

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

SYMPHONY NUMBER TWO IN B♭ MAJOR · VINCENT D'INDY

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

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

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.

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

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")

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

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, and the basses/harp part is in the lower staff. The tempo is marked 'Molto adagio' with a quarter note equal to 36 beats. The dynamics are 'pp' (+4). 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 continues the musical score. The woodwind part is in the upper staff, and the basses/harp part is in the lower staff. The dynamics are 'sf' and 'mf'. The system includes various musical notations such as slurs, accents, and dynamic markings.

The third system continues the musical score. The woodwind part is in the upper staff, and the basses/harp part is in the lower staff. The dynamics are 'cresc.' and 'ff'. 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)

Allegro molto (♩=80)

Strings

The fourth system of the musical score shows the string part. The strings are in the lower staff. The tempo is marked 'Allegro molto' with a quarter note equal to 80 beats. The dynamics are 'f' and 'p'. 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 '4' marking below the staff.

cresc. 30 5 4 1 4 V

4 4

This system contains measures 3 through 6. It includes a 'cresc.' marking and various slurs and fingerings. The right hand has a '30' marking, and the left hand has a '5' marking.

V 35 cresc. 5 3 3 1 3 1 3

5 3 3 1 3 1 3

This system contains measures 7 through 10. It features a 'p' dynamic marking at measure 8, followed by a 'cresc.' marking. The right hand has a '35' marking, and the left hand has a '5' marking.

Restatement of Part I (+9) V *b₂* *f* 40 *f* Wood, Brass V 2 *Red. Red.*

40

This system contains measures 11 through 14. It is titled 'Restatement of Part I (+9)'. The right hand has a *b₂* marking and a *f* dynamic. The left hand has a *f* dynamic and the text 'Wood, Brass'. The system ends with 'Red. Red.' markings.

45 *sf* 8 *cresc.* *Red.* V

45 8

This system contains measures 15 through 18. It features a *sf* dynamic marking at measure 15 and a 'cresc.' marking. The right hand has an '8' marking, and the system ends with 'Red.' markings.

(+9) Greatly modified and enriched. —

(Repetition)

ff 50

f 55

dim.

p 60

Part II
(Phrase-group)

mf

cresc.

f 65

ff Wood-wind

Repetition

f Strings

f p

sempre staccato
Wood-wind

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)

mf p 115 120

Repetition

Strings (+11)

Ob. Fl. Violins 3 1 2 3

Horn p

Repetition

Transition (+12) 130 poco rallentando 135

Clar. 4

Horns p

Poco più moderato (♩ = 76)

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

Viol. 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

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 two flats 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 a triplet of eighth notes. The number '140' is written above the second measure of the lower staff.

V 5 5 5 3

dim.

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 a triplet. The dynamic marking 'dim.' is placed above the lower staff in the second measure.

(V) 5 58

Eng. Horn

Fl.

Clar.

p 145

(tr)

(tr)

3

Detailed description: This system includes woodwind parts. The upper staff is labeled '(V)' and contains parts for English Horn, Flute, and Clarinet. The lower staff contains a bass line with a triplet. The number '145' is written above the first measure of the lower staff. Trill markings '(tr)' are present in both staves.

V 5 4 4 3 Fl.

pp Strings

150

p

sf

Bassoon

(+14)

sf

Detailed description: This system features string and bassoon parts. The upper staff is labeled 'V' and contains parts for Violins and Flute. The lower staff contains parts for Bassoon and strings. The number '150' is written above the second measure of the lower staff. Dynamic markings include 'pp', 'p', and 'sf'.

V *Violins*

poco f

col pedale

sf

Detailed description: This system features violin and bassoon parts. The upper staff is labeled 'V' and contains parts for Violins. The lower staff contains parts for Bassoon and strings. The dynamic marking 'poco f' is written above the upper staff. The instruction 'col pedale' is written below the lower staff. A fermata is present over the first measure of the upper staff.

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

155 *cresc.*

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

Viol. *mf* 165

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

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* *Clar.* *Ob. Viol.* *Brass* *R.H.* *Harp* *Ped.*

f Wood-wind 230 *dim.*

f *Wood-wind* 230 *dim.* *Cello* (+18)

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

mf 235 *cresc.* 240

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

f *Wood-wind* *p* *Strings* 245

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

Wood *ff* L.H. Strings 250

This system features a woodwind part with a dynamic marking of *ff* and a string part labeled "L.H. Strings 250". The woodwind part includes a triplet of eighth notes and a sixteenth-note figure. The string part consists of a rhythmic accompaniment of eighth notes.

Extension *p* Fl. Drum 255

This system includes a flute part marked *p* and a drum part. The flute part has a melodic line with a triplet of eighth notes. The drum part features a steady eighth-note pattern.

Section 5 *L'istesso tempo* (♩=♩) Viol. Ob. Clar. Horn *mf* 260

This system is labeled "Section 5" and "L'istesso tempo (♩=♩)". It features violin, oboe/clarinet, and horn parts. The oboe/clarinet part has a melodic line with a triplet of eighth notes. The horn part has a rhythmic accompaniment.

Viol. *cresc.* *mf* *f*

This system features a violin part with a dynamic marking of *cresc.* and a melodic line with a triplet of eighth notes. The dynamic markings *mf* and *f* are also present.

p 265 *poco a poco animando*

This system features a violin part marked *p* and a horn part. The violin part has a melodic line with a triplet of eighth notes. The horn part has a rhythmic accompaniment. The instruction "poco a poco animando" is written at the end of the system.

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 measure rest for 8 measures, followed by a melodic line with a slur and a fermata. The bottom staff contains piano accompaniment with various rhythmic patterns and dynamics. A dynamic marking of *mf* is present. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Viol. 8

cresc. 270

f

Wood-wind

ff

V

Viol.

This system continues the musical score. The top staff is for Violins (Viol.) with a measure rest for 8 measures, followed by a melodic line. The bottom staff includes piano accompaniment and woodwind parts. Dynamics include *cresc.*, *f*, and *ff*. A measure rest for 8 measures is also shown. A dynamic marking of *mf* from the previous system is still visible.

Violins 8

ff

Più animato (♩=92)

This system is dedicated to the Violins. It features a continuous, rhythmic melodic line in the upper staff and a supporting bass line in the lower staff. The tempo is marked *Più animato* with a metronome marking of $\text{♩} = 92$. The dynamic is *ff*.

8

Extension

275

dim.

This system shows a section labeled "Extension". It consists of a continuous melodic line in the upper staff and a bass line in the lower staff. The measure rest for 8 measures is indicated at the beginning. The dynamic is *dim.* (diminuendo). A measure number of 275 is marked.

8

5 3

p

pp

V

This system continues the "Extension" section. It features a melodic line in the upper staff and a bass line in the lower staff. The measure rest for 8 measures is indicated. Dynamics include *p* and *pp*. A measure number of 275 is marked.

Section 6

Fl. Clar.

Basses

280

(+19)

pp

p 285

p

cresc.

290

Harps, Strings

ff p

Ad.

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 at the end. The left hand has a bass line with a fermata at the end.

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 *pp*. The second measure is marked with a '3' above it. The third measure is marked *Repetition* and includes parts for Flute and Bassoon/Horns, with a *cresc.* marking.

(+21) Preface, 9. —

Musical score system 1, measures 305-310. The system consists of two staves. The upper staff features a melodic line with a trill-like figure and a triplet of eighth notes. The lower staff provides harmonic support with chords and a bass line. Dynamics include *p* (piano) and *V* (Violin). Measure numbers 310 and 315 are indicated.

Musical score system 2, measures 315-320. Labeled "Repetition" at the beginning. The upper staff continues the melodic development with a triplet. The lower staff features a sustained bass line. Dynamics include *p* (piano) and *f* (forte). Measure numbers 315 and 320 are indicated.

Musical score system 3, measures 320-325. Labeled "320 *cresc.*" and "poco a poco allargando" below the staff. The upper staff has a melodic line with a triplet. The lower staff has a bass line. Dynamics include *sf* (sforzando). Measure numbers 320 and 325 are indicated.

Musical score system 4, measures 325-330. Labeled "RECAPITULATION (+22) Principal Theme" above the staff. The upper staff features a melodic line with a trill. The lower staff has a bass line. Dynamics include *sf* (sforzando). Measure numbers 325 and 330 are indicated. Below the system, it says "Viol. Tempo I *ff* sempre" and "Brass".

Musical score system 5, measures 330-335. The upper staff features a melodic line with a trill. The lower staff has a bass line. Measure number 330 is indicated.

335

3 1 2

dim.

340

V

3

V

Restatement of Part I (+23)

13

p Trumpet

Horns

dim.

345

p Clar.

Bassoons

V

Fl. Ob.

poco f

350

cresc.

Clar.

Strings, Wood-wind

cres - -

cen - - do

355

f

cresc.

360

ff Full Orch.

365

dim.

Red.

Red.

(+23) This Restatement is partly transposed.

(Repetition)

Oh. *f* Strings

p 370 Horn

375 *cresc.*

(Extension)

Full Orch. *mf*

380 *cresc.*

Extension

f 385

cresc.

ff Strings

Repetition

390 *sempre staccato*

395 Brass

Part II (+24)

(+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)

(+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

mf *pp* 470 *poco a poco crescendo*

CODA. Section 1 (+28) V

Section 2 V

molto crescendo *f* Tempo I (♩=80) Full Orch.

(+ 29)

Repetition

480

Section 3

485 *Animato assai* (♩=104)

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 Basses here, for 6 measures, imitate the Soprano of the preceding measure as Canon in the 4th. —

Repetition (1)

Musical score for Repetition (1), measures 490-495. The score is in 2/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Measure numbers 490 and 495 are indicated. Fingerings (1, 2, 3) and articulation marks (V) are present.

Repetition (2)

Musical score for Repetition (2), measures 500-505. The score continues in 2/4 time with two flats. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Measure number 500 is indicated. Articulation marks (V) and dynamic markings (p) are present.

Repetition

Musical score for Repetition, measures 505-510. The score is in 2/4 time with two flats. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Measure numbers 505 and 510 are indicated. Dynamic markings include *ff* and *pp*. Articulation marks (V) are present.

Extension

Musical score for Extension, measures 515-520. The score is in 2/4 time with two flats. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Measure number 515 is indicated. A drum part is indicated at the bottom right. Articulation marks (V) are present.

Musical score for Extension continuation, measures 520-525. The score is in 2/4 time with two flats. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Measure numbers 520 and 525 are indicated. Dynamic markings include *pp*, *cresc. molto*, and *fff*. Articulation marks (V) are present.

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.

f 15

sost. *p* Horns

Fl. Clar.

Part II (Phrase-group)

Bassoon Horns

mf

20

(+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.
p

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

Restatement of Part I (+8)
molto espress.

Part II (Phrase, extended)

(+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.*, *Ob.*, and *Violins*. 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 second ending bracket labeled '2'.

musical score for piano and full orchestra, continuing the Principal Theme Part I. It features a *mf* dynamic and includes *Violin, Viola* parts.

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

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

rallent. *poco più lento*

Wood-wind
Fl.
Ob.
Clar.

80

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

Animando
p Bassoon
Cello
Strings

85

Fl. *poco f* *sf* Extension

90

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

95

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

100

(+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*

dim. *p* *poco f* *Full Orch.*

Principal Theme (+17)
Part I

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

L.H. *cresc.* *f*

Part II

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

(+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.

115 *cresc.* *f* *Brass* *Strings, Wood* *Brass*

Measures 115-120: This system contains the piano and brass parts for measures 115 through 120. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The brass parts are marked with dynamics *cresc.* and *f*. The woodwinds are also present in the piano part.

a tempo

Engl. Horn *Strings* *poco f* *cresc.* *f* *Full Orch.*

120

Measures 120-125: This system contains the English Horn and string parts for measures 120 through 125. The English Horn part is marked *poco f* and *cresc.*. The strings are marked *f*. The full orchestra is indicated for the latter part of the system.

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

Measures 125-130: This system contains the Oboe and woodwind parts for measures 125 through 130. The Oboe part is marked *Ob. espress.*. The woodwinds are marked *f*. The Violin Extension part is marked *rallentando*.

poco più lento

125 *p Fl. Clar.* *mf* *sf* *Viol.*

Bass Clar. *Cello*

Measures 130-135: This system contains the Flute and Cello parts for measures 130 through 135. The Flute and Clarinet parts are marked *p*. The Cello part is marked *mf* and *sf*. The Violin part is marked *poco più lento*.

CODA
Section I

String, Wood-wind

Più animato (♩=52)

Trombones

Ped.

CODA Section I: This section consists of two systems. The first system is for strings and woodwinds, marked *Più animato* with a tempo of ♩=52. The second system is for trombones, also marked *Più animato*.

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 end of the system.

rall. *V*

Horns

ped.

This system continues the music. It features a *rall.* marking and a *V* (ritardando) symbol. The lower staff has a *Horns* part. A *ped.* marking is at the end.

Eng. Horn 4 23

Wood, Horns, Harps 31 4

Lento ($\text{♩} = 40$) *p*

pp *Strings* 2 3

f *Più animato*

ped.

This system is divided into two parts. The first part is marked *Lento* ($\text{♩} = 40$) and *p*. It includes parts for *Eng. Horn* and *Strings*. The second part is marked *f* and *Più animato*, with parts for *Wood, Horns, Harps*. A *ped.* marking is at the end.

135 *rall.* *V* 4 *Trumpet* 4

pp *Lento* *poco f*

Trombones

This system continues with a *rall.* marking and a *V* symbol. It includes parts for *Trumpet* and *Trombones*. Dynamics range from *pp* to *poco f*.

Section 2

Clar. 4

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

(♩ = ♩) *Tromb.* 140

espress. *ppp*

ped.

This system is labeled *Section 2*. It features parts for *Clar.* and *Strings* at *Tempo I* ($\text{♩} = 72$). The lower staff has a *Tromb.* part starting at measure 140. Dynamics include *p*, *espress.*, and *ppp*. A *ped.* marking is at the end.

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

Repetition

p *Strings*

Part II (modified)

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

Bassoons

(+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) 4 3

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

Horns *p* *p*

60 *sempre crescendo* (♩ = 82) *Fl.*

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

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

p *ff*

(+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.

Musical score for strings, measures 115-120. The score is in 2/4 time and features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *mf* is present. A section marker '(V)' is placed above the staff at measure 118.

Musical score for strings, measures 120-125. The tempo and dynamics change to *molto dim.* at measure 120. The score continues with the same rhythmic complexity as the previous system.

Musical score for woodwinds, measures 125-135. This system is divided into two parts: an *Interlude* (measures 125-130) marked *Moderato* and *p*, and *Section 1* (measures 130-135) marked *mf Fl. Vivace assai*. The woodwind parts include Oboe and Clarinet.

Musical score for strings and woodwinds, measures 130-140. The strings play a steady accompaniment while the Bassoon and Violin parts have more active lines. The tempo is *animando*. A section marker 'Viol.' is placed above the staff at measure 135.

Musical score for strings and woodwinds, measures 140-145. This system is divided into two parts: *Section 2* (measures 140-145) marked *p* for the strings, and a section for Flute and Trumpet. The strings play a simple accompaniment while the Flute and Trumpet parts have more active lines.

(+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.

160

165 170

(Extension)

175 180
 p

Section 6

Horns
 ff Strings 185
 accelerando

185

Section 7 (+9)
Full Orch.

Musical score system 1, measures 185-190. Treble clef contains chords and eighth notes. Bass clef contains a triplet of eighth notes (marked '4') and a melodic line. Dynamics include *f* and *ff*. Tempo marking: *Molto animato*. Measure 190 has a tempo change to 190. A repeat sign with a first ending bracket is shown above measure 188.

Musical score system 2, measures 191-196. Treble clef contains eighth notes and chords. Bass clef contains a melodic line with accents. Dynamics include *pp* and *ff*. A repeat sign with a first ending bracket is shown above measure 194.

Musical score system 3, measures 197-202. Treble clef contains chords and eighth notes. Bass clef contains a melodic line with accents. Dynamics include *pp* and *f*. Measure 197 has a tempo change to 195. A repeat sign with a first ending bracket is shown above measure 200.

Musical score system 4, measures 203-208. Treble clef contains eighth notes and chords. Bass clef contains a melodic line with accents. Dynamics include *crescendo*. Tempo marking: *Extension*. Measure 203 has a tempo change to 200. A repeat sign with a first ending bracket is shown above measure 206.

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 209 has a tempo change to 205. A repeat sign with a first ending bracket is shown above measure 212.

Section 8 Wood-wind

210 *f*

Molto vivace
(♩ = 216)

Strings
215

Full Orch.

220 *Strings*

Trump.
(tr) *mf*

225

Wood, Brass
f

230

Strings
p

Bass Clar.

Wood-wind
f

235

Strings

Basses

Extension
dim.

mf 240

dim.

Principal Theme (♣10)

molto ritardando *Extension* **V**

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

Part I

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

Part II

255 *pp* Fl. Horn 260

Extension **V**

Ob. *mf* 265 *sf* Horns *p* Str. *sf* Fl. *mf* Str.

CODA

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

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

sf **V** *Section 2*

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

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

mf (+2)

p

5

pp

Andante moderato (♩=72)

Clar. *mf*

Trump. *f*

Clar. *mf*

Flutes

mf

molto espress.

mf

Horns

Cello *mf*

pp

ff **Tempo I**

Strings

Ob. *sf* **sostenuto**

Trombones

pp (+5)

Molto lento (♩=52)

Strings

25

cresc.

f **sf**

Horn

(+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

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

61 62 63 64 65

5 4 4 2 3 5 2

1 3 5 2 4

66 67 68 69 70

cresc. *f*

3 1 3 1 2 4

71 72 73 74

Trump.

5 1 2 3 4

Section 3 (+7)

75 76 77 78 79

ff *dim.* *p Violins*

4 2 1 4 2 1

80 81 82 83 84

accelerando *cresc.*

4 2 1 2 1 4 2 1 3 3 3

(+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
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 $\frac{5}{4}$ 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 melodic lines with triplets and slurs. Bass clef staff contains accompaniment. 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, labeled "Section 6 (+13)". Treble clef staff features a melodic line with slurs and fingerings. Bass clef staff provides accompaniment. Dynamics include *mf Strings* and *cresc.*.

Third system of musical notation. Treble clef staff includes a section for "5 Clar." with dynamics *f Full Orch.* and *mf*. Bass clef staff continues the accompaniment with dynamics *p*. A tempo marking of 145 is shown.

Fourth system of musical notation. Treble clef staff features a section for "Ob." with dynamics *più f* and *f*. Bass clef staff continues the accompaniment with dynamics *f*. A tempo marking of 150 is shown.

Fifth system of musical notation, labeled "(+14)". Treble clef staff includes a section for "Wood-wind, Harps" with dynamics *f*. Bass clef staff includes a section for "Viol." with dynamics *p*.

(+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

Ob.

185

pp

sf

pp

Horns

mf

cresc.

190

mf

Trump.

Tromb.

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

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a half note. The bass clef staff contains a rhythmic accompaniment with a triplet of eighth notes. The key signature is one flat (B-flat). The time signature is 3/8. The tempo/mood marking is *f poco accelerando* with *Full Orch.* below it. A *cresc.* marking is present in the first measure. A fermata is placed over the first measure of the second system.

Second system of musical notation, starting at measure 195. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature changes to two sharps (D major). The tempo/mood marking is *ff* *a tempo* (♩=176). A fermata is placed over the first measure of the second system. The section is labeled "Section 9 (+17)".

Third system of musical notation, starting at measure 200. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature is two sharps (D major). The tempo/mood marking is *ff*. A fermata is placed over the first measure of the second system.

Fourth system of musical notation, labeled "Extension". The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature is two sharps (D major). The tempo/mood marking is *ff*. A fermata is placed over the first measure of the second system.

Fifth system of musical notation, starting at measure 205. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature is two sharps (D major). The tempo/mood marking is *ff*. A fermata is placed over the first measure of the second system.

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

Extension

sf *ff* *fff*

ped.

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 4

V

p Strings

dim.

Meno mosso

4 5 3 4 5 3 4 5 3 4

2 3 3

accelerando

220

Horns

Drum

31

4 5 4 4 5 4 4 5 4 4 5 4 4 5 4 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* 230 *più f* *f* Viol.
 3 4 5 2 5 5 4 1 2

Ob. *dim.* 235 *p* V

240 *f Full Orch.* *ff* V

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 with a key signature of one sharp (F#). It features a complex melodic line with slurs and fingerings (3, 4, 5). A dynamic marking of *pp* is present. A tempo marking of 250 is indicated. The system concludes with a fermata and a *V* (ritardando) marking.

Second system of musical notation. It includes a *poco f* dynamic marking and a section labeled "Extension" with a *pp* dynamic. The system is marked with 255. It features various musical notations including slurs, fingerings, and a *V* marking at the end.

Third system of musical notation. It begins with a *pp* dynamic and a tempo marking of 260. The tempo is marked "Lento (d=d.)". The system includes a section for "Strings" and a dynamic marking of *espress.*. It features slurs, fingerings, and a *V* marking.

Fourth system of musical notation. It starts with a "Tempo I" marking and a *p* dynamic. The system is marked with 265 and includes a section for "Horn" with a *p* dynamic. It features slurs, fingerings, and a *V* marking.

Fifth system of musical notation. It begins with a *pp* dynamic and a section for "Strings". The system includes a *crescendo* marking and a *V* marking. It features slurs, fingerings, and a *V* marking.

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

270

f

sf

p

sempre dim.

Fl.

Extension

Violins

275

Lento

pp

p

Section 12 (+22)

pp Strings

a tempo

280

mf Wood-wind

pp

285

piu f

290

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

Detailed description: This system contains two staves. The upper staff is for Trupets, starting with a dynamic of *mf* and a breath mark 'V'. It features a melodic line with various articulations and dynamics, including *sf* and *f*. The lower staff is for piano accompaniment, with a tempo marking of 300. It includes a trill in the first measure and a triplet in the second measure. The system concludes with a dynamic of *f* and a breath mark 'V'.

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

Detailed description: This system contains two staves. The upper staff is for Horns, with dynamics ranging from *f* to *p* and a breath mark 'V'. The lower staff is for piano accompaniment, featuring a triplet in the first measure and a *dim.* marking. The system ends with a dynamic of *p* and a breath mark 'V'.

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

Detailed description: This system contains two staves. The upper staff is for Horns, with a dynamic of *pp*. The lower staff is for piano accompaniment, with a dynamic of *p* and a *crescendo* marking. It includes a triplet in the first measure and a drum part in the second measure. The system ends with a dynamic of *p* and a breath mark 'V'.

mf
 2 1
 5
 4
 2 5
 4
 325

Detailed description: This system contains two staves for piano accompaniment. The upper staff has a dynamic of *mf* and includes fingerings (2, 1, 5, 4, 2, 5, 4). The lower staff has a dynamic of *f*. The system ends with a dynamic of *f* and a breath mark 'V'.

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

Detailed description: This system contains two staves. The upper staff is for Wood and Brass, with a dynamic of *ff* and a breath mark 'V'. The lower staff is for Basses, with a dynamic of *ff* and a tempo marking of *molto sostenuto // lento*. The system ends with a dynamic of *ff* and a breath mark 'V'.

poco largo (♩=58) 330 R.H. Violins

sostenuto ff Horns

335 R.H.

sostenuto mf

340 mf cresc. ff Full Orch. (+23)

(+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.---