

Rallentando (37) **Très Rythmé** (Presto ♩ = 120) (38)

Coda Finale

360 8 3 9 9 *f*

391 *f*

395 *f*

400 *f*

405 5 (39) 12 *ff* 3

425 *ff* 3 (40)

431 **Majestueux** ♩ = 60 10 (41) 10 (42)

451 10 (43) *ff* 3 3 3 3 3 3 3 3

466 Rallentando *ff* *fff*

- I -

Lent ♩ = 50 2 6 5

Moins lent ♩ = 40

Elements d'Introduction

8 Allant ♩ = 66 3 (1) 10 (2) 8

Groupe I (Exposition) - a -

29 Plus allant ♩ = 72 2 (3) 8 Rallentando 2 (4)

- b -

40 Soutenu ♩ = 72 10 (5) 5 Rallentando *ff* *fff*

- c -

57 Capricieux ♩ = 66 3 (6) 10 (7) 8

Groupe II - a -

78 2 (8) 8 2 (9)

- b - - c -

90 Rallentando Soutenu 7 Rallentando (10)

100 **Très Rythmé** ♩ = 66 10 (11) 3 8^{va}

Groupe III - a - *ff* - b - 6

(8^{va})

115 *ff* 6 6 6 (12)

120 *ff* *8^{va}* *6*

125 *ff* *6* -c- *ff* (13)

130 *ff* *Passionné* ♩ = 66 *ff* Coda Exposition

135 *ff* (14)

140 *ff* *8^{va}* *ff* (15)

145 *fff* (15)

150 *fff* *Très Soutenu* *fff* (15)

- II -
155 *Lent* ♩ = 88 (16) 5 (17) 10 (18)

Groupe A (Développement de l'Exposition)

180 10 (19) 10 (20) *Rallentando* 3 *Très Lent* ♩ = 76 2 (21)

Groupe B

205 5 (21) 8 (22) *Soutenu* 2 (22)

220 *Très arpégé et cadencé* ♩ = 60 2 2 *Rallentando* *Réligieusement* ♩ = 60 6 (23)

230 *Rallentando* 3 *Lent* ♩ = 80 7 (24) 10 (25)

Reprise Groupe A

250 10 (26) 10 (27) 10 (28)

280 10 (29) 2 (30) *Pathétique* ♩ = 60 6 *8^{va}* *ff* (30)

Coda du Développement

300 *ff* 3 3 3 *Rallentando* (30)

305 *ff* 3 3 3 *ff* (31)

- III -
310 *Très Rythmé* ♩ = 76 *8^{va}* *fff* *ff* *f* 6 (32)

Ré-Exposition (Elements d'Introduction de l'Exposition)

320 9 (33) 3 (34) 4 (35)

(-a- du 1er Groupe de l'Exposition) (-b- du 2e Groupe de l'Exposition)

337 *ff* *ff* 9 (35) (36)

(-c- du 3e Groupe de l'Exposition)

350 3 (36) 7 (36) *Soutenu* ♩ = 66 (36)

Coda Ré-Exposition

- | -

Lent $\text{♩} = 50$ Moins lent $\text{♩} = 40$

p *ff* *mf*

Elements d'Introduction

8 1 6 *f*

Groupe I (Exposition)

- a -

19 2 7 *p*

f

29 3 *f*

Plus allant $\text{♩} = 72$

- b -

31 4 *f*

37 4 *f* *mf* *f* *mf*

Rallentando

40 5 *f* *mf* *f*

Soutenu $\text{♩} = 72$

- c -

50 *ff* *f* *ff* *f*

55 6 *ff* *fff* *Capricieux* $\text{♩} = 66$

Groupe II

- a -

60 **10** **7** **2** **3**
f *ff* *8^{va}*

78 **2** **8** **2** **9**
 - b - - c -

90 *Rallentando* *Soutenu* **7** *Rallentando* **10**

100 *Très Rythmé* ♩ = 66
f Groupe III
 - a -

105 *f* **11**

110 *f* *ff* - b - **6**

115 *ff* **6** **6** **6** **12**

120 *ff* **6** **6**

125 *ff* - c - *ff* **13**

130 *ff* *Passionné* ♩ = 66
ff
 Coda Exposition

431 *Majestueux* ♩ = 60
8 *ff* *8^{va}* **41**

441 *ff* *8^{va}*

444 *ff* *8^{va}* *8^{va}*

447 **4** **42** **4** *ff*

456 *ff* **43**

461 *ff* **3** **3** **3** **3** **3** **3**

465 *ff* **3** **3** *Rallentando* *fff*

340 *ff* (-c- du 3e Groupe de l'Exposition)

345 *ff* 3 2 Soutenu $\text{♩} = 66$ 35 36 Coda Ré-Exposition

360 *ff* 5

367 *f ff mf* Rallentando ten. 37

371 *f* Très Rythmé (Presto $\text{♩} = 120$) Coda Finale

376 *f*

381 *f*

386 *f* 38

391 *f* 16 39 12

423 *ff* 3 3 40

135 *ff* 14

140 *ff* 8^{va} 2

145 *fff*

150 *fff* Très Soutenu 2 *fff*

- || -

155 *f* Lent $\text{♩} = 88$ 5 16 10 17 10 18

Groupe A (Développement de l'Exposition)

180 10 19 9 20 *ff*

Rallentando

200 *ff* *mf* Très Lent $\text{♩} = 76$ Groupe B

204 *mf*

207 *mf* 21

210 *mf* 8^{va}

213 *mf* *(8^{va})*

216 *mf* *(8^{va})* Soutenu 2 (22)

220 Très arpégé et cadencé ♩ = 60 Rallentando Religieusement ♩ = 60 (23)

230 3 Rallentando Lent ♩ = 80 *mf* Reprise Groupe A

235 *mf*

239 *mf* (24) 7 (25)

250 *mf*

254 *mf*

257 *mf* (26) 9 (27)

270 *mf*

273 *mf* 3 (28)

280 10 (29) Pathétique ♩ = 60 *ff* Coda du Développement 3

295 *ff* 3 (30)

300 *ff* 3 3 3

305 *ff* 3 3 3 Rallentando *ff* (31)

- III -
310 Très Rythmé ♩ = 76 *fff* *ff* *f* 5 (32)
Ré-Exposition (Elements d'Introduction de l'Exposition)

320 *mf* (-a- du 1e Groupe de l'Exposition)

325 *mf* (33)

330 *mf* (-b- du 2e Groupe de l'Exposition)

335 *ff* (34)

- | -
Lent ♩ = 50
Moins lent ♩ = 40
p *ff* *mf*
 Elements d'Introduction

8 **Allant** ♩ = 66 (1)
 3 2
 Groupe I (Exposition)
 - a -
mf

17 *mf* *p* (2)

21 8 Plus **allant** ♩ = 72 2 (3)
 - b -

31 5 **Rallentando** (4)
f *mf* *f* *mf*

40 **Soutenu** ♩ = 72 4 (5)
 - c -
f *ff*

46 *mf* *f* *mf* *f* (5)

50 *ff* *f* *ff* *f*

55 **Rallentando** **Capricieux** ♩ = 66 3 (6)
ff *fff*
 Groupe II
 - a -

60 **10** **7**

f *ff*

78 **2** **8** **2** **9**

- b - - c -

90 *Rallentando* *Soutenu* **7** *Rallentando* **10**

Très Rythmé ♩ = 66

f **Groupe III** - a -

105 *f* **11**

110 *f* *ff* - b - **6**

115 *ff* **6** **6** **6** **12**

120 *ff* **6** **6** **6**

125 *ff* - c - *ff* **13**

130 *ff* **Passionné** ♩ = 66

ff **Coda Exposition**

444 *ff*

447 **4** **42** **4** *ff*

456 *ff* **43**

461 *ff* **3** **3** **3** **3** **3** **3**

465 *ff* **3** **3** *Rallentando* *fff*

345 **ff** **3** **35** **2**

353 **Soutenu** $\text{♩} = 66$ **7** **36** **8** **Rallentando** **3** **37**
Coda Ré-Exposition

371 **Très Rythmé (Presto)** $\text{♩} = 120$ **10** **8** **38**
Coda Finale **f**

391 **f**

395 **f**

400 **f**

405 **6** **39** **12**

423 **ff** **3** **3** **40**

431 **Majestueux** $\text{♩} = 60$ **8** **ff** **41**

441 **ff**

135 **ff** **14**

140 **ff**

145 **fff** **15**

150 **Très Soutenu** **2** **fff**

155 **- II -** **Lent** $\text{♩} = 88$ **5** **16** **10** **17** **10** **18** **10** **19**
Groupe A (Développement de l'Exposition)

190 **4** **f** **ff** **20**

200 **Rallentando** **ff** **tr♯** **Très Lent** $\text{♩} = 76$ **Groupe B** **mf**

204 **mf**

207 **mf** **21**

210 **mf** **sva**

213 *mf*

216 *mf* Soutenu 22

220 *mf* Très arpégé et cadencé ♩ = 60 2 Rallentando Réligieusement ♩ = 60 6 23

230 3 Rallentando Lent ♩ = 80 7 24

Reprise Groupe A

240 3 *mf*

245 *mf* 25

250 *mf* 8 *mf* 26

260 *mf*

264 *mf* 27

270 10 28 10 29

Pathétique ♩ = 60

290 *ff* Coda du Développement 3

295 *ff* 3 30

300 *ff* 3 3 3

305 *ff* 3 3 3 Rallentando 31

- III -

Très Rythmé ♩ = 76

310 *fff* *ff* *f* 5 32

Ré-Exposition (Elements d'Introduction de l'Exposition)

320 *mf* (-a- du 1er Groupe de l'Exposition)

325 *mf* 33

330 *mf* (-b- du 2e Groupe de l'Exposition)

335 *ff* 34

340 *ff* (-c- du 3e Groupe de l'Exposition)

Zikar Symphony

opus 26

Hidayat I. Khan

- | -

Lent ♩ = 50 Moins lent ♩ = 40 Allant ♩ = 66

2 5 3

1

Elements d'Introduction Groupe I (Exposition)
- a -

11 6 *mf* *p* 2

21 7 *mf - b -* 3

31 *mf* 4

37 *f* *mf* *f* *mf* Rallentando 4

40 Soutenu ♩ = 72 4 3 5

- c - *f* *ff* *mf*

50 5 *ff* *fff* Rallentando Capricieux ♩ = 66 3 10 7

Groupe II
- a -

70 *f* 3 2 8

- b -

80 8 *mf* - c - 9

90 *Rallentando* *Soutenu* **7** *Rallentando* (10)

Très Rythmé ♩ = 66
100 *f* Groupe III - a -

105 *f* (11)

110 *f* *ff* - b - 6

115 *ff* (12)

120 *ff*

125 *ff* - c - *ff* (13)

Passionné ♩ = 66
130 *ff* *ff* Coda Exposition

135 *ff* (14)

140 *ff* **2**

451 *ff* *ff*

456 *ff* (43)

461 *ff*

465 *ff* *fff* *Rallentando*

381 **7** **f** **(38)**

391 **f**

395 **f**

400 **f**

405 **6** **(39)** **10**

421 **f** **3** **3** **3**

425 **ff** **3** **(40)**

Majestueux ♩ = 60

431 **ff**

436 **ff** **(41)**

441 **ff** **6** **(42)**

145 **fff** **(15)**

150 **fff** **Très Soutenu** **2** **fff**

- II -

155 **Lent** ♩ = 88 **5** **(16)** **10** **(17)** **10** **(18)**

Groupe A (Développement de l'Exposition)

180 **3** **Ensemble** **f**

189 **f** **(19)**

195 **5** **(20)** **Rallentando** **3** **Très Lent** ♩ = 76 **7** **(21)**

Groupe B

210 **8** **Soutenu** **2** **(22)**

220 **Très arpégé et cadencé** ♩ = 60 **2** **2** **Rallentando** **3/4** **Réligieusement** ♩ = 60 **6** **(23)**

230 **3** **Rallentando** **Lent** ♩ = 80 **mf** **Reprise Groupe A**

235 **mf**

239 **mf** (24) 7 (25)

250 **mf**

255 **mf** (26)

260 9 (27) **mf**

270 **mf**

275 Ensemble **mf** **f** (28)

280 **f** **mf** 6 (29)

290 **Pathétique** $\text{♩} = 60$ **ff** Coda du Développement 3 (30)

295 **ff** 3 (30)

300 **ff** 3 3 3

305 **ff** 3 3 3 **Rallentando** (31)

- III -

310 **Très Rythmé** $\text{♩} = 76$ **fff** **ff** **f** 6 (32)

Ré-Exposition (Elements d'Introduction de l'Exposition)

320 Ensemble **mf** (-a- du 1er Groupe de l'Exposition)

325 **mf** (33)

330 **mf** (-b- du 2e Groupe de l'Exposition)

335 **ff** (34)

340 **ff** (-c- du 3e Groupe de l'Exposition)

345 **ff** 3 2 **Soutenu** $\text{♩} = 66$ 7 (35) (36)

Coda Ré-Exposition

360 5 **Rallentando ten.** **f** 2 (37)

371 **Très Rythmé (Presto)** $\text{♩} = 120$ 5 **f** (37)

Coda Finale

- | -
Lent ♩ = 50 Moins lent ♩ = 40

2 5

Elements d'Introduction

8 Allant ♩ = 66 ① 10 ② 8

Groupe I (Exposition)
- a -

29 Plus allant ♩ = 72 ③ 8 ④ Rallentando

- b -

40 Soutenu ♩ = 72 ⑤ 7

f - c - *mf*

50 Rallentando Capricieux ♩ = 66 ⑥ 10 ⑦

ff *fff* Groupe II
- a -

70 ② *f* ③

78 ⑧ 8 ⑨

- b - - c -

90 Rallentando Soutenu ⑩

100 Très Rythmé ♩ = 66 *ff* *f* *ff*

Groupe III
- a -

105 (11)

ff *f* ff

110 (12)

ff - b - 6

120 (13)

- c - ff 6

130 Passionné ♩ = 66

ff Coda Exposition

135 (14)

ff

140 (15)

ff ff

145 (15)

fff

150 Très Soutenu 2

fff fff

155 (16) (17)

- || - Lent ♩ = 88 5 8 Ensemble f

Groupe A (Développement de l'Exposition)

170

f mf f

441 **6** **ff** (42)

451 **ff** **ff**

456 **ff** (43)

461 **ff** 3 3 3 3 3 3

465 **ff** **fff** Rallentando

175 **f** (18)

180 **f** 7 10 (19) (20)

200 Rallentando **3** **Très Lent** ♩ = 76 **5** Ensemble **f** (21)
Groupe B

210 **f** 5 Soutenu 2 (22)

220 **Très arpégé et cadencé** ♩ = 60 **2** Rallentando **2** **Réligieusement** ♩ = 60 **6** (23)

230 Rallentando **3** **Lent** ♩ = 80 **2** **f** (24)
Reprise Groupe A

240 10 (25) **mf**

253 **mf**

256 **mf** (26)

260 6 **f** (27)

270 *f* *mf*

275 5 (28) 10 (29) *ff* **Pathétique** ♩ = 60
Coda du Développement

295 *ff* (30)

300 *ff*

305 *ff* *Rallentando* (31)

- III -
310 *fff* *ff* *f* **Très Rythmé** ♩ = 76
Ré-Exposition (Elements d'Introduction de l'Exposition)

320 Ensemble *f* *f*
(-a- du 1er Groupe de l'Exposition)

325 *f* (33)

330 *f* *f*
(-b- du 2e Groupe de l'Exposition)

335 *f* *ff* (34)

340 *ff* (-c- du 3e Groupe de l'Exposition)

345 *ff* 3 (35) 2 7 (36) **Soutenu** ♩ = 66
Coda Ré-Exposition

360 8 *Rallentando* 3 (37) 5 **Très Rythmé (Presto)** ♩ = 120
Coda Finale *f*

381 6 *f* (38)

391 *f*

395 *f*

400 *f* 8 (39) 11

422 *ff* 3 (40)

431 *ff* **Majestueux** ♩ = 60

436 *ff* (41)

- | -
Lent ♩ = 50
Moins lent ♩ = 40

p *ff* *mf*
Elements d'Introduction

8 *Allant* ♩ = 66
3 1 2
Groupe I (Exposition)
- a - *p*

15 *p* 4 2

21 *mf* *f* *mf* *f* *mf*

26 *mf* *f* *mf*
Plus allant ♩ = 72
- b - 3

31 2 *mf*

35 *f* *mf* Rallentando 2 4 4

40 *Soutenu* ♩ = 72
4 - c - *f* *ff* *mf*

47 *f* *mf* *f* 5

50 *ff* *f* *ff* *f*

55 *ff* *fff* **Capricieux** ♩ = 66 **3** (6)
Groupe II
- a -

60 8 (7) *mf*

70 *mf* *f*

75 3 2 (8) 8 2 (9)
- b - - c -

90 **Rallentando** **Soutenu** 5 **Solo** *mf* **Rallentando** (10)

100 **Très Rythmé** ♩ = 66 *f* **Groupe III**
- a -

105 *f* (11)

110 *f* 6 (12)
- b -

120 *ff* 6

422 *f* 3 3 3 *ff* 3 (40)

431 **Majestueux** ♩ = 60 8 *ff* (41)

441 *ff* *ff*

444 *ff* *ff*

447 4 (42) 4 *ff*

456 *ff* (43)

461 *ff* 3 3 3 3 3

465 *ff* **Rallentando** *fff*

330 *mf* (-b- du 2e Groupe de l'Exposition)

335 *f* (34)

340 *ff* (-c- du 3e Groupe de l'Exposition)

345 *ff* (35) *ff* (36) **Soutenu** ♩ = 66 **Coda Ré-Exposition**

360 *f* (37) **Rallentando**

371 **Très Rythmé (Presto)** ♩ = 120 *f* **Coda Finale**

384 *f* (38)

391 *f*

395 *f*

400 *f* (39) 7 9 2

125 *ff* (6) *ff* (13)

130 *ff* **Passionné** ♩ = 66 **Coda Exposition**

135 *ff* (14)

140 *ff* (2)

145 *fff* (15)

150 *fff* **Très Soutenu** 2 *fff*

- || -

155 **Lent** ♩ = 88 5 (16) 3 *f*

Groupe A (Développement de l'Exposition)

165 *f* (17)

170 *p* (18) 5

180 *mf* (19) 2 6

190 **10** **20** *Rallentando* **3** *Très Lent* ♩ = 76
Groupe B *mf*

204 *mf*

207 *mf* **21**

210 *mf*

213 *mf*

216 *mf* *Soutenu* **2** **22**

220 *Très arpégé et cadencé* ♩ = 60 **2** *Rallentando* *Réligieusement* ♩ = 60 **6** **23**

230 **3** *Rallentando* *Lent* ♩ = 80 *mf* *Reprise Groupe A*

235 *mf*

239 **24** **7** **25** *mf*

250 **10** **26** **9** **27** *mf*

270 *mf*

273 *mf* **3** **28**

280 **10** **29** *Pathétique* ♩ = 60 *ff* *Coda du Développement* **3**

295 *ff* **30**

300 *ff* **3** **3** **3**

305 *ff* **3** **3** **3** *Rallentando* **31**

- III -
Très Rythmé ♩ = 76 **5** **32** *fff* *ff* *f*

Ré-Exposition (Elements d'Introduction de l'Exposition)

320 *mf* (-a- du 1er Groupe de l'Exposition)

325 *mf* **33**

- | -
Lent ♩ = 50 **Moins lent** ♩ = 40

p *ff* *mf*

Elements d'Introduction

8 **Allant** ♩ = 66 1

Groupe I (Exposition) *p*

- a -

15 2

p

21 3

mf *f* *mf* *f* *mf*

26 **Plus allant** ♩ = 72 3

mf *f* *mf*

- b -

31 2

mf

35 **Rallentando** 2 4

f *mf*

40 **Soutenu** ♩ = 72 4

- c - *f* *ff* *mf*

47 5

f *mf* *f*

50 *ff* *f* *ff* *f*

55 *ff* *fff* **Capricieux** $\text{♩} = 66$ **3** **6**
Rallentando **Groupe II**
- a -

60 **10** **7** *mf* *f* **3**

78 **2** **8** **8** **9** *mf*
- b - - c -

90 *mf* **Soutenu** **7** **Rallentando** **10**

Très Rythmé $\text{♩} = 76$
100 *f* **Groupe III**
- a -

105 *f* **11**

110 *f* **6** **12**
- b -

120 *ff* **6** **6**

125 *ff* **6** **13**
- c - *ff*

Majestueux $\text{♩} = 60$ **41**
431 **8** *mf*

441 *mf*

444 *mf*

447 **4** **42** **4** *ff*

456 *ff* **43**

461 *ff* **3** **3** **3** **3** **3** **3**

465 *ff* **3** **3** **Rallentando** *fff*

330 *mf* *f* (-b- du 2e Groupe de l'Exposition)

335 *f* *ff* (34)

340 *ff* (-c- du 3e Groupe de l'Exposition)

345 *ff* 3 2 7 (35) (36) **Soutenu** ♩ = 66 **Coda Ré-Exposition**

360 8 **Rallentando** 3 (37) **Très Rythmé (Presto)** ♩ = 120 4 **Coda Finale** *f*

380 *f*

388 *f* (38)

393 *f*

400 *f* 7 (39) 9 2

422 *f* 3 3 3 *ff* (40)

130 *ff* **Passionné** ♩ = 66 *ff* **Coda Exposition**

135 *ff* (14)

140 *ff* 2

145 *fff* (15)

150 *fff* **Très Soutenu** 2 *fff*

155 - II - **Lent** ♩ = 88 5 (16) 3 *f* **Groupe A (Développement de l'Exposition)**

165 *f* (17)

170 *f* 4 *mf* *p* (18)

180 *p* 7 (19)

190 10 (20) **Rallentando** 3 **Très Lent** ♩ = 76 *mf* **Groupe B**

204 *mf*

207 *mf* (21)

210 *mf*

213 *mf*

216 *mf* Soutenu 2 (22)

220 *mf* Très arpégé et cadencé ♩ = 60 Rallentando 2 Religieusement ♩ = 60 6 (23)

230 *mf* 3 Rallentando Lent ♩ = 80 7 3 (24)
Reprise Groupe A

243 *mf*

246 *mf* (25)

250 *mf* 8 *mf* (26)

260 *mf*

264 *mf* (27)

270 4 *f* *mf*

278 2 (28) 10 (29) *ff* Pathétique ♩ = 60 Coda du Développement 3

295 *ff* 3 (30)

300 *ff* 3 3 3

305 *ff* 3 3 3 Rallentando *ff* (31)

- III -

310 *ff* 5 (32) Très Rythmé ♩ = 76 Ré-Exposition (Elements d'Introduction de l'Exposition) *f*

320 *mf* (-a- du 1er Groupe de l'Exposition)

325 *mf* (33)

- | -
Lent ♩ = 50
p ————— *ff* ————— *mf*
Moins lent ♩ = 40
 4
Elements d'Introduction

8
Allant ♩ = 66
mf ————— *f* —————
Groupe I (Exposition)
 - a -

11
mf ————— *f* ————— *mf* ————— *mf* ————— *f*

16
mf ————— *f* ————— *ff* ————— *f* ————— *mf*

21
 5
mf ————— *f* ————— *mf*
Plus allant ♩ = 72
 - b -

31
 2
mf

35
Rallentando
 2
f ————— *mf*

40
Soutenu ♩ = 72
 10
 5
 2
Staccato
 - c -
ff

54
Rallentando
ff ————— *fff*
Capricieux ♩ = 66
 3
 6
Groupe II
 - a -

60 **6** **7**
p

Musical staff 60-67: Bassoon part in 2/4 time. Measure 60 starts with a sixteenth rest followed by a sixteenth note. A slur covers measures 61-67. Measure 67 ends with a circled number 7.

70 **3**
p mf f

Musical staff 70-77: Bassoon part in 2/4 time. Measure 70 starts with a sixteenth rest followed by a sixteenth note. A slur covers measures 71-77. Measure 77 ends with a circled number 3.

78 **2** **8** **2** **9**
 - b - - c -

Musical staff 78-87: Bassoon part in 2/4 time. Measures 78-87 are whole rests. Above the staff are circled numbers 2, 8, 2, and 9. Below the staff are the markings - b - and - c -.

90 **5** **10**
 Rallentando Soutenu Rallentando
mf

Musical staff 90-99: Bassoon part in 2/4 time. Measure 90 starts with a sixteenth rest followed by a sixteenth note. A slur covers measures 91-99. Measure 99 ends with a circled number 10. Performance markings include Rallentando, Soutenu, and mf.

Très Rythmé ♩ = 66
 100 **10** **11** **4** **6** **12** **6** **13**
 Groupe III - a - - b - - c - *ff*

Musical staff 100-129: Bassoon part in 2/4 time. Measures 100-129 are whole rests. Above the staff are circled numbers 10, 11, 4, 6, 12, 6, and 13. Below the staff are the markings Groupe III - a -, - b -, - c -, and ff.

130 **Passionné** ♩ = 66
ff **ff**
 Coda Exposition

Musical staff 130-134: Bassoon part in 2/4 time. Measure 130 starts with a sixteenth rest followed by a sixteenth note. A slur covers measures 131-134. Measure 134 ends with a circled number 13. Performance markings include ff and Coda Exposition.

135 **14**
ff

Musical staff 135-139: Bassoon part in 2/4 time. Measures 135-139 are whole rests. Above the staff is a circled number 14. Below the staff is the marking ff.

140 **3**
ff ff

Musical staff 140-145: Bassoon part in 2/4 time. Measure 140 starts with a sixteenth rest followed by a sixteenth note. A slur covers measures 141-145. Measure 145 ends with a circled number 3. Performance markings include ff and ff.

146 **15**
fff

Musical staff 146-149: Bassoon part in 2/4 time. Measures 146-149 are whole rests. Above the staff is a circled number 15. Below the staff is the marking fff.

150 **Très Soutenu** **2**
fff fff

Musical staff 150-154: Bassoon part in 2/4 time. Measure 150 starts with a sixteenth rest followed by a sixteenth note. A slur covers measures 151-154. Measure 154 ends with a circled number 2. Performance markings include fff and fff.

Majestueux ♩ = 60
Sans sourdines

431 *ff*

435 *ff* 2 (41)

441 6 *ff* (42)

451 *ff* / *ff*

457 *ff* (43)

461 *ff*

465 *ff* *fff* Rallentando

- II -
Lent ♩ = 88

155 *f* *mf* *f* (16)

Groupe A (Développement de l'Exposition)

160 *f* *mf* 7 (17)

170 10 (18) 10 (19) 10 (20)

200 Rallentando 3 **Très Lent** ♩ = 76 *f* Groupe B

205 *f* (21)

210 *f*

215 *f* Soutenu 2 (22)

220 **Très arpégé et cadencé** ♩ = 60 2 Rallentando 2 **Réligieusement** ♩ = 60 6 (23)

230 3 Rallentando **Lent** ♩ = 80 7 (24)

Reprise Groupe A

240 3 *mf*

245 *mf* (25)

250 *mf* 9 (26) 6

266 *mf* (27)

270 *mf* *p*

275 5 (28) 10 (29) 2

292 *Pathétique* ♩ = 60 3 (30)
Coda du Développement *ff*

300 *ff* 3 3

305 *Rallentando* (31) *ff*

- III -
310 *Très Rythmé* ♩ = 76 5 (32)
fff *ff* *f*
Ré-Exposition (Elements d'Introduction de l'Exposition)

320 9 (33) 3 *f*
(-a- du 1er Groupe de l'Exposition) (-b- du 2e Groupe de l'Exposition)

335 *f* 3 (34) 4
(-c- du 3e Groupe de l'Exposition)

345 *f* (35)

350 *Soutenu* ♩ = 66 3 7 (36) 5
Coda Ré-Exposition

365 *Rallentando* 2 (37) *f*

Très Rythmé (Presto) ♩ = 120
371 3 6 *f*
Coda Finale

385 4 (38) 10 2 *f*

403 *f* (39)

411 *f*

420 *f*

425 3 (40) *ff*

- | -
Lent ♩ = 50
Moins lent ♩ = 40
p *ff* *mf*
 Elements d'Introduction

8 **Allant** ♩ = 66
mf *f*
 Groupe I (Exposition)
 - a -

11 *mf* *f* *mf* *mf* *f*

16 *mf* *f* *ff* *f* *mf*

21 **Plus allant** ♩ = 72
mf
 - b -

31 *mf* *p* **Rallentando** 6 2 4

40 **Soutenu** ♩ = 72 10 2 **Staccato**
ff
 - c -

54 **Capricieux** ♩ = 66 3 6
ff *fff*
 Groupe II
 - a -

60 10 7 *mf* *f*

75 **3** **2** **8** **2** **9**

- b - - c -

Musical staff 75-88. Bass clef. Measures 75-88. Fingerings: 3, 2, 8, 2. Circled measure numbers: 8, 9. Performance markings: - b - (below measure 76), - c - (below measure 87).

90 **Rallentando** **Soutenu** **2** **3** **Rallentando** **10**

p *p*

Musical staff 90-99. Bass clef. Measures 90-99. Performance markings: Rallentando, Soutenu, 2, 3, Rallentando, 10. Dynamics: *p*, *p*.

Très Rythmé ♩ = 66

100 **10** **11** **4** **6** **12** **6** **13**

Groupe III - a - - b - - c - **ff**

Musical staff 100-129. Bass clef. Measures 100-129. Performance markings: Très Rythmé, ♩ = 66, 10, 11, 4, 6, 12, 6, 13. Dynamics: ff.

130 **Passionné** ♩ = 66

ff **ff**

Coda Exposition

Musical staff 130-134. Bass clef. Measures 130-134. Performance markings: Passionné, ♩ = 66, ff, ff, Coda Exposition.

135 **ff** **14**

Musical staff 135-139. Bass clef. Measures 135-139. Performance markings: ff, 14.

140 **ff** **2**

Musical staff 140-144. Bass clef. Measures 140-144. Performance markings: ff, 2.

145 **fff** **15**

Musical staff 145-149. Bass clef. Measures 145-149. Performance markings: fff, 15.

150 **Très Soutenu** **2** **fff** **fff**

Musical staff 150-154. Bass clef. Measures 150-154. Performance markings: Très Soutenu, 2, fff, fff.

- II -

155 **Lent** ♩ = 88 **f** **mf** **f** **16**

Groupe A (Développement de l'Exposition)

Musical staff 155-159. Bass clef. Measures 155-159. Performance markings: - II -, Lent, ♩ = 88, f, mf, f, 16. Section: Groupe A (Développement de l'Exposition).

160 **f** **mf** **7** **17**

Musical staff 160-164. Bass clef. Measures 160-164. Performance markings: f, mf, 7, 17.

451 *ff*

457 *ff* (43)

461 *ff*

465 *ff* *fff* Rallentando

170 10 (18) 10 (19) 10 (20)

200 Rallentando 3 *f* **Très Lent** ♩ = 76 **Groupe B**

205 *f* (21)

210 *f*

215 *f* Soutenu 2 (22)

220 2 2 Rallentando **Réligieusement** ♩ = 60 6 (23)

230 Rallentando 3 **Lent** ♩ = 80 7 (24)

Reprise Groupe A

240 *mf* *p* 6 (25)

250 10 (26) 6

266 *mf* (27)

270 *mf* *p*

275 5 (28) 10 (29) 2

292 Pathétique ♩ = 60 (30)
Coda du Développement *ff*

300 *ff*

305 Rallentando (31)
ff

- III -
310 Très Rythmé ♩ = 76 (32)
Ré-Exposition (Elements d'Introduction de l'Exposition) *fff* *ff* *f*

320 9 (33) 3 *f*
(-a- du 1er Groupe de l'Exposition) (-b- du 2e Groupe de l'Exposition)

335 3 (34) 8 *f*
(-c- du 3e Groupe de l'Exposition)

349 (35) *f*

353 Soutenu ♩ = 66 (36) 6 5 *f*
Coda Ré-Exposition

365 Rallentando (37) *f*

371 Très Rythmé (Presto ♩ = 120) (38) 3 6 *f*
Coda Finale

385 4 (38) 14 *f*

405 (39) *f*

411 (40) *f*

419 (41) *f*

425 (42) 3 *ff*

431 Majestueux ♩ = 60 *ff*

435 (41) *ff*

441 6 (42) *ff*

- I -
Lent ♩ = 50

I **Moins lent** ♩ = 40
 Sourdines

mf *p* *mf*

Elements d'Introduction

6 *f* *mf* *p* **Allant** ♩ = 66 **3** **1**
 enlever les sourdines
Groupe I (Exposition)
 - a -

11 **10** **2** Solo Sourdines *mf*

23 *mf* **3** **2** **3** **Plus allant** ♩ = 72 **3**
 - b -

31 *f* Sourdines

37 *mf* **Rallentando** **enlever les sourdines** **4**
p

40 **Soutenu** ♩ = 72 **10** **5** **3** **I + III** *ff*
 - c -

55 *ff* *fff* **Rallentando** **Capricieux** ♩ = 66 **3** **6**
Groupe II
 - a -

60 *pp*

65 *p* **3** **7** **8** *f* - b -

80 *f* **2**

85 *f* **2** I + II - c - **9**

90 *mf* **Rallentando** **Soutenu** **7** **Rallentando** **10**

100 **Très Rythmé** ♩ = 66 **10** **11** **2** I + III *mf* - a - - b -

115 *mf* **12**

120 *mf*

125 *mf* - c - **13** **4** **4** I + III **Passionné** ♩ = 66 *f* **Coda Exposition**

135 *f* **14**

140 *f* **8** **15**

441 10 (42) 4 2 (43)

ff

461 *ff*

Rallentando

466 *ff* *fff*

150 *Très Soutenu*
fff *mf* *fff*

155 - II -
Lent ♩ = 88
5 (16) 10 (17) 5

Groupe A (Développement de l'Exposition)

175 I Sourdines *p* II Sourdines (18)

180 II *p* enlever les sourdines 7 (19)

190 10 (20) Rallentando Sans sourdines *p* *Très Lent* ♩ = 76 7 (21)

Groupe B

210 8 Soutenu 2 (22) *Très arpégé et cadencé* ♩ = 60 2 Rallentando 2 (25)

224 *Réligieusement* ♩ = 60 6 (23) Rallentando *Lent* ♩ = 80 I + III Sans sourdines *p*

Reprise Groupe A

235 *p* (24) 4

245 I Solo *f* *p* (25)

250 *mf* 5 (26) *mf*

260 *mf* **4** **(27)**

270 **4** | Sourdines *p*

276 *p* enlever les sourdines **(28)**

280 **10** **(29)** **2** **3** Pathétique $\text{♩} = 60$
Coda du Développement

295 Sans sourdines *ff* **3** **(30)**

300 *ff* **3** **3**

305 Rallentando *ff* **(31)**

- III -
310 **Très Rythmé** $\text{♩} = 76$ **10** **(32)** Avec sourdines I + III *p*
(Elements d'Introduction de l'Exposition) (-a- du 1er Groupe de l'Exposition)

322 *p*

325 *p*

328 *p* **(33)**

331 enlever les sourdines **4**
(-b- du 2e Groupe de l'Exposition)

337 *mf* **(34)** **4**
(-c- du 3e Groupe de l'Exposition)

345 *f* **(35)**

350 *f* **2** **7** **(36)**
Soutenu $\text{♩} = 66$
Coda Ré-Exposition

360 **5** **2** **(37)**
Rallentando *mf*

371 **Très Rythmé (Presto)** $\text{♩} = 120$ **10** **10** **(38)**
Coda Finale

391 **10** **10** **(39)** **10** **10** **(40)**

431 *ff* **Majestueux** $\text{♩} = 60$ Sans sourdines

436 *ff* **2** **(41)**

- I -
Lent ♩ = 50

III Sourdines
Moins lent ♩ = 40
mf
 Elements d'Introduction

6 *mf* enlever les sourdines **Allant** ♩ = 66 **3** (1)

11 **10** (2) **8** **Plus allant** ♩ = 72 **2** (3)
 - b -

31 **Sourdines**
f

37 **Rallentando** enlever les sourdines (4)
mf **p**

40 **Soutenu** ♩ = 72 (5) **10** **3** **II + IV**
 - c - **ff**

55 **Rallentando** (6) **Capricieux** ♩ = 66 **3**
ff **fff** **Groupe II**
 - a -

60 (7) **10** **8** (8)
f
 - b -

80 **2**
f

85 **f** **2** **III** **9**
- c -

Musical staff 85-88: Treble clef, 2/4 time. Measure 85: quarter notes G4, A4, B4, C5. Measure 86: quarter rest, quarter note G4. Measure 87: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 88: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: **f**. Rehearsal mark 9 at the end.

90 **f** **Rallentando** **Soutenu** **7** **Rallentando** **10**

Musical staff 90-93: Treble clef, 2/4 time. Measure 90: quarter notes G4, A4, B4, C5. Measure 91: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 92: quarter rest, quarter note G4. Measure 93: quarter rest, quarter note G4. Dynamics: **f**. Performance markings: **Rallentando**, **Soutenu**, **Rallentando**. Rehearsal mark 10 at the end.

100 **Très Rythmé** ♩ = 66 **10** **11** **2** **II + IV** **mf** **- b -**

Groupe III
- a -

Musical staff 100-103: Treble clef, 2/4 time. Measure 100: quarter rest, quarter note G4. Measure 101: quarter rest, quarter note G4. Measure 102: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 103: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: **mf**. Performance marking: **Très Rythmé**. Rehearsal mark 11 at the end.

115 **mf** **12**

Musical staff 115-119: Bass clef, 2/4 time. Measure 115: quarter notes G3, A3, B3, C4. Measure 116: quarter notes G3, A3, B3, C4. Measure 117: quarter notes G3, A3, B3, C4. Measure 118: quarter notes G3, A3, B3, C4. Measure 119: quarter notes G3, A3, B3, C4. Dynamics: **mf**. Rehearsal mark 12 at the end.

120 **mf**

Musical staff 120-124: Bass clef, 2/4 time. Measure 120: quarter notes G3, A3, B3, C4. Measure 121: quarter notes G3, A3, B3, C4. Measure 122: quarter notes G3, A3, B3, C4. Measure 123: quarter notes G3, A3, B3, C4. Measure 124: quarter notes G3, A3, B3, C4. Dynamics: **mf**.

125 **mf** **enlever les sourdines** **4** **13** **4** **Passionné** ♩ = 66 **II + IV** **f** **Coda Exposition**

Musical staff 125-134: Bass clef, 2/4 time. Measure 125: quarter notes G3, A3, B3, C4. Measure 126: quarter rest, quarter note G3. Measure 127: quarter rest, quarter note G3. Measure 128: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 129: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 130: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 131: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 132: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 133: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 134: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: **mf**, **f**. Performance marking: **enlever les sourdines**. Rehearsal mark 13 at the end.

135 **f** **14**

Musical staff 135-139: Treble clef, 2/4 time. Measure 135: quarter notes G4, A4, B4, C5. Measure 136: quarter notes G4, A4, B4, C5. Measure 137: quarter notes G4, A4, B4, C5. Measure 138: quarter notes G4, A4, B4, C5. Measure 139: quarter notes G4, A4, B4, C5. Dynamics: **f**. Rehearsal mark 14 at the end.

140 **f** **8** **15**

Musical staff 140-149: Treble clef, 2/4 time. Measure 140: quarter notes G4, A4, B4, C5. Measure 141: quarter notes G4, A4, B4, C5. Measure 142: quarter notes G4, A4, B4, C5. Measure 143: quarter notes G4, A4, B4, C5. Measure 144: quarter notes G4, A4, B4, C5. Measure 145: quarter notes G4, A4, B4, C5. Measure 146: quarter notes G4, A4, B4, C5. Measure 147: quarter notes G4, A4, B4, C5. Measure 148: quarter notes G4, A4, B4, C5. Measure 149: quarter notes G4, A4, B4, C5. Dynamics: **f**. Rehearsal mark 15 at the end.

150 **Très Soutenu** **fff** **mf** **ff**

Musical staff 150-154: Treble clef, 2/4 time. Measure 150: quarter rest, quarter note G4. Measure 151: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 152: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 153: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 154: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: **fff**, **mf**, **ff**. Performance marking: **Très Soutenu**.

155 **Lent** ♩ = 88 **5** **16** **10** **17** **5**

Groupe A (Développement de l'Exposition)

Musical staff 155-159: Treble clef, 4/4 time. Measure 155: quarter rest, quarter note G4. Measure 156: quarter rest, quarter note G4. Measure 157: quarter rest, quarter note G4. Measure 158: quarter rest, quarter note G4. Measure 159: quarter rest, quarter note G4. Dynamics: **Lent**. Rehearsal mark 16 at the end.

175 **III Sourdines** **IV Sourdines** (18)

180 **p** enlever les sourdines 7 (19)

190 10 (20) **Rallentando** 2 **Sans sourdines** **Très Lent** ♩ = 76 7 (21)

Groupe B

210 8 **Soutenu** 2 (22) **Très arpégé et cadencé** ♩ = 60 2 **Rallentando** 2 (23)

224 **Réligieusement** ♩ = 60 6 (23) **Rallentando** 3 **Lent** ♩ = 80 **II + IV** **Sans sourdines**

Reprise Groupe A **p**

235 **p** (24) 9 (25)

250 **mf** 5 **mf** (26)

260 **mf** 4 (27)

270 4 **III Sourdines** **p**

276 **p** enlever les sourdines (28)

280 **10** **29** **2** **3** **Pathétique** $\text{♩} = 60$
Coda du Développement

295 **Sans sourdines** **30**
ff

300 **ff**

305 **Rallentando** **31**
ff

- III -
Très Rythmé $\text{♩} = 76$ **32** **Avec sourdines II + IV**
 (Elements d'Introduction de l'Exposition) **p**
 (-a- du 1er Groupe de l'Exposition)

322 **p**

325 **p**

328 **p** **33**

331 **p** **enlever les sourdines** **4**
 (-b- du 2e Groupe de l'Exposition)

à deux **34** **4**
mf
 (-c- du 3e Groupe de l'Exposition)

345 **f** **35**

350 **Soutenu** $\text{♩} = 66$ **36** **8** **Rallentando** **3** **37**
f
Coda Ré-Exposition

Très Rythmé (Presto) $\text{♩} = 120$ **38** **10** **10** **10**
Coda Finale

401 **10** **39** **10** **10** **40**

Majestueux $\text{♩} = 60$
Sans sourdines **41**
ff

436 **ff** **2** **41**

441 **10** **42** **4** **2** **43**
ff

461 **ff**

465 **Rallentando** **fff**

- I -
Lent ♩ = 50
 Trémolo
p *ff* *p*
 Moins lent ♩ = 40
 5
 Elements d'Introduction

8
Allant ♩ = 66
 Sourdines
mf
 Groupe I (Exposition)
 - a -

11
 enlever les sourdines
mf *p* 8

21
Plus allant ♩ = 72
 I Solo Sans sourdines
f *mf*
 - b -

31
f *mf* *p* *mf* *f* *mf*

36
 II Sourdines
 Rallentando
f *p* *mf* *p*
 enlever les sourdines

40
Soutenu ♩ = 72
 I Solo Sans sourdines
 I + II
f *ff*
 - c -

50
 Solo
 Rallentando
 Capricieux ♩ = 66
f *p* *ff* *fff*
 Groupe II
 - a -

60
 Solo I + II
 10 8
ff
 - b -

80 **I + II**
ff **2** **2** **2** **9**
 - c -

90 **Rallentando Soutenu**
4
f ff f ff mf

98 **Rallentando** **10** **Très Rythmé** ♩ = 66
Groupe III *f f*
 - a -

105 **II** *f* **3** *f* **II** *f* **11**

110 **II Sans sourdines** *f* **III** *ff mf f*
 - b -

115 **5** **12** **6** *ff* - c - **13**

130 *ff* **Passionné** ♩ = 66
Coda Exposition

135 **5** **14** **2** *ff*

145 *ff* *fff* **15**

150 **Très Soutenu**
fff mf fff

411 Sourdines *f* enlever les sourdines

417 Solo I Sans sourdines *ff* 8 3 (40)

Majestueux ♩ = 60 II Sans sourdines *ff* 6 6 6 6 6 6

434 *ff* 6 6 6 6 6 6

437 *ff* 6 6 6 6 6 6 Sourdines (41)

441 *ff* Sourdines

446 *ff* Sourdines enlever les sourdines (42)

451 *ff* Sans sourdines 5 (43)

461 *ff* 6 6 6 6

466 *ff* Rallentando *f* 6 *mf* *fff*

- II -
Lent ♩ = 88

155 5 (16) 5 Sourdines *p*

Groupe A (Développement de l'Exposition)

167 *p* 17

172 *p* 5 (18)

180 8 Solo I Avec sourdines (19)

p *mf* *p*

190 5 (20)

200 Rallentando 3 *ff* *p* Très Lent ♩ = 76 7 (21)

Groupe B

210 2 I Solo Avec sourdines *mf*

215 I Solo enlever les sourdines Soutenu *f* 2 (22)

220 Très arpégé et cadencé ♩ = 60 Rallentando 2 *mf* Réligieusement ♩ = 60 6 (23)

230 Rallentando 3 *f* *mf* *fff* Lent ♩ = 80 7 (24)

Reprise Groupe A

240 I Solo
mf f mf f mf f

245 mf 4 (25) 4 Sourdines p

255 p enlever les sourdines

259 p (26)

262 p mf

266 p (27) 10 (28)

280 Pathétique ♩ = 60 10 (29) ff Coda du Développement

295 3 1 (30) 2 1 ff

305 ff 3 3 3 Rallentando 2 (31)

- III -
310 Très Rythmé ♩ = 76 10 (32) 9 (33)
(Elements d'Introduction de l'Exposition) (-a- du 1er Groupe de l'Exposition)

330 3 f (-b- du 2e Groupe de l'Exposition)

335 f 3 (34)

341 f (-c- du 3e Groupe de l'Exposition)

345 f

349 f (35)

353 Soutenu ♩ = 66 6 (36) 8 Rallentando 3 (37) mf Coda Ré-Exposition

371 Très Rythmé (Presto ♩ = 120) 10 6 I + II Avec sourdines (38) mf Coda Finale

391 mf

395 mf

400 enlever les sourdines 7 (39) mf

- | -
Lent ♩ = 50
 Trémolo
p *ff* *p*

Moins lent ♩ = 40
 5
 Elements d'Introduction

8
Allant ♩ = 66
 3 1 10 2

Groupe I (Exposition)
 - a -

21
Plus allant ♩ = 72
 8 2 3 8 Rallentando 4
 - b -

40
Soutenu ♩ = 72
 10 5 Rallentando **Capricieux** ♩ = 66 6
 - c - *ff* **Groupe II**
 - a -

60
 10 7 8 8 *f* *f*

82
 2 2 2 9 Rallentando
f - c -

92
Soutenu **Rallentando** 8 10 **Très Rythmé** ♩ = 66 11 4
 10
Groupe III
 - a -

114
 6 12 6 13
 - b - *ff* - c -

130
Passionné ♩ = 66
ff **Coda Exposition**

135 5 (14) 2
ff

145 *ff* *fff* (15)

150 Très Soutenu
fff *mf* *fff*

- II -

155 Lent ♩ = 88 (16) 5 Sourdines
 Groupe A (Développement de l'Exposition) *p*

167 (17) *p*

172 (18) 5 *p*

180 10 (19) 10 (20) Rallentando 3 Très Lent ♩ = 76 (21)
 Groupe B

210 8 Soutenu 2 (22) Très arpégé et cadencé ♩ = 60 Rallentando 2 (21)

224 Religieusement ♩ = 60 (23) Rallentando 3 Lent ♩ = 80 (24) 10 (25)
 Reprise Groupe A

250 4 Sourdines *p*

255 enlever les sourdines (26)

260 (27) (28) (29)

290 **Pathétique** ♩ = 60
 II + III Sans sourdines
 ff Coda du Développement

295 (30)

300 (31)

305 (31)

310 **- III -**
Très Rythmé ♩ = 76
 10 (32) (33)

(Elements d'Introduction de l'Exposition) (-a- du 1er Groupe de l'Exposition)

330 (34)

f (-b- du 2e Groupe de l'Exposition)

340 (35)

f (-c- du 3e Groupe de l'Exposition)

345 (35)

f

350 **Soutenu** ♩ = 66 **6** (36)
f Coda Ré-Exposition

360 **8** **Rallentando** **3** (37) **Très Rythmé (Presto)** ♩ = 120 **10**
 Coda Finale

381 **6** III **Avec sourdines** (38)
mf

391 *mf*

396 *mf*

401 **7** (39)
 enlever les sourdines

411 **10** **10** (40)

431 **Majestueux** ♩ = 60 **8** III **Sourdines** (41)
ff

441 *ff*

446 **enlever les sourdines** (42)
ff

451 **Sans sourdines** (43)
ff

461 *ff*

466 **Rallentando**
ff *mf* *fff*

- | -

Lent ♩ = 50
Trémolo

Moins lent ♩ = 40

p *ff* *p*

Elements d'Introduction

8 **Allant** ♩ = 66 3 10 8 2 3

Groupe I (Exposition)
- a -

31 *p* | Sourdines enlever les sourdines **Rallentando** 2 4

40 **Soutenu** ♩ = 72 10 5 **Rallentando** 2 **Capricieux** ♩ = 66 3 6

- c -

60 10 8 **Groupe II**
- a -

mf - b -

80 *mf* 2 2

88 2 9 **Rallentando** **Soutenu** *mf* Sourdines

- c -

94 *mf* enlever les sourdines **Rallentando** 2 2 10

100 **Très Rythmé** ♩ = 66 10 2 11 **Sans sourdines** *mf* *f*

Groupe III
- a -

- b -

115 *f* (12)

Musical staff 115-119 in bass clef, key of B-flat major. It features a melodic line with slurs and accents, starting with a forte (*f*) dynamic.

120 *f*

Musical staff 120-124 in bass clef, continuing the melodic line with slurs and accents, maintaining a forte (*f*) dynamic.

125 *mf* *f* -c- (13)

Musical staff 125-129 in bass clef. It begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The staff ends with a caesura (-c-).

130 *f* **Passionné** ♩ = 66 **Coda Exposition**

Musical staff 130-134 in bass clef. It starts with a forte (*f*) dynamic and includes a tempo marking of **Passionné** with a quarter note equal to 66 (♩ = 66). The staff concludes with a double bar line and the text **Coda Exposition**.

135 5 (14) 2 *ff*

Musical staff 135-144 in bass clef. It features a series of chords with fingerings 5 and 2 indicated above the notes. The dynamic is fortissimo (*ff*). A circled number 14 is placed above the staff.

145 *ff* *fff* (15)

Musical staff 145-149 in bass clef. It consists of a series of chords with a fortissimo (*ff*) dynamic, followed by a fortississimo (*fff*) dynamic. A circled number 15 is placed above the staff.

150 *fff* **Très Soutenu** *mf* *fff*

Musical staff 150-154 in bass clef. It begins with a fortississimo (*fff*) dynamic, followed by a **Très Soutenu** section with a mezzo-forte (*mf*) dynamic, and ends with a fortississimo (*fff*) dynamic.

- II - **Lent** ♩ = 88 5 (16) 10 (17) 3 **Sans sourdines** *mf* *f* *mf*

Groupe A (Développement de l'Exposition)

Musical staff 155-174 in bass clef. It features a **Lent** tempo marking with a quarter note equal to 88 (♩ = 88). The staff includes fingerings 5, 10, and 3, and a circled number 17. The dynamic is mezzo-forte (*mf*), and the instruction **Sans sourdines** is present. The staff is labeled **Groupe A (Développement de l'Exposition)**.

175 *p* *mf* *p* *pp* (18)

Musical staff 175-179 in bass clef. It features a melodic line with slurs and accents, with dynamics ranging from piano (*p*) to pianissimo (*pp*). A circled number 18 is placed above the staff.

180 10 (19) 10 (20) **Rallentando** 3 **Très Lent** ♩ = 76 7 (21)

Groupe B

Musical staff 180-184 in bass clef. It features a series of chords with fingerings 10 and 7 indicated above the notes. The dynamic is fortissimo (*ff*). The staff includes a circled number 20 and a tempo marking of **Très Lent** with a quarter note equal to 76 (♩ = 76). The staff is labeled **Groupe B**.

210 **Soutenu** 8 2 22 **Très arpégé et cadencé** ♩ = 60 Rallentando 2

224 **Réligieusement** ♩ = 60 6 23 Rallentando 3 **Lent** ♩ = 80 I + II Sans sourdines *p* Reprise Groupe A

235 *p* 24

240 *p* 9 25 4 1 Sourdines *p*

255 *p* enlever les sourdines 26

260 10 27 10 28 10 29

290 **Pathétique** ♩ = 60 2 1 *ff* Coda du Développement 3

295 3 1 30 *ff* 2 3

305 Rallentando Staccato 31 *ff* 3 *f* 3 *mf* *ff*

- III -

310 **Très Rythmé** ♩ = 76 9 32 *fff* (Elements d'Introduction de l'Exposition)

320 **Avec sourdines**
p
 (-a- du 1er Groupe de l'Exposition)

325 *p* (33)

330 **enlever les sourdines**
p 7 (34)
 (-b- du 2e Groupe de l'Exposition)

341 **I Sans sourdines** **II Solo**
ff (-c- du 3e Groupe de l'Exposition) *ff*

345 *ff* (35)

350 **Soutenu** $\text{♩} = 66$ **Rallentando**
 3 7 8 3 (36) (37)
Coda Ré-Exposition

371 **Très Rythmé (Presto)** $\text{♩} = 120$
 10 6 **II Solo Avec sourdines** (38)
Coda Finale *mf*

391 *mf* **II Solo**

396 *mf* **I Solo**

401 **enlever les sourdines**
mf 7 (39)

411 10 10 (40)

431 **Majestueux** $\text{♩} = 60$
Sans sourdines
ff

436 **Sourdines** (41)
ff *ff*

441 **I Solo**
ff

446 **enlever les sourdines** (42)
ff

451 **Sans sourdines** (43)
ff 5

461 *ff*

466 **Rallentando**
ff *mf* *fff*

Zikar Symphony

opus 26

Hidayat I. Khan

- | -
Lent ♩ = 50
 Trémolo
p ————— *ff* ————— *p*

Moins lent ♩ = 40
 5
 Elements d'Introduction

Allant ♩ = 66
 3
 Groupe I (Exposition)
 - a -

11 6 III Sourdines *mf* *p* *mf* *p* enlever les sourdines

21 8 Plus allant ♩ = 72 2 3 4
 - b -

35 II Sourdines *p* *pp* enlever les sourdines **Rallentando** 2 4

40 **Soutenu** ♩ = 72 10 5 2 6 **Capricieux** ♩ = 66 3
 - c -
 Groupe II
 - a -

60 10 7 8 8 *mf* - b -

81 *mf* 2 2 2 9

90 **Rallentando** 2 **Soutenu** *mf* Sourdines **Rallentando** 4 10

100 **Très Rythmé** ♩ = 66 10 2 11 Sans sourdines
 Groupe III
 - a -
p *mf* - b -

115 **II + III** Sourdines (12)

mf

120

mf

125 **II + III**

mf

129 (13)

mf

133 **Passionné** ♩ = 66 (14)

mf **Coda Exposition** *ff*

144 **II + III** (15)

ff *ff*

150 **Très Soutenu**

ff *fff*

155 **- II -** **Lent** ♩ = 88 (16)

p *mf* *p*

160 **Sans sourdines**

p *mf* *p*

165 (17) (18) (19)

5 10 10 5

190 **10** **20** Rallentando **3** **Très Lent** ♩ = 76 **7** **21**
 Groupe B

210 **8** Soutenu **2** **22** **Très arpégé et cadencé** ♩ = 60 **2** Rallentando **2**

224 **Réligieusement** ♩ = 60 **6** **23** Rallentando **3** **Lent** ♩ = 80 **8** Sans sourdines III **Reprise Groupe A** *p* **24**

235 *p* **25** **9** **9** III **26**
mf

260 III *mf* **27** **10** **28** **10** **29**

290 Sans sourdines **2** II + III **Pathétique** ♩ = 60 *f* **Staccato** **30**
 Coda du Développement

295 *f* **30**

300 *f*

305 (31)

- III -
310 **Très Rythmé** ♩ = 76 (32)
fff (Elements d'Introduction de l'Exposition)

320 **Staccato Sourdines** (33)
p (-a- du 1er Groupe de l'Exposition)

325 **Sourdines** (33)
p

330 (34)
p (-b- du 2e Groupe de l'Exposition)

341 (35)
ff (-c- du 3e Groupe de l'Exposition)

350 **Soutenu** ♩ = 66 (36)
f *mf* *p*
Coda Ré-Exposition

360 (37)
p Rallentando

371 **Très Rythmé (Presto)** ♩ = 120 (38)
mf
Coda Finale Avec sourdines

391 (39)
mf Avec sourdines

411 (40)
p

431 **Majestueux** ♩ = 60 (41)
ff Sans sourdines

437 (41)
ff

441 (42) (43)
p

461 (43)
ff

466 **Rallentando** (43)
ff *mf* *fff*

Zikar Symphony

opus 26

Hidayat I. Khan

- I -

Lent $\text{♩} = 50$

Moins lent $\text{♩} = 40$

Allant $\text{♩} = 66$

1

Elements d'Introduction

Groupe I (Exposition)

- a -

- b -

- c -

45 *p* *mf* + Quintaton 8' + Nasard 2 2/3'

48 *mf* *mf* 5

51 *mf* *p* *Gd. Choeur* *ff* *fff* *fff* *f* Rallentando

57 *Capricieux* ♩ = 66 *mf* 3 7 7 7 Cor de nuit + Clairon + Cymbale 7

Groupe II
- a -

70

mf f Gd. Choeur ff

75

ff

8

- b -

80

85

ff f

9

- c -

90 Rallentando Soutenu 4 Rallentando 10

Très Rythmé ♩ = 66
I Cornet (Bourdon 8' + Flute 4' + Nasard 2 2/3 + Fl. 2 tierce 1 3/5)

100 II *p* Flutes 8' + 4'

Groupe III
- a -

105

110

- b -

449 42

452 *ff* *ff*

456 43

Rallentando 466

Majestueux ♩ = 60

431

Gd. Choeur *ff*

436

ff

41

441

ff

ff

8va-1 *8va-1*

446

ff

Mixture

ff

8va-1

115

p

12

120

p

125

sempre I + Anches 6'

p

Gd. Choeur *ff*

13

- c -

130

ff

8va-1

8va-1

8va

ff

Passionné ♩ = 66

Coda Exposition

135 14

Gd. Choeur *sempre staccato*

même registration *ff*

145 15

f *ff*

150

+ Anches 6' *Très Soutenu*

Gd. Choeur *fff*

fff *mf* *fff*

- II -

Lent ♩ = 88

Flutes 8'

p

Flutes 8' + 4'

155 16

Groupe A (Développement de l'Exposition)

411

f

f

Lea *Lea*

415

f

f

Lea *Lea* *Lea*

420

f

f

Lea

425 40

ff

ff

Lea

363 I sempre *f* *Rallentando* 3 3 3 3 37

371 *Très Rythmé (Presto ♩ = 120)* 10 10 10 10 10 10 10 38

401 *Coda Finale* Fonds 16' + 8' + 4'+2' Mutations I + II + III *f* *f* 8va

406 *f* 39

160 *p*

165 *p* 17

170 *p*

175 *mf* 18

180 *mf*

185 *mf* 19

190 *mf* III Quintaton 16', Flute 8'

195 5 3 7 20 Rallentando 3 7 21 Très Lent ♩ = 76

Groupe B

320 *ff* 3 3 *f* 8 33

(-a- du 1er Groupe de l'Exposition)

330 3 4 3 4 *ff* 3 4 *ff* 34

(-b- du 2e Groupe de l'Exposition)

340 *ff* 5 5 5 35

(-c- du 3e Groupe de l'Exposition)

350 3 7 36 Soutenu ♩ = 66 I + II + III Mutations *f* Fonds 16' + 8' + 4' + 2'

Coda Ré-Exposition

300 *ff*

305 *ff* Rallentando

- III -
Très Rythmé ♩ = 76

310 *ff* Molto Staccato

Ré-Exposition (Elements d'Introduction de l'Exposition)

315 *ff*

210 Soutenu 22 Très arpégé et cadencé ♩ = 60 Rallentando

224 **Réligieusement** ♩ = 60
I Principaux 8' + 4' + 2' + Anches 8' + 4'
II Fonds 16' + 8' + 4'

228 23 Rallentando

233 Lent ♩ = 80 24 25 26

Reprise Groupe A

Flutes 8' + 4'+2' + Mixture
II + III

260 **6** **mf** *sempre staccato*

270 **mf**

275 **mf**

280 **mf**

27

Anches, Clairon + mixtures

284 **mf** **6** **mf**

287 **mf** **6** **mf**

290 **mf** **6** **mf** **Gd. Chœur ff**

Pathétique ♩ = 60

Coda du Développement

295 **ff** **3** **3** **3**

30

Harpe

Zikar Symphony

opus 26

Hidayat I. Khan

- 1 -

Lent ♩ = 50

Moins lent ♩ = 40

arpégé

Elements d'Introduction

Groupe I (Exposition)

- a -

- b -

- c -

Groupe II

- a -

65 7

70 f Fa # Do #

75 8 9

90 Rallentando Soutenu

93

97 Rallentando 10

451 4

457

460 43 Rallentando

330 **Soutenu** ♩ = 66

3 7 9 3 7

(-b- du 2e Groupe de l'Exposition) (-c- du 3e Groupe de l'Exposition) **Coda Ré-Exposition**

360 **Rallentando** 3 **Très Rythmé (Presto)** ♩ = 120

8 3 10 9

Coda Finale

391 **f** 3

395 **f** 3

400 **f** 3 8

411 **Majestueux** ♩ = 60

10 10 10 10

Groupe A (Développement de l'Exposition)

100 **Très Rythmé** ♩ = 66

10 4

Groupe III

- a - - b -

115 **f**

120 **f** 3 4

- c -

130 **Passionné** ♩ = 66

4 6 10

Coda Exposition

150 **Très Soutenu** 4 **Lent** ♩ = 88

4 5

Groupe A (Développement de l'Exposition)

160 10 10 10

190 **10** **20** *Rallentando* **3** *Très Lent* ♩ = 76 *mf*

Groupe B

205 *mf*

209 *mf* **21**

213 *mf*

217 *mf* *Soutenu* **2** **22** *Très arpégé et cadencé* ♩ = 60 *f*

221 *Rallentando*

224 **6** **23** *Rallentando* **3** *Lent* ♩ = 80 **7** **24** *f*

Reprise Groupe A

242 *f*

246 *f* **25**

250 *mf* **9** **26** **10** **27** **10** **28**

280 **10** **29** **2** *Pathétique* ♩ = 60 **8** **30**

Coda du Développement

- III - *Rallentando* **3** **31** *Très Rythmé* ♩ = 76 **10** **32** **9** **33**

Ré-Exposition (Elements d'Introduction de l'Exposition) (-a- du 1er Groupe de l'Exposition)

- 1 -

Lent ♩ = 50 **Moins lent** ♩ = 40

Timbales
Petite Caisse
Cymbales
Triangle
Carillon (campanella)
Celesta
Xylophone
Petites cloches

Elements d'Introduction

Allant ♩ = 66

①

Timb
Cel

Groupe I (Exposition)

- a -

11

Timb

Car

Cel

Carillons → *f* *mf*

16

Timb

Cymb

Car

(avec baguettes) *mf* *p* *mf* *p*

2

21

Timb

Cymb

p

26

Timb

Trgl

Cel

Plus allant $\text{♩} = 72$

p *mf* *p* *f*

Triangle →

Celesta → *f*

3

- b -

441
Timb
Trgl
f

446
Timb
Trgl
f

451
Timb
mf
Trgl
f

456
Timb
mf *f* *mf*

461
Timb
f *ff*
Cymb Cymbales
ff

466
Timb
mf *mf* *fff*
Cymb
mf *fff*

42
43

31
Timb
Trgl
f
Cel
f

36
Timb
Trgl
f
Cel
f

Rallentando 4 10 5 *Rallentando*
Soutenu ♩ = 72

57
Timb
p
Trgl
mf
Cel
p *mf*

Groupe II
- a -

64
Timb
p
Trgl
mf
Cel
mf *f*

7

70 *tr*
Timb *p* *f*

Trgl *mf*

Cel *f*

74 *f* *f* **8**

Timb *f*

Trgl *mf*

Car *3* Carillons

- b -

80 *tr* *tr*

Timb *mf* *f* *mf*

Car *f* *f*

85 *f* *mf* *p* **9**

Timb *f* *mf* *p*

Cymb *mf* Cymbales (avec baguettes)

Car *f* *mf* *p*

- c -

411 *p* *tr* *tr* *tr*

Timb *p*

Cymb *mf*

P.c.l. Petites Cloches *f*

418 *tr* *tr* *tr*

Timb *p*

Cymb *mf*

P.c.l. *f*

423 *p* *ff*

Timb *p*

Cymb *mf* *f*

427 *tr* *tr* *tr* *tr* **40** **Majestueux** ♩ = 60

Timb *ff* *mf* *fff* *f*

Cymb *f*

433 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Timb *f*

437 *tr* *tr* *tr* *tr* **41**

Timb *f*

Trgl Triangle *f*

386 **mf** **2** **38** **2**

Timb

Cel

393

Timb

Cel

f

401 **Timbales** **mf** **p**

Timb

Cymb

Cymbales

Cel

f

Xyl **Xylophone** **f**

407 **p** **mf** **f** **39**

Timb

Cymb

Xyl

90 **Rallentando** **Soutenu** **4**

Timb

Cymb **mf**

Cel **4** **Celesta** **f**

98 **Rallentando** **10** **Très Rythmé** ♩ = 66

Timb

Cel **mf**

Groupe III
- a -

104 **mf** **p** **p** **11**

Timb

110 **p** **mf** **p** **- b -**

Timb

115 **p** **12**

Timb

120 **p** **Cymbales**

Timb

125 **p** **mf** **mf** **13**

Timb

Cymb **mf** **- c -**

Passionné ♩ = 66

130

Timb *mf*

P.C.

Cymb *f*

Petite Caisse → *fff*

Coda Exposition

135

Timb

P.C. *ff*

14

140

Timb

P.C. *ff*

Cymb *ff*

145

Timb *ff*

P.C. *ff*

Cymb *ff*

Cymbales → *ff*

15

150

Très Soutenu

Timb *mf* *f* *ff* *mf* *ff* *fff* *fff*

Cymb *ff* *mf* *ff* *fff*

353

Timb

Trgl *mf*

Cel *f*

36

360

Timb *mf*

Trgl *mf*

Cel *f*

365

Timb

Trgl *mf* *p*

Car *f*

Rallentando ten.

Très Soutenu

Carillons →

37

Très Rythmé (Presto ♩ = 120)

371

Timb *p*

Coda Finale

376

Timb *p*

381

Timb *mf*

320 *tr* **3** *tr* *tr* **33** *tr*

Timb *ff* *f*

Cel **3** *ff*

(-a- du 1er Groupe de l'Exposition)

330 *tr* *tr* *tr* *tr* *f* *f* *ff*

Timb *f*

Cel *sfz*

(-b- du 2e Groupe de l'Exposition)

335 **3** **34**

Timb *f*

Cymb **3** *fff*

341 *f*

Timb *f*

(-c- du 3e Groupe de l'Exposition)

346 **35**

Timb *f*

350 **Soutenu** ♩ = 66

Timb *f* *p*

Trgl *mf*

Cel *f*

Coda Ré-Exposition

- || -
Lent ♩ = 88

155 *tr* *tr* *tr* **16** *tr*

Timb *p*

Cymb **4/8**

Groupe A (Développement de l'Exposition)

160 *tr* *tr* *tr* *p*

Timb *p*

165 **5** **10** **3** **17** **18** **3**

Timb

Cel **5** **10** **3** *Celesta* *ff*

185 **19**

Timb

Trgl *f*

Cel *ff*

190

Timb

Trgl *f*

Car *Carillons*

195 *tr* *p* *mf* **20**

200 *tr* *p* *mf* **21**

Rallentando **Très Lent** ♩ = 76

Groupe B

218 *f* *p* *mf* *p* *f* *p* **22**

Soutenu **Très arpégé et cadencé** ♩ = 60 **Rallentando**

224 **Réligieusement** ♩ = 60 **23** **Rallentando** **Lent** ♩ = 80 **24**

Reprise Groupe A

245 **25**

Celesta

253 **5** *tr* *mf* **26**

262 *tr* *mf* **27** **10** **28** **10** **29**

Pathétique ♩ = 60

290 **2** *tr* *mf* **Coda du Développement**

295 *tr* *mf* **30**

300 *f* *tr*

305 *tr* *ff* *mf* **31**

Rallentando **Cymbales** *tr* *mf*

- III -

Très Rythmé ♩ = 76

310 *tr* *fff* *ff* *f*

Ré-Exposition (Elements d'Introduction de l'Exposition)

315 *tr* *ff* **32**

- | -

Lent ♩ = 50

Sourdines

p ————— *ff*

Moins lent ♩ = 40

pizz. trémolo

p Sans sourdines

Elements d'Introduction

6

Allant ♩ = 66

arco

mf ————— *mf* ————— *mf* ————— *f*

Groupe I (Exposition)

- a -

11

f ————— *mf* ————— *p*

14

p ————— *mf*

17

mf ————— *f*

20

mf ————— *f*

Plus allant ♩ = 72

pizz. trémolo

2

3

31

pizz. trémolo

f

36

pizz. trémolo

f ————— *p*

Rallentando

4

40

Soutenu ♩ = 72

f ————— *mf* ————— *f*

- c -

45 **ff** *mf* **f** 5

50 **f** *mf* **ff** *8^{va}*

55 *(8^{va})* *Rallentando* **fff** **Capricieux** ♩ = 66 6
Groupe II
 - a -

60 **pizz. trémolo** **p**

65 **p** 7

70 **p** *pizz.* **f** **ff**

75 *pizz.* **ff** - b - 8

80 *pizz.* **ff**

85 *pizz.* **ff** *arco* **ff** - c - 9

90 **ff** *Rallentando* *Soutenu* **mf** *Rallentando* 10

Très Rythmé ♩ = 66

100 pizz. *mf* Groupe III - a -

Musical staff 100-104: Treble clef, key signature of three flats, 2/4 time. Starts with a pizzicato (pizz.) instruction and a dynamic of *mf*. The music consists of eighth-note patterns. A *8va* instruction with a dashed line is above the staff. Ends with a circled measure number 11.

105 pizz. *mf*

Musical staff 105-109: Treble clef, key signature of three flats, 2/4 time. Starts with a pizzicato (pizz.) instruction and a dynamic of *mf*. Continues with eighth-note patterns. Ends with a circled measure number 12.

110 pizz. *mf* *p* - b -

Musical staff 110-114: Treble clef, key signature of three flats, 2/4 time. Starts with a pizzicato (pizz.) instruction and a dynamic of *mf*. The dynamic changes to *p* in the middle of the staff. Ends with a circled measure number 13.

115 pizz. *p*

Musical staff 115-119: Treble clef, key signature of three flats, 2/4 time. Starts with a pizzicato (pizz.) instruction and a dynamic of *p*. Continues with eighth-note patterns. Ends with a circled measure number 14.

120 pizz. *p*

Musical staff 120-124: Treble clef, key signature of three flats, 2/4 time. Starts with a pizzicato (pizz.) instruction and a dynamic of *p*. Continues with eighth-note patterns. Ends with a circled measure number 15.

125 pizz. *p* arco *ff* - c -

Musical staff 125-129: Treble clef, key signature of three flats, 2/4 time. Starts with a pizzicato (pizz.) instruction and a dynamic of *p*. Changes to arco (arco) and a dynamic of *ff*. Ends with a circled measure number 16.

130 *ff* *ff* à la corde Coda Exposition

Musical staff 130-134: Treble clef, key signature of three flats, 2/4 time. Starts with a dynamic of *ff*. Changes to *ff* and includes the instruction "à la corde". Ends with a circled measure number 17.

135 *ff*

Musical staff 135-139: Treble clef, key signature of three flats, 2/4 time. Starts with a dynamic of *ff*. Continues with eighth-note patterns. Ends with a circled measure number 18.

140 *ff* *fff*

Musical staff 140-144: Treble clef, key signature of three flats, 2/4 time. Starts with a dynamic of *ff*. Changes to *fff*. A *8va* instruction with a dashed line is above the staff. Ends with a circled measure number 19.

145 *fff*

Musical staff 145-149: Treble clef, key signature of three flats, 2/4 time. Starts with a dynamic of *fff*. A *8va* instruction with a dashed line is above the staff. Ends with a circled measure number 20.

150 ^{8^{va}} -----
 Très Soutenu
 fff

- || -
 Lent ♩ = 88

155 Avec sourdines
 p sur la touche
 Groupe A (Développement de l'Exposition)

160

165

170

175

180

185

190

195

200 *Rallentando* *p* **2** *mf* Avec sourdines Groupe B **Très Lent** ♩ = 76 *pizz. trémolo*

205 *pizz. trémolo* *p* **3** **21**

210 *pizz. trémolo* *p* **3** **3** **3**

215 *pizz. trémolo* *p* **3** *Soutenu* **2** **22** enlever les sourdines

220 **Très arpégé et cadencé** ♩ = 60 *Rallentando* **2** **2** **Réligieusement** ♩ = 60 **6** **23**

230 **3** *Rallentando* **Lent** ♩ = 80 *f* *Reprise Groupe A* **24**

235 *f* *ff* **24**

240 *f*

245 *f* **25**

250 *f* *ff* *mf*

255 *mf* *ff* (26)

260 *ff*

265 *ff* *f* (27)

270 *f*

275 *f* (28)

280 *f*

285 *ff* ³ ³ (29)

290 *mf* *ff* ³
Pathétique ♩ = 60
Coda du Développement

295 *ff* ³ (30)

300 *ff* ³ ³ ³

Detailed description: This page of a musical score for Violin 1a contains ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score begins at measure 255 with a mezzo-forte (*mf*) dynamic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*). There are several accents and hairpins. Measures 260, 270, 280, and 290 contain triplets. A section starting at measure 290 is marked 'Pathétique' with a tempo of ♩ = 60 and 'Coda du Développement'. The score ends at measure 300 with a fortissimo (*ff*) dynamic. Measure numbers 26, 27, 28, 29, and 30 are circled at the end of their respective staves.

305 *ff* *3* *3* *3* *Rallentando* *ff* (31)

- III -

310 *fff* (Elements d'Introduction de l'Exposition) *f* (-a- du 1er Groupe de l'Exposition) *Très Rythmé* ♩ = 76 (32)

325 *f* (33)

330 *f* *ff* (-b- du 2e Groupe de l'Exposition)

335 *ff* *3* (34)

340 *ff* (-c- du 3e Groupe de l'Exposition)

345 *ff* (35)

350 *ff* *f* *Soutenu* ♩ = 66 *6* (36) *f* Coda Ré-Exposition

360 *8* *3* *ten.* (37) *2* *Sautillé* *m**f* *Coda Finale*

376 *f*

381 *f* *8^{va}*

386 *f* (38)

391 *f* *8* *pizz.* *ff* *arco* *f* (39)

406 (39)

411 *f* *ff* *8^{va}*

416 *ff* *8^{va}*

421 *ff*

425 *ff* *3* (40)

431 **Majestueux** ♩ = 60 *ff*

436 *ff* (41)

441 *ff* *6* (42)

446 *ff* *6* (42)

451 *ff* *6* *8^{va}* *mf* (42)

456 *mf* *3* *f* *3* *3* *3* (43)

461 *ff* *3* (43)

466 *ff* *fff* **Rallentando**

- | -
Lent ♩ = 50
 Sourdines
p *ff*

Moins lent ♩ = 40
 pizz. trémolo
p Sans sourdines
 Elements d'Introduction

Allant ♩ = 66
 arco
mf *mf* *mf* *f*
 Groupe I (Exposition)
 - a -

f *mf* *p*

p *mf*

mf *f*

Plus allant ♩ = 72
 pizz. trémolo
mf *f*
 - b -

f *p*

Rallentando
f *p*

Soutenu ♩ = 72
f *mf* *f*
 - c -

1 2 3 4

45 *ff* *mf* *f* 5

Musical staff 45-49: Treble clef, key signature of two flats. Measures 45-49 contain eighth and sixteenth notes with various dynamics: *ff*, *mf*, and *f*. There are accents and slurs throughout. A circled number 5 is at the end.

50 *f* *mf* *ff* *8va*

Musical staff 50-54: Treble clef, key signature of two flats. Measures 50-54 contain eighth and sixteenth notes. Dynamics include *f*, *mf*, and *ff*. An *8va* marking is present above measure 52. A circled number 6 is at the end.

55 *ff* *fff* **Capricieux** ♩ = 66 6
8va Rallentando **Groupe II**
 - a -

Musical staff 55-59: Treble clef, key signature of two flats. Measure 55 has a circled number 6. Measures 55-59 include a *Rallentando* section and a section marked **Capricieux** with a tempo of ♩ = 66. Dynamics are *ff* and *fff*. A circled number 6 is at the end.

60 *p* pizz. trémolo

Musical staff 60-64: Treble clef, key signature of two flats. Measures 60-64 feature a *pizz. trémolo* section. Dynamics include *p*. A circled number 7 is at the end.

65 *p* 7

Musical staff 65-69: Treble clef, key signature of two flats. Measures 65-69 contain a series of chords. Dynamics include *p*. A circled number 7 is at the end.

70 *p* *f* *ff* pizz.

Musical staff 70-74: Treble clef, key signature of two flats. Measures 70-74 contain eighth notes. Dynamics include *p*, *f*, and *ff*. A *pizz.* marking is present. A circled number 8 is at the end.

75 *ff* - b - 8

Musical staff 75-79: Treble clef, key signature of two flats. Measures 75-79 contain eighth notes. Dynamics include *ff*. A circled number 8 is at the end.

80 *ff* pizz.

Musical staff 80-84: Treble clef, key signature of two flats. Measures 80-84 contain eighth notes. Dynamics include *ff*. A *pizz.* marking is present. A circled number 9 is at the end.

85 *ff* arco - c - 9

Musical staff 85-89: Treble clef, key signature of two flats. Measures 85-89 contain eighth notes. Dynamics include *ff*. A circled number 9 is at the end.

90 *ff* *mf* Rallentando Soutenu 7 Rallentando 10

Musical staff 90-94: Treble clef, key signature of two flats. Measures 90-94 contain eighth notes. Dynamics include *ff* and *mf*. Markings include *Rallentando*, *Soutenu*, and a circled number 10.

Très Rythmé ♩ = 66

100 pizz. **mf**

Groupe III
- a -

105 pizz. **mf** (11)

110 pizz. **mf** **p** - b -

115 pizz. **p** (12)

120 pizz. **p**

125 pizz. **p** arco à la corde **ff** - c - (13)

Passionné ♩ = 66

130 **ff** **ff** à la corde
Coda Exposition

135 **ff** (14)

140 **ff** **fff**

145 **fff** (15)

Très Soutenu

150 *fff* *fff* *ffff*

- || -

Lent ♩ = 88

155 *p* Avec sourdines sur la touche **Groupe A** (Développement de l'Exposition) (16)

160 *p*

165 *p* (17)

170 *p*

175 *p* (18)

180 *p*

185 *p* (19)

190 *p*

195 *p* (20)

200 *Rallentando* *p* **2** *mf* **Très Lent** ♩ = 76 *pizz. trémolo* Avec sourdines Groupe B

205 *pizz. trémolo* *p* **3** **21**

210 *pizz. trémolo* *p* **3**

215 *pizz. trémolo* *p* **3** **Soutenu** **2** **22** enlever les sourdines

220 **Très arpégé et cadencé** ♩ = 60 *Rallentando* **2** **Réligieusement** ♩ = 60 **6**

230 **3** *Rallentando* **Lent** ♩ = 80 *f* **Reprise Groupe A**

235 *f* *ff* **24**

240 *f*

245 *f* **25**

250 *f* *ff* *mf*

255 *mf* *ff* (26)

260 *ff*

265 *ff* *f* (27)

270 *f*

275 *f* (28)

280 *f* *f*

285 *ff* ³ ³ (29)

290 *mf* *ff* ³
Pathétique ♩ = 60
Coda du Développement

295 *ff* ³ (30)

300 *ff* ³ ³ ³

305 *ff* *3* *3* *3* *Rallentando* *ff* **31**

Musical staff 305-310: Treble clef, key signature of three flats, 2/4 time signature. Measures 305-310. Dynamics: *ff*. Features triplets and a *Rallentando* marking with a wavy line above the staff.

- III -
310 *fff* (Elements d'Introduction de l'Exposition) *f* (-a- du 1er Groupe de l'Exposition) **32**
Très Rythmé ♩ = 76 *9*

Musical staff 310-325: Treble clef, key signature of three flats, 2/4 time signature. Measures 310-325. Dynamics: *fff*, *f*. Marking: *Très Rythmé* ♩ = 76, *9*. Section: Ré-Exposition.

325 *f* **33**

Musical staff 325-330: Treble clef, key signature of three flats, 2/4 time signature. Measures 325-330. Dynamics: *f*. Features accents and slurs.

330 *f* *ff* (-b- du 2e Groupe de l'Exposition)

Musical staff 330-335: Treble clef, key signature of three flats, 2/4 time signature. Measures 330-335. Dynamics: *f*, *ff*. Section: (-b- du 2e Groupe de l'Exposition).

335 *ff* *3* **34**

Musical staff 335-340: Treble clef, key signature of three flats, 2/4 time signature. Measures 335-340. Dynamics: *ff*. Features a triplet and a fermata.

340 *ff* (-c- du 3e Groupe de l'Exposition)

Musical staff 340-345: Treble clef, key signature of three flats, 2/4 time signature. Measures 340-345. Dynamics: *ff*. Section: (-c- du 3e Groupe de l'Exposition).

345 *ff* **35**

Musical staff 345-350: Treble clef, key signature of three flats, 2/4 time signature. Measures 345-350. Dynamics: *ff*. Features a slur and a fermata.

350 *ff* *f* *Soutenu* ♩ = 66 *6* **36**
Coda Ré-Exposition

Musical staff 350-360: Treble clef, key signature of three flats, 2/4 time signature. Measures 350-360. Dynamics: *ff*, *f*. Marking: *Soutenu* ♩ = 66, *6*. Section: Coda Ré-Exposition.

360 *8* *Rallentando* *3* **37** *Très Rythmé (Presto)* ♩ = 120 *2* *Sautillé* *mf*
Coda Finale

Musical staff 360-376: Treble clef, key signature of three flats, 2/4 time signature. Measures 360-376. Dynamics: *mf*. Markings: *Rallentando*, *3*, *Très Rythmé (Presto)* ♩ = 120, *2*, *Sautillé*. Section: Coda Finale.

376 *f*

Musical staff 376-380: Treble clef, key signature of three flats, 2/4 time signature. Measures 376-380. Dynamics: *f*. Features a slur and a fermata.

381 *f* *8^{va}*

386 *f* (38)

391 *f* *8* *pizz.* *ff* *arco* *f* (39)

406 *f* (39)

411 *f* *ff* *8^{va}*

416 *ff* *8^{va}*

421 *ff*

425 *ff* *3* (40)

431 *Majestueux* ♩ = 60 *ff*

436 *ff* (41)

441 *ff* *6*

446 *ff* *6* (42)

451 *ff* *6* *mf*

456 *mf* *3* *f* *3* *3* *3* (43)

461 *ff* *3* *3*

466 *ff* *fff* *Rallentando*

- | -
Lent ♩ = 50
 V Sourdines
p *ff*

Moins lent ♩ = 40
 pizz. trémolo
p Sans sourdines
 Elements d'Introduction

Allant ♩ = 66
 arco
mf *mf* *f*
 Groupe I (Exposition)
 - a -

f *mf* *p*

p *mf* *f*

mf *f*

mf *mf* *ff* *ff* *mf*

Plus allant ♩ = 72
 pizz. trémolo
mf *f* *ff* *f* *p* *f*
 - b -

Rallentando
 2
f *p*

Soutenu ♩ = 72
f *mf* *f*
 - c -

1

2

3

4

45 *ff* *mf* *f* 5

Musical staff 45-49: Treble clef, key signature of two flats. Measures 45-49 contain eighth and sixteenth notes with various dynamics: *ff*, *mf*, and *f*. There are several 'V' markings above the notes.

50 *f* *mf ff*

Musical staff 50-54: Treble clef, key signature of two flats. Measures 50-54 contain eighth and sixteenth notes with dynamics *f*, *mf*, and *ff*. There are several 'V' markings above the notes.

55 *ff* *fff* **Capricieux** ♩ = 66 6
Groupe II
- a -

Musical staff 55-59: Treble clef, key signature of two flats. Measures 55-59 include a *ff* dynamic, a *fff* dynamic, and a section marked 'Capricieux' with a tempo of ♩ = 66. A 3-measure rest is indicated. Below the staff, it says 'Groupe II - a -'.

60 *p* pizz. trémolo

Musical staff 60-64: Treble clef, key signature of two flats. Measures 60-64 feature a 2-measure rest followed by a *pizz. trémolo* section starting at measure 61 with a *p* dynamic.

65 *p* 7

Musical staff 65-69: Treble clef, key signature of two flats. Measures 65-69 consist of a *p* dynamic section with sustained chords.

70 *p* *f* *ff*

Musical staff 70-74: Treble clef, key signature of two flats. Measures 70-74 include a *pizz.* marking and dynamics *p*, *f*, and *ff*.

75 *ff* *pizz.* 8
- b -

Musical staff 75-79: Treble clef, key signature of two flats. Measures 75-79 feature a *ff* dynamic and a *pizz.* marking. Below the staff, it says '- b -'.

80 *ff*

Musical staff 80-84: Treble clef, key signature of two flats. Measures 80-84 feature a *ff* dynamic and a *pizz.* marking.

85 *ff* *ff* *arco* 9
- c -

Musical staff 85-89: Treble clef, key signature of two flats. Measures 85-89 feature a *ff* dynamic, a *ff* dynamic, and an *arco* marking. Below the staff, it says '- c -'.

90 *ff* *mf* **Soutenu** 7 10
Rallentando

Musical staff 90-94: Treble clef, key signature of two flats. Measures 90-94 feature a *ff* dynamic, a *mf* dynamic, and a section marked 'Soutenu' with a tempo of 7. There are 'Rallentando' markings above the staff.

Très Rythmé ♩ = 66

100 pizz. **mf** Groupe III - a -

Musical staff 100-104: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'pizz.' and 'mf'. The staff ends with a circled measure number '11'.

105 pizz. **mf**

Musical staff 105-109: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'pizz.' and 'mf'. The staff ends with a circled measure number '11'.

110 pizz. **mf** **p** - b -

Musical staff 110-114: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'pizz.' and 'mf'. The second measure is marked 'p'. The staff ends with a circled measure number '12'.

115 pizz. **p**

Musical staff 115-119: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'pizz.' and 'p'. The staff ends with a circled measure number '12'.

120 pizz. **p**

Musical staff 120-124: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'pizz.' and 'p'. The staff ends with a circled measure number '13'.

125 pizz. **p** arco **ff** - c - à la corde

Musical staff 125-129: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'pizz.' and 'p'. The second measure is marked 'arco' and 'ff'. The staff ends with a circled measure number '13'.

130 **ff** **ff** à la corde Coda Exposition

Musical staff 130-134: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'ff'. The second measure is marked 'ff'. The staff ends with a circled measure number '14'.

135 **ff**

Musical staff 135-139: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'ff'. The staff ends with a circled measure number '14'.

140 **ff** **fff**

Musical staff 140-144: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'ff'. The second measure is marked 'fff'. The staff ends with a circled measure number '15'.

145 **fff**

Musical staff 145-149: Treble clef, key signature of three flats, 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure is marked 'fff'. The staff ends with a circled measure number '15'.

150 *Très Soutenu*

fff *fff* *ffff*

155 **Lent** ♩ = 88 *Avec sourdines* 16

p *sur la touche*

Groupe A (Développement de l'Exposition)

160 *p*

165 *p* 17

170 *p*

175 *p* 18

180 *p*

185 *p* 19

190 *p*

195 *p* 20

200 *Rallentando* *p* **2** *mf* **Très Lent** ♩ = 76 *pizz. trémolo* **Avec sourdines** **Groupe B**

205 *pizz. trémolo* *p* (21)

210 *p*

215 *p* **3** *mf* **Soutenu** **2** (22) *enlever les sourdines*

220 **Très arpégé et cadencé** ♩ = 60 *Rallentando* **2** **Réligieusement** ♩ = 60 **6** (23)

230 **3** *Rallentando* **Lent** ♩ = 80 *Reprise Groupe A* *f*

235 *f* *ff* (24)

240 *f* **2**

245 *f* (25)

250 *f* *ff* *mf*

255 *mf* *ff* (26)

260 *ff*

265 *ff* *mf*

269 *mf* (27)

272 *mf* *f* (28)

280 *f*

285 *f* *ff* *f* *ff* (29)

290 *f* *ff* *Pathétique* ♩ = 60
Coda du Développement

295 *ff* (30)

300 *ff*

Detailed description: This page of a musical score for Violon 2a contains ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score begins at measure 255 with a mezzo-forte (*mf*) dynamic. It features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and triplet figures. Dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*). Performance markings include accents, slurs, and a 'V' (vibrato) marking. Measure 265 contains a triplet of eighth notes. Measure 272 includes a four-measure rest. Measure 285 features a triplet of eighth notes. Measure 290 marks the beginning of the 'Coda du Développement' section, which is marked 'Pathétique' with a tempo of ♩ = 60. The score concludes at measure 300 with a fortissimo (*ff*) dynamic.

305 *ff* *3* *3* *3* *Rallentando* *ff* **31**

- III -
310 **Très Rythmé** $\text{♩} = 76$ **9**
fff (Elements d'Introduction de l'Exposition) *f* (-a- du 1er Groupe de l'Exposition)
Ré-Exposition

325 *f*
330 *f* *ff* (-b- du 2e Groupe de l'Exposition)

335 *ff* **3** **34**
340 *ff* (-c- du 3e Groupe de l'Exposition)

345 *ff* **35**
350 *ff* *f* **Soutenu** $\text{♩} = 66$ **6** **36**
Coda Ré-Exposition

360 *mf* *8* *3* *Rallentando ten.* **37** **Très Rythmé (Presto)** $\text{♩} = 120$ *Sautillé* *mf*
Coda Finale

376 *mf*

381 *f* V

Musical staff 381-385: Treble clef, key signature of two flats. Measure 381 starts with a forte (*f*) dynamic and a violin (V) marking. The melody consists of quarter notes and eighth notes. Measure 385 ends with a circled rehearsal mark (38).

386 *f* V

Musical staff 386-390: Continuation of the previous staff. Measure 386 has a violin (V) marking. Measure 390 ends with a circled rehearsal mark (39).

391 *f* 7 pizz. *f*

Musical staff 391-400: Measure 391 has a forte (*f*) dynamic. Measure 392 contains a seven-measure rest (7) and a pizzicato (pizz.) marking. Measure 393 has a forte (*f*) dynamic. Measure 400 ends with a circled rehearsal mark (40).

401 pizz. *f*

Musical staff 401-410: Measure 401 has a pizzicato (pizz.) marking and a forte (*f*) dynamic. The staff contains several measures of rests.

411 pizz. *f*

Musical staff 411-420: Measure 411 has a pizzicato (pizz.) marking and a forte (*f*) dynamic. The staff contains several measures of rests.

421 pizz. *f* 3 arco *ff* 3

Musical staff 421-430: Measure 421 has a pizzicato (pizz.) marking and a forte (*f*) dynamic. Measure 422 has a three-measure rest (3) and an arco marking. Measure 423 has a fortissimo (*ff*) dynamic. Measure 430 ends with a circled rehearsal mark (41).

431 Majestueux ♩ = 60 *ff*

Musical staff 431-435: Measure 431 has a fortissimo (*ff*) dynamic. The tempo marking is Majestueux with a quarter note equal to 60 (♩ = 60). The staff contains several measures of chords.

436 *ff* 6

Musical staff 436-440: Measure 436 has a fortissimo (*ff*) dynamic. The staff contains several measures of chords with a sixteenth-note rest (6) marking.

441 *ff* 6

Musical staff 441-445: Measure 441 has a fortissimo (*ff*) dynamic. The staff contains several measures of chords with a sixteenth-note rest (6) marking.

446 *ff* 6

Musical staff 446-450: Measure 446 has a fortissimo (*ff*) dynamic. The staff contains several measures of chords with a sixteenth-note rest (6) marking.

451 *ff* 6 *mf*

Musical staff 451-455: Measure 451 has a fortissimo (*ff*) dynamic. The staff contains several measures of chords with a sixteenth-note rest (6) marking. Measure 455 ends with a circled rehearsal mark (42).

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

Musical staff 456-460: Measure 456 has a mezzo-forte (*mf*) dynamic. The staff contains several measures of chords with a triplet (3) marking. Measure 460 ends with a circled rehearsal mark (43).

461 *ff* 3 3

Musical staff 461-465: Measure 461 has a fortissimo (*ff*) dynamic. The staff contains several measures of chords with a triplet (3) marking.

466 *ff* > > > > *fff* Rallentando

Musical staff 466-470: Measure 466 has a fortissimo (*ff*) dynamic. The staff contains several measures of chords with accents (>) and a fortissimo fortissimo (*fff*) dynamic. The tempo marking is Rallentando. The staff ends with a double bar line.

- | -

Lent ♩ = 50
 V Sourdines
p *ff*

Moins lent ♩ = 40
 pizz. trémolo
p Sans sourdines
 Elements d'Introduction

6 **Allant** ♩ = 66
 arco
mf *mf*
 Groupe I (Exposition)
 - a -

11 *mf* *p*

14 *p* *mf*

17 *mf* *f*

20 *mf* *mf* *ff*

23 **Plus allant** ♩ = 72
 V pizz. trémolo
mf *f* *f*
 - b -

31 pizz. trémolo **Rallentando**
f 2 4

40 **Soutenu** ♩ = 72
 V *f* *mf* *f*
 - c -

1 (circled)

2 (circled)

3 (circled)

4 (circled)

45 *ff* *mf* *f* 5

Musical staff 45-49: Treble clef, key signature of two flats. Measures 45-49 contain eighth and sixteenth notes with various dynamics: *ff*, *mf*, and *f*. There are several 'V' markings above the notes.

50 *f* *mf* *ff*

Musical staff 50-54: Treble clef, key signature of two flats. Measures 50-54 contain eighth and sixteenth notes with dynamics *f*, *mf*, and *ff*. There are several 'V' markings above the notes.

55 *ff* *fff* **Capricieux** ♩ = 66 6
Groupe II
 - a -

Musical staff 55-59: Treble clef, key signature of two flats. Measure 55 has dynamics *ff* and *fff*. Measure 56 has a 'Rallentando' marking. Measure 57 has a repeat sign and a 3/4 time signature. Measure 58 has a '3' marking. Measure 59 has a '6' in a circle. The section is titled 'Capricieux' with a tempo of ♩ = 66 and 'Groupe II - a -'.

60 *p* pizz. trémolo

Musical staff 60-64: Treble clef, key signature of two flats. Measure 60 has a '2' marking. Measure 61 has a 'pizz. trémolo' marking and a 'p' dynamic. Measures 62-64 contain sustained notes.

65 *p* 7

Musical staff 65-69: Treble clef, key signature of two flats. Measures 65-69 contain sustained notes with a 'p' dynamic.

70 *p* *f* *ff*

Musical staff 70-74: Treble clef, key signature of two flats. Measure 70 has a 'pizz.' marking. Measures 71-74 contain eighth notes with dynamics *f* and *ff*.

75 *ff* - b - 8

Musical staff 75-79: Treble clef, key signature of two flats. Measure 75 has a 'pizz.' marking. Measures 76-79 contain eighth notes with a 'ff' dynamic. Measure 78 has a '- b -' marking.

80 *ff*

Musical staff 80-84: Treble clef, key signature of two flats. Measures 80-84 contain eighth notes with a 'pizz.' marking and a 'ff' dynamic.

85 *ff* *ff* - c - 9

Musical staff 85-89: Treble clef, key signature of two flats. Measures 85-89 contain eighth notes with a 'pizz.' marking and a 'ff' dynamic. Measure 88 has an 'arco' marking. Measure 89 has a '- c -' marking and a '9' in a circle.

90 *ff* *mf* **Soutenu** 7 **Rallentando** 10

Musical staff 90-94: Treble clef, key signature of two flats. Measure 90 has a 'ff' dynamic. Measure 91 has a 'Rallentando' marking. Measure 92 has a '7' marking. Measure 93 has a 'mf' dynamic. Measure 94 has a '10' in a circle and a 'Rallentando' marking.

Très Rythmé ♩ = 66

100 pizz. **mf** Groupe III - a -

105 pizz. **mf** 11

110 pizz. **mf** *p* - b -

115 pizz. **p** 12

120 pizz. **p**

125 pizz. **p** arco **ff** à la corde - c - 13

130 **ff** **ff** à la corde **Passionné** ♩ = 66
Coda Exposition

135 **ff** 14

140 **ff** **fff**

145 **fff** 15

Très Soutenu

150 *fff* - || - *fff* *ffff*

Lent ♩ = 88

Avec sourdines

155 *p* sur la touche **Groupe A** (Développement de l'Exposition) 16

160 *p*

165 *p* 17

170

175 *p* 18

180 *p*

185 *p* 19

190 *p*

195 *p* 20

200 *Rallentando* ***p*** **2** **Très Lent** ♩ = 76 ***mf*** *pizz. trémolo* **Avec sourdines** **Groupe B**

205 *pizz. trémolo* ***p*** (21)

210 ***p***

215 ***p*** **3** **Soutenu** **2** (22) **enlever les sourdines**

220 **Très arpégé et cadencé** ♩ = 60 **Rallentando** **2** **Réligieusement** ♩ = 60 **6** (23)

230 **3** **Rallentando** **Lent** ♩ = 80 **Reprise Groupe A** ***f***

235 ***f*** (24)

240 ***ff***

245 ***f*** (25)

250 ***f*** ***ff*** ***mf***

255 *mf* *ff* Sautillé (26)

260 *ff*

265 *ff* *mf*

269 *mf* (27)

272 *mf* *f* (28)

280 *f*

285 *f* *ff* *f* *ff* (29)

290 *f* *ff* Coda du Développement

295 *ff* (30)

300 *ff*

305 *ff* *3* *3* *3* *Rallentando* *31*

- III -

310 *Très Rythmé* $\text{♩} = 76$ *9* *32*
fff (Elements d'Introduction de l'Exposition) *f* (-a- du 1er Groupe de l'Exposition)
 Ré-Exposition

325 *f* *33*

330 *f* *ff* (-b- du 2e Groupe de l'Exposition)

335 *3* *34*

340 *ff* (-c- du 3e Groupe de l'Exposition)

345 *ff* *35*

350 *ff* *6* *36*

360 *Rallentando ten.* *3* *37* *Très Rythmé (Presto)* $\text{♩} = 120$
Sautillé *mf* *Coda Finale*

376 *mf*

381 *f* *V*

386 *f* *V* (38)

391 *f* *pizz.* *5*

401 *f* *pizz.* (39)

411 *f* *pizz.*

421 *f* *pizz.* *3* *arco* *ff* (40)

431 *Majestueux* *ff* *♩ = 60*

436 *ff* (41)

441 *ff*

446 *ff*

451 *ff* (42)

456 *mf* *f* (43)

461 *ff*

466 *ff* *Rallentando* *fff*

- | -
Lent ♩ = 50
 Sourdines

Moins lent ♩ = 40
 pizz. trémolo

Allant ♩ = 66

Plus allant ♩ = 72
 pizz. trémolo

Rallentando

p *ff* *p* Sans sourdines
 Elements d'Introduction

mf *f* *ff*

ff *f* *mf* *f*

f *ff* *f*

mf

mf

f *p* *f*

f

mf *p*

1 2 3 4

arco

Groupe I (Exposition)
 - a -
 - b -

Soutenu ♩ = 72

40 *mf*
- c -

43 *mf* *mf*

46 *mf* *f* (5)

50 *f* *mf* *ff*

54 *ff* *fff* **Capricieux** ♩ = 66
Rallentando (6)

60 pizz. *p*
trémolo

65 *p* *p* (7)

70 pizz. *p* *mf* *f* *ff*

75 pizz. *ff* (8)
- b -

80 pizz. *ff*

Groupe II
- a -

85 *pizz.* *ff* *arco* *ff* - c -

90 *ff* *Rallentando* *mf f* *Soutenu* 5 *Rallentando* (9) (10)

100 *pizz.* *mf* *Groupe III* - a -

105 *pizz.* *mf* (11)

110 *pizz.* *mf* *p* - b -

115 *pizz.* *p* (12)

120 *pizz.* *p*

125 *pizz.* *p* - c - *ff* (13)

130 *pizz.* *ff* *arco divisi spiccato* *ff* *Coda Exposition* *Passionné* ♩ = 66

135 *ff* (14)

140 *ff* *fff*

Musical staff 140-144: Treble clef, 4/4 time. Measure 140 starts with a fortissimo (*ff*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 144 ends with a fortississimo (*fff*) dynamic.

145 *fff* (15)

Musical staff 145-149: Bass clef, 4/4 time. Measure 145 starts with a fortississimo (*fff*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 149 ends with a circled number 15.

150 *fff* - II - *fff* *ffff*
Très Soutenu
Lent ♩ = 88

Musical staff 150-154: Bass clef, 4/4 time. Measure 150 starts with a fortississimo (*fff*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 154 ends with a fortississimo (*fff*) and fortississimo (*ffff*) dynamic. The tempo is marked 'Très Soutenu' and 'Lent ♩ = 88'.

155 *p* Avec sourdines sur la touche
Groupe A (Développement de l'Exposition) (16)

Musical staff 155-159: Bass clef, 4/4 time. Measure 155 starts with a piano (*p*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 159 ends with a circled number 16.

160 *p*

Musical staff 160-164: Bass clef, 4/4 time. Measure 160 starts with a piano (*p*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 164 ends with a circled number 17.

165 *p* (17)

Musical staff 165-169: Treble clef, 4/4 time. Measure 165 starts with a piano (*p*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 169 ends with a circled number 17.

170 *p*

Musical staff 170-174: Treble clef, 4/4 time. Measure 170 starts with a piano (*p*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 174 ends with a circled number 18.

175 *p* (18)

Musical staff 175-179: Treble clef, 4/4 time. Measure 175 starts with a piano (*p*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 179 ends with a circled number 18.

180 *p*

Musical staff 180-184: Treble clef, 4/4 time. Measure 180 starts with a piano (*p*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 184 ends with a circled number 19.

185 *p* (19)

Musical staff 185-189: Treble clef, 4/4 time. Measure 185 starts with a piano (*p*) dynamic. The staff contains a series of chords and eighth-note patterns. Measure 189 ends with a circled number 19.

190 *p*

Musical staff 190-194 in treble clef, key of B-flat major. It features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic.

195 *p* (20)

Musical staff 195-199 in treble clef, continuing the melodic line from the previous staff. It ends with a circled measure number 20.

200 Rallentando *p* **Très Lent** ♩ = 76
pizz. trémolo
mf Avec sourdines
Groupe B

Musical staff 200-204 in treble clef. It begins with a piano (*p*) dynamic and a *Rallentando* marking. A double bar line is followed by a circled measure number 20. The tempo changes to **Très Lent** (♩ = 76) with *pizz. trémolo* and *mf* dynamics. The instruction "Avec sourdines" and "Groupe B" is present.

205 pizz. trémolo *p* (21)

Musical staff 205-209 in treble clef, featuring *pizz. trémolo* and piano (*p*) dynamics. It ends with a circled measure number 21.

210 pizz. trémolo *p*

Musical staff 210-214 in treble clef, continuing the *pizz. trémolo* and piano (*p*) dynamics.

215 pizz. trémolo *p* 3 Soutenu 2 (22)
enlever les sourdines

Musical staff 215-219 in treble clef. It includes a triplet of eighth notes, a *Soutenu* marking, and a circled measure number 22. The instruction "enlever les sourdines" is written below the staff.

220 **Très arpégé et cadencé** ♩ = 60 *Rallentando* 2 **Réligieusement** ♩ = 60 (23)
6

Musical staff 220-224 in bass clef. It features a circled measure number 23, a *Rallentando* marking, and a tempo change to **Réligieusement** (♩ = 60). The time signature changes to 3/4.

230 *Rallentando* 3 **Lent** ♩ = 80
Sautillé *f*
Reprise Groupe A

Musical staff 230-234 in bass clef. It includes a circled measure number 23, a *Rallentando* marking, a tempo change to **Lent** (♩ = 80), and the instruction "Sautillé". The dynamic is *f*. The instruction "Reprise Groupe A" is present.

235 Sautillé *mf* (24)

Musical staff 235-239 in bass clef, featuring *Sautillé* and mezzo-forte (*mf*) dynamics. It ends with a circled measure number 24.

240 *mf* *f* *mf* Sautillé

Musical staff 240-244 in bass clef, featuring dynamics *mf*, *f*, and *mf*, and the instruction "Sautillé".

245 *mf* *f* *mf* Sautillé (25)

250 *mf*

255 *mf* *ff* (26)

260 *ff*

265 *ff* *f* (27)

270 *f*

275 *f* (28)

280 *f* *mf* pizz.

285 *mf* *p* arco (29)

290 *mf* *f* *ff* Pathétique ♩ = 60 Coda du Développement

295 30

300 31

305 31

- III -

310 **Très Rythmé** $\text{♩} = 76$ 32
 (*fff*) (Elements d'Introduction de l'Exposition) *f* (-a- du 1er Groupe de l'Exposition)
Ré-Exposition

325 33

330 34

335 34

340 35

345 35

350 36

Soutenu $\text{♩} = 66$
7

Coda Ré-Exposition

360 **8** **3** **37** **Très Rythmé (Presto)** $\text{♩} = 120$
 Rallentando ten. Sautillé
 Coda Finale **mf**

376 **mf**

381 **f**

386 **f** **38**

391 **f** **3** pizz. **mf** **mf**

401 pizz. **f** **39**

411 pizz. **f**

421 pizz. **f** **3** arco **ff** **3** **40**

Majestueux $\text{♩} = 60$
 à la corde

431 **ff**

436 **ff** **41**

441 **ff**

446 **ff** **42**

451 **ff** **mf**

456 **mf** **f** **3** **3** **3** **3** **3** **3** **43**

461 **ff** **3** **3**

466 **ff** **>** **>** **>** **>** **fff** **Rallentando**

- 1 -
Lent ♩ = 50
 Sourdines
p *ff*

Moins lent ♩ = 40
 pizz. trémolo
p Sans sourdines
 Elements d'Introduction

6 *mf* arco **Allant** ♩ = 66
 Groupe I (Exposition)
 - a - *f* *ff* 1

11 *ff* *f* *mf* *f*

16 *f* *ff* *f* 2

21 *mf*

24 *mf*

27 *f* *mf* pizz. 3

31 *mf*

37 arco *mf* **Rallentando** *p* 4

Soutenu ♩ = 72

40 *mf* - c -

43 *mf*

46 *mf* *f* 5

50 *f* *mf* *ff*

Capricieux ♩ = 66

54 *ff* *fff* **Rallentando** 6 3 **Groupe II** - a -

60 **2** *pizz. trémolo* *p*

65 *pizz. trémolo* *p* *pizz.* 7

70 *pizz.* *p* *mf* *f* *ff*

75 *pizz.* *ff* 8

80 *pizz.* *ff*

85 *ff* pizz. arco *ff* - c -

90 *ff* Rallentando *mf f* Soutenu Rallentando 5 10

Très Rythmé ♩ = 66

100 *mf* pizz. Groupe III - a -

105 *mf* pizz. 11

110 *mf* pizz. p - b -

115 *p* pizz. 12

120 *p* pizz.

125 *p* pizz. - c - *ff* sempre pizz. 13

Passionné ♩ = 66

130 *ff* pizz. arco divisi spiccato *ff* Coda Exposition

135 *ff* 14

140

ff *fff*

Musical staff 140-144 in bass clef, 4/4 time. It features a series of chords and rhythmic patterns. The dynamic starts at *ff* and increases to *fff* at the end of the staff.

145

fff

Musical staff 145-149 in bass clef, 4/4 time. It continues with rhythmic patterns. A circled number 15 is at the end of the staff.

150

Très Soutenu

fff *fff* *ffff*

Musical staff 150-154 in bass clef, 4/4 time. It features a series of chords with accents. The dynamic starts at *fff* and increases to *ffff* at the end of the staff.

- II -

Lent ♩ = 88

155 Avec sourdines

p sur la touche

Groupe A (Développement de l'Exposition)

Musical staff 155-159 in bass clef, 4/4 time. It features a series of chords with accents. The dynamic starts at *p* and increases to *ffff* at the end of the staff. A circled number 16 is at the end of the staff.

160

p

Musical staff 160-164 in bass clef, 4/4 time. It features a series of chords with accents. The dynamic starts at *p* and increases to *ffff* at the end of the staff.

165

p

Musical staff 165-169 in treble clef, 4/4 time. It features a series of chords with accents. The dynamic starts at *p* and increases to *ffff* at the end of the staff. A circled number 17 is at the end of the staff.

170

p

Musical staff 170-174 in treble clef, 4/4 time. It features a series of chords with accents. The dynamic starts at *p* and increases to *ffff* at the end of the staff.

175

p

Musical staff 175-179 in treble clef, 4/4 time. It features a series of chords with accents. The dynamic starts at *p* and increases to *ffff* at the end of the staff. A circled number 18 is at the end of the staff.

180

p

Musical staff 180-184 in treble clef, 4/4 time. It features a series of chords with accents. The dynamic starts at *p* and increases to *ffff* at the end of the staff.

185

p

Musical staff 185-189 in treble clef, 4/4 time. It features a series of chords with accents. The dynamic starts at *p* and increases to *ffff* at the end of the staff. A circled number 19 is at the end of the staff.

190 *p*

195 *p* (20)

200 *p* **Rallentando** **Très Lent** ♩ = 76
mf Avec sourdines Groupe B
 2

205 *p* pizz. trémolo (21)

210 *p* pizz. trémolo

215 *p* pizz. trémolo **Soutenu** 2 (22)
 enlever les sourdines

220 **Très arpégé et cadencé** ♩ = 60 **Rallentando** 2 **Réligieusement** ♩ = 60 6 (23)

230 **Rallentando** 3 **Lent** ♩ = 80 *f*
 Reprise Groupe A

235 *f* *ff* (24)

240 *f*

245 *f* (25)

250 *f* *ff* *mf*

255 *mf* *ff* (26)

260 *ff*

265 *ff* *f* (27)

270 *f* *mf*

275 *mf* (28)

280 *mf* *mf* pizz.

285 *mf* arco (29)

290 *mf* *f* *ff* 3

Pathétique ♩ = 60

Coda du Développement

295 *ff* 30

300 *ff*

305 *ff* Rallentando 31

- III -
310 **Très Rythmé** ♩ = 76 32
fff (Elements d'Introduction de l'Exposition) *f* (-a- du 1er Groupe de l'Exposition)

325 *f* 33

330 *f*

335 *ff* (-b- du 2e Groupe de l'Exposition) 34

340 *f* pizz.
(-c- du 3e Groupe de l'Exposition)

345 *f* pizz. 35

350 *f* pizz. **Soutenu** ♩ = 66 36
Coda Ré-Exposition

360 **8** **3** **37** **Rallentando ten.** **Très Rythmé (Presto)** $\text{♩} = 120$
Sautillé
Coda Finale **mf** >

376 **mf** >

381 **f**

386 **f** **38**

391 **f** **3** **pizz.** **mf**

401 **f** **pizz.** **39**

411 **f** **pizz.**

421 **f** **3** **arco** **ff** **3** **40**

Majestueux $\text{♩} = 60$
à la corde

431 **ff**

436 **ff** **41**

441 **ff**

446 **ff** **42**

451 **ff** **mf**

456 **mf** **3** **f** **3** **3** **3** **3** **3** **3** **3** **43**

461 **ff** **3** **3**

466 **ff** **Rallentando** **fff**

- | -

Lent ♩ = 50

Sourdines

Moins lent ♩ = 40

pizz.

p ————— *ff* ————— *mf* Sans sourdines ————— *f*

Elements d'Introduction

6 *f* ————— *p* ————— *mf* Groupe I (Exposition) ————— *f* 1

arco sur la touche

- a -

11 *mf* ————— *p* ————— *f*

pizz.

16 *p* ————— *f* ————— *ff* ————— *f* 2

arco

21 *mf* ————— *f* ————— *ff* ————— *f*

24 *mf* ————— *mf* ————— *f*

27 *f* ————— *p* ————— *mf* 3

Plus allant ♩ = 72

pizz.

- b -

31 *mf* ————— *f* ————— *mf*

pizz.

36 *mf* ————— *mf* ————— *f* 4

Rallentando

arco

40 **Soutenu** ♩ = 72

mf
- c -

43

mf

46

mf *f* (5)

50

f *mf* *ff*

54 **Capricieux** ♩ = 66

ff *fff* (6)

60

p
pizz. trémolo

65

p pizz. (7)

70

p *mf* *f* *ff*

75

ff - b - (8)

80

ff

85 *arco*
ff *ff - c -* 9

90 *Rallentando* *Soutenu*
ff *mf* *f*

94 *Rallentando* 2 10
mf *p*

100 *Très Rythmé* ♩ = 66
pizz. *mf* Groupe III
 - a -

105 *pizz.* 11
mf

110 *pizz.* *p* - b -

115 *pizz.* 12
p

120 *pizz.* *p*

125 *pizz.* *sempre pizz.* 13
p *ff - c -*

130 *pizz.* *Passionné* ♩ = 66
ff *arco* *spiccato*
ff Coda Exposition

135 14

ff

Musical staff 135-140: Bass clef, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic marking *ff* is at the beginning.

140 *ff* *fff*

Musical staff 140-145: Bass clef, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic marking *ff* is at the beginning, and *fff* appears at the end of the staff.

145 *fff* 15

Musical staff 145-150: Bass clef, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic marking *fff* is at the beginning.

150 *fff* *fff* *Très Soutenu*

Musical staff 150-155: Bass clef, 4/4 time signature. The staff contains a few notes followed by a long, sustained note. The dynamic marking *fff* is at the beginning and again at the end. The instruction *Très Soutenu* is written above the staff.

- || -
Lent ♩ = 88

155 *pizz.* Avec sourdines 16

Musical staff 155-160: Bass clef, 4/8 time signature. The staff contains a series of chords. The dynamic marking *p* is at the beginning. The instruction *Groupe A (Développement de l'Exposition)* is written below the staff.

160 *pizz.* *p*

Musical staff 160-165: Bass clef, 4/8 time signature. The staff contains a series of chords. The dynamic marking *p* is at the beginning.

165 *pizz.* *p* 17

Musical staff 165-170: Bass clef, 4/8 time signature. The staff contains a series of chords. The dynamic marking *p* is at the beginning.

170 *pizz.* *p*

Musical staff 170-175: Bass clef, 4/8 time signature. The staff contains a series of chords. The dynamic marking *p* is at the beginning.

175 *pizz.* *p* 18

Musical staff 175-180: Bass clef, 4/8 time signature. The staff contains a series of chords. The dynamic marking *p* is at the beginning.

180 *pizz.* *p*

Musical staff 180-185: Bass clef, 4/8 time signature. The staff contains a series of chords. The dynamic marking *p* is at the beginning.

185 pizz. **p** 19

195 arco **p** 20

200 Rallentando **mf** enlever les sourdines **Très Lent** $\text{♩} = 76$ arco **f** Groupe B 21

205 **f**

210 **f**

215 **f** **mf** Soutenu **2** 22

220 **Très arpégé et cadencé** $\text{♩} = 60$ Rallentando **2** **Réligieusement** $\text{♩} = 60$ **6**

230 **3** Rallentando **Lent** $\text{♩} = 80$ Reprise Groupe A **f**

235 **f** **ff** 24

240 **f**

245 *f* (25)

Musical staff 245-250: Bass clef, key signature of three flats. Measure 245 starts with a forte (*f*) dynamic and a slur over a sixteenth-note triplet. Measure 250 ends with a mezzo-forte (*mf*) dynamic.

250 *f* *ff* *mf*

Musical staff 250-255: Bass clef. Measure 250 starts with a forte (*f*) dynamic and a slur over a sixteenth-note triplet. Measure 255 ends with a fortissimo (*ff*) dynamic.

255 *mf* *ff* (26)

Musical staff 255-260: Bass clef. Measure 255 starts with a mezzo-forte (*mf*) dynamic. Measure 260 ends with a fortissimo (*ff*) dynamic.

260 *ff*

Musical staff 260-265: Bass clef. Measure 260 starts with a fortissimo (*ff*) dynamic.

265 *ff* *f* pizz. (27)

Musical staff 265-270: Bass clef. Measure 265 starts with a fortissimo (*ff*) dynamic. Measure 270 starts with a forte (*f*) dynamic and a pizzicato (*pizz.*) marking.

270 pizz. *f* arco *mf* 6 6

Musical staff 270-275: Bass clef. Measure 270 starts with a forte (*f*) dynamic and a pizzicato (*pizz.*) marking. Measure 275 starts with a mezzo-forte (*mf*) dynamic and an arco marking. Sixths (6) are indicated above the notes.

275 *mf* 6 6 6 6 6 6 6 6 (28)

Musical staff 275-280: Bass clef. Measure 275 starts with a mezzo-forte (*mf*) dynamic. Sixths (6) are indicated above the notes.

280 *mf* 6 6 6 6 6 6 6 6 pizz. *mf*

Musical staff 280-285: Bass clef. Measure 280 starts with a mezzo-forte (*mf*) dynamic. Sixths (6) are indicated above the notes. Measure 285 ends with a pizzicato (*pizz.*) marking and a mezzo-forte (*mf*) dynamic.

285 pizz. *mf* arco *p* (29)

Musical staff 285-290: Bass clef. Measure 285 starts with a mezzo-forte (*mf*) dynamic and a pizzicato (*pizz.*) marking. Measure 290 starts with a piano (*p*) dynamic and an arco marking.

290 *mf* *f* *ff* 3 3 3 **Pathétique** ♩ = 60
à la corde
Coda du Développement

Musical staff 290-300: Treble clef. Measure 290 starts with a mezzo-forte (*mf*) dynamic. Measure 295 starts with a fortissimo (*ff*) dynamic. Triplet markings (3) are present. The section is titled "Pathétique" with a tempo of ♩ = 60 and "à la corde". The section ends with "Coda du Développement".

295 *ff* 3 3 3 3 3 3 3 3 3 3 3 3 30

300 *ff* 3 3 3 3 3 3 3 3 30

305 *ff* 3 3 3 3 3 3 3 3 31

- III -

310 **Très Rythmé** ♩ = 76 *fff* 9 *mf* 32

(Elements d'Introduction de l'Exposition) (-a- du 1er Groupe de l'Exposition)

Ré-Exposition

325 *mf* 33

330 *mf* *ff* (-b- du 2e Groupe de l'Exposition)

335 *ff* 34

340 *ff* *f* pizz. (-c- du 3e Groupe de l'Exposition)

345 *f* pizz. 35

350 *f* pizz. **Soutenu** ♩ = 66 pizz. trémolo *mf* Coda Ré-Exposition

355 pizz. trémolo *mf* (36)

360 pizz. trémolo *f*

365 pizz. *ff* **Très Rythmé (Presto ♩ = 120)**
 Rallentando **arco** *mf* Sautillé
 Coda Finale

376 *mf*

381 *f*

386 *f* (38)

393 pizz. *mf*

400 pizz. *mf* *f* **arco** *ff*

406 *ff* (39)

416 *ff* *f*

423 *f* *ff* (40)

431 **Majestueux ♩ = 60**
ff à la corde

436 *ff* (41)

441 *ff*

446 *ff* (42)

451 *ff* *mf*

456 *mf* *f* (43)

461 *ff*

466 *ff* *fff* **Rallentando**

- | -
Lent ♩ = 50
Sourdines

Moins lent ♩ = 40
pizz.

p ————— *ff* ————— *mf* Sans sourdines
Elements d'Introduction ————— *f*

6 *f* ————— *p* *mf* **Allant** ♩ = 66
arco sur la touche (1)

11 *mf* *p* **Groupe I (Exposition)**
- a -

16 *p* *f* *ff* *f* (2)

21 *mf*

24 *mf* *mf*

27 *f* *mf* **Plus allant** ♩ = 72
pizz. - b - (3)

31 *mf* pizz.

36 *mf* *mf* **Rallentando** arco (4)

Soutenu ♩ = 72

40 *mf*
- c -

43 *mf*

46 *mf* / *f* (5)

50 *f* *mf* *ff*

54 *ff* *fff* **Capricieux** ♩ = 66 (6)
3
Groupe II
- a -

60 pizz. trémolo
p

65 pizz. *p* (7)

70 *p* *mf* *f* *ff*

75 *ff* (8)
- b -

80 *ff*

85 *ff* arco *ff - c-* 9

Musical staff 85-90: Bass clef, 2/4 time. Starts with a forte (ff) dynamic and arco instruction. The music features a series of eighth notes and quarter notes, ending with a circled measure number 9.

90 *ff* Rallentando *mf* *f* Soutenu 10

Musical staff 90-94: Bass clef, 2/4 time. Starts with a forte (ff) dynamic. Includes markings for Rallentando, mezzo-forte (mf), and forte (f). The section ends with a circled measure number 10.

94 *mf* Rallentando 2 10

Musical staff 94-100: Bass clef, 2/4 time. Starts with mezzo-forte (mf) dynamic. Includes a Rallentando marking and a fermata over a measure. Ends with a circled measure number 10.

100 *mf* pizz. Groupe III - a -

Musical staff 100-105: Bass clef, 2/4 time. Starts with mezzo-forte (mf) dynamic and pizzicato (pizz.) instruction. The music is marked as Groupe III. Ends with a circled measure number 11.

105 *mf* pizz. 11

Musical staff 105-110: Bass clef, 2/4 time. Starts with mezzo-forte (mf) dynamic and pizzicato (pizz.) instruction. Ends with a circled measure number 11.

110 *mf* pizz. *p* - b -

Musical staff 110-115: Bass clef, 2/4 time. Starts with mezzo-forte (mf) dynamic and pizzicato (pizz.) instruction. Includes a piano (p) dynamic marking. Ends with a circled measure number 12.

115 *p* pizz. 12

Musical staff 115-120: Bass clef, 2/4 time. Starts with piano (p) dynamic and pizzicato (pizz.) instruction. Ends with a circled measure number 12.

120 *p* pizz. 13

Musical staff 120-125: Bass clef, 2/4 time. Starts with piano (p) dynamic and pizzicato (pizz.) instruction. Ends with a circled measure number 13.

125 *p* pizz. *ff - c-* sempre pizz. 13

Musical staff 125-130: Bass clef, 2/4 time. Starts with piano (p) dynamic and pizzicato (pizz.) instruction. Includes a fortissimo (ff) dynamic marking and arco instruction. The section is marked as sempre pizzicato. Ends with a circled measure number 13.

130 *ff* pizz. arco *ff* *Passionné* *spiccato* *Coda Exposition*

Musical staff 130-135: Bass clef, 2/4 time. Starts with fortissimo (ff) dynamic and pizzicato (pizz.) instruction. Includes arco and spiccato markings. The section is marked as Passionné. Ends with a circled measure number 13.

135 (14)
 ff

Musical staff 135-140: Bass clef, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic is *ff*.

140 *ff* *fff*

Musical staff 140-145: Bass clef, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic starts at *ff* and increases to *fff* at the end of the staff.

145 *fff* (15)

Musical staff 145-150: Bass clef, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic is *fff*.

150 *fff* *fff* *Très Soutenu*

Musical staff 150-155: Bass clef, 4/4 time signature. The staff contains a few notes followed by a long, sustained note. The dynamic is *fff*. The tempo marking *Très Soutenu* is placed above the staff.

- || -
 Lent ♩ = 88
 Avec sourdines
 pizz.

155 *p* (16)
 Groupe A (Développement de l'Exposition)

Musical staff 155-160: Bass clef, 4/4 time signature. The staff contains a series of chords. The dynamic is *p*.

160 pizz. *p*

Musical staff 160-165: Bass clef, 4/4 time signature. The staff contains a series of chords. The dynamic is *p*. The marking *pizz.* is above the staff.

165 pizz. *p* (17)

Musical staff 165-170: Bass clef, 4/4 time signature. The staff contains a series of chords. The dynamic is *p*. The marking *pizz.* is above the staff.

170 pizz. *p*

Musical staff 170-175: Bass clef, 4/4 time signature. The staff contains a series of chords. The dynamic is *p*. The marking *pizz.* is above the staff.

175 pizz. *p* (18)

Musical staff 175-180: Bass clef, 4/4 time signature. The staff contains a series of chords. The dynamic is *p*. The marking *pizz.* is above the staff.

180 pizz. *p*

Musical staff 180-185: Bass clef, 4/4 time signature. The staff contains a series of chords. The dynamic is *p*. The marking *pizz.* is above the staff.

185 pizz. **19**

p

195 arco **20**

p

200 Rallentando **Très Lent** ♩ = 76 *arco*

p enlever les sourdines **Groupe B** *f*

205 **21**

f

210 *f*

215 Rallentando **Soutenu** **2** **22**

f *mf*

220 **Très arpégé et cadencé** ♩ = 60 **Rallentando** **Réligieusement** ♩ = 60 **6** **23**

f

230 **3** Rallentando **Lent** ♩ = 80 **Reprise Groupe A** *f*

235 *f* *ff* **24**

240 *f*

245 (25)
f

Musical staff 245-250: Bass clef, key signature of three flats. Measure 245 starts with a forte (*f*) dynamic and a sixteenth-note triplet. Measure 250 ends with a mezzo-forte (*mf*) dynamic.

250
f *ff* *mf*

Musical staff 250-255: Bass clef. Measure 250 starts with a forte (*f*) dynamic and a sixteenth-note triplet. Measure 255 ends with a mezzo-forte (*mf*) dynamic.

255 (26)
mf *ff*

Musical staff 255-260: Bass clef. Measure 255 starts with a mezzo-forte (*mf*) dynamic. Measure 260 ends with a fortissimo (*ff*) dynamic.

260
ff

Musical staff 260-265: Bass clef. Measure 260 starts with a fortissimo (*ff*) dynamic.

265 (27)
ff *f*

Musical staff 265-270: Bass clef. Measure 265 starts with a fortissimo (*ff*) dynamic. Measure 270 ends with a forte (*f*) dynamic.

270
f

Musical staff 270-275: Bass clef. Measure 270 starts with a forte (*f*) dynamic. Measure 275 ends with a forte (*f*) dynamic.

275 (28)
f

Musical staff 275-280: Bass clef. Measure 275 starts with a forte (*f*) dynamic. Measure 280 ends with a forte (*f*) dynamic.

280
f *mf* pizz.

Musical staff 280-285: Bass clef. Measure 280 starts with a forte (*f*) dynamic. Measure 285 ends with a mezzo-forte (*mf*) dynamic and a pizzicato (*pizz.*) instruction.

285 (29)
mf arco *p*

Musical staff 285-290: Bass clef. Measure 285 starts with a mezzo-forte (*mf*) dynamic. Measure 290 ends with a piano (*p*) dynamic and an arco instruction.

290
mf *f* *ff* *3* *3* *3*

Pathétique ♩ = 60
 à la corde
 Coda du Développement

Musical staff 290-300: Treble clef, key signature of three flats. Measure 290 starts with a mezzo-forte (*mf*) dynamic. Measure 295 starts with a fortissimo (*ff*) dynamic and a sixteenth-note triplet. Measure 300 ends with a fortissimo (*ff*) dynamic and a sixteenth-note triplet.

295 *ff* 3 3 3 3 3 3 3 3 3 3 30

300 *ff* 3 3 3 3 3 3 3 3 3 3 31

305 *ff* 3 3 3 3 3 3 3 3 3 3 31

- III -

310 *fff* > 9 32 *mf*
 Ré-Exposition (Elements d'Introduction de l'Exposition) (-a- du 1er Groupe de l'Exposition)

325 *mf* 33

330 *mf* *ff* (-b- du 2e Groupe de l'Exposition)

335 *ff* 34

340 *ff* *f* pizz. (-c- du 3e Groupe de l'Exposition)

345 *f* pizz. 35

350 *f* *mf* Soutenu ♩ = 66 pizz. trémolo Coda Ré-Exposition

355 pizz. trémolo *mf* (36)

360 pizz. trémolo *f* *f*

365 pizz. *ff* **2** **Rallentando** **3** (37) **Très Rythmé (Presto)** $\text{♩} = 120$ **arco** *mf* Sautillé Coda Finale

376 *mf*

381 *f*

386 *f* (38) **2**

393 pizz. *mf*

400 pizz. *mf* *f* **arco** *ff*

406 (39) *ff*

416 *ff* *f*

423 *f* *ff* **3** (40)

431 **Majestueux** $\text{♩} = 60$ *ff* à la corde

436 *ff* (41)

441 *ff*

446 *ff* (42)

451 *ff* *mf*

456 *mf* *f* (43)

461 *ff*

466 *ff* *fff* **Rallentando**

- | -
Lent ♩ = 50
 Sourdines

p ————— *ff* —————

Moins lent ♩ = 40
 pizz.

mf Sans sourdines ————— *f*

Elements d'Introduction

6 **Allant** ♩ = 66
 arco sur la touche

f ————— *p* ————— *mf* (1)

Groupe I (Exposition)
 - a -

11 *mf* ————— *f* ————— *ff*

16 *mf* ————— *mf* (2)

24 *mf* ————— *mf*

27 **Plus allant** ♩ = 72
 pizz.

f ————— *p* ————— *mf* (3)

- b -

31 *mf*

36 *mf* ————— *p* (4)

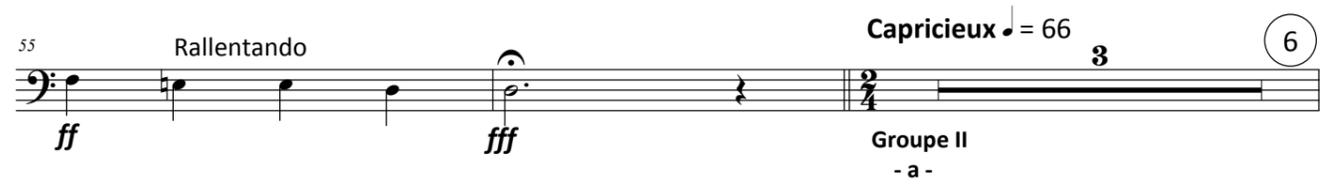
40 **Soutenu** ♩ = 72
 arco

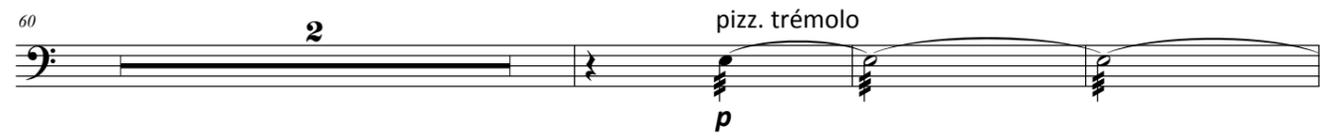
mf

- c -

45  5

50 

55 **Rallentando**  **Capricieux** ♩ = 66 **3** 6
ff **fff** **Groupe II**
 - a -

60  **2** **pizz. trémolo**
p

65  **pizz.**
p **p** 7

70  **p** **f** **ff**

75  **ff** - b - 8

80  **ff**

85  **ff** - c - 9

90 **Rallentando**  **f** **Soutenu arco** **mf**

95 *mf* *p* **Rallentando** **2** **10**

Très Rythmé ♩ = 66

100 *mf* **Groupe III** **- a -**

105 *mf* **11**

110 *mf* *p* **- b -**

115 *p* **12**

120 *p*

125 *p* *ff* **- c -** **13**

130 *ff* **Passionné** ♩ = 66 **arco** **à la corde** **ff** **Coda Exposition**

135 *ff* **14**

140 *fff*

145 **fff** (15)

150 **fff** *Très Soutenu* **fff**

- || -
Lent ♩ = 88
Avec sourdines
155 **p** **Groupe A** (Développement de l'Exposition) (16)

160 **p** *pizz.*

165 **p** *pizz.* (17)

170 **p** *pizz.* (18)

180 **p** *pizz.* (19)

190 **p** *pizz.* *arco* **p** (20)

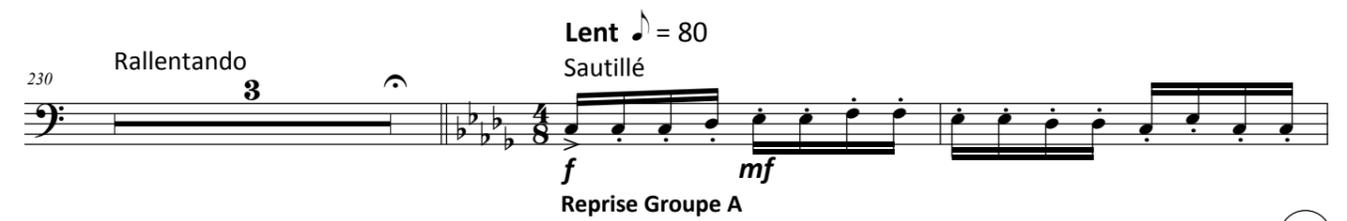
200 **mf** *Rallentando* *enlever les sourdines* **mf** *Très Lent* ♩ = 76 **Groupe B**

205 **mf** (21)

210 *mf* 

215 *mf*  Soutenu 2 (22)

220 *mf*  Très arpégé et cadencé ♩ = 60 Rallentando 2 Réligieusement ♩ = 60 6 (23)

230 *mf*  Rallentando 3 Lent ♩ = 80 Sautillé f Reprise Groupe A *mf*

235 *mf*  (24)

240 *mf* 

245 *mf*  (25)

250 *mf* 

255 *mf*  *ff* (26)

260 *ff* 

265 *ff* *pizz.* *f*

275 *f* *pizz.*

280 *f* *pizz.* *mf*

285 *mf* *pizz.* **Pathétique** ♩ = 60
à la corde *ff*

295 *ff*

300 *ff*

305 *ff* - III -

310 **Très Rythmé** ♩ = 76 *fff* *mf*

325 *mf*

330 *mf* *ff*

335 **ff**

340 **ff** **f** (-c- du 3e Groupe de l'Exposition)

345 **f**

350 **f** **mf** **Soutenu** ♩ = 66
pizz. trémolo
Coda Ré-Exposition

355 **mf**

360 **f**

365 **ff** **mf** **Très Rythmé (Presto)** ♩ = 120
Rallentando **Sautillé**
Coda Finale

376 **mf**

381 **f**

386 **f**

391 pizz.
mf

396 pizz.
mf

401 pizz. arco
f ff

406
ff

411
ff

416
ff

422
ff f ff

431 Majestueux ♩ = 60
ff

436
ff

441
ff

446
ff

451
ff mf

456
mf f

461
ff

466 Rallentando
ff fff

- | -
Lent ♩ = 50
Sourdines

Moins lent ♩ = 40
pizz. Sans sourdines

p *ff* *mf* *f*

Elements d'Introduction

6 *f* *p* **Allant** ♩ = 66 **3** (1)

Groupe I (Exposition)
- a -

11 *f* *ff* **2**

16 *mf* *mf* **4** (2) **5**

27 *f* *p* *mf* **Plus allant** ♩ = 72 **3**
pizz. - b -

31 *mf*

36 *mf* *p* **4**

40 **Soutenu** ♩ = 72
arco *mf* - c -

45 *mf* *f* **5**

50 *f* *mf* *ff*

55 *ff* *fff* **Capricieux** ♩ = 66 **3** **6**
Rallentando
 Groupe II
 - a -

60 **2** *pizz. trémolo* *p*

65 *p* *p* **7**

70 *p* *f* *ff*

75 *ff* - b - **8**

80 *ff*

85 *ff* **2** **9**
 - c -

90 *Rallentando* *Soutenu* **2** *arco* *mf*

95 *mf* *Rallentando* **2** **10**

Très Rythmé ♩ = 66

100 pizz. **mf** Groupe III
- a -

Musical staff 100-104: Bass clef, 2/4 time signature, key signature of three flats. The staff contains a rhythmic pattern of eighth notes with accents. The dynamic is **mf**. The instruction **pizz.** is above the first measure. A circled number 11 is at the end of the staff.

105 pizz. **mf**

Musical staff 105-109: Continuation of the rhythmic pattern from the previous staff. The dynamic is **mf**. The instruction **pizz.** is above the first measure. A circled number 11 is at the end of the staff.

110 pizz. **mf** **p** - b -

Musical staff 110-114: Continuation of the rhythmic pattern. The dynamic starts at **mf** and changes to **p** in the second measure. The instruction **pizz.** is above the first measure. A circled number 12 is at the end of the staff.

115 pizz. **p**

Musical staff 115-119: Continuation of the rhythmic pattern. The dynamic is **p**. The instruction **pizz.** is above the first measure. A circled number 12 is at the end of the staff.

120 pizz. **p**

Musical staff 120-124: Continuation of the rhythmic pattern. The dynamic is **p**. The instruction **pizz.** is above the first measure.

125 pizz. **p** **ff** - c - **sempre pizz.**

Musical staff 125-129: Continuation of the rhythmic pattern. The dynamic starts at **p** and changes to **ff** in the second measure. The instruction **pizz.** is above the first measure, and **sempre pizz.** is above the second measure. A circled number 13 is at the end of the staff.

130 pizz. **ff** **Passionné** ♩ = 66
arco à la corde **Coda Exposition**

Musical staff 130-134: Continuation of the rhythmic pattern. The dynamic is **ff**. The instruction **pizz.** is above the first measure. A circled number 13 is at the end of the staff. The staff ends with a double bar line and a key signature change to two flats.

135 **ff**

Musical staff 135-139: Continuation of the rhythmic pattern. The dynamic is **ff**. A circled number 14 is at the end of the staff.

140 **ff** **fff**

Musical staff 140-144: Continuation of the rhythmic pattern. The dynamic starts at **ff** and changes to **fff** in the second measure.

145 **fff**

Musical staff 145-149: Continuation of the rhythmic pattern. The dynamic is **fff**. A circled number 15 is at the end of the staff.

Très Soutenu

150 *fff* *fff*

- II -
Lent ♩ = 88

155 pizz. Avec sourdines *p* (16)

Groupe A (Développement de l'Exposition)

160 pizz. *p*

165 pizz. *p* (17)

170 pizz. *p* (18)

180 pizz. *p* (19)

190 pizz. *p* arco *p* (20)

200 Rallentando *mf* enlever les sourdines *mf* Très Lent ♩ = 76 Groupe B

205 *mf* (21)

210 *mf*

275 *pizz.* **f** (28)

280 *pizz.* **f** *pizz.* **mf**

285 *pizz.* **mf** **Pathétique** ♩ = 60
à la corde **ff** (29)

295 **ff** (30)

300 **ff**

305 **ff** (31)

- III -
310 **fff** **9** (32) **mf**

Ré-Exposition (Elements d'Introduction de l'Exposition) (-a- du 1er Groupe de l'Exposition)

325 **mf** (33)

330 **mf** **ff** (-b- du 2e Groupe de l'Exposition)

335 **ff** (34)

340 *ff* *pizz.* *f* (-c- du 3e Groupe de l'Exposition)

345 *f* *pizz.*

350 *f* *pizz.* *mf* Coda Ré-Exposition

Soutenu ♩ = 66
pizz. trémolo

355 *mf* *pizz. trémolo*

360 *mf* *pizz. trémolo*

365 *mf* *pizz.* *Rallentando* *Très Rythmé (Presto ♩ = 120)* *Sautillé* *mf* Coda Finale

376 *mf*

381 *f*

386 *f*

391 *mf* *pizz.*

396 pizz.
mf

401 pizz. arco
f ff

406
ff

411
ff

416
ff

422
ff f ff

431 Majestueux ♩ = 60
ff

436
ff

441
ff

446
ff

451
ff mf

456
mf f

461
ff

466 Rallentando
ff fff

471
ff

476
ff

481
ff

486
ff

491
ff

496
ff