

RUSTAM RAHMEDOV

MUSICAL STRUCTURE ANALYSIS, CONDUCTING AND
INTERPRETATION GUIDE TO HALMAMMEDOV SYMPHONY NO.1

Bilkent University 2020

MUSICAL STRUCTURE ANALYSIS,
CONDUCTING AND INTERPRETATION GUIDE TO
HALMAMMEDOV SYMPHONY NO.1

A Master's Thesis

by
RUSTAM RAHMEDOV

Department of Music
İhsan Doğramacı Bilkent University
Ankara
December 2020



to the 80th anniversary of Nury Halmammedov...

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The Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

RUSTAM RAHMEDOV

In Partial Fulfilment of the Requirements for the Degree of
MASTER OF ART IN MUSIC

THE DEPARTMENT OF MUSIC
İHSAN DOĞRAMACI BILKENT UNIVERSITY
ANKARA
December 2020

ABSTRACT

MUSICAL STRUCTURE ANALYSIS, CONDUCTING AND INTERPRETATION GUIDE TO HALMAMMEDOV SYMPHONY NO.1

Rahmedov, Rustam

M.A., Department of Music

Supervisor: Assoc. Prof. Işın Metin

December 2020

This thesis provides musical structure analysis and conductorial guidance on the performance and interpretation of Nury Halmammedov's Symphony No.1. The methodology follows deconstruction of the work from macro structures of form and tonal landscapes to microstructures of phrase and musical figures. Textures of the musical language structure are taken apart to reveal dynamic, rhythmic and tonal layering with proofs obtained from the orchestration. The relation of the composer's musical language with that of traditional Turkmen music is held in focus. Musical context analysis is extended through an insight on the interpretory psychological elements of the work. Guidance on the interpretation of the work from a conductor's approach is reached through this analysis and definite instructions on conductorial grammar, gestural posture and expressive gestures are offered for each section making up the complete work.

Keywords: Conducting, Halmammedov, Musical Analysis, Symphony, Turkmen.

ÖZET

HALMAMMEDOV SENFONİ NO.1 MÜZİKAL YAPI ANALİZİ, ŞEFLİK VE YORUM REHBERİ

Rahmedov, Rustam

M.A., Müzik Bölümü

Tez Danışmanı: Doç. Işın Metin

Aralık 2020

Bu tez Nury Halmammedov'un Senfoni No.1 adlı eserinin yönetilmesi ve yorumlanması açılarından müzikal yapı analizine temelli şeflik rehberi sunmayı amaçlar. Metodoloji eserin biçim ve tonal alan makro yapı öğelerinden müzikal cümle ve figür mikro yapı elemanlarına çözümlenmesini yürütür. Eserin müzikal dilinin doku yapısı orkestrasyonundan da sağlamalar olarak, dinamik, ritmik ve tonal katmanlara bölmelendirilmiştir. Kompozitörün müzikal dilinin, Türkmen müziğiyle ilişkisi de odak altına alınmıştır. Müzikal içerik analizinde psikolojik öğeler de irdelenerek yorumlanmıştır. Eserin orkestra şefliği açısından yorumu için getirilen rehber öneriler bu analizden bulgulandırılarak, eseri kurgulayan bölmelerin her biri için şeflik dilbilgisi, vücut dili ile müzikal ifade mimleri için veriler sunulmuştur.

Anahtar Kelimeler: Halmammedov, Müzik-Analizi, Senfoni, Şef(Lik), Türkmen.

ACKNOWLEDGEMENTS

I am extremely grateful to my supervisor and conducting teacher Associate Professor Işın Metin. I would like to thank him for unwavering patience and for sharing his deep knowledge with me and for motivating, inspiring and guiding me. His support and profound belief in my abilities allowed me to succeed on the podium. I also had great pleasure working with the Bilkent Youth Symphony Orchestra where I received invaluable experience and unforgettable concert memories.

I would like to thank composer Meret Annamuradov, who kindly sent me excerpts from manuscript scores of the symphony from his own archive.

Special thanks to Gozel Magtymgulyeva, professor at the Turkmen National Conservatory for her valuable contribution in research on the manuscript and for accessing it from the Turkmen State Archive.

Many thank to my close friends for encouraging me and supporting me during the writing of this thesis.

I owe my deepest gratitude to my parents and sister for relentless support and help in searching material for this work, scanning hundreds of documents, scores, books and sending them to me during this difficult time of pandemic.

Without them I would not be able to succeed in this journey.

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CHAPTER I

TRADITIONAL AND WESTERN CLASSICAL MUSIC IN TURKMENISTAN: AN OVERVIEW

1.1. Traditional Music in Turkmenistan

The uniqueness of mode of life, historical political position of Turkmens, due to independence of their national character and geographic situation gave them opportunity to preserve originality of style in traditional musical art and literature. The prominent Turkologist Arminius Vámbéry defined Turkmens as one of the most warrior tribes of Central Asia. “Biz bibash khalk bolamiz (We are a people without a head), and we will not have one. We are all equal, with us everyone is king” (Vambéry, 1863).

History of a distinctive culture of Turkmens started from the invasion by Alexander the Great (356-323 BC) and beginning of Hellenistic influence period in the Central Asia. There was a Christian bishop even before the Arab invasion. Christian influence reached the territory of Turkmenistan and had a crucial impact on culture. Christian Arabs also introduced works of Greek writers. “Despite the strong Arabic-Persian influence, Turks of Central Asia and Oghuz Turks did not vanish culturally or nationally but adapted their culture to new circumstances.” (Uspenski & Beliaev, *Turkmenskaya muzika* vol.I, 1928) Turkic language was important in Islamic literature since the 13th Century.

1.1.1. Folklore

Turkmen Folk music legacy consists of work songs, daily life songs (*“ayal-gyzlar aydymlary”* – girls’ songs), wedding songs, games, ritual dances and has ancient roots connected to the Zoroastrianism. Most of the songs recorded around 1925 by Victor Aleksandrovich Uspenski (Uspenski & Beliaev, *Turkmenskaya muzika* vol.II, 2016) have simple, ostinato melodic lines and are based on similar scales.

An example of daily life song or girls' song is *Laleleler*. – These are performed by unmarried girls and were sung during and after work in the fields. Bibi Paelwanova, who has written extensively about the condition of woman in Central Asia, has also stressed their importance. Blackwell explains that in an interview with Paelwanova: "When I spoke of the girls' songs, she corrected me: "They are not songs, they are sounds of women weeping" (Blackwell, 2001). This might be related to the special technique of patting throat while singing which created a vibrato effect.

Huwdiler – lullabies are sung by individuals (mothers, grandmothers, sisters) and has various meanings. Lullabies for boys emphasized qualities of courage and leadership, and those for girls, embroidery and weaving (Blackwell, 2001).

Monjucatdy – song which is sung during Newruz holiday is actually a fortune-telling game played mostly by gaytarmas - (the young brides who, in keeping with Turkmen tradition, had returned home after forty days of marriage, to spend an indeterminate period of time with their birth families), and older girls who would soon be married themselves (Blackwell, 2001).

Agylar – lamentations were sung mainly by older women on the morning funeral process on the day of burial, seventh and fortieth day after the death of a family member's or close friend. The lamentations provided the only occasion on which it was appropriate for Turkmen women to cry openly (Blackwell, 2001).

An example of dance with singing – *kushtdepdi* – is one of the most archaic examples of Turkmen folklore. It is related to Zoroastrianism period of history and is connected to polytheism, fire worship and Newruz holiday. It is the only example of Turkmen ancient folklore performed by women and men together.

1.1.2. Instrumental and Vocal Music

Turkmen instrumental music is mainly based on literature and poetry and is programmed it according to its title. Therefore, we can logically systematize

instrumental and vocal music together in terms of their thematic content:
(Uspenski & Beliaev, *Turkmenskaya muzika* vol.I, 1928)

- Religious songs – *mynajat*
- Compositions about disappointment in life – *muhammes*
- War, hunting and robbery songs - *duzarba*
- Love songs – *varsaky*
- Healing songs – *zikir*, *gazal*
- Epic and historic sagas – *dessans*

Turkmen vocal music is a national property as well as professional art with its own history, school and tradition. The most common type of musician is the singer, storyteller "*Bakhshi*" accompanying himself on the traditional musical instrument *dutar*. The *bakhshis* mentioned in Persian sources in Mongol period (1251-1335) were shamans, Buddhist priests or some combination of both roles (Blum, 2004). Therefore, this kind of musician type is very common on the territories of modern Afghanistan, Iraq and Iran. Education of the *bakhshi* and other musicians are solely based on oral transmission and are taught by masters "*halipa*". During many years, students follow all instructions of their master, until the master decides that the apprentice is ready to perform in public and proclaims this by giving him a special blessing "*pata*". They (*bakhshis*) should be able to keep audience's attention and control their emotions by changing the tone of their voice and using such techniques as vibrato, fascinate them by their technical virtuosity. and create suspense by stopping the story in its climaxes or making use of facial and physical gestures. (Mozafari, 2006)

1.1.3. Traditional Instruments

The most prominent example of Turkmen traditional instrument *dutar* (Persian "*dotar*", "*do*" - two, "*tar*" - string) is a pear-shaped, long-neck instrument with two strings made traditionally from silk. The body is 48,5cm and is made of mulberry tree. The neck 37cm made of apricot tree.



Figure 1. Dutar

Strings are tuned in perfect fourths and the neck divided into 13 frets (metal rings) which are named individually and identified by Sławomira Żerańska-Kominek (Zeranska-Kominek, The Classification of Repertoire in Turkmen Traditional Music, 1990)

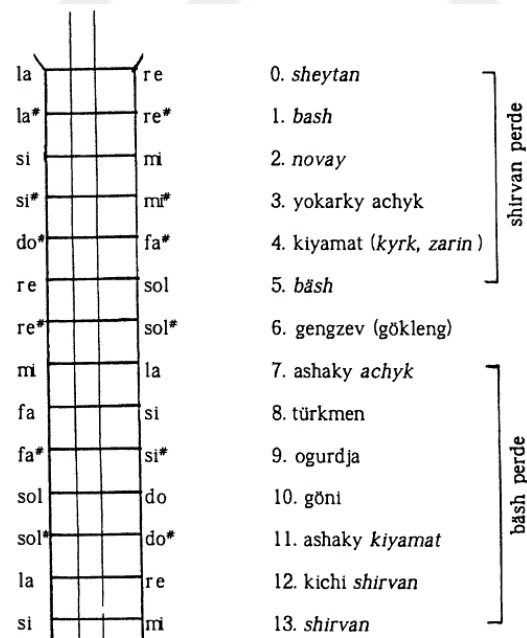


Figure 2. Dutar frets names

In performance, the right-hand technique is mainly very fast and light strokes from the wrist while left-hand is always two-voiced with wide usages of

glissandos and vibrato (“titremek” – shake). With a gentle and soft sound, dutar is a chamber instrument which is used as solo instrument as well as while accompanying the singer.

Gyjak (spike-fiddle) is a bowed string instrument very widespread in Central Asia. The body of instrument is made of a coconut or a pumpkin with a leather deck stretched on the front side. It has a short neck without frets. Three strings tuned in perfect fourths.



Figure 3. Gyjak

Among the tribes Uspenskiy visited, gyjak was used only by Yomut and Chowdur, moreover according to Baba-Jan-Ishan it appeared no more than 50 years ago (Uspenski & Beliaev, *Turkmenskaya muzika* vol.I, 1928). Gyjak performs mostly monophonic melodic lines as a solo instrument and usually doubles vocal and instrumental line in trio groups (vocal, dutar, gyjak). It's high and shrill sound frequently dominates performances in the north, increasing their intonational and melodic precision (Zeranska-Kominek, *The Concept of Journey (Yol) in Turkmen Music Tradition*, 1998)

Tuyduk is the main wind instrument in Turkmen music which according to legend, was created by the devil. One of the instrument pitch holes is named “sheytan-deshik” – devil's hole. Tuyduk is made from special type of reed, 83cm and 6 natural joints long. On the top there is metallic mouthpiece made

mostly from copper gun cartridge with its bottom cut. The Instrument has six holes with the “devil's hole” situated on the back side of body.



Figure 4. Tuydyk

Tuyduk is able to produce octave and fifth overtones. Tuyduk is played with a half-opened mouth with the mouthpiece placed between the teeth. This creates a constant sibilant sound with soft and matt timbre. (Uspenski & Beliaev, *Turkmenskaya muzika vol.I*, 1928)

Gopuz is the local name for jaw harp, a metallic instrument very common in the Turkic world, is played mostly by female players. “The absence of any percussion instruments among folkloric or traditional instruments is very special point which accentuates originality of Turkmen musical art”. (Uspenski & Beliaev, *Turkmenskaya muzika vol.I*, 1928)

1.1.4. Modes

Classifying scales in Turkmen music in accordance with the Greek system is not very practical, however Uspenski defines them by numbers, seven main modes as well as subordinates with more complex variations. (Uspenski & Beliaev, *Turkmenskaya muzika vol.I*, 1928).

Five modes of Turkmen music have similarities to Greek modes and are classified thus:



Figure 5. Traditional Tukmen modes no. I – V

The next two modes do not match with Greek modes.

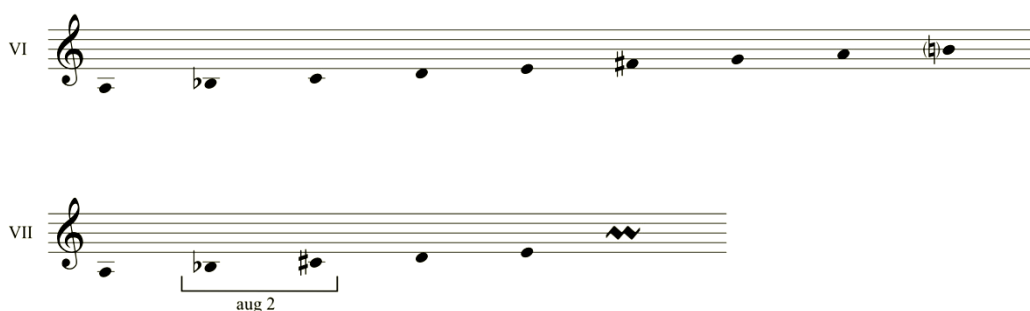


Figure 6. Traditional Turkmen modes no. VI – VII

I, II, IV, V and VII modes also have more complex variations and actually can be defined as independent modes but Uspenski's co-author Victor Mihailovich Beliaev classified them as chromatic versions of the basic modes.

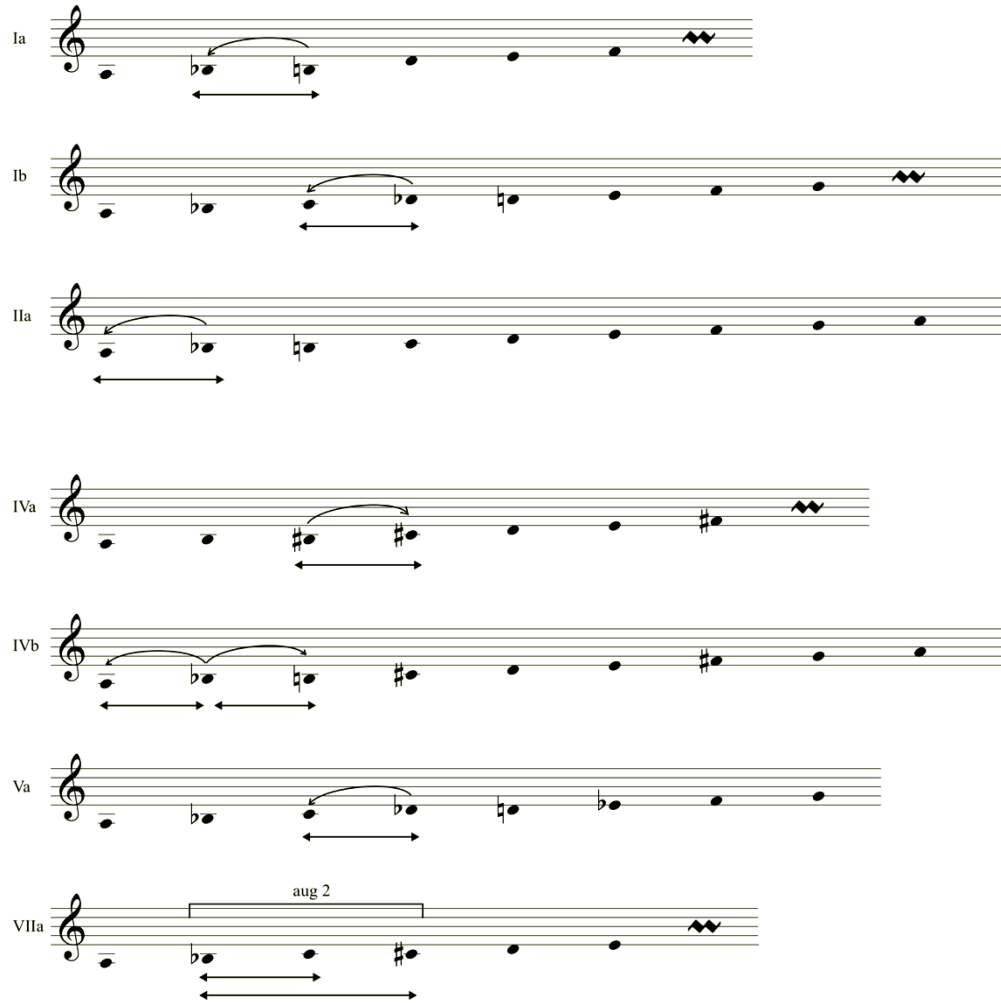


Figure 7. Variation of the traditional Turkmen modes

On the other hand, Uspenski observes the Turkmen modal system as having descended from two connected equal pentachords.



Figure 8. Pentachord version of the traditional Turkmen mode

1.1.5. Features of Rhythm and Meter

Usually in Turkic, Caucasian and Arabic-Persian musical art, rhythm dominates in the musical structure and leads the structural texture with its pattern throughout the composition. For instance, *usul* is a significant system of rhythmic modes in Turkish music. Since Turkmen traditional music does

not have percussion instruments, rhythm as pulsation is hidden inside the melodic texture. Thereby rhythm and meter in Turkmen music is very free in terms of variations and combinations of structure even within a single phrase and allows the performer endless liberty for improvisation and interpretation.

Complex meter structures like $5|8$ ($2|8 + 3|8$ or $3|8+2|8$), $7|8$ ($3|8 + 4|8$ or $4|8+3|8$), $11|8$ ($3|8 + 4|8+ 4|8$ or $4|8+ 4|8 +3|8$) are very common in Turkmen traditional music which makes transcription of Turkmen melodies, according to Beliaev, a very complicated process. Author guesses that the complex form of rhythm and meter in Turkmen music is related to poetic meter Turkmen poets.

1.1.6. Form and Composition

Despite the primitive, archaic structure of traditional melodic language due to limited melodic tessitura and modal variety, Turkmen music has a very complex and highly organized form structure and very rich palette of rhythmic and ornamental elements.

Main parts of common composition are *bashlamak*, *yappylak* – introduction and closing of the main part, *shirvan* – development and climax zone, usually in the middle section of the piece and *chikmak* – the final and concluding part. (Uspenski & Beliaev, *Turkmenskaya muzika* vol.I, 1928)

Cadences and sequential development are widely used to split and connect various segments of the piece. Especially cadences with passing notes ending on perfect fourth or octave are very important as introductory elements as well as closing cells.

Moreover, the performer re-tunes his instrument (*dutar*) during the performance. Setting an appropriate repertoire and building up the dramaturgy of his concert, following the three principal tunings: (Zeranska-Kominek, *The Classification of Repertoire in Turkmen Traditional Music*, 1990)

- The low tuning - *Pes chekim* (“the weakest stretch of the string”)

- The middle tuning - orta chekim (“middle stretch of the string”)
- The high tuning – beik chekim (“the strongest stretch of the string”)

1.1.7. Vocal Technique

Mostly the bakhshi sits accompanying himself on a dutar (rarely on a gyjak) while singing. Singing is also a part of the national sagas – dessans – widespread in the Turkic region, where singing alternates with declamation and storytelling. The most popular examples of dessans are “Zohre and Tahir”, “Shahsenem and Gharib”, “Yusuf and Zuleyha”, “Korogly”.

One of the greatest peculiarities of the bakhshi’s vocal art is a whole wealth of sound effects which may be traced back to the shamanic spell-casting practices (Zeranska-Kominek, *The Concept of Journey (Yol) in Turkmen Music Tradition*, 1998). One of the hardest vocal skill is *sekirmek* – series of sounds with special hiccup ornamentation. *Juk-juki* – is series of staccato, choked sounds on “i”. Moreover, singers use *joglotmak* – very low and soft tone on “gü”, *humlemek* (“humming”) – singing with a mouth closed and *damak kakmak* – throat patting while singing (uses mostly among female). Most of this technique devices are used in introductions, connection part and as closing in vocal part. Vocal style of the Western and Northern tribes is harsher and gruffer. *Alkym soz* – is a hoarse and growling tone technique used in these regions. In the southern parts of Turkmenistan singing style is more light, resonant and specialize singing in a very high register. (Uspenski & Beliaev, *Turkmenskaya muzika vol.I*, 1928)

1.2. Western Classical Music in Turkmenistan

Influence and History of Western Classical Music in Turkmenistan starts with the establishing Turkmen Socialist Soviet Republic (TSSR) in 1924. Soviet government cultural programs had a remarkable impact on the Turkmen Classical music based on the national traditional music legacy. Accordingly, state institutions were founded. The Turkmen National Musical College, later named after Danatar Ovezov (1929), The Turkmen State Philharmonic (1938), the Turkmen Music Department in Moscow State Conservatory

(1939) and The Opera and Ballet Theatre named after Magtumguly (1941), which was based on the opera studio founded in (1937) (Shmidt, 2009)

1.2.1. Early Soviet Period (1925)

The first works of Turkmen Classical music were written by foreign composers commissioned by the Soviet Government and were based on thematic material gathered and transcribed by Uspenski and Beliaev in their book *Turkmenskaya muzika*. A number of symphonic music and chamber music was written by Aleksandr Mosolov (b. 1900 – d. 1973), Boris Shehter (b. 1900 – d. 1961), Mihail Ippolitov-Ivanov (b. 1859 – d. 1935) and Sergei Vasilenko (b. 1872 – d. 1956). (Shmidt, 2009)

1.2.2. First Plethora of Turkmen Composers (1930-1960)

The first Turkmen composers – Ashyr Kuliev (b. 1918 – d. 2000) (Hannah & Albertson, 2017), Danatar Ovezov (b. 1911 – d. 1966) (Bernandt, 1957) and Veli Muhatov (b. 1916 – d. 2005) (Larionov, 1982) were alumni of the Turkmen State Specialized Music School and P.I. Tchaikovsky State Conservatory in Moscow. Together with foreign composers such as Adrian Shaposhnikov (b. 1887 – d. 1967), Yuliy Meytus (b. 1903 – d. 1997) and Aleksandr Znosko-Borovski (b. 1908 – d. 1983) (Keldysh, 1973-1982), they created the first Turkmen operas: “Zohre and Tahir” (Muhatov-Shaposhnikov, 1941), “Yusup and Ahmet” (Kuliev-Shehter, 1942), “Abadan” (Kuliev-Meytus, 1943), “Shasenem and Garip” (Ovezov-Shaposhnikov, 1944), “Leyli and Mejnun” (Ovezov-Meytus, 1946), “Kemine and Kazy” – first opera-buffa (Muhatov-Shaposhnikov, 1947) and ballets: “Aldar-Kose” (Klimentiy Korchmarov, 1942), “Akpamuk” (Muhatov-Znosko-Borovski, 1945) (Shmidt, 2009)

Along with Soviet Russia the 1950's became a heyday of oratorio-cantata style. Among them “Cantata about Happiness” (Muhatov, 1954), “Turkmenistan” (Kuliev, 1958). Moreover, operas and ballets about modern life were written – opera “Ayna” (Ovezov-Shaposhnikov, 1958) and ballet “The Wonderful Healer” (Nury Muhatov-Matvey Ravich, 1960). (Shmidt, 2009)

1.2.3. New Generation (1960)

In the 1960's the new generation of composers such as Chary Nurymov (b. 1941 – d. 1993), Nury Halmammedov (b. 1938 – d. 1983), Aman Agajikov (b. 1937 – d. 2014) and Rejep Allayarov (b. 1936 – d. 2018) became prominent. They preferred working without collaboration with other composers. Their composition style still had a very strong national character but integrated contemporary techniques and various cultural integrations. Symphonic music and chamber music became the mainstream of this generation along with opera and ballet. The most significant examples of this period are “Teke Frescos” (1969), ballets “Death of Dry Wind” (1969) and “Immortality” (1972) by Nurymov, Vocal Cycles on the poems of Sergei Esenin (1971) and Henrich Heine (1974) by Halmammedov, Concerto for Violoncello and Orchestra (1968), Operas “Sona” (1964), “Troublesome Night”, the Ballet “Firuza” (1974) by Agajikov, Concerto for Violin and Orchestra (1969) and Cantata by Allayarov on poetry by Rabindranath Tagore. (Shmidt, 2009)

The members of the previous generation were likewise discovering modern influences in works. Amongst a few examples of this endeavour are Concerto for Violin and Orchestra (1962) by Kuliev, the first Turkmen opera written without foreign collaboration; “End of the Bloody Watershed” by Muhatov and the ballet “Heart Found in the Desert” by Kuliev. Works in concerto genre were also presented by Nurymov. Among these, Concerto for Trumpet and Orchestra (1969), Concerto for Voice and Orchestra (1971) and Concerto for Piano and Orchestra (1973) are worthy of mention.

CHAPTER II

NURY HALMAMEDOV'S LIFE AND WORKS: BIOGRAPHY, COMPOSITIONS AND STYLE

2.1 Halmamedov's Biography According to J. Gurbanova

Nury Halmammedov is considered to be the outstanding and prominent Turkmen composer with infarctous course of life essential created the legacy of Turkmen classical music. "Behind the outward inconspicuousness - one of the outstanding thinkers of the 20th century, a proud, modest person, unwaveringly believing in the supreme purpose of music (Gurbanova, 2014).

2.1.1 Childhood

Nury Halmammedov was born on 20 June 1928 in Dayna village near Baharden city. In 1944 he lost his mother and then his father with his family of four sons moved to Iran. His only brother committed Nury to Karakala orphanage and later in 1947 he was transferred to boarding school in Baharden. After escaping from school, he was noticed by authorities in Ashgabat and was assigned to Bayramali orphanage. Here he met with Olga Krivchenko, his first piano teacher and began styding music and piano. (Gurbanova, 2014)

2.1.2 Early Years in Ashgabat

In 1954 Halmammedov was admitted to the Turkmen State Music College in Ashgabat and continued studying piano under Victor Khiruntsev and Elene Kulesh. Here he started take private lessons on composition from Kuliev and wrote his first piano piece "Dance". During this period, he wrote a number of miniatures for piano such as "March", "Game", "Reminisces" and Pieces for Violin and Violoncello. (Gurbanova, 2014)

2.1.3 Moscow Conservatory

In 1958 ahead of schedule he was recommended to and was admitted to P.I. Tchaikovsky State Conservatory in Moscow and graduated in 1963 from the class of Anatoly Aleksandrov. During this period, he discovered new genres and wrote 40 piano pieces, choral and vocal works on the poems of Magtymguly Pyragy and Mollanepes, a Sonata for Violin and Piano. One of his most popular piano works "Sounds of Dutar" dedicated to dutar virtuoso Mylly Tachmuradov won special prize on the Soviet Young Composers Competition. Symphonic Pictures "Turkmenia" (dedicated to the 40th Anniversary of the Turkmen Republic) was his graduation project, performed in 1963 by Soviet Radio and Television Symphony Orchestra. (Gurbanova, 2014)

2.2 Nury Halmamedov's Compositions

Halmammedov wrote over 40 works for piano, numerous chamber music pieces and vocal works on the poems of Magtymguly, Mollanepes, Sergey Esenin, Henrich Heine, Rabindranath Tagore and Japanese poets. He wrote music for around 30 motion pictures. He transcribed his "Decisive Step" motion picture soundtrack to ballet and started composing his first opera "Gorogly". The opera on a Turkic legen was unfinished at the time of his untimely death. The Composer died on 4 August 1983 in Ashgabat and is buried at the Vatutin Cemetery. (Gurbanova, 2014)

2.2.1 Instrumental and Chamber Music

Halmammedov's instrumental and chamber music compositions have specific and individual styles. Pieces and minituares for piano have a very distinct place among his compositions. "Based on improvisational styles with orthodox methods in his works for piano, such as "Sounds of Dutar", "Elegic Prelude and Fugue" and three books of "Fleetingness", created a new stream in the Turkmen piano school. The composer gives great consideration to virtuosity, foot-notes with reflections of the professional approach of the

composer-pianist who estimates the effectiveness of any mastery method very exactly". (Gurbanova, 2014).

The String Quartet is one of the most pivotal pieces in Turkmen music in the 70's (Gurbanova, 2014). Here we can see the perfect fusion of traditional aspect and the influence of Dmitry Shostakovich. Moreover, the quartet is dedicated to "the Memory of Women and Children, Tortured in the Dungeons of Fascism" (Gurbanova, 2014)

2.2.2 Vocal Music

Halmammedov wrote a substantial number of vocal scores. The Vocal Cycle "Uch Desse" on the poems of Mollanepes – the most lyrical poet in Turkmen classical poetry. The composer created unique combination of different cultures in his vocal cycles such as "Persian Motifs" on poems of Esenin, "Human Hearts" on the poems of Heine. "Interrupted Songs of Children of Hiroshima and Nagasaki" on the poems of Japanese poets for voice and orchestra is innovatory phenomenon of Halmammedov where the composer is not using elements of Turkmen music. His unique composition style, brilliant orchestration, creative enthusiasm together with the philosophical symbolism of Japanese poetry opened a new period in composer's creativity. (Gurbanova, 2014)

2.2.3 Symphonic Music

The best example of achievements towards the synthesis of Turkmen traditional elements and traditions of western classical music can be found in two prominent works of Halmammedov: The Symphonic Pictures "Turkmenia" and The Symphony No.1.

"Turkmenia" was the composer's graduation project (1963). The stylistic devices revealed in this composition are further developed in his creative work (Gurbanova, 2014). "Turkmenia" is a suite in five movements. Composer uses contrasting dramaturgy in this work. The movements of the suite are named by Halmammedov and reflect landscapes of the Motherland. These

movements are: "Introduction", "Tuyduk" (Dance of shepherds), "Dance of the Girls", "Dutar", "Finale - Collective Dance". All the movements except the third are written in ternary form, the third movement is composed in binary form. The Symphonic Pictures "Turkmenia" carry the features of a suite but at the same time resemble a symphonic cycle (Gurbanova, 2014)

2.2.4 Motion Picture Soundtracks

Halmammedov composed music for 30 motion pictures, including 9 animated films, 18 art films, and 3 documentaries (Larionov, 1982). While still a student Halmammedov was commissioned to write the score for Bulat Masurov's 1963 film "Contest". It was a successful collaboration and an important beginning in the career of the young composer. In 1964 the film was awarded with the First Prize at the Central Asia and Kazakhstan Cinema Festival. Another renowned work of Halmammedov is the soundtrack for "Decisive Step" (1965) directed by Alty Karliev (b. 1909 – d. 1973). Songs from this movie are amongst the most popular ones in Turkmenistan. In 1973 Halmammedov was invited by Karliev again to work on a movie about the first woman-bakhshi "Mystery of Mukam". Furthermore, Halmammedov wrote the scores to "Bitter Fate" (1969) and "Japaklar" (1972). (Gurbanova, 2014)

2.3 Halmammedov's Composition Style

Halmammedov is a composer with his own unique style featuring strong traditional character as well as very versatile and adaptive composition language. Another feature of his work is the marvelous melodic expressiveness. "The folk melos is the source for creative inspiration of N. Halmammedov" (Gurbanova, 2014). However, the composer essentially does not quote precise folk melodies, but composes original music strongly attached to traditional melodic language. Natural feeling for orchestral timbers allows him to create an outstanding palette of colourful, vibrant and rich sound textures according to the dramaturgy of the composition. "Rhythmic variety and flexibility of development provides his music with improvisational freedom that is inherent in folk music". (Gurbanova, 2014) Furthermore, Halmammedov possesses solid and structured feeling of form with and a

sense for organic development and dynamic narration. “Nury Halmammedov’s creative work is not only his rich heritage imprinted in musical notes but the example of his devotion to art and music”. (Gurbanova, 2014).



CHAPTER III

SYMPHONY NO.1 in e-minor

3.1 Composition Process of the Symphony

Symphony No.1 in e-minor was composed during 1963-1966. The autograph score is dated 1963-1966 (corrected to 1967) and is housed in the Turkmen State Archives in Ashgabat, Turkmenistan. Manuscript parts for complete orchestra are stored in the Library of Turkmen National Conservatory and Turkmen State Archives in Ashgabat, Turkmenistan. The first and the only printed edition of the conductor's score is published by the Union of Soviet Composers publishing house Soviet Composer in 1977 in Moscow, USSR. Both the manuscript and the printed edition were used for this thesis.

Examples of the keyboard manuscript, the orchestral manuscript as well as the printed orchestral score are given in the appendice.

3.1.1 Symphony No.1 in e-minor

The symphony is scored for a full orchestra while the instrumentation stated in the score is as follows: Flauto Piccolo, 2 Flauti, 2 Oboi, Corno Inglese in Fa, Clarinetto Piccolo in Re, 2 Clarinetti Sib/La, Clarinetto Basso Sib/La, 2 Fagotti, 4 Corni in Fa, 3 Trombe in Sib, 3 Tromboni, Tuba, Timpani, Triangolo, Tambouro di Legno, Castagnetti, Tambourino, Tambouro, Piatti, Gran Cassa, Tam-Tam, Arpa, Piano – forte, Archi

The duration stated on the score is for 44 minutes. This is in alignment with the recording.

3.2 Recording and Performances

The symphony was recorded by the All-Union Radio and Television Symphony Orchestra under baton of Kerim Abdullaev in 1968. The recording was pressed on vinyl at the plant in Tashkent, Uzbekistan in USSR in 1985. There is strong evidence to assume that the recording was the actual

premiere of the symphony. The sleeve and cover of the vinyl recording are given in the appendice.



CHAPTER IV

STRUCTURAL ANALYSIS

Throughout the course of this thesis, I will be referring to musical structure in terms of terminology, methodology and guidelines set forth by Nikolai Malko in his two publications *The Conductor and His Baton* (Malko, *The Conductor and His Baton*, 1950) and *The Conductor and His Score* (Malko & Green, *The Conductor and His Score*, 1975).

From this point of view, musical structure not only covers musical form but structural texture, orchestration as well as conducting grammar and context. I have opted to provide phrase structures displaying the building blocks of the work in terms of a conductorial approach.

The following structural analysis aims to provide extended information on the layering of structural textures in sections, segments, and phrases. The work is de-constructed or de-composed into macro and micro elements of structure which are further defined to provide not only a coherent and sound interpretational practice but also musical information whereby the conductor re-constructs or re-composes the music during performance.

Each segment is followed by guidelines on conductorial grammar from postures involving all gestural elements to suggestions on time conducting pattern and ictus construction with gestural and movement articulations as well as expressive gestural tools.

Musical context is also analysed from the viewpoint of binary reflections on core emotions. Interpretation of these outcomes are presented as gestural posture of the conductors expressive tools.

I follow the universally accepted practice of using Italian while referring to instrumentation, technical and expressive musical text and German to name tonal key centers.

4.1 Structure of the Symphony

The symphony is in three movements. The first movement of the symphony is titled “Awakening” and is in sonata allegro form. The second movement is in ternary form and is titled “In the Gardens of Turkmenistan”. The third movement is episodal sonata form and is titled “Holy Holyday”. The structural plan of the symphony and movements indicating formal structures, sections, segments and conducting phrases are as follows:

Subject	m. Structure bars	Extent
I. “Awakening”		
Andantino - Allegro	1-320	432
Introduction		19
Exposition	20-130+2(131-132) 21-130+1(131)	224
Developement	132-203	72
Recaputilation	204-297	93
Coda	297-320	24
II. “In the Gardens of Turkmenistan”		
Moderato sostenuto	1-304	304
First Section	1-143	143
Second Section	144-223	80
Third Section	224-304	81
III. “Holy Day”		
Maestoso – Allegro molto	1-365	365
Prologue	1-22	22
Exposition	22-49	118
Interlogue	50-55	6
Episodal Developement	141-260	120
Recaputilation	261-350	90
Epilogue	351-365	15

4.2 Structure of the First Movement

The first movement of the symphony is titled “Awakening” and is in sonata allegro form:

Subject	m	Structure bars	Extent
I. “Awakening”			
Andantino - Allegro		1-320	432
INTRODUCTION			19
Andantino			
Int0	1		1
Inta	2		(5)4
Intb	6	4 + 10 ³ + 13 ¹	(13)8
Int0'	14	1	(14)1
Inta'	15	3 + 18 ²	(19)5
EXPOSITION			224
Allegro			
Primary Theme Group	20-59		40
Aa	20	8 ³⁺²⁺³	8
Ab	28	13 ³⁺⁵⁺⁵ + 41 ³	(24)16
Ac	44	8 ⁴⁺⁴ + 52 ^{8²⁺²2+2²59}	(40)16
Transition	60-77		18
Tra	60	4 ²⁺² + 4 ²⁺²	8
TrBr	68	2	(10)2
Trb	70	4 ¹⁺¹ 2 74 ⁴ 77	(18)8
Secondary Theme Group	78-121		44
Ba	78	6 ³⁺³ + 84 ^{4²⁺²}	10
Ba'	88	6 ³⁺³ + 94 ^{4²⁺²} 2	(22)12
BtrBa	100	10 ²⁺² 1+1 2+2 + 110 ^{TrBr} 4 ²⁺² 114 ⁵ Aa2+2	(40)18
Ba''	118	4 ¹²¹	(44)4
Closing	122-131		10
Bridge D.C.	122	5 ²⁺²⁺¹ 127 ^{5²⁺²⁺¹131}	(10)
Bridge	122	5 ²⁺²⁺¹ 127 ^{5²⁺²⁺¹131}	10
DEVELOPMENT			72
First Leg	132-168		37
Ab, IntA+Aa+Ac, Ac+Br	132	13 ³⁺³⁺³⁺⁴	13
Fugato Aa	145	5 ²⁺³ + 150 ^{5²⁺³}	(23)10
Stretto Trb+Aa'	155	4 + 159 ^{4²⁺²}	(31)8
FLbr	163	6 ²⁺⁴ 168	(37)6
Second Leg	169-195		27
Ba	169	5 ³⁺²	5
Clbr	174	3 ²⁺¹ + 3 ²⁺¹ + 4 ²⁺²	(15)10

Transition Trbr+Br	$18412^{2+2 2+2 2+2}_{195}$	(27)12
Conclusion	196-203	8
Climax intA	1968^{2+2+4}_{203}	8
RECAPUTILATION	204-297	93
Primary Theme Group	204-239	36
Aa'	2044^{2+2}	4
Ab	$20813^{3+5+5} + 2213$	(20)16
Ac	$2248^{4+4} + 2328^{2+2 2+2}_{239}$	(36)16
Transition	240-257	18
Tra	$2404^{2+2} + 4^{2+2}$	8
TrBr	2484^{2+2}	(12)4
Trb	$2524^{1+1 2} 2562_{257}$	(18)6
Secondary Theme Group	258-292	34
Ba'	$2586^{3+3} + 2644^{2+2} 2$	12
Btr	$2706^{2+2 1+1} + 2764^{2+2} + 280\text{TrBr}4^{2+2} 2844\text{Aa}^{2+2}$	(30)18
Ba''	2884_{291}	(34)4
Closing	292-296	5
Bridge	2925^{2+2+1}_{296}	5
CODA	297-320	24
Bridge TrBr	$2976^{3+3} 3034^{2+2}$	10
IntA	3076^{2+4}	(16)6
Finale	$3132 + 3152^{1+1} + 3172 + 3192^{1+0}_{320}$	(24)8

4.3 Structure of the Second Movement

The second movement is in ternary form and is titled “In the Gardens of Turkmenistan”:

Subject	m Structure bars	Extent
II. “In the Gardens of Turkmenistan”		
Moderato sostenuto	1-304	304
FIRST SECTION	1-143	143
Moderato sostenuto		
Theme Group A		37
A0	12	2
Aa	$316^{4+4+4+4}$	(18)16
Ab	$1914^{4+4+4+2}$	(32)14
Br1	335^{3+2}_{37}	(37)5
Theme Group B		41
Ba	3810^{5+5}	10

Bb	48 10^{5+5}	(20)10
TrB	58 $4^{2+2} + 4^{2+2} + 4 + 4$	(36)16
Br2	74 $5^{2+3}78$	(41)5
Theme Group A		19
Ab'	79 $14^{4+4+4+2}$	14
Br1'	93 $5^{3+2}97$	(19)5
Theme Group B		46
Ba	98 10^{5+5}	10
Bb	108 10^{5+5}	(20)10
TrB	118 $4^{2+2} + 4^{2+2} + 4 + 4$	(36)16
Br3	134 $10^{2+2+2+2+2}143$	(46)10
SECOND SECTION	144-223	80
Int (to C)	144 6^{2+2+2}	6
Andantino		
Ca	150 $4^{2+2} + 4^{2+2}$	(14)8
Cb	158 6^{2+2+2}	(20)6
Ca'	164 $4^{2+2} + 4^{2+2}$	(28)8
Cb'	172 4^{2+2}	(32)4
TrC	176 $4^{2+2} + 4^{2+2} 4^{2+2} + 4^{2+2}191$	(48)16
Climax Ca, Cb	192 $4^{3+1} + 4^{2+2} + 2$	(58)10
Closing bridge	202 $4 1$	(63)5
Closing Cb	207 $4^{2+1+1+1'} + 4^{2+1+1'} + 2^{1'+1'} + 4 + 3^{2+1}223$	(80)17
THIRD SECTION (REPRISE)	224-304	81
Tempo Primo		
Theme Group A		18
A0'	224 2	2
Aa'	226 $16^{4+4+4+4+2}$	(16)14
Br1''	240 2	(18)2
Theme Group B		38
Ba	242 10^{5+5}	10
Bb	252 $10^{5+5}261$	(20)10
Br (A+B)	262 $4^{2+2} + 4^{2+2} 3^{2+1} + 4^{2+2} + 3^{2+1}$	(38)18
Theme Group A		25
Aa+Ab	280 $16^{4+4+4+4}295$	16
Codetta	296 $4^{2+2} + 5^{1+2+2}304$	(25)9

4.4 Structure of the Third Movement

The third movement is episodal sonata form and is titled “Holy Holyday”:

Subject	m. Structure bars	Extent
III. “Holy Day”		
Maestoso – Allegro molto	1-365	365

<u>PROLOGUE</u>	<u>1-22</u>	<u>22</u>
Maestoso		
Sgm0	11	1
Sgm1	22	(3)2
Sgm2(PrThA)	42	(5)2
Sgm1	62	(7)2
Sgm2(PrThA')	81	(8)1
Sgmbr	92	(10)2
Sgm1'	113 ¹⁺²	(13)3
Sgm2(PrThA'')	144 ²⁺²	(14)4
Sgmbr'	185 ²⁺²⁺¹ 22	(22)5
<u>EXPOSITION</u>	<u>22-49</u>	<u>118</u>
Allegro molto		
Primary Theme Group	22-49	27
Aa	224 ²⁺²	4
Ab	273 ¹⁺² + 304 ²⁺² + 344 ²⁺²	(15)11
Aa	384 ²⁺² + 422 ¹⁺¹	(21)6
Br1	444 ²⁺² + 482 ⁴⁹	(27)6
INTERLOGUE	50-55	6
Maestoso		
Sgm1	502	2
Sgm2 (PrThA)	522	2 ⁽⁴⁾
Sgmbr	542	2 ⁽⁶⁾
Transition	56-84	35
Tr1	563 ²⁺¹ + 593 ²⁺¹ + 623 ²⁺¹	(15)9
Tr2	656 ²⁺²⁺²	(21)6
TrBa	714 ²⁺² + 754 ²⁺²	(29)8
Trbr	796 ²⁺²⁺² 84	(35)6
Secondary Theme Group	85-109	25
Ba	8510 ⁵⁺³⁺² + 952	12
Ba'	978 ⁵⁺³	(20)8
Ba''	1055 ¹⁰⁹	(25)5
Closing	122-131	31
Trbr'	1104 ²⁺²	4
Trbr1 (Ab')	11411 ²⁺²⁺³⁺²⁺² + 1254 ²⁺²	(19)15
Meno mosso		
ClsA (Seg1, Aa, b)	9712 ³⁺³⁺²⁺²⁺² 140	(31)12
<u>EPISODAL DEVELOPMENT</u>	<u>141-260</u>	<u>120</u>
First Leg	141-217	77
Allegro vivo		
Step0	1416 ^{2+2 2}	6
Step1	1474 ²⁺² + 1514 ²⁺²	(14)8
Stepbr	1556 ²⁺²⁺²	(20)6
Step2	1618 ⁴⁺⁴ + 1698 ²⁺²⁺²⁺²	(36)16

Stepbr'	177 $6^{2+2 2}$	(42)6
Step3	183 8^{4+4}	(50)8
Step1'	191 7^{3+2+2}	(57)7
Stepbr''	198 $6^{2+2+2} + 2044$	(67)10
Brg	208 $10^{2+2+2+4}2_{17}$	(77)10
Second Leg (Intermezzo)	218-260	43
Andante		
Ca	218 $15^{7+2+4+2}$	15
Ca'	233 7	(22)7
Cb	240 $6 + 7^{3+4}$	(35)13
Ca''	253 8^{260}	(43)8
RECAPUTILATION	261-350	90
Primary Theme Group	261-303	42
A0	261 $3^{2+1} + 4^{2+2} + 4^{2+2} + 4^{2+2}$	15
A0'	276 $8^{2+2+2+2}$	(23)8
Aa'	284 8^{4+4}	(31)8
Ab	292 $4^{2+2} + 4^{2+2} + 2 + 1_{302}$	(42)11
Transition	303-317	14
TrBa	303 $4^{2+2} + 3074^{2+2}$	8
TrBr1 (A, B)	311 $6^{1+2 2+1}3_{16}$	(14)6
Secondary Theme Group	317-336	20
Ba	317 $10^{5+3+2} + 3272$	12
Ba'	329 8^{5+3}	(20)8
Closing	337-350	
14		
Fanfare A	337 2	2
Aa'	339 4	(6)4
Fanfare A	343 2	(8)2
Coda Aa'	345 $6^{2+2+2}3_{50}$	(14)6
EPILOGUE	351-365	15
Meno mosso		
Sgm1	351 4^{2+2}	4
Sgm3 (PrThA)	355 $4^{2+2} + 2^{1+1}$	(10)6
Sgm4	361 $2 3^{2+1}3_{65}$	(15)5

CHAPTER V

FIRST MOVEMENT “AWAKENING”

5.1. Descriptive Analysis and Conducting Guidance

The structure of the first movement is in Sonata Allegro form composed of an Introduction followed by the Exposition – Primary Theme Group – Transition – Secondary Theme Group – Closing, Development – First Leg – Second Leg – Conclusion and Recapitulation – Primary Theme Group – Transition – Secondary Theme Group – Closing and Coda.

5.1.1 Introduction

Table 1. Mvt. 1 – Introduction

Section	INTRODUCTION				
Measures	1	2	6	14	15
Subject	Int0	Inta	Intb	Int0'	Inta'
Structure	1	4	4 + 3 + 1	1	3 + 2
Tonality	e	e (I, V)	e (VI, V)	e (V)	e (V, II N)

The first movement of the symphony starts with an introduction section in *Andantino* tempo, $\frac{4}{4}$ time signature and in e.

Int0 segment (m.1) is **pp** cresc. tremolo played by Tp. and **ppp** cresc. tremolo played by G-C. (bacch. molle).

The conducting time pattern is legato, four in four, legato, while each beat is of quarter note duration of 65bpm and legato ictus of eighth note durations. The conducting posture may reflect an anxious fear with a heavy feeling of solitude, but confident in action. The expressive gestures in portray the crescendo from literally absolute silence.

Inta segment (m.2-5) is in the tonal center of e. The foreground layer with ostinato pattern with dotted figures is played by 4 Cr. with *fff* dim. (subito) cresc. (m.2), poco a poco cresc. (m.3), ten. on the last eighth note (m.4) and *fff* cresc., dim. (m.5). Descending legato line with *f* whole note (m.3) and similar to Cr. figure is played by 2 Cl. (in B), Cl. Bs. and 2 Fg. with cresc., dim. (m.5). The subordinate layer has response *fff* dim. *pp* note played with ornaments by Picc., 2 Fl., 2 Ob. and Tbe. I., II. (without grace notes). The background layer contains tremolo played by Tp. with *sf* dim. (m.2, 4) and *mf* cresc., dim. (m.5). Quarter note *mf* (m.2) and tremolo dim. to *pp* (m.5) is played by G-C tied *f* vibrato stroke (m.2-3) and tremolo with accented *sf* dim. (subito) *p* cresc., dim. to *pp* (m.5) is played by T-T.

Time conducting pattern is four in four, legato. Each beat with quarter note duration of 65bpm and tenuto ictus on eighth note durations. On the dotted rhythm passages ictus may change to sixteenth note. Conducting postures may reveal deep sadness, but with powerful confidence and hidden hurt. Expressive gestures portray the dramatic dynamic changes on the ostinato pattern, give clear cues to wind instruments and lead the dim. of the whole texture at the end of segment.

Intb segment (m.6-13) is in e. The foreground layer has dotted quarter note with quarter note phrase *pp* (m.6), cresc. (m.7), accent on the first beat (m.8), cresc. *fff* syncope with dim. *p* cresc. *f* dim. (m.10-12) played by Vcl. and C.B. The foreground layer is supported by half note legato motive *mf* cresc. (m.10) played by Cl. I. and Cl. Bs. Response figure to syncopation on the second beat (m.11) is played by *sf* dim. slurred staccato 2 Ob. and *fff* dim. pizz. Vln. I., II. and Vle. with quarter note *f* stroke is played by Tr-lo and T-no. On the second beat (m.12) sixteenth note legato figure *f* cresc. *fff* dim. is played by 2 Fl., Cl.Bs. and quarter note *f* figure is played by 2 Ob. and 2 Cl. In the background layer there is a harmonic progression *pp* cresc. *mf* dim., cresc. to *f* dim. (m.10-12) played by 3 Tbn. and Tba. Also, there is a tremolo starting

from the fourth beat *ppp* (m.9) *pp* cresc. *mf* dim., cresc. to *f* dim. (m.10-12) played by Tp. and T-T playing a long tied vibr. note in m.11-12.

The time conducting pattern is four in four, legato with each beat of quarter note duration of 60bpm and tenuto ictus on eighth note durations. The gestural posture reflects anxiety, numbness (m.6-9). Two waves of excited encouragement occur (m.10-12) but return to previous state. The expressive gestures portray the gradual crescendo (m.6-9) and may initiate entries of counter lines.

Int0' segment (m.4) is cresc. tremolo played by Tp., Vcl. and C.B. and based on V in e. The Int0' conducting grammar and guide mirrors that of the Int0 segment.

Inta' segment (m.15-19) is in e, starting on V and approaching II Neapolitan in m.18-19 and has the foreground layer *f* ostinato pattern with dotted figures played by 4 Cr. (con sord.) with dim. (m.15-16), whole note *fff* dim., sub. *p* cresc. (m.17), dim. tenuto *p* cresc. (m.18) and *sf* dim. (m.19). *sf* dim. tremolo (m.15) is played by Tp., Vcl. and C.B. The phrase is continued by *mf* dim. (m.16-17) descending figure played by Vcl. and C.B. In m.18 and m.19 tremolo cresc., dim. is played by Tp. (*pp*), Vcl. and C.B. *pp* tremolo and vibr. whole notes (m.18-19) are played by T-T. *pp* cresc. tremolo (m.19) is played by G-C. The subordinate layer has quarter note *f* chord (m.17) and syncopated quarter note pattern *sf* dim. (m.18-19) with cresc. played by 2 Fl., 2 Ob., 2 Cl., 2 Fg. and con sord. Tbe. I., II. (*sf* dim. in m.17 and *sf* dim. *p* in m.18).

The time conducting pattern is four in four, legato while each beat is of quarter note duration of 65bpm with tenuto ictus on eighth note durations and sixteenth notes on dotted rhythms. Through the Inta' segment the gestural postures may reflect a more confident and stable feeling compared to Inta, with hints of remorseful sadness and deep sorrow. A committed excitement occurs in harmonic and rhythm patterns (m.17-19). The expressive gestures may aid the dim. and cueings of archi and create an effect of calmness but

with unease. The expressive gesture may illustrate syncopated pattern with *sf* dim. by winds along with general cresc. at the end of segment.

5.1.2. Exposition – Primary Theme Group

Table 2. Mvt. 1 – Exposition – Primary Theme Group

Section	EXPOSITION		
Part	Primary Theme Group		
Measures	20	28	44
Subject	Aa	Ab	Ac
Structure	8^{3+2+3}	$13^{3+5+5+3}$	$8^{4+4} + 8^{2+2 2+2}$
Tonality	e, V	e, V of fis	fis, cis, fis

Sonata allegro exposition starts in *Allegro* tempo. Primary Theme Group (m.20-59) consists of Aa, Ab and Ac segments.

Aa segment (m.20-27) is in key center e. The foreground layer consists of main primary theme subject starting on the second beat, *mp* legato with cresc., dim. (m.21-22) played by solo Fg.I. and imitation phrase *mf* cresc., dim. (m.23-27) and syncopated tail played by 2 Cl. and Cl.Bs. This syncopes supported by tied pedal note from the second beat (m.25-27) *sf* dim. (subito) *p* cresc., dim. played by Cr.III., IV. The background layer has *sff* accented eighth note (m.20) played by 2 Fl., 2 Ob., 2 Cl., 2 Fg., 4 Cr., Tbe.I., II., Tp., P-tti., G-C., T-T., pizz. Vln.I., II. and *mp* Vcl., C.B. Further on the background layer consists of *p* staccato arco eighth note rhythmic pattern (m.20-27) with cresc., dim. (m.21-22, 23-24) and dim. (m.27) played by Vle. (div. from m.23). The subordinate layer ends the segment with sixteenth note descending slurred staccato trill-like passage (m.25-27) played by Fl.I.

The time conducting pattern is two in two with legato articulation. Each beat is of half note duration of 140bpm with staccato ictus on sixteenth note

durations. In the Aa segment after powerful tutti chord, the gestural posture changes to deep sadness with shocked fear but in awoke and increasing courage and excitement. Gestural expression may indicate immediate change of mood to a mysterious state with floating dynamic shape and cue entrance of Fl. I. passage and Cr. pedal notes.

Ab segment (m.28-43) is in e. Time signature changes to $\frac{2}{4}$ ($\text{♩}=\text{♩}$) in m.30, 35. The foreground layer has expanded main subject *f* legato with syncopated pattern, cresc. (m.30), dim. (m.32, 43) played by Vcl. and C.B. In m.41-43 foreground layer is supported by *f* legato 2 Fg. In the subordinate layer there is an imitative solo counter phrase (m.31-40) *mf* legato played by Ob.I. The background layer is *f* dotted (marching) rhythmic pattern (m.28-41) arco played by Vln. II. and Vle. (unis.). In m.41-44 eighth note *f* pattern from the second beat, is played by 2 Fl., 2 Ob., 2 Cl., Cr. I., II. and Tbe. I., II. Tied *f* pedal (m.42-43) is played by Cr. III., IV.

The time conducting pattern features stay similar to the Aa segment. Gestural posture in Ab consist of increasing courageous disquiet and decreased gloom, in a clear and energized state. Expressive task of left hand may reveal the activated character of the background layer and the legato articulation in imitative lines of the foreground and subordinate layers.

Ac segment (m.44-59) is in key center fis. The foreground layer has varied main subject *mf* phrase (m.44-47) played by Vln. II., Vle. In eighth note repetitive version. In m.48-51 this phrase is played by *mf* 2 Ob. and *f* Vln. I. div. Defragmented last part of phrase is played in canon by 2 Fg., Vcl., C.B. (m.52, 54, *f* 56, 58) and 2 Fl., 2 Cl., Vln. I. (m.53, 55, 57, 59). The subordinate layer is sixteenth note descending slurred staccato trill-like *f* passage played by Fl. Picc. and spicc. Vln. I. (m.44-45), *mf* 2 Fl. and 2 Cl. (m.46-47), Vln. II. and Vle. (m.48-49), arco Vcl. and C.B. (m.50-51). Later on, the defragmented one bar version of this passage is played in canon by 2 Fl., 2 Cl., Vln. I. (m.52, 54, *f* 56, 58) and 2 Fg., Vcl., C.B. (m.53, 55, 57, 59). The background layer has eighth note pattern (m.44-49) played by 2 Fg. and *mf* pizz. Vcl. and C.B. *fff* accented eighth note on the third beat m.44. The

pattern is continued (m.50-59) by pizz. Vln. II. and Vle. *sf* accented eighth note on the fourth beat m.50. There is also tied pedal note on the second beat (m.52-53, 54-55) played by Cr. III., IV.

The time conducting pattern and conducting grammar remains unchanged. Through the Ac segment, a state of activated couragesness may be continued and supplemented by stimulatn and joy. In m.52-59 posture may consist of growing provocative and furiousity. Expressive devices may reflect imitative confrontation of layers and syncopated patterns with sixteenth note ictus.

5.1.3. Exposition – Transition

Table 3. Mvt. 1 – Exposition – Transition

Section	EXPOSITION		
Part	Transition		
Measures	60	68	70
Subject	Tra	TrBr	Trb
Structure	$4^{2+2} + 4^{2+2}$	2	$4^{1+1 2} 4$
Tonality	fis VI ₇ , f VI ₇	G IV ₃	V5b, VII _m of G

The transition part is composed of three segments Tra (m.60-67), bridge TrBr (bars 68-69) and Trb (m.70-77).

Tra segment is in $\frac{3}{4}$ time signature and constructed from two similar phrases in fis and f. First phrase's (m.60-63) foreground layer has syncopated motive and tied quarter note (m.60-63) played by Tbni. I., II. and the responding motive with dotted rhythm *sf* dim., cresc. (m.62, 63-64) is played by 2 Fg. and 4 Cr. The background layer is *ff* graced quarter note pattern (m.60-61) and octave leap pattern (m.62-63) played by Fl. Picc., 2 Fl., 2 Ob., 2 Cl. and Vln. I., II. (div. arco). Graced quarter note pattern (m.60-61) is supported by lgn (woodblock). There is tied quarter note tremolo (m.60, 62) and ord.

strokes (m.64, 66) played by P-tti. (*sf* accented eighth note in m.66). Second phrase (m.64-67) has similar structure and orchestration.

The time conducting pattern is three in three and light staccato while each beat is of quarter note duration of 140bpm with staccato ictus on sixteenth note durations. Through the Tra segment gestural posture may reveal excited and valiant joy but with the distant anger. The composer imitates a hoarse singing style in the foreground layer and strumming technique of dutar with ornamentation in the background layer. The gesture of syncopation can be utilised on the first beat of syncopated patterns. The expressive gesture may reveal the dynamic shape of phrases and cue brass instrument's imitative textures.

TrBr bridge segment (m.68-69) in $\frac{4}{4}$ has foreground layer with *pp* pizz. vibr. quarter note figure with cresc. (m.69) played by C.B. The subordinate layer is tied and graced whole note with dim. (m.69) played by Cr. I., II. Cr. III., IV and Tbn. I., II. play eighth note in m.68. There is a mordent-like 32nd note *mf* slurred repetitive figure (m.68-69) played by 2 Cl.

The time conducting pattern is four in four in light staccato articulation with sixteenth note ictus. Through the segment the gestural posture evolves towards abandoning of fear, revolt and latent anger. The composer imitates *joglotmak* and growling vocal technique of traditional singers. Expressive gesture initiates the momentum and may indicate sixteenth note ictus of the phrase's texture.

Trb segment (m.70-77) is on V of G. The foreground layer has sixteenth note ascending passage with cresc. played by 2 Fg. (turns to dotted pattern in m.71), Vcl., C.B. (m.70-73), Vle., 2 Cl. (third beat m.72-73), *f* cresc. Vln. II., 2 Ob. (m.73), cresc. Fl. Picc., 2 Fl., Vln. I. (third beat m.73). There is *sf* dim. tied quarter notes on the third beat (m.70, 71) played by 4 Cr. Foreground layer is continued by dotted rhythmic pattern (m.74-75) *ff* played by tutti archi (with *poco a poco* dim. and dim. in m.77), Fl. Picc., 2 Fl. (m.74), 2 Ob. with dim. (m.74-75), 2 Cl. with dim. (m.74-75) and 2 Fg. with dim. to *p* (m.74-76). eighth note triplet pattern with dim. (m.74-76) and dotted pattern with dim.

(m.77) is played by T-ro. The background layer consists of eighth note pattern (m.70, 71) *sf* dim. on the third beat played by Vln. I., II. (div.) and Vle. (div. arco), *sf* stroke on the fourth beat played by G-C and *sf* accented eighth note on the last eighth played by Fl. Picc., 2 Fl., 2 Ob., 2 Cl., Tbe. I., II. and P-tti. (ord.). Layer continues by quarter note pattern with cresc. from the third beat (m.72-73) played by G-C on the strong beats and P-tti on the weak beats. While P-tti plays *ff* tied vibr. stroke (m.74-75) and quarter note pattern with dim. (m.76-77) there is tremolo (colla bacch. di Timp.) *ff* with dim. played by G-C. Tremolo with *p* poco a poco cresc. (m.72-73), *ff* with dim. (m.74-77) is played by Tp. There is a tied pedal chord *ff* with dim. played by Cr. II., IV., 3 Tbnl., Tb. (m.74-77), Cr. I., III. (m.74-75), and Tbe. I., II. (m.74-75).

The conducting grammar remains unchanged until m.74-78. Time conducting pattern may change here to four in two, legato, with each beat of half note duration and legato ictus on eighth note durations. The gesture of syncopation (on the fourth beat m.70-71) may be used. Throughout the Trb segment the gestural posture may construct the dramaturgy of increasing mad anger, expansive and courageous excitement and gradually release of this tension to a calm openhearted state. The expressive gesture initiates the dynamic shape and cues various groups of instruments.

5.1.4. Exposition – Secondary Theme Group

Table 4. Mvt. 1 – Exposition – Secondary Theme Group

Section	EXPOSITION			
Part	Secondary Theme Group			
Measures	78	88	100	118
Subject	Ba	Ba'	Btr (Ba)	Ba''
Structure	$6^{3+3} + 4^{2+2}$	$6^{3+3} + 4^{2+2} 2$	$10^{2+2} 1+1 2+2 + 4^{2+2} 5^{2+2}Aa$	4
Tonality	G Valt.	V of Gis VIIIm of f	V-I f, V-I g, V-I a, V-I h, V-I c, V-I d, B, H, C, b, B, Vb3b5 of G	G

The secondary theme group (m.78-121) is constructed in quasi ternary form with Ba + Ba' subjects, Btr segment and a restatement Ba'' segments.

Ba segment (m.78-87) is in G. The foreground layer consists of secondary theme main subject (m.78-83) *mf* dolce legato and small connecting fragment (m.84-87) played by solo Cl. I. Fl. I. joins this fragment in m.85-87. The subordinate layer has counter line (m.84-87) played by Vcl. and eighth note counter figure (m.81) played by Vln. I., II. The background layer ending transition part *p* (m.78) eighth note played by Cr. II., IV., 3 Tbn., Tb., Tp., T-ro, P-tti, G-C., Vle. and C.B. (tied quarter note) has *p* syncopated tenuto pattern (m.78-84) played by Vln. I., II. and continued (m.84-87) by Vle. (div.) and supported by *mf* cresc. syncopated pedal (m.87) played by Cr. I., II. Also, there is a background root line played by Vcl. (m.78-82) and continued by C.B. (m.81-87).

The time conducting pattern is four in two, legato while each beat is of half note duration of 130bpm with legato ictus on eighth note durations. In the Ba segment, the gestural posture may indicate flowing joy, tender but with a distant worry, fear. The expressive devices may reveal the shape of the solo phrase and counter lines. Gestural expression can cue Cr. with cresc. (m.87).

Ba' segment (m.88-99) is in key center G_{is} and structurally constructed similar to the Ba segment. Foreground layer is secondary theme group main subject legato (m.88-93) played by 2 Fl. and Vln. I., II., connecting fragment (m.94-97) played by Vln. I., II. with dim. (m.95), *sf* dim. (m.96-97) and supported by 2 Fl. (m.94-95) with *mf* dim. (m.95) and *sf* 2 Cl. There is additional modulatory fragment (m.98-99) played by *sf* cresc. 2 Cl., 2 Fg. and Cr. I., II. Dotted marching *pp* pattern (m.98-99) is played by T-ro. The subordinate layer has counter line (m.94-99) played by Vcl., C.B. and 2 Fg. and eighth note counter figure (m.91) played by Cr. I., II. and Vle. (div.). The background layer has syncopated pattern (m.88-90) played by Vle. (div.), Cr. I., II. (m.89) and Cr. III., IV. (m.88, 90) with *mf* cresc. (m.90). The layer continues with straight eighth note pattern (m.92-97) played by Vle. with cresc., dim. (m.95, 96, 97) Cr. I., II. (m.93, 96) with eighth note in m.95, *mf* cresc., dim. in m.96 and Cr. III., IV. (m.92, 94, 95, 97) with *mf* cresc., dim. in m.95 and *p* cresc., dim. in m.96. Also, there is a background root line played by Vcl., C.B. and 2 Fg. (m.88-93).

The conductorial grammar continues without major changes from the previous section. Within the Ba' segment the gestural posture may signify a more cheerful and hopeful joy with inspired excitement, calming down (m.94-97) and growing courageousness (m.98-99). The expressive gesture is legato and indicates subordinate phrases. Moreover, the left hand may control the character of texture in m.98-99.

The transition segment Btr(Ba) (m.100-117) consists of several sequences based on V-I progressions and defragmentations of secondary theme group's main subject. There is *Poco piu animato* tempo change in m.100. The foreground layer's first sequence (m.100-101) is composed of defragmented main Ba subject in imitation *mf* dim. and played by Fl. I., Ob. I., 2 Cl. (on the third beat m.100) and 2 Fg. (m.101). In the background layer there is *sf* cresc., dim. accented half note with resolution (m.100) played by Cr. I., II. and *sf* strokes (m.100) played by Tp. and T-ro. Figure of *fff* pizz. accented eighth note and arco sixteenth note tremolo-like pattern *p* cresc. *mf* cresc. *f* cresc. (m.100-101) is played by Vln. I., II. Tied whole note pedal (m.100-101) *mf* dim. *p*

cresc. *f* is played by Cr. III., IV. and arco div. Vle. Ascending staccato arpeggio-like freely tied passage (from the third beat m.100-101) *mp* cresc. *f* is played by Arp. and P-f (on Ped.). This passage ends with cresc. trill on the fourth beat (m.101) played by Fl. I. Half note and chromatic figure *mf* (m.100-101) is played by arco Vcl. and C.B. Second sequence's foreground layer (m.102-103) has the same structure, but *f*. Structure of the background layer is similar to first sequence except *sf* cresc., dim. accented tremolo played by Tp., ascending staccato arpeggio-like passage on *mf* played by Arp., P-f. and whole note pedal *p* cresc., dim. which is played by Cr. III., IV. and Vle.

The following two sequences each one bar long are defragmented variations of the first ones and with cresc. in m.104. The foreground layer consists of defragmented main subject Ba (m.104) played by 2 Fl., 2 Ob. and imitated by 2 Cl., 2 Fg. on the third beat. In the background layer there is half note note with resolution (m.104) played by Cr. I., II., Tp. tremolo and Vcl., C.B. with chromatic figuration. The figure of *fff* pizz. accented eighth note and arco sixteenth note tremolo-like pattern cresc. is played by Vln. I., II. Whole note pedal is played by Cr. III., IV. and div. Vle. Ascending staccato arpeggio-like freely tied passage (from the third beat) is played by Arp. and P-f (on Ped.). m.105 is similar to m.104. The foreground layer's diminished and fragmented *f* main subject in m.106-109 is split between 2 Fl., 2 Ob. (eighth note figure) and Vln. I., II. in m.106-107. In m.107, eighth note slurred staccato figure is imitated by 2 Cl., 2 Fg. In m.108-109 this figure imitated by *fff* 2 Fl. (on the first beat), *ff* 2 Ob., 2 Cl. (on the second beat), *ff* 2 Fg., Arp., P-f (on the fourth beat). In the background layer (m.106) there is an ascending *f* figure played by 2 Cl., 2 Fg., Vle. and half note *f* cresc. tenuto figure played by Cr. III., IV., Vcl., C.B. (with eighth note). Afterwards in the background layer dotted rhythmic pattern is played by Vle., Vcl., C.B. (m.107) and by tutti archi (m.109). This pattern, *f* cresc. with *sf* accented eighth note (m.108-109) is played by 4 Cr. and Tbe. I., II. Whole note pedal is played by Cr. I., II. (m.107) and tutti archi, poco a poco cresc. (m.108). In m.110-113 the foreground layer consists of variations of the defragmented main subject in imitation played *ff* by 2 Fl., 2 Ob., 2 Cl., 2 Fg., Vln. I., II., Vcl., and C.B.

(staccato eighth note figure in archi). In the subordinate layer there is a hemiole-like chromatic descending *ff* eighth note figure played by Arp. and P-f. In the background layer there is a dotted rhythmic pattern played *ff* by T-ro (with eighth note in m.111, 113) and Vle. In the background layer there is eighth note accented *ff* pattern (quarter dotted with pauses) played by 4 Cr., Tbe. I., II., 3 TbnI., Tb. and P-tti. A Figure with quarter note tremolo and an eighth note figure is played by Tp. *sf* subito dim. in m.112. The foreground layer in m.114-117 has trills with sixteenth note motive on the fourth beat (m.117) played by 2 Fl., 2 Ob. (without trill), 2 Cl., 2 Fg. and tremolo Vln. I., II. In the subordinate layer counter line based on Primary Theme Group main subject is played by Tbe. I., II., 3 TbnI. and Tb. (2 Tbe. and TbnI. I., II. with eighth notes in m.114-115). In the background layer syncopated patterns cresc. *sf* dim. (m.114-115) and eighth note syncopated figures (m.116-117) are played by P-f. (accented), Vle., Vcl. and C.B. Similar syncopated patterns (m.114-115) and dotted rhythms are played by 4 Cr. The dotted pattern (m.116-117) is supported by T-ro. tremolos, bacch. molle entering with the syncope, are played by P-tti and T-T. A *f* tied stroke is played by P-tti in m.116.

The grammar of time conducting pattern remains unchanged. Through the Btr(Ba) segment the gestural posture develops from increasing energetized excitement and optimistic joy (m.100-109), with courageous and lively joy (m.110-113) supplemented by impulsive anger and fearful excitement (m.114-117). The expressive gesture may illustrate the colorful dynamic changes in the texture, cue to instruments and display essential dramaturgy lines from the multi-layered texture of this segment.

Ba'' segment (m.118-121) is a short restatement of the Secondary Theme Group main subject in G. The foreground layer theme is played *f* by Fl. Picc., Fl. I., Cl. II., 2 Fg., upper div. of Vln. I., II. and Vle. The background layer has *f* eighth note pattern staccato (m.118), slurred tenuto (m.115-121) played by Fl. II., 2 Ob., Cl. I., 4 Cr. (Cr. I., II. in m.115-121 and Cr. III., IV. in m.120-121 turns to half note pattern), lower div. of Vln. I., II. and Vle. Half note dotted

pattern is played by Vcl. and C.B. Whole note (m.118) and dotted half note (m.120) tremolos are played by Tp.

The conductorial grammar continues without major changes from the previous section. In the Ba'' segment the gestural posture may reveal maximum level of vital joy and cheerful excitement. Gestural expression leads legato articulation.

5.1.5. Exposition – Closing

Table 5. Mvt. 1 – Exposition – Closing

Section	EXPOSITION	
Part	Closing	
Measures	122	122
Subject	Bridge D.C.	Bridge
Structure	5 ²⁺²⁺¹ 5 ²⁺²⁺¹	5 ²⁺²⁺¹ 5 ²⁺²⁺¹
Tonality	G	G

Bridge D.C. segment (m.122-131) is in G and leads to the repetition of the exposition section. The foreground layer consists of the defragmented part of Secondary Theme Group main subject (m.122-126) played by Fl. Picc., Fl. I., Cl. II., 2 Fg. and upper div. of Vln. I., II. and Vle. In m.127-130 the foreground layer consists of tenuto slurred quarter note phrase played by Fl. Picc., 2 Fl., 2 Ob., 2 Cl., 2 Fg. and tutti archi. The phrase ends with tied whole note (m.130) played by Fl. Picc., 2 Fl., 2 Fg., Vln. I., II., upper div. of Vle., Vcl. and C.B. The background layer consists of eighth note slurred tenuto pattern (m.122-126) played by Fl. II., 2 Ob., Cl. I., lower div. of Vln. I., II. and div. Vle. Also, there is a half/quarter note pattern with defragmentation and rhythmic diminution of progression played by 4 Cor. with cresc., dim., Tp., Vcl. and C.B. Quarter *ff* notes on the strong beats (m.127-130) are played by 4 Cr., 3

Tbni., Tb., P-tti and Tp. (tremolo in m.127-128). In m.131 sixteenth note *pp* dim. spicc. figure is played by Vcl. and C.B.

The following segment of the bridge (m.122-131) connects the exposition to the development section. It is identical to the Bridge D.C. segment except m.131. where sixteenth note *p* cresc. connection phrase is played by Vln. II. and Vcl.

The conductor's time pattern grammar remains unchanged. Through the Bridge D.C./Bridge segment the gestural posture continues features of previous segment. Ictus may change to tenuto in m.129-130. Expressive gestures can mirror the victorious character and increase tension accordingly with the defragmentation of the main phrase. In m.131 the expressive gesture connects the structure to the repeat of exposition with dim. in the Bridge D.C. and opens the development section with cresc.

5.1.6. Development – First Leg

Table 6. Mvt. 1 – Development – First Leg

Section	DEVELOPMENT			
Part	First Leg			
Measures	132	145	155	163
Subject	Ab, IntA+Aa+Ac, Ac+Br	Fugato Aa	Stretto Trb+Aa'	FLbr
Structure	$13^{3+3+3+4}$	$5^{2+3} + 5^{2+3}$	$4 + 4^{2+2}$	6^{2+4}
Tonality	A VI	a, h	cis, d	D IIN

The Development section (m.132-203) of the first movement is constructed from two legs and a conclusion segment.

The first leg (m.132-168) of the development section consists of four segments based on the Introduction and Primary theme group's thematic subjects. First segment (m.132-144) based on Ab, IntA+Aa+Ac, Ac+Br subjects and in the key center of A. In m.132-134 the foreground layer is

modified Ab subject *f* played by Vle. and Vln. I. (m.134 with *mf* dim.). In the background layer there is eighth note tenuto pattern played by div. Vln. II. In m.135-137 the foreground layer has IntA dotted theme with *sf* dim., cresc. (m.135). In the subordinate layer, Ac subject's descending sixteenth note passage *p* cresc. is played by spicc. Vln. I. In the background layer alongside with eighth note pattern played by (non. div.) Vln. II., there is *p* cresc. legato counter phrase played by Vcl. and C.B. In m.138-144 the foreground layer is a phrase combining Ac and Bridge segment's material and is played by 2 Fl. and Fg. I. (ends in m.145 with dim.). The subordinate layer has quarter/eighth note modified Ac subject played by div. Vle. In the background layer there are syncopated pedal notes played by 4 Cr. (ends in m.145), pizz. non div. chords played by Vln. I. (ends in m.145 arco.), eighth note pattern played by Vln. II. and root line played by Vcl. and supported by *fff* accented staccato pizz. (m.138-142) and arco (m.142-144) played by C.B.

The conducting time pattern is two in two with legato articulation, each beat is of half note duration of 140bpm and staccato ictus on sixteenth note durations. In the first segment (Ab, IntA+Aa+Ac, Ac+Br) the gestural posture reflects the optimistic joy with faithful courage. The expressive gesture of the left hand indicates staccato and legato articulations according to the subject.

Fugato Aa segment (m.145-154) is in key center of a and h and written as short four voice fugato. In the foreground layer the main subject (composed from Primary Theme Group Aa subject) is played by *f* Vcl., C.B. (m.145-146), *mf* 2 Cl., Cl. Bs. (m.147-149), *f* 2 Ob., Cr. Ing. (m.150-151), *f* 2 Fl., div. Vln. I. (m.152-154). In the subordinate layer there is eighth note countersubject played by spicc. staccato Vln. II. and Vle. (m.145-154). In the background layer there is its retrograde (m.150-154) and is played by Vcl. and C.B.

The conductorial grammar continues without major variations from the previous section. In the Fugato the gestural posture changes to a worried state with helpless fear and growing distant anxiety. The expressive gesture is in legato and aids conduct the balance in the subject and countersubject material of the fugato.

The stretto Trb+Aa' segment (m.155-162) is based on cis-d key center progression. The foreground layer is sixteenth note *ff* phrases (m.155-158) played by legato 2 Ob., Cr. Ing., Vln. I., II. (unis.) and imitated on the third beats by 2 Fl., 2 Cl. and 2 Fg. In m.159-162 sixteenth note and eighth note figure is played by div. Vln. I., II. and *f* G-C (on the eighth note). A similar figure slurred staccato but with the *sf* dim. eighth note (on the second off beat) is played by 2 Fl., 2 Ob., Cr. Ing., 2 Cl., 2 Fg. and *f* P-tti (on the eighth note). In the subordinate layer there is the *f* Aa' augmented subject (m.155-162) played by Cr. I., II. with *sf* dim. (m.159, 161). In the background layer (m.155-158) there is *ff* dotted rhythm pattern played by Vle., Vcl. and *fff* dim. tied quarter note played by C.B. In m.159-162 the eighth note pattern (augmented version of foreground figure) is played by Vle., Vcl. while tenuto eighth notes figure is played by C.B. on the strong beats.

The conductor's time pattern grammar remains unchanged. Through the stretto the gestural posture reveals increasingly eager anxiety towards fear. The expressive gesture may lead the primary theme motive by Cr. over the whole texture of the segment and cue off-beat accented notes by woodwinds and percussion.

FLbr segment (m.163-168) is in key center g. The foreground layer has several syncopated rhythmic pattern variations. Tremolo *ff* syncopes with accents on the second beats (m.163-166) and tremolo whole notes with dim. (m.167-168) are played by div. Vln. I., II. and Vle., *ff* syncopated rhythm pattern (m.163-168) with dim. (m.168) is played by 2 Ob., Cr. Ing., Vcl. and C.B. The *ff* syncopated rhythm pattern (m.163-166) and trill. with dim. (m.168) are played by Fl. Picc., 2 Fl., 2 Cl. and 2 Fg., *ff* whole notes (m.163-164) and syncopated rhythm pattern with dim. (m.168) are played by 4 Cr., Tbe. I., II., Tbn. I., II. and Tbn. III. (m.166-168). Another variation of the syncopated rhythmic pattern (m.163-168) is played with dim. (m.168) by *f* P-tti (vibr.). Dotted tremolo and tremolos with syncopes are played by *ff* Tp. (with dim. m.168). The texture vertically resolves to eighth note (m.169) played by Fl. II., 2 Ob., Cr. Ing., Cl. II., 2 Fg., 4 Cr., 2 Tbe., 3 Tbn., P-tti, Tp., Vln. I., II., Vle. and C.B.

The time conducting pattern is four in two with legato articulation, each beat is of quarter note duration and with staccato ictus on sixteenth note durations. Throughout the Flbr segment the gestural posture mirrors powerful and faithful joy with courageous excitement. Gestural expression reflects emotional aspect of the segment with dim. in the end and shows accents of the syncopated pattern.

5.1.7. Development – Second Leg

Table 7. Mvt. 1 – Development – Second Leg

Section	DEVELOPMENT		
Part	Second Leg		
Measures	169	174	184
Subject	Ba	Clbr	Transition Trbr+Br
Structure	5^{3+2}	$3^{2+1} + 3^{2+1} + 4^{2+2}$	$12^{2+2 2+2 2+2}$
Tonality	D	D, E, Fis, Gis, B	c V, b V, H

The Second Leg of the Development section (m.169-195) consists of Ba, closing bridge, Clbr and transition Trbr, Br segments.

Ba segment's the foreground layer (m.169-173) is the Secondary Theme Group main subject in key center D and played ten. by *f* Fl. Picc., Fl. I., Cl. I. In the background layer there are eighth note patterns (from the second beat) played by Vln. I., II. and a dotted pattern played by 2 Fg. (entered with the syncope), Vcl. and C.B. (m.170-173).

The time conducting pattern is four in two with legato articulation, each beat is of half note duration of 140bpm with staccato ictus on eighth note durations. In the Ba segment the gestural posture may reveal tender but courageous joy. The expressive gesture may lead the phrasing of main motive.

Clbr segment's (m.174-183) foreground layer is two bars of syncopated patterns with defragmented sixteenth note element of subject Ba and its repetition in the third bar (m.174-176, 177-179) with cresc. (m.178) played by Fl. Picc., 2 Fl. and 2 Cl. In m.180-183 there is defragmentation gesture and cresc. (m.183). In the subordinate layer there is syncopated pattern and quarter note phrase/whole note (m.174-183) with cresc. (m.178) and cresc. molto (m.183). played by 2 Fg., Vln. I., II., Vle. (unis.), Vcl. and C.B. (m.182-183). In m.182-183 a quarter note phrase is played *f* tenuto cresc. by Tbn. I. (on the first beat) and Tbn. III. (on the third beat). Syncopated pattern with *fff* dim. *p* cresc., dim. (m.178-179, 180-181) and *fff* tied half note (m.183) are played by Cr. I., II. and Cr. III., IV. (m.183). The background layer is quarter note figure (m.174-181) played by C.B.

The time conducting pattern is four in two with legato articulation, each beat is of half note duration with staccato ictus on sixteenth note durations.

Throughout the Clbr segment the gestural posture may display steadily growth of dismayed fear and awakening excitement. Expressive gesture may lead the progression of growing tension and cue Cr.

Transition Trbr+Br segment (m.184-195) consists of Trbr subject and Clbr sixteenth note figure.

In m.184-186 the foreground layer is *f* tenuto quarter note figure and *fff* accented eighth note played by Tr. I. and Tbn. I., II. In the subordinate layer there is sixteenth note figure (supporting foreground layer on the strong beats) with *fff* accented eighth note played by legato Fl. Picc., 2 Fl., 2 Cl. and slurred/staccato Vln. I., II., Vle. In the background layer there are tied whole notes with *fff* accented eighth note played by 4 Cr., *f* syncopated figure (with *fff* on the second beat) played by 2 Fg., Tbn. III., Tb., *f* cresc. tremolo and ord. stroke (from the second beat) played by Tp. and P-tti respectively. Also, in the background layer there is quarter/eighth note figure and *fff* eighth note played by Vcl. and C.B. In m.186-187 there are *fff* cresc. *fff* subito dim. *mf* cresc. tremolos played by Tp., T-ro., G-C.

The following m.188-191 are similar to m.184-187 by structure but varied by orchestration and dynamics. The foreground layer is *ff* tenuto quarter note figure and *fff* accented eighth note played by Tr. I., II. and Tbn. I., II. In the subordinate layer there is *ff* sixteenth note figure (supporting foreground layer on the strong beats) with *fff* accented eighth note played by legato Fl. Picc., 2 Fl., 2 Ob., 2 Cl. and slurred/staccato Vln. I., II., Vle. In the background layer there are *ff* whole notes with *fff* accented eighth note played by Cr. Ing., Cl. Bs., 2 Fg., 4 Cr. (with dim. m.189), Tbn. III., Tb., T-ro (tremolo), Vcl. and C.B. Half notes and *fff* eighth note strokes are played by P-tti. In m. 190-191 there are *fff* subito dim. *f* cresc., dim. tremolos played by Tp., T-ro., G-C.

In m.192-193 the foreground layer is *fff* dim., cresc. dotted half note tremolo with sixteenth note figure ending with *fff* accented eighth note played by Fl. Picc. (cresc. trill.), 2 Fl. (cresc. trill.), 2 Cl. (cresc. trill) and tutti archi. The figure is supported by dotted rhythm and *fff* accented eighth note played by 2 Ob., Cr. Ing. (cresc. trill.), Cl. Bs. (cresc. trill.), 2 Fg., 4 Cr., Tbe. I., II., 3 Tbn. and Tb. In m.192-193 *fff* dim., cresc. and *f* tremolos played by T-ro. Quarter note and *fff* subito dim. *mf* cresc. accented tremolo is played by Tp. and G-C (without cresc.). Whole note (vibr.) and *fff* accented eighth note stroke is played by P-tti.

The segment ends with m. 194-195 *fff* cresc. *fff* eighth note are played tutti by brass, (except Tr. III.), by tutti archi (tremolo), by tutti woodwinds (trill.), by *fff* tremolo Tp. (with grace on eighth note) and P-tti. *fff* cresc. *fff* whole note tremolos are played by T-ro and G-C.

The time conducting pattern is four in two with legato articulation. Each beat is of half note duration with staccato/tenuto ictus on sixteenth note durations. In the transition Trbr+Br segment the gestural posture of the previous segment is continued and enhanced by increasingly hostile anger and brave confidence in the confrontation. The expressive gesture may lead the development of transition and cue various groups of the orchestra while conducting the dynamic shape of percussion instrument's soli.

5.1.8. Development – Conclusion

Table 8. Mvt. 1 – Development – Conclusion

Section	DEVELOPMENT
Part	Conclusion
Measures	196
Subject	Climax IntA
Structure	8 ²⁺²⁺⁴
Tonality	e (I)

Conclusion part of the development section consists of Climax based on IntA segment (m.196-203) in the key center e on V pedal. The foreground layer is IntA main dotted tenuto rhythm subject (m.198-203) played by *fff* by Tbe. I., II. and Tr. III. doubling Tr. I. Descending whole note figure (m.196-203) is played *fff* by 4 Cr. In the background layer (m.196-203) there are *fff* tremolos by tutti archi and P-f, *fff* trills by tutti woodwinds, *fff* long pedal notes by tutti brass (Tbe. I., II. in m.196-197) and *fff* tremolos played by Tp., T-ro and G-C. In m.201-203 there is a stroke played by P-tti and G-C.

The conductorial grammar continues without major variations from the previous section. In the Climax IntA segment the gestural posture may signify darkness, hurt, fear, explosive anger, and tight anxiety. Gestural expression reflects the dramatic tension and leads the main motive by Cr. over the top of *fff* orchestral tutti.

5.1.9. Recapitulation – Primary Theme Group

Table 9. Mvt. 1 – Recapitulation – Primary Theme Group

Section	RECAPUTILATION		
Part	Primary Theme Group		
Measures	204	208	224
Subject	Aa'	Ab	Ac
Structure	4^{2+2}	$13^{3+5+5} + 3$	$8^{4+4} + 8^{2+2 2+2}$
Tonality	E	e, V of fis	fis, cis, fis

Sonata Allegro Recapitulation part opens with Aa' segment in key center e. The foreground layer is *fff* main subject (m.204-207) which starts on the second beat with *sfpp* cresc. (m.206), cresc. (m.207) and played by tenuto 3 Tbn. Phrase finishes with *fff* accented eighth note (m.208). The background layer consists of two textural elements; The first is *fff* marcatissimo alberti-like sixteenth note figures played by P-f., Vln. II. and Vle. The second elements is *fff* accented eighth notes on the first beats (m.204, 205) and on the first and third beats (m.206, 207) played by tutti woodwinds, 4 Cr., 3 Tbe., Tp., T-ro (with roll), P-tti, G-C., Arp. (non arpegg.) and non div. pizz. Vln. I., Vcl. and C.B. In m.208 the background layer's figure ends with accented eighth note played by 4 Cr., 3 Tbe. and *fff* accented eighth note played by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., 2 Cl., Cl. Bs., Tp., T-ro (with roll), P-tti., G-C., Arp. and Vln. I.

The time conducting pattern is four in two with marcato articulation. Each beat is of quarter note duration of 140bpm with staccato ictus on sixteenth note durations. In the Aa' segment the the gestural posture may reflect explosive and hostile anger with enraged excitement and distant disgust. The expressive gesture illustrates the tight tension of the background layer with powerful strokes of accented tutti chords.

Ab segment (m.208-223) is in key center e. Time signature changes to $\frac{2}{4}$ (♩=♩) in m.210, 215. The foreground layer has expanded main subject *ff* (with syncopated pattern) played by legato 2 Fg., Vcl. and C.B. In m.221-223 Vcl. has div. pizz. with vibr. on the first beats. In m.221-223 foreground layer is supported by arco legato Vle. In the subordinate layer there is imitative solo counter phrase (m.211-221) legato played by Tr. I. (con sord. in the recording not in the score or manuscript). Background layer is *ff* (*mf* from m.211) dotted (marching) rhythmic pattern (m.208-221) arco div. played by Vln. I., II. and Vle. (m.208). In m.221-223 eighth note *f* pattern (from the second beat) is played by 2 Fl., 2 Ob., Cr. Ing., and 2 Cl. Tied pedal *sf* subito dim., cresc (m.222-223) is played by Cr. III., IV. and Tbn. II.

The time conducting pattern is four in two with legato articulation. Each beat is of half note duration with staccato ictus on sixteenth note durations. Through the Ab segment the the gestural posture reveals a more confident and courageous excitement with lessening of sadness compared to the exposition due to the subordinate counter line played by solo Tr. The expressive gesture mirrors the legato flow of the main and subordinate phrases.

Ac segment (m.44-59) is in fis. The foreground layer has varied main subject *f* legato phrase (m.224-227) played by P-f solo (in octaves). In m.228-231 this phrase is played legato by Fl. Picc., 2 Fl., 2 Ob. and 2 Cl. Defragmented last part of phrase is played in canon by 2 Fg., Vcl., C.B. (m.232, 234, 236, 238) and Fl. Picc., 2 Fl., 2 Cl., (m.233, 235, 237, 239). The subordinate layer is sixteenth note descending staccato trill-like *mf* passage played by unis spicc. Vln. I., II. (m.224-225), *sf* Fl. Picc., 2 Fl. and 2 Cl. (m.226-227), sPicc. Vln. I., II. and Vle. (m.228-229), arco spicc. Vcl. and C.B. (m.230-231). Afterwards defragmented one bar version of this passage is played in canon by Fl. Picc., 2 Fl., 2 Cl., (m.232, 234, *ff* 236, 238) and 2 Fg. (quarter note), slurred staccato Vcl., C.B. (m.233, 235, 237, 239). The background layer has eighth note pattern (m.224-229) played by accented pizz. *fff* Vcl. and C.B. This pattern is continued (m.230-239) by pizz. Vln. I., II. and Vle. (*fff* accented every eighth note).

The time conducting pattern, the gestural posture and the expressive gesture in Ac segment mirrors related segments of the exposition section.

5.1.10. Recapitulation – Transition

Table 10. Mvt. 1 – Recapitulation – Transition

Section	RECAPUTILATION		
Part	Transition		
Measures	240	248	252
Subject	Tra	TrBr	Trb
Structure	$4^{2+2} + 4^{2+2}$	4^{2+2}	$4^{1+1 2} 2$
Tonality	fis VI ₇ , f VI ₇	G IV ₃ , e	V5b, VII _m , II ₂ of E

Transition part of the Recapitulation is composed in three segments transition a Tra (m.240-247), transition bridge TrBr (bars 248-251) and Trb (m.252-257).

Tra segment is in $\frac{3}{4}$ time signature and is constructed from two similar phrases in key centers fis and f. The first phrase's (m.240-243) foreground layer has syncopated *sf* motives and *sf* tied quarter notes played by Tbn. I., II. and the response motive with dotted rhythm is played by *ff* 2 Fg. and *f* 4 Cr. The background layer is *ff* graced quarter note pattern (m.240-241) and octave leap pattern (m.242-243) played by Fl. Picc., 2 Fl., 2 Ob., 2 Cl. and Vln. I., II. (div. arco). Graced quarter note pattern (m.240-241) is supported by Lgn. There are dotted half and ord. strokes (m.240, 242) played by P-tti. The second phrase (m.244-247) has a similar structure and orchestration to that of the first one.

TrBr bridge segment (m.248-251) in $\frac{4}{4}$ has foreground layer with *p* pizz. eighth note figure (m.248-249) played by div. Vcl. and continued (m.250-251) by unis. *p* Vcl. and *pp* pizz. C.B. The subordinate layer is *sf* whole note figure

with dim. (m.249) and *mf* (m.250) played by 2 Fg., Cr. I., II. (m.248-249) and Cr. III., IV. (m.250-251). There is also a mordent-like 32nd note *mf* slurred repetitive figure played by 2 Cl. (m.248-249) and Cl. Bs. (m.250-251). Tied tremolo *ppp* with dim. (m.249-251) is played by T-T (bacch. molle).

Trb segment (m.252-257) is based on V of E with poco a poco cresc. The foreground layer has dotted figure played by 2 Fg. (m.252-255) and sixteenth note ascending passage with cresc. played by Vcl., C.B. (m.252-255), Vle., 2 Cl., Cl. Bs. (third beat m.254-255), cresc. Vln. II., 2 Ob. (m.255), cresc. Fl. Picc., 2 Fl., Vln. I. (third beat m.255). There are *sf* dim. tied quarter notes on the third beat (m.252, 253) played by 4 Cr. The foreground layer is continued by *ff* half note and dotted rhythmic pattern with dim. (m.256-257) played by 4 Cr., Tbe. I., II., 3 Tbnl., Tb. and T-ro (with tremolo). The background layer consists of eighth note patterns (m.252, 253) on the third beat played by non div. Vln. I., II. and Vle. Accented stroke on the fourth beat played by G-C and *sf* accented eighth note on the last eighth played by Fl. Picc., 2 Fl., 2 Ob., 2 Cl., Tbe. I., II. and P-tti (ord.). Layer continues by quarter note pattern with cresc. from the third beat (m.254-255) played by G-C on the strong beats and P-tti on the weak beats. Tied whole note *ff* with dim. (m.256-257) is played by Fl. Picc., 2 Fl., 2 Ob., 2 Cl., Cl. Bs., 2 Fg. and P-tti. Whole note tremolos *ff* with dim. (m.256-257) are played by Vln. I., II. while *ff* quarter note pattern with dim. is played by G-C, Vcl. and C.B. (half note). *ff* with dim. eighth note figure is played by Tp.

5.1.11. Recapitulation – Secondary Theme Group

Table 11. Mvt. 1 – Recapitulation – Secondary Theme Group

Section	RECAPUTILATION		
Part	Secondary theme Group		
Measures	258	270	288
Subject	Ba'	Btr	Ba''
Structure	$6^{3+3} + 4^{2+2} 2$	$6^{2+2} 1+1 + 4^{2+2} + \text{TrBr}4^{2+2} 4^{\text{Aa}2+2}$	4
Tonality	E	V-I d, V-I e, V-I fis, V-I gis, V-I a, V-I h, G, Gis, A, g, G, Vb3b5 of E	E

Recapitulation secondary theme group (m.258-391) is constructed in quasi ternary form with Ba' subject, Btr transition segment and Ba'' a restatement segment.

The first segment Ba (m.258-269) is in key center E. The foreground layer is secondary theme group main subject legato dolce (m.258-263) played by 2 Fl. and div. Vln. I., connecting fragment played by Ob. I (m.264), Cl. I. (m.265), Cr. I. (m.266) and Fg. I. (m.267). There is an additional modulatory fragment (m.268-269) cresc., dim. half notes played by tutti archi. The subordinate layer has a counter line (m.264-267) played by Vcl., C.B. The background layer has a syncopated pattern (m.258-260) and a straight eighth note pattern (m.261-263), played by 2 Ob., 2 Cl., Cr. I., II., Cr. III., IV., and Vln. II. The eighth note pattern (m.264-267) is played by div. arco Vle. Also, there is the background root line played by Vcl., pizz. C.B. and 2 Fg. (m.258-263).

The next segment is transition Btr(Ba) (m.270-287) and consists of several sequences based on V-I progression and defragmentation of secondary theme group's main subject. There is *Poco piu animato* tempo change in m.270. The foreground layer's first sequence (m.270-271) composed from defragmented main Ba subject written in imitation *mf* and played by Cr. Ing., Cl. Bs. (on the third beat m.270) and Fg. I. (m.271). In the background layer

there is *sf* dim. accented half note with resolution (m.270) played by Cr. I., II. and *sf* dim. tremolo played by G-C. A figure of half note and sixteenth note tremolo-like pattern (m.270-271) is played by Vln. I., II. Tied whole note pedal (m.270-271) is played by Cr. III., IV. and arco Vle. (m.270 is similar with Vln. I., II.). Ascending staccato arpeggio-like freely tied passage (from the third beat m.270-271) *mf* is played by Arp. and P-f (on Ped.). This passage ends with cresc. trill on the fourth beat (m.271) played by Fl. I. Half note and chromatic figure *mf* (m.270-271) is played by arco Vcl. and C.B. Second sequence's foreground layer (m.102-103) has the same structure with *f*. Structure of the background layer is similar to first sequence except a whole note pedal dim., cresc. which is played by Vle. (m.272-273) and eighth note pizz. and sixteenth note tremolo-like pattern (m.272-273) is played by Vln. I., II. The Next two sequences (one bar long) are defragmented variations of the first ones. The foreground layer consists of defragmented main Ba subject (m.274) played by 2 Fl., 2 Ob., Cr. Ing. and imitated by 2 Cl., Cl. Bs. and 2 Fg. (on the third beat). In the background layer there is a half note note with the resolution (m.274) played by Cr. I., II. and G-C (*sf* dim. tremolo), and Vcl., C.B. (with chromatic figure). Figure of *fff* pizz. accented eighth note and arco sixteenth note tremolo-like pattern cresc. is played by Vln. I., II. Whole note pedal is played by Cr. III., IV. and div. Vle. (*f* dim.). Ascending staccato arpeggio-like freely tied passage (from the third beat) is played by Arp. and P-f (on Ped.). M.275 is similar to m.274.

In m.275-279 the foreground layer's diminished and fragmented *f* main subject split between 2 Fl., 2 Ob., Cr. Ing. (eighth note figure) and Vln. I., II. (m.276-277). In m.227 eighth note slurred staccato figure imitated by 2 Cl., Cl. Bs. and 2 Fg. In m.278-279 this figure is imitated by *ff* dim. 2 Fl., Cr. Ing. (on the first beat), *ff* dim. 2 Ob., 2 Cl. (on the second beat), *ff* dim. Cr. Ing., Cl. Bs. (on the third beat), 2 Cl., 2 Fg., staccato Arp. and P-f (on the fourth beat). In the background layer (m.276) there is ascending legato cresc. figure played by 2 Cl., Cl. Bs., 2 Fg., Vle. and half note figure played by Cr. III., IV. and *fff* dim. *p* whole note (m.277) played by 4 Cr. eighth note pattern (m.276), dotted rhythms are played by Vcl., C.B. and Vle. (m.277). Whole note cresc. and dotted rhythm (m.278-279) are played by tutti archi. This

dotted pattern *ff* cresc. with *sf* accented eighth note (m.278-279) is played by 4 Cr., Tbe. I., II. and T-ro.

The foreground layer in m.280-283 consists of the variation of defragmented main subject in imitation played by 2 Fl., 2 Ob., Cr. Ing., 2 Fg., Vln. I., II., Vcl., and C.B. (staccato eighth note figure in archi). In the subordinate layer there is hemiola-like chromatic descending eighth note figure played by Arp. and P-f. In the background layer there is dotted rhythmic pattern played by T-ro (with eighth note in m.281, 283) and Vle. Also, in the background layer there is eighth note accented *sf* accented pattern (quarter dotted with pauses) played by 4 Cr., Tbe. I., II., Tbn. I., II., Tb. and P-tti. A figure with quarter note tremolo and eighth note figure is played by Tp. In m.284-287 the foreground layer has trills with sixteenth note motive on the fourth beat (m.287) played by 2 Fl., 2 Ob., Cr. Ing., 2 Cl., Cl. Bs., and tremolo Vln. I., II. In the subordinate layer counter line based on Primary Theme Group main subject is played by 2 Fg., Tbe. I., II., 3 Tbn. and Tb. (2 Tbe. and Tbn. I., II. with eighth notes in m.284-285). In the background layer syncopated patterns cresc. - dim. (m.284-285) and eighth note syncopated figures (m.286-287) are played by P-f., Vle., Vcl. and C.B. (accented in m.287). Similar syncopated patterns (m.284-285) and dotted rhythms are played by 4 Cr. The dotted pattern (m.286-287) is supported by T-ro. Tremolos bacch. molle (entered *pp* with syncope) are played by P-tti and T-T (vibr. tied stroke is played by P-tti in m.286).

Ba'' segment (m.288-291) is a short restatement of Secondary Theme Group main subject in key center of E. The foreground layer theme is played dim. *f* Vln. I., II. and Vle. The background layer has eighth note pattern played by 2 Cl., Cl. Bs. (m.288), 2 Fg., 4 Cr., Tbe. I., II. Half note dotted pattern is played by Vcl. and C.B. Half note with eighth note *ff* dim. (*sf* dim) tremolos (m.288-290) are played by Tp.

5.1.12. Recaputilation – Closing

Table 12. Mvt. 1 – Recaputilation – Closing

Section	RECAPULATION
Part	Closing
Measures	292
Subject	Bridge
Structure	5 ²⁺²⁺¹
Tonality	E

Bridge segment (m.122-131) is in key center E. The foreground layer consists of the defragmented part of Secondary Theme Group main subject (m.292-296) played by Vln. I., II., Vle. The background layer consists of eighth note pattern (m.292-296) played by 2 Cl., 2 Fg., with dim. (m.294) 4 Cr. and Tbe. I., II. Figure ends with *sf* accented eighth note (m.297) played by 2 Cl., 2 Fg., 4 Cr., Tbe. I., II., P-tti., G-C and tutti archi. Also, there is a half/quarter note pattern (with defragmentation and rhythmic diminution of progression) played by Tp., Vcl. and C.B., the eighth note pattern (m.295-296) from the third beat is played by G-C and P-tti.

The time conducting pattern, the gestural posture and the expressive gesture in Transition, Secondary Theme Group and Closing parts are similar to the related sections of the exposition.

5.1.13. Coda

Table 13. Mvt. 1 – Coda

Section	CODA		
Measures	297	307	313
Subject	Bridge Trbr	IntA	Finale
Structure	$6^{3+3} 4^{2+2}$	6^{2+4}	$2 + 2^{1+1} + 2 + 2^{1+0}$
Tonality	E	e	E

Coda section consists of Bridge Trbr, IntA and Finale segments in key center e.

Bridge Trbr segment's (m.297-306) foreground layer is *sf* staccato pizz. A figure with marcato on the fourth beat eighth notes (m.298) which is repeated on *pp* (m.299) and played by Vle. and Vcl. Figure is repeated (m.300-302) by pizz. Vcl. and C.B. In m.303, 304 on the fourth beat arco triplet figure is played by Vle., Vcl. and C.B. and repeated ostinato with cresc. (m.305-306) and ends with tied *fff* quarter note (m.307). In the background layer there are *sf* subito *pp* cresc., dim. tied pedal notes (m.297-299) played by Tbn. I., II. and tremolo Tp. In m.300-302 a cresc., dim. (in every bar) pedal is played by *pp* Tbn. III., Tb. and *ppp* tremolo T-T. In m.303-306 *pp* tied whole note pedal is played by 2 Cl., Cl. Bs., 2 Fg., tremolo with cresc. by T-T, *pp* cresc. tremolo (m.305-306) by Tp., *mf* cresc. tremolo bacch. molle (m.306) by P-tti.

The time conducting pattern is four in two subdivided with marcato articulation. Each beat is of quarter note duration of 140bpm with staccato ictus on sixteenth note durations. Throughout the Bridge Trbr segment, the gestural posture reflects anxious excitement with suspicious and dismayed fear. In m.303-306 the time conducting pattern changes to four in two with legato articulation and ictus on sixteenth note durations. The expressive gesture may indicate dynamic and articulation changes, cue pedal notes and leads their dynamic shape.

IntA segment (m.307-312) is the restatement of the introduction's main dotted subject with descending motive in key center e. The foreground layer's main subject *fff* tenuto with cresc. (m.308-309) and *ffff* (m.311) is played by 4 Cr., 3 Tbe., 3 Tbn. and Tb. In the background layer there are *fff* trills (m.307-308, 310-312) played by Cr. Ing., 2 Cl., Cl. Bs. and 2 Fg. Tied *fff* tremolos with *ffff* (m.311) are played by Tp. and T-T with ord. strokes (m.307, 309, 311) played by P-tti.

The time conducting pattern is four in two subdivided with tenuto articulation. Each beat is of half note duration of 70bpm with staccato ictus on eighth note durations. In the IntA segment the gestural posture mirrors the introductory segment supplemented by a more courageous and strong excitement and irate anger. The expressive gesture reflects strong tension and leads to the resolution of the main phrase. The expressive gesture reflects a strong friction and leads the resolute main phrase.

Finale segment (m.313-320) is based on Valt.- I progression in key center of E. In m.313 tied quarter note chord is played by Cr. Ing., 2 Cl., Cl. Bs., 2 Fg., tutti brass, P-tti and with whole note tremolo by Tp. The layer is continued by *ff* cresc. ascending eighth note scale played by P-f and sixteenth note by arco Vln. II., Vle., Vcl. and C.B. In m.314 figure repeats with Vln. I. and without C.B. In m.315-316 *fff* accented eighth note chord on the first beat and off-beat of the fourth beat is played by tutti woodwinds, tutti brass, P-tti., P-f and archi. Tied *fff* cresc.-dim. tremolo (m.315, 316) is played by Tp. In m.317-320, syncopated staccato eighth note with tied cresc. *ffff* whole note and *fff* accented eighth note chords are played by tutti woodwinds, tutti brass and Tp. Tremolos (bacch. molle) from second beat cresc. *ffff* and *fff* accented eighth notes are played by T-ro., P-tti. and T-T. Eighth note ostinato solo figure with *fff* accented eighth note chords are played by P-f. Syncopated tremolos (with slurred staccato eighth notes on the first beat) with cresc. to *ffff* whole note and *fff* accented eighth notes are played by archi.

The time conducting pattern is four in four with legato articulation. Each beats is of quarter note duration with tenuto ictus on eighth note durations.

Throughout the Finale segment the gestural posture signifies pride, courageous joy and awake, liberated excitement with a confident character.

The expressive gesture initiates the accumulation of the dynamic progression and leads the solo of Tp. and P-f.



CHAPTER VI

SECOND MOVEMENT “IN THE GARDENS OF TURKMENISTAN”

6.1. Descriptive Analysis and Conducting Guidance

The second movement is in ternary form and is composed of three sections.

6.1.1. First Section – Theme Group A

Table 14. Mvt. 2 – First section – Theme Group A

Section	FIRST SECTION			
Part	Theme Group A			
Measures	1	3	19	33
Subject	A0	Aa	Ab	Br1
Structure	2	16 ⁴⁺⁴⁺⁴⁺⁴	14 ⁴⁺⁴⁺⁴⁺²	5 ³⁺²
Tonality	h (I)	h	h	h

Of the three, the first section (m.1-143) is in Moderato sostenuto tempo, $\frac{6}{8}$ meter, and in the key center of h. The section forming Theme Group A, consists of an introductory segment A0 (m.1-2) and two thematic segments Aa (m.3-18), Ab (m.19-32). A bridge Br1 (m.33-37) follows. The introductory segment marked as A0 is in the key center of h. In a single layer consisting of prominent intervals played *pp* by Arp. harmonics, by Vln. I. in *ppp* long slurred div. sul ponticello with cresc. (m.2), by Vln. II. *ppp* tremolo div. sul ponticello with cresc. (m.2) and by Vcl. in *mf* and *pp* harmonics, dotted quarter notes.

The time conducting pattern is six in six, legato articulation. Each beat is of eighth note duration of 80bpm with legato ictus on eighth note durations.

Throughout A0, the gestural posture may reflect a distanced sadness, but with a deep unrest portrayed by the musical mood in the timbre as well as the texture. The expressive gesture portrays the crescendo.

The Aa segment (m.3-18) is composed in two layers with the previous A0 layer now becoming the background. The foreground layer is a solo by Cl. I in A, *mf* dolce legato continuing throughout the whole (Aa) section. There is a tenuto emphasis on the first beat in bar 4 and bar 6. In the background layer intervals are presented by Vln. I. *mp* div. sul ponticello tremolo with dim. (m.3), cresc. (m.4) dim. (m.12) and cresc., dim. (m.18). And non-tremolo by Vln. II. This layer also has counter-melody elements and chromatic passing notes. Vln. I. returns to non-tremolo in m.5-6, 9-10 and plays a small unison counter motive in m.12. Vln. II. turns to tremolo in m.5-6, 9-10, 12-13, on the second beat on m.15, 16-18. There is a counter motive (m.13-15) by Vln. II. as well. The counter motive reappears in m.17-18 by arco dim. and small motive (m.18) cresc., dim. over Vth degree by Vcl. and pizz. by C.B.

The time conducting pattern remains unchanged. In Aa segment the gestural posture mirror anxious, frightened and shivery fear in the background layer. In the solo of Cl. I., the posture reflects abandoned sadness. The expressive gesture leads the solo phrasing, dynamic shape of the background layer's texture and the counter lines.

Ab segment (m.19-32) keeps the key center and continues the thematic material, albeit with a shortened last melodic leg (m.31-32). Foreground layer (m.19-33) is by Vle. with a cresc., dim. dynamic shape in m.22, 23, 24. A new counter melody appears in this Ab segment. Imitative solo by Ob. I. (m.19-33) starts on last beat of bar 19 with *mf*, cresc., dim. In the background layer, articulations of rhythmic patterns are varied. There is an eighth note tenuto pattern slurred per bar by arco Vcl., C.B. with cresc., dim. in m.22, 23, 24. A similar pattern by Vln. II. *mf* with. cresc., dim. (m.22) is added to background layer. In m.24-32 this pattern becomes slurred by half bars. In m.32 the pattern is grouped by slurred first two and staccato on the third and repeated.

On the second half of the bar the same articulation is played by C.B. A small counter melody (m.30) is played in unis. by Vln. II. and C.B. Intervals (m.19) are held by Cr. I., II. starting with *sf*. Interplay of two bars tied long gestures (m.22, 23) with cresc., dim. by Cr. I., II. is followed by series of *ff* legato octaves patterns played by Cr. I., II., with dim. (m.29, 30) and finishing with *sf* dim. on the first and fourth beat (m.32) similar to that of the Vcl. At the same bar first and fourth beats are doubled by eighth note accented *sf* octaves by Cr. II., IV.

The conductorial grammar continues without major variations from the previous segment. Throughout the Ab, the gestural posture remains unchanged and is supplemented by dismayed remorseful sadness in the counter line by Ob. The expressive gesture leads the legato solo phrases and cues the pedal notes.

A short bridge segment Br 1 (m.33-37) connects to Theme Group B over a tonic pedal ostinato figure and is figured with inclinations to the lowered II degree suggesting a neopolitan second degree chord on the last beats. This pattern is played *f* by Vln. I., II., C.B. with poco a poco cresc. and broadening (slentando, m.37) and Vcl. (m.34). In m.37 this ostinato figure is repeated twice. C.B. plays short *fff* eighth notes (m.35-37). Another layer is played by 4 Corni in double octave descending phrases with dim. (m.35) and phrases with cresc. (m.36). Long full bar octaves are played by Cr. I., II. while Cr. III., IV. double only in the first half of the bar.

The time conducting pattern is six in two, legato articulation. Each beat is of dotted quarter note duration of 50bpm with staccato ictus of eighth note durations. In the Br 1 segment the gestural posture reveals a submissive sadness, growing courage and conceded excitement. The expressive gesture leads the counter line by Cr. and initiates the general cresc.

6.1.2. First Section – Theme Group B

Table 15. Mvt. 2 – First section – Theme Group B

Section	FIRST SECTION			
Part	Theme Group B			
Measures	38	48	58	74
Subject	Ba	Bb	TrB	Br2
Structure	10 ⁵⁺⁵	10 ⁵⁺⁵	4 ²⁺² + 4 ²⁺² + 4 + 4	5 ²⁺³
Tonality	G (VI of h)	B (III of g)	f – as, h – d, d, D	II ₇ N

The Theme Group B is written mostly in major mode and consists of thematic material contrasting Theme Group A. Its elements are Ba, Bb, transition segment Tr and bridge Br.

Ba segment (m.38-47) is composed of two melodically similar phrases and is in the key center of G. The first phrase (m.38-42) has a foreground layer consisting of a melodic line spread in octaves throughout the range of the string section. The phrase starts in $\frac{3}{8}$ time and repeats the previous ostinato figure with an inclination towards the IInd lowered degree (m.38) played by Vln. I., II. and Vcl. and continues in $\frac{6}{8}$ time signature is *f* dynamics with support by C.B. The phrase ends with a dotted quarter note (m.42). In the accompanying layer there are *f* eighth note tenuto slurred patterns with pauses on the first beat played by 2 Ob., 2 Cl., 2 Fg. and a *f* eighth note cresc., dim. pattern with pauses on the first beat played by Cr., Tr. I. and Tba. This figure is repeated (m.41) by the same group of instruments. Then the tenuto articulation in the woodwinds changes to slurred staccato. Dotted quarter note *fff* dim. (m.42) is played by 2 Ob., 2 Cl. and 2 Fg. There is a dotted quarter note by Cr. I., III. and Tr. I. with figures of slurred first two notes and the staccato articulation in a group with dim. by Cr. II., IV. and Tb. Three staccato eighth notes on the second half of m.42 are played by Cr. II., IV. and Tr.

The second phrase (m.43-47) has the same thematic material as the previous one in the key center of G and starting in $\frac{3}{8}$ time and changing to $\frac{6}{8}$ in m.44, however it is orchestrated differently. The foreground layer with the theme is played *mf* legato tenuto (staccato in Fl. I.) articulation with cresc. (m.43-44), dim. (m.45), cresc. (m.46), dim. (m.47) by Fl. I., Cl. I. and Fg. I. The background or accompanying layer consists of *pp* pizz. eighth note (m.44) on the first beat by Vcl. and C.B., *pp* pizz. staccato eighth note pattern with cresc. by Vln. I., II. and Vle. In m.45 there is *sf* dim. eighth note on the first beat and *pp* pizz. eighth note on the fourth beat by Vcl., C.B. and an eighth note pattern on the second beats by Vln. I., II. and Vle. In m.46 there is *sf* dim. eighth note on the first beat by Vcl. and C.B. and is similar to m.44 pattern by Vln. I., II. and Vle. Dotted quarter note (m.47) and eighth notes are played by Vln. I., II. and Vle. then Vcl. and C.B. respectively. In the same accompanying layer, there is also twice per bar *pp* stroke by Tr-Io.

Descending arpeggio-like legato *p* triplet – sixteenth note mixed passage is played by Arp. After resolution of the chord on *fff* dim. (with slurred first and second beats) there is an ostinato pattern with cresc. by Cr. III., IV. with 2 Tbe. (Cr. I., II. join the pattern on the last two beats with cresc.).

The time conducting pattern remains unchanged. Throughout Ba segment, the gestural posture signifies courageous excitement, compassionate and grateful sadness in the phrase played by archi and hopeful joy, calm and peaceful excitement in the phrase played by woodwinds. The expressive gesture portrays deep and secure character in the background layer played by woodwinds and brass. Light and elegant joy appears in the background pattern played by archi pizz. and Arp.

The second segment Bb (m.48-52) is also composed of two repeated phrases. The first phrase, (m.48-52) in the key center of B flat and starts in $\frac{3}{8}$ time signature (switches to $\frac{6}{8}$ in m.49) has a foreground layer with the main theme played *f* arco (div. octave in Vln. II. and simplified in C.B.) by tutti strings. The phrase ends with a dotted quarter note (m.52). The

accompanying layer consists of *mf* legato tenuto articulated eighth note pattern (with pause on the first beat) with cresc. (second beat m.49) by 2 Ob., 2 Cl., 2 Fg., Cr., 2 Tbe. and 3 Tbn. In the second time, it is repeated with *f* cresc., dim. (m.51-52) legato tenuto articulated eighth note pattern with a rest on the first beat by 2 Ob., 2 Cl., 2 Fg. and *mf* by Cr., 2 Tbe. and 3 Tbn. (Cr. have dim. on the last beat on m.51 to m.52). This pattern ends with dim. quarter note (m.52) by 2 Ob., 2 Cl., 2 Fg., Cr. After the resolution of the chord (with slurred first and second beat) there is an ostinato slurred staccato pattern with cresc. now by Tbn. I., II. with 2 Tbe. (Tbn. III joins this pattern on the last two beats with cresc.).

The second phrase of Bb which is also the last phrase of BaBb (m.53-57) is in the key center of B flat and starts in $\frac{3}{8}$ time signature (switches to $\frac{6}{8}$ in m.54) and is orchestrated similarly but sparsely or less dense compared to m.43-47. The foreground layer again has the theme played legato with cresc. (m.56) by Fl. I., Cl. I., Cl. Bs. and Fg. I. The background layer consists of *sf* pizz. eighth note (m.54) on the first beat by Vcl. and C.B., *p* pizz. eighth note pattern by Vln. I., II. and Vle. In m.55 there is *sf* eighth note on the first beat and fourth beat by Vcl., C.B. and eighth note pattern on the second and fifth beat by Vln. I., II. and Vle. In m.56 there is *sf* accented eighth note on the first beat by Vcl. and C.B. and is similar to the pattern (m.54) in Vln. I., II. and Vle. Dotted quarter note (m.57) is played by strings. In the same layer the Tr-Io as well as the Arp gestures from the second phrase of Ba are reminded and ostinato pattern with cresc. on the last two bars (m.57) is played by unis. Cr.

The time conducting pattern, the gestural posture and the expressive gesture in Bb segment mirrors similar features as the Ba segment.

The transitional segment Tr (m.58-73) is constructed in 16 bars with several sequences and steps of harmonic inclinations based a minor third ascending movement from the key center. The first sequence (m.58-59) is in key center f and is constructed from two elements; One bar melodic phrase from Theme Group B (m.40, 45, 50, 55) and the second element is a sixteenth note

variation of Theme Group B initial phrase. In m.58 there is a poco a poco accelerando tempo progression marking. The foreground layer is played by arco legato Vln. I., II., Vle. (m.58) and transferred to *mf* legato responding phrase by 2 Fl., 2 Cl. and 2 Fg. (m.59). The background layer is represented *f* legato tremolo-like pattern on the first half of m.58 by 2 Ob., Cr. Ing., Cl. II., Cl. Bs.; *mf* slurred staccato eighth note patterns (m.58) and two staccato notes (m.59) by Cr. and 2 Tbe.; *p* with cresc. to *mf* tremolo (bacch. di Timp.) until fourth beat (m.58) and two strokes (m.59) by G-C; *sf* accented div. pizz. eighth notes (m.58, 59) on the first beat by Vcl. and C.B. The next sequence (m.60-61) moves to key center of a^{is} and is orchestrated similarly to the first sequence. Only the foreground layer's motive starts with an ascending sixteenth note passage from the upbeat of previous bar (m.59) and a tremolo by *mf* G-C with cresc. to *f*.

In m.62-65 there is defragmentation of the previous sequences. The key center is h (m.62-63) and d (m.64-65). In the foreground the first motive of the sequence is repeated twice (with upbeat passage) *f* cresc. by legato Vln. I., II., Vle., 2 Fl. in octave and Fg. I. (m.63 with pause on the fourth beat). The background layer is rendered legato tremolo-like pattern on the first half of every bar by 2 Ob., Cr. Ing., Cl. II., Cl. Bs.; slurred staccato eighth note pattern by 4 Cr. and 2 Tbe.; cresc. and tremolo by G-C played until fourth beat, *f* arco slurred tenuto similar to brass eighth note pattern by Vcl. and C.B. Dotted *sf* dim. octave quarter note (m.63) with slurred resolution (VI-V degree passing intonation) is played by Tbn. I., II. (same intonation in the I div. of Vcl.). In m.64-65 the key center moves to d. In the foreground the first motive of the sequence is repeated twice (with upbeat passage) by legato Vln. I., II., Vle. The background layer is rerendered again with legato tremolo-like pattern on the first half of every bar by 2 Ob., Cr. Ing., Cl. II., Cl. Bs.; slurred staccato eighth note pattern by 4 Cr. and 2 Tbe.; cresc. tremolo (bacch. di Timp.) until fourth beat by G-C., slurred tenuto similar to the brass's eighth note pattern by Vcl. and C.B. Dotted *sf* dim. octave quarter note (m.65) with slurred resolution (VI-V degree passing) is played by Tbn. I., II. (again, with the same intonation in the I div. of Vcl.).

The Next episode (m.66-73) consists of 8 bars (4+4) with defragmented transition motive, Tr. The first half is in $\frac{6}{8}$ time signature and second half in the key center of d and D respectively. There is poco a poco acceler. in m.67. In the first half (m.66-69) the foreground consists of a defragmented version of Tr main motive (the second half, slurred every three notes) in *ff* repeated through by Vln. I., II., Vle., Cl. Bs. (slurred every two bars) and *ff* Cr. Ing. joins in m.68 (slurred two bars). The subordinate layer consists of dotted quarter note *ff* unis. descending chromatic motive with tenuto on the second note (slurred every two notes) by Vcl. and C.B. The same motive is repeated *ff* octave (slurred every two bars) by 2 Fg. and Tbn. III., Tb. (*ff* octave eighth note version). The dormant key center tonic pedal *ff* note (m.66-69) is played by 4 Cr. and Tr. I. (in m.67 there is dotted quarter long note). Chromatic *ff* motive in dotted half notes over V degree is played by Tr. II. and Tbn. I. Dotted half *ff* note strikes (m.66, 68) are played by P-tti. and G-C.

In the second half of the episode (m.70-73) time signature turns to $\frac{2}{4}$ with metric relation $\text{♩}=\text{♩}$ and key center is D. The foreground consists of sixteenth note variation of previous figure (slurred per beat) repeated through by 2 Fl., Cr. Ing. (from second beat of m.70) 2 Cl., Cl. Bs., Vln. I., II., Vle. In the background layer there is a long-slurred pedal note played by 4 Cr., Tr. I. and 2 Ob. in octave (with quarter note pattern). The subordinate layer consists of the same quarter note descending chromatic motive (slurred every two notes) by Vcl. and C.B. The same motive is repeated in octave (slurred every two bars) by 2 Fg. and Tbn. III., Tb. Chromatic motive in half notes over V degree is continued by Tr. II. and Tbn. I. With half note strokes (m.70, 72) played by P-tti. and G-C.

The bridge segment Br (m.74-78) is in $\frac{6}{8}$ time signature and based is on II₇ neapolitan chord of h. There is rit. sign on the second half of m.75. The foreground has *fff* sixteenth note repetition of V root note with dim. (m.75) to short eighth note (m.76), *fff* pizz. accented eighth note triton interval (on the fourth beat of m.76) and *sf* pizz. accented eighth note triton interval (on the first beat of m.77) and *pp* pizz. (octave lower, inverted in Vle., without accent)

triton (on the first beat of the m.78) by Vln. I., II., Vle. Long slurred *fff* trill with dim. to *p* on dotted quarter note (m.76) is played by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., 2 Cl. and Cl. Bs. Two bars of *fff* slurred V pedal (m.74-75) and the same long note (m.76-79) with dim. to *p* on dotted quarter note (m.79) are played by Cr. I., III. Lower octave slurred *fff* long V pedal with dim. to *p* on dotted quarter note (m.76) is played by Cr. II., IV. eighth noted *fff* pattern with dim. to *ppp* (m.75) played by 2 Tr., 3 Tbn. and Tba. Long *fff* slurred-free note is played by P-tti and T-T, *fff* tremolo is played by G-C. Short *fff* eighth notes on lowered II degree on the first and fourth beats are played by 2 Fg. (in octave) and Vcl. and C.B. Later *sf* pizz. accented eighth notes (on the fourth beat of m.76) and *sf* pizz. accented eighth notes (on the first beat of m.77) and *pp* pizz. (octave lower, on the first beat of the m.78, without accent) are played by Vcl. and C.B.

The conductorial grammar continues without major variations, however, initiates a gradual *accelerando*. Throughout the Tr and Br segments the gestural posture shows gradual increase of worry, anxiety and fear. Confident and hopeful courage appears in m.66-73 but is followed by pained sadness followed by acceptance and obedience. The expressive gesture reflects increasing intensity with *cresc.*

6.1.3. First Section – Theme Group A

Table 16. Mvt. 2 – First section – Theme Group A

Section	FIRST SECTION	
Part	Theme Group A	
Measures	79	93
Subject	Ab'	Br1'
Structure	14 ⁴⁺⁴⁺⁴⁺²	5 ³⁺²
Tonality	H	h

The repeat of Theme Group A begins with Ab' segment (m.79-92) based on the same melodic material as segment Ab but orchestrated differently. Ab' segment is in h and in $\frac{6}{8}$ time signature. The foreground layer consists of the main subject in *mf* espr. (with dim. on m.88) played by Cr. Ing. with *p* arco (sul G) Vln. II. There is a new subordinate (counter) layer in staccato sixteenth notes *p* by Fl. I. and *p* arco by Vln. I. (with cresc., dim. in m. 81-82). After a two-bar trill (m.85-86) the counter layer is continued only by Vln. I. with accents on the first notes. The subordinate layer is transferred to the woodwind group distributed amongst Fl. I., Cl. I., Fg. I. and Fl. II., Cl. II., Fg. II. with slurred staccato articulation and tenuto on the last note of every phrase in m.89-90. After finishing on the first beat of m.91 the layer transfers to div. stac. Vln. I.

The background layer (m.79-83) is played in *pp* pizz. quarter notes by Vcl., C.B. and div. arco tremolo intervals by Vle. (on the second and fifth beats of the bar). In m.84 dotted quarter tremolo notes and eighth notes in m.85 are played by Vle. In m.84 there is *sf* dim. eighth note on the last beat and new counter line (imitating the ascending motive from m.84 by Fl. I. and Vln. I.) staccato *p* cresc. (m.85) and *p* cresc., dim. (m.86 with pause on the first beat) by Vcl. and C.B. Dotted quarter on the fourth beat (m.85) and slurred to the first beat (m.86) *sf* dim. con sord. octave is played by Cr. I., II. In m.87-88 the background layer returns to a pattern similar to m.79-83 by Vcl. and C.B. (on the fifth bar the beat changes to non tremolo eighth note). There are pizz. quarter notes (on the first beats of m.89-90) by Vcl., C.B., Vle. (unis.) and short eighth notes on the first and fourth beats in the bars notes (with staccato on the first one). In m.91-92 the background reminds us of the pattern in m.79-83 by Vcl. and C.B. Starting from the second half of m.91 to 92 there are *sf* dim. dotted quarter notes played by Fl. and Cl. Also there are *p* dotted quarter notes (m.89-90) and long slurred (dotted quarter with quarter) notes (m.91-92) by Tr-lo.

The time conducting pattern is similar to Aa segment. In Ab' segment deep sorrow may be displayed by the gestural posture, signifying the hopeful

excitement in the subordinate layer. The expressive gesture leads the subordinate layer's counter line, phrasing them in to long sentences.

The bridge segment Br1' (m.93-97) that will connect to Theme Group B. Br1 is in key center of h, written over tonic pedal ostinato figure and a figure with inclination to II lowered degree on the last beat in the foreground. This pattern is played with cresc. (m.94) by arco Vcl., C.B. and Vln II. (starting from m.94) and Vle. (with pause in m.94, 95 on the first beat and with pause on the first, fourth and sixth beat on m.96), similar to Vcl. and C.B. pattern in octave played by Vln I. Rendering a melodic line hidden in the intervals and on the first beats of m.93-95, and on the first, fourth and sixth beats on m.96, this actually reflects the subordinate layer's material. The pattern finishes on m.97 with eighth note interval. In the subordinate layer there is a dotted quarter *sf* dim. interval (similar with Vln. I.'s hidden melodic line) and is played by Fl. and Cl. and turns to *sf* dim., cresc. phrase (m.96-97). Staccato octave leaps (with pause on the first beat) are played by Fl. Picc. in m.93-95. The figure repeats twice in m.96 and finishes with eighth note (first beat of m.97). Quarter note on the second beat (m.93-95), syncopated rhythm (m.96) and eighth note (m.97) is played by Tr-lo. Double octaves descending phrase with dim. (m.94-95) and a phrase similar to subordinate layer's material (m.96), finishing with two dotted quarter *fff* dim. octaves by Cr. Long full bar octaves are played by Cr. I., II. while Cr. III., IV. play the same notes only in half of the bar (m.95-96). Dotted quarter and quarter note tremolo (m.93-96) with cresc. (m.94-96) and long dotted half note tremolo (m.97) are played by Tp.

The time conducting pattern and the gestural posture in Br1' segment is similar to those in Br1. The expressive gesture may indicate articulation and dynamic changes in the background layer.

6.1.4. First Section – Theme Group B

Table 17. Mvt. 2 – First section – Theme Group B

Section	FIRST SECTION			
Part	Theme Group B			
Measures	98	108	118	134
Subject	Ba	Bb	TrB	Br3
Structure	10 ⁵⁺⁵	10 ⁵⁺⁵	4 ²⁺² + 4 ²⁺² + 4 + 4	10 ²⁺²⁺²⁺²⁺²
Tonality	G (VI of h)	B (III of g)	f – as, h – d, d, D	Vm – I (h)

Theme Group B's repeat is in general, similar to its previous occurrence (m.38-78) and consists of thematic material contrasting to theme group A and is in four segments Ba and Bb, Tr transition zone and Br3 bridge.

The first segment Ba (m.98-107) is in the key center of G and composed of two melodically similar phrases. First phrase (m.98-102) has a foreground layer consisting of a melodic line written in octaves covering the whole range of the string section. The phrase starts in $\frac{3}{8}$ time signature, with *f* dynamic and repeats the ostinato figure with inclination to II lowered degree (m.98) by tutti archi and continues in $\frac{6}{8}$ time signature. In the accompanying layer there are *f* eighth note cresc., dim. staccato slurred patterns with pause on the first beat by 2 Ob., 2 Cl., 2 Fg. and *f* eighth note cresc., dim. pattern with pause on the first beat by Cr., Tr. I., II., Tb. and Tp. The figure repeats on m.101 by the same group of instruments. Dotted quarter *ff* dim. note (m.102) played by 2 Ob., 2 Cl. and 2 Fg. Also, there is a dotted quarter note by Cr. I.-III. and Tr. I., II. and resolution of II degree to major III in figure of slurred first two notes and the staccato articulation in a group with dim. by Cr. II., IV., Tb. and Tp. Three staccato eighth notes on the second half of m.102 are played by Cr. II., IV. and Tr. I.

The second phrase (m.103-107) has the same thematic material as the previous one in the key center of G and starts in $\frac{3}{8}$ time signature (switches to $\frac{6}{8}$ in m.104) but is orchestrated differently. The foreground melody played *mf* legato with cresc. (m.103-104), cresc. (m.106), dim. (m.107) by Fl. I., Cl. I. and Fg. I. The background layer consists of *pp* pizz. eighth note (m.104) on the first beat by Vcl. and C.B., *pp* pizz. staccato eighth note pattern by Vln. I., II. and Vle. In m.105 there is *fff* eighth note on the first beat and *pp* pizz. eighth note on the fourth beat by Vcl., C.B. and eighth note pattern with dim. on the second and fifth beat by Vln. I., II. and Vle. In m.106 there is *fff* eighth note on the first beat by Vcl. and C.B. and pattern to m.104 with cresc. by Vln. I., II. and Vle. Dotted quarter note with dim. (m.107) and eighth note are played by Vln. I., II. and Vle. and Vcl. and C.B. respectively. In the same layer there is also twice per bar *mf* stroke by Tr-lo. The Arpa plays descending arpeggio-like legato *p* triplet – sixteenth note mixed passage. After resolution of the chord on *fff* dim. (with slurred first and second beat) by Cr. There is an ostinato tenuto pattern with cresc. by Cr. III., IV. A *sf* dim., cresc. (m.107) ostinato pattern is played con sord. by Tr. I. (Cr. I., II. join the pattern on the last two beats with tenuto cresc.).

The third phrase (m.108-117) is in key center of B starts in $\frac{3}{8}$ time signature (switches to $\frac{6}{8}$ in m.109) has in the foreground the main line played *f* arco (div. octave in Vln. II.) by tutti strings (dim. in m.110, cresc. in m.111). The phrase finishes with dotted quarter dim. note (m.112). Accompanying layer consists of *f* legato tenuto articulation eighth note pattern (with pause on the first beat) with cresc. by Ob. I., 2 Cl., 2 Fg., *mf* by Cr., 2 Tbe. and 3 Tbn. The second time, it comes on m.111 with *mf* cresc., dim. (m.111-112) eighth note pattern (with pause on the first beat) by Ob. I., 2 Cl., 2 Fg. (staccato) and *mf* cresc., dim. by Cr., 2 Tbe. and 3 Tbn. The pattern finishes with dim. quarter note (m.112) by Ob. I. (tenuto), 2 Cl., 2 Fg. (staccato eighth note) and Cr. After the resolution of the chord (with slurred first and second beat) there is an ostinato slurred staccato pattern with cresc. by Tbn. I., II. with 2 Tbe. (Tbn. III. joins the pattern on the last two beats with cresc.).

The fourth and last phrase (m.113-117) is in the key center of B and starts in $\frac{3}{8}$ time signature (switches to $\frac{6}{8}$ in m.114) and is orchestrated similarly to m.103-107. The foreground is played legato (slurred staccato in the first bar) with cresc. (m.116) by Fl. I., Cl. I., Cl. Bs. and Fg. I. The background layer consists of *pp* pizz. eighth note (m.114) on the first beat by Vcl. and C.B., *pp* pizz. eighth note pattern by Vln. I., II. and Vle. In m.115 there is accented *sf* eighth note on the first beat and *pp* fourth beat by Vcl., C.B. and eighth note pattern on the second and fifth beats by Vln. I., II. and Vle. In m.116 there is *sf* accented eighth note on the first beat by Vcl. and C.B. and a similar pattern to m.114 played by Vln. I., II. and Vle. Dotted quarter note (m.117) is played by strings. In the same layer there is also twice per bar *p* stroke by Tr-lo. A descending arpeggio-like legato *mp* sixteenth note-triplet passage is played by Arp. A *fff* dim. slurred resolution of accompanying layer and ostinato pattern with cresc. on the last two bars (m.117) is played by unis. Cr.

The following Tr segment (m.188-135) is similar to the Tr segment from m.58-73 except for some articulations, dynamics and tempo marks. I suspect this might be due to the composer (perhaps writing in short - hand) inconsistently leaving out detailed markings in its first appearance.

The Ba, Bb and TrB segments are identical to their first occurrence in terms of the time conducting pattern, the gestural posture and expressive gesture.

Br3 segment (m.134-143) is constructed on V minor – I harmonic progression and with a decrease in orchestration and dynamics in 5 steps of 2 bars each. The foreground layer consists of a trill-like triplet figure (finishing with eighth note in every following 2 bar section by group of instruments) played (m.134-135) *fff* slurred by Vln. I., II., Vle. and *fff* slurred (in whole) segment (with dim. in the end of m.135) by Fl. Picc., 2 Fl., Cr. Ing., 2 Cl., Cl. Bs. Triplet figure with slentando (m.136-137) is played by 2 Cl., Cl. Bs. and Vln. II., Vle. (in m.137 Vln.II the figure is slurred for one whole bar and ending, in m.137-138 Vle. the figure is slurred for 2 bars). This Figure (m.138) is played by Fg. (in octave) and Vle. and (m.138-139) by Vcl. (slurred every bar). In m.140-

141 figure is played by Vcl. In m.142-143 the triplet figure is played with cresc. by Vle., Vcl. and C.B. (last triplet in Vcl. approaches major third of Fis). The background layer consists of harmonic progression V minor – I. *fff* quarter notes with dim. (m.134-136) are played by Ob. (in octave, slurred and finishes with eighth note in m.136). *fff* quarter notes with dim. (m.135) are played by Cr., Tbe. and Tb-ni I., II. Base line is played by Fg. (in octave) and Vcl., C.B. (with portamento). Also, in m.134-136 *fff* slurred vibr. stroke is played by P-tti and *fff* tremolo with dim. (m.135) half notes are played by G-C and T-T (bacch. di Timp.). In m.136-138 slurred *sf* dim. to *p* cresc. half note octaves (m.136) are played by Cr. Short eighth notes (m.140 and 141) are played by Vcl. and Vle. respectively.

The conductor's time pattern grammar remains unchanged except for the slentatndo occurring in m.136. Throughout the Br3 section the gestural posture exposes confident and courageous excitement but decreasing and transforming to a relaxed, joyful calm state. The expressive gesture may lead this decrease in momentum.

6.1.5. Second Section – Theme Group C

Table 18. Mvt. 2 – Second section – Theme Group C

Section	SECOND SECTION				
Part	Theme Group C				
Measures	144	150	158	164	172
Subject	IntC	Ca	Cb	Ca'	Cb'
Structure	6^{2+2+2}	$4^{2+2} + 4^{2+2}$	6^{2+2+2}	$4^{2+2} + 4^{2+2}$	4^{2+2}
Tonality	II ₇ N – I (F)	F	F	F	F

The Second Section of the movement (m.144-223) is in $\frac{11}{8}$ ($\frac{3}{8} + \frac{4}{8} + \frac{4}{8}$) time signature (divided to three rhythmic segments by composer) and in key

center of F. It is composed from two melodic phrases Ca and Cb, transitional section, climax zone and closing.

The section starts with an introductory segment IntC (m.144-149). In two bar structure (II Neapoliten – I), in the subordinate layer first bar is a long chord and second is an ostinato rhythmic pattern. Whole bar *mf* cresc., dim. chord (m.144) played by Vln. II., Vle., Vcl., C.B. and *sf* cresc., dim. interval by Cr. I., II. This chord is V of h and enharmonically identical to II Neapolitan chord upcoming in m.145 f (in major mode). In m.145 the key center changes to f. The ostinato rhythmic pattern (m.145) played by Vle., while the counter tenuto line is played by Vcl. and C.B. Two slurred eighth note intervals are played by Cr. I., II. and Vln. I., II. Cl. are switching from A to B transposition. *mf* cresc. – dim chord (m.146) with dotted quarter note resolution (m.147) is played by Cl. II., Fg., while Cl. I. plays the melodic phrase. Octave *sf* with immediate dim. to *p* and cresc. – dim. is played by Cor. I., II. Ostinato *p* spicc. staccato pattern (with pause on the first beat, m.147) is played by Vln. I., II. Octave pedal (m.147) is played by Cr. I., II. Counter staccato *p* line is played by Vle. and Vcl. Legato *mf* octave leaps (m.147) are played by Fl. I., II. on the last two beats of the bar respectively. A *fff* with immediate dim. to *p* and cresc., dim. to *p* interval (m.148) with dotted quarter note resolution (m.149) is played by Cl. and Fg. Pedal octave with dotted quarter note resolution is played by Cr. I., II. Ostinato *pp* staccato pattern (with pause on the first beat, m.149) is played by Vln. I., II. Counter *pp* staccato line is played by Vle. and Vcl. Legato *mf* octave leaps (m.149) are played by Fl. I., II. on the last two beats of the bar respectively.

The time conducting pattern is eleven (three, two, two, two, two) in five with legato articulation. The beats are dotted quarter, quarter, quarter, quarter, quarter note duration of 120bpm with tenuto ictus on eights note duration. In the IntC segment the gestural posture may reflect grateful, calm and courageous joy with distant despairing sadness (composer uses ostinato cadenzas, very common in the traditional music as introductory, connection and closing elements). The expressive gesture portays the contrast of ostinato pattern with the legato responding phrase.

Ca section (m.150-157) starts with *Andantino* tempo marking with *mf* legato solo theme by Ob. I. in the foreground layer. Long note in the m.152-153 has dim. on the second rhythmic division. Background layer is represented by staccato ostinato eighth note rhythmic pattern with cresc. and dim. played by Vln. I., II. Tenuto dotted quarter notes and two short eighth notes (m.150) and dotted quarter notes and two quarter notes are played by Vle and Vcl. Ostinato pattern (m.152-153) is continued *pp* (with cresc., dim. on m.153) by Vln. I., II. with *pp* counter staccato line (similar to m.145) with cresc., dim. on m.153 by Vle. and Vcl. On the last two beats (m.153) slurred *p* octave leaps are played by Fl. I., II. M.154-157 has similar foreground material (on *f*) played by Ob. I. and the ostinato pattern by Vln. I., II. The background layer is played only by the Vle. A new subordinate layer appears (m.154-155) in *mf* spicc. staccato counter phrase by Vcl. (with pause on the first beat). Ostinato pattern (m.156-157) is continued by Vln. I., II. with *pp* counter staccato line (similar to m.145) by Vle. and Vcl. On the last two beats (m.157) slurred octave leaps are played by Fl. I., II.

The time conducting grammar remains unchanged. In the Ca section the gestural posture reflects a lonely but proud and confident state. Repetition of the phrase magnifies hidden pain inside the calm and compassionate state. The expressive gesture controls the dynamic shape and leads the counter lines appearing in the texture.

Cb section (m.158-163) foreground is started by two similar phrases by Ob. I. (with dim. on m.158) and long phrase (m.160-164) on *f* starting slurred and then staccato with cresc. (m.160) and legato dim. (m.161) played by Fl. I., Ob. I., Cl. I. and Vln. I. on *p* with cresc. (m.160) which finishes on two short eighth notes (m.161). The background layer (m.158) consists of ostinato eighth note rhythm and *sf* dim. half note on the last beats and two short staccato eighth notes on the last beats of m.159. Dotted quarter and quarter note with *f* slurred interval leaps are played by Vcl., Vle. and slurred octave leaps by Fl. I., II. on the last two beats (m.158). In m.159 the Vcl., Vle. part changes to eighth note pattern. The end of the bar is similar to m.158. In m.160-161 the background layer joins the foreground layer on *p* on the first

beat and then accompanies with eighth notes played by Vln. II., Vle. and Vcl. M.162-163 are similar to m.156-157, C.B. joins Vcl. on m.163.

The time conducting pattern remains unchanged. In the Cb section the gestural posture displays an increase of emotional tension by variations over the main subject. The expressive gesture indicates subordinate leaps and shows dynamic shape.

Ca' section (m.164-171) is a variation of the Ca section. The foreground layer theme is played on *f* by Vln. I. and Vle. New counter line appears on m.166-167 by *mf* espr. by Vln. II. and espr. by Vcl. (starting from the last two beats of m.166) with cresc. (last two beat on m.167). Background layer (m.164-165) has staccato-tenuto eighth note *mf* pattern by Vcl., C.B., 4 Cr., Tbn. III. and Tuba. There are two eighth notes by Vcl. and C.B. and accented *sf* eighth notes (m.166) played by Tbn. III. and Tb., *sf* dim. to *p* cresc., dim. (m.166) long note is played by Cr. There are *mf* cresc., dim. long intervals (m.164-166) by Cl. and Fg. M.168-171 are similar to m.164-167 except in m.168 where the foreground theme has trills on the first three notes.

Cb' section (m.172-175) has the same thematic material as Cb (m.158-163) but in shortened version and various orchestrations. The foreground layer is played by Vln. I. and Vle. with cresc., dim. in m.172-173 (Vln. II. joins the layer with a second voice on m.174-175). An eighth note *f* rhythmic pattern is played by Cr. (Cr. I., II. are also playing the legato counter line in m.172-173), Tbn. III., Tb., Vcl. and C.B. Legato octave leaps (m.172-173) are played by Cl. I. and Cl. II. on the last two beats of the bar respectively.

The conductorial grammar continues without major variations from the previous segments. Throughout Ca' and Cb' sections, the gestural posture gradually increases the level of emotional tension in the features mentioned in the first appearance of this subjects. The expressive gesture conducts leading lines and also their response-connection phrases.

6.1.6. Second Section – Theme Group C Development

Table 19. Mvt. 2 – Second section – Theme Group C Development

Section	SECOND SECTION			
Part	Theme Group C Development			
Measures	176	192	202	207
Subject	TrC	Climax Ca, Cb	Closing bridge	Closing Cb
Structure	$4^{2+2} + 4^{2+2} $ $4^{2+2} + 4^{2+2}$	$4^{3+1} + 4^{2+2} + 2$	4 1	$4^{2+1+1'} + 4^{2+1+1'} +$ $2^{1'+1'} + 4 + 3^{2+1}$
Tonality	I – e, E – f, C – e, H – c	F	F	I – V – V (IIb)

The developmental part of the second section starts with a transitional section TrC (m.176-191) and is composed on second section's thematic material and motive variations and constructed in four legs with several modulating sequences over tonic pedals.

The first leg (m.176-179) is on I pedal and modulates (m.178) to I pedal of E (in major mode). The foreground layer has one bar motives with cresc. (m.177) played by Vln. II. and C.B. The background layer is represented by two bar long pedals with cresc. (m.177) played by Vln. I., Vle. Also, there is *pp* cresc., dim. (m.176) and tremolo *p* cresc., dim. (m.178) by G-C. Three eighth note *p* subito tenuto (m.176) octaves with tenuto cresc. (m.177) and one bar staccato cresc. on m.179, by Tbe. I., II.

Second leg m.180-183 is based on I pedal of E and then (m.181-183) modulates to i pedal of f (I-VI movement, where VI equals to II Neapolitan degree of next key center of C). Foreground layer motive is played *ff* 2 Fg. (legato per bar), Vle., Vcl., C.B. (slurred for each rhythmic segment). The background layer has *fff* dim. to *p* cresc., dim. to *fff* eighth note repetitive rhythmic patterns played by 2 Fl., 2 Ob., 2 Cl. (with cresc., dim. in m.181,182). There is *fff* dim. to *p* cresc., dim. long chord with *fff* dim. repetition on the last two beats of m.180-182 by Cr. III., IV., Tbe. I., II. In

m.183 this pattern has cresc., dim. dynamic shape. Tonic pedal *fff* dim. repetition on the last two beats of m.180-182 is played by Vln. I., II. (m.183 has no dynamic shape). *mf* cresc. tremolo and *mf* long strokes (m.180) are played by Tp., G-C and P-tti. respectively. On m.181 a tremolo with cresc. to *ff* (on the second rhythmic segment) and *ff* long stroke is played by Tp., G-C and P-tti. respectively. *fff* long hits (m.182-183) are played by P-tti.

The third step of TrC section (m.184-187) has a similar thematic material to that of the first one (m.176-179) with various orchestrations. It is based on I pedal of C and modulates to e through dominant - tonic approach. The foreground layer has one bar motives played by *ff* legato 2 Fl., 2 Ob., 2 Cl., and Vln. I., II. (with tenuto on the last note). The background layer is represented by slurred pedal (m.184-185) by Vcl., C.B., 2 Fg. (in octaves) and raises the movement to the key center of e (m.186-187). Fg. part has *ff* cresc. (m.184), cresc., dim. (m.185,186) and cresc. (m.187) dynamic shape. There are *fff* dim. to *p* cresc. long octave and three tenuto cresc. eighth notes (m.184-185) by Tbn. I., II. and *fff* dim. octave (finishing on the second rhythmic segment) and three tenuto cresc. eighth notes by Tbn. III. and Tb. In m.186 3 Tbn. and Tb. join the bass line (*fff* - *p* cresc. by Tbn. I., II. and *fff* cresc. on the last octave by Tbn. III., Tb.) In m.187 this line is continued only by Tbn. I., II. Three *ff* eighth note octaves (in the end of m.186,187) are played by Cr. (with tenuto in m.187). Two quarter notes (on the last two beats of m.184-187) are played by G-C and P-tti.

The fourth step (m.188-191) is composed as was the second step, it is orchestrated differently but has some elements from first step as well. The key center is in H (m.188-189) and switches to c (m.190-191). The foreground layer motive is played *ff* Fl. Picc., 2 Fl., 2 Ob. (in octaves), 2 Cl. (legato per bar) and Vln. I., II. (slurred each rhythmic segment). The background layer has eighth note patterns and half note octaves played by Cr. and Tbn. I., II. with cresc. to *fff* dim. (m.189), cresc. *fff* (m.190). Long *fff* octaves dim. to *p* cresc. and three tenuto notes in the end are played by Tbn. III. and Tb. Also, in background layer there are long *fff* dim. to *p* cresc. pedal notes by 2 Fg. (in octaves), Vcl. and C.B. (Fg. has cresc. in every bar and in

m.191 cresc. brings to *fff* repetition of octave). A slurred tremolo *fff* - *p* cresc. is played by Tp. (m.188-189), *fff* dim. *p* cresc. slurred tremolo is played by G-C (m.188-190) and cresc. tremolo (m.191) by T-T. Short eighth note stroke (m.188) and one bar long stroke (m.190) are played by P-tti.

The time conducting pattern is eleven (three, two, two, two, two) in five with legato articulation. The beats are dotted quarter, quarter, quarter, quarter, quarter note duration with tenuto ictus on eights note duration. In the TrC segment the gestural posture reflects gradual growth of the painful sadness (m.176-179, 184-187), fearful anxiety (m.180-183, 188-191) with courageous excitement. Expression gesture may lead steady increase of emotions and cue ostinato figures of the brass group.

The climax zone (m.191-201) contains both motives from Ca (m.192-195) and Cb (m.196-201) and is in key center of f. The first bar from Ca section motive is repeated three times.

The foreground layer (m.192-195) is played *fff* legato by 2 Fg. (in octaves) by Tbn. III., Tb., Vcl. and C.B. The subordinate ascending *fff* long octave movement is played by Tbn. I., II. The background layer is rhythmically divided between two groups of instruments, woodwinds and brass. Eighth note *fff* rhythmic pattern with half note slurred to the next eighth note on the second rhythmic segment is played by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. Bs. Eighth note *fff* rhythmic pattern with dotted quarter noted slurred to the next eighth note and half note on last two beat is played by Cr. and Tbe. I., II. In m.195 the last beats are eighth note patterns played by Cr., Tbe. I., II. with first two notes slurred. Long *fff* slurred tremolos are played by G-C and T-T. Long *fff* ord. vibr. slurred stokes (m.192-193, 194-195) are played by P-tti. A tremolo on pedal is played *fff* by Vln. I., II., Vle. The last two beats of m.195 has syncopating resolution to tonic.

The foreground layer (m.196-201) is played by Tbn. I., II. (m.196-199), Tbe. I., II. (m.198-199), then by legato Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. B. and unis. Vln. I., II., Vle. In the background layer eighth note patterns (m.196-197), long slurred unison notes with repeated last beats (m.198), dotted

quarter notes with half notes slurred to the next beat and repeated last beat (m.199) are played by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. Bs. There is an eighth note rhythmic pattern (m.196-197) played by Cr. with pause and *ff* legato octave counter phrase and doubled by Tbe. I., II. with half note on the last rhythmical segment. The underlying harmony into the background layer (m.196-199) is played by 2 Fg. (in octaves), Tbn. III., Tb., Vcl., C.B., the last two beats have dim. Long pedal notes (m.200-201) with eighth note resolutions are played by Cr. and Tb. Half note (slurred with next eighth note) strokes (m.196-197) and *ff* slurred half notes (m.198-201) are played by P-tti and G-C. Long *ff* tremolo (m.198-201) is played by T-T.

The conducting pattern remains unchanged. In the Climax Ca, Cb segment the gestural posture signifies courageous joy, desperate sadness and excitement. Gestural expression may lead the phrasing of the main subject and cue ostinato patterns of the background layer.

The closing bridge section (m.202-206) is constructed from four bars of descending harmonic approach to the key center of B and one extra bar. The background layer consists of small arpeggio-like motive in *p* staccato (with slurred first two notes) played first by Cl. I., then by Ob. I. and Fl. I. Each instrument entering on the last eighth note of previous instrument. Ob. I. and Fl. I. have cresc. on m.204. Cl. I. has cresc. on m.205. Also, the background layer has long chords (m.202-205) changing every bar, starting with *pp* cresc., dim. (m.202,203) and cresc. (m.204). Long *mf* sole note (m.206) is played by Vla. solo.

The time conducting pattern is eleven (three, two, two, two, two) in five with legato articulation. The beats are dotted quarter, quarter, quarter, quarter, quarter note duration with tenuto ictus (m.206-209, 211-213) and staccato ictus (m.210, 214-223) on eighth note duration. In the Closing Cb segment, the gestural posture reflects gradual decrease of the emotions and brings it to calm, airy and flowing state but with sudden and interrupted increase of excitement with cresc. in m.204-205. Gestural expression may portray the dynamic shape of archi and connect small figures played by woodwinds.

The closing Cb segment (m.207-223) is based on the Cb thematic motive and brings the tonal center back to h through b (m.207-210). Starting in the foreground layer with a solo motive and long note (m.207-210) by Vla. solo, a *mf* counter motive and long note (m.209-210) is played by Vcl. solo. The background layer has *mf* staccato eighth note (and half note) interval patterns (m.210) which are played first (with pause) by 2 Cl., then by 2 Ob. and by 2 Fl. Two *mf* half note intervals (m.210) are played by Arp. on the second and third rhythmic segments, and one half note con sord. interval is played by Tbe. I., II. on the third rhythmic segment. M.211-214 are structurally identical to m.207-211 but with various orchestration changes and are in the key center of h. The foreground layer consists of a motive played (m.211-213) by Cl. I. and Fg. I., *mf* counter motive and descending movement (m.213-214) are played by Cr. III., IV. The background layer has *p* tenuto eighth note (and half note) interval patterns (m.214) which are played first (with pause) by 2 Cl., then by 2 Ob. and by 2 Fl. Two half-note intervals (m.214) are played by Arp., with second interval on harmonics, on the second and third rhythmic segments; and one half note *sf* dim. con sord. internal is played by Tbe. I., II. on the third rhythmic segment. Long *sf* dim. *p* octave tonic pedal (m.213-214) with dim. (m.214) is played by Cr. I., II. The background layer material with woodwind's eighth note pattern, Arp. and Tbe. I., II. is repeated in m.215 and m.216 while in the foreground layer there is a descending motive starting with lowered II. degree played by Vcl. and C.B. In m.217-220 the time signature switches to $\frac{4}{8}$ and the composer metrically compresses layers. In the background layer there are quarter note intervals (on the second and fourth beats) played by 2 Ob. and 2 Fl. respectively. The foreground motive is played with eighth notes by Vcl. and C.B. which brings accented slurred half notes (with rall. and fermata on the second one) in m.222 and a resolution to a half note with fermata and dim.

The time conducting pattern remains the same with staccato ictus on eighth note duration. In the Closing Bridge segment, the gestural posture reveals abandoned sadness (m.206-210), hopeful excitement but remains heavy and burdened (m.211-214), a stedy growth of dismay and insecure fear (m.215-220) and remorseful and painful sadness (m.221-223) is observed. Gestural

expression may mirror legato phrasing of soli parts, cue ostinato figures and reflect dramatic changes in the dynamic shape and psychologic state.

6.1.7. Third Section – Theme Group A

Table 20. Mvt. 2 – Third section – Theme Group A

Section	THIRD SECTION (REPRISE)		
Part	Theme Group A		
Measures	224	226	240
Subject	A0'	Aa'	Br1''
Structure	2	16 ⁴⁺⁴⁺⁴⁺²	2
Tonality	H (I)	h	h

The third section or reprise (m.224-304) is *Tempo I*, in $\frac{6}{8}$ time signature and in the key center of h (tonic). This section consists of theme segment Aa (m.226-239) and A0 (m.224-225) introductory segment and Br1'' bridge segment (m.240-241).

The section starts with A0' introductory segment in the key center of h (m.224-225) and consists of eighth note rhythmic pattern, with pause on third and sixth beats, *sf* dim. slurred and tenuto second note is played by Vln. II (non div.), Vle. and Vcl. There is a *mf* eighth note (m.224) and pizz. eighth note (m.225) played by C.B.

The time conducting pattern is six in six with tenuto articulation. Each beat is of eighth note duration of 80bpm with tenuto ictus on eighth note duration. In the A0' segment, the gestural posture reflects tiredness and deep sadness with pain. Gestural expression may indicate painful *sf* dim. dynamic on the strong beats.

The following Aa segment (m.226-239) consists of several layers. The foreground layer is presented in *f* dolce by Vln I. This solo goes throughout

the whole Aa' section. In the background layer there are *mf* eighth note rhythmic patterns (with pause on third and sixth beat), slurred with tenuto second notes played by Vln. II, Vle. and Vcl. At the same time this layer has counter melody elements and chromatic passing notes. There is an eighth note (m.232) by Vln. I., II. while the counter motive appears pizz. cresc. to *p* (m.233) with pause on the first beat. The eighth note rhythmic pattern (with pause on third and sixth beat), slurred with tenuto second note is continued by Vln. II, Vle., arco Vcl. and arco C.B. There is a pizz. eighth note on the fourth beat (m.239) by Vln. II, Vle., Vcl. and C.B. The subordinate layer is represented by the counter melody (m.226-239) divided between woodwind instruments. Legato *mf* sixteenth note phrase and dotted quarter note is played by Fl. I. (m.226), then by Ob. I. (m.227). This dialogue with two contrasting (reed – non reed or single reed - double reed) woodwind instruments, imitating the same micro phrase continues in varied dynamics and articulations throughout the segment (m.228-239). Additional long counter line (from the fourth beat of m.235-239) is played by Cr. I.

The time conducting pattern continues without major variations from the previous segment. Throughout Aa segment, the gestural posture reflects deep sorrow, sadness with hopeful but distant excitement. Expressive gesture may lead the legato solo phrase and initiate subordinate phrases played by woodwinds while conducting the dynamic shape.

Br 1'' segment (m.240-241) is a shortened version of Br1 bridge connecting to Theme Group B in the key center of h, written over tonic pedal ostinato figure and figure with inclination to II. lowered degree on the last beat. This pattern is played arco by Vln. II, Vle, Vcl. and C.B. sixteenth note legato octave leaps (m.240) are played by Fl. I on the first beat, by Ob. I on the second beat, by Cl. I on the third beat. On the fourth beat of bar 240 a legato phrase similar to that of the strings but in quarter and eighth note version is played by Fg. I. Measure 241 is similar to m.240. Long slurred pedal notes (m.240-241) are played by Vln. I and Cr. I with dim. (m.241).

The time conducting pattern is two in six with legato articulation. Each beat is of dotted quarter note duration of 50bpm with staccato ictus on eighth note

durations. In the Br'' segment the gestural posture remains as in the previous segment but is expanded by anxious fear and dark excitement. Expressive gesture mirrors a heavy state and connects small octave leaps by woodwinds.

6.1.8. Third Section – Theme Group B

Table 21. Mvt. 2 – Third section – Theme Group B

Section	THIRD SECTION (REPRISE)	
Part	Theme Group B	
Measures	242	252
Subject	Ba	Bb
Structure	10^{5+5}	10^{5+5}
Tonality	G (VI of h)	B (III of g)

Theme Group B of the third section or the reprise section (m.242-261) is similar to that of the first section segment (m.98-117).

The grammar of the time conducting pattern, gestural posture and expression are similar to those of Ba and Bb segments of the first section.

6.1.9. Third Section – Theme Group A

Table 22. Mvt. 2 – Third section – Theme Group A

Section	THIRD SECTION (REPRISE)		
Part	Theme Group A		
Measures	262	280	296
Subject	BrA+B	Aa+Ab	Codetta B
Structure	$4^{2+2} + 4^{2+2} \mid 3^{2+1} + 4^{2+2} + 3^{2+1}$	$16^{4+4+4+4}$	$4^{2+2} + 5^{1+2+2}$
Tonality	g, c, h (Vb5)	h	H

The last repeat of the Theme Group A in this last section is made up of BrA+B segment (m.262-279) consist of both A and B theme groups' thematic material and changes the key center from g to h.

Solo *mf* legato phrase (m.262-263) is played by Cr. I. This is a compressed version of the phrase from the A section (m.230-233). The phrase from B section (similar to m.260-261) is played as well (m.264-265). The foreground layer is played by arco Vln. I., Vln. II. div. arco, Vle., Vcl. and C.B. The background layer with slurred staccato *f* cresc. eighth note pattern (with pause on the first beat) with dim. dotted quarter note (bars 264-265) is played by Fl., Ob. and Cl. (however without articulation or dynamic markings). A Similar *f* cresc. (m.264) eighth note pattern and an eighth note pattern (slurred on the first beat) with dim., cresc. (m.265) are played by 2 Fg. sixteenth note triplet descending arpeggios (m.264-265) are played three times by Arp. There are three dotted quarter note strokes (m.264-265) by Tr-lo. In the foreground, the solo *f* legato phrase (m.266-267) is played by Cr. I. Later a similar *f* legato phrase (m.268-269) is played by Ob. I. The first half of the phrase is repeated by Fg. II on the fourth beat (m.269). Later *f* legato phrase (m.270-271) with dim. on the second bar is played by Fl. I, Fl. II plays a second lower voice on third beat on bar 271 with dim. The second half of this phrase is compressed the sixteenth note version of the foreground

motive from m.264-265. The Second half of the phrase (m.271) is repeated *mf* cresc., dim. legato by Cl. I. Later a phrase similar to m.270-271 is played *f* legato by Vcl. (m.273-274). Dotted quarter note slurred *mf* cresc., dim. (m.275-276) tremolo sul. ponticello descending scale is played by Vcl. Then the phrase from bar 272 is repeated three times by Vcl. (first time on *mf* cresc., dim.). The third time the resolution of the phrase is delayed until the last beat. The background layer is presented by long harmonic accompaniment (m.266-271) played by Fg. (dim. on m.271), Cr. I. (from m.268, cresc. on m.269-270, and dim. on m.271), Ob. I (from m.270 with cresc. and dim. on m.271). The chord resolution from the third beat to dotted quarter note (m.272) with dim. is played by Cl. II and Fg. Dotted *p* half note (m.273) with cresc., dim. and two dotted quarter notes (m.274) with twice cresc., dim. are played by Vln. I., II. and Vle.

The time conducting pattern is six in two with tenuto articulation. Each beat is of dotted quarter note duration of 45bpm with tenuto ictus on eighth note duration. In the BrA+B segment, the gestural posture mirrors the restatement of lonely and apathetic sadness with fleetings of worried excitement (m.264-265), increasing anxious fear (m.275-278), which turns to submissive sadness (m.279). Expressive gesture reflects changes in the mood, initiates waves of the dynamic shape and shows growth of fear and acceptance at the end of the segment.

Theme Group A theme with a counter melody from Ab segment is in the key center of h in the Aa+Ab segment (m.280-295). The foreground layer is represented by *p* tremolo (without tremolo on eighth - note and sixteenth notes) by Fl. (m.280-288), continued by *pp* legato Cl. I (m.288-295) and solo *f* dolce by Cor. I (Cl. I and Cor. I have dim. on m.295). Subordinate *pp* counter theme (m.280-291) is played by Vln. solo and Vla. solo. The background layer (m.280-295) is played by pizz. Vln. II, Vcl. and C.B. Followed by a *sff* accented eighth note on the fourth beat (m.280,281,282), eighth note on the second and fifth beat (m.283), eighth note on the fourth beat (m.284,285,286), two staccato eighth note on the second beat (m.287), eighth note on the fourth beat (m.288), eighth note on the second and fifth

beat (m.290). In bars 294-295 the eighth note pizz. on the fourth beat is played by tutti archi with *sf* and accent on m.294.

The time conducting pattern is six in six with legato articulation. Each beat is of eighth note duration of 80bpm with staccato ictus on eighth note duration. Throughout the Ab segment, the gestural posture signifies lonely, depressed sadness with frightened excitement (reflected in the texture) and a helpless and painful state from the subordinate layer's counter subject. Abandonment and sadness appear in m.292-295. Expressive gestures may show psychological state, cue pizz. by archi and the leading subjects of the phrases.

The codetta B (m.296-304) is the last segment of the movement in the key center of h (in major mode) and composed from Theme Group B's motives. The foreground is a sul ponticello tremolo motive (m.296-297) with cresc. and dim. played by Vln. II. Then the same tremolo sul. ponticello phrase (m.298-299) is played by Vln. I with dim. (m.299). The background layer (m.296-299) is represented by *mf* cresc., dim. legato eighth note pattern without first beat played by Fl., Ob., Cl. (tenuto) in m.297 and by Fl. Picc., Fl., Ob., Cl. in m.299. A violoncello solo *p* arco legato (m.300-304) with cresc. to *mf* on the fourth beat (m.301) and cresc., dim. on (m.302-303) concludes the segment. The background layer has three eighth note cresc. patterns on the fourth beats (m.301) and eighth note dim. pattern on the fourth beat (m.302) that are played by Fl. Picc., Fl., Ob., Cl. There is a single eighth note by Fl. Picc., Fl., Ob., Cl. (m.304). Vln. I., II., Vle. and C.B. play a *sf* staccato eighth note pizz. on the fourth beat (m.301,302) and *sf* eighth note pizz. on the first beat (m.304).

The conducting grammar remains unchanged. In the Codetta segment the gestural posture reveals alternations of discouragement and anxious fear with hopefulness and inspiring excitement (m.296-299). In m.300 courageous and clear state occurs through the solo Vcl. part ending with hopeful and airy joy on the final chords. Expressive gesture may reflect the dynamic shape and cue ostinato patterns and pizz. figures.

CHAPTER VII

THIRD MOVEMENT “HOLY HOLIDAY”

7.1. Descriptive Analysis and Conducting Guidance

The third movement of the symphony is titled “Holy Holyday” and is written in sonata allegro form with episodal development. It is enfolded by a prologue, interlogue and epilogue. The segments are Prologue, Exposition, Interlogue, Episodal Developement, Recaputilation and Epilogue.

7.1.1. Prologue

Table 23. Mvt. 3 – Prologue

Section	PROLOGUE				
Measures	1	2	4	6	8
Subject	Sgm0	Sgm1	Sgm2 (PrThA)	Sgm1	Sgm2 (PrThA')
Structure	1	2	2	2	1
Tonality	I (E)	E	E	VI	VI – V (of cis)

Table 24. Mvt. 3 – Prologue

Section	PROLOGUE			
Measures	9	11	14	18
Subject	Sgmbr	Sgm1'	Sgm2' (PrThA'')	Sgmbr'
Structure	2	3 ¹⁺²	4 ²⁺²	52+2+1
Tonality	VI - III (major)	V (VI of es)	I (es) - Es	VI - V9 (of E)

The movement starts with a Prologue section in *Maestoso* tempo, $\frac{4}{4}$ time signature and is composed of two subjects in segments Sgm1, Sgm (PrThA) and Sgmbr. The key center is in E.

In the short initial segment of the prologue, Sgm0 (m.1) a *p* cresc. tremolo on the third beat played by Tp. and T-T. The following segment Sgm1 (m.2-3) has the foreground with the main phrase of the prologue which is a long half note with triplet motive over II degree lowered (on the fourth beat) repeated twice (with dim. on m.3) played by 3 Tbe. and 3 Tbn. and finishes with a short eighth note (m.4). The background layer is harmonically based on the tonic of the II lowered degree of the movement. A 32nd note legato trill-like *fff* figure is played by Fl. Picc. and Cl. Picc. (in D). Sixteenth note *fff* legato sixlets are played by 2 Fl., 2 Ob., Cr. Ing., 2 Cl. and 2 Fg. (m.4). Eighth note *fff* triplets with eighth notes on the last beat are played by 4 Cr. Slurred *fff* tremolo is played by Tp. and T-ro. There are *fff* long strokes by P-tti (ord. vibr.) and T-T in (m.2). 64th note *ff* arpeggio-like figures are played by Arp. and P-f. 32nd note descending and ascending *fff* passage is played by div. Vln. I., II., Vle. and Vcl. Eighth notes on the first beat and two eighth notes on the fourth beat are played staccato and tenuto by Tb. and C.B. *fff* with accent.

The following segment Sgm2 (PrThA, m.4-5) is in the key center of E. The foreground layer is represented by a number of sequences and is similar to the Primary Theme Group A main motive. 32nd note *mf*, cresc. sequence is played by Vcl. and C.B. On m.5 Vle., Vln. II. and Vln. I. gradually join the passage with. cresc. The same sequence in staccato cresc. is played by P-f. In the same layer (m.5) on the third beat a sixteenth note passage with cresc. is played by 2 Ob., 2 Cl., 2 Fg. and Cr. Ing. 32nd note passage with cresc. (fourth beat m.5) is played by Fl. Picc., 2 Fl., Cl. Picc. On the same beat gliss. cresc. passage is played by Arp. In the the background layer there is a long *p* cresc. chord (m.4-5) on the second beat played by 4 Cr. and Tb. Short eighth note (m.4) is played by Tp. with grace notes, T-ro with grace notes and accent and P-tti with accent. Half note cresc. tremolo (m.5) on the third

beat is played by Tp. and T-T. Quarter note cresc. tremolo (m.5) on the fourth beat is played by Tr-lo.

Sgm1 (m.6-7) is identical to the segment in m.2-3 but on the VI degree of E. Sgm1 (m.2-3) has the foreground with the main phrase of the prologue which is a long half note with triplet motive (on the fourth beat) repeated twice (with cresc., dim. on m.6 and dim. on m.7 played by 3 Tbe. and 3 Tbn. and finishes with short *fff* eighth note (m.8). The background layer has 32nd note legato trill-like *fff* figure, played by Fl. Picc. and Cl. Picc. sixteenth note *fff* legato sixlets are played by 2 Fl., 2 Ob., Cr. Ing., 2 Cl. and 2 Fg., the figure finishes with an eighth note (m.8). Eighth note *fff* triplets with eighth notes on the last beat are played by 4 Cr. Dotted half note (m.6) and long (m.7) *fff* tremolo is played by Tp. Two-bar slurred *fff* tremolos are played by T-ro. and T-T. There is a *fff* long stroke by P-tti. 64th note *ff* arpeggio-like figures are played by Arp. and P-f. A 32nd note descending and ascending *fff* passage is played by div. Vln. I., II., Vle. and Vcl. Eighth note on the first beat and two eighth notes on the fourth beat are played by Tb. and C.B. (div. in octave).

Sgm2 (PrThA', m.8) is a single bar version of Sgm2 (PrThA) on VI of E. The foreground layer has ascending 32nd note passage with cresc. by Vcl. (unis.), C.B. (unis.), and Vle. (joining unis. on the last beat). sixteenth note ascending passage with cresc. is played by P-f. In the the background layer there is dotted half note *p* cresc. chord (m.8) on the second beat played by 4 Cr. and Tb. Short eighth note (m.8) is played by Tp., Tr-lo with grace notes, P-tti., and T-T.

Sgmbr (m.9-10) is based on VI degree of E and resolving to V to cis (m.11). On the first and third beats (m.9) and first beat (m.10) there are quarter slurred with eighth note pedal tones played by 2 Fg. (with dim.), Tbn. III., Tb., Tp. (quarter note), Vle., Vcl. and C.B. On the last two beats (m.10) two accented eighth notes are played by 2 Fg., Tbn. III. and Tb.; quarter accented notes are played by Vle., Vcl. and C.B. On the second and fourth beat (m.9) there are quarter note chords played by Fl. Picc. (ten.), 2 Fl. (ten.), 2 Ob. (ten.), Cr. Ing. (accented), Cl. Picc. (accented), 2 Cl. in A (accented), 4 Cr. (ten.), Tbe. II.-III. (ten.), Tbn. I., II. (ten.), P-f (accented), Vln. I., II. (non

div. accented). In m.10 this group of instruments have quarter note motives with pause on the first beat (tenuto in Fl. Picc., 2 Fl. and 2 Ob.; staccato in 4 Cr.; Tr. I. joins on the fourth beat). Marching *ff* rhythmic pattern (m.9-10) is played by T-ro. There is eighth note *f* stroke on the second beat, quarter note stroke on the fourth beat (m.9) and quarter note on the second beat and two eighth note stroke (m.10) played by P-tti. The segment finishes with short eighth note V to cis chord by Fl. Picc. (tenuto), 2 Fl. (tenuto), 2 Ob. (tenuto), 2 Cl., 2 Fg. (accented), 4 Cr., 2 Tbe., 3 Tbn., Tb. (accented), Tp., T-ro, P-tti, P-f and archi.

Sgm1' (m.11-13) is a variation of main prologue subject on V of E. Starting from the second beat (m.11) a *fff* phrase is played by 4 Cor, 3 Tbe. where the triplet motive is played by Cr. I., III. and Tr. I. The layer is doubled *ff* by 2 Ob. and Cr. Ing. without triplet motive and dim. on m.12.

Sgm2' (PrThA'', m.14-17) consists of a sequential motive from the primary theme group A, with an ascending passage on the third beat of the bar. Previous V to E is enharmonically identical to VI to es which turns to Es through V (m.15-16). In m.14-17 *f* cresc. passage is played by Vcl. and C.B. 32nd note in m. 14, which later turns to sixteenth note version, P-f sixteenth note, slurred every two beats with cresc. on m.17 and 2 Cl., 2 Fg. (legato with cresc. on the third beat). Vle. joins the passage on the third beat on m.15, Vln. II. joins passage on m.16, Vln. I. joins passage on m.17. Passage with cresc. (m.17) is played on the third beat by 2 Ob. and Cr. Ing. (sixteenth note); and on the fourth beat with cresc. by Fl. Picc., 2 Fl., Cl. Picc. (32nd note). In the the background layer there are two *fff* dim. chord resolutions: I-IV in the key center of es (m.14) and IV-VI in the key center of B (m.15) played by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. Picc., 2 Cl., 4 Cr. and 3 Tbe. Further, Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. Picc., 2 Cl., 4 Cr. and 3 Tbe., play *fff* dim. quarter passing chords on the second and fourth beat (m.16) and on the first beat (m.17). Also, there are *fff* accented quarter note strokes on the second and fourth beats (m.16) played by Tp., T-ro with grace notes, P-tti. and and on the first beat (m.17) played by T-ro with grace notes and P-tti. There is a half note cresc. tremolo on the third beat (m.17) played by Tp.

Sgmbbr' (m.18-22) has a similar rhythmic structure based on VI-V like the previous instance Sgmbbr. On the strong beats (m.18-19) and first beat (m.20) quarter slurred with eighth notes in low registers are played by 2 Fg., Tbn. III., Tb., Vle., Vcl. and C.B., Tp. and G-C. Off-beats (m.18-21) with accents are played by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. Picc., 2 Cl., 4 Cr., 3 Tbe., Tbn. I., II., P-f, T-ro (with grace notes, without accent), P-tti (without accent) and Vln. I., II. (non div. without accent). From the second half of m.20 and m.21 tutti orchestra plays quarter note chords on weak beats. Chords on m.21 have no accents. There is a silence in m.22 and the time signature changes to $\frac{2}{4}$ (♩=♩).

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration of 60bpm with tenuto ictus (m.1-3, 6-13) and staccato ictus (m.4-5, 14-21) on eighth note duration. Throughout the Prologue section, the gestural posture reflects cheerful, optimistic, energetic joy and courageous, liberated excitement. Another level of wondrous excitement appears in m.11-21. Expressive gesture may lead the main subject played by brass instruments over colourful textures of tutti, initiate the dynamic shape of each segment and cue various groups of the orchestra.

7.1.2. Exposition – Primary Theme Group

Table 25. Mvt. 3 – Exposition – Primary Theme Group

Section	EXPOSITION			
Part	Primary Theme Group			
Measures	23	27	38	44
Subject	Aa	Ab	Aa	Br1
Structure	4^{2+2}	$3^{1+2} + 4^{2+2} + 4^{2+2}$	$4^{2+2} + 2^{1+1}$	$4^{2+2} + 2$
Tonality	I (E)	gis	Cis, Fis, A, C	Vb3b5

The sonata allegro exposition of this movement starts in *Allegro molto tempo*, $\frac{4}{4}$ time signature and in the key center of E. The Primary theme group (m.22-

49) is composed of Aa segment (m.23-26), Ab middle section (m.27-37), Aa restatement segment (m.38-43) and Br1 bridge segments.

The initial primary theme Aa segment's (m.23-26) foreground layer is represented by a two-bar phrase with syncope on fourth beat in the first bar and syncope on the third beat in the second bar. This phrase is played twice (m.23-24 and 25-26) on *f* by Vln. I. First phrase based on tonic function, while second is based on VI degree. On the last beat (m.24, 26) there is syncopated motive *f* repetition of main part played by Fl. Picc. and 2 Fl.. The background layer is represented by trill-like sixteenth note *f* pattern played by Vln. II. There are *f* staccato quarter note accompanying pattern (on the first and third beat) played by Vle. and Vcl. (there is descending staccato eighth note passage on the third beat of m. 24 played by Vcl.) There are two eighth - note staccato notes on the third and fourth beat of m 26 played by Vle. and Vcl.

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration of 120bpm with staccato ictus on eighth note durations. Throughout Aa section, the gestural posture reflects optimistic, courageous joy and liberated, fascinated excitement (reflected in the syncopated rhythm of the main subject). Expressive gesture mirrors the syncopated structure of the phrases and cues responding figures.

Ab segment (m.27-37) is based on I and modulates to III (m.27-29). After establishing in the new key of Gis it modulates to Cis (m.34-37).

The foreground layer is represented by *f* cresc., dim. eighth note motive (m.27) played by 2 Fl., 2 Ob., Cr. Ing., 2 Cl. and 2 Fg. (motive finishes with eighth note on the first beat on m.28 by 2 Fl., 2 Ob., Cr. Ing. and Cl. II.). Then phrase is continued with sixteenth note motive with syncopation on the third beat (with cresc. *sf* dim.) played by Vln. I. In the the background layer there is a syncopated rhythmic pattern (m.27) played by Vln. II. (div.), Vle. (div.) and Vcl. After unis. eighth note patterns (sixteenth note by Vle.) in m.28 there are syncopes on the third beats (with cresc. *sf* dim.) played by Vln. II., Vle. and Vcl. This syncopation (m.28) is supported with eighth note off-beat

rhythms played by Fl. Picc. (with grace notes), 2 Fl., 2 Ob. and Cl. Picc. *f* with grace notes. Measure 29 is identical to m.28.

Measures 30-33 are similar in structure to m.27-29 except for one additional bar, m.30 where time signature changes to $\frac{1}{4}$ (♩=♩). In m.31 the time signature returns back to $\frac{4}{4}$ (♩=♩). The foreground layer is represented eighth note repetitive motive (m.31) played by 2 Fl., 2 Ob., Cr. Ing., Cl. II. The motive finishes with an eighth note on the first beat on m.32 by 2 Fl., 2 Ob., Cr. Ing., 2 Cl. and 2 Fg. Then the phrase is continued with sixteenth note motives slurred every two notes, div. octave with syncopations on the third beat, with pause *sf* dim. non div. played by Vln. I. In the the background layer there is a syncopated rhythm pattern (m.31) played by Vln. II. (div.), Vle. (div.) and Vcl. After an eighth note div. pattern in m.32, there are syncopations on the third beat (with pause *sf* dim.) played by Vln. II. (non. div.), Vle. (unis.) and Vcl. These syncopations (m.32) are supported with similar rhythms (accented *sf* dim.) played by Fl. Picc. (with grace notes), 2 Fl., 2 Ob. (Ob. I with grace notes), Cr. Ing., Cl. Picc. (with grace notes), and 2 Cl. On the third beat (m.32) there is a countering straight rhythm with eighth note played by 2 Fg. (accented), Cr. III., IV. (*f* accented), Legno (*f* staccato) and C.B. (div. staccatissimo). Measure 33 is identical to m.32 except Fg. which doesn't play the first beat and Lgn plays a pattern with accents on the third beat. In the foreground (m.34) the motive from m.32 by Vln. I. is played again with an eighth note in the end of motive. Afterwards the same motive is repeated (third beat of m.34) by Fl. Picc., 2 Fl., 2 Ob. (in octave), Cr. Ing., Cl. Picc., 2 Cl. (in octave) and 2 Fg. slurred every two notes with staccato on second one and last eighth note. In m.35 the motive is played first in unis. by Vln. I., II., Vle. and then repeated by tutti woodwinds. In m.36 a second defragmented part of the motive is played repetitively with cresc. by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. Picc., 2 Cl., Vln. I., II. and Vle. In m.37 a trill-like part of the previous defragmented part of motive is played by Vln. I., II. and Vle. Repetitive sixteenth note patterns (m.37) are played by Fl. Picc. and 2 Fl. The background layer (m.34) is represented by accented eighth notes on the first beats played by 2 Fl., 2 Ob., Cr. Ing., 2 Cl., 2 Fg., Cr. III., IV. and Lgn without accents. Eighth note rhythmic pattern is played by Vln. II. (div.), Vle.

(div.), Vcl. and C.B. (unis. tenuto). The pattern finishes on the third beat of the bar together with the foreground layer and motive. The same rhythmic pattern (m.35) is played in *p* by 4 Cr., Tbe. I., II. A half note pedal legato to is played by Vcl. and C.B. Long pedal notes (m.36-37) are played by 2 Fg. (in octave), Vcl. and C.B. The repetitive eighth note rhythmical pattern (m.36-37) is played by 4 Cr., Tbe. I., II. and by 2 Ob., Cr. Ing., Cl. Picc., 2 Cl.

The time conducting pattern continues without major variations from the previous segment. Throughout the Ab section, the gestural posture reflects playful, humorous joy and fascinated excitement with distant fear. Expressive gesture cues sudden syncopated patterns and conducts the dynamic progression of the segment.

The following Aa segment (m.38-43) is a restatement of the main motive leading us to the bridge Br1 segment. It is built on several sequences starting in the key center of Cis (m.38-39), then moving to IV of Cis (m.40-41) and coming to IV of E (m.42-43). The main phrase is played *f* by Vle. (m.38-39), *f*, cresc. by Vln. II. (m.40-41). In m.42 a defragmented part of the motive from m.41 is played and sequenced by Vln. II., 2 Cl. *f* and by Vln. I., 2 Ob. The same motive is repeated (m.43) by Vln. I., II., 2 Fl., 2 Cl. (on the first half of the bar), Fl. Picc. and 2 Ob. (on the third beat). The background layer (m.38-39) has half note tenuto long notes and tenuto eighth note ascending motives played by Vcl. and C.B. A sixteenth note rhythmic pattern (m.40-41) with cresc. (m.41) is played by Vln. II., Vle., Vcl. and C.B. This pattern is continued (m.42-43) by Vle., Vcl., while half note and quarter note figures are played by C.B. Marcato eighth note with grace note figures (on the first and fourth beat with cresc. in m. 41, on the second and fourth beat in m.42) are played by Fl. Picc. and 2 Fl. The figure is supported by marcato quarter note (with grace note) played by T-ro. There is a *p* tremolo (from the third beat on m.42-43) played by G-C.

The conducting grammar remains unchanged. In the Aa segment the gestural posture reveals confident, powerful clear state with courageous excitement. Expressive gesture marks heavy articulations and cues syncopated figures.

The bridging Br1 segment (m.44-49) is based on II Neapolitan degree and in $\frac{5}{8}$ ($\text{♩}=\text{♩}$) time signature. The foreground layer has dotted accented rhythmic motive played by Vln. I., II., 2 Fl., 2 Ob. (m.44-45); Vln. I., II. (div. octave tenuto), Vle. (div.), Fl. Picc., 2 Fl., 2 Ob. (in octave), 2 Cl. (in octave), 2 Fg. and Tbe. I., II. (m.46-47). The background layer in m.44-45 has a eighth note (accented) rhythmic pattern played by 2 Cl., 2 Fg., Cr. I., II., Gr. C., Vle., Vcl., C.B. Half of this pattern is played by Cr. III., IV., Tbn. III. and Tb. A shortened version of the pattern (m.46-47) is played by 4 Cr., 3 Tbn., Tb., while Vcl., C.B. and G-C continue playing it in full. There is a slurred tremolo (m.47) played by Tp. In m.48-49 a hemiola-like eighth note figure with cresc. is played by Fl. Picc. (accented), 2 Fl. (accented), 2 Ob. (accented), 2 Cl. (accented), 2 Fg. (accented), 4 Cr., 2 Tbe., 3 Tbn., Tb., P-tti (ord.) and archi (tenuto). A slurred tremolo (m.48-49) is played by Tp. and G-C.

The time conducting pattern is five (two and three) in two with legato articulation. The beats are of quarter note and dotted quarter note duration of 120bpm with staccato ictus on sixteenth note durations. Throughout the Br1 segment, the gestural posture reflects courageous joy, eager excitement and distant furious anger. The expressive gesture cues various groups of instruments and leads the general cresc.

7.1.3. Interlogue

Table 26. Mvt. 3 – Interlogue

Section	INTERLOGUE		
Measures	50	52	54
Subject	Sgm1	Sgm2 (PrThA)	Sgmbr
Structure	2	2	2
Tonality	E	E	VI – V (cis)

Interlogue section of the movement (m.50-55) is in *Maestoso* tempo, $\frac{4}{4}$ time signature and is composed of two subjects Sgm1, Seg2 (PrThA) and bridge Sgmbr. The key center is in E. The segment mirrors related material from the

prologue, the related material is similarly designated. This segment closes the primary theme group in the exposition.

The conducting grammar, gestural posture and expressive gestures are similar to the features of the Prologue section.

7.1.4. Exposition – Transition

Table 27. Mvt. 3 – Exposition – Transition

Section	EXPOSITION			
Part	Transition			
Measures	56	65	71	79
Subject	Tr1	Tr2	TrBa	Trbr
Structure	$3^{2+1} + 3^{2+1} + 3^{2+1}$	6^{2+2+2}	$4^{2+2} + 4^{2+2}$	6^{2+2+2}
Tonality	Gis	cis, e, G	h, a	VI, V (h)

The transition part (m.56-84) consists of 3 segments. The first segment (m.56-64) is based on V of cis; the second (m.65-70) through sequences brings h minor and the third segment (m.71-84) establishes the key center of h.

The phrase structure of Tr1 (m.56-64) is divided in to 3 bar phrases with time signature changes. Measure 56 is in $\frac{4}{4}$ time signature, m.57 in $\frac{3}{4}$ (♩=♩) and m.58, in $\frac{4}{4}$ (♩=♩). In measures 56-57 the foreground layer has a pattern with *pp* cresc. staccato dotted rhythm to the third beat and accent on the last quarter; accented two eighths with dim. (m.57) staccato quarter and eighth note, played by 4 Cr. and Tbn. I., II. There are long pedal notes (m.56-57) *fff* dim. *pp* cresc. (m.56), dim. with eighth note pause (m.57) played by Tbe. II., III., Tbn. III. and Tb. There is a *sf* long note (m.58) played by Cr. III., IV. Measure 59 is in $\frac{4}{4}$ time signature, m.60 in $\frac{3}{4}$ (♩=♩) m.61 is in $\frac{4}{4}$ (♩=♩). There is an eighth note on the first beat (m.59) and a similar pattern but in varied inversions of the harmony and without accents played by 4 Cr. staccato in m. 60 and is slurred on the first and second beat. A pedal note (m.59-60) is

played *p* by Tbe. I., II. and Tbn. III. There is *p* legato motive (m.61) played by 2 Cl. soli. The motive is supported by 2 Fg. with *sf* dim. on the long note. A motive slurred from the fourth beat (m.61) to the first beat (m.62). Measure 62 is in $\frac{4}{4}$ time signature, m.63 is in $\frac{3}{4}$ ($\text{♩}=\text{♩}$) and m. 64 is in $\frac{4}{4}$ ($\text{♩}=\text{♩}$). A dotted staccato rhythmic pattern (m.62-63) is played by 2 Ob. and 2 Cl. with tenuto dotted quarter note and tenuto on the second beat of m.63. A long pedal note (m.62-63) is played by 2 Fl. and Fg. I. There is a *sf* dim. long note (m.64) played by Cr. I.

The time conducting pattern varies between four in four and three in three with legato articulation. Each beat is of quarter note duration of 100bpm with staccato ictus on eighth note durations. Throughout the Tr1 section, the gestural posture signifies clear, confident but with a distant fearful state. Expressive gesture initiates dynamic waves of the phrases and cues the pedal notes.

The second section of the transition, Tr2 (m.65-70) is constructed in three sequences of two bars each. Starting in key center of cis, e, g and bringing us to h. There is a *p* resolution (m.65) of long pedal note played by Cr. Ing. In the foreground layer there is dotted (with pause) rhythmic pattern (m.65-66) played pizz. by Vln. I., II. (div.), Vle. (div.), Vcl. and C.B. There are tenuto quarter notes and staccato eighth notes of the pattern. Finishing with eighth note, (m.66) the phrase is transferred to *mf* legato solo modulating motive played by Cl. I. In the subordinate layer there is a counter line (m.66) played by Cl. II. Measures 67-68 and m.69-70 are sequences of m.65-66. Dotted pizz. pattern (m.67) is played by archi. A *f* legato solo modulating motive is played by Ob. I. In the subordinate layer there is counter line (m.68) played by Ob. II. A dotted pizz. pattern (m.69) is played by archi. The modulating motive is played legato by Fl. I., with a counter line (m.70) played by Fl. II., in the subordinate layer.

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration of 110bpm with staccato ictus on eighth note durations. In the Tr2 section, the gestural posture reflects suspicious fear

with growing sadness and excitement. Expressive gesture initiates articulation changes and cues various groups of instruments.

The third section of the transition TrBa segment (m.71-78) constructed from two sequences. The first (m.71-74) is on the I of h and the second (m.75-78) on the vii (minor mode) degree. The foreground layer consists of a phrase written in imitative style with quarter note ten. motive with legato quintuplet on the second beat. An unis. arco *f* phrase (m.71) is played by Vln. I. (on the first beat), then played unis. arco by Vln. II. (on the third beat). The unis. arco *f* phrase (m.72) is played by Vle. (on the first beat), then played arco by Vcl. (on the third beat). This imitation is repeated (m.73-74) by Vln. I., II. and Vle. In the subordinate layer a descending chromatic counterline with pizz. quarter note on the off-beats (m.71-72) is played by Vcl. and C.B. From the second beat (m.72) Vcl. switches to arco and from the fourth beat (m.72) C.B. swithes to arco. A legato ascending chromatic eighth note counter line (on the off-beats on m.73-74) is played Vcl. and C.B. (counter line on the fourth beat on m. 74 played by Vcl. has sixteenth notes). The background layer has trill-like *f* sixteenth note legato-whole note figure (m.71-74) played by 2 Fl. and 2 Cl. There is whole note figure played by Cr. III., IV. with *mf* cresc., dim. (m.71, 73) connected to trill-like sixteenth note legato figure (m.72, 74) played by Cr. I., II. There is a poco a cresc. sign on m.73. Measures 75 to 78 has the same structure as m.71-74. The ascending chromatic eighth note counter line (on the off-beats on m.77-78) played Vcl. and C.B. has staccato articulation (m.77) and tenuto articulation (m.78). The last counter line element (fourth beat on m.78) is played by div. Vcl. and C.B., while the second div. of Vcl. group plays an imitation motive on the third beat (m.78) but with eighth note before the quintuplet.

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration of 110bpm with tenuto ictus on eighth note durations. In the Tr3 section, the gestural posture mirrors painful, excruciating sadness and an increase of the worried excitement. Expressive gesture leads the connection of defragmented phrase through various groups of instruments.

The bridge, Trbr segment (m.79-84) is a bridge based on the harmonic move from VI to V in key center of h. The foreground layer has ascending (m.79-80) sixteenth note scale motives (with an eighth - note pause on the first beat) played by Vle. and Vcl. (unis.). The background layer consists of long chordal series. A series of *fff* dim. (m.79) and *sf* dim. (m.80) chords are played by 2 Fl., 2 Cl. and Cr. II., IV. Long slurred chords (m.81-82) *fff* subito dim. *p* cresc. (m.81) and dim. (m.82) are played by 2 Ob., 2 Fg., 4 Cr. and 2 Tbe. Long slurred chord (m.83-84) *sf* subito dim. *p* cresc. (m.83) and dim. to *pp* (m.84) is played by 2 Ob., 2 Fg., 4 Cr. and 2 Tbe. There is rit. sign on the third beat (m.84). There is *mf* half note (m.84) slurred to the next bar played by solo Cr. Ing. and soli Vle. (discrepantly marked as solo Vla. in the score but marked as soli Vle. in the manuscript and played as such in accordance with the manuscript in the 1968 recording by the USSR All-Union Radio and Television Symphony Orchestra and conductor Kerim Abdullaev recording).

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration with staccato ictus on eighth note durations. In the Trbr section, the gestural posture reveals painful sadness with waves of fearful excitement and distant rejective disgust. Expressive gesture initiates the dynamic shape of figures, exaggerates dynamic changes and cues solo instruments.

7.1.5. Exposition – Secondary Theme Group

Table 28. Mvt. 3 – Exposition – Secondary Theme Group

Section	EXPOSITION		
Part	Secondary Theme Group		
Measures	85	97	105
Subject	Ba	Ba'	Ba''
Structure	$10^{5+3+2} + 2$	8^{5+3}	5
Tonality	H	h	h

The Secondary Theme Group of the exposition (m.85-109) is composed in three segments and uses similar thematic material.

The first of these segments, Ba (m.85-96) is in the key center of h. The foreground layer is composed of dotted half note with quintuplet and quarter note motives (m.85-95) and is played by solo Cr. Ing. and soli Vle. A sixteenth note ascending cresc. passage (m.95-96) is played acro by Vln. I., II. The background layer consists of *pp* staccato (spicc.) eighth and sixteenth note combinations of the rhythmic pattern (m.85-94) played by Vln. I. with the pattern turning to steady eighth note repetitions (m.92). There is also a *pp* eighth note staccato (spicc.) rhythmic pattern (m.85-94) played by Vln. II. This pattern is supported by a *p* pattern played by castagnets. A quarter note *p* pizz. line (m.85-89) is played by Vcl. and C.B. with ten. on the fourth beats (m.85-86), staccato on the last two beats (m.87). The subordinate layer has a counter line, (m.90-96) arco with cresc. (m.90), *sf* dim. (m.91, 93, 94) and cresc. (m.95) played by Vcl. and C.B.

The Ba' segment (m.97-104) foreground layer has a *f* theme that is a shortened version of that of Ba which is played by Vln. I., II. and Vle. In m.99-104 quarter and longer notes are played with sixteenth note repetitions. There is cresc. in m.103. The background layer has a *f* trill-like sixteenth note legato pattern (m.97-104) played by 2 Fl. and 2 Cl. Eighth note *f* pattern is played by Cor I., II. (m.97-101, 103) and Cr. III., IV. (m.102, 104). Eighth note *f* pattern (m.97-104) is played by Lgn. A quarter note *f* pizz. bass line (m.97-101) is played by Vcl. and C.B. with tenutos on the fourth beats (m.97-98), marcato on the first beat of m. 98, 100 and on the last two beats in m.99. The subordinate layer has a counter line (m.102-104) with sixteenth note motives and half note dotted rhythms with cresc. (m.102), *sf* dim. (m.103) and cresc. (m.104) played arco by Vcl. and C.B.

The following Ba'' segment (m.105-109) is in key center of h. In the foreground, there is a secondary theme group main theme in imitative style. A *f* theme (m.105-109) is played by 4 Cr. (Cr. III., IV. plays an alternative figure instead of the quintuplet motive). The Cr. I., II. theme is supported by *ff*

doubling with Tr. I. The *ff* imitation of the theme starts on m.106 and is played by 2 Fl., 2 Ob. (without quintuple motive), 2 Cl. and 2 Fg. There is a graced eighth note repetitive pattern with dim. (m.109) played by 2 Fl. and 2 Cl., while there is long dim. note played by 2 Ob. and 2 Fg. The background layer has *f* staccato con. sord. quarter notes on strong beats (m.105-106) and first beats (m.107-109) played by 3 Tbn. and Tb. There is a *ff* marcato quarter note on the first beat (m.105) and accented *fff* pizz. quarter notes on the strong beats (m.105-106) and first beats (m.107-109) played by archi.

The time conducting pattern is four in two with legato articulation. Each beat is of half note duration of 120bpm with staccato ictus on eighth note durations. Throughout the Secondary Theme Group section, the gestural posture reflects courageous, confident state with hopeful excitement (m.97-104) and brave and estatic joy. Expressive gesture leads the legato structure of the main subject, the dynamic dramaturgy of the section and cues imitative phrases.

7.1.6. Exposition – Closing

Table 29. Mvt. 3 – Exposition – Closing

Section	EXPOSITION		
Part	Closing		
Measures	110	114	129
Subject	Trbr'	Trbr1 (Aa')	ClA (Sgm1, Aa,b)
Structure	4 ²⁺²	11 ²⁺²⁺³⁺²⁺² + 4 ²⁺²	12 ³⁺³⁺²⁺²⁺²
Tonality	e, V	E, II, V (C)	F

The closing part of the exposition consists of three segments and is based on the key center of e with an enharmonic modulation (m.125-128) to the key center of F.

The bridge Trbr' (m.110-113) consists of two sequences. The first is on I and the second one is on the V degrees. The foreground layer has *pp* staccato dotted rhythm pattern (m.110) played by archi (div. arco and div. pizz.), Tr-lo

and finishing with eighth note in m.111. The modulatory motive (m.111) with cresc. on the third beat is played by div. arco Vcl. and div. arco C.B. The Subordinate layer's *mf* cresc., dim. counter line (m.111) is played by Fl. I solo and Fg. I solo. In the second sequence, the foreground layer has a *ff* staccato dotted rhythmic pattern (m.112) played by archi (div. arco and div. pizz.), 4 Cr., Tbe. I., II., Tbn. III. (senza sord.), P-tti (*p*) and finishing with an eighth note in m.113. The modulatory motive (m.113) with cresc. on the third beat is played by div. arco Vcl. and div. arco C.B. The subordinate layer's cresc., dim. counter line (m.111) is played by Fl. I. solo and Fg. I. solo.

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration with staccato ictus on eighth note durations. In the Trbr' section, the gestural posture reflects suspicious fear with sudden provoked anger. Expressive gesture initiates dramatic changes in articulation and dynamic aspects.

The following Trbr1 segment (m.114-128) is based on the thematic material of the Trbr, Aa' and their defragmentations in polyphonic style. This segment is in key center of e, V degree (m.114-124) and enharmonic modulation to F. There is a slentando tempo change on m.128. A dotted *sf* dim. rhythm (m.114) is played by 2 Ob. and 2 Cl. The sixteenth note *p* primary theme element from Aa (m.115) with half note on third beat is played by arco div. group of Vln. I. (unis.). Half note on the third beat (m.115) is doubled in the lower octave by arco div. group of Vln. II. eighth note (with pause on the third beat) *p* chromatic counter line (m.115) is played by pizz. div. group of Vln. I. (unis.) and Vln. II. (unis.). Dotted rhythm (m.116) is played by 2 Ob. (Ob. II. has long note) and 2 Cl. Sixteenth note primary theme element from Aa (m.116) with half note on third beat is played by arco div. group of Vln. II. Half note on the third beat (m.115) is doubled in the higher octave by arco div. group of Vln. I. eighth note (with pause on the third beat) *p* chromatic counter line (m.116) is played by pizz. div. group of Vln. I. and Vln. II. Sixteenth note *mf* cresc., dim. repetition with half note (m.117) is played by Tbe. I., II. Starting from the third beat (m.117) the main subject of Aa goes through various instrument groups with defragmentation and imitation. In the

foreground there is the Aa *mf* main motive on the third beat (m.118) played by unis. arco Vle. with *mf* marcato eighth note played by Vcl. (unis. pizz.). The motive is continued (m.119) by staccato arco *mf* Vcl. and C.B. (on the first beat) and by Vle. (on the third beat with pause). There is an augmented motive (m.120) on the first beat played by Vcl. and C.B. Then the motive moves (m.120) to *mf* div. arco by Vln II. (on the third beat) and continues (m.121-122) with *mf* second div. group of Vln. II. in defragmented version. On the third beat (m.122) started by *mf* div. arco Vln. I. Defragmented syncopated part of the motive (m.123) is played by 2 Fl., 2 Ob. Small *f* syncopation (m.123) is played by Tr. I., II., Tbn. I., II. on the third beat. A response of small staccato *f* syncopation (m.123) is played by Fl. Picc., 2 Fl., Ob. I up to the fourth beat. Inverted version of syncopated part (m.124) are played by 2 Fl. and 2 Ob. Double syncopation (m.124) is played by Tr. I., II. and Tbn. I., II. after the third beat and are supported on the fourth beat by Fl. Picc., 2 Fl. and Ob. I. A Similarly syncopated motive is played in m.125 by Fl. Picc., 2 Fl., 2 Ob. The background layer is represented by *p* trill-like sixteenth note pattern (m.119) is played by 2 Fl. The same pattern in *mf* is played by 2 Ob. (m.120), by Fl. I. (m.121) and Fl. II. (m.122). *mf* trill-like sixteenth note pattern (m.121-122, 123-124, 125-126) with pause on the last beat of the second measure played by 2 Cl. Trill-like sixteenth note pattern (m.121-122) also is played by div. Vle. The same pattern is continued in m.123-128 (with div. and triplet on the last beat of m.128) by Vln. I., II. Sixteenth note pattern (m.126-128) is supported by Fl. I., Ob. I. (on the third beat of m.126-127), by Fl. II., Ob. II. (third beat of m.127-128) and Fl. I., Ob. I. (third beat of m.128 with triplet on the last beat). Figure finishes with *mf* tenuto quarter note (m.129) by upper div. group of archi. Alberti bass-like sixteenth note pattern (m.123-128) is played by div. Vle. (figure is finishing with *mf* tenuto quarter note played by upper div. of Vle.). Also, there is an eighth note *mf* tremolo-like legato pattern (tied with eighth note in the next bar) played by Tbe. I., II. (m.120-121), Cr. II. (m.121-122), Cr. IV. (m.122-123), Cr. I. (m.121-123), Cr. II., III. (m.123-125, 127-129), Cr. I., IV. (m.125-127). Cr. II., III. are finishing the figure with *mf* eighth note (m.129). The eighth note on the first and third beat (m.121) and on the first and fourth beat (m.122) are played by 2 Fg.

(tenuto in m.121 and with accents in m.122) and by Vcl., C.B. (accent on the first beat in m.121 and marcato on others). There are *f* eighth notes on the last beat (m.123) and the first beat (m.124) played by 2 Fg., Vcl., and C.B. There are tied long pedal notes (m.125-126) played by 2 Fg. (*sf* dim. *p* cresc., dim.), Tbn. III., Tb. (*p* cresc., dim.) and arco Vcl., C.B. (*mf* cresc., dim.). There are tied long pedal notes (m.127-128) played by 2 Fg., Vcl. and C.B. The line finishes with *mf* tenuto quarter note (m.129) by upper div. group of Vcl. and C.B. There is a *mf* cresc. *f* tied sustain arpeggio on the second beat (m.122) played by P-f. Sixteenth note mixed with quintuplets long arpeggio passages (m.123-128) are played by P-f. *mf* descending and ascending glissandos (m.123-128) are played by Arp.

The time conducting pattern remains unchanged. Throughout the Trbr1 segment, the gestural posture indicates revolted disgust, provoked anger and suspicious excitement (m.114-129), playful joy and curious anxiety (m.120-128). Expressive gesture leads sudden changes in articulation and dynamic structure, cues various instruments, phrases and syncopated figures.

The next closing segment, ClsA (Sgm1, Aa,b, m.129-140) is based on the key center of (with key signature change) and concludes the exposition section. There is *Meno mosso* mark in m.129. The foreground layer consists of defragmented, augmented and time-shifted variations of main Aa and Ab motives written in imitative style. The background layer is similar to the Prologue's Sgm1 the background layer. Legato *f* Aa' motive's first part (m.130) on the fourth beat is played by Tbe. I., II. and continues on m.132 (on the fourth beat). A short-defragmented part is played on the fourth beat (m.134) by Tbe. I., II. The *f* conclusion motive (m.138-139) is played by Tbe. I., II. Dotted half notes tied to eighth notes with *p* cresc., dim. (m.140) is played by Tbe. I-II. Tenuto augmented motive (m.132) with *f* legato syncopation on the fourth beat is played by Cr. I., III. The *f* conclusion motive (m.139-140) is played by 4 Cr. A *p* tenuto augmented motive on the fourth beat (m.133-134) is played by Tbn. II.-III. The motive in its original shape (m.135-136) is played by 2 Fg., Vcl. (unis.) and C.B. (unis.). The Ab sixteenth

note motive (m.137) is played by Fl. Picc., 2 Fl., 2 Ob., Cl. Picc. and Cl. I. Quarter note tied to eighth note (m.138,139) and dotted half note tied to eighth note lines with *p* cresc., dim. (m.140) are played by Fl. Picc., 2 Ob. and Cl. Picc. Inverted *f* augmented Aa motive (m.138-139) is played by Tbn. II., III. (con sord.). Dotted half note tied to eighth note with *p* cresc., dim. (m.140) is played by Tbn. II., III. This line is supported by 2nd div. group of Vcl. and C.B. in m.138. The motive is repeated (m.139) by 2 Fg., 1st div. group of Vcl. and C.B. Dotted half note tied to eighth note with *p* cresc., dim. (m.140) is played by 2 Fg.

The background layer consists of *f* sextuplet sixteenth note arpeggio-like passages (m.129-130, 132-133, 135-136) and quarter tied with eighth note (m.131, 134) played by 2 Fl. There is *f* sextuplet sixteenth note arpeggio-like passage with quarter tied with eighth note (m.131-132, 134-135) played by Fl. Picc. and Cl. Picc. (only in m.134-135). There are *f* sextuplet sixteenth - note legato arpeggio-like passages (m.129-130) with quarter tied with eighth notes (on the second beat of m.130) played by Ob. I. Another *f* sextuplet sixteenth - note legato arpeggio-like passage (m.130-131) with quarter tied with eighth note (m.132) is played by Ob. II. In m.131 Ob. I. joins Ob. II. In m.132-136 the legato sextuplet passage with quarter tied with eighth note is played consistently by Ob. I. (m.132, 134, 136) and Ob. II. (m.133, 135). There are *f* sextuplet sixteenth - note legato arpeggio-like passages (m.129-130) with quarter tied with eighth note (on the second beat of m.130) played by Cl. I. In m.130-136 legato sextuplet passage with eighth note (starting on the second beat and finishing on the second beat of upcoming bar) is played consistently by Cl. II. (m.130, 132, 134, 136) and Cl. II. (m.131, 133, 135). Legato sextuplet passage with eighth note on the third beat (m.138) and sextuplet passage with quarter tied with eighth note on the third beat (m.139-140) are played by 2 Fl. and 2 Cl. There are also, *f* sextuplet sixteenth - note legato arpeggio-like passages (m.129-140) played by P-f and descending-ascending glissandos (m.132-140) played by Arp. There are tied (per two bars) long whole notes (m.134-137) and dotted half note with eighth (m.138-140) played by Cr. I. (there is *p* cresc., dim. in m.140). *mf* whole note tied to dotted half note (m.129-130, 131-132), whole note (m.133) and whole note

tied to sixteenth note on the next bar (m.134), whole note tied to dotted half with eighth (m.137-138) are played by 2 Fg. There are *mf* whole notes tied to half note with eighth (m.129-131) played by Cr. I.-IV. Half note (on the third beat) tied to two whole notes (m.131-133) is played by Cr. II. Cr. III. joins this pedal note on m.132-133. Long tied (per two bars) whole note pedals with cresc-dim. (m.134), cresc. (m.136) and *f* dotted quarter tied to eighth note cresc., dim. (m.138) are played by 4 Cr. There is *f* rhythmic pattern (long dotted/tied strokes on the first and fourth beat of m.129, third beat of m.130 and second beat of m.131) played by Tr-lo. This pattern will be repeated on m.132-134, 135-137 and 138-140. A figure consisting two tied whole *mf* notes with eighth note (m.129-131) is played by lower div. group of Vln. I., II. Then two tied whole notes (m.131-132) are played by upper div. group of Vln. I., II. Sextuplet sixteenth - note legato (slurred every beat) arpeggio-like passage and long whole note figure (m.133-134, 135-136, 137-138, 139-140) is played by the upper div. group of Vln. I., II. (in m.140 there is half note tied with eighth note). Long whole note and sextuplet sixteenth - note legato (slurred every beat) arpeggio-like passage (m.133-134, 135-136, 137-138, 139-140) is played by lower div. group of Vln. I., II. The figure consisting two tied *mf* whole notes with eighth note (m.129-131), whole note tied with eighth note (m.133-134, 135-136, 137-138) and whole note tied with half and eighth note with dim. are played by lower div. group of Vle. Two tied whole notes with eighth note (m.131-133), whole note tied with eighth note (m.134-135, 136-137, 138-139) and half note tied eighth note with dim. are played by upper div. group of Vle. Figure consisting of two tied *mf* whole notes with eighth note (m.129-131), whole note tied with eighth note (m.133-134, 137-138) and whole note tied with half and eighth note with dim. are played by lower div. group of Vcl. and C.B. Two tied whole notes with eighth note (m.131-133), whole note tied with sixteenth note (m.134-135), whole note tied with eighth note (m.138-139) and half note tied eighth note with dim. are played by upper div. group of Vcl. and C.B.

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration of 100bpm with tenuto ictus on eighth note durations. In the ClsA segment the gestural posture reveals peaceful, calm

state with confident joy and playful, wondrous excitement. Expressive gesture cues various instrument groups and leads the dynamic shape of the segment.

7.1.7. Episodal Development – First Leg

Table 30. Mvt. 3 – Episodal Development – First Leg

Section	EPISODAL DEVELOPMENT			
Part	First Leg			
Measures	141	147	155	161
Subject	Step0	Step1	Stepbr	Step2
Structure	$6^{2+2 2}$	$4^{2+2} + 4^{2+2}$	6^{2+2+2}	$8^{4+4} + 8^{2+2+2+2}$
Tonality	V (d)	V (d)	d - F	F – IV (d)

Table 31. Mvt. 3 – Episodal Development – First Leg

Section	EPISODAL DEVELOPMENT				
Part	First Leg cnt.				
Measures	177	183	191	198	208
Subject	Stepbr'	Step3	Step1'	Stepbr''	Brg
Structure	$6^{2+2 2}$	8^{4+4}	7^{3+2+2}	$6^{2+2+2} + 4$	$10^{2+2+2+4}$
Tonality	F	V (a)	V (a)	-	V _{alt} (B)

The development section of the third movement is episodal and contains two legs. The first leg is in *Allegro vivo* tempo, $\frac{5}{8}$ time signature and is composed of several steps. The Key center is in D minor.

The first leg designated Step0 (m.141-146) is introductory part and based on V of d minor. Step0 subject's background layer consists of *ff* two-bar eighth - note, sixteenth - note rhythmic pattern played by Cr. I., II. (with eighth rest pause on the second beat in m. 142-146). In the same layer there are two *ff* eighth notes on the strong beats (m.141) and variation on eighth - note-

sixteenth - note rhythmic pattern (with pauses on the last two beats) played by Cr. III., IV. The pattern is supported by *ff* figure (m.141-142, 145-146) and is played by Tbe. I., II., Tbe. II., III. (m.143-144). Eighth notes on the strong beats are played by Tr. I. (m.143-144) and Tr. III. (m.145-146). Similar *ff* pattern is played by T-ro (with grace notes on the first beat of m. 141, 145). Staccato *ff* eighth notes on the first beats (m.141-145) are played by Cl. Picc., 2 Cl., 2 Fg., Vle. (unis.), Vcl. (unis.) and C.B. (unis.). *ff* eighth notes on the first beats (m.141-145) are played by 3 Tbnl., Tb., Tp. (with sixteenth - note pattern in m. 144) and P-tti. *ff* eighth notes with grace on the first beats (m.141-143) and eighth note on the strong beats (m.144-146) with grace (m.145) are played by T-no. Staccato *ff* eighth notes with grace on the first beats (m.141-145) are played by Fl. Picc., 2 Fl., 2 Ob. Cr. Ing. and Vln. I., II. (unis. non div.). There is no grace in m. 144. *ff* eighth notes with grace on the first beats (m.141-145) are played by Vln. I., II. (staccato) and P-f. There is no grace in m.144. *ff* eighth note chords are played by Arp. (m.141, 144, 145).

Step1 (m.147-154) consist of two phrases based on V to d. In the the foreground sixteenth - note triplet (slurred) with eighth note mixed motive (m.147-148) and sixteenth - note passage slurred every two notes (m.149) is played *ff* by tutti woodwinds and Vln. I., II. (div. in octave), Vle. This phrase is finished with Vln. I., II. playing eighth note (m.150) and ascending legato *p* – cresc passage played by tutti woodwinds, Cr. III., IV. and Cr. I., II. join on the third beat. The passage is supported by *p* – cresc. tremolos (m.150) played by T-no, T-ro. and P-tti (bacch. di Timp.). Also, in m.149 there is imitation of sixteenth - note passage slurred every two notes from m.148 played by *ff* arco Vcl., C.B. and P-f (with eighth tenuto notes in the left hand). In the the background layer there is mixed eighth and sixteenth - note *ff* rhythmic pattern (m.147-148) is played by 4 Cr. (divided between Cr. I., II. and Cr. III., IV.), 3 Tbe., T-no and T-ro. Layer continues with eighth note pattern played by Cr. I., II. (tenuto slurred), 3 Tbe. (staccato slurred) and eighth notes on the strong beats played by Cr. III., IV., T-no (with grace on the first beat) and T-ro (with grace on the first beat). Staccato *ff* dim. quarter notes are played by

Arp. (m.147-150), P-f (m.147-149). Accented *fff* pizz. quarter notes are played by Vcl. and C.B. (m.147-149). Measures 151-154 are similar to m.174-150, in the foreground but there are some changes in the the background layer. Eighth *ff* notes (on the strong beats) played by Tr. III. and eighth *ff* notes (on the first beats) played by 3 Tbnl., Tb. and Tp. (with a sixteenth - note pattern in m.153) are added to existing layer. Also new *f* eighth note staccato octave-leap pattern (m.151-153) is played by Arp. and P-f.

The Stepbr segment (m.155-160) consists of only a single layer with several textural lines and modulates to the key center of F. Mixed eighth and sixteenth - note *ff* rhythmic pattern (m.155-158) is played by Vln. I., II. (div in octave), Vle. (div. in octave), Vcl. (div. in octave), C.B., P-f., *f* T-ro and T-no (with tremolo on the first beat). In m.159-160 the pattern is varied. A similar pattern (with quarter tied note) in m.155-158 is played by *ff* by 2 Fl. (with trill on the long note in m. 157-158), 2 Ob., 2 Cl. and 2 Fg. In m. 159-160 this group's pattern also has variation and some legato motive appears in Fl. Picc., 2 Fl., Cl. Picc. and 2 Cl. *ff* trills (m.155-156) and trills with graced octave leap (m.157-158) are played by Fl. Picc. and Cl. Picc. This octave leap is supported by graced quarter note played by Tr-lo. Slurred *f* chords with cresc. (m.155, 156) and cress., dim. (m.157-158) are played by 4 Cr., 2 Tbe., 3 Tbnl. and Tb. Eighth note (m.159) is played by 3 Tbnl. and Tb. while eighth note pattern (m.159-160) is played by 4 Cr., (with legato-staccato) and 3 Tbe., with quarter tied note on the first beat. Eighth notes (m.155-157) and tremolo (m.159-160) are played by Tp. Pattern with tremolo on the third beat (m.159-160) is played by Tr-lo. Ascending-descending glissandos (m.155-157) and ascending glissandos (m.158-159) are played Arp. Tied strokes *f* (m.155, 157, 159) are played by P-tti.

The time conducting pattern is five (two and three) in two with legato articulation. Each beat is of quarter note and dotted quarter note duration of 110bpm with staccato ictus on sixteenth note durations. Throughout the Step0, Step1 and Stepbr segments the gestural posture reflects confident, clear, courageous state with happy, optimistic joy and liberated excitement.

The expressive gestures cue various instrument groups, mark tutti chords and lead the dynamic shape of the segments.

The following Step2 segment's first part (m.161-168) consists of the foreground in two similar phrases in the key center of F. The first one (m.161-164) starts with ascending eighth note passage played by tutti woodwinds (staccato), Cr. III., IV., Tr-lo and col legno archi (div. in octave except C.B. and slurred staccato). In m.162-164 the phrase continues by *mf* descending phrase with triplet grace-like elements, ends with ostinato sixteenth - note pattern played by 2 Fl. and Cl. Picc., (m.164) joins this line with the same ostinato figure. Besides, in m.162-164 the layer is supported by eighth note version of phrase played by Fl. Picc., 2 Ob., Cr. Ing., 2 Cl., 2 Fg., Cr. III., IV., Tr-lo and archi (pizz. in m.162-163 and col legno from the third beat of m.163). There is graced leap on the fourth beat (m.164) played by Fl. Picc. and Cl. Picc. The second phrase (m.165-168) is identical to first except ascending passage by woodwinds and Cr. III., IV. (m.165) comes in sixteenth repetitive form while archi has spiccato articulation.

The second part of the Step2 segment (m.169-177) is in key center of g and in the end approaches d. In the foreground layer *p* legato phrase with triplet grace-like elements col legno, div. (in octave) is smoothly distributed between two divisi groups of Vln. I. (phrase ends with unis. ostinato). Layer is supported by *pp* staccato eighth note variation of phrase with cresc. (m.169), dim. (m.170), cresc. (m.171) and played by Fl. Picc., 2 Fl., Cl. Picc., 2 Cl., Tr-lo., double div. pizz. Vln. II., unis. pizz. Vle., unis. pizz. Vcl. and C.B.

Stepbr' segment (m.177-182) is in key center of F and modulates to a (m.181-182). The foreground layer consists of mixed eighth and sixteenth - note *ff* rhythmic ostinato pattern (m.177-180) is played arco by Vln. I., II. (div in octave), arco Vle. (div. in octave), arco Vcl. (div. in octave), arco C.B. In m.178-179 this pattern turns to motive in Vln. I. and Vle. while other archi have variations of the rhythmic pattern. A similar pattern (with tied quarter note) (m.177-180) is played by Fl. Picc. (with trill.), 2 Fl. (with trill.), 2 Ob., Cr. Ing., Cl. Picc. (with trill.), 2 Cl. (with trill.) and 2 Fg. In m.178-179 this pattern turns to motive in Fl. Picc., 2 Fl., Cl. Picc. and 2 Cl., while other archi have

variation of rhythmic pattern. A similar pattern with variations is also played by *ff* Tp., T-ro and T-no. Further *ff* stokes are played by P-tti (m.177, 180) and Tr-lo (m.178, 179). Eighth note pattern (on the strong beats) is played by P-f. Long chords (m.177, 180) and eighth note rhythmic patterns (m.178-179) are played by 4 Cr. (legato-staccato) and 3 Tbe. (with tied quarter note on the first beat). In m.181-182 descending staccato chromatic passage is played by Fl. Picc., 2 Fl. and continued by 2 Ob., Cr. Ing. This passage is supported by sixteenth - note repetitive variation played by Vln. I. (div.) and continued by Vln. II. (div.). New motive appears in octave by 2 Ob., Vln. II. (m.181) and 2 Fl., Vln. I. (m.182). eighth note ostinato pattern (m.181-182) is played by Cr. Ing., Cl. Picc., 2 Cl. (Cl. I. has pause in m.182), 2 Fg., Tr-lo (m.181), T-no (m.182), Vcl. (unis.) and C.B. eighth notes on the first beats are played by Tp. (m.181, 182), Tr-lo (m.182) and P-f (m.181, 182). Tied long chords with dim. (m.182) are played by Cr. I., II. and Tr. I., II.

The time conducting pattern remains unchanged. Throughout Step2 and Stepbr' segments the gestural posture reflects confident, courageous state but with a distant sensitive sadness and liberated excitement. In m.177-182 courageous state with happy, optimistic joy returns. Expressive gesture cues various instrument groups and leads the dynamic and articulation features of the segments.

Step3 (m.183-190) consists of a solo *p* legato phrase repeated twice in the foreground in key center of a. In the background layer *pp* tied chords are played by 3 div. Vln. I. and *pp* eighth note pattern pizz. 3 div. played by Vln. II. In the same layer there is *p* tied long trill and small figure with octave leap played by Fl. Picc. (m.183-186) and Fl. I. with dim. in the end (m.187-190). *p* tied stokes on the first beats (m.187-190) are played by Tr-lo.

The time conducting pattern remains unchanged. In Step3 segment the gestural posture mirrors sudden lyric, sensitive sadness with dismayed anxiety. Expressive gesture reflects the dynamic shape of the Cl. I solo and initiates the pizz. of the background layer.

Step1' (m.191-197) is based on V is in key center of a. In the the foreground there is a repeated *ff* descending motive with with sixteenth - note ascending passage (m.191-193), descending motive and ascending passage (m.194-195) and ascending passage (m.196-197) with sixteenth - note sextuplet passage on the last two beats. This phrase is played by Vln. I., II. (arco unis.) and 2 Fl., 2 Ob. (with legato th note ascending passage). Sixteenth - note sextuplet passage (m.197) is supported by Fl. Picc., Cl. Picc. and Cr. Ing. (triplet passage). Tbn. I., II. join the foreground layer with accented ascending passage (m.196-197). In the subordinate layer there are ascending staccato eighth note passages with cresc. and tied *sfpp* cresc., dim. note (m.192-193, 194-195) and staccato slurred descending passages (m.196, 197) played by Tr. II.-III. The background layer consists of eighth-sixteenth - note rhythmic pattern (m.191, 192, 194, 196, 197) started by 2 Cl., 2 Fg., 4 Cr., Tbn. I., II., T-ro and continued by Tp., Vle., Vcl. and C.B. (*sf* dim. - *sf* dim.). There are *ff* descending passages (m.193, 195) played by Vle., Vcl. (div. in octave) and C.B. (m.195 with pause on the first beat). In m.195 Tbn. III. and Tb. join descending passage with accents.

Stepbr'' (m.198-207) modulates enharmonically to V of B. There is poco a poco accel. in m.202-203. The foreground layer has *ff* eighth - sixteenth - note rhythmic pattern (m.198-203) played by Vln. I., II., Vle., T-ro, Tp. (m.202-203), Fl. Picc. (m.202-203), 2 Fl., 2 Ob., Cr. Ing. (m.202-203), Cl. Picc. (m.202-203) and 2 Cl. There are tied long trills (m.198-201) played by Fl., Cl. Picc. and long tied notes played by Cr. Ing. The subordinate layer consists of varied versions of the foreground's pattern (m.198-199) on the first beat played by 4 Cr., 2 Tbe., Tbn. I., II. and continued on the fourth beat by 2 Fg., Tbn. III., Tb., Tp., *ff* Vcl. and C.B. In m.200-201 the pattern turns to eighth note variation played by 4 Cr. (tenuto), 2 Tbe. (accented) and Tbn. I., II. (accented) while 2 Fg., Tbn. III., Tb., Vcl. and C.B. have eighth note on the first beat. There are descending chromatic passages (m.202-203) played tenuto by 2 Fg. and accented by Tbn. III., Tb., Vcl. and C.B. While 4 Cr. hold a tied pedal note (m.202-203) 2 Tbe. and Tbn. I., II. have a dotted eighth note pattern variation. There are *ff* long vibr. strokes (m.198, 200, 202, 203) played by P-tti. In m.204-207 the time signature changes to $\frac{5}{8}$ with ($\text{♩}=\text{♩}$). In

the the foreground defragmented parts of the previous pattern (m.204-206) are played by tutti woodwinds, Tp., T-ro., Vln. I., II. and Vle. While the pattern turns to sixteenth - note with cresc. (m.207) by Cr. Ing., 2 Cl., 2 Fg. cresc. ascending passage on the second beat is played by Fl. Picc., 2 Fl., 2 Ob., Cl. Picc., Vln. I., II. and Vle. There is tremolo cresc. (m.207) played by Tp. (with syncope) and T-ro. Long tied stroke (m.204-207) is played by P-tti. The Subordinate layer continues eighth note pattern (with dotted pattern in m.204 and sixteenth - note slurred staccato with an accent on the first beat in m.207) played by 4 Cr., Tr. II., III. and Tbn. I., II. Hemiole - like chromatic accented descending scale (m.204-207) appears in Tbn. III., Tb., Vcl. and C.B. Segment Stepbr'' ends with *fff* accented staccato eighth note (m.208) with repetitive graces played by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. Picc., 2 Cl. (without grace), 2 Fg. (without grace), 4 Cr., Tr. II.-III., Tbn. I., II., Tbn. III. (without grace), Tb. (without grace), Tp., T-ro., P-tti (without grace) and archi.

The conducting grammar remains unchanged, although in m.204-208 the time conducting pattern is three in one with legato articulation. Each beat is of dotted quarter note duration with staccato ictus on sixteenth note durations. Through Step1' and Stepbr'' segments the gestural posture exposes gradually the increase of hostile anger, eager excitement and courageous joy. Expressive gesture cues various instrument groups and leads the general dynamic progression of the segments.

The connecting Brg segment (m.208-217) is in key center of B (altered dominant mode). Time signature changes from $\frac{5}{8}$ (m.208-209), $\frac{4}{4}$ (m.210), $\frac{2}{4}$ (m.210), $\frac{4}{4}$ (m.212-213) to $\frac{5}{8}$ (m.214-217). The foreground layer consists of an open solo phrase with *fff* dim. (m.208), cresc., dim. (m.209), cresc. (m.210), dim. (m.212, 213), cresc. (m.214-215), dim. (m.216) and dim. to *pp* (m.217) played by Tr. I. Phrase has tenuto (m.212, 213) and accent (m.214). The solo ends in the next segment (m.218) on dotted tied half note with dim. In the background layer there are pizz. played by archi: *pp* div. in 3 by Vln. I., II., Vle., Vcl. and div in 2 by C.B. (m.209); *fff* accented staccato eighth note on the third beat by Vln. I., II. (div.), Vle. (div.), Vcl. (div.), and C.B.; cresc. (m.214), dim. (m.216) and *pp* (m.217) non div. archi.

The time conducting pattern is five (two plus three) in two with legato articulation. Each of the beats is of quarter note and dotted quarter note duration with staccato ictus on sixteenth note durations in m.208-209, 213-217. The time conducting pattern in m.210, 212-213 is four in four with legato articulation. Each beat is of quarter note duration with staccato ictus on sixteenth note durations. In m.211 the time conducting pattern is two in two with legato articulation. Each beat is of quarter note duration with staccato ictus on sixteenth note durations. In the Brg segment the gestural posture mirrors lonely but confident state with increase of abandoned sadness and dismayed excitement. Expressive gesture leads the solo phrase played by Tr. I.

7.1.8. Episodal Development – Second Leg (Intermezzo)

Table 32. Mvt. 3 – Episodal Development – Second Leg

Section	EPISODAL DEVELOPMENT			
Part	Second Leg (Intermezzo)			
Measures	218	233	240	253
Subject	Ca	Ca'	Cb	Ca''
Structure	15 ⁷⁺²⁺⁴⁺²	7	6 + 7 ³⁺⁴	8
Tonality	B (I)	B	V (c) – IV (B)	B

The second leg of the episodal development is an Intermezzo (m.218-260) in *Andante* tempo and consists of a new thematic material segment in the key center of B and in $\frac{3}{4}$ time signature. The time signature changes to $\frac{6}{8}$ (m.225-246), $\frac{2}{4}$ (m.247, 249, 251) and to $\frac{3}{4}$ (m.248, 250, 252).

The beginning Ca segment (m.218-232) consists of two layers. The foreground layer has *mf* dolce legato solo theme (m.218-232) played by Cl. I (in B). Layer has acceler. (m.227-228), a tempo (m.230), *fff* dim. (m.231) and *fff* dim. (m.232). In m.231-232 2 Fl. in octave support Cl. I solo with long flutter-tounge notes with *fff* dim. (m.231) and *fff* dim. (m.232). The foreground's theme line ends in m.233. The background layer consists of two

textural lines. Staccato slurred *p* arpeggio like thirtysecondth note pattern (m.218-226), arpeggiato *pp* chords with dim. (m.227-228, on the fourth beat m.230) and arpeggio like thirtysecondth note pattern (m.231-232) are played by P-f. (there is accent on the first note m.218). This pattern ends with arpeggiato dotted quarter chord (m.233). Long tied *pp* notes are played by div. Vln. I., II., Vle. and Vcl. This figure that started from the second beat (m.218) is played by upper div. (m.218-219, 222-223) and lower div. (m.220-221, 224). Also, on the second beat (m.218) half note tied with eighth interval is played by Cr. I., II. Figure with cresc., dim. (m.225, 226) is played by Vln. I., II. (div.) and lower div. of Vle. and Vcl., *pp* dotted half tied to dotted quarter (m.227-228) is played by Vln. I., II. (div.) and upper div. of Vle. and Vcl. On the fourth beat (m.230) dotted quarter note with dim. is played by Vln. I., II. (div.) and lower div. of Vle. and Vcl. In m.231-232 tied note with cresc., dim. is played by Vln. I., II. (div.), unis. Vle., Vcl. and C.B.

The time conducting pattern is three in three with legato articulation. Each beat is of quarter note duration of 60bpm with tenuto ictus on eighth note durations. The time conducting pattern changes in m.227-230 to rubato accelerando in two in three with legato articulation. Each beat is of dotted quarter duration with staccato ictus on eighth note durations. The time conducting pattern turns back to three in three in m.232-233. In the Ca segment the gestural posture exposes a calm state but with sensitive, distant sadness and dismayed excitement (m.227-232). Expressive gesture leads the legatissimo phrase played by Cl. I. solo over the transparent and pure textures.

Ca' segment (m.233-254) contains first part of Ca theme (m.234-239) which here in the foreground layer is played by *mp* dolce solo Cr. I. The background layer is presented by *p* pizz. eighth note pattern (m.233-237, 239) played by div. Vln. I. (lower div. plays tied grace note), unis. Vln. II., Vle. (with pause on the strong beats). Pattern is played also by *p* Arp. (arpeggiato) and *p* Cl. II. (staccato with accented grace noted leaps). Pattern ends on the fourth beat (m.239) with accented *fff* dotted quarter note with Cl. I. and 2 Fg. joining to the layer. In m. 238 there is *fff* dim. chord played by Arp. and *fff* dim. tied

quarter note played by arco Vln. I. (div.), Vln. II., Vle. and Cl. II. (missing dynamic marks). Dotted quarter note *p* pattern (m.233-237, 239) is played pizz. vibr. by Vcl. and C.B. Also, there are sixteenth - note slurred staccato descending passage (m.235), ascending passage (m.237) and ascending passage with dotted quarter played by 2 Fl.

The time conducting pattern is two in three with legato articulation. Each of the beats is of dotted quarter duration of 35bpm with staccato ictus on eighth note durations. Throughout the Ca' segment the gestural posture reflects calm, clear state with distant sadness and playful excitement. Expressive gesture leads the legato phrase played by Cr. I. solo and cues the figures in the background layer.

Cb' segment (m.240-252) is a small interludary segment consisting of imitative phrases. The time signature changes with ($\text{♩}=\text{♩}$) ratio to $\frac{2}{4}$ time signature (m.247, 249, 251) and $\frac{3}{4}$ (m.248, 250, 252). The foreground layer is presented by imitative choir (m.240-246) of woodwinds (with cresc., dim. m.246). Phrase starts with *f* legato phrase (m.240) by Ob. I. and continues with legato (m.241) by Cl. I. (from the second beat). *mf* legato solo phrase (m.242) after second beat played by Fl. II. is continued by Fl. I. (m.243). In the the background layer there is *fff* dim. to *p* octave (m.240-241) played by Cr. III., IV. and *fff* dim. arpeggiato chord (on the second beat m.240-241) played by Arp. In m. 246-252 the foreground layer consists of imitative legato solos by Vln. solo and Cr. I. Started from the second beat (m.245-246) *mf* tenuto played by Vln. solo is continued *f* cresc. by Cr. I. Afterwards from the second beat transfers to Vln. solo (m.248) and continues from the second beat (m.250) by Cr. I. (last phrase ends in m. 253 with tied half note). In the the background layer there are half note chords *mf* cresc., dim. (m.248-249), dim. (m.250, 252) played by 2 Fl. and 2 Ob.

The time conducting pattern is three in three with legato articulation. Each beat is of quarter note duration of 60bpm with tenuto ictus on eighth note durations. Despite the meter changes the ratio of each beat stays the same ($\text{♩}=\text{♩}$). Throughout the Cb segment the gestural posture reveals calm,

compassionate state with sadness. Expressive gesture leads the legato solo phrases, connects them with each other and initiates the dynamic level of the segment.

The episodic development ends with the Ca'' segment (m.253-260) and is in key center of B. The foreground layer consists of the theme (m.253-261) and is played by dolce legato Cl. I. with cresc., dim. (m.259-260) and *mf* counter theme (m.254-261) played by legato Vln. solo. The background layer is presented by eighth note appoggios and arpeggiato chords (m.257) played by Arp. This figure ends on the fourth beat (m.259) with dotted quarter tied chord. Long tied *p* cresc., dim. chord (m.259-261) is played by 2 Fl. and 2 Ob. Dotted quarter note pattern (m.253-256, 258), hemiole figure (m.257, 259 with cresc.) and long dim. stroke (m.260) are played by Tr-lo.

The time conducting pattern remains unchanged. In the Ca'' segment the gestural posture reflects a compassionate state but with a distant sadness. Expressive gesture accompanies the legatissimo phrase played by Cl. I. solo and the counter phrase played by Vln. solo. and leads the dim. at the end of the section.

7.1.9. Recapitulation – Primary Theme Group

Table 33. Mvt. 3 – Recapitulation – Primary Theme Group

Section	RECAPUTILATION			
Part	Primary Theme Group			
Measures	261	276	284	292
Subject	A0	A0'	Aa'	Ab'
Structure	$3^{2+1} + 4^{2+2} + 4^{2+2} + 4^{2+2}$	$8^{2+2+2+2}$	8^{4+4}	$4^{2+2} + 4^{2+2} + 2 + 1$
Tonality	B	VI, II, III, V (E)	E	gis

The recapitulation of the third movement of the symphony (m.261-350) starts with A0 and A0' introductory segments. A0 (m.261-275) starts with poco a poco acceler. in $\frac{3}{4}$ time signature, $\frac{2}{4}$ (m.266-267) and $\frac{4}{4}$ (m.268-275) and in one

layer consisting of defragmented variation of main primary theme. The key center is B. The foreground layer consists of rhythmical pattern from the main theme *ppp* solo (m.261-269) played by T-ro. (with cresc. on m.266). Also, in this layer there is the defragmented and repeated syncope figure of Aa theme played *fff* dim. pizz. vibrato by upper div. of Vln. I. and *pp* cresc., dim. staccato arco eighth note pattern (with pause on the first beat) played by lower div. of Vln. I. This figure (with marcato eighth note pattern) with sixteenth - note staccato arco theme element is repeated by div. Vln. I. (m.268-269) and div. Vln. II. (m.270-271). In m.272-275 the layer continues with original staccato phrase (with tenuto on the third and fourth beats) from Aa played is by Vln. II. and Vln. I. (from m.273) and ends with defragmented and repeated syncopated figure with marcato. A counter line augmented theme on off-beats (m.273-275) *ff* marcato pizz. is played by Vle. and Vcl. and ends on *fff* accented tenuto on the third beat (m.275) together with Vln. I., II. There is a *mf* solo marching rhythm pattern on the third beat (m.275) played by T-ro.

A0' segment (m.276-283) continues the introductory section. Tonality and key center changes to E. Through several sequences on VI, II and V degree composer approaches to primary theme main key. The foreground of the first sequence (m.276-277) consists of main theme *f* arco (with staccato and tenuto on the last beats) played by Vle. The background layer is *f* arco counter line with tenuto cresc. eighth note ascending connecting figure (m.277) played by Vcl. and C.B. There is also *fff* dim. tied octave pedal played by Cr. I., II. (con sord.). The foreground of the second sequence (m.278-279) consists of main theme arco (with staccato repetition on the last beats) played by Vln. II. The background layer is a counter line with marcato cresc. eighth note ascending connecting figure (m.279) played by Vcl. and C.B. (with sixteenth - note support of Vle.) Here a *fff* dim. tied octave pedal is played by 2 Tbe. With the repetition of the *f* arco marcato of the defragmented syncopated figure (m.280-281) played by Vln. I., II. the counter lines augmented theme is on off-beats and is played with accents by Vcl. (div.) and C.B. In m. 282-283 there is the foreground with main theme phrase with repetition of last staccato element played by Vln. I., II., Vle., Vcl. (upper

div.). In the background layer half note pattern is played by Vcl. (lower div.) and C.B. (Vcl. turns to unis. in m.283).

The time conducting pattern is in three in three (m.261-265), two in two (m.266-267) and four in four (from m.268) with legato articulation. Each of the beats is of quarter note duration of 120bpm with staccato ictus on sixteenth note durations. Throughout A0 and A0' segments the gestural posture exposes clear, confident state with steady increase of the courageous, fascinated joy and energized excitement. Expressive gesture leads the gradual development of the dramaturgy and cues various groups of instruments.

The recapitulation proper starts with the Aa' segment is in key center of E. The foreground layer (m.284-291) consists of the main theme in augmented eighth note variation *ff* tenuto played by 2 Fg. (in octave), Vcl. (detache) and C.B. (detache). Background layer is presented by quarter note pattern (with pause on the first beat m.284 and on the last beat m.291) played by *ff* slurred tenuto 2 Ob. (m.284-289), 2 Cl. (in A), 2 Fl. (m.290-291), *f* Cr. I., II., *ff* non div. Vln. I., II. and Vle.

The time conducting pattern is four in four with legato articulation. Each of the beats is of quarter note duration with marcato ictus on eighth note durations. Throughout the Aa' segments the gestural posture exposes clear, confident state with powerful, courageous joy and liberated excitement. The expressive gesture conducts heavy tenuto notes of the background layer.

Ab' segment (m.27-37) is in key center of E, is based on III and is an augmented variation of the Ab segment. The foreground layer is represented by *f* cresc., dim. eighth note motive (m.292-293) played div. in 3 pizz. Vln. I., II. and div. Vle. Also, this motive is played with repetition by Fl. Picc. (with grace) 2 Fl., 2 Ob., Cr. Ing. (with grace), Cl. Picc. (with grace) 2 Cl. and Cr. II., III., IV. (tenuto quarter note). Then the phrase is continued with sixteenth - note motive unis. arco with syncopation on the third beat with cresc. *ff* dim. (m.294-295) played by Vln. I., II. and V-le. The syncopated element is supported by Lgn with grace notes. Also, there are eighth notes on off-beats

of the third and fourth beat played by Fl. Picc. (with grace), 2 Fl., 2 Ob. and Cl. Picc. (with grace). The background layer (m.294-195) has eighth and quarter note pattern played by slurred staccato and tenuto by 2 Ob. and 2 Cl., Vcl., C.B and 4 Cr. (quarter notes of pattern also are played by Cr. Ing. and 2 Fg.). In m.296 the time signature changes to $\frac{1}{4}$ (♩=♩). In m. 297 the time signature turns back to $\frac{4}{4}$ (♩=♩). Same as in the exposition section. The foreground layer has upbeat (m.296) and quarter note tenuto ostinato (m.297) played by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. Picc., 2 Cl., 2 Fg., 4 Cr., Lgn. (with grace in m.297) and archi (one eighth note in m.296). The phrase continues with sixteenth - note motive (slurred per two notes m. 298 and staccato m.299) played by Vln. I., Vln. II. (div.) and Vle. and Tr-lo. In m.300-301 this motive (slurred per two notes) is imitated on the third beat by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., Cl. Picc., and 2 Cl. The quarter note tenuto ostinato with cresc. is played by Fl. Picc., 2 Fl., 2 Ob., Cl. Picc., 2 Cl., 4 Cr., 2 Tbe., Vln. I., Vln. II. (non div.). Subordinate layer has ascending passage (m.302) played by legato Cr. Ing. and Vle. (sixteenth - note). Background layer presented by eighth note slurred staccato patterns (m.298-299) played by Fl. Picc. (with grace), 2 Fl., 2 Ob., Cr. Ing., Cl. Picc. (with grace), 2 Cl., 2 Fg., 4 Cr., Tr-lo, Lgn (with grace), Vcl., C.B. response pattern on the third beats played by Vln. I., II. and Vle. Background layer pattern (m.300-301) is played by 2 Fg., 4 Cr., 2 Tbe. and accented Vcl., C.B. This pattern imitation (m.300-301) is also played by Lgn (with grace) and Tr-lo. Quarter note tenuto ostinato with cresc. is played by 2 Fg., Vcl. and C.B. Tremolo *mf* cresc. (m.302) is played by Tp.

The time conducting pattern remains unchanged. The gestural posture and expression are similar to those of the Exposition section.

7.1.10. Recapitulation – Transition

Table 34. Mvt. 3 – Recapitulation – Transition

Section	RECAPUTILATION	
Part	Transition	
Measures	303	311
Subject	TrBa	TrBr1 (A,B)
Structure	$4^{2+2} + 4^{2+2}$	$6^{1+2 2+1}$
Tonality	cis – h	cis-c, cis-c (V of f)

The transition part of recapitulation (m.303-316) consists 2 segments. The first (m.303-310) is based on two sequences in cis and h; the second segment (m.311-316) modulates to f via juxtaposition V of fis and f.

TrBa segment (m.303-310) is constructed from 2 sequences. First (m.303-306) is in key center cis, second (m.307-310) in h. The foreground layer consists of phrase (quarter note (ten.) motive with legato quintuplet on the second beat) written in imitative style. Arco *f* phrase (m.303) is played by Vln. I. (on the first beat), then played arco by Vln. II. (on the third beat). Arco *f* phrase (m.304) is played by Vle. (on the first beat), then played arco by Vcl. and C.B. (on the third beat). This imitation repeats (m.305-306) by Vln. I., II. and Vle. In the subordinate layer descending chromatic counter pizz. quarter note line (on the off-beats on m.303-304) is played by Vcl. and C.B. From the third beat (m.304) Vcl. and C B. switche to arco. staccato ascending chromatic eighth note counter line (m.305-306) is played Vcl. and C.B. The background layer has trill-like *f* sixteenth - note legato whole - note figure (m.303-306) played by 2 Fl. and 2 Cl. Also, there is *fff* cresc., dim. whole note (m.303-304) slurred to the eighth note in the next bar played by 2 Ob. and Cr. Ing. There is whole note figure played by Cr. III., IV. (m.303, 305) connected to trill-like sixteenth - note legato figure (m.304, 306) played by Cr. I., II. Slurred half note (m.303) is played by Vcl. and C.B. Measure 305-310 has the same structure as m.303-306. Except Vcl. and C.B. do not play the

imitation motive in m.308 and Vle. plays quintuplet element on the last beat (m.310).

The time conducting pattern remains unchanged. The gestural posture and expressions are similar to those of the Exposition section.

The transition TrBr1 (A, B) segment (m.311-316) is based on the confrontation V of fis (m.311, 314-315) and f (m.312-313, 316). The foreground layer has eighth note element of PrThA (m.311) played *ff* by 2 Fg., Vcl. and C.B. In the subordinate layer there is sixteenth - note pattern played *ff* by 2 Fl., 2 Ob., 2 Cl., Vln. I., II. and Vle. Quarter note *f* pattern is the background layer is played by 4 Cr., Tbe. I., II., Tbn. I., II. and P-tti. eighth note pattern is played by Tp. In m.312-313 there is a pattern from SdThB segment's background layer played *p* spicc. by Vln. II. (div.). This pattern is supported by *p* Tr-lo and *p* solo motive played by Ob. I. In m.314-315 the foreground layer has eighth note element of PrThA played *ff* by 2 Fg., Tbn. III., Tb., Vcl. and C.B. In the subordinate layer there is eighth note pattern played *ff* by 2 Fl. (with grace) 2 Ob., 2 Cl. (with grace), Vln. I. (div. with grace), Vln. I., II. and Vle. (with grace). Quarter note *f* pattern is the background layer is played by 4 Cr., Tbe. II.-III., Tbn. I., II. and P-tti., eighth note pattern is played by Tp. In m.316 syncopated solo *p* ostinato resolution to V of f and *mf* dim. half note (m.317) is played by Ob. I with *p* slurred stroke of Tr-lo.

The conducting grammar remains unchanged. In the TrBr1 segment the gestural posture exposes unexpected changes from the confident, clear state with cheerful joy (m.311, 314-315) to the frightened, sarcastic fear (m.312-313). In m.316 the posture reflects abandoned sadness and lonely fear.

7.1.11. Recapitulation – Secondary Theme Group

Table 35. Mvt. 3 – Recapitulation – Secondary Theme Group

Section	RECAPUTILATION	
Part	Secondary Theme Group	
Measures	317	329
Subject	Ba	Ba'
Structure	$10^{5+3+2} + 2$	8^{5+3}
Tonality	F	f

The secondary theme group of the recapitulation (m.317-336) is composed in two segments and uses similar thematic material. The Ba segment (m.317-328) is in key center of f. Ba segment's foreground layer is the main subject of Secondary Theme Group B solo *f* dolce theme is played by Tr. I., sixteenth - note ascending cresc. passage (m.327-328) is played by Vln. II., Vle. and Vln. I. (m.328). The background layer consists of *mf* staccato eighth - sixteenth - note combination rhythmic pattern (m.317-326) played by Vln. I. (the pattern turns to *f* dim. long note in m.324). There is also *mf* eighth note staccato rhythmic pattern (m.317-326) played by Vln. II. This pattern is supported *mf* pattern played by Cast. Quarter note (dotted) *p* pizz. pattern (m.317-321) is played by Vle., Vcl. and C.B. (only m.317). Subordinate layer has counter line (m.322-328) with cresc. (m.322), *fff* dim. (m.323, 325) played by Vle., Vcl. and C.B. (m.327-328).

Ba' segment's (m.329-336) the foreground *ff* theme (shortened version of Ba) is played by Vln. I., II. (Vln. II. with sixteenth - note) and Vle. The background layer is eighth note *f* pattern (m.329-335) is played by 4 Cr., Tbe. II.-III. and Lgn. *fff* dim. half note (m.336) is played by 2 Ob., 2 Cl., 4 Cr. and Tbe. II., III. Quarter note (dotted) *f* pattern is played by 2 Fg., pizz. Vcl. and C.B. Subordinate layer's counter line (m.334-336) *fff* dim. (m.335) played by 2 Fg. and arco (sixteenth - note) Vcl., C.B.

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration with staccato ictus on eighth note durations. Throughout the Secondary Theme Group section here as well as in the Exposition, the gestural posture reflects courageous, confident state with hopeful excitement (m.97-104) and brave and estatic joy, especially while main subject is played by Tr. I. The expressive gesture leads the legato structure of main subject, the dynamic dramaturgy of the section and cues counter phrases.

7.1.12. Recaputilation – Closing

Table 36. Mvt. 3 – Recaputilation – Closing

Section	RECAPUTILATION			
Part	Closing			
Measures	337	339	343	345
Subject	Fanfare A	Aa'	Fanfare A	Coda Aa'
Structure	2	4	2	6 ²⁺²⁺²
Tonality	E	E	C	E (V – II N)

The closing part of recaputilation (m.227-350) is based on PrThA material in the key center of E.

Fanfare A segment (m.337-338) is in one layer and consists of theme A in *ff* marching rhythmic pattern played by 3 Tbe., 3 Tbni., T-ro and P-tti (stroke on the first beat m.337).

Aa' segment (m.339-340) contains *ff* main subject in augmentation played by 2 Fg., Vcl. and C.B. in the foreground layer. In the background layer *ff* quarter note pattern (slurred tenuto) is played by 2 Ob., 2 Cl. (in A), Cr. III., IV. and *ff* non div. Vln. I., II. and Vle.

Fanfare A segment (m.343-344) in key center C as well consists of *ff* marching rhythmic pattern played by 3 Tbe., 3 Tbni., T-ro and P-tti (stroke on the first beat m.343).

The Recapitulation's Coda Aa' segment (m.345-350) is based on V-II Neapolitan progression with time diminishing in the key center of E. The foreground layer has subject A motive played by 2 Fg. (with dim. on descending motives), Vcl. and C.B. In the background layer there is *sf* dim. quarter note pattern played by 2 Fl., 2 Ob., 2 Cl., 4 Cr., Vln. I., II., Vle. and eighth note played by T-ro with grace and P-tti. The pattern appears on the first beats (m.345-346), on the first and the third beats (m.347-348) and on every beat (m.349-350). Pattern is slurred ten. (m.349-350) in woodwinds and Cr. Pattern is tied on the second beat (m.350) in with cresc., dim. in Cr. There is poco a poco cresc. in m.348-350. Tremolo *p* cresc. from the third beat (m.349-350) is played by Tp., T-ro. and T-T.

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration with staccato and marcato ictus on eighth note durations. Throughout the Closing section, the gestural posture exposes clear, confident, courageous state with inspirational excitement and cheerful joy (in the Fanfare segments). The expressive gesture indicates marching character of the texture and leads the huge cresc. towards the way to the Epilogue.

7.1.13. Epilogue

Table 37. Mvt. 3 – Epilogue

Section	EPILOGUE		
Measures	351	355	361
Subject	Sgm1	Sgm3 (PrThA)	Sgm4
Structure	4^{2+2}	$4^{2+2} + 2^{1+1}$	$2 3^{2+1}$
Tonality	I	II N - I	V alt - I

Closing the symphony is the Epilogue section (m.351-365). It is in *Meno mosso*, $\frac{4}{4}$ time signature and consists of three segments Sgm1, Sgm3 (PrThA) and Sgm4. The established key center is E.

Sgm1 (m.351-354) segment's first two bars are similar to Prologue's and Interlogue's segment. In m.353-354 foreground theme has *fff* cresc. slurred with the next bar third beat note and dim. played by 3 Tbe., 3 Tbn. and Tb. The background layer continues their figures on *fff*. Quarter note pattern (m.354) is played by T-T.

Sgm3 (PrThA) (m.355-360) is based on the II Neapolitan - I progression in the key center of E. The foreground layer is *fff* marcato motive (m.355-356) played by 4 Cr., Tb. The background layer has slurred half note and eighth note ostinato (m.355-356) played by 3 Tbe., 3 Tbn., P-tti, T-tam and C.B. Also, there is whole note trill and ostinato with grace played by Fl. Picc., Cl. Picc. and T-ro. (eighth note on m.355). Tremolo and *fff* solo eighth note motive (m.355-356) is played by Tp. Slurred tremolo is played by Tr-lo. Gliss. on m.355 is played by Arp. Sixteenth - note legato sixlets are played by 2 Fl., 2 Ob., Cr. Ing., 2 Cl. and 2 Fg., P-f., Vln. I., II., Vle. and Vcl. Measures 357-358 are identical to m.355-356. In m.359-360 the foreground is eighth note figure played by 4 Cr., Tb., Tp. and C.B. It is supported by accented eighth notes on the strong beats played by 3 Tbe., 3 Tbn. and T-T. In the background layer there is the continuation of sixteenth - note legato sixlets that are played by Fl. Picc., 2 Fl., 2 Ob., Cr. Ing., 2 Cl. and 2 Fg., P-f., Vln. I., II., Vle. and Vcl. Slurred tremolo is played by Tr-lo with strokes on the first beats played by T-ro (with grace) and P-tti. Ascending glissandos on the first and third beat are played by Arp.

Sgm4 (m.361-365) consists of two parts. In the first part (m.361-362) in the foreground layer there is *ff* ascending half note unison progression with cresc. from V to II degree played by 4 Cr., 3 Tbn., Tb. and with trill by Cr. Ing., 2 Fg. and archi. Figure is supported by tremolos with cresc. played by Tr-lo and T-ro. The second part (m.363-365) is based on altered V – I resolution. After approaching II lowered degree foreground layer enters V pedal *ffff* syncopated pattern (m.363-364) with cresc. (m.363) and dim. (m.364) played by 2 Fg., 4 Cr., Tb., Tp. (tremolo and whole note in m.364), P-f., Vcl. and C.B. In the background layer (m.363-364) *ffff* tied long note is played by Fl. Picc. (with trill), Cl. Picc. (with trill), 3 Tbe. and 3 Tbn. Whole

note figure is played by tremolo Tr-lo., T-ro., P-tti and quarter note pattern is played by T-T. Then *fff* sixteenth - note legato sixlets are played by 2 Fl., 2 Ob., Cr. Ing., 2 Cl., Vln. I., II. and Vle. with cresc. (m.363) and dim. (m.364). Descending-ascending glissandos from the second beat (m.363-364) are played by Arp. In the m.365 all layers play accented *fff* eighth note on the first beat.

The time conducting pattern is four in four with legato articulation. Each beat is of quarter note duration of 60bpm with tenuto/marcato ictus on eighth note durations. Throughout the Epilogue section, the gestural posture exposes confident, clear, courageous state with liberated excitement and cheerful joy. Furious, confident anger may be reflected by the gestural posture in m.361-362. Expressive gesture leads the main subject played by brass instruments over colourful textures of tutti, initiate the dynamic shape of each segment and cue various groups of the orchestra.

CHAPTER VIII CONCLUSION

I believe that in order to interpret a work of art a conductor must be able to have intimate knowledge of the work as well as a psychological and artistic common ground with its composer. The structural analysis of a musical composition requires more analytical tools than perhaps the act of composing the work itself.

The common practice of this method of analysis suffices in marking the related information on the musical score. A more analytical approach benefits from algorithmic methodology. I have found preparing extended textual commentaries and numeric displays of the musical structure immensely useful in developing a unified interpretative view of the work on the conductor's podium.

Through meticulous analysis of all conceivable structural elements of this work, I have been able to reach a deeper level of acquaintance with the art, the symphony and artist, the composer.

Having made the practice of composition of this work close to my own, I have been able to reach conclusions on the performance and interpretation of the work.

Conducting in real time on the podium is often described as unfolding the layers of the art-work piece by piece or re-creating the work in live performance.

Through the methodology I have used in this thesis I have reached a deep musical understanding of Halmammedov's Symphony No.1 and am satisfied to be able to share my findings throughout my research into the musical elements of the work and the artistic depths of its composer.

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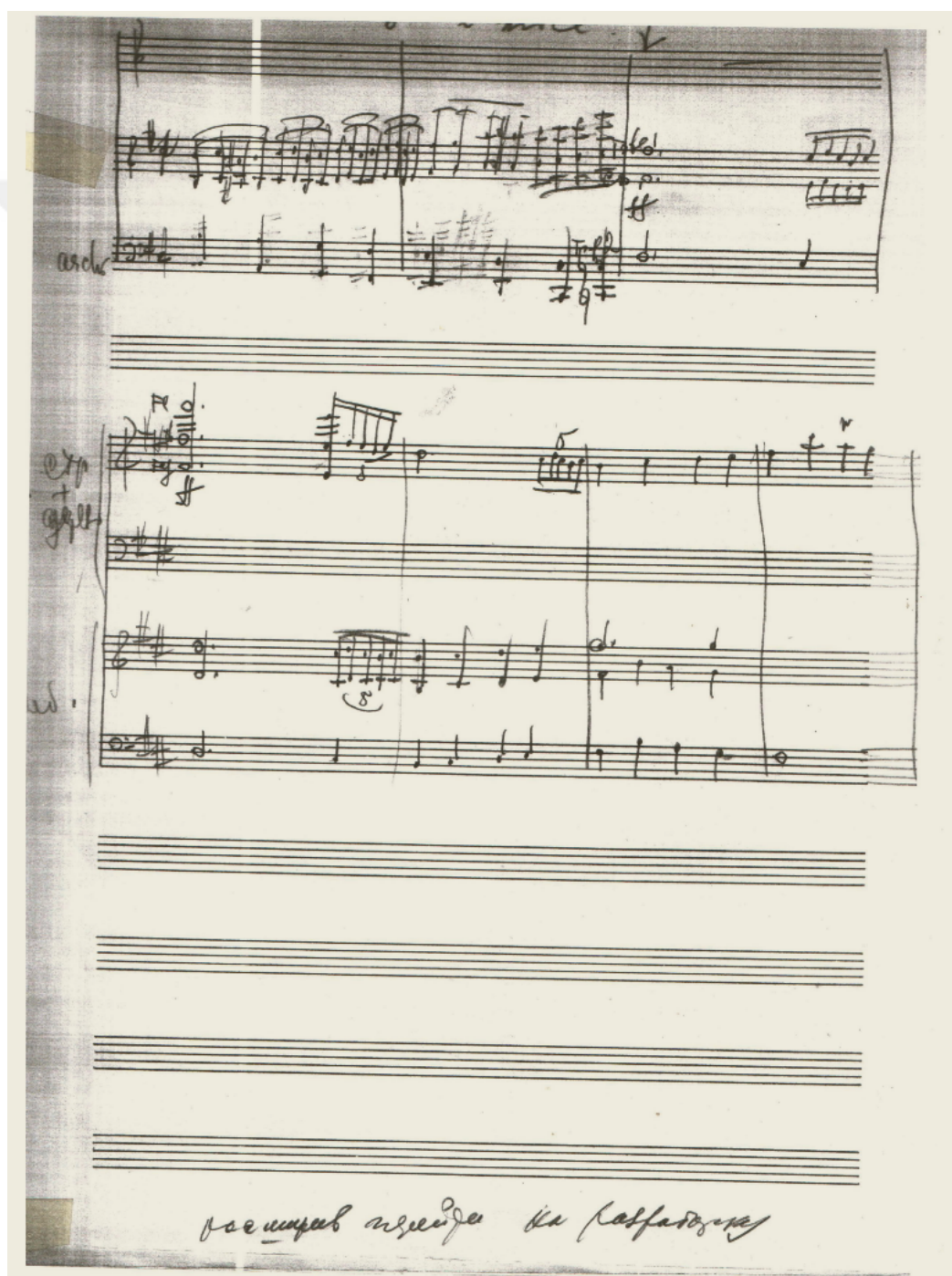
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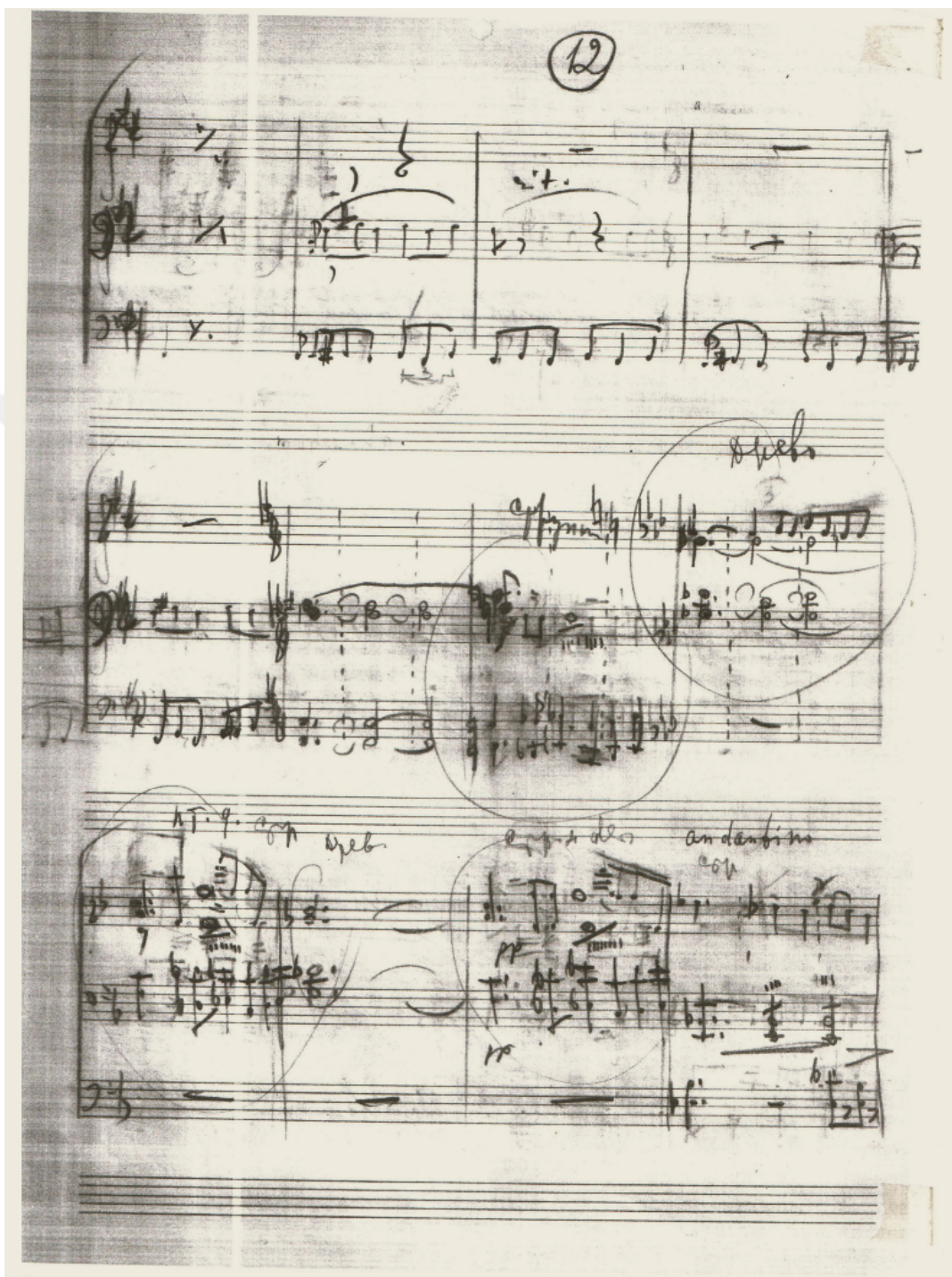
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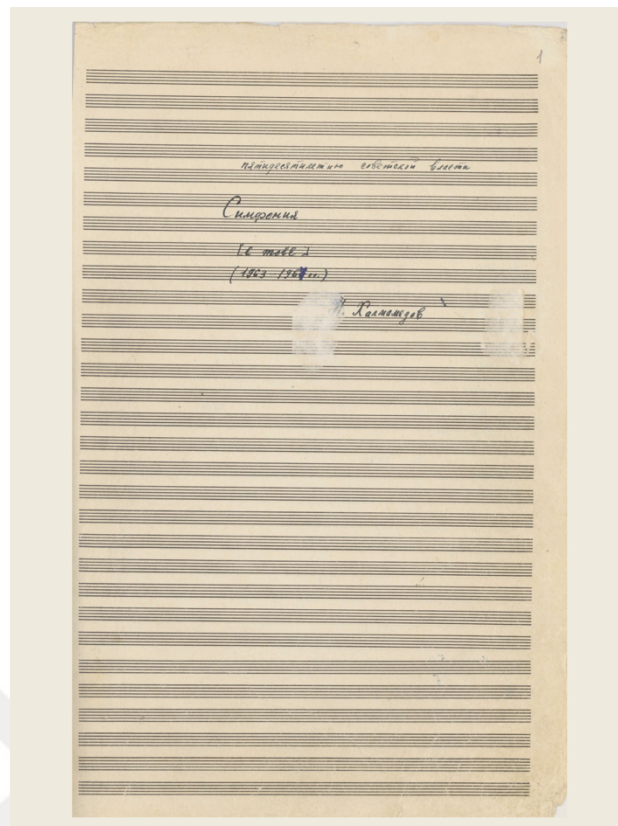
APPENDICES

Appendice A.

1. Excerpts from the Manuscript Scores of Halmammedov's Symphony No.1







1

Смирнов

(с мел.)

(1863-1907 гг.)

Смирнов

I *эсфе*

Г. Хатмиев

[пробуждение]

Andantino

Picc. *pp*

Fl. 2. *pp*

Ob. 2. *pp*

Cor angl. *pp*

Cr. in B 2. *pp*

Cl. (B) *pp*

Fag 2. *f*

I-II *pp*

Corni *pp*

III-IV *pp*

Tromb 2. *pp*

Tromb 3 *pp*

Tromb *pp*

T-20

T-21

Cassa *pp*

T-Tam *pp*

T-ni *pp*

Apr.

Piano

K-ni I

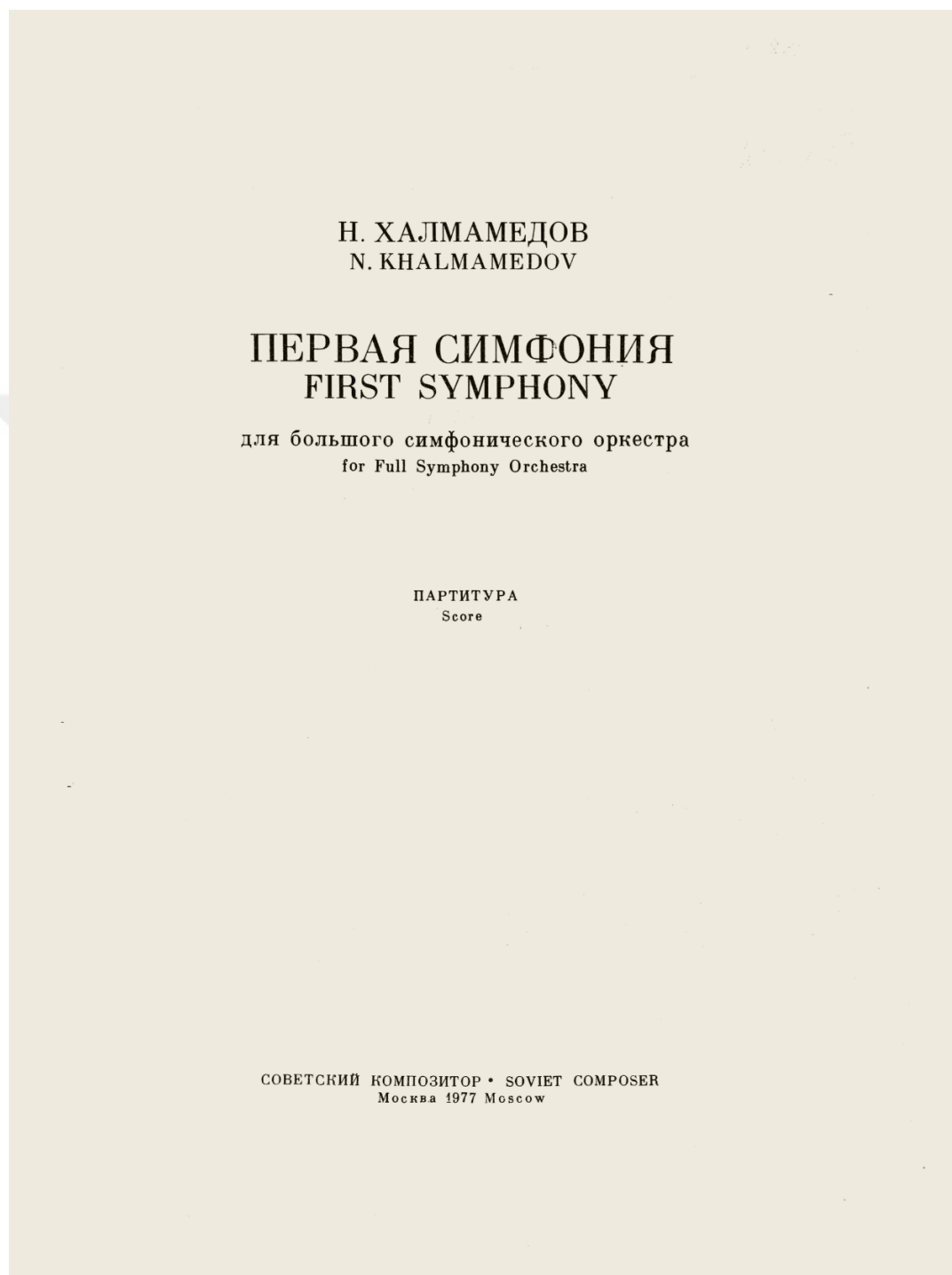
K-ni II

Viol.

Cell.

C-B.

2. Excerpt from the Printed Score of Halmammedov's Symphony No.1



ПЕРВАЯ СИМФОНИЯ

3

I

„ПРОБУЖДЕНИЕ“

Н. ХАЛМАМЕДОВ
Соч. 8

Andantino

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Triangolo

Tamburino

Piatti

Cassa

Tam-tam

Arpa

Piano

Andantino

Violini I

Violini II

Viole

Violoncelli

Contrabassi

C 4202 R

Appendice B.

1. Cover and Sleeve of the 1968 Recording.

