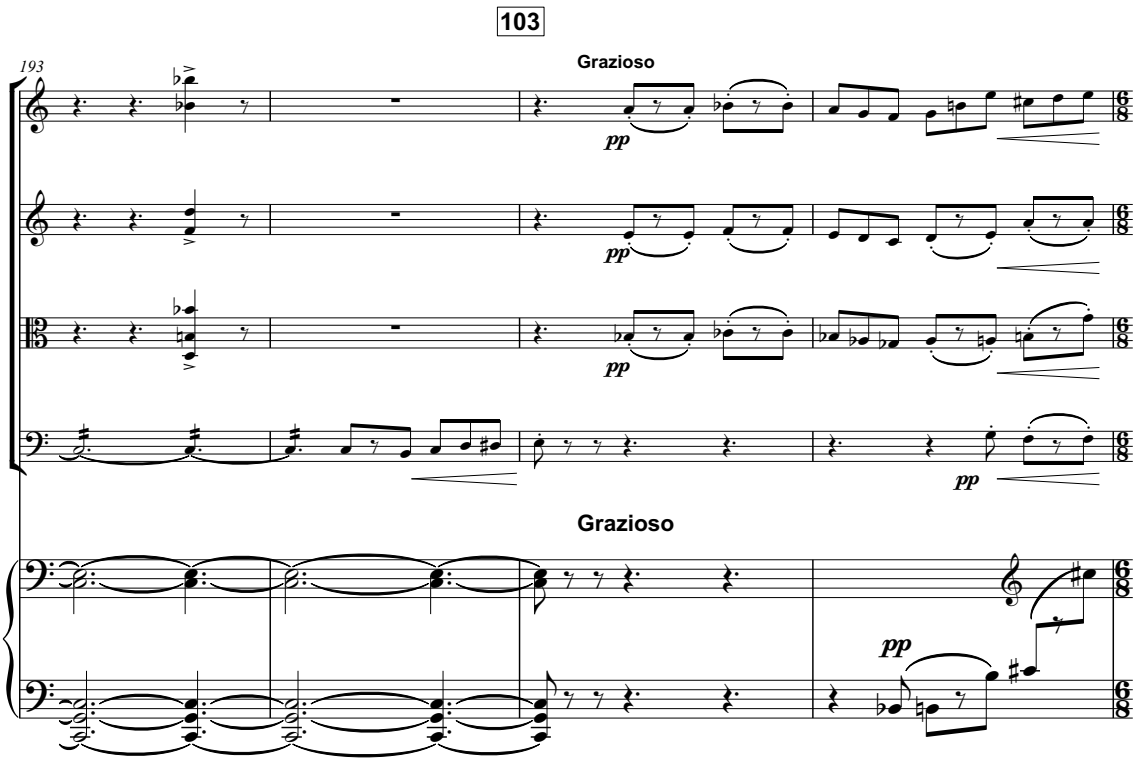
fp

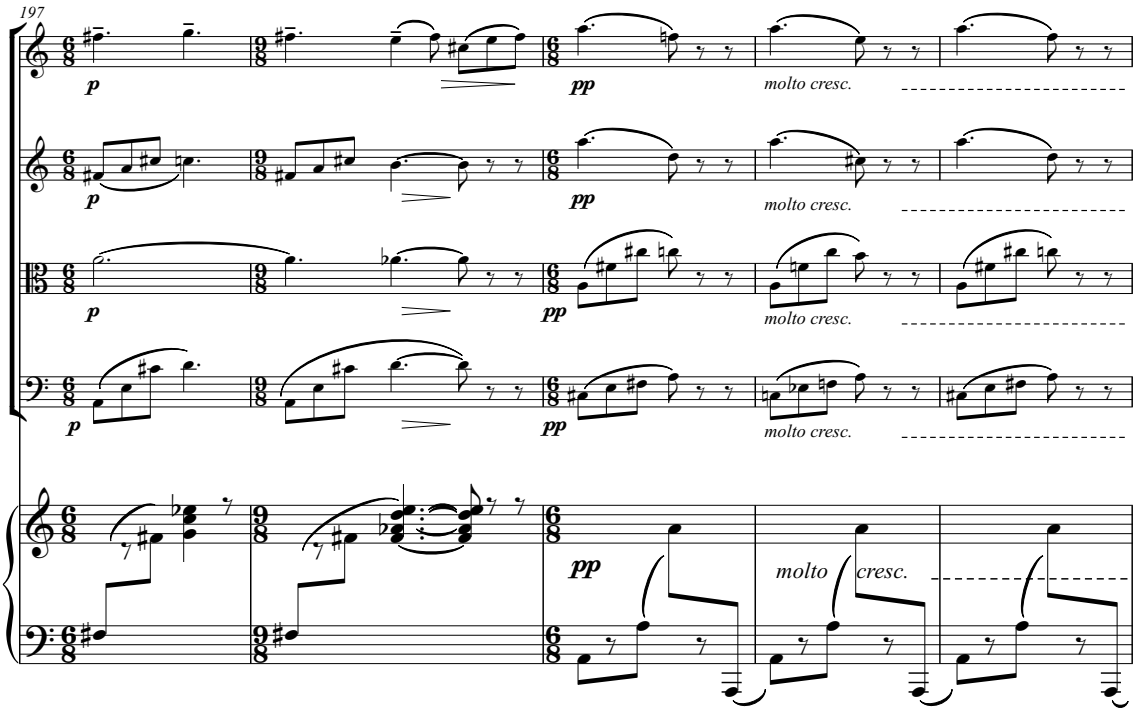
fp

(L'istesso tempo) feroce

fz

fz


103
193
Grazioso
pp
Grazioso
pp


197
p
pp
molto cresc.
molto cresc.

104

202

f

[f]

f

non legato

f

f

105

208

f

f

mf

f

mf

f

mf

energico

ff

212

non legato

f

(tr)

non legato

cresc.

f

non legato

sempre non legato

cresc.

f

f

(tr)

non legato

cresc.

f

poco dim.

217

poco a poco cresc.

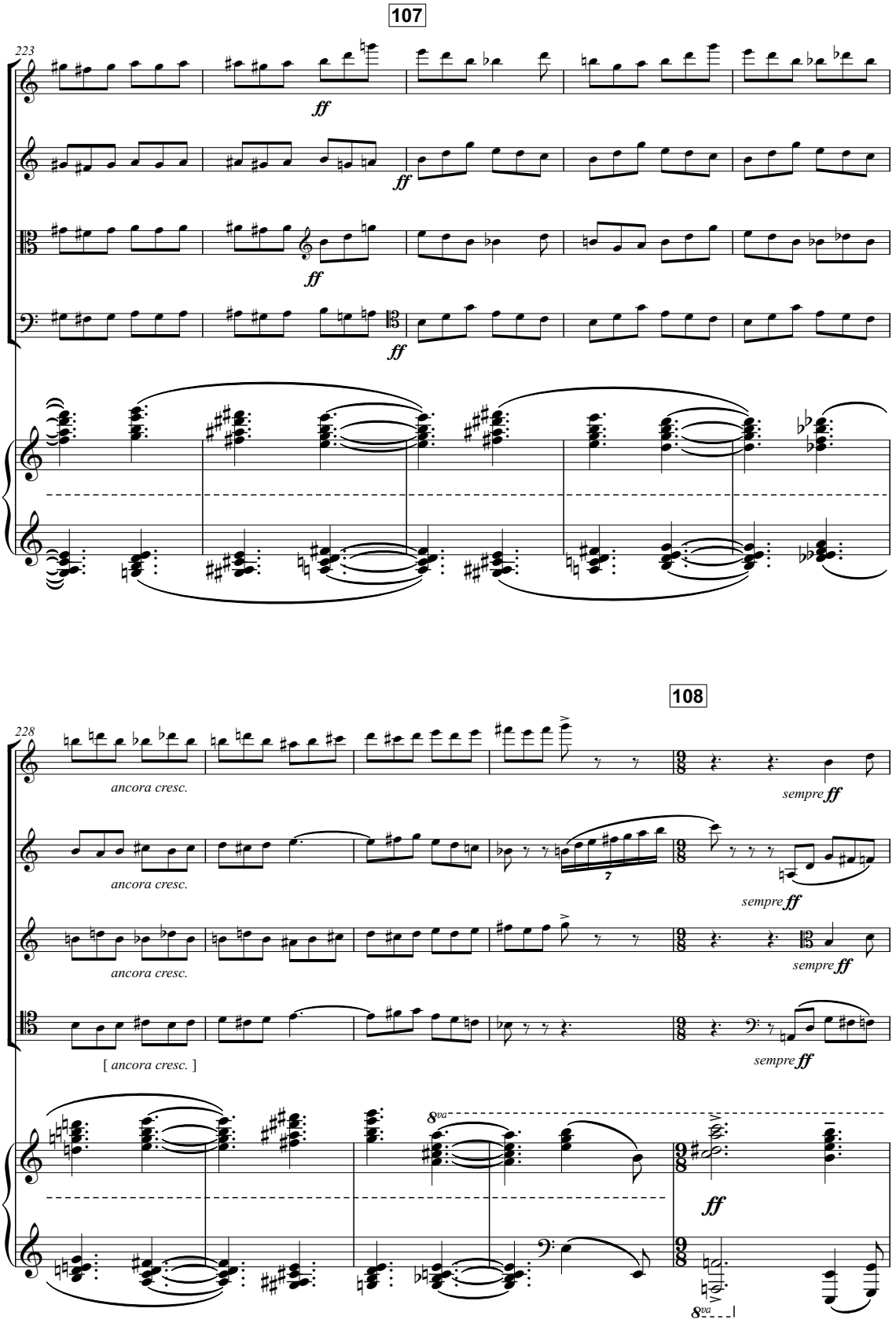
poco a poco cresc.

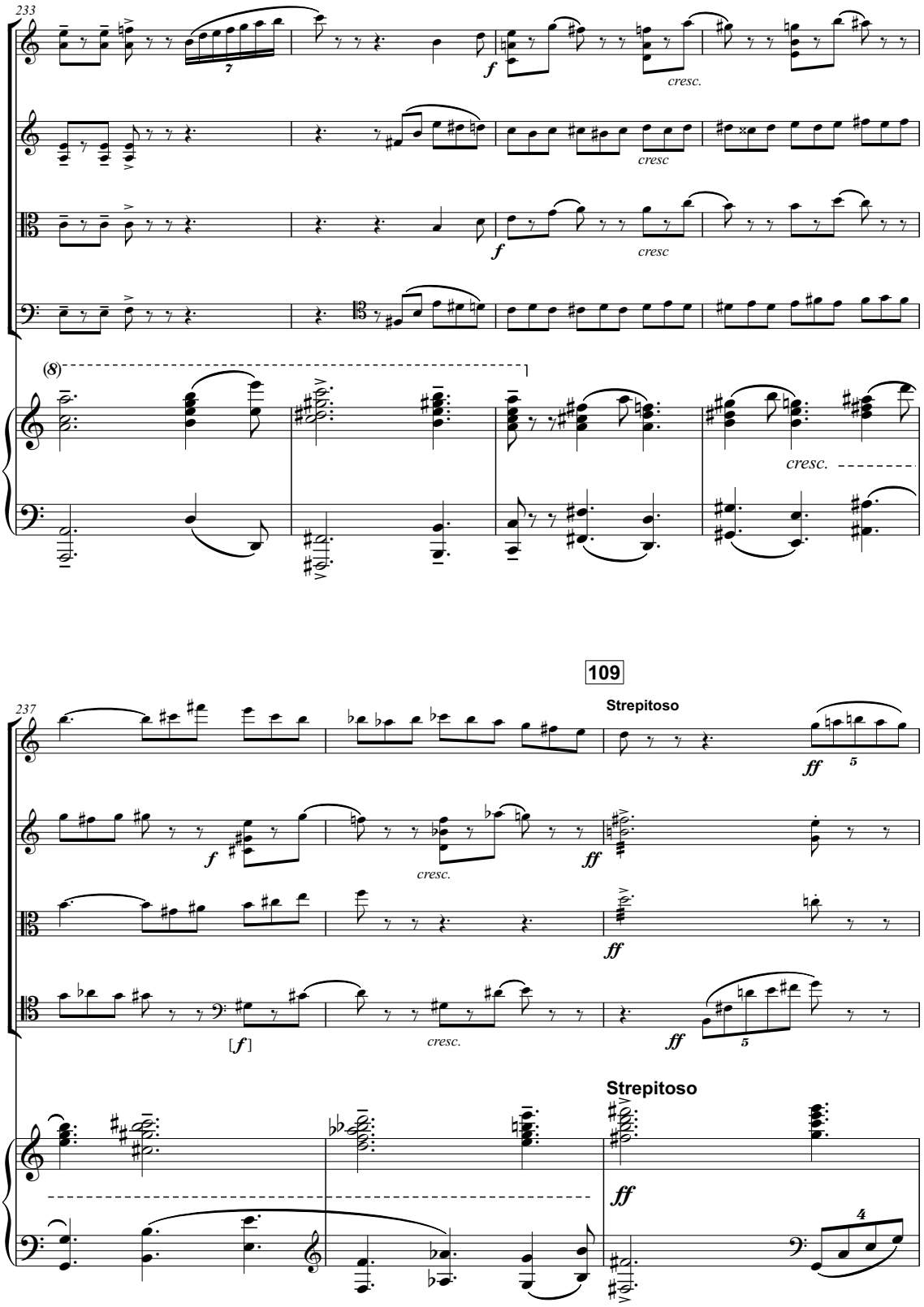
poco a poco cresc.

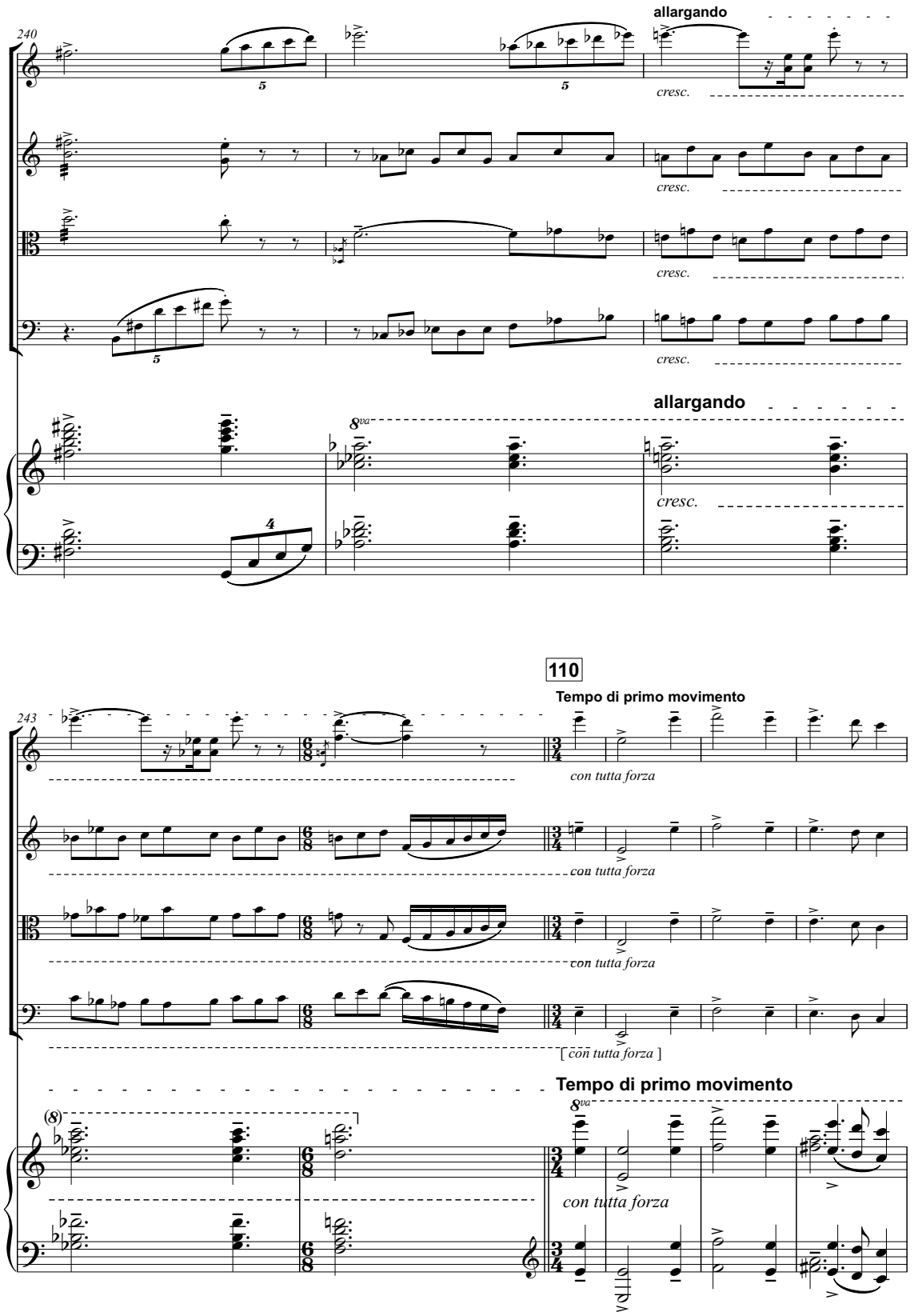
poco a poco cresc.

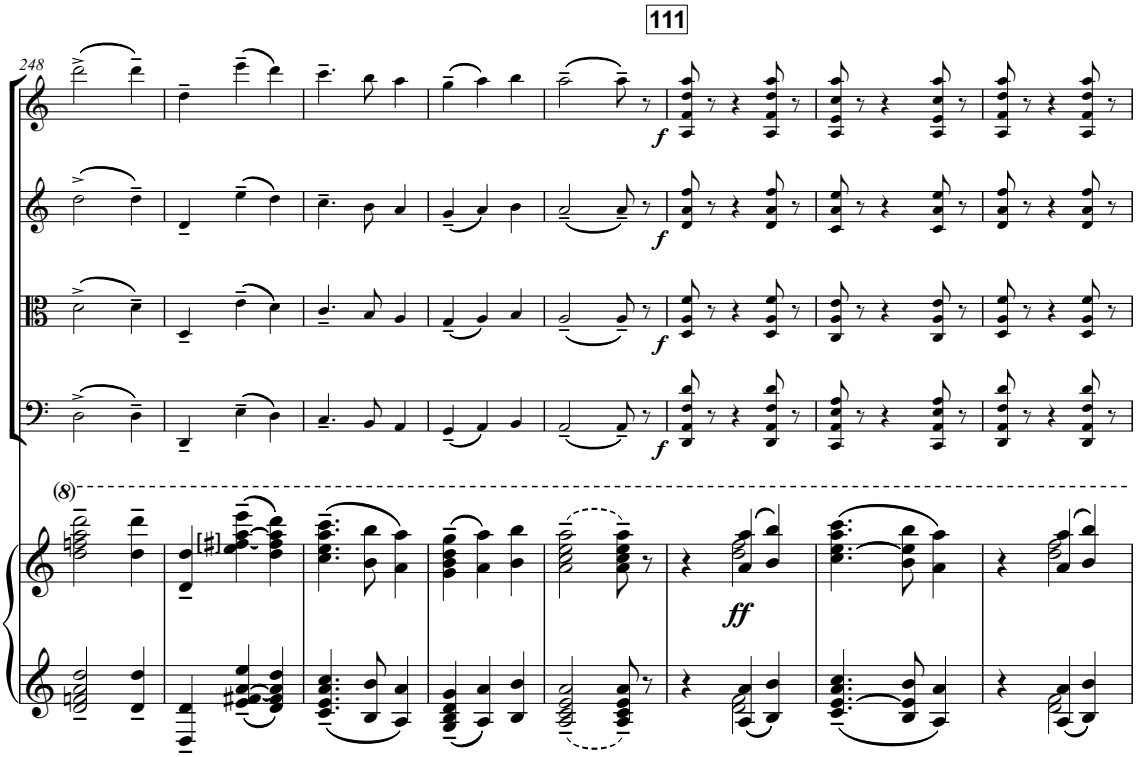
f

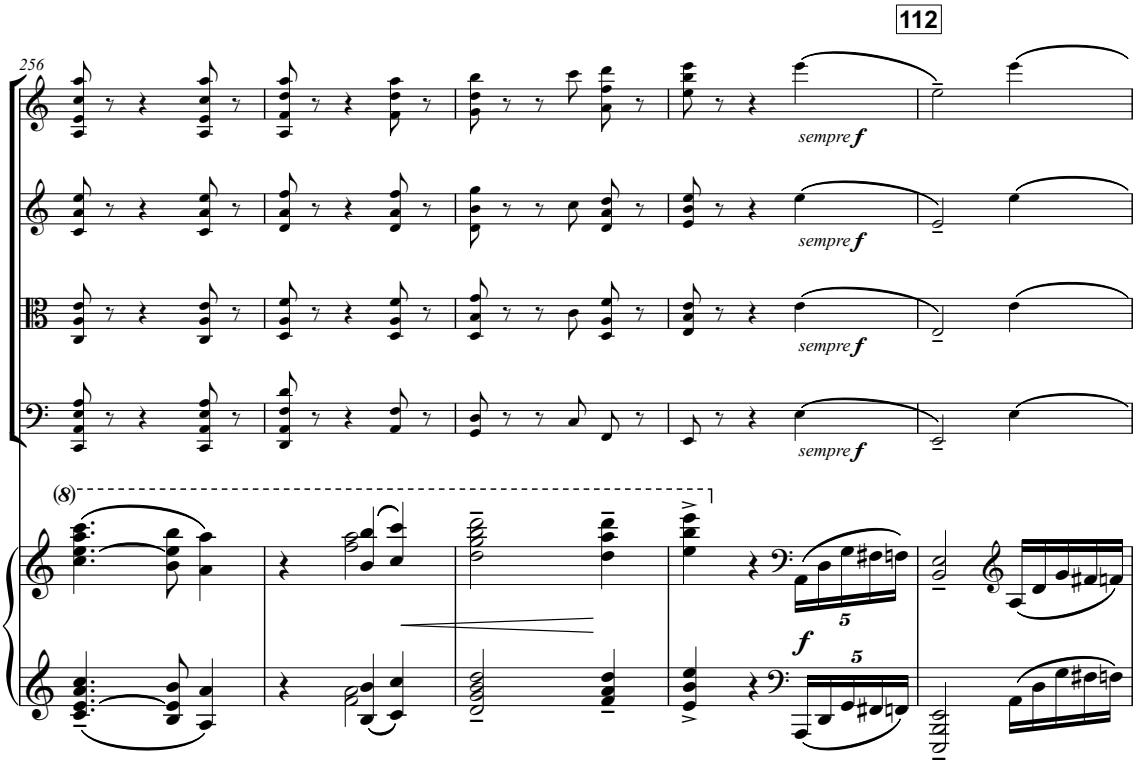
poco a poco cresc.

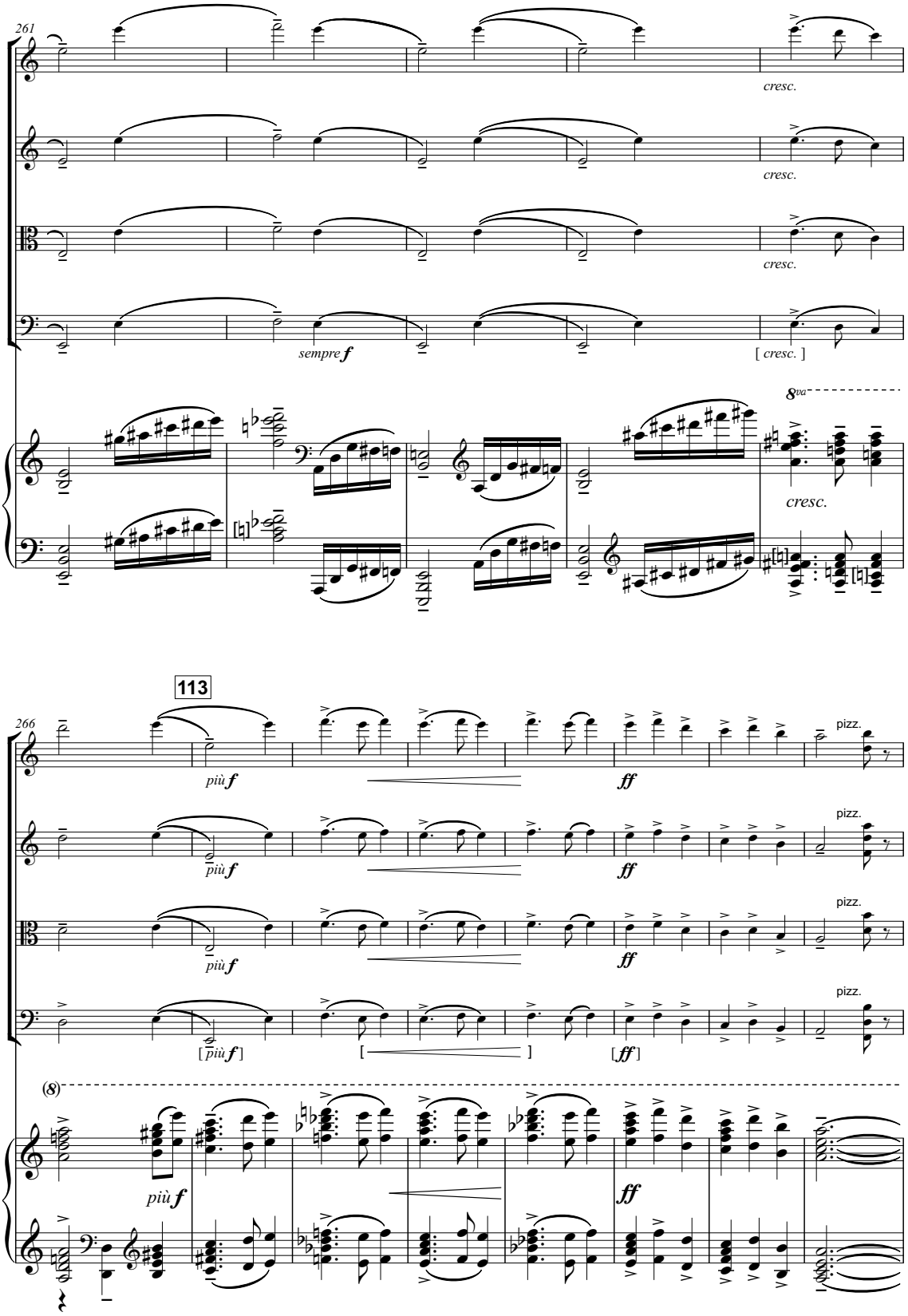

107
223
ff
ff
ff
ff
108
228
ancora cresc.
ancora cresc.
ancora cresc.
[ancora cresc.]
sempre ff
sempre ff
sempre ff
sempre ff
8va
ff
8va

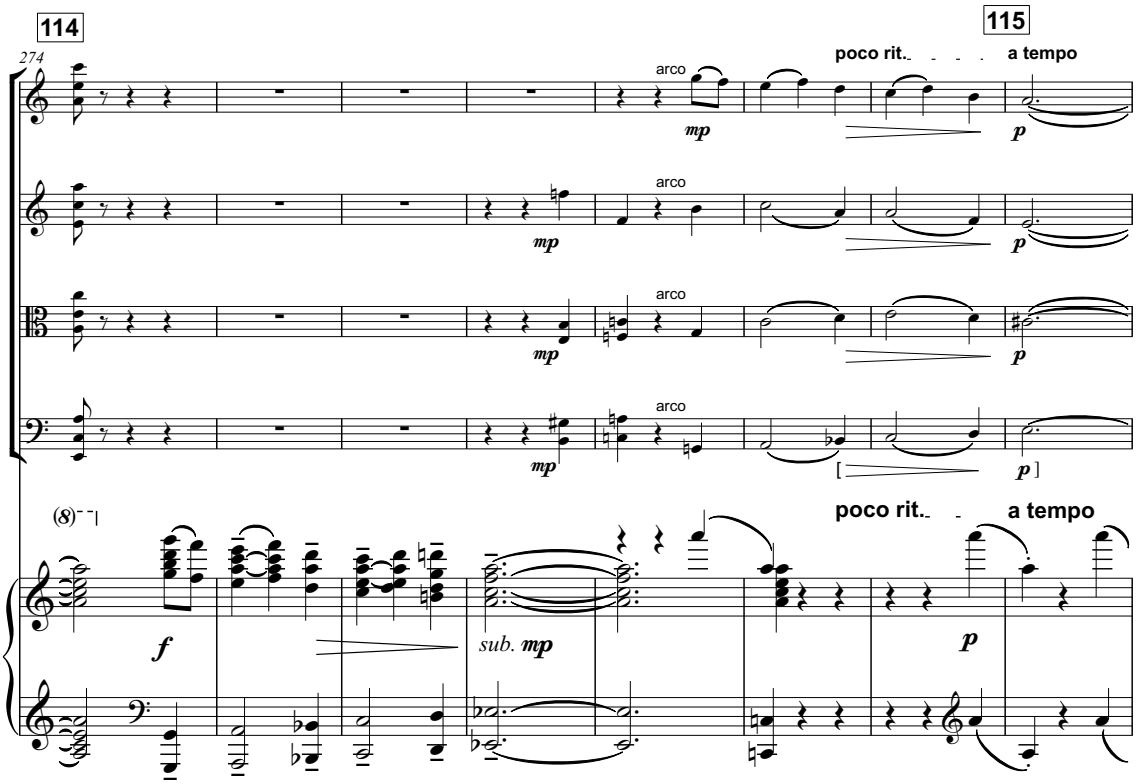

233
f
cresc.
cresc
f
cresc
(8)
cresc.
109
Strepitoso
237
ff
f
cresc.
ff
ff
[f]
cresc.
ff
Strepitoso
ff

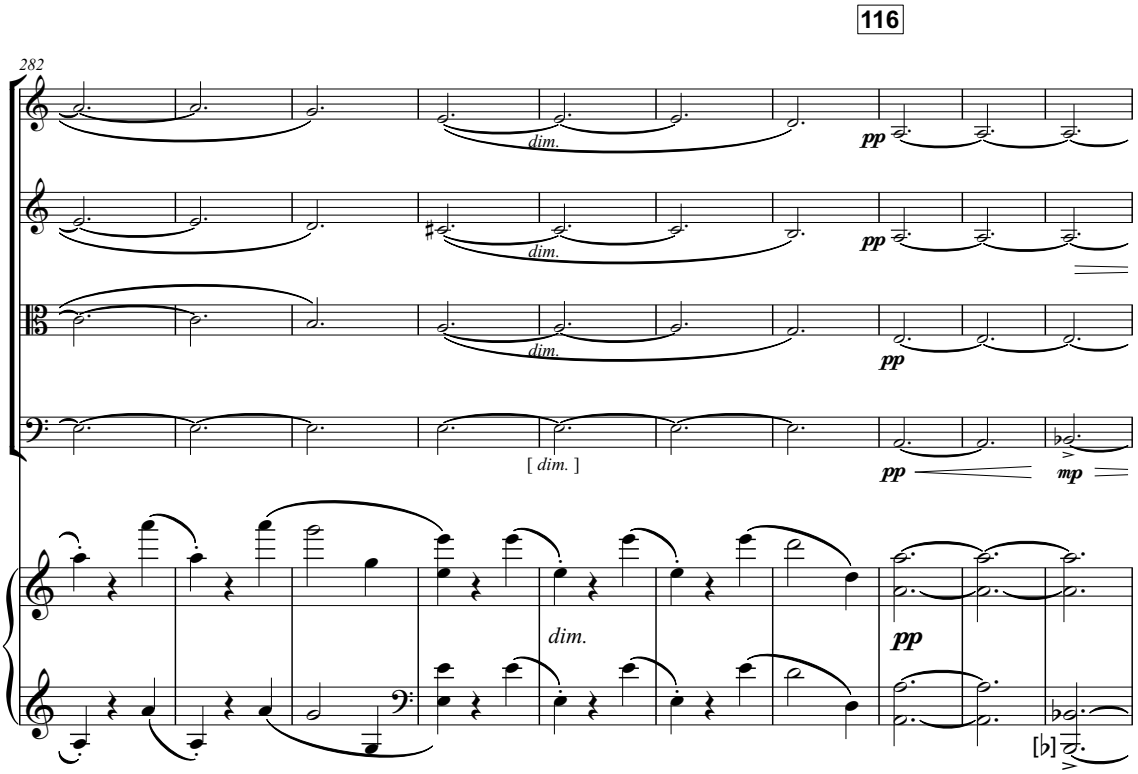

240
allargando
cresc.
cresc.
cresc.
cresc.
allargando
8va
cresc.
110
Tempo di primo movimento
243
con tutta forza
con tutta forza
con tutta forza
[con tutta forza]
Tempo di primo movimento
8va
con tutta forza

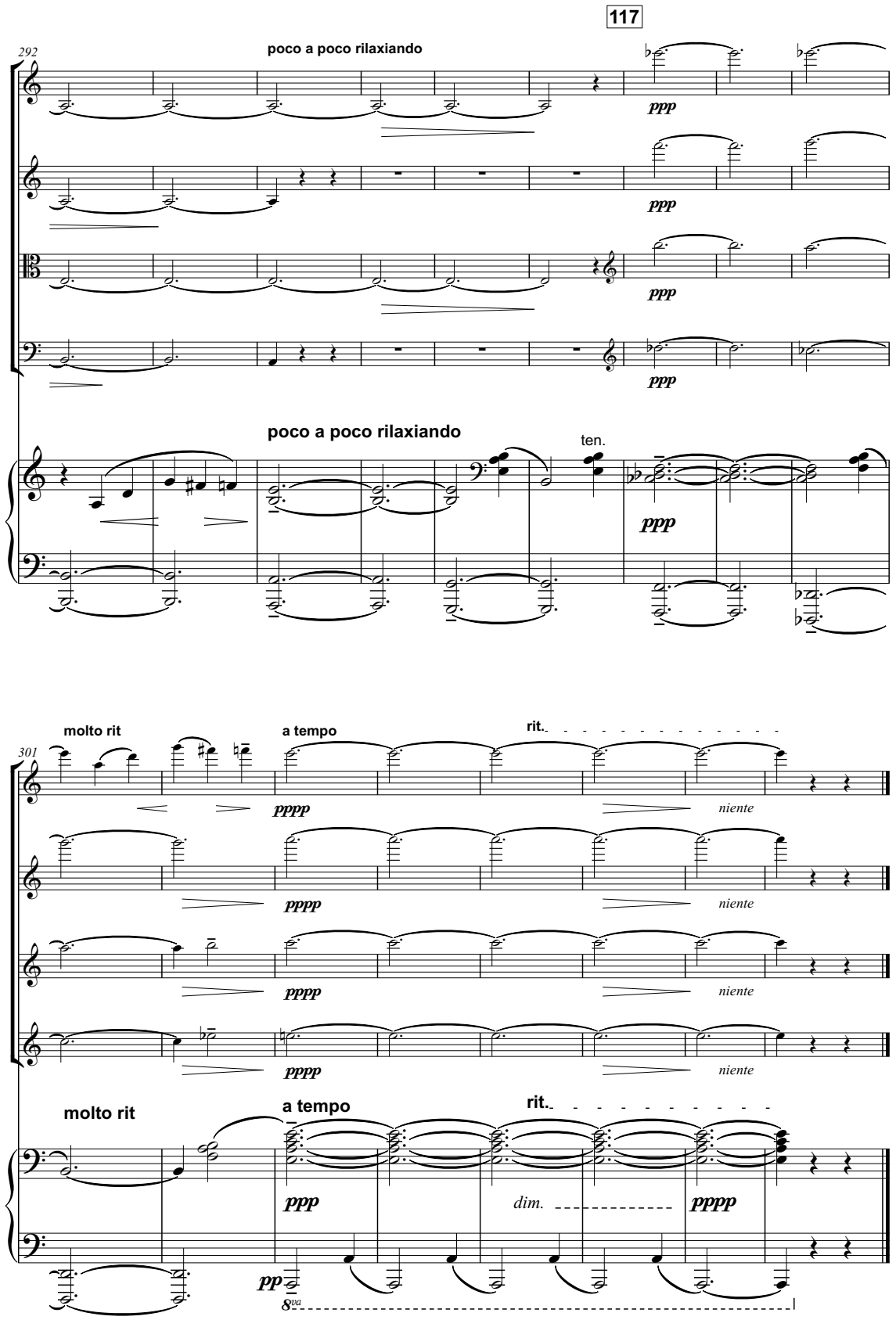

111
248
f
f
f
f
(8)
ff


112
256
sempre f
sempre f
sempre f
sempre f
(8)
f
5
5


261
cresc.
cresc.
cresc.
sempre f
[cresc.]
8va
cresc.
113
266
più f
ff
pizz.
pizz.
pizz.
pizz.
[più f]
[ ]
[ff]
(8)
più f
ff


114
115
274
arco
mp
poco rit.
a tempo
p
(8)
f
sub. mp


116
282
dim.
pp
[dim.]
mp


117
292
poco a poco rilaxiando
ppp
poco a poco rilaxiando
ten.
ppp
301
molto rit
a tempo
rit.
pppp
niente
molto rit
a tempo
rit.
ppp
dim.
pppp
pp
8va