

SYMPHONY NUMBER ONE IN E MINOR · JEAN SIBELIUS

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 Tchaikovsky, 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-

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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 ($d\sharp$ 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 sonata-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")

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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.

Per Goethelius

SYMPHONY N^o1, in E minor (+1)

First Movement, Allegro energico

JEAN SIBELIUS, Op. 39
(1865-

Transcribed and annotated by
Percy Goetschius, Mus. Doc.

Introduction (+3)
Clar. *espressivo*
mf
Andante, ma non troppo
pp
Drum
poco cresc.

mf
poco dim.

p morendo
pp

pp
ppp
morendo

EXPOSITION (+4)
mf sempre
Allegro energico
Strings
30

(+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. *

2 Principal Theme (Three-part form) (+6)
 Part I (Phrase-group) (+7)

poco forte 35 *Repetition*

40 *fz* *dim.* *Drum*

45 *Extension* *Part II (Period-group)* *f marcato* *Wood-wind* *Horns* 50

f marcato *Second Period* *vi. mf* 55

poco cresc. 60

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

Third Period
Wood-wind

f marcato

p

65 *mf cresc.*

Ped. *Strings* *

poco f

p

mf cresc.

Ped. *

70 *mf*

f

Ped. *

75 *mf cresc.*

f

Ped. *

Part III

ff Full Orch.

80

Ped. *

8 *Repetition*

ff *Ped.* *

8

col Ped. *fff* *f* 90 *Drum* *ff*

V

ff *Wood-wind* *Horns* 95 *Ped.* *

V *Dissolution and Transition (+8)*

pp *trem.* *mf* 100 *dim.* *Strings* *Trombones* *Ped.* *

V

pp 105 *Harp* *p* *Ped.* *

Subordinate Theme (Three-part form) (+9)

V Part I

Fl.
p ma marcato
110

V Repetition

Fl.
Horns
mp
pp
115

120 poco cresc. f

Extension

Fl.
Horns
Ob.
mf
f
pp Ob.
125

Part II
tranquillo

Fl.
Clar.
ppp Strings
poco ritenuto
a tempo
130

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

Repetition

135

Ped. *col Ped.*

(V)

140

mp

(Repetition)

marcato *Bassoons*

String

poco a poco più stretto e cresc.

V Part III

145

mp

Wood-wind

String

8

V

8
Repetition

150 *sf* *cresc. - e*

8
stringendo *sf* *(Repetition)* 155

stringendo *sf* 155

8
sf *cresc. - e - stringendo* *sf* V

sf *cresc. - e - stringendo* *sf* V

8
sf 160 *f* *cresc. molto* V

sf 160 *f* *cresc. molto* V

8
165 *mf* V

165 *mf* V

DEVELOPMENT (+10)

Section 1

Tempo I

Musical score for Section 1, measures 170-174. The score is for strings and piano. The piano part has a dynamic marking of *f* at measure 170. The strings part has a dynamic marking of *f* at measure 174. There are *ped.* markings under the piano part at measures 170, 172, and 174. A *V* (ritardando) marking is present above the strings staff at measure 170 and 174.

Section 2

Musical score for Section 2, measures 175-180. The score includes brass, strings, and drum. The piano part has a dynamic marking of *ff* at measure 175. The strings part has a dynamic marking of *ff* at measure 178. There are *ped.* markings under the piano part at measures 175, 177, and 180. A *V* (ritardando) marking is present above the strings staff at measure 175 and 178.

Musical score for Section 2, measures 181-185. The score includes trumpet and piano. The piano part has a dynamic marking of *ff* at measure 181. The trumpet part has a dynamic marking of *ff* at measure 183. There are *ped.* markings under the piano part at measures 181, 183, and 185. A *dimin.* marking is present at the end of measure 185.

Musical score for Section 2, measures 186-190. The score includes wood-wind and piano. The piano part has a dynamic marking of *p* at measure 186. The wood-wind part has a dynamic marking of *ff* at measure 188. There are *ped.* markings under the piano part at measures 186, 188, and 190. A *cresc. molto* marking is present above the piano part at measure 187.

Musical score for Section 2, measures 191-195. The score is for piano. The piano part has a dynamic marking of *mp* at measure 191. There are *ped.* markings under the piano part at measures 191, 193, and 195. A *cresc. molto* marking is present above the piano part at measure 192.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic. A first ending bracket labeled 'V' spans the first two measures. The second measure has a fortissimo (*ff*) dynamic. A crescendo (*cresc.*) marking is present. The piece concludes with a fortissimo (*ff*) dynamic. Fingerings are indicated with numbers 1-4. Pedal markings are present with asterisks.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic at measure 190. A fortissimo (*ff*) dynamic is reached later. The system ends with a fortissimo (*ff*) dynamic. Fingerings are indicated with numbers 1-4. Pedal markings are present with asterisks.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a fortissimo (*ffz*) dynamic. A first ending bracket labeled 'V' spans the first two measures. The dynamic changes to mezzo-forte (*mf*) at measure 195. The system ends with a mezzo-forte (*mf*) dynamic. Fingerings are indicated with numbers 1-5. Pedal markings are present.

Fourth system of musical notation, labeled 'Section 3'. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a piano (*pp*) dynamic. A first ending bracket labeled 'V' spans the first two measures. The dynamic changes to piano (*pp*) at measure 200. The piece concludes with a staccato marking. Fingerings are indicated with numbers 1-5. Pedal markings are present.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic and a staccato marking. A first ending bracket labeled 'V' spans the first two measures. The dynamic changes to piano (*pp*) at measure 205. The system ends with a mezzo-forte (*mf*) dynamic and a 'Cello' marking. A first ending bracket labeled 'V Repetition' spans the last two measures. Fingerings are indicated with numbers 1-4. Pedal markings are present.

mf

210

p. stacc.

p.

p.

p Trumpets

Harp

f

f

p Strings

p

Section 4

215

ped.

mp

fz.

p

Ob.

Clar. *poco più allegro*

220

cresc.

mf

225

f

mf

230 *cresc.* *cresc.*

2 1 3 1 3 1

V

This system contains the first two measures of a piano piece. The music is in a key with one sharp (F#) and one flat (Bb). It features complex chordal textures with many accidentals. Fingerings are indicated above the notes. A 'V' symbol is placed above the second measure. The dynamic marking 'cresc.' appears twice.

235 *p* *cresc. poco a poco*

1 2 1 1 2 1

V

4 2 4 2

This system contains the next two measures. It begins with a piano (*p*) dynamic and a 'cresc. poco a poco' instruction. Fingerings are shown above the notes. A 'V' symbol is at the end. The bottom staff has '4 2' markings under the notes.

crescendo 240

This system contains two measures. The first measure has a 'crescendo' marking. The second measure is marked with the number '240'. The music continues with complex chordal patterns.

Extension

4

V

This system contains two measures. The first measure is marked 'Extension' and has a '4' above the notes. A 'V' symbol is at the end. The music consists of sustained chords.

ff *f* 245 *ff* *f* *p* *f*

ff *

V

This system contains the final two measures. It features dynamic markings: *ff*, *f*, *ff*, *f*, *p*, and *f*. The number '245' is placed above the first measure. A 'V' symbol is at the end. There are some markings in the bottom staff, including a circled '20' and an asterisk.

Section 5
Retransition (+11)

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

8
largamente e energico
 Violins
mf
 265 266 267 268 269 270

270
f
f
 271 275 280

275
più f
f
 275 280 285

280
f
f
 280 285 290

RECAPITULATION (+13)
 Principal Theme, Part II

mf Strings
f
 285 290

(+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

p 295

poco cresc

mf

p

300

mf cresc.

Trumpets

Red. Strings

poco f

305

mf cresc.

Red.

mf

cresc. molto

310

mf

cresc.

Red.

First system of musical notation, featuring a treble and bass clef. It includes various musical notations such as notes, rests, and ornaments. Pedal markings are present: "Ped. *" under the first measure, "Ped. *" under the second measure, "Ped." under the third measure, and "*" under the fourth measure.

Part III

Repetition

ff 315 Full Orch.

Ped.

Second system of musical notation, starting at measure 315. It includes dynamic markings like *ff* and *ff*. A section is labeled "Full Orch." and another "Repetition". Pedal markings include "Ped." at the beginning and end of the system.

320

ff

col pedale

Drum

Third system of musical notation, starting at measure 320. It includes dynamic markings like *ff* and *fff*. A section is labeled "col pedale" and another "Drum".

325

f

ff

Wood

Brass

Ped.

Fourth system of musical notation, starting at measure 325. It includes dynamic markings like *f* and *ff*. A section is labeled "Wood" and another "Brass". Pedal marking "Ped." is at the end.

330

335

tutta forza

dim.

Dissolution and Transition (+14)

Ped.

Fifth system of musical notation, starting at measure 330. It includes dynamic markings like *tutta forza* and *dim.*. A section is labeled "Dissolution and Transition (+14)". Pedal markings "Ped." are at the end of the system.

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

340 *mf*

345 *dim.* *Tranquillo* *Clar.* *ppp* 350 *Harp* *pp*

Subordinate Theme, Part II (+15) *pp* *Trumpets* *rit.* *a tempo* *Fl.* 355 *ppp* *Strings*

Repetition Horn *Fl.* *mpv* 360 *col Pedale*

365 *Horn* *pp* *Clar. Bassoons* *Strings* *poco a poco più stretto e cresc.*

(+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 380 *cresc.*

fz *fz*

8

fz 385

f

8

fz cresc. molto

fz

fz

CODA (+16)
Section 1

390

ff

Trombones

ff

ff

Strings

ff 395

ff

ff Full Brass

ff

ffz

V (Repetition)

Section 2

400

Strings Wood

ff

405

Drums

ff

410

p

Second Movement, Andante

Principal Theme (Two-part form) (+2)
Part I (Period) (+3)

Second Rondo-form. (+1)

Andante, non troppo lento

pp Horns

vi. *p* Cello *p semplice*

Harp- *poco marcato* (col Pedale)

(Refrain)

p Clar.

10

p

Ed. *

(Refrain)

pp Repetition

p Clar.

15

20

Ed. *

(Refrain)

p Clar.

25

Part II (Phrase-group)

f deciso

Wood-wind

Repetition

f

(+4)

ff

30

Wood

Horns

f

pp

p

mp

35

R. H.

Bassoons

Ed. *

poco meno andante (+5)

(+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. —

First system of musical notation. The upper staff is a treble clef with a key signature of two flats and a common time signature. It begins with a *mp* dynamic marking. The lower staff is a bass clef with the same key signature and time signature. A clarinet part is indicated by a 'Clar.' marking and a '40' measure number. Fingerings '1' and '3' are shown for the clarinet. A triplet of eighth notes is marked with a '3' above it.

Second system of musical notation. The upper staff features a *mf* dynamic marking and a 'V Ob.' marking. The lower staff also has a *mf* dynamic marking. A flute part is indicated by a 'Fl.' marking and a '45' measure number. Fingerings '4' and '1' are shown for the flute. A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation. The upper staff has a *f* dynamic marking, followed by a *ff* marking and the text 'Full Wood-wind'. The lower staff has a *f* marking and a '50' measure number. A 'Ped.' marking is present below the lower staff. A triplet of eighth notes is marked with a '3' above it.

Fourth system of musical notation. The upper staff has a *ff* dynamic marking and the text 'Strings'. The lower staff has a '55' measure number and a *più f* marking. A triplet of eighth notes is marked with a '3' above it.

Fifth system of musical notation. The upper staff has a *cresc.* marking and a '60' measure number. The lower staff has a *ff* marking and a '60' measure number. A 'Brass' marking is at the bottom right. A triplet of eighth notes is marked with a '3' above it.

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

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like *pp* and *mp*. A measure number '65' is visible.

Second system of musical notation, continuing the grand staff. It includes dynamic markings like *p* and *mp*. A measure number '70' is visible.

Third system of musical notation, featuring a grand staff. It includes dynamic markings like *pp*, *ppp*, and *mp*. A measure number '75' is visible. Labels include 'Wood-wind Tempo I', 'Cello', and 'Drum'.

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings like *pp* and *ppp*. A measure number '80' is visible. A label 'Drum' is present.

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings like *mp*, *p*, *pp*, and *ppp*. Labels include 'L.H.', 'Strings', 'Fl. Ob.', and 'Violins'.

(+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)

85 *molto tranquillo*
p *express.*

Horn

ped. * ped. ped. ped. * ped. *

V *Repetition*

90 *mf*

col pedale

ped. *

Extension

Viola *pp*

ped. *

Clur. *p* *leggiero* 95

Fl. *pp*

Clur. *pp*

Ob. *pp*

Extension

Fl. *dim. molto*

Harp *ppp*

100

ped. *

(+8) Preface, 6. The First Subordinate Theme is in Ab major. —

Ob. Clar. Fl.

pp *mp*

Clar. V.

pp

Horns

Strings

mf 105 *f*

Wood-wind

Brass

ff 110 *fp*

Principal Theme (+9)

Horns Vl. Cello

Adagio *mf*

Tempo I

(+9) Transposed.—

Trumpets *mf dolce*
(Refrain)
120
125
p Strings

V mf
125
130

(Refrain) *mf*
Trumpets
130
135

V poco f
130
135
col Pedale

(Refrain) *p*
Trump.
mf Strings
135
140

(+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, No. 1.) —

poco a poco più

dim. *poco f* *f*

140

Section 2

più f *f*

ff Strings

ff Trombones

ff Ped.

(V)

ff Wood-wind

ff

145

(V)

ff

150

f *f marcato*

155 160

Drum

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 2/4. Measure numbers 165 and 166 are visible. Dynamics include *ff* and *p*. A fermata is present over the final measure.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 2/4. Measure numbers 167 and 168 are visible. Dynamics include *energico ff*, *ffz 170*, *L.H.*, *poco a poco stringendo*, *mf*, and *fz*. A fermata is present over the final measure.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 2/4. Measure numbers 175 and 176 are visible. Dynamics include *ff*, *mf*, and *fz*. Section 3 is indicated. Instruments *Ob. Clar.* and *Fl.* are noted. A fermata is present over the final measure.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 2/4. Measure numbers 180 and 181 are visible. Dynamics include *p*, *poco stringendo*, and *cresc.*. A fermata is present over the final measure.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 2/4. Measure numbers 185 and 186 are visible. Dynamics include *mf* and *f*. A fermata is present over the final measure.

f Tuba

poco stringendo

Measures 185-190. The Tuba part is marked *f*. The strings play a rhythmic pattern of eighth notes. The key signature changes from two flats to one flat.

190

Trombones

f

Measures 190-195. The Trombones part is marked *f*. The strings continue with the rhythmic pattern. The key signature is one flat.

Horns

Repetition

ff *poco stringendo*

195

Brass

Measures 195-200. The Horns part is marked *ff*. The Brass part is marked *ff*. The strings play a rhythmic pattern. The key signature is one flat.

(Repetition)

200

Measures 200-205. The strings play a rhythmic pattern. The key signature is one flat.

(Repetition)

ffz Full Orch. 205

fff Violins

Drum

Measures 205-210. The Full Orchestra is marked *ffz*. The Violins part is marked *fff*. The Drum part is marked *fff*. The strings play a rhythmic pattern. The key signature is one flat.

Doppio movimento (del Tempo I)

210 *f assai*

3 Wood-wind

215

più f
ff

crescendo

220

ff Strings

ff full Brass

225 *crescendo*

Drum

Repetition

ff

ff

f

230

Repetition

Tempo I

Section 4 (+12)

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

Principal Theme

Musical score for the Principal Theme, piano accompaniment. The score is in G minor (three flats) and 4/4 time. It features a treble and bass clef. The bass line starts with a forte (*ff*) dynamic and includes a fermata. The treble line has four-measure rests marked with a '4' above them. The piece concludes with a piano (*p*) dynamic.

Orchestral accompaniment for the Principal Theme. It includes parts for Trombones, Horns, Cello, and Harp. The score is in G minor and 4/4 time. Dynamics include *dim. molto*, *p semplice* (with a '250' marking), and *p*. A *Clar.* part is marked with *p*. The Harp part is marked *poco marcato*. There are *ped.* and *** markings at the bottom. A *(Refrain)* section is indicated at the end.

Continuation of the piano accompaniment for the Principal Theme. It features a treble and bass clef. The bass line has a *255* marking. The treble line has a *p* dynamic. The piece ends with a *260* marking.

Continuation of the piano accompaniment for the Principal Theme. It features a treble and bass clef. The bass line has a *265* marking. The treble line has a *pp* dynamic. The piece ends with a *265* marking.

Continuation of the piano accompaniment for the Principal Theme, labeled as an *Extension*. It features a treble and bass clef. The bass line has a *270* marking. The treble line has a *dim.* dynamic and a *ppp* dynamic. The piece ends with a *270* marking.

Subordinate Theme (+6)
V Phrase-group

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

Wood-wind 3
 V
 p Strings
 75 *cresc.*

V Codetta (+7)
 80 *f*
 Brass
 Wood-wind *ff*
 85

DEVELOPMENT (+8)
 Section 1
 V
 mp
 Strings
 90

95
 100 *poco cresc.*

Section 2
 V
 mf 105
 f
 Fl.

(+7) Preface, 7. — (+8) Preface, 8. —

8

p Drums

dim. 110

pp Ob.

ppp Clar.

staccato

115

p

stacc.

120

Bassoon

p *vi.*

125

mp Cello

Ob.

130

mf

staccato

(Extension)

135

cresc.

staccato

mp Fl.
p dolce 180
mf 185
Fl.
Red. Horns, Bas.

190 *p* (Bass Drum) Bassoon *dim.* *pp* 195 *dim. possibile* 200 *quasi niente*
Contra-Bass
Clar.

Trumpets
mf 205 *f* *p* 210 *f*
Wood-wind *Strings*
Red.

215 *f* *mf* 220 *cresc.* *fz*
Wood
Red. *p*

225 *mf* *Strings* *p* *cresc. possibile* 230 235 *fz*
Bas.

Fl. *allargando* *Retransition (+11)* Tempo I

poco tenuto *pp* Horns 240 *p* Strings *f* Horns 245 Wood

Red. *Red.* *Red.*

fff *Violins* 250

Red.

RECAPITULATION (+12) Principal Theme Part I

pp Strings 255 *mp* 260

f 265 *f stacc.* 270 *mf*

Drum

f 275 *f* 280 *mp*

Part II (+13)

(+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. —

Finale (Quasi una Fantasia)(+1)

Introduction (+3)

Sonata-
allegro
form
(+2)

f largamente ed appassionata
Andante *R.H. Brass*

Full Strings

5

Red. * *Red.* * *Red.*

Poco stretto

10 *cresc. molto* *f* 15 *Drum*

p Strings *dim.* *pp* 20

a tempo *Fl.* *mf* *Brass* *f* *Ob.* *f* 25

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.

3
40
f
45
mf
fp

mf
fp
stringendo, cresc.
45
55

EXPOSITION (+4)
Principal Theme (Group of Parts) (+5)
Part I

Clar. Bassoons
Allegro molto 50
mf
Drum
55
mf

60
f
65

V Part II
fp
Strings
65
pp
fp
70

(+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). —

System 1: Piano accompaniment. Treble clef. Measures 70-75. Dynamics: *mf*, *fz*, *f*, *mf*. Includes a *V* (Vibrato) marking and a *fz* (forzando) marking. Measure numbers 75 and 80 are indicated.

System 2: Piano accompaniment. Treble clef. Measures 80-85. Dynamics: *fp*, *f*, *fz*. Includes an *Ob.* (Oboe) marking and a *V* (Vibrato) marking. Measure numbers 80 and 85 are indicated.

System 3: Piano accompaniment. Treble clef. Measures 90-95. Dynamics: *f*, *fz*, *cresc.*. Includes a *V* (Vibrato) marking. Measure numbers 90 and 95 are indicated.

System 4: Piano accompaniment. Treble clef. Measures 95-100. Dynamics: *f*, *ffz*. Includes a *V* (Vibrato) marking. Measure numbers 95 and 100 are indicated. Includes *Red.* (Reduction) and *** markings.

System 5: Part III. Treble clef. Measures 105-110. Dynamics: *ffz*. Includes a *V* (Vibrato) marking and the instruction *poco a poco più allegro*. Measure numbers 105 and 110 are indicated. Includes *Red.* (Reduction) and *** markings.

110 *f*

115 *f*

Ped. *Ped.* *

120

ff *Wood*

ff *Strings*

cresc.

* *Ped.* *

Extension

125

ff *Wood-wind*

Horns

f 130 *Strings*

2 1 3 4

ff

135

più f

4 2 3 4

ff

ff 140

A *A* *V*

cresc. molto **ffz** Bassoons, Basses

145

Full Orch. **lunga** Violins

150 155

Repetition

risoluto **posato**

160 165

Subordinate Theme (Group of Periods) (+6)
(Introduction)

First Period
cantabile ed espressivo

Andante assai **mf** Violins, Horns, Basses

R.H. L.H.

165

Ob. Clar.

170 175

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

mf

170

dim.

p

Second Period

4

175

fz

1

2

5

180

fz

1

2

4

Third Period

affettuoso

poco a poco meno andante

poco f

col pedale

185

V Repetition

f

b²

V

190

poco f

p

ff Wood-wind

195

3

1

V

DEVELOPMENT (+7)

Allegro molto come Iª

Strings Bassoons

f

dim.

mf

200

p

V

(+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. —

Clar. *dim.* *pp* 205 *pp*

pp 210 *pp* Bassoons

pp 215

pp *Fl.* *vi.* 220 *Bassoons* *R.H.* *mp*

mp 225

System 1: Piano score, measures 225-230. Treble clef, bass clef. Key signature: two sharps (F# and C#). Time signature: 4/4. Measure 225 starts with a *V* (Vibrato) marking. Measure 230 has a *R.H.* (Right Hand) marking. Fingerings are indicated with numbers 1-5.

System 2: Piano score, measures 231-235. Treble clef, bass clef. Measure 231 has a *V* marking. Measure 235 has a *f* (forte) marking. A *mf Tromb.* (mezzo-forte Trombone) marking is present below the bass line. Fingerings are indicated with numbers 1-5.

System 3: Piano score, measures 236-240. Treble clef, bass clef. Measure 236 has a *V* marking and *3 Horns* marking. Measure 237 has a *f* marking. Measure 238 has a *cresc.* (crescendo) marking. Measure 240 has a *f* marking. A *Trumpets, Tromb.* marking is present above the treble line. Fingerings are indicated with numbers 1-5.

System 4: Piano score, measures 241-245. Treble clef, bass clef. Measure 241 has a *V* marking and *più f* (piano più forte) marking. Measure 242 has a *cresc.* marking. Measure 245 has a *mf* (mezzo-forte) marking. Fingerings are indicated with numbers 1-5.

System 5: Piano score, measures 246-250. Treble clef, bass clef. Measure 246 has a *mf* marking. Measure 250 has a *f Tuba* (forte Tuba) marking. Fingerings are indicated with numbers 1-5.

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

285 *fff marcato*

Ped.

This system contains measures 285-290. It features a complex piano texture with multiple voices in both staves. The right hand has several slurs and accents, while the left hand has a steady accompaniment. A *fff marcato* dynamic marking is present in the right hand. A *Ped.* marking is in the left hand. Measure numbers 285 and 290 are indicated.

simo 290 *ff* 295 *V poco a poco*

This system contains measures 290-295. The right hand features a series of chords with a *p* dynamic, followed by a *ff* dynamic. The left hand has a more active line. A *V poco a poco* marking is in the right hand. Measure numbers 290 and 295 are indicated.

più Allegro 300

This system contains measures 295-300. The tempo is marked *più Allegro*. The right hand has a more rhythmic, eighth-note pattern. Measure number 300 is indicated.

mf *cresc.* 305

This system contains measures 300-305. The right hand has a melodic line with a *mf* dynamic and a *cresc.* (crescendo) marking. Measure number 305 is indicated.

Part III (+ 11) *Brass* *mf cresc. molto* 310 *ffz* *ff* 315

This system contains measures 305-315. It is labeled *Part III (+ 11)*. The right hand has a *Brass* section with *mf cresc. molto* dynamics. The left hand has a *ffz* (fortissimo with accent) and *ff* dynamic. Measure numbers 310 and 315 are indicated.

(+11) Part III is also modified. —

320 *più f*

V

This system contains measures 320 to 324. It features a piano accompaniment with a treble and bass clef. The bass line includes a fermata over measures 320-321 and a '2' marking. The treble line has a fermata over measures 323-324. A 'V' marking is present above the treble staff at the end of the system.

325 *ff* 330

V

This system contains measures 325 to 330. The piano accompaniment continues with a treble and bass clef. The bass line has a '2' marking. The treble line has a fermata over measures 328-329. A 'V' marking is present above the treble staff at the end of the system.

cresc.
Full Orch. 335 *fff*

V

Ped.

This system contains measures 335 to 340. It includes a piano accompaniment and a woodwind part. The piano accompaniment has a treble and bass clef. The woodwind part is marked '1 Wood-wind'. The piano accompaniment has a fermata over measures 338-339. A 'V' marking is present above the treble staff at the end of the system. The word 'Ped.' is written below the bass staff.

340 345 *mf* *dim.*

V

This system contains measures 340 to 345. It features a piano accompaniment with a treble and bass clef. The bass line has a fermata over measures 340-341. The woodwind part is marked '1 Wood-wind'. The piano accompaniment has a fermata over measures 344-345. A 'V' marking is present above the treble staff at the end of the system.

ppp *'Cello* *dimin.* 350

V

This system contains measures 350 to 355. It features a piano accompaniment with a treble and bass clef. The bass line has a fermata over measures 350-351. The woodwind part is marked '1 Wood-wind'. The piano accompaniment has a fermata over measures 354-355. A 'V' marking is present above the treble staff at the end of the system.

Subordinate Theme (+12)

First Period

p ⁴ *espress.*
Wood-wind

pp
Andante (non troppo)
ppp

355

Viola

Horn

360

V (Restatement)

mf

365 *cresc.*

f

V 5

(+13)

(+12) The Subordinate theme begins, here, in A^b 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.

53

f *f* *ff*

This system shows the first three measures of a piano piece. The right hand features a complex melodic line with many accidentals and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics range from *f* to *ff*.

370

f *ff* *mf*

Extension

Ped. *

This system contains measures 370-372. Measure 370 has a *f* dynamic. Measure 371 has a *ff* dynamic and is marked *Extension*. Measure 372 has a *mf* dynamic and includes triplets in both hands. Pedal markings *Ped.* and asterisks are present below the bass staff.

Actual first Period (+14)
Full Strings

f cantabile e largamente
Brass

375

Ped. *col pedale*

This system contains measures 373-375. It features a *f cantabile e largamente* section for the Brass. The right hand has a melodic line with a *V* marking. The left hand has a dense chordal texture. Pedal markings *Ped.* and *col pedale* are present.

This system contains measures 376-378. The right hand continues with a melodic line, and the left hand maintains a dense accompaniment. A *V* marking is present at the end of the system.

380

V

This system contains measures 379-381. Measure 380 is marked with the number 380. The system concludes with a *V* marking.

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

Second Period

Musical score for the first system of the Second Period, measures 385-388. The score is in G major and 3/4 time. The right hand features a melodic line with a forte (*fz*) dynamic and a crescendo leading to a fortissimo (*f*) dynamic. The left hand provides a steady bass line. A first ending bracket is present in the right hand. Measure numbers 385 and 388 are indicated. A *ped.* marking is present in the bass line at the end of the system.

Musical score for the second system of the Second Period, measures 389-392. The right hand continues the melodic line with a mezzo-forte (*mf*) dynamic. The left hand maintains the bass line. A first ending bracket is present in the right hand. Measure numbers 389 and 392 are indicated. *ped.* markings are present in the bass line.

Third Period

Musical score for the first system of the Third Period, measures 390-393. The score is in G major and 3/4 time. The right hand features a melodic line with a fortissimo (*f*) dynamic and the instruction *affettuoso animando*. The left hand provides a steady bass line with the instruction *col pedale*. Measure numbers 390 and 393 are indicated.

Musical score for the second system of the Third Period, measures 394-397. The right hand continues the melodic line with a *più f* dynamic. The left hand maintains the bass line. A first ending bracket is present in the right hand. Measure numbers 394 and 397 are indicated. The instruction *Full Orch.* is present in the right hand.

Musical score for the third system of the Third Period, measures 398-401. The right hand continues the melodic line with a *poco f* dynamic. The left hand maintains the bass line. A first ending bracket is present in the right hand. Measure numbers 398 and 401 are indicated. A *ped.* marking is present in the bass line at the end of the system.

400

f

poco tenuto

(Extension)

a tempo

ff

405

Wood-wind

f Strings

ff

ffz

Più largamente

Red. *

CODA (+15)

Section 1

410

f

cresc.

Full Orch.

ff

(Strings)

Red.

Section 2

ff

mf cresc. possibile

fff 415

Red.

First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and accents. The lower staff (bass clef) provides harmonic support with chords and moving lines. Dynamics include *fff* and *ff*. The instruction *(Strings)* is written above the lower staff.

Second system of musical notation. The upper staff continues the melodic development. The lower staff includes a measure marked with a triangle and the number 420. Dynamics include *ff*.

Third system of musical notation. The upper staff begins with a *V* (Vibrato) marking. The lower staff includes the instruction *Section 3* and *cresc.* (crescendo). The tempo marking *largamente* is present. The lower staff also features a *Ped.* (Pedal) marking.

Fourth system of musical notation. The upper staff features a melodic line with slurs. The lower staff includes a *3* (triple) marking. Dynamics include *ff*.

Fifth system of musical notation. The upper staff includes a *V* marking. The lower staff begins with the number 425 and includes the instruction *Drum*. Dynamics include *ff*, *mf*, and *p*. The instruction *dim. molto* (diminuendo molto) is written at the end of the system.