

Aloys Fleischmann

Piano Quintet



To the Kutcher String Quartet

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 Fleischmann¹ (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 its university the conductor of to-night’s recital, who more than anyone else has changed the face of music in Cork¹.)

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 should 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 Sandon² 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)

Allegretto (♩. = 60)

Violin I *pizz.* *mp* *p*

Violin II *pizz.* *mp* *p*

Viola *pizz.* *mp* *p*

Cello *pizz.* *mp* *p*

Piano *mp* *p*

1

11

mf *mf* *mf* *[p]* *mf* *mp* *mf* *mf*

22

2

poco riten.

arco

f

mp

f

mp

f

mf

mp

p

f

poco riten.

34

3

a tempo

mp

pp

pp

(Solo)

mp

mf

a tempo

p

pp

44

poco string. **4** a tempo

mp *f* *pp* *p*

pizz. arco

mp *f* *pp* *p*

pizz. arco

mp *f* *pp* *mf* *p*

f *pp* [*mf*]³ *p*

poco string. **5** a tempo

mf *f* *mf*

54

5 Strepitoso allarg. -

mf *cresc.* *fz* *pizz.*

p *mf* *cresc.* *fz* *pizz.*

mf *cresc.* *fz*

mf *cresc.* *fz*

Strepitoso allarg.

mf *cresc.* *f*

63 *ten. arco* *f* *Meno mosso* *rit.* *p*

ten. arco *f*

ten. *f*

pizz. *pp*

Meno mosso *mp* *tranquillo* *rit.*

69 **6** *a tempo*

pizz. *pp*

p

a tempo *pp* *p* *pp* *8va*

8

85

poco f

pizz.

[mf]

tr

poco f

9

91

pizz

pp

pizz

pp

[pp]

pizz

pp

dim.

p

pp

8^{va}

96 arco 3 *p* *sub. mp* **10** Scherzando (♩ = ♩.)

p *arco* *pizz.* *pp* *arco* *p*

Scherzando (♩ = ♩.)

p

8va

101 *mf* *mf* [*mf*] *cresc.*

8va

104

Violin I: *f*, *pp*

Violin II: *pizz*, *f*, *Solo arco*, *non legato*

Viola: *pizz*, *f*, *arco*, *pp*

Cello/Double Bass: *[arco]*, *[f]*, *pp*

Piano: *f*, *p*

107

Violin I: *dim.*

Violin II: *dim.*

Viola: *dim.*

Cello/Double Bass: *[dim.]*

Piano: *cresc.*

12

poco a poco stringendo

111

mf cresc. pizz. poco f

poco a poco stringendo

f

13

Quasi recitativo - maestoso

114

f f arco p ma sonore p ma sonore ff

8va

Quasi recitativo - maestoso

119

sempre molto espressivo *f*

sempre molto espressivo *f*

f *mf*

125

largamente *poco a poco stringendo*

mf *f*

mf *f*

largamente *poco a poco stringendo*

14

130

Tempo primo non stacc. *pp*

arco non stacc. *pp*

non stacc. *pp*

mf *[p]* *pp* non stacc.

Tempo primo *p* L.H. L.H.

8^{va}

134

f 4

8^{va}

137

(Solo) non legato
f
[*p*]
sfz
sempre f

141

f
pizz.
arco non legato
f
mp
cresc.

16

145

mp

mp

mp

deciso

148

mp

mp

sempre f

fz

mf

f

17 **poco animando**

151 *fz* *f* *fz* *f*

sempre non legato *ff*

sempre non legato *ff*

poco animando

fz *f*

155 *ff* *non legato*

non legato *ff*

ff

159

fz
fz
fz
fz
fz
sempre ff
sempre ff
sempre ff
fz
fz
4
4

162

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

164

martellato

arco

martellato

5

5

martellato

5

cresc.

fff

167

martellato

5

16

16

8va

169

19

fff

4

4

5

rit.

con tutta forza

con tutta forza

con tutta forza

con tutta forza

8^{va}

rit.

173

molto dim.

p

Allegretto

poco rit.

4

molto dim.

pp

p

4

molto dim.

pp

p

4

molto dim.

pp

p

Allegretto

poco rit.

20

177 Allegro moderato (♩ = 138)

Violin I: *p* *poco fz* *3 poco fz* *3* *3*

Violin II: *pizz. pp* *arco p* *poco fz* *poco fz*

Viola: *pizz. pp* *arco p* *3* *[poco fz]* *poco fz*

Cello/Double Bass: *pizz. pp* *arco p*

Piano: *pp* *8va* *pp* *8va*

21

182

Violin I: *p* *dim.*

Violin II: *p* *dim.*

Viola: *p* *3* *3* *3*

Cello/Double Bass: *p* *3* *3* *3*

Piano: *p* *3* *mp* *3* *3* *3*

29

22

194

194

p 3

mf 3

p 3

pizz. *f*

arco *p* 3

f *mf* *p* *legato*

198

198

mf 3

mf 3

mf 3

mf 3

f 3*

mp

23

202

mf

3

3

pizz.

mp

arco

p

3

mf

3

mp

f

3

mp

pizz.

206

mf

cresc.

mf

cresc.

3

p

mf

cresc.

arco

p

mf

[cresc.]

mf

f

3

risoluto

8va-----

210

f *ff* *allarg.*

(8)

sempre f *cresc.* *allarg.*

24

214 *a tempo*

a tempo *ff*

223

mf *f* *sonore*

26

poco meno allegro

227

poco meno allegro

f *passionata* *pesante*

237

mf

cresc.

241

28

pp

pp

pp

f

fz

pp

cresc.

fz

246

poco fz *p* *fz* *mp*

poco fz *p* *fz* *p* *fz* *mp*

poco fz *p* *fz* *p* *fz*

poco fz *p* *fz* [*p* *fz*]

p *mp* *mf*

29

249

fz *mf* *fz* *f* *stacc.*

fz *mf* *fz* *f* *stacc.*

mp *fz* *mf* *f*

mp *fz* *mf* [*f*]

fz *mf* *f*

252

30

più f

più f

sub. p

fz

sub. p

fz

pizz.

[f]

256

arco

sempre f

8va stacc.

p

pizz.

f

[stacc.]

[p]

pizz.

f

arco

sempre f

cresc.

31

260 (8)

molto cresc. *ff*

[molto cresc.] *stacc.* *ff* 3

arco 3 *cresc.* *fz* *fz* *ff* 3

arco *f* *cresc.* *fz* *fz*

più f *cresc.* *ff*

263 (8)

sempre ff

sempre ff

stacc. *sempre ff*

ff 3 6

ff 3 3

266 (8)

cresc. 6

cresc. 6

cresc. 6

fz *fz*

sempre ff

269 (8)

molto vibrato

molto vibrato

molto vibrato

f *ff*

272

33 Subito tenuto molto accel.

fz

fz

[fz]

[fz]

cresc.

fff

molto accel.

5

(b)

(b)

275

34 Meno mosso ma appassionata

fp

mf

f

p

mf

fz

p

f

p

Meno mosso ma appassionata

pesante

sfz

f

8^{va}

6

8^{va}

36

Andante tranquillo (♩ = 56)

Violin I *fz* *con sord* *pp*

Violin II *fz* *con sord* *p* *con calore*

Viola *fz* *pp* *molto espress.* *3* *3* *3* *pp*

Cello *fz*

Andante tranquillo (♩ = 56)

Piano *pp*

37

7

pp *p*

pp *p*

pp *p*

p *ma sonore*

pp *p* *pp*

14 38

pochiss. rit. a tempo

pp mp 3 p

pochiss. rit. a tempo

mp fz

19

sostenuto

p mp cresc. ten. mf 3 p

con sord

mp 3 mf p

sostenuto

p

39

a tempo *poco a poco string.*

p *mp*

a tempo *poco a poco string.*

40

a tempo

cresc. *mf* *sempre cresc.* *f* *mp*

mp *cresc.* *mf* *sempre cresc.* *f*

mp *cresc.* *mf* *sempre cresc.* *f*

mp *cresc.* *mf* *sempre cresc.* *f*

a tempo

31

più sostenuto

pp

p

pp

p

pp

pp

ppp teneramente

pp

41

35 *a tempo*

p

mp

p

p

p

a tempo

p

p

39 **42**

ten. poco allarg.

sub. *p* *pp* *ppp*

p *pp* *ppp*

sub. *p* *pp* *ppp*

p [*pp*] [*ppp*]

poco allarg.

poco cresc. sub. *p* *pp* *ppp*

43

45 **Impetuoso** senza sord

niente

senza sord

niente

senza sord

niente

senza sord

niente

Impetuoso

f *p* *f* *ff*

3 3 3 3

44

Piu mosso (♩ = 76)

49

f *mf* 3 7 *f*

f *mf* 3 *f*

fz *f* *mf* 3 3

fz *f* *mf* []

Piu mosso (♩ = 76)

fz ten. 3 *f*

7 3 8va

45

Ancora piu mosso (♩ = 112)

3 3 *mf* 3

mf 3 3

f 3 *mf*

f 3 [mf] 3

Ancora piu mosso (♩ = 112)

fz 3 3 3 *mf* 3

56

56

mf *f* [*f*]

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

46

60

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

fz *mf* *f*

64

3 3 *sempre f*

mf 3 3 *sempre f*

3 3 *sempre f*

3 3 *sempre f*

9 *fz*

47

67

String. *Molto meno mosso*

3 *p* *fz*

3 *pizz.* *fz*

3 *sempre f* 3 3 5 *pizz.* *fz* *arco* *p dolente*

3 3 *pizz.* *fz*

Molto meno mosso

3 *sempre f* 3 *fz* *mf* *p*

3 3 *fz* *p*

81 (8)

mf

string.

86

p *molto cresc.* *fz*

p *molto cresc.* *fz*

p *molto cresc.* *fz*

p *molto cresc.* *fz*

string.

p *molto cresc.* *fz*

ten.

51

88 a tempo

88 a tempo

pizz. *f*

pizz. *f*

pizz. *f*

a tempo *ff*

ten.

fz

8va

3

8va

3

sempre *ff*

52

91

f

arco *f*

arco *ff* 3 *f*

arco *ff* 3 *f*

8va

3

mp 3

mp 3

(8) 1

f

mp

95

mp *poco a poco cresc.* *f* *ten. 3* *ten.*

mp *poco a poco cresc.* *f* *ten. 3* *ten.*

[*3*] *poco a poco cresc.* *f* *ten. 3* *ten.*

[*3*] *poco a poco cresc.* *f*

p *poco a poco crescendo* *f* *ten.*

Molto tranquillo

99 *ff* *p* *teneramente* *mp*

ff *p* *pp* *p* *teneramente*

ff *p* *pp*

ff *p* *pp*

Molto tranquillo

f *3* *3* *fz* *p*

54

103

3 3 mp 3

pizz. arco p

pizz. arco 3 p

pizz. arco mp mp 3 3

p mp 3 mp

55

107

3 3 p

pizz. p

pizz. p

pizz. arco p 3

3 p 3

3 p 3

7

mf

arco

mf

arco

mf

mp

mf

60

11

fz [*mf*] *fz* *f*

fz *mf* *fz* *f*

fz *mf* *fz* *f*

fz *mf* *fz* *f*

pizz. *arco*

pizz.

pizz.

[*f*]

61

16

arco
più *f*

pizz.
[arco]
più *f*

arco
più *f*

arco
più *f*

pochiss rit.

f

pochiss rit.

62

Poco meno mosso (♩ = 184)

20

ff

mf

ff

mf

ff

p

mf

ff

mf

Poco meno mosso (♩ = 184)

ff

5

5

5

24

Violin I: mf f

Violin II: mf

Piano RH: p mf

Piano LH: mf

63

27

$(\text{♩} = \text{♩})$ molto string.

Violin I: mf f

Violin II: mf fz f

Piano RH: mf mf fz

Piano LH: mf

Piano: sempre ff

Piu mosso

30

Piu mosso

mf *f*

molto rit. **64** **Allegretto (♩. = 56)**

34

p *pp* *pp*

molto rit. **Allegretto (♩. = 56)**

ff *molto dim.* *p* *pp*

38 65

Violin: *p*

Piano: *pp*

Violin: arco, pizz.

Piano: pizz.

45

stringendo ----- Poco andante

Violin: *p*, *sub. p*

Piano: *pp*, *p*

Violin: arco

Piano: arco

Violin: ten.

Piano: *p*, *sub. p*

stringendo ----- Poco andante

66

52

pizz.

A tempo (allegretto)

> pp *pp* *p* *mf* *p*

pp *pp* *p* *pp* *mf* *p*

A tempo (allegretto)

pp

67

59

mf *f* *mf* *arco* *marcato* *f* *pizz.* *mf*

66

arco *tr* *mf*

p *mf*

mf 5

arco *mf*

mf *p* *cresc.*

72

68

allargando

pizz. *f*

pizz. *f*

pizz. *f*

mf

allargando

mf *f* *ten.* *ten.*

69

78 a tempo, ma meno mosso

pp mp arco <

pp poco fz

poco fz

mp

a tempo, ma meno mosso

fz fz 9 p

70

83 allarg. Adagio Lunga Poco allegro

pp

[Lunga] pizz. mp

[Lunga] pizz. mp

[Lunga]

allarg. Adagio [Lunga] Poco allegro

mp mp

71

91

Come prima

Musical score for measures 91-94, marked "Come prima". The score is in G major (one sharp) and common time. It features four staves: Violin I, Violin II, Cello/Double Bass, and Piano. The Violin I part starts with a *pp* dynamic and a *pizz.* instruction, followed by a *p* dynamic. The Violin II part starts with a *pp* dynamic and an *arco* instruction, followed by a *p* dynamic and a *pizz.* instruction. The Cello/Double Bass part starts with a *pp* dynamic and a *pizz.* instruction, followed by a *p* dynamic. The Piano part starts with a *pp* dynamic and a *pizz.* instruction, followed by a *p* dynamic. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes, with dynamic markings *pp* and *p*.

72

95

Musical score for measures 95-98, marked "Come prima". The score is in G major (one sharp) and common time. It features four staves: Violin I, Violin II, Cello/Double Bass, and Piano. The Violin I part starts with a *mp* dynamic and an *arco* instruction, followed by a *mf* dynamic. The Violin II part starts with a *mp* dynamic and an *arco* instruction, followed by a *mf* dynamic. The Cello/Double Bass part starts with a *mp* dynamic and a *pizz.* instruction, followed by a *mf* dynamic and an *arco* instruction. The Piano part starts with a *mp* dynamic and an *arco* instruction, followed by a *mf* dynamic. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes, with dynamic markings *mp* and *mf*.

99

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

8^{va}-----]

8^{va}-----]

73

105 (8)-----]

Poco meno mosso

3 5

5

3

mf

3

p

Poco meno mosso

5

ff

5

109

Violin I: *mf* *f*

Violin II: *f* *mf*

Viola: *mf* *f*

Piano: *mf*

113

Violin I: *mf* *f* *mf*

Violin II: *f*

Viola: *mf* *f* *mf* *f*

Piano: *ff*

74

116 *animando*

f 3 *f* 3 *mf* 3 *f* 3

ff 8va

120 *sempre f*

sempre f *f* *pizz.* *f*

124

75

Piu mosso

ff

fz

f

f

Piu mosso

129

76

8^{va} [non legato]

sempre ff

sfz mf

ff

f

arco marcato

ff

5

(8)

135

3 8 8 7

3

sempre ff 3

5 5

77

139

mf 5 5

sempre ff

8 9 10

sempre ff

pizz.

2 8

sempre ff

142

pizz. *f* arco *ff* arco *f*

9 10 10

10

8va

78

146

fz *mf* *ten.* *mf* *ten.* *mf* *sfz* *mf* *fz*

11 11 16

151 *riten.* *a tempo* *ancora meno mosso*

p *pp* *p* *poco cresc.* *p*

p *pp* *mp* *poco cresc.*

p *pp* *p* *poco cresc.*

p *pp* *p* *poco cresc.* *pizz.* *mf*

riten. *a tempo* *ancora meno mosso*

pp

79 158 *allarg.* *Lento* *rit.*

pp

p *pp*

pp

arco *pp* *ppp*

allarg. *Lento* *rit.*

pp

80

Allegro molto (♩. = 160)

Violin I

Violin II

Viola

Cello

Piano

poco martellato

p

fz stacc.

f

p

8^{va}

81

7

poco martellato

mp

fz

mp

8^{va}

13

mp

8va

19

82

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*

36

sempre *mf* *f*

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

mf *cresc.*

42

f *mf* *f* *f* *pizz.* *f* *arco* *f*

47

ff

[ff]

f

ff

[ff]

f

51

f

f

cresc.

86

56

mp *leggiere*

pizz. *mp*

pizz. *mp*

dim. *mp*

4

4

87

61

cresc. *giocosio mf* *cresc.*

cresc. *mf*

cresc. *mf*

cresc. *mf* *fz*

67

f *pizz.* *fz*

arco *f* *pizz.* *fz*

f *giocoso*

8^{va}

88

72

fz *f* *pizz.* *f*

arco *saltando (alla testa)* *mf* *pizz.* *f*

arco *saltando (alla testa)* *mf* *pizz.* *f*

8^{va}

77

f

f

pizz. *f*

arco martellato *pp*

pp

10

dim. 10

82

arco martellato *mp*

cresc.

arco martellato *p*

cresc.

mf

arco *pp*

mf

mf

poco cresc.

sempre cresc.

88

mf *f* *cresc.*

e cresc. *f*

cresc. *f* *martellato*

f *cresc.*

f

93

ff *<fz* *<fz* *<fz* *<fz* *<fz*

ff *<fz* *<fz* *<fz* *<fz* *<fz* *<fz* *<fz* *<fz* *<fz*

ff *<fz* *<fz*

fz *fz* *fz* *ff* *3*

91 *molto rit.*

92 *Moderato, ma con moto* (♩ = 66)

fz *f* *fz* *p* *fz* *pp* *fz* *mf*

fz *f* *fz* *p* *fz* *pp* *fz* *mf*

fz *f* *fz* *p* *fz* *pp* *fz* *mf*

fz *f* *fz* *p* *fz* *pp* *fz* *mf*

molto rit. *Moderato, ma con moto* (♩ = 66)

mf

103

p *molto cresc.* *dim.*

mf

p *molto cresc.* *dim.*

mf

f

106

mf *p*

p *molto cresc.* *dim.*

mf *p*

p *molto cresc.* *dim.*

mf *cresc.*

3 3 5

110

mf *mp*

mp

f *dim.* *mp*

3 3 3 3 3 3 3 3

94

The musical score continues from measure 114. It features five staves: three single-line staves at the top and two grand staff systems at the bottom. The notation includes various melodic lines, chords, and triplets. Dynamic markings such as *mf*, *f*, and *fz* are present throughout the passage. Measure numbers 114, 115, 116, and 117 are indicated at the beginning of their respective staves.

95 energico

[illegible]

123

più f

f

96

126

sonore

fz

sonore

mf

mp

129 **teneramente**

p *pp* *pp* *mp*

teneramente

p *pp*

133 **Poco affentando**

mp *mp* *cresc.*

Poco affentando

97

136

pizz.

fz

arco

mf

mf

8va-1

139

stringendo poco a poco

arco

mp

3

2

mp

stringendo poco a poco

mp

4

4

141

mp *mf* *cresc.*

poco cresc.

mp *cresc.* *mf*

mp *cresc.* *mf*

12/8

98

144 (♩. = ♩.)

fz *f* *molto dim.*

non legato

f *molto dim.*

non legato

f *molto dim.*

non legato

f *molto dim.*

non legato

fz *molto dim.*

(♩. = ♩.)

12/8

99

149

Allegro molto, come prima

pp martellato *cresc.*

pp *cresc.*

pp *cresc.*

pp

Allegro molto, come prima

pp

155

p *cresc.* *mf* *martellato*

p *mp*

martellato *p* *mp*

f

pp *cresc.* *mp*

161

mf *f* *mf*

cresc. *f*

cresc. *f*

non legato *5* *3*

mf

giocoso *fz* *mf* *4*

4

101 **Giocoso**

172

p *mf* *p* *mf* *p* *mf*

Giocoso

4 4

mp

177

pp *pp* *p* *p* *p* *p*

stacc.

pp *pp* *pp* *pp* *pp* *pp*

182

stacc. *mp* 5

poco cresc.

poco cresc.

cresc. *mf* stacc.

(8) *cresc.* *mf* 4

4

102

187 (L'istesso tempo) feroce

ff

ff

ff

sul ponticello *fp* *fp*

(L'istesso tempo) feroce

fz *fz*

193

Grazioso

pp

pp

pp

pp

Grazioso

pp

197

p

pp

molto cresc.

p

pp

molto cresc.

p

pp

molto cresc.

p

pp

molto cresc.

pp

molto cresc.

104

202

f

[f]

f

non legato

f

f

105

208

f

f

mf

tr

f

mf

tr

energico

ff

f

mf

212

non legato *f*

(tr) non legato *f* *cresc.*

non legato *f* *cresc.* sempre non legato *f*

(tr) non legato *f* *cresc.*

poco dim.

217

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

f *poco a poco cresc.*

223

107

ff

ff

ff

ff

228

108

ancora cresc.

sempre ff

ancora cresc.

sempre ff

ancora cresc.

sempre ff

[*ancora cresc.*]

sempre ff

ff

8^{va}

8^{va}

233

f *cresc.*

cresc.

f *cresc.*

(8)

cresc.

109

237

Strepitoso

ff 5

f *cresc.* *ff*

ff

[*f*] *cresc.* *ff* 5

Strepitoso

ff 4

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.*]

cresc. 8va

113

266

più f *ff* *pizz.*

più f *ff* *pizz.*

più f *ff* *pizz.*

[*più f*] [*ff*] *pizz.*

più f *ff* (8)

274 **114** **115**

poco rit. *a tempo*

arco *mp* *p*

arco *mp* *p*

arco *mp* *p*

arco *mp* *p*

(8) *f* *sub. mp* *p*

poco rit. *a tempo*

282 **116**

dim. *pp*

dim. *pp*

dim. *pp*

[*dim.*] *pp* *mp*

dim. *pp*

[*b*]

292

117

poco a poco rilassando

ppp

ppp

ppp

ppp

poco a poco rilassando

ten.

ppp

301

molto rit

a tempo

rit.

pppp

niente

pppp

niente

pppp

niente

pppp

niente

molto rit

a tempo

rit.

ppp

dim.

pppp

pp

8^{va}