# BIOGRAPHY

JEAN (or Jan) SIBELIUS, the foremost representative of the music of Finland, and one of the most imposing figures in music history, doubtless the most significant successor of Brahms and Tchaïkovsky, was born in Tavastehus, Finland, December 8th, 1865, and is now living there. In his early years, he pursued the study of Greek, Latin, and Law, in compliance with the wishes of his grandmother, but soon abandoned the legal career, for which he had but little sympathy, and turned seriously to the study of music.

After graduating from the University of Helsingfors, he took up the violin, also piano and composition, studying with Bargiel. In 1889, he went to Berlin, where Albert Becker became his instructor in composition, and where he undertook the creation of larger works. In 1891, his studies were continued in Vienna, with Karl Goldmark and Robert Fuchs.

In 1893, he was appointed teacher at the Helsingfors Conservatory and the Philharmonic orchestral school. His already firmly-established reputation as masterful composer was promoted by a tour with the latter organization throughout northern and western Europe, in 1900, and by his appearance at the Heidelberg Festival in 1901. His first Opera, *The Maid in the Tower* (the first Finnish Opera), was written in 1896; his first Symphony, in E minor, in 1899.

In 1914, he visited America as conductor of his *Oceanids,* at the Norfolk (Connecticut) Festival, and on that occasion received the degree of Doctor of Music from Yale University.

His already very numerous works include many dramatic compositions; seven symphonies; several symphonic poems, among which the superb *Finlandia* stands out with great prominence; overtures; suites; many other orchestral works; chamber-music; a few unique piano pieces; larger vocal compositions, and numerous distinctive and impressive songs.

The music of Sibelius has a firmly-grounded national basis, though he does not make use of direct folk-material; and his extremely individual style is developed with uncommon vigor, and with absolute command of all technical and structural resources. On hearing his music, one is conscious of listening to the sounds of Nature, direct and compelling, and expressed with the might of an extraordinary, virile mind, sure of itself, and unwaveringly true to the highest ideals. Not the Nature of the ardent South, with its perpetual sunshine, its languor, its occasional flashes of erotic passion; but the Nature of the far North, stern, wild, even fierce, magnificent in its severe grandeur. These elements are inherent in the character and temperament of Sibelius —himself a giant of the North— and no other tones could emanate from a soul so close to Nature as is his. Not that he is indifferent to softer moods, or inclined to debar them; his lyric periods are of a supreme beauty and a depth of sentiment that are irresistibly captivating. The salient attribute of his genius is sincerity; and in his unshakable fidelity to his conception of what music may and should express, he is singularly original. There is no other music quite like that of Sibelius in the whole tonal realm, and surely none that is more rational and sincere.

# CRITICAL NOTE

SIBELIUS composed his first Symphony, Op. 39, E minor, in 1899. The choice of key is characteristic; E minor was avoided to a striking extent by the early classic masters of the symphony; its adoption by Brahms for his Fourth Symphony would seem to have awakened the recognition of the qualities of this key, and since then it appears with increasing frequency in symphonic literature.

As a *first* symphony, it is remarkable for the maturity, perfection of contents and treatment, and complete effectiveness which distinguish it. Like the full-grown First Symphony of Brahms, this "first" one of Sibelius bears witness to the rare genius and power of its creator.

The thematic material is strikingly brief, presenting the appearance of a group of short, though extremely distinctive and pregnant, thematic fragments, for which the title Motive seems more appropriate than Theme — as the latter is qualified by that sustained, complete Period form, so common and conventional in older classic examples. At the same time, these fragmentary motives develop, with fine continuity of evolution, into sturdy, rounded sentences that assume, finally, that comprehensive breadth, vigor, and scope to which no other name than legitimate "Themes" can be given. This is especially true of the Principal themes; the Subordinate ones are of the broader, traditional type.

The harmonies of Sibelius are original, often startling, but never grotesque; the modulations magnificent; the counterpoint unconstrained and scholarly; the structural schemes perfectly natural and convincing, though punctuated with frequent abrupt and effective contrasts. His orchestration is distinctive, at times remarkably original, invariably accurate and eloquent; he knows what effects he requires and precisely how to realize them.

His marking of the phrasing and expression is meticulous to the last degree, and clearly demonstrates the sureness and accuracy of his musical conception and purpose — as one who thoroughly masters the parts of speech, and delivers his definite message in distinct and adequate terms.

He makes free use of repetition, hammering his intention home, after Beethoven's manner; but sequences also abound; for this music possesses an inherent urge that scarcely brooks arrest. It is all genuine, mighty music, as gripping in its tender moods as in the strong passion that pulses toward and through its splendid climaxes.

The first movement is cast in the sonata-allegro form, normal and clear, with no other irregularity than the omission of Part I of the chief theme, in the recapitulation. (Both here and in the last movement, the recapitulation begins with the second part of the principal theme.) Also, the subordinate theme is similarly abbreviated. The introduction, a monolog of the solo clarinet over a subdued drum-roll, has no thematic bearing upon the movement proper; but it is used again as introduction to the finale, this time intonated to the full body of strings, in unison.

The subordinate theme in the first movement has a "modal" quality, which may be defined as an F♯ major basis with a persistent lowered seventh scale-step ("Mixolydian"). Since, however, the fundamental key is unquestionably *B major,* the peculiar harmonic quality is really attributable to the legitimate (though unusual) swaying back and forth between the dominant and sec-

ond-dominant (or supertonic) chords. As to the modal flavor of the principal theme in the first movement, it is simply owing to a similar persistent depression of the leading-tone (d♮ instead of d♯—"Aeolian" mode). The editor considers it doubtful that Sibelius harbored any distinct "modal" intention; these mildly bitter qualities reflect something of the harshness of the North.

The second movement, a lyric of impressive beauty, is a second rondo-form, slightly irregular, inasmuch as a genuine development is substituted for the second subordinate theme (as in the *Funeral March* of Beethoven's Third Symphony).

The *Scherzo* assumes a somewhat peculiar structural pattern, which it is difficult to define accurately. As a whole, it approximates very closely the sonata-allegro form (Preface, 3), but with the irregular feature that the development is greatly extended, in such a manner as to embrace a completely *new* section, equivalent to an independent theme. This is not usual, but it is feasible, since the development-division may present *any* material (Preface, 8), and not infrequently, in classic examples, does contain entirely *new* sections — though rarely as foreign as in this instance. (Compare the first movement of Beethoven's Third Symphony, measures 284-299; or the finale of Beethoven's first piano sonata.) On the other hand, it creates in its broader lines the impression of a third rondo-form (Preface, 17*c*). What disturbs this impression is the insertion of a "development" which is as genuine as it may appear superfluous.

It is not altogether clear why Sibelius should have chosen the title *Quasi una Fantasia* for the finale, for it is a fairly regular sonato-allegro form, whose contents and formulation call for no apology.

It is distinctive of Sibelius' masterful conception of effective "form," that he brings each movement to a speedy close, wasting no time upon the tempting and customary habit of dwelling, in the coda, upon foregone material.

# EXPLANATORY PREFACE

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

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

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

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

4. The EXPOSITION consists in:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

17. There are three Rondo-forms:

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

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

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

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

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

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

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

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

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

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

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

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

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

Percy Goetschius

# SYMPHONY No1, in E minor (+1)

## First Movement, Allegro energico

*Transcribed and annotated by*
*Percy Goetschius, Mus. Doc.*

JEAN SIBELIUS, Op. 39
(1865-

Introduction (+3)

Clar.

espressivo

Sonata-allegro form (+2)

Andante, ma non troppo

*pp* *mf* *Drum* *poco cresc.* *mf* *poco dim.* *p morendo* *pp* *pp* *ppp* *morendo*

EXPOSITION (+4)

*mf sempre* *Strings*

Allegro energico

Ped. (+5) *

(+1) See Preface, 1. — (+2) Preface, 2. — (+3) See the Critical Note. — (+4) Preface 3, 4. — (+5) The Pedal must be used very freely, but with discretion.

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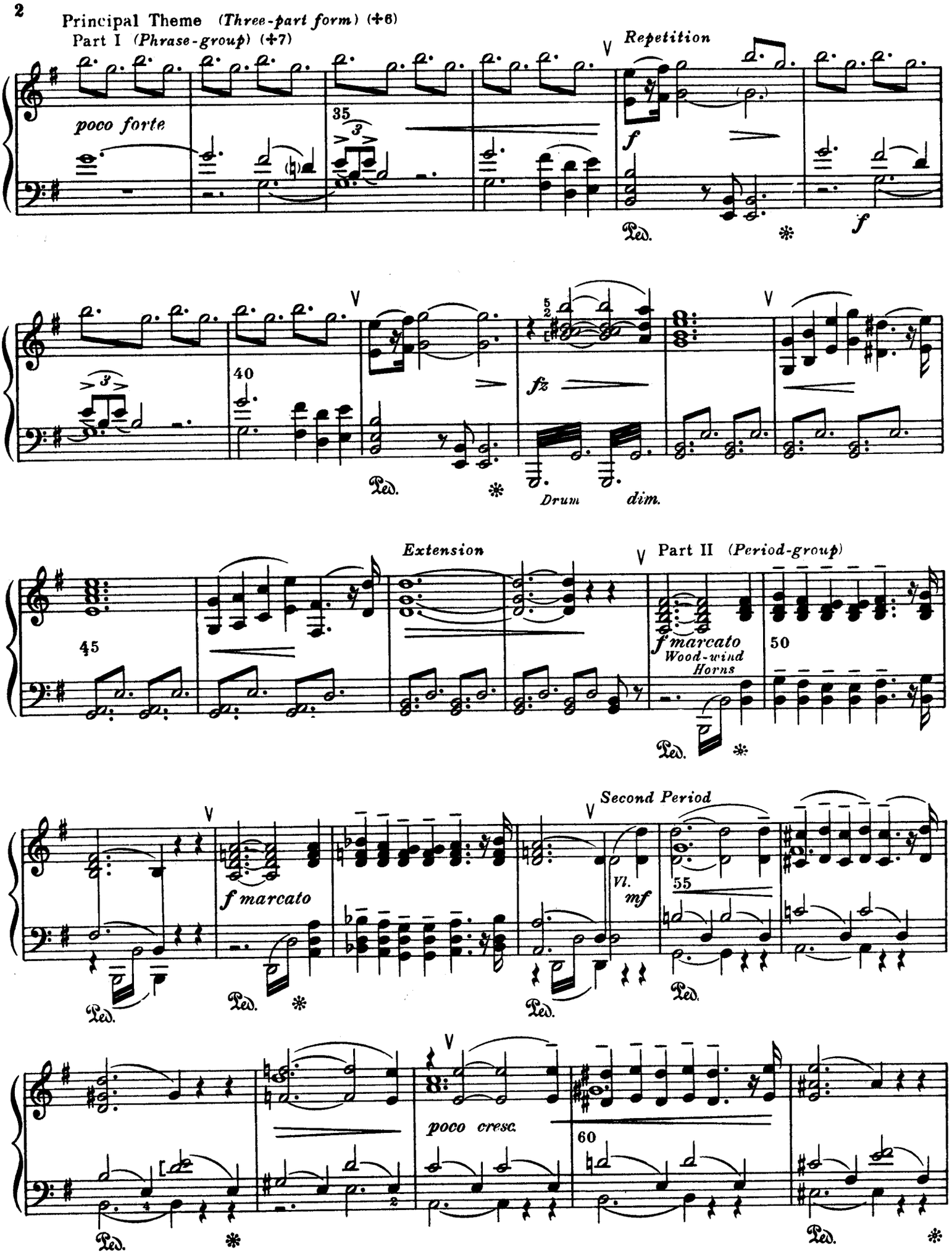
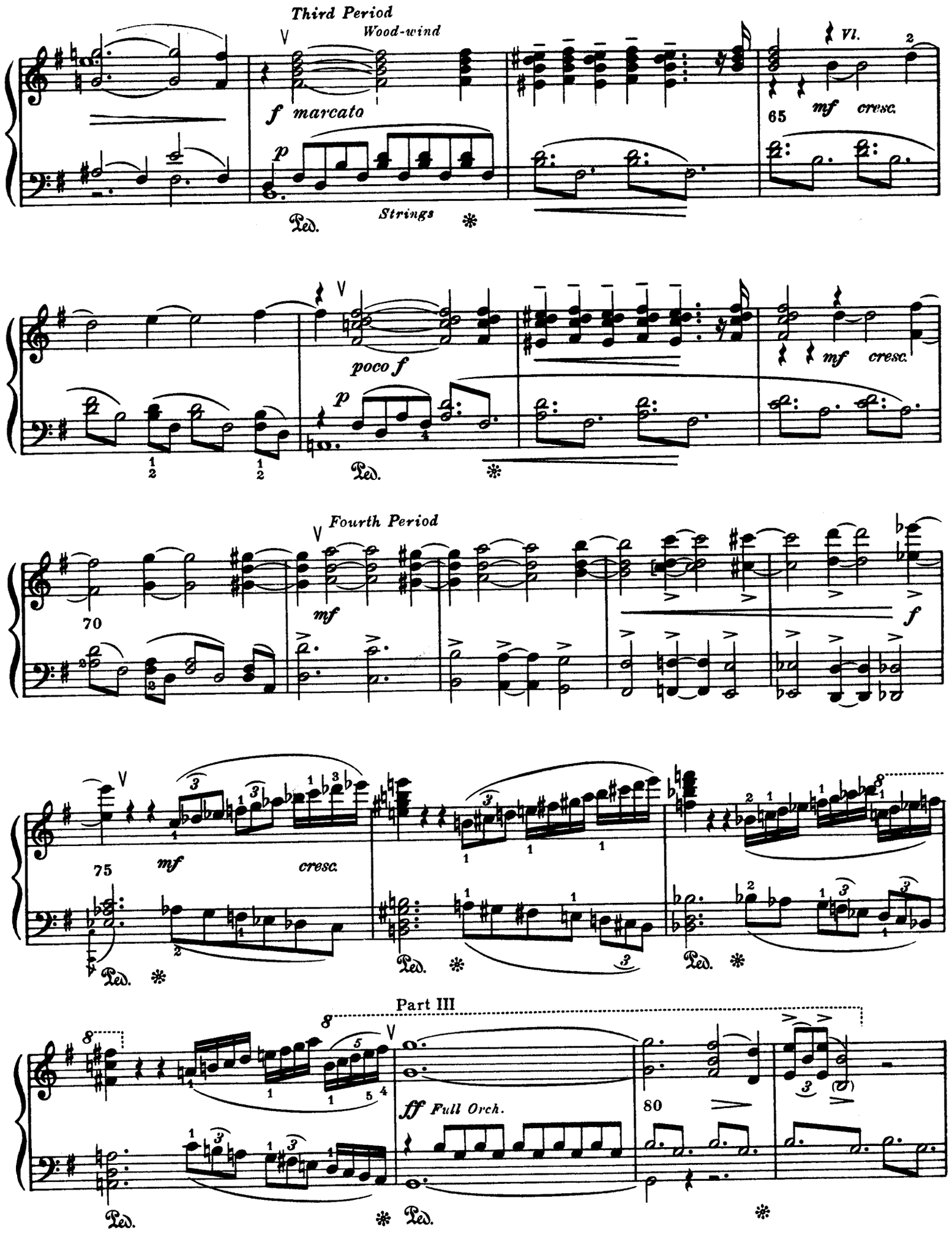
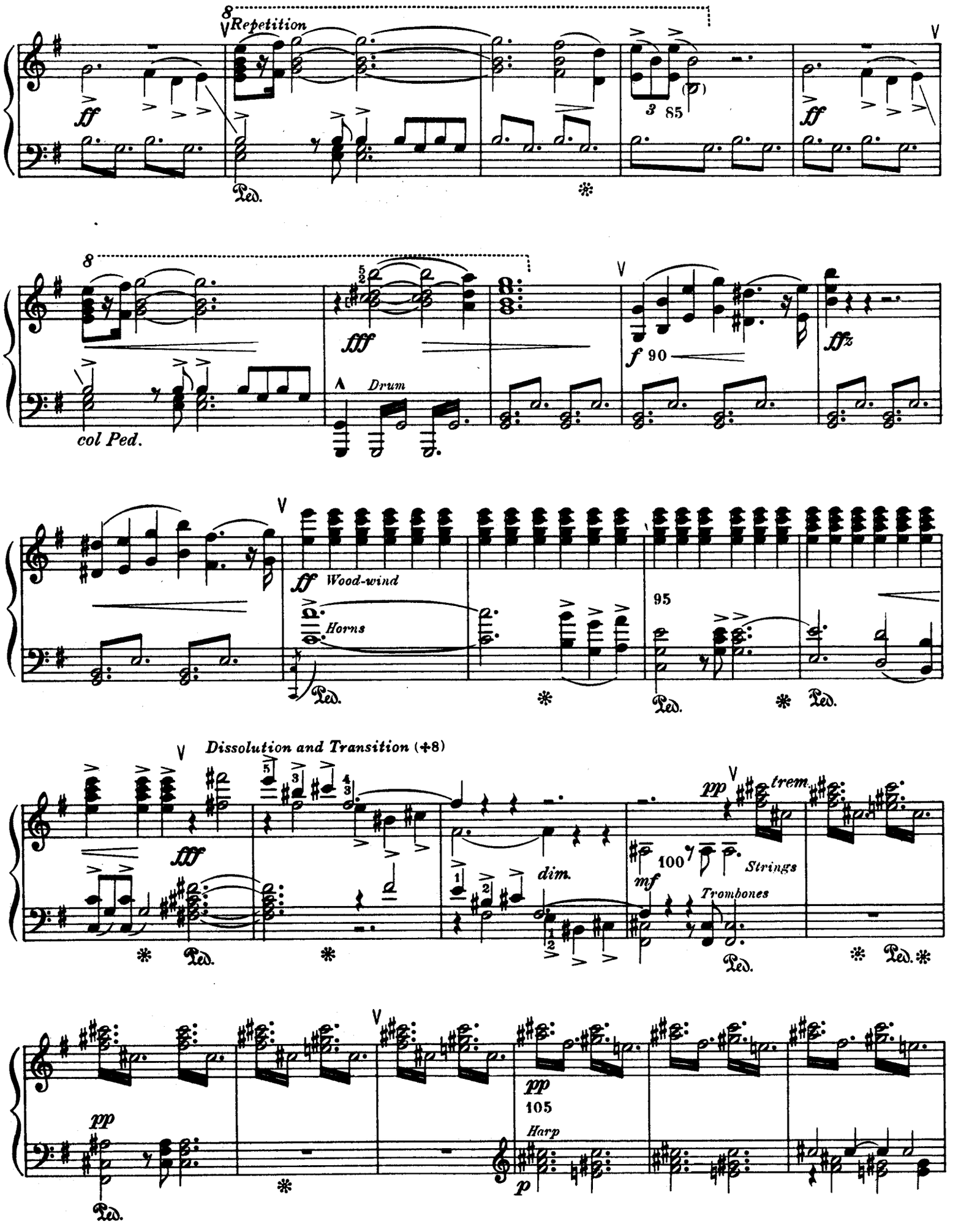



(✢6) Preface, 14.— (✢7) Preface, 15, 18; also 19.—


Third Period
Wood-wind
f marcato
p
Strings
Ped.
VI.
65
mf cresc.
poco f
p
Ped.
mf cresc.
Fourth Period
70
mf
f
75
mf
cresc.
Ped.
Ped.
Ped.
Part III
8
ff Full Orch.
80
Ped.
Ped.


8
Repetition
ff
Ped.
3 85
ff
8
fff
col Ped.
Drum
f 90
ffz
ff
Wood-wind
Horns
Ped.
95
Ped.
Ped.
Dissolution and Transition (+8)
fff
Ped.
dim.
pp
trem.
100
mf
Strings
Trombones
Ped.
Ped.
pp
Ped.
pp
105
Harp
p

Subordinate Theme (*Three-part form*) (✣9)

Part I

*Fl*

*p ma marcato*

110

*Repetition*

*mp*

*Fl.* *Horns*

115

*pp*

120 *poco cresc.*

*f*

*Vl.*

*mf*

*Fl.*

125

*Extension*

*f*

*pp Ob.*

*Horns*

Part II

*tranquillo*

*pp Fl.*

*Clar.*

130

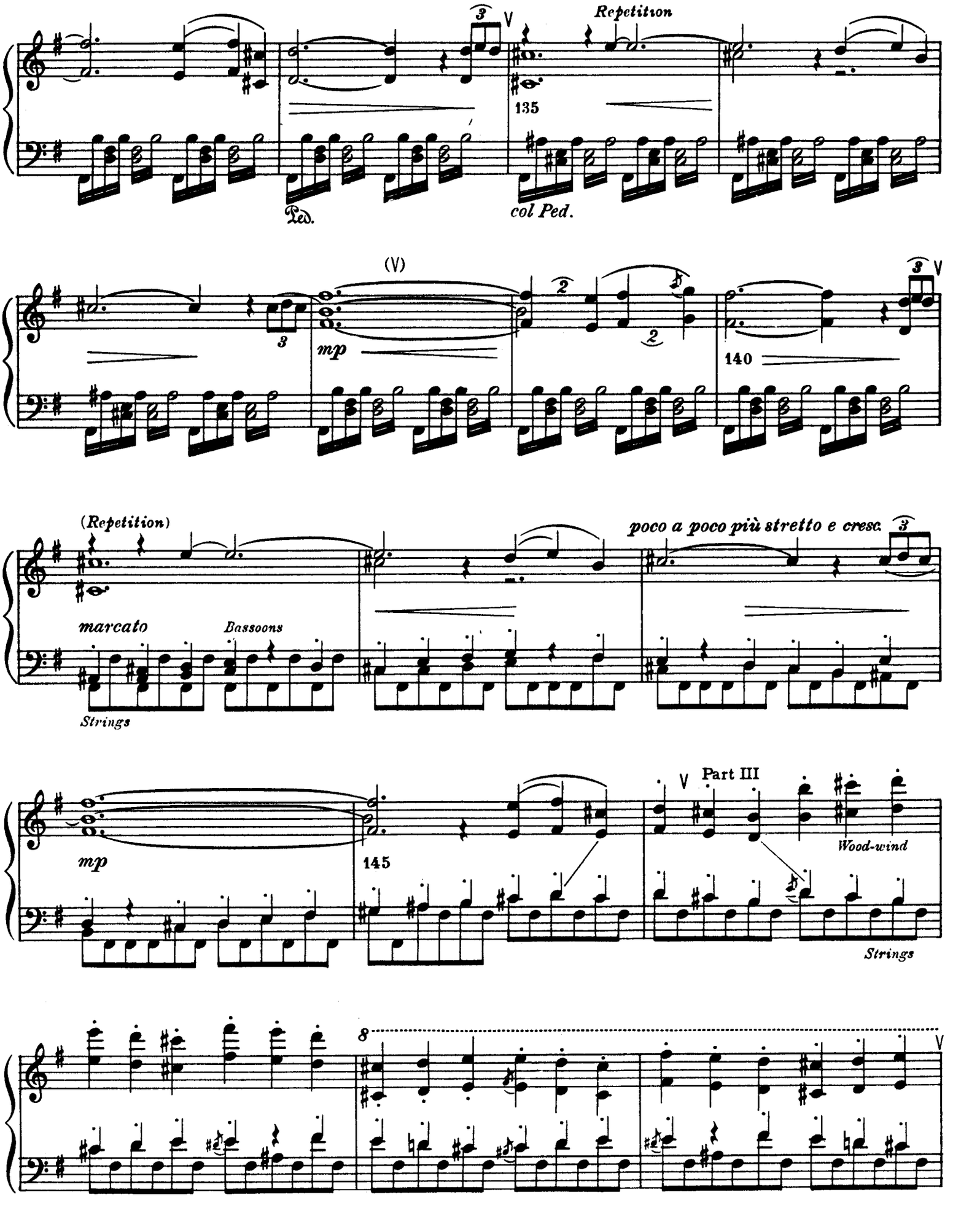
*poco ritenuto*

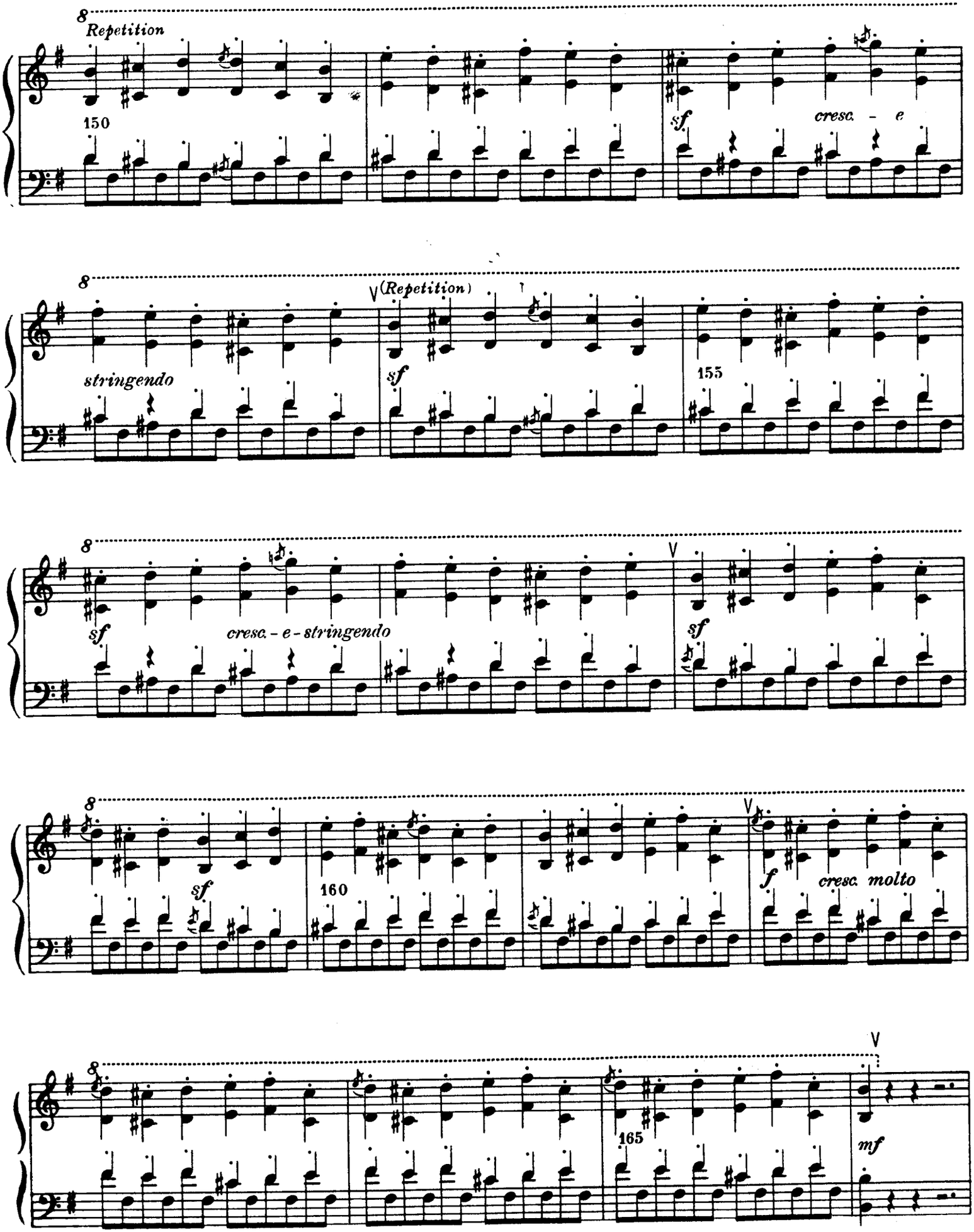
*a tempo*

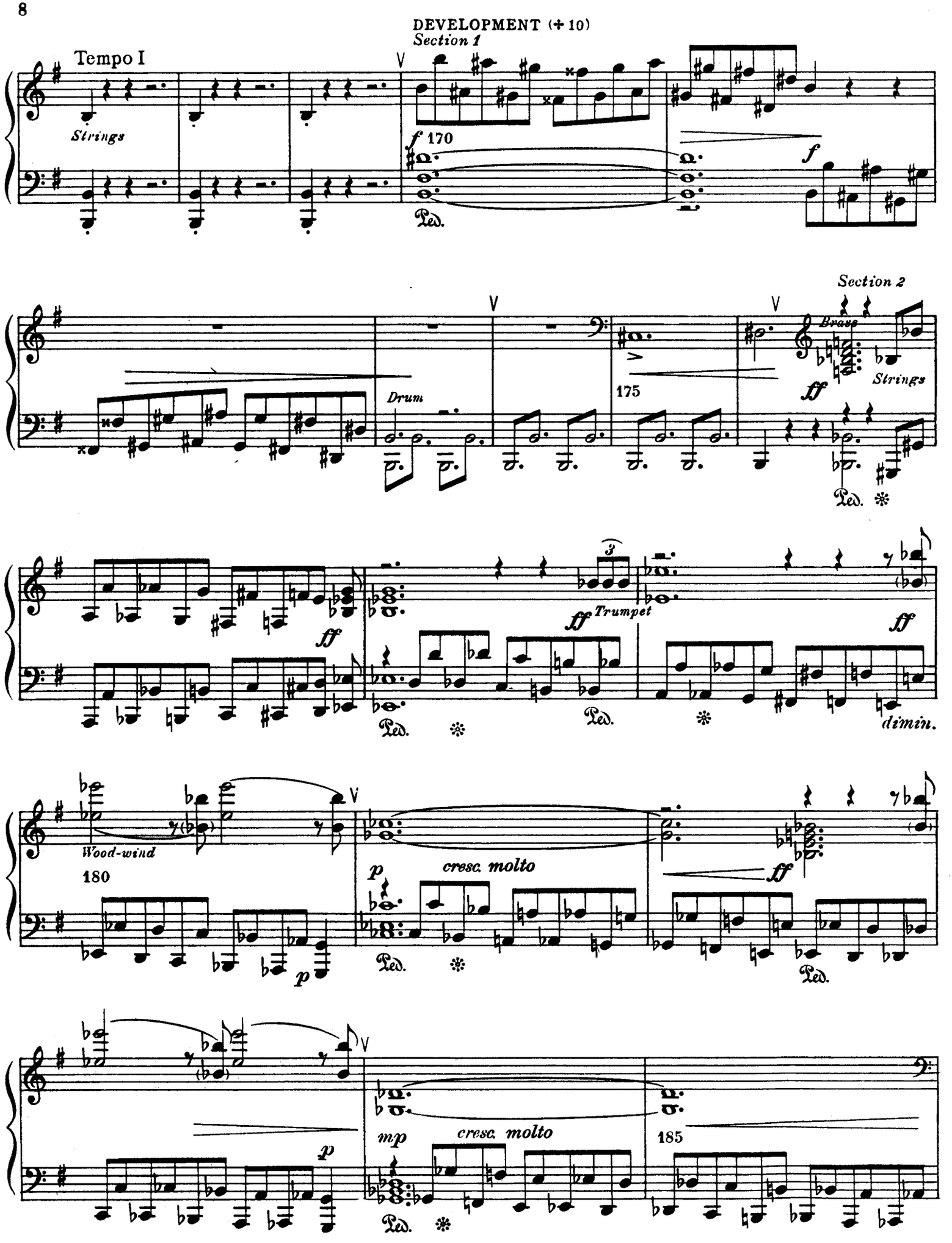
*ppp Strings*

Ped. Ped. ✻ Ped.

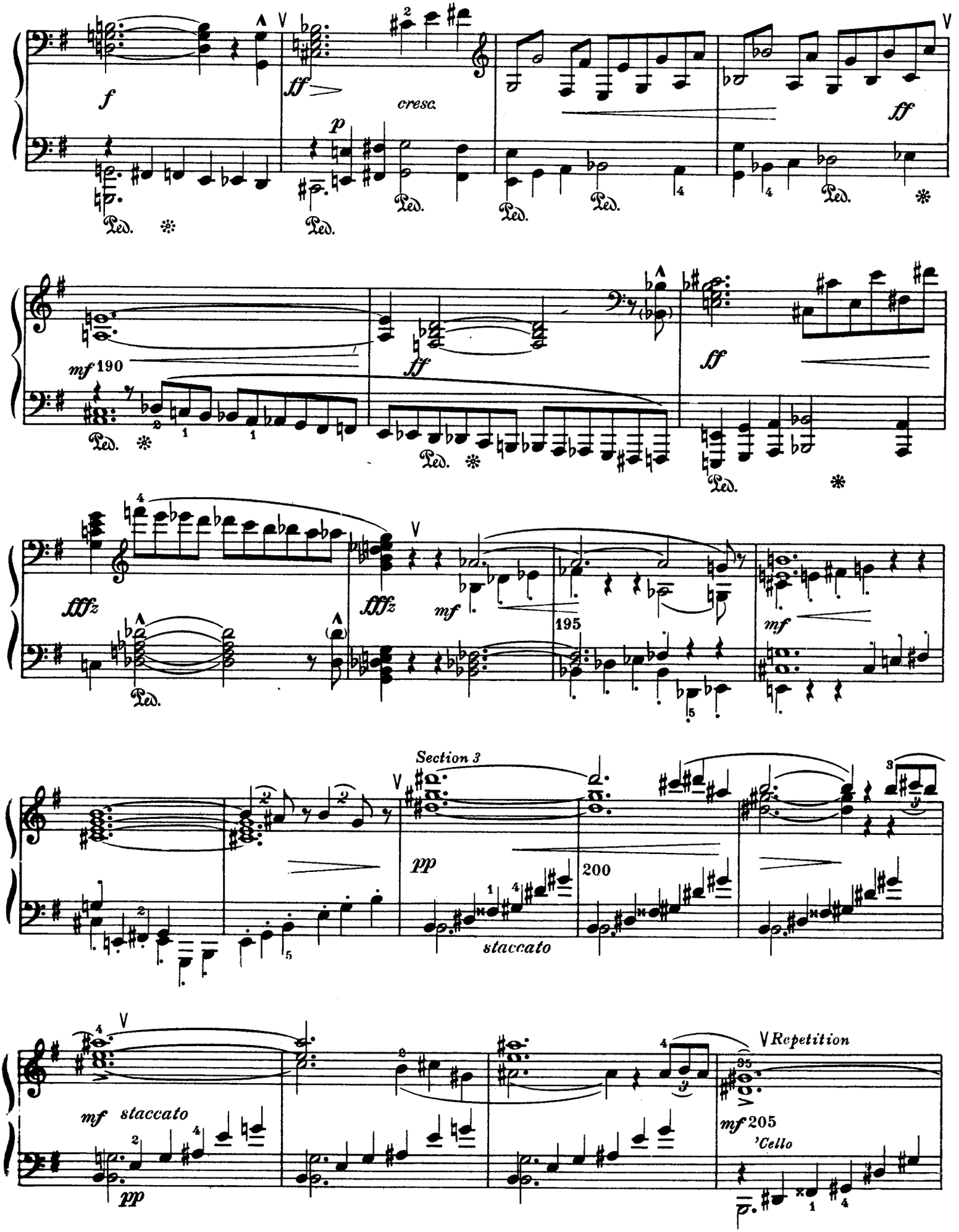
(✣9) Preface, 6. The Subordinate Theme is in B major; see the Critical Note.—

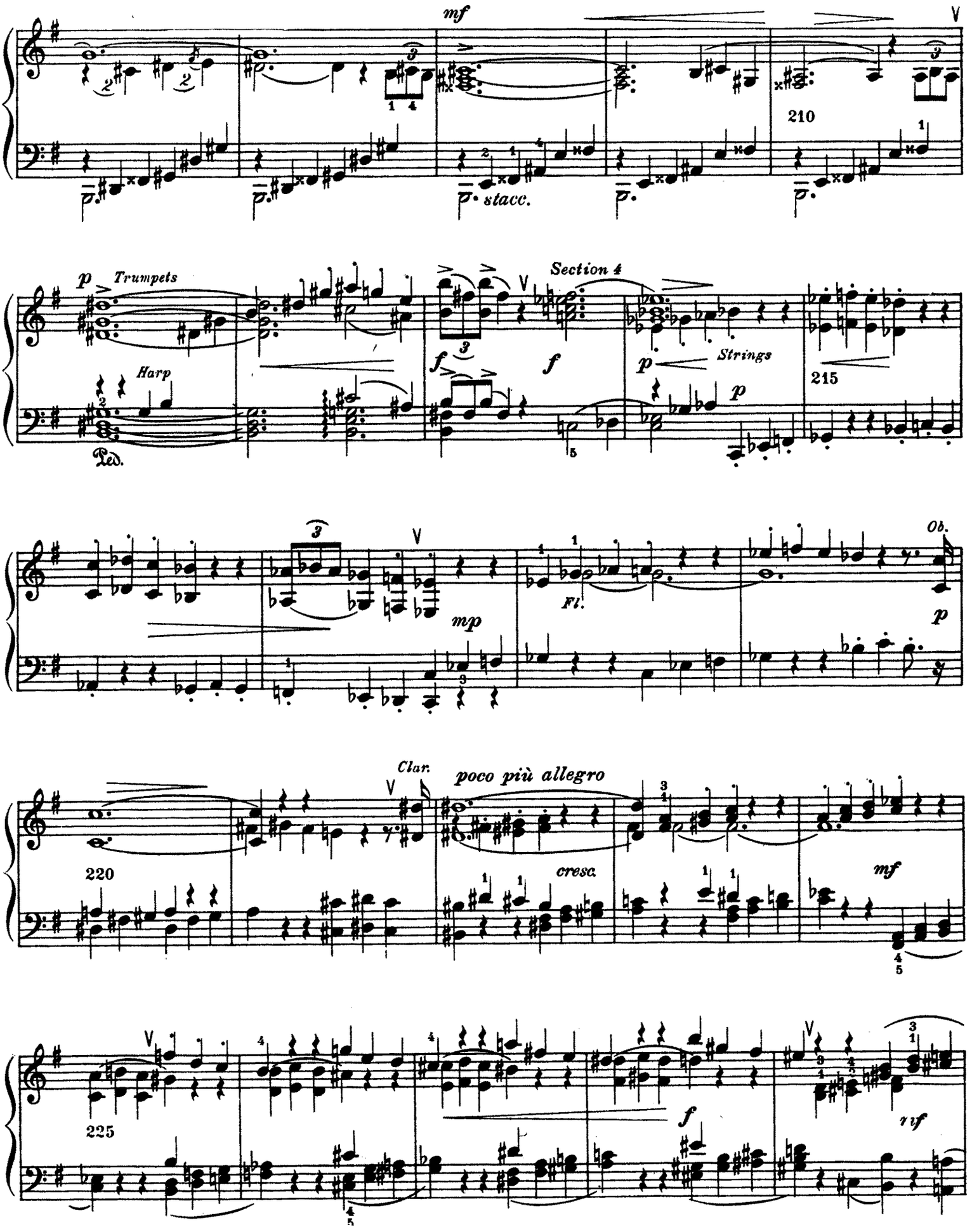

Repetition
135
Ped.
col Ped.
(V)
mp
140
(Repetition)
poco a poco più stretto e cresc.
marcato
Bassoons
Strings
mp
145
Part III
Wood-wind
Strings
8

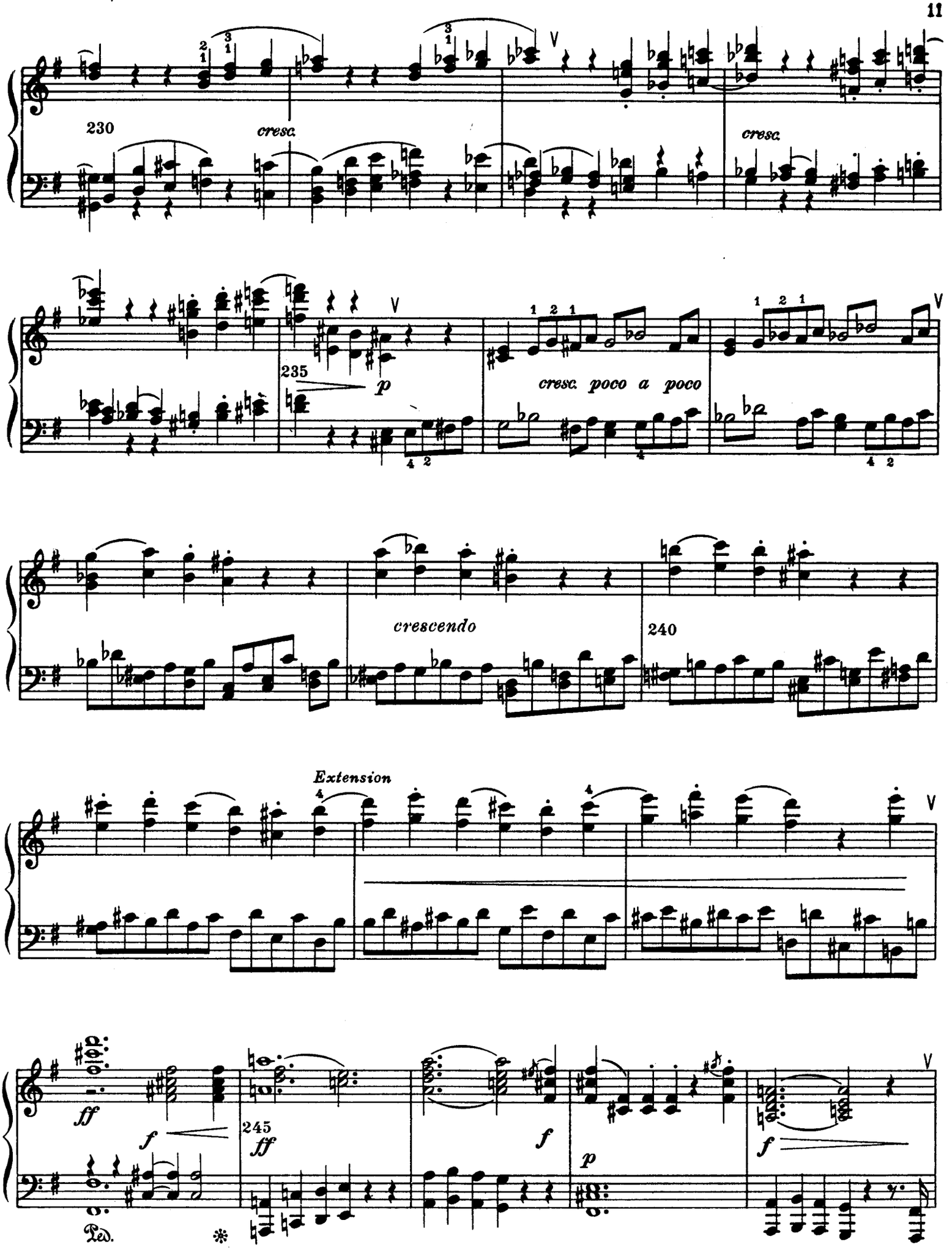

8
Repetition
150
sf
cresc. - e
8
(Repetition)
stringendo
sf
155
8
sf
cresc. - e - stringendo
sf
8
sf
160
f
cresc. molto
8
165
mf


DEVELOPMENT (✢ 10)
Section 1
Tempo I
Strings
f 170
f
Ped.
Section 2
Brass
Strings
Drum
175
ff
Ped.
ff
Trumpet
ff
dimin.
Wood-wind
180
p
cresc. molto
ff
p
mp
cresc. molto
185

(✢ 10) Preface, 8.


f
ff
cresc.
p
ff
mf 190
ff
ff
fffz
fffz
mf
195
mf
Section 3
pp
200
staccato
mf staccato
pp
Repetition
mf 205
'Cello


mf
stacc.
210
p
Trumpets
Harp
Ped.
Section 4
f
Strings
215
mp
Fl.
Ob.
Clar.
poco più allegro
220
cresc.
mf
225
rf


230
cresc.
cresc.
235
p
cresc. poco a poco
cresc.
cresc.
240
Extension
ff
f
245
ff
f
p
f
Ped.
*

*Section 5*
*Retransition* (✣11)

51

*p*

*Wood-wind*

*p* *R. H.*

*L. H.*

250

*pp*

*Basses*

*pp*

V *p*

255

(✣12)

*poco a poco cresc.*

V

*mf*

260

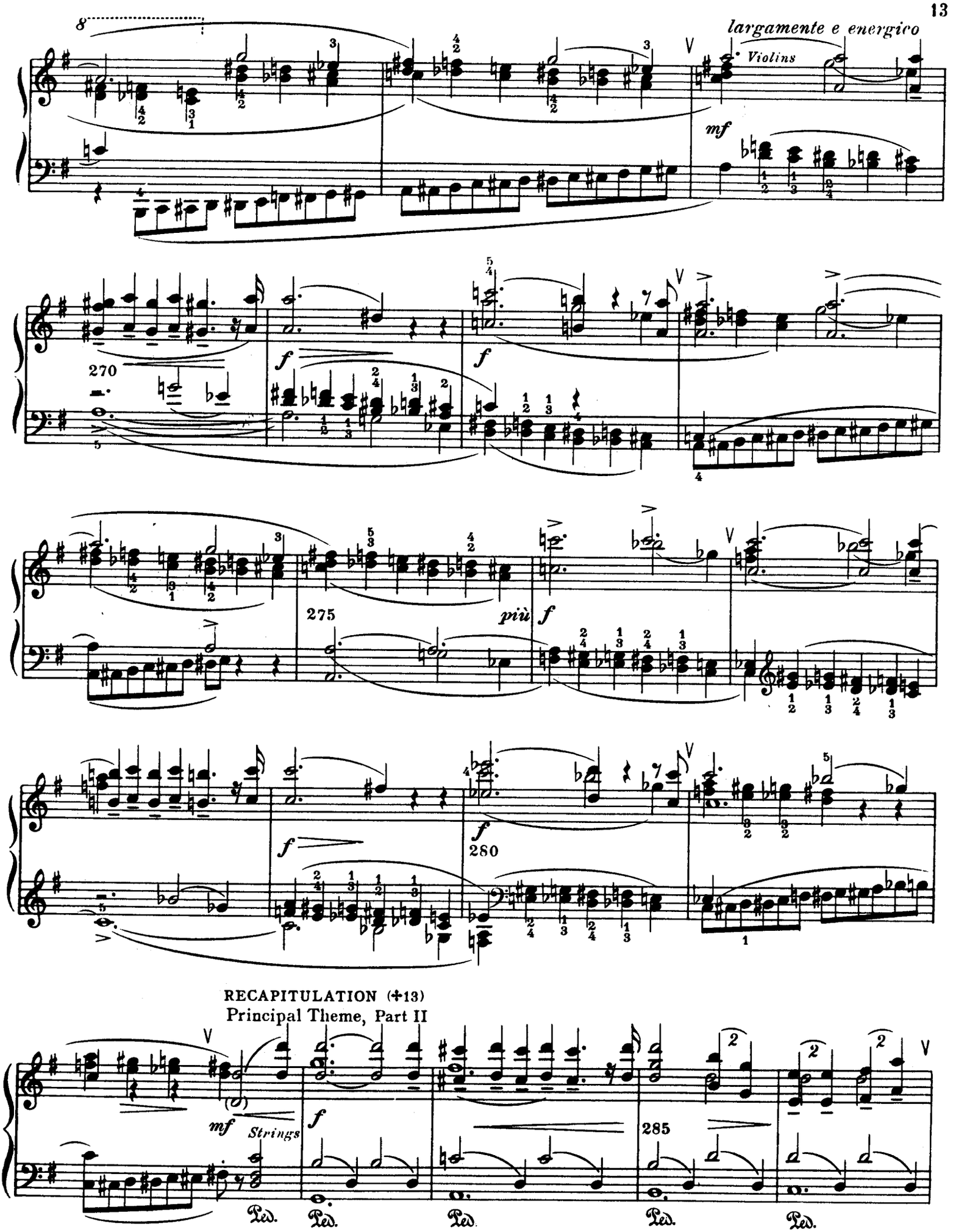
V

8

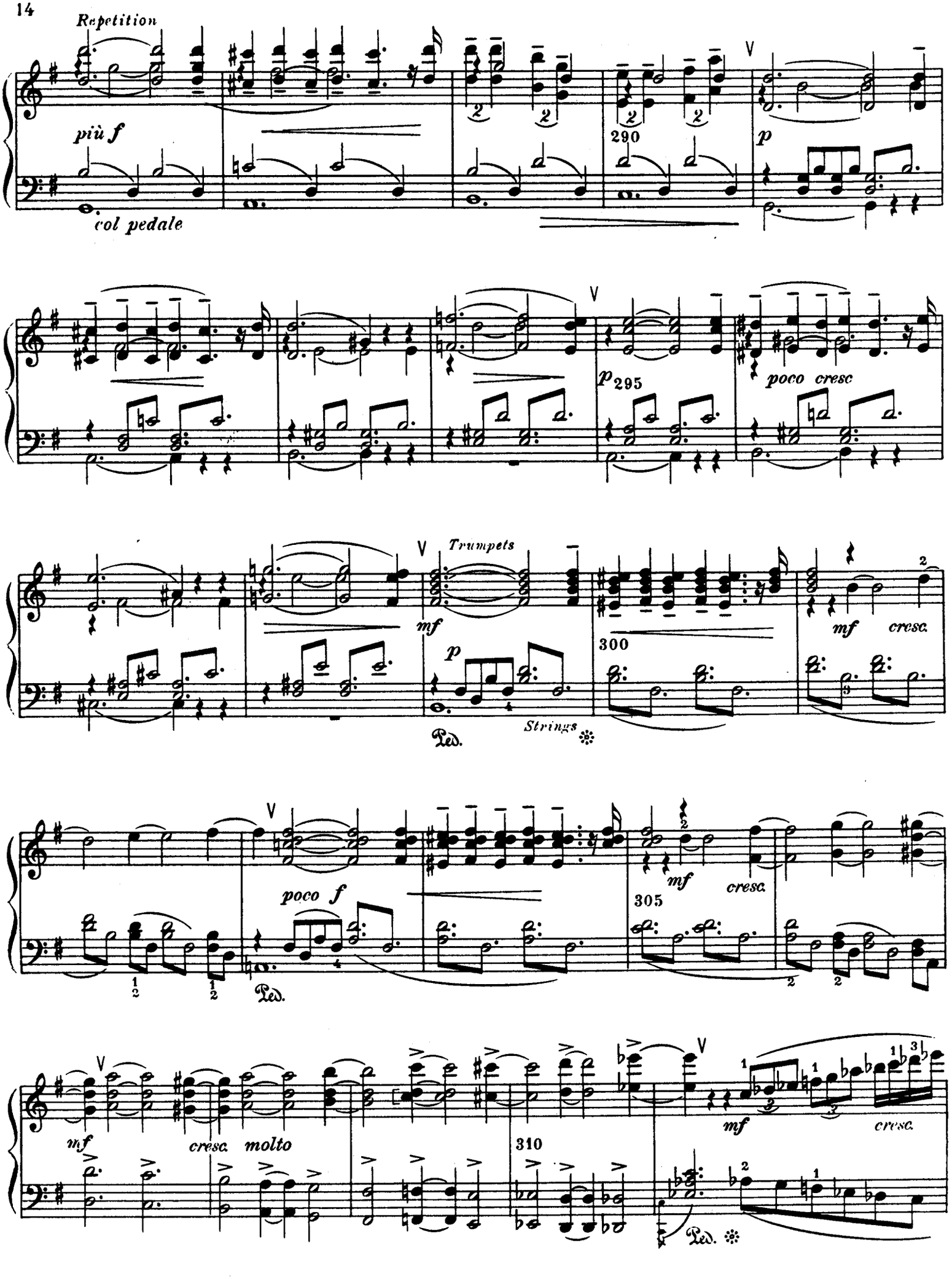
V

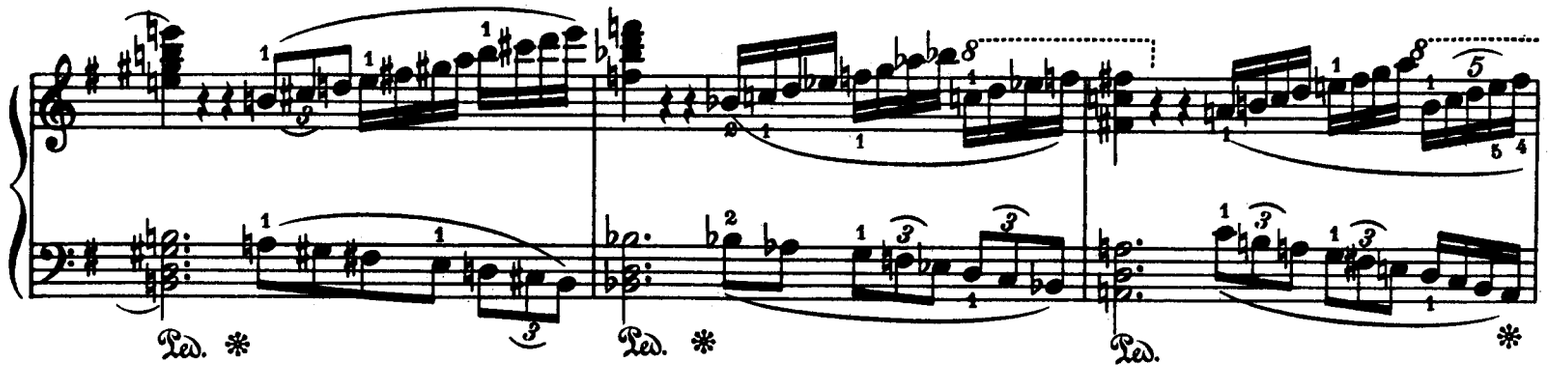
265

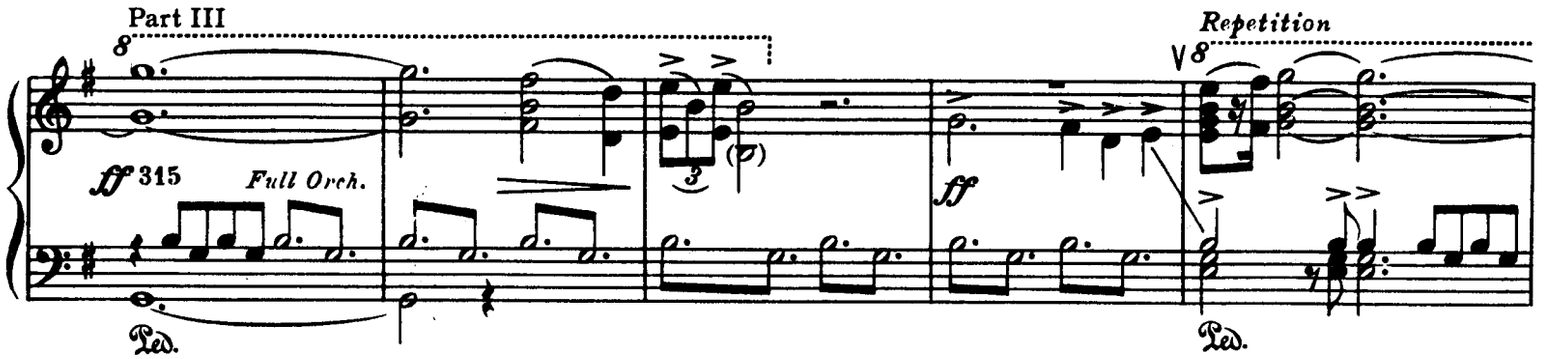
(✣11) Preface, 9.— (✣12) This ascending chromatic run is carried along by the Basses (strings), without interruption and practically without change, up to measure 282.—

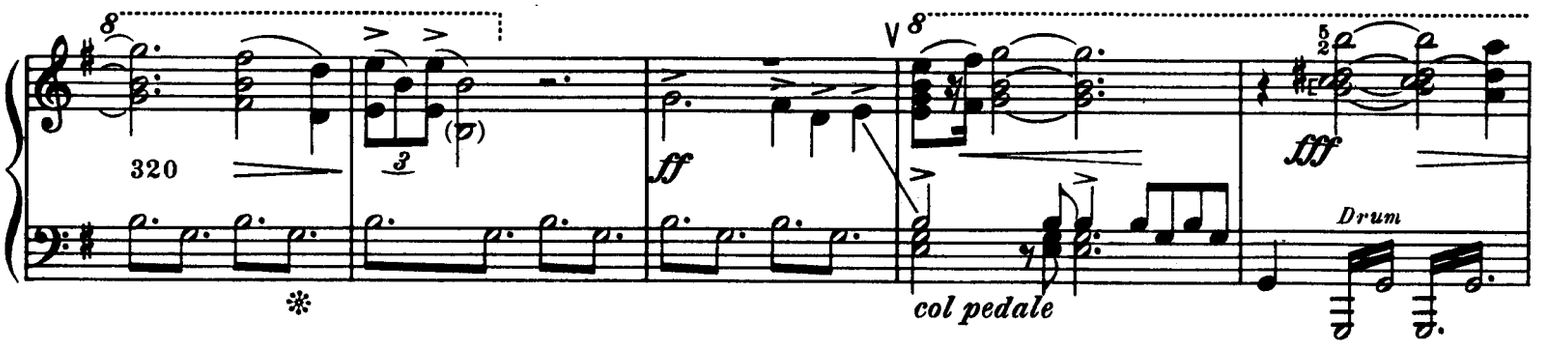


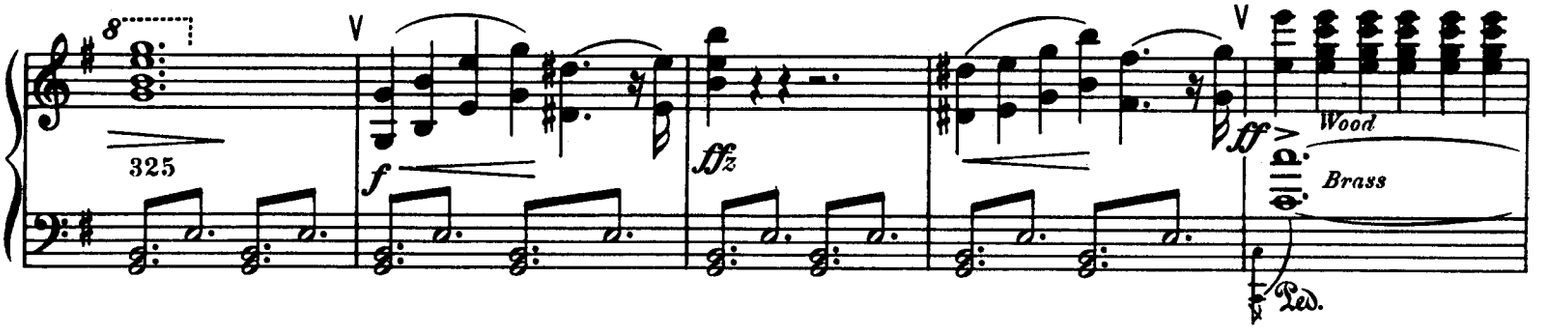

(✣13) The Recapitulation begins here, but with the Second Period of Part II of the Principal Theme. — Part I is omitted.—

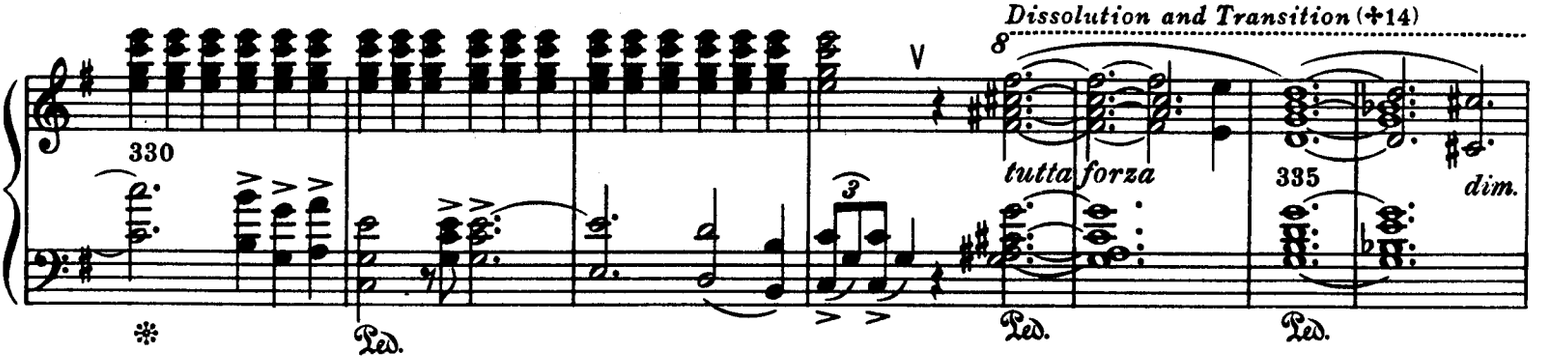

Repetition
più f
col pedale
290
p
poco cresc
295
Trumpets
mf
p
Strings
Ped.
300
mf cresc.
poco f
305
mf cresc.
mf cresc. molto
310
mf cresc.
Ped.



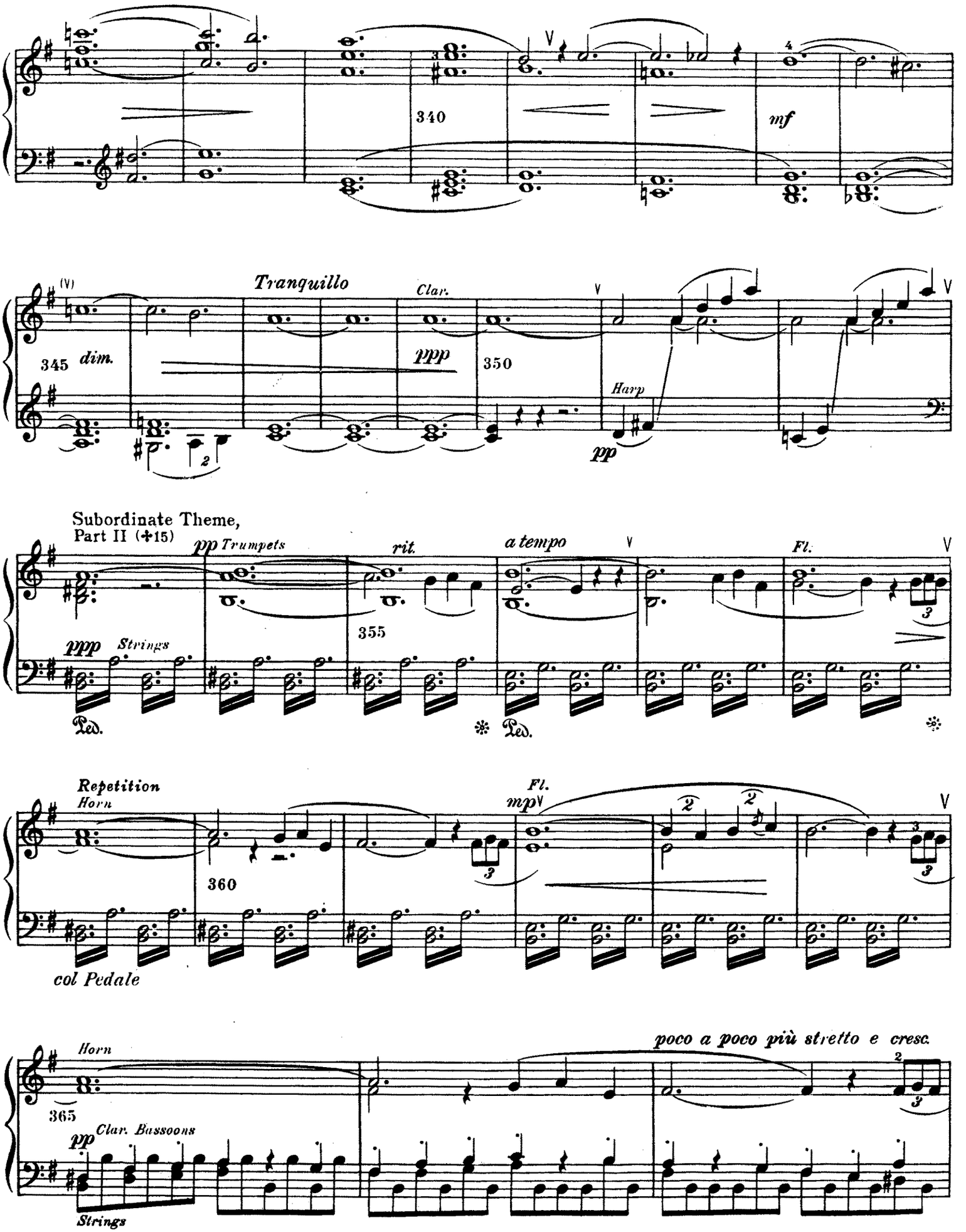


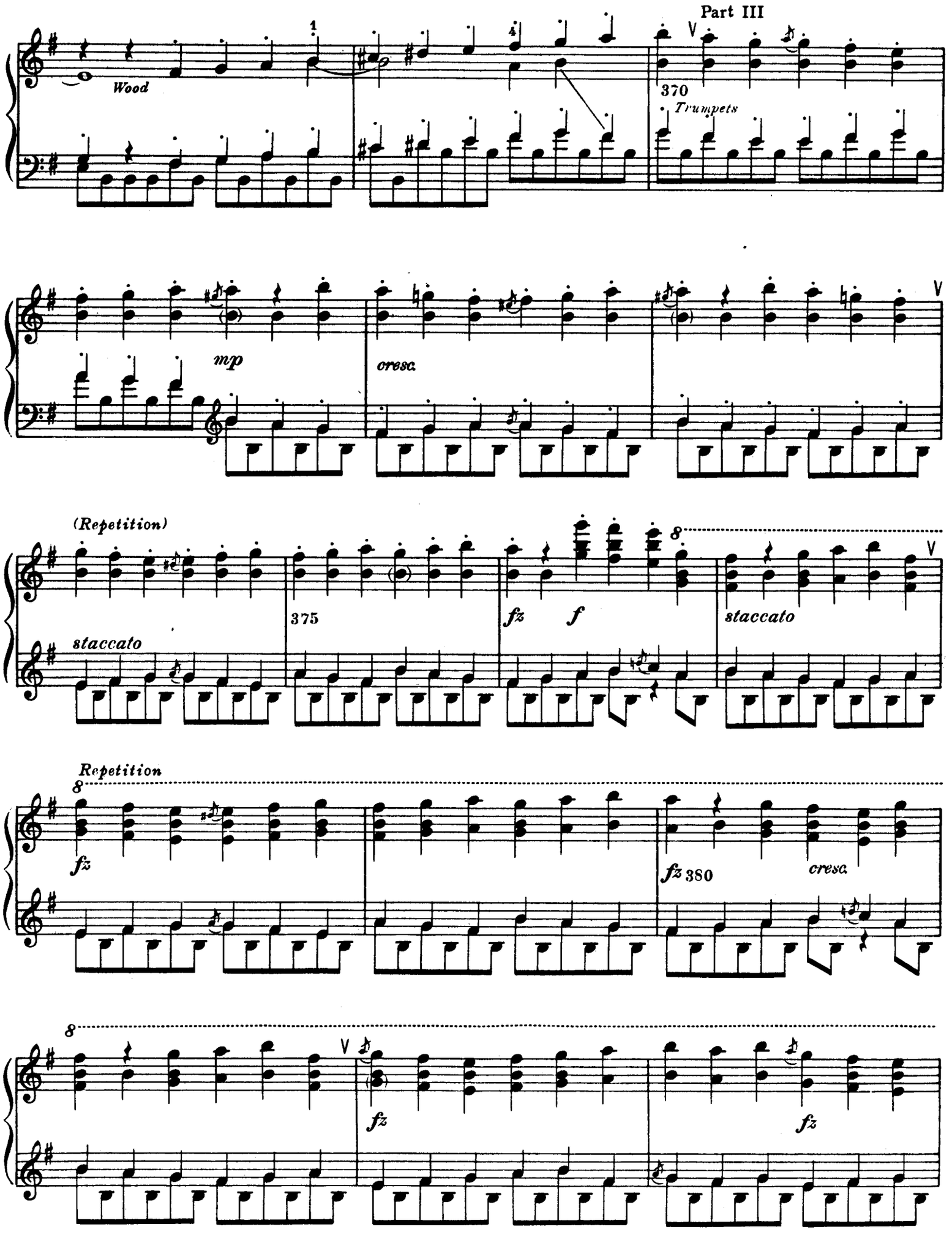



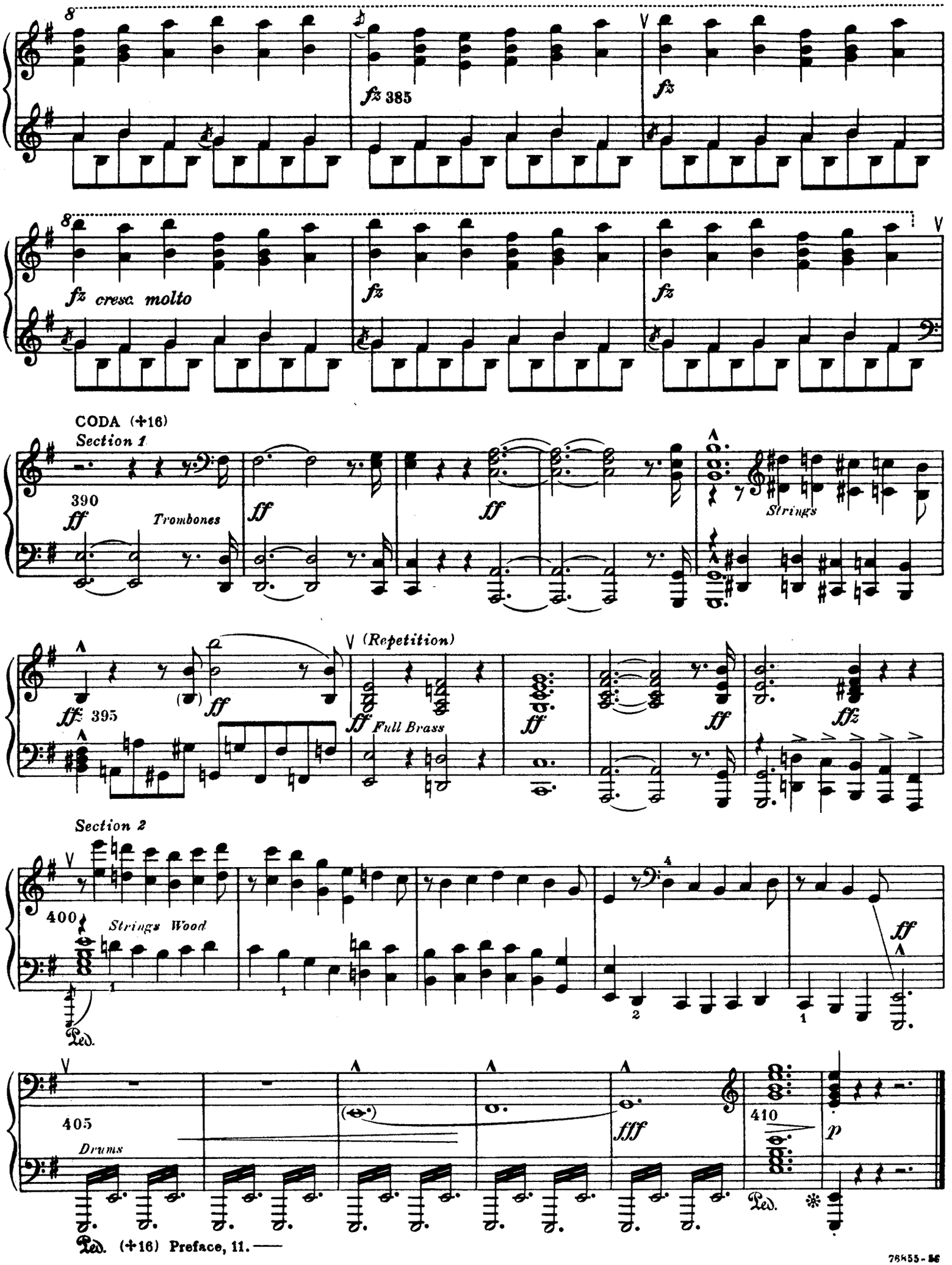



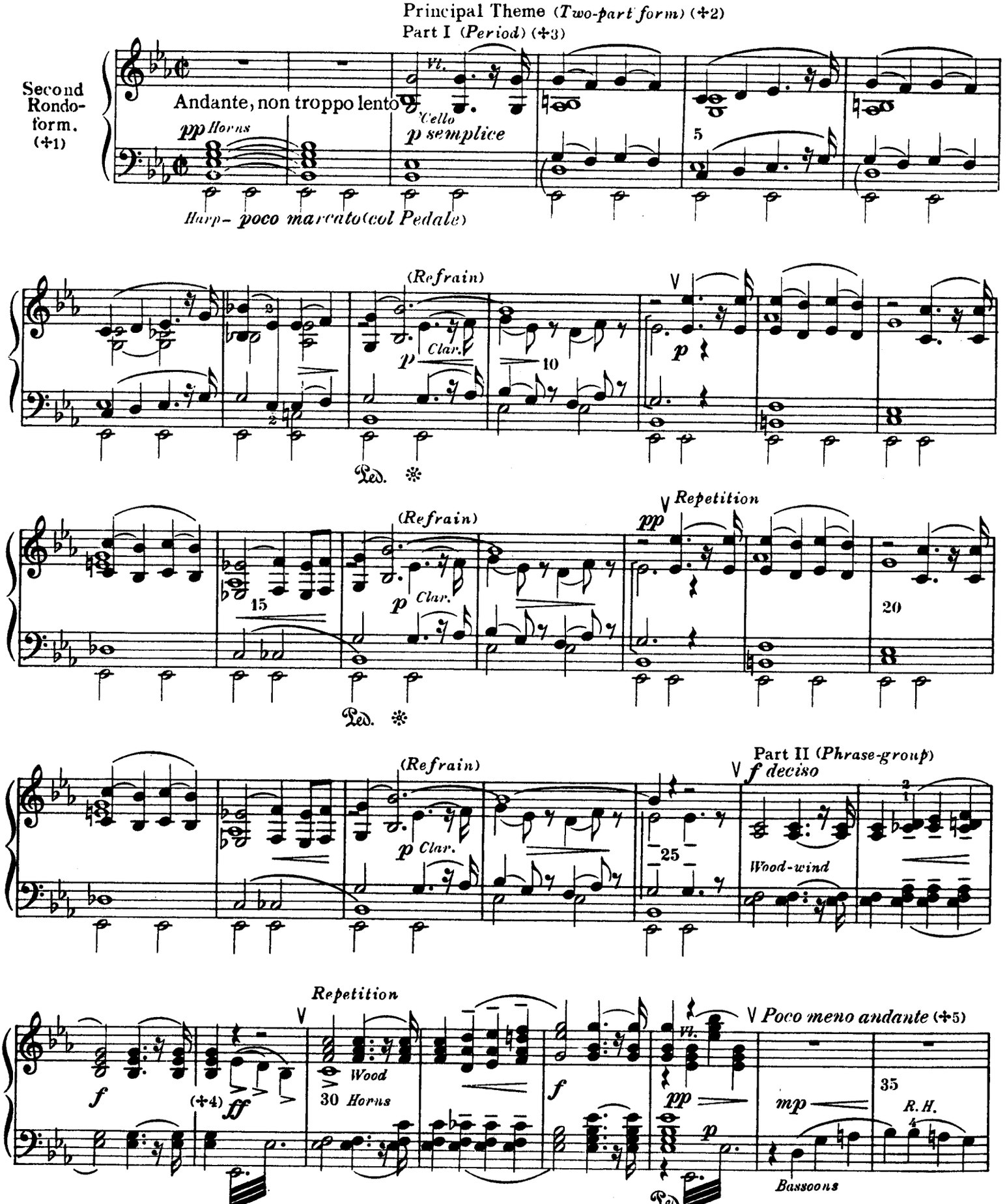

(✣14) This Transition differs from the previous one, in view of the coming transposition of the Subordinate Theme.—



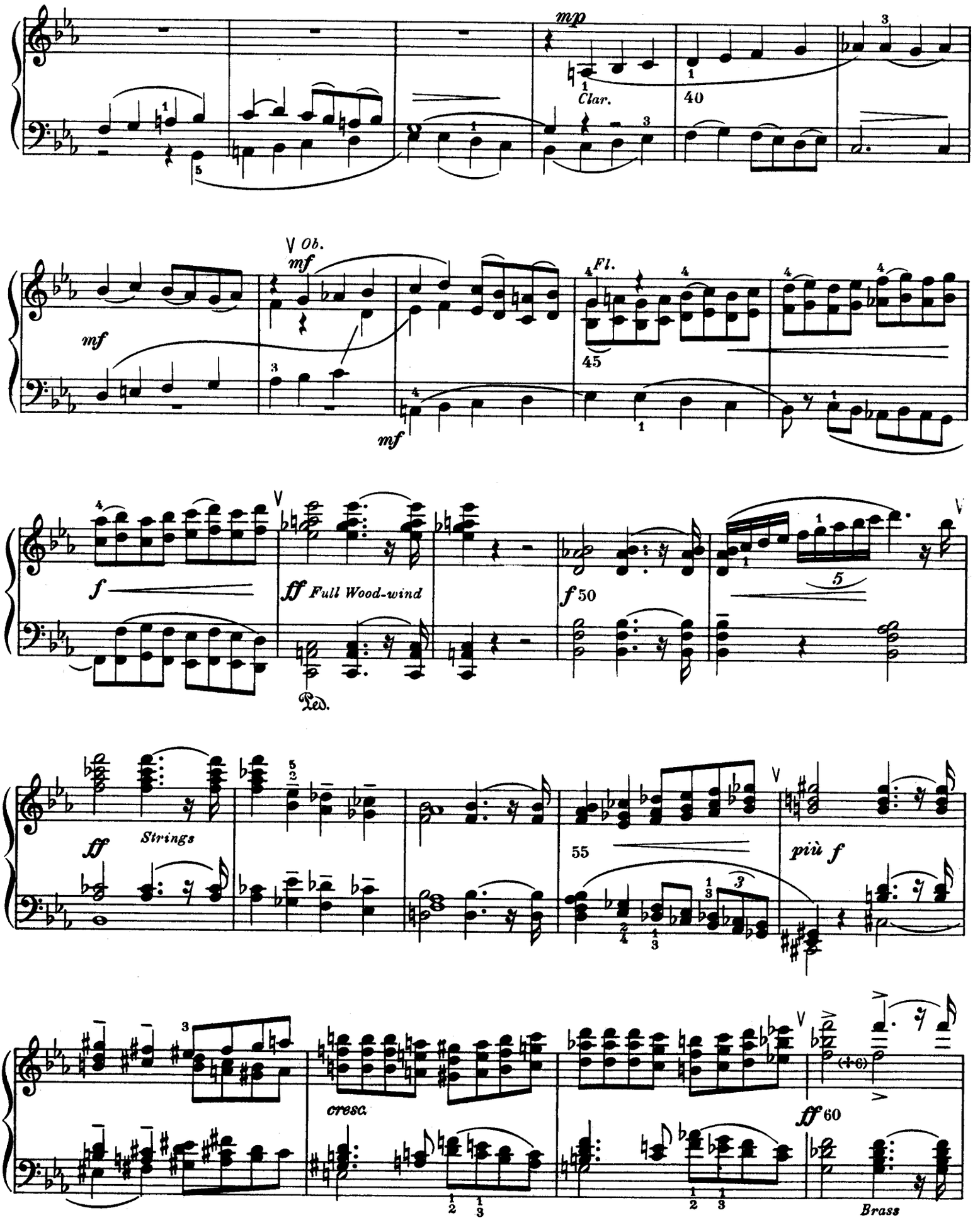

(+15) The Subordinate Theme (here in E minor, the principal key), also, begins with its Second Part— Part I is omitted.—


Part III
Wood
370
Trumpets
mp
cresc.
(Repetition)
staccato
375
fz
f
staccato
Repetition
fz
fz
380
cresc.
fz
fz

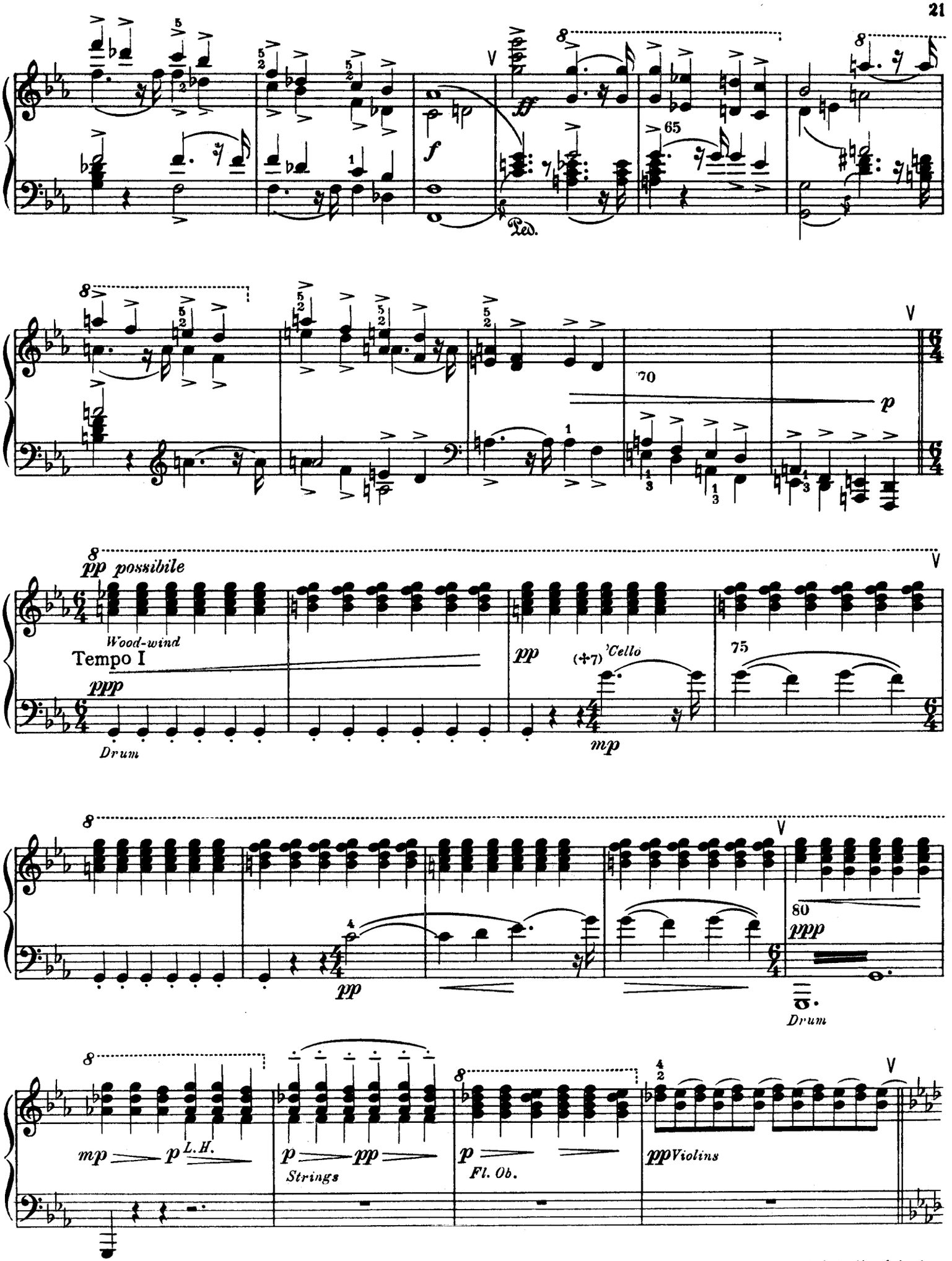

8
fz 385
fz
8
fz cresc. molto
fz
fz
CODA (+16)
Section 1
390
ff
Trombones
ff
ff
Strings
ff 395
(Repetition)
ff
ff Full Brass
ff
ff
ffz
Section 2
400
Strings Wood
Ped.
ff
405
Drums
fff
410
p
Ped.
Ped.




(✣1) See Preface, 16, 17b. — (✣2) Preface, 14. — (✣3) Preface, 15, 18, also 19. — (✣4) An allusion to the chief Motive of the first Movement. — (✣5) Sibelius, in common with the majority of composers, assumes that the term "Andante" applies to a slow tempo; hence, this poco meno andante must be interpreted "a little less slow" (or "a little faster"). The term Più andante, which certainly means "faster," would have been less confusing. —

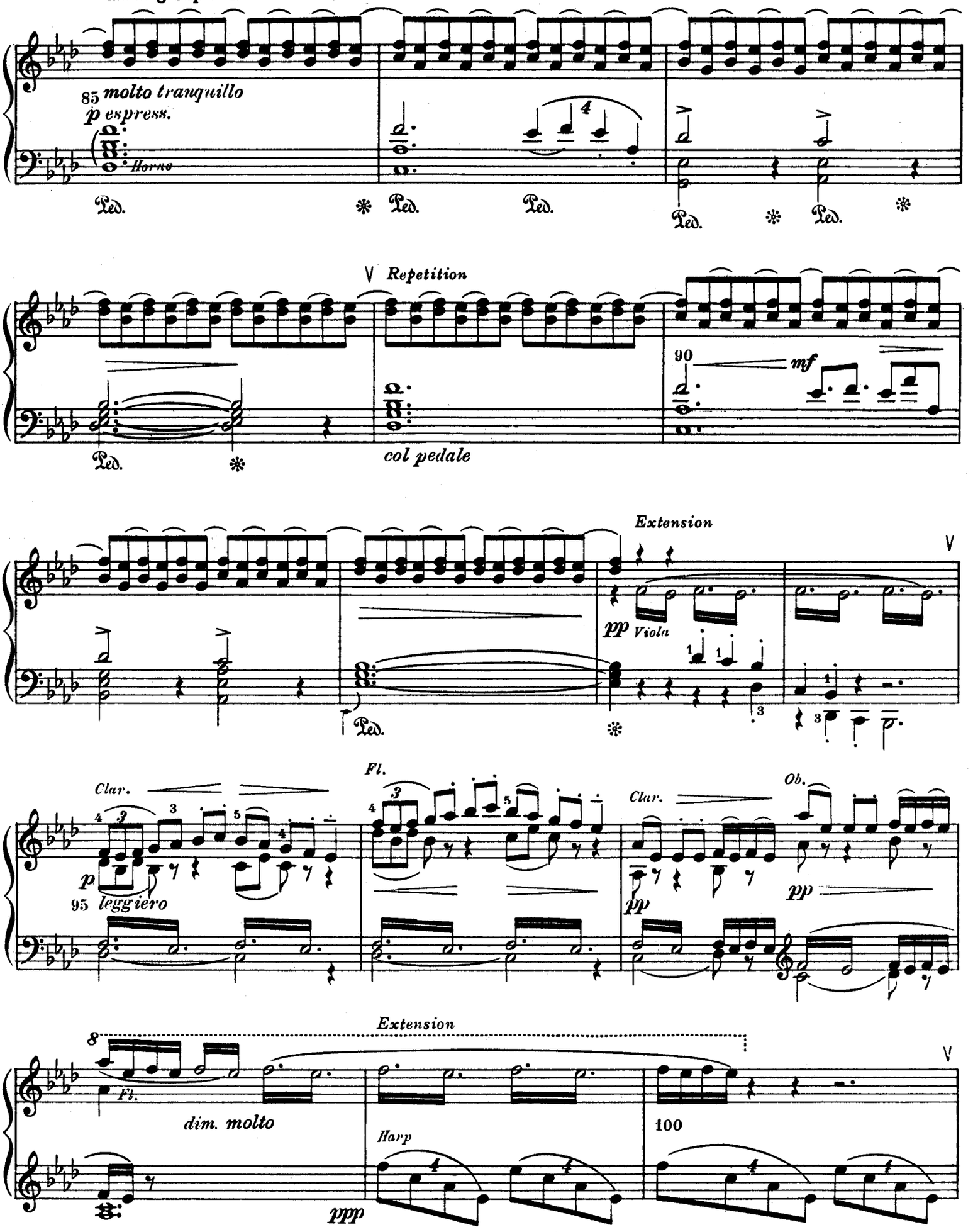



(+6) At this point the thematic course of the Second Part appears to turn in the direction of a Transition — Preface, 5. —

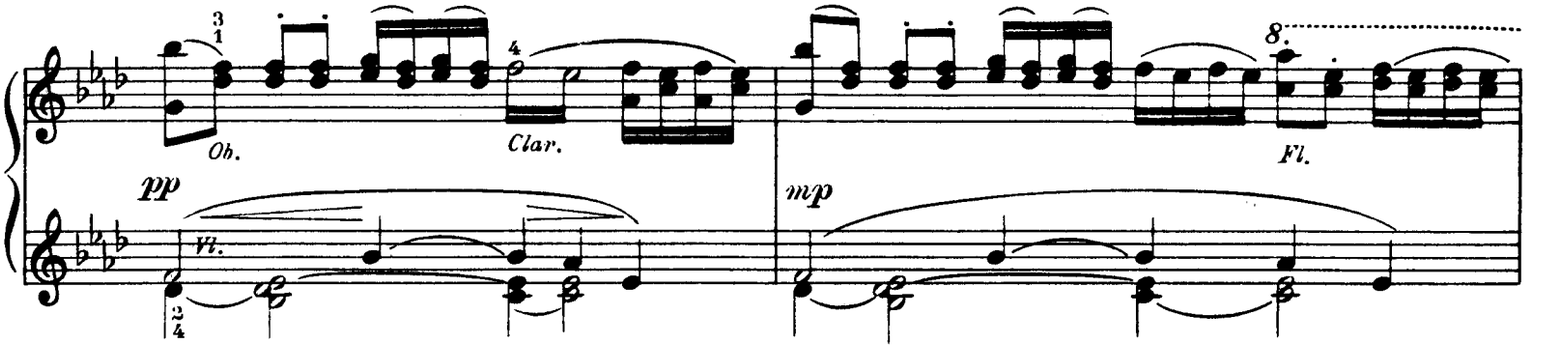


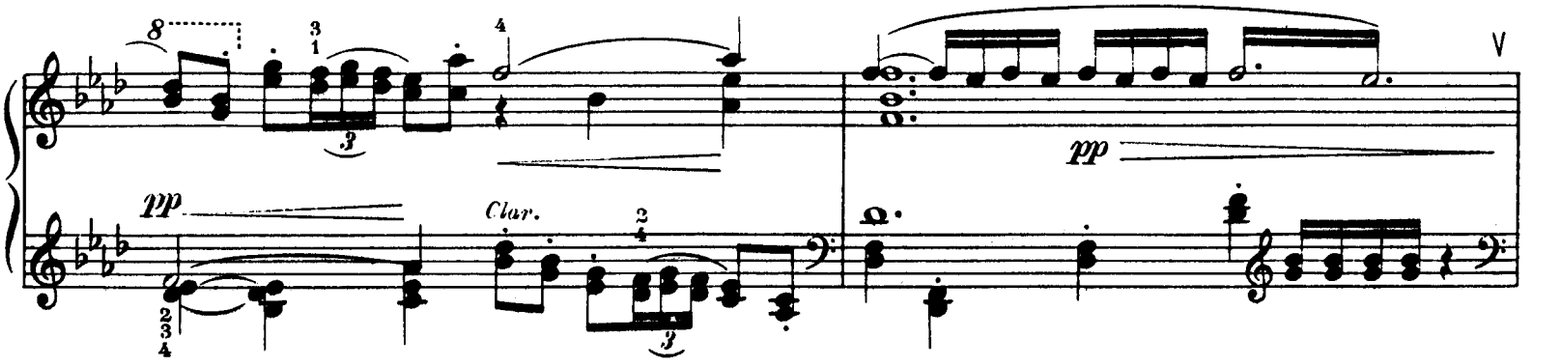

(÷7) This episode, derived from the Principal theme, is a somewhat unusual but extremely effective retrospect, interlined just before the appearance of the new Theme.

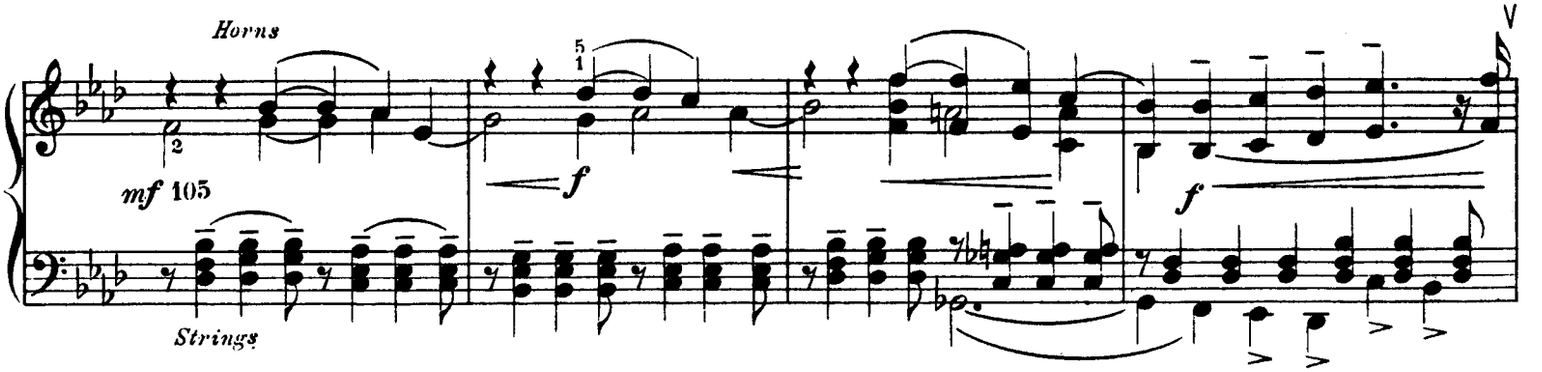
First Subordinate Theme
Phrase-group (✝8)

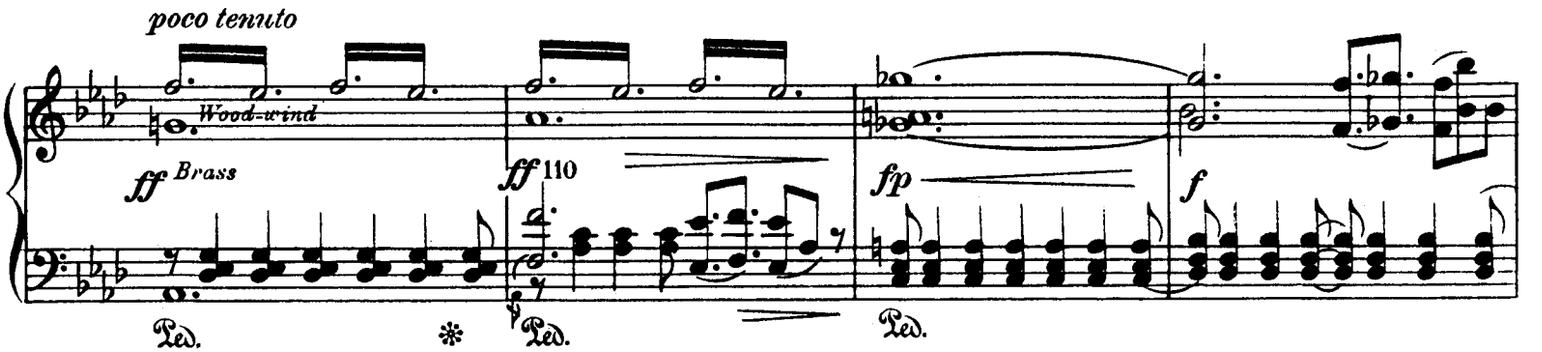



(✝8) Preface, 6. The First Subordinate Theme is in A♭ major.

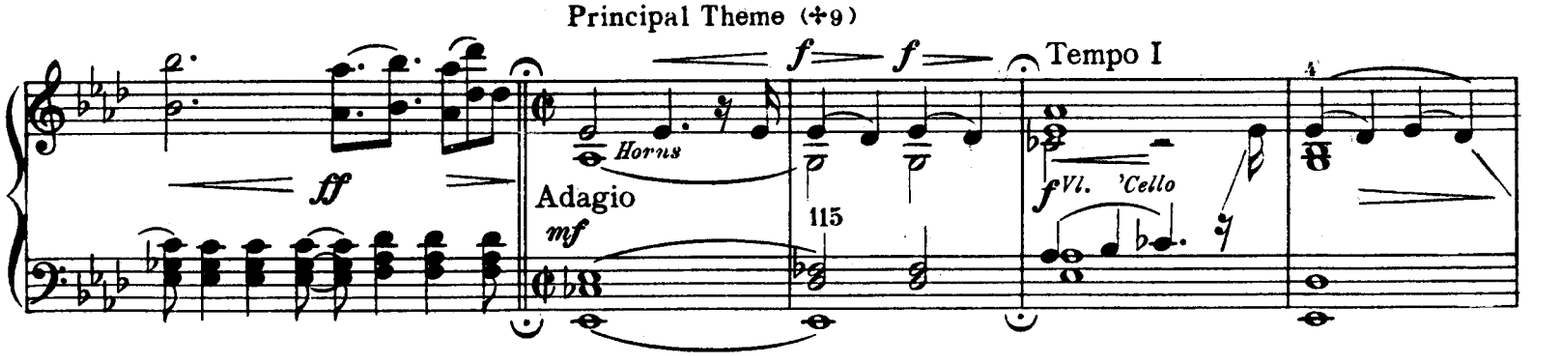


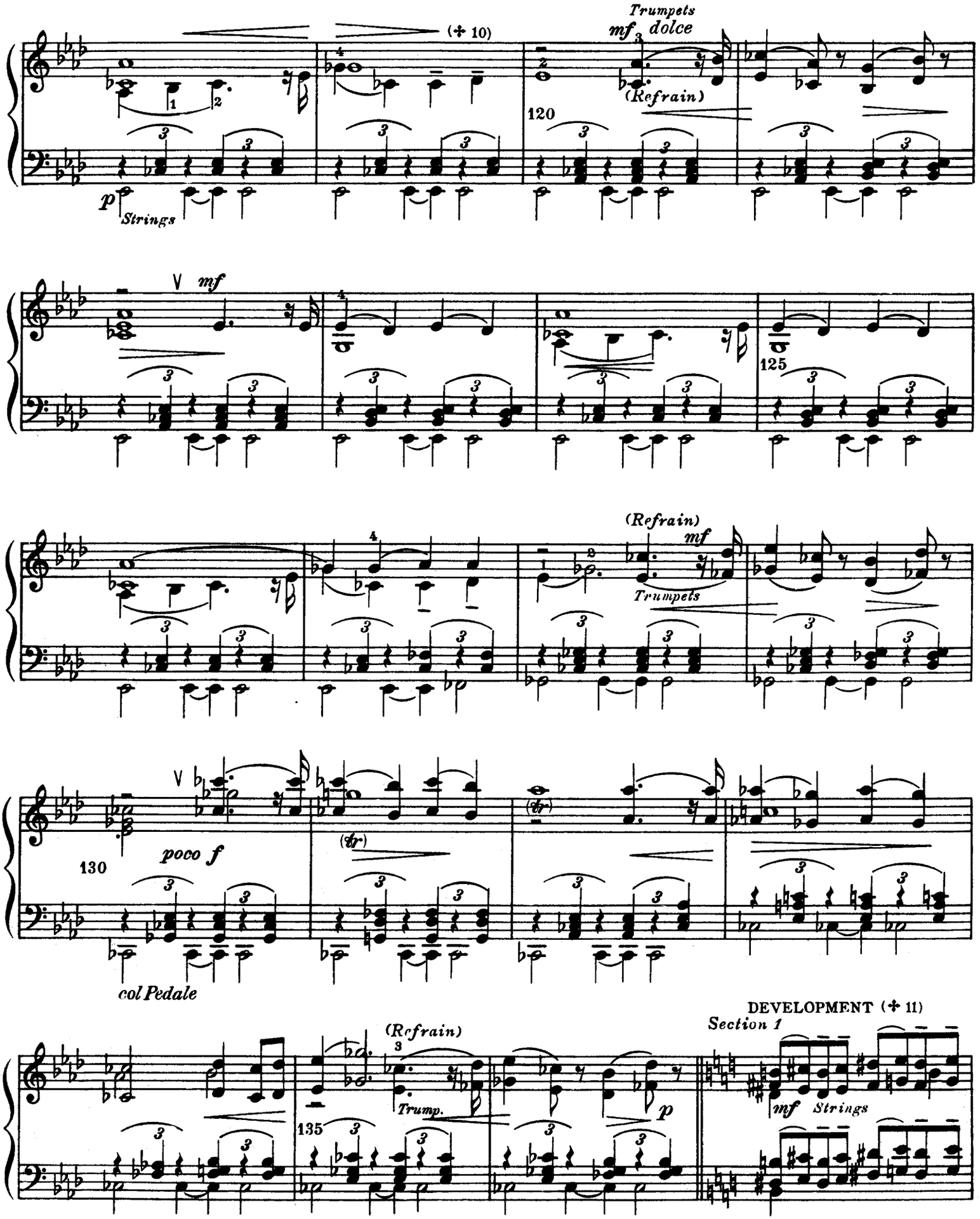



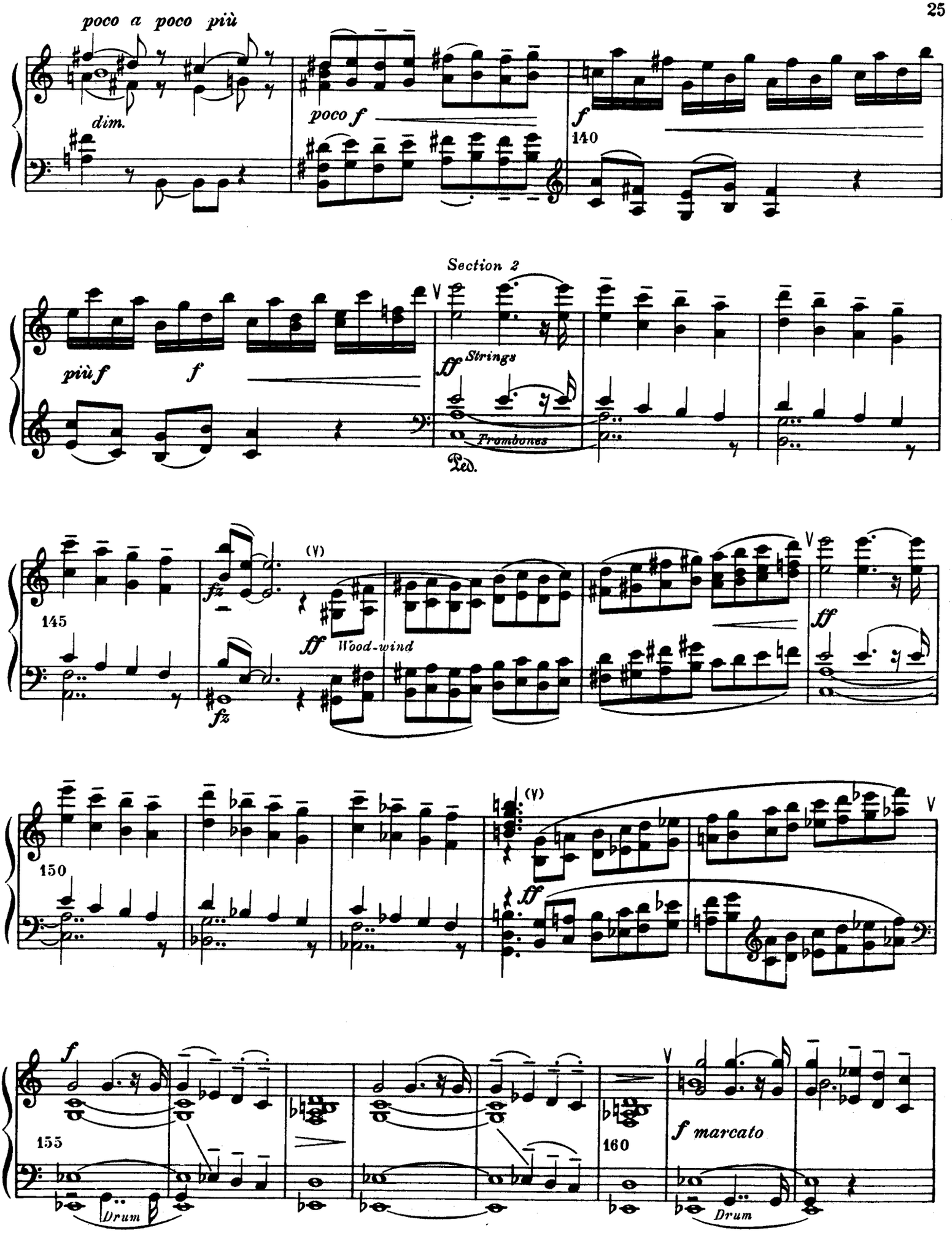

Principal Theme (+9)

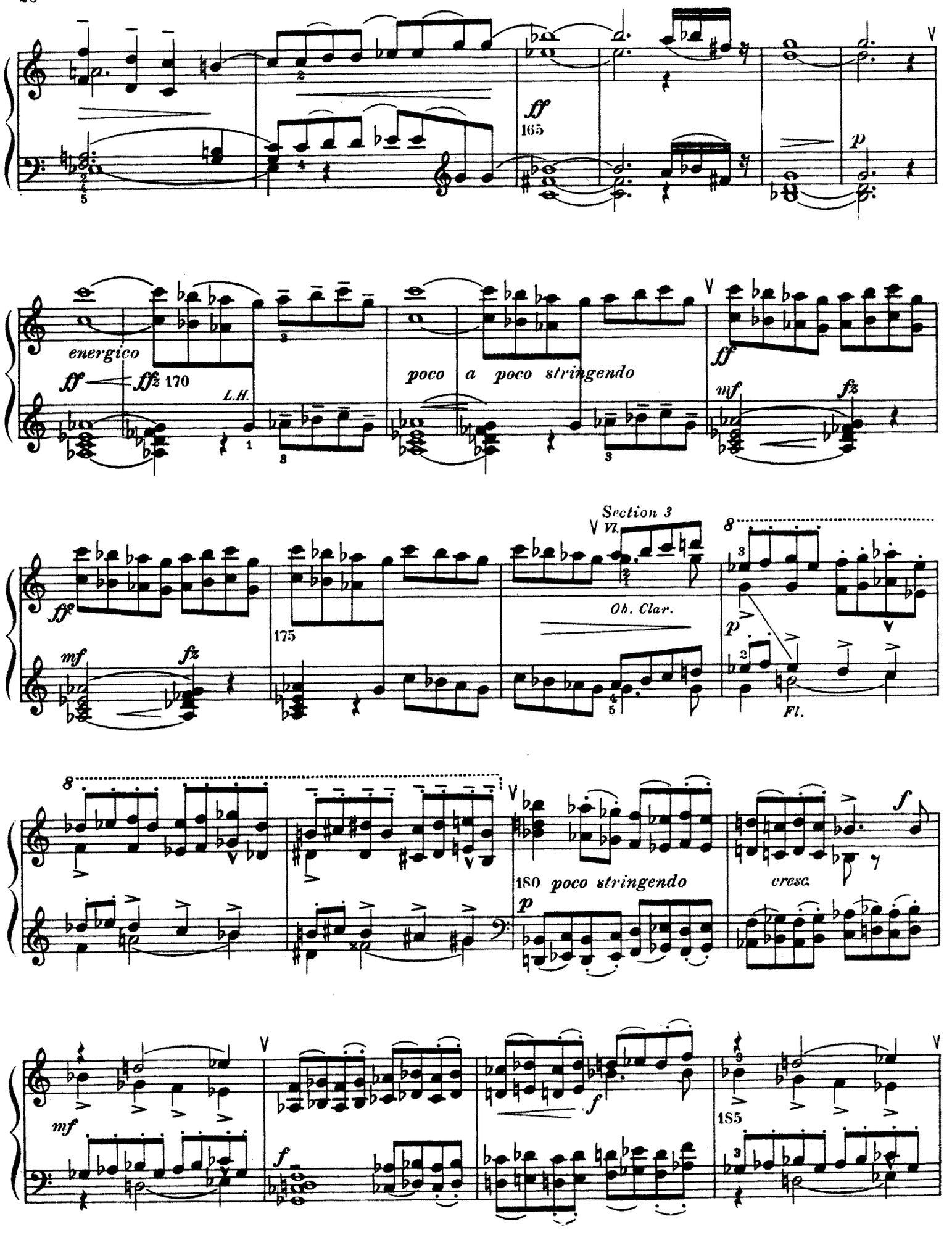


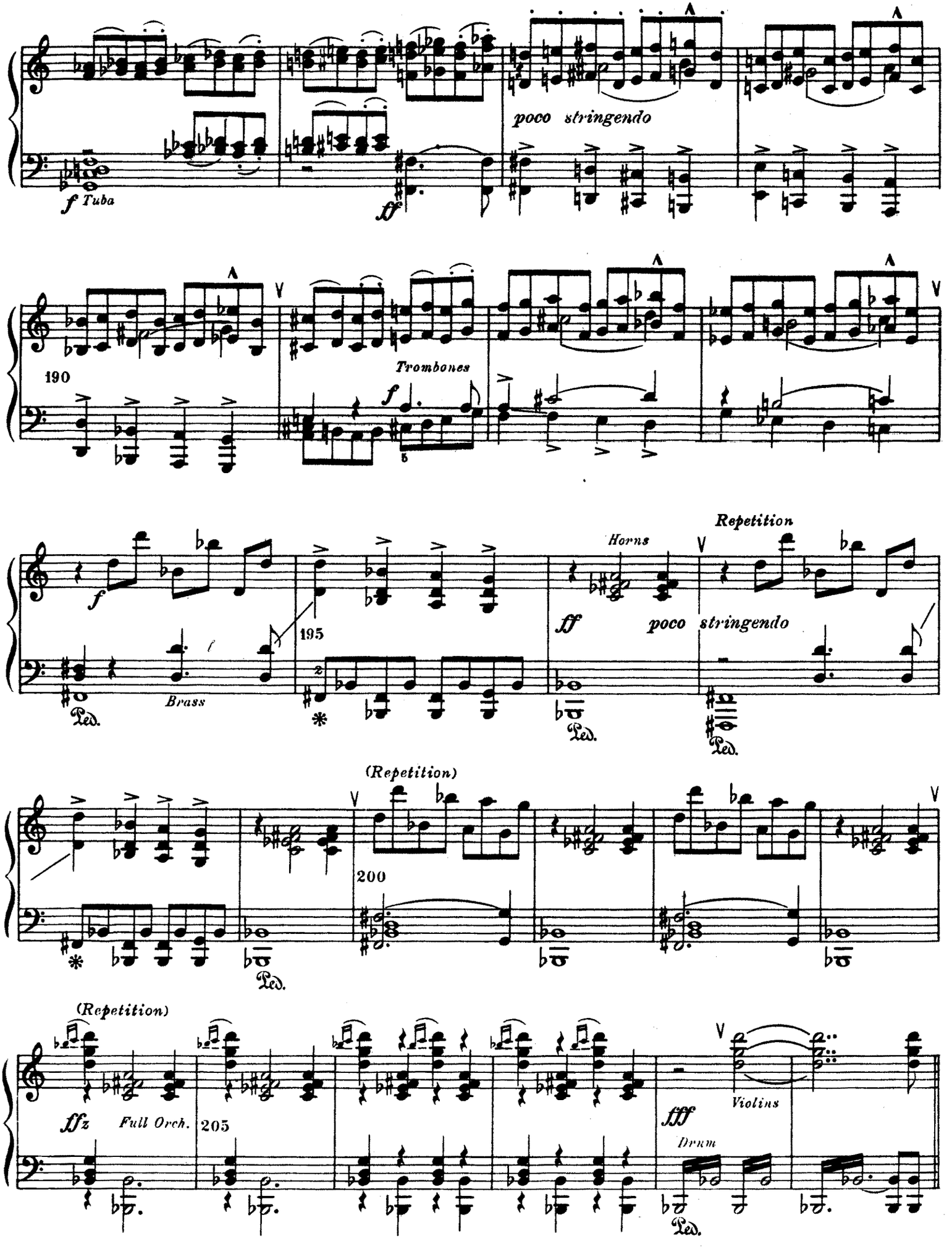

(+9) Transposed.

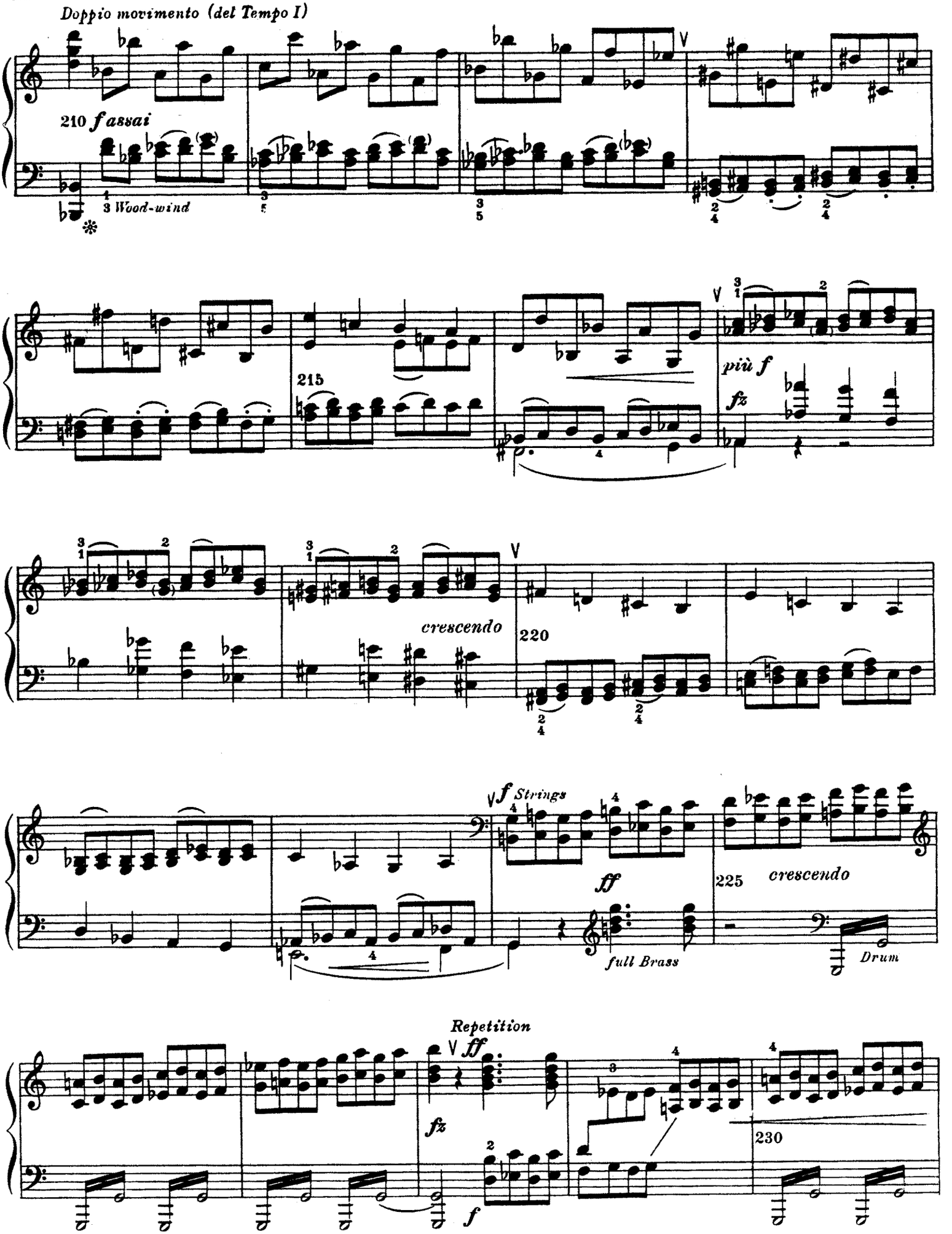


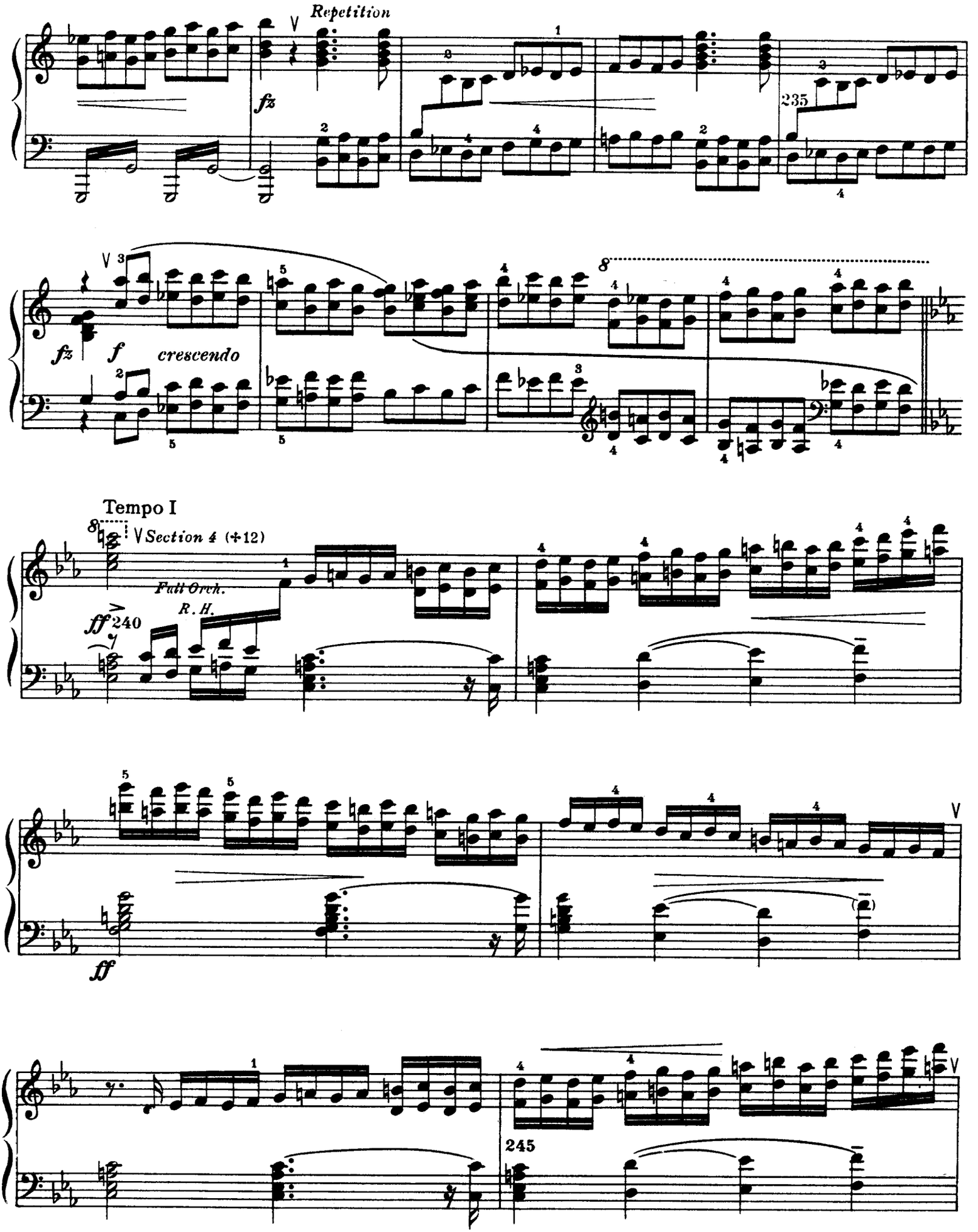

(✣10) During this statement of the Principal theme the wood-wind instruments interweave a series of uniform trills and runs (probably "bird-calls") ending with a long chain of trills (intimated in measures 131,132,) up to measure 142. ___ (✣11) In place of the expected Second Subordinate theme, a "Development" is here substituted. This is somewhat irregular, but by no means uncommon in classic examples (compare the Finale of Beethoven's piano Sonata, Op. 31, №1.) ___


poco a poco più
dim.
poco f
f
140
Section 2
più f
f
ff
Strings
Trombones
Ped.
145
(V)
fz
ff
Wood-wind
150
155
Drum
160
f marcato
Drum


ff
165
p
energico
ff
ffz 170
L.H.
poco a poco stringendo
ff
mf
fz
Section 3
Vl.
Ob. Clar.
175
p
Fl.
180 poco stringendo
p
cresc.
f
mf
f
185

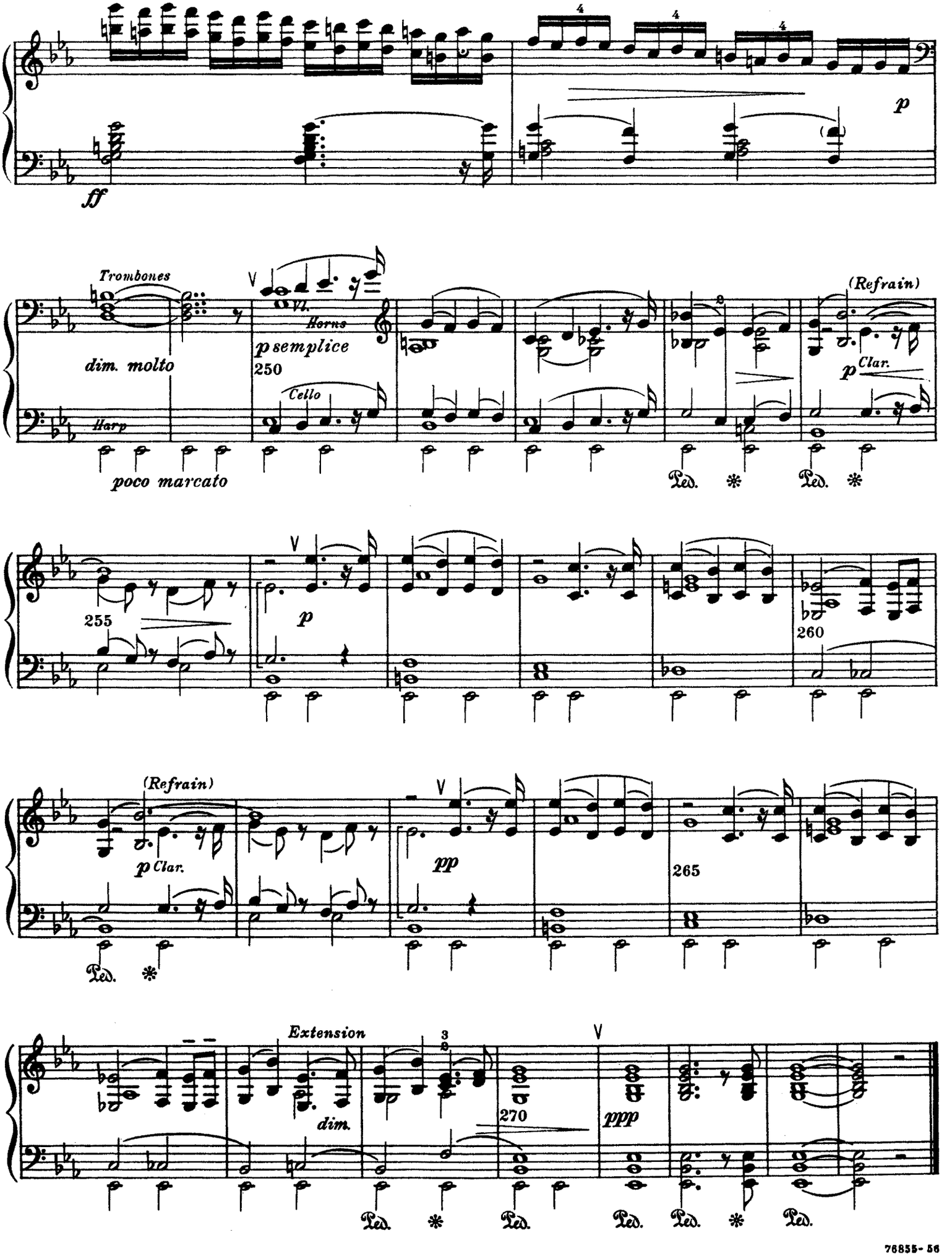

f Tuba
ff
poco stringendo
190
Trombones
f
f
Brass
Ped.
195
Horns
Repetition
ff
poco stringendo
Ped.
Ped.
(Repetition)
200
Ped.
(Repetition)
ffz
Full Orch.
205
fff
Violins
Drum
Ped.


Doppio movimento (del Tempo I)
210 f assai
3 Wood-wind
215
più f
fz
crescendo
220
f Strings
ff
full Brass
225
crescendo
Drum
Repetition
ff
fz
f
230

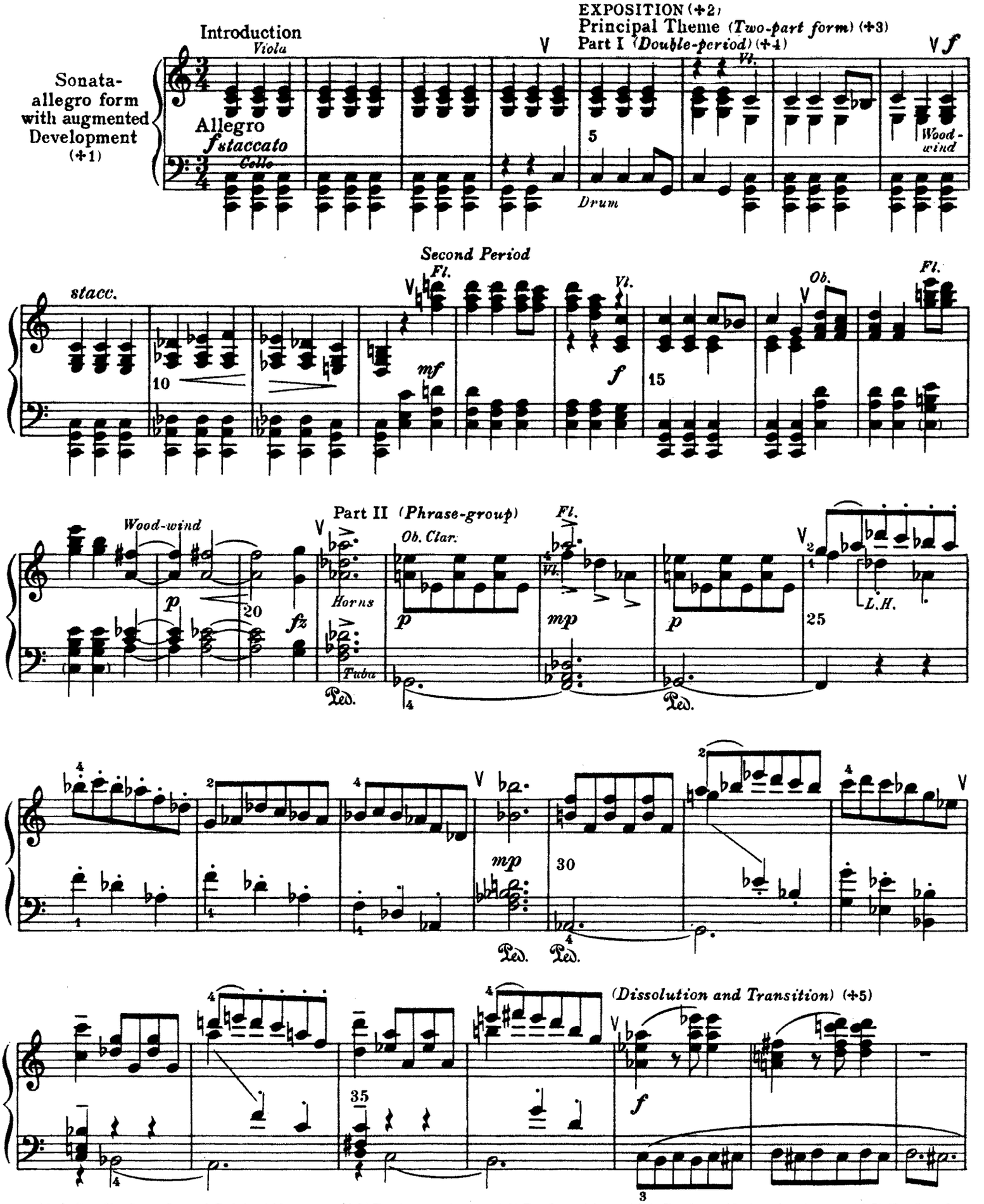



(+12) Retransition; i,e. the Return to the Principal theme.—

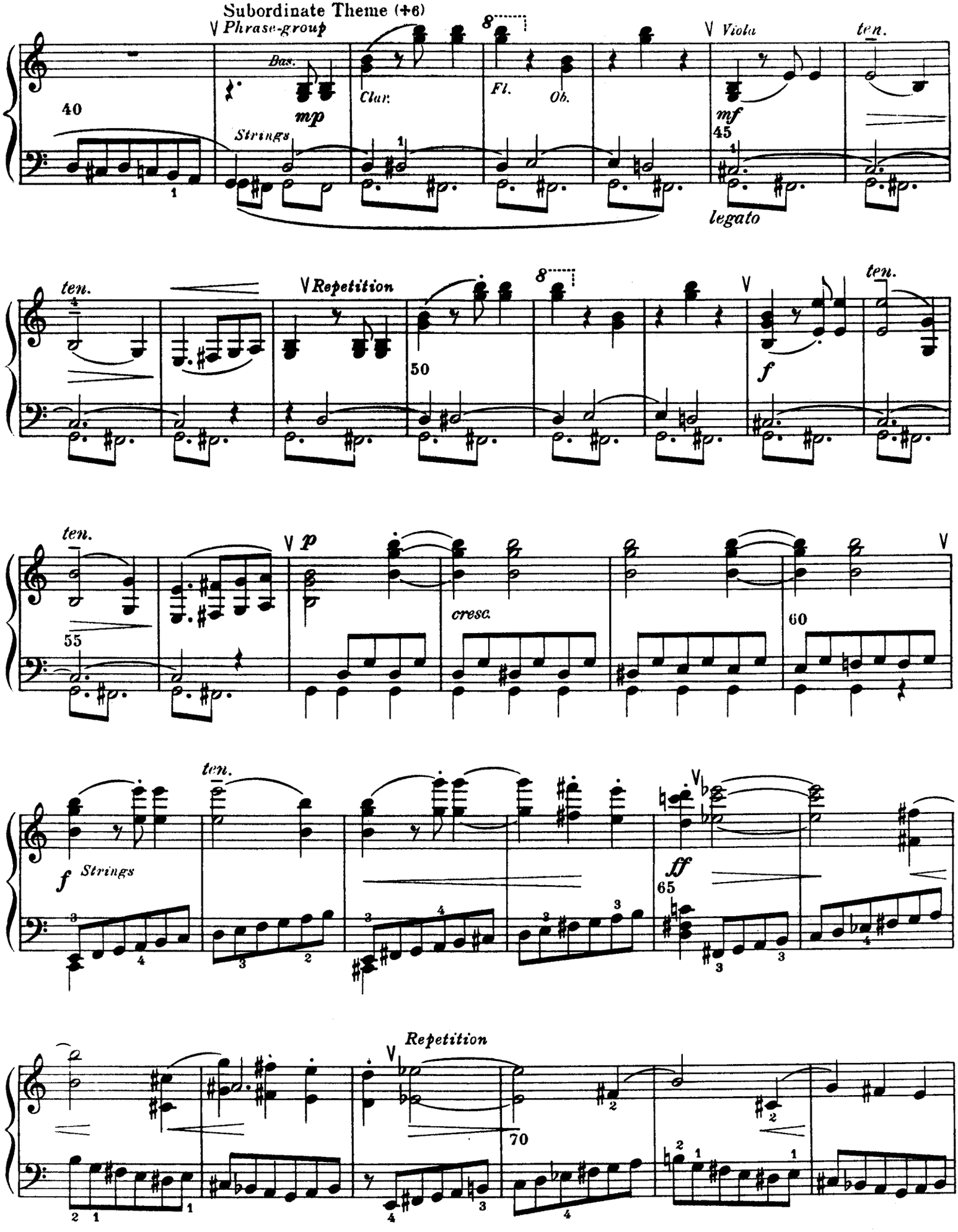
Principal Theme



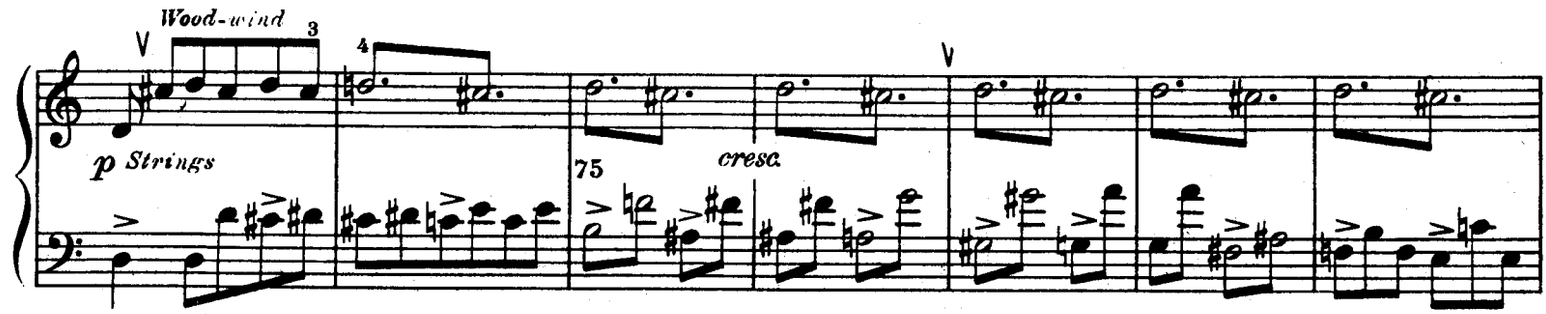
# Third Movement, Scherzo

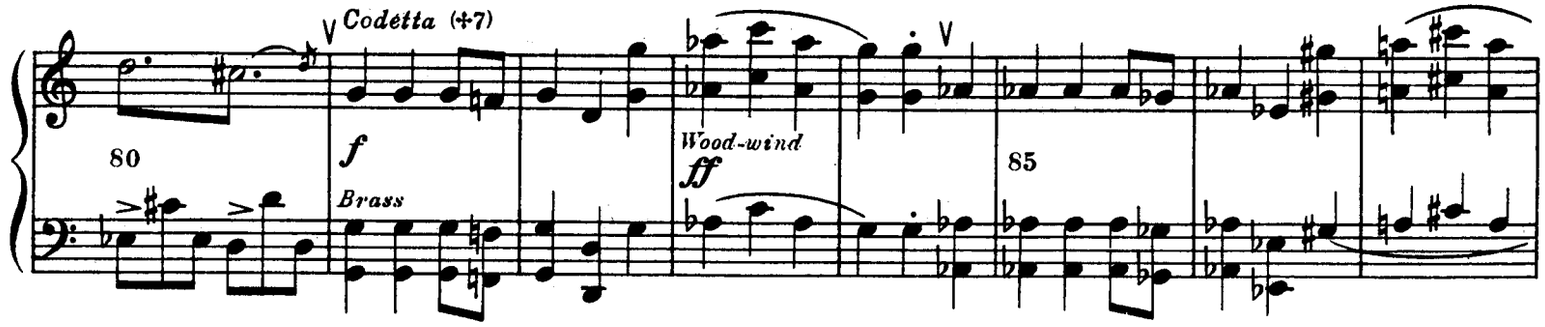



(+1) See Preface, 2; and Critical Note. — (+2) Preface, 3, 4. — (+3) Preface, 14. — (+4) Preface, 15, 18, also 19. — (+5) Preface, 5.

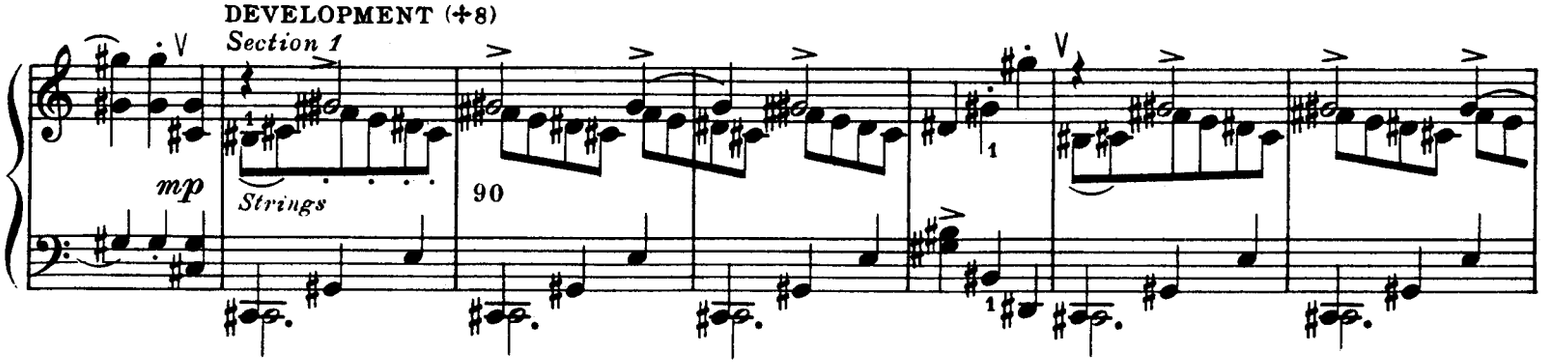


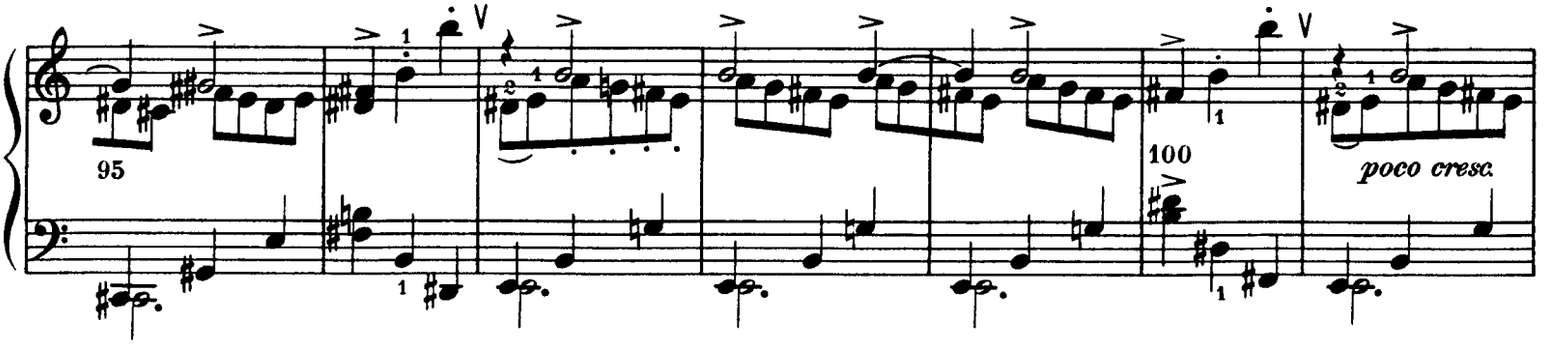

(+6) Preface, 6. The Subordinate Theme is in G major.

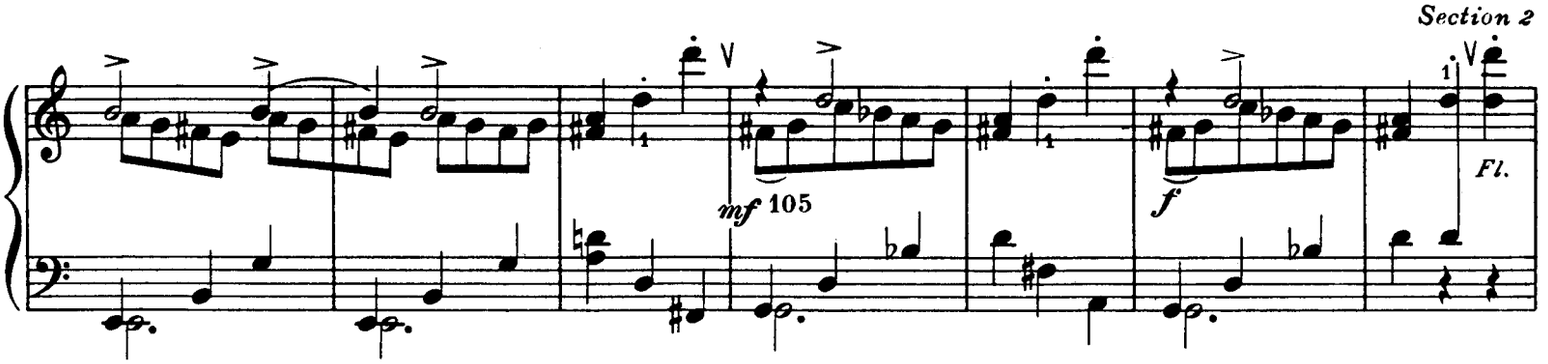


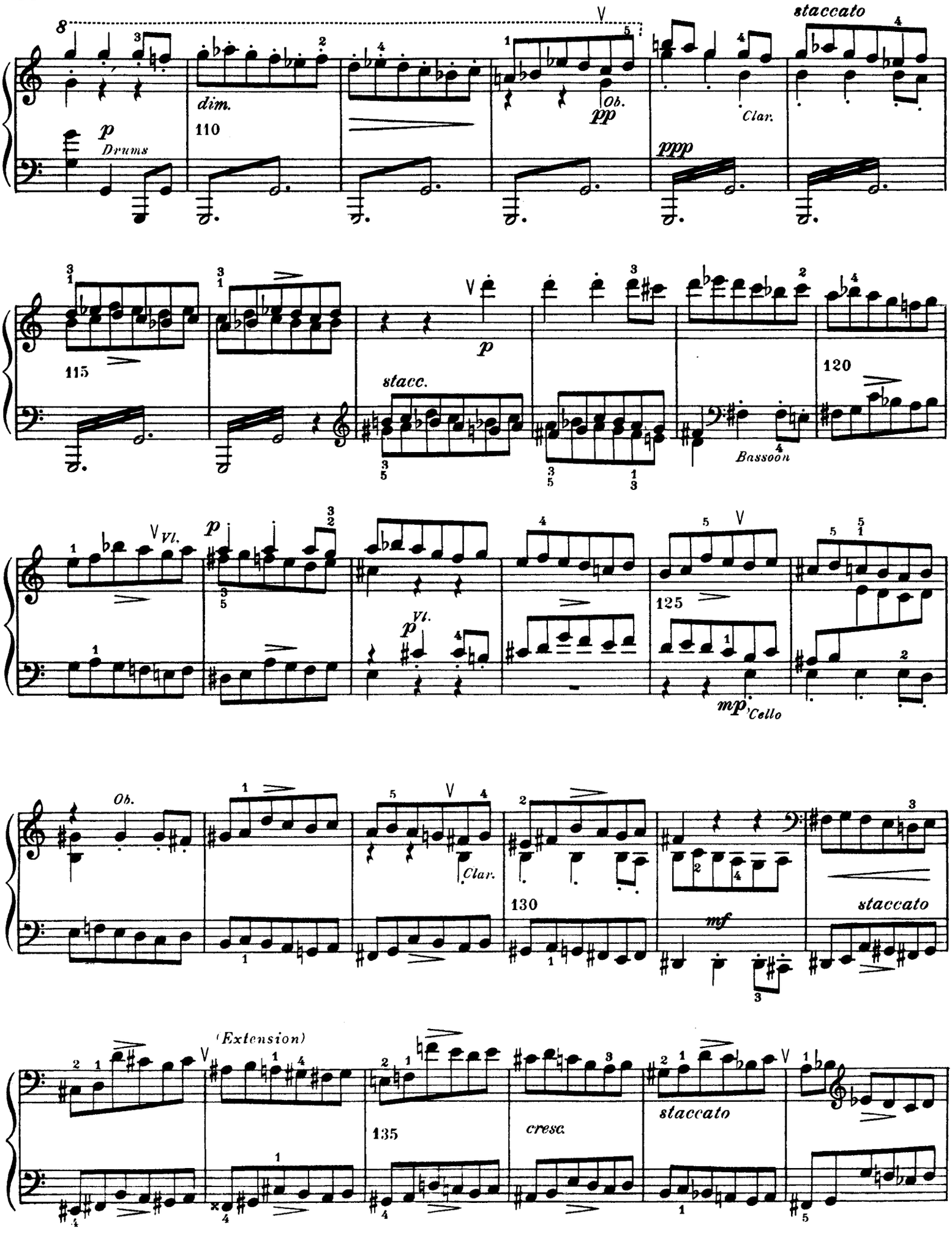

DEVELOPMENT (+8)

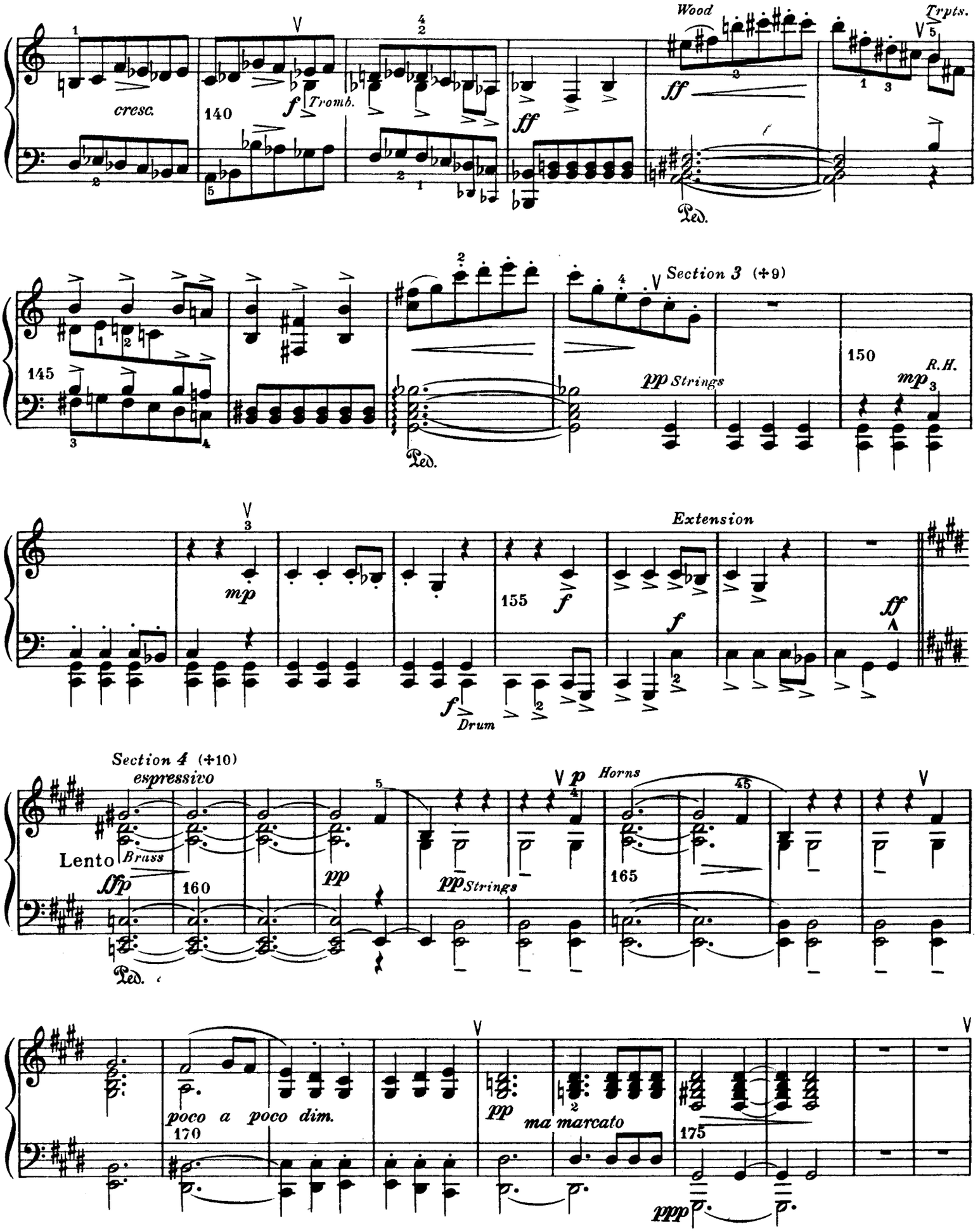


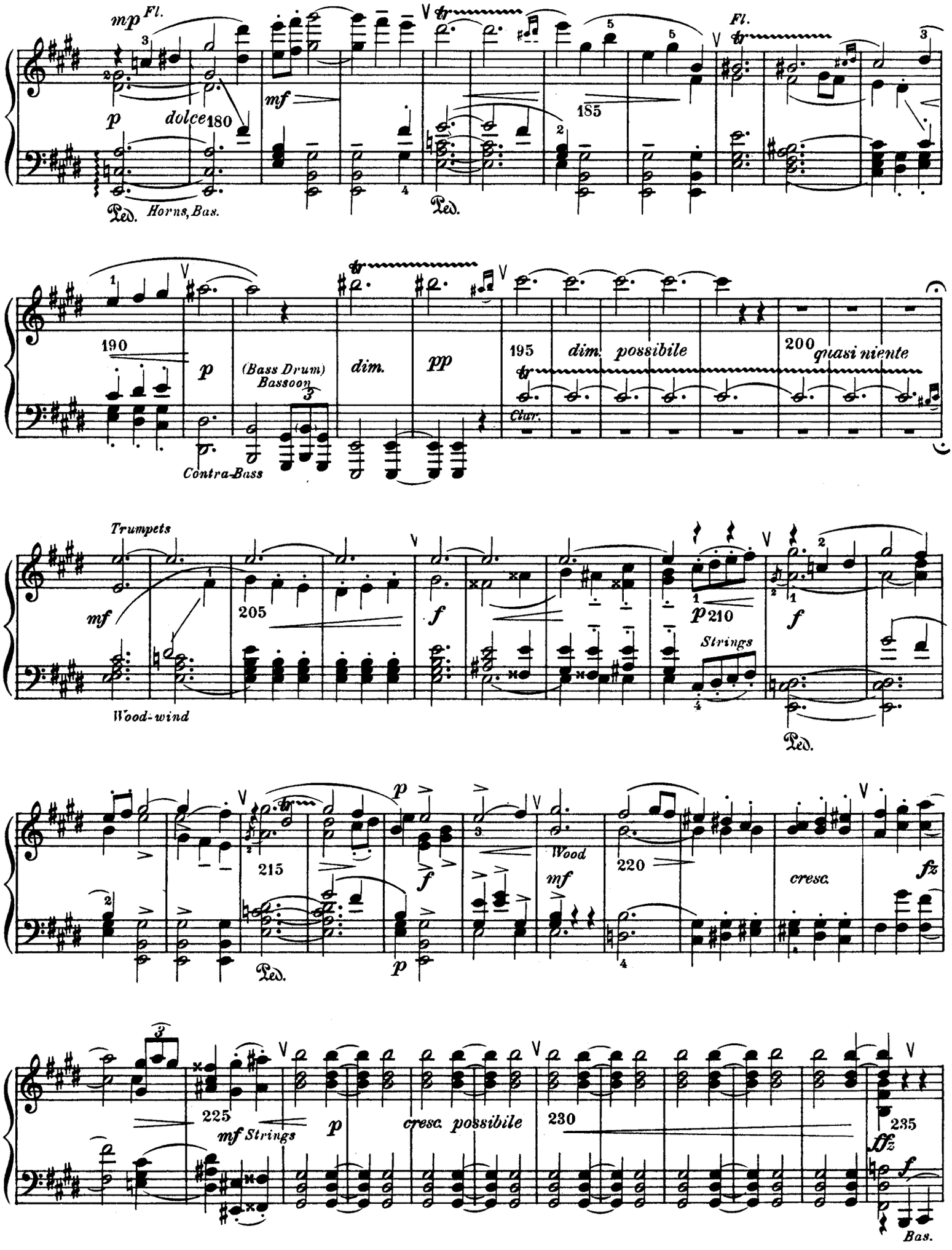



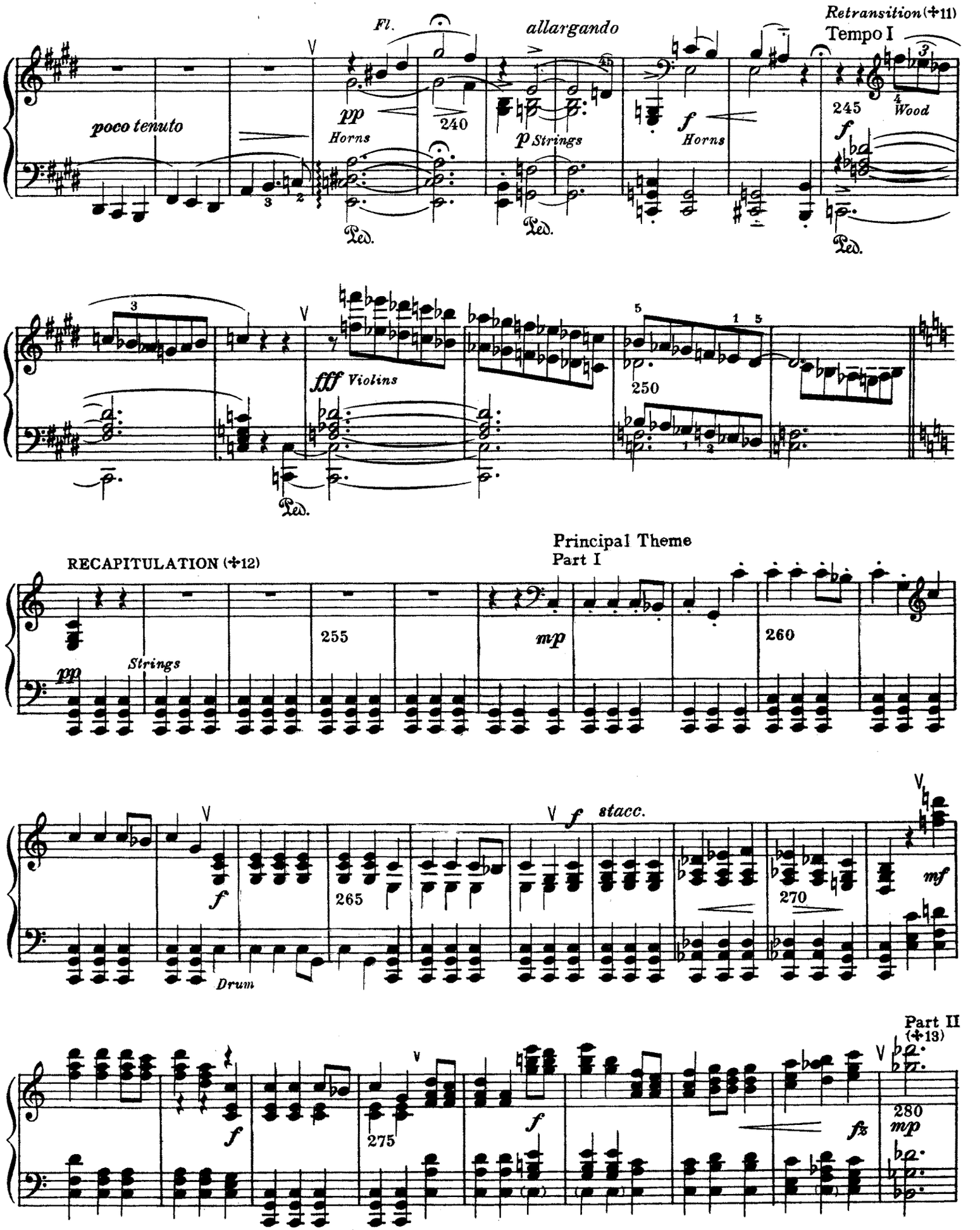

(+7) Preface, 7. (+8) Preface, 8.


staccato
dim.
110
p
Drums
pp
Ob.
Clar.
ppp
115
stacc.
p
120
Bassoon
Vl.
p
Vl.
125
mp
Cello
Ob.
Clar.
130
mf
staccato
(Extension)
135
cresc.
staccato

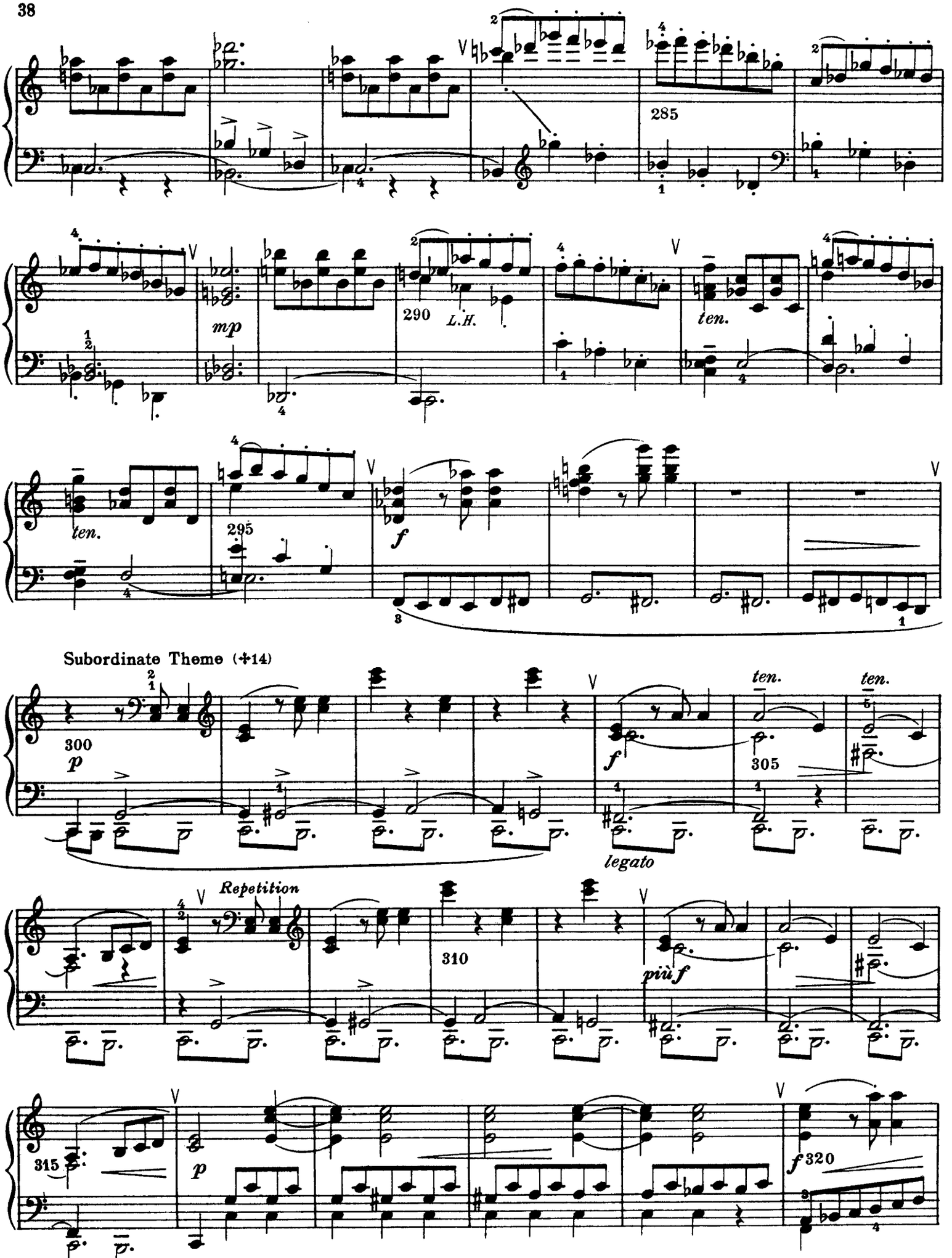



(+9) This brief recurrence of the Principal theme strengthens the impression of a Third Rondo-form; but it is too transient, and is not in the right place.— (+10) See the Critical Note. This absolutely new Section is suggestive of a Second Subordinate theme, but, exceptional as such a totally foreign link is, it is less convincing than is the evidence of Development.—

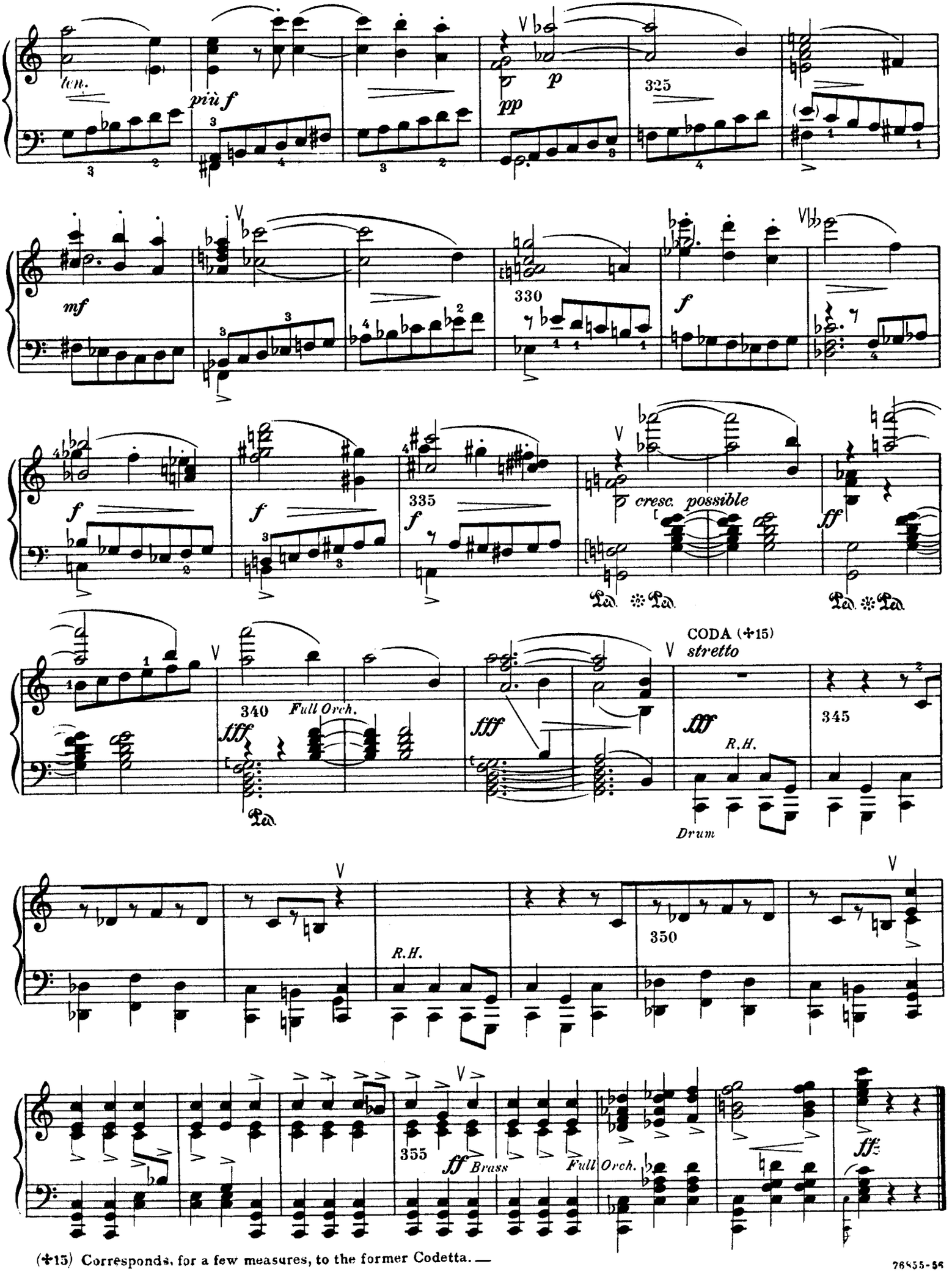

mp Fl.
p dolce
180
Ped.
Horns, Bas.
mf
Ped.
185
Fl.
190
p
(Bass Drum)
Bassoon
dim.
pp
Contra-Bass
195
dim. possibile
Clar.
200
quasi niente
Trumpets
mf
Wood-wind
205
f
p 210
Strings
f
Ped.
215
f
Ped.
p
Wood
mf
220
cresc.
fz
225
mf Strings
p
cresc. possibile
230
235
ffz
f
Bas.




(✢11) Preface, 9. — (✢12) Preface, 10. — (✢13) The former course of the Prin. Th. is so deflected (during the preceding three measures) that the usual transposition — a 5th downward — is exactly consummated at this point. —




(+14) Here in C, the principal key.




(✣15) Corresponds, for a few measures, to the former Codetta. —

# Finale (Quasi una Fantasia)(✝1)

Introduction (✝3)

Sonata-allegro form (✝2)

*Full Strings*

*f largamente ed appassionata*

Andante *R.H. Brass*

Ped. ✻ Ped. ✻ Ped.

5

10 *cresc. molto*

*ff*

*Poco stretto*

15 *Drum*

*p Strings*

*dim.*

*pp*

20

*a tempo*

*Fl.*

*mf*

25

*Brass*

*f*

*Ob.*

*f*

*Fl.*

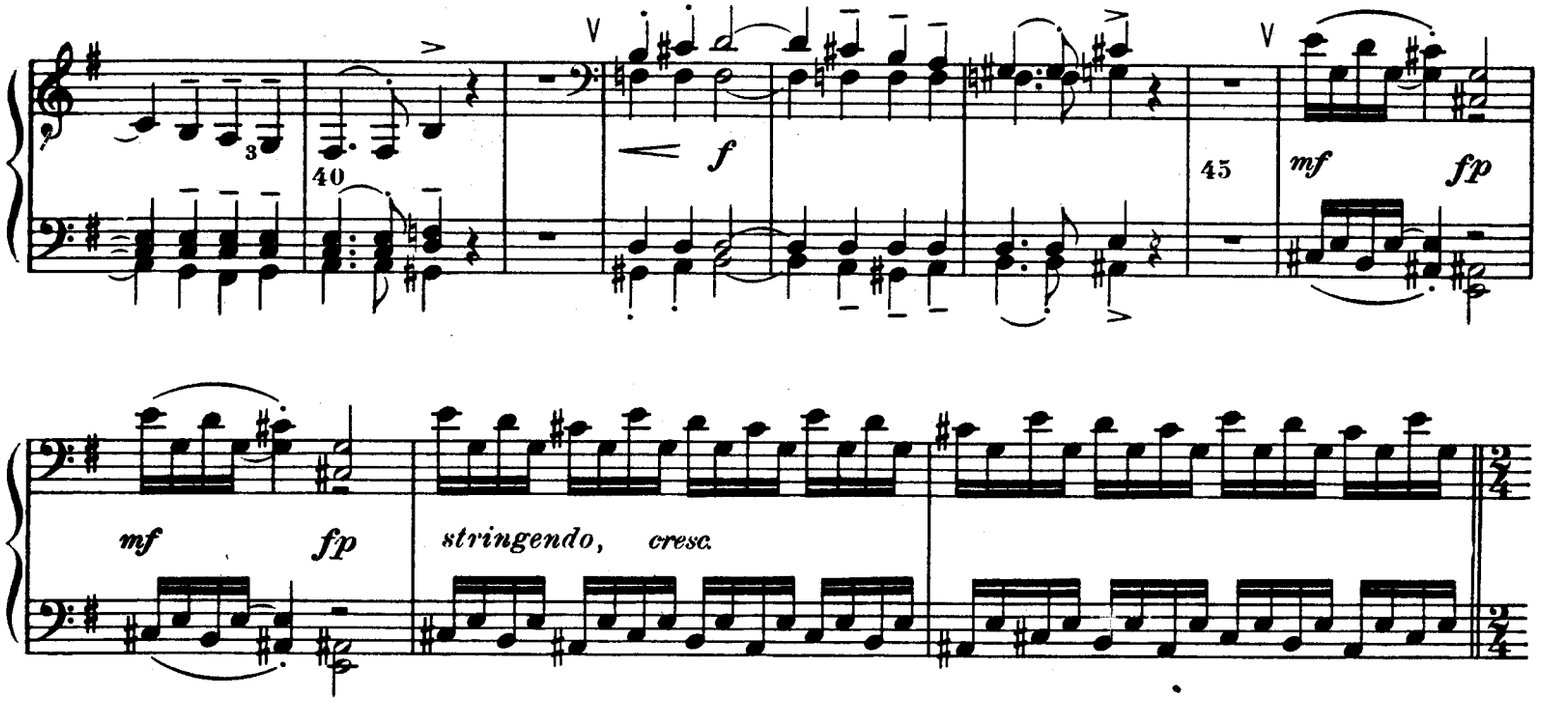
30 *Clar.*

*f*

35 *p Horns*

*mf Strings risoluto*

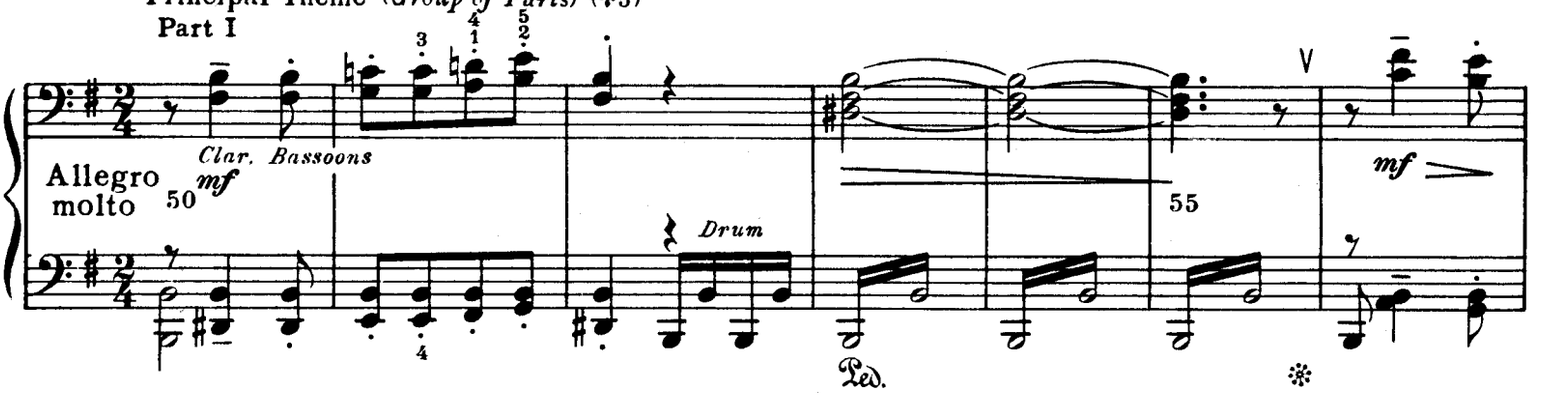
(✝1) See the Critical Note.— (✝2) Preface, 2.— (✝3) The Introduction corresponds, for a time, to that of the First Movement.

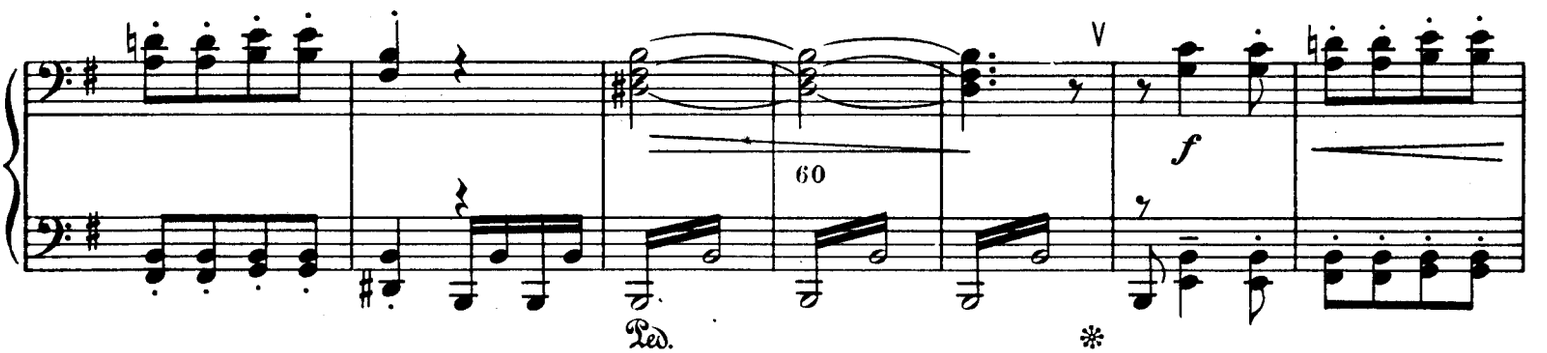



EXPOSITION (✣4)

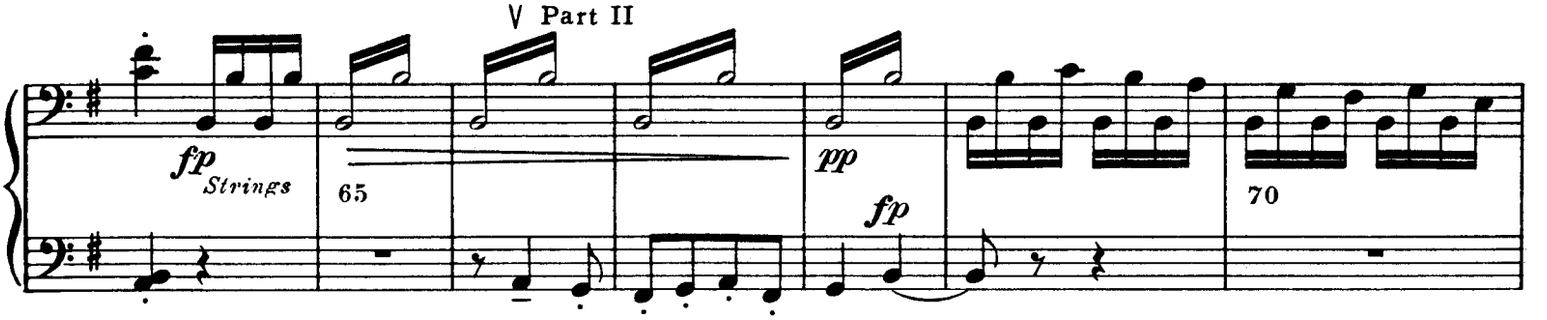
Principal Theme *(Group of Parts)* (✣5)

Part I

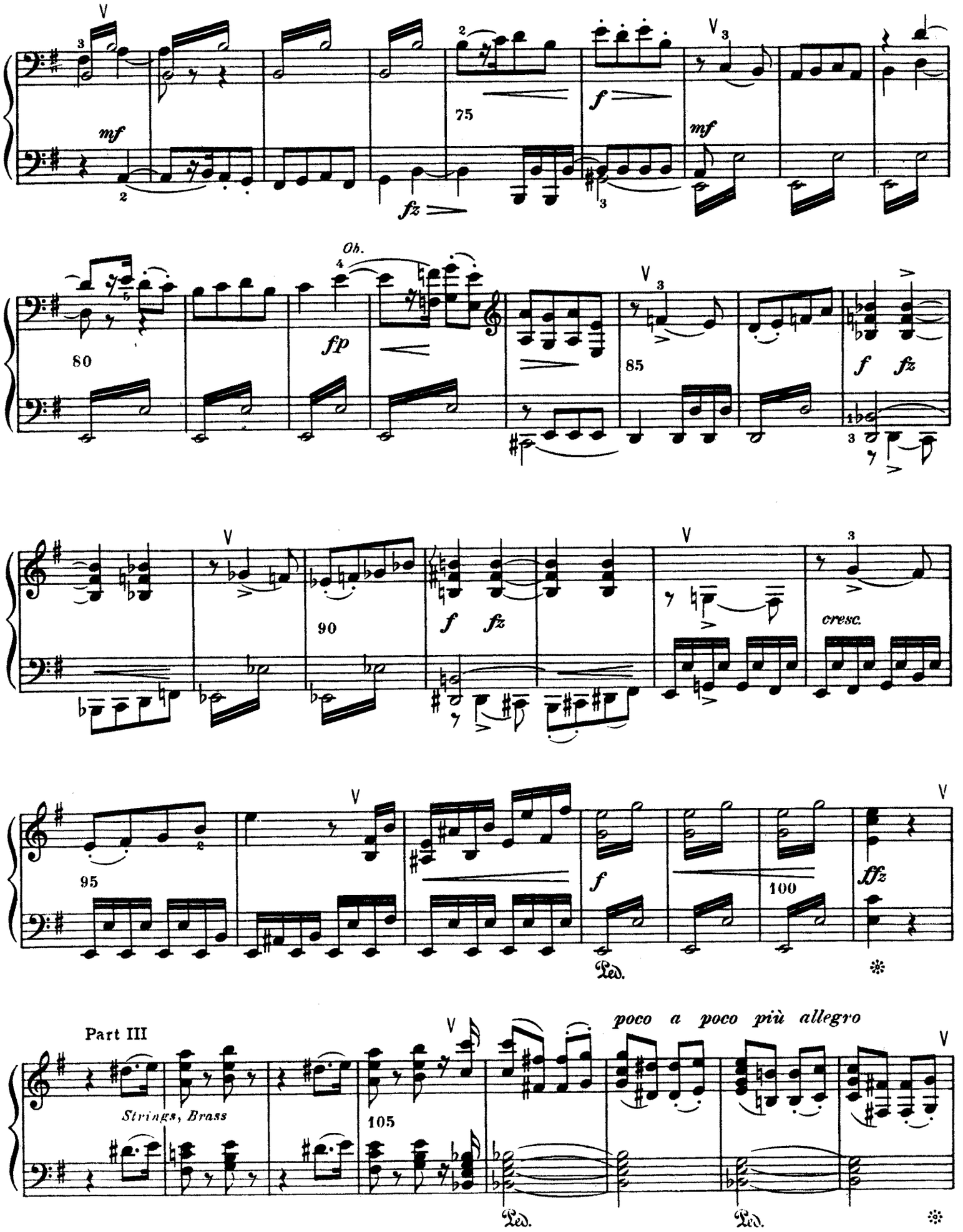


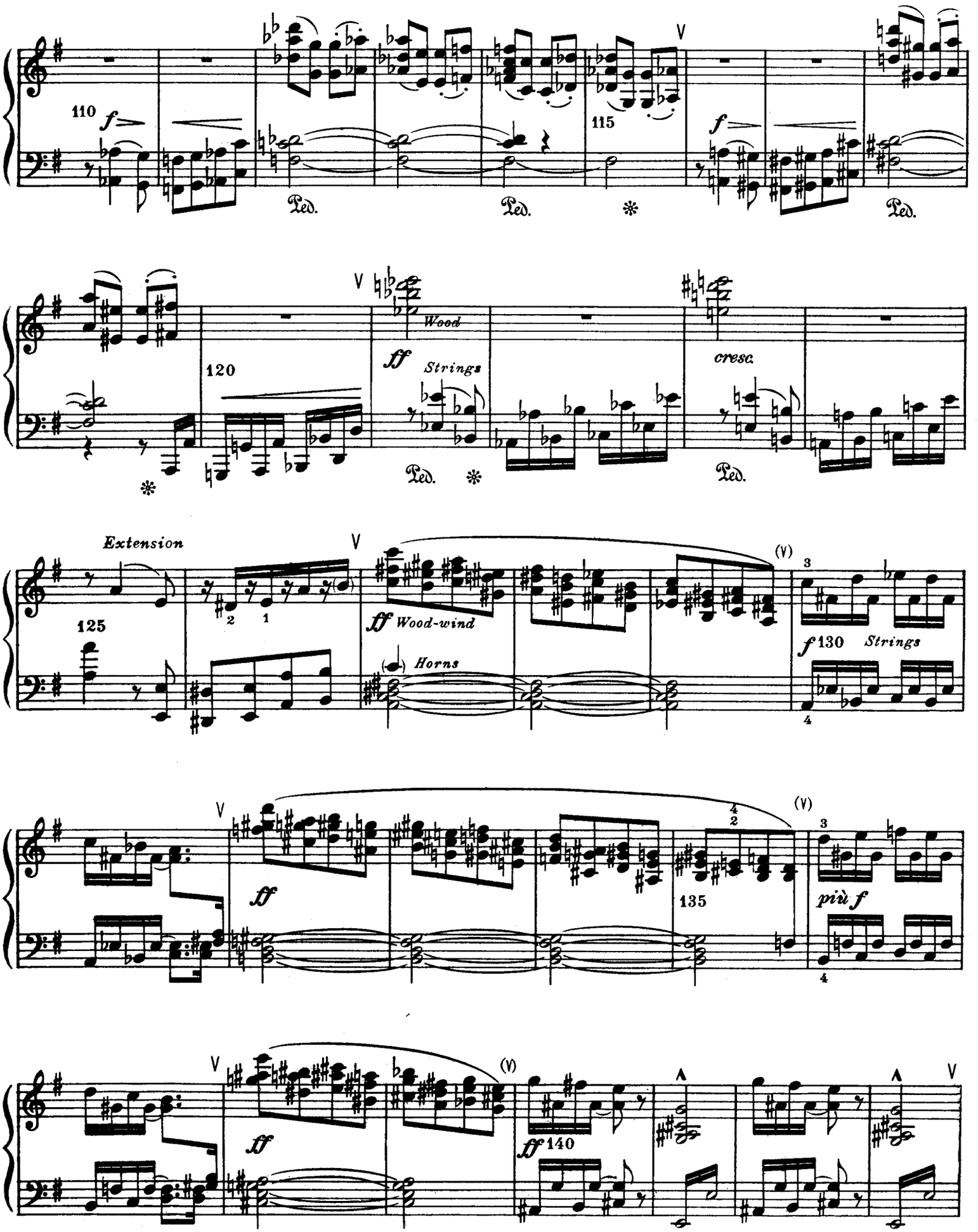



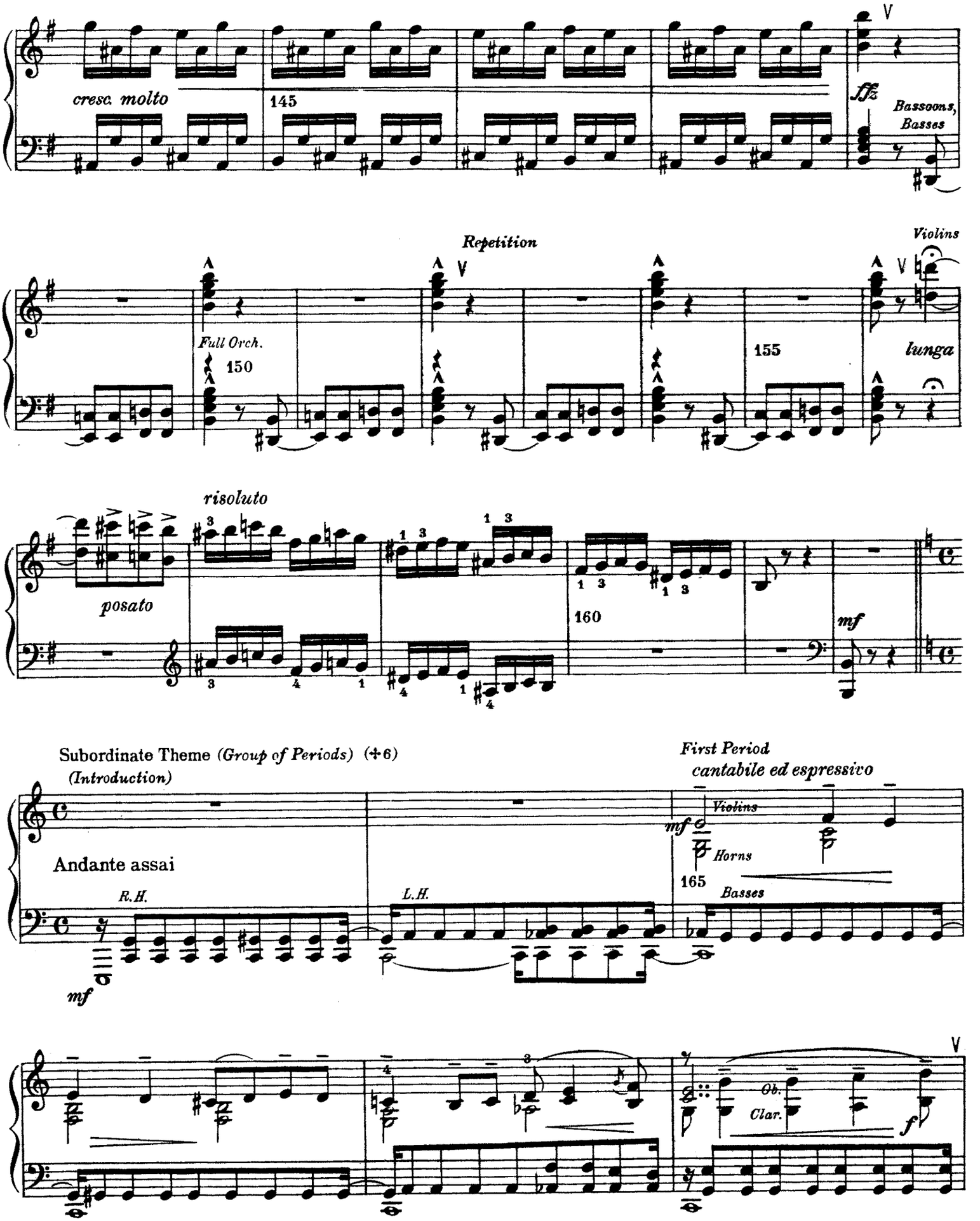

V Part II



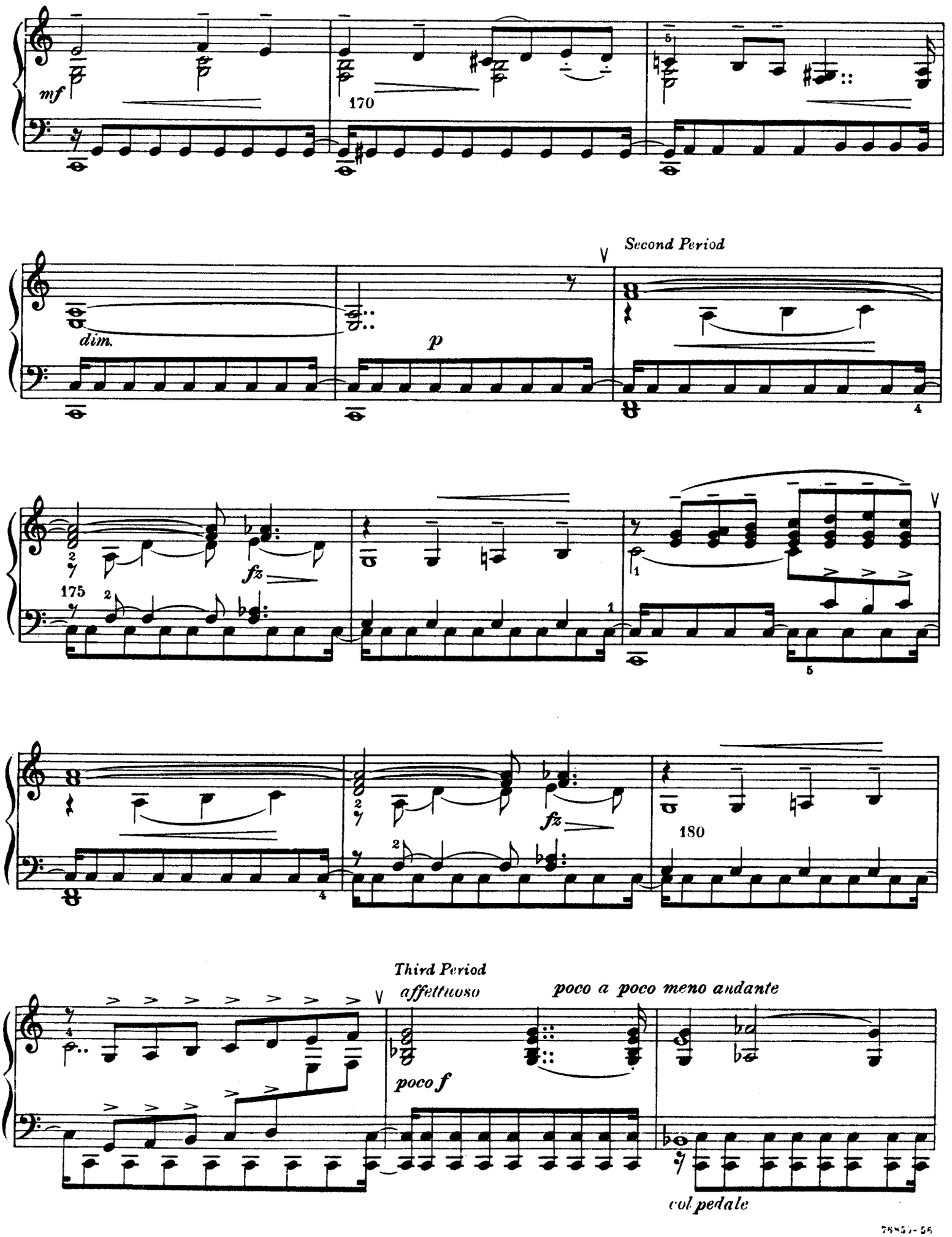

(✣4) Preface, 3, 4.—— (✣5) Not a regular Three-Part form (Preface, 14), since the Third Part does not corroborate the First Part. Each of these Parts is a Phrase-group (Preface, 18).——

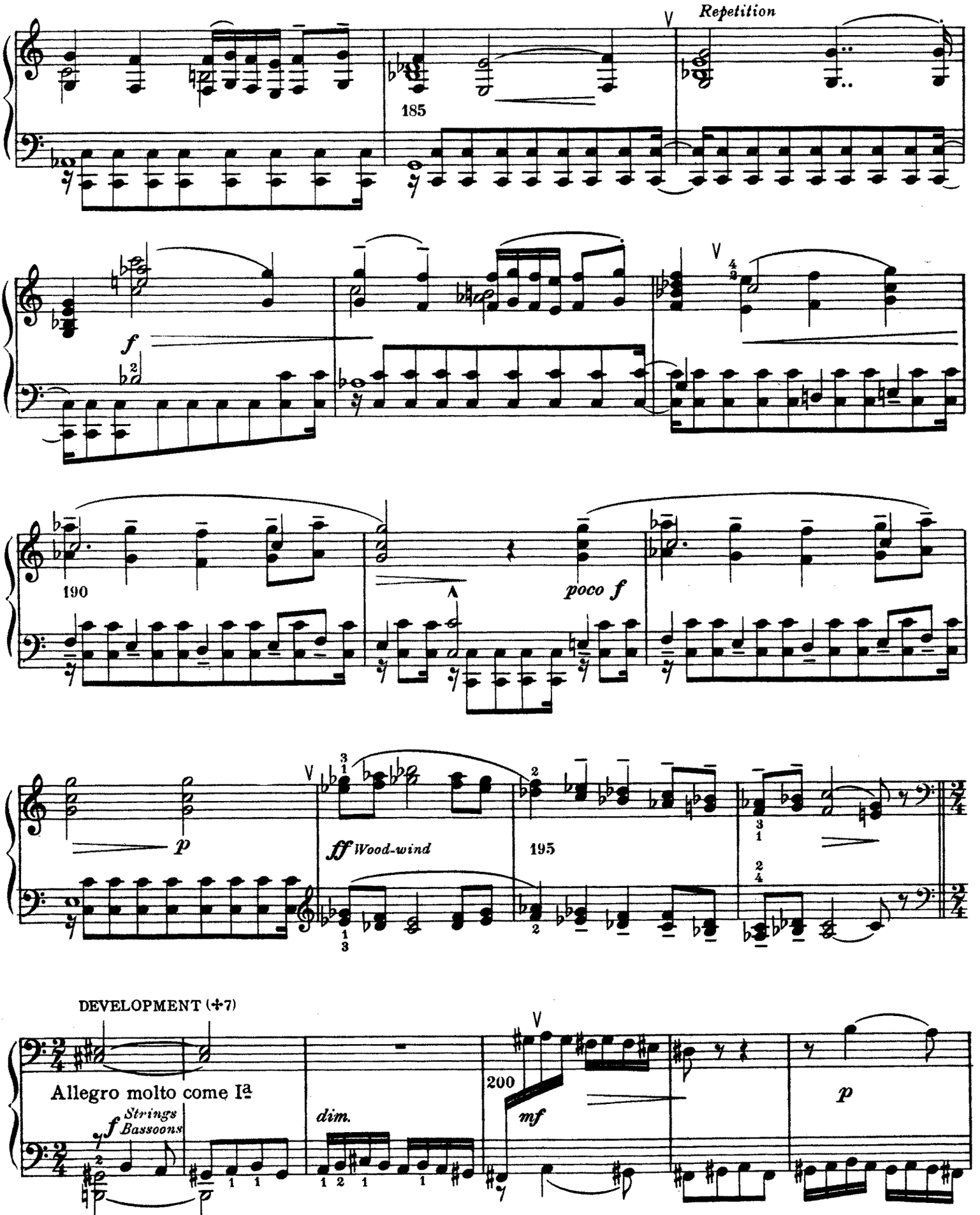

mf
75
f
mf
fz
Ob.
fp
80
85
f fz
90
f fz
cresc.
95
f
100
ffz
Ped.
Part III
Strings, Brass
105
poco a poco più allegro
Ped.
Ped.


110
f
Ped.
Ped.
115
V
f
Ped.
120
V
Wood
ff
Strings
Ped.
cresc.
Ped.
Extension
125
V
ff Wood-wind
(V)
Horns
f 130 Strings
V
ff
135
(V)
più f
V
ff
(V)
ff 140
V

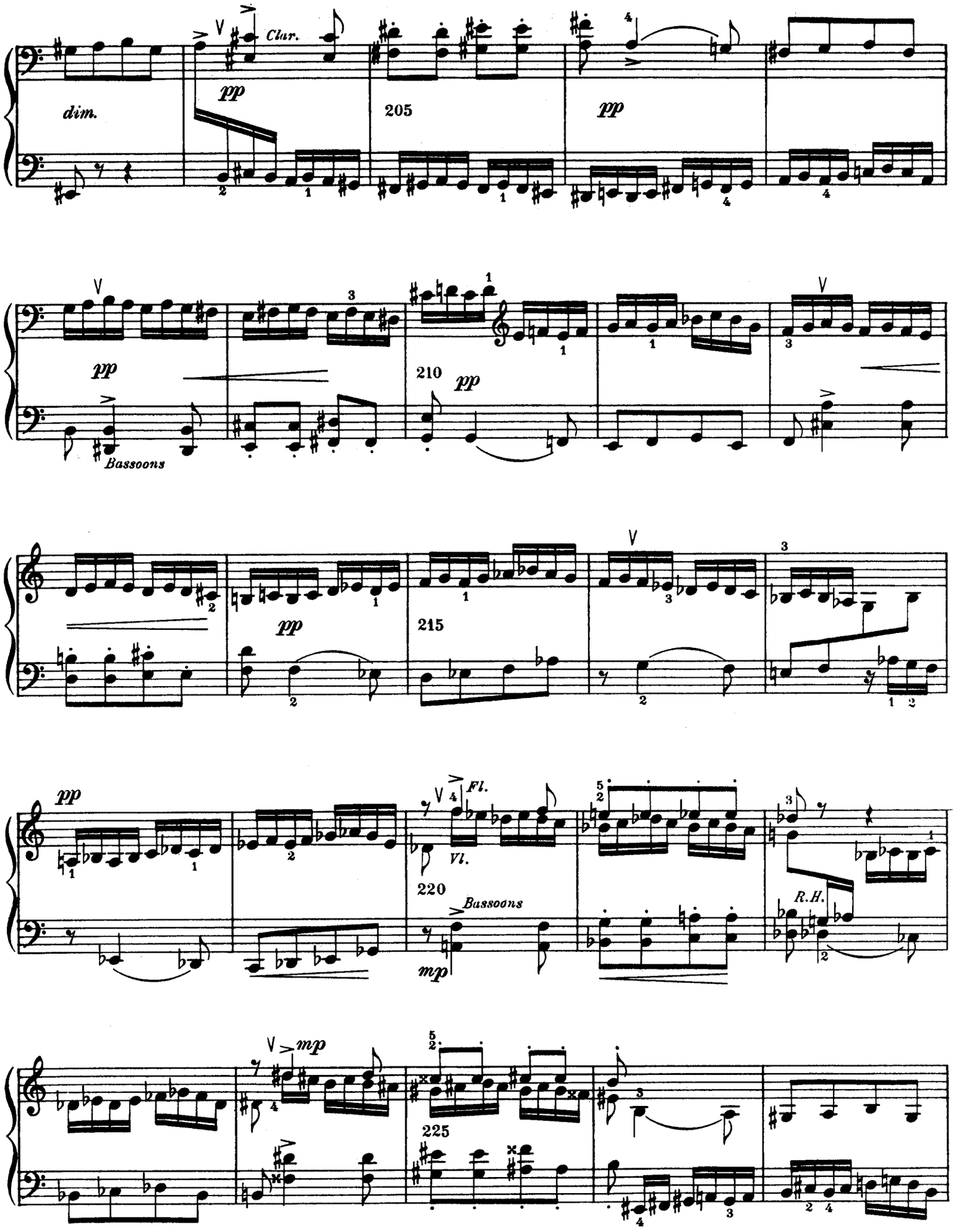


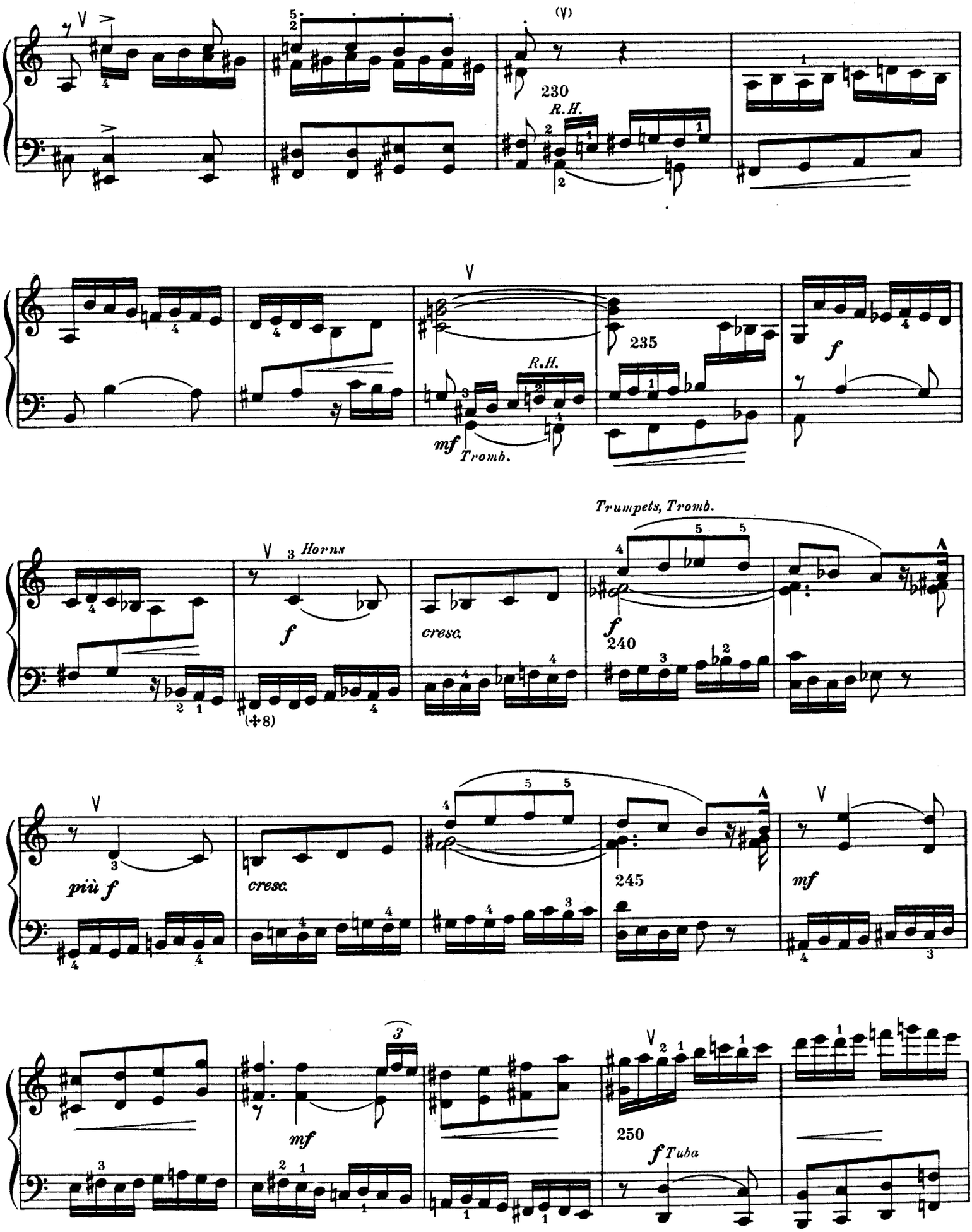

(✢6) Preface, 6. The Subordinate Theme is placed, here, in C major. —


mf
170
dim.
p
Second Period
V
fz
175
fz
180
Third Period
affettuoso
poco a poco meno andante
poco f
col pedale

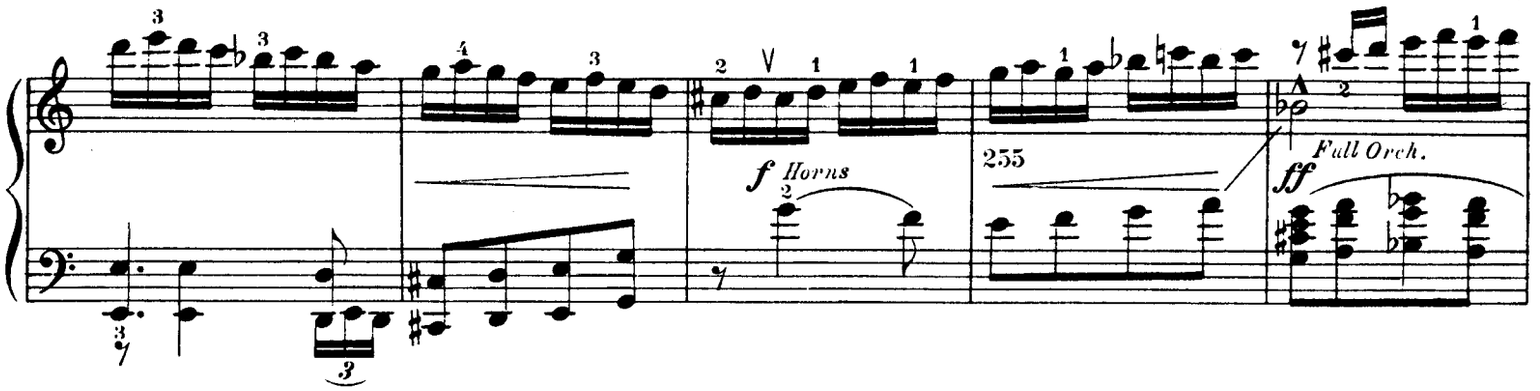


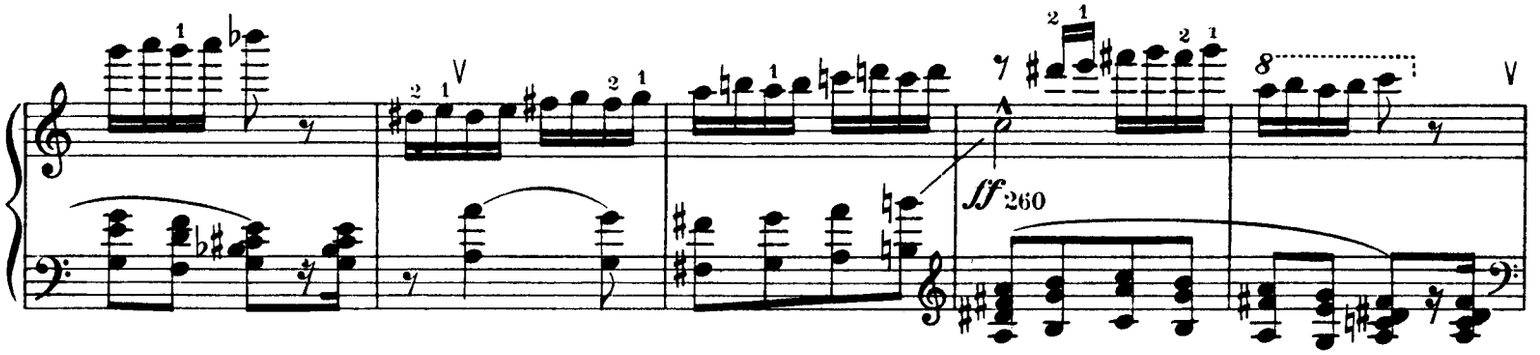

(✣7) See Preface, 8. This Development, however, instead of separating into a series of Sections (characterized by changes in the choice of thematic material, or in the manner of treatment,) consists, exceptionally, in one single lengthy Division, of persistently similar contents.

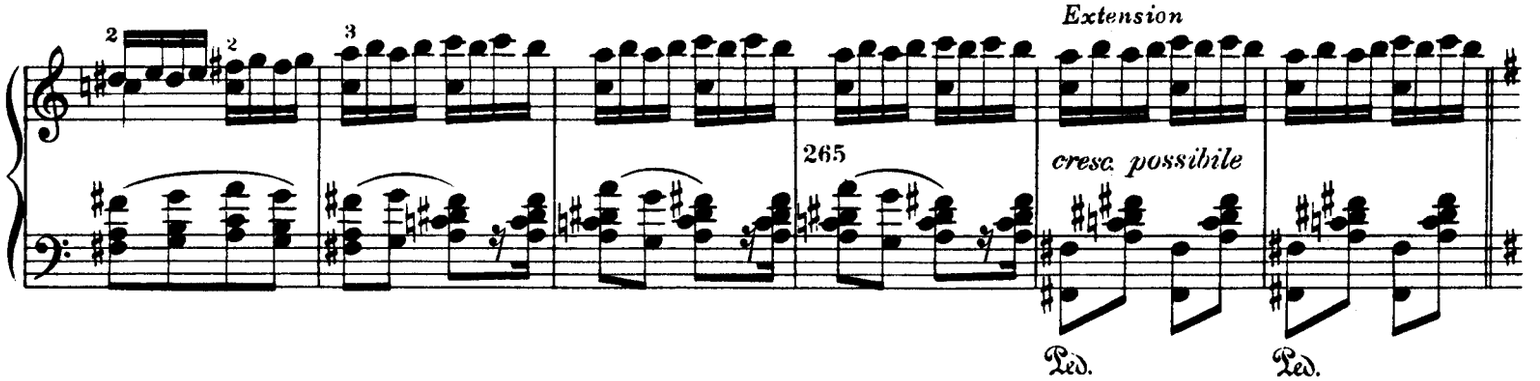

dim.
Clar.
pp
205
pp
pp
Bassoons
210
pp
pp
215
pp
Fl.
Vl.
220
Bassoons
mp
R.H.
mp
225




(+8) This passage in rocking 16ths (intimated several measures back,) resembles, perhaps intentionally, the Development in the Second Movement (measures 180 etc).

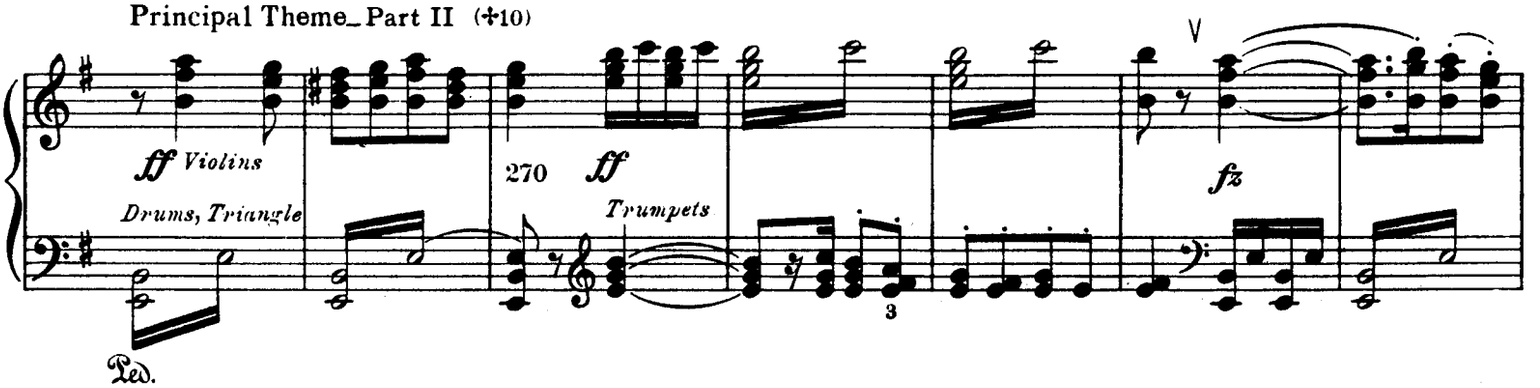


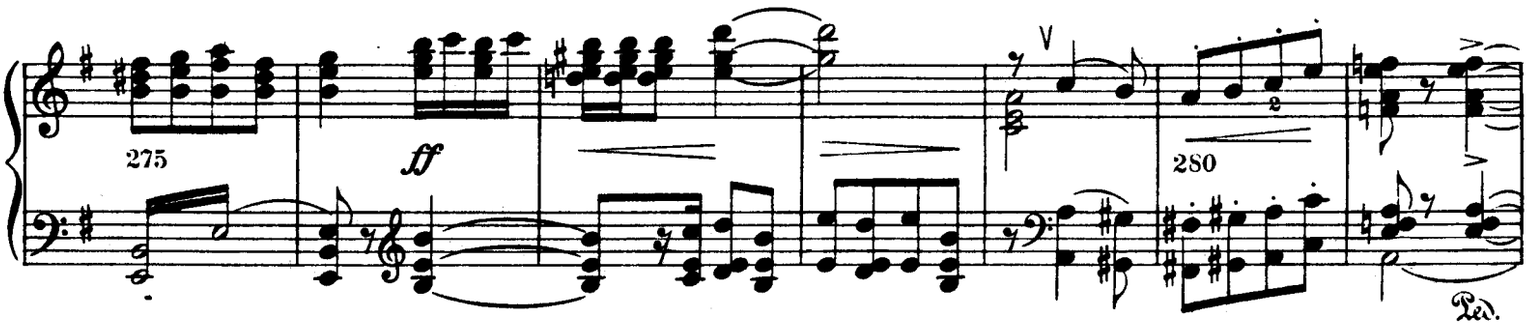



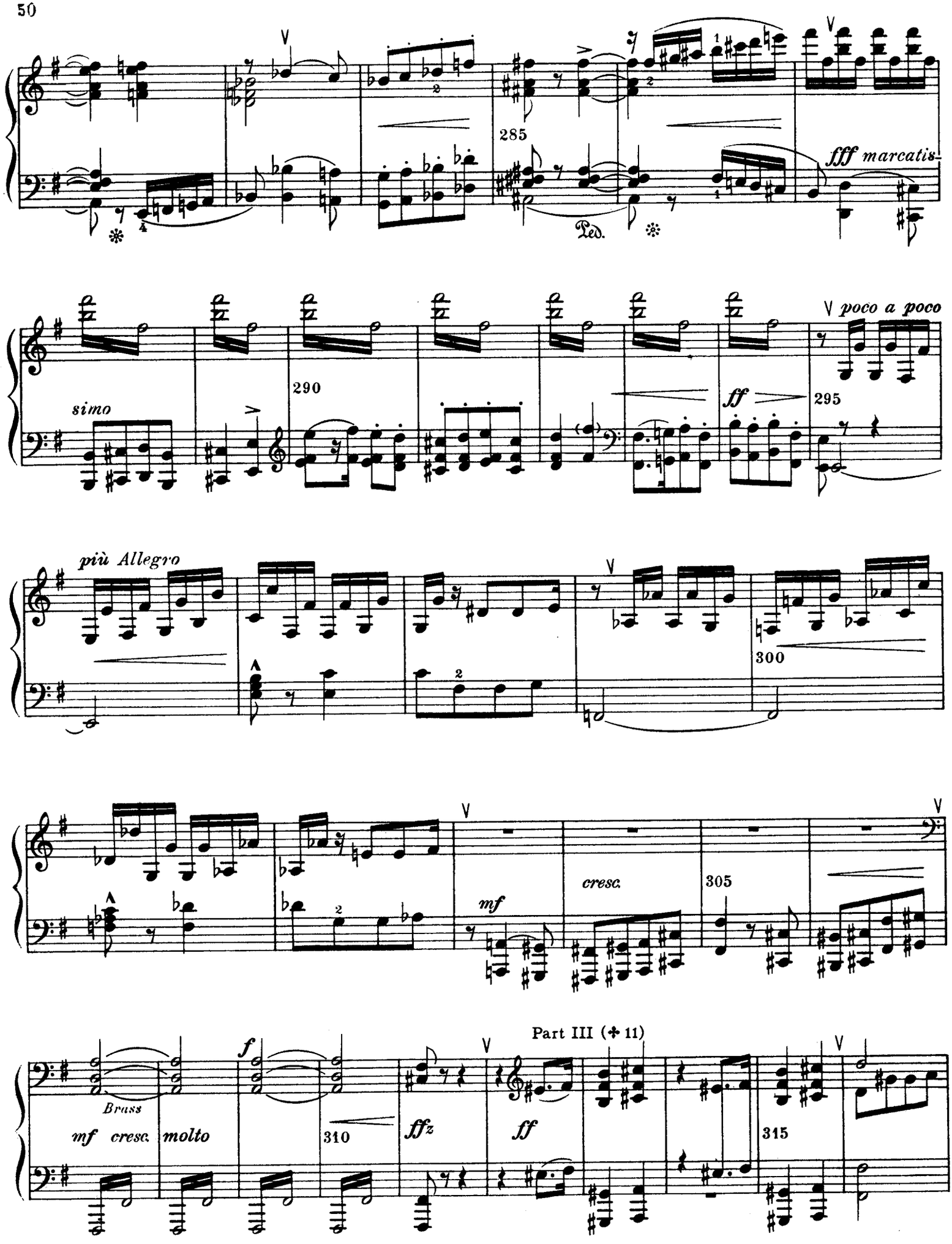

RECAPITULATION (✣9)

Principal Theme_Part II (✣10)

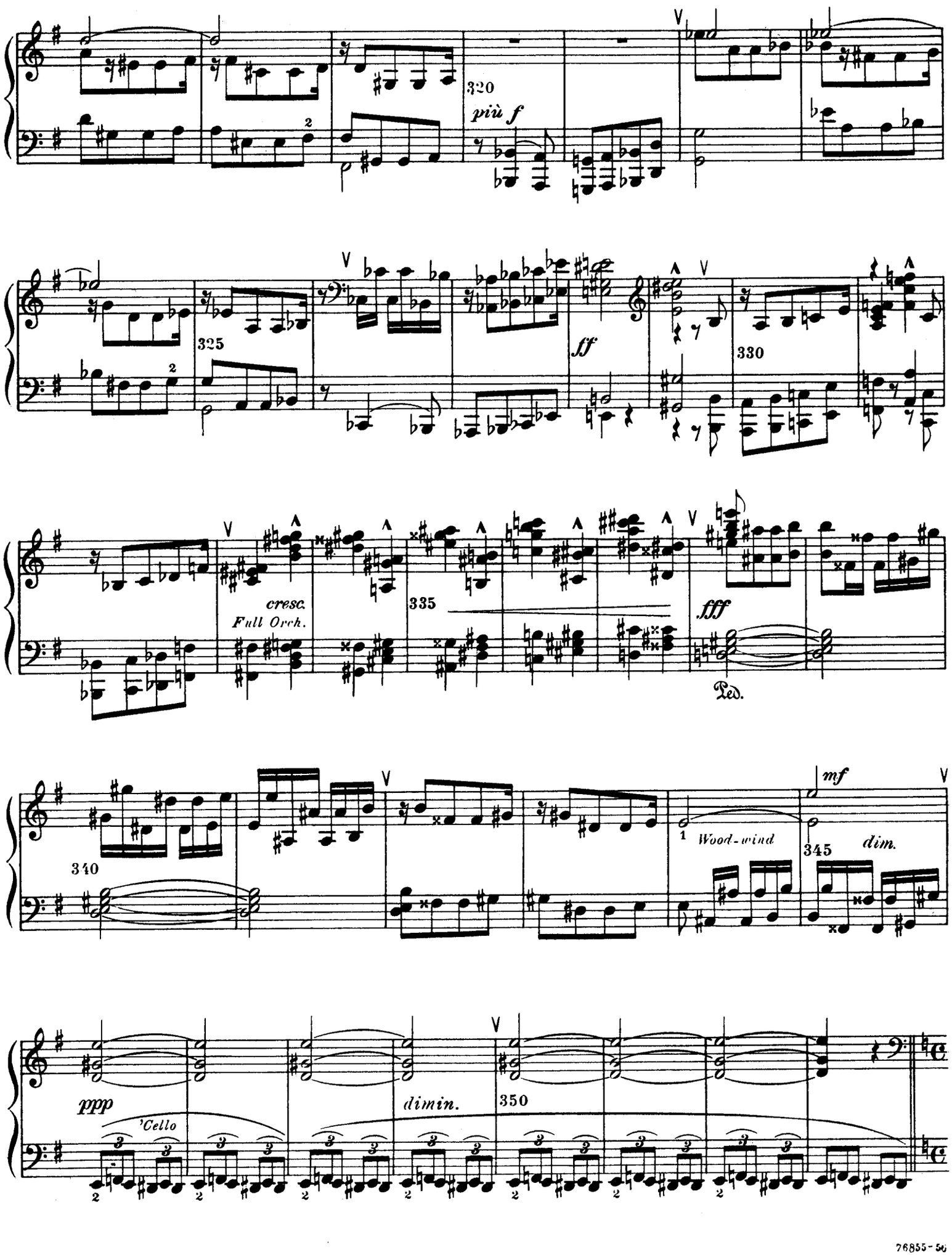


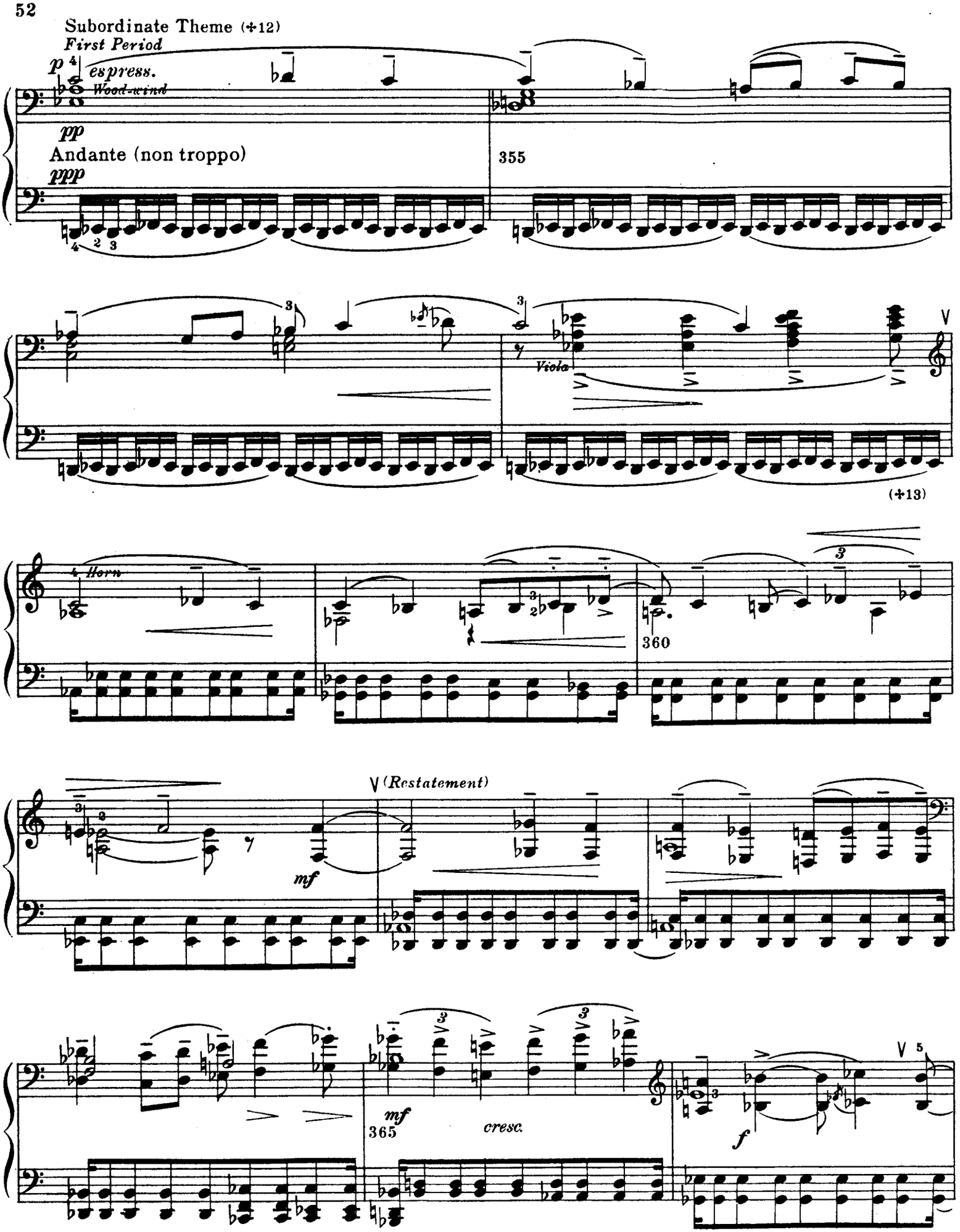




(✣9) Preface, 10. — (✣10) The Recapitulation begins with the Second Part of the Principal theme_some what modified. —

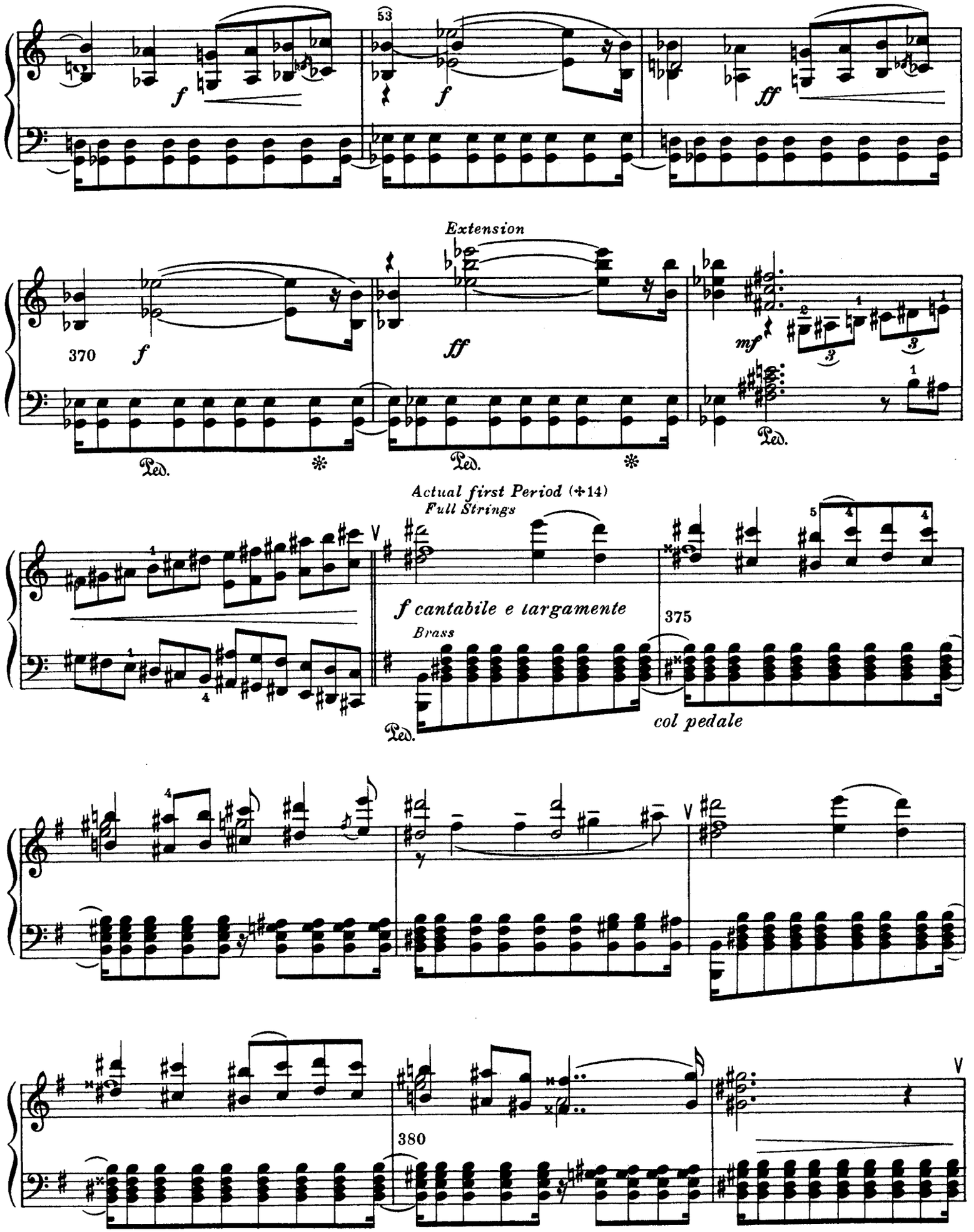



(✢11) Part III is also modified.

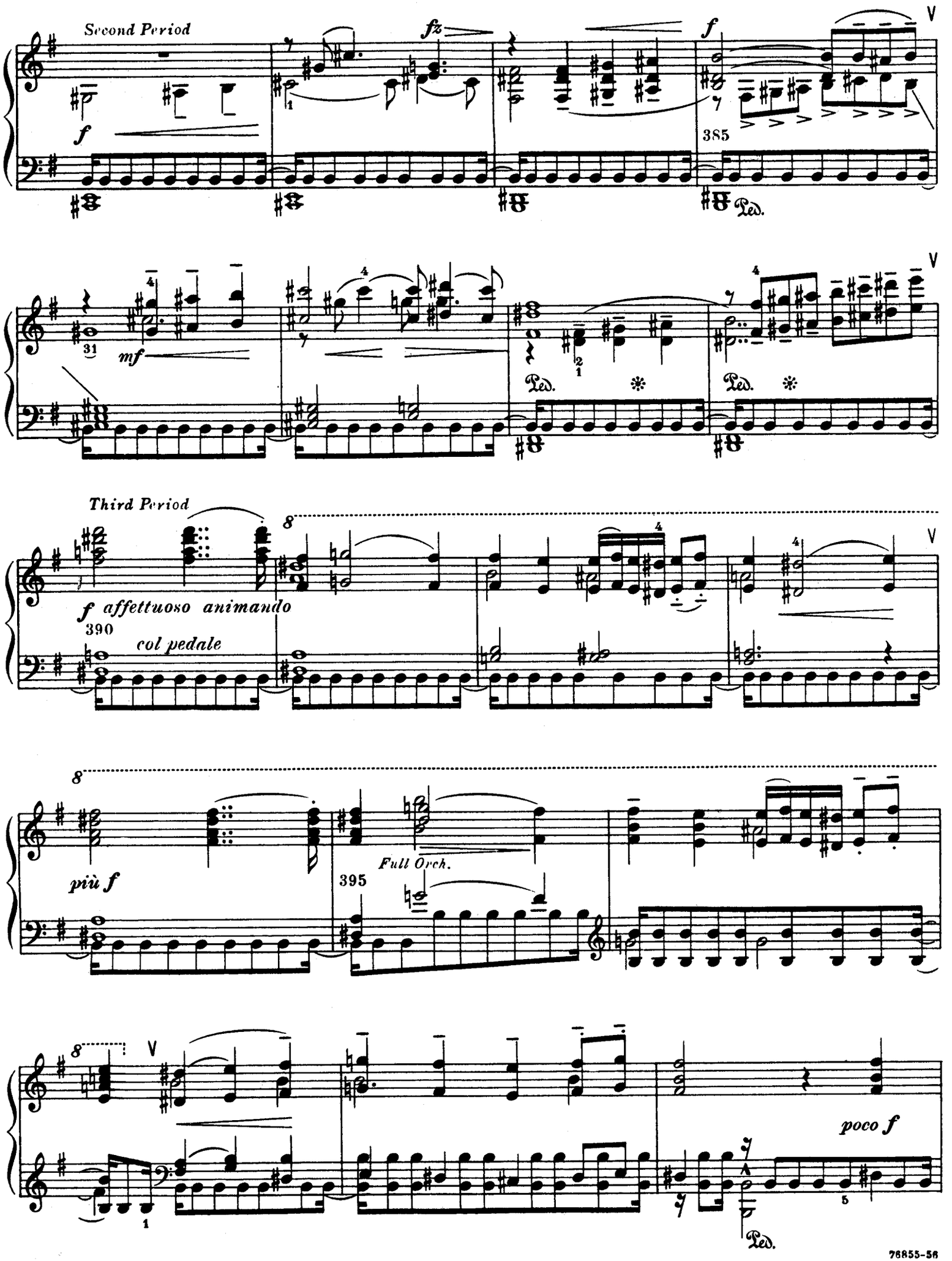

320
più f
325
ff
330
cresc.
Full Orch.
335
fff
Ped.
340
1 Wood-wind
mf
345
dim.
ppp
'Cello
dimin.
350

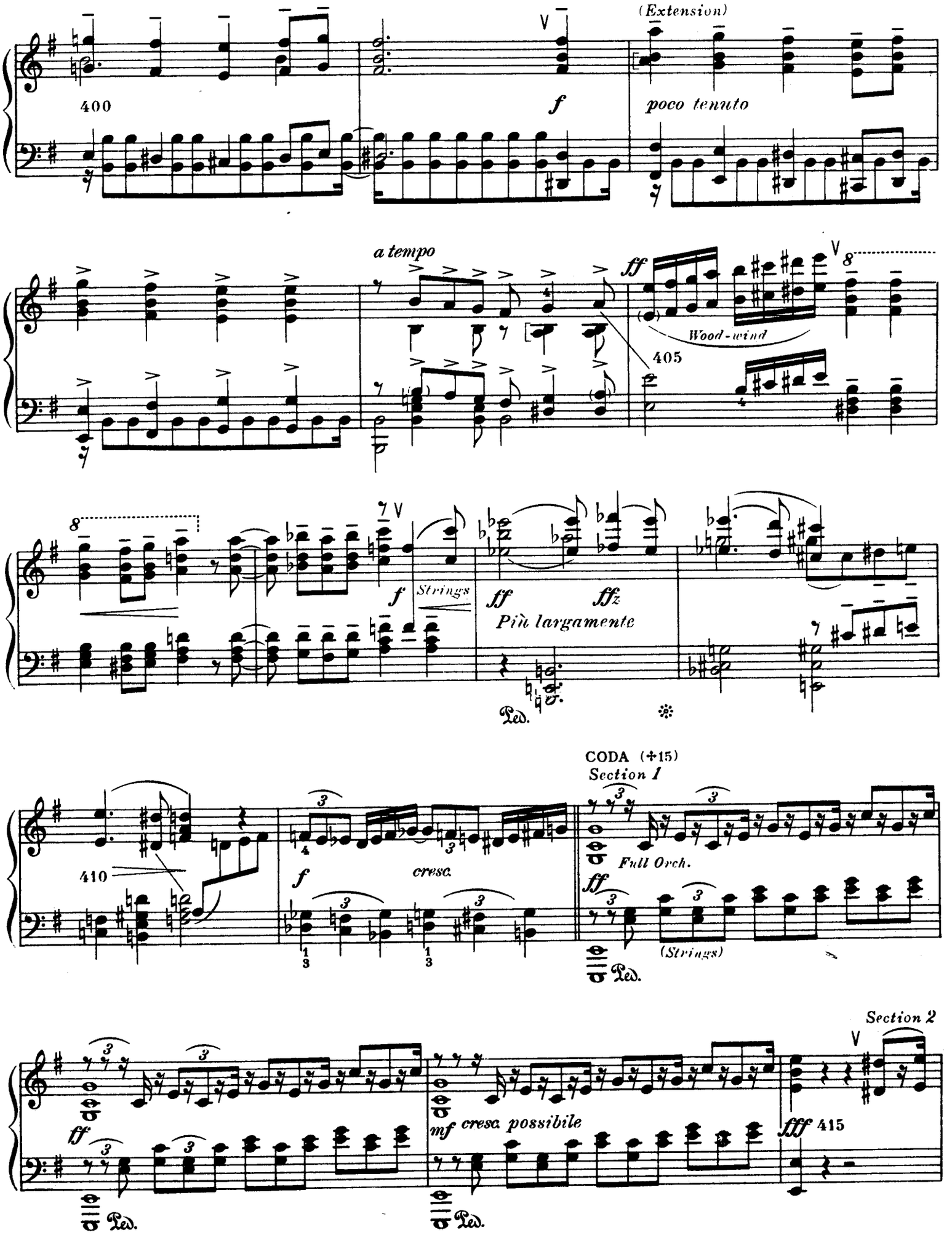


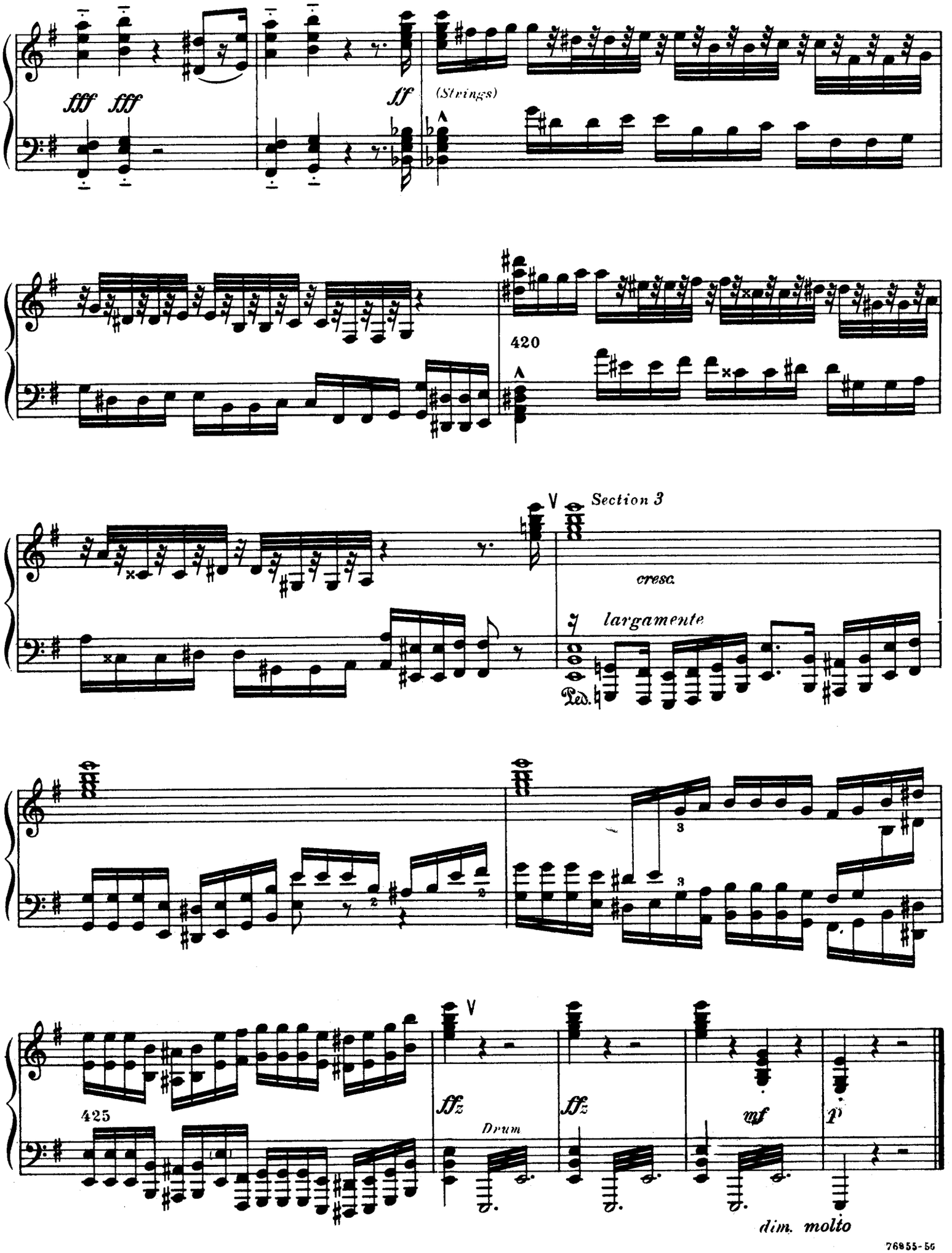

(+12) The Subordinate theme begins, here, in Ab major. But this first Period is transitional in character — the actual recurrence of the Theme begins in measure 374. — (+13) This murmuring figure, in the Strings, continues for 14 measures.




(+14) In B major — the Dominant key, leading naturally into the original and final key (E minor) of the Movement.


Second Period
fz
f
385
Ped.
mf
Ped.
Ped.
Third Period
f affettuoso animando
390
col pedale
più f
Full Orch.
395
poco f
Ped.


(Extension)
400
f
poco tenuto
a tempo
ff
Wood-wind
405
8
f
Strings
ff
fffz
Più largamente
Ped.
CODA (÷15)
Section 1
410
cresc.
Full Orch.
(Strings)
Ped.
Section 2
ff
mf cresc. possibile
fff
415
Ped.
Ped.


fff fff
ff
(Strings)
420
V
Section 3
cresc.
largamente
Ped.
425
V
fffz
Drum
fffz
mf
p
dim. molto