BIOGRAPHY

PAUL MARIE THÉODORE VINCENT D'INDY (pronounced "dan-dy," the n nasal), was born in Paris, March 27th, 1851, as descendant of an ancient noble family. From 1862 to 1865, he studied under Diémer, Marmontel (piano), and A. Lavignac (harmony and composition). Shortly after this, he came upon the famous treatise on instrumentation by Berlioz, a stimulating discovery which he owed to an uncle, Wilfrid d'Indy, also a composer. In 1869, Henri Duparc performed a similar service, in introducing to him the music of Wagner. In 1870, before he had made any serious study of composition, he composed his first pieces, Op. 1 and 2, for piano, and sketched a grand opera, *Les Burgraves.* He served in the war of 1870-1871, and wrote a noteworthy *Histoire du 105e Bataillon.* After the war, he returned to Paris, and submitted to César Franck a quartet, partly in the hope of overcoming the usual objections of the family to his adopting a musical career. Franck recognized the pronounced merit of d'Indy's creative work, and urged him to study diligently; from that day he became a pupil of Franck, and is now regarded as the most eminent and representative disciple of that master. In 1873, he entered Franck's organ classes at the Conservatoire. In 1875, he became organist at St. Leu, and chorus master for the famous Colonne Concerts (not disdaining to play the kettle-drums in the orchestra). D'Indy was now fully launched on his musical career, and devoted himself thereafter entirely to composition and conducting. His overture *Piccolomini* was given, under Pasdeloup, at one of the *Concerts populaires,* January 25th, 1874. This overture, joined to *Camp de Wallenstein* and *Mort de Wallenstein,* formed the trilogy *Wallenstein* (Op. 12), one of the most remarkable of d'Indy's productions up to that time. It was first performed, entire, in February, 1888. This was followed by a symphony *Jean Hunyade* (1875), an overture *Antony and Cleopatra,* a symphonic ballad *Le Forêt enchantée* (1878), a quartet for piano and strings, and numerous other works, including a symphony (called *Sinfonie cévenole,* Op. 25), a set of symphonic variations, *Istar* (Op. 42), and the present Symphony No. 2, in B♭ (Op. 57). All in all, d'Indy has proved to be very prolific; his compositions embrace all forms of the art, and a few original and novel combinations. His musical activity is boundless. He has taught, and still teaches, at the Schola Cantorum, which he founded, in 1894, with Bordes and Guilmant — an institution originally designed to promote Gregorian and *a cappella* church music, but which soon broadened out into a complete conservatory, of which he has been, since 1911, sole director. He has published, with A. Sérieyx, a monumental course in composition, and has recently issued *100 Thèmes d'Harmonie* (Op. 71). As composer, conductor, lecturer, critic, and editor, all his life is devoted faithfully to his art. He has travelled much, acting as guest-conductor in various countries — several times in the United States (1905, 1921, 1925). He has been secretary, and later president, of the *Societé Nationale de Musique,* a member of the Legion of Honor, and one of its officers since 1912, and is a member of numerous foreign Academies.

D'Indy possesses a very unusual, strong, and keen intellect. His music is abstruse, for his virile mentality inclines him to employ ingenious and complex means, perhaps in preference to a more spontaneous, unsophisticated method of expression. He has a pronounced *penchant* for novel harmonic effects — often of a severe, biting, almost reckless quality, very different from

the suave, velvety manner of his illustrious teacher, César Franck. But every effect, even the apparently grotesque, is fully justified by his artistic purpose. Everywhere one encounters dignity, seriousness, and refinement, consummate contrapuntal skill, and superb orchestral emphasis.

D'Indy makes no bid for easy popularity; he is absolutely sincere, and his very original and often startling utterances are those of a serious spirit, impelled by the conviction that every possible tone-effect has its place and validity in the musical scheme, and not only may be, but should and must be used, in order to give the fullest value and reality to the purpose of the artist.

CRITICAL NOTE

VINCENT D'INDY is one of the youngest of the symphonic masters thus far represented in this Analytic Series, and, with the exception of Sibelius, the only one still living.

The present Symphony in B♭ was composed in 1903-1904, and had its initial public performance in Paris, at a Lamoureux Concert, February 28th, 1904. It was first presented in America by the Philadelphia Orchestra, December 31st, 1904; was given for the first time in Boston on January 7th, 1905, and again in Boston on December 2nd of that year, under d'Indy's personal direction. It has been performed several times since then in Boston, and in other American cities.

It exemplifies the modern trend of musical thought, differing so widely from the older, classic conception that it would be futile and unfair to institute any comparison with the earlier great masterworks of Mozart or Beethoven.

The fundamental distinction lies in the psychologic attitude of the composer, which has changed (and continues to change more and more) from the orthodox, law-abiding frame of mind, to the emancipation of self-expression, which demands free rein for the emotions, passions, and methods of statement. The classic and the modern writers, it must be remembered, possessed and used the selfsame tones, the same paraphernalia of musical factors; nothing has been added, nor is it likely that the primary material will ever be increased. The difference between them will be found solely in their manner of utilizing this tone-material. The older writers were comparatively unemotional, objective; like well-behaved children, they respected the restraint of the law; the notion of disobeying the commandments never entered their minds. The modern writer, on the contrary, is highly emotional, subjective. Without trespassing against the basic principles of music, he claims the right to express himself with full personal freedom. Hence, modern music ignores the restriction of consonance, and abounds in dissonances that are often painful. The strong binding quality of a clearly defined, centralized tonality is set aside as needless, or hampering. And yet the sane modernist is not mutinously arbitrary; a vast increase in the use of auxiliary (neighboring) tones, necessitated by the freedom of the combined melodic lines, gives rise to most of these harsh collisions. But the lines are individually "correct"; imperative "resolutions" are always respected.

The classic symphonist gained his effect by the

presentation as a *whole,* and adjusted every move to the entire large plan. The moderns achieve their effects more through the *details,* and content themselves with a panorama of passing images, often supremely lovely, though bound together more loosely.

In a word, the real genius gains his artistic object fully with the means at his disposal, be he ancient or modern. And to this type d'Indy belongs. The discerning student will apprehend the bearing of all the above upon this Symphony.

D'Indy's respect for the established classic designs is demonstrated in the First Movement of this work, which is a perfectly regular, genuine Sonata-Allegro form, the angles of which stand out clearly through the maze of changing moods and striking contrasts. The Introduction is independent in tempo and character, but is thematically related to the Principal Theme. The whole Symphony rests upon a figure of four tones, with which the Introduction opens, and which might be termed the Leading Motive.

The Second (slow) Movement is a First Rondo-form, augmented by presenting *two* alternations of the Themes, instead of one. Each presentation of the two Themes occurs in a different key (at least partly). It is not the Second Rondo-form, inasmuch as only *one* Subordinate Theme is used — not two different ones. The Introduction to this Second Movement starts out with the initial figure of the Principal Theme of the First Movement. And, moreover, the first three tones of the Third Movement also correspond to this figure, in reversed direction — perhaps unintentionally.

The Third Movement is, essentially, the Scherzo of the Symphony; but it is associated in a somewhat unusual manner with a Romanze of simple, tender beauty, which holds in check, for awhile, the bacchantic revelries of the alternating Themes, until it is gradually drawn, itself, into the dizzy whirl. From this vortex it extricates itself, near the end, reappearing in its original haunting form. The form of the Third Movement is irregular. It responds as a whole to the design of the First Rondo (two alternating Themes); but it is enlarged by an unexpected Episode of "Development" character, before the final recurrence of the Principal Theme.

The Finale answers to none of the traditional forms, though its sustaining pillars are tantamount to the usual Principal and Subordinate Themes. It is a somewhat fanciful series of Episodes, consisting of Motives borrowed from the preceding Movements, with the addition of one or two new Themes, admirably controlled and effectively presented, with a view to both unity and variety.

The editor is aware that this two-hand piano version affords a very imperfect impression of the Symphony, since nothing short of the colorful orchestra can present each member of the extraordinary contrapuntal network with adequate smoothness and emphasis. It should therefore not be accepted as a pianistic presentation, but one in which the aim has been to mark every essential line, every strand of the intricate melodic fabric, as an aid to the student in apprehending the significance of the masterly composition as a whole. The player must needs adopt moderate *tempi,* and must make very free, almost constant, use of the pedal.

EXPLANATORY PREFACE

THE SYMPHONY is the same form of composition as the Sonata, but is written for orchestra, and is therefore usually broader in design and more elaborate in structure than the Sonata.

2. The SONATA-ALLEGRO form, which is commonly chosen for the first, and often for the last, Movement of the Symphony, represents, fundamentally, the union of two Themes, the first one of which is called the PRINCIPAL THEME, and the other the SUBORDINATE THEME.

3. The Sonata-allegro design embraces three large divisions:

a. The Exposition;
b. The Development; and
c. The Recapitulation, to which very frequently a fourth division is added, as Coda.

4. The EXPOSITION consists in:

a. The statement of the Principal Theme;
b. A Transition;
c. The Subordinate Theme; and
d. One or more so-called CODETTAS, terminating, as a rule, with a Double-bar, and repetition-marks.

5. When the PRINCIPAL THEME closes with a definite perfect cadence, the Transition which follows, is "independent," and may consist of any (often wholly new and contrasting) material. But it often occurs that the act of transition begins *during* the later course of the Theme, in which case the form is "dissolved."

6. The SUBORDINATE THEME is, despite its title, usually of fully equal importance to the Principal Theme, and it is (in the Exposition) invariably placed in a different key.

7. The CODETTA is generally a brief sentence, and cannot therefore claim to be an additional "Theme," although the term "Concluding Theme" is sometimes used. Its object being, chiefly, to confirm the cadence, it consists often of simple tonic and dominant harmonies, and may be thematically reminiscent of the Principal Theme. But it may also serve the purpose of contrast, and an increase of thematic material, and of general breadth, in which case it may present new and striking traits. Furthermore, there are frequently two, three or even more, such Codettas, generally decreasing in length, and converging to the strong final cadence.

8. The DEVELOPMENT is always "sectional" in form. That is, it consists of an optional number of Sections, of optional length, and of optional character. Each SECTION has its special thematic task, and draws its material, naturally, from some factor of the Exposition, since its chief purpose is the manipulation or "development" of what has gone before. However, since the contents of a Section are absolutely optional, it frequently happens that one or another of the Sections presents *new* and contrasting material.

9. The ultimate object of the Development is to "return to the beginning," and therefore its last Section is a RE-TRANSITION (or Returning passage) which leads into the Recapitulation. Note the distinction between the Transition (which leads over into the *new* Theme) and the Re-transition (which leads back into the Principal Theme).

10. The RECAPITULATION is a re-statement of the Exposition. But the Subordinate Theme (with its Codetta or Codettas) is invariably *transposed* —as a rule, to the principal key.

11. The CODA, like the Development, is sectional in form, and hence is optional in length and contents.

12. The SONATINE-ALLEGRO form is the same design as the Sonata-allegro form, excepting that it contains no Development. The end of the Exposition is transformed (usually by "dissolution")

into a Re-transition, leading into the Recapitulation. Consequently there is no Double-bar.

13. The SONG-FORM WITH TRIO, which is commonly chosen for the third movement of the Symphony, is the association of two related Song- (or Part) forms, as in the Minuet, March, and other Dance forms.

14. A Song-form has either one Part (rare), or two Parts, or three. In the three-Part form, the third Part is a re-statement of the First Part, often with much modification.

15. A PART is usually brief, consisting of two, three or more Phrases, separated by light cadences—a *heavy* tonic cadence generally indicating the end of the Part. See 18.

16. The RONDO-FORM is not the intimate coordination and union of two Themes (as in the Sonata-allegro) but—as a rule—a mere *alternation* of Themes: the Principal Theme invariably following each Subordinate Theme.

17. There are three Rondo-forms:

a. The First Rondo-form, with *one* Subordinate Theme, and one recurrence of the Principal Theme;

b. The Second Rondo-form, with *two* Subordinate Themes and two recurrences; and

c. The Third Rondo-form, with *three* such alternations—the third Subordinate Theme being, however, the same as the first Subordinate, but always transposed to a different key (as in the Recapitulation of the Sonata-allegro).

18. Since this edition pursues an educational purpose, every factor of the form is analyzed, and every structural detail carefully indicated.

Every cadence, throughout, is marked *approximately** by a wedge (V).

These cadences differ in force, the lighter ones indicating the end of Phrases, and the heavier ones, usually, the end of the entire Parts.

The PHRASE is the shortest complete musical sentence (with cadence) and is very generally four measures in length—sometimes eight.

The PERIOD is a double phrase; it is therefore usually eight or sixteen measures long, and exhibits two cadences.

The DOUBLE-PERIOD embraces four (sometimes more) Phrases, with four or more cadences.

The PHRASE-GROUP is a somewhat irregular series of Phrases—three, five, six, or more, in consistent succession.

The occasional lengthening, or widening out, of a Phrase, is indicated by the term EXTENSION.

19. It has been the aim of the editor to bring the present versions into the closest agreement with the original orchestral score that is possible under the technical limitations of the pianoforte keyboard. Therefore they are not expected or intended to be "pianistic." But they have been kept well within the reach of the ordinary trained player, especially if he be sensible enough to adopt a *moderate rate of speed* in the playing. It is not at all necessary to accept the usual metronome marks, for the actual musical contents of a composition rest within its *tones*, and can be reached more surely with deliberation than with haste. It will be necessary to use the pedal very freely, but, of course, with discretion.

*The Phrases are often so ingeniously linked together, that it is sometimes impossible to mark the exact point of separation.

Percy Goetschius

SYMPHONY No2, B♭ major (✣1)

Transcribed and annotated by
Percy Goetschius, Mus. Doc.

VINCENT d'INDY, Op. 57
(1851—)

First Movement, Allegro

Introduction (*Chain of Phrases*) (✣3)

Sonata-allegro form (✣2)

(✣5)

Molto adagio (♩=36)

Wood-wind

pp (✣4)

R. H.

Basses, Harp

sf *sf* *mf*

Full Orch.

cresc.

f

poco animato

ff

EXPOSITION (✣6
Principal Theme (*Two-part form*) (✣7)
Part I (*Phrase-group*) (✣8)

f *Horn* *p*

Allegro molto (♩.=80)

Strings

(✣1) See Preface, 1.—(✣2) Preface, 2.—(✣3) See Critical Note.—(✣4) The "Leading Motive" of the entire Symphony. See Critical Note.—(✣5) An allusion to the first figure of the Principal Theme.—(✣6) Preface, 3, 4.—(✣7) Preface, 14.—(✣8) Preface, 15, 18; also 19.

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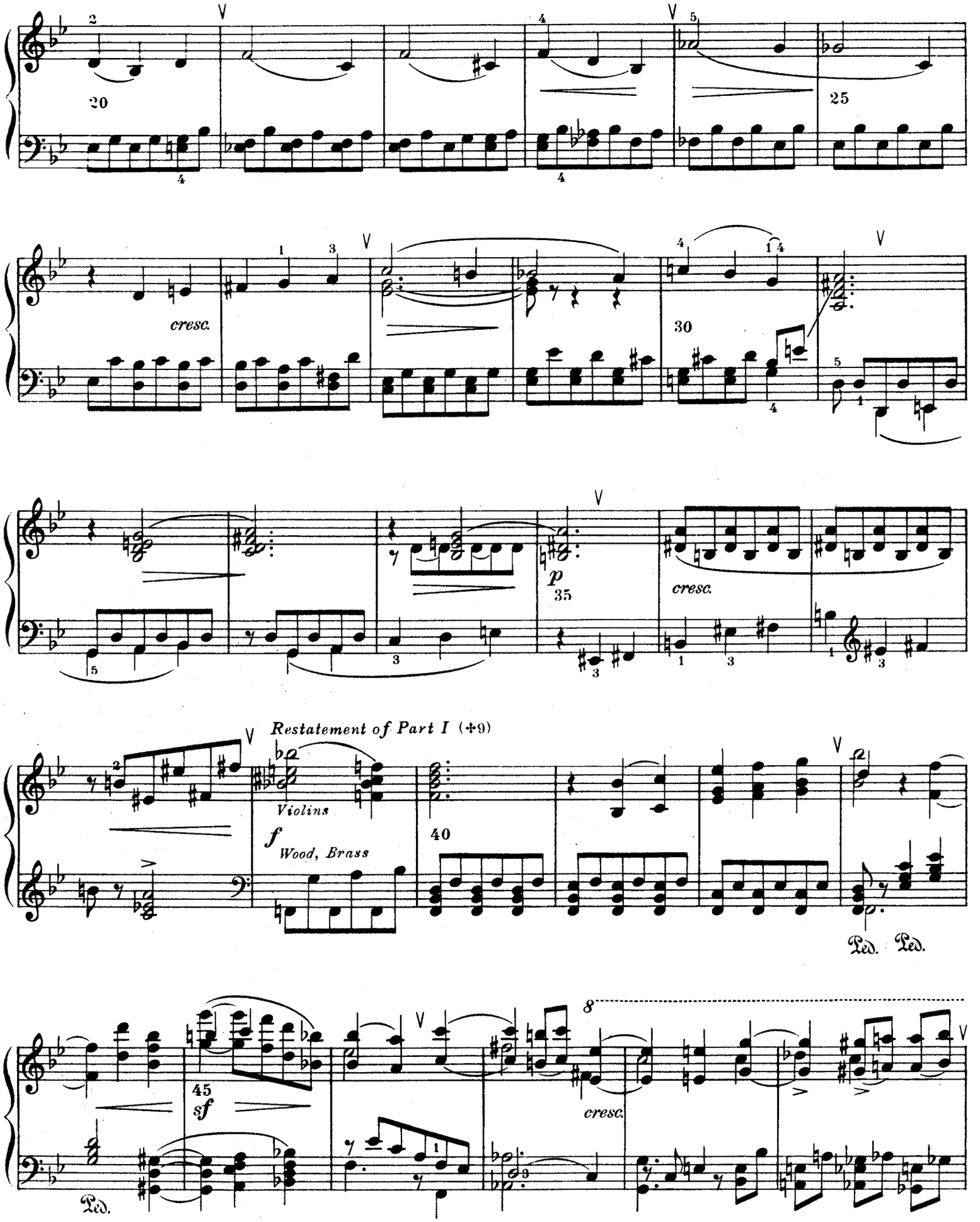
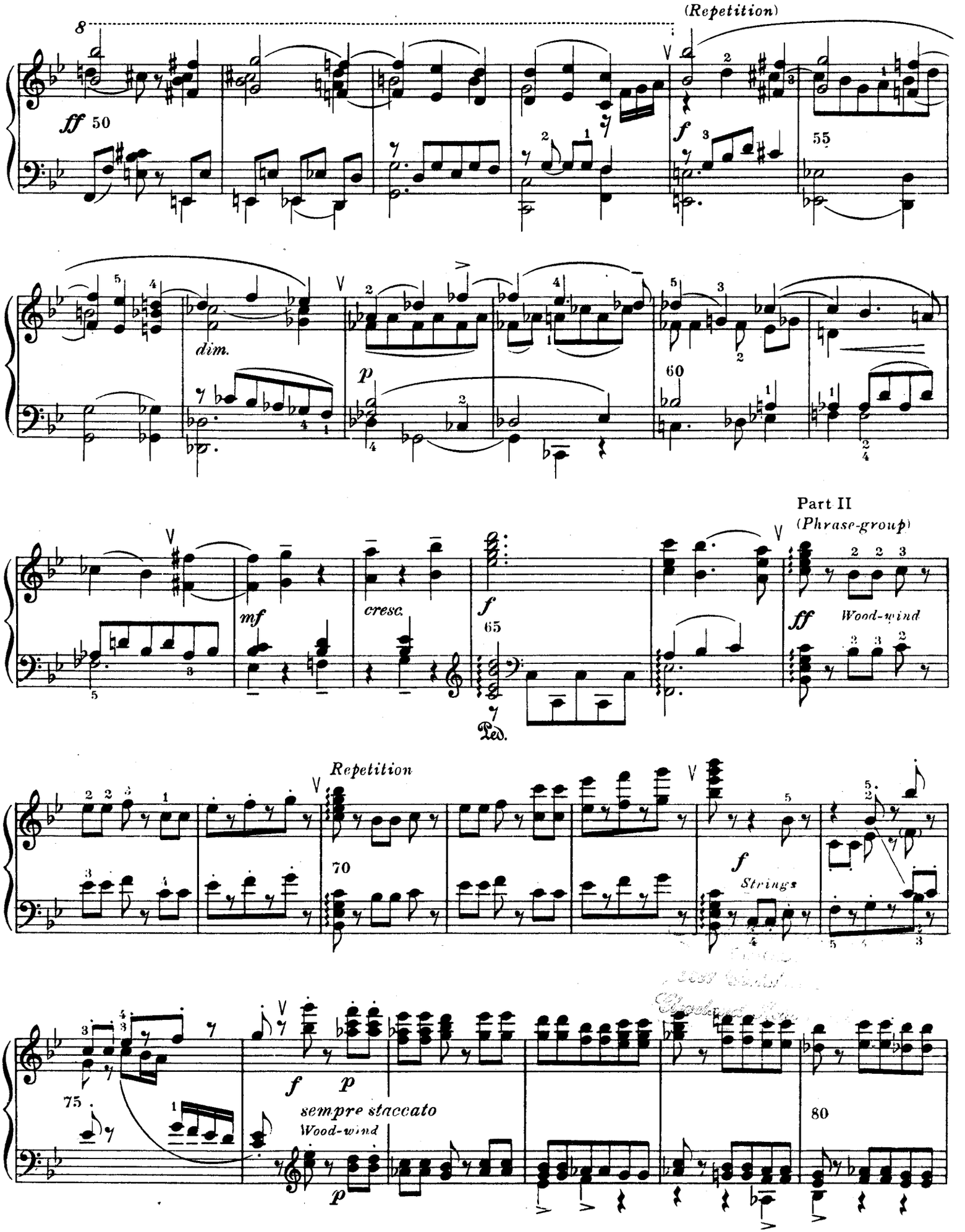
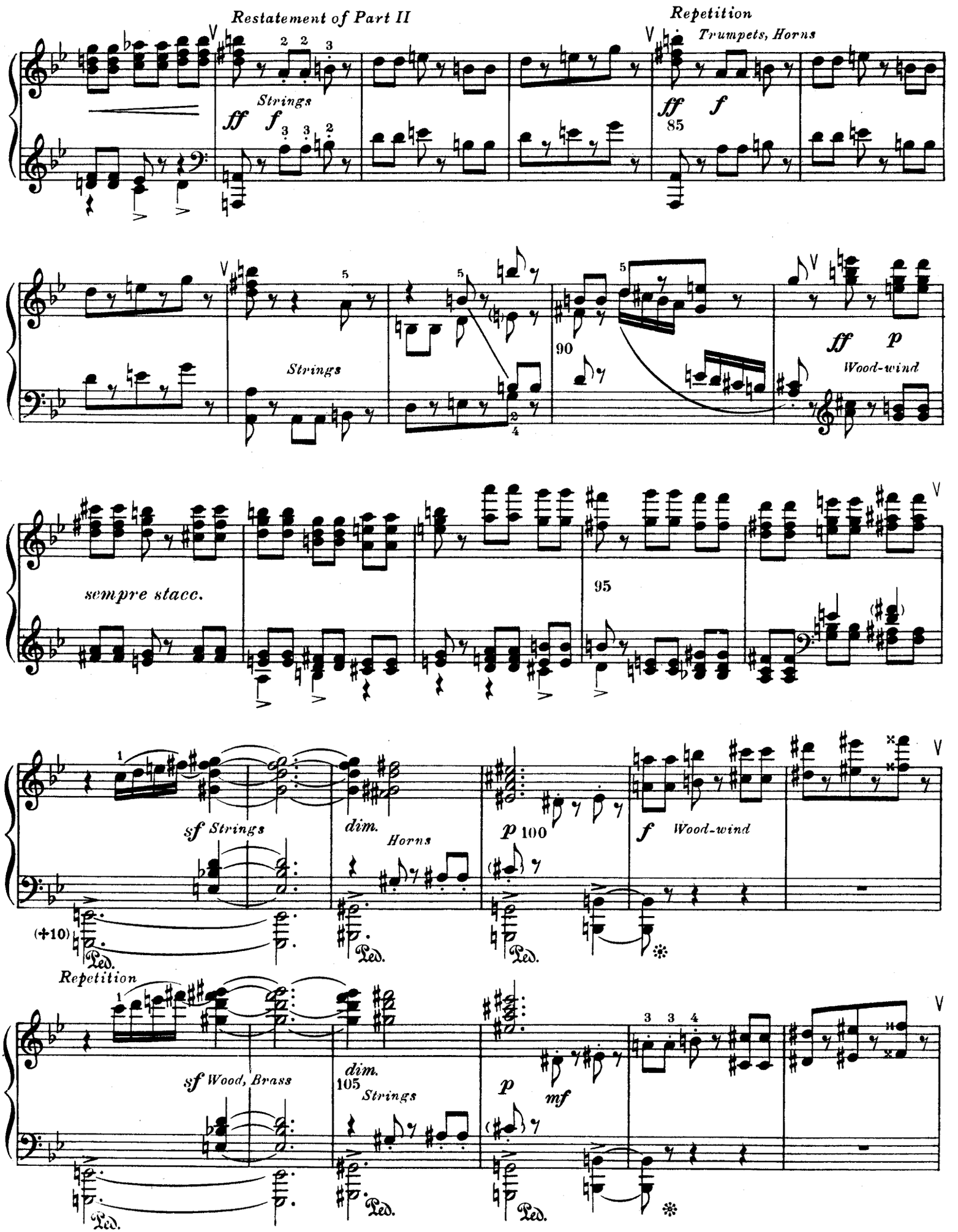
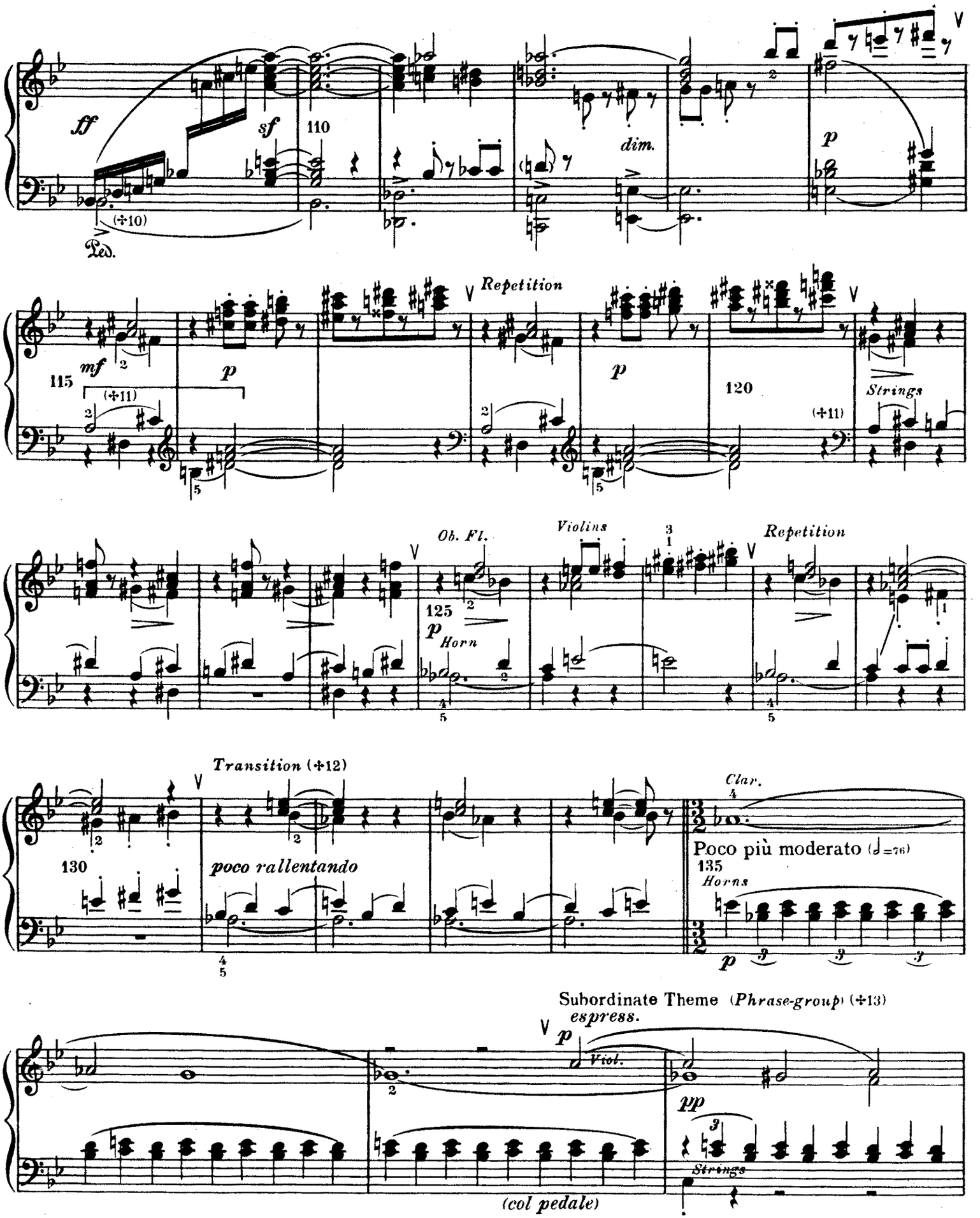


(+9) Greatly modified and enriched. —

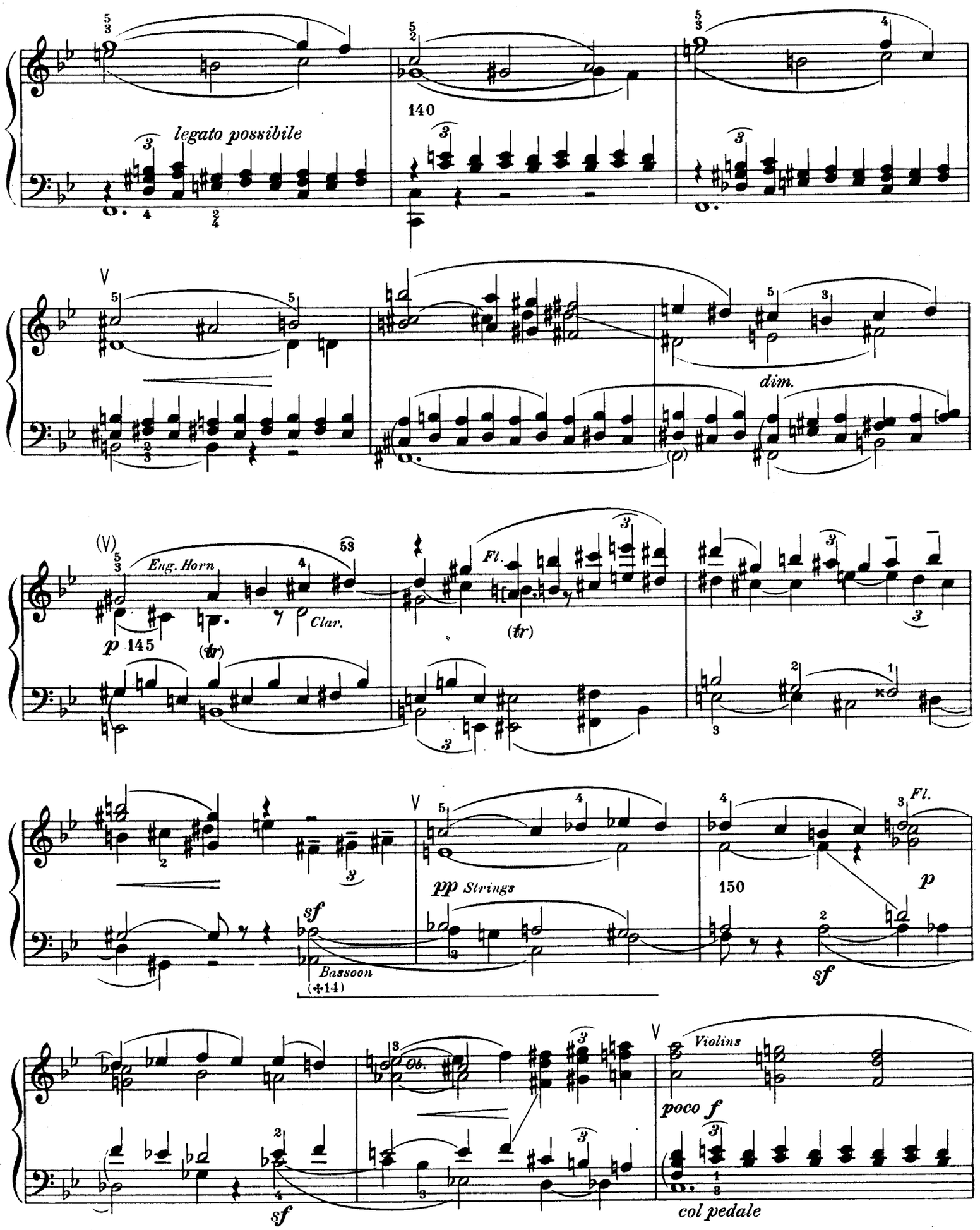

(Repetition)
8
ff 50
55
dim.
p
60
Part II
(Phrase-group)
mf
cresc.
f
65
Ped.
ff
Wood-wind
Repetition
70
f
Strings
75
f
p
sempre staccato
Wood-wind
p
80



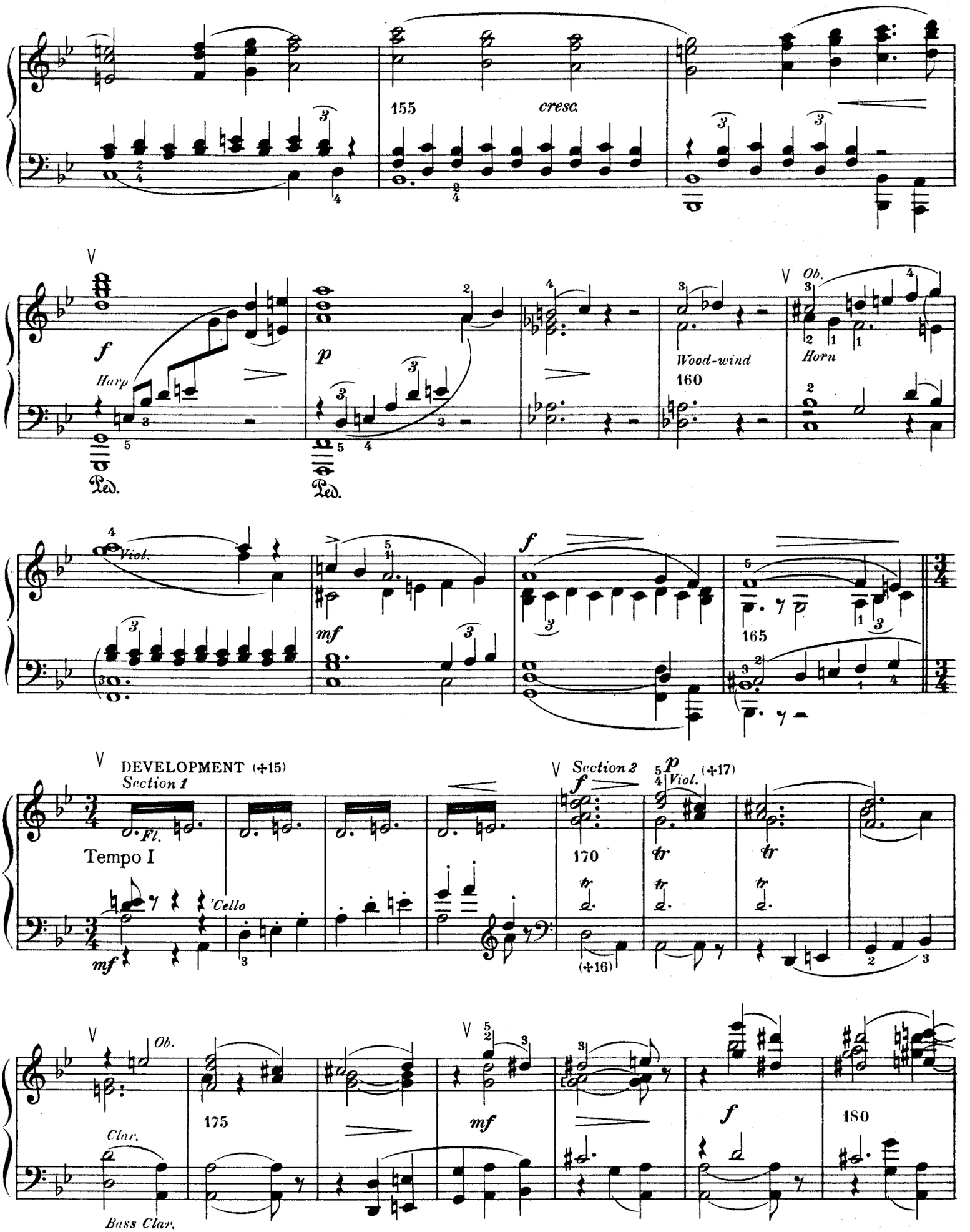
(+10) The "Leading Motive."



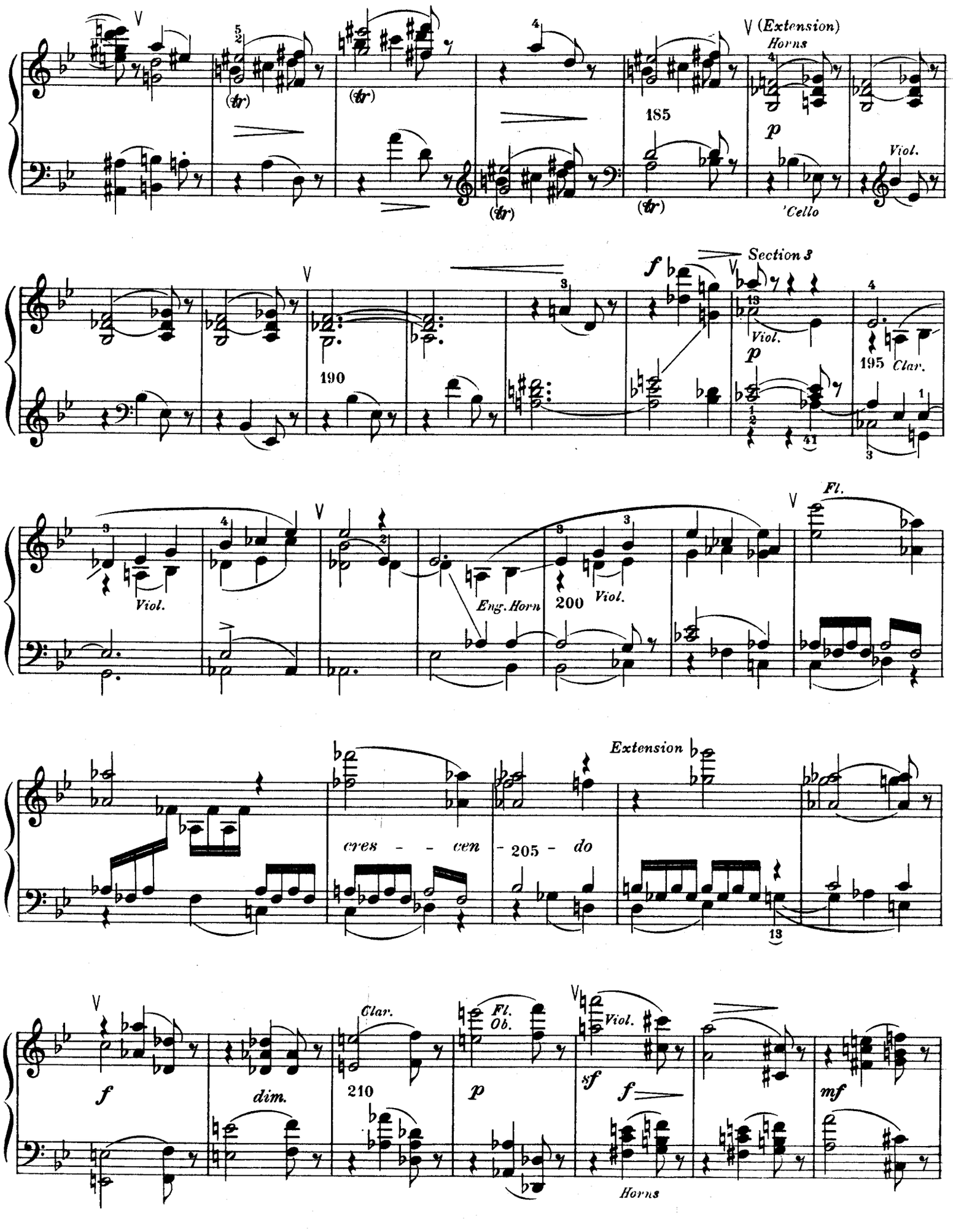
(+11) The Leading Motive, in accelerated rhythm. — (+12) Preface, 5. The transitional process begins, indefinably (by "dissolution"), several measures before this final transition-phrase. — (+13) Preface, 6. The Subordinate Theme is chiefly in F major, the Dominant key. —

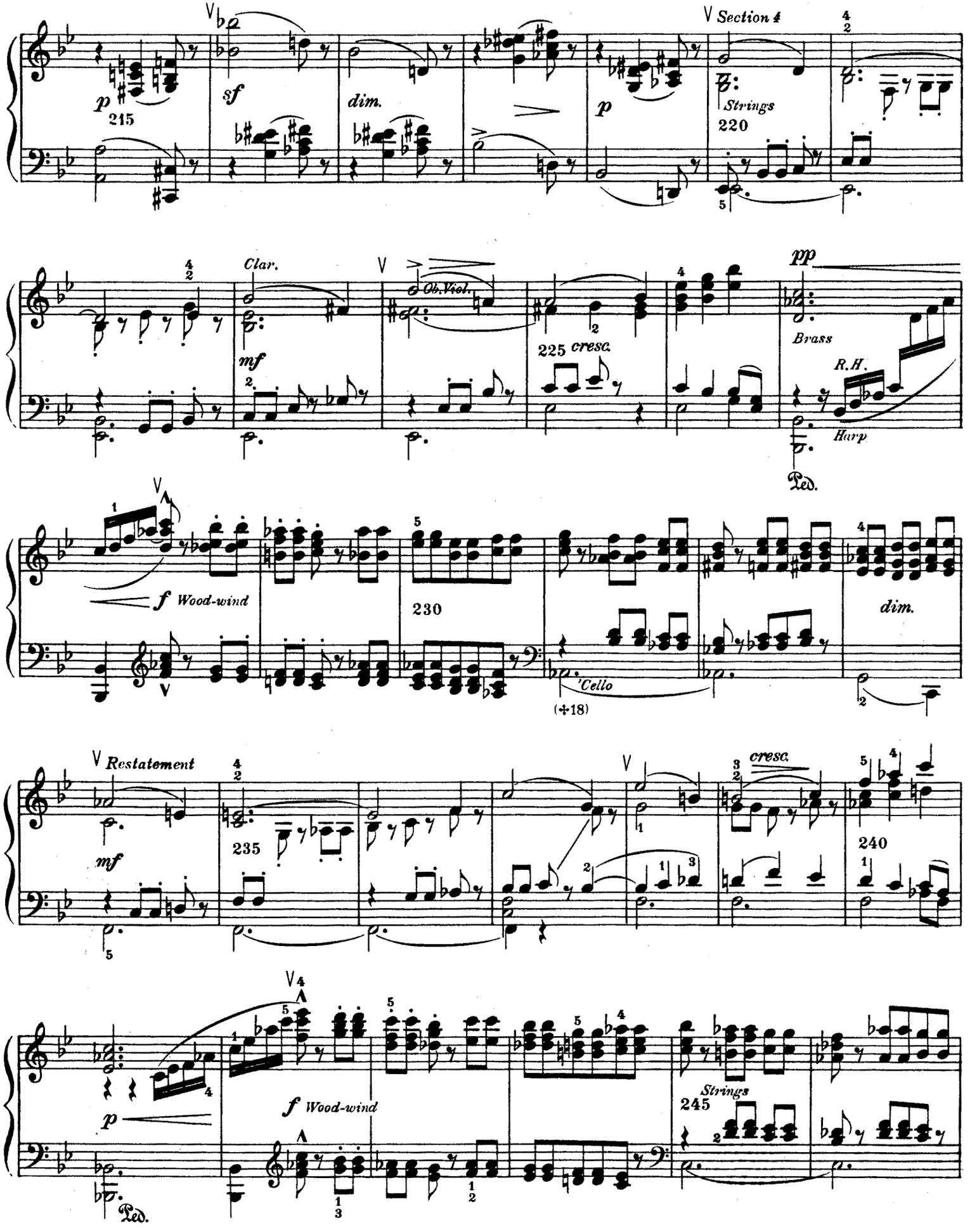


÷14 The new Motive, in bass, reappears in renewed and greatly increased significance, in the Finale of the Symphony.—

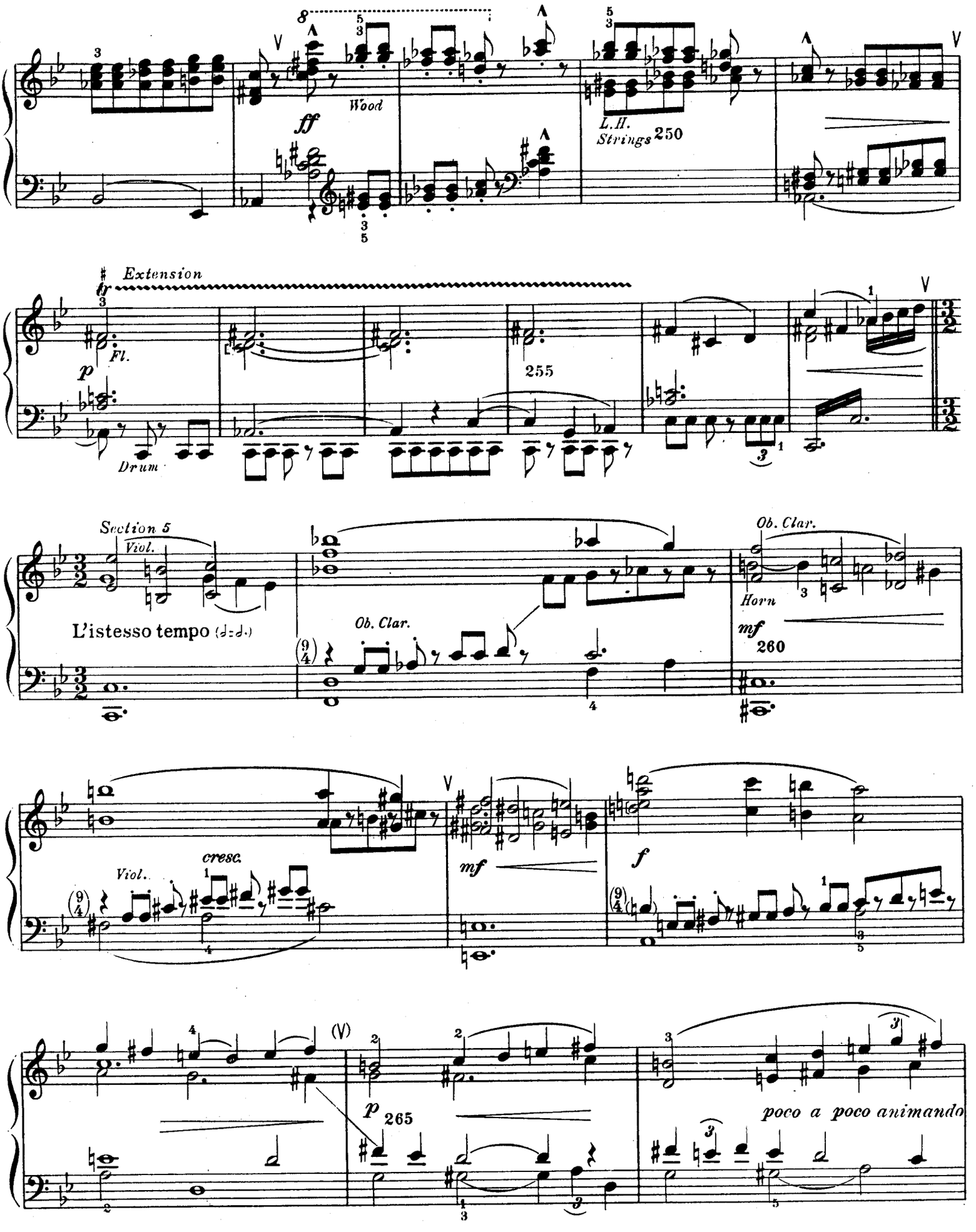


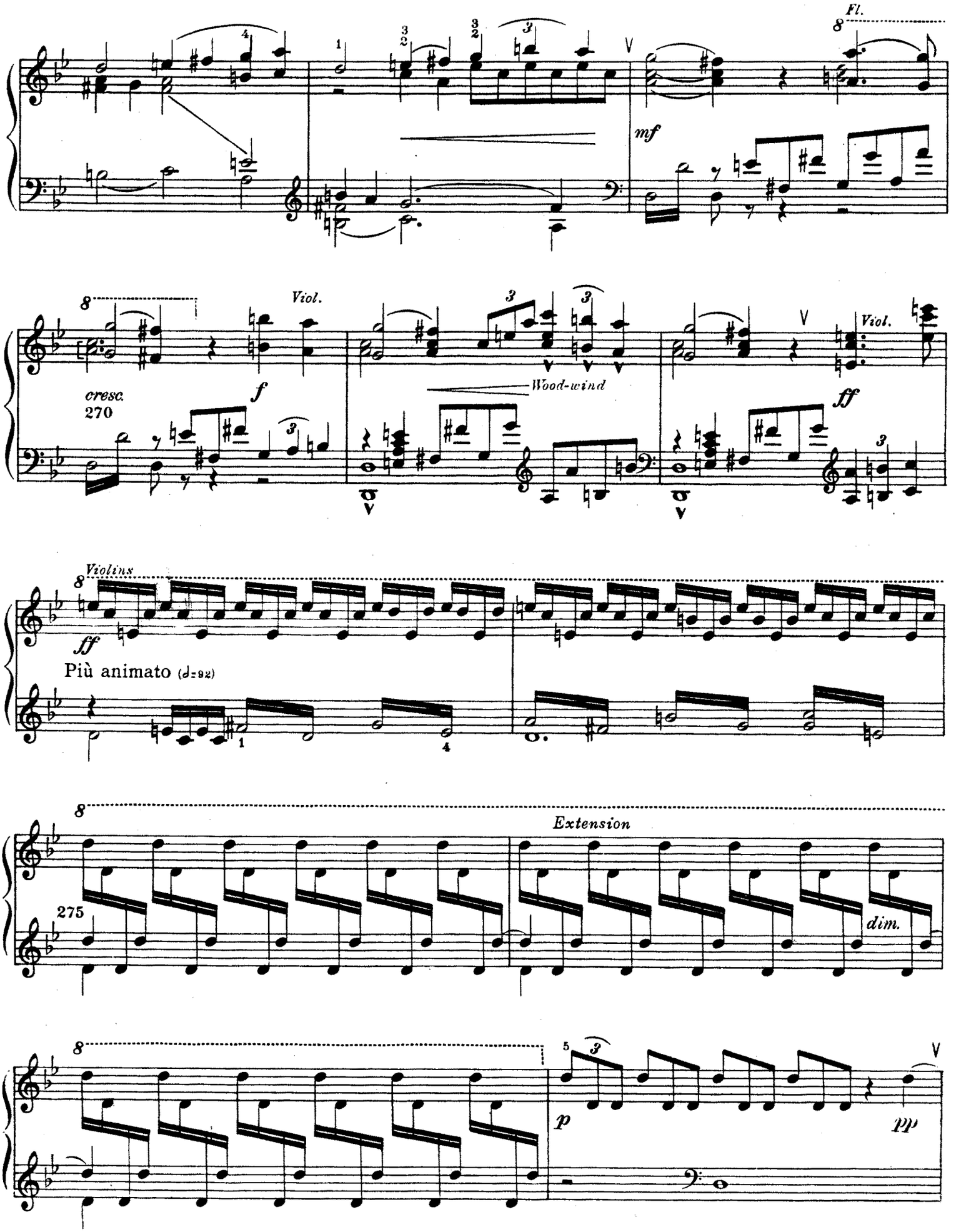
(✣15 Preface, 8. The thematic origin of each Section is plainly recognizable.—(✣16) The first Phrase of the Principal Theme. (✣17 An allusion to the first figure of the Subordinate Theme.—

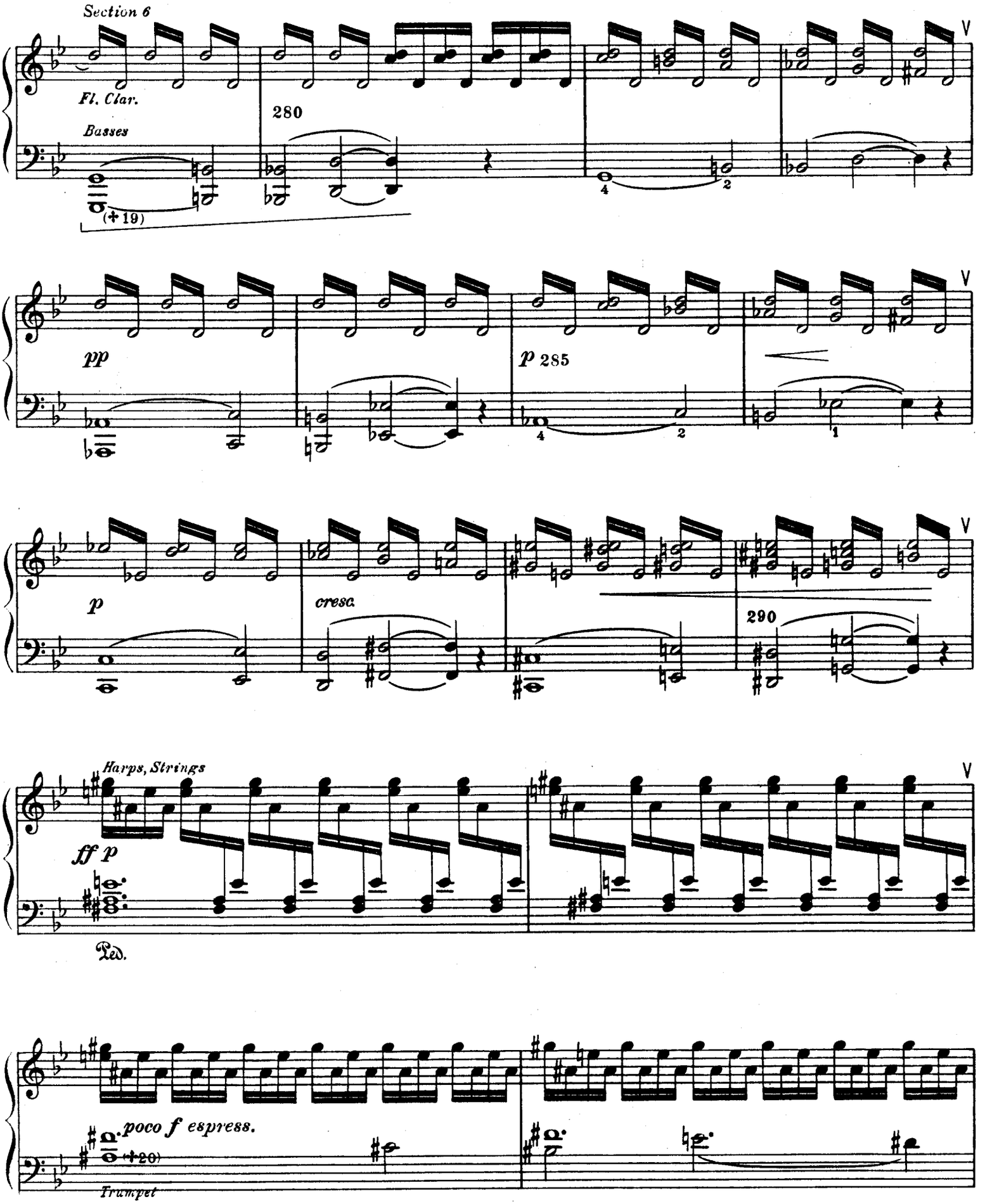

V (Extension)
Horns
185
p
'Cello
Viol.
Section 3
f
V
Viol.
p
190
195 Clar.
Fl.
Viol.
Eng. Horn
200
Viol.
Extension
cres - - cen - 205 - do
f
dim.
Clar.
210
Fl.
Ob.
p
Viol.
sf
f
mf
Horns



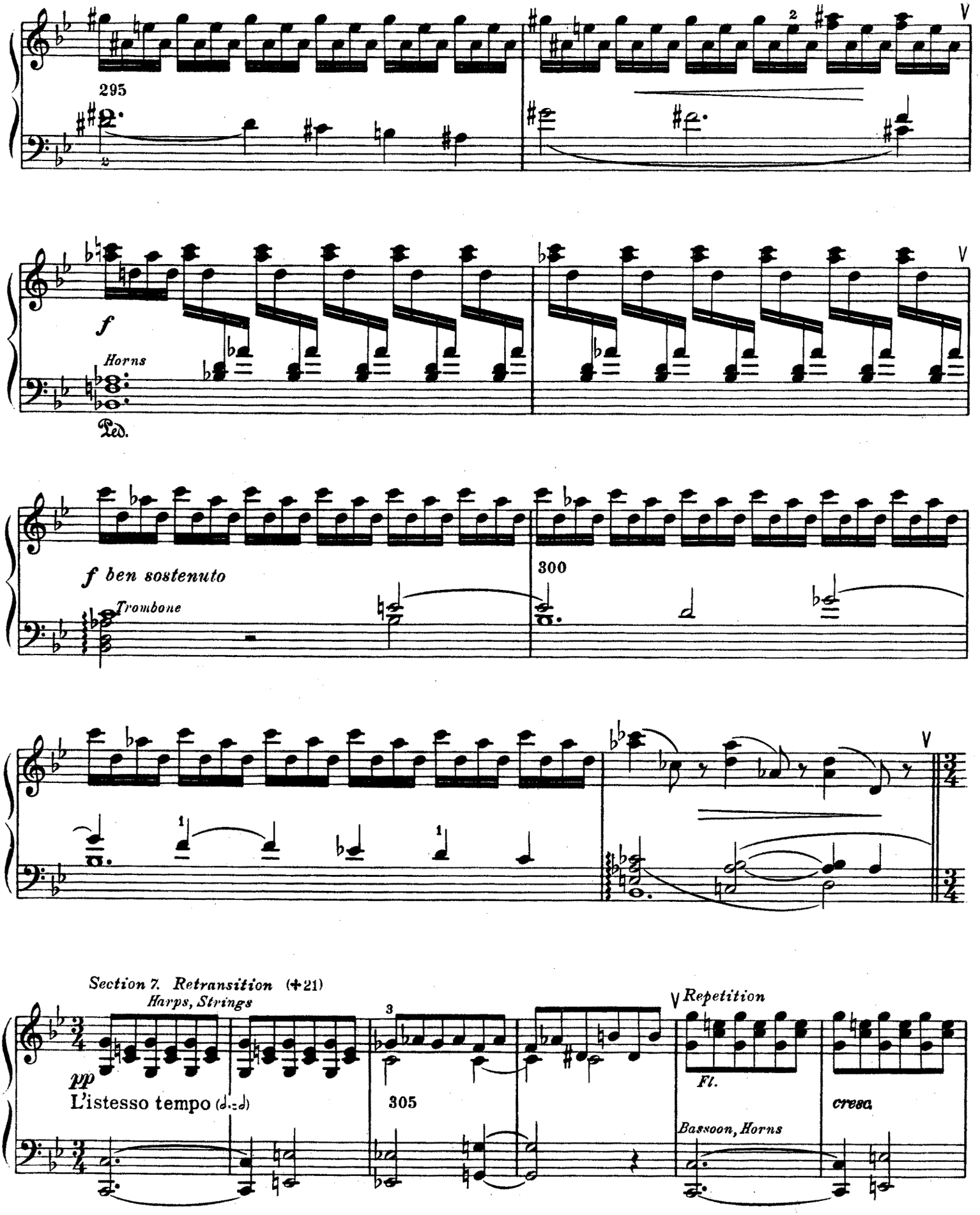
(÷18) From the 4th phrase of the Subordinate Theme.


Wood
ff
L.H.
Strings
250
Extension
Fl.
p
Drum
255
Section 5
Viol.
L'istesso tempo
Ob. Clar.
Horn
mf
260
Viol.
cresc.
mf
f
(V)
p
265
poco a poco animando

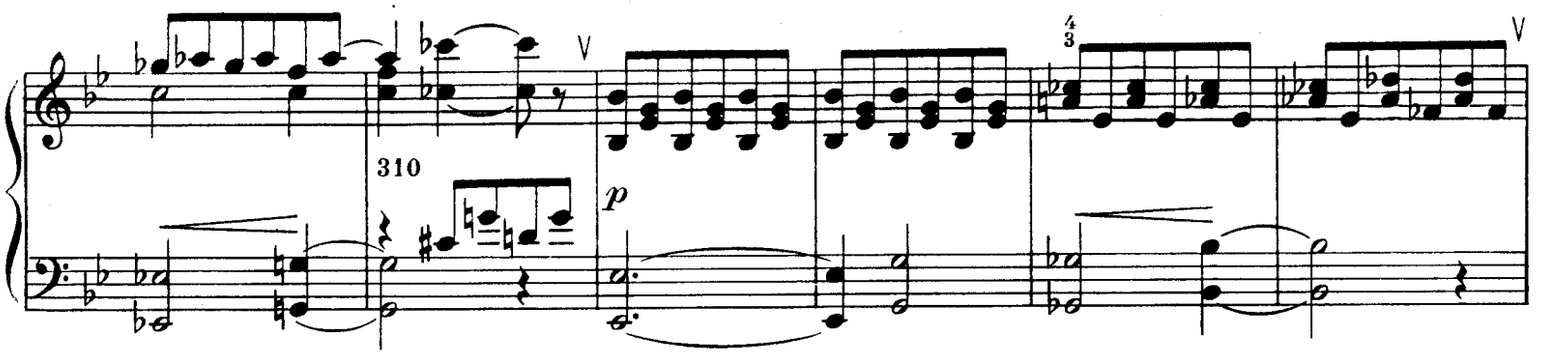

Fl.
mf
Viol.
cresc.
270
f
Wood-wind
Viol.
ff
Violins
ff
Più animato (♩=92)
Extension
275
dim.
p
pp

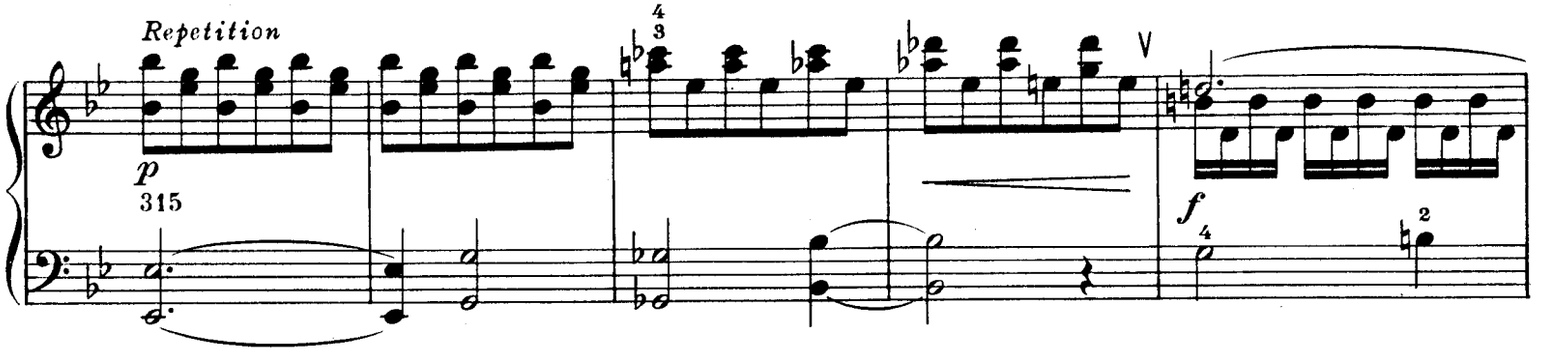


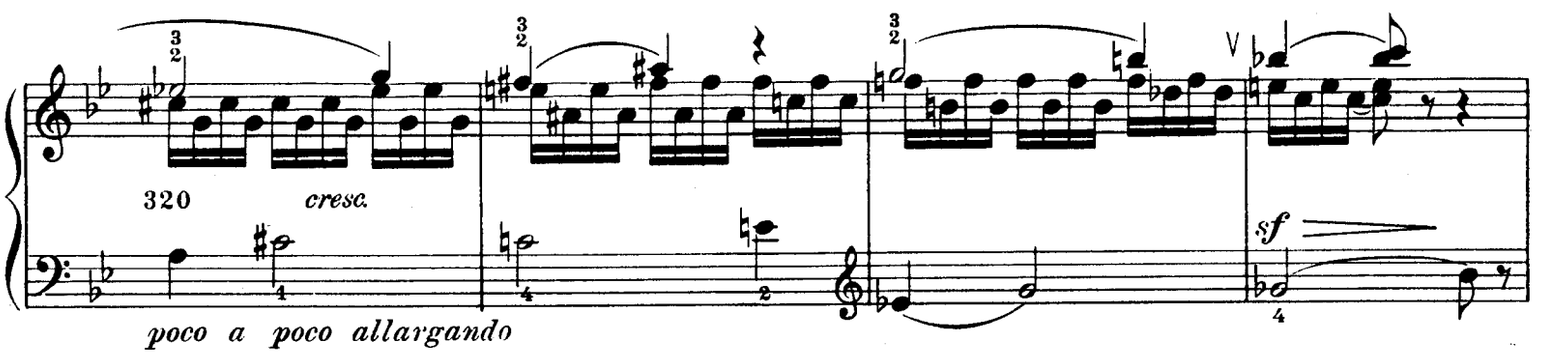
(+19) The Leading Motive. — (+20) The Leading Motive, significantly extended. —

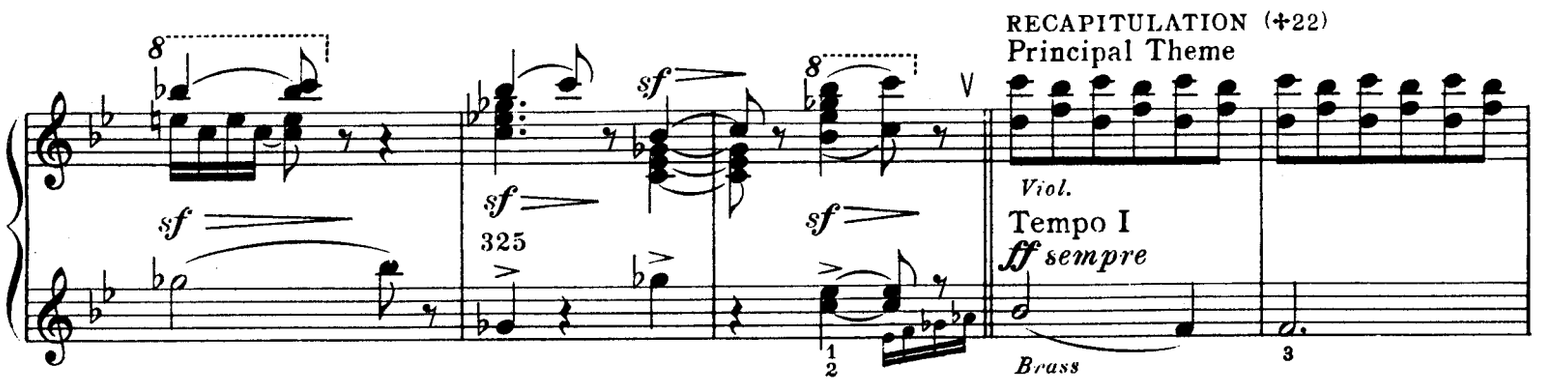

295
2
V
f
Horns
Ped.
V
f ben sostenuto
Trombone
300
V
1
1
V
Section 7. Retransition (+21)
Harps, Strings
pp
L'istesso tempo
3
305
V Repetition
Fl.
cresc.
Bassoon, Horns

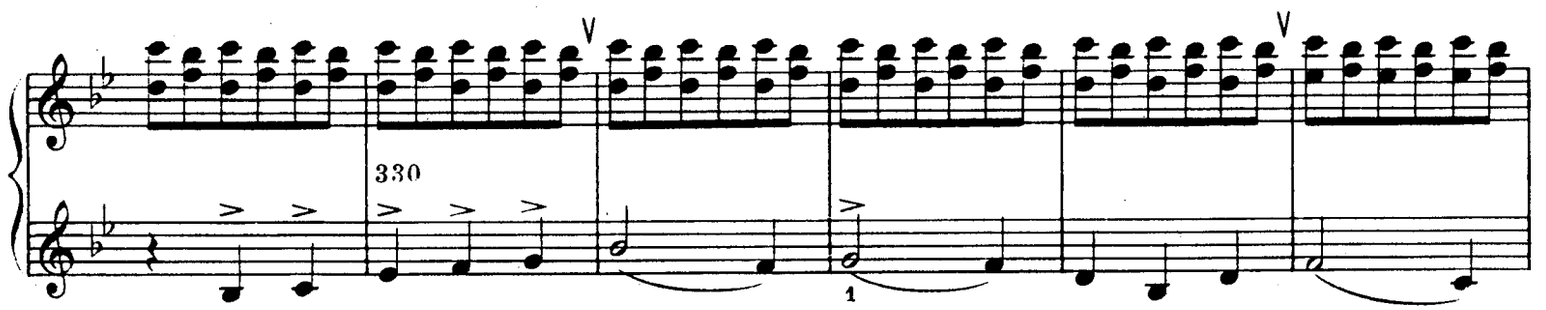
(+21) Preface, 9.



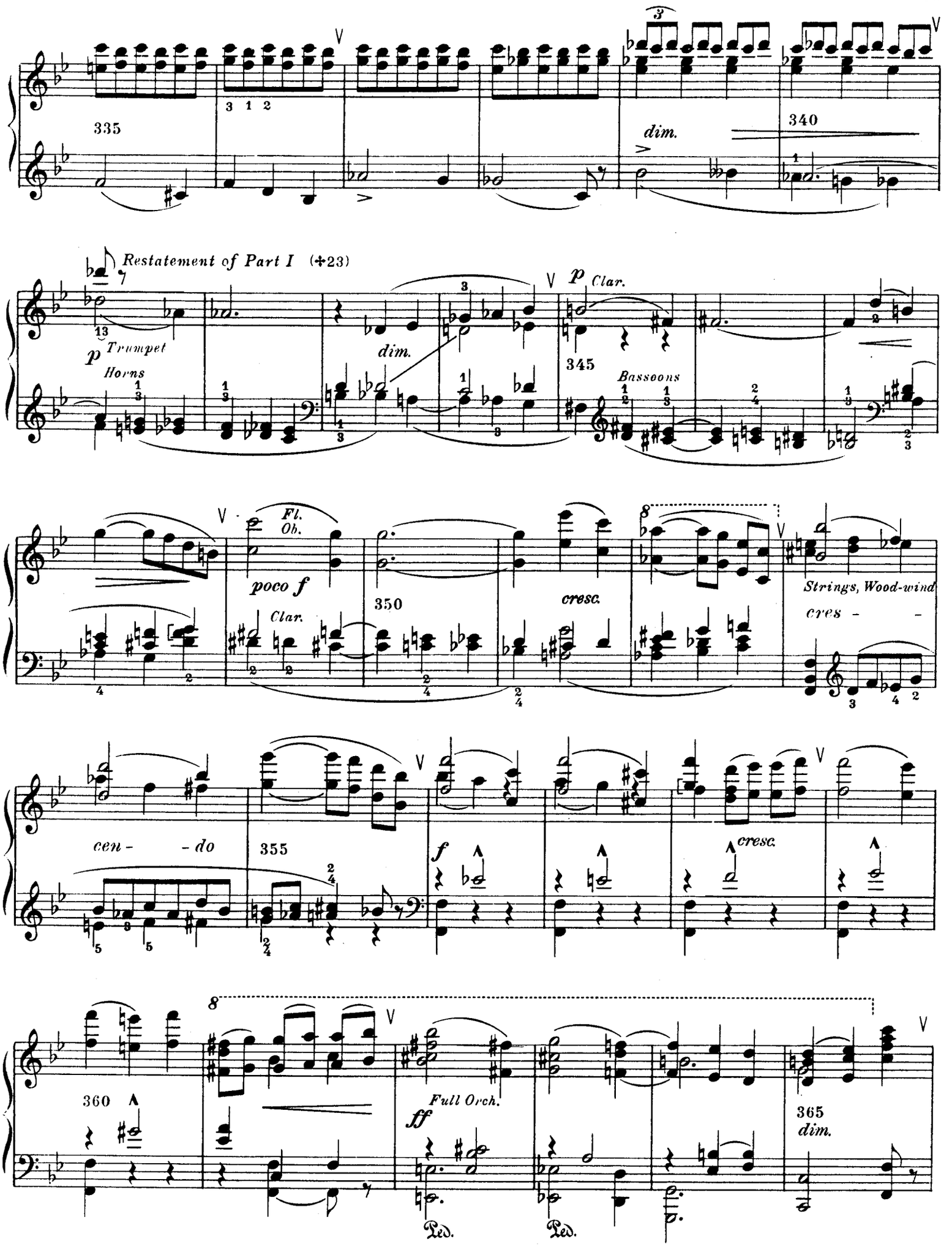




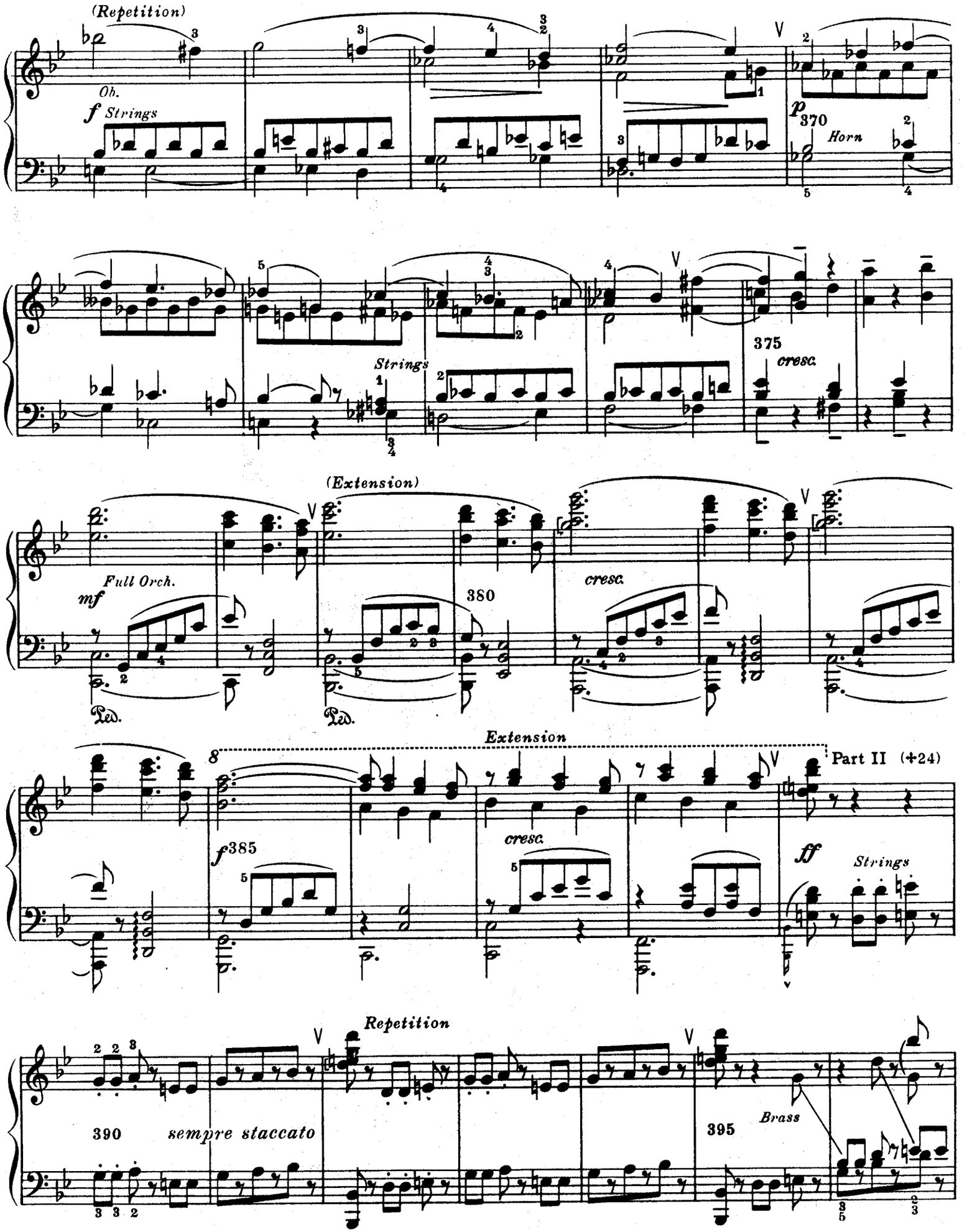




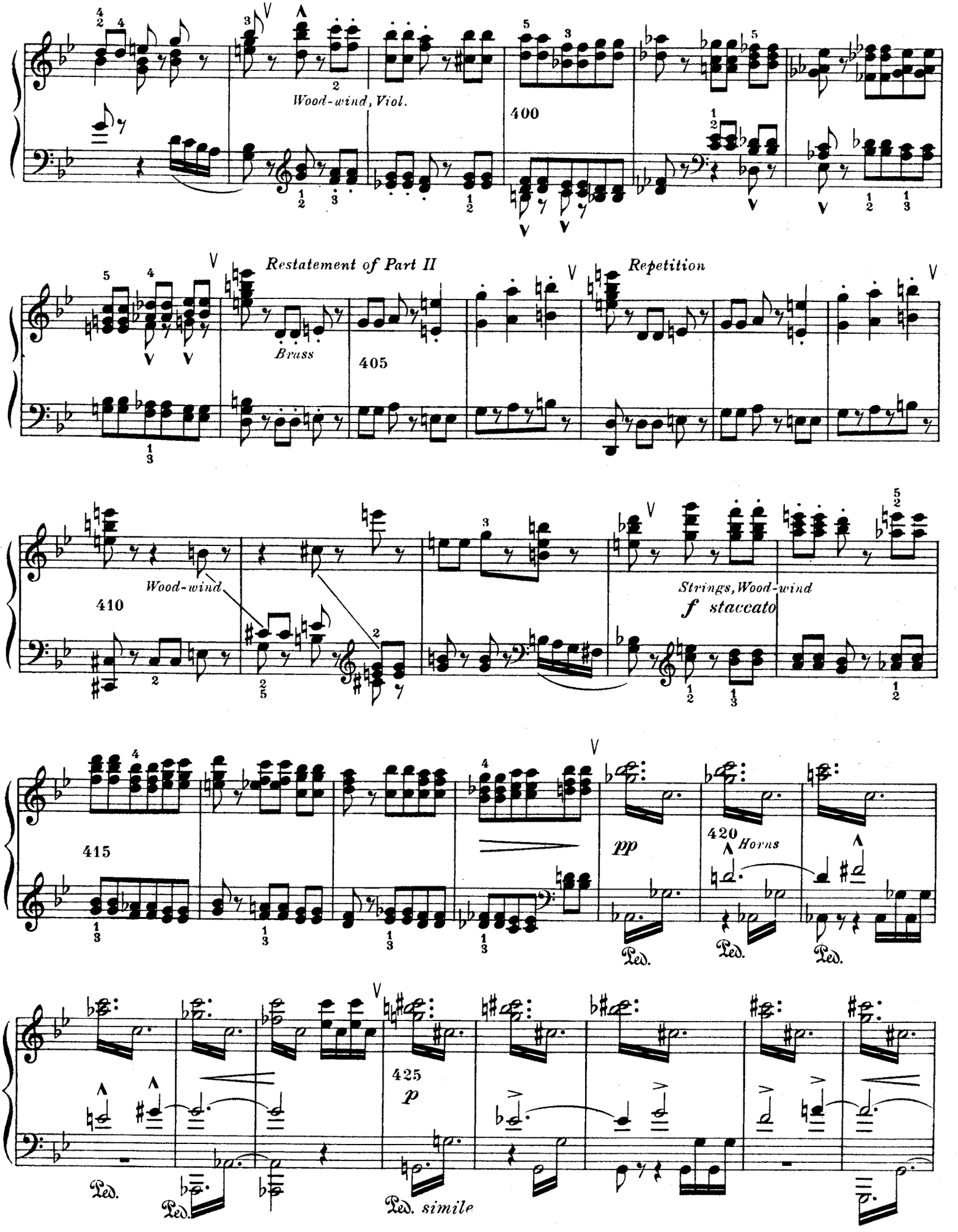
÷22 Preface, 10.

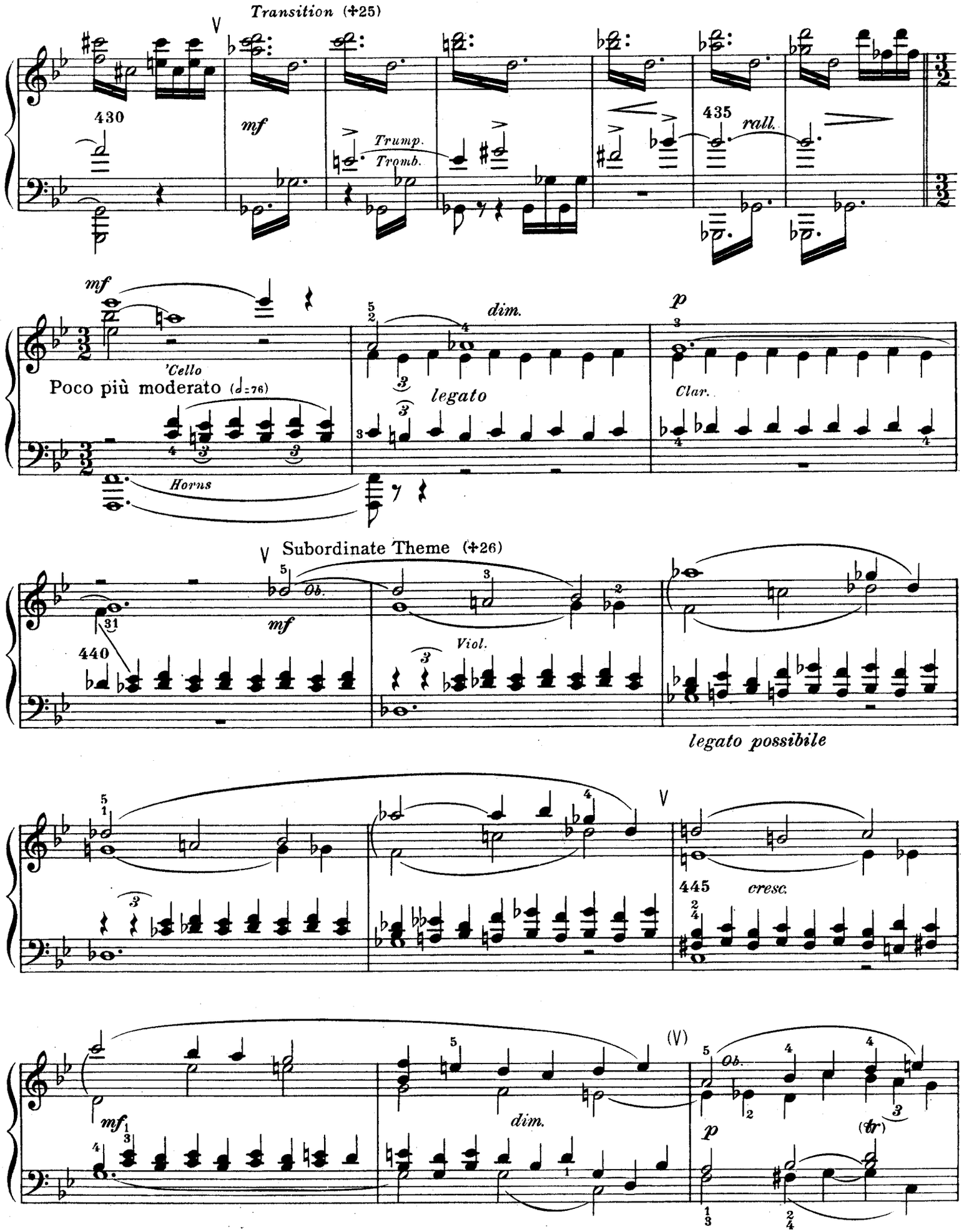


(÷23) This Restatement is partly transposed.

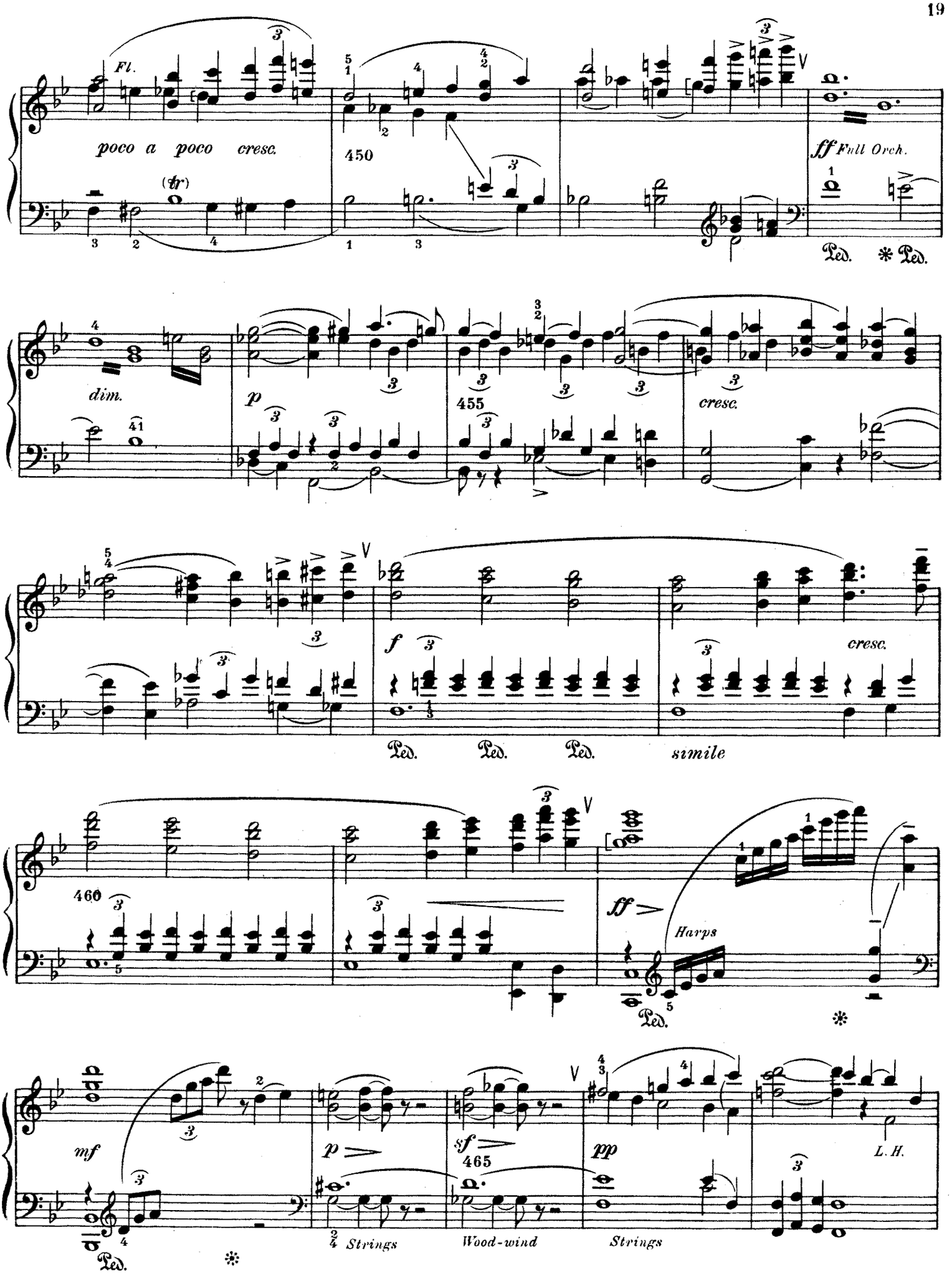


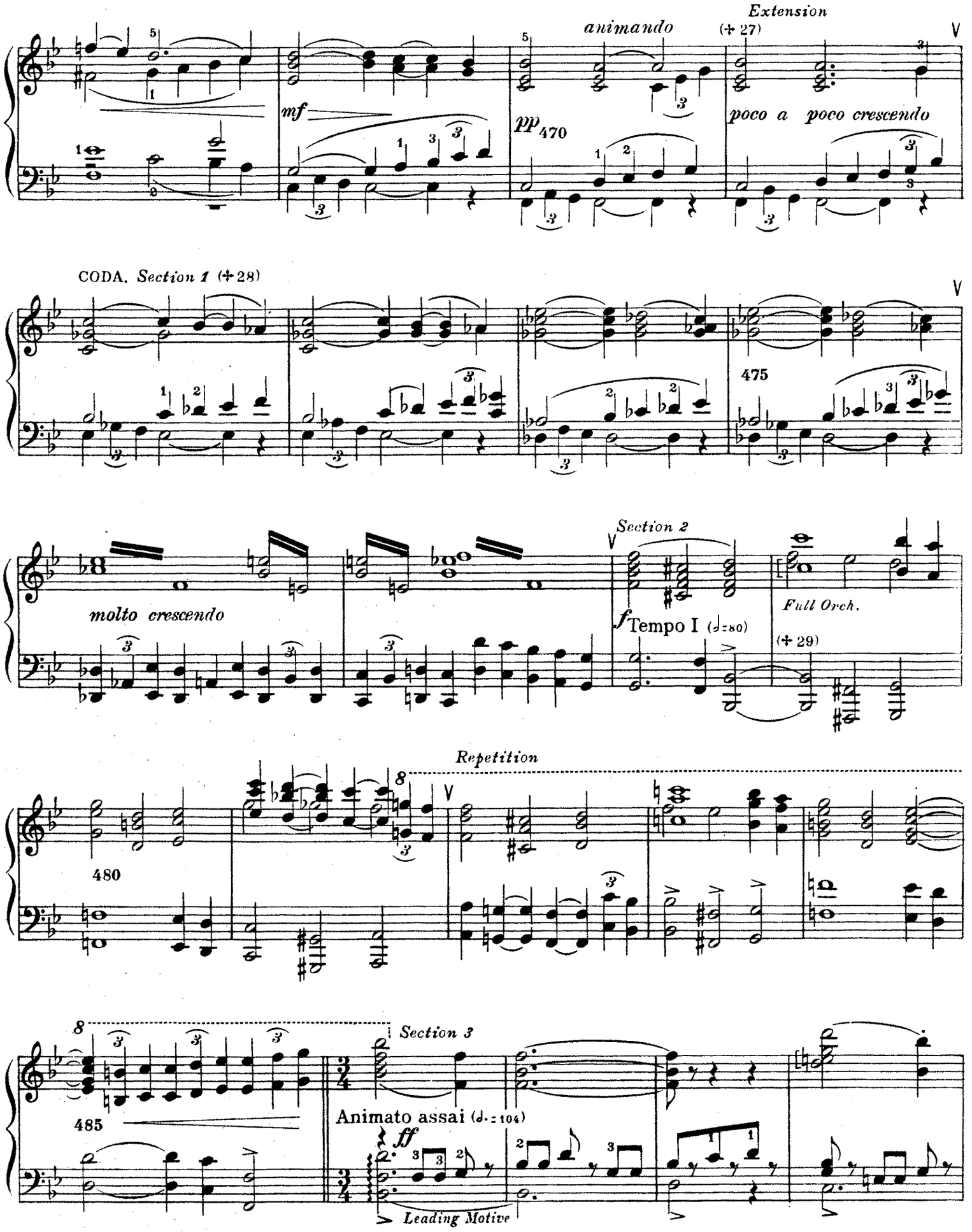
(+24) The key differs from that of the former statement.


Wood-wind, Viol.
400
Restatement of Part II
Brass
405
Repetition
Wood-wind
410
Strings, Wood-wind
f staccato
415
pp
420
Horns
Ped.
Ped.
Ped.
425
p
Ped.
Ped.
Ped. simile

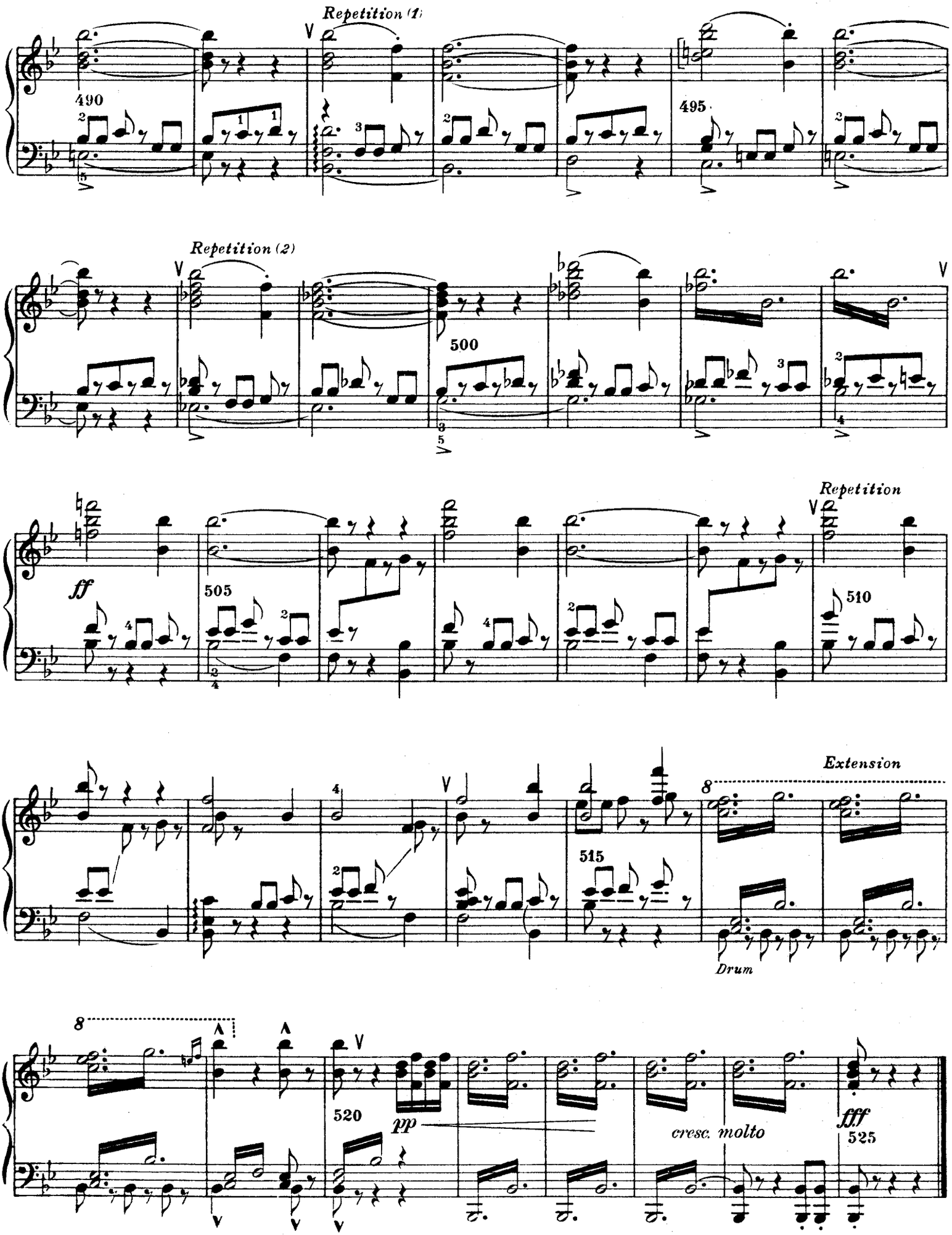


(+25) Compare note (+12).___ (+26) The Subordinate Theme begins in an unexpected key, but ultimately reaches the principal key (see, again, Preface 10).___


Fl.
poco a poco cresc.
(tr)
450
ff Full Orch.
Ped. * Ped.
dim.
p
455
cresc.
f
cresc.
Ped. Ped. Ped. simile
460
ff
Harps
Ped.
mf
p
sf
465
pp
L. H.
Ped.
Strings
Wood-wind
Strings



(✢ 27) This corresponds to the point where the Exposition closed and the Development began. Therefore, what follows is theoretically the Coda. — (✢ 28) Preface, 11. It is not uncommon for the Coda to issue thus, uninterruptedly, from the end of the Recapitulation. — ✢ 29) The Basses here, for 6 measures, imitate the Soprano of the preceding measure as Canon in the 4th. —


Repetition (1)
490
495
Repetition (2)
500
Repetition
ff
505
510
Extension
515
Drum
520
pp
cresc. molto
fff
525

Second Movement, Andante Moderato

Introduction (+2)

(+3)

First Rondo-form, augmented (+1)

poco sf

Viol.

Andante moderato (♩=72)

p (+4)

Bass Clar.

Strings

più f

ff

Horns

Principal Theme (*Two-part form*) (+5)

Part I (*Phrase-group*) (+6)

Horn

mf *Strings*

sf

sf

cresc.

f

sost.

Fl.

Clar.

p *Horns*

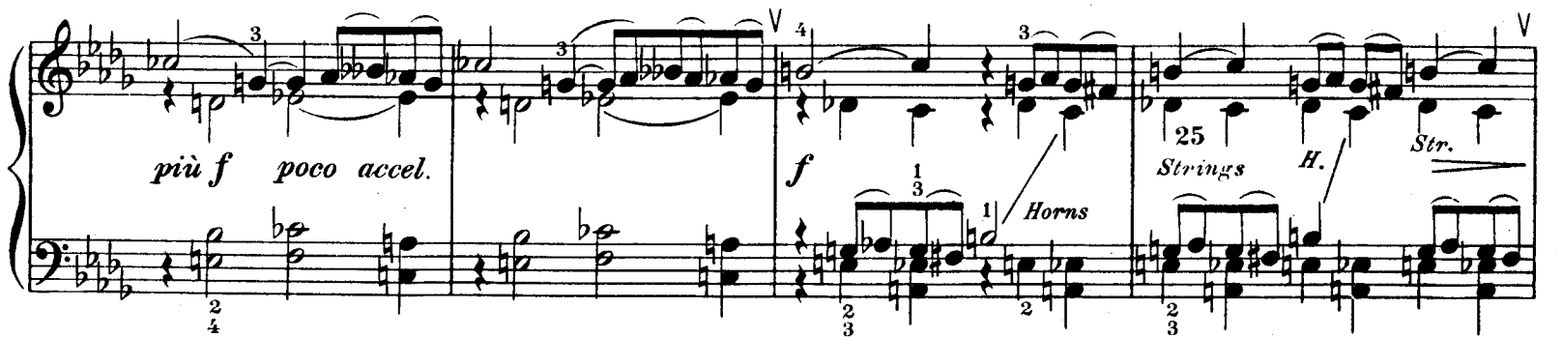
Part II (*Phrase-group*)

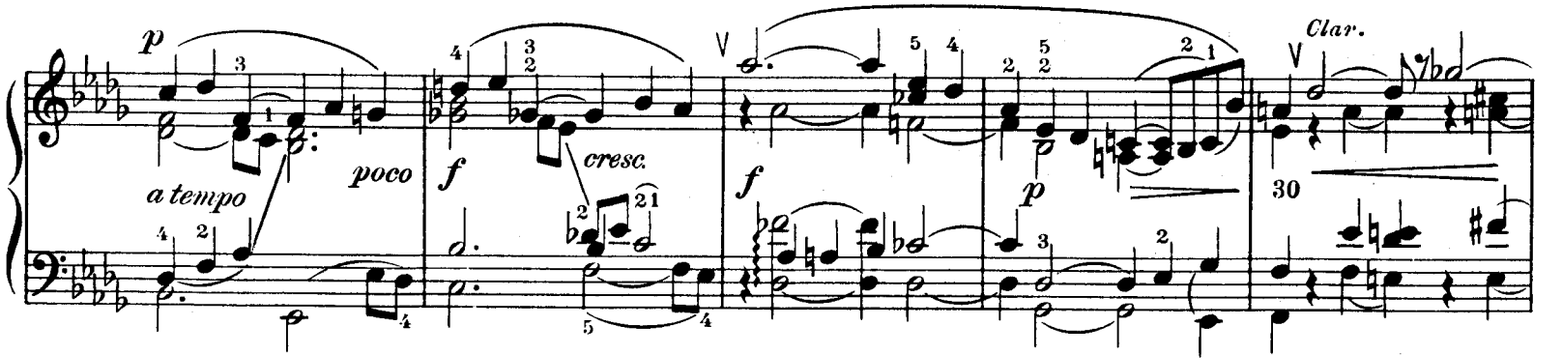
Bassoon

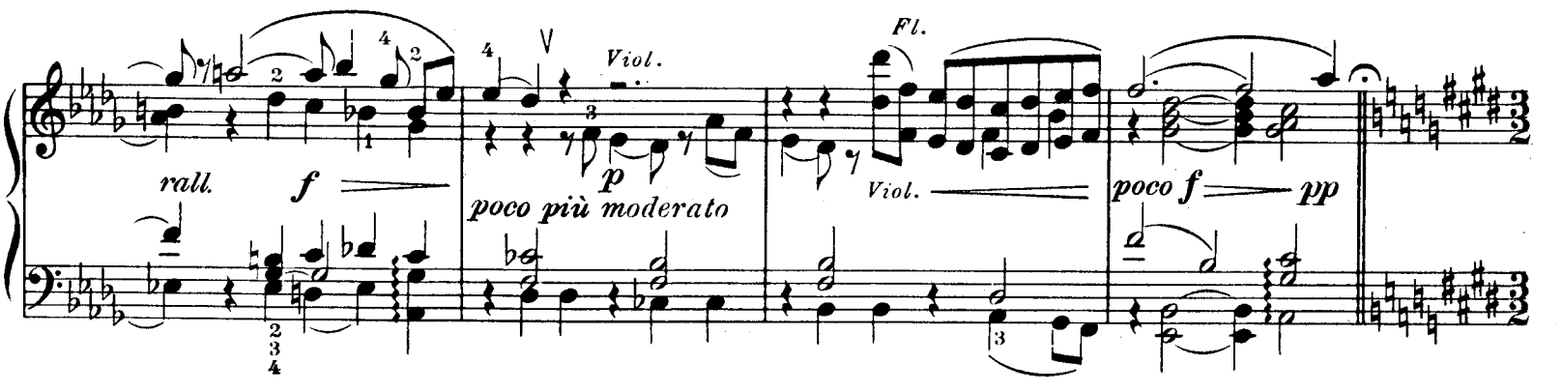
Horns

mf

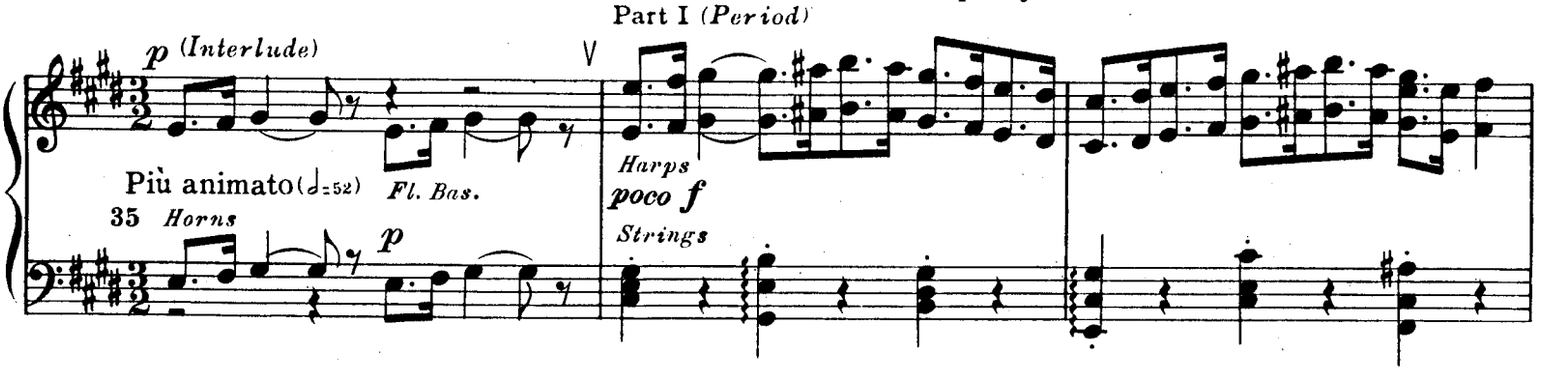
(+1) See Preface, 16, 17a. Also the Critical Note. — (+2) Reminiscent of the first Movement. — (+3) From the initial figure of the Principal Theme in the first Movement. — (+4) From the Subordinate Theme (first Movement). — (+5) Preface, 14. — (+6) Preface, 15, 18; also 19. —

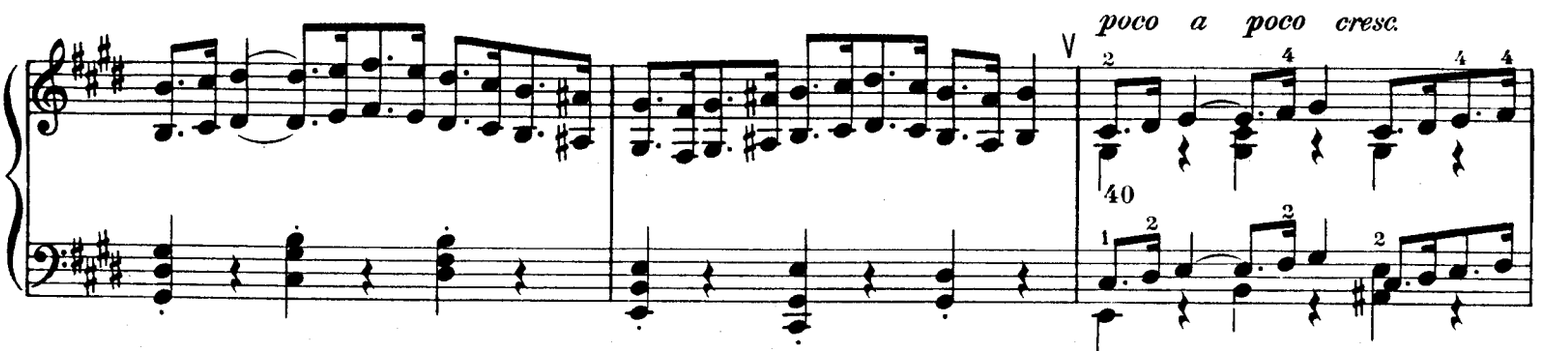




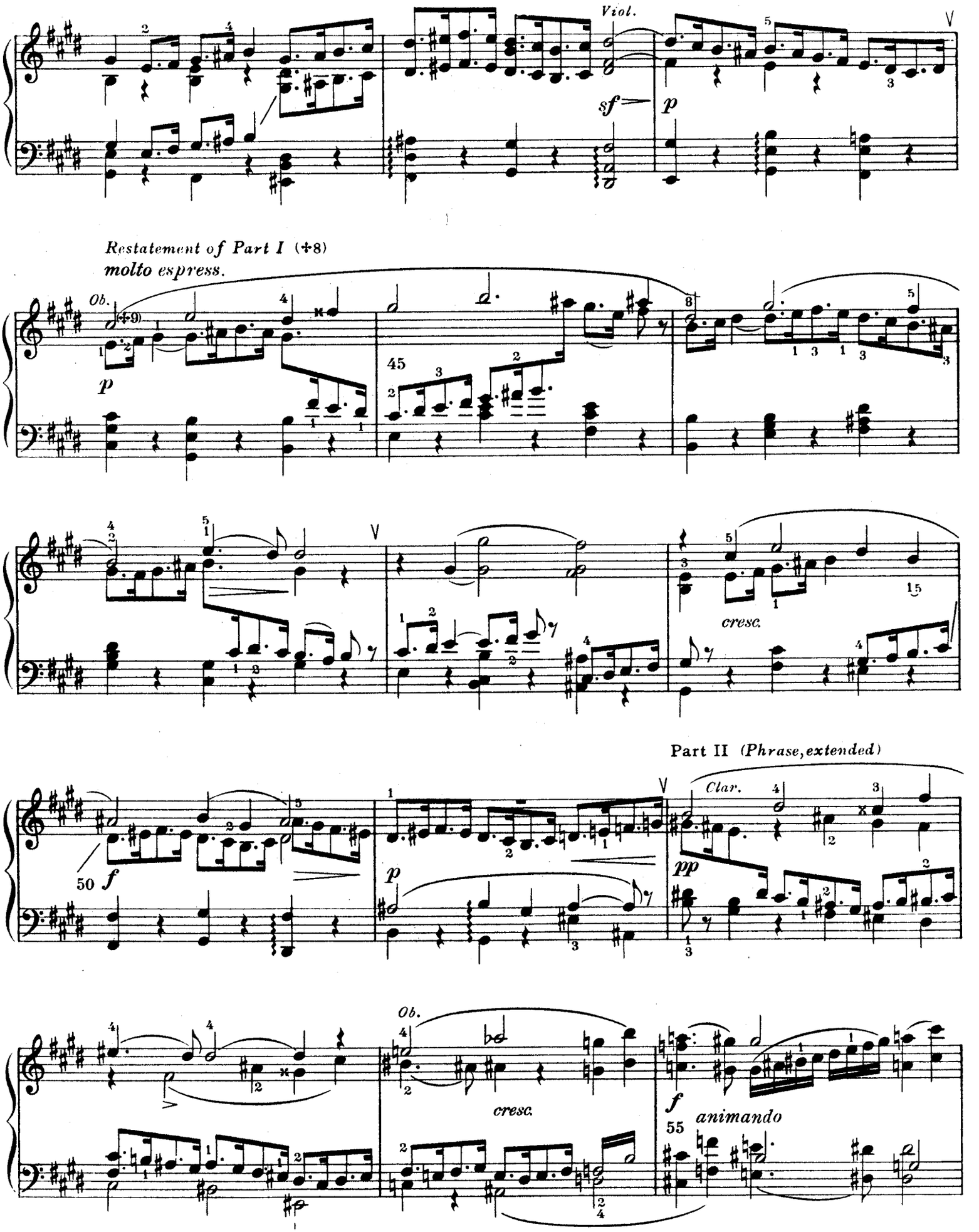


Subordinate Theme (*Two-part form*) (+7)
Part I (*Period*)





(+7) Compare Preface, 6. The Subordinate Theme is in C♯ minor. —



(+8) In this Restatement (or Repetition) the melody of the first Period becomes the contrapuntal companion of the new melody.—
(+9) The Leading Motive, in another extended form. Compare note (+20) of the first Movement.—

Extension and Retransition

(V)

cresc.

ff

Full Orch.

8

Fl.
Ob.

Tempo I
(♩=72)

ff

Violins

60

dim.

Principal Theme (✣10)
Part I (✣11)

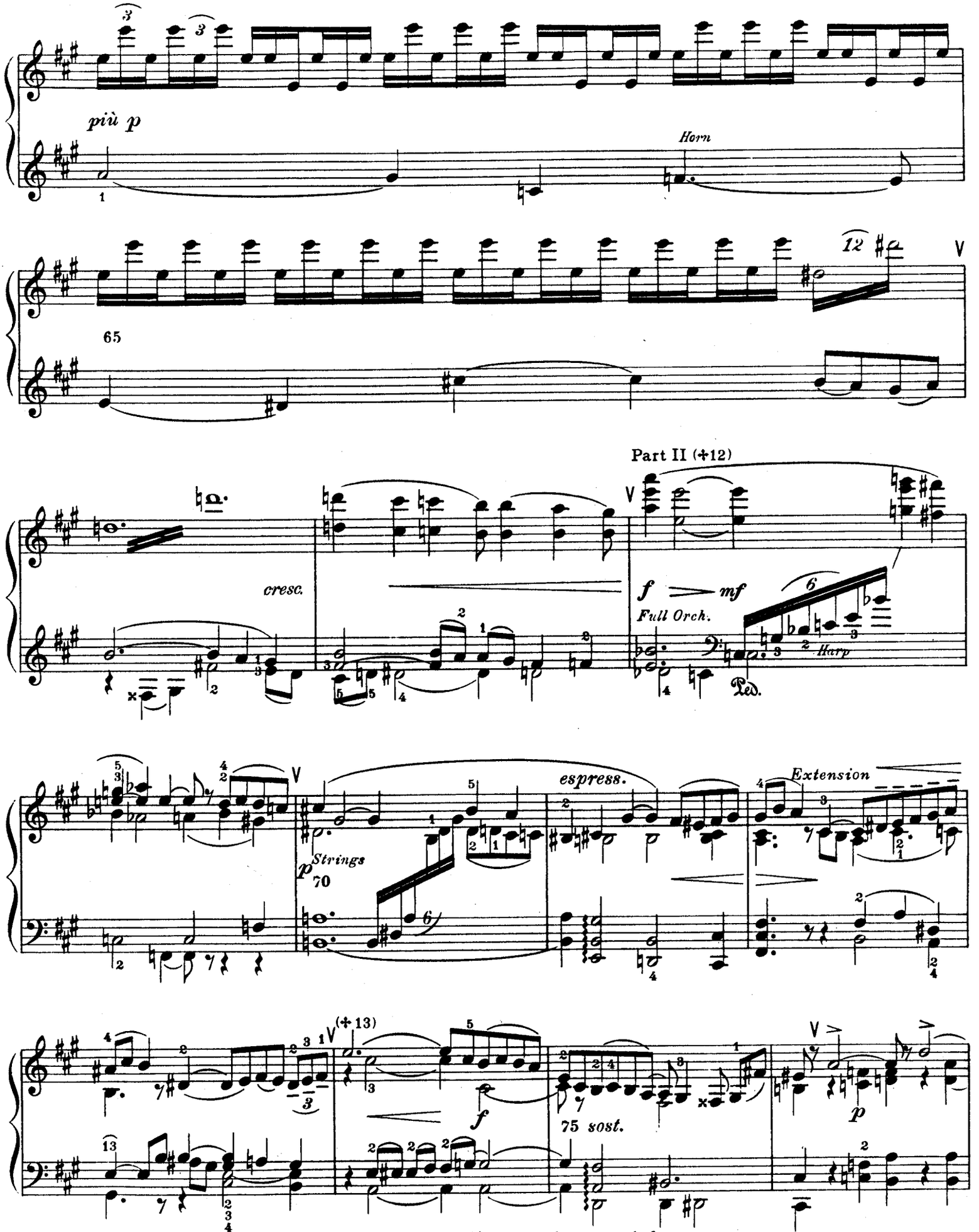
Violins

pp *sostenuto*

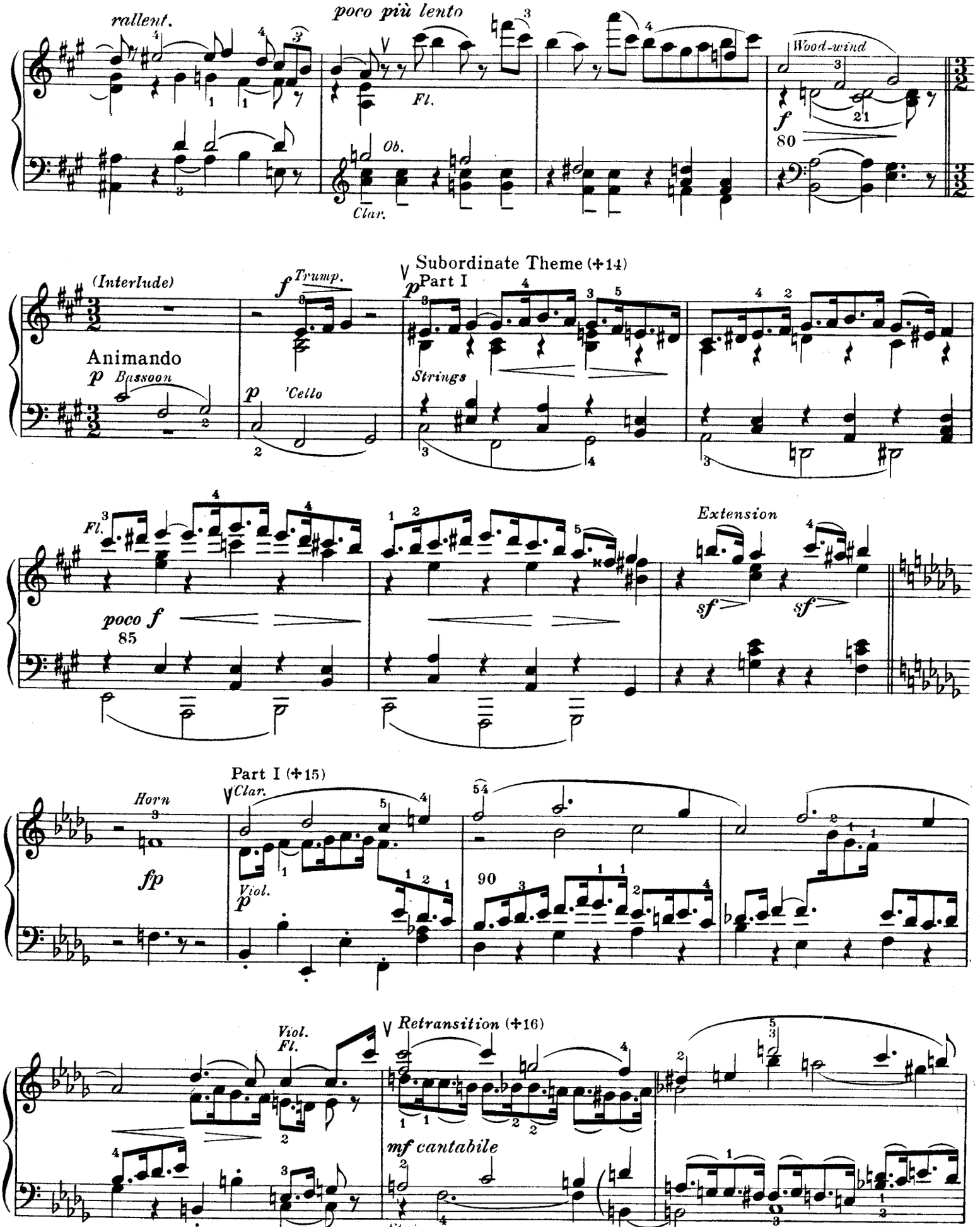
mf *Violin, Viola*

sf

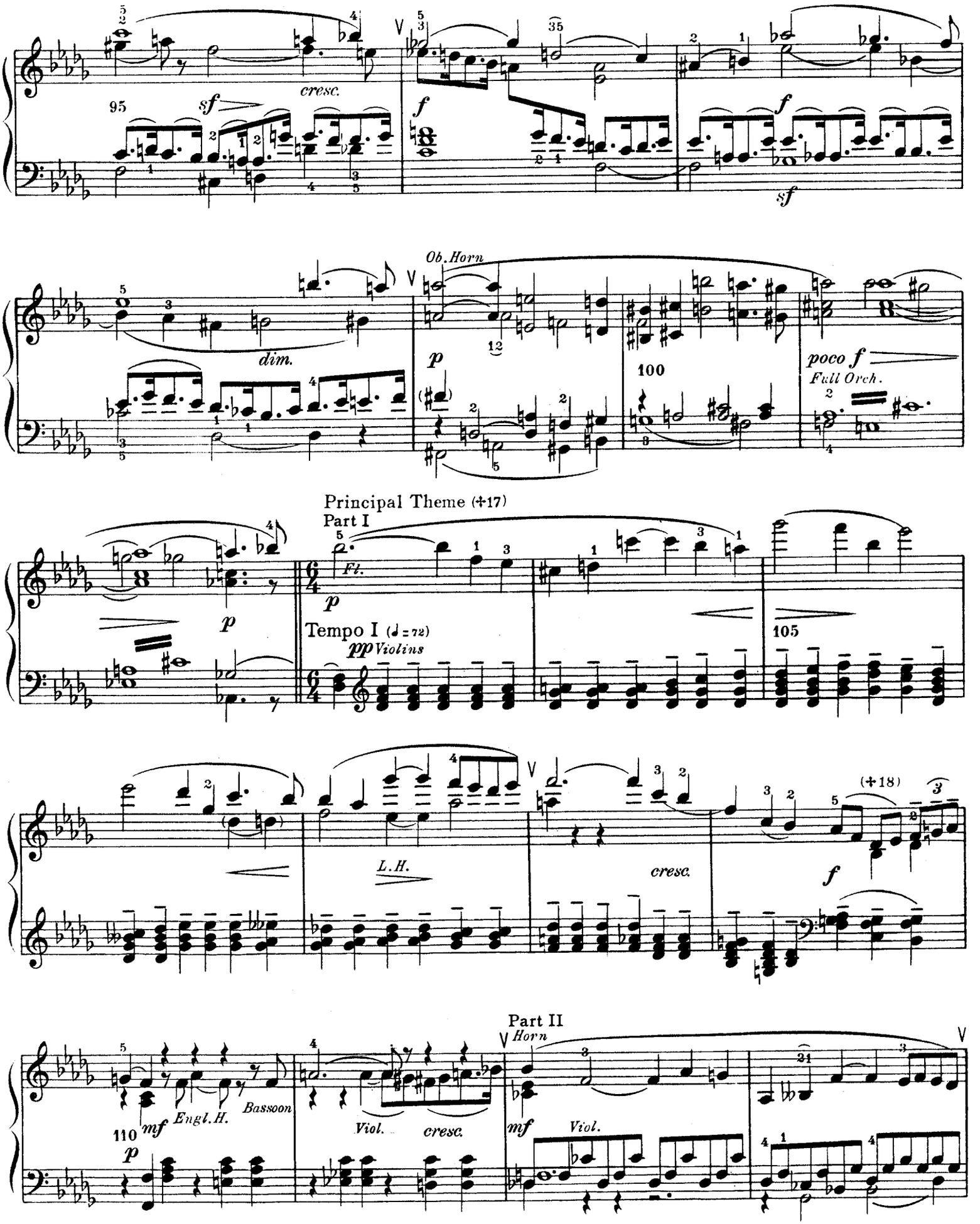
✣10) First Recurrence; transposed to A major. — (✣11) Part I is abbreviated. —



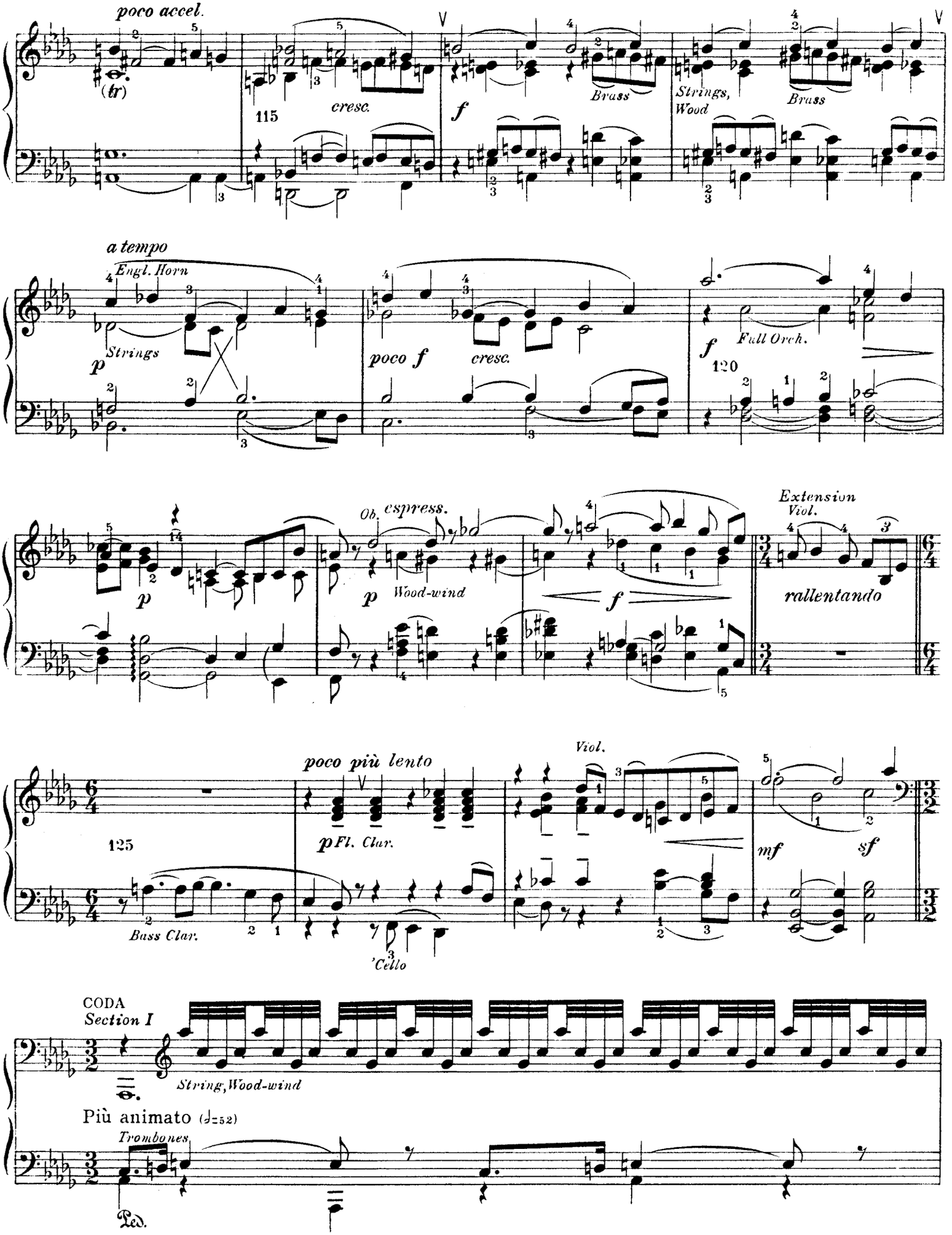
(+12) The first half of Part II is shortened and modified; (+13) from here on, as before.

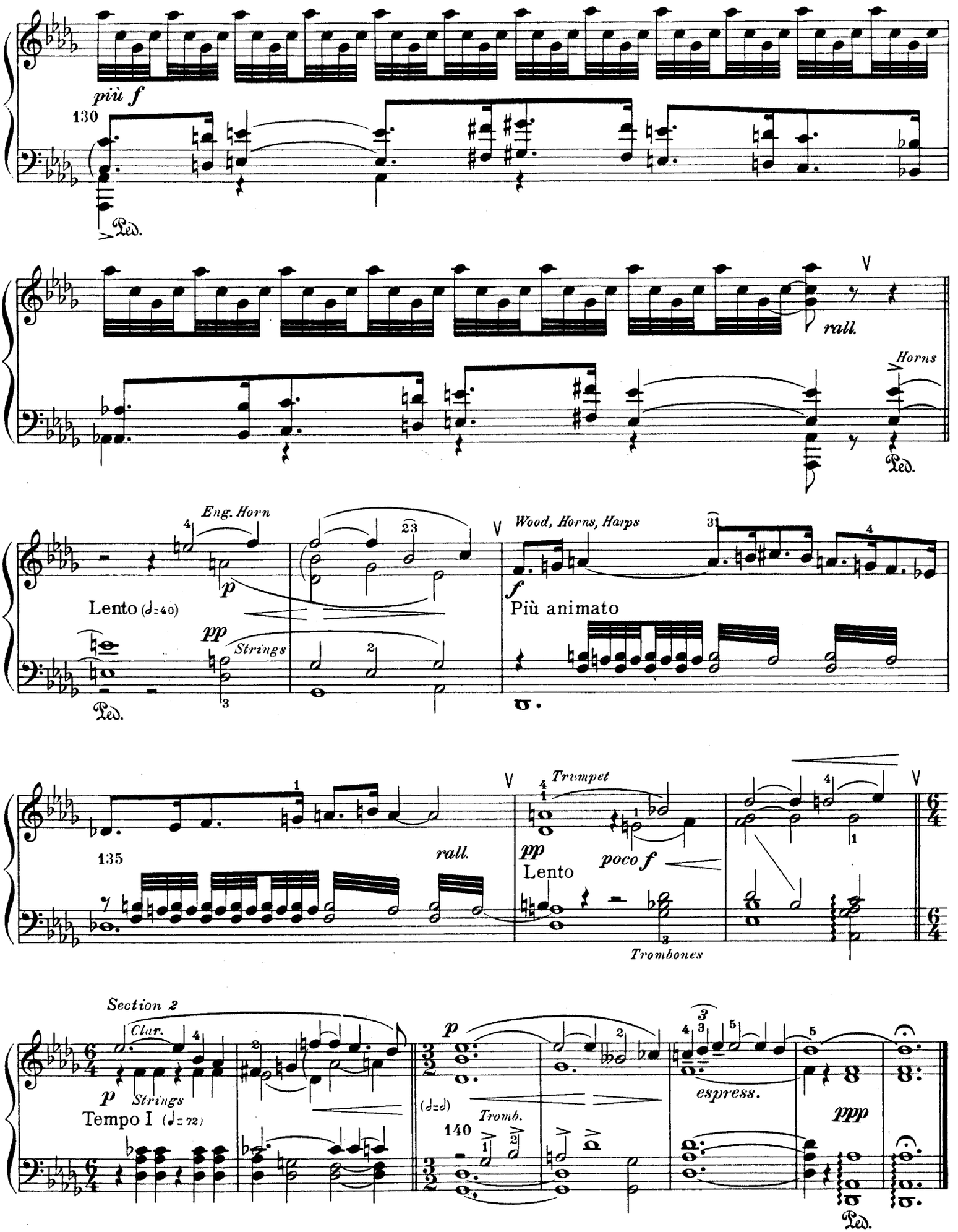


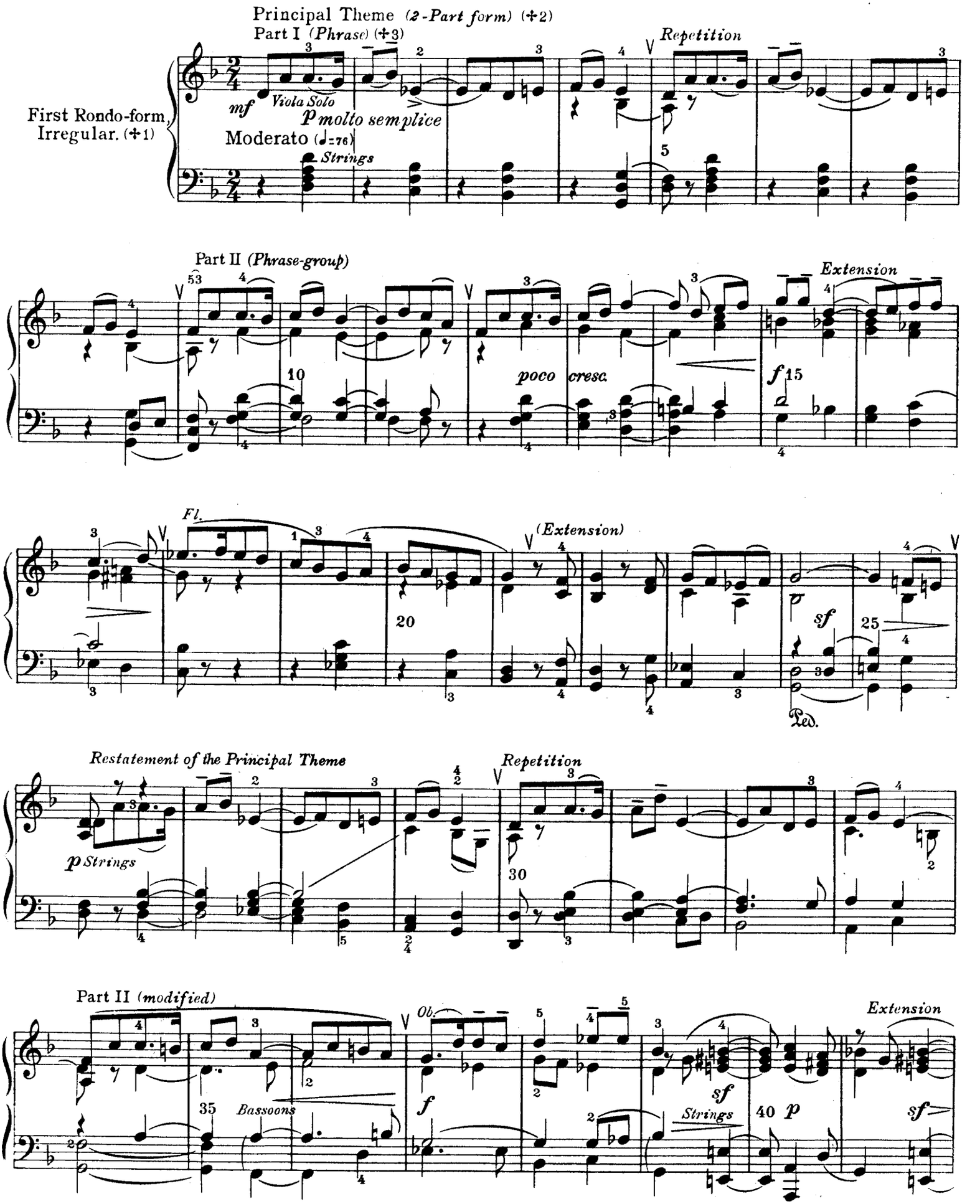
(+14) Second presentation of the Subordinate Theme, transposed and modified. — (15 +) This corresponds, for four measures, to the former First Part. The former Second Part is omitted. — (+16) This "Return" to the Principal Theme utilizes the first melodic phrase of the latter. —



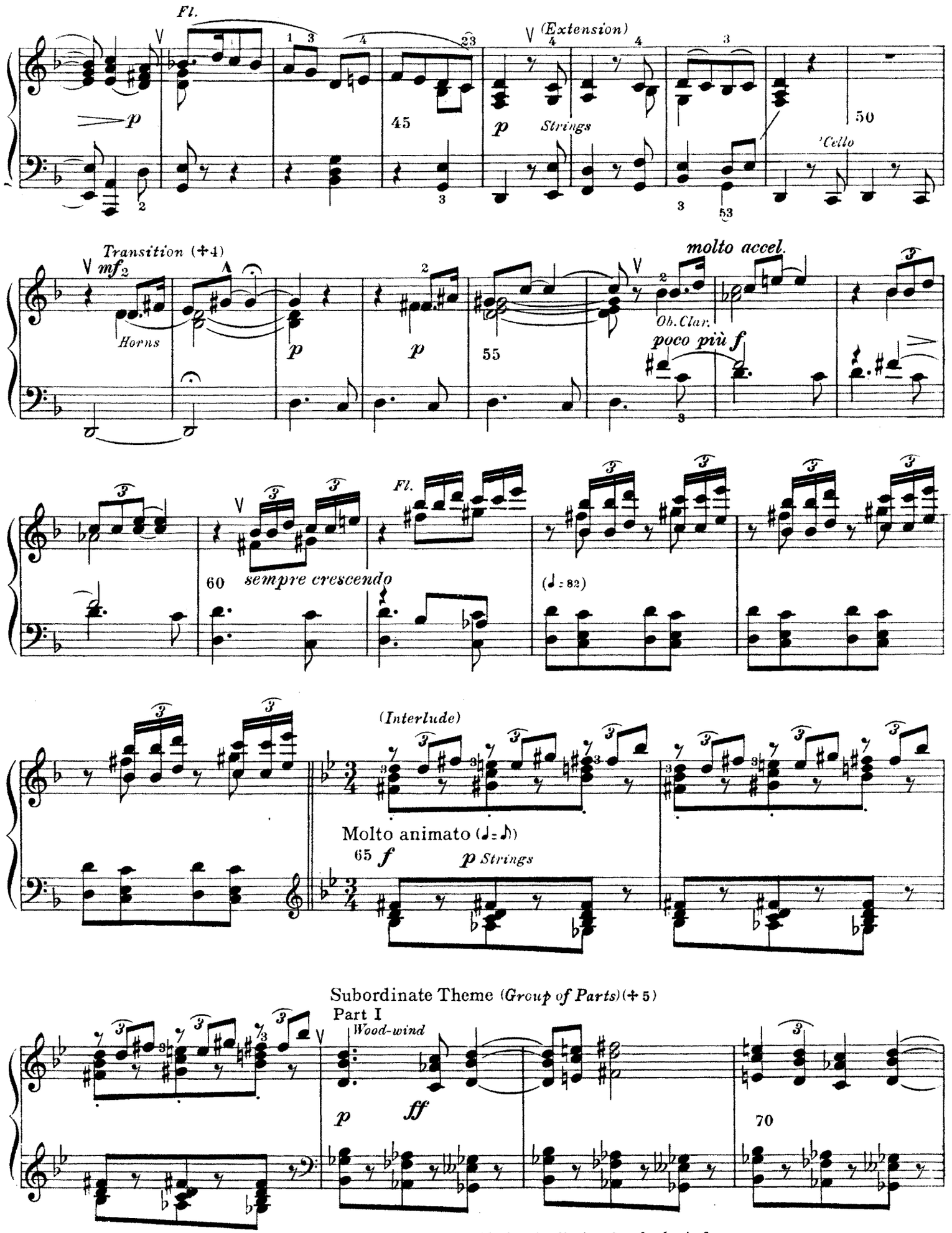
(+17) Second Recurrence; Part I is transposed, and abbreviated; (+18) at this point the original key is resumed, and maintained during the rest of the Theme, which is restated nearly literally.—


poco accel.
(tr)
115
cresc.
f
Brass
Strings,
Wood
Brass
a tempo
Engl. Horn
p
Strings
poco f
cresc.
f
Full Orch.
120
Ob.
espress.
p
Wood-wind
f
Extension
Viol.
rallentando
125
poco più lento
pFl. Clar.
Viol.
mf
sf
Bass Clar.
'Cello
CODA
Section I
String, Wood-wind
Più animato (♩=52)
Trombones
Ped.


più f
130
Ped.
rall.
Horns
Ped.
Eng. Horn
Wood, Horns, Harps
Lento (♩=40)
Più animato
Strings
Ped.
135
rall.
Trumpet
poco f
Lento
Trombones
Section 2
Clar.
Strings
Tempo I (♩=72)
Tromb.
140
espress.
ppp
Ped.

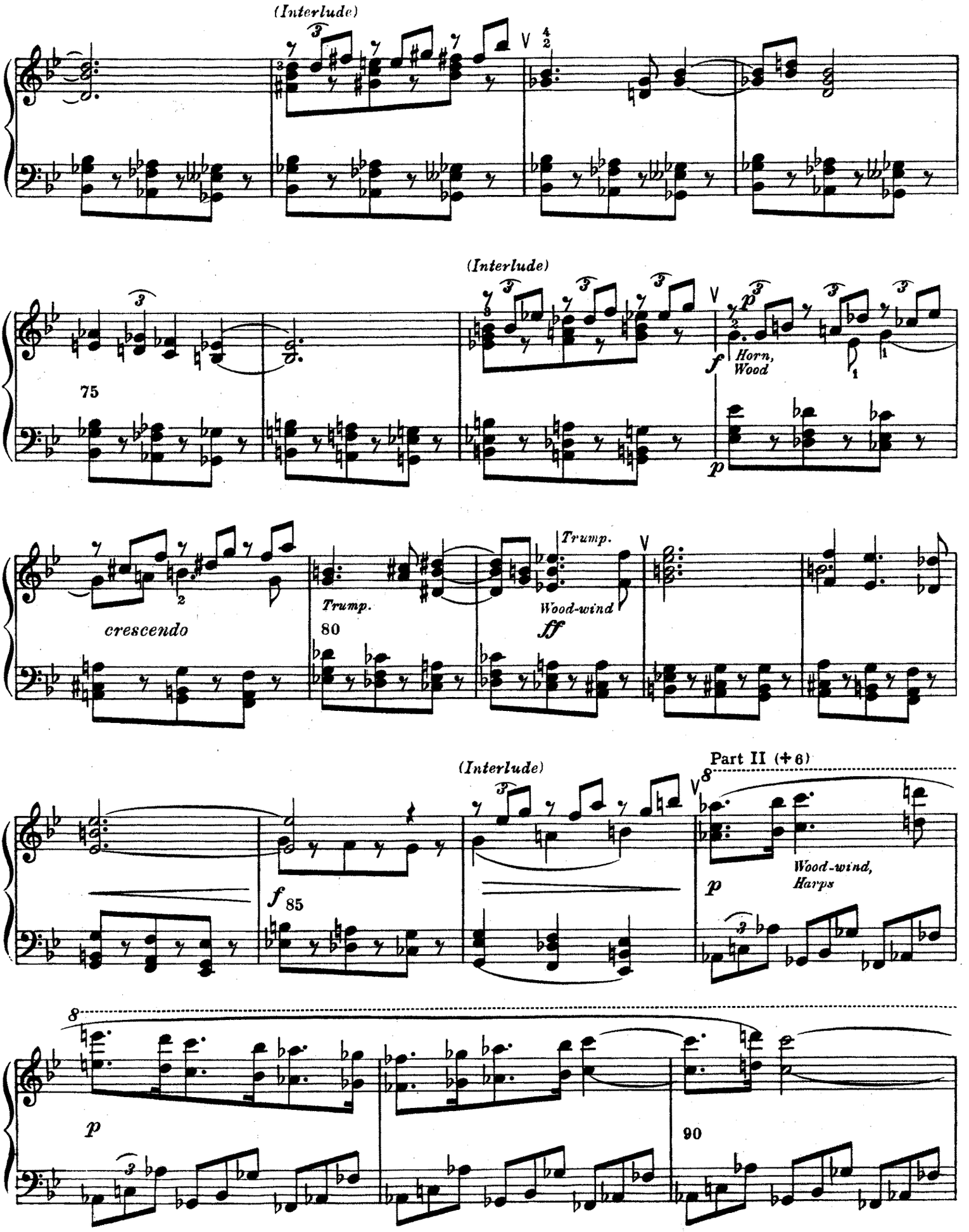


(✣1) See the Critical note. Also Preface 16, 17a. — (✣2) Preface, 14. — (✣3) Preface, 15, 18; also 19. —

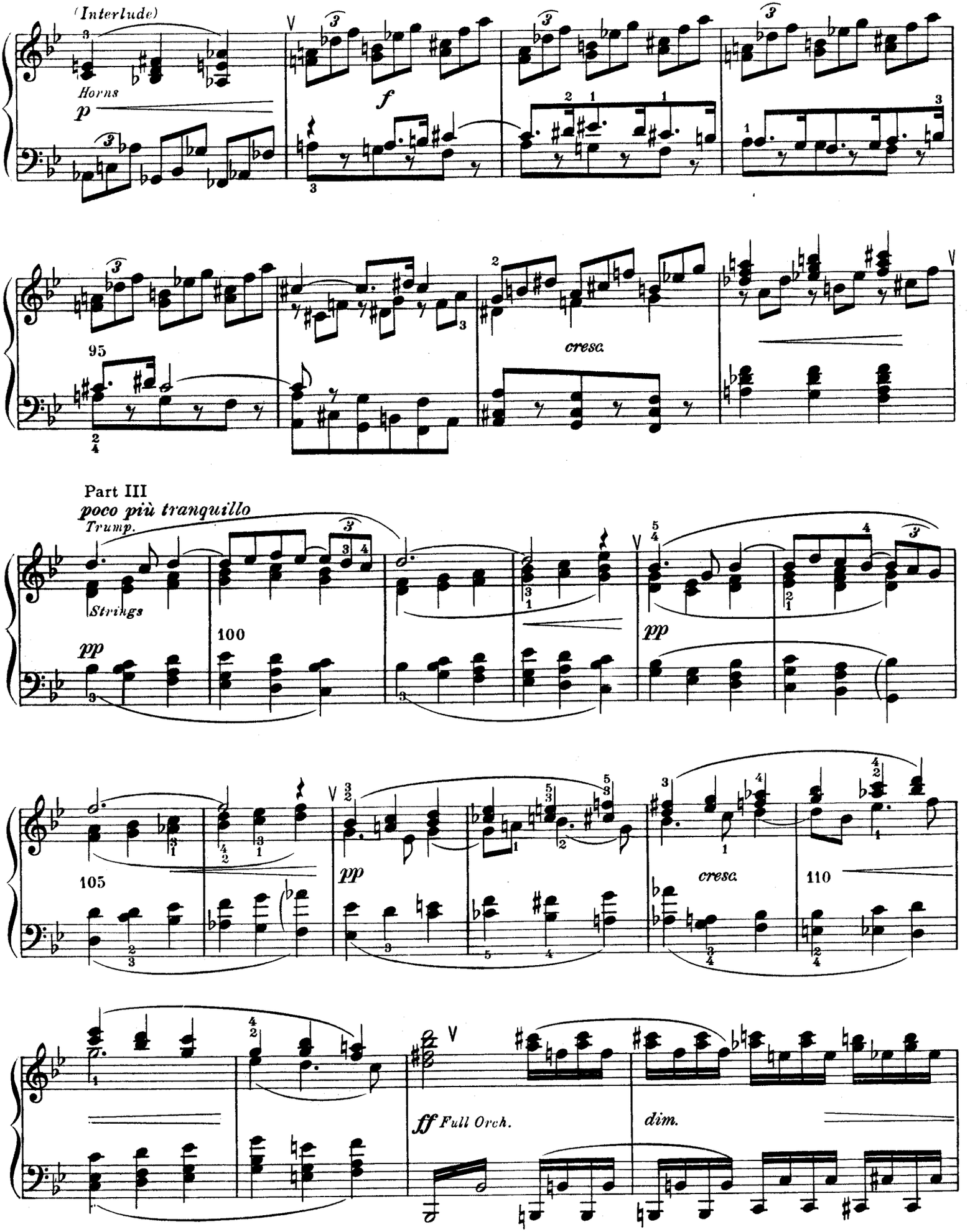


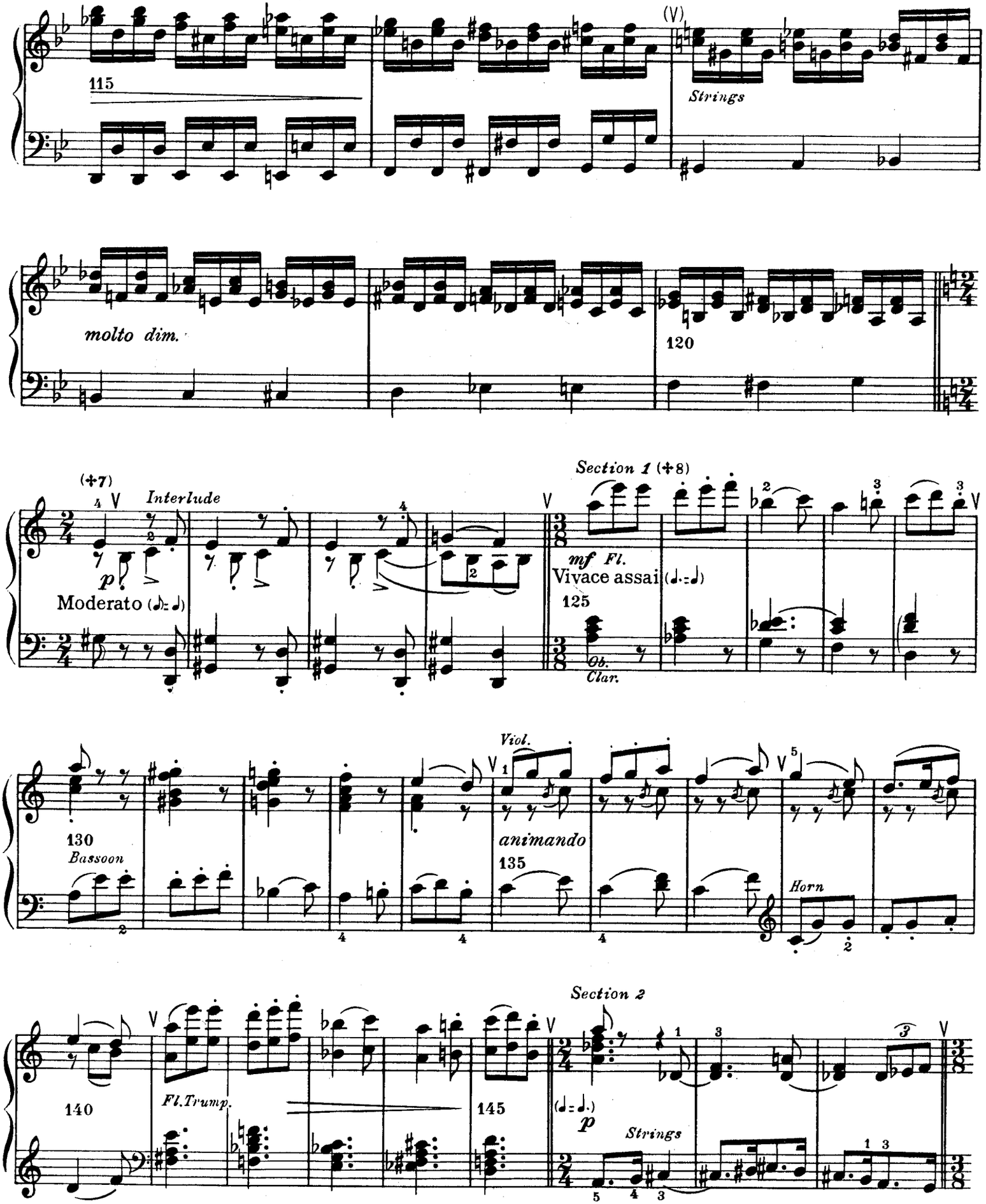
(✣4) Preface, 5. The Transition is evolved out of the Leading Motive, in diminutive rhythmic form.

(✣5) Preface, 6.

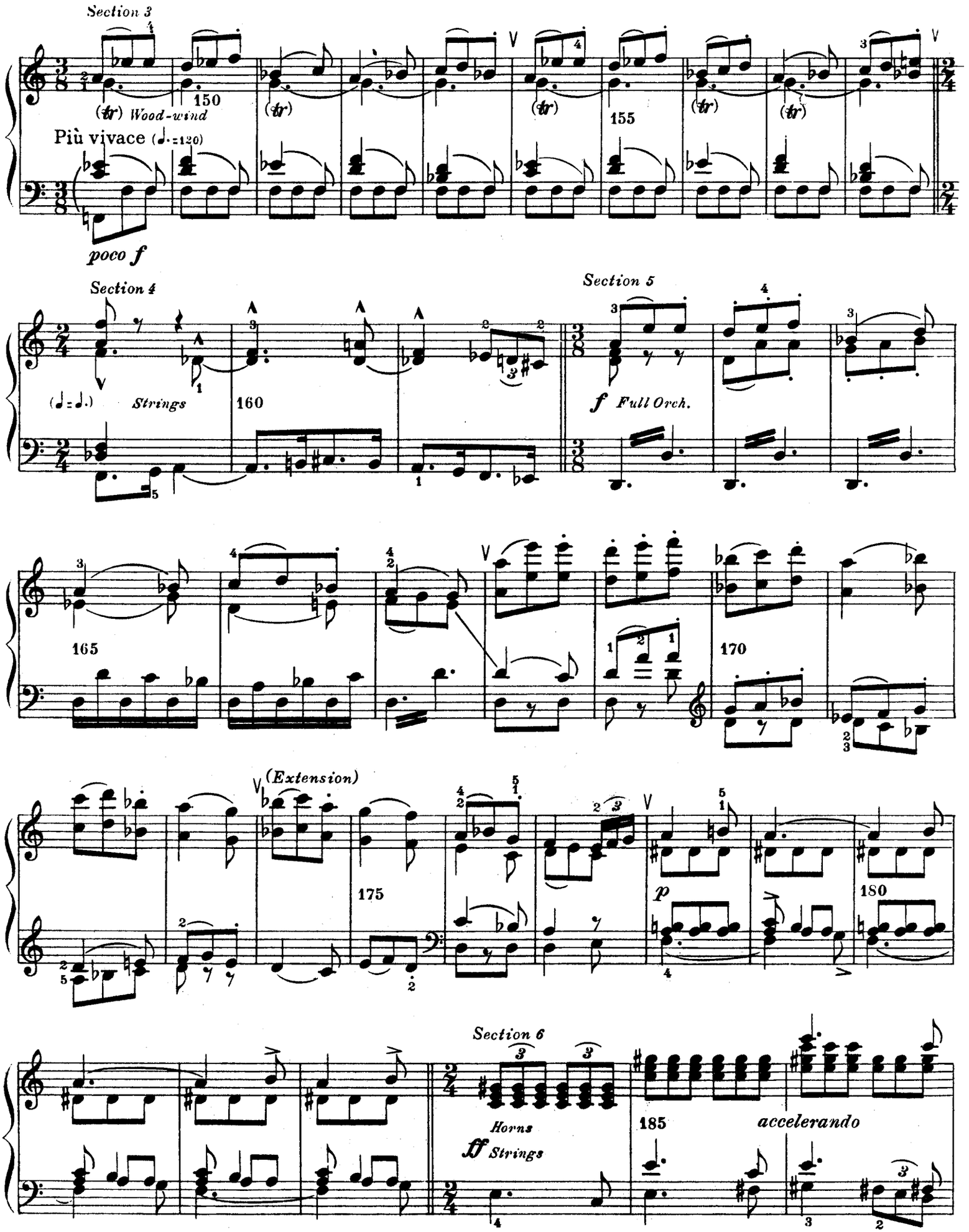


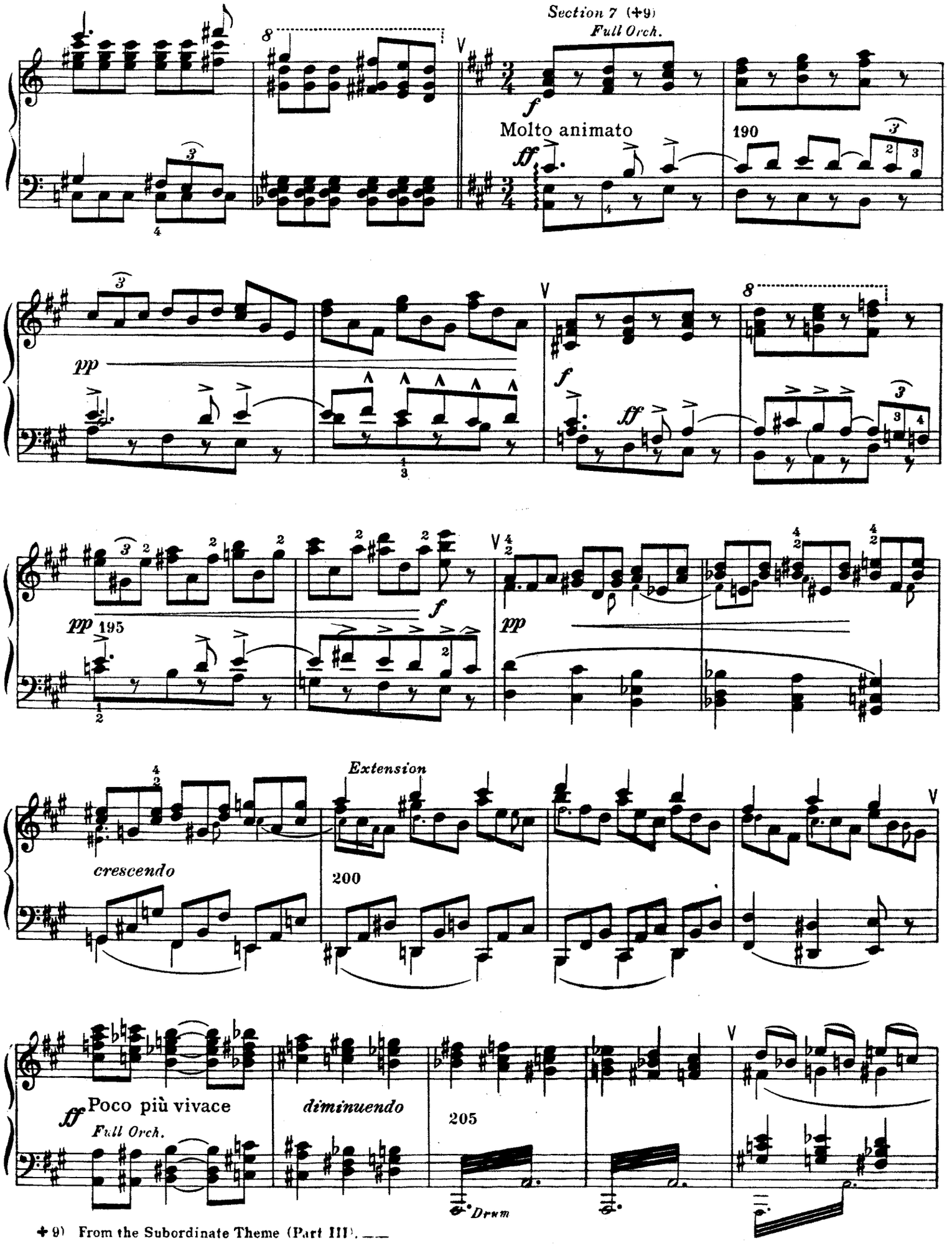
+6) From the Subordinate Theme of the second Movement.


(Interlude)
Horns
p
f
95
cresc.
Part III
poco più tranquillo
Trump.
Strings
pp
100
pp
105
pp
cresc.
110
ff Full Orch.
dim.

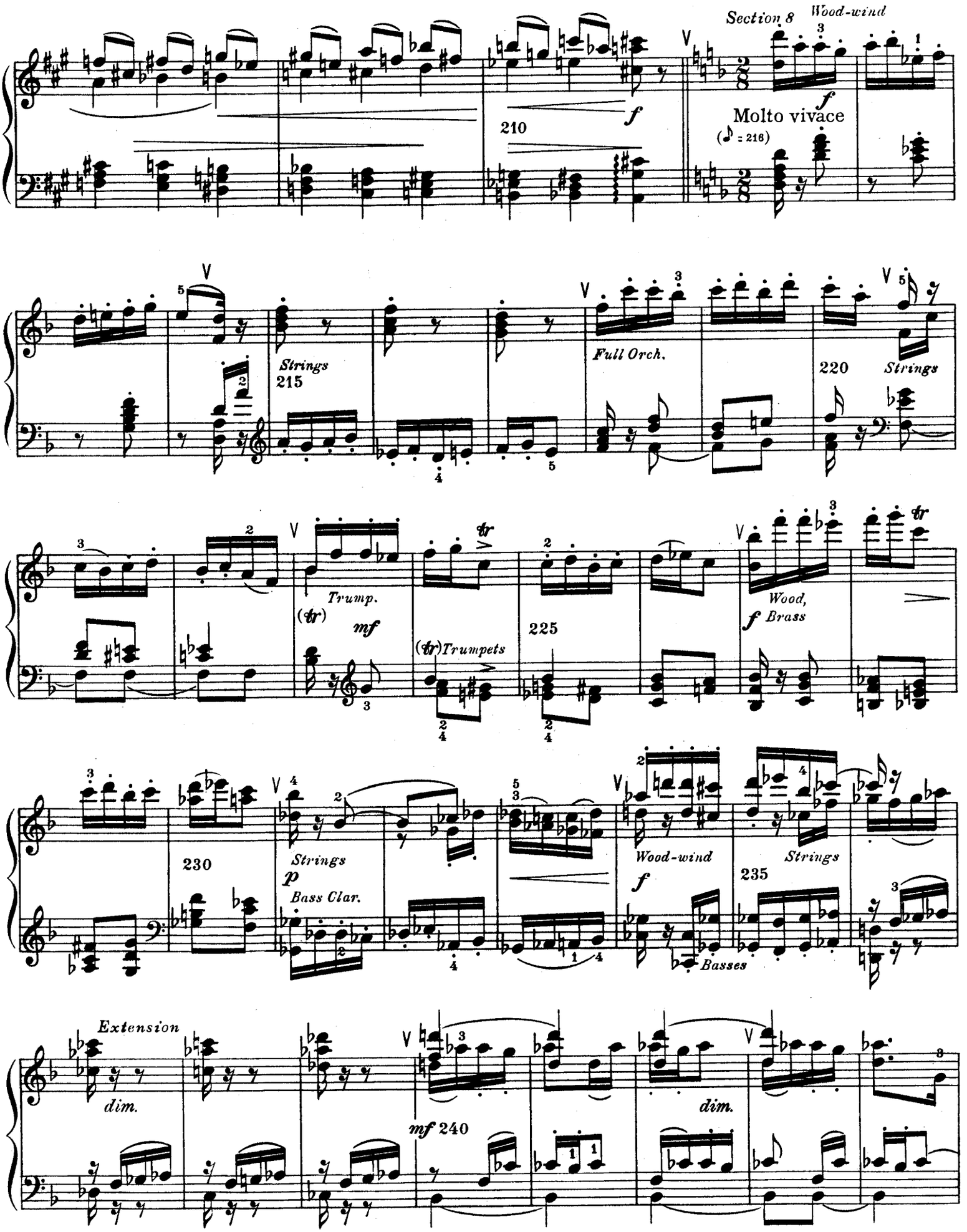


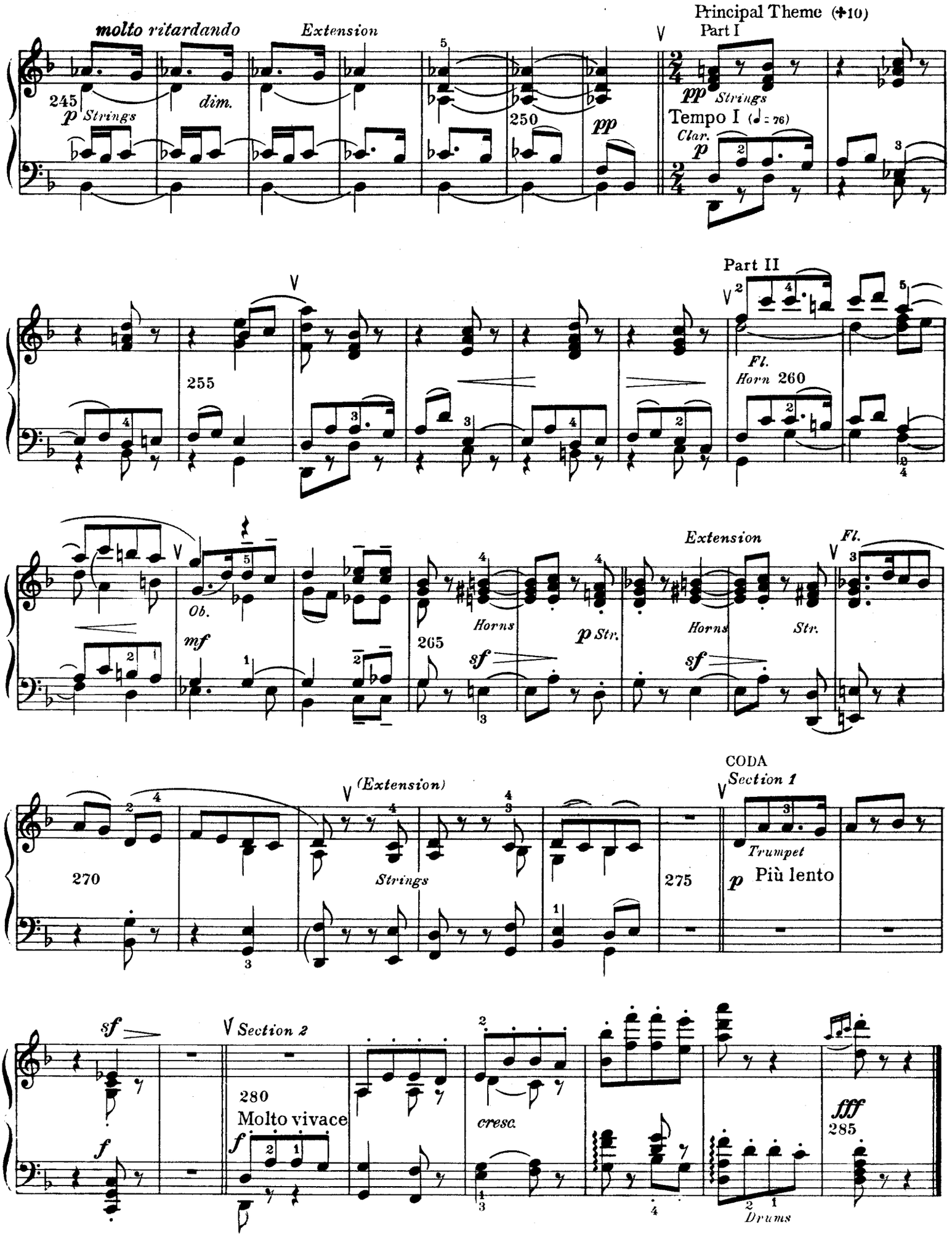
(+7) Here the Rondo form is greatly augmented by the unexpected introduction of an Episode which in the Sonata-allegro design would be called a "Development." It is sectional in form, and deals with both Themes. (+8) The principal phrase, in quickened tempo.


Section 3
150
(tr) Wood-wind
Più vivace (♩.=120)
poco f
155
Section 4
(♩=♩.)
Strings
160
Section 5
f Full Orch.
165
170
(Extension)
175
p
180
Section 6
Horns
ff Strings
185
accelerando



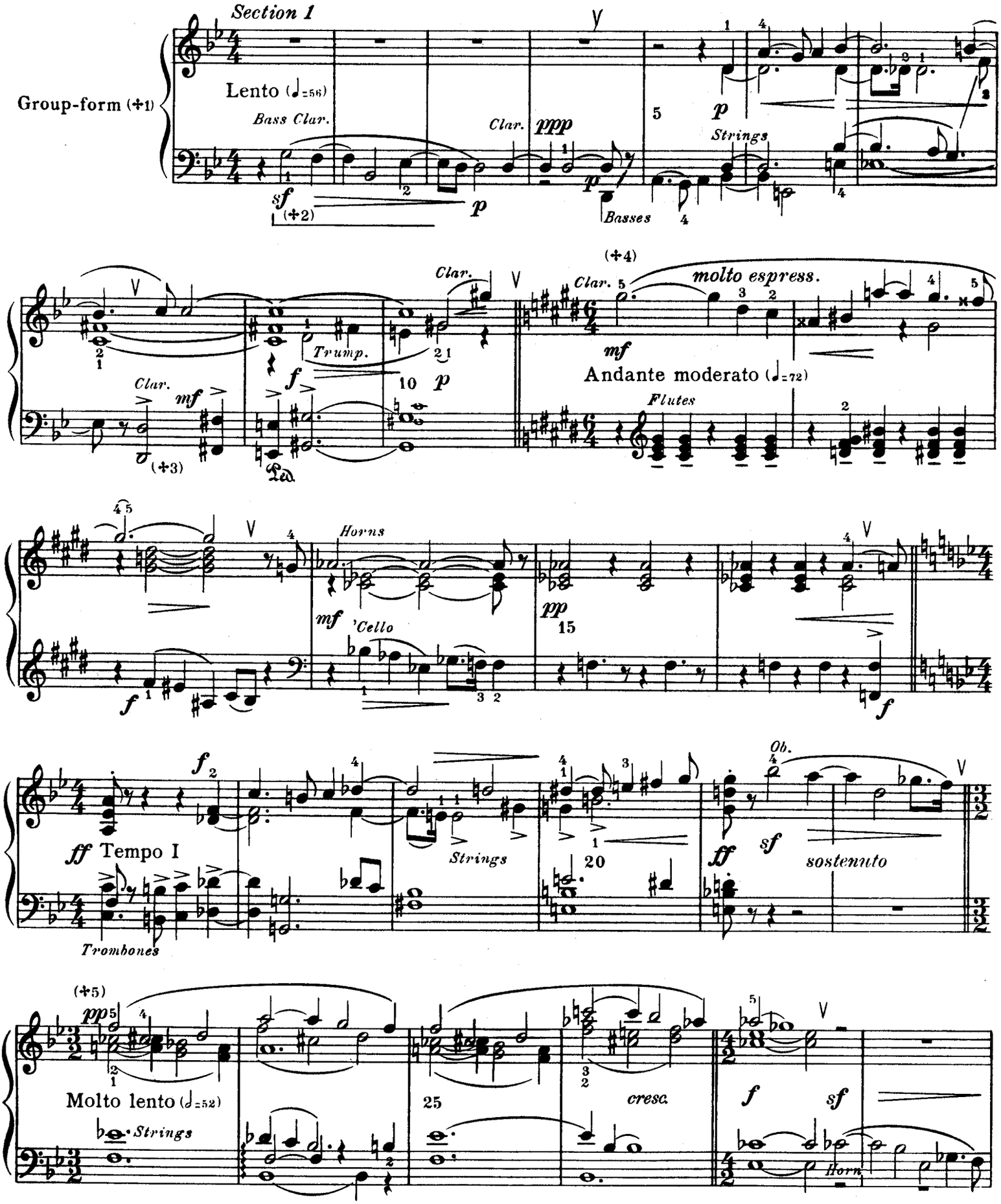
+9) From the Subordinate Theme (Part III).


Section 8
Wood-wind
Molto vivace
(♪ = 216)
210
Strings
215
Full Orch.
220
Strings
Trump.
(tr)
mf
(tr)Trumpets
225
Wood,
f Brass
230
Strings
p
Bass Clar.
Wood-wind
f
235
Strings
Basses
Extension
dim.
mf 240
dim.

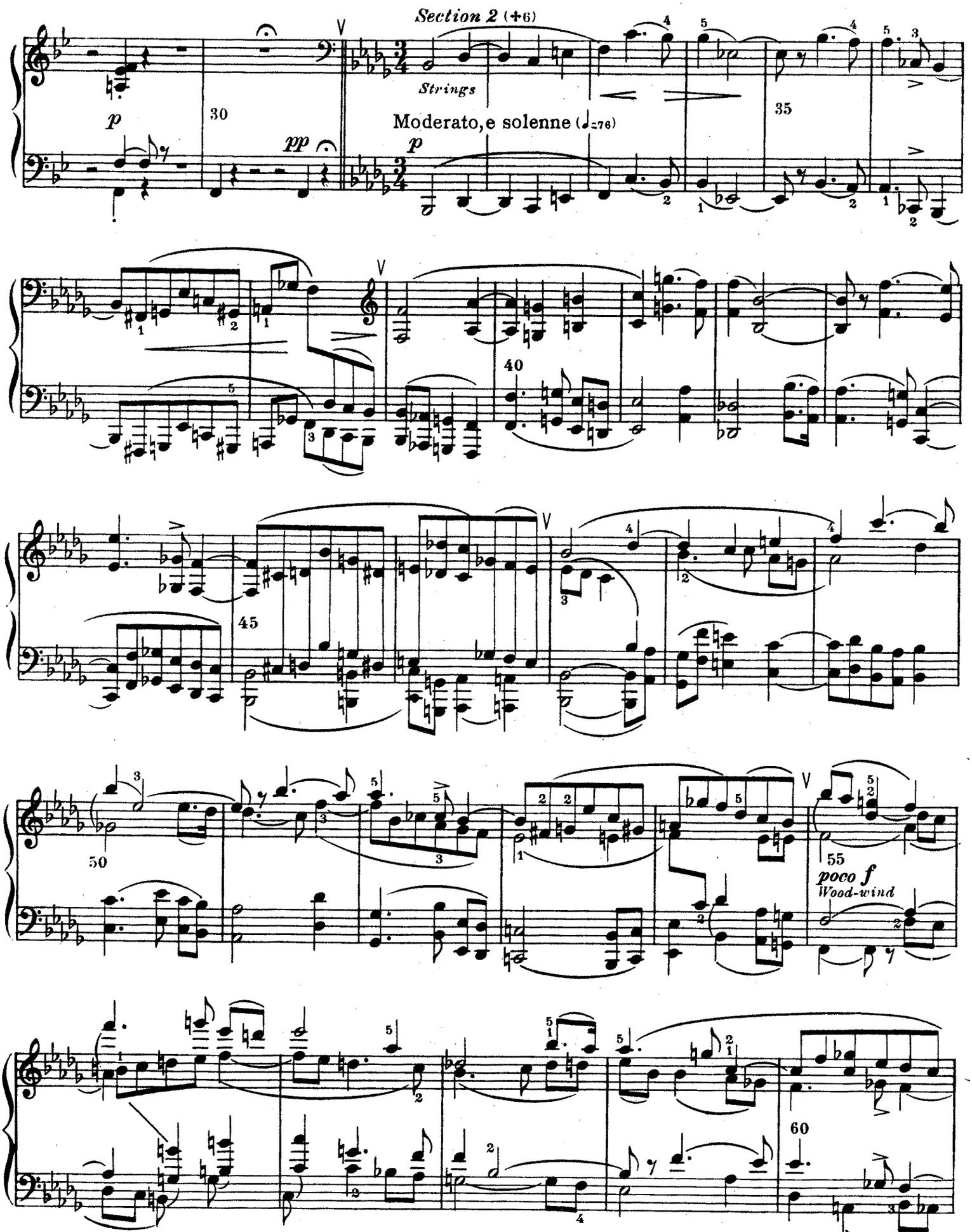


(÷10) Only the former "Restatement" of the Principal Theme.

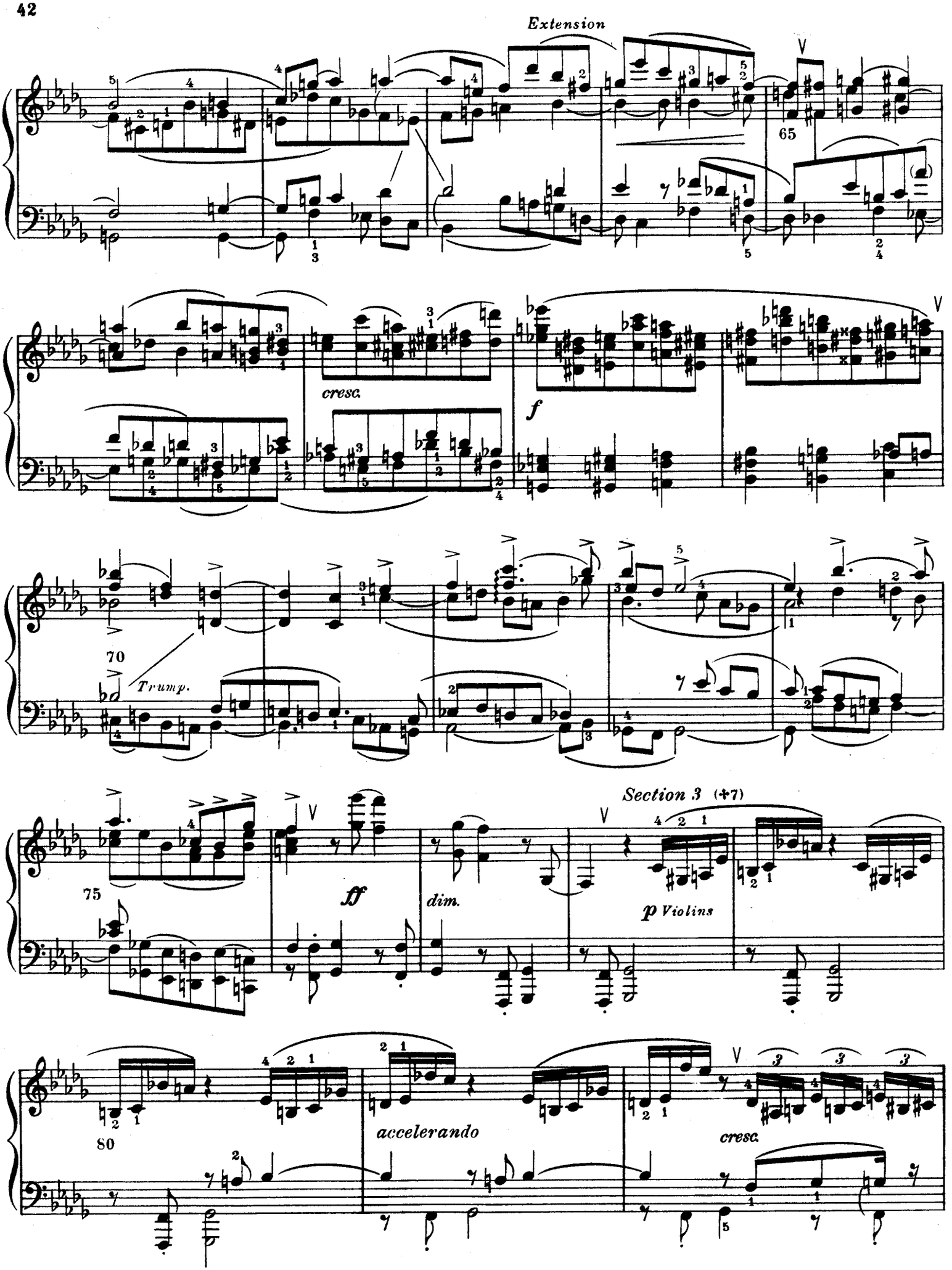
Fourth Movement; Lento; Vivace assai



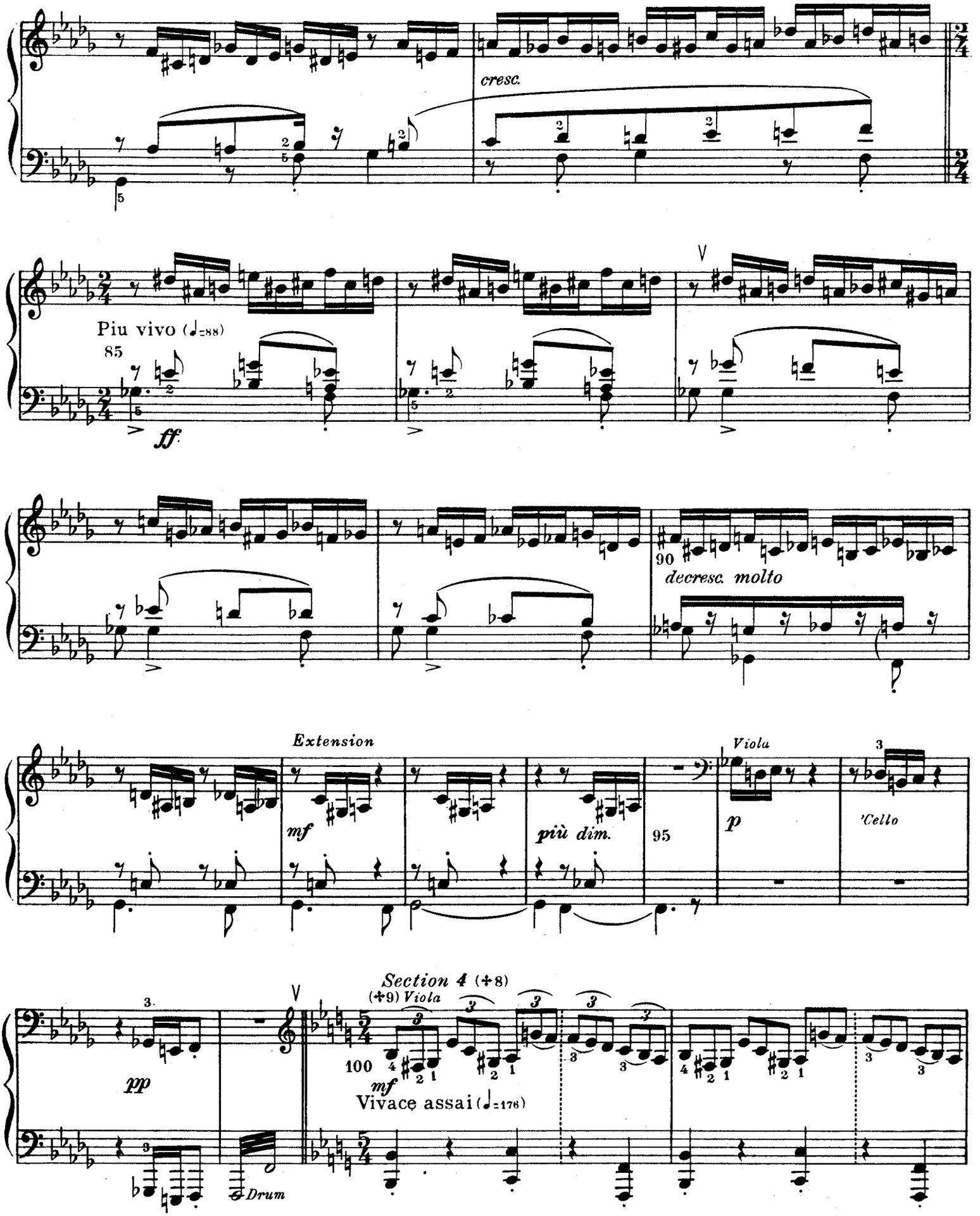
(+1) See the Critical Note. — (+2) This motive originates in the first Movement, in the fourth Phrase of the Subordinate Theme, in bass (see note [+14] of the first Movement). It also resembles, perhaps without thematic intention, measure 8 of the second Movement. — (+3) The Leading Motive. — (+4) From the Principal Theme of the second Movement. — (+5) From the Subordinate Theme of the first Movement. —



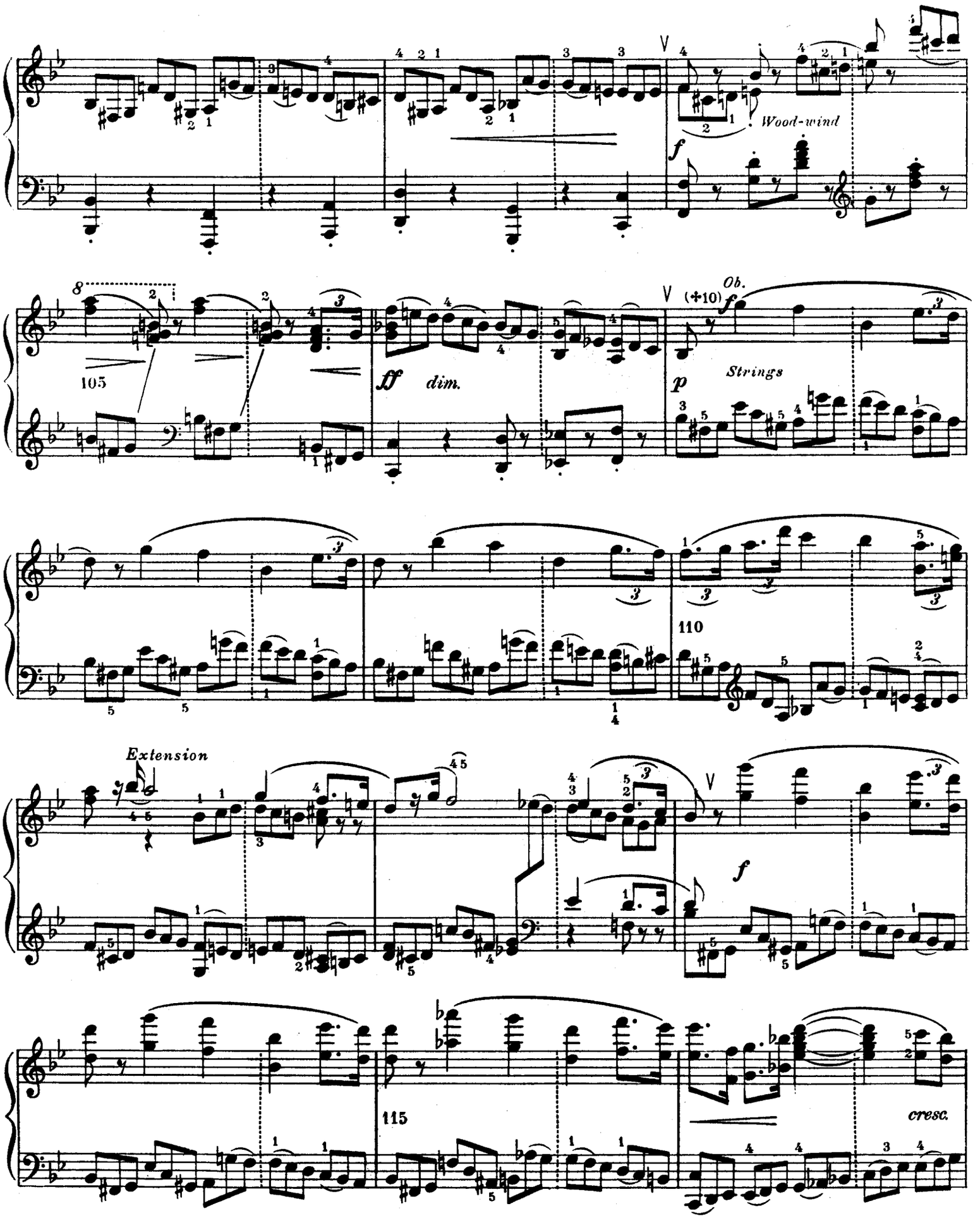
(+6) A Fugue-Exposition. The theme is still another significant extension of the Leading Motive. Compare note (+9) in the second Movement.



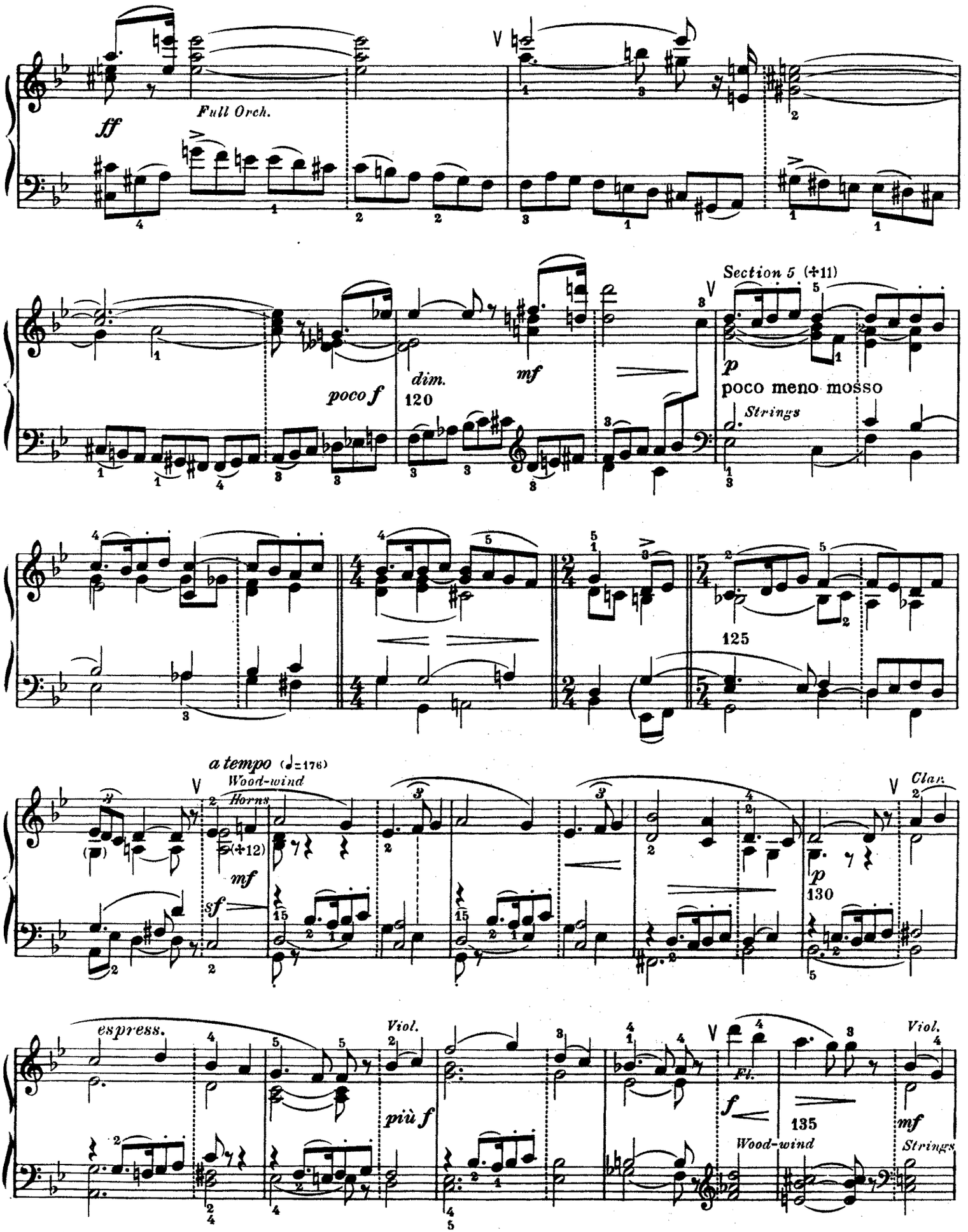
(+7) Derived from measures 7-8 of the Fugue-theme.



(+8) This Section may, in the composer's purpose, represent the Principal Theme. The adoption, here, and nearly constant retention of the $\frac{5}{4}$ measure, determines the predominating rhythmic character of the Finale.—(+9) This measure corresponds to measures 7-8 of the fugue-Theme.—

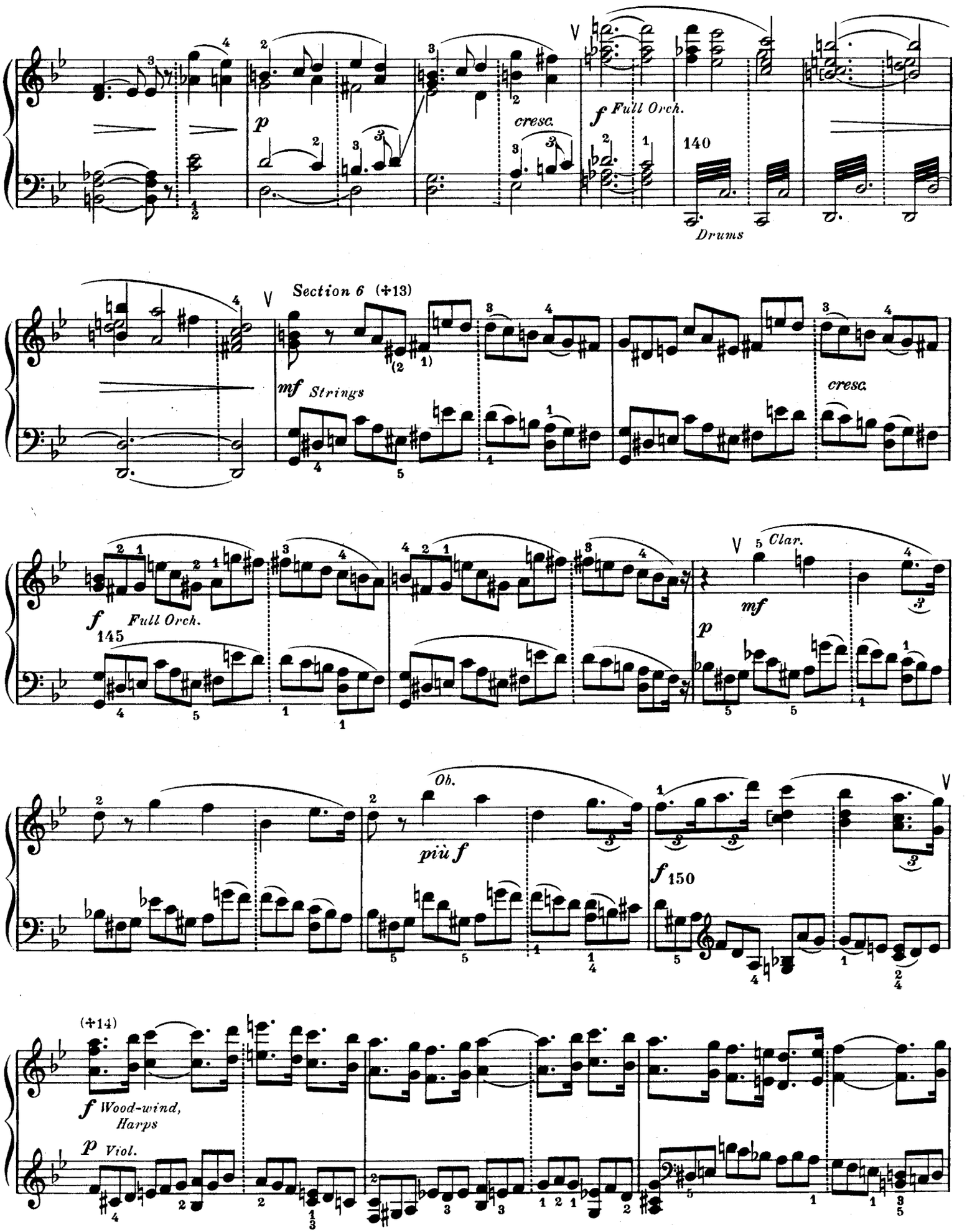


(✣10) The actual Theme begins here; the preceding 7 measures are introductory. The first figure corresponds to the opening of the Finale. —

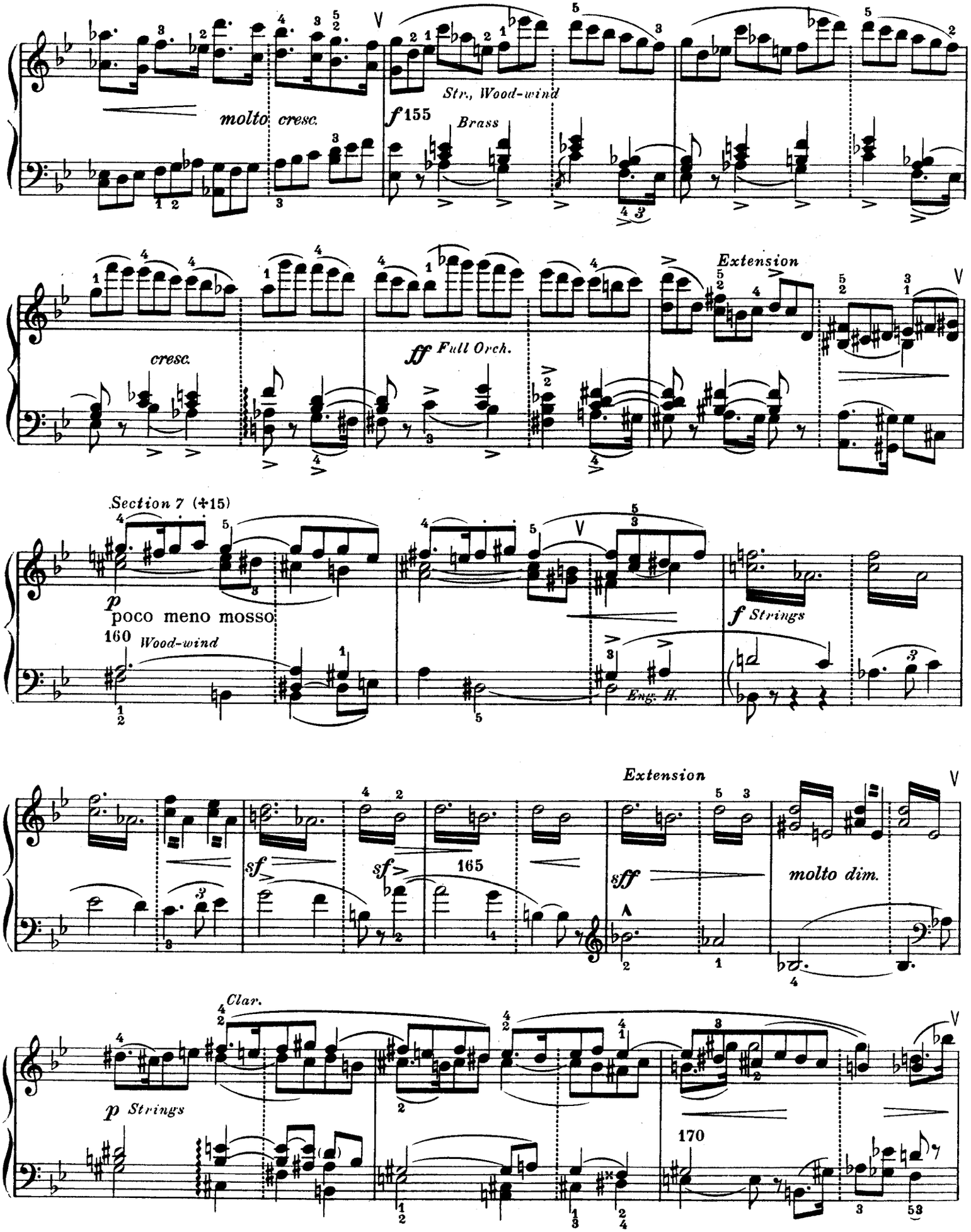


(+11) May be regarded as the Subordinate Theme. The first figure is related to measure 6 of the first Section.

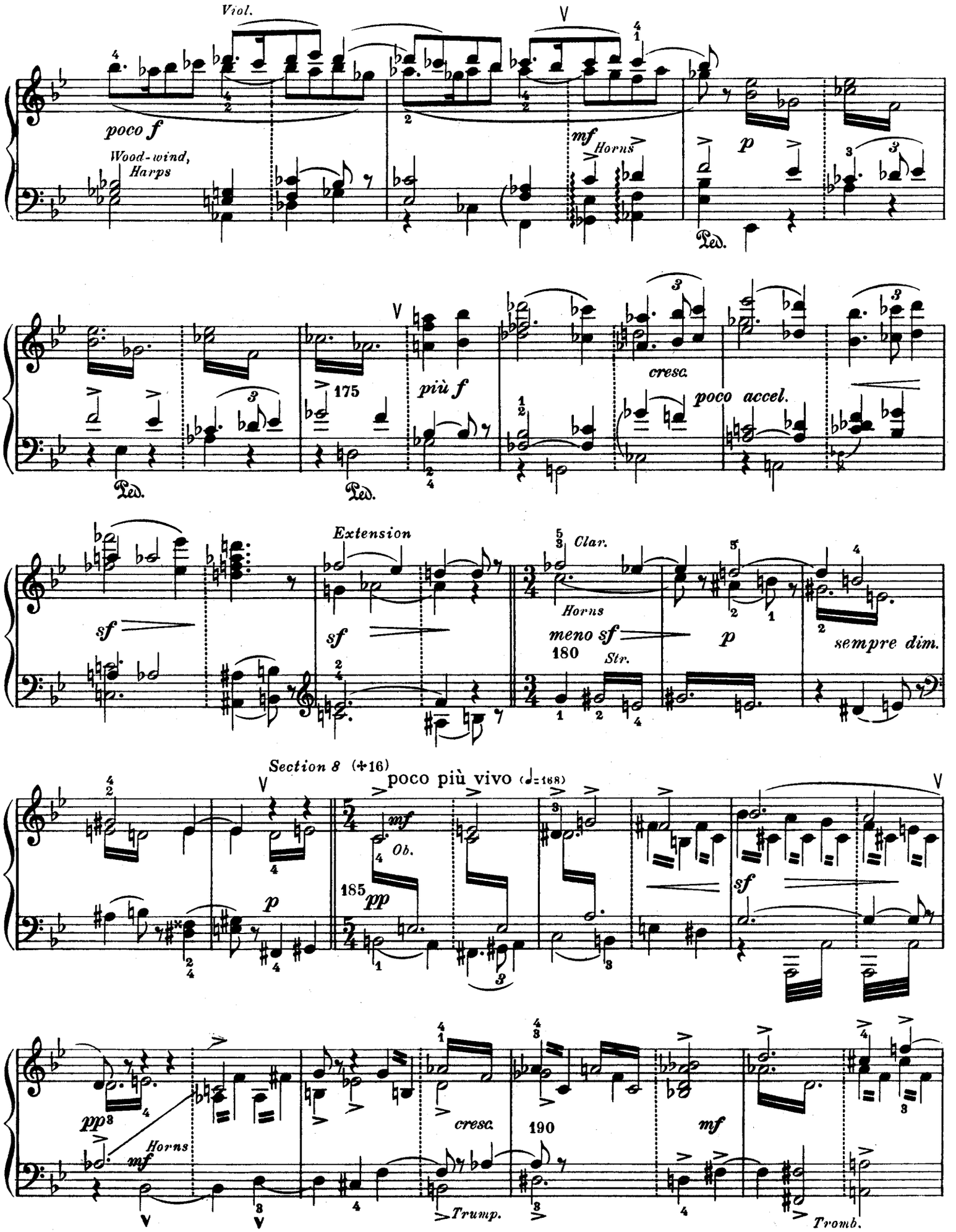
(+12) The Sub. Theme begins here; the foregoing 5½ measures, though thematically important, seem to serve the purpose of Introduction.



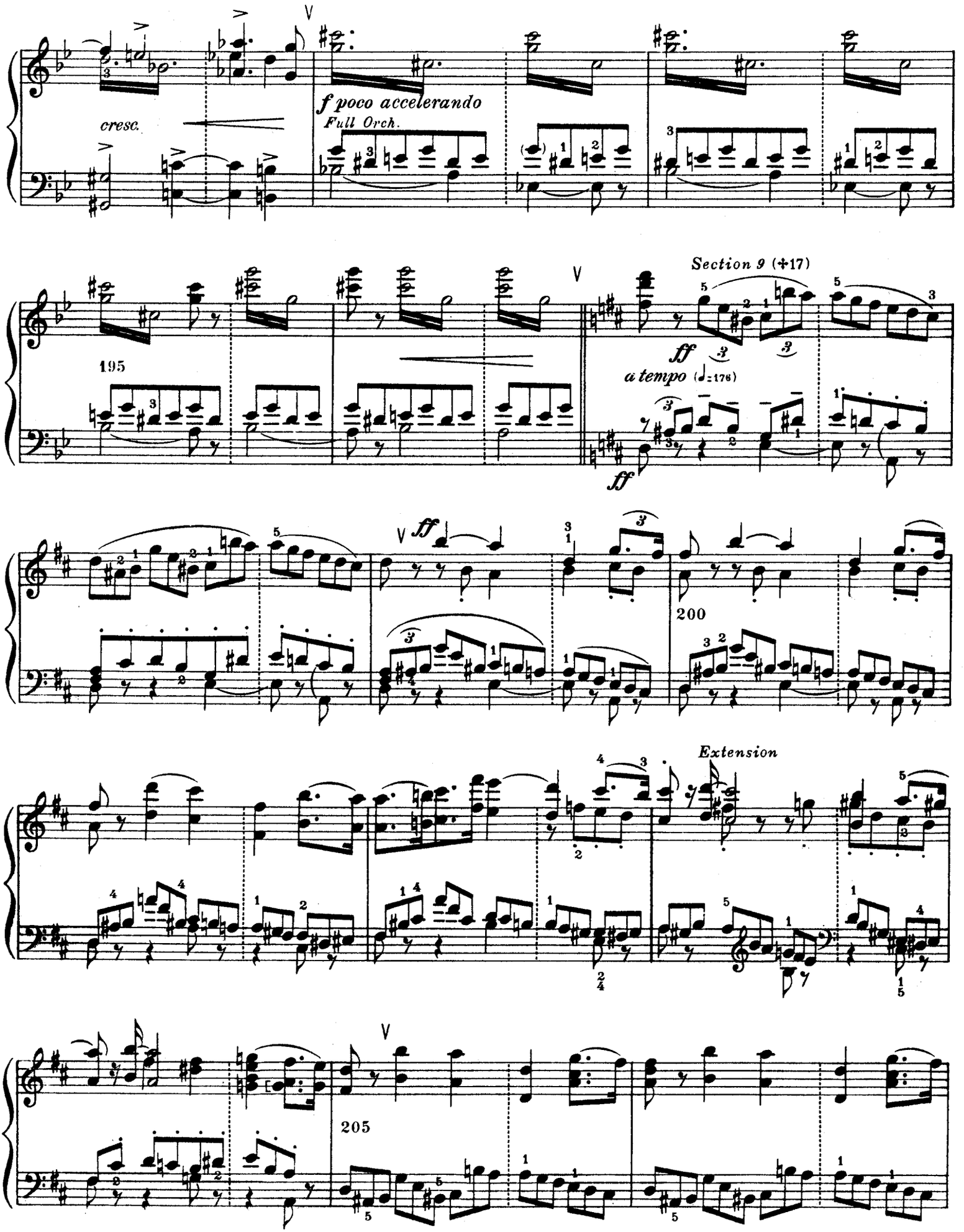
(+13) Recurrence of the "Principal Theme."——— (+14) From the Subord. Theme of the second Movement.———



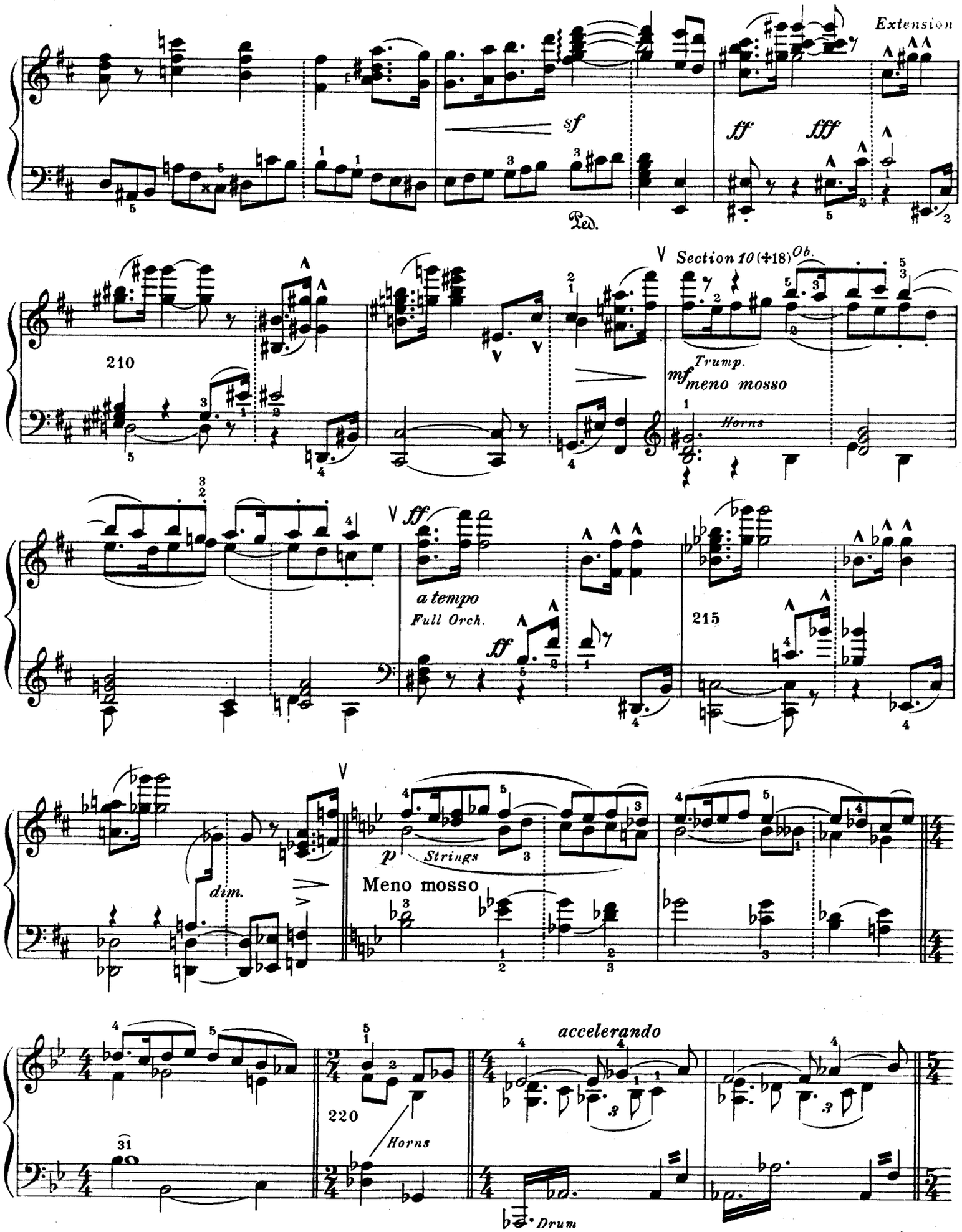
(+15) Recurrence of the "Subordinate Theme", transposed, and considerably extended.



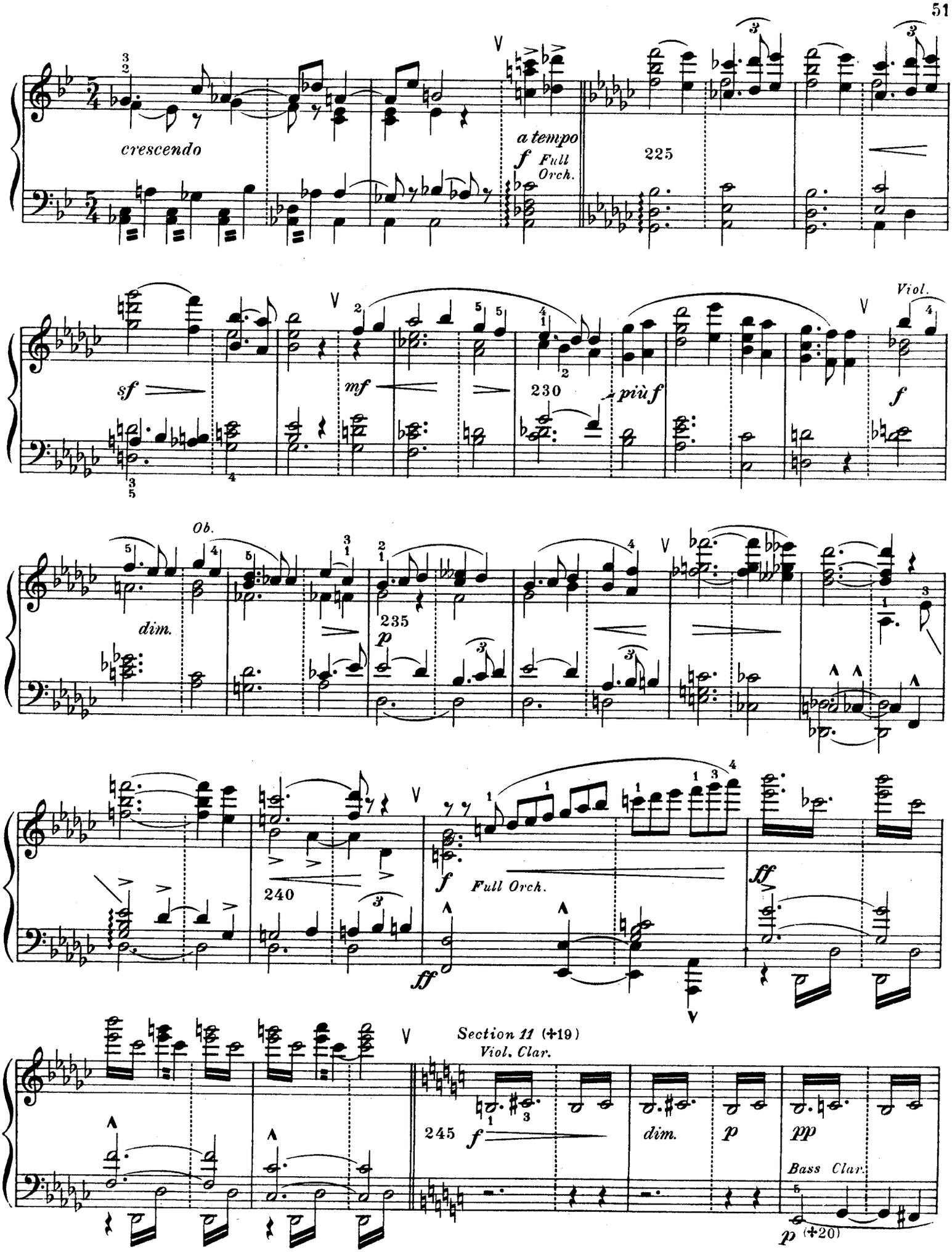
(+16) The "Subordinate Theme" combined with the Leading Motive.



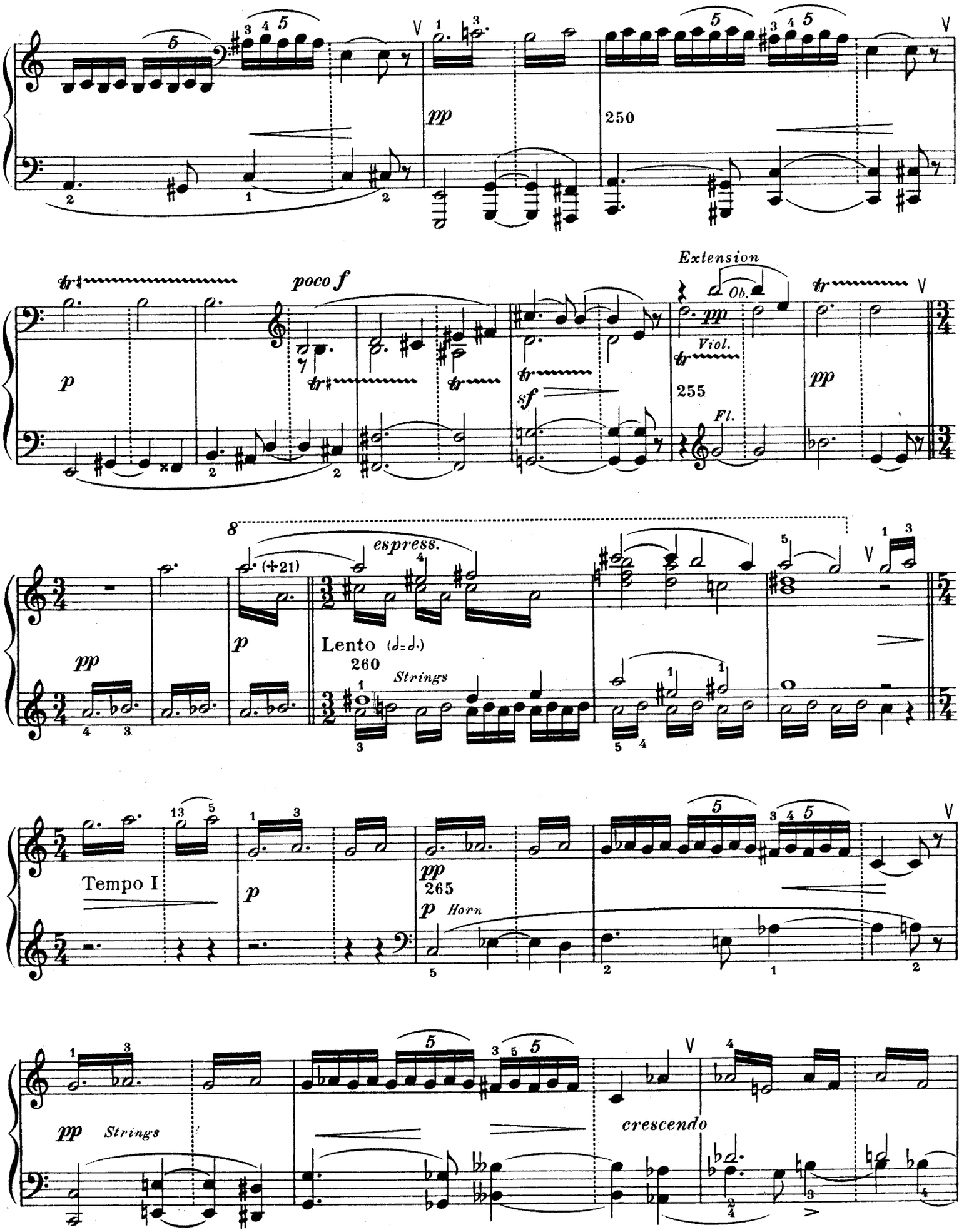
(✣17) Another Recurrence of the "Principal Theme," transposed, but otherwise nearly literal.



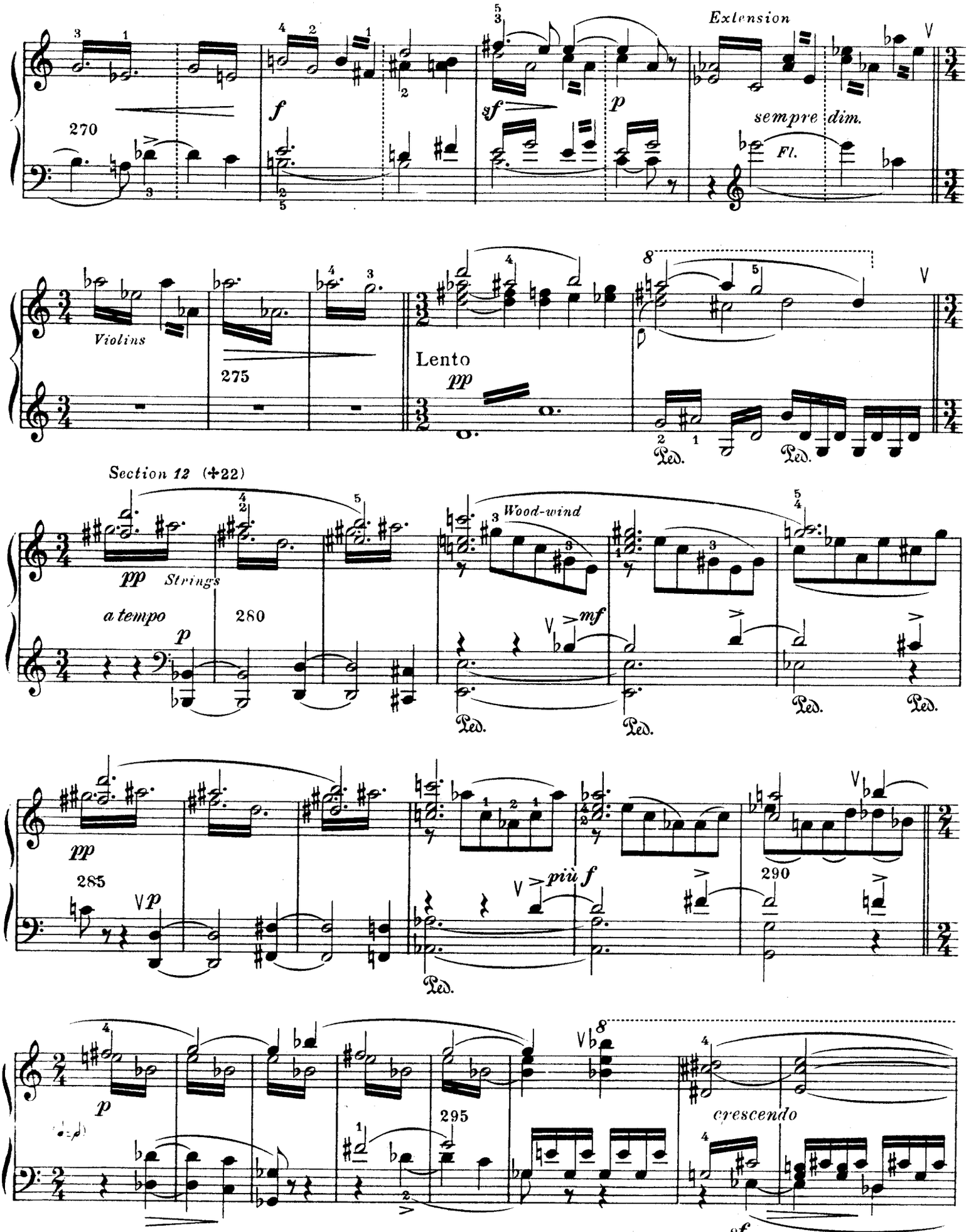
(+18) Another Recurrence of the "Subordinate Theme," transposed, (otherwise exactly as at first, excepting an extension of the introductory portion).——



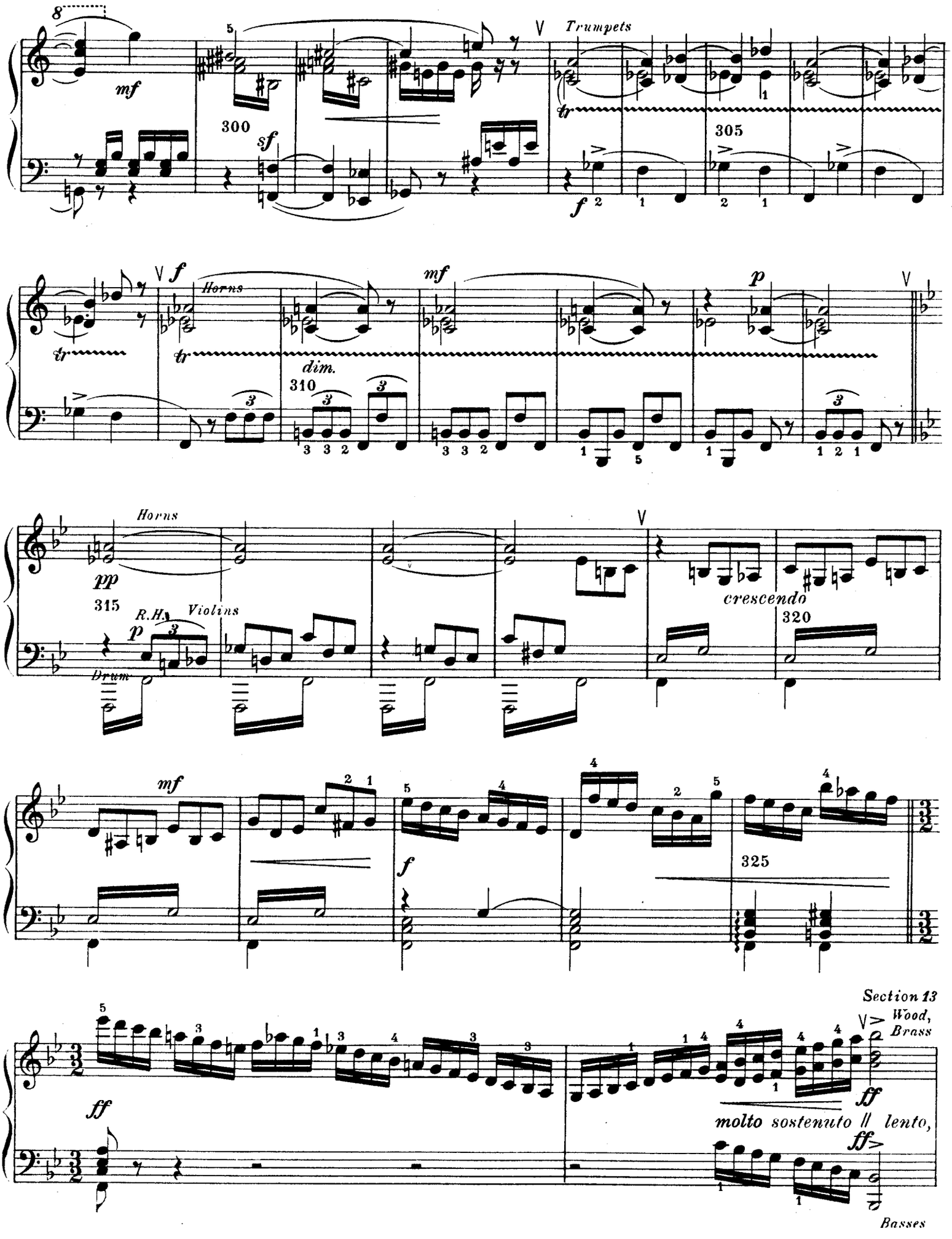
(+19) This Section and the following ones, to the end, correspond legitimately to the Coda (Preface, 11). —— (+20) The Leading Motive in still another extended form. ——

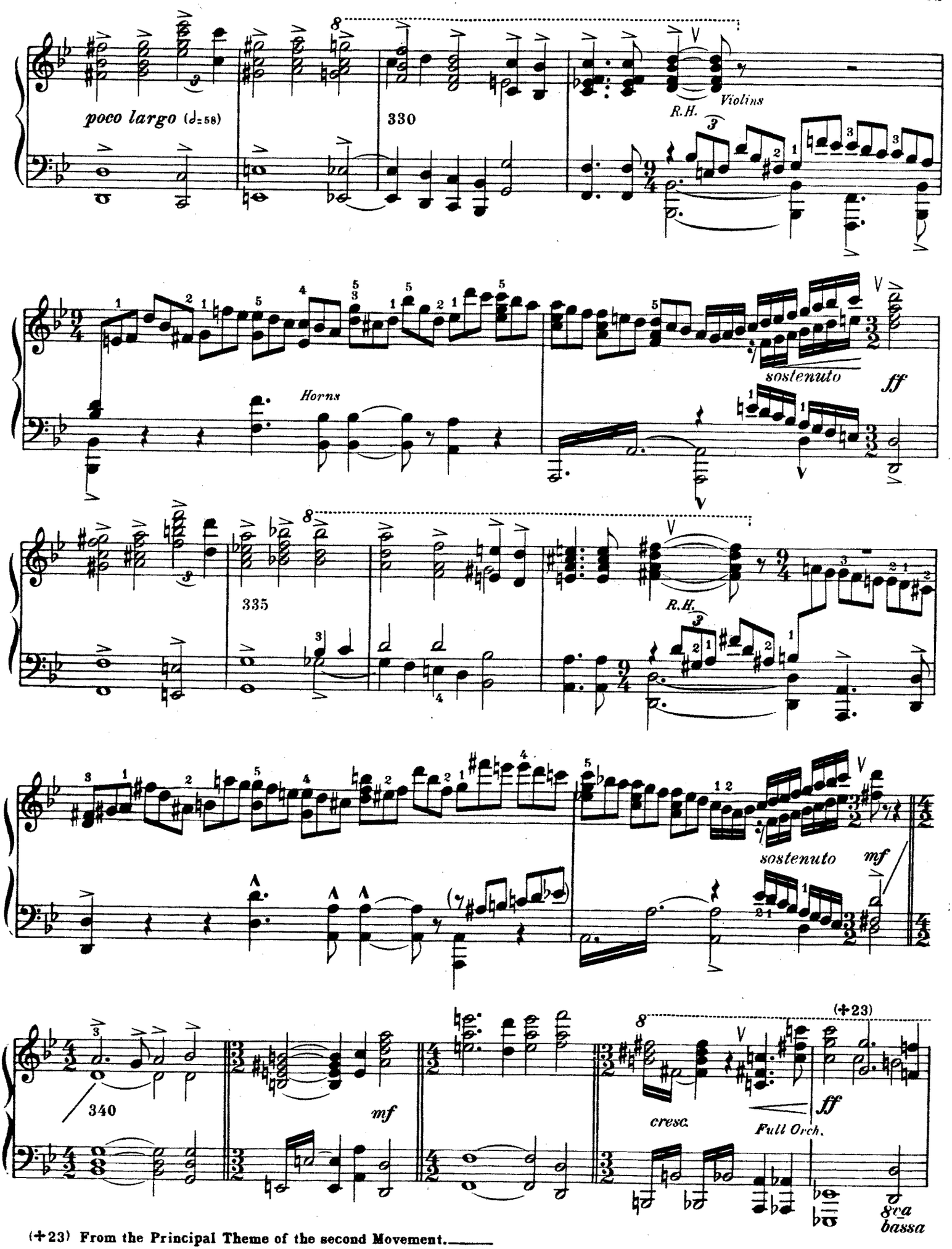


(+21) A reminiscence of the Subord. Theme of the First Movement.——



(+22) The opening figure of the Subordinate Theme of the first Movement, combined with the Leading Motive, for 12 measures; thereafter, combined with the chief figure of the "Principal Theme" of the Finale.


8
mf
300
sf
Trumpets
tr
305
f
f
Horns
tr
dim.
310
mf
p
Horns
pp
315
R.H.
Violins
p
Drum
crescendo
320
mf
f
325
Section 13
Wood,
Brass
ff
molto sostenuto // lento,
ff
Basses



(+23) From the Principal Theme of the second Movement.

(Extension)

345 *sff*

crescendo

8va *bassa*

Section 14 (✣24)

350

Wood-wind

Molto vivace (♩=176)

ff Violins

355

Drums

(♩ = ♩) *Full Orch.*

360

365

Viol.

pp

molto cresc.

Full Orch.

Largo (♩ = 36)

ff

370

ff

ff

Ped. Ped. Ped. Ped. Ped. Ped.

(✣24) Reverts, as fitting conclusion, to the initial figure of the Principal Theme of the first Movement.