

NOTES & CORRECTIONS

A: Orchestral score, Boosey & Hawkes plate 16388

B: Piano reduction, Boosey & Hawkes plate 16157

Allegro moderato

- 27 Ob B: slur over 3 bars
- 76 Cl 2 B suggests sounding F# on last 8th
- 100 Ob A: **sfp**
- 105 Ob A: E \flat -F# by omission on 3rd beat
- 106 tutti A: these bars spelled in sharps (F# C# \flat / \flat G# \flat / \flat)
- 107 Cls, Bsns A has nothing on the first beat but dangling ties & slurs from the previous system
- 110 Cl 1 A: written D# by omission
- 114 A: "Vivace"
- 127 Fls, Cl 1, Vln II A: melody line ends on an explicit sounding C \sharp , breaking up the diatonic movement and resulting in an unlikely B \flat (Maj9) chord. B has no clear answer.
- 147 Ob A: slur extends only to G
- 183 Vla A: F \sharp

Andante

- 296 A has rehearsal marks [28] and [29] one bar later
- 304 Vla A: no slur until 306
- 307 Cl 2 B suggests sounding G as last note
- 312 Cl 2 A: written A
- 316 Cl 2 A: written B \sharp by omission
- 358 Ob A: written as 32nd notes after second beat (also 359, 360)
- 365 Ob A: "allegro"

Vivace

- 371 strings B: accompaniment only **p** from bar 373, beat 2
- 424 Vc A: staves marked I / II / III, IV assuming 4 cellists in the orchestra
- 456 A: no tempo marking
- 461 Vln I A: B \sharp by omission
- 504 Bsn 2, Vc, Db B spells D#
- 519 Vc A: still F in 2nd divisi
- 525 C.A. B: sounding A \sharp (by omission?)
- 535 Cl, Vln II A: sounding E \sharp by omission

Allegro

- 638 Vn I B suggests C# as starting note instead of D#
- 641 Cl 2 B starts the run a 16th later, skips sounding G to land on A
- 697 A: "Più comodo"
- 702 Fl 1, Cl 2 A & B: sounding G#-A-F# but this breaks the pattern of imitation

NB. Missing dynamics and articulations have been supplemented without comment.