

SYMPHONY NUMBER TWO IN B \flat MAJOR · VINCENT D'INDY

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 105^e 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 \flat (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 *Société 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

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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 psychological 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

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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.

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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")

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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 N^o2, B^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) (+5)

Sonata-allegro
form (+2)

Molto adagio (♩=36)
pp (+4)

Wood-wind

R. H.

Basses, Harp

The first system of the musical score shows the woodwind and bass/harp parts. The woodwind part is in the upper staff, starting with a dynamic of *pp* and a tempo of *Molto adagio* (♩=36). The basses and harp part is in the lower staff, also starting with *pp*. The key signature is B-flat major and the time signature is 4/4. The system includes various musical notations such as slurs, accents, and dynamic markings.

The second system of the musical score features the full orchestra. The upper staff continues the woodwind part, and the lower staff continues the basses and harp part. The dynamic marking changes to *sf* (sforzando) and then *mf* (mezzo-forte). The tempo remains *Molto adagio*. The system includes various musical notations such as slurs, accents, and dynamic markings.

The third system of the musical score features the full orchestra. The upper staff continues the woodwind part, and the lower staff continues the basses and harp part. The dynamic marking changes to *f* (forte) and then *ff* (fortissimo). The tempo remains *Molto adagio*. The system includes various musical notations such as slurs, accents, and dynamic markings.

EXPOSITION (+6)

Principal Theme (Two-part form) (+7)

Part I (Phrase-group) (+8)

The Exposition section of the musical score features the strings and horn. The upper staff is for the horn, starting with a dynamic of *f* (forte) and a tempo of *Allegro molto* (♩=80). The lower staff is for the strings, starting with a dynamic of *p* (piano). The key signature is B-flat major and the time signature is 4/4. The system includes various musical notations such as slurs, accents, and dynamic markings.

(+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.

20 V 4 V 5 25

4 4

This system contains the first two measures of the piano accompaniment. The right hand features a melodic line with slurs and fingerings (2, 4, 5). The left hand provides a rhythmic accompaniment with a four-measure pattern. A fermata is placed over the first measure.

cresc. 30 5 4 1 4 V

4 4

This system contains measures 3 through 6. The right hand continues the melodic line with slurs and fingerings (1, 3, 4, 1, 4). The left hand accompaniment is consistent. A *cresc.* marking is present in the first measure, and a fermata is placed over the fifth measure.

V 35 cresc. 1 3 1 3

5 3

This system contains measures 7 through 10. The right hand features a more complex melodic line with slurs and fingerings (7, 3, 1, 3). The left hand accompaniment continues. A *p* marking is present in the eighth measure, followed by a *cresc.* marking in the ninth measure. A fermata is placed over the eighth measure.

Restatement of Part I (+9) V *b2* 40 V 2

Violins *f* Wood, Brass

Red. Red.

This system contains measures 11 through 14. The right hand features a melodic line with slurs and fingerings (2, 2). The left hand accompaniment continues. A *b2* marking is present in the first measure. A *f* marking is present in the second measure. A fermata is placed over the first measure. The system ends with a *Red. Red.* marking.

45 *sf* 8 V

Red. *cresc.*

This system contains measures 15 through 18. The right hand features a melodic line with slurs and fingerings (8). The left hand accompaniment continues. A *sf* marking is present in the first measure, followed by a *cresc.* marking in the fourth measure. A fermata is placed over the first measure. The system ends with a *Red.* marking.

(+9) Greatly modified and enriched. —

(Repetition)

ff 50

55

dim.

p

60

Part II
(Phrase-group)

mf

cresc.

f 65

ff Wood-wind

2 2 3

3 3 2

Ped.

Repetition

70

f

Strings

75

f

p

sempre staccato

Wood-wind

80

p

Restatement of Part II

Repetition

Trumpets, Horns

ff *Strings* *f* *ff* *f* 85

2 2 3

Strings 90 *ff* *p* *Wood-wind*

5 5 5

sempre stacc. 95

sf *Strings* *dim.* *Horns* *p* 100 *f* *Wood-wind*

(+10) *Rep.*

sf *Wood, Brass* *dim.* 105 *Strings* *p* *mf*

3 3 4

(+10) *Rep.*

(+10) The "Leading Motive" —

ff sf 110 dim. p

Ped. (+10)

V

mf p 115 120

Repetition

V

Strings (+11)

Ob. Fl. Violins 3

Repetition

V

125 p Horn

Transition (+12)

Clar. 4

130 poco rallentando 135

Horns

V

Subordinate Theme (Phrase-group) (+13) espress.

V p Viol. pp

Strings

(col pedale)

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

5 3 5 3 5 3 4

140

legato possibile

3

3

3

4 2/4

Detailed description: This system shows the first two staves of a musical score. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with a fermata over the first measure and a triplet of eighth notes in the second measure. The lower staff is in bass clef and contains a complex accompaniment with many beamed notes and triplets. The number '140' is written above the second measure of the lower staff.

V 5 5 5 3

dim.

3

3

3

Detailed description: This system continues the musical score. The upper staff has a melodic line with a fermata and a triplet. The lower staff has a dense accompaniment with triplets. The dynamic marking 'dim.' is placed above the lower staff in the second measure.

(V) 5 58 4

Eng. Horn

Fl.

Clar.

p 145

(tr)

(tr)

3

3

3

Detailed description: This system introduces woodwind parts. The upper staff is labeled '(V)' and contains parts for English Horn, Flute, and Clarinet. The lower staff continues the accompaniment. The number '145' is written above the first measure of the lower staff.

V 5 4 4 3 Fl.

pp Strings

150

p

sf

sf

Bassoon
(+14)

3

3

3

Detailed description: This system features string and bassoon parts. The upper staff has a melodic line with a fermata and a triplet. The lower staff has a complex accompaniment with triplets. The dynamic markings 'pp', 'sf', and 'p' are used. The number '150' is written above the second measure of the lower staff.

V *Violins*

poco f

col pedale

3

3

3

3

3

Detailed description: This system features violin and bassoon parts. The upper staff is labeled 'Violins' and contains a melodic line with a fermata and a triplet. The lower staff has a complex accompaniment with triplets. The dynamic marking 'poco f' is used. The instruction 'col pedale' is written below the lower staff.

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

155 *cresc.*

V *f* *Harp* *p* *Wood-wind* 160 *Ob.* *Horn* *Ped.*

Viol. *mf* 165

V **DEVELOPMENT (+15)** *Section 1* *Tempo I* *O. Fl.* *Cello* *mf* V *Section 2* *5p (+17) Viol.* *tr* (+16)

V *Ob.* *Clar.* *Bass Clar.* 175 *mf* *f* 180

(+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 \flat $\frac{4}{2}$ V Section 4 $\frac{4}{2}$

p 215 *sf* *dim.* *p*

Strings 220

$\frac{4}{2}$ Clar. V $\frac{4}{2}$ *pp*

mf 225 *cresc.* *pp*

Ob. Viol. Brass R.H. Harp

V $\frac{4}{2}$ *f* Wood-wind 230 *dim.*

f Wood-wind 230 *dim.*

Cello (+18)

V Restatement $\frac{4}{2}$ *mf* 235 V $\frac{3}{2}$ *cresc.* 240

mf 235 *cresc.* 240

V $\frac{4}{4}$ *f* Wood-wind 245 *p* Strings

f Wood-wind 245 *p* Strings

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

Wood *ff*

L.H. Strings 250

3 8 5 3 3 5

V

Extension

Fl. *p*

Drum

255

1 V

Section 5

Viol. 5

L'istesso tempo (♩=♩)

Ob. Clar.

Horn *mf* 260

(9/4) 4

Viol. *cresc.*

mf *f*

(9/4) 4 5

V

p 265

poco a poco animando

(V) 2 3 3

4 3 5

Fl. 8

mf

1 2 3 4

V

This system shows the first system of music. The top staff features a flute part (Fl.) with a dynamic marking of *mf*. The piano accompaniment includes a *mf* dynamic marking. The system contains several measures with various rhythmic patterns and articulations, including a *V* (accusato) marking.

Viol. 8

cresc. 270

f

Wood-wind

ff

V

Viol.

This system continues the musical score. It includes a *cresc.* (crescendo) marking starting at measure 270. The dynamics range from *f* (forte) to *ff* (fortissimo). The woodwind and violin parts are indicated with *Viol.* and *Wood-wind* labels. A *V* marking is present in the middle of the system.

Violins 8

ff

Più animato (♩=92)

This system is dedicated to the Violins. It features a *ff* (fortissimo) dynamic marking and the tempo instruction *Più animato (♩=92)*. The music consists of a continuous, rhythmic pattern of eighth notes.

8

Extension

275

dim.

This system is labeled *Extension* and begins at measure 275. The music continues with a rhythmic pattern of eighth notes. A *dim.* (diminuendo) marking is placed at the end of the system.

8

p

pp

V

This system concludes the page. It features a *p* (piano) dynamic marking that transitions to *pp* (pianissimo) towards the end. A *V* marking is present at the final measure.

Section 6

Fl. Clar.
Basses
 280
 (+19)

pp
p 285

p
cresc.
 290

Harps, Strings
ff p
 Ed.

poco f espress.
 (+20)
Trumpet

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

295

V

This system shows a piano accompaniment for measures 295-296. The right hand features a melodic line with eighth notes and a fermata over the final measure. The left hand provides a harmonic accompaniment with a few notes.

f

Horns

ad.

V

This system is for the Horns, marked *f* and *ad.* It contains two measures of music with a descending eighth-note pattern.

f ben sostenuto

Trombone

300

This system is for the Trombone, marked *f ben sostenuto*. It contains two measures of music with a descending eighth-note pattern and a fermata over the final measure.

V

This system shows a piano accompaniment for measures 297-300. The right hand has a melodic line with a fermata over the final measure. The left hand has a bass line with a fermata over the final measure.

Section 7. Retransition (+21)

Harps, Strings

pp

L'istesso tempo (♩=♩)

3

305

Fl.

Bassoon, Horns

cresc.

Repetition

This system is for Harps and Strings, marked *pp* and *L'istesso tempo*. It contains three measures of music. The first measure is marked with a '3' above it. The second measure is marked with '305'. The third measure is marked with 'Repetition' and 'cresc.'. The system also includes parts for Flute and Bassoon/Horns.

(+21) Preface, 9. —

Musical score system 1, measures 305-310. Treble clef contains a melodic line with slurs and accents, marked with a 'V' (Violin). Bass clef contains a piano accompaniment with chords and moving lines. Measure 310 is marked with a piano dynamic (*p*).

Musical score system 2, measures 311-315. Treble clef contains a melodic line with slurs and accents, marked with a 'V'. Bass clef contains a piano accompaniment. Measure 315 is marked with a piano dynamic (*p*). The system is labeled "Repetition" at the beginning.

Musical score system 3, measures 316-320. Treble clef contains a melodic line with slurs and accents, marked with a 'V'. Bass clef contains a piano accompaniment. Measure 320 is marked with a piano dynamic (*p*) and a *cresc.* (crescendo) marking. The system is labeled "poco a poco allargando" at the bottom.

Musical score system 4, measures 321-325. Treble clef contains a melodic line with slurs and accents, marked with a 'V'. Bass clef contains a piano accompaniment. Measure 325 is marked with a piano dynamic (*p*). The system is labeled "RECAPITULATION (+22) Principal Theme" and "Viol. Tempo I *ff* sempre".

Musical score system 5, measures 326-330. Treble clef contains a melodic line with slurs and accents, marked with a 'V'. Bass clef contains a piano accompaniment. Measure 330 is marked with a piano dynamic (*p*).

335 3 1 2 *dim.* 340

Restatement of Part I (+23)

13 *p* Trumpet Horns *dim.* 345 *p* Clar. Bassoons

poco f Fl. Ob. Clar. 350 *cres.* Strings, Wood-wind *cres.*

f *cres.* cen - - do 355

360 *ff* Full Orch. 365 *dim.* Ped. Ped.

(+23) This Restatement is partly transposed.

(Repetition)

Oh.
f Strings

p 370 Horn

Strings

375 *cresc.*

(Extension)

Full Orch.
mf

380 *cresc.*

Extension

8

f 385

cresc.

ff Strings

Part II (+24)

Repetition

390 *sempre staccato*

395 Brass

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

400

Wood-wind, Viol.

405

Brass

Restatement of Part II

Repetition

410

Wood-wind

Strings, Wood-wind

f staccato

415

420

Horns

pp

ped.

425

p

ped. simile

Transition (+25)

430 *mf* Tramp. Tromb. 435 *rall.*

mf *dim.* *p*
Cello Poco più moderato (♩=76) *legato* Clar.
Horns

Subordinate Theme (+26)

440 *mf* Ob. Viol.

legato possibile

445 *cresc.* Ob.

mf *dim.* *p* Ob.

(+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.
 450
ff Full Orch.
 Ped. * Ped.

dim.
p
 455
cresc.
 Ped.

f
cresc.
 Ped. Ped. Ped. simile

460
ff
Harps
 Ped. *

mf
p
f
pp
 465
 L. H.
 Ped. *
 2/4 Strings Wood-wind Strings

Extension (+ 27) V

animando

poco a poco crescendo

CODA. Section 1 (+28) V

475

Section 2 V

molto crescendo

f Tempo I (♩=80)

Full Orch. (+ 29)

Repetition

8

480

Section 3

8

485

Animato assai (♩=104)

ff

Leading Motive

(+ 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, uninterrupted, from the end of the Recapitulation.—
 + 29) The Bases 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

520 525

pp *cresc. molto* *fff*

Second Movement, Andante Moderato

Introduction (+2)

(+3)

poco sf

First Rondo-form, augmented (+1)

Viol.
Andante moderato (♩ = 72)
Bass Clar.
Strings
Horns
p
più f
ff

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

Part I (Phrase-group) (+6)

Horn
mf Strings
sf

cresc.

Fl. Clar.
f
sost.
p
Horns

Part II (Phrase-group)

Bassoon Horns
mf

(+1) See Preface, 16, 17². 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. —

più f poco accel.
f
 25
 Strings H. Str.

p
a tempo
poco f
cresc.
f
p
 30
 Clar. V.

rall.
f
poco più moderato
p
poco f
pp
 Viol. Fl. V.

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

p (Interlude)
Più animato (♩=52)
 35
 Fl. Bas.
 Horns
 Harp
poco f
 Strings

poco a poco cresc.
poco f
 V.

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

Viol. *sf* *p*

Restatement of Part I (+8)
molto espress.

Ob. *p*

cresc.

Part II (Phrase, extended)

Clar. *f* *p* *pp*

Ob. *cresc.* *f animando*

(+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

musical score for piano and full orchestra. The piano part features a *cresc.* marking and a *ff* dynamic. The full orchestra part is marked *ff*. The score includes various musical notations such as slurs, ties, and triplets.

musical score for piano and full orchestra. The piano part is marked *Tempo I* with a tempo of $\text{♩} = 72$. The full orchestra part includes *Fl.* and *Ob.* parts. Dynamics include *ff* and *dim.* with a marking of 60. The score includes a first ending bracket labeled '8'.

Principal Theme (+10)
Part I (+11)

musical score for piano and full orchestra. The piano part is marked *pp sostenuto* and features triplets. The full orchestra part is marked *mf* and includes *Violin, Viola*. The score includes fingering numbers (1, 5, 5, 1, 5, 5, 1, 5, 5) and a first ending bracket labeled '2'.

musical score for piano and full orchestra, continuing the Principal Theme Part I. It features a first ending bracket labeled '3'.

musical score for piano and full orchestra, continuing the Principal Theme Part I. It features a *sf* dynamic marking.

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

rallent. *poco più lento*

Wood-wind
Fl.
Ob.
Clar.

(Interlude) *Animando* *p* *f* *Trump.* *p* *Subordinate Theme (+14)* *Part I*

Bassoon
Cello
Strings

poco f *85* *Fl.* *Extension* *sf* *sf*

Fl.

Part I (+15) *Horn* *fp* *Clar.* *Viol.* *p* *54* *90*

Horn
Clar.
Viol.

Viol. *Fl.* *Retransition (+16)* *mf cantabile* *Strings*

Viol.
Fl.
Strings

(+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. —

95 *sf* *cresc.* *f* *f* *sf*

5 4 5 3 2 1

V

Ob. Horn *dim.* *p* 100 *poco f* Full Orch.

5 3 4 2 1

V

Principal Theme (+17)
Part I

Fl. *p* *pp* Violins

Tempo I (♩ = 72)

105

5 4 3 2 1

V

L.H. *cresc.* *f* (+18)

4 3 2 1

V

Part II

Engl. H. Bassoon *mf* Viol. *cresc.* *mf* Viol.

110

5 4 3 2 1

V

(+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

4 Engl. Horn *p* Strings *poco f* *cresc.* *f* Full Orch. 120

p *Ob. espress.* *p* Wood-wind *f* Extension Viol. *rallentando*

poco più lento

125 *p* Fl. Clar. *mf* *sf* Viol. Bass Clar. 'Cello

CODA
Section I

String, Wood-wind

Più animato (♩=52)
Trombones

Ped.

130 *più f*

ped.

This system shows the first system of music. The upper staff contains a melodic line with eighth notes. The lower staff contains a bass line with chords and some melodic fragments. A dynamic marking of *più f* is present. A *ped.* marking is at the bottom left.

rall. *V*

Horns

ped.

This system continues the music. The upper staff has a melodic line with a *rall.* marking and a *V* (crescendo) hairpin. The lower staff has a bass line. A *Horns* marking is on the right. A *ped.* marking is at the bottom right.

Eng. Horn 4 23

Wood, Horns, Harps 31 4

Lento ($\text{♩} = 40$) *p*

pp *Strings* 2 3

f *Più animato*

ped. *σ.*

This system is divided into two measures. The first measure is marked *Lento* ($\text{♩} = 40$) and *p*. It features an *Eng. Horn* part with notes 4 and 23, and *pp* *Strings* with notes 2 and 3. The second measure is marked *f* and *Più animato*. It features *Wood, Horns, Harps* with notes 31 and 4. A *ped.* marking is at the bottom left and a *σ.* marking is at the bottom center.

135 *rall.* *pp* *Lento* *poco f*

Trumpet 4 1 4

Trombones 3 1 4

This system is divided into two measures. The first measure is marked *rall.* and *pp*. The second measure is marked *Lento* and *poco f*. It features a *Trumpet* part with notes 4, 1, and 4, and *Trombones* with notes 3, 1, and 4. A *V* (crescendo) hairpin is above the trumpet part.

Section 2

Clar. 4

p *Strings* *Tempo I* ($\text{♩} = 72$)

(♩ = ♩) *Tromb.* 140

espress. *ppp*

ped.

This system is divided into two measures. The first measure is marked *p* and *Strings* *Tempo I* ($\text{♩} = 72$). It features a *Clar.* part with note 4. The second measure is marked *(♩ = ♩)* and *Tromb.* 140. It features *espress.* and *ppp* markings. A *ped.* marking is at the bottom right.

Third Movement, Moderato

Principal Theme (2-Part form) (+2)

Part I (Phrase) (+3)

First Rondo-form,
Irregular. (+1)

mf *Viola Solo*
p molto semplice
Moderato (♩=76)

Repetition

Part II (Phrase-group)

poco cresc. *f*

Extension

Fl. (Extension)

sf

Ped.

Restatement of the Principal Theme

p Strings

Repetition

Part II (modified)

Ob. *f* *sf* *p* *sf*

Bassoons *Strings*

Extension

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

Fl. *p* 45 *p* Strings 50 Cello 53

(Extension)

Transition (+4) *mf* 55 *molto accel.* Ob. Clar. *poco più f*

Horns *p*

Fl. *sempre crescendo* 60 (♩ = 82)

(Interlude) *Molto animato* (♩ = ♩) 65 *f* *p* Strings

Subordinate Theme (Group of Parts) (+5) Part I Wood-wind *p* *ff* 70

(+4) Preface, 5. The Transition is evolved out of the Leading Motive, in diminutive rhythmic form. —
 (+5) Preface, 6.

(Interlude)

Musical score for the first system, featuring piano accompaniment and a melodic line with triplets and a V 4/2 marking.

(Interlude)

Musical score for the second system, including piano accompaniment, a melodic line with triplets, and a section for Horn and Wood instruments.

Musical score for the third system, featuring piano accompaniment, a melodic line with a crescendo, and sections for Trumpet and Wood-wind instruments.

(Interlude)

Part II (+6)

Musical score for the fourth system, including piano accompaniment, a melodic line with a forte dynamic, and a section for Wood-wind and Harp instruments.

Musical score for the fifth system, featuring piano accompaniment and a melodic line with a piano dynamic.

+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.

115

Strings

(V)

This system shows the beginning of a string section. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. Measure 115 is marked with a '115' and a brace. Measure 120 is marked with a '120' and a brace. A '(V)' is placed above the staff in measure 119.

molto dim.

120

This system continues the string section. The tempo and dynamics are marked 'molto dim.' (molto diminuendo). The melodic line in the upper staff continues with similar complexity. Measure 120 is marked with a '120' and a brace. The system ends with a double bar line and a repeat sign.

(+7) Interlude

Moderato (♩=♩)

Section 1 (+8)

mf Fl. Vivace assai (♩=♩)

125

Ob. Clar.

This system introduces a new section. The upper staff is for Flute (Fl.) and the lower staff is for Oboe (Ob.) and Clarinet (Clar.). The tempo is 'Moderato' and the dynamics are 'p'. The section is marked 'Section 1 (+8)'. The tempo changes to 'Vivace assai' and dynamics to 'mf'. Measure 125 is marked with a '125' and a brace. There are various fingerings and slurs indicated throughout the system.

130 Bassoon

Viol.

animando

135

Horn

This system features the Bassoon and Violin parts. The upper staff is for Violin (Viol.) and the lower staff is for Bassoon. The tempo is marked 'animando'. Measure 130 is marked with a '130' and a brace. Measure 135 is marked with a '135' and a brace. The system ends with a double bar line and a repeat sign.

140

Fl. Trump.

145

(♩=♩) p

Strings

Section 2

This system continues the instrumental parts. The upper staff is for Flute (Fl.) and Trumpet (Trump.). The lower staff is for Bassoon and Strings. The tempo is '(♩=♩)' and dynamics are 'p'. The section is marked 'Section 2'. Measure 140 is marked with a '140' and a brace. Measure 145 is marked with a '145' and a brace. The system ends with a double bar line and a repeat sign.

(+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

(tr) Wood-wind 150
 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

190

Section 7 (+9)
Full Orch.

Musical score system 1, measures 185-190. Treble clef contains chords and eighth notes. Bass clef contains a melodic line with triplets and slurs. Dynamics include *f* and *ff*. Tempo marking: *Molto animato*. Measure numbers 185, 190 are indicated.

Musical score system 2, measures 191-196. Treble clef contains melodic lines with slurs and triplets. Bass clef contains chords and melodic lines. Dynamics include *pp* and *ff*. Measure numbers 191, 196 are indicated.

Musical score system 3, measures 197-202. Treble clef contains chords and eighth notes. Bass clef contains a melodic line with slurs and triplets. Dynamics include *pp* and *f*. Measure numbers 195, 200 are indicated.

Musical score system 4, measures 203-208. Treble clef contains melodic lines with slurs. Bass clef contains chords and melodic lines. Dynamics include *crescendo*. Tempo marking: *Extension*. Measure numbers 200, 205 are indicated.

Musical score system 5, measures 209-214. Treble clef contains chords and eighth notes. Bass clef contains chords and a drum part. Dynamics include *ff* and *diminuendo*. Tempo marking: *Poco più vivace*. Measure numbers 205, 210 are indicated.

Section 8 Wood-wind

210 *f*

Molto vivace
(♩ = 216)

215 *Strings*

220 *Strings*

Full Orch.

225 *Trump. (tr) mf*

225 *Wood, Brass f*

(tr) Trumpets

230 *Strings p*

235 *Wood-wind f*

235 *Strings*

Basses

Extension

240 *mf*

dim.

Principal Theme (♣10)

molto ritardando *Extension* **V**

245 *p* Strings *dim.* 250 *pp*

Part I

pp Strings **V**
Tempo I (♩ = 76)
Clar. *p*

V 255 **V** Part II

260 *Fl.* Horn *p*

Ob. *mf* **V** *Extension* **V** *Fl.*

265 *Horns* *p Str.* *Horns* *Str.*

V (Extension) **V** CODA Section 1

270 *Strings* 275 *Trumpet* *p* Più lento

sf **V** Section 2

280 *Molto vivace* *f* *cresc.* *fff* 285

Drums

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

Fourth Movement; Lento; Vivace assai

Section 1

Group-form (+1)

Lento (♩=56)
Bass Clar.
Clar. ppp
Strings
Basses

(+2)

(+3)

(+4)

Clar. *mf*
Trump. *f*
Clar. *ppp*
mf
Andante moderato (♩=72)
Flutes

Horns
Cello *mf*
pp

ff **Tempo I**
Strings
Trombones
Ob. *sf* *sostenuto*

(+5)

Molto lento (♩=52)
Strings
Horn
cresc.
f *sf*

(+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. —

Section 2 (+6)

p 30 *pp* *p* *Strings* *Moderato, e solenne* (♩ = 76) 35

40

45

50 55 *poco f* *Wood-wind*

60

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

Extension

Musical score for measures 61-65. The piece is in a key with three flats (B-flat major or D-flat minor). The score consists of two staves: a treble clef staff and a bass clef staff. The music is highly technical, featuring complex arpeggiated figures and rapid sixteenth-note passages. Measure numbers 61, 62, 63, 64, and 65 are indicated. Dynamic markings include *f* (forte) and *cresc.* (crescendo). Fingerings are indicated with numbers 1-5. A 'V' marking is present above the treble staff in measure 65.

Musical score for measures 66-70. This section continues the piano accompaniment. It features similar complex arpeggiated patterns. Measure numbers 66, 67, 68, 69, and 70 are indicated. Dynamic markings include *cresc.* and *f*. A 'V' marking is present above the treble staff in measure 70.

Musical score for measures 71-75. This section includes a part for the Trumpet, indicated by the 'Trump.' marking. The piano accompaniment continues with complex figures. Measure numbers 71, 72, 73, 74, and 75 are indicated. Dynamic markings include *ff* (fortissimo) and *dim.* (diminuendo). A 'V' marking is present above the treble staff in measure 75.

Section 3 (+7)

Musical score for measures 76-80. This section features a part for Violins, indicated by the '*p* Violins' marking. The piano accompaniment continues. Measure numbers 76, 77, 78, 79, and 80 are indicated. Dynamic markings include *ff* and *dim.*. A 'V' marking is present above the treble staff in measure 80.

Musical score for measures 81-85. This section includes dynamic markings for *accelerando* and *cresc.*. The piano accompaniment continues with complex figures. Measure numbers 81, 82, 83, 84, and 85 are indicated. A 'V' marking is present above the treble staff in measure 85.

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

cresc.

Piu vivo (♩=88)
85
ff.

90
decresc. molto

Extension
95
mf *più dim.* *p*
Viola 3
Cello

Section 4 (+8)
(+9) Viola
100
pp *mf*
Vivace assai (♩=176)
Drum

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

First system of musical notation. Treble clef staff contains a melodic line with triplets and slurs. Bass clef staff contains a bass line with triplets and slurs. Dynamics include *p*, *cresc.*, and *f Full Orch.*. A tempo marking of 140 is present. The word "Drums" is written below the bass staff.

Second system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings. Bass clef staff contains a bass line with slurs and fingerings. Dynamics include *mf Strings* and *cresc.*. The section is labeled "Section 6 (+13)".

Third system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings. Bass clef staff contains a bass line with slurs and fingerings. Dynamics include *f Full Orch.* and *mf*. A tempo marking of 145 is present. The word "Clar." is written above the treble staff.

Fourth system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings. Bass clef staff contains a bass line with slurs and fingerings. Dynamics include *più f* and *f*. A tempo marking of 150 is present. The word "Ob." is written above the treble staff.

Fifth system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings. Bass clef staff contains a bass line with slurs and fingerings. Dynamics include *f Wood-wind, Harps* and *P Viol.*. The section is labeled "(+14)".

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

Viol.

poco f

Wood-wind,
Harps

mf Horns

p

Red.

più f

cresc.

poco accel.

175

Red.

Extension

sf

sf

meno sf

180

Clar.

Horns

Str.

p

sempre dim.

Section 8 (+16)

poco più vivo (♩ = 168)

mf

p

pp

185

Ob.

pp

mf

cresc.

190

mf

Horns

Trump.

Tromb.

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

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/8. The music begins with a *cresc.* marking. A *V* (Vibrato) marking is placed above the first measure. The tempo and dynamics change to *f poco accelerando Full Orch.* in the second measure. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Second system of musical notation, starting at measure 195. It continues the grand staff notation. A *V* marking is present above the first measure of the system. The tempo and dynamics change to *ff a tempo (♩=176)* in the second measure. The system concludes with the label *Section 9 (+17)* above the final measure.

Third system of musical notation, starting at measure 200. It continues the grand staff notation with various rhythmic patterns and articulations. A *V* marking is placed above the first measure of the system.

Fourth system of musical notation, starting at measure 205. It continues the grand staff notation. The system is labeled *Extension* above the final measure. The notation includes complex rhythmic figures and fingerings.

Fifth system of musical notation, starting at measure 205. It continues the grand staff notation with various rhythmic patterns and articulations. A *V* marking is placed above the first measure of the system.

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

Extension

sf *ff* *fff*

Red.

5 1 1 3 3 5 2

210

V Section 10 (+18) *Ob.*

mf *meno mosso*

Horns

3 1 2 3 5 3

V *ff*

a tempo
Full Orch.

215

3 2 4 1 4 4

V

p Strings

dim.

Meno mosso

4 5 3 4 5 3 4 5

2 3 3

accelerando

220

Horns

Drum

31

4 5 4 4 5 4 4 5 4 4 5 4

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

3 2 V
crescendo *a tempo*
f Full Orch. 225

sf *mf* *più f* *f*
 230 Viol. 4

Ob. 5 4 3 2 1 V
dim. 235 *p*

240 *f Full Orch.* *ff*

V Section 11 (+19)
 Viol. Clar.
 245 *f* *dim.* *p* *pp*
 Bass Clar. *p* (+20)

(+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. —

First system of musical notation. Treble clef, key signature of one sharp (F#). Features a five-measure rest in the first measure, followed by a five-measure phrase with fingerings 3, 4, 5. A dynamic marking of *pp* is present. A tempo marking of 250 is shown. The system concludes with a fermata and a repeat sign.

Second system of musical notation. Includes a *poco f* dynamic marking. Features a section labeled "Extension" with a dynamic marking of *pp*. Instrumentation includes Violin (Viol.), Flute (Fl.), and Trombone (tr.). A tempo marking of 255 is shown. The system concludes with a fermata and a repeat sign.

Third system of musical notation. Features a section marked "espress." with a dynamic marking of *p*. A tempo marking of "Lento (d=d.) 260" is present. Instrumentation includes Strings. The system concludes with a fermata and a repeat sign.

Fourth system of musical notation. Features a section marked "Tempo I" with a dynamic marking of *p*. A tempo marking of 265 is shown. Instrumentation includes Horn. The system concludes with a fermata and a repeat sign.

Fifth system of musical notation. Features a section marked "crescendo" with a dynamic marking of *pp*. Instrumentation includes Strings. The system concludes with a fermata and a repeat sign.

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

270

f

sf

p

sempre dim.

Fl.

Extension

Violins

275

Lento

pp

p

Ped.

Section 12 (+22)

pp Strings

a tempo

280

p

Wood-wind

mf

Ped.

pp

285

piu f

290

Ped.

p

295

crescendo

sf

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

8
 mf
 300
 sf
 V Trumpets
 305
 f

V f
 Horns
 mf
 p
 V
 tr
 dim.
 310
 3 3 2
 3 3 2
 1 5
 1
 1 2 1

Horns
 pp
 315
 R.H. Violins
 p
 Drum
 V
 crescendo
 320

mf
 2 1
 5
 4
 2 5
 4
 325
 f

Section 13
 Wood,
 Brass
 ff
 molto sostenuto // lento,
 ff
 Basses

poco largo (♩=58)

330

R.H. *Violins*

sostenuto ff

Horns

335

R.H.

sostenuto mf

340

mf

cresc.

ff

Full Orch.

8va
bassa

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

8

345 *ff*

crescendo

8va bassa

Section 14 (+24)

8

350

Wood-wind
Molto vivace (♩ = 176)
ff Violins

355

Drums

(♩ = ♩) Full Orch.

360

365

Viol.
mp

Full Orch.

8

Largo (♩ = 36)
ff

370

ff

molto cresc.

Ped. Ped. Ped. Ped. Ped.

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