

Symphony in E minor

Op. 32, "Gaelic" (1896)

by

Amy Beach

Edited & Engraved by Chris A. Trotman

Women's Philharmonic Advocacy – www.wophil.org

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Symphony in E minor, Op. 32, "Gaelic" (1896)

Amy Beach Edition Series: Volume I

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Chris A. Trotman is Director of Music Publications for Women's
Philharmonic Advocacy and Editor-in-Chief of the Amy Beach Project

Women's Philharmonic Advocacy is a 501(c)3 non-profit organization,
and our EIN is 83-4274435.

www.wophil.org -- info@wophil.org – www.amybeach.org



Contents

Preface	i
Editorial Policy & Sources	iii
Critical Report	
I. Allegro con fuoco	iv
II. Alla Siciliana	v
III. Lento con molto espressione	vi
IV. Allegro di molto	vii
Symphony in E minor, Op. 32 “Gaelic”	
I. Allegro con fuoco	1
II. Alla Siciliana	76
III. Lento con molto espressione	111
IV. Allegro di molto	144

Preface

To the revised “Gaelic” Symphony in
E minor, Op. 32 of Amy Beach

Amy Beach (1867-1944) was one of the most successful American composers of her era. Born Amy Cheney in Henniker NH, she began composing as a child, and more than 300 of her works were published in her lifetime. Her earliest works were piano pieces (she was also a piano prodigy) and songs, and those two genres dominate her output.

While Amy received expert training as a pianist, she had only a single year of training in music theory. It was an era when leaders of the day questioned whether higher education for young women was useful, and even posited it could damage women's health and reproductive abilities. It was probably such a mentality that resulted in Amy being denied formal training in composition. Her parents, seeking advice on the education of their daughter, consulted Wilhelm Gericke, the Conductor of the Boston Symphony. Instead of advising formal instruction in composition for their brilliant daughter, Gericke suggested that she teach herself by studying the works of the great masters. Thus, Amy was left to formulate her own course of tutelage. She carried out her own music education through a disciplined and rigorous program that is documented in her surviving notebooks.

Amy composed songs and piano works before her marriage to Dr. H. H. A. Beach (in 1885), a prominent Boston physician. He urged her to turn to writing in larger genres, but it was also his wish that she restrict her public performances as a pianist, usually to one or two major events per year, with her participation unpaid (her proceeds going to charity). Amy had performed frequently before her marriage, so this was a vast amount of energy that was now rechanneled toward composition.

She diligently took up the study of orchestration, and launched on her first large work including orchestra, her Mass in E-flat, Op. 5, completed in 1891, and performed that year by Boston's noted Handel and Haydn Society. Its critical acclaim brought Beach wide national recognition and commissions for more music with orchestra. She began work on her Symphony (Op. 32, “Gaelic”) in 1894 and finished it in 1896. While not formally a commission, the Boston Symphony programmed it in the fall of 1896, with the premiere taking place on Oct. 30.

When Beach turned to write a symphony, she was probably influenced by Antonín Dvořák, who was brought to the U.S. in 1892 to teach in New York City. In 1893, he stirred controversy in an article where he stated that “Negro Melodies” should serve as the basis of an American classical music. Beach was one of a group of Boston composers who responded in a newspaper article; she countered that the music of those of African descent was only one of many that might be brought to bear on an American musical style. She also named Native Americans, Italians, Swedes, Russians, English, Scottish, Irish, Germans, and Chinese as possible sources of influence on American music. As musicologist Sarah Gerk has pointed out, Beach argues for a diverse, inclusive and cosmopolitan view of American music, seeing it as an artistic vocabulary rich in transnational dimensions – part of a culture engaged with the larger world. Beach draws on Irish folk tunes in her symphony because of her genuine interest in the Irish character, as well as her compassion for the plight of Irish immigrants and refugees. Beach's own ancestry was Anglo-Scottish, and the elite “Brahmin” class of Boston that she married into in general did not share her feelings of empathy for the Irish, and some of the negative reviews of the symphony may have been motivated by anti-Irish sentiment.

The first movement of the “Gaelic” Symphony employs one traditional Irish melody, and also borrows from her own song “Dark is the Night.” It begins with an agitated swirling rustling in the strings, building into the bold strokes of the first theme. This theme and the lyrical second theme are drawn from Beach's song, which begins “The sea is full of wand'ring foam.” Gerk suggests that it illustrates the tempestuous ocean crossing of Irish migrants. For the closing theme of the exposition, Beach turns to the lively, bagpipe-like dance tune, “Conchobhar ua Raghallaigh Cluann” (“Connor O'Reilly of Clounish”), which provides a respite from the previous intense musical character. The development section focuses on the first two themes as the basis of its material. The closing theme is extended in the recapitulation. A dramatic coda section whirls into a new tempo and theme; this coda will be recalled as the opening of the last movement.

The tripartite second movement, features the Irish folk song, “Goirtin Ornadh” (“The Little Field of Barley”), and Gerk suggests the middle movement of Saint-Saëns' Violin Concerto No. 3 as another source of influence. Beach praised the “sweetness” of that movement's *Siciliano* melody when she heard it in 1890. Beach introduces her theme with the oboe to suggest a bagpipe, and then transforms it into a sparkling and effervescent scherzo. The second movement was consistently the favorite of audiences in Beach's day.

The third and longest movement uses two folk tunes for the first and second sections respectively. Following a rhapsodic violin solo, Beach quotes the entire mournful lullaby, “Paisdin Fuinne” (“The Lively Child”) also known as “Cushlamachree,” in the solo violoncello part and also features the bass clarinet. The brighter second section tune is “Cia an Bealach a Deachaidh Si” (“Which way did she go?”).

Of the fourth, final, movement, Beach wrote that it “tries to express the rough, primitive character of the Celtic people, their sturdy daily life, their passions and battles, and the elemental nature of the processes of thought and its resulting action.” All thematic material in the Finale derives its origin from the first movement material drawn from her song, “Dark Is the Night.” Beach provided an extensive self-analysis of her symphony, which may now be found either in the Amy Cheney Beach (Mrs. H.H.A. Beach) Papers, 1835-1956 of the University of New Hampshire Special Collections or in the book, *The Remarkable Mrs. Beach, American Composer*, by Walter S. Jenkins and John H. Baron (see bibliography for details).

The “Gaelic” Symphony was received enthusiastically, particularly by the Boston audience and critics, and was programmed for subsequent performances during the following years by many symphony orchestras in the United States, and before WWI it was performed in Germany as well. It marked the first successful performance and publication of a symphony by a woman in America, and it earned Beach national and international recognition. Composer and fellow Bostonian George Whitefield Chadwick congratulated Beach on her success, but his remark that she was now “one of the boys” can be interpreted as a reminder that she had overstepped traditional boundaries for appropriate female behavior. While Beach wrote a Piano Concerto in 1899 (which she premiered with the BSO in 1900), after that she never wrote another symphony – she composed extensively, but no more purely orchestral music.

Following the death of her husband in 1910, Amy resumed her career as a pianist, performing widely in Europe and the U.S. Beach's music was forgotten after her death, but rediscovered starting in the 1970s as part of the reclaiming of women's history by the second-wave of feminism, and the growing interest in American music of the classical tradition.

One of the obstacles to performing the Symphony has been that the orchestral parts were never engraved. While the score was published by Arthur P. Schmidt in 1897, the parts that circulated were hand-copied parts, presumably copies of the same parts used in 1896. It has been our great honor to celebrate the 150th anniversary year of Beach's birth by bringing this work to future audiences in this carefully edited new publication.

– Liane Curtis, Ph.D and Chris A. Trotman, M.M./M.L.I.S.

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Editorial Policy & Sources

This revised edition marks the first available score and orchestral parts of the “Gaelic” Symphony in E minor, Op. 32 by Mrs. H. H. A. Beach since the work’s publication in 1897. The original typeset score, which was published by The Arthur P. Schmidt Company, includes a great deal of errata consisting of such issues as note and rhythm errors/omissions, articulation discrepancies and inconsistencies of dynamics. This score is based on the manuscript (MS) written by Mrs. Beach and is located in The Arthur P. Schmidt Company Archives, which is contained within the Music Division of the Library of Congress. The original orchestral parts, which were completed in 1896, were never typeset and are believed to be in the hand of Mrs. Beach; however, this remains inconclusive. There is a comparable amount of errata among the handwritten parts, which also includes inconsistencies with the score.

The sources for the editorial process include (1) the original MS in Mrs. Beach’s hand, (2) the original handwritten orchestral parts and (3) the published score. The original MS clearly takes precedence because it was written and signed by Mrs. Beach. Some changes were also made in the MS with colored pencils and pen, which were presumably made by Mrs. Beach. Secondly, the original handwritten parts were consulted. As previously mentioned, these parts appear to be in the handwriting of Mrs. Beach, but the fact remains uncertain. Finally, the published, typeset score is taken into account last since it is not a direct reflection of the MS and/or orchestral parts.

The errata are indicated in a separate critical report. The report includes editorial decisions and explanations for these numerous issues. Additions, omissions or changes are indicated in the revised score and parts. In the event a marking appears in one source but not the others, the marking is included in the respective score or part of the revised edition and appears in the other enclosed in parentheses or brackets. Likewise, markings that are included in the revised score and parts out of necessity or for consistency and/or clarity, but are not in any of the sources are also enclosed in brackets or parentheses. Some examples of such additions include missing articulations, dynamic markings and bowing techniques.

Additionally, two instruments required for the original orchestration are unfortunately unavailable, so transpositions were also necessary for modern orchestration. These obsolete instruments are Bass Clarinet in A and Trumpet in F. As a result, the revised edition includes Bass Clarinet in Bb and Trumpet in Bb parts.

This revised edition would not have been possible without the support of the MacDowell Colony, the Women’s Philharmonic Advocacy (WPA) and particularly the WPA’s President and Founder, Dr. Liane Curtis. Special appreciation also goes to Neal Hampton, Associate Professor and Director of the Brandeis University Orchestra, for allowing me to consult the original Gaelic Symphony parts and his own transposed Bb Bass Clarinet part during the creation of the current edition. Careful attention and study was exercised in making the editorial choices in this edition, and any mistakes or unclear markings are entirely my own.

- Chris A. Trotman, M.M., M.L.I.S.

Critical Report

The manuscript score, original handwritten orchestral parts and published A. P. Schmidt edition score contain numerous unclear stylistic choices. First, when multiple instruments are written on one staff in the score, often one instrument will be playing alone, but the resting instrument is not illustrated with bar rests. Next, throughout all four movements, Beach occasionally used obscure beam groups over bar lines or between weak beats, which do not clearly indicate beat groupings. Similarly, awkward and ambiguous rest groupings are present that also misrepresent beat groupings. Articulations, such as *staccato*, are indicated only at the beginning of a passage and assumed to continue without always being marked *simile*. Dynamic markings are frequently missing after lengthy *crescendi* or *decrescendi* resulting in equivocal interpretation. Finally, on staves containing two instrumental parts in the score, dynamic markings and articulations are frequently written for one part, but apply to both.

I. Allegro con fuoco

1. m. 14, Ob. II - C & D natural not in MS, but in Ob. II part and Schmidt edition
2. m. 16, Vla. & Cb. - *crescendi* not in MS, Schmidt edition or Vla. & Cb. parts (included to match other parts)
3. m. 30, Ob. II - tie in MS and Ob. II part, but not in Schmidt edition
4. m. 54, Hn. IV - tie not in MS, but in Hn. IV part and Schmidt edition (included in score and Hn. IV part)
5. m. 65, Hn. III & IV - *ff* dynamic not in MS or Schmidt edition, but in Hn. III & IV parts (included in score and Hn. III & IV parts)
6. m. 78, Bsn. II - tie not in MS, but in Bsn. II part and in Schmidt edition (included in score and Bsn. II part); Vln. I - slur into downbeat of m. 79 in MS and Vln. II part, but not in Vln. I part or Schmidt edition (slur extended into downbeat of m. 79)
7. m. 83 - 84, Bsn. I & II - slur not in MS, but in Bsn. I & II parts and in Schmidt edition (included in score and Bsn. I & II parts)
8. m. 86, Tba. - Notes in MS are Cb and Bb like Vc. and Cb. (not C natural and Ab as in Schmidt edition)
9. m. 87, Fl. I & II - quarter note downbeat Bb is *staccato* in MS, but not in Fl. I & II parts or Schmidt edition (included in Fl. I & II parts); *mf* dynamic on downbeat not in MS, Fl. I & II parts or Schmidt edition (added in Fl. I & II parts for clarity after *crescendo*); *decrescendo* in MS, but not in Fl. I & II parts or Schmidt edition
10. m. 89, Cl. I - downbeat is quarter note in Cl. part and Schmidt edition, but eighth note in MS (eighth note included in score and Cl. part to match MS and Ob. I)
11. m. 99, Tbn. I & II, B. Tbn. & Tba. - slurs not in MS
12. m. 106, Hn. III & IV - *p* dynamic not in MS or Schmidt edition, but in Hn. III & IV parts (included in score and Hn. III & IV parts)
13. m. 107, Vla. - *pp* dynamic not in MS, Schmidt edition or Vla. part (included to match other parts and for clarity after *decrescendo*)
14. m. 124, Vc. & Cb. - *sempre pp* dynamic in MS, but not in Vc. & Cb. parts or Schmidt edition
15. m. 130, Hn. II - *p* dynamic not in MS or Schmidt edition, but in Hn. II part (included in score and Hn. II part)
16. m. 137, Ob. I - downbeat is dotted quarter note in MS, Ob. I part and Schmidt edition, which is unlike all other parts with quarter note
17. m. 143, Fl. I & II - *ff* dynamic not in MS, but in Fl. I & II parts and Schmidt edition
18. m. 145, Vc. & Cb. - *mf* dynamic not in MS, Schmidt edition or Vc. & Cb. parts (added to match other string parts)
19. m. 178 - 179, Bsn. I - *p* dynamic not in MS or Schmidt edition, but in Bsn. I part
20. m. 179, Fl. II & Cl. II - *p* dynamic not in MS or Schmidt edition, but in Fl. II & Cl. II parts
21. m. 178, Vla. - 4th eighth note G is not *tremolo* in MS
22. m. 180, Ob. II - tie not in MS, but in Ob. II part and Schmidt edition; Bsn. II - slur to downbeat of m. 182 not in MS, but in Bsn. II part and Schmidt edition (included in score and Bsn. II part)
23. m. 202, Bsn. I & II - *accent* not in MS, but in Bsn. I & II parts and in Schmidt edition (included in score and Bsn. I & II parts to match Hn. & Tpt. parts)
24. m. 208, Tbn. I & II - *ff* dynamic in MS
25. m. 220, Vln. I & II, Vla. - *p* dynamic not in MS, Schmidt edition or Vln. I & II and Vla. part (included for clarity after *crescendo*)
26. m. 221, Hn. III & IV - *decrescendo* not in MS or Schmidt edition, but in Hn. III & IV parts (included in score and Hn. III & IV parts); Vc. & Cb. - *p* dynamic not in MS, Schmidt edition or Vc. & Cb. parts (added for clarity after *crescendo*)
27. m. 224, Cl. II - *p* dynamic not in MS or Schmidt edition, but in Cl. II part (added for clarity to match Cl. I)
28. m. 225, Ob. II - *p* dynamic not in MS or Schmidt edition, but in Ob. II part (added for clarity to match Ob. I part)
29. m. 233, Vc. & Cb. - *poco cresc.* not in MS, but in Vc. & Cb. parts and Schmidt edition (included to match other parts)
30. m. 250, B. Tbn & Tba. - *decrescendo* not in MS or Schmidt edition, but in B. Tbn. part; not in Tuba part, but added to match B. Tbn. part
31. m. 253, Vc. & Cb. - *cresc. poco a poco* not in MS, but in Vc. & Cb. parts and Schmidt edition (included to match other parts)
32. m. 259, Fl. I & II and Ob. I & II - *crescendo* not in MS, Fl. I & II and Ob. I & II parts or Schmidt edition (added to match Hn. III & IV and Tpt. I & II)
33. m. 267, Hn. III & IV - downbeat is marked C# in MS, Hn. III & IV parts and in Schmidt edition, but C natural in MS and Hn. III & IV parts (C# included in score and Hn. III & IV parts)

34. m. 272, Bsn. I & II - *ff* dynamic not in MS, Bsn. I & II parts or in Schmidt edition (added to match other woodwind parts); Vc. & Cb. - *sf* dynamic in MS, but *f* dynamic in Vc. & Cb. parts and in Schmidt edition (*sf* dynamic included)
35. m. 273, Tpt. II - note is F (C) in MS, but A (E) natural in Tpt. II part and Schmidt edition (E included in Tpt. II part as well as C in parentheses)
36. m. 291, Fl. I & II - no *staccato* marking on final eighth notes in MS or Fl. I & II parts, but in Schmidt edition (removed)
37. m. 295, Tpt. I & II - eighth note marked *staccato* in MS (not in Schmidt edition)
38. m. 300, Hn. II - *sf* dynamic not in MS, but in Hn. II part and in Schmidt edition (added to score and included in Hn. II part to match other parts)
39. m. 301 - 302, Bsn. II - made unison due to low A being below range of bassoon
40. m. 324, Cb. - eighth note not marked *staccato* in MS (removed; in Schmidt edition)
41. m. 339, Cl. II - *p* dynamic not in MS or Schmidt edition, but in Cl. II part (added to match Cl. I)
42. m. 345, Hn. IV - *mf* dynamic not in MS or Schmidt edition, but in Hn. IV part (added to score and Hn. IV part)
43. m. 355, Tbn. I & II and B. Tbn. - *f* dynamic not in MS, but in Tbn. I & II and B. Tbn. parts and in Schmidt edition
44. m. 357, Tpt. II - *f* dynamic not in MS or Schmidt edition, but in Tpt. II part
45. m. 358, Tpt. I - *f* dynamic not in MS or Schmidt edition, but in Tpt. I part; Tbn. I - slur from downbeat of m. 358 to downbeat of m. 359 in MS, but slur from downbeat of m. 358 to beat 4 of m. 359 in Tbn. I part
46. m. 368, Hn. III & IV - *accent* on downbeat in MS, but not in Hn. III & IV parts or in Schmidt edition (included in score and Hn. III & IV parts)
47. m. 369 - 370, Vln. II - two slurs over ascending passage in MS, but one long slur in Vln. II part and Schmidt edition (two slurs included to match MS)
48. m. 383, Vln. I & II - downbeat eighth note marked *staccato* for Vln. I in MS, but not Vln. II (*staccato* added to Vln. II for consistency)
49. m. 387, Vla., Vc. & Cb. - *accents* on dotted quarter notes not in MS (added to match other parts)
50. m. 400, Bsn. I - *p* dynamic not in MS or Schmidt edition, but in Bsn. I part
51. m. 402, Hn. II - *p* dynamic not in MS, Schmidt edition or Hn. II part (added to match Hn. I)
52. m. 405, Bsn. II - *pp* dynamic not in MS or Schmidt edition, but in Bsn. II part
53. m. 409, Hn. II - *p* dynamic not in MS, Schmidt edition or Hn. II part (added to match Hn. I)
54. m. 423 - 425, Fl. I & II - slur begins on eighth note D natural in MS, but slur begins on eighth note Db in Schmidt edition and in Fl. I & II parts (longer slur from MS included)
55. m. 426, Tpt. I & II - a *tenuto* is included for the dotted quarter note Eb octave in MS (not included in Schmidt edition)
56. m. 446, Vc. - *decrescendo* included in MS (not in Schmidt edition)
57. m. 447, Cl. I & II - *pp* dynamic not in MS or Schmidt edition, but in Cl. I & II parts (added to score to match other parts and for clarity)
58. m. 481, Hn. I & II - *p* dynamic in MS, but not in Hn. I & II parts or in Schmidt edition (added to score and Hn. I & II parts); Tbn. I & II - *crescendo* not in MS or Schmidt edition, but in Tbn. I & II parts
59. m. 483, Hn. I, II & III - *p* dynamic not in MS, Schmidt edition or Hn. I & II parts, but in Hn. III part (added to score and Hn. I & II parts to match other parts)
60. m. 489, Tpt. II - *mf* dynamic not in MS or Schmidt edition, but in Tpt. II part; Tbn. I & II - *crescendo* in MS (not in Schmidt edition)
61. m. 514, Cb. - *crescendo* not in MS, Schmidt edition or Cb. part (added to match other parts)
62. m. 518, Hn. I & II - note A is sharp in MS and Hn. I & II parts, but not in Schmidt edition [(A sharp also in Hn. III & IV and Tpt. I & II) (A sharp included in score and Hn. I & II parts)]
63. m. 522, Bsn. I & II and Tpt. I & II - *crescendo* not in MS, but in Bsn. I & II parts, Tpt. I & II parts and Schmidt edition
64. m. 523, Bsn. I & II, Hn. III & IV, Tpt. I & II, Tbn. I & II and B. Tbn. - *ff* dynamic not in MS, parts other than Hn. III or Schmidt edition (added to score and Bsn. I & II, Hn. III & IV, Tpt. I & II, Tbn. I & II and B. Tbn parts)
65. m. 530, Ob. I & II - *crescendo* not in MS, Ob. I & II parts or Schmidt edition (added to match other parts)
66. m. 531, Fl. I & II, Ob. I & II and Cl. I & II - *ff* dynamic not in MS, Fl. I & II, Ob. I & II and Cl. I & II parts or Schmidt edition (added to match other parts and for clarity after *crescendo*)
67. m. 544, Bsn. II - made unison due to low A being below range of bassoon

II. Alla Siciliana

1. m. 12, Fl. I - *mf* dynamic in MS, *p* dynamic in Fl. I part and no dynamic in Schmidt edition (*mf* dynamic included)
2. m. 14, Hn. III & IV - *mf* dynamic in MS, but *f* dynamic in Hn. III & IV parts and in Schmidt edition (*f* dynamic included in parts to match Hn. I & II)
3. m. 18, Ob. I - second dotted half note F tied to next page in MS and Ob. I part, but not in Schmidt edition
4. m. 32, Bsn. I & II - *mf* dynamic not in MS or Schmidt edition, but in Bsn. I & II parts (added to score and Bsn. I & II parts); Vla. - *arco* marking on downbeat necessary (not in MS or Schmidt edition)
5. m. 43, Vla., Vc. & Cb. - *staccato* markings not in MS (kept from Schmidt edition to match woodwind parts)
6. m. 49, Vln. II - downbeat eighth note E is *staccato* in MS (not in Schmidt edition)
7. m. 50, Fl. I - *p* dynamic in MS, but not in Fl. I part or in Schmidt edition
8. m. 53, Vln. I - final sixteenth note C is *staccato* in MS (not in Schmidt edition)
9. m. 56, Vln. I - final sixteenth note C is *staccato* in MS (not in Schmidt edition)

10. m. 57, Vln. II - downbeat sixteenth note Bb is *staccato* in MS (not in Schmidt edition)
11. m. 58, Cl. I - *p* dynamic not in MS or Schmidt edition, but in Cl. part (added to match Cl. II and for clarity)
12. m. 64 - 66, Hn. I - slur not in MS, but in Schmidt edition and Hn. I part (slur included in score and Hn. I part)
13. m. 65, Vln. II - *arco* marking is necessary (not in MS, but in Schmidt edition)
14. m. 69, Hn. I - *mf* dynamic in MS, but *f* dynamic in Schmidt and Hn. I part (*f* dynamic included in score and Hn. I part)
15. m. 70, Hn. II - *f* dynamic not in MS or Schmidt edition, but in Hn. II part (*f* dynamic included in score and Hn. II part); Vln. II - slur from sixteenth note E to quarter note F# in MS (slur from downbeat, dotted eighth note G to F# in Schmidt edition)
16. m. 73, Ob. I - natural sign for trill in MS, but not in Ob. I part or in Schmidt edition (added to Ob. I part and score)
17. m. 74, Fl. I & II - eighth note F marked *staccato* in MS and in Fl. I part, but not in Fl. II part or in Schmidt edition (*staccato* marking included in Fl. I part and added to Fl. II part)
18. m. 75, Cb. - both eighth note Fs marked *staccato* in MS (not in Schmidt edition)
19. m. 86, Ob. I - *f* dynamic in MS, but not in Ob. I part or in Schmidt edition (added to Ob. I part and score)
20. m. 100, Vln. II - *arco* marking is necessary (not in MS, but in Schmidt edition)
21. m. 103, Vln. I - *arco* marking not in MS or Schmidt edition, but in Vln. I part (*arco* marking is necessary)
22. m. 118, Bsn. I - *f* dynamic marking not in MS or Schmidt edition, but in Bsn. I part (added to score and Bsn. I part)
23. m. 126 - 127, Picc., Fl. I & II and Ob. I & II - *crescendo* not in MS, Picc., Fl. I & II and Ob. I & II parts or Schmidt edition (added to match other parts)
24. m. 127, Hn. I - *accents* on last three eighth notes in Hn. I part, but not in MS or Schmidt edition (added to score and Hn. I part to match Hn. II, III & IV parts)
25. m. 132, Hn. III & IV - eighth notes on downbeat are *staccato* in MS (not in Schmidt edition)
26. m. 157, Cl. II - *mf* dynamic not in MS or Schmidt edition, but in Cl. part
27. m. 158, Hn. III & IV - a 2. marking is necessary (not in MS, but in Schmidt edition)
28. m. 162 - 163, Vla. - *crescendo* not in MS or Schmidt edition, but in Vla. part (added to match other string parts)
29. m. 164, Hn. I, II, III & IV - *crescendo* in MS, but not in Hn. I, II, III & IV parts and not in Schmidt edition (added to score and Hn. I, II, III & IV parts)
30. m. 166, Triangle - *sf* dynamic in MS (not in Schmidt edition)
31. m. 179, Cl. I - the eighth note in beat 2 triplet is note D in MS and Schmidt edition, but note C in Cl. I part (note D included in part to match MS)
32. m. 182, Hn. II - *mf* dynamic not in MS or Schmidt edition, but in Hn. II part (added to score and Hn. II part)
33. m. 186, Hn. I & II - *crescendo* in MS and Hn. I & II parts, but not in Schmidt edition (*crescendo* added to score and Hn. I & II parts)
34. m. 187, Timpani - *f* dynamic in MS (not in Schmidt edition)
35. m. 188, Vc. & cb. - *sf* dynamic in MS, but *p* dynamic in Vc. part and in Schmidt edition (*sf* dynamic included to match other string parts)
36. m. 200, Hn. III & IV - all four eighth notes *staccato* in MS, but not in Schmidt edition nor Hn. III & IV parts (not included)
37. m. 203, Cl. I & II - downbeat eighth notes *staccato* in MS, but not in Cl. I & II parts or in Schmidt edition (added to score and Cl. I & II parts)
38. m. 205, Hn. III - *pp* dynamic not in MS, Hn. III part or in Schmidt edition (added to score and Hn. III part to match Hn. I)

III. Lento con molto espressione

1. m. 2 - 3, Hn. I - *mf* and *crescendo* not in MS or Schmidt edition, but in Hn. I part (added to score and Hn. I part)
2. m. 9, Vc. & Cb. - *pp* dynamic in MS, but not in Vc. & Cb. part or in Schmidt edition (included for clarity after *diminuendo*)
3. m. 10, Cl. I - *pp* dynamic not in MS or Schmidt edition, but in Cl. I part (added to match Cl. II and for clarity)
4. m. 20, Vla. - slur continues to downbeat of m. 21 in MS like Vln. II, but not in Vla. part or Schmidt edition (added to match Vln. II)
5. m. 25 - 26, Cb. - *p* dynamic, *dim.* and *pp* dynamic not in MS or Cb. part, but added to match vc. part (only *p* dynamic in Schmidt)
6. m. 26, Vla. - *pp* dynamic not in MS, but in Vla. part and Schmidt edition
7. m. 28, Bsn. II - *p* dynamic not in MS or Schmidt edition, but in Bsn. II part (added to score and Bsn. II part)
8. m. 29, Vla. - slur from dotted eighth D to sixteenth note C in MS (slur continues to next measure in Schmidt edition)
9. m. 30, Bsn. I - half note on beat 4 is a tied note D from beat 3 in MS and Schmidt edition, but half note on beat 4 is B in Bsn. I part (note D included in score and Bsn. I part to match MS)
10. m. 33, Cl. I - quarter note Bb on beat 4 tied to quarter note Bb on beat 5 in Cl. I part, but quarter note Bb on beat 5 tied to dotted eighth note Bb on beat 6 in MS and Schmidt edition (the latter is included in Cl. I part); Hn. IV - not tied from beat 3 to 4 in MS or in Schmidt edition, but in Hn. IV part (added to score and Hn. IV part); *f* dynamic for Hn. III final note F# not in MS, Schmidt edition or Hn. III part (added to score and Hn. III part to match Hn. IV); Vla. & Vc. solo - final slurs end on sixteenth note A in MS (slurs continue to next measure in Schmidt edition)
11. m. 42, Bsn. I & II - unison eighth notes F# on downbeat are marked *staccato* in MS and Bsn. II part, but not in Bsn. I part or Schmidt edition (added to score and Bsn. I & II parts)
12. m. 43, Ob. I & II - eighth note chord E & G on beat 2 is also *staccato* in MS and Ob. I & II parts, but not in Schmidt edition
13. m. 45, Vla. - lower note in final *tremolo* quarter note chord remains note F# as in the preceding chords in MS, but lower note in final *tremolo* quarter note chord is note B in Vla. part and in Schmidt edition
14. m. 47, Vla. - *tenuto* and *staccato* markings not in MS, but added to match Vln. I & II (in Schmidt edition)

15. m. 50, Timpani - *sf* dynamic in MS, but *f* dynamic in Timpani part and in Schmidt edition (*sf* dynamic included to match other parts)
16. m. 55, Vla. - downbeat sixteenth note chord is marked *staccato* in MS, but not in Vla. part or Schmidt edition (added to match other string parts)
17. m. 63, Fl. II - *mf* dynamic not in MS or Schmidt edition, but in Fl. II part (added to match Fl. I part)
18. m. 73 - 74, Vln. I & II - slur from dotted eighth note G to sixteenth note F# on beat 6 of m. 73 and another slur on downbeat of m. 74 to eighth note B are in MS; however, single long slur from dotted eighth note G on beat 6 of m. 73 to eighth note B in m. 74 in Vln. I & II parts and Schmidt edition (two slurs from MS included)
19. m. 82 - 83, Vla. - slurs are different in MS and Vla. part - both are in score with MS slurs in parentheses (slurs from Vla. part included in Schmidt edition)
20. m. 85, Ob. I - *decrescendo* continues through quarter rest in MS to match Cl. I & II parts, but *decrescendo* ends in previous m. 84 in Ob. I part and in Schmidt edition (extended in score and Ob. I part)
21. m. 101, Ob. I - slur from previous measure only to downbeat in Ob. I part, but to beat 2 in MS and Schmidt edition (extended to beat 2 in Ob. I part); Fl. II - unclear in Schmidt edition whether beat 1 is unison for Fl. I & II parts - Fl. I & II parts are unison, so second voice added to score.; Ob. II - no measure rest in m. 101 in MS and Schmidt edition, but in Ob. II part (bar rest with fermata added for clarity in score); B. Cl. - *decrescendo* continues in m. 101 in MS and in B. Cl. part, but not in Schmidt edition (added to match other parts)
22. m. 104, Cb. - *pp* dynamic in MS and Schmidt edition on downbeat of m. 105, but moved to beat 6 of m. 104 to match other parts like in Cb. part
23. m. 106, Hn. IV - *mf* dynamic not in MS, but in Schmidt edition and in Hn. IV part (added to score and Hn. IV part)
24. m. 107, Hn. III & IV - *crescendo* not in MS or Hn. IV part, but in Schmidt edition and in Hn. III part (added to score and Hn. III part to match Hn. I & II parts)
25. m. 110, Fl. II - beat 4 sixteenth notes are note D and note C natural like downbeat in Fl. II part, but beat 4 sixteenth notes are note F natural and note E (unison with Fl. I) in MS and Schmidt edition (note D and note C natural included)
26. m. 117, Bsn. I & II - *mf* dynamic in MS, but not in Bsn. I & II parts or in Schmidt edition (added to score and Bsn. I & II parts)
27. m. 118, Ob. II & Cl. II - slur begins on beat 2 and continues through beat 6 in MS, but slur begins on downbeat and continues through beat 6 in Ob. II & Cl. II part and in Schmidt edition (shorter slur included in score and Ob. II & Cl. II parts)
28. m. 120, Bsn. I & II - *cresc. molto* not in MS, but in Bsn. I & II parts and in Schmidt edition (added to score and Bsn. I & II parts to match other parts)
29. m. 121, Bsn. I & II - *fff* dynamic not in MS, Bsn. I part or Schmidt edition, but in Bsn. II part (added to score and Bsn. I & II parts to match other parts)
30. m. 124, Cl. I - final quarter note is not marked *staccato* in MS, but in Cl. I part and Schmidt edition (included in score and Cl. I part)
31. m. 125, Vln. I - slur from final note B of triplet on beat 3 to first note C of triplet on beat 4 not in MS or Schmidt edition, but in Vln. I part (included as dotted slur in score)
32. m. 126, Vla. - slur from note D on last eighth note of beat 4 to note E on beat 5 not in MS, but kept due to being in Vla. part (in Schmidt edition)
33. m. 138, B. Cl. - *ben espr.* in MS, but not in B. Cl. part or in Schmidt edition (added to score and B. Cl. part); Vln. Solo, Vln. I & II, Vla., Vc. Solo, Vc. & Cb. - *pp* dynamic not in MS, Schmidt edition or parts (added for clarity after *decrescendo*)
34. m. 140, Bsn. I & II - *cresc. molto* not in MS, but in Bsn. I & II parts and Schmidt edition (included in score and Bsn. I & II parts)
35. m. 144, Vln. I - *pp* dynamic in MS (not in Schmidt edition)

IV. Allegro di molto

1. m. 9, Vln. I - *pp* dynamic not in MS, but in Vln. I part and in Schmidt edition
2. m. 26, Hn. III - *mf* dynamic not in MS or Schmidt edition, but in Hn. III part (added to score and Hn. III part)
3. m. 32, Tpt. I & II - *cresc.* not in MS, but added to match other parts (not in Schmidt edition)
4. m. 34, Vla. - downbeat is only eighth note D in MS (eighth note chord with note B and note D in Schmidt edition)
5. m. 35, Ob. I & II and Cl. I & II - *f* dynamic not in MS, but not in Ob. I & II and Cl. I & II parts and in Schmidt edition (added to match other parts and for clarity after *crescendo*)
6. m. 36, Bsn. II - made unison due to low A being below range of bassoon
7. m. 38, Bsn. II - made unison due to low A being below range of bassoon
8. m. 43, Timpani, Vc. & Cb. - *ff* dynamic in MS and Vc. part, but not in Schmidt edition and Cb. part (added to match Vc. part)
9. m. 45, Cb. - final three eighth notes are E, C and B in MS and Schmidt edition, but D, B and A in Cb. part (E, C and B included to match unison with other parts - Cb. part is incorrect)
10. m. 46, Vln. II - downbeat not marked *staccato* in MS, but kept to match other parts (in Schmidt edition)
11. m. 51, Vc. & Cb. - *sempre f* dynamic not in MS, Schmidt edition or Vc. & Cb. parts (added to match other parts)
12. m. 63, Tbn. I & II, B. Tbn. and Tba. - *staccato* in MS (not in Schmidt edition)
13. m. 91, Hn. I - beat 4 eighth notes not slurred in MS, Hn. I part or in Schmidt edition (added to score and Hn. I part to match following measure in Hn. I part)
14. m. 93, Hn. III & IV - beat 3 quarter note F# octave marked *staccato* in MS, but not in Hn. III & IV parts or in Schmidt edition (added to score and Hn. III & IV parts)

15. m. 96, Vla. - downbeat is note F# on top of first eighth note chord in MS, but note G in Vla. part and Schmidt edition (note F# included to match Vln. I & II parts)
16. m. 97, Ob. II - quarter note on beat four is not note C natural in MS, but note C# in Ob. II part and in Schmidt edition (note C# included to match note E natural in Cl. II and the chord in other parts)
17. m. 98, Cb. - second half note is note C# in MS (not in Schmidt edition); Timpani - *ff* dynamic not in MS, but in Timpani part and Schmidt edition
18. m. 119, Hn. III - *mf* dynamic not in MS or Schmidt edition, but in Hn. III part (added to score and Hn. III part)
19. m. 128, Fl. I & II - *p* dynamic in MS, but not in Fl. I & II parts or in Schmidt edition (added to parts)
20. m. 135, Vln. I - second note of half note triplet is note E# in MS and part (natural in Schmidt edition)
21. m. 142, Bsn. II - unison with Bsn. I in MS, but doesn't play until following measure in Bsn. II part and Schmidt edition (only following measure included in score and Bsn. II part)
22. m. 160, Vla. - beat 4 eighth notes are note D then note E in MS, but note D then note C in Vla. part and Schmidt edition (note D then note E included)
23. m. 186, Vc. - *sf* dynamic in MS and part (not in Schmidt edition)
24. m. 187, Vln. I & II - *non legato* in MS and parts (not in Schmidt edition)
25. m. 207, Cl. II - *pp* dynamic not in MS, but in Cl. II part or in Schmidt edition (included in score and Cl. II part)
26. m. 226, Tpt. II - *p* dynamic not in MS, but added to match Tpt. I (not in Schmidt edition); Tuba - *p* dynamic not in MS, Schmidt edition or Tuba part, but added to match other low brass parts (not in Schmidt edition)
27. m. 227, Fl. II - downbeat quarter note is marked sharp in Fl. II part, but marked flat in MS and Schmidt edition (flat kept; sharp is mistake)
28. m. 242, Fl. I & II - *crescendo* in MS, but not in Fl. I & II parts or in Schmidt edition (added to match other parts)
29. m. 247, Cl. II - *sempre cresc.* in Cl. II part, but not in MS or Schmidt edition (added to score and included in Cl. II part)
30. m. 264, Timpani - whole note E roll in MS, but not in part or Schmidt edition
31. m. 273, Cl. I - tie in MS, but not in Cl. I part or in Schmidt edition (included in score and Cl. I part)
32. m. 293, Vln. I & II, Vla., Vc. & Cb. - *pp* dynamic not in MS, Schmidt edition or parts (added for clarity after *decrescendo*)
33. m. 302, Hn. III - *mf* dynamic not in MS or Schmidt edition, but in Hn. III part (added to score and Hn. III part)
34. m. 305, Hn. III & IV and Tpt. I & II - *cresc* not in MS or Schmidt edition, but in Hn. III & IV parts; not in Tpt. I & II parts (added to score and Hn. III & IV and Tpt. I & II parts to match other parts)
35. m. 310, Bsn. II - made unison due to low A being below range of bassoon
36. m. 312, Bsn. II - made unison due to low A being below range of bassoon
37. m. 316, Bsn. I & II, Tbn. I & II, B. Tbn. and Tuba - *crescendo* not in MS or Bsn. I & II parts, but in Tbn. I & II and B. Tbn. parts [(added or kept to match other parts) (Bsn. I & II not in Schmidt edition; Tbn. I & II, B. Tbn. and Tuba in Schmidt edition)]
38. m. 317, Bsn. I & II, Tbn. I & II, B. Tbn., Tuba, Vc. and Cb. - *ff* dynamic not in MS or Bsn. I & II, Vc. and Cb. parts, but in Tbn. I & II parts [(added or kept to match other parts) (Bsn. I & II, Vc. and Cb. not in Schmidt edition; Tbn. I & II, B. Tbn. and Tuba in Schmidt edition)]
39. m. 318, Tbn. I & II - beat 3 quarter note chord marked *staccato* in MS (not in Schmidt edition)
40. m. 327, Cl. I & II - *sempre ff* dynamic not in MS or Cl. I & II parts or Schmidt edition (added to match Fl. I & II and for clarity); Ob. II - tie in MS and Ob. II part, but not in Schmidt edition (included in score and Ob. II part)
41. m. 335, Ob. I & II - *mf* dynamic in MS, but not in Ob. I & II parts and in Schmidt edition (added to score and Ob. I & II parts)
42. m. 336, Hn. I - *p* dynamic in MS, but not in Hn. I part or in Schmidt edition (added to score and Hn. I part); Hn. IV - *p* dynamic not in MS, Schmidt edition or Hn. IV part (added to score and Hn. IV part to match Hn. III part)
43. m. 337, Bsn. I & II - *p* dynamic in MS, but not in Bsn. I & II parts or in Schmidt edition (added to score and Bsn. I & II parts)
44. m. 343, Bsn. II - *p* dynamic not in MS or Schmidt edition, but in Bsn. II part (added to score and Bsn. II part)
45. m. 346, Ob. II - *p* dynamic not in MS, Ob. II part or Schmidt edition (added so Ob. II matches Ob. I)
46. m. 347, Cb. - *p* dynamic not in MS, Schmidt edition or Cb. part (added to match Vc. part and for clarity after *crescendo*)
47. m. 361 - 362, Vln. I - Letter L (M in MS and Schmidt edition due to skipping I or J; skipped letter differs from part to part) is at beginning of m. 361 in MS and Schmidt edition, but in m. 362 in Vln. I part (moved to m. 361 in part)
48. m. 362, Hn. II & IV - *p* dynamic not in MS or Schmidt edition, but in Hn. II part; not in IV part (added to score and Hn. II & IV parts to match Hn. I & III parts)
49. m. 363, Hn. III - *p* dynamic not in MS or Schmidt edition, but in Hn. III part (added to score and Hn. III part)
50. m. 370, Tpt. I - *mf* dynamic not in MS or Schmidt edition, but in Tpt. I part
51. m. 371, B. Tbn. & Tuba - *mf* dynamic in MS (*f* dynamic in Schmidt edition); Vc. & Cb. - *cresc. molto* not in MS, Schmidt edition or Vc. & Cb. Part (added to match other string parts)
52. m. 379, Vc. & Cb. - downbeat is marked tenuto in MS (not in Schmidt edition)
53. m. 381, Hn. III & IV - *p* dynamic in MS, but *pp* dynamic in Hn. III & IV parts and in Schmidt edition (*p* dynamic included in score and Hn. III & IV parts)
54. m. 382, Cl. II - *p* dynamic not in MS or Schmidt edition, but in Cl. II part (added to score); Vln. I - beat 4 of previous measure is tied to downbeat in MS, but not in Vln. I part or Schmidt edition (added to reflect MS and match Vln. II part); Vln. II - downbeat is marked tenuto in MS (not in Schmidt edition)
55. m. 397, Vln. II - *pp* dynamic not in MS, Schmidt edition or Vln. II part (added to match other string parts)

56. m. 409 - 412, Tbn. II - incorrect Ob. I & Cl. I cue in original part - missing whole note F natural in m. 411 (corrected to match Tbn. I part cue)
57. m. 410, Hn. IV - *p* dynamic not in MS or Schmidt edition, but in Hn. IV part (added to score and Hn. IV part)
58. m. 413, Ob. II - *mf* dynamic not in MS or Schmidt edition, but in Ob. II part (added to score and included in Ob. II part); Cl. II - *p* dynamic not in MS or Schmidt edition, but in Cl. II part (*mf* dynamic included in score and Cl. II part to match Fl. I & II)
59. m. 415, Tpt. II - *mf* dynamic not in MS or Schmidt edition, but in Tpt. II part
60. m. 437, Bsn. I & II - *f* dynamic not in MS, but in Bsn. I & II parts and Schmidt edition
61. m. 440, Vc. & Cb. - *crescendo* not in MS, Schmidt edition or Vc. & Cb. part, but added to match other string parts
62. m. 445, Fl. II - an optional note D natural one octave lower than Fl. I is included on beat three in Fl. II part (not in MS or Schmidt edition - included with parentheses)
63. m. 453, Tpt. I - downbeat marked *staccato* in MS, but not in Schmidt edition or not in Tpt. I part (*staccato* marking not added, because no other parts are *staccato*)
64. m. 471, Tpt. II - *ff* dynamic not in MS or Schmidt edition, but in Tpt. II part (added to score)
65. m. 473, Hn. III & IV - half note *accented* in MS, Hn. III & IV parts or in Schmidt edition (added to score and Hn. III & IV parts)
66. m. 495, Bsn. I & II - *sempre ff* dynamic not in MS or Schmidt edition, but in Bsn. I & II parts (added to score)
67. m. 506, Vc. - second half note in triplet is note A# in MS (not in Schmidt edition)
68. m. 528 - 529, Tpt. I - all quarter notes marked *staccato* in Tpt. I part, but only quarter notes in 528 are marked *staccato* in Tpt. II part (added to 529 to match Tpt. I part)
69. m. 531, Timpani, Vc. & Cb. - *ff* dynamic not in MS, Schmidt edition or parts (added to match other parts)
70. m. 538, Bsn. I & II - *fff* dynamic not in MS, Schmidt edition or parts (added to match other parts)

Instrumentation

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in Bb & A
Bass Clarinet
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani

Percussion: Triangle

Strings

Duration ca. 45 minutes

7

Fl. I & II *p cresc.* *mf* *cresc. poco a poco*

Ob. I & II *p* *cresc.* *poco a poco*

Cl. I & II *p cresc.* *p* *cresc.* *poco a poco*

Bsn. I & II *p* *cresc.* *poco a poco*

Hn. I & II

Hn. III & IV

Tpt. I & II

Tbn. I & II

B. Tbn. & Tba.

Timp.

Vln. I *poco a poco crescendo*

Vln. II *poco a poco crescendo*

Vla. *poco a poco crescendo*

Vcl. *poco a poco crescendo*

Cb. *poco a poco crescendo*

13

Fl. I & II *f* *ff* *à2*

Ob. I & II *mf* *cresc.* *f* *ff*

Cl. I & II *mf* *f* *ff*

Bsn. I & II *cresc.* *f* *ff* *à2*

Hn. I & II *mf* *ff*

Hn. III & IV *mf* *ff*

Tpt. I & II *f* *ff* *à2*

Tbn. I & II *f* *ff*

B. Tbn. & Tba. *mf* *ff*

Timp. *ff*

Vln. I *sempre cresc.* *ff*

Vln. II *sempre cresc.* *ff*

Vla. *sempre cresc.* *ff*

Vc. *sempre cresc.* *ff*

Cb. *sempre cresc.* *ff*

34 **A**

Fl. I & II

Ob. I & II

Cl. I & II

Bsn. I & II

A

Hn. I & II

Hn. III & IV

Tpt. I & II

Tbn. I & II

B. Tbn. & Tba.

Timp.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

arco

dim.

tr.

l.

iii.

II.

Alla Siciliana (♩ = 40)

Piccolo

Flute I & II

Oboe I & II

Cor Anglais

Clarinet I & II in B \flat

Bassoon I & II

Horn I & II in F

Horn III & IV in F

Triangle

Timpani in F, G and C

Violin I

Violin II

Viola

Violoncello

Contrabass

Alla Siciliana (♩ = 40)

I. solo

p

mf

p

mf

p

mf

p

mf

p

mf

4 *I. Solo*

Ob. I & II *p*

Cl. I & II *pp*

Bsn. I & II *pp*

Hn. I & II *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

7

Ob. I & II *cresc.* *mf*

Cl. I & II *cresc.*

Bsn. I & II *cresc.*

10

Fl. I & II *mf*

Ob. I & II *p*

Cl. I & II *p*

Bsn. I & II *p*

13 *poco rall.* *a tempo*

Fl. I & II *cresc.* *f* *pp*

Ob. I & II *cresc.* *f* *pp* *dolce*

Cl. I & II *cresc.* *f* *pp*

Bsn. I & II *cresc.* *f* *pp*

Hn. I & II *I* *mf* *f* *poco rall.* *a tempo*

Hn. III & IV *mf*

16 *rall.*

Ob. I & II *dim.* *pp*

Cl. I & II *dim.* *pp*

Bsn. I & II *dim.* *pp*

Vln. I *rall.* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

III.

Lento con molto espressione (♩ = 72)

Flute I & II
Oboe I & II
Clarinet I & II in A
Bass Clarinet in B \flat
Bassoon I & II
Horn I & II in F
Horn III & IV in F
Trumpet I & II in C
Trombone I & II
Bass Trombone & Tuba
Timpani in B and E
Violin I
Violin II
Viola
Violoncello
Contrabass

Lento con molto espressione (♩ = 72)

Lento con molto espressione (♩ = 72)

Lento con molto espressione (♩ = 72)

f
f
f
mf
f
mf
mf
f
f
f
tr
pp
f
f
f
f
pizz.
dim.
mf
p
pizz.
dim.
mf
p

Musical score for measures 5-10. The score includes parts for Fl. I & II, Ob. I & II, Cl. I & II, B. Cl., Hn. I & II, Hn. III & IV, Tpt. I & II, Timp., Vln. Solo, Vc., and Cb. The Flute part begins with a first ending (*I.*) marked *mf espr.* and *p*. The Clarinet part has a second ending (*II.*) marked *pp*. The Trombone part has a first ending (*I.*) marked *p* and a second ending (*II.*) marked *pp*. The Trumpet part has a first ending (*I.*) marked *p* and a second ending (*II.*) marked *p*. The Timpani part is marked *pp*. The Violin Solo part is marked *mf*. The Viola and Cello parts are marked *p* and *dim.*, with the Viola part also marked *pp*.

Musical score for measures 11-14. The score includes parts for Cl. I & II, B. Cl., Timp., Vln. Solo, Vln. I, Vln. II, Vla., and Cb. The Clarinet part is marked *accel.*. The Bass Clarinet part is marked *p*. The Timpani part is marked *p*. The Violin Solo part is marked *ff*, *quasi recitativo*, *p*, *accel.*, *ff*, *sost.*, and *con strepito non legato*. The Violin I, Violin II, and Viola parts are marked *con sordino*. The Cello part is marked *p*.

15 *molto rit.* *A tempo*

Vln. Solo *con tutta forza* *sf* *dim.* *mf* *p* **A**

Vln. I *pp*

Vln. II *pizz.* *mf* *p* *arco* *pp* *pp*

Vla. *pizz.* *mf* *p* *arco* *pp* *pp*

Vc. Solo *I. solo* *p* *ben espress.* **A**

Vc. *pizz.* *mf* *p* *arco* *pp* *pizz.*

Cb. *pizz.* *pp*



21

Vln. Solo *p*

Vln. I *sempre pp*

Vln. II *sempre pp*

Vla. *sempre pp*

Vc. Solo *p* *mf* *cresc.*

Vc. *sempre pp*

Cb. *sempre pp*

25

Fl. I & II

Ob. I & II

Cl. I & II

B. Cl.

Bsn.

Hn. I & II

Hn. III & IV

Tpt. I & II

Timp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

Cb.

mf

p *cantabile* *mf*

p *mf*

p *mf*

f *dim.* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

f *p*

p *dim.* *pp* *arco div.* *pizz.* *arco*

p *dim.* *pp* *arco*

This page of a musical score, page 115, contains measures 30 through 33. The score is for a full orchestra and includes parts for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoon, Horns I & II, Horns III & IV, Trumpets I & II, Timpani, Violin Solo, Violin I, Violin II, Viola, Violoncello Solo, Violoncello, and Contrabass. The music is in a key with one sharp (F#) and a common time signature. The score features various dynamics such as *cresc.*, *f*, *mf*, *p*, and *ff*, as well as articulation marks like *pizz.* and *arco*. The Flute I & II part begins with a *cresc.* marking and reaches a forte (*f*) dynamic. The Oboe I & II part has a first ending bracket and reaches a forte (*f*) dynamic. The Clarinet I & II part also has a first ending bracket and reaches a forte (*f*) dynamic. The Bassoon part has a *cresc.* marking and reaches a forte (*f*) dynamic. The Bassoon part has a *cresc.* marking and reaches a forte (*f*) dynamic. The Horn I & II part has a *mf* marking and reaches a forte (*f*) dynamic. The Horn III & IV part has a *p* marking and reaches a forte (*f*) dynamic. The Trumpet I & II part has a first ending bracket and reaches a forte (*f*) dynamic. The Timpani part has a *f* marking. The Violin Solo part has a *mf cresc.* marking and reaches a fortissimo (*ff*) dynamic. The Violin I part has a *cresc.* marking and reaches a forte (*f*) dynamic. The Violin II part has a *cresc.* marking and reaches a forte (*f*) dynamic. The Viola part has a *cresc.* marking and reaches a forte (*f*) dynamic. The Violoncello Solo part has a *mf* marking and reaches a fortissimo (*ff*) dynamic. The Violoncello part has a *pizz.* marking and reaches a forte (*f*) dynamic. The Contrabass part has a *pizz.* marking and reaches a forte (*f*) dynamic.

IV.

Allegro di molto (♩ = 132)

Flute I & II *ff* *a 2.*

Oboe I & II *ff* *a 2.*

Clarinet I & II in A *ff* *a 2.*

Bassoon I & II *ff*

Horn I & II in F *ff*

Horn III & IV in F *ff*

Trumpet I & II in C *ff* *a 2.*

Trombone I & II *ff*

Bass Trombone & Tuba *ff*

Timpani in F#, B and E *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Contrabass *ff*

8

Ob. I & II

Cl. I & II

Bsn. I & II

Hn. I & II

Hn. III & IV

Tbn. I & II

B. Tbn. & Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf *pp* *senza cresc.*

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

19 **A**

Fl. I & II

Ob. I & II *I.* *p* *cresc.* 3

Cl. I & II *p* *cresc.* 3

Bsn. I & II *I.* *p* *cresc.* 3

Hn. I & II *I.* *p* *cresc.* 3

Hn. III & IV *IV.* *p* *cresc.* 3

Tpt. I & II

Tbn. I & II

B. Tbn. & Tba.

Timp. *p*

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Vcl. *poco cresc.*

Cb. *poco cresc.*

25 *a 2.*
Fl. I & II *mf* *p*
Ob. I & II *mf* *mf*
Cl. I & II *mf* *p*
Bsn. I & II *mf*
Hn. I & II *mf* *p* *mf*
Hn. III & IV *mf* *p* *p* *mf*
Tpt. I & II *p*
Tbn. I & II
B. Tbn. & Tba.
Timp. *mf* *p*
Vln. I *p*
Vln. II *p*
Vla. *p*
Vcl. *p*
Cb. *p*

Detailed description: This page of a musical score, numbered 147, covers measures 25 through 30. The score is for a full orchestra. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Horns III & IV, Trumpets I & II, and Trombones I & II. The brass section includes Baritone Trombone and Tuba. The percussion section includes Timpani. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score begins at measure 25 with a first ending bracket labeled 'a 2.'. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The strings play a rhythmic pattern of eighth notes.

31

Fl. I & II
cresc.
f

Ob. I & II
cresc.
f

Cl. I & II
a 2.
mf
cresc.
f

Bsn. I & II
mf
cresc.
f

Hn. I & II
cresc.
f

Hn. III & IV
cresc.
f

Tpt. I & II
a 2.
mf
cresc.
f

Tbn. I & II
mf
f

B. Tbn. & Tba.
mf
f

Timp.
cresc.
più cresc.
f

Vln. I
cresc.
f

Vln. II
cresc.
f

Vla.
cresc.
f

Vc.
cresc.
f

Cb.
cresc.
f

