



BEETHOVEN

No. 28

ANALYTIC
SYMPHONY SERIES

Transcribed and Annotated by
PERCY GOETSCHUIS, Mus.Doc.



SAINT-SAËNS
SYMPHONY NUMBER 3

IN C MINOR

OLIVER DITSON COMPANY

MADE IN U. S. A.

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CAMILLE SAINT-SAËNS

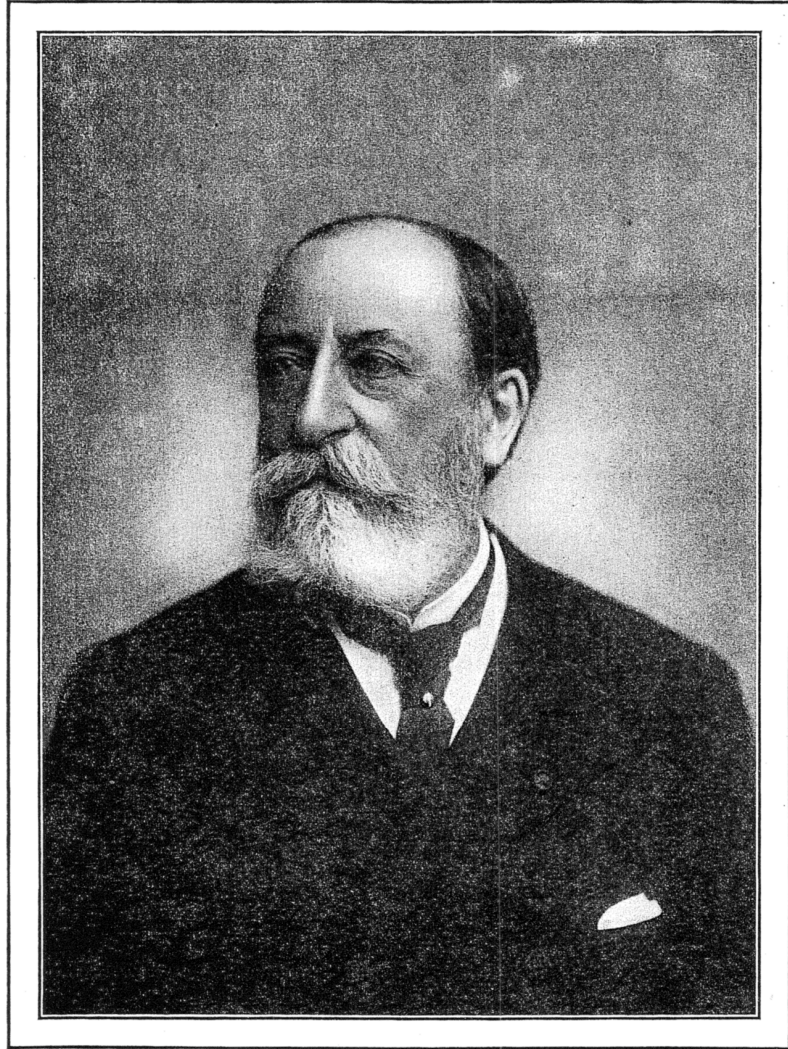
1835 / / 1921



SYMPHONY IN C MINOR

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No. 28

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SYMPHONY NUMBER THREE

-[IN C MINOR]-

BY

CAMILLE SAINT-SAËNS

For Piano in Two Hands



1.25

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BIOGRAPHY

CHARLES CAMILLE SAINT-SAËNS (pronounced "San-Sahn" — both n's nasal) was born in Paris, October 9th, 1835. He gave early evidence of uncommon musical talent, which was quickly recognized and carefully guided, first by his own mother and a great-aunt, and later, when the lad had reached his seventh year, by Stamaty in piano, and Maleden in harmony.

Already at the age of eleven he gave a public concert with marked success, and the following year (1847) he became a member of Benoist's organ class at the Paris Conservatoire, also receiving instruction from Halévy in composition.

In 1851, Saint-Saëns gained the first organ prize; but his hopes of securing the coveted *Prix de Rome* were repeatedly disappointed, though by the time he attained his thirtieth year he had gained considerable reputation as composer.

In 1858, he was appointed organist of the Madeleine, as successor to Lefébure-Wély, and attracted much attention, not only by his eminent skill as performer, but still more by his extraordinary powers of improvisation.

Although he had achieved distinction chiefly as pianist, organist, and instrumental composer (he wrote his First Symphony when only sixteen), Saint-Saëns was impelled, partly by the fashion of the day in France, and partly from strong, personal, dramatic predilection, to turn his attention to the stage, and he produced, in rapid succession, a number of dramatic works: *Les Noces de Prométhée* (awarded a prize at the International Exhibition in 1867); *La Princesse jaune*, 1872; *Le timbre d'argent*, 1877; shortly afterward, his famous sacred drama *Samson et Dalila*, and, in 1879, the equally distinguished, if not as universally popular, Opera *Étienne Mar-*

cel — besides many other more or less successful works for the stage.

But his fame rests, after all, chiefly upon his larger instrumental creations, his symphonic poems (*Le Rouet d'Omphale*, *Phaëton*, *Danse macabre*, *La jeunesse de Hercule*), his symphonies, concertos (the one in *G minor* for piano and orchestra, Op. 22, taking rank with the finest and most deservedly popular of that class), and many chamber-music works of distinction.

His command of orchestral technic is amazing; many novel and invariably effective combinations and methods go to his credit, and impart to his symphonic creations singular charm and richness. This astounding faculty of emphasizing the lines and setting off the entire structure in a glow of color — both haunting and brilliant — must be permitted to compensate for what Saint-Saëns lacks in melodic inspiration and spontaneity, in the conception of fundamentally beautiful and pregnant themes, and also in that absolute structural control — the fine balance of proportions and consistent logical development — which characterize so unfailingly the works of truly great genius. His eminent contrapuntal skill cannot be questioned, but he seems to apply it at times more from vanity than from conviction, so that it does not always fit inevitably into the design.

His very remarkable versatility is exhibited in the production, aside from his fame as pianist, organist, and composer, of a large number of literary essays, as musical critic, of decided merit and significance; not distaining to write poetry, librettos, notes upon theatrical decoration in ancient Rome, antique lyres and citharas, and other matter not strictly musical.

In 1881, Saint-Saëns was elected a member of

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the *Académie*, succeeding Henri Reber; in 1892, the honorary degree of Mus. Doc. was conferred upon him by the University of Cambridge; and a multitude of decorations and honors of all kinds were justly heaped upon him.

Saint-Saëns took pleasure in travel, and visited many countries in the triple capacity of pianist, organist, and conductor. He was twice in America, in 1906 and 1915, on the latter occasion as French representative at the Exposition in San Francisco. He died December 16th, 1921, in Algiers.

Saint-Saëns is generally conceded to be one of the most significant composers that France has

brought forth. Though not a genius of the stature of Beethoven or Wagner, he was surely a very eminent talent, of rich natural endowment, and stupendous achievement. He possessed a most powerful intellect, an active imagination, and a keen sense of what would attract and captivate the musical public.

A partial list of his numerous works comprises five symphonies, eight symphonic poems and suites, four piano concertos, three concertos for violin, two for 'cello, thirteen operas, three oratorios, six cantatas, much chamber-music, many pieces for the piano and for the organ, and over seventy-five songs.

CRITICAL NOTE

THE present Symphony was written in 1885–1886, and first performed at a concert of the London Philharmonic Society (for which it was composed), March 19th, 1886, Saint-Saëns himself conducting. The first presentation in America was by the New York Philharmonic Society, February 19th, 1887. It was first given by the Boston Symphony Orchestra, February 16th, 1901. On November 26th, 1906, there was a performance of the Symphony, at a special concert of the Boston Symphony Orchestra, at which Saint-Saëns was present, and took part.

It is a work of great breadth, and contains passages of strong dramatic quality. It is scored for an unusually large orchestra, including, besides all the conventional instruments, the organ and the pianoforte—the latter, in one place, for four hands.

The Symphony is dedicated to the memory of

Franz Liszt, and is therefore a tribute to the sincere friendship and admiration which Saint-Saëns always cherished for his older colleague. But since Liszt's death did not occur until July 31st, 1886, over two months after the Symphony had received its initial performance, the dedication appears to have been an afterthought—a posthumous tribute.

The whole work is distinguished more for consummate ingenuity than for spontaneous emotion, or genuine melodic beauty. Saint-Saëns seldom wrote a theme of simple, primary melodic appeal, depending more, apparently, upon the arresting power of unusual and unique lines, and their cunning manipulation; it is this attitude which induces some writers to appraise Saint-Saëns' music as somewhat artificial, rather than inspired. But there are depths of unaffected emotion and moments of genuine tonal loveliness in the Slow Movement of this *C minor*

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Symphony, of which any tone-master might be proud.

The Symphony comprises the traditional four Movements, in their conventional order, but since the first two, and also the last two, are connected (without intermission), the work separates into two large Divisions, as marked. This partly concurs in the idea previously advanced by Schumann in his Fourth Symphony, and by Mendelssohn in his *Scotch* Symphony.

The unity of the whole is admirably maintained by running the principal melodic motive of the First Movement through the entire Symphony; while, at the same time, the monotony which this might involve is effectually counteracted by the almost incredible array of metamorphoses in *rhythmic* form, to which the thematic phrase is subjected.

The form of the first three Movements is simple, conventional, and clear, and demonstrates not only Saint-Saëns' fidelity to the classic models, but also his apprehension and command of them. The necessary confirmations and contrasts are provided in a thoroughly masterly manner. The Finale, also, is legitimate and lucid in structure, and imposingly effective in its climactic urge, though slightly irregular in design.

The Introduction to the Finale is independent of the Exposition, but is thematically interwoven with the latter. It is unusually long, and is sectional in form. In keeping with the persistent and actual thematic basis of the whole Finale, this Introduction deals very largely with the principal phrase of the First Movement, in various rhythmic forms, and various degrees of modification. In its second and third Sections it is skilfully expanded into a complete chorale of four lines.

The irregularity in the structural arrangement of the Finale (alluded to above) is nothing more serious than the omission of the First Part of the principal theme at the beginning of the Recapitulation. This omission, though not without its menace of obscuring the form, was a wise evasion of the danger of monotony—since these first phrases of the principal theme are quite sufficiently exploited throughout the Movement.

The Coda of the Finale follows exactly the course of the (foregoing) Development, through three of its Sections. This somewhat unusual recurrence, suggesting a "second Development" (as it is called), also contributes to the unshaken unity of the Movement.

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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.

Perce Goetschius

SYMPHONY, in C minor, N^o3 (with Organ)⁽⁺¹⁾

Transcribed and annotated by
Percy Goetschius, Mus. Doc.

CAMILLE SAINT-SAËNS, Op. 78
(1835-1921)

First Movement, Allegro moderato

Introduction (+3)

Sonata-allegro form (+2)

Adagio

Ob.

V Repetition

pp mf pp mf

4 Strings

mf pp

3

p Fl.

Engl. Horn

Bussoon

10

EXPOSITION (+4)
Principal Theme (Three-part form) (+5)
Part I (Phrase-group) (+6)

p

5

Allegro moderato

staccato

R. H.

Strings L.H.

Repetition

15

sempre staccato

21

Clar. Bassoon

2

1 3

20

cresc.

(+1) See Preface, 1. — (+2) Preface, 2. — (+3) The Introduction, though independent in tempo, is thematically related to the Exposition. — (+4) Preface, 3, 4. — (+5) Preface, 14. — (+6) Preface, 15, 18; also 19. —

Ob. 1

V

f

1 1 1

This system contains the first system of music. The top staff is for Oboe 1, starting with a first finger fingering (1) and a breath mark. The middle staff is for Violin, starting with a *f* dynamic and a breath mark. The bottom staff is for Piano, with various fingering numbers (7, 2, 4, 7) and a breath mark.

Extension

p

mf

25

This system contains the second system of music. The top staff is for Oboe 1, with a *p* dynamic and a breath mark. The middle staff is for Violin, with a *mf* dynamic and a breath mark. The bottom staff is for Piano, with a measure number of 25 and various fingering numbers (3, 5, 7, 2, 4, 7).

V

leggiero

p.

This system contains the third system of music. The top staff is for Violin, with a *leggiero* marking and a breath mark. The middle staff is for Piano, with a *p.* dynamic and a breath mark. The bottom staff is for Piano, with a measure number of 2 and various fingering numbers (7, 2, 4, 7).

Extension

30

4

This system contains the fourth system of music. The top staff is for Violin, with a measure number of 30 and a breath mark. The middle staff is for Piano, with a measure number of 4 and a breath mark. The bottom staff is for Piano, with a measure number of 2 and a breath mark.

Repetition of Part I

V

Wood-wind, Strings

35

This system contains the fifth system of music. The top staff is for Violin, with a *V* marking and a breath mark. The middle staff is for Wood-wind and Strings, with a measure number of 35 and a breath mark. The bottom staff is for Piano, with a measure number of 2 and a breath mark.

Repetition

The first system of the 'Repetition' section consists of two staves. The upper staff features a complex melodic line with a triplet of eighth notes and a dynamic marking of *v*. The lower staff provides a steady accompaniment with a series of eighth notes.

The second system continues the musical material. It includes a triplet of eighth notes in the upper staff and a dynamic marking of *v*. The lower staff continues with eighth-note accompaniment. A measure number of 40 is indicated at the start of the system.

The third system shows the progression of the piece. The upper staff has a dynamic marking of *f*. The lower staff includes a *cresc.* (crescendo) marking. The music features a mix of eighth and sixteenth notes.

The fourth system concludes the 'Repetition' section. It features a *dim.* (diminuendo) marking in the upper staff. Measure numbers 45 and 46 are visible. The system ends with a triplet of eighth notes.

Extension

The 'Extension' section begins with a *cresc.* marking in the upper staff. It includes a triplet of eighth notes and a dynamic marking of *f*. The lower staff continues with eighth-note accompaniment. A measure number of 50 is indicated. The section concludes with a *Wood-wind* part starting at measure 50, marked with a dynamic of *f*.

8

p

dim.

This system shows a piano accompaniment with a treble and bass clef. The treble clef has a measure rest for 8 measures, indicated by a dashed line. The music consists of dense chordal textures in both hands. The dynamic marking *p* is in the first measure, and *dim.* is in the second measure.

V (Interlude) V Part II (Phrase-group)

pp *Violins*

55

R.H.

mf

Engl. Horn, Bassoon

L.H.

This system is divided into two parts. The first part, marked with a 'V' and labeled '(Interlude)', features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamic is *pp* and the instrument is 'Violins'. The second part, marked with a 'V' and labeled 'Part II (Phrase-group)', starts at measure 55. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamic is *mf* and the instruments are 'Engl. Horn, Bassoon'. The treble clef has a measure rest for 55 measures, indicated by a dashed line. The dynamic *mf* is in the first measure of this part. The right hand (R.H.) and left hand (L.H.) are indicated for the melodic line.

5

3

1

2

3

1

V

This system continues the piano accompaniment. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The treble clef has a measure rest for 5 measures, indicated by a dashed line. The bass clef has a measure rest for 3 measures, indicated by a dashed line. The system ends with a 'V' marking.

Repetition

Fl. Ob.

60 *espressivo* *p*

3

2

2

5

4

This system is labeled 'Repetition'. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The treble clef has a measure rest for 60 measures, indicated by a dashed line. The dynamic is *p* and the instrument is 'Fl. Ob.'. The dynamic *espressivo* is in the first measure. The system ends with a 'V' marking.

V

8

65

This system continues the piano accompaniment. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The treble clef has a measure rest for 8 measures, indicated by a dashed line. The bass clef has a measure rest for 65 measures, indicated by a dashed line. The system ends with a 'V' marking.

8 (Extension)

Viol.

mf

cresc.

70

mf

cresc.

70

Extension

ff

Full Orch.

75

sf

dim.

Violins

Drum

80 *dim.*

5

Extension

Part III (+7)

pp

Clar.

p Viol. Bassoon L.H.

85

(+7) The first Phrase, only, of Part I. —

R.H. *pp*

Extension, Dissolution and Transition (+8)

pp Wood-wind 90
Horns

Strings

95 *p* L.H. *pp*

Subordinate Theme Group-form (+9)

Expansion
100 31 *p* Strings *mf* 105

Repetition
p Wood-wind Violin 110

(+8) Preface, 5. — (+9) Preface, 6. The Subordinate Theme is in D \flat and (ultimately) F major. —

f *p* *pp non legato*

v Group 2

Strings

115

pp *Fl.*

Horn

(Extension)

mf *dim.*

Group 3

pp *Fl. Ob.* *Trombones* *Strings*

125

cresc.

130

Group 4

f Full Orch.

135

Trombones

Repetition

Violins

140

Trombones

Codetta I (+10)

ff *3* *3* *3*

145

Brass

Ped.

Ped.

(+10) Preface, 7. —

8

Musical score system 1, measures 8-11. Treble clef with a key signature of one flat. The right hand plays a series of chords and eighth notes. The left hand has a bass line with some rests and eighth notes.

8 *Codetta II*

150 *ff* *Strings, Wood*

4 3

dim.

Musical score system 2, measures 12-15. Treble clef. The right hand has a melodic line with a trill in measure 12. The left hand has a rhythmic accompaniment. Dynamics include *ff* and *dim.*

Extension

mf *dim.* *p* 155

3

Musical score system 3, measures 16-19. Treble clef. The right hand has a melodic line with a trill in measure 18. The left hand has a rhythmic accompaniment. Dynamics include *mf*, *dim.*, and *p*.

DEVELOPMENT (+12)

pp (+11) *staccato* 160

3

Musical score system 4, measures 20-23. Treble clef. The right hand has a melodic line with a trill in measure 22. The left hand has a rhythmic accompaniment. Dynamics include *pp* and *staccato*.

Engl. Horn, Bassoon *pp* *sf* 165

5 4 4 5

Musical score system 5, measures 24-27. Treble clef. The right hand has a melodic line with a trill in measure 26. The left hand has a rhythmic accompaniment. Dynamics include *pp* and *sf*.

(+11) The Exposition ends here. Since it is not repeated, there is no double-bar. — (+12) Preface, 8. — (+13) The first Phrase corresponds, in a general way, to the beginning of the Principal Theme. —

Extension

cresc. *f170* *Wood-wind p*

Viola *175* *sf* *Violin pp*

Section 2 (+14)

180 *sf* *Strings (Wood-wind) pp*

Ob. *Fl.* *sf* *pp*

Extension

Ob. *Fl.* *V.* *sf* *pp*

(+14) Derived from the final phrases of Part II, Principal Theme. —

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 5, 1, 2, 5, 4). Bass clef contains a bass line with slurs and fingerings (5, 9, 5). Measure numbers 185, 190, and 195 are indicated.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 4, 5, 3, 5). Bass clef contains a bass line with slurs and fingerings (4, 2, 1, 4). Measure numbers 190, 195, and 200 are indicated. Includes the word "Extension" and dynamic marking "p".

System 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 5, 1, 2). Bass clef contains a bass line with slurs and fingerings (5). Measure numbers 195, 200, and 205 are indicated. Includes dynamic marking "p" and the instruction "Horns, Trombones".

System 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 3). Bass clef contains a bass line with slurs and fingerings (1, 4). Measure numbers 200, 205, and 210 are indicated. Includes the word "Extension", dynamic marking "cresc.", and the instruction "Horns, Trombones".

System 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 5, 4, 5, 3). Bass clef contains a bass line with slurs and fingerings (3). Measure numbers 205, 210, and 215 are indicated. Includes dynamic markings "p" and "cresc.".

Extension

5

205

f

Ped.

dim.

p espress.

3

1

(tr)

Clar.

Viol.

mf

210

4

(tr)

cresc.

mf

5

4

3

5

(tr)

(tr)

Extension

cresc. molto

215

5

3

5

2

4

(tr)

(tr)

(tr)

ff Full Orch.

Ped.

sf 220

*

Detailed description: This system shows the beginning of a section for the Full Orchestra and Pedal. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a series of chords and melodic lines. The bottom staff is in bass clef, primarily playing sustained chords. Dynamics range from fortissimo (ff) to sfzando (sf). A rehearsal mark (*) is placed at the beginning of the second measure.

Retransition (+15)

V

5

Wood-wind

2

Strings

5

3

Detailed description: This system is for Woodwind and Strings. The top staff is for Woodwinds, showing complex rhythmic patterns with fingerings (5, 3) and accents. The bottom staff is for Strings, with a steady eighth-note accompaniment (2). A rehearsal mark (V) is at the start.

225

V

3

5

3

4

1

4

Violins

Detailed description: This system is for Violins. The top staff shows a melodic line with fingerings (3, 5, 3, 4, 1, 4) and accents. The bottom staff has a simple accompaniment with fingerings (3, 2, 1, 1). A rehearsal mark (V) is at the start.

V

Clar.

3

3

4

2

2

1

1

230

Ob.

5

4

Detailed description: This system is for Clarinet and Oboe. The top staff is for Clarinet, with a melodic line and fingerings (3, 3, 4, 2, 2, 1, 1). The bottom staff is for Oboe, with a steady accompaniment and fingerings (5, 4). A rehearsal mark (V) is at the start.

RECAPITULATION (+16)

Principal Theme

Part I (+17)

V

4

5

1

Strings

sempre. ff

3

2

1

Detailed description: This system is for Strings. The top staff shows the Principal Theme with fingerings (4, 5, 1). The bottom staff has a steady accompaniment with fingerings (3, 2, 1). A rehearsal mark (V) is at the start.

(+15) Preface, 9.— (+16) Preface, 10. Note the dynamic modification— here a constant fortissimo.— (+17) This time, Part I is not repeated.

235

V *Repetition*

Wood-wind

ff

240

Horns

Trumpets

245

Trombones

Extension

3 5

V *ff* Full Orch.

8
250

This system shows the beginning of a musical piece. The right hand (RH) features a complex, rhythmic melody with many beamed notes and accidentals. The left hand (LH) provides a steady accompaniment with eighth notes. A dotted line above the staff indicates a measure rest for 8 measures.

8 (Interlude)
V Part II (+18)
sempre ff
Strings
R.H. Wood-wind, Horn
255 L.H.

This system marks the start of a section labeled "V Part II (+18)". It includes an "Interlude" of 8 measures. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Performance instructions include "sempre ff" and "L.H." with a fermata over the final note.

5 3 3 1 2 3 1

This system continues the musical piece with various fingering numbers (5, 3, 3, 1, 2, 3, 1) placed above the notes in the right hand. The left hand accompaniment remains consistent.

Repetition
sempre ff
260

This system is labeled "Repetition" and includes the instruction "sempre ff". It starts at measure 260. The right hand features a melodic line with slurs and accents, while the left hand provides accompaniment with some triplet markings.

Extension
2 1 2 1 5

This system is labeled "Extension" and includes fingering numbers (2, 1, 2, 1, 5) above the notes. The right hand has a melodic line with slurs and accents, and the left hand continues with accompaniment.

(+18) Part II is considerably shorter than before. —

265 *fff* Full Orch. *sf*

270 *mf* *dim.*

dim. 270 *mf* *dim.*

p Drum *p.* *p.* *p.* *p.* *p.*

275 *p* L.H.

Part III

pp 280

Extension, Dissolution, and Transition

pp Wood wind Horns

285 Violins

(♯19) At this point the previous course of the Transition is deflected, in view of the coming transposition of the Subordinate Theme. —

pp Wood-wind

290

dim.

295

L.H.

Subordinate Theme (+20)

L.H.

300

Strings *sempre pp*

(Expansion)

Restatement

Flutes

305

310

(+20) The Subordinate Theme (here in F and E) is also greatly abbreviated. —

V Codetta II (+21)

p 315 *dim.* 320

This system shows the piano accompaniment for Codetta II (+21). It consists of two staves, treble and bass clef. The music features a series of chords and moving lines. A dynamic marking of *p* (piano) is at the beginning, and *dim.* (diminuendo) is marked later. Measure numbers 315 and 320 are indicated.

Wood-wind

V CODA (+22)

V Section 1

3 325

Drum

Strings

Drum

Strings

Bassoon

2

This system contains the woodwind and drum parts for the Coda (+22) and Section 1. The woodwind part (top staff) includes flutes, oboes, and bassoons. The drum part (bottom staff) shows a steady rhythmic pattern. Measure numbers 325 and 330 are indicated.

3 Ob.

4 51

V Section 2 (+23)

330

Basses

This system shows the oboe and basses parts for Section 2 (+23). The oboe part (top staff) has a melodic line with some grace notes. The basses part (bottom staff) provides harmonic support. Measure numbers 330 and 335 are indicated.

Fl. *V* Bassoon *V* 3

335 340 Horns

This system shows the flute, bassoon, and horn parts. The flute and bassoon parts (top staff) have melodic lines. The horn part (bottom staff) provides harmonic support. Measure numbers 335 and 340 are indicated.

Extension

3 5 *V*

345

This system shows the extension of the basses part. It continues the melodic and harmonic material from the previous system. Measure number 345 is indicated.

(+21) Codetta I is omitted. — (+22) Preface, 11. — (+23) Section 2 is a Transition into the Second movement. —

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

Part I. Phrase-group (+3)

First Rondo-form (+1)

Introduction

Poco adagio
Organ

(Strings unisono)

Repetition of Part 1

Strings
poco marcato
Horns, Trombones

Interlude

Part II Double-period
First Period

Wood-wind

pp Strings (unison)

Organ

(+1) Preface, 16, 17; — (+2) Preface, 14. — (+3) Preface, 15, 18; also 19. —

pp 35 *mf* 40 *Organ* *Interlude*

Second Period *p* *Horns, Trombones* *pp* *Violins* 45

50 *pp* *Organ* *Interlude* *Drum*

Restatement (Variation) of Principal Theme (Part I) *pp* *Violins I and II* 55

55 *pp* *Violins I and II*

60 *poco cresc.*

pp 65

Part II (♯4)

Organ Strings

Ped. * Ped. * Ped. *

cresc. 70

Ped. * Ped. * Ped. * Ped. *

dim.

pp

Ped. * Ped. *

(♯4) The second Period, only. —

Subordinate Theme (+5)

75 *molto tranquillo*
(+6) 3

Basses

Woodwind

80

Organ

Violins

85

Trombones

Retransition

Organ

cresc.

Principal Theme (+7)

90

Violins

p molto espressivo

Strings

Organ Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

95

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

(+5) Not a "Theme," strictly speaking, but a legitimate "Digression." — (+6) The principal Phrase of the First Movement. — (+7) Part I, only. —

8

poco a poco cresc.

100 *Horn*

cresc.

f

1 2 2 1

Red. Red. Red. Red. Red. Red. Red.

8

sempre forte

105

1 2 1

dim. molto

pp *Strings*

3 3

Red. Red. Red. Red. Red. Red. Red. Red. Red.

CODA

8

110

Violins

Red. Red.

Repetition

pp *Ob. Cl. Bassoon*

115 *Violins*

Red. Red.

V Fl. Bassoon

V Trombones

Basses 120

Red. Red.

V Organ

Violins 125

Celli

morendo

Red. Red. Red. Red. Red.

SECOND DIVISION

Third Movement, Allegro moderato

Principal Division (Three-part Song-form) (+2)
Part I (Period) (+3)

Song-form
(Scherzo)
with Trio (+1)

f 3 2 1 3 *Strings*
Allegro moderato *f* *Clar. Bassoons*
Drums
Trd. *

3 2 1 3 5 3 2 1 3 3 2 1 3 3 2 1 3
Trd. *

Repetition
Ob. Clar. Cello
Trombones
10
Trd. *

15
Trd. *

Part II (Period) (+4)
p *Wood-wind*
Strings, Drum
20

(+1) Preface, 13. — (+2) Preface, 14. — (+3) Preface, 15, 18; also 19. — (+4) From the principal Phrase of the first Movement. —

Part III
(+5)

4 3 2 1

f

25

P Wood-wind

This system shows the beginning of Part III. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *f* is present. A measure number of 25 is indicated. The woodwind part is marked *P* (piano).

Strings

This system continues the piano accompaniment with a similar rhythmic texture. The word *Strings* is written above the staff. The system concludes with a fermata over the final chord.

30

f Strings

(Extension)

3 2 1 3

This system begins with a measure number of 30. The piano accompaniment becomes more active, with a dynamic marking of *f* and the word *Strings*. The system ends with a fermata and a measure number of 35.

3 2 1 3

2

35

1 2

Wood-wind

Ed. *

This system features a woodwind part with a melodic line and a piano accompaniment. The woodwind part is marked *Ed.* with an asterisk. Measure numbers 35 and 40 are indicated.

Ob.

Fl.

sf

40

This system includes parts for Oboe (*Ob.*) and Flute (*Fl.*). The piano accompaniment has a dynamic marking of *sf* (sforzando). Measure number 40 is marked.

Wood-wind

P Strings

45

This system shows the woodwind and piano parts. The piano part is marked *P* (piano). Measure number 45 is indicated.

(+5) Considerably extended, to Phrase-group form. —

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure of the upper staff has a dynamic marking *f* and a fermata. The second measure of the upper staff has a *Full Orch.* marking. The system concludes with a *V* (ritardando) marking.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure of the upper staff has a measure number *50*. The system concludes with a *V* (ritardando) marking.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The upper staff has a *Wood-wind* marking and the lower staff has a *Strings* marking. The first measure of the upper staff has a measure number *55*. The system concludes with a *V* (ritardando) marking.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure of the upper staff has a measure number *60*. The system concludes with a *V* (ritardando) marking.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure of the upper staff has a measure number *65*. The system concludes with a *V* (ritardando) marking.

(Extension)

col 8 ad lib.

TRIO (Large Two-part form)
Part I (Group of related Periods)
First Period

70

Wood-wind

Presto

Wood-wind

Strings

Pianoforte

75

R.H.

(Extension)

Second Period (+6)

80

p Strings

p staccato

85

mf

Pianoforte

(+6) Each Period is an approximate restatement of the first one. Note the altered rhythmic location of the motive — shifted from the 4th beat back to the 2^d. —

Part II (Group form)
Group 1

105

f

110

mf

Group 2

110

mf

f

Fl. Clar.

Ob. Bassoon

mf

espressivo

Strings

115

120

125

cresc.

f

Group 3

Violins

pp *Wood-wind*

130

Repetition

135

poco a poco $\frac{3}{2}$ *cresc.*

Brass

140

(Extension)

145

f

Trumpets

Group 4 (+7)

150

155

(+7) Groups 4,5 and 6 are a restatement of Groups 1,2 and 3.

f *rinf.* *p* *Violins* *p* *Wood-wind*

Group 5

160

165

170

cresc.

Group 6
Fl. Ob.

175

f

180

Violins

Repetition

185

pp

185 186 187 188 189 190 191 192 193 194 195

p Horn

cresc. *V* *f* Wood-wind Pianoforte

195 196 197 198 199 200

Group 7 (+8)

R.H. *cresc.* *V*

200 201 202 203 204 205

f Strings *Retransition* *V* *cresc.*

200 201 202 203 204 205

ff *V* *ff* *V* *V*

205 206 207 208 209 210

Full Orch.

(+8) Reverts to the second Phrase of Part I. —

Principal Division (+9)

Part I

f 3 2 1 3 3 2 1 3 3 2 1 2

Allegro moderato

Strings

Clar. Bassoons

f

Drums

Ped. *

210

3 2 1 3 3 2 1 3 3 2 1 3

Ped. *

Repetition

Ob. Clar. Cello

215

Trambones

Ped. *

220

Ped. *

Part II (Period)

4 3

p *Wood-wind*

Strings, Drum

225

(+9) The conventional "Da capo," literal up to the Coda. —

Musical score system 1, measures 225-230. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at measure 230. Above the right staff, the number '230' is written. At the end of the system, there are fingerings '4 3 2 1' and a fermata.

Musical score system 2, measures 231-234. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes. A dynamic marking of *p* (piano) is present for the wood-wind part. Above the right staff, the text 'Part III' is written. Above the left staff, the text 'Wood-wind' and 'Strings' are written. There are also dynamic markings of *f* (forte) for the strings.

Musical score system 3, measures 235-240. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes. A dynamic marking of *f* (forte) is present. Above the right staff, the number '235' is written. There are also dynamic markings of *f* (forte) for the strings.

Musical score system 4, measures 240-245. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes. A dynamic marking of *f* (forte) is present for the strings. Above the right staff, the text '(Extension)' is written. Above the left staff, the text 'Wood-wind' is written. There are also dynamic markings of *f* (forte) for the strings. Above the right staff, the number '240' is written. There are also dynamic markings of *f* (forte) for the strings.

Musical score system 5, measures 245-250. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes. A dynamic marking of *sf* (sforzando) is present. Above the right staff, the text 'Ob.' and 'Fl.' are written. Above the left staff, the text 'Red.' and '*' are written. There are also dynamic markings of *sf* (sforzando) for the strings. Above the right staff, the number '245' is written. There are also dynamic markings of *sf* (sforzando) for the strings.

First system of musical notation. The upper staff features a melodic line with a *V* (Vibrato) marking. The lower staff includes dynamic markings *sf* and *p*, and instrument groupings for *Wood-wind* and *Strings*. Measure numbers 250 and 251 are indicated.

Second system of musical notation. The upper staff continues the melodic line with a *V* marking. The lower staff features a dynamic marking *f* and the instruction *Full Orch.*. Measure numbers 252 and 253 are indicated.

Third system of musical notation. The upper staff continues the melodic line with a *V* marking. The lower staff includes the measure number 255. The system concludes with a *V* marking.

Fourth system of musical notation. The upper staff features a *V* marking and a *^* (Accent) marking. The lower staff includes dynamic markings *sf* and *p*, and instrument groupings for *Wood-wind* and *Strings*. Measure numbers 260 and 261 are indicated.

Fifth system of musical notation. The upper staff continues the melodic line with a *V* marking. The lower staff includes the measure number 265. The system concludes with a *V* marking.

Musical score system 1, measures 270-274. Treble and bass clefs. Includes accents (A) and dynamic markings (V).

Musical score system 2, measures 275-279. Treble and bass clefs. Includes accents (A) and dynamic markings (V).

Musical score system 3, measures 280-284. Treble and bass clefs. Includes dynamic markings (V), *Presto*, and *Wood-wind p Horns*. Measure numbers 4, 5, 2 are shown below the bass line.

Musical score system 4, measures 285-289. Treble and bass clefs. Includes dynamic marking *p* and *Thematic melody (+11)*. Measure numbers 1, 3, 5, 2, 4 are shown below the staves.

Musical score system 5, measures 290-294. Treble and bass clefs. Includes dynamic marking *mf* and *Thematic melody*. Measure numbers 4, 3, 14, 5 are shown below the staves.

(+10) Preface, 11. — (+11) This anticipates, in augmented rhythmic form, the opening Motive of the Finale.

Wood-wind

290

f Pianoforte

Red.

Thematic melody

Horns

295

4

3

Strings

Thematic melody (Trumpets)

Wood-wind

Thematic melody (Violins)

300

3

4

4 5 3

2

305

Section 3

f

310

RH

1

Section 4 (+12)

f

Fl.

Ob.

Cl.

Engl. Horn

315

1

Wood-wind

Strings

p

p

1

Section 5 (+13)

Them. mel.

Them. mel. (Strings)

p

320

Them. mel.

325

2

4

p

320

Them. mel.

325

2

4

pp

330

pp

335

5

1

2

1

4

1

2

(+12) Corresponds to the Retransition, at the end of the Trio. — (+13) A still more obvious anticipation of the Finale. —

Musical score system 1, measures 340-345. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs, including a 'V' (trill) and a 'cresc.' (crescendo) marking. The lower staff contains a bass line with slurs and dynamic markings. Measure numbers 340, 345, and 350 are indicated. Fingerings such as 5, 2, 4, 3, and 12 are shown.

Musical score system 2, measures 350-355. The system consists of two staves. The upper staff continues the melodic line with slurs and a 'dim.' (diminuendo) marking. The lower staff contains a bass line with slurs and dynamic markings. Measure numbers 350 and 355 are indicated. Fingerings such as 2, 1, 3, 5, and 3 are shown.

Musical score system 3, measures 355-360. The system consists of two staves. The upper staff is marked *pp* (pianissimo) and includes a 'V' (trill) and 'Ob.' (oboe) markings. The lower staff is marked *pp* and includes 'Ped.' (pedal) markings. Measure numbers 355 and 360 are indicated.

Section 6. Transition

Musical score system 4, measures 365-370. The system consists of two staves. The upper staff is marked *p* (piano) and includes a 'V' (trill) and 'Ob.' (oboe) markings. The lower staff is marked *poco marc.* (poco marcato) and includes 'Basses' and 'Strings' markings. Measure numbers 365 and 370 are indicated.

Musical score system 5, measures 370-375. The system consists of two staves. The upper staff is marked *mp* (mezzo-piano) and includes a 'V' (trill) and 'Ob.' (oboe) markings. The lower staff is marked *mp* and includes 'Horns' and 'Ped.' (pedal) markings. Measure numbers 370 and 375 are indicated.

Finale (Fourth Movement), Maestoso

Introduction (+2)

Section 1 (+3)

Sonata-allegro
form, Irregular
(+1)

f Organ
Maestoso

Strings, Wood-wind

Organ

Extension

marcato

Organ

Section 2 (+4)

Piano 4 hands
Strings

(col Ped.)

Ped.

(+1) Preface, 2. See also the Critical Note. — (+2) The Introduction is independent of the Exposition, but thematically related to it. See the Critical Note. — (+3) The first Section is the contrapuntal exposition of a new Motive, foreshadowed in the Coda of the preceding Scherzo. — (+4) This Section is derived from the chief Phrase of the First Movement, modified, and extended into a complete Chorale of four Lines. —

8

6/4 9/4

Ped.

8

9/4 6/4 6/4

8

6/4 9/4

Ped.

8

9/4 6/4 6/4

15

8

6/4 9/4

Ped.

Section 3 (+5)

ff Organ Strings

ff Trumpets
Trombones

Ped.

ff Allegro Theme
Strings

Theme
Strings, Wood-wind

Theme

EXPOSITION (+6)
Principal Theme (*Two-part form*) (+7)
Part I (+8)

(+5) Repetition of Section 2. — (+6) Preface, 3, 4. — (+7) Preface, 14. — (+8) Part I is a regular contrapuntal exposition of the principal Phrase of the First Movement, melodically literal, though in a new rhythmic form. Thus, the first and last Movements have the self same Principal Theme. —

Extension

4 3 2 3 4 2 (tr)

Theme

40 Full Orch.

Part II (Phrase-group)

Organ

Violins

45

V

1

Dissolution and Transition

50

Subordinate Theme (+9)

express.

Ob.

4

3

2

55

pp

3

p Strings *molto legato*

Horn

5

4

(+9) The Subordinate Theme is in B, and (ultimately) in G major. Preface, 6. —

Fl. Engl. Horn

Musical score for Fl. Engl. Horn. The system consists of two staves. The upper staff contains a melodic line with various ornaments (V, 4, 3) and slurs. The lower staff contains a bass line with a 'Ped.' marking. The key signature has two sharps (F# and C#).

*Repetition
Ob. Clar.*

Musical score for Ob. Clar. labeled 'Repetition'. The system consists of two staves. The upper staff contains a melodic line with ornaments (V, 3) and slurs. The lower staff contains a bass line with a 'Ped.' marking. The key signature has two sharps (F# and C#).

Musical score for Fl. and piano accompaniment. The system consists of two staves. The upper staff is labeled 'V Fl.' and contains a melodic line with ornaments (3) and slurs. The lower staff contains a piano accompaniment with a 'Ped.' marking. The key signature has two sharps (F# and C#). The dynamic marking 'molto cresc.' is present.

Musical score for Horn and piano accompaniment. The system consists of two staves. The upper staff is labeled 'f Horn' and contains a melodic line with ornaments (5, 1, 3 5, 1 2, 4) and slurs. The lower staff contains a piano accompaniment with a 'Ped.' marking. The key signature has two sharps (F# and C#).

Extension

Musical score for the 'Extension' section. The system consists of two staves. The upper staff contains a melodic line with ornaments (3) and slurs. The lower staff contains a piano accompaniment with a 'Ped.' marking. The dynamic marking 'dim.' is present. The key signature has two sharps (F# and C#).

4 5 5
p
Ped.

Codetta (+10)

V Ob.
75 pp legato
Clar.
Horn pp
Ped. Drum
* Ped. Organ

Repetition

Fl.
V
80
Ped.

DEVELOPMENT (+11) Section 1

p C'elli
2
* Ped.

Violins

Viola
3.
90
1
4
Ped.

(+10) Preface, 7. — (+11) Preface, 8. —

Flutes *V Restatement*

95 *mf*

V $\frac{4}{2}$

mf 100 *cresc.*

Section 2

f *Strings* (+12) *Trombones* 105

Strings *sf* *V* *sf*

Horns, Trumpets *V Thematic melody* 110 *col Pedale*

Trpts. Wood-wind *Thematic melody*

115

(+12) A widely expanded form of the thematic melody at the outset of the Introduction (similar to its form in the Coda of the Scherzo.)

120

8

Wood.

f

L.H.

R.H.

R.H.

Strings

(Extension)

125

8

R.H.

Wood-wind

130

Section 3

8

V

ff (+13)

Violins (unison)

135

Organ

Red.

Extension

8

V

140

Horns, Trumpets

Organ

Red.

Restatement
Wood-wind

145

ff

Strings

Trombones

Drum

Red.

(+13) Still another rhythmic variant of the chief motive of the First Movement. —

(RECAPITULATION)
Part II of the Principal Theme (+14)

Extension

155

Organ, Wood-wind

Strings

Red.

160

Red.

Red.

Dissolution and Transition

165

1 2 3 1 3 1 5 1 5 1 1 2 1 3 1 3 1 4 2

Subordinate Theme (+15)

Fl.

pp

Strings legato

Trombone

Red.

(+14) The Recapitulation begins here, with the Second Part of the Principal Theme — Part I being omitted. See the Critical Note. —
(+15) Here in E, and (ultimately) in C major.

V. Ob.

175

Ped.

Repetition Violins

Ped.

Fl. Clar.

180

Ped.

Violins cresc.

mf

185

Ped.

Horn

pp

Extension

Ped.

V

190

Ped.

Codetta
Viol.

pp

Drum.

195

Ped.

Clur.

Repetition
Horn

Ped.

Fl.

200

Ped.

CODA (+16)
Section 1 (+17)

Cello

Viola

Violins

205

Ped.

(+16) Preface, 11. — (+17) The first Section corresponds to the first Section of the Development. See the Critical Note. —

Ob. Clar.

Musical score for Ob. Clar. and piano accompaniment, measures 205-214. The Ob. Clar. part features a melodic line with trills and triplets, marked with a *p* dynamic. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line. A *cresc.* marking is present in the piano part. A *V* (Vivace) marking is placed above the first measure.

V Restatement

V Section 2 (+18)

Musical score for Strings and Trombones, measures 215-224. The Strings part features a melodic line with trills and triplets, marked with a *f* dynamic. The Trombones part features a *Thematic melody* consisting of a sustained chord. A *V* (Vivace) marking is placed above the first measure.

Musical score for piano accompaniment, measures 220-229. The right hand features a rhythmic pattern with trills and triplets. The left hand features a sustained chord with a *V* (Vivace) marking above the first measure.

Musical score for Trombones, Horns and piano accompaniment, measures 225-234. The Trombones, Horns part features a melodic line with trills and triplets, marked with a *f* dynamic. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. A *V* (Vivace) marking is placed above the first measure.

Musical score for Horns, Trumpets and piano accompaniment, measures 230-239. The Horns, Trumpets part features a melodic line with trills and triplets, marked with a *f* dynamic. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. A *V* (Vivace) marking is placed above the first measure.

(+18) Corresponds in general to Section 2 of the Development. —

Full
Orch. V

Section 3 (+20)

235
(+19)

sf *sf* *sf*

Violins

Wood-wind
Trumpets

240

245

250

Trombones

(+19) Still another derivation from the chief phrase of the First Movement. — (+20) Corresponds to Section 3 of the Development, but modified (rhythmically and otherwise). —

Section 4
stringendo

Repetition

255 *sf* *f* *ff* Full Orch. *ff*

Extension

260

Section 5
Strings

265
più Allegro

265 *più Allegro* Brass *Ped.*

Ped.

270 *Ped.*

Section 6

Molto allegro
Full Orch.

1 5

ped. ped. ped.

275

Section 7 (+21)

ff pesante

col pedale

Section 8

L'istesso tempo (♩ = ♩)

280

4 4 4

285

2 3
1 1

First system of musical notation. The upper staff is for Violins (V) and the lower staff is for Piano (Pno.). The piano part includes a *sf* dynamic marking and a *Red.* (Reduction) marking. The violin part features slurs, accents, and fingering numbers (1, 5).

Section 9.

290 Violins

Second system of musical notation, labeled "Section 9." and "Violins". It shows a melodic line with slurs and accents, starting at measure 290.

1 Wood-wind

Violins

Third system of musical notation, featuring "Wood-wind" and "Violins". It includes slurs and accents across the melodic lines.

Wood-wind

Strings

Trumpets

Fourth system of musical notation, featuring "Wood-wind", "Strings", and "Trumpets". It includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4, 5).

Organ 295

Drums

Full Orch.

Fifth system of musical notation, featuring "Organ 295", "Drums", and "Full Orch.". It includes various musical notations such as slurs, accents, and dynamic markings.

